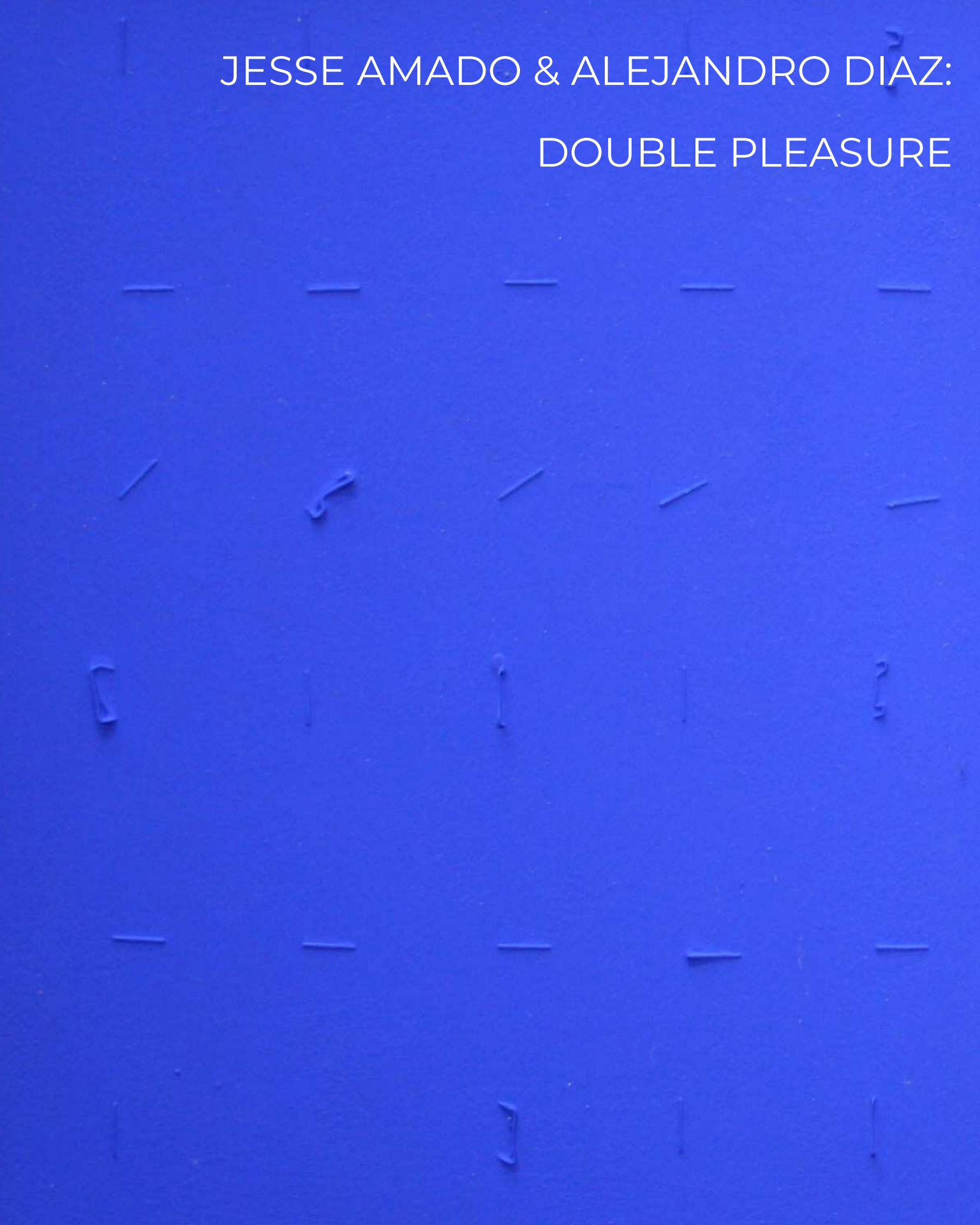


JESSE AMADO & ALEJANDRO DIAZ:

DOUBLE PLEASURE



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DOUBLE PLEASURE

RUIZ-HEALY ART

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JESSE AMADO & ALEJANDRO DIAZ:
DOUBLE PLEASURE

RUIZ-HEALY ART

TEA FOR TWO
AND TWO FOR TEA

by Carla Stellweg

INTRODUCTION

The two-person exhibition, *Double Pleasure*, of works by Jesse Amado and Alejandro Diaz, at Ruiz-Healy Art Gallery in New York City and San Antonio, Texas, is a testimony to the rich diversity this duo brings to the art table and is also a rare opportunity to see both artists' seminal work in the context of New York City. Amado and Diaz were both born in San Antonio of Mexican American heritage, spending their formative years absorbing South Texas's unique visual culture. Yet, at the same time each artist's work has evolved from distinctly divergent frameworks, with varying degrees of personal conceptual idiosyncrasies. The decision to pair them at this time and in two simultaneous exhibits, in New York City and San Antonio, responds in part to San Antonio being a prime incubator of Latino art now in the U.S., and for being a so-called "backyard" of the larger art world by providing that 'otherness' so appealing and desired in many quarters of the global scene, including that of New York City. While the category of "Latino" art and artists is a much-debated subject, the case of Amado and Diaz offers viewers with a highly sophisticated and eloquent view of today's Mexican American and Latino visual culture.¹

Amado, while he has shown his work internationally, has remained steady in his decision to live and work in his hometown, returning after periodic journeys to New York City and artists' residencies, such as the Fabric Workshop in Philadelphia or Berlin's Blue Star Contemporary. By contrast, Diaz travels frequently, starting with his sojourn in Mexico City during the 1990s where he partook in Mexico City's alternative *Centro Histórico* art scene, at that time animated by the influx of artists from around the world, coming together in Salon-type events, such as Francis Alys's and Melanie Smith's "Mel's Café" or Aldo Flores' "Salon des Aztecas".²

1 "Considering that within the century at least one third of Americans will be "Latinos," should this category even exist—shouldn't we all just be Americans and the art of Latinos be American as well?" by Carol Damian in *REVIEWS*, A Publication of the College Art Association September 21, 2016. *Our America: The Latino Presence in American Art*, E. Carman Ramos, curator; Smithsonian American Art Museum, Washington D.C., Oct. 25, 2013-March 2, 2014; Patricia and Phillip Fronts Art Museum at Florida International University, Miami, March 28-June 22, 2014; Crocker Art Museum, Sacramento, September 21, 2014-January 11, 2015; Utah Museum of Fine Arts, Salt Lake City, February 6-Mary 17, 2015; Arkansas Art Center, Little Rock, October 16, 2015-January 17, 2016; Delaware Art Museum, Wilmington, March 5-Mary 29, 2016; The work of both Amado and Diaz is included in *What Is Latino About American Art?* in which "Ramos begins with quotations from two major American art historians that suggest there is no single trait that unifies or defines the art of the United States. Both invoke the idea of pluralism. In this sense, both the exhibition and its catalogue seek to "recalibrate" accepted concepts about American national culture by exploring how the seventy-two artists in the exhibition—most of whom are frequently not incorporated in canonical histories of the field—express their relationship to American art, history, and culture."

2 Upon Diaz' return to San Antonio he founded Sala Diaz, where we met for the first time. Asked why he called his space a "Sala" he explained it being the result of the spirit that animated the Salon-type Mexico City alternative events. We then discussed the impact of the NAFTA-era on the artistic scene in Mexico City as compared to San Antonio, See *REMEX: Towards and Art History of the NAFTA Era*, by Amy Sara Carroll, a subject I had researched when awarded a Rockefeller Fellowship in the Humanities, at the University of TX at Austin, and prior to accepting the position of Director and Chief Curator at Blue Star Contemporary in S.A.

Meanwhile, in San Antonio, Jesse Amado developed a body of work that was at once wondrous, magical, and almost alchemical. He was the first San Antonio artist selected by Robert Storr to partake in San Antonio's Artpace new international residency program, together with Felix Gonzalez-Torres and Annette Messenger. After I saw his work at Artpace, as well as at the Milagros Gallery in 1996, I invited Amado to show his works at the Carla Stellweg Gallery in New York City in an exhibition titled, *Jesse Amado: A Flirtation with Fire*.

JESSE AMADO

The works shown at Ruiz-Healy Art Gallery, are a combination of several of Amado's ongoing fascination with the symbolic power of image-making and its formal or stylistic potentialities. One of his recurring themes centers on a precise choice of materials that allow him to transform those into something entirely different, thereby defying our perception. It seems that, as artist-sorcerer, Amado is capable of making us believe that all things can be subject to transmutation, like stones morphed into gold dust.

Ever since 1991, when Amado produced his iconic piece titled *To Circumspect*, a multilayered cone-shaped sculpture, held together by zippers, at the Fabric Workshop in Philadelphia, felt became one of his favorite mediums. Felt-making traditions have existed for at least 5,000 years, though some anthropologists date it even earlier. Central Asian nomads associated it with religious and ceremonial practices whereby felt was part and parcel of their life, inseparable from their inward thoughts, which despite the distance both in time as well as geography, are motivations not unlike those of Amado.³

Amado's felt pieces from past years next to the recent ones, such as the red, blue and yellow colored pieces titled *They* and *I Am Not Your Mexican #5*,

both from 2019 render an array of stunning imagery, seemingly wanting to dance and jump off the wall. Barnett Newman's series *Who's Afraid of Red, Yellow and Blue?* comes to mind, as in Amado's work monochromatic color-fields highlight the foreground of the cut-out draped slings of felt that



Jesse Amado, *To Circumspect*, 1991

³ Many cultures have legends about how felt-making was invented. Significantly, this type of textile is not woven but matted by condensing and pressing fibers together. Felting is older than spinning and weaving, and today can be made of natural or synthetic fibers. Christians have legends that felt is an invention of Saint Clement or Saint Christopher. They both were fleeing from prosecution and they packed their sandals with wool to prevent blisters and make shoes more comfortable but at the end of their journey the wool turned into felt socks from the movement and sweat. As an example, in Europe The National Museum in Copenhagen, Denmark has preserved caps made of solid felt from the early Bronze Age. They were found in the pre-historic burial mounds of Jutland and North Slesvig and date back some 3500 years. Nomads still practice felt-making for rugs, tents and everyday clothing.

appear to simulate bandages or perhaps pieces of flayed skin, further emphasized by the inclusion of pieces of *chicharrón*, suggesting another skin.⁴ Both hark back to a history of sacrificial rituals; one thing is flaying traitors during European Medieval times, and another is the type of flaying as represented by the Pre-Hispanic Deity, Xipe Totec.⁵ The Nahuatl's representation of a "change of skin," contrary to torture symbolized fertility and the renewal of nature, a desire most humans including Amado share.



Jesse Amado, *I Am Not Your Mexican #5*, 2019.

