

semi



lucio

AN EXHIBITION THAT EXPLORES THE LAYERS  
WITHIN DREAMS AND NIGHTMARES

August 7, 2025 –  
September 25, 2026

- |                                       |                         |                       |
|---------------------------------------|-------------------------|-----------------------|
| Andrea Cira                           | Erick Felix             | Socorro Rico          |
| Dani Coronado                         | Emiliano Zapata         | Emily Alvarez         |
| Faviola Calymayor                     | Cesar Velez             | Socorro Reyes Ramirez |
| Hannah "Duck" Duckworth               | Jennifer Su             | Isaac Tapia           |
| Shai Perry                            | Edwing Mendez           | Charlotte May         |
| Esmeralda Hernandez                   | Katheryne Johnson       | Dylan King            |
| Astrid Mier y Terán a.k.a KUNTURWARMÍ | Vinny "Zigzag" Medellin |                       |

Presented by **M.A.S.A**

Migrating Assembly for Stories and Art



We spend a third of our lives away from the waking world, visiting dreams and nightmares. *SemiLucid* resides in the half-aware moments between sleep and waking where reality and illusion weave together.

From techniques inherited from the past to visions of the living present, the artists in this exhibition place themselves in a vulnerable space by conveying their dreams before they slip away. Through dream-logic, one is able to connect to ancestors or a self one longs to be closer to. There’s an honesty in dreams that allows one to let go of preconceptions for a moment of discovery. Complex ideas and seemingly disconnected experiences knot together, layer in photos and paint, or cast into lost body parts.

Drawing on memory, grief, heritage, and exploring identity, the works gathered in *SemiLucid* invite viewers to explore the artists’ interpretation of this in-between realm where familiar forms turn strange and logic loosens its grip. How do the waking and dream worlds inform each other and shape who we are?

**Group Bio**

The *Migrating Assembly for Stories and Art* (M.A.S.A) is a collective of artists who currently reside in the greater Kansas City area. Originally started by artists of latin-american descent, we have expanded to showcase the global identities that exist in the Midwest. Our edges continuously grow: where we are from, where we have been, and who we can become. Here, everyone can have a voice.

Through our art, we share personal stories, collaborate to create new work, and advocate for better opportunities for our community. We support others in their work, and invite them to support us in our curatorial pursuits. By forging our way into established art spaces, we create a path for the greater community to join.



Katheryne Johnson

***Haitian Man***

Digital Photograph  
8 x 12 in (17.5 x 13.25 framed)  
\$400 (with frame)

I took these photos at the 20th anniversary of the Million Man March on October 10, 2015. Thousands of people gathered at the United States Capitol to protest against the violent nature of the U.S. policing and carceral system because too many of our brothers and sisters have been hunted down and murdered by police with little to no consequence for the murderers. Almost 11 years later, the same thing is still happening but with a militia backed by the U.S. government hunting, killing, and kidnapping men, women, and children. It seems as if the nightmare of chattel slavery turned into Jim Crow, turned into mass incarceration and murder of Black and Brown people by police, and eventually turned into the Department of Homeland Security "protecting" "our" land. el-Hajj Malik el-Shabazz, better known as Malcolm X, once said, "You cannot separate peace from freedom because no one can be at peace unless he has his freedom." I think it's high time we all get our peace.



Katheryne Johnson

***Hiii Power***

Digital Photograph

8 x 12 in (17.5 x 13.25 framed)

\$400 (with frame)



Socorro Rico  
***Suspiro (Sigh) I and II (Diptych)***  
Acrylic, cotton fiber on Lauan Plywood  
24x48 in each  
\$900 each

This work is influenced by the vivid dreams and nightmares I have experienced since childhood. Many of these dreams center around family members, both living and deceased. Working primarily in acrylic on wood and paper, I paint in symbolism, using animals, objects, and environments to represent the emotional weight of these dreams. Rather than depicting them literally, I translate their feeling—tension, confusion, longing, and vulnerability—into visual metaphors. Familiar forms may appear altered or suspended, reflecting the way dreams blur logic and memory.

Through this process, I attempt to make sense of the subconscious and give physical form to experiences and the memory of loved ones that are otherwise intangible. My work explores how family, fear, and memory endlessly live quietly and powerfully within my dreams.

