

Young Latina Artists 19

*Y, Qué?*



THE OFFICIAL MEXICAN  
AND MEXICAN AMERICAN  
FINE ARTS MUSEUM OF TEXAS



In a time where the validity and necessity of Latina art is in question, *Y, Qué?* (“and what!”) is a bold gesture of unflinching existence as well as an affirmation of the state of multiple identities. Curated by Más Rudas Chicana art collective based in San Antonio, Texas, *Y, Qué?* includes Latina artists cultivating artistic vocabularies to understand the world around them. Their artistic languages at times converge and diverge, as they all work towards resolving conflicts that derive from questions related to race, class, cultural identity, gender, and sexuality. Selected artists Natalia Anciso, Linda Lucía Santana, and Senalka McDonald reconstruct cultural histories to reflect past inequi-

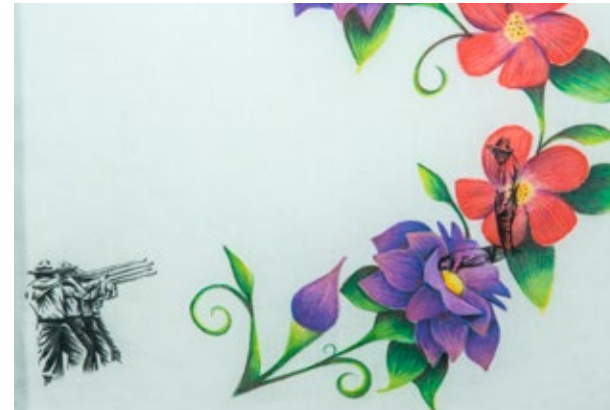
ties via the creation of multimedia spaces. Through layering, in both sculptural and digital articulations, Daphne Arthur and Annette Martinez reconfigure their concept of the body. Figurative painters, Nani Chacon and Suzy Gonzalez reference interspecies relationships and Fabiola Torralba and Audrya Flores’ installations discuss unique experiences along the backdrop of the U.S.-Mexico border. Crafters and creators, Alexis Herrera and Las Hermanas Iglesias, use historical material legacies to recreate contemporary narratives while Cristy C.Road and Awilda Rodríguez Lora highlight their queer and cultural identities through performance and illustration. These diverse repre-

sentations are resounding declarations that attest to the diversity, growth, and efficacy of contemporary Latina art.

—Más Rudas Chicana Art Collective  
 Ruth Buentello  
 Sarah Castillo  
 Kristin Gamez  
 Mari Hernandez

Gallery view of *YLA Y, Qué?* (previous, current and next page)  
 Courtesy of the Astists  
 Photo by Chris Casseli





Natalia Anciso (Oakland, California) (detail, previous page)  
*Pinches Rinches Series*  
 2010  
 watercolor and pen on handkerchief  
 15.5" x 15.5"  
 Courtesy of the artist

**Natalia Anciso** is a Chicana-Tejana visual artist and educator born and raised in the lower Rio Grande Valley of South Texas. She received her Bachelor of Art in Studio Art from The University of Texas at Austin in 2008 and an MFA from the California College of the Arts in San Francisco. She currently lives and works out of Oakland, California, and will be pursuing her MA in Education at the University of California, Berkeley. Her *Pinches Rinches* series re-contextualizes a history along the border that has been lost. Rinches—a reference to the Texas Rangers—often took the law into their own hands and lynched Tejanos along the Texas-Mexican Border. Accounts of these lynchings are rarely recorded in history but the memories of these events live on in Tejano consciousness. Drawing from historical references and family stories, Anciso's work is a testimony to the forgotten history of her native Borderlands of the Rio Grande Valley. Her use of fabric references the embedding of personal and collective memory within one's consciousness; memories, which Anciso feels, serve as a site for survival.

