



arte latina:

ROAR

CURATED BY ARTURO ALMEIDA

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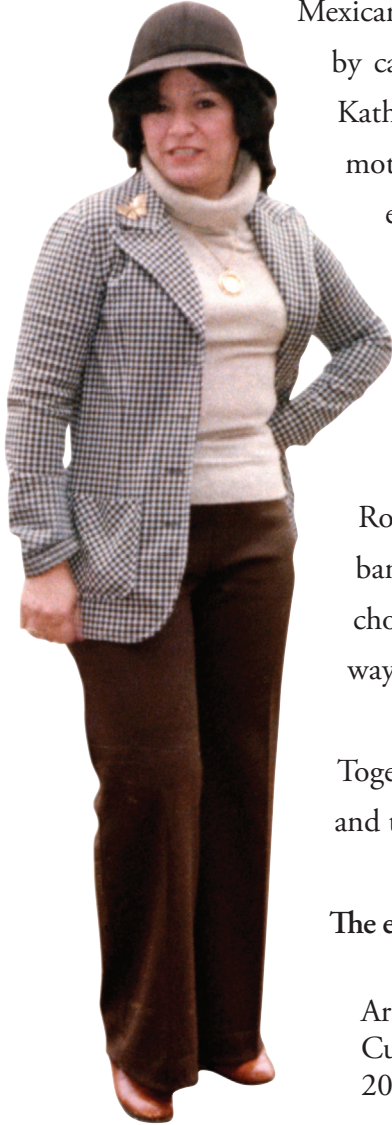
This exhibition has been underwritten by The Tobin Endowment

Arte Latina: ROAR is a survey of contemporary art created by regional Latina artists. I chose this title because it is at once succinctly descriptive of the participating artists and of the depth and excitement of their expression. “Roar” is a fitting onomatopoeia I think aptly reflects the inherent strength, courage and power of the work. Latina artists occupy a unique place in the art world. Frequently, their work focuses on gender, sexuality, class, equality and race. The women in this show use their singular vantage point and the mediums of painting, sculpture, photography, film, installation and the written word to explore and express what it means to be a Latina artist.

Five of the fourteen artists in this exhibit are painters; each has her own distinct and identifiable style. The abstract works of Venessa R. Centeno and Carla Velíz part company with representational exactness in order to explore a truth defined by bold shapes and colors. By contrast, Adriana García and Elizabeth Rodríguez employ figurative representation to express the narratives in their work. Marta Sanchez, drawing on Mexican folk art for inspiration, combines elements of both.

Three artists use less traditional mediums to create three-dimensional work. Venessa García-Briedé uses fabrics such as muslin and cotton to produce sculptural forms. Anita Valencia relies on recycled materials, bottle caps for this exhibit, and Frances Marie Herrera draws from everyday objects found in personal environments to construct her installations.

There are two multimedia installations in this show. Guillermina Zabala projects original film and sound on fashion industry forms to address the social and political implications of an industry dependant on sweatshops for its production. Laura Varela and Vanessa R. Centeno’s installation is a nuanced collaboration that invites the viewer to contemplate ‘sense memories’.



Four of the participating artists are photographers. A native of Piedras Negras in the Mexican state of Coahuila, Luisa Wheeler documents the stories of her culture by capturing the joy and beauty of the place where she was raised. Similarly, Kathy Vargas' hand-tinted photos poetically celebrate and pay homage to her mother's life. Irma Carolina Rubio constructs digital images that humorously explore assumed roles and stereotypes. Tess Martínez uses black and white images of graffiti to reflect on language, culture and self-expression.

Also included in the exhibit are the words of six writers:

Dr. Norma Cantú, Rosemary Catacalos, Dr. Ellen Riojas Clark, Dr. Sonia Saldívar-Hull, Dr. Raquel Márquez and Dr. Harriett Romo. Their expression fills the space above the exhibit on translucent banners suspended from the ceiling. Although a bit unconventional, I chose to give the written word equal prominence in the gallery space as a way of highlighting the similarities between written and visual expression.

Together, these extraordinary women bring to light the broad range of experience and talent that expresses the vision and indomitable spirit of Latina artists.

The exhibit is dedicated to my mother, Delia Infante; the strongest woman I know.

Arturo Infante Almeida
Curator
2011

I would like to thank Arturo Almeida and The University of Texas San Antonio for collaborating on *Arte Latina: ROAR* exhibition with Blue Star. San Antonio is an essential visual art center in Texas and a vital and vibrant axis-mundi for Mexican American artists. This exhibit successfully explores the wide breadth of mediums, inspiration, and artistic directions of a very powerful and talented group of Latina artists from the San Antonio area. Ranging from film to painting to sculpture this exhibition is a cornucopia of artistic expression.

Finally I would like to recognize and thank the Tobin Endowment for their support of this significant exhibition. The Tobin Endowment has a long history of sponsoring the arts in San Antonio, culturally enriching our community with their support.

