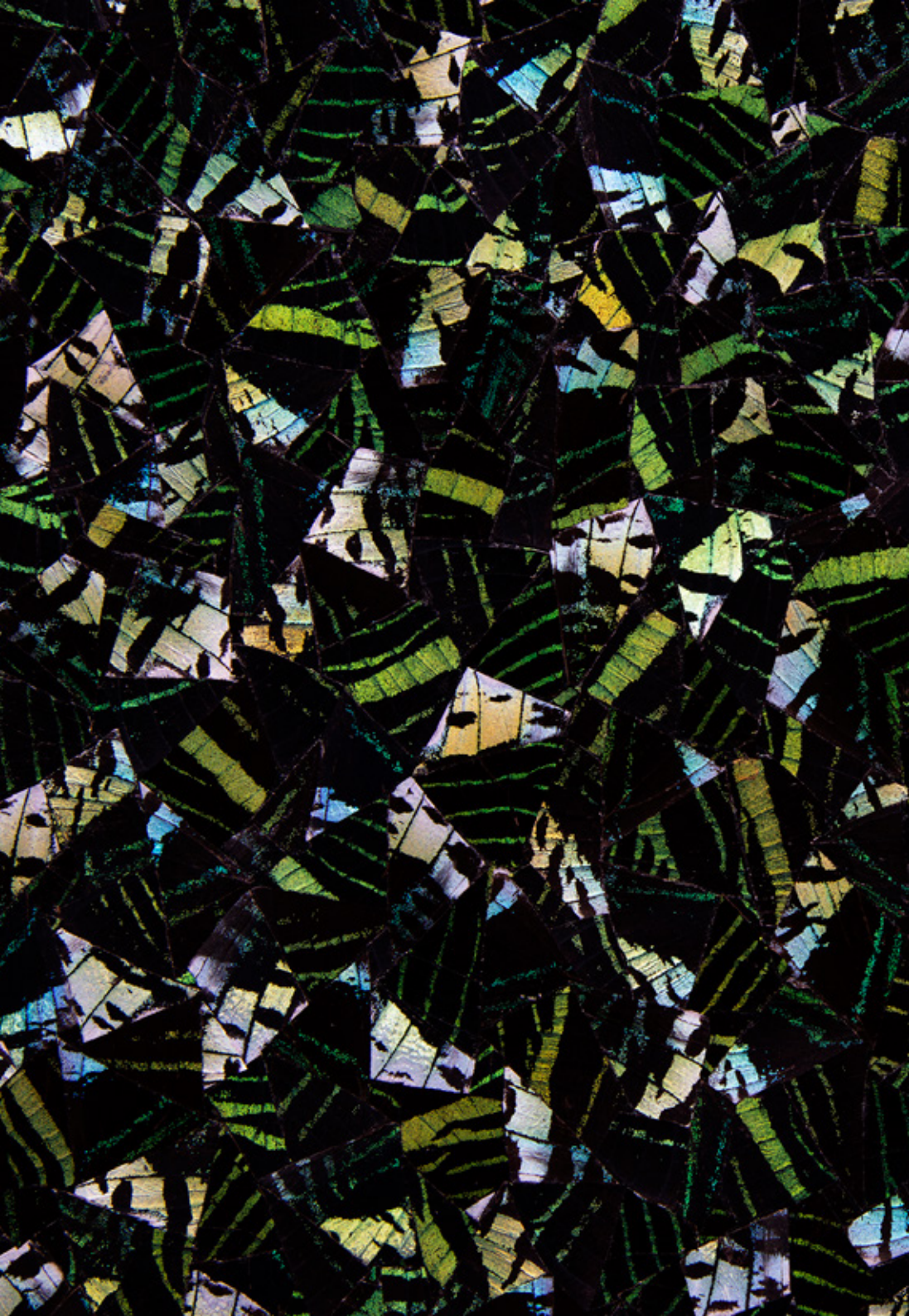


The image features a vibrant red background composed of a mosaic of irregular, cracked tiles. In the center, there is a circular pattern of smaller tiles, some of which are black, creating a focal point. The overall texture is highly detailed and organic.

SIMÕES DE ASSIS



SIMÕES DE ASSIS

Gabriel de la Mora

Horizonte Móvel

Mobile Horizon

parceria com partnership with
Proyectos Monclova

abertura opening

sábado, 11 de março das 11h às 15h

saturday, march 11 from 11am to 3pm

11.03 - 29.04.2023

São Paulo

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FragMentes

A prática de Gabriel de la Mora envolve uma extensa investigação sobre materiais de naturezas diversas, explorando seus limites físicos e conceituais, em um processo minucioso de coleta, fragmentação e reconstrução.

À primeira vista, suas obras parecem pinturas ou desenhos abstratos, algumas com caráter escultórico e minimalista. Com um olhar mais atento, percebe-se que as pinturas não são pinturas e o material também não é o que aparenta. Nos deparamos com superfícies novas e extraordinárias, que se revelam em múltiplas camadas e rompem as fronteiras entre a pintura e a escultura.

São obras compostas por fragmentos de elementos incomuns, como fios de cabelo, pedaços de espelhos, cascas de ovos, solas de sapato e asas de borboleta, que o artista reorganiza, em um ato repetitivo – e até obsessivo –, criando novas formas e desenhos.

Sua prática não se resume, apenas, a essa técnica esquemática e quase cirúrgica, que organiza obstinadamente semelhanças e diferenças. Sua mente inquieta é também disléxica, sendo capaz de escrever perfeitamente de trás para frente, como em uma imagem espelhada.

Esse fator de inverter a ordem das coisas abre espaço para novas narrativas e construções visuais, trazendo mais uma camada de profundidade à sua poética. Do processo contínuo de repetição e inversão, da busca em encontrar a essência original em cada fragmento, do ato de esvaziar a forma para reconstruí-la, de la Mora se propõe a tornar possível, o impossível e embaralhar os pixels para criar uma imagem até então inexistente.

Marcello Dantas e Tarsila Riso



FragMinds

Gabriel de la Mora's practice involves an extensive investigation into materials of diverse natures, exploring their physical and conceptual limits in a meticulous process of collecting, fragmenting, and reconstructing.

At first sight, his works look like paintings or abstract drawings, some of them with a sculptural and minimalist aspect. Upon a closer look, one realizes that the paintings are not paintings and that the material is not what it seems. We come across new and extraordinary surfaces that reveal themselves in multiple layers and break the boundaries between painting and sculpture.

These are works composed of fragments from unusual elements, such as hair, pieces of mirrors, eggshells, shoe soles, and butterfly wings, which the artist reorganizes, in repetitive and even obsessive gestures, creating new shapes and compositions.

His practice is not limited to this schematic and almost surgical technique, which obstinately organizes similarities and differences. His restless mind is also dyslexic, being able to write perfectly backwards, as in a mirrored image.

This aspect of inverting the order of things makes room for new narratives and visual constructions, bringing yet another layer of depth to his poetic approach. From the continuous process of repetition and inversion, from the search to find the original essence in each fragment, from the act of emptying the form to reconstruct it, de la Mora proposes to make the impossible possible, and to shuffle the pixels to create a previously non-existent image.

