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VISUAL ARTS
+ DESIGN

STORIES FROM THE
AVANT-GARDE

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Message from Dean Milnes



Welcome to the January issue of "Stories from the Avant-Garde," CVADs monthly e-newsletter featuring our accomplished faculty, students, staff, and alumni. In this issue you will find CVAD's footprints around the world, from art installations at Cowboys Stadium to museum shows in Qatar. Our renowned fashion design program and collection, award winning student works, and our cross disciplinary partners in iARTA are all part of this month's stories. Please share "Stories from the Avant-Garde" with your friends and help us by contributing your stories and, if you can, by helping to support the CVAD students and programs through your contributions. Every gift helps our students excel.

Stadium to museum shows in Qatar. Our renowned fashion design program and collection, award winning student works, and our cross disciplinary partners in iARTA are all part of this month's stories. Please share "Stories from the Avant-Garde" with your friends and help us by contributing your stories and, if you can, by helping to support the CVAD students and programs through your contributions. Every gift helps our students excel.

Where Are They Now and What Are They Doing?

We proudly recognize the achievements of our alumni as they accomplish wonderful things around the globe. Within each issue of Avant-Garde, you will have the opportunity to find out what your fellow alumni have been

CVAD's Dean Robert Milnes hosts Alumni Happy Hour on Thursday, February 3

The UNT Alumni Association invites all **Chicago** area alumni to join



Dean Robert Milnes from UNT's College of Visual Art and Design at the Caliterra Bar and Grill inside the Wyndham Hotel for a happy hour on Thursday, February 3. The happy hour is scheduled to last from 6:00 pm until

7:30 pm.

Hear about the latest UNT ongoings from Dean Milnes and meet fellow Chicagoland UNT alumni. All UNT alumni are welcome and encouraged to attend. We hope to see you in Chicago on February 3rd!

doing not only professionally, but personally. Please [click here](#) to see the most recent list.

CVAD Faculty Accomplishments

CVAD is extremely lucky to have a fantastic group of faculty teaching here at UNT. Their accomplishments run the gamut from publications, shows, awards and speaking engagements. To see just a small example of what are faculty are accomplishing [click here](#).

CVAD Student Accomplishments

CVAD is excited by what our current students are learning and doing while still studying here at UNT. Please [click here](#) to see the most recent list.

Go to <http://untalumnihhchicago.eventbrite.com/?ref=ecal> to register for this free event. [Read more...](#)

Experienced Faculty Hone Skills in the World of Fashion

By Ellen Rossetti

From Guetaria, Spain, to Nanjing, China, and Florence, Ala., fashion



design faculty members in the [College of Visual Arts and Design](#) at the University of North Texas have traveled the world in their search to uncover information about a famed designer, to study ancient weaving techniques or to experiment with new

sewing methods.

Their work – inside the classroom and out – continues to build the reputation of UNT's rigorous fashion design program, where students in demanding classes cap their senior year with a full-scale runway show judged by prominent fashion professionals.

In the competitive world of fashion design, UNT alumni have landed positions with such notable fashion designers as Betsey Johnson and Nicole Miller and even appeared on the popular television show *Project Runway*. They perfected their skills under the tutelage of UNT's experienced fashion design faculty members, who spent years honing their own skills and continue to make noted contributions. [Read more...](#)

<http://www.unt.edu/untresearch/2010-2011/fashion-design.htm>

[Gallery, Exhibits &](#)

[Show Openings](#)

Our faculty, alumni and students have some fabulous shows happening all across the metroplex and the country. To see a list of those shows [click here](#).

[Job Announcements,](#)

[Internships and](#)

[Freelance Work](#)

Contact Us!

If you have any events that you would like us to include in our next newsletter, please send the to elyce.franks@unt.edu.

We welcome news about show openings, new jobs, exhibits, new companies, marriages, births and anything else that your fellow alumni and friends of CVAD would like to read who may wish to receive it. We would like to build our readership!

[Nationally recognized artists launch iARTA conversations](#)

The [ArtTec Speakers Series](#), four discussions moderated by faculty



and featuring nationally recognized artists, begin at 8 pm on Feb. 3.

The discussions will delve into some of the ideas redefining artistic practice in light of 21st century

challenges and innovations.

The discussions/conversations are sponsored by the [Initiative for Advanced Research in Technology and the Arts](#), or iARTA, and will be Feb. 3, Feb. 17, March 3 and March 24 in the Music Building, Recital Hall. The series is free and open to the public.

iARTA is one of several cross-disciplinary areas involving collaboration, synergy and exchange of ideas in UNT departments and colleges. [Research clusters](#) range from bio-nano photonics, to genetics, to conservation and ecology. [Read more...](#)

[Mathaf: Arab Museum of Modern Art Opening/Curated by Nada Shabout](#)

<http://museumpublicity.com/2010/12/20/mathaf-arab-museum-of-modern-art-opening/>

Mathaf: Arab Museum of Modern Art opened to the public on



December 30, 2010, in Doha, Qatar.

Mathaf (pronounced Mat-haff, which means "museum" in Arabic)

will present exhibitions and programs that explore modern Arab art. Its collection of more than 6,000 works represents major trends and sites of production of modern Arab art, spanning the 1840s to the present. In addition to its collection and special exhibitions, Mathaf's on-site and online programs will reinforce its

role as a center for global dialogue, research and scholarship. Through these activities, which are designed to engage artists, writers, students, scholars and the widest possible public audience, Mathaf will contribute to the cultural landscape of the Gulf region, the Middle East and the Arab Diaspora. [Read more...](#)

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DISCOVER THE POWER OF IDEAS

COLLEGE OF VISUAL ARTS AND DESIGN

Office of the Dean

UNT Alumni Association Happy Hour hosted by CVAD's Dean Robert Milnes on Thursday, February 3

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DISCOVER THE POWER OF EDUCATION

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Office of the Dean

Experienced Faculty Hone Skills in the World of Fashion

<http://www.unt.edu/untresearch/2010-2011/fashion-design.htm>

By Ellen Rossetti

The work of faculty, from left, Myra Walker, Marian O'Rourke-Kaplan, Li-Fen Anny Chang and Janie Stidham, continues to build the reputation of UNT's rigorous fashion design program.

Photo by: Jonathan Reynolds



From Guetaria, Spain, to Nanjing, China, and Florence, Ala., fashion design faculty members in the College of Visual Arts and Design at the University of North Texas have traveled the world in their search to uncover information about a famed designer, to study ancient weaving techniques or to experiment with new sewing methods. Their work — inside the classroom and out — continues to build the reputation of UNT's rigorous fashion design program, where students in demanding classes cap their senior year with a full-scale runway show judged by prominent fashion professionals.

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Documenting Culture

Myra Walker, director and curator of the Texas Fashion Collection at UNT, captured the world's attention in 2007 with an exhibition of creations from influential 20th-century Spanish designer Cristobal Balenciaga. "Balenciaga and His Legacy: Haute Couture from the Texas Fashion Collection" at the Meadows Museum in Dallas featured more than 100 pieces from UNT's historic collection.

Walker, the exhibition curator, spent more than 10 years researching the designer. She conducted scores of interviews, including one with fellow designer Hubert Givenchy, who was strongly influenced by Balenciaga. She visited Balenciaga's birth city of Guetaria, toured the Balenciaga archives and slipped behind the scenes to examine museum storage collections.

She studied documents — letters, photos, periodicals and old sales receipts — in her quest to accurately date garments and uncover new details. The exhibition attracted nearly 40,000 visitors, including the first lady Laura Bush.

"It's important to document our culture and preserve it for future reference," says Walker, who also penned a book about Balenciaga. "Designers and students all over the world revisit the decades of the past through fashion exhibitions and database resources such as the Texas Fashion Collection."

Walker served as curator of two exhibitions at the Costume Institute at the Metropolitan Museum of Art in New York. "Rock Style," which opened in 1999, showcased the fashions of famous rock musicians. In 2000, "Curios and Treasures" featured items from the institute's holdings that had rarely or never been on view.

Walker focused on the collections of contemporary New York designer Yeohlee Teng in "Yeohlee: Design for Now" at the Crow Collection of Asian Art in 2009 and was guest curator for the Red Bull Art of Can exhibition, featuring several UNT student designs, at the Dallas Galleria in 2010. At UNT, she regularly plans exhibitions for Fashion on Main, a gallery to showcase the Texas Fashion Collection in the Universities Center at Dallas.

New Every Season

Janie Stidham, associate professor of fashion design, researches the latest techniques to share with her students while exploring the time-consuming hand work of fashion design that is "becoming a lost art," she says.



Janie Stidham's "Arctic Bliss"

Photo by: Vanessa Gavalya

In 2008, Stidham was one of only six people nationwide selected for a scholarship to spend a weekend in the studio with world-renowned designer Natalie Chanin in Florence, Ala. There, she created a plum-colored hand-sewn knit corset with painted leaves clipped away to reveal another layer of fabric. She brings these skills back to her students to help them get an edge in the competitive fashion design world. In 2006, Stidham studied couture embroidery techniques at Paris' famed Ecole Lesage, the couture embroidery house for Chanel, Givenchy and Dior.

"I feel strongly I want to be doing things that support what I teach in the classroom," Stidham says. "Many products in other industries are offered for seasons or years with only a few tweaks. But in the women's fashion industry, they want something entirely new every season."

Before joining UNT, Stidham worked in the design room for well-known designer Victor Costa and later made her mark designing children's wear. She now calls her award-winning style "vintage modern," using contemporary techniques and modern fabrics to create designs with a '40s and '50s flair.

