

JORGE MOROCHO

Portfolio



Jorge Morocho (Guayaquil, 1992)			CONTACT & ADDRESS www.jorgemorocho.com mystic.mist.mistake.stick@gmail.com		
EDUCATION. Hochschule für Gestaltung und Kunst, MFA, Basel. Uartes, BFA, Guayaquil. ITAE, BFA, Guayaquil.					
SOLO / DUO SHOWS.					
2025	Florita Almada, curated by Rodolfo Kronfle, Casa del Barrio, Guayaquil, Ecuador.	2024	Plattform25, CAN, Neuchâtel Levantamientos, curated by Roberto Rivadeneira and Ventana Project, ThaHouse, Madrid , Spain.	2018	NASA(L) GROUP SHOW Galería Grau, Lima, Peru. Open Studio, Galería Violenta, Guayaquil, Ecuador.
2024	Ah! The apples, w/ Zoe Baranek, Kasko, Basel, Switzerland.	2024	Regionale25, curated by Ines Goldbach and Ines Tondar, Kunsthausbaselland, Basel, Switzerland.	2018	Infulas de manglar, Casa Cesa, Guayaquil, Ecuador.
	& because revolutions never happen, curated by Teresa Arroyo de la Cruz, w/ Xavier Coronel, Ginsberg+ Tzu Gallery, Madrid, Spain.		You can break a rock with an egg curated by Chus Martines and Ines Goldbach, Kunsthausbaselland, Basel, Switzerland.	2017	Made in GYE, Tragaluz, Lima, Peru. Sub 30 DPM, Guayaquil, Ecuador.
	Tiresias, Ginsberg + Tzu Gallery, Lima. Peru.		Duende, curated by Filipa Ramos, Atelier Mondial, Basel, Switzerland.		Material gris, Galería Violenta, Guayaquil, Ecuador.
2023	Montevideo, Ginsberg+ Tzu Gallery, Madrid, Spain.	2023	For the snakes and the people they bite, MABE Gallery, Geneva, Switzerland.	2016	103AM MAAC, Guayaquil, Ecuador.
	Schönaustr, w/ Xavier Coronel, Casa del barrio, Guayaquil, Ecuador.		Paisaje de interior, Casa del banco terroriorial, Guayaquil, Ecuador.	2014	La noche del cazador Casa Cino Fabiani, Guayaquil, Ecuador.
2021	DOG backwards is GOD, w/ Xavier Coronel, MAAC, Guayaquil, Ecuador.	2022	Escuela de la pintura en guayaquil, curated by Saidel Brito y Jorge Aycart, MAAC, Guayaquil		Propensiones, Museo de los metales, Cuenca, Ecuador.
2018	El primer animal visible, MAAC, Guayaquil, Ecuador.		Multiverso, curated by Teo Monsalve, Q Galería, Guayaquil, Ecuador.		L.O.S, NoMínimo, Guayaquil, Ecuador.
2016	MU, curated by Jorge Aycart, DPM, Guayaquil, Ecuador.				GYE-UIO, No lugar, Quito, Ecuador.
2015	La memoria imposible, Museo Nahim Isaías, Guayaquil, Ecuador.	2021	Avistamiento de la pintura en Guayaquil, Galería Mz14, Guayaquil, Ecuador.		Premio Batan, NoMínimo, Guayaquil, Ecuador.
2015	PLOT, w/ Xavier Coronel, MAAC, Guayaquil, Ecuador.	2020	La conspiración del fasma, curated by Jorge Aycart and Boris Saltos, Casa abandonada, Guayaquil, Ecuador	2026	CURATORIAL MEDIATION. MOREL Museo Municipal de Guayaquil, Guayaquil, Ecuador (upcoming).
SELECTED GROUP SHOWS.					
2025	Jungkunst 2025, Winterthur, Switzerland.		Sinergia II, Espacio cultural plaza De la Fuente, Guayaquil, Ecuador.	2025	Jealousy Museo Nahim Isaías, Guayaquil, Ecuador.
	Basler Visionen, Transbona, Basel, Switzerland.		ch.ACO, Santiago, Chile.	2024	Ah! the apples Kasko, Basel, Switzerland.
	Jealousy, Museo Nahim Isaias, Guayaquil.		ART LIMA, Lima, Peru.		
	Happily ever after, Espace Amaretto, Lausanne.	2019	Estar siendo, CAC, Quito, Ecuador.	2021	Dog backward is God MAAC, Guayaquil, Ecuador.
	Artrarium, Museo del Cacao, Guayaquil, Ecuador.		Sinergia Espacio cultural Plaza de la Fuente, Guayaquil, Ecuador.	2014	Opening night MAAC, Guayaquil, Ecuador.

