

For Immediate Release
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Media Contact:
Chivan Wang, cwang@ocma.net
(949) 759-1122 ext. 205

**OCMA PRESENTS FIRST MAJOR WEST COAST EXHIBITION OF
ACCLAIMED MEXICAN ARTIST CARLOS AMORALES**
October 11, 2009–March 14, 2010



Carlos Amoraless, *Discarded Spider*, 2008;
16-mm film transferred to video;
courtesy of the artist; kurimanzutto gallery,
Mexico City, and Yvon Lambert Paris, New York

Newport Beach, CA— One of the foremost figures to emerge from the vibrant Mexico City contemporary art scene, Carlos Amoraless will have his first major west coast exhibition at the Orange County Museum of Art this fall. *Carlos Amoraless: Discarded Spider* features nearly 30 works including drawings, paintings, sculpture, and video work. The exhibition is on view from October 11, 2009–March 14, 2010.

“Over the last decade, Carlos Amoraless has become a remarkable force within international contemporary art and we are delighted to present his work in depth to audiences here. His unorthodox amalgamation of fantasy, ambiguity, and evolution captures brilliantly the tone of our times.” said OCMA Director Dennis Szakacs.

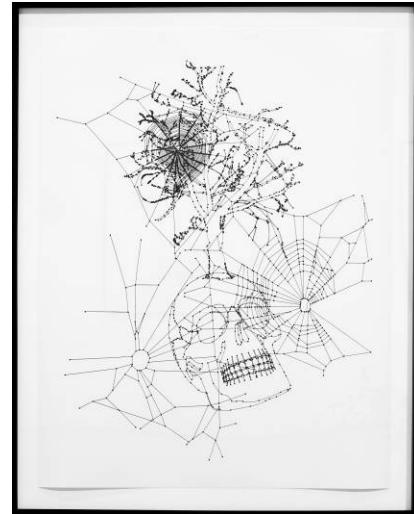
Discarded Spider showcases the range of Amoraless’ diverse artistic pursuits with a selection of eighteen recent paper-collage drawings, two video projections, two paintings, and four sculptures, all dating from 2008. His unique visual vocabulary is inspired by gothic novels, horror movies, Mexican iconography, and a fantastical

aesthetic that he recycles across media to create work in which the animal and human worlds collide.

For the past decade, Amorales and his studio have generated vector line drawings by tracing existing images onto his computer. The technique is comparable to rotoscoping in early animations, in which the changing positions of live-action figures in film are drawn as they appear frame by frame. The artist fluidly records and reinterprets imagery and patterns he and his studio extract from publications on art and cultural history from magazines, the Internet, and his own photographs of the urban environment surrounding his Mexico City home and studio.

Dissecting the compositions of the found imagery, the artist and his studio assistants transform selected shapes into black silhouettes, saving each element as a file in a graphic computer program. The resulting digital imagery—what he calls the *Liquid Archive*—has grown to include more than 1,500 digital drawings that include birds, airplanes, geometric patterns, spider webs, monkeys, skulls, wolves, letters, trees, and human forms including that of a pregnant woman. Amorales fluidly blends the disparate imagery in myriad, unforeseen combinations that evoke beauty and horror, the familiar and the strange.

Amorales considers the *Liquid Archive* a tool rather than a work of art itself, a vocabulary of iconographic images that provides the source material for his drawings, installations, paintings, performances, animations, and sculptures. Indeed, the *Liquid Archive* has provided the source material for most of his work since the late 1990s. In *Discarded Spider*, the image of the spider web is adapted from the archive and laced throughout the exhibition. In the *Selected Ghosts* paper-collage drawings, the silhouetted graphics of spider webs are recombined with human and animal forms selected from the archive to create enigmatic narratives. Likewise, for the first time, four spider web images have been transformed from digital drawings to large-scale sculptures made of malleable aluminum with a black rubber coating. Installed throughout the exhibition, the three-dimensional webs resemble gigantic lacy drawings in space or giant insects that have



Carlos Amorales, *Selected Ghosts (Composition) 12*, 2008; cut out collage on paper; courtesy of the artist and Yvon Lambert Paris, New York

colonized the galleries. In the two-screen video projection *Psicofonías*, the coordinates of Amorales' vector drawings have become the musical notes for two digital player pianos that produce a semi-random duet for sitar and piano. In the paintings *Fireworks III* and *IV*, the filaments of delicate webs expand across the canvas like stellar fireworks in black and white.

Consistent with a body of work that blurs distinctions between artistic disciplines, Amorales' surname is itself a hybrid. The son of two Mexican artists, Amorales shares his given name with his father, Carlos Aguirre. To distinguish himself and his work from his father's, Amorales took his mother's maiden name, Morales, and added the initial "A" from his father's name. This new pseudonym, Amorales says, becomes its own creation.

Amorales was born in Mexico City in 1970, and studied at Gerrit Rietveld Academie and Rijksakademie van Beeldende Kunsten in Amsterdam, where he lived for more than a decade before returning to Mexico City in 2004. His work is inspired by the paradox of beauty and terror in the popular imagination, as well as questions of identity. His earlier work *Amorales vs. Amorales* (1999-2003) garnered international attention, and featured masked Mexican wrestlers performing in wrestling rings at institutions across the globe, including at the Tate Modern in London and the San Francisco Museum of Modern Art. Amorales has had solo exhibitions at the Philadelphia Museum of Art; the Daros Collection in Zurich; MALBA in Buenos Aires; the Milton Keynes Gallery in Milton Keynes, UK, Yvon Lambert Gallery in London, New York, and Paris; and MUCA in Mexico City. His work is featured in many public and private collections, including the Museum of Modern Art in New York; La Colección Jumex in Mexico City; the Margulies Collection in Miami; and the Irish Museum of Modern Art in Dublin. In addition to his artistic practice, the artist's space in Mexico City includes his animation studio Broken Animals, and the record label Nuevos Ricos, which Amorales founded with musician Julián Léde and graphic designer André Pahl.

ABOUT THE EXHIBITION

Carlos Amoraes: Discarded Spider is organized by the Contemporary Arts Center, Cincinnati, and curated by Raphaela Platow. The exhibition is made possible by generous support from FRCH Design Worldwide.

The Orange County Museum of Art presentation is organized by curator Sarah Bancroft. A fully-illustrated catalogue accompanies the exhibition, with essays by Platow as well as Nestor Garcia Canclini, Jose Falconi, Jens Hoffmann, and a conversation with the artist by Joan Jonas.

EXHIBITION-RELATED EVENTS

Friday, October 9, 2009

Press Preview

10 am-1 pm

Please join us for a special media preview of *Carlos Amoraes: Discarded Spider*. Refreshments and light fare will be served. **RSVP to cwang@ocma.net**.

Sunday, October 11, 2009

Carlos Amoraes Artist Talk

2 pm, free with museum admission

Artist Carlos Amoraes discusses his recent work in *Discarded Spider* within the larger context of his artist production.

Sunday, October 11, 2009

Target Free Second Sundays

11 am-4 pm, free admission courtesy of Target

To coincide with the opening of *Discarded Spider*, OCMA will present a special free celebration for families with hands-on activities, live entertainment, and kid-friendly interactive tours, all inspired by Amoraes' work.

MUSEUM INFORMATION

Orange County Museum of Art in Newport Beach is located at 850 San Clemente Drive. Hours are 11 a.m. to 5 p.m., Wednesday through Sunday, with extended hours Thursdays from 11 a.m. to 8 p.m. Admission is \$12 adults; \$10 seniors and students; children twelve and under and OCMA members are free. For more information, call 949.759.1122 or visit **www.ocma.net**.