For a fellow faculty member, she created an "Arctic Bliss" wedding dress made of silk organza and charmeuse. Handcrafted "faux fur" of mohair, silk and cashmere flowed from the sleeves. The gown was featured in the 2008 International Textile and Apparel Association exhibition and *D Weddings* magazine.

Inspiring Creations

Li-Fen Anny Chang, assistant professor of fashion design, turns heads in the fashion world — and in the general public — with her original creations.

In August 2010, she landed a spot as one of the top 15 artists, architects and designers chosen by voters in "Curate This!" — an international public voting competition. Voters gave the nod to her "Fambot" and "Red Hot Tamale" dresses.



"When designing, I am fond of incorporating geometric shapes and interesting textures — something unique, but it doesn't have to be complicated," says Chang, who worked for the American company Graffiti and the Arrow Shirt Co. in Taiwan, Ann Tobias Co., Wade College, Jereff Inc., and National Spirit Group in Dallas before joining UNT.

Fashion professionals have given Chang's work accolades, too. Her wool cocktail dress was the winner in the Adult Division of a recent Texas Make It With Wool competition and earned honorable mention in the national competition. Her "Color Me Successful" dress of Thai silk earned a spot at the Queen Sirikit Peacock Standards of Thai Silk Exhibition in Bangkok.

Li-Fen Anny Chang's "Open Your Heart"

Photo by: Job Ruzvidza

Chang unveils new creations to inspire her students. In 2009, she traveled to Nanjing, China, for two weeks to research the 1,500-year-old weaving technique known as *yunjin*. She visited museums to study the history of the technique and acquired material that she used to create a black and red evening dress with a Western cut and Eastern influences.

A Million Things



Marian O'Rourke-Kaplan's "Moroccan Dream"

Photo by: Li Fan

Marian O'Rourke-Kaplan, associate professor of fashion design and associate dean in the College of Visual Arts and Design, knows from experience that "to get it from the sketch to the rack, a million things have to happen in between."

She has overseen day-to-day operations for Jay Jacks, a small designer apparel manufacturer; designed dresses for Jennifer of Dallas and Jereff Inc.; and served as a consultant for Michael Ballas Couture. As the owner of MOR, she created and marketed a designer line of sleepwear and loungewear for the plus-size market. For Lynn French, she helped create five lines a year, often going to New York, Los Angeles and Europe to source materials and observe trends.

She draws on her industry experience to teach her students how to create their styles. The sketch might be beautiful, but the idea might defy gravity, she reminds them.

"Every fabric is a new problem," she says. "You don't know how it's going to react to being stitched or to embellishment techniques. You must have a design that's realistic for the characteristics of the fabric."



As O'Rourke-Kaplan has shown, it's a quest that continues throughout a designer's career. On a trip to New York, she found bronze-colored Italian foulard silk that inspired her to create a "Moroccan Dream" gown out of chiffon and charmeuse, using the silk across the bodice.

"Yeohlee: Design for Now" at the Crow Collection of Asian Art, curated by Myra Walker

Photo by: Chris Korbey

Her creation received national recognition with a "People's Choice" award from *Threads Magazine* in 2009.

High Expectations

For O'Rourke-Kaplan and the other fashion design faculty members, the key is to attain the highest levels of the profession and transfer the best methods to the classroom. Thanks to their work, UNT's program has created a "big buzz" in the industry, says Julie Lane Schragin, senior designer at Peaches Uniforms, a Dallas-based company that produces medical uniforms and scrubs.

"The fashion industry is changing so much, the only way they can make their students knowledgeable is to have a hand in what's going on," says Schragin, a 1993 graduate of the program who studied with O'Rourke-Kaplan and Walker. She has collaborated with Stidham on a professional project and turns to Chang for recommendations of student interns.

"People are always, in my opinion, looking for UNT grads, and it's because of the teachers," she says. "They are putting expectations on the kids to be all they can be. They hold them to it."

Texas Fashion Collection

UNT's Texas Fashion Collection, considered one of the most important historic fashion collections in the country, lives in a 4,500-square-foot climate-controlled room on the UNT campus.

Students in the fashion design program examine haute couture creations — including designs by Balenciaga, Oscar de la Renta, and Givenchy. In 2006, the university opened a 500-square-foot exhibition space, called Fashion on Main, to display gems of the collection in Dallas. The College of Visual Arts and Design has plans to eventually expand the gallery, bringing more items into public view. A new support group, The Dress Circle at UNT, works to ensure the goal of caring for and preserving the collection. Providing funds for exhibitions and new acquisitions also is a goal of the group.

The collection began in 1938 when Stanley and Edward Marcus preserved examples of top designers' works in honor of their aunt, Carrie Marcus Neiman, a co-founder of the Neiman Marcus store. The Carrie Marcus Neiman Foundation maintained the collection after her death in 1953, and the Dallas Fashion Group took over in the 1960s. The collection came to campus in 1972. Under UNT's care, it has grown to more than 15,000 historic items.

To learn more, visit the [Texas Fashion Collection web site](#).



1001 GREEN VALLEY BLVD. DALLAS, TX 75201

COLLEGE OF VISUAL ARTS AND DESIGN
Office of the Dean

Nationally recognized artists launch iARTA conversations



The ArtTec Speakers Series, four discussions moderated by faculty and featuring nationally recognized artists, begin at 8 p.m. Feb. 3.

The discussions will delve into some of the ideas redefining artistic practice in light of 21st century challenges and innovations.

The discussions/conversations are sponsored by the Initiative for Advanced Research in Technology and the Arts, or iARTA, and will be Feb. 3, Feb. 17, March 3 and March 24 in the Music Building, Recital Hall. The series is free and open to the public.

iARTA is one of several cross-disciplinary areas involving collaboration, synergy and exchange of ideas in UNT departments and colleges. Research clusters range from bio-nan photonics, to genetics, to conservation and ecology.

Topics, moderators and speakers include:

Rethinking the Exhibition & Curating Communities

Feb. 3, Thurs. 8PM, College of Music Recital Hall

Moderator: Shane Mecklenburger



Steve Diets: Leading new media curator, director of the biennial 015J Global Festival of Art on the Edge and guest editor of Public Art Review on the topic of Public Art 2.0 "Media, Technology and Community in the Interactive City."



Amanda McDonald Crowley: Executive Director of Eyebeam art and technology center in New York City, a cultural worker, curator and facilitator who specializes in creating new media and contemporary art events.

Dancing with Wires

Feb. 17, Thurs. 8PM, College of Music Recital Hall

Moderator: David Bithell



Norah Zuniga Shaw: Director for dance & technology at the Advanced Computing Center for the Arts and Design at Ohio State University - her recent projects include work with William Forsythe on his acclaimed Synchronous Objects.



Paul Kaiser: Artist, writer and member of the [OpenEnded Group](#), an artists' cooperative whose works span dance, music, installation, film, and public art - luminary collaborators have included Robert Wilson, [Merce Cunningham](#) and Bill T. Jones.

Art and Science Intersect

March, 3, Thurs. 8PM, College of Music Recital Hall

Moderator: David Stout



Robert Zwijnenberg: Professor of art history at [Universiteit Leiden, NL](#), is an expert on the intersection of art and science and a founding director of The Arts and Genomics Centre, which initiates collaborative exchange between international artists and genomics researchers.



Timothy Weaver: Associate Professor of [eMAD](#) and Digital Media Studies in the School of Art and Art History at the University of Denver is an artist and former life scientist whose application of media technologies explores the restoration of ecological memory.

Sound, Art and Environment

March, 24, Thurs. 8PM, College of Music Recital Hall

Moderator: David Schwarz



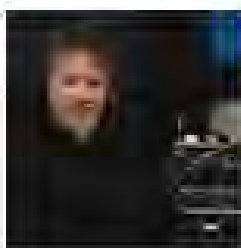
David Dunn: Composer and pioneer in the fields of acoustic ecology, bioacoustics, interspecies communication, and scientific [sonification](#) - Dunn is visionary figure whose practice suggests a radical rethinking of the role of art and artist.



Paul DeMarinis: Associate Professor of Art at Stanford University, is an acclaimed electronic media artist and among the first innovators to use computers in performance - his recent work concerns the overlap between human communication and technology.

Learn more: <http://iarta.unt.edu/art-tec.html>

David Stout: Professor of composition studies



David Stout is opening up doors between the arts and technology. A noted live-cinema performer, he gives cutting-edge interactive performances using computers to create virtual images that emit sounds.

Photo by: Michael Clements

Stout, who joined UNT in fall 2009, is the first faculty member hired specifically for the interdisciplinary research cluster known as the Initiative for Advanced Research in Technology and the Arts ([iARTA](#)). As a faculty member in

the College of Music, Stout is using his varied expertise to help students discover new and unexpected ways to integrate arts and technology across multiple disciplines — whether music, dance, theatre, film or visual arts.

“Being part of iARTA is a unique opportunity for me to combine research, teaching and exhibition as a means to nurture a creative community across the arts and sciences,” he says.

For four years, Stout and New Mexico artist Cory Metcalf — the other half of his performance duo called *NoiseFold* — have presented live concerts using computers loaded with a database of mathematical equations gathered from astrophysicist Paul Bourke. Stout and Metcalf use ambient sound, their hand motions and foot pedals to channel information into the computers during a performance. That information triggers and remixes the mathematical equations, which churn out complex 3-D images displayed on screens above them. Those images create musical sounds — but the artists never know exactly what to expect.

“The computer becomes a third performer,” Stout says. “As we move toward an artificial machine intelligence, this field is going to be of even greater interest to performers and installation artists.”

Before joining UNT, Stout served as professor in the Department of Moving Image Arts at the College of Santa Fe. Previously, he was a professor in the video department at the Savannah College of Art and Design and served on the faculty of the California Institute of the Arts.



