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La Prensa Texas

This grass roots publication is the life source for a community that is not easily afforded viable access to diverse and accessible media. San Antonio and the surrounding counties have become accustomed to relevant news brought to them in both English and Spanish since 1913.

Yvette Tello
Interim Publisher
y.tello@laprensatexas.com
Ramon Chapa Jr.
Community Liaison
r.chapa@laprensatexas.com
Roxanne Eguia
Editor In Chief
r.eguia@laprensatexas.com
Nicodemus Gonzalez
Graphic Designer
Dr. Ricardo Romo
Contributor
info@laprensatexas.com
José I. Franco
Editor Español
Maria Cisneros
Sales Representative
Roy Aguillon
Digital Editor
Melissa Bryant
Publishing Assistant

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Let's Talk About It

Dichos

By Yvette Tello

In the Latino culture, Dichos are proverbs and sayings, offering rules to live by for generation after generation. In just a few words, each delivers a message, value or belief. They are utilized to help make a point, and teach a life lesson. Did your parents, grandparents, elders ever share sayings/dichos with you, your children, or parents? Please share. Let's talk about it...

Juan Serda: "Para tonto no se estudia; one needn't study to become a fool. Here is one my madrina shared with me when she was 88 years young- La memoria es como un tapete- En el curso de la vida tejemos en él diversos colores. Cada cosa agradable es un color brillante. Cosas tristes son colores oscuros y así se forma el tapete. Diferente en cada persona; The memory is like a tapestry. In the course of a lifetime we weave it with diverse colors. Wonderful experiences are brilliant colors. Sad experiences are drab colors. And so the tapestry is weaved. A different tapestry for every person."

Sandra Luna Perez: "Las acciones hablan más que las palabras; Action speaks louder than words."

Pedro Saenz: "Con dinero baila el perro; With money anything is possible.
Dime con quien tu andas y te digo quien tu eres; Tell me who you're with and I'll tell you who you are."

Cindy Lopez: "El barato te cuesta caro; Being cheap can cost you a lot/ El borracho no miente."

Cesar Cruz: "Hoy comemos el pollo y mañana comemos plumas; today we eat the chicken and tomorrow we eat feathers."

Richard Rodriguez: "Te mordiste la lengua; you bit your tongue and got caught lying."

Martha Sonora: "Al mal tiempo, buena cara; with a smile, everything looks better."

Raul Bentacourt: "Más vale pájaro en mano, que ciento volando; it is more important to have little but to have it really (and of good quality!), rather than to have a lot and it is unsure."

Lisa Flores: "Más vale tarde que nunca; better late than never."

Ernesto Felix: "Ojos que no ven, corazón que no siente - what is not seen with our eyes, cannot harm our heart."

Norberto Lalos: "Al que madruga, Dios le ayuda; God helps he who rises early."

Michelle Reyna: "A caballo regalado, no le mires el diente; when someone gives you something, you should be grateful for the gesture."

Carlos Casteneda: "En boca cerrada no entran moscas; silence is golden and Hablando del Rey de Roma...el Rey se soma."

Jaime Hernandez: "Creerse la última coca-cola en el desierto; Believing the last coke in the desert. Lavar cerdos con jabón es perder tiempo y jabón; washing pigs with soap is wasting time and soap."

Lalo Mendez: "Ponerse las pilas; To look alive."

Ray Torres: "Corto de luces; Not the smartest person."

Michael Benavidez: "Aunque la mona se vista de seda, mona se queda; Even if the female monkey dresses in silk, she will remain a female monkey."

Barry G: "Un Clavo saca otro clavo; one problem replaces another."

Joaquin Nunez: "Amor con amor se paga; you love someone in return you will be loved."

Alicia Espinoza: "If we are not ashamed to think it, we should not be ashamed to say it; Si no nos avergonzamos de pensar lo, no deberíamos avergonzarnos de decirlo."

Patricia Estrada: "Muerdete la lengua; bite your tongue/ sana sana colita de rana."

Corina Davila: "Buena, buena de tonta good; good at being dumb."

Melissa Cortinas: "Más sabe el diablo por viejo que por diablo; the devil knows more because of experience than being the devil so embrace the wisdom of our elders."

Veronica Castro: "Camarón que se duerme, se lo lleva la corriente; Stay one step ahead and seize every opportunity. Keep your eyes open and stay alert."

Jenifer Perez: "Al que buen árbol se arrima, buena sombra le cobija; For those who are blessed enough to find a stable situation, a bright future lies ahead. Embrace moments that bring you peace and growth, and they'll bring even better things your way."

Franny: "Oídos sordos a corazones ciegos; Deaf ears to blind hearts; Don't pay attention to those who speak maliciously and with bad intentions. Only acknowledge what those who have your best interest at heart have to say."

Nancy Pena: "Quien siembra vientos, cosecha tempestades; Remember, anything you do today has consequences for tomorrow."

Alberto Reyna: "Del dicho al hecho, hay mucho trecho; Talk is cheap. There's a huge difference between saying you'll do something and actually getting it done."

Laura Montes: "En las malas se conoce a los amigos; In bad situations, you'll know your friends."

Jenny V: "Haz el bien y no mires a quien; Do good, and don't look at whom you are helping; Be good to others no matter who they are or what they've done. Kindness is key in becoming a better person, and love can be expressed through the tiniest acts."

Angel Rodriguez: "El que lee mucho y anda mucho, ve mucho y sabe mucho; He who reads a lot and walks a lot, sees a lot and knows a lot."

Roxanne Saucedo: "Cosa mala no muere; Bad things do not die."

Rebecca Gayton: "Después de cierta edad solo estás robando oxígeno ; after a certain age you are just stealing oxygen."

Frances Bautista: "Arriba abajo al centro para dentro; up, down, center and DRINK!"

Ricardo Perez: "El que no pito, se chingo; he that does not speak up will lose their opportunity."

Loretta Bautista: "¿Cómo puedes volar con águilas cuando te rodeas de pájaros dodo? How can you fly with eagles when you surround yourself with dodo birds."

Jorge Rivera: "A que vas a la escuela a estudiar o a que te estudien; Do you go to school to study or to be studied?"

About The Artist: Rolando Briseño

Provided by the Artist

rolandobriseno.com

Born in San Antonio Texas, Rolando Briseño received his M.F.A. at Columbia University and is currently living and working in San Antonio. Public art projects executed by Briseño include installations at the Houston Intercontinental Airport, the Austin Convention Center, Trinity University, San Antonio, Brooklyn Library System, North White Plains Railroad Station, and Metro North, NYC, as well as a piece commemorating the 300th anniversary of the founding of the city of San Antonio. Briseño's work is included

in the collections of major museums such as the Corcoran Gallery of Art, Washington D.C., and the Brooklyn Museum of Art, as well as private collections in Europe, Latin America, and the United States.

The Cover Art is by Rolando Briseño, "The First Course of an Aztec Banquet." Courtesy of the artist.

