

NYFA IMMIGRANT ARTIST  
MENTORING PROGRAM



ADMITTED: USA

\*\*\* ROUND ONE \*\*\*  
SAN ANTONIO, TX





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This publication accompanies the exhibition *NYFA Immigrant Artist Mentoring Program, Admitted: USA*, presented by the City of San Antonio Department of Arts & Culture at Centro de Artes, San Antonio, Texas, June 27 – September 29, 2019.

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**CENTRO**  
**DE ARTES**  
**SAN ANTONIO**

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CITY OF SAN ANTONIO DEPARTMENT OF ARTS & CULTURE

# CONTENTS

Foreword	6	Bárbara Miñarro	36
Introduction	7	Ashley Mireles	39
Immigrant Artist Mentoring Program	8	Merle Mory	40
Lorena Angulo	10	Anastassia Rabajille	43
Ricky Armendariz	13	Andrea V Rivas	44
Jose Ballí	14	Jesse J. Ruiz	47
Marisela Barrera	17	Luis Valderas	48
Gregg Barrios	18	Jorge Villarreal	51
Kim Bishop	21	Anne Wallace	52
Hayfer Brea	22	Naomi Wanjiku	55
Francisco Cortés	25	Guillermina Zabala	56
Sarah Fisch	26	Claudia Zapata	59
Anel I. Flores	28	Blue Star Contemporary	60
Ernesto Ibañez	31	SAY Sí	61
Julya Jara	32	Art Pace	61
Sergio Cristobál Mata	35	About Centro de Artes	62

## FOREWORD

Art is a powerful tool for dialogue and social change. As a space dedicated to telling the story of the Latino experience, Centro de Artes provides a prominent platform for artists to address some of the important issues we face today. Tackling intense topics such as immigration, women's issues, family, LGBTQ issues, and identity serves as a catalyst for dialog.

Good art isn't as much about technique as it is the ability to bring forth a reaction from its audience. Love it or hate it, the artist has provoked an emotion, an opinion. It is in that engagement that the genius of art is experienced. If the viewer feels inspired or learns something new from the paintings, photographs, sculptures, installations, and performances then the artists have done their job.

Through its mentorship program, NYFA has challenged each artist to create work that is not only personal, but also thought-provoking. They were asked to put a part of themselves on display to challenge or affirm the audience's perspective. It is my hope that as the viewer walks the two-stories of gallery space, they reflect on the relevance of these issues to their own personal experiences.

On behalf of the Centro de Artes Committee and the San Antonio artist community thank you for your support.

**Yadhira Lozano, Chair**

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

## INTRODUCTION

Immigration has become an urgent worldwide issue. For some Americans it represents a threat, requiring a state of emergency. For others, it represents a humanitarian disaster. For the New York Foundation for the Arts (NYFA) and San Antonio artists, it presents the need for orientation, inclusion, and resource sharing for immigrant artists working to extend their careers in our community.

In 2018 NYFA matched working San Antonio artists as mentors for selected immigrant artists representing eight countries, four continents, and five languages.

In meetings and workshops, NYFA organizers, artist mentors, and partner organizations—such as Artpace, Blue Star Contemporary Art Museum, and SAY Sí—shared practical knowledge of the local art scene. Discussions covered grant proposal ideas, how to approach curators and galleries, best practices on social media, networking and funding opportunities through arts institutions, and local resources specific to the San Antonio area.

The second part of the mentors' work was to meet regularly with mentees one-on-one. These meetings acted as a framework to provide immigrant artists with portfolio feedback, advice on studio technique, and to help write and edit artist statements.

Communication between artists almost never follows a linear path. Face to face, artist mentors and immigrant mentees connected through their work, their shared experiences, and their personal stories. At the same time, the group developed camaraderie

at potluck dinners and local art openings. Their conversations became creative engines. Unexpected collaborations emerged. And as a result, this community of fellow artists from around the world produced new work in performance, filmmaking, painting, printmaking, comedy, and more.

Several artist mentors recognized an opportunity to showcase this profoundly diverse group of artists in the inaugural open call for the city's Centro de Artes, a space dedicated to telling the story of the Latino experience in the U.S. with a focus on San Antonio and South Texas through local and regional art, history and culture, and dedicated to sharing the transnational experience of Latinos in the U.S.

Immigration is not faceless. Just like art, immigration makes tangible person-to-person connections, and with this exhibition, the artists in this exhibition want to extend these connections to you.

by Sarah Fisch



# 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 200 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.

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 Program is made possible by the generous support of Deutsche Bank, Ford Foundation, Rubin Foundation, The Vilcek Foundation, and Con Edison.



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.



# Lorena Angulo



Metal artist, designer, educator, and wearable art creator Lorena Angulo grew up in Mexico, inspired by the traditional folk art which continues to influence her work. She studied metalsmithing at the Southwest School of Art, where she was introduced to metal clay by Claire Holliday, and has worked with it extensively since. She invests each of her creations with an untold secret that keeps you guessing at its true meaning with each glance. Her work has been featured in several books, magazines, and publications, as well as numerous online articles and industry websites. She has exhibited in galleries across the United States and in Europe.

She is the author of a book, *Behind the Brooch* (2014, Schiffer Publishing), and holds an adjunct faculty position in Metals at The Southwest School of Art.

