



SOY *de* TEJAS

A Statewide Survey of Latinx Art



curated by Rigoberto Luna



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101 S. Santa Rosa | San Antonio, Texas 78207

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FOREWORD

The City of San Antonio's Department of Arts & Culture was proud to host *Soy de Tejas: A Statewide Survey of Latinx Art*, a dynamic and profound art exhibition that featured over 100 works by 40 contemporary native Texas and Texas-based Latinx artists representing the seven regions and 15 cities.

Soy de Tejas was curated by San Antonio's Rigoberto Luna, Co-Owner and Director of Presa House Gallery. Luna is well known for his commitment to championing and creating opportunities for exceptional Latinx artists in San Antonio and across the state of Texas. Our partnership with Luna on this exhibit proved no different. Centro de Artes gallery and the exhibited artists received nationwide recognition because of Luna's curatorial efforts.

Over 14,000 people from all over the world visited Centro de Artes gallery to see *Soy de Tejas* during its five-month run, breaking gallery attendance records. Whether they were first-time visitors or our loyal attendees, those who came to *Soy de Tejas* had an opportunity to experience a groundbreaking exhibition that represents the artistic expressions and passions of some of the most talented contemporary artists in the state of Texas today.

A special thank you goes out to Rigoberto and all participating artists for helping our department fulfill one of our key goals: making thought-provoking and trailblazing art accessible to all.

KRYSTAL JONES

Executive Director
City of San Antonio Department of Arts & Culture

The debate over identity labels is old, and yet, new again. With each next generation, people redefine how they wish to be called. The latest debate is over the X in Latinx and the e in Latine. People's heart rates rise as they feel the advances in social justice that were achieved under certain labels will be wiped away with a new fresh label. Others seek to be as inclusive as possible. Yet, here, curator Rigoberto Luna, simply states "Soy de Tejas."

Yo tambien, soy de Tejas, and so are the 40 artists showcasing their bold work in this record-breaking exhibition. The visitors to this exhibit came from near and far and was the most ever seen at Centro de Artes. Curators from major institutions came to view the work these Latinx-e-o-a-etc. artists are producing. It is unlike the work from any other part of the country. We are influenced by our environment, that South Texas heat, the nopales, the mesquite, as well as the food, sights and sounds that make us, not only unique, but proud. We are Mexican, Puerto Rican, Cuban, San Antonian, del Valle, del wesso, but united because we all are from Tejas.

Enjoy,

YADHIRA LOZANO

Chair, Centro de Artes Committee and Member
of the San Antonio Arts Commission representing District 3

HARMONIZING TEXAS: Unifying Identity, Narratives, and Representation in Latinx Art

Rigoberto Luna

Describing and defining my identity has been an evolving journey, reflecting on and considering its dynamic nature. A first-generation Texan, I spent a brief period in Torreón, Coahuila, Mexico, before returning by the age of three. My initial understanding of self was rooted in the deep Mexican pride my parents, Ricardo and Teodora Luna, instilled in me. It became more complex as I began elementary school, revealing that I was not just Mexican but Mexican American, a realization that shifted my self-perception. Observing my parents fill forms with checkboxes that labeled me white or Hispanic, this terminology further complicated and confused my sense of belonging. Later, the popularity of the term “Latino” encompassed a broader cumulative connection among individuals from Latin American countries. The journey of self-discovery continued outside of the classroom, leading me to “Chicano,” a word with deep history and social context that captured the fight and struggle for justice, individuality, and empowerment of Mexican Americans living in the United States—my time in New York brought yet another dimension, as I was labeled “Tejano” reflecting my connection to Texas and my Mexican heritage.

Each designation represented a step in my ongoing understanding of the intricate layers of who we are and how people view us, illustrating the nature of one’s evolution of identity. “Latinx” emerged as the latest of the ever-changing terms. This label speaks to a long overdue acceptance, desire, and demand for inclusivity and gender neutrality, reflecting our progress and awareness. This generation’s perspective has shed light on the fact that identity is not only about ethnicity but also about positively embracing one’s true self, no matter how it may differ from societal conventions, and the importance of

acknowledging diverse gender identities. As I navigate through these widely contested terms, I can empathize with those outside of traditional classifications. My discomfort with being misclassified affirms the universal human desire to be seen and respected for who we genuinely are. It reinforces the importance of addressing individuals in a manner that aligns with their self-identified labels and pronouns.

The fluidity of terminology used to describe brown communities reflects a broader societal evolution—a journey of understanding, inclusivity, and acceptance. This continuous transformation serves as a reminder that identity is a deeply personal and multifaceted concept that rigid or fixed classifications can’t constrain. Just as we’ve embraced the changing tides of identity terminology, we must extend that openness to the new generations, accommodating their evolving perspectives and identities with the same respect and understanding.

As language evolves and mirrors the sociocultural, economic, and political changes, we navigate shifting standards in an era of social media, disinformation, and an increasingly polarized society with sharply contrasting perceptions and opinions on the rights of the undocumented immigrants, BIPOC, LGBTQIA+ communities, and women. In Texas and other states undergoing significant demographic shifts, the longstanding tactic of exploiting divisions persists, echoing a historical pattern dating back to the nation’s inception.

Soy de Tejas encapsulates and reflects broadly at a pivotal moment in which the Latinx community’s existence has become entwined

with political manipulation and our presence as an ever-growing threat. Despite these obstacles, we press forward, optimistic for a brighter future and hope for creating positive change. As artists have done throughout history, they empower and amplify the voices and concerns of the vulnerable and oppressed—painting, building, and recording a more accurate representation and authentic portrayal of ourselves, our history, and our collective Texas and American experience.

With more than a hundred works on view, this exhibition takes place at a time following the COVID-19 pandemic, the turbulent aftermath of a defiant lame-duck president, and the political discourse and policies of the current Texas governing body affecting women’s rights and bodily autonomy. The ongoing concerns at the border and the human rights issues of undocumented immigrants, including families separated at the border, are addressed overtly and covertly, notably by artists Angel Cabrales, Ingrid Leyva, Karla Michell Garcia, and Patrick McGrath Muñiz. Additionally, thought-provoking interactive works like Violette Bule’s draw attention to the surging population within for-profit detention centers. Josué Ramírez’s resourceful, deceptively simple, and ingeniously titled installation and two-dimensional works highlight the growing wealth inequality and the rapid advancement of gentrification.

While many artworks focus on poignant and complex themes and traumas, the artists tackle these issues with compassion, truthfulness, and dignity. In contrast, other artists balance and shift the narrative, celebrating the pleasures and humor that provide

solace, and sustain us in the face of overwhelming challenges: family, faith, cultural traditions, community, and heritage. Through saintly portraits, handcrafted sculptures, photography, mixed media collages, and installations of family and community members, attention is drawn to individuals who have historically existed on the margins, lacking space, representation, and due recognition.

Dependable, selfless, and humble role models who have influenced and impacted our lives are depicted in several portraits in the exhibition. Fathers, mothers, and grandparents of artists like Arely Morales, Omar Gonzalez, Raul de Lara, and Tina Medina are represented and celebrated for the strength, labor, sacrifices, and paths they laid, altering our possibilities and those of future generations. Through larger-than-life paintings, meticulously crafted objects, and installations that command attention, the artwork honors their stories and experiences, validating their existence and accomplishments. These creative tributes encourage viewers to reflect on the narratives behind these subjects, enabling younger generations to see themselves in these stories, affirm their significance, and inspire them to strive for even greater heights.

Other works, including Ashley Thomas’s votive candles, Jaylen Pigford’s altar-like compositions, and Joe Peña’s nightscapes, highlight precious mementos and sites of deep personal and cultural connections and significance. Francis Almendárez’s ode to the lovingly prepared dishes of home, Eva Marengo Sanchez’s holy water, a repellent from evil, and Marianna Olague’s *capilla* of La Virgen de Guadalupe hint at faith, devotion, traditional safeguards, and comforts of home, and combined encompass the deep

attachment to place, memory, and time. These artists document and preserve our culture symbolically; customary practices passed down through meaningful interpretations of art. These tributes urge the viewer to reevaluate the overlooked artifacts and rich scenery associated with our daily lives, bringing the viewer closer to developing a deeper connection and revealing the more profound meaning behind our simple joys and surroundings.

Many artists, including Gil Rocha, Vic Quezada, Natalia Rocafuerte, José Villalobos, and others, embrace a *rasquache* aesthetic. Utilizing discarded materials, often found or typically affordable, and connected to a visual landscape of their surroundings and methodology ingrained or inherited from previous generations. The exhibition presents works by artists descended from Colombia, El Salvador, Guatemala, Mexico, Peru, Puerto Rico, and Venezuela, to name a few, where a history of resourcefulness and ability to make do is evident through their works. Artists like Christian Cruz's installation and performance focus attention on pink collar workers through the use of women's undergarments and laundry baskets, Stephanie Concepcion Ramirez's ancestral exploration pieces together photos and text obscured by emergency blankets, a symbol of the immigrant plight. Ruben Luna's touching video captures the creation of a painting using melted crayon heels on a plywood dancefloor, recording each joyful step of his parents' intimate dance. Whether investigating matters related to labor, ancestry, or cultural traditions, each is tackled conceptually through inventive, often improvised approaches and materiality that challenge norms associated with the history of art-making. What may have started from the ingenuity of blue-collar trades, DIY hacks, and quick fixes at home has been translated and distilled into many of these artists' artistic practices and studios. What was once viewed as an aesthetic of low-income or low-brow has brazenly transformed into highly conceptual theory and museum-level quality artworks.

This eclectic ensemble of artists from different backgrounds and journeys to Texas is arranged like a well-composed chorus. Each artist interacting, and contributing a distinct section and narrative

to create a rich polyphonic texture. Despite their varied paths, they find common ground in historical, economic, and cultural factors, resulting in a harmonious melody that fuses contemporary migration experiences with deep-rooted ties stretching back through the state's Mexican and early Texas history. As Texans, they are united in their pursuit of happiness, fueled by both their individual endeavors and the enduring dreams passed down from their ancestors.

The generations that preceded them spent their lives working as the backbone of the agricultural sector, putting food on American tables, cooking in kitchens across the restaurant industry, construction laborers building our city's infrastructure and housing, caretakers providing comfort to the sick and elderly, and raising our children. Many more fought on the front lines across the globe, and others were entrepreneurs and proprietors contributing to the economic growth and betterment of large urban communities, to border towns and rural enclaves. Unfortunately, many of these contributions have gone unacknowledged or outright excluded. Nevertheless, it is hard to imagine our state destitute of these working-class individuals' commitment to hard work, service and bravery, family values, customs, and cuisine that make Texas a distinctive and multicultural state.

The artists of *Soy de Tejas* tell our collective stories, past and present, through the transformative power of visual narratives, so that their impact can no longer be ignored or overlooked. These groundbreaking Texas artists are bound by a mutual understanding that transcends labels and characterizations, and each, in their unique way, underscores the significance of honoring and acknowledging who we are and the importance of what is ours. Positioned far from the world's art capitals, *Soy de Tejas* highlights the universal desire for recognition and respect for our existence and origins—a celebration of our creativity, originality, resourcefulness, resilience, and diversity. It emphasizes the importance of cultural understanding, embraces evolving identities, and recognizes the contributions of communities that form the heart and soul of Texas.



RIGOBERTO LUNA is a San Antonio-born independent curator and the co-founder and director of Presa House Gallery. Luna has curated numerous exhibitions focused on Latinx artists living and working in Central and South Texas. Luna served as the Curatorial Assistant and Exhibitions Coordinator for the 2021 Texas Biennial. He has participated as a guest juror or panelist for distinguished organizations across Texas, including Rockport Center for the Arts, K Space Contemporary in Corpus Christi, Art League Houston, Houston Arts Alliance, the National Association of Latino Arts and Cultures. In 2023, Luna co-organized *John Guzman: Flesh and Bone* at the Blaffer Art Museum at the University of Houston and *Son de Allá y Son de Acá* at Chicano Park Museum in San Diego, CA.

