SELECTIONS FROM
THE UTSA ART COLLECTION
CURATED BY ARTURO INFANTE ALMEIDA
VOZ

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This publication accompanies the exhibition

VOZ: Selections from the UTSA Art Collection
Curated by Arturo Infante Almeida

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

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

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

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

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

DEBBIE RACCA-SITTRE, DIRECTOR
City of San Antonio Department of Arts & Culture

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

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

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

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

Since October 2016, the Department of Arts & Culture has proudly managed Centro de Artes and showcased the works of more than 160 San Antonio artists. The City of San Antonio is proud to support local artists and provide opportunities for them to show their works.

Through a robust community-engaged process to develop the Centro de Artes Strategic Plan, the City of San Antonio set a framework, overseen by the Centro de Artes Committee - a subcommittee of the San Antonio Arts Commission comprised of local community members – so this mission of celebrating and honoring Latino arts and culture, with a priority on showcasing San Antonio and regional artists, continues. This ensures that San Antonio’s cultural and historical legacy remains for the next 300 years and beyond.

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

Adelante!
CURATORIAL STATEMENT

ARTURO INFANTE ALMEIDA
Exhibition Curator

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

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

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

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

Like all stories of a particular place and time, the work on these walls is informed by pride, joy and a tenacity that reverberates in the voices that celebrate the Latino experience.
REVEALING VOICES IN THE CALL TO SELF: LATINO/A ART FROM SAN ANTONIO & THE BORDERLANDS

JOHN PHILLIP SANTOS
University Distinguished Scholar in Mestizo Cultural Studies
UTSA Honors College

I. ORIGENES
(Voices Emerge)

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

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

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

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

It was with the 1967 founding of the Con Sapo Art Group in San Antonio, including such artists as Felipe Reyes, Jesse “Chista” Cantu, Melesio Casas, José Esquivel, Rudy Treviño, and Roberto Ríos, that there was suddenly an enclave of local artists committed to yoking their art to
an activist agenda of exploring newly emerging Chicano identities in their complex, contemporary, polyvalent American setting. In their manifestos and strikingly original works, they manifested a new impulse in American art, informed by European and American art tradition, but augmented by Mexican art tradition as well, and focused for the first time on a critique of social ills affecting Mexican Americans in the borderlands.

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

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

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

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

How did such a collection come to be?

II. HISTORIA (The UTSA Art Collection)

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

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

But it was with the appointment of Dr. Ricardo Romo as President of UTSA in 1999, that The UTSA Art Collection represented in the VOZ
exhibition was born. Dr. Romo set out to build upon the extant tradition by acquiring new works in many media, including paintings, photographs, sculptures, and works on paper. Along with his wife, Dr. Harriett Romo, President Romo was a longtime active collector of the work of emerging Chicano artists, dating back to their time as graduate students at UCLA. By the time of his appointment as UTSA President, the Romos had already collected the work of more than 300 artists. In the last decades, they have made significant donations of works from their personal collection to the Benson Latin American Collection at the University of Texas Austin and more recently to the San Antonio Museum of Art and McNay Art Museum.

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

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

The works you see exhibited in VOZ make up only a small representation of this diverse and impressive collection. UTSA has now assembled a broad artistic legacy that includes many esteemed national and international artists, from Mary Cassatt to Georges Braque; but it has clearly become one of the most important beacons of the protean artistic visions emerging from America’s borderlands – what scholar Ameríco Paredes first described as Greater Mexico, in recognition of these lands’ rich historical and cultural palimpsest over the last five hundred years. Collectively, these artistic works constitute a powerful testimonio of the history, experience and transformations of Latino/a individuals and communities of these lands.

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

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

“The fact that we have it publicly exhibited is one of the great benefits,” Romo, recently retired, observed of the collection, “…because a lot of our students didn’t grow up with art in their home. I didn’t have it growing up. Maybe they have a Chicano mural somewhere nearby, but this brings them into contact with some very creative pieces they’re not seeing growing up. It’s time – they’re eighteen years old – it’s time to sort this out and learn about their history and their culture and the creativity of individuals. What’s the statement here, where is the story going? What’s going on in this image? And they get to see it all the time.
Our libraries are full of art on the walls. And when they get to be older and out in the world, maybe they’ll say ‘We need some art on our walls – I’m missing the art.’ Instead of your brain looking at a blank page, your brain is looking at a color, a design, an image a subtleness.”

