



**THE
HONORS ART
COLLECTIVE
EXHIBITION**

**CURATED BY
NATALIA MARTINEZ**

APRIL 14 - MAY 5, 2023





About Exhibition

This exhibition serves as the first ever art exhibition to be installed inside the historical Conroy Williams honors College first built in 1908. It is a survey of a wide range of art styles and mediums made by NMSU's most intelligent and academically motivated students; spotlighting both Crimson Scholars and Honors students. Across various degrees and student classifications, these students share a common passion and inspiration to create art according to their unique styles and based off a spectrum of themes. Including personal experiences, the environment, the body, aesthetics, and even critiques of socio-political and gender issues. The exhibition is also the launch of a new program at the Honors College called the "Honors Art Collective." Devised by student-curator, Natalia Martinez, the program will work to provide a welcoming and supportive space to exhibit the creative artistry of NMSU's top students for years to come.

Please be advised, that the art requires viewer discretion as some of the art contains themes related to suicide, violence, and mature content.

ARTIST STATEMENTS

01

Grief

For this piece, we were asked in class to compose three collages, all about one word each. Of the three that I composed, grief was the one that was the most compelling visually. The interesting thing is no one in my class could think of what the meaning could be, and there is a good reason for that. I wanted to show how grief can be hidden or put behind a mask so that while it seems peaceful in appearance there is a hidden meaning. It shows how people can piece themselves back together piece by piece, composing a façade of normalcy. It is also supposed to show the hope of grieving, that the subject is on the journey toward peace. This is my first painting that I take a lot of pride in since I started painting with oils. Both through my technical skills and how I was able to embed meaning into the painting. The message is also a personal one that means very much to me.

02

Mid-Desert Night's Dream

I was a junior in high school in early 2020 when my cousin attempted suicide. No one wanted to talk about it. My family wanted to act like everything was fine, but it wasn't. I wasn't. Coupled with the depression I was experiencing due to school, I was lower than I had ever been. I felt that I had no one to talk to. I stayed up until 3 AM working on homework with only my thoughts to keep me company; thoughts that were less than comforting. The best part: they were about to get much worse once school got canceled due to COVID-19 in March. I never felt more alone. I made this piece two years later, after I was in a better place, to commemorate those nights when my mind was the only place I existed. Art allowed me to process those feelings and capture them in a way that spoke to me. At first glance, this piece may seem simple. After reading my statement, you will find the meaning behind it is much more personal. That is exactly its purpose. The truth is, we are all struggling, despite how put-together we may seem. The lie is that we believe we must conquer these battles alone.

03

Out of This World

They say a wandering mind is an unhappy one, but sometimes it's just what you need to fathom an alien pinup girl! What started as a bored doodle became a bright piece that takes the viewer face-to-face with a friendly alien in some galaxy far away. The inspiration behind this piece is long-standing, coming from the futuristic take of the Jetsons in the 1960s and WWII pinup girls of the 1940s with a fresh twist. As a fan of the extraterrestrial, I wanted to imagine an alien who does not crave world domination and the destruction of humanity. She isn't a face hugger; she's a people hugger! This piece was a fun one to make from the start. To me, it showcases the best part about being an artist: the ability to take one's thoughts and bring them into the tangible world! Even ideas that might be out of this world!

04

Duende

This piece is inspired by a Portuguese creature in folklore called "Duende". Duende has gone by many names in other cultures- but in Portuguese culture, it is called "Duende". This folklore was told to young children to scare them into not wandering off when walking home alone. When a child would walk home alone, they would hear a mysterious flute playing. The intrigued child would follow the soothing music, eventually getting lost- never to find the player, or their way back home. In other versions, the child would discover the flute player, a human-like creature of small stature. When the creature would stop playing, the child would realize that they were lost, never being able to find their way home again.

(Continued) My artwork depicts two figures, one in the foreground playing a flute and the other lurking menacingly behind the trees. I was inspired to create this piece to demonstrate that even with public kindness there can be a lurking, or hidden, darkness. I encourage the viewer to look at the box on its side, discovering this piece is just constructed with pieces of paper... the trees and figures disappearing as they appear empty from the side angle. This piece is very meaningful to me as I primarily work in the horror genre and because it showcases my style of artwork and ethnic background.

