Right Here, Right Now: San Antonio
April 28–August 5, 2018
GEOMETRY, ABSTRACTION, PRESENCE/ABSENCE, AND THE BODY

In their own singular and inventive ways, artworks by Adriana Corral, Diana Kersey, and the collaborative duo Saintlorraine each speak to issues around geometry, abstraction, absence and presence, and the body.

ADRIANA CORRAL

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. On view here are a series of debossed prints of the Universal Declaration of Human Rights, which states—in part—that “disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind.” Corral draws on this tension between the seen and unseen to memorialize individuals subjected to acts of violence. Her sculpture Madre (Immaculate Conception Mary) (Mother (Immaculate Conception Mary)) (2011) casts cotton plants into a votive sculpture as an act of commemoration for a group of young women murdered in a cotton field during a wave of disappearances and killings in Juárez, Mexico. Impunidad, Círculo Vicioso (Impunity, Viscious Circle) (2015) repeats the names of 43 Mexican students who were kidnapped and disappeared in 2014 in Iguala, Mexico onto a panel using a Xerox transfer process; barely legible, this work points to the extraordinary efforts it takes to pursue a judicial resolution and to honor lost lives.
Adriana Corral

**Impunidad, Círculo Vicioso** (Impurity, Vicious Circle), 2015
Acetone and Xerox transfer prints on Gessoboard
Courtesy the artist

Adriana Corral

**Latitudes**, 2016
Blind debossed prints (8 pieces)
Collection Joe A. Diaz

Adriana Corral

**Madre (Immaculate Conception Mary)** (Mother (Immaculate Conception Mary)), 2011
Cast high grade resin, cotton, and plinth
Courtesy the artist
CHUCK RAMIREZ
Chuck Ramirez was a force for great good in San Antonio’s creative community, the kind of artist his peers turned to for studio, professional, and personal advice—a true friend, catalyst, and connector. Ramirez worked in the advertising department of the local supermarket chain H-E-B, and his experiences there clearly inform his photographic studio practice. Photographs from his Santos (Saints) series (1996) are lit and photographed in blank spaces and backgrounds commonly associated with product photography. In each of these images, we find curious objects tagged with scripted names: Santa Alicia, San Gregorio, Santa Cynthia. A religious tone surfaces that suggests sacred mysteries. Closer investigation of the objects in the photographs reveals small stickers, numbers, paint, scratches, wood grain, and wear. Ramirez has upended and photographed the bases of carved and cast saint statuettes sourced from Infinito Botanica, a San Antonio “junk store/gallery/herbal medicine shop/salon” run by artist Franco Mondini-Ruiz. Savvy viewers may solve a further, more secular, mystery: the three rows of three images take their names from the iconic grid of actors that appears at the beginning of the popular ’70s television sitcom The Brady Bunch.
Chuck Ramirez

**Santa Marcia** from the **Santos** series (Saint Marcia from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.

Chuck Ramirez

**Santa Carolina** from the **Santos** series (Saint Carolina from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.

Chuck Ramirez

**San Gregorio** from the **Santos** series (Saint Gregory from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.

Chuck Ramirez

**Santa Janet** from the **Santos** series (Saint Janet from the Saints Series), 1996
Impresión digital
Collection J. Travis Capps Jr.

Chuck Ramirez

**Santa Alicia** from the **Santos** series (Saint Alice from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.
Chuck Ramirez

**San Pedro** from the **Santos** series (Saint Peter from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.

Chuck Ramirez

**Santa Cynthia** from the **Santos** series (Saint Cynthia from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.

Chuck Ramirez

**San Miguel** from the **Santos** series (Saint Michael from the Saints Series), 1996
Digital print
Collection J. Travis Capps Jr.
Chuck Ramirez  
**Queen** from the *Words* series, 2004  
Archival pigment print on watercolor paper  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez  
**Moonwalk** from the *Words* series, 2004  
Archival pigment print on watercolor paper  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez  
**Viagra** from the *Words* series, 2004  
Archival pigment print on watercolor paper  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez  
**Sky** from the *Words* series, 2004  
Archival pigment print on watercolor paper  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez  
**Network** from the *Words* series, 2004  
Archival pigment print on watercolor paper  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York
Chuck Ramirez
**Pink** from the *Words* series, 2004
Archival pigment print on watercolor paper
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez
**Abuelita** from the *Words* series (Grandma from the Words series), 2004
Archival pigment print on watercolor paper
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Chuck Ramirez
**Candy** from the *Words* series, 2004
Archival pigment print on watercolor paper
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York
SAINTLORRAINE