In his piece, titled *Surveillance* (2019), another felt-based work presenting the viewer with an appealing other-worldly image of a soft intricate web of interconnected pieces of a puzzle, alluding to the abuse of our online data and algorithms, turning us victims into a mess of coiled wire. In Amado's sculpture *Big Man Walking*, also from 2019, the artist introduces other elements such as palm fronds by attaching them to tall, rolled, tubular pieces of felt in which the totemic *Big Man Walking* could very well be a warrior, perhaps to keep the evil spirits at bay, those that come from too much surveillance?

It is impossible not to recall the late 1960s and early 1970s remarkable felt works by Robert Morris with which, to a degree, Amado has a kinship. In Morris's case they were alternately defined as Minimalist, Anti-Form or Process art, whereas Amado's pieces are closer in spirit to the way Joseph Beuys incorporated felt into his work. Beuys' felt pieces were an organic outcome of crashing in an airplane in Mongolia during the Second WWII. He survived thanks to indigenous felt-clothing given by his rescuers. Then, after the war, when he began making art, the material became what Beuys called 'warmth sculptures,' including an edition of suits made to his own size that he frequently wore.⁶

4 *Chicharrón* is made of pork skin, turned into rinds & cracklings.

5 'Xipe Totec symbolized rebirth and the renewal of the seasons, the casting off of the old and the growth of new vegetation. New vegetation was represented by putting on the new skin of a flayed captive because it symbolized the vegetation the earth puts on when the rain comes. The living god lay concealed underneath the superficial veneer of death, ready to burst forth like a germinating seed.'" <https://www.jstor.org/stable/191597?seq=1>

6 In 1979, he wrote that he was interested in sculptures that emphasize ongoing processes (such as insulation) rather than fixed states because he wanted to show that 'Everything is in a state of change', an idea that he linked with the concept of 'social sculpture,' or 'how we mold and shape the world in which we live: sculpture as an evolutionary process' (Joseph Beuys, 'Introduction', in Carin Kuoni, *Energy Plan for the Western Man: Joseph Beuys in America*, New York 1990, p.19). In a 1983 exhibition, titled *Soul Catchers*, curated by Carla Stellweg, *Three Felt Suits* (of an edition of 100) installed on simple wood clothes hangers, caught the eye of Jean-Michel Basquiat who purchased them saying "I am going to wear Beuys to my opening at the Tate in London."

Amado who lives in the humid, subtropical climate of South Texas, would never don a felt suit, moreover, his recent primary colored, felt-based wall pieces stand in sharp contrast to Beuys' grey wearable felt suits. Yet they evoke the idea of social sculpture of Beuys's practice, an idea Amado aspires to elicit by seeking and inviting some type of social interaction with his work.

Amado's works are overall nuanced, ambiguous, yet highly suggestive, allowing him to stray from more conceptually-based works like the earlier 1998 *Books* (Brontë Sisters), in which the artist has entombed or buried two gilded books. His current minimalist and startling abstractions use colors that invoke modern masters. For example, *Untitled (E)*, from 2020, the acrylic color refers to Le Corbusier, the Swiss-French architect, designer, painter, urban planner, writer and one of the pioneers of modern architecture, and theorist of the "ideal house." The geometric architectural forms of *Untitled (E)*, such as the wide-open portal that leads us to another space, another world, or even the universe and the beyond, suggest the ways in which Amado dialogues with Le Corbusier's modern architecture by upending modernist ideas in favor of a spiritual minimalism. And the bright blue work, *I Am Not Your Mexican #5*, made with Yves Klein blue acrylic on canvas Amado juxtaposes Klein's blue with pieces of chicharrón whereby, in an act of affirmation disclaiming his work might be taken for a Mexican simulacrum of Yves Klein.



Jesse Amado, *Untitled (E)*, 2019.

Within the aesthetic choices of Amado's body of work, it should be noted that there is always a subjacent component hinting at his political and societal concerns, such as the memorable 2008 exhibition in Sala Diaz, San Antonio, titled *Jesse Amado: Fringe, Coils, a Demon and a Small Political Allegory*, which took on the war in Afghanistan and Iraq⁷. And the 2019 works, such as *What a Difference a Day Makes (24 Little Hours)*, in which Amado included 48 stitches, a reference to the Walmart terrorist attack at El Paso in an effort to symbolically represent the healing of its victims.

ALEJANDRO DIAZ

From the outset, in the 1990s, Diaz's works have lampooned icons and societal conventions. The works are serious in their implicit critiques as they are in their irreverence. They have been hailed as capturing and embracing the spirit of South Texas Latino culture and, while there is a connection to

⁷ <https://www.sacurrent.com/sanantonio/casualties-of-war/Content?oid=2284345> Excerpt from Sarah Fisch's review, *S.A. Current*, Sept. 17, 2008, on Jesse Amado's *Casualties of war*, "Then there's *The Book*. Though it's placed carefully upon a podium in the front room, I'd managed to pass it by on my first circuit through the gallery. It's entitled *War Surgery in Afghanistan and Iraq: A Series of Cases, 2003-2007*. Bookmarks hold the places of graphic surgical procedures on war victims, including facial reconstruction and a premature delivery of a wounded newborn by a mother who'd been shot in the abdomen."

San Antonio's amazing array of Latino street signs, Diaz's ironic humor reaches across audiences.

Once he left his native San Antonio in 1998, to study at Bard Curatorial Studies and finally settle in New York City, Diaz worked as an intern at the Whitney Museum of American Art. Being an intern and without a steady income and needing to continue making art, he began using humble cut-up cardboard pieces that, texted with permanent markers, he then sold to anyone on New York City's streets and sidewalks for \$1 to \$10 dollars each. A self-styled populist gesture that art should (and could) be accessible to all, and not to just a few, in contrast to today's multi-gazillion dollar art industry, these works almost beg to have another incarnation, perhaps forecasting a new type of globalizing and equalizing art market.

Some cardboard pieces sold on the street read "Emotionally Moving Sale," or announced, "I Beg to Differ," The poignant hand-painted cardboard signs, as well as Diaz's dollar-store *tchotchkes* altered into sculptures, demonstrate a high-low usage of art materials that makes total sense in the hands of Diaz, where they become savvy, in your face, witty art and text works that illuminate the lives of millions of people of Mexican origin in the U.S., as well as echoing the condition of many disenfranchised people around the world.⁸

As other critics have noted, many of Diaz' works reference movements and artists who famously fused "high" with "low"—Arte Povera, Pop Art, Warhol, and even Mel Bochner—though the artist smartly refutes the tired binary and instead aligns that part of his earlier works with both *rasquachismo*⁹ "within free enterprise's modes of appropriation and assimilation."¹⁰ Later on, Diaz fabricated his cardboard pieces in neon, including *No Shoes / No Shirt – You're Probably Rich* (2009), "implying the selective consumption of



Alejandro Diaz, *Emotionally Moving Sale*, 1998.



Alejandro Diaz, *I Beg to Differ*, 1998.

8 Knick Knack or Trinkets, NY Yiddische slang.

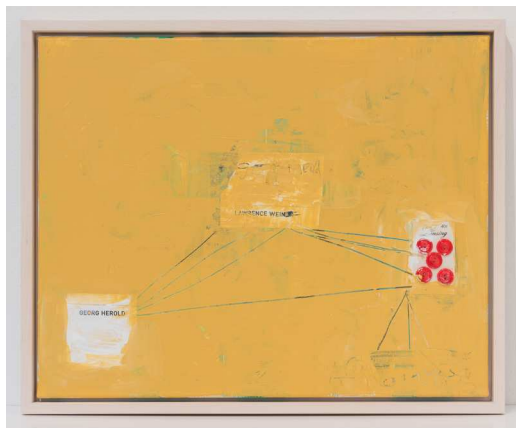
9 "According to Chicana/o art scholar Tomás Ybarra-Frausto, *rasquachismo* should be considered first as an attitude and a sensibility, and secondarily as a set of formal art qualities, transforming the have-not sensibility into a specific artistic aesthetic, "*rasquachismo*," suited to overcoming material and professional limitations faced by Chicano artists in the movement. Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," in *Chicano Aesthetics: Rasquachismo*, 5-8. Exh. cat., Phoenix, Arizona: MARS, *Movimiento Artístico del Río Salado*, 1989.

10 Liz Munsell, RISD exhibition review, "Business: Sassy Signs & Sculptures," *Artforum*, March 2013.

'the low' is a privilege of the few that is not reciprocally enjoyed."¹¹

After Diaz's successful 2014 show titled *It Takes a Village*, at Space, the Linda Pace Foundation contemporary art center founded by Linda Pace (1945-2007) in San Antonio, he went into a deep depression and decided to quit outside fabrication of objects and instead reconnect with painting.¹² "I felt I would never make art again. I didn't realize it at the time, but this show marked the end of a large body of work I'd been making for the past 20 years. It had been years since I made anything with my hands and over time, I had become alienated from my work. To pull myself out of the depression, I was just going to make something – whatever felt right or whatever worked. I started making paintings (small ones) on the only blank wall in our small New York apartment. From the beginning, I decided not to worry about large looming social or political statements or even how the paintings might look. I would embrace whatever came."¹³

Diaz's decision to embrace painting resulted in a stunning body of work, some of the most exciting, fun and beautiful paintings seen around town in the last couple of years. They are further strengthened by several suggestive or unassuming deadpan titles that reveal much of the artist's mindset behind whatever the imagery turned into. They seem to reflect Diaz's desire and dream of a journey to seek freedom, that of letting his hands and mind take off to encounter what may be next in store.



Alejandro Diaz, *Conceptual Folk*, 2016.

Since his return to painting in 2014, Diaz combines art making with regular visits to the many public art collections of New York City, in particular the MoMA, all of which provided him with a personal reading of modern art that then slipped into the crafting of his works. For example, *Conceptual Folk*, 2016, traces a genealogy in which the artists Georg Herold and Lawrence Weiner share the same space with five vintage red buttons that are suspended above a geometric configuration, thereby connecting Diaz's craft approach to Weiner's text works that question gesture as statements and Herold's odd conceptual paradoxes. Household items, like pot scrubbers, scouring pads, oyster shells, clocks, Corona Beer bottles or buttons additionally heighten the surface qualities and materiality of the paintings, like in the work titled *Plastered*

in Mexico. Nothing is too 'lowly' not to end up as part of Diaz' inventory and, as in his early cardboard pieces, albeit indirectly, these objects underscore the painterly qualities the artist is looking for. Whether they turn out to be abstract or figurative, it's the emotional charge that stands out and is

11 *Pover Lite: The Text Drawings of Alejandro Diaz, Drawing Papers*, by Victor Zamudio-Taylor; exhibition catalogue, Drawing Center Publications; Talespinning, *The New Yorker*, Oct 18, 2004.

12 Liz Munsell, RISD exhibition review *Business: Sassy Signs & Sculptures*, Artforum, March 2013: "Muebles Diaz (Furniture Diaz), 2015, comment on the power structures governing migrant labor in South Texas by mimicking the methods of objectification in the sculptures of British Pop artist Allen Jones. Rather than depicting hypersexualized women in submissive poses, Diaz's sculptures shed light, specifically, on class's relationship to power, evoking situations where money buys physical labor in the form of a human body."

