carlos amorales

antepaíso

nov. 5 – dec. 16, 2026

opening
nov. 5, 6 — 8 pm

kurimantutto presents *Anteparaíso*, an exhibition by Carlos Amorales in which figures generated by artificial intelligence, hand-drawn illustrations, and animations come together. Through these mediums, the artist creates **a series of imaginary characters that explore the tensions arising from the expectations and fears associated with artificial intelligence.** The title draws on Raúl Zurita's collection of poems *Anteparaíso* (1982), the name of which evokes a place or state before paradise.

Carlos Amorales has developed a multidisciplinary practice that draws on both analogue and digital techniques to construct fictional worlds, through which he examines the tensions and contradictions of contemporary life. His work encompasses drawing, animation, installation and graphic experimentation to create visual narratives that explore power structures, processes of social and cultural transformation, and the boundaries between human imagination and technological production.

The exhibition opens with *Anteparaíso*, a monumental installation inspired by H. G. Wells's science-fiction novel *The War of the Worlds* (1898). Written at the height of European imperial expansion, the novel reverses the logic of colonial conquest by imagining Britain, itself an imperial power, subjected to an invasion by technologically superior Martians. Amorales extends and adapts this premise through a series of frottages depicting encounters between two distinct groups of beings. One consists of human-plant hybrids engaged in agricultural labor; the other, of extraterrestrial creatures who dominate and exploit them as livestock. Yet the world of *Anteparaíso* is not defined by oppression alone. Across its vividly colored scenes, colonizers and colonized also gather, dance, celebrate, and mate, giving rise to new forms of life.

The hybrid nature of these beings is reflected in the techniques used to depict them. Amorales begins by using artificial intelligence to generate graphic patterns, which he cuts out to create templates. He places these beneath sheets of paper and rubs over them with beeswax crayons designed for children, used in anthroposophical education and inspired by Goethe's theory of color. Through this frottage technique, he transforms digitally generated imagery into handmade drawings. **This shift from digital to physical form continues an investigation central to his practice: the translation of**

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tue – thur, 11am – 6 pm
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signs and visual elements across different systems of representation. The resulting compositions bring together algorithmic processes and a tactile, repetitive technique associated with drawing and early education. Through these successive stages, distinctions between the mechanical and the handmade, the artificial and the organic become as fluid as those separating the creatures depicted in *Anteparaíso.*

A second body of work, **This Person Does Not Exist, approaches the relationship between artificial intelligence and human creativity from a different perspective.** The series consists of drawings of fantastical faces that surround the viewer. Its title refers to the website This Person Does Not Exist, which uses artificial intelligence to generate photorealistic portraits of people who have never existed, drawing on patterns identified in vast collections of facial images. Similar datasets are also used to train facial recognition technologies, which are closely linked to today's systems of surveillance and control. In contrast to these algorithmically generated portraits, Amorales's characters emerge entirely from his imagination and are rendered by hand using the same wax crayons employed in *Anteparaíso*. Their exaggerated features and expressive forms depart from photographic realism, yet suggest complex emotional states and distinct personalities.

Arranged in a cyclorama as a continuous line at eye level, the drawings in *This Person Does Not Exist* recall the panopticon, the architectural model of surveillance conceived by Jeremy Bentham in 1791 and later examined by Michel Foucault as a mechanism of disciplinary power. Rather than reproducing its structure, Amorales reverses its underlying logic: a multitude of faces appears to watch the viewer from every direction. The spectator, initially positioned as the one who looks, becomes the subject of a collective gaze. This reversal creates a paradoxical encounter in which the sensation of being watched arises not from a technological surveillance system, but from figures invented and drawn by the artist--faces that seem to observe us, even though the beings they portray do not exist.

In the gallery's Project Room, ***Paraíso*** returns to the imagery of the opening installation through an animated triptych derived from its frottages. Using an AI animation program, Amorales introduces subtle movements into the scenes through a prompt that calls for minimal drama and a

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choreography of agricultural labor inspired by Butoh dance. The triptych format evokes Hieronymus Bosch's *The Garden of Earthly Delights* (ca. 1490–1500), although the artist departs from the moral and religious framework of Bosch's painting. The animation shifts the focus from visions of paradise and damnation to figures whose gestures blur the distinction between agricultural labor and ritual dance, evoking the relationship between harvesting traditions and pagan celebrations. Accompanied by an ambient musical composition by Daniela Huerta, the work turns the static compositions of *Anteparaíso* into **a slowly unfolding choreography shaped as much by exploitation and violence as by desire and the possibility of coexistence.**

Across the exhibition, Amorales brings together AI-generated figures, handmade drawing, and animation, extending his longstanding exploration of how images and systems of communication are constructed and transformed. Together, *Anteparaíso*, *This Person Does Not Exist*, and *Paraíso* explore tensions that permeate contemporary life, from unequal relationships of power to the increasingly uncertain distinctions between observing and being observed and between the real and the artificial. In this context, paradise remains an unresolved proposition, recalling our own world, whose future is still being imagined.

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About the artist

Carlos Amorales's work focuses on language and the impossibility/possibility of communicating through means that are unrecognizable or not codified, including through sounds, gestures and symbols. Amorales experiments at the line between image and sign using an array of platforms such as animation, video, film, drawing, installation, performance and sound. His practice establishes different forms of translation—instruments become characters in his films, letters become shapes and narratives unfold as non-verbal actions. The foundation for many of Amorales's explorations is the Liquid Archive, a project composed of shapes, lines and nodes instead of words, which was created by the artist in 1998 and built upon for over ten years. In addition to the Liquid Archive, Amorales continues to develop further alphabets and systems to translate texts ranging from museum labels to short stories. The work of Amorales inhabits a parallel world, one of his own making, that constantly evolves as new works are produced.

Amorales studied in Amsterdam at the Rijksakademie van Beeldende Kunsten (1996–1997) and Gerrit Rietveld Academie (1992–1995). He was artist in residence at the Atelier Calder in Saché, France (2012), Musée d'Art Contemporain du Val-de-Marne (MAC/VAL), Vitry-sur-Seine, France (2011) and part of the Smithsonian Artist Research Fellowship program in Washington, D.C. (2010). Carlos Amorales lives and works in Mexico City.

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