05 **Look Down Around NMSU**

This painting features various snapshots of what I can see when looking down around the NMSU campus. This piece was done for an assignment where we were tasked with depicting what we would see if we looked down without our phones occupying our attention. Since a lot of my time is spent on the NMSU campus, I decided to choose different views and elements that I see throughout my days here. These include scenes that I encounter while walking to and from class, my view while in my apartment building, and that of the painting studio floor in Devasthali Hall. I used oil paint to depict the various things that I saw when I looked down as realistically as I could. This piece was an interesting experiment that let me find a new appreciation for the world that I see every day by encouraging me to really see what's around me. Creating it inspired a keen sense of observation within me that helps me to keep an eye out for the small, yet fascinating details that are easily overlooked while staring down at my phone.

06 **The Protest of Iranian Women**

As an Iranian artist living in the United States, my work centers on issues of women's freedom and the oppressive conditions that they face in my home country due to the mandatory hijab imposed by the government. Through my art, I aim to shed light on the struggles that Iranian women endure and to raise awareness about the impact of political decisions on their lives although Iranian people are intimately familiar with the stress and confusion that can come with the struggle for national identity. For many Iranians, concerns about our homeland are a constant presence, no matter where we find ourselves. Considering recent events in Iran regarding women's protests against the compulsory hijab and police misconduct with people, I have decided to show my protest through my actions. I decided to use a naked woman as a form of protest against the hijab, and began calligraphy on her back, as calligraphy is one of the important arts of Iranians that has never been out of fashion. I use poems that have a protesting aspect, and for this poem, I chose one that shows protest against the silence surrounding these behaviors, and how abandoning a woman means not valuing her power against oppression, "The poem I chose for the Iranian women's protest is a poem by Banu Zendegani Shirazi, who was a female journalist and poet. The translated poem is: How long will this woman in this land be in turmoil? Bound and silenced, imprisoned, for how long?"

07 **Augustine**

The foreground displays a figure holding herself while crying. The tear falling from her left eye forms a semi-colon, as a heart forms from the tears on her right cheek. The middle ground depicts a mountain range with minimal shading, and the background portrays a desert sunset. The figure is a self-portrait circa 2021. At this point in life, I had a mental health crisis that left me unable to draw for a year. As I started to prioritize my mental health, I was able to create again. I found that depicting my emotions visually made it easier for me to process my life experiences. I incorporated the semi-colon as an acknowledgment of where I've been but included the heart to represent the journey of self-love that I began from that point onwards. The mountain range acts as a grounding technique, and the sunset represents the ending of one chapter as the promise of another. As well as this, I have always found comfort in watching the sunset from my window on difficult days. The title of the work refers to the point of the year when my breakdown occurred.

08

Constellating Beauty

This work depicts a high-fashion model posing in front of the night sky. I came up with the concept while looking at the imagery of a band's merchandise line. The constellations in the background are the band members' astrological signs and act as a tribute. I also included my own astrological sign as a hidden signature. The colors of the model's hair, makeup, and eyes are derived from Luna moths. As I began to paint more frequently, I wanted to depict different skin tones and features from what I typically see in the media. For this piece, I used models with albinism as references. This is distinguished through her skin tone and eye color. I thought that bright colors would contrast against her skin tone in an interesting way, reminding me of high fashion photography. My style as a whole is inspired by artwork and music posters from the 1960s and 1970s. This is the first piece where I focused on my creative expression rather than an emotional outlet after a year-long hiatus from the arts.

09

A Walk Around My Block

With oil paint, I created a commentary piece of a ritual I practice whenever I get to be at home. I usually make art pieces that get political to a degree, but I wanted to do something for myself for a change. I love muralism so creating a large piece to sort of mimic the practice of large-scale painting is what I wanted to do here. For background, I take my 16-year-old chocolate lab, Canela, on walks around the neighborhood I grew up in central El Paso. Because it is one of the oldest parts of town, I see interesting things every time that range from chihuahuas on the loose ready to attack and houses with peeling paint to men staring me down because regardless of what I wear, they see me as a woman walking alone. I absorb the sun, appreciate the old historic houses, and cherish my time with my old Canelita that I call my forever baby.



10

Cultura Al Piso

There is a small amusement park in Ciudad Juarez, the city that borders my home city of El Paso, Texas, called Parque Borunda. My Mexican parents being from Juarez, both grew up going to that park on a regular basis. When they had my two siblings and I, they made sure that place was part of our childhood too. It is filled with amusement park rides, built-in shops for vendors, and the beautiful people of the region. I went to this specific park with no specific vision but for inspiration. I took multiple photos and ended up merging two into a composition that would make my audience think. People may wonder why there is no one riding the rides, why there is a car parked in the middle of that area, if the license plate has a meaning, and why there is a child by himself with a snack and bike, yet he has a blank, staring look.

