



Blanca de Navarra, 12.  
28010, Madrid

NF / NIEVES FERNÁNDEZ  
[www.nfgaleria.com](http://www.nfgaleria.com)

NF / Moris. Allá afuera hay una bala para todos.

# NF /

**Moris**  
Mexico City, 1978

Moris work revolves around themes that address representation, social and subjective agency, urban issues and marginal cultures often taken for granted in mainstream society. Informed by constant field work, the issues Moris' researches have been an intrinsic part of his daily life since childhood, and pertinent to both his personal and professional formation.

The street and social space in general are his laboratory for investigating issues, gathering data, analyzing visual cultures, and vernacular aesthetics. Observing, integrating, and learning the diverse social codes of the urban underclass and underworld; their spoken dialects and semiotics; their strategies for survival; and informal use of aesthetics in their environments in order to make daily life more humane and dignified are the driving ethos for Moris' work.

---

## **Moris**

Has participated in the São Paulo and Havana Biennials, as well as in group shows at the JUMEX Foundation in Mexico City, Fontanals Cisneros Foundation in Miami, ARTIUM in Vitoria, MUSAC in León and the Museum of Contemporary Art in San Diego. Also, he has had solo shows at the Museum of Contemporary Art in Los Angeles, the Museo Carrillo Gil and Sala Siqueiros, both in Mexico City, and the Stadtgalerie Saarbrücken, among others.

His works can be found in the collections of MoMA New York, Pérez Art Museum Miami, JUMEX Foundation, CIFO Foundation, ARTIUM, MOCA Los Angeles, Museo Amparo in Puebla, Museo de Arte Moderno in Mexico City, Museum of Contemporary Art San Diego, or the Isabel and Agustín Coppel Collection in Mexico City, Collection Celia Birbragher in Bogotá, David Chipperfield Collection in London, Tiroche DeLeon Collection in Tel Aviv.

# NF /

## Moris. Allá afuera hay una bala para todos.

It is common belief that the artist and the audience are not equals. That the art upholds an exhibition and that the viewer activates the whole mechanism. That the gallery exists to exhibit the works and that people visit the space to maybe leave enlightened, doubtful, moved. Moris entails factors of different natures to such equation from the concept and the production of what is exhibited, even throughout the gesture of transferring everything from one country to another, its respective economic and spatial constraints, the impossibility that turns feasible the construction that it pretends and the deconstruction that ties the argument by which the installations are links to a route of stakes in an empty host that is ultimately a parenthesis and a reflector for a short while. The art, supposedly, must be something and few of us are the ones who learn (by unlearning), from the absence of choice to be artists, that the art must not be art, but rather language, singularity and incident. The art produced under such conditions would be similar to a cartridges' factory, not by its mass or its unstoppable process line, but in its specificity, in its raw power: each bullet will be a direct contact with a target, with a type of flesh, with some sort of death.

In a certain narrative, as if it was some of the fables taken by Moris to his prints, one could imagine that wherever this cartridge is shot from, the bullet shall hit, infallibly, the observer. Such certainty of this moment is evidenced by the percussion, the scale of order in space and the shape and function of the individual within the invisible. The spectator stems from the same origins as the art, with the only exception that his storyline is the platform from which the art argues. The main character, here and now, is used by the language to perform something unfolding in the eyes of the audience, under a perspective without closing or beginning, but rather latent moments that occur when they are found within its margins. The outside is the reverse side of the place, in which the creator disappears and, in his absence, the visitor emerges and produces the emerging of

"We suppress the stage and the hall, which are replaced by a sort of single space, without separations or walls of any sort, that concentrates the actual theater of action [...] by the fact that the audience, placed in the middle of the action, is involved and cleaved by it".  
*First Manifesto for a Theatre of Cruelty*, Antonin Artaud.

the artwork, surrounded with opacity, immersed in its thickness, from this counter-sight that conduces its transgressor act towards where the space – until then – begins to exist.

What is built inside the gallery is, paradoxically, the fiction of a construction, the convergence of forces, isolated in the endlessness. It is a scene, but also the edge that limits and make possible the existence of that other side that we do not need to see but rather sense. If we call proximity to this level where things happen, the events of the journey may be then placed as remoteness. If we call the visions that compete as findings, the installations may be called mysteries. If we categorize every intertextual relation of the exhibition, we enable every image to be transformation, a mirror. To the language of fiction, in Foucault's words, it is required a symmetrical conversion. The language must stop being the power that relentlessly produces and makes images shine, and become, on the contrary, the power that unleashes them. On the other hand, Artaud would classify this series of hostile actions in everyday life as the plague of which societies are victims and part, and whose hustle and bustle hides the hopeless rawness of possessing a home that is merely a transit station, for the time is quickly consumed in the work centers, the fantasy of prosperity.

As a token for false security and certainty, we raise a graphic installation of that place that is redesigned over and over again, worthlessly, because whenever slowed the meaning, death would find us. After all, perhaps this is what we call home: our imagined comfort in the world, and our imagined world, sheltered from death.

