

ART BUILDING MULBERRY AT WELCH

Installation view, 2008
Courtesy UNT Art Gallery



April 14–May 2, 2009
Annual Voertman Student Art Competition and Exhibition

Tuesday, April 14, 12:00 pm
Award Ceremony and Reception
Lightwell Gallery

The Annual Voertman Student Art Competition is a tradition that has become synonymous with student excellence in art and design. Generously supported for over 40 years by Voertman's store, "a North Texas Tradition since 1925," this juried competition inspires excitement and creativity in classrooms and studios throughout the College. Each year, an accomplished guest curator chooses works from hundreds of entries, creating an exhibition that reflects the creative experimentation and excellence for which UNT is known. The competition is open to all CVAD students and includes cash awards sponsored by Voertman's store, private donors and CVAD studio programs. Dallas artist, curator and teacher John Pomara will serve as the 2009 juror.

May 16–June 13, 2009
Selections from the "Hock Shop" Collection

Saturday, May 16, 4–6 pm
Opening Reception
UNT Art Gallery

Ace Cook, former pilot, pawn broker and Fort Worth icon, has spent the last 25 years developing what has become known as The "Hock Shop" Collection of early Texas art. This nationally renowned collection has been available for public view on the walls of Ace Cook's ice cream parlor, The Bull Ring, in the Fort Worth Stockyards. Recently, the collection completed a formal museum tour, visiting both the Tyler Museum of Art and the

San Angelo Museum of Fine Arts. In May, The "Hock Shop" Collection will visit the UNT Art Gallery in an exhibition focused on the narratives and stories that weave together the soul of Ace Cook's legendary collection of early Texas art.

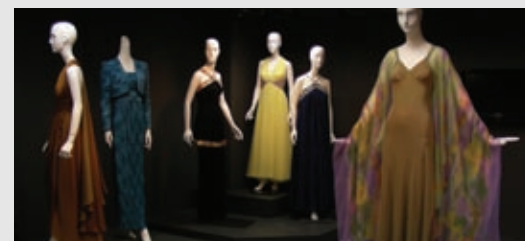
June 20–July 25, 2009
MFA Summer Exhibition

Saturday, June 20, 6–8 pm
Opening Reception
UNT Art Gallery

This summer exhibition is an annual tradition at the UNT Art Gallery and features recent works in various media by artists enrolled in the graduate Studio Art and Design programs at the College of Visual Arts and Design. Curated by gallery staff, the exhibition proposes a particular context through which to consider works by emerging graduate artists. Students choose the graduate art program at UNT for many reasons. Diverse and accomplished faculty artists give critical leader-



Florencia Levy C-print > 30 x 40 cm > From the video *Turismo Local/Local Chile Hotel, 2007* Tourism, 2007 > Courtesy of the artist and Mulcahy Modern



Gallery overview, photo by Bix

Explore evening gowns inspired by the garments of ancient Egypt in a new exhibition from the Texas Fashion Collection, part of the University of North Texas College of Visual Arts and Design. "Egyptian Elegance" coincides with the Dallas Museum of Art's ongoing Tutankhamun and the Golden Age of the Pharaohs exhibition. The exhibition draws from the 20th-century holdings of the Texas Fashion Collection and features 18 to 20 dramatic evening gowns inspired by such ancient Egyptian garments as the kalasiris, tunic or caftan and neo-classical draping. Designers such as Oscar de la Renta, Giorgio di Sant Angelo, Ralph Rucci, and Germain Monteil will be featured. Visitors will have a chance to draw their own conclusions about Egyptian style. This is the sixth consecutive fashion exhibition at Fashion on Main. Future plans include expansion of the gallery at the UCD.

ship and create flexible, challenging, and rewarding environments in which students from all backgrounds and cultures find a unique voice.

August 25–September 26, 2009

Presence: René Francisco, Florencia Levy and Teresa Rafidi

Tuesday, August 25, 4:30–6:00 pm
UNT Art Gallery

Wednesday, September 16, 7:00 pm
UNT Art Gallery

Opening Reception House Party

Photographs, video and paintings by artists from Cuba, Argentina and the United States, consider the phenomenon of felt presence, from the ephemeral to the unrelenting. The artists explore situations and places that are personal to them—an unending crowd united by an ideal, a sparse room interrupted by voices beyond, or a memory of one's movement through time—and yet the power of human influence in each portrayal is universal. In trying socio-economic times and with a US administration running on hope, Presence asks us to think about how we effect and are affected. Join us on September 16 for an informal gathering to talk about being present, or host your own "house party" inspired by this idea. Details at www.gallery.unt.edu.

ARTWEAR

What do exotic animals, the Gobi desert, pop surrealism and East Indian cultures all have in common? At the University of North Texas, they will all be themes for ArtWear 2009 garments, a runway extravaganza!

