This work fulfills the function of seriality by means of an effect contrary to the gesture of transforming and giving new meaning to discarded objects. Here, the artist inserted into the gallery wall a series of microscopic coverings or glasses in a mathematically rhythmic pattern. The light shining on them produces an effect of motion, reflection, and pattern, and fragments of light play on the interlaced shadows, which shifts depending on the angle at which each piece is placed. The color of the wall also shifts; it appears clearer, more intense, or darker, and it becomes segmented. In this way, the glasses cease to be covering but become microscopic pieces and are transformed into a sculpture of installation, a work of art. The work is contemplative, fragile, and beautiful. We sit on a bench in the gallery and think on that which is not evident, in the glasses very fragile, almost invisible in materiality; they are instruments for our eyes: electrically fragile and equally invisible to us (those unseen) so that we cannot see by themselves.

At the end of our visit, we breathe and get up. We think that both the production and the contemplation of art are philosophical exercises. For De la Mora, the encounter with the world is the beginning of a series of images and ideas that are transformed and interpreted by the artist, and translated into the creation of which the artist repeated, accumulated, and achieved almost obsessively. Similarly, Seriel is a reproduction of sounds that communicate viscerality and rhythms, a dance of lights and shadows, and that are contextualized and gain new meanings. It is a composition of images and stories that dialog, expand, and complement one another on space and time. This is a Mexican artist, Gabriel de la Mora, whose first solo exhibition in Europe was presented at the Timothy Taylor gallery in London, and it features three new bodies of work arranged in two spaces. The first section was dedicated to 'Llanto', a group of works made up of two different and varied forms of disfigured, inserted, and transformed iconographies. Looking at the images again we realize that they contain a much more complex narrative and story, and we discover that they are made with rubber sponges and aluminum plaques of the kind used in offset printing, found, appropriated, and manipulated. We can clearly see a series of utterances and superpositions of color, generated by the continuous use of the four inks of the offset process: magenta, yellow, cyan, and black.

For the creation of these works De la Mora used materials found in a print shop located under his own studio in the Roma section of Mexico City. The artist has been using the same space for twelve years, but it was only recently that he noticed the print shop. What appealed to him, in particular, was the sound of machines dating from the 1920s-40s, which have a rhythm resembling that of minimalist music. The sound guided him to find a number of rubber and aluminum pieces that were readily available. He noticed their textures and shades of color, similar to painting. Later he became interested in their history: the patrons that resulted from thousands of reproductions made over time; the machines are cleaned for each run; but they are never absolutely clean, which causes the blurring effect. Finally, the artist set for himself the task of accumulating the most he could of these materials from different sites, archiving and classifying them with the help of a restorer who instructed him in the use of chemical cleaners to clean or manipulate the pieces. Hence the title of the exhibition, Seriel. It has to do with a chain of movements and actions, with abstraction, accumulation, and archiving. These works exploit the relationship between the image (painting and graphics) with reproduction, time, and accident.

Located in the second section, more sequestered and less central to the exhibition, is a site-specific installation titled Crystals of Invisibility.

LONDON / ENGLAND

Gabriel de la Mora
Timothy Taylor

Seriel is a repetition in every sense. It is a repetition of superimposed works, a collection of fortuitous findings, and a revaluation of discarded materials. It is a chain of movements, displacements, and actions in the creation of which the artist repeated, accumulated, and achieved almost obsessively. Similarly, Seriel is a reproduction of sounds that communicate viscerality and rhythms, a dance of lights and shadows, and that are contextualized and gain new meanings. It is a composition of images and stories that dialog, expand, and complement one another on space and time. This is a Mexican artist, Gabriel de la Mora, whose first solo exhibition in Europe was presented at the Timothy Taylor gallery in London, and it features three new bodies of work arranged in two spaces. The first section was dedicated to ‘Llanto’, a group of works made up of two different and varied forms of disfigured, inserted, and transformed iconographies. Looking at the images again we realize that they contain a much more complex narrative and story, and we discover that they are made with rubber sponges and aluminum plaques of the kind used in offset printing, found, appropriated, and manipulated. We can clearly see a series of utterances and superpositions of color, generated by the continuous use of the four inks of the offset process: magenta, yellow, cyan, and black.

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The artist revisits it in works like *La Doctora* as a singularly rich source of formal references, a representation of the pictorial space that a black background is a series of rectangular yellow wall art called *Houses*, on their lines suggest corners, carvings, and by virtue of them the semi-abstract windows of openings into interior spaces. Each is an expandable painting. Indeed, Escorial (an airway), all combinations of shapes staggered in different directions, yellow background, could very well be understood as a occupy the place of one of the "Houses."