Fernando Carabajal

# INF





**NF/** Allá afura hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ

**NF/** Bandera blanca II  
2019  
Collage, dirt and ink on canvas  
213 x 150 cm





**NF /** Allá afura hay una bala para todos  
2019  
Collage and enamel on cardboard  
74 x 94 cm



**NF /** CARNE PODRIDA  
2017  
Collage, enamel and cement on  
canvas  
80 x 100 cm (40 x 50 cm each)



**NF /** Bandera blanca III  
2019  
Collage, dirt and ink on canvas  
213 x 150 cm



**NF/** Allá afura hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ



**NF /** Con el sudor de la frente 1  
2019  
Dirt, sweat, dust and transfer on  
t-shirt  
70 x 120 cm, polyptic



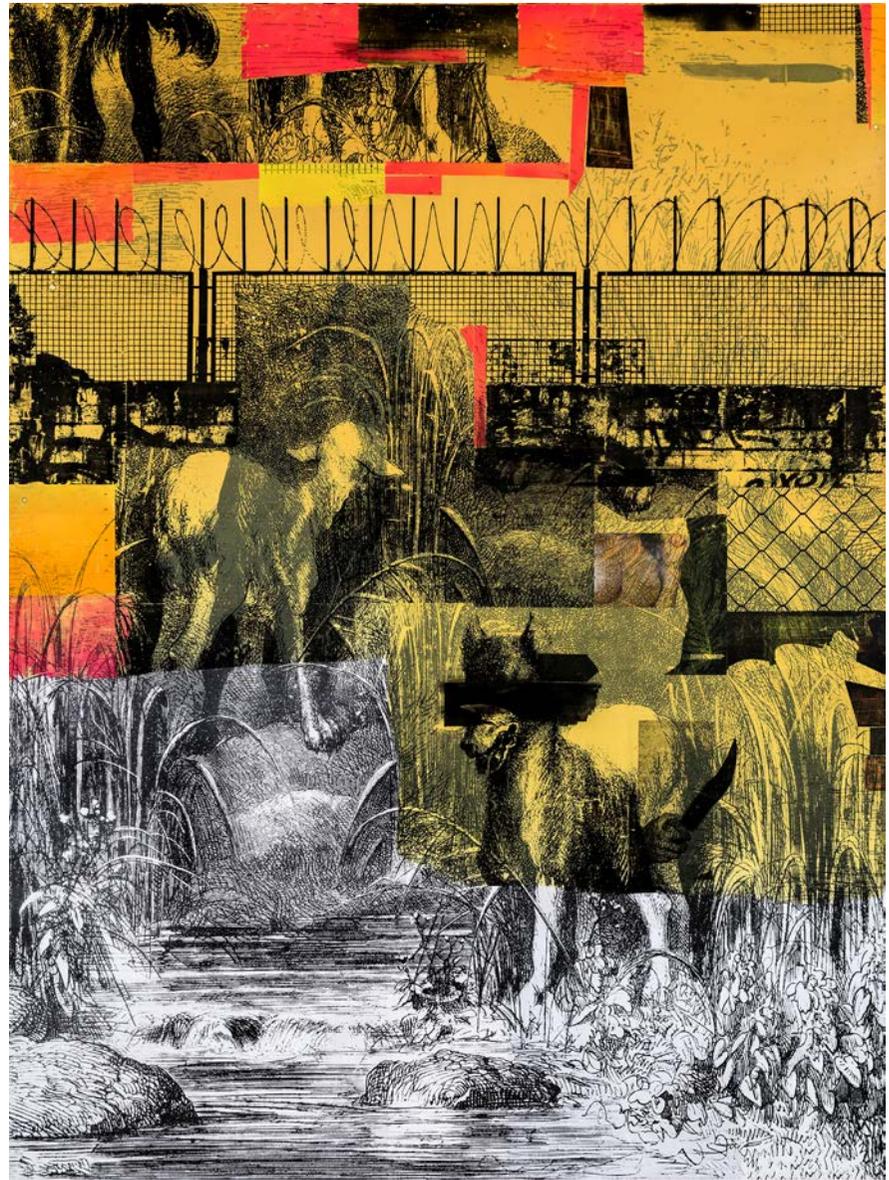
**NF /** Con el sudor de la frente 2  
2019  
Dirt, sweat, dust and transfer on  
t-shirt  
70 x 68 cm, polypic



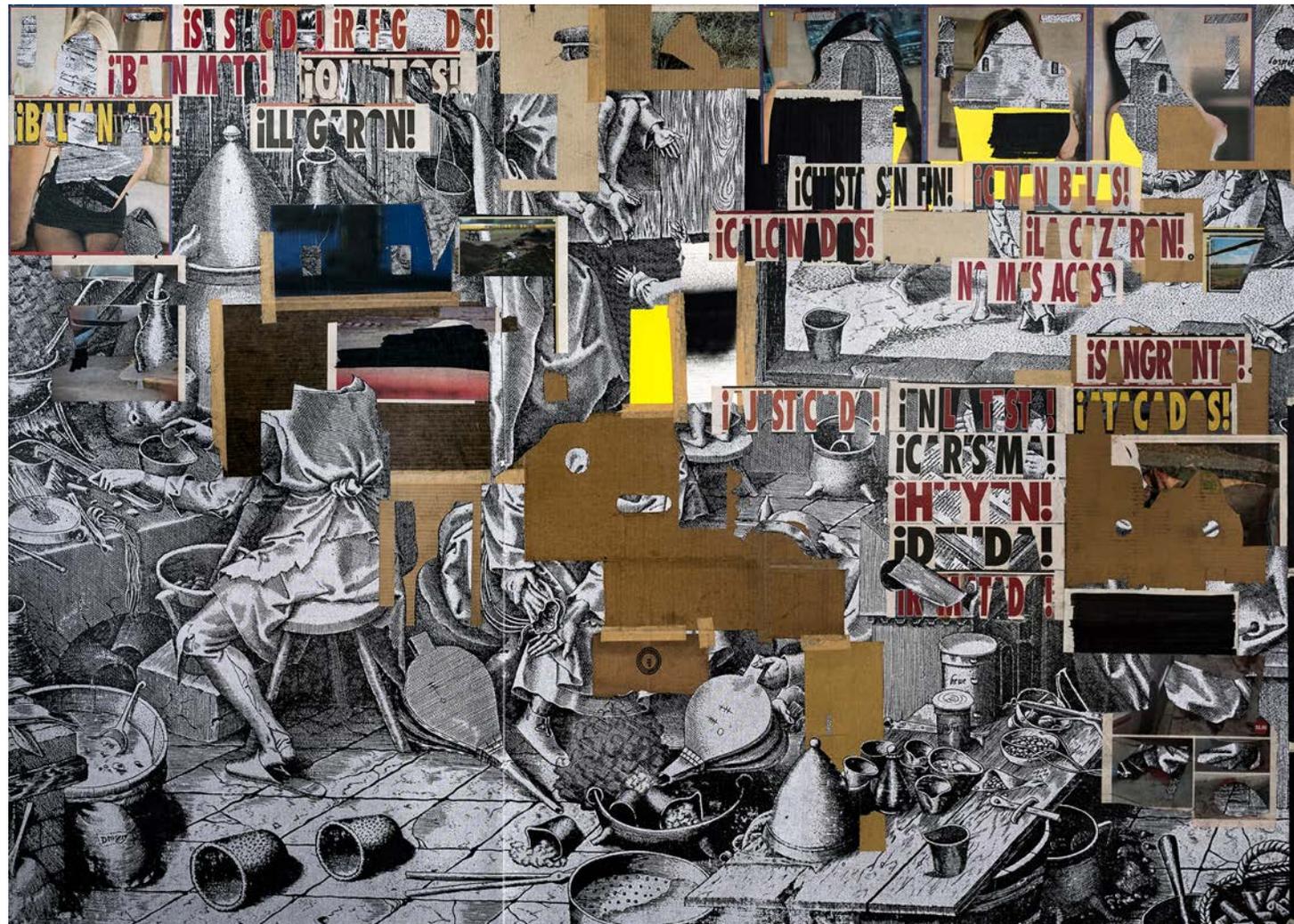
**NF /** Con el sudor de la frente 3  
2019  
Dirt, sweat, dust and transfer on  
t-shirt  
75 x 125 cm, polyptic



