



## Biography

Julio Antonio Oseguera Jiménez was born in Tuxtla Gutiérrez, in the state of Chiapas, Mexico, on June 10, 1997. In 2015, he entered the University of Sciences and Arts of the State of Chiapas (UNICACH) to study Visual Arts. He currently lives and works in Dallas, Texas.

Julio began his approach to painting during high school through graffiti, a practice that sparked his interest in images and allowed him to develop confidence in his strokes, understand large-scale composition, and experiment with color. Later, he learned the foundations of painting through primary color exercises and the creation of landscapes, experiences that expanded his interest in pictorial language.

During high school, he had the opportunity to create a mural, an experience that marked a turning point in his journey and confirmed his decision to pursue visual arts professionally. This conviction led him to enroll at the University of Sciences and Arts of the State of Chiapas (UNICACH), where he began his academic training and solidified the technical and conceptual foundations of his artistic practice.

After completing his university studies, the pandemic led him to emigrate to the United States in search of new opportunities. While adapting to a new stage of life, he continued moving closer to the artistic field. During a short period of English studies in Delano, he met Professor Erika Madrigal, who connected him with Silvia. Through this encounter, he received information about galleries and calls for artists, marking the beginning of his participation in exhibitions and his connection with the Gallery in the Lindsay Museum, where he began showcasing his work.

Since then, Julio has developed an artistic practice focused on the human figure as a symbolic space to explore identity, memory, and the tensions of human experience. His work engages with the hermeneutics of Mauricio Beuchot, conceiving painting as a symbolic language capable of opening multiple interpretations without losing a core meaning. Through his images, he seeks to create a space for contemplation where viewers can pause to observe their own thoughts and emotions—not to judge them, but to understand them as part of their own narrative.