



GEORGE MORTON CLARK

IT'S
FRIDAY
ALL
WEEK

OPERA GALLERY

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11 JANUARY › 10 FEBRUARY 2024
11 DE ENERO › 10 DE FEBRERO DE 2024

OPERA GALLERY



FOREWORD

Opera Gallery Madrid is pleased to present “It’s Friday All Week”, the first solo show in Spain by the British artist George Morton-Clark, showcasing his most recent work.

Bringing George Morton-Clark’s work to Opera Gallery reflects a desire to convey our in-built philosophy of vital optimism—through the vibrant empathy his works arouse in the beholder. The animated cartoon characters of his paintings radiate a hunger for life. They transport us to a high-spirited world where fun and laughter burst and free us of our everyday routine, infecting us with their liveliness and spontaneity. It is no surprise that whenever we stop in front of any of his works, our mind begins spinning a tale that takes us out of the present moment and immerses us into an exhilarating scene of motion and action. We are even further enmeshed in their web by the titles he gives his works which hook us straight into the action.

The painter describes his menagerie of characters as follows: “All paintings are an amalgamation of images in my head and characters I spent a long time with. They come out in different forms and different expressions. All of the time, I feel I am trying to make them more vacant-looking and void of any real emotion. I am not sure why I do this, but it makes them more innocent and friendly. This is what I like about them. The newer works have become more abstract as if the characters are imploding and eating themselves. As if they are infinitely folding into themselves”.

This first solo show by Morton-Clark in Spain tallies to perfection with the core foundation on which Opera Gallery builds its philosophy of *Thinking Global—Acting Local*. A crucial paradigm to appreciate our approach to Art and the edifying and transformative role it plays in our society as part of the cultural fabric of the cities where our galleries are located, supporting and promoting the work of our artists internationally. And so, each one of Morton-Clark’s brushstrokes not only submerges us in his world but also encourages us to actively partake in a global cultural dialogue grounded in the very essence of our local communities.

GILLES DYAN
Founder and Chairman
Opera Gallery Group

ALEXANDRE SARFATI
Director
Opera Gallery Bal Harbour

BELÉN HERRERA OTTINO
Director
Opera Gallery Madrid



PREFACIO

Opera Gallery Madrid se complace en presentar la primera exposición individual en España del artista británico George Morton-Clark. La muestra titulada “It’s Friday All Week”, recoge sus obras más recientes.

Traer la obra de George Morton-Clark supone desde Opera Gallery un deseo de transmitir—con la vibrante complicidad que sus obras contagian al espectador—, nuestra filosofía intrínseca de optimismo vital. Los personajes animados de sus pinturas propagan un ansia de vivir. Nos trasladan a un mundo feliz donde las risas y las piruetas campan a sus anchas y nos hacen salir de nuestra rutina contagiándonos su frescura y naturalidad. Es normal que al detenernos ante cualquiera de sus obras, nuestra cabeza vuele a tejer un relato que nos aleje de nuestro momento presente, llevándonos a un ambiente trepidante de movimiento y acción. Los títulos que pone a sus obras consiguen atraparnos aún más y engancharnos a la acción.

El propio pintor se refiere de este modo a su animalario: “Todos los cuadros son una amalgama de imágenes que tengo en la cabeza y de personajes con los que he pasado mucho tiempo. Aparecen con formas y expresiones diferentes. Siempre tengo la sensación de que intento que parezcan más vacíos y sin ninguna emoción real. No sé por qué lo hago, pero los hace más inocentes y simpáticos. Eso es lo que me gusta de ellos. Las obras más recientes se han vuelto más abstractas, como si los personajes implosionaran y se comieran a sí mismos. Como si se replegaran infinitamente sobre ellos”.

En base a este pilar esencial sobre el que se fundamenta la filosofía de Opera Gallery Thinking Global—Acting Local, se establece esta primera exposición individual de Morton-Clark en España. Un paradigma crucial para entender nuestro planteamiento de acercar el Arte y su papel enriquecedor y transformador a nuestra sociedad y formar parte del tejido cultural de las ciudades donde se encuentran nuestras sedes, apoyando y difundiendo el trabajo de nuestros artistas internacionalmente. Así, cada pincelada de Morton-Clark no sólo nos sumerge en su mundo, sino que nos impulsa a ser parte activa de un diálogo cultural global arraigado en la esencia misma de nuestras comunidades locales.

GILLES DYAN
Fundador y Presidente
Opera Gallery Group

ALEXANDRE SARFATI
Director
Opera Gallery Bal Harbour

BELÉN HERRERA OTTINO
Directora
Opera Gallery Madrid

GEORGE MORTON-CLARK IN CAT ALLEY

PEDRO
MEDINA REINÓN
Art critic

Immortalised by Ramón María del Valle-Inclán, and one of the city's legendary streets, Cat Alley is the place from where Max Estrella set out on his wanderings through Madrid. In *Bohemian Lights* Valle-Inclán describes the concave mirrors in the street that distorted the world and reflected the grotesque face of reality. The result of this approach is that we can engage with our environment in a lateral and emotional way rather than through a frontal description.

That being said, and as happens with so many literary worlds, we may well have idealised this image. Though we still have mirrors today, the reflections we can create of ourselves are much more limited, on a surface that is not the original and in a setting that has lost the pedigree of those erstwhile times. In front of new mirrors, we can still ask ourselves who we are, what perception others have of us and we have of ourselves; in other words, although the literary myth is still able to gain adepts, it should come as no surprise that the beholder is also stricken by a certain sense of melancholia.

Speaking with George Morton-Clark about his work is like being guided by both Max Estrella and Don Latino, injecting life into hearty zeal and yearning intimacy, a quick-witted sense of humour and depths of memory. Indeed, when we first glance at the British artist's canvases, we are generally greeted by a familiar imaginary of cartoons, he appropriated with spirited resourcefulness and underscored with marked monumentality and chromatic vividness. He intervenes on it with assertive brushwork, driven by a gesture that instils an exhilaratingly intense rhythm.

Many disparate experiences converge in this style. Firstly, we have the years he spent studying animation in the UK. Yet, despite the evident influence left on his visual work, the world he depicts is very varied and can be traced much further back, to his childhood. Therein the variety of sources and also the nostalgic tinge, because that time is long gone, though perhaps only to eternally return, like the mirrors in Cat Alley.

With his ability to reinterpret cartoon characters from his childhood, Morton-Clark invites us on an introspective journey that couples the familiar and the abstract to create a unique visual dialogue. In addition, one ought to point out that this focus not only denotes a stylistic choice, but is in fact the medium to explore our emotional relationship with these characters. By rendering them in canvas paintings, the artist divests these icons of their childlike innocence and submerges us into a new narrative in which nostalgia is inflected with the complexity of the adult experience.

In doing so, Morton-Clark forces us to question the images that shape our imaginary and our relationship with it, because as Marshall McLuhan or John Berger might say, "we are what we see." We are constantly surrounded by images, immersed in a reality that has been filtered through television, the medium that revolutionised messages and decisively influenced a collective imaginary that is no longer literary nor classical, but pure presentness, that speaks not so much of gods but, if anything, of characters like Mickey Mouse, Donald Duck or the Pink Panther, in order to crack a smile on the face of adults who recognise the source and to appreciate the novel quality the image accrues in this context.

In such an international gallery like Opera Gallery, the artistic appropriation in "It's Friday All Week" becomes a powerful instrument to explore the influence of popular culture in our collective psyche, activated by iconic cartoon characters with the purpose of conjuring shared memories. In this way, he manages to kindle an experience that functions not only in Western settings, but has shown itself to be universal, as borne out in his recent shows in Singapore and South Korea.

Accordingly, Morton-Clark's work is underpinned by the lucidity Gillo Dorfles discerned in his exhibition in Madrid in 2016: it is necessary to speak in favour of the version, because we need to envisage "more expressive and interpretative possibilities regarding the reinterpretation the version makes of the original; yet another face for a new metamorphosis."

And then a certain destabilising irony comes into play, the offspring of nostalgia, humour and the newfound energy patent in these drawings, unquestionably reminiscent of Pop Art. However, in Morton-Clark this is all executed in robust, chaotic and even violent brushwork. At the same time, it is underpinned by technical prowess capable of deftly balancing visceral expressiveness with controlled precision, creating masterful harmonic compositions despite accommodating chaos in their interior.

Having said that, one would have to specify that this stylistic decision is not geared towards a critical or political evolution of the work, rather the strength serves to underscore the fact that his relationship with the past has transmuted. He distorts the remembered world while he imbues his canvases with great intensity, thanks precisely to a game of opposites that exemplifies the tension existing between the perspectives of the child and the adult.

