

Gabriel de la Mora Blind Lines

December 2, 2008 - January 10, 2009



Gabriel de la Mora's Art-making Adventures

Edward Madrid Gómez

Making conceptual art can be a risky business. Unlike works in such fields as ceramics, wood-carving or weaving, conceptual-art creations normally do not make a point of showing off their makers' technical proficiency or their understanding of and handling of their materials. In conceptual art, a work's motivating idea is king. Without it, there would be no work at all.

Many conceptual-art works appear to be merely mental exercises played out in physical form—philosophical or psychologically probing ideas expressed in tangible, visible ways. Thus, the best conceptual art is motivated by and based on really provocative, engaging ideas. It is—or should be—well-executed, too. The risk, then, for self-styled conceptualists, is to offer up both good motivating ideas that justify the physical realization of their works at all as well as finely crafted realizations of those ideas in whatever forms or media they may choose to make them tangible and visible. If a work's motivating idea or its execution is weak, or if both of these components of a work are weak, an artist's effort will have little resonance—that vital, ineffable allure that calls a viewer back to examine, enjoy and rediscover any work of art's meanings and messages again and again [1].

The Mexican artist Gabriel de la Mora is instinctively aware of this gamble, which any art-maker working in a conceptualist mode today inevitably faces. Recently, de la Mora appears to have hit his creative stride. He has formulated ways in which to give his own conceptual-art ideas physical form in bodies of related works—he likes to work in series—that are highly original and finely crafted. His mixed-media



[1] **Partitura I**, 2006; human hair (MEA) on paper; 11 × 8.5 inches; private collection.

Gabriel de la Mora: Una Aventura Creativa

Edward Madrid Gómez

La creación de arte conceptual puede ser un asunto arriesgado.

A diferencia de la cerámica, del tallado en madera o del tejido, las obras de arte conceptual no suelen presumir la habilidad técnica del artista, ni su conocimiento y manejo de los materiales. La idea es la que motiva la obra en el arte conceptual. Sin ella, no existiría la obra.

Muchas obras de arte conceptual parecen ser meros ejercicios mentales llevados a la forma física—ideas, filosóficas o psicológicamente indagantes, expresadas de forma tangible y visible. Por tanto, el mejor arte conceptual es aquel que es motivado por, y basado en, ideas verdaderamente provocativas y atractivas, al mismo tiempo estando—o debiendo estar—bien realizado. Es decir, el riesgo para el sedicente conceptualista es ofrecer tanto ideas motivantes que justifican la propia realización física de su obra, como la realización elaborada con precisión de las ideas mismas en la forma o con el medio elegido para hacerlas tangibles y visibles. Si la idea motivante, o la ejecución, o si ambos de estos componentes son débiles, el esfuerzo del artista tendrá poca resonancia—ese encanto vital, inefable, que invita al espectador a examinar, disfrutar, y redescubrir, una y otra vez, los significados y mensajes de cualquier obra de arte.

El artista mexicano Gabriel de la Mora intuitivamente entiende este riesgo que inevitablemente enfrenta todo creador conceptual hoy en día. Últimamente, de la Mora parece haber hallado su ritmo creativo. En obras relacionadas entre sí—trabaja en series—hace propuestas físicas de sus propias ideas de arte conceptual que son sumamente originales y elaboradas con precisión. Sus obras, realizadas en técnica



[2] **Memoria II**, 2007; mixed-media marionettes, mechanic motors and two-channel digital video; variable dimensions; edition of three, with two artist's proofs; private collection.

works often have their roots in painting or drawing but they incorporate three-dimensional elements that give them, at the same time, a distinctive sculptural quality. The production of many of his most delicate-looking, apparently minimalist pieces is, in fact, extremely labor-intensive.

In developing his own formal language and refining his art-making techniques, de la Mora has looked for ways to give expression to an artistic sensibility that is poetic, eloquent and sometimes humorous, with none of the ponderousness that typifies much of the so-called postconceptualist art-making that still prevails in Latin-American contemporary art. The products of much of this art-making activity often substitute self-conscious gimmicks for more substantive, motivating ideas that do or should have some staying power instead. Five seconds with any one of these gimmick-fueled confections and a viewer, having grasped its word play or visual pun, quickly moves on. Such works provide one-shot entertainment impact but are short on poetry.

By contrast, for inspiration de la Mora tends to turn inward, to the subject matter of his dreams, to the uncertain emotion that surrounds the superstitions that intrigue him (like many of his countrymen, he admits, he is superstitious), and to aspects of his closely knit family's own history. From such sources have emerged the ideas that have informed and shaped his work. A year ago, in his last solo exhibition in Mexico, de la Mora demonstrated that conceptual art-making's generally cool temperament and often spare approach to materials and form could actually be used rather expressively to address some of the deeply personal themes he chose to explore.

In that exhibition, de la Mora showed a collection of works that included a group of marionettes depicting the artist and his family members [2] and portraits (made with human hair) of his late father [3]. De la Mora also presented a video performance in which he could be seen destroying a life-size, self-portrait *piñata* [4] (a *papier mâché*

mixta, suelen estar arraigadas en la pintura o en el dibujo, pero incorporan elementos tridimensionales que le dan, al mismo tiempo, una cualidad escultural muy característica. La elaboración de muchas de sus piezas, aparentemente minimalistas y delicadas, requiere, en realidad, de trabajo intensivo [1].

Al desarrollar su propio lenguaje formal y al redefinir sus técnicas, de la Mora buscó formas de expresar una sensibilidad artística poética, elocuente, y a veces humorística, dejando de lado lo típicamente cargado del llamado arte posconceptualista, que aún prevalece en el arte contemporáneo latinoamericano. Los resultados de esta actividad de producción artística a menudo substituyen meros trucos con ideas sustantivas y motivantes que tienen, o deberían tener, algún impacto importante. Después de tan sólo cinco segundos observando una de estas confecciones hecha con trucos, el espectador, entendiendo el juego visual o de palabras, pierde rápidamente el interés. Estas obras causan un impacto único de entretenimiento, pero carecen de poesía.

En cambio, de la Mora tiende a mirar hacia su interior, en el tema de los sueños, hacia la emoción incierta que rodea las supersticiones que le intrigan (como muchos de sus paisanos, admite ser supersticioso), y hacia aspectos de la historia de una familia unida. De estas fuentes, surgen las ideas que componen su obra. Hace un año, en su última exposición individual en México, de la Mora demostró que el temperamento generalmente frío del arte conceptual, y el escaso acercamiento a los materiales y a la forma podía ser utilizado de forma expresiva para tratar algunos de los temas profundamente personales que decidió explorar.

En dicha exposición, de la Mora exhibió una colección de obras que incluía marionetas representando al artista y a su familia [2], y retratos (hechos con cabello humano) de su difunto padre [3]. De la Mora también presentó un *performance* en video en el cual el artista destruía un auto-retrato, en forma de *piñata* [4], de tamaño real (una



[3] **1951-G.M25-1993**, 2007; human hair (GMM, RCA, YMC, GMC, LMC, NMC, RMC) on paper; 39.4 × 27.6 inches; private collection.



