Miguel Valverde was born in the multi-cultural city of Cuauhtémoc, Chihuahua, Mexico and began painting at a very young age. He obtained an art degree from the Autonomous University of Chihuahua (UACh). His painting reflects a fundamental understanding of diversity because of the fact that Mennonites, indigenous people of the Sierra Tarahumara, Mestizos and Spanish-born families all live in his hometown. The lush lands surrounding Cuauhtémoc have inspired him to incorporate complex lighting that can at times be cinematic.

Valverde’s art and talent have given him the opportunity to exhibit his art in Mexico, the USA and Germany. Among his most popular and important exhibits are: Grabando los momentos [Tracing Moments] (Germany, 2004), Esquina Ruda [Rude Corner] (Mexico City, 2007), Arte Chihuahua [Chihuahua Art] (USA, 2012) and Reflejos y destellos de la Lucha Libre: Arte y Espectáculo [Glare and Reflections of the Lucha Libre: Art and Spectacle] (Mexico City, 2012). His works are on display in museums and private collections.

Following in the footsteps of traditional Mexican muralists, Valverde has also created more than twenty intricate murals, two of which have become widely renowned. A Dos de Tres Caídas, sin Límite de Tiempo [Two out of Three Matches, No Time Limit] commemorates the 80th anniversary of Mexican wrestling at the Arena Mexico in Mexico City. Cuando la Muerte Baila, la Vida Tiembla [When Death Dances, Life Trembles] was unveiled on the Day of the Dead at the National Museum of Popular Cultures in Coyoacán, Mexico.
We all long for freedom from the limits placed on us by being born into a society. In other words, there is always a bird in the heart that flaps its wings, searching for flight. That is when art turns into a path on which to walk to freedom.

It is an honor to see images with my own eyes and to keep them in my mind forever; these are the images that have been strongly influenced by the land in which I grew up, a land rich in colors, landscapes, languages and climate, in short, Chihuahua, Mexico; I use these images for all of my paintings. The diversity and complex nature of Chihuahua has given me the motivation as well as the tools to paint life, and by life I mean the true deep connection and origin of human nature.

I search for quiet and contemplative moments, for the sounds Chihuahua has encouraged me to observe. The life paths of the Mennonites, Tarahumaras, Mestizos and Spanish have given my community a unique way of understanding each other in codes and gestures, a language that I later evolved throughout my paintings.

In the following pages, I share with you my greatest treasures and my soul, my paintings... what my eyes have seen, preserved and interpreted throughout my art.

Miguel Valverde
**Resume**

**MURAL**

**Ojinaga tricentenario** [Ojinaga Tercentenary]
180 sq. m. Acrylic/Concrete
Ojinaga City Hall, Ojinaga, Chih. May 2015

**Mosaico del escudo de Parral** [Coat of Arms Mosaic of Parral]
60 sq. m mine rocks and blacksmith mosaic
Plaza de la Identidad
Hidalgo del Parral, Chihuahua. June 2015

**Cuando la muerte baila, la vida tiembla** [When Death Dances Life Trembles]
4.20 x 1.10 meters Engraved in acrylic with LED lighting
Museo Nacional de Culturas Populares
Coyoacán, Mexico City. October 2014

**Pilares de vida** [Pillars of Life]
6.70 x 12.07 meters Acrylic/Concrete
5.40 x 12.07 meters Acrylic/Concrete
Faculty of Medicine Campus Hidalgo del Parral
Hidalgo del Parral, Chih. May 2014

**A dos de tres caídas, sin límite de tiempo** [Two out of Three Matches, No Time Limit]
74.5 square meters, Acrylic/Canvas
Arena Mexico, Mexico City. September 2013

**Crianza, vuelo y retorno** [Birth, Flight and Return]
50 square meters Acrylic/wood
Municipal Presidency Building
Belisario Domínguez, Chih. August 2012

**Satevó de sol a sol** [Satevo from Sunrise to Sunset]
6.65 x 4.80 meters Acrylic/concrete building
Satevó Cultural Center
Satevó, Chih. January 2012

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**Estruendo Cinematográfico** [Cinematographic Rumble]
4.0 x 1.5 meters Acrylic / Canvas
Corporate “La Soga al Cuello Films”
Chihuahua, Chih. March 2011