11

Place of Memory, Childhood Bedroom

This painting was created for an assignment and it is of a colorful portal into a place of memory within my brain, the assignment being to depict a place of significant memory. The storage space in my brain for significant memories, however, has been overrun by the copious amounts of books that I read as a child. I can more easily remember the plotlines and details from my favorite stories than most other things besides the location in which I read them, so I painted the real place of my childhood bed intermixed with imagined elements of those stories. I used the pages of a dictionary to create a surface on which to paint this piece with oil paint, due to the fact that I gained a large vocabulary from all of the reading I did. This piece serves as a reminder to me to keep my life fun and whimsical, be it either through painting or reading stories like I did as a child.

12

Coincidence

"For the good of society...transgenderism must be eradicated from public life entirely — the whole preposterous ideology, at every level." "At least 32 transgender and gender-nonconforming people have been killed in the United States in 2022." It's just a coincidence; stop reading into it. "In the last few years, states have advanced a record number of bills that attack LGBTQ rights, especially transgender youth...The ACLU is tracking 452 anti-LGBTQ bills in the U.S." But is it a coincidence that "data indicates that 82% of transgender individuals have considered killing themselves and 40% have attempted suicide, with suicidality highest among transgender youth"? Take care where you step. For every statistic you discounted, every warning, BIG or small, waved away, for every dismissal of the allegation, and for every time you looked away because of its discomfort, you tread on the corpses of children. Look down and know what you have done with your silence.



13

In the Colors

At plain sight, you can see a woman with a colorful background, but this painting represents more than just a woman's painting. It represents progress, creativity, and confidence. This painting started as a trashy piece of paper, where I added primary colors and a bit of white. Then I could see a figure inside the acrylics waiting for me to discover it. After I finished the painting, it became confident. How? I never saw this painting as one of my most significant achievements; it was good, but I didn't feel satisfied. On the other hand, my art teacher encouraged me to get into an art exhibition, I decided to listen even though I was not confident about it, but I thought, if he thinks I can get in, why don't I believe the same thing? I applied with three paintings, and only one got chosen, which is the one you are currently seeing. "In the Colors" won an award at that exhibition. And it is now present here today. I am now fully confident of this painting, and even if I don't win an award or prize, I am proud of how far this painting has come and how far I have come as an artist.

14

Seated Flowers

First and foremost, thank you for stopping by and viewing my exhibit. I greatly appreciate it! I am not your typical artist as I enjoy working with unusual mediums and enjoy the process of unordinary techniques. You are looking at a designed object made from a refurbished chair. The chair was sanded down and given a fresh layer of black paint. The main focus of the chair is the flower resin inlay present in the seat of the chair. The flowers were dried in a dehydrator and several layers of resin were poured to encompass the flowers. I was inspired to make "Seated Flowers" for this Art Exhibition! I have a passion for working with resin and utilizing flowers that I see every day in a functional art piece. Art making is an outlet for me to have fun and explore new avenues of creativity. This chair is a functional piece of art yet elegant in appearance and allows for the preservation of the flowers. I will be able to use this chair as a home decor piece to style my home and it will bring joy to my life as I will be able to see it every day.

15

Fragmented Pieces

What you are looking at is a canvas frame that is layered with a technique similar to papier-mâché, using prints of other artworks and illustrations. Over the top of the tacky glued fragments of prints is a full sentence in bold bright red letters that reads, "It Is Art Because I Say It Is." Something artists have screamed for generations, reminding their viewers that what they are seeing is art because the creator said it is.

16

Gathering

In this painting, the composition is based on a fill in the blank story that we were given in class. Once we had filled in several of them, we composed a variety of scenes based on the stories. While I don't remember exactly what the story was about, the painting is supposed to be a little bit foreboding. It is alluding to cautionary tales about how the grass isn't always greener on the other side. The background, while visually spooky to the viewer, seems to be drawing the attention of the subject. While creating this piece I was experimenting with more of an impressionist technique, focusing on texture and using small strokes rather than blending colors. It is one of the first paintings I was able to paint on a large scale without sketching the drawing beforehand. Though it was a challenge, it ended up giving me more confidence in my rendering abilities once I was done.

