

ICONS & SYMBOLS OF THE BORDERLAND



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OF THE BORDERLAND

Curated by Diana Molina
Organized by the JUNTOS Art Association





1. *Hands of Fate*, 1998
Benito Huerta
Silkscreen, Edition of 48
22 x 30"

Hands of Fate refers to the Group of Eight (now seven) industrialized nations that hold annual meetings on global issues regarding economic growth, crisis management and global security in contrast to the hundreds of countries, large and small (including Mexico) that have no stake in G8 discussions.

This publication accompanies the exhibition
Icons & Symbols of the Borderland
Curated by Diana Molina

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The Brownsville Museum of Fine Art
January 30, 2018 - April 13, 2018
The Rusteberg Art Gallery at The University of Texas Rio Grande Valley
January 23, 2018 - March 23, 2018
The Amarillo Museum of Fine Art
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2-5. *Chale, Safo, Orale, Curada* “Chicanics”, 2017
Roberto Salas
Neon glass tubing
24 x 10"

Language and symbolic memory are key tools to our collective conscious. “Chicanics” illuminates the spirit of the exhibition while it refers to the vernacular and colloquialisms of Chicano or Chicana culture and its evolving dualities.



6. *Juaritos*, 2006
Miguel Valenzuela
Mixed media
48 x 96"

Juaritos is rich with the symbolism of Valenzuela's life. The Mexican eagle and flag make reference to his Mexican/American heritage while Valenzuela's deceased wife is remembered on the upper left-hand corner along with juxtapositions of spiritual symbolism.

Icons and Symbols of the Borderland

Diana Molina
Curator

The exhibition *Icons and Symbols of the Borderland* features twenty-five members of the JUNTOS Art Association (est. 1985, El Paso, Texas) whose artwork is deeply informed by their border heritage. Together their artwork presents a range of stylistic expression demonstrating the broad scope of regional styles as they share an interest in themes of the environment, infrastructure, food, drink, and the sacred and profane. Boasting a variety of media and technical approaches, their artwork is characterized by playful juxtapositions, spiritual innuendos, and somber realisms echoing the vitality of a vast Border territory.

These artists invoke familiar symbols and icons as they address the U.S. / Mexican Border at a time when its boundaries and ever-shifting

populations are the focus of heated sociopolitical commentary. Designed as a visual collage, or *una mezcla fronteriza*, this exhibit is meant to convey the artist's contemporary border experience to the viewer. *Icons and Symbols of the Borderland* unveils the corrugated landscape of valleys, desert, mountains and those parts of the Rio Grande traversed by concrete, iron and munitions, while mythological archetypes and hybrids of traditions describe real and conceptual boundaries. These icons and symbols serve as reminders to reflect on the past in light of the present moment, and to strive to expand our future possibilities. Together, artwork, film, masks, and movement provide a portal from which to view the present-day junction of international movements, epic crossings and shifting paradigms.



7. *El Azteca*, 2016
Wayne Hilton
Fiberglass, recycled textiles, leather
24 x 36 x 72"

El Azteca, plays off of the aesthetic significance of mask and costume in visual and performing arts to demonstrate the conglomerate of influence that crosses ethnic boundaries of the tri-state region Hilton calls home. A recycled fusion combines cultural remnants of the Pre-Columbian with the Mexican sport of Lucha Libre and the 16th century Italian theatre form of Commedia dell'arte.



8. *The Conversation Between Two Mayan Deities*, 2010
 Andy Villarreal
 Mixed media on copper
 12 x 18"



9. *A Full Platter for Chacmoob in the Tradition of the Puuc Style*, 2010
 Andy Villarreal
 Mixed media on copper
 34 x 37"



10. *Extinct Mesoamerican Deity*, 2014
 Andy Villarreal
 Mixed media on copper
 34 x 34"



11. *The Mayan Twins Meet the Leaping Jaguar*, 2010
 Andy Villarreal
 Mixed media on copper
 34 x 37"



8-11. Deified in ancient Mesoamerica, the jaguar is among the most iconic animals in indigenous Mexican culture and mythology; Villarreal's zeal for the story of the big wildcat permeates much of his current work referencing a time when they roamed the terrain unobstructed by borders. "I'd like to think jaguars once roamed El Huizache, our family ranch in South Texas," said Villarreal. The majestic jaguar that once roamed the coastal bend of Texas is gone. The last ones seen in South Texas were slain in the 1940's.



12. *The Blue Jaguars Transport the Mayan Warriors to the Battle II*, 2016
Andy Villarreal
Oil triptych
48 X 48" each panel

13. *The Blue Jaguars Transport the Mayan Warriors to the Battle I*, 2016
Andy Villarreal
Oil triptych
48 X 48" each panel

Vanishing Culture Series

"This body of work is a celebration of indigenous cultures throughout the Americas. I feel a powerful connection to the Mayan Culture as tied to my ethnic heritage. After walking within the architectural sites of the Yucatan, I've felt compelled by the spirit of ancient relatives to represent the movement across the borders. Their resilience is part of my DNA."

Andy Villarreal

Environment

Blanketed by creosote, nopales, mesquite, ocotillo, and an array of prickly vegetation designed to survive and flourish in a hot climate, the Border's landscape provides endless metaphors for relating stories. The artworks in this section feature a fluid relationship between people, land, and culture at the crossroads of "Americanization" and "Latinization." While humans create culture, the land itself influences that creation. The natural borderland environment and geography give shape to a unique collective identity that is unified but not homogenized.

Today, climate change raises existential motivations to draw attention to a landscape challenged by limited water. Illustrating the human connection between plants, animals and the environment is the artwork of Andy Villarreal, Benito Huerta, Wopo Holup, Richard Armendariz, Antonio Castro, Oscar Moya, Jose Rivera, Cesar Martinez and Diana Molina.

Creative expression through story telling encourages empathy for plant and animal life and creates awareness of perilous ecological factors. The border fortification that began in 2006 has bypassed wilderness designations and environmental protections put in place to protect important wildlife corridors and access to the waters of the Rio Grande. Water is life. Access to the waters of the Rio Grande is integral to basic survival along its route. As these artists remind us, anthropocentric attitudes continue to endanger the lives of the jaguar, mountain lion, black bear, and many other species.



14. Cabeza de Vaca Stele, 2013
César Martínez
Collage
22 x 44"



15. Sol y Remolino, 2012
César Martínez
Acrylic on canvas
27½ x 33"



16. Huizache Jaguar, 2011
César Martínez
Digital print
15¾ x 15¾"



17. At Play in the Fields of César Chávez, 2011
César Martínez
Mixed media
64 x 64"

14. Cabeza de Vaca Stele is Martínez's reinvention of Alvar Nuñez Cabeza de Vaca's eight-year trek across Texas and the American Southwest to reunite with his Spanish countrymen in what is now the Mexican state of Sinaloa on the west coast. "The icons and designs are inspired by the Native-American rock paintings, petro glyphs, and Mesoamerican visual representations that deVaca may have encountered during his walk," explained Martínez.

15. Martínez recalls childhood memories of sitting on a rise at his family ranch in Northern Mexico to marvel at the dust devils in the distance. He said, "I've always felt there was something magical about remolinos, they're a great metaphor and together with the sun, iconic of the West Texas and New Mexico border."

16. Huizache Jaguar comes back to the coastal bend of Texas in this digital print, along with its Mesoamerican mythologies. The extricated cats were a large presence in South Texas until the nineteen forties when the last ones were killed. The coastal bend of Texas was once their historical habitat.

17. At Play in the Fields of César Chávez is a tribute to César Chávez and the many major cities in the Southwest that have a street named after the civil rights icon. These streets are a constant reminder of his presence and importance; the huelga eagle is a symbol of that history.



18. *Tlazoteotl as a Horse*, 2013
Richard Armendariz
Oil on carved plywood
96 x 48"

The work is inspired by the Mexican Indian deity Tlazoteotl. Armendariz describes her as, "the goddess of midwives depicted with a black mouth because she eats filth or disease so that the mother can give birth to a healthy child. In my painting, I depict a horse as the midwife deity ingesting drones and missiles on a dystopian future border."



19. *Roadman V*, 2012
Richard Armendariz
Giclee archival print
32 x 24"

19. Roadman V depicts a roadman in profile. Like the pioneer practice of old-fashioned house calls, this curandero is making his way to the next limpia despite the obstacles.

20. Dale Dale Dale is a children's song sung when hitting the piñata with a palo or stick. The visual interpretation is inspired by the escalating violence on our borders.



20. *Dale Dale Dale*, 2010
Richard Armendariz
Oil on carved plywood
48 x 36"



21. Agave, 2014
Diana Molina
Paper collage
29 x 50½"



22. Mesa Vista, 2016
Diana Molina
Paper collage
20 x 39½"



23. Sarape Tecate, 2013
Diana Molina
Paper collage
27 x 48"



24. Diamondback, 2013
Diana Molina
Paper collage
47 x 25"

21. Molina's passion for the Chihuahuan Desert landscape is epitomized by the agave. Also called Mescal, the use of the plant is part of long-standing traditions among the native cultures of the Southwest. Mother of Tequila and provider of sweet nectar, the slow growing desert plant stores water in its thick leaves for one magnificent bloom before dying.

22. "Mesa Vista took shape very intuitively, strongly inspired by my life within a desert mesa and my passion for climbing mountains," Molina said of her process for this work.

23. The discarded wrappings of contemporary Mexican-American consumption form the palette for iconic representations of the shared story and tradition along the borderline. Molina is "drawn to recycle post-consumer wrappings to create work that reflects the cultural heritage, environment, and commercial intake of a bi-national landscape."

The well-known Dos XX labels are woven among other wrappings of consumerism in the creative process. The beer beverage was first brewed in Mexico at the end of the 20th Century and now, commercially popularized in the U.S., it is a regional staple. Molina channels her desert wanderings in this piece.



25. *Rio Grande*, 2017
Wopo Holup
Acrylic and ebony pencil on denril
120 x 84"

Viewed from above, *The Rio Grande* runs through a wild variation of landscapes, beginning at the Continental Divide in the mountains of southern Colorado and through pink arid deserts and grass lands to the Gulf of Mexico. "The river takes its steady course through these rainbows of color," describes Holup.



26. *Bosque del Apache*, 2016
Diana Molina
Digital chromira print
43 x 32"

26. *Water is life.* Access to the waters of the Rio Grande is integral to basic survival along its route and our most important infrastructure needs begin with the water system. This image is a close-up depiction of waters that provide refuge for thousands of wild cranes, snow geese and eagles in winter and Chihuahuan Desert wildlife throughout the year.



27. *Ocotillo*, 2016
Diana Molina
Digital chromira print
43 x 32"

27. *Straddling the Mexico-US border in the central and northern portions of the Mexican Plateau, the Chihuahuan Desert is the third largest desert of the Western Hemisphere and the second largest in North America. Ocotillo (Fouquieriaceae), is a plant among many that possess a variety of healing and medicinal qualities. With a mean annual precipitation of 235 mm (9.3 in), plants and animal life in the Chihuahuan Desert are especially vulnerable to every rise in temperature.*



28. *Piedad*, 2012
Diana Molina
Digital chromira print
43 x 32"

28. *The Tarahumara of Northern Chihuahua call themselves "Raramuri," the Uto-Aztecan word for "foot runner." Considered one of the most intact cultures in North America, they are perhaps the best long-distance runners in the world. "My connection to the Sierra Tarahumara is deep-rooted with ties to region, family and friends. Growing up in El Paso, my first words were a combination of Spanish, English and a few words my great-grandmother brought from her birthplace on the edge of the Sierra." Molina has lived among the Raramuri for extended periods.*



29. *Mi Búsqueda*, 2009
Antonio Castro
Oil on canvas
45 x 69"

Mi Búsqueda (my search) represents Castro's beginnings as an artist. He describes the scene, "as a place where ambition and ideals came face to face with the passage of time destroying everything that once was."



30. *Renacimiento*, 2014
Antonio Castro
Oil on canvas
36 x 48"

Renacimiento (rebirth) represents the border, acting as a mother giving birth to hope, regardless of the violence that persists in the region.



