

Kathy Lovas

I'm So Glitché

LILIANA BLOCH GALLERY

ARTIST STATEMENT

I'm So Glitché is a new series of photographic and sculptural installations inspired by the glitché, literally a mistake or malfunction, something broken in the digital code. However, in Lovas' work the glitché is intentionally transformed into something new, beautiful, and exciting. Her glitchéd photos and sculptures convey meaning by directly confounding expectations and muddling memory.

The artist outsources her iPhone app *Glitché*, in which filters are used to apply the effects of manipulation of the digital image code. They are then posted to Instagram, hash-tagged, and printed out onto vinyl, a material commonly used for public signage. Lovas' signs speak in multiple ways to the rapidly evolving definition of photography. Unstable images, scripted mistakes, repetition, automation, and versioning all point to the 21st century liberation from the historic perspective of monocular human vision.

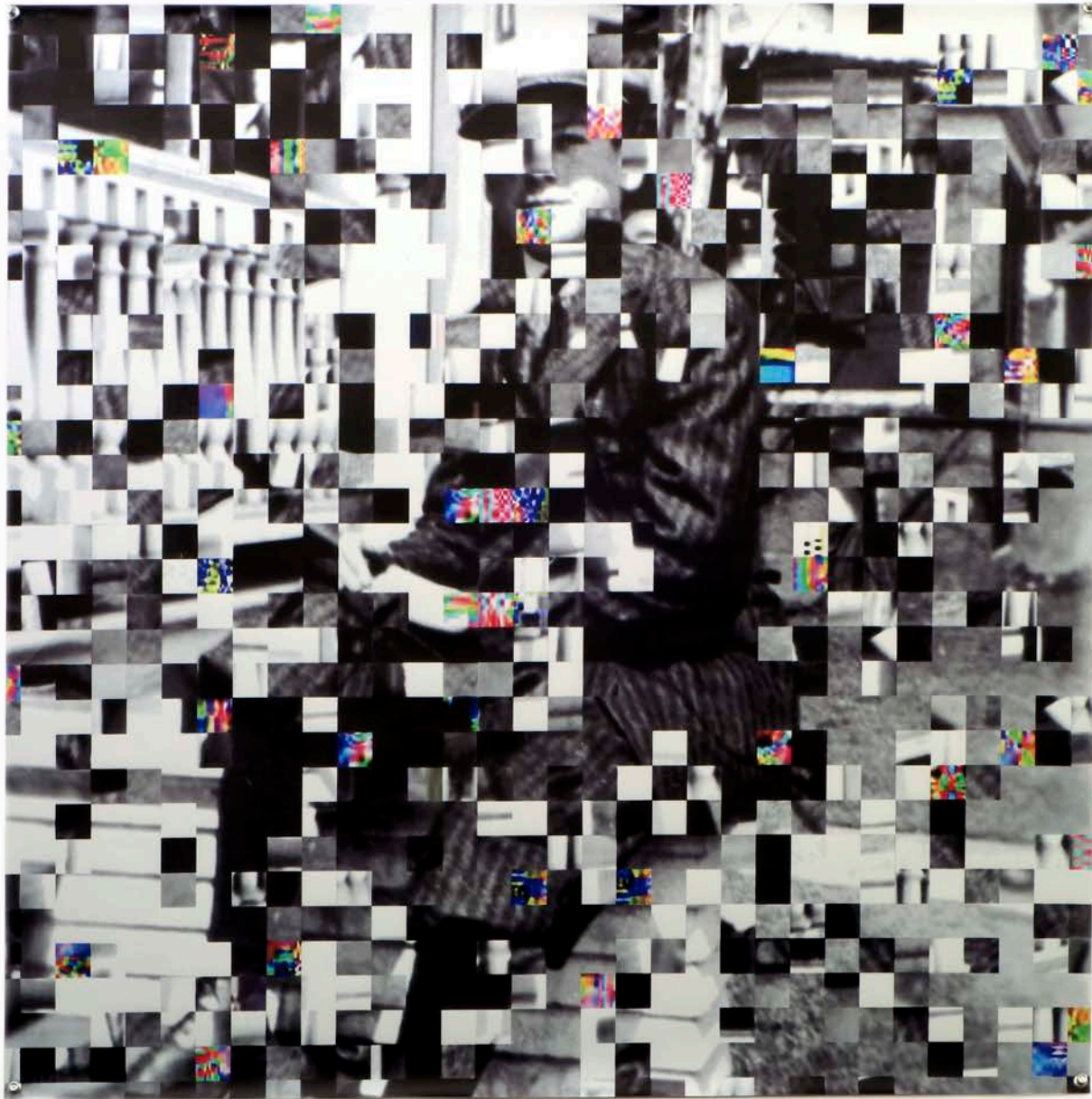
Sculptural works in *I'm So Glitché* expand the glitché into three dimensions via dripped paint, piled furniture, unexpected associations, and photographs randomly projected right side up, upside down, frontwards, and backwards. Like Dada art, her glitchéd sculptures address concepts of chance, fluidity, and process.

#brainerdalbum19162016

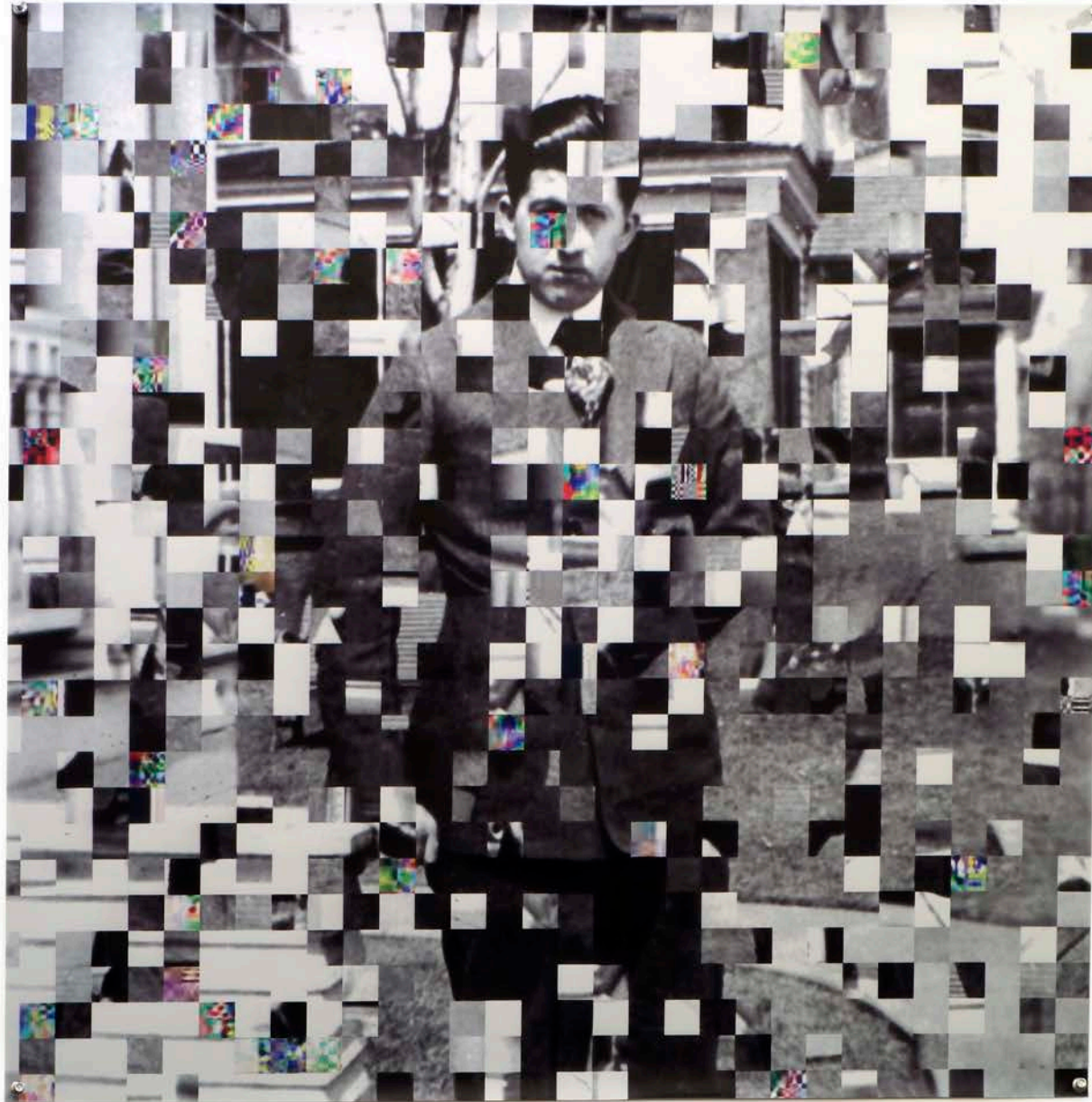
The *#brainerdalbum19162016* project includes a series of 5 glitchéd photographs printed on 30 x 30 inch vinyl banners plus a related vitrine-like sculpture resting on a plinth. The plinth, a table from Ikea, is also glitchéd with randomly poured paint in colors similar to those in the photographs. The project was inspired by my fascination with a small photo album kept by my uncle, in which he pasted snapshots that he took of his siblings in Brainerd, MN in the early 1900's with a Kodak box camera. The vitrine-like sculpture holds a replica of one page from the album and a copy of an essay I wrote titled *The Brainerd Album: An Inquiry into Meaning*, in which I contemplate the meaning of photography.

