

New
Arte
Nuevo

San Antonio 2014

June 4 – June 25



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PRESIDENT'S STATEMENT

The biennial exhibition series, *New Art/Arte Nuevo*, continues to demonstrate the vitality of the visual arts in our community. Diverse voices and visions generate a broad array of approaches from trajectories that honor cultural heritage and reflect contemporary circumstances, to explorations of themes that re-position the foundations of both the mundane and the spiritual, and to investigations that frame vivid moments of beauty or conceptual challenge.

Our artists are a diverse lot. They are homegrown; some move here from all over the world to pursue education, develop careers, and raise their families; and others carry memories and influences to new destinations while maintaining connections to their friends and extended families.

Contemporary art is often challenging. Artists and audiences have multiple interests, live among a variety of pressures, and pursue individual dreams. Today's artists work in remarkable ways that follow the legacy of traditional methods and materials but also that explore new technologies. In their studios, the human body is a sculptural form, commercial objects are raw materials for new settings, and digital technologies allow for incredible invention across dimensions. Exhibitions themselves are creative exercises as they begin conversations that continue far beyond their gallery walls.

RICARDO ROMO

President, The University of Texas at San Antonio

JUROR'S STATEMENT

DO, SAY, SHOW

Someone once told me that art is what you can do instead of doing harm. She meant that if she weren't making art, she would probably get herself into trouble from sheer overabundance of energy and ideas. I can't follow her logic to that specific conclusion, but the initial utterance has stayed with me for many years.

Art making is an activity that is inherently positive and productive, rife with good intentions, and at least the possibility of enlightenment, engagement and inspiration. In my opinion there can be no art of value that exists without a strong core of pure intentionality. Without that core, there exists design - no small thing, of course, but not art. Art happens when, and only when, art is intended. The greater the artist's ambition and aspiration for the work at hand, the greater the work. Even when those intentions might lead to making a work that is unpretty or disturbing, the work can be worthwhile because it intends to do something, say something, show something that is of some significance. Beauty or a lack of beauty becomes secondary. The intention to make something good is what counts.

This show brings together 52 artists. Said more emphatically, 52 makers of art. Group exhibitions are often thematic, but in this instance, the umbrella under which these artists stand is the wide southwestern Texas sky. So, the first requirement for inclusion was that artists had to have an affiliation with this geographic region and its culture. I'm grateful to Dr. Scott Sherer and Laura Crist for organizing hundreds of artworks for consideration.

My job, made all the more daunting by the number of extraordinary artists that submitted work, was to select works that showed a high level of artistic accomplishment. I chose the 52 artists in this exhibition because of the myriad ways their art does something, says something, shows something of significance. Many media and many techniques are represented here: multimedia drawings, videos abstract and realistic, painted sculptures, sculpted paintings, photographs of things both real and imagined, works on paper and assorted other materials, assembled installations and woven works. All forms, all methodologies, all techniques and materials can be vehicles for what happens when mindfulness is brought to bear upon a visionary speculation.

The plurality of art is compelling in this age where there are no mandates, no guidelines, no polemics that must be adhered to. It's the nature of our time and our blessing. It's what keeps a myriad of arguments ricocheting about, and it's what keeps the results so richly diverse, the art so complex and generous, as is shown here today.

Catherine Lee

May 2014

CHAIR'S STATEMENT

New Art/Arte Nuevo is a dynamic series that brings together diverse artists who work with a large array of materials and methods and who pursue a broad range of concepts and themes. Regional centers like San Antonio consistently prove to be robust foundations for production, exhibition, and conversation about the full range of topics current in contemporary art. As this year's installment demonstrates, artists from our part of the "art world" often bring unique perspectives to issues and debates, and they challenge avant-garde trends with their commitments to studio practice and rigorous conceptual experimentation.

I am pleased that Catherine Lee agreed to serve as juror for the fourth installment of this project. While Catherine currently lives and works in central Texas, for many years, her career was based in New York and London, and her large abstract installations, sculptures, and paintings have been exhibited and collected around the world. Catherine brings her keen eye as a practicing artist and visiting instructor and lecturer to the difficult decisions that inherently structure jury exhibitions but that create opportunity for engaging with dynamic artists and their art.

I would like to acknowledge and thank Dr. Scott Sherer, Art Historian and Director of the UTSA Art Gallery, who conceived of this exhibition and continues to remain committed to the project. Laura Crist, Gallery Coordinator for the UTSA Art Gallery, diligently organized all entries, managed details with all of the artists, contributed to the production of this catalogue and exhibition events. Willie Sanchez, Graphic Designer, brought great expertise to advertising, promotion, and catalogue design. John Hooper continues his excellent service as our Gallery Preparator, handling the installation details across all sorts of media.

GREGORY ELLIOTT

Chair and Professor
Department of Art and Art History

DIRECTOR'S STATEMENT

New Art/Arte Nuevo: San Antonio 2014 is a showcase for exhibiting the diverse artists who work in or who have strong connections to our area. Their works continue and extend rich conversations in the world of contemporary art. They pursue an incredible array of influences and interests that include personal experience, intuition, and creative experiment, as well as commentary about cultural and political contexts, and they work in a full range from using traditional techniques to customizing new media. The interplay between abstraction and representational forms generates attention, discussion, argument, reflection, and new considerations.

Catherine Lee brought her critical eye and her profound appreciation for dedication to experimentation to her contribution as this year's juror. A dynamic artist, Catherine is an inspiring model for how creativity and hard work fuse in an artist's life.

New Art/ Arte Nuevo: San Antonio 2014 is made possible with the generous support from Texas Commission on the Arts; Elizabeth Huth Coates Charitable Foundation of 1992; President Ricardo Romo and Dr. Harriett Romo; Dean Dan Gelo of the College of Liberal and Fine Arts; and Professor Gregory Elliott, Chair of the Department of Art and Art History.

This exhibition would not be possible without Laura Crist, John Hooper, and Willie Sanchez, who each contribute expertise, creativity, and dedication to managing details and shepherding the big picture.

SCOTT SHERER

Gallery Director and Associate Professor
Department of Art and Art History

ARTISTS



Le volaron la cabeza, burnt residue embossing, 25" x 32.5", 2013

Thousands of people die in drug-related violence every year in México; by using metaphors and visual metonymies to tie together process and subject matter I explore the idea of perception, memory and transformation. My work is derived from a need to find meaning in these brutal events that repositions the corpse in our field of vision, reminding us that our physical existence is finite.

The content and sources for my images come from photographs published by the media; both in digital and in printed form, which depict very crude and raw forensic evidence. These photographs deal with the Mexican Drug Cartel Wars in which Ciudad Juárez, my native city, has been a primary battleground in the violent war between rival cartels and law enforcement agencies that battle for control of the drug trade into the United States.

Beginning with the idea of erasure as language, I started to create this body of work through the use of a laser-cutter; this is a violent process since it uses, via a computer, an output of a high-powered laser to create cardboard matrixes. The cardboard burns through the process leaving a layer of soot on the surface allowing me to then transfer it to paper. By only using the burned pigment as the source of mark making I am playing with the idea that those events are burned into the consciousness of the city's inhabitants; leaving unwanted memories though the continuous firsthand exposure to these massacres, shaping the way in which they continue to live their life just as the burned residue leaves a permanent imprint on the paper. There is some variation in tones along with different thickness of embossing once the cardboard matrixes are printed onto paper, which alludes to a more physical degree on the impact of the events, whether it is permanent or merely temporal.



