

Courage  
Valor  
Мужність  
Исцелство  
勇气

exhibiting mentees

female

male

mentees

female

male

Ana Hernández Burwell

Angel Moreno

Angeles Salinas

Ashley Perez

Claudia C

Gabi Mag

Georgie L

Huakai Ch

Juan Vallejo

Julieta Ferrer

Manuela González

Maxim Shikov

Victoria Leal

Violet De Leon Davila

Yamin Li

og

////

Pogum

Mod

Coragem

Mux

kurāto

drosme

зорир

lòng can dām

Kawani

Coraje

Ana Fernandez

Andrea V Rivas

Brandy González

David Anthony Garcia

Gloria Sanchez Hart

Jacqueline Saragoza McGilvray

Juan de Dios Mora

Julya Jara

Mark Menjivar

Raul Rene Gonzalez

Roberto Gonzalez

Scott Sherer

*Exhibition* // // // // // // //  
// // // // // // // *Catalog*

2 0 2 5

## 09.05 Russell Hill Rogers Galleries

Santikos Building, UTSA Southwest Campus  
1201 Navarro Street

**10.25** 1201 Navarro Street  
San Antonio, TX 78205

New York Foundation for the Arts

Immigrant Artist Mentoring Program San Antonio 2024 ~ 25

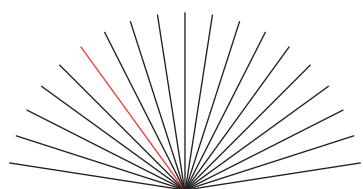


*Courage*  
*Valor*  
*Мужність*  
*Мужество*  
勇气

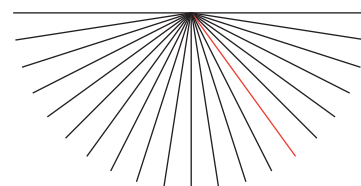
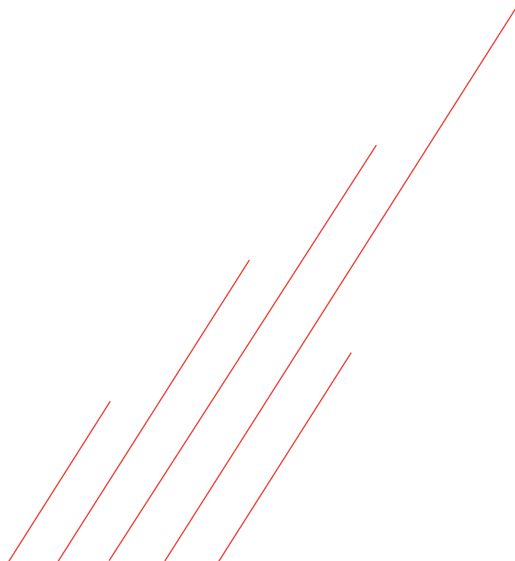
*kuràzo*  
Cesaret  
lòng can đảm  
ةعاجش  
Animo  
용기  
勇氣  
Curaj  
Keberanian  
Mod  
Coragem  
Pogum  
Mut  
kuràzo  
drosme  
勇氣  
зориг  
lòng can đảm  
Kawani  
Coraje



# CONTENTS



<i>Foreword</i> .....	01
<i>New York Foundation for the Arts (NYFA) &amp; Immigrant Artist Mentoring Program (IAP)</i> .....	03
<i>About This Exhibition</i> .....	04
<i>Program Participants</i> .....	05
<i>Exhibiting Mentees</i> .....	06
<i>Exhibiting Mentors</i> .....	36
<i>Special Acknowledgements</i> .....	58
<i>Contact Information</i> .....	60





*FOREWORD*  
*FOREWORD*  
**FOREWORD**

Now in its eighteenth year, the Immigrant Artist Mentoring Program (IAP) proudly welcomed new cohorts of artists and mentors in programs in both San Antonio and New York. The 31 artists who participated in the 2024 IAP Program in San Antonio join a vibrant network of more than 1,000 immigrant artists from 76 countries and regions who have participated in the program since its inception. Together, they form a deeply committed community—one that fosters collaboration, shares opportunities, and celebrates each other’s achievements. The continued growth of this community speaks to the lasting impact of IAP’s one-on-one mentorship relationships. Many former mentees return to the program as mentors, a testament to the value of the support cultivated through the program.

It is our hope that beyond these significant peer and mentor relationships, IAP can provide artists with critical resources for career building. The program focuses on a range of topics including sustainability, strategic planning, fundraising, and cultivating relationships with arts professionals. Each cycle culminates with the opportunity to share work at a public exhibition. This show at UTSA’s Russell Hill Rogers Galleries is just the beginning for many of these talented artists as they build their careers in the US and abroad. We are proud to be a part of their journey and to present the vital artistic works featured in “Courage, Valor, Мужність, Мужество, 勇气.”

Further, at a time when, all over the world, being part of immigrant communities can leave one in a vulnerable and destabilizing situation, the New York Foundation for the Arts is grateful to collaborate with these incredible artists and our partners at the University of Texas at San Antonio, Centro Cultural Aztlan, the Contemporary at Blue Star, and SAY Si in working toward a more just and inclusive place to call home. We are especially thankful to the San Antonio Area Foundation for their generous support, which made this program possible. We also extend our heartfelt appreciation to NYFA Board Member Luis Valderas and Kim Bishop for their steadfast support of this initiative.

We know that artists have always led the way — and continue to do so.

—— Michael Royce, Chief Executive Officer  
New York Foundation for the Arts

Programming in the New York Foundation for the Arts (NYFA) Immigrant Artist Mentoring Program (IAP) encourages and supports the original creative interests and professional development of an exceptional assembly of emerging immigrant artists. The 2024-25 cohort in San Antonio follows the wonderful experiences of cohorts in 2017-18 and 2019-20, with each of the programs concluding with an impressive exhibition of recent work.

NYFA's committed staff brings together mentees and a group of mentors who are established artists and community arts experts. Workshops focus on best practices in professional development, issues regarding the complexities that arise in negotiating local and global cultural discourses, the unique characteristics of personal and family contexts, and the syntheses inherent the dynamic energies and hard work that generate new art. Over the course of the year, activities focus on crafting action plans for pursuing personal goals and objectives and for explorations in studio practices toward the promotion and exhibition of completed work. Developing community spirit within the program is especially significant as participants develop professional arts connections and “pay-it-forward” in extended opportunities for individual and group exchange, learning, and collaboration.

The focus on serving immigrant artists meets both practical needs and serves as a model of inspiration in our times for all regardless of citizenship status. Immigration histories are as complex in the San Antonio region as they are in cities and towns across the United States. Surely, few could deny that as much as we may gain insight and comfort from sharing commonalities that we also all benefit from the value of learning from multiple viewpoints and experiences. The work created through IAP reminds participants, supporters, and viewers of exhibitions of the ever-continuous processes of change and reflection that inspire the future.

IAP's success is due in no small measure to the generous stewardship of NYFA's Ya Yun Teng and Ju Hye Kim. In San Antonio, the IAP program has been possible over the years through the vision and hard work of Kim Bishop and Luis Valderas whose commitments to inspiring individual artists of all ages and to practices of community arts have created countless opportunities to bring the potential of artistic energies to broad audiences. During this past mentorship year, IAP programming was made possible through collaborative efforts of Contemporary at Blue Star, Centro Cultural Aztlán, SAY Sí, UTSA School of Arts, and UTSA Arts, and with the support of the San Antonio Area Foundation and the Texas Commission on the Arts.