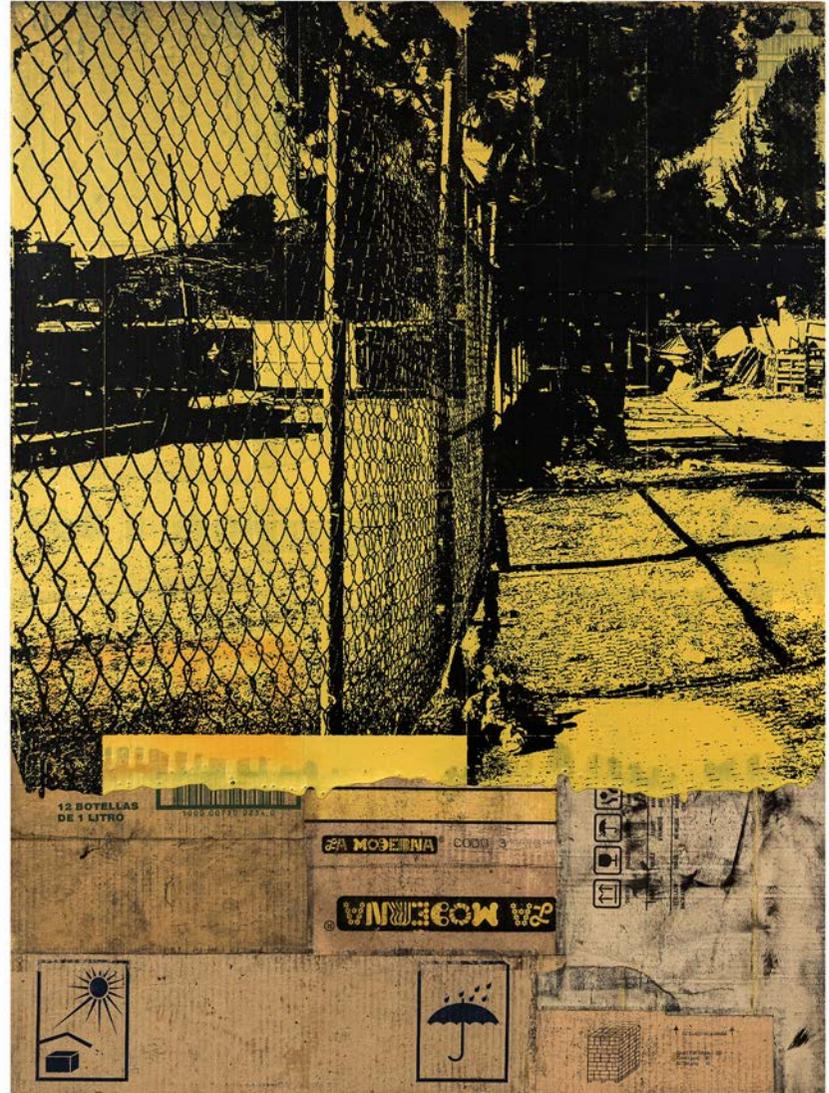
**NF/** Allá afura hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNANDEZ



