



José Guadiana signing edition

Contents

In Memoriam	2
Curator Statements:	
Dr. Ricardo Romo President, The University of Texas at San Antonio	3
Arturo Infante Almeida Art Specialist, Curator for UTSA Art Collection	4
Kent Rush: History of Project Professor of Art, UTSA	5
A Community Perspective: Notes from an Alumna Professional: Janet Flohr of Hare & Hound Press	8
Master Printer Statements:	
Steve Carter	9
Neal Cox	10
Plates	11-61
Acknowledgements	62

This Suite of Prints, its Exhibition, and Catalog
are Dedicated to the Memories of:



Richard Duardo



José Guadiana



Luis Jiménez



Sam Coronado



Dr. Ricardo Romo

President, UTSA

Foreword

Over the last decade, The University of Texas at San Antonio has emerged as a chief innovator of artistic creativity in the region. In that time span, the Art Department at UTSA has opened a state-of-the-art sculpture and ceramic studio, in addition to expanding its footprint in public exhibitions at the Blue Star Arts Complex. At the same time, UTSA has purchased nearly 2,000 pieces of art from the local community for permanent display in buildings throughout its three campuses. In the purchases of works by Latino artists, our efforts are unprecedented by any American university.

VEINTICINCO was made possible through a collaboration between the Office of the President and the Art Department. This fine department teaches hundreds of art students every year, as well as engages in innovative projects, such as the preparation of *VEINTICINCO* under the direction of Professor Kent Rush. The 25 artists involved either learned or perfected their printing methods utilizing techniques dating back to the 15th Century when relief printing was emerging in Europe.

This publication treats viewers to an exploration of important Latino themes related to labor, immigration, gender and poverty. In addition, several of the works allow us a glimpse into significant traditions and cultural values in our society. We are grateful to Professor Rush, Master Printers Neal Cox and Steve Carter, and their colleagues for this outstanding effort.

Ricardo Romo
President
The University of Texas at San Antonio



Photo courtesy of The UTSA Art Collection

President Ricardo Romo with artist
Luis Jiménez next to his litho plate



Arturo Infante Almeida

Art Specialist, UTSA Art Collection

Curatorial Statement

A print, by its very definition, is an indention or impression left on a surface. An art print is that and so much more. Though created via a mechanical and often collaborative process, an art print is a revelation, a piece of personal history. The artists in this series come from many walks of life; each has no doubt taken a path that most certainly informs their work. Yet, their participation in this project speaks of a common acquaintance, one rooted in a particular awareness of the large and fluid Latino/Latina experience.

VEINTICINCO is the culmination of a print project begun in 2005. Twenty-five artists were invited to create original prints and supported in that goal through a collaboration between the Office of the President and UTSA's Department of Art. With the unyielding support of President Ricardo Romo, the expert guidance of Professor Kent Rush, and printers Neil Cox and Steve Carter, the artists of *VEINTICINCO* employed a variety of printing techniques to produce this series.

Lithographs, for example, were created by initially drawing or painting images on polished stones or metal plates. Other techniques included intaglio printing, a process whereby an image is incised or etched into a metal plate, and relief printing, a process that involves carving out negative space from a surface area to create an image.

Historically, the technical ability to reproduce images through a mechanical process represented a giant leap forward, a new way to disseminate ideas and information. Presently, in an age of unprecedented technology and seemingly infinite ways to reproduce information, art prints remain a unique and invaluable commodity, unique in that each one expresses an individual act of spirit and invaluable in that every print is an original mark in time.

On behalf of everyone who has made this series possible, our sincerest thanks to the artists for your participation and contributions to this project.

Arturo Infante Almeida
Art Specialist and Curator for The UTSA
Art Collection



Kent Rush

Professor of Art

History of the Project

As a graduate student at the University of New Mexico working under the mentorship of Garo Antreasian and as a printer's assistant at Tamarind Institute of Lithography, I became immersed in the tradition and process of collaborative printing. Throughout my career, I have experimented with printing for other artists because printmakers improve their craft through direct engagement with another artist's requirements. There is something magical and synergistic that happens when a creative artist works with an innovative and professional printer.

Collaborative Prints at UTSA

In 1982, shortly after I came on board as faculty at UTSA, I offered Charles Field, my new colleague, the possibility of working together to create a lithograph. Using crayon and washes, Charles produced a strong and sensitively drawn portrait – it turned out beautifully. Later, I worked in collaboration with then visiting artist and faculty member Norman Lundin; together we also created a fine lithograph.

My printmaking colleague, Dennis Olsen, and I both felt strongly that we should incorporate the collaborative printing process into our teaching program. Our idea was to continuously invite visiting artists and faculty to create prints during their semester-long stays at the school. We especially wanted our talented graduate and undergraduate

students to have the opportunity to take part in the collaborations and to take over the proofing and printing.

We collaborated during most but not all semesters. We made prints with a very reputable group of visiting artists including, among others: Adal, Judy Baca, Christy Hager, Margo Humphrey, Suzanne Klotz-Reilly, Catherine Lee, Mara Scrupe, Buzz Spector, Earl Staley, and Richard Thompson. In the mid 80's, we also printed a suite of prints created by the then full-time studio art faculty members; lacking a more glamorous title, we simply called this unofficial project the UTSA Collaborative Editions.

The President's Print Project

From the start, collaborating on print endeavors at UTSA gave me the desire to establish a more formal structure and platform for this program. My thoughts were based on successful and well-known print programs at other tier one universities such as Graphic Studio at the University of South Florida; Tandem Press at the University of Wisconsin, Madison; and the Tamarind Institute of Lithography at the University of New Mexico.

Shortly after their arrival at UTSA, I learned that President Ricardo Romo and Dr. Harriett Romo had a longstanding interest in collecting art, especially prints by Mexican-American and Chicano/a artists.

I shared my ideas for a new collaborative print project with the President and suggested we use our existing program and facilities to engage with talented local and regional Latino/a artists. I proposed the creation of a set of prints for the university that could be made into a professional boxed suite. Traditionally, the creation of print sets or 'suites' by a variety of artists has been quite coveted.

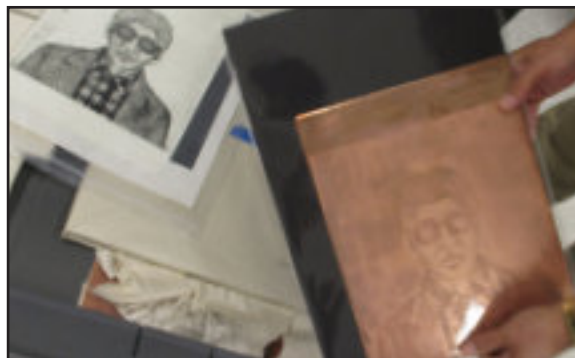
In 2005, President Romo agreed to provide funding for project materials, expenses, and a Master Printer. Print enthusiasts and collectors from California, Dr. Elizabeth Moyer and Dr. Michael Powanda, also contributed financial support at critical junctures. While I served as the project director, President Romo, Arturo Infante Almeida, and I served as the project's curators and invited selected artists to participate.

The goal was not to create an overarching theme or concept but simply to build a collection of quality images representative of a small cross-section of the Latino/a arts community in San Antonio, the region, and beyond.

The Master Printers

Neal Cox was fresh out of our graduate MFA program in printmaking. Having previously studied with one of the finest lithographers in the country, Wayne Kimball, at Brigham Young University, he came to us with a very strong technical background in print. Though Neal's artwork was conceptual and process based, he often resolved his art projects in print form and thus continued his technical training in the medium. He had just graduated when the funding for the project became available. As I was convinced of his skills and eager for him to benefit from working with other artists, I asked him to serve as Master Printer for

the series. He enthusiastically accepted the post. Spending half his time on print collaborations and the other half teaching courses as an adjunct faculty member, he successfully entered into fourteen. Thereafter, however, he accepted a teaching position that necessitated his departure from the project. Currently, he is an Associate Professor of Art at Stephen F. Austin State University where he teaches all levels of printmaking.



Etched copper plate by César Martínez

Steven Carter, having also trained in printmaking at BYU, entered our MFA program after Neal had graduated. Steve joined the project as a graduate student and assisted Neal on several collaborations. When Neal left to take up his teaching career, I felt very confident asking Steve to take over the project.

After receiving his MFA, Steve, like Neal before him, began teaching for us while also conducting collaborations and printing for the project. He completed the few projects still ongoing when Neal left, then began new collaborations of his own. Whereas Neal preferred to work alone with the visiting artists, Steve eagerly utilized student assistants to deal with the rigors of paper preparation, printing and proofing. These students received practicum credit for their work.

Both Neal and Steve were consummate

Master Printers. They worked directly with the artists not only in technical ways but also with their enthusiastic people skills. Although I was available to give advice, I mostly kept in the background as I was Department Chair at the time. Both Neal and Steve were incredible at what they did as printers, collaborators and at organizing their workloads. Eventually, Steve too was offered a coveted teaching position he could not afford to pass up. He is now an Adjunct Professor of Art and currently teaches all levels of printmaking at Brigham Young University.

Remaining Editions

After Steven's departure, there remained a handful of projects in various states of completion. Four of these projects, had plates, stones and other matrixes that had been created and color trial proofing that had been carried out to the B.A.T. (Bon a tirer - "the first good pull") In light of the artists' considerable effort up to that point, I felt it only right that these editions should be completed.

Vicki Stephens, an MFA printmaking student at the time, did a superb job printing José Guadiana's wonderful line etching. Adrianna Barrios, a talented and eager BFA alumna, did an excellent job on a very demanding three-color etching and aquatint by Carla Veliz. Trina Faundeen, a BFA student, very successfully printed a three-color litho by Armando Sanchez and finished the editioning for Guillermina Zabala's print.

Over the course of a weekend in the UTSA print studio, Richard Duardo, working with UTSA adjunct instructor Ty Wilcox and assisted by group of printmaking students, completed an edition of a multicolored screen print in Duardo's improvisational, graphic/Pop style.

