

Full Biography

Becky Soria

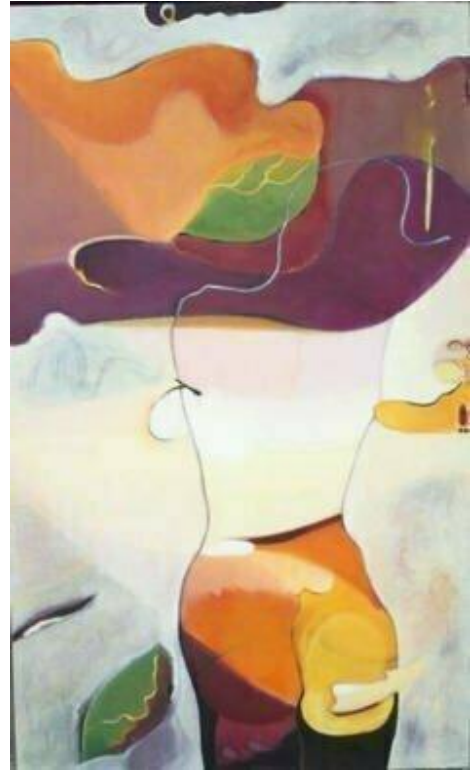


The Bolivian/American artist, Becky Soria, stoked her passion for art throughout her life until the time was ripe to commit to the trajectory of a full artistic journey. That time began nearly 40 years ago. Working initially with oils but then mostly acrylics, Soria's earliest works ca. 1989 started as abstract paintings saturated with color that undulated across her canvases with intriguing amorphism. Her work was first noticed by the art world and the public at exhibits open to local artists in the Houston area. By the early '90s, she was offered solo shows both in Houston, Texas and in her native Bolivia. In the late '90s, the Visual Arts Alliance, a non-profit educational organization for artists and art aficionados founded in Houston, TX in 1981, awarded Soria third and second places in several juried exhibitions. By the start of the new millennium, Soria was established as an artist, recognizable not only by her works but by the message they voiced.

In 2003, Soria had her first major solo exhibit at Gallery 3 in Houston, Texas. She titled the exhibit "Back-to-Back" to highlight the series of multi-colored abstract paintings portraying female figures from the back. None of the figures in this series has a head but many have a shroud or cloud in tonalities that compliment or mimic those used in the body that hovers above where their heads should be, allowing the emphasis to be on the backs.



Physical Ends, 2001
Oil on canvas, 36" x 48"



Aurora, 2003
Oil on canvas, 36" x 60"

Three years later in 2006, Soria was offered an exhibit at The Jung Center in Houston, Texas. She titled the exhibit "Metaphoric Torsos," an apt title as Soria dug deeper into the metaphor of the "back." In an interview related to this exhibit, Soria stated "The back of the body is always the promise of a front, but in my work, it is a front that never arrives." The incorporation of collage in this series of paintings allowed Soria to create a sense of conflict and fracture onto her acrylic painted canvases. The textured and layered paintings metaphorically carry the angst that weighs on

humans. They also question the viewer to ask if the works represent a “universal” back posing as a symbol of rejection, or if the figures depicted are looking away from the viewer towards a less burdensome future.

By the mid-2000s, forms that recall prehistoric art and mythological themes began to appear in Soria's works. She explained the new focus as an intentional “connection with our primitive and archetypical ancestry by re-articulating within a contemporary context those pre-historic images, their human bodies, and their animals.” The figures portrayed in these paintings are minimally representational with outlines and body shapes that still allow the viewer to identify the creature, and a heavy impasto that brings them to life and gives them substance.

The boars, bison, horses, and other creatures that were the subjects of her 2011 *Primitive* exhibition at Redbud Gallery in Houston, Texas bring to mind Paleolithic cave paintings that seem to have leapt in technicolor texture on to her canvas from Spain's Altamira cave or France's Pech-Merle cave. In the eighteen works Soria presented at Redbud Gallery, she translates the vocabulary of these ancient sites with rough, corrugated surfaces tinted in deep crimson, black, blue, and green acrylic.



