

TRAVESÍA CUATRO

Art|Basel
Miami Beach

Private days: December 4 & 5
Public days: December 6 - 8

ART BASEL MIAMI 2024

Booth D22

Álvaro Urbano
Teresa Solar Abboud
Donna Huanca
Manuel Solano
Ana Prata
John Isaacs
Jorge Méndez Blake
Milena Muzquiz
Willa Wasserman
Sara Ramo
Ángela de la Cruz
Jorge Eielson
Eleonore Koch
Gonzalo Lebrija



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TRAVESÍA CUATRO







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 triler 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 opened *TABLEAU VIVANT* at SculptureCenter, New York, US (2024) and participated, together with Petrit Halilaj, in the latest Sydney Biennial, Sydney, AU (2024). Upcoming projects include a solo show at Museo Jumex in Mexico City, as well as a duo show at CCA Wattis Institute for Contemporary Arts, San Francisco, in 2025.

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 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.

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.

TRAVESÍA CUATRO

Álvaro Urbano & Petrit Halilaj
A Theory of Raccoon Aesthetics
2024
Charcoal powder on
raw canvas
182 x 122 cm
71.65 x 48.03 in
AUR167
21,000 USD





TRAVESÍA CUATRO

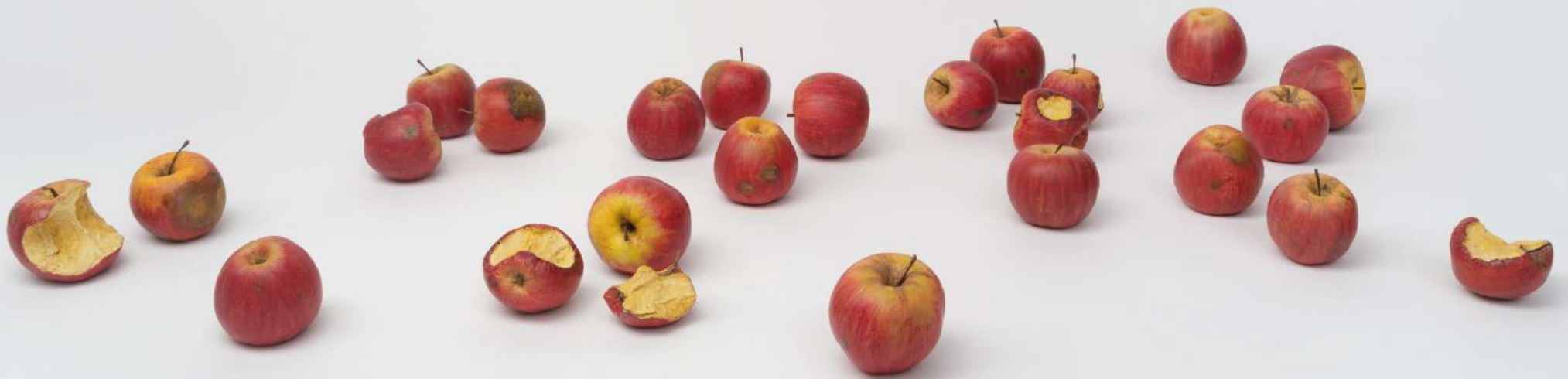
Álvaro Urbano & Petrit Halilaj
A Theory of Raccoon Aesthetics
2024
Charcoal powder on
raw canvas
182 x 122 cm
71.65 x 48.03 in
AUR166
21,000 USD





TRAVESÍA CUATRO

Álvaro Urbano
51st and 7th
2024
Concrete, metal, paint
25 elements
Variable dimensions
AUR168
39,500 USD







TERESA SOLAR ABBOUD (1985. Madrid, Spain)

The work of Teresa Solar Abboud (1985. Madrid, Spain) 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. Throats, pores, hatches, tongues, pipes, her pieces are charged with connotations of connectivity and flow. Hers is a practice full of words and organs that create words: a chatty 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 her language. She takes up the space with pieces of very different size and materiality: clay, found objects and human symbols coexist. 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, and reproduced. She understands the clay as a metaphor of 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 that tell stories of self-protection and isolation.

She just opened her first retrospective, *Sueño Máquina de Pájaro*, at MACBA (Barcelona), accompanied by the recent launch of her first artist's monograph. This exhibition is the second chapter of her solo show at CA2M (Madrid), *Pajaro sueño de máquina*, and will travel to Fondazione Sandretto Re Rebaudengo (Torino) in 2025. She also recently opened the installation *Birth of Islands* at The High Line NYC (New York), and was part of the group show *When Forms Come Alive* at Hayward Gallery in London (2024).