SOLVING FOR X: Between a Remarkable Past and an Unknowable Future for Latinx Art

Marcela Guerrero

In 1977, the Contemporary Art Museum in Houston (CMAH) hosted the exhibition *Dále Gas: Chicano Art of Texas* curated by San Antonio artist and chief curator of CAMH at the time, Santos Martinez, Jr. Considered the first major exhibition of Chicano art in Texas, *Dále Gas* was also in retrospect one of the first surveys of Latinx art in the United States. In his catalogue essay, Martinez, Jr. indicates that “With Chicano art, Chicanos for the first time present a visual artistic effort which clearly states and articulates those social concerns which are connected to the entire Chicano social and cultural experience.”¹ Even while laying out a set of principles that dictated Chicano art of the time, Martinez, Jr.’s curatorial vision was not dogmatic for he acknowledged shifting attitudes toward more abstract and experimental approaches to Chicano art. The exhibition, as well as the essay, was also groundbreaking in recognizing the central role of San Antonio as the bedrock of Chicano art in Texas. In San Antonio, Martinez, Jr. argued, visual artists cohered into groups beginning in the late 1960s and most prominently represented with the founding of the group Con Safo to create a Chicano “unity of expression.” *Dále Gas* articulated the power of coalescing behind an ethnic category as a way of validating the cultural value and ingenuity rooted in the Chicano experience.

Almost fifty years later, another San Antonian curator leveraged the scale and magnitude of the Texas art scene to explore the complex category of Latinx art. In *Soy de Tejas: A Statewide Survey of Latinx Art*, Rigoberto Luna brought together more than 100 artworks by 40 artists all of Latin American descent born and or living in Texas to reflect on some of the most salient topics found in the field of

contemporary Latinx art. Comprising two floors of the Centro de Artes Gallery in San Antonio, the exhibition explores themes of migration, gentrification, erasure, masculinity, and mythmaking, while also allowing space for humor, beauty, and celebration to be manifested. The abundance of talent is by design—as if saying that two more floors could have been filled, Luna applies a capacious methodology to his curatorial vision where inclusivity of Latinx experiences reigns and gatekeeping is rejected.

In calling *Soy de Tejas* a survey of Latinx art in Texas, Luna stakes a claim on the importance of the term in recognizing the changing profile of the state of Texas, one of the few “majority-minority” states in the nation where Latinx people, regardless of race, constitute the largest group. The Chicano constituency still retains the biggest percentage of the pie chart, however, the landscape of immigration is changing as more people from Central America, Venezuela, and Puerto Rico arrive in the Lone Star state. Choosing to amplify the curatorial scope of *Soy de Tejas* to encompass a Latinx purview is not only a reflection of the shifting demographics of the region but also an acknowledgment of intersectional identity politics. The use of Latinx, rather than Latino or Hispanic, is a deliberate pronouncement in favor of a non-binary spelling of the word, one that welcomes LGBTQIA+ communities and their allies. At a time when states in this country are passing some of their most restrictive laws it seems important, or better yet, crucial, to affirm the existence of a people marked by colonization, racism, sexism, homophobia, and transphobia.²

When it comes to Latinx art, its premise is anchored on giving visibility to topics and makers who have been historically and systematically excluded from the mainstream art world. Identifying an origin for Latinx art is a moot point for, as curator E. Carmen Ramos says, “Latino artist’s presence in American art predates the very foundation of the United States.”³ Contemporary Latinx art, however, is the product of the civil rights activism of the 1960s when “Nuyoricans and Chicano/a artists were involved in a cultural revolution to challenge and transform mainstream museum’s historical Euro-centrism which marginalized the artistic creation and input of people of color.”⁴ Against this backdrop of whitewashing, art workers have fought to ensure that there is no American art without Latinx art. Nevertheless, detractors of the term are vocal about its unspecificity or the fact that it encompasses many disparate groups. The harm in those pronouncements is a lack of criticality of other categories such as “American art” that have had the privilege of becoming “canons” in museums and the further invisibilization of a sizeable group of people who do, in fact, share many traits in common.⁵

It has been Latinx artists who have been the first ones to tell the stories that connect us. At a fundamental level, we are people who share a colonized past; descendants of those who come from countries that were colonized in the sixteenth century by Spanish, Portuguese, or British settlers. Our ancestors—Indigenous inhabitants and Black enslaved populations—are in our DNA. We span from native people to this land we today call the United States to recent arrivals but, somehow, we are all considered immigrants and treated

like second-class citizens despite our diverse documentation status. We have a complicated relationship with Spanish, the second most spoken language in this country, whether because it is our first language thus racializing us as different than the default English or because our parents were forced to assimilate and extricate that part of their identity. But perhaps the argument that matters most as to why we should rally behind this category is because, as filmmaker Alex Rivera has asserted, until we are seen for who we are and as a part of the essential fabric of this country, we will continue to be excluded especially from mainstream spaces many of them in cities where, ironically, we constitute the majority of the population and which are also the centers of the contemporary art world.⁶ These and other stories that unite our beautiful complexity have been told by Latinx artists whether people want to see them or not.

At an institutional level, experts in Latinx art began to occupy prominent curatorial positions in the 1990s.⁷ Most significantly, it was the work of Mari Carmen Aponte and Raul Yzaguirre, Puerto Rican and Texan diplomats respectively, that would make inroads in securing a seat at the table of the nation’s leading body for art and culture: the Smithsonian Institution. In a report written by Aponte and Yzaguirre and published in 1994, titled “Willful Neglect: The Smithsonian Institution and U.S. Latinos,” the authors uncovered that “The Smithsonian Institution, the largest museum complex in the world, displays a pattern of willful neglect towards the estimated 25 million Latinos in the United States.”⁸ Almost 30 years after the scathing report came out, the Smithsonian is now a leader in advancing Latinx art through its Latino Curatorial Initiative created

as a way to embed Latinx curators, archivists, and curatorial assistants in select Smithsonian museums, archives, and research centers across the Institution. At the apex of these efforts is the creation of the National Museum of the American Latino, a US Congress-enacted legislation passed in 2020.

The sea change that began in the 1960s continues to have ripple effects well into the 21st century. The presence of Chicanx, Puerto Rican, and a wide range of other Latinx voices is coming to be defined by its abundance rather than its scarcity. A case in point is a series of nationwide initiatives designed to address the systemic and longstanding lack of support for Latinx art. One of them is the Latinx Artist Fellowship, started in 2021 with funding from the Ford Foundation and the Mellon Foundation (and administered by the US Latinx Art Forum), which awards \$50,000 each to a multigenerational cohort of 15 Latinx visual artists each year for an initial commitment of five years. Or the 2023 Advancing Latinx Art in Museums—funded by the Getty Foundation, the Terra Foundation as well as the Ford and the Mellon—which provides ten grants of \$500,000 to institutions in support of the creation and formalization of ten permanent early and mid-career curatorial positions with expertise in Latinx art. Meanwhile, shows such as *Soy de Tejas* validate the curatorial interest in contextualizing Latinx art while also creating a ripple effect of exhibitions across the nation that proof that Latinx artists are here—and Latinx curators as well—claiming their rightful place in the history of art of this country. Through the activism of many and the corrective steps that have been taken to ameliorate the lack of representation in museums, Latinx artists and curators are now more consistently present across spaces and institutions in the US. But this is not a done deal—the future of Latinx art is still precarious yet also full of possibilities.

The “Latinx” label that is deployed in exhibitions such as *Soy de Tejas* and other efforts happening across the nation is not that of a trendy tag or a pejorative “wokeism,” as conservative politicians want us to believe, but a rebellious moniker ready to cut like an X-acto knife. It defends trans youth, immigrants, workers, afro-

descendants, Indigenous people displaced by settler colonialism, and the undocumented. This Latinx moment, ready to burst into a movement, is also marked by a future of unknowability. In her book *LatinX*, scholar Claudia Milian writes “What attracts me about LatinX is its range of possibilities, its myriad pathways, and its wilting of conformity. ... The X is unknowable—or beyond knowing. The classification itself, LatinX, remains unknown, which is to say that we have rendered ourselves to the unknown—or the unknown of unpredictable worlds.”⁹ This double-downing on the X as an almost mathematical symbol opens up multiple avenues of possibilities for Latinx as a concept. Latinx as a math equation means that embedded in the term is a constant search for wanting to solve for X; that is, looking for intellectual approaches to understand the experiences of people whose presence in the United States continues to be invalidated and to cure the damage this prolonged exclusion has done.

ENDNOTES

1 Santos Martinez, Jr, “Dále Gas: Chicano art of Texas,” in *Dále Gas: Chicano Art of Texas*, exh. cat. (Houston, TX : Contemporary Arts Museum, 1977), n.p.

2 For example, on June 17, 2023, Texas Governor Greg Abbot signed Senate Bill 17 prohibiting offices and programs that promote diversity, equity, and inclusion at publicly funded colleges and universities (<https://legiscan.com/TX/text/SB17/2023/X1>). In neighboring Arkansas, Governor Sarah Huckabee Sanders banned the word Latinx via an executive order signed on January 23, 2023 (<https://governor.arkansas.gov/wp-content/uploads/EO-23-07-Latinx-Ban.pdf>).

3 E. Carmen Ramos, *Our America* (Smithsonian American Art Museum; D Giles Limited, Washington, DC, London, 2014), quoted in Arlene Dávila, *Latinx Art: Artists, Markets, and Politics* (Durham & London: Duke University Press, 2020), 12.

4 Dávila, *Latinx Art*, 12.

5 Philip Kennicott, “Alex Rivera, Philip Kennicott Debate Washington Post Review of ‘Our America,’” *Washington Post*, November 1, 2013, <https://www.washingtonpost.com/news/arts-and-entertainment/wp/2013/11/01/alex-rivera-philip-kennicott-debate-washington-post-review-of-our-america/>.

6 Ibid.

7 Exceptions like Santos Martinez, Jr, mentioned earlier in this essay, exist; however, despite the fact that he was at the helm of the curatorial department of one of the oldest museums dedicated to contemporary art, his memory has been virtually erased.

8 Mari Carmen Aponte and Raul Yzaguirre, “Willful Neglect: The Smithsonian Institution and U.S. Latinos” (Washington, DC: Smithsonian Institution, 1994).

9 Claudia Milian, *LatinX* (Minneapolis & London: University of Minnesota Press, 2019), 39.



MARCELA GUERRERO is the DeMartini Family Curator at the Whitney Museum of American Art, New York. Most recently, she curated *un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria*, and *Martine Gutierrez: Supremacy*, at the Whitney, and she was also part of the curatorial team that organized *Vida Americana: Mexican Muralists Remake American Art, 1925-1945* in 2020. Guerrero’s writing has appeared in several exhibition catalogues and in art journals such as *caa.reviews*, *ArtNexus*, *Caribbean Intransit: The Arts Journal*, *Gulf Coast: A Journal of Literature and Fine Arts*, *Interventions: International Journal of Postcolonial Studies*, and *Diálogo*. Born and raised in Puerto Rico, Guerrero holds a PhD in art history from the University of Wisconsin, Madison.

SOMOS DE TEJAS

Evan Garza

My parents, Celina Martinez and Roberto ‘Bobby’ Garza, were born in the US-Mexico border town of Laredo, Texas, in the early 1950s. They were each fourth-generation Americans whose fathers had worked their way from the bottom to become successful real estate and banking executives. My mother was the eldest of ten and grew up on a ranch named for her father, Isauro, and his sons, a little more than a mile from the river. Both families were settled in Laredo for many generations before the Mexican-American war, after which the Mexican territory north of the Rio Grande, including Laredo, became the Republic of Texas and, later, the United States. My Mexican ancestors, and thousands of other norteño families, became Texans and Americans not by choice but by default. By which I mean my family didn’t cross the border—the border crossed us.

Rigoberto Luna’s ambitious and beautifully curated group exhibition, *Soy de Tejas* at San Antonio’s Centro de Artes, features the work of 40 contemporary artists from across Texas and in many ways tells several versions of this story through artist retellings of family, hard work, the border, the Texas landscape, and the Tejanx identities that are shaped by each. *Soy de Tejas* arrives in San Antonio at a moment of remarkable cultural and demographic shifts in Texas and the United States. Latinx communities are rapidly transforming regional and national demographics, just as the politicization and perception of Hispanics and Latines are more xenophobic and polarizing now than at perhaps any other time in modern American history. In recent years, human rights abuses at the U.S.-Mexico border, ICE raids, and the abject failure of U.S. immigration law to protect asylum seekers,

migrants, immigrants, and their children have intensified national debates about the legality—and the very humanity—of Latinx, Latin American, and Brown people on what is today U.S. soil.

Soy de Tejas also comes amid renewed cultural awareness—regionally, nationally, and globally—of the lack of Latinx and Latin American artist representation in museum and private collections, exhibitions, and the art world writ large. This is despite unquestionable artistic achievements by Latinx artists, which this exhibition makes clear. The magnitude of brilliance among the exhibition’s artists is not only a demonstration of the strength of Latinx artistic talent in Texas, and the United States more broadly, but also functions as a tacit invitation, perhaps even a nudge, for curators, biennials, and museums to wake up and step up to the plate. There are countless ways to identify as Latinx in Texas, or what I’ll call ‘Tejanx,’ and featured artists in the show make this evident in every gallery and at every turn.

