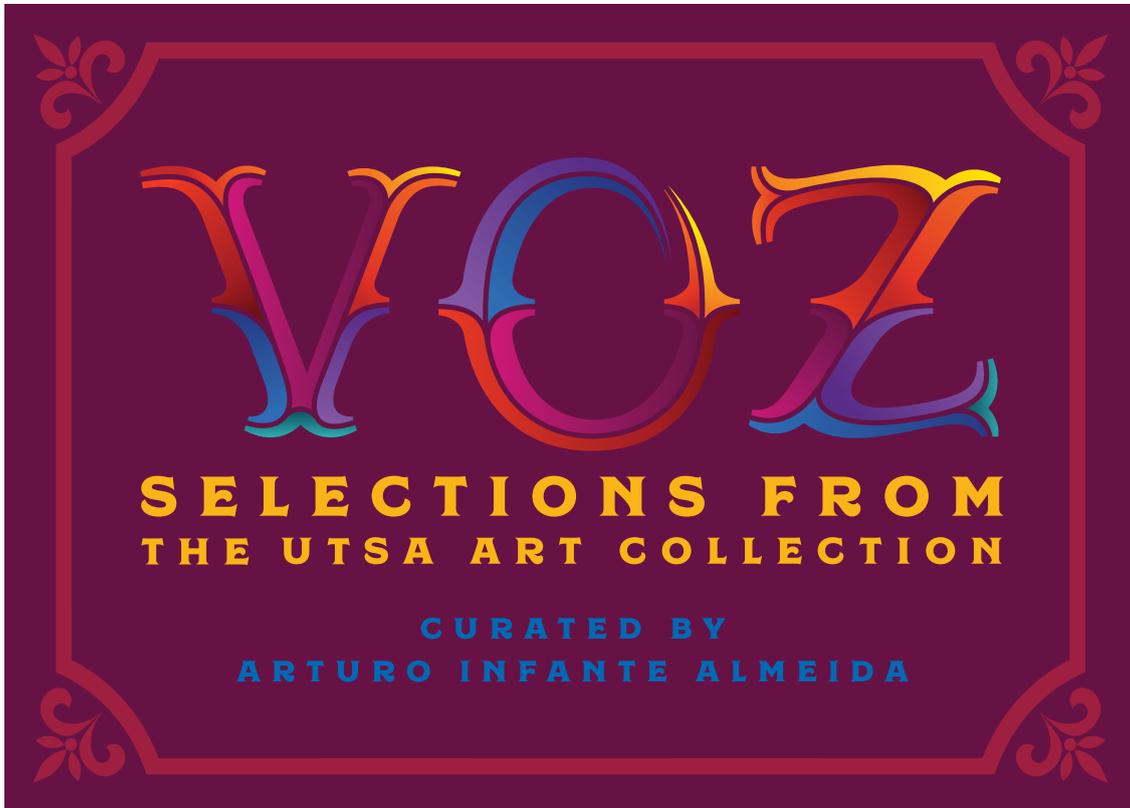


VOZ

SELECTIONS FROM THE UTSA ART COLLECTION

CURATED BY ARTURO INFANTE ALMEIDA





CITY OF SAN ANTONIO
DEPARTMENT OF
ARTS & CULTURE



CENTRO
DE ARTES
SAN ANTONIO

UTSA.

The University of Texas
at San Antonio™

300
SAN ANTONIO

This publication accompanies the exhibition
VOZ: Selections from the UTSA Art Collection
Curated by Arturo Infante Almeida

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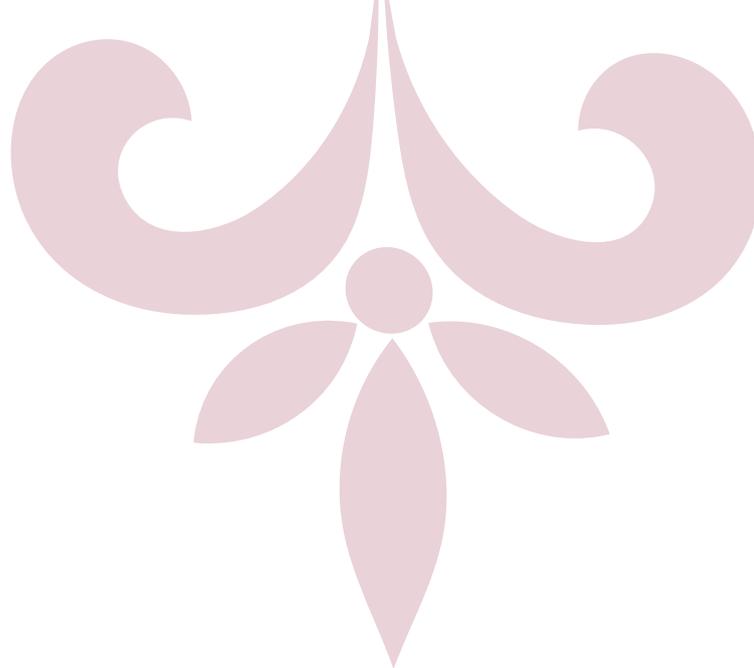


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FOREWORD

TAYLOR EIGHMY, PRESIDENT

The University of Texas at San Antonio

Great universities have a responsibility to put their talent and resources toward transforming society for the better. Nurturing creativity in the humanities and the arts is just one way The University of Texas at San Antonio prepares students to be world-ready leaders.

Since its founding in 1969, UTSA has recognized the value of artistic expression as a key part of fostering a learning community of excellence. The UTSA Art Collection, now numbering over 3,000 works, is the legacy of that long-held tradition. For those of us who work and study on UTSA's campuses, the collection is part of our everyday lives. Many of the works hang on the walls of the John Peace Library, but they also grace the corridors of just about every building on our campuses, making the whole university a museum that celebrates creativity. This is a unique feature that differentiates us from almost all other universities.

I am proud of this unique legacy. The *VOZ* exhibition is the largest presentation of The UTSA Art Collection ever assembled for the San Antonio public. It is entirely fitting that this exhibit ties to San Antonio's Tricentennial, given the renewed vision for UTSA as an urban-serving university and a driver of the city's cultural and economic ecosystem.

While the collection includes artists of many backgrounds, *VOZ* presents a selection of works by Latino/a artists, many of them San Antonio natives. The works you see here offer insight to the culture, history and explorations of identity that have shaped the San Antonio community, helping to create the modern metropolis we all share.

Together with the entire Roadrunner family, I am delighted to share these great treasures for all of San Antonio to enjoy.

INTRODUCTION

DEBBIE RACCA-SITTRE, DIRECTOR

City of San Antonio Department of Arts & Culture

It's an exciting time for San Antonio as we celebrate our city's 300th anniversary!

The arts take center stage throughout 2018 as the City of San Antonio, led by the Department of Arts & Culture and its various collaborative partners, honors San Antonio's Tricentennial with a year-long series of events, programs, exhibits, and performances designed to inspire, innovate, and move our city into the next 300 years.

VOZ: Selections from the UTSA Art Collection is one of the many programs that we are proud to be a part of, support, and invest in. This unprecedented exhibit reflects the pulse of our community and showcases the vibrancy and cultural richness not found anywhere else. More importantly, with the inclusion of 92 San Antonio visual artists, this exhibit demonstrates the tremendous artistic talent found in our city, while highlighting the contributions these artists have made locally and beyond. And, although this exhibit features a prolific 222 artworks, it is only a glimpse of the authentic experience that makes San Antonio a world-renowned cultural destination.

This exhibit also aligns with the mission of Centro de Artes gallery as a space for 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 proudly managed Centro de Artes and showcased the works of more than 160 San Antonio artists. The City of San Antonio is proud 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 - a subcommittee of the San Antonio Arts Commission comprised of local community members - so this mission of celebrating and honoring Latino arts and culture, with a priority on showcasing San Antonio and regional artists, continues. This ensures that San Antonio's cultural and historical legacy remains for the next 300 years and beyond.

Congratulations to The University of Texas at San Antonio, exhibit curator Arturo Infante Almeida, and all the participating artists in "*VOZ: Selections from the UTSA Collection.*" And, thank you to the visitors of this exhibit for supporting the arts in San Antonio!

Adelante!

CURATORIAL STATEMENT

ARTURO INFANTE ALMEIDA
Exhibition Curator

The University of Texas at San Antonio is proud to share Centro de Artes' dedication to recounting the stories of Latinos and Latinas.

Universities, like all places of higher learning, are uniquely positioned to be stewards of history.

The 222 works of art in this exhibition were acquired by UTSA over the course of the last three decades.

For three hundred years, San Antonio has been a place where different languages, customs and traditions have merged to form a unique cultural history.

Like all stories of a particular place and time, the work on these walls is informed by pride, joy and a tenacity that reverberates in the voices that celebrate the Latino experience.

REVEALING VOICES IN THE CALL TO SELF: LATINO/A ART FROM SAN ANTONIO & THE BORDERLANDS

JOHN PHILLIP SANTOS

*University Distinguished Scholar in Mestizo Cultural Studies
UTSA Honors College*

I. ORIGENES

(Voices Emerge)

Sometimes quietly, like a secret pastel-hued *brujería*, sometimes more publicly, a vivid lightning bolt striking the Cenotaph in Alamo Plaza, art has always been present in San Antonio. It has abided here since the age-old times long ago in which the first artists painted or etched their indelible visions of the world onto the walls of myriad caves in the environs of the creeks and rivers nearby. Through its three hundred years as a settlement of successive Spanish, Mexican, Texian and American regimes, perhaps San Antonio wasn't ever first known for its artistic presence – but it was always here, like a destiny, a fructifying immanence, lying in wait.

The missions were once meticulously painted in polychromatic geometric designs, incorporating mystical symbols and figures. Paris-born painter Theodor Gentilz arrived here in the mid-19th century and painted the unimagined, incomparable world he found. Were his visions half acts of witness, half fantasy? Pastoral Lipan Apache camps on the banks of an ample creek. Riotous fiestas and dances in the old Spanish Governor's Palace. Gentilz painted the missions of the old Spanish world as he found them – in ruins. In another work, a lone violinist leads a funeral parade of poor Mexicans through dusty San Antonio streets, carrying the coffin of a child – *Entierro de un Angel*.

At the turn of the 20th century, San Antonio-born Julian Onderdonk depicted the bluebonnet landscapes of central Texas as if they were a glowing vision of indigo elysian fields. His impressionist works brought the first tinctures of international art movement aesthetics to San Antonio. It was a modernist approach adapted for borderlands vistas: Paint the extraordinary things you see, *but paint it as you feel it*, and let art be a testimony of this personal transformation.

Among the first inklings of an autochthonous *Mexicano*, or Mexican American, artistic vision in south Texas were the works of painter Porfirio Salinas, known for his depictions in the 1950s and '60s of the hill country landscapes of his childhood, as well as legendary locales of his adopted San Antonio home, such as the Sunken Gardens and the Alamo. His works were famously favored by LBJ, a fellow denizen of the Texas Hill Country. While Salinas's works were only obliquely linked to narratives of Mexican American identity, the Texas landscape with its broad horizon and implicit geomantic energies would prove to be a central motif in the host of Chicano artistic visions that were to come in the late decades of the 20th century.

It was with the 1967 founding of the *Con Safo* Art Group in San Antonio, including such artists as Felipe Reyes, Jesse "Chista" Cantu, Melesio Casas, José Esquivel, Rudy Treviño, and Roberto Ríos, that there was suddenly an enclave of local artists committed to yoking their art to

an activist agenda of exploring newly emerging *Chicano* identities in their complex, contemporary, polyvalent American setting. In their manifestos and strikingly original works, they manifested a new impulse in American art, informed by European and American art tradition, but augmented by Mexican art tradition as well, and focused for the first time on a critique of social ills affecting Mexican Americans in the borderlands.

Along with that other distant outpost of a new Chicano aesthetic manqué – Los Angeles – San Antonio quickly became a capital of this new quest.

The present exhibition, *VOZ: Selections from The UTSA Art Collection*, presented in collaboration with the San Antonio Department of Culture & Creativity represents an unprecedented, if still partial, chronicle of the great outpouring of Latino/a creativity that ensued in San Antonio and South Texas in the last fifty years, drawn from the formidable UTSA collection of art works that collectively offer echoes, answers, reflections and refractions to what San Antonio scholar and art historian Tomás Ybarra-Frausto describes as the *Call to Self*, the driving search for definitions in Latino/a American art that arises from the question “Who am I?”. These photographs, paintings and works on paper, as diverse as they are in style, iconography and narrative content, are perhaps subtly bound together by a common orientation. They are artistic expressions that give voice, *VOZ*, to the story of an American community struggling to understand itself over time across a broad landscape of deep heritage, fraught with myriad connections to origins in the Mexican indigenous and colonial epics, while embracing the *compromiso* of addressing the many challenges to contemporary Latino/a identity posed by adaptation to and assimilation within American society – and particularly its social constructions in the borderlands.

Long regarded as a hinterland of successive empires, a frontier outpost of scant cultural importance, San Antonio is increasingly proving to be a capital of what America is becoming, as reflected in the trove of artistic voices and visions represented in VOZ.

Of the 222 works presented in this exhibition, 94 are by San Antonio artists, 18 are from South Texas, 25 from California, 22 from Mexico, with others coming from places ranging from New York City and South Dakota, to Spain, Argentina, Perú and Puerto Rico – ample testimony to the underlying hemispheric sources of Latino/a artistic expression in the United States. And at the center of this collection and this exhibition is the evidence of how Latino/a artistic imagination has helped to shape, transform and inspire the San Antonio of today, and tomorrow.

How did such a collection come to be?

II. HISTORIA *(The UTSA Art Collection)*

It's not uncommon for great universities to possess and maintain a commitment to acquire and display important collections of art, from precious artifacts and masterworks of the past to the cutting-edge visions of artists of today. Many universities have built grand galleries and museums to exhibit and conserve these rare cultural riches.

From its creation in 1969, the leadership of The University of Texas San Antonio seemed to recognize the value of a university art collection as a central feature of the sensory experience of the UTSA campus environments. Beginning in 1993, President Samuel A. Kirkpatrick, along with the then Chair of the Art department, James Broderick, established a University Art Commission, to advance the acquisition of original art works. As the first buildings of the downtown and 1604 campuses were planned and constructed, 1% of the budget was designated for art. Each new building was matched with commissioned works of artists from across the nation, a permanently installed legacy that continues to inflect and brighten the interior spaces of many university facilities in often surprising ways.

But it was with the appointment of Dr. Ricardo Romo as President of UTSA in 1999, that The UTSA Art Collection represented in the *VOZ*

exhibition was born. Dr. Romo set out to build upon the extant tradition by acquiring new works in many media, including paintings, photographs, sculptures, and works on paper. Along with his wife, Dr. Harriett Romo, President Romo was a longtime active collector of the work of emerging Chicano artists, dating back to their time as graduate students at UCLA. By the time of his appointment as UTSA President, the Romos had already collected the work of more than 300 artists. In the last decades, they have made significant donations of works from their personal collection to the Benson Latin American Collection at the University of Texas Austin and more recently to the San Antonio Museum of Art and McNay Art Museum.

Then in 2002, President Romo enlisted Arturo Infante Almeida as Art Specialist and curator for The UTSA Art Collection to go into the community – through auctions, exhibits, and studio visits – to identify, purchase, and eventually exhibit these works, in the halls of university buildings and in occasional special exhibitions. Today, The UTSA Art Collection has grown to an estimated 2,600 pieces.

This remarkable and still growing art collection already stands apart from the standard University art collection in several exemplary ways. Dr. Romo engaged Almeida to make a special effort to acquire the work of San Antonio and south Texas artists. “We have so much talent here,” Romo, recently retired, observed in a recent conversation, “it made sense to go local...and this may now be the largest collection of Latino art of any campus in America.” Of any collection anywhere, perhaps, and certainly the most significant collection of work by artists of the south Texas border region.

The works you see exhibited in *VOZ* make up only a small representation of this diverse and impressive collection. UTSA has now assembled a broad artistic legacy that includes many esteemed national and international artists, from Mary Cassatt to Georges Braque; but it has clearly

become one of the most important beacons of the protean artistic visions emerging from America’s borderlands – what scholar Americo Paredes first described as *Greater Mexico*, in recognition of these lands’ rich historical and cultural palimpsest over the last five hundred years. Collectively, these artistic works constitute a powerful *testimonio* of the history, experience and transformations of Latino/a individuals and communities of these lands.

Importantly, The UTSA Art Collection continues to acquire creative works of a host of artists from the *tierras fronterizas* of the United States that proffer visions of the *republica cósmica* that we are becoming. The collection of works featured in *VOZ* showcase this trove of talents from the borderlands region, and many of them from San Antonio itself.

While the university still does not have a museum to exhibit these important visions, the halls and public spaces of the university, the places where students, professors and the public mingle for study and dialogue, are the *de facto* galleries where everyone is invited to witness and re-imagine themselves amidst this extraordinary outpouring of riffs and improvisations of ourselves and responses to the world around us. Any hallway or corridor of the university’s buildings can become a scene of artistic encounter and awakening.

“The fact that we have it publicly exhibited is one of the great benefits,” Romo, recently retired, observed of the collection, “...because a lot of our students didn’t grow up with art in their home. I didn’t have it growing up. Maybe they have a Chicano mural somewhere nearby, but this brings them into contact with some very creative pieces they’re not seeing growing up. It’s time – they’re eighteen years old – it’s time to sort this out and learn about their history and their culture and the creativity of individuals. What’s the statement here, where is the story going? What’s going on in this image? And they get to see it all the time.

Our libraries are full of art on the walls. And when they get to be older and out in the world, maybe they'll say 'We need some art on our walls – I'm missing the art.' Instead of your brain looking at a blank page, your brain is looking at a color, a design, an image a subtleness."

When you enter the foyer of a UTSA biology laboratory, you stand before Dan Borris's exquisite *Botany*, a mosaic of sharply detailed photographs of flowers, as if captured in a void. Illuminated by streams of natural light, César Martínez's portraits of workers greet passersby in a building on the 1604 campus as students mill around between classes. Rolando Briseño's vivid *Mole Wheel* graces a refectory space, where students, faculty and staff take meals and share conversation. Ana Salinas's mysterious *Time Became a Memory* hangs on the wall of an administrator's office. To walk through the environs of UTSA, you cannot anticipate what artistic spark might await around every corner.

"It's a project, an experiment – a painting, a lithograph, a silkscreen, every one of those is going to affect you differently..." Dr. Romo explained.