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

Recent solo shows include Kunsthalle Lissabon, Lisbon; 1646, The Hague; Matadero, Madrid; Index Foundation, Stockholm; 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, Berlin; Kunstverein, München; and La Casa Encendida, Madrid.

Her work is part of public collections such as: Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; MACBA Museu d'Art Contemporani de Barcelona, Spain; TBA21 Thyssen- Bornemisza Art Contemporary, Madrid, Spain; 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 Corse, France, among others.

TRAVESÍA CUATRO

Ter esa Solar Abboud
Tunnel Boring Machine
2024
High temperature clay, resin,
acrylic, matt acrylic varnish, metal
240 x 130 x 150 cm
94.49 x 51.18 x 59.06 in
TS190
89,500 USD





TRAVESÍA CUATRO

Ter esa Solar Abboud
*Five ways of unfolding a
butterfly knife*

2023

Watercolor and ink on paper

42,5 x 52 cm

16.73 x 20.47 in

TS167

5.500 USD



Ter esa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
55,5 x 61,5 cm
21.85 x 24.21 in
TS168
5.500 USD





TRAVESÍA CUATRO

Ter esa Solar Abboud
*Five ways of unfolding a
butterfly knife*
2023
Watercolor and ink on paper
61.5 x 42.5 cm
24.21 x 16.73 in
TS171
5.500 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.

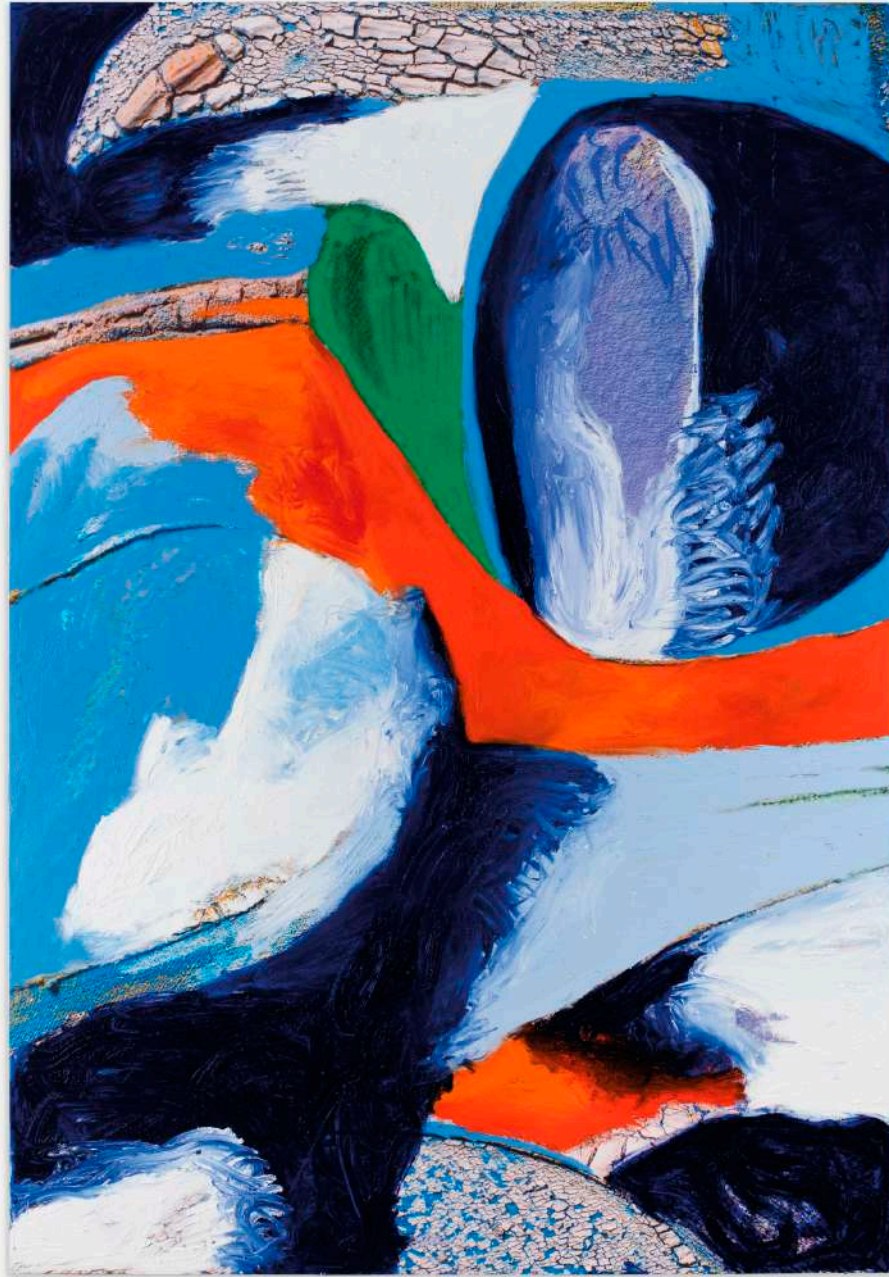
Recent exhibitions include ScarTissue (Blured Earth), Faurshou, New York, USA; Ojos Obsidianos, MAZ, Zapopan, Mexico; Portal de Plata, Whitechapel Gallery, London, United Kingdom; Aqua Sabia, Kiasma Museun, Helsinki, Finland; Kunstverein, Hamburg, Germany; Espejo Quemada, Ballroom Marfa, Texas, US; Magma 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, Zabudowicz Collection, London, United Kingdom; Surrogate Painteen, Peres Project, Berlin, Germany; Ice Chrysocola, 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; Zabudowicz 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.

