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Busted Flat Tire Mobility

Oscar F. Martinez
University of Texas-Pan American

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BUSTED FLAT TIRE MOBILITY

Master of Fine Arts Exhibition Paper

by

OSCAR F. MARTINEZ

**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**

July 2006

Major Subject: Three Dimensional Fine Arts

Copyright

by

Oscar F. Martinez

2006

BUSTED FLAT TIRE MOBILITY

Master of Fine Arts Exhibition Paper
by
OSCAR F. MARTINEZ

Approved as to style and content by:



Graduate Coordinator and Assistant Professor of Art, Lenard Brown, MFA
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Committee Member



Assistant Professor of Art, Fred Spalding, MFA
Committee Member

July 2006

ABSTRACT

Martinez, Oscar F., Busted Flat Tire Mobility. Master of Fine Arts (MFA), July 2006, 32 pages, 24 illustrations.

The work presented in *Busted Flat Tire Mobility* is an attempt to promote awareness about problems afflicting our modern society. Seizing on the opportunity to present my concerns through artwork addressing the issue of poverty in this culture, I hope to present an emotional and inspiring representation of the lives of those people whom inhabit the “Invisible America”. This exhibition paper presents my belief that art can be a revolutionary tool in which to motivate people to act.

DEDICATIONS

First and foremost, I wish to express my sincere gratitude and eternal love to Mrs. Monica Martinez for all the emotional and spiritual support. I would not have been able to come this far without you!

Secondly, I would like to dedicate my thesis to the memories of Elias “Caliche” Flores, Michael Vera, and my brothers Martin and Raul. I miss you all deeply.

Lastly, I wish to thank Frank Duenas, Ray Montez, Jesus Flores Sr., Jesus Flores Jr., Ramon Flores, Vincent Flores, and Alberto Flores for being the kind of men that I could look up to. You guys all played an important role in helping establish the person I am today. Thank you.

ACKNOWLEDGEMENTS

The author wishes to express a sincere appreciation to Professors Brown, Hyslin, and Spalding for their assistance in the preparation of this manuscript. In addition, special thanks are due to Mr. Paul Valadez whose familiarity with the needs and ideas of this thesis was helpful during the latter phase of this undertaking. Thanks also to the graduate students for their valuable input.

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CHAPTER I

INTRODUCTION

I experienced first hand the effects of poverty on the development of a child. My formative years were wrought by a broken home, meager living conditions, poor neighborhoods and the eventual murder of my oldest brother. I was exposed to a darker side of American culture one that included chronic unemployment, routine violence, incarceration, stress, and drug abuse. In spite of all of this I do not consider myself a victim. As a matter of fact, the survival prowess of those living in such uncompromising environments has led to a new appreciation for the working class one that has inspired me to become an artist and to use a form that allows the expression of my innermost feelings concerning their struggle to exist. I create narrative works of art brought on by personal experiences and observations, as well as, my own research into sociology. Ultimately everything that I have gone through becomes a positive force through my artwork. I feel that as an artist, I have a moral responsibility to represent the lifestyle of the less privileged in the midst of very progressive and wealthy market based society. The *Bust Flat Tire Mobility* exhibit was my first attempt at promoting such awareness.

Through the use of easily accessible material, religious based imagery and figurines, and themes of political and economic awareness I hope to reveal this lesser known aspect of American life, one of working class families and an inherit distrust of governments. I believe that it is extremely important to expose the issues confronted by members of the lower class, especially today, when we are more inclined to worry primarily about our own self-indulgent needs. Everything I incorporate into my artwork stems from my desire to accurately depict my reality of the poor. Everything from the material I opt to integrate into my assemblages to the situations I choose to highlight has been inspired by my life experiences.

CHAPTER II

RADICAL CRITIQUE

My respect for today's common folk has led me to sympathize and engage in a cultural assessment of our modern society known as a "radical critique." A disposition described at some length in Paul Greenhalgh's book, *The Modern Ideal*. Basically this position is a countercultural stance or attitude against normative modernized society. Ultimately, I choose to be involved in such an assessment because I believe the entire history of progress has always been a bourgeois quest for an easier more selfish way of living. A mission that from the beginning required the back breaking work of the poor to initiate it, ironically enough, only to benefit the lives of the elite few whom could profit from it. My skepticism of modernity comes from what I understand "to be brutality, alienation, and inhumanity of the mechanical reconfiguring of the world" (Greenhalgh, 32). Unlike those proponents of modernity whom envision a world made better and more efficient for all people through the progress of science, technology, and globalization, I have decided to unveil a side of this phenomenon that exists, but rarely examined. It is my hope that my research will expose the inherent immorality of modernism and its unfortunate effects on the underprivileged through out its history.

