

# ART BASEL 2023

Private days: June 13 - 14  
Public days: June 15 - 18

## Booth R08

Ana Prata  
Mariela Scafati  
Teresa Solar Abboud  
Donna Huanca  
Álvaro Urbano  
Eleonore Koch  
Mateo López  
Jose Dávila  
John Isaacs  
Jorge Eielson  
Sara Ramo  
Gonzalo Lebrija  
Milena Muzquiz  
Jorge Méndez Blake



## ANA PRATA

(1980. Sete Lagoas, Minas Gerais, Brazil)

There is a latent ambiguity in Ana Prata's work that can walk between humor, interiority and critical spirit. Her colorist figurative paintings lately depict still lifes of fruits and objects that appear cut from the landscape. An interior landscape that is hardly insinuated since it is not used as a resource of reality or context, on the contrary, it confronts us with a lyrical and symbolic dialogue with the domestic.

The artist relates to the modernist repertoire in a way that is neither reverential nor nostalgic, rather she seems to probe it as if she were an archaeologist, borrowing and distorting hieroglyphs to assimilate them into the conversation on contemporary painting. The result is a body work that flirts with the decorative arts and graphism. Her lush stroke is at the same time combined with transparencies that give an atmospheric, solar and light effect to her optically dynamic images.

Ana Prata graduated in Visual Arts from the University of São Paulo (USP).

She has presented solo exhibitions at Centro Cultural SESC Pompéia in São Paulo (2022); she took part in the 33rd Bienal de São Paulo – Affective Affinities, which took place at the Bienal Pavilion in São Paulo (2018); *Em volta desta mesa*, Travesía Cuatro, CDMX (2022); *Auroras* (São Paulo, 2019), Isla Flotante Gallery (Buenos Aires, 2019); Mário de Andrade Municipal Library (São Paulo, 2018); Millan Gallery (São Paulo, 2014 and 2017); Pippy Houldsworth Gallery (London, 2016); Instituto Tomie Ohtake (São Paulo, 2012); Centro Cultural São Paulo (2009), among others.

She has taken part in group exhibitions at institutions such as the Museum of Contemporary Art of the University of São Paulo; Caixa Cultural (Rio de Janeiro, 2017); Instituto Figueiredo Ferraz (Ribeirão Preto, 2015); SESC\_Videobrasil (São Paulo, 2011 and 2013); Instituto Tomie Ohtake (São Paulo, 2011); Instituto Moreira Salles (Rio de Janeiro, 2013).

She was one of the nominees for the PIPA Award in 2017, 2018, 2019 and 2020. In 2011, she was a resident artist at the Red Bull Art House in São Paulo and at Unlimited residence, New York in 2016.

Her work is part of international collections including Pinault Collection; Jorge Pérez, Miami; Pinacoteca do Estado de São Paulo; MAC, São Paulo and Instituto Figueiredo Ferraz, Ribeirão Preto, São Paulo.

The artist lives and works in São Paulo.

Ana Prata  
*Sombra*  
2023  
Oil on fabric  
30 x 24 cm  
APR123  
10,000 USD



TRAVESÍA CUATRO



Ana Prata  
*Sempre viva*  
2023  
Oil on fabric  
37 x 30 cm  
APR124  
10,000 USD









Ana Prata  
*Aparador*  
2023  
Oil on fabric  
33 x 33 cm  
APR125  
10,000 USD







## MARIELA SCAFATI

(1973. Buenos Aires, Argentina)

Painter, printmaker and queer activist, Mariela Scafati uses unframed, monochrome canvases to create three-dimensional objects and installations that reinterpret traditional genres such as portraiture and landscape painting. Painting serves Scafati as a medium of memory and processing of her personal experiences, crossed by community work.

Future projects include the group show Arte Contemporanea Argentina at PAC Milano curated by Andrés Duprat and Diego Sileo (together with artists Eduardo Basualdo, Leandro Erlich, León Ferrari, Lucio Fontana, Ana Gallardo, Jorge Macchi, Marta Minujín, Adrián Villar Rojas, Liliana Porter, Tomás Saraceno, among others). In 2024 she will participate in the group show Giro Gráfico with the activist group Serigrafistas Queer at MASP in São Paulo, which was also presented in 2022 at Reina Sofia, in Madrid, and MUAC, in Mexico City. Other recent shows include MALBA in Buenos Aires; Hamburger Bahnhof, Berlin; Museo Nacional de Bellas Artes, Buenos Aires; KW Institute for Contemporary Art (in the context of the 11th Berlin Biennial); Collegium, Arévalo, Spain; Storefront for Art and Architecture, among others.

She took part in Documenta Fifteen as a member of Serigrafistas Queer, a group that create slogans to print on t-shirts to use at LGBTQIA+ pride marches and transfeminist demonstrations. Since 2013, she has been part of Cromoactivismo (together with artists Daiana Rose, Marina De Caro, Vic Musotto and Guille Mongan), the group that uses color to intervene poetically in political events.

Among other collaborative projects related to screenprinting, education, performance and radio, Scafati is cofounder of Taller popular de Serigrafía (TPS); she was part of Belleza y Felicidad and created Radio Electrónica Artesanal together with Lola Granillo.

Scafati's work is part of institutional collections such as the NationalGalerie, Berlin; The Solomon R. Guggenheim Museum, NY; Museo Tamayo, Mexico City; Reina Sofía National Art Center Museum, Madrid; MCA - Museum of Contemporary Art, Chicago; MALBA, Buenos Aires; MACBA - Museum of Contemporary Art of Buenos Aires; MAC - Museum of Contemporary Art of Bahía Blanca, Argentina.

Mariela lives and works in Buenos Aires.



Mariela Scafati  
*The After*  
2023  
Acrylic on linen and rope  
Variable dimensions  
MS013  
38,000 USD



TRAVESÍA CUATRO







TRAVESÍA CUATRO





## TERESA SOLAR ABBOUD

(1985. Madrid, Spain)

Teresa Solar Abboud's imaginary is based on the morphology of speech and, by extension, of thought. Concepts such as resistance, insulation, tightness and immunity are developed through a multidisciplinary production focused on sculpture and drawing and based on the creation of multi-layered narratives. Throat, pore, hatch, tongue, pipe, her pieces are populated with connotations of connectivity and flow. Hers is a practice full of words and full of organs that create words: a talkative work that doubts itself but nevertheless wants to talk.

In recent years, Solar Abboud has developed large-format installations in which families of sister sculptures vary in shape and size, creating complex ecosystems of thought. The reflection about the great stories of progress in contemporary society are opposed to micro-narratives that have to do with her own body: sports injuries, stuttering and daily transits through her city are a fundamental part of the expressive sphere of the creator.

The artist takes up the space with pieces of very different size and materiality: clay, found objects and human symbols coexist in her work. Teresa Solar Abboud approaches these relationships from an organic sensibility, as if they were bodily functions, but she also accentuates the complex system of relationships in the industrial world, where hybrid forms of existence that combine organic and synthetic properties are constantly being produced. The work with ceramics is especially relevant in her production, the artist interprets the clay as a metaphor for the relationship of mankind with the geological mantle on which our civilizations lay and thus creates, through the intrinsic insulating qualities of the material, cavernous systems with which to tell stories of self-protection and isolation.

Future projects include a solo show at Kunsthalle Lissabon in Portugal, and a solo exhibition at Centro de Arte Dos de Mayo CA2M, curated by Tania Pardo.

Her work is currently part of the group shows *¡Doblad mis amores!* curated by Chus Martínez at Collegium, Arévalo, as well as *Lo que pesa una cabeza* at TEA Tenerife Espacio de las Artes.

She participated in the 59th International Art Exhibition of La Biennale di Venezia *The Milk of Dreams*, curated by Cecilia Alemani (2022). In 2021 she took part in the Liverpool Biennial curated by Manuela Moscoso with a public art installation at Exchange Flags titled 'Osteoclast'. She took part in KölnSkulptur #9 curated by Chus Martínez in Cologne (2017-2019).

Recent solo shows include *Time of worms* at Galeria Joan Prats in Barcelona, curated by Julia Morandeira; *Big Mouth*, within Boundaries, Oozing out in 1946, The Hague; *Formas de fuga* at Travesía Cuatro Madrid; *Pumping Station* at Travesía Cuatro CDMX; *Ride, Ride, Ride* at Matadero Madrid and Index Foundation, Stockholm and *Flotation Line* at Der TANK, Institut Kunst in Basel. She has taken part in group shows at C3A, Córdoba, as part of TBA21 Collection; Fondazione Sandretto's Young Curators Residency Programme in Madrid, Spain; Pinchuk Foundation, Kiev; Museo de Arte Abstracto, Cuenca, Spain; Centro Conde Duque, Madrid; Casal Solleric, Palma de Mallorca, Spain; Museo Patio Herreriano, Valladolid, Spain; Centro de Arte Dos de Mayo, CA2M, Madrid; Haus der Kunst, München, Fundación Marcelino Botín, Santander; Maxxi, Rome; General Public in Berlin; Kunstverein München; CA2M, Madrid and La Casa Encendida, Madrid.

