

TRAVESÍA CUATRO

Art|Basel
Basel

ART BASEL
2025

Private days: June 17 - 18
Public days: June 19 - 22

Booth S07

Álvaro Urbano
Mariela Scafati
Donna Huanca
La Chola Poblete
Joeun Kim Aatchim
Tania Pérez Córdova
Teresa Solar Abboud
Manuel Solano
Willa Wasserman
Ángela de la Cruz
Gonzalo Lebrija
Alexandre Estrela
Jorge Eielson
Jorge Méndez Blake
Miriam Inez da Silva
Eleonore Koch

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ÁLVARO URBANO

(1983. Madrid, Spain)

Álvaro Urbano's work involves an archeology of desires and past intentions. By creating atmospheres that replicate specific spaces and architectural gestures, the artist explores the narratives that are embedded in these built bodies. Urbano borrows strategies from theater and filmmaking—such as lighting, sound and costumes—in order to explore new formats of immersiveness, his projects are often structured as scenes or sequenced chapters. The interweaving of different media is used to generate situations that approach liminal and oniric dimensions transforming the exhibition space into a vessel of phantasms and apparitions.

These staged realities are inhabited by vegetal and animal elements, only from a close distance these entities reveal themselves as intricate organic simulations. Functioning as active characters instead of passive props, they interact with the viewers within an established fictional setting, generating parallel stories derived from botanical sensitivities and the common ground of art history. Urbano uses the “what-if” as a narrative tool for exploring the volitional underground that can be unearthed from these modernist and contemporary ruins, often verging into the hallucinatory realm.

The exercise of re-creating and re-framing architecture becomes an intimate exploration of the subjectivity of other artists and the social context in which these spaces were considered as functional, innovative or condemned to oblivion. Figures such as Federico García Lorca, Luis Barragán, Eileen Gray and Oscar Wilde appear in these stagings as elusive figures enriched with fantasy and speculation. Mimicry is used by Urbano as a platform in which illusion derives in humorous transformation; parody and homage bloom in synchrony.

Urbano has presented his work in exhibitions and projects at TEA Tenerife Espacios de las Artes, Canary Islands, ES; Bergen Assembly, NO; Storefront for Art and Architecture in New York, US; La Casa Encendida, Madrid, ES; Art Basel Statements, Basel, CH, with ChertLüdde; Bundeskunsthalle, Bonn, DE; Kunsthalle Düsseldorf, DE; Boghossian Foundation, Brussels, BE; Kölnischer Kunstverein, Cologne, DE; Hamburger Bahnhof, Berlin, DE; CAB, Brussels, BE; Moscow International Biennale for Young Art, Moscow, RU; PAC, Padiglione d'Arte Contemporanea, Milan, IT; Neue Nationalgalerie, Berlin, DE, among others.

He recently presented his solo exhibition *TABLEAU VIVANT* at SculptureCenter (New York, 2024); the installation and performance *Lunar Ensemble for Uprising Seas* at MACBA Barcelona, together with Petrit Halilaj; and is part of a group show at Fidelidade Art Culturgest in Lisbon.

Upcoming projects include the participation at 14th Taipei Biennial, Singapore Biennale, and a group show at CCA Wattis Institute for Contemporary Arts, San Francisco, in 2025; as well as a solo exhibition at Museo Jumex in Mexico City in 2026.

Urbano's work is part of Neuer Berliner Kunstverein, Berlin; Artothek Zentral –und Landesbibliothek, Berlin; Hamburger Bahnhof Collection, Berlin, DE; Collection Lafayette Anticipations – Fonds de dotation Famille Moulin, Paris, FR; TEA Tenerife, SP; TBA21, Madrid, SP; Collegium, Arévalo, SP; Colección Museo Jumex, Mexico City, MX; FRAC Champagne-Ardenne, Reims, FR, and Fonds régional d'art contemporain Bretagne, Rennes, FR.

Together with Petrit Halilaj (b. 1986, Kostërrc, XK), his partner and frequent artistic collaborator, Urbano received in 2014 the Villa Romana Fellowship. They attended The Artists and Architects-in-Residence at MAK, Los Angeles (2016/2017) and hold a joint professorship at the École Nationale Supérieure des Beaux-Arts de Paris, FR. Urbano and Halilaj have presented their joint work at MACBA, ES; Sydney Biennial, AU; Ocean Space, Venice, IT; Bally Foundation, Lugano, CH; Frankfurter Kunstverein, DE; Palacio de Cristal, Museo Reina Sofía, Madrid, SP; Autostrada Biennale at the National Library, Prishtina, XK; the 17th Quadriennale di Roma, Rome, IT; the Biennale Gherdëina, in Ortisei, IT and S.A.L.T.S., Basel, CH. Their work is also part of the collections of The Metropolitan Museum of Art, New York; Hamburger Bahnhof Collection, Berlin; Thyssen-Bornemisza Art Contemporary – TBA21, Madrid, and Colección Jumex, Mexico City.

Álvaro Urbano is based in Berlin. He studied Fine Arts at the Institut für Raumexperimente, Universität der Künste in Berlin, and Interior Architecture at the ETSAM in Madrid.

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Álvaro Urbano
Under your armpit
2025

Foam, paper-mâché, paint,
abandoned nest, feathers and
clay

130 x 65 x 20 cm

51.18 x 25.59 x 7.87 in

AUR179

28.000 EUR



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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.

Her work has been shown at MASP and Pivô, both in São Paulo; at 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, New York; and Isla Flotante gallery, Buenos Aires, among others.

In 2022, she took part at documenta 15; and in 2021 she participated at Berlin Biennale, 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), a 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; in 2014 she made the performance *Ni verdaderas ni falsas* with TPS and Serigrafistas Queer t-shirts, that was also presented in 2022 in Reina Sofía Museum in the context of Giro gráfico exhibition; she created Radio Electrónica Artesanal together with Lola Granillo.

Scafati's work is part of institutional collections such as the Neue 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 Scafati

Untitled

2025

7 paintings on inverted cardboard
with frames and wool sweater

50 x 40 x 12 cm

19.69 x 15.75 x 4.72 in

MS028

25,000 USD



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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 Fullbright research grant.

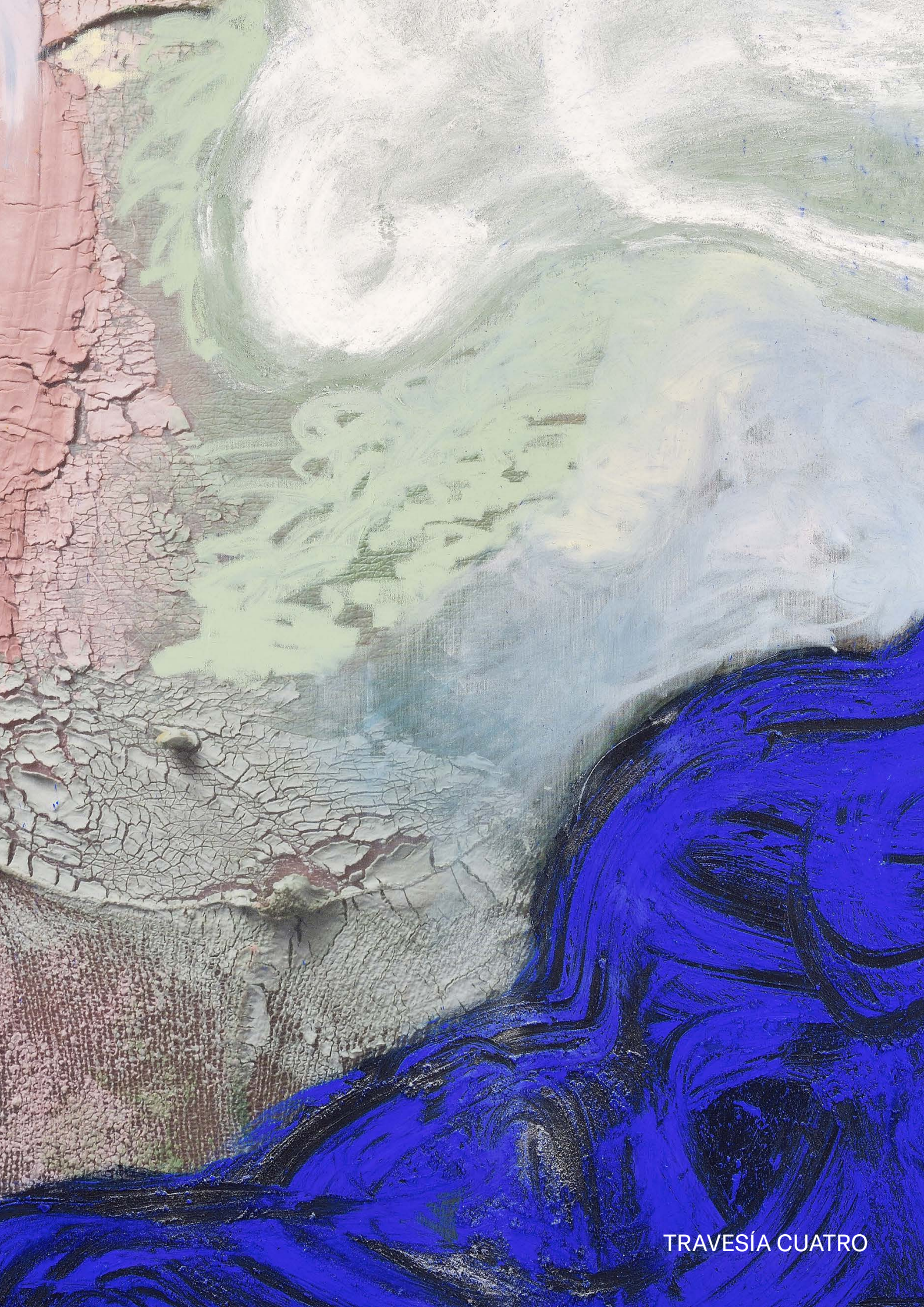
Recent exhibitions include Nitsch Foundation, Vienna, Austria; Zuzeum Art Centre Riga, Latvia; Faurischou, New York, USA; MAZ, Zapopan, Mexico; Whitechapel Gallery, London, United Kingdom; Kiasma Museun, Helsinki, Finland; Kunstverein, Hamburg, Germany; Ballroom Marfa, Texas, US; Henry Art Gallery, University of Washington, Seattle, US; Arnolfini Bristol, UK; Travesía Cuatro CDMX, Mexico; Marciano Art Foundation, Los Angeles, United States; Copenhagen Contemporary, Denmark; Belvedere Museum, Vienna, Austria; Yuz Museum, Shanghai, China; Travesía Cuatro Madrid, Spain; Julia Stoschek Collection, Berlin, Germany; Zabłudowicz Collection, London, United Kingdom; Peres Project, Berlin, Germany; Cabaret der Künstler – Zunfthaus Voltaire, Manifesta 11, Zurich, Switzerland; Art in General, New York, United States; 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.LA 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, Germany.