Marcello Dantas and Tarsila Riso





914 He.Le., 2023

asas de borboleta *Hebomoia leucippe* sobre cartão

Hebomoia leucippe butterfly wings on museum cardboard

30 x 30 x 2 cm (cada) | 35 x 35 x 6 cm (cada - com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in (each) | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (each - with frame)





2,163, 2022

2.163 fragmentos côncavos de casca de ovo
de galinha branca sobre cartão e moldura de madeira
2,163 concave bovans white hen eggshell fragments
on museum cardboard and wooden frame

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)
11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)







1,455, 2021

620 fragmentos côncavos de vidro soprado e alumínio
e 835 fragmentos convexos de vidro soprado e alumínio
sobre cartão

620 concave blown glass fragments and aluminum and
835 convex blown glass fragments and aluminum on
museum cardboard

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 $\frac{4}{5}$ x 11 $\frac{4}{5}$ x $\frac{7}{9}$ in | 13 $\frac{7}{9}$ x 13 $\frac{7}{9}$ x 2 $\frac{3}{8}$ in (with frame)





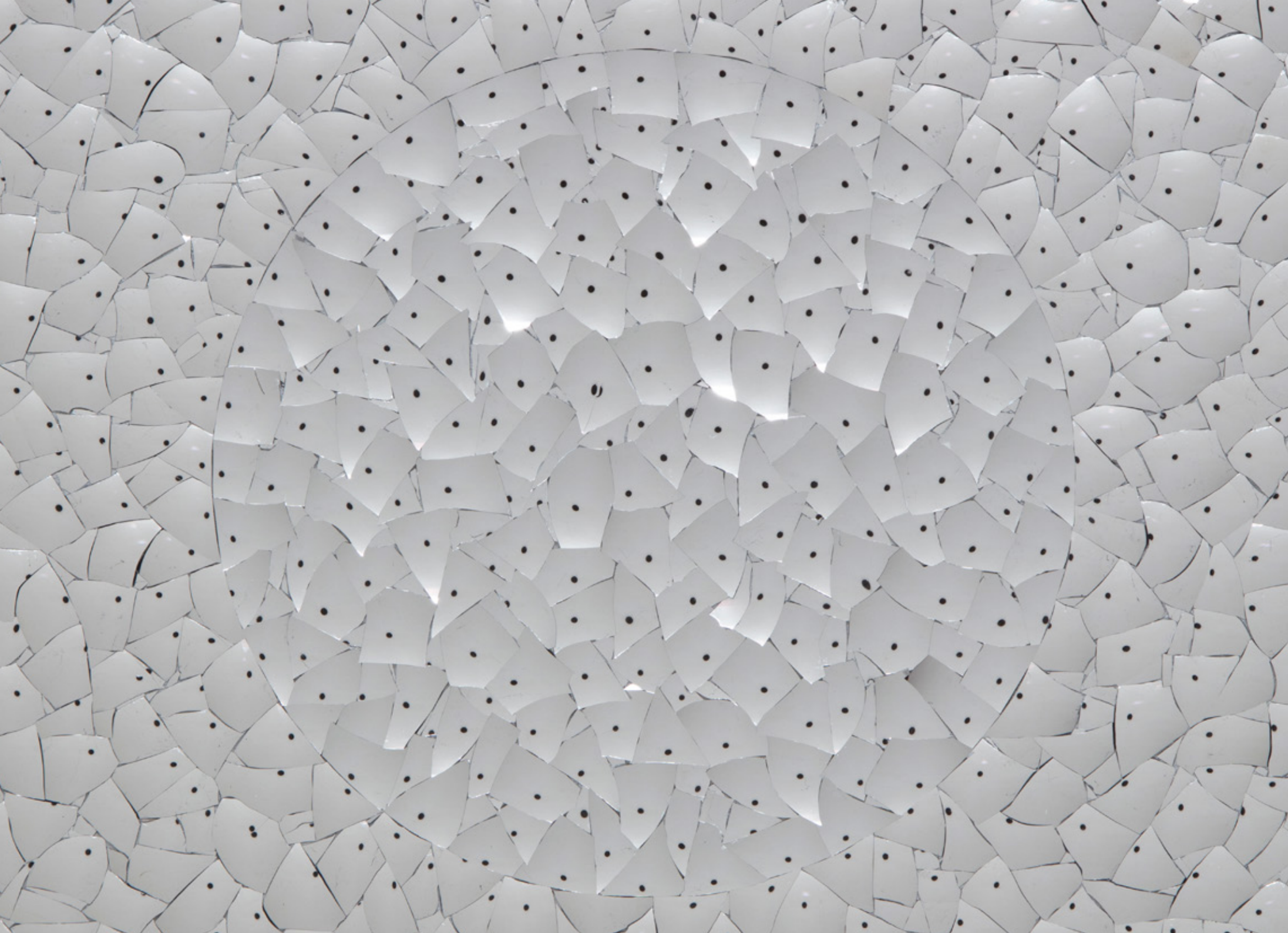
1.076, 2021

260 fragmentos côncavos de vidro soprado e alumínio
e 816 fragmentos convexos de vidro soprado e alumínio
sobre cartão e madeira

260 concave blown glass fragments and aluminum and
816 convex blown glass fragments and aluminum on
museum cardboard and wood

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)