Perhaps the unofficial centerpiece of this great "ambient" UTSA art collection is Luis Jimenez's legendary polychromatic fiberglass sculpture *Border Crossing*, which depicts a rural nuclear family presumably in the midst of a perilous crossing of the Rio Grande, the man carrying the woman on his shoulders as she desperately cradles a baby in her arms, with the waves of the river threatening to engulf them. The sculpture, which has frequently become a talisman for spirited debates over the nature of the myriad immigrations that have shaped Texas, and American, history, is currently installed in the University Center of the 1604 campus where students, faculty and staff gather in great numbers every day, an invitation perhaps to reflect on their own immigration history.

During a time of roiling emotions around our nation's rich and proud immigrant legacy, it is a rare, urgent work of art reminds us that we are all

immigrants; all border crossers, all of us in search of opportunity and a better life. And in the most moving and auspicious symbolic gesture, this family, caught in a moment of mortal struggle, is seen here in the midst of everyday university life, where a limitless trove of knowledge awaits them, affirmations of a shared humanity that has no borders. Throughout The UTSA Art Collection, such themes of tradition, identity and transformation abound.

It's a testimonio to art's powers to unsettle conventional understandings of ourselves, challenging us to sharpen our cultural vision---and to be renewed.

III. VOZ

(A Plethora of Voices)

In an oral history interview from 1996 archived in the Smithsonian collection, the late UTSA art historian and among the first scholars of Chicano art, Professor Jacinto Quirarte recounted his efforts in the late 1960s to inventory and exhibit artistic works by "Mexican American – or Chicano artists" that might exist in collections of "museums, university departments, and galleries in the Southwest and other parts of the U.S." As Quirarte reported in his interview, "I invariably received exactly the same answer. 'There is no such thing. No, we don't have any such thing. There is no Mexican-American art, there is no Chicano art, and there are no Chicano artists.'"

In the decades that have passed, what has changed?

The VOZ exhibition is testimony to how significantly the intervening decades have witnessed an historic cascade of creative productions from Chicano/a and other diversely Latino/a artists in the U.S., both in the borderlands and wherever else far-flung diasporic communities have taken root across the country. Gary Keller's 2005 work, *Triumph of Our Communities, Four Decades of Mexican American Art*, especially emphasizes the role artist collectives and organizations, such as San Antonio's *Con Safo* group, played in sparking, fostering and presenting works

by Chicano/a and other Latino/a artists. From Los Angeles' Self-Help Graphics & Art and the Social and Public Art Resource Center (SPARC) to such San Antonio venues as the Guadalupe Cultural Arts Center and Centro Cultural Aztlán, it represents a remarkable saga of an upwelling of creative vision from the ground up, from las Calles into la Gloria.

As *VOZ* curator and Art Specialist of The UTSA Art Collection, Arturo Infante Almeida, has had a unique position from which to observe and contextualize the works of the San Antonio and south Texas artists that are now at the heart of the university collection and featured in this show. As an artist himself as well as tireless curator, he is keen to represent the depth as well as the scope of artistic expressions emerging from the host of artists represented in the entire UTSA collection.

In selecting the works to be exhibited in *VOZ*, Almeida was challenged to select from an abundance of riches in the collection he and Dr. Romo were instrumental in assembling. He explained, "I focused on selecting pieces that are by Latinos and Latinas who work in different styles, narrative, abstract, etc., and who have very different experiences that inform their work." Thus, the works represented in *VOZ* aren't bound by a single identity or orientation – rather, they highlight the striking breadth of styles and techniques, the genres and approaches, the myriad personae and identities taken up by these artists in creating their work over the last decades.

Amid such a dizzying array of styles and perspectives, what is it that binds these works together?

Perhaps that is the central question of art and Chicanidad, and the more general cultural and historical interrogation represented in artistic explorations of American Latinidad. Can we discern, relate to and share the underlying narratives to the numberless creative variations on the *Call to Self*?

Chicano/a and Latino/a identities broadly share a rooting in the experiences of *Mestizaje* that were a part of our creation as people of the New World, mingling indigenous and European, and ultimately all global ancestries. Latino/a art is *mestizo/a* art, almost always filigreeing observations and understandings drawn from a core hermeneutic inquiry concerned with *origins, migrations, mestizaje and hybridity*, and ultimately our *metamorphoses* into something, *someone* new.

Art historian Tomás Ybarra-Frausto described the *Call to Self* this way in a recent interview:

"The *Call to Self* happens when individuals ask 'quien soy, de donde vengo, y donde voy?' These are the three questions in all art and literature: *What is my identity, where do I come from, what is my cultural heritage – and where am I going?*' Well, we're going into a new world that is more equitable – where we have a voice. *The Call to Self* is the beginning of the story, it happens when a community, a nation asks this question of themselves – and the artists answer."

The dialogue between artist and community has always been a central feature of much of this artistic legacy, resulting in some of the most powerful expansions of our understandings of ourselves, from the early solidarity with the farmworkers' and Raza Unida movements, as well as other liberatory insurgencies, to the deepening commitment to feminism and open, eclectic constructions of gender and sexuality uncommon in the early emergence of Chicano/a and Latino/a art. In this respect, Chicano/a and Latino/a artists have arguably had a more profound impact on public consciousness than anything achieved by our communities in the realms of economics or electoral politics.

And the struggle continues.

In a 2010 review from the New York Times, art critic Ken Johnson's observations on the jointly LACMA and UCLA-curated *Phantom Sightings*

show, featuring a survey of contemporary Chicano art, were headlined with the question: “They’re Chicanos and Artists. But is their Art Chicano?”

Conjuring a variation on the memories of Jacinto Quirarte’s encounter with a brick wall in the art world in the late 1960s, Johnson’s critique begins with the query: “Is it time to retire the identity-based group show?” Or in other words, if the question of whether Chicano art ever existed has now been thunderously answered in the affirmative – perhaps its time has passed, if only after a brief span of fifty years.

“Few pieces,” Johnson elucidated, “resemble the ideologically charged paintings and graphics of the Chicano movement in the late ‘60s and early ‘70s.”

Johnson concludes, “Questions of equitable representation probably will never go away, but at this point, many artists would balk at being included in an identity-based show. They want to go to the big dance.”

But that is one of the questions the *VOZ* exhibition poses to its viewers:

What if Chicano/a Art is a key part of the “big dance” in contemporary American art?

IV. DESTINOS (*Viewing VOZ*)

As a trove of contemporary art that has largely been acquired since 2001, the diverse UTSA Permanent Art Collection’s rich representation of Latino/a and Chicano/a art, as represented in *VOZ*, offers us a rare glimpse into and overview of the latest chapters in the narrative of this incipient and still emerging part of the American art tradition. Additionally, the collection has a special emphasis on the work of artists from San Antonio and South Texas, a region with hundreds of years of history and upheaval in the saga of Mexican American people, and which continues to be a crossroads of Latino/a peoples in a seemingly ever more conflicted borderlands. The impressive variety of work included here, far from representing

the dissolution of a Chicano/a artistic legacy, testifies to the deeper and broader explorations of generations of artists in their expositions on identity, history, struggle and becoming.

In addition to paintings, prints and photographs from this core collection, the *VOZ* exhibition also includes a set of prints acquired from the Chicano Collection of Cheech Marín, a remarkable photographic series by Manuel Álvarez Bravo and Graciela Iturbide, as well as the entire *Veinticinco* series – 25 prints by artists especially commissioned by UTSA during the years 2005-2015 and printed by master printers on the UTSA faculty.

Surveying this significant body of work, a number of themes can emerge upon reflection – some striking continuities, alongside a proliferating and diverse palette of subjects, narratives, techniques, aesthetic and political sensibilities. Behind the making of many of these works are innumerable lives, lived out in the fractious spaces of the cities and landscapes of the borderlands. Out of their vision and craft, these artists have created works that imagine art as a practice of political and spiritual uprising, art as a testimonio to the abiding power of memory and heritage to help understand ourselves, of the central place of landscape and portraiture in capturing the stories of our legacy, and of the role of mythic imagination as a force that can be refined to re-imagine ourselves into the future. Amidst all of the differentiation of visions, perhaps there is a deeper narrative visible here, of a people broadening the scope of their ideas and images of themselves as Americans rooted in a still contested landscape, in an increasingly globalized world.

Resistance and protest remain evident as core concerns, if sometimes more nuanced and subtle in their expression than in the era of the Movimiento. Luis Jimenez’s lithograph, *Cesar Chavez: An American Hero* (2008) has an elegant, tranquil and elegiac quality. Gazing out at us as if from some vantage in eternity, Chavez transcends his role as firebrand and steadfast labor leader to become an American spiritual exemplar. Mel Casas’s *Show of Hands* (2005) displays the flag of the United Farm

Worker's movement juxtaposed with a black anarchist's flag, while a host of hands throw signs ranging from perhaps various gang "mudras" to the "A.O.K." – and a raised fist of insurgency. A sprawling ghostly line traces a taut hand shooting the finger, while the whole tableau is dominated by a great cinema screen-like proscenium that captures the outstretched fingers of God and Adam from Michelangelo's painting on the ceiling of the Sistine Chapel.

And in his lithograph *Optical Illusions and Complementary Colors* (2006), Daniel Guerrero presents an American Flag where the blue field has been replaced by a verdant green and eight of the stars have been replaced by step pyramids, representing the eight states "acquired" by the United States in the 1848 Treaty of Guadalupe Hidalgo. Memento mori, or subtle artistic prophecy? No slogans required.

The ineluctable place of memory as a source of identity is another consistent theme in many of these works. Kathy Vargas's oneiric and spectral "family" series of treated photographs from 1998 of a white shoe from her childhood, along with ones of her mother's and father's shoes have a poetic eloquence, overlaid with images of thorns and flowers, the yellow, brown and blue hues suggesting a presence of the past that is fading, yet somehow indelible. Jesse Treviño's *Los Piscadores* (2005), depicting a farmworker and his son carrying great sacks of freshly picked cotton, and Esther Hernandez's *Con Cariño, Lydia Mendoza* (2001) both transmute collective memories into icons.

The Mexican American heritage of San Antonio is pervasive in the works of VOZ, from Al Rendón's eloquent documentary photographs of conjunto musicians and dancers to the cityscapes of Jacinto Guevara and Abelardo Peña Ebaben and Jesus "Chista" Cantu's *Me y Mi Hard Edge* (1993), in which the artist depicts himself nattily attired in a high school bomber jacket with a slick coif, standing in front of a delivery truck for historic Hippo beverages, a onetime

San Antonio favorite known for its formidable hippopotamus emblem. Local characters abound, as in Celina Hinojosa's *Andaba Perdida* (2003), in which a lady leans back on a barstool in Reyna's Bar, open beer can and cigarette at her side, with a wan expression on her face that suggests she may already have seen too much of the world for one night.

César Martinez's *Chago* (1999) uses portraiture, another central genre in this show, to represent aspirations of another kind, "detourning" the formula of his legendary "Vato" portraits to depict a young man with blue-hued skin, attired in crimson graduation robes. And Martinez, in his *El Tiempo Borra* (2001), is among the myriad artists in the exhibition who variously represent the landscapes of South Texas as the stage of both everyday and cosmic dramas. Here, a mountainous xeriscape is foregrounded by an enormous translucent pyramid bearing a halo erupting in whirlwinds, a setting for some kind of apocalyptic reckoning. Ana Clarissa Gutierrez's *Mismo Horizonte* (2003), by contrast presents a horizontal mosaic of photographs of empty horizons, at once open and forbidding, the geographic space through which border crossers pass with an increasing sense of peril.

Other artists here seem to transmute the stuff of ordinary life into mythic meanings that can make the immateriality of identities into a dynamic play of abstractions. Anita Valencia's amber-toned *Recycled Plus #51* (2012) makes layered imprints of discarded CD's into a stratigraphy of perfect circles floating in etheric space, a kind of metaphysical reverie. And in Gabriel Delgado's *Bird with Pink Flowers* (2017), a dense overlay of richly polychromatic stenciled figures creates a filigreed jungle of intimations, out of which one bird's outline, rendered in ghostly white, seems to hover. Out of so much history, so much conflict among so many in these lands, beauty can still loom.

Seen as a whole, the *VOZ* exhibition can be viewed as a powerful affirmation of the role artists and their work are playing in helping to unfold and reveal the destiny of a people, a story embodied in the three-hundred yearlong history of the city of San Antonio. It's for each of us to tell our own version of that story, but these artists have given us a great *imaginarium* from which to draw our tales. In his vivid *San Antonio Sampler* (2016), Franco Modini-Ruiz depicts a San Antonio skyline of the mind, arranging the Tower of the Americas, the Tower-Life and other buildings on an impressionistic horizon. As we descend into this deep city palimpsest, mirages seem to appear, blood-red clouds, vaporous criss-crosses of elevated freeways, fragment of missions perhaps, fields of verdant green, hints of memories of a time before. It's an image that reminds us of how long San Antonio has been a story in the making, a place of encounters between strangers, a protean cradle of our becoming, a beacon into the future.

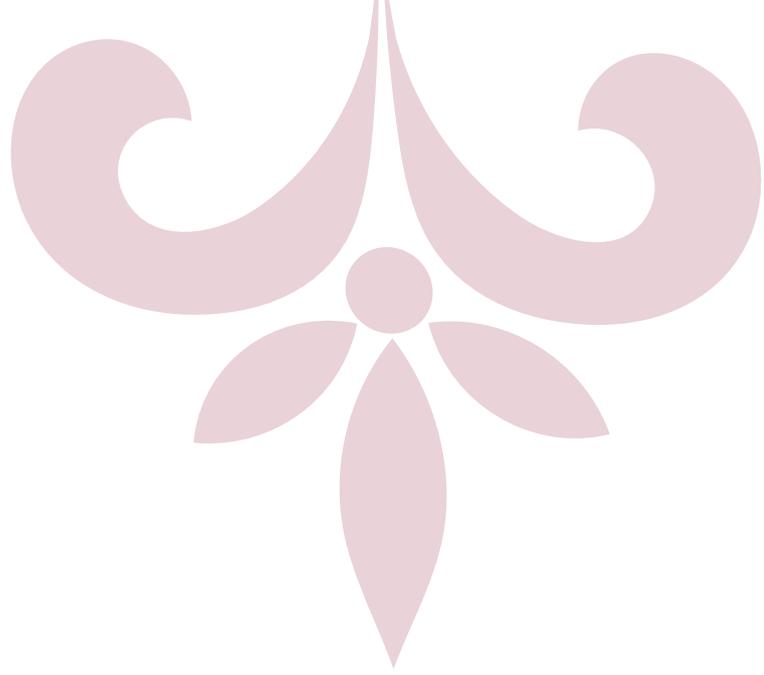
VOZ gives evidence of how our artists may know this truth best.

FEATURED ARTISTS

Cande Aguilar
Claudio Aguillón
Carlos Almaráz
David Almaguer
René Alvarado
Jesse Amado
Edmundo Aquino
Connie Arismendi
Richard Armendariz
Estevan Arredondo
Antonio Azorín
Judith F. Baca
Andy Benavides
Cecilia Biagini
David Blancas
Charles “Chaz” Bojórquez
David Botello
Manuel Álvarez Bravo
Rolando Briseño
Cody Bustamante
Jerry Cabrera
Jimmy Canales
Jesus “Chista” Cantú
Raul Caracoza
Enrique “Sebastian” Carbajal
Henry Cardenas
Melesio Casas
Vanessa R. Centeno
Victor Chaca
Martha Chapa
Carlos Chávez
Alejandro Colunga
David Josue Cordero
Sam Coronado
David Correa Muñoz
Miguel R. Cortinas
Alba de León
Sandra de León
Gabriel Delgado
Giselle Diaz
Analy Diego
Richard Duardo
Gilbert Durán
Abelardo Peña Ebaben
Gaspar Enríquez
Jenelle Esparza
Juan Farías
Ana Fernandez
Andrés Ferrandis
Pedro Friedeberg
Adriana M. Garcia
David Anthony Garcia
Margaret Garcia
Rupert García
Carmen Lomas Garza
Jorge Garza
Luis M. Garza

Xavier Garza
Ignacio Gomez
Albert Gonzales
Raul Gonzalez
Rigoberto González
José Guadalupe Guadiana
Daniel Guerrero
Luis “Chispas” Guerrero
Raul Guerrero
Jacinto Guevara
Ana Clarissa Gutierrez
Christopher Gutierrez
Michael C. Gutierrez
Rafael Fernando Gutierrez
Roberto Gutierrez
Wayne Alaniz Healy
Adan Hernandez
Richard L. Hernandez
Ester Hernández
John Hernandez
Celina Hinojosa
Jon Hinojosa
Benito Huerta
Leticia Huerta
Graciela Iturbide
Cisco Jiménez
Luis Jiménez
Leo Limón
Blas E. Lopez
Emiliano López
Joe Lopez
Luis L. Lopez
J. Salvador López
Jose Lozano
Gilbert “Magu” Luján
Adál Maldonado
Richard Martinez
Tessa Martinez
César Martínez
Jesus Toro Martinez
Antonio Martorell
Ben Mata
John Mata
Michael Menchaca
Alberto Mijangos
Abraham Mojica
Franco Mondini-Ruiz
Malaquías Montoya
Juan de Dios Mora
Pedro Morales
Glugio “Gronk” Nicandro
Carmen Oliver
Cruz Ortiz
Peter Ortiz
Pablo Palazuelo
Cecilia Paredes
Amado Peña

Ashley Perez
Rainey
Chuck Ramirez
Juan Miguel Ramos
Al Rendon
Gustavo Ramos Rivera
A.J. Rodriguez
Adam Rodriguez
Eduardo Rodriguez
Elizabeth Rodriguez
Martin C. Rodriguez
Omar Rodríguez
Ángel Rodríguez-Diaz
Gladys Roldan de Moras
Frank Romero
Sonia Romero
Alex Rubio
Ricardo Ruiz
Joel Salcido
Ana Lilia Salinas
Armando Sanchez
Marta Sánchez
Maricela Sanchez
Santiago “Chago” Sanchez
Rocio Sáenz
John Segovia
Pepe Serna
Raul Servin
Cristina Sosa Noriega
Kathy Sosa
Lionel Sosa
Eloy Torrez
Jesse Treviño
Louis Vega Treviño
Lawrence Trujillo
John Valadez
Patssi Valdez
Vincent Valdez
Luis Valderas
Anita Valencia
Kathy Vargas
Debora Kuetzpal Vasquez
Ramón Vásquez y Sánchez
Felipe Vazquez
Manny Vega
Carla Veliz
Candido Veras
Olivia Villanueva
Joe Villarreal
Andy Villarreal
George Yepes
Guillermina Zabala