I began my research into the cultural backlash of the modernized world with a piece of artwork entitled “Oklahoma” (Fig. 1). This piece was brought on by an early childhood recollection of an elementary school lecture describing the 1838 removal of Native Americans from their land in a forced migration known as the “Trail of Tears”. Upon further investigation, I discovered that the relocation of Indians was inspired by the sentiments of settlers who saw Indian occupation of desired lands as an obstacle to the development of progress. As Virginia Governor William Henry Harrison asked, “Is one of the fairest portions of the globe to remain in a state of nature, the haunt of a few wretched savages, when it seems destined by the Creator to give support to a large population and to be the seat of civilization?” (Marger, 180) Within the piece, a strip of fencing attached to a baby blue painted surface was used to illustrate the corralling method used to control Indian populations during the 1800s. Making use of a hand carved slingshot, made by Cherokee Indians from the Qualla Reservation in North Carolina, I decide to nail the slingshot (crucifixion style) to a rustic piece of wood in a statement acknowledging the horrors imposed upon Indians through annihilation and bondage. I thought it befitting to embark on an investigation about the evils of modernity with the worst or best (whatever the case may be) example in our country’s history concerning the awful, destructive nature of man’s pursuit of modernization.

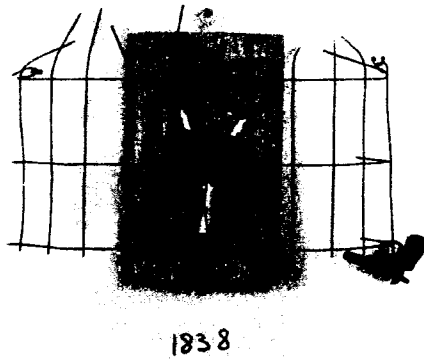


Fig. 1

...let us observe how the mechanical genius of our time has diffused itself into quite other provinces. Not the external and physical alone is now managed by machinery, but the internal and spiritual also. Here too nothing follows its spontaneous course, nothing is left to be accomplished by old methods... Thus we have machines for Education: Lancastrian machines; Hamilton machines; monitors and emblems. Instruction, that mysterious coming of wisdom with ignorance is no longer an indefinable tentative process... but a secure, universal, straightforward business, to be conducted in the gross, by proper mechanism, with such intellect as comes to hand... Has any man, or society of men, a truth to speak, a piece of spiritual work to do? (Carlyle, 64)

I choose to have spiritual work to do. If all of humanity cannot prosper from the advancements of our current information age, then it is a sin to support such a system. Progress for some cannot mean progress for all; there must be a changing of the guard. Art has always acted as an arena where undaunted individuals could challenge the order of the day and what I am promoting is no different. For me, art can no longer be for art's sake, it must in fact be for the sake of mankind. I feel, given the political climate of today, that there is no longer a voice for the common people. The life of the working class is a testament of survival, one that explores the very nature of our existence. To let the lives of these people go unnoticed would be a travesty. I choose to represent these lives and their cause or risk living "like ants in a formicary." (Wilson, 196) I will not sit around and do nothing while millions of suffering people are ignored.

CHAPTER III

INEQUALITY AND ALIENATION

It is unfair to believe that we live in a world where progress has greatly improved the existence of humanity. It is unfair because, in doing so, we choose to overlook the problems associated with progress and the millions who have been affected by them. Today, in our country alone, over forty million people live below the poverty level. They are the undereducated, the underprivileged, the discriminated, and the marginalized. In short, they are the casualties of modernization. They are made to suffer in modern societies where optimism and prosperity have blinded or made indifferent many of its members to their plight. Moreover, the lives of these people are left behind by progress, sunk in a paralyzing, maiming routine; they are led towards a sense of spiritual emptiness, of alienation.