[www.lorenaangulo.com](http://www.lorenaangulo.com)



*Nido de Amor*, 2018, Bronze, chrysoprase beads, brass wire and vintaj patina



*Louise's Calavera*, 2014, Bronze



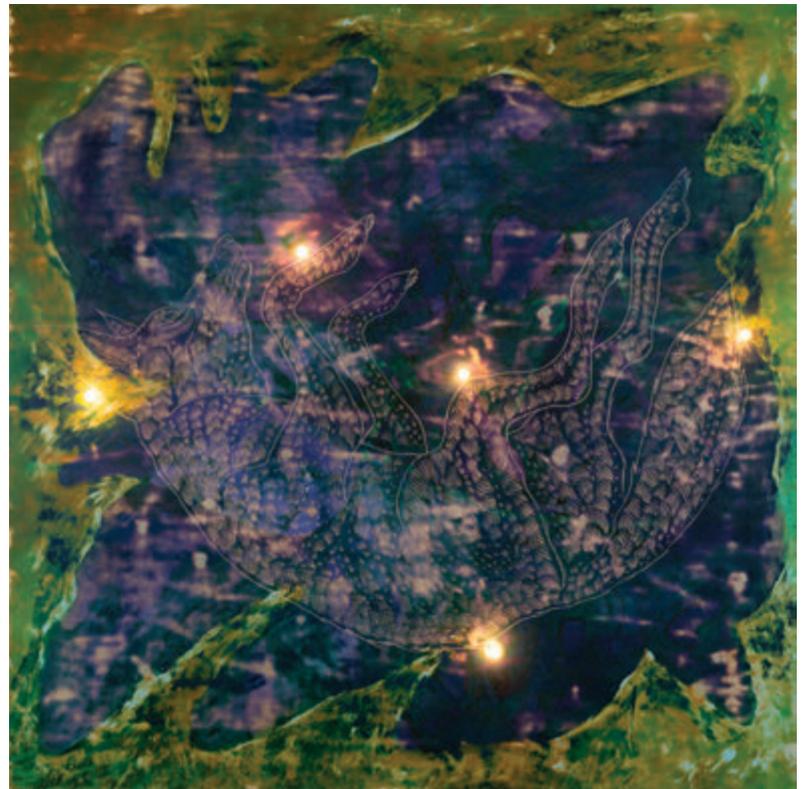
*Milagro Heart Faith*, 2014, Bronze, turquoise, pearls and CZ garnet



*Roadman (Remix)*, 2018, Mono woodblock print on linen, 40x90 in.



*The Long Journey*, 2019, Oil on wood panel with light bulbs, 48x48 in.



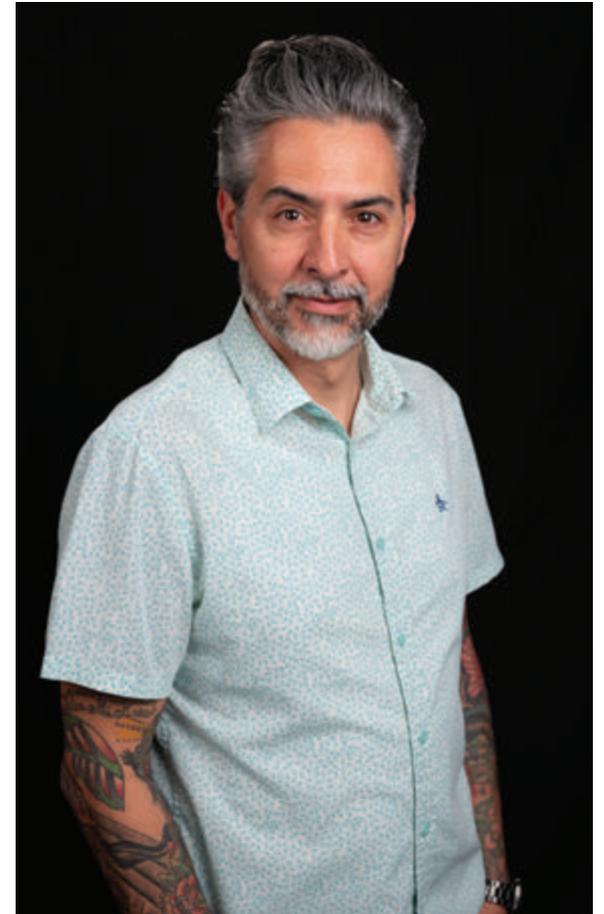
*Celestial Coyote (Remix)*, 2019, Oil on wood panel with light bulbs, 48x48 in.

# Ricky Armendariz

Ricky Armendariz was raised on the U.S./ Mexico border, a region that heavily influences his artistic, aesthetic, and conceptual ideas. Images that have cultural, biographical, and art-historical references are carved and burned into the surface of his paintings, drawings, and woodblock prints. He received his Bachelor of Fine Arts degree from The University of Texas at San Antonio, and his Master of Fine Arts degree from the University of Colorado at Boulder. He has been awarded the Artpace Supplemental Travel Grant, and residencies at Kunstlerhaus Bethanien in Berlin, the DoSeum in San Antonio, and at the Anderson Ranch Residency in Snowmass Village, Colorado. He has exhibited at the Denver Art Museum, The Dallas Contemporary, Blue Star Contemporary, and Mexic-Arte Museum in Austin. His international exhibitions include *Liminal Space*, DMZ Museum, South Korea; *Common Wounds*, Bethlehem and Tel Aviv; *SINAPSIS* at the Galeria Corriente Alterna

in Lima, Peru, sponsored by the United States Embassy; *New Prints*, Kunstlerhaus Bethanien, Berlin; *Texas Contemporary Art* at Lalit Kala Academy, National Academy of Art, New Delhi. His work has been acquired by several major museum and university permanent collections, including the San Antonio Museum of Art, McNay Art Museum, Denver Art Museum, Davis Museum, Wellesley College, and the Bush International Airport, Houston. He is currently a Professor of Art at The University of Texas at San Antonio.

[www.rickyarmendariz.com](http://www.rickyarmendariz.com)



## Jose Ballí



Jose Ballí is an artist from the Frontera between Reynosa, Tamaulipas, Mexico and McAllen, TX. He is known for his figurative oil paintings, and mixed-media works on paper. Whether it be his use of old books to sketch on or his oil interventions on magazine, his artistic style translates throughout his body of work as he continues to explore new mediums. His subject matter encompasses U.S.- Mexican border relations, “everyday life” characters, urban landscapes, his love for geology, and his community.

He is the recipient of the 2017 The Best of San Antonio Cultural Art Month Peoples Choice Award and the 2019 The Best of San Antonio Cultural Art Month Peoples Choice Award.

[www.joseballiart.com](http://www.joseballiart.com)



Installation View, 2019, Dimensions vary



*Border Bicycle - North American Relationship*, 2019, Aluminum bicycle and foam faux concrete, 45 x 61 in.