Photo Caption: Rolando Briseño at his San Antonio studio. Photo by Ricardo Romo

Read more about the artist on Page 10



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South Texas College Hosts Life & Death on the Border Exhibit

By Amanda Sotelo

The South Texas College Pecan campus Library Art Gallery, History Department and the Center for Mexican American Studies proudly present "Life and Death on the Border: 1910-1920," a panel exhibit that includes photographs, postcards, court documents and rare artifacts that tell the story of daily life and re-examines Texas historical events of the early 1900s in the Rio Grande Valley and South Texas.

STC History Professor and co-founder of the Refusing to Forget project Trinidad Gonzales, Ph.D., worked alongside colleagues throughout the state and nation to help research and put together this exhibit and event series. These histories inspired Tejano literature, art and music and influenced the creation of the Mexican American civil rights movement.

"It is a historic exhibit that STC is fortunate enough to exhibit for the first time since 2016," said Gonzales. "The legacies of these histories are intertwined with

local history of the Rio Grande Valley and are finally getting told to a wider audience."

The exhibit will be on view from February 9 – June 6 at the STC Pecan campus Library. A playlist put together by the Bullock Museum to accompany the exhibit, Música Tejana, is a "collection of musical forms, styles and genres that evolved primarily in South Texas during the 19th century and narrated the lives and challenges of people living along the south Texas-northern Mexican border."

"This exhibit is the first attempt by the state of Texas to tell the tragic history of the matanza of 1915 and the Porvenir Massacre of 1918," said Gonzales. "It tells the tales of the heroic efforts by ethnic Mexicans to have those killings addressed at the time and the present."

Bullock Texas State History Museum is located in Austin, Texas, and works to preserve and exhibit Texas history and culture. Refusing to Forget is a multifaceted public his-

tory project that seeks to spread awareness of violence against Mexicans and Mexican Americans at the hands of both vigilante groups and state agents, such as the Texas Rangers.

"Life and Death on the Border" was originally produced by the Bullock Texas State History Museum in collaboration with Refusing to Forget. The "Life and Death on the Border" exhibit has been made possible in part by a grant from the National Endowment for the Humanities: Sustaining Humanities through the American Rescue Plan in partnership with the American Historical Association. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the American Historical Association or the National Endowment of the Humanities.

Founded in 1993, South Texas College is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools and offers more than 127 degree

On Display | Feb. 9 - June 6, 2023 | Pecan Campus Library

South Texas College History Department, Library Art Gallery & The Center for Mexican American Studies present.

LIFE & DEATH ON THE BORDER

1910-1920



OPENING SESSION

FEB. 9 | BLDG. U. EAST BALLROOM-2.100

5:30-8 P.M. Corridos by STC Conjunto

6-7:30 P.M. Roundtable: Landmark Exhibit: Life and Death on the Border, 1910-1920 featuring

Margaret Koch, Bullock Museum Director

Monica Martinez, UT-Austin, Refusing to Forget

Sonia Hernandez, Texas A&M, Refusing to Forget

John Moran Gonzalez, UT-Austin, Refusing to Forget

Benjamin Johnson, Chicago Loyola University

FAMILY RESISTENCIA:

THE STORY OF A FAMILY THAT SURVIVED RINCHE VIOLENCE

MARCH 9 | BLDG. D, AUDITORIUM

6-7:00 P.M.

Chris Carmona, UTRGV

Juan Carmona, STC

SOUTH TEXAS COLLEGE
LIBRARY ART GALLERY

Congruently produced by the
Bullock Texas State History
Museum in collaboration with
Refusing to Forget



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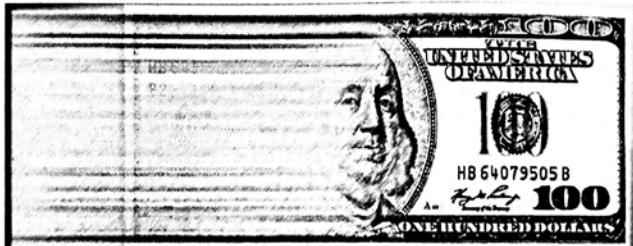
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Recordando El Nuevo Récord

Por Franco

Los Spurs en fecha memorable del viernes 13 de enero 2023, en su ex estadio Alamodome de San Antonio. Batiieron el récord existente de más aficionados en una sede del circuito NBA.

Spurs pentacampeón bajó el timón del Gregg Popovich entrenador en jefe, optaron por comenzar los festejos de su 50º Aniversario jugando un gran partido contra el visitante campeón Golden State Warriors dirigidos por el ex Spur Steve Kerr, fuera de su casa el AT&T Center, donde rebazaron la marca de 62,046 fanáticos que en 1998 presenciaron inolvidable partido entre los equipos Hawks de Atlanta vs Bulls de Chicago en el Georgia Dome.

Los Spurs, lograron meter al Alamodome 68,323 aficionados, cifra que orgullosamente fue anunciada durante el me-



dio tiempo por The Admiral David Robinson.

Antes del partido el guardia estelar Tre Jones, en nombre de la franquicia Silver and Black, dio las gracias a su legión de seguidores por su apoyo en éste gran partido.

Entre las personalidades presentes se presentó al "Little General" Avery Johnson ex guardia estelar de Spurs, quién en calidad de comentarista para la televisora deportiva Bally Sports Southwest.

La ceremonial del Himno Nacional fue encabezada por la Living Flag, qué fue todo un gran espectáculo patrio.

Entre los más de 68 mil asistentes, estuvieron disfrutando del nuevo récord el buen amigo de La

Prensa Texas, Joe Brian González y sus amigos Pete y Fred. González, por días antes y después estuvo contando sus experiencias por asistir y convivir en éste magno evento, al qué autoridades del municipio de San Antonio y del Condado de Bexar, dieron todas las facilidades para su realización. Joe Brian, es empleado de San Antonio Housing Department.

El público aprovechó tomándose fotografías frente a los cinco trofeos Larry O'Brien ganados por Spurs en las temporadas de 1999, 2003, 2005, 2007 y 2014.

The Coyote mascota oficial de Spurs durante la promoción "Drop In The Bucket" del restaurante Whataburger, ayudó al aficionado participante que acertó un disparo largo, y con ello cada uno de los aficionados recibieron cupón para un taquito gratis.

(Fotos de Franco).

Signed, Sealed, Delivered I'm Yours- A letter from my Mom

By Rick Melendrez

In 1979, Mom wrote me a letter. I forever cherish this letter and reflect on it often. I'd like to share it with you today.

"Dear Rick,

Happy Birthday Son. I can remember very well that May in 1953, when your brother came home running all excited to tell me that Sister Laura had said, "that they could ask for anything on their Communion day that it will come true." "I am going to ask (pray) for a baby brother." And sure enough his prayers were answered by September, I was expecting a baby. As you know your brother went & told Sister Carisima, his second grade sister and his class that his mother was going to have a baby & by the end of the day he had told the whole school. From now & then Sister would ask Sonny how I was doing? Sister had told the class that God had planted a seed in my heart etc. It was not like TV & etc... children are smarter now.

It was like a miracle during my pregnancy I wasn't sick at all. With Sonny I was very sick the first 3 months.