The collaborative duo Saintlorraine (Britt Lorraine and Kristy Perez) revisit their work VERTEX (2017), first performed in San Antonio. At CAMH’s opening night reception, the tactile wall drawing by Perez set the stage for a performance by Lorraine in which her careful choreography met a durational exploration of physical limits. With her outstretched arms bound to a bright-pink pole, Lorraine repeatedly attempted to push herself into the corner, marring the walls Perez created with yet another layer of drawing. Moments of relief and reflection were set off against more frenzied movements as the dancer expended energy, pushed on, and tired. The pole Lorraine was bound to and the powdery material she dislodged from the wall remain on view, finalizing this installation.

Saintlorraine (Britt Lorraine and Kristy Perez)
VERTEX, 2017/2018
Drawing and live performance
Drawing by Kristy Perez: wood, drywall, drywall compound, polyvinyl acetate, acrylic paint, spray paint, graphite, athletic tape, and hardware
Performance by Britt Lorraine
Courtesy the artists
Ana Fernandez

**Rosas** (Roses), 2017
Oil on panel
Collection Ana Paula and Mark E. Watson III

Ana Fernandez

**Los Valles** (The Valleys), 2017
Oil on panel
Courtesy Linda Pace Foundation, San Antonio, Texas

Ana Fernandez

**La Unica** (The only one), 2018
Gouache on paper
Collection Jo Chris and Nicholas Lopez

Ana Fernandez

**Flores Tire Shop**, 2017
Oil on panel
Courtesy the artist and Cinnabar Art Gallery, San Antonio, Texas

Ana Fernandez

**Claudia’s**, 2017
Gouache on paper
Collection Joe A. Diaz
DIANA KERSEY

Diana Kersey’s ceramic work runs the gamut from functional pottery to large-scale ceramic sculptures and publicly-sited artworks. This exhibition features a selection of newly-created works that suggest a space between the sculptural and functional. Using an extruder, Kersey creates lengths of clay that form the basis of open-worked structures that resemble baskets or cages. New work the artist has created for this exhibition directly references the kilns in which ceramics are fired. Kersey adorns her sculptures’ ropy interior and exterior surfaces with press-molded buttons, leaves, and other items with natural references. While confidently announcing themselves as sculptural pièces de résistance, Kersey’s works mine the tension between functionality and aesthetics.

Diana Kersey

Two Framework Vessels, 2017
Earthenware
Courtesy the artist

Diana Kersey

Assembly #1 from the Symbiotic Kiln series, 2018
Earthenware
Courtesy the artist

Diana Kersey

Assembly #2 from the Symbiotic Kiln series 2018
Earthenware
Courtesy the artist
PORTRAITS AND TEXTILES
A constellation of artworks investigates the textural connections shared by portraits and textiles. Standing face-to-face with printed, painted, sewn, photographed, and collaged surfaces, our perceptions are bolstered by these artists particular sensitivities to their materials and subjects.

Within this grouping of works, we find César Martínez’s portrait paintings that demonstrate a touch that is precise and intimate. The figures he paints—often with eyes hidden behind sunglasses—simultaneously feel like particular individuals and imagined figures. The portraits in Sarah Castillo’s Remedies for Re(membering) series begin with photographic images of the artist, her mother, and grandmother, which she elaborates with actual and photographed fabrics, decorative trims, and various collaged elements. They are celebrations of the artist’s personal matriarchy, as well as the histories and cultures these generations of women create for and with each other.