Marisela Barrera, Performance at Centro de Artes, June 27, 2019



Marisela Barrera, Performance at Centro de Artes, July 11, 2019

# Marisela Barrera

Marisela Barrera is a Tejana writer and teatrista with a BFA in Acting from Southern Methodist University, and MA/MFA degrees in Creative Writing, Literature and Social Justice from Our Lady of the Lake University. Her work has appeared in *The Brooklyn Rail*, *HowlRound*, *The Rivard Report*, *Concho River Review*, *Latina Critical Feminism*, *Out in SA*, *Texas Matters*, *The San Antonio Current*, *Radio Esperanza*, and *TheaterJones*, among others. She was Artistic Director of *Cara Mia Theater* in Dallas, Theater Director at the *Guadalupe Cultural Arts Center*, and has performed in Latino cultural centers in Dallas, Houston, Austin, and San Antonio.

Her recent original productions include *Tejana Rasquacha* at *Jump-Start*, *Ruby Reds*, *Big Birds y Burras* at the *Guadalupe*, and *Tejana Trilogy* at *Palo Alto College*. Favorite directing projects include *Yemaya's Belly* with *Cara Mia* at the *Dallas Latino*

*Cultural Center*, *Lydia* with *AtticRep* at *Trinity University*, and *Ay, Pedro*, adapted from *Loving Pedro Infante* by *Denise Chavez*, at the *Guadalupe*. She teaches writing at *Northwest Vista College* and is a two-time recipient of the *NALAC Fund for the Arts* award. Barrera spins and eats fire with *Jump-Start Performance Co.*, where she is a company and board member. Upcoming summer 2019 projects include *Tejana Rasquacha*, a new radio program with *Radio Esperanza*, and *Payasa USA*, a new play at *Jump-Start*.

[www.mariselabarrera.com](http://www.mariselabarrera.com)

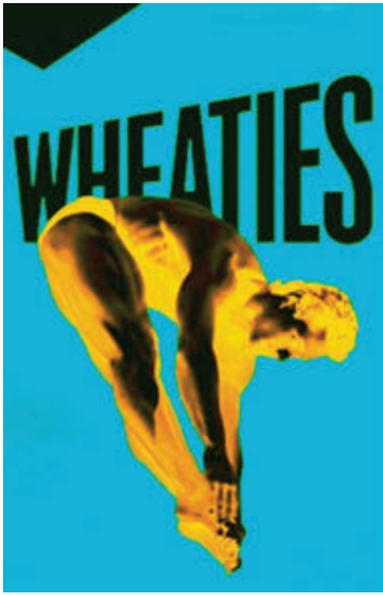


# Gregg Barrios



Gregg Barrios is a first-generation Latino playwright, poet and journalist. He is also a graphic/digital artist and film-maker. The San Antonio Current has called him “A Texas Treasure.” His plays have been produced in San Antonio, Phoenix, Los Angeles, Mexico DF, Albuquerque, Provincetown, and New York City. He has received a Rockefeller Grant, a Mark Taper – CTG Fellowship, and an Artist Foundation of San Antonio Grant for his theater work. His journalism has appeared in the New York Times, Film Quarterly, the Los Angeles Review of Books, San Francisco Chronicle, Film Culture, Los Angeles Times, and the Texas Observer. He is a former books editor for the San Antonio Express-News. He received a USC Annenberg Getty Arts Journalism Fellowship in 2013. He was inducted into the Texas Institute of Letters in 2015. He serves on the executive board of the National Book Critics Circle. Barrios credits his time at Andy Warhol’s original Factory as

transformational. He made an experimental film *BONY* (1967) with/about Warhol “superstars” poet and photographer Gerard Malanga and poet and art critic René Ricard. He also wrote for Interview and Film Culture during that time. He later collaborated with Warhol on a Nico music video. His short film *Desperately Seeking Dionysus* (1968) was part of the Velvet Underground NYC exhibit in 2018. Excerpts from Barrios’ original Bowie-inspired rock musical *Stranger in a Strange Land* (1976) was featured in *Monarchs: Brown and Native Contemporary Artists...* exhibit at Blue Star in 2018.



*Golden Idol*, 2016, Digital print on paper, 11 x 17 in.



*Adonis Garcia, El Vampiro de Santa Monica y La Brea*, 1982, Photo print on paper, 16 x 20 in.



*Red Sea*, 2016, Digital print on paper, 11 x 17 in.



Gregg Barrios, Performance at Centro de Artes, June 27, 2019



*Sun Worship*, 2018, Woodcut relief painting, 78 x 48 in.



*I Am Not an Object*, 2019, Digital photograph on vinyl, 60 x 120 in.



## Kim Bishop

Kim Bishop holds a Bachelor of Fine Arts in Commercial Art, a Master of Arts in Gifted and Talented Curriculum from Texas State University, and four lifetime Texas Teaching Certifications. Bishop has been an arts educator for over 30 years, 28 of them in the Texas Public School system. A painter, printmaker, and illustrator, her work is included in the permanent collections of the University of Texas at San Antonio, and the San Antonio Public Library. She is currently working as a full-time artist out of her San Antonio-based studio, is co-founder of Art To The Third Power, teaches community drawing classes at the Southwest School of Art, and works with local sustainable art and education nonprofit Spare Parts. Her work is informed by her experiences as an educator, a social engagement artist, and as a resident of San Antonio.