ArtWear, an annual juried exhibition of graduating seniors' student work, will be held Saturday, May 9 at 8:00 PM in the UNT Student Union Silver Eagle Suite. General Admission tickets are \$25, \$10 with a UNT student ID. Tickets are available for purchase at the UNT Union Information Booth or please call 940-565-3805. Tickets will go on sale mid-April. Any remaining unsold tickets will be made available at the door on a first-come, first-served basis.

Between 30-40 graduating seniors, all part of the Fashion Design program at UNT, will submit their best designs to be judged by fashion professionals. Approximately 125 garments will be selected for the show and will be judged to win awards in categories such as: Best Collection, Most Creative, Directors' Choice, Faculty Choice, Most Improved Work and Most Marketable.

ArtWear has been a part of the Fashion Design program at UNT for over 25 years and has launched many successful designer debuts. Recognized alumni of the program include Michael Faircloth, Nicolas Villalba and Finley Moll.

Michael Faircloth, who dressed First Lady Laura Bush graduated from UNT in 1983 and has built a distinguished career designing fashions worn internationally. In 2003, UNT honored Faircloth with the Distinguished Alumnus Award for achieving distinction in his profession. In spring 2007, Faircloth created a green beaded silk evening gown for



the inauguration of Dr. Gretchen Bataille, the first female president of UNT.

Nicolas Villalba, owner and head designer of Nicolas Couture, graduated from the UNT Fashion Design program with honors and acted as a judge for the ArtWear 2007 show. At age 20 Villalba was chosen to represent the United States in the international design competition, Etoiles De la Mode, where his eveningwear won the Prix du Public – a first for any American designer.

Finley Moll is renowned for the Finley Shirt, the white shirt, the standard for quality craftsmanship and unique design. Her company Moll McNeill, Inc. is dedicated to impeccable workmanship and quality control. Design and manufacture is performed locally in Dallas.

SUPPORT CVAD

Gifts to the College of Visual Arts and Design at UNT enable the College to pursue excellence in many ways. These gifts ensure that CVAD can attract top graduate and undergraduate students through scholarships, make possible CVAD's Visiting Artists/Scholar programs, provide faculty enrichment opportunities, and support outstanding national treasures such as the North Texas Institute for Educators on the Visual Arts (NTIEVA), the Print Research Institute of North Texas (PRINT) and the Texas Fashion Collection, all housed within the College of Visual Arts and Design. Supporting CVAD through endowments and the Annual Fund helps secure the arts for future generations.

Please take a moment and join us in the pursuit of excellence. We sincerely value your gifts as they are an endorsement of the University of North Texas and the College of Visual Arts and Design. If you have any questions, or you would like more information on how you can help, please contact Eva James Toia, the new Development Director for CVAD, in the College Office at 940-565-4001 or write to her at Eva.Toia@unt.edu. You may use the enclosed donation card or see "Support CVAD" on our website at <http://art.unt.edu> or contribute online at <http://www.unt.edu/development/giving/waysgive.htm>.



AVANT-GARDE

UNIVERSITY OF NORTH TEXAS
COLLEGE OF
VISUAL ARTS
+DESIGN

DEAN'S MESSAGE



Dean Robert Milnes

This issue of the Avant-Garde is dedicated to the alumni, students, and faculty of CVAD who give so much of themselves to make our world a better experience. Looking through this issue, you will see some of what made us great in our past, and even more that makes our future look so bright. 2009 is already shaping up to be a pivotal year in world politics and economics. People are looking more and more to the creative sector for innovative ideas and methods of communicating. The College of Visual Arts and Design is meeting this challenge with new programs, approaches, and resources, presenting our students and community the best range of options for the future. This spring, we are seeking ten new faculty to join our college, opening a new exhibition and research facility in Dallas, refurbishing our computer labs and offices, and planning for a new building to expand our facilities! We really believe that the best hope for the future are creative, educated people who can function in a variety of settings internationally. Please visit the CVAD website at art.unt.edu regularly to see what is going on now!



Soner
The Clash, 2008
Spray paint on canvas
48 x 36 inches
Courtesy of the artist



Mark S. Nelson
The Ephemeral and the Eternal, 2008
Gouache, acrylic, resin on panel
23 x 46 inches
Courtesy of the artist

GRAFF, TAG AND BOMB: THE INFLUENCE OF GRAFFITI

March 3–March 28, 2009

Graff, Tag and Bomb: the Influence of Graffiti featured recent works by Dallas-based artists Tony Bones, Sergio Garcia, Mark S. Nelson and Soner. These artists incorporate the techniques and aesthetics of graffiti culture and are informed by their own experience as graffiti artists. Through individual styles, the artists navigate a balance between high and low culture, fine and popular art, and an art practice that is deemed simultaneously illegitimate and marketable. The exhibition and associated programming incorporated ‘outsider’ or non-traditional media into the gallery and educational settings to explore the difference between line tagging and a more evolved, practiced, precise and technique-based graffiti art practice.