**NF /** El lobo y el cordero  
2019  
Collage, contact glue and enamel on  
canvas  
200 x 150 cm



**NF /** El pago de la avaricia  
2019  
Collage on canvas  
150 x 213 cm



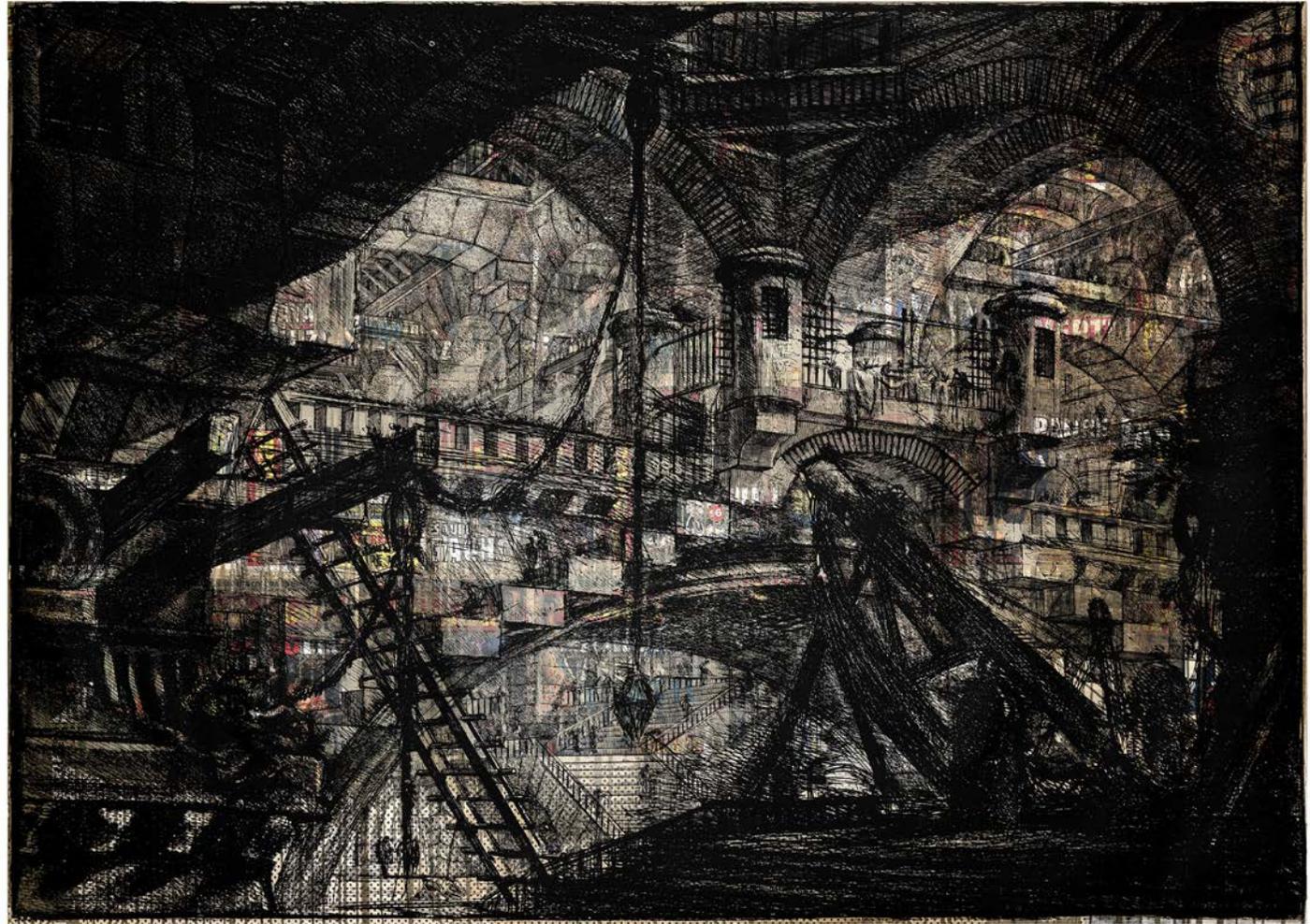
**NF /** El terreno se respeta D  
2018  
Collage on canvas, contact glue and  
transfer  
120 x 90 cm