To a certain extent, it would also represent the pulse of a "desire", understood etymologically as *de-sidus*, literally a "descent of the stars". In this regard, in their *Dictionnaire étymologique de la langue latine*, Ernout and Meillet explained the verb "to desire" as redirecting our gaze from the stars towards the Earth, to be able to make our way in the real world, which generated in us a profound nostalgia for something lost. Now Morton-Clark has managed to synthesise a language that situates desire in a particular field of forces and tensions that, in short, asks us to return our gaze upwards to the stars.

From this stance, Morton-Clark's energetic brushwork helps to manifest these tensions, instilling his work with complexity, ambiguity, dynamism and depth. The bold lines and the saturated colours come together in an extraordinary visual dance, conveying the sensation of immediacy and vitality. A vitality one might even define as "Nietzschean", as it indulges in what is enjoyable and pleasurable in the world, though without ever eschewing its terrible underbelly.

In addition, one can appreciate in his work an abstract gesturality and, at once, an almost expressionist approach to the object. In point of fact, next to his work, one could well imagine listening to the confession that appeared in the correspondence between Kandinsky and Schönberg, when they said that they no longer searched for new experiences in some faraway exotic paradise because they realised that "the true journey of art is inwards".

In fact, Morton-Clark's highly personal style was recognised as an extraordinary journey to the interior in *Forbes* magazine, which called it "doodling aesthetic". This description is indebted to the immediacy in his work between the mental image and its materialisation, the same immediacy conventionally assigned to drawing, an exceptional medium for quickly giving form to an idea. Indeed, this is how Irina Zucca Alessandrelli, Curator of Collezione Ramo, described it, claiming that it is an intimate practice and "the first form of the idea generated in the artist's mind."

Seen in this light, Morton-Clark's work evinces a sense of freedom in interpreting his thoughts without any interference, demonstrating how art can fuse apparently disparate elements in order to produce a profound reflection. This is the same thing that would happen if we were to contemplate again Max Estrella and Don Latino walking the streets together. Of course, it may not be the bohemian lights of yesteryear, but surely they would gladly surrender to the new slogan "It's Friday All Week". Then we would know that, in a grotesque world of *esperpento*, art can save us and show us new paths of joy and fantasy.

GEORGE MORTON-CLARK EN EL CALLEJÓN DEL GATO

PEDRO MEDINA REINÓN
Crítico de arte

Uno de los lugares míticos de Madrid es el Callejón del Gato, immortalizado por Ramón María del Valle-Inclán como lugar desde el que parte Max Estrella para su periplo fantástico por las calles madrileñas. En Luces de Bohemia son descritos los espejos cóncavos de esta calle, que deformaban el mundo para mostrar la realidad en sus rasgos grotescos. Este enfoque tiene como consecuencia que podamos aproximarnos a nuestro entorno no a través de una descripción frontal, sino de forma lateral y emocional.

No obstante, quizás hayamos idealizado esta imagen, como ocurre con tantos universos literarios. Hoy en día aún hay espejos, pero son menos los reflejos que podemos crear de nosotros mismos, en una superficie que no es la original y en un ambiente que ha perdido la solera de aquellos tiempos. Ante los nuevos espejos aún podemos preguntarnos quiénes somos, qué percepción tienen otros de nosotros y la que tenemos de nosotros mismos; es decir, el mito literario es capaz de crear todavía entusiasmo, aunque no sería de extrañar que también aparezca cierta melancolía en el visitante.

Hablar con George Morton-Clark sobre su obra es como si nos guiaran Max Estrella y Don Latino juntos, para dar vida a un brío copioso y a una intimidad añorante, a humor inteligente y a hondura de la memoria. En efecto, los lienzos del artista británico nos ofrecen una primera mirada en la que predomina un imaginario familiar de dibujos animados, que es apropiado con suma personalidad y exhibido con una notable monumentalidad y vivacidad cromática. Sobre él interviene con una pincelada enérgica, donde el gesto otorga un ritmo que arrebatada por su intensidad.

Son muchas las experiencias que confluyen en este estilo. En primer lugar, su formación en Animación Dibujada en el Reino Unido. De ella queda una influencia palmaria de la animación en su trabajo plástico, sin embargo, el mundo plasmado es muy variado y se remonta aún más lejos: a su infancia. De ahí la variedad de las fuentes y también su carácter nostálgico, porque ese tiempo se ha perdido, aunque quizás para volverse eterno, como el de los espejos del Callejón del Gato.

Con su habilidad para reinterpretar figuras de dibujos animados de la infancia, Morton-Clark nos introduce en un viaje introspectivo que fusiona lo familiar con lo abstracto, creando un diálogo visual único. Además, hay que señalar que este enfoque no denota solamente una elección estilística, sino que es el medio para explorar la relación emocional que tenemos con estos personajes. Al llevarlos al lienzo, el artista británico despoja a estos iconos de su inocencia infantil, para sumergirnos en una nueva narrativa, una donde la nostalgia se funde con la complejidad de la experiencia adulta.

Al hacerlo, Morton-Clark nos interroga sobre aquellas imágenes que configuran nuestro propio imaginario y la relación que tenemos con él, pues “somos lo que vemos”—como dirían Marshall McLuhan o John Berger—. Vivimos rodeados de imágenes, inmersos en una realidad que ha sido filtrada por la televisión, el medio que revolucionó los mensajes y que determinó un imaginario colectivo que ya no es literario ni clásico, sino pura actualidad que ya no habla tanto de dioses, en su lugar, si acaso, de personajes como Mickey Mouse, el Pato Donald o la Pantera Rosa, para despertar una sonrisa en los adultos que reconocen la fuente y valorar el carácter novedoso que adopta la imagen en este contexto.

En “It’s Friday All Week”, la apropiación artística se convierte así, en una galería tan internacional como Opera Gallery, en un instrumento poderoso para explorar la influencia de la cultura popular en nuestra psique colectiva, activada por personajes icónicos de la animación con el objetivo de invocar, en su conjunto, recuerdos compartidos. Logra avivar así una experiencia que no sólo funciona en un ámbito occidental, sino que ha adquirido cuotas de universalidad, como demuestran sus recientes exposiciones en Singapur o Corea del Sur.

Por tanto, la obra de Morton-Clark muestra con lucidez aquello que reivindicó Gillo Dorfles cuando inauguró su exposición en Madrid en 2016: es necesario hacer una apología de la versión, porque necesitamos plantear “más posibilidades expresivas e interpretativas en torno a la reinterpretación que la versión hace del original; una cara más para una nueva metamorfosis”.

Aparece entonces cierta ironía desestabilizadora, hija de la nostalgia, el humor y el nuevo vigor que adquieren estos dibujos, que recuerda sin duda al Pop Art. Sin embargo, en Morton-Clark todo ello es expresado, en segundo lugar, por una pincelada vigorosa, caótica e incluso violenta. No obstante, revela una maestría técnica que debe destacarse, pues equilibra hábilmente la expresividad visceral con la precisión controlada, creando composiciones virtuosamente armónicas, a pesar de albergar el caos en su interior.

Sin embargo, se ha de especificar que esta decisión estilística no está orientada a una evolución crítica o política de la obra, sino que su vigor sirve para representar que su relación con el pasado se ha transformado. Distorsiona el mundo recordado mientras dona intensidad a sus lienzos, gracias precisamente a un juego de opuestos que representa la tensión existente entre las perspectivas del niño y del adulto.

En cierto sentido, representaría entonces el palpitante de un “deseo”, entendido etimológicamente como de—sidus, que nos remite literalmente a un “descender de las estrellas”. Al respecto, en su Dictionnaire étymologique de la langue latine, Ernout y Meillet ya mostraron “desear” como un desviar la mirada de las estrellas hacia el suelo, para poder desenvolvernos en el mundo práctico, lo que generó en nosotros una profunda nostalgia por algo perdido. Ahora Morton-Clark ha logrado sintetizar un lenguaje que sitúa el deseo en un particular campo de fuerzas y tensiones que, en suma, nos remite a imaginar la vuelta de nuestra mirada a las estrellas.

Desde esta posición, la pincelada enérgica de Morton-Clark contribuye a manifestar estas tensiones, dotando de complejidad, ambigüedad, dinamismo y profundidad su obra. Las líneas audaces y los colores saturados se combinan en una extraordinaria danza visual, transmitiendo una sensación de emergencia y vitalidad. Se trata de un vitalismo que se podría calificar incluso como “nietzscheano”, pues disfruta lo que el mundo tiene de agradable y placentero, aunque sin huir de aquello que también posee de terrible.

Además, se aprecia en su obra una gestualidad abstracta, al mismo tiempo que un acercamiento al objeto de tono expresionista. Incluso, podría escucharse perfectamente junto a su obra aquella confesión que aparece en la correspondencia entre Kandinsky y Schönberg, que ya no buscaban las nuevas experiencias en algún lejano paraíso exótico, pues reconocían que “el verdadero viaje es el del arte a nuestro interior”.