13 ALEJANDRO DIAZ: PAINTINGS, Artist Statement, exh. cat., David Shelton Gallery, Houston, TX, 2017

foremost in Diaz's paintings. For instance, the enigmatic and evocative *Repeal (Paint Can)* incorporates a paint can lid in an almost all white painting such as those of Jasper Johns or Robert Ryman. Or, take the painting titled, *Rip Torn*, which literally consists of a ripped and torn canvas, to which Diaz applied thick brushstrokes that emanate and reference 1950s Abstract Expressionist artists, in particular the influential teacher and artist, Hans Hoffmann. Seen next to a work titled, *Make Tacos Not War*, in which the artist attached his iconic buttons of the same title by juxtaposing them with a piece of geometric patterned tin ceiling tile, familiar to 1970s Soho and Lower East Side lofts, these abstract post-minimal paintings offer many readings, depending upon the viewer's contextual baggage. In both *Untitled (cut painting)* and *Untitled (cut star painting)*, the artist literally cut the canvas to open windows and give viewers an opportunity to peek further and behind the support, making the cut-outs function as though the punctuation of a text. In one, the artist has inserted a copy of Whistler's *Mother*, sitting in profile on a rocking chair, looking away and staring behind Diaz's canvas while ignoring the work of art on the wall next to her. Perhaps Whistler's early belief in art for art's sake" is Diaz's message today?¹⁴



Alejandro Diaz, *Rip Torn*, 2017.

CONCLUSION

The exhibition of works in New York City and San Antonio demonstrate how both Amado and Diaz have come a long way, each in their idiosyncratic ways and each enriching and contributing something uniquely personal to the ongoing conversation with art and artmaking that furthers Latino, today Latinx, contemporary art history. Conceptual or minimal art is often considered resistant to identity politics and given the contingency of art history's revisions of evermore situated perspectives, how might conceptualism per se be rethought and re-envisioned through artistic practices? By looking at Amado and Diaz' art practices, they both seem to posit the question of how might we resist seeing artworks as holders for either a single idea or as representative of a socio-political context by shifting the question of how they *represent* identity politics to how they *produce* identity politics as carriers for multiple, 'intersecting' concerns, positions and framings of art historical sources today.

¹⁴ James Abbott McNeill *Whistler* (July 11, 1834 - July 17, 1903) was an American-born, British-based artist. Averse to sentimentality and moral allusion in painting, he was a leading proponent of the credo "art for art's sake."

ABOUT THE AUTHOR

Carla Stellweg is an independent consultant specializing in Latin American and Latinx art and artists. Throughout her career, she has worked as a museum and non-profit director, writer, editor, curator, and professor. Carla is considered a pioneer promoter and facilitator in Latin American international contemporary art. She was and continues to be instrumental in introducing many young and mid-career artists from Latin America, Latinx-U.S., Cuba and the Caribbean producing conceptual, socially-engaged art in both new and traditional media, either working in New York or from around the world.

Starting her career in the mid 1960s, she was assistant curator for Fernando Gamboa during Expo67 in Montreal, Hemisfair68, San Antonio, TX, the Venice Biennial and Expo70, Osaka, Japan. Then in the 1970s Carla was the co-founder and editor of the first bilingual quarterly avant-garde Contemporary Art Journal at el Museo de Arte Moderno in Mexico, Artes Visuales. The magazine is today recognized for its seminal introduction of international, cutting-edge, and conceptual art in an editorial approach that welcomed the offbeat significant visual culture of those times. She has since then published and lectured widely on a variety of topics and significant artists within the field.

She has been a professor in the Department of Visual Critical Studies and Art History at the School of Visual Arts in New York since 2005, where she teaches a course on What is Latin American & Latinx Art? and she also acts as occasional visiting professor for programs at SOMA, Mexico City or the Estudios de Posgrado of the UNAM (National Autonomous University Mexico City - Instituto de Investigaciones Estéticas & Facultad de Filosofía y Letras) as well as the Instituto Tecnológico de Monterrey, Mexico.



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ARC O SOL
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ANGELO CRUZ
THOMAS LEONORA

ROWN LISA

MARCUS GOLD

CARIE WEEMAS

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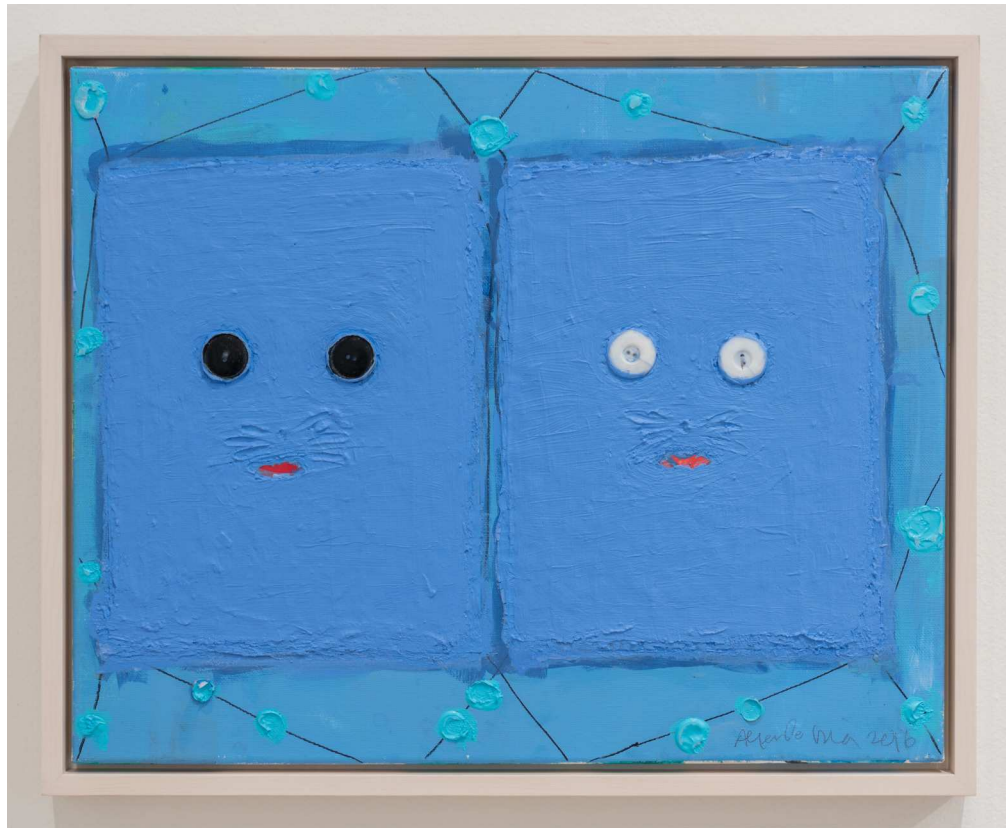
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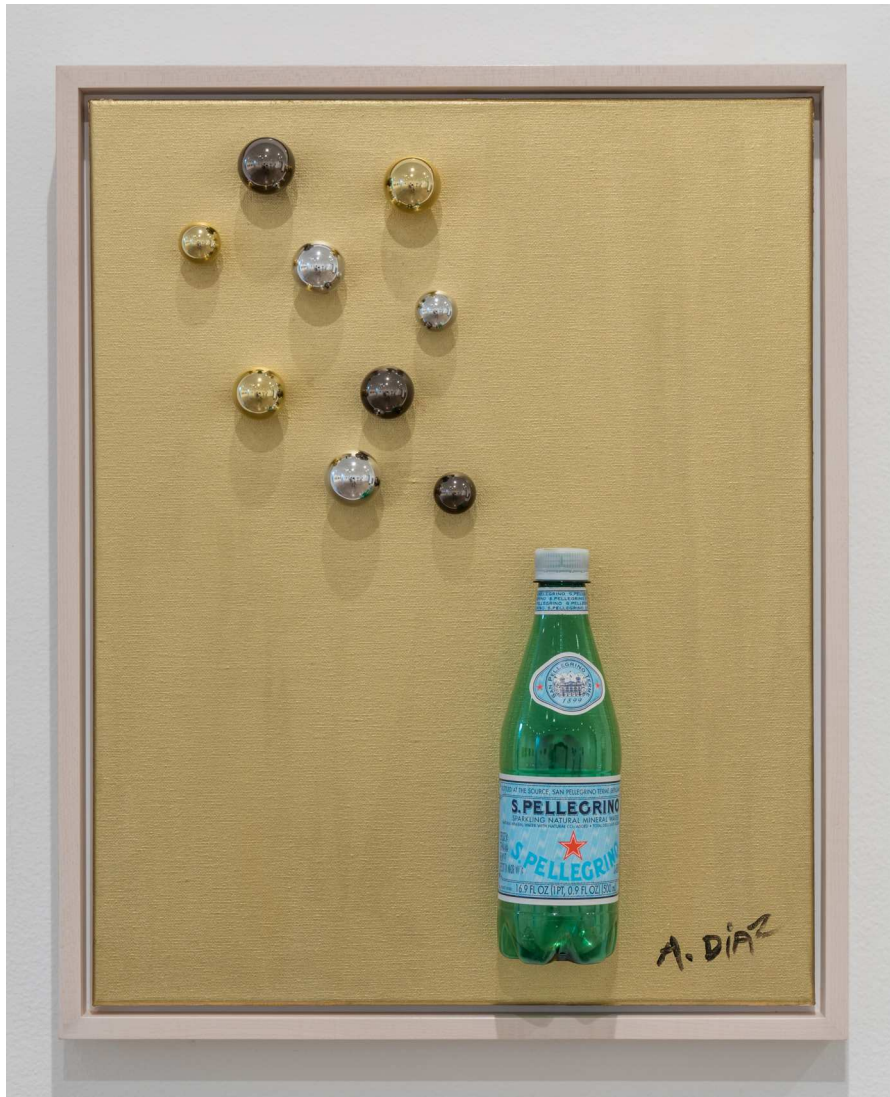
ALEJANDRO DIAZ



Alejandro Diaz, *Blue Double Kitty*, 2018
acrylic, fiber paste, plastic buttons on canvas, 16 x 20 in