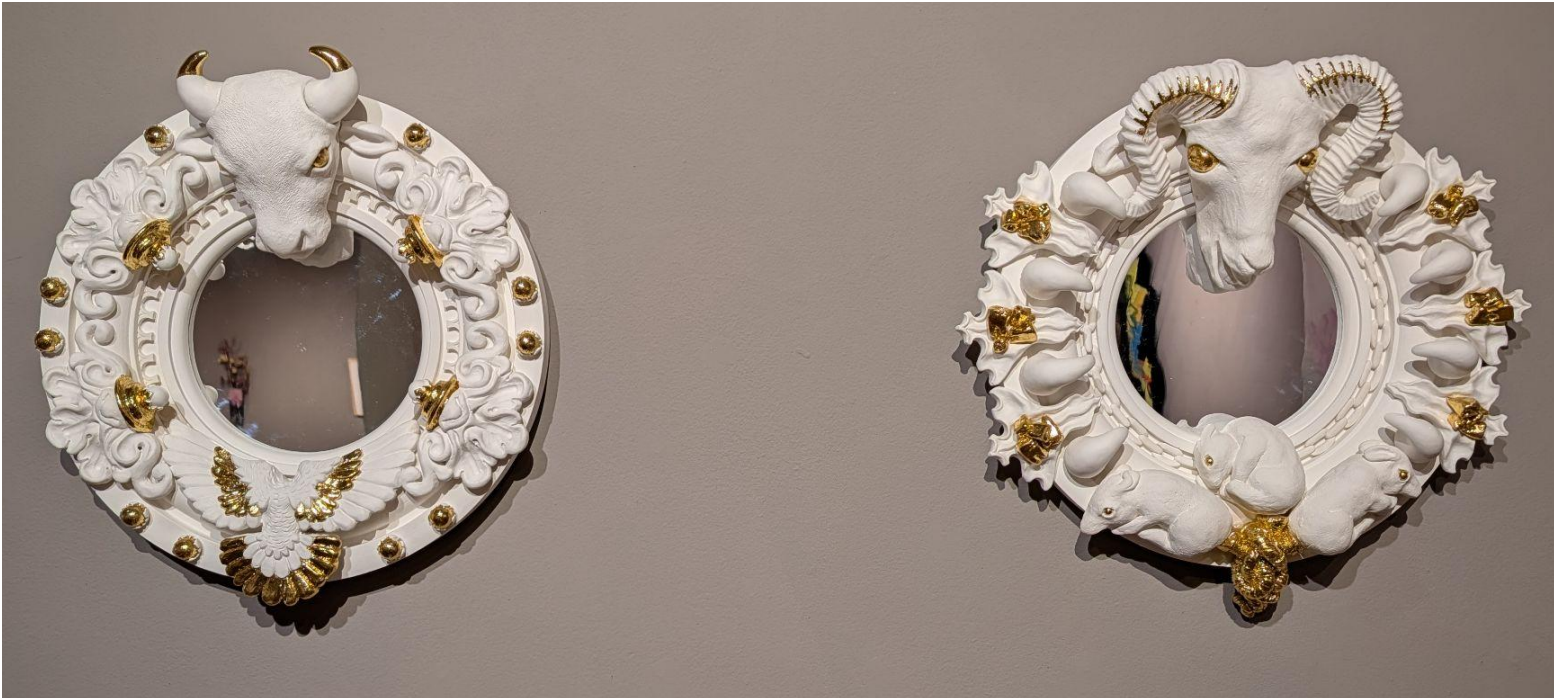
Esta obra está influenciada por los vívidos sueños y pesadillas que he tenido desde la infancia. Muchos de estos sueños giran en torno a miembros de mi familia, tanto vivos como fallecidos. Trabajando principalmente con acrílico sobre madera y papel, pinto a través del simbolismo, utilizando animales, objetos y entornos para representar el peso emocional de estos sueños. En lugar de representarlos de manera literal, traduzco su sentir —tensión, confusión, anhelo y vulnerabilidad— en metáforas visuales. Las formas familiares pueden aparecer alteradas o suspendidas, reflejando la manera en que los sueños desdibujan la lógica y la memoria.