**Tricentenario Chihuahua** [Chihuahua Tercentenary]
- **Fundación de Chih** [Chihuahua Foundation] 4.80 x 1.64 m Oil painting/Canvas
- **La Independencia** [The Independence] 4.80 x 1.64 m Oil painting/Canvas
- **La Revolución** [The Revolution] 4.80 x 1.64 m Oil painting/Canvas
Convention Center. Chihuahua, Chih. September 2010

**Tres siglos** [Three Centuries]
517 sq. m (17.21 x 30m) digital print
Heroes of the Revolución Building
Chihuahua, Chih. September 2010

**La medicina sustentadora de la vida y vencedora de la muerte** [Medicine Sustenance of Life and Victory of Death]
8.50 x 4.0 meters Acrylic/Canvas.
Faculty of Medicine, UACh
Chihuahua, Chih. September 2010

**Tradición y faena ganadera** [Cattle Tradition and Labor]
15 x 4.8 meters Acrylic/Concrete.
Livestock Association of Cusihuiriachi
Cuauhtémoc, Chih. January 2010

**La ingeniería en Chihuahua** [Engineering in Chihuahua]
7.30 x 3.20 meters Acrylic/Canvas
College of Civil engineering of Chihuahua on its 50th anniversary.
Chihuahua, Chih. November 2009

**Diversidad Cultural** [Cultural Diversity]
- **Hermandad Internacional** [International Brotherhood] 12 x 5 meters, Acrylic/Canvas
- **Cultura Regional** [Regional Culture] 12 x 5 meters, Acrylic/Canvas
Centro de Convenciones y Exposiciones
Chihuahua, Chih. October 2009
Minería  [Mining]
4.5 x 1.5 meters Oil/Canvas
Batopilas Museum
Batopilas, Chih. September 2007

Génesis de la identidad  [Identity Genesis]
8.50 x 3.0 meters, Acrylic/Wood
Animal Sciences School, UACH. Mural for its 50th anniversary
Chihuahua, Chih. November 2007

La madre tierra  [Mother Earth]
5.75 x 3.80 meters Acrylic/Concrete
School of Agronomy, UACH. Mural for its 40th anniversary
Delicias, Chih. May 2007

Consolidación de la cultura menonita  [Consolidation of Mennonite Culture]
10.5 x 2.35 meters Acrylic/Wood
UCACSA Credit Union
Cuauhtémoc, Chih. September 2006

La vida en movimiento  [Life in Motion]
6.0 x 6.10 meters Acrylic/Concrete
School of Physical Education and Sport Sciences, UACH
Mural for its 50th anniversary
Chihuahua, Chih. May 2006

PUBLIC WORKS: SCULPTURE

Cuna de la ganadería  [Cradle of Livestock]
Steel sculpture
Satevo Livestock Square complex
Satevó, Chih. July 2015

Plaza de los Lobos  [Plaza of the Wolves]
Sculptural complex commemorating the 40th anniversary
of the Colegio de Bachilleres de Chihuahua
COBACH 1 Chihuahua, Chih. August 2013
Project worked along with artist Adán Saenz

PRIVATE WORKS

EXO
Sculpture in metal and resin
Corporativo Exosfera
Chihuahua, Chih. November 2014

Trascendencia  [Significance]
Bronze sculpture
COPACHISA Group
Chihuahua, Chih. November 2013
Project carried out together with the artist Adán Saenz

Colección grupo PROCESA  [PROCESA Group Collection]
Oil paintings
PROSESA Group
Chihuahua, Chih. November 2011

Individual Exhibitions

Raíces de vida y muerte  [Roots of Life and Death]
Casa Chihuahua Centro de Patrimonio Cultural
Chihuahua, Chih. November 2015

El boceto: creatividad pura  [Sketch: Pure Creativity]
Centro Cultural Águeda Lozano
Cuauhtémoc, Chih. May 2015

Ídolo. Pasaje victoria
Posada Galería
Chihuahua, Chih. June 2015

Ruta 1. Escultura
La Sotolería
Chihuahua, Chih. August 2013

Somos polvo y sequía  [We are Dust and Drought]
Casa de cultura Nuevo Casas Grandes
Nuevo Casas Grandes, Chih. September 2012
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**Chihuahua Ceramics**
Canal Street Gallery
Houston, Texas. March 2013

