

Work Portfolio

Andrés Mora Balzaretti
2026



Tanto Que Puede Pasar

BETA Contemporary, Barcelona, Spain
2026

What would happen if you could sit in front of your fears and share a cup of tea with them, as if they were lifelong companions? From this question emerges *TQPP* (*Tanto que puede pasar*). At the beginning of 2025, Maness becomes a father for the first time, an experience that brings both profound joy and an unexpected, paralyzing fear. In search of a way to live alongside this fear, he develops a daily ritual of sitting in silence at an agreed time to drink tea with it. Sometimes abstract, sometimes embodied, fear becomes a presence that can be observed rather than avoided. Through repetition, tea shifts from a symbolic gesture to a material one, becoming both medium and method for approaching vulnerability.



TANTO QUE PUEDE PASAR
INSTALLATION VIEW
2026



DORODANGO DE ENERO

2026

BLACK TEA, CLAY, WATER, LINDEN WOOD

SPHERE: Ø11.5 CM TRAY: 42 X 42 X 3 CM



Dorodango de enero emerges from the accumulation of tea consumed by the artist over nine months during daily meditative exercises confronting fear. Mixed with clay, this discarded residue becomes a polished sphere inspired by *dorodango*, a practice originating in Japanese kindergartens in which children transform mud and soil into smooth, luminous spheres through patient polishing.

DORODANGO DE ENERO

2026

BLACK TEA, CLAY, WATER, LINDEN WOOD

SPHERE: ø11.5 CM TRAY: 42 X 42 X 3 CM





El sudario VIII, is constructed from more than two hundred used tea bags. Flattened and assembled one by one, they form a surface onto which the artist prints the image of the Eight of Swords tarot card. The title evokes both the shroud and the bodily act of sweating during the ritual of drinking tea, linking the work to processes of absorption, residue, and emotional release. The card appeared during a tarot reading performed by the artist's mother when asking about her son's fate, an event that would later resonate through his life in suggestive ways.

EL SUDARIO VIII
2026
BLACK TEA ON TEA BAGS
200 X 120 CM



EL SUDARIO VIII (UPSIDE DOWN)
2026
BLACK TEA ON TEA BAGS
55 X 34 CM



ENCICLOPEDIA DEL MIEDO
2026
BLACK TEA ON COTTON PAPER
62 X 59 CM (FRAMED)
SERIES OF 80



Catálogo de superstición develops as the artist finds himself constantly knocking on wood, releasing the weight of his thoughts through this gesture. Within this practice, an intuitive hierarchy of objects emerges: certain woods seem to possess more power than others, while some objects appear to absorb superstition more effectively. From these observations, the artist develops a guide exploring the personal and cultural logics through which belief and protection are projected onto everyday objects

CATÁLOGO DE SUPERSTICIÓN

2026

ASSORTED SELECTION OF WOOD ELEMENTS AND METAL
VARIABLE DIMENSIONS



CATÁLOGO DE SUPERSTICIÓN
2026
ASSORTED SELECTION OF WOOD ELEMENTS AND METAL
VARIABLE DIMENSIONS



Narrenschiff

Co-Production Medienboard Berlin-Brandenburg
2025

Narrenschiff stages the apparition of Saint Grobbian, medieval saint of vulgarity, adrift on a weathered raft through Berlin's canals. The work draws on Sebastian Brant's 1494 satirical poem *Das Narrenschiff*, an allegory of moral folly linked to the historical practice of casting social outsiders adrift in fifteenth-century Central Europe. Reimagined in the present, the piece also engages with the tradition of saintly apparitions in Latin America, where visions that blend the miraculous and the political were instrumental during the colonial period. By merging these histories, the film reflects on how such apparitions might operate within contemporary discourse.