A través de este proceso, intento dar sentido al subconsciente y dar forma física a experiencias —así como al recuerdo de seres queridos— que, de otro modo, resultarían intangibles. Mi obra explora cómo la familia, el miedo y la memoria habitan de manera incesante, silenciosa y poderosa dentro de mis sueños.



Edwing Mendez  
**Retirado**  
Mixed Media  
16x16 in (17.5x17.5 with frame)  
\$5000 (with frame)

Aging can change the context of our dreams. My father started his “American Dream” as a migrant farm-worker and eventually became a respected construction foreman. His work ethic and identity are deeply rooted in the great pyramid builders of Ancient Mexico. Our political culture values us based on our work. Dreams cannot continue forever, retirement is inevitable. How do we cope with that when it's part of our identity and how the world views our place in the community?



Dylan King

***Diptych of Perception***

Hand sculpted and cast plaster, gold leaf, mirror

15.5 x 15.5 in

\$2500 Each

This piece is comprised of two sculpturally framed mirrors. Jumping off the textbook definition, the two mirrors offer deeper-self reflection that fractures identity into opposing realms. The "Dream" frame allows comfort in a surreal "safe place". The "Nightmare" frame channels anxieties and possibly fear. Both use iconography that gives the viewer the feeling of being subject to observation. Positioned together, they suggest that these states are not separate but intertwined: each mirror reflecting not only the viewer's image, but the internal duality that shapes this human experience.



Emiliano Zapata

***I Can't Go Where You're Going***

Mixed Media on Draft Film

48 x 36 in

\$8000

"I've dreamed that this place could be our future. I hoped that we could enjoy it together, but unfortunately I won't be there to see it. I'm sorry I can't guide you through this, but this place will give you a better chance than I ever had. And when you're done, we'll meet again. Then you can tell me all the wonderful things you've seen."



Socorro Reyes

***The Origin and the Dream of Love***

Oil painting on wood panel with a resin finish, presented in a handcrafted felt frame featuring multicolored hand stitching and crocheted detailing

70 x 41.5 in

\$8,888.88

This painting seeks to symbolically represent the origin of dreams. From its very title, the work draws upon the phrase “the dream of love” as a state of balance rooted in origin.

At the center of the composition, a woman appears with her eyes closed, beside a blue shadow with masculine characteristics, representing a dream. From her forehead, a dove emerges and is born, symbolizing the origin of dreams and the spirit.

In the upper section, a human heart is depicted alongside two serpents in contrasting tones, red and green, colors that complement one another. The serpents symbolize duality: dreams and nightmares. The heart represents the balance between these two polarities.

The heart stands as the central element of the piece, as it embodies the individual human experience of each being. It is through our human experience that the origin and balance of our sensory experiences, dreams and nightmares, are formed.

The hand-crafted felt frame emphasizes the power of the heart as a symbol of balance while also serving as a fundamental element of the artist’s distinctive personal style.



Charlotte May

***Fate***

Oil on Canvas

48 x 36 in

\$10000

This painting reflects on a recurring nightmare while dealing with loss and grief, grappling with the part of a religious upbringing that preaches an eternity of suffering after death for those who deviate from the prescribed path.



Charlotte May

***Hatching***

Oil on Canvas

16 x 20 in

\$5,000

This painting reflects on a recurring nightmare while dealing with loss and grief, grappling with the part of a religious upbringing that preaches an eternity of suffering after death for those who deviate from the prescribed path.



Charlotte May

***Doorkeeper***

Oil on Canvas

6 x 12 in

\$2,500

This painting reflects on a recurring nightmare while dealing with loss and grief, grappling with the part of a religious upbringing that preaches an eternity of suffering after death for those who deviate from the prescribed path. In religious context, the Doorkeeper has multiple roles, and this painting pertains to the keeper who decides who is clean and may enter.