Donna Huanca
PYROXMANGITE
2016
Oil, acrylic and pigment
on digital print on canvas
190 x 143 cm
74.8 x 56.3 in
DHU268
75.000 USD





TRAVESÍA CUATRO

Donna Huanca
LAZULITE
2016
Cast acrylic, pigment
and mixed media
37 x 26 x 34 cm
14.57 x 10.24 x 13.39 in
DHU269
25.000 USD



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LA CHOLA POBLETE

(1989. Gualymallén, Argentina)

The work of artist La Chola Poblete includes watercolor paintings, oil landscapes, bread sculptures and iron structures, which build, not without tension and violence, a multi-part bidimensional installation that reproduces, in a key of denunciation and vindication, the dynamics of the cult. Taking up again the tools and formats around which she built her own language and iconography, La Chola intervenes in historical and contemporary imaginaries to explore the ambiguities and undefinable zones of the narrative of the past and the current political discourse. As if she knew that even in the stereotyping and exoticization of the original peoples, their mythical force survives, the artist uses her own body and invents her own mythograms, in graphic interventions that, between the delicacy of drawing and the power of branding, save not only their history, but also their desire for the present.

She studied visual arts at Universidad Nacional de Cuyo.

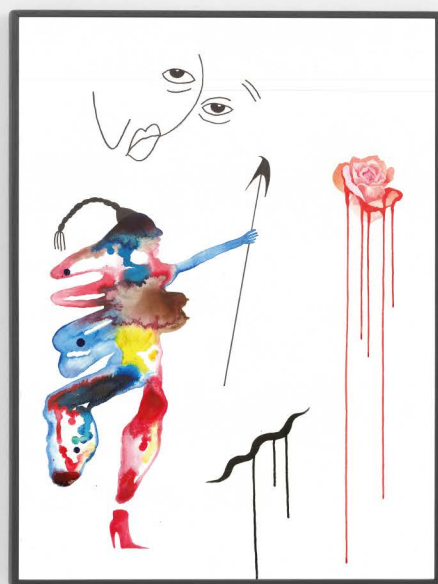
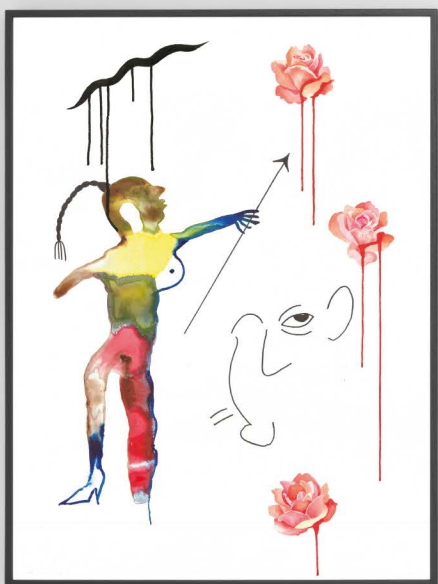
La Chola participated in *Stranieri Ovunque – Foreigners Everywhere*, the main exhibition at the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa (Venice, 2024), where she received the Special Mention Award.

Her solo shows include Guaymallén, Palais Populaire, Berlin, 2023; Pap Art , Kunsthalle Lissabon, Lisbon, 2023 and Ejercicios del llanto, Museo de Arte Moderno de Buenos Aires, 2022; El órgano masculino de la Chola, Mercado de Arte Contemporáneo, Córdoba, Argentina; SLAVE, Museo Carlos Alonso, Mendoza, Argentina; Todos sabemos lo fácil que es hacer llorar a alguien, El Cultural San Martín, Buenos Aires, Argentina; Pierrot, curada por Marcela Sinclair, Centro Cultural Conte Grand, Festival Plataforma Futuro, San Juan, Argentina; Rumore, Museo Municipal de Arte Moderno Mendoza (MMAMM) y Secretaría de Cultura, Mendoza, Argentina, among others.

She has participated in group exhibitions at the Museum of Modern Art of Buenos Aires, Argentina; (ISLAA) Institute for Studies on Latin American Art, New York, USA; Centro Internacional Das Artes José de Guimarães, Portugal, among many others. She has also been involved in the development and experimentation platform for transdisciplinary artists Laboratorio de Acción (Buenos Aires Theater Complex, 2019) and MARCO Arte Foco (Buenos Aires, 2018).

She lives and works in Buenos Aires, Argentina.

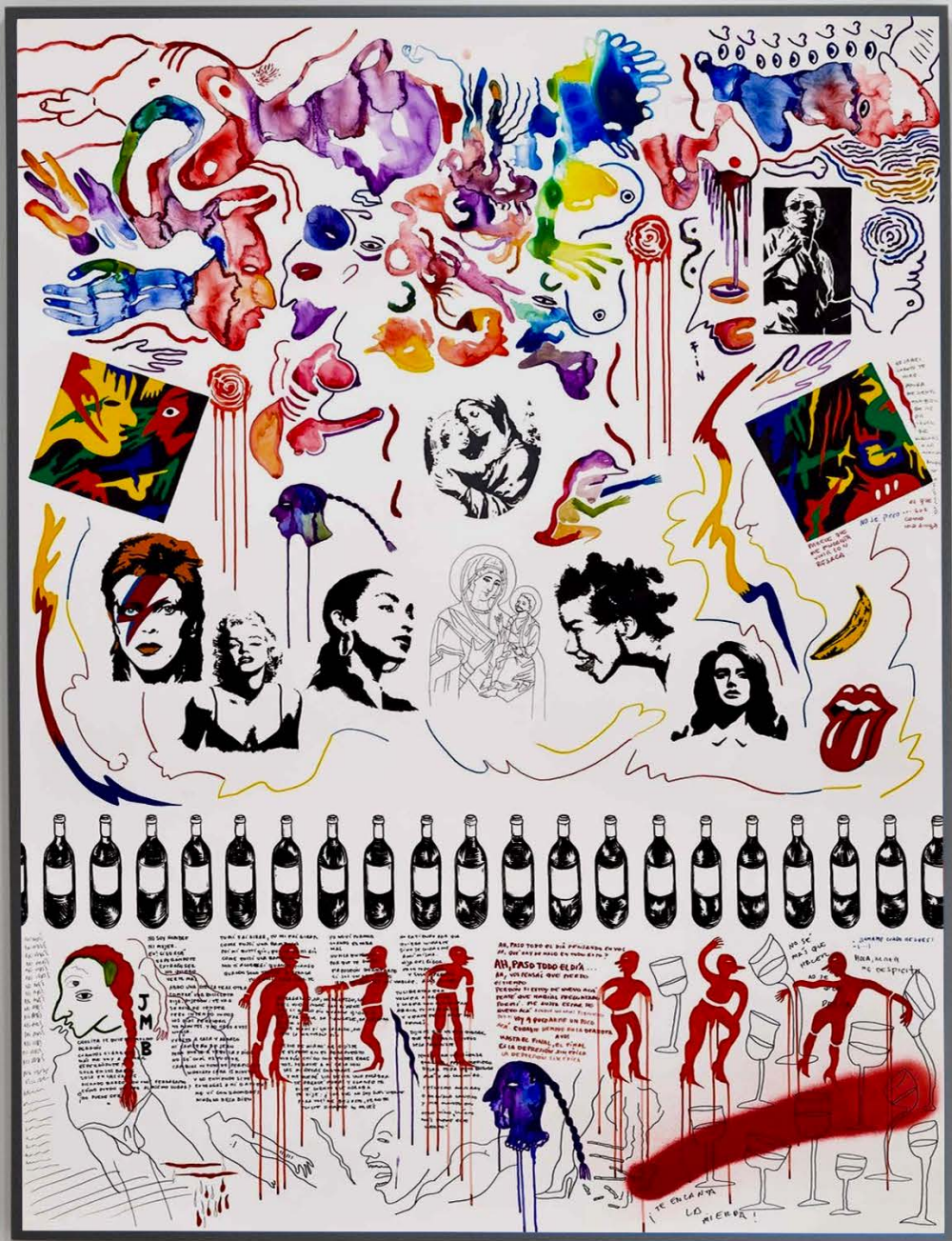
La Chola Poblete
Sin título (tríptico)
2025
Pencil, acrylic paint and
watercolor on paper
75 x 55 cm
29.53 x 21.65 in
LCP017
30,000 USD





