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MOMENTS IN TIME

Exhibition Paper

by

MARIA ELENA MACIAS

**Submitted to the Graduate School of the
University of Texas-Pan American
In partial fulfillment of the requirements for the degree of**

MASTER OF FINE ARTS

May 2001

Major Subject: Studio Art

Copyright
by
Maria Elena Macias
2001

Moments in Time

Exhibition Paper

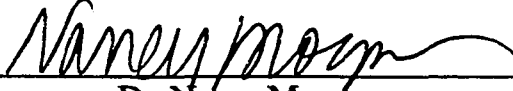
By

MARIA ELENA MACIAS

Approved as to style and content by:



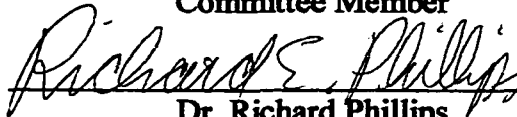
**Philip Field
Chair of the Committee**



**Dr. Nancy Moyer
Committee Member**



**Richard Hyslop
Committee Member**



**Dr. Richard Phillips
Committee Member**

ABSTRACT

Macias, Maria Elena, *Moments in Time*. Master of Fine Arts (MFA), May, 2001, 37 pp., 13 illustrations, references 9 titles.

Moments in Time is an exhibition to fulfill the requirements for the Master's degree of Fine Arts. My Exhibition Paper contains my artist's statement, where I express my interest in working with both two and three-dimensional art. I also provide the following information: I will describe some of my artwork and the motivation behind my work; important mentors who have nourished my artistic vocation; major artists whose influence reflects in my work; elaboration on my philosophy of art based on my experience; some artists and philosophers who have helped me to achieve a better understanding of art. One of my main objectives lies in achieving harmony between dualities such as physical reality and spirituality, reason and idealism, existing and not existing. This essay will give an overview of my perception and reaction to such dualities and my goals as an artist.

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INTRODUCTION

The interaction between physical reality and spirituality has become the focus of my work. Things that I have experienced through the years have come together one by one, and I have dealt with them in such a way as to achieve a sense of harmony and beauty between them. I do not separate the two-dimensional from the three-dimensional in art; an idea can take either one of those two directions. For some time my work has dealt with exploring the frailties and strengths of the human condition. What am I searching for in my work? I am searching for beauty, a sense of completeness, whether in the artwork itself, or the beauty that I can discover while doing the work, when the search for beauty overcomes the weaknesses of the human condition.

My work evolves from my perception of people, their relationship with the space they occupy and the ways they affect or interact with such space. To have a clear perception of their essence I have kept a distance; I detach myself from the moment in time that I try to understand in order to perceive a mood, attitude, or state of mind. Then, I give it visual form. Viewing it from a distance enables me to approach a perception without disrupting or changing it. I think of myself as a presence trying to understand and sense far beyond the physical appearances where perception allows me to see, and silence is my clearest language. I need to have some kind of affinity with that which I am portraying, and my interaction with the subject matter includes deciding upon the

moment I will select to make it visual.

Some of my work reflects the prevailing destructive attitude and irrationality of mankind. For the purpose of keeping a balance between this perception of destruction and creation in life itself, I search for positive strengths in human beings; during the process that I follow seeking to understand their essence, I find immense beauty. My subject matter is very specific: I select people and then try to capture their essence. Through associations of color and the dynamics of people's moments, I select only a moment in time and space that a being briefly occupies because it is constantly changing, it is always different, and always new.

AKNOWLEDGEMENTS

Before coming of age I studied painting with several artists. One of them, the most important for me as a young artist, was Artemio Guerra, my art instructor for several years in Reynosa, Tamaulipas, Mexico. Artemio Guerra is a muralist and easel artist whose main influence has been Mexican muralist Jose Clemente Orozco. I was able to participate in some of Mr. Guerra's mural projects, at times climbing up on scaffolds to paint a section on the wall or as a spectator in his studio when he would work on the cartoons that he would later use for his mural paintings. I was able to learn not only technical skills, but also to associate art and artists with social ideals and concerns for people. I think that the influence that I received from Mr. Guerra was not so much in style, but in the influence that I was able to receive at that time by assimilating the important cultural and social impact of Mexican artists, especially the muralists Orozco, Rivera and Siqueiros.

I also had the opportunity to take several short, but extremely valuable workshops under the direction of Mexican artist Luis Nishizawa. Mr. Nishizawa is a figurative artist and his work reflects the atmosphere and color of Mexico. What I find fascinating about Mr. Nishizawa's work is the poetry in his art. Born in Mexico from Japanese parents, his work shows the influence of Oriental art. I feel particularly attracted to his landscapes of Mexico because of their spirituality. Being exposed to him and his work made me aware of the strength that the work can have from only few and carefully selected elements. I

give great care and attention to detail in my work, no matter how bold or simplified my subject matter is.

As an adult and undergraduate student at the University of Texas-Pan American, I had the opportunity to work and concentrate my attention on printmaking under the direction of Professor Philip Field. I always had a strong fascination for works on paper such as drawings, etchings, and monoprints. For the last couple of years I have had the opportunity to study in the graduate program under the direction, in my studio classes, of strong artistic personalities such as professors Philip Field, Frank Manuella, Dana Groemminger and Richard Hyslin. Thanks to the enthusiasm and encouragement of Professor Frank Manuella, my work has a more experimental approach and a three-dimensional tendency, something that allowed me to focus on the importance of effective visual communication using unconventional materials. The art history seminars that I have taken under the direction of Dr. Ruben Cordova and Ms. Kate Simpson have also been a great help in achieving understanding on the context of my work in its actual moment in time. Especially helpful has been the guidance of Dr. Nancy Moyer in her effort to help me organize and record my artwork and experience as an artist.