[4] **39-G.M.C.-23.sept.2007**, 2007; two-channel digital video, 20 mins. 12 secs., edition of five, with two artist's proofs; collection El Museo del Barrio, New York.

likeness of the artist himself, complete with cardboard guts and eyeglasses). All of these works examined the artist's sense of identity, both his own, within the personal context of his family and the ways in which its history and internal relationships had shaped it, and also a more general sense of national identity shaped by Mexican society, which places special emphasis on the value of the family unit [5].

In the new mixed-media works de la Mora is presenting in his debut exhibition at Sicardi Gallery, this subtle poetry of the personal that also characterizes his most recent creations takes a turn toward the abstract. "Each of these works is a document of the processes I used to create it," the artist observes, adding: "But for me, each one also captures the spirit or energy of the people or events or other phenomena that have inspired it, or perhaps each work reveals something about the essence of the materials from which it has been made."

The centerpiece of the current exhibition is a group of de la Mora's untitled, large-scale "paintings" made of plastic bags that have been flattened out and mounted on wooden panels [see page 8]. These works evolved out of his interviews with attendees of a school for the blind in Mexico City. Befriending these blind persons and learning about their varied life stories, de la Mora discovered that some of them had not been blind since birth but rather had lost their sight later in life, sometimes as a side effect of habitual, illicit-drug use.

The artist regards his abstract "paintings," with their randomly folded, rippled and creased surfaces, as portraits of the various blind persons who inspired each one. To make them, de la Mora created simulated-blindness conditions for himself. He worked in a dark, basement room with no light and no windows, folding and creasing large plastic-bag sheets that he had joined together with wide plastic tape and affixing each fold or crease that he made with more tape. When he turned the light back on, he placed the taped sides of his

semblanza hecha de *papier mâché*, con tripas hechas de cartón y hasta con anteojos). Todas estas obras examinaron el sentimiento de identidad, dentro del contexto personal de su familia y de las formas en las cuales la historia y las relaciones personales lo han formado, y un sentimiento más general de identidad nacional formado por la sociedad mexicana, la cual enfatiza el valor de la familia [5].

En la nueva obra (realizada con técnica mixta) que de la Mora presenta en su exposición debut en la Sicardi Gallery, ésta sutil poesía de lo personal que también ha caracterizado sus más recientes creaciones da un giro hacia lo abstracto. "Cada una de estas obras es un documento de los procesos que utilicé para crearlas", observa el artista, añadiendo: "Pero para mí, cada una capta también el espíritu o la energía de las personas, o de los eventos, o de otro fenómeno que haya servido de inspiración. O tal vez cada obra revela algo sobre la esencia de los materiales utilizados".

La pieza central de la exposición actual es un grupo de "pinturas" a gran escala, sin título, hechas de bolsas de plástico que han sido aplanadas y montadas en paneles de madera [ver pag. 8]. Esta obra surgió de entrevistas con personas en una escuela para ciegos en la Ciudad de México. El artista hizo amistad con los alumnos y al enterarse de su pasado, de la Mora descubrió que algunos de ellos no habían nacido ciegos, sino habían perdido la vista en algún momento de sus vidas, algunas veces debido al uso habitual de drogas ilícitas.

El artista considera sus "pinturas" abstractas, hechas con superficies dobladas, onduladas, o arrugadas al azar, como retratos de las personas ciegas que inspiraron cada una de ellas. Para elaborarlas, de la Mora creó condiciones para simular la ceguera. Trabajó en un sótano oscuro, sin luz artificial ni ventanas, doblando y arrugando cada hoja de bolsa de plástico que había unido con cinta adhesiva, y fijando cada doblez o arruga con más cinta. Al prender la luz, puso los plásticos manipulados sobre paneles de madera, con el lado de la cinta



[5] **Memoria I**, 2007; mixed-media installation with sound piece; variable dimensions; edition of three, with two artist's proofs; private collection.

manipulated, plastic-bag sheets against wooden panels, exposing their folded, rippled and creased sides, which became the surfaces of his finished "paintings."

However, before attaching each hand-manipulated plastic sheet to a wooden panel, de la Mora first attached to its underside a plastic envelope containing photos of the blind person who inspired each work and to whom each piece is dedicated [6]. Each plastic envelope contained locks of one of his blind subjects' hair and written notes about each subject. This personal documentation, which captures something of the spirit of the human subject who inspired each of the black, plastic-bag "paintings," is, of course, imperceptible to viewers. "But I know it's there," de la Mora says, "and I also conducted interviews with the blind persons, who examined with their own hands the surfaces of their respective, abstract 'portraits' made with the bags [7], and I know how each person related to his or her 'portrait.'" The artist adds: "For me, each subject's personal relationship with his or her 'portrait' is an intangible but essential part of each work."

De la Mora's unusual abstract works made with taped-together plastic bags find affinities elsewhere in modern-art history. Blending certain formal aspects of both painting and sculpture, they recall the experiments of artists like Lucio Fontana, who took part in the spatialism and *art informel* movements of the late 1940s and the 1950s, or those of Japan's Gutai movement, which started in the 1950s. Some of the Gutai artists also used unconventional materials to make paintings. Shozo Shimamoto, for example, used painted sheets of newspaper as his "canvas," which he mounted on a wooden stretcher and into which he punched holes.

Thematically, de la Mora's plastic-bag creations find antecedents in Robert Rauschenberg's "black paintings" of the 1950s, in which the innovative American artist mounted found objects onto canvases that he painted expressionistically. In fact, in keeping with a well-known

hacia la madera, exponiendo así los dobleces, las arrugas, y las ondulaciones, lo cual sirvió de superficie para sus "pinturas".

Sin embargo, antes de fijar cada hoja de plástico manipulada a un panel de madera, de la Mora aseguró, entre el plástico y la madera, un sobre de plástico con fotos de la persona ciega que inspiró cada obra, y a quien iba dedicada [6]. Cada sobre de plástico contenía cabello de la persona ciega, así como notas escritas sobre cada sujeto. Esta documentación personal, la cual captura algo del espíritu del sujeto humano que inspiró cada una de las "pinturas" negras de bolsa de plástico, es imperceptible. "Pero yo sé que está ahí", dice de la Mora, "y también realicé entrevistas con las personas ciegas, quienes examinaron con sus propias manos las superficies de sus respectivos 'retratos' abstractos hechos con bolsas [7], y conozco a cada persona relacionada con su 'retrato'. "Para mí, la relación personal de cada sujeto con su 'retrato' es un aspecto intangible pero esencial de cada obra", añade el artista.

Existen afinidades en la obra de de la Mora, hechas con bolsas de plástico pegadas con cinta, con otras piezas en la historia del arte moderno. La combinación de ciertos aspectos formales de la pintura y la escultura, remite a los experimentos de artistas como Lucio Fontana, quien participó en los movimientos de espacialismo y *art informel* de finales de los años 1940 y de los años 1950, o del movimiento japonés Gutai, que comenzó en los años 1950. Algunos de los artistas Gutai también utilizaron materiales no convencionales para hacer pinturas. Shozo Shimamoto, por ejemplo, utilizó como lienzo hojas de papel periódico, que luego de pintar, montaba en bastidores de madera para después perforarlos.