17

Contemporary Vanitas

This painting is a still life that, with a limited color palette, depicts various objects that symbolize vanity, knowledge, and pleasure in the face of mortality. This piece was done for an assignment where we were tasked with putting a contemporary spin on the traditional vanitas still life painting. I chose to depict classic but modern objects in a way that implied the futility and transience of said material objects in the face of inevitable death, which is typical of vanitas paintings. I wanted to do this in a way that implied a nonchalant, and perhaps foolish, indulgence in worldly things despite the looming sense of time running out. I used acrylic paint to complete this piece realistically. While the initial purpose of this painting was mainly to contextualize a historical painting technique in a contemporary way, it has evolved to serve as a gentle chiding that warns me from being too nonchalant about the passing of time and a reminder to live my life to the fullest.

18

Pearl

Pearl is the protagonist of the 2022 film "Pearl". While Pearl is the villain of our story, the audience is forced to sympathize with the adversity that has led her to the final breakdown we see at the end of the film: Pearl holds an axe above her head, ready to deliver the final blow to the final victim, actively expressing her anguish over becoming ordinary. Pearl is our underdog, Pearl is our anti-hero. All she ever does is loose, and she's deeply misunderstood. I see a lot of myself in Pearl—she has big artistic dreams, and she's extremely unique, but she's forced into the role of a boring farmhand. Pearl fears her aspirations will be suffocated by survival; this is what I fear for my future (like most artists). Pearl takes her future into her hands: she will not accept a life that she does not deserve. Macabre as it is, Pearl has delivered a powerful message to artists as a horror villain archetype that is rarely ever seen.

19

Terrain

My work focuses on the idea of evolving and the way people grow from their own environment. Whether that be from the house they grew up in, their cultural or religious background, or their own identity they have grown to know. What we learn from our environment during fundamental ages affects the people we become or the places we end up. I deconstruct these feelings and visualize them by highlighting ideas of growth and adaptation. I work primarily in ceramics and start with a fixed process that I then allow to change and form through trial and error. I like to think of this process as a reflection of life and how although things might not start how you want they could always turn out very differently in the end. I started out with thrown forms that had a bellowed base with a skinny neck. I then used my fingers to press into the form causing it to collapse and create indents in the perfect form, leaving it depleted and in some spots torn through. The glaze and texture is inspired by the rocky terrain of the Organ Mountains and my time here in Las Cruces over the past four years. The blue glaze running through the bumpy texture captures the way water passes through the rocks and is a reflection of myself passing through this particular time and space, flowing and constantly moving.

What ten objects would you use to describe yourself or your identity? Perhaps a laptop and other office supplies? Perhaps video games and consoles? Well in this artwork I used several objects that identify me! A Sarape that describes my Hispanic culture, my bible, and rosary that represents my faith in God, my painting easel, paint palette, and brushes that represent my passion for art, and my Ipad, cables, and mouse represents my love for graphic design. All objects settled in front of a brick wall which demonstrates my need to always be organized. Besides the subject matter, this artwork as a whole represents how my faith in God upholds my passion for traditional and digital art which I believe plays a huge part in who I am. The reason why this still-life artwork came to life was that this artwork was my final exam for a drawing course at NMSU. This artwork has significant value to me because it is expressing who I am based on objects that I set up and drew. When I look at it, it gives me the motivation to continue to pursue my passions through God's strength.

21 **When Separation Ceased**

What you see here is an image of the curtain of the Temple that tore from top to bottom when Jesus Christ died on the cross. What inspired me to create this piece was when I was thinking about the significance of the death and resurrection of Christ and wanted to display it in a unique and symbolic way. Art for me is a way to display hope and potentially confusing/complex narratives through a creative outlet. It is one of my biggest passions I will always pursue.



22 **Drink From the Saucer**

What you see in this painting is an image of an overflowing cup continually being poured into. This is a symbol of the overwhelming feeling of blessing when you follow Christ. You not only experience his overwhelming grace but everything after that. He always provides. This is significant for me because living a life of gratitude is something I always strive for and when you live for Christ, it's not very hard.