NARRENSCHIFF

2025

HD VIDEO LOOP WITH SOUND

13 MIN



NARRENSCHIFF

2025

HD VIDEO LOOP WITH SOUND

13 MIN



Paradisi

KW Institute for Contemporary Art, Berlin, Germany
2024

Moving between fiction and reality, *Paradisi* follows a hybrid figure, half bird of paradise and half human, as it navigates the ambivalent role of the artist in Berlin. Traveling from his studio through sites of no evident significance, he ultimately arrives at the Neue Nationalgalerie to perform an incantatory courtship dance in an attempt to attract the institution's attention. Inspired by the lyrebird and its extraordinary capacity for mimicry, every sound in the film is recreated solely with the artist's voice. Through this gesture, the work reflects on representation, perception, and performance, exploring how fiction and reality intertwine in the search for belonging.

[Read exhibition publication](#)



PARADISI

2024

HD VIDEO LOOP, SOUND.

17 MINUTES



PE (PARADISI)
2024

METAL, ACRYLIC GLASS, PLA FILAMENT,
FEATHERS, GLASS EYES, ACRYLIC PAINT
230 × 120 × 80 CM



PARADISI

2024

HD VIDEO LOOP, SOUND.

17 MINUTES



1000 Jahre Sind Ein Tag

BPA// Raum, Berlin, Germany
2023

Within the exhibition's exploration of world simulation, this installation proposes a subjective reconfiguration of time in which each hour unfolds as an entire day, divided into fifteen-minute cycles of dawn, daylight, dusk, and night. Through gradual shifts in light, color, and atmosphere, the work continuously transforms both the environment and the viewer's sense of temporal orientation. By compressing and accelerating the rhythm of the day, the installation destabilizes habitual perception and invites a reconsideration of duration, presence, and the experience of the surrounding works within an ever-changing shared space.

[Read exhibition publication](#)



NO POR MUCHO MADRUGAR AMANECE MÁS TEMPRANO

2023

LIGHT INSTALLATION, 15-MINUTE-PHASES LED STRIPES,
MERINO WADDING, VINYL, PETG, PROJECTOR.
VARIABLE MEASUREMENTS
BPA// RAUM, BERLIN, DE.



Spoiler Alert

BPA// Raum, Berlin, Germany
2022

Co-organizer of *Spoiler Alert*, a group exhibition bringing together more than twenty-five participants, alumni, mentors, and members of the Berlin Program for Artists to create bumper stickers. The project invited each participant to depart from their usual artistic practice while encouraging a direct exchange between artworks and audience. Structured around the cultural language of bumper stickers, the exhibition explored how these objects circulate, communicate, and produce meaning in contemporary culture.

[Read exhibition publication](#)



SPOILER ALERT
2022



PROUD PARENT OF A BERLIN BASED ARTIST, 2022
VINYL STICKER
7 X 21 CM



Los Tetlillis

Kunstspielhaus, Berlin, Germany
2021

Based on a fictional narrative of an archaeological discovery, *Los Tetlillis* examines the processes of historical legitimization, restitution, and the conditions through which cultural artifacts circulate in and out of institutional collections worldwide. The work reflects on how these narratives shape historical and cultural perception while simultaneously influencing the identity and economy of nations.

[Read exhibition publication](#)



