Anne M. Giangiulio's Portfolio in Brief, 2004–2009

Anne M Giangiulio, University of Texas at El Paso

Available at: https://works.bepress.com/anne_giangiulio/8/
A N N E M. G I A N G I U L I O’ S
for your consideration
P O R T F O L I O
POSTERS
Screenprint created for a musical performance by the artist Beck in El Paso
Stop Global Warming (2008)
Digital print created for the Tenth International Biennial of the Poster in Mexico

Average temperatures in the Arctic have risen at almost twice the rate as temperatures in the rest of the world over the past few decades.
You Can Reduce Global Warming (2008)
Screenprint created for the Tenth International Biennial of the Poster in Mexico
"- - - in El Paso (2005)
Digital print for a history of graphic design student poster exhibit

"- - - in El Paso"
A HISTORY OF GRAPHIC DESIGN POSTER PROJECT
Curated by Professor Anne M. Giangiulio

Students of Graphic Design 4
Paying Homage to the Work of

1960s Psychedelic Posters
Art Nouveau
Saul Bass
Aubrey Beardsley
the Beggarstaffs
A.M. Cassandre
Dada
Milton Glaser
Italian Futurism
Charles Rennie Mackintosh
Herbert Matter
Paul Rand
Russian Constructivism
Stefan Sagmeister
De Stijl
Ikko Tanaka
the Vienna Secession
Jan Tschichold
Tadanori Yokoo

2 DECEMBER 2005 TO 1 FEBRUARY 2006
**Paddy Jones (2006)**
Hand stenciled and spray painted poster for a performance at a dive club
Hand Jive Squid Orchestra & Friends (2006)
Screenprinted poster for a free concert in the park

Saturday, Madeline Park
July 29
6:00 to 10:00 PM

Hand Jive Squid Orchestra with Los San Patricios and the Hitmen

FREE
Save El Paso’s Arroyos (2007)
Digital print for an environmental benefit art exhibition
Graphic Content: Art of the New Music Poster (2007)
Hand stenciled and spray painted poster for the Rubin Center exhibit
One-Third of the Earth’s Surface Has Been Affected by Desertification (2006)

Screenprint which received honorable mention in the Ninth International Biennial of the Poster in Mexico

ONE-THIRD OF THE EARTH’S SURFACE HAS BEEN AFFECTED BY DESERTIFICATION
Logo for Teachers for a New Era, a program of UTEP (2005)

TEACHERS FOR A NEW ERA
at The University of Texas at El Paso
Logo for HEART, a program of UTEP's College of Health Sciences (2006)
Logo for The Frontera Land Alliance, a local land trust (2007)
Logo for an Ebay children’s clothing seller (2007)

The Bella Baby
Logo for Building a Bosque: 10 Years of Habitat Restoration at Rio Bosque Wetlands Park, an exhibit at UTEP’s Centennial Museum (2008)
Logo for Unknitting: Challenging Textile Traditions, an exhibit at UTEP’s Stanlee and Gerald Rubin Center for the Visual Arts (2008)
Logo for In the Weave: Bhutanese Textiles and National Identity, an exhibit at UTEP’s Stanlee and Gerald Rubin Center for the Visual Arts (2008)

IN THE WEAVE
BHUTANESE TEXTILES AND NATIONAL IDENTITY
TEJIENDO: TEXTILES BUTANESAS E IDENTIDAD NACIONAL
Logo for Claiming Space: Mexican Americans in U.S. Cities,
an exhibit at UTEP’s Stanlee and Gerald Rubin Center for the Visual Arts (2008)
Logo for To the Ends of the Earth: UTEP at the Poles, an exhibit at UTEP’s Centennial Museum (2008)
WEBSITES
www.giangiulio.net/portfolio, my online portfolio (2004)
www.thetablerestaurant.net, website for a local eatery (2006)
www.thefronteralandalliance.org, website for a local land trust (2007)
Spaceports Among Us
by Victor Venegas
Illustration by Anne M. Giangiuli

