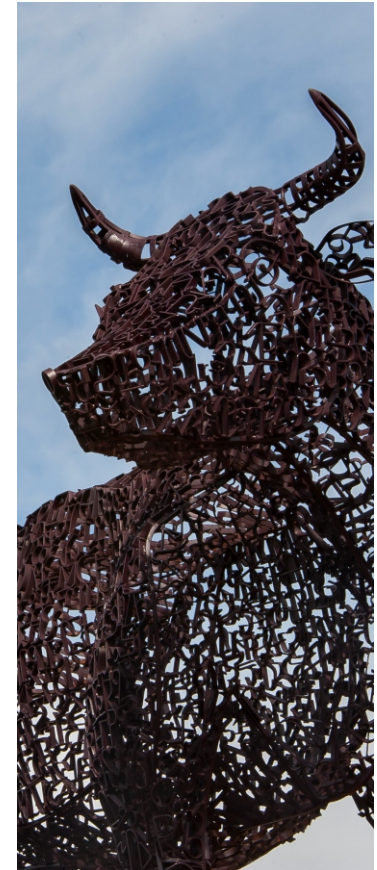
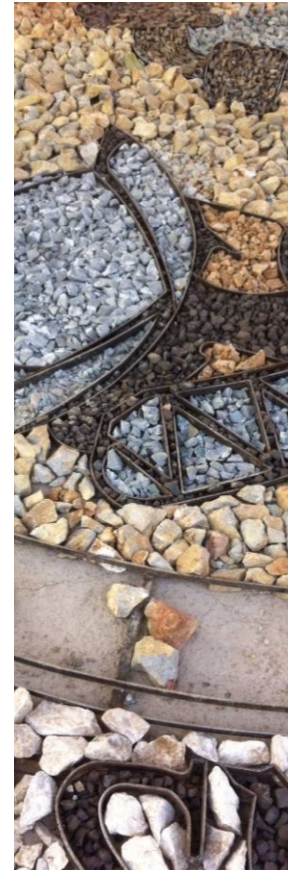


MIGUEL VALVERDE

Muralist & Plastic Artist





Miguel Valverde was born in the multi-cultural city of Cuauhtémoc, Chihuahua, Mexico and began painting at a very young age. Later, he obtained an art degree from the Autonomous University of Chihuahua (UACH). His painting reflects an organic conceptualization 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 sometimes can 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: Tracing Moments (Germany, 2004), Rude Corner (Mexico City, 2007), Chihuahua Art (USA, 2012) and 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 inaugurated on the Day of the Dead at the National Museum of Popular Cultures in Coyoacán, Mexico.

Statement

The Language of Plastic: Creation and Freedom

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 cosmogony of human nature and its kind.

I search for quiet and contemplative moments, for the sounds Chihuahua has motivated 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
Satevo Cultural Center
Satevó, Chih. January 2012

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 Cusiuriachi
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*]

- *Hermanidad 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 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

Alegoría del derecho [*Allegory of Law*]

5.15 x 2.50 meters Acrylic/Wood

Law School, UACH

Chihuahua, Chih. September 2004

Project carried out together with the artist Jose Gallegos Hernandez

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

PROCESA 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

Lucha estelar [Stellar Match]

· Galería Casa Gallo
El Paso Texas. November 2011
· Casa de la cultura Jesús Reyes Heróles
Coyoacán, Mexico City. August 2010

Hágase la lucha [Join the Fight]

Jornadas Villistas, Palacio de Alvarado
Parral, Chih. July 2011

Expo Lucha. La Experiencia

Painting
Centro Banamex
Mexico City. July 2010

Espíritu y trabajo [Spirit and Work]

- Expo Menonita 2010
Mennonite Communities. Cuauhtémoc, Chih. September 2010
- Expo Agro 2010
Centro de Exposiciones. Chihuahua, Chih. August 2010
- Centro Cultural Paso del Norte
Juárez, Chih. May 2009
- Casa Chihuahua Centro de Patrimonio Cultural
Chihuahua, Chih. March 2009

La esquina ruda [Rude Corner]

