

GABRIEL DE LA MORA

b. 1968, Mexico  
Lives in Mexico City, Mexico

“...art is not created nor destroyed; it is only transformed, just as energy is.”

After studying architecture at the Universidad Anáhuac del Norte from 1987-1991, Gabriel de la Mora began his career as a practicing architect. After five years, he redirected his work, focusing instead on visual art, and in 2003 he received a Master of Fine Arts degree in painting at Pratt Institute in New York.

Since the early 2000s, de la Mora has collected detritus and ephemera ranging from hair to found photographs, shoe soles to painted ceilings. He transforms these objects, using meticulous craftsmanship to call attention to their original uses, while also making conceptual investigations into the nature of art. Curator and art historian Willy Kautz has written, “Gabriel de la Mora’s work lies in questioning and experimenting with the interstitial limits between painting, drawing, and sculpture. ... Linking constructivist languages with the evocative, fortuitous discoveries of dadaist experience, de la Mora updates the minimalist/conceptual optic to reveal the intimate and personal within the universal convention of modernist abstraction.”

Much of de la Mora’s production focuses upon the intimate functions of objects that, outlasting their usefulness, have been discarded. By repurposing found things, de la Mora points to the actions of time upon the object. In his collected chips of paint and fabric painted ceilings, for example, he suggests that the painting came into existence long before the artist came into contact with it and placed it upon a canvas. In this way, he is also drawn to the visual and affective power of archival collections. He often works with old photographs and found papers. These materials are weighted with mysteries from the past—their hidden narratives are central to de la Mora’s conceptual and formal interests. The artist lives and works in Mexico City.

Gabriel de la Mora’s works are represented in several major collections including Albright-Knox Art Gallery, Buffalo, NY, USA; Art Museum of the Americas, Organization of American States, Washington, D.C., USA; ARTIUM, Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain; Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain; Cisneros Fontanals Art Foundation (CIFO), Miami, FL, USA; Colección FEMSA, Monterrey, Mexico; Colección SIVAM, Mexico City, Mexico; Colección; Universidad de Colima, Mexico; El Museo del Barrio, New York, NY, USA; Fundación/Colección JUMEX, Mexico City, Mexico; Museo de Arte Moderno, Mexico City, Mexico; Museo del Palacio del Arzobispado, Mexico City, Mexico; Museum of Contemporary Art (MoCA), Los Angeles, CA, USA; The Museum of Fine Arts, Houston (MFAH), Houston, TX, USA; Museum of Latin American Art (MoLAA), Long Beach, CA,

USA; Richard E. Peeler Art Center, De Pauw University, Greencastle, IN, USA and  
Secretaría de Cultura del Estado de Colima, Mexico.