**NF/** Jornada laboral  
2019  
Collage, cement and enamel on  
canvas  
150 x 213 cm



**NF /** La ciudad de tumbas abiertas 4  
2019  
Collage, cement, serigraphy and  
enamel on canvas  
150 x 213 cm



**NF /** La ciudad de tumbas abiertas 8  
2019  
Collage, cement, serigraphy and  
enamel on canvas  
150 x 213 cm



**NF/** Allá afura hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNANDEZ

**NF /** La liebre y las ranas  
2019  
Collage, cement and cardboard on  
canvas  
200 x 150 cm



**NF/** Las ranas pidiendo rey  
2019  
Collage and cardboard on canvas  
200 x 150 cm

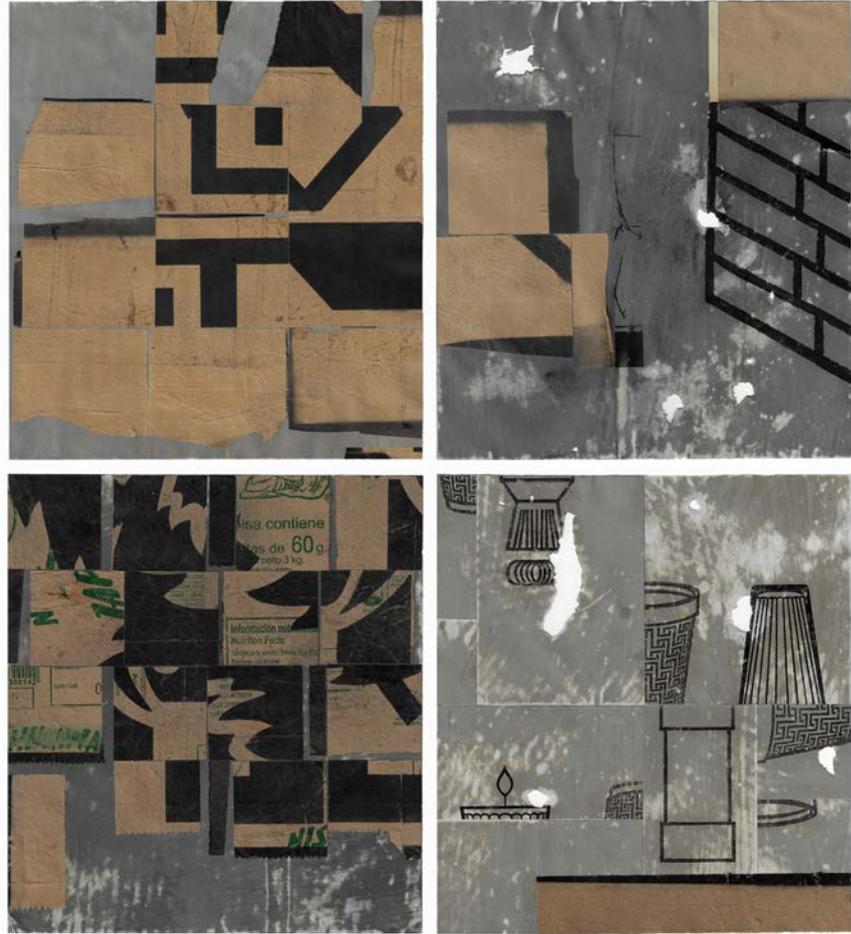


**NF /** Llorar negro  
2019  
Collage, contact glue, cement and  
enamel on canvas  
213 x 150 cm

