



MEXIC
ARTE
MUSEUM

ELA 25:
Intersección:
Choque & Alivio
Intersection: Shock & Relief

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Intersection: Shock & Relief

Acknowledgements

Catalogue published to accompany the exhibition
ELA25 Intersección: Choque & Alivio at Mexic-Arte Museum in
Austin Texas, September 25-November 22, 2020
Curated by Dr. George Vargas

Contributing Artists: Christin Apodoca, Yareth Fernández González, Hatziel Flores, Michael Anthony García, Suzy González, Alejandro Macias, Michael Menchaca, Ashley Mireles, Hope Mora, Niz and Sadé Lawson, Jellyfish Collective: Pilo Pida and Jose Villalobos

Photographer: Chris Caselli
Designer: Sara Palma

This exhibition would not have been possible without the valuable contributions from all the sponsors, artists and the Mexic-Arte Museum team members: Sylvia Orozco (Executive Director) and Dr. George Vargas (Curator), Andrew Anderson and Savannah Diaz (Preparators), Amber Amezquita (Registrar), Sara Palma (Designer), Mario Villanueva (PR/Media Marketing), Jose Martinez and Nicole Diaz (Education Associates), Danielle Houtkooper (Development), Laura Carrisosa, Diana Garcia, Elsa Perez, Nicole Pollentier (Store Associates), interns and volunteers. Thank you one and all!

This catalog was written and edited by Dr. George Vargas (Curator and Director of Programs), co-edited by Sylvia Orozco (Executive Director), and designed by Sara Palma. Photographs are by Chris Caselli. Printed in Austin, Texas, 2021.



Mexic-Arte Museum
419 Congress Avenue, Austin, Texas 78701
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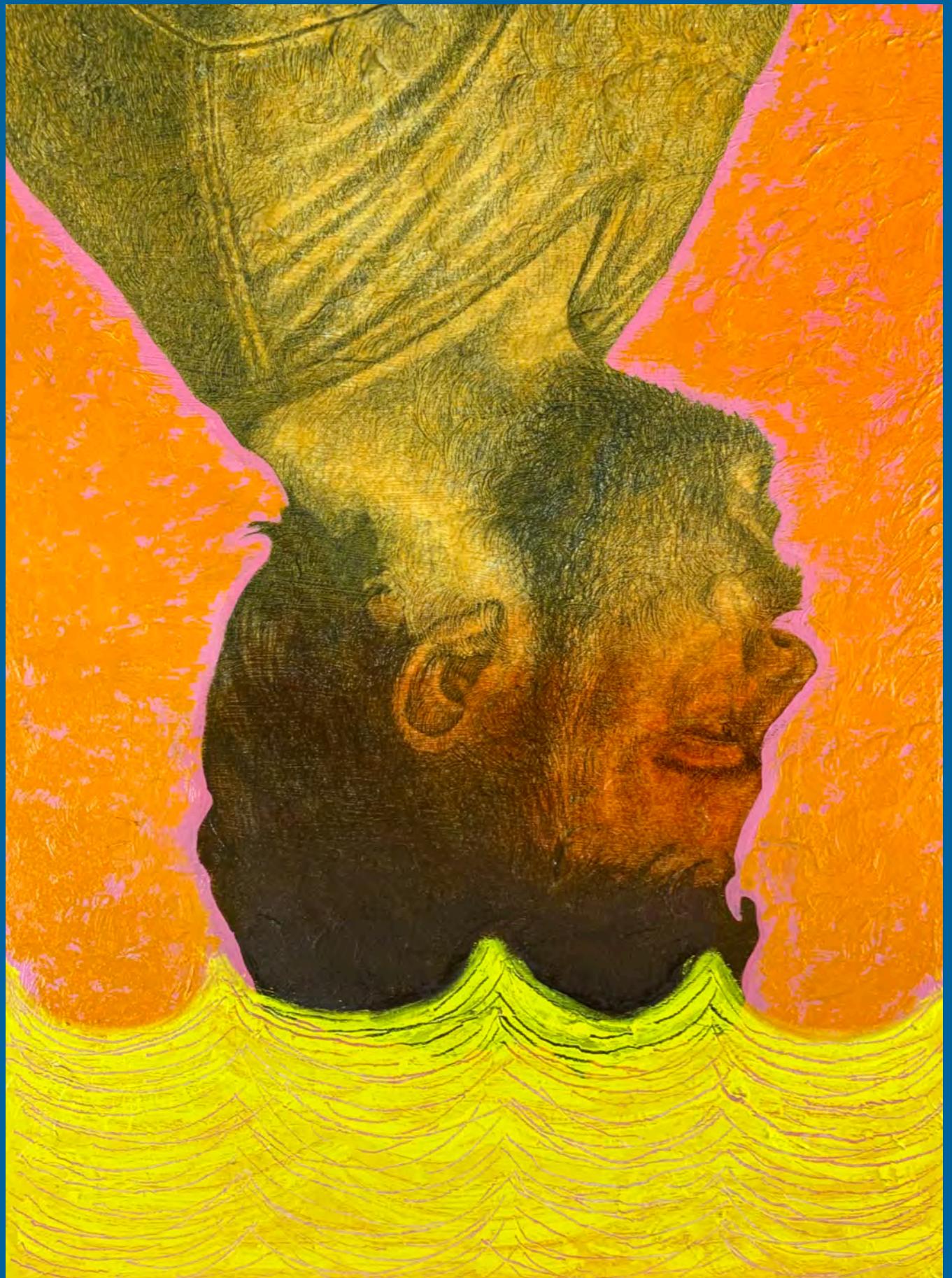
This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.
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Foreword

Mexic-Arte Museum proudly presents the exhibition *ELA (Emerging Latinx Artists) 25: Intersección: Choque & Alivio, Intersection: Shock and Relief.*

We want to recognize and remember our loved ones, many of them young adults, who have passed due to the pandemic, and the victims of social injustice. We stand in solidarity with the Black Lives Matter Movement in opposition to violence, discrimination, and economic and social injustices.

This year in 2020, the Museum celebrates twenty-five years of this exhibition, now renamed ELA. Created by Latino artists in 1984 due to the need to have a place to exhibit and work, the Emerging Latinx Artists exhibit carries on the tradition of supporting emerging artists. This exhibition brings together some of the finest artwork currently being produced in Texas. Together we are fulfilling our mission to educate the public about the rich presence and importance of Latinx art in Texas, and providing a space for dialogue.

The purpose of ELA at Mexic-Arte Museum is also to promote emerging, talented artists and curators in Texas. Each year a curator is chosen to find artists, visit studios online or in-person, look at artwork, and possibly pinpoint or discover new trends and ideas. This way, the exhibit provides insight into new issues and concerns we face today. Each year, one of our most exciting and energetic exhibitions of the season is developed. This 2020 exhibition is a reflection of our economic times and how artists are responding.

ELA 25 is curated by Dr. George Vargas. Dr. Vargas graduated from The University of Michigan, Ann Arbor with a Ph.D. in American Studies: Ethnic and Latin American Studies/Art History. Previously, Dr. Vargas worked at Texas A&M University, Kingsville, Texas as a Professor of Art History and Campus Gallery Curator.

We as artists and cultural institutions are all about creating. Everyone is born with creativity; and we are here to nurture and develop this creativity. I would like to commend the artists for the work and their decision to pursue careers in art. I thank all of the artists and Dr. Vargas for their energy, enthusiasm, and interest in the Mexic-Arte Museum.

We would like to recognize the Cultural Arts Division of the City of Austin Economic Development Department, the Texas Commission on the Arts, and the National Endowment for the Arts for supporting this exhibition.

I would also like to recognize the Mexic-Arte Museum staff. All of these individuals work behind the scenes to make each exhibition a success in every way.

Art inspires and beautifies our lives. We invite you to enjoy the 25th annual *ELA (Emerging Latinx Artists) 25: Intersección: Choque & Alivio, Intersection: Shock and Relief.*

Thank you.

Sylvia Orozco
Founder and Executive Director

Alejandro Macias, *El Guerito*, 2020, Acrylic, oil, and graphite, 25 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "

ELA 25: Intersección: Choque & Alivio, Intersección: Shock & Relief



Mexic-Arte Museum proudly presents Emerging Latinx Artists/ELA 25 (previously called Young Latinx Artists/YLA): *Intersección: Choque & Alivio, Intersección: Shock & Relief*, which celebrates the last twenty-five years of exhibitions featuring emerging Latinx artists. The exhibit features artists and curators who participated in YLA exhibits in the last ten years. This exhibition showcases artists converging at the crossroads of aesthetic interests and cultural history. The exhibition aims to discover shared life experiences, a mashup or crash (choque) at intersecting lanes of similarities and differences as expressed in the artistically diverse artworks. In reaction to this historical era of identity politics and civic unrest, these artists respond in a visual dialogue, drawing from their sociopolitical consciousness.

Contextualized within a unique historical era impacted by a worldwide health crisis that has wrought economic depression and social paralysis, this ELA exhibition offers a familiar space for artists to share their experiences that flow from a crucible of conflict, resolution, and change. As we struggle just to stay alive, the pandemic has exasperated sociopolitical issues, such as racism, sexism, pollution, cultural identity, and immigration, which historically have plagued innumerable women and people of color. Although they have been magnified by social upheaval, these are typical hot button issues that BIPOC artists confront through and in their artworks.

Selected artists include: Christin Apodaca, El Paso (El Mero Muro muralist); Yareth Fernández González, Austin, YLA24; Hatziel Flores, Dallas YLA21; Michael Anthony Garcia, Austin, YLA18 Curator; Suzy González, San Antonio, YLA19; Jellyfish Collective, El Paso, YLA17; Sadé Lawson, Austin (El Mero Muro muralist); Alejandro Macias, Brownsville, YLA23; Michael Menchaca, San Antonio, YLA16; Ashley Mireles, San Antonio, YLA22; Hope Mora, Pecos, TX, YLA20; Niz, Austin, YLA17 (El Mero Muro, muralist); and José Villalobos, San Antonio, YLA22.

This year as part of our El Mero Muro program, Mexic-Arte commissioned three women artists to create two new murals, as part of the ELA25 exhibition. Local artists Niz and Sadé Lawson collaborated on a mural that celebrates the Latinx and Black experience of America, while calling for equality, unity, creative change, and voting rights. El Paso artist Christin Apodaca painted the second mural that addresses the COVID epidemic and its great impact on the Latinx community in Austin. The two murals are located on the Museum's exterior wall on 5th St. at Congress Avenue.

As we travel down our path in life to fulfill our destiny, we converge at intersections to dialogue with these artists who reveal their inner thoughts about the human condition, as artists have done previously when confronted by a shockwave of confusion and distress. Art makes social commentary that both documents our history and shapes our consciousness of reality. Art answers the age-old philosophical question concerning the meaning of life, especially during this difficult period: Who are we? In response to our escalating predicament, the arts are experiencing a transformation, as artists are at intersections entertaining and instructing the people in their time of need looking for meaning in their lives. Thus, we intersect at the ELA25 crossroads, seeking release from anxiety to (re)discover our humanity through art and to invite a feeling of reassurance and interconnectedness with each other in an ever-changing global community.



Christin Apodaca

Christin Apodaca is an illustrator and painter living and working in El Paso, Texas. She studied oil painting at The University of Texas at El Paso as well as at the University of New Mexico in Albuquerque where she graduated in 2014.

The artist describes her work as Romantic Surrealism. She focuses on the human connection with nature and what happens when we become consumed by it. She melts portraits with organic and plant shapes and sometimes symbolic objects to create dream-like compositions using only black and white. The work is line heavy, using different line weights to describe form and shadow.

Her work can be seen around El Paso in places such as Hotel Indigo, Aloft, Lululemon, West Elm and Segundo Barrio in downtown El Paso.