On behalf of the entire San Antonio IAP cohort, I offer my deepest gratitude to Huakai Chen for the commitment, care, and creativity he has generously given to make this exhibition and catalog such a wonderful success.

—— Dr. Scott A. Sherer, Director of Exhibitions  
University of Texas at San Antonio



***UTSA Arts is the university's hub for connection, creativity, and imagination. We support public arts programs, community collaborations, and research initiatives that create pathways for San Antonians to participate fully in the cultural and artistic life of our city.***

## **New York Foundation for the Arts (NYFA) & Immigrant Artist Mentoring Program (IAP)**

New York Foundation for the Arts (NYFA) is a 501(c)(3) nonprofit service organization that offers in-person and virtual arts programs, services, and opportunities, tailored to the needs of our creative community. NYFA's mission is to empower artists in all disciplines, as well as cultural workers, to achieve success on their own terms.

Through the Immigrant Artist Mentoring Program (IAP), the only known program of its kind in the United States, NYFA is building and serving a community of artists with distinctive backgrounds who share the experience of immigration. The program connects artists with 1-on-1 career support, community, and resources to foster their creative careers, helping them gain support and exposure for their work and integrate into the cultural world of the United States while upholding their distinct identities.

Historically, NYFA has brought the program to Denver, CO; Detroit, MI; Newark, NJ; New York City, NY; Oakland, CA; and San Antonio, TX; serving artists in Visual/Multidisciplinary Art, Performing and Literary Arts, and Social Practice disciplines. This program has built a strong network of more than 1,000 immigrant artists from 76 countries and regions since it was founded in 2007. This competitive program is provided free of charge to accepted applicants.

### **IAP San Antonio 2024**

Through the support of San Antonio Area Foundation, NYFA was pleased to provide the mentoring program in partnership with the cultural partners: University of Texas at San Antonio (UTSA), Centro Cultural Aztlan, Contemporary at Blue Star, and SAY Sí.

## ABOUT THIS EXHIBITION ABOUT THIS EXHIBITION ABOUT THIS EXHIBITION

The exhibition **Courage, Valor, Мужність, Мужество, 勇气** celebrates the conclusion of the New York Foundation of the Arts 2024-25 Immigrant Artist Mentoring Program and presents the artworks of mentees and mentors during their time in the program. The exhibition title, consisting of the word “courage” in English, Spanish, Ukrainian, Russian, and Chinese, resonates with the unique cultural backgrounds of the program participants. In their works, 26 members of the cohort explore the complex experiences of navigating through multi-layered identities. Their extraordinary creativity and courage is demonstrated in their bold self-expression and highly individualized practices.

Immigration requires courage. It means more than physically moving from one place to another geographically. In the process, the mind travels with the body. It often involves learning a new language, adopting a new way of thinking, finding ways into a new culture and perhaps combatting fear of the unfamiliar and discrimination. Immigrant artists actively look at their surroundings, new people, new imagery, materials they haven’t tried before, and different artistic languages. And in their minds, they absorb these stimuli into their vocabulary. In the meantime, the cultures they originated from, the roots they are deeply connected to and take pride in, still lie at the bottom of their hearts. Standing between two lands, immigrant artists use their bravery and creativity to build bridges with their work. These bridges are formed by the artists’ unique experiences of living in multiple cultural environments and their appreciation of different cultures. The vibrant integration of artistic and conceptual elements provides pathways for the audience to see new cultures in familiar ways and their own cultures in innovative ways. By connecting multiple cultures, immigrant artists offer platforms to bring audiences together in the spirit of kindness and respect and with the hope of sparking future conversations.

The experience in the NYFA Immigrant Artists Mentoring Program is unique to both the mentees and the mentors. One-to-one paired mentees and mentors from different backgrounds in arts and culture industries take the leap of faith and come together with courage, trust, and open minds. They communicate, exchange ideas, and facilitate each other’s growth. In the program, conversations, shared meals, ideas, and knowledge transform strangers into a community. Strong connections are built not only between each pair but with people and opportunities outside of the program.

As the title manifests, the exhibition is brought together by the courage, high creative energy, and close bonds of program participants. The title also demonstrates the importance of immigrant artists to the great diversity that makes San Antonio such a vibrant center of art and culture.

We’d like to give special thanks to the New York Foundation of the Arts and the University of Texas at San Antonio for sponsoring this exhibition, the volunteers who make time to contribute to the process of curation, and last but not least, all the artists for creating amazing bodies of work.

Huakai Chen, Lead Curator

with Assistant Curators: Dr. Scott Sherer, Roberto Gonzalez,  
Violeta De Leon Davila, Maxim Shirkov

# PROGRAM PARTICIPANTS PROGRAM PARTICIPANTS PROGRAM PARTICIPANTS



*Mentees*

Ana Hernández Burwell  
Angel Moreno  
Angeles Salinas  
Ashley Perez  
Claudia Campero  
Gabi Magaly  
Georgie Lee  
Huakai Chen  
Juan Vallejo  
Julieta Ferrer  
Manuela González  
Maxim Shirkov  
Roberto Rios Ortega  
Victoria Leal  
Violeta De Leon Davila  
Yamin Li

Ana Fernandez  
Andrea V Rivas  
Anthony Flores  
Brandy González  
Claudia Zapata  
David Anthony Garcia  
Gloria Sanchez Hart  
Jacqueline Saragoza McGilvray  
Juan de Dios Mora  
Julya Jara  
Mark Menjívar  
Raul Rene Gonzalez  
Roberto Gonzalez  
Scott Cooper  
Scott Sherer

*Mentors*



## **Exhibiting Mentees** //////////////

### **Ana Hernández Burwell**

✉ anaburwell@gmail.com

🌐 <https://www.anahernanx.com/>

📷 @ana.hernanx



### **Bio**

Ana Hernández Burwell is a San Antonio painter and muralist who was born and raised on the southern border. She holds a bachelor of fine arts with a concentration in painting and a minor in art history from the University of Texas at San Antonio.

### **Statement**

My practice, which includes murals and sculpture as well as works on canvas, blends elements from the border with motifs from American popular culture and art history. The carnivalesque atmosphere in my paintings is surreal with a sense of humor, underscored by my layering of textures and a wide palette of colors. My intention is to keep the audience engaged and draw them into the painting to become as gluttonous as my subjects.



*Me Saque La Loteria*  
60 x 48 in  
Oil, acrylic, gold leaf,  
embroidery on canvas  
2025



## Angel Moreno

✉ [angelmorenofineart@gmail.com](mailto:angelmorenofineart@gmail.com)  
 🌐 <https://www.angelmorenofineart.com>  
 📷 @angelmorenofineart



### Bio

Angel Moreno is a contemporary realist painter and draftsman, originally from Mexico City. He was deeply influenced by the powerful legacy of Mexican muralists—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros. Their bold narratives and cultural richness helped shape his artistic vision from an early age.

Moreno's work radiates joy, peace, and a vibrant sense of place. Blending the visual and the musical, his background as a classically trained musician and flamenco guitarist brings a rhythmic, lyrical quality to his art. Each piece becomes a visual composition—evocative, emotive, and deeply rooted in heritage.

### Statement

I value both precision and expression. Everything I create is guided by purpose, discipline, patience, and determination. As I grow—not just as an artist, but as a person—painting remains central to my journey. It helps me see the world differently, think more clearly, and find balance. When I paint, I enter a state of calm where my thoughts focus and emotions align. In those moments, I feel most like myself.

In recent years, my work has turned inward, exploring personal identity during times of global health crises, social unrest, and increasing polarization. These events have led me to reconsider my role—not just as an artist, but as a human and citizen. This body of work addresses those questions through both observation and imagination, using materials like oil, watercolor, ink, pastel, graphite, and charcoal.