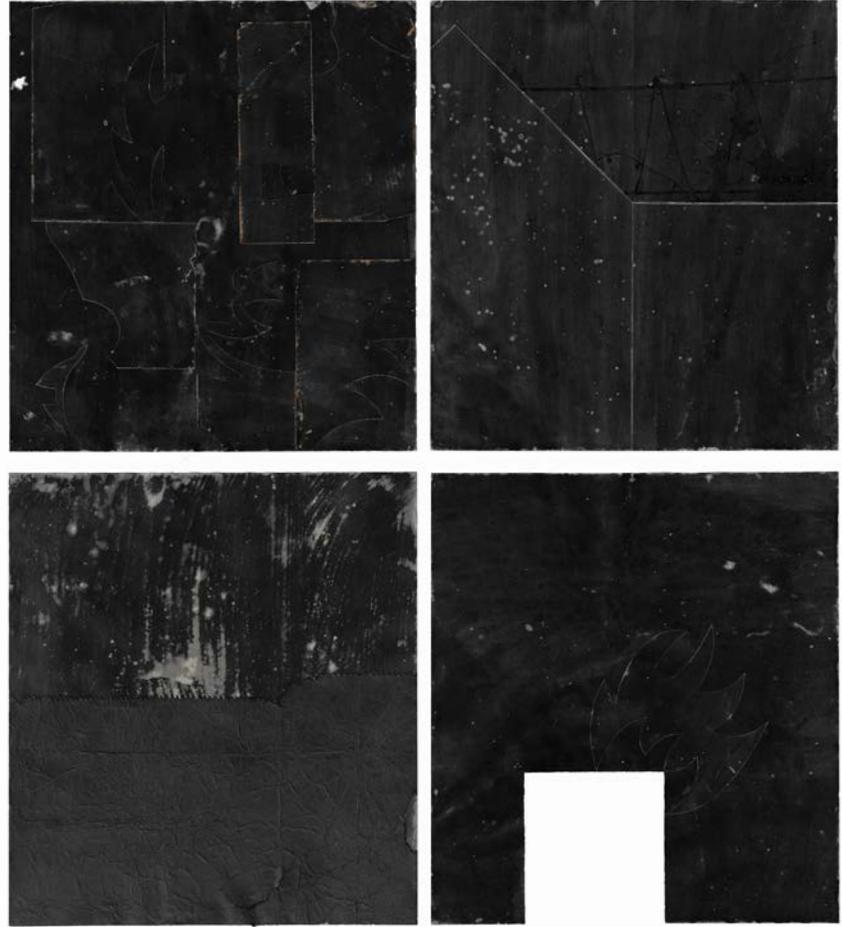




**NF/** Allá afuera hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ

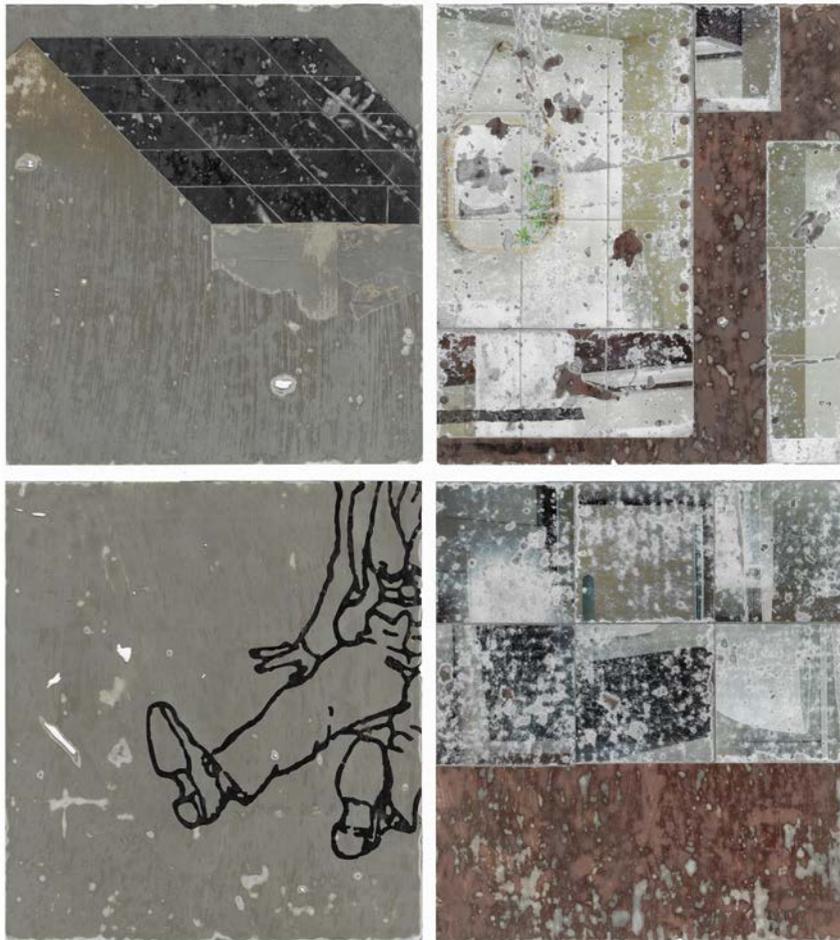


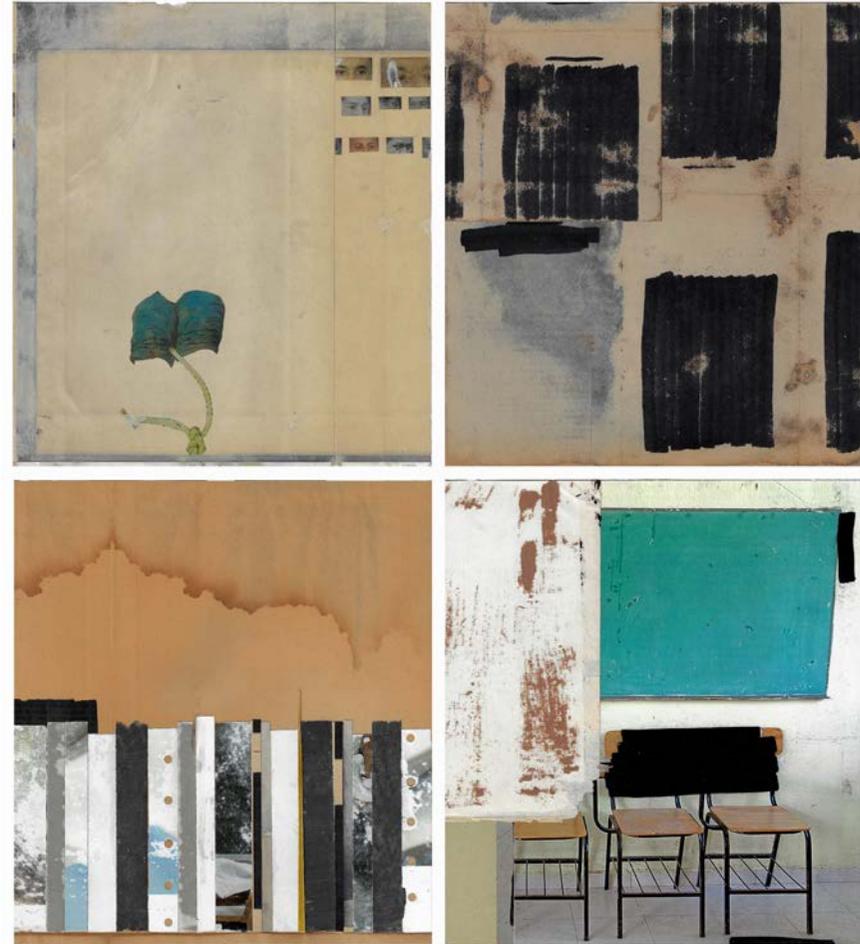
**NF /** CARTOLANDIA (Serie Barrios)  
2019  
Collage, transfer, cement and enamel  
on paper  
60 x 64 cm, polyptic



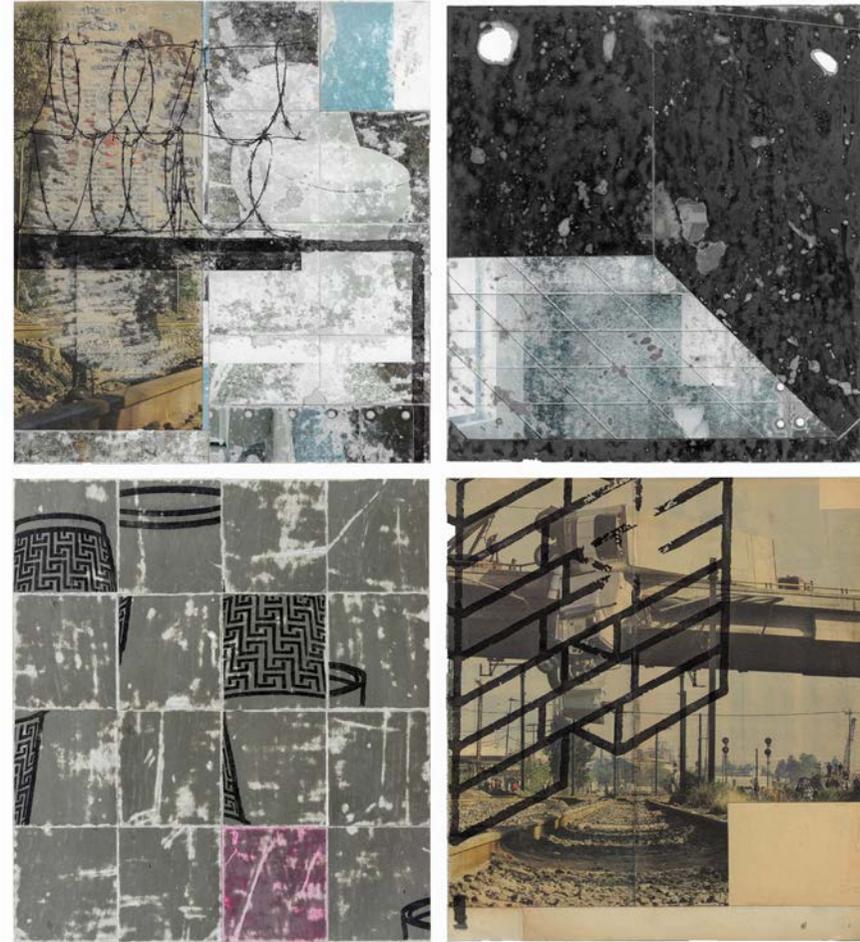
**NF /** CIUDAD BOTICA (Serie Barrios)  
2019  
Collage, transfer, cement and enamel  
on paper  
60 x 64 cm, polyptic

**NF /** EL ARRABAL (Serie Barrios)  
2019  
Collage, transfer, cement and enamel  
on paper  
60 x 64 cm, polyptic





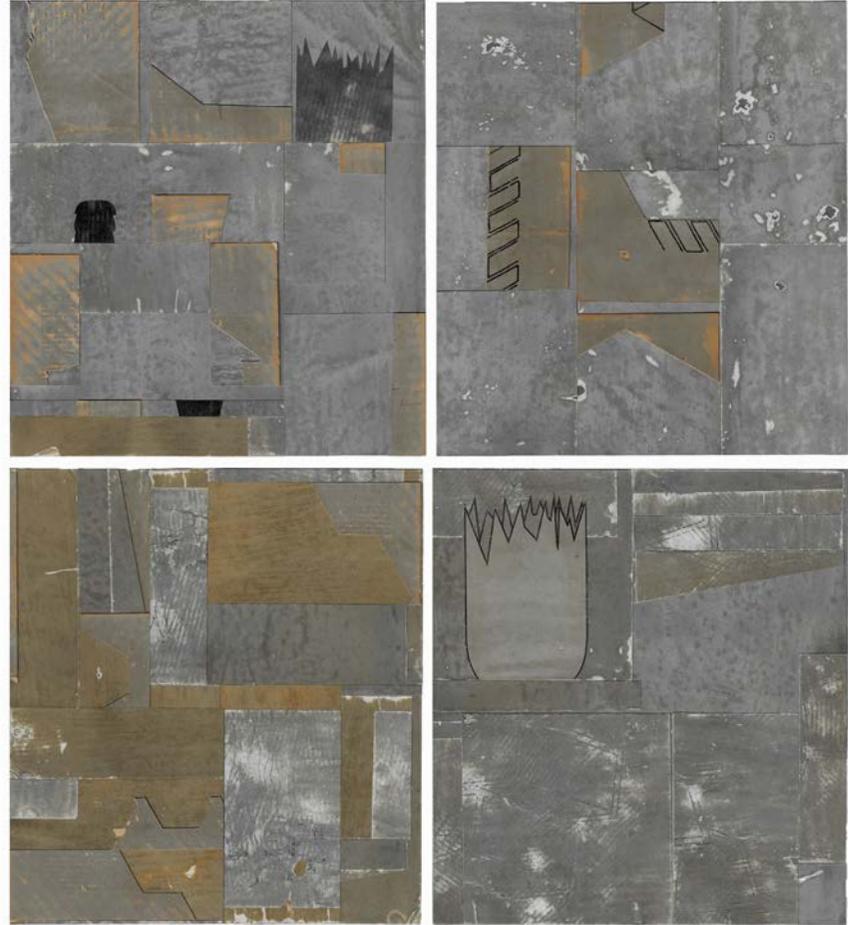
**NF /** EL BARRIO (Serie Barrios)  
2019  
Collage, transfer and enamel on  
paper  
60 x 64 cm, polyptic