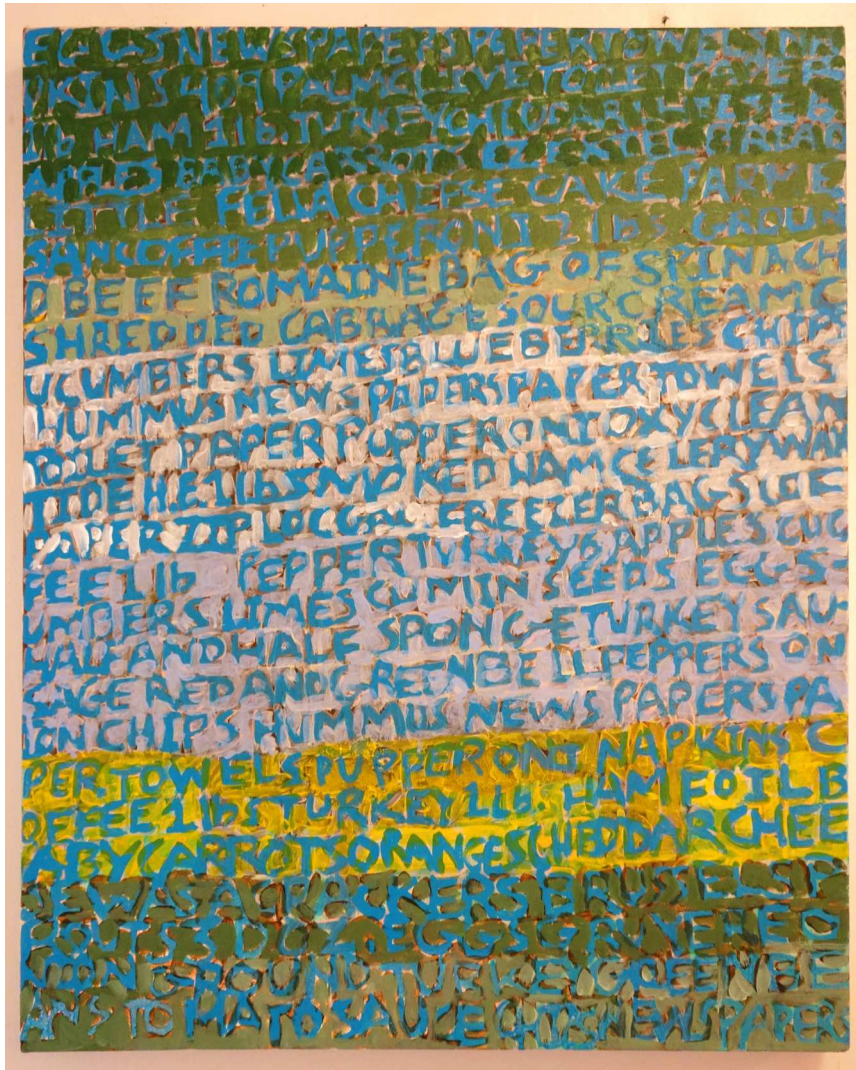
Alejandro Diaz, *Delfini*, 2018
Crackle paste and acrylic on canvas, 28 x 22 in



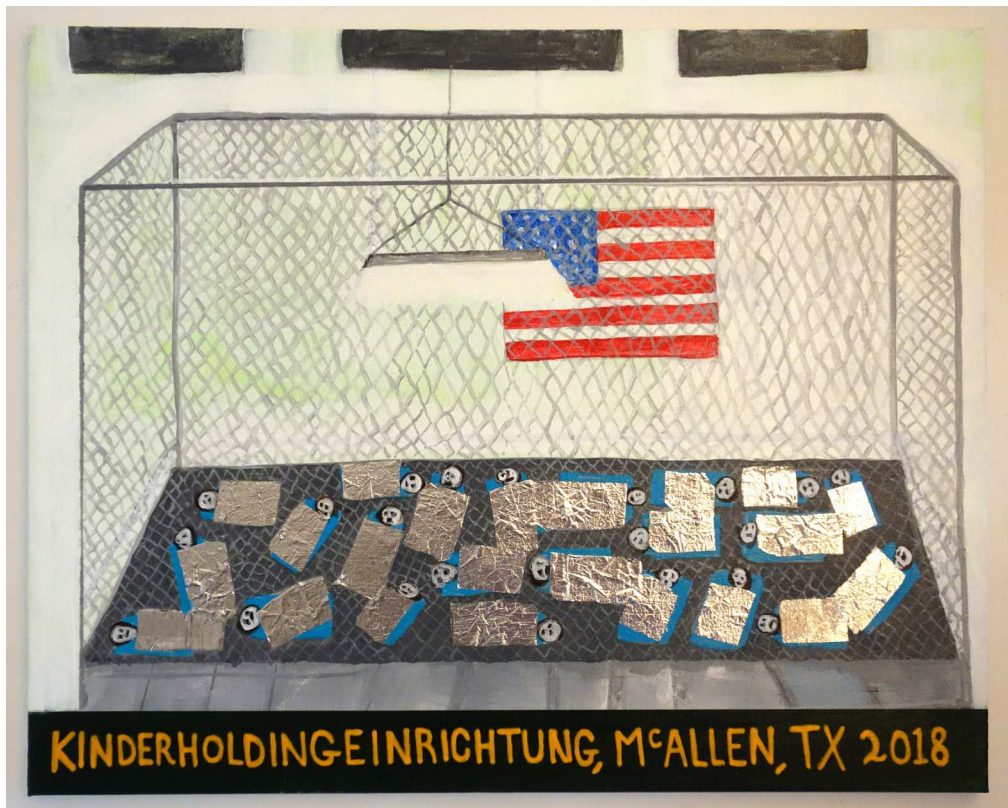
Alejandro Diaz, *Dreaming Bottle*, 2018
24K gold pigment, acrylic medium, plastic Pellegrino bottle, 20 x 16 in



Alejandro Diaz, *God*, 2018
24K gold pigment, acrylic medium, found objects on canvas, 24 x 20 in



Alejandro Diaz, *Grocery List*, 2018
Acrylic on canvas, 30 x 24 in



Alejandro Diaz, *Kinderholdingeinrichtung, McAllen, TX, 2018*
Acrylic and mylar on canvas, 22 x 28 in



Alejandro Diaz, *Make Tacos Not War*, 2017
Acrylic, faux tin panel, Make Tacos Not War buttons on canvas, 36 x 36 in



Alejandro Diaz, *Mexican Big Bang*, 2018
Acrylic, Mexican straw fan on canvas, 16 x 20 in



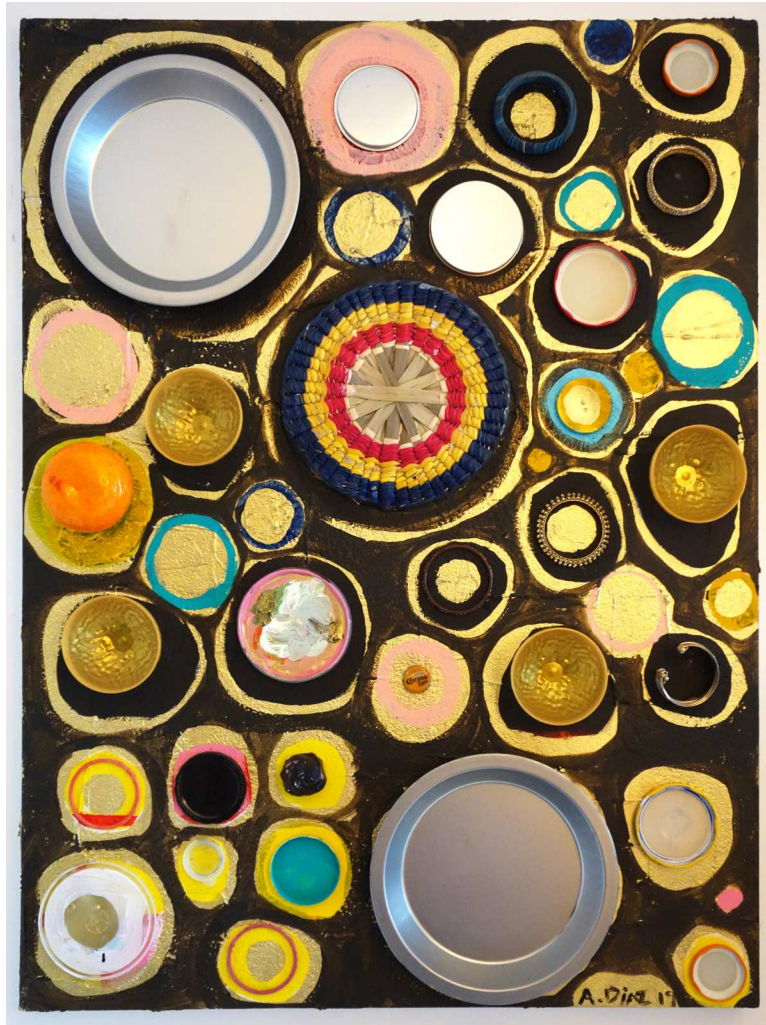
Alejandro Diaz, *Plastered in Mexico*, 2019
Acrylic, fiber paste, 48 x 36 in



Alejandro Diaz, *Pottery Barn*, 2018
Acrylic and shells on canvas, 11 x 14 in



Alejandro Diaz, *Some of My Favorite Artists*, 2019
Acrylic on canvas, 48 x 36 in



Alejandro Diaz, *Untitled*, 2019
24K gold pigment, acrylic medium, fiber paste, acrylic,
found objects, 40 x 30 in



Alejandro Diaz, *Who's Afraid of Edvard Munch*, 2018
Acrylic, plastic crucifix on canvas, 28 x 22 in



Alejandro Diaz, *Xochimilco*, 2019
Acrylic, fiber paste, and vintage clothing buttons on canvas, 28 x 22 in



Alejandro Diaz, *Your Company Logo Here*, 2019
24K gold pigment, acrylic medium, fiber paste, acrylic, 8.5 x 6 x 30 in

ALEJANDRO DIAZ

EDUCATION

- 1999 Master of Arts, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
1987 Bachelor of Fine Arts, The University of Texas at Austin

SELECTED SOLO and TWO PERSON EXHIBITIONS

- 2020 *Jesse Amado & Alejandro Diaz: Double Pleasure*, Ruiz-Healy Art, New York, NY and San Antonio, TX (catalogue)
2019 *Double Take*, Royale Projects, Los Angeles, CA
Sampler, Royale Projects, Los Angeles, CA
2015 *It Takes a Village*, Linda Pace Foundation, San Antonio, TX (book)
Alejandro Diaz: Paintings, David Shelton Gallery, Houston, TX
2014 *ARCHEOLOGIE*, Royale Projects, Palm Desert, CA
2012 *RISD Business: Sassy Signs and Sculptures by Alejandro Diaz*, RISD Museum, Providence, RI
2011 *The Townhouse of New York*, Royale Projects, Indian Wells, CA
2010 *Just in Queso..*, David Shelton Gallery, San Antonio, TX
2010 *World's Largest Cardboard Sign*, the Happy Lion Gallery, Los Angeles
2009 *Blame it on Mexico*, Aldrich Contemporary Art Museum, Ridgefield, CT
2006 *A Can for All Seasons*, Artpace, San Antonio, TX
2005 *A Can for All Seasons*, Public Art Fund, New York, NY
2003 *Back in 5 minutes*, Sala Diaz, San Antonio, TX
2001 *Souvenirs*, Jessica Murray Projects, Brooklyn, NY
2000 *Solo Project*, the Fuller Art Museum, Brockton, MA
1996 *Alejandro Diaz*, Artpace, San Antonio, TX
1995 Southwest Texas State University, San Marcos
Introductions '95, Barbara Davis Gallery, Houston, TX
1994 Karen Rhymer Gallery, San Antonio, TX
Alejandro Diaz, Bemis Center for the Arts, Omaha, NE
1988 Southwest Craft Center, San Antonio, TX

