

THE RIGHT TO DREAM

regreso a mi pueblo



Susana San Juan — El Mundo Inalcanzable de Susana San Juan Homenaje A Juan Rulfo

JOSEPHINE SACABO

A 30-YEAR HOMECOMING RETROSPECTIVE

AUGUST 28, 2026

TAMIU Fine and Performing Arts Gallery

On Exhibit Through October 9, 2026

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DAPHNE
ART
FOUNDATION



ARTIST STATEMENT

"I believe in Art as a means of transcendence and connection. My images are simply what I've made from what I have been given. I hope they have done justice to their sources and that they will, for a moment, *stay the shadows of contentment too short-lived.*"*

– Josephine Sacabo

*Inspired by Sor Juana Inés de la Cruz's sonnet *Detente, sombra de mi bien esquivo*

About Josephine Sacabo

Born in Laredo, Texas, in 1944, Josephine Sacabo was educated at Bard College in New York. After living in France and England, she settled in New Orleans in 1973 and has divided her time between New Orleans and Mexico. Over the past five decades, she has created an internationally recognized body of work distinguished by her use of historic photographic processes and handcrafted artist books.

The Right to Dream brings together five major bodies of work—*El Mundo Inalcanzable de Susana San Juan*, *Óyeme Con Los Ojos*, *Juana and the Structures of Reverie*, *Barking at God*, and *TAGGED*. Working in a subjective, introspective style, Sacabo uses literature as the genesis of much of her work. Her portfolios are visual manifestations of the written word, where image and language exist in conversation.

This exhibition is a homecoming. Josephine Sacabo returns to the city where her life began with a career-spanning exhibition.



Bienvenida, Josephine Sacabo

Bienvenida, Josephine, to this beautiful and heartfelt celebration of your life in art. On behalf of Daphne Art Foundation, it's an honor to have you here - *en tu pueblo* - for this important homecoming retrospective.

The exhibition originated from a conversation nearly a year ago, and the tireless work of like-minded collaborators from Laredo to New Orleans has brought us to this shared evening. The depth of meaning in your work, your evocative capture of images from literature you value, the evolving refinement of your mastery of photogravure have formed a deeply felt visual language...one shaped by memory, mystery, and an extraordinary sensitivity to light, shadow, and the human condition. These core aesthetics of your practice have invited so many of us across generations beyond the literal and into spaces of reverie, entering a world of memory, mystery, and imagination.

We extend our sincere gratitude to the staffs of *Tragaluz Journal* and the Daphne Art Foundation for their invaluable role in this endeavor. Special thanks also go to Texas A&M International University, art instructor and printmaker Jesse Shaw, and all whose generosity, vision, and hard work made this homecoming possible.

Tonight, we honor not only an extraordinary artist, but a beloved daughter of Laredo.

– Alyssa Cigarroa

Mil Gracias

It is deeply meaningful to present *The Right to Dream: regreso a mi pueblo* in Laredo, the place where my life began. This exhibition brings together decades of my work, and I am very happy to bring it home.

I am grateful to Alyssa Cigarroa and everyone at the Daphne Art Foundation for the generosity and support that made this show possible, and to María Eugenia Guerra of *Tragaluz Journal* for all she has done to make it happen.

I also want to thank Jesse Shaw and everyone at Texas A&M International University for welcoming and hosting this exhibition, and for all the work that has gone into presenting it.

I am especially fortunate to have Meg Turner, Jennifer Shaw, and Jenny Bagert, who have worked closely with me for many years. Their skill and dedication are essential to what I do.

To everyone who helped bring my work home to Laredo, thank you.