#brainerdalbum19162016 is one of my several photographic and sculptural projects inspired by the glitché, literally a mistake or malfunction, something broken in the digital code. However, in my work the glitché is intentionally transformed into something new, beautiful, and exciting. I used my iPhone to re-photograph the original album pictures, glitchéd them with the app Glitché, posted them to Instagram, then screen-grabbed and printed them out on vinyl, a material commonly used for public signage.

My signs draw attention to the phenomenon of photographic indexicality and speak in multiple ways to the rapidly evolving definition of photography. Unstable images, scripted mistakes, repetition, automation, and versioning all point to a 21st century liberation from the historic perspective of monocular human vision. The glitchéd portraits call attention to the erosion of photographic memory with the passage of time. The hashtag title *#brainerdalbum19162016* speaks to the 100 year time span between my uncle's original photographs and my re-photographic project, as well as the evolution of photography to our current post-internet collective image environment.



#james19162016, 2016
UV cured ink on vinyl banner
30 x 30 inches



#raymond19162016, 2016
UV cured ink on vinyl banner
30 x 30 inches



#walter19162016, 2016
UV cured ink on vinyl banner
30 x 30 inches



#twins19162016, 2016
UV cured ink on vinyl banner
30 x 30 inches



Vitrine, 2016

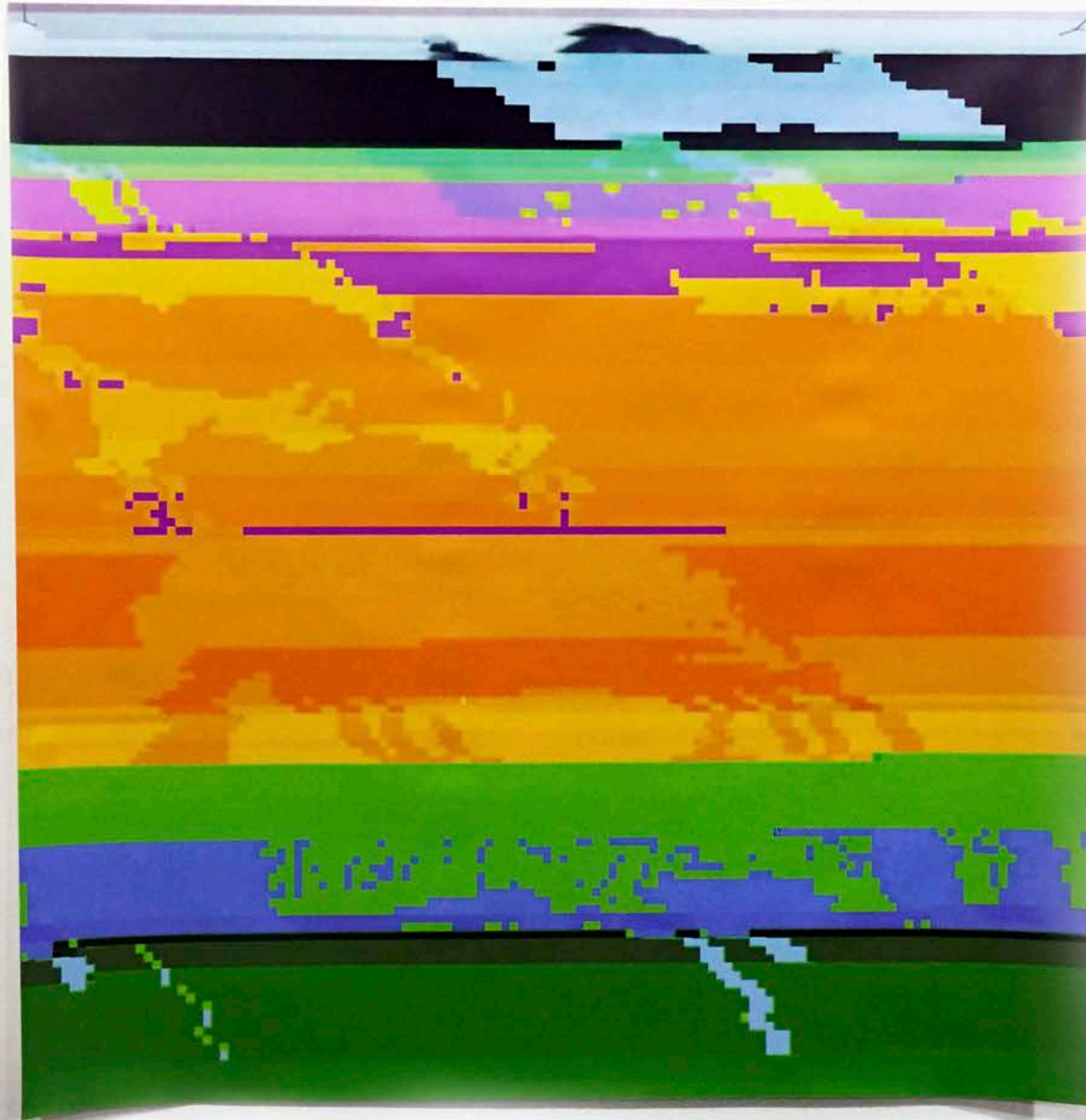
Table, paint, found box, black album paper, silver gelatin prints, ink on Crane's paper, ink on manila tag
36 x 30 x 36 inches

