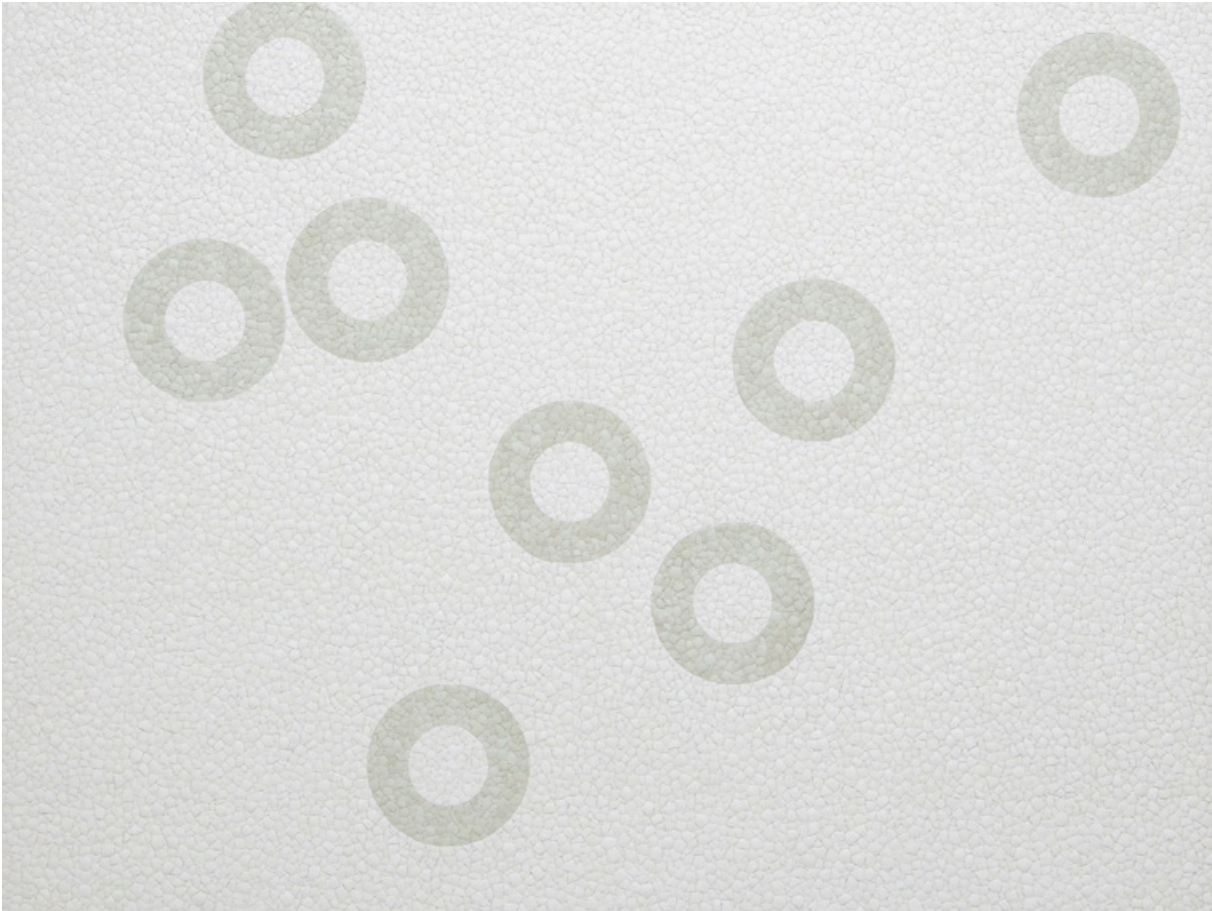


Timothy Taylor



Gabriel de la Mora, *26,026* (detail), 2023. 23,485 Bovans white T2 hen eggshell fragments, 2,541 araucana hen T9 eggshell fragments on wood, 23 5/8 × 23 5/8 × 1 5/8 in. (60 × 60 × 4 cm) © Gabriel de la Mora

Gabriel de la Mora *FRAGMENTXS*

31 August – 30 September 2023
15 Bolton Street, London

Timothy Taylor is pleased to present *FRAGMENTXS*, an exhibition of new paintings by Gabriel de la Mora opening on 31 August in London. This exhibition, De la Mora's third with the gallery, will feature paintings from four interrelated and ongoing series that explore intersections of nature and abstraction.

