



450 I - M.D (局部 | Detail), 2022. 大闪蝶羽翼拼贴、博物馆展板 | Morpho didius butterfly wings mosaic on museum board. 35 x 35 x 6 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 加布里埃尔·德拉·莫拉

2022 年 11 月 10 日至 11 月 13 日, 上海西岸艺术中心  
2022 年西岸艺术与设计博览会 | 展位: A108

贝浩登(上海)于 2022 年西岸艺术与设计博览会欣然呈现墨西哥艺术家加布里埃尔·德拉·莫拉的个人展位,带来一系列艺术家的全新创作。加布里埃尔·德拉·莫拉的实践专注于看似微小但极其复杂的表面构建,后者被作品中显著的数学精确度所强调。作为一名物品收藏家和科学爱好者,德拉·莫拉使用含有遗传物质的材料——人类的头发、羽毛、蛋壳,或者最近开始使用的蝴蝶羽翼——制作几何式的构图。在名为“鳞翅目”的全新系列中,德拉·莫拉挖掘了蝴蝶丰富的文化象征意义。创作中使用的羽翼材料来自秘鲁和印度尼西亚的蝴蝶多样性保护农场。

蝴蝶以其精致和谨慎的魅力而闻名,因为拥有不被注意的能力,这些品质反而得到了增强:令人惊讶的是,一个普通人很少注意到蝴蝶。

——《说吧,记忆》,弗拉基米尔·纳博科夫

尽管蝴蝶拥有斑斓的翅膀,但它们快速而简洁的行动只能让我们匆忙瞥见一些图案、纹理和色彩的精致组合。如同其他生物,蝴蝶也有拟态的倾向。它们可以像一朵花,一棵树,一片从北方的秋天抑或是热带雨

## GABRIEL DE LA MORA

November 10-13, 2022, West Bund Art Center  
West Bund Art & Design 2022 | Booth: A108

Perrotin Shanghai is pleased to dedicate a solo booth at Westbund 2022 of new works by Mexican artist Gabriel de la Mora. De la Mora's practice focuses on the construction of seemingly minimal yet extremely complex surfaces that are underlined by intense mathematical precision. As both a collector of objects and fascinated by science, he began to make geometric compositions with elements that contain genetic material – human hair, feathers, eggshells, or most recently, butterfly wings. For this new body of work, titled “Lepidoptera,” De la Mora mines the rich cultural symbolism of the butterfly, sourcing the material from butterfly conservation farms in Peru and Indonesia.

Butterflies are known for their delicacy and discreet charm, qualities enhanced through a capacity to keep unnoticed: It is astounding how little an ordinary person notices butterflies.

——Vladimir Nabokov, *Speak, Memory. An Autobiography Revisited.*

Despite their colorful wings, butterflies' fast and concise movements only allow us to get a glimpse on the elaborate patterns, designs, and chromatic combinations that some species display. Like other organisms, butterflies



949 I - As. Le., 2022. 翡翠凤蝶羽翼拼贴、博物馆展板 | Asterope lepreiuri butterfly wings mosaic on museum board. 35 x 35 x 6 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin



949 I - Pa.Pr., 2022. 矩蛱蝶羽翼拼贴、博物馆展板 | Panacea prola butterfly wings mosaic on museum board. 35 x 35 x 6 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

林中掉落的叶子。它们未加矫饰的美丽和亲密感可以将树林中某个孤独的地方变成精神反省和捕获快乐的空间。

在自然科学和昆虫学领域之外，关于鳞翅目昆虫的长篇文学证明了它们的美学魅力和象征性力量，只因为作为昆虫它们拥有一双异像的翅膀。从歌剧到公共雕塑，蝴蝶带来的启发超越了性别与性的二元模式，同时深刻地解释了生死之别的隐喻。马丁·约翰逊·海德描绘了一只大蓝闪蝶，这可能是有史以来最引人注目的关于蝴蝶的创作之一。在这幅画中，蝴蝶的一片羽翼展现出奇异的虹彩，而另一片则微微向左弯曲，被涂抹以黑色，仿佛它们属于来生。画面的背景是诡谲的风景，将我们引向了受亚历山大·冯·洪堡影响的 19 世纪艺术旅行者热衷谈论的赤道地区。<sup>1</sup>但正如弗拉基米尔·纳博科夫所观察到的，蝴蝶在很大程度上被人们所忽视。纳博科夫在很小的时候就患上了严重的肺炎，失去了“在几个月内成为神童的可怕的算术天赋（今天要是没有纸和笔的话，我连 13 乘以 17 都算不出来；不过能够立马把它们加在一起，锯齿形的 3 插进去正合适；但是蝴蝶幸存了下来（……）”据作者说，一年后，他“完全掌握了霍夫曼所知的欧洲鳞翅目昆虫”。

