

NYFA IMMIGRANT ARTIST
MENTORING PROGRAM
EXHIBITION



★ ★ ★ ROUND TWO ★ ★ ★
SAN ANTONIO, TX



This publication accompanies the exhibition *NYFA Immigrant Artist Mentoring Program – Round 2*, presented by the City of San Antonio Department of Arts & Culture at Centro de Artes, San Antonio, Texas, January 25 – July 3, 2022.

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FOREWORD

To say it is exciting to move beyond the previous two years of pandemic-forced closure to reopen our Centro de Artes Gallery to the community is a significant understatement. There is renewed energy around the arts in San Antonio, an energy that can only be created when something you love dearly leaves for too long...and then returns.

The arts are back – and the City of San Antonio, led by the Department of Arts & Culture and its various collaborative partners, continues to celebrate our cultural history through visual art, literary art, music, dance, film, and theater.

The *New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program - Round 2* exhibition is one of the many programs we are proud to support with investment and collaboration with San Antonio's talented artists and arts organizations. This exhibit reflects the pulse of our community by showcasing the tenacity, strength, courage, compassion, inspiration, and perseverance of the arts.

More importantly, with the inclusion of 34 immigrant and first-generation artists, this exhibit demonstrates the tremendous artistic talent found in our city. And, although this exhibit features over 200 artworks, it is only a glimpse of the authentic experience that makes San Antonio a world-renowned cultural destination.

Congratulations to The New York Foundation for the Arts, exhibit curators Richard Armendariz, Kim Bishop, Luis Valderas, Guillermina Zabala, and to all the participating artists and organizations. Thank you to the visitors of this exhibit for supporting the arts in San Antonio!

Krystal Jones

Interim Director,
City of San Antonio Department of Arts & Culture

It is with great enthusiasm that I write this foreword in celebration of the return of the arts in San Antonio's Centro de Artes Gallery! Without our artists, the city would not enjoy the vibrant culture for which we are known throughout the world. San Antonio is bright, colorful, happy, and inspiring thanks to the many artists that live and work in this great city.

As we return to in-person events and fiestas, we are grateful for the artists for getting us through this challenging time. Their music, books, films, and creative zooms worked our imaginations as we all sat at home. There was a time when we didn't know when Centro de Artes would reopen. We had scheduled two years' of exhibitions when we had to close our doors. Thankfully, the organizers of the *New York Foundation for the Arts Mentoring Program – Round 2* exhibition rallied the minute we received the call to reopen.

Featuring 34 artists, the organizers did an outstanding job of working with the artist participants to develop this beautiful exhibition in a short amount of time. As you walk the gallery spaces, you will experience the dedication and thoughtfulness in their work. Each work of art is unique. Each one sparking imagination.

On behalf of the Centro de Artes Committee and the San Antonio arts community, please enjoy this beautiful space in the heart of San Antonio's Zona Cultural and thank you for your ongoing support.

Yadhira Lozano

Chair, Centro de Artes Committee
San Antonio Arts Commission - District 3

IMMIGRANT ARTIST MENTORING PROGRAM

The Immigrant Artist Mentoring Program pairs immigrant artists from all disciplines with artist mentors who provide their mentees with one-on-one support.

ABOUT

NYFA's Immigrant Artist Mentoring Program is the only known program of its kind in the United States, and has provided close to 360 NYC-based immigrants with mentorship, community, and exposure for their work since it was founded in 2007. The New York program includes sessions in Visual/Multidisciplinary Art, Performing and Literary Arts, and Social Practice. In 2017, NYFA received a 2-year grant from Ford Foundation to support the expansion of the program to Detroit, MI; Newark, NJ; Oakland, CA; and San Antonio, TX, directly serving over 140 artists. In 2021, the program was held in Denver, CO.

This is a competitive program open to artists from all disciplines (performing, literary, and visual) and provided free of charge to accepted participants.

PROGRAM

The Program fosters a community, providing opportunities to connect with other immigrant artists through group meetings, peer learning, and informal gatherings with program alumni. Through access to other artists, arts professionals, and organizations, the program offers immigrant artists the opportunity to focus on their creative practice, and gain support and exposure for their work while upholding their distinct identities. Many of the mentors are immigrant artists themselves, and understand the challenges of sustaining one's art practice while navigating different cultural perspectives in the art world. Each cycle has proven to be an invaluable experience for mentees and mentors alike, and artists often remain connected well beyond the program.

SUPPORTERS

The Immigrant Artist Mentoring Program is made possible by the generous support of Deutsche Bank and Con Edison. Funders have included Ford Foundation, Rubin Foundation, and The Vilcek Foundation.



New York Foundation for the Arts (NYFA) is a nonprofit service organization that empowers working artists and emerging arts organizations across all disciplines at critical stages in their creative lives and professional/organizational development.

Community is a Complex Array

by Dr. Scott Sherer

This exhibition of thirty-four artists in the *New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program-Round 2*, along with the young artists in programs at SAY Sí and the Mosaic program at Blue Star Contemporary, represents our frontera region and demonstrates how community is a complex array of histories, institutional and discursive structures, and imaginings that influence both individual and shared ways of thinking and living. The project has its origins as an endeavor to create connections between immigrant and first-generation artists from a dozen countries with established artists in the San Antonio region to create friendships, to share creative ideas, and to discuss the practical considerations of pursuing a life as an artist.

With processes of alienation so deeply entrenched in our long modern era, this exhibition reminds us of the importance of taking time to value the dynamism of intersections of the personal and the collective. In our current period, one that is marked by staggering divisiveness, all of us are affected by the many walls, whether hidden or apparent, that exist and spawn even before folks enter a space to share the same air and gesture “hello.” It is true that we human animals maneuver through negotiations of differences, seeing ranges of lights and darks, hearing sounds soft and loud, smelling, tasting, and feeling what may be appealing and pleasurable and avoiding the repulsive and harmful. Further, it is also true that we learn fundamentally through experience and example and the possibilities of rewards, discipline, and punishment. Realities of privilege, both subtle and direct, permeate

all sectors of society and have affects that offer benefits and pleasures to some and that may be cutting and grotesque to others. Opportunity and obstacle are variably conjoined not only in and across the glances and spaces of sidewalks, roadways, supermarkets, and big box stores, but in systems and structures of jobs, housing, and access to food and in our institutions of schooling, health care, government, law, and justice. Speaking and being heard, having the time to wait on hold and in long lines, shouldering one’s way through crowds, and driving to work or back home during the day or at night may become startlingly difficult tasks—and may even become dangerous. The narratives of children’s books or the surprises of science fiction where marvelous creatures merge the real and the fantastic are immanently paradoxical reminders of the determination it may take to approach the desired utopian ideals of not judging others through the lenses we inherit through legacies of discourses of difference. The NYFA-Round 2 exhibition is an opportunity to take pause from the confines of work, school, the demands of email and accumulated chores, and to consider the dynamic diversity of people and ideas that are both significant within and that neighbor our everyday routines. We are fortunate that, in certain solidarity, the works in this exhibition truly represent and encourage the potential for new engagements and endeavors.

This group of immigrant and first-generation artists, as well as their mentors, all create works that pursue themes and approaches that advance from multiple personal, contextual, and artistic

influences. In many of the prompts I give my students for writing exercises, I remind them to take note of their first impressions of each artwork they come across as often an initial element of attraction, objection, or uncertainty continues to be influential and instructive of how each of us occupies the world. Nevertheless, I certainly expect reactions and interpretations to change through close inspection and over time as the more we look, the more we may see and the more we hear and the more we may listen. The artists explore and invent with colors, textures, sounds with the amalgamation of traditional and new methods. References to familiar styles like the bold graphics of political posters and pop art, the transformation of everyday objects presented in new circumstances, and the shifts that take the ordinary into the surreal call us to attention. Words and images are used in strategies of direct address, asking us to consider how languages both give access to and restrict understanding. Distinctive cultural references remind us of the changing character of personal and family histories and of the formidable conceptual shifts that turn land into geography, nations, borderlands and the extensive webs of global contexts. Moving close to investigate details positions us in physical ways. Our viewing mimics the vantage points of camera lenses, transporting us to other times and places. When we are most engaged, we become embodied participants in the gallery’s installations, and our flesh becomes transformed into constellations of intersectional identities. Palimpsests from the distant past, recent memory, and the immediate present transfer trajectories of lived experiences into magic and unknown future possibilities.

Mil gracias should flow to Richard “Ricky” Armendariz, Kim Bishop, Luis Valderas, and Guillermina Zabala, all artists and teachers with long-respected international careers, who are committed to the processes and products of multi-disciplinary creative endeavor and who possess incredibly generous spirits and truly remarkable energy. Together, they developed the vision to bring new voices to Centro de Artes Gallery

and to proceed with hours and hours of collecting biographies and artist statements, reviewing image and video files, developing all manner of behind-the-scenes logistics, facilitating contracts and insurance, and organizing the fantastic conversations that live among the works in these galleries. That the City of San Antonio should commit financial resources and appoint notably dedicated and hardworking professional staff is

testament to the significance of the arts as a foundational element contributing to the very vitality of our community.



ABOUT THE AUTHOR

Dr. Scott A. Sherer’s interdisciplinary background contributes to his positions as Professor of Art History at the University of Texas at San Antonio, Director of the UTSA Main Art Gallery and Coordinator of the UTSA Museum Studies Minor. Sherer earned a BA in Architecture from Yale University, a MA in Art History from the University of Kentucky, and a PhD in Comparative Studies in Discourse and Society from the Department of Cultural Studies and Comparative Literature at the University of Minnesota. Sherer teaches a range of courses and seminars in modern and contemporary art, and he organizes exhibits and programs with local, regional, national, and international artists. His research continues philosophical and artistic traditions that examine the inherent distance and opportunities between lived sensory experience and artistic representations.

And through it all...

by Isabel Servantez

Over the last two years of a global pandemic, when any sense of certainty has been at a premium for a very few, artists have struggled and yet been stalwart in creating artwork. As Centro de Artes re-opens since first closing due to Covid restrictions, thirty-four artists with divergent backgrounds and interests share their stories of immigration and life in the United States. The mentorship tied to this exhibition has created the space for guidance, collaboration, and bonds that may last far beyond this exhibition's closing date. The depth and variety of the art of this exhibition shows how artists from varying backgrounds have been able to dive into new subject matter and further into previous bodies of work.

The bond of mentor and mentees focusing on immigration is integral to this exhibition. Immigration for many in this country is a precarious subject, when it pertains to safety, at the hands of newly arisen conservative forces emboldened most recently by the Trump administration. Illegality of immigration is also a pressing concern given the action and inaction of this and previous U.S. administrations.

And through it all these artists have remained steadfast in their creativity, bravely staking claim to the truths that they face as artists, immigrants, and people. This large show, with a connection to immigration, but not tied to it accomplishes the larger goal of humanizing these people, with all their interests, needs, comforts, and desires. The breadth of the work in this exhibition humanizes these people, not as a sacrosanct group to be idolized, and

pitied, but to show their successes, faults, and eccentricities, truly allowing for a sense of empathy to be fostered. In this precarious moment, these artists have taken on a double duty of first creating works that instill the truth of their experience, and secondly unifying to organize this exhibition.