A handwritten signature in blue ink, appearing to read "Gul Jey", with a long horizontal flourish extending to the right.



arte latina: **ROAR** *April 3 – June 8, 2008*

Artists

Vanessa R. Centeno

Adriana García

Vanessa García-Briedé

Frances Marie Herrera

Tess Martínez

Irma Carolina Rubio

Marta Sanchez

Elizabeth Rodríguez

Anita Valencia

Laura Varela

Kathy Vargas

Carla Véliz

Luisa Wheeler

Guillermina Zabala

Writers

Dr. Norma Cantú

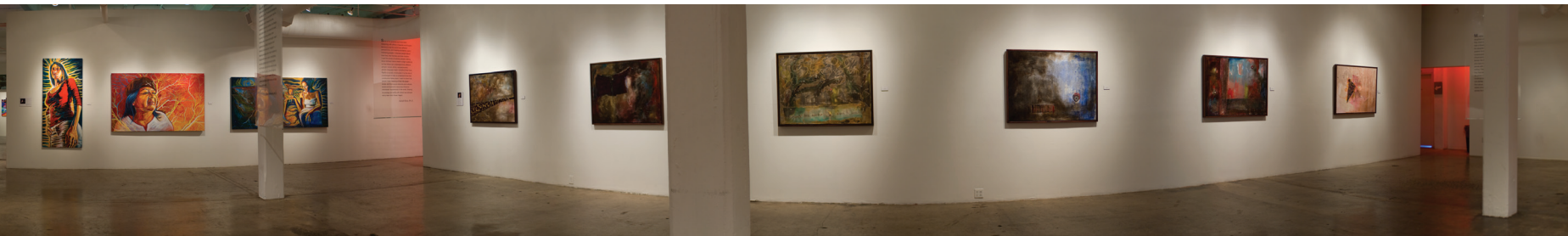
Ms. Rosemary Catacalos

Dr. Ellen Riojas Clark

Dr. Raquel Marquez

Dr. Harriett Romo

Dr. Sonia Saldívar-Hall





Norma E. Cantú

Born in Nuevo Laredo, Tamaulipas, Mexico, Dr. Norma Cantu grew up in Laredo, Texas and currently serves as Professor of English and U.S. Latina/o Literatures at the University of Texas at San Antonio.

She received her Ph.D. from the University of Nebraska at Lincoln. She is the editor of the Rio Grande/Rio Bravo book series, at Texas A&M University Press. Author of the award-winning *Canícula: Snapshots of a Girlhood en la Frontera*, and co-editor of *Chicana Traditions: Continuity and Change*, *Telling to Live: Latina Feminist Testimonios* and *Dancing Across Borders: Danzas y Bailes Mexicanos* she has just finished a novel, *Cabañuelas* and is currently working on another novel tentatively titled: *Champú, or Hair Matters, and an ethnography of the Matachines de la Santa Cruz*, a religious dance drama from Laredo, Texas. She is known internationally as a poet, fiction writer, folklorist and scholar of Chicana cultural production. She has received many awards including the Américo Paredes Prize from the American Folklore Society, the Modern Languages Association Division of Chicana/o Literature Scholar of the Year, and the National Association of Chicana and Chicano Studies Scholar of the Year Award.

*The Women of San Antonio para Manuela,
Emma, Angela, Maria Antonietta, Lydia y Rita*

Las mujeres de San Antonio,
our foremothers,
Spoke, sang, wrote
but most all
They marched!
The women of San Antonio
gathered and marched
for justice!

Mujeres fuertes
¡Presentes!
You live on in our lives
con su verdad a cuestras
son las que nos llevan a la verdad,
hacia la luz.

Manuela Solis Sager, amiga de corazón,
you kept us smiling,
in awe at your tenacity.
Ever hopeful, ever militant.
Your courage,
a beacon guiding us still.

Emma Tenayuca, maestra,
your keen mind, your passion
keep us strong. Your legacy?
A path to follow for all who strive,
who work for justice.

Maria Antonietta Berriozabal, compañera fiel,
With your unending work,
desde las calles hasta las cortes,
you teach us to be true,
to be free.

Lydia Mendoza y Rita Vidaurri,
cantando con el alma,
you taught us strength and
the power of creative thought.

¡Ay que mujeres de San Antonio!
con sus voces y sus palabras
you offer us sustenance,
como arboles bien plantados
your roots go deep,
your branches shelter us.

¡Ay que mujeres de San Antonio!
We the women of San Antonio
honor you with our lives
with our work.
¡Adelante!

Norma Cantú, Ph. D



Vanessa R. Centeno

“My paintings embody consumer culture’s obsession with the sensual gratification of the hyper-real. These delicately orchestrated compositions not only investigate the ephemeral relationship between the product and the consumer, they also exist as the real and concrete objectification of that relationship.