About

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Jorge Morocho (b. 1992, Guayaquil, Ecuador) is an artist working across painting, video, and writing. He studied at the *Instituto Tecnológico de Artes del Ecuador (ITAE)* and earned his BFA in Visual Arts from *Universidad de las Artes (UArtes)* in 2018. In 2024, he completed his MFA at the *FHNW Academy of Art and Design* in Basel, Switzerland.

Alongside his artistic production, Morocho develops curatorial mediations that explore the intersections between experimental writing and curatorial action. Recent projects include *Jealousy (Museo Nahim Isaías, 2025)*, *Ah! the Apples(KASKO, Basel, 2024)*, *DOG Backwards is GOD (Museo Antropológico y de Arte Contemporáneo, Guayaquil, 2021)*, and *MOREL (Museo Municipal de Guayaquil, forthcoming 2026)*.

His work has been exhibited in institutional contexts in Ecuador and Switzerland, including the *Museo Antropológico y de Arte Contemporáneo* (Guayaquil) and *Kunsthaus Baselland*, as well as through the selection for Platform at CAN *Centre d’art Neuchâtel* in 2025. His work has also been presented in galleries and independent spaces in Lima, Madrid, Geneva, Winterthur, Guayaquil, and Quito, including *Ginsberg Gallery*, *Galería Ponce + Robles*, *Mabe Gallery*, *Casa del Barrio* and *DPM Gallery*.

He currently lives between Guayaquil and Basel.

