

6 Female Artists | 3 Countries



# Hispanic Women Making Art: Creative Empowerment and Identity

Curated by  
Marcela Correa, MFA

September 26 -November 24, 2018

Front Cover  
Laura Velez -- *New Orleans Altarpiece*, 2018  
Oil on linen  
16 x 18 inches

# Hispanic Women Making Art: Creative Empowerment and Identity

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New Orleans, LA  
September, 2018







Photo credit: Rodolfo Michel

## **MARCELA CORREA**

New Orleans, LA ||| b. 1987 – Kenner, LA

Marcela Correa is an independent curator based in New Orleans. She holds two MFA's in *Contemporary Art* from Sotheby's Institute of Art in London and in *The History and Business of Art and Collecting* from the Institut d'Etudes Supérieures des Arts/Warwick University in Paris and London. She has worked in several European galleries, ranging from antiquities to contemporary, such as Galerie Kugel, Sprovieri Gallery, and Ronchini Gallery. Apart from working in galleries, Correa has assisted two important artists from the New Orleans area, George Dunbar and Tameka Norris. In 2014 she worked closely with Senior Curator of Collections Research, Alice Yelen Gitter, at the New Orleans Museum of Art (NOMA). Here, she helped Gitter in cultivating relationships between upstanding city institutions, such as NOMA, and smaller arts centers in other parts of New Orleans and Louisiana. In 2015, she became part-time Executive Director of the Arts District of New Orleans Association - a small non-profit that looks to cultivate awareness and promote the geographic area of the Arts/Warehouse District, as well as Gallery Manager of Jonathan Ferrara Gallery. Her upcoming exhibition *Hispanic Women Making Art: Creative Empowerment and Identity* will be her first significant show at the Mexican Cultural Institute in New Orleans (MCI). As a first generation American, born of Argentine immigrant parents, it is important for Correa to cultivate conversations with Latin artists, particularly women. This exhibition gives Hispanic women, primarily based in New Orleans, a voice to express themselves in the uneasy climate of today.



# HISPANIC WOMEN MAKING ART: CREATIVE EMPOWERMENT AND IDENTITY

Gender equality is not only a fundamental human right but also a necessary foundation for a peaceful, prosperous and sustainable world. Granting all women power through equal access to education, health care, work opportunities, and representation in political and economic decision-making fuels sustainable economies and benefits communities at large. Given today's negative political climate and the uncertainty of safe space for women and immigrants, it's more important than ever to allow for the opportunity of expression.

Throughout history, women have been involved in making art, whether as creators and innovators of new forms of artistic expression, patrons, collectors, sources of inspiration, curators or as art historians and critics. Women have been, and continue to be, integral to the institution of art. But despite being engaged with the art world in many ways, female artists have always found hostility and obstruction in the traditional narrative of Art History.

Indeed, women in art have come a long way from the 1970s, when feminism was at its height and art critics, such as Linda Nochlin and Lucy Lippard were at the forefront of the discussion. Yet in 2015, when looking at numbers gathered by Pussy Galore—“an international feminist art collective, consisting of artists, curators, critics, collectors, educators, and writers dedicated to eradicating sexism in the art world via a series of insurrectionist tactics”—only five of the 34 Art Galleries in New York surveyed had rosters larger than 50 percent female artists.<sup>1</sup> In 2018, some of these numbers have improved, but are by no means on an equal playing field. Not to mention, politically, the United States has taken steps backwards when it comes to the rhetoric and actions towards women and immigrants.

In Mexico and Latin America the voices of these feminine creators have faced challenges due to large gender biases but have been an essential part of a strong patriarchic culture. From finding difficulty in training, to selling their work and gaining recognition, Latin women artists and curators have proved to be resilient, as seen in the few recent national exhibitions of Latin women in art.

*Hispanic Women Making Art: Creative Empowerment & Identity* is a group show of six artists originally or descended from Mexico, Chile, and Puerto Rico. Curated by Marcela Correa (MFA), of Argentine descent, this exhibition explores how six female artists view different themes and narratives related to identity and empowerment as Hispanic women. From exploring one's heritage and sense of place, either through examining oneself, colonial past or through the similarities between two very different “homes”; to the way in which one processes pain; to the exploration of the female body and gender constructs; to the uncertainty of safety as a woman and an immigrant in the current political climate. This exposition seeks to give these artists a voice, even if on a micro level, to an ongoing gender inequality issue.

