

TRAVESÍA CUATRO

Art | Basel
Miami Beach

Private days: December 6 & 7

Public days: December 8 - 10

Booth B34

Álvaro Urbano
Teresa Solar Abboud
Mateo López
Donna Huanca
Jose Dávila
Ana Prata
Gonzalo Lebrija
Eleonore Koch
Jorge Méndez Blake
Milena Muzquiz
Goro Kakei
Sara Ramo
Mariela Scafati
Jorge Eielson
Guga Szabzon
Sofía Bassi
Alexandre Estrela

ART BASEL MIAMI 2023

travesiacuatro.com



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 trigger 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 Bergen Assembly, NO; Storefront for Art and Architecture in New York, US; La Casa Encendida, Madrid, SP; 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.

Urbano's work is part of 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; 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 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.

He recently opened *Acto I: La Eterna Adolescencia*, a solo show at TEA Tenerife Espacio de las Artes, Tenerife, SP (2023). Upcoming projects include SculptureCenter, New York, US (2024). Collaborative exhibitions with Petrit Halilaj will take place in Sydney Biennial, Sydney, AU (2024); and Portikus, Frankfurt, DE (2025).

Álvaro Urbano studied Interior Architecture at the ETSAM in Madrid, and Fine Arts at the Institut für Raumexperimente, Universität der Künste in Berlin; he lives and works between Berlin and Paris.

La Eterna Adolescencia (Papaver somniferum)

2023

Metal, paint

1 metal plant + 7 elements

150 x 59 x 51 cm

AUR107

35.000 EUR

Not Available





TRAVESÍA CUATRO

La Eterna Adolescencia (Papaver somniferum)

2023

Metal, paint

152 x 90 x 60 cm

2 plants + 14 elements

AUR108

45.000 EUR



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.

She participated in the 59th International Art Exhibition of La Biennale di Venezia *The Milk of Dreams*, curated by Cecilia Alemani (2022). Her new solo show *Vida na superfície* is now on view at Kunsthalle Lissabon (Lisbon, Portugal). Future projects include a solo exhibition at CA2M curated by Tania Pardo.

She participated in the group shows *¡Doblad mis amores!* at Collegium, Arévalo, curated by Chus Martínez, and *Abundant Futures*, from TBA21 Collection, curated by Daniela Zyman at C3A, Córdoba (2023). 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, Mexico; *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 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.

Teresa Solar Abboud lives and works in Madrid, Spain.

Teresa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
42.5 x 52 cm
TS167
5.000 EUR



Teresa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink
on paper
55.5 x 61.5 cm
TS168
5.000 EUR





Teresa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
61.5 x 42.5 cm
TS169
5.000 EUR



Teresa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
61.5 x 42.5 cm
TS170
5.000 EUR



Teresa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
61.5 x 42.5 cm
TS171
5.000 EUR





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: *Camina Habla Canta Baila*, Travesía Cuatro, Madrid (2023), *Pasado Futurista*, MAC, Lima (2023), *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
Antifaz de Jean Arp
2023
Leather, elastic band,
polishing disc, paper
8 x 19 x 10 cm
ML300
8,000 USD





Mateo López
Patente (Bombillo Hass)
2023
Intervened object, plastic and brass
6.5 x 13 x 8 cm
ML302
8,000 USD



Mateo López
Etnobotanica (Matera)
2021
Pipe, paper, wire
10 x 12 x 4 cm
ML297
8,000 USD



TRAVESÍA CUATRO

Mateo López
Cara de libro
2023
Book, leather, whistle
21 x 13.5 x 18 cm
ML305
8,000 USD

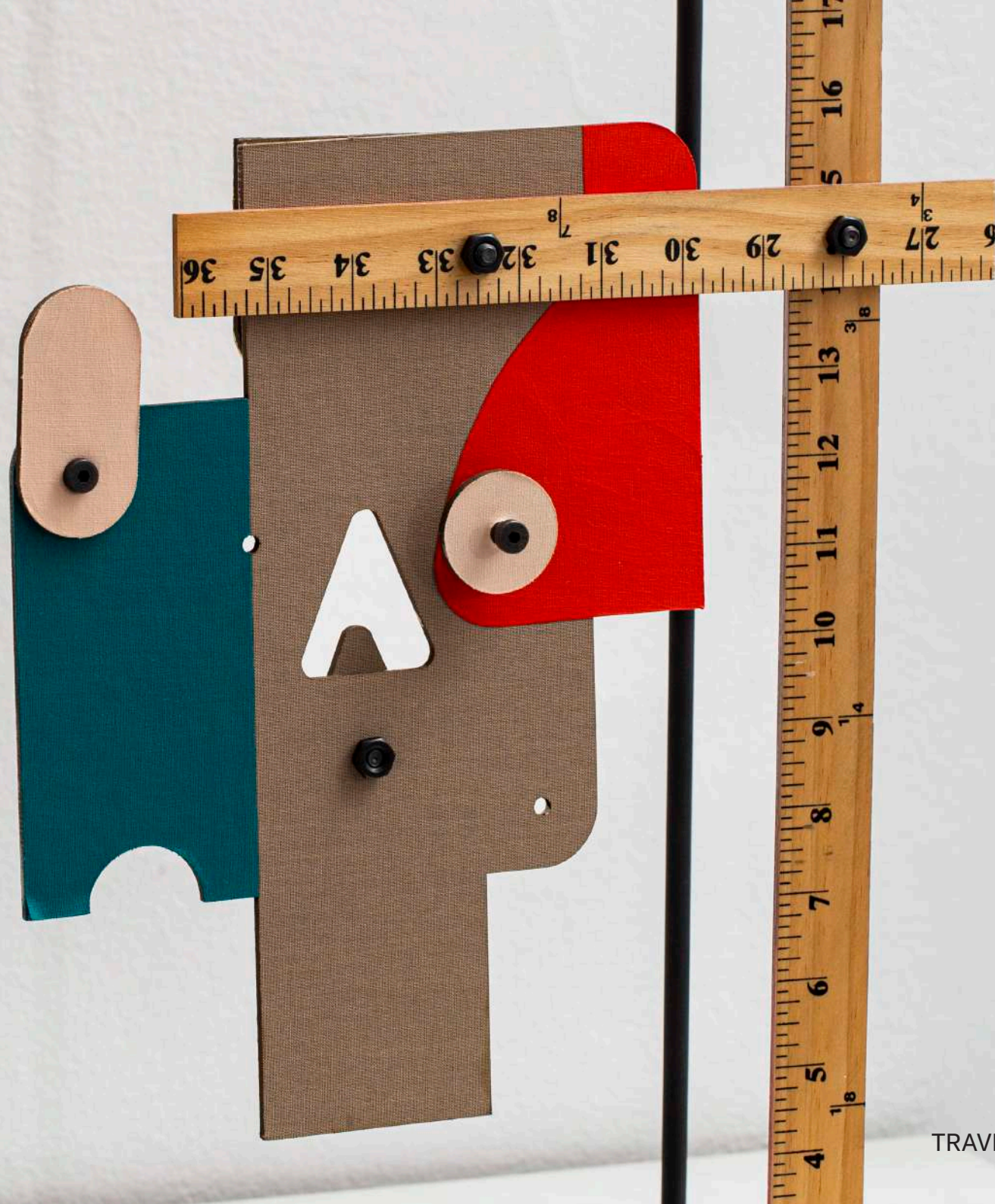




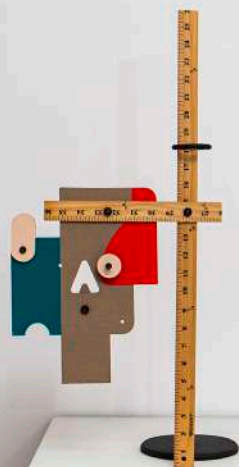
Mateo López
Bastón cojo
2023
Wood, magnet
80 x 14 x 12 cm
ML307
9,500 USD
On Hold



Mateo López
Mask 2
2022
Cardboard, binding cloth, vinyl, gold
leaf, wooden rulers and metal supports
66 x 30 x 23 cm
ML209
8,000 USD

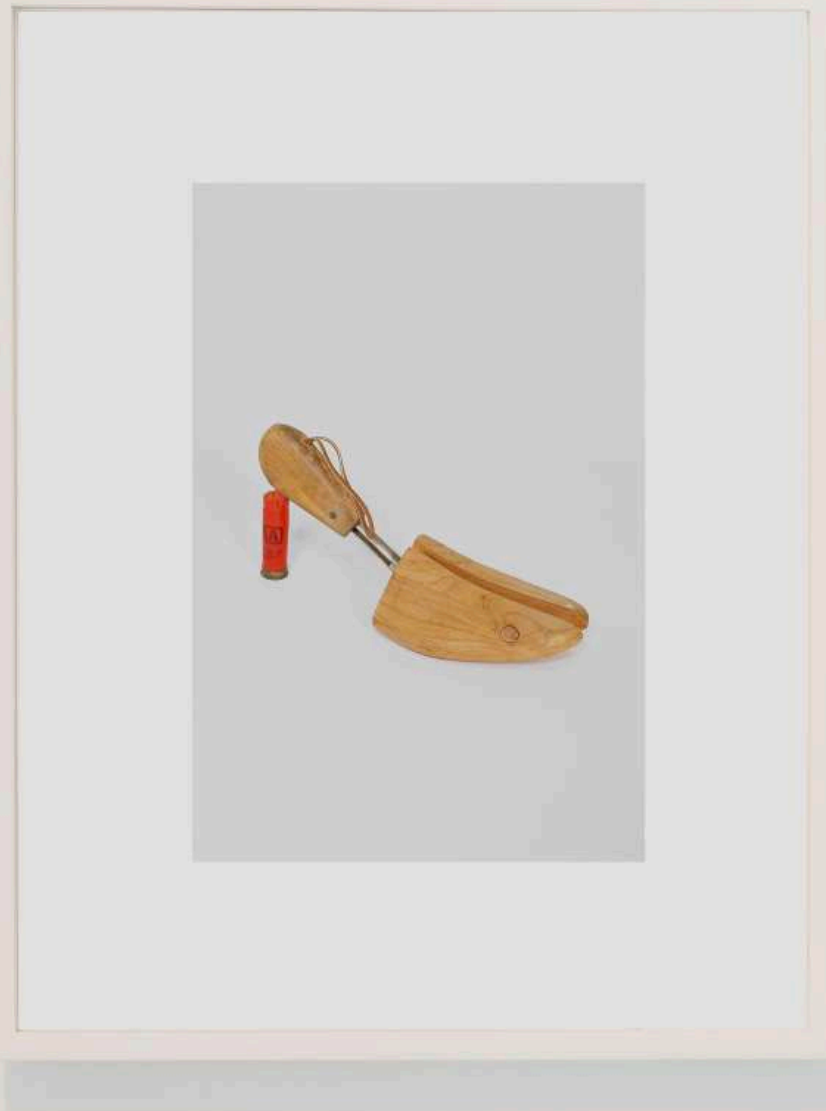


TRAVESÍA CUATRO



TRAVESÍA CUATRO

Mateo López
Gloria
2023
Giclée print on cotton paper
44 x 37 x 4.5 cm
ML287
7,000 USD



Mateo López

Rómulo A

2023

Giclée print on cotton paper

44 x 37 x 4.5 cm

ML311

7,000 USD





Mateo López

Edgar

2023

Giclée print on cotton paper

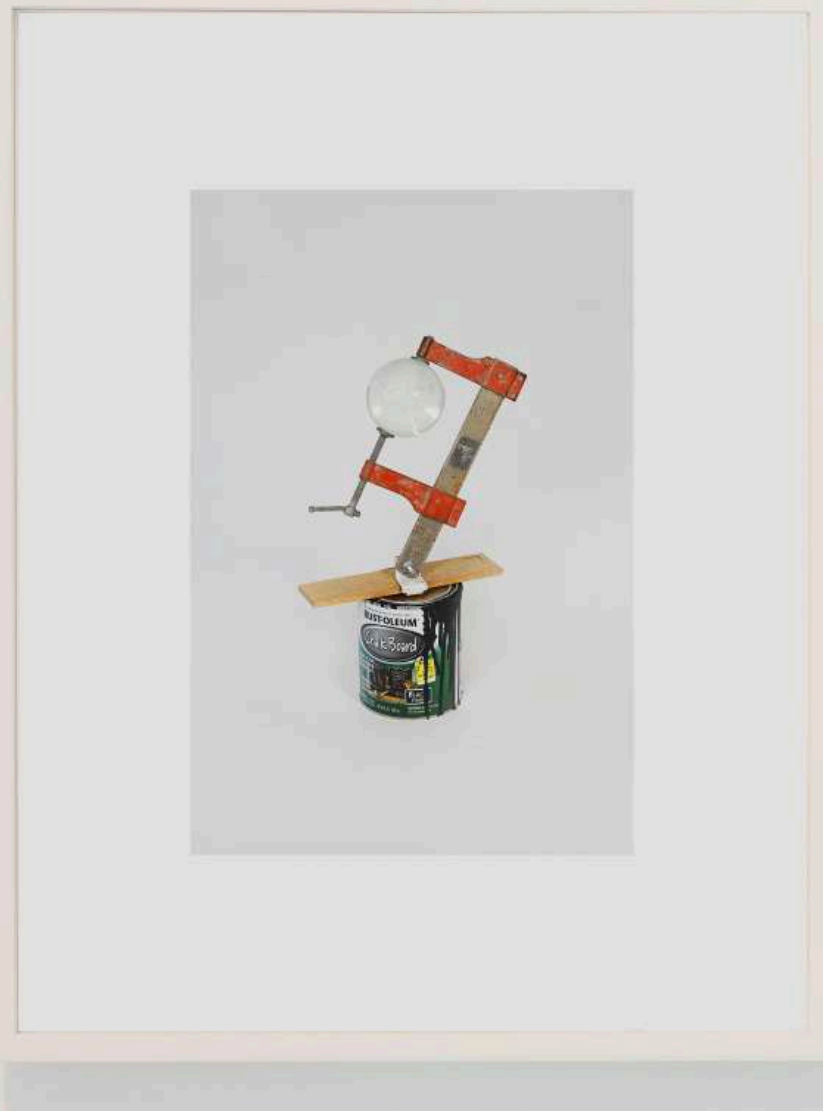
44 x 37 x 4.5 cm

ML283

7,000 USD



Mateo López
Kazimir
2023
Giclée print on cotton paper
44 x 37 x 4.5 cm
ML288
7,000 USD





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.