TRAVESÍA CUATRO

La Chola Poblete
Sin título
 2025
 Watercolor, acrylic, spray
 paint and inks on paper
 200 x 152 cm
 78.74 x 59.84 in
 LCP018
 50,000 USD







TRAVESÍA CUATRO

JOEUN KIM AATCHIM

(1989. Seoul, South Korea)

Joeun Kim Aatchim is a painter and multimedia artist. In search of transparency in vision and voice, Aatchim draws audiovisual essays. Her recent research focuses on the poetic translation of her stereoblindness –a lifelong condition rendering her unable to perceive depth– and the psychology of womanhood. The source materials for her images are almost exclusively generated from her observations and memories: what she sees and recalls and the fusion of the two. That, combined with her eye misalignment, makes the distortion of the figures and spaces almost inevitable. Her technique references Korean traditions of painting on silk. Bones and skin, fish, milk, honey, eggs, and insects are some of the materials that Aatchim has used as a work surface. She has also experimented with various sizing methods from different cultures to control the transparency, viscosity, luster, and sheen of binders with which she mixes the mineral and earth pigment.

Her works seem to waver with staggered outlines and overlapping transparencies, suggesting the elusive nature of memory and perception. Aatchim's translucent surfaces glimmer with hand-mixed mineral pigments, enhancing the imagery's ghostliness.

Aatchim received her BFA from New York University, as well as her MFA from Columbia University. Recent solo exhibitions include Travesía Cuatro Guadalajara, Mexico (2024); Lighthouse Works, Fishers Island, USA (with Antone Könst) in 2023; François Ghebaly, New York (2022); Make Room, Los Angeles (2022); Harper's, East Hampton (2021); and Vacation Gallery, New York (2019).

Recent group exhibitions include Harper's, New York (2023); François Ghebaly, Los Angeles (2022); Chan Gallery of Pomona College, California (2022); Jeffrey Deitch, New York (2022); Make Room, Los Angeles (2021); Simon Lee, London, (2022); Asia Art Center Taipei, co-curated by Emilia Yin, Melanie Ouyang, Taiwan (2021) and The Drawing Center, New York (2019).

Aatchim has received fellowships at Triangle Art Association (2021); Foundation for Contemporary Arts (2019); The Drawing Center (2018-20); Skowhegan School of Painting & Sculpture (2017). Joeun Kim Aatchim lives and works in New York.

Joeun Kim Aatchim
Miss Ceilingfan In Blue (Pearl)

2025

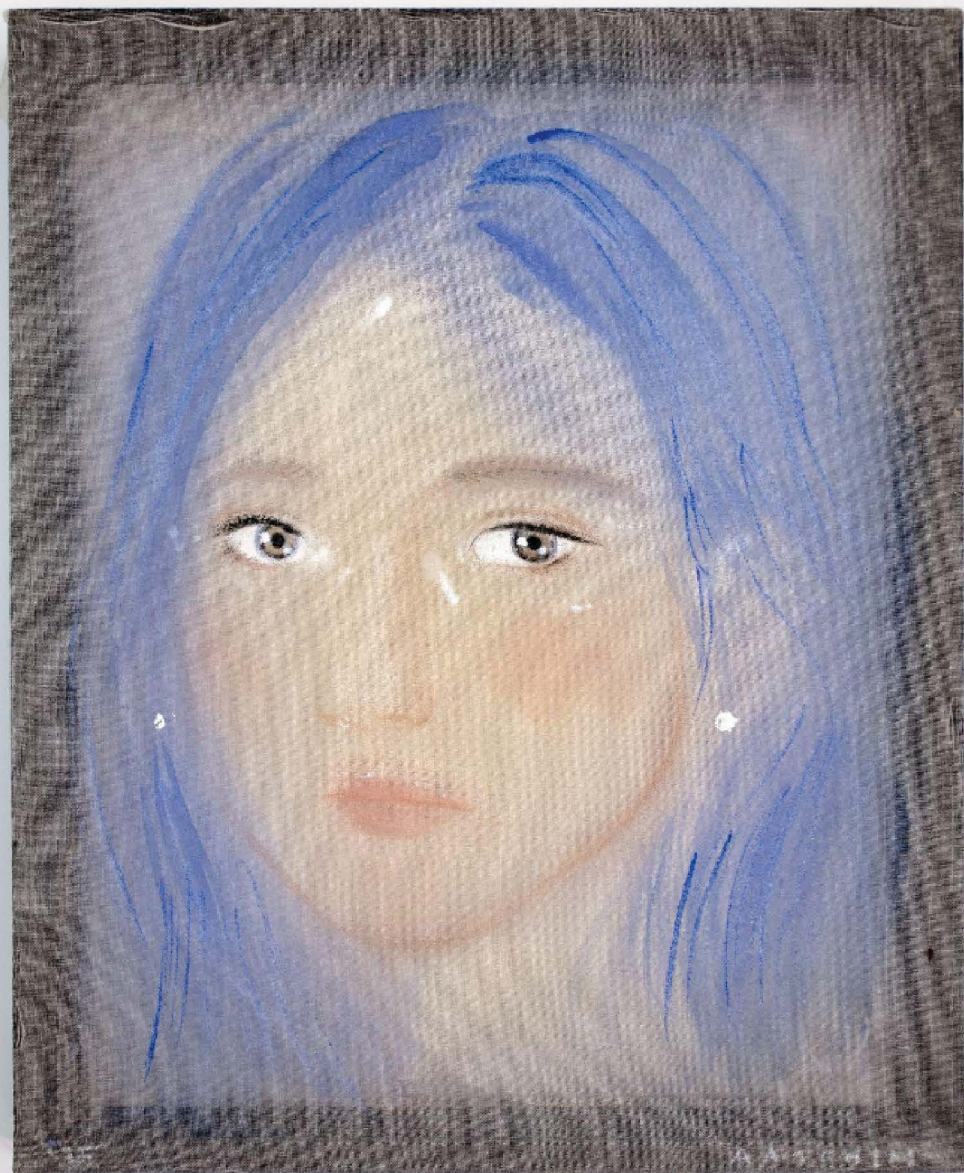
Mineral pigment in shellac, watercolor,
and genuine white gold on silk, mounted
on soot-ink treated wood; 2 paintings

27.3 x 22.22 x 3.81 cm

10.75 x 8.75 x 1.5 in

JKA021

6,500 USD



Joeun Kim Aatchim
Miss Ceilingfan In Blue (Silver)