The work combines acrylic and various plastic materials applied through traditional painting techniques as well as experimental applications using found objects and consumer goods. This process allows me to create a surface that captures elements of ‘machine made’ commodities while still existing as intricacies of the artist hand.

By incorporating certain aspects and qualities of product design, fashion, urban cityscapes, and computer generated images, I emulate our culture of obsolescence and our obsession with the ‘new and improved’ while investigating the dialectical relationship between human will and the inanimate ‘thing’.”





Vanessa García-Briedé

“With the use of tactile, natural, and raw materials such as cotton muslin, canvas, thread (sewing), beeswax, and wood, my works investigate issues such as domesticity, family culture, memories, innate human behaviors, and femininity, though it is not overtly feminine. The purpose in the use of handmade and natural raw materials is to establish feelings of nostalgia and provoke memory. I prefer a minimalist, abstract approach over any other. I am interested in process, hyper process, creating and recreating memories.

Influences include Eva Hesse, Richard Tuttle (shaped and dyed canvases-early work), and Louise Bourgeois among many others. My work evolves from who I am – a woman, a mother, and a daughter of a tailor and a seamstress.”





Rosemary Catacalos

Rosemary Catacalos was born in St. Petersburg, Florida; she is now a poet, and Executive and Artistic Director for Gemini Ink Literary Arts.

Rosemary Catacalos's full-length poetry collection, *Again for the First Time* (Tooth of Time Books, Santa Fe, 1984), garnered the 1985 Texas Institute of Letters poetry prize. Her poems are widely anthologized in trade and textbooks, with work twice selected for *The Best American Poetry* (1996 and 2003, Scribner/Simon & Schuster, New York). She has received poetry fellowships from the National Endowment for the Arts (NEA), Stanford University/Stegner, and Texas Institute of Letters/ UT Austin Dobie Paisano, and was for six-years an independent writer/scholar at Stanford University's Institute for Research on Women and Gender. A former board member of the International Association of Writers and Writing Programs, she has served extensively on NEA panels, as well as with metropolitan and state arts agencies, including San Francisco and San Jose, and the Texas, Arizona, California, and Illinois Arts Commissions. As co-chair of San Antonio's pioneer arts board, she provided leadership for the city's first arts funding plan. She has consulted with numerous private foundations and organizations, including the Council of Literary Magazines and Presses, the Lila Wallace-Reader's Digest Fund, the Rockefeller Foundation, and Grantmakers in the Arts.

Memory in the Making: A Poetics for Lorna Dee Cervantes

Remember the tale where the maiden let down her long, charged hair for the lover,
his climb to her tower hanging by golden threads, by the very roots of her dreams?

This is not that story, which even then was vague about who, if anyone, was saved.
No, we are just past what some call, without irony, the American Century.

At my university, students who own Beemers ride bikes into the fields for Earth
Sciences while brown men from another country bike to other fields for food.

The students remember this, the brown men that. They are not the same. I say this
as plain fact, though many hold sincerity has been cheapened in our complex age.

A little girl called Shelly weeps on her way to the school bus. She wears jellies, cheap
plastic copies of a Greek fisherman's sandal. She spoke Spanish before English,

her Salvadoran nana, both her parents at work. Pink keys, purple keychains, clank
against her turquoise backpack. She did not dream last night. Tearstained, she

watches a family of lizards careen around the bleached trunk of a dead redwood,
limbs bleached bones in the Wedgwood bowl of the sky. I can't see children

these days without asking what they'll remember of all this. Am I Shelly's
Miss Frances, strange neighbor woman who dressed me in shawls and sang

sadly in German? Whose husband, it was told, went up in flames on the Hindenberg?
How do we know what will touch a child, mark her forever? Remember the girls

in their pale summer dresses? Remember the women they became? And then there's
the memory locked in the cells, in the blood. Certainly potatoes are a kind of faith

to the Irish. Also recall Poland, someone's grandfather escaping under his mother's
skirts, this cliché all that's left of being Polish, Jewish, poor. Even so, the moment

still somewhere in the bone: potato stubble, smoke, strong smell of a woman's skirts,
becoming Catholic. Gazing at grandmother, what did she know, and how did she learn it?

And now we are everywhere and nowhere: videophones, internet. No borders
in the air, fresh blood on the ground. How to dance? Where does memory go

in all this? To work, emplumada! ;A la chanc! We wear the black velvet hat
that came with the dream, loosen our tongues with the fire of roasted chiles.

The Greek women of Souli danced off the cliff of their village to keep out of the hands
of the Turks. And here we are on the purple lip of the cañon, telling and telling, and

there's no such thing as going too near the sun. Each time and each time the first. Just
past the close of the American Century, the child's plastic keys rattle down the street.

Rosemary Catacalos
2003



Adriana Maria García

“The way we share our stories the voices we choose to manifest our passion, our hurt, our anger, our sadness, our love, our hope and our heritage has the power to fortify our human relationship with one another. Understanding of our emotional response can only increase the quality of our existence in within the multi- cultural landscape we live in.