KUNSTSPIELHAUS



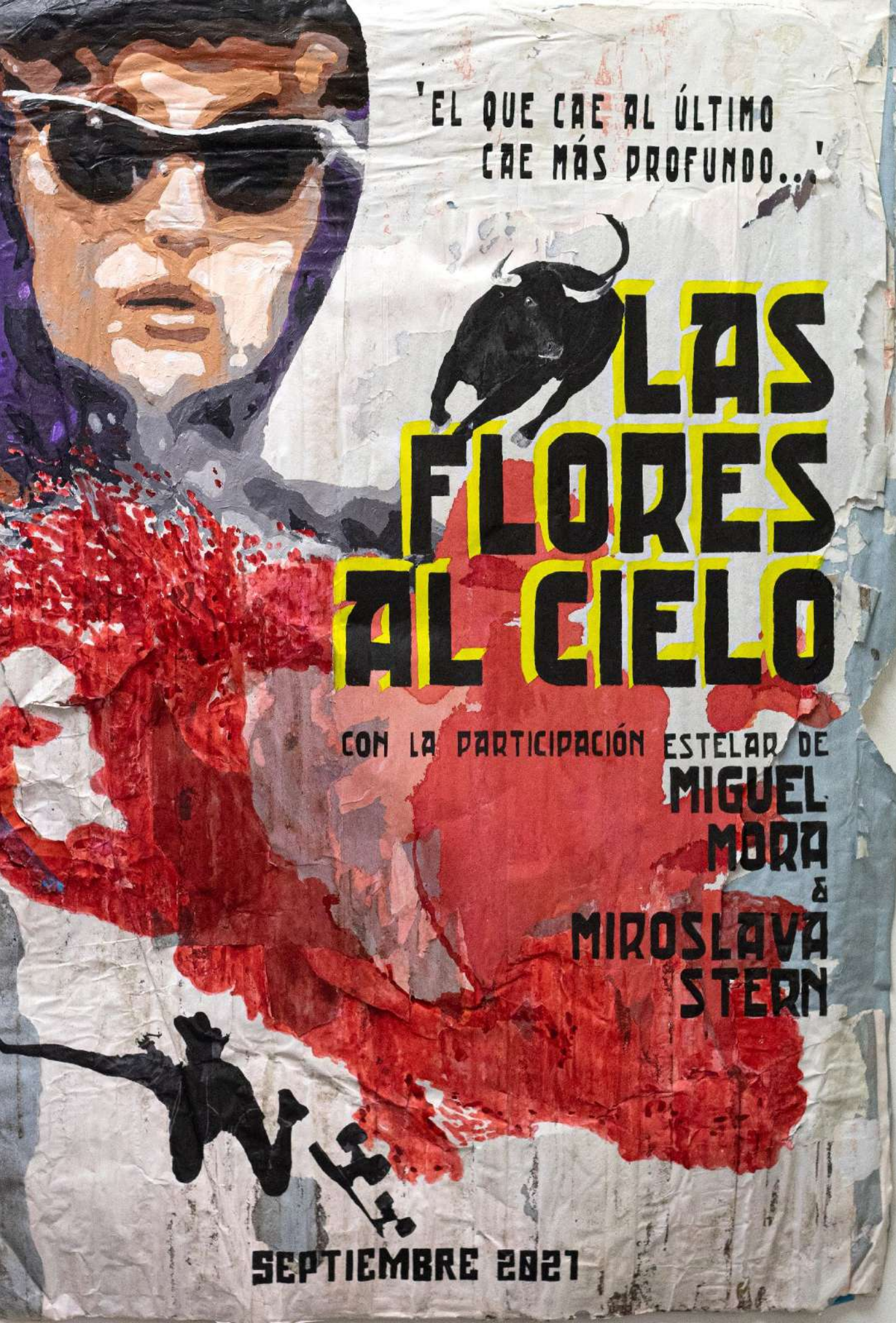
NEIHOTILOYAN, 2021
ALBINO LAMINARIA,
BASALT
VARIABLE MEASUREMENTS



ZACAMOA CODEX, 2021
ALBINO LAMINARIA,
GRAPHITE, CARMINE
NATURAL RED 4
12 X 6 CM



CEREMONIAL CLOTHES, PIPILTIN TILMÄTLI, 2021
PENCIL SHAVES, GLASS,
PLA FILAMENT
16 X 9 X 3 CM



'EL QUE CAE AL ÚLTIMO
CAE MÁS PROFUNDO...'