31. *Nopal II*, 2010, *Maquila Blues* series
Oscar Moya
Watercolor on paper
39½ x 27½"

31. Oscar Moya's *Nopal II* takes on an anthropomorphic quality, where the man becomes imbued by the nopales, the prickly pear cactus that surround him.

32. "I decided to paint a NEW classic version of a border pin-up, mocking the border wall and the US's xenophobic approach to Mexican immigration. Ridicule is sometimes the best weapon. Sometimes it's the ONLY weapon," expressed Clark.

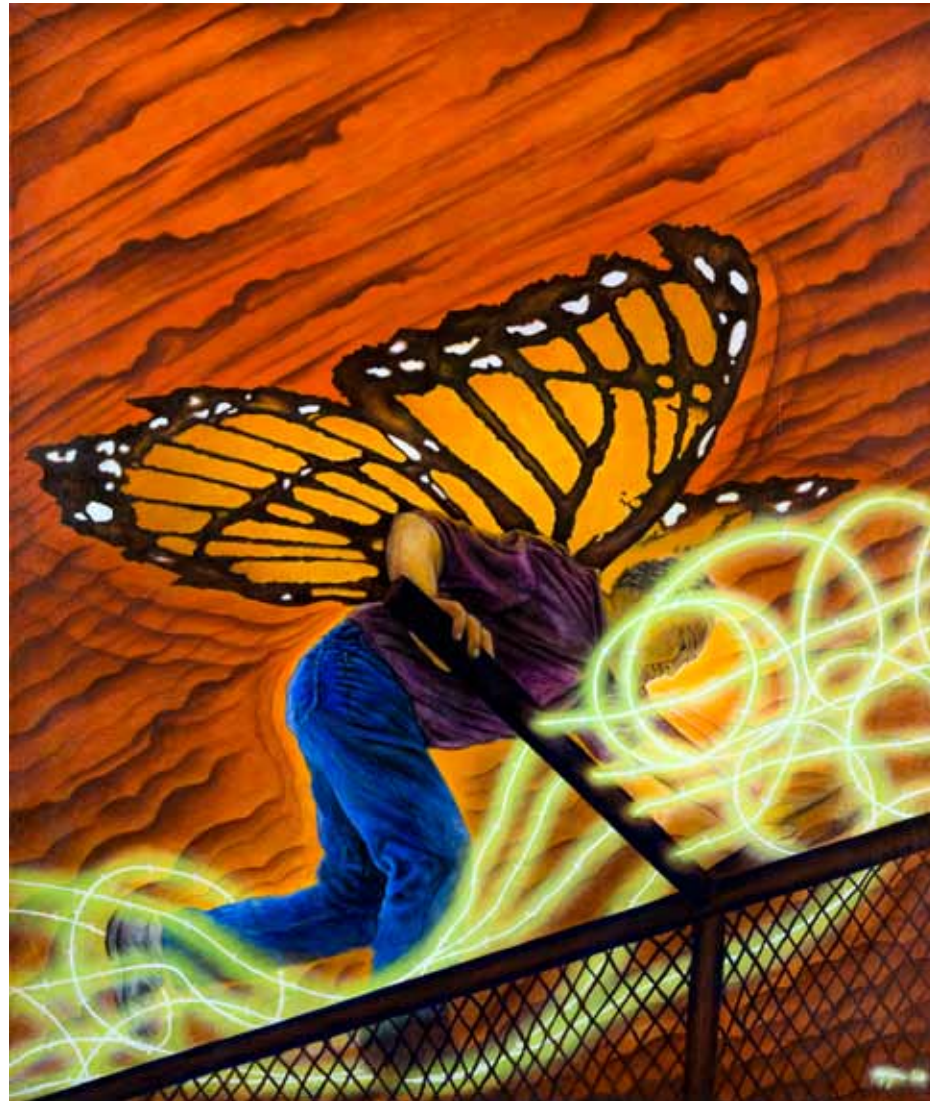


32. *Saludos Desde el Otro Lado*, 2012
Mark Clark
Oil on linen
12 x 10"

La Frontera

Marked by a patchwork of fences, surveillance towers, tanks, drones, helicopters, and armed border patrols with all terrain vehicles, the Border, the dividing line, is the nation's most controversial landscape, and is characterized by deliberate xenophobic polarization. The arbitrary nature of physical divisions and legislation becomes more apparent as the border becomes a tool for political gain. As fortification continues to be the key argument in the emotionally-charged immigration debate, artworks in this section reflect on topics brought to light through the course of that debate.

Bound to U.S.-foreign policy initiatives, terrorism prevention plans and the international economy, immigration reform proposals must consider the social dynamics of race and class to be successful. Border life takes place between the structures, cultural spaces, languages, wage gaps and variegated norms that characterize a community where nations meet.



33. *Migrant*, 2008
Oscar Moya
Acrylic on canvas
53 x 45"

Migrant follows one, of a thousand, immigrants chasing the American dream. Like the Monarch Butterfly following its innate urge to journey north, survivors of the often arduous journey change the fabric of America for future generations.



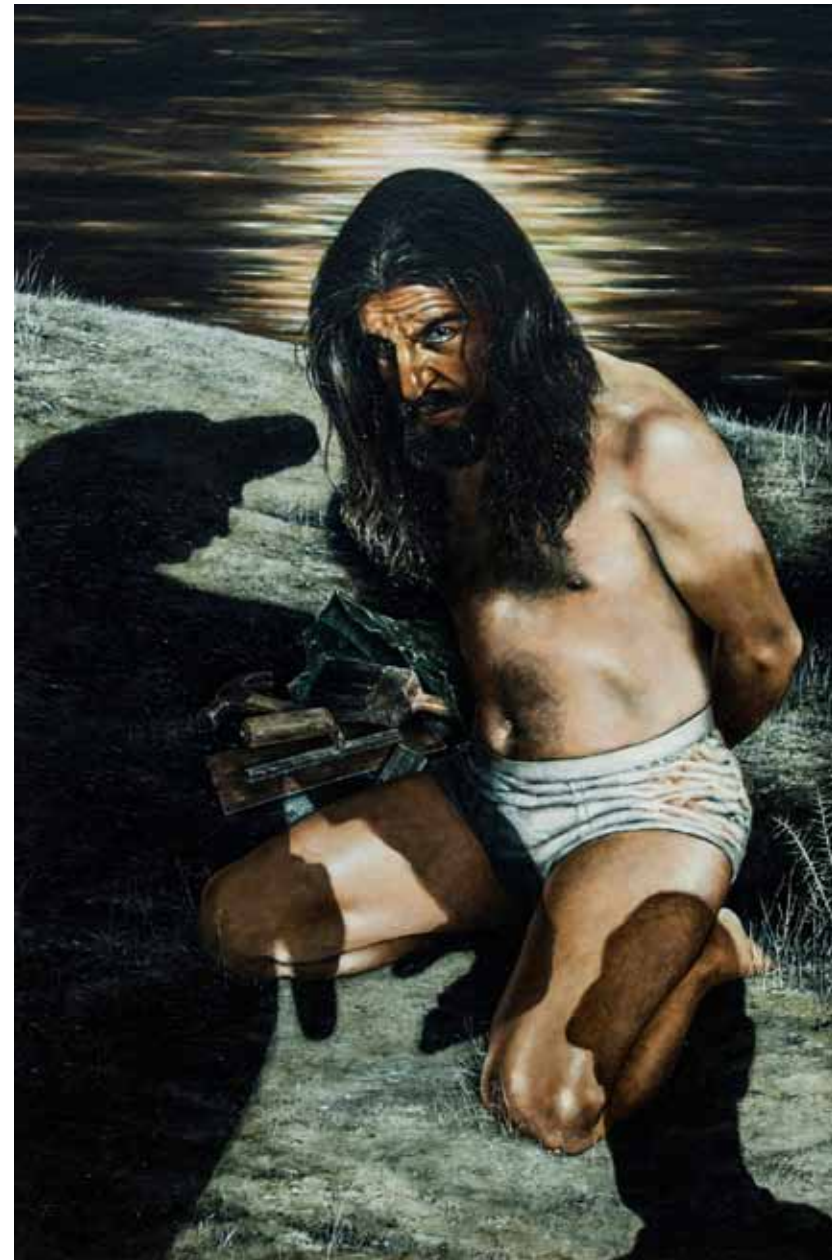
34. *Borderline*, 2016 Maquila Blues series
Oscar Moya
Acrylic on canvas
30 x 40"

Moya, who emigrated to the U.S. from Mexico City at the age of 15, has labored as a migrant worker from San Antonio to Chicago. Much of his work reflects his journey and working-class aesthetics within the backdrop of the Maquiladora Industry in Santa Theresa, NM where he is currently employed. His portrayal of a co-worker illustrates their job tasks to erect and repair warehouse racking systems to store manufactured goods from Juárez and often, assembled in El Paso. "We erect the walls of our own confinement, but we are also creating the conditions to someday, make some walls disappear," he elaborates.



35. *El Nuevo Coloso*, 2011
Antonio Castro
Oil on canvas
52 x 63"

"*El Nuevo Coloso (the new colossus)* represents the ridiculous militarization of the U.S./Mexico border. It stands in contrast to the Statue of Liberty to the North and illustrates the welcome immigrants get at the Ellis Island of the South", explains Castro, who migrated from Zacatecas, Mexico as a child.



36. *The Terrorist's Weapons*, 2000
Antonio Castro
Oil on canvas
35 x 50½"

Castro cites a passage from the Old Testament, "the Book of Exodus 23:9: do not oppress an alien; you yourselves know how it feels to be aliens, because you were aliens in Egypt."



37. *Borderline I*, 2006
Diana Molina
Digital chromira print
88 x 44"



38. *Borderline II*, 2006
Diana Molina
Digital chromira print
88 x 44"

37, 38. Views of the fence and border infrastructure from different angles in *Borderline* illustrate the patchwork of barriers, costly to build and costly to maintain. The price tag to build a prototype of "the wall" in the San Diego sector is 20 million dollars and the estimate for additional sections range from 15 to 70 billion.

Comida y Bebida «Foodways»

Food and drink form the essence of Borderland society; these extremely powerful symbols are deeply embedded in everyday life and celebration as they fulfill physical, emotional and psychological needs. Engaging all the senses, their shape, smell, and taste can fashion the earliest memories that tie a person to their environment, culture, social exchange, and traditions. Food symbolism occurs in the very food product itself and all the network of activities surrounding the procurement, preparation, and performance associated with it. Evoking strong emotive and cognitive association, the artists in this section such as Victoria Suescum, Mark Clark and Lydia Limas touch on facets of food culture.

Ancestral knowledge of food and the rituals of consuming are increasingly threatened by corporate influence—the GMO crops in our agriculture and the cheap, fast and sugary processed foods that are assaulting our health. Repetitive, glitzy ads seduce the senses and tempt taste.



39. *Red Hot Chalupas*, 1984
Benito Huerta
Intaglio, Edition of 50
13 x 16½"

Chalupas are carriers of visual information detailing personal and universal identity that can be devoured by one's eyes.



40. *Catalogue of Matamoros Vendedores Ambulantes*, 2014
Mark Clark
Oil on linen
30 x 40"

Clark's studio sits yards away from the border wall. His astute observations of street life in Matamoros, Mexico illustrates the fruit and paleta vendors within the cultural mix of characters.

41. Mark Clark employs a playful, cartoonish, sometimes satirical approach in his portrayal of consumption on the streets and plazas fronterizas.



41. *Moctezuma Revenge*, 2017
Mark Clark
Oil on linen
40 x 40"



42. *Cabríto*, 2013
Victoria Suescum
Acrylic on paper
24 x 36"



43. *La Raspa*, 2016
Victoria Suescum
Acrylic on paper
24 x 36"



44. *Agua de Melón*, 2012
Victoria Suescum
Acrylic on paper
24 x 36"



48. *Paleta de Piña*, 2012
Victoria Suescum
Acrylic on paper
24 x 36"



49. *Vaca en el Mesquite*, 2016
Jose Rivera
Mesquite wood
25 x 34 x 63"

Rivera explains his inspiration, "Growing up on a cattle ranch, I had cows and bulls on the other side of the fence of our back yard. It was natural that I would uncover a cow in this piece of mesquite. The cattle eat the mesquite beans, and then indirectly, sow seeds that grow into mesquite trees."