I went into the Nix hospital on Sunday afternoon, Feb 28, 1954, but first we went to Brackenridge park for a picnic. Grandma had come a month ahead so she could be with me, when the



baby came. So we all went to the park. It was a lovely afternoon. I made some fried chicken, potato salad & lemon meringue pie. Sonny flew his kite.

It was around 5 pm when I went into the hospital. Next morning they took me to the operating room around 7 am. As you know I had to have a cesarean operation. Did you know there were four doctors in the operating room? My doctor, his assistant, the doctor who put me to sleep & a pediatrician baby doctor. Dr. Lundgren told me he couldn't stop to check the baby, he

would be very busy with the operation so he wanted a pediatrician to check you. I had to have a private room & also I had a private nurse for the first 48 hours. The doctor wanted me to have the best care. He didn't want anything to go wrong.

That day the whole 2nd grade went to Holy Communion for you and me.

I remember when you were born the doctor said "it's a boy", the other doctor said "what a fine boy". So when a day passed I hadn't seen you yet (about 2am) I asked

the nurse I wanted to see my baby. When they brought you, you were the prettiest thing I had ever seen. Every time they would bring you so I could feed you, you were the only baby that would drink all his milk. The nurse would say, "he is the winner!". Tuesday night Sonny came to see me. Your Dad didn't know children couldn't come to the rooms. Sonny brought me a note. It said he prayed a Rosary for me and the baby. He drew the Rosary.

I stayed a week in the hospital. When I came home all

the neighbors were happy to see us. They brought gifts. You had so many lovely gifts. Two days later my mother said look out the window. There was your brother with about 15 of his classmates, he had them all standing in line. "Mom, can my friends see my brother?" My mother being the nice person she was said, "let him." So one by one came in to see you. Later they all were outside discussing what you look like, etc.

I had to have your bottle of milk ready before it was time to feed you because if I didn't boy, did you cry and I mean cry out loud. Once my landlord came to see what was the matter. I always said I think he is going to be an opera singer. One day we took you to the doctor because you were crying & crying, you weren't 3 months old yet. He said to give you more food. Before I was only giving you half jars of baby food of meat, vegetables & pudding. That was what the doctor had prescribed before. Boy, did you eat. I wish you would eat like that now.

We moved to Nolan St. I remember how Nina liked you. She would get after me if I scolded you. I remember the day they gave you Smokey. Smart dog. One Halloween you dressed him with your shorts & tee shirt and took him trick or treating.



I will never forget when Grandpa came to visit us. Do you remember we went to Corpus Christi?

I could keep writing but I will continue this next year, for now I want to tell you, you are a very special person to me, so please take care of yourself because ten years from now I will probably be in a nursing home & who is going to come & see me or write & send me flowers?

So you see son I need you and I love you very much. Happy birthday.

God Bless You,

-Mom"

Mom never entered a nursing home, I made sure of that. Years ago Mom told me she wanted to die in the home her husband (our Dad) bought for her.

In 2007, Mom was diagnosed with Alzheimer's. I cared for her in the home her husband bought her.

At first it was difficult. To care for Mom I gave up a wife and an elected position. Was it worth it? Without a doubt, YES! It was the best part of my life.

Caring for Mom was a labor of love. I wish I was still doing it. Although I would not write her letters I would often give her yellow roses, especially every March 1st. Mom was my yellow rose from Texas. I'd sing to her like she sang to me when I was a child, I'd feed her like she fed me when I was child, I'd change her like the thousands of times she changed me.

Mom passed away peacefully in 2018, in the home her husband bought for her. She was surrounded by her 2 sons and she was clutching her Rosary.

My parents made me who I am today. I am proud to be the son of Joe and Carmen Melendrez. I am also proud to be a San Antonian who grew up Catholic in San Antonio.

If you know anyone with Alzheimer's, love them with understanding, compassion and patience.

Thank you Mom, for choosing the most wonderful career in the world... Motherhood.

I love you, Mom.

I leave you with this thought;

"To send a letter is a good way to go somewhere without moving anything but your heart." - Phyllis Theroux

Rick Melendrez, is a native San Antonian. Melendrez considers himself fortunate to have been born in San Antonio, just 3 blocks from the San Antonio de Valero mission (the Alamo) at the former Nix hospital on the riverwalk and to have attended Catholic grade school on the southside and on the riverwalk.

Catholic education is very close to his heart. Melendrez attended St. Michaels for five years (1960-65) and then attended St. Mary's School on the riverwalk (1965-68) and onto Cathedral high school in El Paso, Texas.

He is the former publisher of the El Paso Citizen newspaper and former chairman of the El Paso County Democratic Party. He writes a page on Facebook titled "Sister Mary Ruler, Growing Up Catholic In San Antonio". Everyone is invited to read about his San Antonio of the 1960's

You may contact Melendrez via email at rickym8241@aol.com or by phone, 915-565-1663 (landline).