Temáticamente, las creaciones de bolsas de plástico de de la Mora tienen antecedentes en las "pinturas negras" de los años 1950 de Robert Rauschenberg. En estas, el artista innovador norteamericano montó, en pinturas de modo expresionista, objetos recolectados.



[6] Documentary prints from AISV and his own hair mounted on the back of the piece.



[7] Documentary photo of AISV touching his portrait.

Rauschenberg dictum, de la Mora's new works are made from ordinary, from-the-supermarket plastic bags. (Rauschenberg once observed: "I think a painting is more like the real world if it's made out of the real world.") De la Mora's new works also recall the so-called black paintings on canvas of the 1950s and 1960s of the American, modernist artists Frank Stella and Ad Reinhardt. None of the works in either Stella's or Reinhardt's respective series was, strictly speaking, all-black. Similarly, the light reflections and random, surface patterns that characterize de la Mora's highly textured, black-plastic-bag works make them anything but completely monochromatic.

The play of light and the shadows that dance on the surfaces of de la Mora's materials are also integral elements of the widely varied selection of works on paper that are on view in the current exhibition. A meticulous craftsman, de la Mora painstakingly punches pinholes into sheets of white paper to make abstract designs [see page 23] or sews and knots strands of human hair onto black or white sheets of paper to create three-dimensional works that blur the distinction between drawings and sculptures.

"With the hair, I'm 'drawing' in three dimensions," he says, "and I have a different kind of control than I would have with a pencil or paintbrush. I like the fact that these works cannot be easily classified." In these works, sheets of paper serve both as expanses of pictorial space in a familiar, two-dimensional sense and also as platforms or bases for the materials—hair, vinyl [see page 29], collaged paper—de la Mora affixes to them in a three-dimensional, sculptural sense. In some of these works, the artist's use of his own fingerprints [8] as motifs (rendered large, as line drawings made with strands of hair) or of his own blood [see page 19] as a kind of ink or paint (with which he depicts his own hand prints) subtly refers back to the personal-identity theme that still interests him.

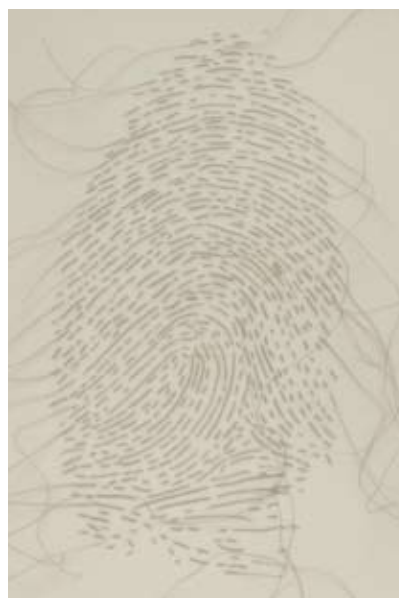
De hecho, en conformidad con una declaración conocida de Rauschenberg, la nueva obra de de la Mora está hecha de bolsas de plástico de supermercado. (Rauschenberg alguna vez observó: "Pienso que una pintura es más como el mundo real si está hecha del mundo real".) La nueva obra de de la Mora también recuerda las llamadas pinturas negras de los artistas modernistas norteamericanos de los años 1950 y 1960, Frank Stella y Ad Reinhardt. Ninguna pieza de las respectivas series de Stella o Reinhardt son completamente negras. Similarmente, con los reflejos de luz y patrones de la superficie que caracterizan las obras de bolsas de plástico fuertemente texturizadas de de la Mora, no son completamente monocromáticas.

El juego de luz y sombras que bailan en las superficies de los materiales empleados por de la Mora, son también elementos íntegros de la ampliamente variada selección de obra que se exhibe actualmente. De la Mora es un artesano meticuloso, laboriosamente haciendo pequeños agujeros en hojas de papel blanco para hacer diseños abstractos [ver pag. 23], o haciéndole nudos o cosiendo cabello humano sobre hojas de papel blanco o negro, creando piezas tridimensionales que disminuyen la distinción entre dibujos y esculturas.

"Con el cabello, estoy 'dibujando' en tres dimensiones", dice el artista, "y tengo un control distinto al que tendría con un lápiz o un pincel. Me gusta que no sea fácil clasificar estas piezas". Las hojas de papel sirven tanto de extensión del espacio pictórico de manera conocida, bidimensional, como de plataformas o bases para los materiales—cabello, vinilo [ver pag. 29], papel recortado—que de la Mora fija, haciendo las piezas tridimensionales, esculturales. En algunas de ellas, el uso de sus huellas dactilares [8] como motivo (ampliadas, bosquejos hechos con cabellos), o de su sangre [ver pag. 19] como tinta o pintura (con la cual imprime la figura de sus manos), hace referencia sutil al tema de identidad-personal que aun le interesa.



[9] **Shurtape hold strong Plata I**, 2008; tape on canvas; 23.6 × 23.6 inches.



[8] Detail of RMC thumb print from **Memoria III**, 2007; human hair on paper, 57-piece polyptych; each piece 11 × 8.5 inches; collection Museum of Fine Arts, Houston.

De la Mora approaches his art-making with a mixture of boyish enthusiasm and scientific discipline, exhaustively experimenting with his materials; his latest discoveries, related to his plastic-bag “paintings,” have been sheets of colored vinyl and colored-plastic adhesive tapes [9]. In his studio in Mexico City, 19th-century display cases and modern laboratory tables hold his collections of small, antique paintings and memento mori [10], and also his works-in-progress. One table holds a large group of jars containing samples of the human hair [11] he uses to make his “drawings.”

It is from his investigations of the physical qualities of his materials that many of de la Mora’s ideas for his works flow. Along with his attention to hand-craftsmanship, his focus on his understanding and handling of his materials sets de la Mora apart from other conceptualist art-makers who first cook up what they think might be engaging ideas and then look for ways to give them physical form. Despite his intellectual and aesthetic orientation in the conceptualist camp, the risk factor in de la Mora’s art is that of an expressionist artist who dares to experiment with his materials and see where his creative adventures may lead. Often they result in works that are clever, curious and resonant—works that invite us back to be surprised and provoked, again and again.

Critic, journalist and author Edward Madrid Gómez has written for the *New York Times*, *Art in America*, *Art & Antiques*, *ARTnews*, *Art + Auction*, *Raw Vision* (U.K.), *Fahrenheit* (Mexico), *Reforma* (Mexico) and other publications in the U.S. and abroad. He is a co-author of *The Art of Adolf Wölfl: St. Adolf-Giant-Creation* (American Folk Art Museum/Princeton University Press, 2003) and *Yes: Yoko Ono* (Harry N. Abrams, 2000).

De la Mora aborda su arte con una mezcla de entusiasmo juvenil y de disciplina científica, experimentando de forma exhaustiva con sus materiales. Sus últimos descubrimientos, relacionados con sus “pinturas” de bolsas de plástico, han sido hojas de vinilo de color y cinta adhesiva de plástico [9], también de color. En su estudio en la Ciudad de México, vitrinas del siglo 19 y mesas modernas de laboratorio contienen su colección de pequeñas pinturas antiguas y de *memento mori* [10], así como las piezas que actualmente realiza. En una de las mesas se encuentra un conjunto de frascos con muestras de cabello humano [11] que utiliza para hacer sus “dibujos”.