The piece entitled, ‘Chicana Activist - Diana Abrego,’ was inspired while working on a mural for Casa de la Cultura, a community organization in Del Rio, Texas. It pays tribute to the pioneering Chicana activists, who have contributed so much to their communities.





Frances Marie Herrera

“I derive great joy assembling found objects (or, objects that find me) and mixed media to reflect personal narrative yet contain elements of universality. My initial participation in a group exhibition came at the invitation to create an altar for Galeria de la Raza’s Annual Dia De Los Muertos Exhibition in 1986 in San Francisco, CA. Over the years, I have continued to utilize the altar medium or construct as my work continues to evolve.

My earliest influences were my mother and grandmother who created small religious assemblages on dresser tops. Recently, the works of Joseph Cornell and Betye Saar have provided larger inspiration, as have local renowned artists Kathy Vargas and Diana Rodriguez-Gil. The altars or installations I compose speak to memory, remembrance, spirit, and ancestor reverence. Pre-conquest themes and elements are also recurrent in my compositions. Ultimately, my art seeks to honor the power, spirituality and beauty inherent in the indigenous aspect of our mestizo roots.”





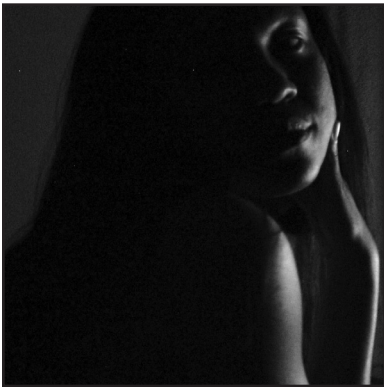
Ellen Riojas Clark

Born in San Antonio, TX, Dr. Ellen Clark is currently a professor in the Division of Bicultural Bilingual Studies at The University of Texas at San Antonio.

She has written extensively on the constructs of self-concept, efficacy, and ethnic identity. She has developed graduate institutes focusing on Latino literature and culture, multicultural education, curriculum development, and restructuring schools for language minority students. She serves as the Research Coordinator for the Academy for Teacher Excellence, served as the Co-PI for the Rockefeller Foundation: Knowledge, Culture, and Construction of Identity in a Transnational Community, and was the Educational Director for the Scholastic PBS cartoon series, *Maya and Miguel*. Ellen attended Trinity University, UTSA, and received her Ph. D from the UT Austin. She has been recognized with La Prensa's Latina Women award, the San Antonio Women's Hall of Fame, the Yellow Rose of Texas award, and served as the San Anto Cultural Center Queen Huevo. As one of the Dos Abuelas, Dr. Clark writes book reviews and travel articles for the Express-News. She has been featured in several documentaries, *Huipiles: Fabric of Identity*, *Latino Leaders*, *In Search of Racial Justice*, *Nachos*, *Tequila* and more, and on PBS's Holidays making tamales. She is the mother of two engineer daughters and the abuela of four granddaughters.

To be what I want to be, the way I want to be and in the space that I want to be in. To shatter the quiet with my thoughts, my actions, my laughter, and my presence. To be responsible for my culture, my history, my family, and for all that I honor. To learn the world for what it has to share and for what I still need to learn. To read all I want to read, for it is this love of books that my mother passed on, that continues to nourish me. To be like the huipiles that I wear, for they make me strong and bold and connect me to my essence. To teach my daughters and granddaughters what I know so that their heritage remains vibrant and real and so that their identity can be strong and ever evolving. And to make my San Anto the place to live so everyone can live in the same way. This is what I want to do. This is what I want to be. This is what I will be. ¡Yo soy una mujer y llegaré a ser una mujer a todo dar!

Ellen Riojas Clark, Ph. D.



Tess Martínez

“My photographic process is a meditative means of self exploration unraveling bits and pieces of the hidden aspects of my psyche. With this inward examination, the manifestation of a surreal universe enshrouded in ambiguity, intimacy, and perplexity transpires. Through the creation of my images I frequently delve into my inner world reveling in my subconscious thoughts.”





Elizabeth Rodríguez

“My work is an ongoing narrative recording the existence of my family and friends. I strive to relate hope, prayers and humanity of the common man.”

Elizabeth Rodríguez was born and raised in San Antonio, Texas and is a full-time artist. She has completed two murals with her husband, Jesse Treviño. One of them is the Altar San Martín de Porres and the second is an Altar in memory of Luis Jimenez which is currently residing in the Museum of Fine Arts in Houston, Texas.





Raquel R. Marquez

Raquel R. Marquez regards her upbringing in the South Texas border community of Brownsville as what grounds her choices in many of the research projects she undertakes. Dr. Marquez is an Associate Professor at The University of Texas at San Antonio where she teaches in the Department of Sociology.