The scientific and technological advancements that were thought by idealist to be advancing our society forward would in fact suppress the lives of many of its members. In his book, *The Other America*, sociologist Michael Harrington makes this point abundantly clear when he declares:

The other Americans are the victims of the very inventions and machines that have provided a higher living standard for the rest of the society. They are upside-down in the economy, and for them greater productivity often means worse jobs; agricultural advance becomes hunger. (12)

He reiterates his position when he states:

The poor are the most sorely tried and dramatic victims of economic and social tendencies, which threaten the entire nation. They suffer most grievously from the unplanned, chaotic urbanization... They are the first to experience technological progress as a curse which destroys the old muscle-power jobs that previous generations used as a means to fight their way out of poverty. (XXX)

It is unfortunate to think that in a contemporary society where we are led to believe in equality and justice for all members, there can exist a disparity in the rights of one group of citizens over another, but in fact the inequity exists and one can understand this if he recognizes that the poor are politically invisible in our country. One of the cruelest ironies about social life in advanced cultures is that the dispossessed at the bottom of society are unable to speak for themselves. The sad truth is they have no representation; they do not

belong to unions, to fraternal organizations, or to political parties. They are without lobbies of their own and they put forth no legislative program. As a group they are fragmented and because of this, they have no collective identity or voice of their own. They are at the mercy of those powerful few who can assert their will and control the resources of the public.

It is through my artwork that I would hope in a small way to open the eyes of the public. I understand that this is a huge undertaking but a journey of a thousand miles begins with putting on ones shoes. To do nothing, to say nothing, to tell no one, would be the sin! Every piece of artwork put forth in my thesis exhibit, *Busted Flat Tire Mobility*, stems from my drive to represent or call attention to issues confronted by the culture of poverty in America. Issues such as discrimination (“Same Ol’ Target”), geographic isolation (“The Railroad Boundary”), historical indifference (“Oklahoma”), unfair wages (“The Spread”), social immobility (“Day Work”), chemical dependency (“Very Un-Walden Like”), and the viscous cycle of despair (“What It Must Have Felt Like”) are all dealt with in my artwork. The use of found objects, such as old boards, rusty sheets of metal, discarded carpet, vintage tools, antique toys, and even broken glass, allow the creation of these thought-provoking works of art. My assemblages are raw and expressive and similar in construction to works of synthetic cubism or Russian Constructivism; meaning there is a strong emphasis on design. My purpose in using found objects is to take easily accessible material and create sincere emotional interpretations of the inner struggles of the people through material that best represents their physical reality. However, I must admit that the formal aspects of my works of art come secondary to the idea or issue that I wish to convey. As a matter of fact, even though my main mode of expression has been the

assemblage, I feel free as an artist to experiment with any and all forms of expression and do not feel as if I should limit myself to any particular style or formation.

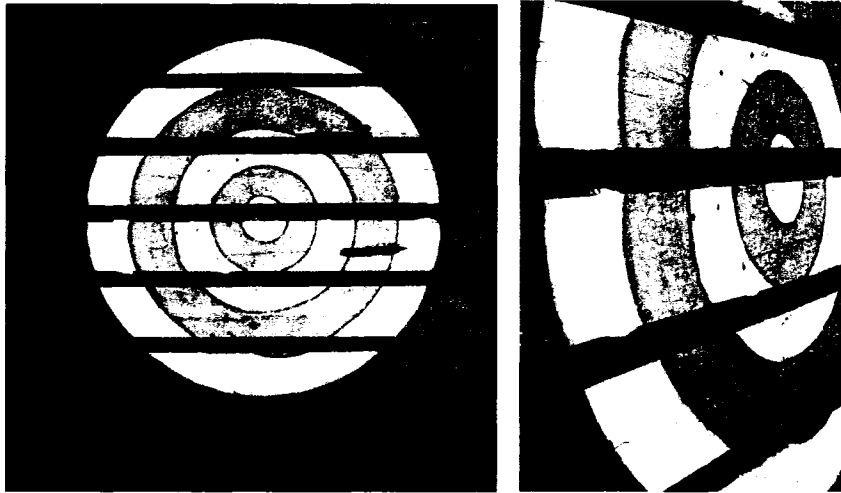


Fig. 2

In creating the piece entitled “Same Ol’ Target”(Fig. 2), I took the opportunity to address the issues of prejudice and discrimination against poverty stricken Mexican immigrants. Violence against Mexican immigrants in the United States has increased dramatically in the last five years. In researching this topic, I discovered hundreds of articles posted on the Internet describing unbelievable atrocities committed towards these new arrivals. One in particular, described the murder of a twenty-something year old male by a 65-year-old rancher whom shot the victim after the young man knocked on his trailer door pleading for water. The young Mexican later bled to death on the Texas ranch. Other articles I found conveyed similar stories of violence and hatred towards this group. Disturbed by what I read, I decided to print out many of the online publications and collage them to a silver, white, and black painted target sign fashioned to an old wooden pallet. I believed the pallet to be a symbol of labor, one befitting of the circumstances since most immigrants, men and women alike, cross our borders in search of employment

opportunities. The issue of illegal migration into the United States is a very heated topic in this country today and I can't help feeling as if, the "old immigrant" groups have finally decided to kick the old latter of opportunity out from under them making it harder for the new groups to reach their own dreams.