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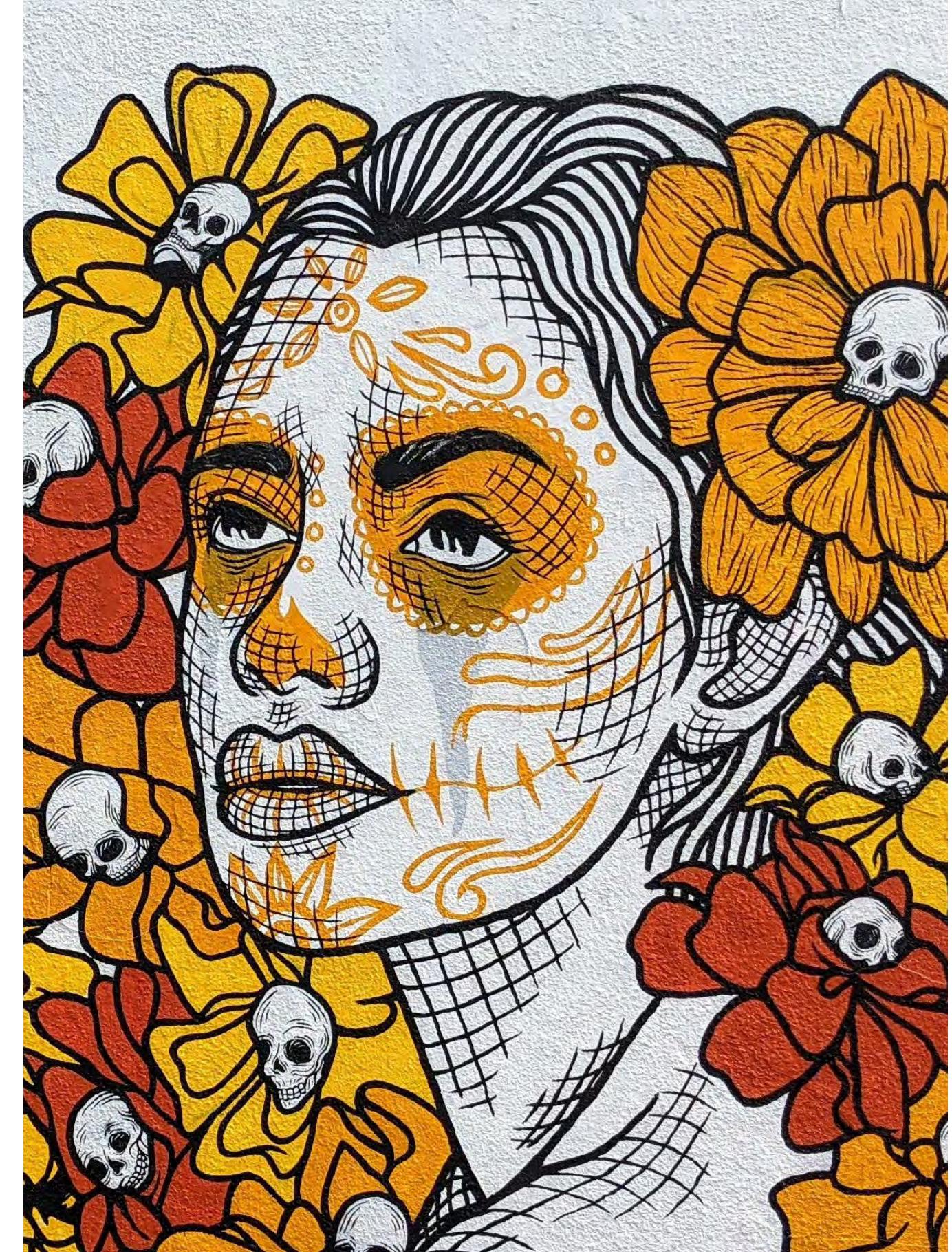
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Tu dolor es nuestro dolor (Mural Detail), 2020, Acrylic

Tu dolor es nuestro dolor (Mural), 2020, Acrylic, 15'2" x 29'3", Mexic-Arte Museum 5th Street, Austin, TX



en Austin
mas de 200 de nuestros
abuelos, abuelas, padres,
esposas, esposos, hijas, hi-
hermanas, hermanos,
tias, tios, primas, primos,
amigos queridos, han sido
victimas del
covid-19



Yareth Fernández González

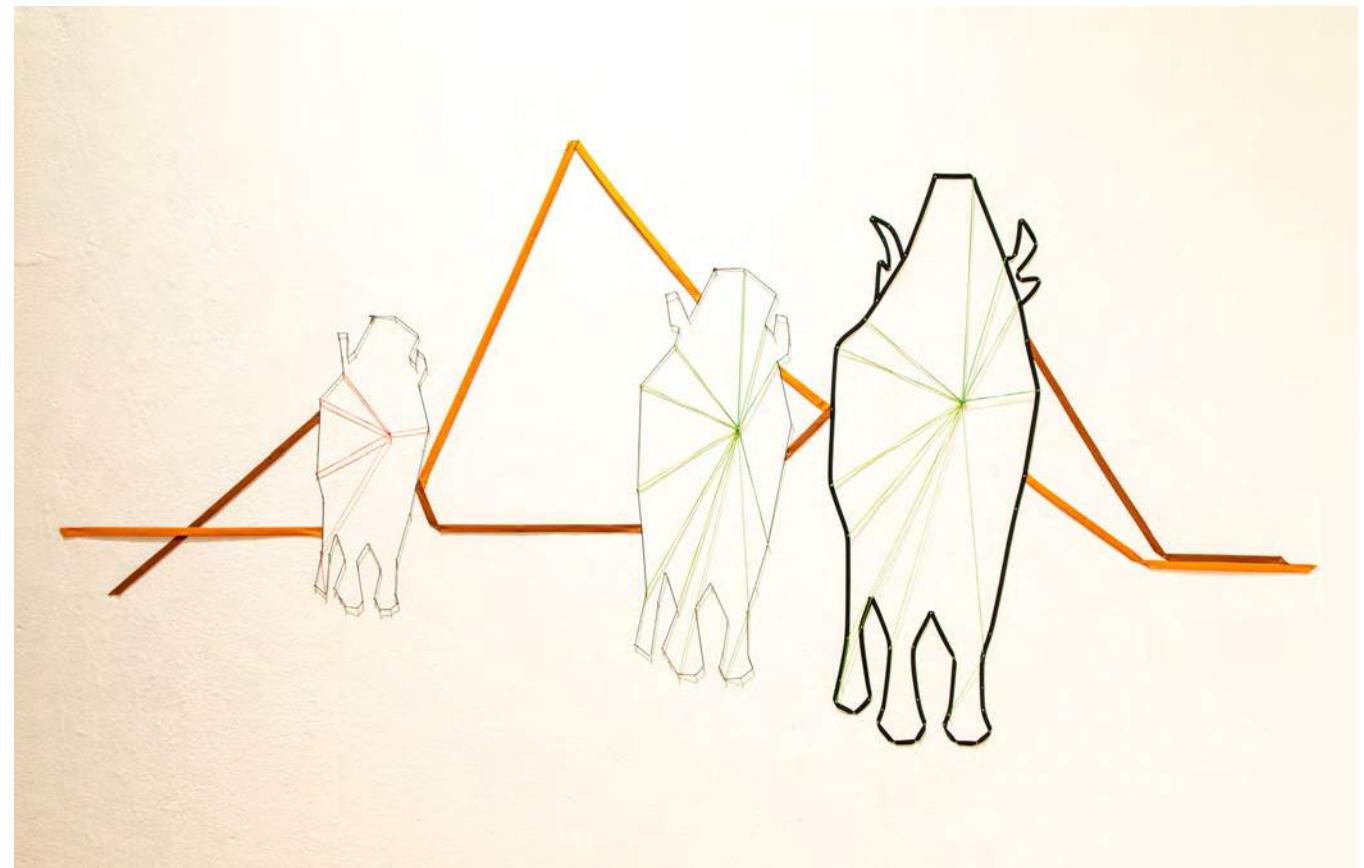
Yareth Fernández González was born in Matamoros, Tamaulipas, México, and immigrated to Texas at age thirteen. They were raised in border towns both in México and the United States, going back and forth sometimes every week. They earned a BA in Art at the University of Texas at Brownsville and Texas Southmost College and a MFA at Michigan State University where they began to focus in installation art. Their work varies from small drawings to mix media sculptures, and installations with textiles, found objects and unusual materials. The duality of their cultural identity has shaped the approach to their practice. Their work has been exhibited in Texas, Michigan, Illinois, and Tennessee as well as in México. Back in Texas, they created temporary public art pieces for Austin Art in Public Places, and a permanent public art piece for George Morales Dove Springs Recreation Center in Austin, TX. They have held a solo exhibition, *The Wall and the Ocelot | El Muro y el Ocelote*, at the Sam Z. Coronado Gallery at the Emma S. Barrientos Mexican American Cultural Center. They Currently reside in Austin, TX.

Yareth Fernández González was part of YLA24 in 2019, "BUEN VIVIR/VIVIR BIEN" curated by Tatiane Santa Rosa.

"My work is inspired by the environmental problems that the border wall between México and the USA arose. Selected organisms such as the ocelot, reference the beginning of the journey from one point of the border, south Texas. This region is also one of the most affected areas by the physical presence and planning of the existing and new border walls. This current work explores the border from the natural environment point of view and its different ecosystems along the almost two thousand miles. I question the ideology behind borders that exist between two nations as opposed to the natural boundaries that exist from one eco region to another. This work aims to bring forward ecological issues that surround the over fifteen hundred divided organisms, affecting everyone from monarch butterflies to human beings. This work is also inspired by creative reactions to the proposal of the beautiful border wall and presents non-realistic creative solutions and descriptions to the state and the future of la frontera."

Tesoros Nacionales (Detail), 2020, Mixed media

Tesoros Nacionales, 2020, Mixed media, 108½" x 235½" x 89"





Hatziel Flores

Hatziel Flores is a self-taught, contemporary artist from Dallas. He was born in Mexico City and has been doing art since a very young age. His passion is to paint primary portraits in a wide variety of mediums. His diverse collections consist of explosive contemporary mixed media paintings portraying the beauty found within chaos. Internally driven and emotionally charged he continues to explore and convey his ideas. His visions are unique and unlimited.

Hatziel Flores was a part of YLA21 in 2016, "Amexican@" curated by David "Shek" Vega.

"We start with a prosperous time; led by a society that included all people and cared about the future of our next generation. A moment of tranquility where cultures accepted one another. This demonstration can be seen as the calm in mother nature and its community. As the exchange of power began it brought with it an incredibly divisive start. With it, their media began covering up their lies and hiding information to meet their narrative of the truth; keeping a veil between their audience and enabling them to see the whole picture. As the people live in a state of bliss; stuck in an idea of what they believe to be true, focusing on a distorted view created in lies, and deceived by their leaders while the world is collapsing right below their feet. Their failure to acknowledge this has taken a toll in our communities, our environment, and in everyone's lives including their own, as we stand here among the rubble with their deceptions. Still trying to rewrite the falsehoods, we can finally see the incredible depth of the rooted problem and it goes deeper than just this present term".

