

HARMONY KORINE

CATHY OPIE

ART SPIEGELMAN

KILLER TEXT ON ART

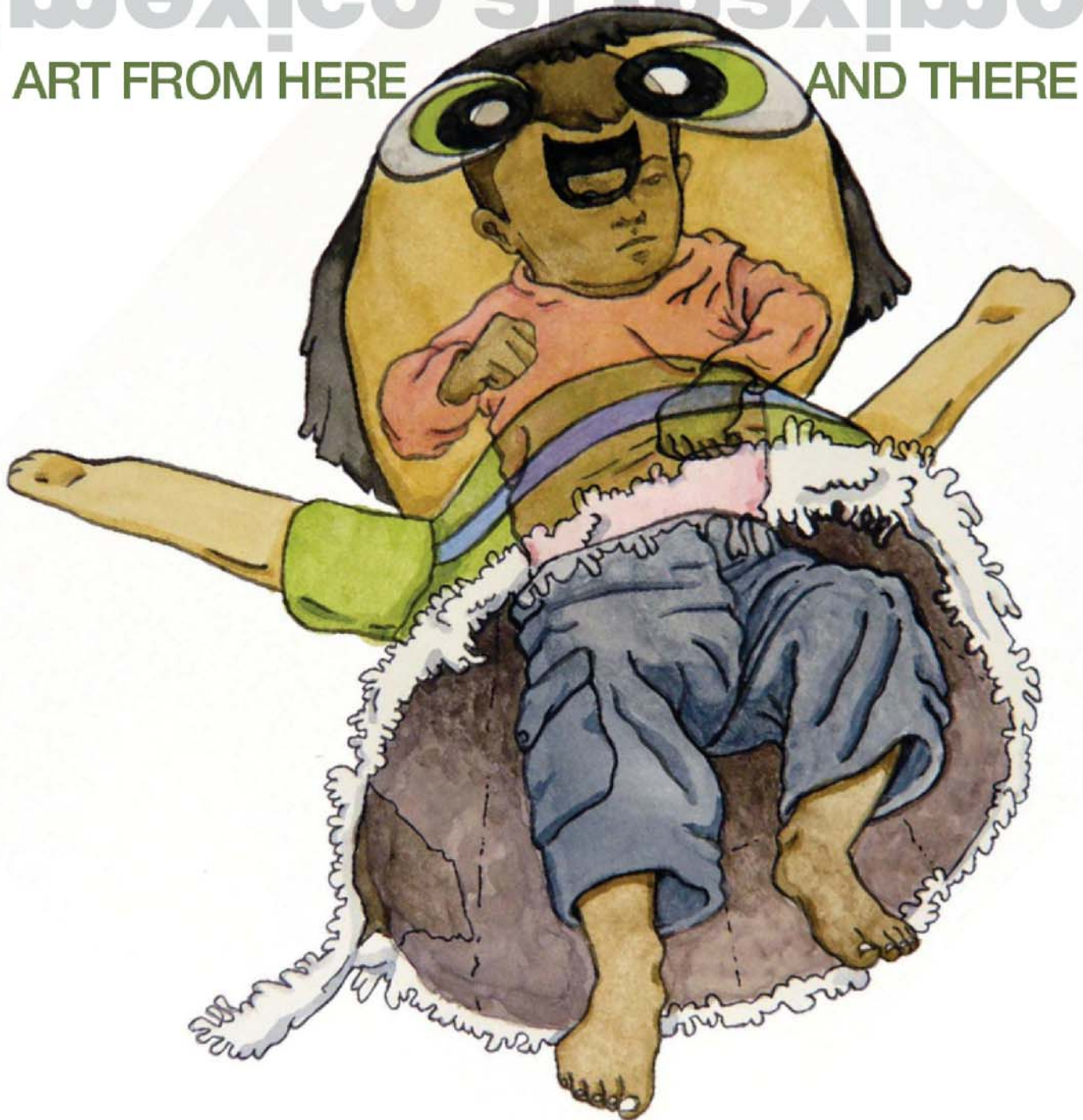
# artillery

## ¡mexico al maximo!

¡mexico al maximo!

ART FROM HERE

AND THERE



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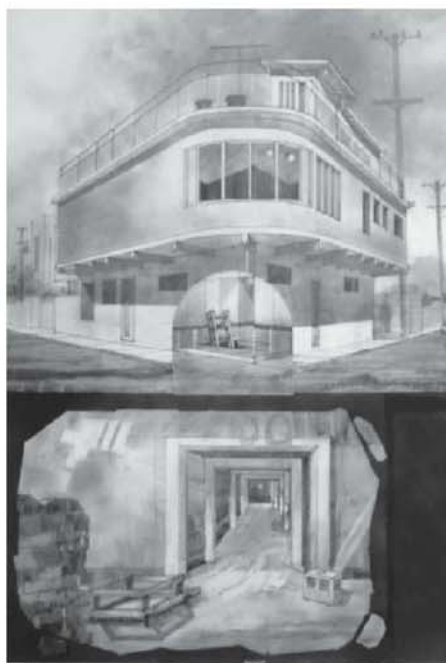
GUEST LECTURE: CAMILO ONTIVEROS

California. He has lived in downtown LA for 12 years and is very much a part of the burgeoning art landscape of the city.