To be impoverished in modern societies is to be an internal alien, to develop in a culture that is radically different from the one that dominates the society. Indeed they suffer more readily and more severely from the problems that infect all societies. Trapped in what they perceive as fate, the poor suffer a vicious cycle of despair and isolation. Unable to change their situation in life they are struck hard with a sense of hopelessness. In his book *Race Matters*, Cornel West, a Professor of Religion and African American Studies at Princeton University, describes the impact of such misery on the underclass.

And a pervasive spiritual impoverishment grows. The collapse of meaning in life—the eclipse of hope and absence of love of self and others, the breakdown of family and neighborhood bonds—leads to the social deracination and cultural denudement of urban dwellers, especially children. We have created rootless, dangling people with little link to the supportive networks—family, friends, school—that sustain some sense of purpose in life. We have witnessed the collapse of the spiritual communities that in the past helped Americans face despair, disease, and death and that transmit through the generations dignity and decency, excellence and elegance. (41)

Understanding the hardships and having felt the crippling pessimism that develops in such an uncompromising environment, I sympathize with the mind-set of the people predisposed to this lifestyle.

In a composition entitled “Growin’ Up in the Hood”(Fig.3), I take the opportunity to use specific examples from my life to convey this somber understanding. Broken sections of an old weathered green door along with wood trim from found picture frames and common place imagery come together in a sort of dysfunctional family portrait. “Growin’ Up in the Hood” is about the situations I found myself in as a child and their psychological impact on my character. A framed religious print of La Virgen de Guadalupe, the saint of the dispossessed, sits at the center of my composition exposing an unsettling black eye. Crooked yellow framing nails surround the image ironically suggesting the beams of sunlight that commonly highlight the saint. The collaged photos of Mexican homes with barred windows and the address stickers in the upper right hand corner symbolize my deposition as a latchkey kid. The cut out image of El Borracho, *Spanish for drunk*, Loteria playing card standing over a shadow of La Dama, *the lady*, reveals the disquieting accuracy of growing up a witness to domestic abuse. On the bottom left corner, mostly covered by the chipped pieces of the door and the rest of the composition, an expressive painting of an upside down naked humanlike figure in a fetal position becomes the physical manifestation of the psychological effects of growing up a witness to such dire circumstances.



Fig. 3

The plight of the dispossessed is not merely the difficulty of amassing the funds to subsist at a comfortable level. It is also the dilemma of being invisible to others whom cannot understand the hardships encountered at this level of civilization, a lifestyle that is physically, emotionally, and spiritually draining. An acknowledgement of their struggle and compassion for their needs is what I propose. A bit of empathy in a world too obsessed with the interests of the haves and not nearly enough in the well being of the have-nots.

CHAPTER IV

AWARENESS

If I could introduce the privileged to the struggle of the dispossessed then I will have achieved my goal of promoting awareness of its severity. The way one gets this message across is through exhibiting in spaces where members of the affluent society visit, such as cultural institutions, galleries and museums, through the medium of fine art. Picasso took the opportunity of a world's fair to have his masterpiece "Guernica" displayed at the world stage not merely for the common folk, but more so for the privileged to view and become convinced. I am inclined to remember the passage by Michael Harrington when he comments:

If my interpretation is bleak and grim, and even if it overstates the case slightly, that is intentional. My moral point of departure is a sense of outrage, a feeling that the obvious and existing problem of the poor is so shocking that it would be better to describe it in dark tones rather than to minimize it. No one will be hurt if the situation is seen from the most pessimistic point of view, but optimism can lead to complacency and the persistence of the other America. (176)

It is important for prosperous citizens to grasp the idea of poverty in our nation. Its reality has been pushed so far away from the consciousness of the affluent American that they cannot accept the idea that there are women, children and men in our country still struggling to obtain the basic human necessities. This truth is hard to swallow, because in America the poor still live “across the tracks” and usually requires a pilgrimage of sorts for the wealthy to be able to observe the reality of their dire living conditions. They have become out of site therefore they are now out of mind. I feel morally obligated not to allow this to happen! The only way our society will band together and tackle the problem is to promote awareness of its magnitude. In the first half of the twentieth century, promoting the awareness of poverty in our country would not have been an issue. As Michael Harrington explains it, “The old poverty was general. It was the condition of life of an entire society, or at least of that huge majority who were without special skills or the luck of birth.” (7) This is no longer the case, aside from the occasional “running into” of a family selling fruit outside of the post office; it is very hard to spot the poor in our country. They don’t live in the neighborhoods that most educated people find themselves inhabiting and they don’t frequent the same social arenas. They have become separated from the rest of society and have been left to suffer in silence.