Precious Venom - Coral Snake, ceramic, 28" x 12.5" x 12", 2013

My *Precious Venom* series celebrates the lovely danger of Texas wildlife. Pairing two precious resources, children and venomous creatures, these works convey a sense of discomfort and confusion. The viewer is drawn to the sweetness of the children, but repulsed by the danger of the venomous creature each child holds. Yet the children are not repulsed by the poisonous animals. They seem to possess an immunity to the fear we tend to gain as adults.



El Tigre, burned drawing on Arches archival art board, 18" x 23", 2013

Armendariz was raised in El Paso, Texas, which borders Las Cruces, New Mexico and Juárez, Mexico. There he was surrounded by a mix of romanticism for the American landscape and the hybridization of Mexican, American, and indigenous cultures. Images that have cultural, biographical, and art historical references are carved and burned into the surface of the archival art board. This work is an ongoing exploration of forces shaping the landscape between the US and Mexico Border. Narco-activities, border politics, mysticism, native healers are just a few of the inspirations for this most recent body of work.



Oscar, digital print, 12" x 18", 2012

I consider myself a conceptualist, with the creative impulse manifest in various ways. I have designed numerous buildings, which I have built. To say that I have designed and built 15 houses does not convey the intense satisfaction of doing so. I wish I could live in everyone.

I have designed and fabricated an electric automobile, which driving delights me. I film, sculpt, write poetry and prose. To lay claim to various media seems pretense, but I have had that opportunity to express what I think. And in sculpting, filming or photographing, I feel a wonderful intensity.

The inspiration for conceptualization is everywhere, in what I see, hear, feel, and even taste. I think in global terms, but am grounded by my life in San Antonio, where I have lived for 30 years. I have many connections to the city, and to the land surrounding. May I mention perhaps the most important connection? Setting aside my family, I have connected most interestingly through La Tuna, an icehouse I own along with my partner. For more than 20 years, I have sat under the pecan trees, at the bar, and of course, stood behind the bar, and there to see is a panoramic of the people of San Antonio. So, I have sat, inspired, again and again.

And so, I go on.



1970 #1, graphite on paper, 30" x 23.5", 2013

Much of my art is based on actual life stories. This is most evident in my latest series of large graphite on paper drawings titled *The Right Place*. In this series I am exploring the feelings I had as child growing up in the turbulent University of Texas 1960's and 70's community. I was always searching for a "normal" home, the kind of home where Moms made 'mac & cheese' and were members of the West Austin Country Club, one that was opposite of what I had. Little did I know that the lessons I was learning were some of the most important lessons of my life. Very few people had the opportunity to grow up as I did, and while it was certainly hard and emotional at times, I am blessed to have had the experiences I did at such a young age. Now I have become the Illustrator of my life.



Resolute, mixed media on panel, 33.75" x 43.25", 2013

We are more than our mirrored reflection, more than the surface of our skin. We are complex works of art, science and metaphysics. We are symmetry and function. Body, mind and spirit. We know our lungs because we breathe, we know our truths because we think and feel deeply. Marked and changed by significant events and illness, we heal with exquisite imperfection and are transformed.

These mixed media paintings expose the largely unseen echo of our inner bodies, revealing what lies beneath. Images from intense modulated radiation therapy scans, CT scans and others, serve as the basis for these works.

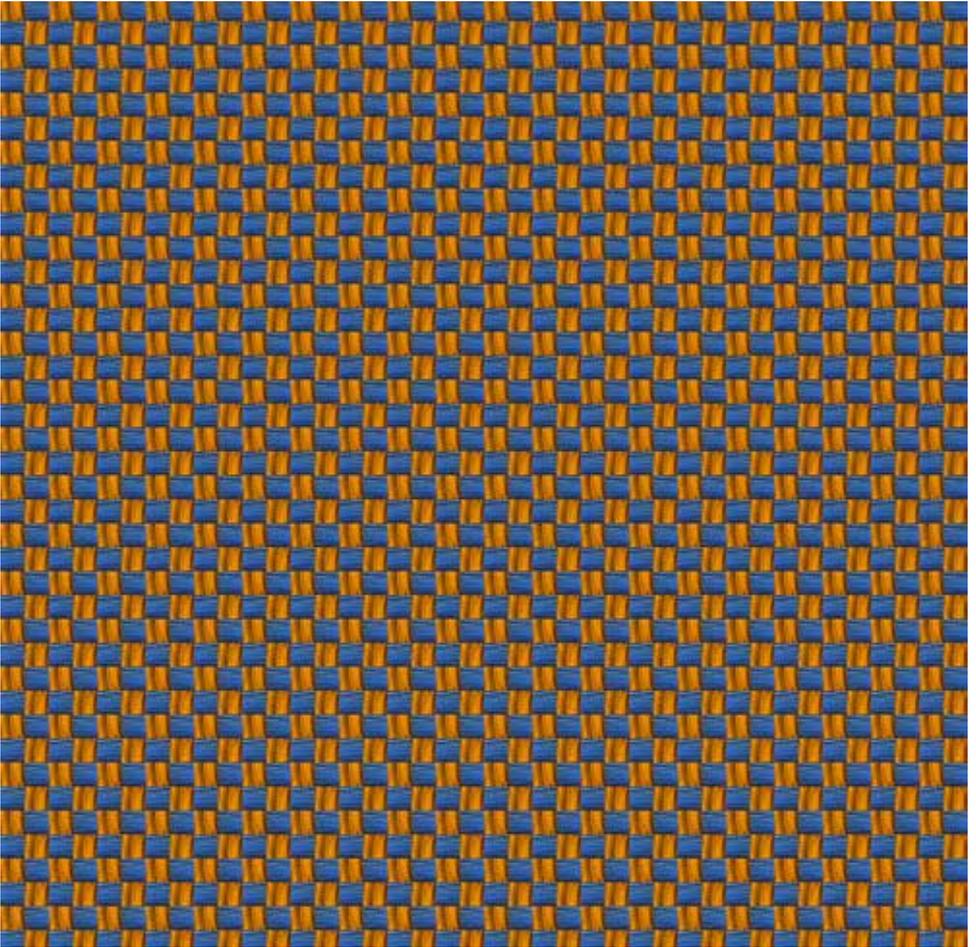
Imagery is manipulated to express the profound symmetry life possesses, yet invites unexpected marks and visual tensions that emulate the imperfection of healing and memory. The butterfly serves as icon, representing the transformational process and embodiment of both physical and psychic transformation and transcendence.

Recent events in my life and of those around me lead me to this series. It is a universal truth that physical and emotional events affect each of us in profound ways. Yet we do heal. In my own way I have experienced this and have seen loved ones pass through this sometimes arduous process. Having done so, we are in some way irrevocably changed...often for the better, but changed nonetheless.



Choose to Choose, archival digital print, 22.25" x 22.25", 2014

I am primarily a photographer working with analog camera techniques and mixed-media photography. My portraiture examines the multidimensionality of thought, experience, and human psychology. The piece, *Choose to Choose*, addresses intimacy with fear, and how facing fear is a natural step in the journey to understanding truth. By making the conscious decision to experience the present moment, we become vulnerable to the vividness and impermanence of our existence. Fear is a universal reaction that is felt when we are forced to consider the unknown or when we discover something within ourselves that we dislike. This work explores our capability to abandon masks and look through discomfort to see life clearly, rather than guard ourselves from it.