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<sup>1</sup> Steinhauer, Jillian. “New Tally Shows Sexism Alive and Well at Top NYC Art Galleries”, Hyperallergic. February 19, 2015 : <https://hyperallergic.com/184113/new-tally-shows-sexism-alive-and-well-at-top-nyc-art-galleries/>



# Verónica Bapé

Mexico City, MX III b. 1981 – Mexico City, MX

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Verónica Bapé was born in Mexico City in 1981. She is a visual artist. She studied at the National School of Painting, Sculpture and Engraving ENPEG "La Esmeralda" in Mexico City. In 2015 she participated in an artistic production residency at Bilbao Arte Foundation, Bilbao, Spain. In 2017 she was awarded an Honorable Mention at the XII Joaquin Clausell Biennial, as well as an Honorable Mention at the 10th National Painting Biennial Alfredo Zalce in the Painting discipline in 2016 and she obtain an Acquisition Award at the Biennial of Borders, Matamoros, Tamaulipas in 2015.

Her work has been exhibited in cities as Düsseldorf, Berlin, Manheim, Venice, Ottawa, Montevideo, Rio Grande do Sul, Saltillo, Sonora, Morelia, Oaxaca, Tamaulipas, Puebla and Mexico City. She has collaborated for the Ex Molino: Editorial workshop in the publication *Elegías y Poemas*, Marceline Desbordes - Valmore, and for the publishing house ALIAS in the publication "Fields of action: between performance and object, 1949-1979", her work has been published in the journals *Nomastique*, *Universities* and *Nota al Pie*. She recently obtained an artistic residency at ArtHouse, Tulum.

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## Artist Statement:

### *Reminder*, 2018.

The piece is a flag. The word *Resist* constructed of the different pantones of skin focused on Latin America, works as an action where the miscegenation of the territory occupies a place of symbol of strength. This piece inspired by the colonization of Latin America seeks to show the permanence of the races from the residence.

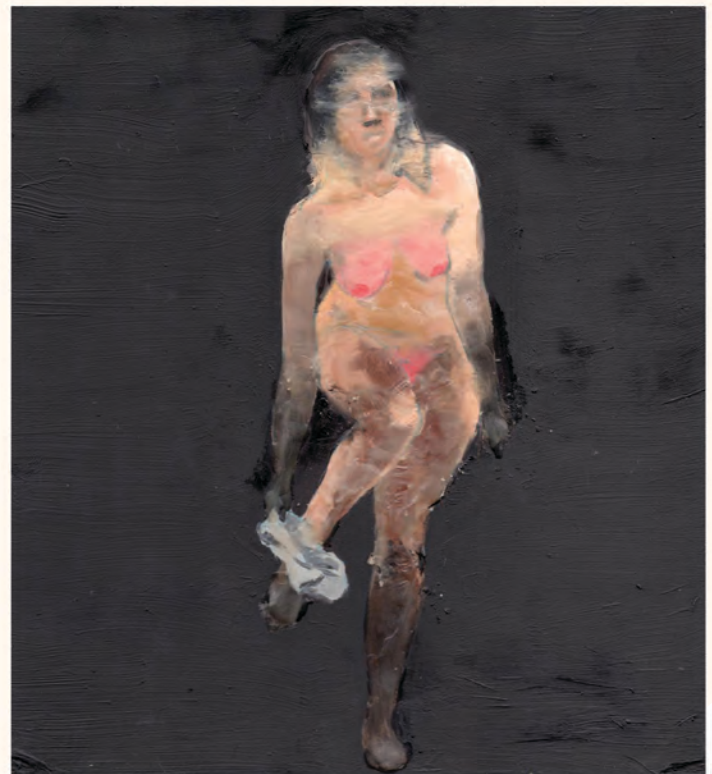
### *Woman*, 2018.

The painting shows a woman in the act of taking off her clothes, for me she represents all women. On his body, the pink color denotes her elements of power, those that allow her to generate life and feed it. The act is one of honesty, the forward look implies strength on the road by which we will continue standing for a better place for all woman.

