

## Family Review

# Right Here, Right Now: San Antonio

April 28–August 5, 2018



Ana Fernandez. *Rosas*, 2017. Oil on panel. 72 x 48 inches. Collection Ana Paula and Mark E. Watson III. Image and work courtesy the artist.

## **Family Review**

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*Right Here, Right Now: San Antonio* is the third in an ongoing series of exhibitions designed to explore our culturally creative communities and region. The first two iterations in the series have focused on Houston-based artists, this exhibition looks to the neighboring city of San Antonio. The artworks investigate multiple intersecting themes. The exhibition features nineteen artists and artist collaboratives and includes paintings, unique stitcheries, immersive video environments, ceramic sculpture, live performances, and more.

With such a wide range of artists and media on display, there are many points of entry and discussion with students of all ages and opportunities for young viewers to look closely and learn about other cultures, new media, and ideas around identity.

That said, there are several works in the exhibition that may provide challenging content for young viewers. Having extra knowledge about some works will make the experience more meaningful for all visitors.

The artist Albert Alvarez has several dense and detailed drawings within the exhibition. Upon close inspection viewers will find nudity, violence, unattached body parts, and graphic scars on the bodies depicted in the works.

Julia Barbosa Landois's performance, *Serious Work* (2017/2018), will occur three times during the run of the exhibition. During this 30-minute performance the artist will be nude. There are no images of the performance as part of the exhibition.

Artist Adriana Corral has long been concerned with human rights violations and abuses, such as the torture and assassination of political adversaries, and the operations by which those involved in these anti-governmental actions are prosecuted or protected. The work is not graphic, but the themes do relate to specific instances of murder and violence including a commemoration for a group of young women murdered in a cotton field during a wave of disappearances and killings in Juárez, Mexico and the 43 Mexican students who were kidnapped and disappeared in 2014 in Iguala, Mexico.

The video installation *Angel Baby* (2017) by Lisette Chavez and Audrya Flores references a folk tale that has been reimagined. In the video there is violence and killing – but mostly off-screen and in the style of a camp horror film.

There is also a textile work by the artist Martha Mood, *The Sunbather* (n.d.) which features a nude woman laid out in the style of a classical painting.