PLATES





Cande Aguilar
Door of Tears & Joy, 2011



Claudio Aguillón
Antiques, 1995



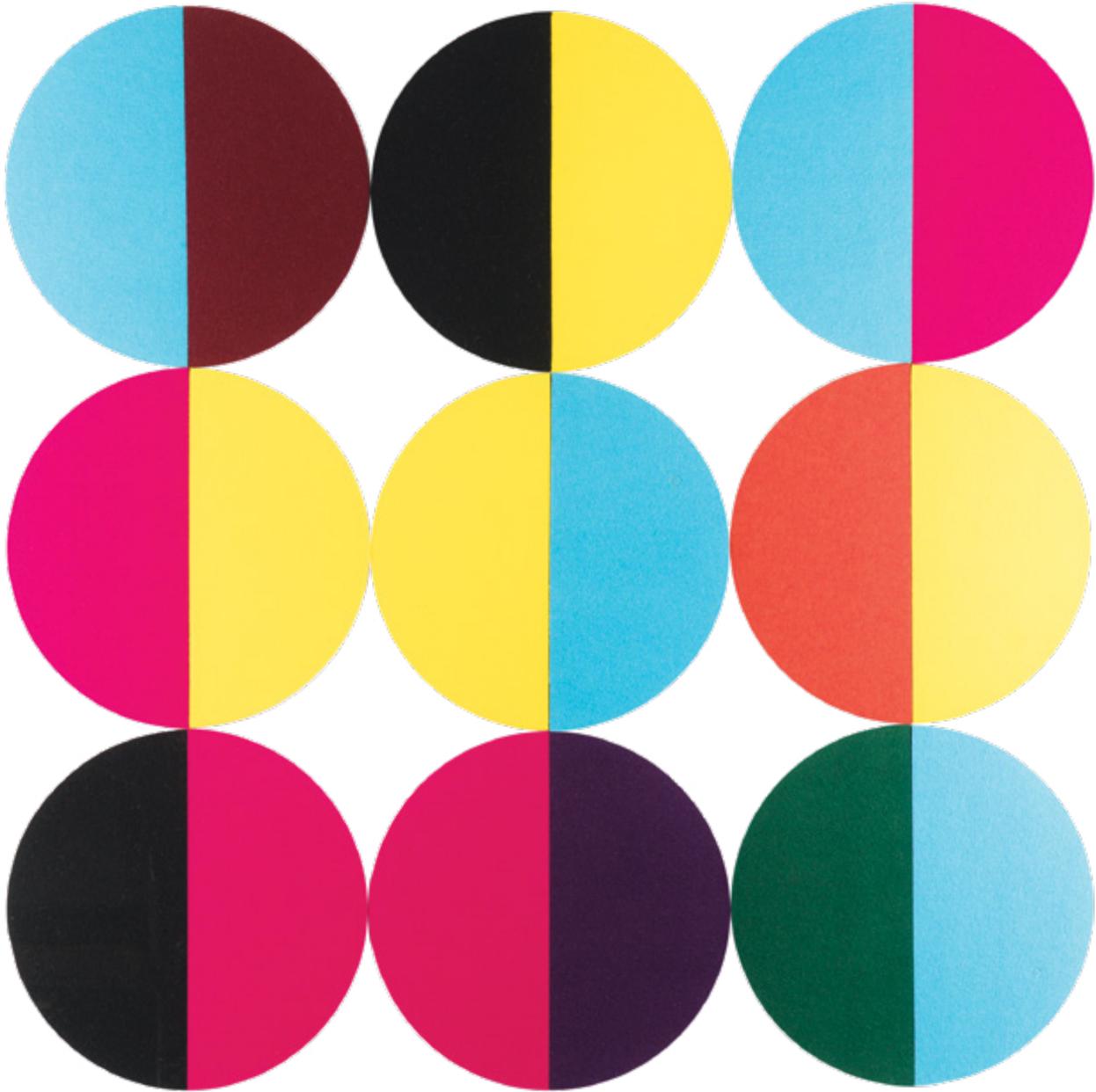
David Almaguer
This is How I Roll, 2008



René Alvarado
Self Portrait with Red Bird & Fruit, 2000



Edmundo Aquino
El Tenor, 1981



Jesse Amado
Nine Tablets, 2015



Estevan Arredondo
Atmosphere 3, 2008



Richard Armendariz
Tried by the Desert Sun, I left with Scales for Skin, 2010



Connie Arismendi
La Vida, 1995



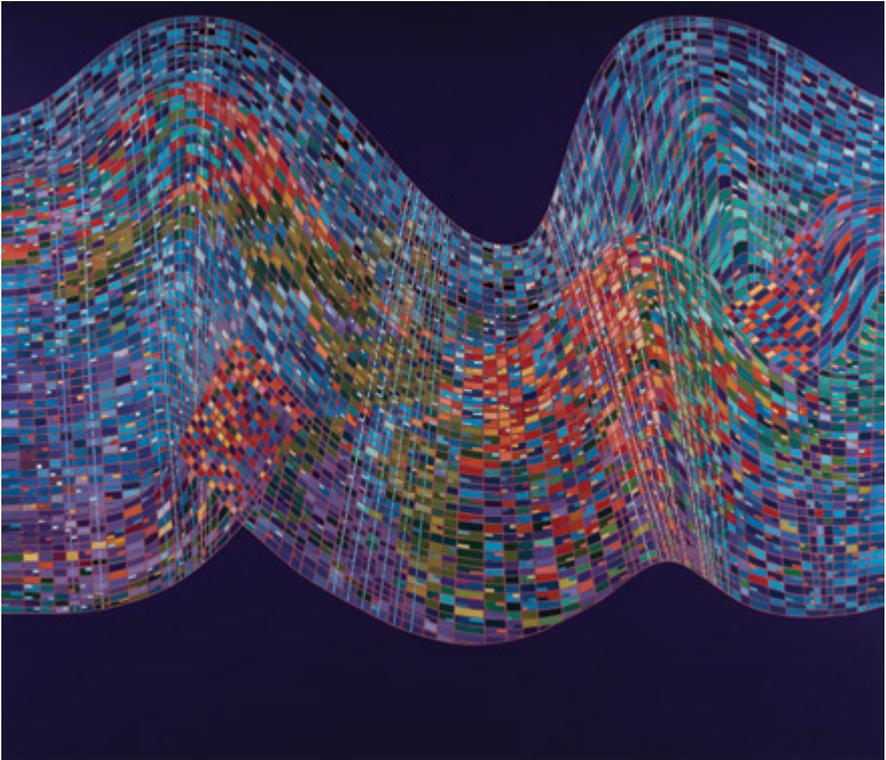
Antonio Azorín
Cactus, 2010



Judith F. Baca
Fighting 442, 1988



Andy Benavides
Alhambra, 2008



Cecilia Biagini
Continuo, 2009



David Blancas
Sabor de Blueberry (Blue), 2012



David Blancas
Sabor de Tangerine (Orange), 2012



David Blancas
Sabor de Vanilla (White), 2012



Rolando Briseño
Mole Wheel, 1995



Jerry Cabrera
Cape Series Painting, 2006



Jimmy James Canales
Survival Zarápe, 2012



Jesus "Chista" Cantú
Me y Mi Hard Edge, 1993



Raul Caracoza
Young Frida (Blue), 2006



Raul Caracoza
Young Frida (Green), 2006



Raul Caracoza
Young Frida (Pink), 2006



Raul Caracoza
Young Frida (Yellow), 2006



Henry Cardenas
Destiny Abounds, 2009



Vanessa R. Centeno
California, 2005



Martha Chapa
Variacion de las Cuatro Estaciones, 2007



Victor Chaca
El Lugar de las Luciernagas, 2004



Carlos Chavez
Untitled 3, 2006



Alejandro Colunga
Payaso, 1980



David Josue Cordero
Double Gabe, 2007



Miguel R. Cortinas
Los Ojos de Vidrio, 2001



Alba de León
Visible, 2017



Sandra de León
El Viaducto, 2015



Gabriel Delgado
Bird with Pink Flower, 2017



Giselle Diaz
Coco Frio, 2013



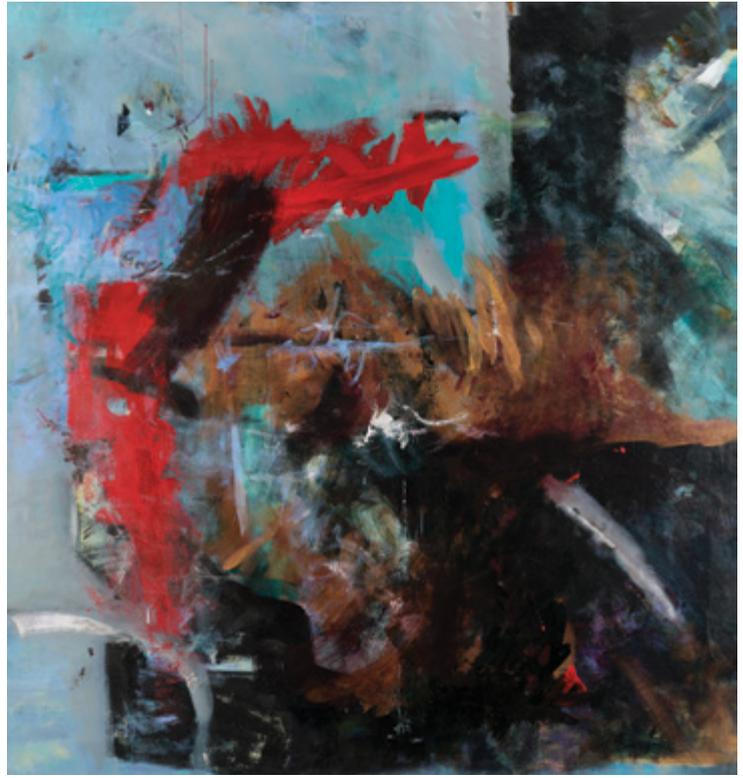
Ángel Rodríguez-Díaz
Angel The Butterfly, 2004



Analy Diego
Marilyn, 2016



Jenelle Esparza
Creeping In, 2015



Juan Farias
También Los Angeles Lloran con Lágrimas Azules, 2001



Ana Fernández
717, 2011



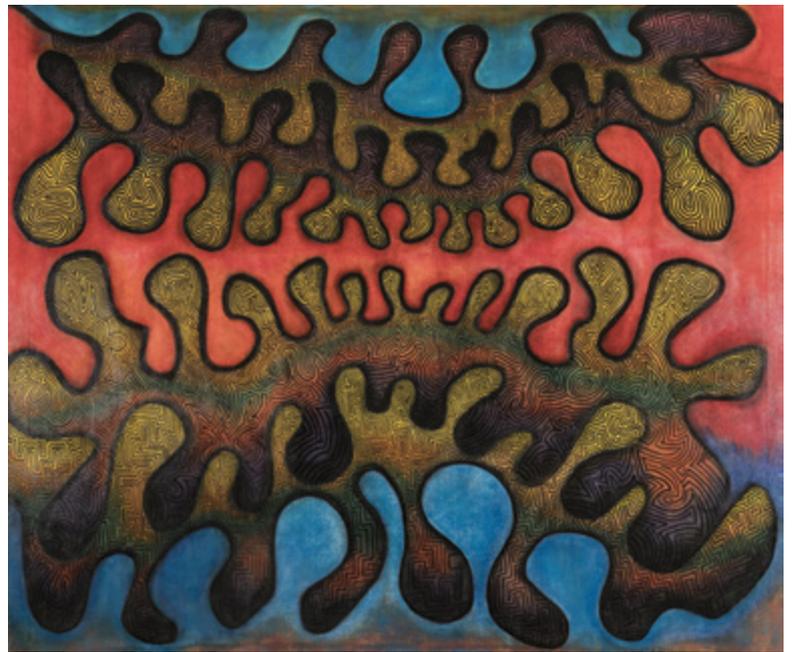
Andrés Ferrandis
Rareround, 2015



Andrés Ferrandis
Luna, 2015



Pedro Friedeberg
Medallas/Medals, 2003



David Anthony García
Glottis, 2005



Adriana M. Garcia
Todo tiene su efecto, 2013



Luis M. Garza
Chisos Mountain Print VI- South Rim Trail SE View 1, 2013



Luis Guerrero
Art from Mars, 2005



Rupert García
Mother Jones, 1989



Jorge Garza
Alas de Oro, 2004



Jacinto Guevara
Venus de UTSA, 2011



Xavier Garza
El Santo, 2000



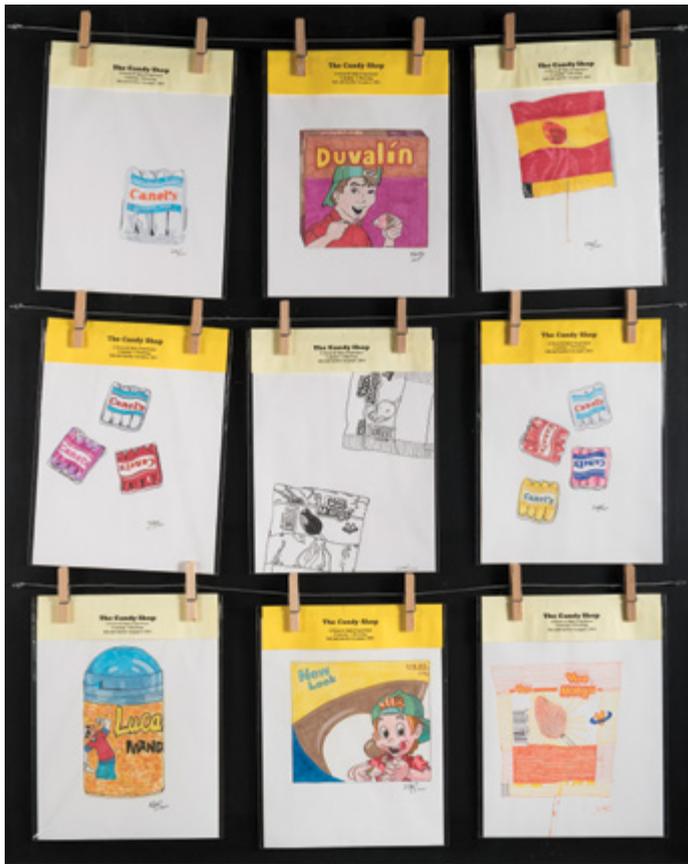
Ignacio Gómez
El Pachuco, 2010



Rigoberto A. Gonzalez
Cielo Azul, 2013



Albert Gonzales
Sunday Morning, 2016



Raul González
Candy Series - Dyptic, 2011



José Guadalupe Guadiana
Untitled, 2007



Daniel Guerrero
Chris II, 2003



Ana Clarissa Gutiérrez
Mismo Horizonte, 2013



Rafael Fernando Gutiérrez
Paletas de Playa, 2015



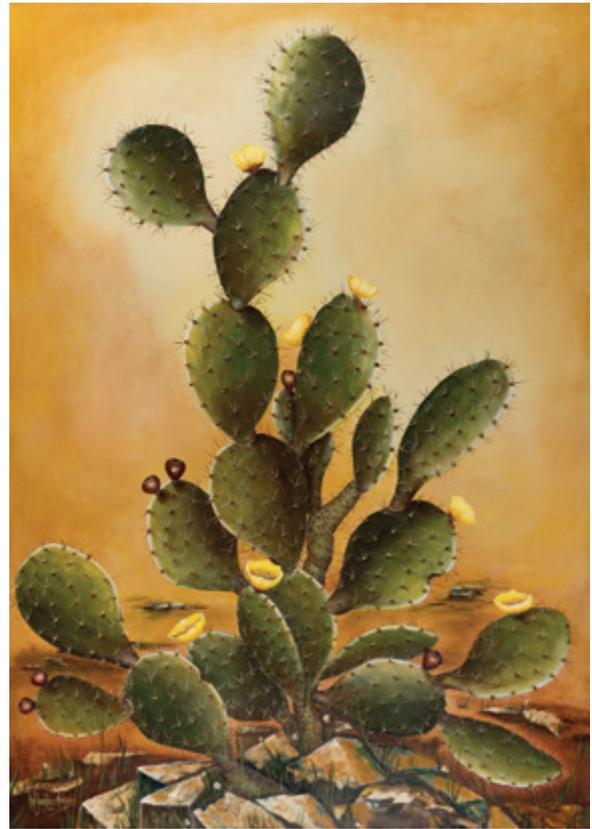
Michael C. Gutiérrez
Woman Next to the Rock, 2002