REMEMBRANCES AS MAJOR INFLUENCES IN MY WORK

I was aware of color at a very early age. For some unexplainable reason, my father would always bring me yellow dresses so I was dressed in the most wonderful ranges of yellow most of the time. I was a blondish child and wearing yellow made me feel too exposed, too bright for my own taste. Also the colorful labels that I found on just about any package fascinated me. I would save and collect labels; that was my first contact with popular art. At this point, I was about four or five years old, and I think that until this day I have not outgrown that wonderful sense of discovering beauty in mundane objects and in perceiving the impact that color can have.

During my childhood I lived in different states in Mexico, something that allowed me to perceive the country's surreal character. Mexico is a country of contrasts, color, religion, and mystery. Through different stages in my growth as an artist such elements have been prevalent in my work. Among the places where I lived in Mexico that I remember the most are Tala, a farming town near Guadalajara, and the cities of Guadalajara, Colima, and Chihuahua.

Colima is a tropical state on the Pacific Coast in Mexico. Our house had very high ceilings and an interior patio. Through most of my childhood I lived in houses with high ceilings and open doors that would face a wonderful central open area from where one could see the sky. Such a sense of space and openness is what I still look for in my work.

My grandmother's house in Tala, where I was born, is also the place where I would return every summer. It is a very fertile agricultural area with sugar cane as the main crop. One of the most important sugar mills in Mexico is located in Tala, and it has long been the main source of income for people in the region. The sound and smell of heavy trucks, farming equipment, tools, grease, oil, were part of my experience of the town, all in sharp contrast with the clean and open area that nature provided around the town. I have long been an avid collector of found objects and scrap metal, and the more rusted and beaten by time they are the better I like them. They are probably reminders of what I played around and with during my summers in Tala. Showing the contrasts that fascinated me as a child, I have continued to use such rough objects in my work, sometimes combining them with mirrors, glass, or clear acrylic. Besides scrap metal, natural materials such as wood and stone are also my favorites. I will use both groups for contrast and will take advantage of the natural color and textures of the last ones as warm elements that will contrast and complement the coolness of glass, acrylic, or mirrors. Both groups represent my memories of Tala's man-made farming machinery coexisting with the beauty of unspoiled springs, nature, so close together. At the same time, mirrors also reflect the image of the viewer, making him a participant in my work. This confrontation often creates a feeling of uneasiness in the viewers. What we see in front of us is an image that always escapes and is always distant.

Going to church in Tala, or to any church in Mexico as a young child, was an intimidating experience. Everyone in church seemed old. The women covered their heads with dark shawls or rebozos. The church itself was very somber and solemn and charged with a strong smell of flowers and incense. The church bells would sound every night at

nine o'clock, and the whole town would stop whatever it was doing; people would face in the direction of the church and stand still in reverence for a few seconds. Once the bells stopped, everyone would make the sign of the cross and then go back to his business, automatically, without saying a word about the moments frozen in time. Freezing time or removing time is what I do in my work.

For some time we lived in the northern state of Chihuahua. There both the architecture and climate were different. Our house did not have high ceilings like the ones in Tala, and was windy and very cold. During winter time it was fun to set tumbleweeds on fire and enjoy the spectacular rolling of big balls of fire. There I continued finding beauty in found objects and became a collector of broken glass; I had a good number of jars filled with colorful pieces of glass that I would find mostly on my way to school. I would place them by the windows to enjoy the brightness of their color. When hit by the sun, the colors would reflect on my bedroom's wall or floor, creating a colorful and changing environment in my room. The houses in Chihuahua did not have high ceilings or open patios anymore, but every summer we would go back to them in Tala. Some of the pieces that I included in my show, *Moments in Time*, also create or modify an environment.

We also lived in Guadalajara where I was exposed to the work of Mexican muralist Jose Clemente Orozco. It was not only the impact of his murals, especially the ones at Hospicio Cabanas, that made a big impression on me, but also the sight of so many orphans at that site. The contrast of the strength of his art in an institution dedicated to the care of abandoned children was overwhelming.

During the time that I lived in Mexico, and after, I was exposed to the work of Mexican artists associated with the Mexican School of Painting, and also the work of other artists who reacted against their figurative style and their use of Mexican subject matter. I was able to admire the work of artists such as Rufino Tamayo - the color, textures and style in his work had a more universal appeal - and also the work of Manuel Felguerez, Carlos Merida, Vicente Rojo, and Sebastian, to name a few. At the same time I was able to admire the work of Spanish artist Antonio Tapies. His rich textures, strong symbolism, limited palette, and fast execution of his work greatly influenced my work. Later, I felt attracted to the work of American artists such as Jasper Johns, Robert Rauschenberg, and to Abstract Expressionism.

Besides the influences that I received throughout my years of living in Mexico and through my mentors, other artists have influenced my work. I go through a process of selection and keep closer to me those artists with whom I feel some kind of affinity. It is as if some kind of agreement takes place and communication between us flows easily. Early in my career as an artist, I felt very attracted to the work of Surrealist artist Remedios Varo (1908-63), a Spanish painter active in Mexico (Turner 32:5). In 1937, while living in Paris, she married the French poet Benjamin Peret and through him became involved in the activities of the Surrealists. Varo was greatly influenced by Andre Breton in her cultivation of dream-like moods, but she rejected the Surrealists' total reliance on the subconscious in favor of creating deliberate fantasies (Turner 32:5). It was the elegance of line and playfulness in her work to which I felt attracted because there was a similar approach and attitude in my work. Her playful approach, that I later also found in Marcel Duchamp's work, was quite appealing to me. Although Varo's intention

was to create a private universe and Duchamp's work was a reaction against society, it was their playfulness and individualistic approaches to art that got my attention.