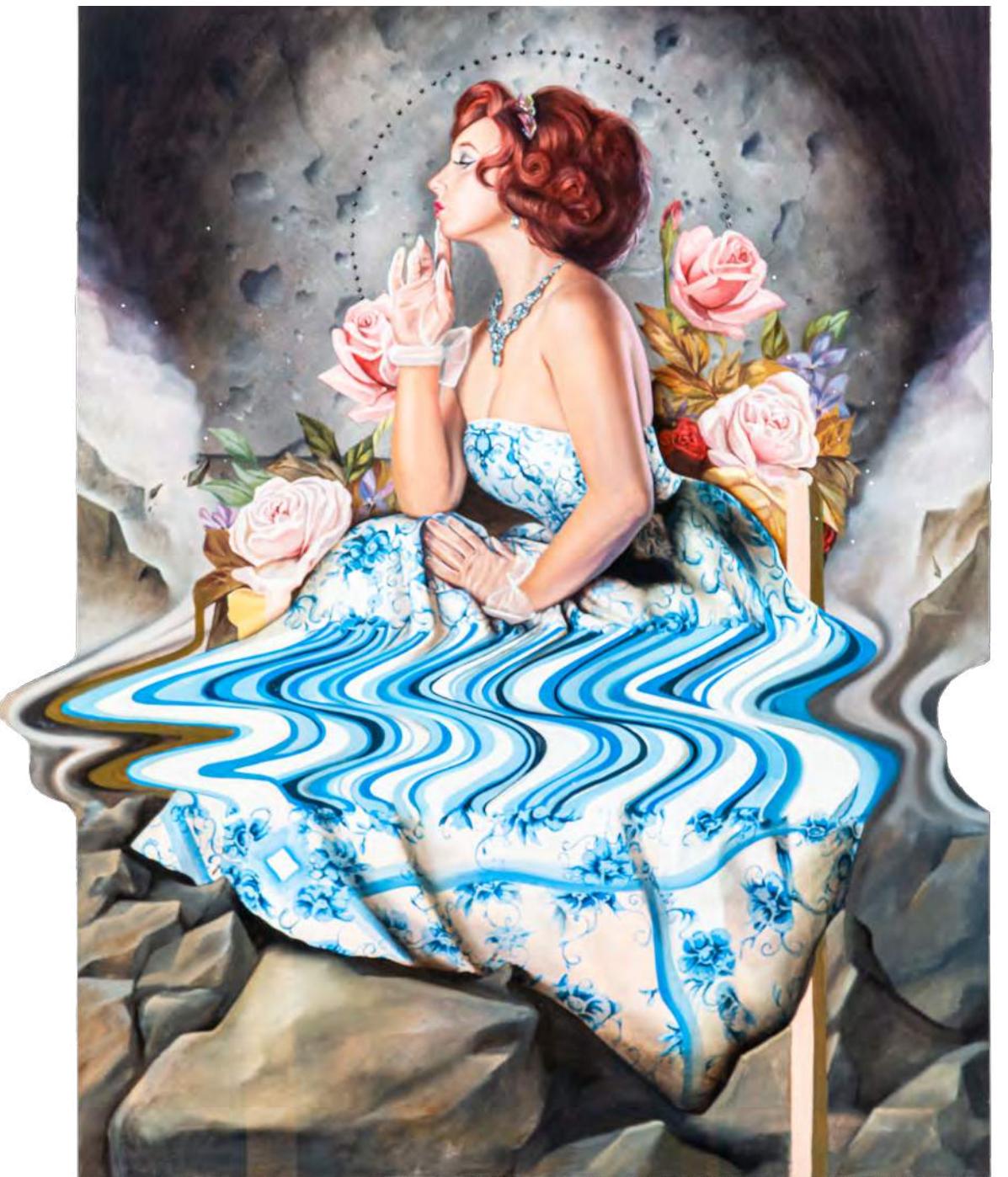
Hedapena, 2018, Oil on canvas, 36½" x 24"

Honest Lie (True Pseudologia), 2019, Oil on canvas, 47¾" x 36"

Clandestine (PRIVATE PAINTING DO NOT VIEW), 2019, Oil on canvas, 36" x 24"

Waiting for the world's end, 2020, Oil on canvas, 48" x 36"





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Michael Anthony García

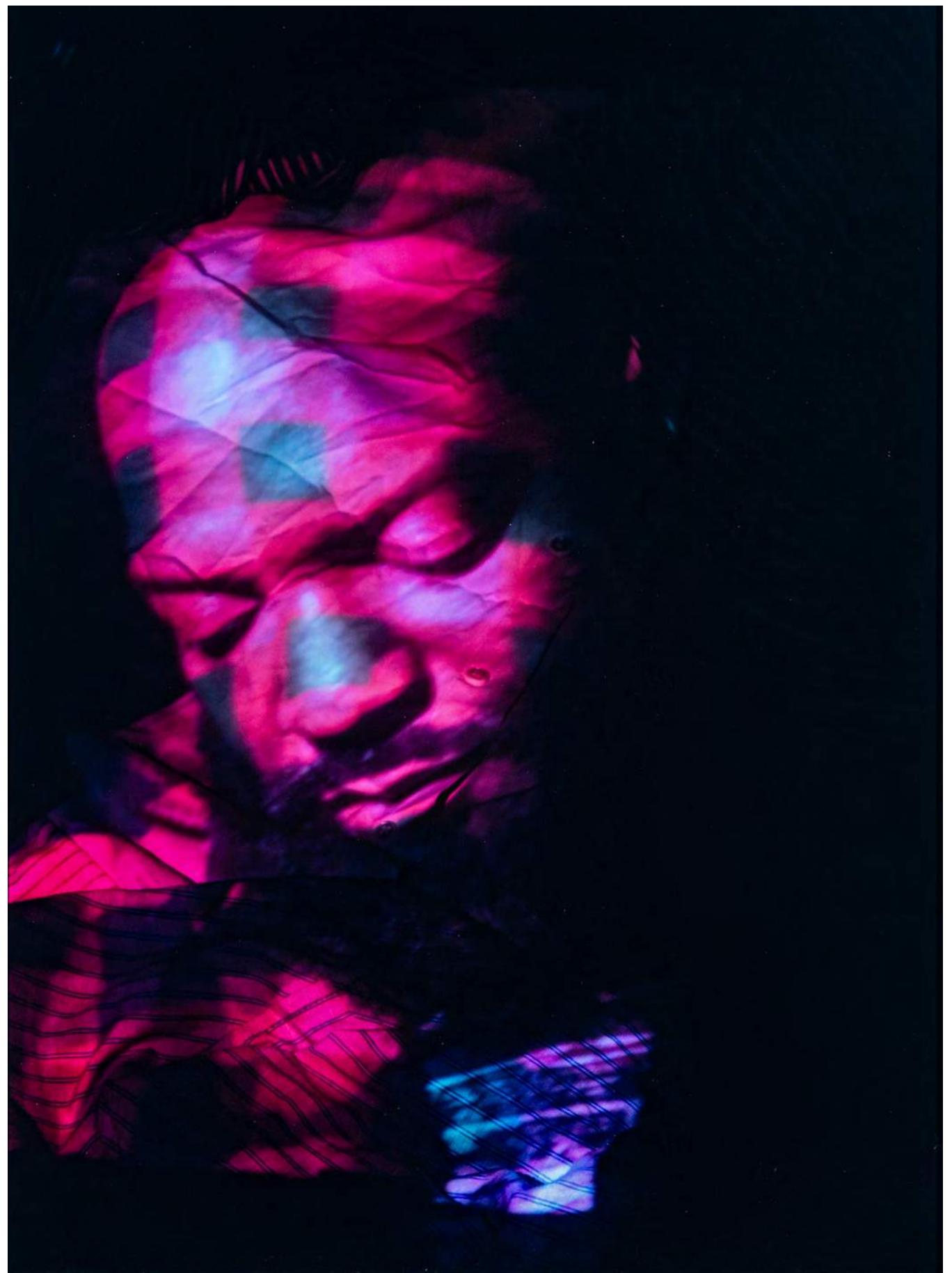
Multidisciplinary artist and independent curator **Michael Anthony García**, claims both Mexican and US citizenship, while based in Austin, Texas. He predominantly focuses his practice around photography, video, sculpture, installation and performance. He is a founding member of Los Outsiders collective, and has curated large-scale exhibitions of international artists, in and out of the US. He participated in the 2011 Texas Biennial and has won awards both for his curatorial and 3D work. He co-hosts an intersectional conversation podcast named El Puente and is publisher for POCa Madre Magazine. García has premiered work for The Utah Museum of Contemporary Art, Experimental Action Performance Art Biennale in Houston, The Contemporary Austin, SoundSpace at The Blanton Museum of Art, Mexic-Arte Museum, El Museo de la Ciudad de México, and ThreeWalls in Chicago.

Michael Anthony García curated the YLA18 exhibition, "Con/Juntos" in 2013.

"My practice manifests itself through performance, sculpture, installation, photography, video and the blurred areas between them. Much of my work explores my layers of identity, how they shape me and affect my perception of the world, in a political expression of Latinx Futurism founded in emotion, and utopian projection. Collaging objects, ideas and stories, I approach my work as practices (much like yoga or meditation) through which I can embody (perhaps in futility) an emotional positivity. These images are part of a larger body of works consisting of photo documentation of temporary installations created as I guided BIPOC in a retelling of their histories through their clothes. As we explored their closets and lives, photos of their faces and clothing are projected onto their beds, collaged with other items from their closets. This work acts as a means of reversing erasure of BIPOCs in Austin's larger narrative and creating connectivity within our communities. The photos included here are of two Austin based African Americans whose inclusion in a Latinx art museum could create a great conversation about representation, the importance of creating ties between Black and Latinx communities especially during this time of the Black Lives Matter movement."

A Güey With Words, 2020, Sourced clothing, wood, hardware, oil cloth, and poetry, 108" x 84" x 3"
Dave, 2019, Digital photo print, 40" x 30"
Kimberly, 2019, Digital photo print, 40" x 30"





Suzy González

Suzy González is an artist, curator, zinester, educator, and community organizer based in San Antonio, TX. She has had solo exhibits at Presa House Gallery, Hello Studio, Palo Alto College, and a recent two-person exhibit with Eliseo Casiano as visiting artists at Texas A&M University Corpus Christi. She has attended residencies at Vermont Studio Center (VT), the Trelex Residency (Peru), The Wassaic Residency (NY), Starry Night Residency (NM), the Studios at MASS MoCA (MA), and Hello Studio (TX). Suzy co-publishes Yes, Ma'am zine, co-organizes the San Anto Zine Fest, and is half of the collective Dos Mestizx. She received a 2017 National Association of Latino Arts and Cultures (NALAC) Fund for the Arts Grant, is a 2018 alum of the NALAC Leadership Institute, and a 2019 alum of the Intercultural Leadership Institute and NYFA Immigrant Artist Mentoring Program. Suzy holds an MFA from the Rhode Island School of Design and a BFA from Texas State University.

Suzy González was part of YLA19 in 2014, "Y, Que?" curated by Mas Rudas Chicana Collective, Ruth Buentello, Kristin Gamez, and Mari Hernandez.

"I analyze what it means to decolonize art, art history, and consumption. Through painting, sculpture, and "mestiza media" works, I create figures that exist somewhere in the middle of social binaries. I relate each material to a part of my identity, and recognize when they stay separate or are mixed. This triptych personifies the cyclical nature of water and our human relationship to the elements. It reflects waves of emotions, growth, and change that each person goes through in a day, a year, or a lifetime. The sun shines on the earth, evaporating bodies of water, and this might reflect nourishment or renewal. Then the water vapor forms into clouds through condensation, with feelings of fullness—perhaps satisfying or overwhelming. Finally, the water becomes so heavy that rainfall occurs through precipitation, signifying grief or release. And then the process repeats. When we look at our climate today, we know that these processes can be elevated to treacherous levels, and that we are in need of balance. I made this work during COVID-19 quarantine whilst thinking a great deal about plant medicine, mental health, body awareness, and the continuous violence enacted upon people of color and the planet. We are not separate from nature. What lessons have we forgotten that she has to teach us? It's time we make ambitious moves towards compassion and healing in this world of destruction."