A year after receiving her MFA from Yale, **Daphne Arthur** had her first one-person exhibition at RARE (October 14–November 11, 2010). She exhibited at the 2011 Florence Biennale and a second time at RARE Gallery in 2012. During the 2012–13 season she participated in group shows at The City College of New York, The Nathan Cummings Foundation in New York, Arena 1 in Santa Monica, the California African American Museum in LA, and Land of Tomorrow in Louisville. Arthur's 2009 work, *El Juego Del Tra Tra Tra*, reflects a period of time spent responding and reflecting upon ideas of the body its futility and its temporal susceptibility. Continuing the exploration of materials such as wire mesh, fur and latex she became interested in creating spaces and structures that comforted social and cultural expectations of an idealist utopia. Within the inherent characteristics of each materials, exploring notions of “embodiment” through architectural constructions of physical structures and the ethereality of the body and skin's impermanence (through the use of latex); the investigation between interiority and exteriority, part and continuum are blurred, conflated

yet recognizably present, constantly allowing and preventing the viewer from fully experiencing the piece, they are cajoled or prompted to walk around the sculpture to fully experience and explore its details and nuances. The qualities and process of chaos and decay are a crucial catalyst that promote and allow venues for change, growth, and the continuation of life; the work lies within the liminal spaces of evolution and unpredictability. Through diverse cultural references and filters, the carnivalesque theatrical aesthetic of *El Juego Del Tra Tra Tra* utilizes fantasy and allegory, perpetually appearing to exist within a cyclical flux of continuous cellular mutation, growth, metamorphosis and movement. This work is about life and its incapacity to exist without the consequence or existent of death and decay.

Daphne Arthur (New York, New York) (detail, following page)  
*El Juego del Tra Tra Tra*  
2009

Wall: canvas, wax, latex, oil paint, wire mesh, fur, plastic, white cloth, nails

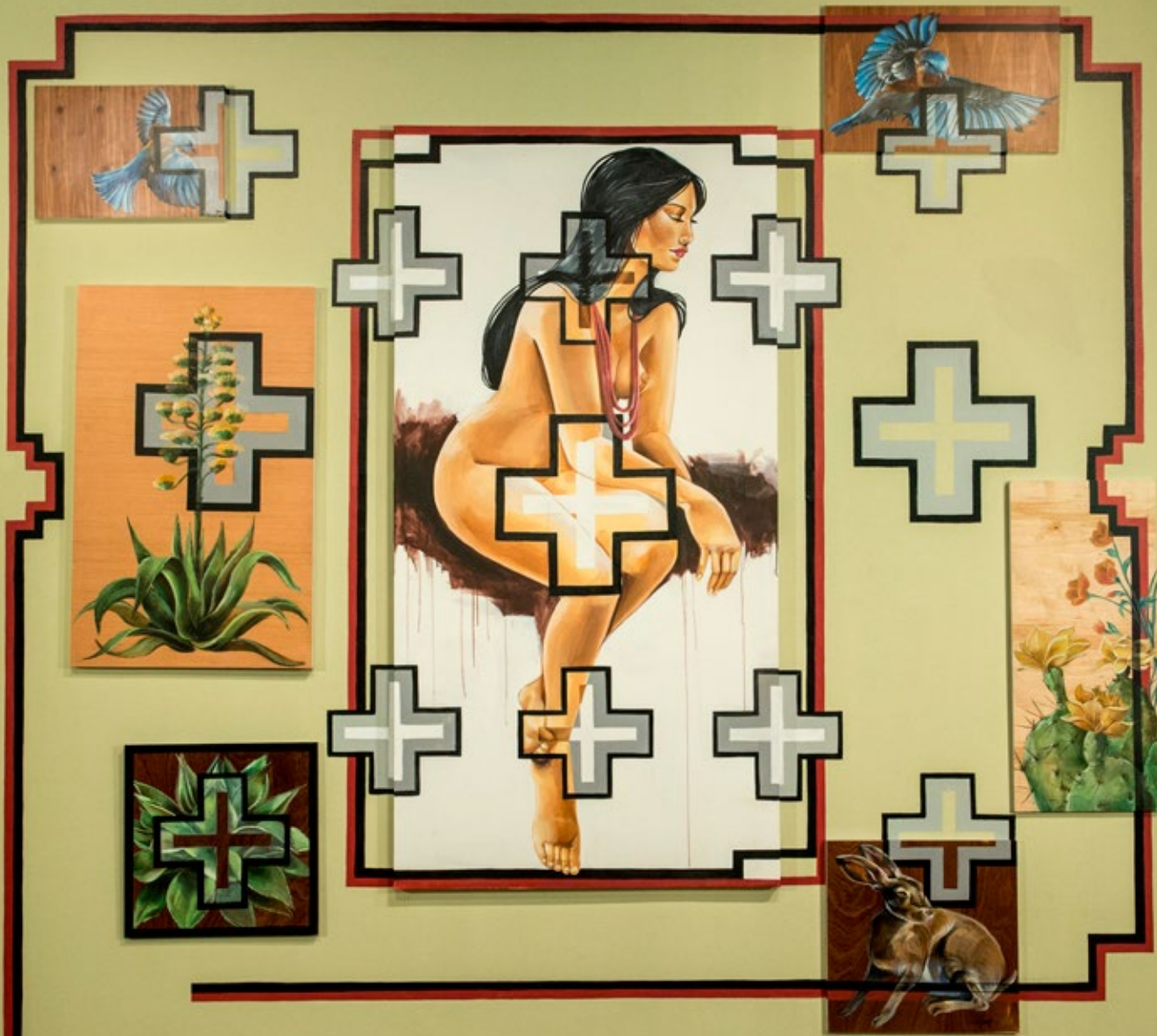
53" x 54.5" x 31"