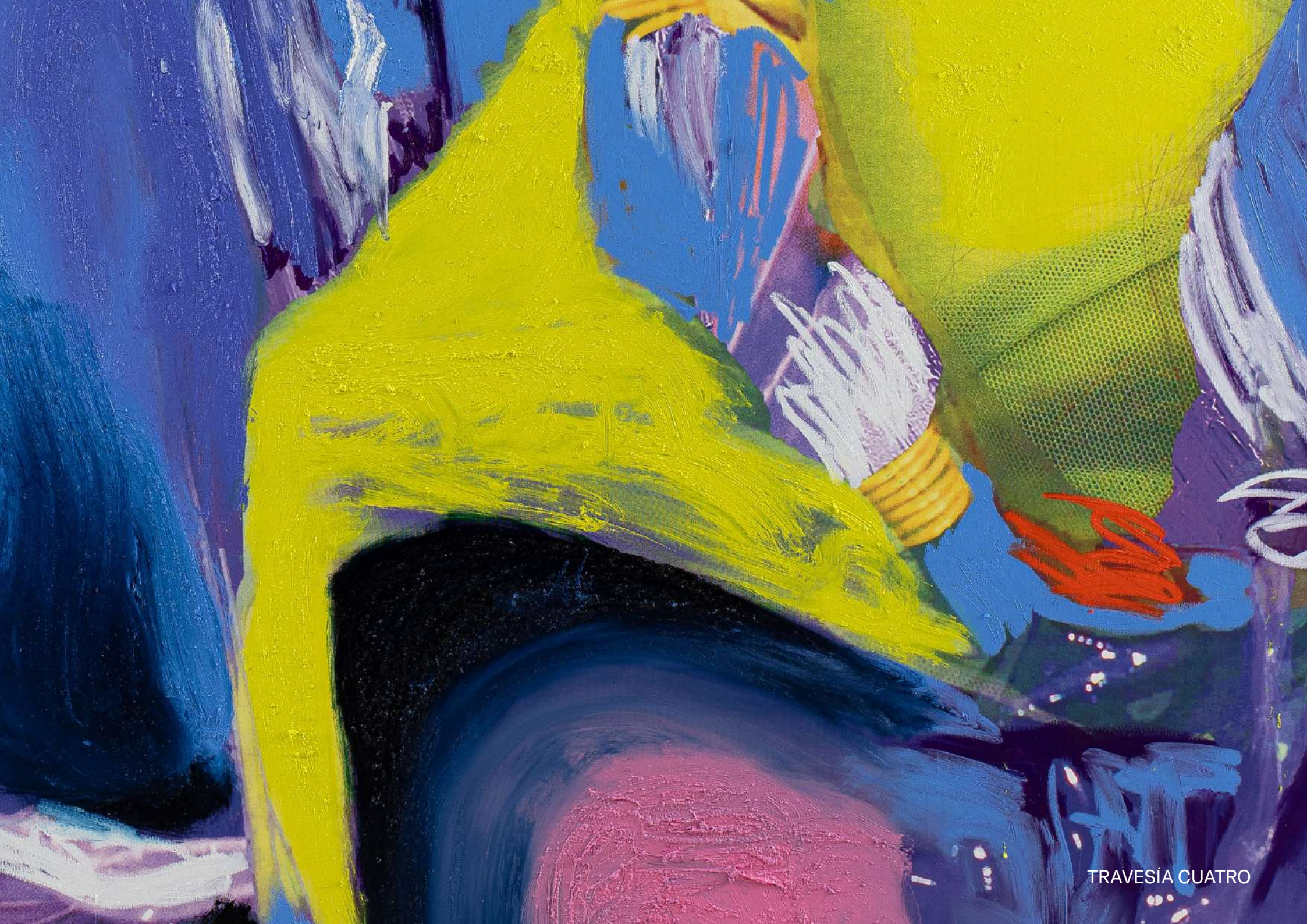
Recent exhibitions include *Scar Tissue (Blured Earth)*, Faurschou, New York, USA; *Ojos Obsidianos*, MAZ, Zapopan, Mexico; *Portal de Plata*, Whitechapel Gallery, London, United Kingdom; *Aqua Sabia*, Kiasma Museun, Helsinki, Finland; Kunstverein, Hamburg, Germany; *Espejo Quemada*, Ballroom Marfa, 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*, Zabludowicz 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; Zabludowicz 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, Germany.

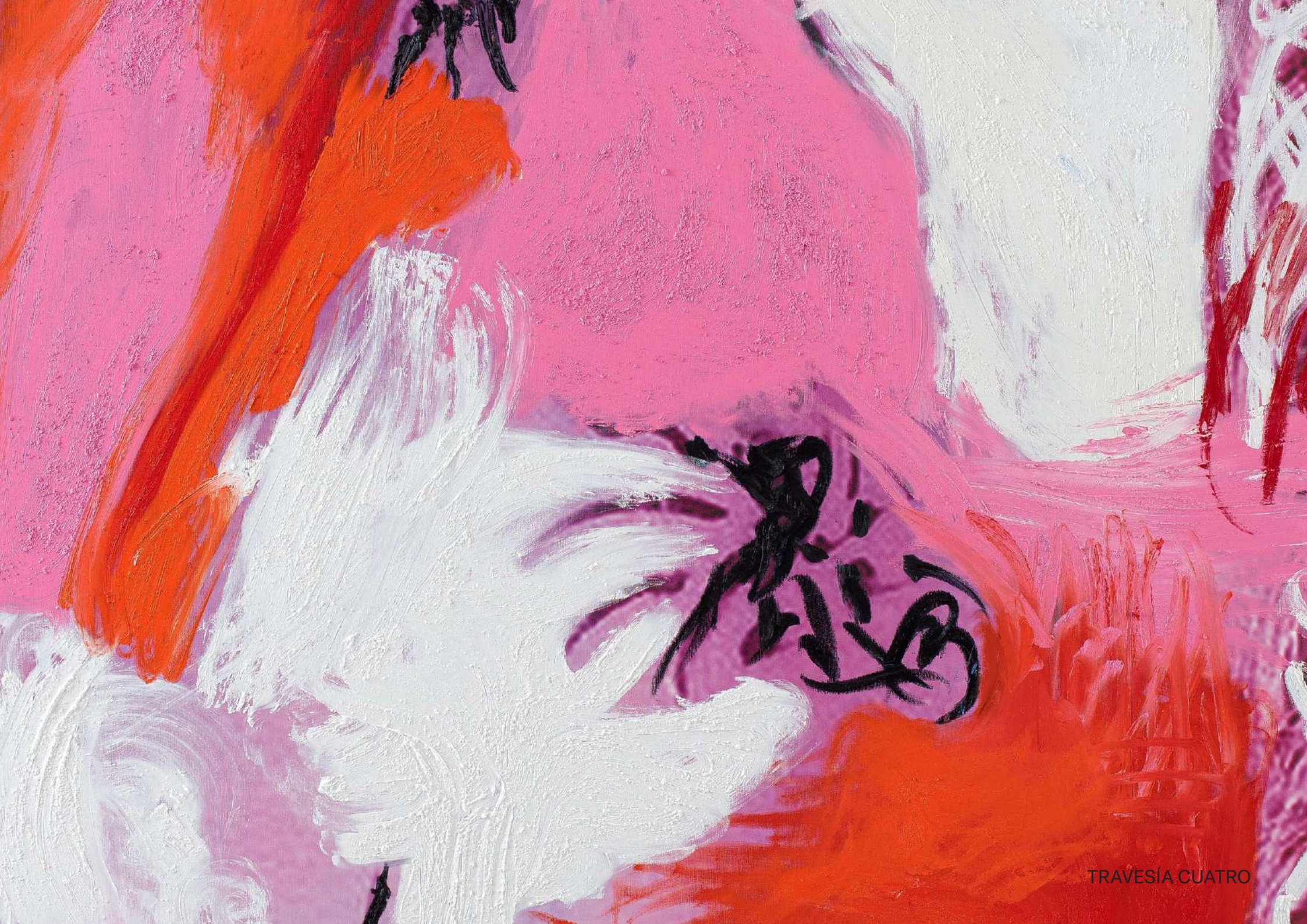
Donna Huanca
QUIPU FUEGOS (OO,23) #2
2022
Oil, sand on digital
print on canvas
275 x 175 cm
DHU173
95,000 USD





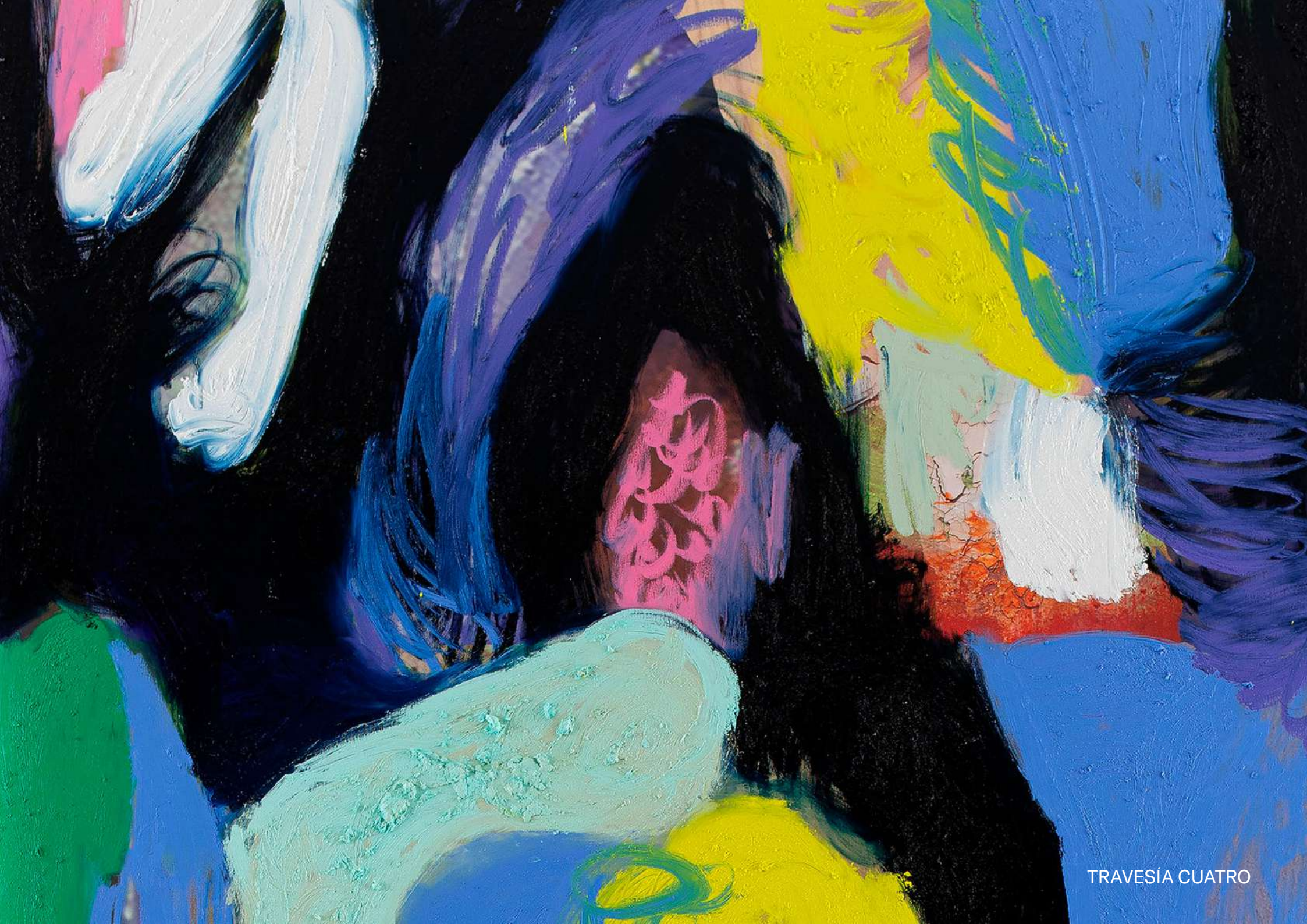
Donna Huanca
QUIPU FUEGOS (OO,23) #4
2022
Oil, sand on digital
print on canvas
275 x 175 cm
DHU181
95,000 USD





Donna Huanca
QUIPU FUEGOS (OO,23) #3
2022
Oil, sand on digital
print on canvas
275 x 175 cm
DHU176
95,000 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, Ciudad de México, Mexico; 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, MX.