My chief attraction to Marcel Duchamp was his unconventional attitude toward art in his analytical and complex observations of moments or attitudes around him. For him art meant "to make": He was trying to eliminate the demand for a definition of art (d'Harnoncourt, Mcshine: 38). I had always thought of art as being something natural, where the basic elements required to make art would be mainly sensitivity and common sense.

While Duchamp's ready-mades were art because he would label them as such, Jasper Johns took ready-mades and painted them into art. Jasper Johns' statement " Art is either a complaint or do something else" (Johns) and Robert Rauschenberg's expressive use of unusual materials, and the two artist's return to representation to make social statements without directly including social issues in their work, brought back to my awareness the idea of art serving a social purpose (Piper: 484). I especially welcomed Robert Rauschenberg's use of found objects. He transformed the existing trash into objects of beauty and images printed in newspapers and magazines. For years Rauschenberg's influence could be seen in my works on paper, especially in my monoprints. Being able to communicate an idea by using whatever material I wanted gave me a great sense of freedom from the conventional media. I took objects that I have collected through the years and incorporated them into my work, in order to express my social concerns without actually illustrating a specific issue or idea. Symbols used by Jasper Johns, along with the boldness of design in his target and flag paintings, and the rich texture in his work found their way into my work. I started exploring textural

qualities, and I also started, as did Johns, to work in series, usually groups of five pieces. Much of my work can be seen as groups belonging to a particular moment, though not necessarily a continuation from one group to the next. When I felt that I started to repeat myself, I moved on in order to keep the freshness in my work.

Abstract Expressionism also had a great impact in my work. Although Robert Motherwell's work has strong political content, his influence in my work lay in what his work gave me visually. It was the calligraphic quality and economy of elements that he used in his work that would made me think about elements of shape and negative space and the interaction between them. Bold strong color and calligraphic shapes allowed me to feel the spirituality in Oriental art. Such boldness in composition had a direct impact on my work. I started simplifying the figure and color in my design until my composition was about color fields and calligraphic lines. As I continued simplifying my work, I found myself working only with color fields. It was then that I started thinking in terms of space, time, and spirituality. The fewer elements I would include in my work, the more complete it would feel, and I found myself closer to Mark Rothko. What materials I was using became irrelevant. My paintings were about an attitude, a state of mind closer to a more universal quest. They were about essence, about the physicality of the artwork itself, but only as an intermediate to an intangible state. Color became a symbol to express basic ideas or the essence of my subject matter.

To get to such an economy of elements and give my works the strength to become independent entities, I went through a long process of analysis of a subject or an idea to understand something complex, and I worked until I ultimately got to the essence of my starting points. An interaction of reason and intuition takes place in such a process,

but it is mainly intuition which is involved when giving physical form to my subject matter. The works are not intended to be emotional although they can provoke an emotional response from the viewer.

ART EXHIBIT

My artwork is a personal and independent expression that looks for universals. I have learned and finally assimilated that the frailties of the human condition are here to stay and that I am not going to change the world or anyone; therefore although my work might touch upon social or political issues, it is not itself social or political. The artists that have influenced me the most express autonomous individual purposes of expression, and so does my work.

Such has been my approach to the artwork included in my MFA show *Moments in Time*. My two-dimensional work included several portraits done in oil and on a small scale. Once finished, I cut them from their wooden stretchers and pasted them to a larger canvas, making them part of a more complex portrait (fig. 1-5). The portraits were like snap-shots frozen in time where the dynamics of the background reflect a mood or a personality. A mixed media technique, building texture on the canvas with sawdust and painting it with acrylic, was used. In some cases I went back with pieces of canvas and pasted them over the existing texture to add yet more texture. Then I painted over them again. The boldness, speed, and strength of the emotional surroundings were slowed down by the image of the portrait itself. By doing this, the balance the physical and abstract aspect of the person I was painting was attempted. In some portraits the image of a person was not included; their presence is symbolized with an object (fig. 6) or color.

When working on a piece, I am very much part of it. Once I feel that the piece is finished, however, I detach from it, and the piece becomes completely independent from me. I always feel that if a sense of strength is not present in a work it is not ready to be on its own. I achieve a sense of continuous flow in my work, regardless of what media or materials I am working with. When I am working on a two-dimensional surface, I want to give it a sense of tri-dimensionality, and when I work on three-dimensional pieces I feel that I am painting. I am especially attracted to the use of collage, to the use of different textures, and to large-scale canvases or wooden panels. By working on large-scale surfaces I am able to experience the physicality of the piece, such as the texture, the flow of paint on the surface, the smell of paint and solvents. It is through such a physical experience that a spiritual one is gained, with no other purpose but to find something so open and infinite that it can bring a sense of serenity and peace. Spiritual discovery takes form and materializes itself into unique physical representations of art.

For years I was primarily involved with two-dimensional work: drawing, painting and printmaking. My experience with monoprints gave me a great sense of freedom because it allowed spontaneity. I could work quickly and move on to the next piece immediately. I gradually started using collage in my work, and the materials I was using for the collage became more important and attractive to me than the original surface of the piece itself. I started looking closely at materials and their beauty as independent elements apart from the canvas or piece of paper on which I would paste them. I began wanting more three-dimensionality in my work; I would finish a painting or print and feel that it was missing something.

I became interested in Italian philosopher Benedetto Croce's view that art is to be identified with intuition (Harrison, Wood: 108-112). I agree with Croce when he describes intuition as being the essence of art that captures an idea and continues during the process of materializing that idea into physical form. Like Croce, I feel that art is not in the actual physical presence of the finished artwork, but will emerge again when the artwork interacts with an observer willing to communicate with it (Harrison, Wood: 108-112).