Condense (Cloud), 2020, Acrylic and cornhusks on panel, 40" x 30½"

Precipitate (Rain), 2020, Acrylic and cornhusks on panel, 40" x 30½"

Evaporate (Sun), 2020, Acrylic and cornhusks on panel, 40" x 30½"





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Alejandro Macias

Alejandro Macias was born and raised in Brownsville, Texas, the southernmost border town in the U.S., which is naturally divided from Matamoros, Tamaulipas, Mexico by the Rio Grande. In 2008 **Macias** received his Bachelor of Arts from the University of Texas at Brownsville, and a Master of Fine Arts in 2-D Studio Art from The University of Texas, Pan American in 2012. **Macias** served as a lecturer in 2-D at UT-Brownsville/ UT Rio Grande Valley from 2013 to 2019 before relocating to Tucson, Arizona in 2019. He has exhibited nationally and internationally including forthcoming exhibitions at the Visual Arts Center at the University of Texas at Austin, Rockport Center for the Arts, and the Tucson Museum of Art. Since 2016 He has been the recipient of numerous awards and recognitions including notable residencies at The Vermont Studio Center, Château d'Orquevaux in Orquevaux, France, The Studios at MASS MoCA, and most recently Wassaic Project in Wassaic, NY (2021). **Macias** is currently an Assistant Professor at the University of Arizona School of Art.

Alejandro Macias was part of YLA23 in 2018, "Beyond Walls, Between Gates, Under Bridges" curated by Rocha-Rochelli.

"My most recent work brings to light a number of topics that not only reflect my own humanity as a Mexican-American, but a wider range of borderland, Latinx, and contemporary societal issues. I draw my inspiration from many Chicanx activists and two-dimensional artists that have addressed and propelled issues of identity, repression, civil rights, immigration, and cultural misconceptions to a broader audience. Coming from Brownsville, TX, along the U.S./Mexico border, I often think about the conflict and merging of two cultures. My conceptual ideas point out the struggles and dangers of the assimilation process, which can be seen as one of construction or erasure of history, heritage, and culture. On a broader note, I explore and investigate personal socio-political trepidations and use the figure as a vessel to address topics and urgencies that are most important to me."

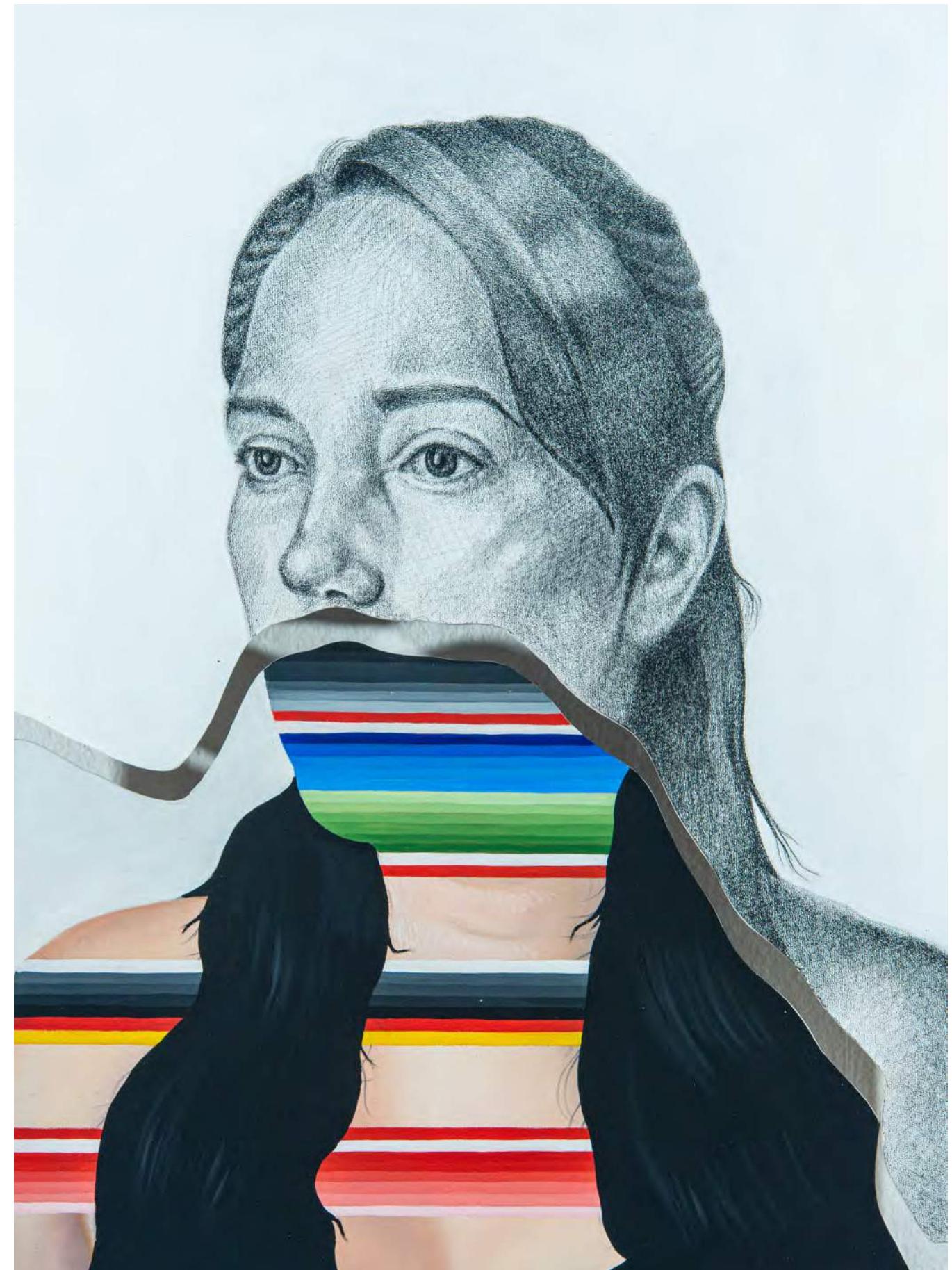
A River Runs Through Here, 2020, Acrylic, oil, and graphite on panel, 20" x 16"

Death of Migrants: California, Texas, Arizona (Triptych), 2019, Graphite on paper, Dimensions vary

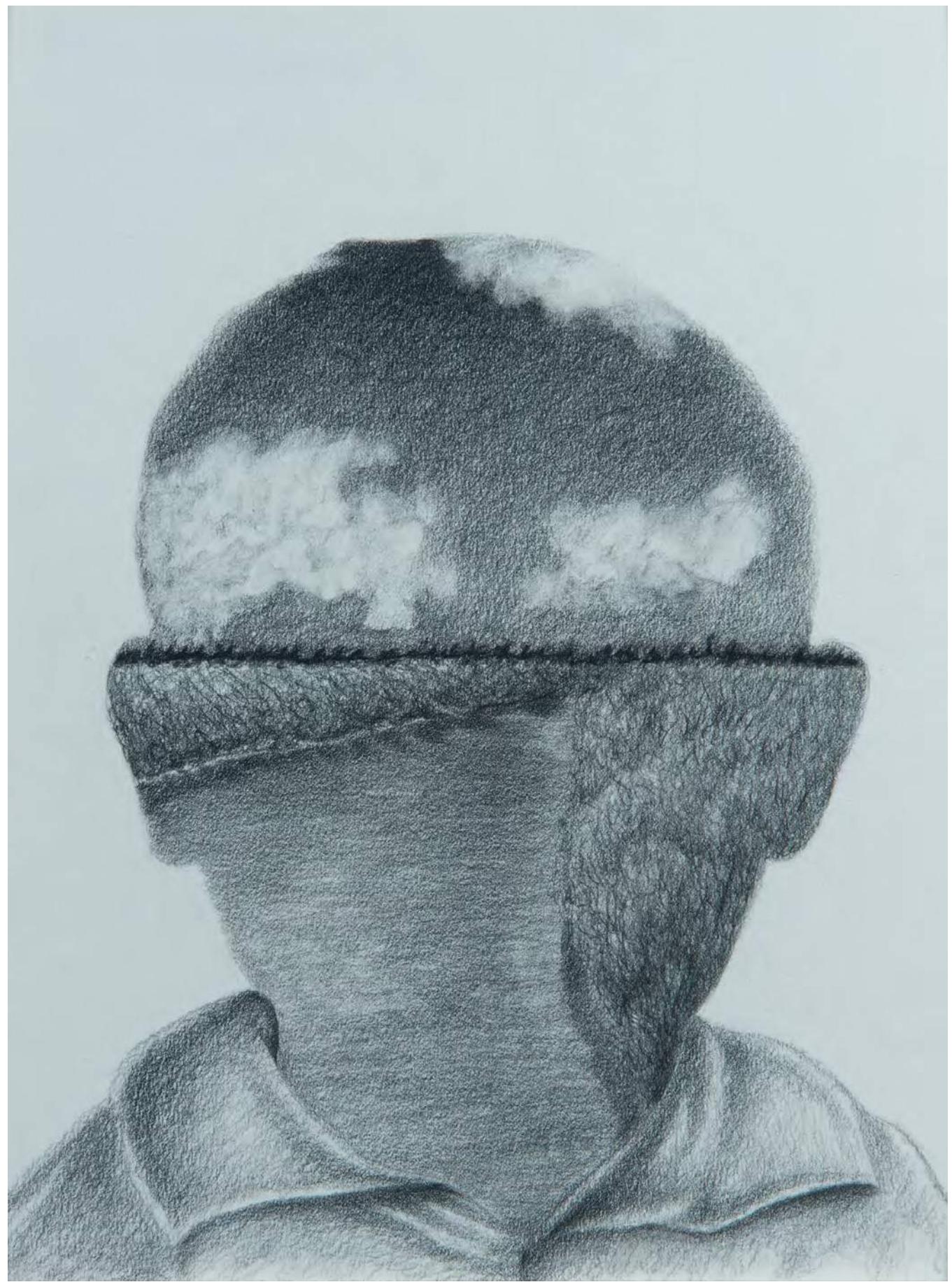
El Guerito, 2020, Acrylic, oil, and graphite, 25 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "

Gathering (Diptych), 2020, Acrylic and graphite, 21" x 17 $\frac{1}{4}$ "

Water that Divides and Consumes, 2019, Acrylic, oil, and graphite, 26 $\frac{1}{2}$ " x 43 $\frac{1}{2}$ "