De hecho, el estilo tan personal de Morton-Clark fue reconocido como una portentosa vía al interior en la revista Forbes, que lo denominó “estética del garabato”. Este calificativo se debe a que valoran en su obra una inmediatez entre la imagen mental y su realización, la misma que tradicionalmente se ha atribuido al dibujo, medio privilegiado para materializar una idea de forma directa. En efecto, Irina Zucca Alessandrelli, la Directora Artística de la Collezione Ramo, así lo reconoce, afirmando que es “la primera forma de la idea generada en la mente del artista”, como práctica íntima que es.

Bajo este concepto, la obra de Morton-Clark muestra su libertad para plasmar su pensamiento sin interferencias, demostrando cómo el arte puede fusionar elementos aparentemente dispares para provocar una reflexión profunda. Es lo mismo que ocurriría si contemplásemos de nuevo a Max Estrella y Don Latino caminando juntos. Está claro que no sería por la bohemia de antaño, sino que se entregarían con gusto al nuevo lema “It’s Friday All Week”. Sabríamos entonces que, en un mundo de esperpento, el arte puede salvarnos e indicarnos nuevos periplos de goce y ensueño.

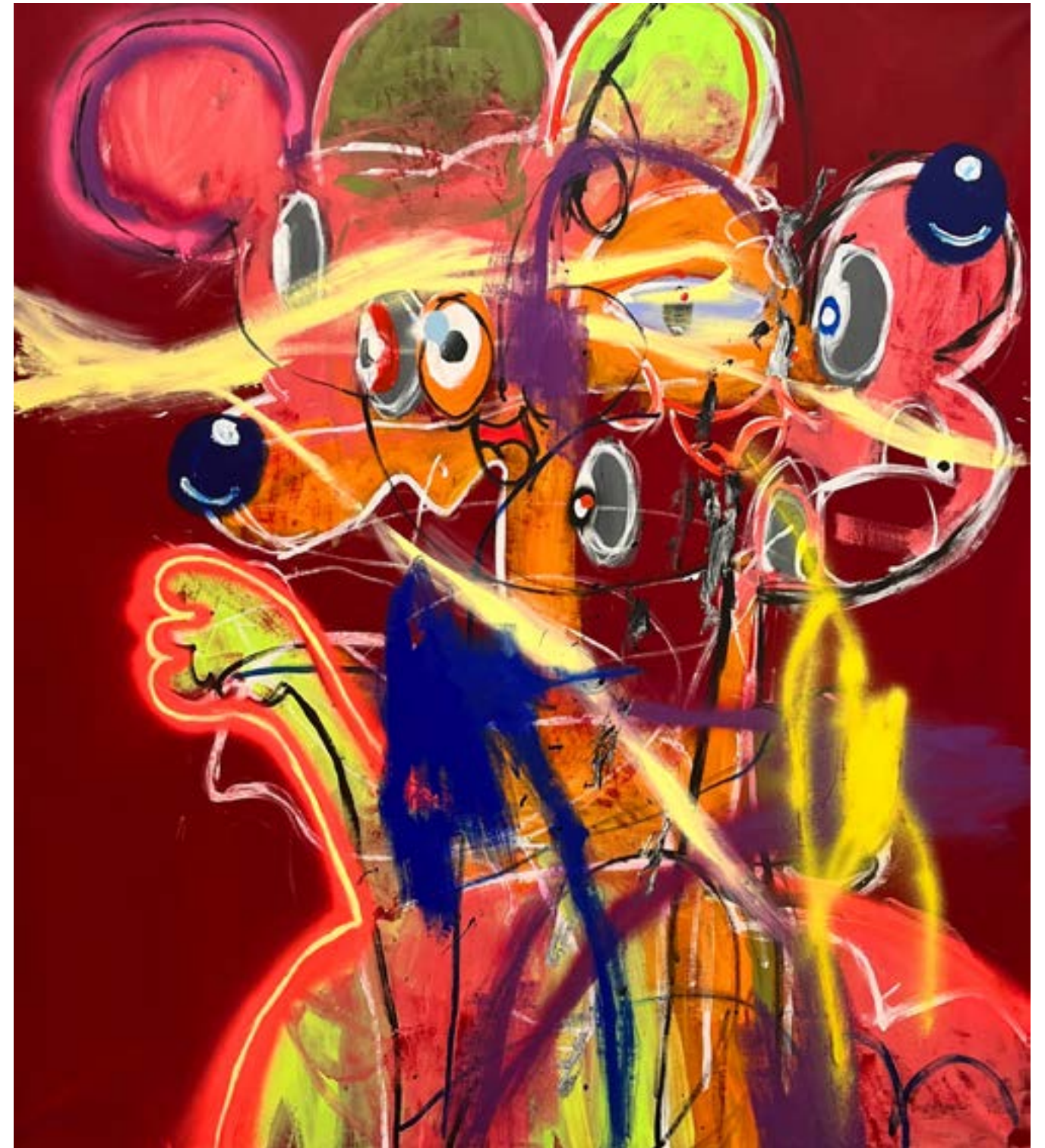


ARTWORKS

BUCKARO
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

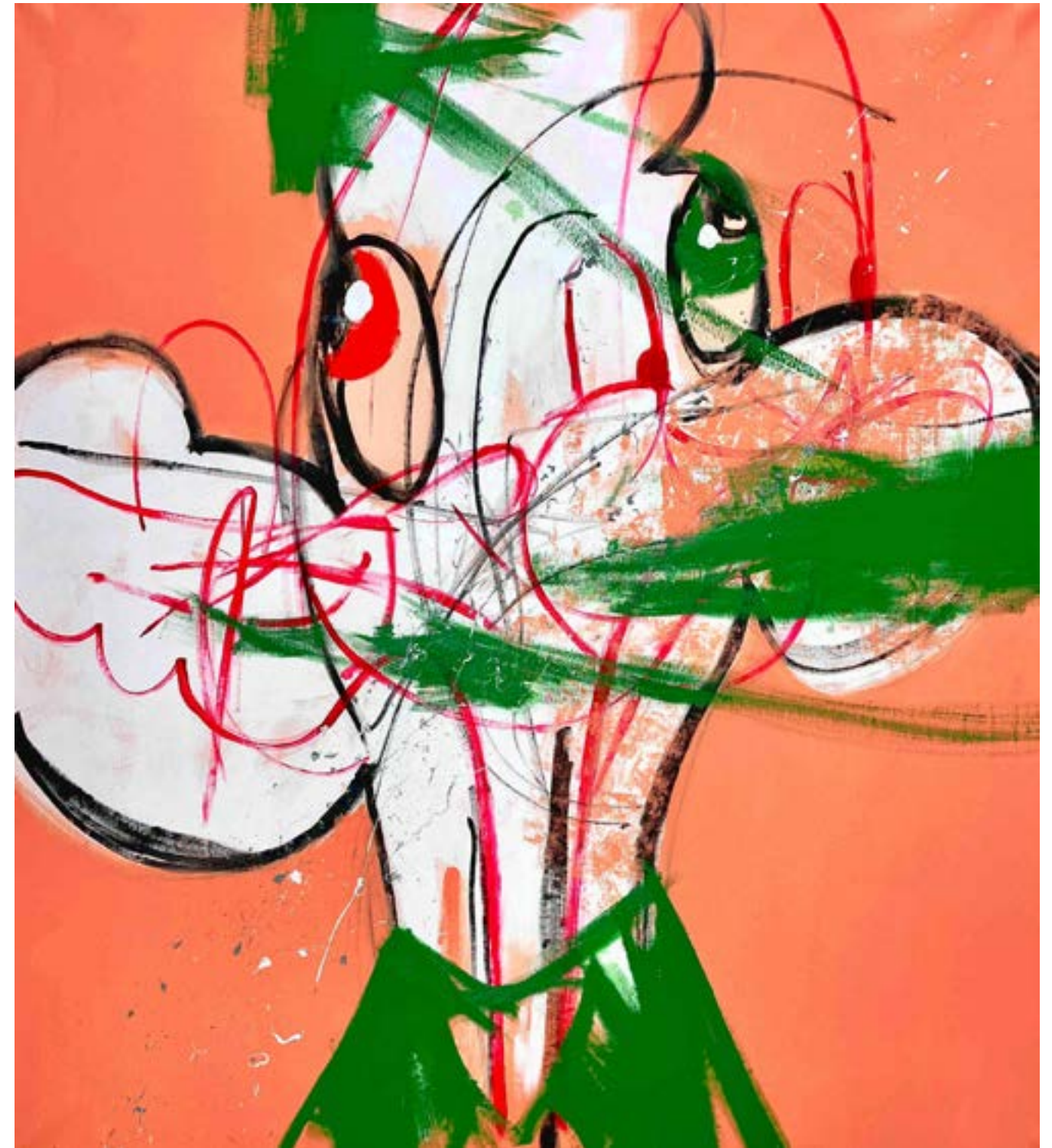
170 × 150 cm | 66.9 × 59.1 in



FUNNY LITTLE BAD ACCIDENTS
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

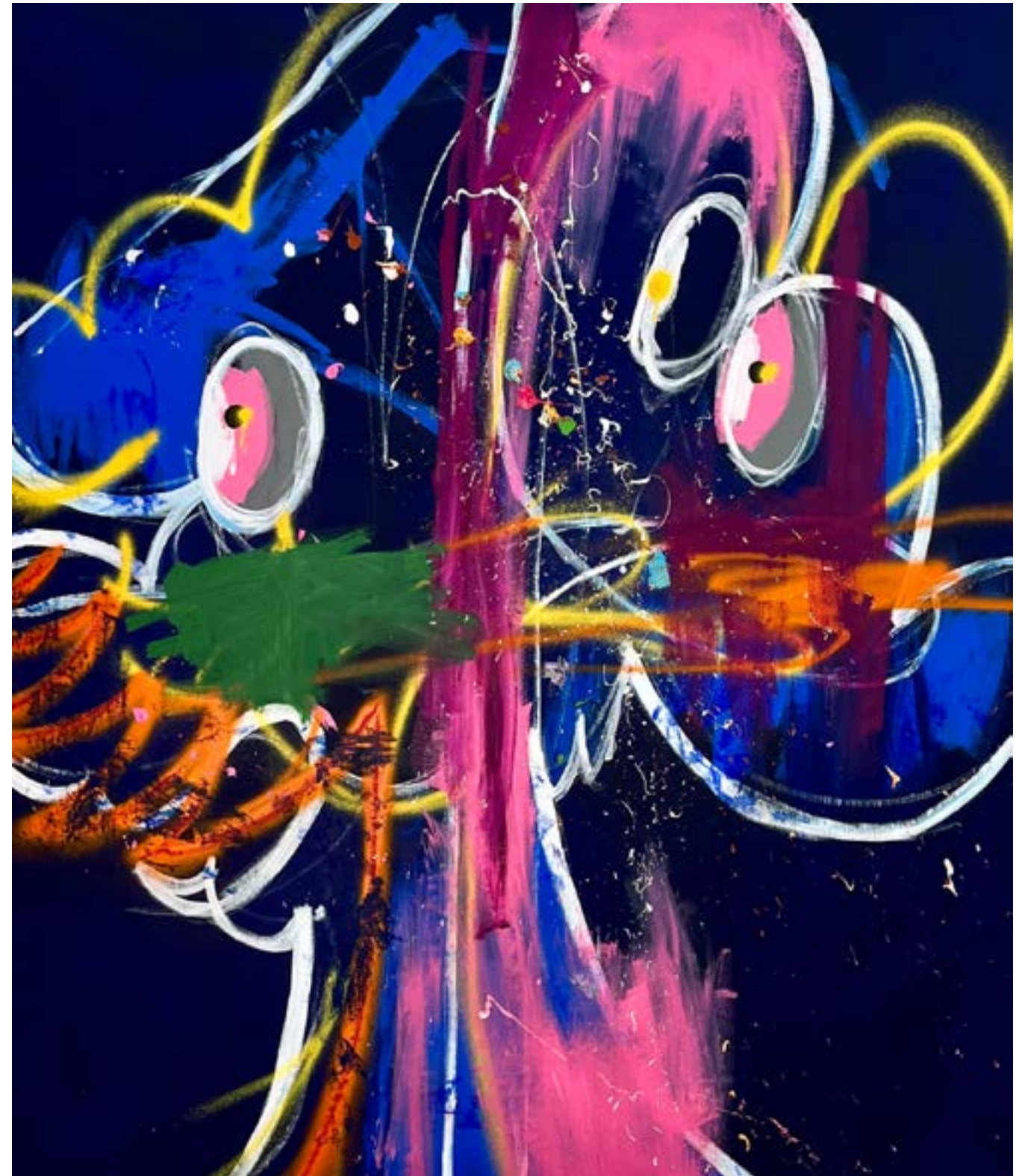
170 × 150 cm | 66.9 × 59.1 in



STAR ROAD GALAXY
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



WHAT IS THE THOUGHT CALLED?
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



PUTTY FACE
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

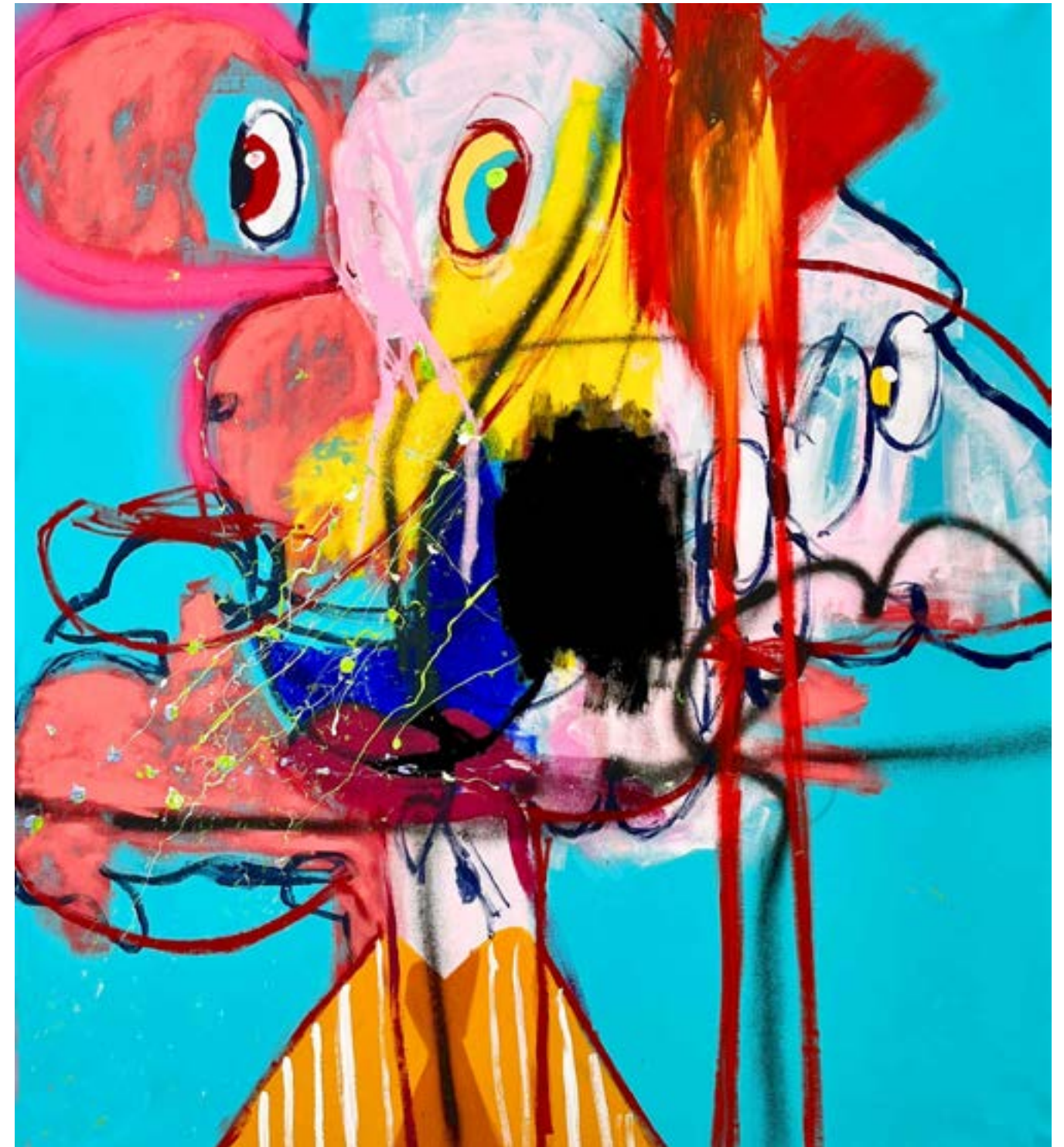
170 × 150 cm | 66.9 × 59.1 in



OPPOSED FAKE
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in





BAD IDEA
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



FAT AND THIN
AT THE SAME TIME
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



SERVING CORRECTLY
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



NAME DROPPER
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



I HAVE KILLED THE SAME
FLY FOUR TIMES
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

