

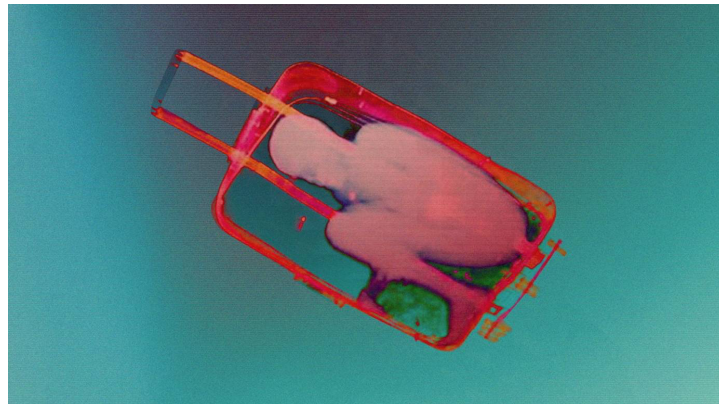
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JULIO CÉSAR MORALES: *EMOTIONAL VIOLENCE*
THIRD SOLO EXHIBITION AT GALLERY WENDI NORRIS OPENS NOVEMBER 5

Thursday, November 5 at Gallery Wendi Norris

- 6–7PM: Discussion with Julio César Morales and Lucía Sanromán,
Director of Visual Arts, Yerba Buena Center for the Arts
- 7–9PM: Opening Reception



Julio César Morales, *Boy in Suitcase*, 2015, Video still, HD animation video, 3:33 minutes, Edition of 3

October 15, 2015—San Francisco, CA—Gallery Wendi Norris is pleased to announce *Emotional Violence*, artist Julio César Morales’s third solo exhibition at the gallery. Morales will debut his latest video work as well as a series of prints, a photographic installation, hand-drawn text works, and ceramic sculpture. *Emotional Violence* will open on Thursday, November 5 with a discussion between Morales and Lucía Sanromán, Director of Visual Arts at the Yerba Buena Center for the Arts from 6–7PM followed by a public reception from 7–9PM. It will remain on view through December 19.

Morales employs multifarious media to illuminate the poetic in the political, particularly surrounding issues of displacement, migration and informal economies. His approach, involving extensive research, is that of an anthropologist and a social historian. For over a decade, Morales has collected and archived images and anecdotes from the Internet and printed press outlets related to the trafficking of goods and people that later surface in his oeuvre. The exhibition title *Emotional Violence* derives from the recent rise in violent crimes committed by drug cartels in Latin America, with a particular emphasis on situations where violence is deployed to threaten or caution rival gangs. Morales also turns his eye beyond Latin America, to global areas of contested migration and failed government policies.

With a nod to the long history of artists examining and reinterpreting violent cultural and historical events—from Artemisia Gentileschi’s masterpiece *Judith and Her Maidservant* (1612), to Eduardo Manet’s *The Execution of Emperor Maximilian* (1867), to Andy Warhol’s early 1970s-era *Death and Disaster* series—Morales takes recent media images that trace some of the most extreme cases of human rights offenses and renders them abstract and contemplative.

Emotional Violence marks the first time Morales will show large-scale photographic prints. Although abstract in appearance, the works are based on found photographs of beheadings. The black lines and dotted nodes trace bodily shapes, suggesting a grisly game of connect-the-dots laid over orange backgrounds. The shade of orange mimics the cautionary signage of roadwork. The photographic installation is comprised of numerous found images depicting contemporary scenes of immigration and drug trafficking on various continents among diverse populations. Printed in RGB (red, green and blue) tones, the small images recall the mass reproduction of media photographs.

The sculptural installation on view is comprised of six silver ceramic burritos resting on a mirror, each with "wetback" written on the bottom. The work is derived from a recent event in Phoenix, Arizona where anti-immigration groups threw burritos at pro-immigration protesters conducting a hunger strike. The burritos are lasting replicas of the Chipotle grilled-chicken burritos that the anti-immigration groups used during these demonstrations.

Morales's video begins with vibrantly colorful geometric shapes oscillating and morphing against a black background. The artist composed the soundtrack, featuring single bell-like notes chiming over the buzz of ambient noise that is both meditative and anticipatory. As the pace of the music increases, the colors come together and delineate an x-ray image of a boy in a suitcase that slowly floats across the screen before quickly receding into oblivion. This work derives from the true story of an eight-year-old boy from Ivory Coast who was caught being smuggled inside a suitcase into Spain earlier this year. The drawings, in graphite on white paper, describe failed methods used for smuggling drugs. Morales's new work brings to light complex issues found in distressed populations around the world, and encourages viewers to consider his or her place within the contemporary global fabric.

ABOUT JULIO CÉSAR MORALES

By deploying a range of media and visual strategies, Julio César Morales investigates issues of migration, underground economies, and labor on the personal and global scales. His artwork has been exhibited at venues internationally, including the Lyon Biennale, France; UCLA Hammer Museum, Los Angeles; Prospect 3 Biennale, New Orleans; the Istanbul Biennale; Los Angeles County Museum of Art; the Singapore Biennale; Frankfurter Kunstverein; Rooseum Museum of Art, Malmö, Sweden; Fototeca de Havana, Cuba; Museo Tamayo, Mexico City; San Francisco Museum of Modern Art; The Nordic Watercolour Museum, Skärhamn, Sweden; and MUCA Roma, Mexico City. In 2016, the Museo Carillo Gil in Mexico City will present a solo exhibition of his work. Morales's work has been featured in publications including *Flash Art*, *The New York Times*, *Artforum*, *Frieze*, *Art Nexus*, and *Art in America*. His work is in private and public collections including the Los Angeles County Museum of Art, Kadist Foundation, the San Diego Museum of Contemporary Art, and Deutsche Bank, among others. Morales was formerly an adjunct professor at the San Francisco Art Institute and an associate professor in Curatorial Studies at the California College for the Arts in San Francisco, and was an adjunct curator for visual arts at Yerba Buena Center for The Arts. He is currently a curator of visual arts at Arizona State University Art Museum in Tempe, Arizona.

ABOUT GALLERY WENDI NORRIS

Gallery Wendi Norris presents both a Contemporary and Modern program that showcases a variety of artists working over many geographic locations and in a wide array of media. The gallery, located in downtown San Francisco, often shows two exhibitions simultaneously in order to encourage a re-contextualization of work by Modern artists while providing connections with the Contemporary. Gallery Wendi Norris is active locally as well as internationally, working with individual collectors and museums alike in both primary and secondary markets. Founded with an emphasis on scholarship and education, the gallery produces researched exhibition catalogues, sponsors artist talks, hosts visiting academics, and engages in local public art projects, among other initiatives. Learn more at gallerywendinorris.com.