LAS FLORES AL CIELO

CON LA PARTICIPACIÓN ESTELAR DE
**MIGUEL
MORA**
&
**MIROSLAVA
STERN**

SEPTIEMBRE 2021

Las Flores Al Cielo

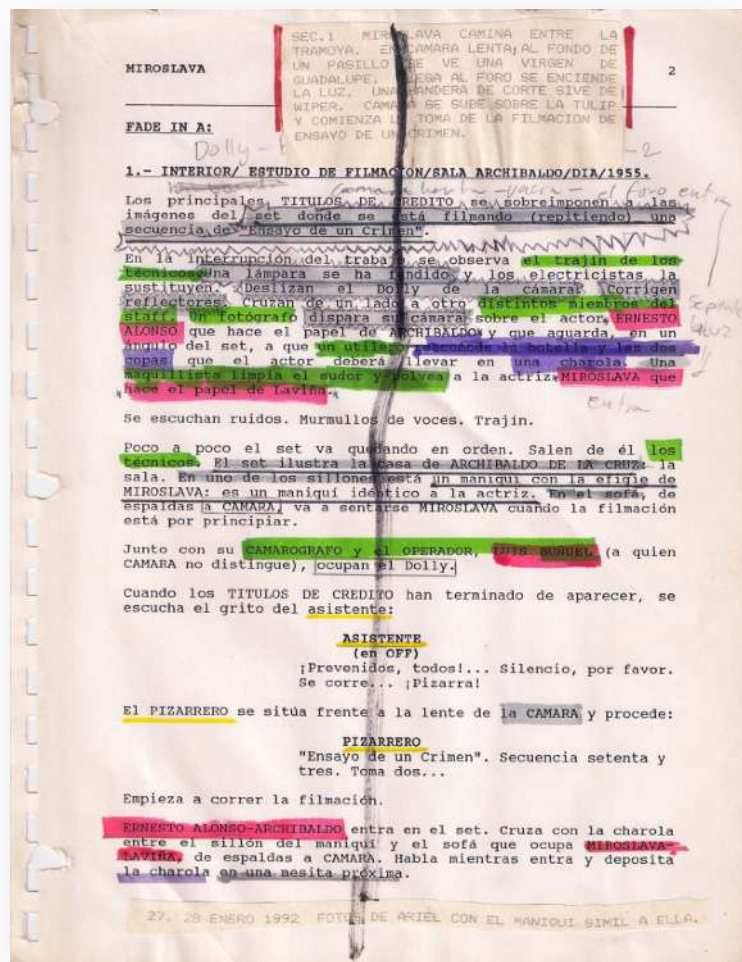
BETA Contemporary , Berlin,
Germany
2021

Las Flores al Cielo revisits a pivotal childhood memory of the artist through three interwoven narratives unfolding across different times and locations: the life and death of actress Miroslava Stern in Mexico City during the 1950s; an accident suffered by the artist's father while working on Stern's biopic in the early 1990s; and the later distortion of this memory during a conversation in Berlin in 2020, following the artist's father's death. Through these overlapping narratives, the work reflects on memory, fiction, and the unstable ways personal and collective histories are constructed over time.

[Read exhibition publication](#)



LAS FLORES AL CIELO
INSTALLATION VIEW
2021



Through an intertextual gesture, Maness transcribed his father's film script onto eighty-seven bathroom tiles, revisiting the memory of the accident his father suffered while bathing during the production of Miroslava's biopic. The transcriptions reproduce the system of color-coded highlights and annotations his father used while working, where each color corresponded to a specific production element. By isolating only his father's markings and erasing all other voices and external interventions, the work transforms the script into a trace of labor, memory, and personal methodology.