1600 GB, c-print on metallic paper, 40" x 40", 2012

Rodolfo Choperena is a visual artist from Mexico City living in San Antonio, Texas. Self taught, Choperena developed a unique photographic process involving the combination of performance, long exposures, and movement. The abstraction process occurs completely inside the camera between the opening and closing of a single shutter. The subject could be a light source, a seascape, or a landscape. The resulting images are thus not a portrait but a reinterpretation of the original subject.



Aracnido, stained porcelain, branch, 13.25" x 13" x 8", 2014



Let It Rain
porcelain, stain, glaze, steel rod
12.5" x 6.5" x 5.5"
2013

Where does humanity begin and nature end? Where does nature begin and humanity end?



Sizzle Heat, acrylic/latex paint on canvas, 36" x 28", 2012

I investigate the animated, color and life of creatures in abstract formations. My questions explore the expressions, movements of life that are imagined. Dreams, similar to Australian Aboriginal Art, add further meaning to my mark making. I give living energy a visual influenced by the activity of nature. The viewer completes the free association and connection in my paintings.



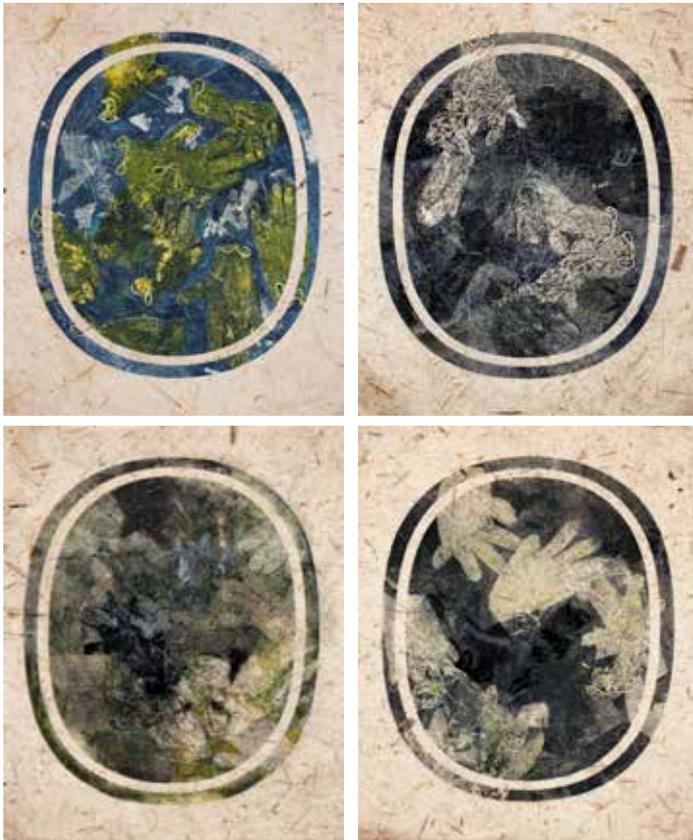
Pocket-Sized, found book, plaster, flocking, model railway materials, 6" x 5" x 8", 2013

Pocket-Sized is part of a series of three smaller pieces that continue on the theme of an imagined expanse. I like the idea of a small, familiar, hand-held object morphing into something that's impossible to hold onto. The book I used is a small atlas, which condenses the surface area of the earth into something that fits in our hand. I thought that the earth gushing forth from the book made sense, as it seems to protest its confinement.



Luz Amarilla Tempestad, oil on canvas, 72" x 72", 2014

The paintings submitted are about the connection, via the highway, between my place of origin and where I have lived the past 40 years. The memories of the past and the present come together in dreams, and the highway physically gets me back to family, places, and all the stories told and retold in my beloved west Texas. Since the '80's, these highway landscapes made their way into my canvases. On a typical 5 hour trip to Fort Stockton, Texas, I do 45 to 50 small watercolors of the highway. These two oils of I.H. 10 west, near Sheffield, Texas, were done from small color pencil sketches as a storm began brewing ahead of us. Going back to be with family and breathing the cold crisp air of West Texas always revives me. An artist friend always commented how those trips always made me look younger.



La ingisnia insidiosa, monotype series (set of 4), 27" x 32" each, 2014

Jessica Fuquay is an artist based in Houston who explores the construction of cultural identity within the contemporary context of globalization and transnational capitalism. Her work aims to expose fallacies of signification, deconstructing the aesthetic and communicative strategies that enable those in power to keep certain communities invisible. She mines cultural artifacts in order to question how visual culture is generated, critiquing the aesthetic practices of history that become normalized as truth.



Handsome Pepper on Concrete, acrylic, was on concrete, 180" x 90" x 2.5", 2012

The hardest thing for me to do is to have a readymade artist statement that defines me in a general sense. As a person who has been painting for over thirty years, I have explored many ways by which one can apply paint on a support. I have dealt with a vast amount of concepts and themes and still feel that I am barely scratching the surface as a painter. I look for things that have to do with life and the things that matter. I often try to find humor in things and like to make subliminal social commentaries. Though, I do implement decorative patterns and fields in some of my artwork, I take care that the decorative character of the work is subordinate to the central message. Though I have developed an array of iconography over the years, the usage of some iconography has been converted to icons that have lost their initial usage—this could well imply that I am mellowing and that the icons are more indicative of an artist's identity as opposed to an artist trying to identify and connect with the public.

The use of color, texture and line has become important in my work and over time has endured. As a pure colorist, high contrast and screaming colors are my first choice and serve to attract the viewer. I have no respect for color and have learned over the years to follow not academic rules, but nature's example for color. Like color, texture is a key element in my work whether it is implied or actual; it works with color to excite the eye and senses. These two elements are held in place by line or the contour of larger shapes in my work. This harmonization of elements at play is vital to most of my work and can be seen over the years in my canvas paintings.

On the flip-flop lives another artist who cares not and who wishes only to play. He is the paper artist. Ever since I did a serigraphy at Coronado Studio's *Série Print Project* in Austin, my fascination with the surface of paper has intensified and has opened a new way of thinking. It seems that with paper anything is possible and that there is no such thing as bad art. Collectively, the end results personify the true meaning of contemporary art and the long journey that art has taken over thousands of years.

I therefore conclude that the dichotomy of both the work on canvas and paper have only given me just a little more stress in trying to understand what I do—paint.



Bubble, digital video, RT 4:16, 2012

The current themes I am exploring in my artwork include the fundamental human experience and contemporary social commentary. I find that the temporality of moving images and sound is comparable to that of living beings. It makes me aware, not only of the transience of art, but also of our own transitory existence. I draw my inspiration from my daily life and cultural background. Traditional Chinese philosophy and literature serve as a dominant and informative resource for my artwork. At the same time, I find many similar values and insights about, either the practice of art or life, which are shared by different people around the world. My series of video and sound installations address some of the fundamental concerns of human beings, such as the perception of reality and illusion, time and space, physical existence and spiritual potentials. I try to create a visual event that insists on the primacy of experiencing a universal condition of life, with the purpose of accessing emotion. Through the modest setup, the artwork provides viewers a few meditative moments apart from the ordinary world.