Rolando Briseño: Latino Artist in New York MOMA Show

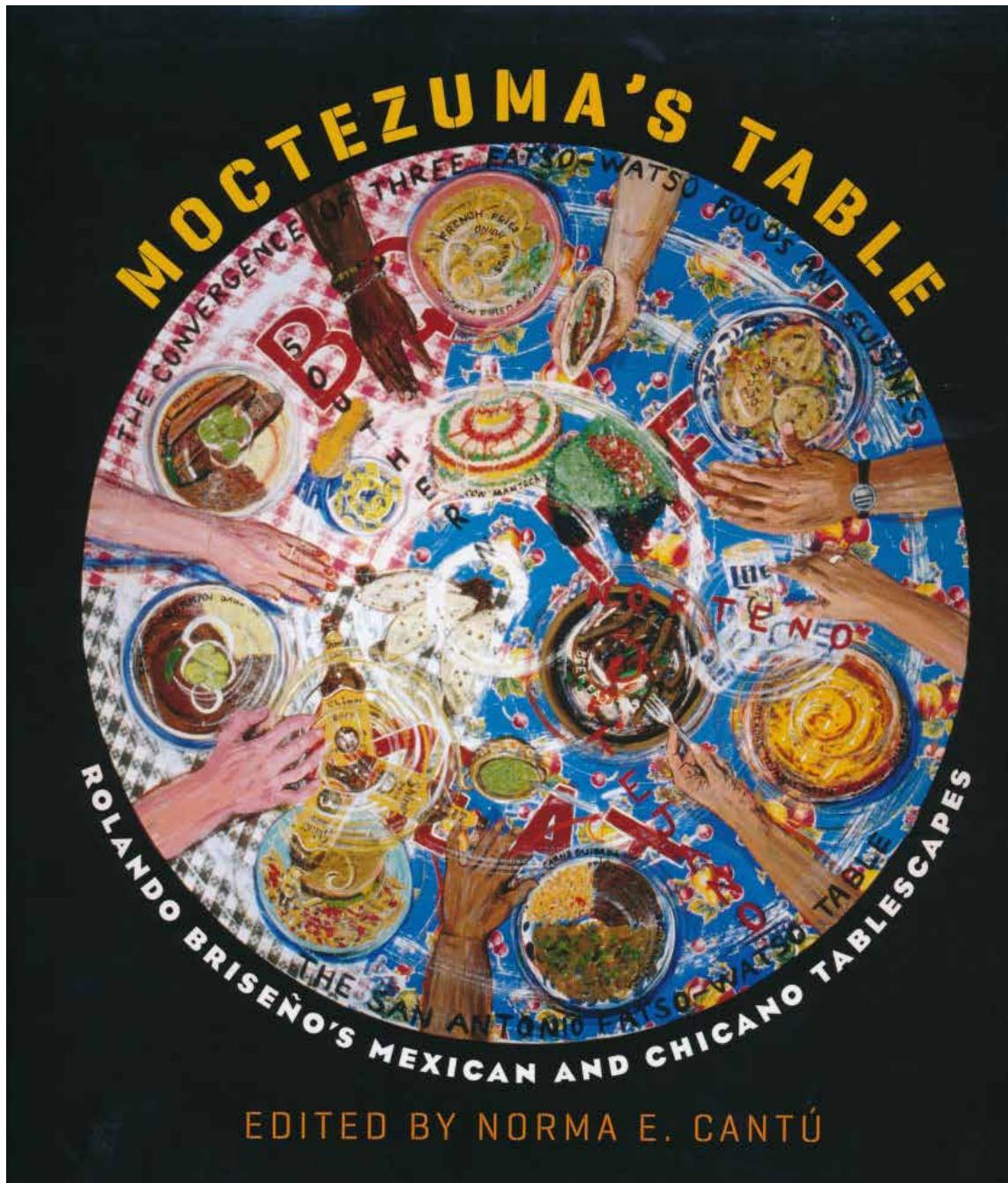
By Ricardo Romo, Ph.D

Four months ago Rolando Briseño flew to New York City for the opening of the New York Museum of Modern Art [MOMA] exhibition, Just Above Midtown: Changing Spaces. The exhibit, which opened on October 9th 2022, drew a near record crowd of 2,000 on opening day. The exciting collection of art, in which Briseño is a participating artist, has been described as a small slice of New York—the 70s and 80s—which the curator noted, continue to “hold a grip on the public imagination.”

Art critics loved the show. The Pace Press wrote: “When entering the exhibit, it’s as if one is taken into a new realm of art, creativity, and imagination. The way these artists used untraditional, everyday materials and created the most captivating pieces is incredible.” Briseño is one of the few Latinos in the exhibition and one of the few Chicanos ever to show at the famed MOMA.

San Antonio Humanities professor John Philip Santos saw the show last week and noted that the Briseño work is prominently featured in the entrance to the exhibit. Santos first met Briseño in the early 1980s when he wrote a story about him for the San Antonio Express News. Later, when Santos moved to New York he visited Briseño frequently in his Lower East Side New York art studio.

Briseño’s introduction to art came at an early age when his parents frequently took the family to Mexico to visit relatives. Briseño’s mother, Josefina, came to San Antonio with her mother and uncle as a teen during the Cristero Revolt of the mid 1920s. The Revolt began during the administration of President Plutarco Elias Calles who in the mid 1920s attempted to extensively curtail what he considered to be the outsized influence and power of the Catholic church.



*Norma E. Cantú, Editor. Rolando Briseño: Moctezuma 's Table.
Collection of Ricardo Romo*

Josefina returned to Mexico City at age 18 and remained in Mexico until her marriage in 1937 to Tejano born Jimmie Briseño of San Antonio.

The Briseño family maintained their connections with their Mexican relatives and went annually to Mexico City and to several northern Mexican cities for family visits. As a young boy in the 1950s, Briseño marveled at the public

art in many of Mexico’s large cities and especially in Mexico City where an ample number of marvelous murals by the great Mexican artists, Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros, could be found

Briseño grew up in San Antonio on Monterey Street in the Prospect Hill community, a small middle-class neighborhood west of downtown San Antonio. His

career path to becoming an artist began when he enrolled at Central Catholic High School in the late 1960s. Central did not offer art classes, so he went across the street in the afternoons to Providence High School, a small academy for Catholic girls that did offer art instructions. Upon graduation in 1970 from Central, Briseño went to Mexico City over the summer to spend time at the National Mexi-

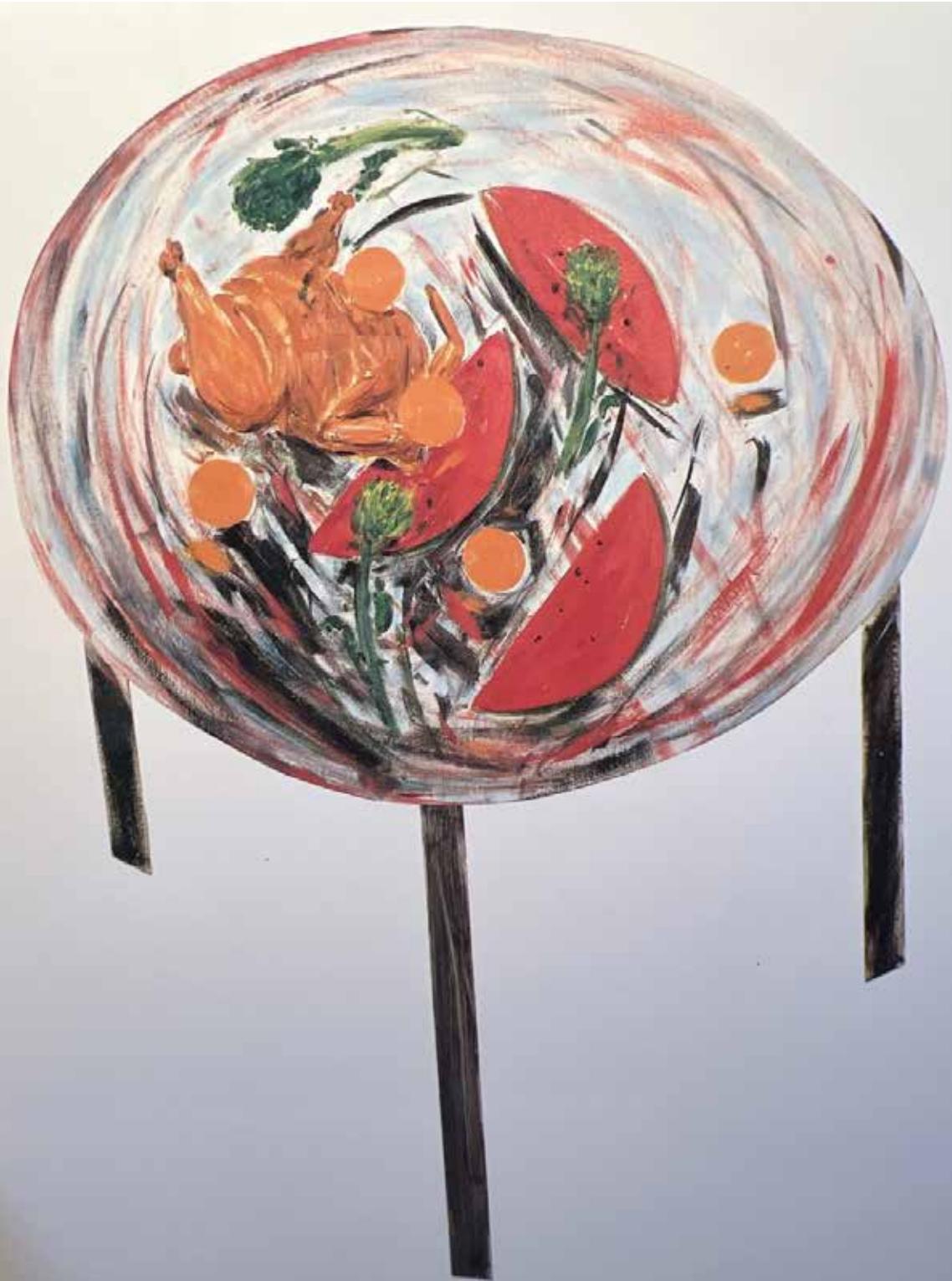
can University [UNAM] to learn more about Latin American art.