The question of what it means to be Tejanx is also a question of family, and the first galleries in the exhibition drive this point home. Works by Texas artists Tina Medina, Raul de Lara, Arely Morales, Christian Cruz, and Omar Gonzalez portraitize parents, family, and care in various ways and across various media. These artists, and works like Medina’s moving *They Didn’t Know We Were Seeds* (2022), in a way cast a personal and consequential glimmer over every work of art the viewer is about to experience, rooting all work in the exhibition in a linear and generational context which

begins with, and is sustained by, family and labor. Medina’s wall-mounted flag work, in which the American flag is cut to reveal a chain-link fence, sharply points to family separations, kids in cages, and the conditions in which many migrant families and children have been forced to live, an issue explored in the upstairs gallery through terrifying chain link playground rides by artist Angel Cabrales. Morales’ and de Lara’s portraits of their fathers, and Cruz’s installation of garments and baskets each reveal subtle beauty and questions about how we’re shaped and fashioned into forms of our parents and family. In another gallery, a video by San Antonio’s Ruben Luna features his parents dancing with crayons strapped to their boots to the sound of “El pintor” by Tejano band Hometown Boys. The video of them twirling together, marking up the ground, is installed next to the slab of crayon-colored dance floor on which they dance, with their names “RICO Y LOLA” etched into the wood—a beautiful and meaningful example what it means to follow in our parents’ footsteps while stepping out on your own.

The significance of site, the expansiveness of the Texas landscape, and Texas as a *material* site of response are themes resonant in works by Josué Ramírez, Gabriel Martinez, Joe Peña, and in *La Línea Imaginaria*, a resplendent installation of raw clay cactus sculptures in sand by Dallas-based artist Karla Michell Garcia. Corpus Christi’s Peña masterfully wields oil on canvas in electric and isolating moments with neon lights, parking lots, food stalls, and big, dark, glinting skies. The bigness of Texas is self-evident in these works and in large-scale abstractions by Sara Cardona, Cande Aguilar, and a dreamlike multichannel video installation by Natalia Rocafuerte.

The role of religiosity and questions about its role in America and Latinx culture are evident in works by Christopher Nájera Estrada, Ashley Elaine Thomas, Juan de Dios Mora, and a suite of spectacular social realist paintings by Puerto Rican native Patrick McGrath Muñiz. Large-scale works of wire, rosaries, faux flowers, prayer cards, and found materials by San Antonio artist Jenelle Esparza evoke notions of adoration and highlight the way religiosity functions through inexpensive but meaningful objects. Mexico and Dallas-based artist Francisco Moreno combines Catholic and corporate iconography with mythology to create contemporary allegories which feel pulled from several cultural histories. Moreno’s wall-size acrylic on paper painting, *The Artist’s Journey*, depicted in the style of a Mexican American community mural, combines a ‘mother and child’ tableau with the enormous crown of the Statue of Liberty, geometric patterns and forms, Apple computer’s spinning color wheel of death and its long gone hourglass (each with wings), and Hokusai-like great waves, all crashing towards pre-Columbian iconography and an artist’s drafting table in the painting’s bottom right corner. In this and other works, artists in the exhibition grappling with religion and its legacy do so in exciting and unconventional ways.

On the flip side of the iconographic coin, dynamic works by artists Bella Maria Varela and Christopher Nájera Estrada marry queer camp aesthetics with materiality and offer queer responses to notions of religious iconography, American patriotism, and the embodiment of multiple identities. Queer San Antonio-based artist José Villalobos also explores this masterfully. His leather saddles

adorned with lowrider details and surrounded by tumbleweeds of barbed wire each feature iron brands with pejorative terms like 'JOTO' and 'MARICON.' These sculptures underscore the physical violence that threatens gay and trans people in Texas while also channeling queerness into otherwise macho cultural iconography.

There's no one way to define or describe Latinx identity, particularly in a place as culturally diverse as Texas, and the exhibition doubles down on that diversity. Throughout the show, identity is examined, questioned, dressed up, and toyed with like a muñeca that can be dolled up a dozen different ways, and the project's artists achieve this primarily through explorations of the body. Jasmine Zelaya's large-scale portraits feature a Latina in a Gilley's honky tonk tee whose only facial features are flowers and watery, blood-red eyes, evoking sad girl vibes and profound beauty. Houstonian Jaylen Pigford's sumptuous paintings use cultural objects like veladoras, lotería cards, and afro picks to draw attention to the artist's AfroLatino identity and point to its relative absence in traditional Tejanx culture. Alejandro Macias combines the bodies of male figures with either solid bars of painted color or embedded video screens, peeling back layers of figuration to reveal male inner monologues.

One of the more profound ways in which Texas is reflected in the exhibition is through its exceptional materiality and its artists' use of readymades and found objects. Laredo's Gil Rocha does so to spectacular effect. Rocha's sculptural installations include fences, signs, chain link gates, a sink and fluorescent light fixture, a trophy, chanclas, found wood, plastic bags, and other objects picked up

off the street and combined in his studio. When viewing these assemblages, it's hard not to see Texas border culture reflected back at you. The radio in Rocha's *Otras Fronteras* (2022), for example, mimics the sounds one might hear walking past an auto shop, the chucherías, or someone's backyard carne asada. A towering fibers work by Sara Zapata and a corner installation of palettes and cinder blocks by Los Angeles artist Francis Almendárez evoke similar material investigations. Stephanie Concepcion Ramirez's *vibraciones de temblores* (2022), a circular installation of Mylar-obscured photos and text, uses the material from polyester blankets often given to migrants to keep warm as a vehicle to obfuscate knowledge, identity, and the immigrant artist's own family history.

This project should have been called 'Somos de Tejas' for the incredible way artistic statements about Texan and Latinx culture are made almost as a collective, as if in unison. The exhibition makes an impressive, impassioned, collective demonstration of the resilience of Tejanx communities and the strength of Latinx artists from Texas, with each artist's work coloring one another's contexts, stories, and Tejanidad. Perhaps it's appropriate that it was mounted outside the confines of the American museum, which has historically ignored Latinx practitioners. Instead, the project was curated brilliantly by Luna for San Antonio's Centro de Artes, situated deeply within the community it represents and true to itself, to its artists and the margins they occupy. For its ambition, brilliance, its many truths, histories, and the spectacular caliber of its artists and artworks, *Soy de Tejas* is one of the most important group exhibitions in recent Latinx and Texas art history.



EVAN GARZA is a curator, writer, Fulbright scholar, and a curatorial fellow at MASS MoCA in North Adams, Massachusetts. Along with Ryan N. Dennis, Garza was artistic director and co-curator of the 2021 Texas Biennial: *A New Landscape, A Possible Horizon*, on view across five Texas museums, including Artpace, FotoFest, Ruby City, the McNay, and San Antonio Museum of Art. Garza has curated several projects in the United States and abroad, and their writing on the work of contemporary artists has been published in numerous books, monographs, journals, and magazines. A Houston, Texas native whose family proudly hails from Laredo, Garza earned their master's degree from the Williams Graduate Program in the History of Art at The Clark Art Institute in Williamstown, Massachusetts.

CANDE AGUILAR

Born 1972, Brownsville, Texas

Lives in Brownsville, Texas

Cande Aguilar Jr. is a self-taught artist and musician who uses his distinctive BarrioPOP style to reflect on border culture. Aguilar began his musical career at age ten and recorded his first album by age 13. He toured the US and won numerous awards well before completing his first painting in 1999. He has since created a remarkable collection of works, including large-scale paintings, collages, digital works, and sculptures. Aguilar defines BarrioPOP as an amalgamation of characters, colors, and street phenomena inspired by popular culture and border politics, a product of his experience living and working in the Rio Grande Valley.



Cash Chair, 2022, Chair, vinyl, LED dollar neon sign, 27 x 22 x 27 in. Courtesy of the Artist.



Snacks Cocos Aguas Tostadas con Chile, 2022, Ready made: wood & paint, 37 x 24 x 15 in. Courtesy of the Artist.



Past the Shock, 2008, Multimedia painting on panels, 96 x 240 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



(be)coming home, 2019, 3:48 TRT, Single-channel video, stereo sound, Dimensions variable. / *Dinner As I Remember*, 2016, 03:14 TRT, single-channel video, stereo sound, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of Artist.



From *(be)coming home*, 2019, 3:48 TRT, Single-channel video, stereo sound. Courtesy of the Artist.



From *Dinner As I Remember*, 2016, 03:14 TRT, Single-channel video, stereo sound. Courtesy of the Artist.

FRANCIS ALMENDÁREZ
 Born 1987, Los Angeles, California
Lives in Los Angeles, California

Francis Almendárez is an artist, filmmaker, and educator whose work explores the intersections of history, identity, and cultural production. Through his personal experiences as a member of intergenerational immigrant families, he addresses memory and trauma, particularly those of marginalized communities in Central America, the Caribbean, and the Diasporas. Almendárez's work ranges from filmic installations to performance and text, incorporating music and storytelling to highlight themes such as (post)colonialism, migrant labor, and gender roles. With a unique perspective as both an insider and outsider, he transforms personal narratives into political and poetic works that challenge dominant Western narratives and re-historicize alterity.

FERNANDO ANDRADE

Born 1987, Acuña, México

Lives in San Antonio, Texas

Fernando Andrade was born in 1987 in the border town of Acuña, Mexico. He has lived in San Antonio, Texas since he was seven years old. As an artist, Andrade has two distinct bodies of work. His figurative drawings explore the events taking place in his native homeland, while his abstract paintings are vehicles for nurturing feelings of hopeful joy and optimism. His latest work, *Suspended Thoughts*, focuses on the narrative state of mind during the COVID-19 pandemic. Andrade uses contrasting mediums to capture mental health struggles by creating a pause in time through suspended bodies in an abstract space.



Isolation, 2021, Acrylic and graphite on watercolor paper 22 x 34 in. Courtesy of the Artist.



Isolation, 2021, Acrylic and graphite on watercolor paper, 22 x 34 in. / *Numb*, 2021, Acrylic and graphite on watercolor paper, 22 x 34 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



In guns we trust, 2015, Photograph, 27 x 40 in. / *Slam the Dreamers*, 2015-2019, Interactive sculpture, 120 x 195 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Can You, 2017, Wall Installation: 73 fliers with mirrors, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

VIOLETTE BULE

Born 1980, Valencia, Venezuela

Lives in Houston, Texas

Violette Bule is a Venezuelan-Lebanese conceptual artist whose work analyzes issues of migration, identity, memory, violence, community engagement, digital technologies, and the reality of contemporary social and economic vulnerability as tools for creative and political empowerment. Often, her work engages spectators through playful scenarios, prompting them to consider their position as unwitting agents of systemic oppression and polarizing discourse. Her interactive sculpture, *Slam the Dreamers*, addresses the intersection between immigration, incarceration, and corporate capitalism in the USA, where powerful interests profit from criminalizing undocumented migrants. Bule uses a high striker game to highlight the exploitation of migrants by well-known corporations.

ANGEL CABRALES

Born 1973, El Paso, Texas

Lives in El Paso, Texas

Angel Cabrales is an artist and Assistant Professor of Sculpture in El Paso, Texas. Everything is an artistic resource to Cabrales, while his expansive understanding of materials and styles allows the concepts to dictate his approach to creation, making evolution and amelioration intrinsic to his philosophy. He inherited his passion for science and engineering from his father, a retired White Sands Missile Range engineer. While his mother, a politically active stay-at-home mom, taught him the value of community and social work through volunteerism. His work amalgamates his experience and upbringing in the Borderlands, resulting in social/political commentary with an engineered flare.



Juegos Fronteras: Merry Go Round Port of Entry, 2013, Installation, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Juegos Fronteras: Swingset Penitentiary, 2013, Installation, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



San Cosme, 2023, Archival ink on thermal paper, 96 x 48 x 4 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Clic-Clic, 2023, Archival ink on aluminum dibond, 72 x 42 x 2 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

SARA CARDONA

Born 1971, Mexico City, México
Lives in Dallas, Texas

Sara Cardona is a mixed-media artist born in Mexico City and currently lives and works in Dallas, Texas. She uses the analog cut-and-paste process to create collages in the tradition of early twentieth-century assemblage and a nod to the film editing process. These collages are then developed into the foundation for large-scale sculptures in paper and metal, inspired by the idea of distributive human networks of capital and consumption. As an artist who grew up in a family heavily involved in the film and theater industry, her practice is informed by the intersection of artifice, spectacle, photography, and scenic construction.