Nine Glitchéd Chairs

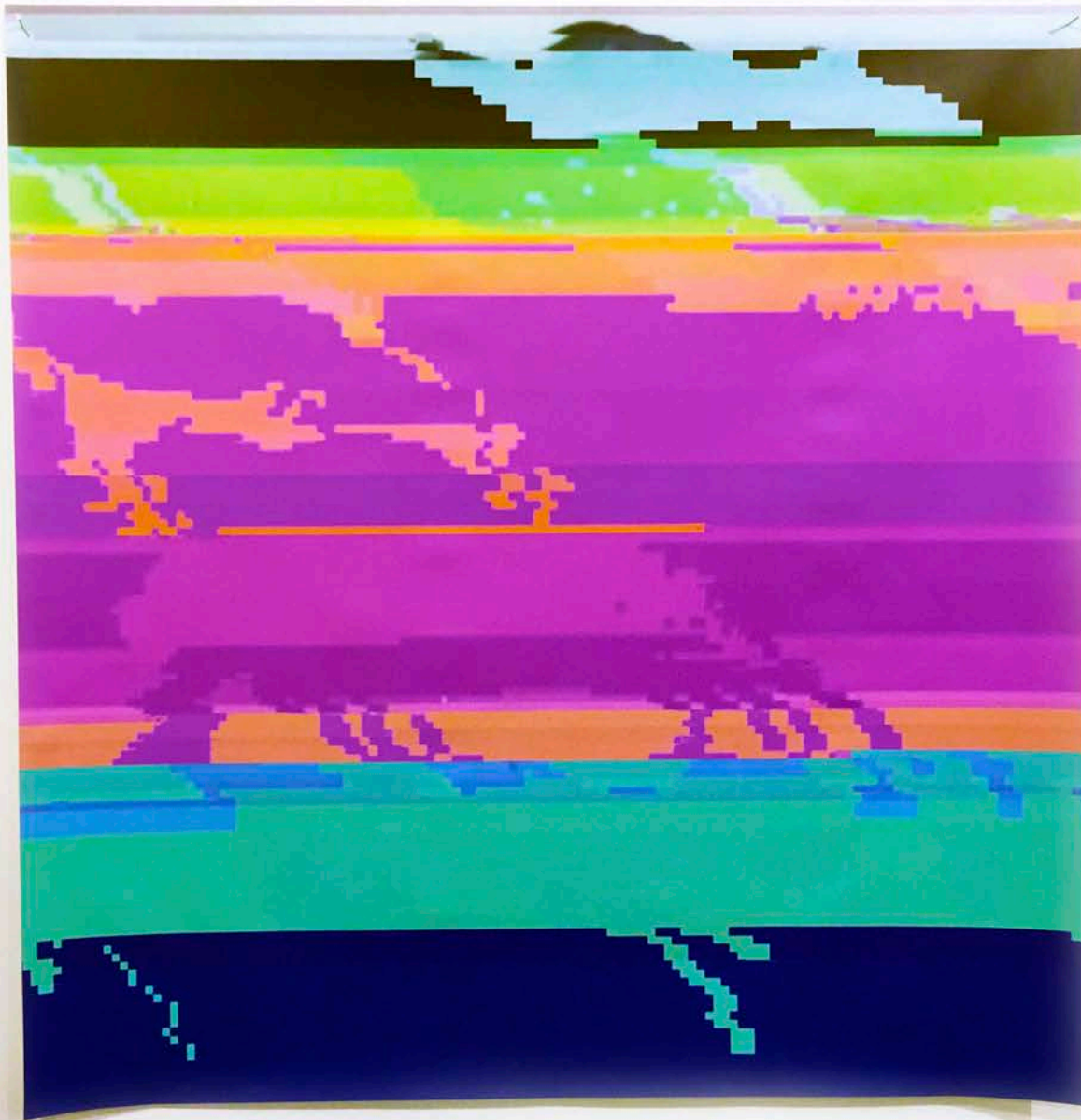
Nine Glitchéd Chairs is a series of glitchéd images of a dining room chair, a subject that I have explored often throughout my art-making career. The chair has been in my family for several generations, and like the photograph in which it appears, it is a saved artifact and index to the past.

For the *Nine Glitchéd Chairs* series a single photograph of the chair taken with my iPhone was processed multiple times via the app *Glitché*, in which a variety of filters are used to apply the effects of manipulation of the digital image code. Nine were then printed out as 30 x 30 inch vinyl banners, a material commonly used for public signage; in this case the signs point to the chair as they draw attention to the phenomenon of photographic indexicality.

Nine Glitchéd Chairs is one of my several new photographic and sculptural works inspired by the glitché, literally a mistake or malfunction, something broken in the digital code. However, in my work the glitché is intentionally transformed into something new, beautiful, and exciting. Unstable images, scripted mistakes, repetition, automation, and versioning all point to a 21st century liberation of photography from the historic perspective of monocular human vision. Whether nailed to the gallery wall or mounted in colored frames, the glitchéd photos speak in multiple ways to the rapidly evolving definition of photography. The title *Nine Glitchéd Chairs* is a nod to the artist Ed Ruscha.



Nine Glitchéd Chairs (chair no. 1), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 2), 2016
UV cured ink on vinyl banner
30 x 30 inches



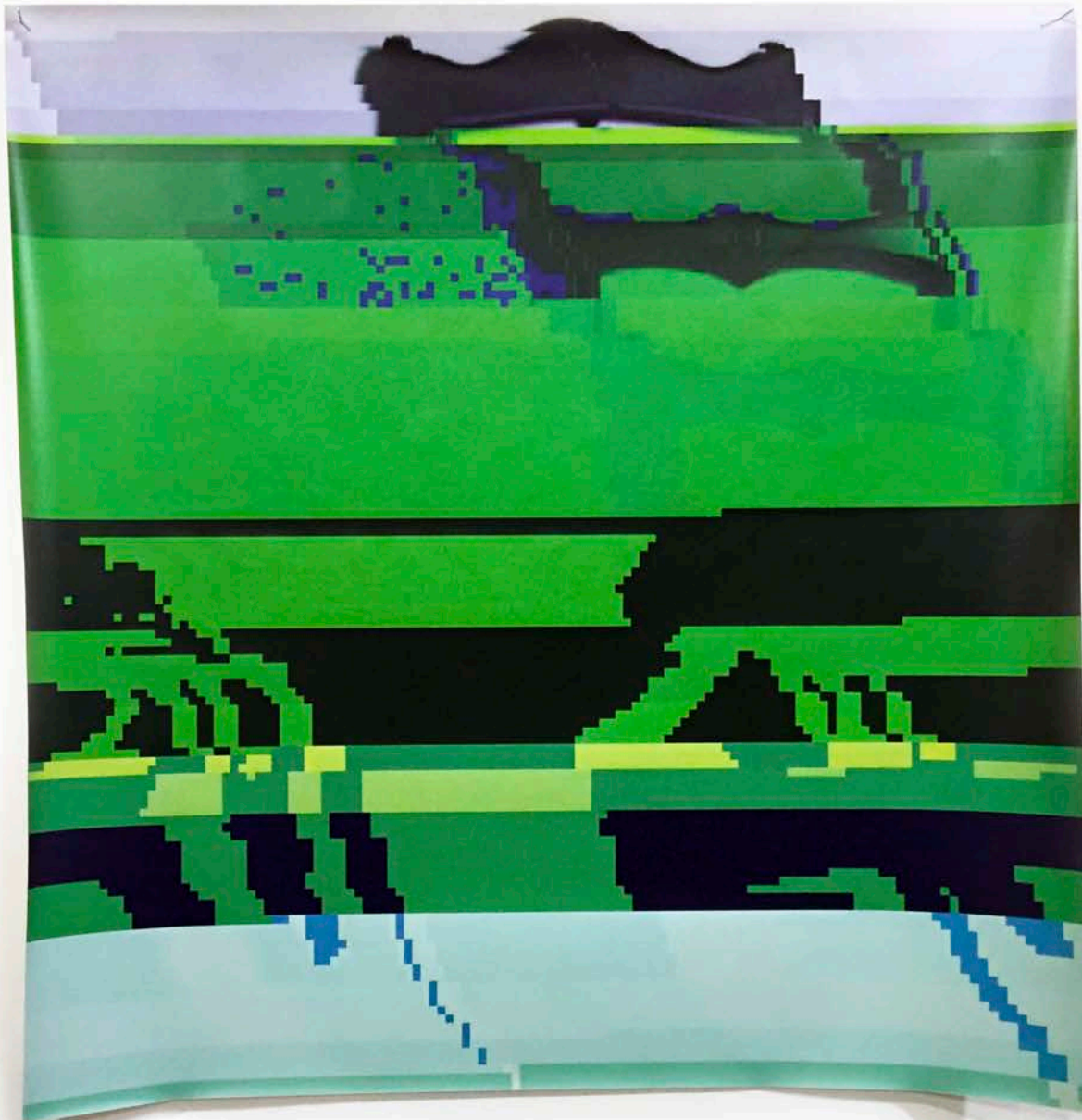
Nine Glitchéd Chairs (chair no. 3), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 4), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 5), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 6), 2016
UV cured ink on vinyl banner
30 x 30 inches