Conclusion

This series of 25 prints is ultimately a tribute to the vitality of the region's Latino/a art scene. The cross section covers established artists, mid-career artists and a sampling of new and emerging artists. The variety of imagery, styles and concepts is extremely diverse and dynamic. The project also represents a wide variety of print making processes including: linocut (relief); stone and plate lithography (planographic); line, aquatint and soft ground etching (intaglio); and screen printing (stencil). I am very proud of the great effort and fine work done by all of the patient artists, their collaborator/printers and the talented student assistants.

My one regret is that we were not able to continue collaborating with more of the many deserving artists we would have liked to include. I am very proud of that this suite; thanks to everyone involved, it has more than exceeded my expectations.

Kent Rush
Professor of Art, UTSA



José Guadiana, Kent Rush, and UTSA Students



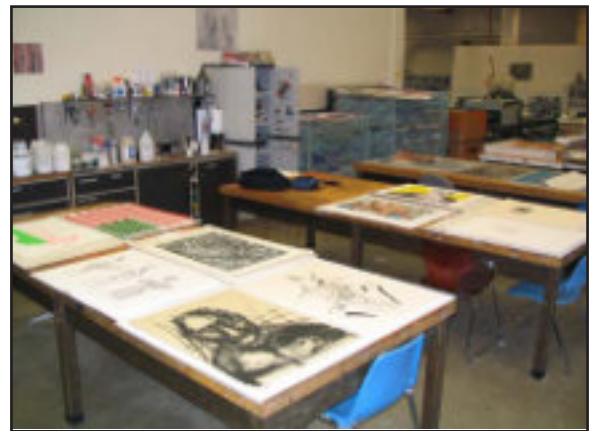
Janet Flohr

Hare & Hound Press

A Community Perspective: Notes from an Alumna Professional

My congratulations to Drs. Ricardo and Harriett Romo, and the department of Art and Art History at UTSA for sponsoring the creation of *VEINTICINCO*, a portfolio of original limited edition prints by twenty-five celebrated Latino and Latina artists. Many university print departments have made it a practice to invite visiting artists to create prints, and a few, like Tandem Press at the University of Wisconsin at Madison, Tamarind Institute at the University of New Mexico, and Graphic Studio at The University of South Florida have grown this practice into professional presses with artist clients from around the world and museums clamoring for the results of their efforts.

Not only does a project like this benefit the invited artists who participated, but it is an enormously effective teaching tool for the students who observed or assisted in the production of these prints. Working alongside a professional artist, seeing their work habits, their skills, how they solve problems is an invaluable lesson for artists in training. Having the opportunity to collaborate with an established artist is an education in itself.



The 25 prints at the UTSA Print Studio

When I viewed the *VEINTICINCO* portfolio, I was so impressed with the variety of images and the skill evident in the printing of them. I was also reminded of my own experience as a printmaking student at UTSA when I printed for visiting artist Margo Humphrey, and faculty member, Ken Little. That experience led me to founding Hare & Hound Press and a very satisfying career collaborating with many artists.

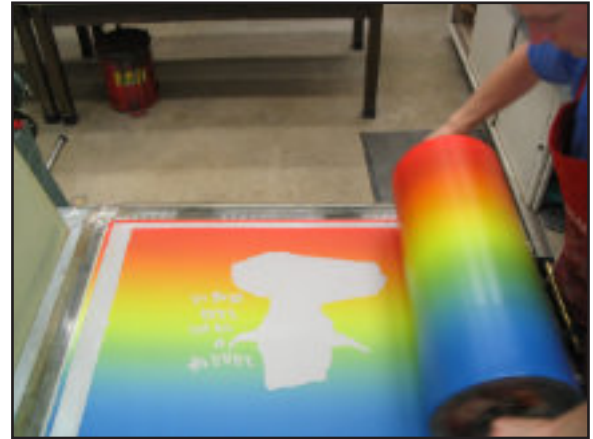
Janet Flohr
Founder of Hare & Hound Press



Steve Carter

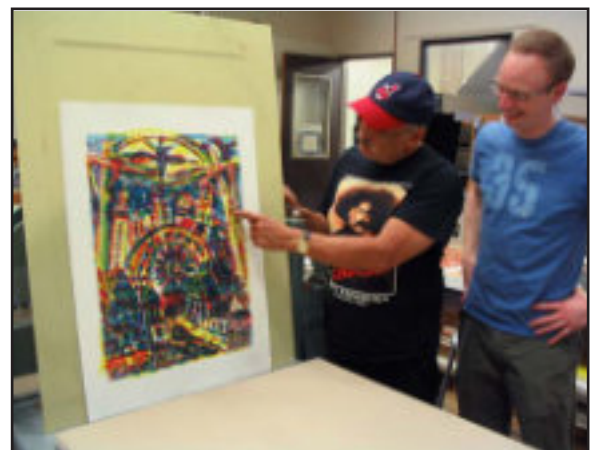
Statement

I began working on *VEINTICINCO* just before graduating with my MFA. It was a wonderful opportunity for a young and relatively wet-behind-the-ears artist/printer. I had previously been involved with the project as an assistant to Neal Cox in the production of numerous prints while he was on board. I might add that Neal was an appreciated mentor who prepared me to take the reins. When he took a job elsewhere and I assumed his role, it was my first experience working in a professional sphere with people who were out making a living from their artwork. As such, it proved to be an important stepping-stone in the development of various skills: printing in general, collaborative production, project management, etc. Working on the series really helped me transition away from being a student and into a more real world mindset. My participation was rewarding; it gave me invaluable experience and insight into the process of fine art print production, especially with regards to involved multi-run prints. Many of the prints I worked on required a fair amount of trial and error. I learned a great deal from watching different artists revisit and fine-tune their ideas until they got the product they were looking for. Management skills I acquired while working on the project have also been a great benefit for me in subsequent positions. I thoroughly enjoyed getting to know the artists as I worked with them. It was meaningful to talk with the artists and to observe them; it allowed me to get a sense of their working methods and philosophies. It was interesting, for



Steve Carter inking the rainbow roll background of Richard Armendariz' print

example, to observe the speed with which Cody Bustamante executed his lithograph; he was done in a matter of days whereas other artists worked for months on their prints. Working on *VEINTICINCO* was a great experience and I am glad to have had the chance to be a part of it. I enjoyed associating with the participating artists and learned a great deal from my involvement in the project.



Steve Carter with artist Armando Sanchez



Neal Cox

Statement

When Kent Rush asked me if I would like to participate as the collaborating printer for the project, I eagerly accepted the opportunity. Aside from the fact that it was a welcome arts related job for me, newly minted graduate as I was, I anticipated richer, non-monetary gains. I have always valued the acquisition and honing of technical skill. While I had already grown significantly by printing my own work, I had limited experience printing for other artists. When a printmaker focuses only on his own work, he can't possibly encounter all the diverse challenges and problems that come from printing others' work. The scale of the project, the long hours, and technical acrobatics all served to make me a better printmaker. Working with artists whose experience in printmaking spread between novice and expert made me into a better educator. The privilege of meeting and working with some of the best artists in the country proved to be as rewarding as it was daunting. When it was time for me to etch the image that Alex Rubio drew on a stone, I most definitely lost a little sleep fretting about all the ways I could completely ruin in one day what he had worked on for nearly a year. Thankfully, his image "rolled up" just fine. It's still one of the best prints I pull out to show my students every time I promote the relationship between fine art lithography and drawing. I use the prints in my collection to teach all sorts of principles, both technical and conceptual, to my students. Anita Valencia's use and preservation of otherwise disposable tea bags

illustrates resourcefulness, non-objectivity, and environmental responsibility; Malaquias Montoya's lithograph, done in one day, proves to the students that great images don't necessarily have to take great time; Deborah Vasquez's heroine helps me assert the power of popular culture when appropriated and personalized; the narrative surrounding the creation of Luis Jimenez's portrait of Cesar Chavez pushes the power of personal connection and the fragility of life itself. These experiences are an invaluable part of my life. I'll never forget one Saturday evening while I was working on one of the six plates used to print Luis Valderas's lithograph; as I was massaging the plate with a brush and some gum Arabic, I received a phone call from my wife informing me that she was going into labor and that I ought to come home in order to accompany her to the hospital. Some processes, both in printmaking and in life cannot be left alone or partially completed. Perhaps narratives of this sort benefit from the mystery of incompleteness. When in late 2007 I left the project in the capable hands of Steven Carter so I could further pursue my educational career, I was satisfied with the work I had done and the connections I had made. While my focus was on the bright horizon ahead, I was also eager to see what else would be created with the project I left unfinished. Every chance I got to travel the distance between Nacogdoches and San Antonio, I looked in on the progress of the prints. I was always impressed with the high standard of quality each image represented, and frankly, quite envious of anyone who would be fortunate enough to own a full set. This suite of prints, no doubt, will become a collection for the ages.



25

VEINTICINCO

PLATES

Richard Armendariz

Richard Armendáriz (b. 1969, El Paso, Texas) was born and raised in the border town of El Paso, a region that heavily influenced his artistic aesthetic and conceptual ideas.

He received a Bachelor of Fine Arts degree from The University of Texas at San Antonio in 1995 and a Master of Fine Arts degree from the University of Colorado at Boulder in 1999. Armendariz was awarded the Dean's Small Grant Award at the University of Colorado in 1997 and 1999, as well as the University Fellowship Award from the University of Colorado in 1997 and 1998. In 2008, he was awarded the Artpace Supplemental Travel Grant. His work is featured in a number of permanent collections, including the Denver Art Museum.

His work has been shown nationally and internationally, exhibits include: *Spanglish*, ArtPace, San Antonio, Texas; *Confessions of a Singin' Vaquero*, Blue Star Contemporary Art Museum, San Antonio, Texas; *Rodin to Warhol : 60th Anniversary Gifts and Recent Acquisitions*, McNay Art Museum, San Antonio, Texas; *New Prints*, Künstlerhaus Bethanien, Berlin, Germany; *Common Wounds*, The International Center of Bethlehem, Bethlehem, Palestine; *SINAPSIS*, Galeria Corriente Alterna, Lima, Peru.