TRAVESÍA CUATRO

Donna Huanca
MAGMA SLIT#4 (FALL)
2021
Oil, sand on digital
print on canvas
230 x 330 cm
90.55 x 129.92 in
DHU205
125,000 USD





TRAVESÍA CUATRO

Donna Huanca
MAGMA SLIT#2 (SUMMER)
2021
Oil, sand on digital print
on canvas
230 x 330 cm
90.55 x 129.92 in
DHU203
125,000 USD





TRAVESÍA CUATRO



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, and has been exhibited in cities such as London, São Paulo, Miami, Mexico City, and Seoul, among many others.

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.

TRAVESÍA CUATRO

Manuel Solano
Cranes 2
2021
Acrylic on canvas
161 x 121 x 5 cm
63.39 x 47.64 x 1.97 in
MSO016
45,000 USD





TRAVESÍA CUATRO

Manuel Solano
Life on Mars 2
2021
Acrylic on canvas
159 x 121 x 5 cm
62.6 x 47.64 x 1.97 in
MSO015
45,000 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 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.

TRAVESÍA CUATRO



Ana Prata
Eléctrica
2023
Acrylic and oil on cotton
206 x 216 cm
81.1 x 85.04 in
APR143
43,000 USD





TRAVESÍA CUATRO

Ana Prata
Parentes
2022
Acrylic and oil
on canvas
206 x 217 cm
81.1 x 85.43 in
APR142
43,000 USD





TRAVESÍA CUATRO



JOHN ISAACS (1968. Lancaster, UK)