Her work is part of the MACBA Collection, Thyssen-Bornemisza Art Contemporary - TBA21 Collection, Fundación ARCO, as well as the Spanish Ministry of Foreign Affairs.

Teresa Solar Abboud lives and works in Madrid.

TRAVESÍA CUATRO

Teresa Solar Abboud  
*TUNNEL BORING MACHINE*  
2023  
High temperature clay, resin,  
acrylic, matt acrylic varnish,  
metal  
139 x 140 x 178 cm  
TS159  
55.000 EUR







TRAVESÍA CUATRO





TRAVESÍA CUATRO





## DONNA HUANCA

(1980. Chicago, USA)

Bolivian-American artist Donna Huanca creates work that destabilizes the male gaze while exploring femme and indigenous, specifically Andean, narratives and mark-making. Huanca's installations encompass painting, sculpture, and live performance, and are characteristically created for, and integrated with, the specific architectural spaces in which they are presented. Her art is deeply invested in ritual practice, both drawn from Andean culture and exploring ritual at large as a means for transcendence, meditation, and transformation.

In recent years, Huanca's work has stood out for its understanding of the body, the skin in particular, as a territory where surface and matter converse with architecture, space, and the world. Her performances produce slow-paced choreographies that conjure private rituals and meditations in the gallery space, confronting the viewer with a scenario both uncomfortable and suggestive. The titles of the paintings, through which matter emerges as something between the natural and the artificial, and in which blue predominates over skin tones and earthy colors, allude to different types of rocks, minerals, and natural processes. The totemic sculptures, on the other hand, combine a variety of materials that relate to the body and stand out for their tactile qualities, such as clothes, skin, silicone body imprints, natural and synthetic textiles, or re-contextualized cultural artifacts.

Donna Huanca studied at Städelschule, Frankfurt and was the recipient of the DAAD Artist Frankfurt and a Fulbright research grant.

Recent exhibitions include *Ojos Obsidianos*, MAZ Museo de Arte de Zapopan, Mexico; *Portal de Plata*, Whitechapel Gallery, London, United Kingdom; *Aqua Sabia*, Kiasma Museun, Helsinki, Finland; Kunstverein, Hamburg, Germany; *Espejo Quemada*, Ballroom Marfa, Texas, US; *Magma Slit*, Henry Art Gallery, University of Washington, Seattle, US; *Cueva de Copal*, Arnolfini Bristol, UK; *Lágrimas Secas*, Travesía Cuatro CDMX, Mexico; *Obsidian Ladder*, curated by Olivia Marciano, Marciano Art Foundation, Los Angeles, United States; *Lengua Llorona*, Copenhagen Contemporary, Denmark; *Piedra Quemada*, Belvedere Museum, Vienna, Austria; *Cell Echo*, Yuz Museum, Shanghai, China; *Lengua de Bartolina Sisa*, Travesía Cuatro Madrid, Spain; *Jaguar and electric Eels*, Julia Stoschek Collection, Berlin, Germany; *Scar Cymbals*, Zabłudowicz Collection, London, United Kingdom; *Surrogate Painteen*, Peres Project, Berlin, Germany; *Ice Chrysocolla*, Cabaret der Künstler – Zunfthaus Voltaire, Manifesta 11, Zurich, Switzerland; *Poly Styrene's Braces*, curated by Anne Barlow, Art in General, New York, United States; *In collaboration with kim?*, Contemporary Art Centre, Riga, Latvia and *Sade Room (famously reclusive)*, Moma PS1, New York, United States.

She is included in numerous international collections: Solomon R. Guggenheim Collection, New York, United States; Zabłudowicz Collection, London, United Kingdom; B.L.A Foundation, Vienna, Austria; Espacio 1414/Berezdivin Collection, Santurce, Puerto Rico; Marciano Art Foundation, Los Angeles, United States; Rubell Family Collection, Miami, United States; Sifang Art Museum, Nanjing, China; Yuz Museum, Shanghai, China, among others.

Donna Huanca lives and works in Berlin.

Donna Huanca  
*SYNCYTIN TISSUE*  
2022  
Oil, sand on digital  
print on canvas  
150 x 113 cm  
DHU187  
55,000 USD





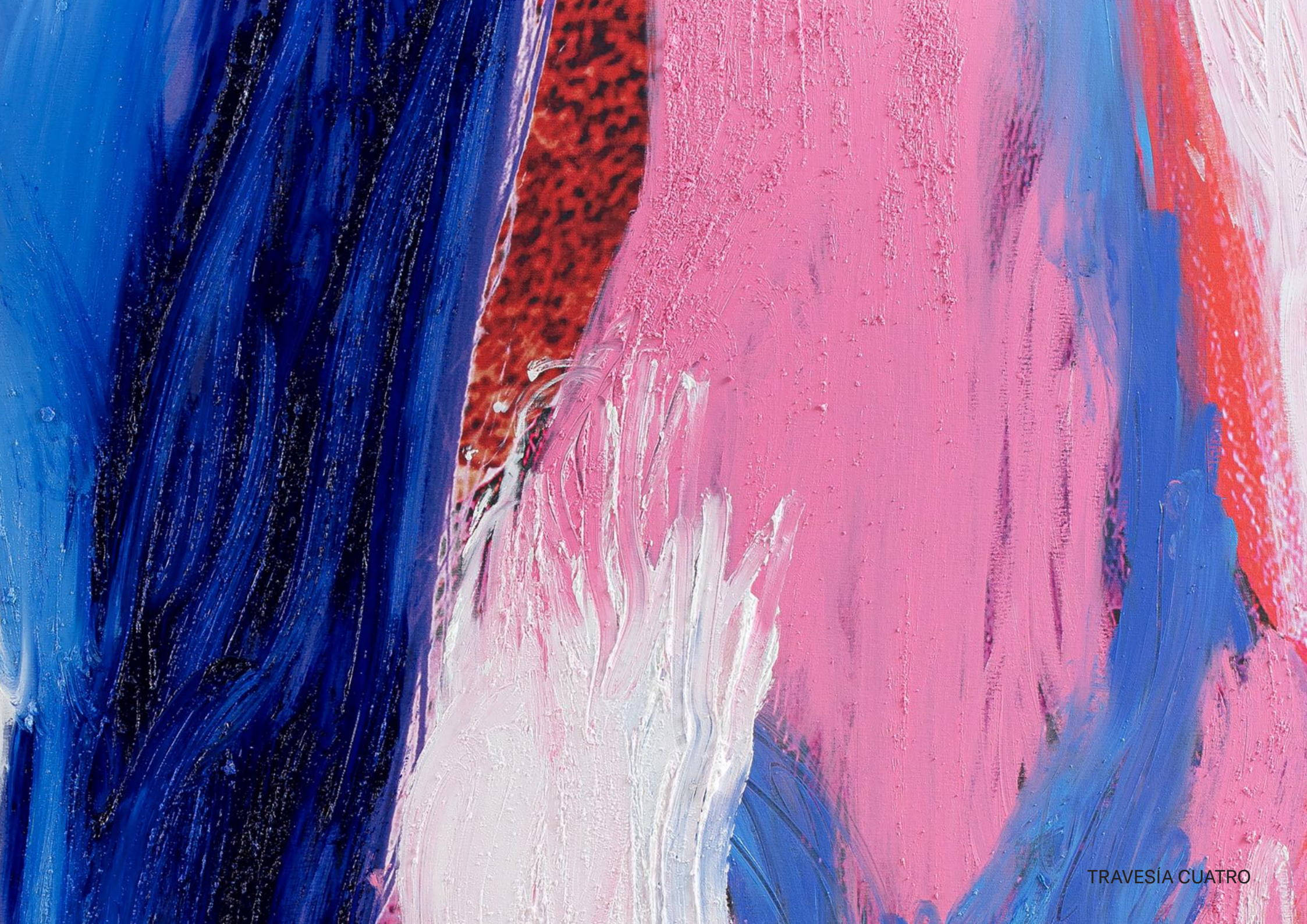




Donna Huanca  
*RADIAL SYMMETRY*  
2022  
Oil, sand on digital  
print on canvas  
180 x 132 cm  
DHU190  
65,000 USD











## ÁLVARO URBANO

(1983. Madrid, Spain)

Álvaro Urbano's practice embraces a variety of media, from performance to spatial installations, which unfold throughout an experimental process. Often using architecture, fiction, theatre and heterotopia as points of departure, his mainly site-specific installations consider the space and its local inhabitants as possible actors or co-authors of a narrative.

He studied Interior Architecture at the ETSAM in Madrid and Fine Arts at the Institut für Raumexperimente, Universität der Künste in Berlin. In 2014, Urbano received the Villa Romana Fellowship. He attended The Artists and Architects-in-Residence at MAK, Los Angeles, 2016/2017. He is currently a professor at the École Nationale Supérieure des Beaux-Arts de Paris.