The highlighting of these people's legitimacy is seen in one of the first artworks viewable upon entering Centro; Kim Bishop's sculpture, *We Are Still Here*. Visually connected to the 1968 civil rights poster "I AM A MAN." This statement made without any reservation or exception, equivocation, or doubt puts forward a message to all that these people will not be silenced or put by the wayside in their attempt to tell truth to power or excel in their god given right to life in this country.

The unapologetic stance that Bishop makes with this opening artwork is then softened by the collection of intimate photographic portraits by Francisco Cortes, showing people in a wide range of visages, alongside the communities they live in.

Moving further into the gallery, the lines of what the show is become less clear, didactically, but also become more rounded in the diversity of the stories told in this exhibition.

A recent tweet by the writer Jishnu Bandyopadhyay says "As you binge watch your thirteenth entire series or read a book or sleep to music, remember. Remember that in the darkest days when everything stopped, you turned to artists." This sentiment resonates throughout the

exhibition. Artists have not only created in a time of lockdown and fear but have continued to make work that speaks to many different topics, both comforting, and challenging audiences.

Guillermina Zabala's *La Artivista* photograph series captures performances of Latina women in Texas expressing stories of hardships and the resilience that each person possesses within this country. A connection to recent misogynistic laws passed in Texas and with strict immigration measures makes this work both timely and affirming.

Looking at the drawing *The Things Between Us*, by Sara Homma, we see three healthcare workers clothed in PPE (Personal Protective Equipment) and stethoscopes. Images like these present the danger that these people put themselves in and solidify the images of fear, hope, and courage of this time. This theme is shown throughout this exhibition in the works of Rachel Kamata's *Is Patriotic*, a digital poster print of an eagle holding a surgical mask in its beak, and Katalina Rodriguez's *Protect*, a digital poster print of the word "Protect" over an enlarged image of the covid virus.

The theme of Immigration, being central to this exhibition is subtly, yet forcefully brought to the forefront in works like Juan Flores's *Undo*, a backpack that zips and unzips with the closing of the U.S./ Mexico border, Luis Valderas's *Journey through Intzalan* series, or Guillermina Zabala's wall expansive *La Inmigrante*, a visual montage of images documenting the experiences of the artist entering the United States.

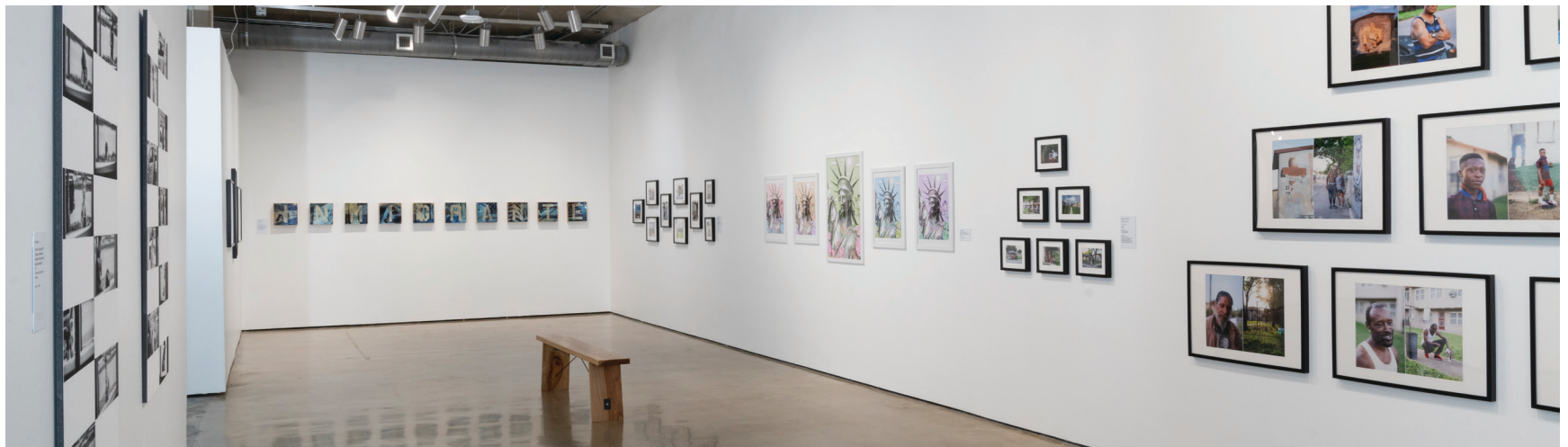
The show is also open enough to cover a range of issues and themes not directly tied to identity. Claudia Zapata's digital prints *Call Your Grandma*, *Ruth*, *The Worst*, and *Breonna Taylor Deserves Better* capture assorted messages and thoughts of a person reacting to personal and national events and people. This access to the personal can also be seen in Yoko Misu's whimsical and playful sculpture and 2-dimensional images of felines.

Grace and serenity are also present

throughout the exhibition in works like Jorge Villarreal's photographs, *Rovie*, *Ashley*, *AcaPulpo*, *Michelle II*, *Chris II*, *Shrimp*, *Papaya*, *John*, *Armand*, and *Bruno*, a series of overhead photographs of sinks filled with flowers, animals, and fruits.

Moments of pause, meditation, and reflection are also ripe for experiencing in the video works present in the show like Beatriz Guzman Velasquez's *vigilia*, and Hayfer Brea's *The Sea Where I Come From*.

The New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program Exhibition – Round 2 makes a space for creativity, exhibition, reflection, and community. This group of people have stepped forward to share their stories in a time of hardship, with the knowledge that their voices and stories are important; so that others may find communion with the messages that they put forward. Moments of pause, happiness, inquiry, and calls to action can be found in this exhibition, creating an assertive, yet inviting message that "We are still here."



ABOUT THE AUTHOR

Isabel Servantez was born and raised in San Antonio. Isabel attended The University of Texas at San Antonio where he had the chance to learn about Chicano art from the Bay Area serigraph artist, Malaquias Montoya before earning his bachelor's degree in art history. Isabel earned his master's degree in modern and contemporary art history from The School of the Art Institute of Chicago, where he focused on Chicano art, writing his thesis about the art of Malaquias Montoya and the seminal article "A Critical Perspective on the State of Chicano Art" by Malaquias and Lezlie Salkowitz-Montoya. Since completing his M.A. Isabel has continued to do independent research, writing, and presentations about Chicano/a/x art. In 2021 he completed the extremely competitive Semmes Foundation Internship in Museum Studies at the McNay Art Museum. He also was chosen as one of the 2021 NALAC (National Association of Latino Arts and Cultures) Leadership Institute Fellows. In December of 2021 he assumed the position of Curator of Exhibitions and Programs at Mexic-Arte Museum in Austin, Texas. Aside from research, writing, and attending art exhibitions, he enjoys spending time with his family, friends, two dogs, and going to San Antonio Missions baseball games in the summer.



Tiempo Azul, 2021

Acrylic and oil pencil on canvas, 60 x 82 in.

Fernando Andrade



Fernando Andrade (b. 1987) was born in the border town of Acuña, Mexico and relocated to San Antonio, TX at age seven. As an immigrant artist, Andrade works in two distinct bodies of work: representational drawings and abstract paintings. He is known more for his representational, emotive drawings created by using figures and objects to expore sociopolitical commentary and his cross cultural identity.

In contrast, his abstract paintings are improvised and organic colorful compositions. He views the process as therapeutic, allowing himself to imagine space, arrangement, and rhythmic affinities.

In his new body of work, Suspended Thoughts, Andrade explores the narrative state of mind taking place during the pandemic. By utilizing contrasting mediums, the artist attempts to capture the struggles of mental health by creating a pause in time through the use of suspended bodies in an abstract space.

Andrade was the recipient of the National Association of Latino Arts and Cultures individual artist grant in 2018. He has exhibited his work in numerous group and solo shows locally and nationally including exhibitions at: (Solo) Peter's Project Gallery, Santa Fe, NM; (Solo) Blue Star Contemporary, San Antonio, TX; (Duo) Mexican Cultural Institute, San Antonio, TX; (Group) National Museum of Mexican Art, Chicago, IL; (Group) Meadows Museum of Art, Shreveport, LA; (Group) Governors Island, NYC, NY; (Group) Southwest School of Art, San Antonio, TX. Andrade has attended residencies at the Vermont Studio Center and Elevarte Community Studio in Chicago, IL.

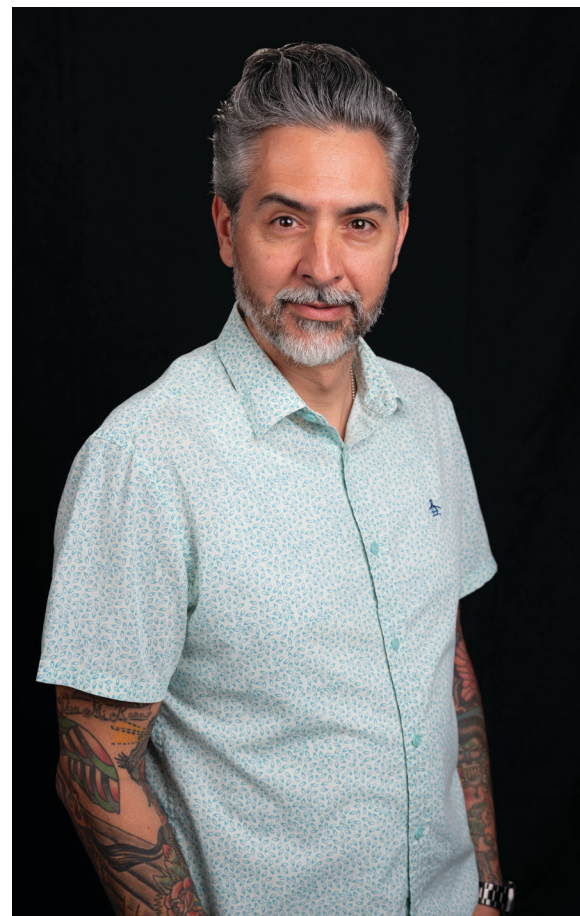
www.femandoandradeart.com

Ricky Armendariz

Richard “Ricky” Armendariz (b. 1969, El Paso, Texas) was raised on the U.S./Mexico border, a region that heavily influenced his artistic, aesthetic, and conceptual ideas. Images that have cultural, biographical, and art historical references are carved and burned into the surface of the paintings, drawings, and wood blocks. He received his Bachelor of Fine Arts from The University of Texas at San Antonio (1995) and his Master of Fine Arts from the University of Colorado at Boulder (1999). Armendariz is currently a Full Professor of Art at The University of Texas at San Antonio. In 2008, he received the Artpace Supplemental Travel Grant for travel to Mexico City, Mexico. In 2013, he was an artist in residence at Kunstlerhaus Bethanien, Berlin Germany and in 2018 Anderson Ranch in Snowmass Village, CO. In 2017, he was the first artist in residence at the Doseum in San Antonio, TX. He has exhibited at the Denver Art Museum, The Dallas Contemporary, The Blue Star Art

Center in San Antonio, and Mexic-Arte Museum in Austin. International exhibitions include: *Liminal Space*, DMZ Museum, South Korea (2018); *Common Wounds* Bethlehem and Tel Aviv (2005); *New Prints*, Kunstlerhaus Bethanien, Berlin, Germany (2013); *Texas Contemporary Art*, Lalit Kala Academy, National Academy of Art, New Delhi, India (2015). He is in the permanent collections of the San Antonio Museum of Art, McNay Art Museum, Denver Art Museum, Davis Museum, Wellesley College, Massachusetts and the Bush International Airport Houston Art Collection, and The Cheech Marin Collection, Riverside Art Museum, Riverside, CA.

www.rickyarmendariz.com





It's Not Dark Yet, But It's Gettin' There, 2020

Carved oil and light bulbs on birch plywood (diptych), 48 x 96 in.