– Josephine Sacabo

EL MUNDO INALCANZABLE DE SUSANA SAN JUAN

1997

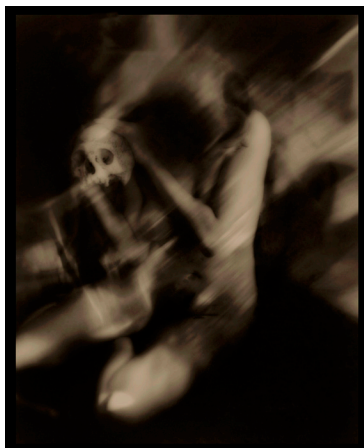
"El Mundo Inalcanzable de Susana San Juan is a series of photographs based on the Mexican novel *Pedro Páramo*, a tragic myth of Mexico, by Juan Rulfo. The setting is a town in ruins; the characters are souls wandering through it, doing penance, telling their stories.

Among them is Susana San Juan, whose entire discourse is one of memory and delusions, delivered from her tomb. It is the story of a woman forced to take refuge in madness as a means of protecting her inner world from the ravages of the forces around her: a cruel and tyrannical patriarchy, a church that offers no redemption, the senseless violence of revolution, death itself.

These photographs are my attempt to depict this world as seen through the eyes of its tragic heroine. It is my homage in images to Mexico, to Juan Rulfo and to Susana San Juans everywhere who will not be possessed.

The series was created in collaboration with Jacqueline Miró and is dedicated to my daughter Iris.

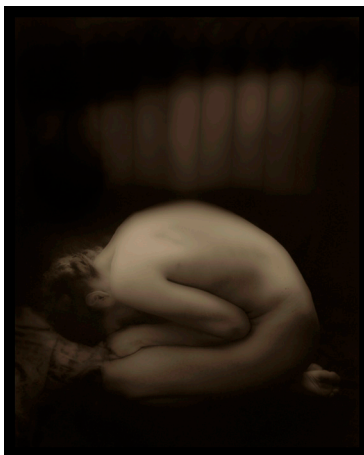
This work is an homage to Mexico, and to Susana San Juans everywhere who will not be possessed."



Descendiendo
Toned silver gelatin
24 x 20 in.



El Arbolito
Toned silver gelatin
24 x 20 in.



El Final
Toned silver gelatin
24 x 20 in.



El Páramo
Toned silver gelatin
24 x 20 in.



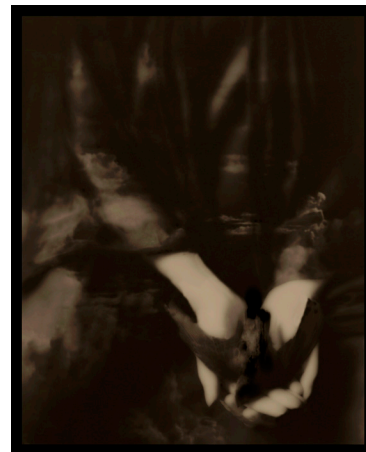
El Volcan

Toned silver gelatin
24 x 20 in.



El Vuelo

Toned silver gelatin
24 x 20 in.



La Golondrina

Toned silver gelatin
24 x 20 in.



La Mano

Toned silver gelatin
24 x 20 in.



Los Escalones

Toned silver gelatin
24 x 20 in.



Susana San Juan

Toned silver gelatin
24 x 20 in.

ÓYEME CON LOS OJOS 2011

"Hear Me With Your Eyes"
- for Sor Juana

"This series was inspired by the life and work of Sor Juana Inés de la Cruz, the 17th-century Mexican nun who was one of the greatest poets and intellectuals of the American continent. She created the most renowned salon of her time from behind the bars of her cloistered cell.

And in that cell she studied science and philosophy, wrote poems, plays, and music, and championed women's right to intellectual and spiritual freedom.

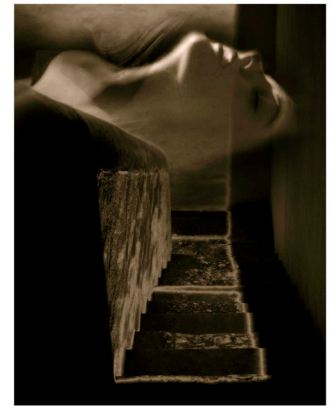
In the end, after resisting valiantly for over 20 years, she was silenced by the Inquisition.

It is my hope that these images will break that silence and we will once again 'hear her with our eyes."