While exploring the inner world of human beings, I also make direct social commentary on the current conditions of the outside human world. Integrating the visual language and marketing strategies of advertising and entertainment industry, I bring playfulness and visual impact into the work, so as to challenge the delineation between popular and elite culture, as well as to assist our understanding of the world.

I believe all artworks are about creating new experiences shared both by artist and viewer and that are resonant in consciousness and not about the tools used to make them.



Art Puzzle
digital video
RT 2:05
2012



Movimiento, ceramic, steel, found object, 22" x 16" x 10", 2013

My work explores the boundaries of identity, emphasizing the politics of race and the power it has to define and label our beliefs and actions. As a Texas-based Chicano artist, I draw from my multicultural history to create sculptures that tell my collective experience. I play with the tensions between time, utility, and aesthetics, creating sculptures that resemble ritual objects that have been lost, destroyed, or distorted due to conquest and colonization, and re-purposed in pop culture America. As a result, I want people to question the importance of how the past impacts the present and future, as I make a conscious effort to maintain balance between concept and design with the intent of engaging in the greater conversation of linking history and social structure with personal identity.

In this body of work titled *Remembering the Race of the Roach*, I use the imagery of the cockroach to emphasize the derogatory term used to identify those of Mexican ancestry. In my experience, these words that penetrate the physical being can be very traumatic to those who fall victim to this form of psychological violence. Growing up in San Antonio, a city where Anglo and Mexican American cultures clash, certain experiences can leave wounds that eventually heal over time, but cause long-term damage to the development of personal growth. It is in this process of healing that I find the ability to create my work while expressing the nature of being colonized, as I visually document my journey to a critically conscious mind.



Offshore, foam board, paint, tape, graphite, 38" x 46", 2013

I once considered myself a non-referential painter, now however, without being literal, I seek to induce references that might generate a recall or point of departure. I not only want people to recognize something, but more particularly I hope to give them a place in which to channel their memories so the viewers can surmise their own interpretation while taking in the construct of the painting.



I Am Imitation, oil and embroidery thread on muslin, 8" x 10" (each diptych panel), 2013

In my paintings I work with the idea of setting and structures and the way that we as humans perceive our surroundings. I believe that as human beings, we place great awareness in considering our surroundings, and subsequently we relish in the comfort that is afforded to us when we recognize the space that we occupy.

In my work, I will utilize perspective, abstraction, and the overlaying of imagery to render spaces that not only do not make sense to the eye, but are mentally disengaging as well. By abstracting known human structures and presenting them in non-ordinary situations, I hope to create settings that are both familiar and disarming all at once.



Blue and White Tump, stoneware, 19.5" x 11" x 4.5", 2006

The wall pieces that I am submitting to this exhibition are a return to an older group of work. As I began working with dry ash glazes of my own formulation, I wanted to get them on a broader surface so that I could really get a good picture of how they were working. The minimal nature of these forms provided a perfect vehicle for this experiment. The result was a small group of new wall works.



Quinto Sol, monoprint, xylography and stencils, 56" x 44", 2011

The term *Five Suns* (*Quinto Sol*) in the context of creation mythology describes the doctrine of the Aztec and other Nahuatl peoples in which the present world was preceded by four other cycles of creation and destruction. I carved a wooden block titled *Quinto Sol* for the Steam Roller Printing Event 2011 at Stone Metal Press in the Blue Star Arts Complex in San Antonio, Texas. The *Quinto Sol* has been on my mind since I was a child. The religious syncretism in which I was raised always made me feel and think between cultures. I needed to answer my questions about the Aztecs, the Spanish conquistadores and my identity. As a mestiza I have respect for both cultures. Finally I created a design inspired by the Mexican image of our Lady of Guadalupe and the Aztec Calendar icons. I had to express the subject graphically through carving a wooden block and printing the image in black ink. I completed the image adding green, red and ochre in a different stenciling process.



Intersections In Versicolor #13, acrylic on canson board and wood, 10" x 10" x 1.5", 2012

Intersections in Versicolor is a series of three-dimensional mixed media paintings exploring the intersection of chaos and structure. At times this back and forth is confining, other times defining, often deconstructing, and yet sometimes simply lost in the background. Ultimately, when these concepts work together, they intersect in vibrant harmonies, but when these concepts come together in defiant contradiction, the resulting pushing and pulling steepens these intersections in tension. These complex pieces can't be fully taken in by standing at a distance, but instead require exploration and peering around corners to see the interactions that are interwoven behind the surface, exploring both ends of this spectrum and everywhere in between.



Stowaway, mixed media, 38" x 32" x 5", 2012

For me, art is a form of self-discipline, therapy and self-analysis. Art has provided new ways of investigating both the physical and metaphysical worlds. The act of creation allows me to enter a Zen-like realm in which I am a traveler within my own mind, free to discover and explore. The journey is a way to not only heighten my skills but to hone my individualized philosophy and strengthen my personal vision and existence.

Line and expression are two key components of my work. I feel that a line is much like a groove in a vinyl record; all of the thoughts and feelings of the individual are expressed with each mark. Each line is a catalogue of information as well as a diary of the voyages in life. I record the imagery with energetic and vigorous marks using a mixture of media and techniques. At times I work back into the piece, balancing the spontaneous act with rational thought. The marking and imagery contained in my works are physical responses to the mental journeys.

My work combines iconic and personal references with the surprise of design and content, presented through a juxtaposition of images and shapes. Each piece is created by pooling my artistic skills and knowledge and incorporating both traditional and non-traditional skills and materials, such as carpentry, construction techniques and flooring remnants, industrial materials and coatings. The overall use of an intuitive process allows the imagery and structures to grow from unplanned responses and provides the most formative degree in fulfilling my personal expression.



SPWP-Silk1, inkjet print on silk mounted on wood panel, acrylic paint, 10" x 8" x 1.5", 2014

I am currently creating a series of works that examine aging through my own experiences. As I have grown older, I have become keenly aware of age biases and assumptions, both overtly and covertly expressed. Should what we as older artists produce automatically be perceived as primarily historical? Should the search for the young, the new and the elusively radical preclude the possibility of thoughtful engagement with significant cultural issues by other segments of the creative population? The answers and resulting correlative questions will arguably be viewed differently by all who cross that inevitable threshold. I feel the most mutually beneficial exchanges involve conversations linking a multiplicity of voices, experiences and contemporaneous generations.

I use document scanners for photographic self-portraiture. These often-distorted, low-resolution facial images with miniscule depths of field, affixed to aluminum or wood panels, are the foundations for sequential washes of micaceous or iridescent paints. These further destabilize, partially obscure and/or modify the images while concurrently creating multiple shallow physical spaces that relate to my ongoing practice as a sculptor. The images are honest, unflinching, beautiful and somewhat disturbing while the surfaces are richly nuanced, subtly colored and visually lush.



The Three Worlds II
colored pencil on
drafting film
13" x 18"
2013



The Three Worlds III
colored pencil on
drafting film
12" x 18"
2013

My work is about perception, and ambiguity is the key. Where the imagination will go if we deny things we believe is true. Is what we think what we see what it is? Is it my reflection in a mirror, or am I a reflection in a mirror? Do bats sleep upside down, or is everything else upside down? Is that a sunset or a sunrise? What if.... Ordinary is extraordinary, nothing becomes anything when you open your mind.