Astrid Mier y Terán a.k.a. KUNTURWARMI

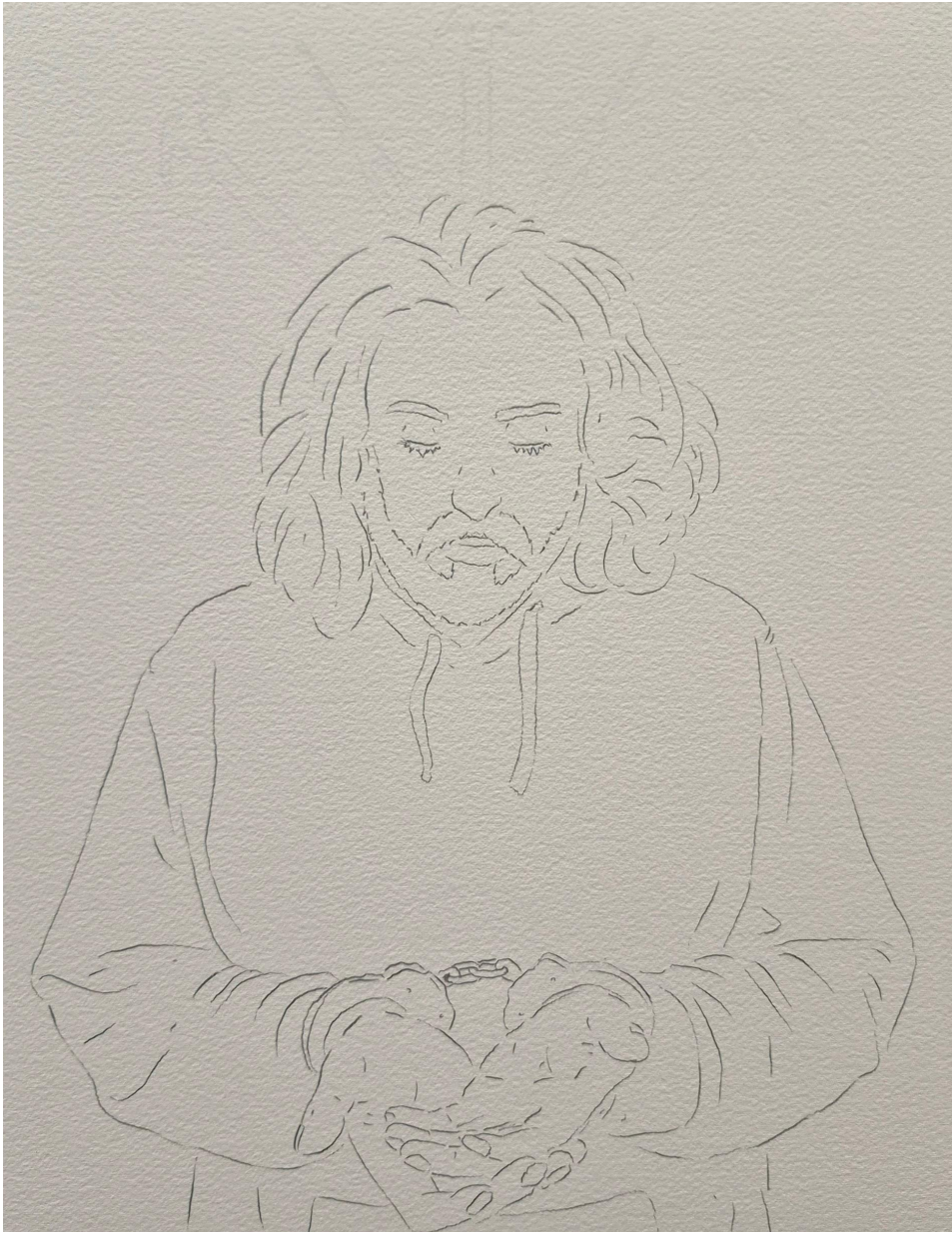
***Rikch'ariy***

Acrylic on Canvas

24 x 24 in

\$2000

Motivated by the cosmogony of my ancestors in the Andean highlands, I created this piece titled Rikch'ariy, which in the Quechua language means to “wake up after a long dream.” Dreams in the Andean cosmogony (Andean vision of their cosmos) are tools for connecting with other realms, to access visions and communication with beings that would not consciously be possible to do. My Andean ancestors understood the relativity of time and its cyclicity. Life and death were also understood as part of this cycle, a transmutation. The subjects are transmuting from one state of being to another. I chose a piece of funerary gauze mantle from the Chancay Culture, pre-Incan (Central Coast, c. 1300-1550 CE), for the inspiration of this painting.