2025

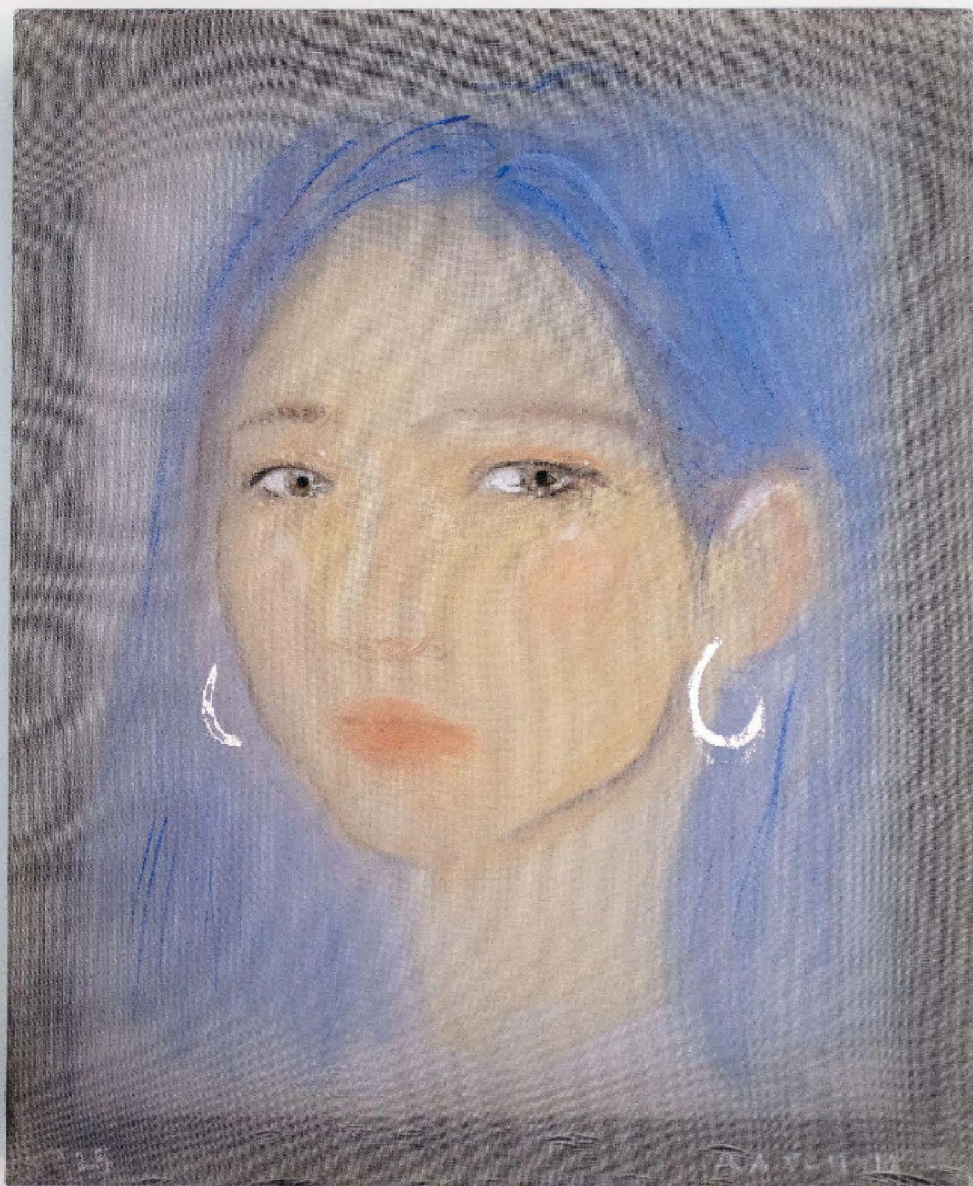
Mineral pigment in shellac, watercolor,
and genuine white gold on silk, mounted
on soot-ink treated wood; 2 paintings

27.3 x 22.22 x 3.81 cm

10.75 x 8.75 x 1.5 in

JKA022

6,500 USD





TRAVESIA CUATRO

TANIA PÉREZ CÓRDOVA

(1979. Mexico City, Mexico)

Tania Pérez Córdova lives and works in Mexico City. Her sculptural practice relates to the temporality and lifespan of objects. Conceiving her works as “situations,” Pérez Córdova creates sculptures and installations that consider the contextual relationships of everyday objects. She works with a wide range of materials, incorporating found objects and performance through networks of intimate, interpersonal exchanges. The artist’s interest in quotidian events underlines how unremarkable situations can be linked to the infrastructure of our social and economic reality, and the complexity of the contemporary world. These associations beyond the sculptures create a vivid sense of time and space outside the gallery, widening the relationship between artwork and viewer to include external places, people, and actions.

Solo exhibitions have been held at SculptureCenter, New York (2023), Tina Kim Gallery, New York (2023, 2020); Museo Tamayo, Mexico City (2022); Galerie Martin Janda, Vienna (2023, 2019, 2016); Galerie Art:Concept, Paris (2022); Kunsthalle Basel (2018); and the Museum of Contemporary Art in Chicago (2017); and her work has been included in several institutional group shows such as Aichi Triennale (2019); SITE Santa Fe (2018); Gwangju Biennale (2016); New Museum Triennial (2015); and Shanghai Biennial (2012).

She is part of prominent institutional collections such as Museum of Contemporary Art Chicago, US; Tamayo Museum, MEX; Jumex Collection, MEX; San Francisco Moma, USA; Cisneros Collection, USA; Museo Amparo, MEX; CA2M Collection, Comunidad de Madrid, Spain.

Tania Pérez Córdova
Untitled
2025
Bronze
120 x 90 x 2 cm
47.24 x 35.43 x 0.79 in
TPC018
22,000 USD



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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. Her pieces are populated with connotations of connectivity and flow.

The artist takes up the space with pieces of very different size and materiality: clay, found objects and human symbols coexist in her work. The work with ceramics is especially relevant in her production: the artist uses clay as a metaphor for the relationship of mankind with the geological mantle on which our civilizations lay -she creates, through the intrinsic insulating qualities of the material, cavernous systems that tell stories of self-protection and isolation.

Her solo exhibition at CA2M Madrid traveled to MACBA Barcelona in 2024, and is now on view at Fondazione Sandretto Re Rebaudengo in Torino, accompanied by her first monograph. Last year, she also opened a major installation at The High Line New York. Future projects include her solo show at Kunstverein Hannover and a public sculpture commission for Hayward Gallery in London, as well as group shows at DEO Projects, Chios, Greece, and Art Sonje Center together with TBA21, Seoul.

She participated in the 59th La Biennale di Venezia *The Milk of Dreams*, curated by Cecilia Alemani (2022). In 2023 she was part of the group show *When Forms Come Alive* at Hayward Gallery in London. 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).

She has presented solo exhibitions at Kunsthalle Lissabon, Lisbon; Matadero Madrid; Index Foundation, Stockholm; Der TANK, Institut Kunst in Basel. She has taken part in group shows at Kunsthaus Hamburg, Germany; Pinchuk Foundation, Kiev; Museo de Arte Abstracto, Cuenca, Spain; Centro Conde Duque, Madrid; Casal Solleric, Palma de Mallorca, Spain; Museo Patio Herreriano, Valladolid, Spain; CA2M, Madrid; Haus der Kunst, München, Fundación Marcelino Botín, Santander; Maxxi, Rome; General Public in Berlin; Kunstverein München; and La Casa Encendida, Madrid.

Her work is part of public collections such as: Museo Nacional Centro de Arte Reina Sofía, Spain; MACBA Museu d'Art Contemporani de Barcelona, Spain; TBA21 Thyssen- Bornemisza Art Contemporary, Madrid, Spain; Fondazione Sandretto Re Rebaudengo, Torino, Italy; Colección Fundación Botín, Santander, Spain; Colección CA2M - Comunidad de Madrid, Spain; Colección MAEC Ministerio de Asuntos Exteriores y de Cooperación, Madrid, Spain; Colección Fundación Coca-Cola, Madrid, Spain, and the Colección Museo FRAC Córcega, France, among others.

Teresa Solar Abboud lives and works in Madrid.