The results of my undertaking are two fold. First and foremost, it is an attempt to bring a sense of hope to viewers whom can relate to the situations presented in my work by recognizing that they are not alone in their struggle. Understanding that others have faced similar trials can have a positive effect in the lives of people accustomed to feeling as if their personal plight has made them unusual or has isolated them from the rest of the world. Secondly, I wish to inspire those of the more affluent community to seek innovative ways

to solve the problem of poverty through active participation in local government and charity organizations. If my artwork can generate a spark of interest in their sophisticated minds then maybe it will be just the catalyst needed to initiate a series of events that seek to terminate the existence of poverty within their respected regions.

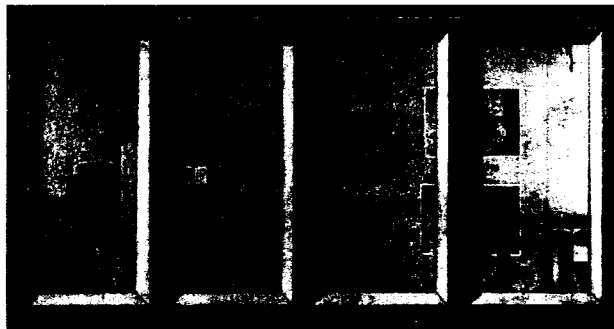


Fig. 4

Through artworks such as “Lid” (Fig. 4) and “ The Railroad Boundary” (Fig. 5) I tackle the issue of social invisibility directly. Both pieces stem from my attempt to physically manifest the idea of “otherness” in our culture. In “Lid”, I make use of an old refrigerator lid as a metaphor for the veil of invisibility that cloaks over the forgotten culture of poverty. Through the use of partly hidden text such as “uncover”, “east ward”, “remove”, and “please close”, I am able to express my attitude, of what I believe to be, cultural indifference. I specifically made use of a pattern of rectangles that gives the viewer an idea of looking out a window, but not being able to see the entire picture. The use of black and white acrylic paint along with the gray coloring of the refrigerator door helps convey a very somber mood.

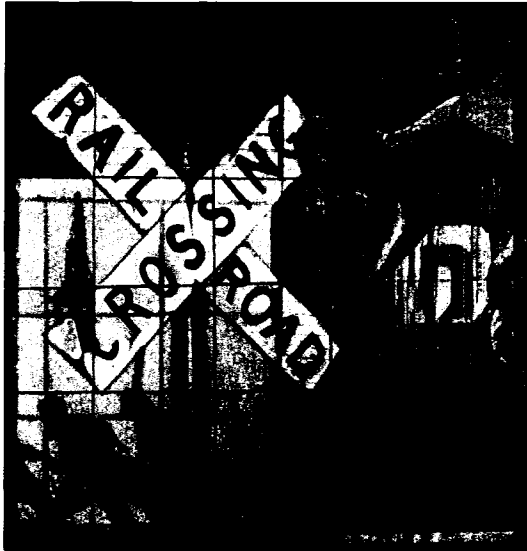


Fig. 5

“The Railroad Boundary” is another attempt at recreating an emotional situation involving the idea of cultural obscurity. The idea is that behind the railroad crossing sign there are actual lives and circumstance that need to be addressed. The silhouette images of people, reminiscent of a border crossing sign as well as “children at play” warning sign, represent those lives in a race for survival against a very real threat. In this case, the rattlesnake head becomes that threat, a symbol of intolerance, antagonism, and stubbornness directed towards the people of color, the unskilled, the under-educated, the mentally ill, the rural inhabitant, the newly immigrated, and the children born into poverty. It is a sobering composition inspired by true stories and real sentiments.

I propose to create insightful works of art that challenge the viewer to probe deeper into his or her understanding about the culture he or she is a member of. Not as an outsider working on the “outside” but on the “inside” of the system, though museum and gallery shows. I have personally taken on the challenge set forth by Michael Harrington when he declares:

The poor can be described statistically; they can be analyzed as a group. But they need a novelist as well as a sociologist if we are to see them. They need an American Dickens to record the smell and texture and quality of their lives. The cycles and trends, the massive forces, must be seen as affecting persons who talk and think differently. (17)

I am not that novelist but I am that artist just as the Ashcan painters were before me and Gustave Courbet before them. My artwork will frequent the arenas of the elite and provide a dose of reality to those whom have become too accustomed to being complacent with the way things are in our culture.

