

ISRAEL MEZA MORENO “MORIS”

b. Mexico City, 1978

Lives and Works in Mexico City

Education

BFA National School of Painting, Sculpture, and Graphic Arts, La Esmeralda, National Institute of Fine Arts (INBA) Mexico City

Solo shows

- 2013 *The beast has its day*, Galerie Michael Sturm, Stuttgart, Germany (february)
- 2012 *Es difícil ser atado como una oveja cuando se es un lobo (It's difficult to be tied up as a sheep when one's a wolf)* Baró Galería, Sao Paulo, Brazil.
Los buitres ya dan vueltas (The vultures are circling), Arróniz Arte Contemporáneo, Mexico City.
Sádico (Sadistic), González y González Gallery, Santiago de Chile.
- 2011 *Cuando el león mata los Chacales se benefician (When the lion kills the jackals benefit)*. I-20 Gallery, New York, USA.
Estás vivo porque no te maté (You are alive because I didn't kill you), ARCO, Solo Projects Focus Latinoamerica. Madrid
- 2010 *Speranza*, Colectivo Viernes. El 52, OMR Gallery, Mexico City.
Mi casa es tu casa, Los Angeles Nomadic Division (LAND), Geffen Contemporary, Museum of Contemporary Art, Los Angeles
- 2008 *Un animal pierde la vida porque otro tiene hambre (An animal dies because another is hungry)* Museo Experimental El Eco, Mexico City
- 2007 *Nido de malvivientes (Delinquent's Nest)*, Trolebús Gallery, Mexico City
Todos tenemos sucios los zapatos (We all have dirty shoes), Project Room, kbk ArteContemporáneo, ARCO, Madrid
- 2006 *Puesto casa carro (Stand, House, Cart)*, 9th Havana Biennale, Havana
- 2005 *Urgencia Urbana (Urban Urgency)*, kbk arte contemporáneo, Mexico City

Group shows (selected)

- 2013 *Metal Coyote*, Y Gallery, New York
Museo de la Nación, Lima, Peru
Palacio das Artes - Belo Horizonte
SESC Bauru
- 2012 *Thirtieth Sao Paulo Bienal, The Imminence of Poetics*, Sao Paulo, Brazil.
La hora y los Sitios, Obra en Proceso. Contemporary Art Museum of Oaxaca, MACO. Mexico.
Mapas Invisibles. Luis Adelantado Gallery, Mexico City.
- 2011 *Tiempo de Sospecha*. Museum of Modern Art, México city D.F.
NOW, Art Pieces of Jumex Collection. Centro Cultural Cabañas, Guadalajara, Mexico. city
Mexico. Poetry and Politic. Nordic Watercolor Museum, Estocolmo, Suecia
Destello, Art Pieces of Jumex Collection Jumex, Estado de México
Colectiva, Honor Fraser Gallery, Los Angeles
Mexico. Poetry and Politic. Modern and Contemporary Works on Paper and Animations, Fine Arts Gallery, San Francisco State University Fine Arts Building, San Francisco, CA
Mexico Expected/Unexpected, Museum of Contemporary Art San Diego, San Diego.
- 2010 *Educando el saber*, MUSAC, León
Where Do We Go From Here?, Works from the Jumex Collection, Contemporary Arts Center, Cincinnati
Viva la Revolución: A Dialogue with the Urban Landscape, Museum of Contemporary Art, San Diego
- 2009 *Where Do We Go From Here?*, Works from the Jumex Collection, Bass Museum, Miami Beach
Zwischen Zonen : La Coleccion Jumex Mexiko, MUMOK, Vienna
- 2008 *Las líneas de la mano (The Lines of the Hand)*, Inaugural Exhibition program, Museo Universitario Arte Contemporáneo (MUAC), Mexico City
Schweiz Über Alles, Jumex Collection, Ecatepec, Mexico City
Fortunate Objects: Selections from The Ella Fontanals-Cisneros Collection, Miami
- 2007 *International Triennial of Architecture*, Lisbon
- 2006 *Esquiador en el fondo de un pozo (Skier at the Bottom of the Well)*, The Jumex Collection Mexico
Regreso de Heterotopías (Return of Heterotopias), Puebla
Ceguera (Blindness), Museum of Contemporary Art, Oaxaca
Light/Art: Mystic Crystal Revelation, Contemporary Arts Forum, Santa Barbara
Los Angeles-Mexico City, Jumex Collection @ Antiguo Colegio de San Ildefonso. Mexico City

Grants and awards

2008 Cisneros Fontanals Art Foundation (CIFO Grants & Commissions Programs Awards), Miami

2006 SIVAM Visual Arts, Acquisition Prize, Mexico City

Public collections (selected)

Americas Collection, ASU Art Museum, Tempe, Arizona, USA

Colección Bergé, Madrid, Spain

FEMSA Collection, Monterrey, Mexico

La Colección Jumex, Mexico

Museum of Contemporary Art (MoCA), Los Angeles, USA

Museum of Modern Art (MoMA), New York City, USA

Ella Cisneros Fontanals Collection, (CIFO), Miami, USA

CIAC, Isabel and Agustin Coppel Collection, Mexico

Cincinnati Art Museum, USA

Articles/ Reviews/ Books/ Catalogues (selected)

