



PRESS PREVIEW DAY
Friday, February 1, 2008
10 am–1 pm
RSVP to cwang@ocma.net

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**THE ORANGE COUNTY MUSEUM OF ART PRESENTS
DISORDERLY CONDUCT: RECENT ART IN TUMULTUOUS TIMES
February 3–May 25, 2008**

Newport Beach, CA— The Orange County Museum of Art presents a thought-provoking new exhibition, *Disorderly Conduct: Recent Art in Tumultuous Times*, featuring installation projects by California-based and international artists whose works reveal the political turbulence, cultural malaise and general instability of our tumultuous times. Participating artists include Pilar Albarracín, Karen Finley, Pearl C. Hsiung,



Robin Rhode, *Color Chart*, 2004-06; digital animation; 4 minutes 50 seconds. Orange County Museum of Art; museum purchase with funds provided through prior gift of Lois Outerbridge. Image courtesy of the artist and Perry Rubenstein Gallery, New York.

Glenn Kaino, Mike Kelley, Martin Kersels, Daniel Joseph Martinez, Rodney McMillian, and Robin Rhode. *Disorderly Conduct* will be on view at the Newport Beach galleries from February 3 through March 25, 2008. The opening reception will take place on Saturday, February 2, featuring live performances by some of the exhibiting artists.

The works of these artists reference subjects such as war and terror, social and racial tension, urban and environmental disaster, psychological break-down, and criminal behavior in a range of mixed media and video installations. Using striking images and

imposing structures, often imbued with surrealist absurdity and irony, they represent and perform this pervasive sense of global chaos and disorder.

Mike Kelley's large-scale video installation, *Gospel Rocket* (2005), is a massive projectile surrounded by video screens with animations of photographs from high school yearbooks that show students engaged in "extracurricular activities." These activities, which range from innocent plays and follies to pagan rites and hazing, show how adolescent behavior and ritual mirror events in the broader cultural arena.



Glenn Kaino, *Learn to Win or You Will Take Losing For Granted*, 2005; found wood, wooden ammunition crates, cast bronze, chess board; edition 1 of 3. Orange County Museum of Art; promised gift of Paul and Lilly Merage

Glenn Kaino and Robin Rhode both use the language of urban culture and competitive games to reference social and political disorder. Kaino's *Learn to Win or You Will Take Losing for Granted* (2005) consists of an oversize wooden chessboard partially constructed from ammunition crates. The chess pieces, cast in light and dark bronze, are in the form of hands making gestures that can be interpreted as "good" or "bad"—with the thumbs-up and peace sign set against the

raised middle finger and gang salute—as well as more ambiguous ones. Kaino alludes to the moral complexities of a world in which conflicts can rarely be reduced to good versus evil. In Rhode's digital animation *Color Chart* (2004–06), a white-clad figure combats a series of figures dressed in other colors. Rhode's piece alludes to South Africa's violent history of racial tension and apartheid, while also referencing graffiti art, German artist Gerhard Richter's color charts, and historical debates about art and painting.

Daniel Joseph Martinez's *The House That America Built* (2004) is a precise reconstruction of the Unabomber's shack, painted in the cheery hues of Martha Stewart Signature™ paints. Juxtaposing a mathematician-turned-terrorist and the country's preeminent "lifestyle expert"—both convicted and imprisoned for their respective crimes of murder and insider trading—Martinez evokes hidden truths, subversion, and

consumption on multiple levels, as he comments on extreme ideologies within our culture today.

Rodney McMillian is also fascinated by the disorderly conduct or criminal behavior of notorious public figures. In his video *Untitled (The Michael Jackson Project)* (2004), he is seen in close-up wearing a T-shirt and clown makeup as he sings *The Way We Were*, a song written and originally recorded by Gladys Knight but popularized by Barbra Streisand. Recalling minstrels, drag queens, and 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.



Rodney McMillian, *Untitled (The Michael Jackson Project)*, 2004; single-channel DVD, looped, 3 minutes 28 seconds; edition 4 of 5 + 1 AP. Orange County Museum of Art; museum purchase with funds provided through prior gift of Lois Outerbridge

Other artists in the exhibition use absurd, surreal humor as a means to counteract a sense of world disorder. Pearl C. Hsiung's hallucinogenic paintings—such as *Guanocano* (2006), depicting a scatological erupting volcano—are anthropomorphized visions of the results of natural disasters and global warming. Their playful, colorful graphic forms reflect the influences of surrealism, manga, and fantasy film. Martin Kersels' video *Pink Constellation* (2001) documents what happens when a full-size bedroom, decorated to reflect the taste of a teenage girl, is upended and slowly revolved—a humorous metaphor for a world turned upside-down. The video draws influence from Fred Astaire and Buster Keaton while dealing with issues of unsettledness and gravity.

Whether they live in Africa, Europe, or the United States, the artists in *Disorderly Conduct: Recent Art in Tumultuous Times* use iconic structures, striking images, and performance to poignantly comment on the extreme behavior and bifurcated social and political ideologies operating within our global culture today.

Exhibition Related Events:

***Disorderly Conduct: Recent Art in Tumultuous Times* Opening Reception**

February 2 / 8-10 pm / free for OCMA members, \$10 general
Visit www.ocma.net for details.

Disorderly Conduct at the Garage

April 5 at 8 pm & April 6 at 1 pm

These talks and performances by artists in *Disorderly Conduct: Recent Art in Tumultuous Times* will take place at the haudenschildGarage in La Jolla. Visit www.haudenschildgarage.com or www.ocma.net for details.

Disorderly Conduct is organized by the Orange County Museum of Art and curated by Karen Moss, curator of collections and director of education & public programs at OCMA and co-presented by haudenschildGarage, La Jolla.

This exhibition and its public programs are cosponsored by the haudenschildGarage, La Jolla. Significant support is provided by Michael D. Ray.

MUSEUM INFORMATION

Newport Beach – 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 \$10/adults; \$8/seniors and students; children twelve and under and OCMA members are free. OCMA is open free to the public every third Thursday. All facilities are handicapped accessible. For more information, call 949.759.1122 or visit www.ocma.net.

Orange Lounge at South Coast Plaza – The Orange Lounge is located at 3333 Bear Street in Costa Mesa. Hours are Monday through Friday, 10 a.m. to 9 p.m.; Saturday, 10 am to 8 pm; Sunday, 11 am to 6:30 pm. Admission is free. For information, call 949.759.1122 ext. 272 or visit www.ocma.net/orangelounge/.