45. *Coctél de Camarón*, 2015
Victoria Suescum
Acrylic on paper
24 x 36"



46. *Coctél de Fruta*, 2013
Victoria Suescum
Acrylic on paper
24 x 36"



47. *Agua de Mango*, 2012
Victoria Suescum
Acrylic on paper
24 x 36"

Food Signs by Victoria Suescum

Suescum features popular border food items referencing the brightly colored advertisements painted on the walls of local tiendas, fruterias and vending trucks to beckon customers to slurp on a raspa, lick a paleta or spoon up a cóctel de fruta. The playful, vivid series displays a connection between her Panamanian birthplace where her love of street images began, her home in San Antonio that informs much of her adult life and the skew of style between.



50. *Sarape XX*, 2011
Diana Molina
Paper collage
47 x 25"

Sarape XX ties the regional environment with consumer trends. Sarapes have a long history in the border region that begins with Mesoamerican weavings imbued by Spanish, Mexican, and American influence.



51. *Capote de Paseo Lager*, 2017
César Martínez
Collage
22 x 22"



52. *Capote de Paseo Ambar*, 2017
César Martínez
Collage
22 x 22"

51, 52. *Capote de Paseo Ambar* and *Capote de Paseo Lager* are Martínez's contribution to the kitschy, commonplace bullfight art aimed at the tourist trade in Nuevo Laredo. He said, "As a very young child, probably four or five years old, I was taken to a bullfight in Nuevo Laredo's Plaza de Toros. I was terrified and horrified by what I saw! I covered my eyes." He grew to appreciate the art of the bullfight.



53. Desert Fruit Stand, 2006
Oscar Moya
Acrylic on masonite
25 x 13½"

The roving, pick-up truck fruit stand economy offers an alternative to borderland chain supermarkets. Sheltered from the scorching sun, glistening fruit are protected by repurposed army camouflage netting.



54. Trompo / Spinning Top, 2007
Lydia Limas
Acrylic on masonite
10 x 8"



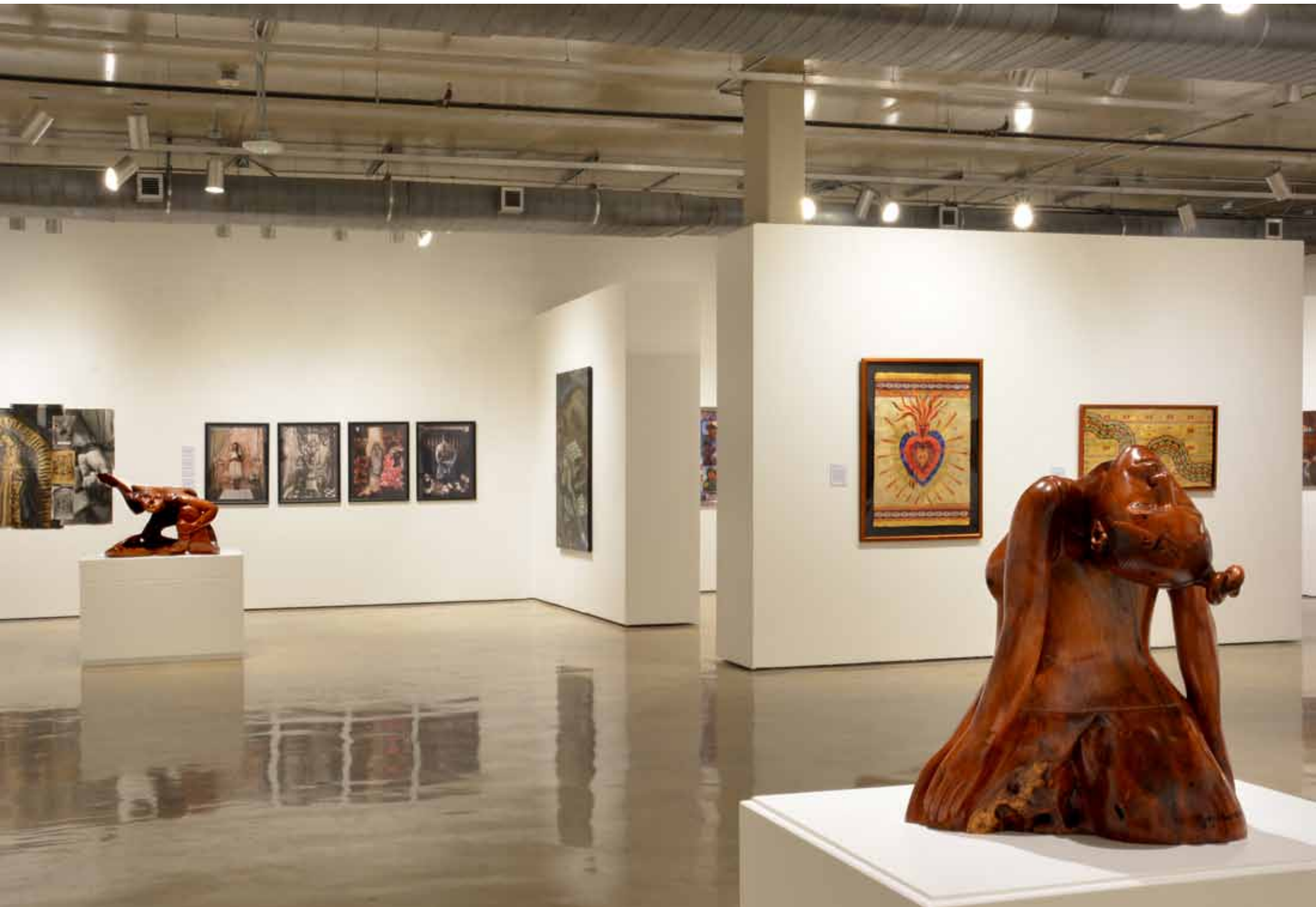
55. Balero, 2007
Lydia Limas
Acrylic on masonite
8 x 10"



56. Toma Todo/ Dreidel, 2007
Lydia Limas
Acrylic on masonite
10 x 9"

Toy Series
by Lydia Limas

"I created the Toy Series in memory of toys I saw my relatives and friends play with during their youth," explains Limas. She directly associates play and games with, Chile, El Nopal and Tuna de Nopal, the prickly pear cactus and its fruit, foods of our region with histories as long as the toys they are enmeshed with in these pieces. "Toma Todo" means "Take it All!" Played similar to the Dreidel, Hanukkah Game, with the difference that the Dreidel (or draydel) is a four-sided spinning top with a different Hebrew letter on each side traditionally played during the Jewish holiday of Hanukkah.



The Sacred and Profane

The ethos of border life is a fusion of indigenous-Spanish heritage and the Mexican and American mix of inhabitants that acculturate, and alter spiritual and cultural practices with each generation. Imprinted by the colonial paradigm, border identities are products of a myriad of cultures. Religion, more than any other institution, embodies the cross cultural exchange of belief systems that stem from resistance, accommodation and co-existence within the borderlands. In the same fashion that Pre-Columbian society constructed their culture and religion around the previous Meso-American civilizations; the Chicana/o and ethnic border combo of today intermixes with the religions and constructs of contemporary America. In Mexico, 80% of the population identifies as Catholic and in the U.S., approximately 70% are Christians, comprised, primarily of Protestants, Evangelicals and Catholics. The expressions of traditional Catholic and Christian values increasingly challenge the past beliefs held by the archaic institutions of the old Christian leadership. Artworks in this category including those of Delilah Montoya, Gaspar Enriquez and Miguel Valenzuela scrutinize philosophies within the traumas of dispossession woven into our social fabric and question the acceptable limits between the sacred and profane.

The word iconography comes from the Greek εἰκών (“image”) and γράφειν (“to write”). By prompting discussion of the imagery as iconography there is an implication of a critical “reading” that attempts to explore social and cultural values. Certain themes characteristic of a specific philosophy are commonly expressed through iconography, frequently with a connection to a distant era. In an age where visual representations are fundamental to communication and lifestyle, icons and symbols are the key to ethical precepts, inspirations, and values. They provide a framework for ideals, emotions, philosophy, and, ultimately, patterns of behavior. As these artworks show, humanity clings to its identifiers, as both personal and universal signatures of who they are and what they believe.



57. *Mona Lupe: The Epitome of Chicano Art*, 2015
 César Martínez
 Digital print
 22 x 30"

Mona Lupe: The Epitome of Chicano Art is a comment on the excessive use of the Virgin of Guadalupe in art. When Martínez combined the virgin mother with Leonardo Da Vinci's "Giaconda," more commonly known as the "Mona Lisa," he realized he had broken his vow not to use the universal icon.



58. *Hombre que le Gustan las Mujeres*, 2003
César Martínez
Digital print
32 x 40"

"What started out simply as a painting of a man with tattoos ended up developing into a statement about macho attitudes toward women," said Martínez.



59. *El Sol (Ray of Sunshine)*, 2017
Diana Molina
Paper collage
17 x 55"



60. *Corazón Espinado*, 2015
Diana Molina
Paper collage
38 x 50½"

60. Threaded with the debris of imbuement, *Corazón Espinado* is a juxtaposition of the spiritual and the commercial that invites consideration to the fine line between what nourishes and what poisons; that which brings joy to life and that which brings tribulation and heartache. "Corazón espinado con deseo, memorias, sabores, dolores, celebración y canción." Molina said, "My fascination with dramatic representations of the sacred heart began with those found at La Iglesia de San Ignacio in El Paso's Segundo Barrio and the rows of votive candles sold at most border grocery stores."



61. *Luz de La Luna (Moonbeam)*, 2017
Diana Molina
Paper collage
17 x 55"



62. *Chuy Gets Nailed on the Crossfire*, 1999
Delliha Montoya
Silver gelatin print installation
57 x 46"

Of the pinned and threaded photo mural, Montoya said, "The image channels the sacred and the profane and transforms the physical space of a prison cell into a sacred space and the body of the inmate into an ofrenda or altar." The work also speaks to the skewed justice of the American prison system that inordinately incarcerates men of color for profit.



63. *Jaramillo*, 1998
Delliha Montoya
Archival ink jet
26 x 33"



64. *La Guadalupana*, 1998
Delliha Montoya
Archival ink jet on canvas
26 x 33"



65. *Malinche*, 1993
Delliha Montoya
Archival ink jet
26 x 33"



66. *Misterio Triste*, 1998
Delliha Montoya
Archival ink jet
26 x 33"

64. Montoya's aim is to reintroduce this image as a cultural icon that would demonstrate the Chicano vernacular, "The intent is to represent Guadalupe as a container of the underpinnings of colonial dark side that foregrounds captivity, oppression, and servitude."

65. "La Malinche not only refers to Cortez's mistress but also how she is represented as a young girl wearing a first holy communion dress in the Matachin Dance as the first Native American to be Christianized. As part of the dance she brings the tribes into Christianity," explains Montoya.

66. "Misterio Triste refers to the 11th and mid 14th century European analogy of the sanctified heart as the 'Exchange of the Hearts' a series of apparitions where the crucified Jesus appears before a cloistered nun. As her divine husband, the crucified Christ, ritually exchanges their hearts," elaborates Montoya.

“Border Crossings: *Icons and Symbols of the Borderland*”

Teresa Eckmann, Ph.D.

Illuminating the walls of the exhibition *Icons and Symbols of the Borderland*, the words “CHALE (No!),” “CURADA (Cool),” “CON SAFOS (With Respect)” and “ORALE (Okay!),” (Fig. 2-5), were formed with neon by artist Roberto Salas (b. 1955, El Paso) as part of his *Chicanics* series of 2017; these Spanish language colloquialisms speak to the free migration across the U.S.-Mexico Border of expressions of belonging, of community, and affirm a common Borderland experience and understanding. What concerns artists of the Borderland and how do they translate those concerns into a visual language? Propagating icons and symbols—whether the Virgin of Guadalupe, the Border Wall, the warrior, jaguar, the XX, or the sacred heart—Borderland artists engage with their complex cultural inheritance as they consider, acknowledge, and reveal perspectives on the ever-shifting relationship between the U.S. and Mexico.