Teresa Solar Abboud
Tunnel Boring Machine
2025

High temperature clay, resin,
acrylic, matt acrylic varnish,
metal

232 x 146 x 138 cm

91.34 x 57.48 x 54.33 in

TS246

75.000 EUR



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TRAVESÍA CUATRO

Teresa Solar Abboud

Unfolding

2025

Watercolor and ink on paper

66 x 56 cm

25.98 x 22.05 in

TS235

7.500 EUR



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TRAVESÍA CUATRO

Teresa Solar Abboud

Oozing out

2025

Watercolor and ink on paper

76 x 52 cm

29.92 x 20.47 in

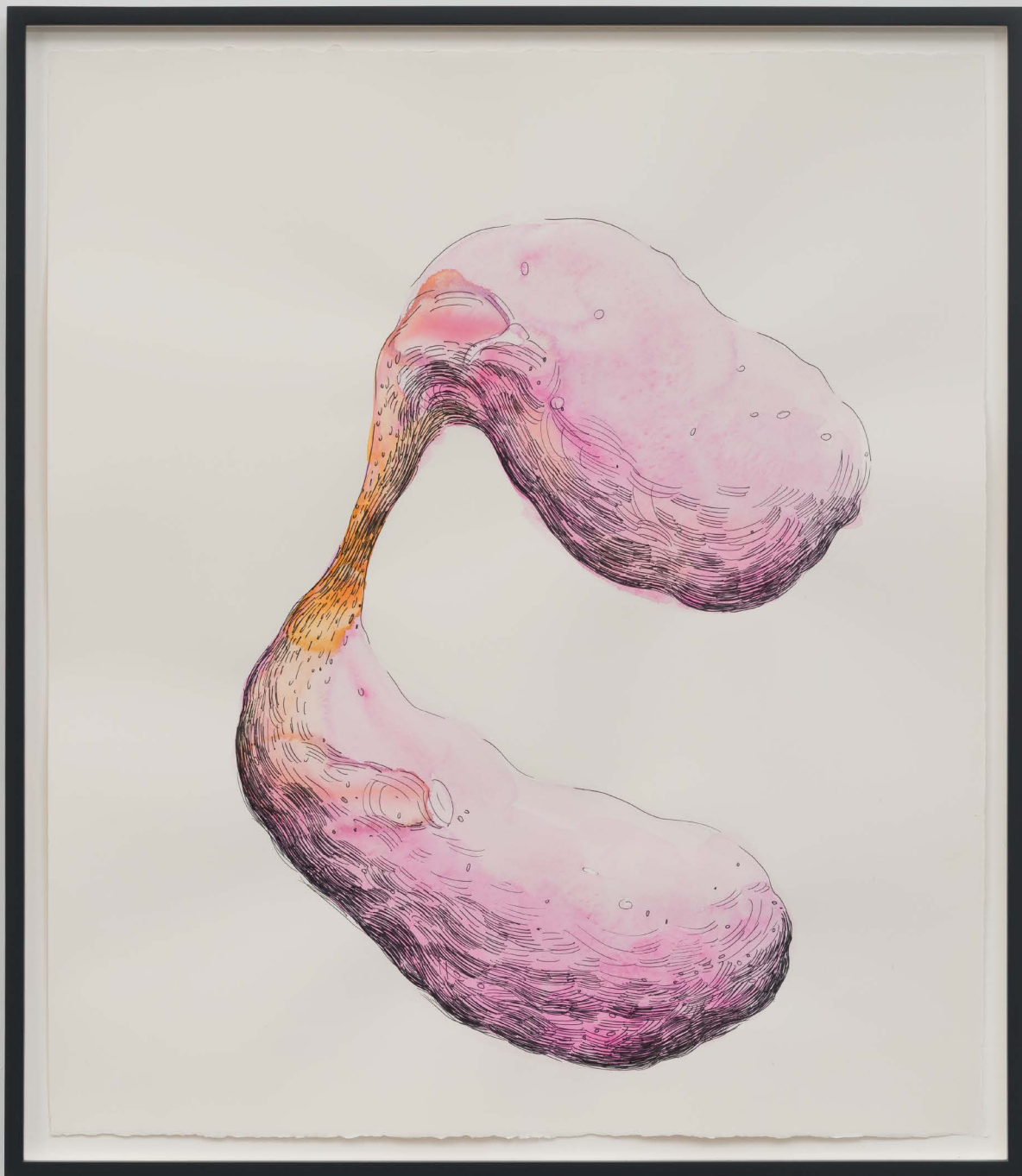
TS226

7.500 EUR



TRAVESÍA CUATRO

Teresa Solar Abboud
Night Crawler
2025
Watercolor and ink on paper
56 x 49 cm
22.05 x 19.29 in
TS234
7.500 EUR



TRAVESÍA CUATRO



WILLA WASSERMAN

(1990. Evansville, USA)

From convex still lifes and gauzy self-portraits to impressive mise-en-scènes on polished bronze and fine linen, Willa Wasserman's practice in painting and figuration is aligned with the world of dreams. Her images and loose and spectral—impressions plucked from the hazy essences of her sitters and various subjects, and at the same time cast in the pensive, indeterminate ambiance with which Wasserman embraces vital questions of intimacy, gender, and above all, becoming.

In figure and process, Wasserman deftly interrelates histories of classical painting and material culture with contemporary portrayals of queerness. Bronze and copper sheet, silver plate, precious metalpoint, and stretched linen are part of a growing array of closely studied materials that uniquely capture the latency in Wasserman's gestures. They offer keen metaphors for the potentiality at the heart of her practice. For example, her linseed oils age, her delicate silverpoints oxidize, caustic reagents transform her metal surfaces into iridescent patinas. With sincerity and lightness, Wasserman conducts these phantom throughlines into tender, moving silhouettes of sex, self, and metamorphosis.

Willa Wasserman lives and works in New York. She gained her BFA at Macaulay Honors College at Hunter College in 2013, and received her MFA at the University of California, Los Angeles, in 2019.

Recent solo exhibitions include Travesía Cuatro Guadalajara, Mexico (2024); François Ghebaly, New York (2023), Los Angeles (2022); High Art, Paris, France (2022); Downs & Ross, New York (2021); Good Weather, Chicago (2020) & In Lieu, Los Angeles (2020). Selected group presentations include James Cohan, New York (2024); Modern Art, London (2023); Michael Werner Gallery, London, UK (2022); Sargent's Daughters, New York (2020); and Park View / Paul Soto, Los Angeles (2019).

Willa Wasserman
Marcel Alcalá
2025
Oil on bronze
53 x 45.5 cm
20.87 x 17.91 in
WWA036
8,500 USD



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MANUEL SOLANO

(1987. Mexico City, Mexico)

Manuel Solano grew up in Satélite –in the metropolitan area of Mexico City– surrounded by icons of the Mexican metropolis and pop images, in a tacit quest to find elements that would showcase her own subjectivity. Throughout her life, she has worked with installation, video, and painting. Her artistic practice has always been intertwined with autobiographical experiences in which the characters and spaces reflect her interests, longings, and insecurities. At the age of 26, she lost her sight because of a series of medical negligence in her HIV treatment. An irreparable artistic urgency led the artist to develop a method that allowed her to paint again –unable to see the result and letting go of the perfectionism that characterized her to explore color and figuration as a challenging exercise. Working with her fingers, memories, and conversations that ignite the details that inhabit memory, Solano creates paintings that transcend the image and delve into the intimacy of identity politics.

Manuel Solano studied visual arts at the National School of Painting, Sculpture, and Printmaking La Esmeralda, in Mexico City. Her work is part of the permanent collection of the Solomon R. Guggenheim Museum in New York.

Among her recent solo exhibitions are *Pijama*, Peres Projects, Seoul, KO (2023); *Ancestry*, Carlos/Ishikawa, London, UK (2022); *The Top of Each Ripple*, Dundee Contemporary Arts, Dundee, UK (2022); *I Still Look Like A Model*, Carlos/Ishikawa, London, UK (2022); *Manuel Solano: Jacuzzi*, Kunsthalle Lissabon, Lisbon, PT (2021); *Heliplaza*, curated by João Mourão and Luís Silva, Pivô, São Paulo, BR (2021); *Portraits*, Peres Projects, Berlin, DE (2018); *I Don't Wanna Wait For Our Lives To Be Over*, curated by Alex Gartenfeld, Institute of Contemporary Art (ICA Miami), Miami, USA (2018); *Oronda*, Open Forum, Berlin, DE (2018); *PUNCHIS PUNCHIS PUNCHIS PUM PUM PUNCHIS PUNCHIS PUNCHIS*, Carrillo Gil Art Museum, Mexico City, MX (2016); *Inherent Vice / Manuel Solano*, Karen Huber Gallery, Mexico City MX (2015).

She has participated in various group exhibitions, the most recent being *Soft Touch*, Sultana Summer Set, Arles, FR (2023); *An AIDS Walkthrough*, curated by Eric Lerouge and Samuel Perea Diaz, we are village, Berlin, DE (2023); *Futurismo*, Mendes Wood DM, São Paulo, BR (2022); *Every Moment Counts - AIDS and its Feelings*, Henie Onstad Art Center, Høvikodden, NO (2022); *Seized by the Left Hand*, curated by Eoin Dara and Kim McAleese, Dundee Contemporary Arts, Dundee, UK (2022); *City Prince/sses*, curated by Hugo Vitrani, Palais de Tokyo, Paris FR (2019); *Visual AIDS*, PARTICIPANT INC, New York, USA (2019).

The artist lives and works in Berlin.

Manuel Solano
Dinosaurio
2025
Acrylic on canvas
215 x 215 cm
84.65 x 84.65 in
MSO025
38,000 USD







ÁNGELA DE LA CRUZ

(1965. A Coruña, Spain)

Angela de la Cruz studied philosophy at the University of Santiago de Compostela (1989) before moving to London, where she obtained a BA in Fine Art from Goldsmiths College (1994) and an MA in Sculpture and Critical Theory from the Slade (1996).