- 4° Festival Internacional Chihuahua
Municipal Library of Jimenez, Chih. September 2008
- Exhibition Hall of the State Congress
Chihuahua, Chih. December 2007
- Presidencia seccional de Creel
Centennial celebrations. Creel, Chih. July 2007
- Banamex Center
First grand national wrestling event. Mexico City. May 2007

WEEK OF AWARDS David Alfaro Siqueiros

Teatro de cámara Fernando Saavedra
Wrestling paintings exhibition
Chihuahua Chih. May 2007

WEEK OF AWARDS David Alfaro Siqueiros

El Paso del Norte Cultural Center
Wrestling paintings exhibition
Juarez, Chih. May 2007

Los menonitas en Cuauhtémoc [Mennonites in Cuauhtémoc]

1^{er} Festival Internacional Chihuahua
Museo Menonita, Km 10 road to Alvaro Obregón
Cuauhtémoc, Chih. September 2005

Grabando los momentos [Recording the Moments]

Painting and engraving
Markt 7 Gallery
Dithmarscher, Germany. January 2004

Miguel Valverde

Painting and drawing.
· Centro de las tres culturas
Cuauhtémoc, Chih. May 2003
· City Hall, Cuauhtémoc, Chih. August 2002

Collective Exhibitions

El acervo artístico de Casa Chihuahua [Chihuahua House Art Collection]

Casa Chihuahua Centro de Patrimonio Cultural
Chihuahua, Chih. May 2015

Polifonías [Polyphonies]

Central Public Library Carlos Montemayor
Chihuahua, Chih. June 2015

Retazos de la memoria [Scraps of Memory]

Mezzanine of the Congress of Chihuahua
Chihuahua, Chih. June 2013

La Mexicana [The Mexican]

Casa Talamás. Victoria #415
Chihuahua, Chih. June 2013

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 *[Persistences]*

Museo chihuahuense de arte contemporáneo Casa Redonda
Chihuahua, Chih. June 2011

Lugares turísticos de Cuauhtémoc *[Cuauhtemoc 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 *[Intruders]*

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 be 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.



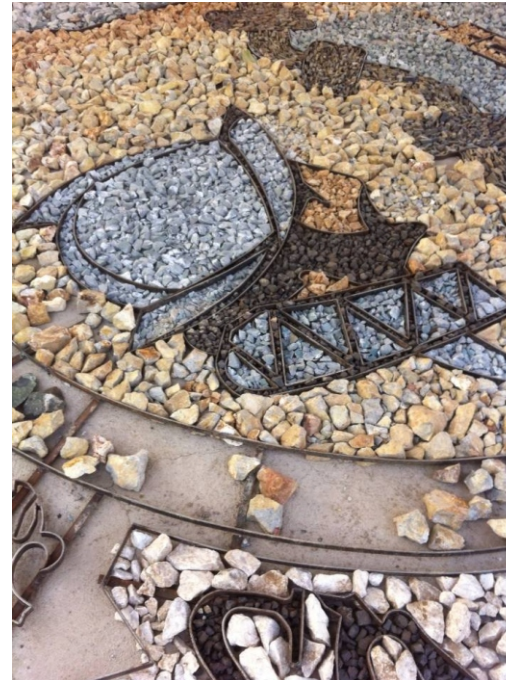
Square Livestock. Satevó, Chihuahua
Dimensions: 2.4 x 4.5 x 1.9 m (7.87' x 14.76' x 6.23')
Technique: Steel
Year: 2015



Coat of Arms Mosaic of Parral

Stone Mosaic

The concept of this floor mosaic, placed at the Plaza de la Identidad in Parral Chihuahua, revolves around mining traditions, because during the revolution Parral was where the currency of the time was minted (1913-1914). 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.



Ojinaga Tercentenary

Mural



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 Pegüis Canyon, the Jumanos, and the regional music as well as to the convergence of the Conchos and Bravo Rivers.