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<http://museumpublicity.com/2010/12/20/mathaf-arab-museum-of-modern-art-opening/>

Mathaf: Arab Museum of Modern Art Opening/Curated by Nada Shabout, Associate Professor of Art History at UNT

Mathaf: Arab Museum of Modern Art opened to the public on December 30, 2010, in Doha, Qatar.

Mathaf (pronounced Mat-haff, which means "museum" in Arabic) will present exhibitions and programs that explore modern Arab art. Its collection of more than 6,000 works represents major trends and sites of production of modern Arab art, spanning the 1840s to the present. In addition to its collection and special exhibitions, **Mathaf's** on-site and online programs will reinforce its role as a center for global dialogue, research and scholarship. Through these activities, which are designed to engage artists, writers, students, scholars and the widest possible public audience, **Mathaf** will contribute to the cultural landscape of the Gulf region, the Middle East and the Arab Diaspora.



The Museum will temporarily occupy a former school building in Doha's Education City, which was re-designed for **Mathaf** by the French architect Jean-François **Bodio**. OMA will determine its plans for the construction of a

The new Museum opened its 5,500-square-meter (59,000-square-foot) building with **Sajji**: A Century of Modern Art. This will be the first in an ongoing series of exhibitions that will survey **Mathaf's** unparalleled collection of more than 6,000 works representing major trends and sites

of production of modern Arab art, spanning the 1840s to the present. **Sajji**, an Arabic word meaning the act of recording, will feature paintings and sculptures by more than 100 artists, representing pivotal moments in the development of Arab modernism throughout the 20th century. **Sajji** is organized by guest curator and consultant Dr. **Nada Shabout**, Associate Professor of Art History and Director of the Contemporary Arab and Muslim Cultural Studies Institute at the University of North Texas; **Wassan Al-Khudhairi**, **Mathaf's** Chief Curator and Acting Director; and **Deena Chalabi**, **Mathaf's** Head of Strategy.

The historical exhibition **Sajji** makes its own contribution to rethinking the position of Arab artists toward modernism and within the modernist movement. While making a space for modern art from the Arab world within the wider history of art, **Sajji** explores the multiplicity of experiences that form modern art from the Arab world. Organized around themes that overlap and intersect, the exhibition emphasizes the several common moments that justify the discussion of a collective Arab identity, but at the same time acknowledges discontinuity and rupture as part of the story.



*Estah al-Moudarrah, Title Unknown, 1962.
Mixed media on canvas, 69.8 x 99.7 cm ©
Mathaf Arab Museum of Modern Art*

"The creation of **Mathaf** has been the result of many years of interactions with living Arab artists," stated His Excellency Sheikh Hassan bin Mohamed bin Ali Al-Thani, founder of **Mathaf** and Vice-Chairperson of the Qatar

Museums Authority (QMA). "We have supported these artists in their work and learned about the inspiration they take from their predecessors. Our three inaugural exhibitions reflect **Mathaf's** commitment to

modern and contemporary art from the Arab world as a living history and a continuing exploration."

At a new QMA exhibition space located on the grounds of the Museum of Islamic Art, **Mathaf** will also present the exhibitions *Interventions* and *Told / Untold / Retold*, which will be on view from December 30, 2010 to May 28, 2011.

Interventions: a dialogue between the modern and the contemporary, curated by Neda Shabout, will profile five major artists whose careers have spanned the years from modern to contemporary art. They are **Dia Azzawi**, **Farid Belkhabja**, Ahmed **Nawar**, Ibrahim el-**Salabi** and Hassan Sharif. A new work commissioned by **Mathaf** from each of these artists will be shown in the context of existing works by the artists from the **Mathaf** collection.

The exhibition honors the lives and careers of these artists, who have forged and promoted modern art in their respective countries and remain influential today. Because Arabism was a major factor in the maturation of modern art from the Arab world when they came of age, their work has sometimes manifested a search for cultural identity and a desire to preserve cultural distinctiveness. At the same time, these artists have never sacrificed aesthetic growth, or abandoned the existential quest for understanding the modern self.

In speaking of the artists, Shabout said, "All five have challenged many social conventions and on various occasions pushed the envelope of what was permitted publicly. We hope that *Interventions* will be the first of a number of exhibitions that will recognize key achievements in constructing the history of modern art from the Arab world, and that will provide spaces for writing this history."

Told / Untold / Retold: 23 stories of journeys through time and place will present new works commissioned by **Mathaf** from 23 contemporary artists with roots in the Arab world. The most ambitious museum exhibition of contemporary art ever presented in the Arab world, *Told / Untold / Retold* will include painting, sculpture, photography, video, multimedia installations and interactive digital art. The participating artists are Adel **Abidin**, **Sedik Kwaish Alfojji**, **Buthayya Ali**, Ahmed **Alkoudani**, **Ghada Amer**, **Kader Attia**, **Lara Baladi**, **Wafaa Bilal**, **Abdelkader Benchamma**, **Mounir Fatmi**, **Lamia Joreige**, **Amal Kenawy**, **Jeffer Khalidi**, **Hassan Khan**, **Youssef Nabil**, **Walid Raad**, **Khalil Rabah**, **Younès Rahmoun**, **Steve Sabella**, **Marwan Sabourani**, **Zineb Sedira**, **Khaled Takreti**, and **Akram Zaatar**. *Told / Untold / Retold* is curated by Sam **Bardouil** and Till **Fellrath**, the co-founders of *Art Reoriented*, a curatorial platform focusing on contemporary art from the Middle East.

Told / Untold / Retold is a collection of 23 stories each vividly expressed in a new art work. Some stories are "Told," evoking autobiographical accounts and nostalgia for the things that were. Other stories are "Untold," anticipating an imagined future that speaks of things that could be. And there are those that are "Retold," proposing an alternative narrative to the things that are. Central to each story is the use of time as a concrete

compositional element and the reflection on the act of journeying, a condition that has come to describe the rampant fluidity of today's society.

In discussing the curatorial theme of the exhibition, [Bardouil](#) and [Fellrath](#) said, "Today's artists are in constant transmigration across a diversity of cities and locations, yet never escaping redundant geographical labels through which their work is misconstrued. They are in perpetual metamorphosis, in a state of 'in-betweenness'. These journeys occur not only in place, but also in time. When you move and leave things behind, you remember, recollect and reconstruct, but you also reorient and redirect yourself. These are all acts into which time is intricately weaved. This explains why time is often a significant formalistic component within contemporary artistic practice. In that sense, Told / Untold / Retold is a subversive confrontation, celebrating a willful act of uprooting that is reflective of the transient condition of our world."

[Mathaf](#) is the outgrowth of more than two decades of activity by His Excellency Sheikh Hassan. The collection was adopted originally by Qatar Foundation, which safeguarded it for four years before QMA took on the Museum as a project in partnership with Qatar Foundation. Overseeing the establishment and opening of [Mathaf](#) is QMA Chairperson Her Excellency [Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani](#).



RECEIVED THE HONOR OF THE 41

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Where are they now? and What are they doing?

Alumni Professional Updates

Lupita Murillo Tinnen (MFA, Photography, 2001)

<http://www.austin360.com/arts/in-women-their-work-exhibit-dream-photographer-turns-1123703.html>



Every young person deserves to dream. What's youth, after all, without imagining the possibility of a big, bright future? The college students at the center of Lupita Murillo Tinnen's large-format color photographic portraits, now on exhibit at Women & Their Work, have big dreams.

One, we learn by the title of the portrait, is a mechanical engineering major; another is marketing major, yet another political science. Each is captured in his or her bedroom. And each room reveals the endearing emblems of young identity asserting itself. Magazine images of celebrities adorn bulletin boards, and school merit certificates and sports awards hang framed and prominent on walls.

Each room seems preternaturally tidy, ready for its photographic fame. And yet, the face of each young person is obscured. We see them turned away from us, their identity hidden. That's because the Dallas-based artist has chosen to document students who are undocumented aliens — non-citizens without legal resident status in the United States. Murillo Tinnen, a professor of photography at Collin

College whose earlier work has focused on Mexican American cultural issues, chose to train her lens on students whose citizenship status is in a political netherworld.

Brought illegally to the U.S. by the parents when they were young, these college students clearly identify themselves culturally as American. And yet for all the Superman posters and homecoming ribbons, without legal citizenship, these are young people whose future is uncertain at best. They risk deportation to countries with which they have few solid cultural ties and from which their parents left years ago. They cannot legally work. In essence, they do not legally exist.

Murillo Tinnen titles her portraits with each student's major and the age they were when they came to the U.S. A few bear text from interviews. "I may not exist but I will leave my mark," notes one student. The young woman in "Art, age 18 months" holds a self-portrait over her face. The young man in "Political Science, age 7" sits at his desk under a portrait of President Barack Obama, text books filling the surrounding shelves. Murillo Tinnen works in the

activist artist vein. And if her photographs lack a certain aesthetic polish and creative reach, their blunt message bears plenty of impact.

So does the title of her exhibit: "American DREAM." First introduced in 2001, the Development, Relief & Education for Alien Minors Arts — not so ironically acronymed as the DREAM Act — has lately garnered headlines when House of Representatives passed a revised version of it last week. The DREAM Act would allow those brought into the U.S. illegally as youngsters a pathway to citizenship.

Consistent to her activist intention, Murillo Tinnen has put out information on the DREAM Act in the gallery. "I use my photography to give these undocumented students an identity," she writes in her artist statement. "All I want is to be free, have a dream and accomplish my goals," notes one young woman identified as "Art Education, age 2" and whose face is obscured by a book on Dr. Martin Luther King Jr.

Who doesn't, after all, have a dream?