Important solo exhibitions include Museo Cabañas, Guadalajara (2021), CGAG, Santiago de Compostela, (2019), Azkuna Zentroa, Bilbao (2018/19), Fundación Luis Seoane (2015), Camden Arts Centre, London (2010), Centro Andaluz de Arte Contemporáneo, Sevilla (2005), and Museo de Arte Contemporanea de Vigo (2004). Recent group exhibitions include Palais Populaire, Berlin (2022), Bilbao Fine Arts Museum (2021), Bombas Gens, Valencia (2021), Kunstsaele Berlin (2020), Freelands Foundation, London (2019), Wetterling Gallery, Stockholm (2018), Moran Moran, Los Angeles (2018), Art Gallery of New South Wales, Sydney (2018), Museu d'Art Contemporani de Barcelona (MACBA) (2017). De la Cruz was nominated for the David and Yuko Juda Art Foundation Grant in 2022 and for the Turner Prize in 2010. In the same year, she was awarded the Paul Hamlyn Award, London. In 2017, she was awarded the Premio Nacional de Artes Plásticas. In 2011, she was awarded the Premio da Critica Galicia and Art Critics Awards at ARCOMadrid. Angela de la Cruz lives and works in London.

Here work is included in international collections such as Tate Gallery, UK, British Council Collection, UK, Contemporary Art Society, UK, Collection of Contemporary Art, Fundación La Caixa Fundación, Barcelona, Spain, National Gallery of Victoria, Melbourne, Australia Queensland Art Gallery, Australia, Banco Pastor, Spain, FRAC, Nord Pas de Calais, France, Patio Herreriano, Museo de Arte Contemporáneo, Valladolid, Spain, Morgan Stanley Bank, London, UK, Colección Josep Maria Civit, Spain, Colección Helga de Alvear, Madrid-Cáceres, Spain Colección Iberdrola, Madrid, Spain Colección Fundación Maria Cristina Masaveu Paterson, Asturias, Spain, Colección Caja de Ahorros del Mediterráneo, Valencia, Spain Colección Artium, Vitoria, Spain, Bruxelles University Collection, Belgium.

Ángela de la Cruz
Bulto I (Off-White)
2025
Acrylic on canvas
53 x 40 x 20 cm
20.87 x 15.75 x 7.87 in
ADC013
30.000 GBP



TRAVESÍA CUATRO



TRAVESÍA CUATRO

Ángela de la Cruz
Bulto II (Navy Blue)
2025
Acrylic on canvas
53 x 40 x 20 cm
20.87 x 15.75 x 7.87 in
ADC014
30.000 GBP



TRAVESÍA CUATRO



TRAVESÍA CUATRO



TRAVESÍA CUATRO

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: Dormir, Travesía Cuatro (CDMX and Guadalajara, 2023), 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); Vía 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: 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, Mexico.

Gonzalo Lebrija
Al garete
2025
Video 2' 31" loop
49.5 x 72 x 7 cm
19.49 x 28.35 x 2.76 in
Ed. 2/5 + 2AP
GLE797-002
30,000 USD





TRAVESÍA CUATRO



TRAVESÍA CUATRO

ALEXANDRE ESTRELA

(1971. Lisbon, Portugal)

Alexandre Estrela's work is an investigation about the essence of images that expands spatially and temporally through different supports. In his videos and installations, Estrela examines the subject's psychological reactions to images and their interaction with matter. The works are not just there to be watched, but rather to be unfolded. Each piece evokes synesthetic experiences, visual and auditory illusions, aural and chromatic sensations that function as perceptive traps, leading the subject toward different conceptual meanings. With this strategy, Estrela questions the elements that constitute the act of perceiving, splitting vision into more sensible dimensions, towards the unseen and the unheard.

His solo exhibition *Intervalo*, curated by Marta Mestre, is now on view at Centro Internacional das Artes José de Guimarães CIAJG.

Recent solo exhibitions include: *A Natureza Aborrece o Monstro*, Culturgest, Lisboa, 2024; *Flat Bells*, The Marie-Josée and Henry Kravis Studio, MoMA, New York, 2023; *Mickey Mouth* (+ René Bertholo), Uppercut, Lisboa, 2023; *A Third Reason*, Rialto6, Lisboa, 2022; *Forgotten Sounds of Tomorrow*, Galeria Bruno Murias, Lisboa, 2022; *Día Eléctrico* (+ João Maria Gusmão), Travesía Cuatro, CDMX, 2021; *All and Everything*, Rufino Tamayo Museum, CDMX, 2020; *Um Mês Acordado*, Indipendenza, Roma, 2019; *All and Everything*, Den Frie, København, 2019; *Volta Grande*, Pivò, São Paulo, 2019; *Métal Hurlant*, Gulbenkian Foundation, Paris, 2019; *Lua Cão* (+ João Maria Gusmão & Pedro Paiva), Galeria Zé Dos Bois, Lisboa, Kunstverein München & La Casa Encendida, Madrid, 2019; *Knife in the Water*, Travesía Cuatro, Madrid, 2018; *Ouro Mouro*, Quetzal Art Centre, Vidigueira, 2018; *Baklite*, CAV Centro de Artes Visuais, Coimbra, 2017; *Pockets of Silence*, Museo Reina Sofía, Madrid, 2017; *Roda Lume*, Museum of Contemporary Art of Antwerp, M HKA, Belgique, 2016; *Meio Concreto*, Museu Serralves, Porto 2013; *Um homem entre quatro paredes*, Pinacoteca do Estado de São Paulo, 2013; *The Sunspot Circle*, The Flat Time House, London, 2013; *Viagem ao Meio*, Zé dos Bois, Lisboa, 2010; *Motion Seekness*, Culturgest, Porto; *Putting fear in its place*, Chiado 8 - Arte Contemporânea, Lisboa, 2008; *Stargate*, MNAC - Museu do Chiado, Lisboa, 2006.

Estrela has also participated in numerous group exhibitions, among them: *Les Péninsules démarrées*, curated by Anne Bonnin at Frac Nou- velle- Aquitaine La MÉCA, Bordeaux, France (2022); *Matéria Luminal* curated by Sérgio Mah at Museu Coleção Berardo, Lisboa (2021-2); *Points de Rencontres*, curated by Frédéric Paul at Centre Pompidou, Paris (2019); Anozero – Coimbra Biennial of Contemporary Art, Portugal, curated by Luíza Teixeira de Freitas (2017); *L'exposition d'un Rêve*, curated by Mathieu Copeland at Fondation Gulbenkian, Paris, ACMI, Melbourne, Australia, TATE Modern, London (2017); *Hallucinations*, a project by Ben Russel at Documenta 14, Athens (2017), among others.

His work is included in the following international collections: Fundación La Caixa (Spain); The Collection of The Museum of Modern Art MoMA (USA); Fundación Museo de Arte Reina Sofía (Spain); Colección Inelcom (Spain); Museo Rufino Tamayo (Mexico); Collection Centre Pompidou, (France); Collection Teixeira de Freitas (Portugal); Fundação Calouste Gulbenkian (Portugal); Museu Nacional de Arte Contemporânea — Museu do Chiado (Portugal); Fundação Telecom (Portugal); Fundação Serralves (Portugal); António Cachola Collection (Portugal); MAAT — Museum of Art Technology and Architecture (Portugal); Taguchi Art Collection (Japan), Maria João and Armando Cabral Collection (Portugal); Pedro Barbosa's Private Collection (Brazil); Gerard Faggionato's Private Collection; (Monaco); among others.

Since 2007, the artist is the director and co-programmer with Ana Baliza of a non-profit art venue in Lisbon called farO (formerly known as Oporto).