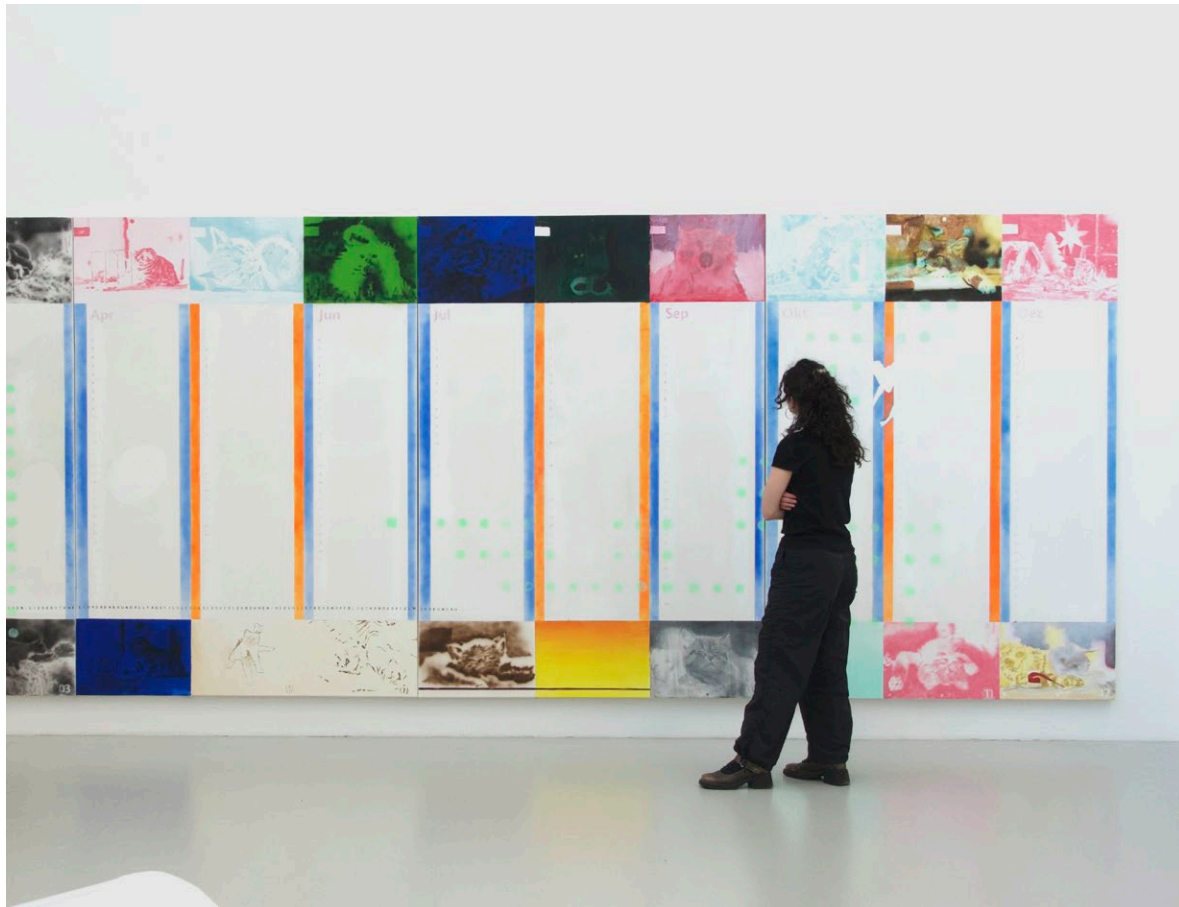
Jorge Morocho’s **practice** is rooted in painting and video and has recently expanded to include writing and curatorial projects. His work examines the internal mechanisms through which contemporary spectatorship is constructed, and is guided by long-term research that involves collecting and reworking commercial and domestic images, approaching them as a raw material that encodes forms of control, aspiration, and fantasy.

Having grown up in Ecuador, Morocho developed a lasting skepticism towards the cultural and economic structures that govern image production and distribution. His practice engages with the circulation of images, commodities, and narratives from a perspective attentive to the asymmetries of power that structure global visual economies. Rather than offering illustrative critique, his work operates through subtle displacements, repetition, and irony, allowing images to reveal their own contradictions between intention and form.

Approaching visual culture from the perceptual and political perspective of the Global South, his practice offers a counter-reading of dominant visual paradigms—one that feels particularly relevant in a context where debates around agency, representation, consumption, and spectacle remain pressing and unresolved.

Horizontal Fashion acrylic, charcoal & oil on canvas, 230x640cm, 2025.
Part of the selection for Plattform25 at Centre d'art Neuchâtel, curated by Diogo Pinto and Selma Meuli.





Horizontal Fashion at Centre d'art Neuchâtel



Horizontal Fashion at Centre d'art Neuchâtel

“Meow, this modern art! It makes you dizzy just looking at it. Better to quickly turn around and focus on everyday objects—like full food bowls, twitching toy mice, and so on...” ...reads the February spread of Katzenleben Kalender, a 2024 calendar licensed by Whiskas and published by a calendar-making company. This German printing specimen, featuring twelve months of pretense, is the original source material for Jorge Morocho Ibarra’s (based in Basel) newest painting series created for Platform 21.

It isn’t uncommon for the painter to find inspiration in unexpected places, from film-stills to circus posters, Chilean novelists and Starbucks drinks: Morocho casts a wide net of intrigue. Everything is possibly fertile ground to discover new pictures, ideas and reflections to rework into paint, in what could be described as a ruminative practice of cycles of image consumption.

