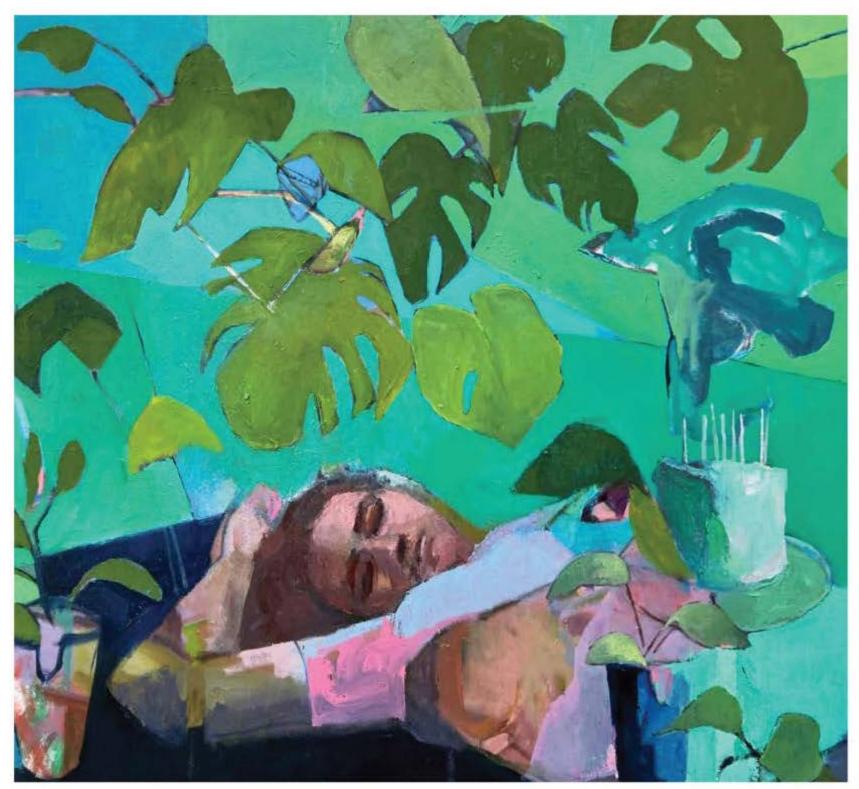


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About the Cover Artist: Jennifer Agricola Mojica

Courtesy of Ricardo Romo PhD.

Jennifer Agricola Mojica transient concepts of safety paints vibrant, ephemeral and vulnerability. Through spaces that offer belonging abstraction and raw, visceral in a discordant world. Her responses, I investigate the superimposed compositions fragility of these spaces. cross genres of abstraction My process begins with and figurative painting. By disruption and ends with a stripping and rebuilding thick subtle, harmonious stillness. layers of paint, Agricola Planes shift, shapes repeat, Mojica creates visual tensions and forms emerge from that allude to fractured varying perspectives. Figures memory and the deception of fragment and reassemble, time. In The Sixteen Dollar capturing fleeting moments Cake, a sleeping figure is of unity amidst complexity. positioned under a lush canopy of monstera plants as lingering smoke rises from a search for an image that the wicks of extinguished resonates with a deeper sense birthday candles, alluding to of belonging. As I navigate memories and the passage the challenges of raising two of time.

paintings in the exhibition intertwine. These experiences portray the transience of infuse my work, shaping the navigating through grief and compositional space with the motherhood with fragmented echoes of everyday life. forms.

shifting perspectives and and abstraction, exploring figures, layers that conceal themes of rest, vulnerability, and reveal, monotonous and maternal instinct. In repetition punctured by my practice, I build and shapes, and suggestions of a deconstruct-constructing, fragmented time and space.

of human connection, the creator, and the viewer. search for meaning in Through layers of distortion motherhood, femininity, and repetition, I invite a and domesticity, and the reflective contemplation on fragile nature of our sense the ever-evolving nature of of security in an ever- connection and selfhood."

changing world. In recent years, my paintings have embarked on an existential San Antonio-based artist journey, delving into the

Each brushstroke reflects children, I find myself in a constant state of learning, Jennifer Agricola Mojica's where discomfort and beauty

Motifs like houses, birds, and figures walk Mojica's work conveys the line between realism covering, and uncovering compositions. This dynamic process creates a dialogue "I explore the complexities between the artwork, the





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Latina Artists Take Texas Culture to New York City

By Ricardo Romo PhD.

The Ruiz-Healy Art Gallery in New York City presents Vast and Varied: Texan Women Painters, a group exhibition that includes works by Marta Sánchez and Eva Marengo Sánchez. The exhibit will be on view at the gallery from June 12 to August 15, 2025. Women Painters tackles the Latina cultural milieu through themes of cityscapes, motherhood. mementos, and domesticity.

Marta Sánchez has been an influential figure in Chicano/a and Latina art since her inclusion in the Mira! show in 1984, the first national Chicano/ Latino art exhibition in America.