Jose Dávila
Acapulco chair stack
2023
Metal, epoxy paint, and boulders
177 x 159 x 145 cm
JDA709
75,000 USD





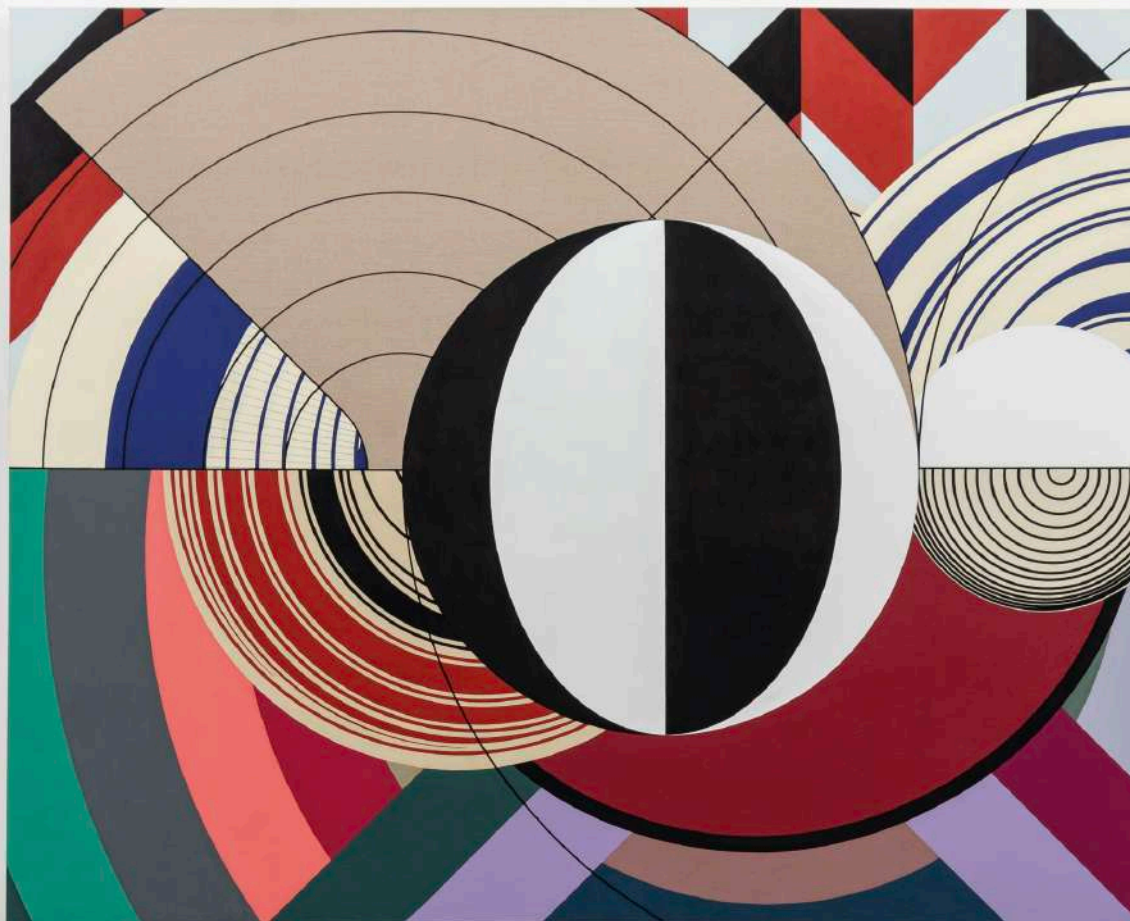
Jose Dávila
*The fact of constantly returning to the
same point or situation*
2023
Silkscreen print and vinyl paint on
loomstate linen
113.2 x 140 x 6 cm
JDA755
55,000 USD





TRAVESÍA CUATRO

Jose Dávila
*The fact of constantly returning
to the same point or situation*
2023
Silkscreen print and vinyl
paint on loomstate linen
170 x 210 x 6 cm
JDA756
85,000 USD







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 of 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
Sorte
2022
Acrylic and oil
on canvas
215 x 225 cm
APR088
40,000 USD
On Hold







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); *Caida 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
Dormir 8
2023
Archival inkjet print
on cotton paper, 18K
gold plated nails
43.4 x 61 cm
Ed. 1/3 + 2AP
GLE747-001
8,000 USD



Gonzalo Lebrija
Dormir 11
2023
Archival inkjet print
on cotton paper, 18K
gold plated nails
43.4 x 61 cm
Ed. 1/3 + 2AP
GLE734-001
8,000 USD





TRAVESIA CUATRO

Gonzalo Lebrija
Dormir 9
2023
Archival inkjet print
on cotton paper, 18K
gold plated nails
43.4 x 61 cm
Ed. 1/3 + 2AP
GLE746-001
8,000 USD



Gonzalo Lebrija
Dormir 5
2023
Archival inkjet print
on cotton paper, 18K
gold plated nails
43.4 x 61 cm
Ed. 1/3 + 2AP
GLE738-001
8,000 USD





ELEONORE KOCH

(Berlin, 1926 - São Paulo, 2018)

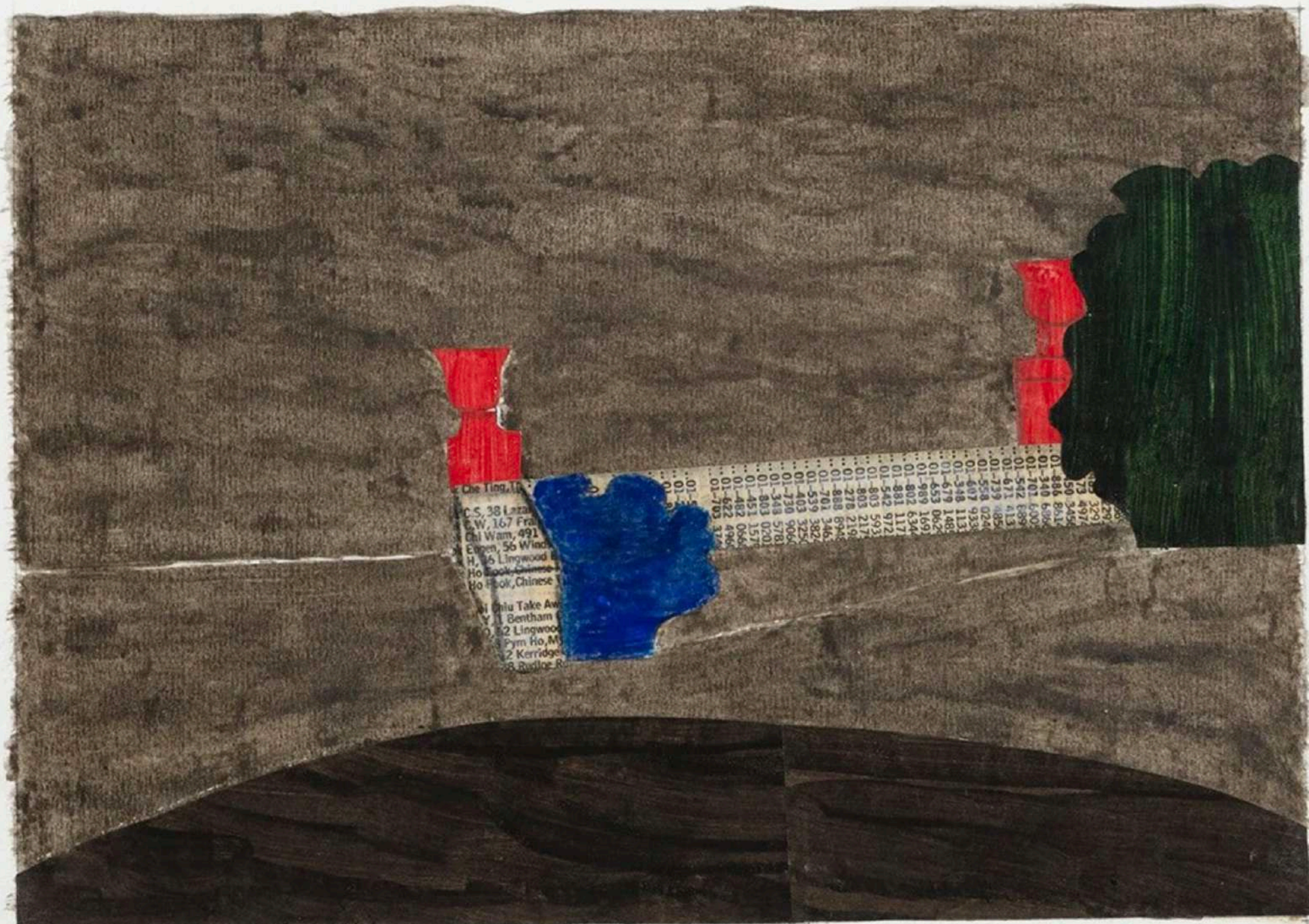
The figure of Eleonore Koch is being redefined as one of the most relevant of Brazilian painters of the second half of the last century. She was born in 1926 in Berlin. In 1936, fleeing the war, her family moved to São Paulo. Her sculptural education and her interest in theater and performance laid the 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
1988
Watercolor and newspaper
on paper
21 x 29.5 cm
EKO022
35,000 USD





Eleonore Koch
*Sem título (Caderno de
desenho nº 8)*
1973
Charcoal on paper (front) /
Gouache and graphite on
paper (back)
25.4 x 20.4 cm
EKO007
30,000 USD



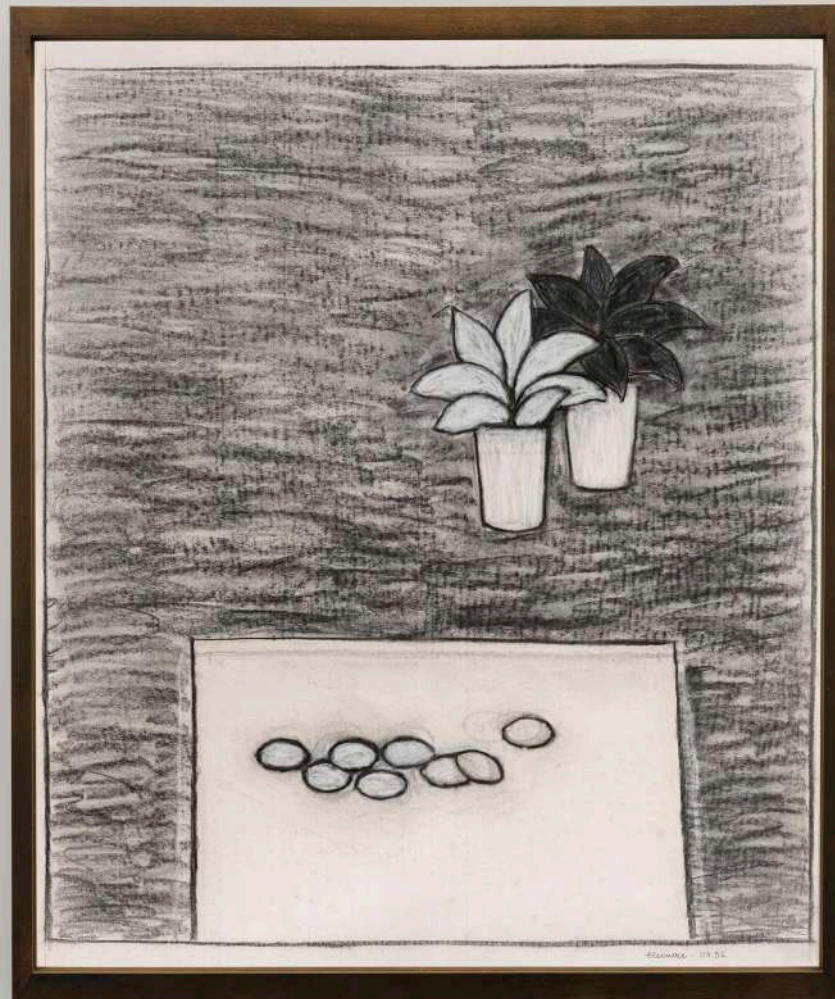


Eleonore Koch
Sem título
1972
Pastel on paper
44 x 64 cm
EKO005
70,000 USD





Eleonore Koch
Dois vasos de flores
com fundo escuro
1992
Charcoal on paper
68 x 57 cm
EKO025
40,000 USD
Not Available







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 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.

He will have a new solo exhibition at the MARCO museum in Monterrey, opening April 2024.

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.