Although my work is primarily intuitive, I do balance intuition and reason. Some imbalance is allowed to take place in order not to be in complete stillness. I try to be direct and clear with my work so that the viewer can create his own story, using his own language, not mine. Austrian-British philosopher Joseph Johann Wittgenstein in his *Philosophical Investigations* maintained that "philosophy is a battle against the bewitchment of our intelligence by means of language" (Encarta). Wittgenstein's recognition of linguistic flexibility and variety led to his concept of a language game and to the conclusion that people play different language games and that, consequently, the key to the resolution of philosophical puzzles is the process of examining and describing language in use (Encarta). According to Wittgenstein, although some propositions are used to picture facts, others are used to command, question, pray, thank, curse, and so on (Encarta). Art is a form of communication, and I think the propositions related to linguistic games can be applied to visual communication. I do believe that in life we play all kinds of games. We make conscious decisions, most of the time, in the selection of the games that we want to take part in, and also about the way we are going to play them. Because I am aware of such games, I try not to manipulate the viewers' perceptions when

they are looking at my work. My hope is that their interest is in the contemplation of the piece. Wittgenstein also argued in his *Tractatus Logico-philosophicus* that language is composed of complex propositions that can be analyzed into less complex propositions until one arrives at simple or elementary propositions (Encarta). It is his interest in simplification that appeals to my logical side, just as Croce's emphasis on intuition as being the essence of art appeals to my strong sense of perception that guides me when making a piece.

The three-dimensional pieces that I completed do show my concern with social issues. I have asked myself why bother with important problems if nothing is ever going to change? The same answer responds, Why not? What happens around me affects me; it can not be ignored. As a result, I confront and balance physical realities with a strong spirituality that results in a sense of hope.

For *Moments In Time*, several installation pieces, although they evolve around social issues, are designed in such way that the form itself is as important, or even more so, than the idea that originated it. One installation has mirrors thirteen feet in diameter in which people can enter and sit down on a revolving stool and view themselves from multiple angles. My idea was for the mirrors to act as a scanner which would make an optical replica of the person inside the circle but which would not be able to copy the viewer's intelligence, wisdom, character or feelings. The idea is to confront the individual with his or her physical shell. The title for this piece is "Instant Cloning", but I could also have given it the title "A Place for Lonely People" (fig. 7,8,10). Soon after I designed a wooden container with a bent mirror to distort the viewer's image, which would serve to store and later dispose of cloning rejects.

"The Game" (figs. 9,10) was another installation piece made out of sixty-four red and black squares. The total measure of the piece was approximately thirteen square feet. It represented a game of checkers where red and black shoes were used instead of checkers. The piece has a surreal feeling because of the sense that there are people involved in the game, but the players are not seen. Shoes that represent male and female adults as well as children were used. The concept behind this piece was a reminder that we are all players in the game of life. A game of checkers is thought of as a game of no major consequence; such can also be our attitude to the game of life when we should be playing it instead as intensely as a game of chess, a more complex game.

Another piece, entitled "Beauty" (fig.12), was included in the show. This piece consisted of a large egg-like granite stone placed on a mirror where a small blue bird was shown smashed between the stone and the mirror. The egg-shaped stone can be associated with something that generates life, but in my piece it was causing the death of something beautiful. The blue bird symbolized our fragility and the damage that human beings continue to inflict on humanity itself.

"A Game of Marbles" (fig.11) was another installation piece where sand was spread on the floor to re-create an outdoor area where children used to play this game. It was a competitive game that would bring a good number of friends together. Sadly, children do not usually play this kind of game anymore. Could it be that the isolation that some children go through in our era of technology is one of the reasons that creates in them a great sense of emptiness and loneliness? I increased the scale of the marbles so that the installation has the feeling of peace found in Japanese rock gardens, a feeling of peace and serenity that children need.

Also included in the show was a bronze mask of my niece (fig.13), which was cast from a plaster mold that was made of her when she was about seven years old. It showed the mask welded to a long vertical bronze rod mounted on a rough stone that served as a base. Her face was beautiful and serene and the long bronze rod kept her high and distant from the rock, suggesting a balance between the spirituality perceived in her face and the reality of her physical world.