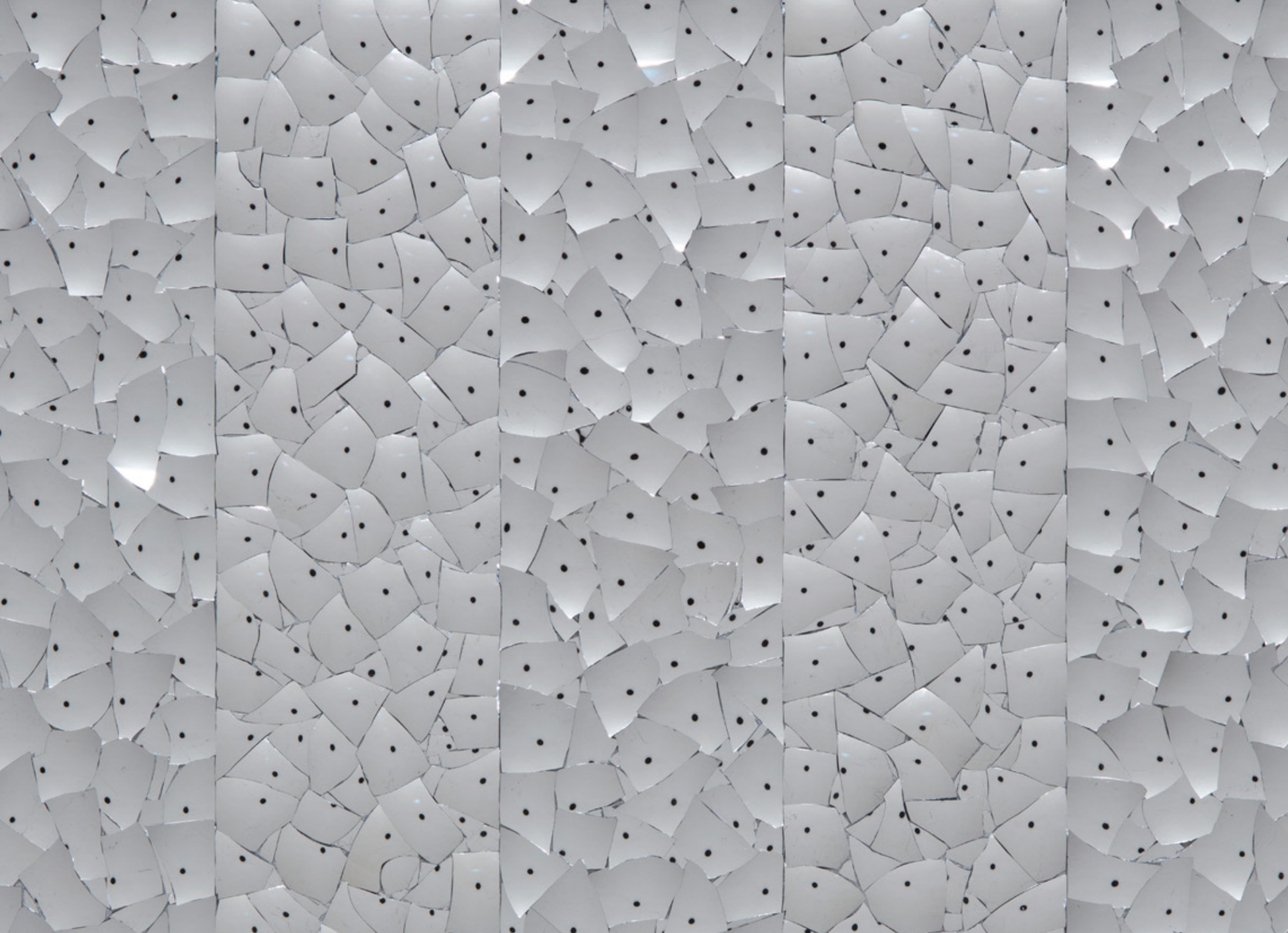
994, 2023

539 fragmentos côncavos de vidro soprado e alumínio
e 455 fragmentos convexos de vidro soprado e alumínio
sobre cartão e madeira

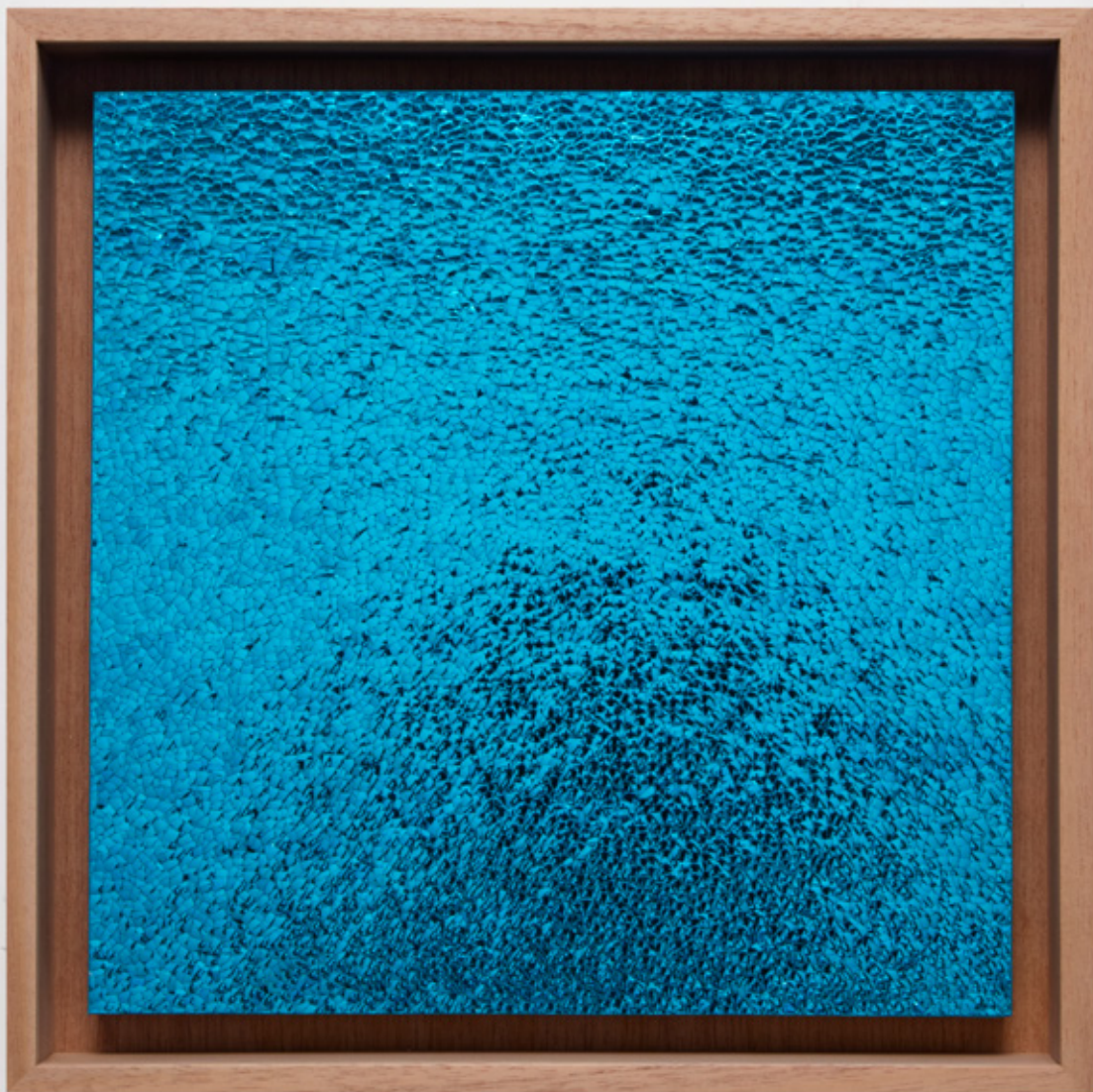
539 concave blown glass fragments and aluminum and
455 convex blown glass fragments and aluminum on
museum cardboard and wood

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)







11,249, 2021

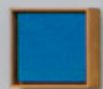
11.249 fragmentos de vidro soprados,
alumínio, anilina sobre cartão

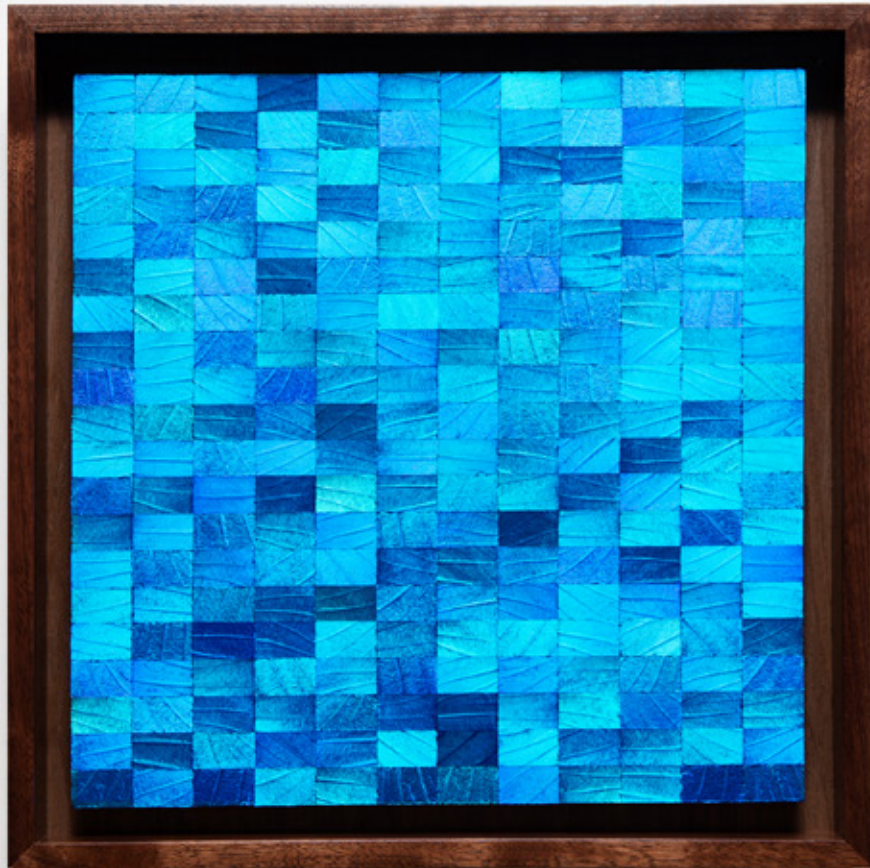
11,249 blown glass fragments,
aluminum, aniline on museum cardboard