In the fall of 1971, Briseño moved to New York City to study at The Cooper Union for the Advancement of Science and Art on a full scholarship. While in New York, he participated in an NYC’s artists apprenticeship program and met Latino artist, Pedro Lujan, a native of El Paso who had arrived in New York in the mid 1960s. Lujan’s friend, Luis Jimenez, also lived and painted in the city.

Briseño stayed one year in New York and returned to Texas to enroll in the Art Department at the University of Texas at Austin. Briseño finished his art degree in three years and remained at UT Austin another two years to earn a second degree in art history. While living in Austin, he joined the ConSafos art group and participated in his first Chicano show, a ConSafos exhibit in 1975 at the San Antonio Institute of Texan Cultures with the title, “La Movida: A Creative Perspective of Contemporary Humanities Iconography.”

Briseño moved back to New York in 1977 to study for a Masters’ degree in Fine Arts at Columbia University. While living in New York, Briseño participated in numerous art exhibitions, notably, in the Just Above Midtown Gallery. A major moment in his early art career came when the curators for the upcoming exhibit Hispanic Art in The United States: Thirty Contemporary Painters and Sculptors selected several of his works for the show at Houston’s Museum of Fine Arts that opened in 1987. Briseño’s contribution to the exhibit included large pieces which the curators also selected for their exhibit catalog, a book of the same name, published in 1987 by a major New York press.

Living in New York, Briseño suffered a major setback to his art career. The building where he had his apartment and studio burned down. All of his artwork was de-



Rolando Briseño. "Naturalezza Viva," 1986. Oil on wood. Courtesy of the artist.

stroyed in the fire. He decided to move to Rome, Italy where the art gallery, Wessel O'Connor, began showing his work. The following year he received news of a Rockefeller Foundation Fellowship to study art at the Bellagio Center in Italy. In Italy he began to focus on the importance of the “cultural dinner table.” He explained “the dinner table became a spiritual place to meet with friends, make deals, and talk.” During his time in Italy he also decided to paint dinner table scenes on original

tablecloths.

Trinity Professor Norma E. Cantu became aware of Briseño’s work in Italy and convinced him to collaborate on a project that led to the publication of the edited book, *Moctezuma’s Table: Rolando Briseño’s Mexican and Chicano Tablescape* [2010].

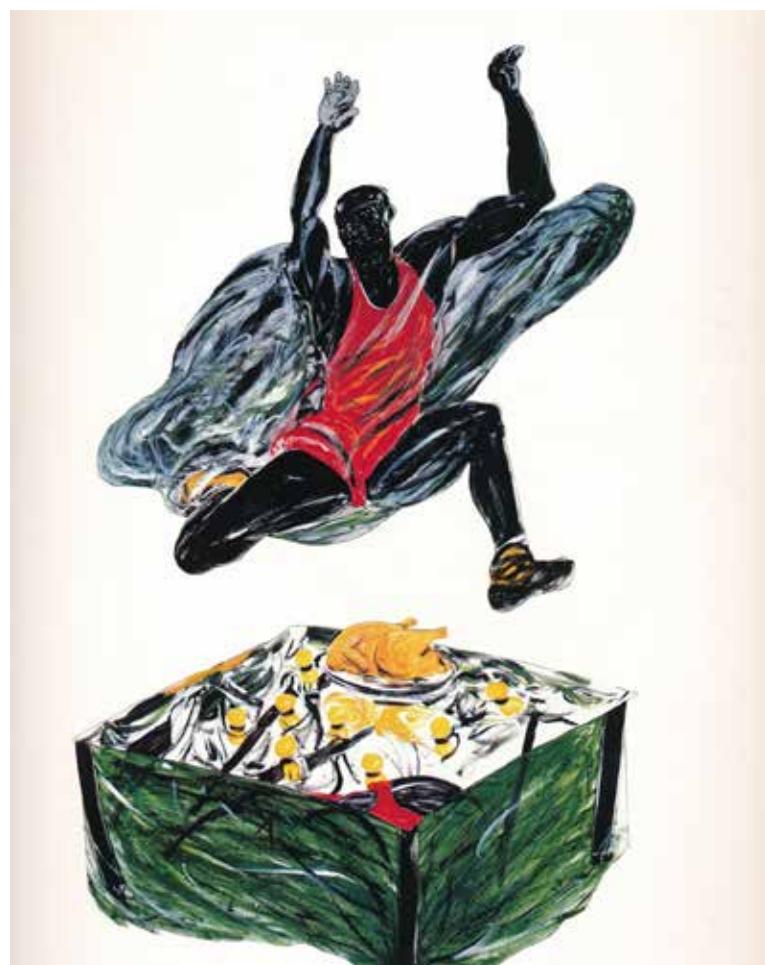
. In Moctezuma’s Table, Chicana artist Amalia Mesa Bains commented on what she called Briseño’s “Re-historization of Mexican and Chicano Culture”

writing that “For over twenty years Rolando Briseño has been pursuing themes related to the table and food as representations of a life source. The works transform the materials of everyday life by integrating the metaphor of food as a cultural and political phenomenon.”

Five years ago, Briseño put a pause on his art career to provide home care assistance for his life-long partner, Angel Rodriguez-Diaz. While living in New York in the mid 1990s, Briseño met



*Rolando Briseño, "American Table," 1994.
New York Museum of Modern Art [MOMA] exhibition, Just Above Midtown:
Changing Spaces. 2022-2023. Courtesy of the artist.*



*Rolando Briseño, "American Fighter," 1985. Oil on Masonite.
Collection of New York
National Bank. Courtesy of the artist.*

Rodriguez-Diaz and convinced him to move to San Antonio. They bought an old grocery store building and restored the site as a highly successful art studio.

Briseño is currently archiving his work and that of Rodriguez-Diaz. Both of these talented artists have left an important legacy in San Antonio and in Latino art. Briseño’s work can be seen in the UTSA collection which I initiated; on the Trinity University campus;

at the Houston Intercontinental Airport; The Austin Convention Center; the Corcoran Gallery of Art, Washington D.C.; Museo de Barrio, New York; the Brooklyn Museum of Art; the Blanton Museum of Art at UT Austin; and several private collections in Europe and Latin America. A retrospective of his work is scheduled for August 2024 at the Centro de Artes in San Antonio.