- Verónica Bapé



*Reminder* - 2018.  
Wood, oil and acrylic on fabric  
59 x 47 cm



*Woman* - 2018  
Oil and beeswax on wood and fiber panel  
22.6 x 23 cm



# Belinda Flores-Shinshillas

Mandeville, LA III b. 1967 – Mexico City, MX

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Being born in a city as eclectic as Mexico City and later moving to New Orleans has greatly influenced and expressed in the work of Belinda Flores-Shinshillas. Her work has been of a contemporary nature using the figure and representational elements as an important component in the visual narrative, merging it with abstract concepts and techniques as a way to move through a space. All her elements become a metaphoric voice, capturing the human nature that is reflected while balancing between intimacy and distance.

Currently, Flores-Shinshillas is working in three series consisting in works and installations of intaglio-etching prints and oil on canvas, paper and panels. Her drawings, prints and paintings are an extension of her identity, culture and the community she lives in, using form and color as an idea, an attitude and an interpretation that questions the permanence of the world surrounding her. She seeks the ethereal nature of the human soul and the sublime unknown.

Flores-Shinshillas has exhibited her work internationally in Mexico and Ecuador. She has had solo and group shows in El Paso, Texas, Santa Fe, Taos and Las Cruces in New Mexico, Connecticut, North and South Carolina, Covington and New Orleans in Louisiana.

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## Artist Statement:

Offerings through human history have been associated with religious and spiritual connotations making them an intricate part of human love and suffering. Although giving is a common form of offering in every community, artists and poets have made this practice a cultural conversation about profound connection. Even today this is an ongoing practice. By recognizing the complexities of historical rituals of offering we could add our own voices to contemporary cultural conversation through the art of giving. Art speaks to us as a spiritual force that shakes our comfort zone feelings of devotion, passion, love, discomfort, distress and pain.

*Does it Hurt Me?* is an installation of 12 Viscosity-Intaglio and Chine-collé Etchings and 4 Charcoal Drawings 8 x10 inches each on archival paper, inspired by the poem *Humorismos Tristes* by Mexican poet Luis G. Urbina, presented as a portrait of the offering of pain and suffering. My intention with this installation is to find a way throughout the repetition of images and objects to transfer the feelings of love, pain and despair to the viewer. I hope these feelings emerge in the viewer as they contemplate the embedded beauty of the spirituality and devotion that comes from the common act of giving. Ultimately the work is intended to reflect how we process giving and receiving pain to ultimately heal from it.

- Belinda Flores-Shinshillas





*Does It Hurt Me?* - 2018  
Installation of 12 Viscosity-Intaglio and Chine-collé Etchings  
and 4 Charcoal Drawings  
49 x 61 inches



# Ana Hernandez

New Orleans, LA III b. 1981 - Klamath Falls, Oregon

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“Ana Hernandez’s drawing and painting practice often explores language. Specifically, she examines the ways in which language functions as a tool that facilitates communication but is also employed as a rhetorical device that can engender oppression and discrimination.”-Sally Frater, Curator of Modern and Contemporary Art, Ulrich Museum of Art

Ana Hernandez is a painter and sculptor born in Klamath Falls, Oregon in 1981, currently living and working in New Orleans, LA. She is a founding member of Level Artist Collective and a Joan Mitchell Foundation Artist-in-Residence recipient. Most notably, she has exhibited in New Orleans, LA at The New Orleans Museum of Modern Art, The Contemporary Art Center of New Orleans, The Ogden Museum of Southern Art, and A Studio in the Woods, in Philadelphia, PN at Tiger Strikes Asteroid, The Schuylkill Center, and The Nickels Building, in Durham, NC at Pleiades Arts and The Carrack, in Wichita, KS at the Ulrich Museum of Art, and in Richmond, VA at The Highpoint.

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## Artist Statement:

As an ongoing extension of a body of work concerning the ways in which the weight of the male gaze is internalized, these new works are an embodiment on the nature of pervading social constructions as they relate to gender and notions of otherness. In particular, they are assembled representations exploring the biological and the environmental conditioning systems that shape perceptions of the feminine beauty ideal and subsequently, perpetuate the sexual objectification of the body. More importantly, they are an attempt to nurture healing through the symbolic dismantlement of distorted forms and values.