The mini-film series included two films:

The first is a documentary film entitled, “Bomb It” directed by John Reiss. This independent documentary contains interviews and commentary by international graffiti artists about the history, influence and lasting impact of graffiti as an art medium and cultural phenomenon.

The second film, “Bomb the System” is a romanticized Hollywood portrayal of the outlaw graffiti artist torn between a future in fine art and the streets of New York City. On his journey the artist confronts his family’s objections, the influence of his friends and the looming threat of the law.

In conjunction with the exhibition, the UNT art Gallery commissioned local graffiti crew, The Sour Grapes, to create an outdoor mural installation on a temporary 40 x 10 foot wall located adjacent to the art building at the corner of Mulberry and Welch Streets on the northeast corner of the UNT campus. The Sour Grapes is an Oak Cliff-based graffiti collective founded in 2000 through a shared passion for color and style, identity and collaboration. The artists that make up this collective have been commissioned to create murals for many business and public places and have participated in gallery exhibitions throughout the state. These artists pride themselves on creating only legal graffiti that betters their community and the reputation of graffiti. For more information on The Sour Grapes visit <http://www.sourgrapes13.com>. Documentation of the mural writing will be displayed in the gallery throughout the exhibition.

IN MEMORIAM



CVAD Emeritus Professor Claudia Webb Betti Benson
1924–2008

CVAD Emeritus Professor Betti passed away Saturday, February 14, 2009, at her residence in Denton surrounded by family and friends. Professor Betti, a highly regarded and popular member of what was then known as the Art Department faculty had been an influential instructor who co-authored a nationally recognized drawing text, *Drawing: A Contemporary Approach*, with one of her students, Teal Sale. For many years, she taught the graduate student seminar in University Art Teaching. Inviting students to her home for meals and discussions, she was a particularly effective mentor for students and female faculty members. Collaborating with Emeritus Professor Bill McCarter, she developed the first African Art History course at the University. Professor Betti was born November 2, 1924 in Dallas. She received her undergraduate education at Texas Woman’s University and her MFA from the School of the Art Institute of Chicago. A memorial service was held Saturday, February 21, at St. Barnabas Episcopal Church in Denton, Texas. A scholarship in her name is being planned at the University. If you would like to support this effort by making a contribution in Professor Betti’s memory, please contact CVAD Development Director Eva James Toia.

ALUMNI PROFILE



JESÚS MOROLES

Receiving a lifetime achievement award at age 58 is itself an amazing feat, but considering that Jesús Moroles began his life as the son of immigrant worker, limited to a second grade education, this accomplishment is all the more noteworthy.

Jesús Moroles, a graduate and Distinguished Alumnus of the University of North Texas, was honored as a 2008 National Medal of Arts recipient for his enduring achievements as a sculptor of stone. The Medal is the highest award given to artists and art patrons by the United States government. Honorees are selected by the National Endowment for the Arts and ceremoniously presented the award by the President of the United States.

Georgia O’Keefe, I.M. Pei, George Segal, Allan Houser, Arthur Miller, Frank Capra, Robert Redford, Mikhail Baryshnikov and Ray Bradbury are amongst the 260 patrons and artists that have been recognized for their remarkable accomplishments. Since its establishment by Congress in 1984, only 11 sculptors have been awarded this prestigious Medal.

Moroles is internationally renowned as one of the greatest contemporary sculptors working with granite today. Through a process called “tearing,” Moroles transforms each lifeless block of cold stone into a delicately refined expression of the interaction between man and nature.

MOROLES IS INTERNATIONALLY RENOWNED AS ONE OF THE GREATEST CONTEMPORARY SCULPTORS WORKING WITH GRANITE TODAY.

Known for engaging people with his sculptures, Moroles’ massive works include “Lapstrake, 1987”, a sixty four ton, twenty-two-foot tall sculpture located in New York across from the Museum of Modern Art and the “Houston Police Officers Memorial, 1990”, which is three times bigger than the Vietnam Memorial. He has more than 2,000 works displayed in such distant venues as China, Egypt, France, Italy, Japan, Switzerland and across the United States in cities such as Washington D.C., Santa Fe, Dallas and New York City.

Moroles was born in Corpus Christi, Texas in 1950 and describes his beginnings as being “humble.” His parents were cotton pickers and Moroles spent his youth with his parents in the cotton fields. This experience, born of dire poverty, created an intrinsic work ethic in his formative years. He was also encouraged during this time to appreciate the arts. He had a one-man show of his watercolors in elementary school and his passion for art began. Upon finishing high school he was drafted into the Air Force and was assigned to the division of electronics technology in countermeasures.