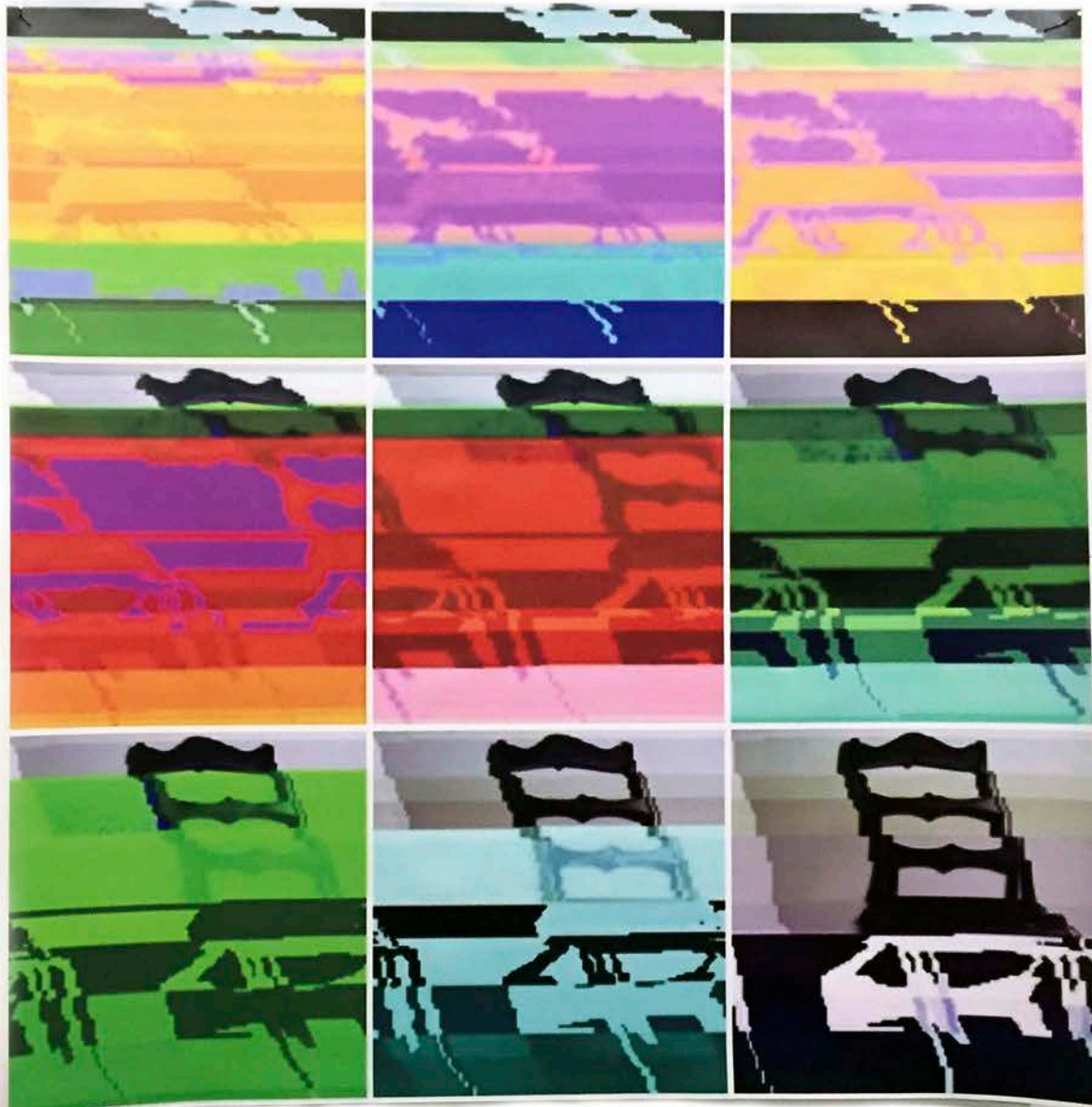
Nine Glitchéd Chairs (chair no. 7), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 8), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (chair no. 9), 2016
UV cured ink on vinyl banner
30 x 30 inches



Nine Glitchéd Chairs (combine), 2016
UV cured ink on vinyl banner
30 x 30 inches

Glitchéd Sculptures

The exhibition *I'm So Glitché* includes several sculptural works in which I expand the idea of the glitché used in my photographic works into three dimensions. Concepts of chance, fluidity, and process in my glitchéd sculptures share a sensibility with Dada art of the early 20th century.

Glitché Train is a unique train-like sculpture consisting of a vintage wood chair frame teetering precariously atop some boards and a book, all riding on a table wearing flippers and dragging a tiny cardboard suitcase attached to the table by rope. The work and its title pay homage to my fascination with trains and my earlier work, *M-Train*, 1995.

Chandelier is a loose cluster of three vintage dining room chairs suspended from the ceiling with rope. Each chair is painted in a different glossy enamel color echoing the colors in my glitchéd photographs. Chairs and rope are materials that recur often in my art as I explore ideas of indexicality, the archive, and the frame.

The Fourth Chair consists of a single chair painted purple resting atop a small table/plinth from Ikea, glitchéd via randomly poured paint in colors similar to those in my glitchéd photographs. The chair is the fourth in a set of vintage dining room chairs that I inherited, the other three being part of the sculpture *Chandelier*. It is one of several works through which I explore the physical and conceptual functions of frames, plinths, and vitrines. The title is also a reference to the Fourth Plinth on the northwest corner of London's Trafalgar Square, site of an ongoing series of temporarily commissioned works of art.

Totem is a precarious stack of three folding chairs purchased at Ikea, each glitchéd via randomly poured paint in colors similar to those in my glitchéd photographs. Embracing chance and freely allowing my imagination to wander, I have decorated the tree-like sculpture with botanical guidebooks and a string of Christmas lights to complete the allusion.

Glitché Train, *Chandelier*, *The Fourth Chair*, and *Totem* belong to my ongoing series of sculptural/assemblage pieces called *Un-monuments*, inspired by the 2007 exhibition *Unmonumental: The Object in 21st Century Art* at the New Museum of Contemporary Art in New York City.