Nonprofit Enterprise Center

NpEC
by Victor Venegas
illustration by Anne M. Giangiulio

Anne M. Giangiulio • Illustrations

ANNE M. GIANGIULIO • ILLUSTRATIONS
water for the future

By Carol Lea Clark
Illustration By Anne M. Giangiulio

CATALOGS, BOOKS, ETC.
Whereas Almeida is new to the art jewelry scene, Dorothy Hogg has been creating jewelry for decades. She works primarily in silver and gold, but recently has added felt and coral to offer a splash of color that references blood. And though *Neckpiece from the Artery Series* resembles a blood vessel, it can also be likened to a spine. The references in Hogg’s work go beyond the human body. The artist credits the seascape of her hometown of Troon, on the west coast of Scotland, as a fundamental source, stating: “...transient skies of every tone of grey with dark islands and headlands juxtaposed against a silvery changing sea. My eye is so attuned to these subtle and monochromatic tones that this has resulted in a tendency in my work to be restrained and understated.”

Her medium is precious metals, and she steadfastly resisted trends in the 1970s and 1980s to create from alternative materials. However, the method in which her works embrace and hang from the body is far from traditional. In her *Tumbling Necklace*, one side balances the other, with symmetrical precision. Four diminutive vessel shapes, two on each side of the body, hang from silver chains, and emit elegant silver outlines that reference pouring liquid. When these silver forms come together, they produce a soft sound, like a murmur. Hogg has consistently experimented with kinetic and aural effects, patterns of light and surface textures, minimal detail and a restrained palette. One critic described her *Dispersal Necklace* from 2000 as having “the geometric endless column of Brancusi.”

Sandra Enterline and Hogg explore similar themes in their work and share an interest in elegant form and muted tones. Enterline states that her work is “an exploration of the female body and its relationship to the exterior world.” She is interested in creating pieces that are wearable and functional, as well as being visually appealing. Her work often incorporates elements of the natural world, such as leaves and flowers, and she uses a variety of materials, including metals, stones, and fabrics.

I express my thanks to the artists for their innovative creations; to Rachelle Thiewes, Professor of Art at UTEP and Kate Bonansinga, director of the Rubin Center for the Visual Arts, for selecting the fourteen artists; and to Adair Margo for opening her gallery to this exhibition. This is the second time that Rachelle Thiewes and Kate Bonansinga have collaborated to bring a jewelry exhibition to UTEP, the first being *The Ring*, a traveling jewelry exhibition organized by Mobilia Gallery. In addition, I wish to thank Ursula Ilse-Neuman, curator at the Museum of Arts and Design in New York City, for her insightful essay in this publication. I also thank those at UTEP — including Gregory Elliott, chairman of the Department of Art, and Howard Daudistel, dean of the College of Liberal Arts — who have consistently supported the university’s quest to increase the profile of the visual arts. Finally, I want to thank the Texas Commission on the Arts for its ongoing support of artistic and cultural products in El Paso, and the Rotasa Foundation, which generously funded this publication in its entirety.

Diana S. Natalicio
President
The University of Texas at El Paso

**ANNE M. GIANGIULIO • CATALOGS, BOOKS, ETC.**
like Bulbine, references both still life and landscape. Here Penn arranges metal casts of the leaves and flowers of thistles into a large circle, emphasizing pattern, repetition, and the traditional and decorative uses of printed botanical imagery in fabric and wallpaper, while also alluding to an aerial perspective of the land. Because thistles are “disturbance-loving species” and thrive in environments wrecked by human development and natural disasters, they are literally endless, constantly reinventing themselves even in the most hostile environments. Likewise, still life and landscape as art historical genres have survived inhospitable climates. From the seventeenth to the late nineteenth century, the French Academy dictated that history painting was the most prestigious form, and all others, which were based on direct observation, played a subservient role. It was the everydayness of these “lesser” subjects, exemplified by still life, that attracted the early modernist painters such as Paul Cezanne, who began to maneuver the medium so that it referenced itself, signaling the beginnings of abstraction. The tradition further expanded into the realm of sculpture with Pablo Picasso’s found object assemblages, and the myriad objects transformed by the Dadaists and the Surrealists. But, like all representational art, still life suffered setbacks after World War II, when abstract expressionism was the stylistic choice of the artistic avant-garde.
Ray Parish