Morocho carries a heartfelt fascination for all things absurd, hypocritical, and contradictory in nature, revealing a sharpened eye for the ironic forces behind visual culture. His approach to representation maintains a level of descriptive excess, tempered by an assertive style that doesn’t shy away from leaving the bones of the painting bare. Consider *Horizontal Fashion* (2025), where Morocho has essentially unfolded what was an extremely vertical cat calendar—the original document measures 70 x 16 cm—laying side by side each month, transforming what was once a top-down reading of time into a year-long panorama. Here, time is a landscape, while cats—positioned at the edge of each month—are a frame, enclosing 365 days with fluffy cuteness.

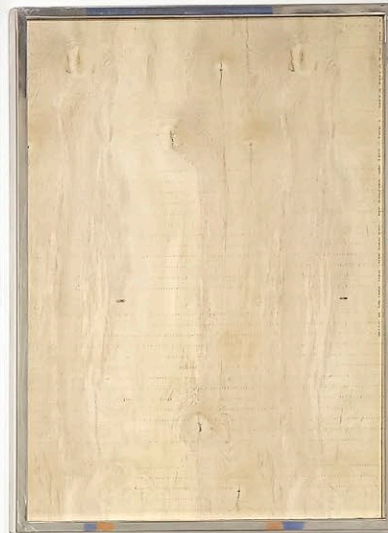
Diogo Pinto Curator, Plattform25.

In *The Magic Mountain*¹, horizontal fashion refers to the practice of the patients at the Berghof Sanatorium, a luxury tuberculosis sanatorium located in