Ester Hernández
Con Carino, Lydia Mendoza, 2001



John Hernández
Jerry's Kids, 2000



Richard Hernandez
Cactus Green Yellow Tunas, 2001



Celina Hinojosa
Andaba Perdida, 2003



Jon Hinojosa
I Weave the Shoes of Sorrow, 2004



Benito Huerta
Temporary Like Achilles, 1999



Leticia Huerta
Between 2005, 2006



Graciela Iturbide

Nuestra Señora de las Iguanas, 1998



Graciela Iturbide
Señor de los Pájaros, 1998



Graciela Iturbide
Cementerio, 1988



Graciela Iturbide
Sahuaro, Sonora Desert, 1997



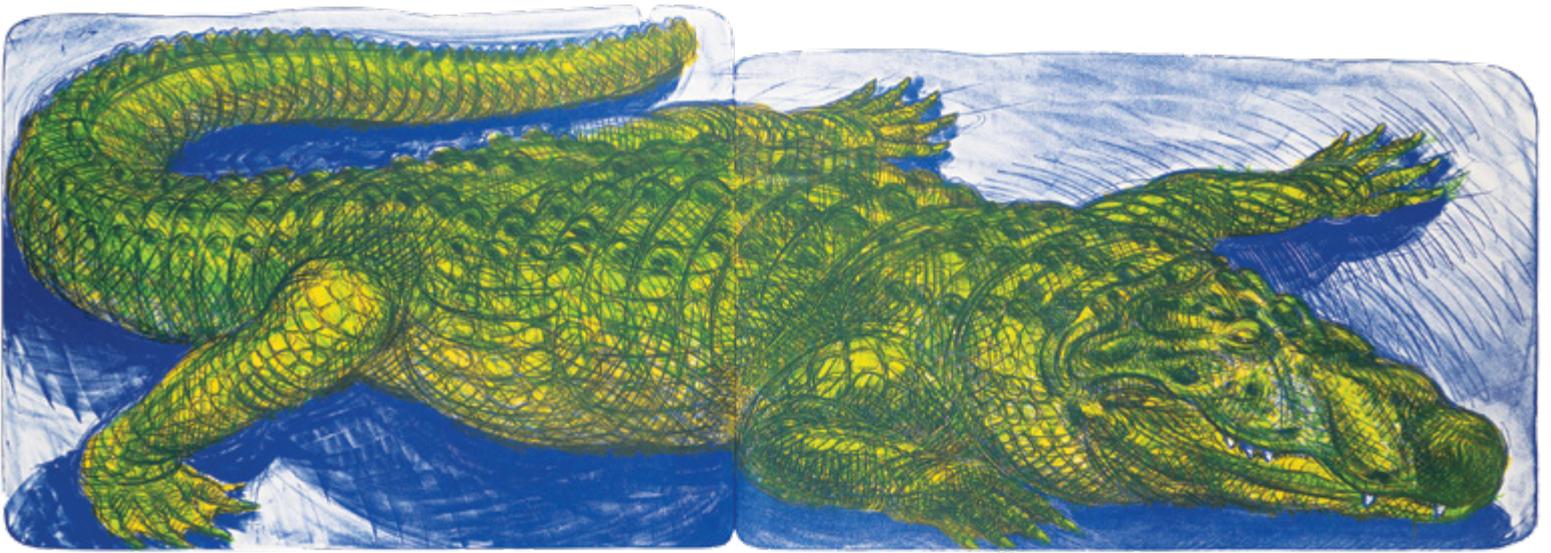
Graciela Iturbide
Mujer Angel, Sonoran Desert, 1998



Graciela Iturbide
Rahastan, India, 1998



Graciela Iturbide
Manuel Álvarez Bravo en el campo Mexico, 1970s



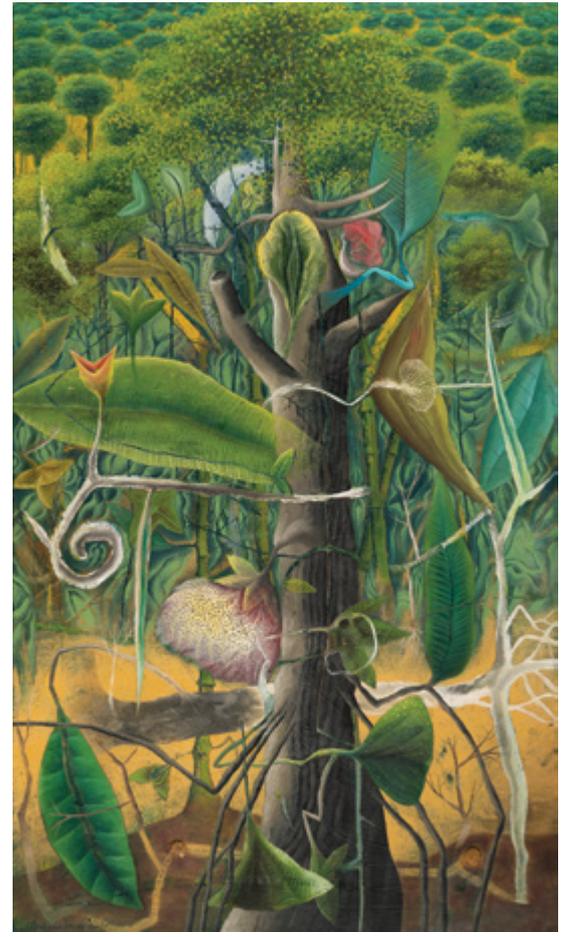
Luis Jiménez
Alligator, 1993



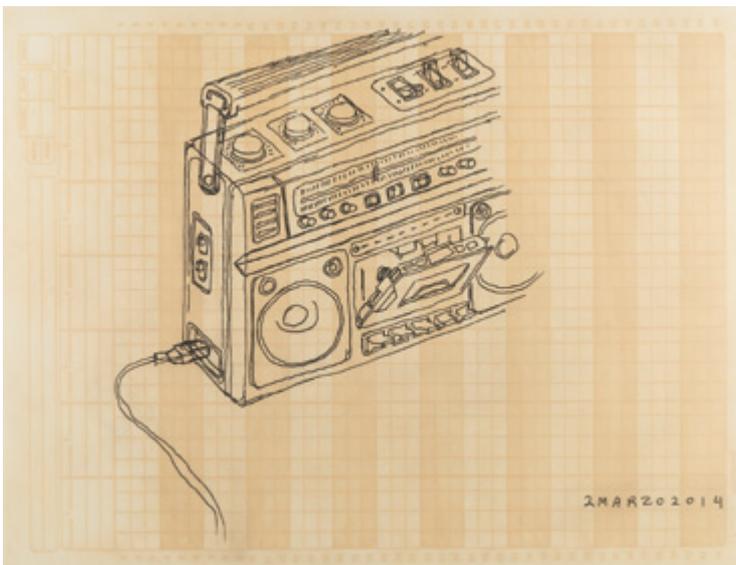
Blas E. López
Taurus, 2005



Joe López
El Gallito, 2008



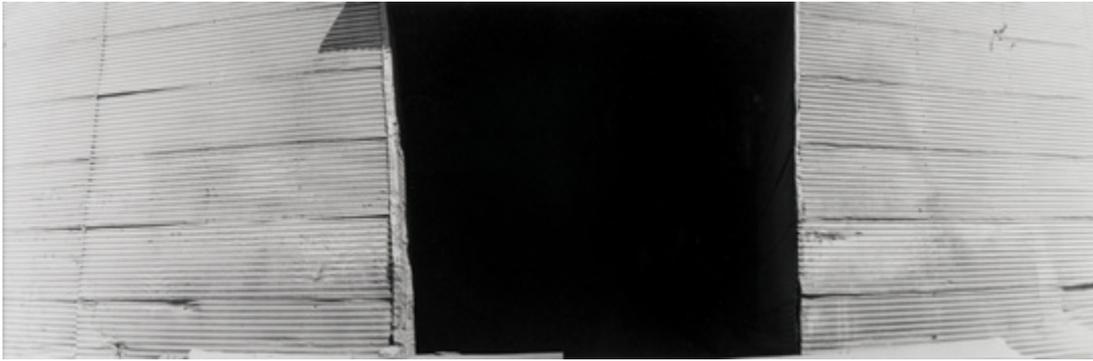
Emiliano López
Untitled, 2000



Cisco Jiménez
Bloque geológico (yellow), 2015



J. Salvador López
Perception & Precision, 2003



Tessa Martínez
Untitled, 2006



César Martínez
El Tiempo Borra, 2001



Adál Maldonado
Junot, 1988



Luis L. Lopez
La Familia de Quetcal, 2004



César Martínez
Chago, 1999



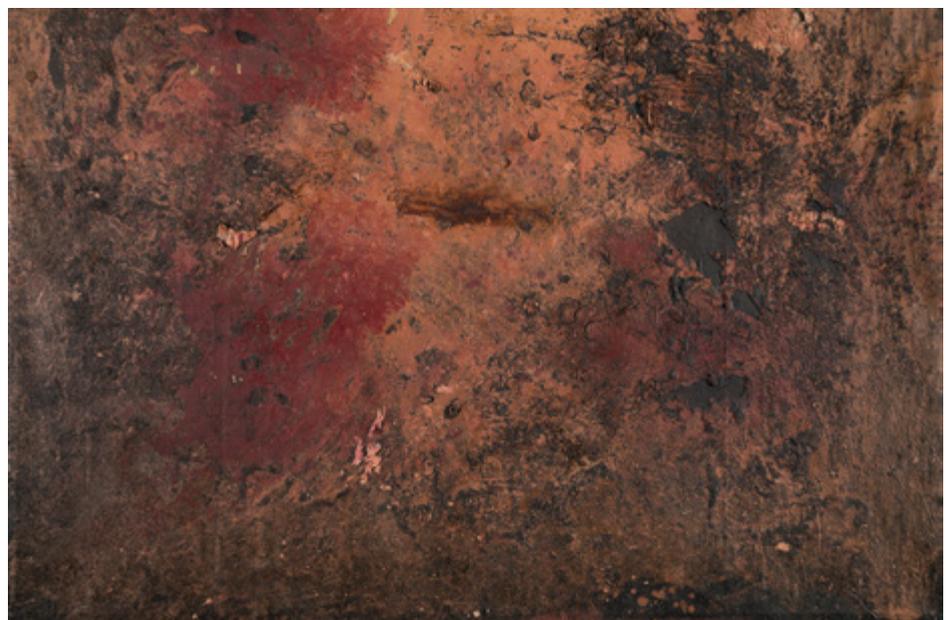
John Mata
Waste: Design Birth, 2007



Ben Mata
Silverfish, 2003



Richard Martínez
Almost Vida, 2004



Jesus Toro Martínez
Sin Descanso, 2004



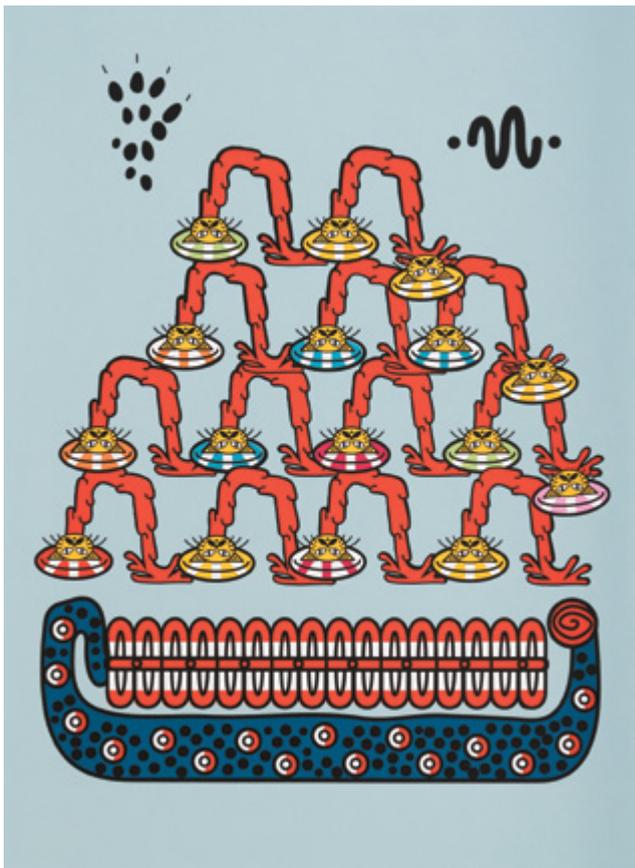
Antonio Martorell
La Playa Negra IV, 2017



Alberto Mijangos
Yo No Te Cuento Pero Debo Contarte, 2005



Gladys Roldán de Moras
Belgian linen relating to the theme of Music, 2011



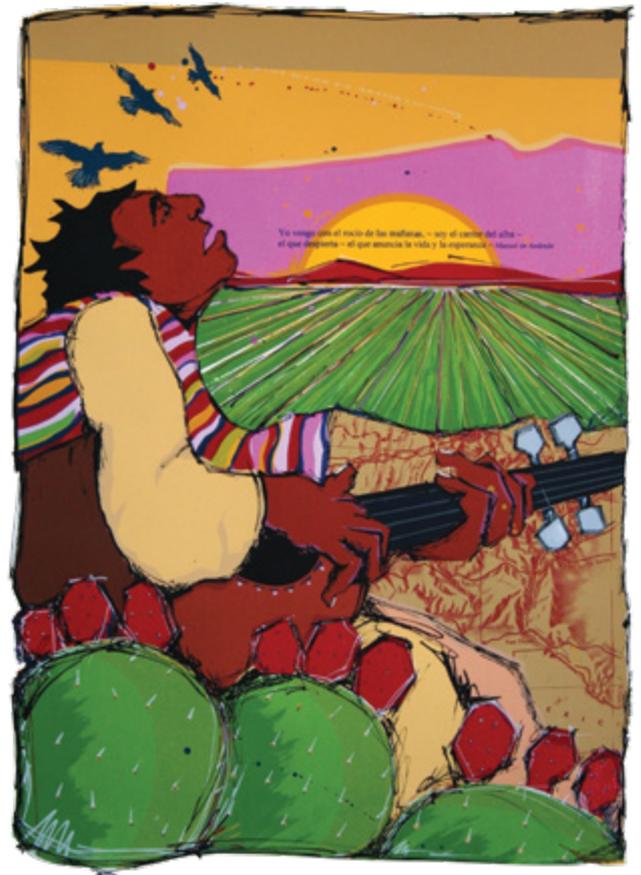
Michael Menchaca
Imperial Construction, 2017



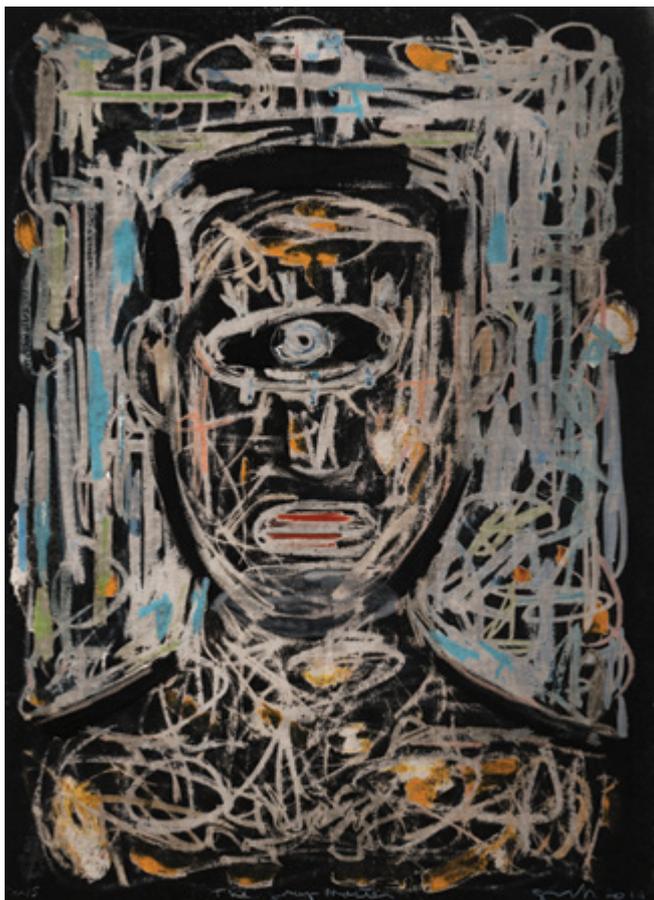
Abraham Mojica
October Moon, 2016



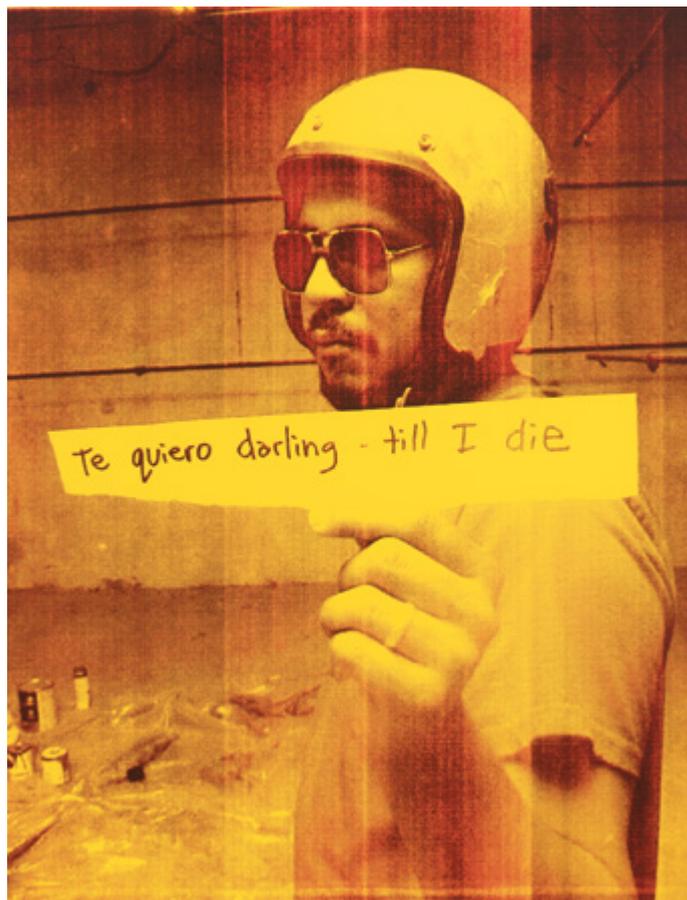
Pedro Morales
Red/Blue/White/Yellow, 2008



Malaquías Montoya
El Cantor, 2008



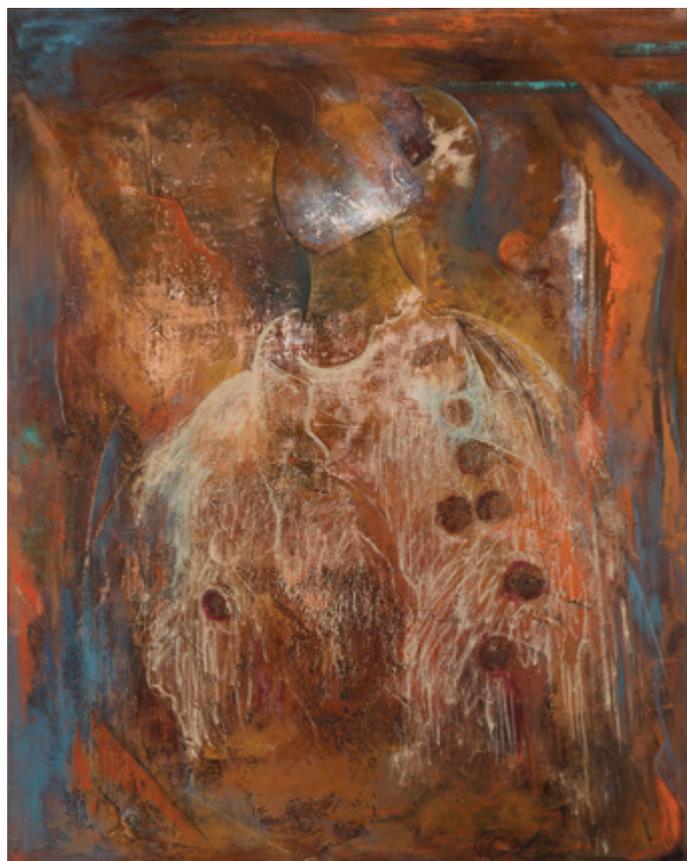
Glugio "Gronk" Nicandro
The Young Master, 2014