Barew, 2021
Mixed media installation with wheel barrel, sand, concrete sculpture 52 x 67 x 36 in.

Jose Ballí



Jose Ballí (b. 1986, McAllen, TX) was raised along the U.S./Mexico border in Reynosa, Tamaulipas, Mexico. Currently, he lives and works in San Antonio, TX. Like many who live along the border, he commuted back and forth between the U.S. and Mexico for the better part of his life. His artistic practice looks to explore issues related to U.S. immigration policy, family separation at the border, and the entanglement of foreign economic relations. His paintings are visual narratives of the border landscape using the international bridge as its setting. His mixed media works on paper and sculptures are personal expressions of the language of the U.S./Mexico border.

He has twice been the recipient, in 2017 and 2019, of the Best of Contemporary Art Month People's Choice Award in San Antonio, TX and was a participant in the 2018 New York Foundation for the Arts (NYFA), Immigrant Artist Mentoring Program.

www.joseballiart.com

Kim Bishop

Kim Bishop is a nationally exhibiting artist working in a variety of media to integrate drawing with a social consciousness. Currently, she is completing her MFA in Contemporary Drawing from The University of Texas at San Antonio. She also holds a Bachelor of Fine Arts in Commercial Art, and a Master of Arts in Education from Texas State University. Her work can be seen in public collections at the San Antonio Library, the Texas A&M University-Kingsville, The University of Texas at San Antonio, on the streets of San Antonio, TX as public art commissions, and private murals such as the Census Billboard for 2020. Her work reflects her love of drawing and her passionate interest in the expression of the context with which she lives. Bishop has also shown in a multitude of group exhibitions in nationally recognized galleries like A.I.R. Gallery, Brooklyn, NY, Texas Draws III exhibition at the Southwest School of Art, San Antonio, TX as well as solo exhibitions at Freight Gallery, San Antonio, TX and at the University of Texas Rio Grande Valley, Brownsville, TX. In addition to successful artistic practice she has served San Antonio area children and community by teaching art and art history in the public classroom for over thirty years, is a mentor in the New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program, and is currently the Teen Programs Coordinator at Southwest School of Art. Bishop is the co-founder of Art To The Third Power, 3rd Space Art Gallery, A3 Street Press, and Bishop & Valderas, LLC Productions.

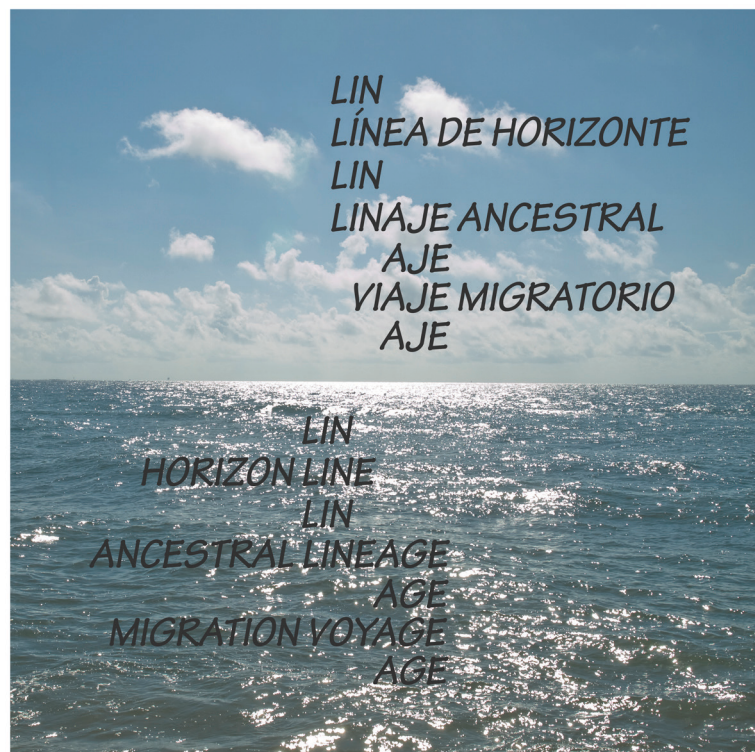


www.kimbishopart.com



We Are Still Here, 2020

Object sculpture, 3 x 2 x 1 in.



Line/ Lineage/Voyage (Triptych 1 of 3), 2021

Digital photo on luster paper, 12 x 12 in.



Line/ Lineage/Voyage (Triptych 2 of 3), 2021

Digital photo on luster paper, 12 x 12 in.



Line/ Lineage/Voyage (Triptych 3 of 3), 2021

Digital photo on luster paper, 12 x 12 in.

Hayfer Brea



Hayfer Brea is an artist and visual researcher.

He has made nine solo exhibitions, among which the last three stand out: “#Untitled” (Clamp Light Studios & Gallery, San Antonio, TX, 2019); “Una línea imaginaria” (Museum of Contemporary Art of Caracas, Room 8, Caracas, Venezuela, 2016); and the most recent is his second solo show in the United States: “Nothing to say” (Un Grito Gallery, The Upstairs Studios at Blue Star Arts Complex, San Antonio, TX, 2021).

Since 1995 Brea has participated in group exhibitions and important art biennials in Venezuela: (Caracas, Maracay, Valencia, Puerto Ordaz, Porlamar, Merida and Maracaibo) among which include: “Premio Eugenio Mendoza #12+1” (Sala Mendoza, Caracas, 2015); “PANORÁMICA Emerging Art in Venezuela 2000/2012” (Sala TAC Trasnchocho Arte Contacto, Caracas, 2014); LXV and LXI Arturo Michelena Art Biennial (Ateneo de Valencia, 2010 and 2003); VI and VII Pirelli Salon of Young Artists (Museo de Arte Contemporáneo, Caracas, 2003 and 2008 respectively) and abroad (Germany, Spain, France, Italy, Brazil, Colombia, Cuba, Peru, United States of America); “18th Annual Artpace Chalk it Up” (Artpace, San Antonio, TX, USA, 2021); “CAM BREAKOUT: A Series of Performances” Contemporary Art Month, CAM 2021 (Camp Outpost Co.; Dakota East Side Ice

House; Cherrity Bar, San Antonio, TX, USA, 2021); “The Poetry of the Ordinary” (PhotoPlace Gallery, Middlebury, Vermont, USA, 2020); “16th Annual Artpace Chalk it Up” (Artpace, San Antonio, TX, USA, 2019); “NYFA IMMIGRANT ARTIST MENTORING PROGRAM, ADMITTED: USA, Round One”, San Antonio TX, (Centro de Artes, San Antonio, TX, USA, 2019); “BEYOND THE WALL. Border readings in a state of emergency.” Contemporary Art Month (CAM) Perennial Exhibition 2018. (Artpace San Antonio, San Antonio, TX, USA); “(Re)Construyendo el paisaje” (Espacio Dörfii, Lanzarote, Spain, 2017); “Lima Photo 2014” (Gallery D’ Museo, Image Center, Lima, Peru, 2014); Territories Partages, (Gallery des Grands Moulins, Université Paris Diderot, Paris, France, 2010); Jenseits des Visuellen, (Holzhauer Hamburg Gallery, Hamburg, Germany, 2008); Sincronías. Venezuelan Young Art. (Pedro Esquerré Gallery, Provincial Visual Arts Center, Matanzas, Cuba, 2007).

He has been awarded five honorary awards and mentions in his country and his work is represented in Museums, Cultural Centers and other important Venezuelan collections.

hayferbrea.blogspot.com

Francisco Cortés

Francisco Cortés was born on the border between the rural states of Oaxaca and Veracruz in Southern Mexico. After migrating to Texas at an early age, Cortés made the Southside of San Antonio his home, then leaving home to pursue Chicano Studies and Photojournalism degrees at the University of Texas at Austin. Cortés is known for his photojournalistic storytelling: ranging from pensive moments, to civil unrest, to the experiences of immigrants in their alternating contexts. With film photography and darkroom printing techniques as his foundation, Cortés addresses his images with a minimalist approach, by accentuating, not manipulating truths. He instructs young photographers of color through educational programs such as: “Detrás del Lente” and “The Light Catchers Society.”

www.efephotography.com





Installation View, 2022
Digital photographs, Various Sizes



Who We Are and Who We Will Be (Diptych), 2021
Digital photo on luster paper, 8 x10 in.



Later!, 2012

Linocut Print/Image size: 18 x 24.75 in.



At Least We Escaped in “Chingas”! (At Least We Escaped in a Hurry!), 2012

Linocut Print/Image 27 x 19.75 in.

Juan de Dios Mora



Juan de Dios Mora blends his Mexican and American cultural experiences into his artworks' themes centered on his experiences of living on the border. He tackles issues dealing with economic, social, and cultural concerns through social commentary of a hybrid culture that frequently relies on its surroundings to survive. His surrealistic style blends aspects that are humorously attractive yet tragically real at once. The imagery in these artworks portray iconic characters on journeys facilitated by devices/ vehicles that they've crafted. The devices themselves take on both decorative and useful functions that are custom built from an amalgam of varying parts that include typical Mexican and American foods, objects and/or banners with popular sayings. The objects not only symbolize the enduring freedom and style of their crafty owners, but also reveal their deep need and attachment to them. Such machines are essential to the characters in that they assist in their daily

life, duties, responsibilities and obligations of their operators, making their journey more manageable, comfortable, even pleasurable and entertaining. Each device celebrates the builder's capabilities and ingenuity in their will to survive. But regardless of how useful and essential these ram-shackled, decked-out shabby contraptions prove to be, they impress a sense of fragility and instability, appearing as if they may fall apart at any moment.

www.juandediosmoraart.com

Anna De Luna

Anna De Luna is an actor, writer and HIV prevention activist. She received her training at the American Academy of Dramatic Arts in New York City and has toured with the National Theater of the Performing Arts, Mixed Blood and the American Theater Company in Brussels, Belgium. Ms. De Luna started her career playing leading roles at the Guadalupe Cultural Arts Center in the productions, *Milagritos* as the Virgen de Guadalupe, *Ay Pedro*, *Posada Majica* and *Surcos de Oro*. She has also acted with Attic Rep in their forum theater project *Borders and Walls*, and *Mahabharata*. In addition, she appeared at the San Pedro Playhouse in the productions of *Electricidad* as Clemencia and *Anna In The Tropics* as Conchita for which she received a San Antonio Globe Award for Best Actress in a Drama.