23 **Una Mirada a la Esperanza**

"Una Mirada a la Esperanza" is an artwork representing the Rarámuri community, specifically visualizing the youngest of it. I have seen the achievements and community excellence that they have achieved over time, and I wanted to recreate that same passion and transmit it to a little Tarahumara kid. I have always believed that progress is in the vision of the new generations and that, without it, there would be no dreams in the younger ones of today. Such dreams motivate us to continue improving our values and cultural richness and share them with other communities. I aimed to combine these elements and represent them in this painting made from acrylic paint and watercolor. Coming from Mexico, I feel that it is essential to consider these communities' values and principles to provide a prosperous future where diversity is an enriching element for all.

24 **My Bizarre Eyes**

"My Bizarre Eyes" is a piece made based on pastel colors which the mere objective of this piece was to use a variety of objects to represent the personality of the artist and their environment. Aside from being a self-portrait, I felt free to use various representations, such as sparrows, a pink sunset, and "reflection" water, to mirror the diversity of thoughts I would like the world to witness. When I was creating this work, I was at home in Mexico with my mother, and I feel that she played a part in it at that moment because she showed me what the sky was like that afternoon, along with the number of birds there were near the park. Also, I decided to add a brush since art has been in my family for as long as I can remember. In a certain way, I am grateful for having developed this ability, which has allowed me to express my environment and my community

25

Asi es la Cosa

With colored pencils and acrylic, I created a portrait of my abuelita. I always admired how strong she was to migrate her family to the United States as a single mother. The “typical” one having to work multiple jobs to provide for her own. I don’t say it as an ignorant thing, but it is a sad stereotype in which the woman is left to struggle through life and hope that these situations become more of a thing of the past rather than realities. Despite my abuelita’s past, I captured her aged skin during one of many of El Paso’s golden hours. To show where she is now, older, and retired, yet the apartment number subtly shows that she still resides in the Segundo Barrio. The same complex that she cared for my young, troublemaker father growing up, in which now he and my abuelita’s grandchildren are the ones taking providing and caring for her now. Her battles couldn’t get her to a new neighborhood but the generations that follow her have built off her struggles in success and will continue to surpass one another as time goes on. Our family is not yearning for the American Dream, but living the Mexican American, Latino, and Chicano dream.

26

Testimonio: Reflexiones de mi hogar

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27

Citlalicue

I created a self-portrait in tribute to my name and blood. My name, Citlali, derives from the Nahuatl language which was spoken by the native people of southern Mexico and Central America, including the Aztecs. The name itself is broken from the original Citlālicue and/or Citlālinicue name. Citlālicue is the goddess of stars, she is the creator of all, especially the morning star (the sun). Using spray paint and acrylic paint, I represented a part of my native identity by hybridizing my dark hair with the night sky and utilizing bright colors in the background to contrast with my brown skin and dark hair. In the background, I have a simplified, outlined version of the actual goddess, Citlālicue, to juxtapose our looks yet bond over the powerfulness we both share. The power of being a Mexican woman and native to the land I think is something to take pride in and hope others can relate when they look at my artwork.



28

Mountain Muse

The foreground of this piece is a woman representing a mountain scape. Her hair portrays the vegetation and bodies of water found within mountain ranges. She basks in the sun that sets in the background. I was inspired by progressive rock while creating this piece. Before starting this work, I had reached a point where I thought I would never create again. I became highly insecure with my work and overwhelmed with pursuing art full-time, and I genuinely felt as if I had burnt out creatively. I then switched my major from studio art to philosophy. As I began to prioritize my mental health, I found my creativity was slowly returning to me. I started to experiment with my own style, which was influenced by band posters and artwork from the 1960s and 1970s. Mountain Muse became the first artwork I was able to produce after a year of hiatus.

29

Long Rest

The piece shows a powerless, rusty robot lying down as nature overtakes his metal body. The piece tries to show a much calmer version of a dystopian future by having the robot look at peace with being taken over by nature. The setting is obviously very empty although it is full of trees representing the peace that sometimes comes with loneliness. Although the description may be dark, I created the piece with a great sense of fondness and love. Even if it is comical, I was inspired by the number of naps I take and how they help me refresh. I thought it would be nice to have an inanimate object look like it is simply taking a nap among nature. It was interesting to create a relationship between organic and inorganic in a way that doesn't make it look like they are enemies but simply coexist. This robot happened to sit down on the grass without knowing he would become one with his environment.

30

Alebrije!