Raquel Marquez's teaching expertise centers on issues of Latino Studies, Border Studies and Race Relations. Her research has addressed issues related to Latina women and labor, Latina women and immigration, and community change in Texas. Recent publications include "Migration in the Life Course of Low-Income Mexican Women," *Journal of Borderland Studies*; "Immigration in the Life Histories of Women Living Along the United States-Mexico Border Region," *Journal of Immigrants and Refugees*; "Transborder Interactions and Transnational Processes in a Border Community, Laredo, Texas", in *Transformation of La Familia on the U.S.-Mexico Border*. Dr. Marquez is co-editor of a recently published book, *Transformations of La Familia on the U.S.-Mexico Border*, University of Notre Dame Press.

My father – a widower who raised his four daughters with the expectation and belief that they could exceed the cultural expectations held of Border women in the 1950s- taught his daughters to love Mexico with the same passion he embraced life on the Border. My consciousness as a Latina scholar is heavily influenced by my life experiences on the Border. My Border upbringing and the women who have over the years shared their life stories with me, influence my research and my writing. Their stories speak to the challenges they face as mothers, sisters, wives and daughters in a region of this country where hardships are intertwined with daily life. Their rich stories are of a place and space where the cultural and family values of two nation states come together, interact and extend across the shared borderline.

Raquel R. Marquez, Ph. D.



Irma Carolina Rubio

“Work in this series does not aim at final conclusions, or to serve as lotería cards of essentialized identities or pathologies within Latina communities. Each image filters personal and collective observations of ways Latina/Chicanas measure personal and peer ‘success’ and/or ‘selling out.’ These works offer opportunities to consider the tense, blurred and cohabitant boundaries Latinas/Chicanas engage with to attain a greater sense of unity, belonging, place and meaning.

The choice to use my own face in each portrait is one of practicality and to emphasize that each woman is part of the same search for liberation of all oppressors: ‘outsiders,’ gente (our own people), and those imagined.”



how do you say

NIETA



Marta Sanchez

“My work is an ongoing narrative recording the existence of my family and friends. I strive to relate hope, prayers and humanity of the common man.”

Born and raised in San Antonio, Texas, painter Marta Sanchez is deeply inspired by traditional Mexican folk art expressions. Marta Sanchez is recognized primarily for her retablo paintings, an offspring of traditional Mexican prayer paintings. These soulful works on metal capture the deepest held wishes and dreams of her subjects, as if the artist were lighting a candle in prayer for her subject.



Monoprint

In Donz

Mafalda Sánchez 2012



Harriett Romo

Born in Alexandria, Louisiana, Dr. Harriett Romo is currently a Professor of Sociology at The University of Texas at San Antonio and Director of the UTSA Mexico Center and Bank of America Child and Adolescent Policy Research Institute.

Dr. Romo received a B.S. degree in Education from The University of Texas at Austin and began her career as a 5th grade teacher in Nicaragua. She then taught for 5 years in inner city Los Angeles Public Schools and returned to the University of California, Los Angeles for a Master's degree and also earned a Master's and a Ph.D. in Sociology from the University of California, San Diego. She spent a year as a Post-Doctoral Scholar at Stanford University. Dr. Romo has taught in the Sociology Department at Texas State University, the School of Education at U.T. Austin, and has been at UTSA since 1999 where she teaches classes in Sociology of Education, Race & Ethnic Relations, Border Studies, Qualitative Research Methods and the Sociology of Childhood. She is the Director of the UTSA Mexico Center and the UTSA Bank of America Child and Adolescent Policy Research Institute. Dr. Romo is the co-author of *Latino High School Graduation* (1996) U.T. Press, *Racial and Ethnic Relations in America* (1998, 2001, 2005) and co-editor of *Transformations of La Familia on the U.S.-Mexico Border*, 2008, Notre Dame Press. She directs a number of research grant focused on transnational families.

Some of my greatest joys have been interacting with others in Spanish and English, learning to see the world from different perspectives, and meeting wonderful, warm, interesting people. I interview people about their lives, their families and their children. I want the words of ordinary people, talking about ordinary lives to reach a larger audience so that others can understand how different groups—social, ethnic, socioeconomic, gender, language origin—construct their lives. Reality is socially constructed. It is the role of a sociologist to help us understand how that construction takes place. I want to show how people make meaning of their life experiences, and how social networks and cultural, social and economic resources influence individuals' experiences in the world. Sharing knowledge and skills with others has allowed me to learn from those I teach.

Harriett Romo, Ph. D.



Anita Valencia

“Rampant consumerism and the depletion of our natural resources has long been a serious concern of mine. Therefore, through art, I hope to address these issues. All my work is made using recycled materials: aluminum cans, CDs, pull-tabs, paper bags, bottle caps, teabags, foil candy wrappers, etc., because these are the remnants of things we consume and discard in our daily lives. I like to create large installations because I want to impress the viewer with how much we consume and discard in our daily lives and the need for conservation.”





