

# moris

esto - casa - carro

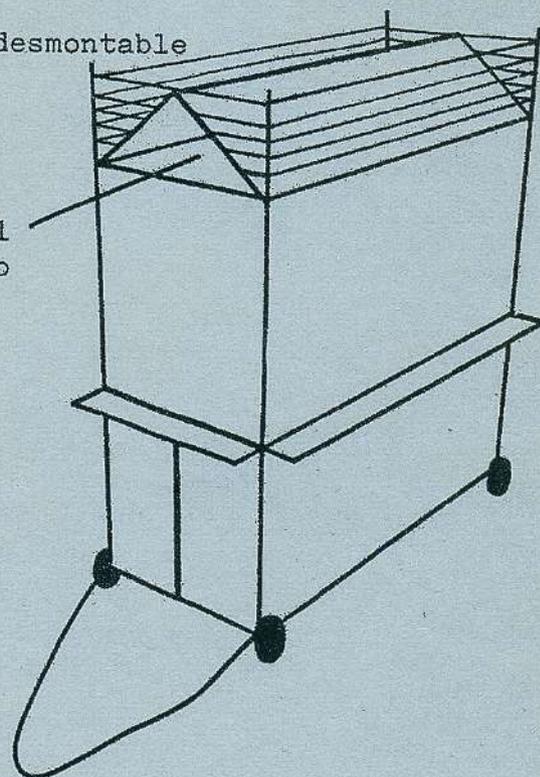
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almacenamiento.

o y jalarlo.

