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OCMA SHOWCASES CONTEMPORARY WORKS ACQUIRED DURING LAST DECADE

On view May 2–September 19, 2010



Allison Miller, *Two Circles*, 2007; oil, acrylic, graphite and ink on wood panel. Collection Orange County Museum of Art, promised gift of Paul and Lily Merage

NEWPORT BEACH, CA—During the last ten years, the Orange County Museum of Art has significantly expanded its collection with 430 works by regional, national, and international artists. Opening May 2, 2010, *New Art for a New Century: Contemporary Acquisitions, 2000–2010* highlights 90 major paintings, sculptures, installations, videos, and works on paper made during the first decade of the 21st century. The exhibition includes a survey of works from the last four California Biennials and key works from other important exhibitions organized by OCMA, as well as significant gifts and other purchases. *New Art for a New Century* is on view May 2–September 19, 2010.

“Our collection highlights the region’s vital role as a global center for contemporary art and focuses on the next generation of great California artists as well as key national and international figures often overlooked by others,” said OCMA Director Dennis Szakacs.

The museum’s collecting strategy focuses on art that is new or innovative in its form or medium, thought-provoking in its content, and relevant to current or past social and cultural contexts. OCMA is building a collection that is unique to the institution and its history, rather than one comprised of works frequently seen in large, modern, contemporary, or encyclopedic museums. The works presented in this exhibition represent the museum’s collecting objectives while providing a snapshot of different artistic tendencies since 2000.

Keenly aware of their predecessors, the painters in the exhibition often appropriate from past movements of art history. Geometric abstractions by Roy Dowell, Kim Fisher, and Allison Miller combine conventions of cubism, hard-edged painting, and Pop art. Amy Sillman and Mary Heilmann's vibrant, gestural works refer to landscape as they echo elements of abstract expressionism and color field painting. Rodney McMillian's enormous canvas with hand-sewn leather protrusions and Kori Newkirk's landscapes made from artificial beads boldly re-define what constitutes the medium of painting. Drawings in the exhibition range from Violet Hopkins' delicate renderings of landscape in ink on paper to Karl Haendel's abstract scribbles that are projected and enlarged, then meticulously hand-drawn into the scale of a large painting.



Sean Duffy, *The void*, 2009; 20 fans, 10" diameter each, zip ties, clip lamp, and engine hoist. Collection OCMA, museum purchase. Photo: Robert Wedemeyer, courtesy Susanne Vielmetter Los Angeles Projects.

Sculptors steeped in Pop Art and raised in an era of ubiquitous electronic media, borrow from popular culture and fabricate works using unexpected materials and techniques. Lee Bul's immense and eerie, but elegant hanging sculpture, *Supernova* (2000), inspired by cyborgs and anime, appears to be part insect, part plant, and part human. Yoram Wolberger's sculpture appropriates a small, plastic toy "dashboard" Madonna that is digitally scanned, enlarged, and cast in resin to life-size. Sean Duffy, a master of recycling or re-making everyday objects from both high and low culture, is represented by an installation of his double-wide sofa sculpture with faux wood grain upholstery that is a riff on George Nelson's classic 1950s "marshmallow" couch; a hanging mobile made from vintage record album covers and a kinetic "disco/Bucky ball" (recalling both silver mirror balls and Buckminster Fuller's geodesic dome) that uses 20 electric fans to blow steamers in a festive manner to complete the ensemble. Sterling Ruby created his day-glo orange *Stalagmite* (2006) by pouring urethane polymers over an inverted wooden structure, which when dry, are repositioned as a thrusting vertical, reminiscent of a stalagmite, a conical pillar of limestone. Simultaneously attractive and repellent, the grisly sculpture exists in a state between landscape and body art.

Specific groupings within the exhibition demonstrate how many artists work across disciplines, experimenting with different media simultaneously to convey their ideas. Edgar Arceneaux's *Giant fractured glass tripod* (2008), an easel-like sculpture with a mono-print on its broken panes illuminated by back lighting to cast a shadow on the

wall, is juxtaposed with a drawing of a skeleton of a animal/man figure that is the source for the image on the glass. Combining drawing, printmaking, sculpture, and projection Arceneaux comments on his own artistic process and different forms of representation.