Glitché Train, 2016
Table, chair frame, paint, book, lumber, rope, flippers, cardboard suitcase



Chandelier, 2016
Vintage wood chair frames, paint, rope



The Fourth Chair, 2016
Vintage wood chair frame, paint, table, ink on manila tag
24 inches x 24 inches x 6 feet approximately



Totem, 2016
Chairs, paint, books, Christmas lights, ink on manila tag
20 inches x 20 inches x 6 feet approximately

Slides of a Changing Frame

Slides of a Changing Frame is a slide projection art piece in which a continuously looping series of images are projected onto the gallery wall from a vintage Kodak carousel slide projector. The slides depict alternating landscape scenes and a variety of cropped images of text advertisements posted on temporary outdoor light-box signs. I took the pictures on my daily commute between Dallas, where I live, and Denton, where I teach photography at the University of North Texas. As viewers watch the images temporarily appear and change, they listen to a cassette recording of Prudence Johnson performing the Greg Brown song *Who Woulda Thunk It?* They can imagine themselves driving alone, listening to music on the radio, breathing the air from the open window, looking at the passing rural and small town scenery, and like me, being lost in thought about changes wrought by the passage of time. The projector rests atop a pile of books from my collection of exhibition catalogs, which in turn rest on a metal table from Ikea. On top of the totem-like sculpture is a metal candelabrum that echoes the shape of the table and the colors in the projected imagery.

Slides of a Changing Frame is part of a group of photographic and sculptural works inspired by the glitché, literally a mistake or malfunction, something broken in the digital code. However, in my work the glitché is intentionally transformed into something new, beautiful, and exciting. My photographs are glitchéd via the iPhone app Glitché, in which a variety of filters are used to apply the effects of manipulation of the digital image code. In *Slides of a Changing Frame* I expand the glitché idea into three dimensions via a sequence of slides randomly projected right side up, upside down, frontwards, and backwards.

Since 1992 I have been making art that addresses the ontology of photography as I seek an answer to the question: What is a photograph? At the same time I am exploring ideas regarding the presentation and viewing of photographs and art in general – the frame, the plinth, the vitrine, the archive, and the installation. My work is usually based on a narrative in which I investigate the influence of place and culture on the formation of one's personal identity. The title *Slides of a Changing Frame* pays homage to the 1982 slide projection piece by Robert Gober titled *Slides of a Changing Painting*.

LOOK



Slides of a Changing Frame, 2016

Table, books, vintage slide projector, film transparencies, candelabrum, chairs, paint, headphones, CD player, recorded sound

BIO

Kathy Lovas holds a B.S. degree in biology from St. Mary's College, Notre Dame, Indiana and an MFA in photography from Texas Woman's University. She is a 1995 recipient of the M-AAA National Endowment for the Arts Fellowship in photography, and was a 1991 fellow of the American Photography Institute National Graduate Seminar at New York University. Selected solo exhibitions include Lawndale Art Center, Galveston Art Center, Women and Their Work, Handley-Hicks Gallery, Fort Worth, and Liliana Bloch Gallery, Dallas. She has been a resident artist at Project Row Houses, Connemara Conservancy in Allen, TX and the Atlantic Center for the Arts in Florida. She has created site-specific installations at DiverseWorks, the Art Museum of Southeast Texas, the Arlington Museum of Art, UTSA Satellite Space at Blue Star, UNT on the Square in Denton, and Warehouse Theater in Greenville, SC. Kathy lives in Dallas and has been on the photography faculty in the College of Visual Arts and Design at the University of North Texas in Denton since 1992.

CV

BIRTHPLACE

Duluth, Minnesota

EDUCATION

- 1992 MFA, Texas Woman's University, Denton, TX, Major: Photography
- 1991 National Graduate Seminar, American Photography Institute, New York University, NY
- 1990 Pinhole Photography Workshop, Pinhole Resource, San Lorenzo, NM
- 1989 Keith Smith Artist Book Workshop, Houston Center for Photography, Houston, TX
- 1966 Graduate Studies, Friday Harbor Biological Station, University of Washington, Seattle, WA
- 1966 BS, St. Mary's College, Notre Dame, IN, Major: Biology

SOLO EXHIBITIONS

- 2014 *Octave Studies*, Liliana Bloch Gallery, Dallas, TX
- 2012 *The Dining Room Chair*, UNT on the Square, Denton, TX
- 2011 *Ten Degrees of Separation*, Warehouse Theater Gallery, Greenville, SC
- 2010 *Messages with a Code*, Norwood Flynn Gallery, Dallas, TX
- 2009 *Jot That Down*, Bath House Cultural Center, Dallas, TX
- 2007 *Location*, Northlake College Art Gallery, Irving, TX
- 2003 *Company House*, The Arlington Museum of Art, Arlington, TX
- 2002 *Seagoville Assignment*, Handley-Hicks Gallery, Fort Worth, TX
- 1999 *Notices of Allen Gray*, Handley-Hicks Gallery, Fort Worth, TX
- 1999 *Paper House*, Texas Wesleyan University Art Gallery, Fort Worth, TX
- 1998 *Conversation Pieces*, Handley-Hicks Gallery, Fort Worth, TX
- 1997 *Conversation Pieces*, Women and Their Work, Austin, TX
- 1996 *Tracings II*, Galveston Art Center, Galveston, TX
- 1995 *M-Train*, Lawndale Art Center, Houston, TX
- 1995 *Tracings*, Moreau Gallery, St. Mary's College, Notre Dame, IN
- 1995 *The Alamo*, E.J. Bellocq Gallery, Louisiana Tech University, Ruston, LA
- 1993 *M-Train*, NRH Gallery, North Richland Hills, TX
- 1992 *MFA Thesis Exhibition*, Texas Woman's University Gallery, Denton, TX

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COLLABORATIVE EXHIBITIONS

- 2013 *Red/Yellow*, Collaboration with Susan Sponsler, Cliff Gallery, Mountain View College, Dallas, TX
- 2012 *Red/Yellow*, Collaboration with Susan Sponsler, Croft Art Gallery, Waco, TX
- 2003 *The Art of Space*, Arlington Museum of Art, Arlington, TX, Curated by Bettye Hicks
- 1999 *Photographs and Papers*, Collaboration with Karen Simpson, Art Museum of Southeast Texas, Beaumont, TX
- 1998 *Photographs and Papers*, Collaboration with Karen Simpson, Old Jail Art Museum, Albany, TX
- 1998 *Photographs and Papers*, Collaboration with Karen Simpson, Studio Gallery, Brookhaven College, Dallas, TX
- 1996 *Photographs and Papers*, Collaboration with Karen Simpson, Handley-Hicks Gallery, Fort Worth, TX

INVITATIONAL GROUP EXHIBITIONS

- 2014 *alt8*, Goodrich Gallery, Dallas, TX
- 2013 *Recollect*, Liliana Bloch Gallery and The Public Trust Gallery, Dallas, TX
- 2013 *Side Affect*, Liliana Bloch Gallery, Dallas, TX
- 2012 *Antiquarian Avant-Garde Photography*, Art Center Gallery, Starkville, MS
- 2012 *Antiquarian Avant-Garde Photography*, Sun to Moon Gallery, Dallas, TX
- 2010 *Outside the White Cube*, Mountain View College, Dallas, TX, Curated by David Kirkland and Du Chau
- 2010 *No Parking Any Time: Du Chau, Kathy Lovas, Alison Starr*, Mokah Gallery, Dallas, TX
- 2010 *Water Art*, UNT On The Square, Denton, TX
- 2008 *X-institution*, Tree Top Gallery, Mountain View College, Dallas, TX, Curated by Du Chau
- 2007 *Pushing the Limit*, Arlington Museum of Art, Arlington, TX, Curated by Pam Rogers Mansk Library Gallery, Farmer's Branch, TX, Curated by Du Chau
- 2005 *Re-Construction: Making Pictures*, UTSA Satellite Space at Blue Star, San Antonio, TX, Curated by Robert McAn and Julie Shipp
- 2005 *Select*, Handley-Hicks Gallery, Fort Worth, TX, Curated by Bettye Hicks
- 2004 *Artifacts*, Midwestern State University Gallery, Wichita Falls, TX, Curated by Gary Goldberg
- 2004 *Second Look*, University of Texas at Dallas, Curated by Marilyn Waligore
- 2002 *Covered / (dis)Covered / (re)Covered: A Contemporary Book Arts Invitational*, University of Texas at Tyler Art Gallery, Tyler, TX, Curated by Amy Gerhauser
- 2002 *Connemara Conservancy Spring Sculpture Show*, Connemara Conservancy, Allen, TX
- 2002 *Project Row Houses Round 16*, Houston, TX
- 2000 *10 x 2 + 2: Texas Artists*, DiverseWorks, Houston, TX, Curated by Diane Barber