Once he completed his stint in the Air Force, he went on to receive his Associates Degree at El Centro College in Dallas. He enrolled in 12 credit hours during his first and second semesters focusing solely on art classes. Eventually, realities of academia mandated broadening the scope of his education and subsequently forced him to shift his attentions to more mundane subjects. Moroles struggled but eventually satisfied his core curriculum requirements so he could pursue his true passion; ART.

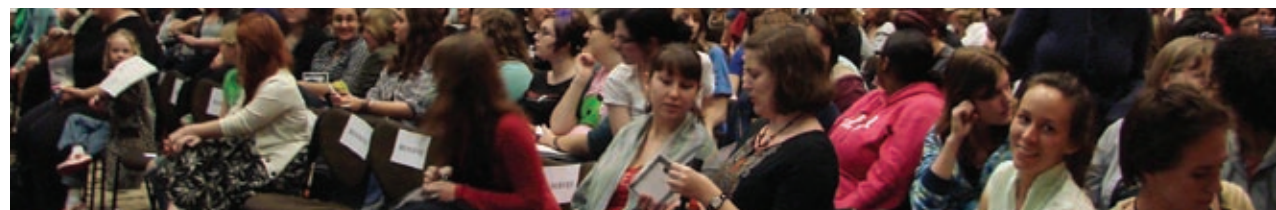
He then continued his education at the University of North Texas. During these final college years, he was exposed to his first sculpture class and received his first B in an art class. He was not pleased with that grade. In his typical perfectionist manner, he retook the class only to learn that this particular teacher did not award A’s, but by this time he had delved deeper into the world of sculpture and found his calling. He graduated in 1978 magna cum laude with a Bachelor of Fine Arts.

While studying at UNT he met Luis Jimenez at a Guest Artist Workshop and went on to apprentice under him for one year immediately after his graduation. Jimenez gave Moroles hands-on experience and taught him the process of art from start-to-finish as well as the business end of the art world. The next year he went to Pietrasanta, Italy to work and embarked on the body of work for which he is widely known. He opened Moroles Studio in Rockport, Texas in 1983 which is unequaled in the making of large-scaled sculptures. The studio has become a family affair that includes his parents, his brother, his sister and his brother-in-law.

In 2001 The University of North Texas was honored to have been given the Moroles sculpture “Diamondback Ruin Totem, 1998.” It was created in Georgia grey granite and is permanently installed in the garden courtyard of the University Gateway Center. It was given to the University as a 90th birthday gift for UNT distinguished alumni, Ray Karnes from a devoted friend, John Sullivan.

Cover photograph of Jesús Moroles by Angilee Wilkerson

REPRESENTING THE MATERNAL



CVAD presented ““Maternal Reflections””, its second annual international speaker series, on three successive weeks in February. ““Maternal Reflections”” came about through inquiry into an important CVAD resource, the Texas Fashion Collection. Among the more unusual items within the extensive holdings of the Texas Fashion Collection is a set of nine 12-inch fashion dolls. While dolls dressed in miniaturized versions of fashionable attire have been a mainstay within design history—from 14th-century France to Barbie—what distinguishes these miniature mannequins is that they depict historically significant women, including Marie Antoinette and Empress Eugenie, and depict them pregnant, attired in approximations of historically-correct maternity ware. The dolls, produced in the 1950s by the Dallas-based Page Boy Maternity, were given to the TFC by Page Boy Maternity founder and Dallas philanthropic leader Louise Gartner. The dolls, combined with the contemporary cultural fascination with the maternal body, were the impetus for the recent “Maternal Reflections” speaker series sponsored by CVAD and the UNT Division of Institutional Equity and Diversity. Art History Assistant Professor Denise Baxter, who coordinated the events, brought these elements together at the same time that the



UNT Art Gallery was hosting “On the Body: Selected Work from the Rachofsky Collection” (January 20–February 21, 2009). “On the Body” presented works in a variety of media that raise questions about the human body and how we understand it as a physical, social, and scientific presence in the world.

The “Maternal Reflections” lecture series brought a group of international scholars including Imogen Tyler (Lancaster University, UK), Jennie Klein (Ohio University), Andrea O’Reilly (York University, Canada), and the activist group, the Guerrilla Girls, known as the conscience of the art world, to the UNT campus for a series of presentations and community dialogues. Those in attendance were asked to consider how we are all implicated in representations and/or misrepresentations of the maternal role, and ultimately to consider our collective investment in this representational rhetoric. Nearly 600 people crowded the Gateway Auditorium for the presentation by the Guerilla Girls, including Art History graduate student and Priddy Fellow Heather White.