Tu Eres o No Tu Eres Mi Baby, 2008

In collaboration with Steve Carter

Lithograph (key image on stone – two runs on aluminum plate)

Full bleed print



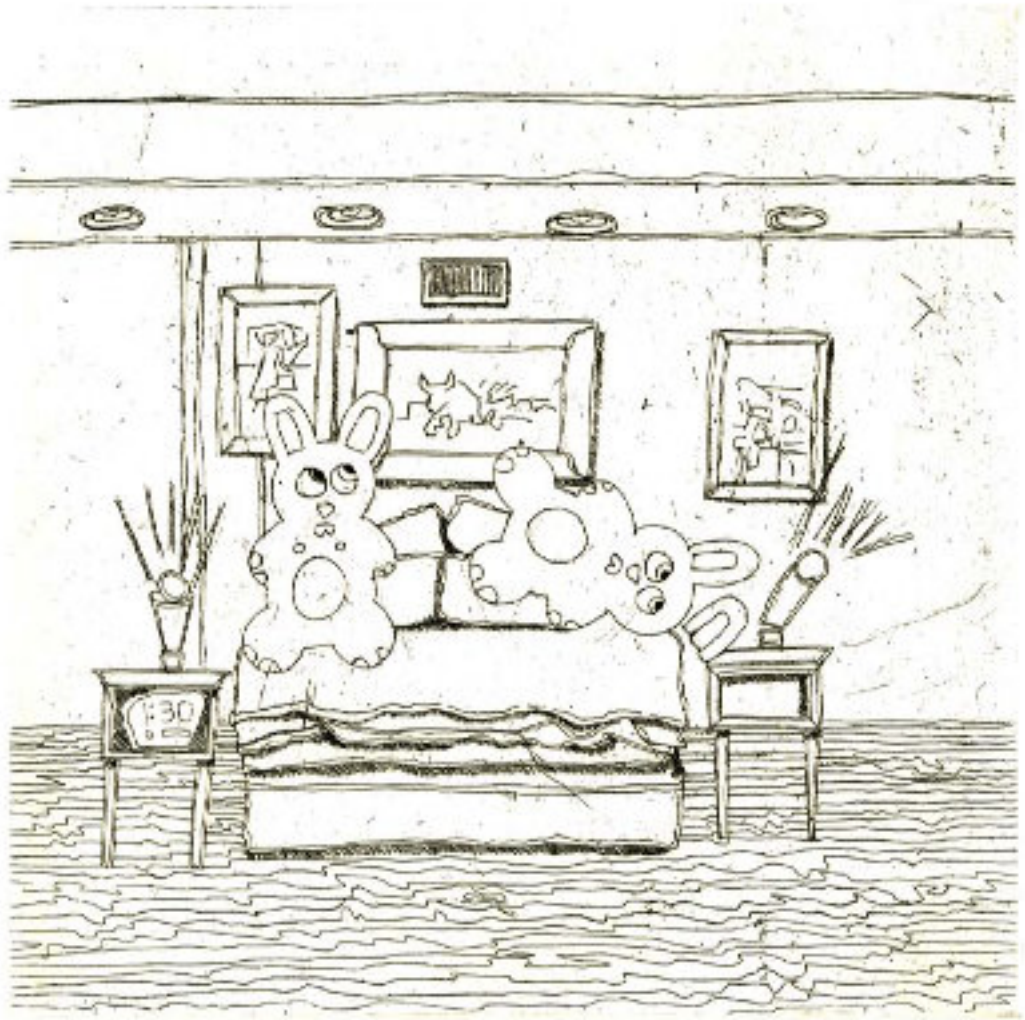
Andy Benavides

Andy Benavides (b. 1965, San Antonio, Texas) Having studied in New York City, Switzerland, and Oaxaca, Mexico, Andy Benavides received a Bachelor of Arts degree in Advertising Art from the University of North Texas. (UNT)

Upon graduation from UNT, he worked as a designer and illustrator in an advertising agency in Dallas, Texas, before moving back to San Antonio in 1991 where he worked as a scenic painter and in advertising. In 1995, he opened a framing business.

In 1996, he established BZ Designs Inc. and in 1997 he opened the ONE9ZERO6 Gallery. He is the founder of the organization, S.M.A.R.T (Supporting Multiple Arts Together) which he established in 2006 along with SMART Art Project Space. He continues live and make art in San Antonio where he remains dedicated to raising awareness of the developmental impact of the arts on the city.

1:30 a.m., 2008
In collaboration with Neil Cox
Copper plate line etching
Printed image 7" x 7"



Cody Bustamante

Cody Bustamante (b. 1955 Los Angeles, California) currently teaches painting and drawing classes and is a thesis and capstone advisor in the Department of Art and Art History at Southern Oregon University in Ashland, Oregon. He received a Bachelor of Arts degree from Humboldt State University, Arcata, California in 1978, and a Master of Fine Arts degree from the University of California, Irvine, in 1981.

Bustamante has had numerous solo exhibitions in California, Oregon, and Texas. His work has also been included in the group exhibitions: *Exposición Gráfica Entre Dos Paises, 30 Aniversario Programa Amistad*, Guanajuato, Mexico; *Imágenes del Arte, Contemporary Hispanic Artists*, Allied Arts, Richland, Washington.

His work is also included has in many collections, including: Portland Art Museum in Portland, Oregon; Bank of America Collection, San Francisco, California; Microsoft Corporation Collection of Art, Redmond, Washington.

Bustamante's artwork includes drawings, paintings and sculpture. The subject of his work brings together his interests in various branches of the arts and sciences. He incorporates his interest in science, engineering, and historical cosmologies into an experimental framework of aesthetic preferences. His work explores the ways in which different cultures have attempted to explain things they don't understand and how they have interpreted natural phenomena.

Sirena, 2008
In collaboration with Steve Carter
Lithograph (stone)
Full bleed print



Sam Coronado

Sam Coronado (1946 - 2013 Ennis, Texas) first worked as an artist in 1969, when he was hired as a technical illustrator at Texas Instruments.

What followed was a long and successful career that included illustrating books and magazines in the United States, Mexico, and France. Additionally, Coronado created logos for companies such as the Pedernales Electric Cooperative.

Coronado was a painter and printmaker. His artwork has been exhibited throughout the world including in the United States, Mexico, Europe, and Africa.

In Austin, Texas, he was a co-founder of Mexic-Arte Museum. He also founded the Serie Project, a non-profit organization with a mission to create and promote serigraph prints created by Latino artists and others in a workshop environment.

Coronado taught art and lectured on Chicano art in numerous museums, art schools, and universities throughout the United States. In 2012, he received the Lifetime Achievement Award from the Austin Visual Arts Association.

Untitled, 2009
In collaboration with Steve Carter
Four-color lithograph (key image on stone, three runs on aluminum plate)
Printed image 16" x 20"



Richard Duardo

Richard Duardo (b. 1952 - 2014, Los Angeles, California) grew up in East Los Angeles' Boyle Heights. In 1977, he received a Bachelor of Fine Arts degree from the University of California, Los Angeles.

In 1978, he founded Hecho en Aztlán Multiples (later known as Modern Multiples). During his career, he served as co-director of WAL*ART Gallery in Los Angeles and as master printer of Modern Multiples. In addition, he was co-chairman of the Prints and Drawings Council at the Los Angeles County Museum of Art.

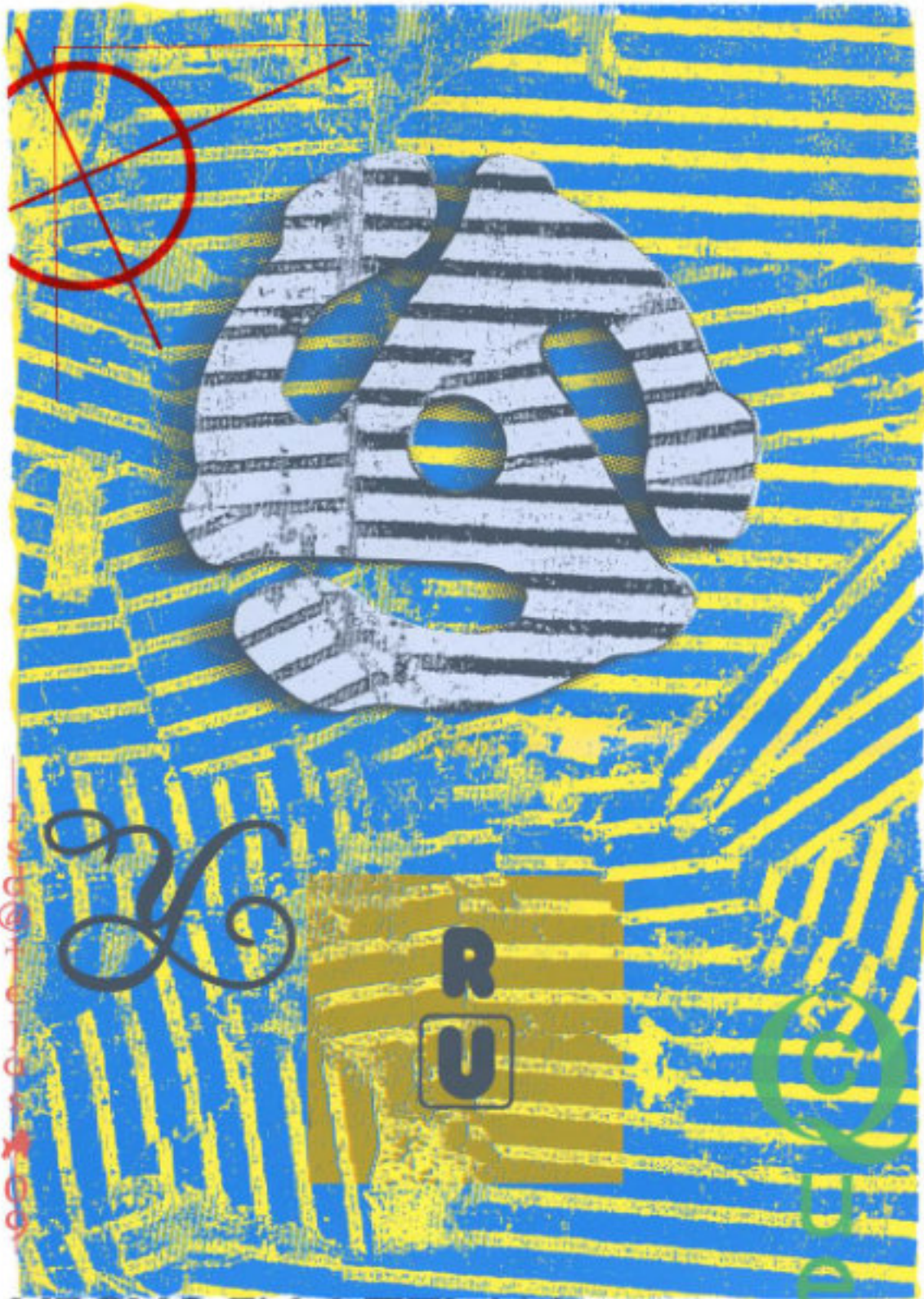
Duardo was selected Artist of the Year by the California Arts Council in 1988 and is recognized for being commissioned by Miramax to create a key art portrait of actress Salma Hayek for the film *Frida* (2002). Additionally, he was artistic director of *The Chicano Collection*, a documentary film and archival print portfolio featuring 26 artists from the Cheech Marin Collection (2006).