[www.kimbishopart.com](http://www.kimbishopart.com)



# Hayfer Brea

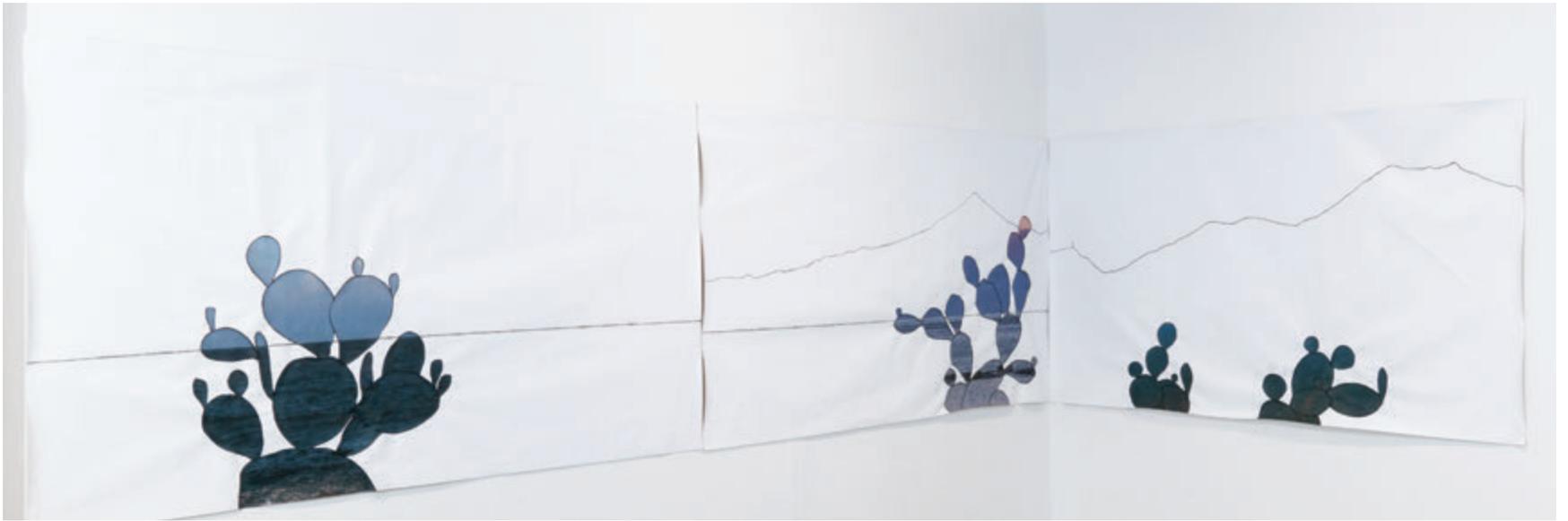


Hayfer Brea is an artist and visual researcher. In Brea's new body of work, the line defines and links sites, identities and ideas, building new landscapes. These visions recreate longing for other distant spaces (their seas and native mountains) barely drawn, but thanks to the symbolic and experiential re-encounter with the autochthonous nopal, these places are seen, through, as if they were windows: alive and luminous; Integrating into new existential territories.

He had seven solo exhibitions, among which the last two stand out: *Una línea imaginaria* (Museum of Contemporary Art of Caracas, Room 8, Caracas, 2016); *Registro de Territorio: Hayfer Brea 2011-2016* (The Box, Research Space, Chacao Cultural Center, Caracas, 2016). Since 1995 he has been participating in group exhibitions and important art biennials in his homeland of Venezuela, and abroad in the Americas, Europe and the United States.

He has been awarded five Honorary Awards and Mentions in his country and his work is represented in Museums, Cultural Centers and important Venezuelan Collections.

[www.hayferbrea.blogspot.com](http://www.hayferbrea.blogspot.com)



Installation View, *Existencial Territories (Caribbean Sea)*, *Existencial Territories (Teide Peak)*, *Existencial Territories (Ávila Hill)*, Mixed media on fabric, 49 x 80 in.



Detail View, *Existencial Territories (Teide Peak)*, Mixed media on fabric, 49 x 80 in.



*The Importance of Sharing*, 2019, Digital Photography, 40 x 60 in.

# 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, Francisco called the Southside of San Antonio his home, leaving to pursue Chicano Studies and photojournalism at the University of Texas at Austin. He 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, accentuating but not manipulating truths. He instructs young photographers of color through educational programs, including “Detrás del Lente” and “The Light Catchers Society.”

[www.efephotography.com](http://www.efephotography.com)



# Sarah Fisch



Sarah Fisch is a San Antonio-born writer and artist, with dual citizenship in the United States and in the Cherokee Nation. She studied Plan II Honors at The University of Texas at Austin, and Theatre Studies at Trinity College, Dublin. She lived in New York City for eight years, where she did standup comedy, acted in underground theater, wrote nine children's books, and graduated from The New School with a Bachelor of Arts degree in Literature and Creative Writing. After returning to Texas in 2008, she worked as an arts and culture journalist, including a crowdfunded, year-long, multi-feature travel project profiling art and artists in the Rio Grande Valley. She was awarded an Annenberg Fellowship to the University of Southern California, Los Angeles, where she studied journalism, new media, and film, then worked in London, where she performed and wrote about women in comedy. She is the recipient of a journalism fellowship from the National

Foundation for the Arts, the San Antonio Artist Foundation Literary Grant, and an Artist Grant from United States Artists. She has written for Scholastic, Dreamworks, LA Weekly, The Village Voice, Medium, the San Antonio Current, New Statesman (UK), Glasstire, McSweeney's, and most recently for a PBS arts documentary series, "Articulate with Jim Cotter," for WHYY Philadelphia. She still works as an actor and comic, both in Texas and in Los Angeles. She is also the author of a forthcoming Young Adult novel through Dovetail Fiction Press.



Sarah Fisch moderates Artist Talk with Luis Valderas, Jose Ballí, Mari Hernandez, and Anel Flores at Centro de Artes, August 7, 2019

# Anel I. Flores



Anel I. Flores is an author, visual artist, and educator with a Master of Fine Arts degree in Creative Writing. Flores' writing can be found in anthologies *Entre Guadalupe y Malinche: Tejanas in Literature and Art* with UT Press, *Queer Spiritualities*, *Rooted: A Queer Women of Color Anthology*, and *The Pitkin Literary Review*. Her play *Empanada* has been produced and performed in numerous productions for the past ten years. Her forthcoming projects include *Cortinas de Lluvia*, a series of children's books, and a graphic memoir titled *Pintada de Rojo*. She is co-editor of forthcoming *Jota Anthology* with Korima Press.

