

February 21st, 2015 In The Room @ BEEFHAUS, Curated by Alison Starr

Lita Bush



Bush will be performing action 29b a work by the curator.

“I am a human person who currently exists in the world and probably won't someday. I live and work at an undisclosed location within the Dallas-Fort Worth metroplex. I graduated from UT Arlington in May 2014 with a B.S. in University Studies (what is that, even?). I'm a weirdo who still takes classes and hangs out at my alma mater. This is my second year studying glassblowing at UTA and I still find it 'hella intimidating', but you should do things that scare you, apparently. Yeah, blowing glass pays the bills [heavy sarcasm], but my real passion is making little joke books that some might call "cries for help". They're not, though. Don't worry about me! I've got a great head on my shoulders. Check it out. A very nice head.”

Zuma Attah



Attah will be performing action 29b a work by the curator.

Attah is an aspiring graphic designer currently in my third year at UTA. His focus in life is to create new things and usurp a market that has not yet been tapped. He believes social networking and access to the world's knowledge via the internet presents a new and infinite frontier for artists to share and develop new ideas. Attah's plan is to create a cohesive brand, universe, and set of characters that people around the globe can enjoy through various platforms such as mobile devices, television series, comic books, video games, and merchandise people can purchase. Graduation isn't his end goal; stating "I know that right now I have to be patient to see the success I have always thought I could achieve some day. With every new day I spend here, learning new things and meeting new people, I feel like the wait will be worth it."

Abby Castillo-Hernandez



Objeto

This work is inspired by Castillo-Hernandez' concern with the many young women kidnapped at the Texas Mexico border. The work addresses her desire to bring attention to this ever present problem.

Castillo-Hernandez is an undergraduate student at the University of Texas at Arlington. Hernandez is currently working on her (BFA) Teaching and Certification.

“My program allows me to explore with all forms of art and so I focus on more than one; paintings, performance art, photography and sculpture. My main interest is being cultivated in all the mediums. My culture, being female and being Mexican-American typically presents itself in my work. At this time my interest is finding and not losing myself in the process”. Castillo-Hernandez

Ricardo Gamboa



A Film for My Father

“A Film for My Father” is adapted from live performance works developed under the guidance of Karen Finley. A Film for My Father is approximately 4 minutes and treats the relationships of parent and queer child; history, heroes, and homage; and intergenerational realities in Mexican immigrant, diasporic, and working class realities. “A Film for My Father” plays with questions of big and little, personal and political, private and public, queers the father-son relationship. It smears Saturday Night Fever from the canon of pop culture to the concrete conditions of today’s marginalized, and uses U.S. history and the coming-out narrative to explore ideas of mattering and visibility and invisibility on social and personal everyday interactions and realities.

Shooting in documentary and impressionistic styles, drawing from visual references as diverse as Chicano performance artist Cyclona and Cindy Sherman, and using stop-motion animation and unique sound design, the film hopes to demonstrate that accessible work need not preclude sophisticated aesthetics. Using grass-root filmmaking strategies that lend to community building A Film for My Father also creates a visual archive of images of situations and re-contextualizes space to present political possibility—a street is a classroom, the given and inherited White-face of dominant culture can be scraped off, and the past and everyday individuals can receive the spotlight (even if only from an

overhead projector). However, the activism of this film is not just symbolically coded in its imagery.

Drawing on my experience as an independent filmmaker, I make use of grass-root filmmaking strategies that build community through casting real people, shooting in community spaces, and mixing professional actors and film crew with family, friends, community residences and youth. Placed on YouTube, the film hopes to disrupt the usual fare with challenging visual, emotional, and socio-political content. This film means to challenge both what activist and artist documents might look like and their distinction—it is not a protest film or earnest documentary, but rather an affective and aesthetic protest (alternative)”.

Gamboa is an artist, activist and academic working in his native Chicago and New York City. In Chicago, Gamboa was Founder and Artistic Director of Teatro Americano, Company Member of Barrel of Monkeys, artist-in-residence at the National Museum of Mexican Art’s Yollocalli ArtsReach, and currently performs with the Southside Ignoramus Quintet, is Artistic Associate at Free-Street Theater, and Founding Adult Partner and collaborator of the controversial and audience and critically acclaimed radical youth ensemble The Young Fugitives. Gamboa was amongst Chicago’s 2013 Artist of the Year featured in Chicago Artist Month.