as an open trough, balancing awkwardly on the rounded back. The presented either with its closed convex exterior, like a boulder, or stopping visitors in their tracks. The wooden mold can be Parish’s (2005) is on view permanently. School, where his steel sculpture work can be seen in the El Paso Museum of Art and at Wiggs included in countless outdoor sculpture shows. In El Paso his Center for Contemporary Art, Dallas (2003). His work has been in Santa Fe (2004) and in Contemporary Art in Southern New Mexico, Museum of Fine Arts, and grants and has exhibited widely, most recently in Parish’s undergraduate students for its exhibitions. The International Sculpture Center selected two of Parish a nivel licenciatura para ser distinguidos con el Achievement Awards Parish’s second installation, which transforms the physical and to an equally traumatic event, the disastrous flooding of gallery floor into the wavy surface of water plowed by a motorboat, September 11. Parish’s second installation, which transforms the life of a person and we are confronted with the tragedies most likely known to them only impact on the gallery space, and they use their visual power to confront the viewers with tragedies most likely known to them only through mass media.

also a selection of the art of the artists who are represented in the 2006 UTEP Department of Art Biennial Faculty Exhibition. The artists are shown through portraits, which represent their individual art styles and artistic vision. This catalog is a tribute to the artists who are represented in this exhibition and their contributions to the art world.

The cover of the catalog features a photograph of a sculpture by Ray Parish. The sculpture is a wooden trough, which Parish has balanced on its side. The sculpture is situated in a gallery space, and the photograph captures the sculpture's interaction with the surrounding environment. The sculpture's design and placement are intended to provoke thought and emotional response from viewers, much like Parish's other works. Parish has a strong commitment to using his art to raise awareness about important social and environmental issues, and his sculptures often incorporate elements that reflect these themes. The cover of the catalog also includes a brief biography of Parish, highlighting his educational background and career highlights. Parish is a distinguished artist who has received numerous awards and recognition for his contributions to the field of art. His work has been exhibited in numerous galleries and museums throughout the United States and abroad, and he is highly regarded for his innovative approach to sculpture and his ability to create powerful and thought-provoking pieces.
Multiplicity: Contemporary Ceramic Sculpture (2006)
Exhibition catalog for the Rubin Center exhibit
The year is 1922. Four men meet regularly to play dominos in a hotel bar in Mexico City. They are a motley group—a gun-toting poet who makes a living writing advertisements for patent medicine; a radical Chinese-Mexican union organizer; a lawyer who represents prostitutes; and a newspaper crime reporter who churns out pages of copy “like links of sausage in a chorizo factory.” Left to their own devices, the group would have waited out Carranza’s presidency in their own quietly besotted fashion, ignoring the betrayal of the Mexican Revolution. But they witness a series of strangely related murders and begin to suspect a conspiracy involving the oil-rich lands of the Gulf Coast, greedy army officers and American industrialists. Critics have hailed The Shadow of the Shadow as the best of Taibo’s historical novels. Issues of oil, American imperialism, extortion and government corruption give the novel a distinctly contemporary ring.

“A high-spirited historical fantasy… Every new revelation seems to give Taibo’s madly spinning top another lash.”
—Kirkus Reviews

“Mexico’s foremost crime novelist masterfully evokes a bygone era. His quirky characters are as endearing as they are well-drawn.”
—Library Journal

$13.95 | Mystery | Latin American Literature

The Shadow of the Shadow by Paco Ignacio Taibo II (2006)
Cover and book design for Cinco Puntos Press

IN WHICH THE CHARACTERS PLAY DOMINOS AND DISCOVER THAT THE TRUMPETIST AND THE LADY ARE CORRUPTED

The trumpetist played the double bass, and the poet and the lawyer called them up on the Enta. The small bed had been moved to the corner, and the two men and two women sat at a low table on their knees, looking at the card table. The other three had gone to the bar to get a drink.