Cruz Ortíz
Darling, 2002



Amado Peña
Untitled 1, 2015



Carmen Oliver
La Matrona, 2009



David Correa Muñoz
Mural I, 2002



Cristina Sosa Noriega
Stardust Marfa, 2006



Cecilia Paredes
Magnolia Landscape, 2007



Peter Ortiz
Generations, 2002



Pablo Palazuelo
Oin III, 1977



Chuck Ramírez
Santo Series, (Brady Bunch), 1996



Al Rendón
Dancers Flared Skirt, 1988



Juan Miguel Ramos
La Rosa, 2002



Al Rendón
Sandra, 1988



Al Rendón
Conjunto Festival Player, 1988



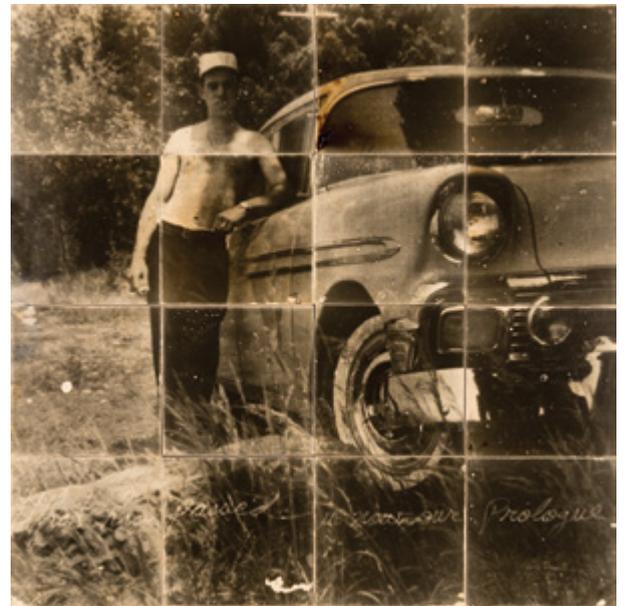
Gustavo Ramos Rivera
Series IV, 1981



Eduardo Rodríguez
Pot Ache Fade, 1996



A.J. Rodríguez
"Carazul" Mexican Green Jay, 2016



Martin C. Rodríguez
What's Past is Prologue, 2003



Adam Rodriguez
EK, 2015



Elizabeth Rodríguez
Wednesday Afternoon, 2005



Santiago "Chago" Sánchez
Magüey, 2016



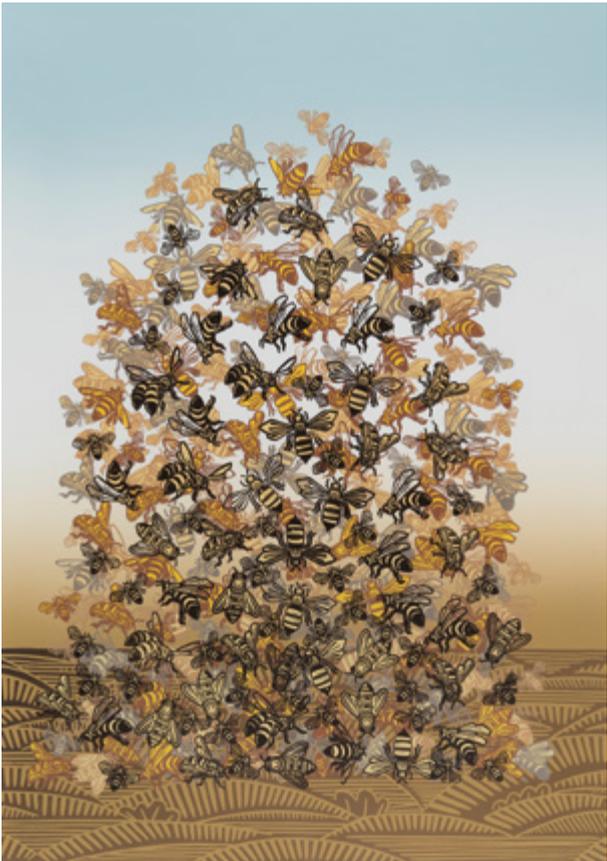
Ana Lilia Salinas
Time Became a Memory, 2002



Omar Rodríguez
El Otro Lado, Ventana Series, 2002



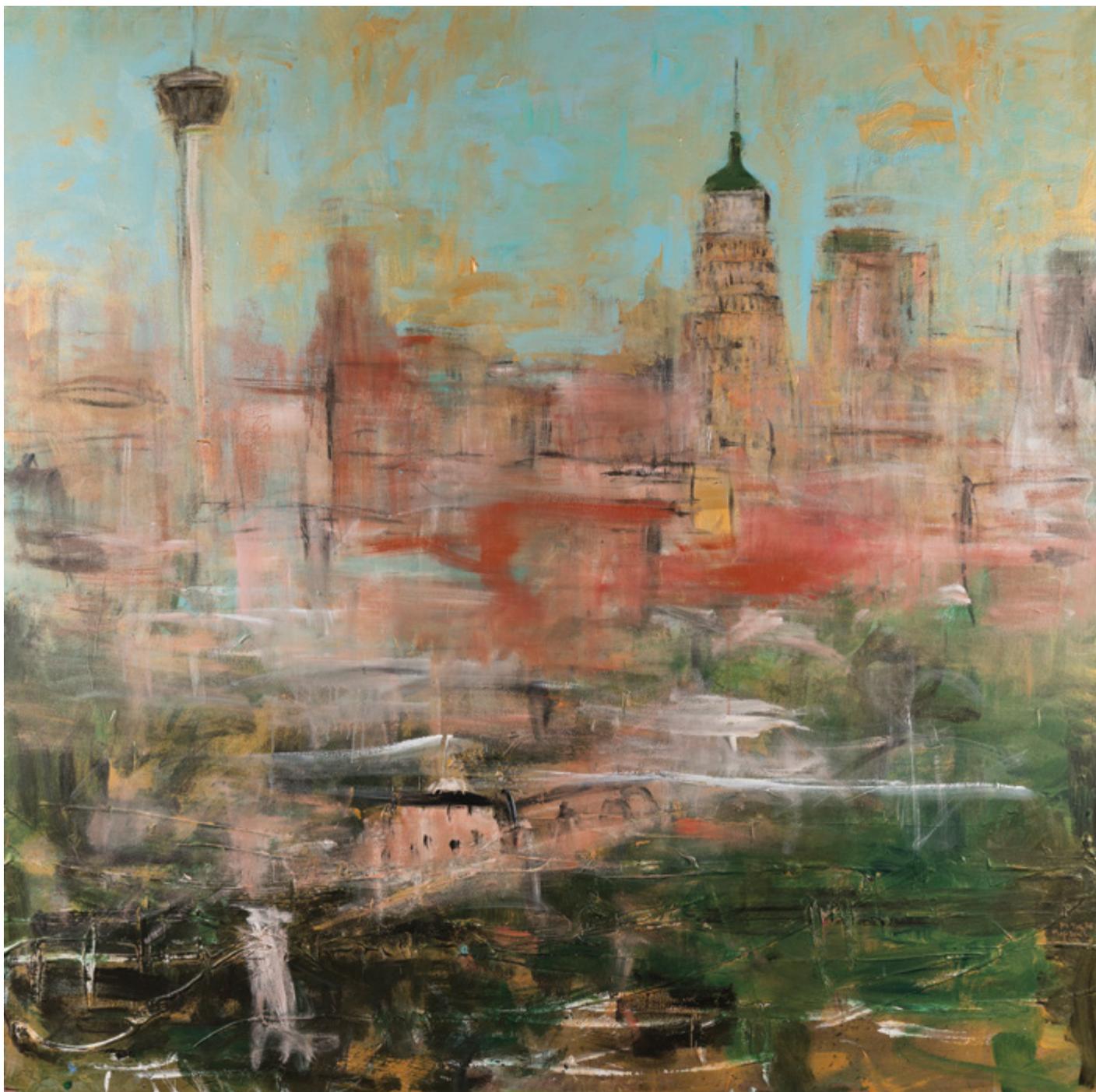
Frank Romero
Car, 2013



Sonia Romero
Bee Pile, 2011



Maricela Sánchez
Lakeshore Drive VII, 1994



Franco Mondini-Ruiz
San Antonio Sampler, 2016



Ricardo Ruíz
La Muerta del Pecado, 2005



Rocio Sáenz
Migrantes, 2004



Ashley Perez
Here I Am (Come and Take Me), 2012



Joel Salcido
Atotonilco El Alto, 2015



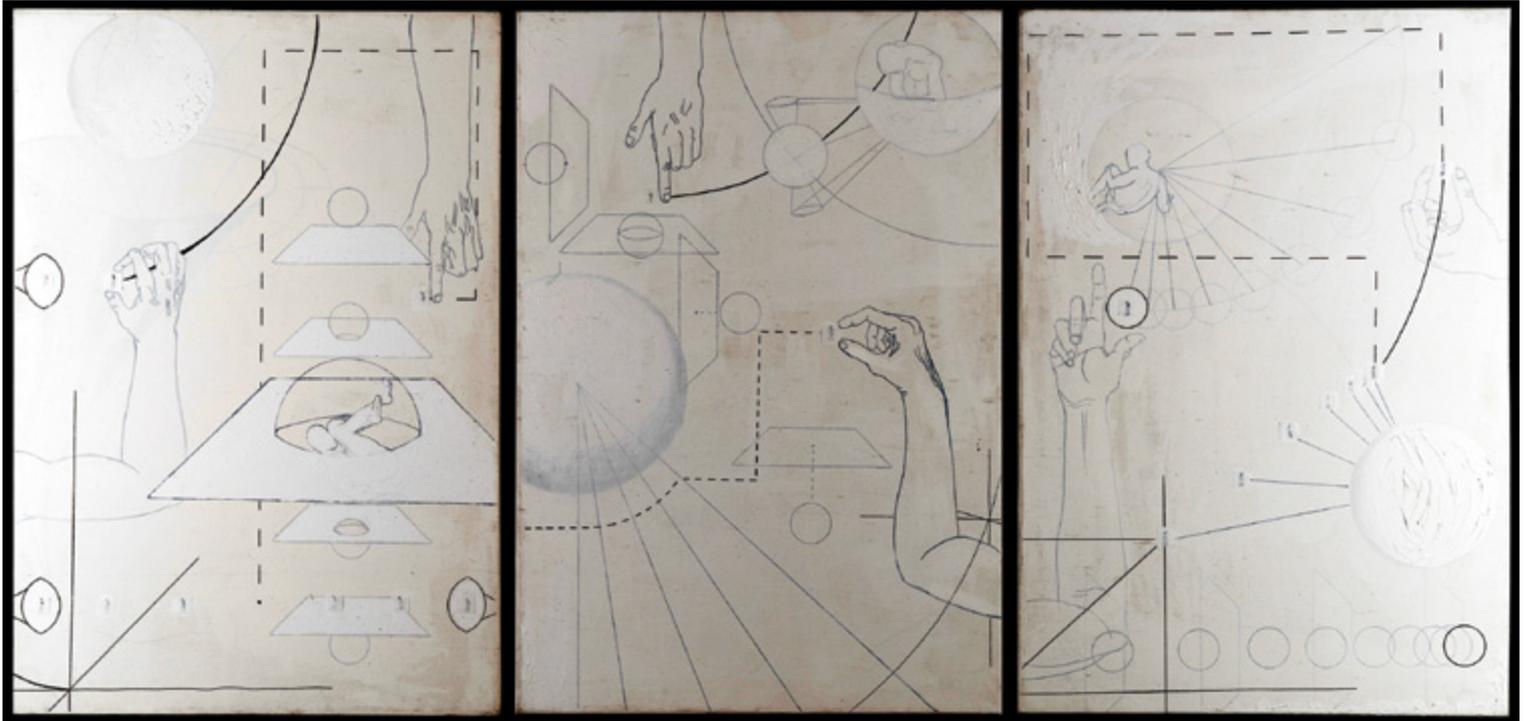
Marta Sánchez
The Horizon, 2016



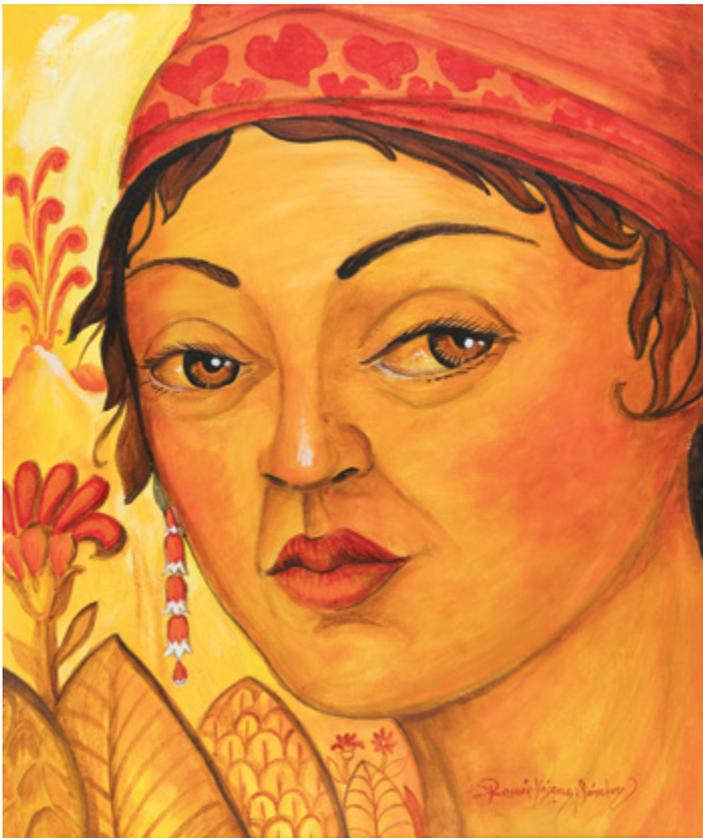
Pepe Serna
Honey Moon, 2008



Enrique "Sebastian" Carbajal
Caballo, 2005



John Segovia
The Hand of Time, Gravity, Velocity, 2003



Ramón Vásquez y Sánchez
The Muse, 2004



Louis Vega Treviño
Windows, 2016



Lawrence Trujillo
Lung, 1993



Luis Valderas
Love Story, 2015



Anita Valencia
Recycled Plus # 51, 2012



Olivia Villanueva
Truth is Chaos, 2008



Raul Servín
Payday, 2000



Raul Servín
Campesinas, 2000



Rainey
White Bread, 2006



Kathy Sosa
La Acordeonista, 2008



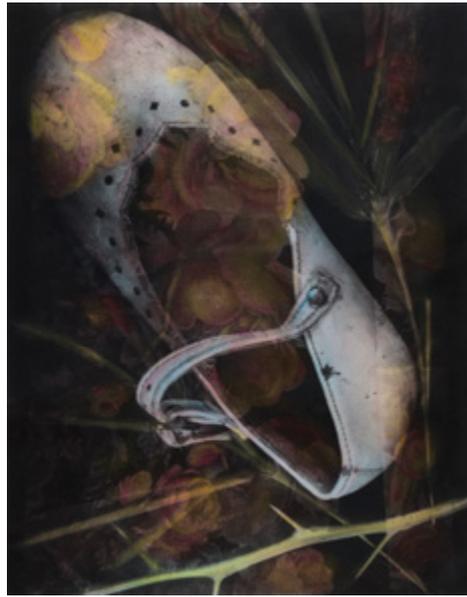
Lionel Sosa
Alicia Guadiana, 2012



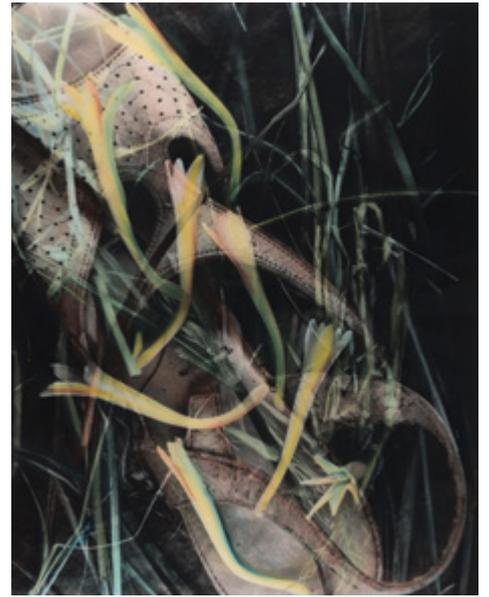
Jesse Treviño
The Printer, 2005



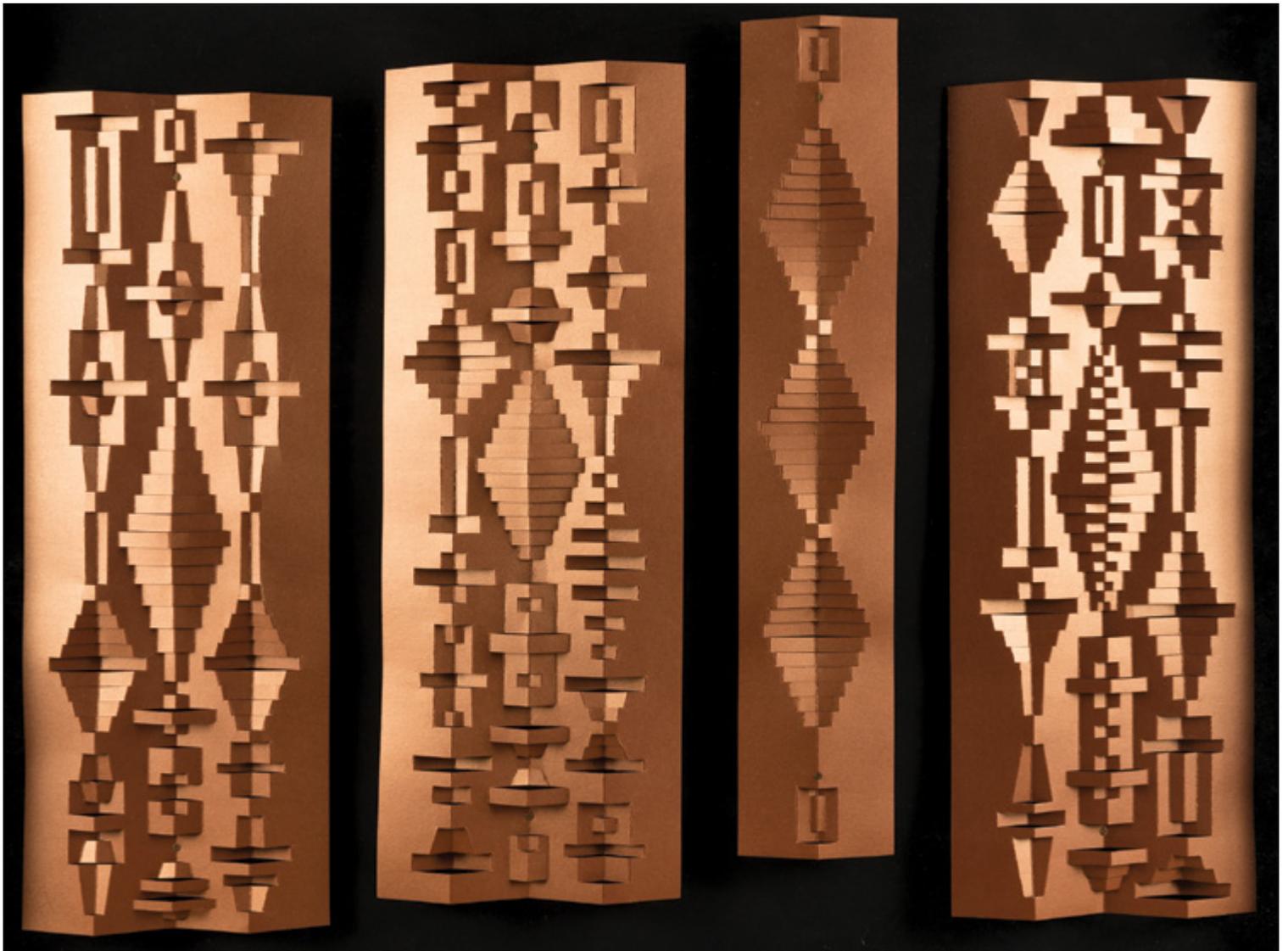
Kathy Vargas
They Were Big, Dad's Shoe, 1998