CHRISTIAN CRUZ

Born 1989, Dallas, Texas

Lives in Dallas, Texas

Christian Cruz is a multimedia artist whose work spans sculpture, performance, installation, video, and photography. Through her work, *Pink Collar // Children's Linen*, Cruz symbolically depicts the tedious labor of care-oriented workers. In the durational performance, Cruz faces a corner wall while delicately balancing six laundry baskets stacked on her head. As the performance progresses, her sense of confinement and stoic composure takes a toll on Cruz, causing her to drop the stacked baskets and try again. This poignant piece underscores the immeasurable demands of pink-collar workers, their vulnerability to public scrutiny, and their noble perseverance at a futile task.



Untitled (Basket Performance), 2021 – 2022, Durational, performance installation, 10 round plastic bushel laundry baskets, Dimensions variable. Performer: white socks, white tunic. Courtesy of the Artist and Nasher Sculpture Center.



Pink Collar // Children's Linen, 2021, Bedsheets, old children's clothes, training bras, lace curtain, wooden curtain rod, monofilament, Dimensions variable / *She Doesn't Sit In My Lap Anymore*, 2021, Hanging cloth sculpture, Dimensions variable / *Laundry High Heels (Relic) 1 & 2*, 2021, Assemblage sculpture, Each: 13.5 x 11 x 16 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist and Nasher Sculpture Center.



Holder/Receiver 1, 2023, Cotton and acrylic yarn, faux flowers, wire, wood, 83 x 28 x 1.5 in. / *Holder/Receiver 3*, 2022-23, Metal fencing, vintage rosaries, faux flowers, wire, thread, 90 x 58 x 5 in. / *Holder/Receiver 2*, 2023, Cotton and acrylic yarn, faux flowers, wire, wood 83 x 28 x 1.5 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Holder/Receiver 2, 2023, Cotton and acrylic yarn, faux flowers, wire, wood 83 x 28 x 1.5 in. Courtesy of the Artist.

JENELLE ESPARZA

Born 1985, Corpus Christi, Texas

Lives in San Antonio, Texas

Jenelle Esparza is an interdisciplinary artist who examines the lesser-known history of cotton and labor in South Texas. Through photography and textiles, Esparza's work considers a variety of themes, including body movement, gender, culture, identity, and race. She utilizes found objects and materials to explore the connection between landscapes and bodily experiences while delving into the implications of generational trauma, using repurposed heirlooms and cotton textiles to reexamine her family's generation's long relationship to the land through cotton farming. Through her research and artistic engagement, Esparza's artwork bears witness to a history of violence and racial injustices in South Texas.

CHRISTOPHER NÁJERA ESTRADA

Born 1992, Salinas, California

Lives in Fort Worth, Texas

Christopher Nájera Estrada is an artist who explores the intersectionality of his identity as a gay Chicax man. Growing up in a conservative religious community, Nájera was subjected to oppression, shame, and guilt. He now confronts and rejects gender roles and harmful faith-based ideologies within his culture through his mixed media artwork. Nájera's approach to his work is one of appreciation and tenderness, creating a space where intersectionality is recognized and reinterpreted to celebrate diversity. Influenced by the current cultural zeitgeist, spirituality, and Chicax roots, his autobiographical work aims to heal intergenerational trauma and accept the juxtapositions in his identity.



Gum, 2020, Mixed media, 14 x 16 in. Courtesy of the Artist.



a dios le pido, 2020, Mixed media, 12 x 7 in. Courtesy of the Artist.



Gum, 2020, Mixed media, 14 x 16 in. / *Blinds*, 2020, Graphite on stonehenge, 21 x 21 in. / *Las Flechas v1*, 2020, Mixed media, 39 x 39 in. / *a dios le pido*, 2020, Mixed media, 12 x 7 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Women Workers of the Borderlands, Piedras Negras / Allende / Ciudad Acuña, Coahuila, Mexico, 2018-2019, Archival inkjet prints, Dimensions vary.
TOP: North wall installation view. BOTTOM: South wall installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Adentro de la casa de Camerina Mariano, Piedras Negras, Coahuila, Mexico, 2019, Archival inkjet print, 14 x 17.5 in. Courtesy of the Artist



Camerina Mariano, Piedras Negras, Coahuila, Mexico, 2019, Archival inkjet print, 24 x 32 in. Courtesy of the Artist

MELISSA GAMEZ-HERRERA

Born 1991, San Antonio, Texas

Lives in San Antonio, Texas

Melissa Gamez-Herrera is an interdisciplinary artist working in photography, bookmaking, printmaking, and other multimedia practices. Gamez-Herrera's work speaks to identity, community, and justice issues. Her research into events related to human rights violations and the ability of art to create a pathway to collective healing is reflected in her *Women Workers of the Borderlands* series. This ongoing project captures the portraits and recorded testimonies of women workers involved in labor rights advocacy within the context of Mexico's maquiladora industry, who she met through Comité Fronterizo de Obreras. The empowerment and increased visibility of these workers are central to her practice.

KARLA MICHELL GARCÍA

Born 1977, Juárez, Chihuahua, México

Lives in Dallas, Texas

Karla García is an artist inspired by her Mexican heritage and the Texas-Mexico borderlands where she grew up. Her installations and sculptures utilize clay to explore ancient and personal histories that have shaped her identity. Her installation, *La Línea Imaginaria* combines photography, video, and cacti forms made from raw terracotta clay. Each sculpture is coil-built and pinched by hand, leaving the marks of her fingertips, and are left in their ephemeral state. These forms appear vulnerable, but to García, they are part of the land, honoring it, teaching us about our past, connection to our surroundings, and our cultural history.



From *La Línea Imaginaria*, 2022, Laser print on archival photo paper, 8 x 10 in. each. Courtesy of the Artist. Photos by Karla García and Alejandro Bringas



From *La Línea Imaginaria*, 2022, Laser print on archival photo paper, 8 x 10 in. each. Courtesy of the Artist. Photos by Karla García and Alejandro Bringas.



La Línea Imaginaria, 2022, Raw clay cactus sculpture series on sand, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Fatherly Dilemma, 2020, Woodcut print, 104 x 51.5 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Strength and Admiration, 2020, Woodcut print, 39 x 51 in. Courtesy of the Artist.



Support Structure, 2022, Woodcut print, 52 x 40 in. Courtesy of the Artist.

OMAR GONZÁLEZ

Born 1986, Kingsville, Texas

Lives in Rockport, Texas

Omar González is a sixth-generation Tejano, printmaker, and adjunct art professor who grew up in South Texas. His family ties in Mexico allow González to explore the history inherited and lost through time and explore identity by questioning the expectations passed down from generation to generation. Gonzalez creates iconography through autobiographical depictions of his rural upbringing set within the framework of the household. He uses his work to emphasize how early development influences and shapes a person's life, creating a dialogue around these experiences, raising questions about authority, gender roles, the interplay of power within a family, and generational bonds.

RAUL DE LARA

Born 1991, Culiacán, Sinaloa, México
Lives in Ridgewood, New York

Raul De Lara immigrated to the US from Mexico when he was 12 and has been a DACA recipient since 2012. Raised in Texas as a non-English speaker, feeling neither from here nor there, his work reflects on ideas of nationality, language barriers, body language, and the sense of touch. His sculptures explore how stories, folklore, and rituals can be silently communicated through inanimate objects, tools, and foreign environments. De Lara often works with wood, a material that always shows the passing of time on its skin. The shared backyard between the US and Mexico inspires his aesthetics and materials.



Zompantle / US, 2019, Walnut, zompantle, pine, neodymium magnets, lacquer, tzi-te seeds, red string, 96 x 26 x 26 in.



Cansado (Tired Tool Series), 2022, Steel, ash, wall hook, lacquer 38 x 13 x 5 in. / *DACA / Self-Portrait*, 2017, Pine, oak, acrylic, MDF, sarape, polyester, 44 x 31 x 18 in. / *Zompantle / US*, 2019, Walnut, zompantle, pine, neodymium magnets, lacquer, tzi-te seeds, red string, 96 x 26 x 26 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Sisters, 2023, 01:58 Video installation on two screens. *Sisters* performed by Ingrid Leyva and Maryté Leyva. Courtesy of the Artist.



From *Sisters*, 2023, 01:58 Video installation on two screens. *Sisters* performed by Ingrid Leyva and Maryté Leyva. Courtesy of the Artist.



INGRID LEYVA

Born 1987, Chihuahua, Chihuahua, México

Lives in El Paso, Texas

Ingrid Leyva is a transborder Chicana and lesbian artist from El Paso, Ciudad Juárez, and Las Cruces. Her work addresses representation, systemic violence, and identity through portraiture and video narratives. Her work, *Sisters*, explores the complex relationship between Ciudad Juárez and El Paso, sister cities connected despite their border separation. Through a thought-provoking dual-screen video, Leyva challenges stereotypes of border living, presenting a candid reel of daily life on both sides while engaging in a contentious dialogue with her real-life sister, Maryté. Leyva's art offers a space to transcend conventional meaning and typical interpretations and perceptions of the border experience.

RUBEN LUNA

Born 1974, San Antonio, Texas

Lives in San Antonio, Texas

Ruben Luna, also known as 'GachoStyle,' is a self-taught artist born and raised in the South Side of San Antonio, Texas. Luna's artwork explores *Rasquachismo* as an art form, drawing inspiration from the creative challenge of generating new mixed-media objects through problem-solving techniques, often incorporating crude or common materials. With innovative and nostalgic tributes, Luna pays homage to the people, phrases, and things of his hometown's working-class Mexican American communities. At its core, his work reveals resourcefulness and the ability to "make do." Each piece prioritizes function over aesthetics and combines inventiveness, ingenuity, and improvisation with personal and cultural narratives.



From *El Baile de Rico y Lola*, 2023, 04:15 Video. Courtesy of the Artist.



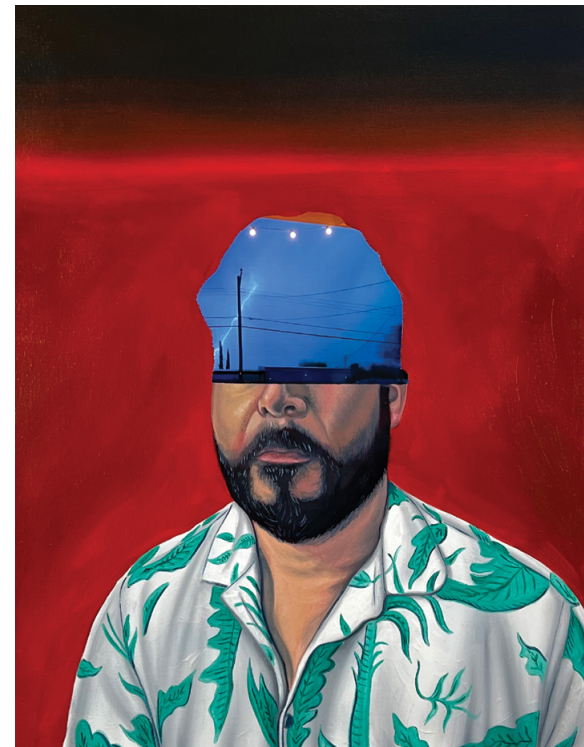
From *El Baile de Rico y Lola*, 2023, 04:15 Video. Courtesy of the Artist.



El Baile de Rico y Lola, 2023, 04:15 Video / *El Baile de Rico y Lola*, 2023, Crayon on wood panel, 44 x 44 x 2.5 in. / *Pon la Sillas Juntas*, 2021, Neon, oil on metal, 24 x 18 x 3 in. Collection of Jose Sotelo. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Ascension, 2022, Oil and acrylic on canvas, mounted to bisected panel, Dimensions variable / *Man on Fire*, 2022, Oil and acrylic on canvas, 72 x 36 in. / *The Calm Before the Storm*, 2022, Oil and acrylic on canvas, iPad with video on loop, 20 x 16 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



The Calm Before the Storm, 2022, Oil and acrylic on canvas, iPad with video on loop, 20 x 16 in. Courtesy of the Artist.

ALEJANDRO MACIAS

Born 1987, Brownsville, Texas

Lives in Tucson, Arizona

Alejandro Macias was born and raised in Brownsville, Texas. His work draws inspiration from the fusion of Mexican and American cultures that define the Rio Grande Valley. His art mirrors his upbringing and the division he felt living along the U.S./ Mexico border and explores topics surrounding Mexican-American identity, immigration, cultural misconceptions, marginalization, and the ever-shifting American political landscape. Macias's work challenges traditional and contemporary approaches, using figurative, abstract techniques and multimedia to capture the duality of his identity. Through his art, he seeks to better understand his Mexican-American background and raise awareness of border concerns and contemporary socio-political issues.