“Ah, here she comes!” said Yolanda. “Let’s play dominos, poor dear, and you’ll have my heart in my hands.”

“Ah, you see how she comes!” said Yolanda. “How could you not be interested? It’s the only way to make a living.”

“The trumpetist isn’t interested in Yolanda’s heart.”

“And what else does he have in his hands?”

“The trumpeter doesn’t have anything in his hands.”

“Then Yolanda’s other heart must be more important.”

“Yolanda’s other heart is more important than Yolanda’s heart.”

“The other heart is the heart of a woman.”

“Yolanda’s other heart is the heart of a woman.”

“Yolanda’s other heart is more important than Yolanda’s heart.”

“Ah, she’s here!” said Yolanda. “Here she comes!”

The trumpetist played the double bass, and the poet and the lawyer called them up on the Enta. The small bed had been moved to the corner, and the two men and two women sat at a low table on their knees, looking at the card table. The other three had gone to the bar to get a drink.

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Julia Barello: Swirl (2007)

Exhibition catalog for the Rubin Center exhibit
Francisco Toledo: The History of the Eye

Introduction

Francisco Toledo was born on February 28, 1940, in the small town of Chilapa de los Ríos, in the state of Oaxaca, Mexico. From a young age, Toledo displayed a remarkable talent for art, and his parents recognized his potential and encouraged his passion for painting. Toledo’s early works were characterized by his vibrant use of color and his ability to capture the essence of his surroundings.

In 1959, at the age of 19, Toledo had his first public exhibition in the United States, and he quickly gained recognition for his unique style and powerful imagery. His work was featured in numerous exhibitions and collections, and he became known for his innovative use of materials and techniques, often combining traditional Mexican art forms with contemporary influences.

Almost 40 years later, Toledo's work is familiar in this country only to a small group of aficionados of Mexican and Latin American Art. In Mexico, however, Toledo is celebrated as one of the most important artists of his generation, often called el maestro, teacher or master. That title is a sign of respect not only for his artistic work, but also for the intellectual and moral authority the artist embodies in his community. On an international level, the esteem for el maestro Toledo was expressed in 2005 when the Swedish Parliament honored the artist with the Right Livelihood Award.

Whereas Howard Campbell in this catalog discusses Toledo's accomplishments as a cultural and political leader, this text contemplates Toledo's artistic work and addresses how it contributes to and reflects el maestro's local and international reputation.

This exhibition is the first in the U.S. to present important examples of all phases of Toledo's œuvre and of almost all media in which the artist expresses himself. The survey includes not only paintings, prints and ceramic sculptures, but also a tapestry, a painted turtle shell, and magazine covers published by the artist. Missing from this list are his sketchbooks, bronze sculptures, Polaroid photographs, book illustrations, and recent experiments with digital collages. Toledo's domestic wall-paintings—he started painting on walls and floors as a child and continued that practice as an adult—and the ephemeral adobe reliefs he formed in his Oaxacan gardens are also not represented in this display, for obvious reasons. Toledo is prolific in many media and creates his work in overwhelming quantities. Once he settles on a topic, he explores it by creating extensive series of works. They are never really finished, since the artist enjoys revisiting themes of earlier works and interprets them in a wide range of media.

How can any exhibition do justice to such a protean artist? Rather than focusing on one specific theme or medium, El Maestro Francisco Toledo: Art from Oaxaca, 1959−2006 makes visible the "general economy" that drives that master's creativity. This approach is indebted to one of Toledo's first exegetes. In Paris, André Pieyre de Mandiargues saw Toledo's work and met the restlessly creative artist, who during their conversation folded paper into beasts and drew on the skin of his hand.2 Pieyre de Mandiargues described Toledo as a "modern "primitive" with a "universal" notion of art, who transforms the "mediocre" into the "sacred," the "human" into the "divine," and the "common" into the "rare.