Kathy Vargas
I Was Little, Shoe, 1998



Kathy Vargas
They Were Big, Mom's Shoe, 1998



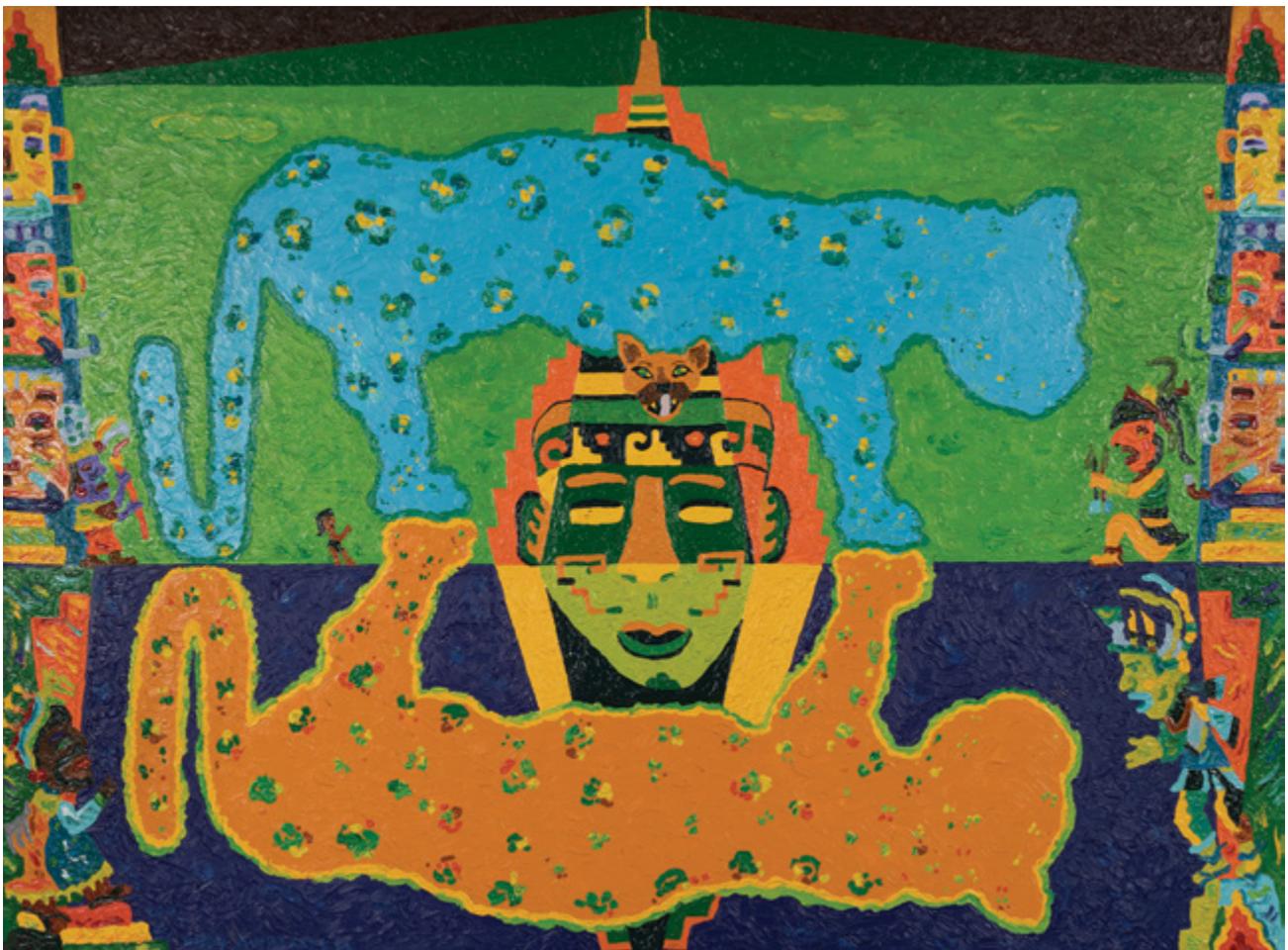
Felipe Vázquez
Paper Cutouts, 2003



Manny Vega
Mongo Santamaría, 2014



Cándido Veras
Homage to the Arts and Colors, 2003



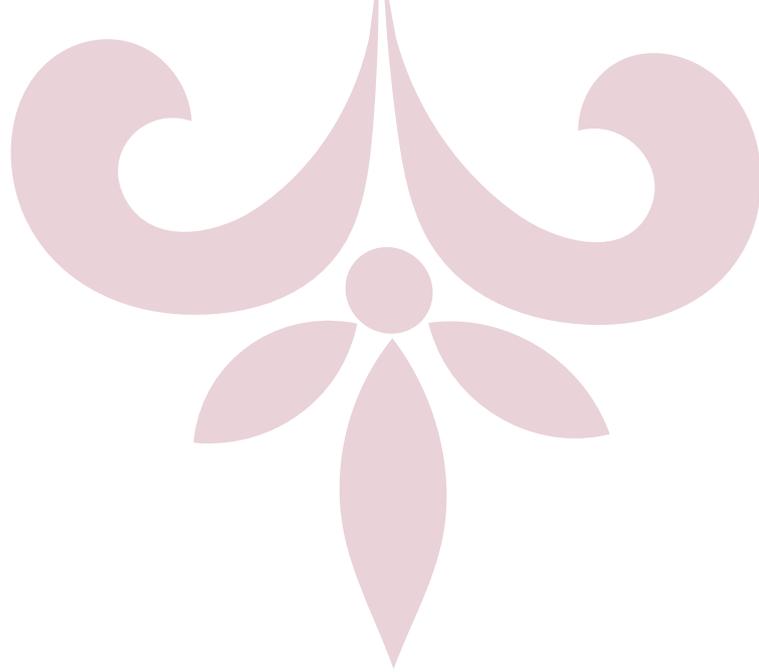
Andy Villarreal
The Legend of the Blue Jaguar - A True Mayan Icon, 2016



Joe Villarreal
S.A. Spurs Game Scene, 2006



Guillermina Zabála
Odas Elementales, 2008



THE CHICANO COLLECTION

Fine Art Prints by Modern Multiples features archival-quality digital prints (gicleés) of paintings by 26 prominent Chicano artists, including Frank Romero, John Valadez, Patssi Valdez, and Margaret Garcia. Depicting urban life and the Chicano experience between 1969 and 2001, the exhibition is the culmination of a one-year project designed to advance Chicano art as a recognized school of American art and to increase public accessibility to it. In addition to the fine art gicleés, it includes linocut portraits of the artists by artist Artemio Rodriguez and an original 53-minute documentary about Chicano art directed by Tamara Hernandez who also produced it with Melissa Richardson Banks and Heather Flores. Funding was provided for the entire project by Bank of America and Farmers Insurance.





Carlos Almaráz
Sunset Crash, 2004



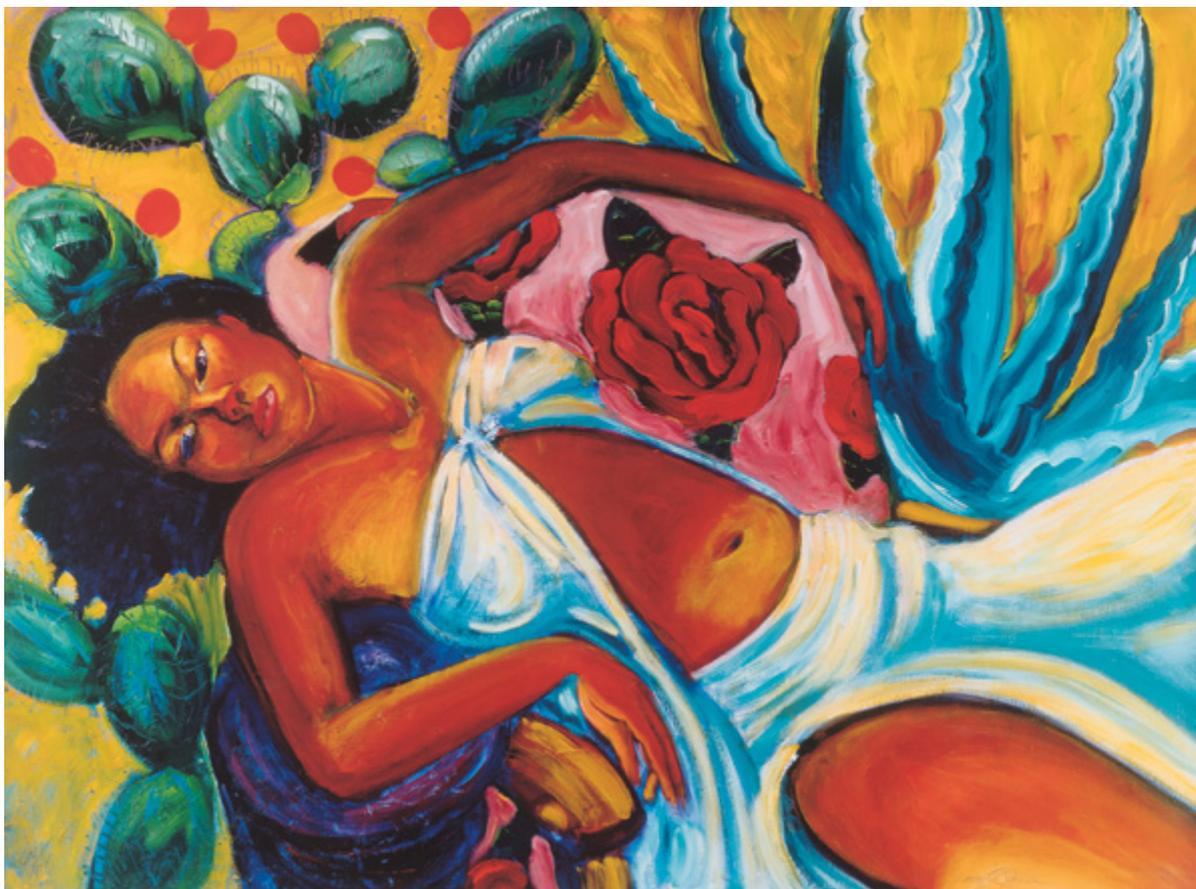
Charles "Chaz" Bojórquez
Chino Latino, 2004



David Botello
Wedding Photos - Hollenbeck Park, 2004



Gaspar Enriquez
Tirando Rollo (I Love You), 2005



Margaret García
Janine at 39, Mother of Twins, 2004



Carmen Lomas Garza
Quinceañera, 2005



Raúl Guerrero
Molino Rojo, 2004



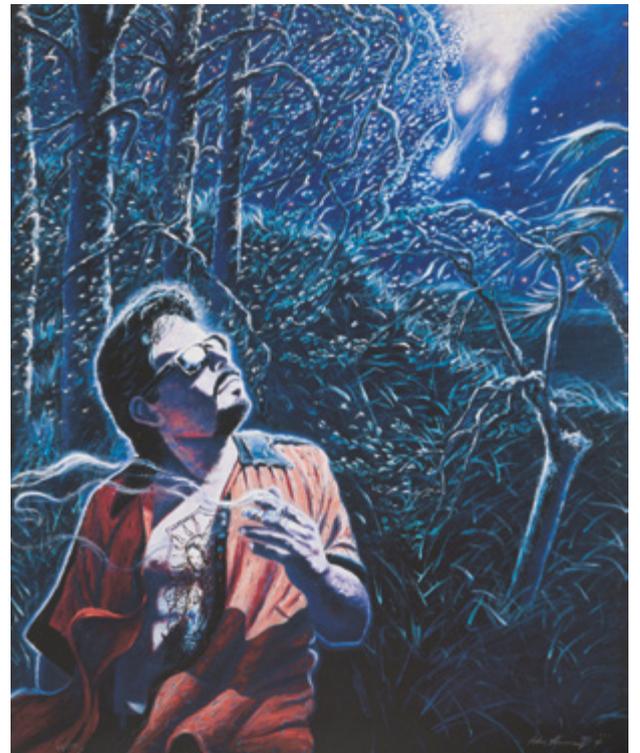
Roberto Gutiérrez
Rooftops Over LA, 2005



Rupert García
Virgen de Guadalupe y Other Baggage, 2005



Wayne Alaníz Healy
Un Tarde en Meoqui, 2004



Adan Hernández
La Estrella Que Cae, 2005



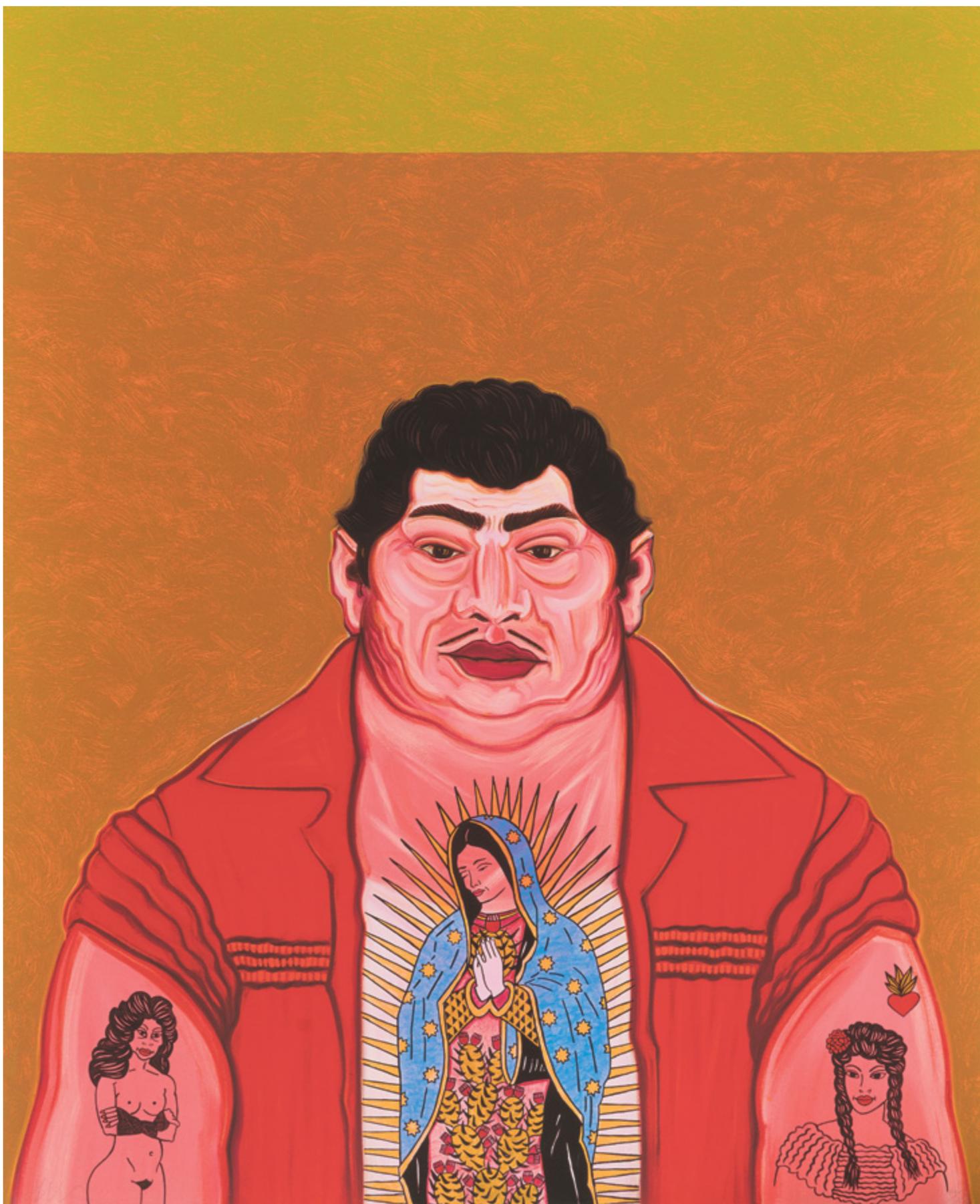
Esther Hernández
Astrid Hadod in San Francisco, 2005