Este amoroso tormento

Amoroso Tormento
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



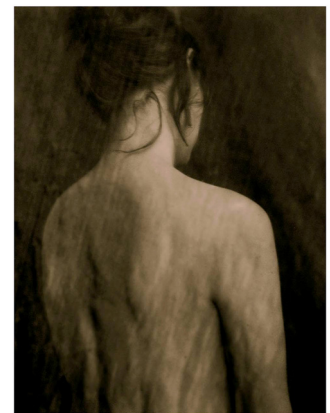
Que se la luz del día opere a favor mío del pensamiento

Deidad
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



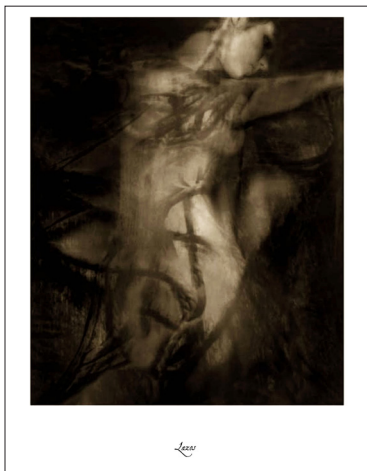
El alma, que sembrada de la vida guárdese

El Alma
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



He la peor de todas

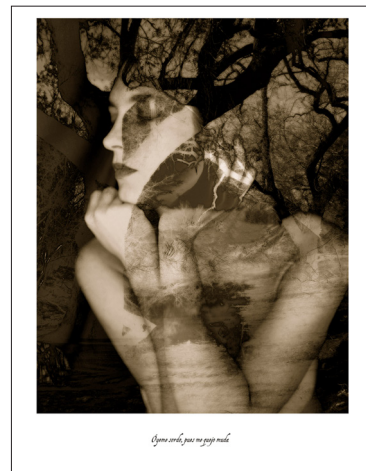
La Peor De Todas
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



Lazos
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



Mundo
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



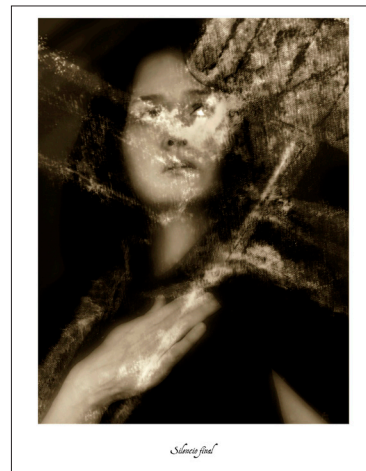
Óyeme Sordo
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



Primero Sueño
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



Sílabas
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.



Silencio Final
Photogravure with chine-collé
on Japanese tissue
20 x 14 in.

JUANA AND THE STRUCTURES OF REVERIE

2015

*"Thus my body builds around it
room after room."*

- Marcel Proust

"This is the story of a woman who invents her freedom by creating an imaginary architecture made of light, scraps of memory, hopes and dreams - a permeable architecture where nothing is confined.

It is dedicated to Juana La Loca, the supposed 'mad' queen of Spain in the 16th century who, for political motives, was imprisoned for 46 years by her father, husband and son in an architecture of darkness and stone in which she died broken and alone."



An Immaterial Space

Tintype
13 x 10 in.



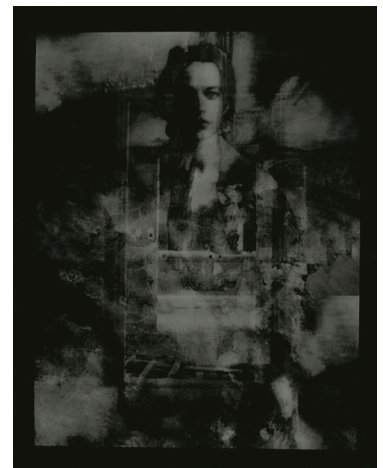
Dos Palomas

Tintype
13 x 10 in.



