I have always believed that art should be about beauty and inspiration. At a time in our culture when we often reflect on ugliness, superficiality and decay, I’m interested in inverting that paradigm. My work is about trying to take that ugliness and create beauty out of it, often using the familiar themes and images found in Western religious iconography. With apologies to Oscar Wilde: “We are all in the gutter, but some of us are looking at the stars”.

I digitally manipulate photographs to transform reality into illusion, creating a new vision to challenge how we perceive things.
Diane Durant, *July 1987*, Ultrachrome Inkjet Print, 16x20 inches, 2018
Ph.D., Humanities–Aesthetic Studies, 2013.

Putting a new spin on old histories as my ten year old daughter stands in for a youthful me—the one I remember and the one I was never quite allowed to be—these deadpan portraits paired with short narrative texts bring the past into the present as we relive and rewrite my childhood memories. As works rooted in the image-text relationship, “Stories, 1986-88” addresses the inherent narrativity of photographs and the role of snapshots and family records to tell true stories.

Mona Kasra, *Lost in a Forgotten Place*, 7 minutes 14 seconds, Virtual Reality, 360 film 4k 3D, July 2019
Ph.D., Art and Technology, 2015.

Mona’s work involves exploring the confluence of media technologies, art, and culture, reflecting on the impact of emerging media on personal, political, and creative expression, and experimenting with affordances of such media for artistic practices of performance and installation. Currently, she is researching representational, affective, and creative possibilities of immersive media, and designing experimental and performative experiences in Virtual Reality (VR/360).

“Lost in a Forgotten Place” is created in collaboration with costume designer Annie Temmink, sound designer and composer Eli Stine, and movement artists and performers Katie Baer Schetlick, Kim Brooks, Kelly Van Dilla, and Annie Temmink. This experimental short is a 360 degree virtual reality experience. It’s a post-apocalyptic nightmare about strange encounters at a deserted block.

Alan Governar, *Stewpot Series #1*, 30 3/8 x 43 3/4 inches, archival pigment print, 2019
Ph.D., Humanities, 1984.

Between 2012 and 2018, I photographed people on the street and inside The Stewpot, a facility that offers safe haven for homeless and at-risk individuals by providing resources for basic survival needs, as well as opportunities to start a new life. I focused primarily on the area near the corner of Park Avenue and Young Street in downtown Dallas, where I saw and interacted with many of the same people on a weekly and sometimes daily basis. People often recognized me and the repartee that evolved created a context for my ongoing documentary work. Over the years, I made hundreds of photographs that show the many facets of The Stewpot, featuring those in need and those helping to make a difference.

Lillian Love Kennedy, *All that glitters*, Installation: two micro-chandeliers, candelabra, polaroids, size variable, 2019
Ph.D., Humanities–Aesthetic Studies, 2019.

Much of my artwork includes night photography, capturing the stars and light anomalies, which influenced my installation, “all that glitters,” an arrangement of staged pretension. Included with this work are polaroid images, humorously reconceptualizing a female urinal in a nod to Marcel Duchamp’s Fountain (1917). The entire installation incorporates a play of ideas or overlapping metaphors questioning perception, human values and the paradigms of reality. In the act of appropriation within my work, I allow for the existence of a reality shift or overlapping realities. The installation pieces are metaphors/reproductions/lesser energetic copies of the originals they represent; and in spite of the elaborate construction, nothing really works.

Untitled is part of a series of work that explores dreams within the context of survival. If we have the ability to make seemingly conscious decisions in recurring dreams to alter them, we could effectively lead ourselves to a place where the mind returns to rational thought. Dreams might be a snapshot of a shattered existence, but they might also be instrumental in making her a survivor.


When a woman asked for a room of her own, she didn’t mean the kitchen. This idea of a separate space for creating art also implies the time apart from family and other obligations. However, this is not the reality for many working mothers. Instead, we come home to make dinner, and have to squeeze the art in wherever we can. This series reveals views of my home and my daily life in the brief moments between tasks. The titles provide one entry point to the work. Mamada is the Colombian term for being absolutely exhausted. It literally means “sucked dry,” and references the constant energy output of a mother.


The Veterans Project is a comprehensive photographic essay detailing the lives of WW2, Korean War, Vietnam War, Desert Storm, OIF, OEF combat veterans and their return to civilian life. The project focuses on the many challenges surrounding their reentry into “polite society” and realistically depicts their lives profiled in both photographic and interview formats. The goal of The Veterans Project is to show each participating veteran as they truly are, as a unique person whose decision to serve places them in a special category of American volunteers. Although all wear the same uniform and to some extent share a common bond as “brothers in arms,” these warriors see life and war through their own personal lenses, which is what makes their stories and their struggles uniquely personal and diverse.


Much of Emily Loving’s work has been influenced by the power photographic images have on us as viewers. Photographs influence our perception, recollection, and reality. The images we look at everyday or hold in our memories are constantly being rearranged and reexamined. By altering, cutting, and rearranging various photographs, she is inviting the viewer to call into question those expectations of the images and the embedded meanings laying in each.


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Giraud Polite, *Church Mountain (Iceland)*, 16x20 inches, digital photography printed on paper, 2016.  
Ph.D., Humanities–Aesthetic Studies, 2015.

My photography examines the intersection between nature and man-made objects. Aiming to evoke a feeling of awe and appreciation for the beauty of landscapes, I experiment by employing a reductionist style in my photographic process, while attempting to embrace the scene’s pure elemental objects though use of creative proximity, contrast and composition.

Lupita Murillo Tinnen, *Soy*, 14 x 11 inches, digital inkjet print, 2019  
Ph.D., Humanities–Aesthetic Studies, 2015.

This body of work explores issues of identity, immigration, migrant labor, and the Texas–Mexico border. The project focuses on migrants crossing the border to find work. The United States has historically depended on Mexican labor to fill voids in the labor force. The bracero program, which took place between 1942 and 1964, created a legal way for Mexican workers to join the job market and recruited more than four million Mexican farm workers to work the fields of the United States. This program established a pattern that endures despite its official end because both economies benefit deeply from the sweat and toil of migrant labor.

Reynaldo Thompson, *Rumi and I*, 60x40 inches, photograph printed on canvas and mounted on stretcher bars, 2018.  
Ph.D., Humanities–Aesthetic Studies, 2014.

*Rumi and I* is a series of selfies intended to capture the idea of being with my dog, in front of a mirror. One can no longer think of photography with a nostalgia for the outline, but as an ontological illusion that defines us through several dimensions and ideologies. The pictures in this collection reflect on a semiotics of the past, and the absolvence that is achieved with a fellow animal.

David Witherspoon,  
*Packaged 15 of n*,  
4K video (duration:~1 hours) displayed on a vertically mounted 70 inch monitor played on a continuous loop, 2019.


The works in the exhibit are from the PACKAGE and wOund series. Both series are a reflection of modern western society in the state of nature. The works examines the industrial complex that society has transformed into and embraced. It explores the collective state in the current social order, the state of humanity and Being, its’ effect on the psyche of the individual and the subconsciousness of the body.

**ARTIST RECEPTION:** FRIDAY, MARCH 27, 6:30 - 8:30 PM  
**ALUMNI ARTIST TALKS:** MONDAY, MARCH 30, 7:30 PM  
Diane Durant, Lupita Murillo Tinnen, David Witherspoon  
**TUESDAY, MARCH 31, 5:30 PM**  
Giraud Polite, Cynthia Miller  
**TUESDAY, APRIL 7, 1:30 PM**  
Alan Govenar

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