I draw reinterpreted reflections and sceneries of the nature in a very delicate and meticulous manner. I take images such as reflections in the water, wind blown trees, mountains and horizon lines from various locations where I have traveled and assemble them to create a new dimension. I crop where I want to emphasize and leave everything else voided, and/or often assemble more than two images from different locations or different times of the same location in a very convincing way to create images that more than two dimensions coexist. Drawing in colored pencils on drafting film that is translucent allows me to achieve very delicate details and gives the drawing great luminosity that maximizes the sense of surrealism.



Melting Point
ink on acrylic sheet
acrylic paint on paper
18.5" x 22.5"
2014

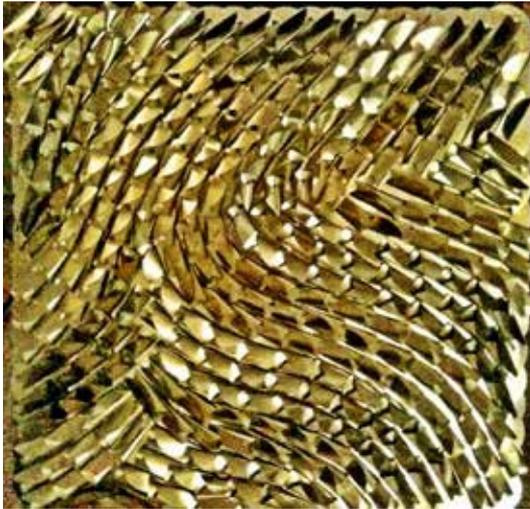
This work is grounded in a philosophy of allowing chance to play an integral part in final outcomes. Elements from personal history are translated into a private language and assembled using practices borrowed from art, design and science. A composition often begins with structured elements such as phrases in Morse code or architectural grids before the unexpected, or at times, the unintended, is allowed to balance the final work.

Carefully executed layouts are disrupted by the unpredictable results of random processes.

Doodles are meticulously replicated in colorful masses subject to compositional whim.

Translucent color and narrative patterns are layered into multi-dimensional alien landscapes.

Years ago, my personality was defined as thinker-feeler, as I perfectly straddled the line separating logic from emotion. It helped explain my attraction to both industry and nature – order and chaos – in equal measure. Difficult to classify in terms of genre or style, the work implies this character of its creator and is propelled by an endless exploration of intersections between the contradictory.



Chameleon, wood, roofing discs, staples, 24" x 36", 2013

My current series of work is focused on using only materials from The Home Depot, nothing from an art store. The subject matter of my work varies greatly, but the primary focus is to use materials not originally intended for art. One of the most satisfying aspects of my work is getting asked what the materials are and what their actual intended purpose is.

The origin of using solely Home Depot materials is simple and holds great meaning. At the age of 15 I was diagnosed with cancer. The treatment resulted in a below the knee amputation of the right leg. Being an active athlete, my main concern during that time was to play sports again. I did, 6 months after surgery. Sports were a high priority in my life and became the champion motivators, which kept me strong and positive during the difficult adaptation period. Being only 6 months out of surgery and being so physically active on my 'new' leg came with set backs. I frequently broke my new prosthetic. Never wanting to miss a game or practice while waiting for a doctor to fix it, I took matters into my own hands. I sourced materials from the Home Depot and fixed it myself.

I would buy anything that might work in an attempt to fix my prosthetic. It was always a success, though sometimes short-lived. These fixes enabled me to play in the next basketball games even though it always made my prosthetist, whom I affectionately dubbed my "leg man" to lecture, unendingly. But my fabrication skills enabled me to never miss a game due to being an amputee.

Sports had always been a very reflective and important part of my life, in many ways; sports got me through a lot of tough times emotionally and physically. Art is now an extreme part of my life that is reflective of who I am today as a young woman and who I am proud to be. Art is my escape. To be able to use material from a hardware store that helped me persevere that which some would label a tragedy, I count as a blessing. A blessing that has molded me into an artist I am proud to be. With every piece I do, no matter the subject my work always has a personal essence, and portrays much of my soul.



Hard shells and soft bodies of aubergine and flavescent, colored pencil, 29.75" x 27", 2014

A Recipe for Intellectual Stimulation

Combine the following. Amounts may vary.

- Beauty.
- Otherness.
- Attraction.
- Repulsion.
- Land, culture, and practice.
- Logic.
- Instinct.
- Color, form, and texture.

When combining make sure to stir often.



Potential, metal bracket, glass ball, screws, 8.5" x 2.5" x 8.5", 2014

This piece is a product of my interest in the idea of potential energy. Potential energy refers to the stored energy that an object has when put on a shelf, or that an arrow has when drawn back in a bow. I am attracted to the simple aesthetic of this object combined with the tension that it produces. It poses the question "Potential for what?"



Dimensia 20 and Dimensia 21, photographic composites, 46" x 36" ea., 2009

Any lofty statements to underscore the significance and transcendence of my creative enterprise would be false, and the how and why of what I do is not important, or relevant.



Ghosttrain, digital video projection, RT 4:37, 2013

In my current body of work, I am exploring cinematic and theatrical landscapes. By conflating both landscape and architecture through layered and overlaid video works, my work is focused on using video as “moving painting”: vibrant color, texture, and layering to create multiple levels of meaning. I copy and flip the image to create perfectly symmetrical split-screen video works. Viewed as diptychs, these projections are best described as animated Rorschach images. And, like a Rorschach test, they seduce the viewer into searching for meaning. The settings and subjects—and therefore content—are open-ended: landscapes, cityscapes, humans, animals, interiors. Ordinary occurrences are made extraordinary by the visual force of the panoramic image, and by the resonant aural landscape that accompanies the images. The mundane becomes the cinematic, thereby removed from reality—a dramatic fictionalization of the subject.



Sideways Crawl To You
cone 10/clay
8"x 8"x 6"
2007



Risk
cone 10/clay
9"x 7" x 6"
2010

I'm always looking for new ways to express myself. It's exciting to search for and use new words, pens, colors, or, mediums. Clay and its tactile quality keeps me moving in new directions: process, composition, dimensional, and, emotional. My hope is that my ceramic work will communicate and create active participation – both emotional and cerebral, to truly engage the viewer and user, as it continually does to me.

It is always a delight while working with clay to experience the creative process. I find that clay as a vehicle for expression - along with my continuing exploration of technical, symbolic, and intellectual inclinations, can reach out to our common and profoundly physical natures. Hopefully, each of my current investigations of an experimental idea - to unify both functional and sculptural forms, will also celebrate our creative sensibilities. Function and sculpture when skillfully combined, should create delightfully new phrasing, such as what happens with the combined forms of music and poetry, olive oil and vinegar, architecture and engineering. One may exist without the other, but WHY?



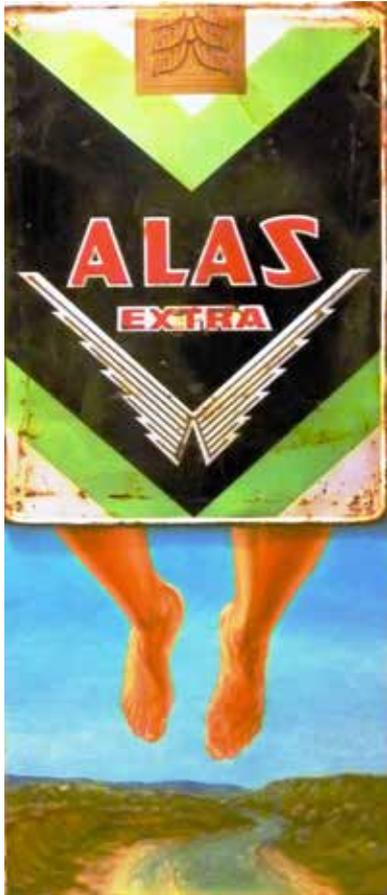
Secret City: 1945-2015, soap, fabric, self-published book, 2013

I explore the notions of identity, memory, time and space through manipulation of objects and materials from everyday life which have within them inherent expectations, associations, and even contradictions.