Muchas de las ideas para sus obras fluyen de la investigación de las cualidades físicas de sus materiales. Además de su dedicación artesanal, su enfoque en el conocimiento y manejo de los materiales separa a de la Mora de otros artistas conceptuales que parten de ideas aparentemente atractivas y luego buscan la manera de realizarlas. A pesar de su orientación intelectual y estética en el campo conceptual, el factor de riesgo en el arte de de la Mora es parecido al de un artista expresionista, que se atreve a experimentar con sus materiales, para ver hacia donde lo puede llevar su aventura creativa. Frecuentemente culmina con piezas ingeniosas, curiosas, y resonantes—piezas que nos invitan a volver a sorprendernos y a ser provocados, una y otra vez.

Edward Madrid Gómez es crítico, periodista y autor. Ha sido publicado en *The New York Times*, *Art in America*, *Art & Antiques*, *ARTnews*, *Art + Auction*, *Raw Vision* (U.K.), *Fahrenheit* (México), *Reforma* (México), y para otras publicaciones en Estados Unidos y en el extranjero. Es co-autor de *The Art of Adolf Wölfl: St. Adolf-Giant-Creation* (American Folk Art Museum/Princeton University Press, 2003) y *Yes: Yoko Ono* (Harry N. Abrams, 2000).



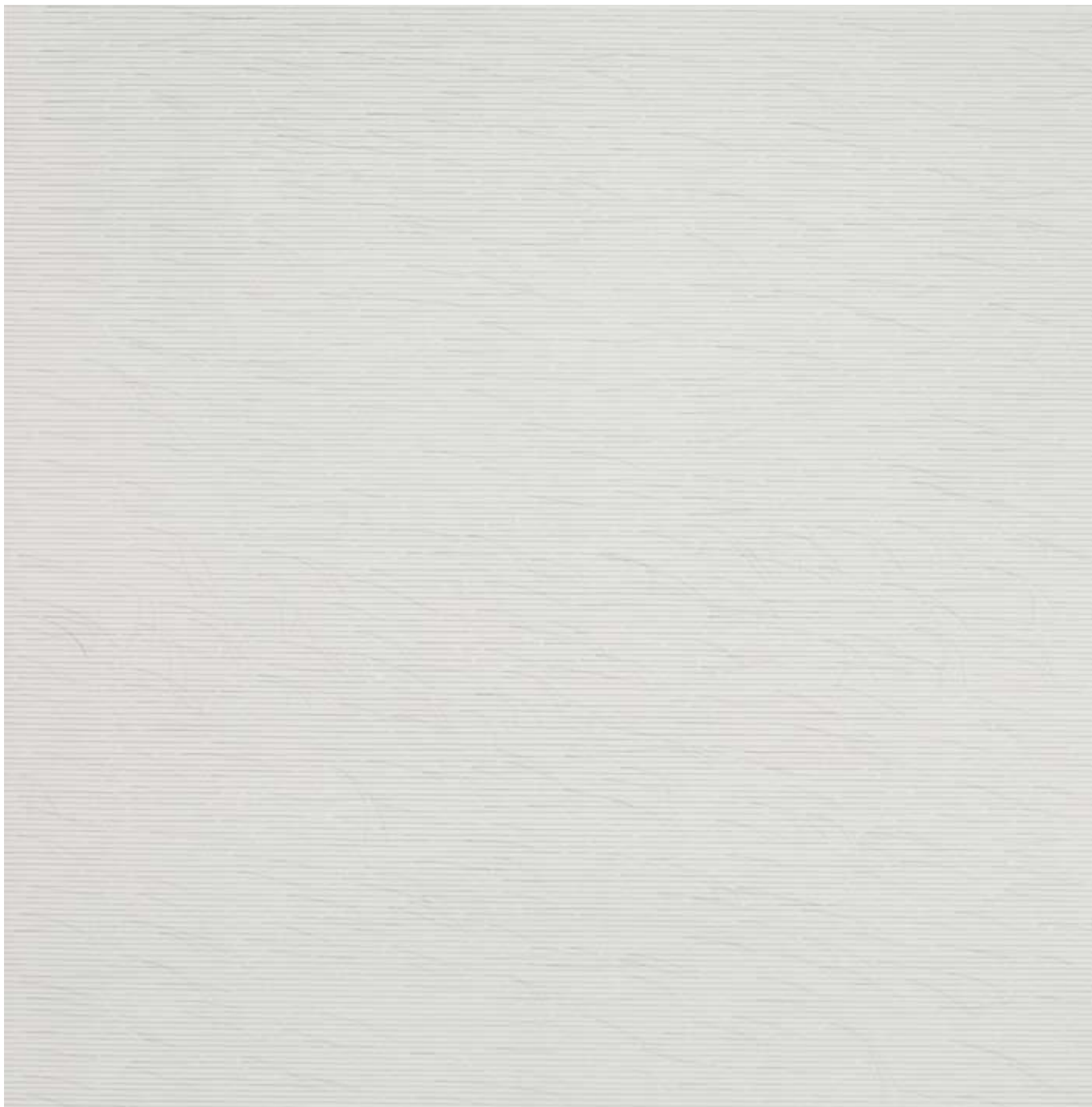
[10] **Memento Mori CLM**, 1892; human hair (CLM) on glass; 8.7 × 6.5 inches; collection of the artist.



[11] Documentary photo from part of the artist's human-hair collection at his studio in Mexico City.



2. **Armando Ignacio Silva Vicencio**, 2008. Plastic mounted on wood panel. 78.7 × 78.7 inches



5. **197 blind lines**, 2008. Human hair (PGG) and acrylic on canvas. 23.6 × 23.6 inches





9. **121 blind lines**, 2008. Human hair (RGGG) and acrylic on canvas. 19.7 × 15.7 inches

6. **67 blind lines**, 2008. Human hair (CBM) and acrylic on canvas. 15.7 × 15.7 inches