TRAVESÍA CUATRO

Alexandre Estrela

Tape Worm VII

2024

Relief engraving on 100% cotton Zerkall Arttag 600gr paper, acrylic paint

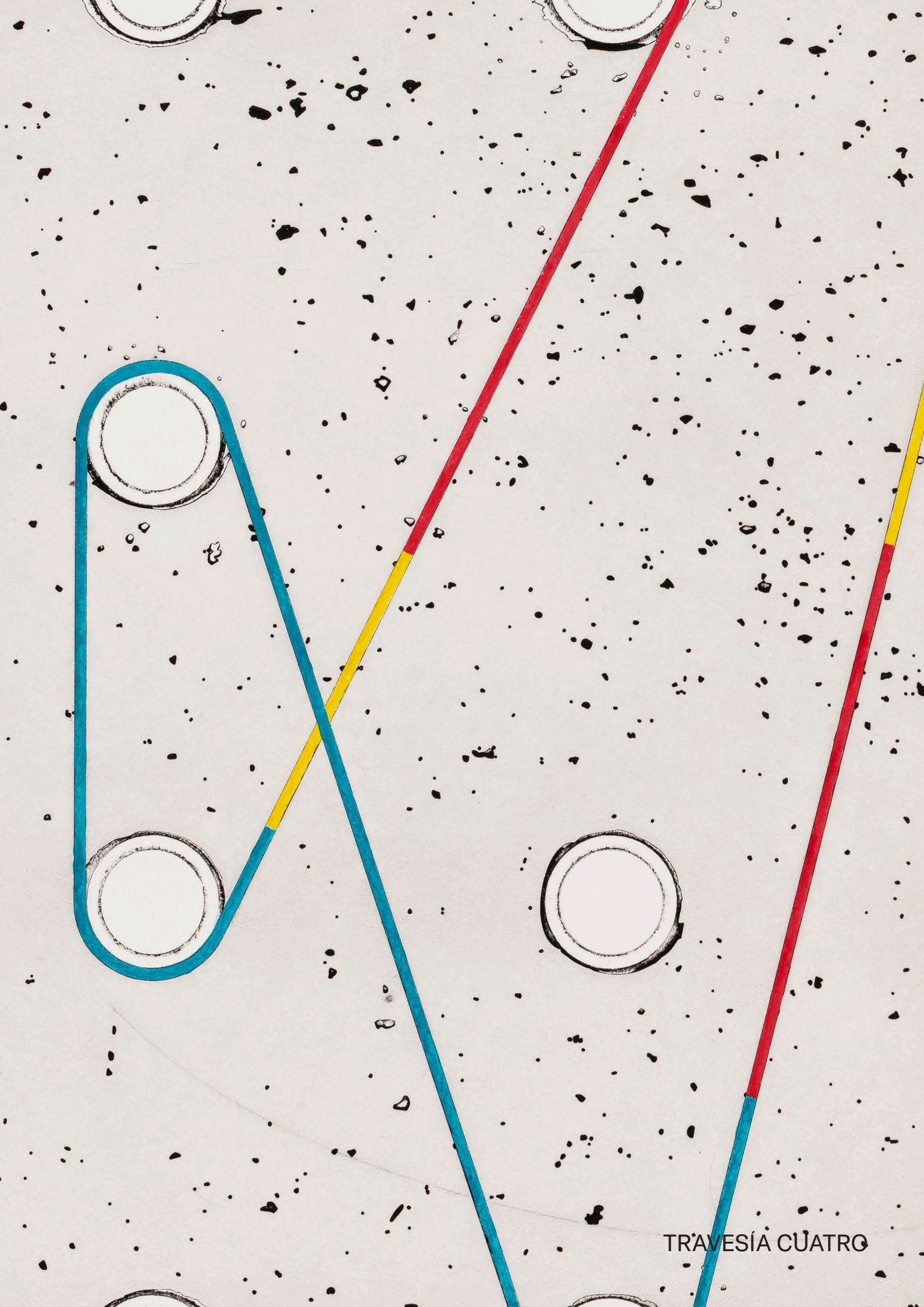
70 x 55 x 1 cm

27.56 x 21.65 x 0.39 in

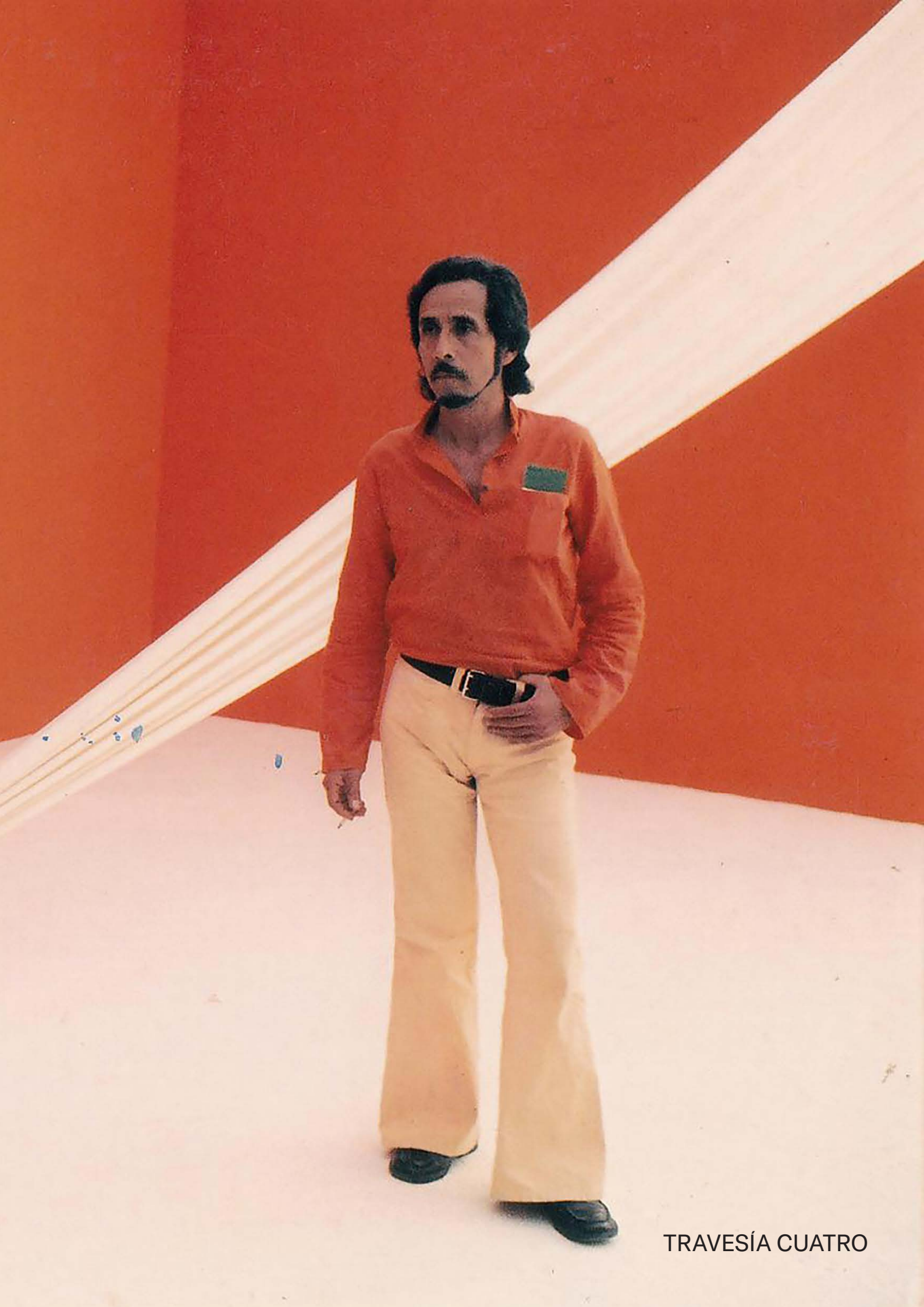
AE102

6.000 EUR





TRAVESÍA CUATRO



TRAVESÍA CUATRO

JORGE EIELSON

(Lima, 1924 - Milan, 2006)

Jorge Eielson 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.

Recent solo shows include Eielson Quipucamayoc at Travesía Cuatro Madrid, curated by Patrick Charpenel (2024); TEA Tenerife Espacio de las Artes, Canary Islands, Spain (2023); Es Baluard Museu, Palma de Mallorca, Spain (2022); Real Academia de Bellas Artes de San Fernando, curated by Luis Pérez-Oramas, Madrid (2019). A major retrospective of Eielson’s work was presented between 2017 and 2018 at the Museo de Arte de Lima in Perú.

Recent group shows include Bienal de Lanzarote, Canary Islands (2024); Maison de L’Amérique Latine, Paris (2024); Antes de América at Fundación Juan March, Madrid (2024); Pérez Art Museum Miami PAMM (2023-2024); MALBA, Buenos Aires, Argentina (2023); MAN Museo d’Arte Provincia di Nuoro, Italy (2023); Guggenheim Museum, New York (2022). His work was also included in The Shape of Shape at the Museum of Modern Art, New York in 2020, curated by artist Amy Sillman.

Jorge Eielson
Quipus 16 B1
Roma 1966 - Paris 1971
Acrylic and burlap on frame
130 x 95 x 20 cm
51.18 x 37.4 x 7.87 in
JE058
190,000 USD





TRAVESÍA CUATRO

Jorge Eielson
*Leonardo, Codice sugli
annodamenti e sul volo degli
uccelli*
1993
Printed and twisted cotton fabric
20 x 27 x 22 cm
7.87 x 10.63 x 8.66 in
JE081
35,000 USD





TRAVESÍA CUATRO



TRAVESÍA CUATRO

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.