Floor: wire mesh, matte medium, fur, enamel, oil paint, spray paint, nails, belts

29" x 55" x 67"

Courtesy of Daphne Arthur and RARE Gallery, New York





Nani Chacon (Albuquerque, New Mexico)  
*Apart together*  
 2014  
 acrylic, canvas and wood  
 dimensions variable  
 Courtesy of the artist

Nanibah Chacon current work is based upon the images of women and their placement in contemporary culture. She portrays women in a semi-confrontational dialogue with the viewer, as to state the bridge of femininity ascends all paths. The pop culture format of her paintings are in the tradition of the 1940's and 1950's illustrators. The use of vibrant color in this format allows for an almost instantaneous reaction from the viewer, much the same way one would react to an advertising ad or commercial illustration. This body of work examines a relationship with the natural world, and the human desire to obtain and objectify elements of it. The central subject, a woman, is presented in a natural state in the center of all elements. She is a large and dominating in comparison to the other elements around her. The relationship between the central figure and the natural elements tells a story of the human need to contain natural elements and objectify them. Each plant or animal is created on its own space and exists as a separate entity.

**Audrya Flores** is a Latina artist, educator, and mother born in Brownsville, Texas and living in San Antonio, Texas. Audrya received her Bachelor of Arts in Education from the University of Texas at San Antonio. Her work is a means for intrapersonal exploration and is influenced by dreams, visions, the occult, and her roots in the border town of Brownsville, Texas. Flores repurposes discarded materials and found objects for her collage and assemblage work. With an affinity towards using recycled materials, Flores believes in creating from what is easily available and transforms crude materials into personal visions. Her work confronts issues of identity, captures the storytelling tradition of her family, and provides an account of growing up along the Texas-Mexico border.

Audrya Flores (San Antonio, Texas)  
*Outside of My Body, Outside of My Skin (I & II)*  
2014  
fabric, paper, latex paint, cotton fiber and offset printed book  
4' x 4'  
Courtesy of the artist





Alexis Herrera, 29, is a sexual deviant born and raised in the swamp of Houston, Texas. Half Mexican Sleeping Troll, Half Tejana-Hoarder, Compulsive Toy Collector, Late Nite Inventor, Department Store Lurker, and Sommelier de Novedades, Herrera can be found in her cave weaving madness into silk.

Notable achievements include: co-founding Son Armado, a local cultural arts organization dedicated to the proliferation of the Son Jarocho Fandango (a popular education-based community tradition from Veracruz, Mexico), in 2007 and in 2013 co-founding plasticpurpose, a late-to-the-game toy project.