Richard Armendariz
**Modern Prometheus Unbound (Remix),** 2016
Woodblock print, edition of 10
Courtesy the artist and Nicole Longnecker Gallery, Houston, Texas

Richard Armendariz
**Juan de Pareja,** 2016
Oil on carved birch panel
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York
Richard Armendariz

**Tell Me Where It Hurts**, 2017  
Woodblock print, edition of 6  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Richard Armendariz

**Juan de Baptista**, 2017  
Oil on carved birch panel  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Richard Armendariz

**Wish You Were Here**, 2017  
Woodblock print, edition of 6  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

Richard Armendariz

**Only time will tell whether a river runs through heaven or hell** (Luis Jiménez), 2017  
Oil on carved birch panel  
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York
Sarah Castillo

Remedies for Re(membering), 2017
Color print
Courtesy the artist

Sarah Castillo

Remedies for Re(membering), 2017
Color print
Courtesy the artist

Sarah Castillo

I Am a Reflection of You, 2017
C-print
Courtesy the artist

Sarah Castillo

Surrendering to Solitude, 2017
C-print
Courtesy the artist
Sarah Castillo

Amethyst, My Creative Talisman, 2017
C-print
Courtesy the artist

Sarah Castillo

Spiritual Warfare Prayers When You’re Demonized for Speaking Up, 2017
C-print
Courtesy the artist

César Martínez

Tecate Stele, 2014
Foil collage on paper
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

César Martínez

Bato Con Sunglasses (Man With Sunglasses), 2014
Acrylic on muslin
Courtesy the artist and Ruiz-Healy Art, San Antonio, Texas and New York, New York

César Martínez

Bato Con Pink and Black Shirt (Man with Pink and Black Shirt), 2009
Acrylic on cotton twill
Courtesy the artist
César Martínez
*Tlaquilo Stele in Red Blue Black*, 2015
Acrylic on muslin
Courtesy the artist

César Martínez
*La Perla (The Pearl)*, 2016
Acrylic on canvas
Courtesy the artist
MARTHA MOOD AND KATIE PELL

Katie Pell’s *The Woods* (2008) is a drawing and a quilt executed on a momentous scale. During her youth in Delaware decades ago, Pell and her neighbors and friends regularly met to hang out in the woodlands that surrounded their suburban homes. One of their group activities was carving messages into the bark of trees: names, jokes, provocations, and proclamations of love. Years later, while visiting her family, Pell revisited the groves to record these old carvings. She wrapped and stapled white fabric around the tree trunks and made rubbings in charcoal that captured textured surfaces full of messages from years gone by. When pieced together side by side, the tree trunks resemble a quilted forest. Close inspection of the work’s surface reveals small knots of colored string binding the front and back of the quilt; the obviousness of Pell’s handiwork gives *The Woods* a homespun quality. It’s easy to imagine wrapping up in its folds, enveloped by texture and memory.

Pell’s exploration of drawing with fabric finds an analogue in the work of Martha Mood (1908–1972), whose mid-century “stitcheries” are exhibited in direct dialogue with Pell’s work. Decidedly not quilts, Mood’s inventive textured-fabric pieces—which she called “stitcheries”—use decorative stitches to baste patches of fabric together into sensitively rendered portraits and landscape scenes. In *The Sunbather (n.d.*) there is a reclining nude female figure; Mood has layered ladies’ stockings to evoke delicate shadows falling over the woman’s face, torso, and legs as she gazes languidly upon a bouquet of embroidered flowers.
Martha Mood  
**HemisFair**, 1972  
Fabric, yarn, and thread  
Collection Southwest School of Art, San Antonio, Texas, through the donation of the Fair Ladies

Martha Mood  
**First Families of Texas**, 1962  
Fabric, thread, and beads  
Collection The McNay Museum, San Antonio, Texas, Gift of Mr. and Mrs. John R. Watson

Martha Mood  
**The Sunbather**, nd.  
Fabric and thread  
Collection The McNay Museum, San Antonio, Texas

Katie Pell  
**The Woods**, 2008  
Charcoal on fabric and thread  
Courtesy the artist
Daniel Rios Rodriguez

**Pink Part**, 2015
Oil and objects on canvas
Courtesy Collection Rob Teeters, New York, New York

Daniel Rios Rodriguez

**Someday**, 2016
Oil and objects on plywood with artist-made rope frame
Collection Heather Hubbs, New York, New York

Daniel Rios Rodriguez

**Ordinary Time**, 2017
Mixed media on panel
Courtesy the artist and Nicelle Beauchene Gallery, New York, New York

Daniel Rios Rodriguez

**Egretta**, 2017
Oil, flashe, coal, foam, nails, wood, and found objects on panel
Courtesy the artist and Nicelle Beauchene Gallery, New York, New York