Major exhibitions include: Kinkar Art Center, India (1995); Gifu Museum, Japan (2000); and Instituto de Cultura Zapopan, a retrospective of 76 prints in Guadalajara. Collections include: the Los Angeles County Museum of Art; California Ethnic and Multicultural Archives in The Department of Chicano Studies at the University of California, Santa Barbara; and the Benson Collection of Latin American Art at The University of Texas at Austin.

HECHO EN AZTLAN, 2009

Printed by the artist with UTSA adjunct instructor Ty Wilcox
and UTSA students as part of a visiting artist workshop

Eight-color screen print
Printed image 26.5" x 18.25"



www.que.com

HECHO EN AZTLAN

Xavier Garza

Xavier Garza (b. 1968, McAllen, Texas) was born and raised in the Rio Grande Valley of Texas and has made San Antonio his home since August of 2000.

He received a Bachelor of Arts degree from The University of Texas at Edinburg in 1994 and a Master of Arts degree in Art History from The University of Texas at San Antonio in 2007.

Garza has exhibited his work throughout Texas, New Mexico, and Arizona, including: the Smithsonian affiliated Institute of Texan Cultures, The Arizona State Museum in Tucson, The Mesa Southwest Museum in Tempe, The Guadalupe Cultural Arts Center in San Antonio, and the Ice House Cultural Center in Dallas.

His work is featured in: *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education*; *Chicano Art for our Millennium*; *Triumph of our Communities: Four Decades of Mexican American Art*; *There Was a Woman: La Llorona from Folklore to Popular Culture*.

In addition, his work is included in *Yo Soy/I am* DVD Volume 2. Garza is the author of six self-illustrated children's books: *Kid Cyclone Fights the Devil and Other Stories*; *Creepy Creatures and other Cucuys*; *Lucha Libre: The Man in the Silver Mask*; *Juan and the Chupacabras*; *Charro Claus and the Tejas Kid*; *Zulema and the Witch Owl*. His manuscripts and works on paper are archived at The University of Texas at San Antonio Library Special Collections.

Jesus Wore a Zoot Suit, 2005
In collaboration with Neal Cox
Lithograph (stone)
Printed image 26" x 18"



José Guadalupe Guadiana

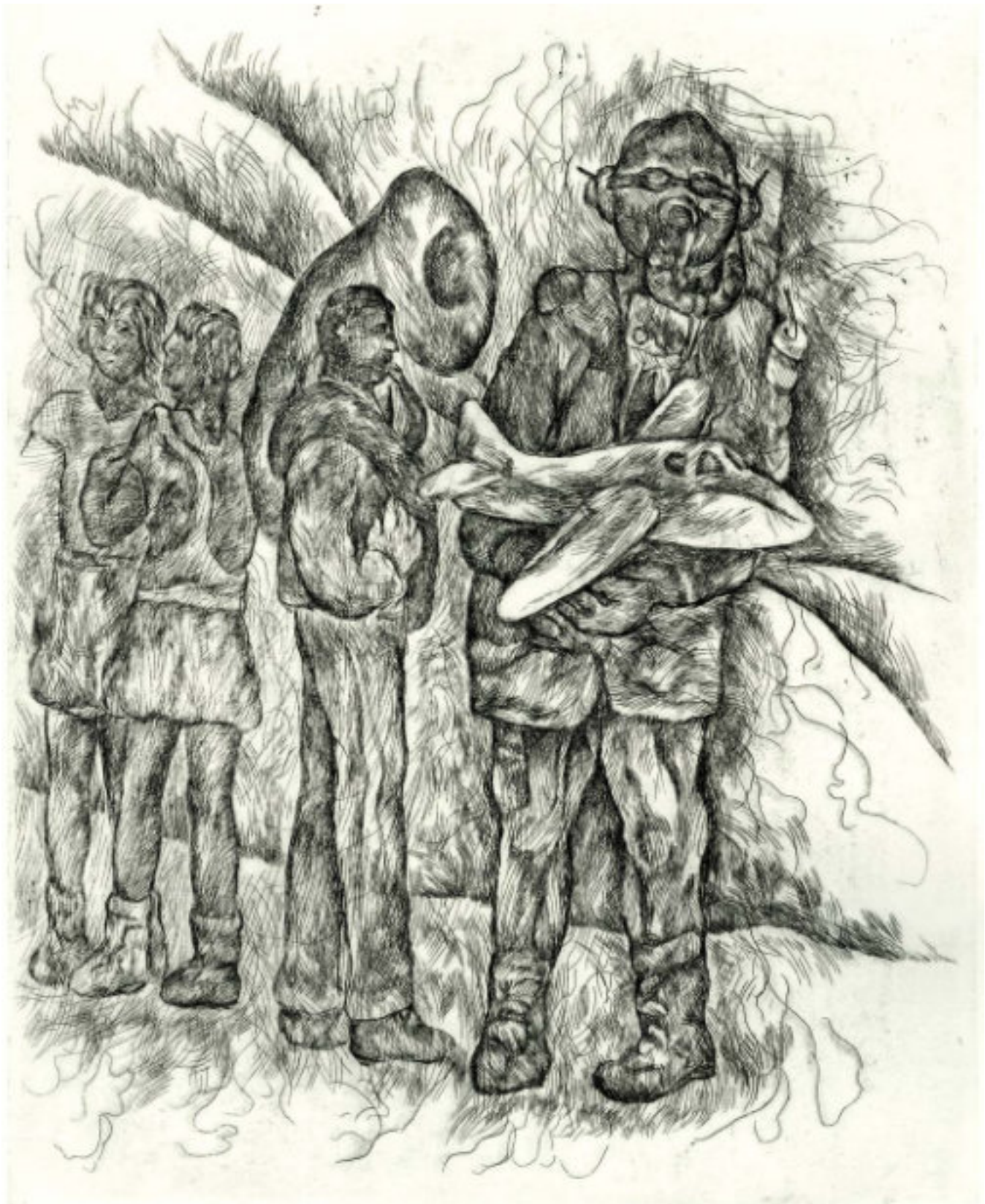
José Guadalupe Guadiana (b. 1929 - 2012 Sabinas Hidalgo, Nuevo León, Mexico) received a Bachelor of Science degree in Medicine from the Universidad Autonoma de Nuevo Leon, Monterrey, Mexico in 1946; a Bachelor of Fine Arts degree from Trinity University, San Antonio, Texas in 1972; and a Master of Fine Arts degree from the University of Texas at Austin, Austin Texas in 1979.

In Mexico, he was also enrolled at La Esmeralda through 1952 studying Muralism with Pablo O' Higgins, and drawing and watercolor with Orozco Romero. From 1953 to 1954 Guadiana was an assistant to Diego Rivera on public commissions at the Universidad Autonoma de Mexico and at El Carcacamo. During the same years, he also worked with David Alfaro Siquieros on the Mexico Secretary of Education mural. Guadiana later worked at the Universidad Autonoma de Tamaulipas, teaching in Tampico, Mexico from 1957 to 1958. He moved to San Antonio in 1966, and became a US citizen in 1972 .

For decades, he produced and exhibited paintings, sculptures, prints, drawings, and watercolors. His work has been exhibited nationally and internationally including in Houston, Texas; San Francisco, California, Guadalajara, Mexico; Monterrey, Mexico; and in the state of Louisiana.

In addition, his work has shown at The University of Texas at Austin, Austin Texas; Mexican Consulate, San Antonio, Texas; Bellas Artes, Mexico City, Mexico; Blue Star Contemporary Art Center, San Antonio, Texas; and the San Antonio Museum of Art, Texas. Publications include a 1995 catalog by the Casa de la Cultura de Nuevo Leon, Mexico.

Parade, 2008
In collaboration with Neal Cox to B.A.T.,
edition printed by Vicki Stephens
Copper plate line etching
Printed image 17.25" x 14"



Daniel Guerrero

Daniel Guerrero (b. 1963, Corpus Christi, Texas) received an Associate of Arts degree from Del Mar College in 1984 and a Bachelor of Business Administration degree in 1985 from Corpus Christi State University. In 1988, he received a Juris Doctor degree from St. Mary's University School of Law in San Antonio, Texas. He is presently a Municipal Court Judge for the City of San Antonio.