Flores is a board member of the Macondo Writer's Workshop, and Liason in San Antonio Mayor's LGBTQIA TaskForce. Her career awards include Women's Advocate of the Year 2018 from UTSA, the Nebrija Creadores Award from the Universidad de Alcalá de Henares in Madrid, Spain,

the NALAC Fund for the Arts Award, the Accion Women Inspiring Women Award, and the Mentorship Leadership Award from the National Performance Network. Her teaching career includes 11 years in public high school and college, four years in Education Arts Administration, and numerous community literary workshops.

[www.anelflores.com](http://www.anelflores.com)



Anel Flores, Performance at Centro de Artes, June 27, 2019



Installation View, *Bullets and Beans*, *Pray the Gay Away*, *Looking Out or Looking In*, *Red Medicine*, *Pee Like a Boy*, *First Time I Kissed a Girl*, 2018 – 2019, Ink on paper with video projection, Dimensions Variable

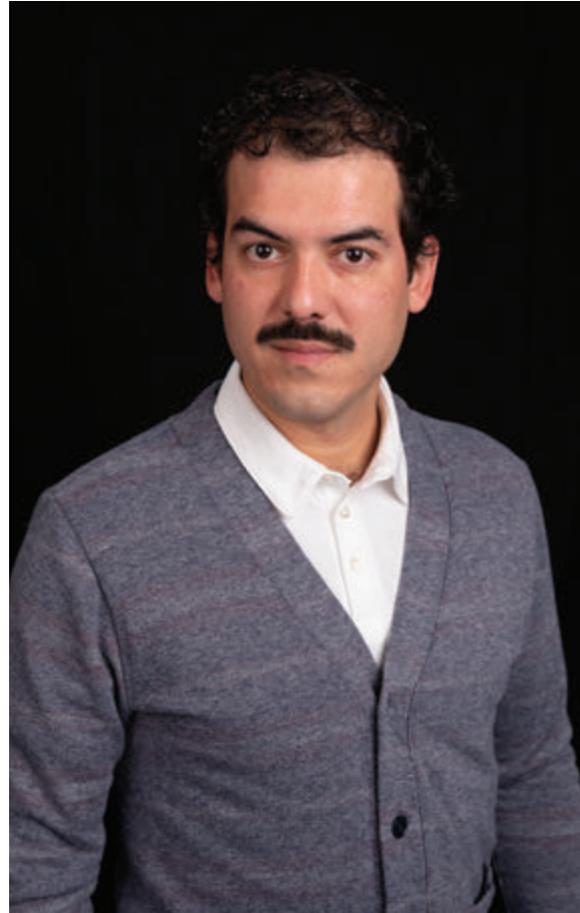


Installation View, *Curcuma*, 2014, Mixed media and nails, 89 x 33 x 47 in.; Paintings in background from left to right, *The Tajy Forest*, *Coral Reef*, and *The Lost Waterfall*, 2019, Acrylic on canvas, Dimensions Variable

# 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](http://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 with notable theatre director Semen Losev in Riga, Latvia, and at The Boris Shchukin Theatre Institute in Moscow, where she earned a Bachelor of Arts degree in Theater. She then worked in Russian television as a broadcast journalist, covering a diverse array of topics including economics, and weather reporting. Since settling in San Antonio, Julya has acted on stages of The Classic Theatre, The Playhouse, Attic Rep, and The Overtime Theater.

Her first short-form documentary film, *A Journey from the Roof of the World*, was shortlisted in World Nomads International Film Scholarship Competition in 2017. Currently, Julya works as a Development Director at Musical Bridges Around the World (MBAW), a nonprofit performing arts organization, and has shown her photography in numerous group exhibitions.

[www.julyajara.com](http://www.julyajara.com)



*Dear Things: Telnyashka, Orenburg Shawl*, 2016, Framed canvas on stretcher frame, Triptych, each piece is 22.5 x 22.5 in.



*The Boy and the Sea*, 2013, Matte canvas on stretcher frame, 48 x 30 in.



Installation View, *21 Art Saints*, Selena Hexaptch, Sergio Mata Hexptych, and Princess Diana Hexptych, 2019, Dimensions Variable

# Sergio Cristobál 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](http://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](http://www.barbaraminarro.com)



Installation View, From Left to Right: *Aquí Seguimos*, *Te Siento*, *Entre Tú y Yo*, *¿Cómo te digo?*, *Que Pena*, 2018 – 2019, Mixed Media, Dimensions Variable



*Rita Valentina*, 2017, Serigraph 32 x 40 in.



*Joan the Evangelist*, 2017, Serigraph 32 x 40 in.

# Ashley Mireles

Ashley Mireles is a nationally-exhibiting artist who produces figurative work, including drawings, prints, and murals that embody narratives of past, present, and future. She employs elements of homage, social critique, and humor, and uses an illustrative style to explore cultural issues, gender roles, and the human condition. She regularly organizes and leads creative demonstrations and art workshops, and generates murals for local organizations.



[www.ashleymireles.com](http://www.ashleymireles.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; she 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.

[www.merlemory.com](http://www.merlemory.com)



*Anonymous*, 2017, Graphite on paper, 8 x 10 in.



*Anonymous*, 2017, Graphite on paper, 10 x 8 in.



*Neomar Lander*, 2017, Graphite on paper, 10 x 8 in.



*Los Visionarios*, 2019, Wash, ink, and gold leaf on paper, 18 in x 24 in.



*DACA*, 2019, Wash, ink, and gold leaf on paper, 18 in x 24 in.



Installation View, *Sor Juan Inés de la Cruz/Pedro Lembel*, 2019, Digital Print, 18 x 48 in. (diptych)

# 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. 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](http://www.anirabajille.weebly.com)

## Andrea V Rivas



Andrea V Rivas is a Honduran-American artist based in San Antonio. She graduated from Texas State University in 2015 with a Bachelor of Fine Arts degree. Her work as a muralist, zine-ster, illustrator, painter, and co-creator of Dos Gatas Podcast has been showcased throughout South and Central Texas. Rivas engages her Latinx culture through images that depict memories, dreams, emotions, life events, loved ones and the struggle to remain connected with her Central American roots in the social context of the United States. Her organic, faceless figures invite the viewer to project their own life experiences and emotions onto the imagery.