the Swiss Alps, of spending most of their time lying down, wrapped in blankets on lounge chairs, as part of their prescribed tuberculosis treatment. Horizontal fashion speaks to a time of waiting, detached from the usual pace of life, a condition of illness that develops a purely aspirational culture. Waiting for being better or being able to act.

Horizontal Fashion proposes a mise-en-scène around the semiotics of consumption and corporate optimism, through the signs and codes of tenderness, comfort, and domesticity. The work extends my ongoing research on the template as a predesigned structure that regulates emotion and experience through design. Here, repetition becomes a landscape that operates within the temporal structure of a calendar, which in the end is nothing more than a template that regulates life through imagery.

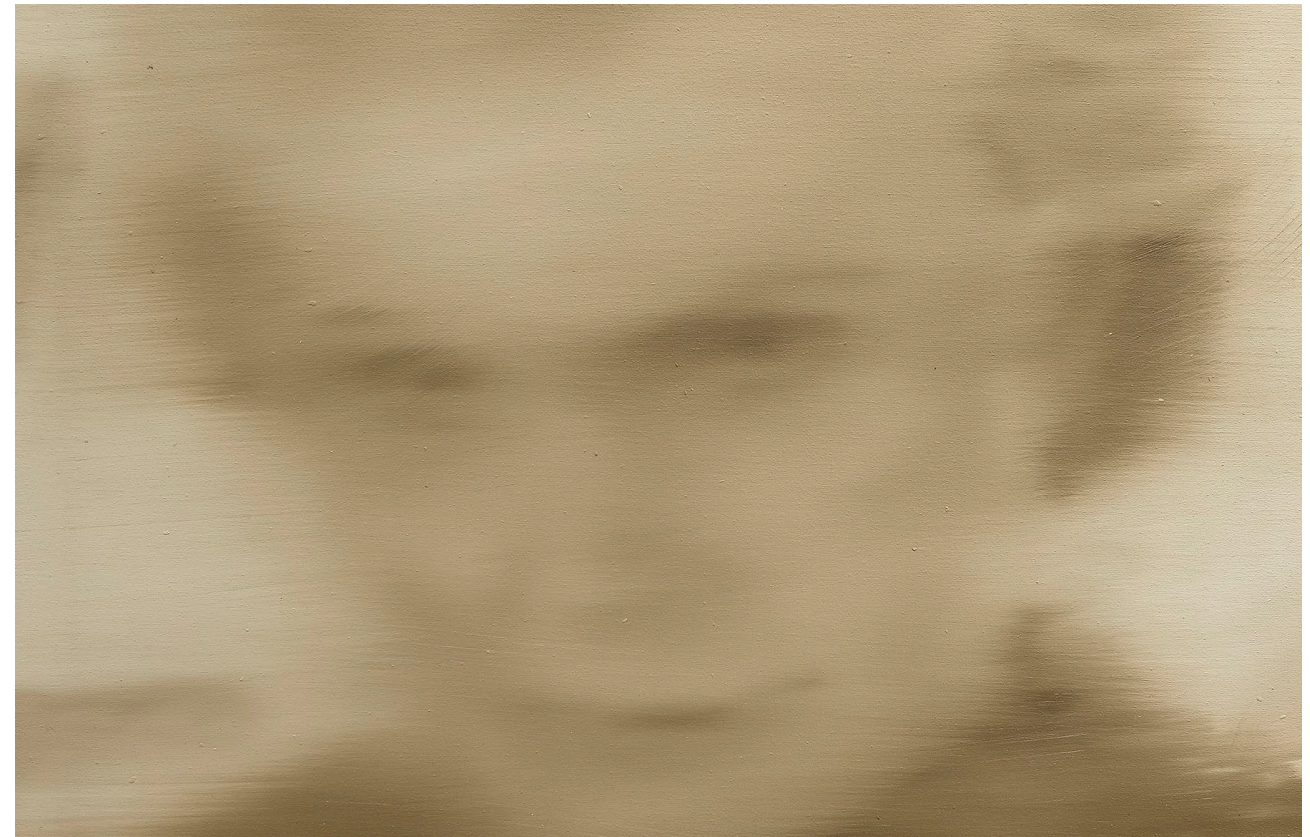
1. The Magic Mountain (1924) is a novel written by Thomas Mann and set in a Swiss sanatorium.