**NF /** EL CHANTE (Serie Barrios)  
2019  
Collage, transfer, cement and enamel  
on paper  
60 x 64 cm, polyptic



**NF /** EL TERRENO (Serie Barrios)  
2019  
Collage, transfer and cement on  
paper  
60 x 64 cm, polyptic



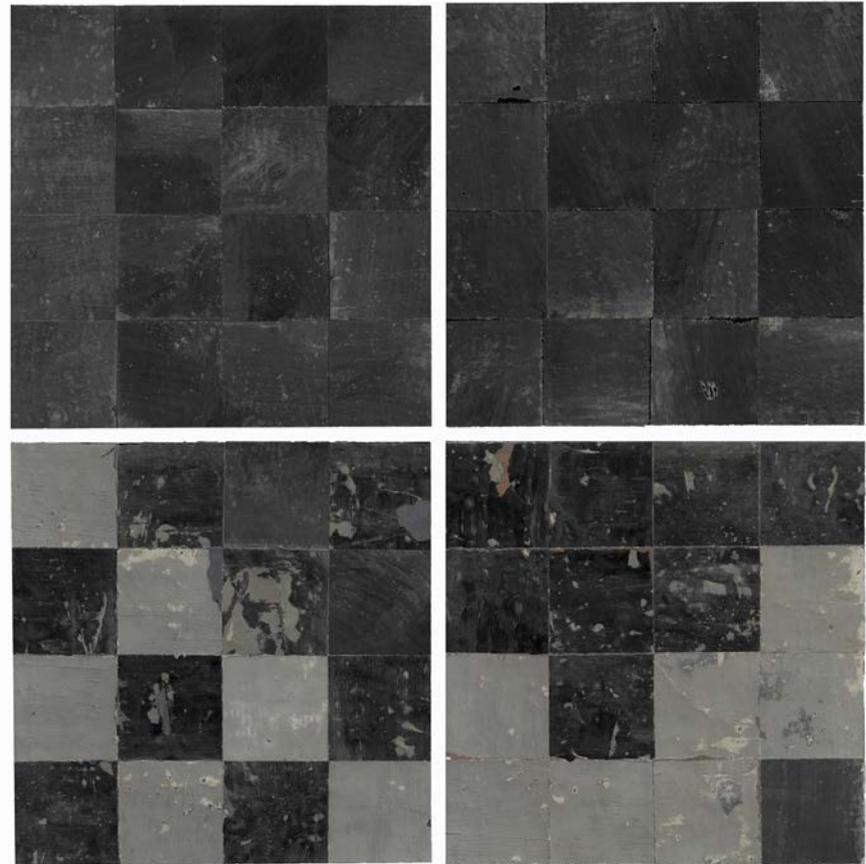
**NF /** L.P. (Serie Barrios)  
2019  
Collage, transfer and cement on  
paper  
60 x 64 cm, polypytic



**NF/** Allá afuera hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ



**NF /** LA BARRIADA (Serie Barrios)  
2019  
Collage, transfer, enamel and cement  
on paper  
60 x 64 cm, polyptic



**NF /** LA C.P. (Serie Barrios)  
2019  
Collage, enamel and cement on  
paper  
60 x 64 cm, polyptic



**NF/** Allá afuera hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ



**NF/** Allá afuera hay una bala para todos  
2019  
Installation view  
NF/ NIEVES FERNÁNDEZ



**NF /** BARRACA (Serie Pocilgas)  
2019  
Collage, transfer, enamel and cement  
on paper  
77 x 60 cm, polyptic

**NF /** CHIQUERO (Serie Pocilgas)  
2019  
Collage, transfer, enamel and cement  
on paper  
77 x 60 cm, polyptic





**NF /** CHOZA (Serie Pocilgas)  
2019  
Collage, transfer, enamel and cement  
on paper  
38 X 86 cm, polyptic



**NF /** CUCHITRIL (Serie Pocilgas)  
2019  
Collage, transfer and cement on  
paper  
77 x 60 cm, polyptic



**NF /** POCILGA (Serie Pocilgas)  
2019  
Collage, transfer, enamel and cement  
on paper  
77 x 60 cm, polyptic



**NF /** PORQUERIZA (Serie Pocilgas)  
2019  
Collage, transfer, enamel and cement  
on paper  
77 x 60 cm, polyptic



# INTEL /

iS S CD! iR FG D S!

iB' TN M TO! iO V TOS!

iLL G R N!

iC HSTA S'N FIN! iC N N B L S!

iC L C N A D O S! iL A C Z R N!

N O M S A C C S

iS A N G R I N T O!

iN L V S T A i T A C A D O S!

iC R S

i H Y N!

i D T D!

i N T D!