In New York City, he was a fellow with the Hemispheric Institute of Performance & Politics EmergeNYC program, launched his Border Jump-Off Short Film Series, is a Company Member of the award-winning New York Neo-Futurists, and performs at independent and institutional venues ranging from Museum of Art & Design and Queens Museum of Art to Panoply and queer bar Metropolitan. He most recently directed Abrons Arts Center’s Urban Youth Theater’s production “Us, In-Between: Teens, Memes, Media, and the Metropolis.”

He received his M.A. Arts Politics from New York University (NYU) Tisch School of the Arts. He is currently pursuing his doctorate degree in American Studies at the NYU’s Department of Social and Cultural Analysis.

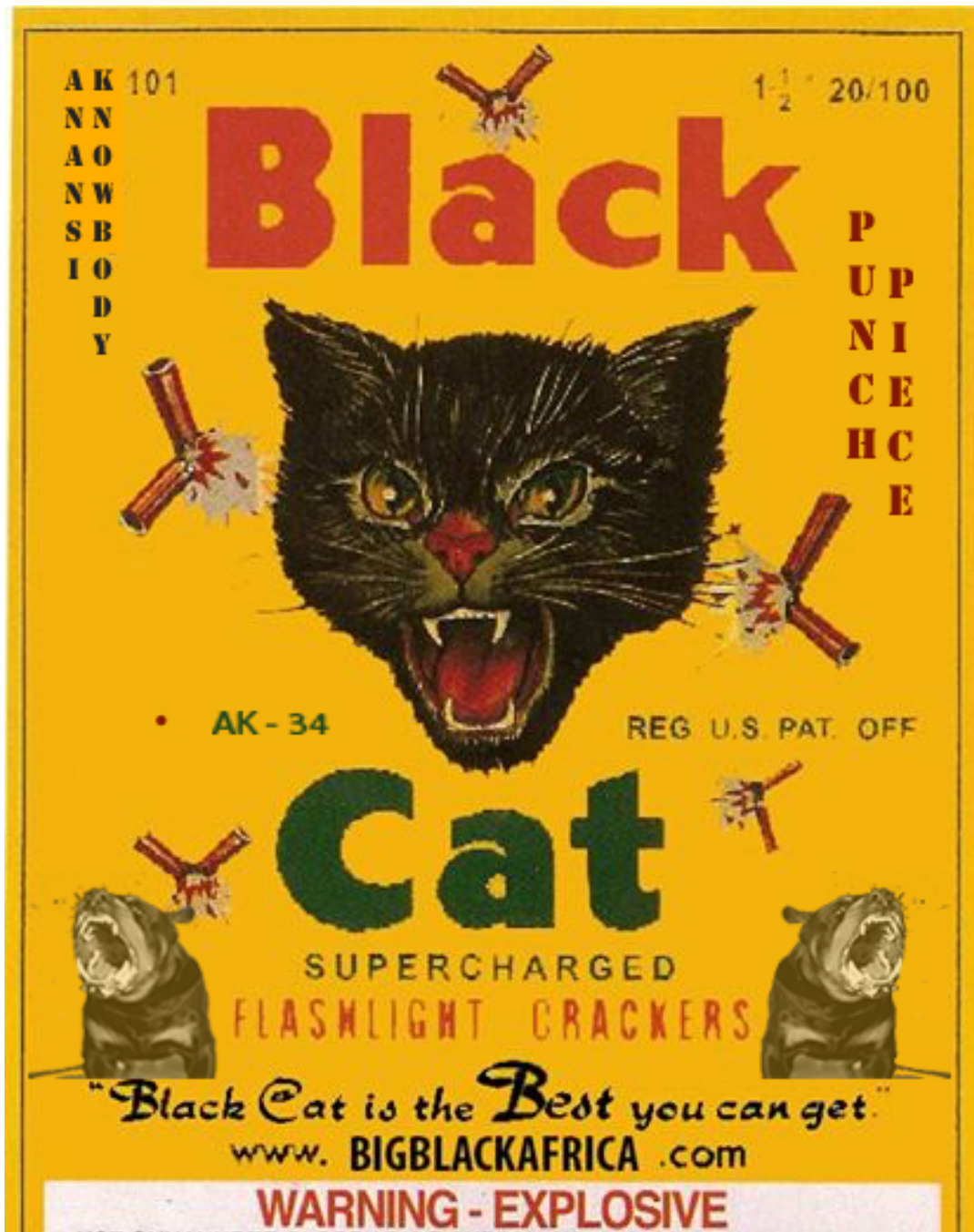
Hector Ramirez



Wet Back

Hector Ramirez was born in El Paso, Tx, moved to the DFW area to pursue a BFA from the University of Texas in Arlington. Specializing in 3D practices Hector's work focuses on installations and found objects. He has recently began experimenting with sound and video. Hector is interested in Mexican -American history and culture identity. He creates work that educates and informs about the struggles of being a first generation Mexican American in the United States.

Anansi Knowbody



Punch Piece

This work is a performative protest inspired by reactions to the response of citizens of Ferguson M.O. who let out their rage and frustration by rioting and looting as a result of the Daren Wilson verdict in the Mike Brown case. It is intended to examine questions of where, when, and how does an adult find recourse or an outlet to exhaust discontent. This work turns the gallery space into a crossroads, part den of expulsion/ a sacred place of exorcism and also a platform of expression in line with a child's tantrum.

“Anansi is a god. Not the god. There are many gods.

Anansi is one of many.

I am a second year M.F.A. candidate in studio art at Meadows School of the Arts/SMU. From Jacksonville FL by way of Chicago IL.

Anansi is a god. Not the god. There are many gods.

Anansi is one of many.

The work is rooted in a processes of screen-based digital media, through which I believe the facilitation of critical evaluation of social, political and cultural issues can be registered. This exploration is ongoing. Illustrating the contradictions and absurdities facing the black male by comparing his experience with racial myths, stereotypes, re-contextualized racist imagery, indigenous mysticism, and ethnic pseudo-science.

Anansi is a god. Not the god. There are many gods.

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The present work incorporates performance and composed video footage, observing indignation specifically as it relates to the black male body, the witness and the obstruction of perspective to replicate or capture the mood or feeling of events that occur in the world around us.