**Reflejos y destellos de la lucha libre, arte y espectáculo**
[Reflections and Flashes of Wrestling, Art and Entertainment]
Museo nacional de culturas populares, Coyoacán, México City
November 2012 - February 2013

**Materializa y dramatiza la concepción de tu mundo y fe**
[Materialize and Dramatize the Conception of Your World and Faith]
Former Jesuit College, Patzcuaro, Michoacán. April 2012

**Arte Chihuahua**
UTSA Institute of Texan Cultures
San Antonio Texas. November 2012 - May 2013

**Persistencias**
[Multisensory Project for Chihuahua] 
Museo chihuahuense de arte contemporáneo Casa Redonda
Chihuahua, Chih. June 2011

**Lugares turísticos de Cuauhtémoc**
[Cuauhtémoc Tourist Attractions]
· Festival de las tres culturas
Centro cultural San Antonio
Cuauhtémoc, Chih. May 2011
· Museo del desierto Chihuahuense
Delicias, Chih. September 2011

**Colectivos imaginarios**
[Imaginary Collectives]
Mezzanine of the Congress of Chihuahua
Chihuahua, Chih. March 2011

**Desde la Mirada del otro**
[From Another’s View]
Poliforum universitario
Chihuahua, Chih. March 2011

**Individualidad**
[Individuality]
6° Festival Internacional Chihuahua
Centro cultural San Antonio
Cuauhtémoc, Chih. September 2010

**Individualidad y contexto**
[Individuality and Context]
Museo chihuahuense de arte contemporáneo Casa Redonda
Chihuahua, Chih. January 2010

**300 años de arte en Chihuahua**
[300 Years of Art in Chihuahua]
Museo chihuahuense de arte contemporáneo Casa Redonda
Chihuahua, Chih. November 2009

**Dialéctica de arte contemporáneo**
[Dialectic of Contemporary Art]
La Casa de Gestoría Cultural
Chihuahua, Chih. November 2009

**Intrusos**
[Multisensory Project for Chihuahua]
Casa José Luis, Aldama #3320
Chihuahua, Chih. August 2009

**Códigos conjugados**
[Conjugated Codes]
· Instituto Tecnológico
Parral, Chih. October 2005
· Instituto de Bellas Artes
Parral, Chih. October 2005
· Mezzanine of the Congress of Chihuahua
Chihuahua, Chih. August 2005

**Punto y seguido**
[Drawing]
El Heraldo de Chihuahua lobby
Chihuahua, Chih. June 2005

**Objeto intervenido**
[Intervened Object]
Painting and object art
Centro Cultural Universitario Quinta Gameros
Chihuahua, Chih. May 2004

**La última década**
[The Last Decade]
Installation of Globalization
Instituto de Bellas Artes, UACH
Chihuahua, Chih. November 2003
Cradle of Livestock
Sculpture

This piece has a very strong symbolic value; it represents the stories behind the families that forged the beginning of what would become a thriving livestock region. Based on the icon of the ranching families, the branding iron, one thousand eight hundred irons were used to build this enormous cow in order to preserve the links and roots between regional authenticity and the people of the region.

Square Livestock. Satevó, Chihuahua
Dimensions: 2.4 x 4.5 x 1.9 m (7.87’ x 14.76’ x 6.23’)
Technique: Steel
Year: 2015
The concept of this floor mosaic, placed at the Plaza de la Identidad in Parral Chihuahua, revolves around mining traditions for a portion of the Mexican Revolution (1913-1914), metal currency was minted in Parral. Hence, the border of this piece is made of iron and filled with colorful mineral-rich stones from mines surrounding the city. The city’s shield was placed in the plaza in order to maintain the aesthetic facade of the town. The dimensions are 6 meters wide by 10 meters long with 450 meters of iron. It was installed on the city’s 386th anniversary. Today, it has become a new meeting place for the people of Hidalgo del Parral.
This mural measures 170 square meters in all. The technique is acrylic on flattened concrete. This drawing is tied to the spiral, the snail, the spiral of time, the radial symbolism of the petroglyphs in the Pegüs Canyon, the Jumanos, and the regional music as well as to the convergence of the Conchos and Bravo Rivers. Through the natural movement of the painting, which begins at the entrance of the building, one can trace the time and history of the land of Ojinaga; one is swept into a period of over 300 years, covering themes such as the Tetis Sea and its fossils, the Pegüs Canyon and the Conchos River. From the central panoramic scene one can enjoy the arid desert landscape with its colorful contrasts and drought. The hands with symbols and allegories represent the union of European cultures with the regional tribes, the founding of San Francisco de la Junta de los Rios, livestock and agriculture. Along the stairs is the Revolution Mural, which depicts Pancho Villa’s troops defeating the last Federal Army in Chihuahua. The following segment represents the arrival of the Kansas City, Mexico & Orient Railroad and the popular culture of horse racing, cockfights and northern regional music. More than being a border town with Presidio Texas, Ojinaga is a unique place that influences the regional, state and national cultures. The so-called pearl of the desert is an amalgam of the cultural identity that outlines Latin America.
Two giants between metal beams watch over this space. A man and a woman stripped of their skin reveal the perfection of their bodies, the impressive machinery of muscles and tendons. Naked, they depict basic human anatomy.