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INVITATIONAL GROUP EXHIBITIONS (cont'd)

- 1999 *5 in '99*, Art Museum of Southeast Texas, Beaumont, TX, Curated by Lynn Castle
- 1998 *Sacred Snapshots*, Moreau Gallery, St. Mary's College, Notre Dame, IN, Curated by K. Johnson Bowles
- 1997 *Dallas Photographers World View*, Dallas Visual Art Center, Dallas, TX Curated by Patricia Meadows
- 1996 *As Seen by Women*, Purnell Gallery, The Hockaday School, Dallas, TX, Curated by Glenys Quick
- 1994 *Kathy Lovas / David Newman*, Cedar Valley College Gallery, Dallas, TX, Curated by Suzanne O'Brien
- 1994 *Visuality / Textuality*, Forum Gallery, Brookhaven College, Dallas, TX, Curated by David Newman
- 1994 *Exquisite Corpse*, McKinney Avenue Contemporary, Dallas, TX
- 1994 *The Point of No Return*, Cultural Arts Council, Plano, TX, Curated by Paul Rogers Harris
- 1994 *Re-framing the Past: New Work by Texas Women Photographers*, Women and Their Work, Austin, TX, Galveston Art Center, Galveston, TX, and Temple Art Center, Temple, TX, Curated by Jean Caslin
- 1993 *Cummings, Hogg, Lovas*, Ida Green Gallery, Austin College, Sherman, TX, Curated by Robert McAn
- 1993 *Image and Text*, Trammel Crow Gallery, Dallas, TX, Curated by Mitchell Byers
- 1993 *Intro-Spect*, NRH Gallery, North Richland Hills, TX, Curated by Glenn Nerwin
- 1993 *Evidence of Texas*, Waco Art Center, Waco, TX, Curated by Mitchell Byers
- 1991 *Photographic Myth / Re-inventing Reality*, TCOM Gallery, Fort Worth, TX, Curated by Terri Cummings
- 1990 *Evidence of Texas*, Northlake College Gallery, Dallas, TX, Curated by Mitchell Byers
- 1990 *Evidence of Texas*, Imagination Gallery, Dallas, TX, Curated by Mitchell Byers
- 1992 SOVA Annual Faculty Exhibition, University of North Texas Art Gallery, Denton, TX, to present

JURIED GROUP EXHIBITIONS

- 2007 *Spring Juried Art Exhibition*, Museum of the Southwest, Midland, TX, Juried by Bettye Hicks, First Place Award
- 1997 *Bang! The Gun as Image*, The 621 Gallery, Tallahassee, FL, Juried by George Blakely
- 1996 *ALH Celebrates Texas Art*, Art League of Houston, TX, Juried by Jock Reynolds
- 1995 *Museums of Abilene 51st Annual*, Grace Cultural Center, Abilene, TX, Juried by Clint Willour, Juror's Award
- 1994 *Critic's Choice*, Dallas Visual Art Center, Dallas, TX, Juried by Clint Willour, Lynn Castle, Tracy Shilcutt
- 1994 *Expo '94*, 500X Gallery, Dallas, TX, Juried by Jeffrey Moore, First Place Juror's Award
- 1994 *New American Talent: Tenth Exhibition*, Laguna Gloria Museum, Austin, TX, Juried by Adam Weinberg
- 1992 *Art in the Metroplex*, Texas Christian University, Fort Worth, TX, Juried by Patterson Sims, First Place Fifth Avenue Foundation Award
- 1992 *Critic's Choice*, Dallas Visual Art Center, Dallas, TX, Juried by Peter Miers, Betty Moody, Howard Taylor

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JURIED GROUP EXHIBITIONS (cont'd)

- 1991 *Gallatin, Lovas, Shauck*, Cultural Activities Center, Temple, TX
- 1991 *Art in the Metroplex*, Texas Christian University, Fort Worth, TX, Juried by Marilyn Zeitlin
- 1991 *Northern National*, Nicolet College Gallery, Rhinelander, WI, Juried by Glen Bradshaw, Contributor Award
- 1991 *American Photography Institute Fellows Exhibition*, NYU Photo Center, New York, NY
- 1991 *Alternatives '91*, Trisolini Gallery, Ohio University, Athens, OH, Juried by Carrie Mae Weems, Purchase Award
- 1991 *Illuminance*, Lubbock Fine Arts Center, Lubbock, TX, Juried by Betty Hahn, Award
- 1991 *Voertman Exhibition*, Texas Woman's University Gallery, Denton, TX, Juried by Mort Hamilton, First Place Award
- 1990 *Blow, Lovas, Nye*, Allen Street Gallery, Dallas, TX, Juried by Jean Caslin
- 1990 *New American Talent: Sixth Exhibition*, Laguna Gloria Museum, Austin, TX, Juried by Laura Trippi
- 1990 *Light Aberrations*, UTSA Art Gallery, San Antonio, TX, Juried by Thomas Barrow
- 1990 *Voertman Exhibition*, Texas Woman's University Gallery, Denton, TX, Juried by William Campbell, First Place Award
- 1989 *Light x 9*, Texas Woman's University Clock Tower Gallery, Denton, TX
- 1989 *Voertman Exhibition*, Texas Woman's University Gallery, Denton, TX, Juried by Diana Block
- 1988 *Voertman Exhibition*, Texas Woman's University Gallery, Denton, TX, Juried by Paul Rogers Harris
- 1987 *Women of the Big State: Current Art, Women and Their Work*, Austin, TX, Juried by Lisa Phillips
- 1987 *Texas Photographic Society Annual Exhibit*, Amdur Gallery, Austin, TX, Juried by Joel Meyerowitz
- 1987 *People in Places*, Allen Street Gallery, Dallas, TX
- 1985 *Interior Spaces*, Allen Street Gallery, Dallas, TX
- 1985 *Gallery '85*, University of Texas at Dallas Art Gallery, Dallas, TX

CURATORIAL PROJECTS

- 2014 *We put this _____ on everything*, and you should too, Mokah Art Gallery, Dallas, TX
- 1995- *Push Pinhole Show*, UNT Art Galleries, University of North Texas, Denton, TX, to 2015

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AWARDS, GRANTS, FELLOWSHIPS, HONORS