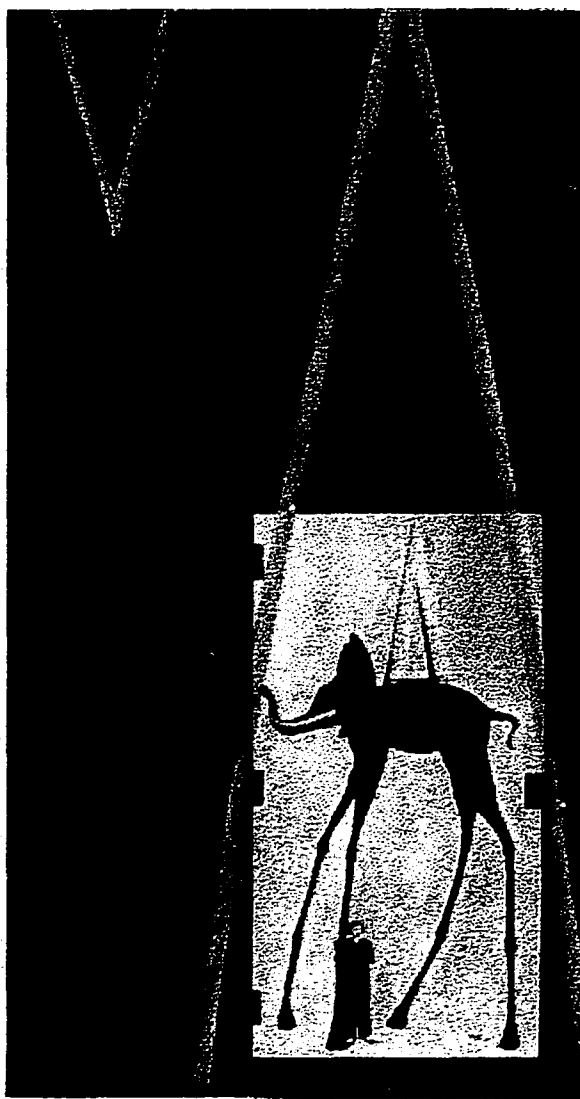


Fig. 1
Portrait # 18
Mixed media
48"X24"
1999



Fig. 2
Portrait # 21
Mixed media
49"X 70"
1999



Fig. 3
Portrait #9
Mixed media
48"X 36"
1999

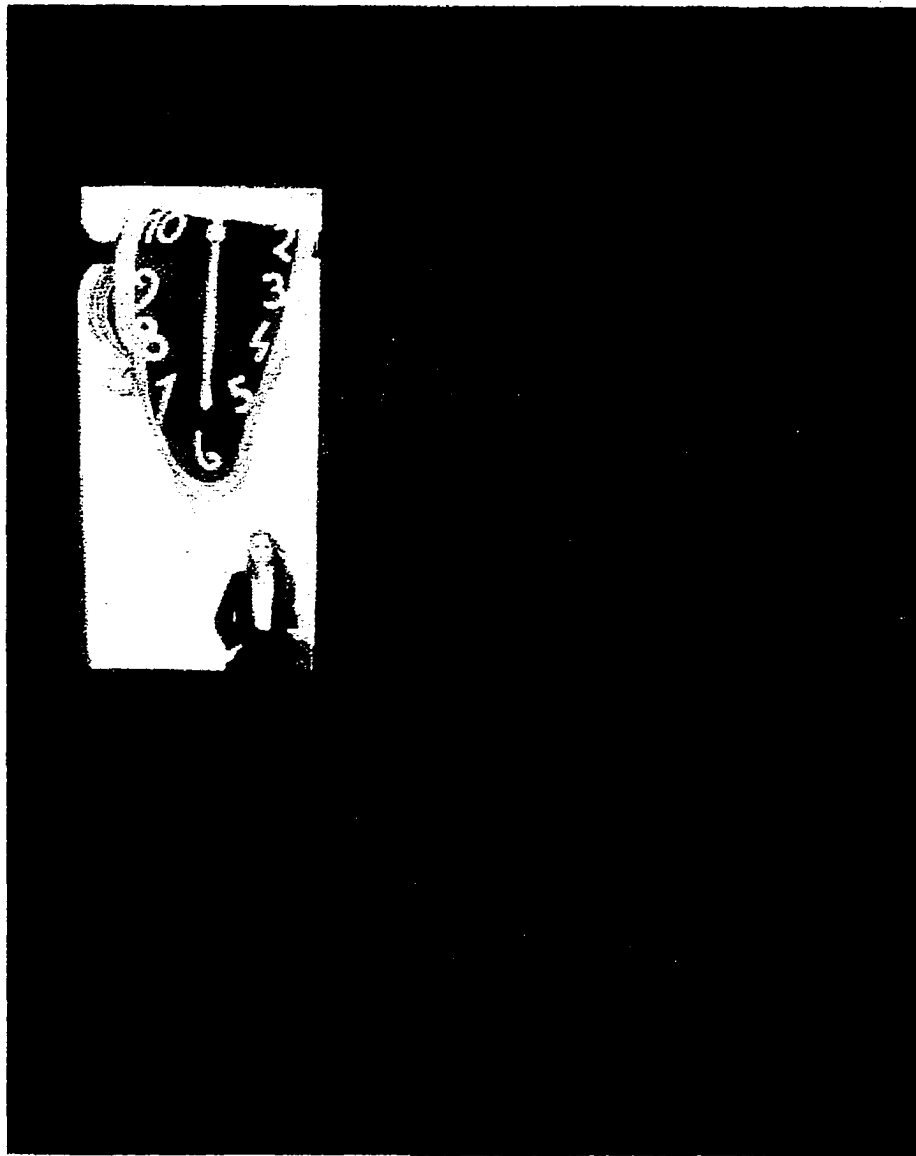


Fig. 4
Portrait #13
Mixed media