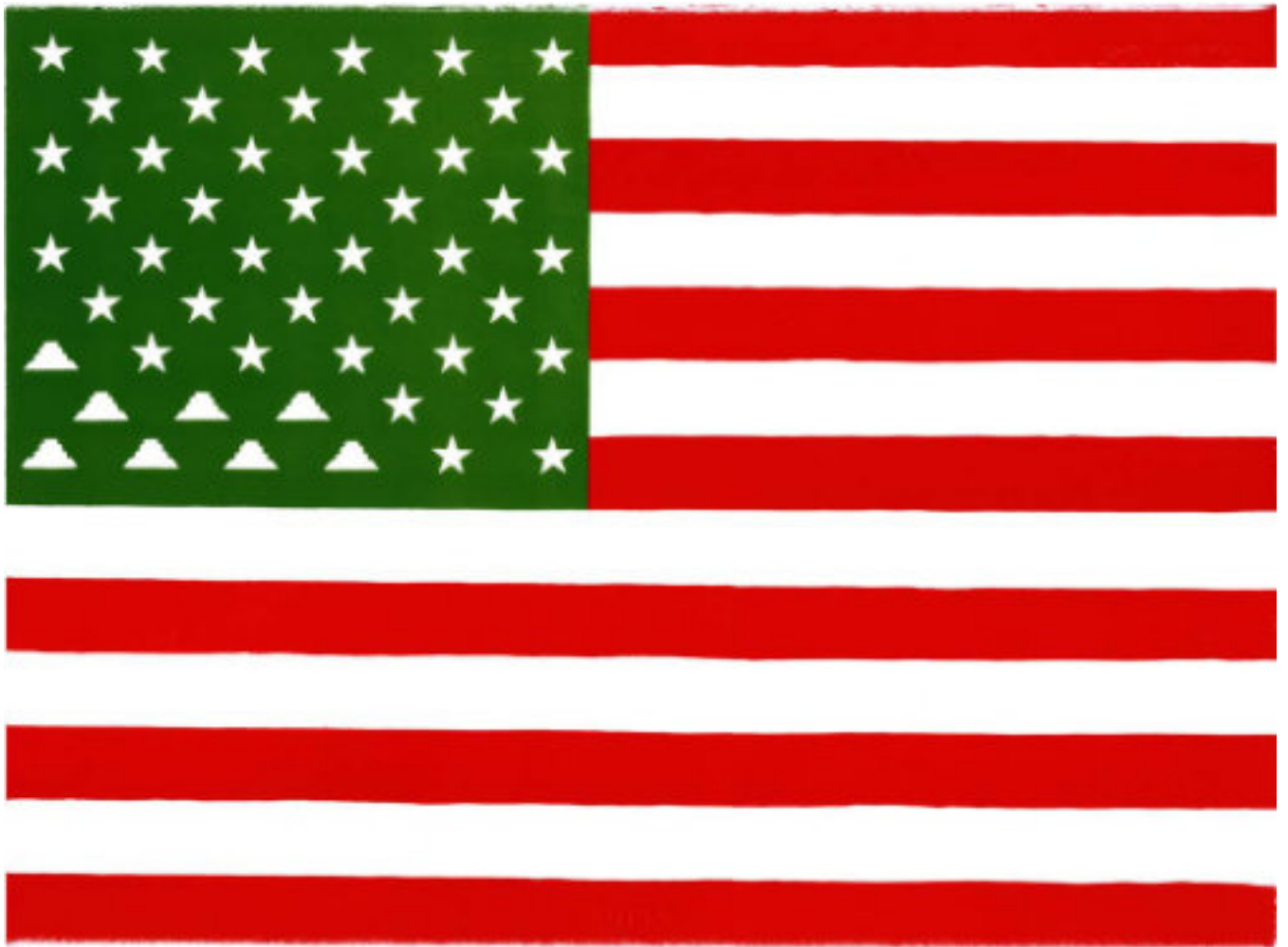
His work explores the complex formation of identity as marked by history and culture. Previous solo exhibitions include, *Cine Mexico Americano*, Joan Grona Gallery, San Antonio, Texas; *Latino Propaganda*, Joan Grona Gallery, San Antonio, Texas. Recent group exhibits include *Spanglish* at ArtPace in San Antonio, Texas; *Topical Tropical*, Roger Smith Gallery, New York, New York; and *Made in Marfa*, Bismarck Contemporary Art Gallery, Marfa, Texas.

Optical Illusions and Complementary Colors, 2006

In collaboration with Neal Cox

Two-color lithograph (aluminum plate)

Full bleed print



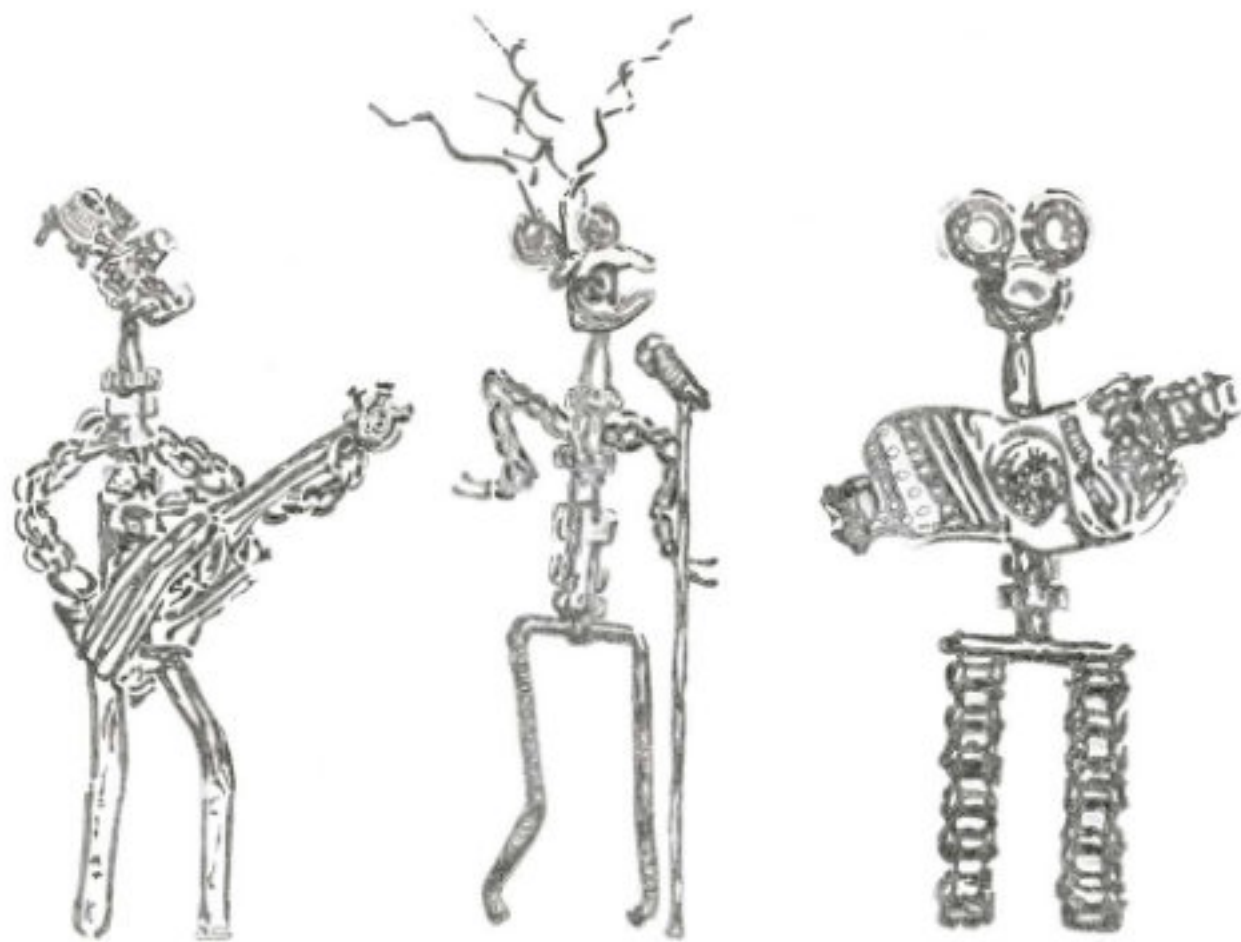
Luis “Chispas” Guerrero

Luis Guerrero (b. 1957, San Antonio, Texas) In 1996, after working for ten years as a welder, Luis Guerrero began to fuse and transform diesel engine parts and other metal junkyard scraps into sculptures.

He is a member of *Los Vatos Locos*, a group of 14 San Antonio-based artists. He states he is interested in “capturing the evolving Mexican American culture, its ongoing struggle, present day myths, and musical legends.” His studio, *Ay Chispas* (There are sparks), is named for the flickers of fire that shoot through the air when his welding tools are fusing metal together.

He has exhibited throughout San Antonio and South Texas, and his work can be found in many public and private collections, including Arizona State University. Guerrero was one of seven artists featured in *Yo Soy/I am*, a DVD produced by the Hispanic Research Center at ASU. Additionally, his work has been published in *Chicano Art for Our Millennium: Collected Works from the Arizona State University Community* (Bilingual Press, 2004) and *Triumph of our Communities: Four Decades of Mexican American Art* (Bilingual Press, 2005).

Los Flacos de Chispas, 2005
In collaboration with Neal Cox
Lithograph (stone)
Printed image 19" x 24.5"



Christopher Gutierrez

Christopher P. Gutierrez (b. 1982, Burnet, Texas) grew up among the small rural towns that line U.S. Highway 281 in the Texas hill country. His love of art, derived from an appreciation of nature and the rural Texas landscape, lead him to pursue an education in fine arts at The University of Texas at San Antonio where he received a Bachelor of Arts degree in 2005. Gutierrez currently works as an artist and graphic designer in San Antonio. Gutierrez's work is primarily two-dimensional and draws on his background in photography and graphic design. His art explores relevant issues in Mexican-American culture and is influenced by his relationships with friends, family and his experience moving from a rural to an urban environment.

Palenque, 2007

In collaboration with Neal Cox

Five-color linocut relief print

Printed image 18" x 23.75"



Benito Huerta

Benito Huerta (b. 1952, Corpus Christi, Texas) earned a Bachelor of Fine Arts degree from the University of Houston and a Master of Arts degree from New Mexico State University. Huerta was co-founder, Executive Director, Co-Director, Vice President, and Director Emeritus of *Art Lies* magazine. He is a Professor at The University of Texas at Arlington where he has been Director and Curator of The Gallery at UTA since 1997.

A thirteen-year survey of Huerta's work, *Soundings: Benito Huerta, 1992 – 2005*, was recently exhibited at The Art Museum of South Texas in Corpus Christi. His work is featured in the Blanton Museum of Art: *American Art Since 1900* (UT Press).