Mindy Shapero's newest work, an enormous re-bar and paper sculpture of consecutive views of human heads demonstrates her new foray into figuration and is seen with a drawing using a spray-paint stencil

process with beads and other everyday objects to create abstract works on paper.

Jedidiah Caesar's translucent *Helium Brick* (2009), a process piece made by pouring resin on a large Styrofoam block, is exhibited along with watercolors that are not direct studies, but inspirations for his sculpture. A trio of Inigo Manglano-Ovalle's work—two enormous, floating titanium clouds; a photographic diptych of doppelganger mushroom clouds, and his *Black Jack*, an huge version of the child's toy made from carbon fiber compounds, that has one ball replaced by a long, menacing, weapon-like spear, shows Manglano-Ovalle's interests in nature, science, technology, and war.



Mindy Shapero, *All the edges at the same time all the time*, 2008-2009, powder coated steel rebar, fiberglass, acrylic, copper leaf coated hand cut paper, collection OCMA, museum purchase with funds provided through prior gift of Lois Outerbridge with support from Dr. Rosalyn M. Laudati and Dr. James B. Pick



Robin Rhode, *Color Chart*, 2004/2006
4 minutes, 50 seconds; digital Animation
Collection OCMA; museum purchase
with funds provided through prior gift of
Lois Outerbridge

New Art for a New Century also presents a selection of videos—one of the defining media of the past decade—that address social issues and past historical events. Jeremy Blake's *Winchester Redux* (2004), a visual collage of memories of an iconic home of the Wild West, employs hand-painted imagery, film footage, vector graphics, and sound in a process the artist calls "time-based" painting. In Robin Rhode's *Color Chart* (2004/2006), an animation of still photographs, a white-clad figure combats a series of figures dressed in other colors, alluding to South Africa's violent history of apartheid

and to racial tension, while also subtly referring to graffiti art, Gerhard Richter's color charts, and debates about paintings. Kota Ezawa's looped film, *The Unbearable Lightness of Being* (2005) juxtaposes two catastrophic events in American history as he re-imagines the assassinations of presidents Abraham Lincoln and John F. Kennedy. And Rodney McMillian's untitled video from

The Michael Jackson Project (2003–4) features the artist in a T-shirt and whiteface singing “The Way We Were,” a deceptively simple performance. Recalling minstrels, drag queens, and Michael Jackson’s ongoing self-reconstruction, McMillian’s simple performance raises complex questions regarding race and racism, gender and sexuality, and media exploitation of celebrities behaving badly.

Within the galleries is the **Feedback** room where visitors may express their own critical ideas in writing and on video to record their thoughts and/or questions about the exhibition, the museum and the art world. The critical views of the artwork and general art commentaries will be shared with other visitors to the museum, as well as those to OCMA’s Web site, while questions posed allow for key museum staff to address issues that are currently shared by many.

EXHIBITION RELATED EVENTS:

OCMA Third Thursdays

Every third Thursday beginning April 29, 7 pm

Free with museum admission

Spend an evening at OCMA every third Thursday of the month with behind-the-scenes curatorial tours, extended gallery hours, and exciting adult programs related to the exhibitions.

Sunday Salons

April 25, May 23, June 20, July 18, August 22 , 2 pm

Free with museum admission

Join a pair of artists--one from each of our spring exhibitions, *New Art for a New Century: Contemporary Acquisitions, 2000-2010* and *15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol*, as they each present a gallery talk about their own art then engage in a discussion. Photographers from *15 Minutes of Fame* will choose a recent acquisition, while artists from *New Art for a New Century* will select a photograph to stimulate a cross-disciplinary conversation with the public.

ABOUT THE EXHIBITION

New Art for a New Century: Recent Acquisitions 2000–2010 is organized by the Orange County Museum of Art and curated by Karen Moss, deputy director for exhibitions and programs at OCMA.

ABOUT THE ORANGE COUNTY MUSEUM OF ART

The Orange County Museum of Art is dedicated to enriching lives through modern and contemporary art. The premier visual arts museum in Orange County, California, OCMA’s program of dynamic solo exhibitions and landmark group shows links historical and contemporary art and ideas, bridges local and global perspectives, and embraces a diverse array of cultural activities and media.

MUSEUM INFORMATION

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