84"X60"
1999



Fig. 5
Portrait # 86
Mixed media
90"X55"
1999

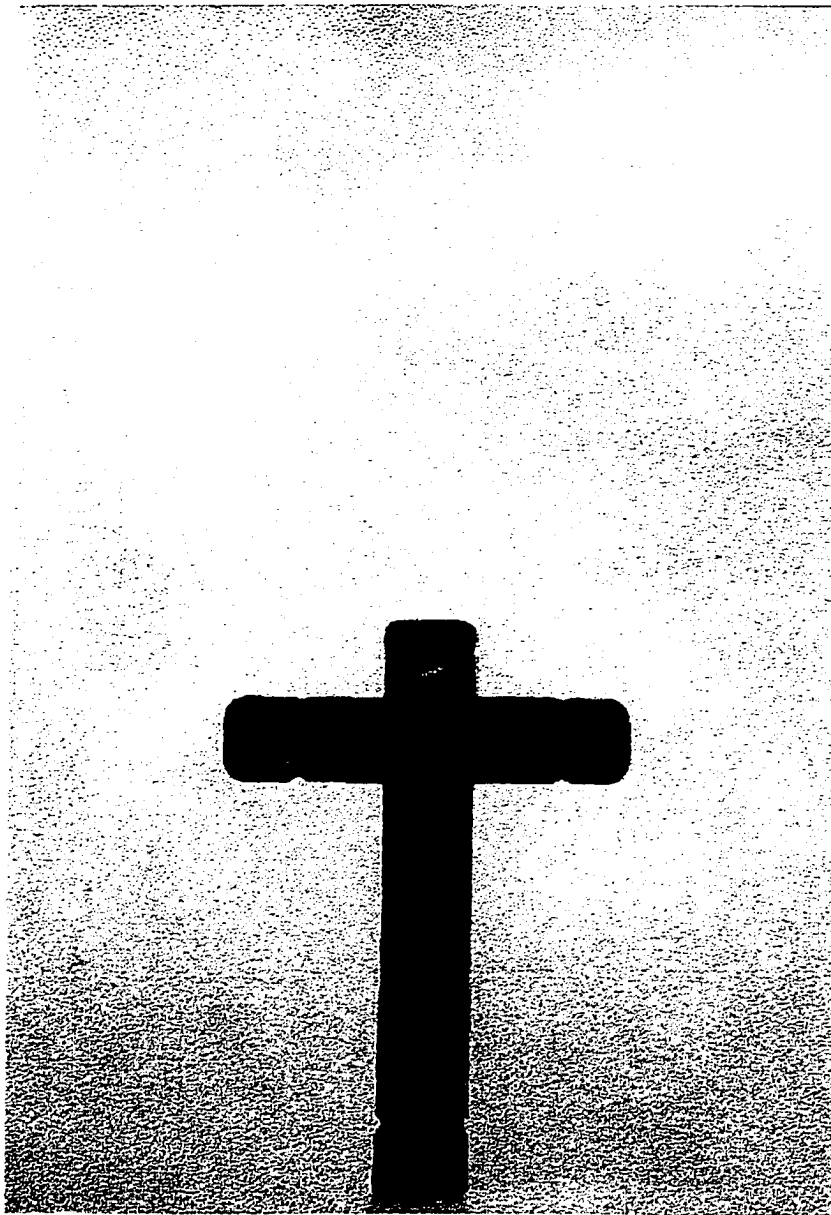


Fig. 6
Portrait # 12
Acrylic
72"x42"
1999



Fig. 7
Instant Cloning
Installation
1999

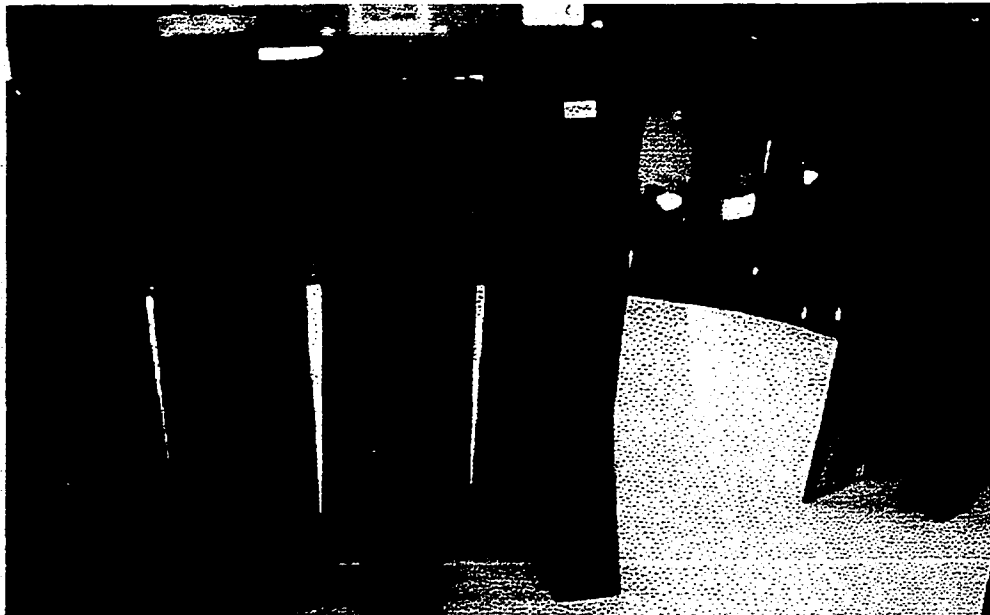


Fig. 8
Instant Cloning (detail)

