

KARLOS CÁRCAMO

# Microphone Check









**Karlos Cárcamo**  
**Microphone Check**

**June 8 - July 7, 2012**

**Hionas Gallery**

**89 Franklin Street  
New York, NY 10013  
[www.hionasgallery.com](http://www.hionasgallery.com)**



Personal photographs @1980-90

**I believe that it's necessary to rethink an approach to art in terms of a communality that constitutes neither high nor low, but instead resides at the edge of both. It's that in between space that interests me and reflects most who I am.**

## **Studio Notes**



LA PARA EL GUSTO HISPANO  
**Life Espresso**  
SIEMPRE FRESCO.  
SABOR COMO NINGUNO  
NET WT 16 OZ. (283g)

valspar  
THE PROTECTANT

Scotch

Scotch

Behr

Behr  
PRIM PLUS  
WHITE

Glidden  
INSULATION

Behr  
PRIM PLUS

Behr  
PRIM PLUS

Behr  
PRIM PLUS

Behr  
PRIM PLUS

Behr  
PRIM PLUS







# In the age of the buff

**“The ability to record and erase anticipated the possibilities of the endless mutable self, the protagonist of the post industrial age”.**

**-Hua Hsu**



The above picture  
The students get up to leave their seats  
Time to collect their coats and get home.  
They have found  
No more coats and no more home.