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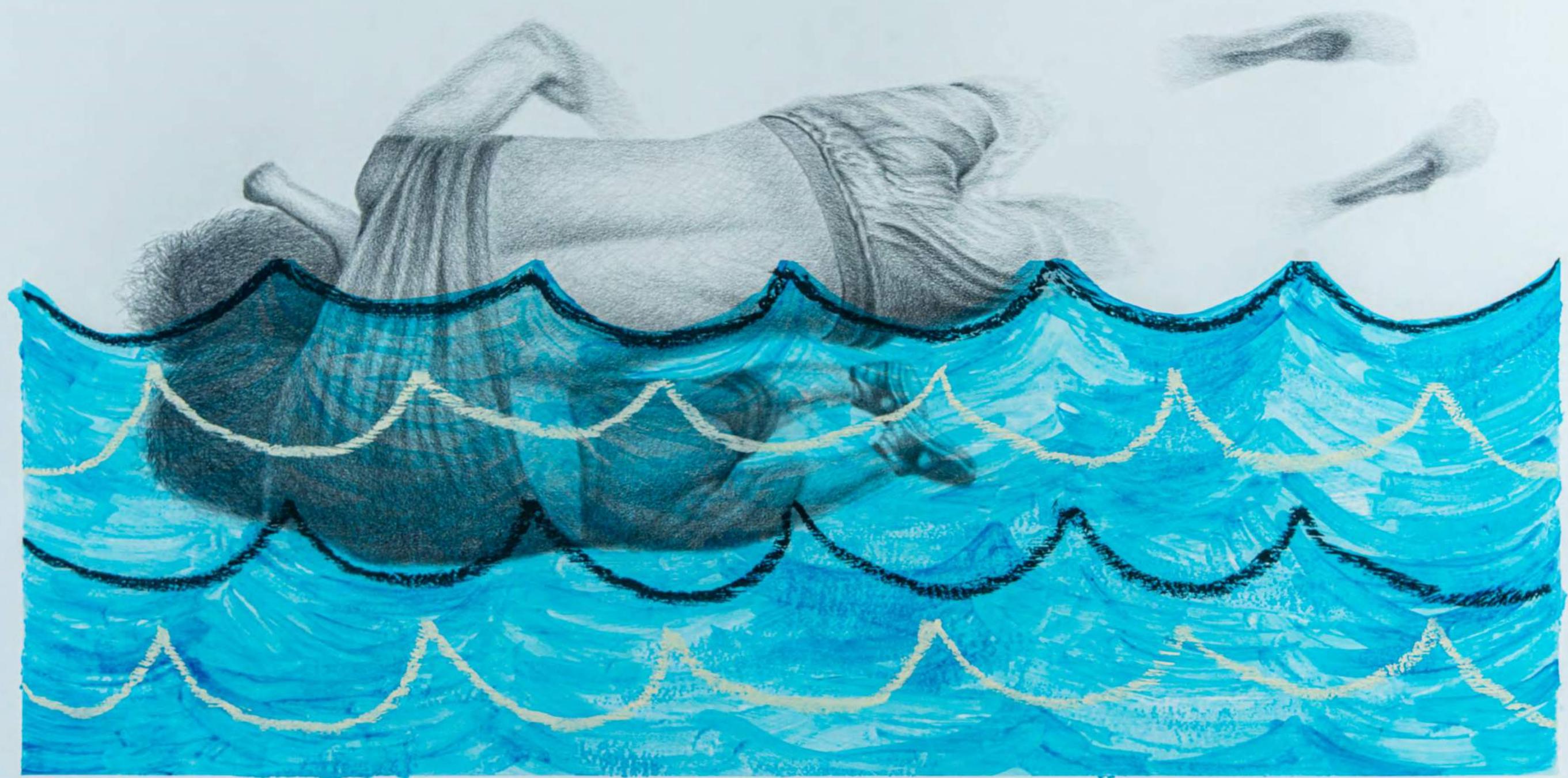
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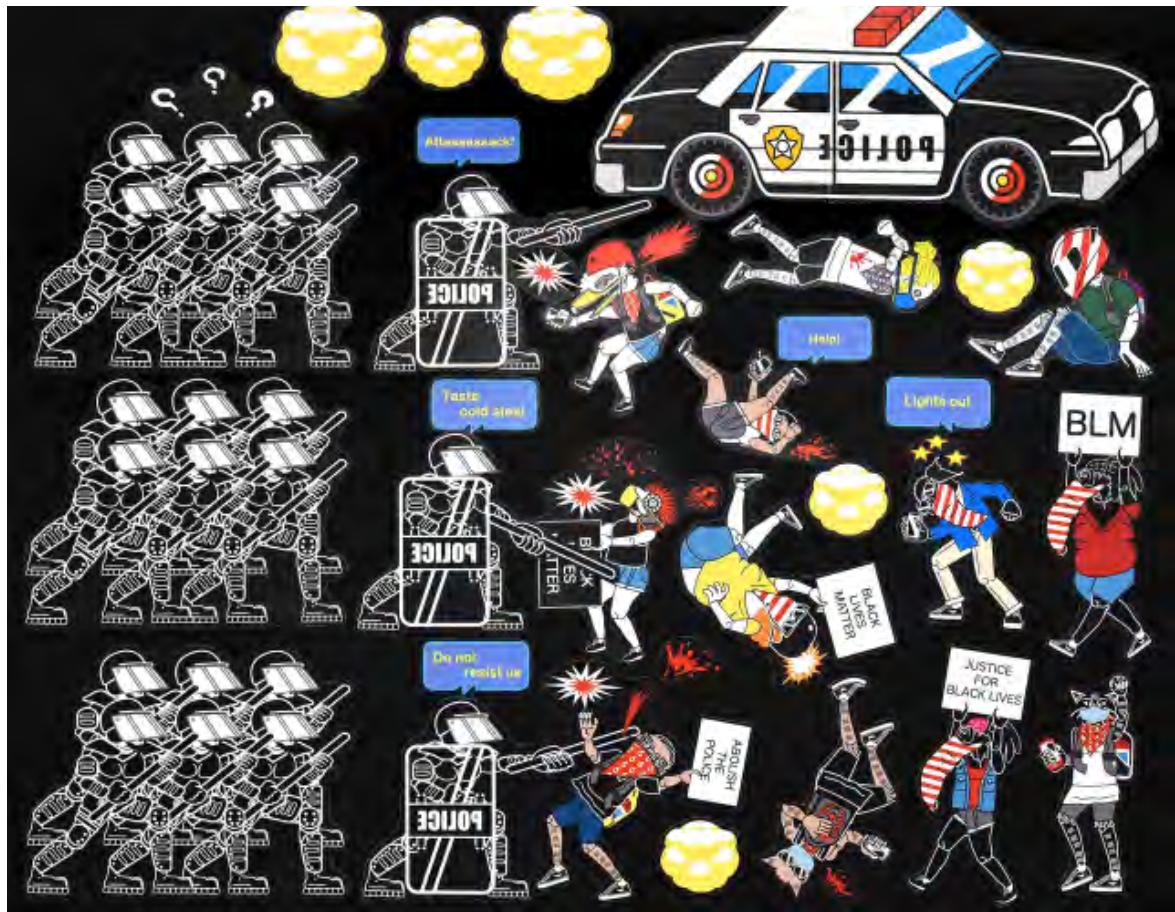
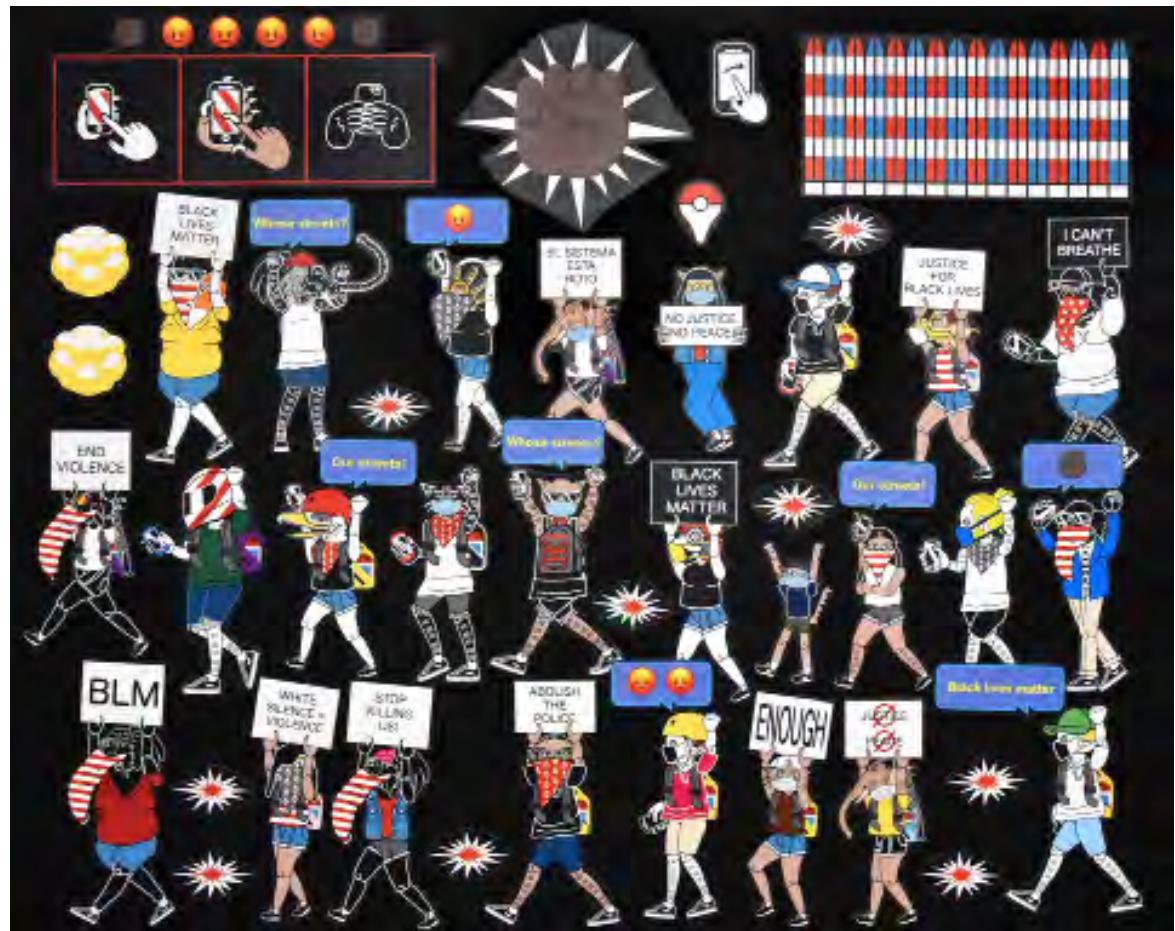
Michael Menchaca

Born in 1985 in San Antonio, TX, **Menchaca** received their BFA from Texas State University in 2011, and their MFA from the Rhode Island School of Design in 2015. They have been an Artist-in-Residence at the Skowhegan School of Painting and Sculpture (ME), Vermont Studio Center (VT), The Wassaic Project (NY), The Segura Arts Studio (IN), and The Studios at MASS MoCA (MA). Exhibitions include The Crystal Bridges Museum of American Art (AR), The McNay Art Museum (TX), The Davis Museum (MA), North Carolina Museum of Art (NC), The Chrysler Museum of Art (VA), The Gilcrease Museum (OK), The Contemporary Austin (TX), and the IPCNY (NY). They were a Visual Arts Fellow at the Fine Arts Work Center from 2015 - 2016 in Provincetown, MA, and is a recipient of the 2018 National Association of Latino Arts and Cultures (NALAC) Fund for the Arts Grant. Menchaca lives and works in San Antonio.

Michael Menchaca was a part of YLA16 in 2011, "Thought Cloud" curated by Alexander Freeman.

Michael Menchaca's images blend the framework of ancient MesoAmerican codices, European Bestiaries, and Japanese Video games with the seductive, attention-seeking digital interfaces of Big Tech. Their personalized index of animal archetypes assists in translating, preserving, and mythologizing contemporary stories of social and economic inequality, racial prejudice, and surveillance business practices. Narrative pattern designs, influenced by cultural conquest patterns, set the stage for **Menchaca's** compositions while recurring motifs encourage multiple interpretations. They exhibit their work in immersive installations that apply a combination of printmaking, painting, and digital animation; exploring LatinX identities in a post-internet American landscape.