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

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

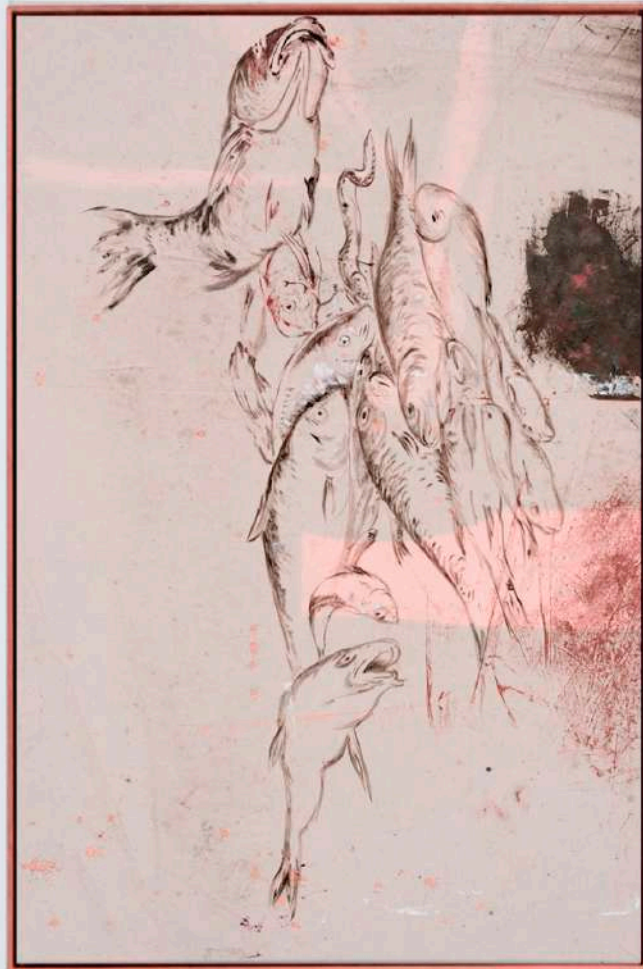
John Isaacs has exhibited extensively on an international level. Exhibitions include: Under the Volcano, Travesía Cuatro CDMX, Mexico City, MX (2024), Le Moyen Âge Réinventé, Palais des Beaux Arts, Lille, France (2024), A Gateway to Possible Worlds, Centre Pompidou, Mertz, France (2023); Energetic Gestures, Kunstsaale, Berlin, Germany (2022); Le Moyen Âge Réinventé, Palais des Beaux Arts, Lille, France (2022); Today I started loving you again, Galerie Michael Haas & Kunst Lager Haas, Berlin, Germany (2021); Archipelago, Galleria Poliali, Milan, Italy (2018); Eat me, Kunstmuseum Trapholt, Kolding, Denmark (2018); Da uno a Dieci, Galleria Massimo Minini, Brescia, Italy (2018); The inner skin – Art and Shame, Marta Herford Museum, Germany (2016); The 13 Corners, Travesía Cuatro Guadalajara, Mexico (2016); A Brief History of the Future, Musées royaux des Beaux-Arts de Belgique, Brussels (2015); About Trees, Zentrum Paul Klee, Bern, Switzerland (2015); Fleischeslust, Museum Villa Rot, Burgrieden-Rot, Germany (2015); The Thousand-Thigh Hospice: experiments in healing, CAN Centre d'Art de Neuchâtel, Switzerland (2015); Absurd builders, handyman utopia, Abbaye Saint André, Centre d'art contemporain, Meymac, France (2015); Forgiveness and Reconciliation, Musei Vaticani, Rome, Italy (2015); INCONSOLUS votes for children, Travesía Cuatro, Madrid, Spain (2015); Alice im Wunderland der Kunst, Hamburger Kunsthalle, Hamburg, Germany (2012); Highlights from the Collection II, The Goss-Michael Foundation, Dallas, United States (2012); Dream Time, Les Abattoirs, Musée d'art moderne et contemporain, Toulouse, France (2009); In the darkest hour there may be light, The Serpentine Gallery, London, United Kingdom (2007); Rockers Island: The Olbricht Collection, Museum Folkwang Essen, Germany (2007); Paul Thek in the context of contemporary art, ZKM, Karlsruhe, Germany (2007); Mike Kelly's The Uncanny, Tate Liverpool, United Kingdom (2004); Les Grands Spectacles, Museum der Moderne, Salzburg, Austria (2004); Melodrama, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz and Palacio de los Condes de Gabia/Centro José Guerrero, Granada, Spain (2002) and MARCO, Vigo, Spain (2003); Minimal Maximal, Museum of Modern Art, Kyoto, Japan (2001); Spectacular Bodies, The Hayward Gallery, London, United Kingdom (2000); Disasters of War, KW, Berlin, Germany (2000); Young British Artists VI, The Saatchi Gallery, London, United Kingdom (1996); among others.

The work of John Isaacs is part of the following collections: Fondation Antoine de Galbert, Paris; Celine Art Project, Paris; KADIST, Paris & San Francisco; British Art Council, London, UK; Olbricht Collection, Berlin, ; and of Murder Me / Damien Hirst, UK; Les Abattoirs, Musée – Frac Occitane, Toulouse; Arts Council Collection, London UK; blackflag; Galleria d'Arte Moderna Achille Forti, Verona ; Major Art Foundation, Amsterdam; Collection Antoine de Galbert, Paris; Sammlung Michael und Anna Haas, Berlin; Richard Harris Collection, Chicago; Kadist Art Foundation, Paris; The Goss-Michael Foundation, Dallas; Murderme Collection – Damien Hirst, London ; Musac Foundation, Lisbon; The Olbricht Collection, Essen; The Roberts Collection, London, among many others.

John Isaacs lives and works in Berlin, Germany.

TRAVESÍA CUATRO

John Isaacs
A child and dreamer
my whole life long
2023
Oil paint and linen
on canvas
152 x 101 x 2 cm
59.84 x 39.76 x 0.79 in
J1197
31,500 USD







JORGE MÉNDEZ BLAKE (1974. Guadalajara, Mexico)

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

His work has been the subject of solo exhibitions in museums such as 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.