The feet of these giants rest on land, hills, stone slabs and minerals typical of Hidalgo del Parral. Both fearless and strong, like the medical sciences, they conquer disease, depicted as a snake, which is controlled by the male’s strong hand and cane, which give him the authority to heal.

Artist Miguel Valverde uses a bold chromatic palette to explore the mysteries of life in his representation of the female figure as the giver of life while the colossal male figure represents health, rejuvenation, molecular order and strength. These murals are situated at the School of Medicine, an extension of the Autonomous University of Chihuahua, in Hidalgo del Parral. It welcomes all who come in search of the mysteries of medicine.

Faculty of Medicine Campus Hidalgo del Parral
Technique: Acrylic/Concrete
Dimensions: 153.67 sq. m (1654.09 ft²)
Year: 2014
This piece is a panoramic view of the different conceptions of death held by the indigenous and cultural groups of Mexico; it has a contemporary focus but uses black and white. In the center, two skeletons dance in a plaza while a rattlesnake provides rhythm for Mictlă, the mythological city of death. Musicians enliven the national festivity with harps, guitars and a mule jaw.

Two visions are presented: rural and urban. The first vision is shown with cacti, magueys, fields and a tractor. The second is shown with a typical car in Mexico and a European wind represented by a bearded man. An eruption of marigolds emerges from the volcano and surrounds the general composition of the mural. A child and a coyote weave the story between the past and immediate present.
Museo Nacional de Culturas Populares. Coyoacán, México

Technique: Engraved in acrylic with LED lighting
Dimensions: 1.20 x 4.20 m (3.94’ x 13.78’)
Year: 2014
Valverde was asked to create a mural for the 80th anniversary of the Arena Mexico. The fascination with which he created this mural is perhaps the same fascination most Mexicans have for the Lucha Libre (Mexican wrestling). This magnificent piece takes us from the beginnings of the Lucha Libre with the Aztecs up to today by including some of its biggest moments and most of its luchadores (wrestlers). The mural has brought spectators every Sunday to the arena to watch the wrestlers struggle to become immortal.

This mural reflects several years of investigation into the history, aesthetics, and concepts of wrestling. It measures 30.5 x 2.44 meters and the technique is acrylic on canvas, with a structure of wood prepared and mounted to an earthquake-safe support. The Arena Mexico receives between 250,000 and 300,000 visitors a year; it has a capacity for 17,678 people at a time. It is by far one of Valverde’s most cherished pieces of work as well as that of art connoisseurs from around the world.
Arena México. Mexico City
Technique: Acrylic / Canvas
Dimensions: 74.42 sq. m (801.05 ft²)
Year: 2013
Standing beneath this mural, one becomes hypnotized by its circular motion in which the life of this town (Belisario Dominguez, Chih.) takes place, a life that eventually takes us back into the sky and places us on Earth once again. It clearly demonstrates Valverde’s mastery of the metaphor.
Municipal Presidency Building of Belisario Dominguez, Chihuahua
Technique: Acrylic / wood
Dimensions: 63 sq. m (678.13 ft²)
Year: 2012
Mexican rural values are highlighted in this piece. The central part depicts a rider and his horse in a fusion that dominates the Spanish longhorn. The hands represent the effort it takes to build the wall, the solemnity of baptism, and the determination behind it, among other things.

The four seasons of life are present throughout this mural, which dissolves smoothly from one scene into another. It represents the town's 400 years of existence with the Spanish conquest dominated by the Mexican cowboy, the sky, the land, the vegetation and its people.