Leo Limón
Mas Juegos, 2004



Gilbert "Magu" Luján
Blue Dog, 2004



César Martínez
Hombre que le Gustan las Mujeres, 2005



Frank Romero
The Arrest of the Paleteros, 1996



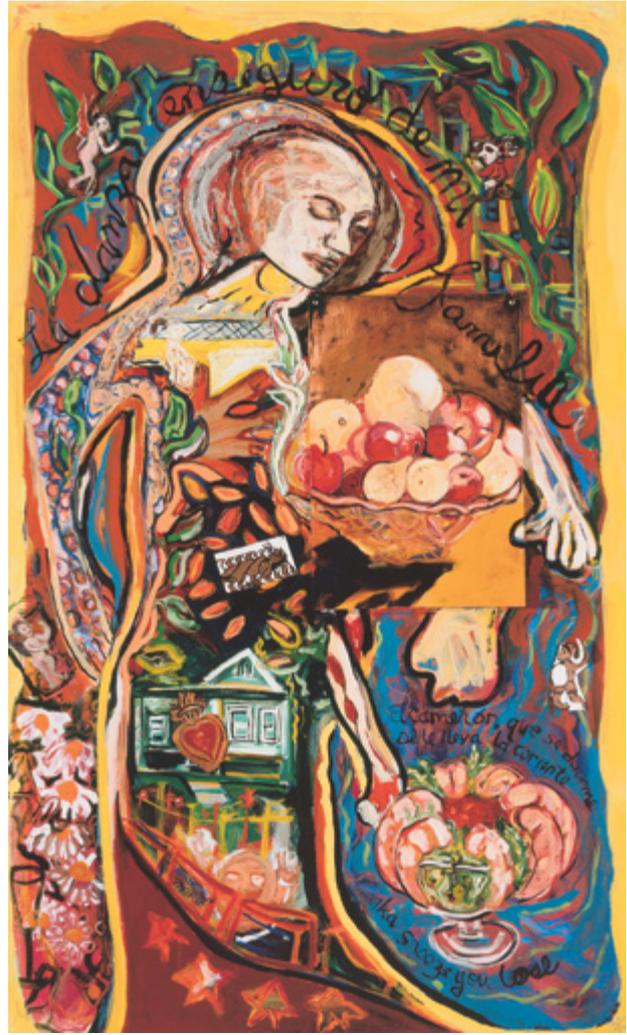
Jose Lozano
Recortando a Frida, 2005



Eloy Torrez
Herbert Siqueza, 2005



Alex Rubio
Al Lechuza, 2005



Marta Sánchez
La Danza, 2005



Jesse Treviño
Los Pescadores, 2005



John Valadéz
Getting them out of the Car, 2005



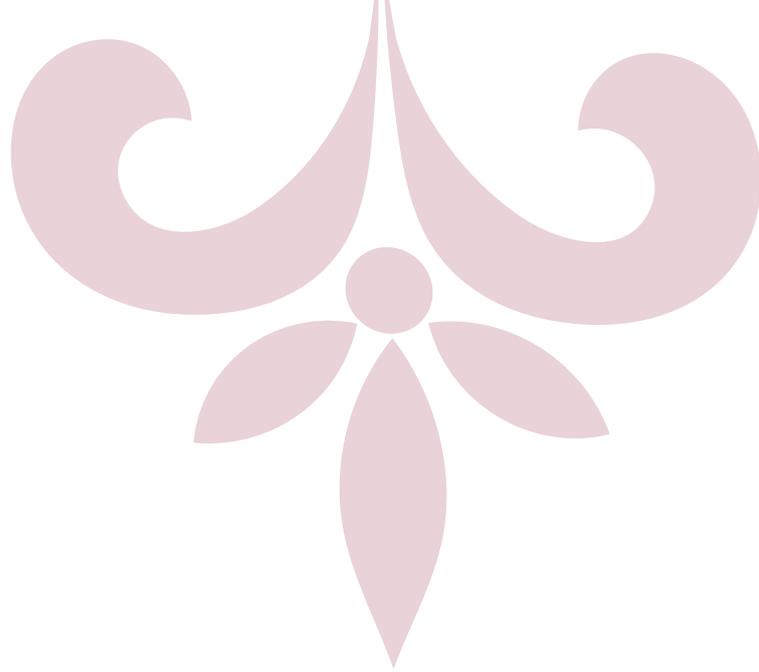
Patssi Valdéz
Little Girl in the Yellow Dress, 2005



George Yepes
Axis Bold as Love, 2004



Vincent Valdéz
Kill the Pachuco Bastard!, 2005



VEINTICINCO

Veinticinco is a suite of twenty-five prints by twenty-five Latino and Latina artists. Each print is signed, numbered and issued in a limited edition of thirty. The images are printed on 22" x 30" archival paper and were produced using various techniques including stone and aluminum plate lithography, etching and aquatint, linocut, and screen-printing. The artists worked in collaboration with a Master Printer in the print studio of The University of Texas at San Antonio's Department of Art and Art History.





Richard Armendáriz
Tu Eres o No Tu Eres Mi Baby, 2008



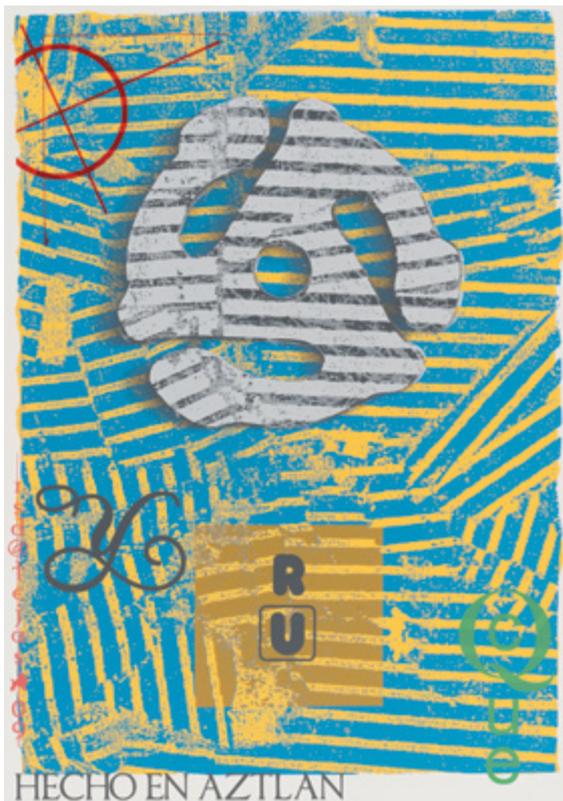
Cody Bustamante
Sirena, 2008



Andy Benavides
1:30 a.m., 2008



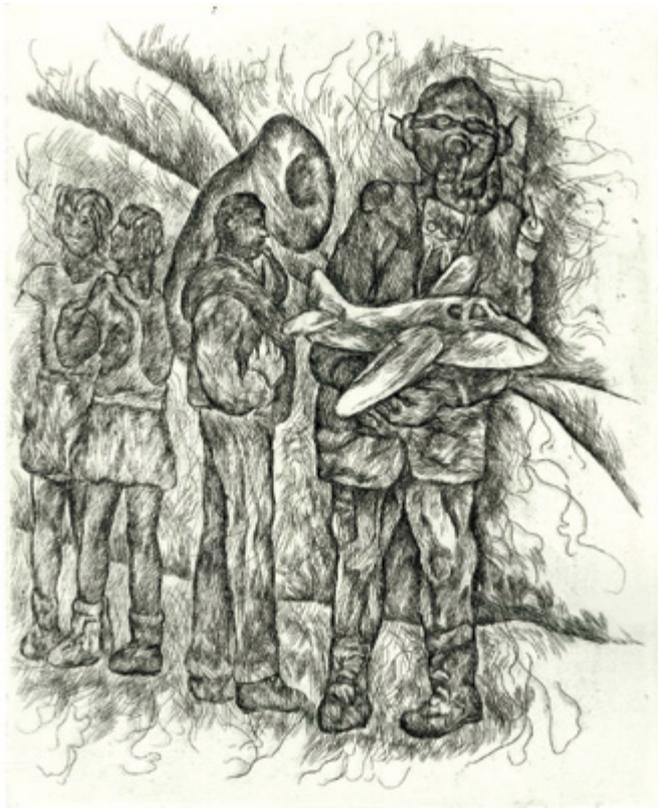
Sam Coronado
Untitled, 2009



Richard Duardo
Hecho en Aztlán, 2009



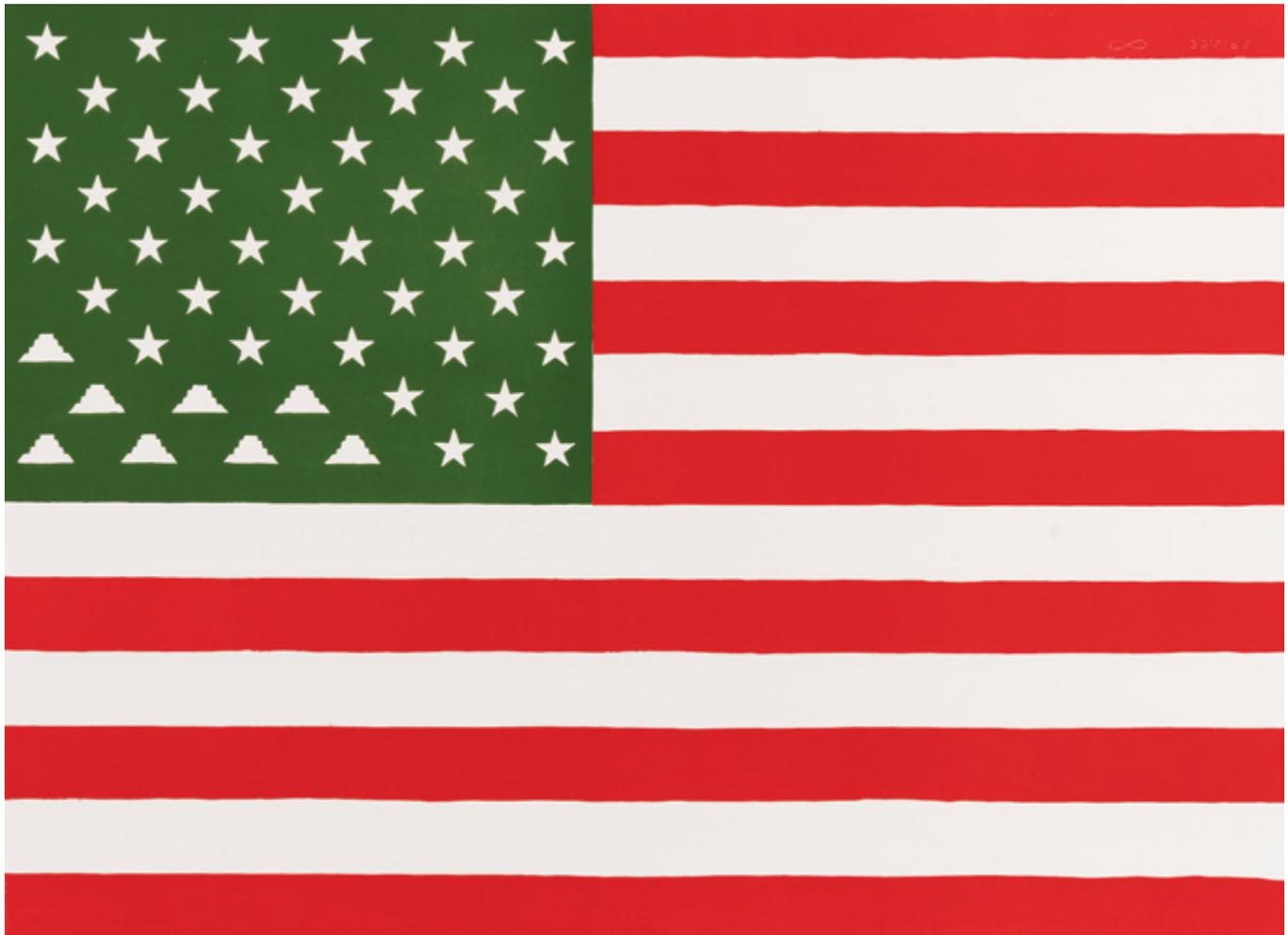
Xavier Garza
Jesus Wore a Zoot Suit, 2005



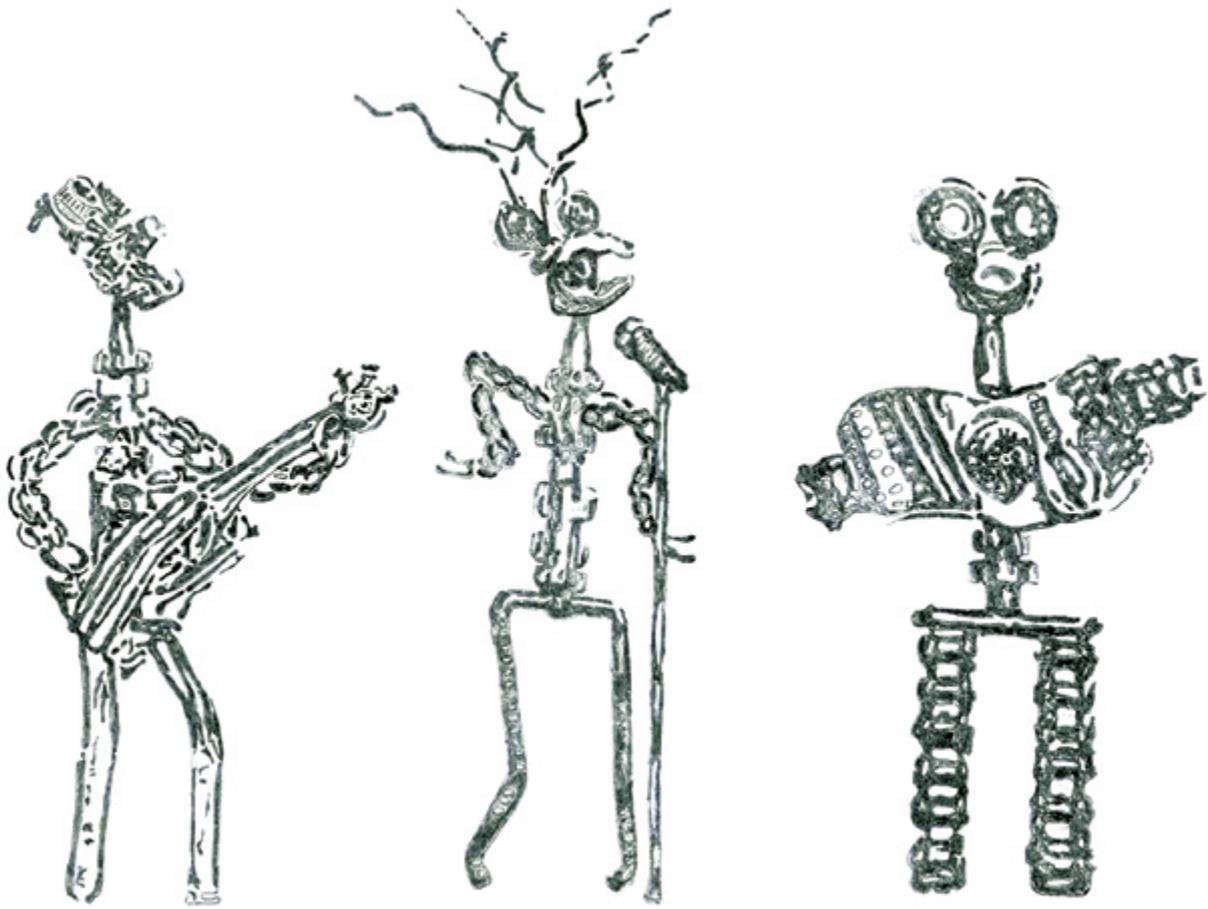
José Guadalupe Guadiana
Parade, 2008



Leticia Huerta
Visited by Insects, 2008



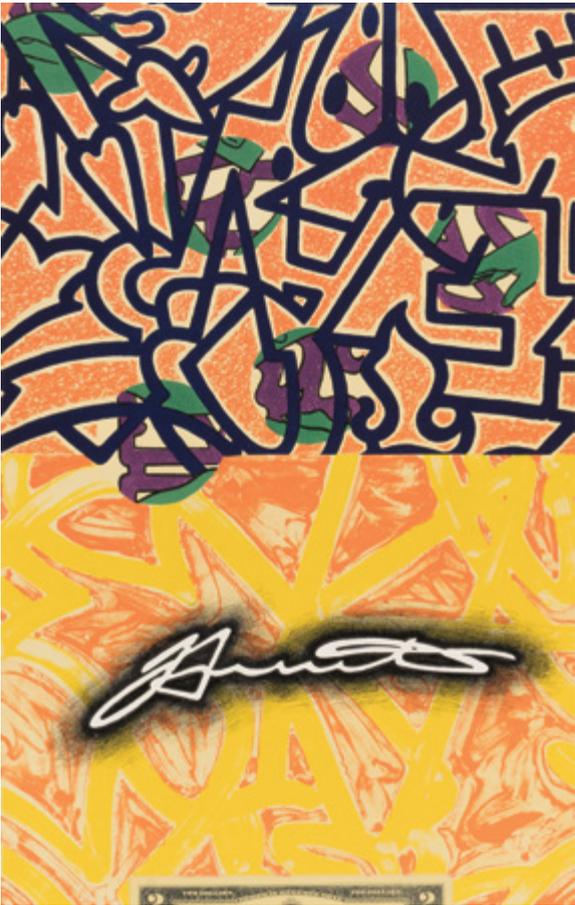
Daniel Guerrero
Optical Illusions and Complementary Colors, 2006