Variously composed of organic and synthetic materials, the twenty-nine paintings on view merge the visual language of modernism—monochrome, geometric abstraction—with patterns and effects drawn from the natural world. Subtle and precise, De la Mora's paintings illuminate the transformative potential of his materials and the ever-shifting nature of perception.

Works from the *Lepidoptera* series (2021–) feature delicate fragments of butterfly wings arranged into patterns that mimic those found on the wings themselves. The resulting mosaics glimmer in the viewer's eye, which moves between the intricate details of each wing and the larger gestalt of the composition. The

paintings in *Neornithes* (2018—), inspired by the vivid ornamentation of birds' plumage as well as pre-Columbian traditions of feather art, achieve a similar effect. In both contexts, the feather communicates status, desire, and power. To make these paintings, De la Mora extracts sections of painted turkey feathers and composes them in sharply defined, tessellating images that recall the forms of Op art.

With the painting-sculpture hybrids in the series *In between what I reflect and what I see* (2019—), De la Mora incorporates kinetic and durational elements into his work. Hewn from convex and concave segments of mirrored blown glass spheres, these undulating surfaces reflect shifting images of the viewer and their environment, creating unpredictable and distorted visual experiences.

Each of these series departs from the style of *CaCO₃* (2013—), which features monochrome paintings incorporating fragments of eggshells in various hues of white. Here, De la Mora draws on the ethos of the postwar ZERO movement, seeking to achieve a “degree zero” of painting, in which the medium exists in a state of pure potential. These meticulously arranged and refined surfaces generate dynamic plays of light and shadow.

The paintings in *FRAGMENTXS* are the result of a repetitive and deeply meditative process, in which De la Mora tests the aesthetic and conceptual properties of found materials. As Patrick Charpenel, Executive Director of New York's El Museo del Barrio, observes, “The mimesis of these paintings implies a strategic adaptation: they are the movement of a body that seeks to integrate, dissolve or become invisible in its context.” Synthesizing art history, scientific research, and perceptual experimentation, De la Mora's new works are at once elemental and complex.

About the Artist

Gabriel de la Mora was born in 1968 in Mexico City, Mexico and is now based in Mexico City. He studied architecture at Universidad Anáhuac del Norte, Mexico City (1987–91) and received an MFA from Pratt Institute, New York (2003) with the support of a Fulbright-García Robles Scholarship and a Jacques and Natasha Gelman Scholarship. Recent solo exhibitions of his work have been mounted at Proyectos Monclova, Mexico City (2022); Philadelphia Art Alliance at the University of the Arts (2022); Sicardi Ayers Bacino, Houston (2021); Museo Francisco Goitia, Zacatecas, Mexico (2021); Timothy Taylor, London (2020); Museo Nacional de Arte, MUNAL, Mexico City (2020); Casa de México en España, Madrid (2019); Proyectos Monclova, Mexico City (2019); Perrotin, New York (2019); Perrotin, Paris (2019); Sicardi Gallery, Houston (2017); and the Drawing Center, New York (2016). De la Mora's work resides in numerous public collections, including the Albright Knox Art Gallery, Buffalo; Museo Universitario ArteContemporáneo, Mexico City; Perez Art Museum, Miami; Colección Banco de la Republica, Bogota; Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain; Cisneros Fontanals Art Foundation, Miami; Fundación/ Colección JUMEX, Mexico City; Museo de Arte Moderno, Mexico City; Museum of Contemporary Art, Los Angeles; and Museum of Fine Arts Houston.

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