[www.andreavrivas.com](http://www.andreavrivas.com)



*A Quien Le Pido Perdon*, 2016, Oil on canvas, 8 x 10 in.



*Lil Guy III*, 2015, Oil on panel, 18.25 x 24.5 in



*Lil Guy*, 2015, Oil on panel, 36 x 36 in.



*Hope to Win Prayed to Lose*, 2019, Oil on wood, 24 x 24 in.  
(Collaboration with Richard Armendariz)



*Personality Change*, 2019, Oil on wood, 24 x 24 in.  
(Collaboration with Richard Armendariz)



*Untitled (Green)*, 2016, Oil on canvas, 16.25 x 12 in.



*Untitled (Red)*, 2016, Oil on canvas, 16 x 20 in.

# Jesse J. Ruiz

Jesse J. Ruiz was born in Seoul, South Korea, the daughter of an U.S. Army soldier and a Korean mother. She grew up in a military family, traveling across the U.S., South Korea, and Germany. Jesse earned a Bachelor of Arts degree in Philosophy from Barnard College of Columbia University, and a Master of Arts and Master of Fine Arts degrees from the University of Wisconsin, Madison. She works with various media, colors and forms, including drawings, collages, watercolors, animations and paintings. Her paintings are subtle geometrical abstractions that explore shape, color and surface texture, and are created from paper collages. She analyzes the compositional structures of representational art, with the abstract forms in her two-dimensional works illustrating the division of foreground, middle ground and background. The translation between distinct media is also a subject of her creative investigations, and her bi-racial and queer identity has been the subject of her zines and films.

[www.jesseruizart.com](http://www.jesseruizart.com)



# Luis Valderas



Luis Valderas received a Bachelor of Arts degree in Secondary Art Education from the University of Texas-Pan American. He is co-founder of Project: MASA I, II, and III, a national group exhibit featuring Latino artists and focusing in Chicano identities. He is also the co-founder of 3rd Space Art Gallery, a space devoted to representing current trends in the San Antonio visual arts scene, and A3—Agents of Change LLC, a public art community engagement collaborative.

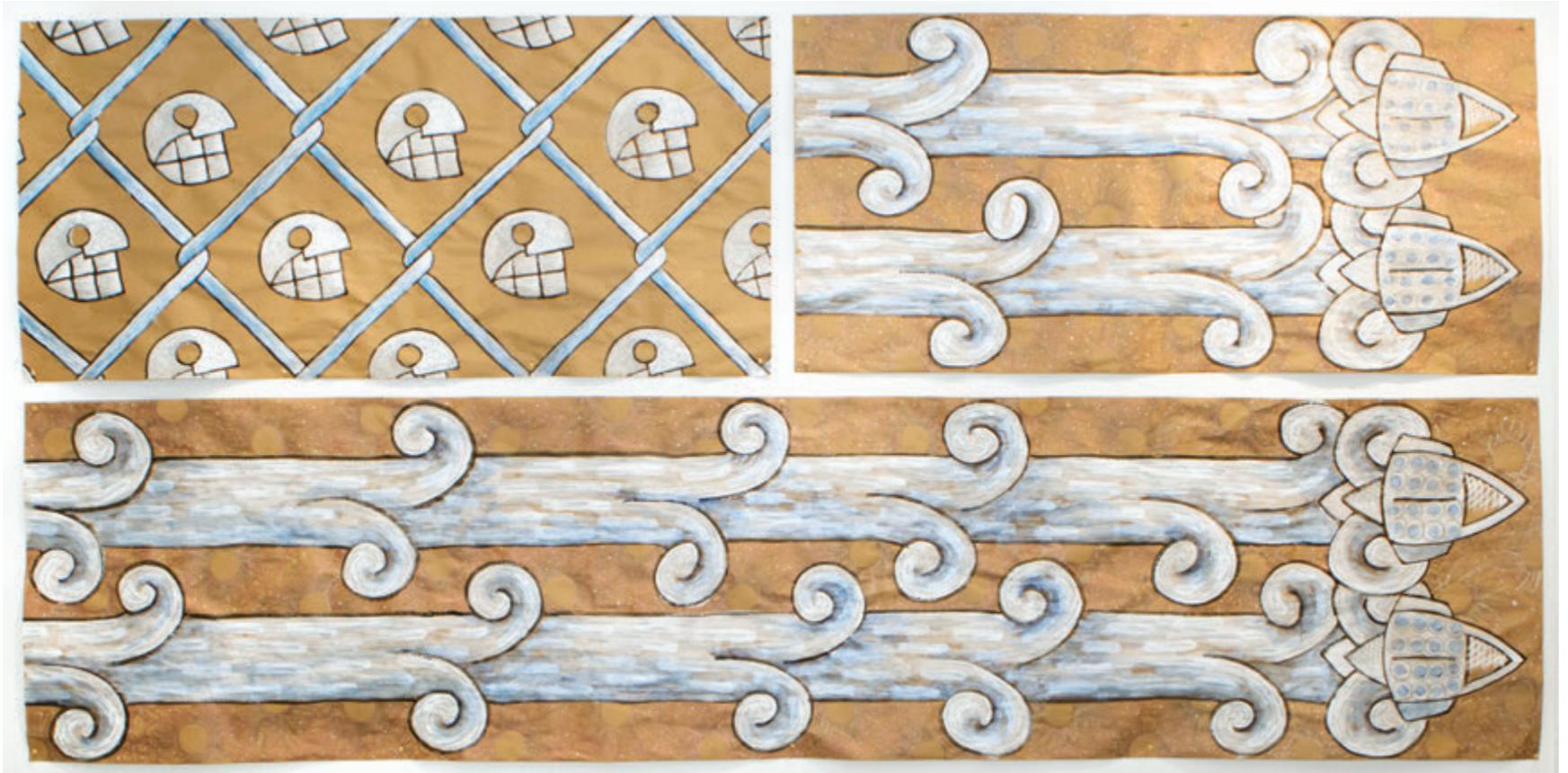
His work has been exhibited at OSDE Espacio de Arte in Buenos Aires, Argentina and the Medellin Museum of Art in Medellin, Colombia, as well as at the Queens Museum, New York City, and the URC Arts Block in Riverside, California. His work has also been featured numerous books, including *Altermundos: Latin@ Speculative Literature, Film and Popular Culture* (2017), *Mundos Alternos: Art and Science Fiction in the Americas* (2017), *Chicano Art for Our Millennium* (2004), and *Triumph in Our Communities: Four*