2009 *An Animal Dies because another is Hungry*, by Victor Zamudio-Taylor, Atlantica Spring

Younger than Jesus: The Artist Directory, New Museum, New York & Phaidon Press:

London and New York

2008 *Moris*, El Eco Experimental Museum, by Jessica Berlanga Taylor, Artforum, December

2006 *Puesto casa carro (Stand, House, Cart)*, 9th Havana Biennale, Havana

Esquiador en el fondo de un pozo (Skier at the Bottom of the Well), La Colección Jumex,

Ecatepec, Mexico City

Art Fairs

2013 Zona MACO, Galería Arróniz, Mexico

2012 ArtBO, Galería Arróniz, Colombia

Chaco, Galería Arróniz, Chile

Zona MACO, Galería Arróniz, Mexico

2011 ArtBo, Galería Arróniz, Bogotá, Colombia

ARCO, Galería Arróniz, Madrid, España

2010 ArteBA, Galería Arróniz, Buenos Aires, Argentina.

ChACo, Galería Arróniz, Santiago de Chile.

2009 ART LA, I-20 Gallery

ARCO, I-20 Gallery; and kbk arte contemporáneo

FEMACO, I-20 Gallery; and kbk arte contemporáneo

Art Basel Miami Beach, I-20 Gallery

2008 FIAC, kbk arte contemporáneo

FEMACO, kbk arte contemporáneo

2007 FIA 07, kbk arte contemporáneo Caracas

MACO, kbk arte contemporáneo

FIAC, kbk arte contemporáneo

Art Nova, Art Basel Miami Beach, kbk arte contemporáneo

2006 Art Positions, Art Basel Miami Beach, kbk arte contemporáneo

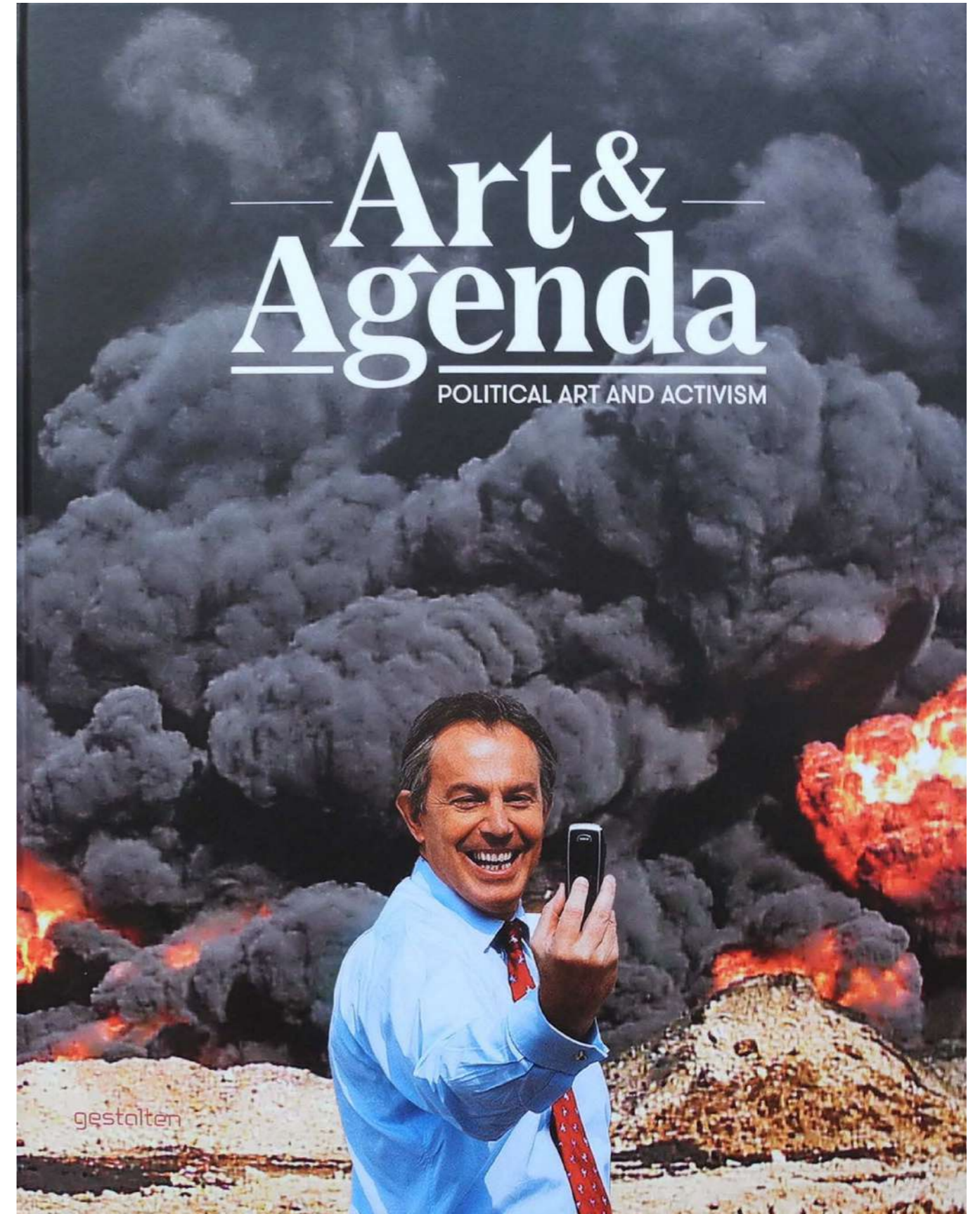
2005 Artissima, kbk arte contemporáneo

Moris studied the Bachelor's Degree in Fine Arts at the National School of Painting, Sculpture and Engraving "La Esmeralda" in Mexico City.

He is one of the most outstanding Mexican artists of his generation and emerges as an early artist of inescapable anthropological urban grain.

*His work has been exhibited in major institutions like the Museum of Contemporary Art in Mexico City, the Museum of Contemporary Art of Los Angeles, Museum of Contemporary Art of San Diego, the 9th Biennial of Havana, Cuba and the Contemporary Arts Forum of Santa Barbara, as well as belonging to the selection of artists that make the directory *Younger than Jesus: The Artist Directory*, New Museum, New York & Phaidon Press.*

Some of her collectors are Bergé Collection in Madrid, Mexico Jumex Collection, MoCA, MoMA, David Chipperfield, Isabel and Agustin Coppel Collection, FEMSA Collection and the Americas Collection ASU Art Museum.



MORIS (ISRAEL MEZA MORENO)



- 1 Sembrar II
2009, Poured cement,
found women's shoes
- 2 Paisaje Censurado 17
(Censored Landscape 17)
2010
- 3 Robar Invalido
(Rob Invalid)
2007
- 4 Hermoso Paisaje 1
(Cartolandia)
Beautiful Landscape
(Cardboard City)
2007, Mexico, Collection
Isabel and Agustín Coppel

Moris (Israel Meza Moreno) uses the dense urban jungle of Mexico City as an excavation site and laboratory for his artistic practice. For Moris, public space functions as the site for field exercises where the artist moves about the city observing, collecting data, and objects that will later be studied, processed, and transformed into art. Moris studies the survival strategies developed and adopted by the inhabitants of marginal communities in Mexico City. His art is a response to the adverse conditions that are dealt with on a daily