



CARLOS AMORALES

1970, Mexico City, MX



Carlos Amorales is a multidisciplinary artist who explores the limits of language and translation systems to venture into the field of cultural experimentation. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation and foster collectivity. In his projects, Amorales examines identity construction processes, proposes a constant re-signification of forms present in his work, and provokes a clash between art and pop culture.

His research processes are complex; they are based in an ample repertoire of empirical methodologies to develop extensive projects that conjugate historical, cultural, and personal references. His practice expands to diverse media such as drawing, painting, sculpture, or collage; as well as performance, installation, animation, sound art, film, writing, among other non-traditional formats.

Carlos Amorales lives and works in Mexico City. He studied visual arts in the Gerrit Rietveld Academie and the Rijksakademie van Beeldende Kunsten, both in the city of Amsterdam, Netherlands. He has realized artistic residencies at Atelier Calder en Saché (2012) y mac/val en Vitry-sur-Seine (2011) in Francia, and as parte of the proramme Smithsonian Artist Research Fellowship in Washington (2010), United States.

The most extensive researches in his work encompass Los Amoraless (1996-2001), Liquid Archive (1999-2010), Nuevos Ricos (2004-2009), and a typographic exploration in junction with cinema (2013-present).

Between his numerous individual exhibitions, we can mention: The Factory, Stedelijk Museum (Amsterdam, Netherlands, 2019-2020); Axioms for Action, muac, unam (México, 2018) and MARCO (Monterrey, 2019); Working Tools, MAMM, (Medellin, 2017); Anti Tropicalia, Museo de Arte y Diseño (Costa Rica, 2015); Black Cloud, Power Plant, (Toronto, 2015); El Esplendor Geométrico, Kurimanzutto (México, 2015), Germinal, Museo Tamayo (Mexico City, 2013); Nuevos Ricos, Kunsthalle Frideicianum (Kassel, 2010); Four Animations, Five Drawings and a Plague, Philadelphia Museum of Art (2008); Discarded Spider, Cincinnati Art Center (2008).

Some of his most outstanding collective exhibitions comprise: Under the Same Sun. Art From Latin America Today, Guggenheim Museum (New York, 2014); New Perspectives in Latin American Art, MoMA (New York, 2007); Mexico City: An Exhibition About The Exchange Rate of Bodies and Values, MoMA PS1 (New York, 2002); and performances as Amorales vs. Amorales, Centre Georges Pompidou (Paris 2001), SF MoMA (San Francisco, 2003), and Tate Modern (London, 2003).

Additionally, he represented Mexico at the 57th Venice Biennale with the project Life in the Folds, and the Netherlands in the same Biennale in 2003. He has also participated in biennials like Manifesta 9 (Belgium, 2012), Biennale de la Habana (Cuba, 2015 y 2009), Performa (New York, 2007), Berlin Biennial (2001 y 2014), Manif d'art 8 The Québec Biennale 2017.

His works are available in international collections such as Museo Tamayo and the Museo Universitario de Arte Contemporáneo, Mexico City; Tate Modern, London; The Museum of Modern Art and the Guggenheim Museum, New York; Walker Art Center, Minneapolis; Museum Boijmans van Beuningen, Rotterdam; among others.