Exploring personal themes of uncontrolled sexuality, alienation, reflections of memory, anxiety and intimate monsters, Herrera creates a curious world of anthropomorphic creatures and fragmented forms. *Cuento de mis Monsters* reflects Herrera's fixation with outcast monsters, supernatural beings and her own personal mythology. Using Chicana material legacies from the women in the artist's family such as fabric and paper with the addition of her current work in plastic, Her-

rrera constructs a physical interpretation of her mental landscape. The monsters of cautionary Texas folktales occupy the foreground; *La Lechuza*, constructed from fabric and plastic resin, a shape-shifting witch owl, keeps watch from the trees; *La Llorona*, sculpted in plastic resin, a ghostly weeping woman wanders the river banks in search of her lost children; and *El Cucuy*, a boogiemonster, made from paper, stalks the fields. Screen-printed in the background are the ever-present and looming amorphous monsters of memory, gathered in a repetitive heavy fog. The rectangular composition, reminiscent of landscape portraiture, grounds the narrative format, while the three-dimensional relief of the environment reaches out, inviting the viewer into Herrera's realm of monsters.

Alexis Herrera (Austin, Texas)

*Cuento de mis Monsters*

2014

toy installation; fabric, thread, wire, plastic, paper, ink, metal and wood

dimensions variable

Courtesy of the artist



Suzy Gonzalez is a contemporary Chicana artist who was born and raised in Texas. She graduated with a BFA from Texas State University in 2012 and attended the Vermont Studio Center residency later that same year. Her work functions to investigate the complexities of the identities of marginalized beings. Recent solo exhibitions include *Feminized* at R Gallery (2013) and *Exposed* at Lady Base Gallery (2013), both located in San Antonio, Texas. She currently lives and works in Providence and is an MFA candidate at the Rhode Island School of Design. With her current work, *Miss Drumstick*, Suzy takes influence from the feminization of animal-based food products, beauty pageants, and customary language in order to explore the relationships between the inequalities of the female human and the female nonhuman. With an emblematic color palette, she speaks of the unique experience of each individual woman, and her lamentable relationship to each individual female nonhuman. She uses mannequins as painting surfaces because they represent an idealized human form while they are, in fact, objects. They speak of fashion, advertis-

ing, and socially acceptable performative gender roles.

Suzy Gonzalez (Providence, Rhode Island)  
*Miss Drumstick*  
2013  
mixed media  
dimensions variable  
Courtesy of the artist





**Annette Martinez** is a Mexican American Artist and Computer Science Instructor at South Texas College. She studied at the School of the Art Institute of Chicago where she received a Bachelor of Fine Art in 2005 and also received a Master's of Science in Information Technology from the University of Texas Pan American in 2012. Martinez's work is influenced by the hardship and struggle of growing up with immigrant parents and addresses issue of injustice and discrimination based on gender and race. Known for creating conceptually-based sociopolitical imagery, Martinez's work pulls from personal experiences and attempts to illustrate the suffering and objectification of women with each composition. In these selected photographs, Martinez explores the female form within an intimate space adding textures and layers with the use of black and white photography.

Annette Martinez (San Juan, Texas)  
*Subversive 2*  
2006  
digital photograph on matte paper  
15.31" x 20"  
Courtesy of the artist



Born in California's Central Valley, [Linda Lucía Santana](#) earned her BA in printmaking and minor in anthropology at the University of California, Santa Cruz. She is the co-founder of the Bump It Mafia and has been exhibited both nationally and internationally. Linda recently completed her Master of Fine Arts in printmaking at the University of North Texas in Denton, Texas. She is currently teaching Beginning & Advanced Relief Printmaking at Idyllwild Arts Academy. The two works, *El Corrido de Heraclio Bernal* and *El Corrido de la Adelita*, from the series *Cantos y Corridos*, are a response to the fading memory of the Mexican *corrido*, or narrative ballad. Santana illustrates the *corridos* through lithographs, written lyrics, and objects. By creating emotive portraits and pairing them with song lyrics, she gives tangibility to these figures so that their stories are not lost. Historically, *corridos* and printmaking are similar in that they both have lost their function as a medium for mass communication. A singer of *corridos* is called a *corridista*, and traditionally he would interpret and slightly alter each song. Within this exhibition, Santana plays the role of artist, archivist and a *cor-*

*ridista* by offering a visual and palpable retelling of the selected *corridos*. Many of the heroes immortalized in *corridos* were never photographed; others are mythologized amalgamation of several stories. Inspired by the Latin American literary tradition of "Magic Realism," she blends fact and fiction in my fabricated archives. She draws her influence from her research, memories, descriptions, prints, historical references and the songs themselves. The images are supplemented by the verses that give them life and that perpetuate their existence. The songs themselves inspire the romanticism in her work and represent her connection to Mexican and Mexican American cultural identity.