His public art projects include *SnakePath* (2007) at the Mexican-American Cultural Center in Austin and *Axis* (2003) for the Henry B. Gonzalez Convention Center in San Antonio. Huerta completed *Wings*, a terrazzo floor design for the Skylink platforms at DFW International Airport Terminal D (2005). Huerta was the recipient of Dallas Center for Contemporary Art's 2002 Artist Legend of the Year Award and the Maestro Tejano award from the Latino Cultural Center in Dallas (2008). His work is in several museums and corporate collections throughout the United States.

Signature Lithograph, 2009
In collaboration with Steve Carter
Eight-color lithograph (one stone, seven aluminum plates)
Printed image 23" x 14.25"



SIGNATURE LITHOGRAPH

Leticia Huerta

Leticia Huerta (b. 1954, San Antonio, Texas) works in mixed media combining drawing, painting, and collage. She earned a Bachelor of Fine Arts degree from The University of Texas at San Antonio and a Master of Fine Arts in Painting from Southern Methodist University in Dallas, Texas. Huerta has exhibited locally, nationally, and internationally. Additionally, her works have been collected by the Museum of Fine Arts, Boston, Massachusetts; Mexic-Arte Museum, Austin, Texas; San Antonio Museum of Art; Meadows Museum, Dallas, Texas; and The Art Museum of South Texas, Corpus Christi.

Visited by Insects, 2008

In collaboration with Neal Cox to B.A.T., printed by Steve Carter

Four-color lithograph (aluminum plate)

Full bleed print

visited by insects



Luis Jiménez

Luis Jiménez (b. 1940 - 2006 El Paso, Texas) earned a Bachelor of Science degree in Art and Architecture at The University of Texas at Austin in 1964. The same year, he received a scholarship from the Universidad Nacional Autónoma de México and later worked as an assistant to sculptor Seymour Lipton in New York.

Jiménez is primarily known for his vibrant colored lithographs and large fiberglass sculptures. He has completed numerous public sculptures including *Southwest Pieta* for the City of Albuquerque, New Mexico and the sculptures, *Fiesta Dancers* and *Border Crossing*, displayed at The University of Texas at San Antonio. Publications include: The Albuquerque Museum exhibition catalog, *Man on Fire: Luis Jiménez* (1994), *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education* (Bilingual Press, 2002), and *Dr. Jacinto Quirarte's Mexican American Artists* (UT Press, 1973).

Selected collections include: El Paso Museum of Art, Texas; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Smithsonian American Art Museum, Washington D.C.; Long Beach Museum of Art, California; Art Institute of Chicago, Illinois; The Metropolitan Museum of Art, New York, New York; The Museum of Modern Art, New York, New York; The University of New Mexico Art Museum, Albuquerque; and the Witte Museum, San Antonio, Texas. In 1997, *Luis Jimenez: Working Class Heroes, Images from the Popular Culture* opened at the Dallas Museum of Art, Texas, the retrospective covered his works from 1967 to 1996, and toured nationally for three years.

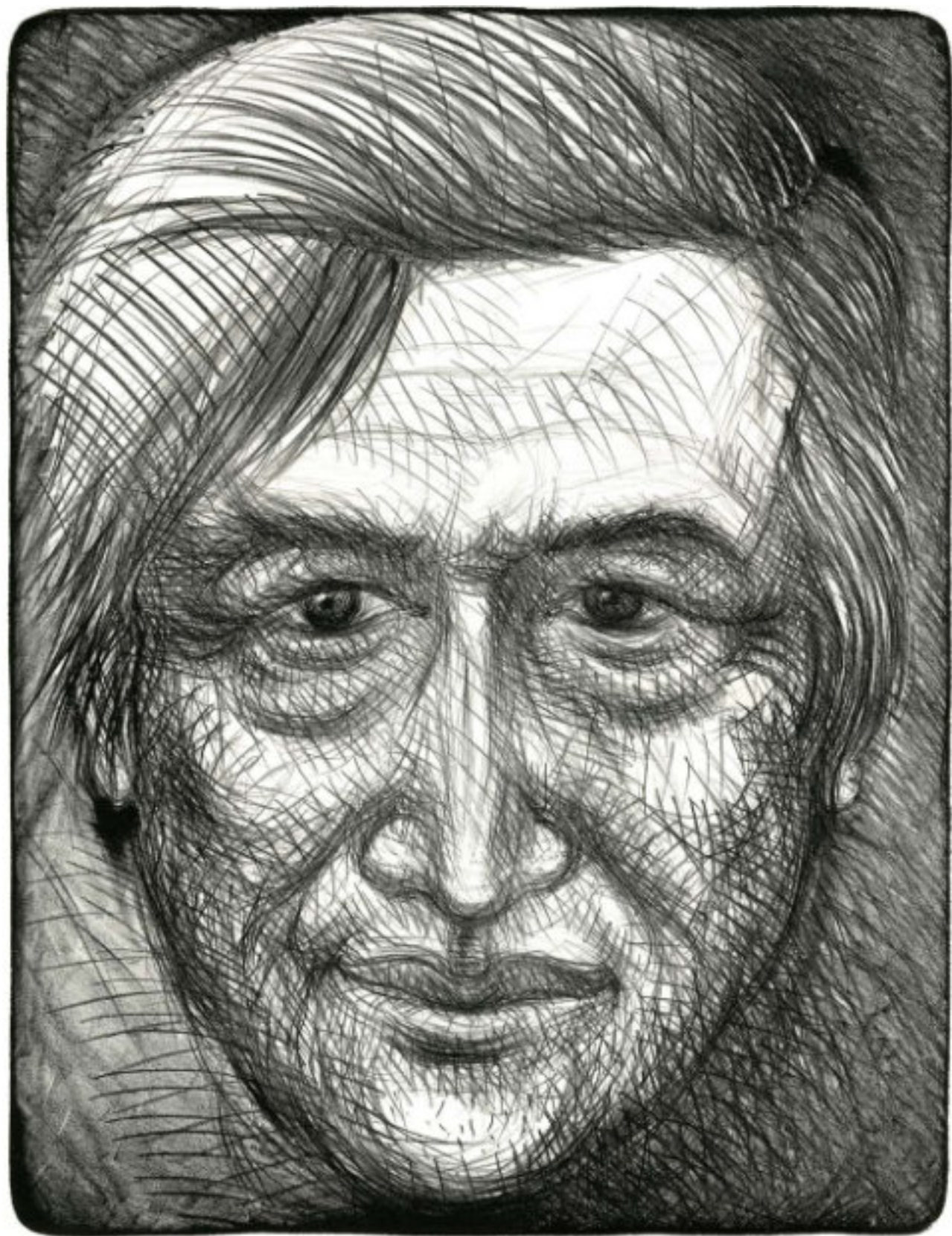
Cesar Chavez: An American Hero, 2008

In collaboration with Neal Cox.

Edition printed by Neal Cox and Steve Carter

Lithograph (stone)

Printed image 26" x 20"



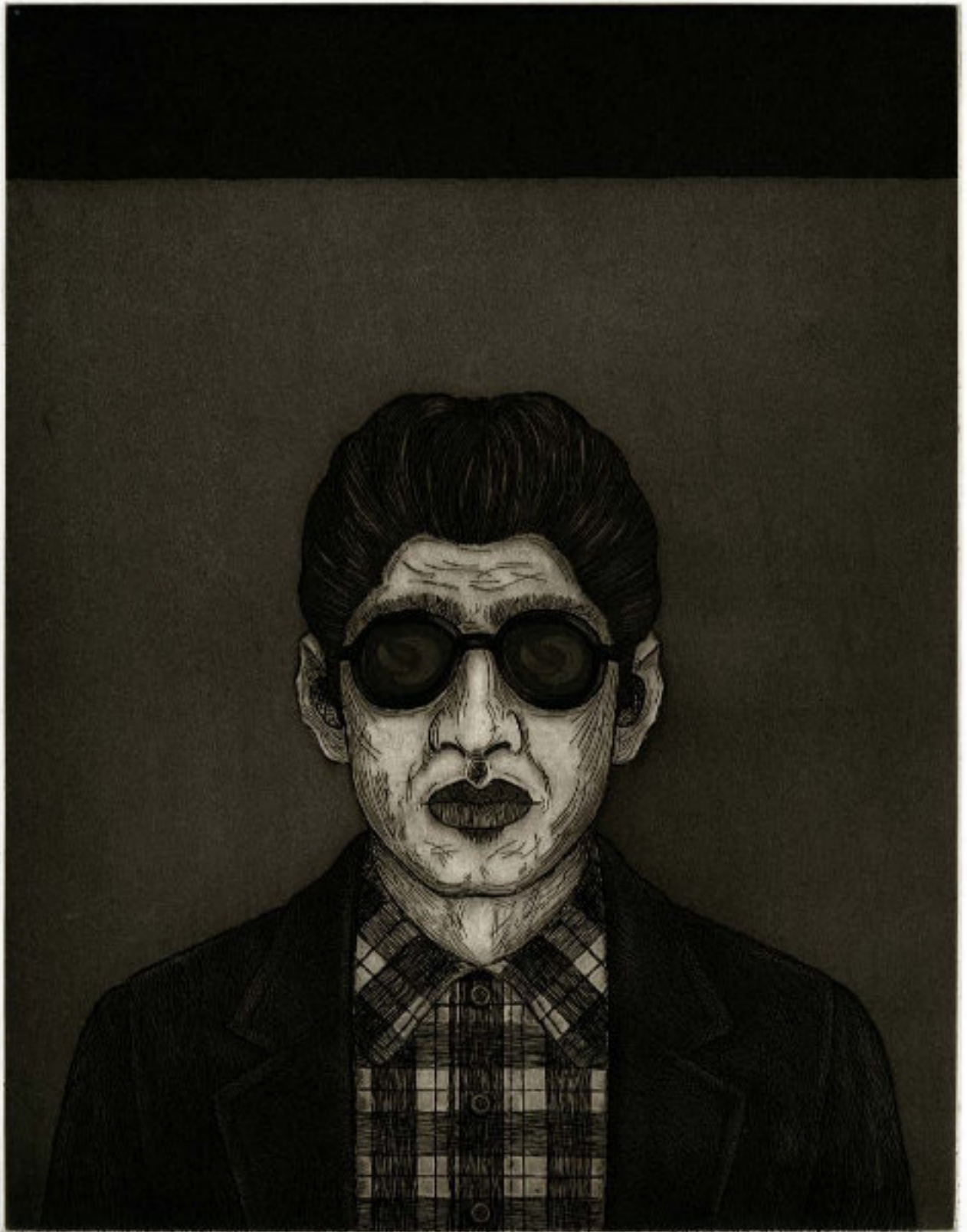
César Martínez

César A. Martínez (b. 1944, Laredo, Texas) earned a Bachelor of Science degree in All Level Art Education from Texas A & I University in Kingsville, Texas in 1968. He was drafted into the Army in 1969, serving with a medical battalion in Korea. Upon his discharge in 1971, he moved to San Antonio. Martínez is recognized as a major figure of the Chicano art movement; he was a member of *Con Safo*, an artist collective, and was a founding member of the periodical *CARACOL*.