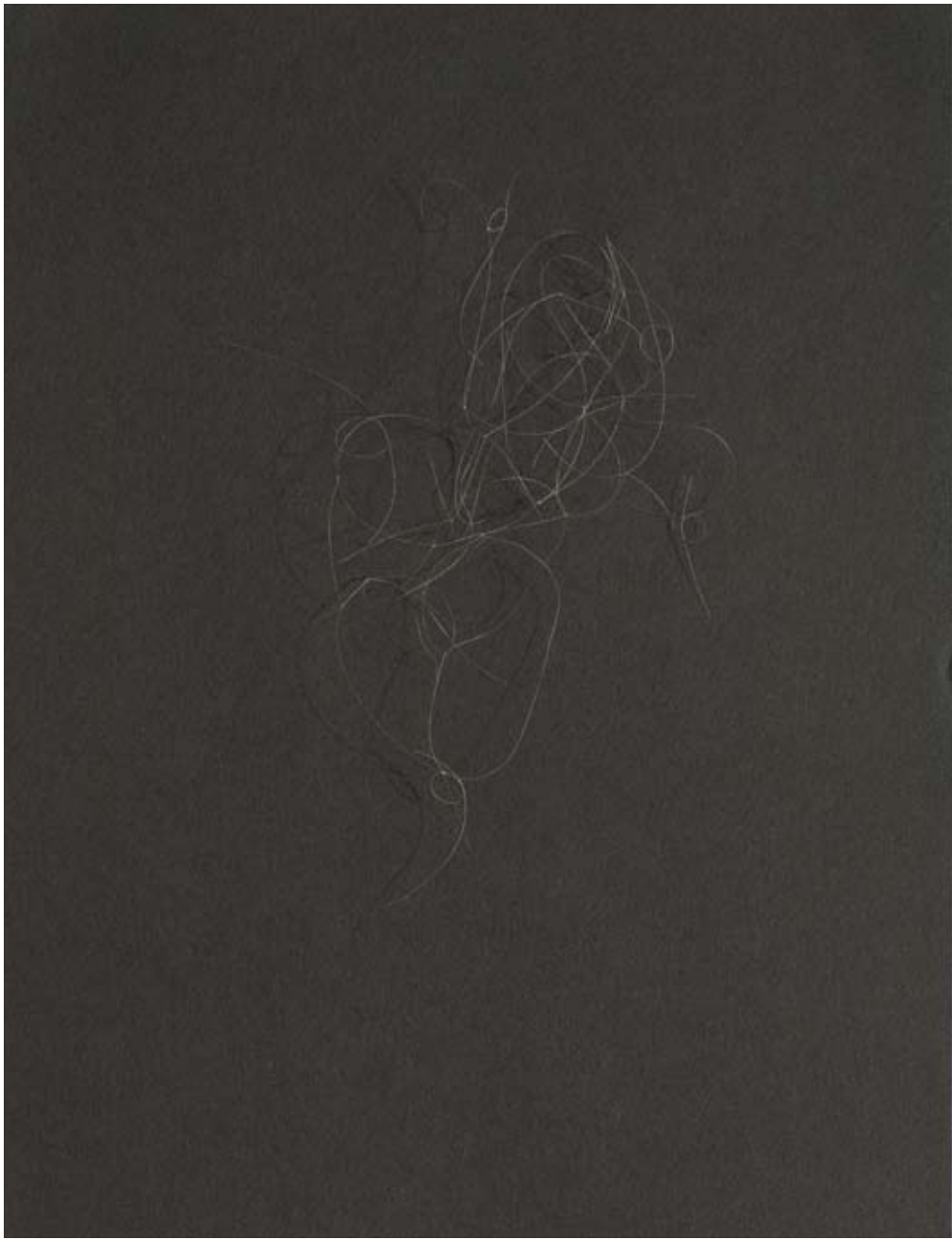
7. **79 blind lines**, 2008. Human hair (CBM) and acrylic on canvas. 15.7 × 15.7 inches

8. **17 blind lines**, 2008. Human hair (CBM) and acrylic on canvas. 15.7 × 15.7 inches



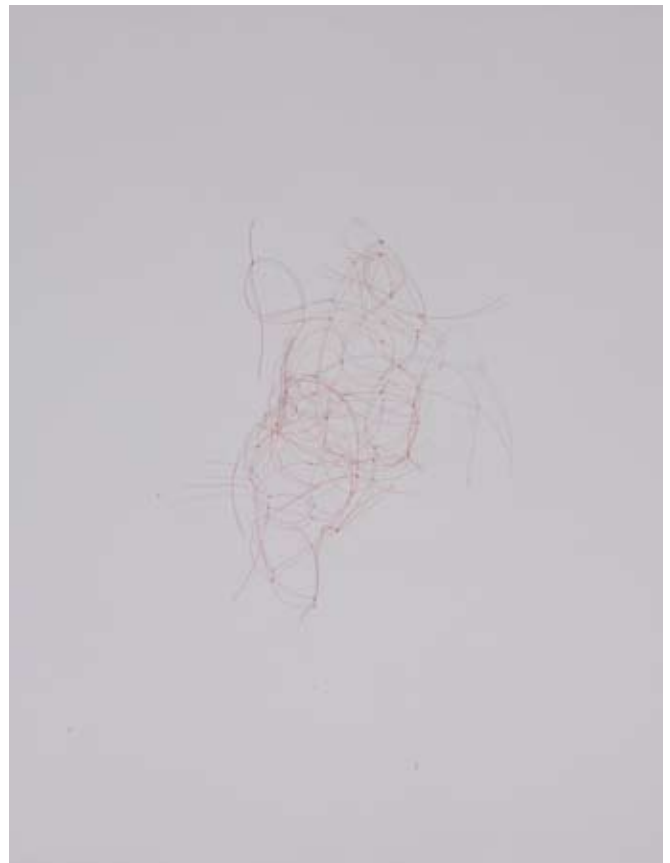
51. **Untitled I**, 2008. Plastic mounted on wood panel. 63 × 90.5 inches