At the moment, he is presenting a site-specific installation and performance, *Lunar Ensemble for Uprising Seas*, with Petrit Halilaj at Ocean Space in Venice, with the support of TBA21 and Audemars & Piguet. His work is also part of a group show at Collegium, Arévalo, Spain, curated by Chus Martínez. Upcoming projects include a solo show at TEA Tenerife Espacio de las Artes in Spain, a solo show at SculptureCenter in NYC, and another solo at MUSAC, León, Spain.

He has recently presented his solo show *GRANADA GRANADA* divided in two parts distributed between Travesía Cuatro spaces in Guadalajara and Mexico City. He has also presented exhibitions and projects at Bergen Assembly, Norway; Storefront for Art and Architecture in New York, US; La Casa Encendida, Madrid, Spain; Art Basel Statements, Switzerland, with ChertLüdde; Bundeskunsthalle, Bonn, Germany; Kunsthalle Düsseldorf, Germany; Boghossian Foundation, Brussels, Belgium; Kölnischer Kunstverein, Cologne, Germany; Hamburger Bahnhof, Berlin, Germany; CAB, Brussels, Belgium; Moscow International Biennale for Young Art, Moscow, Russia; PAC, Padiglione d'Arte Contemporanea, Milan, Italy; Neue Nationalgalerie, Berlin, among others.

Álvaro Urbano and Petrit Halilaj have presented their collaborative work at Bally Foundation, Lugano, Switzerland; Frankfurter Kunstverein, Germany; Palacio de Cristal, Museo Reina Sofía, Madrid; Autostrada Biennale at the National Library, Prishtina, Kosovo; the 17th Quadriennale di Roma, the Biennale Gherdëina, in Ortisei, Italy and S.A.L.T.S., Basel, Switzerland.

Urbano's work is part of Collection Lafayette Anticipations – Fonds de dotation Famille Moulin, TEA Tenerife, Spain, Colección Museo Jumex, Mexico City, and Fonds régional d'art contemporain Bretagne, Rennes, France.

Álvaro Urbano lives and works between Berlin and Paris.



Álvaro Urbano  
*Granada Granada*  
(*Limonero, Durazno*)  
2023  
Metal, paint  
13 elemnts  
120 x 160 x 169 cm  
AUR099  
50.000 EUR







Álvaro Urbano  
*Nido (Libro de poemas)*  
2023  
Metal, paint, wood  
Variable dimensions  
AUR079  
29.000 EUR

*GRANADA GRANADA* is an exhibition divided in two chapters where Álvaro Urbano (Madrid, 1983) imagines an encounter between the architect Luis Barragán and the poet Federico García Lorca. As a sort of guide, Álvaro dreams of the mute witnesses of the encounter, the plants, the floors and the architecture as an empty memory of those who left.









## ELEONORE KOCH

(Berlin, 1926 - São Paulo, 2018)

The figure of Eleonore Koch is being redefined as one of the most relevant of Brazilian painters of the second half of the last century. She was born in 1926 in Berlin. In 1936, fleeing the war, her family moved to São Paulo. Her sculptural education and her interest in theater and performance laid the foundations for her formal and spatial research. In the early 50s, she settled in Paris, where she studied with Árpád Szenes and Robert Coutin. From the beginning of her career, a concern for atmosphere and materiality endows her compositions with an objectual dimension that goes beyond her figurative style. During the apogee of Brazilian abstraction, she insisted on an intimate and personal pictorial language. Between 1953 and 1956, she studied with modernist painter Alfredo Volpi, who became a relevant figure in her career. In 1959 she was accepted at the V Bienal de Arte de São Paulo. Despite her resistance to the dominant artistic trends, her participation implied a direct contact with the process of renewal and institutionalization of the modernist roots of Brazilian art.

The artist herself stated that -despite her strong attachment to objects- the Concrete Movement was a fundamental reference in her work. We can also observe certain reminiscences of Italian metaphysical painting on her. In the late 60s, she moved to London after getting in touch with Mercury Gallery and the collector Alistair McAlpine, for whom she began to produce almost exclusively, being finally able to make a living from her work. During her years in London, the artist worked on the Garden Landscapes series: a deep exploration of European public space through the specific enclave of Regent's Park.

Over the years, Koch showed her work in spaces such as Salão Paulista de Arte Moderna, MAM-SP, Montesanti Gallery and Maria Antonia University Center (Brazil); Rutland Gallery, Mercury Gallery, Campbell & Franks Fine Arts and Barbican Art Gallery, (London), and the Internationales Kunstmarkt (Cologne). She also collaborated with figures such as Theon Spanudis or Bruno Musatti. However, she is still partially unknown within the framework of traditional historiography. We can understand her intimate and meticulous representations as a way of sacralizing the everyday. Her singular method -based on collages and preparatory drawings- evidences a performative dimension of painting that generates an alternative understanding of the medium itself.

Eleonore Koch  
*Memorial Gardens I*  
1988  
Tempera on canvas  
60 x 73 cm  
EKO014  
220,000 USD





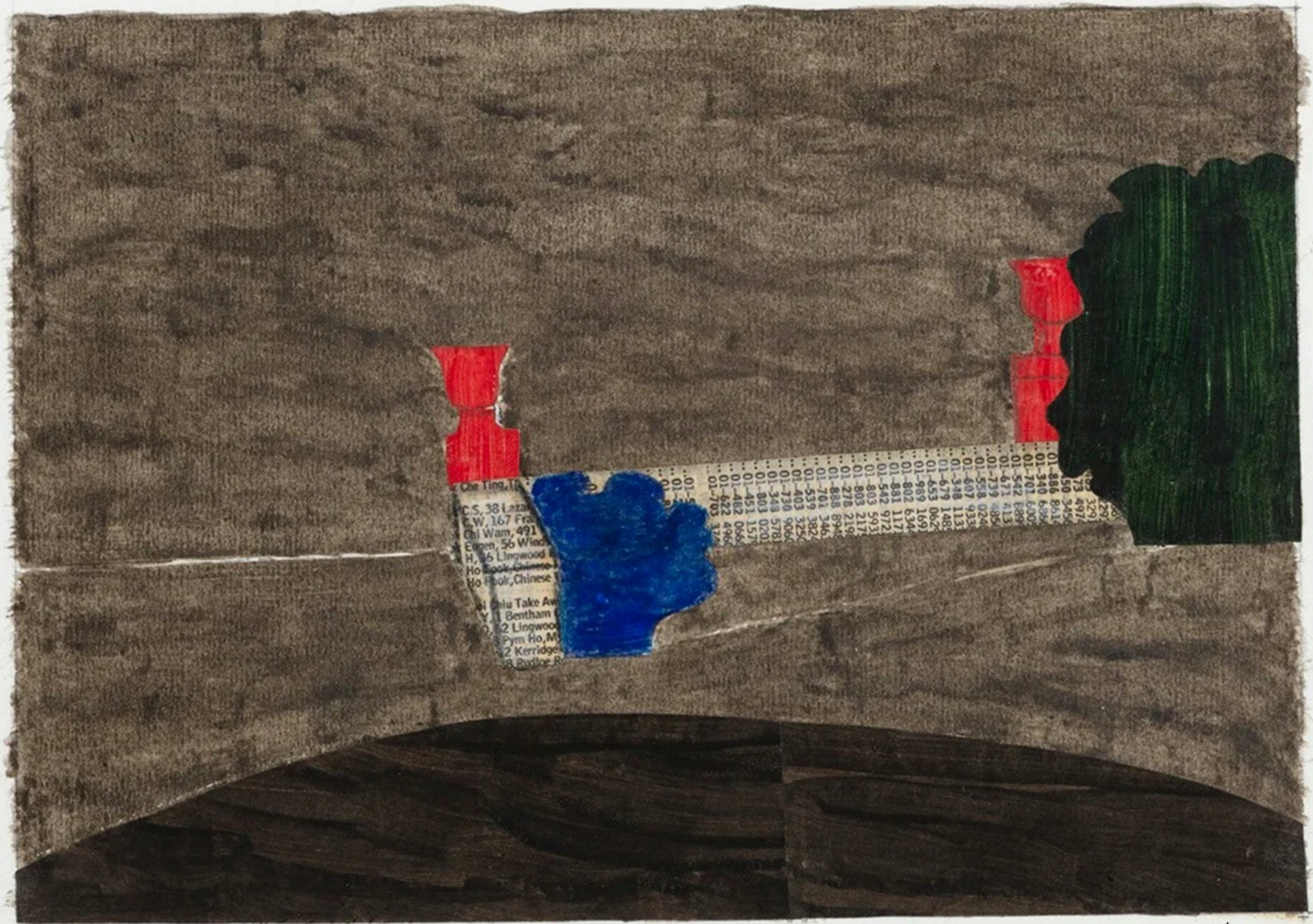
Eleonore Koch  
*Escada*  
1988  
Charcoal on paper  
55 x 75 cm  
EKO023  
40,000 USD



Eleonore Koch  
*Sem título*  
1988  
Watercolor and newspaper  
on paper  
21 x 29.5 cm  
EKO022  
35,000 USD







One Ting, Ts  
C.S., 38 Liza  
C.W., 167 Fra  
Chi Wam, 491  
Eugen, 56 Wind  
H., 46 Lingwood  
Ho Pook, Chinese  
Ho Pook, Chinese  
Chi Take Aw  
Y., 1 Bentham  
O., 12 Lingwood  
Pym Ho, M  
2 Kerridge  
8 Rydlee R





## MATEO LÓPEZ

(1978. Bogotá, Colombia)

The practice of Mateo López (Bogotá, 1978) speaks of cartographies, journeys and construction processes while revolving around the themes of chance, encounter, time, and the connection of events that take place in our daily life. His work traces a conceptual approach and expands from drawings to installations, architecture, films and sculptural coreographies.