My goal is to create works that invite introspection—images that encourage viewers to reflect on their own perspectives, choices, and impact on the world around them.





*Septoplasty*  
20 X 20 in  
Oil on linen  
2024



*Sicodelico*  
30 X 40 in  
Oil on linen  
2023

## Angeles Salinas

✉ angelessalinas210@gmail.com

🌐 <https://www.angelessalinas.com>

📷 @angelessalinas.contemporaryart

### Bio

Angeles Salinas (b. 1972, Mexico City) received her MFA and BFA from the University of Texas at San Antonio, and a Bachelor in Graphic Design from the Universidad Iberoamericana. She has exhibited at Ruby City, Flight Gallery, Artspace 111, Mexic-Arte, Galeria UNAM San Antonio, Contemporary at Blue Star, San Antonio Museum of Art, San Antonio Artist League Museum, Centro Aztlan, and College of Mainland, among others. She is also the recipient of multiple awards and recognitions for her artistic research.



### Statement

*Turning Tides, Falling Stars* is a collaborative installation by Jacqueline Saragoza McGilvray and Angeles Salinas. The artwork highlights intersecting themes in both their practices – themes of family, identity, roles, cycles, and interest in the use of landscape and domestic objects as metaphors for psychological and emotional motifs. The installation will also merge their distinct material practices – Salinas' use of textiles, painting, and sculpture; and McGilvray's photographic practice and use of found objects and mixed media in the installation of her work.

The work consists of a textile, mixed-media wave form situated on the floor, representing waves and tides. Above this, wallpaper-like cyanotype and watercolor photographs from family archives reflect on themes of celebration, family gatherings, and milestones marking the passing of time. On the wall, sit shelves with a collection of found bottles. In the bottles are rolled papers with wishes, hopes, and memories - not only memories of the past, but memories we hope to make in the future. Some of these messages in a bottle will be added to the installation by Salinas and McGilvray; they invite the public to contribute their own messages. All elements of the installation are rendered in a blue color palette, chosen for its associations with calm and healing, as well as its ability to evoke the bittersweet qualities of nostalgia, memory, and the passage of time.

Following the close of the exhibition the artists will use the papers to create a new pulp paper piece.





Angeles Salinas and Jacqueline Saragoza McGilvray

***Turning Tides, Falling Stars***

Mixed media installation

Dimensions variable

2025

## Ashley Perez

✉ ashleyperezart@gmail.com

🌐 <https://www.ashleyperezart.com>

📷 @ashleypaint\_

### *Bio*

Ashley Perez (b. 1985) is a Texas-based artist specializing in painting and drawing. Her work explores memory, identity, and mental health, often blending natural imagery with playful language. She earned her B.F.A. in Painting from the University of Texas at San Antonio in 2010 and has worked as an arts educator for over 16 years in schools and nonprofit settings.

Perez's work has been exhibited at Centro de Artes, The Contemporary at Blue Star, the McNay Art Museum, Presa House Gallery, and Ruiz-Healy Art. Her honors include the 2019 National Association of Latino Arts and Cultures Fund for the Arts Grant, the 2023 City of San Antonio Individual Artist Grant, and selection for both the UTSA PaCE Artist Residency and NYFA Immigrant Artist Program in 2024.

### *Statement*

My connection to decoy ducks, coral snakes, and the purple heart plant is rooted in the complexities of my childhood—a time marked by tension and fragility. These symbols have long served as stand-ins for trust and vulnerability in my work. In this new series, however, those ideas take on a more urgent, even violent, tone.

As I reflect on moments of courage—whether personal, communal, or global—I keep returning to the concept of unwavering resolve. This body of work imagines a battle waged on water: unstable ground, shifting currents, and unseen threats. Yet even when surrounded by doubt, the figures in these pieces hold fast. They do not lose faith. They push forward, unified in purpose and defiance.







***Solidarity***

15 X 5 X 7 in

Mixed media (antique wooden duck, wood, oil paint, wasp nest)

2025



***Perpetua and Felicity***

4 ft X 16 in X 8 in

Mixed media (antique wooden duck, wood)

2025

***Naivety***  
15 X 10 X 6 in  
Mixed media (antique wooden duck, found jewelry, acrylic paint, pen, and ink)  
2025



## Claudia Campero

✉ claudia.campero95@gmail.com

🌐 <https://www.tintaprinting.com>

📷 @tintaprinting.co

### Bio

Claudia Campero was born in Ciudad Juarez, Mexico in 1995. Claudia's professional career as an artist has expanded in sharing, exhibiting, and working between Denver, Seattle, and San Antonio where she currently resides. Her work as a self-taught artist began with painting and illustration from a young age where she applied her knowledge and technical skills. As a young adult Claudia's work explored her contribution to community art projects by way of murals and clients based design in Denver, Colorado. In 2022, Claudia shifted focus from traditional fine art forms to textile and apparel design when she created her company Tinta Printing Co. Under this professional debut, her work has showcased printmaking design to an audience through markets, workshops, and a growing online presence.



### Statement

My body of work has been inspired by the physical and abstract spaces that interplay the pivotal moments in life. These places have held an integral piece to presenting the experiences to best express the ideas, emotions, and inspirations in their rawest form as is showcased in artistic pieces with quality and craftsmanship. My work pulls in the inspiration of levels of a fragmented identity that are designed by institutions, eras, space, and land. Life and living, in a sense, become associated with body and practice. In which the body becomes regulated, deconstructed, and abstracted based on the materials and the environment of influence. Currently, my work centers around relief printmaking using traditional block print mediums and linoleum carving work. I often explore and gain inspiration from natural sources such as animals and botanical elements that help me understand complexity in simplicity.

Past work has formally been in painting and fine arts. This area of concentration utilized acrylic and watercolor mediums with a subject matter focused on identities told through portraiture work. This area of work is strongly engaged in the addition of techniques, inspirations, and mediums to best convey the process. As a result, the journey to perfect formal painting techniques became the introspective reflection of the concepts of adding and subtracting. It was in this era that I pivoted to relief printmaking practices. This work valued the subtraction of the subject matter to best represent theme, voice, and intention. In contrast, these two artistic disciplines have organically complemented the reasons in which art is the vehicle for communication.



*Labors for Love*  
22 X 29 in  
Woodcut on paper  
2025



## Gabi Magaly

✉ gabi.magaly93@gmail.com

🌐 <https://www.gabimagaly.com>

📷 @gabimagaly

### Bio

Gabi Magaly (b. Bryan, TX) is a San Antonio-based Chicana lens-based artist whose work explores themes of self-worth, autonomy, and the inherited weight of cultural expectations. Drawing from personal experience, Magaly uses self-portraiture, photography, installation, and embroidery to navigate identity, tradition, and healing—particularly within Mexican-American and Chicana communities.

She earned her MFA in Visual Arts from the University of Texas at San Antonio in 2020. Her work has been exhibited in solo and group exhibitions throughout the U.S. and internationally, including at Casa Lu (Mexico City), Luis Leu Gallery (Germany), Museo De Las Américas (Denver), and the Guadalupe Cultural Arts Center (San Antonio). Magaly is a two-time recipient of the CAMMIE Award from Blue Star Contemporary and Luminaria Contemporary Cultural Center.

### Statement

This is not just a story about heartbreak—it's about reclamation.

Through love, loss, and self-discovery, Gabi pieces herself back together, learning what it means to stand in her power truly. With raw honesty and unfiltered emotion, she navigates the weight of grief, the ache of healing, and the joy of finding herself again.