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

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

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

During a time of roiling emotions around our nation’s rich and proud immigrant legacy, it is a rare, urgent work of art reminds us that we are all immigrants; all border crossers, all of us in search of opportunity and a better life. And in the most moving and auspicious symbolic gesture, this family, caught in a moment of mortal struggle, is seen here in the midst of everyday university life, where a limitless trove of knowledge awaits them, affirmations of a shared humanity that has no borders. Throughout The UTSA Art Collection, such themes of tradition, identity and transformation abound.

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

III. VOZ
(A Pletora of Voices)

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

In the decades that have passed, what has changed?

The VOZ exhibition is testimony to how significantly the intervening decades have witnesses an historic cascade of creative productions from Chicano/a and other diversely Latino/a artists in the U.S., both in the borderlands and wherever else far-flung diasporic communities have taken root across the country. Gary Keller’s 2005 work, Triumph of Our Communities, Four Decades of Mexican American Art, especially emphasizes the role artist collectives and organizations, such as San Antonio’s Con Safos group, played in sparking, fostering and presenting works
by Chicano/a and other Latino/a artists. From Los Angeles' Self-Help Graphics & Art and the Social and Public Art Resource Center (SPARC) to such San Antonio venues as the Guadalupe Cultural Arts Center and Centro Cultural Aztlán, it represents a remarkable saga of an upwelling of creative vision from the ground up, from las Calles into la Gloria.

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

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

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

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

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

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

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

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

And the struggle continues.

In a 2010 review from the New York Times, art critic Ken Johnson’s observations on the jointly LACMA and UCLA-curated Phantom Sightings
show, featuring a survey of contemporary Chicano art, were headlined with the question: “They’re Chicanos and Artists. But is their Art Chicano?”

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

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

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

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

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

IV. DESTINOS
(Viewing VOZ)

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

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

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

Resistance and protest remain evident as core concerns, if sometimes more nuanced and subtle in their expression than in the era of the Movimiento. Luis Jimenez’s lithograph, Cesar Chavez: An American Hero (2008) has an elegant, tranquil and elegiac quality. Gazing out at us as if from some vantage in eternity, Chavez transcends his role as firebrand and steadfast labor leader to become an American spiritual exemplar. Mel Casas’s Show of Hands (2005) displays the flag of the United Farm
Worker’s movement juxtaposed with a black anarchist’s flag, while a host of hands throw signs ranging from perhaps various gang “mudras” to the “A.O.K.” – and a raised fist of insurgency. A sprawling ghostly line traces a taut hand shooting the finger, while the whole tableau is dominated by a great cinema screen-like proscenium that captures the outstretched fingers of God and Adam from Michelangelo’s painting on the ceiling of the Sistine Chapel.

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

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

The Mexican American heritage of San Antonio is pervasive in the works of *VOZ*, from Al Rendón’s eloquent documentary photographs of conjunto musicians and dancers to the cityscapes of Jacinto Guevara and Abelardo Peña Ebaben and Jesus “Chista” Cantú’s *Me y Mi Hard Edge* (1993), in which the artist depicts himself nattily attired in a high school bomber jacket with a slick coif, standing in front of a delivery truck for historic Hippo beverages, a onetime San Antonio favorite known for its formidable hippopotamus emblem. Local characters abound, as in Celina Hinojosa’s *Andaba Perdida* (2003), in which a lady leans back on a barstool in Reyna’s Bar, open beer can and cigarette at her side, with a wan expression on her face that suggests she may already have seen too much of the world for one night.