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). 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
*Declaro que protegeré la
literatura II*
2023
Collage
120 x 80 cm
JMB341
17,000 USD

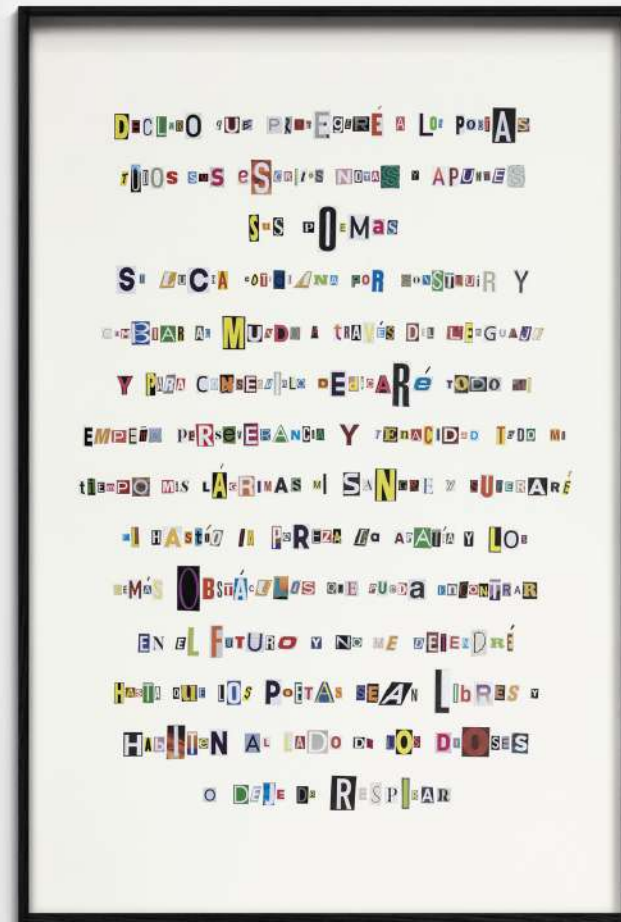


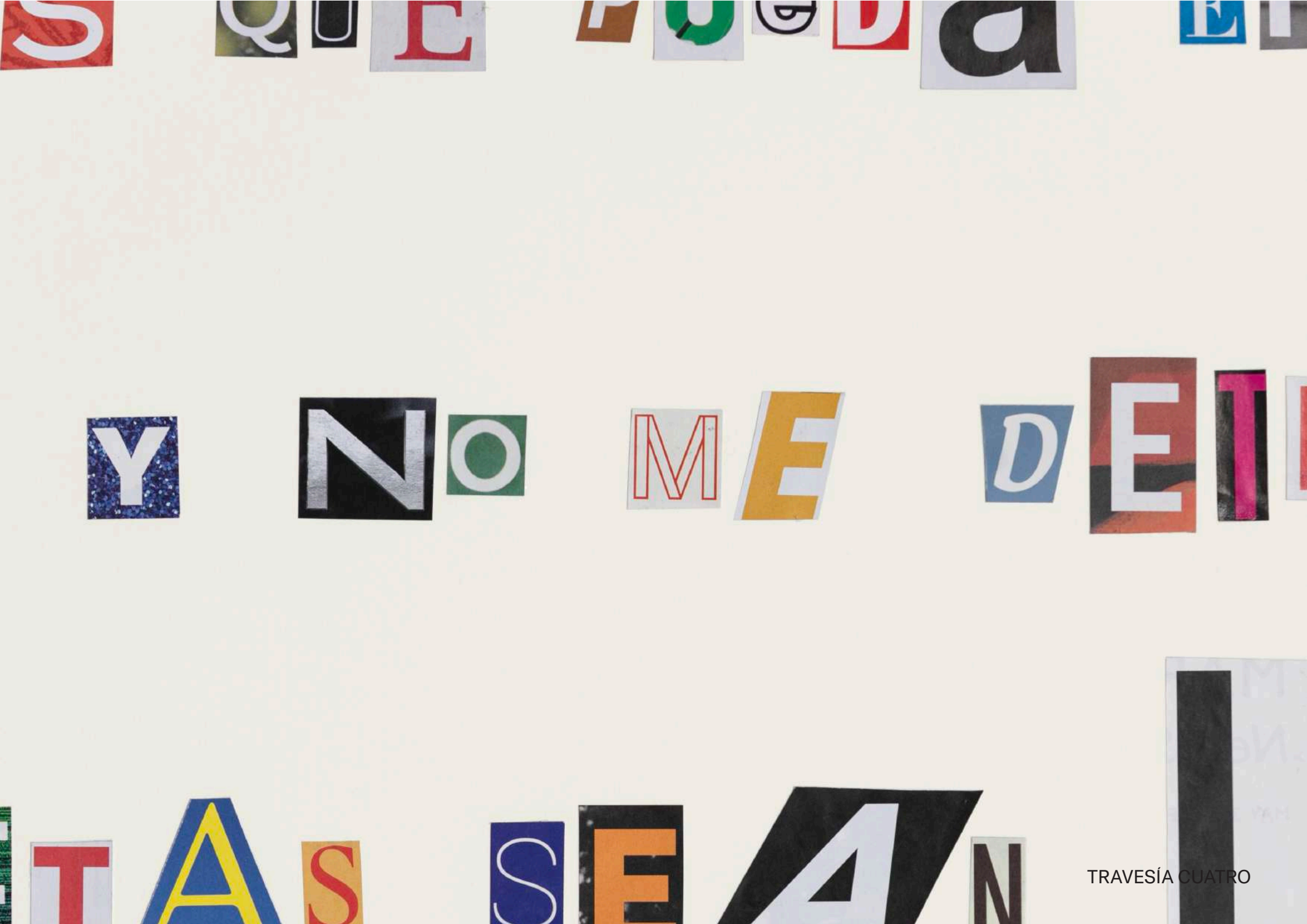
CONSEGUIRLO

FUERZA MIS

ANGRE

Jorge Méndez Blake
Declaro que protegeré a los
poetas
2023
Collage
180 x 120 cm
JMB340
23,000 USD





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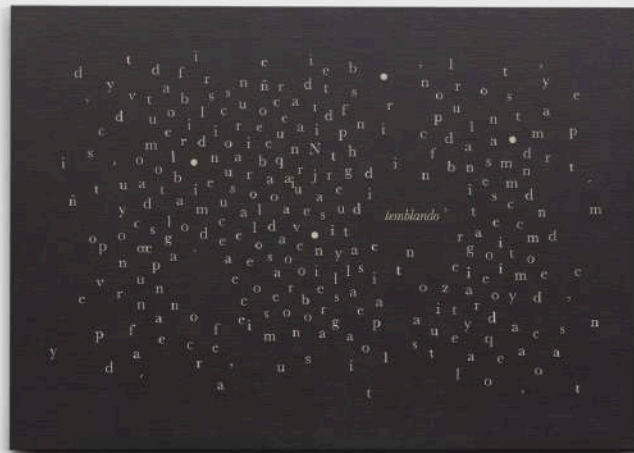
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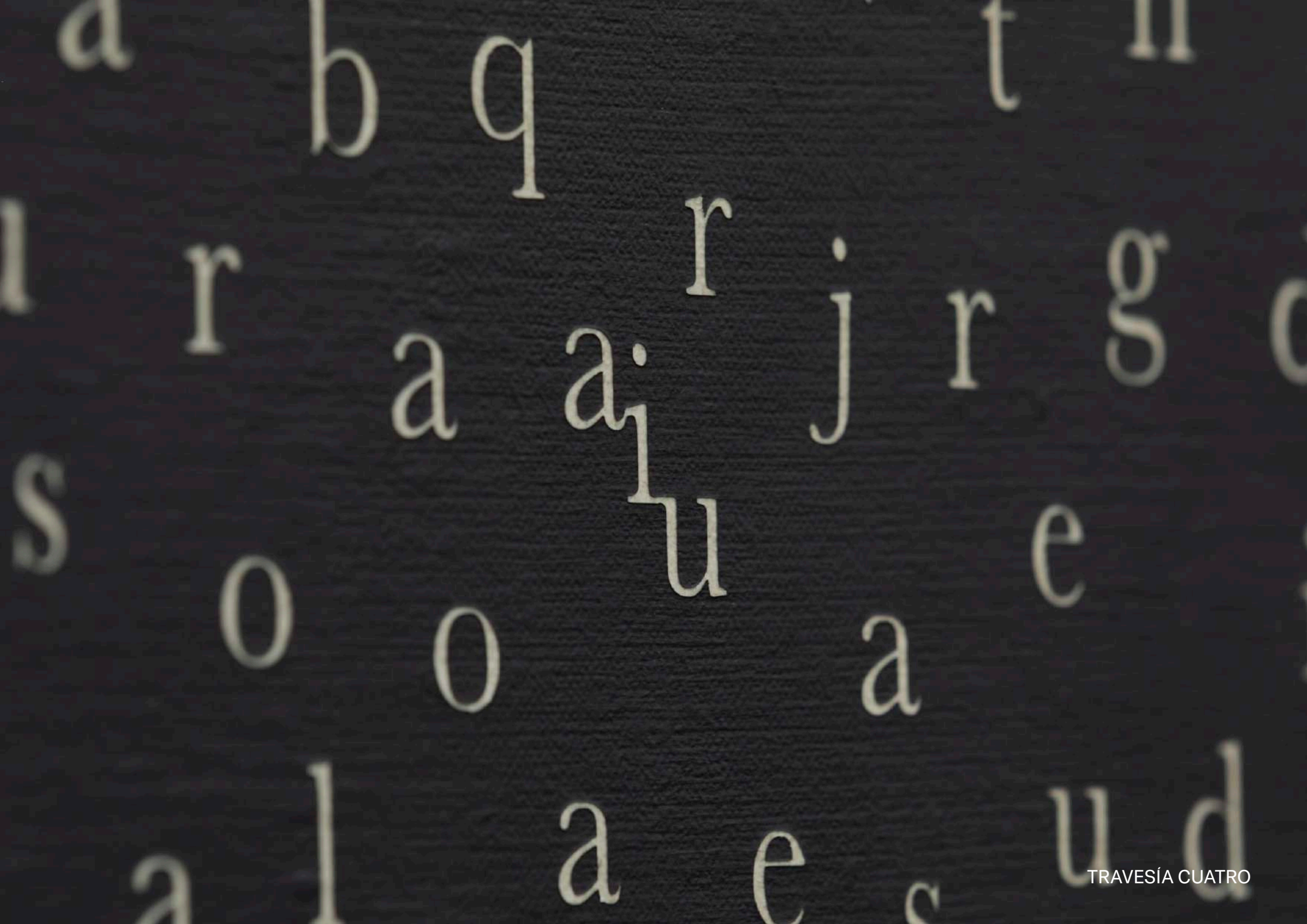
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Jorge Méndez Blake
Ars poetica (Pablo Neruda) I
2022
Acrylic on linen
71.2 x 101.6 cm
JMB334
18,000 USD







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.

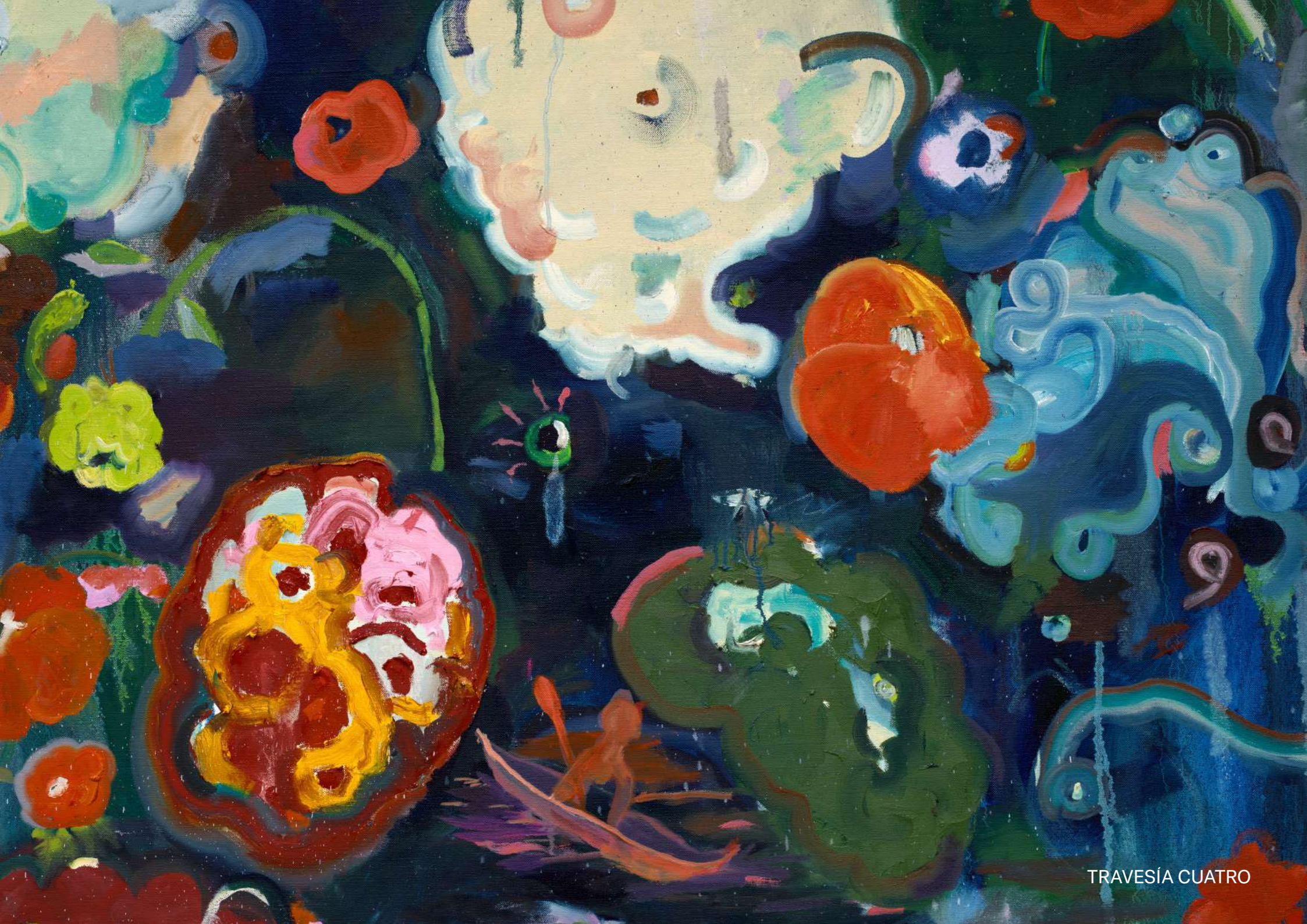
She has presented solo exhibitions at: Instituto de Visión, New York, USA (2023); Travesía Cuatro, Guadalajara, Mexico (2022); David Gill Gallery, London, United Kingdom (2019); Pacific Standard Time: LA/LA, lead by the Getty Foundation (2017); Travesía Cuatro, Madrid, Spain (2017, 2014); Travesía Cuatro, 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, United States.