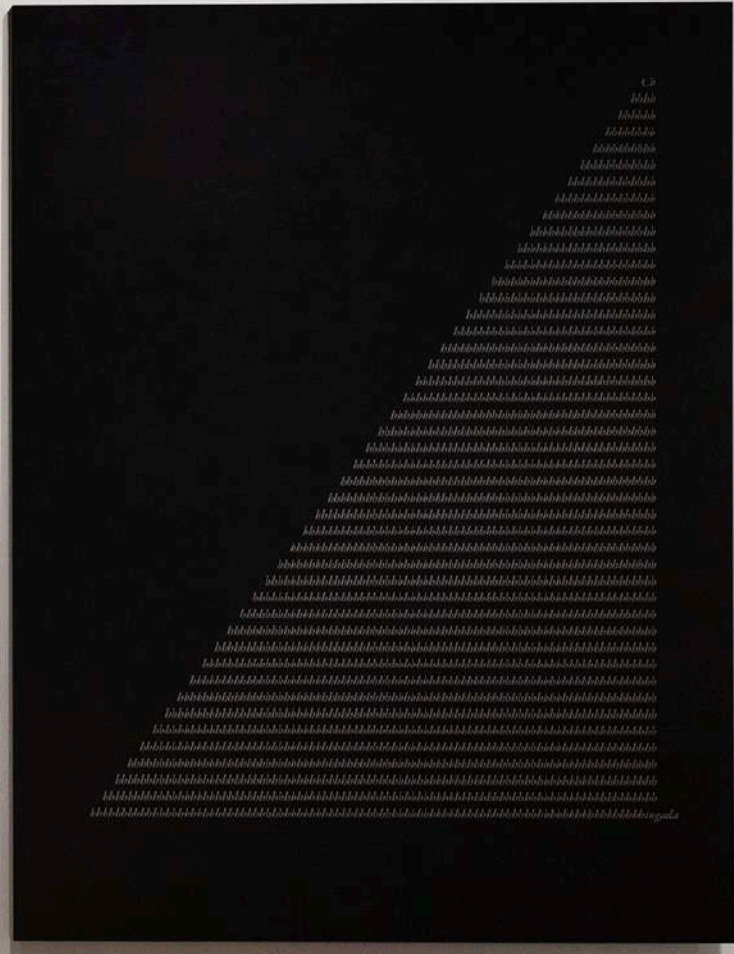
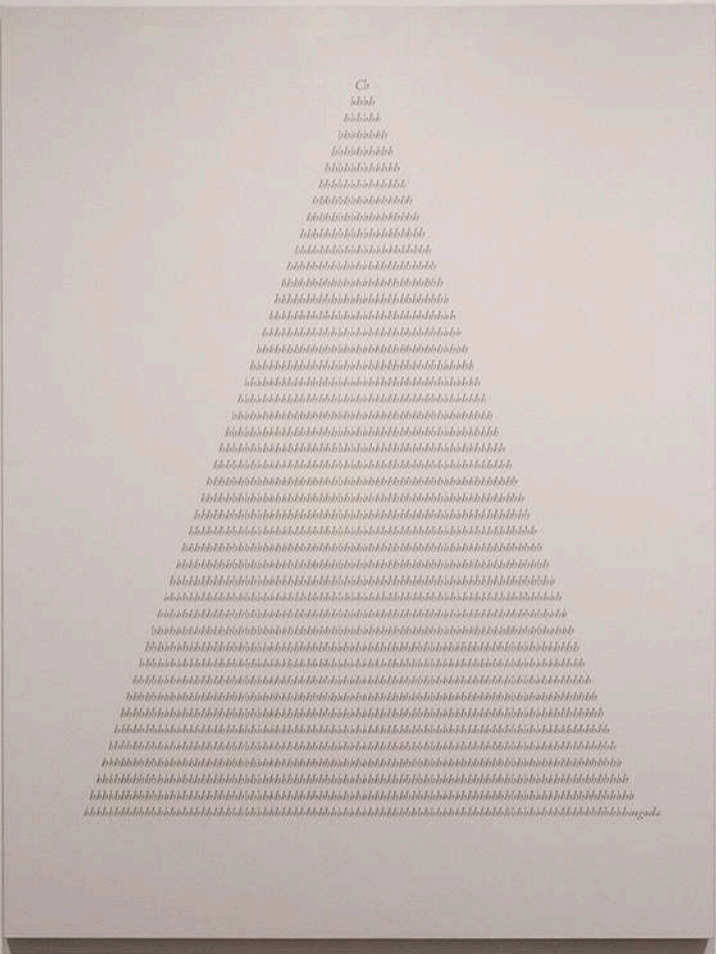
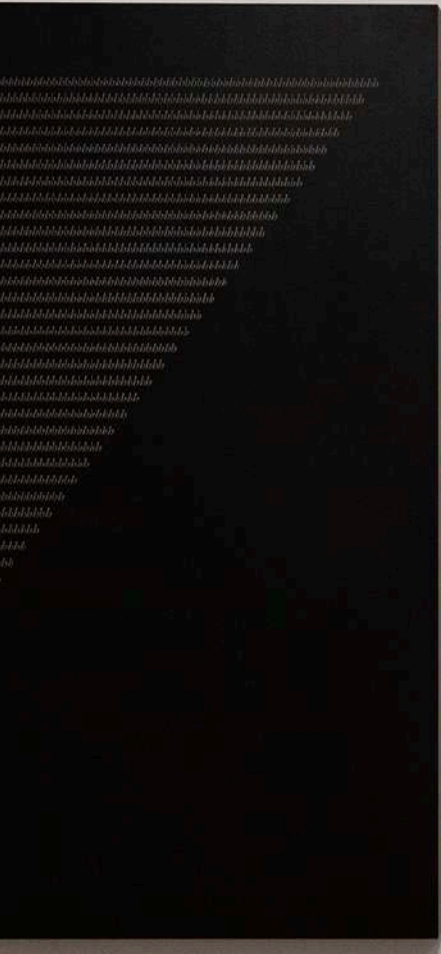
His work has been part of group shows at the Musée d'Art Moderne, La Maison Rouge and the Musée Mac/Val in Paris, France; Ballroom Marfa, the Bass Museum in Miami, Oklahoma Contemporary, the Aspen Art Museum, the Artspace in New Haven, Hessel Museum of Art in New York and the Museum of Contemporary Art 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.