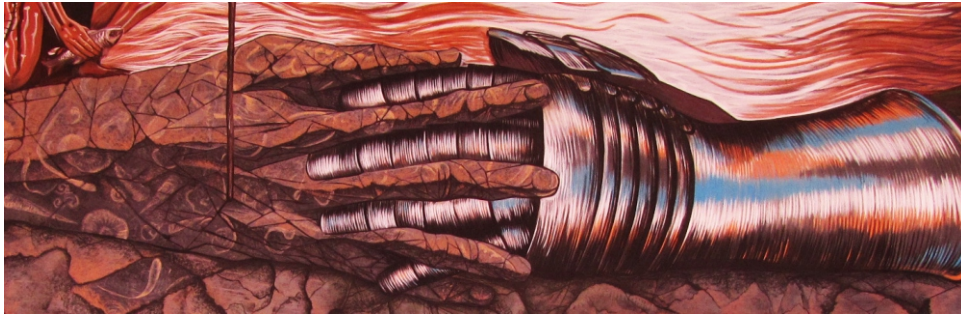
Through the natural movement of the painting, which begins at the entrance of the building, one can deduce the time and history of the land of Ojinaga; one is swept into a period of over 300 years, covering themes such as the Tetis Sea and its fossils, the Pegüis Canyon and the Conchos River. From the 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 and East 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.

City Hall of the City of Ojinaga, Chihuahua
Technique: Acrylic/Concrete
Dimensions: 170 sq. m (1829.87 ft²)
Year: 2015





Pillars of Life

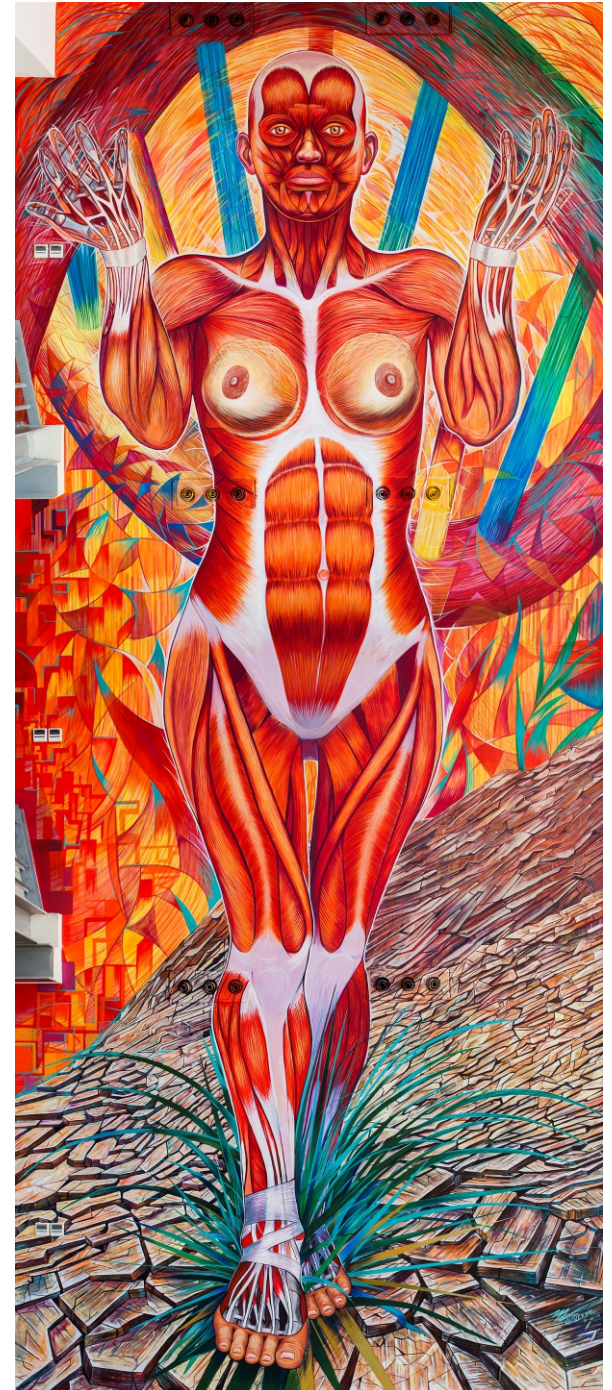
Mural

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 that is 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





When Death Dances Life Trembles.