This book is a love letter to the woman who refuses to be diminished. It's for the ones who have begged for intimacy in the wrong places, who have loved deeply and lost themselves along the way, who have had to rebuild from nothing.

From the ghost of a lover's imprint on a mattress to the quiet strength of an ancestor guiding her home, this is a journey of survival, of independence, of learning to love the one person who will never leave—herself.

This is for the broken, the healed, and the still—healing.





### **Motherhood Through My Sister**

Watching my sister step into motherhood is both terrifying and beautiful.  
She carries a strength I'll never fully understand.  
I've seen how she handles business— not to glorify the struggle,  
but the way she figures things out on her own is incredible.

She's not the same little sister I grew up with.  
She's become this strong, resilient woman, patient beyond words,  
making sure my nephew is happy at the end of every day.

It's healing to watch her raise her kids.  
She's doing everything she can  
to break the generational cycles we were raised in.

Yes, my mom did everything in her power to give us a good childhood.  
But machismo and marianismo were always there,  
woven into the way we were taught to move through the world.

I see the sacrifices my sister makes,  
how she puts her family before herself.  
In our culture, we don't talk about what our mothers carry.  
The weight they set aside for everyone else.  
How their mental and emotional health is an afterthought—  
because that's what we were taught as little girls.

Mothers don't get the credit they deserve  
until it's too late.

Alexis, know that I see you.  
I have mad respect for you.  
I see everything you do for your kids.  
None of it goes unnoticed.

I love you, Alexis



***Dear Frank***

12 X 18 in

Book

2025

## Georgie Lee

✉ georgiele3@gmail.com

🌐 <https://georgielee.myportfolio.com>

📷 @georgiele3



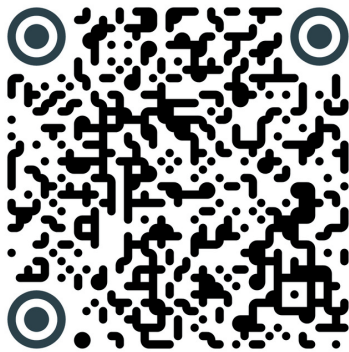
### *Bio*

Georgie Lee is an award winning and internationally published poet, playwright and performer from South Texas. By day, Georgie is the healthcare form designer for all Baptist Health System hospitals in the San Antonio area. By night, Georgie is heavily involved in the local performing arts scene. From acting in community theatre productions to playing the clarinet in symphonic bands, Georgie hopes to inspire others to explore the power of recovery through creative activity. Georgie has represented San Antonio on national slam poetry competition stages for over 6 years. Their work is centered around self-love, grief, overcoming addiction, and queerness as a celebration.

### *Statement*

As a self-taught multi-disciplinary artist, I am driven by my environment and the people I encounter in ordinary places around San Antonio. My work delves into LGBTQIAP+ and Latine issues, grief, recovery, and the celebration of queer resilience. Through poetry and playwriting, I seek to challenge and inspire every reader or audience member to take inventory of their morality as it relates to otherness. It is my aim to create authentic universes that transport people who relate to my story as to what the world can and will be like...one day.

Ultimately, my writing is an invitation to radiate radical self-love and acceptance in a society that discourages voices like mine from speaking out. I hope to inspire future and current generations of all lifestyles of the power of recovery through creative activity. I believe it is my life purpose to live as proof that we are all capable of creating magic out of ashes and heart.



QR code to the artist's performance

*Dancing Brick* (Performance and  
Installation)  
Dimensions variable  
Brick, mascara, nail polish, eyeshadow  
2025



## Huakai Chen

✉ huakaichen28@gmail.com

🌐 <https://www.huakaichenstudio.org>

📷 @huakai\_chen

### Bio

Huakai Chen (陈华铠) is a multi-disciplinary artist from Fuzhou, China, currently living in San Antonio, TX. He received an MFA degree in painting from Boston University in 2024 and a BFA degree in studio art from Southwestern University in 2019. Chen considers art as a place where he reflects on social issues from an individual perspective, and he finds ways to imbed metaphors in the making process. In addition to oil painting, his studio practice involves calligraphy, printmaking, installations, and re-purposing found materials. Chen's work has been shown in numerous galleries across China, New York, and Boston.



### Statement

As an artist, I explore the overwhelmingness of confronting socio-political issues from an individual perspective, through the combination of oil painting, calligraphy, photo transfers, and found materials. The feelings that overwhelm me come from my own family's history, the tragic news I read online, and the difficulty of expressing these issues under censorship. The multiplicity of visual languages in my work speaks to the sense of impossibility and the stress of communicating my intentions, and becomes evidence of the endurance of the artist.

In my practice, I draw inspirations from my observations of scenes that attract my attention by their ambiguity in daily life. I transform these scenes into a place where I meditate my existence in the broader context of cultures and politics with subdued palettes and careful but intensive mark-making. Through repeating the same formats in a series to a degree, I discover the nuance of variations among the constants and explore the spectrum of emotions embedded in subtlety.



*An Interval Between  
Darkness I*

12 X 8 X 1.5 in  
Watercolor on rice paper  
2025



*Be Aware of the Light I*

12 X 30 X 1.5 in  
Watercolor on rice paper  
2025

## Juan Vallejo

✉ valljuan@yahoo.com

📷 @campeon\_studio

### *Bio*

My family came from San Luis Potosi in the mountains of Central Mexico. Their village was named “El Tanque de Dolores” which was built in the ruins of an Hacienda. They came for a better life in the United States.

I grew up working in the fields as a teenager and up to my early twenties. We would leave school early May for the planting season and return to the valley around September or October, depending how long my parents wanted to stay. There were times we had to hide from the school busses because we were not supposed to be working. Growing up a migrant worker, I was brought up constantly using my hands either digging in the ground harvesting onions or using tools to fix broken machinery to keep the work going. With clay I can continue working with my hands to create and experiment in many ways.

My work is inspired by Mexican migrant culture and the long-standing relationship between the United States and Mexico and the use of the migrant body.

### *Statement*

My work is rooted in the complex history and lived realities of Mexican migrant culture, particularly the long-standing, often exploitative relationship between the United States and Mexico. This piece—a stained glass window portrait inspired by my father—serves as both personal tribute and broader social commentary. Stained glass, traditionally used to depict saints and sacred stories, here elevates the figure of the migrant worker, honoring the labor, sacrifice, and resilience carried across borders. Through the image of my father, I examine how the migrant body has been used, moved, and marginalized—yet remains enduring, dignified, and full of story. My art seeks to reframe that body not as a tool, but as a monument.







*Campeón*

50 X 20 in  
Stain glass  
2025

## Julieta Ferrer

✉ julietafehe@gmail.com

📷 @julietahferrer

### Bio

Julieta H. Ferrer (b. 1985, Jiménez, Michoacán, Mexico) is a visual artist based in San Antonio, Texas. A graduate of the University of Michoacán's Visual Arts program (2008), she began her career teaching painting workshops in social initiatives across Mexico City, fostering creativity within intergenerational communities. From 2014 to 2015, she collaborated on mural projects in Canada and Sweden, experiences that solidified her focus on monumental public art. In Mexico, she developed independent projects merging painting, drawing, and textiles a practice she continues in Texas.

Her work, featured in three solo exhibitions and numerous group shows, constructs layered visual narratives that intertwine personal and collective memory, often using the human body to explore life's hidden layers.