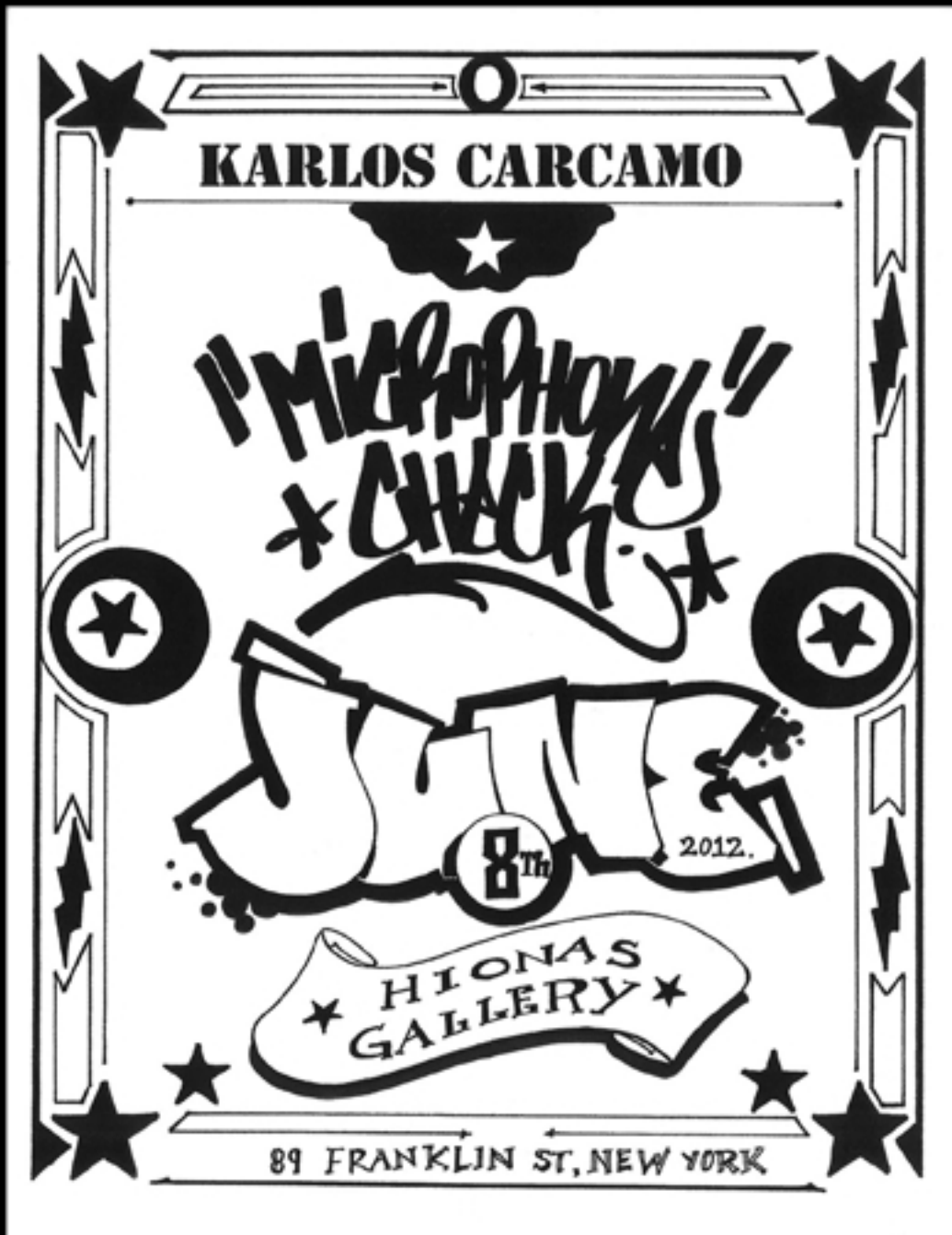


NOTES  
NOTES  
NOTES





**Limited Edition  
Print/Flyer**



Drawing for limited edition print/flyer, 2012  
Ink on paper  
11" x 8.5"









*Limited edition print/flyer, 2012*  
Photo-polymer print  
11" x 8.5"  
edition of 35  
9 A.P.

# Sculpture

***on and on and on on and on, 2012***  
**Microphone, mic, cables, spray paint, blue/grey mirror.**  
**67" x 17" x 16"**







Detail: *on and on and on on and on*, 2012