In 2006, Ms. De Luna began writing her original solo work, *Chicana Atheist*, an autobiographical monologue which focused on her experiences growing up as a closet atheist in a very Catholic household. In 2008, she wrote *The AIDS Lady*, a truthful/comedic one-woman play that grew from her real life drama working as an HIV tester in South Texas. In 2015, Ms. De Luna was awarded a NALAC Fund for the Arts (NFA)

grant and produced a full production run of *The AIDS Lady* for at-risk Latino/African-American teens. Due to her experience in this field she was invited to be an ensemble member for the Forum Theater Project, *End Stigma-End HIV/AIDS* at Attic Rep in 2018.

From 2011-2017, Ms. De Luna traveled extensively in the Middle East leading her to write *My Arab Fall*, a multi-media theatrical performance connecting the sexual assault experience of Egyptian women activists during their Arab Spring - to the plight of Latinas in the age of the #MeToo movement. In 2019, she earned another NALAC Fund for the Arts (NFA) grant and fully produced this play at Northwest Vista College and as a featured artist for the Luminaria Contemporary Arts Festival.

Currently, Ms. De Luna has started exploring a new solo play, *Carmen from Mexico*, which shares her mother's immigrant story and recently earned a grant from the City of San Antonio Department of Arts and Culture to present a completed, fully produced version of this piece in April 2022.

www.annadeluna.com





Anna De Luna, 2022
 Live performance at Centro de Artes, San Antonio, TX



Anna De Luna, 2022
 Live performance at Centro de Artes, San Antonio, TX



PapierCartonTrench with matching wardrobe, 2018

Cardboard, 66 x 36 x 12 in.

Juan Carlos Escobedo

Juan Carlos Escobedo (B.1985 El Paso,TX) explores his identity as a brown, Mexican-American, queer male, raised in a low-socioeconomic community along the U.S./Mexico border. The work discusses residual class and race shame that arises from living in a predominantly “white” structured United States, which favors light-skinned individuals, the middle-class, and wealthier socioeconomic statuses.

His work is comprised of installations of objects and video collages primarily built of cardboard, a material charged with preconceived notions of crudeness, utilitarianism, disposability and brownness—characteristics which parallel Escobedo’s identity.

The work he creates re-enact situations laden with socioeconomic and racial prejudices. This is done to confront the audience’s racial and class bias through humor, symbolism, and material choice. The ultimate goal is for the audience to become aware and question the origin of their own prejudices.

www.jce-art.com



Anel I. Flores



Anel I. Flores is driven by a sense of urgency to record and create queer visual and literary work as a continuous reflection and questioning of self-representation, aiming at discovering and recovering the history, dynamics, and complexities of relationships with others, self, memory, future, and the present. Flores' areas of study and production of literary fiction and visual art center around Chicana/Latina literature, lesbianidad, sexuality, gender, race/border/diaspora, spirituality, body, blood memory and their connection to identity. She has an MFA in Creative Writing.

Most recently her artwork was exhibited at the McNay Museum, The Tex Pop Museum and Centro de Artes. During her 25 year career as an artist, Flores' work has been showcased at galleries, universities, and in academic journals. In 2019, Flores was interviewed by the Jotxs y Recuerdos podcast, the MALCS Journal podcast among others. She was Co-Reviewer and

Co-Committee Member of El Mundo Zurdo Conference, organized by the Society for the Study of Gloria Anzaldúa, Previous Board Member of Macondo Writers Workshop, The Esperanza Peace and Justice Center, San Antonio Youth Literacy, and Pride Center San Antonio, TX.

Flores is a co-founder of Queer Voices Speak Out, Co-Founder of LezRideSA, and a member of the San Antonio Mayor's LGBTQIA Task Force. She is currently in the process of completing her forthcoming book, *Cortinas de Lluvia*, a series of Children's books, and her graphic memoir titled, *Pintada de Roio*. Her teaching career includes 11 years in public high school, college, and university along with four years in Arts Administration, and various community literary workshops.

www.anelflores.com



Nuestras Voces Unidas, 2019 - Present
Drawing on canvas banner 10 x 5 ft.



::::undo;;;, 2021

Electronics, black fabric, zipper, 12 x 24 in.

Juan Flores

Juan is a multidisciplinary artist born in Del Rio, TX and raised in the southeast side of San Antonio, TX. He received a BA in Art from Connecticut College in New London, CT. He was the recipient of the Mortimer Hays-Brandeis Fellowship which funded his concentration on sound art in Mexico City for over a year. His artistic practice began in the Blue Star Contemporary Art Museum's MOSAIC program, where he participated in making murals from hand-made mosaic tiles along side other high school students in the program. He is currently an MFA candidate in the Art & Technology Studies Program at the School of the Art Institute of Chicago.

www.juanedflores.com



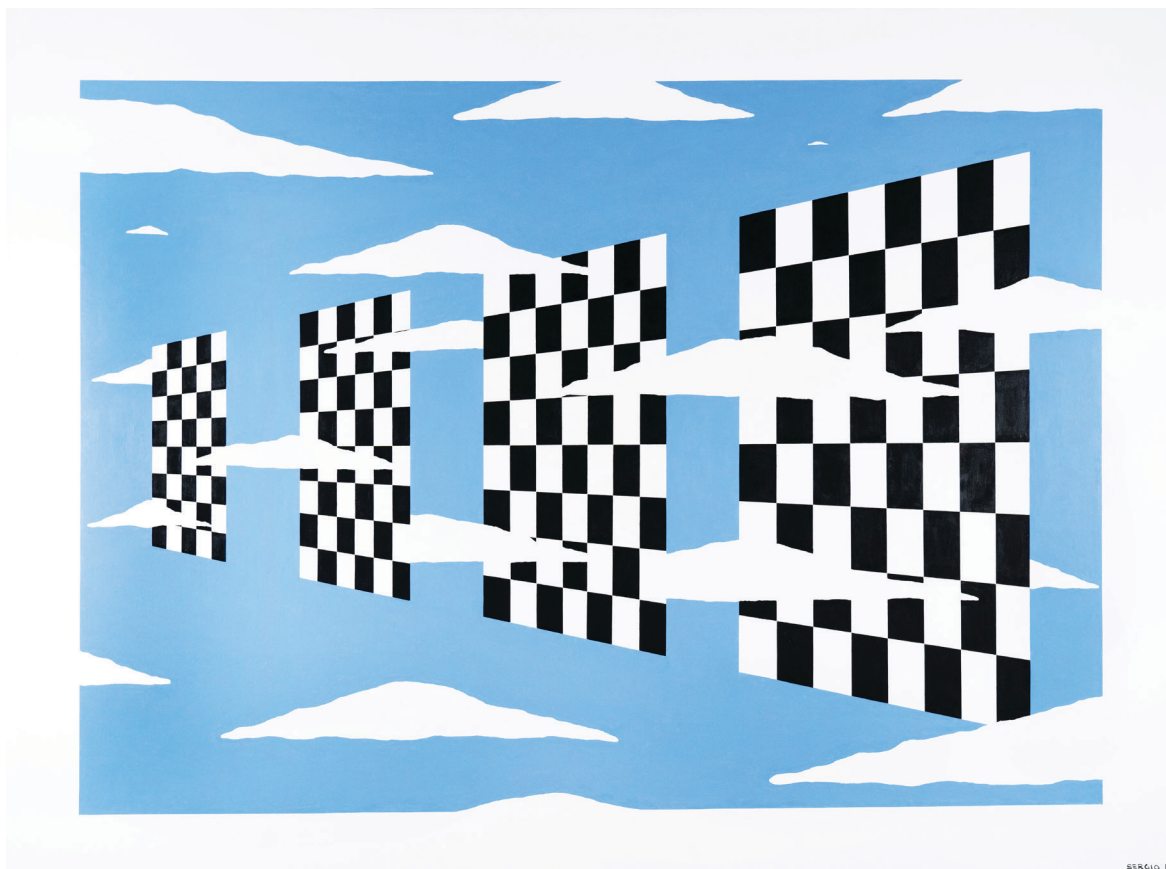
Sergio Flores



Sergio Flores was born in Mexico. Currently, he works and lives in San Antonio, TX. Sergio has always had a passion for art and is a self-taught artist. In 2012, he began taking architectural photographs of buildings and other structures, and street photography. In conjunction with photography, he creates paintings based on his drawings and some photographs as a visual resource to create alternative perspective within his work. He receives inspiration from cool-aesthetics, lines, shapes, colors, and tastes which are essential and a visual pleasure to him. To Sergio working on canvas is a thrill that allows him to create that something special!



gradient color, 2018
Acrylic on canvas, 64 x 60 in.

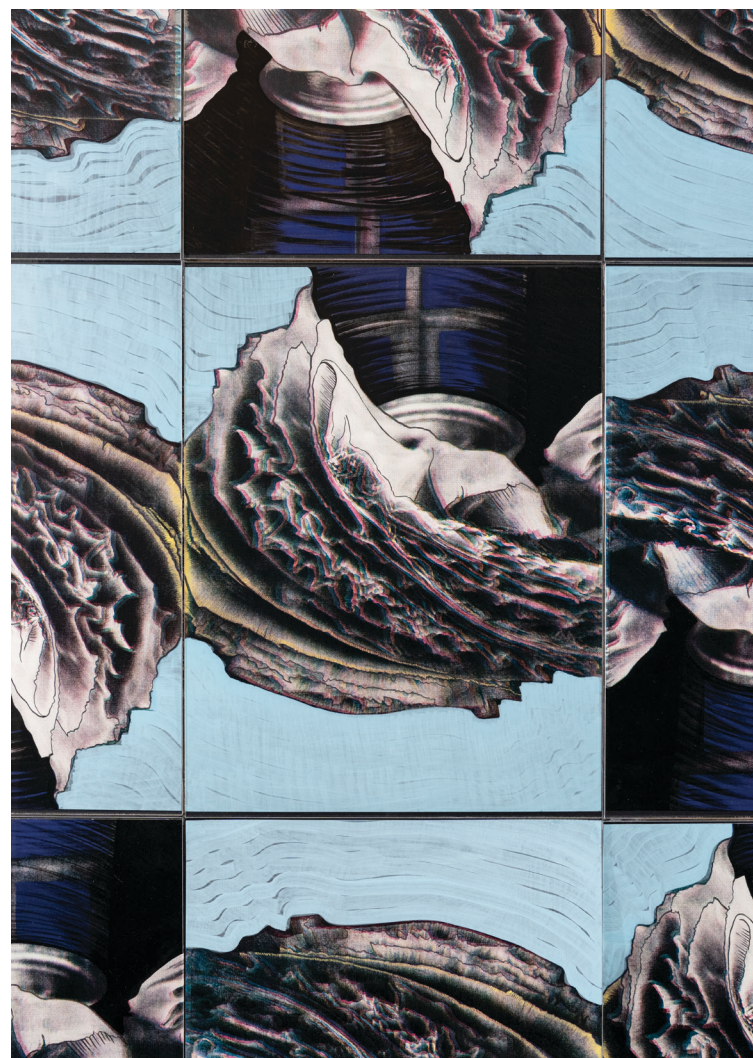


flying boards, 2019
Acrylic on canvas, 96 x 72 in.