Satevó Cultural Center, Chihuahua
Technique: Acrylic / concrete
Dimensions: 31.92 sq. m (343.69²)
Year: 2012
Cinema has been a very unique media in Mexico. It has had its golden moments and declines, but it never fails to prevail. Nonetheless, what most Mexicans remember from cinema is Mexican wrestling. The most famous of these films are about the legendary wrestler “El Santo”. In order to create a tribute to Mexican film, Valverde chose the era of the 1960s during which Mexicans had their own heroes fighting crime. However, in this particular piece, it is more than crime that is being fought. It is life itself. At one end we have Espectro and at the other end we have Solar. In the middle, ordinary life is seemingly hidden, and in the foreground we see the two wrestlers Espectro and Solar and the spectator, an important element, yet a very small portion of the painting.

Corporate “La Soga al Cuello Films”
Technique: Acrylic / Canvas
Dimensions: 4.0 x 1.5 m (13.12’ x 4.92’)
Year: 2011
This mural exalts the values of modern medicine. The rock represents ancestral knowledge and supports the great book of modern knowledge. From this book the physicians are treating a patient who represents the suffering of humanity. From his entrails the light of science spreads into a neural sea in which the anatomic figures of the advancement of knowledge of human machinery float. These advances allow, even temporarily, the defeat of death, which is depicted as a skeleton defeated at their feet. The skulls are devoured by the snake of knowledge, whose scales become seeds that in turn create new life. The plants represent generators of drugs that fight disease. The woman giving birth to new life closes the cycle.

Faculty of Medicine UACH Chihuahua, Chih.
Technique: Acrylic / canvas
Dimensions: 34 sq. m (365.97 ft²)
Year: 2010
In most of Valverde's work in the state of Chihuahua, Mexico, one will find common themes. This mural represents Chihuahua's history through a slithering snake that moves in ascending form through the founding fathers, colonization, the ancient city of Paquime (a UNESCO world heritage site), mining, livestock, Chihuahua's aqueduct, Catholicism and the Mexican Revolution.
Cattle Tradition and Labor

Mural

Association of Livestock of Cusihuriachi Cuauhtémoc
Technique: Acrylic / Concrete
Dimensions: 72 sq. m (775 ft²)
Year: 2010

For the towns of Cusihuriachi and Cuauhtémoc, Chihuahua, Valverde accentuates the most powerful resources they share: their livestock as well as their commitment to forge their character through rites passed on from generation to generation.
Engineering in Chihuahua

Mural

This mural reflects an amazing interpretation of what an engineer can do. Posing in the middle, an engineer manipulates water, earth, wind and fire as if he were a magician. The composition is mathematically and strategically arranged, the center being the main point of observation, directing the image toward the four elements, which in turn are guarded by engineers.
Cultural Diversity is a two-piece mural that alludes to the diverse nature of Chihuahua, Mexico, not only with regard to its rich original state but also with regard to the contribution of its citizens. The mural is distinguished by three colors. Red represents the indigenous community, yellow represents the Mestizos, and blue represents the miners, ranchers and Mennonites. Mining is represented through stone while commerce is represented through a cornucopia and working tractors as well as trains that lead to the modern city of Chihuahua. The mural ends with thirteen flags of the most influential countries in the world, with the eagle representing globalization and the dynamics of our modern lives that show brotherhood throughout the world.
Fundamental principles for the preservation of nature and support of man in northern Mexico are represented in Identity Genesis. This mural synthesizes the complex structure of scientific, technological and human activities through which natural resources are elaborated by man in an infinite cycle of life.
A timeline of images summarizes the development of a culture that has established a vigorous community. This mural begins with the Mennonite arrival and the four seasons of preparing and working the land and ends with the harvest and modern times. With everybody working together, a community is established and is recognized for its values of unity and brotherhood. At the center, the lines of the rows extend to the church, an expression of the Mennonite’s faith and devotion. As a whole, the mural represents the preservation of identity and the interest of transmitting values and beliefs to new generations.
The Roots of Life and Death expresses the mystery of life through death by using symbols, colors, lines and shapes that make up an offering for the Day of the Dead, one of the liveliest and most beautiful indigenous traditions of Mexico. In 2008, the Day of the Dead was included in the representative list of the Intangible Cultural Heritage of Humanity appointed by UNESCO. Valverde subtly introduces one of his most iconic symbols to the offering, the Mexican mask, a constant symbol of the duality of fighting and living with death.
We Are Dust and Drought
Painting Collection