I am interested in examining how my bi-cultural experiences shape my work. I often construct large room size installations with sculptures I make and the materials I find in my immediate environment. The installation reflects pieces of post-war Japanese history and my childhood memories along with my present experiences in the West combined.

As a dual-cultural artist, I experience overlapping boundaries of the East and the West, private and public every day and am constantly searching for the meaning behind this dual cultural identity. The work has become the interplaying of the East and the West, private and public, past and present which leads to my own on-going search for self-discovery and self-realization.

There is a consistent interest in my work that focuses on bi-cultural existences and experiences. The borderlands, in-between spaces, are areas where different customs, languages, traditions, ideas and technologies meet. The spaces are rich sources for harvesting my ideas in art, both their dichotomies and similarities.



Specifically, my work springs from my own experience living on the US-Mexican border. I see myself as a witness to the cultural fusion and culture clash that occurs in border regions, either, geographical, cultural-political, psychological, or virtual borders. I have personal experience with “bi-culturalism” since immigrating to the US at the age of seven and going through the process of assimilation. It is this process of assimilation that peaks my interest and directs my focus to the production of works that naturally tend to be “hybrids” across art disciplines, especially between 2D-3D and virtual spaces, the representational, abstraction and the non-objective. My future research will involve the use and exploration of technology and social media as elements to include in my art making processes to complement this “hybridization”. For example, the idea of “collaborating” with social media contacts from across all “borders” to produce works of art that may be pieced together, and produced by me, as hybrid forms, from their ideas and suggestions.

In general, the focus of my work stems from theory of entropy and the Second Law of Thermal Dynamics with its suggestion of dead energy or waste energy as important as actual energy. The fusion of cultures produces a third space that edits certain aspects or elements of each culture in the fusion process, or assimilation. The process produces hybrid forms naturally, and raises questions as to what happens to edited elements, or the dead, waste energy left out of this new “third” space, like the border areas. So logically, this fusion is seen along other “borders”: cultural, psychological, political and what now peaks my interest even more so, virtual and digital borders.

“Alas” (Wings), oil on wood with metal sign, 18” x 40”, 2013



*Peter, Lois, Meg, Chris, and Stewie, (from top left to bottom right),
graphite, watercolor, ink, acrylic, and latex on paper,
8" x 8" each (set of 5), 2014*

In this body of work, I am exploring the familiar, and the immediate associations one abruptly creates in an automatic attempt at recognition. However, hastily jumping to conclusions can often lead to surprises – or disappointment.

For my process, I begin by searching (via an internet search engine) for “every day,” NON-famous civilians who seemingly have nothing in common with a publicly known individual other than sharing a name. I try to cover the spectrum of public figures: television characters, serial killers, politicians, adult-film stars, etc. I then reinterpret the image of the “anonymous” counterpart; vacillating between loose/gestural references of the figure and more defined elements. The resulting product is a pathetically sweet portrait of an unrecognizable individual with subtle visual cues and a title referencing their celebrity doppelgänger.

Conceptually and aesthetically, notions of contradiction are present: refined and unrefined, public and private, exclusive and inclusive.

I enjoy the “backtrack” a viewer takes when encountering the disconnect that exists between the name titling the drawing and the actual image that stands before them – a stranger with a familiar name. For one who aims to find significance within the individual and the insignificant, this is important to me.



Expose, archival pigment print, 36" x 36", 2013

My artwork incorporates coping mechanisms that are associated with psychological disorders to address how the body reacts to the psyche under stress. I am interested in challenging viewers to analyze their own interpersonal and intrapersonal relationships as well as those that occur between the characters I present.

I intend to share narratives that derive from both symbiotic and parasitic relationships in order to shed light not only on the person experiencing psychological traumas, but also on the persons who attempt to console the inconsolable.



7 Days of Gossip, mixed media, watercolor and acrylic, 10" x 80" x .25", 2014

My piece is titled *7 Days of Gossip Games*. My intent was to finish the drawings for my work in a week, but it took a year to organize and complete the construction. This is a mixed media piece that can be hung on a wall, or sit on a long table and viewed from both sides. Consisting of four panels, each measuring 10" X 20" it folds out to 80" in length. It is finished on both the back and front.

This idea originated with a children's game, where one child whispers to another, and information is passed on until it comes back to the originator, always different from the way it began. This is the way gossip happens with adults as well. In the case of my art piece, I used household objects as models and a substitute for humans. They talk to each other, passing on gossip from panel to panel. It begins with a blue Chinese porcelain dove, and ends with the same dove as the final recipient. My drawings are completed in watercolor.

The background is made from rice paper, printed with acrylic paint, and collaged. The book folds for storage and is bound by a braided piece of silver elastic, embellished with beads and hand made baubles. It has hanging clips for easy wall mounting, and is very light weight. *7 Days of Gossip Games* gave me many hours of amusement.



12 Cent Oblivious Suspense, acrylic on canvas, 32" x 32", 2012

I see my paintings as conversations, each layer a part of the dialogue. I visualize the dialogue as images and text within the conversation. Most of the imagery I use is taken from online resources, and also created with the aid of digital imaging software. Once I have found the proper images and/or text they are altered digitally and projected onto canvas, then painted as a layer of dialogue within the overall conversation. While composing layers, I add many colors in order to create a visual sense of mood. The conversation evolves as the layer of dialogue are applied, thus creating a painting based on a conversation.

I do this because I see painting as a form of visual communication, but more like talking than writing. I can best describe this by using a conversation as my analogy. A conversation is defined as an informal talk involving two or more people talking in an informal way. An informal talk is not outlined or rehearsed, it is more of an organic process of verbal exchange, which can be spontaneous and creative. In conversation we are exchanging information and ideas we want to share with someone we feel it's okay to share them with, and the great part is this information can be about anything from the weather to political ideologies. A conversations can go on for hours or end in seconds, much like a painting.

I have been painting for around twenty years and in that time I have experimented with many different concepts, but the one that I have treasured the most is the organic approach allowing the spontaneity to occur much like in a conversation. Sometimes something brilliant, just falls out.



Machete Sundown, oil on canvas, 16" x 20", 2013

My work can be identified as a journey through the cultural core of the individual in a mysterious and irreverent territory. The depths of this place is where I know my work originates. It is a place I still know very little about. There, my relationships to the particular experiences of my subjects are invigorated by hopefulness, personifications of witty absurdities and political assertions to become meaningful reflections on the human condition as a whole.

These concepts and conditions continue to develop in specific ways.