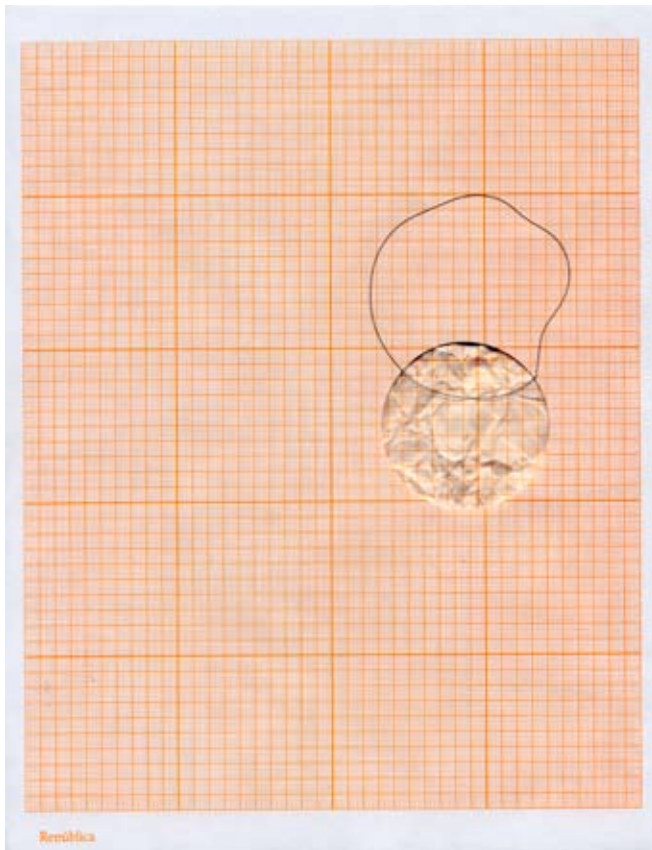




34. **Circles III**, 2008. Human hair (METAM) on paper. 11 × 8.5 inches

10. **412 p**, 2008. Human hair (MEA) on paper. 13.8 × 19.7 inches





19. **23 p**, 2008. Human hair (MEA) and pin holes on paper. 11 × 8.5 inches

29. **Circles II**, 2008. Human hair (MEA) on paper. 11 × 8.5 inches

50. **Circle #14**, 2008. Horse hair on millimetric paper. 11 × 8.5 inches

16. **Circle #21**, 2006. Horse hair on print paper. 11 × 8.5 inches

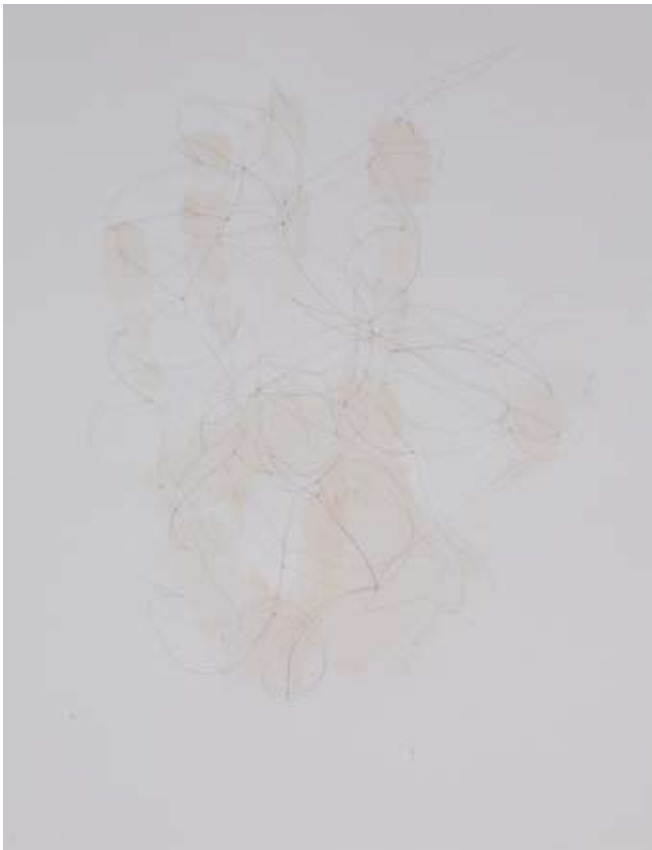
30. **Circles I**, 2008. Human hair (MEA) on paper. 11 × 8.5 inches

23. **Estructura II**, 2008. Synthetic hair on paper. 11 × 8.5 inches

15. **Circle #1**, 2006. Horse hair on paper. 11 × 8.5 inches



26. **GMC 0+ MEA**, 2008. Human hair (MEA) and blood (GMC) and pin holes on paper. 11 × 8.5 inches



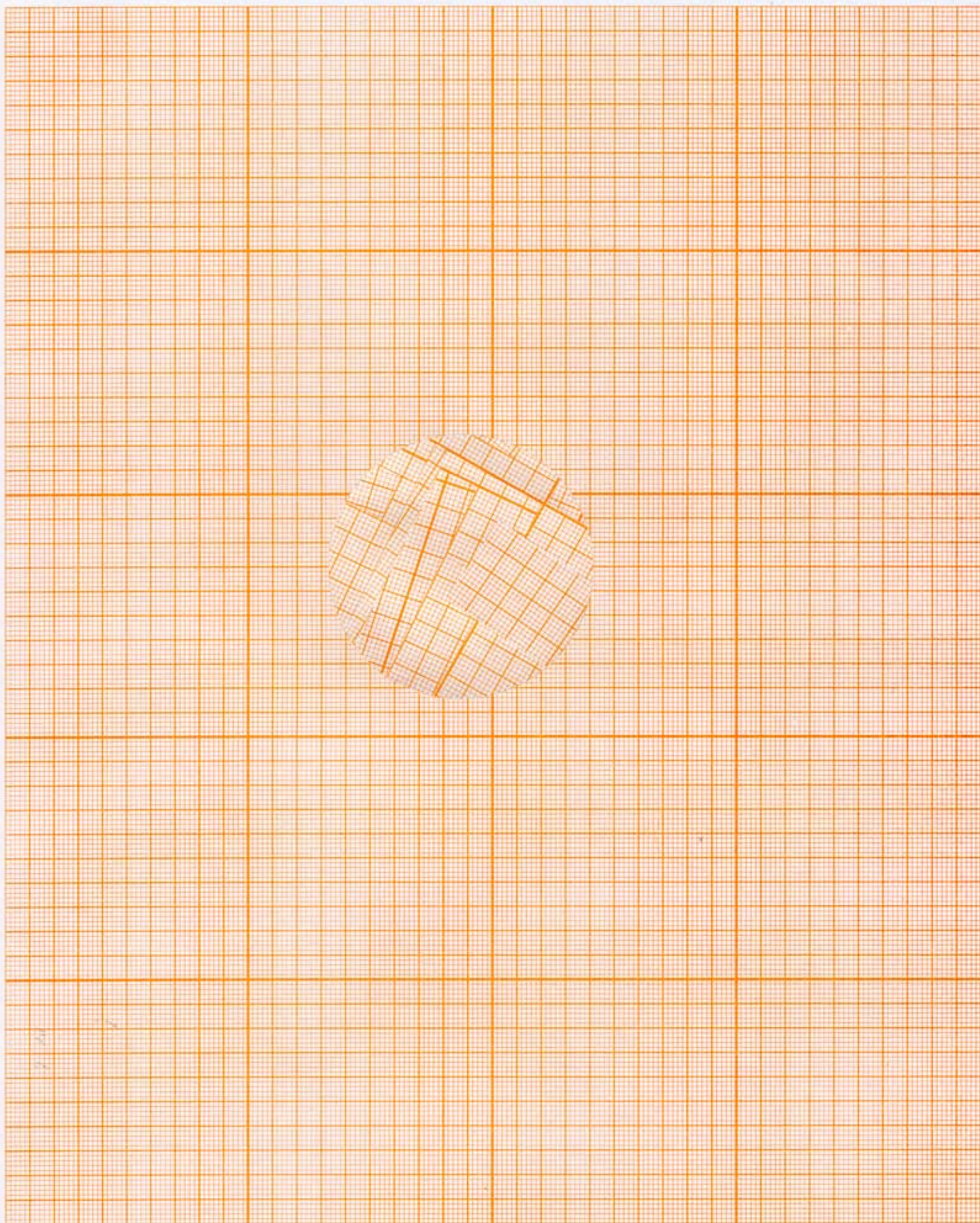
28. **GMC O+ MEA III**, 2008. Human hair (MEA and METAM) and blood (GMC) on paper. Dythic 11 × 8.5 inches each piece

27. **GMC O+ MEA II**, 2008. Human hair (MEA) and blood (GMC) on paper. Dythic 11 × 8.5 inches each piece