有趣的是，加布里埃尔·德拉·莫拉在很小的时候就学会了一种不同寻常的语言游戏。他能直接倒着读一个句子，还能把一个单词的拼写打乱，立即写出一个谜语。阅读障碍促使他将文字视为图像，放大细部结构和元素的尺寸：“当你不理解摆在面前的信息或你听到的信息时，它们就会立即变成图像、碎片、噪音和无穷无尽的与内容或现实无关的东西（……）我对字母和数字这两者都非常着迷，我一直以不同的方式看待字母、数字和数学。”<sup>2</sup>

德拉·莫拉从普瑞特艺术学院毕业后的早期作品被语言的魔力所笼罩，后者在艺术家看来往往是一个需要通过视觉形式和过渡性客体来解决

are prone to mimicry. They can resemble a flower, a tree or look like fallen leaves in the northern autumn or in the tropical rainforest. Their unassuming beauty and familiarity can transform a solitary spot in a forest into a site for spiritual introspection and delight.

Beyond the realms of natural sciences and entomology, lengthy literature on lepidoptera proves their aesthetic allure and symbolic potency as the paradoxical insects with wings that they are. From opera to social sculpture, butterflies inspired metaphoric interpretations that transcend the binary model of gender and sexuality as well as the polarities of life and death. Martin Johnson Heade represented a Blue Morpho type in perhaps one of the most arresting paintings ever made of a living butterfly in which two of its wings expose a singular iridescence while the other ones, slightly bent towards the left, were depicted in black as if they belong to the afterlife. The background shows a fantastic landscape that leads us to the equinoctial regions so keen to the nineteenth century art travelers influenced by Alexander von Humboldt.<sup>1</sup> But as Vladimir Nabokov observed, butterflies are largely unnoticed by people. Nabokov, who suffered a severe pneumonia at a very young age, lost his “monstrous gift of numbers that had made me a child prodigy during a few months (today I cannot multiply 13 by 17 without a pencil and paper; I can add them up, though, in a trice, the teeth of the three fitting in neatly); but the butterflies survived (……)” According to the writer, a year later he “gained absolute control over the European lepidoptera as known to Hoffmann.”

Intriguingly, artist Gabriel de la Mora showed an unusual disposition to play with language at a very young age. De la Mora can read straightforwardly a sentence backwards and disorganize a word to compose an instant riddle. Dyslexia prompted him to perceive words as images, fragments in magnified dimensions: “When you do not understand the information that you have in front of you or that you hear, they immediately turn into images, fragments, noise, sounds and endless things that have nothing to do with the reality of the contents or things (……) I see letters and numbers in a different way, I am fascinated by both and I have always seen letters, numbers, words and mathematics in a different way.”<sup>2</sup>



2,928 He.Le. (1,464 I He.Le. + 1,464 II He.Le.), 2022. 红翅鹤顶粉蝶羽翼拼贴双联 | Dypitch of Hebomoia leucippe butterfly wings mosaic on museum board. 单件尺寸 | Each: 35 x 35 x 6 cm. 整体尺寸 | Overall: 35 x 70 x 6 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

的问题。近期以来,他将自己的研究致力于现代主义抽象语言的换新,他使用身体元素,如人类的头发来创作“微血管”系列非具象作品,而鸡蛋壳、羽毛和蝴蝶羽翼也为艺术家所用,组成几何式的单色或硬边绘画。

加布里埃尔·德拉·莫拉全新的“鳞翅目”系列似乎完成了一个差异的循环,艺术家将约瑟夫·阿尔伯斯的现代主义议程与他自身的倾向相融合,他让碎片作为构成元素,将图像转化为乱书。如果说墨西哥神话为德拉·莫拉将乳光的蝴蝶羽翼置入抽象绘画的努力增添了一层文化内涵,那么它们不被人所注意的美就宛如一种语言:色彩总是隐藏了你所见证的元素的本质。拟态是它们潜在的“恶魔”,或者用罗杰·凯卢瓦的话说:“让人困惑和充满决定性的不是元素的存在,而是它们的相互组织,它们彼此呼应的面貌。”<sup>3</sup>

艺术家在此次西岸艺术与设计博览会上还将展现“鳞翅目”系列的最新创作演变,囊括了三件同时结合了三种不同媒材的作品:大闪蝶羽翼、24K 纯金箔与丙烯颜料。对加布里埃尔·德拉·莫拉而言,这三种媒材分别代表了有机物、无机物与合成物。艺术家说道:“我在新作中使用了三原色:黄、红、蓝,以及三种基本形状:三角形、圆形和正方形。借此,我尝试扩展关于绘画的理念:绘画或没有绘画,以及单色、抽象与形象之间的界限。艺术的诞生不需要经过创造或摧毁,它只能是一种转化。”

De la Mora's early works after graduating from the Pratt Institute were under the spell of language as a problem to be solved through visual forms and transitional objects. More recently, he dedicated his artistic investigation to renovate the language of modernist abstraction using bodily elements such as human hair for his *Capilares* non-representational drawings, and egg shelves, feathers, and butterfly wings to compose geometric, monochromatic, or hard-edge paintings.

