



**Southwest  
Contemporary**

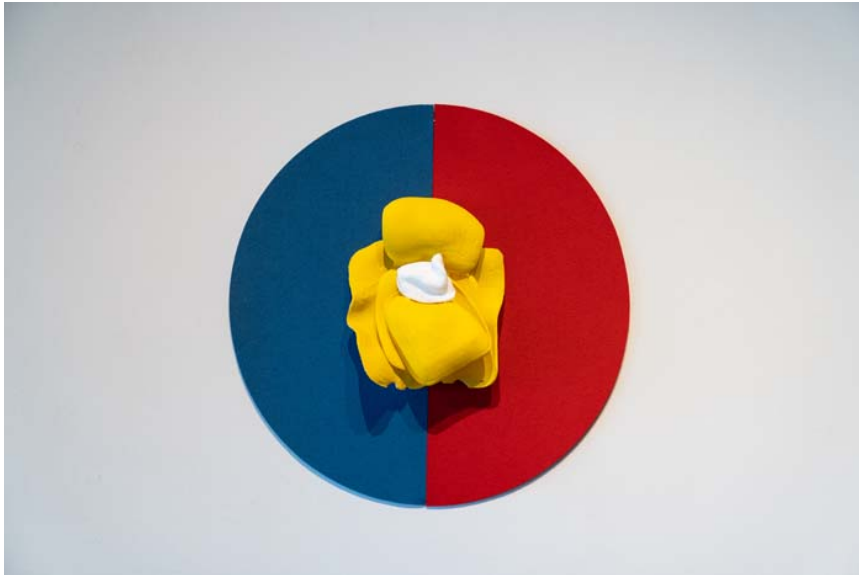
REVIEW / TEXAS

*I Am Not Your Mexican* Expands Post-Minimal  
**Boundaries**

AUGUST 25, 2023



*I Am Not Your Mexican* at Ruiz-Healy Art in San Antonio explores how Mexican and Mexican American artists have expanded the limitations of Post-Minimalism.



Jesse Amado, *Take Out Chicken Fried Steak*, 2023, virgin wool felt and acrylic on styrofoam, 24 x 24 x 4 in.  
Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.

## WORDS

EMMA S. AHMAD

## EVENT

I AM NOT YOUR  
MEXICAN

June 7–September  
9, 2023

Ruiz-Healy Art,  
San Antonio

### **I Am Not Your Mexican**

June 7–September 9, 2023  
Ruiz-Healy Art, San Antonio

*I am not your Mexican.* Immediately we, the viewers, are directly confronted, our partiality challenged the moment we enter the gallery. Although the artwork within the show is largely abstract, the compelling title instantly situates the work into a cultural and historical narrative.

Curator and writer Eduardo Egea organized the group exhibition as an exploration into how Mexican and Mexican American artists have expanded the limitations of Post-Minimalism, a movement which, like many, has largely been defined by Western artists. *I Am Not Your Mexican*, which is showing concurrently at the gallery's two locations in San Antonio and New York, showcases historic works ranging from the 1960s to the 1990s by Mathias Goeritz, Hersúa, and Teresa Serrano, as well as more contemporary explorations by Jesse Amado, Willy Kautz-Jippies Asquerosos, and Fernando Polidura.

The title of the exhibition derives from a series of works by San Antonio-based artist Jesse Amado of the same name, which is a direct reference to the

2016 documentary film, *I Am Not Your Negro*, based on the writings of James Baldwin.

Two pieces by Amado call upon food as a representation of his socio-cultural identity and economic status. In *I Am Not Your Mexican: Rhapsody in Blue, Gazing North Beyond the Broken Fence* (2021), a nearly indistinguishable piece of chicharrón (pork rind) is mounted and painted over on a bright cobalt blue canvas. Similarly, in *Take Out Chicken Fried Steak* (2023), he bends and manipulates styrofoam takeout containers into abstract forms.



Jesse Amado, *I Am Not Your Mexican: Rhapsody in Blue, Gazing North Beyond the Broken Fence*, 2021, Le Corbusier acrylic, chicharrón, felt, and Plexiglas on canvas, 39.8 x 39.8 x 3 in. Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.

By considering a handful of works by a few key artists, the show serves as a micro-exploration into how minimalist aesthetics have been subverted and renegotiated historically as a form of cultural critique in Mexico, as well as how contemporary artists continue this conceptual dialogue today.

Teresa Serrano's cold steel sculptures are paired with slightly more intimate materials such as mesh and mirrors. The structures immediately reminded me of dishwashers or air conditioning units, inserting a domestic element and feminist undertones to counter the industrial and masculine nature of the works. Meanwhile, Goeritz and Kautz's use of gold leaf elevates their artwork to spiritual or divine relics.

The aim of *I Am Not Your Mexican* is not merely to reinsert Mexican contributions into a legacy that has historically excluded them, but to

reassess the potential of Post-Minimalism as seen through the work of Latin American artists. The exhibition serves as a reminder that there is always more to consider.



*I Am Not Your Mexican*, installation view, Ruiz-Healy Art, San Antonio, 2023. Left to right: Teresa Serrano, *Inside the Being*, 1994, mirror, stainless steel, and mesh, 21.5 x 14.5 x 21.8 in. *The Light Within*, 1994, mirror, stainless steel, and mesh, 29 x 22 x 16.5 in. Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.



*I Am Not Your Mexican*, installation view, Ruiz-Healy Art, San Antonio, 2023. Left to right: Mathias Goeritz, *Mensaje*, 1982, Mixografía® print on handmade paper, gold leaf, 25 x 15 in. Mathias Goeritz, *Mensaje*, after 1959, Gilded and pierced sheet metal on wood, 18.5 x 18.5 in. Willy Kautz-Jippies Asquerosos, *Alethèia*, 2020, Gold leaf on MDF, 27.5 x 48 x 2 in. Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.



*I Am Not Your Mexican*, installation view, Ruiz-Healy Art, San Antonio, 2023. Left to right: *Hersúa, Reposo*, 1978, resin, 8.3 x 16.3 x 14.1 in. *Señal Ambiente*, 1976, resin, 9.65 x 9.5 x 4 in. *Torii (maqueta)*, 1999, bronze and acrylic, 7.13 x 4 x 3.13 in each. *Alas*, 2007, resin, 15 x 10.63 x 5.13 in. Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.



*Hersúa, Ambiente rectangular (maqueta)*, 1973, acrylic on cardboard, 13.1 x 17.4 x 16.5 in. Photo: Abraham Aguillon Orsag. Courtesy Ruiz-Healy Art.

## EMMA S. AHMAD

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