Engraved mural

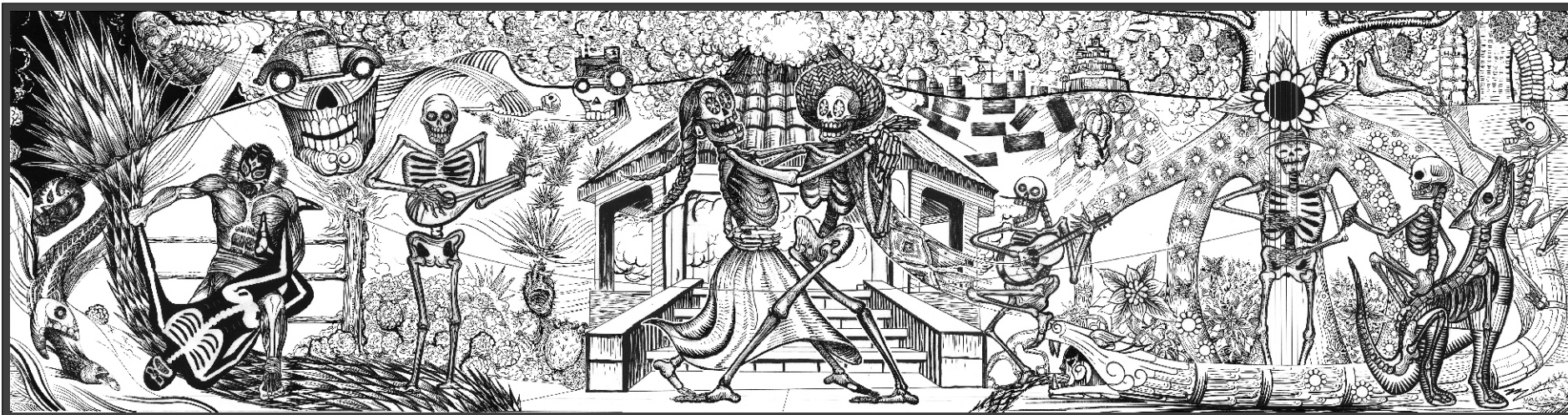


This piece is a panoramic view of the different conceptions of death held by the indigenous and cultural groups of Mexico; it has a contemporary focus but uses black and white.

In the center, two skeletons dance in a plaza while a rattlesnake provides rhythm for Mictla, 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

Two out of Three Matches, No Time Limit

Mural



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 Mexican 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 (801.05ft²)
 Year: 2013