### Statement

My work is a ritual of preservation: rescuing what the body forgets but the skin remembers. Through painting, drawing, and textiles, I explore the imprints we etch into our flesh, scars, wrinkles, grooves of resistance, marks that become archives of loss. The totemic figures in my work are guardians of this process. Hybrid beings half wound, half sprout; half shadow, half seed they embody grief and desires fossilized beneath the skin. I work in series, creating surfaces that mimic skin marked by symbols: maps of memory inscribed onto the corporeal. I return always to two questions: What remains of what we lose? And how does its absence transform us? I seek not answers but traces. I invite viewers to recognize their own scars and remember that, like a tree's rings, each mark testifies to what we've endured to grow.







*Drifts Flames and Roots*  
38 X 62 in  
Textile  
2025



## Manuela González

✉ manuelakgp@gmail.com

📷 @guavadoodle



### *Bio*

Manuela Gonzalez is a Venezuelan born, naturalized-U.S. citizen artist from San Antonio who works primarily in oil painting. Manuela's art focuses on the magical realism of Latin America, using themes blending her Venezuelan heritage with her U.S. upbringing in Texas. Manuela is also a communications professional, working for The Immigrant Legal Resource Center as a Texas Communications Manager, reinforcing her narrative storytelling through her fine art practice.

### *Statement*

Manuela bases her work entirely on her understanding and experience of the world as a woman of color whose multicultural background and linguistic capacities have exposed her to a creative world beyond what's been presented to her. Of utmost importance to the artist is creating space for her "Venezotejana" identity which was melded through migrating from Venezuela at an age old enough to grasp the cultural nuances of her home country, and growing up in Tejano culture in south central Texas. Bridging both cultures through the theme of immigration, colors and subject matter are pertinent in her exploration of her own experience as an undocumented immigrant and the ongoing unjust attacks against migrants which impacts her, and our, communities. Manuela's art seeks to challenge the fascism and white supremacist structures that have been the backbone of our countries, uplifting and highlighting beauty and struggle through her pieces.





*Venezotejana*  
30 X 24 in  
Water-soluble oils and moss  
2025

## Maxim Shirkov

✉ thepropermax@gmail.com

🌐 <https://www.artstation.com/solventum>

📷 @maxim.shirkov



### Bio

Maxim Shirkov was born in Simferopol, Ukraine, in 1992 and now resides in San Antonio, TX. He comes from a family of artists who have always encouraged his passion for creativity. After finishing high school, he enrolled at M.S.Samokish Art College to study Graphic Design and Fine Arts. During his four years of studying he learned a wide range of media and techniques, and successfully completed his Bachelor's Degree in 2014. He moved to the U.S. and got a job as a Digital Artist at Squadron Posters, where he honed his unique graphic style. Digital art is a significant part of his artistic journey, but he is always exploring other materials in order to find new ways to express his vision. His work has been showcased throughout U.S. and Europe.

### Statement

As a Ukrainian Immigrant Artist, my work reflects a dialogue between identity, displacement, and adaptation—filtered through a visual language that balances design precision with emotional abstraction. I create in a highly stylized almost abstract manner, reducing elements to their essence in order to explore deeper psychological and cultural undercurrents.

Through abstraction, I aim not to obscure meaning but to open space for personal interpretation. My art invites viewers to look beyond surface aesthetics and connect with the complexity of identity, resilience, and transformation.



*Melting Crew*  
24 X 36 in  
Acrylic on canvas  
2025



*Nostalgia*  
24 X 36 in  
Acrylic on canvas  
2025





## Victoria Leal

✉ vl4032@gmail.com

📷 @viictoriaarte

### *Bio*

Victoria Leal is an aspiring artist from San Antonio. Working in 2D and 3D she enjoys using multiple media to expand her concept of culture and femininity. Her work has been shown in Dock Space Gallery Self Portraits 2023 and Cosmic Couture Portrait Collection at Centro Cultural Aztlan 2024 and many more. She has worked as a teen muralist for banners such as “Rompe Las Fronteras” in San Anto Cultural Arts now works as an assistant muralist restoring and creating new projects like “Cultura Y Revolucion” and “Illusion Fantástica.” She strives to be in the art community and further pursue her passion in San Antonio, Tejas.

### *Statement*

When I was growing up I was the only child with curly hair in my family and one of the most personal things that I did was learn how to care for and treat my hair. I find it sacred to use my hair as an inspiration.

In my work I consider the use of hair in femininity to relate the compelling passion women have with their hair. To do this I use variations of media as I am not tied to one media disrupting the creation of adherence with 2D and 3D pieces. I render objects with details such as lines and texture that resemble hair.



*El Vida Nuevo*  
18 X 24 in  
Mixed media  
2025



## Violeta De Leon Davila

✉ vdeleondavila@gmail.com

🌐 <https://events.getcreativesanantonio.com/artist/violeta-de-leon-davila/>

📷 @violetadeleondavila

### Bio

Violeta De Leon Davila is a contemporary dance artist and choreographer known for her interdisciplinary work. Her recent creation, Feathered Rhapsody, featured collaborations with composer Federico Chávez-Blanco and Malakita Productions. She has premiered commissioned works at the International Arts Festival at UIW and presented immersive performances at University Health's SaludArte Program and Hemisfair. A NYFA Immigrant Artist Mentoring Program fellow (2024–25), she has received multiple grants from the San Antonio Department of Arts and Culture. Violeta serves as Advocacy Co-chair of the National Dance Society and as a board member of San Antonio Dance and MISA. Originally from Monterrey, Mexico, she holds dual degrees and is completing a Master's in Arts and Culture Administration.

### Statement

I am a contemporary dance artist and choreographer passionate about using movement to tell meaningful stories. My work blends tradition with new ideas, creating performances that invite people to connect, reflect, and experience dance in fresh ways. As a Mexican immigrant, I embrace my cultural roots while pushing creative boundaries, always exploring how dance can inspire and engage diverse audiences.

I believe that dance is a powerful tool for conversation, community, and change. My choreographies often explore social issues, identity, and human connection, encouraging audiences to see the world from new perspectives. I also love creating immersive and interactive performances, bringing dance beyond the stage and into everyday spaces.

For me, dance is not just about technique—it's about emotion, storytelling, and making an impact. I strive to make my work accessible and relevant so that anyone, regardless of their background, can feel moved and inspired by the power of movement.







***Kinetic Echoes: The Shape of Home***

Performance Still

OLLU International Folk Culture Center, San Antonio, TX, August 23, 2025

Collaborators (dancers on film): Anna Rubio, Juan Pablo Robles-Gil and Krysteen Villarreal

Music Credits: “Keeping Slowly (Without Brass)” - 김재덕(Kim Jae Duk), “Whisky by the Hearth” - John Powell, “Cadence” - Travis Lake

Photo credit: Nain Leon

## Yamin Li

✉ liyamin2000@yahoo.com

🌐 <https://www.yaminli.com/>

📷 @yaminatx



### Bio

Yamin Li grew up in Suzhou, China and began a PhD in Cellular and Molecular Biology before earning a Visual Art degree from UT-Austin in 2015. As an intercultural observer and interdisciplinary artist, she reveals interactions between cultural identities in our surroundings that often clash with beliefs, sometimes ingrained beneath our consciousness. Drawing on her science and art background, Yamin employs various media, including digital art, sculpture, installation, film, and painting. Her work offers an alternative perspective on individualism in American culture as well as collectivism emphasized in Chinese culture.

Yamin has exhibited in Austin, Shanghai, and Chengdu. She lives and works in Austin.

### Statement

As an immigrant from China, I navigate shifting ideas of identity, belonging, and cultural proximity. In this work, a simple phrase, “I’M SO GLAD I’M WHITE”, is rendered in shifting light: “I’M SO GLAD I’M” cycles through colors, while “WHITE” remains in fixed white color. The quiet tension points to the internal complexities within communities of color, where identity is shaped not only by heritage, but also by aspiration, negotiation, and distance.