Mano Tornosol oil on canvas, plywood and stainless steel frames, 265x135cm, 2025.



Mano Tornosol detail.

La Mano Tornosol creates a narrative loop and a small act of magic through the double portrait of Walter Mercado, the light movement of his hand, and the industrial surface of plywood. The title comes from a poem by the Chilean writer Rosamel del Valle, from *La visión comunicable* (1956), which explores the liminal passages between dream and wakefulness.

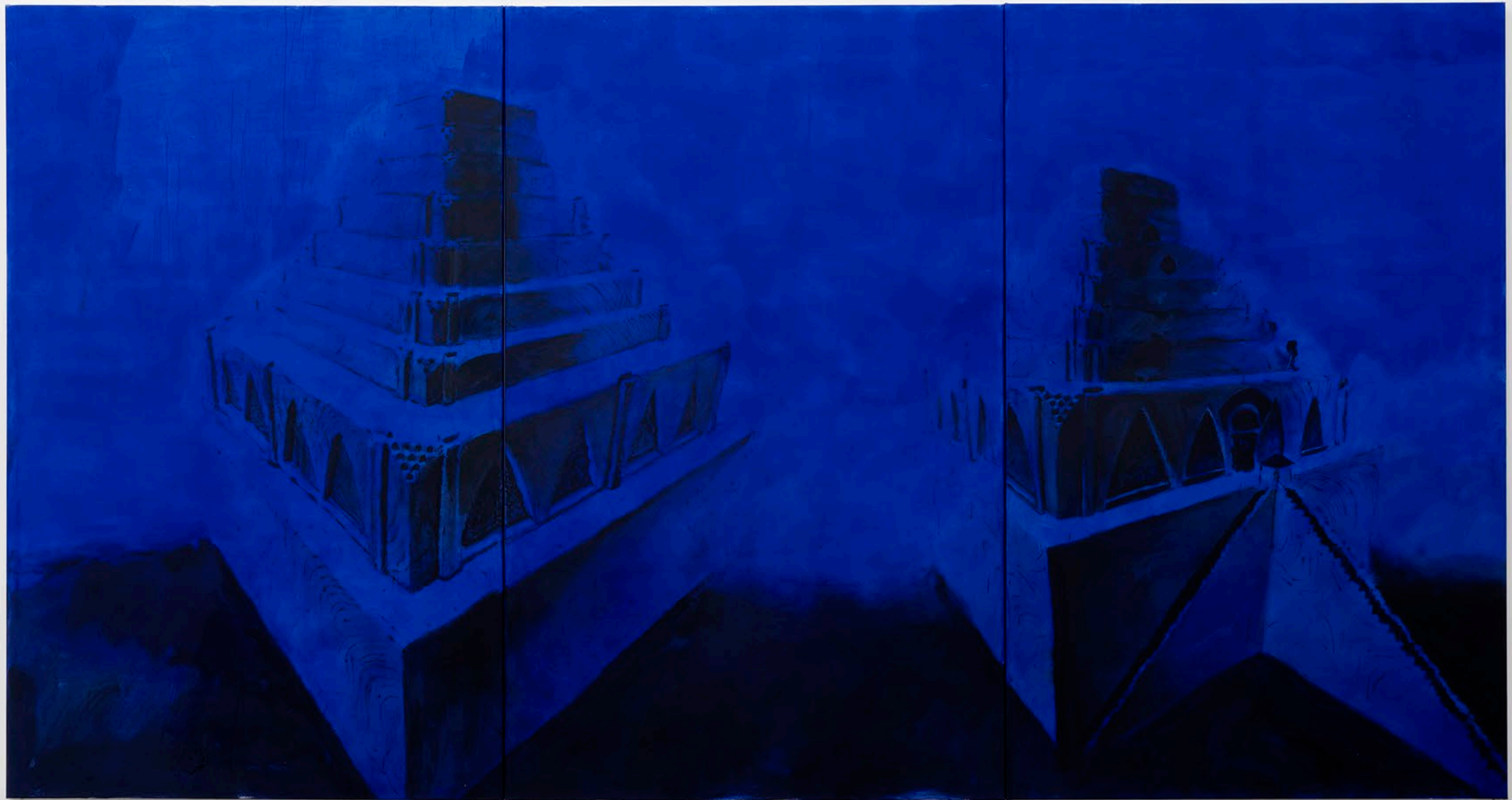
Walter Mercado was a media figure and one of the most recognized icons of Latin American spiritual entertainment. His image functioned as a bridge of translation and cultural migration, reconfiguring the complexity of Latin American spiritualities to make them legible within global circuits of media and spectacle. The work reflects on this process of transformation, where belief, performance, and image merge into a single visual language of transmission.



Candelabra oil, acrylic and wax on canvas, 220x320cm, 2025.
Part of the selection for Salón de Julio at Museo Municipal, curated by Juliana Steiner and Arturo Duclos.



Every relic has the power to speak underwater, oil, acrylic, ultramarine blue pigment on canvas, 300x570cm, 2024.
Part of the selection for Regionale 2024 at Kunsthausbaselland, curated by Ines Goldbach and Ines Tondar.