Toro Bull, 2012
Acrylic on canvas, 36" x 36"



Traces, 2010
Acrylic on canvas, 24" x 27"

The following year, Soria presented five paintings of totemic human figures at the Deborah Colton Gallery in an exhibit titled "Body Talk." Unlike her earlier figures, rather than being obviously female, these are merely suggestively female. The figures are also shown from the front or the side, not only from the back. Many figures have limbs. All of them have heads, which add an ethereal cognitive element. The bodies are filled with shapes and colors that hint at a hidden symbolism.



Standing, 2011
Acrylic on canvas, 36"X 48"



Falling, 2009
Acrylic on canvas, 36"X 48"

From this point forward, Soria remained faithful to archetypal representations of the feminine, which over time Soria came to refer to as goddesses, who over the decades served as her muse to address sensitive issues related to the experiences of women in particular and humanity in general. As Soria explains, her "...focus is on woman, as earth and goddess...A woman's anatomy, her biological capabilities and frailties, her distinctive pains and pleasures, her sexuality and aging, her chronic status, her tears, her peculiar psychological turns and her existential status [is what] I attempt to capture in my paintings. I aim to create images that, while connected to primitive forms, are nonetheless very contemporary not only in their look, but also because they bring forth the mood and emotional tone of our complex contemporary world."

In the ensuing decade, Soria had multiple exhibitions of works created with acrylics, charcoal, and mixed media that spoke to:

- the connection with our primitive and archetypal ancestry by re-articulating within our contemporary context those pre-historic images, their human bodies and their animals (2013 exhibit at Archway Gallery “Signs, Symbols, and Sentinels”)



The Cave-La Cueva, 2012
Oil on canvas, 40" x 40"

- the reinvention of the female figure as emblem for current conditions and painting the future as totems to call to mind an epoch without patriarchy (2014 exhibit at M squared Gallery “Totems beyond Patriarchy”)



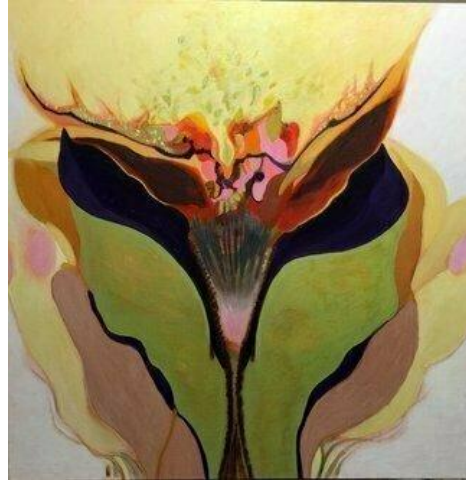
I often invoke my muse, 2014
Acrylic on canvas, 36" x 48"

- the uniquely feminine unconscious, and the symbolic vocabularies that emerge from that unconscious to meet the needs of potentially dystopic times (2016 exhibit at Jung Center "Woman and her Symbols")



The moon is always a female, 2015
Mixed media on canvas, 40" x 40"

- the relationship between the feminine, fertilization, and reproduction symbolized through flowers, plants, and pods (2019 exhibit at Archway Gallery “Seeding-Blooming-Renewal”)



Calix, 2019

Acrylic on canvas, 36" x 36"

- the consequential journeys during challenging times that we share as humans that juxtapose the fragility and strength of the human spirit and its ability to heal (2021 exhibit at Archway Gallery “Consequential Journeys”)



Gaia's oracle, 2020

Acrylic on canvas, 36" x 48"

- the visual stories about the ancestral mother Earth, Gaia, as forecaster of the urgency in the inevitable environmental events (2023 exhibit at Archway Gallery “Gaia’s Oracle”)



Oasis, 2023

Acrylic on canvas, 36" x 24"

- the human experience mapped on to the topography of the body in an intensely personal and intimate manner. (2025 exhibit at Archway Gallery “Intimate Geographies”).



Caminantes, 2024

Acrylic on canvas, 20" x 20"

Becky Soria continues to paint and exhibit at Archway Gallery, her primary gallery for more than 15 years.

Soria has generously donated eleven of her original works to The Limits and Proximities Foundation of the Art. These works will be exhibited in the gallery.

Fernando Casas has been an important figure throughout Becky Soria's life as an artist, instructing her technique, critiquing her work, and supporting her endeavors.

For more information about Becky Soria:

<https://www.absolutearts.com/portfolios/b/beckyart/>

<https://www.archwaygallery.com/news-press/becky-sorias-gaias-oracle>