Rather than offering conclusions, the piece dwells in ambiguity where discomfort and desire coexist. It reflects a personal and collective reckoning, shaped by external perceptions and internal adjustments that are rarely acknowledged, yet deeply felt.





*I'm So Glad I'm White*

77 X 32 X 1.5 in

Installation

2025



## *Exhibiting Mentors* //////////////

### **Ana Fernandez**

✉ ana@anafernandez.com

📷 @anafernandezcom

#### **Bio**

Ana Fernandez is a painter whose work explores the layered landscapes—both physical and cultural—of South Texas. She holds a BFA from the School of the Art Institute of Chicago and an MFA from UCLA.

Her work has been exhibited at the Southwest School of Art, the Institute of Texan Cultures, the McNay Art Museum, Women & Their Work, Guadalupe Cultural Arts Center, Blue Star Contemporary, and the Contemporary Arts Museum Houston.

Fernandez is the recipient of numerous honors, including the Joan Mitchell Foundation Painters & Sculptors Grant (2017), an Artpace Artist Residency (2018), and the Blackwell Prize in Painting (2022). Her work is held in private and public collections, including the San Antonio Museum of Art, the Linda Pace Foundation, the City of San Antonio, the Contemporary Arts Museum Houston, and the San Antonio Express-News.

#### **Statement**

Though I paint urban landscapes in the realist tradition, my interests are not simply formal: my paintings attempt to capture the cultural, psychological and spiritual realms of these singular sights that surround me. In this light, a car or pickup truck can represent aspirations of physical and social mobility, while a neon mannequin bride casts a long (painted) shadow as the feminine protagonist in a silent film that unfolds through my windshield.





*Starry Night*

42 X 72 in

Oil on canvas

2025

## Andrea V Rivas

✉ artfullyandrea@gmail.com

🌐 <https://linktr.ee/artfullyandrea>

📷 @artfullyandrea

### Bio

Andrea V Rivas is a first generation born Honduran American. She supported herself to study abroad in Spain taking Fine Art courses

during the summer and attending Texas State University, completing her BFA in 2015, achieving scholastic distinction on the Dean's List. Rivas is influenced by her Latine culture from Honduras where her family is from. She creates images that depict memories, dreams, loved ones, life events or emotions felt at moments in time, and invites the viewer to project their own life experiences and emotions onto the imagery. She has worked with Luminaria, Walmart, Spiritlandia and has collaborated with artists throughout Central Texas. Her work has been displayed at Centro de Artes, McNay Art Museum, Aiden Hotel and more.

### Statement

When I pick up a brush, I am immediately influenced by my Latinx culture and a strong desire for belonging. As a first generation Honduran-American, my art often depicts the memories and dreams of seeing my family in Honduras. Honduras is the country where my parents were born and where most of my family still remains, though I struggle with the fact that I've only visited my homeland sporadically. I want to show the beauty that Honduras has to offer and especially represent my loved ones, near and far.

My work typically consists of chiaroscuro technique with organic, faceless figures interacting with mementos. Currently, I shift to a new bright color palette reminiscent of Honduras, and that's the way I want to see life. What may maintain, is the presence of static that shows the struggles to remain connected with my Central American roots in the social context of the United States. These are all shown to the audience as this way I can truly invite the viewer to project their own life experiences and emotions onto the imagery.







***En Honduras con Color***  
16.5 X 12.5 in  
Intaglio print  
2022



***Verano en Honduras***  
16.5 X 12.5 in  
Intaglio print  
2022

## Brandy González

✉ brandy.gonzalezartist@gmail.com

🌐 <https://www.pressedcreativestudio.com>

📷 @gonzalezoriginal

### Bio

Brandy González is a San Antonio-based artist and educator whose work explores cultural identity and social activism. She earned her BFA from Southern Methodist University and completed both her MAE in Arts Education and MFA in Printmaking at Texas Tech University. Her work has been exhibited nationally and internationally and is included in the collection of the National Museum of Mexican Art in Chicago. González was the inaugural print fellow at the Charles Adams Studio Project and is currently an advanced art teacher at Clark High School and adjunct professor at Northwest Vista College. She is the recipient of the HEB Excellence in Education Award and was recently selected for the Berlin Residency through The Contemporary, recognizing her continued impact in art and education.



### Statement

In this large-scale woodcut, I embody the Transdimensional Queen, a towering matriarch conjuring life on a barren world. Seated with knees bent and gaze forward, she exhales glowing golden seed orbs into the void, symbolic carriers of ancestral wisdom, creative force, and spiritual renewal. Below her, children run freely between her legs, untouched by the planet's desolation, suggesting hope rooted in the next generation. Behind her, the land thrives with the Three Sisters corn, squash, and beans traditional Indigenous crops that speak to balance, interdependence, and survival.

The background reveals distant rocky mountains and multiple moons, setting the stage for a world beyond our own yet tethered to earthly memory. Printed on dark denim, the material references the fabric of time and the resilience woven into our collective history, once worn by the enslaved, later reclaimed during civil rights protests, and now symbolic of strength and endurance.

The Queen is not just a figure; she is a vessel. Her breath sparks regeneration, and her presence reclaims space. The golden orbs she releases radiate through the surface, materializing into power and possibility. This work is a meditation on resistance, regeneration, and the sacred labor of creation.





*She Who Breathes Life*

4 X 8 ft

Relief print and screenprint with  
watercolor

2025



*Seed to Spirit*

Dimensions Variable

Screenprint and mixed media  
installation (set of 24 packaged seed  
forms)

2025



## David Anthony Garcia

✉ [garcia.david@lacklandisd.net](mailto:garcia.david@lacklandisd.net)

🌐 <https://davidanthonygarcia.net>

📷 @davidartistsa

### Bio

I was born on Torrejon AFB in Spain and am an active working artist currently in my 25th year as the Art teacher at Lackland Elementary School on Lackland AFB. Having resided in San Antonio for 49 years, I now have a home with my life partner in the Shearer Hills Ridgeview area of San Antonio.

I received my BFA in 1996 from the UTSA. I also earned my teaching certifications (all level art EC - 12 and EC generalist) from the UTSA.

Some of my greatest achievements are having received the Apostolic Blessing from the Vatican, and being published in several textbooks and publications. I have 3 pieces in the UTSA collection, 3 pieces in the Arizona State collection, 3 pieces in the Thomas Wright Collection, to name a few.

My joy is having had the opportunity to teach hundreds upon hundreds of young students not to fear art but to embrace it and try it all!

### Statement

My artwork revolves around the notion of integration, merging styles and materials in order to create extraordinary depth to reveal a sense of unification within a composition. Casting the faces of many local San Antonians has led to several large-scale installations of ceramic masks on canvas in various galleries and 540 individual masks on one wall at Flight Gallery. These type of installations really do promote the idea that we as a society are very uniquely different as individuals yet are intrinsically the same. In the pieces I present in this show I want to show the struggle to emerge with borders as barbed wire looms and how we are all of the earth and should be seen as equals. The 2 reflections of the cast faces brings to light that we all relate to one another despite differences. The heavy plaster of the cast suspended away from the wall offers a unique dichotomy to the ephemeral face reflected in the mirror.