Daniel Rios Rodriguez

**Firewheel**, 2017
Oil, flashe, acrylic, nails, rope, and metal on panel
Courtesy the artist and Nicelle Beauchene Gallery, New York, New York
Daniel Rios Rodriguez

**Bijou Bower**, 2017
Oil, nails, rope, and found objects on panel with artist-made frame
Private collection

Daniel Rios Rodriguez

**Ratibida Columnifera**, 2015–16
Oil and graphite on linen in artist-made wood frame
Courtesy the artist and Nicelle Beauchene Gallery, New York, New York

Daniel Rios Rodriguez

**Controlled Burn**, 2017
Oil, flashe, rope, wood, and nails on panel
Courtesy the artist and Nicelle Beauchene Gallery, New York, New York
TRANSFORMATIVE IDENTITIES

Identities and bodies are malleable. Self-determination and representation have become important contributors to the increasing complexity of how individuals position themselves in the world and claim space. Increasingly artists are considering how issues surrounding race, sexuality, gender, politics, and economics intersect and influence each other. This constellation of works by Albert Alvarez, Julia Barbosa Landois, Christie Blizard, John Hernandez, Michael Martínez, and José Luis Rivera-Barrera demonstrates how new and hybrid identities can be rooted in and expand upon daily lived experiences.
**LISETTE CHAVEZ AND AUDRYA FLORES**

Lisette Chavez and Audrya Flores, like many other artists in this exhibition, ask us to look at our surroundings and examine our beliefs more profoundly. In Chavez and Flores's collectively-authored video installation *Angel Baby* (2017), viewers encounter a highly-affective space. Chavez and Flores's video revisits a folktale both artists encountered in their South Texas youth: a woman asks permission to go dancing at a bar, and her mother refuses. She goes anyway. While she dances with a handsome suitor, he reveals himself as the devil and kills her. Set to the doo-wop song after which the work is titled, the artists’ video imagines a new tale in which the female protagonist is in control of her own destiny; she plays the men who chase after her like puppets. Renouncing the simplified binaries of how we perceive gender, as well as simplified notions of good and bad, Chavez and Flores invite us into a humorous and personal space where the past can be revisited, and its demons can be exorcised.

![Image of Angel Baby installation](image.jpg)

Lisette Chavez and Audrya Flores

*Angel Baby*, 2017

Bed, bedding, fabric, lights, LED bulbs, LED candles, hardware, and video

Single channel video, color, sound; 2:50 minutes

Courtesy the artists
Albert Alvarez

**The Wisdom of A-Train: A Day in the Life**, 2017
Ink and collage on paper
Courtesy the artist

Albert Alvarez

**You Want Another One**, 2017
Acrylic on canvasboard
Courtesy the artist

Albert Alvarez

**The Haves and the Have Nots**, 2016
Acrylic on canvasboard
Courtesy the artist

Albert Alvarez

**The Inferno**, 2016
Acrylic on panel
Courtesy the artist
MICHAEL MARTÍNEZ

As a conceptual artist whose work confronts identity from the vantage point of a gay person of color, Michael Martínez has created a complex argument for self-determination. The stakes of this work are how we perceive others and, by extension, who this reveals who we think we are. Martínez’s poem includes the term “latinx” a recent, gender-inclusive term offered as an alternative to the gendered terms “latino” and “latina.” The poem’s blocked layout is an additional visual suggestion of partition and segregation. Asking visitors to find their place within a construction of “us” and “them,” Martínez poses provocative questions about cultural dominance that can be clearly read as interrogations of race; more broadly, the artist asks us individually to appraise the ways in which history, gender, and economic privilege affect these perceptions. Also on display by Martínez are a series of embroidered chest binders. Transgender men often use such binders to flatten their breasts and create more conventionally masculine silhouettes. Martínez embellishes these binders with phrases that advocate for self-determination.