***rockin' and clockin' and shockin' and rockin', 2012***  
Microphone stands, mic, cable, spray paint, black linoleum,  
on pedestal. 49" x 57" x 44"



**“You see, you misunderstood, a sample is a tactic**

**A portion of my method, a tool**

**In fact it's only of importance when I make it a priority**

**And what we sample of, is the majority”.**

**-Stetsasonic**

**(Talkin' All That Jazz)**



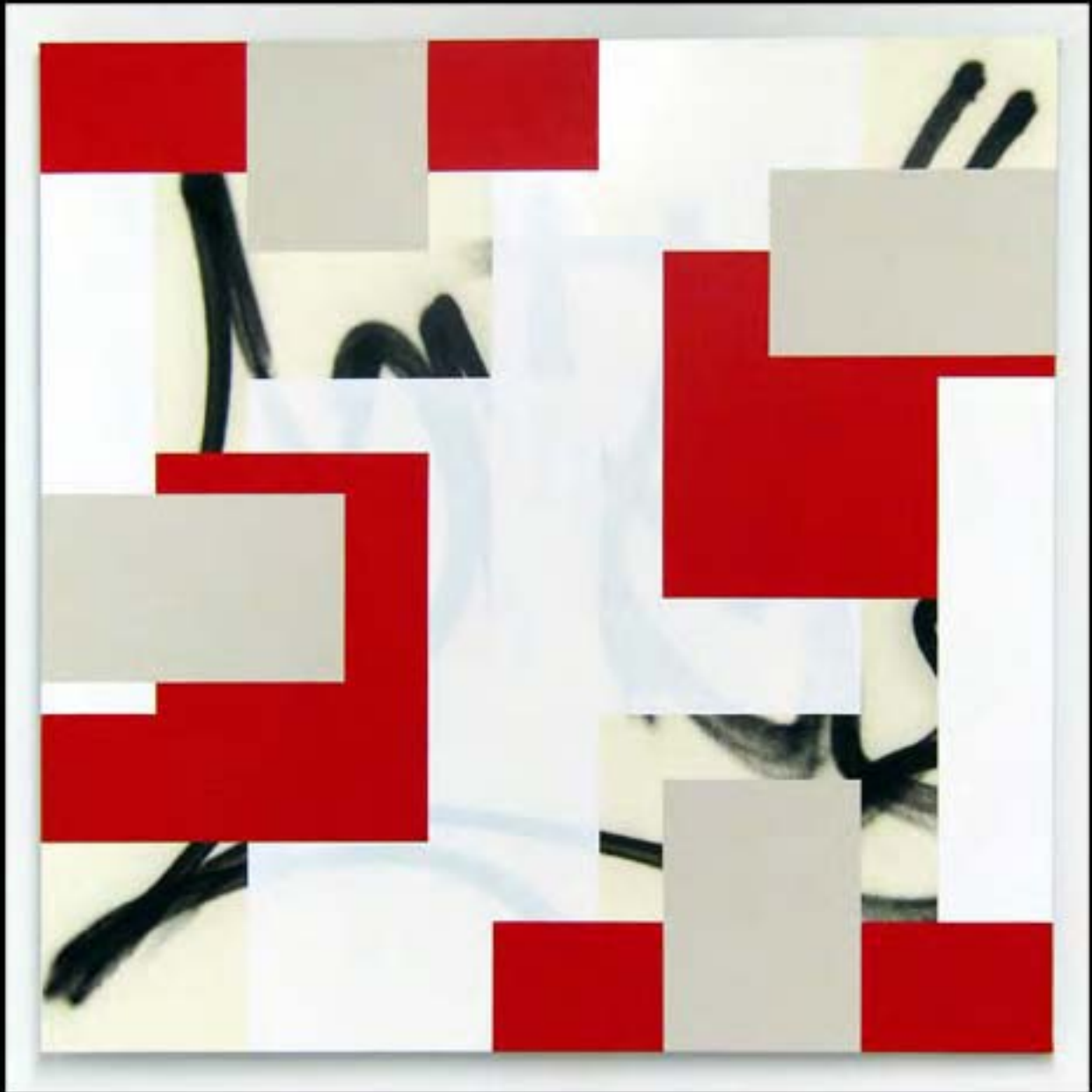
***Detail: rockin' and clockin' and shockin' and rockin', 2012***