*Decades of Mexican American Art* (2005). His work has been acquired by numerous major collections, including UTSA, Arizona State University, The International Museum of Art and Science, Mexic-Arte Museum, The Art Museum of South Texas, Instituto for Latino Studies/Notre Dame, and the San Antonio Museum of Art.

[www.luisvalderasartist.com](http://www.luisvalderasartist.com)



Installation View, *Frontera Sacrifice of 2018*, 2018, Ceramic Installation, Dimensions Variable



*The Great Border Skull Rack*, 2017, Brown shipping paper, acrylic, graphite, gesso, 72 x 44 in.



Left: *Turquoise*, 2017, UV Curable ink on acrylic, 64 x 42 in.; Right, (Top) *Untitled*, (Bottom) *Watermelon Tourmaline*, 2018, Archival ink on Luster, 30 x 24 in.



Site-specific installation, Dimensions Variable

# Jorge Villarreal

Jorge Villarreal is a multidisciplinary artist born in McAllen, Texas, whose work is inspired by his experience as an outsider, without a frame of reference. His early work as an architectural photographer trained him to capture the grit and friction of buildings, their vivid contrasts of color, and their imperfect beauty. He is intrigued by the layers of paint peeling on a façade, revealing its history. By disrupting his routine, he recognizes the forgotten aspects of his destination, and captures organic moments of rawness in nature, and occasionally distorts them beyond recognition.

Primarily a photographer, Villarreal has recently begun to explore large-scale paintings. Villarreal has had his work exhibited in New York City, San Antonio, Miami, Seoul, and Havana. Although he travels extensively for work, he currently maintains a studio in San Antonio, Texas.

[www.jorge-villarreal.com](http://www.jorge-villarreal.com)



# Anne Wallace



Anne Wallace draws on both art and human rights practices informed by her years on the US/Mexico border working with the Refugee Assistance Council of Laredo and Amnesty International. *Untitled*, incorporates experimental documentary video and objects found along migrant trails which carry traces of human DNA and are imbued with prayers.

[www.annewallaceart.com](http://www.annewallaceart.com)



Installation Views, *Untitled*, 2019, Documentary videos; water bottles, clothing and carpet shoes found along migrant trails in the Sonoran desert, Dimensions Variable



*Metamorphosis*, 2019, Sheet Metal, 104 x 80 x 36 in.

# Naomi Wanjiku

Naomi Wanjiku is an artist from Kenya, East Africa. She has lived in San Antonio for 20 years, during which she taught art in after-school and summer programs in many communities, before becoming a full-time artist. Naomi studied design at the University of Nairobi, Kenya where she explored the dynamics of traditional arts. During her graduate studies at the University of California, Los Angeles, she merged the arts and imagery of Africa with contemporary techniques. Naomi is fascinated by surface design, and explores the visual realm through her knowledge of, and experimentation with, diverse materials, techniques and processes. Her background combines classical art training with traditional African techniques. She integrates timeless African artistic traditions with powerful contemporary materials, such as sheet metal.

[www.naomiwanjiku.com](http://www.naomiwanjiku.com)



# Guillermina Zabala



Born in Argentina, Guillermina Zabala graduated from Columbia College-Hollywood with a Bachelor of Arts degree in Cinema. She is a multidisciplinary artist and educator whose artworks examine the intersection between the individual and their social, political, and cultural environment. Her work has 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 artworks are part of the UTSA permanent collection, and have been published in books and publications.

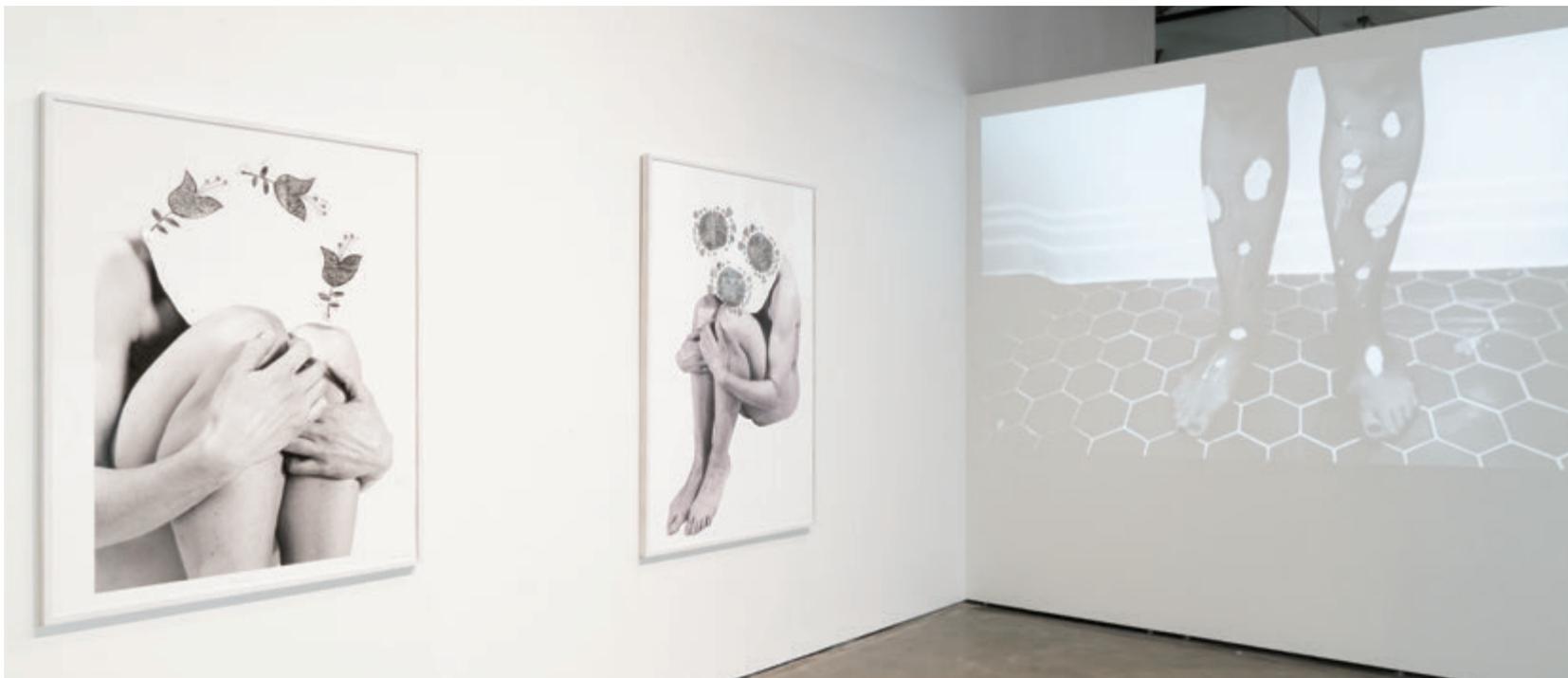
She gave a Guest Artist talk, “Language is a Virus,” at the McNay Art Museum, where she also had a solo exhibit with her video *I, Me, Light* at the museum’s Octagon Gallery.