Birth, Flight and Return

Mural



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

Satevo from Sunrise to Sunset

Mural

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 (343.69ft²)
Year: 2012



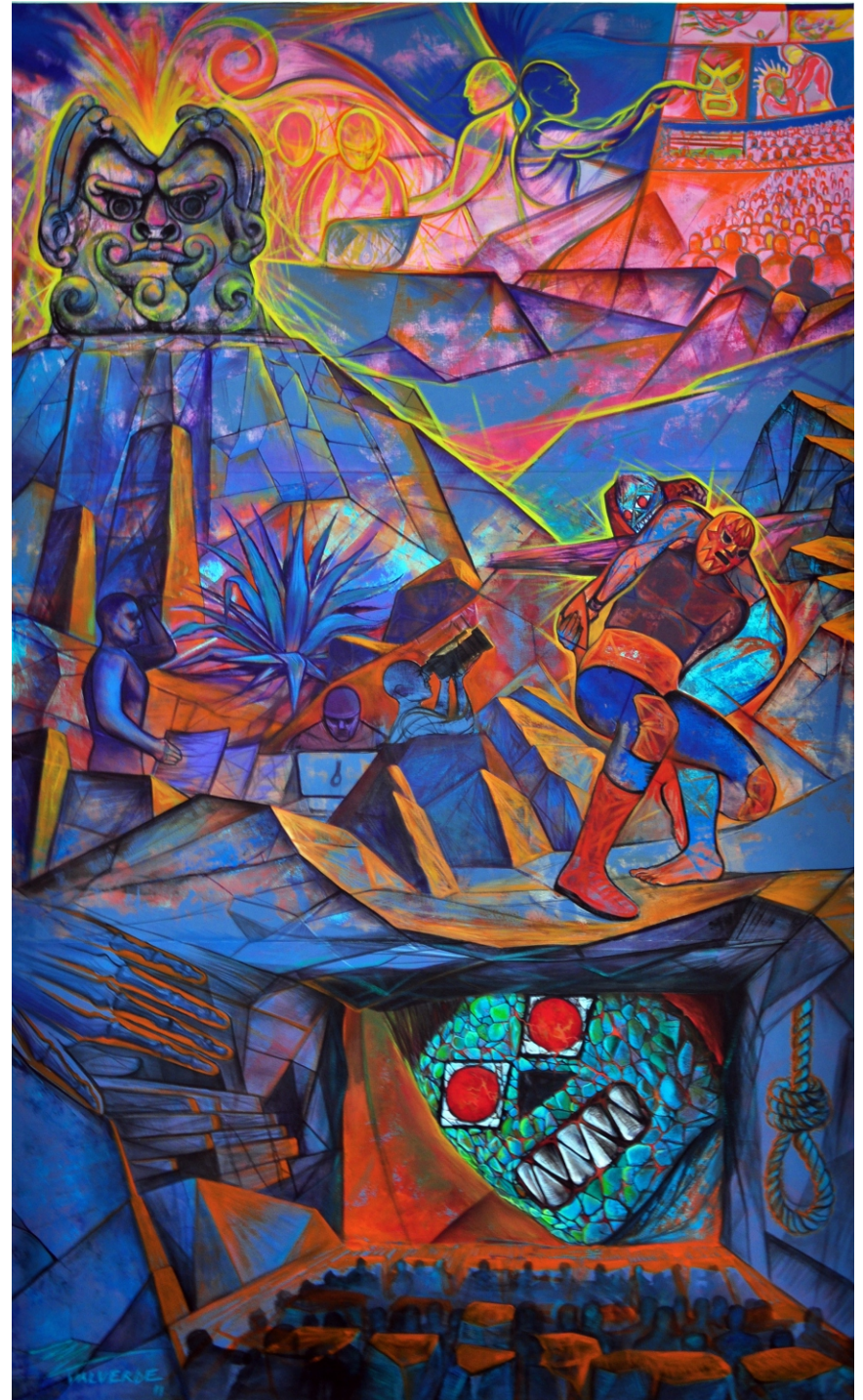


Cinematographic Rumble

Mural

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



Medicine, Sustenance of Life and Victory of Death

Mural

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



Three Centuries

Mural



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.

Heroes of the Revolution Building. Chihuahua, Chih.
Technique: Digital printing
Dimensions: 517.2 sq. m (5567.09 ft²)
Year: 2010



Cattle Tradition and Labor

Mural



Association of Livestock of Cusiuriachi Cuauhtémoc

Technique: Acrylic / Concrete

Dimensions: 72 sq. m (775 ft²)

Year: 2010

For the towns of Cusiuriachi 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



College of Civil Engineering of Chihuahua

Technique: Acrylic / Canvas

Dimensions: 23.36 sq. m (251.45ft²)

Year: 2009

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

Mural

Convention and Exhibition Center
Technique: Acrylic/Canvas
Dimensions: 120 sq. m (1291.67 ft²)
Year: 2009



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.

Identity Genesis

Mural



Faculty of Animal Husbandry and Ecology. Chihuahua, Chih.

Technique: Acrylic / Wood

Dimensions: 25.5 sq. m (274.48ft²)

Year: 2007

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.

Consolidation of the Mennonite Culture

Mural



Farmers Credit Union of Cuauhtemoc Bank

Technique: Acrylic / Wood

Dimensions: 24.68 sq. m (265.65ft²)

Year: 2006

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.

Roots of Life and Death

Painting collection



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.