Laura Varela

Laura Varela is a San Antonio-based media artist, activist and educator originally from the U.S./ Mexico border town of El Paso, Texas. Her projects are community-based and focus on issues of social justice and cultural preservation. She is a recipient of the Humanities Texas Media Arts grant for her current project *As Long as I Remember: American Veterans*, which examines the legacy of the Vietnam War in the Chicano community from the point of view of artists. She is currently developing *Raúl R. Salinas and the Poetry of Liberation*, a feature documentary about the life and times of Xicano poet and activist Raúl R. Salinas.





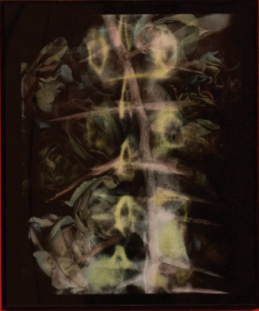
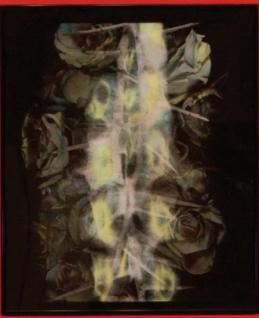
Kathy Vargas

“Most of my work deals with the cycle of life, death, resurrection and remembrance. ‘Broken Column: Mother’ is a part of that exploration, but is also deeply personal since it captures my mother’s last days.

She died slowly over eight months, her body gradually succumbing to the ravages of diabetes. As she broke down, I documented the way in which she was changing, not only physically but also spiritually. She accepted death as a part of her natural journey. A deeply religious person, (hence the cross shape) she saw angels as she got closer to the end.

For me, photographing is a means of understanding the world and its events, and of making peace with them. My mother allowed me to photograph her knowing that it would help me to accept her departure. But this piece also helped me to transform her passing, moving from pain to an eternity where her arms and hands grew wings so that she could join the angels surrounding her deathbed.

These images are hand colored, selenium toned, black and white photos (gelatin silver prints) of double exposures done in a 4x5 camera, not in the darkroom or the computer.“





Sonia Saldívar-Hull

Originally from Brownsville, Texas, Dr. Sonia Saldívar-Hull is a Professor of English and the founding Executive Director of the Women's Studies Institute at The University of Texas at San Antonio.

Sonia Saldívar-Hull received her Ph.D. from The University of Texas at Austin and earned tenure at the University of California, Los Angeles before coming to UTSA in 2001. *Feminism on the Border: Chicana Politics and Literature*, her book on Chicana feminist literature and theory, was published by the University of California Press in 2000.

Her publications include numerous book chapters, articles and introductory essays on Chicana literature, feminism, and the cultural intersections of borderland studies. She was awarded the Distinguished Achievement Award for Literary and Cultural Criticism by the Western Literature Association in 2003. She has been the co-editor of "Latin America Otherwise: Languages, Empires, Nations," a book series with Duke University Press since 1997. Professor Saldívar-Hull also serves on the National Advisory Board for Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambios Social.

Latina Art, both the visual image and the written word, roars its power when it motivates us to act. The best art is unafraid to express its politics, such as women's right to an education and for freedom from the restraints of patriarchal traditions. As a literary and cultural worker, I voice secrets that need to be told. For too many women, home remains a site of violence and struggle. I want students to be unafraid of words such as feminist. In the classroom, I engage in resistance strategies when I teach students to recognize that sexism, racism, homophobia, and class oppression are not simply words from the past. Latina feminists strive for basic human rights for women. Latina Art roars its social message, puts art to work, and opens up new possibilities for both women and men to change the world.

Sonia Saldívar-Hull, PhD



Carla Véliz

Born in Piedras Negras, Coahuila, Mexico, Carla Bustamante de Veliz creates works of unselfconscious passion. Her bold use of color in both her abstract and figurative works speaks of Carla's great joy of life and her belief that it should be lived to the fullest.

Carla's work draws on her life experience, capturing people, places and emotions she has personally experienced. Her figurative paintings in particular cause us to identify with the work either through recognizing ourselves or someone else in the subject. Her abstracts speak of deep emotion, but always with an undercurrent of happiness. Even her darkest works are painted with such freedom that the joy of creativity underlines the subject matter, no matter how tormented they may appear on the surface.





Luisa Wheeler

Working on this project gave me the opportunity to go back to my childhood, these are the people I grew up with. I wanted to capture a sequence of images of people from my home town of Piedras Negras in their own environment. With the camera I see reality in another world. What interests me is that these are people who are very proud of their surroundings even though they don't have luxury and live in poverty. Each image stands on its own artistic way but also each tells something about my self. There is a sense of poetry when I developed my work. These are stories converted to images that evoke many feelings. It is important for me to get close to people and let them know I am taking their photograph because their involvement is part of the work. This body of work is a way of telling stories about an aspect of the culture in which I live. It is an examination of the influences that have touched my life during the various stages of my development. Being raised with limitations has broadened my way of looking at things in a more creative way. The aesthetic reference, which has provoked my interest in photographing these people, is that beauty and joy are to be found in any aspect of life. Photography to me is like a ritual, you have to be connected with the subject matter, go outside and observe the most mythological aspect of people. Then get inside the darkroom and select the images that best describe your emotions.