Stylistically diverse and thematically varied, *Icons and Symbols of the Borderland* features artwork by twenty-five predominantly Southwest artists, many of them Texas-based, and all members of El Paso’s Juntos Art Association.¹ Several of the association’s members, whose work comprises the exhibition, including Gaspar Enríquez, Benito Huerta, César Martínez, Delilah Montoya, and Andy Villarreal emerged from the Chicano art movement. Their artworks on exhibition reflect their continued investigations into Mexican-American experience and identity.

This exhibition further includes Borderland perspectives by artists who are Mexican-born immigrants, and/or of Native American descent, or Latinx. Through a variety of media—large scale paintings on a range of supports from copper to muslin to plywood, as well as prints, mixed media collage, neon works, photography, and sculpture, whether embossed metal relief, figurative pieces carved from mesquite wood, or constructions from found materials—these artists embrace and depict cultural miscegenation, confronting the history and legacy of colonial power. In doing so, they generate expressive symbols of both self-representation and resistance to hegemony as they give shape to complex Mexican-American, particularly Borderland, identity.

Icons and Symbols of the Borderland offers images created over the past three decades of cultural perseverance and reinvention at a time when certain individuals seek to make good on campaign promises by expanding and fortifying the physical Border wall, while the media foregrounds multiple social problems associated with the Border such as the cartel violence in Northern Mexico, the persecution of undocumented immigrants in the United States, the attack on sanctuary cities,² and the tragic loss of life resulting from human trafficking. Recent evidence of this reality surfaced at home when on July 23, 2017 an 18-wheeler tractor-trailer parked at a Wal-Mart on San Antonio’s Southwest side was discovered to have carried

more than 100 immigrants smuggled for financial gain from Mexico without food or air in the dark, stifling, locked cab; at least ten people died as a result of heat-related injuries and trauma.³ Movements countering “Make America Great Again” nationalism have surfaced in unexpected ways such as signs posted in yards and windows throughout Albuquerque, New Mexico that read “In this house we believe that no human is illegal; Love is love; Science is real; Women’s rights are human rights; Black lives matter; Water is life; and kindness is everything.”⁴ Artists included in *Icons and Symbols of the Borderland* address the above arena, their work pulsating with desire, pain, and aspirations for relief from aggression; at the same time, and ironically, many of the artists turn to pop culture employing post-modern strategies of appropriation, collage, and the reworking of the familiar with subversive purpose. In so doing they produce personal and political statements of belonging, while bringing attention to the plight, as well as the exuberant colors and textures, of life on the Border and in the Borderlands. Examining that rich, layered content and its (re)contextualized sources is of key interest here.

Guest Curator and artist Diana Molina (b. 1958, El Paso) arranged *Icons and Symbols of the Borderland*’s 100-plus artworks, installed in the first floor gallery of Centro de Artes, fluidly into the themes “*Environment*,” “*La Frontera*,” “*Comida y Bebida* (Foodways),” and the “Sacred and Profane.” Uniting these artworks is the artists’



68. Nican Mopohua, 2000
Antonio Castro
Oil on canvas
45 x 69”

The body of the Aztec warrior represents the indigenous people of Mexico in the protective arms of the Virgen de Guadalupe.



67. *The Very Last Rainbow*, 2000
Antonio Castro
Oil on canvas
45 x 69"

This is a dystopian view of the industrialized world, where consumption and humanity's needs have dilapidated our natural resources. The work is intended to be an alarm by the artist; a plea to reflect on the current climate, rectify our way of life, and save a world whose future is in our hands.

interest in the indigenous or native as represented by the landscape (various cacti including maguey, nopal and ocotillo, flowers such as the datura and peyote, the Rio Grande, mountains, desert animals and insects) and its produce (*piñon*, *aguacate*, *piña*, mango, tuna/prickly pear, and *chile*), the pre-Columbian past, (monuments, warriors, and codices), its presence in the Colonial (la Virgen de Guadalupe, Juan Diego, the *torero*/bull fighter, *el corazón sagrado* and *santos*) and the indigenous present (huaraches, shamans, Emiliano Zapata, the Mexican coat of arms referencing the founding of Tenochtitlán, and even, *aguas frescas*). From Andy Villarreal's neo-expressionist procession of garishly costumed Indian warriors astride blue jaguars (*The Blue Jaguars Transport the Mayan Warriors to the Battle I* and *II* of 2016-17, Fig. 12-13) to Richard Armendariz's (b. 1967, El Paso) monumental, mythic horse *Tlazolteotl* (Fig. 18) silhouetted against the night-sky like a weathervane, and protectively devouring the Border's filth like its Aztec goddess namesake, the exhibited artworks emit a pervasive sense of struggle, sacrifice, loss, and regeneration.

Environment

Capturing the oppressive, inhospitable nature of the arid, desert landscape, are works in this section including several evocative photographs by Molina. Her *Piedad* of 2012 (Fig. 28) presents a close-up of a mud-caked foot strapped into a *huarache* sandal, made from recycled tire rubber; it is the footwear of choice for the Rarámuri long-distance runner. The fragment of the body brings the whole to mind—a Rarámuri athlete clothed not in contemporary, branded athletic attire, but

indigenous dress just as 22 year-old María Lorena Ramírez Hernández, the victor of the 50 km international ultra marathon held April 29, 2017 in Tlatlauquitepec, Puebla, Mexico took first place running the distance in seven hours and three minutes wearing such sandals and a full skirt.⁵ *Piedad* further evokes the indigenous communities of Northern Chihuahua, where Rarámuri such as Ramírez Hernández herd sheep and cattle walking on average 10-15km daily.⁶

Born in Zacatecas, Mexico, El Paso resident and book illustrator Antonio Castro L.'s *Renacimiento* (Fig. 30) of 2014 is described by Elda Silva as one of the "most striking images in the exhibition...which portrays the border as a mother. In the piece, a maguey growing in a parched strip of land littered with bullet casings has given birth, the howling newborn hovering over the center of the plant, tethered by an umbilical cord."⁷ Castro inserts charged imagery into a dramatic landscape that recalls Gabriel Figueroa's famed cinematography in Emilio "El Indio" Fernández's Golden Era films where Figueroa used the stationary long shot to exalt the Mexican landscape, the maguey featuring prominently. Here Castro highlights the duality of the Border, as both dangerous, deadly, even carnivorous, as well as a place of potentiality, light, and hope.

Armendariz juxtaposes awe-inspiring panoramic skies with references to the militant Border presence, whether surveillance helicopters, or the patrol's weapons. In *Dale Dale Dale* of 2010 (Fig. 20) a piñata swings freely through the brilliant backdrop of dawn or sunset;

disturbing is the ocotillo and a Colt M4 Carbine in the foreground that frame what is traditionally a symbol of joy and celebration—the *papier maché* container of sweet treats to be broken open by children at a *fiesta* when the *palo* hits its mark while onlookers sing, "*Dale, dale, dale, no pierdas el tino; Porque si lo pierdes, pierdes el camino. Ya le diste una, ya le diste dos, ya le diste tres, y tu tiempo se acabó.*"⁸ Shockingly, suggested here is that the piñata stands in for the illegal border crosser, who risks becoming the victim of target practice. To consider these lyrics in that light, and the implicated loss of human life ("your time is finished"), is sobering.

Water, or the absence thereof, desert insects, and animals such as the jaguar and cow form part of the Borderland environment. Wopo Holup, of Czech and Native American descent, based in New York City and Colorado, poetically invokes the desirable presence of water with her intricate drawings of the Rio Grande (Fig. 25) from a bird's eye view. San Antonio-born Villarreal presents six visions of the pre-Columbian heritage that he claims; Mayan gods and monuments painted on large-scale copper supports radiate warmth. "To me you have to have roots in something and my roots are connected with indigenous culture. That is who I respect the most, who I feel like I have something in common with," he states.⁹ Additional works in this section include César Martínez's (b. 1944, Laredo) 2016 *Víbora* (Fig. 94), a coiled snake fashioned from rusted barbed wire sitting on a pedestal of recycled wood, and José Rivera's super-sized bronze cicada, *Chicharra* (Fig. 102) of 1999.

La Frontera

Of particular concern to several artists in this exhibition is the theme of the physical border that runs between the United States and Mexico. In *Borderline II* (Fig. 38) of 2006 Molina presents a 7 x 3 ½ foot digital photograph; the collage-like image is pieced together from eight vertical strips evidencing the many forms that the Border wall can take—from brick wall to steel poles extending into the Pacific Ocean. A companion piece, *Borderline I* (Fig. 37) documents Molina's photographic study of Border crossers, those who police them (specifically Arizona's Minutemen, the thousands-strong vigilante anti-immigration group active since 2005), Border signage, and immigration rallies across the nation taking place a decade ago, all set against the United States' flag.

The soft-spoken artist Oscar Moya was born in Mexico City in 1956; he arrived in San Antonio at the age of 15 "chasing the American dream" with his family.¹⁰ He lived a migrant's life spending his summers in Michigan before settling in Chicago (1974-2005) where he studied at the Chicago Art Institute for a time; in 2005 Moya moved to El Paso where he continues to reside today working in maquiladora factories in adjacent Santa Teresa, New Mexico.¹¹ *Maquila Blues* is an ongoing series of paintings and prints that Moya started a decade ago, focused on the tense relationship between the immigrant and the Border. Molina explains that in Moya's *Borderline* (Fig. 34) of 2016 his "portrayal of a co-worker illustrates their job tasks to erect and repair warehouse racking systems to store manufactured goods from Juárez and often, assembled in El Paso."¹² Using high-keyed,

unnatural color, Moya underscores the absurdity of building such a man-made structure in the uninhabited desert amidst hallucinogenic plants such as datura and peyote. In *Añorando* and *Open Season* (Figs. 97, 99) Moya expresses his sympathies with the struggle of the refugee, who, in *Migrant* (Fig. 33) of 2008 he transforms into a Monarch butterfly endowed with the power of flight and the ability to freely cross borders.

Castro confronts the violence of the border directly in his paintings *El Nuevo Coloso* (Fig. 35) of 2011 and *The Terrorist's Weapons* (Fig. 36) of 2000. The former plays off of Emma Lazarus' famed sonnet "The New Colossus" (1883) dedicated to the Statue of Liberty and embossed on a plaque inside of the statue's pedestal stating the familiar ode from the Mother of Exiles, "Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore. Send these, the homeless, tempest-tost to me, I lift my lamp beside the golden door!" Castro's version of the Statue of Liberty of the Border disconcertedly resembles a toy Transformer armed to the teeth. By contrast, in Castro's *The Terrorist's Weapons* the illegal immigrant becomes the martyred Christ kneeling submissively as the shadows of his Border Patrol captors fall upon him.

Dismissing hierarchies Benito Huerta (b. 1952, Corpus Christi) eloquently places Mexico and the United States on equal footing favoring spatial balance and symmetry in his lithographs *Declaration of Independence* and *Fin* (Figs. 74, 105), both of 2005. Emiliano Zapata, leader of the

agrarian faction during the Mexican Revolution is paired with a founding father of the United States of America, George Washington. Huerta's foregrounded text "*Fin* (The End)" brings to mind a Hollywood movie, but the artist offers no specific conclusion to this U.S/Mexico post-NAFTA marriage—suggesting that the saga will simply continue.

El Paso community arts activist Socorro Diamondstein presents her 2014-16 series (Figs. 75-77) of mixed media works based on her grandfather's negatives that document a key event in Border history. In the spring of 1911, Pancho Villa and Pascual Orozco led 2,500 rebel forces decimating General Juan Navarro's troops and thereby defeating Porfirio Díaz's Federal Army in the North, taking control of Ciudad Juárez, and securing the victory of Francisco I. Madero in the first phase of the Mexican Revolution. Diamondstein's work further evokes the rich history of Mexican photojournalism, particularly the pioneering work of turn of the early twentieth century photographer Agustín Víctor Casasola (1874-1938).