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 4/5 x 11 4/5 x 7/8 in | 13 7/9 x 13 7/9 x 2 3/8 in (with frame)







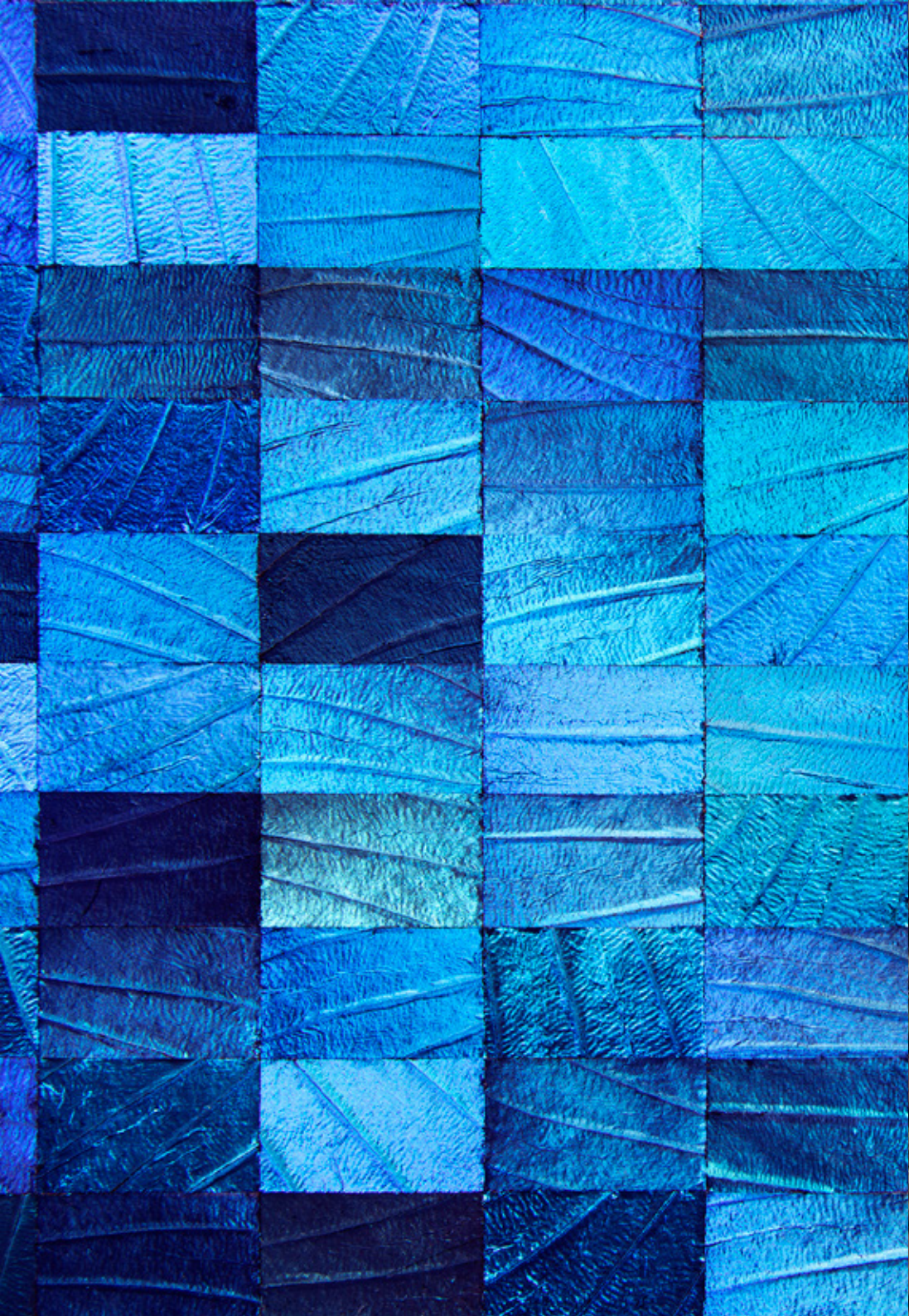
480 | Mo.Di., 2022 - 2023

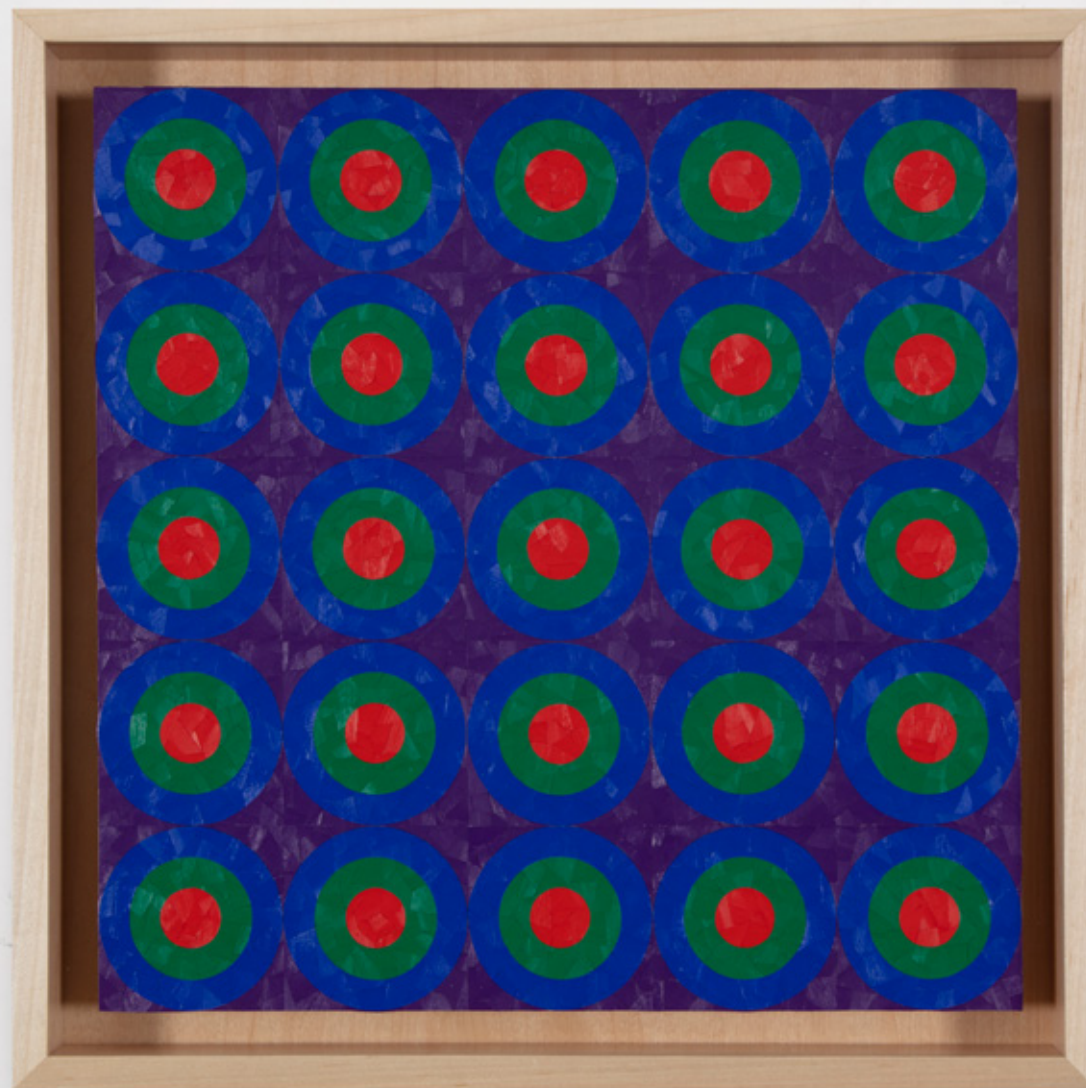
asas de borboleta Morpho didius sobre cartão