Juana and the Pillars

Tintype
13 x 10 in.

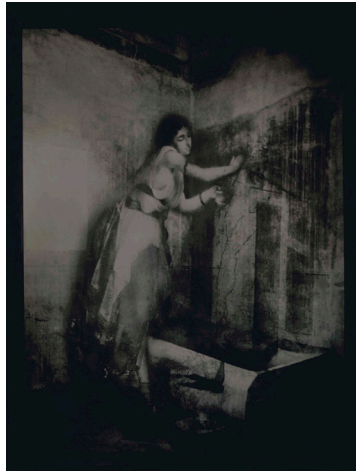


Juana I

Tintype
13 x 10 in.



Juana's Garden
Tintype
13 x 10 in.



La Ninfa
Tintype
13 x 10 in.



Room After Room
Tintype
13 x 10 in.



The Ascending Facade
Tintype
13 x 10 in.



The Memory Palace I
Tintype
13 x 10 in.



Transcendence I
Tintype
13 x 10 in.

BARKING AT GOD RETABLOS MUNDANOS

2017

"All that's left of me is to 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 that I never really meant to touch.

The resulting hand-colored photogravures combine 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."



Blasphemy

Hand-colored photogravure
26 x 20 in.



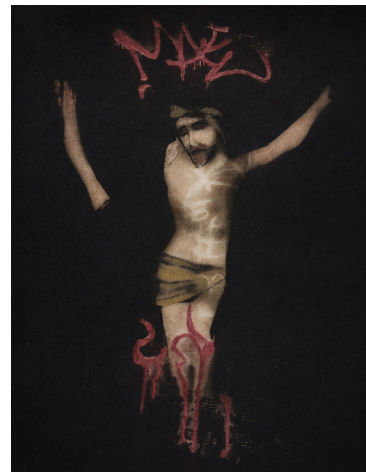
Candlelight

Hand-colored photogravure
26 x 20 in.



Chaos Never Died

Hand-colored photogravure
26 x 20 in.



Crucifixion

Hand-colored photogravure
26 x 20 in.



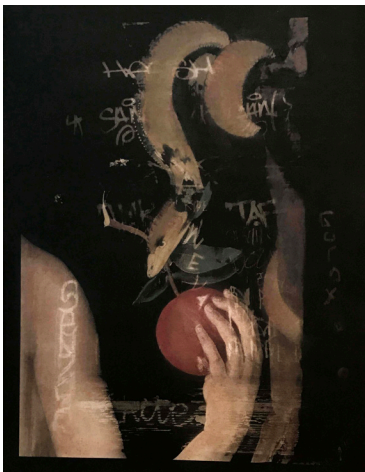
Damaged Madonna
Hand-colored photogravure
26 x 20 in.



Omar
Hand-colored photogravure
26 x 20 in.



Santa Lucía
Hand-colored photogravure
26 x 20 in.



Temptation
Hand-colored photogravure
26 x 20 in.



The Artist
Hand-colored photogravure
26 x 20 in.



The Confrontation
Hand-colored photogravure
26 x 20 in.

TAGGED

2018

"Walking the graffiti gauntlet from my house to my studio, I am confronted by a lexicon of rampant misogyny, violence, and sexual insults. We are being tagged as bitches, hoes, and worse. But I am not that woman.

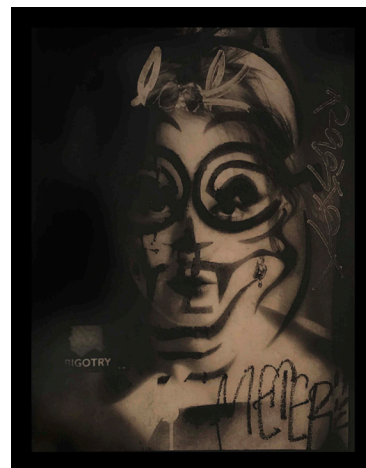
Why have women become the targets of the rage and frustration expressed? Why are women bearing the consequences for injustices they have not committed? Where are the graffiti images by women meant for men?