CHRIS MARIN

Born 1994, Lubbock, Texas

Lives in Baton Rouge, Louisiana

Chris Marin is a Mexican American artist whose upbringing in Texas profoundly influenced his understanding of daily life and relationships. Currently studying and observing Judaism, his research focuses on the input and output of identity. Marin's artwork is centered on storytelling, with a unique approach that blends plot elements and traditional album structure and often inspired by quotes by comedians and rappers. Marin's compositions are laden with imagery overlapping transparent and opaque layers, and his use of materials expands the definition of painting. His work incorporates history and personal experiences and explores identity through markers of skin, clothing, and language.



Detail *Falling Out the Sky*, 2021, Acrylic on canvas, buckles, curtain rods, denim, embroidery, family photo, polyester fiber fill, poly satin, rivets, snap buttons, straps, and zippers, 114 x 114 x 78 in. Courtesy of the Artist.



Falling Out the Sky, 2021, Acrylic on canvas, buckles, curtain rods, denim, embroidery, family photo, polyester fiber fill, poly satin, rivets, snap buttons, straps, and zippers, 114 x 114 x 78 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Ojos de Sangre, 2023, Terracotta and sgraffito, 6 x 20 in. round. / *Si La Tierra Tejana Pudiera Llorar, Seria Sangre*, 2023, Relief on mulberry paper, 60 x 38 in. / *Ojos de Sangre 2*, 2023, Terracotta and sgraffito, 6 x 20 in. round. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Ojos de Sangre 2, 2023, Terracotta and sgraffito, 6 x 20 in. round. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

GABO MARTINEZ

Born 1995, Tarimoro, Guanajuato, México
Lives in San Marcos, Texas

Gabo Martinez is an interdisciplinary artist who explores the interplay between surface and form, carving patterns and lettering onto vessel forms inspired by her Mexican identity. Utilizing traditional and contemporary motifs, Martinez crafts a narrative that reclaims and honors her heritage. She combines the mediums of printmaking and ceramics to create spaces that evoke the warmth of brown bodies with rich, vibrant colors. These spaces become vehicles for the reclamation of a historical clay body, known as *barro rojo*, in the contemporary moment, elevating ancestral ceramic technologies. Barro rojo lends its softness and malleability to immortalize cultures and narratives further.

GABRIEL MARTINEZ

Born 1973, Alamogordo, New Mexico

Lives in Houston, Texas

Gabriel Martinez is an artist and musician from Alamogordo, NM. He lives and works in Houston, Texas, where he has operated the experimental art space Alabama Song for the last eleven years. His art addresses relationships produced by the built environment and the body's experience of history. Through the use of found materials and politics of specific contexts, his artwork explores the conditions of environmental injustice, which disproportionately affect working-class Black and Brown bodies. His hand-sewn paintings, made from garments found in the city streets, situate the artist as one body among many involved in the manipulation of the material.



untitled, 2019, Found fabric, 72 x 54 in. / *untitled*, 2019, Found fabric, 72 x 54 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Xicana Bandera 2, 2022, Flags and thread, 60 x 33 in. / *They Didn't Know We Were Seeds*, 2022, Acrylic and remnants of flag, and photo on cardboard, 60 x 45 in. / *Chain Link Fence II*, 2022, Flag and pencil, 58 x 32 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Semillitas, 2021, Paper, watercolor, fabric, 10 x 8 in. Collection of Ofelia Faz Garza and Hector Garza.

TINA MEDINA

Born 1975, Lubbock, Texas

Lives in Dallas, Texas

Tina Medina is an artist, educator, and curator based in Dallas, Texas. Originally from West Texas, her artwork reflects the underrepresented voices in her communities, such as people of color, farm and domestic workers, and the undocumented, especially women and children. Through her exploration of fiber, painting, and mixed media, Medina's work contemplates the contributions of millions of Migrant families like hers who helped build this country and brings awareness to that generation's hard work and sacrifices. Medina's work is a reminder of the complexities of identity and belonging and the importance of cultivating understanding and acknowledging diverse perspectives.

JUAN DE DIOS MORA

Born 1984, Yahualica,

Jalisco, México

Lives in San Antonio, Texas

Juan de Dios Mora is an artist and educator who immigrated to the US in 1998. Mora's art focuses on relief printmaking techniques that tell stories of the Mexican American experience. Living in Laredo, Texas, along the US/Mexico border, opened Mora's eyes to social and political concepts that heavily influence his aesthetic and ideology. His experiences in the US, with its traditions, racism, and stereotypes, gave him a firsthand look at the reality of being an immigrant in a foreign country. Mora's work is both representational and surreal, portraying the Mexican American scenes and iconography paired with sentimental, satirical, and comical themes.



Mano Que Alimenta Se Respeta, 2019, Linocut and photocopy transfer, 15 x 22.5 in.
Courtesy of the Artist.



Mano Que Alimenta Se Respeta, 2019, Linocut and photocopy transfer, 22.5 x 15 in. / *Canícula*, 2022, Linocut, 15 x 22.5 in. / *¡Ya Basta Con La Rabia!*, 2020, Linocut, 22.5 x 15 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Mi Apá, 2018, Oil on canvas, 108 x 78 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist and Tallery Dunn Gallery.

ARELY MORALES

Born 1990, Jalisco, México

Lives in Nacogdoches, Texas

Arely Morales is an artist born in Mexico who moved to Texas at 14. Her larger-than-life paintings highlight the identity, humanity, and vulnerability of the overlooked immigrant workforce in the United States. Through her portraits, Morales reveals the emotional complexity and psychological depth of the struggles and experiences that often go unseen. She focuses on class-based exploitation and immigrant workers' physical and emotional suffering. Morales' work provides an intimate view into the lives of these workers and their communities. In doing so, Morales hopes to increase understanding of their important contributions to this country and offer the recognition they deserve.

FRANCISCO MORENO

Born 1986, Mexico City, México
Lives in Dallas, Texas

Francisco Moreno is a Mexican-American artist who finds inspiration in the works of European Old Masters coupled with an understanding and appreciation of Mexican ancestry and symbolism. His paintings and installations create enigmatic environments using baroque and camouflage-inspired strategies. Introducing sci-fi and fantasy elements, Moreno invents an imaginative narrative that blends centuries seamlessly. A surreal ensemble of figures and elements comes alive within the artist's work, transcending the boundaries of time and space. From futuristic visions to historical symbolism, from mythological allusions to global perspectives, the work teems with a vibrant tapestry of ideas and narratives that stir the imagination.



Mother and Child, 2020-2021, Acrylic on canvas, 38 x 27 in.
Collection of Tim Hoyland.



Girl Holding Orange Calcite, 2020, Acrylic on panel, 14 x 11 in. Courtesy of the Artist.



The Artist's Journey, 2020, Acrylic on paper, 96 x 180 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



The Uninvited, 2018-2021, Oil and metal leaf on panel, 24 x 36 in. / *Diasporamus*, 2021, Oil on canvas, 44 x 64 in. / *Cruz y Ficción(es)*, 2013, Oil on canvas, 80 x 42 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



The Uninvited, 2018-2021, Oil and metal leaf on panel, 24 x 36 in. Courtesy of the Artist.

PATRICK McGRATH MUÑIZ

Born 1975, New York, New York

Lives in New Territory, Texas

Patrick McGrath Muñiz is an artist from Puerto Rico living in Texas who uses oil paintings and retablos to explore issues of colonialism, consumerism, and climate change. Muñiz's work uses Renaissance painting techniques to emulate indoctrination strategies from the time of the conquest and colonization of the Americas. Through satirical narratives and anachronisms, he reflects on the colonial roots of our current consumer culture and the corporate agenda with its Neo-colonial ramifications and environmental consequences. His recent work is layered with personal stories that incorporate Tarot cards, one of the few things recovered from his childhood home before Hurricane Maria.

BENJAMIN MUÑOZ

Born 1993, Corpus Christi, Texas
Lives in Dallas, Texas

Benjamin Muñoz is a primarily self-taught Dallas-based multi-disciplinary artist. His studio practice spans painting, installation, and monumental printmaking, creating works reflecting his Mexican heritage and upbringing. His compositions are often arranged in a stack, symbolizing the importance and dependence on previous generations and their ties to the present and future. For Muñoz, the concept is that future generations can achieve things that were out of reach for prior ones. His suite of six woodcuts, *The Endless Endeavor*, explores his family's history, starting with his grandfather's arrival in the US from Mexico City and ending with the birth of his daughters.



LDR, 2018, Woodcut, 100 x 52 in. Courtesy of the Artist.



The Endless Endeavor, Right to Left: *Illegal Human* / *Labor* / *The Martian* / *Seeds Through* / *LDR* / *The Attic*, 2018, Woodcut, 100 x 52 in. each. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Virgen por el Gateway South, 2021, Oil on canvas, 52 in x 40 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

MARIANNA T. OLAGUE

Born 1990, El Paso, Texas

Lives in El Paso, Texas

Marianna Olague captures the beauty of everyday life in El Paso. Finding inspiration in the familiar and mundane is central to Olague's work. She composes brilliantly hued portraits of people and places that hold significance to her. La Frontera, ever present in the work, lingers in the background of her paintings. It takes shape as a fence or rock wall that offers protection and privacy to her subjects but ultimately delineates their inescapable socioeconomic condition. Olague's work celebrates the low-income Mexican American community she grew up in with intricate detail and realistic depictions, highlighting the unconventional beauty of this region.

JOE PEÑA

Born 1971, Laredo, Texas

Lives in Corpus Christi, Texas

Joe Peña is an artist and a Professor of Art in Corpus Christi, Texas. His paintings and drawings explore elements of ethnic identity, including cultural, familial, and social constructs relating to his Mexican heritage. The subject matter, portrayed through various aspects of still life, portraiture, and urban nightscapes, are a further reference and exploration into personal narratives and traditional and contemporary Mexican customs. Peña's current works explore nightscapes, intimate, vibrant interpretations based on food trucks, storefronts, and other similar establishments used as a metaphor for the notion of home as an internal sense of place, not merely a physical location.



KT's Place Cold Evening, 2022, Oil on canvas, 20 x 20 in. Courtesy of Gustav Kopriva for Redbud Arts Center.



KT's Place Cold Evening, 2022, Oil on canvas, 20 x 20 in. Courtesy of Gustav Kopriva for Redbud Arts Center / *Night Ending, Cool Breeze*, 2022, Oil on canvas, 36 x 36 in. Courtesy of the Artist / *Katz, Thailand, Humid Summer*, 2023, Oil on canvas, 36 x 36 in. Courtesy of the Artist / *Elva's Revisited Near Midnight*, 2022, Oil on canvas, 24 x 24 in. Collection of The Richter Family, Houston, TX. Installation view at Centro de Artes in San Antonio, TX.



El Negrito, 2022, Acrylic on canvas, 30 x 24 in. Collection of John Guzman. Courtesy of the Artist.

JAYLEN PIGFORD

Born 1996, Corpus Christi, Texas
Lives in Houston, Texas

Jaylen Pigford is an Afro-Latino painter born and raised in Corpus Christi, Texas, and currently based in Houston, Texas. The son of an African American father and a mother of Mexican descent, Pigford is a self-taught artist who has honed his craft since childhood. His work fuses vibrant colors and symbolic imagery to explore the balance between light and darkness. His paintings are personal and autobiographical, reflecting his experiences of adversity and self-growth. Through his uplifting art, Pigford reminds us that no matter how challenging our circumstances may be, there is always hope, and how we respond to adversity defines us.

The Beauty of Life and Death, 2022, Acrylic on canvas, 36 x 36 in. Courtesy of the Artist. / *Painting My Heart Out*, 2022, Acrylic on canvas, 48 x 48 in. Collection of William Reynolds. / *El Negrito*, 2022, Acrylic on canvas, 30 x 24 in. Collection of John Guzman. Installation view at Centro de Artes in San Antonio, TX.

VICK QUEZADA

Born 1979, El Paso, Texas

Lives in Western Massachusetts

Vick Quezada is an interdisciplinary artist who explores hybrid forms in Indigenous-Latinx history and the function of these histories in contested lands, primarily at the US/ Mexico Border. Quezada is a *Rasquache* artist who repurposes and stylizes found objects through video, performance, sculpture, and ceramics, incorporating bricks, trash, chains, barbed wire, and natural elements like soil, flora, and corn. Quezada's work explores liberation through an approach rooted in queer and Indigenous knowledge, histories, and aesthetics. They draw on an Aztec-Nahuan religious doctrine that affirms a "two-spirit" tradition to make the Latinx and Indigenous transgender body visible through history, trauma, and pleasure.