TRAVESÍA CUATRO



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Jorge Méndez Blake
*In the Silence You Don't Know, You Must
Go on, I Can't Go on, I'll Go on III*
2024
Colored pencil on paper
200 x 140 cm
78.74 x 55.12 in
JMB368
38,000 USD



TRAVESÍA CUATRO



TRAVESÍA CUATRO

Jorge Méndez Blake
*Hay en la República de Utopía,
muchas cosas que desearía ver
en nuestras ciudades II / There
Are Many Things in the Utopian
Commonwealth Which in Our
Cities I May Rather Wish Than
Hope For II*
2024

Inkjet print on cotton paper
mounted on gatorfoam
100 x 66 cm
39.37 x 25.98 in
JMB359
15,000 USD





TRAVESÍA CUATRO



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
Reincarnation United
2023
Oil on canvas
147 x 182 cm
58 x 72 in
MMU263
35,000 USD



TRAVESÍA CUATRO





WILLA WASSERMAN

(1990. Evansville, Indiana, USA)

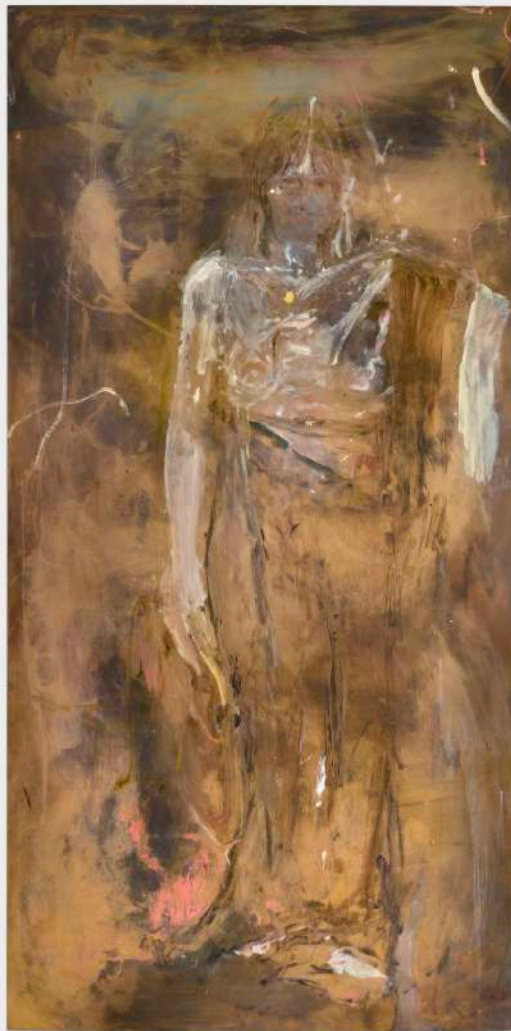
From convex still lifes and gauzy self-portraits to impressive mise-en-scènes on polished bronze and fine linen, Willa Wasserman's practice in painting and figuration is aligned with the world of dreams. Her images and loose and spectral—impressions plucked from the hazy essences of her sitters and various 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 (b. 1990, Evansville, Indiana, USA) 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
*Mara posing (after Charles
August Mengin)*
2024
Oil, silver, and selenous
acid on bronze
168 x 84 cm
66 x 33 in
WWA011
18,500 USD