Milena Muzquiz
Cloud core
2023
Oil on Canvas
241 x 165 cm
MMU273
43,000 USD







GORO KAKEI

(Shizuoka City, 1930 - Tokio, 2021)

Goro Kakei was born in 1930 in Shizuoka City, in the coast of Japan and died in 2021 in Tokyo. He is known as a postwar Japanese sculptor who, from the 1950s onward, prolifically produced sculptures, oil paintings, drawings, etchings, and lithographs using a wide range of media and techniques. This solo show, will feature sculptures created from the 1990s to the late 2000s, selected from among his vast body of work.

In 1949, during the chaotic postwar era, Kakei moved from Shizuoka to Tokyo, where he encountered the sculpture of Yoshi Kinouchi. He later recalled that "it was the beginning of my life," and this encounter marked the start of Kakei's sculptural career. The following year Kakei enrolled in the Department of Sculpture at Tokyo University of the Arts, where he began to pursue sculpture seriously. Not content with academic techniques, he gradually began exploring his own unique expression of the human figure, introducing bold deformation through direct application of plaster.

In 1957 he submitted "The Annunciation" to the 21st Exhibition of the Shinseisaku Art Society and received the New Artist Award, and he subsequently produced many works based on his Christian faith, including "The Virgin Mary" (1958), "Job" (1961) and "Apostle" (1962). For Kakei, who was baptized at the age of 18, creating art derived from the Bible was not only a means of interpreting the sacred text, but also a practice of pursuing his own speculations on the nature of human existence. In the 1960s, when diversification of materials and young artists' unfettered modes of expression were on the rise, Kakei did not follow new developments in contemporary art, but instead continued to pursue his own unique figurative style by focusing on the classic motif of the human figure.

On the occasion of his participation in the 8th São Paulo Biennial in 1965, Kakei traveled to the United States, Trinidad and Tobago, Brazil, and Mexico. He was particularly drawn to Mexican sculpture, and in 1968 he went to Mexico to teach at the University of Veracruz for two years. After returning from Mexico, Kakei's rendering of the human figure showed formal simplification due to changes in his perceptions of depiction of the body, and the primitivist atmosphere of his earlier works faded while he gradually moved away from Christian motifs. It is evident that Kakei's sculptural sensibilities changed as a result of his exposure to Mexican culture and woodcarving. From the 1970s onward he continued to make many outdoor sculptures that emphasized the volumes of the body, but in 1984 and 1985 he produced the "Human Issues series", which is characterized by well-balanced, elongated bodies with greatly stretched limbs and a reduction of the masses seen in his earlier works. Following the death of his beloved mother Chau, whom he depicted numerous times in his work, and his own long battle with serious illness, Kakei's art from the 1990s onward incorporated a richer sense of humanity and humor. Even in the final years of his 70-year career, he never stopped creating highly original works that defy conventional concepts of art.

Kakei's main solo exhibitions include "The World of Goro Kakei's Sculpture," Contemporary Sculpture Center, Tokyo (1984); "Kita Ni, Higashi Ni," Asahikawa Museum of Sculpture in Honor of Teijiro Nakahara, Hokkaido (1999); and "Goro Kakei: Natsu no Mori," Oikawa Museum of Art, Gunma (2011). He participated in group exhibitions such as "History of Modern Sculpture of Japan: From Photographic Expression to Three-Dimensional Objects," The Museum of Modern Art, Ibaraki (1991) which traveled to the Tokushima Modern Art Museum (1991); "New Generation of Japanese Sculptors," The National Museum of Modern Art, Tokyo (1963); "STORIES," Shizuoka Prefectural Museum of Art, Shizuoka (2021). He is the recipient of many awards, including the 7th Teijiro Nakahara Sculpture Prize Excellence Award (1976) and the 7th Exhibition of Contemporary Japanese Sculpture Kobe Suma Rikyu Park Award (1977). In 1981 he received the National Museum of Modern Art, Tokyo Award and the Museum of Modern Art, Kamakura & Hayama Award at the 9th Exhibition of Contemporary Japanese Sculpture, as well as the Kotaro Takamura Prize. Kakei was also the recipient of the 23rd Nakahara Teijiro Award in 1992.

Goro Kakei
Untitled
1995
Cardboard
92.5 x 49 x 33 cm
GK003
26,600 USD





ALL NIPPON
205 7046 6491 TYO
CON

21

Goro Kakei
Untitled
2009
Painted wood
27.9 x 22.6 x 7.5 cm
GK014
8,900 USD



TRAVESÍA CUATRO



Goro Kakei
Untitled
2009
Wood and cork
33.5 x 12 x 8 cm
GK015
9,500 USD



TRAVESÍA CUATRO



Goro Kakei
Square Face
2014
Painted wood
21.9 x 16.5 x 6.5 cm
GK0149
9,500 USD



TRAVESÍA CUATRO

Goro Kakei
Bird Person
2004
Wood
31 x 15.5 x 12 cm
GK010
11,900 USD





Goro Kakei
Weird, this is Weird
1996
Bronze
21.9 x 10 x 7.8 cm
GK007
9,500 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, Brazil.

Sara Ramo
Entusiasmo incontrolable
2022
Painting on cardboard
30.5 x 36 cm
SR125
5,000 USD
On Hold





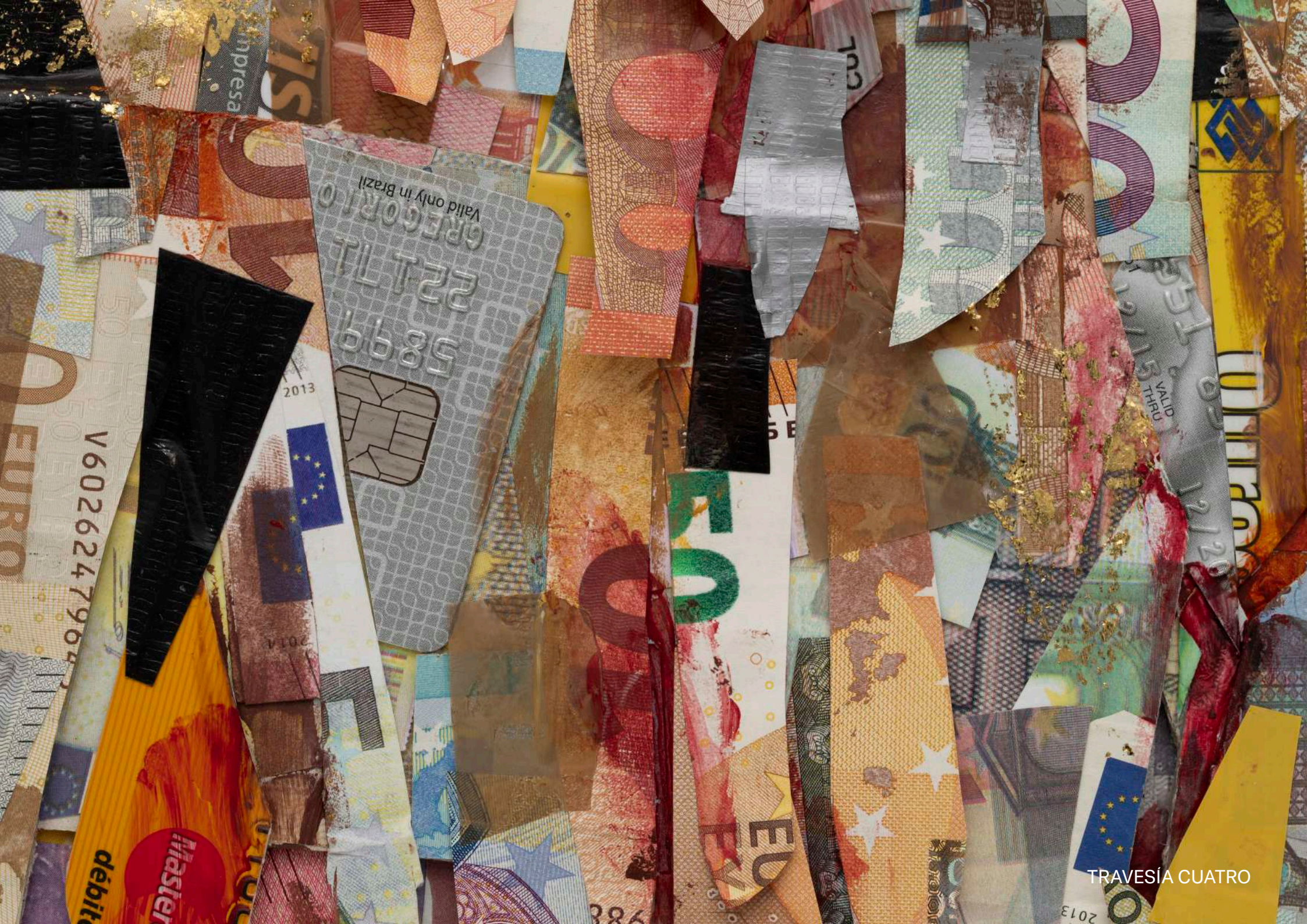
Sara Ramo
Algunas drogas
2022
Flour, plastic, aluminium
foil, rope, threads
124 x 53 cm
SR110
9,000 USD





Sara Ramo
Algunas Violencias #3
2022
Collage
28 x 19 cm
SR140
4,000 USD
Not Available





Sara Ramo
Normas Sociales #5
2023
Shirt sleeve, plaster
17 x 14 x 53 cm
SR154
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.

Recent projects include the group show *Argentina. What The Night Tells The Day* 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
*Lisa tropical perdió las
pestañas en la arena*
2023
Clothes and rope
Variable dimensions
MS016
16.000 USD

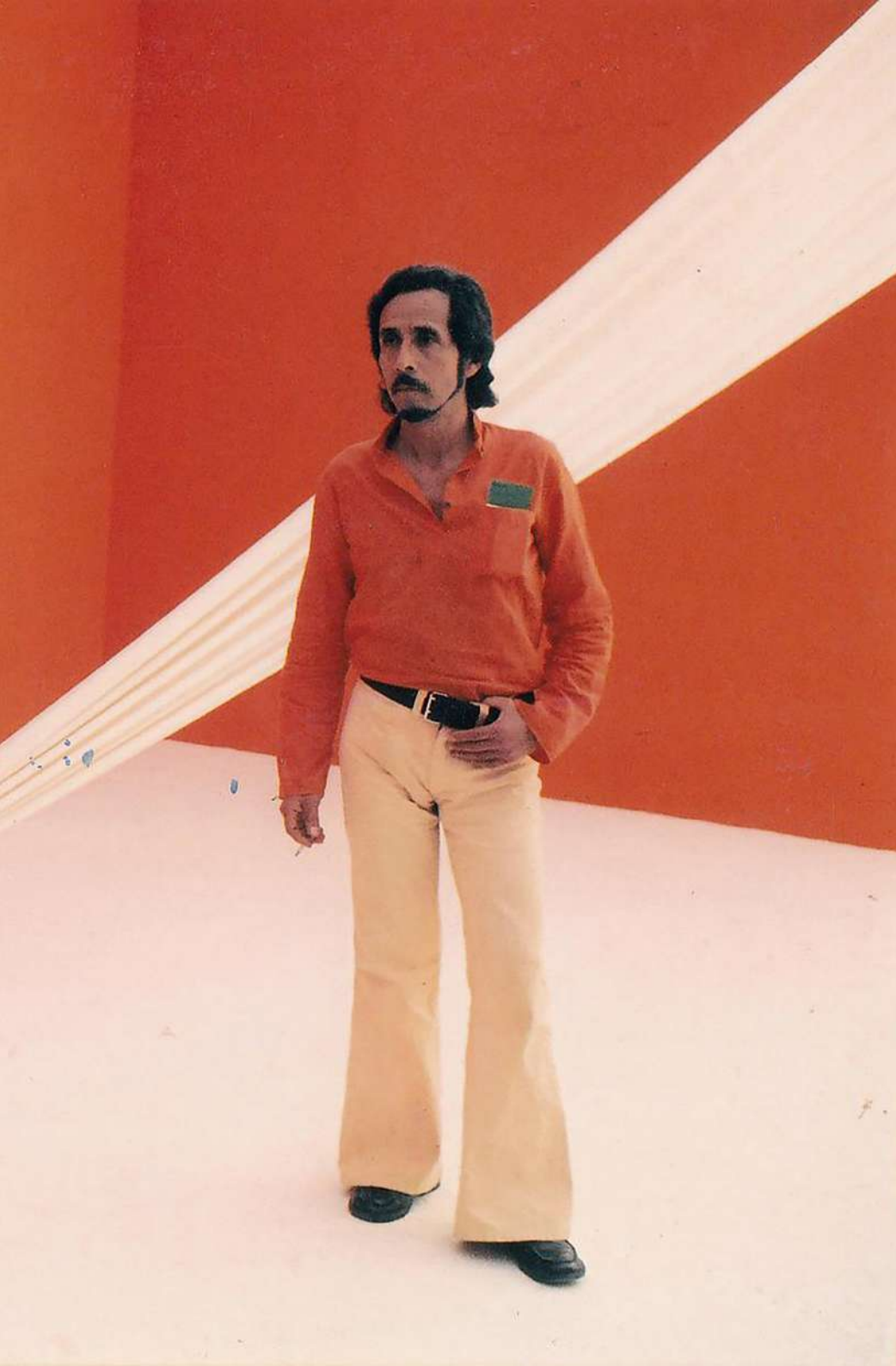




Mariela Scafati
La mostra
descamisada
2023
Clothes and rope
Variable dimensions
MS015
16.000 USD







JORGE IEELSON

(Lima, 1924 - Milan, 2006)

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.