Morpho didius butterfly wings on museum cardboard

30 x 30 x 2 cm (cada) | 35 x 35 x 6 cm (cada - com moldura)

11 $\frac{4}{5}$ x 11 $\frac{4}{5}$ x $\frac{7}{9}$ in (each) | 13 $\frac{7}{9}$ x 13 $\frac{7}{9}$ x 2 $\frac{3}{8}$ in (each - with frame)





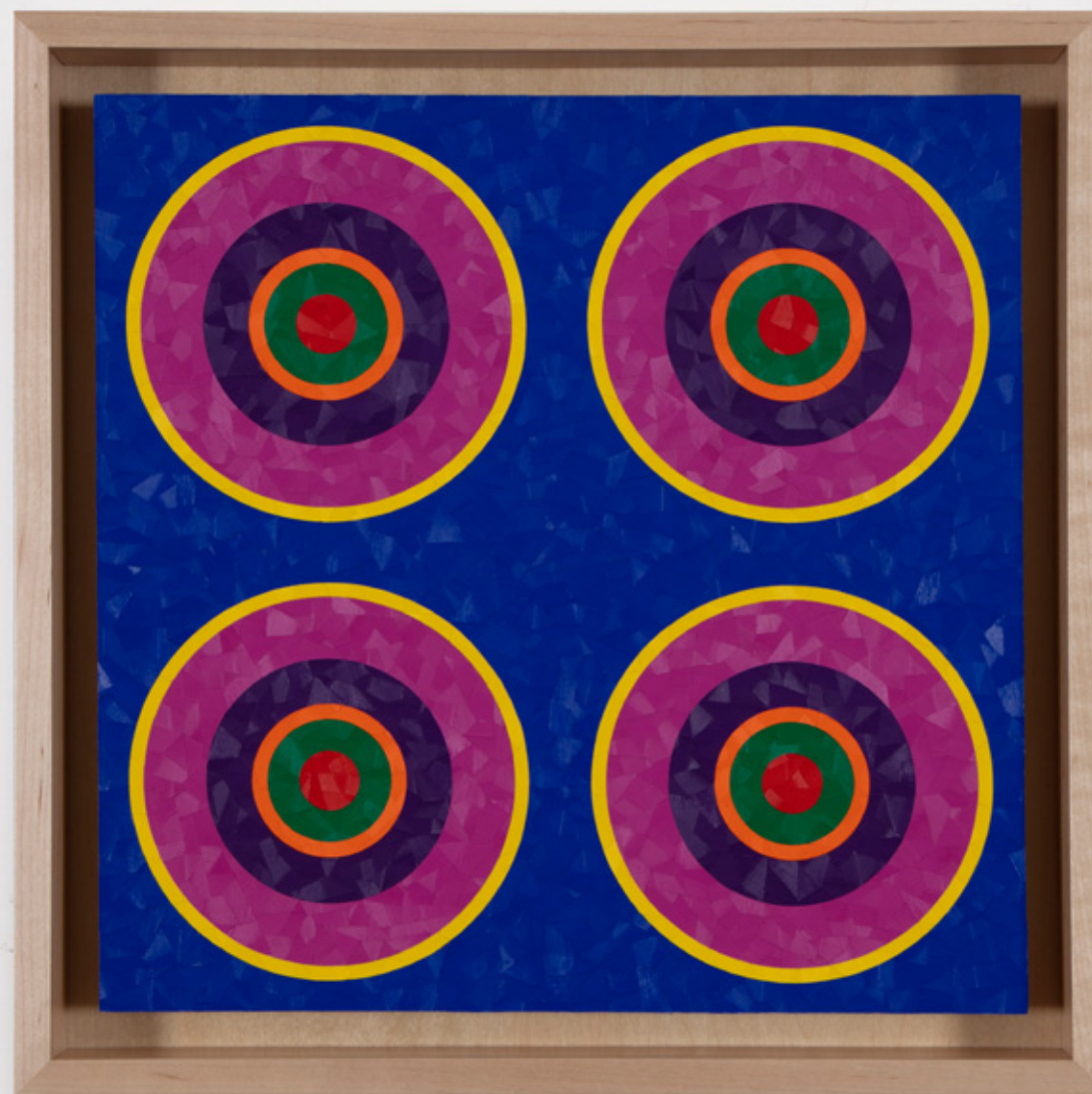
2,919, 2022

acrílica sobre penas de peru

acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)



1,934, 2022

acrílica sobre penas de peru

acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)





2,188, 2022

acrílica sobre penas de peru

acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)