This painting is a reflection of the irreversible damage humanity has created in the land and a testimonial to the current situation in northern Mexico, a land full of life yet also full of death. Drought is by far the toughest element that provokes this death and life cycle. Hence, Valverde has made a study with various paintings that describe this daunting situation. It is one of his most realistic and straightforward messages of how life in itself materializes into dust and dust into another form of life.
From an artistic perspective, Valverde rescues and promulgates the value of wrestling as a living expression of Mexican popular culture. This collection is preceded by his 2006 project, Rude Corner. The Chihuahua Institute of Culture and the National Council for Culture and the Arts urged Valverde to create this painting collection. This is perhaps Valverde’s most important piece of work.
The constant dedication and strength the Mennonites have shown in Mexico is admirable. Ever since their arrival, the Mennonites have demonstrated hard work and great spirit as well as a united community, which has led to success. Today, the Mennonite community is one of the most successful in terms of economy because it has maintained its own traditions of community and hard work. The contrast resides in the fact that the lands of Chihuahua are usually arid but the Mennonites have made this particular area of the state lush and green. Valverde’s use of light, therefore, is one of great understanding that can evoke the same sensation one has when being close to the Mennonite community.
Scraps of Memories
Private Collection
Cuauhtémoc Heritage
Private Collection
Wolves Square

Ceramic sculptures. Artists: Miguel Valverde / Adán Sáenz
Sculptures
Lucha Libre Masks
Interventions
Large Format Drawings
Engravings
Captions

Roots of Life and Death

1: The Family
Oil / canvas
20 x 20 cm (8” x 8”)
2014

2: Mexico market
Oil / canvas
160 x 120 cm (63” x 47”)
2015

3: Life tree
Oil / wood
112 x 238 cm (44” x 93”)
2013

4: Tu mirada me late
Acrylic / wood
65 x 50 cm (25” x 19”)
2015

5: Offering
Sharpie / papel
160 x 120 cm (63” x 47”)
2015

6: Cranejo
Ink / paper
160 x 120 cm (63” x 47”)
2013

7: Second skin
Fresco
28 x 22 cm (11” x 8”)
2014

We Are Dust and Drought

8: Fractoesqueleto
Acrylic / wood
80 x 60 cm (31” x 24”)
2012

9: Somos polvo y sequía
Oil / canvas
1.20 m (47”) diameter
2012

10: Family roots
Oil / canvas
53 x 43 cm (20” x 16”)
2011

11: Lost Cattle
Acrylic / wood
40 x 40 cm (15” x 15”)
2012

12: No hay sombra ni pa, morirse
Acrylic / jute
120 x 90 cm (47” x 35”)
2012

Stellar Match

13: Struggle and Freedom
Ink / paper
23 x 21 cm (9” x 8”)
2010

14: La Campal
Oil / canvas
140 x 170 cm (55” x 66”)
2010

15: Childhoods struggles we do not know
Acrylic / canvas
130 x 165 cm (51” x 64”)
2011

16: Pierroth
Ink / paper
21 x 23 cm (8” x 9”)
2012

17: Frog
Indian ink / paper
21 x 23 cm (8” x 9”)
2008

18: Tapatía
Indian ink / paper
21 x 23 cm (8” x 9”)
2008

19: Rocker
Indian ink / paper
21 x 23 cm (8” x 9”)
2008

20: Universal explosion breaker
Mixed / wood
40 x 53 cm (16” x 21”)
2010

21: La de a Caballo
Mixed / wood
22 x 28 cm (8” x 11”)
2007

22: The Arc
Mixed / wood
22 x 28 cm (8” x 11”)
2007

23: Cavernaria
Mixed / wood
22 x 28 cm (8” x 11”)
2007

24: The rooster fall
Oil / canvas
125 x 105 cm (8” x 11”)
2007
25: El Coloso del norte
Oil / canvas
140 x 120 cm (55” x 47”)
2006