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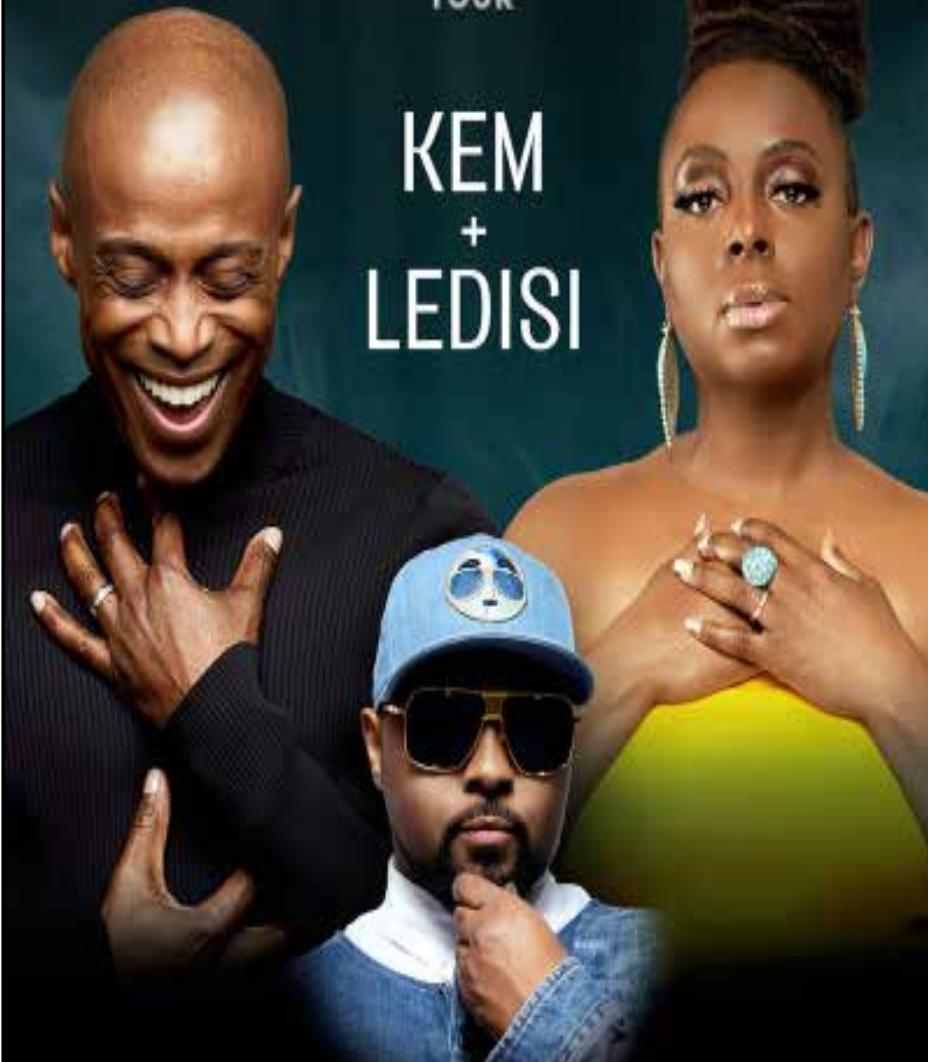
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Gustavo 'Speedy' Torres Campeón Bateador

Por Sendero Deportivo

Tras caer el telón de la temporada regular categoría Masters 50+ de Liga Potranco, su presidente Simón Sánchez y el scout Frank Torres, anunciaron las estadísticas de la campaña en la que exitosamente participaron seis equipos.

El primer lugar en la tabla de posiciones fue para Astros de Pedro Espinoza, que finalizó con 13 victorias por 2 derrotas, y ahora seguirá rumbo a su segundo banderín consecutivo en las series del playoff.

El departamento de bateo fue comandado por Gustavo "Speedy" Torres, del equipo Charros, finalizando con efectivo promedio de .625. Torres, tuvo 47 apariciones en el plato en el orden de tercer bateador en la alineación, pegando 29 hits. Speedy Torres, además se desempeñó en la defensiva cubriendo el campo corto.

"Gustavo, es un jugador disciplinado, quién siempre con humildad juega para el equipo", dijo Catarino Obregón, manager y jugador de Charros.

En el departamento de pitcheo, el campeón fue Amado Gutiérrez "Sorpresa" de Rieleros, con marca de 9 partidos ganados y 2 derrotas. Seguido por Ele-

zar Bocanegra de Rangers con 6-2. Chris Lee (5-1), Chris Hux (5-0) y David Hernández con 3-1, los tres del actual campeón Astros.

Resultados posttemporada Masters.

Rieleros derrotó de cierre a Yankees con pizarra de 5-1 carreras. Amado Gutiérrez se llevó la victoria y Juan Martínez en relevó a Moisés Cervantes cargó con la derrota.

JP Reza, bateó oportuno en la victoria de Rieleros dirigidos astutamente por

el Rielero Mayor, Juan Sánchez y el coach Servando Hernández.

Astros blanqueo 10-0 a Rangers de El Venado Benito Martínez. Chris Hux se impuso ante Eleazar Bocanegra, Alberto Ubaldo e Hilario Álvarez. "Los muchachos vinieron positivos y buen pitcheo de Chris Hux. Partido bueno por ambos lados", dijo Espinoza.

"El partido lo abrí con la carta buena (Eleazar Bocanegra), se cometieron errores. Astros es un equipo

aguerrido, en el segundo partido trataremos de echar el resto", afirmó El Venado Martínez.

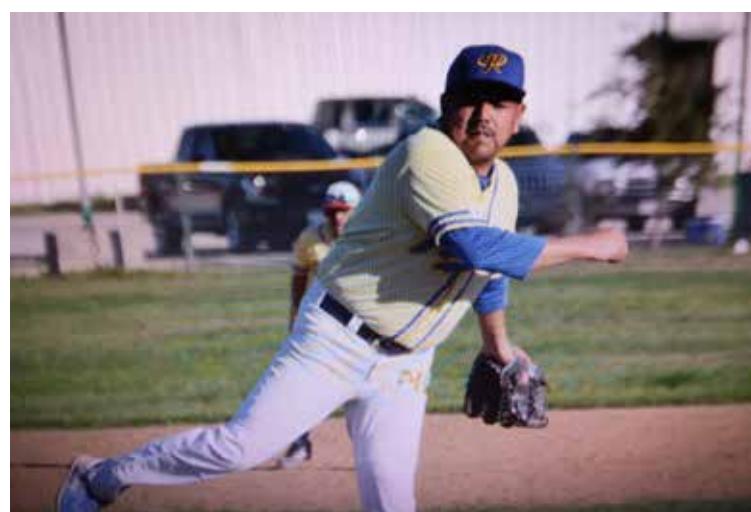
En la serie del playoff final Abierta Potranco Baseball League, el súper líder Maceteros de Edwin Ortiz Jr, con José López en el montículo se adjudicó la primera victoria ante Balandra de Ezequiel Pérez, con pizarra de 2-1 carreras.