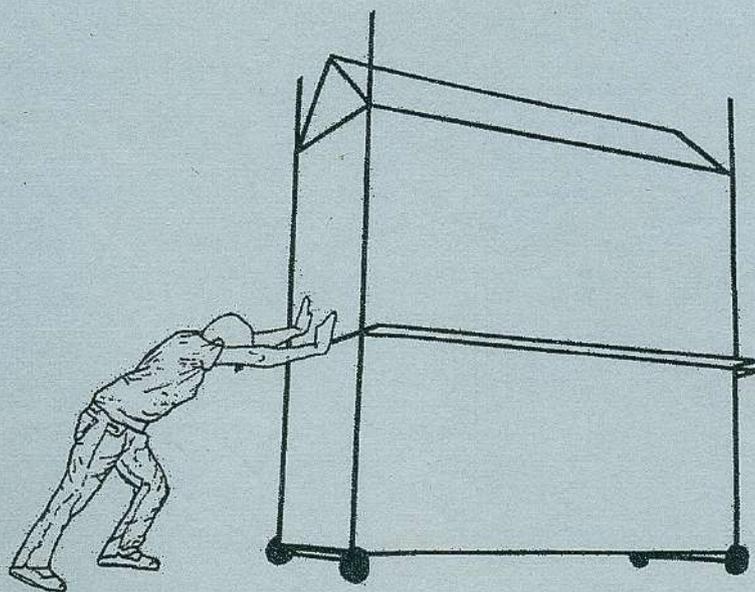
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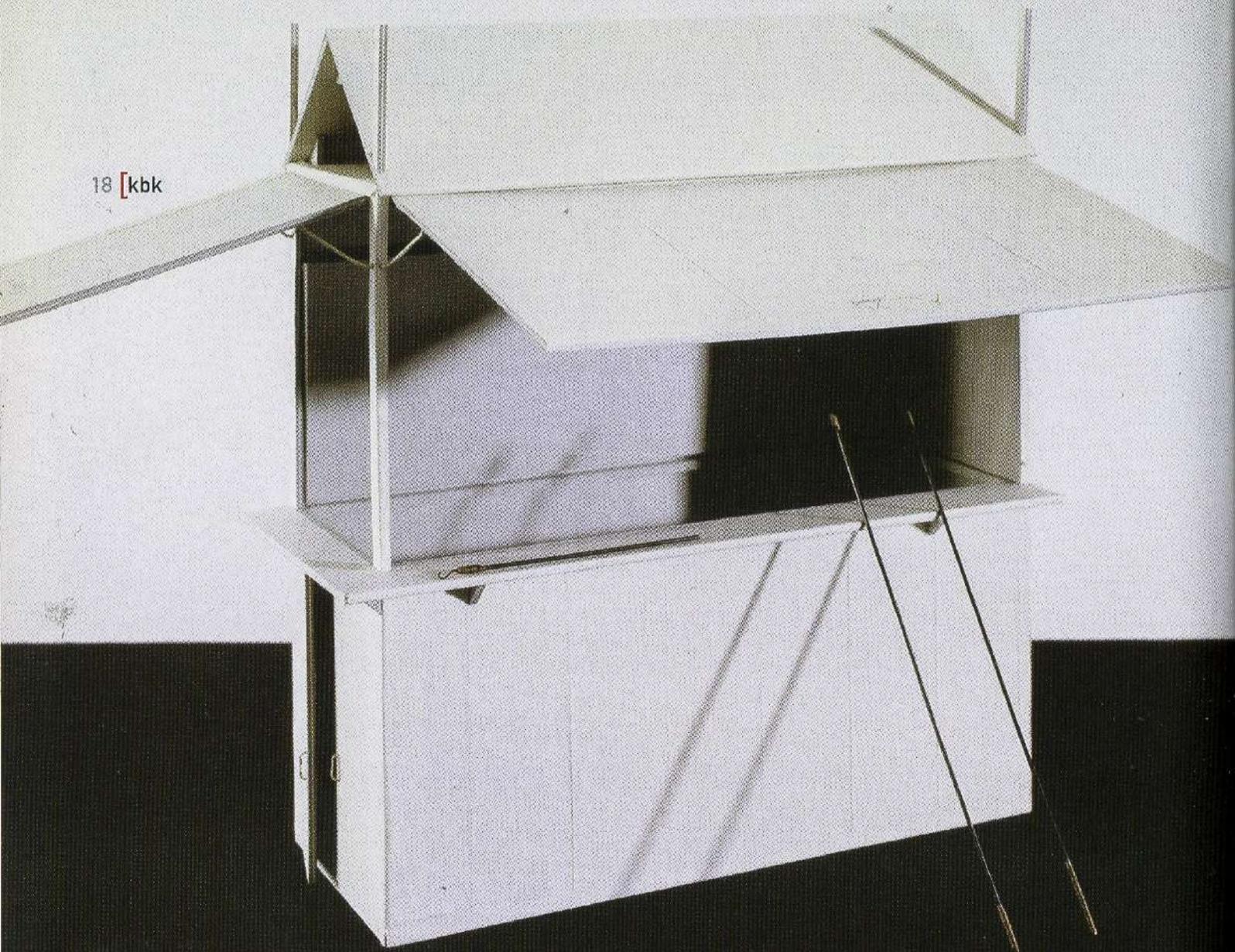