- Ana Hernandez





*Untitled, 2018*  
Mixed media on paper  
23 x 17 inches



*Untitled 2, 2018*  
Mixed media on paper  
24" x 18"



*Untitled 3, 2018*  
Mixed media on paper  
23" x 16"



*Untitled 4, 2018*  
Mixed media on paper  
23" x 16"



# Josephine Sacabo

New Orleans, LA III b. 1944 – Laredo, Texas

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Joséphine Sacabo lives and works mostly in New Orleans and San Miguel De Allende Mexico where she has been strongly influenced by the unique ambience of both cities. She is a native of Laredo, Texas, and was educated at Bard College, New York. Previous to coming to New Orleans, she lived and worked extensively in France and England. Her earlier work was in the photo-journalistic tradition, influenced by Robert Frank, Josef Koudelka, and Henri Cartier-Bresson.

Josephine now works in a very subjective, introspective style, often using poetry and literature as the genesis of her work. She lists Rilke, Baudelaire, Pedro Salinas, Vicente Huidobro, Juan Rulfo, Mallarmé, Sor Juana Inés de la Cruz and Clarice Lispector as important influences on her work.

She has had solo exhibitions in many major American cities as well as in major cities in France, England, Italy, Spain, Switzerland, Argentina, and Mexico. Her work is in many major collections including the Museum of Modern Art, NY, The Chicago Art Institute, The Smithsonian, The Metropolitan Museum. Houston Museum of Fine Arts, New Orleans Museum of Art the Ogden Museum and The Bibliotheque Nationale among others.

She has ten published books of her work: NOCTURNES, OYEME CON LOS OJOS, BEYOND THOUGHT, LUX PERPETUA and STRUCTURES OF REVERIE by Luna Press. PEDRO PARAMO by University of Texas Press. DUINO ELEGIES, CANTE JONDO, GILDED CIRCLES AND SURE TROUBLE by 21 Editions. UNE FEMME HABITEÉ by Editions Marval, Paris.

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## Artist Statement:

Barking at God - Retablos Mundanos

“All that’s left for me to do is bark at god”

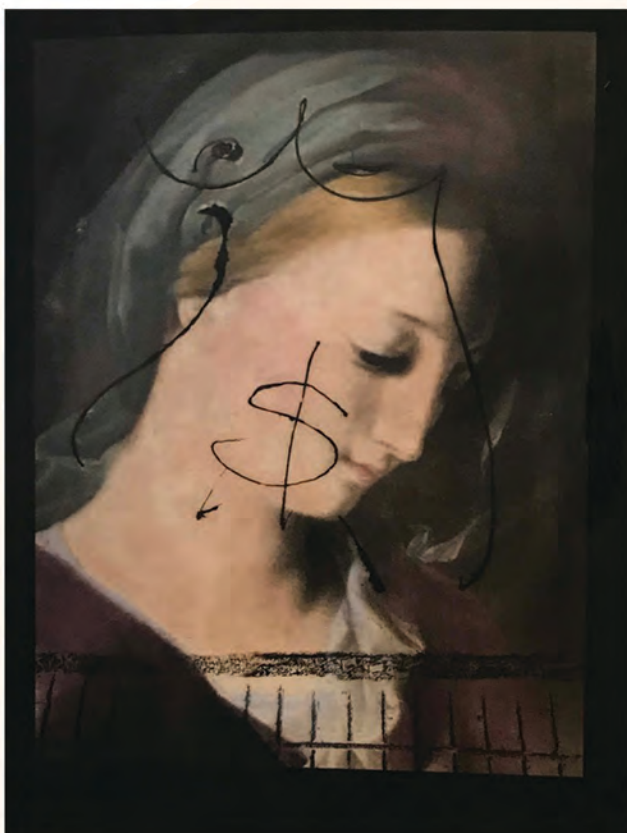
- clarice lispector

I began working on these images one day out of anguish and I ended up rescued by a depth of meaning I never meant to touch really. The resulting 40 images are 22 x 28 inches hand colored photogravures combining the graffiti of New Orleans with religious imagery from San Miguel in Mexico- the dueling iconographies of the two places I call home.

I have no final judgment to make on the subjects. Each expression is presented with its consolations and its cruelties. They are what they are and I hope the viewer finds something in them that speaks to what they themselves may have experienced, needed or felt.