El partido empatado 1-1 hasta el cierre del octavo capítulo, fue decidido con Jonrón solitario de Cándido

Encarnación, la derrota fue para Víctor Mateo en relevó a Esteban Montes.

Éste domingo 5 de febrero el campo 1 de Potranco Baseball Field volverá a darle la bienvenida a los dos equipos y sus seguidores en el horario de la 1:30pm. En las fotos aparecen: Gustavo "Speedy" Torres, acompañado de su esposa Griselda.

Amado Gutiérrez. Maceteros felicitando a Cándido Encarnación. Eleazar Bocanegra.
(Fotos de Franco).





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Comisión de Calidad Ambiental de Texas



Aviso de Recibimiento de la Solicitud e Intención de Obtener el Permiso de Desechos Sólidos Municipales

Permiso Propuesto No. 2416

Solicitud. Haul-Brooke, Inc. 13540 FM 1937, San Antonio, Texas 78221, ha solicitado a la Comisión de Calidad Ambiental de Texas (TCEQ, por sus siglas en inglés) por Permiso para autorizar una estación de transferencia de residuos Tipo V. El sitio está ubicado en 13540 FM 1937, San Antonio, 78221, en el Condado de Bexar, Texas. La TCEQ recibió esta solicitud el 13 de diciembre de 2022. La solicitud está disponible para leer y copiar en San Antonio City Hall, 100 Military Plaza #4, San Antonio, Texas 78205, en el Condado de bexar, y se puede ver en línea en <http://haulbrooke.com/about-us/>. El enlace a continuación a un mapa electrónico de la ubicación general del sitio o de la instalación es proporcionado como una cortesía y no es parte de la solicitud o del aviso: <https://arcg.is/14j194>. Para la ubicación exacta, consulte la solicitud.

Aviso Adicional. El Director Ejecutivo de la TCEQ ha determinado que la solicitud es administrativamente completa y conducirá una revisión técnica de la solicitud. Después de completar la revisión técnica, el Director Ejecutivo puede preparar un borrador del permiso y emitiría una Decisión Preliminar sobre la solicitud. **El Aviso de la Solicitud y la Decisión Preliminar será publicada y enviada a los que están en la lista de correo de las personas a lo largo del condado que desean recibir los avisos y los que están en la lista de correo que desean recibir avisos de esta solicitud. El aviso dará la fecha límite para someter comentarios públicos.**

Comentario Público/Reunión Pública. Usted puede presentar comentarios públicos o pedir una reunión pública sobre esta solicitud. El propósito de una reunión pública es para dar la oportunidad de presentar comentarios o hacer preguntas acerca de la solicitud. La TCEQ realizará una reunión pública si el Director Ejecutivo determina que existe un interés público suficiente en la solicitud, o si es pedida por un legislador local. Una reunión pública no es una audiencia de caso impugnado.

Oportunidad de una Audiencia de Caso Impugnado. Después del plazo para presentar comentarios públicos, el Director Ejecutivo considerará todos los comentarios apropiados y preparará una respuesta a todos los comentarios públicos esenciales, pertinentes, o significativos. **A menos que la solicitud haya sido remitida directamente para una audiencia de caso impugnado, la respuesta a los comentarios y la decisión del Director Ejecutivo será enviada por correo a todos los que hayan presentado comentarios públicos y a las personas que estén en la lista de correo sobre esta solicitud. Si se han recibido comentarios, el aviso también proveerá instrucciones para solicitar una audiencia de caso impugnado o una reconsideración de la decisión del Director Ejecutivo. Una persona que puede ser afectada por la instalación propuesta tiene el derecho a solicitar de la TCEQ una audiencia de caso impugnado.** Una audiencia de caso impugnado es un procedimiento legal similar a un juicio civil en un tribunal de distrito del estado.

Para Solicitar una Audiencia de Caso Impugnado, Usted Debe Incluir en su Solicitud los Siguientes Datos: Su nombre, dirección y número de teléfono; el nombre del solicitante y número del permiso; la ubicación y la distancia de su propiedad/actividades con respecto a la instalación; una descripción específica de cómo sería usted afectado negativamente por la instalación en una manera no común al público en general; una lista de todas las cuestiones de hecho en disputa que usted presente durante el período de comentarios; y la declaración "[Yo/nosotros] solicito/solicitamos una audiencia de caso impugnado." Si presenta la petición para una audiencia de caso impugnado de parte de un grupo o asociación, debe identificar una persona que representa al grupo para recibir correspondencia en el futuro; identificar el nombre y la dirección física de un miembro del

grupo que sería afectado adversamente por la planta o la actividad propuesta; proveer la información indicada anteriormente con respecto a la ubicación del miembro afectado y su distancia de la planta o actividad propuesta; explicar cómo y porqué el miembro sería afectado; y explicar cómo los intereses que el grupo desea proteger son pertinentes al propósito del grupo.

Después del cierre de todos los períodos de comentarios y de petición que aplican, el Director Ejecutivo enviará la solicitud y cualquier petición para reconsideración o para una audiencia de caso impugnado a los Comisionados de la TCEQ para su consideración durante una reunión programada de la Comisión. La Comisión sólo puede conceder una solicitud de una audiencia de caso impugnado sobre los temas que el solicitante haya presentado en sus comentarios oportunos que no fueron retirados posteriormente.

Si se concede una audiencia, el tema de la audiencia estará limitado a cuestiones de hecho en disputa o cuestiones mixtas de hecho y de derecho que son pertinentes y materiales a la decisión de la Comisión sobre la solicitud que se hayan presentado durante el período de comentarios.

Lista de Correo. Si presenta comentarios públicos, una petición para una audiencia de caso impugnado o una petición para reconsideración de la decisión del Director Ejecutivo, añadiremos su nombre a la lista de correo para esta solicitud para recibir futuros avisos públicos enviados por la Oficina del Secretario Oficial. Además, puede pedir que la TCEQ ponga su nombre en (1) la lista de correo permanente para un específico nombre de solicitante y número de permiso y/o (2) la lista de correo para un condado específico. Para ser añadido a una lista de correo permanente y/o una de condado, especifique claramente cuál/cuáles lista(s) y envíe su petición por correo a la Oficina del Secretario Oficial de la TCEQ.

Información Disponible en Línea. Para detalles sobre el estado de la solicitud, visite la Base de Datos Integrada de los Comisionados (CID, por sus siglas en inglés) al www.tceq.texas.gov/goto/cid. Una vez que haya obtenido acceso al CID usando el enlace de arriba, rellene el número de permiso de esta solicitud, la cual está proporcionada al inicio de este aviso.