She’s the recipient of UTSA’s 25Veinticinco Award, the San Antonio Artist Foundation Award, and the NALAC Fund for the Arts Grant. She was a member of the 2018

Luminaria Artistic Advisory Committee, has 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.

She is currently the Media Arts Director at San Antonio’s SAY Sí.

[www.guillerminazabala.com](http://www.guillerminazabala.com)



Installation View, *Installation View, Flores Negras V, Flores Negras VI, and film still from Medias Negras*, 2019, Dimensions Variable, One channel video



*Flores Negras I*, 2019, Archival digital print on fine art paper with relief print, 20 x 16 in.



*Flores Negras II*, 2019, Archival digital print on fine art paper with relief print, 20 x 16 in.



*Pedro Lemebel*, 2019, Digital Print, 18 x 24 in.



*An Vinh Nguyen*, 2019, Digital Print, 18 x 24 in.



*Mrs. Whoochie*, 2019, Digital Print, 18 x 24 in.



*Myra Chanel Ical*, 2019, Digital Print, 18 x 24 in.

# Claudia Zapata

Claudia Zapata is a doctoral candidate in Southern Methodist University's RASC/a: Rhetorics of Art, Space and Culture: Ph.D. Program in Art History. Her research interests include curatorial methodologies of identity-based exhibitions, Texas Neo-Chicanoism, exhibition design, zines by and for people of color, and designer toys. She received her Bachelor of Arts and Master of Arts in Art History from The University of Texas, specializing in Classic Maya art. She is the Latino Art curatorial assistant at the Smithsonian American Art Museum, 2018-2020. She co-founded the Latinx art collective Puro Chingón in 2012, through which she develops zines, prints, apparel, design, and art toys. Her work has been featured in numerous galleries and museums, including the Hawn Gallery in Dallas, The Blanton Museum of Art, Mexic-Arte Museum, and The Mexican American Cultural Center in Austin, the Carver Community Cultural Center, Lady

Base Gallery in San Antonio, and the Trans-pecos Festival in Marfa. Her designs have been part of Austin's Fusebox Festival and Pachanga Music Festival, and in the International Women's Day March in San Antonio. As an individual artist and as part of the Puro Chingón Collective, she received the Downtown Austin Alliance Art and Placemaking Grant, and Austin's Mexican American Cultural Center Award of Excellence. Her work has also been featured in the media, including NBC Universal, Latina, Remezcla, KLRUArts, Austin American-Statesman, and Third Woman Press

[www.claudiaelisazapata.com](http://www.claudiaelisazapata.com)



# 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.



Elizabeth Samuel, *Jaylah*, 2018, Oil on Canvas, 48x36 in.



# 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.



Alexander Rodriguez, *Texas ABC's*, 2016, Quilt, 32x27.5 in.

# Art Pace



Artpace San Antonio is a nonprofit residency program which supports regional, national, and international artists in the creation of new art. As a catalyst for artistic expression, we engage local communities with global art practices and experiences.

## 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 160 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.

In 2018, the City of San Antonio Department of Arts & Culture hosted a national open call for exhibitions and related programming for Centro de Artes as part of the strategic plan developed for the gallery in collaboration with the community in 2017. The Centro de Artes committee, a subcommittee of the San Antonio Arts Commission comprised of local community members, reviewed and scored the submitted qualified proposals. The NYFA Immigrant Artist Mentoring Program Exhibition was one of the ten exhibitions selected by the Centro de Artes Committee through the inaugural open call.

### CENTRO DE ARTES COMMITTEE

2019 - 2021

Yadhira Lozano, Chair (San Antonio Arts Commission Member, District 3)

Susana Segura (San Antonio Arts Commission Member, District 4)

Sarah Gould, Ph.D.

Ellen Riojas Clark, Ph.D.

Kathy Vargas

Paloma Cortez

Monica Sosa

2017-2019

Cristina Ballí

Adriana Gallego

Harvey Mireles

Nick Peña





CITY OF SAN ANTONIO  
DEPARTMENT OF  
ARTS & CULTURE

[SANANTONIO.GOV/ARTS](http://SANANTONIO.GOV/ARTS)



**CENTRO  
DE ARTES  
SAN ANTONIO**

CITY OF SAN ANTONIO DEPARTMENT OF ARTS & CULTURE

**NYFA** 

*New York Foundation for the Arts*