-Josephine Sacabo





*For Sale*, 2017  
Hand-Colored Photogravure  
20 x 25 inches



*Mystery Saint*, 2017  
Hand-Colored Photogravure  
20 x 25 inches



*Virgin and Child*, 2017  
Hand-Colored Photogravure  
20 x 25 inches



# Laura Velez

New Orleans, LA III b. 1982 – Calgary, Alberta, Canada

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Laura Denisse Velez was born in Calgary, Alberta, Canada. When she was three years old her parents and siblings relocated to Luling, Louisiana. Beginning at the age of seven, Laura tested into the Talented Art Program through the St. Charles Parish Public School System. She stayed in that program until graduating from Hahnville High School and also spent her senior year attending the New Orleans Center for the Creative Arts. Velez studied at the New York Art Students League and the New York Academy of Fine Arts in 2003. Velez received her BFA from Louisiana Tech University 2005 and her MFA from the Pennsylvania Academy of the Fine Arts in 2007.

In 2018 she will be featured in a group show of national artist at Southeastern Louisiana University in Hammond showing similarities and differences between abstract and representational artist. During her thirteen years in Philadelphia, Laura worked for the Philadelphia Mural Arts Program and the Philadelphia Museum of Art. She was featured in several exhibitions in her time there. In 2012, she was in *A Drawing Show of Artists* in Philadelphia, featured in the Philadelphia Sketch Club. In 2011, she participated in a solo show at Cabrini College titled *Permission: Solo Exhibition* in Radnor, PA featuring her installation, drawing, and figurative painting. In 2008, She participated in the Slought Foundation, Group Show, in Philadelphia, PA featuring her installation work.

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## Artist Statement:

Sitting in silence, staring at the canvas I hope for a conversation to begin. Painting has helped me reconcile whatever unfamiliarity I feel with home. I made my return home to the south after thirteen years of living and creating in the northeast. I felt inspired by this new place, my new “home”. I play in my studio by creating dreamscapes, or recreating moments from the past that I can escape into. I am recreating memories referencing photos of familiar faces in the past; my mother in her early twenties, my father as a toddler, or my husband as a young boy. The tropical landscape of New Orleans reminded me of the environment I played around in my family’s hometown in Puerto Rico. I wanted to form a visual language for the way I felt. I condense these emotionally charged subjects with artificial lighting, a high saturation of bouncing colors, and a mixture of free associative imagery to describe my visual subconscious; a dream language that can feel like home; to my home roots and the newfound balance of my environment in painting and emotions.

Sitting in front of my easel presents an opportunity for the expression of my return to my home roots and the newfound balance of my environment in painting and emotions.





*When the Lights Fall*, 2018  
Oil on linen  
16 x 20 inches

*Warm Light*, 2018  
Oil on linen  
14 1/2 x 18 inches



*Sun Spot*, 2018  
Oil on panel  
8 x 10 inches



# Luba Zygarewicz

Mandeville, LA III b. 1965 - Santiago, Chile

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Luba Zygarewicz, born in Chile, grew up in Bolivia and moved to San Francisco at age 15. She earned a B.A. from Loyola University and her MFA from San Francisco Art Institute. She has lived and worked as an artist and educator in the New Orleans area since 1997. Zygarewicz, home-schooled her four children for 17 years, and is an educator at local schools and Loyola University.

Recent solo exhibitions and site installations include “Between the Lines”, Living Arts of Tulsa, OK; “a thousand threads”, Contemporary Art Center in New Orleans; “thread: el hilo de mis dias”, AcA, Lafayette, LA; “Art After Dark”, ArtEgg Studios, New Orleans, LA. She participated in “42<sup>nd</sup> Annual Juried Show”, Durango Art Center, Colorado; “Between the Seams”, Woman Made Gallery, Chicago, IL; “ANTHEIA”, Annunciation Hall, New Orleans, LA; “LUNA Fete”, New Orleans, LA; “Louisiana Contemporary”, Ogden Museum; “GULF COAST Artists”, Rockport Center for the Arts, Rockport, TX; “NOLA NOW Part I: “Swagger for a Lost Magnificence”, CAC; New Orleans, LA. Her work has been covered in Art Focus of Oklahoma, Oxford America, and other publications. She recently completed a residency at Chalk Hill Artist Residency, in Healdsburg, CA. Her current and upcoming exhibitions include ‘Shelf Life’ at Acadiana Center for the Arts (through November 10), and ‘Hispanic Women Making Art: Creative Empowerment’, at the Mexican Cultural Institute, in New Orleans, LA (September – November 2018).

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## Artist Statement:

The works selected for this exhibition explore my sense of place as an immigrant, woman, mother, wife and artist in search for a voice that authentically speaks of the struggle therein.