***Emerge***  
40 X 12 in  
Ceramic, dirt, barbed wire  
2025



***Reflection***  
12 X 14 in  
Plaster, wood, mirror  
2025

## Gloria Sanchez Hart

✉ glosanhart@gmail.com

🌐 <https://www.glosanhart.com/>

📷 @gloriasanchezhart

### Bio

Gloria Sanchez Hart was born in Guadalajara Mexico in 1950. Her artistic journey began with MFA studies in printmaking. In 1979, she launched her career with solo shows in Guadalajara and San Miguel de Allende. After immigrating to the U.S. in 1988, she became a key figure in the printmaking community, exploring themes of identity, resilience, and cultural heritage. Her work has been exhibited internationally, including residencies in China and major commissions in San Antonio. In 2021, she was featured in PrintAustin, PrintHouston and recognized by Glasstire. In 2024, she was commissioned by the City of San Antonio for a Sister City print. In 2019 and 2024, she was named a mentor in NYFA's Immigrant Artist Program.

### Statement

My work explores courage through the connection to my roots, my life between two cities, and the creative act itself. As an immigrant who has lived half of my life in Guadalajara and the other half in San Antonio, my pieces reflect the ongoing dialogue between two worlds: that of my ancestors and my present in the United States. This journey, spanning cultures, languages, and landscapes, has been a constant test of resilience, adaptation, and transformation.

The two mono-prints I am exhibiting are hand-pulled woodblock prints on Arches paper. Through this technique, I evoke the courage of my ancestors, integrating symbolic elements from pre-Hispanic cultures that honor our history and spirituality. In my works, the female figure and the iconic Colima dog symbolize the relationship between the human, the earth, and the afterlife. This ancestral connection, deeply personal to me, also honors my paternal grandparents, who are buried in Colima, their homeland—land of the Volcán de Fuego, which I also depict in my work. This bond with the land of my ancestors manifests the courage we need to face the inevitable cycles of life and death.







*Aura Concordia*  
20 X 16 in  
Woodcut monoprint  
2024



*Autorretrato*  
20 X 16 in  
Woodcut monoprint  
2025

## Jacqueline Saragoza McGilvray

✉ jaxfin@gmail.com

🌐 <https://www.jacquelinemcgilvray.com>

### Bio

Jacqueline Saragoza McGilvray is an artist and curator living in San Antonio who grew up in the Central Valley of California. McGilvray earned an MFA in Photography and Integrated Media from Ohio University and BFA from Texas State University in Photography. Since 2014 she has curated exhibitions and special projects for Contemporary at Blue Star in San Antonio, TX. McGilvray's photographic practice is focused on exploring how identity develops and shifts through family, home, place, and culture. Her work is influenced by the history of photography and interests in the nuances of language, gesture, and the body. McGilvray's work has been exhibited at various galleries including the Houston Center for Photography; Fotofest, Houston, TX; Co-Lab, Austin, TX; ROY G BIV, Columbus, OH; The McNay, San Antonio, TX; St. Edward's University, Austin, TX and more. Her work has been reviewed or featured in publications including *Glasstire*, *San Antonio Express News*, *Texas Monthly*, and more.



### Statement

*Ow* and *Trying to hold on* are a part of the series, *My body is a temple*, *my body is a ruin*. Through various modes of photography I explore themes of transformation, loss, love, devotion, support, and grief. The series considers out of body experiences and finding paths to be present again with oneself following destabilization.

This body of work poses a binary comprised of the temple and the ruin. The temple represents sacred space— a place one can engage the spiritual, acts of worship, experience catharsis, experience the divine, and community. In contrast, the ruin represents isolation, disintegration, and collapse— something forgotten or abandoned. A ruin is both a place (noun) and a verb—a choice or action made towards something.

The self-portraits in *My body is a temple*, *my body is a ruin* depict the character/figure in multiple emotional states. The works are divided thematically. Depicted states of loss and grief in one chapter and revelation and transformation in the other. The flora motifs in some of the work function as metaphorical representations, acknowledging feelings and events.

In the making of this work, a revealing question surfaced for me. Does grief need a witness? I think for many, it does. In this work I've utilized poetry as a method for being my own witness and my own catalyst for transformation.





*Ow*  
21 X 15 in  
Cyanotype on cotton with  
embroidery  
2025



## Juan de Dios Mora

✉ juandediosmoraprints@gmail.com

🌐 <https://juandediosmoraart.com>

📷 @diosprints



### *Bio*

Juan de Dios Mora is a printmaker, painter, and art instructor. He is currently an Assistant Professor of Art at the University of Texas at San Antonio. He has been part of solo exhibitions across Texas, as well as juried exhibitions in museums and galleries both nationally and internationally (like Mexico and Japan). Institutions that have acquired his work include, Jordan Schnitzer Museum of Art, OR; McNay Museum, San Antonio, TX; University of Hawaii at Hilo, Hilo, HI; National Museum of Mexican Art, Chicago, IL; The Smithsonian American Art Museum, Washington, DC.

### *Statement*

Juan de Dios Mora has lived in border towns where different cultures clash and yet expressions and emotions coalesce. However here in the US, its traditions, racism, and stereotypes have introduced him to the reality of being an immigrant in a different country.

Working representationally and sometimes with the surreal, he portrays images of the typical Mexican/American's life, iconography, and beliefs. His objective is to bring people together, with sentimental, satirical, sarcastic, and comical themes. He hopes to evoke self-awareness and then to superimpose that awareness on the experiences of life.



*Cosecha*  
22 X 15 in  
Relief linocut  
2025



## Julya Jara

✉ julyajara@gmail.com

🌐 <https://www.julyajara.com>

📷 @jarajulya

### *Bio*

Julya Jara is a filmmaker based in Austin. She earned her Bachelor of Arts in Theatre from the Boris Shchukin Theatre Institute, graduating with highest honors, and has since worked extensively across theatre, television, and film.

Julya directed, edited, and produced *THE QUILT*, a documentary film that earned multiple awards on the festival circuit, including Best Documentary Feature (Queens Underground International Film Festival, Atlanta Children's Film Festival, San Diego International Kids Film Festival, Urban Mediamakers Film Festival), Audience Choice Award (San Antonio Black International Film Festival), and 2nd Prize (Children's Jury Awards) at FACETS' 40th Chicago International Children's Film Festival.

She is currently in post-production on her narrative short film, *SUBTRACT NINE SUNDAYS*, a sponsored project of the New York Foundation for the Arts.

### *Statement*

As a filmmaker and photographer with a background in theatre, observation is central to my practice. I explore the textures of space, memory, and the quiet details that shape human experience. Through framing and light, I trace the edges of stories and emotions that remain unspoken, inviting reflection.

The image "Awareness of Awareness" draws from a Buddhist concept: the state of noticing the act of noticing. It is an exploration of stillness, impermanence, and the subtle interplay between presence and perception.







*Awareness of Awareness*

25.3 x 8 in

Direct printing on brushed gold  
aluminum

2025

## Mark Menjivar

✉ mjmenjivar@gmail.com

🌐 <https://www.markmenjivar.com>

📷 @mjmenjivar

### *Bio*

Mark Menjivar is a San Antonio based-artist and Associate Professor of Public Practice in the Arts at the University of Texas at San Antonio. His art practice primarily consists of creating participatory projects while being rooted in photography, oral history, archives, and social action. He attended McLennan Community College, holds a BA in Social Work from Baylor University and an MFA in Social Practice from Portland State University.

Mark has engaged in projects at venues including the El Museo del Barrio, Rothko Chapel, Eastern State Penitentiary, the Cornell Lab of Ornithology, FOTOFEST, Bemis Center for Contemporary Art, Haverford College, Contemporary Arts Museum Houston, The Puerto Rican Museum of Art and Culture, Sala Diaz, Blue Star Contemporary Art Museum and the Krannert Art Museum.