correa



Puesto, casa, carro

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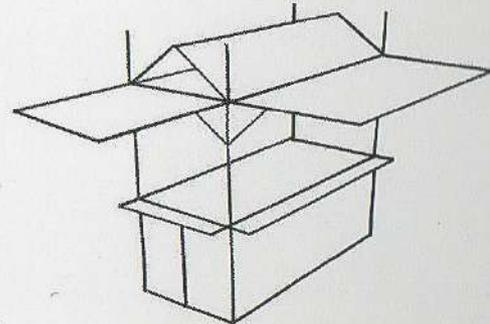
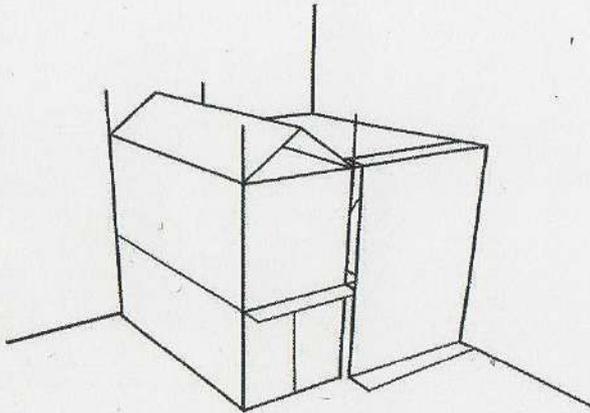
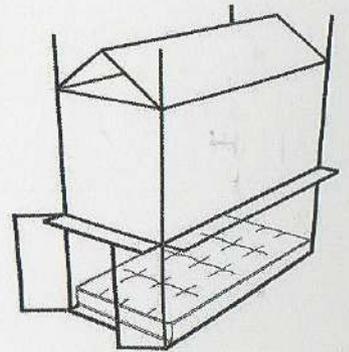
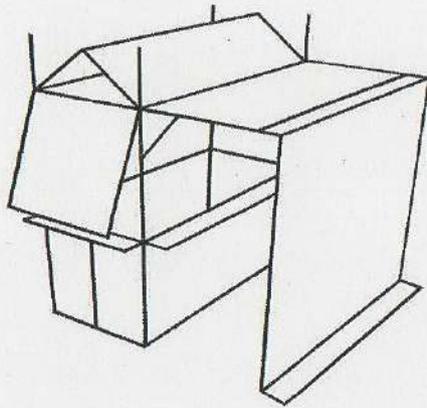
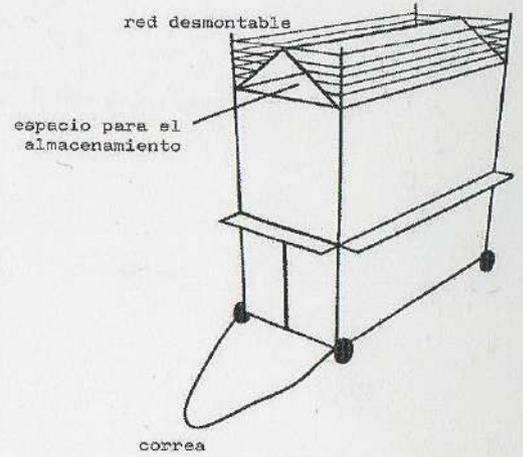


### puesto - casa - carro

El carro cuenta únicamente con un red desmontable y un espacio para el almacenamiento.

Es posible empujarlo y jalarlo.

NOTA: El usuario o usuaria estará encargada de hacer las modificaciones que crean necesarias para facilitar el transporte de lo recolectado.



## PUESTO, CASA, CARRO

VICTOR ZAMUDIO TAYLOR

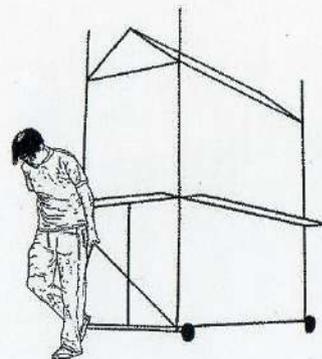
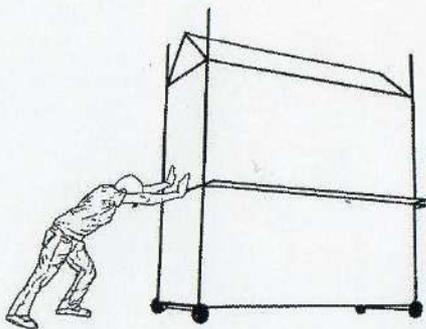
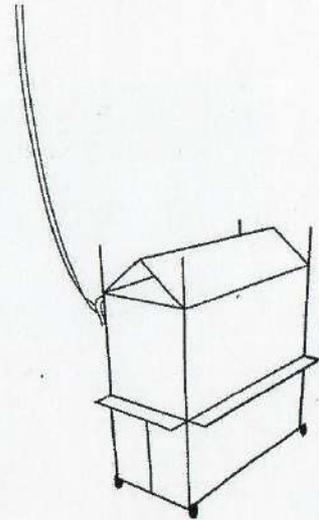
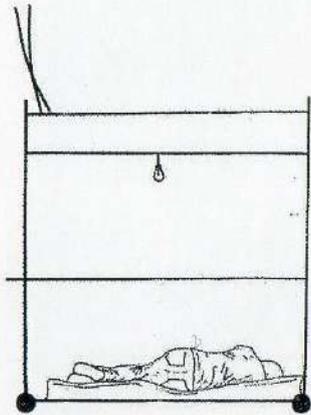
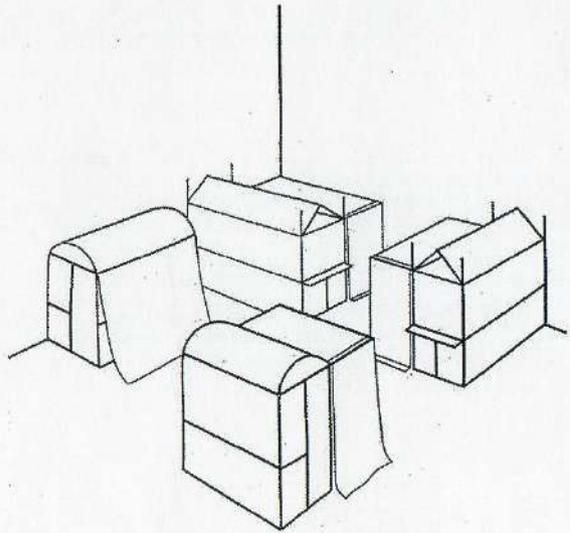
Moris presenta para su participación en la Novena Bienal de la Habana la escultura social *Puesto, casa, carro*, obra concebida especialmente para el tema en torno al arte y dinámicas urbanas.