Critics of Mark Clark (b. 1948, Honolulu), who is part Cherokee, raised in Corpus Christi, and a Brownsville resident since 2005, consider him an outsider and the cultural appropriations in his artwork illegitimate¹³; ironically, it is the very clash of cultures on the Border and the violent processes of cultural and economic imperialism that Clark brings attention to in a work such as his *Moctezuma's Revenge* (Fig. 41) of 2017, in which Mickey Mouse, Ronald McDonald, and Santa Claus are ultimately



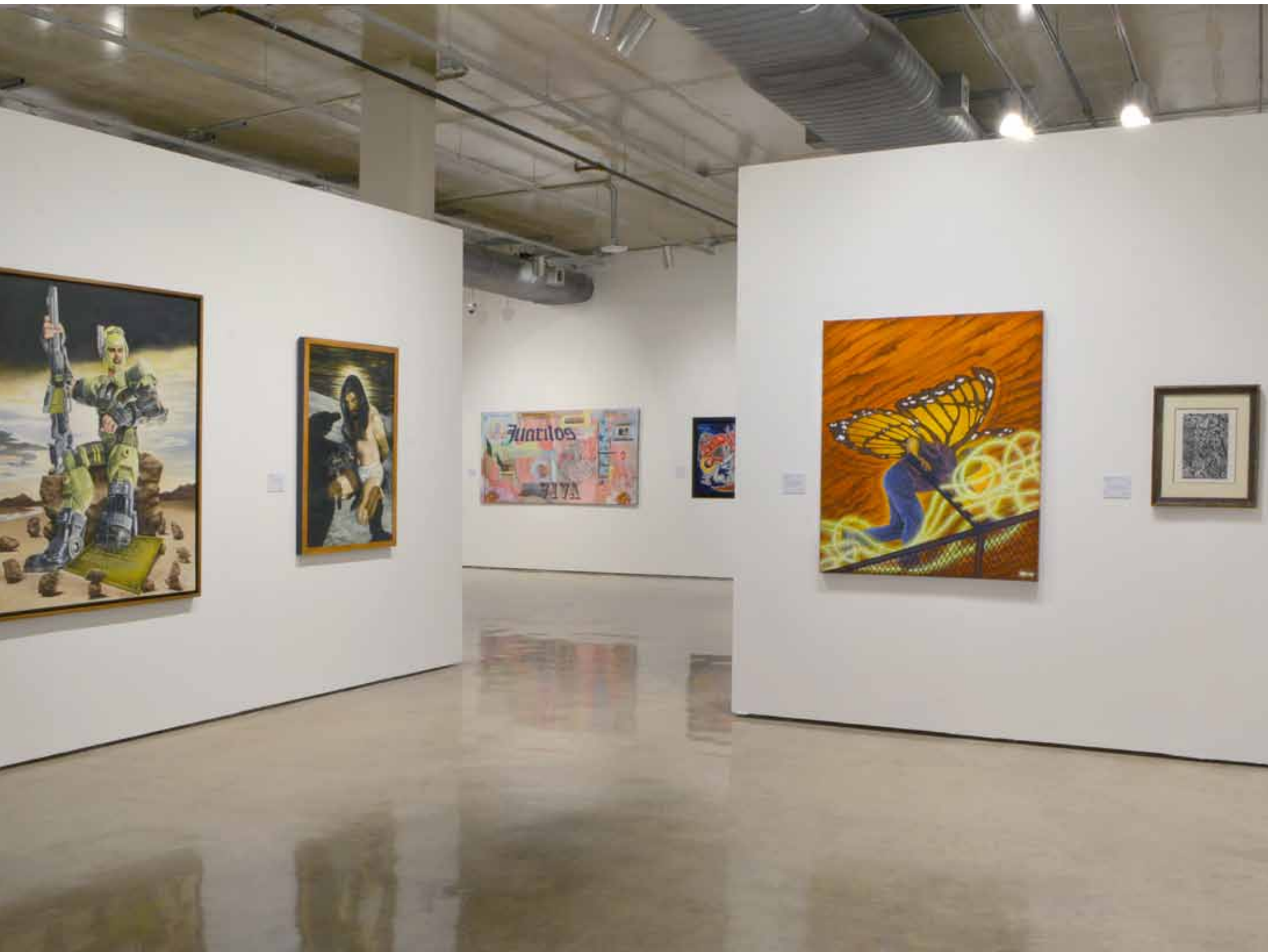
69. *Chile Verde Chile Maduro Stele*, 2017
César Martínez
Acrylic on muslin
29 5/8 x 54"

Whether by itself or as an ingredient in the prevailing cuisine of the borderlands, chile has a strong regional presence. This piece pays homage to the colors of the chile.



70. *Cuaresma Stele*, 2017
César Martínez
Acrylic on muslin
29 5/8 x 54"

This somber piece evokes the practice of covering up the saints and icons in churches during the Lenten season with a purple-hued cloth, a particularly dramatic Catholic custom. Purple has the designation of being a color of mourning.



defeated. Clark's view of the Border is one of hybrid chaos. He studies the street life of the border town of Matamoros, Tamaulipas, while considering the two-dimensional and schematized style of the codices, as well as comics, as he creates a circus of street characters and *ambulantes* (mobile vendors) in his *Catalogue of Matamoros Vendedores Ambulantes* (Fig. 40) of 2014.

Additionally, the compelling patterning, tertiary palette, and record album format of *The Cycle of Violence and Fuego Cruzado* (Figs. 78-79), both of 2011, recall 1960s Psychedelic Art. Clark addresses contemporary events, as in the latter painting, which memorializes the Catholic priest Father Marco Antonio Durán Romero, a Matamoros television and radio personality, shot down on July 2, 2011 on the town's plaza caught between the crossfire of Mexican soldiers and Zetas, rivals of the dominant Gulf Cartel. Clark's bronzed, bikini-clad pin up who distracts the Border Patrol as the "wetbacks"¹⁴ cross to the other side of the Rio Grande in *Saludos Desde el Otro Lado* (Fig. 32) of 2012 intentionally puts forth an absurd, sexist, and offensive point of view; or does it? Making light of what is a tragic, corrupt, and highly dynamic Border experience is what Clark does best.

Comida y bebida (Foodways)

The section on food and drink is comprised of varied paintings and collages by Huerta (with his grid of fried tortillas in *Red Hot Chalupas* of 1984, Fig. 39), Lydia Limas (with her fruit/toy hybrids, Figs. 54-56), Martínez and Molina (with their many odes to the Mexican beer Dos Equis), Moya (with

his painting of the roadside fruit stand, Fig. 53), and Victoria Suescum, whose compelling Pop food imagery in works on paper of 2012–16 begs close examination.

Born to Panamanian parents and a San Antonio resident for the past three decades, Suescum has incorporated in her artwork the unconventional, inventive color palette, freshness, and modernist style (flat, and without linear perspective or, as Suescum puts it, "with confused linear perspective"¹⁵) of hand-painted signs, known as *rotulos*, or *rotulismo*, the art of sign painting. According to Suescum *rotulos* are generally "rarely signed, undervalued, and over-looked."¹⁶ As she explains, "...my work has explored the painting style of signage with imagery on the walls of shops (tiendas) such as beauty parlors, hardware stores, butcher shops and auto repair shops."¹⁷ At times the artist has pinned these works on paper directly to the gallery wall in an open installation, as if a collection of images that conjure any number of relationships between the works; her 2016 solo exhibition aptly titled *Mi museo está en la calle* ("My Museum is in the Street") at the Guadalupe Cultural Arts Center was hung in this way successfully reflecting the dramatic shifts in scale and improbable proportions that the artist enjoys.

The surprises of Spanglish, and the incongruity of mislabeled images are of further importance to the artist as is paradoxically evident in her *Coctél de Camarón* (Fig. 45), a shrimp cocktail, which unexplainably bears the label "ESTEAK." "What is the Esteak doing advertising shrimp?" the artist points out. "The words and the images don't jive

necessarily."¹⁸ A portrait of a goat's head (Fig. 42) painted in cool colors stands out among the innocuous, succulent foodstuffs (*paletas*, *raspas*, *coctél de frutas*, *aguas frescas* of mango and melon). Jarring is that, imbued with post-modern absurdity, this quiet portrait, something akin to Bambi, likely serves as an advertisement for a lunch plate of *cabrito* (goat). Suescum highlights the humor, the awkwardness, the unexpected, as well as the nostalgia of the exile experience. From this vibrant Pop imagery viewers are guided towards a number of powerful and painful works gathered under the theme of the "Sacred and Profane" that exude power, pain, and even, humor.

Sacred and Profane

Politicized Mexican-American art draws from sources on both sides of the Border integrating references to the cultures north and south of the Border and their meeting ground in a cross-cultural visual dialogue that merges the sacred and the everyday. With *Juaritos* (Fig. 6) of 2006 long-time El Paso resident Miguel Valenzuela presents an homage to his late wife, as well as his birthplace Ciudad Juárez, in a poetic, mixed media collage of fragments and references to Mexican heritage (the flag, symbol for the founding of Tenochtitlán, Juan Diego's open *tilma* with its imprint of the Virgin of Guadalupe), combined with a vivid palette, and clippings from Spanish language newspapers that point to the militant police presence on the Border. He makes a call for help, "*auxilio*," for the many victims of femicide in Ciudad Juárez.

In *Dance of the Three Powers* (Fig. 80) Clark takes his imagery from the *Danza de los Tres*

Poderes, a traditional dance from Guerrero, Mexico in which the devil, the Archangel Michael, and a skeleton, the personification of death dance the Colonial-era morality tale. Clark explains his long-time fascination with death:

*When I was in fifth grade in Corpus, all my drawings were of skeletons. I've painted a lot of pictures, mostly still life, celebrating my dead friends. Since moving to Brownsville, I've embraced the indigenous culture of the region, which celebrates death and enjoys the work of José Guadalupe Posada. I'm also on the downhill side of what was once a very fast life, so I better come to grips with La Muerte, before she gets a grip on me.*¹⁹

Clark's painting of the three figures intertwined in a circular battle honors a late friend's struggle with addiction.

The Virgin of Guadalupe appears repeatedly in *Icons and Symbols of the Borderland* as a means of protection, spiritual connection, expression of devotion, and recognition of sacrifice; in the case of Martínez' 2015 digital reworking of his *Mona Lupe: The Epitome of Chicano Art* (Fig. 57) with previous painted versions dating back at least to 1991, but initiated as early as 1975, the artist addresses her over-representation in Chicano art. Despite his satirical intent, Martínez is aligned with any number of artists on both sides of the Border such as Estér Hernández, Yolanda López, and Nahum B. Zenil who have appropriated the Virgin of Guadalupe's image and revised her iconography to conflate categories of sacred and

secular, challenge prescribed gender roles, and lay claim through her presence to the right to equal inclusion in the human fabric irrespective of skin color, sexual identity, or nationality. *Hombre que le Gustan las Mujeres* (Fig. 58) is another subject that Martínez has reworked over the years with an early version dating to 1985. Clearly playing with the sacred and the profane, Martínez confronts the viewer with a broad-shouldered man, short-necked, his shirt open revealing his torso, with sleeves rolled up above his biceps, his skin exposed to show off tattoos of three "women," the Virgin of Guadalupe, a nude pin-up, and an *adelita* in *trenzas* (braids).²⁰ The artist, with humor, is able to comment on *machista* attitudes about women.

Houston-based photographer Delilah Montoya produced a series of works between 1998 and 2001 on the Virgin of Guadalupe, three powerful examples of which are included in *Icons and Symbols of the Borderland*. "The Virgin's suffering and pain are appropriated through the act of puncturing the skin to ensure her immediate and constant presence,"²¹ as well as protection in *Jaramillo*, *La Guadalupana*, and *Chuy Gets Nailed on the Crossfire* (Figs. 63, 64, 62). Depicted in the latter two works is:

Felix Martínez, a veterano or pinta who was awaiting trial at the Bernalillo New Mexico Detention Center for a drive-by shooting when Montoya photographed him. At 45, Felix was a gang member who had spent most of his adult life in prison. He had acquired the tattoo while incarcerated in California. Under pressure from the state to name the shooter in the drive by

and tired of serving time, he decided to turn state's evidence."²²

Shortly after Montoya captured this photograph, Martínez was murdered in jail, smothered with a pillow in his sleep.