Solo exhibitions of Méndez Blake's work have been held at institutions such as Museo Cabañas, Mexico; Museo de Arte Contemporáneo de Monterrey, Mexico; Palm Springs Art Museum, US; Marfa Contemporary; the Museum of Contemporary Art Denver and the Museum of Latin-American Art, Los Angeles, all in the United States; Casa de México in Spain; Kunsthalle Mulhouse, France; Museo D'Arte Contemporanea Villa Croce, Geneva, Italy and MUAC Museo Universitario de 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 the Musée d'Art Moderne, La Maison Rouge and the Musée Mac/ Val in Paris, France; Ballroom Marfa, the Bass Museum in Miami, Oklahoma Contemporary, the Aspen Art Museum, the Artspace in New Haven, Hessel Museum of Art in New York and the Museum of Contemporary Art Santa Barbara and ASU Museum of Art, Phoenix in the United States; at Fundación PROA in Buenos Aires, Argentina; Fundación Marcelino Botín, Santander and La Casa Encendida, Madrid, in Spain; at the Stedelijk Museum Schiedam and Frankendael Foundation in Amsterdam, Netherlands; Queensland Art Gallery, Australia; National Gallery of Victoria, Melbourne, Australia; BOZAR, Brussels, Belgium; the Zacheta National Gallery of Art, Warsaw, Poland. In Mexico, he has shown his work at Museo Jumex, Museo de Arte Carrillo Gil, MUNAL, Museo del Palacio de Bellas Artes, in Mexico City; Museo Cabañas and Museo de Arte de Zapopan in Guadalajara and Museo Amparo in Puebla, among others.

Méndez Blake 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). He is a member of Sistema Nacional de Creadores in Mexico.

His work is part of the permanent collections at National Gallery of Victoria, Melbourne, Australia; Pérez Collection, Miami, United States; Museo Amparo, Mexico; Fundación Botín, Spain; Deutsche Bank Collection, Germany; 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, Mexico.

Jorge Méndez Blake
Mars Poetica IV
2022
Collage on paper
29.7 x 41.4 cm
11.69 x 16.3 in
JMB386
4,000 USD



MARS
VOETICA

Jorge Méndez Blake
Lenguaje Desmantelado
(Fragmento) II / Dismantled
Language (Fragment) II
2024
Acrylic on linen
71.2 x 50.8 x 2 cm
28.03 x 20 x 0.79 in
JMB384
12,000 USD



TRAVESÍA CUATRO

SIBRIRKZVLUOLVFCUWVILJYFK
VIECAHDMITIJPGDZRBTICMGO
FDZXOPYWLDVZIOQADWPUIVE
WBTJJGNIOPOOTPCGUOMNZXF
HIVZXBTWPVKHUIIMSAHJOUIZO
SIBTELBJJOESTOLKDMCTILND
KBAFTNUYGXZPQIRZGVEXSK
OJHXVBROMJLIVNCWOIYOIZI
ZIDYSWUYVZLTICYLDXJBSAWN
TBNILZIEHUOWUDARAMUEJVR
OEHYTWUNKVENDWMOKAHTV
BWNQISMARHDYCTPSPMEZXU
FMTGCZGDXITTEBVNOYOPJH
GYKPORISWQICUDILHADUKZLS
RVCSEFEGKLRIPJXUFGHRNU
MROICLJDHUFETKPTVLGEYHNS
DZISVRAJWTVJSLDXBTIJPLM
OICEITKUOTILARCNGWSBRGPA
ZJITYBWL YGFZUXOOZVGLHO
PDXTUBZIPMXCPVKILMPXZDI
SBRWVJCSWDXDILIRBYAWMIC
YUIZONBETAVLOAJEWGZKVTIN
RHXJLUWKGJOINEHXTIMUYHA
EBVCTIODOTIXIPSVKIOXOELX
UWTKAREFWNDXILZWHSPDINSY
NOILLVGAHEITIDCXCWKMLUIDZ



TRAVESÍA CUATRO

MIRIAM INEZ DA SILVA

ENG

(1939. Trinidad, Brazil - 1996. Rio de Janeiro, Brazil)

Miriam Inez Silva was an irreverent and transgressive artist, who, connecting elements of Brazilian vernacular culture present in her intimacy, created a work that mirrors the dynamics of Brazil's modernization processes during the 20th century. The main subject of Inez Silva's work is represented in her paintings as a white background. Called "life" by the artist, this is the space of power of the social dimension, the horizons of the plasticity of culture, where relationships reproduce and challenge traditions. Creating complex tensions over these monochromatic backgrounds, Inez da Silva investigates the multiple forces that hold us together as a society, communities, families, friends and couples. There are shared pleasures (love, desire, celebration, belonging, joy, fantasy, magic, faith) as well as oppression (violence, segregation, disputes, conflicts).

Miriam Ines Silva's work instantly attracts the eye due to their apparent sweetness and playfulness, but it is necessary to doubt these first impressions and investigate the details and minutiae offered there. The direction of a look, the proportion between the figures, an unexpected coloring: these small transgressions of the conventional forms of representation have enormous symbolic power and show us a malicious, astute, critical, and non-conformist humor, very characteristic of the artist.

From the early 1970s, most art critics in her native Brazil have been classifying Inez Silva as a "primitive", "naïf" or "popular" artist, treating her work as something intuitive, naive and traditional. The inclusion (or exclusion) of Inez Silva in these categories is the result of a biased look, informed by colonialism and elitism, unable to recognize the complexities of her work. Where intuition, innocence, purity, and tradition were pointed out, this exhibition finds intention, malice, impurity, and transgression.

Both in her life and artwork, Inez Silva constantly challenged norms, conventions, and classifications. Makeup, clothes, and unusual behaviors were part of her quest to develop her way of living. In her studio/home in the Flamengo neighborhood, Inez Silva performed theme parties where guests should arrive dressed in "eccentric" outfits. These were happenings especially enjoyed by her many gay male friends who, at that time, drew the attention of the conservative society in Rio de Janeiro for daily wearing long hair and makeup.

Inez Silva's path to freedom also had a kind of singular spirituality. Having been born and raised in a city full of reports of miracles, the artist's set of beliefs naturally mixed tarot readings, guardian angels, and extraterrestrials.

Inez Silva's relationship with art began by helping her mother to paint landscapes and still lifes and by observing the votive paintings in the Sala dos Milagres (Miracles Room) of the Igreja Matriz de Trindade. Inez Silva also had an extensive formal education as an artist, starting in Goiânia, at the Escola de Belas Artes at the University of Goiás, studying painting between 1955 and 1958, and continuing in the state of Guanabara (current city of Rio de Janeiro), where the artist moved in 1961. In January 1962, Inez Silva studied engraving at the Instituto de Belas Artes and deepened her experiments with woodcutting at the Museum de Arte Moderna in Rio de Janeiro, with Ivan Serpa as a teacher.

In 1963 and 1967, with her dark and dreamy woodcuts, Miriam Inez Silva would participate in the 7th and 9th Bienal de São Paulo. In 1964 and 1966, the artist's works would be present in the first two editions of the Jovem Gravura Nacional, organized by Walter Zanini at the Museu de Arte Contemporânea of São Paulo. In 1966 and 1968, she would also participate in the two editions of the Bienal da Bahia; and in 1969, she would have works exhibited at the Santiago de Chile Bienal de Gravura. During the 1970s, the artist participated in numerous exhibitions in Brazil and also in France, England, Canada, Italy, Morocco, and Yugoslavia. In 1981, the poet and art critic Theon Spanudis, one of the signatories of the neo-concrete manifesto and one of the greatest thinkers and collectors of the works of Alfredo Volpi and Eleonore Koch, wrote:

"Close to José Antônio da Silva, she is, in my opinion, the most important, creative and brilliant Brazilian primitive".

Cristiano Raimondi

TRAVESÍA CUATRO

Miriam Inez Da Silva
Title unknown
1981
Oil on wood
29 x 40.4 cm
11.42 x 15.91 in
MIN029
25,000 USD



Miriam Inez Da Silva
Title unknown
1989
Oil on wood
29 x 40.4 cm
11.42 x 15.91 in
MIN028
25,000 USD



Miriam Inez Da Silva
Title unknown
1970
Oil on wood
20 x 30 cm
7.87 x 11.81 in
MIN027
25,000 USD



TRAVESÍA CUATRO



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
Sem título
1990
Tempera on fabric
59 x 72.5 cm
23.23 x 28.54 in
EKO060
300,000 USD



All prices are exclusive of any applicable taxes or VAT.



TRAVESIA CUATRO | MADRID
San Mateo, 16
28004 Madrid
Spain

TRAVESIA CUATRO | GUADALAJARA
Av. La Paz, 2207. Col. Lafayette
44160 Guadalajara
Mexico

TRAVESIA CUATRO | CDMX
Valladolid, 35. Col. Roma Norte
06700 Ciudad de México
Mexico

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