220 × 200 cm | 86.6 × 78.7 in



THE DEPTH OF HIS THINKING
IS NOT SO GRAND
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

200 × 220 cm | 78.7 × 86.6 in



LADY PETROL
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

150 × 200 cm | 59.1 × 78.7 in



UNFORTUNATE ROAD
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

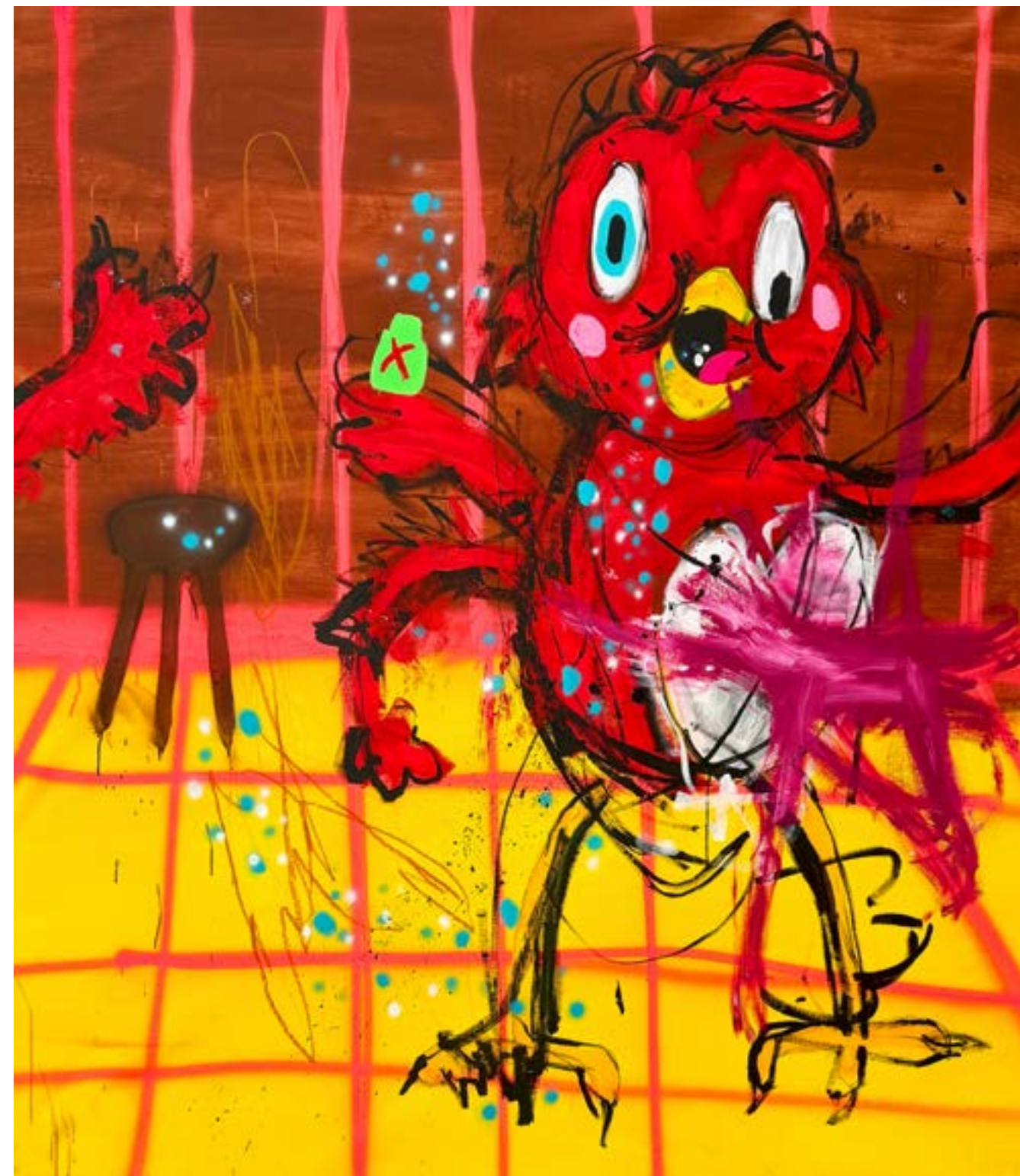
170 × 150 cm | 66.9 × 59.1 in



NIGHT TIME RUNNER
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



REST KILLER
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

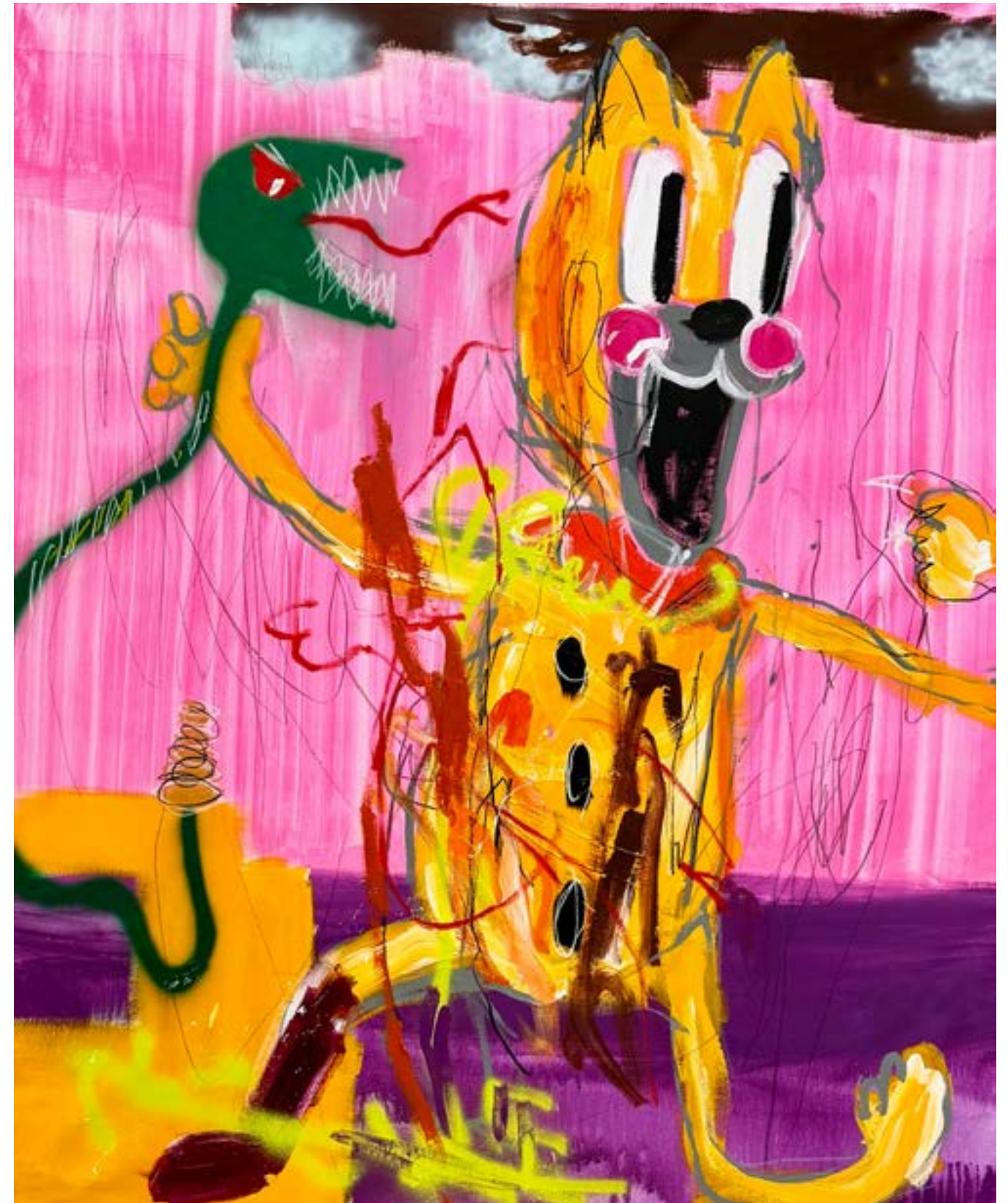
170 × 150 cm | 66.9 × 59.1 in



CIRCUS INFO
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

150 × 120 cm | 59.1 × 47.2 in



MAD DAY PICNIC
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

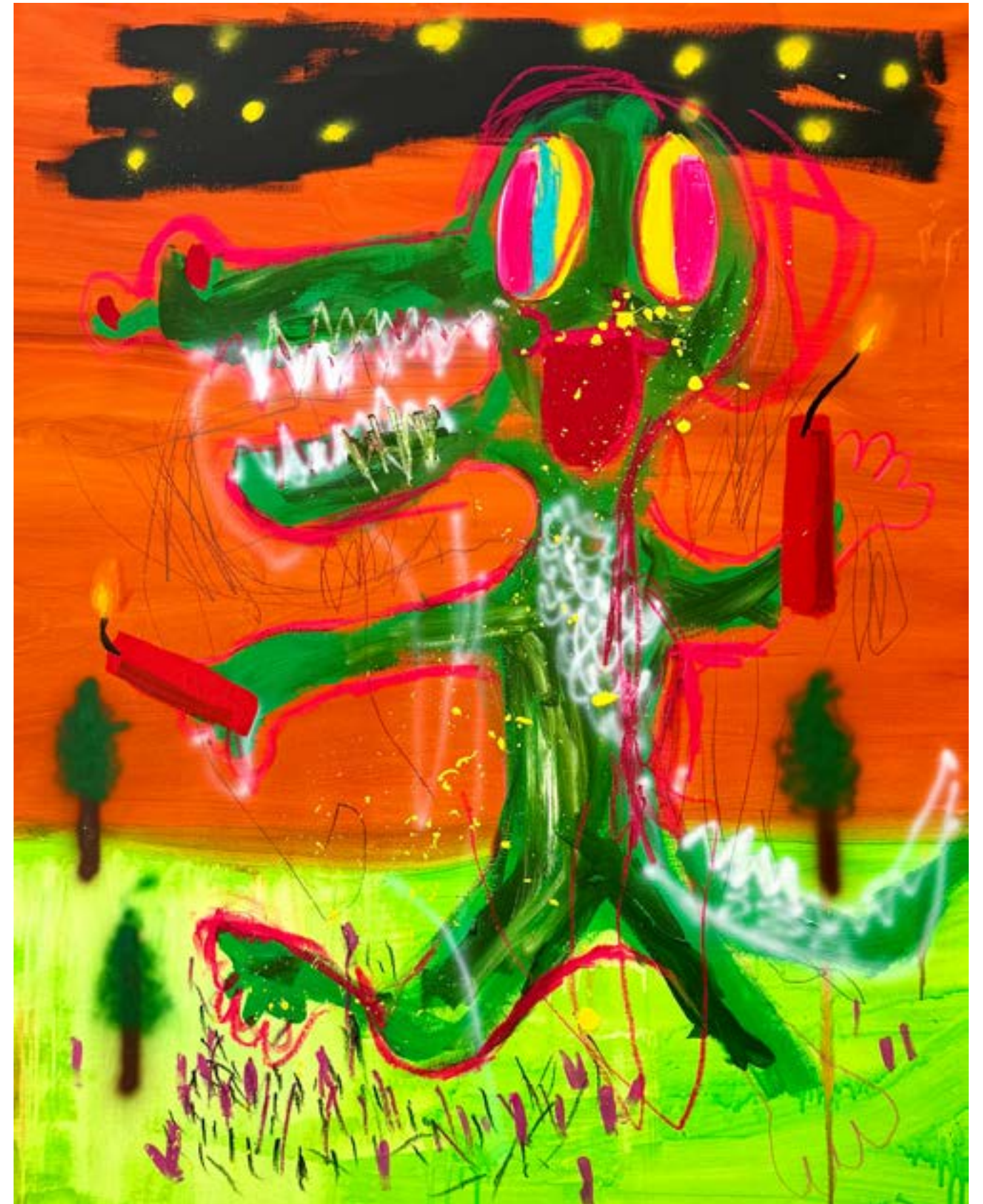
150 × 120 cm | 59.1 × 47.2 in



BOOM CHING