Script Legend

Interiors / Day (White highlight)

Exteriors / Day (Yellow highlight)

Interiors / Night (Bright blue highlight)

Exteriors / Night (Dark Green highlight)

Interiors / Exteriors / Dusk (Orange highlight)

Cast (Red highlight)

Extras (Bright green highlight)

Bits (Yellow underline)

Props (Purple highlight)

Stunts (Orange underline)

Special effects (Dark blue highlight)

Vehicles, Animals (Pink highlight)

Music, playback (Brown highlight)

Production (Black underline)

Special equipment (Rectangle)

Costume (Circle)

Hair & make up (*)

Decor (Gray highlight)

EL MURAL DE MIGUEL MORA, 2021
PERMANENT MARKER, VARNISH, CERAMIC TILE
140 X 600 X 0.5 CM
EDITION OF 87 UNIQUE TILES



EL MURAL DE MIGUEL MORA, 2021
PERMANENT MARKER, VARNISH, CERAMIC TILE
140 X 600 X 0.5 CM
EDITION OF 87 UNIQUE TILES



CICATRIZ, 2021
GELATIN CAPSULES, NAILS, MAGNETS
VARIABLE MEASUREMENTS
EDITION OF 1500



M LA FRAGANCIA, 2021
PERFUME, HAND-ENGRAVED GLASS, METAL, BLACK INK
8 X 5 X 5 CM
EDITION OF 10 PERFUME BOTTLES

Andrés Mora Balzaretti

B. 1988 | Mexico City, Mexico

Currently residing and working in Berlin, Germany

Education

BPA//Berlin program for artists, Berlin, DE

ENPEG 'La Esmeralda', Mexico City, MX

École de Recherche Graphique (ERG) Brussels, BE

CCC A.C., Mexico City, MX

Escuela Superior de Música Mexico City, MX

Selected Exhibitions

2026 *Tanto Que Puede Pasar*, BETA Contemporary, Barcelona, ES*

2025 *Profundis (con headbanging)*, Espacio Cabeza, Guadalajara, MX

2024 *Amid the Alien Corn*, KW Institute for Contemporary Art, Berlin, DE
Currency Exchange, BPA// Raum, Berlin, DE

2023 *1000 Jahre sind ein Tag*, BPA// Raum, Berlin, DE

2022 *Spoiler Alert*, BPA// Raum, Berlin, DE

2021 *Los Tetlillis*, kunstspielhaus, Berlin, DE *

Las Flores al Cielo, BETA Contemporary, Berlin, DE *

Hot Mess, Napoleon Complex, Berlin, DE

2020 *There is no inside without the outside*, BETA , Berlin, DE
Art still flourishes, Visual Space Collective, Online

2019 *Homonym*, GFJK, Baden-Baden, DE *

2018 *Insolence and youth*, DADA Post, Berlin, DE

2015 *Finale*, Le Lac ERG, Brussels, BE

2014 *WISH MEME*, New Museum, New York, USA
Collective, Casa Maauad, Mexico City, MX

2013 *A tiro de fuego*, Museo Nacional de la Estampa, Mexico City, MX

*Solo Exhibitions

Grants and awards

2025 Arbeitsstipendium, Hans und Charlotte Krull Stiftung

2024 Medienboard Berlin-Brandenburg,
Experimental Film Funding

2023 BPA// Production grant, with the support from LAS.
Förderpreis *Junge Kunst*,
Kunstverein Siegen (shortlisted)

2022 Recherchestipendium Bildende Kunst,
Senatsverwaltung für Kultur und Europa

Residencies

2018 Arthouse, Leiderdorp, NL

2015 La Nave, Madrid, ES

Publications

2024 *Amid the Alien Corn*, *Paradisi* Text by Raoul Zoellner
KW Institute for Contemporary Art, Berlin, DE

2021 Exhibition Catalogue, *Los Tetlillis*, Berlin, DE
Documentarian, *Air castless*, Chicago, U.S.

2020 Kunst B, *Maness*, *Künstler in Berlin*, Berlin, DE
Deutsch-Mexikanische Public *Maness*, Berlin, DE
Lateinamerika Magazine, *Künstlerprofil*, Berlin, DE
UNAM magazine, *Nuevas Fronteras* Mexico city, MX

Contact:

studiomaness@gmail.com

www.studiomaness.com