1 Established by Jakob von Uexkull in 1980, this "Alternative Nobel Prize" honors its recipients for their commitment to the common good, which they advance by creating awareness for the social and ecological "consequences of our actions." http://www.rightlivelihood.org [1/16/07].
It is an interesting sociological question why knitting, for the past 200 years or so, has been regarded as the province of malicious, gossiping women or else vacant, half-witted people. Yarnwork seems to be everywhere these days. In the art world, the Museum of Art and Design in New York City sponsored a provocative exhibition in early 2007 called *Radical Lace and Subversive Knitting*. Contemporary artist Andrea Zittel includes crocheted dresses in her series of *A–Z Personal Uniforms* (1991-2002), while Mike Kelly has presented installations such as *Riddle of the Sphinx* and *Lumpenprole* (both 1991) that feature huge panels of knitted fabric. In the world of haute couture, Giles Deacon pushes well beyond Chanel's polite knit suits, creating coats, sweaters and accessories featuring oversized stitches as big as your fist, while in the world of more prosaic fashion Martha Stewart's poncho caused a sensation when she wore it upon her release from jail in March 2005. The poncho, made by a fellow inmate as a going away present for the style doyenne (who publicly pronounced the garment “a good thing”) was actually crocheted, but that didn't stop several yarn companies and bloggers from quickly posting knitting pattern knockoffs. At the movies, Keanu Reeves' coat won the admiration of many in *The Matrix* (1999), but my attention was drawn to the amazing sweaters he and the other revolutionaries wore.
The artists in this exhibition tap into strategies that engage art with the public, a sphere that is intercultural and thus more democratic. "One lives within the local depending on how one if the geopolitical borders are maintained. In some cases, these maps show that local traditions and political issues has the potential of identifying some common ground as well as considering valuable local as opposed to national. They are "Glocal"19, a phenomenon consistent with a globalized world that incorporates the particular as opposed to national. These strategies also provide a space for bringing to our attention "maps of meaning"17 that point out symbolic issues that are modified even if the impossibility of basing identity on a determined territory results in the search for different strategies of identification in some cases based are exalted within a global context, not a national one. The planning and programming, the "living, the rotating"18 (Vargas-Suárez UniVerSal and Julio César Morales), read americans born in the 1960s and 1970s, such as those in the second, ramírez-Montagut encapsulates in-person interviews with each of the artists, where she asked of them, "…these artists live fully prepared, pushing the boundaries, pushing the envelope, with new identities." Integrating, innovating, expanding, expanding, and claiming new spaces with new identities. If Latinos, Mexican immigrants, Latin Americans living in the United States, the city as a place of immigration and reinvention, deconstruction and reconstruction. They imagine a place of meaning in a globalized world. In the words of Mike Davis: "It is not a question of returning anywhere, but of claiming, or retaining, a space of difference with vigilance, with an eye forward, participating in globalization"20 explains Canclini. With site-specific interventions, these artists live within the Americas, the United States as well as Latin America.21

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17 Ibid., p. 91.
18 Davis, p. ix.
19 Canclini, p. 41.
20 Ibid., p. 48.
21 Ibid., p. 80.
Claiming Space: Mexican Americans in U.S. Cities (2008)
Exhibition postcard for the Rubin Center exhibit

CLAIMING SPACE:
MEXICAN AMERICANS IN U.S. CITIES
Curated by Mexica Baring-Montalvo and Kevin Ewing
Art created on site by:
NICOLA LÓPEZ
NOAH MACDONALD
JULIO GÉRAS MORALES
RAFAEL VARGAS-SUAREZ UNIVERSAL
LEO VILLALOBAL
SEPTEMBER 4 – DECEMBER 13, 2008
OPENING RECEPTION: SEPTEMBER 4, 5 – 7:30 PM
Exhibition funded in part by Andy W. and Judith F. Hurd Foundation for the Visual Arts.
National Endowment for the Arts and the City of El Paso, Michael and Catherine Altman Foundations.