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

Other artists here seem to transmute the stuff of ordinary life into mythic meanings that can make the immateriality of identities into a dynamic play of abstractions. Anita Valencia’s amber-toned *Recycled Plus #51* (2012) makes layered imprints of discarded CD’s into a stratigraphy of perfect circles floating in etheric space, a kind of metaphysical reverie. And in Gabriel Delgado’s *Bird with Pink Flowers* (2017), a dense overlay of richly polychromatic stenciled figures creates a filigreed jungle of intimations, out of which one bird’s outline, rendered in ghostly white, seems to hover. Out of so much history, so much conflict among so many in these lands, beauty can still loom.
Seen as a whole, the VOZ exhibition can be viewed as a powerful affirmation of the role artists and their work are playing in helping to unfold and reveal the destiny of a people, a story embodied in the three-hundred yearlong history of the city of San Antonio. It’s for each of us to tell our own version of that story, but these artists have given us a great imaginarium from which to draw our tales. In his vivid *San Antonio Sampler* (2016), Franco Modini-Ruiz depicts a San Antonio skyline of the mind, arranging the Tower of the Americas, the Tower-Life and other buildings on an impressionistic horizon. As we descend into this deep city palimpsest, mirages seem to appear, blood-red clouds, vaporous criss-crosses of elevated freeways, fragment of missions perhaps, fields of verdant green, hints of memories of a time before. It’s an image that reminds us of how long San Antonio has been a story in the making, a place of encounters between strangers, a protean cradle of our becoming, a beacon into the future.

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

Cande Aguilar
Claudio Aguillón
Carlos Almaráz
David Almaguer
René Alvarado
Jesse Amado
Edmundo Aquino
Connie Arismendi
Richard Armendariz
Estevan Arredondo
Antonio Azorín
Judith F. Baca
Andy Benavides
Cecilia Biagini
David Blancas
Charles “Chaz” Bojórquez
David Botello
Manuel Álvarez Bravo
Rolando Briseño
Cody Bustamante
Jerry Cabrera
Jimmy Canales
Jesus “Chista” Cantú
Raul Caracoza
Enrique “Sebastian” Carbajal
Henry Cardenas
Melesio Casas
Vanessa R. Centeno
Víctor Chaca
Martha Chapa
Carlos Chávez
Alejandro Colunga
David Josue Cordero
Sam Coronado
David Correa Muñoz
Miguel R. Cortinas
Alba de León
Sandra de León
Gabriel Delgado
Giselle Diaz
Analy Diego
Richard Duardo
Gilbert Durán
Abelardo Peña Ebaben
Gaspar Enriquez
Jenelle Esparza
Juan Farias
Ana Fernandez
Andrés Fernandis
Pedro Friedenberg
Adriana M. Garcia
David Anthony Garcia
Margaret Garcia
Rupert García
Carmen Lomas Garza
Jorge Garza
Luis M. Garza
Xavier Garza
Ignacio Gómez
Albert Gonzales
Raul González
Rigoberto González
José Guadalupe Guadiana
Daniel Guerrero
Luis “Chispas” Guerrero
Raul Guerrero
Jacinto Guevara
Ana Clarissa Gutierrez
Christopher Gutierrez
Michael C. Gutierrez
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Ana Lilía Salinas
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Santiago “Chago” Sanchez
Rocio Sáenz
John Segovia
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George Yepes
Guillermina Zabala
Cande Aguilar
*Door of Tears & Joy*, 2011

Claudio Aguillón
*Antiques*, 1995
David Almaguer
This is How I Roll, 2008

René Alvarado
Self Portrait with Red Bird & Fruit, 2000

Edmundo Aquino
El Tenor, 1981
Jesse Amado  
*Nine Tablets*, 2015

Estevan Arredondo  
*Atmosphere 3*, 2008
Richard Armendariz
*Tried by the Desert Sun, I left with Scales for Skin*, 2010

Connie Arismendi
*La Vida*, 1995

Antonio Azorín
*Cactus*, 2010
Judith F. Baca
*Fighting 442, 1988*

Andy Benavides
*Alhambra, 2008*

Cecilia Biagini
*Continuo, 2009*
David Blancas  
*Sabor de Blueberry (Blue)*, 2012

David Blancas  
*Sabor de Tangerine (Orange)*, 2012

David Blancas  
*Sabor de Vanilla (White)*, 2012

Rolando Briseño  
*Mole Wheel*, 1995

Jerry Cabrera  
*Cape Series Painting*, 2006
Jimmy James Canales
Survival Zarápe, 2012

Jesus “Chista” Cantú
Me y Mi Hard Edge, 1993
Raul Caracoza
Young Frida (Blue), 2006

Raul Caracoza
Young Frida (Green), 2006

Raul Caracoza
Young Frida (Pink), 2006

Raul Caracoza
Young Frida (Yellow), 2006
Henry Cardenas
*Destiny Abounds*, 2009

Vanessa R. Centeno
*California*, 2005
Martha Chapa
*Variación de las Cuatro Estaciones*, 2007