Linda Lucía Santana (Mountain Center, California) [\(top\)](#)  
*Heraclio Bernal-Ferrotipo*  
 2013  
 3" x 4"  
 lithograph on metal, brass, fabric and found object  
 Courtesy of the artist

Linda Lucía Santana (Mountain Center, California) [\(bottom\)](#)  
*El Corrido de La Adelita*  
 2013  
 lithograph on metal, handbound folio, embossment and ink  
 18" x 30"  
 Courtesy of the artist



**Fabiola Torralba** is a dancer, educator, artist, and activist. Born on the coast of Acapulco, Guerrero and raised in the West Side of San Antonio, her work is politically-grounded and spiritually-driven from a queer, feminist, and (un)documented immigrant perspective. She integrates a solo performance, *Hembra*, within this installation titled, *Amparo*, inspired by Mexican *altares* and *Rasquache* aesthetic. Addressing the sexual violence experienced by Mexican undocumented women, Torralba reflects on their journey prior to their crossing, during, and in the United States; she grapples with the meaning of home as refuge, within this context, as she questions the uncertainty of attaining safety on either side of the U.S.-Mexico border. These elements represent a set of fragmented experiences that have been materialized to create a space that serves as prayer, offering and contemplation.

Fabiola Torralba (San Antonio, TX)

*Amparo*

2014

paper, clay, acrylic, newsprint, wire, fabric, sand, plastic, cardboard, and digital video of *Hembra* performance (09:50 min loop)

Courtesy of the artist



**Cristy C. Road** is a Cuban American artist and writer, and is a graduate of the Ringling School of Art and Design. Road began illustrating and publishing when writing punk rock 'zine, *GREEN'ZINE*, in 1997 and has since contributed illustrations to countless record album covers, book covers, political organizations, web and print publications. C. Road has published four books; *INDESTRUCTIBLE* (Microcosm), *DISTANCE MAKES THE HEART GROW SICK* (Microcosm), *BAD HABITS* (Soft Skull), and her latest novel, *SPIT AND PASSION* (Feminist Press), featured in *YLA 19: Y, Qué.?*

Her current exhibited works consist of excerpts from *Spit and Passion*, Road's graphic memoir about coming out, maintaining Cuban roots, and her youth obsession with the punk rock group, Green Day. Road's initial goal with *Spit and Passion* was to tell the story of what it really meant to feel alone as a queer Cubana in Miami, FL in the early 1990s and to chronicle her life in the closet during her early teens. For Road's staying in the closet was not giving up, and her goal for *Spit and Passion* was to communicate this perceived notion. She chose to live in se-

crecy because, according to her "salvaging her Cuban heritage was just as vital as owning her queer identity." She did not see this option in any queer rights campaign. *Spit and Passion* is about having finally found something to keep alive, while manifesting the hope that she may have more someday.

Cristy C. Road (Brooklyn, New York)  
Original drawings from *SPIT AND PASSION* (Feminist Press, 2012)  
2012  
9" x 12"; 11" x 14"  
ink, marker, paper and Wite-Out®  
Courtesy of the artist



**Awilda Rodríguez Lora** is a performance artist, curator, *yogi* and creative facilitator committed in the creation and production of experimental art projects that ignite progressive conversations around gender, sexuality and race. For the past 10 years Rodríguez Lora has developed interdisciplinary performances that incorporate dance, theater, visual and digital elements to provide an interactive experience for the spectator-witness. *El Duet* is a doc-performance of the life and relationship of Awilda and Mamá Awilda. This artwork is a story told in three parts; the artist's relationship with her mother, her mother's relationship with her father and the shared love Awilda and Mamá Awilda have towards him and its ending, and concluding on the violence that has existed between their love affair as mother, daughter, friend, mentor and caretaker.