He is best known for his epic landscape paintings that depict vividly colorful scenes witnessed from behind the wheel, in motion: lonely roads, cars on highways, urban architecture and signage, sculptural freeway overpasses. The blurred effect adds abstraction to the representational paintings to create a lost moment in time, a fragment of life that's gone but preserves on canvas the residual emotional resonance. The work speaks perfectly to the SoCal experience (like Cathy Opie's small but monumental photos of LA freeways being built) where seemingly all of life happens in cars. Based on images he snaps while driving, he works very quickly with oil paintings materializing in days. You can see his thought processes and inspirations in experiments and studies he has lying around the studio, ideas that will lead to new bodies of artwork. You can also sense his background in architecture in the formal sophistication of forms and structures that populate his canvases.

While his paintings are all about the external world, his other body of work is both abstract and existential. He calls this series "Spin," and like his paintings, these works convey movement but rely on suggestion and motifs. He uses materials from his architecture practice (ballpoint pens, colored pencils, electric erasers) to explore internal and existential subjects, "a theoretical allusion to membranes and particles of energy, this is what I see when I think about the theory of quantum mechanics, that we are all made of particles that are spinning," Osuna says. Some canvases are literally spun by a homeless assistant he employs part time while the artist drips his paint onto the surface to create an undulating circle. Others are built from fluid but randomly hand-drawn squiggly patterns of ballpoint ink or Prismacolor that cover huge expanses to form dense yet intricate, otherworldly compositions. Another group in this series is created by carefully dropping graphite dust or pigment onto resin while the piece is slowly spinning, the shape created by the centrifugal force, with more light-catching resin layered on top to create a dazzling surface for the organic design.

Like his work, Miguel is always in motion. He's animated and excited about his next group of paintings for a November show at Garboushian Gallery in Beverly Hills. Currently, he is engineering a curved 35-foot landscape mural he's painting for a lobby on Wilshire Boulevard and is also working on a commissioned "Spin" piece with his signature calligraphic membranes on many sheets of glass for a collector's home. It's impossible not to be inspired by visiting a space spinning with so much creative energy and charmed by the artist working happily in the eye of the storm.



Julio César Morales, *Narquitectos #4*, 2009

## ON THE FRINGES JULIO CÉSAR MORALES

By Anuradha Vikram

Geographical border zones figure prominently in the work of Julio César Morales, particularly those separating the U.S., where he lives, from Mexico, where he was born. In "Undocumented Interventions," an ongoing series of watercolor and ink drawings, Morales presents a surrealist view of clandestine border crossings, in which piñatas shaped like Barney and SpongeBob Square Pants conceal the hidden bodies of immigrant children, while car seats and stereo speakers mask adults. Objects of consumerist desire become a prison for these desperate people, trying only to survive by making it across. In "Narquitectos," he diagrams underground border tunnels used by drug smugglers. These makeshift spaces complicate and menace the architectures that conceal them. Though they seem absurd, Morales sources these images from real discoveries by U.S. Customs and Border Protection.

His approach to interdisciplinary borders is equally permeable. Like his subjects, he goes where the work is. Shifting between curating, teaching, making art and making music, Morales is a frequent collaborator on performance and video projects with Eamon Ore-Giron, and programs San Francisco gallery Queen's Nails Projects with Bob Linder. Morales' art also operates in the social realm, as when he and chef Max La Rivière-Hedrick create dinners centered on the extensively researched cross-cultural history of a menu, inviting guests for both a meal and a story.

As a curator, Morales brought his global conscience to bear at San Francisco's Yerba Buena Center for the Arts until this past year,

## EMERGENTE



¿Esto no es un trabajo? Esto no es un trabajo.  
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Del proyecto "Territorios emergentes"  
Por Marycarmen Arroyo Macías.  
Colaboración: Mario Vargas y Naela Ávalos

Garita Internacional "Centro". Mexicali, B.C. Marzo, 2013.

Marycarmen Arroyo Macías, *Emergente*, 2012

when he joined Arizona State University Museum in Tempe, as curator. "The first project about to open is an amazing show working with the Jumex collection that can have a profound impact in the current cultural climate in Arizona," he says. Artists from both sides of the border are included—Doug Aitken, Sam Durant, Francis Alÿs and Miguel Calderón. In the long term, he is concentrating on building an archive of Latino video art at the museum. "This new program I am developing serves as a mirroring effect—I am working to develop the largest Latin American video archive in the U.S., housed in the city most threatening to Latinos in the U.S. This juxtaposition reflects the ongoing struggles between the U.S. and Mexico, and their parasitic need for each other." Morales promises to energize ASU's student body through his innovative approach to curating and to pedagogy. Given the rancorous rhetoric in Arizona on the subject of immigration, entering the fray seems a characteristically bold move for him.

Asked about the effect of these changes, Morales replied, "Well, I can say that I only have two jobs now—curating and making art! I have had five jobs in the Bay Area for the last 12 years so in a way it's what maybe being 'normal' is like? Far from conventional, being calmer has given me more strength to approach art-making in a new light." His art is always formally and conceptually rigorous, addressing political realities with clarity and without easy messages. Morales rejects hierarchies amid the formal and informal economies depicted in his art, working instead to depict all participants as equally human.

## LABOR OF LOVE MARYCARMEN ARROYO MACÍAS

By Nancy Popp

Meeting Marycarmen Arroyo Macías in Mexicali was a fortuitous event; she lent me her camera in a pinch to photograph potential

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