Made With Love, 2016

Woodcut, screenprint with graphite 40 x 26 in.



Hojas, 2021

Lithography with acrylic (detail), 54 x 70 in.

Brandy González

Brandy González was born and raised in San Antonio, TX. González completed her Bachelor of Fine Arts with a major in drawing and a minor in sculpture from Southern Methodist University where she received the “Zelle Award” for outstanding artistic merit. She then taught art for eight years in the public school system during which she completed her Master’s of Art Education from Texas Tech University graduating with a 4.0 gpa in 2013. In May 2016, she completed her Master’s of Fine Art also from Texas Tech University majoring in printmaking with a secondary in painting. While attending TTU she received the “Who’s Who Among Students in American Universities and Colleges” award and the “Horn Professors Graduate Achievement” award for her work in social activism through the arts. González was also selected for the inaugural print fellowship in Lubbock at the Charles Adams Studio Project, a print shop in the local arts district. There she taught printmaking classes to the community and was the print shop technician.

González has been in numerous competitive national and international exhibitions.

Her most recent competitive exhibition is Art in the Time of Corona. A global art project showcasing artwork made during the pandemic organized by Dab Art Co. in Los Angeles, California. She is also currently showing at the University of Wisconsin Parkside as part of the 27th Parkside National Print Exhibition. Her work can be seen online at humanrightsartexhibit.com as part of the exhibition, Examining the Intersection of Art, Human Rights, Social Justice and Environmental Issues. González is in museum and university collections, nationally and internationally with one of the most notable being the National Museum of Mexican Art in Chicago, Illinois along with having received numerous awards and achievements.

González was the art professor at Lassen College located in the beautiful rural town of Susanville in Northern California. She, her husband, and two year old child have moved back home to San Antonio, TX to be closer to family. Currently, she is the advanced art teacher at Clark High School.

www.pressedcreativestudio.com



Beatriz Guzman Velasquez



Beatriz Guzman Velasquez was born and raised in the Texas-U.S. Southwest/Mexican border region. Her interdisciplinary practice speaks about the transformation of generational trauma through the act of rewriting using video, photography, collage, and installations. She received an MFA from the School of the Art Institute of Chicago and is an alumna from the New York Studio School and the University of Texas-Pan American. Recently, she participated in the NALAC Leadership Institute (NLI) fellowship and completed her residency at Banff Centre for Arts and Creativity. In 2019, she formed part of the New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program and Lazuli Residency in Corinth, Vermont. She has conducted workshops for the Texas Arts Education Association, Carlotta K. Petrino Cultural Center, and the NALAC National Latinx Summit. For the year 2021-2022, she is participating in DocX Archive Fellowship with the Center for Documentary Studies at Duke University. She is the founder of Juana Simona Space, a space dedicated to creativity and the stewardship of the land.

www.beatrizguzmanvelasquez.com



luto, 2021
Thrifty black dresses infused with burnt mesquite on clothes rack 51.8 x 23.62 x 65.75 in.



dos terminos, 2021
Cotton thread, artist's hair, glass flasks, sage seeds and rose petals
3 x 18 in.



Martin, 2020

Mixed media and nails, 10 x 9 x 6 in.



Dana, 2020

Mixed media and nails, 10 x 9 x 6 in.



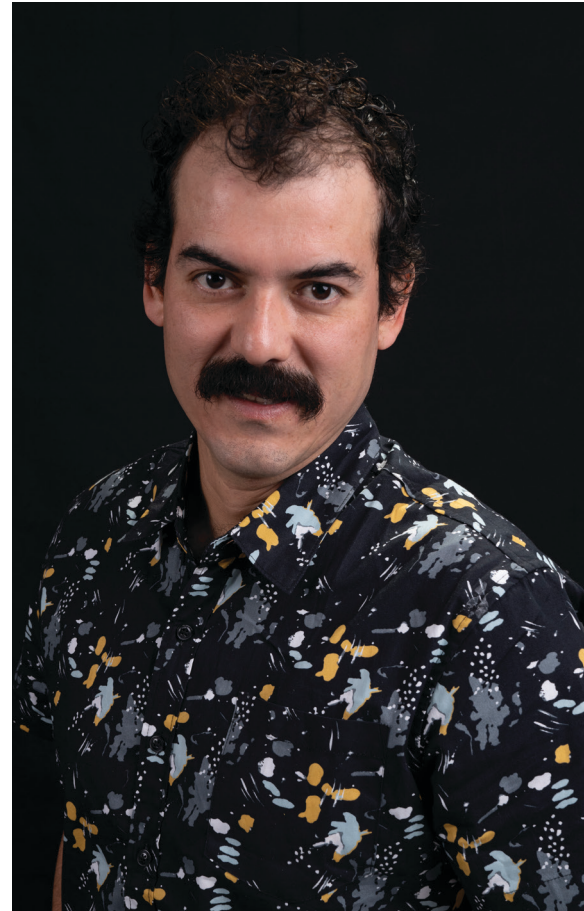
Catch me if you can't (Usur), 2021

Acrylic on Canvas, 108 x 65 in.

Ernesto Ibañez

Ernesto Ibañez is a sculptor and painter from Guadalajara, Mexico. He uses ordinary objects as inspiration, applying his perspective towards decontextualizing materials from their original concept and function. His work has been exhibited in Casa Museo López Portillo, Centro de Arte Moderno, Galeria Jorge Martinez in Guadalajara, and at the Instituto Cultural Mexicano, The Witte Museum, Nord Gallery, San Antonio Central Library, San Antonio Art League Museum, Blue Star Contemporary in San Antonio, and at UNAM in Chicago. He is currently fabricating sculptures of real and fictitious animals covered with nails, a technique that he created.

www.ernestoibanez.com



Julya Jara



Born in Czechoslovakia and raised in Latvia, Julya Jara studied and worked in Russia before emigrating to the U.S. She studied theatre with director Semen Lose in Riga, Latvia, and Professor Vladimir Poglazov at The Boris Shchukin Theatre Institute in Moscow, graduating with a Bachelor of Arts degree in Theater. She then worked in Russian television as an economics news correspondent, weather forecast presenter, and broadcast journalist and performed in theatre and film. Since settling in San Antonio, Julya has performed in local theatres and worked as a photographer, videographer, and video editor. As a multidisciplinary artist, she was a part of the first cohort of the New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program in San Antonio, TX. During the pandemic, Julya has developed, produced and directed “The Quilt: A Living History of African American Music” - an educational documentary for children created by Musical Bridges Around the World (MBAW).

www.julyajara.com



I Saw You In Passing: 2017 Through the windows of “Poblanos On Main” Main Plaza, San Antonio, TX. (left) and ***I Saw You In Passing: 2021 Through the windows of “Poblanos On Main”*** Main Plaza, San Antonio, TX. (right).

German Etching, 44 x 60 in., each.



Portrait of Lady Liberty (Pink, Orange, Patina Copper, Blue, Purple), 2021

Installation view, giclée prints, sizes variable

Sergio Cristóbal Mata

Sergio Cristóbal Mata is an American pop artist, painter, and photographer. Born in San Antonio, he is a first-generation American, the son of Rosita Cisneros-Mata and Jose Guadalupe Mata. Some of his best-known works include the painting *Superpaint* (2017), and the portrait series *Selena Hexptych* (2018).

www.sergiomata.com



Bárbara Miñarro



Bárbara Miñarro was born in Monterrey, Mexico and currently lives and works in San Antonio, Texas. As an artist influenced by and making a life between two cultures, her work explores ideas of the body in migration. Her soft sculptures, installations and paintings employ the tactile memory of clothing, the earth and the physical body to express the emotional journey of immigration.

www.barbaraminarro.com



Hasta la Raiz, 2019-2022

Installation view, resin, dirt, wax and soap, size varies approximately 7 in.



Laguna Madre Melancholy, 2006

Acrylic on canvas, 52 x 42 in.



Impossible Escape, 2006

Acrylic on canvas, 32 x 40 in.



Fish Fly in Tokyo Sky, 2006

Acrylic on canvas, 32 x 40 in.

Yoko Misu

Yoko Misu was born in Tokyo, Japan and currently lives in San Antonio, Texas. She is a visual artist who creates paintings, drawings, prints, and clay sculptures. She earned her BFA from Tokyo National University of Fine Arts and Music, and an MA from Texas A&M University Corpus Christi. She is a member of Japan Print Society and has been exhibiting in their annual exhibitions at the Tokyo Metropolitan Art Museum since 2007. She received an honorable mention in 2013 and New Member Award in 2018 from the society. Her works are included in the permanent collections of Texas A&M University Corpus Christi, Japan Print Society, and many private collectors.

Yoko enjoys being a part of the San Antonio art community by participating in public art events, such as National Women Artists' Month Exhibitions at San Antonio Public Libraries in 2018, and Chalk It Up, a street mural event organized by Artpace in 2019 and 2020.

Her most recent solo exhibition in San Antonio was *Ukiyo Neko: Floating Felines* at Brick Gallery, August and September, 2021.

www.aonekoart.com



Merle Mory



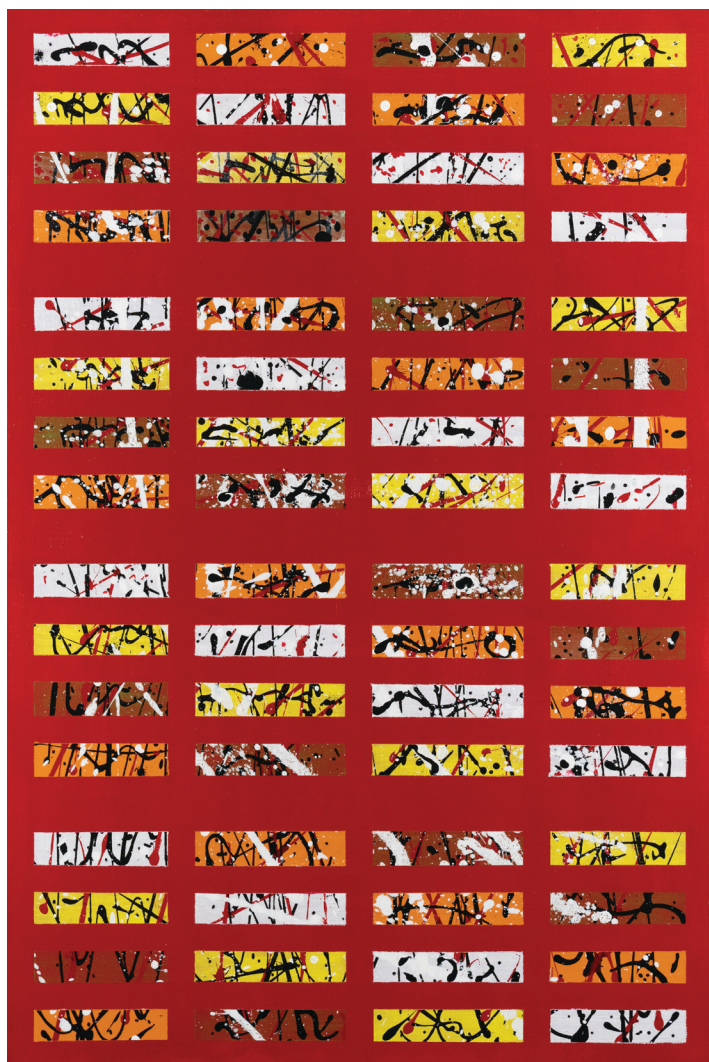
Merle Mory was born in Merida, Venezuela, where she grew up designing doll clothes, drawing, and painting; winning her first award at the age of 11. She won a second award when she was 21 when she designed a poster for the Public Accountants Association of Merida. Merle's talent is natural as her mother was an artist who designed and tailored clothing and worked with clay pottery. For this reason Merle learned at an early age to draw, to paint, to sew, and to work with clay and several other mediums.