Clearly conveying the close connection between human suffering, and the divine suffering of the Virgin Mary, Mother of Jesus, as well as that of her martyred son, in Montoya's tactile, stitched photo installation, the inmate—perhaps dead, perhaps alive, perhaps female, perhaps male—displays a bullet wound sustained at once in the victim's back, as well as in the neck of the tattooed image of Jesus. Chuy (a common nickname for "Jesús") has been "nailed on the crossfire," as the artwork's title indicates.

Having inquired in a tattoo parlor in Albuquerque's South Valley after clients who had received tattoos of the Virgin of Guadalupe, Montoya was put in touch with Fernando Jaramillo, whose arm Montoya photographed (*Jaramillo*) with an 8x10 view camera, surrounded by roses as an altar, an offering. Similarly, Gaspar Enriquez conjoins pride, pain, and sacrifice in *Mi Querida Madre* (Fig. 71) of 2006, his portrait of the isolated tough man of the barrio who, proclaiming his identity, points to his tattoo of the Sacred Heart of Jesus.

Disturbing, rather than celebratory, are Montoya's and Enriquez' portraits of young girls dressed as brides receiving their first Holy Communion. Similar to those artworks by their peers who activate the Virgin of Guadalupe, both

Malinche and *La primera comunión* (Figs. 65, 72) comment on confining, socially prescribed gender roles.

Perhaps best summarizing this section, if not the exhibition as a whole, is *Nican Mopohua* (Fig. 68) of 2012, Castro's reworking of Michelangelo's fifteenth century *Pieta* in popular *calendario*-style.²³ Beneath a spectacular blue sky the Virgin of Guadalupe holds in her healing embrace, the broken

Indian, the Christian convert Juan Diego, who has been defeated by the colonizer. The conquistador's bloody sword lies atop the pre-Columbian Coyolxauhqui stone disk while the basalt monument of the goddess Coatlicue sinks into the earth in the background. Here the Christ-figure represents all Indians, and all oppressed peoples regardless of borders.

Icons and Symbols of the Borderland offers a multifarious exhibition by many Southwest

artists, some with long-term commitments to the Chicano movement. With diverse content, style, sources, and materials, these artists shape Border identity as colorful and dynamic, one filled of tension, contrasts, and power struggles. It is the acknowledgement of a colonial history and a hybrid present, the hope to break free of all manner of limitations, and the continued vision of social justice and equity, that is the message of *Icons and Symbols of the Borderland*.

Notes

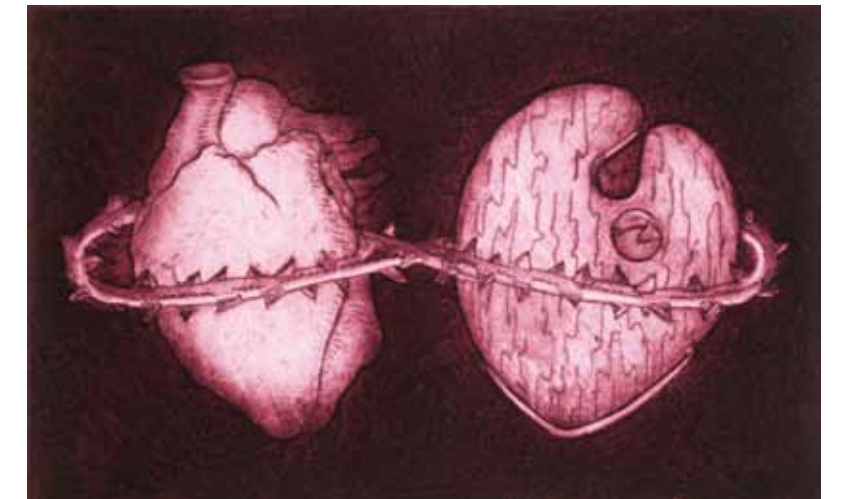
1. Established in 1985 as the National Association for Chicano Art (NACA) by Miguel Juárez and Paul H. Ramirez, the organization changed its name to the Juntos Art Association 1986. See a discussion of the organization's beginnings, early exhibitions, and members in Miguel Juárez, "The Rich History of an El Paso Landmark," <http://lincolnparkcc.org/history/>. Accessed September 1, 2017.
2. For example, see <http://www.latimes.com/politics/la-na-pol-trump-sanctuary-cities-20170725-story.html>. Accessed July 1, 2017.
3. See for example, <https://www.nytimes.com/2017/07/23/us/san-antonio-truck-walmart-trafficking.html>. Accessed July 15, 2017.
4. This text is credited to Rose Morin. See <http://www.koat.com/article/woman-creates-signs-with-positive-upbeat-statements/8695948>. Accessed August 1, 2017.
5. See <http://www.bbc.com/news/world-latin-america-40006985>. Accessed July 1, 2017.
6. Ibid.
7. Elda Silva, "Works by César Martínez, José Rivera Featured in Centro de Artes Exhibit," San Antonio Express News, <http://www.expressnews.com/entertainment/arts-culture/article/Works-by-C-sar-Mart-nez-Jos-Rivera-featured-11437653.php#photo-13415263>. Accessed August 3, 2017.
8. "Go, go, go, Don't lose your aim; Because if you lose it You will lose the path. You hit it once, You hit it twice, You hit it three times And your time is finished."
9. See Fine and Performing Arts South Texas College. "Art Talk: Andy Villarreal on Indigenous Mesoamerican Culture." Filmed [September, 2015]. YouTube video, 59:33. <https://www.youtube.com/watch?v=3MLBCultq5E>.
10. See <https://iuplr.uic.edu/iuplr/chicagolatinoarchive/artists-profiles/artist-profile/MoyaOscar>. Accessed July 30, 2017.
11. Serie Project. "From the Archive-Serie XVI Oscar Moya." Filmed [2009]. YouTube video, 12:37. https://www.youtube.com/watch?v=PRc3_Td-cTo.
12. Diana Molina, object label for Oscar Moya's *Borderline* of 2016, *Icons and Symbols of the Borderlands*, Centro de Artes, San Antonio, Texas. July 14-Dec.17, 2017.
13. See <http://netargv.com/home/2017/05/19/open-letter-brownsville-museum-fine-arts-cultural-appropriation/>. Accessed July 4, 2017. My thanks to Sean Fitzgibbons for bringing this to my attention.
14. I am not expressing agreement with this derogatory term, but using it to bring awareness (as Clark does) to the problematic imagery here.
15. Jordan Schnitzer Museum of Art. "Artist Talk: Latin@ Art and Identity Across Generations: Victoria Suescum." Filmed [July 2016]. YouTube video, 46:29. <https://www.youtube.com/watch?v=dfP91z19q8A>. Accessed August 7, 2017.
16. Ibid.
17. See <https://www.victoriasuescum.com/home.html>. Accessed August 7, 2017.
18. Jordan Schnitzer Museum of Art. "Artist Talk." <https://www.youtube.com/watch?v=dfP91z19q8A>. Accessed August 7, 2017.
19. Gabriel Trevino, August 10, 2008, "Mark Clark in the TAOB Spot Light," *The Art of Brownsville*, <http://brownsvilleart.blogspot.com/2008/08/mark-clark-in-taob-spot-light.html>. Accessed August 1, 2017.
20. An "adelita" was the common name for women who were camp followers, caring for soldiers during the Mexican Revolution.
21. Teresa Eckmann, "Chicano Artists and Neo-Mexicanists: (De) Constructions of National Identity." (2000), http://digitalrepository.unm.edu/laii_research/55. Accessed July 20, 2017.
22. Teresa Eckmann, Object Label for *La Guadalupana* in the exhibition "Revisioning Tradition: Rafael Lopez Castro and Delilah Montoya," University of New Mexico, Center for Southwest Research, Albuquerque, New Mexico, 2007.
23. From the 1930s to the 1970s, numerous artists (such as the famed Jesús Helguera) working for calendar factories such as Galas de México produced chromolithograph imagery thereby participating in the building of the pantheon of the national (*lo mexicano*) for a consumer industry. Tomás Ybarra-Frausto refers to *calendarios* as *almanaques* that feature Mexican folklore and are common to the Chicano household, given to customers each year by barrio businesses. See Ybarra-Frausto, "The Chicano Movement/The Movement of Chicano Art" in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, (Cambridge: MIT Press, 2006), p. 169-170.



71. *Mi Querida Madre*, 2006
 Gaspar Enríquez
 Giclee
 42 x 38"



72. *La Primera Comunción*, 1995
 Gaspar Enríquez
 Acrylic on board (airbrush)
 54½ x 27"



73. *Love is a Rose*, 2003
 Benito Huerta
 Intaglio, Edition of 34
 22½ x 15¾"

71. Some displays of piety confront the notions of acceptability within revered institutions. Embellished with tattoos that include the *Sagrado Corazón*, Gaspar Enríquez' Bato portrayed in *Mi Querida Madre* captures that duality often present in the barrio culture, the young man's demonstration of devotion and family values may clash with the idea of what a devoted Catholic should be.

72. *La Primera Comunción* depicts a young Catholic girl's first reception of the sacrament of the Holy Eucharist in airbrushed acrylic on board. The rite of passage occurs after receiving baptism and once a person has reached the age of reason.

73. *Love is a Rose* shows that between the heart and desire there are thorns. Relationships, even the best of them, have thorns embedded in them.



74. Declaration of Independence, 2005
Benito Huerta
Lithograph, Edition of 60
27 x 27"

Declaration of Independence marks two economically inspired revolutions: the American revolt against the British and Mexican revolt against the rich led by Emiliano Zapata. Though a border divides the two countries they share similar historical characteristics.



75. Pancho Villa en la Frontera, 2014
Socorro Diamondstein
Mixed media
34 x 49"



76. Amor en la Revolución, 2016
Socorro Diamondstein
Mixed media
24 x 36"



77. El Liderazgo en la Frontera, 2015
Socorro Diamondstein
Mixed media
49 x 34"

Revolución en la Frontera Series
by Socorro Diamondstein

Diamondstein mined her grandfather's original negatives to create new renditions of the iconic images taken in the early 1900's when Orozco and Pancho Villa seized control of Ciudad Juárez during the Mexican Revolution.



81. Mexican Multiretablo, 2014
Romy Saenz Hawkins
Metal embossing and acrylic
24½ x 45"

Mexican Multiretablo depicts a popular Mexican religious art form. Retablos are devotional paintings on tin, zinc, wood, or copper, which venerate Catholic saints that have been popular in Mexico since the 17th century. In these images, Mexican people express their anxiety, needs, fears, and suffering. The literal translation for retablo is "behind the altar."



82. Nuestra Señora de Los Dolores Retablo, 2012
Chris Grijalva-Garcia
Oil on canvas
11 x 18"

Nuestra Señora de Los Dolores (Our Lady of Sorrows) is the patroness of troubled mothers and her feast day is September 15th. Retablos are vibrantly colored paintings of saints or holy people on metal or wood. These depictions come from the need humans have to interact on a personal level with divine spirits and are an important part of Mexican religious culture.



83. Changing Gears, 2012
Lydia Limas
Gouache on paper
20 x 16"

83. Women are integral to the labor force of border industry and services on both sides of the international boundary yet many earn barely enough to support a family and are sometimes subjected to unsafe and unsanitary working conditions with low salaries. Maquiladoras prefer to hire young women over older women, since they are capable of working longer hours. The minimum wage is 70.1 pesos per day in Tijuana or about \$0.55 per hour at the current exchange rate of 16 pesos per dollar, while most entry level positions in maquiladoras pay closer to \$2 per hour including bonuses.

85. Inspired by the Posada illustration for a theatrical program cover entitled "Todo lo Vence el Amor" (Love conquers all).