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With this installation/ performance — I am analyzes social stratification as a consequence of ideological power dynamics. Attempting to link formally hypothetical threads of a larger conceptual tapestry addressing concerns of historical erasure as part of a continued observation in how social institutions are created, function, and sustained.

Anansi is a god. Not the god. There are many gods.

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Wesley Salazar



Please, walk all over me.

“the mirroring reflects form and strength in the piece. I feel that they both play off one another nicely, yet it is hard to not notice the difference between the shirts. one is fairly larger and used more than the other, yet they are both stuck in the situation they are in (i.e. the cloth). the pink yarn is the flesh that binds humans to the world, the difference in the shirts identifies with diversity and how one may seem cleaner than the other, but over time we will all meet a dirty end. Society will walk on all of us, whether we are white, brown, black, or yellow, male, female, trans, binary, animal, mammal. At the end of it all we will be one dirty and torn piece of cloth.

I was also able to experience the frustration of sewing and a “womans work”, how laborious this act can be, I can only imagine what sewing for days and days on end, only to have the weight on the world on me at the same exact time would stress me out, and this is what women were forced and assimilated to experience in their lifetimes.

I can take on the role of the woman, the man, the child, and the animal.
I am whatever I make myself out to be.
I am not confined to my corner.

Wesley Salazar is a sophomore Honor’s student currently attending University of Texas at Arlington as a Double Major in Art History and Spanish. He is a prospective Art Law and Civil Law student, and will be completing law applications in 2016. Wesley is interested in speaking to those who aren’t usually spoken to or to those who cannot speak for themselves. He feels he can be that screaming voice that some silent individuals need. Through creation and expression he feels that he will speak to everyone in different ways, and wants everyone to understand that pain is experienced in thousands of different aspects.

Sharon Turner

Sound Work: ***Carrion Comfort***

Turner was born in Midland, Texas. She received her BFA in Sculpture at the University of Texas in Arlington in 2012 and is now pursuing her MFA degree at the University of Houston. Her current work uses an interdisciplinary approach to reconsider what defines identity and existence outside of the theology by which it was previously shaped.

BEEFHAUS is located at 833 Exposition Ave, Dallas, TX 75226

This Exhibition is FREE and open to the public.

For more information contact Alison Starr 214-202-4468 and visit the Facebook event.