Cecelia Feld (MFA, 1976)

By Ellen Rossetti

<http://northtexas.unt.edu/content/work-lifetime>

Cecelia Feld creates artwork like a musician plays jazz. She improvises. She finds the harmonies, themes and variations in art and captures them in paintings, photographs, prints and collages.

"Whether I am in a place with a wonderful landscape or in a city, details catch my eye," says the longtime Dallas resident. "When I go to work, it's often easy to pull out natural forms that these images might suggest. But that is for the viewer to find."

Feld's work has been in juried and solo exhibitions and corporate collections, including Frito-Lay, IBM and Delta Airlines. She has earned such honors as the MacDowell Colony Visual Artist Fellowship and a Residency/Fellowship at the Vermont Studio Center.



She credits faculty members Wilfred "Flip" Higgins, Henry Whiddon and Don Schol as some of those who inspired her at UNT. "I was impressed with how many teachers they had in the art department and how many different directions I could go," Feld says. "Those three teachers were the most important connections for me. They were very interested in students grasping the fundamentals and where you went with it. The enthusiasm they instilled in me made me want to do this as lifetime work."

After graduation, Feld focused on large-scale abstract paintings. Then in 1990, she pursued printmaking using techniques learned at UNT. Now, she uses solar plate etching — using UV light and water instead of toxic chemicals — at her studio on her farm in Bells. "This is not something that people retire from," she says. "This is the work I want to do all the time. It's a never-ending learning experience."

FULL CIRCLE, her exhibit that just opened at The Center for Contemporary Arts in Abilene, Texas is now on her website www.studio7310.com.

The exhibit consists of collaged collagraph prints, acrylic paintings combining collaged prints and other materials, and solarplate etchings with collage. The title refers to the way all the processes influence each other. What goes around, comes around.

Getting Paid to Draw Dinosaurs: An Interview with Christopher King (BFA, Communication Design/Honors College, 2008)

<http://causticcovercritic.blogspot.com/>

Having [raved recently](#) over the [wonderful cover design](#) work coming from Melville House (on absolutely amazing books, I might add), I thought it would be good to interview the publisher's new art director, Christopher King, and he kindly agreed to make the time.



CAUSTIC COVER CRITIC: What's your background as a designer? How did you get into book design?

CHRISTOPHER KING: My strongest interests when I was a kid were cartooning and paleontology. The dinosaur part didn't work out (I somehow failed to anticipate the viability of dinosaur comics), but I kept on drawing, and ended up studying graphic design at the [University of North Texas](#), which has one of the most competitive art schools in the Southwestern US and which was, conveniently, close to my hometown of Fort Worth. I think my intention when I started was eventually to pursue editorial design, but being a bit of a bookworm, I decided to enroll in some literature classes, and they led to a real passion for great writers as well as a burgeoning interest in book design. I caught a lucky break when Rodrigo Corral asked me to intern at his studio in New York, and after that experience I knew I wanted to keep designing books. I moved to New York full time a year later to work in the art department at

Doubleday, and since then I've also worked at St. Martin's Press and on my own as a freelancer. Last summer I took over as art director of Melville House, and, as I'm reminded on a daily basis, it's pretty much the best job ever.

CAUSTIC COVER CRITIC: Does working for a small, independent press give you more leeway for experimenting with cover designs? You don't have an army of sales reps and middle management to get interesting ideas past.

CHRISTOPHER KING: Well, we work with a distributor, so we actually do have a small army of (exceptionally smart and hardworking) sales reps, and they provide feedback on the covers at our seasonal sales meetings. You're right though—I do enjoy a great amount of freedom to experiment with ideas for the covers. Any designer who's ever faced the firing squad (a.k.a., packaging meetings) could appreciate what a relief it is to seek approval only from our two publishers, who are, remarkably, willing to indulge just about all of my harebrained schemes, and who are almost never heard to say, "make the title bigger."

Another difference is that I'm never asked to make a book "look" like a certain category or to directly copy another title, which most designers would probably agree is all too common in commercial publishing—one will notice that most American YA books now look like *Twilight*, and I'd be surprised if thrillers don't all start to look like imitations of the *Millenium* series in short order, based on the success of Peter Mendelsund's covers.. I think at Melville House we've found a niche in breaking from the norm, and I'm always encouraged to make our books stand out from the pack rather than blend in. As a designer it's a really exciting opportunity.

CAUSTIC COVER CRITIC: Melville House books almost never use stock images, going for new illustrative work or pure text. Can you talk a little about the decisions behind this?

CHRISTOPHER KING: This is definitely a case of using a little elbow grease to spin a limitation into an asset. Working at a small scale, our budget for art is limited, so, with some exceptions, I create most of the elements for the covers myself. It's a fun and rewarding way to work because it forces you to be resourceful, and it requires a level of thoughtfulness in your approach to the covers that you can't easily escape by finding a readymade image. In the end that thoughtfulness helps our books appeal to the kind of readers we're after.

All of this means that when we do buy art for the covers, it's only in cases where it's especially meaningful or has the largest impact—for example, for our collection of final dispatches by the late Russian journalist Anna Politkovskaya, whose assassination is widely assumed to be linked to her reporting on the Putin administration, the cover features a striking photograph of the author by a Swedish photographer named Maria Söderberg. We'd kicked a few ideas around, but nothing seemed to work until I came across this photo. She looks so elegant, but there's a gravity in her eyes that betrays the magnitude of the atrocities she'd witnessed in Chechnya and elsewhere.

CAUSTIC COVER CRITIC: What are some recent covers of which you're most proud? What about older work?

CHRISTOPHER KING: *The Lake* was one of the first covers I tackled at Melville House and it presented a tough challenge, because the book is so hard to characterize—on the one hand, it's a simple, uplifting love story about two people overcoming grief through their love for each other. But on the other hand, there are elements of despair and dark mysticism. And although Banana Yoshimoto's writing has a quiet, literary quality, it's also accessible and broadly appealing. It took a number of tries to get the balance of all these elements right—first it was too dark, then too quiet, and so on—but I'm really happy with the finished jacket. Also, I can say without hesitation that *The Lake* is one of the best books I've ever worked on, and I think this one's going to blow up in a pretty major way.

Poetry After 9/11 was the first book Melville House ever published, and I got to design the package for a new edition, which will be released this fall to commemorate the tenth anniversary of the attacks and of our company. I wanted to communicate the book's central message—that there's still beauty after tragedy—with a cover that's sober and respectful, yet transcendent as well. One thing everyone remembers from that day is the image of papers raining down over the city, and my original instinct was to run a photo of them on the cover. But during the course of my research, I hit on a slightly different idea. I decided to ask my friend, the talented photographer [Eric Ryan Anderson](#), to take on the challenge of capturing a stack of paper blowing away in the wind, and the image he created is so profoundly moving that it still leaves me speechless.

Among earlier work, *Idiot America* is a book I designed for the inimitable John Gall at Vintage last year, and it was a dream come true in more ways than one: as a huge NPR nerd, getting to work on a Charlie Pierce book is something akin to being an extra in your favorite actor's movie. But this cover also represented the fruition of all my childhood ambitions (see question 1). Needless to say, if you told my five-year-old self he would actually get paid to draw dinosaurs someday, he'd probably pee his pants.

Robert Leon Smith (Drawing and Painting, 2009) 1954-2010



Memorial service for Robert Leon Smith, 55, of Decatur was June 22, 2010 at Coker-Hawkins Funeral Home in Decatur with the Rev. Larry [Eccard](#) officiating. Robert Smith died Tuesday, June 15, 2010.

Born Sept. 9, 1954, in Fort Worth to James William and [Lajla Exzeta](#) Pippin Smith, he graduated from the University of North Texas and was on the dean's list. Smith served in the Air Force and Army National Guard.

He married Melinda Kaye Jones Oct. 29, 1982, in Arlington. Smith was an artist.

He was a member of the Vietnam Veterans Motorcycle Group, the Wise County Art Association, Texas Artist Coalition, ~~the~~ Wise County Veterans Group and was a lifetime member of the VFW.

He is survived by his wife; sons, Robert Smith Jr. of Benbrook and Clinton Young of Dallas; grandchildren, Trenton Young and Trinity and ~~Qrry~~ Qrry Smith; brothers, Scott Stovall and Jeff Stovall, both of Houston; and sister, ~~Peri~~ Peri Johnson of College Station



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FACULTY ACCOMPLISHMENTS

Studio

Annette Lawrence (Drawing & Painting Professor)

<http://uncrated.wordpress.com/2010/12/15/startingline/>



Annette Lawrence, "Coin Toss," 2009, stranded cable, The Art Program at Cowboys Stadium

Try to imagine the longest line of paper conceivable. Now think about how much time it would take to create it. How many people would participate? What would this mass of paper look like? Well, the DMA's Center for Creative Connections teamed up with *Big New Field* artist and Community Partner Annette

Lawrence this month to start the longest paper line possible.

In the Art Studio earlier this month, Museum visitors crowded around the tables using long rolls of white butcher paper, 4-foot rulers, and double-sided tape to create their own addition to Lawrence's continuous line. Sounds of paper ripping and scissors cutting echoed throughout the Center as the lines our visitors made snowballed to the ground before they rolled them up onto giant spools. Couples worked together to merge their own lines into one and siblings helped each other meld their contributions to the larger spool. The line continued to grow and grow like a living being.

Every six months the Center for Creative Connections invites a Community Partner to creatively respond to the Center's current exhibition. Our newest partner, Annette Lawrence, came up with the idea to allow visitors to be an active part of the project. Through a series of workshops now through next September, Museum visitors can



contribute to a collective paper line by tearing and taping pieces of white butcher paper together. Center staff will collect and store the paper on large spools until Lawrence installs the line in the Center next fall. Once installed, those visitors who contributed to the line will be invited to come view the final work.