Erick Felix  
***Born on Cadillac Ave***  
Graphite  
16x20 in (framed)  
\$559

The drawing pays homage to the immigrant workers who come to the United States for a better life, chasing the American Dream. Working long hours, the dream is no longer a dream and they become afraid to exist in this place as an immigrant; but more afraid to return home as failure. Saints are common in the Hispanic household, and we often ask them to guide and protect us. In this case, many immigrants ask the saints to protect them from “La Migra”. The image depicts a saint in his worst nightmare: to be arrested while working, making him unable to provide for his family back home.



Shai Perry-McCallister

***Postpartum***

Photo transfer, acrylic, flowers

20 x 9 in

\$1200

My current series of work focuses on the emotions that come with entering motherhood. There is a separation of identity through losing oneself physically, mentally, and emotionally. The flowers represent the shedding of my former self while ushering in the new. It is a fragile, yet beautiful process. Honoring my former identity while standing proud in my new one.

I aim to bring awareness to the stigma behind cesarians vs. natural birth, and the shame that arises with a lack of milk production. Many mothers may experience guilt and depression that is not often spoken about in mainstream society. The goal of this series is to hold space for healing, understanding, and shed light on the silenced part of motherhood.



Esmeralda Hernandez

***untitled (barrio vacío)***

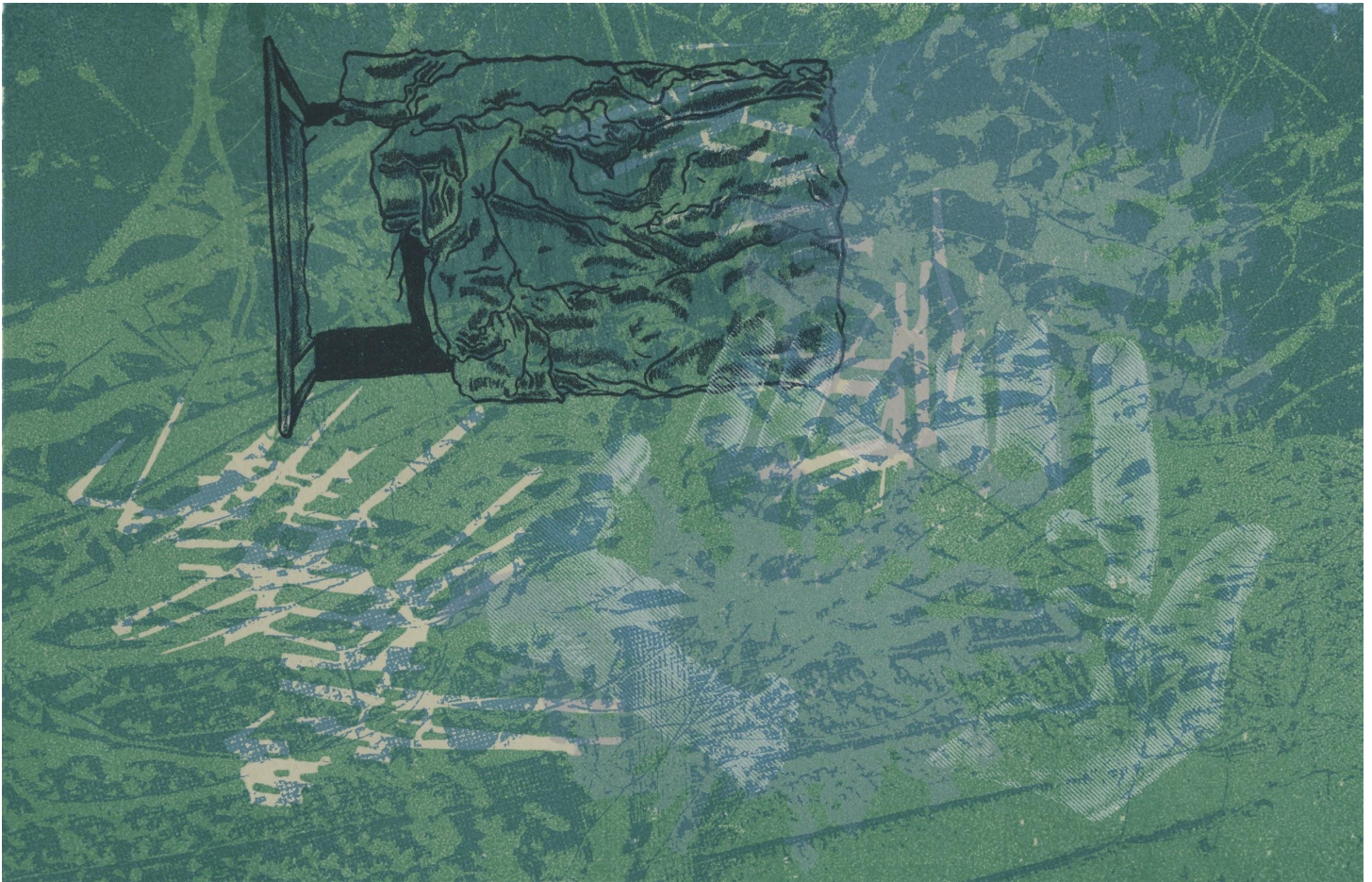
Lithography and silkscreen

27.5 x 19.75 in

\$450

“untitled (barrio vacío)” was made in succession to “no supe qué decir,” with a more relaxed, experimental approach, allowing for unpredictable outcomes and playing with themes of overlapping memories, glimpses of past and present, and conscious/unconscious moments of reflection in dreams.

The title correlates to a drastic change in environment. Being originally from Dallas, Texas, and having moved to Kansas City, there are frequent instances of déjà vu, where unfamiliar locations are unexpectedly extremely similar to places hundreds of miles away. These places are bittersweet, offering a brief moment of comfort and disappointment, returning and disappearing just as fast as we remember them. When returning to the original location, buildings may remain the same; however, the people who pass by them are continually changing. A light post will stay where it has been cemented; a fence will degrade but hold its boundary; everything will be the same and different at the same time, like an almost-forgotten dream.