20XX_1, 2020, Mixed media on canvas, 24 $\frac{1}{4}$ " x 30"
20XX_2, 2020, Mixed media on canvas, 24 $\frac{1}{4}$ " x 30"



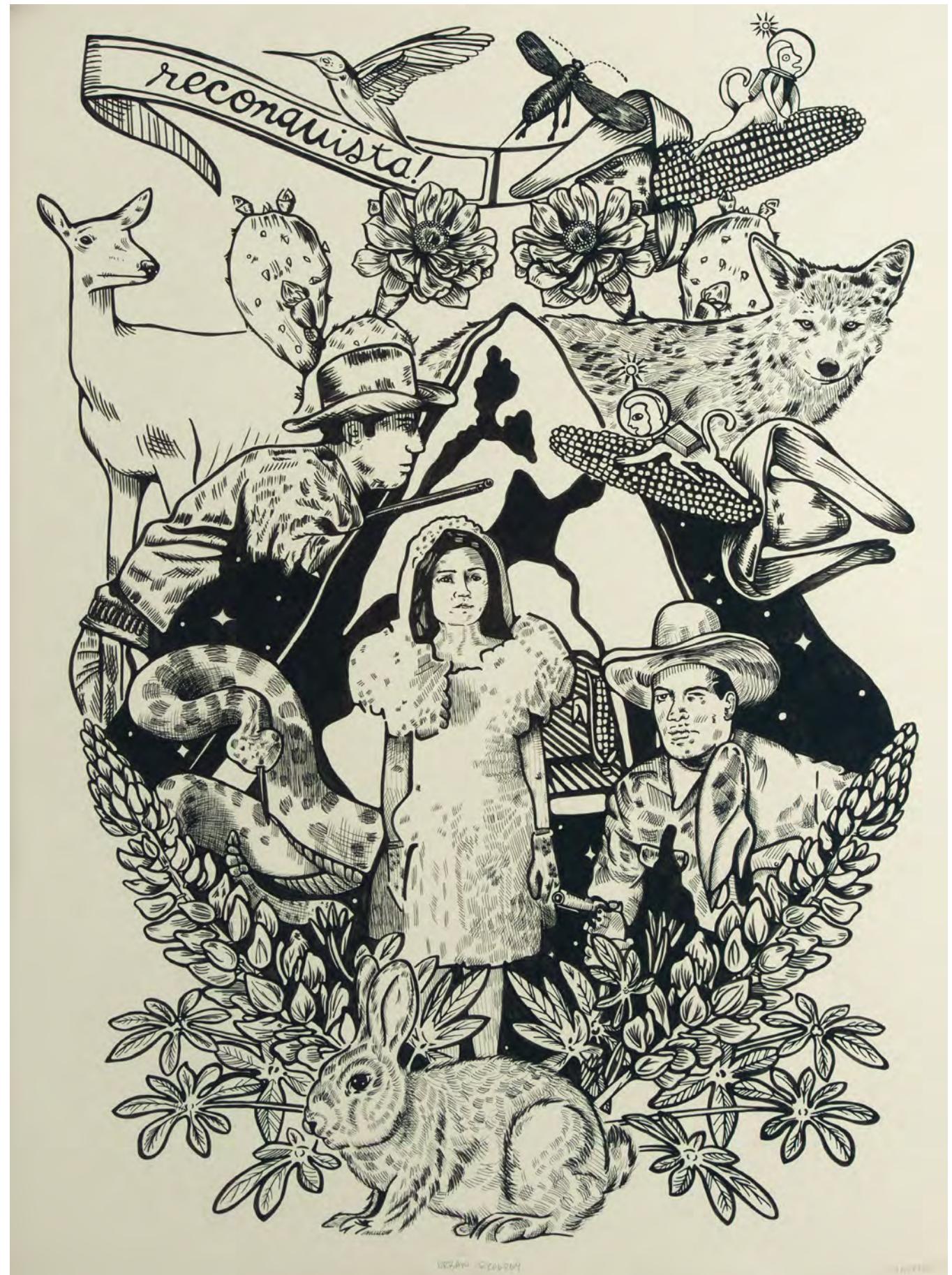
Ashley Mireles

Ashley Mireles is a San Antonio-based artist and educator producing drawings, prints, murals, and other artworks for public consumption. With homage and humor, she explores cultural histories, gender roles, and the human condition. Mireles' artwork has been collected by the National Museum of Mexican Art, Mexic-Arte Museum, Bernard A. Zuckerman Museum of Art, Texas Christian University Print Collection, City of San Antonio, and University of Texas Libraries Special Collections and has been published in The American Statesman, Huffington Post, and *Mitú*. Mireles currently works as the Education Coordinator at Artpace San Antonio and a public artist for the City of San Antonio.

Ashley Mireles was part of YLA22 in 2017, “¡ Ahora !” curated by Alana Coates

“Influenced by histories and human behavior, I create illustrative drawings based on deeply rooted habits. Often beginning with collages made from photographs and found images, I compose pen and ink drawings on vellum to combine popular and ancient imagery to reiterate cyclical histories. These compositions become diagrams for hand-pulled prints and murals, two modes of communication meant for distribution and public consumption as a means to provide an ever-present reflection.”

Urban Ecology, 2020, Ink on paper, 33^{5/8}" x 25^{1/4}"



Hope Mora

Hope Mora is a visual artist from West Texas. She received her MFA at The University at Buffalo, and BFA from Texas State University in San Marcos. She has worked as a staff writer and photographer for the Pecos Enterprise News in Pecos, Texas and has shown work in selected gallery and public space exhibitions in Central Texas and Western New York such as; Mexic-Arte Museum, Public Art San Antonio, Squeaky Wheel Film & Media Art Center, El Museo, and The Buffalo Institute for Contemporary Art (BICA).

Hope Mora was part of YLA20 in 2015, "WITHIN REACH" curated by Ricky Yanas.

"My work is an ongoing exploration of how the dynamic between hard labor and resilience is sustained within communities, specifically my hometown in West Texas. My research looks into working life, regional culture, economy, and ideas of home in Pecos, a small but shifting desert town. I document how communities joyfully survive and celebrate their lives through food, family, music, dance, and fashion using photography, video, sound, text, and collage. The work addresses questions of how to understand a rural town in America, and what it means to sensitively represent a place and its people, through portraiture. I embrace the boredom of a nothing-to-do place and its vastness by exploring personal and collective narratives. What is important here is my personal investment and connection to Pecos, and that the work I continue to do for the preservation of its people and history is carried out with closeness, consideration and care."



Snow Cones ~y~ Menudo, 2020, Acrylic, spray paint, and photo-tex on aluminum diamond plate, 36"x36"

Girls at Quince Practice, 2020, Color photograph, 19 $\frac{7}{8}$ "x 30"

My Primo, Frank Martinez, 2020, Color photograph, 19 $\frac{7}{8}$ "x 30"



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"I was born in Lima, Peru and am currently based in Austin, TX. I am a stencil artist whose style can be described as "mythical realism". I got into the graffiti/street art scene through my involvement with skateboarding and hip hop culture, painting grip tape and broken skateboards and gradually moving to walls and such. I find inspiration in a lot of things, some of which are street culture, music, the Caribbean, Latino culture, activism, mythology, empowered females, and spirituality. In my background, I like to mimic the vibrant colors in nature and juxtapoz that with somewhat monochromatic portraiture in the foreground. I like to blend the two as a way of communicating the undeniable connection between us and our environment. My goal is to connect spiritually/emotionally with my audience and to highlight the magic in the mundane things about life that sometimes we might miss. I mostly work alone but became a proud member of Few and Far Women all female graffiti crew in 2019. Together we all do our part in highlighting important sociocultural and political issues through public art."

In August 2020, Mexic-Arte Museum commissioned two local women muralists to create a mural through El Mero Muro Program. Eleanor Herasimchuk, popularly known as **Niz**, and **Sadé Lawson** completed their mural, which is entitled *Vote*. The *Vote* mural is the Museum's newest exciting addition to its 5th Street Mural program (known as El Mero Muro). The Mexic-Arte Museum wanted to support the Black Lives Matter movement; it is our responsibility as a cultural institution to use our influence to aid in the amplification of the voices of the historically unheard, and uplift a message of solidarity. The *Vote* Mural speaks to our community during this critical period of economic hardship, and social unrest that has resulted from the pandemic.

Vote (Mural Detail), 2020, Acrylic, 15'2" x 34'

Vote, 2020, Acrylic, 15'2" x 34', Mexic-Arte Museum, 5th Street, Austin, TX



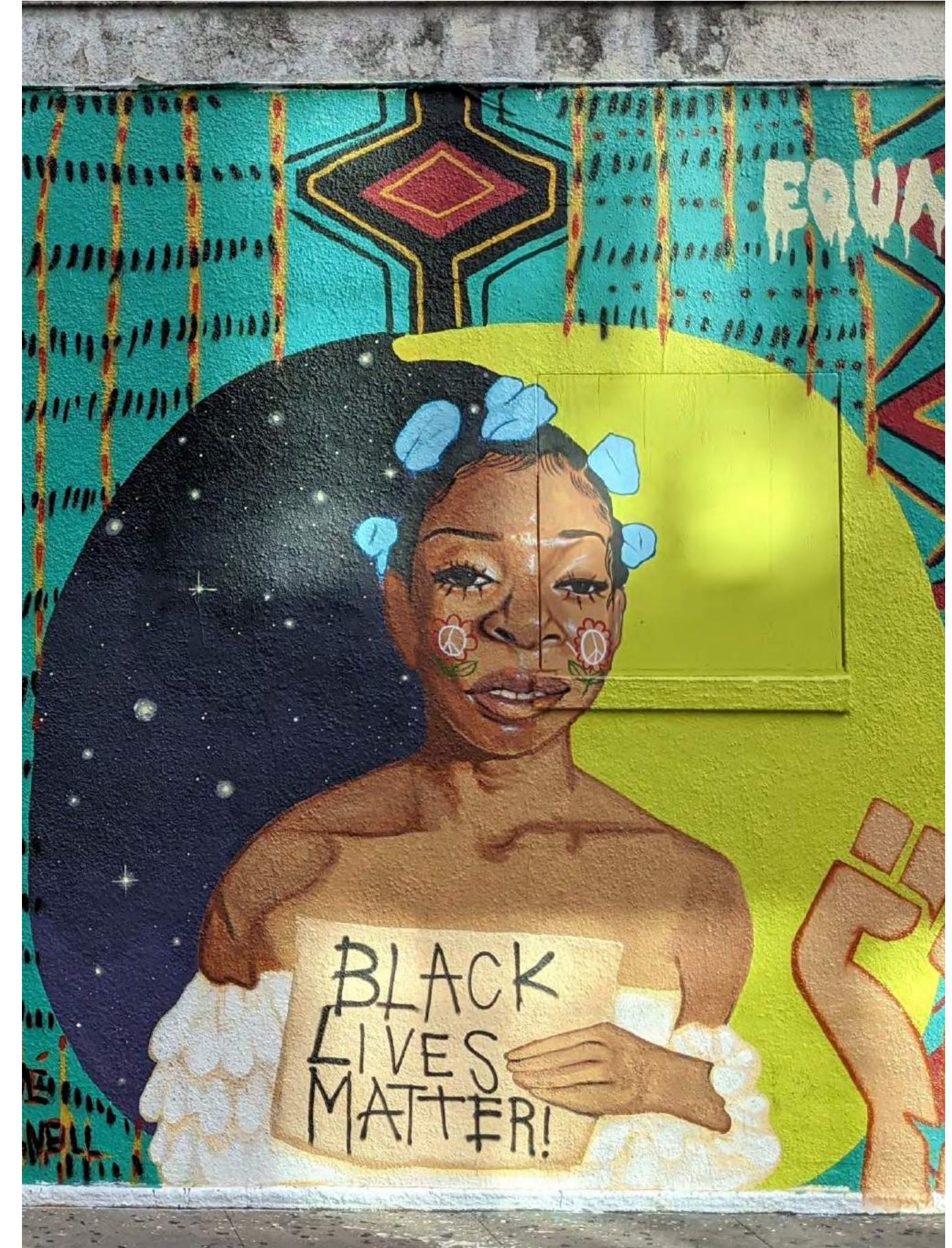


Sadé Lawson

Texas raised artist **Sadé Lawson** has been creating art since she was young, but started focusing on watercolors in 2014, and progressed to acrylics in 2015. She touches on topics such as the power of feminine energy, confidence, nature, mental illness, and how art can be a way to process the array of emotions that we can experience because of that. The use of the female form, dreamy landscapes and a variety of bright colors aim to elevate moods and inspire introspection to not only how we express feelings and ourselves but also how others around us do as well. Whimsical portraiture, vivid colors, landscapes, and various objects are used to tell a feminine story of strength while dealing with the highs and lows of life. She creates to live her truth, share her own struggles, and to inspire others to live their truths. **Sadé** has been a muralist and live painter since 2018 with works at Luster Pearl East, Cosmic Coffee and Infinite Monkey Theorem in Austin. **Sadé** is a self-taught artist currently based out of Austin, TX.