Imagine the metamorphosis of two-dimensional pieces of paper into a three-dimensional sculptural form. Visitors were excited to think about how the artist will install the line in the Center, thinking it might be a never-ending maze of white strips hanging from the ceiling and covering the walls or imagining it as a huge ball of yarn. For now we have to wait for the end result, but until then the line will continue to evolve.



Annette Lawrence, "Free Paper 12 / 05," 2006–08, mixed media, Dallas Museum of Art, [Charron](#) and Peter [Denker](#) Contemporary Texas Art Fund, 2008.100.a–e, © Annette Lawrence

[Hadly Clark](#) is the Center for Creative Connections Coordinator for the Dallas Museum of Art

Shane Mecklenburger (New Media Assistant Professor)



<http://inhouse.unt.edu/diamond-forever>

Shane Mecklenburger's work has taken him to a fairly unusual place for an artist — the chemistry lab.

There, the assistant professor in the College of Visual Arts and Design is deactivating gunpowder through a process developed by Justin Youngblood, assistant professor of chemistry. With funds from a UNT Research Initiation Grant, the gunpowder will then be turned into a work of art - a diamond.

The gunpowder diamond will be the first creation in **Mecklenburger's** interdisciplinary art project that explores what people value by producing a series of synthetic diamonds from carbon sources that have little or no market value. By creating diamonds from unusual sources, the project aims to raise awareness of global issues while encouraging a conversation about society's values.

"We can all relate to diamonds as objects with a certain value that everyone recognizes," Mecklenburger said. "So seeing a diamond made from something we don't associate with a high market value points out the way we value things. The project is asking: What is this worth?"

Is a diamond — generally considered an item of beauty and value — worth something different if made out of gunpowder? “Gunpowder is culturally charged, and there is a very interesting debate on the availability of firearms in this country,” he said. “The project creates a situation in which will spark conversation about a very complicated issue.”

Life Gem, a company that makes diamonds from the cremated remains of loved ones, will create diamonds of the material that Mecklenburger sends. The first will be the Gunpowder Diamond, made out of the explosive material inside .223 caliber Remington assault weapon cartridges.



The next diamond will be made of material Mecklenburger dries in an electric kiln: roadkill, specifically Nine-Banded Armadillos killed on Texas thoroughfares. The Roadkill Diamond addresses industrialization and immigration. Armadillos are native to Mexico, and although they are the state

animal of Texas, they only began migrating North of the Rio Grande 150 years ago.

A third diamond will be made from a 35mm cellulose acetate film reel of the 1983 movie *Superman III*, specifically the scene in which Superman crushes a lump of coal into a diamond. The Superman Diamond comments on the value of the “never-ending battle for truth, justice and the American way.”

The diamonds will be exhibited, along with a live auction to determine their value, with the first exhibition likely to occur in Fall 2011. Mecklenburger has a list of other carbon-based items he’d like to turn into art diamonds to spark a dialogue about societal values. In future projects, he’d like to pursue diamonds made from pizza, devalued currency and plastic from the Trash Vortex in the Pacific Ocean, an area where currents have pushed debris together.

Mecklenburger is a member of UNT’s interdisciplinary research cluster known as the Initiative for Advanced Research in Technology and the Arts (iARTA). iARTA aims to allow faculty members from different disciplines to draw on one another’s expertise and have a constant dialogue about the crossroads between science technology, music, dance, theater and visual arts.

Andrew DeCaen (Print Assistant Professor)



A Printmaking Exhibition will be held from January 18-February 26 featuring artists: Dennis Olsen, Andrew DeCaen, and Kent Rush at the Hooper- Schaefer Fine Arts Center at The Martin Museum of Art.

The museum is located on the Baylor University campus in Waco, TX. For more information visit the website at www.baylor.edu/martinmuseum.

As an Assistant Professor of Art and the Printmaking Area Coordinator for the College of Visual Arts and Design at the University of North Texas, Andrew DeCaen has shown his prints, drawings, and paper sculptures both in the United States and internationally. By re-contextualizing the familiar, his images aim to attract and provoke questions about contemporary food science, consumerism, and the mundane act of eating.

Harlan Butt (Metals Regents Professor)

<http://www.unt.edu/untresearch/2009-2010/news-briefs.htm>



Harlan Butt, Regents Professor of studio art and metalsmith artist, is the recipient of UNT's Creative Impact Award, honoring the faculty member whose work in the literary or creative arts has had the greatest societal impact. Butt exhibits his work all over the world and is best known for his cloisonné vessels formed by hand, hammer and sometimes spinning lathe.

Art Education & Art History

Paul Niell (Art History Assistant Professor)

Congratulations are in order for Paul Niell. His article, "Classical Architecture and the Cultural Politics of Cemetery Reform in Early Nineteenth-Century Havana, Cuba" has just been accepted for publication in *The Latin Americanist*, the important and the oldest continuously published journal of Latin American Studies. Great work, Paul!

Dr. Mickey Abel (Art History Associate Professor)

Congratulations to Dr. Mickey Abel. Her article, "To Sea and be Seen: Reconstructing the Strategic Building Program at *Maillezais Abbey*," is now out in the *Avista Forum Journal*. Way to go!

Dr. Lisa Owen (Art History Assistant Professor)

Congratulations to Dr. Owen. Her book, *Carving Devotion in the Jain Caves at Ellora*, has been accepted for publication by Brill Publishers and will be included in their *Indological Library* series. *Carving Devotion in the Jain Caves at Ellora* is the first full-scale reconstruction of Jain devotional practice at the site as analyzed through art historical, textual and epigraphical evidence and it will fit well into this series which highlights the study of Indian art, culture, languages and religion.

Denise Baxter (Art Education and Art History Interim Chair and Associate Professor)



<http://www.unt.edu/untresearch/2010-2011/faculty-books.htm>

Denise Amy Baxter, associate professor and interim chair of the Department of Art Education and Art History; and Meredith Martin, Wellesley College, edited a book titled, "*Architectural Space in Eighteenth-Century Europe: Constructing Identities and Interiors*" (**Ashgate**)

The book explores how a diverse group of patrons, including bankers, bishops, bluestockings and courtesans, used architectural space and décor to shape and express identity.

It addresses identity formation as it relates to ideas of gender, class and ethnicity, and it addresses the role that spatial environments played in producing identity at defining historical and cultural moments. Interiors covered by the book's contributors include palaces in Saint-Cloud and Würzburg, courtesans' homes and gentlemen's galleries in post-Napoleonic London

Kelly Donahue Wallace (Art History Associate Professor)

Congratulations are due to Kelly Donahue-Wallace. Her application for development leave has been approved by the Faculty Development Leave Committee and will be presented for approval to the UNT Board of Regents at their

February meeting. After her years of devoted service as chair of the Department of Art Education and Art History, she will have the opportunity to devote herself entirely to her scholarship, focusing on her project, *The Culture of Prints in Colonial New Spain*. Heartfelt congratulations, Kelly!

Design

Li-Fen Anny Chang (Fashion Assistant Professor)



Fashion Design faculty, Li-Fen Anny Chang, received recognition of the top 15 artists, architects, and designers in the CURATE THIS! 2010 International Public Vote. The contest was organized by B E C A - Bridge for Emerging Contemporary Art, <http://www.curatethis.org/>. Over 2,000 votes were cast from 19 countries. As a result, Anny received 8th Place.

Visit <http://campaigns.ratepoint.com/campaigns/0be4be84f36d3449d1122f0751191110> to view the result of the contest. Visit, <http://www.curatethis.org/participating-artists-and-designers.php> to view the works of artists, architects, and designers.



In addition, Anny was selected by Dr. Helen Pheby, Senior Curator of Yorkshire Sculpture Park (<http://www.ysp.co.uk/>), as one of the artists of the CURATE THIS! 2010 New Art Publication. To preview the book, visit <http://www.blurb.com/books/1727277>.

Dean Robert Milnes (CVAD Dean)



<http://inhouse.unt.edu/milnes-elected-board-business-art-group>

Robert Milnes, dean of the College of Visual Arts and Design, has been elected a member of the board of directors of the Business Council of the Arts, a nonprofit business membership organization committed to fostering economic development in North Texas through business support of arts and culture. The organization was founded in 1988 as an initiative of the Citizen's

Council by arts patron Raymond D. [Nasher](#) and other Dallas business leaders.

Milnes joined UNT as dean in January 2006, after serving as professor of art and director of the School of Art and Design at San Jose State University. An acclaimed sculptor and ceramist, Milnes' works have been included in more than 165 national exhibitions and are represented in public collections - including the Renwick Gallery at the Smithsonian Institute, Arizona State University, the Erie Museum, the Seattle Arts Commission and the San Jose Museum of Art - and numerous private collections.

Milnes also served as director of the School of Art at Louisiana State University and chair of the art department and professor of ceramics at [Edinboro](#) University of Pennsylvania.

In 2008, Milnes was elected to a three-year term as president of the National Association of Schools of Art and Design. He is also past-president of the National Council of Art Administrators.



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STUDENT UPDATES

Zach Wehrich (Interior Design, Senior)



Above, from left, Mary Jo Rawlins, Johnnie Stark, assistant professor of design, Wehrich, Rawlins, Russell and Robert Milnes, dean of the College of Visual Arts and Design. (Photos by Michael Clements)

President and Mrs. V. Lane Rawlins celebrated the holidays with a reception for three students whose artistic efforts earned a cash award in the newly established president's holiday card design contest

Winners are:

- First-place - Zach Wehrich, interior design, \$250
- Second-place - Yandira Tenorio, visual arts and watercolor, \$150
- Third-place - Laura Russell, communication design, \$100

In what will become an annual contest, Rawlins and his wife, Mary Jo, invited UNT students to submit designs for the holiday card that is sent from the president to the UNT community and to peers around the nation.