Stellar Match

Painting collection



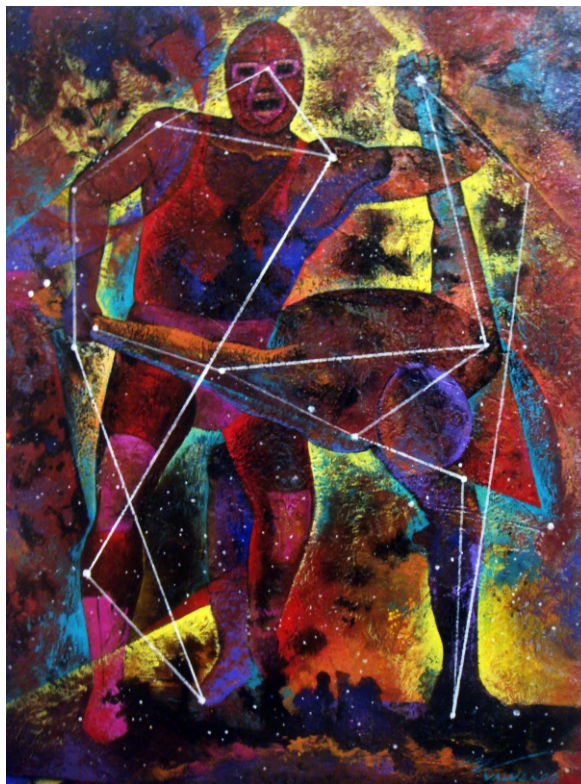
From an artistic perspective, Valverde rescues and promulgates the value of wrestling as a living expression of Mexican popular culture. This collection is preceded by his 2006 project, Rude Corner. The Chihuahua Institute of Culture and the National Council for Culture and the Arts urged Valverde to create this painting collection. This is perhaps Valverde's most important piece of work.









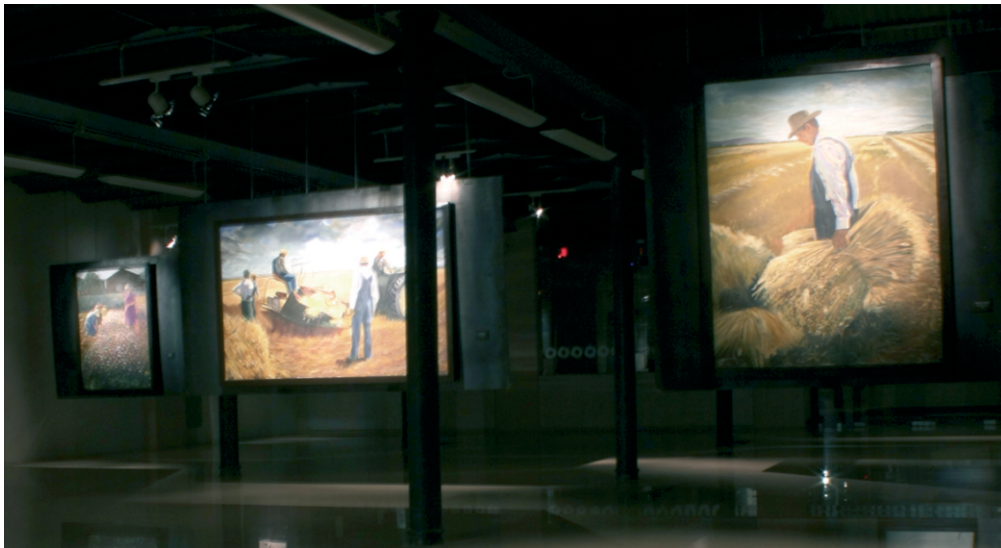


Spirit and Work

Painting collection

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.