Recent solo shows include: *Pasado Futurista*, MAC Museo de Arte Contemporáneo, Lima; *Círculo de palabras*, Casey Kaplan, New York (2022); *Disclose*, Goodman Gallery, Cape Town, South Africa (2022); *Si Pero No*, Casa Republicana, Museo Banco de la República, Bogotá (2021); *Hesitante*, Galeria Luisa Strina, São Paulo (2021); *Make Do And Mend*, Goodman Gallery, London (2020); *Escultura de viaje* (with Bruno Munari), Travesía Cuatro, Mexico City (2020); *Ruta del Castor*, Mexico City (2020); *Bodega Piloto*, Bogotá (2019); *N+1*, Travesía Cuatro, Madrid (2019); *Play*, Casey Kaplan, New York (2019); *XYZ*, Travesía Cuatro, Guadalajara (2018); *Blueproject* Foundation, Barcelona (2018); *Undo List*, Drawing Center, New York (2017); *Galeria Luisa Strina*, São Paulo (2016); *Casey Kaplan Gallery*, New York (2015); *Galeria Luisa Strina*, São Paulo (2011).

Recent group shows: Whitechapel Gallery, London (2022); Goodman Gallery, Cape Town (2019); KMAC Museum, Louisville (2019); Museo de Arte Moderno de Medellín, (2019); Contemporary Art from the Colección Patricia Phelps de Cisneros, Puebla (2019); Museo de Arte Moderno de Bogotá (2018); Museo de Arte de la Universidad Nacional de Colombia, Bogotá (2018); Museum of Contemporary Art, Detroit (2017); MuBE, São Paulo (2017); MoMA, New York (2017); MANA Contemporary, Jersey City (2016); UCCA Ullens Center for Contemporary Art, Beijing (2016); Drawing Room, London (2015).

Major awards and residencies include the Rolex Mentor and Protégé Arts Initiative, William Kentridge's Protégé, Geneva Switzerland in 2012 and the Gasworks Residency Program, London, UK in 2010, which was followed by an exhibition.

His work is included in international collections such as: MoMA Museum of Modern Art, USA; CACI Centro de Arte Contemporânea Inhotim, Brazil; Banco de la República, Biblioteca Luis Ángel Arango, Colombia; CIFO Cisneros Fontanals Art Foundation, USA; Coleção Patricia Phelps de Cisneros, Venezuela and USA; Coleção Berezdivin, Puerto Rico; among others.

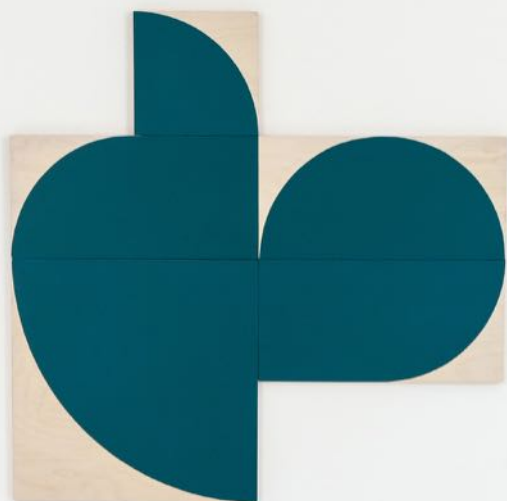
Mateo López lives and works in Bogotá.



Mateo López  
*Ameba*  
2020  
4 MDF boards, white wash, acrylic  
paint, Polyurethane sealant  
Variable dimensions  
ML192  
30,000 USD











## JOSE DÁVILA

(1974. Guadalajara, Mexico)

Jose Dávila's work originates from the symbolic languages that function within art history and Western visual culture. These pictorial, graphic and sculptural languages are reconfigured as contradictory and contrasting relations, taking the correspondence between form and content to its limit. The artist represents these oppositions through different perspectives: the association between images and words; the structural disposition of materials which entails the possibility of a harmonious balance or disarray; the use of peripheral routes in order to define architectural space and the presence of objects. Dávila's work is essentially a multidisciplinary endeavor that presents a series of material and visual aporias, these paradoxes permit the coexistence of fragility and resistance, rest and tension, geometric order and random chaos.

Jose Dávila uses the appropriation and recontextualization of iconic artworks in order to question the way in which we recognize and relate visually. A series of translations and editing procedures are employed in order to modify the normal procedure of identification; materials are modified, elements are highlighted or concealed, and the languages of art movements are reproduced with local resources and within a contemporary context.

Dávila's sculptural work is based on the specificity of the employed materials; their origin, symbolic value and their formal characteristics are elements that take great significance. Industrial materials interact with organic raw materials. Influenced by his architectural background, Dávila arranges objects as if they were basic elements of drawing (point, line and plane) for creating systems that exemplify notions of equilibrium, stability and permanence. With these sculptures Dávila intends to provide visibility to the physical processes that are required in order for things to maintain their shape and occupy space in a specific manner. Human intervention and the material disposition of things produce hybrid systems that respond to structural intuitions; technique unfolds itself as a poetic dimension.

Jose Dávila studied architecture at the Instituto Tecnológico y de Estudios Superiores de Occidente (Guadalajara, MX). He is a self-taught artist with an intuitive training.

His work has been exhibited at International Sculpture Center, Switzerland; Museum Berggruen, Berlin, GER; Haus Konstruktiv in Zürich, CH; Biennale de Lyon, FR; Centro Internazionale di Scultura, Peccia, CH; Dallas Contemporary, US; Yuz Museum, Shanghai, CN; Museo Universitario del Chopo, Mexico City, MX; Sammlung Philara, Düsseldorf, DE; Museo Amparo, Puebla, MX; Museo del Novecento, Firenze, IT; Getty's PST LA/LA Triennial, Los Angeles, USA; Sydney Biennial, Sydney Australia; Dallas Contemporary, Dallas, USA; Blueproject Foundation, Barcelona, SP; Hamburger Kunsthalle, Hamburg, DE; Marfa Contemporary, Marfa, USA; Savannah College of Art and Design, Savannah, USA; Gemeentemuseum, Den Haag, NL; Rockefeller Plaza, New York; USA; Museum Voorlinden, Wassenaar, NL; Museo Universitario de Arte Contemporáneo MUAC, Mexico City, MX; Caixa Forum, Madrid, SP; MoMA PS1, New York, USA; Kunstwerke, Berlin, DE; San Diego Museum of Art, San Diego, USA; Museo Nacional Centro de Arte Reina Sofía, Madrid, SP; MAK, Vienna, AT; Fundación/Colección JUMEX, Mexico City, MX; Bass Museum of Art, Miami, USA; Museu de Arte Moderna, Sao Paulo, BR; among others.

His work is part of international public and private collections such as Jumex, Tamayo, Mexico City; Solomon R. Guggenheim Museum, New York, US; Centre Georges Pompidou, Paris, FR; Museo Nacional Centro de Arte Reina Sofía, Madrid, SP; Inhotim Collection, Brumadinho, BR; Hamburger Kunsthalle, Hamburg, DE. Dávila has been featured in international publications such as *Cream 3*, ed. Phaidon; *100 Latin American Artists*, ed. Exit and the monograph *The Feather and The Elephant*, ed. Hatje Cantz.

Jose Dávila has been awarded with the 2017 Baltic Artists' Award in the UK and is a 2016 Honoree of the Hirshhorn Museum in Washington DC, USA. Dávila has received scholarships and funding from the Andy Warhol Foundation and the Sistema Nacional de Creadores del Fondo Nacional para la Cultura y las Artes, Mexico.

The artist lives and works in Guadalajara.



*Construcción Frágil II*  
2023  
Metal, epoxy paint,  
bronze, and wire  
194.5 x 86 x 26 cm  
JDA742  
75,000 USD



TRAVESÍA CUATRO





Jose Dávila  
*The fact of constantly  
returning to the same  
point or situation*  
2022  
Silkscreen print and vinyl  
paint on loomstate linen  
35 x 28.3 x 3 cm  
JDA732  
30,000 USD





Jose Dávila  
*The fact of constantly  
returning to the same  
point or situation*  
2022  
Silkscreen print and vinyl  
paint on loomstate linen  
35 x 28.3 x 3 cm  
JDA733  
30,000 USD







## JOHN ISAACS

(1968. Lancaster, UK)

The work of John Isaacs produces altered modes of historic perception. Approaching materials from a temporary understanding, the artist transforms oldness and newness into ambiguous categories. Simultaneously, Isaacs reverts the symbology used by religious institutions or popular culture to establish parameters of value and meaning. By liberating these signs from their regular references they can be arranged as a common ground where a truly human aspect manifests itself, with the disposal and tendency towards transcendence.