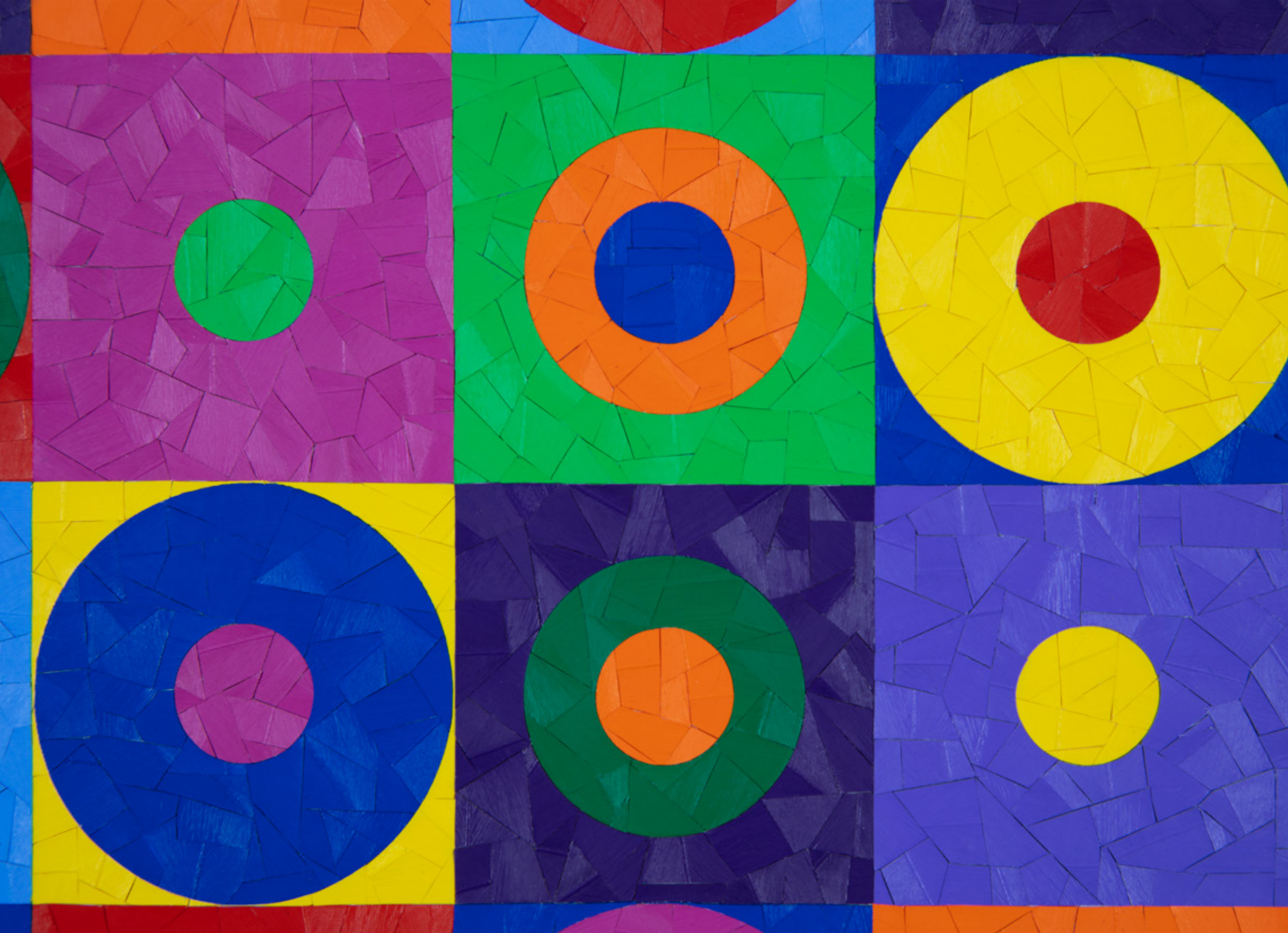
2,642, 2022

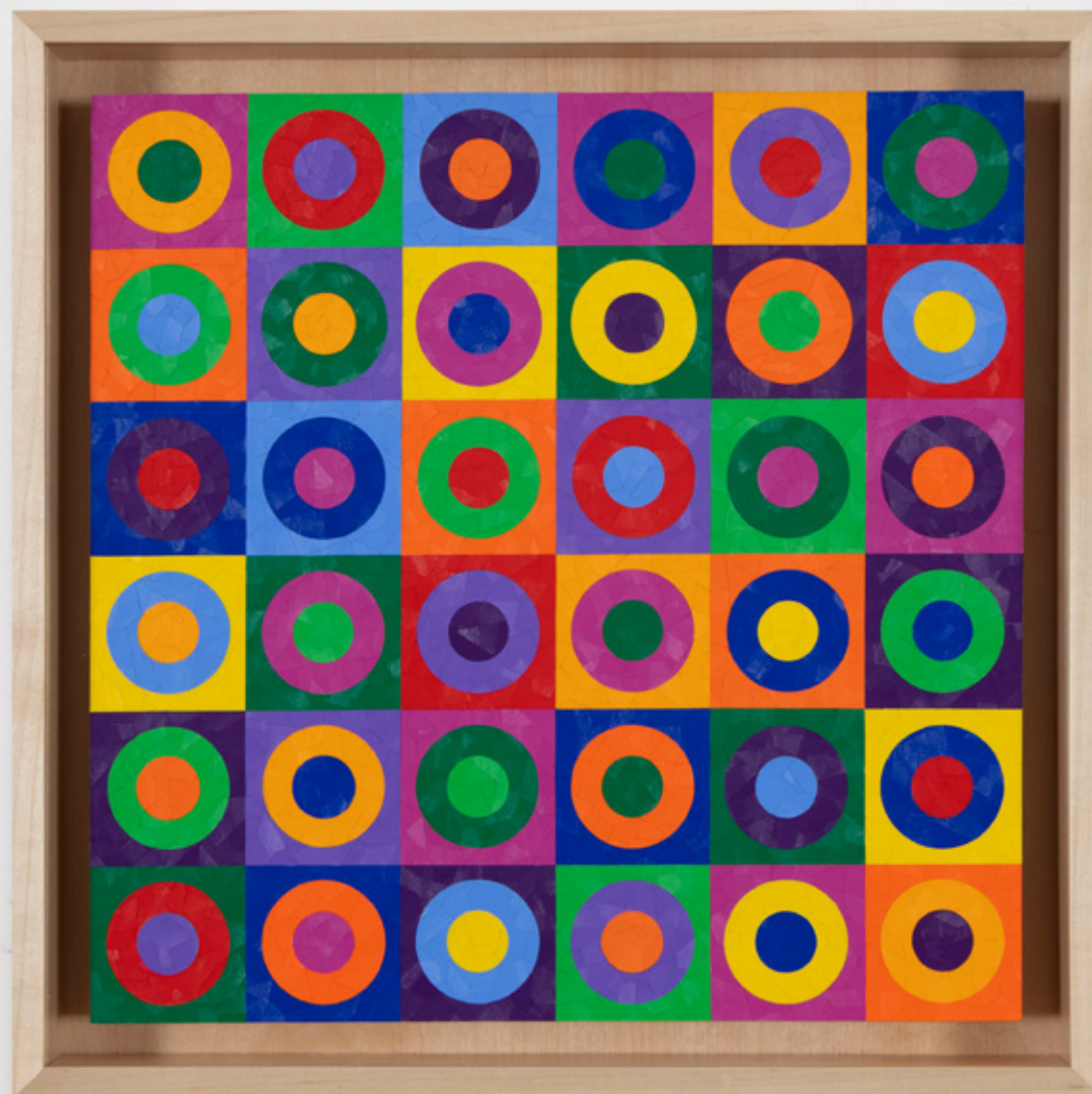
acrílica sobre penas de peru

acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)





2,613, 2022

acrílica sobre penas de peru

acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)