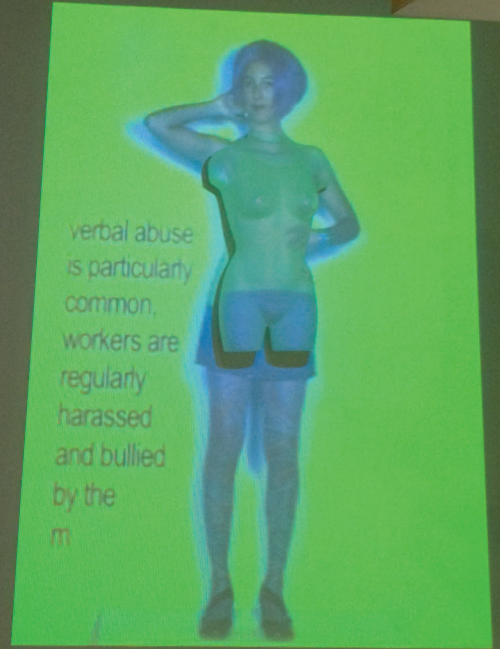
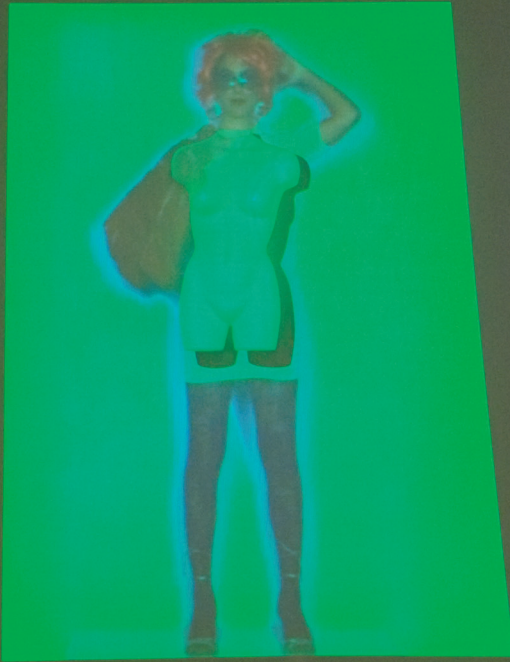
Guillermina Zabala

“As an average consumer I’m faced with this constant dilemma: ‘Should I buy that pair of jeans that fits me so well but that was surely made by a sweatshop worker who earns 20 cents an hour?’

From socially-conscious buyers to naïve, clueless and/or opportunely in denial buyers, we’re all contributing in one way or another to this massive assembly line otherwise known as ‘progress.’

This video installation juxtaposes two worlds: The realm of fashion and addictive consumerism of textile goods with the abusive underworld of sweatshops, which are commonly and conveniently located in third world countries.

Additionally, the use of mannequins emphasizes the excessive pressure on women to have a ‘perfect body.’ According to the National Eating Disorders Association, the average American woman is 5’4” tall and weighs 140 pounds, yet the average American female model is 5’11” tall and weighs 117 pounds.”



Arte Latina Catalogue Image List



Vanessa R. Centeno
California, from the series West Coast
Acrylic on canvas/panel
59.5" x 59.5"
2004



Vanessa García-Briedé
Candor, from the series Seamstress, Mistress, Distress, Muslin
wicker and canvas
24" x 12" x 12"
2008



Adriana Maria García
Chicana Activist – Diana Abrego
Acrylic on canvas
52" x 48"
2008



Frances Marie Herrera
Papalotl
Mixed media
Approximately 40" x 50"
2008



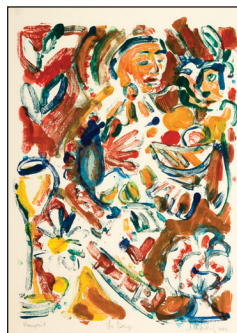
Tess Martínez
Lone To Stay Awake
Silver gelatin print
9"x19"
2008



Elizabeth Rodríguez
La Elen Clark – Red Diva
Oil on canvas
58" x 82" x 2"
2008



Irma Carolina Rubio
Nieta, from the series Vindidas y Verdaderas
Digital photography
20" x 14"
2008



Marta Sanchez
La Danza
Monoprint
2002
Courtesy of
The UTSA Art Collection



Anita Valencia
The stars...are big and bright
Recycled materials
Installation
2008



Carla Véliz
lo que el viento se llevó
Mixed media on canvas
36" x 48"
Series of 9
2006-2007
Courtesy of
The UTSA Art Collection