Victor Chaca
*El Lugar de las Luciernagas*, 2004

Carlos Chavez
*Untitled 3*, 2006
Alejandro Colunga
*Payaso*, 1980

David Josue Cordero
*Double Gabe*, 2007
Miguel R. Cortinas
*Los Ojos de Vidrio*, 2001

Alba de León
*Visible*, 2017

Sandra de León
*El Viaducto*, 2015
Gabriel Delgado
Bird with Pink Flower, 2017

Giselle Diaz
Coco Frio, 2013
Ángel Rodríguez-Diaz
*Angel The Butterfly*, 2004

Analy Diego
*Marilyn*, 2016
Richard Duardo
Frida Grandísima, 2003

Gilbert Durán
Roadrunner, 2004

Abelardo Peña Ebaben
Moving Sale, 2011
Jenelle Esparza  
*Creeping In*, 2015

Juan Farias  
*También Los Angeles Lloran con Lágrimas Azules*, 2001

Ana Fernández  
717, 2011
Juan Farias
También Los Angeles Lloran con Lágrimas Azules, 2001

Andrés Ferrandis
Rareround, 2015

Andrés Ferrandis
Luna, 2015

Pedro Friedeberg
Medallas/Medals, 2003

David Anthony García
Glottis, 2005
Adriana M. Garcia
Todo tiene su efecto, 2013

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

Luis Guerrero
Art from Mars, 2005
Xavier Garza  
*El Santo, 2000*

Ignacio Gómez  
*El Pachuco, 2010*

Rigoberto A. González  
*Cielo Azul, 2013*

Albert Gonzales  
*Sunday Morning, 2016*
Raul González
*Candy Series - Dyptic*, 2011

José Guadalupe Guadiana
*Untitled*, 2007

Daniel Guerrero
*Chris II*, 2003
Ana Clarissa Gutiérrez
*Mismo Horizonte*, 2013

Rafael Fernando Gutiérrez
*Paletas de Playa*, 2015

Michael C. Gutiérrez
*Woman Next to the Rock*, 2002

Ester Hernández
*Con Carino, Lydia Mendoza*, 2001
John Hernández
*Jerry's Kids*, 2000

Richard Hernandez
*Cactus Green Yellow Tunas*, 2001

Celina Hinojosa
*Andaba Perdida*, 2003
Jon Hinojosa
_I Weave the Shoes of Sorrow_, 2004

Benito Huerta
_Temporary Like Achilles_, 1999

Leticia Huerta
_Between_, 2005, 2006
Graciela Iturbide
*Nuestra Señora de las Iguanas*, 1998
Graciela Iturbide
Señor de los Pájaros, 1998

Graciela Iturbide
Cementerio, 1988

Graciela Iturbide
Sahuaro, Sonora Desert, 1997
Graciela Iturbide
*Mujer Angel, Sonoran Desert, 1998*

Graciela Iturbide
*Rabastan, India, 1998*

Graciela Iturbide
*Manuel Álvarez Bravo en el campo Mexico, 1970s*
Luis Jiménez
*Alligator*, 1993

Blas E. López
*Taurus*, 2005
Joe López
El Gallito, 2008

Emiliano López
Untitled, 2000

Cisco Jiménez
Bloque geológico (yellow), 2015

J. Salvador López
Perception & Precision, 2003
Tessa Martínez
*Untitled*, 2006

César Martínez
*El Tiempo Borra*, 2001

Adál Maldonado
*Junot*, 1988

Luis L. Lopez
*La Familia de Quetcal*, 2004
César Martínez

_Chago_, 1999
John Mata
*Waste: Design Birth*, 2007

Ben Mata
*Silverfish*, 2003

Richard Martínez
*Almost Vida*, 2004

Jesus Toro Martínez
*Sin Descanso*, 2004
Antonio Martorell

La Playa Negra IV, 2017
Alberto Mijangos
*Yo No Te Cuento Pero Debo Contarte*, 2005

Gladys Roldán de Moras
*Belgian linen relating to the theme of Music*, 2011
Michael Menchaca  
*Imperial Construction, 2017*