2,009, 2022

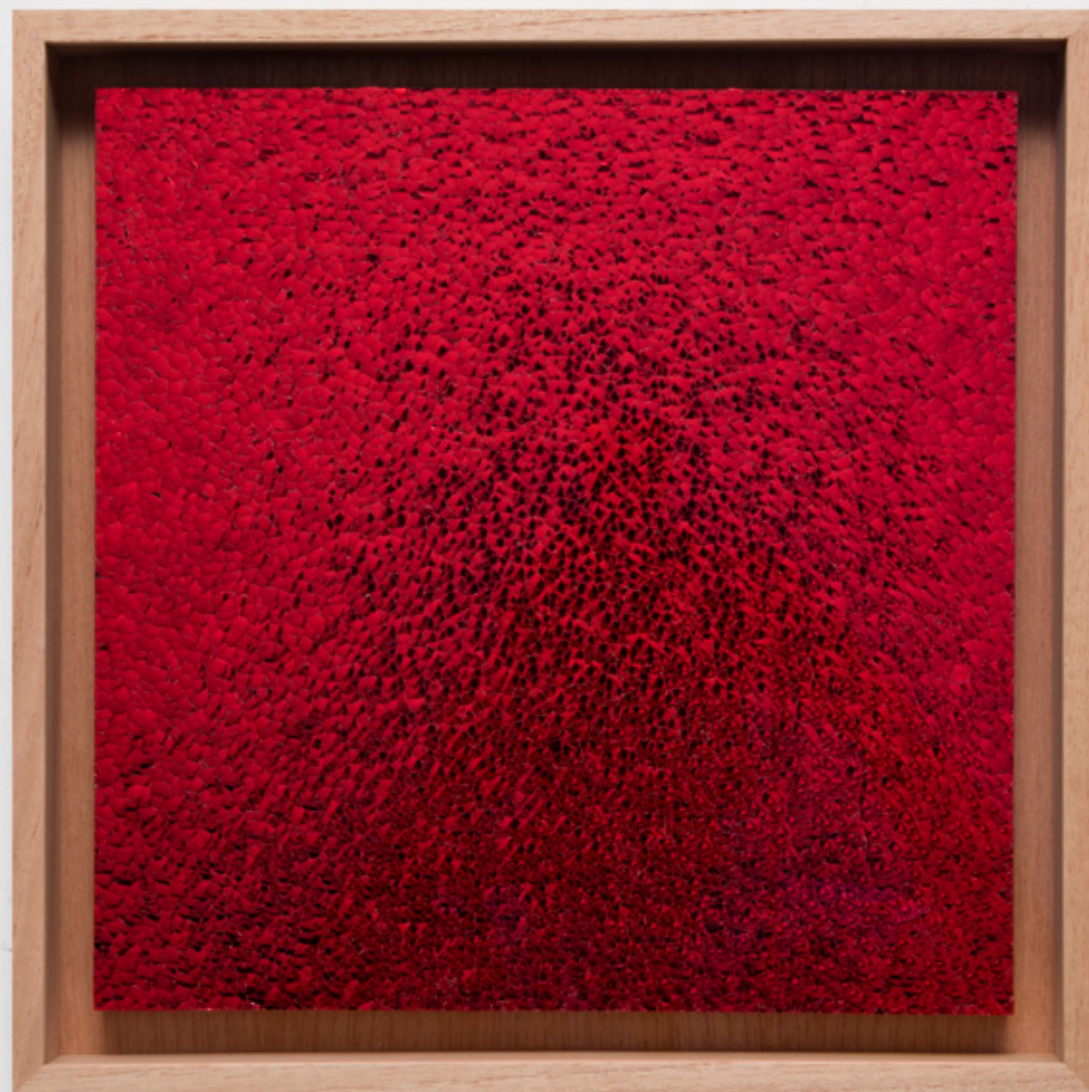
2.009 fragmentos côncavos de casca de ovo
de galinha branca sobre cartão e moldura de madeira

2,009 concave bovans white hen eggshell fragments
on museum cardboard and wooden frame

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)





8,011, 2021

8.011 fragmentos de vidro soprados,
alumínio, anilina sobre cartão

8,011 blown glass fragments,
aluminum, aniline on museum cardboard
30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)