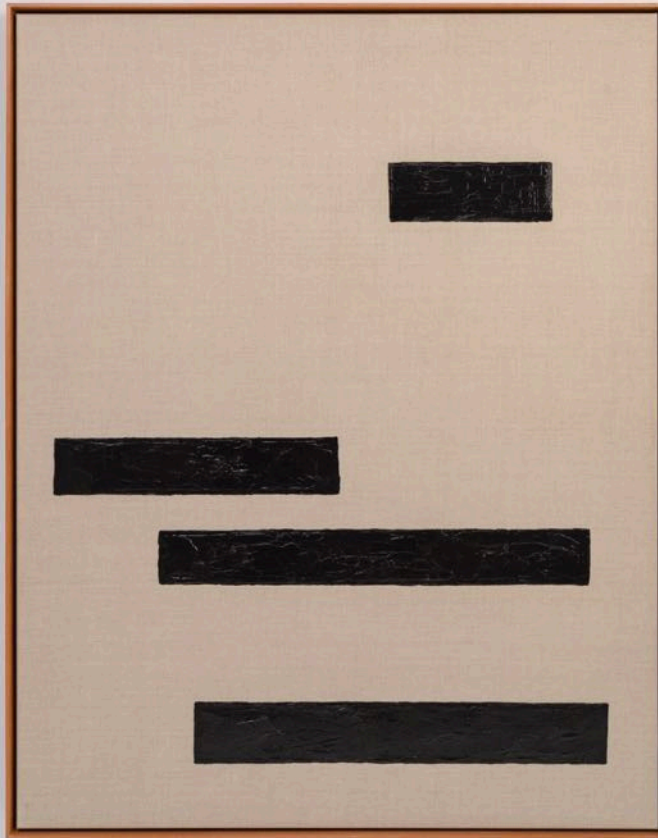
The initial estrangement produced by Isaacs' works concerns a shared essence between humans that the artist decides to sublimate but also to parody, using a great diversity of mediums and materials. John Isaacs employs language and referentiality for an adverse purpose, instead of reaffirming meaning, he cancels it in order to reveal the emotional dimension of things and their relation to the human body.

John Isaacs has exhibited extensively on an international level. Exhibitions include: *Wundersame Welten*, Kleihuesbau Museum, Kornwestheim, Germany (2023); *MONOMATERIAL*, Kunstsæle, Berlin, Germany (2023); *A Gateway to Possible Worlds*, Centre Pompidou, Mertz, France (2022); *Energetic Gestures*, Kunstsæle, Berlin, Germany (2022); *Le Moyen Âge Réinventé*, Palais des Beaux Arts, Lille, France (2022); *Today I started loving you again*, Galerie Michael Haas & Kunst Lager Haas, Berlin, Germany (2021); *Archipelago*, Galleria Poliali, Milan, Italy (2018); *Eat me*, Kunstmuseum Trapholt, Kolding, Denmark (2018); *Da uno a Dieci*, Galleria Massimo Minini, Brescia, Italy (2018); *The inner skin – Art and Shame*, Marta Herford Museum, Germany (2016); *The 13 Corners*, Travesía Cuatro Guadalajara, Mexico (2016); *A Brief History of the Future*, Musées royaux des Beaux-Arts de Belgique, Brussels (2015); *About Trees*, Zentrum Paul Klee, Bern, Switzerland (2015); *Fleischeslust*, Museum Villa Rot, Burgrieden-Rot, Germany (2015); *The Thousand-Thigh Hospice: experiments in healing*, CAN Centre d'Art de Neuchatel, Switzerland (2015); *Absurd builders, handymen utopia*, Abbaye Saint André, Centre d'art contemporain, Meymac, France (2015); *Forgiveness and Reconciliation*, Musei Vaticani, Rome, Italy (2015); *INCONSOLUS votes for children*, Travesía Cuatro, Madrid, Spain (2015); *Alice im Wunderland der Kunst*, Hamburger Kunsthalle, Hamburg, Germany (2012); *Highlights from the Collection II*, The Goss-Michael Foundation, Dallas, United States (2012); *Dream Time*, Les Abattoirs, Musée d'art moderne et contemporain, Toulouse, France (2009); *In the darkest hour there may be light*, The Serpentine Gallery, London, United Kingdom (2007); *Rockers Island: The Olbricht Collection*, Museum Folkwang Essen, Germany (2007); *Paul Thek in the context of contemporary art*, ZKM, Karlsruhe, Germany (2007); *Mike Kelly's The Uncanny*, Tate Liverpool, United Kingdom (2004); *Les Grands Spectacles*, Museum der Moderne, Salzburg, Austria (2004); *Melodrama*, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz and Palacio de los Condes de Gabia/Centro José Guerrero, Granada, Spain (2002) and MARCO, Vigo, Spain (2003); *Minimal Maximal*, Museum of Modern Art, Kyoto, Japan (2001); *Spectacular Bodies*, The Hayward Gallery, London, United Kingdom (2000); *Disasters of War*, KW, Berlin, Germany (2000); *Young British Artists VI*, The Saatchi Gallery, London, United Kingdom (1996); among others.

John Isaacs lives and works in Berlin.



John Isaacs  
*Untitled (Cities Of The Plain)*  
2020  
Acrylic paint and gel medium  
on primed raw canvas,  
eucalyptus frame  
148 x 118 cm  
JI174  
30.000 EUR

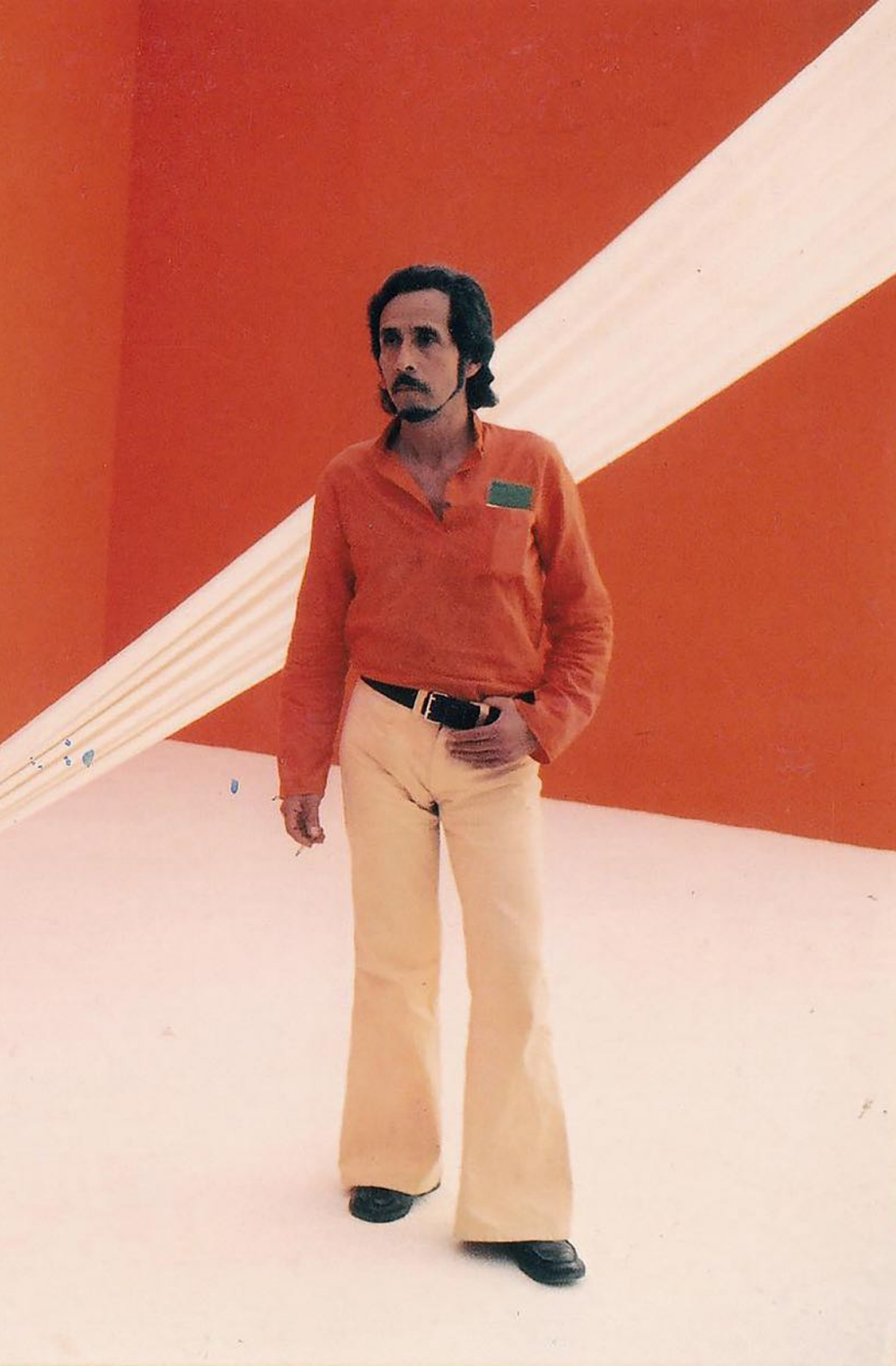






TRAVESÍA CUATRO





## JORGE IEELSON

(Lima, 1924 - Milan, 2004)