CHAPTER V

CONCLUSION

I think that approaching the twilight of one's life, we will ask ourselves questions concerning the relevance of our time on earth. These questions might be as followed: What was the purpose of my existence? Did I have a positive impact on those around me? Did I do enough to make the world a little better? I hope that upon looking back at your life's work, you may be affirmed of your importance and contribution to society:

My goals may seem lofty or romantic to some, but it has been proven time and time again that those "fools" whom dream biggest become those whom live fullest and so, I set my aims high and trust that my ambition will produce positive results. At this point, I am reminded of Colin Wilson's sentiments about the purpose of art in our world, he states:

...the main difficulty which the system must combat is man's tendency to sleep, to do things mechanically. The world has no meaning for us because we do all things mechanically. One day we are inspired by some poem or piece of music or picture, and the whole world is suddenly ten times as real, as meaningful, for us. (Wilson, 267)

The *Busted Flat Tire Mobility* exhibition marks the beginning stage of what I anticipate to be a life long pursuit of creating and displaying socially conscious works of art in hopes of spreading awareness of contemporary problems plaguing our modern society. Fine art has given me a platform in which to stand and voice my concerns and I feel it my responsibility to seize the opportunity to do so. Our postmodern age has assured in the acceptance of multiculturalism into the elite art world, seizing on this phenomenon, I hope to display my brand of artwork to this unassuming audience. By tackling politically and socially charged subject matter, I challenge viewers to deny the existence of inhumanity, inequality, discrimination, and brutality in this culture today. In the midst of a very progressive society, the poor, the hungry, and the disillusioned continue to develop and it would be a shame for their lives to continue to go unnoticed. The social realist painters of the past understood the importance of representing the lives of the less fortunate. In the end, I choose to take up the torch passed down to me by all those socially conscious artists whom stood before the world and challenged it to reevaluate itself. Art is my vehicle for change.