Compuesta de un puesto típico de comida que pueblan las ciudades mexicanas, un mapa y actividad propuesta por el artista para interactuar con el público de la bienal, la obra resume aspectos clave de su compleja aunque joven trayectoria. Forma, función, marco social y *performance* se conjugan para articular su tema y propósito como arte público: enseñar a los espectadores cómo sobrevivir de manera semiguerrillera en la ciudad de México sin gastar un centavo.

Inspirada por el emblemático proyecto *Vehículo para indigentes* (1988), de Krzysztof Wodiczko (Varsovia, 1943), la pieza de Moris no requiere gran presupuesto y producción como la del artista de origen polaco. Portátil y de fácil acceso, el puesto se torna en casa, puede transportarse, y siguiendo las instrucciones del mapa, el usuario puede informarse y acceder a los servicios básicos para mantener un mínimo de calidad de vida en un contexto que promete poco, y que paradójicamente genera una rica cultura popular y dinámicas sociales para bregar con la adversidad.

**puesto - casa**

Mediante la asociación de estos puestos - casa, es posible conformar pequeñas comunidades nómadas, desarrollando así un sentimiento de comunidad con los demás propietarios, buscando además seguridad ante un ambiente hostil.



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nosotros?

**¡Ustedes no!**

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**¡Nosotros no!**

MICHEL BLANCSUBÉ

## Puesto, casa, carro

Victor Zamudio Taylor

Moris participates in the ninth Havana Biennial with the social sculpture, "Stand, house, car", a work specifically conceived for the festival's theme dealing art and urban dynamism.

Consisting of a typical food stand –that populates Mexican cities–, a map, and an activity proposed by the artist to engage the public of the Biennial, the work sums up many key aspects of his young though complex trajectory.

Conjugating function, form, social framework and performance to articulate the theme and art in public social spaces, the artist has a concrete goal: to teach his spectators how to survive in a semi-guerilla manner –without spending a cent– in Mexico City.

Inspired by the emblematic piece of Krzysztof Wodiczko (Warsaw, 1943), "Homeless Vehicle Project" (1988), Moris' "Stand, house, car" does not require the complex production nor costly budget as the work of the artist of Polish origin.

Accessible and portable, the food stand turns into a transportable house, and following the instructions on the map, the user may inform him/herself and access basic services that permit the maintenance of a minimal quality of life in a context that promises very little, yet paradoxically, generates a rich popular culture and social dynamics to deal with adversity.