The e-mailed card and video was sent to the campus community Dec. 9. Wehrich's handcrafted design was used as the basis for this year's holiday card. Wehrich gave his framed original artwork to Rawlins.

Emily Schwarting (Communication Design & Honor's College, Senior)

<http://www.ntdaily.com/?p=50991#more-50991>

Rocket the bee, Cola the koala and Inky the octopus are just a few of Emily Schwarting's recently sold masterpieces. Many students have hobbies to ease them off stress. Schwarting, a communication design senior, turned her hobby into a side business called Fuzzy Muffins, selling her handmade stuffed animals.



"I bought a sewing machine with my high school graduation money," she said. "I just played around with things and started doing plushies."

Communication design senior Emily Schwarting sews handmade creations including elephants, owls, monkeys, beavers, cupcakes and teeth. Schwarting

started making Fuzzy Muffins in the summer of 2008.

Schwarting's plushes range from \$10 to \$40, depending on how big or detailed they are and whether they were sewn or crocheted. Each comes with a name and biography.

Schwarting said she tries to balance Fuzzy Muffins with school, work and friends. Schwarting enters craft shows, like Funky Finds, where vendors take their handmade products to make extra money. Sewing always caught Schwarting's attention, she said. It wasn't until her freshman year that she took up the craft. The hardest part of sewing her characters is making sure all the individual pieces of fabric line up, Schwarting said. "I'm trying to move

towards making more complex animals," she said. "I'm currently working on another octopus, so it gets hard when it comes to lining up the fabric to make sure there aren't any holes."

Schwarting said she liked the sound of "Fuzzy Muffins" because it captures the lightheartedness of the plush items. Jessica Bennett, a communication design senior, has purchased Schwarting's designs for family and friends. "Some of my friends just had babies, so I got them an elephant and a bear," she said. "They're incredibly adorable and [Schwarting] is good at designing them, making sure they're safe for little kids." Brad Holt, a UNT alumnus, said he thinks her work is amazing. "Every Fuzzy Muffin is unique. There are so many different kinds and they're all her own patterns," he said. Jessica Dougherty, founder of Funky Finds, said she's a big fan of Fuzzy Muffins.

"Our goal is to assemble the most unique group of artists and crafters to provide attendees with a wide variety of items to choose from," she said. "Fuzzy Muffins features plush characters that are well-made and fun for all ages. When I look at their booth set-up, I immediately think 'happy.'" Bennett said anyone can sew, but there's a certain quality of creativity that everyone can enjoy in Fuzzy Muffins.

"[Schwarting] humanizes her characters so when you purchase them, they already come with likes and dislikes, so they become sort of like a part of your family," she said. Schwarting's plushies can be purchased at www.fuzzymuffins.net.

Cassie Bumpous (Fashion Design, Senior)

Congratulation to Senior student Christine Tran and Junior student Cassie Bumpous for winning the Burlesque Fashion Design Contest. The news was announced on November 29. Each winner received two tickets to the show, the movie Soundtrack, a "Burlesque" T-shirt, a makeup kit from Smashbox cosmetics, and a movie poster.

Katy Stewart (Art History, Senior)

Congratulations to Katy Stewart. She's an undergraduate art history major and has just landed an internship in Public Programs at the Crow Collection of Asian Art. This is a great opportunity for us and the Crow has been a great place for our department's students and graduates.

Stephanie Santayana (Art History, Senior)

Art History senior, Stephanie Santayana, has been awarded a Benjamin A. Gilman International Scholarship. This prestigious and competitive award of \$5,000 will fund Stephanie's intensive language training at Peking University during the Spring semester. Funds will also support independent research at the medieval Buddhist site of Dunhuang and Magao. Congratulations to Stephanie! And, many thanks to her faculty mentors, particularly Lisa Owen!

Jordan Wiehle (Fashion Design, Senior)



Senior student Jordan Wiehle was invited to design a show piece for the 2010 FGI Fashion Award in Dallas Market Center on November 19.

The paper dress is an advertising piece for the market center and will be used as a showpiece throughout this year's markets at Dallas Market Center.

Laura Drapac (Printmaking, Graduate student)



Work by Laura Drapac (graduate student, Printmaking) will appear in the 12" x 12" National Exhibition at the Todd Art Gallery at Middle Tennessee State University.

Exhibition from January 13 – February 10, 2011

Where: Todd Art Gallery

Middle Tennessee State University

Murfreesboro, TN 37132



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GALLERY EVENTS/OPENINGS

Vincent Falsetta (Drawing & Painting Professor)



Vincent Falsetta will be in an 8-person show at the Nancy Margolis Gallery, 523 W. 25st, NYC. The reception is Thursday, February 3, 6-8pm. The exhibit will continue thru March 12. If you are visiting NYC please stop by.

Opening Reception: Meet the Artists
Thursday, February 3, 6-8 pm
Exhibit continues through March 12, 2011.

Nancy Margolis Gallery is pleased to present the work of eight painters who are a mix of generations, and visions, from different parts of the US whose practice based on abstraction is keyed to gorgeous color, voluptuous organic shapes and linear reductive forms. The exhibition is to open February 3 and continue through March 12, 2011.

Sheldon Berlyn, Vincent Falsetta, Jackie Meier, Garry Mitchell, Jacob Quillette, Fran Shalom, Julian Stanczak, Henry Wolyniec

Nancy Margolis Gallery
523 West 25th St
New York, NY 10001
t 212.242.3013

Neiman artists show personal pieces at UNT gallery



http://www.dentonrc.com/sharedcontent/dws/drc/entertainment/dentontime/stories/DRC_Upscale_proportions_0113.ae3a2dd9.html

The University of North Texas College of Visual Arts and Design has a longstanding relationship with Neiman Marcus.

The UNT Art Gallery and design college opened "Collections, Cultures and Collaborations: Inspirations From the Neiman Marcus Collection."

GALLERY TALKS

- Jan. 26: Adela [Andea](#), "Artistic Influences [From](#) the Retail Consumer Video Display Products"
- Feb. 2: Kelly Bevin Butler, "Minimalism vs. Essentialism in Contemporary Art: Red Oxide Circle by Otis Jones"
- Feb. 10: Tiffany Floyd, "Ted Kincaid's Seascapes and the Postmodern Sublime"

Neiman Marcus, a Dallas-based apparel and merchandising business, integrated fine art into its collection along with high-fashion clothing designs. Eight artists with ties to the Dallas-Fort Worth area lent work from their personal collections to the UNT Gallery, because works from the Neiman Marcus Collection are permanently displayed in the company's department stores.

The Neiman Marcus Collection includes paintings by UNT art professor and painter Vincent Falsetta, and sculptures by [Jesús Moroles](#), a UNT alumnus and 2008 recipient of the National Medal of Arts.

The exhibition will include one of [Falsetta's](#) pieces from 2004-05, titled CD04-05. While [Moroles'](#) work will not be on display in this exhibition, his sculpture Diamondback Ruin Totem is permanently displayed in the university president's office as part of the UNT Art in Public Places Collection.

The exhibit includes gallery talks. It opens Tuesday and runs through Feb. 12. Gallery hours are 9:30 a.m. to 8 p.m. Tuesday and Wednesday, and noon to 5 p.m. Thursday through Saturday. Admission is free.

Opening Reception: MFA Exhibition

The CVAD MFA Exhibition opens with a reception in the UNT Art Gallery from 4:30-6:00 pm On May 17. A summer tradition in the UNT Art Gallery, this exhibition 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 and focused on process, criticism, and ideology, the exhibition presents an open environment in which to consider works by emerging artists.

51st Annual [Voertman](#) Competition

51st Annual [Voertman](#) Competition at UNT Art Gallery from April 12, 2011 - April 30, 2011, Juried by Peter [Doroshenko](#), Executive Director, The Dallas Contemporary.

Opening Reception and Award Ceremony, Tuesday 4/12 at Noon

Join us as we kick-off the next half century of Denton business support for the arts with the 51st Annual [Voertman](#) Student Art Competition, supported by [Voertman's](#) store, "a North Texas tradition since 1925," for 51 years. The [Voertman](#) Competition is synonymous with student excellence in the College of Visual Arts and Design, featuring a juried selection of must-see new works in all media by undergraduate and graduate students in Design and Studio Arts.

P.R.I.N.T. Workshops

<http://www.uta.edu/gallery/exhibitions/epicenter-impressions.php>

John Hitchcock: Epicenter and Impressions: Prints Made in Texas

January 18 – February 12, 2011

Reception: Friday, January 28, 6 – 8:30 PM with brief talk by John Hitchcock beginning at 6:30 PM

Impressions: Prints Made in Texas features 57 works produced by established Texas printmaking studios in collaboration with well-known and emerging artists. Coronado Studio, founded in 1991 by Sam Coronado in Austin, is the home of The Serigraph Project whose mission is to provide underrepresented artists with serigraph printmaking services through their artist-in-residence program. Flatbed Press, also located in Austin, was founded in 1989 by Katherine Brimberry and Mark L. Smith and is a publishing workshop that produces limited editions of original etchings, lithographs, woodcuts and monoprints. Hare and Hound Press of San Antonio was founded by Janet Flohr and Gary Nichols in 1993 and is dedicated to the production of high quality print editions and works on paper. P.R.I.N.T. is a fine art press affiliated with the University of North Texas that was founded in 1993 with a donation from Mike and Jo Hart of Peregrine Press, Dallas.