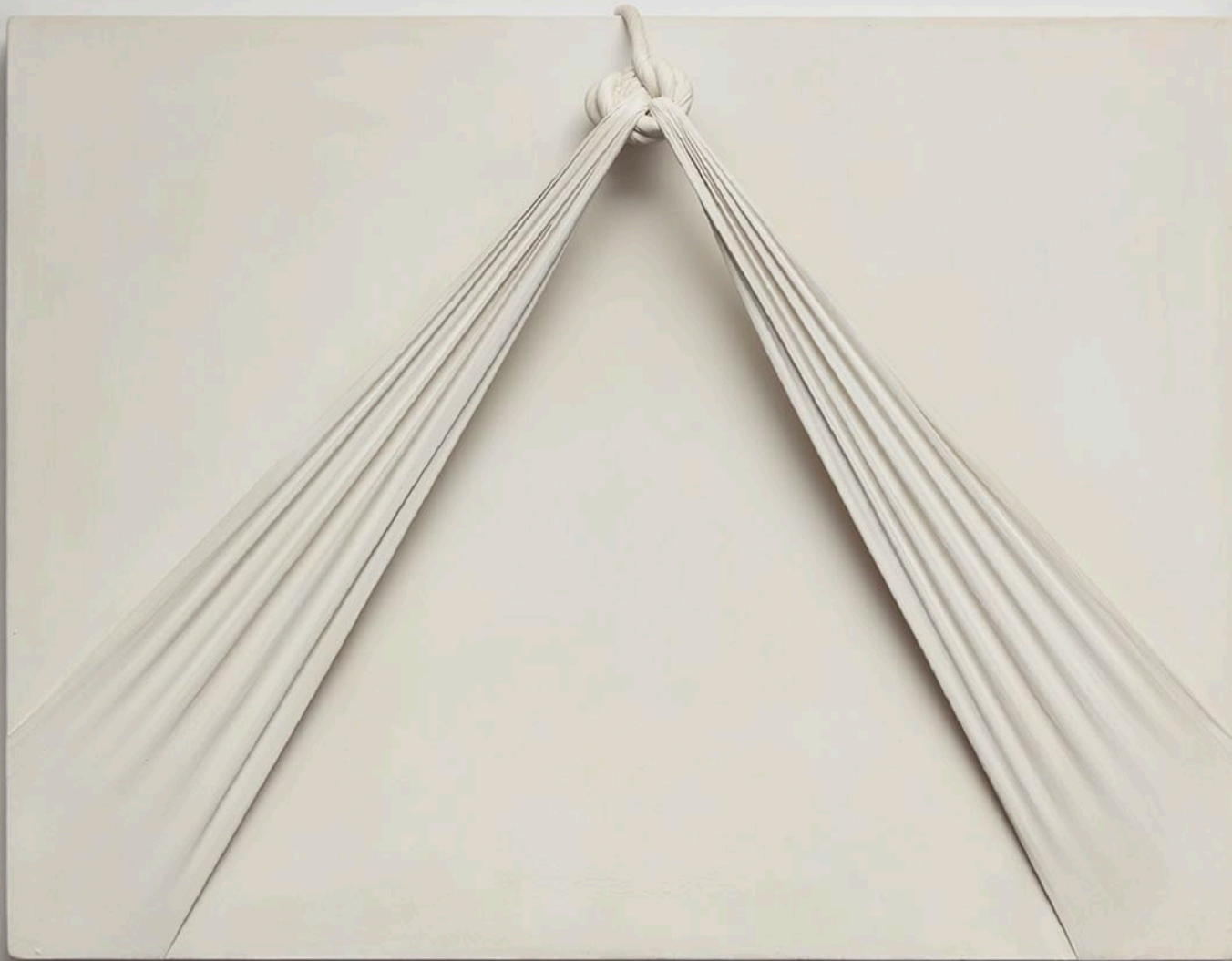
Jorge Eielson was born in 1924 in Lima, Peru. He participated in four Venice Biennales in his lifetime (1964, 1966, 1972, and 1988), with works from his Quipus series first exhibited at the Biennale in 1964, and was included in Documenta V (1972). While best known as a painter, his body of work included poetry, performance, sculpture, and conceptual projects—including a proposal to NASA to bring one of his sculptures to the moon. In 1978, he received a Guggenheim Fellowship for literature. He was an active member of avantgarde communities in his native Peru, Paris, Rome, and New York.

Eielson initially rose to prominence as part of the Peruvian movement known as “Generation 1950,” before relocating to Europe, first traveling to Paris in 1948 and then to Italy in the 1950s. In Europe, Eielson came into contact with artists including Lucio Fontana, Salvatore Scarpitta, Cy Twombly, Mimmo Rotella, and Alberto Burri. These encounters provided crucial stimuli for the development of his highly personal visual language, which further evolved with his move to Rome in 1970.

Eielson is best known for his Quipus series, an exploration of material, form, and communication that he began in 1963 and continued for four decades. The works are conceptual reinterpretations of ancient quipus—a record-keeping system devised by the pre-Columbian Incas of Peru, translated as “talking knots”—and use shape and color to convey meaning.

Eielson died in his adopted home of Milan, Italy in 2006. His work has been exhibited internationally and is in the collections of the Guggenheim Museum, NY; Museum of Modern Art, New York, USA; Museo Centro de Arte de Lima, Perú; the Rockefeller Collection; the Blanton Museum of Art, Austin, Texas; Museo de Arte Latinoamericano de Buenos Aires, Argentina; among others. A major retrospective of Eielson's work was presented in 2017 and 2018 at the Museo de Arte de Lima in Peru. His work was included in *The Shape of Shape* at the Museum of Modern Art, New York in 2020, curated by artist Amy Sillman.

Jorge Eielson  
*Quipus 24 B 2*  
1966-1971  
Acrylic and folded  
canvas on board  
89 x 116 x 17 cm  
JE012  
170,000 USD



TRAVESÍA CUATRO





TRAVESÍA CUATRO

Jorge Eielson  
*Quipus 36. T-1*  
1969  
Acrylic on canvas  
130 x 130 x 24 cm  
JE002  
160,000 USD











## SARA RAMO

(1975. Madrid, Spain)

Sara Ramo works directly with the elements that define immediate daily life in order to reconfigure them into strange and foreign presences. The alteration of the natural order of things is not a simple formal exercise, for the artist this represents the possibility to create new structures of sensitivity. Ramo participates in a vast heritage from a cultural tradition that has confronted the utilitarian and scientific perspective of the modern world; incorporating notions from mysticism, mythology and magic, the artist questions the relationship between human beings and objects that are only determined by utility. Fracturing this paradigm, new narrative possibilities emerge, involving spatial and temporal consequences.

Her recent exhibitions include: *Atirando Pedras*, CIAJG Guimarães, Portugal, 2022; *Algumas Violências*, Maus Hábitos, Porto, Portugal, 2022; *Labour of the Game of Life* at Travesía Cuatro, Madrid, Spain, 2022; at *La Caída y otras formas de vida* at Alcalá 31, Madrid, Spain, 2019; *lindalocaviejabruja* curated by Manuel Borja-Villel, Programa Fisuras, Reina Sofía Museum, 2019; *Cartas na Mesa*, Galpão – Fortes d'Aloia & Gabriel, São Paulo, Brazil, 2018; *Para Marcela e as outras*, Capela do Morumbi, São Paulo, Brazil, 2017; *Los Ayudantes*, Travesía Cuatro, Madrid, Spain, 2016; *A mão negativa*, Parque Lage, Rio de Janeiro, Brazil, 2015; *Punto Ciego*, EAC – Espacio de Arte Contemporáneo, Montevideo, Uruguay, 2014; *Desvelo y traza*, Matadero, Madrid & Centre d'IArt la Panera, Lérida, Spain, 2014; *Imagine Brazil*, Astrup Fearnley Museet, Oslo, Norway, all in 2013. *Planos de Fuga*, Centro Cultural Banco do Brasil, São Paulo, Brazil; *Sin Heroísmos, por favor*, CA2M (Centro Dos de Mayo), Madrid, Spain; *Penumbra*, Fundação Eva Klabin, Rio de Janeiro, Brazil, all three in 2012.