## Who cares about us? Not you! Who cares about you? Not me!

MICHEL BLANCSUBÉ

January 2006

Translation: John Tittensor

In French the term is SDF—for Sans Domicile Fixe ("no fixed abode")—while English settles for the less hypocritical "homeless". So why is the French hypocritical? Because the adjective "fixed" suggests that the individual in question actually does have a place to go to—even if it's not always the same place—and in doing so condemns him or her to a nomadic existence of doorways and bridges, soup kitchens and cardboard shelters, porches and underpasses.

Do these very different cognomens imply that the USA has—yet again—jumped the gun on the Old World? That while Europe continues to fiddle with notions born of postmodernism, America has already staked its claim to a new era of what we might call post-cynicism? And done so while both societies are still having enormous trouble putting the lid on the common problem: what to do with all their poor? Recent events on the Spanish-Moroccan border at Melilla, and the Republican congressman who noted that God and Hurricane Katrina had achieved in a day something that had defied the authorities for decades, would seem to augur badly for the planned remedy.

Vagrants, what you need is camouflage!

And as it happens Israël Meza Moreno—"Moris" as he calls himself—has put out a kind of DIY manual, complete with diagrams, on how to set up house in on the public way—the street, the *calle*—without anyone noticing.

In Mexico City and plenty of other places in Latin America—but not exclusively there—the

A key nucleus of Moris' work deals with spaces that are constructed as houses in a context of urban urgency. Similar to his works made with hammocks and tapestries or banners, the houses were found and taken from the streets, they were in some manner already transportable. Though they were extracted from their environment and re-contextualized in an exhibition space, their forms and ideas arose from the social laboratory of the streets. Moris' goal is to eventually relocate them to the streets and observe how they will intervene and change. Formally, the houses are sculptures that combine juxtapositions of fragments of refuges found on the streets, underneath bridges, in perimeters that mark and limit planned social spaces, and from spaces that grow and are transformed by vernacular logistics of survival.

In his fieldwork, Moris has observed minute details—from how wooden planks support roofs to how a refuge is made resistant to the elements such as the wind and water. Potrc has also addressed architectural solutions in her works that are linked to adverse conditions such as war and subsequent refugee camps. Like Oiticica and Potrc, Moris underlines the ingenuity by which materials are organized to create habitable spaces from the most austere resources and contexts.

A series of drawings elaborated on a boxboard support surface that also function as a template for larger format site specific works, sum up key aspects of his work. A cardboard box package for a mattress—one of the many found support surfaces for art found by the artist—was the result of an in-depth investigation. The artist observed how the cardboard box package served as a mattress for someone, by means of a drawing of a mattress—akin to Russian Babushka dolls—he underlined the fiction with the very same sign of the mattress. The material selected was key in so far as it formed part of the

same socially operative discourse in use; the materiality of the object in itself and its conjugated signs became a metaphor, producing a linguistic machinery of its context, text generates context.

The materials and processes that he engages are linked to, conditioned and informed by his research and field studies, the same is true of the tools he uses. Besides his bicycle, the artist only takes a cutter, duct tape, pencils and loose papers to draw on, all else he finds in the environment. In a series of performances dealing with solutions to problems, Moris took a sequence of photographs that documented the process. In one image, we observe the artist applying duct tape to his feet in order to protect them when crossing a pond of raw sewage. Another investigation and action involved making a tool from found objects that was used to pull down sneakers dangling from a electric live wires.

In a series titled, *Tools for sufficiency*, key aspects of his work become quite evident. The population who lives in these zones and who belong to various subcultures have aided the artist; they have given him tools used for specific trades, from make-shift cutting utensils to tools and home-made arms used by thieves and the like. From processes and the negotiations they entail, Moris has learned that tools and ideas are dynamically interrelated. In both—idea and tool—needs, desperateness and ingenuity are mixed. In the end, ingenuity is the most basic and creative tool, and it is to be found on the street.

[1]. *Zero To Infinity: Arte Povera 1962-1972*, co-curated by Richard Flood and Francis Morris, organized by The Walker Art Center, Minneapolis and The Tate Modern, London, 2002.

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