From *See Unseed*, 2020, 05:15 Video performance. Courtesy of the Artist



Uprooting the Archaeological, 2021, Sculpture, ceramics, rope harness, soil, *Opuntia cacanapa*, 18 x 16 x 14 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Tabled Remains, 2022-2023, Ceramics (16 total), 11 x 13 x 1 in. each. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



vibraciones de temblores, 2022, Mixed media installation, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

STEPHANIE CONCEPCION RAMIREZ

Born 1984, Glenarden, Maryland

Lives in Pearland, Texas

Stephanie Concepcion Ramirez is a Salvadoran American artist from PG County, Maryland. Her practice utilizes the language of photography with site-specific installations, videos, and text. Her work centers on memory, personal and historical amnesia, and its ties to the Central American diaspora. To reconcile with her personal and cultural histories, she creates work to validate truth, false memories, and filtered history to better understand the relationships between neighboring nations, cultures, and personal and familial bonds. Her work raises questions about historical events and investigates gaps in those narratives, both culturally and personally sourcing ideas and inspiration from various personal and media archives.

JOSUÉ RAMÍREZ

Born 1989, Ciudad Mante, Tamaulipas, México

Lives in McAllen, Texas

Josué Ramírez is an artist who draws inspiration from the people and places of the Rio Grande Valley. In his multidisciplinary practice, he explores personal identity and its interconnectedness with the Texas/Mexico border where he grew up. Ramírez's installations, crafts, videos, and performances reference popular culture, traditional Mexican iconography, bilingualism, and the rasquache aesthetic of the region. His pieces, like *The Myth of Affordability* and *Portrait of a Gentrifier*, comment on housing conditions, gentrification, displacement, and inequity affecting South Texas neighborhoods. Additionally, works such as *Gentrified Houses* and *American Family Bust* address the evolution of housing and the nuclear family.



Gentrified House 1, 2022, Found objects, spray paint and wood board, 20 x 24 in. Courtesy of the Artist.



Gentrified House 2, 2022, Found objects, spray paint and wood board, 20 x 24 in. Courtesy of the Artist.



American Bust, 2022, Found objects, spray paint and wood board, 36 x 60 in. Courtesy of the Artist.



Mi Casa es tu Casa, 2022, Found objects, wood and turf, 10 x 8 x 13 ft. / *Silhouettes #1 and #2*, 2022, Found objects and turf, 72 x 24 in. and 48 x 24 in. / *Portrait of a Gentrifier*, 2022, Found objects and spraypaint, 47.5 x 54 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Three Dreams, 2022, Installation for film: *Dream of Emma*, and *Tony*, *Dream Commercial*, and *Four Immigrant Women Dream*, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Eva and I Deam, 2022, Video rendering of *Dream From Dream Hotline*, Dimensions variable. Collaboration with Venezuelan artist Eva Aguero. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

NATALIA ROCAFUERTE

Born 1993, Ciudad Del Carmen,
Campeche, México

Lives in Ypsilanti, Michigan

Natalia Rocafuerte is a video artist raised on both sides of the Rio Grande Border in Matamoros and Brownsville. Rocafuerte's studio practice explores technology as a medium of psychological reflection, immigration, duality, and borders. Her recent work focuses on creating a stream of audio and visual consciousness by listening to or watching the dreams of immigrant women surveyed through a year-long dream hotline. Her work questions the complexity of identity and how our place of origin is stamped into our memories and current existence. Combining soundscapes, immersive video, and *rasquache* aesthetics, Rocafuerte analyzes dreams through media as a psychodynamic tool.

GIL ROCHA

Born 1977, Laredo, Texas

Lives in Laredo, Texas

Gil Rocha is a contemporary artist and curator from Laredo, Texas. He uses various techniques, including assemblage, painting, drawing, sculpture, and installation, to express the lexicon of the Mexican American border and the social/political issues that arise from it. His current series of works utilize a *Rasquache* aesthetic that is inventive and utilitarian. His works often include Spanglish words and phrases, combined with an assortment of discarded everyday objects that hold a deep personal meaning to create familiar structures that convey the narratives of things we carry physically and emotionally. Despite their crude appearance, his works are playful, evocative, and thought-provoking.



Otras Fronteras, 2022, Mixed media, Dimensions variable.
Installation view at Centro de Artes in San Antonio, TX.
Courtesy of the Artist.



2 Lugar, 2023, Mixed media, Dimensions variable / *Esto Cala*, 2023, Mixed media, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



April 2020, 2020, Oil on panel, 30 x 23.75 in. Collection of Heather and Manny Lopez. / *Godmother*, 2020, Oil on panel, 50 x 25 in. Collection of Martha Martinez-Flores. / *Enchilada Plate To-Go*, Oil on canvas, 23 x 29 in. Collection of Fernando Yarrito. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Enchilada Plate To-Go, 2020, Oil on canvas, 23 x 29 in. Collection of Fernando Yarrito.

EVA MARENGO SANCHEZ

Born 1990, San Antonio, Texas

Lives in San Antonio, Texas

Eva Marengo Sanchez is an artist best known for her paintings of food that highlight its importance in our lives. Each artwork is meticulously crafted, paying attention to scale and composition, each representing moments and themes in her life that tell a larger story about geography, identity, and culture. Eva's interest in the ability of objects to tell stories is central to her practice, thoughtfully selecting and depicting deeply personal and meaningful subjects. Sanchez's paintings record a particular moment in time and place, highlighting the importance of family, the comforts of home, and the power of faith in challenging times.

MARCO SÁNCHEZ

Born 1983, Ciudad Juárez,
Chihuahua, México
Lives in El Paso, Texas

Marco Sánchez is a professor and visual artist who grew up between the binational cities of Juárez, Mexico, and El Paso, Texas. Sánchez specializes in printmaking but is also well-versed in oil painting, drawing, woodworking, and mixed media. His work investigates various topics, including his relationship with his mentors and peers, his cultural background, folklore, and blue-collar laborers. His work intends to honor and dignify people who have often found themselves on the margins of society. Sánchez is currently working on two series highlighting various cultural phenomena, including a dance series focusing on precolonial groups' importance throughout México and Mesoamerica.



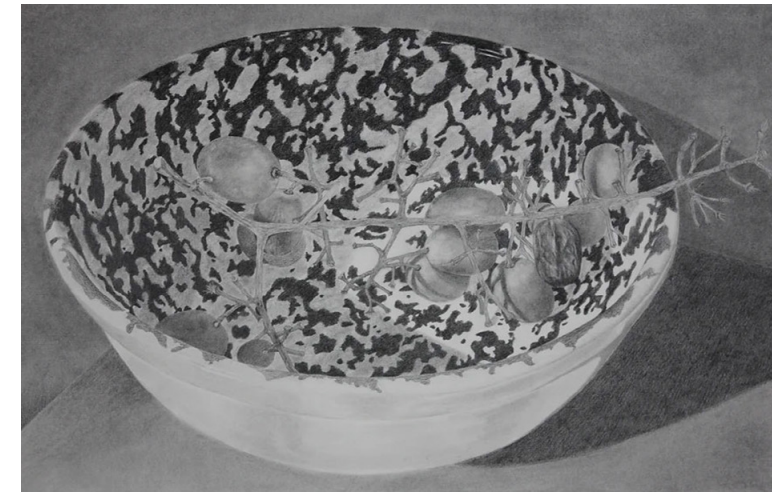
Peregrinaje con la Bestia, 2020, Relief print, 22 x 15 in. Courtesy of the Artist.



Marco Sánchez Gentilezas y Rudezas (Triptych), 2020, Relief print, 90 x 44 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Candles (Triptych), 2018, Graphite on paper, 113.5 x 69 in / *Window View on John Street*, 2020, graphite and white Conté on paper, 22.5 x 29.5 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Grapes, 2022, Graphite on paper, 29.5 x 18.5 in. Courtesy of the Artist

ASHLEY ELAINE THOMAS

Born 1984, Corpus Christi, Texas

Lives in Corpus Christi, Texas

Ashley Elaine Thomas is an artist known best for her remarkable laborious graphite drawings on paper. Thomas' works portray precious relics that, in some instances, may often go overlooked or under-appreciated, which she delicately renders with dream-like realism, showcasing her technical skill and meticulous mark-making. Thomas' drawings have deep personal significance, depicting items collected and cherished over time, including candles, books, jewelry, shells, and more. She creates an autobiographical archive of her life and experiences through her art. Composition is deliberate and critical in Thomas' work, as she carefully arranges her subjects to create an astonishing world on the page.



Bikini Baby, 2020, Cobija and bikini, 82 x 48 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

BELLA MARIA VARELA

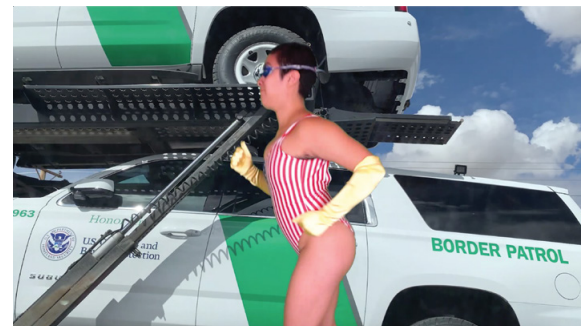
Born 1993, Washington DC

Lives in Austin, Texas

Bella Maria Varela is an artist based in Austin, Texas, who grew up in inner-city Washington, D.C. In her work, she explores themes of immigration, family, and gender identity using video, installation, and photography. Her practice is informed by the resourceful and resilient legacy of immigrant hustlers, which inspires her to collect and transform found objects and images. Bella pulls from her personal archive of video footage, thrifted souvenirs, and San Marcos blankets to create physical gaps that invite new interpretations and hybrid identities. Her art constructs a new iconography that reflects her unique experience as a queer, first-generation Guatemalan American.



Tu Hija, 2018, Cobija, fishnet tights, sequenced fabric, hot Cheetos bag, coke bottle and high heels, 102 x 48 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



From Triathlon, 2020, 05:18 Video. Courtesy of the Artist.



Shark Bait ooh hahaha, 2021, Fleece blanket/cobija, 90 x 75 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



QueeRider: Maricon, 2022, Mixed media, Dimensions variable / *QueeRider: Joto*, 2022, Mixed media, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



QueeRider: Fem, 2022, Mixed media, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



QueeRider: Joto, 2022, Mixed media, Dimensions variable. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

JOSÉ VILLALOBOS

Born 1988, El Paso, Texas
Lives in San Antonio, Texas

José Villalobos's work challenges toxic masculinity and traditional cultural stereotypes. Raised conservatively on the US/Mexico border, his work reconciles the identity between Mexican customs, American mores, and being queer. Villalobos confronts derogatory attitudes, embodying his identity through personal artifacts that simultaneously honor his heritage and symbolize the homophobia he has had and continues to endure. By deconstructing *Norteño* cultural objects, he dismantles traditional notions of masculinity, revealing a vulnerable space where strength coexists. Protesting the objects' connection to a history of machismo by repurposing them, creating new forms demonstrating the battle between accepting being *maricón* and assimilating to cultural expectations.

SARAH ZAPATA

Born 1988, Corpus Christi, Texas
Lives in Brooklyn, New York

Sarah Zapata is a textile artist exploring multigenerational Peruvian feminine crafts through her intricate, labor-intensive fiber work. Zapata creates vividly colored handwoven sculptures, installations, and rug-like canvases using manual processes combined with modern and industrial manufacturing techniques from both Peruvian weaving and American rug-making traditions. Zapata's fabric works are contemporary abstracted objects that tackle issues of gender, ethnicity, colonialism, labor, cultural relativism, and performativity, inspired by her heritage and feminist theory. Zapata's work is a blend of traditional craft and fine art, past and present, reflecting her intersectional identity as a queer Peruvian-American raised in a religious household in Texas.



Towards an ominous time II, 2022, Handwoven cloth, natural and synthetic fiber, 144 × 14.5 × 14.5 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Towards an ominous time II, 2022, Handwoven cloth, natural and synthetic fiber, 144 × 14.5 × 14.5 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.



Pasadena (diptych), 2023, Mixed media, 80 x 60 in. Installation view at Centro de Artes in San Antonio, TX. Courtesy of the Artist.