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

120 × 90 cm | 47.2 × 35.4 in

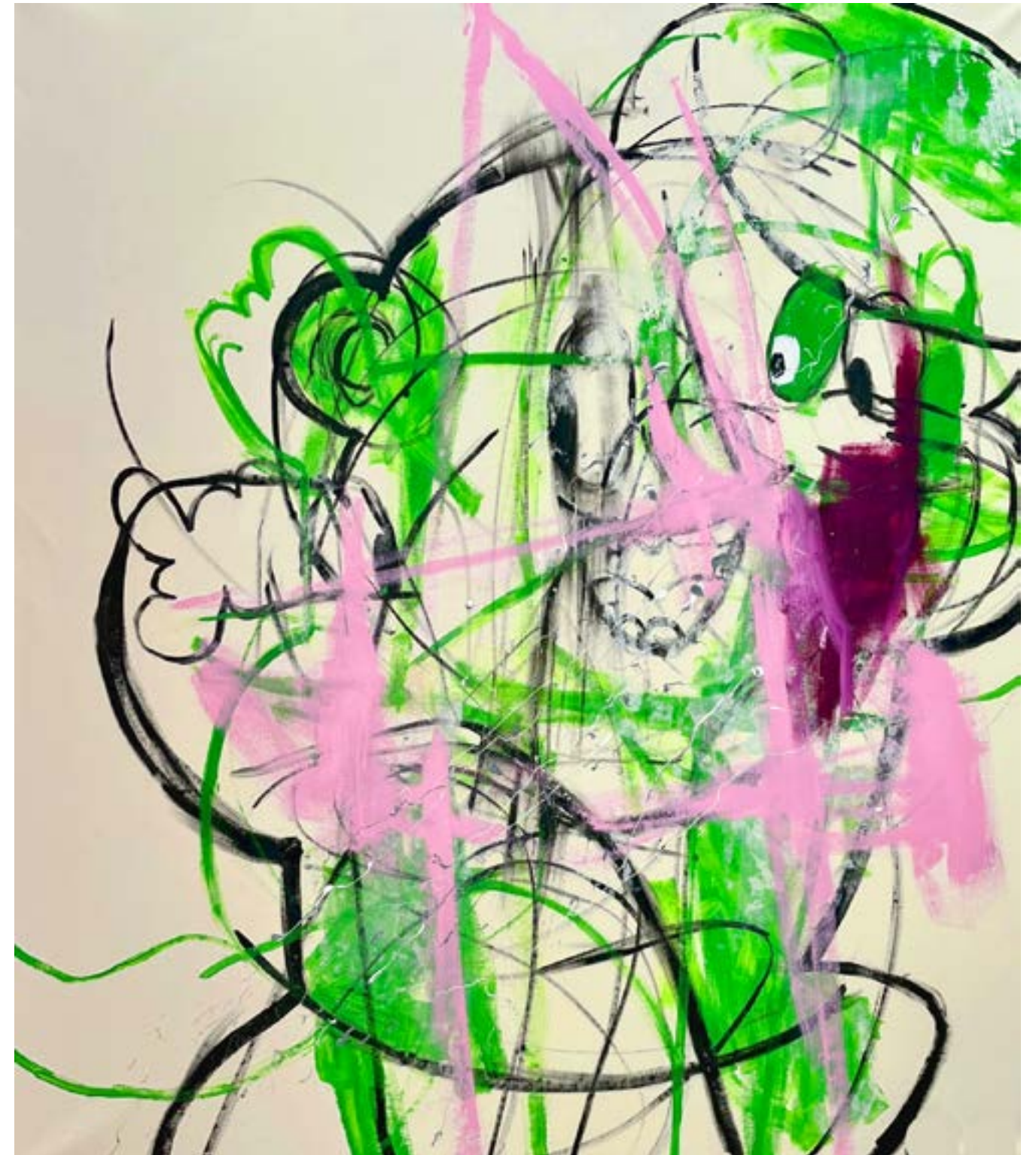




SELLOTAPE WINGS
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



LOLLIE SHOP
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

200 × 220 cm | 78.7 × 86.6 in



CHINKING CHAMPAGNE
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

200 × 220 cm | 78.7 × 86.6 in



ULTRA MANIC
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in



PURSE WATCHER
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

150 × 120 cm | 59.1 × 47.2 in



COVER ME WHEN RED
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

120 × 90 cm | 47.2 × 35.4 in



BROKEN INDICATOR
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

120 × 90 cm | 47.2 × 35.4 in



CANAL THIEF
2023

Oil and acrylic on canvas
Óleo y acrílico sobre lienzo
Signed, titled and dated on the reverse