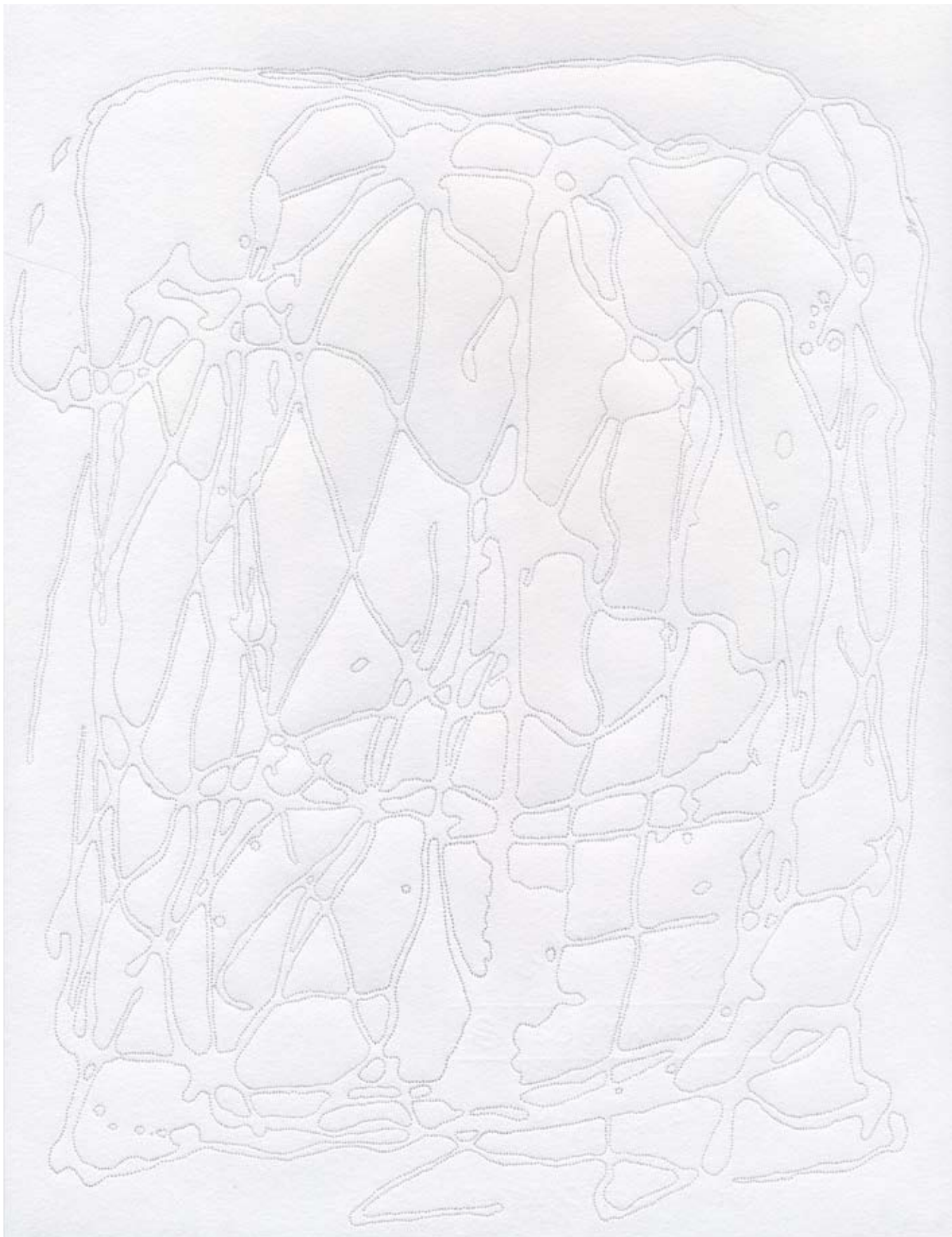


1. **10.20.08**, 2008. Burn paper. 11 × 8.5 burn inches

47. **8 movements on 54 millimetres**, 2008. Collage on millimetric paper. 11 × 8.5 inches







4. **Aurora Nieto Villalba**, 2008. Plastic mounted on wood panel. dyptic 26.8 × 18.5 × 1 inches each panel

43. **15,873 p**, 2008. Pin holes on paper. 11 × 8.5 inches

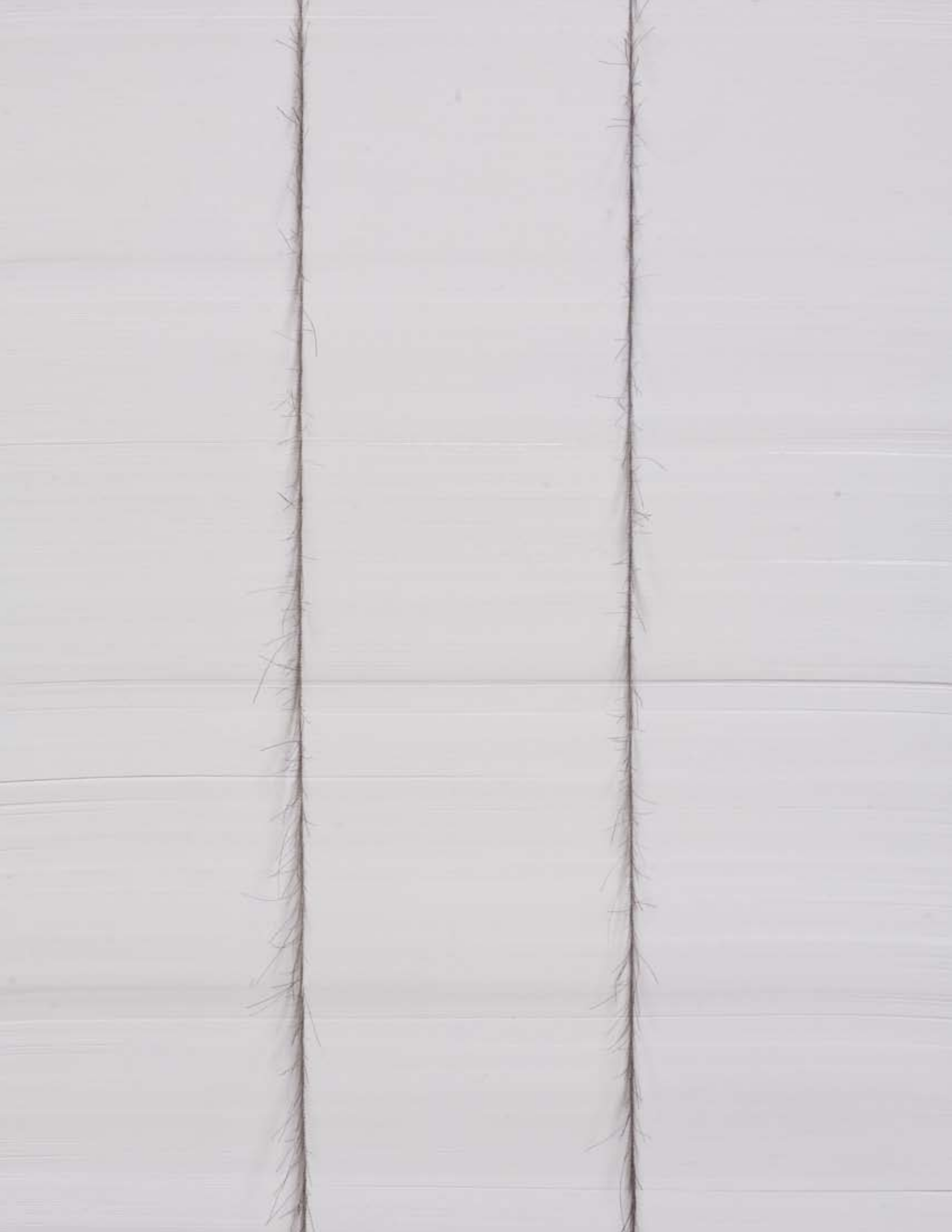


25. **Armando Ignacio Silva Vicencio II**, 2008. Human hair (AHSV) on paper. dypthic 11 × 8.5 inches each panel