JASMINE ZELAYA

Born 1983, Pasadena, Texas

Lives in Houston, Texas


Jasmine Zelaya is a multi-disciplinary first-generation Honduran-American visual artist. Her perspective is shaped by her parents, who immigrated to the US in the early 1970s. The aesthetic of that period inspires her portraiture that explores themes of identity, assimilation, and the brown body, often through a familial narrative rich with symbolism. Her style of vivid painterly surfaces distracts from underlying tensions reflected in the gaze of her subjects. Her use of floral embellishments is a graphic representation of her family story, contrasting the natural and artificial world while examining how outward manipulations of our appearance can alter our sense of self.

SOY DE TEJAS PERFORMANCE NIGHT | *Written by Jessica Fuentes*

The works listed below were performed on Thursday, April 13, 2023, for *Soy de Tejas: A Statewide Survey of Latinx Art* at Centro de Artes in San Antonio, Texas. The program was organized and produced by the exhibition curator, Rigoberto Luna.




CHRISTIAN CRUZ
Piñata Dance (6), 2023

 Wearing a colorfully layered dress and white high heels, Christian Cruz began the night with *The Piñata Dance* in the Historic Market Square just outside of Centro de Artes. This powerful performance starts with joy and celebration. It culminates in a jarring dance intensified by the audio of an angry voice of a mother calling for justice for the women and girls who have been victims of violence in Mexico. Cruz goes from dancing around a large-scale, traditionally shaped piñata to embodying its form and thrashing around as if being hit by unseen aggressors.




CHRISTIAN CRUZ
Untitled (Basket Performance), 2023

 Lily Jimenez activated Cruz's *Untitled (Basket Performance)* throughout the night. In this endurance piece, which Cruz created for her 2021 exhibition *Nasher Public: Pink Collar //Children's Linen*, the performer wears a long white tunic like an oversized and exaggerated Mexican poncho. The performer stands motionless in the gallery with a tower of white plastic laundry baskets balanced on her head. Any movement can result in the toppling of the tower, requiring the performer to restack the pieces and resume her pose. This seemingly simple act speaks to the burden that small tasks, often expected of women, can amount to over sustained time.




CANDE AGUILAR
De Uvalde al Cielo, 2023

 Further inside the galleries, Cande Aguilar soloed with an accordion under a blue spotlight in front of his wall-size mural-like painting. Reminiscent of a graffitied wall with layers of images, text, and paint, the piece served as the perfect backdrop, giving the sense that Aguilar was performing in a neighborhood. Before a captive crowd, he improvised *De Uvalde al Cielo (From Uvalde to Heaven)*, a song embodying the complexity of grief and dedicated to the lives lost during the 2022 school shooting in Uvalde.



JOSÉ VILLALOBOS
Lo Que Faltó, 2023

 On the second floor for the performance *Lo Que Faltó (What was Missing)*, José Villalobos fashioned a long rope to the white gallery wall. Through a series of endurance-based actions, he navigated back and forth across the gallery. His first simple movements became more complex and agonizing, ultimately ending by placing a noose-like loop around his torso with his arms pinned to his sides and hurling his body across the room. Throughout this series of actions, Villalobos shared personal stories about being raised in a traditional and religiously conservative family steeped in machismo.

LIST OF EXHIBITED WORKS



CANDE AGUILAR
Past the Shock
2008
Multimedia painting
on panels, 96 x 240 in.
Courtesy of the Artist



CANDE AGUILAR
Snacks Cocas Aguas Tostadas con Chile
2022
Ready made: wood & paint,
37 x 24 x 15 in.
Courtesy of the Artist



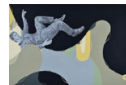
CANDE AGUILAR
Cash Chair
2022
Chair, vinyl, LED dollar
neon sign, 27 x 22 x 27 in.
Courtesy of the Artist



FRANCIS ALMENDÁREZ
Dinner as I remember
2016
Single-channel video,
stereo sound, 3:14 TRT
Dimensions variable.
Courtesy of the Artist



FRANCIS ALMENDÁREZ
(be)coming home
2019
Single-channel video,
stereo sound, 3:48 TRT
Dimensions variable.
Courtesy of the Artist



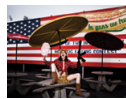
FERNANDO ANDRADE
Isolation
2021
Acrylic and graphite on
watercolor paper, 22 x 34 in.
Courtesy of the Artist



FERNANDO ANDRADE
Numb
2021
Acrylic and graphite on
watercolor paper, 22 x 34 in.
Courtesy of the Artist



VIOLETTE BULE
Slam the Dreamers
2015-2019
Interactive sculpture,
120 x 195 in.
Courtesy of the Artist



VIOLETTE BULE
In guns we trust
2015
Photograph, 27 x 40 in.
Courtesy of the Artist



VIOLETTE BULE
Can You
2017
Wall Installation: 176
Fliers with Mirrors
Dimensions variable.
Courtesy of the Artist



ANGEL CABRALES
Juegos Fronteras: Merry Go Round Port of Entry
2013
Installation, Dimensions variable.
Courtesy of the Artist



ANGEL CABRALES
Juegos Fronteras: Swingset Penitentiary
2013
Installation, Dimensions variable.
Courtesy of the Artist



SARA CARDONA
Clic-Clic
2023
Archival ink on aluminum
dibond, 72 x 42 x 2 in.
Courtesy of the Artist



SARA CARDONA
San Cosme
2023
Archival ink on thermal paper,
96 x 48 x 4 in.
Courtesy of the Artist



CHRISTIAN CRUZ
Pink Collar // Children's Linen
2021
Bedsheets, old children's
clothes, training bras, lace
curtain, wooden, Dimensions
variable. Courtesy of the Artist
and Nasher Sculpture Center



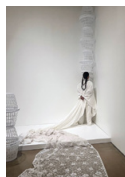
CHRISTIAN CRUZ
She Doesn't Sit In My Lap Anymore
2021
Hanging Cloth Sculpture,
Dimensions variable.
Courtesy of the Artist and
Nasher Sculpture Center



CHRISTIAN CRUZ
Laundry High Heels
2019
Video: 2:34 minutes.
Courtesy of the Artist and
Nasher Sculpture Center



CHRISTIAN CRUZ
Laundry High Heels (Relic) 1 & 2
2021
Assemblage Sculpture
Each: 13.5 x 11 x 16 in.
Courtesy of the Artist and
Nasher Sculpture Center



CHRISTIAN CRUZ
Untitled (Basket Performance)
2021 - 2022
Durational, Performance
Installation, 5 round plastic
bushel laundry baskets,
Performer: white socks, white
tunic, Dimensions variable.
Courtesy of the Artist and
Nasher Sculpture Center



JENELLE ESPARZA
Holder/Receiver 1
2023
Cotton and acrylic yarn,
faux flowers, wire, wood,
83 x 28 x 1.5 in.
Courtesy of the Artist



JENELLE ESPARZA
Holder/Receiver 2
2023
Cotton and acrylic yarn,
faux flowers, wire, wood,
83 x 28 x 1.5 in.
Courtesy of the Artist



JENELLE ESPARZA
Holder/Receiver 3
2022-23
Metal fencing, vintage
rosaries, faux flowers,
wire, thread, 90 x 58 x 5 in.
Courtesy of the Artist



CHRISTOPHER NÁJERA ESTRADA
Las Flechas v.1
2020
Graphite on Stonehenge,
39 x 39 in.
Courtesy of the Artist



CHRISTOPHER NÁJERA ESTRADA
Blinds
2020
Graphite on Stonehenge,
21 x 21 in.
Courtesy of the Artist



CHRISTOPHER NÁJERA ESTRADA
Gum
2020
Mixed media, 14 x 16 in.
Courtesy of the Artist



CHRISTOPHER NÁJERA ESTRADA
a dios le pido
2020
Mixed media, 12 x 7 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Adentro de la casa Nava de Allende, Coahuila, MX
2019
Archival inkjet print, 12.5 x 17.5 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Adentro de la casa de Tonantzín Nava de Allende, Coahuila, MX
2019
Archival inkjet print, 12 x 17 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Tonantzín Nava de Allende, Coahuila, MX
2019
Archival inkjet print, 24 x 32 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Norma Villa de Cd. Acuña, Coahuila, MX
2019
Archival inkjet print, 24 x 32 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Afuera de la casa de Angelica Hernández, Piedras Negras, Coahuila, MX
2019
Archival inkjet print, 10 x 14 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Adentro de la casa de Enriqueta Perez, Cd. Acuña, Coahuila, MX
2018
Archival inkjet print, 13.5 x 18 in.
Courtesy of the Artist



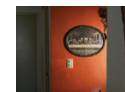
MELISSA GAMEZ-HERRERA
Consuelo Hernández, Piedras Negras, Coahuila, MX
2018
Archival inkjet print, 24 x 32 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Camerina Mariano, Piedras Negras, Coahuila, MX
2019
Archival inkjet print, 24 x 32 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Guadalupe Lara Castellano, Acuña, Coahuila, MX
2019
Archival inkjet print, 24 x 32 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Adentro de la casa de Consuelo Hernández, Piedras Negras, Coahuila, MX
2018
Archival inkjet print, 14 x 20 in.
Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Sticker of Fernando Purón, Juanita Velásquez de Piedras Negras, Coahuila, MX
 2018
 Archival inkjet print, 14 x 17.5 in.
 Courtesy of the Artist



MELISSA GAMEZ-HERRERA
Adentro de la casa de Camerina Mariano, Piedras Negras, Coahuila, MX
 2019
 Archival inkjet print, 14 x 17.5 in.
 Courtesy of the Artist



KARLA MICHELL GARCIA
La Línea Imaginaria
 2022
 Raw clay cactus sculpture series on sand, 12 x 9 in.
 Courtesy of the Artist



KARLA MICHELL GARCIA
La Línea Imaginaria
 2022
 Laser print on archival photo paper, 8 x 10 in. each
 Photo by Karla García and Alejandro Bringas



KARLA MICHELL GARCIA
Memorias del Desierto (Memory of the Desert)
 2022
 Video, 3 minutes 35 seconds
 Video concept and direction by Karla García, filmed and edited by Alejandro Bringas.



OMAR GONZÁLEZ
Strength and Admiration
 2020
 Woodcut print, 39 x 51 in.
 Courtesy of the Artist



OMAR GONZÁLEZ
Support Structure
 2022
 Woodcut print, 52 x 40 in.
 Courtesy of the Artist



OMAR GONZÁLEZ
Fatherly Dilemma
 2020
 Woodcut print, 104 x 57.5 in.
 Courtesy of the Artist



RAUL DE LARA
Zompantle / US
 2019
 Walnut, zompantle, pine, neodymium magnets, lacquer, Tzi-Te seeds, red string, 96 x 26 x 26 in.
 Courtesy of the Artist



RAUL DE LARA
Cansado (Tired Tool Series)
 2022
 Steel, ash, wall hook, lacquer, 38 x 13 x 5 in.
 Courtesy of the Artist



RAUL DE LARA
DACA / Self-Portrait
 2017
 Pine, oak, acrylic, MDF, sarape, polyester, 44 x 31 x 18 d in.
 Courtesy of the Artist



INGRID LEYVA
Sisters
 2023
 Video installation on two screens, 01:58, Dimensions variable.
 Courtesy of the Artist



RUBEN LUNA
El Baile de Rico y Lola
 2023
 Crayon on wood panel, 44 x 44 x 2.5 in.
 Courtesy of the Artist



RUBEN LUNA
El Baile de Rico y Lola
 2023
 Video, 04:15, Dimensions variable.
 Courtesy of the Artist



RUBEN LUNA
Pon la Sillas Juntas
 2021
 Neon, oil on metal, 24 x 18 x 3 in.
 Collection of Jose Sotelo Yamasaki



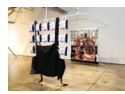
ALEJANDRO MACIAS
Ascension
 2022
 Oil and acrylic on canvas mounted to bisected panel, Dimensions variable.
 Courtesy of the Artist



ALEJANDRO MACIAS
Man on Fire
 2022
 Oil and acrylic on canvas, 72 x 36 in.
 Courtesy of the Artist



ALEJANDRO MACIAS
The Calm Before the Storm
 2022
 Oil and acrylic on canvas, iPad with video on loop, 20 x 16 in.
 Courtesy of the Artist.