His work has been exhibited nationally and internationally including at Museo de Arte Moderno in Mexico City, Mexico; the Contemporary Arts Museum in Houston, Texas; and the San Antonio Museum of Art in San Antonio, Texas. Selected exhibitions include: *Chicano Visions: American Painters on the Verge* (2002); *La Frontera/The Border: Art About the Mexico-United States Border Experience* (1993); and *CARA-Chicano Art: Resistance and Affirmation 1965-1985* (1990).

In 1997, he was awarded a residency at Artpace San Antonio, and in 1999, a major retrospective of his work was held at The McNay Art Museum in San Antonio, Texas. That same year, The University of Texas at San Antonio hosted Martínez as a visiting artist. In 2007, the University of Notre Dame's Latino Studies Institute exhibited Martínez in *Retrospect: Las Americas*.

Vato con Sunglasses, 2009
In collaboration with Steve Carter
Copperplate line and aquatint etching
Printed image 13.75" x 10.75"



Richard Martinez

Richard X. Martinez (b. 1965, Hemet, California) earned a Bachelor of Fine Arts degree from Southern Oregon University in 1998 and a Master of Fine Arts degree from the University of California at Davis in 2001. He taught art at The University of Texas at San Antonio. He is currently Assistant Professor of Art, Whitman College, Art Department, Walla Walla, WA.

His work has been exhibited in numerous solo and group exhibitions throughout California, Oregon, Florida, and Texas. Recent group exhibits include: *Field of Color* at the Art Museum of South Texas, Corpus Christi (2008); *The Fine Art of Drawing* at the Museum of Fine Arts, Florida State University, Tallahassee (2008); and *Contemporary Abstract, Ian Harvey, Richard Martinez, and Kim Squaglia* at University Art Gallery, California State University, Chico (2008).

Solo exhibits include: *Radiant* at Darke Gallery, Houston, Texas (2009); *Paintings for a White Room* at REM Gallery, San Antonio, Texas (2009); *Richard Martinez, New Paintings* at Jay Jay Gallery in Sacramento, California (2007); and *Tropic: Drawings by Richard Martinez* at Mary Stuart Rogers Gallery, Willamette University, Salem, Oregon (2008).

Martinez has also been featured in the contemporary exhibition in print, *New American Paintings* (2006, 2011).

Untitled, 2006
In collaboration with Neal Cox
Two-color lithograph (aluminum plate)
Printed image 15" x 26.5"



John Mata

John C. Mata (b. 1977, San Antonio, Texas) studied Fine Art at The University of Texas at San Antonio. Mata currently works as both a graphic artist and musician. He employs a fluid exchange of drawing, collage, painting and sculpture in his artwork and often includes sound in his large-scale installations. John Mata's recent focus has been on developing as a musician through his project, *Dark Planes*. An active participant and contributor in the local arts community, Mata continues to foster grassroots support of up and coming musical talent by coordinating live music pop up shows in San Antonio.

Vanished, 2009
In collaboration with Neal Cox
Four process color offset lithograph
Full bleed print



Malaquías Montoya

Malaquias Montoya (b. 1938, Albuquerque, New Mexico) was raised in the San Joaquin Valley of California where his entire family migrated to work as farm laborers. He earned a Bachelor of Arts degree with an emphasis in painting from the University of California, Berkeley in 1969. Montoya has taught at Stanford University, California; the University of California, Berkeley; the California College of Arts and Crafts, Oakland; and the University of Notre Dame, Indiana, as Visiting Fellow in the Institute for Latino Studies. He also served as Director of Taller de Artes Graficas in East Oakland where he produced prints and conducted community art workshops. Since 1989, Montoya has taught art in the Chicana/o Studies and Art Departments at the University of California, Davis. In Spring 2010, he taught art and art history at The University of Texas at San Antonio.

Montoya's works include acrylic paintings, murals, washes, and drawings. However, he is primarily known for his silkscreen prints, which have been exhibited both nationally and internationally. Historians credit him as one of the founders of the social serigraphy movement in the San Francisco Bay Area in the mid-1960s. His unique visual expression often explores and depicts protest, resistance and strength in the face of injustice and the necessity to unite behind that struggle.

Untitled, 2005
In collaboration with Neal Cox
Lithograph (stone)
Full bleed print



Juan de Dios Mora

Juan de Dios Mora (b. 1984 Yahualica, Jalisco, Mexico) earned an Associate of Arts degree from Laredo Community College in 2006. In 2009, he received a Bachelor of Arts degrees in Art History and Criticism and in Fine Art with a concentration in painting from The University of Texas at San Antonio. In 2011, he received a Master of Fine Arts degree with a concentration in printmaking also from The University of Texas at San Antonio where he currently teaches printmaking, drawing, and painting.

Solo exhibitions in San Antonio included shows at REM Art Gallery and the Southwest School of Art. His work has also been exhibited in various group shows including the traveled show, *Santitos*. He is the recipient of numerous awards including the William B. Warde Award III at the Visual Arts Society of Texas's *42nd Annual Visual Arts Exhibition* in Denton, Texas.

Tinaco Naco, 2009
Linocut
Printed by the artist
Printed image 26" x 19.25"



Alex Rubio

Alex Rubio (b. 1968, San Antonio) was raised San Antonio's historic West Side. He is recognized for his work with the local arts community and youth, a commitment begun in 1987 when he was recruited by the Community Cultural Arts Organization to lead mural projects. Since then, Rubio has taught at San Anto Cultural Arts, the Guadalupe Cultural Arts Center, and the Bexar County Detention Center Inmate Creative Arts Program.

In 2005, Rubio was a Visiting Artist at The University of Texas at San Antonio's Department of Art and Art History. He is currently the Studio Manager at the Blue Star Contemporary Art Museum *MOSAIC* art program.

He is the recipient of the Joan Mitchell Foundation award, and a residency at ArtPace, San Antonio, Texas. Exhibitions include: *Psychedelic: Optical and Visionary Art since the 1960s*, San Antonio Museum of Art, San Antonio, Texas, 2010; *Four Horsemen*, McNay Art Museum, San Antonio, Texas 2006; and traveling exhibitions, *Arte Caliente: Selections from the Joe A. Diaz Collection* (2004) and *Chicano Visions: American Painters on the Verge* (2002).

Publications include: *Art at our Doorstep: San Antonio Writers and Artists* (Trinity University Press, 2008); *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education* (Bilingual Press, 2002). Collections include: National Museum of Mexican Art, Chicago, Illinois; McNay Museum of Art, San Antonio, Texas; National Hispanic Cultural Center, Albuquerque, New Mexico.

El Callejero, 2006
In collaboration with Neal Cox
Lithograph (stone) with lithographic (aluminum) tint plate
Printed image 18" x 26"



Armando Sanchez

Armando A. Sanchez (b. 1942, San Antonio, Texas) started painting in elementary school; upon he graduating from Burbank High School, Sanchez began his career as a commercial sign painter and also worked painting signs and sculpture for HemisFair, the 1968 world's fair held in San Antonio, Texas. In the mid seventies, he worked as an illustrator and attended classes at Hunter School of Art. In 1985, he was artist in residence at Taller de Artes in San Antonio, Texas.

In 1995, Sanchez co-founded Cabeza de Piedra Studio on San Antonio's South-side along with his brother Santiago Sanchez, and artist Lupe Garcia.

Sanchez is recognized for painting the landscape and people of San Antonio and for his watercolors and paintings that depict Mexican-American culture. He was commissioned to paint a portrait of President Bill Clinton that appeared in *Time Magazine*. His work is included in the collection of the Chancery of San Antonio's Archdiocese and in the Smithsonian National Gallery in Washington, D.C.

Las Carpas, 2012
In collaboration with Steve Carter to B.A.T.,
edition printed by Trina Faundeen
Three-color lithograph (aluminum plate)
Printed image 24.5" x 18.5"



Luis Valderas

Luis Valderas (b. 1966, McAllen, Texas) was raised in South Texas, “en la Frontera del Valle del Rio Grande”. His childhood and particularly the moon landing in 1969 had a profound effect on his artistic expression; Valderas suffered a hearing loss that allowed him to retreat into his imagination. His work includes images of rockets, planets, strange animals, and calaveras.

Valderas earned a Bachelor of Fine Arts degree in Art Education from The University of Texas-Pan American in 1995. He has exhibited in a number of solo and group exhibitions including shows at the Mexic-Arte Museum, Austin, Texas and Centro Cultural Aztlán, San Antonio, Texas.

All Roads Lead to America, 2005
In collaboration with Neal Cox
Lithograph (key image on stone six others on aluminum plate)
Printed image 17.5" x 26.5"



Anita Valencia

Anita Valencia (b. 1932, San Antonio, Texas) studied art at the San Antonio Art Institute and received a Bachelor of Arts degree in Humanities from The University of Texas at San Antonio in 1984. In 1983, Valencia was one of 250 artists invited to participate in the International Papermaking Conference in Kyoto, Japan.