Mark is a long-time artistic collaborator with the After Violence Project, a public memory archive that fosters deeper understandings of the impacts of state violence. He is also a member of Borderland Collective, which utilizes collaborations between artists, educators, youth, and community members to engage complex issues and build space for diverse perspectives, meaningful dialogue, and modes of creation around border issues.

### *Statement*

Thread Studies are a way to visualize migratory bird patterns and is a part of my ongoing project La Misma Canción (The Same Song), a multi-sited project that uses birds as a way to understand our current contexts and the interconnectedness of the Americas. The project started as I imagined if the birds I was hearing in Texas were the same birds my family in El Salvador and Puerto Rico could have heard. The project uses drawing, research practices, bird walks, festivals, installations and more to consider migration, ecology, sound studies, land ownership, culture, mutual aid and more. Current project partners include El Museo del Barrio, The San Antonio River Foundation, The Cornell Lab of Ornithology, Carnegie Picture Lab, and Collide Arts.





***Thread Study #8 (Migratory  
Bird Flight)***

108 X 60 in  
Cotton thread on canvas  
2025





## Raul Rene Gonzalez

✉ raul@raulrenegonzalez.com

🌐 <https://www.raulrenegonzalez.com>

📷 @artistaraulrenegonzalez

### Bio

Born 1981, Raul Rene Gonzalez is an award-winning multidisciplinary artist and curator who incorporates a wide range of mediums and methods in his paintings, drawings, sculptures, installations, and performance. Raul, a Houston-native, currently lives in San Antonio with his wife and two daughters. Gonzalez earned his M.F.A. in Art from UTSA and B.F.A. in Painting, magna cum laude from the University of Houston. Gonzalez has been awarded numerous grants and has exhibited his work nationally. He has been published by *New American Paintings* No. 162, *Harper's Magazine*, *Southwest Contemporary*, *Oxford American*, and *Create! Magazine*.

### Statement

My art delves into the multifaceted themes of work, fatherhood, identity, gender roles, construction, labor, pop culture, sports, movement, science, and abstraction. Utilizing a dynamic range of techniques—including painting, drawing, sculpture, and collage, I weave these elements into a cohesive narrative. Whether through the vivid storytelling of my paintings and drawings or the imaginative spaces within my abstract and mixed-media installations, my goal is to inspire and energize viewers. Each piece is a journey, inviting contemplation and connection.



*Altuve (Gracias a Dios)*

86 X 44 in

Ballpoint pen and color pencil on  
Strathmore toned gray acid free  
sketch paper

2025



## Roberto Gonzalez

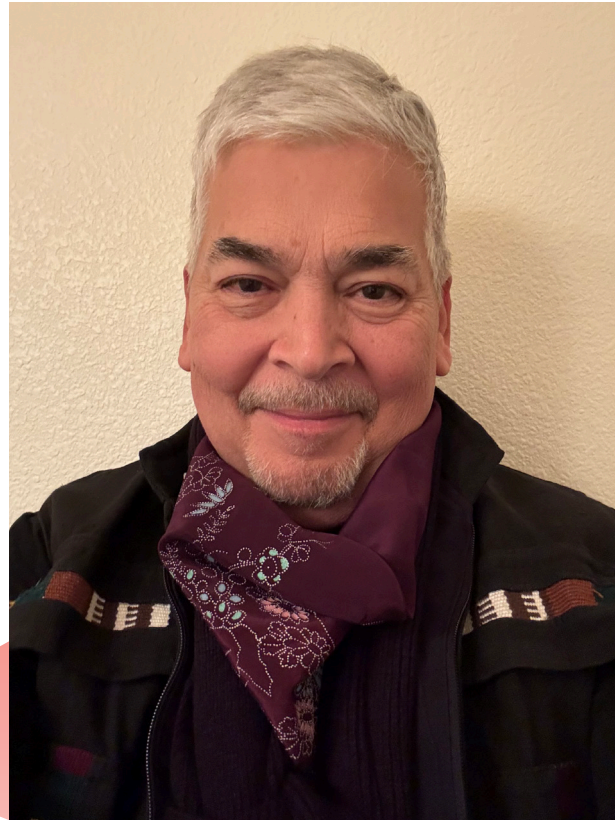
✉ kibun@earthlink.net

🌐 <https://www.robertojosegonzalez.com>

### Bio

I am a visual, performance artist and a musician born in Laredo, Texas. I received a B.A. in Painting from Trinity University and a B.B.A. in Management from The University of the Incarnate

Word. For over five decades, I have dedicated myself to the art of Painting and Performance Art. I was a member of the Chicano art group, Con-Safo. I have been a curator since 1983 and have curated over two hundred local, regional and national art exhibitions. I have five music CD's on iTunes under the artist name, "Xivero." My travels include Brazil, Mexico, U.S.A., Europe, and Canada.



### Statement

Being a Painter...All Art emanates from a position of love and energy from within the artist out to the Universe. Creating visually is an act of love forward from the ancestors through us to this moment.

Seeing as a generative act of creating. Seeing at the highest levels that one can practice and achieve is critical. Train your eye to notice what is in front of you. Everything you need is right there, right in front of you. You just have to notice it there. Let your eyes show you what to do. Train your eyes. See, notice and transform.

Create out from your soma first, like our ancestor painters. Try this, try that. Painting is a practice of seeing and awakening at more finely developed states. This process is about expanding our freedom. Energy matters.





*Capriccioso*  
72 X 48 in  
Acrylic on canvas  
2025



*Temazcal Series - Xela*  
60 X 52 in  
Acrylic on canvas  
2024

# **SPECIAL ACKNOWLEDGEMENTS** **SPECIAL ACKNOWLEDGEMENTS** **SPECIAL ACKNOWLEDGEMENTS**

## ***New York Foundation for the Arts (NYFA)***



Michael Royce

Chief Executive Officer

Ya Yun Teng

Program Officer, Immigrant Artist Program  
& Immigrant Artist Newsletter Editor, NYFA  
Learning

Ju Hye Kim

Program Officer, Leadership Initiative

## ***University of Texas at San Antonio***



Emilie Amrein

Founding Executive Director, UTSA Arts

Mark Menjivar

Associate Director, UTSA Arts

Scott Sherer

Director of Exhibitions, UTSA Arts

Nicole Cherry

Director of Performances, UTSA Arts

Benjamin Peck

Gallery Preparator, UTSA Arts

Breanna Castillo

Communications Coordinator, UTSA Arts

Violeta De Leon Davila

Senior Administrative Associate, UTSA Arts

Libby Rowe

Director, UTSA School of Art

Beth Devillier

Marketing Coordinator, UTSA School of Art

## ***Program Partners***



Mary Heathcott

Executive Director, Contemporary at Blue Star

Malena Gonzalez-Cid

Executive Director, Centro Cultural Atzlan

Stephanie LaFroschia

Executive Director, SAY Sí



### ***Curatorial Team***

Huakai Chen

Maxim Shirkov

Roberto Gonzalez

Scott Sherer

Violeta De Leon Davila

### ***Catalog Design***

Huakai Chen

Roberto Gonzalez

Scott Sherer

### ***Exhibition Volunteers***

Andrea V Rivas

Claudia Campero

Gabi Magaly

Manuela González

Scott Cooper

Yamin Li

*CONTACT INFORMATION*  
*CONTACT INFORMATION*  
**CONTACT INFORMATION**

***Exhibition***

Huakai Chen (*Lead Curator*)  
Email: huakaichen28@gmail.com

***Immigrant Artist Mentoring Program***

New York Foundation for the Arts  
Email: i.outreach@nyfa.org  
Phone: (212) 366-6900 (Ext. 265)