Merle continued her creative work as a painter and a photographer while she completed her academic career earning a law degree. Her professional life advanced as she worked in the Judiciary of Merida while completing her post-graduate studies in Criminal Law Specialization and obtained a Master's degree in Political Science winning recognition and publication for her thesis

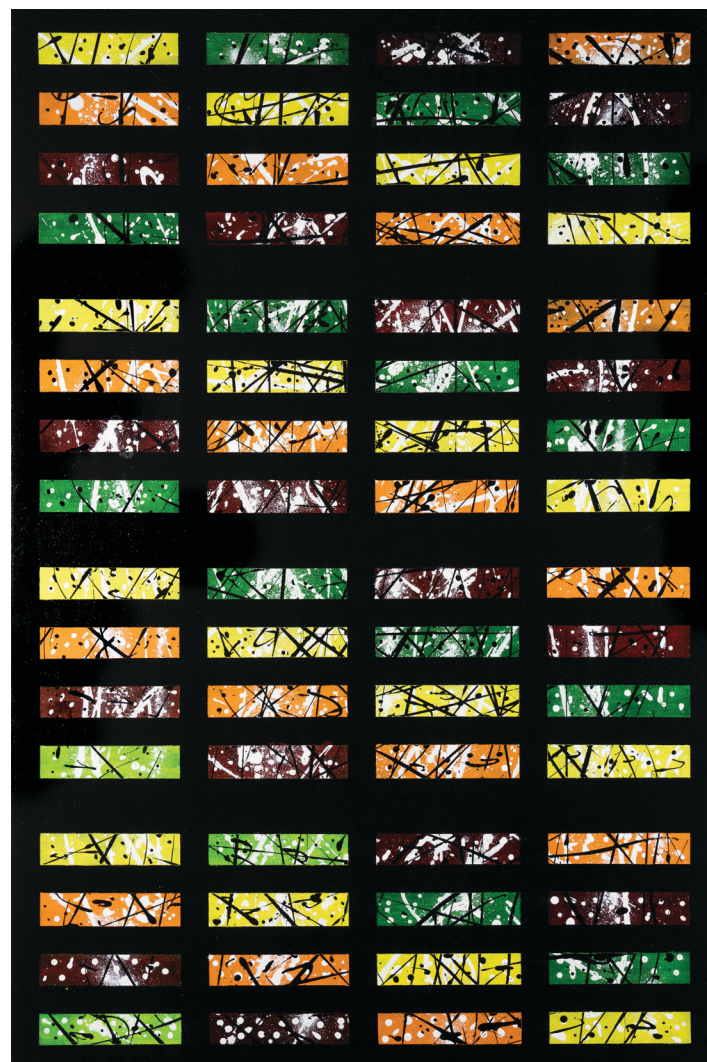
on human rights. Notably during this time she obtained diplomas for her work in photography and graphic design.

In 2014, conditions in her native Venezuela prompted her to immigrate to San Antonio, where she learned embroidery and returned to her passion for drawing and painting, beginning with a series of drawings of the victims of the dictatorship in Venezuela. She has since exhibited three times at the Blue Star Contemporary Art Gallery and at the Woodlawn Pointe Community Center in San Antonio, TX.

www.merlemory.com



Rainbow, 2021
Acrylic on canvas, 24 x 36 in.



Night Rainbow, 2021
Acrylic on canvas, 24 x 36 in.



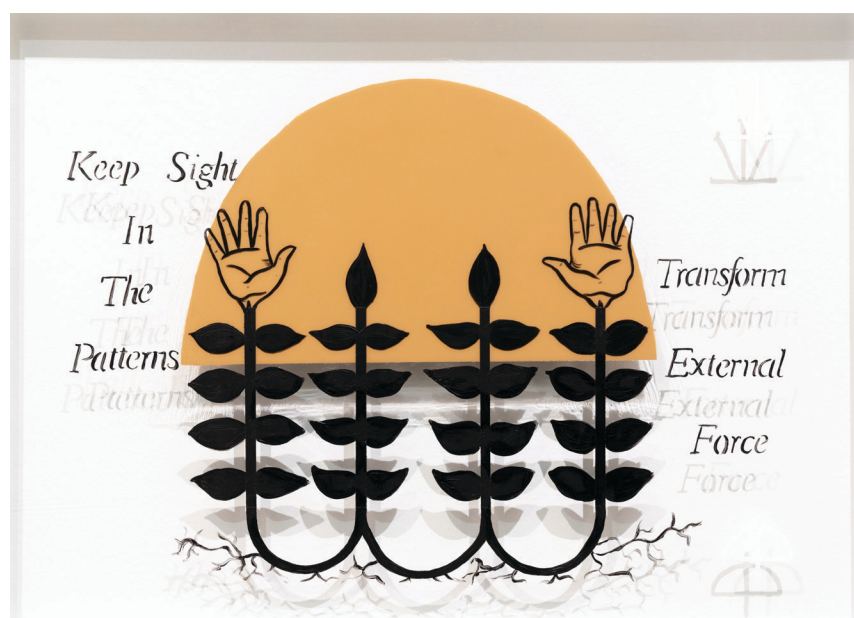
The Awakening, 2021

Acrylic paint on acrylic sheet, 18 x 24 in.



Rooting, 2021

Acrylic paint on acrylic sheet, 18 x 24 in.



Letting Go, 2021

Acrylic paint on acrylic sheet, 18 x 24 in.



Ascendance, 2021

Acrylic paint chrome paper on acrylic sheet, 18 x 24 in.

Anastassia Rabajille

Anastassia Rabajille was born in Santiago, Chile. She earned her Bachelor of Fine Arts degree from the University of Texas in San Antonio, with a concentration in painting and drawing. She has since worked with SAY Sí, contributed to the Haven for Hope mural project in 2010, and participated with San Anto Cultural Arts for Hispanic Heritage Month and in the Tercentennial year's exhibition in Guadalupe Cultural Arts in 2018. She explores socio-political and humanitarian issues in her art, reflecting her own experience as an immigrant and DACA recipient in the United States.

www.anirabajille.weebly.com



Andrea V Rivas



Andrea V Rivas is a Honduran-American artist, born 1992, based in San Antonio, TX. She graduated with a Bachelors of Fine Arts in Painting at Texas State University, San Marcos, TX in 2015. Her work as a muralist, zine-ster, illustrator, painter and co-creator of Dos Gatas Podcast, has been showcased throughout South and Central Texas. When creating her artwork she is heavily influenced by her Latinx culture. Honduras is the country where her parents were born in and where most of her family still remains. Through her art there are images that depict memories and personal dreams. Some depict life events or emotions felt at a certain moment in time. Others represent her loved ones, near and far. But some have a static tension showing the struggle to remain connected with her Central American roots in the social context of the United States. These are shown to the audience as organic, faceless figures which truly invites the viewer to project their own life experiences and emotions onto the imagery.

www.andreavivas.com



A Quien Le Pido Perdon, 2016

Oil on canvas, 8 x 10 in.



Pesadilla, 2016

Oil on panel, 18x18in



Habia una Costurera, 2019

Oil on canvas, 24 x 24 in.



Heterotopia n°1, 2021
Acrylic on canvas, 36 x 48 in.



Heterotopia n°2, 2021
Acrylic on canvas, 36 x 48 in.

Caroline Royall

While primarily a self taught artist, Caroline Royall has attended classes and workshops of several, international, national and local artists to whom she is indebted. Caroline is inspired and influenced by many painters past and present. However, she embraces the aesthetic of key artists from around the turn of the 20th Century. Among them are Paul Cézanne, Maurice de Vlaminck, Marc Chagall, Georgia O'Keeffe, Henry Matisse and others. Caroline exhibits her work in group exhibitions in San Antonio and throughout southern Texas.

www.croyallstudio.com



Jesse Ruiz



Jesse Jinna Ruiz is an artist from San Antonio, TX. Their paintings are subtle geometrical abstractions that explore shape, color and surface texture and are the primary subjects of Jesse's drawings, collages, watercolors, and paintings. In recent work, paintings created in the shape of digital devices, such as iPhones, that explore the psychological space of inanimate, familiar objects. These works are composed of rich painterly surfaces and layers of opaque oils which mimic buttons and layouts of cell phone screens. The recreation of these physical objects inquire into the visual pull of hand held devices and what it means to be 'glued' to a screen.

Jesse was born in Seoul, South Korea in 1988 on the 8th day of the 8th month of the year, the daughter of a U.S. Army soldier and a Korean country woman. They grew up in a military family, living across the U.S., South Korea, and Germany. Their bi-racial and queer identity have been the subject of their zines and short films.

Jesse earned a MA and MFA in 2014 & 2015 from the University of Wisconsin-Madison. They graduated from Barnard College-Columbia University in 2011 with a BA in Philosophy and attended San Antonio College for fine arts courses in 2009.

www.jesseruizart.com



Untitled (iPhone-001-006), 2021

Installation view, Mixed media, 4.75 x 2.5 x 0.7 in.



Quinto Sol (5th Sun), 2011
Relief print, 60 x 48 in.



Canta y no llores, 2017
30 mono-prints, site-specific installation 24 x 18 in.

Gloria Sánchez Hart

Gloria Sánchez Hart has a Master's degree in Printmaking. Mexican-born, her series of 72 intaglios and lithographs titled "Redes" was first exhibited at the University of Guadalajara in 1979. "Redes" was exhibited extensively in Mexico, and in 1989 after Sánchez Hart immigrated to the United States, it was exhibited in San Antonio, TX.

In 2010, she had her first retrospective exhibition titled "40 Years of Printmaking" at Stone Metal Press in the Blue Star Arts Complex in San Antonio, TX. During her residency at Stone Metal Press Sánchez Hart participated in large print Steamroller events including Blue Star Arts Complex, San Antonio Museum of Art, and McNay Art Museum. In 2012, the United Way of San Antonio commissioned Sanchez Hart to create an intaglio "Procreation" with an edition of 24 prints to present as awards to the Volunteers of the Year.