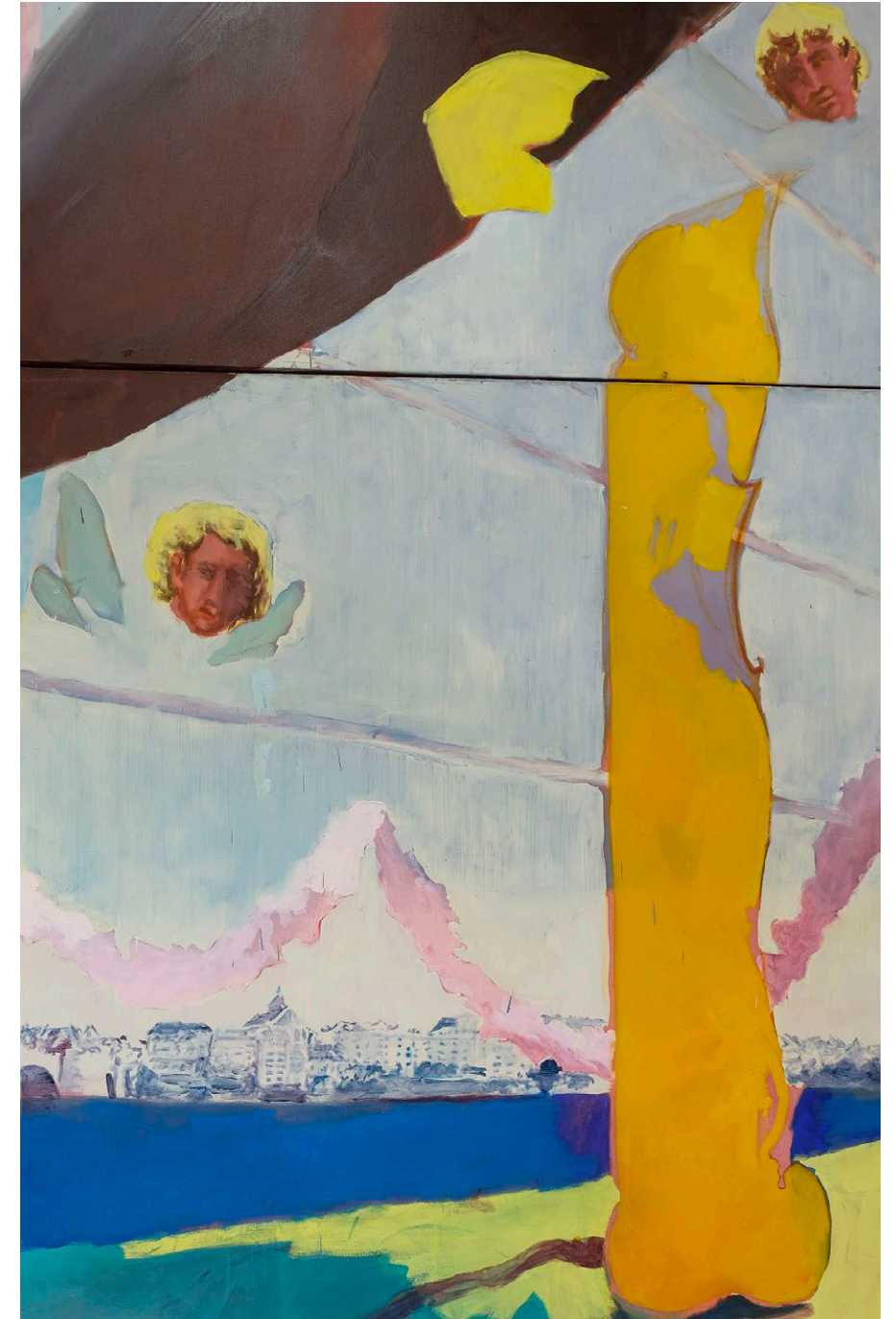




Exhibition View You can break a rock with an egg, curated by Chus Martínez and Ines Goldbach, alongside works by Lena Laguna Diel. Kunsthhausbaselland, Basel, 2024.

A *Unicorn Frappuccino* is a latte made with ice, milk, pink powder, sour blue powder, crème frappuccino syrup, mango syrup, and a blue drizzle. It contains 500 calories, 8 grams of fat, 76 grams of sugar, and 55 milligrams of cholesterol.

The drink was released by Starbucks in 2017 as part of the early-2000s unicorn fad and was discontinued shortly after due to its excessive sugar content. It is a perfectly packaged object, one that seems to come from a world that embodies the playful and the magical, but also the artificial and, in a way, the intimidating nature of a unicorn. *Unicorn Frappuccino* reconstructs the landscape of Basel through the palette of a starbucks latte, with the same name, and visual fragments of my daily route from Basel Stadt to my studio in Birsfelden. The painting combines photographs taken from my bike, the image of a billboard placed in front of the treadmill at my gym, a doubled reproduction of an old French circus poster, and two high-altitude satellites that are part of the future of telecommunications, an emerging tool for surveillance and border monitoring.



Unicorn Frappuccino detail.



Exhibition View Ah! the apples, alongside works by Zoe Baranek. KASKO, Basel, 2024.



MAGIC, Acrylic, charcoal, oil, and stencil stamps made with Migros paper bags, 220x320cm, 2025.