Recent solo shows include 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 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.

In 2024 an international programme will be presented in three different cities (Madrid, Lima and Florence) to commemorate the centenary of his birth. On the occasion, Travesía Cuatro Madrid will open a solo show of the artist, curated by Patrick Charpenel, in March 2024.

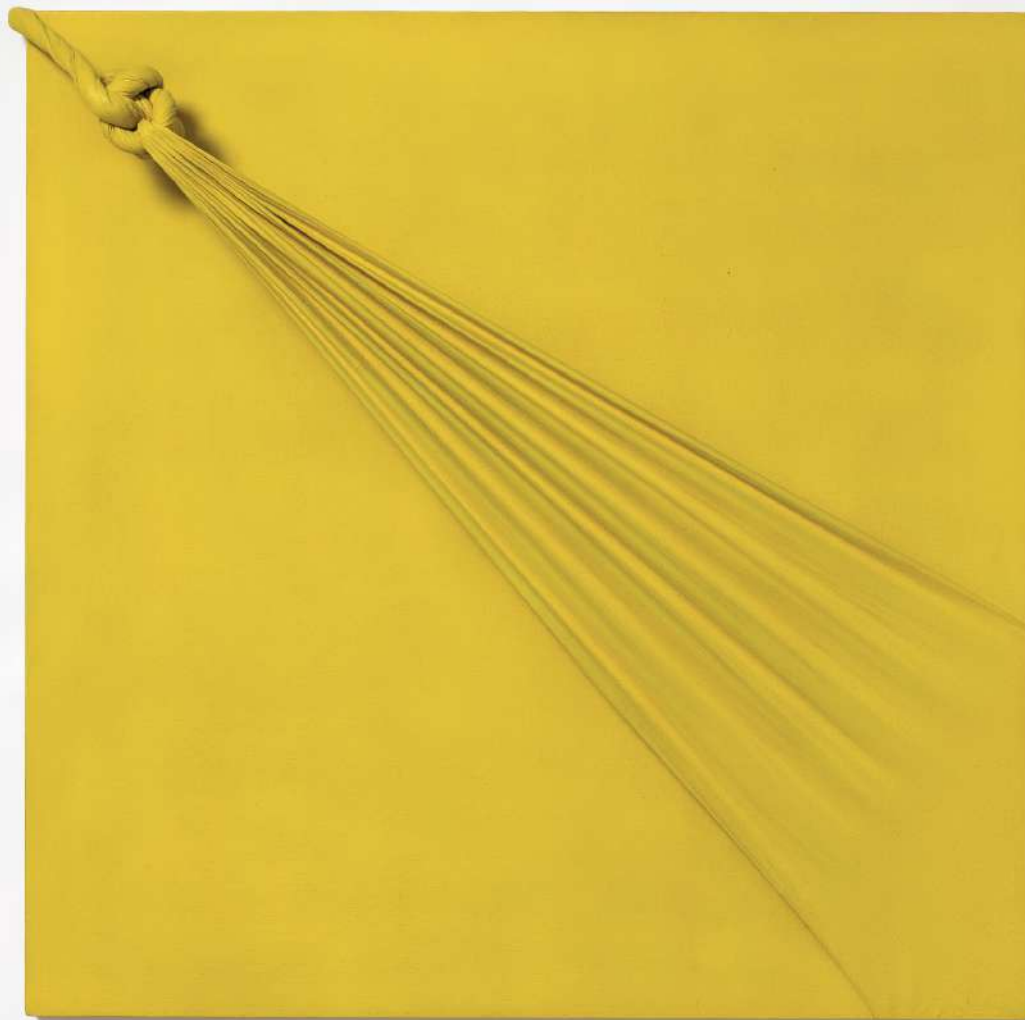
Jorge Eielson
Quipus 41 B 1
Roma 1966 - Paris 1972
Acrylic and burlap on
frame
146 x 114 x 20 cm
JE032
210,000 USD



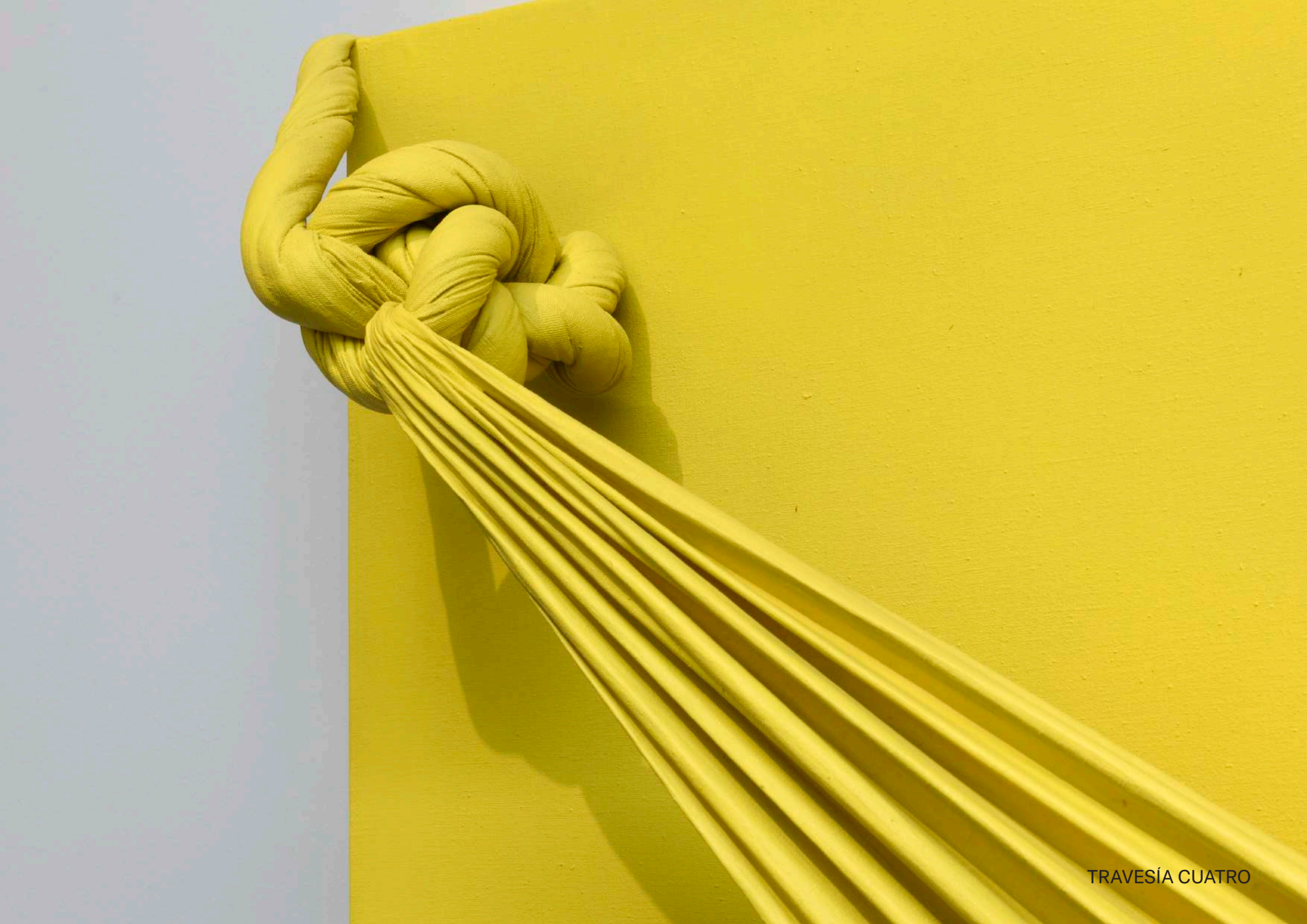
TRAVESÍA CUATRO



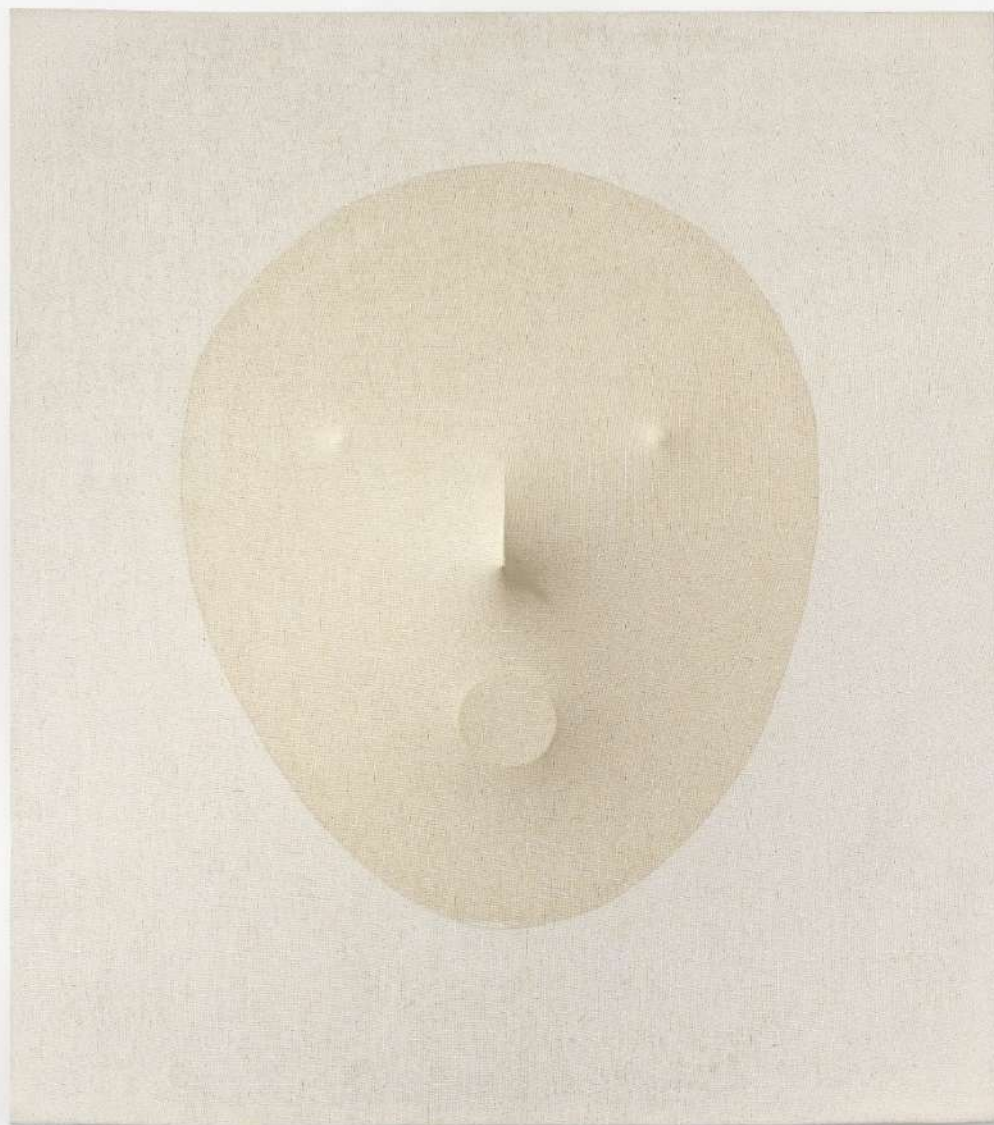
Jorge Eielson
Quipus 37 A-1
1972
Acrylic on canvas
on board
100 x 100 x 19 cm
JE034
170,000 EUR