- 2007 Creative Capital Short List, Creative Capital Foundation, New York, NY
- 2004 Creative Capital Invited Applicant, Creative Capital Foundation, New York, NY
- 2002 Connemara Conservancy Sculpture Grant, Connemara Conservancy, Allen, TX
- 2002 Project Row Houses Honorarium, Project Row Houses, Houston, TX
- 1995 M-AAA / NEA Fellowship Award in Photography,
- 1995 Mid-America Arts Alliance / National Endowment for the Arts
- 1994 First Place Juror's Award, Expo '94, 500X Gallery, Dallas, TX
- 1992 First Place Fifth Avenue Foundation Award, Art in the Metroplex, Texas Christian University, Fort Worth, TX
- 1992 Ludie Clark Thompson Scholarship, Texas Woman's University
- 1991 National Graduate Seminar Fellowship, American Photography Institute, New York University, New York, NY
- 1991 Ludie Clark Thompson Scholarship, Texas Woman's University
- 1991 Outstanding Master's Student Award, Texas Woman's University, Denton, TX
- 1991 Purchase Award, Alternatives '91, Ohio University, Athens, OH
- 1991 Contributor Award, Northern National, Nicolet College, Rhinelander, WI
- 1991 First Place Award, Voertman Show, Texas Woman's University, Denton, TX
- 1990 First Place Award, Voertman Show, Texas Woman's University, Denton, TX
- 1966 National Science Foundation Graduate Fellowship, University of Washington, Seattle, WA

ARTIST IN RESIDENCE

- 2002 Project Row Houses, Houston, TX
- 2002 Connemara Conservancy, Allen, TX
- 2001 Atlantic Center for the Arts, New Smyrna Beach, FL

AUTHORED PAPERS

- 2002 "A Great Man: Tribute to a Builder", published in The Brainerd Daily Dispatch, Brainerd, MN
- 2000 "Seagoville, South America, and War: A Historic Intersection", published in Legacies, Dallas, TX
- 1997 "The Brainerd Album: An Inquiry into Meaning", unpublished

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GUEST ARTIST / LECTURES / PANELS

- 2013 alt8, lecture, Dallas, TX
- 2012 Society for Photographic Education South Central Regional Conference, Panel Discussion Panelist, Mississippi State University, Starkville, MS
- 2012 Croft Art Gallery, gallery talk, Waco, TX
- 2012 UNT on the Square, gallery talk, Denton, TX
- 2011 Warehouse Theater, gallery talk, Greenville, SC
- 2007 Society for Photographic Education South Central Regional Conference, Image Maker Presentation, University of TX at Arlington, October, 2007, Title: Pictures of Pictures
- 2006 University of North Texas, slide lecture, Denton, TX
- 2006 Northlake College, slide lecture, Irving, TX
- 2005 Tarrant County College, slide lecture, Hurst, TX
- 2004 Texas Woman's University, slide lecture, Denton, TX
- 2002 Handley-Hicks Gallery, gallery talk, Fort Worth, TX
- 1999 Art Museum of Southeast Texas, panel, Beaumont, TX, April 9, 1999
- 1991 A discussion about the works in the exhibition 5 in '99. Panelists: Lynn Castle (curator and chairperson), Kathy Lovas, Karen Simpson, Ann Stautberg, Fannie Tapper, and Kathy Vargas, Texas Wesleyan University, gallery talk, Fort Worth, TX
- 1998 Handley-Hicks Gallery, gallery talk, Fort Worth, TX
- 1997 Women and Their Work, gallery talk, Austin, TX
- 1996 Handley-Hicks Gallery, gallery talk, Fort Worth, TX
- 1996 Melshire Club, slide lecture, Dallas, TX
- 1995 Society for Photographic Education South Central Regional Conference, panel, Louisiana Tech University, Ruston, LA, October 19, 1995, Title: Family Visions: Photographers who Use or Make Family Photographs
- 1995 A discussion about the artistic examination of the meaning of family. Panelists: Terri Cummings, Fay Fairbrother, Kathy Lovas (chairperson), Patricia Richards, and Cynthia Rodriguez, Dallas Museum of Art, slide lecture, Dallas, TX, March 23, 1995
- 1994 University of North Texas, slide lecture, Denton, TX
- 1992 Hickory Street Gallery, gallery talk, Dallas, TX
- 1991 University of North Texas, slide lecture, Denton, TX
- 1990 Allen Street Gallery, gallery talk, Dallas, TX

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PUBLICATIONS: CATALOGS, JOURNALS, BROCHURES, NEWSLETTERS

- 2011 Rebekah Modrak, *Reframing Photography*, online website for new photography textbook
- 2004 Marilyn Waligore, *Second Look*, University of Texas at Dallas, catalog essay for exhibition: *Second Look*, March 19 - April 15, 2004
- 2004 Nancy Steele-Hamme, *Sourcing Inspiration*, Midwestern State University, Wichita Falls, TX, catalog essay for exhibition: *Artifacts*, September 10-October 14, 2004
- 2003 Ronald Watson, *Against Forgetting*, Arlington Museum of Art, Arlington, TX, catalog essay for exhibition: *The Art of Space*, November 7 - December 20, 2003
- 1999 Lynn Castle, *5 in '99*, Art Museum of Southeast Texas, Beaumont, TX, catalog essay for exhibition: *5 in '99*, April 9 - May 16, 1999
- 1998 David Newman, *Enframing Identity*, Brookhaven College Center for the Arts, curator's essay for exhibition: *Photographs and Papers*, January 5 - 29, 1998
- 1996 M-AAA Regional Arts Fellowships: 1994, 1995, 1996, Mid-America Arts Alliance / National Endowment for the Arts, catalog
- 1995 Moreau Galleries, St. Mary's College, Notre Dame, IN, brochure, 1995 - 1996
- 1995 Exhibitions, University of North Texas Art Gallery, Denton, TX, brochure, fall 1995
- 1995 Terri Cummings, *Interview*, Lawndale Art Center, Houston, TX, brochure for exhibition: *M-Train*, January 16 - February 25, 1995
- 1994 Critic's Choice, Dallas Visual Art Center, Dallas, TX, catalog, May 13 - June 24, 1994
- 1994 Jean Caslin, *Reframing the Past: Recent Work from Texas Women Photographers*, Women and Their Work, Austin, TX, catalog, July 1 - August 1, 1993
- 1994 Adam Weinberg, *Introduction*, Texas Fine Arts Association, Austin, TX, catalog essay for exhibition: *New American Talent: The Tenth Exhibition*, March 19 - April 17, 1994
- 1992 Critic's Choice, Dallas Visual Art Center, Dallas, TX, catalog, June 19 - July 30, 1992
- 1991 Terri Cummings, *Photographic Myth: Reinventing Reality*, Texas College of Osteopathic Medicine, Fort Worth, TX, catalog essay for exhibition: *Photographic Myth: Reinventing Reality*, June 4-29, 1991
- 1991 CACAAction, Cultural Activities Center, Temple, TX, newsletter, July 1991
- 1991 DARE Newsletter, Dallas Artists Research and Exhibition, Dallas, TX, newsletter, fall 1991
- 1990 Laura Trippi, *Introduction*, Texas Fine Arts Association, Austin, TX, catalog essay for exhibition: *New American Talent: The Sixth Exhibition*, May 5 - June 3, 1990
- 1990 *Pinhole Journal*, Pinhole Resource, San Lorenzo, NM, Vol.6 #3, journal, December 1990
- 1985 Lisa Phillips, *Women of the Big State: Current Art*, Women and Their Work, Austin, TX, catalog essay for exhibition: *Women of the Big State: Current Art*, October 5-25, 1986