CHRIS MARIN
Falling Out the Sky
 2021
 Acrylic on canvas, buckles, curtain rods, denim, embroidery, family photo, polyester fiber fill, poly satin, rivets, snap buttons, straps, and zippers, 114 x 114 x 78 in.
 Courtesy of the Artist



GABO MARTINEZ
Si la Tierra Tejana Pudiera Llorar, Seria Sangre
 2023
 Relief on Mulberry paper, 60 x 38 in. Courtesy of the Artist



GABO MARTINEZ
Ojos de Sangre
 2023
 Terracotta and sgraffito, 6 x 20 in. round. Courtesy of the Artist



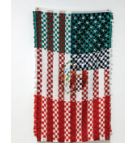
GABO MARTINEZ
Ojos de Sangre 2
 2023
 Terracotta and sgraffito, 6 x 20 in. round. Courtesy of the Artist



GABRIEL MARTINEZ
Untitled
 2019
 Found fabric, 72 x 54 in.
 Courtesy of the Artist



GABRIEL MARTINEZ
Untitled
 2019
 Found fabric, 72 x 54 in.
 Courtesy of the Artist



TINA MEDINA
Xicana Bandera 2
 2022
 Flags and thread, 60 x 33 in.
 Courtesy of the Artist



TINA MEDINA
Chain Link Fence II
 2022
 Flag and pencil, 58 x 32 in.
 Courtesy of the Artist



TINA MEDINA
Semillitas
 2021
 Paper, watercolor, fabric, 10 x 8 in. Collection of Ofelia Faz Garza and Hector Garza



TINA MEDINA
They Didn't Know We Were Seeds
 2022
 Acrylic and remnants of flag, and photo on cardboard, 60 x 45 in.
 Courtesy of the Artist



JUAN DE DIOS MORA
Canícula
 2022
 Linocut, 15 x 22.5 in.
 Courtesy of the Artist



JUAN DE DIOS MORA
Mano Que Alimenta Se Respeta
 2019
 Linocut and photocopy transfer, 15 x 22.5 in.
 Courtesy of the Artist



JUAN DE DIOS MORA
¡Ya Basta con la Rabia!
 2020
 Linocut, 15 x 22.5 in.
 Courtesy of the Artist



ARELY MORALES
Mi Apá
 2018
 Oil on canvas, 108 x 78 in.
 Courtesy of the Artist and Tallery Dunn Gallery



FRANCISCO MORENO
The Artist's Journey
 2020
 Acrylic on paper, 96 x 180 in.
 Courtesy of the Artist



FRANCISCO MORENO
Mother and Child
 2020-2021
 Acrylic on canvas, 38 x 27 in.
 Private Collection Tim Hoyland,



FRANCISCO MORENO
Girl Holding Orange Calcite
 2020
 Acrylic on panel, 14 x 11 in.
 Courtesy of the Artist



PATRICK MCGRATH MUÑOZ
Cruz y Ficción (Es)
 2013
 Oil on canvas, 80 x 42 in.
 Courtesy of the Artist



PATRICK MCGRATH MUÑOZ
Diasporamus
 2021
 Oil on canvas, 44 x 64 in.
 Courtesy of the Artist



PATRICK MCGRATH MUÑOZ
The Uninvited
 2018-2021
 Oil and metal leaf on panel, 24 x 36 in.
 Courtesy of the Artist



BENJAMIN MUÑOZ
Illegal Human
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



BENJAMIN MUÑOZ
Seeds Through Texas
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



BENJAMIN MUÑOZ
Labor
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



BENJAMIN MUÑOZ
The Martian
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



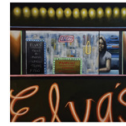
BENJAMIN MUÑOZ
LDR
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



BENJAMIN MUÑOZ
The Attic
 2018
 Woodcut, 100 x 52 in.
 Courtesy of the Artist



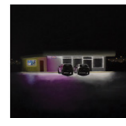
MARIANNA T. OLAGUE
Virgen por el Gateway South
2021
Oil on canvas, 52 x 40 in.
Courtesy of the Artist and David Klein Gallery



JOE PEÑA
Elva's Revisited Near Midnight
2022
Oil on canvas, 24 x 24 in.
Collection of The Richter Family



JOE PEÑA
KT's Place Cold Evening
2022
Oil on canvas, 20 x 20 in.
Courtesy of Gustav Kopriva for Redbud Arts Center



JOE PEÑA
Night Ending, Cool Breeze
2022
Oil on canvas, 36 x 36 in.
Courtesy of the Artist



JOE PEÑA
Katz, Thailand, Humid Summer
2023
Oil on canvas, 36 x 36 in.
Courtesy of the Artist



JAYLEN PIGFORD
Painting my Heart Out
2022
Acrylic on canvas, 48 x 48 in.
Collection of William Reynolds



JAYLEN PIGFORD
The Beauty of Life and Death
2022
Acrylic on canvas, 36 x 36 in.
Courtesy of the Artist



JAYLEN PIGFORD
El Negrito
2022
Acrylic on canvas, 30 x 24 in.
Collection of John Guzman



VICK QUEZADA
Uprooting the Archaeological
2021
Sculpture, ceramics, rope harness, soil, Opuntia Cacanapa, 18 x 16 x 14 in.
Courtesy of the Artist



VICK QUEZADA
Tabled Remains
2022-2023
Ceramics, 13 x 1 x 11 in.
Courtesy of the Artist



VICK QUEZADA
See Unseed
2020
Video performance, 05:15
Courtesy of the Artist



STEPHANIE CONCEPCION RAMIREZ
Vibraciones de Temblores
2022
Installation, 8 x 8.5 ft.
Courtesy of the Artist



JOSUÉ RAMÍREZ
Mi Casa es tu Casa
2022
Found objects, wood and turf, 10 x 8 x 13 ft.
Courtesy of the Artist



JOSUÉ RAMÍREZ
American Bust
2022
Found objects, spraypaint and wood board, 36 x 60 in.
Courtesy of the Artist



JOSUÉ RAMÍREZ
Silhouettes #1 and #2
2022
Found Objects and turf, 72 x 24 and 48 x 24 in.
Courtesy of the Artist



JOSUÉ RAMÍREZ
Portrait of a Gentrifier
2022
Found objects and spraypaint, 47.5 x 54 in.
Courtesy of the Artist



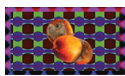
JOSUÉ RAMÍREZ
Gentrified House 1 & 2
2022
Found objects, spraypaint and wood board, 20 x 24 in. each.
Courtesy of the Artist



NATALIA ROCAFUERTE
Three Dreams
2022
Installation for film: Dream of Emma and Tony, Dream Commercial, and Four Immigrant Women Dream, Dimensions variable.
Courtesy of the Artist



NATALIA ROCAFUERTE
Eva and I Deam
2022
Video rendering of dream from dream hotline. Collaboration with Venezuelan artist Eva Aguero. Variable dimensions.
Courtesy of the Artist



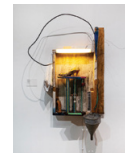
NATALIA ROCAFUERTE
Pocha Dreams
2022
Jungian Dream analysis, video. Variable dimensions.
Courtesy of the Artist



GIL ROCHA
Otras Fronteras
2022
Mixed media, Dimensions variable.
Courtesy of the Artist



GIL ROCHA
Esto Cala
2022
Mixed media.
Courtesy of the Artist



GIL ROCHA
2 Lugar
2023
Mixed media, Dimensions variable.
Courtesy of the Artist



EVA MARENGO SANCHEZ
Godmother
2022
Oil on panel, 50 x 25 in.
Collection of Martha Martinez Flores



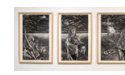
EVA MARENGO SANCHEZ
Enchilada Plate To-Go
2020
Oil on canvas, 23 x 29 in.
Collection of Fernando Yarrito



EVA MARENGO SANCHEZ
April 2020
2020
Oil on panel, 30 x 23.75 in.
Collection of Heather and Manny Lopez



MARCO SÁNCHEZ
Peregrinaje con la Bestia
2020
Relief print, 22 x 15 in.
Courtesy of the Artist



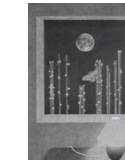
MARCO SÁNCHEZ
Gentilezas y Rudezas (Triptych)
2020
Relief print, 90 x 44 in.
Courtesy of the Artist



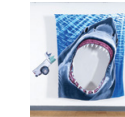
ASHLEY ELAINE THOMAS
Candles (Triptych)
2018
Graphite on paper, 113.5 x 69 in.
Courtesy of the Artist



ASHLEY ELAINE THOMAS
Grapes
2022
Graphite on paper, 29.5 x 18.5 in.
Courtesy of the Artist



ASHLEY ELAINE THOMAS
Window View on John Street
2020
Graphite and white Conte on paper, 22.5 x 29.5 in.
Courtesy of the Artist



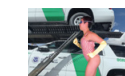
BELLA MARIA VARELA
Shark Bait ooh hahaha
2021
Fleece blanket/cobija, 90 x 75 in.
Courtesy of the Artist



BELLA MARIA VARELA
Tu Hija
2018
Cobija, fishnet tights, sequenced fabric, hot Cheetos bag, coke bottle and high heels, 102 x 48 in.
Courtesy of the Artist



BELLA MARIA VARELA
Bikini Baby
2020
Cobija and bikini, 82 x 48 in.
Courtesy of the Artist



BELLA MARIA VARELA
Triathlon
2020
Video, 05:18
Courtesy of the Artist



JOSÉ VILLALOBOS
QueeRider: Joto
2022
Mixed media, Dimensions variable.
Courtesy of the Artist



JOSÉ VILLALOBOS
QueeRider: Maricon
2022
Mixed media, Dimensions variable.
Courtesy of the Artist



JOSÉ VILLALOBOS
QueeRider: Fem
2022
Mixed media, Dimensions variable.
Courtesy of the Artist



SARAH ZAPATA
Towards an Ominous Time II
2022
Handwoven cloth, natural and synthetic fiber, 144 x 14.5 x 14.5 in.
Courtesy of the Artist



JASMINE ZELAYA
Pasadena (Panel 1 of 2)
2023
Mixed media, 80 x 60 x 2 in.
Courtesy of the Artist



JASMINE ZELAYA
Pasadena (Panel 2 of 2)
2023
Mixed media, 80 x 60 x 2 in.
Courtesy of the Artist



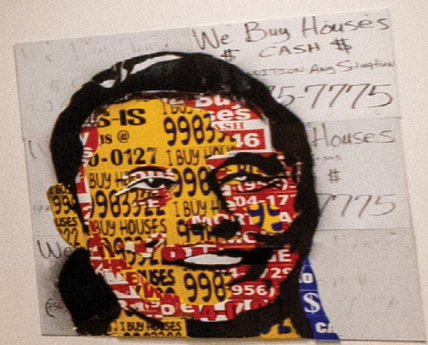
DEEPEST THANKS

Ricardo and Teodora Luna
Jenelle Esparza
Sebastian Guajardo
Stephanie Torres
Marcela Guerrero
Evan Garza
Lily Jimenez
Ari Borazjanian
Ruben Luna
Domeinic Jimenez
San Antonio Museum of Art
Presa House Gallery
Essentials Creative
John Guzman
William Reynolds
Martha L. Martinez-Flores
Fernando Yarrito
Heather and Manny Lopez
Jose Sotelo Yamasaki

Ofelia Faz-Garza and Hector Garza
Tim Hoyland
Talley Dunn Gallery
David Klein Gallery
Gustav Kopriva
Red Bud Arts Center
Michael Richter
Raygun Johns
JD Pluecker
Bonnie Cisneros
Esteban Jordan †
Coral Díaz
Christian Ramirez
Marissa Del Toro
Kenney Warren
Steven Arredondo
Carlos J. Perez
Joe De La Cruz
Fred Gonzales



SNACKS
COCAS
AGUAS
TOSTADAS
CON
CHILE



ABOUT CENTRO DE ARTES

Centro de Artes gallery is dedicated to showcasing San Antonio and South Texas Latino/a artists. Found in the heart of the Zona Cultural, an officially designated and state-recognized cultural district, Centro de Artes is dedicated to telling the story of the Latino experience with a focus on South Texas through local and regional art, history, and culture. As a space that is free and open to the public and located in Historic Market Square - one of the most visited cultural venues in Texas - Centro de Artes is at the center of a cultural and historical crossroads, accessible to residents and visitors alike.

Since October 2016, the Department of Arts & Culture has managed Centro de Artes and showcased the works of more than 500 San Antonio artists. The City of San Antonio continues to support local artists and provide opportunities for them to show their works. Through a robust community-engaged process to develop the Centro de Artes Strategic Plan, the City of San Antonio set a framework, overseen by the Centro de Artes Committee so this mission of celebrating and honoring Latino arts and culture, with a priority on showcasing San Antonio and regional artists, continues.

COMMITTEE

Yadhira Lozano, Chair

San Antonio Arts Commission
Member, District 3

Susana Segura

San Antonio Arts Commission
Member, District 4

Ellen Riojas Clark, Ph.D.

San Antonio Arts Commission
Member, District 7

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