**Laura Varela and
Vanessa Centeno**
Touch
Multimedia installation
2008



Luisa Wheeler
El Tendedero
Silver gelatin print
42" x 50" x 2"
2008



Guillermina Zabala
Ready to Wear
Multimedia installation
2008



Kathy Vargas
Broken Column, Mother
Hand-colored silver gelatin prints
1997
Courtesy of Arturo Almeida &
Daniel Guerrero Art Collection



Arturo Almeida was born in Brownsville Texas in 1962. At a young age, Almeida moved to Corpus Christi where he later became an artist and independent curator. Almeida enrolled at Del Mar College and continued his studies in photography at San Antonio College and the Southwest School of Art and Craft. In 2000, Almeida established the Café Latino Gallery. As owner and curator, Almeida held exhibitions of now prominent artists including Alex Rubio, Vincent Valdez and Kathy Vargas. In 2003, Almeida joined The University of Texas at San Antonio as Curator of The UTSA Art Collection under President Ricardo Romo.

A committed advocate of the San Antonio arts community, Almeida is curator of the celebrated *Arte Latina: Roar* exhibition. In 2007, Almeida curated the work of 13 artists and six writers to celebrate his mother, ideas of liberation, empowerment and voice at the Blue Star Contemporary Art Center. Almeida's dedication to representing San Antonio and South Texas artists has created meaningful relationships between the university and the thriving arts community of San Antonio. In 2007 Almeida and President Ricardo Romo founded the *South Texas Print Series*, inviting emerging and established artists to the UTSA printmaking studios. Featured artists create an edition of prints for UTSA and provide learning opportunities for students in the Department of Art and Art History. Approximately 30 artists are expected to participate in the series.

Almeida has also helped create new exhibition spaces and opportunities for cultural exchange with partnering museums. Collaborating with the Institute of Texan Cultures (ITC), Almeida initiated the *Texas Contemporary Artists Series*, which consists of ten contemporary artists who will have solo exhibitions that reflect upon their relationship to San Antonio and South Texas. The series is an effort to examine the melting pot of San Antonio artists through the work of artists who have gravitated toward Texas, both personally and artistically.

In an effort to showcase artwork from the collection, Almeida is currently in the process of producing a book focusing on 200 artists from the collection, including Graciela Iturbide, Jesse Treviño, Cesar Martínez, Judith Baca and Manuel Álvarez Bravo. In addition, President Ricardo Romo and author John Phillip Santos will be contributing writers to the forthcoming release of *The UTSA Art Collection: Vol 1*.

Blue Star Contemporary Art Center

Developed from a grassroots event in July of 1986, Blue Star Contemporary Art Center is the first and longest-running venue for contemporary art in San Antonio. The establishment of Blue Star as an exhibition space arose from the need to provide a platform for the work and ideas of local contemporary artists. In the years since its inception, Blue Star has grown with the community, instigating positive change in both the art community and the community at large. The development of Blue Star's exhibitions and educational programming has resulted in the social and economic revitalization of the surrounding King William and Southtown neighborhoods, and the exhibition that started it all has developed into Contemporary Art Month, an event that now includes more than 50 collaborating organizations, cultural centers, museums, and alternative spaces.

Now in its 25th year, Blue Star continues to be an incubator for contemporary art in San Antonio, hosting more than 20 exhibitions each year within its four on-site galleries, the Blue Star LAB annex, and multiple off-site locations within the community. These exhibitions feature both emerging and world-renowned artists who hail from the Alamo City and across the globe. More than 300,000 visitors each year experience contemporary art at Blue Star through exhibitions, the MOSAIC after-school education program, and community events, which is why we at Blue Star stand firm in our commitment to inspire the creative genius in us all.

Blue Star Contemporary Art Center is supported by:

The National Endowment for the Arts, City of San Antonio Office of Cultural Affairs, Texas Commission on the Arts, the Andy Warhol Foundation for the Visual Arts, Inc., the Brown Foundation, Inc., James G. Lifshutz, Valero Energy Foundation, the Tobin Endowment, Jerry L. Gore, Ricos Products Co., Inc., Ann Griffith Ash, Stacey Hill, the Capital Group Companies Charitable Foundation, H-E-B, Rackspace, NuStar Energy LP, the Russell Hill Rogers Fund for the Arts, Frost Bank, Strasburger and Price, L.L.P., the Fund, the San Antonio Area Foundation, the Smothers Foundation, Alturas Foundation, Argo Group US, Hill Family Charitable Trust II of the San Antonio Area Foundation, the Flohr Family Foundation, RBC, the Linda Pace Foundation, Alamo Beer, Grey Goose Vodka, Silver Eagle Distributors LP, Republic National Distributing Company, Hotel Valencia, Zurich International Properties, Kiolbassa, Acosta Signs, anonymous donors, and Blue Star Board members.

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The Tobin Endowment





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