SELECTED GROUP EXHIBITIONS

- 2019 *Waking Dream*, Ruby City, San Antonio, TX; Curator: Kathryn Kanjo (brochure)
2018 *Note to Self*, Royale Projects, Los Angeles, CA
2016 *Hello My Name is...*, Los Angeles, Royale Projects, Los Angeles, CA
2015 *More Than Words: Text Based Artworks*, Ruiz-Healy Art, San Antonio, TX
UNTITLED Art Fair, Royale Projects, Miami Beach, FL
2014 *Playing with Fire: Political Interventions, Dissident Acts, and Mischievous Actions*, El Museo del Barrio, NY, NY
2013 *Looking Back at Tomorrow: The First 5 years of Royale Projects*, Palm Desert, CA
2012 *Read Into It*, Dorfman Projects, New York, NY

- 2011 St. Moritz Art Masters, St Moritz, Switzerland
- 2009 *Seriously Funny*, Scottsdale Museum of Contemporary Art, AZ
- 2008-10 *Phantom Sightings: Art after the Chicano Movement*, Los Angeles County Museum of Art, Los Angeles, CA; curators: Howard Fox, Rita González, and Chon Noriega (traveling) Museo Tamayo Arte Contemporáneo, México City, México, Museo Alameda, San Antonio, TX, Phoenix Art Museum, AZ, Museo de Arte de Zapopan, México, El Museo del Barrio, New York, NY (book)
- What Do You Care?* Mary Goldman Gallery, Los Angeles, CA
- A Declaration of Immigration*, National Museum of Mexican Art, Chicago, IL
- A New Cosmopolitanism: Preeminence of Place in Contemporary Art*, California State University, Fullerton
- 2007 *Ceci n'est pas...*, Sara Meltzer Gallery, New York, NY
- Surge* – 798 Dashanzi Art Festival, Beijing, China
- 2006 *Body Double Forum* + Elżbieta Kościelak Gallery Cultural Center Zamek, Lesnica Castle, Wroclaw, Poland
- Light /Art: Mystic, Crystal, Revelation*, Santa Barbara Contemporary Arts Forum, CA
- Works on Paper Biennial*, Weatherspoon Art Museum, Greensboro, NC
- Tres Años, Tres Amigos, Trés Chic*, New World Museum, Houston, TX
- Four Freedoms*, Marin Art Gallery, Muhlenberg College, Allentown, PA
- Apropiaciones*, KBK Galleria Contemporanea, Mexico City, DF
- Never Leaving Aztlan*, Museo de Las Americas, Denver, CO
- 2005 *Gift: Wrap and Set Boutique*, Julia Friedman Gallery, NY
- Cheap and Chic*, Galeria O-Itatti, Mexico City, Mexico
- The Superfly Effect*, Jersey City Museum, NJ
- 2004 *Talespinning: Selections Fall '04*, The Drawing Center, NY
- Open House: Working in Brooklyn*, Brooklyn Museum of Art, NY
- Pequeñas Escenas*, Galeria Animal, Santiago, Chile
- Neo-Queer*, Center on Contemporary Art, Seattle, WA
- Postcards from Cuba: Selections from the 8th Havana Biennial*, Henie Onstad Kunstsenter, Oslo, Norway
- 2003 *I (Heart) CUBA*, Eighth Havana Biennial, Cuba
- 2002 *Grotto*, Jessica Murray Projects, Brooklyn, NY
- Queer Visualities*, Stony Brook University, Stony Brook, NY
- 2001 *Cartoon-like*, Rudolph Projects, Houston, TX
- 2000 *S-Files*, El Museo del Barrio, NY
- Latino Redux*, University of North Texas State, Denton
- 1997 *Simply Beautiful*, Contemporary Art Museum, Houston, TX
- 1996 *Synthesis and Subversion: A Latino Direction in San Antonio Art*, University of Texas at San Antonio and UTSA Satellite Space; Curator: Francis Colpitt (brochure)
- 1991 *Material as Message*, Glassell School of Art, Houston Museum of Fine Art, TX
- Las Manos del Artista*, Casona - Centro Cultural de la Secretaria, Mexico City,

Marca Registrada, Galeria Arte Contemporaneo, Mexico City

Extranjeros en México: Francis Alys, Alex Vanness, Alejandro Diaz, Eugenia Vargas, Silvia Gruner, Taller Diaz, Mexico City

1989 *Blue Star IV*, Curated by Lucy Lippard, Blue Star ArtSpace, San Antonio, TX

RESIDENCIES

1996 Artpace International Artist-in Residence Program, San Antonio, TX

1994 Bemis Center for Contemporary Art, Omaha, NE

SELECTED HONORS AND AWARD

1992 Umlauf Award in Sculpture, University of Texas at Austin

GRANTS, FELLOWSHIPS, COMMISSIONS

2009 Art Matters Foundation Travel Grant

2007 Louis Comfort Tiffany Foundation Award

2004 Public Art Fund, In the Public Realm, New York, NY

2003 Linda Pace and Artpace – supplemental grant for the Havana Biennial

Frances T. and Stephen P. Magee – supplemental grant for the Havana Biennial

1998-1999 Bard College, Curatorial Studies Fellowship, NY

1994 Margaret Pace - Robert Wilson Foundation Grant

1993 River Pierce Foundation Grant

MUSEUM COLLECTIONS

Los Angeles County Museum of Art, CA

RISD Museum of Art, Providence, RI

Scottsdale Museum of Contemporary Art, AZ

Smithsonian Museum of American Art, Washington, DC

Fundación Colección Museo Jumex, Mexico City, Mexico

El Museo del Barrio, New York, NY

The National Museum of Mexican Art, Chicago, IL

OTHER ACTIVITIES

Founder, Sala Diaz, San Antonio, TX. December 1996

Lecturer, I.P.O. Artist - Curator dialogues, Whitney Museum of American Art. Nov. 11, 2003

Panelist, American Canvas: A Roundtable on the 1997 NEA Report, Art Journal Vol. 57 No 3 (Fall 1998)
69-76

Panelist, Latino Redux: A Collections of Stories, Lies, and Embellishments, Southwest Texas State
University

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---. "Social, Political Issues Drive Artist's Humor," *San Antonio Express News*, July 2010.

Cantu, Enrique. "Jóvenes Curadores," *Poliester*, Sept. 1993.

Cotter, Holland, "Art Review, Phantom Sightings: Art After the Chicano Movement," *New York Times*, May 7, 2010.

---. "Picking Out Distinctive Voices...," *The New York Times*, Aug. 18, 2000.

Diaz, Alejandro. "On Art, Mexico, Food, and Friends," in Francis Alÿs, *The Modern Procession*. New York: Public Art Fund, 2004.

Drysdale, Rebekah. "Alejandro Diaz," *Daily Serving*, Oct. 30, 2009.

Ewing, John. "Alejandro Diaz: A Can for All Seasons," *Art Lies*, Issue # 48, Fall 2005.

Finding the Authentic..., *Financial Times*, June 1995.

Fuller, Daniel. "Alejandro Diaz, Aldrich Contemporary Art Museum," *Art Lies*, Issue #63, Fall 2009.

Gambrell, Jamie. "Texas State of the Art," *Art in America*, March 1987.

Garcia, Miki. "Interview with Alejandro Diaz," Apollo13art.com, April 2003.

Glueck, Grace. "Working Words into Images," *New York Times*, Sept. 24, 2004.

Goddard, Dan, Denton Show ... Texas Hispanics, *San Antonio Express News*, March 2000.

Gonzalez, Rita, Howard N. Fox, and Chon A. Noriega. *Phantom Sightings: Art After the Chicano Movement*. Los Angeles, CA: Los Angeles County Museum of Art and University of California Press, 2008.

Gopnik, Blake. "In Havana: An Air of Possibilities," *Washington Post*, Nov 16, 2003.

Guerra, Maria. "Arte Tex-Mex," *Poliester*, Sept. 1992

Hamburger, Susan. "Artburgher: Alejandro Díaz - Souvenirs," *WaterFront Weekly*, Oct. 2001.

Herzberg, Julia. "8th Havana Biennial," *ArtNexus*, Issue #52, Apr. 2004.

Johnson, Ken. "They're Chicanos and Artists. But is their Art Chicano?," *New York Times*, April 9, 2010.

Kartofel, Graciela. "Arte en Capsulas," *Vogue-Mexico*, May 199.

Knight, Christopher. "Phantom Sightings at LACMA," *Los Angeles Times*, April 15, 2008.

McQuaid, Cate. "RISD Business: Sassy Signs and Sculptures by Alejandro Diaz," *Boston Globe*, Nov. 22, 2012.

Medina, C., Mantecon, A., Debroise, O. *The Age of Discrepancies: Art and Visual Culture in Mexico 1968-1997*. México City: Turner and UNAM, 2007.

Menconi, Lilia. "SMoCA's Seriously Funny Exhibit Will Leave You Either in Stitches," *Phoenix New Times*, May 21, 2009.

Monie, Karin. "Laboratorio de Arte Contemporaneo," *Architectural Digest Mexico*, Sept. 2010.

Moody-Castro, Leslie. "Artforum Critics' Picks, Alejandro Diaz at the Linda Pace Foundation," July 2015.

Muchnic, Suzanne. "New Arrivals from L.A. Galleries," *Los Angeles Times*, May 29, 2009.

Munsell, Liz. "Artforum Critics' Picks, Alejandro Diaz at RISD," *Artforum*, March 2013.

Neel, Tucker. "Phantom Sightings: Art After the Chicano Movement," *Art Lies*, Issue # 59, Fall 2008.

Ollman, Leah. "Art Review: Alejandro Diaz at Happy Lion," *Los Angeles Times*, Nov. 13, 2009.

Ontiveros, Mario, "Alejandro Diaz," *Phantom Sightings: Art After the Chicano Movement*, ed. Rita Gonzalez, Howard N. Fox, and Chon A. Noriega, p. 136. Los Angeles, Ca: University of California, 2008.

Orion Schwaiger, Seth. "Alejandro Diaz and the Currency of Clout," *Arts + Culture Magazine*, June 7, 2015.

Robinson, Walter. "Fair Weather?" *Artnet*, Oct. 2007.

Rosenberg, Karen. "An Afternoon in Chelsea," *New York Magazine*, Summer 2007.

Ryan, Jeffrey. "What Do You Care?," *Frieze Magazine*, Dec. 12, 2007.

Scott-Fox, Lorna. "Arte en su Lugar," *La Jornada Semanal*, Dec. 1990.

Sirmans, Franklin. "Cityscape San Antonio," *Flash Art*, Summer 1998.

---. "The S-Files," *Time Out New York*, Aug. 2000.

Sloley, Emma. "Personal Space," *Harper's Bazaar – Australia*, Jan. 2003.

Stellweg, Carla. "Tea for two and Two for tea," in *Jesse Amado and Alejandro Diaz: Double Pleasure*, exhibition catalogue, Ruiz-Healy Art, San Antonio, TX and New York City, January-March, 2020.