basis by millions of people around the world. Rudimentary architectural techniques used to build shelters by the homeless, or basic housing for low-income families, homemade tools—including weapons—designed for specific needs, codes of conduct, signage, and secret ciphers used by burglars all form part of Moris's urban vocabulary. The artist is also tapping into the unbridled ingenuity and extreme resourcefulness of these communities—skills needed to survive in communities with limited resources and strict codes of conduct.

Moris is an insider; his level of engagement goes beyond observation and collecting data. The artist lives in one of the most dangerous neighborhoods in Mexico City, where his studio is in ground zero from which he ventures not as a tourist, but as a native. Working from within, he is granted privileged access to the city and its inhabitants. This familiarity allows for exchanges with the people who live there. Tools that have been used to commit violent acts such as bats, knives, and other weapons, are at first appropriated and then modified to make art. Moris has pasted text onto a club that read, *Solo yo tengo la razon* (Only I Am Right), 2010. In one of his most compelling series of works titled *Nido de malviviendes* (Delinquent's Nest), 2007, the artist deciphered the symbols used by burglars to mark homes before robbing them. The symbols were drawn onto three torn sheets of corrugated cardboard with phrases such as, *Woman Alone*, *Charitable House*, and *Can be Robbed*.

Homeless children inspired the large-scale installation titled, *Hermoso Paisaje 7: golpes, pan duro y baños de agua fría* (Beautiful Landscape 7: beatings, stale bread, and cold showers), 2010. A tower resting on a bed of sand alludes to a playground. Four plaster statuettes of San Judas Tadeo support the base—the patron saint of miracles serves as the pillars. The top half of the tower, which was made of cardboard boxes inscribed with prayers, has collapsed, revealing a makeshift mattress covered in the toxic glue known in Mexico as *Resistol 5000*. Replicas of *bolillos*, loaves of Mexican white bread, are strewn around the tower. Three tarps used to cover loads on trucks hang from the ceiling bordering the sand. The tarps have been cleaned, with dirt and grime removed from the surface in order

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to draw an idyllic American-style home; a brick wall that symbolizes the lack of access to a normal life, with text painted onto canvas that reads: “We are here but we are not playing.” The installation shares the same theme as Luis Buñuel's classic film, *Los Olvidados* (The Forgotten) in which bands of homeless children struggle for survival. The artist incorporates elements used by children to navigate the urban jungle. Children beg for money and steal in order to purchase *bolillos* and *Resistol 5000*. The former is the cheapest and least-nourishing food, the latter is a toxic substance desired for the fumes that stave off hunger, and whose intoxicating high gives a false sense of security to those forced to sleep on the streets.