Gabriel de la Mora's new Lepidoptera serie seems to complete a cycle of difference in which the artist merged modernist lessons by Joseph Albers with his own propensity to isolate fragments as compositional elements for transforming images into a scribbled discourse. If the Mexican mythologies added a cultural layer to De la Mora's formal endeavor of bringing the opalescence of butterflies to abstract painting, their unnoticed beauty appealed as a language in which color always hides the nature of the element that you see. Mimicry is their “demon” or to put it in words by Roger Caillois: “it is not the presence of the elements that is perplexing and decisive, it is their mutual organization, their reciprocal topography.”<sup>3</sup>

For West Bund, De la Mora presents an evolution to his *Lepidoptera* series, including three works that integrate three different materials at the same time: Morpho didius butterfly wings, 24 karat Pure Gold leaf, and acrylic paint. For the artist, these three materials represent the organic, the inorganic and the synthetic. Gabriel de la Mora says of the series, “I use the three primary colors: yellow, red and blue, as well as the three primary shapes: the triangle, the circle and the square. With this I try to expand my idea about painting, with and without painting, as well as the line between monochrome, abstraction and image. Art is neither created nor destroyed, it only transforms.”

(1) 《大蓝闪蝶》(1863-64), 水晶桥美国艺术博物馆收藏。

(2) 与艺术家的访谈, 2021年8月。

(3) 《拟态与传说性精神衰弱》, 罗杰·凯卢瓦与约翰·希普利, 10月31日(1984年)。

(1) *Blue Morpho Butterfly* (1863-64), Crystal Bridges Museum Collection.

(2) Interview with the author, translated. August 2021.

(3) Caillois, Roger, and John Shepley. “Mimicry and Legendary Psychasthenia.” October 31 (1984).



加布里埃尔·德拉·莫拉在工作室 | Gabriel de la Mora in the studio. © Andrew Reiner.图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 关于艺术家

加布里埃尔·德拉·莫拉 1968 年出生于墨西哥城，目前生活和工作于墨西哥城。他以使用现成物、废弃物和被淘汰的物品来构建视觉作品而闻名。通过持续收集蛋壳、鞋底、扬声器网罩、羽毛等材料并将它们加以提炼和再造，这位墨西哥艺术家创造出了拥有看似极简的单色表面的作品，但其背后往往蕴含着高强度的技术复杂性、概念的严密性以及被有意嵌入的信息。

德拉·莫拉曾在纽约绘画中心、墨西哥国家美术馆、墨西哥 Jumex 博物馆、沙特阿拉伯阿卜杜勒阿齐兹国王世界文化中心（伊斯特拉）、墨西哥普埃布拉的安帕罗博物馆举办展览。他的作品也曾被广泛纳入公共收藏，如奥尔布赖特 - 诺克斯美术馆收藏，纽约布法罗；巴里奥拉丁裔博物馆，纽约；Colección Jumex，墨西哥城；洛杉矶当代艺术博物馆；休斯顿美术馆；迈阿密佩雷斯艺术博物馆。

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## About the artist

Gabriel de la Mora, born in 1968 in Mexico City where he currently lives and works, is best known for constructing visual works from found, discarded, and obsolete objects. In an obsessive process of collecting and fragmenting materials - eggshells, shoe soles, speaker screens, feathers - the Mexican artist creates seemingly minimal and often monochrome-looking surfaces that belie great technical complexity, conceptual rigor, and embedded information.

De la Mora has exhibited at the Drawing Center, New York, Museo Nacional de Arte (MUNAL), Mexico City, Mexico, Museo Jumex, Mexico City, Mexico, King Abdulaziz Center for World Culture - Ithra, Dhahran, Saudi Arabia, and the Museo Amparo, Puebla, Mexico, among others. His work is part of collections including the Albright-Knox Art Gallery, Buffalo, New York; El Museo del Barrio, New York; Colección Jumex, Mexico City; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Houston; and Pérez Art Museum Miami, among others.

[More information about the artist >>>](#)