Michael Martínez
THEY THEM THEIRS / NOT YOURS YOURS YOURS, 2016
Vinyl lettering
Courtesy the artist
Michael Martínez

**MUY VALIENTE (MI ALMA ES INQUEBRANTABLE / THE GREATEST TRUTH ON EARTH) (VERY BRAVE (MY SOUL IS UNBREAKABLE / THE GREATEST TRUTH ON EARTH))**, 2017
Chest binder with machine embroidery
Courtesy the artist

Michael Martínez

**MUY VALIENTE (SOY TODO LO QUE SOY / I AM ALL THAT I AM) (VERY BRAVE (I AM ALL THAT I AM / I AM ALL THAT I AM))**, 2017
Chest binder with machine embroidery
Courtesy the artist

Michael Martínez

**MUY VALIENTE (MY HEART, A FORCE OF NATURE / Y LO LLEVO EN MI PECHO) (VERY BRAVE (MY HEART, A FORCE OF NATURE / AND I CARRY IT IN MY BREAST))**, 2017
Chest binder with machine embroidery
Courtesy the artist
Christie Blizard

**We Invent Nothing**, 2017
Single-channel video: color, sound, 11:51 minutes
Courtesy the artist

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Christie Blizard

**Roswell, NM Parking Lot with Lyotard**, 2017
Single-channel video: color, sound, 7:27 minutes
Courtesy the artist

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Christie Blizard

**Lyotard**, 2017
Puppet: fabric, felt, adhesive, thread, stuffing, glasses, shirt, shoes, and wire
Stand: Plexiglas and adhesive
Courtesy the artist

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Christie Blizard

**Secret Crack**, 2017
Neon tubing, Plexiglas, wire, and hardware
Courtesy the artist
JULIA BARBOSA LANDOIS

Julia Barbosa Landois will perform *Serious Work* (2017/2018) at CAMH in the Brown Foundation Gallery on the following dates:

- Saturday, April 28, 2018 | 1–1:30PM
- Saturday, June 30, 2018 | 12–12:30PM
- Saturday, July 28, 2018 | 4–4:30PM

During three live performances, Barbosa Landois contrasts the stereotypical representation of the performance artist with the reality of her life as a mother, partner, and friend. *Serious Work* asks us to consider how we perceive bodies, age and ageism, motherhood, and personal relationships.

*Please note this performance contains nudity. Viewers will be required to check-in their cell phones, cameras, and tablets with a staff attendant during this 30-minute program.*

Julia Barbosa Landois

**Serious Work**, 2017/2018

Live performance

Originally commissioned by Blue Star Contemporary, San Antonio, Texas

Courtesy the artist
Julia Barbosa Landois

**Bad Mother**, 2016
Silkscreen on paper
Courtesy the artist

Julia Barbosa Landois

**Mom Said**, 2017
Silkscreen on paper
Courtesy the artist

Julia Barbosa Landois

**Teen Mom Jeans**, 2015
Silkscreen on paper
Courtesy the artist

Julia Barbosa Landois

**Ni Madres (No Way)**, 2016
Silkscreen on paper
Courtesy the artist
John Hernandez

**Kuklasaul**, 2009
Acrylic on wood and hardware
Collection Joe A. Díaz

John Hernandez

**Crossroads**, 2018
Acrylic on wood and hardware
Courtesy the artist

John Hernandez

**Pinocoboat**, 2015
Acrylic on wood and hardware
Courtesy the artist

John Hernandez

**Peaceable Kingdom**, 2017
Collage and adhesive on paper
Courtesy the artist
José Luis Rivera-Barrera
**El de la cola larga** (The one with the long tail), 1988
Mesquite wood
Collection George and Patricia Gardiner

José Luis Rivera-Barrera
**Tijerina**, 2010
Mesquite wood
Courtesy the artist

José Luis Rivera-Barrera
**Palamano** (Shovelhand), 2014
Mesquite wood
Collection Joe A. Díaz

José Luis Rivera-Barrera
**Patalache**, 2011
Mesquite wood
Collection Joe A. Díaz
José Luis Rivera-Barrera
El *peyote* (Peyote), 2002
Mesquite wood
Collection Joe A. Díaz

José Luis Rivera-Barrera
*Florhumana* (Humanflower), 2017
Mesquite wood
Courtesy the artist