Abraham Mojica  
*October Moon, 2016*

Pedro Morales  
*Red/Blue/White/Yellow, 2008*

Malaquías Montoya  
*El Cantor, 2008*
Glugio “Gronk” Nicandro
*The Young Master*, 2014

Cruz Ortíz
*Darling*, 2002

Amado Peña
*Untitled 1*, 2015

Carmen Oliver
*La Matrona*, 2009
David Correa Muñoz
*Mural I, 2002*

Cristina Sosa Noriega
*Stardust Marfia, 2006*
Cecilia Paredes
*Magnolia Landscape*, 2007

Peter Ortiz
*Generations*, 2002

Pablo Palazuelo
*Oin III*, 1977
Chuck Ramírez
*Santo Series, (Brady Bunch), 1996*
Al Rendón
*Dancers Flared Skirt, 1988*

Juan Miguel Ramos
*La Rosa, 2002*

Al Rendón
*Sandra, 1988*

Al Rendón
*Conjunto Festival Player, 1988*
Gustavo Ramos Rivera
*Series IV*, 1981

A. J. Rodríguez
*“Carazul” Mexican Green Jay*, 2016

Eduardo Rodríguez
*Pot Ache Fäde*, 1996

Martin C. Rodríguez
*What’s Past is Prologue*, 2003
Adam Rodriguez
*EK, 2015*

Elizabeth Rodriguez
*Wednesday Afternoon, 2005*

Santiago “Chago” Sánchez
*Maguey, 2016*

Ana Lilia Salinas
*Time Became a Memory, 2002*
Omar Rodríguez
*El Otro Lado, Ventana Series*, 2002

Frank Romero
*Car*, 2013

Sonia Romero
*Bee Pile*, 2011

Maricela Sánchez
*Lakeshore Drive VII*, 1994
Franco Mondini-Ruíz
*San Antonio Sampler, 2016*
Ricardo Ruíz

La Muerta del Pecado, 2005
Rocio Sáenz
*Migrantes*, 2004

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

Joel Salcido
*Atotonilco El Alto*, 2015
Marta Sánchez
*The Horizon*, 2016

Pepe Serna
*Honey Moon*, 2008

Enrique “Sebastian” Carbajal
*Caballo*, 2005
John Segovia
The Hand of Time, Gravity, Velocity, 2003

Ramón Vásquez y Sánchez
The Muse, 2004

Louis Vega Treviño
Windows, 2016
Lawrence Trujillo  
*Lung*, 1993

Luis Valderas  
*Love Story*, 2015

Anita Valencia  
*Recycled Plus # 51*, 2012

Olivia Villanueva  
*Truth is Chaos*, 2008
Raul Servín

Payday, 2000

Raul Servín

Campesinas, 2000

Rainey

White Bread, 2006
Kathy Sosa
La Acordeonista, 2008

Lionel Sosa
Alicia Guadiana, 2012

Jesse Treviño
The Printer, 2005
Kathy Vargas
_They Were Big, Dad’s Shoe_, 1998

Kathy Vargas
_I Was Little, Shoe_, 1998

Kathy Vargas
_They Were Big, Mom’s Shoe_, 1998

Felipe Vázquez
_Paper Cutouts_, 2003
Manny Vega

Mongo Santamaría, 2014
Cándido Veras
*Homage to the Arts and Colors*, 2003

Andy Villarreal
*The Legend of the Blue Jaguar – A True Mayan Icon*, 2016
Joe Villarreal
S.A. Spurs Game Scene, 2006

Guillermina Zabála
Odas Elementales, 2008
Fine Art Prints by Modern Multiples features archival-quality digital prints (gicleés) of paintings by 26 prominent Chicano artists, including Frank Romero, John Valadez, Patssi Valdez, and Margaret Garcia. Depicting urban life and the Chicano experience between 1969 and 2001, the exhibition is the culmination of a one-year project designed to advance Chicano art as a recognized school of American art and to increase public accessibility to it. In addition to the fine art gicleés, it includes linocut portraits of the artists by artist Artemio Rodriguez and an original 53-minute documentary about Chicano art directed by Tamara Hernandez who also produced it with Melissa Richardson Banks and Heather Flores. Funding was provided for the entire project by Bank of America and Farmers Insurance.
Carlos Almaráz
*Sunset Crash*, 2004