"Being creative visually is one of the ways I process the world around me; art allows me to address certain issues I face and other various topics I relate to. Female portraiture, landscapes and plants become symbols that tell stories. I love to connect color with the emotional themes of my compositions which can vary from mental health, being a woman of color, self-identity but also messages of hope and inspiration. I am inspired by the strong, ambitious, creative women in my life that are living their own truths; they are not ashamed or defined by their weakness or setbacks. They are powerful, confident, vulnerable and open like the subjects of my work."

Vote (Mural Detail), 2020, Acrylic, 15'2" x 34'



Jellyfish Collective: Pilo Pida

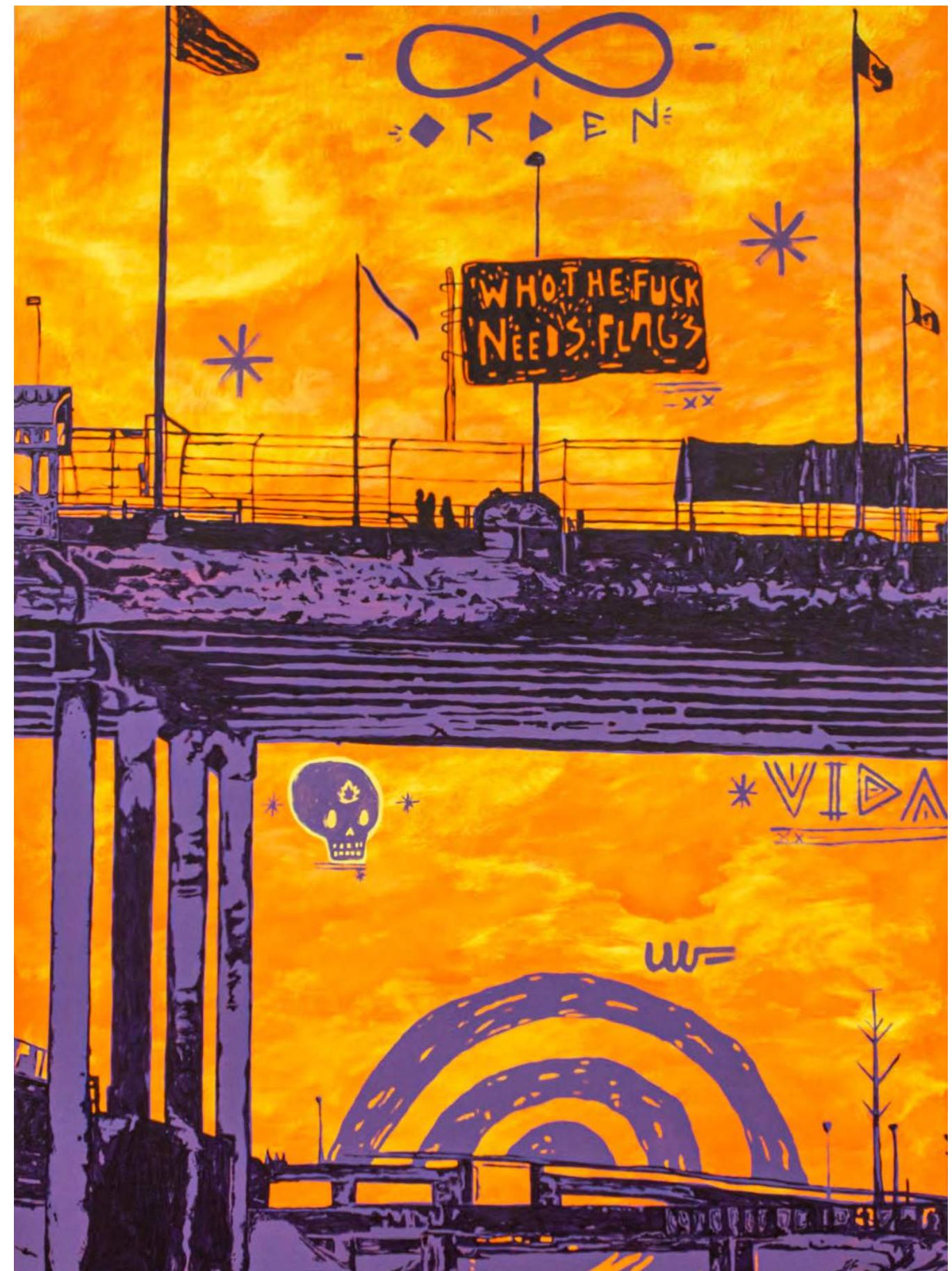
"I am an artist from Ciudad Juárez, Chihuahua, a city on the Texas/Mexico border. I was born here in the frontier in 1988. I am a part of **Jellyfish Colectivo**. I have been creating art and social projects for ten years, including individual expositions, large murals and workshops with kids in poverty. This year of extreme violence in Ciudad Juárez, and around all the country, inspires me to look for ways to explain to the world the situation here and to contribute to my community."

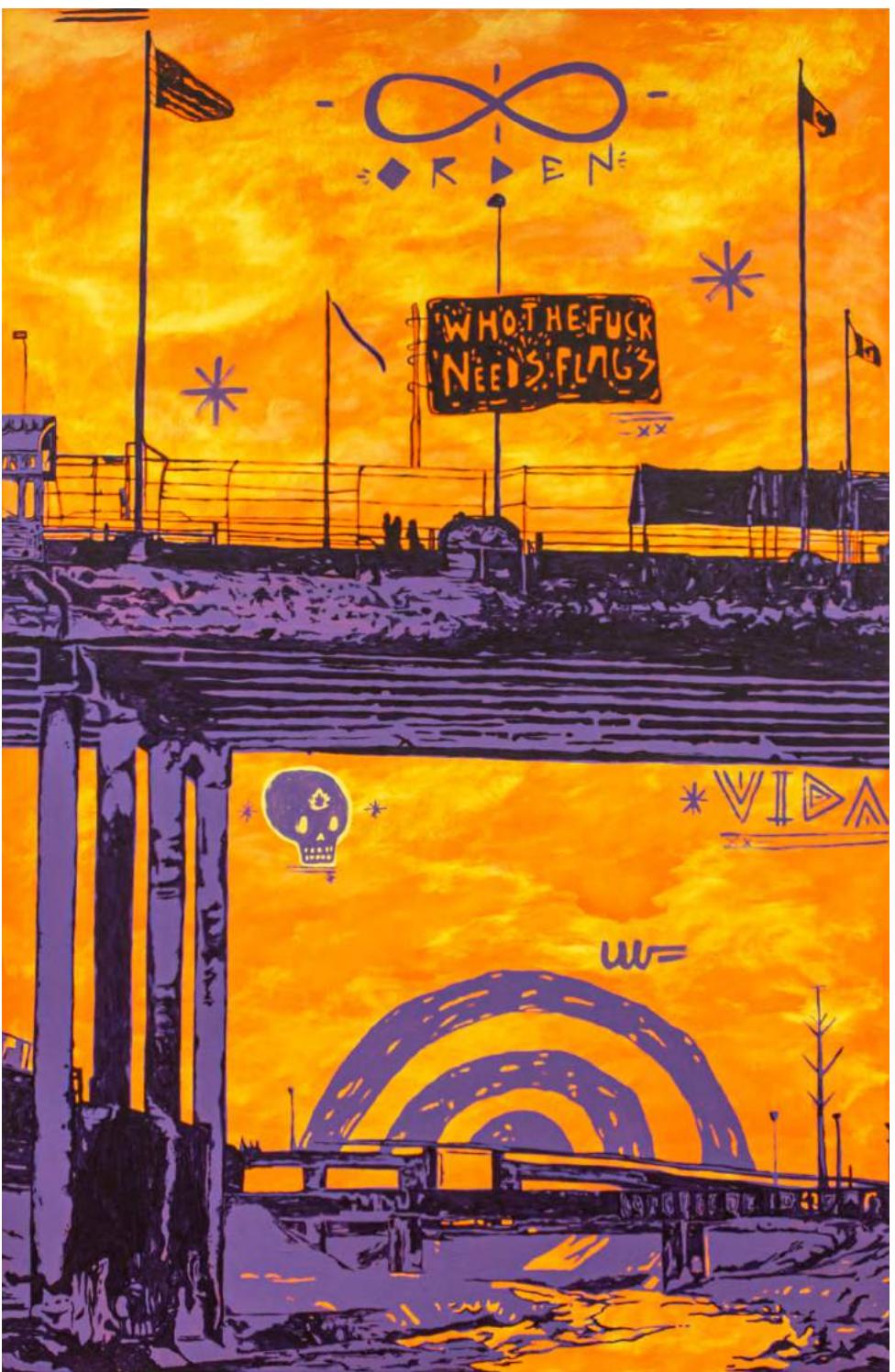
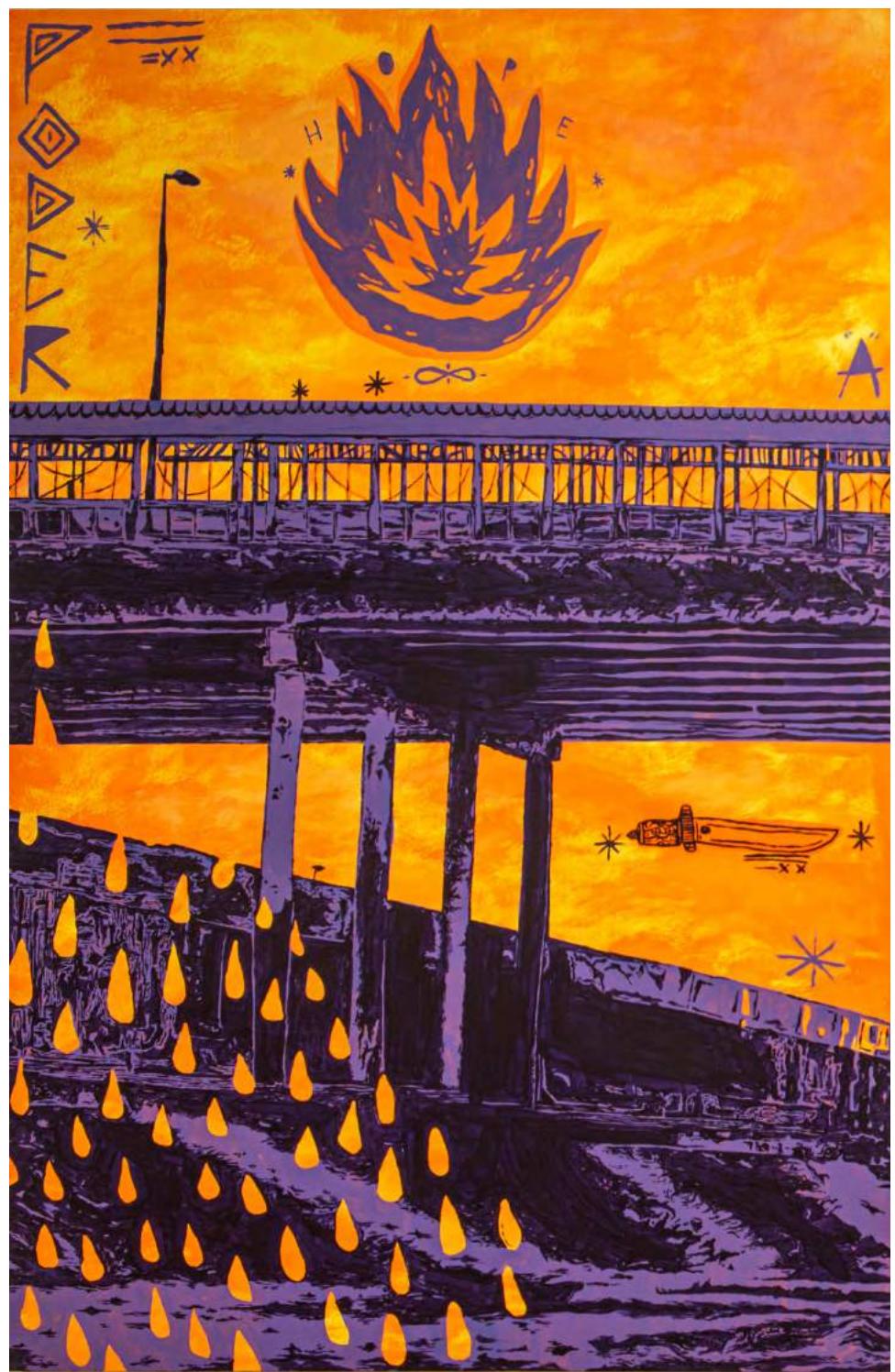
Jellyfish Collective was a part of YLA17 in 2012, "Graficanos" curated by James Huizar.