Tannenbaum J., Pickworth A. "RISD Business: Sassy Signs and Sculptures by Alejandro Diaz," RISD Museum of Art, exhibition brochure, Nov. 16 – June 9, Meridian Printing, East Greenwich, RI, 2012.

"Talespinning," *The New Yorker*, Oct 18, 2004.

The Nate Berkus Show – House Proud: Texas Dance Hall, aired Apr. 2011.

Ventura, Anya. "Sassy Signs and Sculptures by Alejandro Diaz," *Art New England*, Jan.-Feb. 2013.

Warren, Chris. "An Artistic Homecoming," *San Antonio Magazine*, April 2015.

Weiss, Ann. "On View," *New Art Examiner*, March 1995.

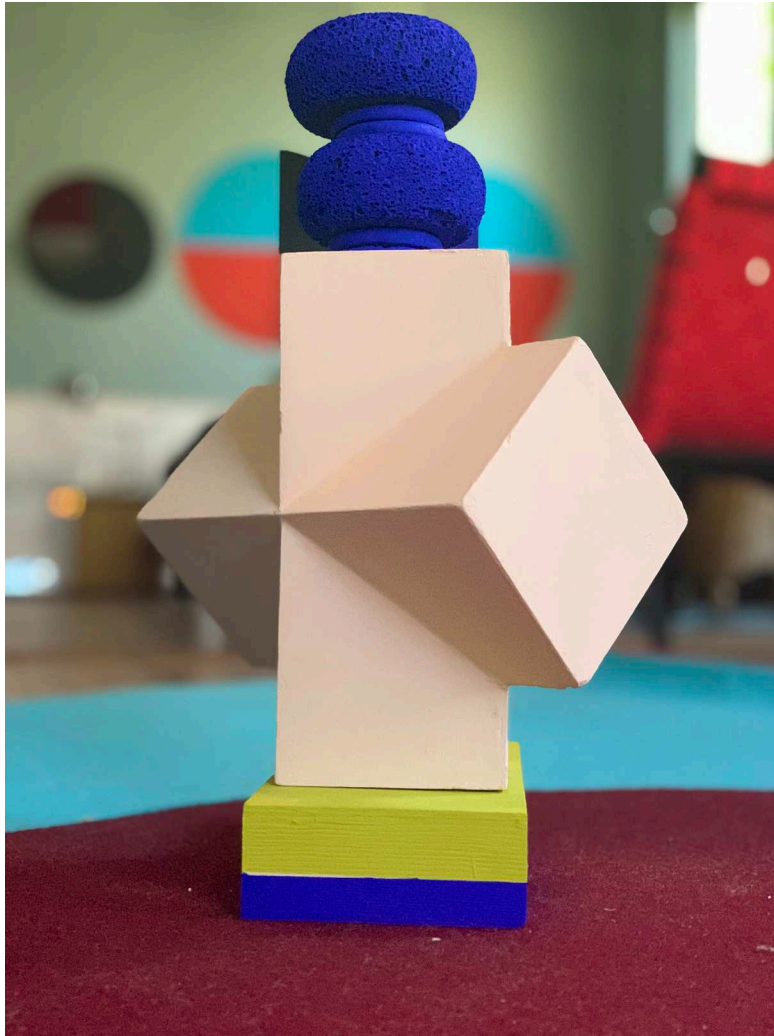
Zamudio-Taylor, Victor. "Pover Lite: The Text Drawings of Alejandro Diaz," *Drawing Papers 47*, exhibition catalogue. New York: Drawing Center Publications, 1994.



JESSE AMADO



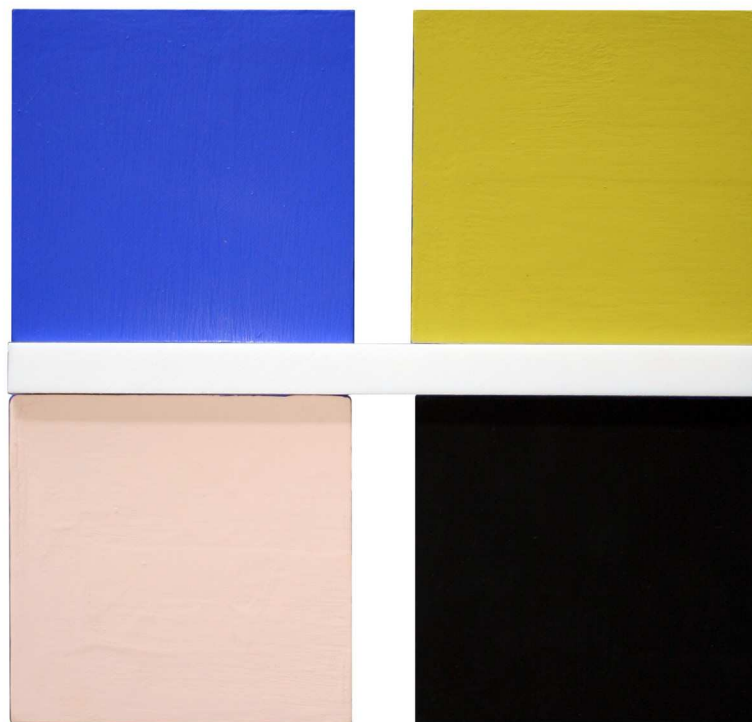
Jesse Amado, *Big Man Walking*, 2019
Felt, Le Corbusier acrylic on palm fronds, brass, pins, 77.5 x 16 x 16 in



Jesse Amado, *Untitled Blue Sponge Sculpture*, 2020
Le Corbusier acrylic on plaster, sponges, 14 x 8 x 8 in



Jesse Amado, *Books (Bronte Sisters)*, 1998
Marble, gilded books, 9 x 4.75 x 6 in



Jesse Amado, *LIFE #2*, 2020
Le Corbusier acrylic on panel, plexiglass, 11 x 11 x 1.50 in



Jesse Amado, *Mini Gibberish*, 2018
Le Corbusier acrylic, thorns, letters on panel, 6 x 18 x 2.75 in



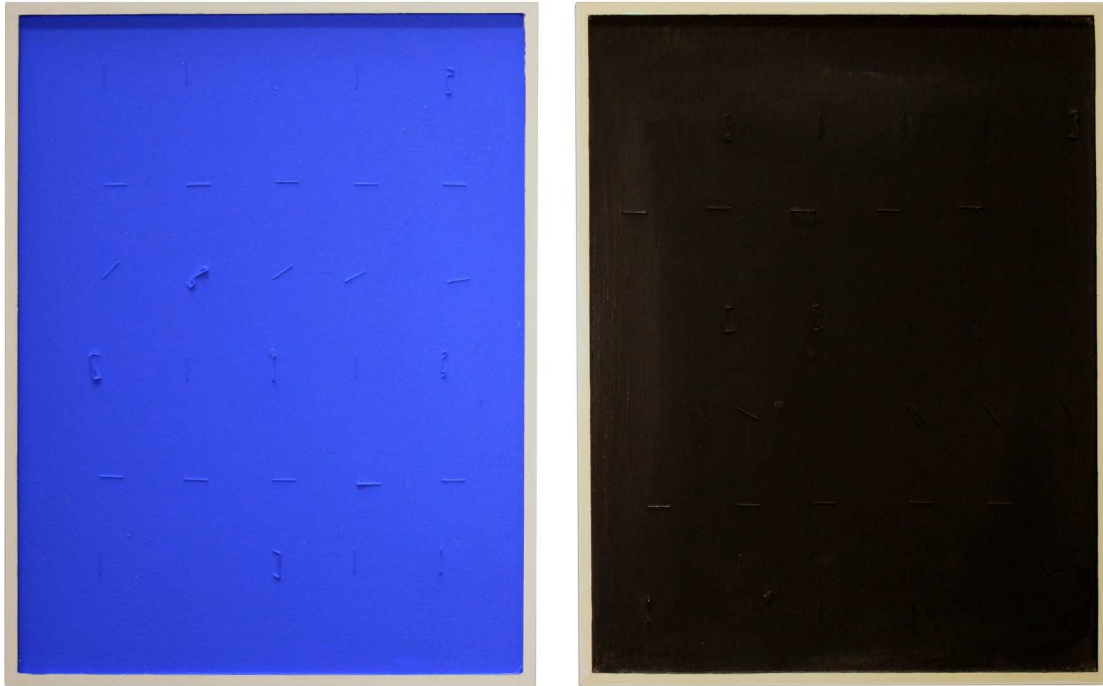
Jesse Amado, *They*, 2019
Le Corbusier acrylic, virgin wool felt, chicharron, pins on panel,
24 x 37.50 x 11 in



Jesse Amado, *I Am Not Your Mexican #5*, 2019
Le Corbusier acrylic, chicharron, virgin wool felt on canvas,
48 x 36 x 8 in



Jesse Amado, *Sensorium #3*, 2017
Le Corbusier acrylic, Chicharrón, rubber band, seed pods on canvas
16 x 16 x 1 in



Jesse Amado, *What a Difference a Day Makes (24 Little Hours)*, 2019
Le Corbusier acrylic, 48 staples on panel, 14 x 23.50 x 1.50 in



Jesse Amado, *Untitled (E)*, 2020
Le Corbusier acrylic on panel, 18 x 18 in



Jesse Amado, *Untitled (K)*, 2020
Le Corbusier acrylic on panel, 18 x 18 in



Jesse Amado, *Untitled (O)*, 2020
Le Corbusier acrylic, tape on panel, 18 x 18 in



Jesse Amado, *Untitled (W)*, 2020
Le Corbusier acrylic on panel, 18 x 18 in



Jesse Amado, *Surveillance*, 2019
Virgin wool felt, pins, 25 x 19 x 6 in



Jesse Amado, *Surveillance #1*, 2019
Virgin wool felt, pins on gator board, 15 x 15 x 4 in



Jesse Amado, *Surveillance #2*, 2019
Virgin wool felt, pins on gator board, 15 x 15 x 4.50 in



Jesse Amado, *Surveillance #3*, 2019
Virgin wool felt, pins on gator board, 15 x 15 x 3 in



Jesse Amado, *Surveillance #4*, 2019
Virgin wool felt, pins on gator board, 15 x 15 x 3 in