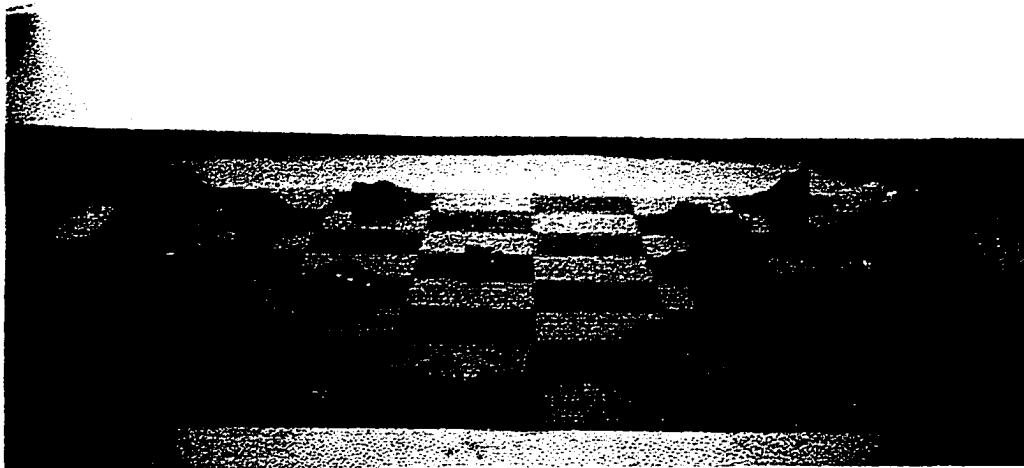


Fig. 9
The Game
Installation
1999

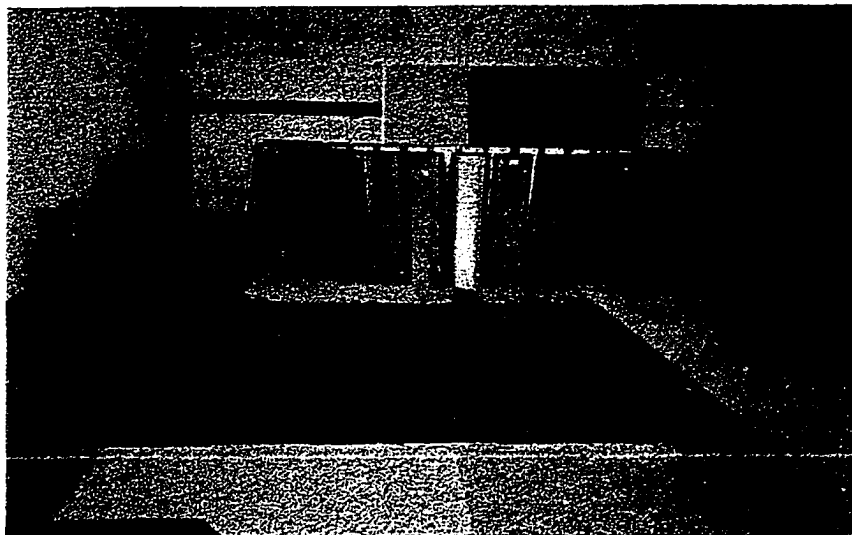


Fig. 10
Instant Cloning and The Game

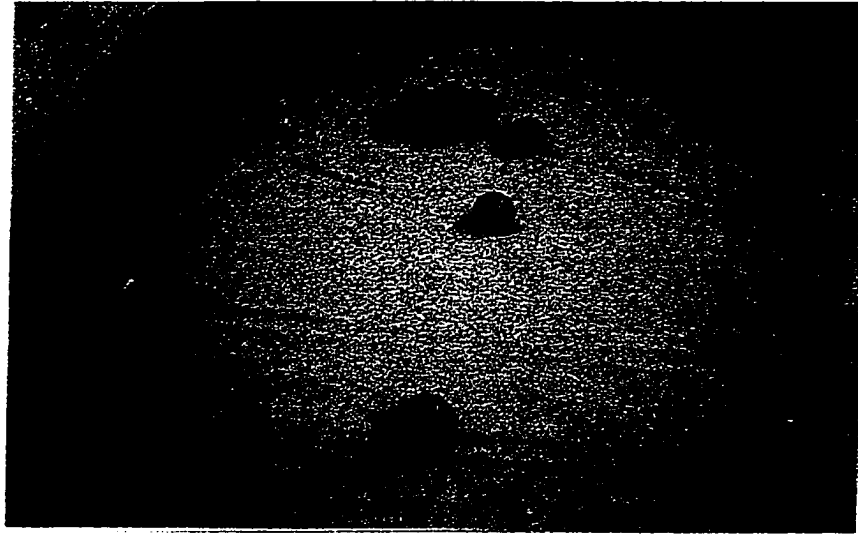


Fig. 11
A Game of Marbles
Installation
1999



Fig. 12
Beauty
Installation
1999

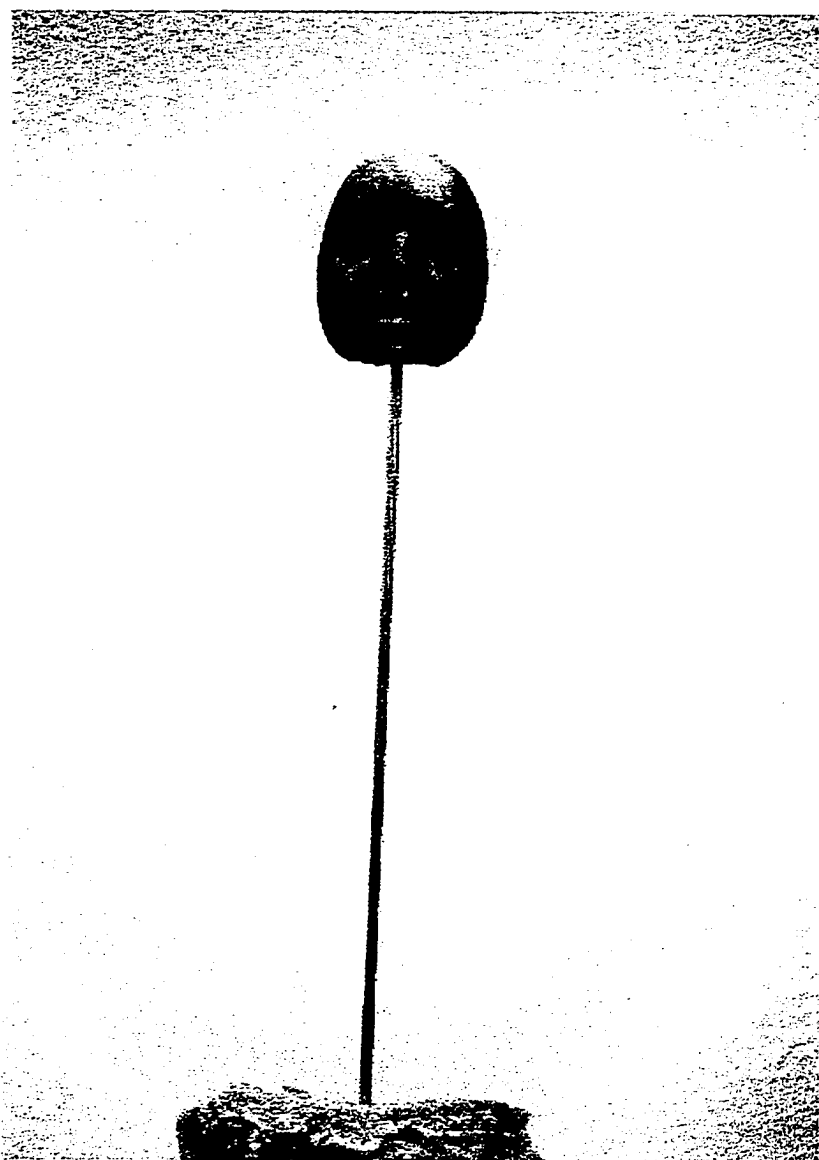


Fig. 13
Portrait # 7
Bronze, stone
1998

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VITA

MARIA ELENA MACIAS

Email: greco005@aol.com

EDUCATION

University of Texas-Pan American, Edinburg, MFA Candidate

University of Texas-Pan American, Edinburg, BFA, 1989

PROFESSIONAL EXPERIENCE

McAllen International Museum, Guest-Curator for *Arte Rio Grande 2001*
Art Exhibit, 2001