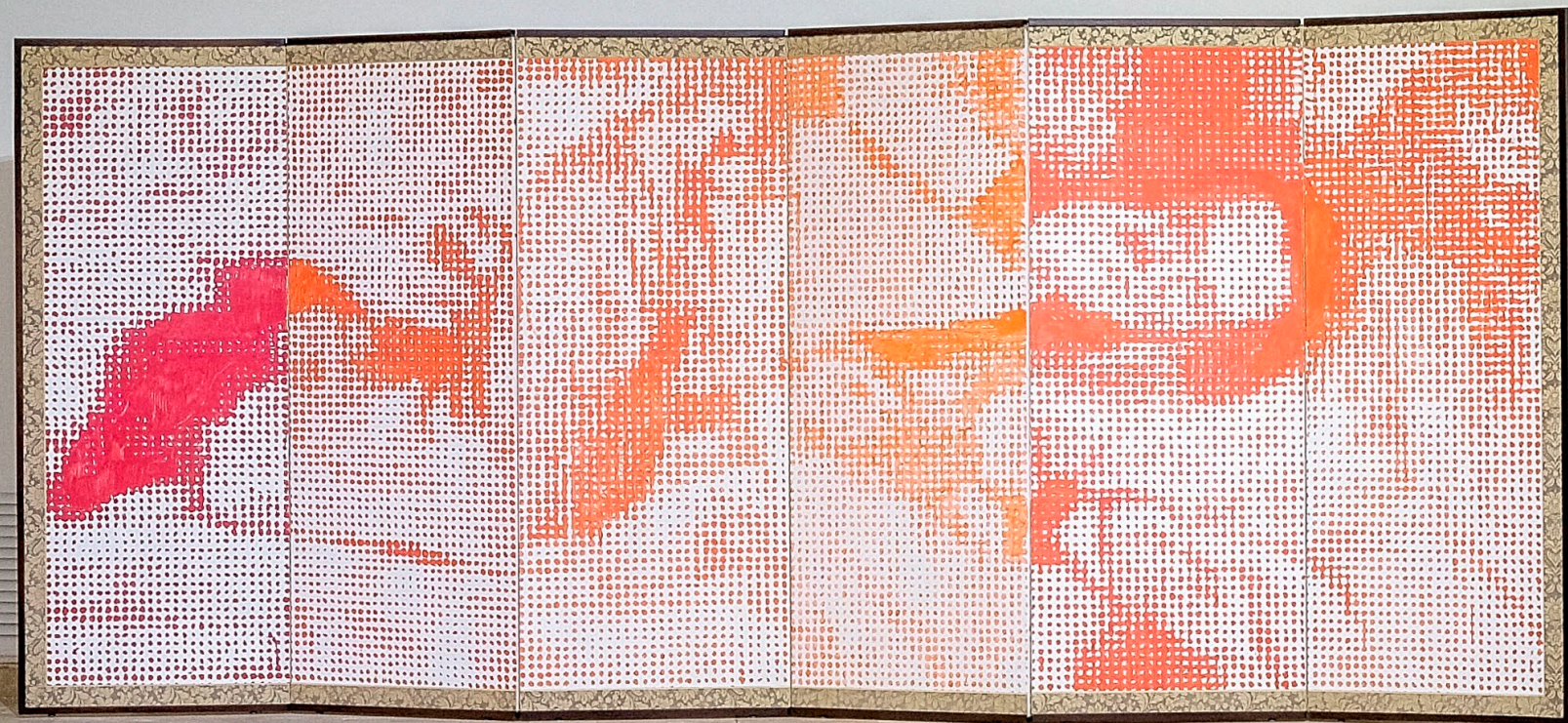


Exhibition View Levantamientos, Alongside works by Gripface (David Olivier) Emma Ader and María Alcaide, Tha House, Madrid, 2025.





Exhibition view, Dog backwards is God, MAAC, 2021



Dennis Hopper records a vn for himself acrylic on canvas, wood and wallpaper, 480x200cm, 2021