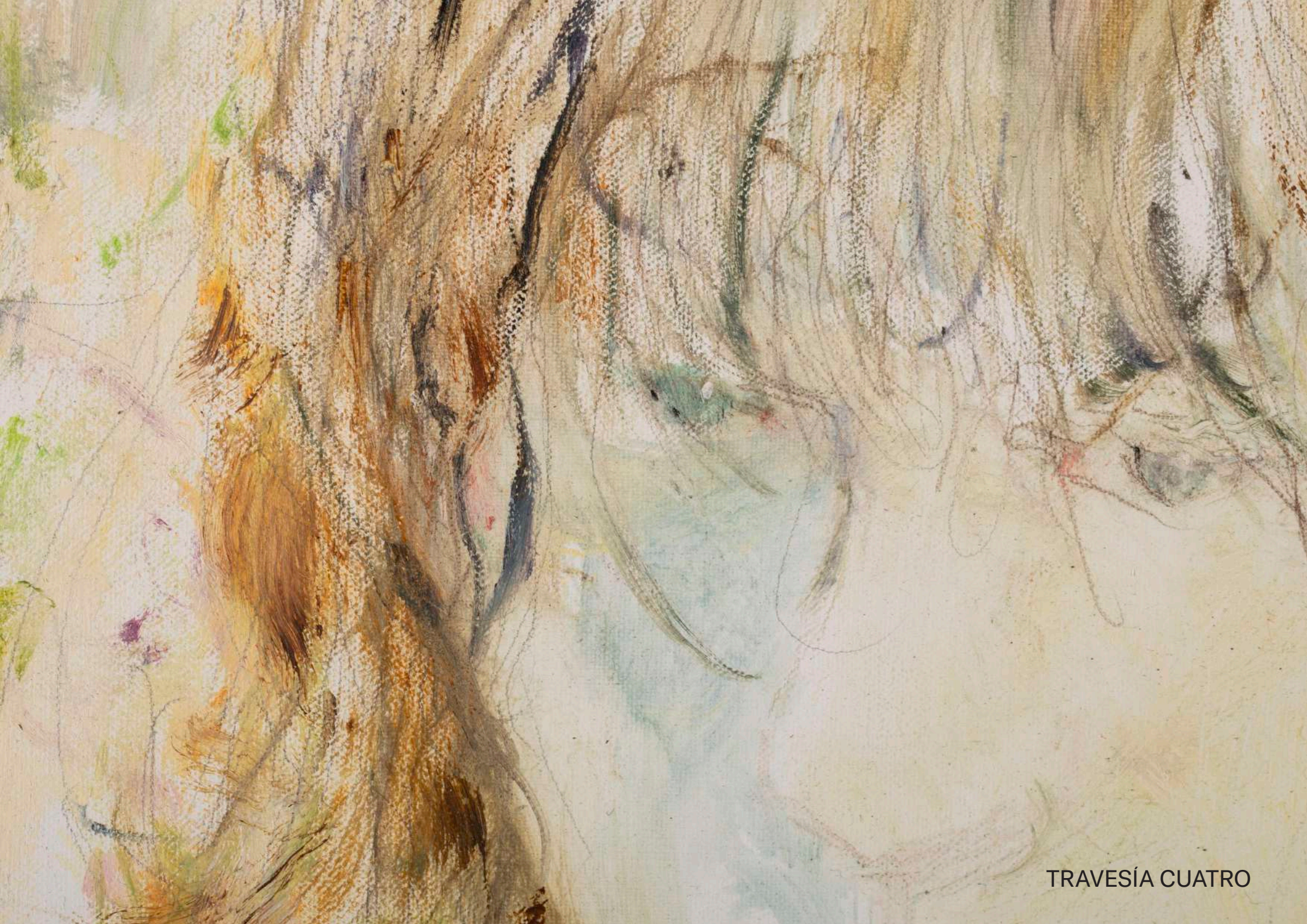


TRAVESÍA CUATRO

Willa Wasserman
Pen
2024
Oil and silverpoint
on linen
25.4 x 20.3 cm
10 x 8 in
WWA010
6,000 USD