26: Mosaic
Acrylic / wood
88 x 146 cm (34” x 57”)
2007

27: Místico
Mixed / metal
50 x 37 cm (19” x 14”)
2007

28: Space crusade
Mixed / wood
53 x 40 cm (21” x 16”)
2007

29: Wall of two ages
Oil / canvas
38 x 29 cm (14” x 11”)
2006

Spirit and Work

30: Mennonite portrait
Oil / canvas
110 x 90 cm (43” x 35”)
2008

31: Harvest
Oil / canvas
95 x 190 cm (37” x 74”)
2008

32: The gardeners
Oil / canvas
130 x 95 cm (51” x 37”)
2008

33: The teaching
Oil / canvas
123 x 150 cm (48” x 59”)
2008

34: Landscape
Oil / canvas
110 x 130 cm (43” x 51”)
2008

35: Spirit and Work
Oil / canvas
148 x 114 cm (58” x 44”)
2008

36: Clothes line
Oil / canvas
80 x 60 cm (31” x 23”)
2009

37: Dresses
Oil / canvas
115 x 145 cm (45” x 57”)
2004

38: Corn harvest
Oil / canvas
133 x 100 cm (52” x 39”)
2004

39: Sheaves
Oil / canvas
108 x 140 cm (42” x 55”)
2004

40: Irrigation
Oil / canvas
120 x 100 cm (47” x 39”)
2004

Scrap of Memories

41: Dialogue between feeling and reason
Oil / wood
110 x 72 cm (43” x 28”)
2008

42: Devouring the cosmos
Oil / jute
53 x 40 cm (20” x 16”)
2013

Cuauhtémoc Heritage

43: Cueva de los Portales
Acrylic / canvas
122 x 160 cm (48” x 63”)
2011

Wolves Square

44: Wisdom
Low temperature ceramic / cooper glaze
90 x 160 x 120 cm (35” x 63” x 47”)
2013

45: Howl
Low temperature ceramic / cooper glaze
90 x 160 x 120 cm (35” x 63” x 47”)
2013

46: Youth
Low temperature ceramic / cooper glaze
90 x 160 x 120 cm (35” x 63” x 47”)
2013

47: Warrior
Low temperature ceramic / cooper glaze
90 x 160 x 120 cm (35” x 63” x 47”)
2013
**Sculptures**

48: Systole and diastole Pierróthica  
Polyester resin  
40 x 18 x 24 cm (16” x 7” x 9”)  
2011

49: Mask  
Low temperature ceramic/ cooper glaze  
20 x 18 x 20 cm (8” x 7” x 8”)  
2011

50: Earthquake  
Polyester resin  
18 x 20 x 20 cm (7” x 8” x 8”)  
2014

51: Ciclón  
Low temperature ceramic/ cooper glaze  
18 x 28 x 28 cm (7” x 11” x 11”)  
2012

52: Luch Decó  
Stainless steel  
30 x 30 x 30 cm (12” x 12” x 12”)  
2013

**Engravings**

55: El gallito Ingles  
Etching  
16 x 16 cm (6” x 6”)  
2003

56: Don Chema  
Etching  
20 x 16 cm (7” x 6”)  
2003

57: Portrait  
Monotype  
43 x 27 cm (17” x 10”)  
2003

58: Birth of an idol  
Linoleum  
30 x 40 cm (12” x 16”)  
2011

59: El Prieto  
Linoleum  
40 x 30 cm (16” x 12”)  
2012

**Videos**

2016 Orgullo de ser UACH  
https://www.youtube.com/watch?v=xfHqjp47a-A

2014 CANAL ONCE/ DTODO (18:01 minute)  
https://www.youtube.com/watch?v=TqwhB_Glfag

2014 CONACULTA/ Factor Joven  
https://www.youtube.com/watch?v=9cIZO_eTqS4

2013 CMLL / LA SOGA AL CUELLO FILMS/ Mural “A dos de tres caídas, sin límite de tiempo” Arena México  
Spanish: https://www.youtube.com/watch?v=1422NaWmYwQ  
English: https://www.youtube.com/watch?v=XEPLWZgUd2k

2012 Programa 25 Murales (9:40 minute)  
https://www.youtube.com/watch?v=7Q0-gLsUh4M

2011 LA SOGA AL CUELLO FILMS  
https://vimeo.com/27179675

**Interventions**

53: Chapulín  
Acrylic / concrete  
3 x 6 m (9.8 x 19.6 ft)  
2015

54: Hágase la lucha  
Neon light / acrylic  
4 x 6 m (13 x 19 ft)  
2011
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