I see my paintings first and for most, as historical tributes to the people and places important in the early development of urban culture, whose accomplishments often go unrecognized.

On another level, the paintings function as a formal and philosophical examination of the language of abstraction. The meaning and role it plays within a specific cultural or sub-cultural practice and how painting can be used as a theoretical discourse to understand the medium as a link to some higher ground.

# Paintings





***Hard Edge Painting #126, 2012***  
Latex and spray enamel on canvas over wood panel.

48" x 48"



***Hard Edge Painting #125, 2012***  
Latex and spray enamel on canvas over wood panel.  
48" x 48"

***Hard Edge Painting #127, 2012***  
Latex and spray enamel on canvas over wood panel.  
72" x 48"



***Hard Edge Painting #128, 2012***  
Latex and spray enamel on canvas over wood panel.  
72" x 48"





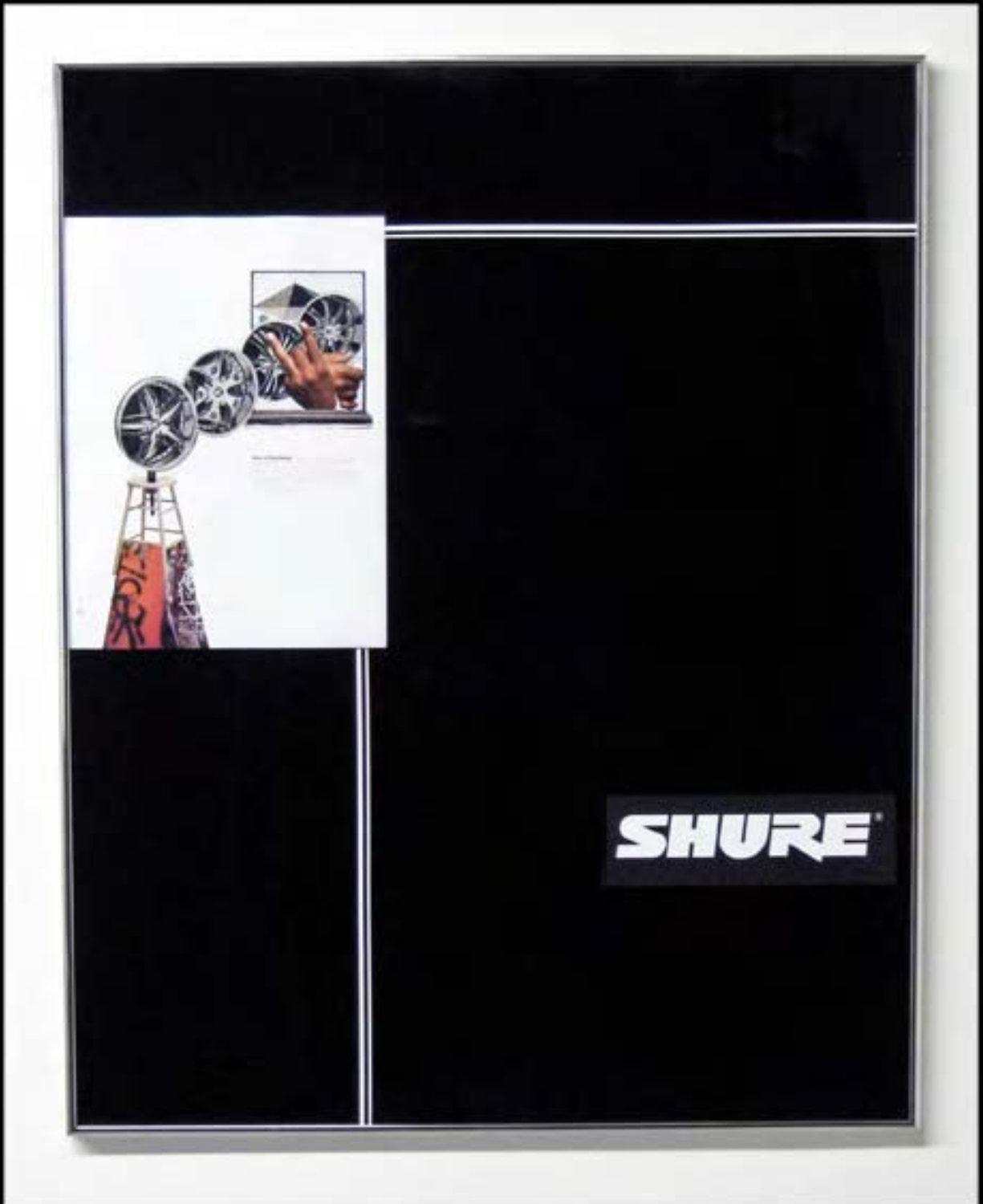


*Hard Edge Painting #129, 2012*  
Latex and spray enamel on canvas over wood panel.  
24" x 24"

# Mixed Media



**Detail: *Untitled (To be looked at from the other side)*, 2012**  
Mixed media collage in limousine tinted glass frame.  
30" x 24"



*Untitled (To be Looked at from the other side), 2012*  
Mixed media collage in limousine tinted glass frame.  
30" x 24".



**Detail: *Untitled (Cutting Device: Base, Plate, Measure)*, 2012**  
Mixed media collage in limousine tinted glass frame.  
30" x 24"



***Untitled (Cutting Device: Base, Plate, Measure), 2012***  
Mixed media collage in limousine tinted glass frame.  
30" x 24".



**Detail: *Untitled (Bird/Grill)*, 2012**  
**Mixed media collage in limousine tinted glass frame.**  
**30" x 24"**



*Untitled (To be Looked at from the other side), 2012*  
Mixed media collage in limousine tinted glass frame.  
30" x 24".



# **Site Specific Intervention**

**Car parked in front of the gallery in an exaggerated angle for the duration of the opening.**



**Bruce Nauman**  
*Walking in an Exaggerated Manner Around  
the Perimeter of a Square.*  
1967-68  
16mm film transferred to video.



*Parked in An Exaggerated Manner, East Coast, 2012*  
1983 Oldsmobile Cutliss Supreme  
Site specific intervention

**“They were making music out of all this  
disposable pop rubbish from the past.  
They were making sense of it all”.  
-Malcolm McLaren**



**Karlos Cárcamo (b.1967) San Salvador, El Salvador**

**Education**

**2000 Hunter College CUNY, MFA**

**1998 Skowhegan School of Painting and Sculpture**

**1997 School of Visual Arts, BFA**

**Solo Exhibitions:**

**2012 *Microphone Check*, Hionas Gallery, New York.**

**2011 *Till the Break of Dawn*, Dean Project, New York.**

**2008 *It's Like That*, Sarah Lawrence College, New York.**

**Selected Group Exhibitions:**

**2011 *How to Philosophize with a Hammer*, White Box, New York.**

**2010 *Special Editions 10*, Lower Eastside Printshop, New York.**

**2009 *Zonas De Trueque*, Museo de Arte de El Salvador, El Salvador.**

**2008 *Karlos Cárcamo/Jake Selvidio*, PS 122 Gallery, New York.**

**2007 *A Jamaica Queens Thing*, Jamaica Center for Arts and Learning, New York.**

**2006 *1 x 1*, Jersey City Museum, Jersey City, New Jersey.**

**2005 *Funky Cold Medina*, CTS Creative Thriftshop, New York.**

**2004 *Open House*, Brooklyn Museum, New York.**

**2003 *After Matisse / Picasso*, PS 1 Contemporary Art Center, New York.**

**2002 *Painting as Paradox*, Artists Space, New York.**