**Solo Exhibitions**

- 2018 Aún muerto se puede morir. Asphalt Festival. Düsseldorf
- 2017 Cuatro patas bien, dos pies mal. Arróniz Arte Contemporáneo, Mexico City
- 2016 Escapando de la sogá. Galerie Michael Sturm, Stuttgart, Germany
- 2015 START, Tiroche DeLeon Residency, Jaffa, Israel  
The triumph of the rat. Stadtgalerie. Saarbrücken, Germany  
Presa y depredador. Registros de ilegalidad y violencia" Sala de Arte Público Siqueiros. Mexico City  
Nadie te extrañará en la manada. Galería NF/ Nieves Fernández, Madrid  
El ladrido no es peor que la mordida, ArtBo, Solo Projects. Bogotá, Colombia
- 2014 Presa y Depredador. Registros de Ilegalidad y Violencia. LA Tallera. Sala de Arte Público Siqueiros. Mexico City  
Un monstruo camina entre ustedes, Proyecto Fachada, Sala de Arte Publico Siqueiros. Mexico City  
La ley de la calle. Galeria Gonzalez y González. Santiago, Chile
- 2013 The beast will have its day. Galerie Michael Sturm. Stuttgart. Germany  
Ningún animal tiene derecho a preocuparse por lo que pueda ocurrir mañana. Museo de Arte Carrillo Gil. Mexico City
- 2012 Es difícil ser atado como una oveja cuando se es un lobo. Baró Galería. São Paulo. Brasil  
Los buitres ya dan vueltas. Arróniz Arte Contemporáneo. Ciudad de México Sádico. González y González Gallery. Santiago, Chile
- 2011 Cuando el león mata los chacales se benefician. I-20 Gallery. New York  
Estás vivo porque no te maté. 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. Museo Experimental El Eco. Mexico City
- 2007 Nido de malvientes. Trolebús Gallery. Mexico City  
Todos tenemos sucios los zapatos. Project Room. KBK Arte Contemporáneo ARCO. Madrid
- 2006 Puesto casa carro. 9th Havana Biennale. Havana
- 2005 Urgencia Urbana. KBK arte contemporáneo. Mexico City

**Group Exhibitions (selection)**

- 2018 No Place. Abril-Mayo 2018. Berlin
- 2017 Everyday Poetics. Seattle Art Museum. Seattle  
Mexibiliti. Casa del Lago (UNAM). Mexico City
- 2015 Everything You Are I Am Not, Colección Tiroche DeLeon, Mana Wynwood Convention Center. Miami  
Rastros y Vestigios: Indagaciones sobre el presente, Museo Amparo. Puebla, Mexico  
Latin American Roaming Art, Museo de Arte Carrillo Gil. Mexico City  
A Sence of a Space - Selección de la Colección Jorge M. Perez, Mana Contemporary. Miami
- 2014 El desarreglo. El curioso caso del arte despeinado. Artium. Museo Vasco de Arte Contemporáneo. Vitoria
- 2013 Metal Coyote. Y Gallery. New York  
Museo de la Nación. Lima. Peru  
Efecto Drácula, Comunidades en transformación, Museo Universitario del Chopo. Mexico City
- 2012 30º Bial de Sao Paulo. The Imminence of Poetics. São Paulo. Brasil  
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. Mexico City  
NOW, Art Pieces of Jumex Collection. Centro Cultural Cabañas. Guadalajara Mexico  
México. Poetry and Politic. Nordic Watercolor Museum. Stockholm. Sweden  
Destello, Art Pieces of Jumex Collection Jumex. Mexico City  
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  
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 ArtsCenter. 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. Miami  
Zwischen Zonen: La Coleccion Jumex Mexiko. MUMOK. Vienna. Austria
- 2008 Las líneas de la mano. 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. The Jumex Collection. Mexico City  
Ceguera. Museum of Contemporary Art. Oaxaca. Mexico  
Light/Art: Mystic Crystal Revelation. Contemporary Arts Forum. Santa Barbara

## Awards

- Cisneros Fontanals Art Foundation (CIFO Grants & Commissions Programs Awards), Miami  
SIVAM Visual Arts, Acquisition Prize, Mexico City

## Museums and Collections

- Americas Collection, ASU Art Museum, Tempe, Arizona  
ARTIUM, Museo Vasco de Arte Contemporáneo, Vitoria  
Colección Bergé, Madrid  
FEMSA Collection, Monterrey  
La Colección Jumex, Ecatepec, Mexico City  
Museum of Contemporary Art (MoCA), Los Angeles  
Museum of Modern Art (MoMA), New York

- Juan Beckmann, Mexico City  
Ella Cisneros Fontanals Collection, (CIFO), Miami  
David Chipperfield, London  
Perez Art Museum, Miami  
San Diego Museum of Contemporary Art  
Pepe Cobo, Madrid  
Teófilo Cohen Collection, Mexico City  
Isabel and Agustin Coppel Collection, Culiacan, Mexico  
Nanette Gehrig, Monte Carlo  
Boris Hirmas Collection, Mexico City  
Adsia City Trust Collection, Singapore, Australia  
David Johnson, Los Angeles  
SPACE Collection, CA  
Amparo Museum, Puebla, Mexico  
Celia Sredni Birbragher Collection, Bogotá, Colombia  
Oaxaca's Museum of Contemporary Art (MACO), Oaxaca, Mexico  
Museum of Modern Art, Mexico  
Artium, Centre and Museum Basque Country, Spain  
Tiroche DeLeon Collection, Israel

### **Colecciones públicas**

SMAK, Ghent

Peter Stuyvesant Collectie, Netherlands

PMMK, Oostend

Karl Ernst Osthaus-Museum, The Hague

Museum of Contemporary Art, San Diego - La Jolla

ABN/AMRO Kunststichting, Amsterdam

Banco F. van Lanschot, Den Bosch

AXA Collection. Madrid

Fondation Carmignac, Porquerolles

Banco Sabadell, Madrid



NIEVES



Blanca de Navarra, 12.  
28010, Madrid

**NF / NIEVES FERNÁNDEZ**

[www.nfgaleria.com](http://www.nfgaleria.com)