Charles “Chaz” Bojórquez
*Chino Latino*, 2004

David Botello
*Wedding Photos – Hollenbeck Park*, 2004
Gaspar Enriquez
*Tirando Rollo (I Love You)*, 2005

Margaret García
*Janine at 39, Mother of Twins*, 2004
Carmen Lomas Garza
*Quinceañera*, 2005

Raúl Guerrero
*Molino Rojo*, 2004

Roberto Gutiérrez
*Rooftops Over LA*, 2005
Rupert García
*Virgen de Guadalupe y Other Baggage*, 2005

Wayne Alaniz Healy
*Un Tarde en Meoqui*, 2004

Adan Hernández
*La Estrella Que Cae*, 2005
Esther Hernández
_Astrid Hadad in San Francisco_, 2005

Leo Limón
_Mas Juegos_, 2004

Gilbert “Magu” Luján
_Blue Dog_, 2004
César Martínez

_Hombre que le Gustan las Mujeres_, 2005
Frank Romero
*The Arrest of the Palteros*, 1996

Jose Lozano
*Recortando a Frida*, 2005

Eloy Torrez
*Herbert Sigueza*, 2005
Alex Rubio
*Al Lechuza*, 2005

Marta Sánchez
*La Danza*, 2005

Jesse Treviño
*Los Pescadores*, 2005
John Valadéz
*Getting them out of the Car*, 2005

Patssi Valdéz
*Little Girl in the Yellow Dress*, 2005
George Yepes

*Axis Bold as Love*, 2004

Vincent Valdéz

*Kill the Pachuco Bastard!, 2005*
Veinticinco is a suite of twenty-five prints by twenty-five Latino and Latina artists. Each print is signed, numbered and issued in a limited edition of thirty. The images are printed on 22” x 30” archival paper and were produced using various techniques including stone and aluminum plate lithography, etching and aquatint, linocut, and screen-printing. The artists worked in collaboration with a Master Printer in the print studio of The University of Texas at San Antonio’s Department of Art and Art History.
Richard Armendáriz
*Tu Eres o No Tu Eres Mi Baby*, 2008

Cody Bustamante
*Sirena*, 2008

Andy Benavides
*1:30 a.m.*, 2008
Sam Coronado
*Untitled*, 2009

Richard Duardo
*Hecho en Aztlán*, 2009

Xavier Garza
*Jesus Wore a Zoot Suit*, 2005
José Guadalupe Guadiana
*Parade*, 2008

Leticia Huerta
*Visited by Insects*, 2008

Daniel Guerrero
*Optical Illusions and Complementary Colors*, 2006
Luis “Chispas” Guerrero
*Los Flacos de Chispas, 2005*

Christopher Gutiérrez
*Palenque, 2007*
Benito Huerta
Signature Lithograph, 2009

Luis Jiménez
César Chavez: An American Hero, 2008

Malaquías Montoya
El hombre sin país, 2005

César Martínez
Vato con Sunglasses, 2009
John Mata
*Vanished*, 2009

Juan de Dios Mora
*Tinaco Naco*, 2009

Armando Sánchez
*Las Carpas*, 2012
Alex Rubio
*El Callejero*, 2006

Luis Valderas
*All Roads Lead to America*, 2005
Anita Valencia
*Cherished Moments*, 2007

Richard Martínez
*Untitled*, 2006

Debora Kuetzpál Vásquez
*A la luz de la Luna seductura el cuerpo Indígeno fleche al más allá dando luz a un nuevo día para la Mujer Chicana*, 2008
Carla Velíz
*Anó ni mos*, 2012

Guillermina Zabála
*No a la guerra*, 2012
MANUEL ÁLVAREZ BRAVO

A 1974 portfolio of 15 gelatin silver photograph prints.
Tumba reciente, 1937

Barda de panteón, 1967
La buena fama durmiendo, 1939

La quema, 1957
El ensueño, 1931
Sed pública, 1934

Obrero en huelga asesinado, 1934
Los Agachados, 1934

La de las Bellas Artes, 1931
Parábola óptica, 1931
Un poco alegre y graciosa, 1942

El sistema nervioso del gran simpático, 1929
Paisaje inventado, 1972

Trampa puesta, 1935
El eclipse, 1933
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