Zenith, mixed media, 48" x 48", 2013

In the last few years, my works include highly layered pieces in mixed media. Some of the media used are acrylic, tar, graphite, oil pastel and others. I have been inspired by living in La Cruz de Guanacastle, Mexico, a small colorful village on the Bahia de Banderas located just where the Bay opens out to the Pacific Ocean. The colorful seaside lifestyle definitely influenced my pallet for these paintings. Upon my return to San Antonio, I found myself wanting to bring a light, calm energy to the canvas. Once again I used a layering process to achieve this newfound desire and vision. I personally was excited about this new work, enjoying a more serene environment after the highly pigmented, energized work from Mexico.



Mortimer, acrylic, oil, spray paint, 9"x 12", 2014

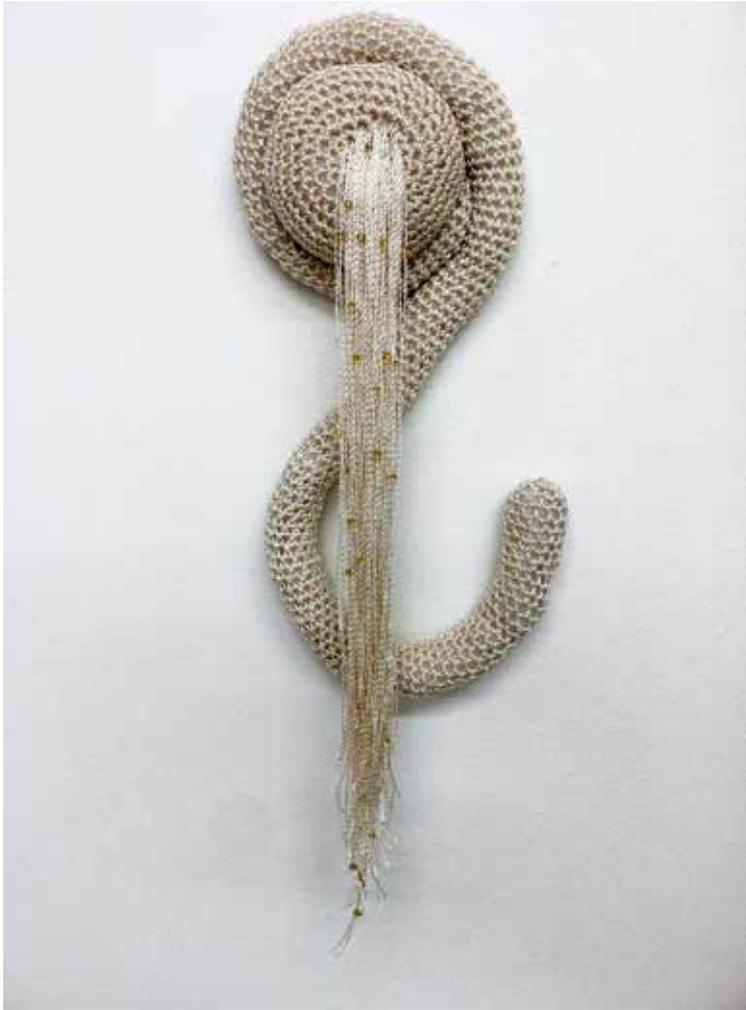
Divinorum is a small series of paintings that express the comparison of affection and love to being like a drug. It is about how they both give you that feeling of happiness. Things like love towards a person, animal, or even characters you loved as a child. I use vivid color and patterns to visually express this similar feeling.

Divinorum refers to the hallucinogenic plant *Salvia Divinorum*, which when chewed or smoked causes you to feel like you are literally becoming a part of objects around you. I compare this to the feeling of love and affection, when you love someone or something you are one with that person, animal, or whatever it may be; it becomes a part of you.



In Transition, mixed media, 12" x 12" x 12", 2013

My interests are in the human condition. The works are symbolic representations of the world in which we act, interact and define ourselves.



All That Glitters, cotton cord, acrylic and metallic thread, glass beads, 20" x 7.5" x 3.5", 2012

The quiet repetition of daily activities, the slight changes in patterns, textures and colors mark the day, the activity, the object, as different today than it was yesterday. Small changes make the world move forward. Weaving, knitting, crocheting, coiling are all repetitive activities gradually opening a world of change and beauty.



Miserere mei, Deus, charcoal on paper, 57" x 74", 2014

My work is driven by the visual aesthetics of cultural design in public space. My art is often influenced by the graphic diffusion of vegetal and cultural motifs, enacting passing memories of Islamic, Aztec, Inca, Japanese, and Aboriginal geometric patterns.

In my current drawing series, I fuse the ridged geometric beauty of Islamic patterns with the organic and free flowing movements of Aboriginal tribal art. The idea of creating something unique and interesting while at the same time keeping a visual familiarity to cultural imagery of the past. Ultimately I consider my work an off-shoot of the slight deviations between these visual languages and I try to bridge that gap while at the same time creating compelling and inviting pieces.



Convention, digital print, 40" x 40", 2014

Ansen Seale is an artist living and working in San Antonio, Texas. His photographs have been exhibited in museums and galleries and have been collected by corporations, institutions and private collectors.

In 1996, Seale invented a digital panoramic camera in pursuit of a better way of creating virtual tours, then just gaining popularity on the Internet. Over the next 6 years of development, he realized that the possibilities of creating artwork with this new camera were more exciting than making standard panoramic imagery.

This new camera captures only a small vertical slit of any scene over and over in rapid succession, in effect, swapping the horizontal dimension of the photo for the dimension of time. Instead of mirroring the world as we know it, this camera records a hidden reality. The apparent "distortions" in the images all happen in-camera as the image is being recorded. There are no Photoshop manipulations in these photos.

Seale's new work focuses on the landscape of South Texas. The plants and animals form the framework for the human culture to express itself.



Acrobat, wood, metal, 14" x 53" x 17", 2012

"It is my intention to create pieces by re-inventing their original function to give them a new meaning."

"I enjoy putting things together without invalidating the construction process and by accenting how the different parts are integrated as a whole."

"I am always on the look for what new ways I can apply to a discarded object and how far I can transform such desirable materials to create new forms."

Search for Psychological Stability

On a journey, searching for finding truth and true meaning, in a world devoid of trust and operating on callousness regarding humanity.

World events and personal experiences have influenced my content of study. This is how I live in the world. This is my freedom, my safety. Life's illusion of truth is a difficult mission that most can imagine. The stillness of the mind leads to truths of understanding. I live it; therefore, I embrace it. Going into the depths of my mind allows me to access more of my emotional processes and is not so much about the commercial aspect for my art. My art is my emotion process in 3D.

There are risks of material and content to be totally engaged in the entire exhibit. Nature, a secondary study, is also part of the process connecting the emotionality that lies within all of us. Oscar Wilde referred to this throughout his writings, as did Jackson Pollock with his drip paintings, Jasper Johns in his dimensional object paintings, and ultimately Andy Warhol in the form of repetition and color silkscreen paintings/prints. Piet Mondrian said it best when he commented, "The emotion of beauty is always hindered by the particular appearance of an "object". The object must therefore be abstracted from any figurative representation".

This is my total objective, but in 3D form using objects in textured-form and color. Our digital lives are so trapped into pixels of false promises and losing our understanding of self. In other words, there is a spiritual fusion of nature and the viewer in art. The conscious mind is busy with expectation and the subconscious mind is spiritually attempting trying to dissolve all conflicts in a positive manner. I use this same thought process when creating digital print images. I attempt to create beauty out of chaos. I look for beauty in a landscape of ugly and chaos. It is the holding out the relational space of beauty and hope where I find my inspiration for art pieces.