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PUBLICATIONS: CRITICAL REVIEWS AND ARTICLES

- 2010 Brad Ford Smioth, "Worth the Parking Risk", <http://bradsmith.blogspot.com/>, Friday, March 5, 2010
- 2005 Catherine Walworth, "The Art Capades", San Antonio Current, September 8, 2005
- 2005 _____ "Re-Construction: Making Pictures", San Antonio Express-News, September 18, 2002
- 2004 Mike Daniel, "Second Look", The Dallas Morning News, March 19, 2004
- 2004 Clarisse Profflet, "Second Look Re-examines Time", UTD Mercury, University of Texas at Dallas, April 5, 2004
- 2003 Rich Mauch, "Space and Place", The Fort Worth Star-Telegram, November 14, 2003
- 2002 Andrew Morton, "Search for Meaning", The Fort Worth Star-Telegram, August 30, 2002
- 2002 Kathy A. Goolsby, "A lasting imprint", The Dallas Morning News, September 4, 2002
- 2002 Bill Zeeble, "New exhibit shows life in North Texas internment camp", KERA 90.1 FM, Dallas, TX, September 14,
- 2002 Peggy Heinkel-Wolfe, "Exhibit explores internment camps in Seagoville", The Fort Worth Star-Telegram, September 14, 2002
- 1999 1999 Andy Coughlan, "Exhibit focuses on artists, not gender", University Press, Lamar University, Beaumont, TX-
,April 14,
- 1999 Andrew Marton, "Visual Art", The Fort Worth Star-Telegram, December 12, 1999
- 1998 Mike Daniel, "In the Name of the Father", The Dallas Morning News, December 24, 1999
- 1998 Jimmy Fowler, "Events: Photographs and Papers", The Dallas Observer, August 29 - September 4, 1998
- 1998 _____ "Old Jail to exhibit emerging artists", Abilene Reporter-News, Abilene, TX, August 9, 1998
- 1998 _____ "Emerging Artist Exhibition opens this Saturday", Breckenridge American, Breckenridge, TX, August 12,
- 1998 _____ "New exhibit to open Saturday", Albany, TX, August 13, 1998
- 1998 Curtis Martin, "Kathy Lovas and Karen Simpson: The Old Jail Art Center", ARTLIES, fall 1998
- 1998 Suzanne Akhtar, "Snapshots of a Family", The Fort Worth Star Telegram, March 1, 1998
- 1998 Suzanne Akhtar, "Discarded windows become artistic visions", The Fort Worth Star-Telegram, September 13, 1998
- 1998 K. Johnson Bowles, "Sacred Snapshot", Courier, St. Mary's College, Notre Dame, IN, Spring 1998
- 1996 Andy Grieser, "We Are Numbers, We Are Souls", The Fort Worth Star Telegram, September 1, 1996
- 1995 Jim Houghton, "Tracings is Richly Demanding", The South Bend Tribune, South Bend, IN, March 12, 1995
- 1995 Susan Chadwick, "Art", The Houston Post, January 13, 1995
- 1995 Paula Felps, The Denton Record Chronicle, January 22, 1995
- 1995 _____ "Lawndale Art and Performance Center", The Houston Press, January 19-25, 1995
- 1994 Mary Visser, "The Work of Women", Spot, Houston Center for Photography, Houston, TX, Spring 1994
- 1994 Lori Pugh, "Art exhibit reflects woman's societal role", Plano Star Courier, Plano, TX, June 3, 1994
- 1993 Sandra Goldman, "The Lives and Lenses of Women", The Austin American Statesman, Austin, TX, July 10, 1993

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PUBLICATIONS: CRITICAL REVIEWS AND ARTICLES (cont'd)

- 1992 Janet Tyson, "Looking for Wordy Words", The Fort Worth Star-Telegram, Fort Worth, TX, June 18, 1992
- 1992 Janet Kutner, "Texas in the Viewfinder", The Dallas Morning News, Dallas, TX, June 21, 1992
- 1992 Janet Kutner, "Artist explore using the written word as art", The Dallas Morning News, Dallas, TX, June 21, 1992
- 1992 Janet Kutner, "Women artists make a strong showing in exhibit", The Dallas Morning News, Dallas, TX, June 28, 1992
- 1992 Janet Kutner, "Preview", The Dallas Morning News, Dallas, TX, November 13, 1992
- 1992 Janet Kutner, "As the world churns", The Dallas Morning News, Dallas, TX, November 24, 1992
- 1992 Janet Tyson, "Exhibits sidestep commercial galleries", The Fort Worth Star-Telegram, Fort Worth, TX, November 26, 1992
- 1990 Janet Tyson, "Evidence of familiar as the Lone Star State is seen unconventionally", The Fort Worth Star-Telegram, May 13, 1990
- 1990 _____ "Multimedia dominates exhibit", Austin American-Statesman, Austin, TX, May 19, 1990
- 1990 Joan Davidow, "Interview with Mitchell Byers", KERA 90.1 FM, Dallas, TX, June 11, 1990
- 1990 Jean Caslin, "Interview", Contact Sheet, Allen Street Gallery, Dallas, TX, summer 1990
- 1987 Janet Kutner, "Texas women artists' show is disappointing", The Dallas Morning News, Dallas, TX, March 3, 1987
- 1986 Mel McCombie, "Woman's work is never done", Austin American-Statesman, Austin, TX, October 16, 1986
- 1986 Bejou Merry, "Women from the Big State", The Austin Chronicle, Austin, TX, October 24, 1986

PUBLIC AND PRIVATE COLLECTIONS

Pinhole Resource, San Lorenzo, NM
Trisolini Gallery, Ohio University, Athens, OH
Seven Private Collections

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ACADEMIC APPOINTMENTS

- 1996-present Adjunct Professor
- 1994-1996 Lecturer
- 1992-1994 Adjunct Professor
College of Visual Arts and Design, University of North Texas, Denton, TX
Courses: Black and White Photography 1, Color Photography, Alternate Photographic Processes, Undergraduate Photography Studio, Graduate Photography Studio
- Fall 2006 Adjunct Professor
Department of Art and Art History, Texas Woman's University, Denton, TX
Courses: Undergraduate Photographic Possibilities, Graduate Portfolio Photography, and Graduate Alternate Photographic Processes
- 2004-2006 Adjunct Lecturer
Meadows School of the Arts, Southern Methodist University, Dallas, TX
Courses: Basics of Photography, Black and White Darkroom Photography
- 2004-2005 Adjunct Lecturer
University of Texas at Dallas
Courses: Color Photography
- 1999-2002 Adjunct Professor
Department of Art and Art History, University of Texas at Arlington, Arlington, TX
Courses: Black and White Photography 1
- 1998 Adjunct Professor
Department of Art and Art History, Texas Woman's University, Denton, TX
Courses: Graduate Photography
- 1992 Adjunct Professor
Richland College, Dallas, TX
Courses: Black and White Photography 1
- 1991 Teacher of Record
Department of Art and Art History, Texas Woman's University, Denton, TX
Courses: Black and White Photography 1

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ARTIST WORKSHOPS TAUGHT

- 1997 Storylines: Building a Collaborative Installation, Women and Their Work, Austin, TX
- 1996 Alternate Photographic Processes Workshop, Houston Center for Photography, Houston, TX
- 1993 Pinhole Photography Workshop, Austin College, Sherman, TX
- 1992 Pinhole Photography Workshop, Modern Art Museum of Fort Worth, Fort Worth, TX
- 1991 Pinhole Photography Workshop, Fort Worth Country Day School, Fort Worth, TX
- 1991 Pinhole / Alternate Processes Photography Workshop, Marcus High School, Lewisville, TX
- 1990 Pinhole Photography Workshop, El Centro College, Dallas, TX
- 1990 Pinhole Photography Workshop, Texas Woman's University, Denton, TX
- 1989 Pinhole Photography Workshop, Cedar Valley College, Dallas, TX
- 1989 Pinhole Photography Workshop, Texas Woman's University, Denton, TX

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