Awilda Rodríguez Lora (San Juan, Puerto Rico)  
*Mamá Awilda: El Duet*  
2014  
television, vhs tapes, digital video (45:00 min loop)  
Courtesy of the artist





A visual artist of Panamanian descent, **Senalka McDonald** received her MFA from California College of the Arts in 2012, along with a BFA in studio art and a BA in cultural geography from The University of Texas at Austin in 2006. She is also a recent artist in residence with the Museum of Fine Arts, Houston Core Program. *Songs of Surrender '89*, the disk set and video performance, is part of a larger studio practice which also includes drawing and writing that examines issues of historical legitimacy, the exploration or act of using popular culture as part of the American war machine, and is explicitly influenced by the artist's childhood spent in Panama. The code name of the 1989 invasion of Panama by the United States that brought about the ousting of de facto Panamanian leader, general, and dictator Manuel Noriega was "Operation Just Cause." In order to force Noriega to surrender, the U.S. military played loud pop-rock music day and night in the densely-populated area. *Songs of Surrender 1989*, features new versions of each of the 95 songs used during the torture, rewritten, sung, and performed by McDonald. The new versions of the songs have heavy

salsa, congo and cumbia influences, referencing the cultural music of Panama.



Senalka McDonald (Houston, Texas) [\(previous page\)](#)  
*SOS '89*  
 2013–2014  
 digital video  
 8:16 min loop  
 Courtesy of the artist

Senalka McDonald (Houston, Texas)  
*Songs of Surrender 1989 CD set*  
 2013–2014  
 audio compact disc set  
 95 Songs  
 variable  
 Courtesy of the artist



Las Hermanas Iglesias (Queens, New York) [\(previous page left\)](#)  
*Piñata Project Series: Nothing Lasts Forever*  
 2014  
 papier mâché, sequins, gemstones and chocolate candy coins  
 dimensions variable  
 Courtesy of the artists

Las Hermanas Iglesias (Queens, New York) [\(previous page bottom\)](#)  
*Piñata Project Series: Nothing Lasts Forever* 2014  
 digital video; Documentation by Kristin Gamez  
 02:00 min loop  
 Courtesy of the artists

Las Hermanas Iglesias (Queens, New York)  
*Nude Suits*  
 2010–2014  
 re-purposed yarn, used zippers and buttons  
 h 5'8"  
 Courtesy of the artists

**Las Hermanas Iglesias** are Lisa and Janelle Iglesias sisters, born and raised in Queens, New York. Both artists pursue distinct individual practices, but their collaborative efforts include a project-based collaboration called Las Hermanas Iglesias. Lisa is an assistant professor at the University of Florida and a new mother. Janelle recently received a Jerome Foundation Travel and Research Grant to go birding in Papua in search of the Vogelkomp Bowerbird and is currently in New York City. In their *Nude Suits* works, they collaborated with their mother, Bodhild, who knit full body suits of their nude bodies that the Sisters then embroidered with scars, tattoos and beauty marks. Their mother grew up on a farm in Norway, wearing mostly handmade knit clothing. The project is documented in an on-going series of photographs in different landscapes. Last year, their mother knit Lisa's son Bowery, who was turning 1 year old, a nude suit.





THE OFFICIAL MEXICAN  
AND MEXICAN AMERICAN  
FINE ARTS MUSEUM OF TEXAS

419 Congress Avenue  
Austin, Texas 78701  
512 480 9373  
[info@mexic-artemuseum.org](mailto:info@mexic-artemuseum.org)  
[www.mexic-artemuseum.org](http://www.mexic-artemuseum.org)

## MEXIC-ARTE MUSEUM STAFF

Sylvia Orozco	Executive Director
Claudia Zapata	Curator of Exhibitions & Programs
James Huizar	Collections & Production Manager
Claudia Aparicio Gamundi	Visual Communicator
Caity Shaffer	Development Director
Delilah Knuckley	Education Coordinator
Olivia S. Tamzarian	Education Associate
Adrian Orozco	Membership Associate
Daniel D. Cobos	Visitor Services & Store Associate
Celina M. Aguilar	Visitor Services & Store Associate
Stephanie N. Sandoval	Visitor Services & Store Associate
Zitlaly Valenzuela	Visitor Services & Store Associate

## THANKS TO OUR EXHIBITION SPONSORS



This project is funded and supported in part by a grant from the Texas Commission on the Arts and the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at [NowPlayingAustin.com](http://NowPlayingAustin.com).