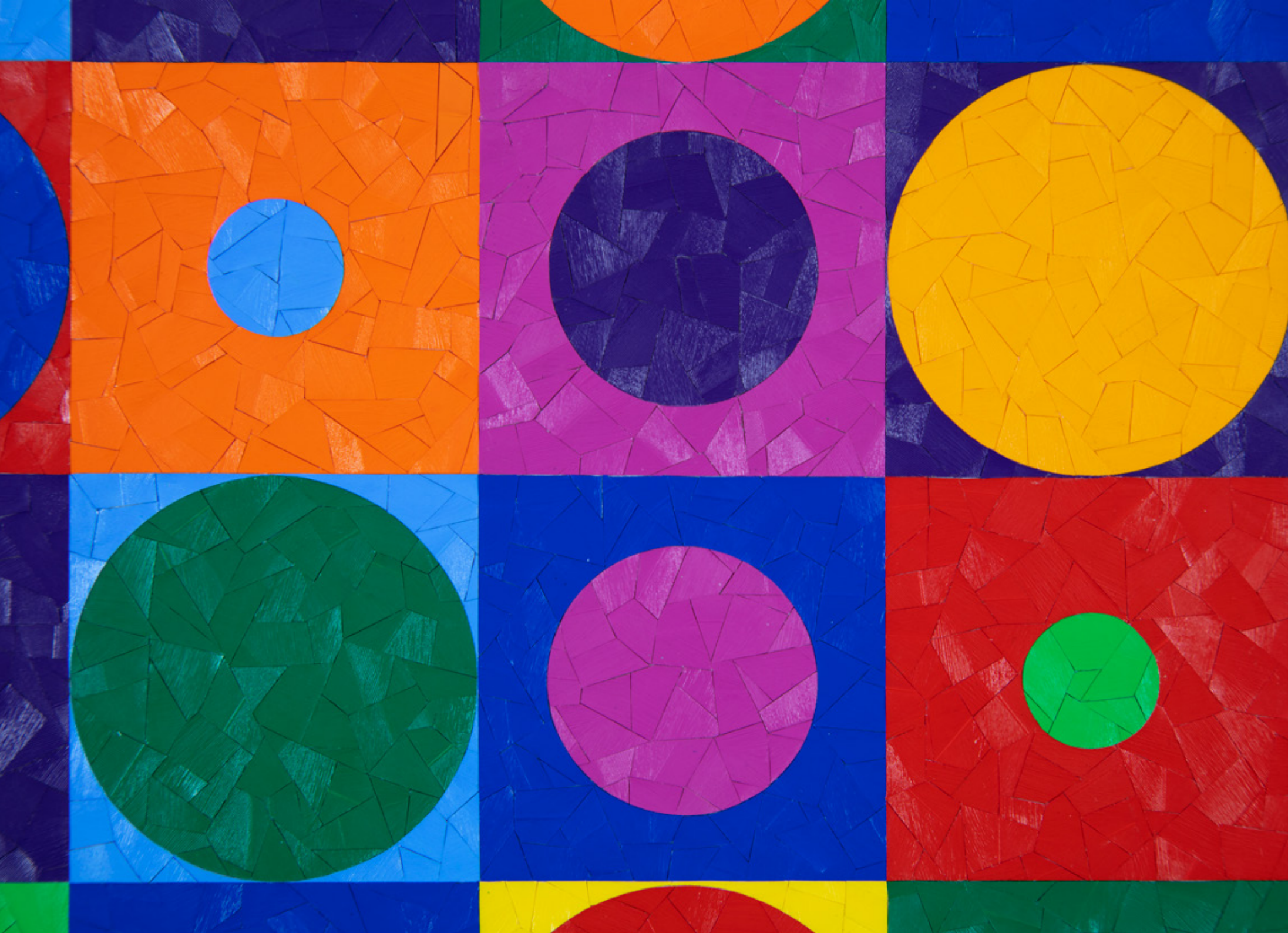
2,575, 2022

acrílica sobre penas de peru

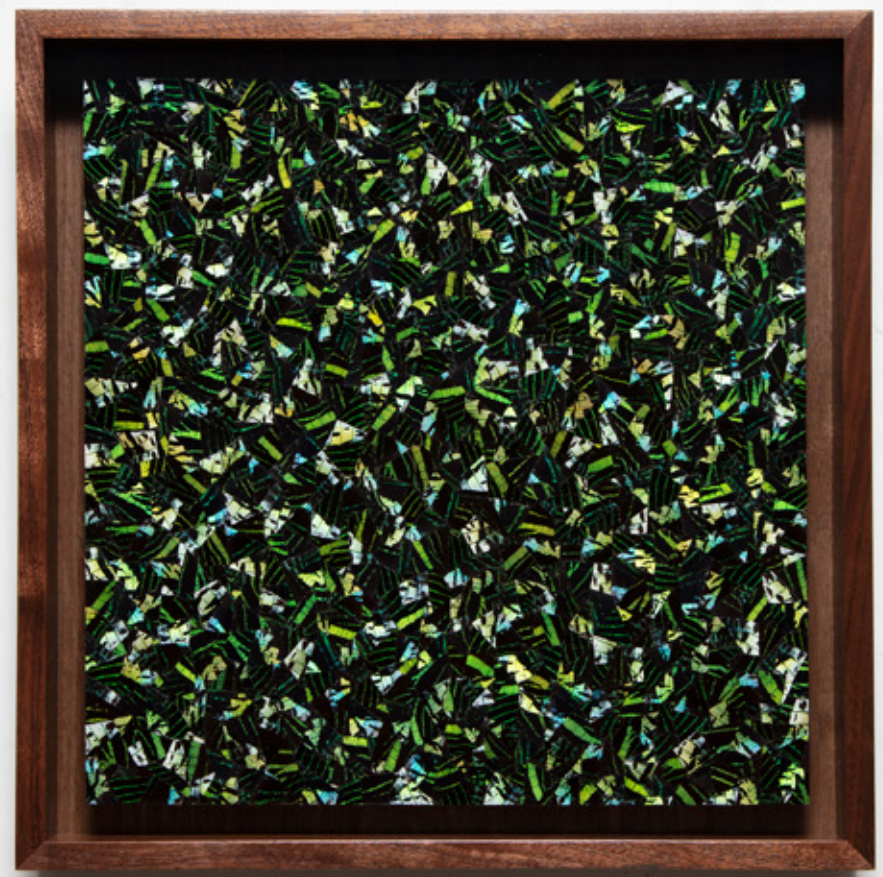
acrylic on turkey feathers

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)







2,510 Ur.Le., 2022 - 2023

asas de borboleta de *Urania leilus* sobre cartão

Urania leilus butterfly wings on museum cardboard

30 x 30 x 2 cm (cada) | 35 x 35 x 6 cm (cada - com moldura)

11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in (each) | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (each - with frame)





2,391, 2022

2.391 fragmentos côncavos de casca de ovo
de galinha branca sobre cartão e moldura de madeira
2,391 concave bovans white hen eggshell fragments on
museum cardboard and wooden frame

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)
11 ⁴/₅ x 11 ⁴/₅ x ⁷/₉ in | 13 ⁷/₉ x 13 ⁷/₉ x 2 ³/₈ in (with frame)







1,056, 2021

535 fragmentos côncavos de vidro soprado e alumínio
e 521 fragmentos convexos de vidro soprado e alumínio
sobre cartão

535 concave blown glass fragments and aluminum and
521 convex blown glass fragments and aluminum on
museum cardboard

30 x 30 x 2 cm | 35 x 35 x 6 cm (com moldura)

11 $\frac{4}{5}$ x 11 $\frac{4}{5}$ x $\frac{7}{9}$ in | 13 $\frac{7}{9}$ x 13 $\frac{7}{9}$ x 2 $\frac{3}{8}$ in (with frame)





Gabriel de la Mora (Cidade do México, 1968) é formado em arquitetura pela Universidade Anáhuac del Norte e possui mestrado em pintura pelo Pratt Institute, de Nova York. O artista mexicano opera em um processo obsessivo de coleta e fragmentação de materiais, em que cria superfícies mínimas e monocromáticas que demonstram o rigor técnico de seu trabalho. Sua obra assume formatos diversos e incomuns, brincando com as noções pré-estabelecidas de desenho, pintura e escultura, ocultando seus procedimentos de maneira a confundir o espectador.

Os materiais com os quais De la Mora leva essas ideias a cabo são extraídos de um contexto cotidiano e imediato, e grande parte deles poderia ser entendida como lixo: cascas de ovos, asas de borboletas, solas de sapatos, telas de altifalantes, penas ou fios de cabelos. Em seu trabalho, o artista explora a finitude e a permanência, a passagem e a suspensão do tempo, além da transformação tanto da matéria quanto da energia.

Caracterizados por seu poder visual, estes trabalhos tencionam conceitos da Teoria e da História da Arte, como o ready-made, os objets-trouvés, o monocromatismo e a pintura en-plein-air. Assim, De la Mora ironiza a estética minimalista e abstrata, questionando a natureza sempre mutável do pictórico, com absoluta destreza técnica e rigor conceitual. Com processos metódicos e disciplinados, o artista constituiu uma prática na qual seu papel é ressignificado: sua função não é criar ou destruir, mas simplesmente transformar.

Em 2006, o artista participou da residência artística École Régionale des Beaux-Arts, Saint-Étienne, França. Reconhecido internacionalmente, já realizou individuais na Galeria Proyectos Monclova, Cidade do México; Galeria Perrotin de Paris e de Nova York; Museo Nacional de Arte, Cidade do México; Art Museum of the Americas, Washington; Museum of Latin American Art, Long Beach; e The Drawing Center, Nova York. Entre as coletivas, destacam-se exposições no LACMA, Los Angeles; The Museum of Fine Arts, Houston; Museo Jumex, Cidade do México; Museum of Fine Arts, Boston e 10ª Bienal do Mercosul, Porto Alegre. Seu trabalho integra relevantes coleções públicas e privadas, como: Fundación/ Colección JUMEX, Museo de Arte Contemporáneo Internacional Rufino Tamayo, Museo de Arte Moderno, na Cidade do México; Museum of Contemporary Art-MOCA, Los Angeles; The Museum of Fine Arts, Houston; El Museo del Barrio, Nova York; Perez Art Museum, Miami; Museo de Arte Moderno, em Bogotá; e Museo de Arte Latinoamericano-MALBA, Buenos Aires.

Gabriel de la Mora (Mexico City, 1968) holds a degree in architecture from the Universidad Anáhuac del Norte and a master's degree in painting from the Pratt Institute, New York. The Mexican artist operates in an obsessive process of collecting and fragmenting materials, with which he creates minimal, monochromatic surfaces that demonstrate the technical rigor of his process. He assumes diverse and unusual formats, playing with pre-established notions of drawing, painting and sculpture, hiding the works' procedures in a way that confuses the viewer.

The materials with which De la Mora carries out these ideas are taken from an everyday and immediate context, and a large part of them could be understood as rubbish: eggshells, butterfly wings, shoe soles, loudspeaker screens, feathers or hair strands. In his work, the artist explores finitude and permanence, the passage and suspension of time, as well as the transformation of both matter and energy.

Visually powerful, his works apply different theoretical and historical terms from art history, such as the ready-made, the objet trouvé, the monochromaticism and the en-plein-air painting. Thus, De la Mora has an ironic and humorous approach towards the minimalist and abstract aesthetics, questioning the ever-changing nature of the pictorial medium, with absolute technical dexterity and conceptual rigor. With methodical and disciplined processes, the artist has built a vast practice in which his role is re-signified: his function is not to create or destroy, but simply to transform.

In 2006, the artist participated in the artistic residency École Régionale des Beaux-Arts, Saint-Étienne, France. Internationally recognized, Gabriel de la Mora has held solo exhibitions at Galeria Proyectos Monclova, Mexico City; at Galeria Perrotin, in Paris and New York; at Museo Nacional de Arte, Mexico City; Art Museum of the Americas, Washington; Museum of Latin American Art, Long Beach; and The Drawing Center, New York. He has taken part in several relevant group exhibitions in spaces like LACMA, Los Angeles; The Museum of Fine Arts, Houston; Museo Jumex, Mexico City; Museum of Fine Arts, Boston; and 10th Bienal do Mercosul, Porto Alegre. His work integrates important public and private collections, such as: Fundación/Colección JUMEX, Museo de Arte Contemporáneo Internacional Rufino Tamayo, Museo de Arte Moderno, Mexico City; Museum of Contemporary Art-MOCA, Los Angeles; The Museum of Fine Arts, Houston; El Museo del Barrio, New York; Perez Art Museum, Miami; Museo de Arte Moderno, Bogotá; and Museo de Arte Latinoamericano-MALBA, Buenos Aires.

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