The artist's work has been shown in international exhibitions such as the XIII Bienal de La Habana; 33rd Biennial of São Paulo, 2018; the Panorama da Arte Brasileira at MAM-Sao Paulo in 2011, Sharjah Biennial 11, Sharjah, United Arab Emirates and at the 2010 Sao Paulo Biennial; 9th Bienal do Mercosul, Porto Alegre, Brazil in 2013 and 2007; the Venice Biennale in 2009 and the 10th Anniversary of Inhotim, Belo Horizonte, Brazil.

Her work is part of international collections including: Museo de Arte Reina Sofía, Madrid, España; Fundación Botín, Madrid, Spain; Banco de España, Madrid, Spain; Pérez Art Museum of Miami, United States; Casa di Risparmio di Modena, Modena, Italy; Patricia Phelps de Cisneros Collection, Miami, United States; Coleção Gilberto Chateaubriant – MAM – Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil; Coleção Itaú Cultural, São Paulo, Brazil; FRAC, Paris, France; Inhotim, Brumadinho, Brazil; Margulies Collection, Miami, United States; Carlos Marsano Collection, Lima, Peru; Museu de Arte da Pampulha, Belo Horizonte, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

Sara Ramo lives and works in São Paulo.



Sara Ramo  
*Normas Sociales #3*  
2022  
Shirt sleeve, plaster  
53 x 17 x 14 cm  
SR145  
10,000 USD











## GONZALO LEBRIJA

(1972. Mexico City, Mexico)

Gonzalo Lebrija's work is mainly focused on the study of time and the subjective experience that we have of it. Using video and photography as recording systems, the artist uses time as raw material to capture ephemeral moments, while trying to stretch the distance between the past and the future in order to investigate the concept of destiny and chaos in a succession of events. During an important part of his career, he has worked on events and traditions inside his geographical context, on a par with the social structures that these imply.

Recent solo exhibitions and projects include: *Gonzalo Lebrija: Miracle of the Eternal Present*, Palm Springs Art Museum, (Palm Springs 2022); *La suerte de detener el tiempo*, Centro Cultural Juan Beckmann (Tequila, Mexico, 2022); *Breve historia del tiempo*, Museo Jumex (Mexico City, 2021); *Piales (la suerte de detener el tiempo)*, Travesía Cuatro (Madrid, Spain, 2019); *Cathedral*, curated by Humberto Moro, SCAD Museum in Savannah, (Georgia, US, 2019); *Via Láctea*, Museo Tamayo (Mexico City, 2018) and Palacio de Bellas Artes (La Habana, Cuba, 2016); *Mariachi Wagner*, Moody Performance Hall (Dallas, US, 2018); *Caída Libre*, Galerie Laurent Godin (Paris, France, 2017); *Unfolded Paintings*, Travesía Cuatro (Guadalajara, Mexico, 2017); *Unfolded*, Museo de Arte de Zapopan (Guadalajara, Mexico, 2015); *Who knows where the time goes*, Faggionato (London, UK, 2014); *Possibility of Disaster*, Centro de las Artes de Monterrey (Monterrey, Mexico, 2014); *R75/ Toaster*, Multimedia Art Museum (Moscow, Russia, 2013); *Deriva Especular*, Museo de Arte Moderno (Mexico City, 2011).

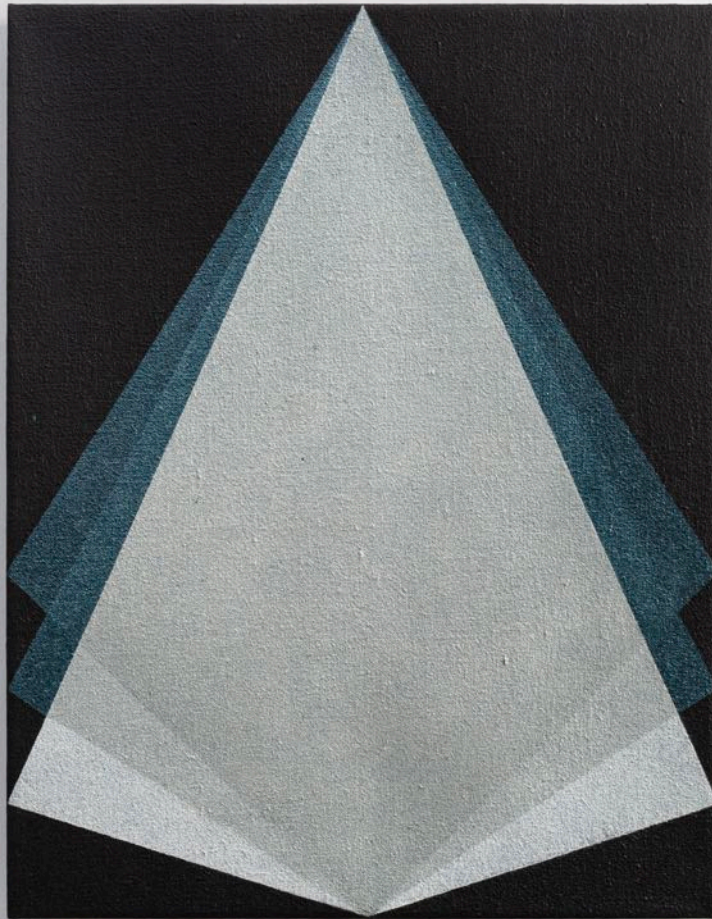
He has participated in numerous group exhibitions, highlights include: *The Paradoxes of Internationalism (As Narrated by the Museo Tamayo Collection)*, Museo Tamayo (Mexico City, 2023); *La casa que nos inventamos*, Oklahoma Contemporary Art Center (US, 2022); *Miracle of the Eternal Present*, Palm Spring Art Museum (US, 2022); *Al filo de la navaja*, Museo Jumex (Mexico City, 2020); *Instantánea*, Antigua Fábrica Kodak (Guadalajara, Mexico, 2020); *Saber Acomodar*, curated by Patrick Charpenel, MCA (Denver, US, 2017) & ASU (Phoenix, US, 2018); *El día es azul, el silencio es verde, la vida es amarilla...*, Museo Experimental El Eco (Mexico City, 2017); *Cómo te voy a olvidar*, Galerie Perrotin (Paris, France, 2016); *Motopoétique*, curated by Paul Ardenne, Musée d'art contemporain de Lyon (France, 2014); *Habitar el tiempo*, curated by Michel Blancsubé, Museo Jumex (Mexico City, 2014); *The House*, Faggionato (London, United Kingdom, 2014); GRIT: Contemporary Mexican Video Art – An arbitrary selection 1996 – 2012, Goleb (Amsterdam, Netherlands, 2013); *Under the Mexican Sky: Gabriel Figueroa – Art and Film*, LACMA (Los Angeles, US, 2013); *Resisting the Present*, Mexico 2000-2012, ARC – Musée d'Art Moderne de la Ville de Paris (Paris, France, 2012); *Les enfants terribles*, Colección Jumex (Mexico City, 2009); *Eco: arte contemporáneo mexicano*, Museo de Arte Reina Sofía (Madrid, Spain, 2005).

He has been commissioned to create several public art projects in Mexico, including *Condición Suspendida*, Estación Tren Ligero, Zapopan, Jalisco, Mexico and he was the founder of OPA Oficina para Proyectos de Arte in Guadalajara.

Lebrija lives and works in Guadalajara.



Gonzalo Lebrija  
*Veladura TBC*  
2023  
Oil on linen  
45 x 35 cm  
GLE723  
15,000 USD



TRAVESÍA CUATRO



Gonzalo Lebrija  
*Veladura TBC*  
2023  
Oil on linen  
190 x 150 cm  
GLE717  
45,000 USD











## MILENA MUZQUIZ

(1972. Tijuana, Mexico)

Milena Muzquiz's works provide a direct encounter with her wit and her engagement with personal narratives and memories. Her paintings of women surrounded, if not enveloped, by flower blossoms, are recollections of memories of places, oozing with nostalgia. Viewers are invited to share her reminiscences of a semi-imaginary world, recalling her Tijuana birthplace and childhood vacations. The artist's images and motifs feel familiar, rendered in expressionist brushstrokes.

Performance is an essential aspect of many of Muzquiz's artistic projects, one of them was the group Los Super Elegantes, which she founded with Martiniano López Crozet in the nineties; this became a combination of installation, video art and music, which circulated in both institutional spaces such as museums and art fairs, but also in music festivals around Latin America. The artists referenced the fantasy of music understood as mass entertainment as a moldable and open possibility; Muzquiz will reflect this afterwards in her individual work by altering the dynamics of the exhibition space, incorporating performative and participative aspects.

Milena Muzquiz trained at the California College of Fine Arts, San Francisco and then completed an MFA at the Art Centre College of Design, Pasadena, tutored by conceptual artist Mike Kelley.