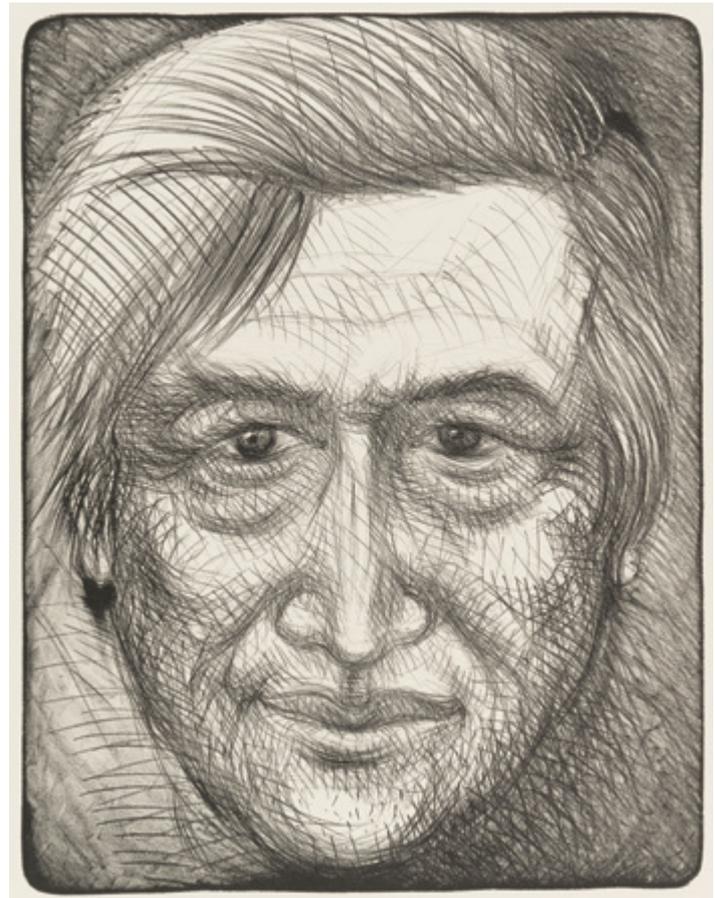
Luis “Chispas” Guerrero
Los Flacos de Chispas, 2005



Christopher Gutiérrez
Palenque, 2007



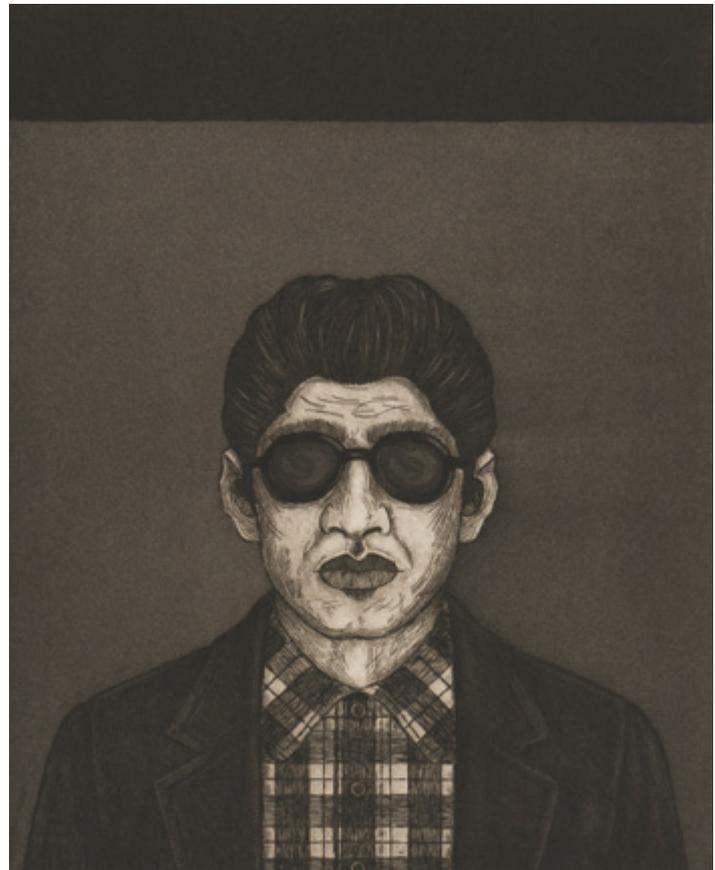
Benito Huerta
Signature Lithograph, 2009



Luis Jiménez
César Chavez: An American Hero, 2008



Malaquías Montoya
El hombre sin país, 2005



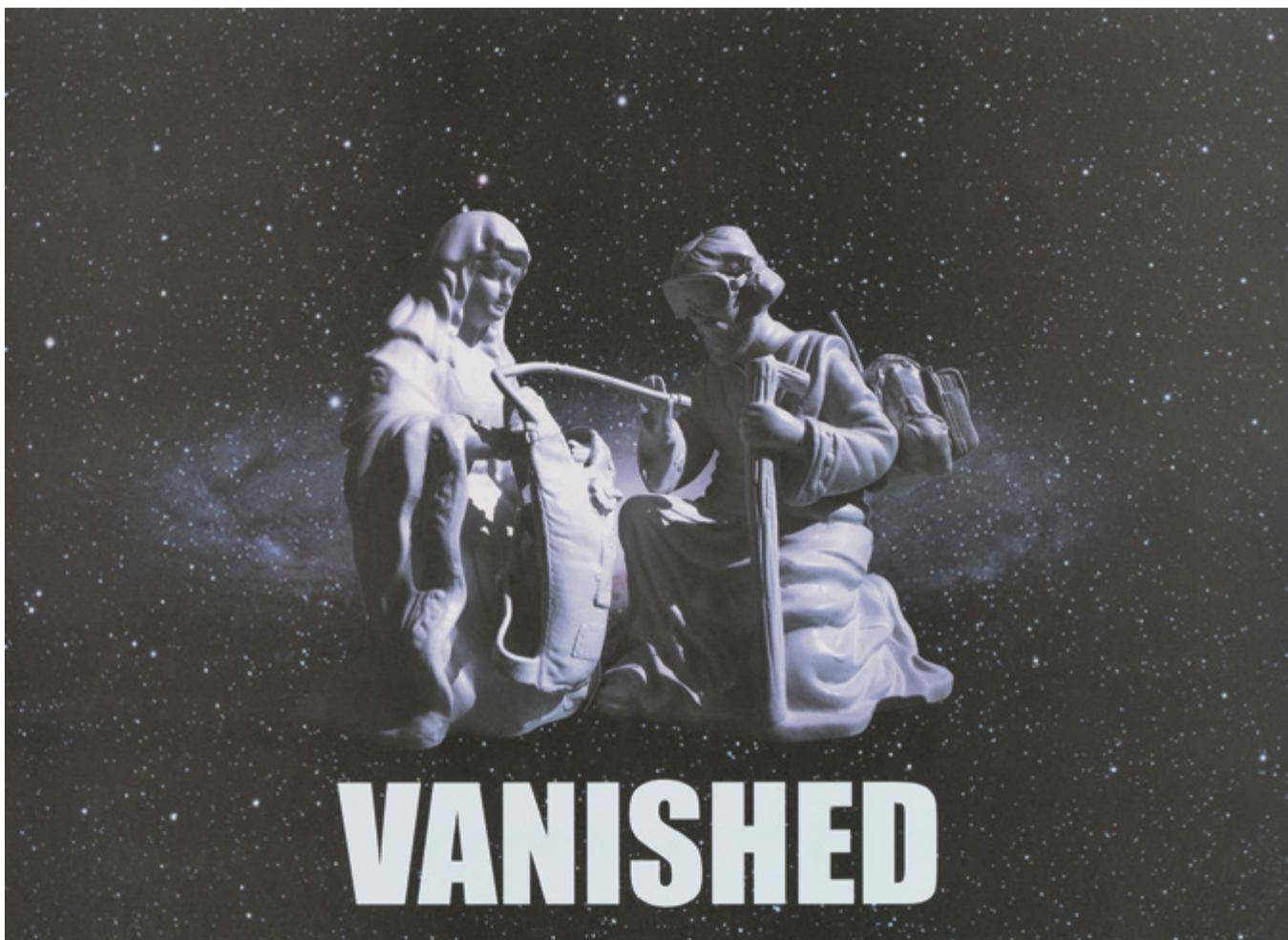
César Martínez
Vato con Sunglasses, 2009



Armando Sánchez
Las Carpas, 2012



Juan de Dios Mora
Tinaco Naco, 2009



John Mata
Vanished, 2009



Alex Rubio
El Callejero, 2006



Luis Valderas
All Roads Lead to America, 2005



Anita Valencia
Cherished Moments, 2007



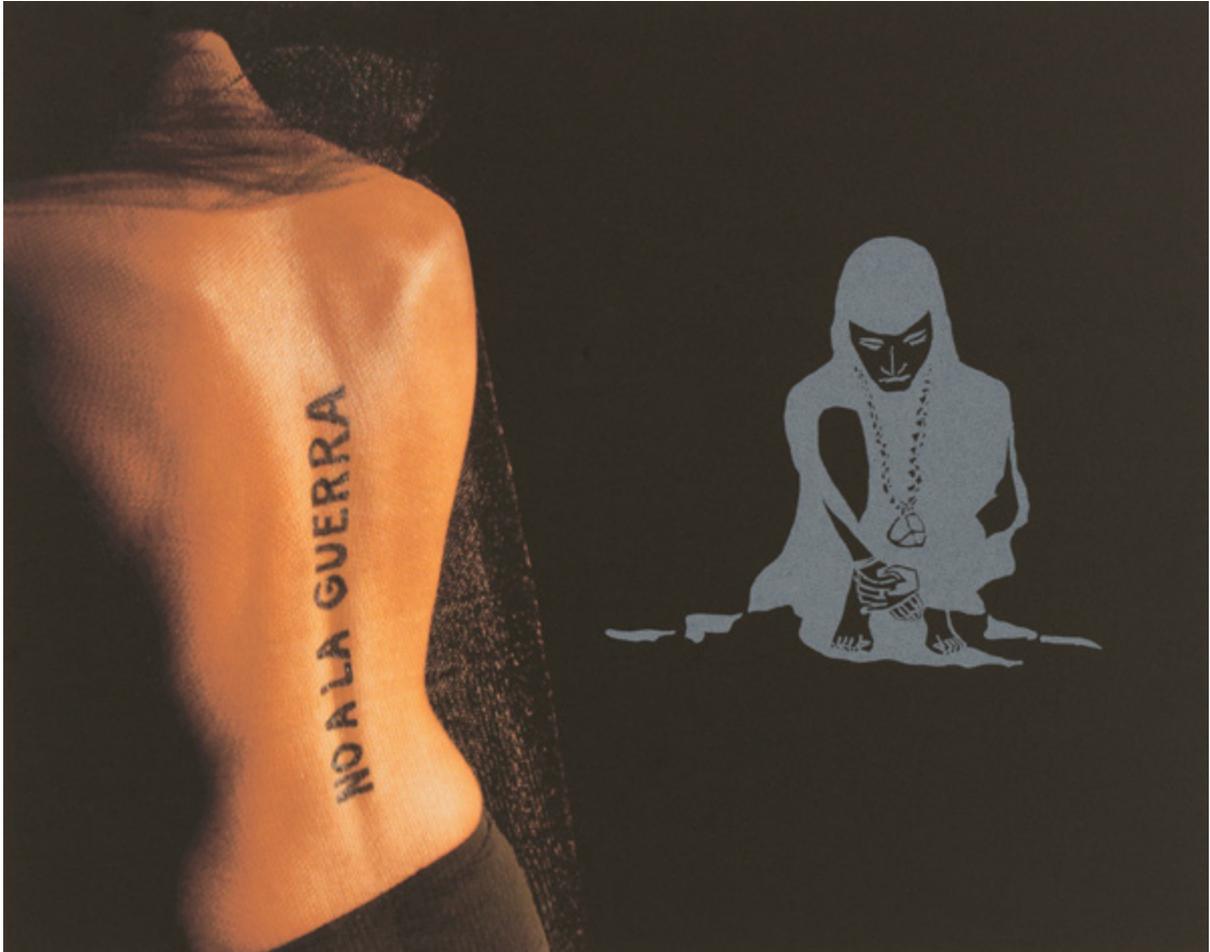
Richard Martínez
Untitled, 2006



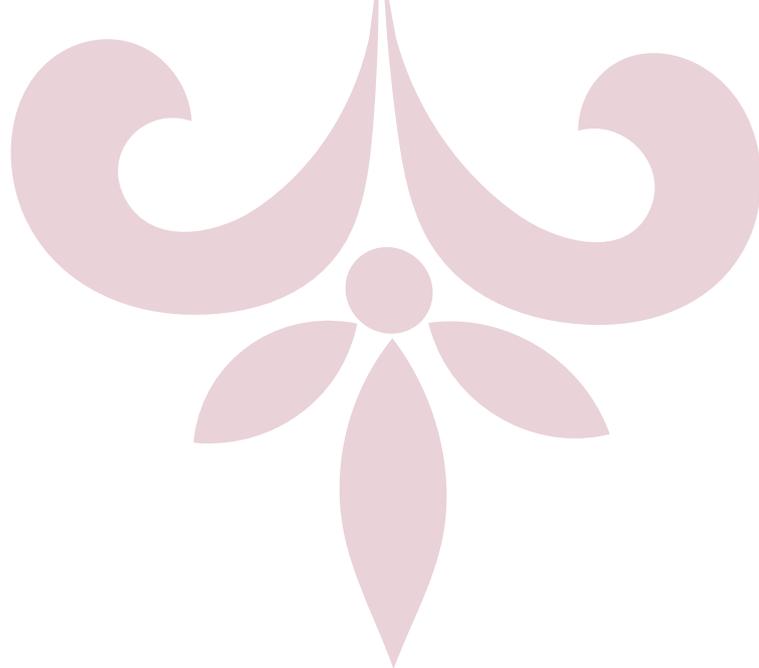
Debora Kuetzpal Vásquez
A la luz de la Luna seductora el cuerpo Indígena flecha al más allá dando luz a un nuevo día para la Mujer Chicana, 2008



Carla Velíz
Anó ni mos, 2012



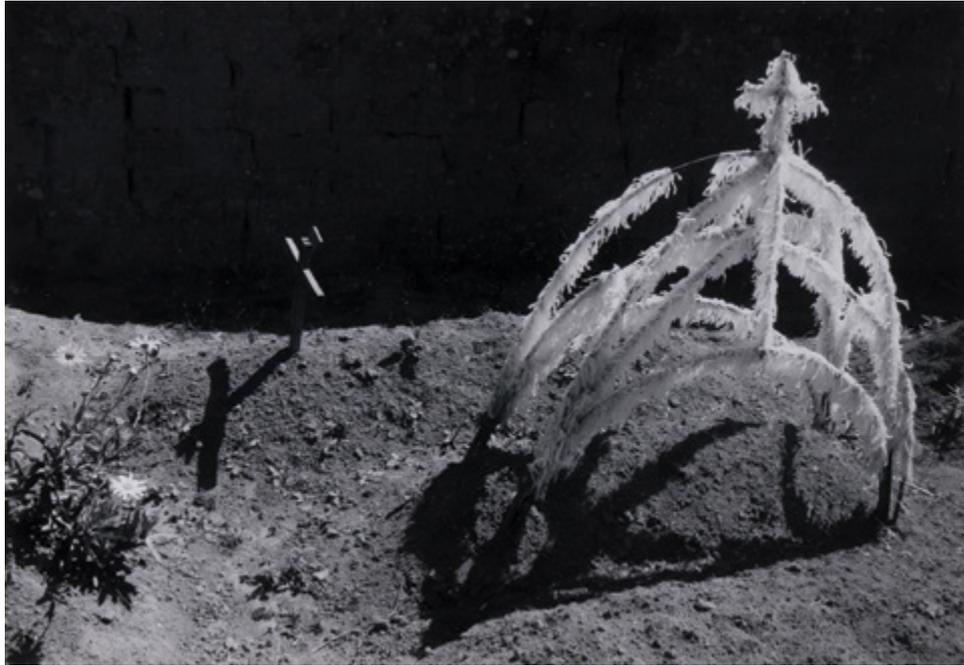
Guillermina Zabála
No a la guerra, 2012



MANUEL ÁLVAREZ BRAVO

A 1974 portfolio of 15 gelatin silver photograph prints.





Tumba reciente, 1937



Barda de panteón, 1967



La buena fama durmiendo, 1939



La quema, 1957



El ensueño, 1931



Sed pública, 1934



Obrero en huelga asesinado, 1934



Los Agachados, 1934



La de las Bellas Artes, 1931



Parábola óptica, 1931



Un poco alegre y graciosa, 1942

Our Reducing Corsets
 Improve Your Appearance and

Closed Crotch Practical and Convenient Cannot Bind in Crotch

Closed Crotch Practical and Convenient Cannot Bind in Crotch

Special \$1.68 up

With Elastic Abdominal Reducing Belt

Combined 2T627 2T628 2T629 \$4.09 up

Extra Long 2T603

2T627—Women of full figure who prefer a front-facing reducing corset find this "Nervosa" suspended Front-Lacing Corset an ideal model. It is made in a corduroy fabric.

2T641—A very effective Abdominal Reducing Corset. Made of strong Pink Coutil; laces in back. A wide giraffe extends across

2T641 Abdominal Reducer

2T603

3.09

El sistema nervioso del gran simpático, 1929



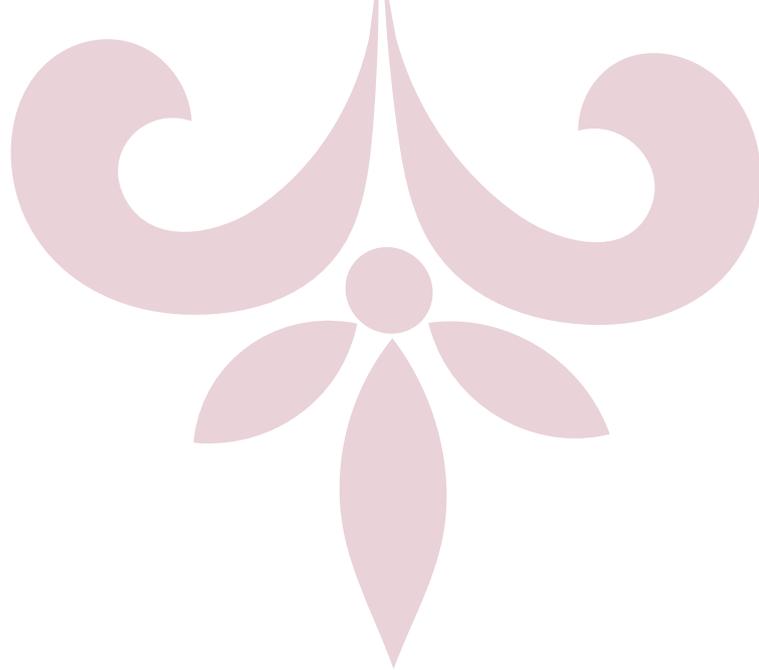
Paisaje inventado, 1972



Trampa puesta, 1935



El eclipse, 1933



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