Esmeralda Hernandez

***no supe qué decir***

Lithography and silkscreen

16 x 12 in

\$350

“no supe qué decir” relates to the idea of private spaces and the trust it takes to let others into places where we experience the most intimacy and comfort. Our beds are places we always return to for deep sleep or casual rest, or for even more intimate experiences like grieving or sleeping with our partners. Our beds are places where we seek comfort, escape, avoid judgment, and spend an extended period of our lives.

This print itself is a response to lack of sleep, exhaustion, and experiencing continuous nightmares over an entire summer, and how I visualize the overlap of memories and experiences while dreaming. In the moment, dreams are intense and chaotic, yet they slip in little reminders of past experiences or events in a haunting way, leaving no room for separation between the present and the past.

Combining different print mediums also adds a level of separation through process and states of being. In the top left corner, a crayon drawing directly represents a bed and also correlates with a conscious, awake state, whereas the transparent layers of photo images of hands and shrubbery relate to an unconscious or dream state of unwanted memories and experiences.



Cesar Velez  
***The Shining***  
Oil on Canvas  
24 x 30 in  
\$5000

The Shining is my visual interpretation of the dread and unease that accompanies living under a constant state of surveillance, primarily as an immigrant, in the modern U.S., where stepping outside can at times feel akin to stepping into Kubrick’s Overlook Hotel.



Hannah "Duck" Duckworth

***Freak of Nature***

Acrylic, Charcoal, Collage, Oil stick on Cardboard

50 3/16 x 29 3/16 in

\$1500

"Freak of Nature" is the exploration of my androgyny and the dangers of gender expression. No matter if I am presenting masculine or feminine, the constant fear of being hunted for sport is not new, but perennial. In a country defined by the dream of self-determination, as a Queer person I am faced with the nightmare of trying to fulfill my internal needs and desires in an external world that politicizes my existence.



Faviola Calymayor

***Self Portrait (Sacando el Pelo)***

Moleskine, Bic pen, white paint pen

10 x 8.5 in

\$3000

This drawing was made while I was phasing out of a difficult place in my life. I lucid dream, and the nightmares during this time were memorable and intense. So much so that I had developed sleep apnea and I would wake up to my fingers in my nose/mouth (sometimes both). Thankfully, I have not had those in over a year.