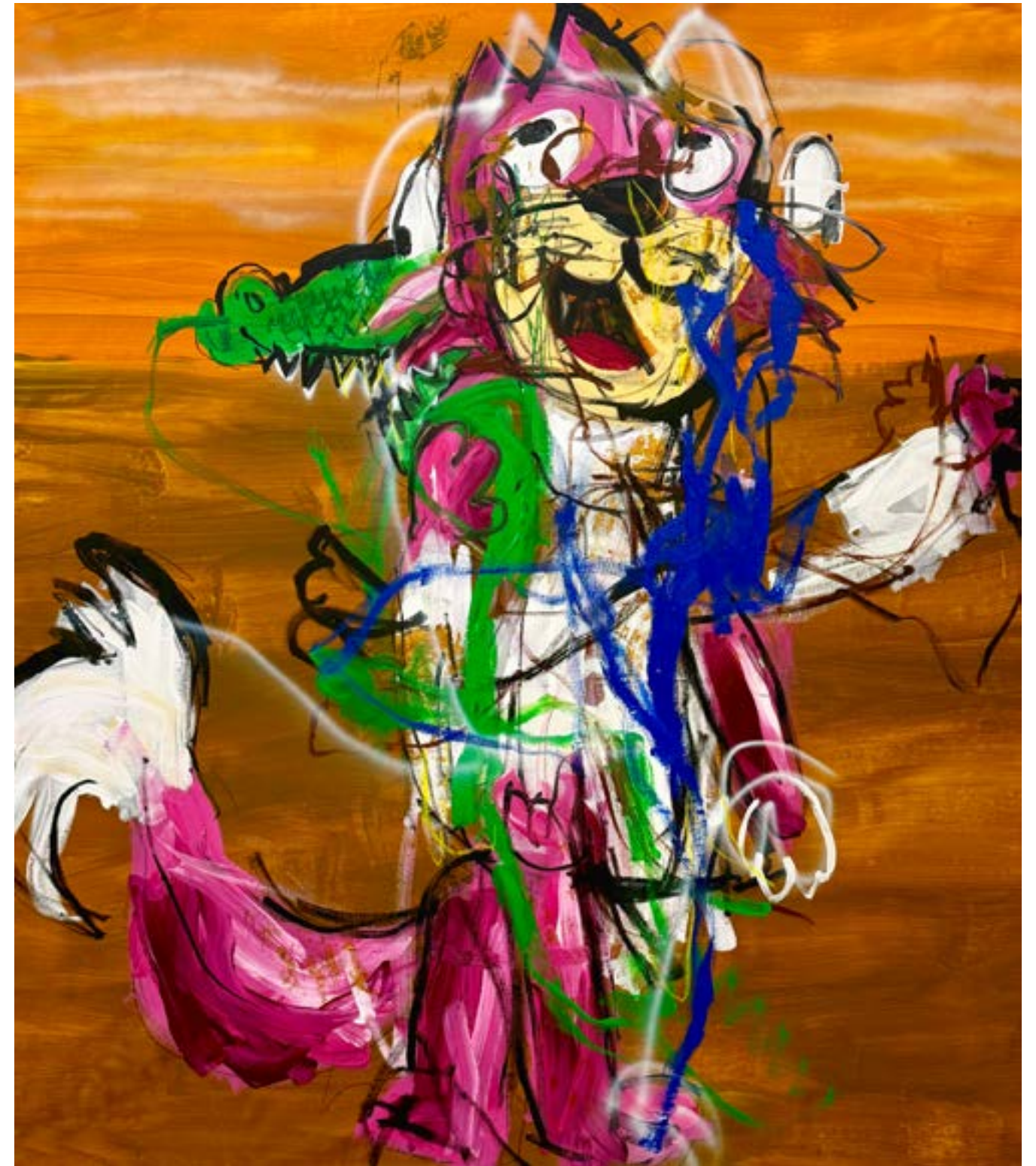
120 × 90 cm | 47.2 × 35.4 in

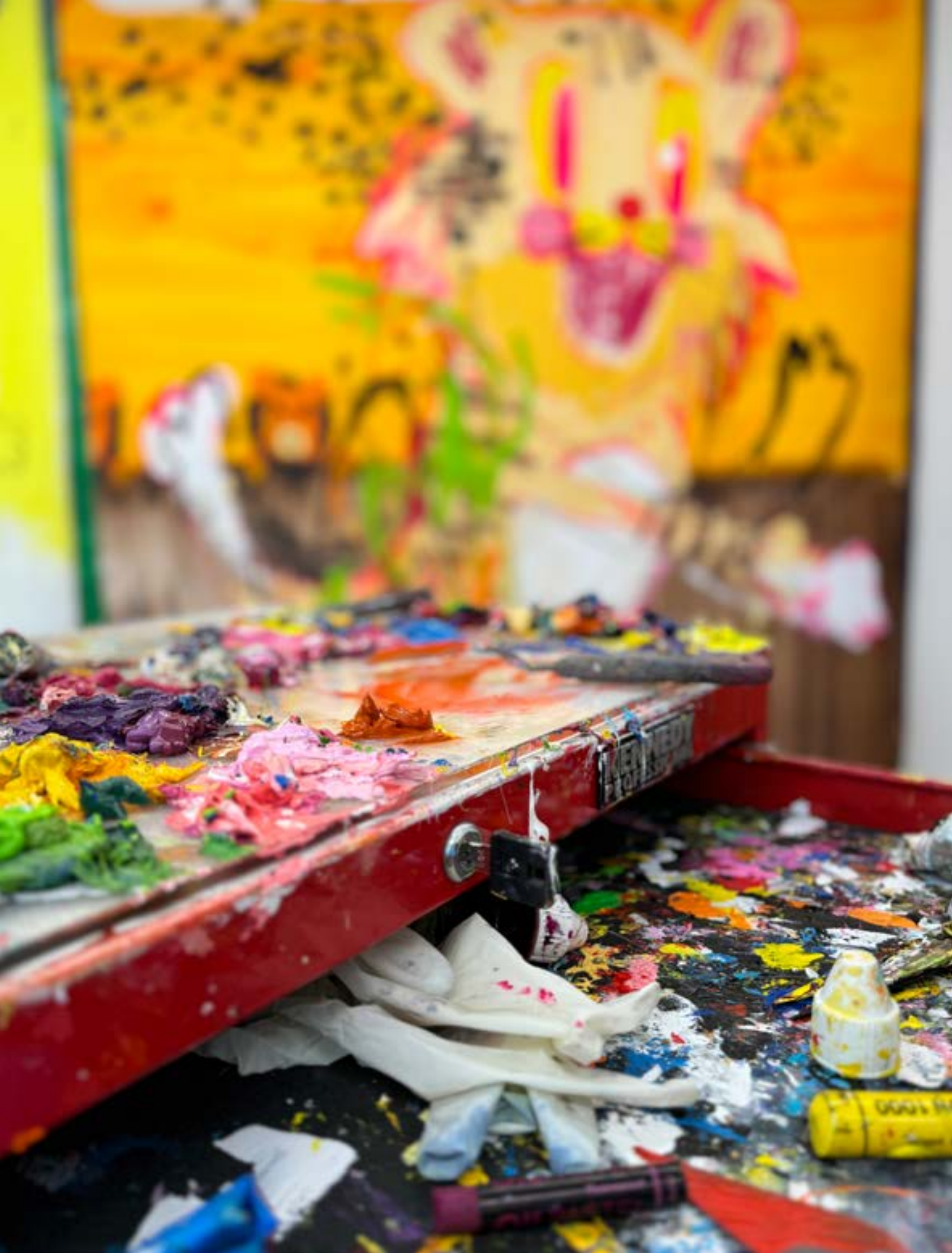


DUNE ALONE
2023

Oil, acrylic, and spray paint on canvas
Óleo, acrílico y pintura en spray sobre lienzo
Signed, titled and dated on the reverse

170 × 150 cm | 66.9 × 59.1 in







BIOGRAPHY

Born in 1982 in Tooting, South London, British artist George Morton-Clark studied animation for three years at London University and completed his Bachelor of Arts at the Surrey Institute of Art and Design. After finishing his degree, he pursued an art career while still drawing inspiration from animation.

Morton-Clark brings his characters to life using oil, acrylic, and charcoal, usually on large canvases. His paintings and sculptures exude an abstract atmosphere of energy and liveliness, combining bold images and vibrant colours. He draws inspiration from films, music, travels, and pop imagery, blending abstract elements with figurative art and employing expressionistic techniques. Constantly seeking new directions for his work, Morton-Clark's art is a fusion of various styles, continuously challenging the viewer and experience. Morton-Clark's artwork taps into our nostalgic and universal connection with his familiar cartoonish figures, aiming to connect with everyday life. With their large eyes and exaggerated expressions, these characters evoke emotions from surprise to fear, intriguing us and eliciting our curiosity. The artist responds to this curiosity with an ambiguous simplicity. To fully appreciate his work, observing the content displayed on the canvas rather than searching for hidden meanings is essential. Instead of presenting grand themes about our time or attempting to fit into a specific art movement, Morton-Clark offers pieces that resemble uncomfortable and joyful moments. Embodying the charm of a finished painting and one still in progress, even the chaotic, exaggerated portions of his work are expressed with such a natural frankness that they are transformed into positive elements that inspire vitality and liveliness.