In 2013 and 2014, Sánchez Hart had the honor to receive the position as Artist in Residence at The Printmaking Base in Guanlan, China. Eight of her prints are in the China Printmaking Museum's permanent collection. Twenty-seven of her prints are displayed as part of the San Antonio

University Hospital Systems Sky Tower collection. The Carver Community Cultural Center was the venue that corresponded to Sánchez Hart in her "Common Currents 300 Years 300 Artists" participation. Bihl Haus Arts hosted Sanchez Hart's "Eel Road" ceiling installation in 2019. The San Antonio Museum of Art commissioned Sánchez Hart to create an installation in the Great Hall to celebrate Dia de los Muertos 2019.

Sánchez Hart was selected to participate in the PrintAustin Festival 2021 and simultaneously celebrated a retrospective "50 Years of Printmaking" at Tiemann Art Gallery in Round Rock, TX. In May 2021, her retrospective was featured as among the Top Five Art Shows in Texas by Glasstire magazine. Two of her wood cut prints have been selected by The Printing Museum in Houston for the show Think Ink in November 2021. One of her large, 5 x 3 ft., prints will be exhibited in the Steamrolled VIII exhibition at The Printing Museum in January 2022.

www.glosanhart.com



Sabine Senft



Sabine Senft is a San Antonio/Bexar County artist whose interdisciplinary practice bridges sculpture, public art, mixed media, painting, video and photography, often bringing together unlikely elements in a single piece, creating balanced poignant works.

She earned her Bachelor's degree at the University of Regensburg (1994) and graduated with a Masters Degree in Fine Art and Education in Munich (1995). After living and working in Germany, England, Japan and Brazil, she settled in San Antonio, TX.

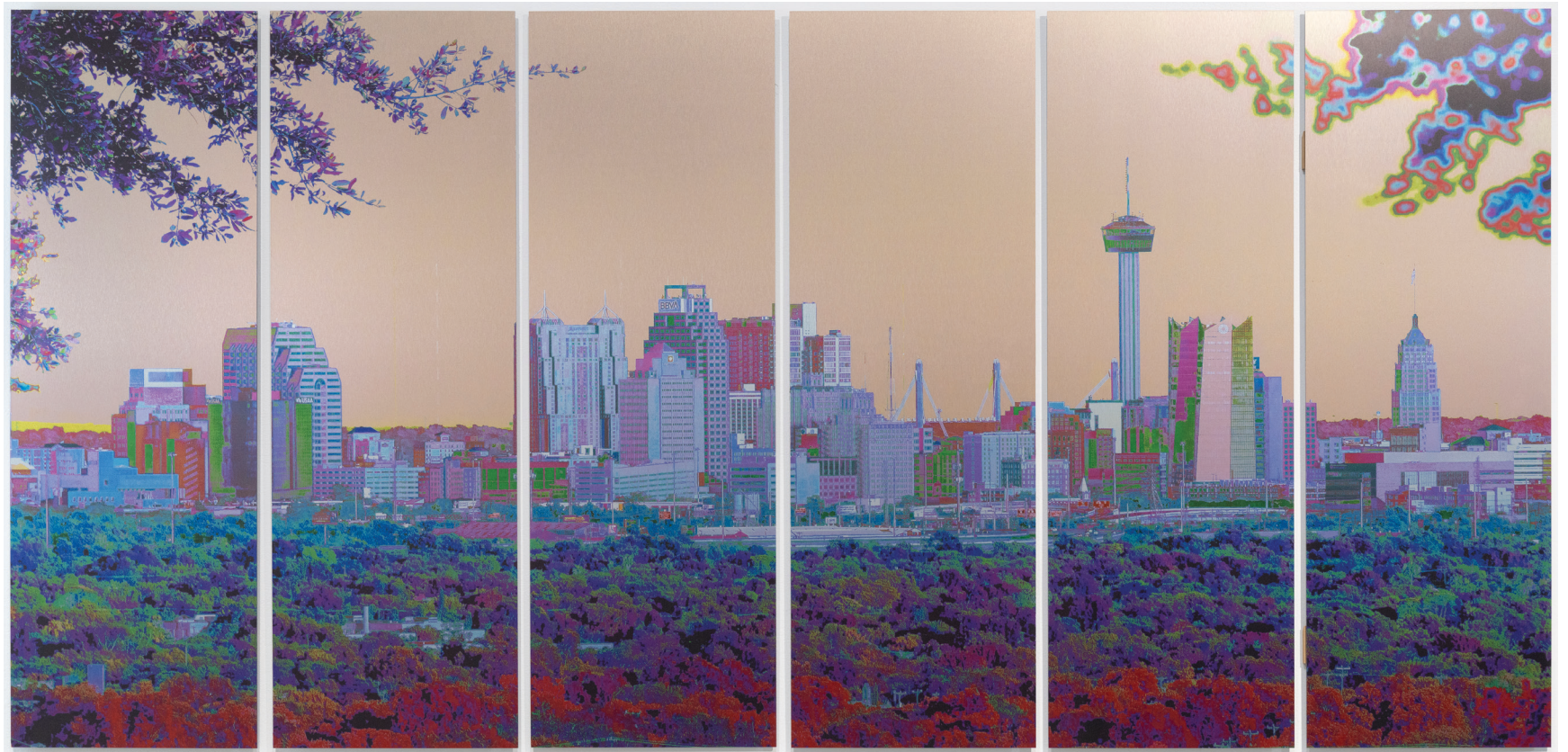
Sabine Senft has won recognition with the Rick Liberto Award for Visual Arts and the Artist Foundation of San Antonio Grant. She has been awarded the 2021 Arts & Letters Award for Artistic Merit by FOSAPL.

Her work has been exhibited at ArtPace San Antonio, The McNay Museum, the Blue Star Contemporary Museum, the Lawndale

Museum in Houston and the Museum of Biblical Art in Dallas. Sabine's latest public art commissions have been installed at the South Dallas Government Center and in the Medical Center in San Antonio, TX. Her work has been reviewed in SCULPTURE Magazine and several other regional and international publications. At present she is working on more public art for the City of Dallas and preparing for an artist residency in Berlin, Germany.

Senft also works as an art program manager and consultant for corporate and non-profit art projects.

www.sabinesenft.com



SA SKYLINE, 2021

Digital photographic manipulation on six aluminum panels, 60 x 20 in.



Knives, Forks and More, 2013

Graphite, gesso and bookpage on paper, 18 x 12 in.



Eye Contact, 2014-2016

Gouache, gansai, graphite and bookpage on paper, 18 x 12 in.

Hiromi Stringer

Hiromi Stringer was born in Kyoto, Japan. Currently she is a Senior Lecturer at the University of Texas at San Antonio (UTSA). Upon graduating from UTSA with an MFA in Art, where she studied supported by multiple merit-based scholarships, Stringer was awarded the 2019-2020 Dedalus Foundation Master of Fine Arts Fellowship. She has been selected for several artist in residency programs including the 2019-2020 Blue Star Contemporary Berlin Residency Program/ Künstlerhaus Bethanien International Studio Program in Berlin, Germany, and the 2021 Summer Arts Faculty Residency program at Ox-Bow School of Art & Artists' Residency in Michigan. In 2014, She won a grand prize for *Eyes Got It!*. A resident of the San Antonio area, her works are in public, corporate and private collections in Japan and the U.S.

www.hiromistringner.com

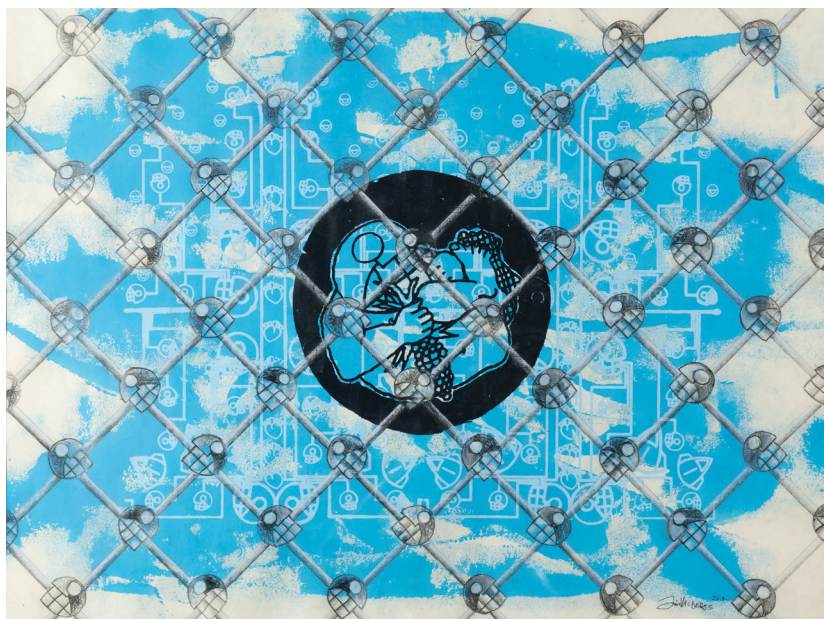


Luis Valderas



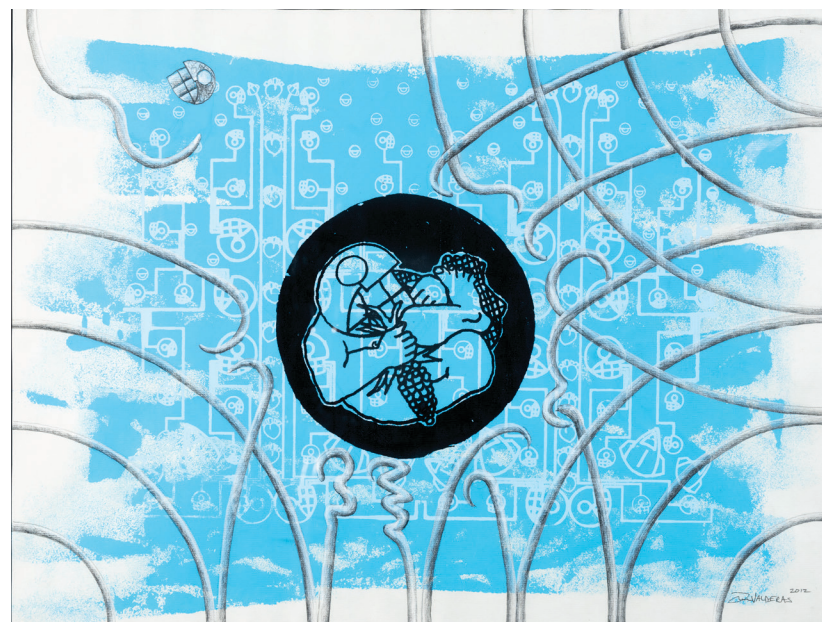
Luis Valderas received a BFA in Art Education from the University of Texas-Pan American in 1995. In 2005, Valderas co-founded and produced *Project: MASA I, II, III, IV & V*—a national group exhibit featuring Latino artists and focusing on Chicano identities. He also co-founded The A3 Press and Bishop & Valderas, LLC, a large-scale printmaking community engagement collaborative and production house. Currently, Valderas is a mentor and board member for the New York Foundation for the Arts (NYFA). He has exhibited at the Museum of Anthropology at the University of British Columbia (MOA), Medellin Museum of Art, Colombia, the Queens Museum, NYC and the UCR-Arts Block, Riverside, CA. His work is featured in books such as: *Altermundos-Latin@ Speculative Literature, Film and Popular Culture*-2017, *Mundos Alternos-Art, Science Fiction in the Americas*-2017, *Chicano Art for Our Millennium*-2004, and *Triumph in Our Communities: Four Decades of Mexican American Art*-2005. He is in the permanent collections of the University of Texas at San Antonio (UTSA), Arizona State University, Art Museum of South Texas, and the San Antonio Museum of Art.

www.luisvalderasartist.com



Journey through Intzalan — Stage 1, 2012

Mixed media, 19 x 25 in.