University of Texas-Pan American, Edinburg, Teaching Assistant, 1998-
2001

Private Art Instructor, 1995-2001

University of Texas-Pan American, Gallery Director, 1996-97

McAllen International Museum, Exhibits Coordinator, 1991-93

SOLO EXHIBITIONS

2000 Cultural Arts Center Narciso Martinez, San Benito, Texas

1995 Casa de la Cultura, Ciudad Reynosa, Tamaulipas

1995 Galeria Sin Fronteras, Austin, Texas

1993 University of Texas-Pan American, Edinburg

1992 Museo Historico de Reynosa, Tamaulipas

1990 Casa de la Cultura, Cd. Reynosa, Tamaulipas

1989 University of Texas-Pan American, Edinburg

1989 Centro de Artes Visuales e Investigaciones Esteticas de Saltillo, Coahuila

JURIED SHOWS

2000 RioFest 2000, *A 21st Century Renaissance*, Harlingen, Texas

1995-98 Fundacion Cultural Artencion, A.C. Mexico City

Traveling Group Exhibit to several museums:

Museo del Palacio de Bellas Artes, Mexico City

Museo de Monterrey, Nuevo Leon

Museo de Aguascalientes, Mexico

Instituto Cultural Tijuana, Baja California Norte

Instituto Cultural Cabanas, Guadalajara, Jalisco

Museo de Arte de Queretaro, Mexico
 Museo de las Americas. Denver, Colorado
 Museo de Arte Latinoamericano. Long Beach, California

GROUP EXHIBITIONS

- 2000 University of Texas Pan-American, Edinburg. *Graphic Design, Multimedia Digital Art Exhibition*
- 2000 McAllen International Museum, *Women Artist Festival*
- 2000 University of Texas Pan-American, Edinburg. *ArtQuake*
- 2000 University of Texas Pan-American, Edinburg. *One Square Foot Exhibition*
- 2000 Centro Cultural Mexicano en el Valle de Texas, McAllen, *Maria Elena Macias, Art Students Show*
- University of Texas Pan-American Library, Edinburg. *Monoprints*
- 1999 Festival Internacional Tamaulipas, *Tendidos por el Arte*
- Traveling exhibit in the State of Tamaulipas
- 1999 University of Texas-Pan American, Edinburg; *First Class.*
- 1997-98 Traveling Exhibit to Casas de la Cultura in Mexico; *Diez en la Frontera.*
- 1998 McAllen International Museum, McAllen, Texas; *Arte Rio Grande.*
- 1998 Casa de la Cultura, Ciudad Reynosa, Tamaulipas; *Los Dos Lados del Rio*
- 1998 Centro Cultural Mexicano en el Valle de Texas, McAllen; *Maria Elena Macias, Art Students Show*
- 1998 VI Festival de Otono, Matamoros, Tamaulipas
- 1997 Fresh Ink: Austin Print Workshops. Organized by Austin Museum of Art
- 1995 Centro Cultural Mexicano En el Valle de Texas McAllen, Texas
- Maria Elena Macias, Art Students Show*
- 1996 Centro Cultural Mexicano En el Valle de Texas McAllen, Texas
- III Exposicion del Arte de La Comunidad en el Valle*
- 1996 Museo Historico de Reynosa, Tamaulipas; *Festival Internacional de la Frontera*
- 1996 South Padre Island Convention Center, Texas; *Festival del Sol*
- 1996 Casa de la Cultura, Ciudad Reynosa, Tamaulipas; *Maria Elena Macias, Art Students Show*
- 1995 Cinemas et Cultures de l'Amerique Latine, Biarritz, France; *Biarritz International Festival*
- 1995 Centro Cultural Mexicano, Paris, France; *Nouveaux Regards*
- 1995 Cultural Center for Hispanic Arts, McAllen, Tex.
- 1994 Centro Cultural Tijuana, Baja California Norte; Museo de la Ex-Aduana, Ciudad Juarez, Chihuahua; and Casa de la Cultura de Nuevo Laredo, Tamaulipas; *Fronteras Sin Fronteras. Decimo Festival Internacional de la Raza.*
- 1994 Palacio Municipal, Ciudad Victoria, Tamaulipas
- 1994 Our Lady of the Lake University San Antonio, Texas; *Windows.*
- 1994 Casa de la Cultura, Ciudad Reynosa, Tamaulipas. *Exposicion Internacional De la Raza*
- 1994 Centro Cultural Tijuana, Baja California Norte; Casa de la cultura de Nuevo

- Laredo Tamaulipas; and Museo de la Ex-Aduana de Ciudad Juarez,
Chihuahua. *Imágenes de la Frontera*
- 1991 Sala Juan Granados, Ciudad Reynosa, Tamaulipas. *IV Festival Cultural en la
Costa del Seno Mexicano.*
- 1991 McAllen International Museum, McAllen, Texas. *Rio Grande Art 86*
- 1983 Talleres Libres de las Bellas Artes, Ciudad Reynosa, Tamaulipas
- 1980 Casa de la Cultura, Ciudad Reynosa, Tamaulipas
- 1978 City Hall, Ciudad Reynosa, Tamaulipas