STANLEY & GERALD RUBIN CENTER FOR THE VISUAL ARTS
U.S.A.
THE UNIVERSITY OF TEXAS AT EL PASO
FOXX FINE ARTS CENTER
SUN BOWL DRIVE
STEWART MURAL
RAFAEL VARGAS-SUAREZ UNIVERSAL
NANCY MACDONALD
STANLEY & GERALD RUBIN CENTER FOR THE VISUAL ARTS

ANNE M. GIANGIULIO • CATALOGS, BOOKS, ETC.
Pitch Black by Youme Landowne and Anthony Horton (2008)
Cover and graphic novel design for Cinco Puntos Press
Frippery: Peculiar Bijouterie or Curiously Adorned (2007)

Trifold mailer for the New Mexico State University Art Gallery Exhibit

OCTOBER 26–DECEMBER 14, 2007
GALLERY HOURS: TUESDAY THROUGH SATURDAY 11:00 TO 4:00
OPENING RECEPTION: FRIDAY, OCTOBER 26, 5:30–7:30 P.M.

Friday, November 23, 5:30-7:30 P.M.
Saturday, November 24, 11:00-4:00 P.M.
Sunday, December 1, 1:00-4:00 P.M.

Curatorial: Stephanie L. Taylor, Ph.D.
Assistant Professor of Art


Rachelle Thiewes's work is reminiscent of counter tops that may be found in a high-end jewelry store, but it also hints at the constrictive era conjured with enormous floral attachments that would make it difficult to use your hand when worn. The entire installation of silica gel, steel, silver, auto paint, 3 1/3” diameter x 2” tall, 2006.

Julia Barello does this by recycling used medical imaging film, itself a technological byproduct with a limited shelf life. Working with frippery forces one to find evidence of bodies and diseases originally pictured on the film, and often the viewer can see the ghostly outline of a breast, limb, or organ. Her "breast" is not the true breast, but an abstract design that reflects the composition of a breast, as redundant as x-ray film in the digital era) instead of the significant. Working with frippery forces one to find evidence of bodies and diseases originally pictured on the film, and often the viewer can see the ghostly outline of a breast, limb, or organ. Her "breast" is not the true breast, but an abstract design that reflects the composition of a breast, as redundant as x-ray film in the digital era) instead of the significant.

Using industrial wool, waxed linen and other materials to reproduce and examine body parts, her work captures the tenderness and purity of the body, as well as the vulnerability and impermanence of the material itself. She uses a combination of techniques, including hand-stitching, thread painting, and appliqué, to create a sense of fragility and delicacy. The work is both intimate and exquisitely crafted, with every detail carefully thought out and executed.

Frippery is both a noun and a verb. As a noun, it refers to the act of adding unnecessary embellishments or decorations to something, often for the sake of showiness. As a verb, it means to decorate something with frippery. Frippery is often associated with wealth and extravagance, and is sometimes used to describe something that is ostentatious or overly ornate.

The exhibition explores the concept of frippery, examining its role in art and society throughout history. It features works by a diverse group of artists, each bringing their own unique perspective to the theme. The exhibition includes paintings, sculptures, installations, and mixed media works, all of which explore the idea of frippery in different ways.

The exhibition is a reflection on the idea that frippery is not just a superficial addition, but a way of expressing deeper ideas and emotions. By using frippery in their work, the artists challenge the viewer to think about the nature of beauty and decoration, and to consider what frippery means in our contemporary culture.

The exhibition runs from October 26 to December 14, with opening receptions on Friday, October 26, and Saturday, November 24. The gallery is open Tuesday through Saturday, 11:00 to 4:00.

ANNE M. GIANGIULIO • CATALOGS, BOOKS, ETC.
The El Paso Museum of Art cordially invites you to view two new coinciding exhibitions that explore the varying depictions of women.

El Museo de Arte de El Paso se complace en invitarlo a dos exposiciones concurrentes que reflejan las diversas maneras de representar a la mujer.