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APPENDIX A

ILLUSTRATIONS OF WORKS



Fig. 6

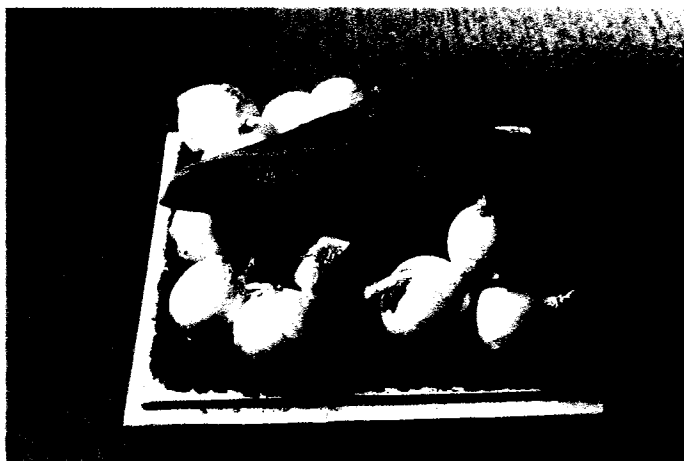


Fig. 7

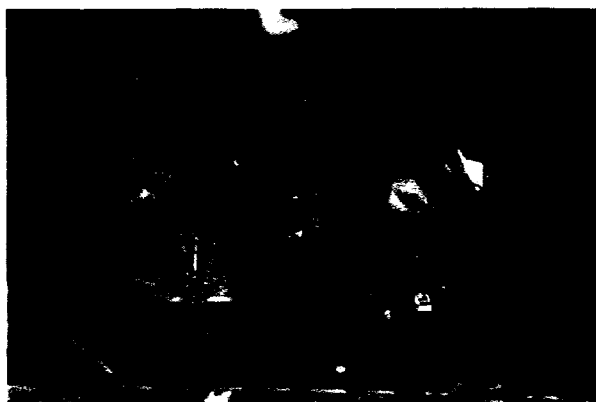


Fig.8

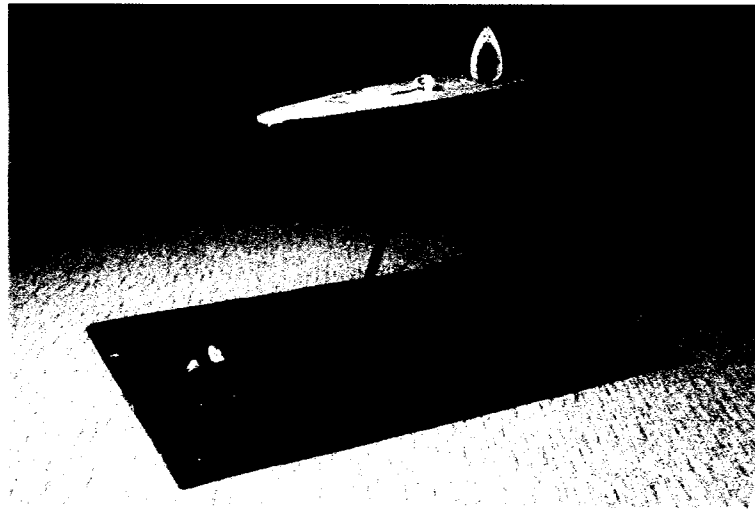


Fig. 9





Fig. 10



Fig. 11

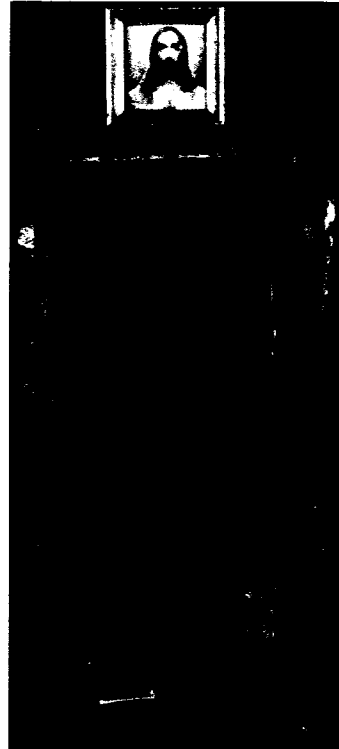


Fig. 12

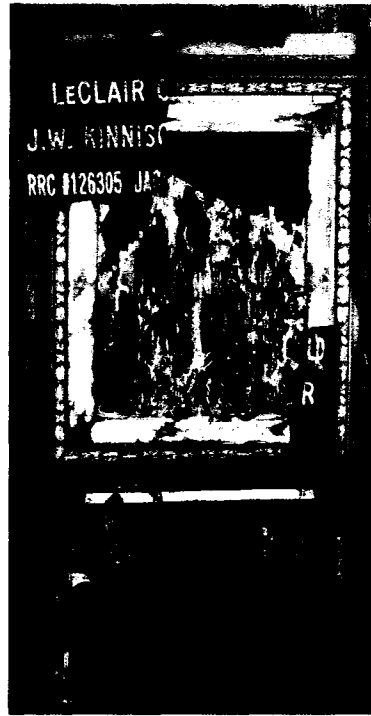


Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20

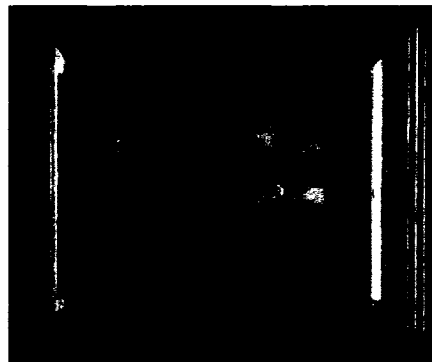


Fig. 21



Fig. 22

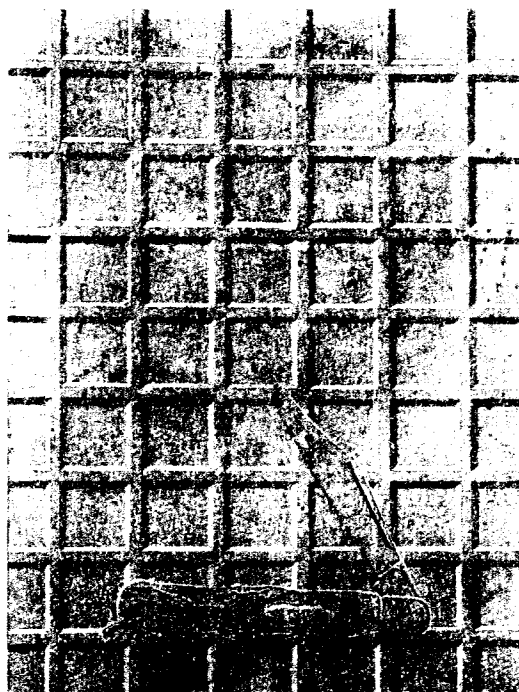


Fig. 23



Fig. 24

APPENDIX B

VITA



Oscar Flores Martinez

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Education

- MFA Candidate Three Dimensional Studio/Sculpture
University of Texas Pan American, Edinburg, TX May 2006
GPA: 4.0/4.0
- B. A. Sociology/Minor Fine Arts
Angelo State University, San Angelo, TX May 2003
GPA: 3.1/4.0
- Junior College
Howard Junior College, San Angelo, TX May 1999
GPA: 3.5/4.0