In *Muebles* ("Four Houses on Fire"). in medium format, the artist, whose names Garcia de la Mora explicitly refers to the modernist tradition toward abstraction: Rothko, and Twombly. Again! a scratched blue back, outlines of houses in an intense red hue sprinkled placed at the cardinal points of the pictorial space. Thus in Maday, the contrast between background and fig-urative concept of the shapes, expressed at high "very visible. In Dos ("the") artist, the writer: "With the circle that the other hand has just closed" and "thin and shadow is flat." These texts appear above and eulogize, of a thick horizontal band and then the next line: the center of the painting. In turn, four irregular circles

**LONDON/ENGLAND**

**Gabriel de la Mora**

Timothy Taylor

Serio's repetition in every sense. It is a repetition of superimposed images, a collection of two-dimensional works, and a distribution of discarded materials. It is a chain of movements, displacements, and actions in the creation of which the artist repeated, accumulated, and archived almost obsessively. Similarly, Serio's reproduction of sounds that communicate via melodic and rhythmic changes. To lend stability, a"re-contextu-ralized and gain new meanings. It is a composition made up of images and stories that talk about, expand, and complement each other on space and time. This Mexican artist Gabriel de la Mora's first solo exhibition in Europe. Presented at the Timothy Taylor gallery in London, it features the new bodies of work, arranged in two sections. The first section welcomes us with two series of two-dimensional works in a variety of formats. As we enter, we initially think about abstract paintings of geometrical shapes in dark colors, almost monochromes. As we approach them further, we find that the shapes transform into irregularly shaped objects, and the colors are fragmented into fragments of images and stories that talk about, expand, and complement each other on space and time.

**MADRID/SPAIN**

**Ulises Carrión**

**Museo Nacional Centro de Arte Reina Sofía**

To understand Ulises Carrión in a museum context, it is helpful to think about the writer first and then move on to thinking about the artist, without ever seeing the former too far or entirely forgetting about him. It’s no accident that the artist devoted his efforts to publishing, and who predicted the end of the book. Let’s think about the Wittgensteinianfly catching against the glass of language, and also about the poetry of flight. Querido amigo Mosé! ("Dear Reader, Don’t Read"). the work appropriately chosen by curator Guy Scaraggi as a title for the show, works not only as a homage and tribute to Carrión’s creative drive, but also as the best possible user’s manual for violence.

Ulises Carrión (1947, Andrés Ttudoxa, Mexico - 1989, Amsterdam, The Netherlands) was one of Latin America’s earliest conceptual artists. His first retrospective, *Ulises Carrión (1980)"* was held in 2003 at Museo de Arte Carrillo Gil, but only now is he having a European one. His work has not been as visible in Europe as it deserves, with the obvious exception of The Netherlands. Ultimately, this initiative by the Reina Sofia can be seen as part of the museum’s gamble for collecting Latin American art of the 1970s and 1980s and giving it greater exposure. In recent years, this inclination has prompted the acquisition of archives and a collaboration with the Red de Conocimiento de las Artes, crystallized in the 2012 exhibition *Pobednice (Liberating Human Forms)*. This exhibition offers a complete, well-rounded panorama not only of Carrión’s work, but even more importantly, of his creative processes. With great conceptual solidarity and based on a deep knowledge of the work and the artist, this exhibition features some 350 items, including books, magazines, record-arts works, mail-art works, public projects, and performances, never seeing sight of the fact that many of these fetish objects are nothing more than the remnants of the wellestablished methodologies and explorations behind Carrión’s many initiatives as curator, publisher, distributor, lecturer, archivist, artist theoretician, and writer. Some sections of the exhibition are articulated around thematic conceptual nuclei that remain constant throughout Carrión’s career (fundamentally, the ideas of reading and books), and others touch on specific projects such as the "German Cultural Challenge of 1981," a field study of the mechanisms and structures of gossip and rumors, documented in a graphic format and later presented in a conference, like any scientific investigation would be.

Carrión is primarily identified with projects like the legendary bookstore-gallery *Oberkland (1974-1973)*, the first of its kind devoted to artist’s publications, which in 1979 became the archive of the same name, or his participation in the mail-art network. This show also presents visitors with lesser-known projects and works, such as Carrión’s organization of a film cycle about Lilla Prada at De Appel Arts Centre, in 1984, or videos like *TV-Tonight* (1980), which provided sharp and humorous reflections on language, communication, writing, and visibility. The show ends in a multidisciplinary gallery featuring video, new print-arts works, and a reading area where visitor can (finally) peruse facsimiles or some of Carrión’s books, non-books, and anti-books, and consult a bibliography about the artist. The gallery’s simple idea would have delighted Carrión—it could indeed have been one of his own works—who was a precursor to the degraded debate around notions like "origine," "copy," and "forgery," and an enemy of fetishism in the arts. The stimulating power of Carrión’s work perhaps resides in the fact that it remains an enigma. His early career in Mexico unfolded in literary circles, and his self-exile in Europe meant an ex-istum in literature and a move towards his visual arts. He never settled definitively in any of these two fields, and his main contribution to both is, precisely, his positing of a lack of definition as the sign of the poet. His status as an outsider in every aspect of life must be considered irreplaceable, irre-constructible, deconstructible as inevitable moments of the processes of life and communication. Revealing, the work, from which the exhibition takes