Journey through Intzalan — Stage 5, 2012

Mixed media, 19 x 25 in.



El Trio: Uno-Dos-Tres, 2012

Mixed media, 34 x 80 in.



Papaya (4/10), 2020

Archival ink on luster paper, 24 x 36 in.



Installation view at Centros de Artes Gallery, 2022

Photographs, archival ink on luster paper, sizes variable

Jorge Villarreal

Jorge Villarreal is a multidisciplinary artist that has been educated both in the United States and abroad in architecture, fine arts, and photography. As a first-generation Mexican-American, he grew up between the border towns of McAllen, TX and Reynosa Tamaulipas, Mexico; exposing Villarreal to two distinct and opposing cultures and forcing him to experience life in two different ways. As a child, Villarreal realized he had the ability to depict the raw nature of life and beauty in its imperfection. Early in his career, he was intrigued by organic occurrences and pushed himself to be out of his comfort zone. Villarreal enjoys getting lost and removing all points of references in order to experience and capture the visceral. He uses color and texture as his compass to guide him through the unfamiliar.

Alongside working as an independent artist, Villarreal professionally assists artists and galleries in the production, installation, and maintenance of artwork. In 2014, Villarreal was an awarded artist for Kike San Martin Studios and exhibited in the Leica Camera tent during Art Basel Miami. In 2015, Villarreal was an awarded finalist for PowerHouse Arena in Brooklyn, NY and was shown during the Dumbo Arts Festival. In 2016, Villarreal interned with Artpace and in 2018, was selected for the NYFA Immigrant Artist Mentoring Program. Throughout the last five years, he's had several solo exhibitions and was featured in group shows in: New York City; San Antonio, TX; Miami, FL; Seoul, South Korea; Havana, Cuba. Villarreal travels extensively for work and maintains a photography studio in San Antonio, TX.



www.jorge-villarreal.com

Anne Wallace



Anne Wallace grew up in a Texas ranching family, was raised on the Gulf Coast, and worked in Central Mexico and on the U.S./Mexico border for many years, where she advocated for detained refugees and prepared their political asylum claims. Wallace's varied public commissions and videos employ oral history, art, environmental, and human rights practices to address the relationship between past and present, between communities, and between people and the natural world.

www.annewallaceart.com



Gathering/Reunión (still), 2018
Large format video projection



Gathering/Reunión (still), 2018
Large format video projection



Naming Stones, (detail) 2011
150 limestones, small hand-sized



Gĩtiro - Woman's Dance, 2015

Installation view, sheet metal, steel wire texturing and dyed sheet metal, wire stitching, 99 x 90 x 24 in.

Naomi Wanjiku

Naomi Wanjiku Gakunga was born in Kenya and lives in San Antonio, TX. She completed a Bachelor of Arts in Design at the University of Nairobi in 1985 and a Master of Arts in Design at the University of California, Los Angeles, CA in 1992. She has taught art and creativity in several San Antonio communities, while maintaining a studio practice. Naomi integrates a background in classical art, traditional African creative techniques, and contemporary approaches. She is motivated by two visual storytelling passions: acknowledging the past, and confronting the present.

The women storytellers who raised Wanjiku in postcolonial Kenya acknowledged and confronted their systemically entrenched low socio-economic status. Through self organizing efforts they were able to replace their grass-thatched roofs with mabati/sheet metal, harvested rainwater; creating an empowered agricultural economy. They bestowed upon Naomi mabati and storytelling; both powerful materials that she uses in her creative process. Naomi transforms storytelling and mabati into a creative platform to comment on contemporary issues. Her current creative direction is informed by a sense of urgency to engage the alarming current global affairs. She is aware that the dialogues that her work engages are mute unless they reach a global audience.

www.naomiwanjiku.com



Anahita Younesi



Anahita Younesi was born and grew up in Iran, a country located in the Middle East, in her hometown of Isfahan; one of the most traditional cities in the world. Walking through bazars, traditional places and monuments created the foundation of her interests in Persian art. Persian paintings called miniatures are one of the most important parts of her research and interests. Working in the specific period of Persian miniatures, known as Timurid and Safavid, the golden period of arts in Iran, which include Herat, Isfahan, and Tabriz styles. Compositions, colors, and patterns form her research elements. Mirror-shaped, reflective, and repetitive compositions and patterns insist on the idea of equal value. In Islamic Middle Eastern philosophy, the universe is a mirror that a human can see himself in others and generally in the whole universe. Socially and personally, the idea of the equal value and unity is important for Younesi.



Layers of Me, 2021
Mixed media on fabric 26 x 26 in.



Layers of Me, 2021
Mixed media on fabric 58 x 52 in.



La Inmigrante, 2012

Mixed media photography, 10 panels, 12 x 12 x 1.5 in.



La Artivista I, 2021

Giclée print, 20 x 30 in.



La Artivista III, 2021

Giclée print, 20 x 30 in.

Guillermina Zabala

Born in Argentina, Guillermina Zabala is an interdisciplinary artist, educator, and researcher whose art examines the intersection between the individual and their social-political-cultural environment. Her works have been exhibited in museums and art galleries in Los Angeles, New York, Texas, Miami, and San Francisco; and internationally in Germany, Latin America and Spain. Her photographs are part of the UTSA Art Collection and have been published in books and publications. Her films have been exhibited in numerous film festivals, including Telluride, Chicago Latino, New York, Beverly Hills, San Sebastián, Torino, Monterrey, and the Showtime Latino Showcase, among others. Recently, her feature documentary *Juanito's lab* was selected to be the opening film at the 42nd CineFestival in San Antonio.

She graduated from Columbia College (Los Angeles) with a BA in Cinema, and from The New School (New York) with a MA in Media Studies. She's the first recipient of the Bishwanath and Sandhya Sinha Memorial Fellowship in Media Studies at The New School, where she has been addressing the topics of media, migration, and creativity

under the supervision of professor Sumita Chakravarty. Additionally, she has been selected to be the Research Assistant in the Emerging Media Department working alongside professor Fabiola Hanna.

Zabala is the Director of the Media Arts program at SAY Sí and the recipient of the Rick Liberto Visual Arts Award from the Luminaria Foundation, the USA's 25 Veinticinco Award, the SA Artist Foundation Award, and a NALAC Fund for the Arts (NFA) grant. She was selected to be a mentor at the New York Foundation for the Arts Immigrant Arts (NYFA) program in 2018 and 2019. She was a member of the 2018 Luminaria Artistic Advisory Committee, served as Curator for numerous film festivals, including the 9th LA Freewaves; and she is an alumna of the 2017 Community Arts Education Leadership Institute and the 2008 Creative Capital Artist Retreat.

www.guillerminazabala.com



Claudia Zapata



Claudia Zapata is an art historian, curator, and artist whose research and artistic practice is informed by ancient Mesoamerica, Chicana/o/x art history, queer and non-binary existence, and internet cultures. Since 2012, they have collectively created with the Austin art group the Puro Chingón Collective, making zines, happenings, toys, and designs commenting on Latinx/e culture on the Southwest through ludic graphic critique. Zapata's current work centers on 2020s-era pandemic/COVID era digital life and the use of humor to survive collective trauma. Using primarily digitally born methods of making, Zapata creates post-internet digital illustrations informed by meme networks and social media behaviors to prioritize the digital interface as the primary mode for sharing their work.

www.claudiaelisazapata.com



Breonna Taylor Deserves Better, 2020

Digital print, 18 x 24 in.



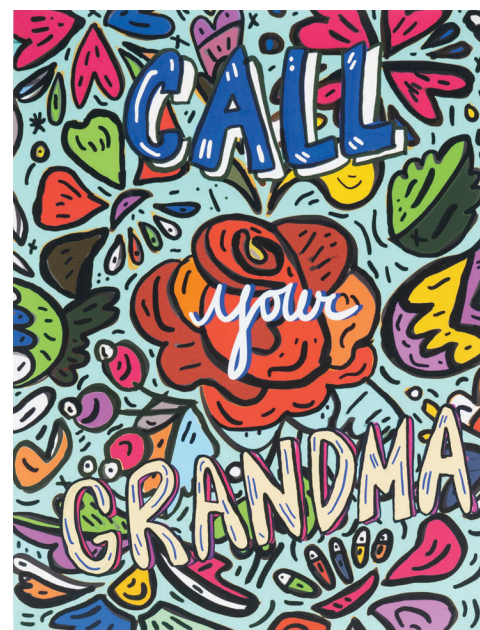
Ruth, 2020

Digital print, 18 x 24 in.



The Worst, 2020

Digital print, 18 x 24 in.



Call Your Grandma, 2020

Digital print, 18 x 24 in.

Blue Star Contemporary



To inspire the creative genius in us all by nurturing artists through innovative contemporary art.

Blue Star Contemporary currently welcomes nearly 30,000 visitors on-site each year, and more than 300,000 through off-site exhibitions in multiple regions across our geographically large city—an audience representative of San Antonio's diverse population.

To complement our exhibitions, we present a variety of programs, including a film series, Open Studios, which goes behind the scenes at artists' studios; the Art Education Lab, which presents hands-on programming and education content; and outreach events including workshops, artist talks, book clubs, panel discussions, and film screenings.



San Antonio Museum of Art



San Antonio
Museum
of Art

The San Antonio Museum of Art enriches lives through exceptional experiences with art. Its mission is to collect, preserve, exhibit, and interpret

significant works of art, representing a broad range of history and world cultures to strengthen our shared understanding of humanity.

SAY Sí



SAY Sí ignites the creative power of young people as forces of positive change. We value artists, empower marginalized communities* and advance culture.

As a leading creative youth development organization, SAY Sí is committed to creating a premier, inclusive, dynamic and

nurturing educational environment for San Antonio's youth through creativity, leadership, equity, and community.

All young people have equitable access to opportunities to develop their worldview and creative potential, empowering them to live rich, full lives and develop the critical learning and life skills they need to become active contributors to their communities.



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 200 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.

CENTRO DE ARTES 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)

Sarah Gould, Ph.D.

Kathy Vargas

Monica Sosa

Nicole Amri

PAST COMMITTEE MEMBERS

2019-2021

Paloma Cortez

2017-2019

Cristina Ballí

Adriana Gallego

Harvey Mireles

Nick Peña



CITY OF SAN ANTONIO
DEPARTMENT OF
ARTS & CULTURE



CENTRO
DE ARTES
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