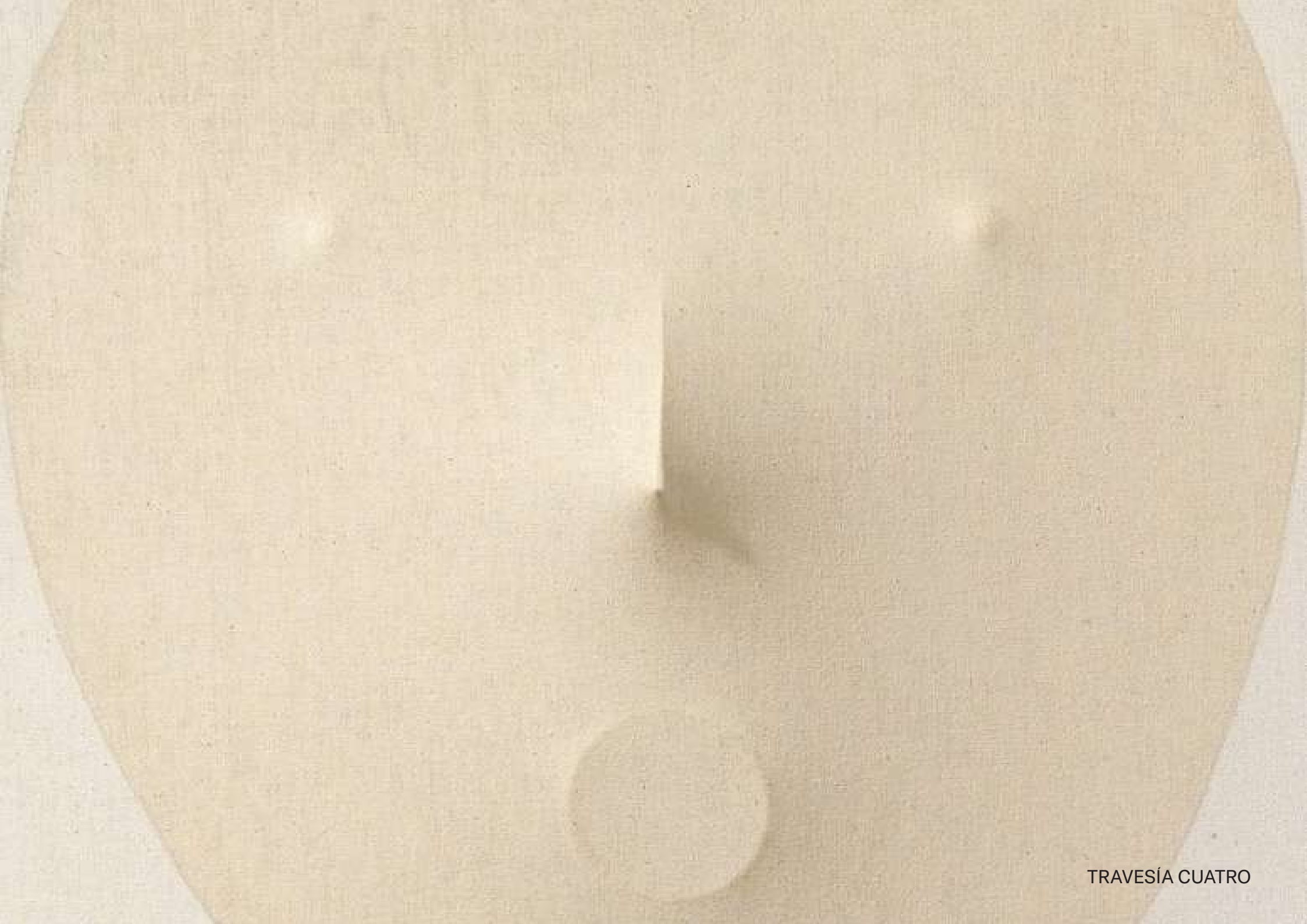


TRAVESÍA CUATRO



Jorge Eielson
*Suite Chancay (Testa di
sciamano)*
1999
Acrylic on stretched
canvas
77 x 68 cm
JE054
60,000 USD







GUGA SZABZON

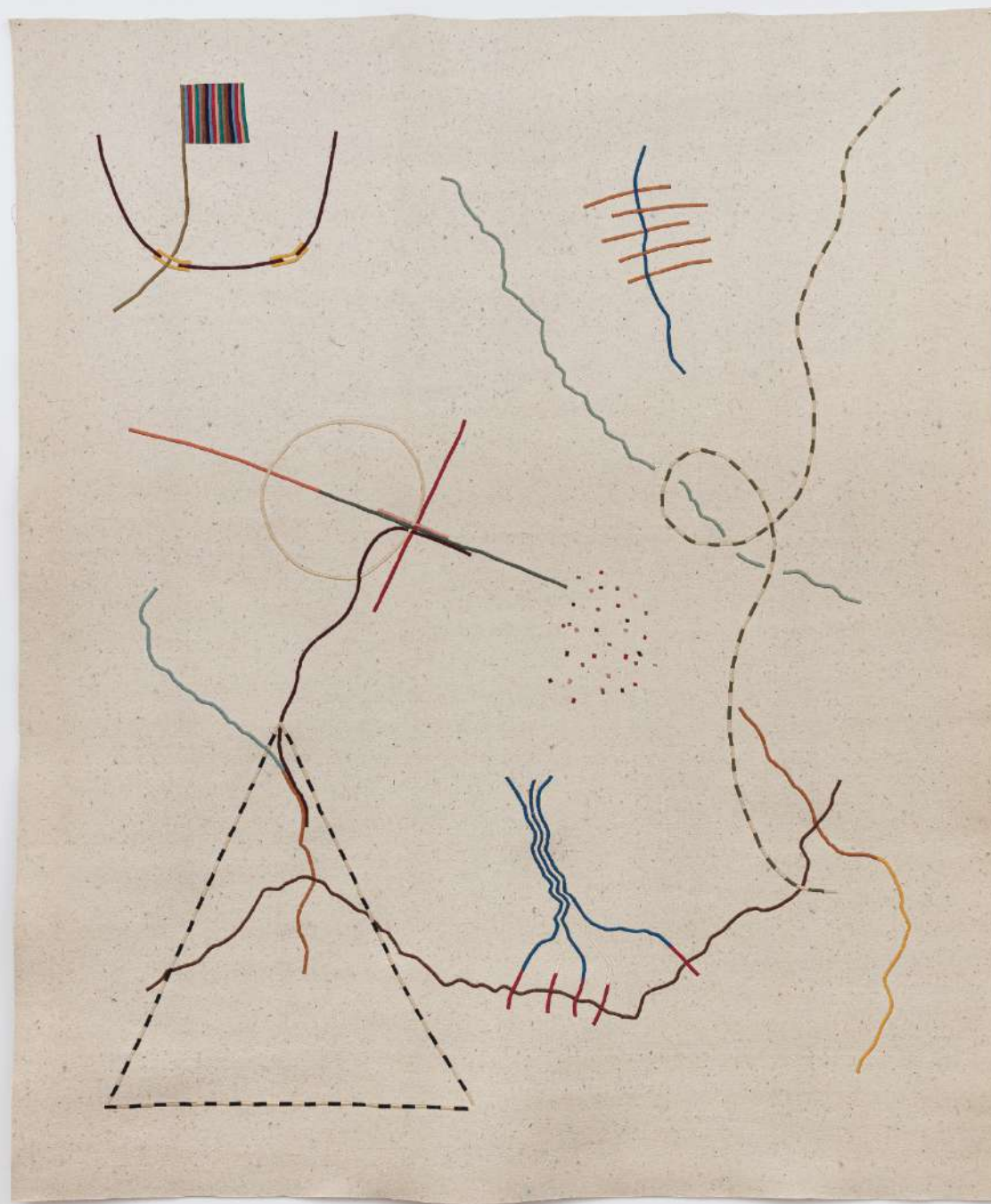
(1987. São Paulo, Brazil)

Guga Szabzon works with collage and sewing on materials such as fabric, paper and felt in small and large dimensions. The humorous and critical compositions of her collages - works from the beginning of Szabzon's production - displace the word from its strictly verbal aspect, emphasizing its formal qualities that come to fulfill a compositional function in the images and, even so, are able to enunciate mottos. The conjunction of linguistic and visual signs runs through her works on fabric, in which geometry and human figures, as well as curvilinear lines, form poetic micro-narratives. In the abstract drawings, made by the artist with the sewing machine, the lines, stitches, fragmented geometric shapes and, sometimes, words constitute a continuous movement of syncopated rhythm. The manual gesture of weaving maps, coordinates and cartographic projections manifests the interest in presenting the gaps between the technical resource and the territorial reality of these spaces. Not by chance, some are given the title of "nowhere".

She graduated in Visual Arts from Fundação Armando Álvares Penteado - FAAP, in 2009, and graduated from Faculdade Paulista de Artes - FPA in 2010. In the same year she was selected for the artistic residency program Brasil goes Berlin, funded by the German government. In 2009, she was part of the Tripé Project at SESC Pompéia and, in 2012, Szabzon participated in the Exhibition Program at Centro Cultural São Paulo - CCSP. In 2014, she was part of the artist residency programme organized by the artist Elisa Bracher at Instituto Acaia in São Paulo and in 2016, she participated in the artist residency programme of A Ilha in Lisbon. In 2018, Szabzon integrated the group show *A Vastidão dos mapas*, curated by Agnaldo Farias, at Palacete das Artes, in Salvador and the group show *Hóspede*, at Fundação Ema Klabin. That same year she was one of the artists who performed activation of works of the 33rd Bienal de São Paulo. In 2019, her work became part of the collection of the Museu de Arte do Rio - MAR.

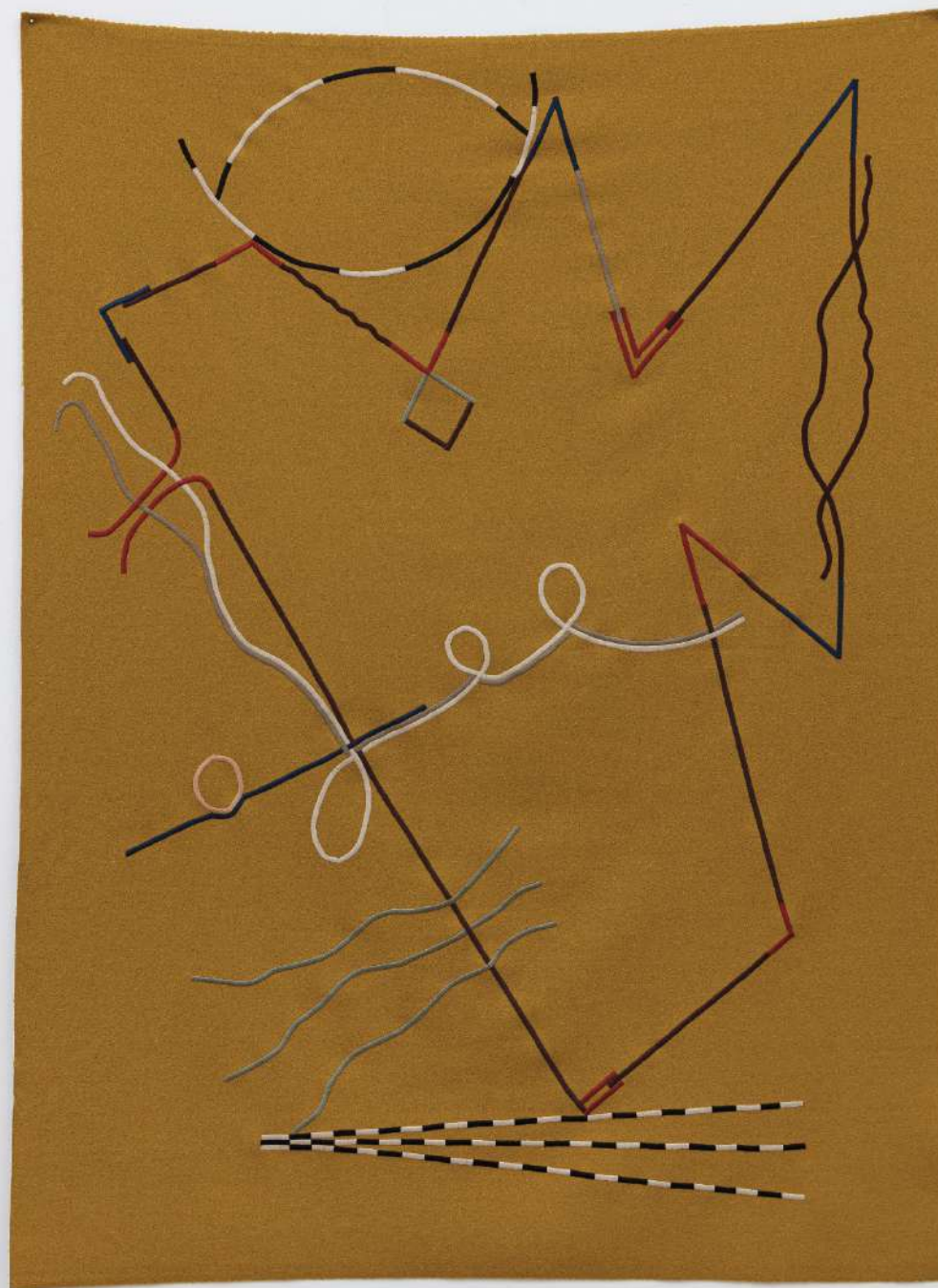
Among her solo exhibitions are: *Raspadinha*, curated by Thais Rivitti at Transversal Gallery, in 2012; in 2015, *Atlas/Salta*, at Superfície Gallery and *A knot must have two important qualities, to be able to be untied easily, and at the same time not undo itself* at Casa Samambaia, in São Paulo; in 2017, she held the solo show *How did I know?* curated by Gilberto Mariotti at Superfície Gallery. In 2019, the artist won the solo show *Tudo que criamos passa a existir* at SESC Ipiranga and, in this same year, *O Começo de uma coisa maior e de um dilema*, at Galeria Superfície, curated by Galciani Neves. In 2021, she held *Day and Night. Is it still far away?* at Galeria Superfície, curated by Diego Matos. She opened her show *No todo trayecto es recto* at Travesía Cuatro Guadalajara, México, on February 2023.