Comunicación y Transferencia de Información a la Agencia. Todos los comentarios públicos y solicitudes deben ser presentadas electrónicamente vía www1.tceq.texas.gov/epic/eComment/ o por escrito dirigidos a la TCEQ, Office of Chief Clerk, MC-105, P.O. Box 13087, Austin, Texas 78711-3087. Tenga en cuenta que cualquier información personal que usted proporcione, incluyendo su nombre, número de teléfono, dirección de correo electrónico y dirección física pasarán a formar parte del registro público de la Agencia. Para obtener más información acerca de esta solicitud de permiso o el proceso de permisos, llame al programa de educación pública de la TCEQ, gratis, al 1-800-687-4040 o visite

su sitio de la red al www.tceq.texas.gov/goto/pep. Si desea información en español, puede llamar al 1-800-687-4040.

También se puede obtener información adicional de Haul-Brooke, Inc. a la dirección indicada arriba o llamando a Señor. Reuben Bidmead, Director, al (210) 716-0000.

Fecha de emisión: 27 de enero de 2023.



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Santiago Jiménez Jr., nominado al Grammy, se une a UTSA Ciclo de conciertos 'En Vivo - In the Hall'

Por Michelle Gaitán

El nativo de San Antonio, Santiago Jiménez Jr., un músico de folk estadounidense nominado al Grammy, se unirá a la alineación de primavera de la Escuela de Música de UTSA como parte de su serie de conciertos invitados, En Vivo – In the Hall.

Jiménez Jr., actuará a las 19:30 horas. El miércoles 8 de febrero en el Salón de Recitales del Edificio de las Artes en el Campus Principal. El concierto es gratuito y abierto al público.

En Vivo contará con una noche de música de conjunto mientras Jiménez Jr. interpreta canciones de su nuevo álbum, Still Kicking, y comparte cómo se inspiró cada canción. La selección de canciones capturará un sonido auténtico de San Antonio que se remonta a un período en el que



la música de conjunto estaba en su apogeo a principios de la década de 1960. El concierto le dará a la audiencia una mirada al mundo de la música de conjunto y la cultura mexicoamericana a la que la familia Jiménez ha hecho contribuciones históricas.

“La música viene de la familia Jiménez tradicional... Mi abuelo, Don Patricio Jiménez, era músico a fines del siglo XIX y luego papá comenzó a grabar en Panamá en 1928. Flaco

comenzó a grabar con mi papá cuando tenía 12 años”, Jiménez dijo Jr. [“Le dije [a mi papá], ‘Si alguna vez falleces, voy a mantener viva tu música’”].

La familia Jiménez tiene un legado musical y contribuye activamente a la cultura mexicoamericana. El hermano mayor de Jiménez Jr., Leonardo “Flaco” Jiménez, es conocido por ser uno de los acordeonistas tejanos más famosos. Su padre, Santiago Ji-

ménez Sr. fue incluido en el Salón de la Fama de los Premios de la Música Tejana en 1993 y en el Museo y Salón de la Fama de la Música Conjunto de Texas en 2003 por sus contribuciones a la cultura mexicoamericana y la música de conjunto. Jiménez Jr., también conocido como “El Jefe”, es uno de los artistas más prolíficos de la música de conjunto. A lo largo de su carrera, ha grabado más de 700 canciones en



múltiples sellos y luego fundó su propia compañía discográfica, Chief Records. En 2016, el presidente Obama le otorgó la Medalla Nacional de las Artes 2015 por sus contribuciones a la música folclórica estadounidense, específicamente la tejana y el conjunto. Además de sus elogios y contribuciones grabadas al género, Jiménez continúa actuando en todo el mundo como artista de gira y continúa con el legado de su cultura y familia.



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Soy de Tejas Art Exhibition Explores the Artistic Expressions of 40 Latinx Contemporary Artists on Feb 9

By Blithe Wiley

Soy de Tejas: A Statewide Survey of Latinx Art is an exhibition supported by the City of San Antonio's Department of Arts & Culture and scheduled to open on February 9, 2023, at Centro de Artes in Downtown San Antonio's Historic Market Square.

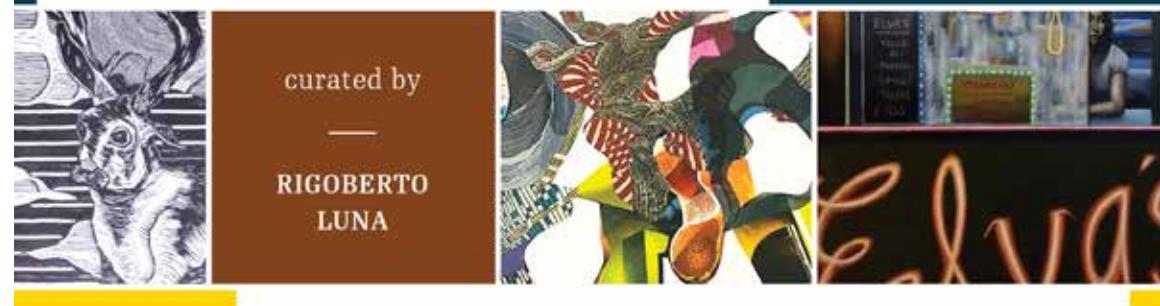
Soy de Tejas presents the works of forty native Texan and Texas-based contemporary artists who reflect the diverse complexity of Latinx identities. The more than 100 artworks filling the two-story exhibition forge new connections and explore intersections from a nexus of artists who ambitiously blaze a trail of contemporary artmaking, presenting

fresh Latinx perspectives and experiences while amplifying the voices of a segment of Texas' most inspiring established and emerging artists.

The opening reception will be held Thursday, January 9, from 6–10 PM and is FREE and open to the public, along with complimentary drinks, food, and music.

The exhibition will remain on view through July 2, 2023, with a Performance Night on April 13 and Artist Talk/Catalogue Release on June 15.

Centro de Artes is always free to the public and open Wednesday through Friday from 10:30 AM – 5:00 PM and Saturday from 12:00 – 5:00 PM.





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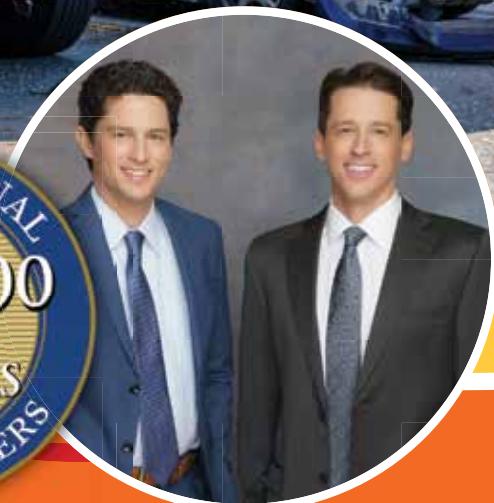
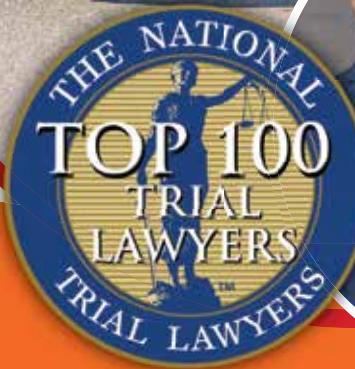


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