Valencia's works are often large-scale, site-specific permanent installations made from discarded and recycled materials. Installations include: *Aguaceros* at The University of Texas at San Antonio, and *Perinolas* at the Grand Hyatt Hotel, San Antonio, Texas.

Cherished Moments, 2007
In collaboration with Neal Cox
Handmade paper chine collé with tea bags
Printed image 10" x 7.5"



Debora Kuetzpal Vasquez

Debora Kuetzpal Vasquez (b. 1960, San Antonio, Texas) is a multi-media Chicana artist, educator, activist and the creator of the cartoon character *Citlali, La Chicana Super Hero*. She received a Bachelor of Arts degree from Texas Woman's University in Denton and a Master of Fine Arts degree from the University of Wisconsin in Madison. She also received a Certificate in Traditional Culture from Universidad Nahuatl in Ocoatepec, Mexico. Currently, she is an Assistant Professor and the Program Head for the Visual Arts at Our Lady of the Lake University, San Antonio, Texas.

She has been exhibited nationally and internationally. Her work has also appeared on the covers of *MALCS: Mujeres Activas en Letras y Cambio Social* Journal and the book, *Domestic Disturbances, Re-Imagining Narratives of Gender, Labor, and Immigration*. (University of Texas Press 2013).

*A la luz de la Luna seductura el cuerpo Indigeno fleche al mas
allá dando luz a un nuevo día para la Mujer Chicana, 2008*

In collaboration with Neal Cox to B.A.T.,
edition printed by Steve Carter

Lithograph (key image stone, three runs on aluminum plate)

Full bleed print



Carla Veliz

Carla Castañeda Bustamante de Veliz (b. 1971, Piedras Negras, Mexico) moved to San Antonio in 1992 to be an art director at an advertising agency and later became that agency's Creative Director.

Veliz's work, influenced by her experiences in the United States and Mexico, are often textural and employ a variety of materials and text to explore identity and individuality. Her figurative and abstract paintings have been exhibited nationally, and internationally. Exhibitions include: *XXI - Who We Are And Who We Could Become*, (2013), Gallery Nord, San Antonio, Texas; *Arte Latina: ROAR*, Blue Star Contemporary Art Museum, (2008), San Antonio, Texas.

Anó ni mos, 2012

In collaboration with Steve Carter to B.A.T.,
edition printed by Steve Carter and Adriana Barrios

Three color run copper plate intaglio

Full bleed print

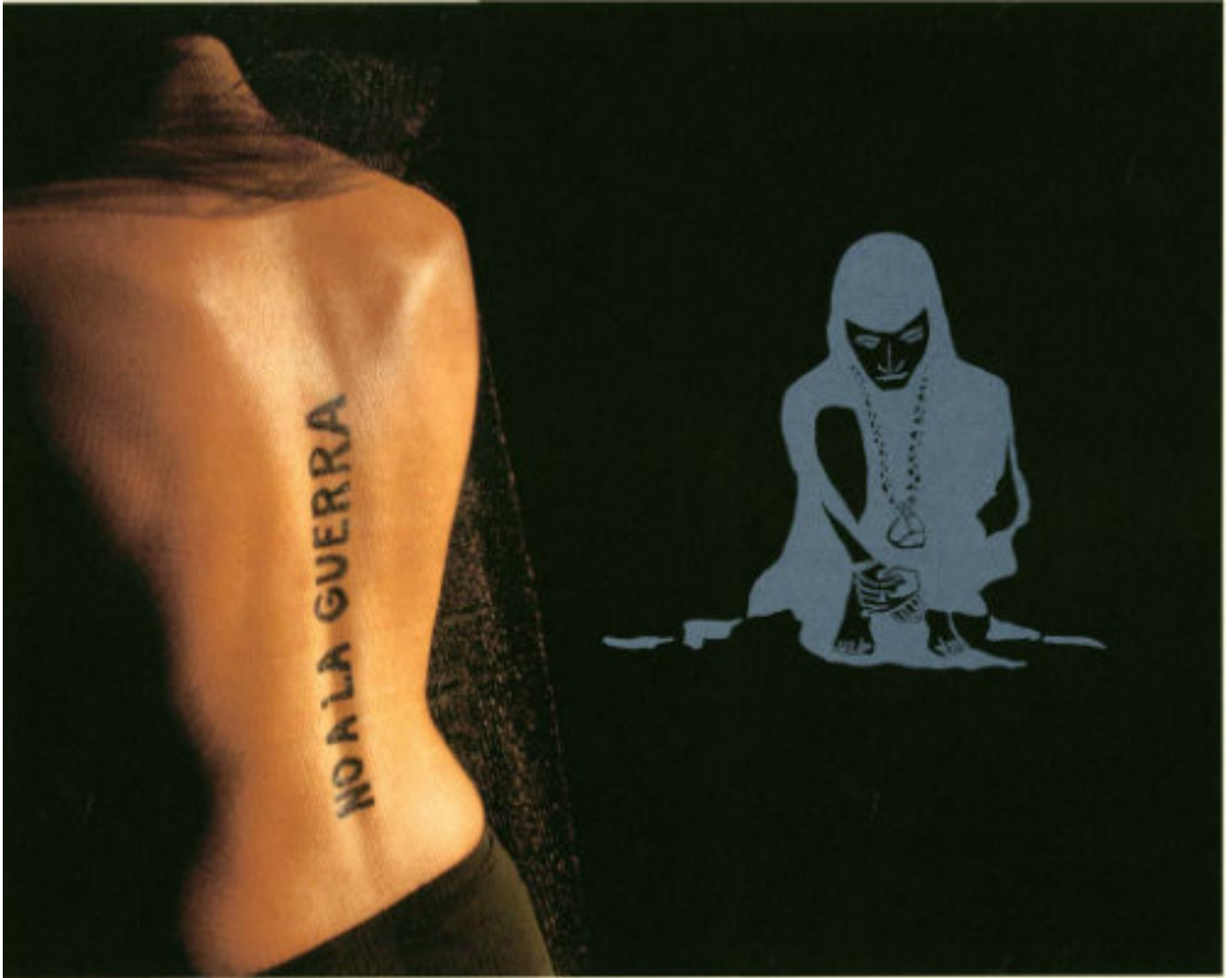


Guillermina Zabala

Guillermina Zabala (b. 1970, La Plata, Argentina) is a San Antonio-based media artist, filmmaker, and photographer. She received a Bachelor of Arts degree in Cinema from Columbia College Hollywood in Tarzana, California in 1997. Zabala is a recipient of the San Antonio Artist Foundation Award (2008) and the National Association of Latino Arts and Culture Fund for the Arts Grant (2006). Currently, she is the Media Arts Director at SAY Sí in San Antonio, Texas.

Exhibitions include: *Waterflow*, San Antonio Museum of Art, (2009) San Antonio, Texas; *Fotograma*, Galería Ortiz Contemporary, (2008) San Antonio, Texas; *Arte Latina: ROAR*, Blue Star Contemporary Art Museum, (2008), San Antonio, Texas; *Conjunto*, Institute of Texan Cultures, (2007) San Antonio, Texas; and *All Female Video Review*, The University of Texas at San Antonio Satellite Space, (2009). Zabala has exhibited her work Nationally and Internationally including in Los Angeles, California; New York, New York; Havana, Cuba; Bonn, Germany; Barcelona Spain, Zaragoza, Spain; and La Plata, Argentina.

No a la Guerra, 2012
In collaboration with Steve Carter to B.A.T.,
edition printed by Trina Faundeen
Linocut relief over photograph (ink jet)
Printed image 16" x 20"



Acknowledgements:

President Ricardo Romo
Arturo Infante Almeida

Kent Rush

Michael C. Powanda, Ph.D.

Elizabeth D. Moyer, Ph.D.

Neal Cox

Steve Carter

Trina Faundeen

Adriana Barrios

Vicki Stephens

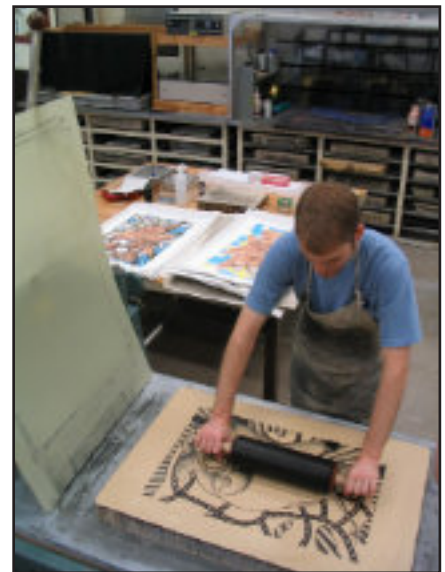
Juan de Dios Mora

Janet Flohr

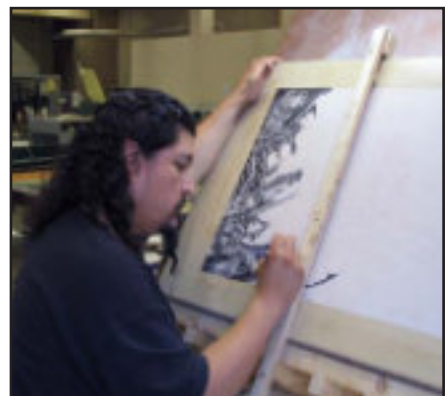
UTSA Print Studio



Daniel Guerrero stenciling



Neal Cox inking Luis Valderas' litho stone



Alex Rubio drawing on litho stone



Luis Jiménez drawing on litho stone



Luis Valderas working on a light table



Xavier Garza signing edition

Special Thanks to the Artists:

Richard Armendariz
Andy Benavidez
Cody Bustamante
Sam Coronado
Richard Duardo
Xavier Garza
José Guadalupe Guadiana
Daniel Guerrero
Luis “Chispas” Guerrero
Christopher Gutierrez
Benito Huerta
Leticia Huerta
Luis Jiménez
César Martínez
Richard Martinez
John Mata
Malaquías Montoya
Juan de Dios Mora
Alex Rubio
Armando Sanchez
Luis Valderas
Anita Valencia
Debora Kuetzpal Vasquez
Carla Veliz
Guillermina Zabala