Finding myself doing piles of laundry as a mother of four children, I often thought of fellow artists I knew... they were probably in their studios making “art”, while I was doing yet another load of laundry. This is where my time was going! “Petrified Time: 13 years of my life folded and neatly stacked” grew out of this inner struggle between domestic obligations and my creative practice. Using the byproduct of this mundane action, lint from my dryer, I began to collect these moments. While each stack stands as a marker of time; collectively, they create a monument of perseverance and strength.

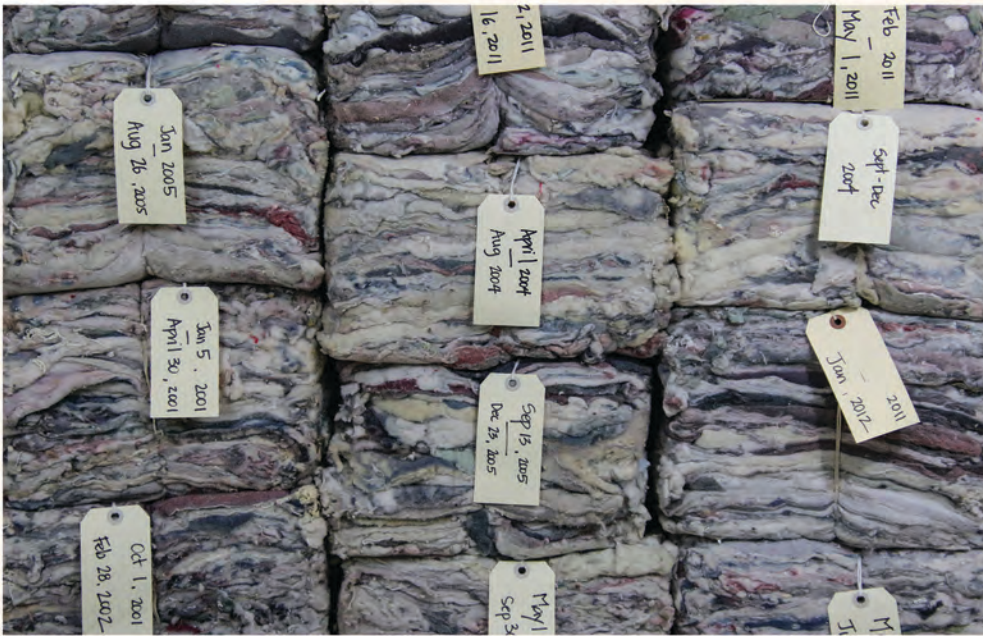
“When Our Colors Run Dry” investigates issues of identity while questioning the need for labels and society’s obsession to pigeonhole individuals into neat little boxes that fit the social paradigm. What happens when none of them fit?

On a personal level, it questions self-imposed labels based on ideals deeply engrained in me by my cultural upbringing in a Latin American/Ukrainian household. I took on the expectations to provide comfort, shelter, and daily cooked meals. My questioning is reflected in the choice of materials: felt dyed with plant and vegetables, configured and sown into a fragmented quilt.

“When Our Colors Run Dry” hopes to create a space of reflection on the margins and fringes where life really happens, where things spill open. It beckons for a place where authentic selves may rise without labels, without expectations and not bound by color.

- Luba Zygarewicz





*Petrified Time: 13 years of my life folded and neatly stacked, 1999-2012*

Dryer lint from laundry done by the artist for 13 years, tags with dates of collection  
3-13 x 12 x 8 inches



*When Colors Run Dry, 2018*

Felt, eco dyes, silk thread, steel, lead  
80 x 38 x 24 Inches



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***Hispanic Women Making Art: Creative Empowerment and Identity*** is a groundbreaking exhibition of six Female Hispanic Artists living and creating Art in Mexico and New Orleans. This exhibition is presented by the Mexican Cultural Institute in New Orleans in collaboration with the New Orleans Hispanic Heritage Foundation.



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The printing of this Catalogue was possible thanks to the generosity of the New Orleans Hispanic Heritage Foundation and its Cultural Committee.

Catalogue Design by Belinda Flores-Shinshillas





Back Cover  
Ana Hernandez -- *Healing Rituals*, 2018  
(Detail) Corn husk, compression bandages, rubber band, medical tubing, thread, needle, yard stick  
Dimensions vary





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