JESSE AMADO

EDUCATION

1999 Master of Fine Arts, The University of Texas at San Antonio

SELECTED SOLO and TWO PERSON EXHIBITIONS

- 2020 *Colorings*, Ruiz-Healy Art, New York City and San Antonio, TX (catalogue)
- 2019 *Sensoria*, South Texas College Library Art Gallery, McAllen, TX
- 2018 *GESAMTKUNSTWERK*, Blue Star Contemporary, San Antonio, TX
- 2017 *Let's Do But In Blue*, Gallery 100 Palo Alto College, San Antonio, TX; curator: Lloyd Walsh
Jesse Amado: BECOMING, Ruiz-Healy Art, San Antonio, TX (catalogue)
- 2016 *Tithering: What are we doing here?*, S.M.A.R.T Project Space, San Antonio, TX
- 2015 *Jesse Amado: 30 Day Rx*, Ruiz-Healy Art, San Antonio, TX (catalogue)
Rounded Mass to be Swallowed Whole, Dock Space Gallery, San Antonio, TX
- 2007 *Jesse Amado*, Hudson (Show) Room, Artpace, San Antonio, TX
- 2004 *Thieving Magpie*, Barbara Davis Gallery, Houston, TX
- 2003 *Beauty Spot*, ARTMATTERS 4, The McNay Art Museum, San Antonio, TX (catalogue)
SCOPE: New York, Featured Artist, Finesilver Gallery, New York, NY
Everything Must Go! Finesilver Gallery, San Antonio, TX
- 2002 *Up and Down: Jesse Amado and Ken Little*, The University of Texas at San Antonio, TX
Digital Migrations: Jesse Amado and Chuck Ramirez, ARCO 02, Cutting Edge, Madrid, Spain
- 2001 *L'Avventura: New Drawings and Sculptures*, Linc Real Art, San Francisco, CA
Odysseus and Omissions, Barbara Davis Gallery, Houston, TX
- 2000 *Moving images*, The Alameda National Center for Latino Arts and Culture, San Antonio, TX
- 1999 *Jesse Amado + Donald Moffett*, Finesilver Gallery, San Antonio, TX
Disenchantment, Rose Amarillo, San Antonio, TX
- 1998 *Pacific Exchange*, Gwangju-San Antonio, Blue Star Contemporary Art Museum, San Antonio
- 1997 *Jesse Amado: Common Task: New Drawings and Installation*, Barbara Davis Gallery, Houston, TX
Jesse Amado: Con Cariño, Line Gallery, Gwangju, South Korea, a sponsored exhibition on the occasion of the Gwangju Biennale Dicha, Sala Diaz, San Antonio, TX
Pieces, Works, Installation, Wolfson Gallery, Miami, FL
- 1996 *Jesse Amado: Renascence*, Contemporary Arts Museum, Houston, TX; curator: Dana Friis-Hansen (catalogue)
Jesse Amado, Milagros Contemporary Art Gallery, San Antonio, TX
Jesse Amado: A Flirtation with Fire, Carla Stellweg Gallery, New York, NY
- 1995 *Jesse Amado*, Davis/McClain Gallery, Houston, TX
- 1994 *New Works*, Milagros Contemporary Art Gallery, San Antonio, TX
MCMXCIV, Bemis Center for Contemporary Art, Omaha, NE
- 1993 *Introductions*, Davis/McClain Gallery, Houston, TX
- 1992 *Just Selections*, Galveston Arts Center, Galveston, TX

- Drawings and Sculpture*, Jansen-Perez Gallery, San Antonio, TX
 1991 *New Works*, Fabric Workshop and Museum, Philadelphia, PA
 1989 *Pursuit of Transient Aims*, Koehler Cultural Art Center, San Antonio, TX

SELECTED GROUP EXHIBITIONS

- 2019 *Waking Dream*, Ruby City, San Antonio, TX; curator: Kathryn Kanjo (brochure)
Latinx Art: Transcending Borders, Octavia Gallery, Houston TX; curator Dr. Patricia Ruiz-Healy
- 2018 *Blue is Not a Color*, Ruiz-Healy Art, San Antonio, TX
Annual McNay Print Fair, Ruiz-Healy Art, McNay Art Museum, San Antonio, TX
Future Currents: San Antonio from 2038-2048, Dock Space Gallery, San Antonio, TX
San Antonio Sculpture, Dock Space Gallery, San Antonio, TX
- 2017 *IFPDA Print Fair*, Ruiz-Healy Art, Javits Center, New York City, NY
Seeing the Unseen, Brownsville Museum of Fine Art, Brownsville, TX; curator David Freeman
To See is to Have: Navigating Today's Art Ecosystem, McNay Art Museum, San Antonio, TX;
 curator: Jackie Edwards
On the Curve, Ruiz-Healy Art, San Antonio, TX
Sweet Sixteen, Flight Gallery, San Antonio, TX; curators: Ed Saavedra and Justin Parr
- 2016 *Straight From San Antonio*, Karen Huber Gallery, Mexico City, Mexico; curator: Octavio Avendaño Trujillo
March Group Exhibition, Concrete Exhibition Space, San Antonio, TX
- 2015 *Cut N' Mix: Contemporary Collage*, El Museo del Barrio, New York, NY; curator: Rocio Aranda-Alvarado
Flatlander, Boulder Museum of Contemporary Art, Boulder, CO; curator: Patty Ortiz
Rodin to Warhol: 60 th Anniversary Gifts and Recent Acquisitions, The McNay Art Museum, San Antonio, TX
Why is the Sky Blue?, Ruiz-Healy Art, San Antonio, TX; curator: Octavio Avendaño Trujillo (catalogue)
More than Words: Text-Based Artworks, Ruiz-Healy Art, San Antonio, TX
Confections and Fictions, Russell Hill Rogers Gallery I, The Southwest School of Art, San Antonio, TX
INK Miami, Ruiz-Healy Art, Miami, FL
- 2014 *Aesthetic Encounters*, Ruiz-Healy Art, San Antonio, TX
INK Miami, Ruiz-Healy Art, Miami, FL
- 2013 *Our America: The Latino Presence in American Art* (works from the permanent collection) , Smithsonian American Art Museum, Washington D.C.; travelling show to Patricia and Phillip Frost Museum of Art, Miami, FL.; Crocker Art Museum, Sacramento, CA; Utah Museum of Fine Arts, Salt Lake City, UT; Arkansas Art Center, Little Rock, AR; Delaware Art Museum, Wilmington, DE; Museum of Fine Arts St. Petersburg, Petersburg, FL; Hunter Museum of Fine Art, Chattanooga, TN; curator E. Carmen Ramos (catalogue)
Alternate Currents, Guadalupe Cultural Arts Center, San Antonio, TX; curator: Patty Ortiz
- 2010 *Desire*, The Blanton Museum of Art, Austin, TX; curator: Annette DiMeo Carlozzi (catalogue)

- 2009 *Lonely are the Brave*, Blue Star Contemporary Art Museum, San Antonio, TX;
curator: Hills Snyder
- 2005 *Artists Salute Artpace*, Christie's, New York, NY
Leaving Aztlan: Rethinking Contemporary Latino and Chicano Art, Center for the Visual Arts,
Metro State College, Denver, CO; curator: Kaytie Johnson
- 2004 *Sub-TEXT*, Transformer Gallery, Washington, DC; curator: Henry Estrada
Consumed, UTSA Satellite Space, San Antonio, TX; curator: Lisa Garcia
- 2003 *Visualizing Identity: Jesse Amado, Radcliffe Bailey, Byron Kim, and Glenn Ligon*, Blanton
Museum of Art, Austin, TX
Film Revival: Reinvigorating Abstraction in Painting and Drawing, Organized by Ruben and
Joan Baron, Dorsky Gallery, Long Island City, Queens, NY (catalogue)
- 2002 *10 x 30*, San Antonio Museum of Art, San Antonio, TX; curator: Kathryn Kanjo
Film Show, San Francisco Arts Commission Gallery, San Francisco, CA
- 2001 *Reductive*, Finesilver Gallery, San Antonio, TX
- 2000 *Houston Sculpture 2000*, Houston, TX
San Antonio Spring Show, A Flower Invitational, Finesilver Gallery, San Antonio, TX, University
of North Texas, Denton, TX
- 1999 *Material Process Memory*, Texas Fine Arts Association, Austin, TX; curator: Alexander
Dumbadadze
Videoplex, Blue Star Contemporary Art Museum, San Antonio, TX
El Centro De Arte Ego (Museo Ego), Blue Star Contemporary Art Museum, San Antonio, TX
Barbara Davis Gallery, Houston, TX
Art Works 99, Aquarena Center, Texas State University, San Marcos, TX
Admirals Club Art Program, American Airlines, Austin-Bergstrom International Airport, TX
- 1998 *Collective Visions*, San Antonio Museum of Art, San Antonio, TX
150 Years, Terrain Gallery, San Francisco, CA
Transformation, Southwest School of Art, San Antonio, TX
- 1997 *Art on Paper: Thirty Third Annual Exhibition*, Weatherspoon Art Museum, The University of
North Carolina at Greensboro, NC (catalogue)
Composure, Barbara Davis Gallery, Houston, TX
Link, Gerald Peters Gallery, Dallas, TX
- 1996 *Tres Proyectos Latinos*, Austin Museum of Art at La Gloria, Austin, TX; curators: Henry Estrada
and Victor Zamudio-Taylor
Schemata: Drawings by Sculptors, The Glassell School of Art, The Museum of Fine Art,
Houston, TX
Art Matters, Artpace, San Antonio, TX
Intimate, Barbara Davis Gallery/Pennzoil Place, Houston, TX
Synthesis & Subversion: A Latino Direction in San Antonio Art, The University of Texas at San
Antonio, San Antonio, TX; curator: Frances Colpitt, (brochure)
Convergence, Barbara Davis Gallery/Pennzoil Place, Houston, TX
Material + Spirit, Barbara Davis Gallery, Houston, TX

- Masculine Measures*, John Michael Kohler Arts Center, Sheboygan, WI
- 1995 *New Works for a New Space: Jesse Amado; Felix Gonzalez-Torres; Annette Messager*, Artpace, San Antonio, TX; curator: Robert Storr (brochure)
Jesse Amado: White Floating (in six parts) and Antony Gormley. The San Antonio Drawing Center for Research in Contemporary Art, The University of Texas at San Antonio, TX
- 1994 *Putting it on Paper*, The McNay Art Museum, San Antonio, TX
Commissioners Exhibition, Texas Commission for the Arts, Tobin Estate, San Antonio, TX
Low-Tech, Center for Research in Contemporary Art, The University of Texas at Arlington.
- 1993 *TEXAS Between Two Worlds*, Contemporary Arts Museum, Houston, TX; traveling show to the Modern Museum of Fort Worth and the Museum of South Texas, Corpus Christi (catalogue)
Darkness and Light - Twentieth Century Works from Texas Collections, Blaffer Art Museum, Houston, TX (catalogue)
Spanish Remnants: Borders Real & Imagined, Blue Star Contemporary Art Museum, San Antonio, TX (catalogue)
FAT an Exhibition of Culinary Work - Stephen Shanabrook, Jesse Amado, David Mackie, Thomas Glassford, Franco Mondini, Foster Freeman Gallery, San Antonio, TX
Regardless of the Wall, 1203 Artspace, San Antonio, TX
- 1992 *Blue Star Seven [plus] 7*, Blue Star Contemporary Art Museum, San Antonio, TX; curators: Betty Moody and Barry Whistler
Taking Liberties - Jesse Amado, Antitrust, Janet Zweig, Diverse Work, Houston, TX; curator: Caroline Huber
Spanish Remnants: Borders Real & Imagined, Arlington Museum of Art, Arlington, TX (catalogue)
Consequence, Our Lady of the Lake University, San Antonio, TX
- 1991 *The Perfect World In Contemporary Texas Art*, San Antonio Museum of Art, San Antonio, TX (catalogue)
Colorado Contemporary Art Biennial, Sangre de Cristo Art Center, Pueblo, CO
Tejanos - Artistas Mexicanos - Norteamericanos, Museo de Arte Alvar y Carmen de Carrillo Gil, Mexico City, Mexico (catalogue)
Texas Dialogue: San Antonio - El Paso, Bridge Center for Contemporary Art, El Paso, TX
- 1990 *Three Sculptors - Three Coasts*, (Tony Hepburn Alfred, N.Y.; Rod Baer, Los Angeles, California, Jesse Amado, San Antonio, Texas), Blue Star Contemporary Art Museum, San Antonio, TX
Blue Star V, Blue Star Contemporary Art Museum, San Antonio, TX
Texas Dialogue: San Antonio - El Paso, Blue Star Contemporary Art Museum, San Antonio, TX
Counter Signals, Hickory Street Annex, Dallas, TX; curator: Kevin Curry
- 1989 *New American Talent*, Laguna Gloria Art Museum, Austin, TX
San Antonio Sculpture, Rolling Oaks Mall, San Antonio, Texas; curator: Dave Hickey
- 1988 *Prints from San Antonio*, Instituto Cultural Peruano, Lima, Peru
Festival de Artes, 110 Broadway Gallery, San Antonio, TX
Interpretations, 110 Broadway Gallery, San Antonio, TX
- 1987 *Influence*, San Antonio Museum of Art, San Antonio, TX

