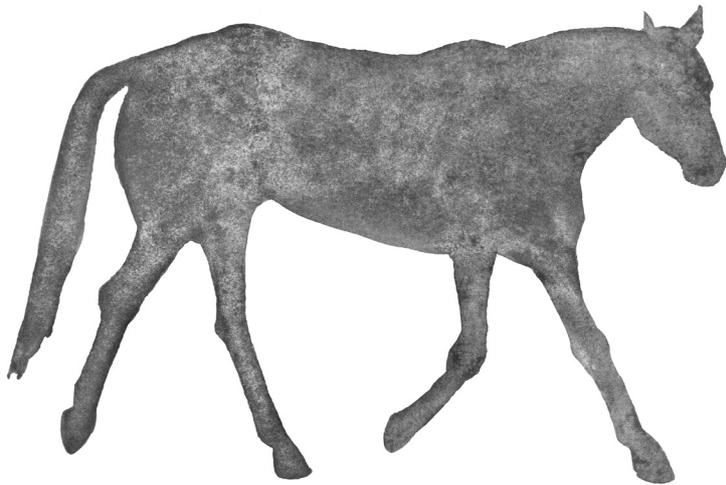


ABOUT THE COVER ARTIST

Kim Ambriz

KIM AMBRIZ LIVES and works in Chicago where she is an associate professor of art in printmaking at Northeastern Illinois University. She received her MFA in printmaking from the University of Iowa in 2005, has recently been included in exhibitions at the Grand Rapids Art Museum, Living Room Gallery in Chicago and the Dubhe Carreño Gallery in Chicago, and is a recipient of a Chicago Community Arts Assistance Grant (currently renamed the DCASE Individual Artist Program Grant). Ambriz has also embarked on many collaborative ventures with the artist collective The Moving Crew and aside from working visually, she spends time as a musician, performing and recording under the name *yearling*.



el segundo caballo, 11.125" x 9.375", gouache, 2015 by Kim Ambriz.

For the *New Madrid* cover, Ambriz used source material close to home and worked from photographs of Franny, her off-the-track Thoroughbred that she rescued in 2013.

The Work

Ambriz's prints and drawings (and hybrids of the two) are informed by and reference the formats of pictorial histories, maps, manuscripts and chronicles, especially those of ancient Mexican codices and Plains Indian ledger drawings. Her current work extracts and re-contextualizes parts of stories, characters, symbols and settings found in Mexican texts and myths, and not only relies on physical tracing (and retracing), drawing (and redrawing) and printing (and reprinting) of information, but also takes form as a result of tracing elements of family history and generations of lost language.

This investigation has led Ambriz down many paths, and has her work engulfed in and influenced by sources such as the *Popol Vuh* and the Mexican zodiac, and focused on various journeys, trials and obstacles which are emanated by way of forests, rivers, walls, ball courts, owls, bats and dogs. The recurring dogs in her work allude to the mythology and folklore of ancient Mexico, specifically the realm of funerary customs and resulting art forms. A dog looks after one in the face of unknown and perilous travels through the underworld and these are the dogs that populate her prints and drawings; they are guides and protectors, tricksters and confidants.

Ambriz's prints and drawings are repositories and translations and have followed a course of reconfiguring identifiable narratives into deeply personal meanings and stories. Repeated information throughout the work can be compared to the act of moving information from one list to another, a cycle of drawing and printing of information that has yet to find resolution and relief.