Born and raised in San Antonio, Texas, Sánchez has been painting and teaching art in Pennsylvania for the past 30 years. She constructs a cultural identity portrait by merging everyday life scenes with folkloric expression. Sánchez approaches her artistic life with the idea of



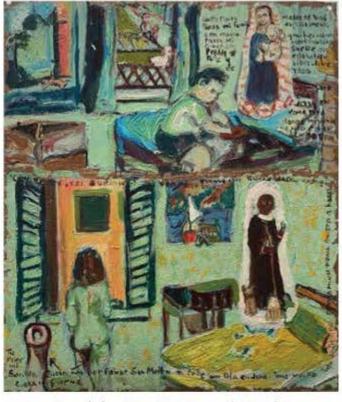
Marta Sanchez, "Ms. Kittie's Still Life, 2015." Courtesy of Ruiz-Healy Art.

and activism."

art began at age five when an aunt bought the Philadelphia Tyler her an art print from a street vendor. Early in University. Her time in life she also collected and read comic books which led her to begin teaching herself the art of drawing. Her appreciation of art grew as she ventured downtown on the city bus by herself at age nine to browse through the art bookshelves of from Austin's many the San Antonio Public exhibitions, plays, and Library.

"sharing art, history, from the University of Texas at Austin Sánchez' love of in 1982 and later an MFA in Painting from School of Art at Temple Austin was formativeshe was introduced to the Chicano Movement through fellow artist Santa Barraza and began to see art as a form of social activism.

To find her voice as an artist. Sánchez gained inspiration jazz sessions. Sánchez Sánchez earned her wrote: "My work BFA in Art Education slowly turned from



Marta Sanchez, "Rome 1982." Courtesy of Ruiz-Healy Art.

being purely artistic to becoming art that served a purpose as I evolved from being a student, to an artist, to a Chicana artist."

A significant amount day concerns. of Sánchez' work is deeply influenced by traditional Mexican folk art, and she is one of the leading Chicana artists engaged in retablo paintings and ex-votos, the small devotional paintings she has created a series on tin that honor saints of prints and paintings and express gratitude focused on the San or petitions in Mexican Antonio train yards

Catholic tradition. She is also inspired by contemporary social issues and uses her art to reflect on both her heritage and present-

Sánchez' artistic practice includes linocuts, monotypes, and works on aluminum or tin, often exploring themes of migration, community, and memory. Notably,



Marta Sánchez, "Sunday Tea." Courtesy of Ruiz-Healy Art.

near her childhood home, examining the role of trains in Mexican migration and the city's history. She has collaborated with other artists and poets, including a project with Chicana poet Norma E. Cantú that resulted in the book pillars, and murals on Transcendental Train Yards (Wings Press, 2013).

Sánchez has lived in Pennsylvania for the past three decades. Nonetheless, she remains deeply connected to her Texas roots and frequently references her childhood and Chicana identity in her work.

Another San Antonio artist, Eva Marengo Sánchez traveled to Sánchez, uses her art Mexico City where

the state of mind. color, and flavor of her hometown. She has been featured in stories by Texas Public Radio and Texas Monthly magazine. Sánchez paints canvases in her studio, images on concrete highway tall buildings. She is a rising star in the Latino art scene.

Following her graduation from a small liberal arts college in Richmond, Virginia, Sánchez began an internship with Andy and Yvette Benavides at their San Antonio South Flores frame shop in 2013. The following year, to brilliantly capture she worked on her

Spanish and studied Meso-American art and architecture. Her interest in the art of the great Mexican

muralists grew as she visited museums and saw the best of Mexican art in public buildings.

Eva left Mexico with a strong desire to devote herself fulltime to painting. Eager to strengthen her artistic skills, she enrolled in several art classes at San Antonio College. At the same time she developed a deep interest in the color and texture of Mexican food which led her to painting pan dulce, tacos, and frutas frescas commonly found in Mexican restaurants and bakeries on the Westside of San Antonio. Sánchez' murals of pan dulce [Mexican sweet bread] at the San Antonio International Airport and on downtown highway columns adjacent to the city's Mexican Mercado have contributed to her reputation as a realistic still life painter.

A show at the Presa House Gallery in 2019 curated by Rigo Luna helped "jump start" her career. More recently Sánchez participated in the "Soy de Tejas" show in San Antonio



Eva Marengo Sánchez, "Highway Esperanza." Photo courtesy of the artist and Ruiz-Healy Art.

and Fort Worth, Texas. Several years ago when Sánchez was a participating artist in virtual discussions of contemporary art at the McNay Museum in San Antonio, Harriett and I heard her describe her use of still life and food as a way of talking about cultural identity.

Eva's work in the Ruiz Healy exhibit presents on canvas her realistic "still life portraits" of seemingly mundane subjects. The oil on canvas painting titled "No, I can fix it! To: Tia Lupe" is an excellent example of ordinary objects in life that capture her attention. these Latina artists.

Ruiz Healy noted, "Sánchez explores the complexities of grief, guilt, and regret that arise from attachment to an inanimate object. She delves into the intersection of longing, hope, love, and nostalgia, exploring deep sentimental ties to the ordinary." The Vast and Varied: Texas Women Painters exhibit will introduce East Coast view ers to a complexity of South Texas and Borderland culture that is definitively vast and varied and very exciting to experience through the eyes of