84. Lady of Mesquite, 2000
Leticia Diaz
Silver Gelatin Print
11 x 16"



85. La Novia de Fantasía, 2016
Wayne Hilton
Mixed-media installation
32 x 28 x 82"

Film series



86. *The Sixth World*, 2012
 Nanobah Becker
 Film screening
 15 minutes

Navajo Astronaut Tazbah Redhouse is a pilot on the first spaceship sent to colonize Mars. But a mysterious dream the night before her departure indicates there may be more to her mission than she understands.



88. *Yochi*, 2017
 Iliana Lapid
 Film screening
 22 minutes

Yochi, a 9-year-old selectively mute Mayan boy, guards a nest of endangered parrots in the pine savannah of Belize. When his beloved older brother, Itza, returns from the city, Yochi discovers that he's in debt, and has turned to poaching - setting the brothers on a collision course.



87. *Seven String Barbed Wire Fence*, 2017
 David DeWitt and Diana Molina
 Film screening
 8 minutes

Immigration reform, border security, the Wall, liberty and justice for all - how do we address these thorny issues today? Seven String Barbed-Wire Fence stirs the melting-pot with immigrants, Minutemen, protesters, poets and musicians.



89. *La Catrina*, 2015
 Iliana Lapid
 Film screening
 9 minutes

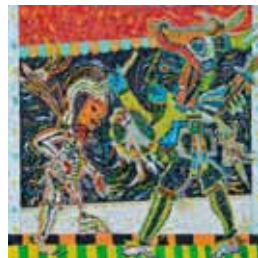
Grieving her husband's death, a farm worker becomes La Catrina, the Dia De Los Muertos figure of death, and journeys towards him through the landscape of the harvest.



90. *Somewhere Near Chichen Itza*, 2014
Andy Villarreal
Mixed media on copper
34 x 60"
Deified in ancient Mesoamerica, the jaguar is among the most iconic animals in indigenous Mexican culture and mythology; Villarreal's zeal for the story of the big wildcat permeates much of his current work referencing a time when they roamed the terrain unobstructed by borders. "I'd like to think jaguars once roamed El Huizache, our family ranch in South Texas," said Villarreal. The majestic jaguar that once roamed the coastal bend of Texas is gone. The last ones seen in South Texas were slain in the 1940's.



91. *Fragments of a Lost Culture*, 2010
Andy Villarreal
Mixed media on copper
36 x 36"



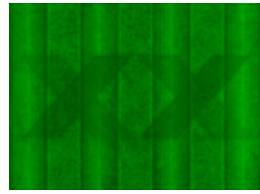
92. *The Mighty Mayan Warrior Takes a Slave Peacefully in Front of the Bistro*, 2016
Andy Villarreal
Oil on canvas
36 x 36"



93. *The Cowboy Won't See the Sunrise in El Paso if He Messes with the Crazy Jaguar*, 1991
Andy Villarreal
Oil on wood cutout
48 x 43"



94. *Vibora*, 2016
César Martínez
Rusted barbed and baling wire
46 x 11 x 18"
Rattle snakes, are iconic in the great Southwest as is barbed wire..."it tamed the west." This artist got "stung" several times while making this piece.



95. *Dos XX Lager Sarape**, 2007
César Martínez
Acrylic on paper
22 x 30"



96. *Dos XX Ambar Sarape**, 2007
César Martínez
Acrylic on paper
22 x 30"
"Though Mexican beer is popular throughout the United States and perhaps even world-wide. The genial graphic simplicity of the Dos XX logo is etched in the collective cultural consciousness.



97. *Añorando*, 2014
Maquila Blues series
Oscar Moya
Dry point on paper, hand colored
20 x 16"
"A wall or a fence is all that stands in the way of a better life," said Moya.



98. *Into the Golden Age*, 2013
Maquila Blues series
Oscar Moya
Linocut on paper
11 x 15"
"As a human being, an artist, and an immigrant, I dream of a time when borders are no longer necessary and that we finally embark into the Golden Age," mused Moya.



99. *Open Season*, 1997
Oscar Moya
Silkscreen on paper
27 x 21"
"Open season on immigrants is as old as the founding of this great nation: Italians, Irish, and many other ethnic groups have suffered prosecution from the established majority and at the beginning of last century, it's been the Mexicans and Latin Americans. I first encountered this immigrant crossing sign in the San Diego/Tijuana border Highway in 1994, and it reminded me of the 'Deer Crossing Signs' in the northern states of Illinois, Wisconsin, and Michigan," explained Moya.



100. *Miracielos*, 2013
Jose Rivera
Mesquite wood
25 x 24 x 18"
Rivera explains his process for Miracielos, "It is the skewed crookedness of the mesquite wood that dictates the subject matter of my sculptures. Near the completion of this work I was challenged about what to do with a small stump protruding at the top of the head and in walks Karla, and unknowingly resolves the question. She had her hair in a bun!"



101. *Tijerina*, 2010
Jose Rivera
Mesquite wood
27 x 40 x 19"
"I studied this hollowed out log of mesquite for many years before it revealed the cross legged woman hidden within it. At seeing the sculpture, my neighbor remembered her mother calling her and her friends 'tijerinas', while sitting on the ground with their legs crossed like scissors or tijeras," recalls Rivera.



102. *Chicharra*, 1999
Jose Rivera
Bronze
11 x 12 x 24"
Rivera reflects on the Cicharra, "The summer days in South Texas will always serenade you with the shrill, chirping song of the male chicharra calling to its mate. As a child, I was fascinated by this insect that would burrow out after years underground, shed its crusty shell and emerge with beautiful transparent wings. I first sculpted this piece in mesquite and then made a bronze."



103. *Torero*, 2015
Romy Saenz Hawkins
Metal embossing
22 x 19"



104. *Deer Dancer*, 2010
Romy Saenz Hawkins
Metal embossing
20 x 24"
Deer Dancer symbolizes the struggle between good and evil through a confrontation between a sacred deer and an aggressive hunter. This is a popular traditional Yaqui Indian dance in Sonora and Sinaloa, Mexico that brings up parallels of cultural, philosophical, and spiritual struggles.

Diana Molina

Curator for the *Icons and Symbols of the Borderland* Exhibit, is a photographer, artist and public speaker. Since 2012, she has served as the Creative Director for the JUNTOS Art Association, designing and producing exhibitions, festivals and community workshops. Under her direction, the organization has broadened its scope and visibility beyond its El Paso origins to gain wider recognition for border artists and their stories.

Born half a mile from the U.S./Mexico border, her formative years were shaped by the bi-cultural experience that began in the heart of the Segundo Barrio in El Paso, Texas and the cross-pollinating communities of New Mexico and Chihuahua, where for her, American, Mexican and Indigenous traditions met and mingled. She studied Computer Science at the University of Texas at Austin, earning a Bachelor of Arts degree in Natural Science. She then worked at IBM as a software engineer for automation and robotics.

Following her creative urges, Molina pursued her strong interest in photography – which soon became a new career calling. She lived and worked in Amsterdam for a decade as a photographer, writer, and media consultant, publishing feature articles in international magazines including: *Elle*, *Esquire*, *GEO*, *Marie Claire*, *National Geographic Traveler*, and *Vogue*. During this time, Scriptum Press published her first book titled *Amsterdam, Small Town Big City*. She also created several photographic collections for the Netherland's Bureau of Tourism with worldwide distribution.

Travelling frequently, Molina lived for extended periods among the indigenous Tarahumara Tribe in the remote canyons of Mexico's Sierra Madre. Selected photographs from these sojourns became Molina's first solo exhibition at the World Museum of Art in Rotterdam.

After returning to the US to be closer to her roots, Molina continued her reportage and produced other solo exhibitions – one on the image of the Virgin of Guadalupe in popular culture, one on the Chihuahua Desert and another focused on the US/Mexico border, immigration and the Wall. Her exhibits have been widely shown in art and science museums in the United States and Europe. Her photographic collections are archived at the University of Texas at El Paso Special Collection Library and the UT Austin Benson Latin American Collection.

While continuously pursuing her photography, Molina's creative impulse found a new outlet – collages that incorporate the use of repurposed materials such as discarded candy wrappers and labels from recycled beer bottles. With a thematic focus on the US/Mexican borderland and ecology, these works have been acquired by museums and private collectors.

Presently, Molina is a speaker with the New Mexico Humanities Council Lecture Program. She continues to produce and mentor art that celebrates diversity and transcends cultures.

JUNTOS Art Association

JUNTOS means together. Originally called the National Association of Chicano Arts (NACA) when it was founded in 1985 by Paul Henry Ramirez and Miguel Juarez, the El Paso-based JUNTOS Art Association sought to address oversights by local museums and cultural institutions that had, until then, failed to adequately include the Chicano and Latino perspective of their predominately Mexican-American communities. JUNTOS advocated for new voices in the arts – bringing changes in the status quo that harked back to the activism of the Chicano Movement and the Civil Rights and Women’s Movements of the 1960’s and 70’s. The 1st Invitational Hispanic Art Exhibit featured prominent artists from El Paso and Ciudad Juárez, including the late Manuel G. Acosta and the late Luis Jiménez Jr., among others. The members changed the name to the JUNTOS Art Association to reflect a more inclusive mission with new partnerships and greater accessibility. From its founding, JUNTOS has nurtured the advancement of Borderland region art – extending the reach of its powerful voice, its diversity and its unique insights.

JUNTOS biographies

1. Richard Armendariz was raised in El Paso along the U.S.-Mexico border, a region that heavily influenced his artistic, aesthetic, and conceptual ideas. Images that have cultural, biographical, and art historical references are carved and burned into the surface of his paintings and drawings. He has exhibited at the Denver Art Museum, The Dallas Contemporary, The Blue Star Art Center in San Antonio, Mexic-Arte Museum in Austin and internationally in Tel Aviv, Israel; Berlin, Germany; DF, Mexico; Lima, Peru; and New Delhi, India.

2. Nanobah Becker is an award-winning writer/director and member of the Navajo Nation. She earned her MFA from Columbia University. THE 6th WORLD, a sci-fi short she wrote and directed, was an episode of online series FUTURE STATES (Season 3) and premiered at the Tribeca Film Festival. The National Gallery of Canada selected the film for inclusion in its prestigious exhibition SAKAHÀN: International Indigenous Art. Her short film, CONVERSION was an official selection of the Sundance Film Festival, and screened at numerous festivals in the U.S. She directed I LOST MY SHADOW by Laura Ortman which won best Music Video at the Imagine Native Film and Media Arts Festival in Toronto. Recently, Becker was a dialogue director on the Navajo language dubbing of Disney Pixar’s FINDING NEMO. She is currently working on a Cal Humanities supported feature doc called LIVING IN THE SHADOWS OF SERRA about the history of California’s Mission Indians. Originally from Albuquerque, NM, Nanobah teaches filmmaking to youth on reservations in New Mexico.

3. Antonio Castro was born in Zacatecas, Mexico and has lived in the Juarez-El Paso area for most of his life. He has illustrated dozens of children’s’ books including *Barry, the Bravest Saint Bernard* (Random House), *Pajaro Verde, The Treasure on Gold Street, The Day It Snowed Tortillas, The Gum-Chewing Rattler*, and most

recently, *My Pet Rattlesnake*, his fourth collaboration with renowned storyteller Joe Hayes. Castro often works with his son, Antonio Castro H., who is one of Cinco Puntos’ primary designers. In 2005, the government of the State of Chihuahua, Mexico, commissioned Castro to paint a mural commemorating the anniversary of the Battle of Tomochic for the government palace. His work has been exhibited in galleries and museums in United States, Mexico, Spain, and Italy.

4. Mark Clark was born in Honolulu, Hawaii. He studied painting informally with Joseph P. White, Robert Stark, and Kevin MacDonald. Clark has worked as an art handler at several museums across the country. His one-person exhibits have been shown throughout the Texas Valley and along the East Coast. His group exhibitions include museums, galleries and alternative spaces in Washington, D.C., Chicago, Baltimore, Philadelphia, Atlanta, Brooklyn, Brownsville, McAllen, Houston, El Paso, and in Monterrey, Matamoros and Ciudad Juarez, Mexico.