Experience

- University of Texas Pan American, Edinburg, TX, Jan. 2005 – Dec 2005
Graduate Teaching Assistant
Occupation required: Creating lesson plans, student assessment, and guiding students through the required curriculum, designing class presentations, and encouragement of outside learning. Spring/Fall 2005 course listing: Art Appreciation (ART1301) Design I (ART1331)
- San Angelo Recreation Department, San Angelo, TX, Jan. 2003 - Aug. 2003
Recreational Camp Counselor / Intern
Duties included: Planning weekly activity schedule, overseeing junior staff members, supervising camp activities, and overall upkeep of the center.
- Children Advocacy Center, San Angelo, TX, Oct. 2002 - May 2003
Group Facilitator
Responsibilities: Conducting group counseling sessions for at-risk teens, coordinating activities for family night, and participation in assessment meetings.
- Angelo State University School of Education, San Angelo, TX, Feb. 2002 – Dec. 2002
Work Study
General office duties included: Creating student record folders, preparing index cards, filing, faxing, conducting supply inventory, and sorting office mail.

Exhibitions

- 2006 RED, *Group Exhibit*; International Museum of Art and Science, McAllen, TX
- 2006 Busted Flat Tire Mobility, *MFA Thesis Exhibit*; UTPA Clark Gallery, Edinburg, TX
- 2005 Dia de los Muertos, *Annual Exhibit*; UTPA Communications Gallery, Edinburg, TX
- 2005 Artist in Residence, *GRV Artist Exhibit*; Rio Grande Valley Museum, Harlingen, TX
- 2005 Graduate Exhibit, *MFA Show*; UTPA Communications Gallery, Edinburg, TX
- 2005 A Second Helping of a Solid Effort, *Group Show*; Blue Onion Restaurant, McAllen, TX
- 2005 Toma mi Corazon, *Valentines Theme Exhibit*; UTPA Communications Gallery, Edinburg, TX
- 2005 Mixta Exhibicion, *Group Show*; Artwerks Gallery & Studio, Corpus Christi, TX
- 2005 Guadalupe, *Virgin Theme Exhibit*; Narciso Martinez Cultural Arts Center, San Benito, TX
- 2004 Levitation, *Group Show*; The Edinburg Library, Edinburg, TX
- 2004 Graduate Exhibit, *MFA Show*; UTPA Clark Gallery, Edinburg, TX
- 2004 Artist in the Raw, *Juried Show*; McAllen International Museum, McAllen, TX
- 2004 The Irascible V, *Group Show*; Progreso Art Gallery, Nuevo Progreso Tamaulipas, Mexico
- 2004 Día de los Muertos, *Annual Exhibit*; UTPA Communications Gallery, Edinburg, TX
- 2003 Synapse, *2nd Annual Student Show*; Angelo State University, San Angelo, TX
- 2002 FAME Exhibition, *Scholarship Exhibit*; Old Chicken Farm Art Center, San Angelo, TX
- 2002 Sculpture Exhibit, *Student Show*; Angelo State University, San Angelo, TX

Grants, Scholarships, and Awards

- 3rd Place Prize for Dia de los Muertos Altar Juried Show
University of Texas Pan American, Spring 2005
- Recognized as Outstanding Graduate Student
University of Texas Pan American, Spring 2005
- Employee of the Month
San Angelo Recreation Department – July 2003
- FAME Scholarship
\$500 Major/minor student in Fine Arts, Angelo State University, Spring 2003
- Deans List
Fall Semesters of 2001 and 2002 Angelo State University

Press

- February 3, 2006 The Monitor Festiva
Surface Treatment Clark Gallery exhibit showcases Oscar Martinez's social commentary by Nancy Moyer
- June 17, 2005 The Monitor Festiva
Graduate Art Show Presents Explorations of Human Concerns by Nancy Moyer
- March 11, 2005 The Monitor Festiva
Heart's Desires Open Up at UTPA's University Gallery With Current Exhibit by Nancy Moyer
- February/March 2004 Mesquite Review
The Irascible V. by Lenard Brown