Morton-Clark's work is featured in prominent private and public collections throughout the US, Europe, the Middle East, and the Far East. His work has garnered high praise from Dr. Rolf Lauter, former Chief Curator and Deputy Director of the Museum MMK für Moderne Kunst in Frankfurt, Germany, for its genuine humility and sincerity. The artist has also collaborated with renowned brands such as All Saints Clothing, DeLonghi, The Macmillan Cancer Trust, and Penguin Books. Morton-Clark's artworks graced the Koo House Museum in Seoul in 2021 and the Powerlong Museum in Shanghai in May 2023.

George Morton-Clark currently resides and works in Somerset in the United Kingdom.

BIOGRAFÍA



George Morton-Clark nace en 1982 en Tooting, en el sur de Londres. Durante tres años estudió animación en la Universidad de Londres y se licenció en el Instituto de Arte y Diseño de Surrey. Tras finalizar la carrera, aunó ambas experiencias, dedicándose al arte pero siempre inspirado y con referencias a la animación.

Morton-Clark da vida a sus personajes utilizando óleo, acrílico y carboncillo, habitualmente sobre grandes lienzos. Sus pinturas y esculturas desprenden una atmósfera abstracta de energía y vivacidad, a partir de imágenes atrevidas y colores vibrantes. Se inspira en el cine, la música, los viajes y la iconografía pop, mezclando elementos abstractos con arte figurativo y empleando técnicas expresionistas. En su constante afán por encontrar nuevas direcciones para su obra, Morton-Clark fusiona varios estilos, cuestionando continuamente al espectador y su experiencia. Su obra apela a nuestra conexión nostálgica e imaginario universal a través de sus conocidos personajes de dibujos animados, intentando así conectar con la vida cotidiana. Los grandes ojos y expresiones exageradas de estos personajes evocan emociones como la sorpresa o el miedo, fascinándonos y despertando nuestra curiosidad. Su lenguaje parte de una sencillez ambigua. Para apreciar plenamente su obra, es esencial observar el contenido expuesto en el lienzo y no buscar significados ocultos. Morton-Clark no intenta presentar grandes temas sobre nuestro tiempo o intentar encajar en un movimiento artístico concreto, sino que ofrece piezas que evocan momentos incómodos y alegres. Plasmando tanto el encanto de un cuadro acabado como el de uno aún en proceso, incluso las partes caóticas y exageradas de su obra se manifiestan con una sinceridad tan natural que se transforman en elementos positivos que inspiran vitalidad.

La obra de Morton-Clark figura en destacadas colecciones privadas y públicas de Estados Unidos, Europa, Oriente Medio y Asia. Su obra ha recibido los elogios del Dr. Rolf Lauter, anterior Chief Curator and Deputy Director del Museum MMK für Moderne Kunst de Fráncfort (Alemania), por su genuina humildad y sinceridad. El artista también ha colaborado con prestigiosas marcas como All Saints Clothing, DeLonghi, The Macmillan Cancer Trust y Penguin Books. Las obras de Morton-Clark se exhibieron en el Museo Koo House de Seúl en 2021 y en el Museo Powerlong de Shanghái en mayo de 2023.

George Morton-Clark reside y trabaja actualmente en Somerset, Reino Unido.

COLLECTIONS

CHINA, Powerlong Museum
CHINA, Zhi Museum
SOUTH KOREA, Koo House Museum
SOUTH KOREA, Orion Collection
SOUTH KOREA, Hoban Collection
SOUTH KOREA, Kolon Collection

SELECTED
EXHIBITIONS

2024 SPAIN, MADRID, Opera Gallery,
“It’s Friday All Week” (Solo Show)

2023 CHINA, SHANGHAI, Powerlong Museum,
“It All Amounts to Everything”
SOUTH KOREA, DAEJEON, GGallery (Solo Show)
SPAIN, MADRID, Opera Gallery (Group Show)
INDONESIA, JAKARTA, Bail Art,
“A Never Ending Tale” (Group Show)

2022 SINGAPORE, Opera Gallery, “Joy, for Now” (Solo Show)
CHINA, SHANGHAI, GGallery, ART021
SOUTH KOREA, DAEGU, GGallery, Daegu Art Fair
SOUTH KOREA, BUSAN, GGallery, Busan Art Fair
UNITED STATES, MIAMI, Eternity Gallery, Art Miami

2021 SOUTH KOREA, SEOUL, Koo House Museum,
“Myth, Heroes & Mad Scientists” (Solo Show)
UNITED STATES, MIAMI, Opera Gallery, Art Miami
SOUTH KOREA, DAEGU, GGallery, Daegu Art Fair
SOUTH KOREA, BUSAN, GGallery, Busan Art Fair
SOUTH KOREA, SEOUL, GGallery, KIAF
SOUTH KOREA, SEOUL, GGallery, Galleries Art Fair
CHINA, SHANGHAI, GGallery, ART021
CHINA, SHENZHEN, DNA Art Fair
UNITED STATES, PALM BEACH, Eternity Gallery,
Art Wynwood

2020 UNITED STATES, MIAMI, Eternity Gallery, Context Art Fair
UNITED STATES, MIAMI, Eternity Gallery, Wynwood Art Fair
UNITED STATES, PALM BEACH, Eternity Gallery,
Palm Beach Art Fair
SOUTH KOREA, BUSAN, GGallery, Art Busan
SOUTH KOREA, SEOUL, GGallery, KIAF Art Fair
CHINA, SHANGHAI, GGallery, ART021
FRANCE, PARIS, Eternity Gallery,
“All Good and Make Believe” (Solo Show)
UNITED KINGDOM, LONDON, Opera Gallery,
“This Is as Far as I Started” (Solo Show)
LEBANON, BEIRUT, Opera Gallery,
“For Beirut with Love” (Group Show)
UNITED KINGDOM, LONDON, Arms Around the Child with
Paddle8 “heART & SOUL” Auction
UNITED KINGDOM, LONDON, Rankin x WaterAid Project
JAPAN, TOKYO, JPS Gallery, Art Tokyo
JAPAN, TOKYO, JPS Gallery, “Some Bodys No Body”
(Solo Show)
JAPAN, TOKYO, JPS Gallery (Group Show)
TAIWAN, TAIPEI, Gin Huang Gallery, “MR+” (Group Show)
TAIWAN, TAIPEI, Gin Huang Gallery, “Taichung”
(Group Show)

2019 SOUTH KOREA, SEOUL, GGallery, “Enamel” (Solo Show)
SOUTH KOREA, SEOUL, GGallery, KIAF Art Fair
UNITED STATES, MIAMI, Eternity Gallery, Context Art Fair
UNITED STATES, HOUSTON, Eternity Gallery,
Texas Contemporary
UNITED STATES, DENVER, Mirus Gallery,
“Seven Days too Long” (Group Show)
FRANCE, PARIS, Opera Gallery, “Art Elysees”
CHINA, HONG KONG, Opera Gallery,
“Summer Exhibition” (Duo Show)
TAIWAN, TAIPEI, Gin Huang Gallery,
“Same Tomorrow as Yesterday” (Solo Show)
UNITED STATES, BRIDGEHAMPTON,
Eternity Gallery, Market Art + Design
UNITED KINGDOM, LONDON, Somerset House,
Help Refugees x Choose Love Auction
UNITED STATES, NEW YORK, Eternity Gallery, Art New York
LEBANON, BEIRUT, Artual Gallery (Group Show)
UNITED STATES, MIAMI, Eternity Gallery, Miami Open
UNITED STATES, MIAMI, Opera Gallery, Art Wynwood

2018 UNITED STATES, MIAMI, Art Basel
UNITED ARAB EMIRATES, DUBAI, Opera Gallery,
“Urban Poetry” (Group Show)
LEBANON, BEIRUT, Artual Gallery, Beirut Art Fair
SINGAPORE, Opera Gallery,
“Unsanctioned: Voices off the Wall” (Group Show)
IVORY COAST, ABIDJAN, Artual Gallery (Group Show)
UNITED STATES, NEW YORK, Moniker Art Fair
LEBANON, BEIRUT, Artual Gallery,
“The Urban Experience” (Group show)

2017 IVORY COAST, ABIDJAN, Artual Gallery
UNITED KINGDOM, LONDON,
Arms Around the Child with Christie’s Auction House
UNITED KINGDOM, LONDON,
Mall Galleries, “ING Discerning Eye”
UNITED KINGDOM, LONDON,
Maddox Gallery, “Summer Exhibition”
UNITED KINGDOM, LONDON,
Knots Rugs x George Morton-Clark
LEBANON, BEIRUT, Design Week

2016 UNITED KINGDOM, LONDON,
MARR x George Morton-Clark

2014 UNITED KINGDOM, LONDON, Imitate Modern Gallery,
“The Devil’s Cabinet”

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