Spring Printmaking Collaboration with UNT Alum Jeff Elrod and guest Master Printer David Jones from Anchor Graphics Feb. 28-March 4. Lectures: Jeff Elrod 2/28 at 1pm and David Jones from Anchor Graphics 3/2 at 10:30. Additional details/images can be seen below in our [blogspot](#).

www.untprintpress.blogspot.com

Register now for upcoming spring workshops:

Feb. 12-13 Non-Toxic Etching with Carter [Scaggs](#)

April 16 - Photopolymer Plates with Lari Gibbons

May 21-22 - Woodcut with Nancy [Palmeri](#)

Workshop descriptions and online registration can be found on our website.

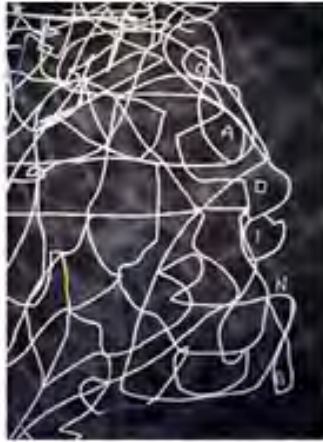
<http://www.art.unt.edu/print/workshops.html>

Those interested in being notified about upcoming workshop and other printmaking lectures and opportunities are invited to join our Facebook page <http://www.facebook.com/#!/PrintPress>.

P.R.I.N.T. Workshop with David Jones and Jeff Elrod, Visiting Artists

CVAD is pleased to welcome visiting artists Jeff Elrod and David Jones, who will work collaboratively at P.R.I.N.T. Press and give a series of presentations:

Lecture by Jeff Elrod: Monday February 28 from 1:00 p.m. to 1:50 p.m. in Eagle Student Services Center (ESSC) room 255.



A presentation focusing on source materials and processes.

Discussion with David Jones: Wednesday March 2 at 10:30 a.m. in Environmental Sciences Building room 120

A conversation sharing his experiences founding and running Anchor Graphics

Artists' Biographies:

An alumnus of UNT, Jeff Elrod was born in 1966 and currently lives and works in Marfa, Texas. He has had solo exhibitions

at the Modern Art Museum of Fort Worth; Leo Koenig, Inc., New York; and Fredericks & Freiser Gallery, New York. He has been a resident artist at the Glassel School of Art, Houston; the Rijksakademie Van Beeldende Kunsten, Amsterdam; and The Chinati Foundation, Marfa. His work is represented in many prominent collections, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Walker Art Center, Minneapolis.

David Jones is master printer, founder and executive director of Anchor Graphics (1988 – present). He established Anchor Graphics in order to advance the fine art printmaking tradition by providing educational and art-making opportunities for people of all ages and experience levels. By forming partnerships with educational institutions and social organizations in the Chicago area, Jones built a multi-faceted print shop that hosts classes, workshops, open studio sessions, internships, residencies, exhibitions, contract printing and collaborations with professional artists. In 2006, Anchor Graphics merged with Columbia College Chicago to expand its programming.

From Vaults to Fields and Tables: Interdisciplinary Approaches to Agrobiodiversity Conservation

Symposium Dates: February 3, 2011 2:00-5:45pm

The interdisciplinary forum on seeds and seed banks will take place at UNT on the square in conjunction with VAULT, a photographic exhibition by UNT Professor and inaugural Institute for the Advancement of the Arts Fellow, Dornith Doherty.

<http://untonthesquare.unt.edu/>

UNT on the Square (UNTSQ) is an arts and meeting space located in downtown Denton Texas. It serves as the office for IAA and is an outreach venue for public exhibitions as well as performing arts, media, and literary events. Programs typically have a UNT connection (work by faculty, students, alumni, or sponsorship of a UNT entity). UNTSQ also serves as a location for exhibitions and programs related to the IAA Faculty Fellows and Artist in Residence programs. As a community resource, UNTSQ is fast becoming known as visitor destination on the historic downtown square. Because of our location, we are able to reach an audience outside of the typical UNT community and engage Denton residents in our events and exhibitions. The opening reception for our current exhibition Vault by Dornith Doherty brought in over 150 people the first evening, with close to 2,000 viewers since then, many of which have no affiliation with UNT whatsoever. UNT on the Square has worked hard to build relationships within the community and receives much press from our friends at the Denton Record Chronicle and other surrounding media resources.

Summary of Preliminary Symposium Program

2:00 Introduction and Remarks

James R. Veteto

Assistant Professor and Director, Laboratory of Environmental Anthropology

Director, Southern Seed Legacy

UNT Department of Anthropology

2:15 "Global Seed Banks and Their Role in Protecting Threatened and Endangered Plants"

David D. Ellis

Curator/Lead Scientist/Acting Research Leader, Plant Genetic Resources Preservation Program,

United States Department of Agriculture, Agricultural Research Service, National Center for Genetic Resources Preservation.

3:15 "Community-Based Approaches to Seed Conservation: Renewing America's Food Traditions"

Gary Paul Nabhan

Research Social Scientist, Southwest Center, University of Arizona

Adjunct Professor, Department of Geography and Regional Development

Founder and Facilitator, Renewing America's Foods Traditions

Author of over 30 Books on Food, Culture, and Agrobiodiversity

4:15 Audience Questions, Panel Discussion, and Closing Remarks

James R. Veteto, moderator

4:45-6:00: Reception and Viewing of Photography Exhibit "Vault"

Step back to the 1950s in UNT's latest fashion exhibition

Shirtwaist dresses similar to those worn by TV moms Donna Reed and June Cleaver and other iconic 1950s dress styles will be on display in ***American by Design -- The 1950s***, an exhibition from the Texas Fashion Collection, part of the University of North Texas College of Visual Arts and Design.

The free exhibition of '50s dresses will be exhibited through **March 25** (Friday) at UNT's Fashion on Main located at 1901 Main St. inside the UNT System Building in Dallas. Gallery hours are noon to 5 p.m. Thursdays and Fridays.

In addition to the tiny-waist silhouette dresses indicative of the decade, the exhibition features a few evening gowns -- including a full-length Norman Norell gown with floral embroidered tulle and beads. A sculpted black wool suit by Charles James can be seen along with a cocktail dress and tailored coat by Pauline Trigère.

"Some of the top American designers of the decade will be showcased alongside a few gems by unknown designers," said curator Dawn Figueroa. "A full-skirted Adele Simpson, and masterfully constructed Galanos dresses cut from the world's best cloth, will make your trip to Fashion on Main both nostalgic and giddy."

Texas Fashion Collection, UNT Events

UNIVERSITY OF NORTH TEXAS



FASHIONONMAIN

COLLEGE OF
VISUAL ARTS
+ DESIGN

American by Design: The 1950s

Texas Fashion Collection, UNT



American by Design: The 1950s

Friday, January 28th - March 25th 2011

Preview Opening: Friday, January 28th

12:00pm - 5:00pm



DISCOVER THE POWER OF IDEAS

COLLEGE OF VISUAL ARTS AND DESIGN
Office of the Dean

Job Announcements

APPAREL GROUP INTERNSHIP

Internship Opportunity at The Apparel Group in Spring 2011

CONTACT INFORMATION

Name of Company: The Apparel Group

Address: 883 Trinity Drive

City/State: Lewisville

Zip Code :75056

Contact Person: Julie Johnson

Email: juliejohnson@tagusa.com

Company Description: Manufacturer and wholesaler specializing in men's woven shirts and pants.

Parent office located in Hong Kong.

JOB POSTING INFORMATION

Job Title: Intern

Job Description/Duties (brief, yet detailed): Swatching, filing, organizing, and assisting with presentations when needed. Help manage fabric library.

Job Location (city): Lewisville / Austin Ranch

Benefits: N/A

Estimated Hours Per Week: 15-40

Salary/Hourly Range (RESPONSE REQUIRED): \$10.00/hr

Additional Skills: Organized, detail oriented

Design Position at Tandy Brands Accessories, Inc.

JOB POSTING NOTICE

Tandy Brands Accessories, Inc. is an Equal Opportunity Employer

Title: Designer – Women's Belts

Department: Design

Location: Dallas

Reports To: Director-Women's Belts Designs

Start Date: Immediate

Essential Job Functions:

Responsible for the coordination, preparation of sketches/spec packages, and design specifications of the development of women's belts. Oversees and coordinates product presentations with key retailers. Maintaining time and action calendar. Maintaining all records and files for access by the merchandise department. Develop

concepts on product and merchandising strategies by accessing the marketplace, price/value relationship, current trends and channel of distribution. Responsible for inspecting samples of new products; designing and setting up corporate showrooms for presenting items; and following global fashion trends and design techniques.

Minimum Qualifications:

AA, BA, BFA or equivalent experience related to product planning and assortment, development, price point, design or marketing of manufactured consumer products, preferable in apparel accessories industry. Technical knowledge as it relates to raw materials and finished goods manufacturing. Be multi-tasked and work independently with minimal supervision. Experience in Junior's design and specialty retail is a plus. Must be a team player with proven organizational, written and verbal communication, and interpersonal skills. Be experienced with communication to overseas vendors and factories. Must be proficiency in Lotus Notes, Microsoft Office, Adobe Illustrator, In Design and Adobe Photoshop. Flexible schedule to work additional hours as needed. Be available to travel.

Interested candidates should contact the Corporate Human Resources at Dallas within 7 days of the date below.

Sara Wilbite
HR Coordinator
p. 214-519-5200 x5127
f. 214-661-5053

Professional Job Op at HCK2 Partners

HCK2 Partners is a PR-Creative-Interactive agency in Addison is looking to hire both a Web Developer and Creative Account Executive. Additional information and job descriptions for both jobs, as well as the agency, can be at <http://hck2.com/contact-us/careers>

Internship Opportunity at ProjectOne

Project One, a boutique ad agency located in Deep Ellum, is seeking creative interns for the Spring and Summer of 2011. The position is paid. Juniors and Seniors may apply. Part-time or full-time, we'll work around your school scheduling.

