

RUBY CITY

For Immediate Release

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SALINAS JOSÉ
VILLALOBOS

Ruby City Presents "Synthesis & Subversion Redux," Celebrating the Legacy of Frances Jean Colpitt and the Evolution of Latinx Art

When: Saturday, February 15, 2025

Walkthrough 2-3 PM

Reception 3-5 PM

Location: Studio, inside Chris Park, 111 Camp Street, San Antonio, TX 78204

San Antonio, TX – Ruby City is proud to announce the opening of [Synthesis & Subversion Redux](#), a group exhibition inspired by Dr. Frances Jean Colpitt's pivotal 1996 show, *Synthesis and Subversion: A Latino Direction in San Antonio Art*. This exhibition revisits Colpitt's legacy as a scholar and curator while highlighting the evolving narratives of Latinx art over the past three decades.

The exhibition comes on the heels of a gift from the Estate of Frances Jean Colpitt to the Linda Pace Foundation. To honor her contributions to the field, Ruby City's Director, Elyse A. Gonzales, and the McNay Art Museum's Curator of Latinx Art, Mia Lopez, collaborated to reexamine the conceptual underpinnings of Colpitt's *Synthesis and Subversion*, a seminal exhibition that brought attention to the work of artists Jesse Amado, Alejandro Diaz, Franco Mondini-Ruiz, Chuck Ramirez, and others.

Synthesis & Subversion Redux is not a restaging of the original exhibition but rather bridges past and present by instead showcasing works by contemporary San Antonio artists Juan Carlos Escobedo, Jenelle Esparza, Bárbara Miñarro, Angeles Salinas, and José Villalobos. These artists incorporate craft-informed techniques, references to the body, and conceptual

approaches that reflect their personal and cultural experiences as Latinx individuals, often rooted in borderland identity, gender, and familial histories. “Colpitt’s exhibition delved into critical debates surrounding identity, multiculturalism and representation,” said Gonzales. “By revisiting her work through the lens of today’s artists, we see the profound changes in both San Antonio’s art scene and the broader art world.” *Synthesis & Subversion Redux* also marks significant progress in terms of representation, with Latinx curators and leaders at the forefront of this presentation even as these issues remain pressing.

The original exhibition, presented at the University of Texas San Antonio, was a unique interpretation of Latino art, revolving around a tight knit group of artists who worked in a conceptual vein steeped in mainstream contemporary art discourse. Many of the artists featured were friends or showed in each other’s exhibition spaces making for a cohesive exhibition. The show was controversial given the protest it engendered by community members who felt it was yet another example of the lack of Latino representation in leadership and faculty positions at UTSA. While these discussions about representation, identity, and artistic practices continue to resonate today, the visual language employed by this younger generation of artists reflects pivotal changes in the art world—an emphasis on craft and a resurgence of body-oriented works in San Antonio.

The artists in this presentation use mundane materials and objects to explore questions of identity, hybridity, and intersectionality, echoing themes from the 1996 exhibition and addressing the political and cultural shifts of today. Their artistic visions, however, are very different from the original group of artists who were working at a moment when mainstream contemporary art celebrated conceptual and minimalist gestures and eschewed craft-based practices and references to the human figure, both of which have more recently gained traction in contemporary art.

A large-scale installation of textiles and found farm implements as well as a video, sculpture and photograph by Esparza and Villalobos respectively connect to their upbringing and families’ histories. Their works reveal past and present-day narratives and experiences of marginalized people in Southwest Texas. Salinas, on the other hand, is represented by textile-based works—an installation that invites viewer participation and suspended sculpture—that relate to biographical events and her bi-cultural identity. Escobedo and Miñarro both use clothing articles in their works. Cardboard and brown paper are the mundane materials Escobedo uses to design and create fantastical articles of clothing that relay his experience of race and socioeconomic discrimination. For Miñarro, clothing and bedclothes of friends and family serve as source material for her soft, colorful sculptures. Their disarming appeal belies the fraught nature of her subject matter: the complexities of the immigrant experience.

Synthesis & Subversion Redux serves as a testament to the continued vitality of San Antonio as a hub for Latinx creativity and the enduring influence of Frances Jean Colpitts’s scholarship. The exhibition runs from February 15 to September 28, 2025, in Studio, inside Chris Park, and located at 111 Camp Street.

Synthesis & Subversion Redux will run alongside a series of exhibitions honoring Dr. Colpitt's legacy, showcasing her impact on contemporary art, artists, and the Texas art community: *For Fran* at [Ruiz-Healy Art](#), *Songs for Fran and Donny* at [Artpace](#), and *Do you really believe that?* at [UTSA Main Art Gallery](#).

An opening reception will take place Saturday, February 15, 2025, including an exhibition walkthrough with the artists from 2-3PM and led by Director Elyse A. Gonzales and co-curator of the exhibition and McNay Art Museum's Curator of Latinx Art, Mia Lopez. Directly following will be a reception from 3-5PM. The event is free and open to the public.

A selection of images is included below. For more information, visit www.rubycity.org.

[Ruby City](#) is a contemporary art center in San Antonio, TX, dedicated to providing a space for the city's thriving creative community to experience works by both local and internationally acclaimed artists. Envisioned in 2007 by the late collector, philanthropist and artist [Linda Pace](#), Ruby City presents works from the Linda Pace Foundation Collection of more than 1400 paintings, sculptures, installations and video works. The building which opened in 2019 is designed by [Adjaye Associates](#) and is part of a campus, which also includes a sculpture garden, [Chris Park](#), a one-acre public green space named in memory of Pace's son, and Studio, an auxiliary exhibition space which presents curated shows and [programming](#) throughout the year.

Ruby City is open Thursday through Sunday, 10am to 6pm. Admission is always free; reservations are recommended. Information and reservations are available at www.rubycity.org.

For further information please contact: Patricia Morales, Head of Public Engagement & Communications, pmorales@rubycity.org

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Synthesis & Subversion Redux

On view 2.15.25 – 9.28.25

Studio, inside Chris Park, 111 Camp Street, San Antonio, TX 78204



Juan Carlos Escobedo (b. 1985, El Paso, TX; lives San Antonio, TX); *Brownscape View-Neck x J.ESC*, 2022; Brown paper, cardboard 27 x 36 x 5 in.; Courtesy of the artist; Photo: Shannon Bright.



José Villalobos (b.1988, El Paso, TX; lives San Antonio, TX); *En la Reflexión del Machismo 1* [In the Reflection of Machismo], 2024; Mirror aluminum composite panels; 48 x 23 in., each; Courtesy of Liliana Bloch Gallery, Dallas, Texas; Photo: José Villalobos.



Bárbara Miñarro (b. 1994, Monterrey, Mexico; lives Austin, TX); *We Are Staying Put*, 2017; Rope, wood, grandmother's sheets, childhood dresses, repurposed women's garments; 240 x 36 in.; Courtesy of the artist; Photo: Bárbara Miñarro



Angeles Salinas (b. 1972, Mexico, City, Mexico; Lives San Antonio, TX); *The Space Between*, 2024 (Detail); Repurposed clothing, fabric, acrylic paint, yarn; 10 H x 12 W x 8 D feet; Courtesy of the artist' Photo: Christopher Karr.



Jenelle Esparza (b. 1985, Corpus Christi, TX; lives San Antonio, TX); *The Family Room*, 2024; Found objects, cotton rope, handwoven tapestries; Dimensions variable; Courtesy of the artist; Photo: Jeffrey Janko.