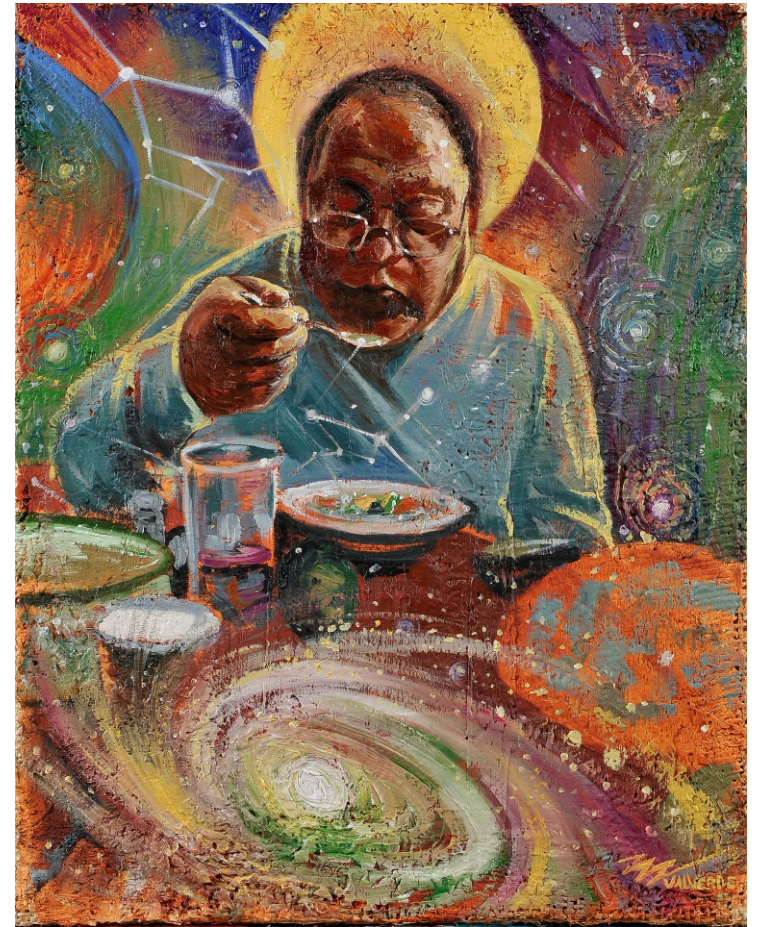






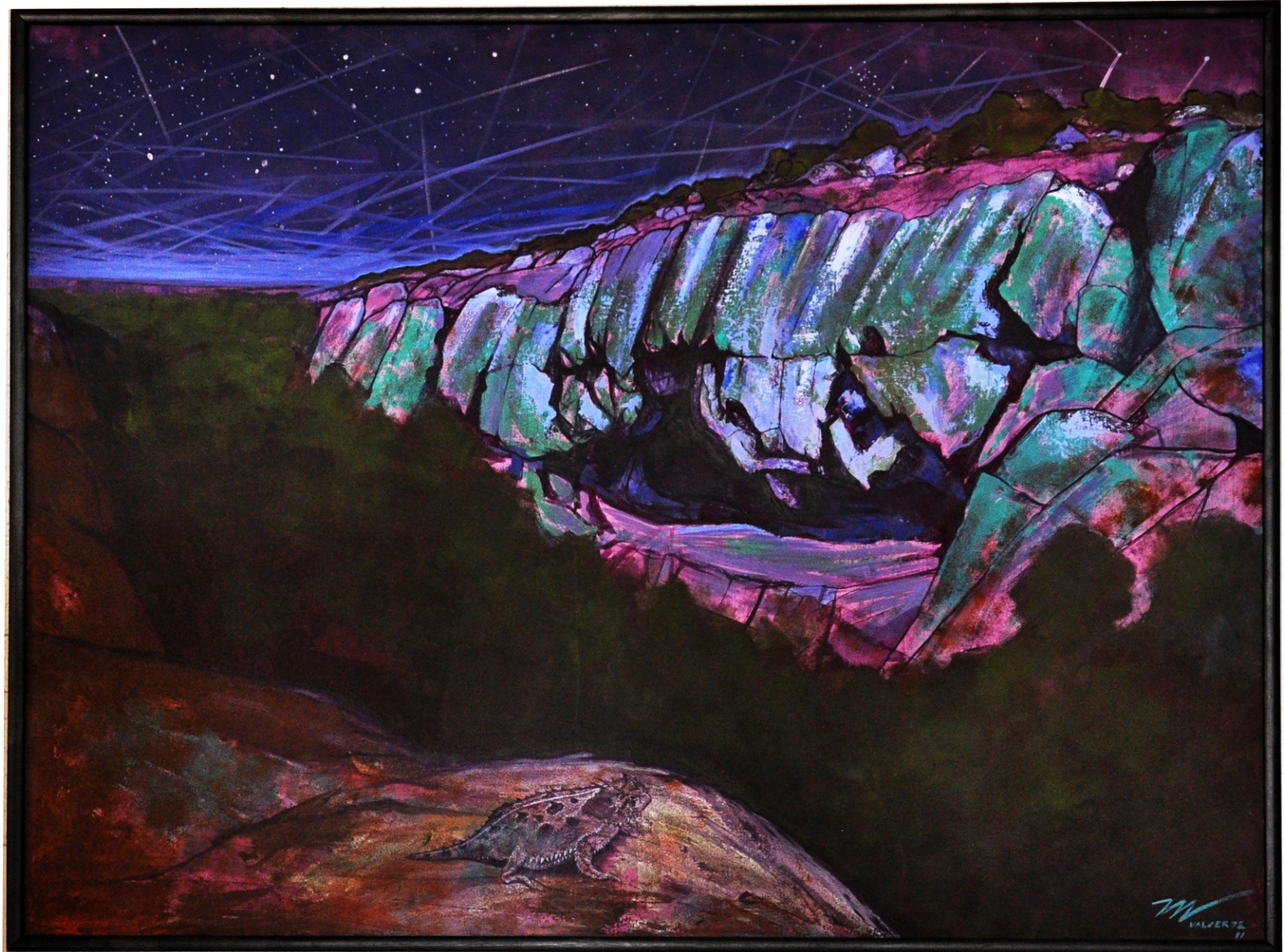
Scraps of Memories

Private collection



Cuauhtémoc Heritage

Private collection



Sculpture



Project: Significance
Authors: Adán Sáenz and Miguel Valverde
Technique: ceramic
Dimensions: 25 x 25 x 45cm
Year: 2013



Project: Significance
Authors: Adán Sáenz and Miguel Valverde
Technique: bronze
Dimensions: 35 x 35 x 70cm
Year: 2013