We live in an increasingly chaotic and fast paced world. It is only natural that we would pull toward nature and the find ways to reconnect with our natural self. While some of us are deciding to leave the concrete jungle behind in order to reconnect with nature, others are instead creating building facades and interior spaces as open canvases for their nature inspired designs.



Sunshine On A Wave, cardboard, canvas, silver leaf, tabaco leaves, house paint,
32.5" x 62" x 15.5", 2013



Seed, porcelain, hair, t-pin, wood, fabric, 25" x 9" x 3.5", 2013

Seed is the first piece of three in my *Jason & I Had a Baby* series, which explores my longing to have children and my inability to biologically conceive with my partner. The titular work is intended to be lifted and cradled by the audience, an act I use as a coping mechanism to bury those dreams of fatherhood. *Seed* is an extension of that, designed to be worn around one's neck as a fertility pendant. The porcelain object represents the seed of knowledge passed down through generations in the form of a petrified testicle.

Paramount to the human condition resides the need to classify and organize elements of the world, relating objects in the environment to collective physicality in order to rationalize common existence. Satisfaction presents itself in forms of classification and deductive reasoning; utilizing data from past events to shape the present into the projected future. These processes are continuously repeated formulaically and cyclically.

In its pure form, wood is constrained and organized by natural elements; evidence of this is shown in the line value of growth ring patterns, the arrangement of branches, and the placement of trees in the larger spectrum of their environment. In my work, wood is transformed from its natural composition and reorganized into geometric forms through woodworking machinery. I utilize the repetition of form and actions involved in process of creation to highlight the manifestation of human compulsion. Through the vehicular component of obsession, I yet again reorganize these units into organic compositions to reiterate this never-ending cycle. The exhibition of this organization mirrors the structural qualities found in architectural forms.

Symbolically, the form of traditional home exists as a portrait. These vessels are extremely intimate and personal, as are our own individual behaviors, yet there are similarities in our collective compulsive actions. Drawing from the geometric qualities of architectural framework, the seemingly stark qualities of the organized patterns mirror our innermost desires; the urge to organize and classify to compose structure. The continuous development of structural foundation exemplifies our personal biological needs and exists as a metaphor of recurrent obsessive behavior in the search of equilibrium. In conjunction with structural elements, such as struts, attachments share a similar role, both physically and metaphorically.

Working within themes of obsession and introspection, I explore the nature of modular constructions that relate to personal emotive shifts. Through the use of formulaic and systematic studio practice, such as the assembly line style production involving the creation of hundreds of standardized units, I develop unadulterated studies that map out my psychological state. This subconscious driven, instantaneous construction allows for a direct stimulus-response symbiosis.

I extend an invitation for the viewer to analyze their own behavioral formulaic organization and classification of their environment.



Case Study 53.5: Reconstruction, cedar, cyanotype and nails, approx. 13" x 7" x 5", 2014



Missing Hat and Gloves, inkjet print, 30" x 37", 2013

With this series, I'm continuing to explore the issues and themes that have entertained me for the past thirty years: Nostalgia, humor, travel and history.



West Texas, structural weaving, 85" x 48" x .5", 2013

I am a structural weaver using diverse materials often found in nature and combining them with old traditional patterns. At the most elemental level, weaving consist of warp and weft, each running in a separate direction but intertwined.

Lately, I integrated bast fibers, sticks and hand dyed cut fabric, in my structural weavings.

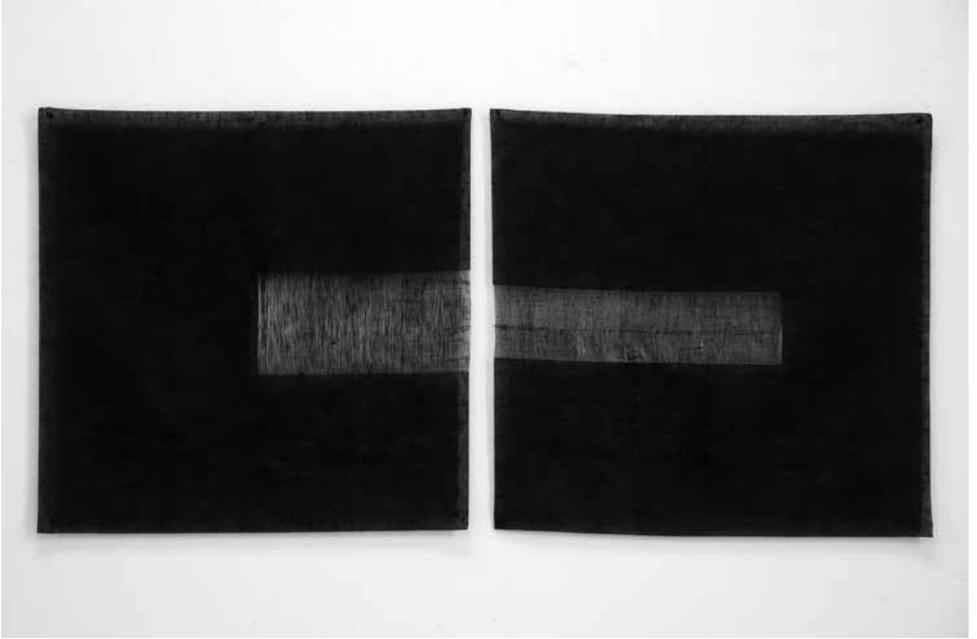
Even though sticks are very rigid, if you place them at different intervals with raw silk and hand dyed cotton thread, you acquire a light weight piece which transforms "rigidness" into "bending and swaying". Leaving open dents in the reed while setting the warp achieves an even higher transparency. When hung on the wall, light shining through it creates beautiful shadows.

In weaving this series of Texas eco region, I noticed how I have come to internalize the landscapes which surround me. If I would have been a painter in the Middle Ages I would have taken my easel outside and painted what I saw. As a structural weaver I transfer the landscape in an abstract version into my weft.



Interstate 10 near Seguin Sunrise 3, giclee print from digital photo on canvas, 16" x 20" x 1.5", 2013

The work submitted for consideration consists of photographic imagery captured along Interstate 10 between San Antonio and Seguin. My current work is a synthesis of photography and digital painting, an artistic process that explores issues of formalism using the aesthetics of the Texas Hill Country. The resulting images invite the viewer to engage intimately with a dynamic moment in the milieu.



Tug of War, linen, 17.25" x 36", 2014

"By being inventive we keep tradition." – Unknown

My work is about transformation and the process of transforming. I am interested in materials that yield a strong presence, texture, and tactility. My media consists of, but is not limited to, handmade charcoal, handmade paper, textiles, and various metals.

I gravitate towards labor-intensive processes and have a strong interest in the changeable physical properties of materials. I am interested in traditional folk arts and crafts of Texas and strive to use these traditions and appropriate them in order to manipulate fiber. With these linen pieces I am using pull thread methods, or deshilado to create my final compositions. This method of manipulating textiles has a lineage with roots in German, Italy, Spain, and Mexico; amongst other regions in the world. These works investigate the concept of relationships, whether human to human, human to object, or object to object.

With these works I am deconstructing linen with a minimalistic approach. I am treating the linen as a tool to make linear drawings. By choosing mainly formal solutions, I invite the viewer to investigate the symbiotic relationship of the positive and negative space.

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