She has presented solo exhibitions at: Travesía Cuatro, Guadalajara, Mexico (2022); David Gill Gallery, London, United Kingdom (2019); Pacific Standard Time: LA/LA, lead by the Getty Foundation (2017); Travesía Cuatro, Madrid, Spain (2017, 2014); Travesía Cuatro, Guadalajara, Mexico (2014); Pantaleone Gallery, Palermo, Italy (2010); Interior Projects, Los Angeles, United States (2008); and Deitch Projects, New York, United States (2000).

She has also taken part in group exhibitions in museums and biennales including: Bohossian Foundation, Villa Empain, Brussels, Belgium (2017); La Casa Encendida, Madrid, Spain (2016); Dickinson Gallery, New York, United States (2016); Peter Kilchmann (2015); 6th Liverpool Biennial (2010); 28th São Paulo Biennale (2008); Musée d'Art Moderne de la Ville de Paris, France (2007); Museum of Contemporary Art Chicago, United States (2007); Whitney Biennial, Whitney Museum of American Art, New York, United States (2006).

The artist lives and works in Los Angeles.



Milena Muzquiz  
*Untitled*  
2022  
Oil on Canvas  
152.4 x 101.6 cm  
MMU219  
25,000 USD











## JORGE MÉNDEZ BLAKE

(1974. Guadalajara, Mexico)

The work of Méndez Blake explores the possible intersections between literature, visual arts and architecture, fusing different historic and geographical elements, provoking new readings on the role of language in our culture. The artist employs analysis and synthesis as tools to transform the narrative and the poetic into visual compositions, attempting to shed a light on the material aspects that are implied in the act of writing. Similarly, Méndez Blake has devoted a significant part of his work to studying libraries as relational systems in which historical and cultural dimensions of a given context converge.

His work has been the subject of solo exhibitions in museums such as Casa de México in Spain; Kunsthalle Mulhouse, France; MARFA Contemporary; the Museum of Contemporary Art Denver and the Museum of Latin-American Art, Los Angeles, United States; Museo D'Arte Contemporanea Villa Croce, Geneva, Italy and in Museo Universitario Arte Contemporáneo, Museo Tamayo, Sala de Arte Público Siqueiros and Museo de Arte Moderno in Mexico.

His work has been part of group shows at BALLROOM MARFA; the Musée d'Art Moderne, La Maison Rouge and the Musée Mac/Val in Paris, France; the Bass Museum in Miami, the Aspen Art Museum, the Artspace in New Haven, Hessel Museum of Art in New York and the Museum of Contemporary Art Santa Barbara in the United States; at the Fundación PROA in Buenos Aires, Argentina; at the Fundación Marcelino Botín, Santander and Casa Encendida, Madrid, in Spain; at the Stedelijk Museum Schiedam and Frankendael Foundation in Amsterdam, Netherlands; the Queensland Art Gallery, Australia; the National Gallery of Victoria, Melbourne, Australia; the ASU Museum of Art, Phoenix, United States; in BOZAR, Brussels, Belgium; the Zacheta National Gallery of Art, Warsaw, Poland. At the Fundación JUMEX, the Museo de Arte Carrillo Gil, the Museo Nacional de Arte, the Museo del Palacio de Bellas Artes, in Mexico City; MARCO, Monterrey, Mexico; Instituto Cultural Cabañas and Museo de Arte de Zapopan in Guadalajara and Museo Amparo in Puebla, among others.

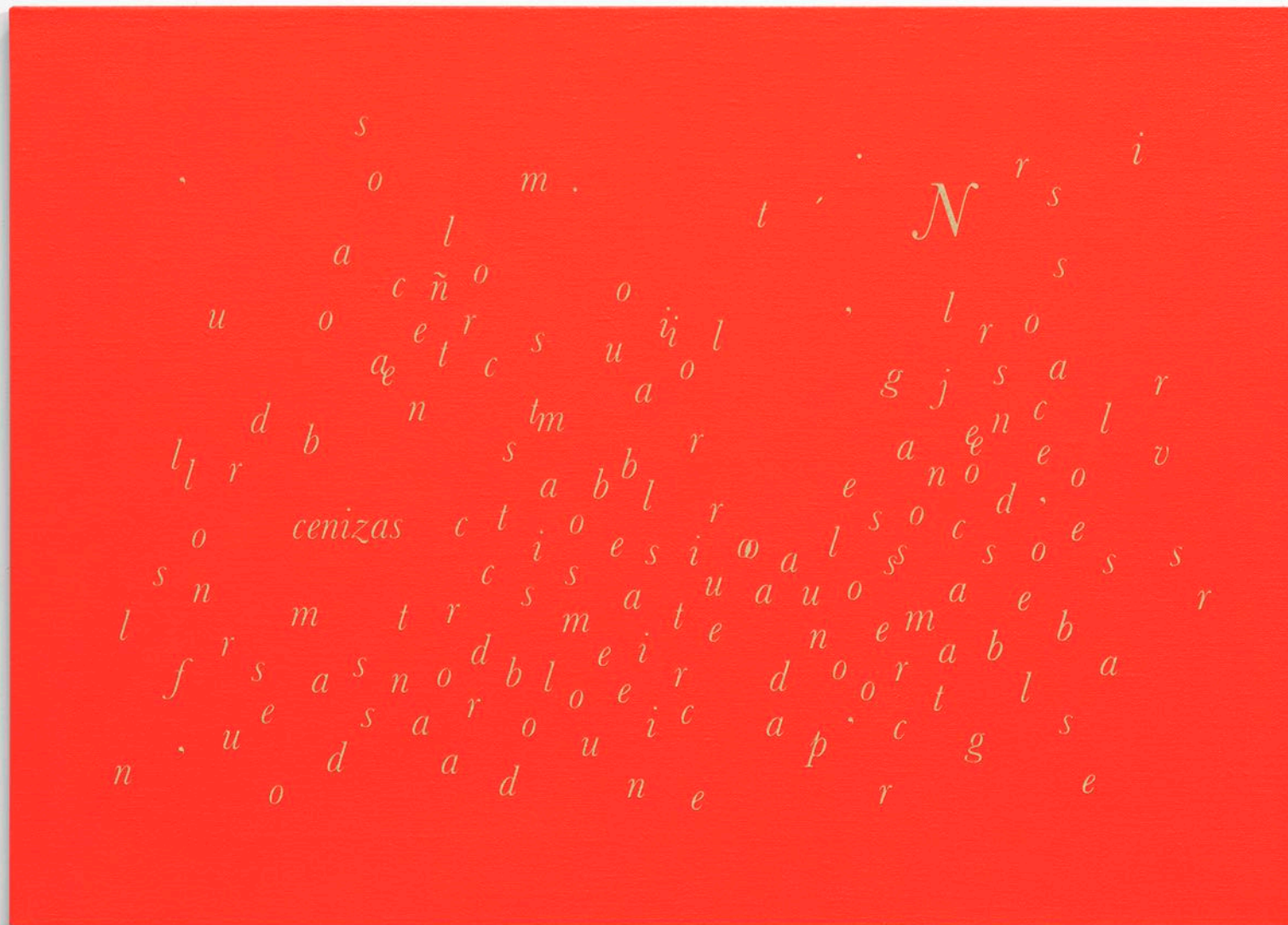
He has also participated in the XIII Biennale of La Habana, Cuba, with a project at the Biblioteca Nacional José Martí (2019); the Rashid Karami International Fair, Tripoli, Lebanon (2018); the NGV Triennale, Melbourne, Australia (2017); the 13th Istanbul Biennial (2013); SABER DESCONOCER, 43 Salón (Inter) Nacional de Artistas, Museo de Antioquia in Medellín, Colombia (2013) and was a recipient of the Cisneros Fontanals Art Foundation, Grant Program Miami, United States (2012). Currently he is a member of the Sistema Nacional de Creadores in Mexico.

His work is part of the following collections: National Gallery of Victoria, Melbourne, Australia; Sayago & Pardon Collection, United States; Pérez Collection, Miami, United States; Museo Amparo, Mexico; Deutsche Bank Collection; Queensland Art Gallery, Australia; Philara Collection, Dusseldorf, Germany; Fundación/Colección Jumex, Mexico; Colección del pueblo de Jalisco; Museo Universitario de Arte Contemporáneo MUAC, Mexico.

He lives and works in Guadalajara.



Jorge Méndez Blake  
*Ars poetica (Juan Gelman) III*  
2022  
Acrylic on linen  
50.8 x 71.2 cm  
JMB330  
12,000 USD





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Jorge Méndez Blake  
*Ars poetica (Juan Gelman) II*  
2022  
Acrylic on linen  
50.8 x 71.2 cm  
JMB331  
12,000 USD





All prices are exclusive of any applicable taxes or VAT.

Credits:

Pag. 2, 6, 10, 14, 18, 32, 39, 46, 49 & 56:  
ÁNGELA SUÁREZ, 2023.

Pag. 25: LUCIANO MOMESSO.

Pag. 34: ÁNGELA SUÁREZ. ICON DESIGN,  
2023.

Pag. 39: CENTRO STUDI JORGE EIELSON,  
1972.

Pag. 53: RENEE PARKHURST. GALERIE  
MAGAZINE, 2019.

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