5. David DeWitt is an independent filmmaker with over twenty-five years experience creating documentary, educational, and marketing films and videos. His work includes cinematography and editing on national documentaries (“Frontline”, “TheAmericanExperience”, PBS specials); and directing/shooting/editing hundreds of short promo and educational videos. His programs have won multiple national awards, including a Telly Award Gold, and Documentary Winner at the Telluride IndieFest Film Festival.

6. Socorro Q. Diamondstein began art classes at the age of 10 at the Universidad Autónoma de Chihuahua. In 1970, she graduated with a double major in Political Science and Art from the University of Texas at Austin and studied at La Sorbonne in Paris in 1970-71. In 1972, while attending Sophia University in Tokyo, she

studied Sumie technique under Ms. Shutei Ota. In the early 1980’s, Socorro continued her work as an artist in Chicago through activities sponsored by the Art Institute of Chicago and the Museum of Science and Industry. Diamondstein has exhibited in Chihuahua, Mexico; Austin; Chicago; Tokyo; Paris; and El Paso, Texas where she resides.

7. Leticia Díaz Moreno was born in México City and resides in El Paso- Juárez. She has taught photography, design and interior design at the Universidad Autónoma de Cd. Juárez, Instituto Tecnológico de Monterrey Campus Cd. Juárez and Colegio Latinoamericano 1991- 2013. Her work has been exhibited in the U.S. and Mexico in venues that include the Institute of Texas Cultures UTSA, the El Paso Museum of Art, Museo del Chamizal, Ciudad Juárez and Museo del Instituto Nacional de Bellas Artes INBA, Ciudad Juárez.

8. Gaspar Enríquez was born in El Paso and received his art training in Los Angeles. Enríquez taught art at Bowie High School on the El Paso/Juárez border for decades and many of his students provided inspiration for his work. His work has been included in numerous exhibitions, including the nationally touring CARA-Chicano Art: Resistance and Affirmation 1965-1985, and has been exhibited throughout the Southwest and United States.

9. Christine Granados was born and raised in El Paso, Texas. She has been a journalist with the El Paso Times and the Austin American-Statesman. Currently, she is a reporter at the Fredericksburg Standard-Radio Post. Her second book of fiction, *Fight Like a Man and Other Stories We Tell Our Children*, was published by the University of New Mexico Press in 2017.

10. Cristina Grijalva-Garcia worked at the El Paso Museum of Art as the Event Planner for 30 years until

retirement in 2005. Driven by a love and passion for gardening, she became Master Gardener and volunteers her time and expertise improving Chihuahuan Desert gardens and landscapes. As an artist in different mediums, her educational outreach includes event coordination and instruction in the culinary arts, mosaic, painting and puppet-making. Cristina has exhibited with the JUNTOS Art Association at the Chamizal National Memorial Gallery, the Las Cruces Museum of Art, and the Mexic-Arte Museum in Austin, Texas.

11. Wayne Hilton was raised in southern New Mexico and lived overseas as a child. Designer, artist and creative visionary, Hilton brings a global sensibility to his creative process. The artist has a professional history of costuming, large-scale event planning, architectural model making, and most recently, interior design. His diverse range of experience, coupled with his passion to create artistic beauty from discarded materials, defines his work and his aesthetic. Exhibits of his work include a solo exhibition at the El Paso Museum of Art.

12. Wopo Holup, originally from Texas, and with longtime residence in New York City, she completed more than two dozen public art projects across the country. Holup's bronze and iron work can be found at the Philadelphia Zoo, Historic Battery Park in Manhattan, and the Tampa International Airport, among many others. Collaborations with architects, government agencies, and inspired communities have helped Holup to achieve her artistic goals. Articles and responses to Holup's work have appeared in *Sculpture*, *Landscape Architecture*, and *The New York Times*. Drawings produced with Holup's projects have been shown in solo exhibitions at Mill Museum, National Park Service, Lowell, MA; Urban Culture Project, Kansas City, MO; Charles Schulz Gallery,

Sonoma State University, Rohnert Park, CA; and the Center for Architecture, New York, NY. Her drawings were also included in a traveling exhibit for The Center for Creativity and Design at the University of North Carolina.

13. Benito Huerta was born in Corpus Christi in 1952 and attended graduate school at New Mexico State University. His work has gone through a number of phases, with no sign of becoming static or staid as he continues to develop his artistic practice. Huerta has presented his work in numerous exhibitions throughout the United States. He currently works as a professor at UT Arlington and is the curator of The UTA Gallery.

14. Ilana Lapid is a filmmaker and educator with a strong interest in comparative border cinema and gender issues. She was born in NYC and grew up in Jerusalem, Ottawa and Las Cruces, NM. Lapid is an Assistant Professor at the Creative Media Institute of New Mexico State University. She holds a BA from Yale and MFA from USC in Film Production. Lapid received a Fulbright in Romania to work with visual stories of Roma (Gypsy) children, and was an Artist in Residence at Slifka Center at Yale. She has directed multiple shorts that won awards at international festivals, including "Red Mesa," which won Best Short at the LA Latino International Film Festival. A feature she co-wrote with Joshua Wheeler, Lordsburg, was a finalist at the Sundance Screenwriter Lab and is in development. As an educator, Lapid is interested in the transformative power of visual storytelling, with a focus on cross-border collaborative filmmaking. Lapid is currently developing the Border Cinema Institute, a summer institute that will involve collaborations between CMI students and film students from several schools in Mexico to make short documentaries about the border. Lapid's short film "La Catrina," produced by Diana Molina and made for the JUNTOS exhibit,

"Icons and Symbols of the Borderland," was selected for the 2016 Women in Film & Television International Short film Showcase.

15. Lydia Limas was born in Chicago, Illinois and has resided in El Paso since 1989. Her photography has been published in Capture El Paso, (Pediment Publishing, 2008), The El Paso Times, El Diario de Ciudad Juárez, and in Mezcla: Art & Writing from the Tumblewords book project (Mouthfeel Press, 2009). She has participated in group exhibitions that include D'Arte Centre in Harlingen, Texas; The Early Works Children's Museum in Huntsville, AL; Calmecac Gallery-Casa Aztlan in Chicago, IL; the University of Texas at El Paso Centennial Museum, the Hal Marcus Gallery, YISD Galería de la Misión de Senecú, El Paso Museum of Archaeology, Chamizal National Memorial-Los Paisanos Gallery, and the Las Cruces Museum of Art among others.

16. Cesar Martinez was born in Laredo, Texas. He is a painter of fine arts and a printmaker. Martinez is primarily known for his Bato series of portraits of *pachucos* and *ucas*. He also paints abstracted landscapes that incorporate Aztec imagery and history, and creates constructions made of found wood. He was a major figure in the Chicano art movement of the late 1970s and 1980s. He is based in San Antonio, where he makes portraits that have become icons of Texas art history. Martinez's work has been included in the landmark exhibits, *La Frontera*/The Border: Art about the Mexican-U.S. Border Experience; CARA-Chicano Art: Resistance and Affirmation 1965-1985; and Hispanic Art in the United States. He has also shown at the Mexican Fine Arts Center Museum, Chicago; Museo de Arte Moderno, Mexico City; the McNay Museum and the San Antonio Museum of Art in San Antonio; and the Contemporary Arts Museum, Houston. In 2017, he received the Distinction in the Arts Award from the San Antonio Arts Commission.

17. Delilah Montoya was born in Texas and raised in the Midwest. Her longtime place of residence is New Mexico. Montoya's work is grounded in the mestizo experience of the Southwest and borderlands. Her work explores the unusual relationships that result from negotiating different ways of viewing, conceptualizing, representing, and consuming the worlds found in the Southwest. Her work has been exhibited throughout New Mexico. She is a professor at The University of Texas at Houston.

18. Oscar Moya was born in Mexico City and immigrated to the United States in 1971 with his family at the age of 15 and labored as a migrant worker from San Antonio to Illinois. He attended the School of the Art Institute of Chicago. An accomplished artist now living in El Paso, his work has been shown nationally and internationally. Much of Moya's work deals with border issues and working-class aesthetics.

19. Jose Luis Rivera was born September 2, 1946 in Kingsville, Texas and raised on the King Ranch. He earned a B.S. degree in All-Level Art Education from Texas A&M University, Kingsville, Texas and worked as an art instructor in the California Public Schools, Casa de La Raza in Berkley and at Trinity University in San Antonio, Texas. The mesquite wood has been his primary medium in 49 years of work as a sculptor. The transformed mesquite is the force through which he reveals his impressions of the social and political issues concerning the Chicano community and of the spiritual forces involved in nature. His sculptures have been exhibited throughout the U.S. and in Mexico and included in the permanent collections of the Dallas Museum of Art, the San Antonio Museum of Art and the Chicago National Museum of Mexican Art.

20. Romy Saenz Hawkins is a native of Los Mochis, Sinaloa, Mexico and studied art in Guadalajara,

Germany, and Mexico. After earning a BA degree in Psychology in 1985 from the Universidad Autónoma de Guadalajara, she completed a workshop in the ancient skill of hand-pressing relief lines onto the backside of copper, aluminum, brass, pewter or silver panels. Her work has been exhibited regionally and included in private collections. Saenz Hawkins has been an instructor with the OLLI program at UTEP since 2004 and often teaches at the El Paso Museum of Art.

21. Roberto Salas is a multidisciplinary visual artist/musician whose work addresses a wide breadth of traditional and experimental approaches. He earned his MFA degree from the University California San Diego during a time when the faculty was comprised of (including David and Eleanor Antin, Manny Farber, Jean-Pierre Gorin, Allan Kaprow) some of the most interesting conceptual thinkers of our time. Roberto has used his highly theoretical based education together with his Mestizo heritage and his passion for global travel and study of diverse art and culture as influence for his personal vision. His diverse works include large-scale public art pieces, multi/cross-cultural musical performance and community projects involving inner city and underrepresented youth. His experience includes projects in diverse cultural pockets and disenfranchised communities within the Arctic Circle, Louisiana, Bali, Indonesia, and villages in Mexico. Salas personal work evolves through the adaptation and integration of mixed cultural iconographies with a perspective that is both inclusive and celebratory.

22. Victoria Suescum was born to Panamanian parents and now, a longtime resident of San Antonio. Her work has been exhibited internationally since 1983 in biennales and other venues in Colombia, Cuba, Ecuador, Italy, Korea, Panama, Peru, Dominican

Republic and the United States (Laredo, New York City, Miami, Boston, Berkeley, Fort Worth, San Antonio.) Honors include a residency at the MacDowell Colony. Suescum has served as visiting artist, guest speaker, and Secretary to the Board of the grassroots Blue Star Art Space in San Antonio, Texas. She is an Associate Professor at Austin Community College. Suescum earned an MFA from the University of Texas, San Antonio, and her BA from Wellesley College. She also attended the New York Studio School and the Wesleyan University Program in Paris.

23. Miguel Valenzuela is a long time El Paso resident and through his art, depicts the people and stories of the border region. Valenzuela received a BFA with a major in Sculpture and a minor in Painting from the University of Texas at El Paso. He earned an MFA from New Mexico State University with a major in Painting and a minor in Graphic Design. While at NMSU, he received several grants to research the border region, creating several bodies of work about immigrants of the region and the challenges they face. Valenzuela teaches at the El Paso Community College and volunteers his time with the Boys and Girls Club, local schools and non-profits.

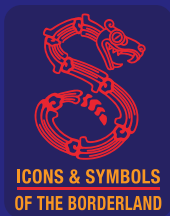
24. Andy Villarreal is a San Antonio, Texas native. Villarreal's experiences traveling in Mexico, especially the Yucatan, coupled with his passion for Mesoamerican indigenous cultures, adds energy and intensity to his work. With vivid colors and various techniques, he transforms the cultures into a stylized original art form. Villarreal received his BA from Corpus Christi State University and his MFA from Arizona State University. He is a professor at the University of Incarnate Word. His work has been exhibited internationally in museums, universities and galleries and is included in permanent collections across the country.



105. *Fin*, 2005
Benito Huerta
Lithograph
27 x 27"

Fin (the end), features Zapata and Washington in the background, both revolutionaries whose portraits ended up on U.S. and Mexican paper currency. Movies, politics and economics make strange bedfellows.





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