I do not have the answers to these questions; all I have are these images of what it feels like to be a woman walking these streets. And in this, I know I am not alone."



Advice

Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



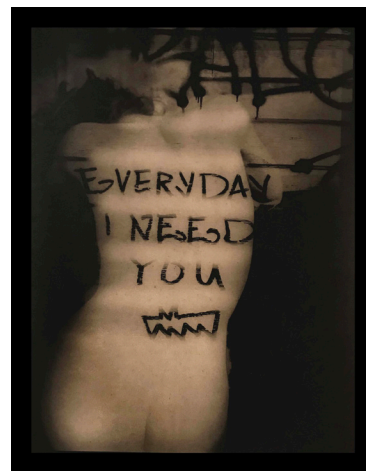
Bigotry

Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



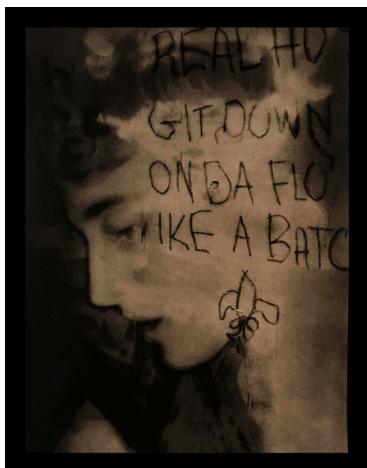
Effaced

Photogravure with chine-collé
on Japanese tissue
25 x 20 in.

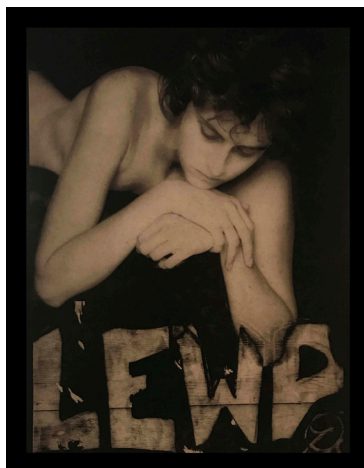


Everyday I Need You

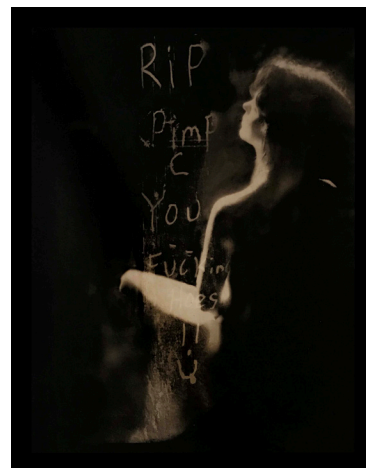
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



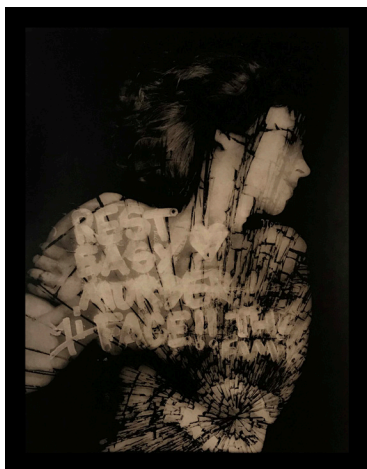
I Am Not That Woman
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



Lewd
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



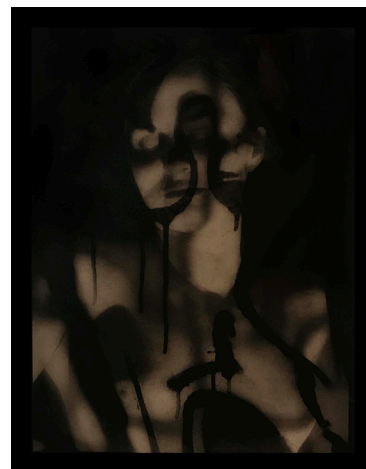
RIP
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



Shot
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



Surrender What?
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.