In one dream, I was trying to speak while trying to remove a strand of hair coming from my mouth. As I pulled, the strand lengthened and began to multiply. My attempts at speaking while actively pulling the hair strands turned into muffled gags.

The dream meaning of removing hair is interesting and felt spot-on. Google says: “removing lies you believed, breaking negative self-talk, ending gossip/harmful conversations.”

This composite creature is a combination of creatures I was told I have resembled throughout my life, and of creatures I tend to admire. It's a raw piece for me. It is odd knowing who you are and who you want to be, and how that blends with how you are viewed and what you have been told and labeled. It is important for me to use the parts I resonate with, while actively fighting against the haterade, the (internal and external) doubts, and the projections.



Dani Coronado  
***Tu Mamá es un Pez***  
Acrylic on Masonite  
48 x 30 in  
\$10000

The meaning of this painting has changed throughout its creation. The idea stems from roots of collective unconscious, deja-vu feelings and memories of a past I never lived, a blur in time and space, like a dream. Fish hold unwilling importance, bringing a calmness and fear. In Peru, fish can represent this cycle of life: traversing above and below, cycling between the living world and the underworld. There is a feminine quality within this ability, and pregnancy is it's most tangible human form. As I was drafting this painting, it's real intention came to light: I am pregnant.

Pregnancy has been a very interesting journey, bringing many emotions of confusion and clarity. It's been an intense mental and physical struggle, feeling incredibly weak, incredibly powerful, incredibly lonely and incredibly connected. My physical body is between two realms, securely holding this unborn child while wading through life and its many changes. Faulkner's four word chapter "My mother is a fish." has always stuck with me, and felt very appropriate for the final title of this painting.

For my future son: Your mother is a fish.



Andrea Cira  
***Nacemos, Crecemos y Sobrevivimos Donde Nos Da La Gana***  
Acid-free Cut Paper  
21 x 30 in  
\$3600

This piece reflects my perspective on identity and migration, particularly as a Mexican immigrant navigating life between worlds. It reimagines others and myself as descendants of Quetzalcóatl, the feathered serpent. In this piece, this descendant of Quetzalcóatl—more colorful and feminine—moves through the fear and uncertainty of living in a new country. She is simultaneously lifted by community, memory, and the things she loves, all while carrying the constant fear that it could all be taken away.



Emily Alvarez

***Promise of Salvation***

Mixed media, acrylic paint, gouache

12x13x15 in

\$1600

A winged figure in repose on a rotting stump represents suspended potential: while they wait to deliver a baby, they also wait patiently for deliverance from poverty and starvation. However; the jeweled goblet they were given remains empty, and their nest has already been harvested for wood. This visual analogy is partially drawn from propagandized fantasies and promises made by profiteers to the people and places they pillage for resources.



Jennifer Su  
***Untitled (from Bite Me series)***  
Air-dry clay teeth in papier-mâché dish on laser-cut acrylic base  
11 x 8 x 1 in  
\$1600

Dreams of teeth falling out are common nightmares. However, it has already happened to me in reality TWICE. I fear it will happen again and again until I have no more teeth, so I've created this shallow dish to catch all my fallen teeth.



Vinny "Zigzag" Medellin

***Nighttime Wanderer***

Masking tape and Crayon

30 x 22 x 18 in

\$3000

A portrait of the god of night, Tezcatlipoca, who moves through the darkness as an invisible presence. Lord of the Darkness, Tezcatlipoca is associated with temptation, change, and nightmares. It is a shadow that follows us through our life and awakens while we sleep to devour our hopes and dreams. He reminds us of the trauma we carry from our ancestors. The nightmare we experience throughout our waking existence. We wait and pray for the winds of Quetzalcóatl to carry us into a new age, so our nightmare may cease and the seeds of our dreams may blossom anew.



Sat, Sep 05 | Leedy-Voulkos Art Center

# M.A.S.A. Artist Talk & Panel Discussion

Join us Saturday, September 5, from 2–3 PM for an Artist Talk & Panel with M.A.S.A. members, moderated by Maria Vasquez Boyd of ArtSpeak Radio (KKFI 90.1 FM). Hear directly from the artists about their work and the exhibition.

Free and Open to the Public. Hope to see you there!

RSVP