"Through my artwork, I try to express the colors and life of my country. My murals include the folklore that is part of México and presents the life that occurs here in the gap between two countries. Through the monsters, the skulls, the colors and masks that I paint, I like to give to the viewer the experience of a personal connection with my country. An experience that gives to you part of the cotidianity of México and the border with the U.S.A, and also the fantasy that we can find in every story from the past to the present. I want to invite the public to reflect and analyze the situation of my city and my country from a different perspective, from the harsh reality to the wonderful fantasy. My place on the map, next to the U.S., gives me a mix of the imaginary of the two countries; you can find a blending of these two cultures in my artwork. Walking daily across the bridge, going from one country to another, gives me the experience to live in two very different places and to have in myself a variety of thoughts, images and history from both sides."

La Vida entre Puentes, Muros Y Fronteras (Life Between Bridges, Walls and Borders) (Detail), 2020,
Acrylic on canvas, 78½" x 51"

La Vida entre Puentes, Muros Y Fronteras (Life Between Bridges, Walls and Borders) (Triptych), 2020,
Acrylic on canvas, 78½" x 153¾"





José Villalobos

José Villalobos grew up in the U.S./Mexico border in El Paso, Texas, and was raised in a traditional conservative family. His oeuvre reconciles the identity challenges in his life, caught in between traditional Mexican customs and American mores, as well as growing up with religious ideals that conflict with being gay. "The root of Villalobos' work lies in the performativity of his identity," says Marissa Del Toro, curatorial fellow at the Phoenix Art Museum." His accoutrements are proud connections to his heritage but also reminders of the hate and homophobia that he has had to endure." Villalobos recently earned a Joan Mitchell Painters & Sculptures grant and residency and is also a recipient of the Tanne Foundation Award. His work was featured in the nationally recognized exhibition "Trans America/n: Gender, Identity, Appearance Today" at the McNay Art Museum, and was included in 11 other group exhibitions as well as four solo exhibitions across the country in 2019.

José Villalobos was a part of YLA22 in 2017, "¡ Ahora !" curated by Alana Coates.

José Villalobos is known for artistically protesting culturally-accepted traits of toxic masculinity through performance, installation, sculpture, drawings and fashion. In his work he confronts the derogatory terms and attitudes with which he continues to withstand today. Villalobos juxtaposes distress with a feeling of comfort deriving from patriarchal and religious social structures which marginalize gay identity. Using found objects, he manipulates material through the context of self-identity as he examines gender roles within family culture. He demonstrates that dismantling traditional modes of masculine identity center an interstitial space where materiality softens the virility. In his work **Villalobos** protests the toxicity of machismo through the use of objects, specifically within the norteño culture, that carry a history by deconstructing and altering them. Although new forms are created he demonstrates the battle between the acceptance being a maricón and assimilating to the cultural expectations.

Chinga Tu Machismo. Soy Joto y ¿qué?, 2020, Mixed media, 109" x 61" x 24"

Los Pies Que Te Cargaron / The Feet That Carried You, 2020, Mixed media, 60" x 144" x 144"

Los Pies Que Te Cargaron / The Feet That Carried You(Detail), 2020, Mixed media, 60" x 144" x 144"

El amor y su Entierro (Frame still), 2020, Digital video, 3:30 minutes







Checklist



Christin Apodoca

Hair, 2019

15 individual frames, illustrated animation

Human, 2019

16 individual frames, illustrated animation

INFINITY IS A LONG TIME, 2020

31 individual frames, illustrated animation

Tension, 2019

13 individual frames, illustrated animation

Tu dolor es nuestro dolor (Mural), 2020

Acrylic, 15'2" x 29'3"

Mexic-Arte Museum, 5th Street, Austin, TX

ugh..., 2019

20 individual frames, illustrated animation

Yareth Fernández González

Tesoros Nacionales, 2020

Mixed media, 108½" x 235½" x 89"

Hatziel Flores

Clandestine (PRIVATE PAINTING DO NOT VIEW), 2019

Oil on canvas, 36" x 24"

Hedapena, 2018

Oil on canvas, 36½" x 24"

Honest Lie (True Pseudologia), 2019

Oil on canvas, 47¾" x 36"

Waiting for the world's end, 2020

Oil on canvas, 48" x 36"

Michael Anthony García

A Güey With Words, 2020, Sourced clothing, wood, hardware, oil cloth, and poetry, 108" x 84" x 3"

Dave, 2019, Digital photo print, 40" x 30"

Kimberly, 2019, Digital photo print, 40" x 30"

Star Crossed, 2018, Digital video, 3:11 minutes

Suzy González

Condense (Cloud), 2020

Acrylic and cornhusks on panel, 40" x 30½"

Evaporate (Sun), 2020

Acrylic and cornhusks on panel, 40" x 30½"

Precipitate (Rain), 2020

Acrylic and cornhusks on panel, 40" x 30½"

Alejandro Macias*A River Runs Through Here*, 2020

Oil, acrylic, and graphite on panel, 20" x 16"

Death of Migrants: California, Texas, Arizona (Triptych), 2019

Graphite on paper, Dimensions vary

El Guerito, 2020Acrylic, oil, and graphite, 25 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "*Gathering(Diptych)*, 2020Acrylic and graphite, 21" x 17 $\frac{1}{4}$ "*Water that Divides and Consumes*, 2019Oil, acrylic, and graphite on paper, 26 $\frac{1}{2}$ " x 43 $\frac{1}{2}$ "**Michael Menchaca**

20XX_1, 2020

Mixed media on canvas, 24 $\frac{1}{4}$ " x 30"

20XX_2, 2020

Mixed media on canvas, 24 $\frac{1}{4}$ " x 30"**Ashley Mireles***Urban Ecology*, 2020Ink on paper, 33 $\frac{5}{8}$ " x 25 $\frac{1}{4}$ "**Hope Mora***Israel Espudo and Kimberly Quiroz*, 2020Color photograph, 19 $\frac{7}{8}$ " x 30"*Girls at Quince Practice*, 2020Color photograph, 19 $\frac{7}{8}$ " x 30"*My Primo*, Frank Martinez, 2020Color photograph, 19 $\frac{7}{8}$ " x 30"*Snow Cones ~y~ Menudo*, 2020

Acrylic, spray paint, and photo-tex on aluminum diamond plate, 36" x 36"

Texas BBQ y Mas, 2020Metal print, 19 $\frac{7}{8}$ " x 30"**Niz and Sadé Lawson***Vote (Mural)*, 2020, Acrylic, 15'2"x34ft

Mexic-Arte Museum, 5th Street, Austin, TX

Jellyfish Collective: Pilo Pida*La Vida entre Puentes, Muros Y Fronteras (Life Between Bridges, Walls and Borders)(Triptych)*, 2020Acrylic on canvas, 78 $\frac{1}{2}$ " x 153 $\frac{3}{4}$ "**José Villalobos***Chinga Tu Machismo*, 2020Photograph, 36 $\frac{1}{2}$ " x 25"*Chinga Tu Machismo*, 2020Photograph, 36 $\frac{1}{2}$ " x 25"*Chinga Tu Machismo. Soy Joto y ¿qué?*, 2020

Mixed media, 109" x 61" x 24"

El amor y su Entierro, 2020, Digital video, 3:30 minutes*Los Pies Que Te Cargaron / The Feet That Carried You*, 2020

Mixed media, 60" x 144" x 144"

Los Pies Que Te Cargaron / The Feet That Carried You(Detail), 2020

Mixed media, 60" x 144" x 144"

Articles:

Andy Ober, "Hispanic Heritage Month: UArizona Artist Explores 'Merging of Two Cultures,'" University of Arizona News, October 7, 2020.

<https://news.arizona.edu/story/hispanic-heritage-month-uarizona-artist-explores-merging-two-cultures>

John-Carlos Estrada, "New 'VOTE' mural encourages women & young people to cast a ballot," CBS Austin, October 13, 2020.

<https://cbsaustin.com/news/local/new-vote-mural-encourages-women-young-people-to-cast-a-ballot>

John-Carlos Estrada, "#TBT: A public tribute to Austin's over 200 Hispanic lives lost to COVID-19," CBS Austin, October 8, 2020.

<https://cbsaustin.com/news/local/tbt-a-public-tribute-to-austins-over-200-hispanic-lives-lost-to-covid-19>

Michael Barnes, "See this art: 'Between Bridges, Walls and Borders' at Mexic-Arte Museum," Austin American-Statesman, November 3, 2020.

<https://www.statesman.com/story/entertainment/arts/2020/11/03/see-this-art-between-bridges-walls-and-borders-at-mexic-arte-museum/42977479/>

Lauren Moya Ford, "Review: With its 25th Emerging Latinx Artists exhibition, Mexic-Arte keeps an open line to the current times," Sightlines Magazine, October 1, 2020.

<https://sightlinesmag.org/review-with-its-25th-emerging-latinx-artists-exhibition-mexic-arte-keeps-an-open-line-to-the-current-times>

Robert Faires, "The Crossroads Meet at Mexic-Arte Museum's "Intersección: Choque & Alivio,"" The Austin Chronicle, September 18, 2020.

<https://www.austinchronicle.com/arts/2020-09-18/the-crossroads-meet-at-mexic-arte-museums-interseccion-choque-and-alivio/>

Todd Bailey, "Austin Latino Coalition mural honors more than 200 Austin-area Latinos who died from COVID-19," KXAN, October 7, 2020.

<https://www.kxan.com/news/coronavirus/mural-honors-more-than-200-austin-area-latinos-who-died-from-covid-19/>

Resources

Online Programming:

ELA25 Artist Talk Part One

<https://youtu.be/MKNpXIEyt0Y>

ELA25 Artist Talk Part Two

<https://youtu.be/u0H2d0DdMq8>

ELA25 Artist Talk Part Three

<https://youtu.be/AvutP5uSUFA>

Artist Websites:

Christin Apodaca, El Paso TX - Mero Muro muralist

<http://www.capodaca.com>

Niz, Austin TX - Mero Muro muralist

<https://spratx.com/artist-feature-niz/>

Yareth Fernández González, Austin TX

<https://yarethfernandez.com/home.html>

Sadé Lawson, Austin TX - Mero Muro muralist

<https://www.sadelawsonstudio.com/murals>

Hatziel Flores, Dallas TX

<https://hatziel.wixsite.com/hatziel>

Pilo Pida, Jellyfish Collective, El Paso TX

<https://borderartists.com/2015/02/02/jellyfish/>

Michael Anthony García, Austin TX

<https://www.mrmichaelme.com>

José Villalobos, San Antonio TX

<http://www.josevillalobosart.com>

Suzy González, San Antonio TX

<https://suzygonzalez.com/home.html>

Alejandro Macias, Brownsville TX

<https://www.alexmaciasart.com>

Michael Menchaca, San Antonio TX

<https://michaelmenchaca.com/home.html>

Ashley Mireles, San Antonio TX

<https://www.ashleymireles.com>

Hope Mora, Pecos TX

<https://hopemora.com>



Austin, Texas

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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.
Austin Latino Coalition | Coronado Studio | Serie Print Project