Tagged
Photogravure with chine-collé
on Japanese tissue
25 x 20 in.

JOSEPHINE SACABO AND THE TRADITION OF GRAPHIC ART

By Jesse Shaw

A photogravure is not just a photograph. It is a print.

Printmaking is ancient by comparison to photography and through its long history it has been used to disseminate information, entertain, inspire, and to both reinforce and challenge authority. Prints have been made for education, religion, advertising, decoration, fine art, and politics. The common denominator of all of these is communication. The ability to reproduce an image meant the ability to distribute ideas beyond a single object or a single viewer. Those who had access to the press now had the ability to circulate their message.

Josephine Sacabo is a photographer who builds her printed imagery from photographic elements that are then converted into a transparent film. The film is placed atop a light-sensitive photopolymer sheet which serves as the printing plate, and the two are exposed to ultraviolet light. The light either travels through, or is selectively blocked by the transparent film, burning the image onto the plate. Where the light passes through, the plate hardens. Where the light is blocked, the material remains soft and soluble. The

plate is then washed, removing the soft material and creating a topography of microscopic hills and valleys. The deeper the valley, the darker the printed area.

Greasy ink, made of pigment suspended in oil, is then pushed into those microscopic hills and valleys. The plate is carefully wiped clean, and the remaining ink creates the darker values that make up the image, and the white of the paper creates the lighter values. The plate is then covered with a damp sheet of paper and run through an etching press where a large, heavy steel roller applies an enormous amount of pressure. That pressure forces the paper to stretch into the microscopic hills and valleys, allowing the fibers of the paper to pull the ink from the plate, embedding it both within and on top of the paper. Once the print is pulled, the plate can be re-inked, wiped, and printed again, allowing multiple impressions to be made from the same plate.

Through this process, the image is no longer a photograph. It has been transformed into an original hand-pulled intaglio print. That transformation matters; the tradi-

tion of the printed image is now part of the content of the work.

When reading Sacabo's prints, and I use the word reading deliberately, Sacabo builds her imagery much like a graphic artist. These prints are meant to be read; the viewer reads the inscription, then reads the image, allowing each to shape the meaning of the other.

The meaning of the prints unfolds through the relationships between recurring figures, architecture, light, smoke, books, religious imagery, and other symbols. The inscriptions are not merely captions, they are drawn from the writings that inspired Sacabo's work.

She uses printmaking to engage with social and political issues. Including intellectual freedom, censorship, institutional authority, contemporary misogyny and the language used to diminish women. By choosing to transform her photographic works into hand-pulled intaglio prints, Sacabo places these works within the centuries-old tradition of graphic art that articulates the human experience, questions authority, records history, showing us who we are or who we may have been.

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DAPHNE
ART
FOUNDATION

Who are we?

A 501(c)(3) non-profit organization, founded in 2019, born out of a passion for the arts and a vision to elevate the cultural life of Laredo and the greater South Texas border region.

Where We Are Located?

We are in Laredo, deep in South Texas, right on the border with Mexico.

What is our Mission?

The Foundation's mission is to advance the visual, performing, and media arts in the Laredo border region by providing residencies to artists and creatives, exhibiting and promoting artists, and cultivating arts appreciation and participation. We seek to enhance the quality of life through transformative artistic experiences and cultural programming.

Our Vision

To build a vibrant Laredo border region where the arts are central to our cultural and socioeconomic vitality.

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daphneart.org



(956) 307-8984

info@daphneart.org

P.O. Box 6238

Laredo, Texas 78042

With gratitude to all who worked tirelessly to bring
THE RIGHT TO DREAM - regreso a mi pueblo to Laredo

Josephine Sacabo
Jenny Bagert
María Eugenia Guerra
Jesse Shaw
Nicolas Lewis

Kassandra Romero
Lisa Bennett Morales
Alyssa Cigarroa
Javier Zambrano
Sergio Puente
Meg Turner

Jennifer Shaw
Laura Moran
Janice Lardey
Callie Johnson
Mata

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Josephine Sacabo
PHOTOGRAPHY