Gain real world experience that you can include in your resume PLUS work on real projects for well-known clients:

- Red Bull
- Main Event Entertainment
- Nestle Toll House Café
- Raising Cane's
- El Fenix
- Twin Peaks

Must be proficient in Adobe Illustrator, InDesign and Photoshop. Some knowledge of After Effects a plus!!

Interested candidates please send a link to your best work or a PDF AND Résumé to scott@projectoneline.com

Employer: TRANSIT: a cooperative for artists in transition

Majors: College of Visual Arts & Design

Title: Resident Artist

Job #: 61301

Description: t's finally that time! Transit is accepting applications for 2011 resident artists.

TRANSIT offers resident artists free room, board, and studio space. The one month program provides artist working in the visual arts the opportunity to create work with a stipend, as well as private living quarters, access to facilities that include a working studio. TRANSIT will also support artists by directing them to resources that will aid them in the completion of his or her project.

Applications will be accepted beginning January 2011

For an official application or more information please email transitsa@me.com or call 214 677 6738.

Transit is a cooperative space for aspiring contemporary artists. Our goal is to encourage them to continue growing in the passage between their undergraduate degree and their next artistic direction, while imbuing them with a sense of pride in community, collaboration, and collective conscious.

Requirements: BFA, BA,

Application Instructions: Applications will be accepted beginning January 2011.

Deadline: March 21, 2011

For an official application or more information please email transitsa@me.com or call 214 677 6738.

Citizenship: Non-U.S. Citizen , U.S. Citizen, U.S. Permanent Resident

Minimum GPA: 0.0000

Salary: \$200 Stipend

Hours per week (Fall/Spring): 20

Hours per week (Summer):

Position Start Date: April 2011

Position End Date: June 2011

Contact: Gabriela Santiago
Co-Director
1907 South St Mary's,
San Antonio, TX 7821078210
Ph: 2146776738
Fax:
e-mail: transitsa@me.com

FELLOWSHIPS IN ARTS LEADERSHIP

The Priddy Scholarships in Arts Leadership were established in 2010 through the generosity of the Robert and Ruby Priddy Charitable Trust and the Texas Research Initiative Program. Recipients will be selected from applicants in Visual Arts and Music who are enrolled in the Arts Leadership Certificate program.

From 2005 - 2010, the Institute, in collaboration with the College of Visual Arts and Design (CVAD) and the College of Music (COM) provided Fellowships from graduate students in art and music interested in developing their leadership abilities and skills through the Priddy Charitable Trust Fellowships in Arts Leadership Program. Supported by the Robert and Ruby Priddy Charitable Trust, fifty (50) students completed the year-long intensive program of study and are filling important leadership roles in arts organizations throughout the country.

From 1995 through 2006, the Institute provided Fellowships for graduate students in art education and museum education through the Marcus Fellows Program. Supported by the Edward and Betty Marcus Foundation, fifty-three (53) students completed the year-long, intensive program of study and are filling important leadership roles in museums and schools throughout Texas and beyond.

Dynamic, Creative and Resourceful Interior Design Intern Needed

I am searching for an interior design intern/assistant with strong communication skills to support various interior design, graphic design and marketing projects. Intern will support owner with client meetings, maintaining the company eblast/blog, and supporting business development efforts such as prospecting to and reaching out to potential new clients.

Position is a non-paid internship. However assistant designer will receive a generous commission for every interior design contract secured. Not all work is design related. Graphic skills such as Photoshop strongly desired. Owner is looking for a confident, creative fast Learner in the field of interior design.

Responsibilities:

- Meet with clients and assess needs, take detailed measurements/notes, and provide color scheme consultations
- Construct color boards or inspiration boards for clients
- Create simple hand drawn renderings with color pencil when required
- Develop design plan and story board or inspiration after meeting with client to pitch business
- Source vendors, fabrics, accessories
- Manage vendor relationships such as custom upholstery shop or drapery maker
- Produce electronic design schemes
- Assistant will also be responsible for reaching out to contractors and other vendors to introduce business and other small administrative.

Work Hours:

Must commit to 8 hours a week intern hours.

If interested, please email resume and portfolio if on line to;

Michelle Rider

inspiredredesign@gmail.com

<http://www.inspiredredesign.com/>

972-345-6400

FOLDERSNACKS.COM



My name is Jesse Elder. I'm a NYC based professional pianist & composer, born and raised in Royal Oak Michigan. My new band Foldersnacks is hosting a T-shirt design competition that is open to visual artists of all ages.

There will be 12 winning artists who will benefit significantly from having their work chosen. Winners will enjoy financial compensation to the tune of 60% of sales, as well as the satisfaction of having their artwork reach the consciousness of many, many people around the world.

We're reaching out to the visual art community because our music is not complete without its visual counterpoint & we are confident that there are artists out there who will be able to reveal the true shape of these sounds

in ways we cannot even begin to fathom. We are very excited

about the infinite possibilities that will inevitably result. We've already received several very inspiring submissions!

We'll be doing regular collaborative arts events in NYC featuring art shows, live music, performance art, film, dance, etc., so being involved in this particular competition could open up many other doors as well.

For info on awards, guidelines, and how to apply, please visit: www.Foldersnacks.com and click on T-shirt Design Competition.

Beyond Coal Internship

The Sierra Student Coalition Beyond Coal Campaign is looking for a Communication Design intern for January through April, 2011. We are continuing work this semester to move the University of North Texas off of coal power to 100% clean energy, and we are expanding internship opportunities to include visual arts and design.

Job Description:

The Sierra Student Coalition's Beyond Coal Communication Design Internship offers students an opportunity to gain real-world experience creating a brand, advertisements, and visual installations for an advocacy organizing campaign on their own campus. Interns will practice skills in graphic design, working with local media, event planning, and public speaking all while working to create environmental change. Interns will work closely with a professional campus organizer, and will have flexible hours to work with their class schedules. They will also be encouraged to attend regional and/or national trainings sponsored by the Sierra Student Coalition and the Energy Action Coalition.

Job Requirements:

- 1) Interns will complete 10-12 hours of work a week. If an intern wishes to receive class credit, he/she will arrange to receive credit from the University of North Texas.
- 2) Interns will assist with campaign outreach materials and branding.
- 3) Interns are responsible for all objectives laid out in an individual semester plan, which will be developed by the intern along with the Beyond Coal Organizer.

4) Interns must be willing to learn and take initiative

5) Interns will attend and help organize Beyond Coal events and activities on a regular basis, including a weekly intern meeting and evaluation, regular project group meetings and at least one regional conference or event.

Application Instructions:

To apply, send an updated resume or interview request to jennifer@greencorps.org, or call Jenny Marienau for more information. Use the subject line, "Internship FIRST NAME LAST NAME." We will schedule a meeting to look over the potential intern's past work, and to discuss the internship.

WPA

Women Printmakers of Austin WORKSHOPS

White Line with Lynne Hubner




[View Lynne's WPA Portfolio](#)

White line printmaking originated in 1915 and requires little expense: Pine boards, a knife, a silver spoon, a selection of watercolor paint and light weight line papers. The overall style made reference to Japanese and Cubist influences. The subject matter of these prints were consistent with the artists surroundings: landscapes, still lifes, figure studies, town scenes etc. The process has been passed down from one woman printmaker to another. Happily this is a non toxic process easy to produce in a studio without a press. In this workshop I will cover a variation of the original process that speeds up the printing of a multicolor image.

LIMITED AVAILABILITY

When: Feb 12-13th, 10am-5pm

Where: [The WPA Studio](#) 

Cost: \$120/person (\$60 registration fee)

What to Bring

- » Lunch
- » Sketches for two pieces. Images should be 6x8. Think of a coloring book to simplify your design
- » Metal spoon from your kitchen for burnishing

Get Inspired:

Check out these artists for inspiration: [Blanche Lazzell](#), [Cora Boone](#), [Mabel Hewitt](#) and [Kathi Smith](#)

[click here to
Sign Up Now](#)



A minimum of 3 participants are required

WWW.WOMENPRINTMAKERS.COM 

This project is funded and supported in part by the City of Austin through the Cultural Arts Division

Copyright 2010, Women Printmakers of Austin

Make Shop & Studio | 2Enju | IndieGenius

Seeking Spring Interns for Make Shop & 2Enju
Fashion Design | Marketing & PR | Fashion Marketing

Interns with an Entrepreneurial Spirit are encouraged to apply

Gain Experience in the following areas:
Runway & Event Production
Special Event Promotions
Fashion Design
Fashion Marketing & PR
Retail Marketing & Entrepreneurship
Apparel & Handbag Design & Production

Application Dates: Now until February 5th

Send your resume & cover letter, to Daisy Dinh (Boutique Manager for Make and Assistant Designer for 2Enju), telling us why you would be the perfect fit for our internship opportunities and a letter of recommendation from a member of your schools faculty. Tell us about your experience and your future goals along with details about your availability as soon as possible!

Compensation
School Credit & Opportunity

School Level
Freshman or Sophomore (for Make Shop) & Junior or Senior (for 2Enju)

Location
Dallas, TX (near downtown)

Hours
Very Flexible

Just a few of our Past UNT INTERNS
Daisy Dinh, Megan Paur, Tara Johnson, Jeanette Ackerman, Wendy Tien
Maggie Gray, Elvia Vigil, Kirsten Moreman, Jital Vaghela



INTERNSHIP OPPORTUNITIES

EMAIL themakesite@gmail.com

ADDRESS 313 N. Bishop Avenue
Dallas, TX 75208

No Phone Calls Please