Guga Szabzon
Nau
2023
Sewing on felt
217 x 178 cm
GSZ010
16,000 USD





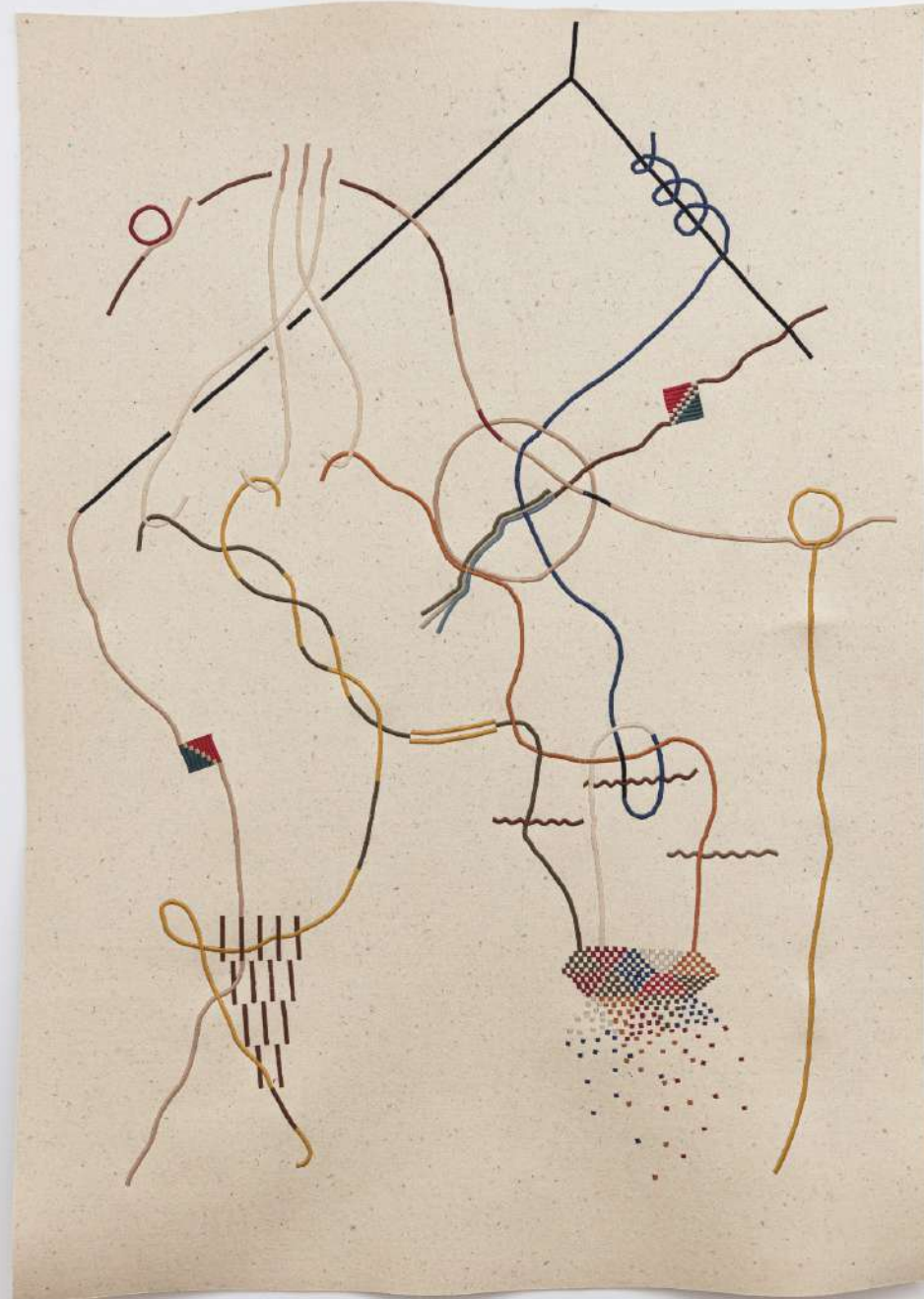
Guga Szabzon
Untitled
2023
Sewing on felt
142 x 105 cm
GSZ011
10,000 USD

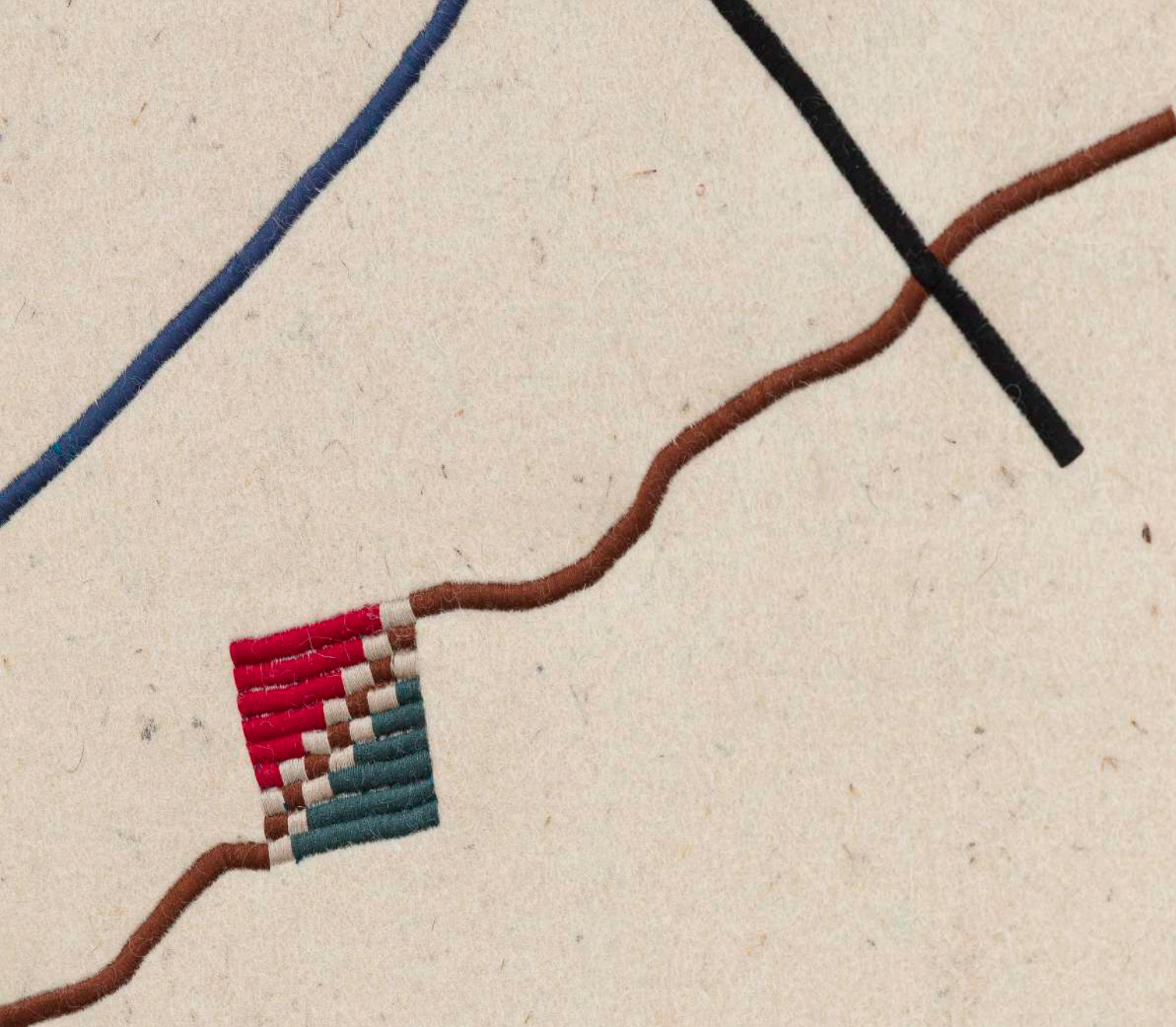


TRAVESÍA CUATRO



Guga Szabzon
Móvil
2023
Sewing on felt
181 x 131 cm
GSZ012
13,000 USD
On Hold







SOFÍA BASSI

(Ciudad Camerino Mendoza, Veracruz. 1913 - Mexico City. 1998)

Sofia Celorio Mendoza was born in Santa Rosa Necoxtla, Veracruz, today Ciudad Camerino Z. Mendoza, Veracruz. Born to a Spanish father and Mexican mother, she grew up in a solid and conventional home in Córdoba, Veracruz. After finishing her secondary education, and with the support of her mother, she went to high school in the capital and later took two years of Philosophy at the UNAM (National Autonomous University of Mexico). At a very young age, she married Hadelin Diericx de Ten Hamme, a Belgian nobleman, chemical engineer, with whom she had her children Claire and Hadelin Diericx Celorio, and from whom she divorced after 10 years. After some time she remarried again, to Franco Bassi, an Italian businessman with whom she had her third and last son Franco Bassi Celorio. It was Franco Bassi who encouraged her to paint, hence her artistic name, Sofia Bassi. She was selftaught and although she attended an art academy briefly, she followed the advice of the director who told her: "madam, you are already an artist, don't waste your time in classes, start painting", and that's what she did, at the age of 51.

Her first individual exhibition, of 45 oil paintings, in 1965, was an unusual success, 40 of the 45 works exhibited were sold, and the critics of the art world described her new work as "delirious lyricism". During the following years she exhibited at the Salón de la Plástica Mexicana, the Museo de Arte Moderno, the Museo de la Ciudad de México, among others.

On January 3, 1968, an accident caused the death of her son-in-law Count Cesare d'Acquarone in Acapulco, Sofia Bassi blamed herself and from that night on she was sent to the Municipal Jail of Acapulco, Guerrero. The scandal captivated the national and international media and the justice system sentenced her to 11 years in prison. Thanks to her artistic and philanthropic work, after four and a half years in prison, the rest of her sentence was pardoned and she was released. During that period she painted 275 works signed E.L.C. ("en la cárcel"), two murals and the scenery for the theatrical monologue of Adriano VII.

The work of Sofia Bassi is included in the permanent collections of Museo de Arte Moderno, Mexico; Smithsonian Institute, Washington DC; Selma Lagerlof Museum in Stockholm, Sweden; Museum of Modern Art, Tel-Aviv; Museo de Arte Contemporáneo, Pátzcuaro, Mexico; Museo de Arte Contemporáneo, Morelia, Mexico and Museo de Toluca, Estado de México.

The TEA Espacio de las Artes Museum in Tererife, Spain, which is home to the largest collection of works by Surrealist painter Oscar Domínguez, presented her first exhibition in Spain last September 2023.

Sofía Bassi
PÁJAROS
1964
Oil on masonite
40 x 45 cm
SB005
30,000 USD





ALEXANDRE ESTRELA

(1971. Lisbon, Portugal)

Alexandre Estrela's work is an investigation on 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 in their interaction with matter. Each piece has several layers to which we are initiated step by step. The works are not just there to be watched, but rather to be unfolded. Each piece convokes synesthetic experiences, visual and sound illusions, aural and chromatic sensations that function as perceptive traps, leading the subject towards conceptual levels. With this strategy Estrela is constantly problematising the elements that constitute the act of perceiving, splitting vision into further sensible dimensions towards the unseen and the unheard.

Selected solo exhibitions include *Día Eléctrico* (with João Maria Gusmão), Travesía Cuatro, CDMX, 2021; *A Third Reason*, Rialto6, Lisboa, 2021; *All and Everything*, 2020, Museo Rufino Tamayo, Ciudad de México; *Um Mêo Acordado*, 2019, curated by Gerard Faggionato at Indipendenza, Rome; *All and Everything*, 2019, Den Frie, Copenhagen; *Volta Grande*, 2019, curated by Luiza Teixeira de Freitas at Pivô, São Paulo; *Métal Hurlant*, 2019, curated by Sérgio Mah at Fondation Gulbenkian, Paris; *Lua Cão* (with João Maria Gusmão + Pedro Paiva), 2017-2019, a project initiated by Galeria Zé Dos Bois in Lisbon, that traveled to the Kunstverein München, and concluded at La Casa Encendida in Madrid; *Knife in the Water*, 2018, Travesía Cuatro, Madrid; *Ouro Mouro*, 2018, Quetzal Art Centre, Vidigueira, Portugal; *Baklite*, 2017, CAV Centro de Artes Visuais, Coimbra, Portugal; *Pockets of Silence*, 2016, Fisuras Program, Reina Sofía Museum, Madrid; *Roda Lume*, 2016, M HKA, Antwerp, Belgium; *Meio Concreto*, 2013, Museu Serralves, Porto, Portugal; *Um homem entre quatro paredes*, 2013, Pinacoteca do Estado de São Paulo, Brazil; *The Sunspot Circle*, 2013, The Flat Time House, London, UK, among others.

He is currently part of the 2023 Program for the Kravis Studio at MoMA, with his first New York exhibition, curated by Sophie Cavoulacos. In 2024 he will be presenting the works shown in Mexico, Brazil and New York at Culturgest in Lisbon, curated by Bruno Marchand.

The artist has also participated in numerous international exhibitions including: Anozero – Bienal de Arte Contemporânea de Coimbra, 2017, curated by Luíza Teixeira de Freitas; L'exposition d'un Rêve, 2017, a project by Mathieu Copeland at Gulbenkian Foundation Paris, ACMI Melbourne and TATE Modern, London; Hallucinations, 2017, a festival curated by Ben Russel for Documenta 14, Athens, among others.


His work is included in the following international collections: Museo Reina Sofía (Spain); Colección Inelcom (Spain); Museo Rufino Tamayo (Mexico); 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), Fundación Calosa (Mexico); Collection Centre Pompidou (France); Coleção Teixeira de Freitas (Portugal); Collection du Frac Bretagne (France); Collection of Maria João and Armando Cabral (Portugal), among others.

The artist lives and works in Lisbon.

Alexandre Estrela
*Until the age of six,
fingertips regrow when cut*
2003 - 2017
Print on cotton paper
33 x 27 cm
Ed. 1/5 + 2AP
AE017-001
7,700 USD



All prices are exclusive of any applicable taxes or VAT.

A photograph of two hands, palms facing each other, holding a thin white strip. The hands are positioned on the left side of the frame. The background is a solid black. A diagonal white line runs from the bottom left towards the center. In the bottom left corner, a green plastic bag is partially visible, with some text on it that is partially cut off.

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