Project: Exosphere
Author: Miguel Valverde
Technique: metal and polyester resin
Dimensions: 100 x 70 x 90cm
Year: 2014

Wolves Square

Ceramic sculptures. Authors: Miguel Valverde / Adán Sáenz



Sculptures

Lucha Libre Masks

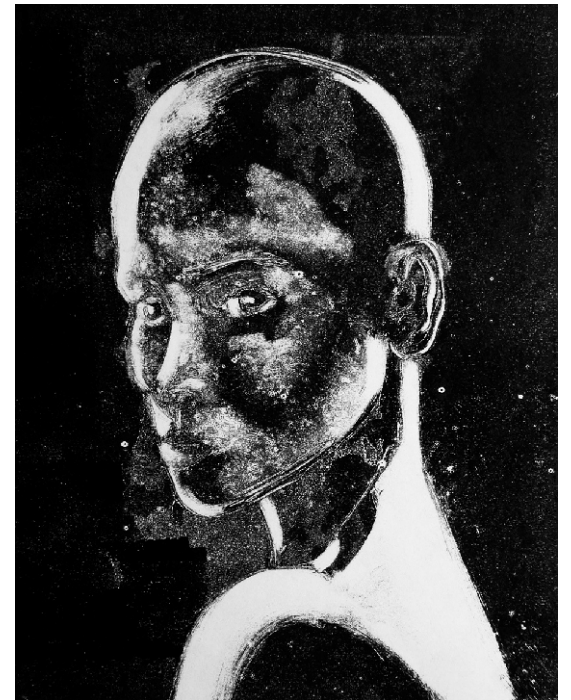
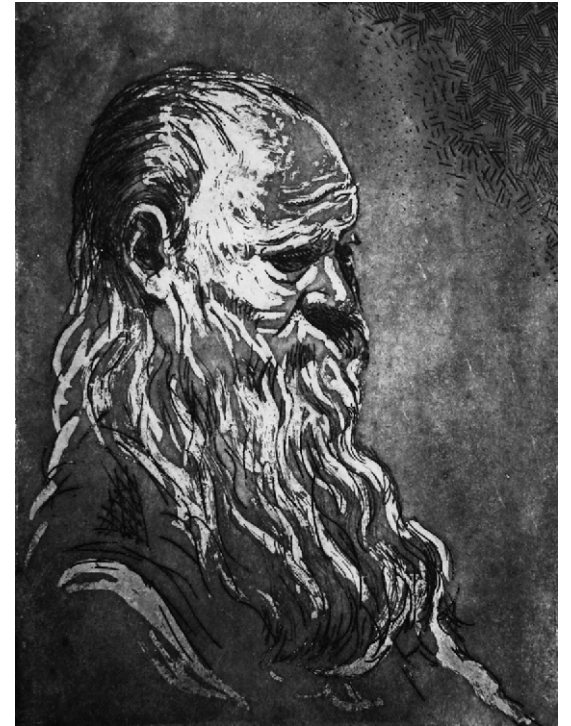


Interventions

Large format drawings



Engravings









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