**PICASSO’S WOMEN: PRINTS FROM THE PERMANENT COLLECTION**
**Galería Gateway**
August 5 – February 3, 2008
Zip-tour September 5 at 12:15 pm
given by Assistant Curator Katherine Smith


**THE SACRED AND THE SECULAR: WOMEN IN RENAISSANCE, BAROQUE AND ROCOCO PRINTS**
**De Wetten Gallery**
August 26 – December 9, 2007
Zip-tour September 12 at 12:15 pm
given by Curator Christian Gerstheimer


**LO SAGRADO y LO SECULAR: MUDERES EN GRABADOS RENACENTISTAS, BARROCOS y ROCOCÓS**
**Galería De Wetten**
26 de agosto – 9 de diciembre, 2007
Visita guiada 12 de septiembre a las 12:15 de la tarde
con el Curador Christian Gerstheimer

Izquierdo: Hendrick Goltzius (1558–1617), Adoración de los pastores, 1594, Calcografía, Member’s Choice Purchase, 1995.10.1.
BORDER ART RESIDENCY invites you to its annual OPEN HOUSE

MEET THE ARTIST
RIE KAWAKAMI
2007-2008 Resident

SATURDAY
NOVEMBER 10
5-8 P.M.

3125 Highway 28
La Union, New Mexico

design by Anne M. Giangiulio
The Border Art Residency invites you to a MEET THE ARTIST OPEN HOUSE introducing artist-in-residence Alice Leora Briggs on Saturday, November 8, 2008 2:00 p.m. to 4:00 p.m. FREE Border Art Residency 3125 Hwy. 18 La Union, NM

Donations welcome. Please send to: Border Art Residency Endowment Fund c/o El Paso Community Foundation 80 W. Main, 10th Floor, El Paso, TX 79901

Donating generously donated by Airport Printing Service, El Paso, TX Design by Anne M. Giangiulio

Mr. Mendoza's Paintbrush by Luis Alberto Urrea, Illustrated by Christopher Cardinale
(to be released in 2009)
Cover and book design for Cinco Puntos Press

ANNE M. GIANGIULIO • CATALOGS, BOOKS, ETC.
MUSEUM EXHIBITS
**Building a Bosque: 10 Years of Habitat Restoration at Rio Bosque Wetlands Park (2008)**

**LOBBY**

The Museum's Lobby will act as the museum gate (front entrance) to the Rio Bosque exhibit and will also house the take-home information (Discovery Gallery, website, logo, etc). La Tienda (the store) will be located in the lobby. It will also serve as the sales point for the Rio Bosque Park for our museum visitors.

The lobby should really make an impact as soon as the visitor enters the door. I want to almost bombarded with imagery, completely transforming every inch of the lobby space, while still being able to read and understand this temporary exhibit. It will be a series of banners (i.e. birds, insects, butterflies of the Bosque) that visitors will need to take a slow, easy-to-read descent through the Rio Bosque.

**DISCOVERY GALLERY**

This floor will be chock full of maps, graphs and framed information. It will attempt to re-create the Bosque itself. A total of the Bosque (dirt, sand, animal tracks), floor space featuring the key areas. Upright banner chains will guide museum visitors in a logical progression through the exhibit. Upright banner chains will also provide the names/logos of exhibit sponsors, listing the names/logos of exhibit sponsors? This will also be the area of the museum that visitors will need to take action, either to visit or make donations to the Rio Bosque project. As the visitor enters the door, I want to almost bombarded with imagery, completely transforming every inch of the lobby space, while still being able to read and understand this temporary exhibit. It will be a series of banners (i.e. birds, insects, butterflies of the Bosque) that visitors will need to take a slow, easy-to-read descent through the Rio Bosque.

**RECEPTION COUNTER**

This floor: RIO BOSQUE: TEN YEARS IN THE MAKING 2008–2018

**TOM LEA GALLERY**

**ANNE M. GIANGIULIO • MUSEUM EXHIBITS**
Building a Bosque: 10 Years of Habitat Restoration at Rio Bosque Wetlands Park (2008)
Photos from the opening night of the exhibit
To the Ends of the Earth: UTEP at the Poles (2008)
Photos from the opening night of the exhibit
To the Ends of the Earth: UTEP at the Poles (2008)
Photos from the opening night of the exhibit
To the Ends of the Earth: UTEP at the Poles (2008)
Exhibit activity: origami penguin colony