The alebrije has been associated with scaring away demons but also with being keepers of knowledge. Alebrije! shows a man standing in front of a sleeping alebrije in his library surrounded by Dia de Muertos sugar skulls and cempazuchil flowers' petals as its bed. The magnitude in size of the creature is overwhelming compared to the man. The piece tries to convey how small we really are up against everything we do not know. The man, as it stands next to the all-knowing alebrije, could be squashed with just one wrong move of the creature. I was inspired to represent my culture in a fun, unique way and the alebrije seemed like the perfect outlet. They are fun creatures that challenge you to be creative by combining their animal body parts. To me, this piece is a perfect representation of how I view Mexican culture. All the way since the Mayas and Aztecs, we have made incredible discoveries. I wanted to make an artwork that represented a calling for us to want to discover things again.



31

As Above So Below

This piece was inspired by my ever-changing relationship with death. Death is something so inevitable, and I'm in constant limbo with coming to terms with that. Finding peace within the unknown has mainly fueled my art. It's so easy to get lost in my thoughts. So, I shifted my perspective to the rebirth, and the ever essence of life and birth. From death comes rebirth, which is a concept I was trying to convey in this painting. We will all die; our physical bodies will decompose and fuel the organisms below, creating an ever-ending cycle of decay and growth. It doesn't seem so scary growing as a daisy in another life. So, when the flowers grow through my bones ill finally feel beautiful.

32

Prowling Tiger

The following is a simple watercolor tiger. While in my first semester here at NMSU, this piece is coincidentally the first art piece I made being away from home. The Bengal Tiger is my favorite animal and while water coloring is not something I typically did, after my success in making the piece, I found that it is my favorite medium to work in. Making art is not something I do often, as my studies do not give me time to do so, however drawing and painting are one of the ways I choose to relax and work on something else that is not school related.

33

Capture

This piece is about the influence of technology on human life and how much we depend on it—it practically becomes a part of us. Sometimes I feel like people tend to look at the world through a camera lens—only looking at what they want; becoming consumed by the influences of technology and social media. People can lose sight of how real-life functions, but along with this, there are many perspectives and views one can see thanks to technology. My Intro to Photography class at the time I made this piece had a big influence on how I approached and executed the concept. Art is capable of reflecting life back to us with a new light. What we can see through an artistic lens can change our opinion on the matter instantaneously.

This is the hybridization of a clown and a lamp. It was inspired by an assignment in my Foundations in Art class during my Freshman year at NMSU. The prompt was to combine two unrelated subjects with something in common and give them new meanings. Lamps can be switched on and off in order to emit light. Clowns are able to "turn on and off" according to their environment too. At parties, they keep a positive ambiance while uplifting others' spirits. They're "ON" for the sake of others. In a way, they are meant to light up the spirits of those around them. However, I think there are many other interpretations for the use of the lamp and clown. Art is subjective; open for interpretation; personal; capable of reaching many.

Home.

The grass is golden today.

Like a field of wheat between my toes, the sun feels warm on my skin, and I sit here and try to decipher what I feel.

The pigeon coos remind me of grandma's house, of luminarias, of youth, when life didn't have as strong of a grip on me. Of the winter days we're sitting in the sun is like scratching a good itch.

And keeba keeps me company.

I'm trying to figure out where I fit back into the strange familiarity of home.

I feel the pecans under my feet in the field of gold and find comfort in this familiar.

The sounds of childhood and smell of winter.

I am home.

Annie Ersinghaus: A Poetic Performance

Annie is a filmmaker from Las Cruces, New Mexico. She's very passionate about documentary filmmaking, especially when it works to bring attention to the systems that harm the planet we call home. She loves telling stories about the real world and real people. Of the subjectivity of one's views, how important her view of the world is to yours and how equally real it is to someone else's. And truths ability to shift, just as life ebbs and flows from seasons to season. She enjoys meeting new people, making new connections and gaining a multitude of perspectives. Her recent work features an autobiographical film on her creative process and how it revolves around her life, "The Symbiosis of Creativity". She has completed a web series called "Is It Worth It" that explores athletes' struggles and passions. She has also completed an environmental film called "Burning Water" that explores water usage in the southwest. She will graduate from NMSU this semester with a major in digital filmmaking and is currently working on a short documentary about her time abroad in Australia.

Exhibition Installation & Preparation:

Jessica Mercado, Sophomore, Studio Art; Business Administration minor

Mary Streeter, Senior, Communication Studies; Sustainably and Sustainable Development minor

Briana Teran, Senior, Art History and Museum Conservation; Anthropology minor

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