- Blue Star II*, Blue Star Contemporary Art Museum, San Antonio, TX
Sixth Texas Sculpture Symposium, Guadalupe Cultural Arts Center, San Antonio, TX
Honors Awards Show, The University of Texas at San Antonio, San Antonio, TX
A Print Show of Texas Artists, The Blue Collar Gallery, San Antonio, TX
1986 *Open*, San Antonio Museum of Art, San Antonio, TX
Ofrendas, 110 Broadway, San Antonio, TX
Earth Body, The National Council on Education for the Ceramic Arts group show, Locus Gallery, San Antonio, TX
1983 Fifth Annual Mountain View College Invitational Art Exhibit , Mountain View College, Dallas

SELECTED BIBLIOGRAPHY

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- Aquino, Marco. "Prescription Drugs Drive Jesse Amado's New Work." *Rivard Report*, May 1, 2015.
- Bacigalupi, Don. *Continental Discourse*, San Antonio: San Antonio Museum of Art, 1995.
- Bennett, Steve. "Library's glass artwork a representation of life." *San Antonio Express-News*, April 9, 2015.
- Bennett, Steve. "San Antonio artist Jesse Amado's home is a personal gallery" *San Antonio Express-News*, October 13, 2016.
- Cameron, Dan, and Peter B. Lewis, Toby Devan Lewis, and Tori Morrison. *Artworks: The Progressive Collection*. New York: D.A.P/Distributed Art Publishers, Inc. 2007.
- Cruz, Amada. *Hare & Hound Press + artpace: The Art of Collaboration*. San Antonio: Linda Pace Foundation, 2014.
- Colpitt, Frances. "Jesse Amado and Donald Moffett at Finesilver Gallery, *Art in America*, March 2000: 137.
- . "Synthesis and Subversion: A Latino Direction in San Antonio Art." UTSA Gallery and the UTSA Satellite Space, San Antonio, 1996.
- . "On the Scene: Houston." *Artspace*, March-April 1993.
- Daun, Joe. "In Context: The Work of Jesse Amado and Alejandro Diaz." *Voices of Art*, October 1994.
- Doroshenko, Peter. "Ten Minutes with Jesse Amado 2." *CIRCA* , fall 1995.
- Fisch, Sarah. "Casualties of War." *San Antonio Current*, September 17, 2008.

Friis-Hansen, Dana. "3 Traces and Transformation 2." Renaissance, exhibition catalogue, CAM, Perspectives Gallery, Houston, Texas, November-December 1996.

Fuller, David. "Fat." *Poliester*, Fall 1993.

Goddard, Dan. "Ruiz-Healy Art's Expanding Roster Comes Together for 'Aesthetic Encounters.'" *San Antonio Current*, December 30, 2014.

---. "Lonely are the Brave." *Glasstire*, 2009.

---. "Reflecting on beauty." *San Antonio Express-News*, February 26, 2003.

---. "Jesse Amado: Translator of a dialogue among cultures." *San Antonio Express-News*, July 23, 2000.

---. "Jesse Amado Presents Art as Placebo in '30 Day Rx.'" *San Antonio Current*, May 20, 2015.

Gupta, Anjali. "Beauty Myth." *San Antonio Current*, February 20, 2003.

Hickey, Dave. "Top Ten x 12: Jesse Amado (Contemporary Arts Museum, Houston)." *Artforum*, December 1997.

Jack, Meredith. "White Floating: Jesse Amado at Artpace." *Voices of Art*, March/April 1995.

Johnson, Patricia. "Art and gallery integrated in Amado exhibition." *Houston Chronicle*, November 27, 1996.

---. "Between Two Worlds." *Houston Chronicle*, November 23, 1993.

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Knudson, Rainey. "Jesse Amado: BECOMING." *Jesse Amado: BECOMING*, catalogue for exhibition at Ruiz-Healy Art, San Antonio, TX. March - April 2017.

Martin, Deborah, "New Ruiz-Healy Art exhibit dives into blue," *San Antonio Express-News*, July 10, 2018.

Moyer, Nancy. "Artists Embrace Materials Technology and other Approaches in Brownsville Exhibit." *The Monitor*, Jan 15, 2018.

Olivio, Benjamin. "The gravitas of human emotions." *San Antonio Express-News*, March 28, 2010.

Olsen, Valerie Loupe. "Schemata: Drawings by Sculptors," exhibition catalogue, The Glassell School of Art, Museum of Fine Arts, Houston, Texas, December 1996-February 1997.

Ortiz, Patty. "Jesse Amado: 30 Day Rx." *Jesse Amado: 30 Day Rx*, exhibition catalogue, Ruiz-Healy

Art, San Antonio, TX. April-June 2015.

O'Sullivan, Michael. "Transforming 14th Street." *Washington Post*, September 24, 2004.

Pace, Linda, and Jan Jarboe Russell. *Dreaming Red: Creating Artpace*. San Antonio: Artpace, A Foundation for Contemporary Art, 2003.

Ramos, E. Carmen. *Our America: The Latino Presence in American Art*. Washington: Smithsonian American Museum in association with D Giles Limited, London, 2014.

Rifkin, Ned. "Jesse Amado." *Desire*. Blanton Museum of Art, The University of Texas at Austin, 2010.

Robles, Alexandra. "Blue Star Contemporary Debuts Fall Exhibitions." *San Antonio Magazine*. October 4, 2018.

Ryan, Paul. "Chuck Ramirez, Andrea Caillouet and Jesse Amado: sub-TEXT." *ARTLIES*, Winter 2005.

Silva, Elda. "Art is the drug for S.A.'s Jesse Amado." *San Antonio Express-News*, May 5, 2015.

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Storr, Robert. "For Immediate Occupancy." *Artpace: New Works for a New Space*, 1995.

Sweeney, Gary. "Gary Sweeney Interviews Jesse Amado." *San Antonio Current*, December 17, 2013.

Trujillo, Octavio Avendaño. *Why is the sky blue?* exhibition catalogue, Ruiz-Healy Art, San Antonio, TX. November 2015 – February 2016.

Wiens, Ann. "On View." *New Art Examiner*, March 1995.

Yochum, Marti. "Regardless of the Wall." *Voices of Art*, December 1993.

Zamudio-Taylor, Victor. "Where is the Bloody Heart? Where is the Cactus? Notes on the Works of Amando.

Rascan, Jesse Amado and Inigo Manglano Ovalle." *Atlantica: Latin American Special*, 1997: 82-91.

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London: Phaidon, 1996.

Villarreal, Jose. "Solo exhibition of new works by Jesse Amado on view at Ruiz-Healy Art in San Antonio," *Artdaily*, May 6, 2015.

---."Ruiz-Healy Art opens a group exhibition exploring curvilinear works" *Artdaily*, January 25, 2017.

RESIDENCIES

- 2016 The Berlin Residency Program, Blue Star Contemporary Art Museum in partnership with Künstlerhaus Bethanien, Berlin, Germany
- 1995 International Artist-in-Residence Program, City Gallery of Gwangju, Gwangju, South Korea
International Artist-in-Residence Program, Artpace, San Antonio, TX (Robert Storr, Juror)
- 1994 Bemis Center for Contemporary Arts Artist-in-Residence, Bemis Foundation, Omaha, NE
- 1990 N.E.A. Visual Arts Organization Grant Artist-in-Residence, Fabric Workshop and Museum, Philadelphia, PA

SELECTED HONORS AND AWARD

- 1995 Creative Excellence Award, Graduate category, The University of Texas at San Antonio, TX
- 1992 Visual Arts Fellowship Grant, Art Matters, Inc., New York, NY
- 1991 Visual Artists Fellowship Grant, National Endowment for the Arts (sculpture)
- 1989 Touring Citation, New American Talent, Laguna Gloria Art Museum, Austin, TX
- 1983 Juror's Award, Tenth Annual Texas College Art Show, Mountain View College, Dallas, TX (Betye Saar, Juror)

MUSEUM COLLECTIONS

- Blanton Museum of Art, Austin, TX
- Museum of Fine Arts, Houston, TX
- San Antonio Museum of Art, San Antonio, TX
- Smithsonian American Art Museum, Washington, DC
- South Texas Museum of Corpus Christi, Corpus Christi, TX
- The McNay Art Museum, San Antonio, TX
- Museo del Barrio, New York City, NY
- Ruby City, San Antonio, TX

PUBLIC COLLECTIONS

- Albright Freedman Gallery, Reading, PA
- AT&T Center, San Antonio, TX
- Alix Partners, Chicago, IL
- Houston Light & Power, Houston, TX
- Linda Pace Foundation Collection, San Antonio, TX
- Matthew and Branscomb Attys, Corporate Collection, San Antonio, TX
- Ricos Products Co. Inc., San Antonio, TX
- Southwestern Bell Telephone, San Antonio, TX

Sunbelt Corporation, Corporate Collection, San Antonio, TX
The Progressive Collection, Cleveland, OH
The San Antonio Public Library Foundation, San Antonio, TX
The University of Texas at San Antonio, TX
University Health System, San Antonio, TX
HOLT Cat, San Antonio, TX

PUBLIC ARTWORKS

2013 Memorial for San Antonio Fire Department, San Antonio, TX
2010 Days , Memorial for Linda Pace, San Antonio Central Library, San Antonio, TX
2007 Never Forget , San Antonio Fire Department Operations Center, San Antonio, TX



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