31. **Circles...**, 2008. Human hair (MEA) on paper. 11 × 8.5 inches

21. **16 p**, 2008. Human hair (MEA) and collage on paper. 11 × 8.5 inches







52. **365 Parallel blind lines**, 2008. Human hair (PGG) on paper. 11 × 8.5 inches. Straight vertical shadows, horizontal shadows, lateral view detail



- 40. **Vivid blue G 6570-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches
- 42. **Light green G 4661-0 A4**, 2008. Vynil on paper. 11 × 8.5 inches
- 41. **Yellow G 6135-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches
- 39. **Cardinal red G 6330-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches

- 36. **Matte White G 6002-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches
- 37. **Silver G 6077-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches
- 38. **Black G 6090-0 A6**, 2008. Vynil on paper. 11 × 8.5 inches

- 54. **M.E.T.A.M II**, 2008. Tide h h (METAM) on paper. Variable dimensions









Gabriel de la Mora (Colima, Mexico 1968)

Lives and works in Mexico City.

Education

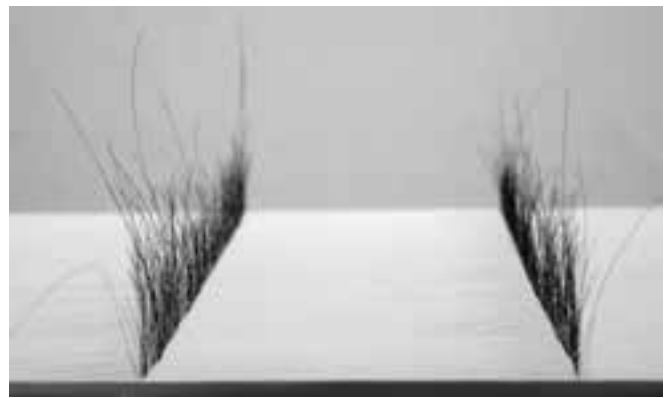
1987/1991 BA in Architecture (with honors), Universidad Anáhuac del Norte, Mexico City.
2001/2003 MFA in Photography and Video (with honors), Pratt Institute, New York.
2006 Work residency, Regional School of Fine Arts, Saint Etienne, France.

Selected Individual Shows

1996 "La Inconciencia de la Vista," Museo Regional de Historia, Colima, Mexico.
1997 "The Form without Form," Art Museum of the Americas, Washington, D.C.
1998 "Gabriel de la Mora – Paintings," Praxis International Art Gallery, New York.
2001 "Serie Homenaje a Robert Mapplethorpe," Galería Nina Menocal, Mexico City.
2003 "G.M. antes y después," exhibition organized by the Culture Department of Colima; traveled to 10 venues in western Mexico.
2004 "00-04," Museo de Arte Contemporáneo de Colima, Colima, Mexico.
2006 "Extensions," Galerie La Serre, École Régionale des Beaux-Arts Saint-Étienne, France.
2007 "Brújula de cuestiones," Galería OMR, Mexico City.
2008 "Dibujos," Centro Cultural Bastero, Kulturgunea, Bilbao, Spain.
2008 "Autorretrato a los 39 años," video, Conner Contemporary, Washington, D.C.

Selected Group Shows

1997 "Pasión al Rojo Vivo," Museo de Arte Moderno, Mexico City.
1998 "New York Mexican-Latin American Art Show," Belenky Gallery, New York.
1999 "A Visual Dialogue through the Americas," Hickory Museum of Art, Hickory, North Carolina.
1999 "Mastering the Millennium," Art Museum of the Americas, Washington, D.C.
1999 "Vistas y Conceptos, aproximaciones al paisaje," Museo de Arte Moderno, Mexico City.
2000 "Premio Omniflife 2000 y 2001," Salón de Octubre, Guadalajara, Mexico.
2000 "Pluralidades, Convergencias Múltiples," Museo de Arte Moderno, Mexico City.
2002 "XI Bienal de Pintura Rufino Tamayo, Museo Rufino Tamayo, Mexico City.
2003 "Far Away, Up Close," Rome Arts Gallery, New York.
2003 Art in General/CEC International Partners Exhibition Project VIDEO ART; traveled to Ekaterinburg, St. Petersburg, Kaliningrad and Moscow.
2004 New Acquisitions of the Collection, Museo del Barrio, New York.
2004 "XII Convocatoria de Artistas Jóvenes," Galería Luis Adelantado, Valencia, Spain.
2005 "Momentito," Jamaica Center for the Arts and Learning, New York.
2005 "Nuevas Adquisiciones," Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain.



52. **36 Parallel blind lines**, 2008. Human hair (PGG) on paper. 11 × 8.5 inches.
Frontal view detail

2006 "III Bienal Nacional de Artes Visuales de Yucatán 2006," Mérida, Mexico.
2007 "Cada uno para sí y Dios contra todos," Galería OMR, Mexico.
2007 "Hangart 7: México, 7th Edition," curated by Lioba Reddeker, Salzburg, Austria.
2008 "Garden of Delights," 2008 Yesou Art Festival, Korea.
2008 XIV Bienal de Pintura Rufino Tamayo, Museo Tamayo, Mexico City.
2008 "A-B," curated by Gonzalo Ortega, Museo Universitario de Arte Contemporáneo (MUCA-Roma), Mexico City.
2008 "Marked Pages II: Drawings," Sicardi Gallery, Houston, Texas.

Prizes and Grants

1997 First prize, III Bienal de Pintura de Occidente Alfonso Michel, Colima, Mexico.
2000 Grant, Jóvenes Creadores 2000, Colima, México.
2001 Fulbright García Robles Grant, Visual Arts section.
2001 Jacques y Natasha Gelman Grant.
2005 First prize, VII Bienal de Monterrey FEMSA, Monterrey, Mexico.
2005 First prize, SIVAM (Sociedad Internacional de Valores del Arte Mexicano A.C.), Mexico City.
2006 First prize, WTC Artfest 06, II Concurso Internacional de Arte Contemporáneo, Mexico City.

Public and Private Collections

Museum of Fine Arts, Houston.
El Museo del Barrio, New York.
Museo de Arte Moderno, Mexico City.
Fundación/Colección JUMEX, Mexico City.
Art Museum of the Americas, Organization of American States, Washington D.C.
Colección FEMSA, Monterrey, Mexico.
Colección WTC ARTFEST, Mexico City.
Colección SIVAM, Mexico City.
Museo del Palacio del Arzobispado, Mexico City.
Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain.
Museo Jaureguia, Irusita, Navarra, Spain.
Secretaría de Cultura del Estado de Colima, Colima, Mexico.
Colección Universidad de Colima, Colima, Mexico.