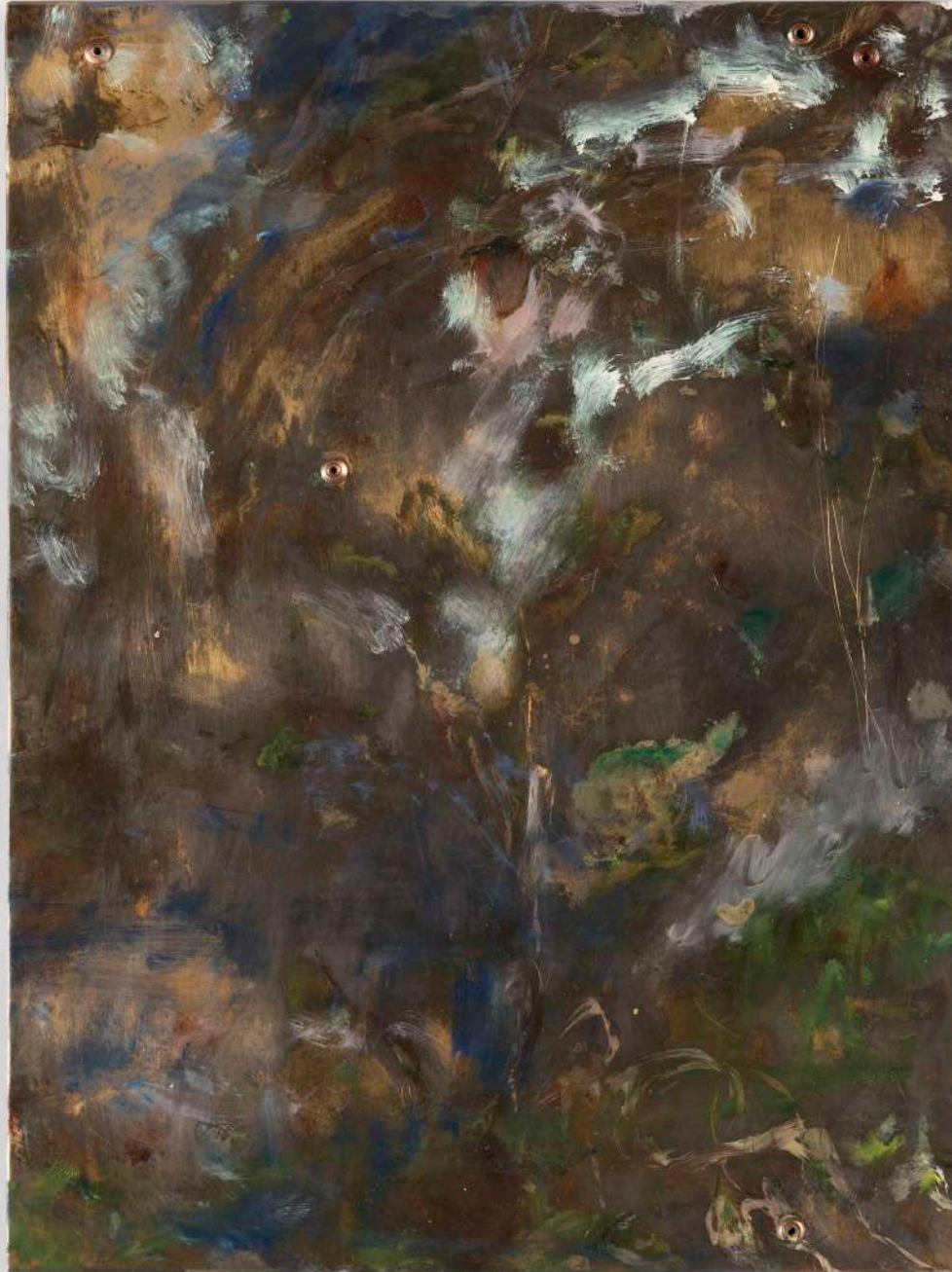


TRAVESÍA CUATRO



TRAVESÍA CUATRO

Willa Wasserman
An acorn
2024
Oil on silvered bronze
30.5 x 22.9 cm
12 x 9 in
WWA009
6,500 USD



TRAVESÍA CUATRO



TRAVESÍA CUATRO

Willa Wasserman

Elm trees

2024

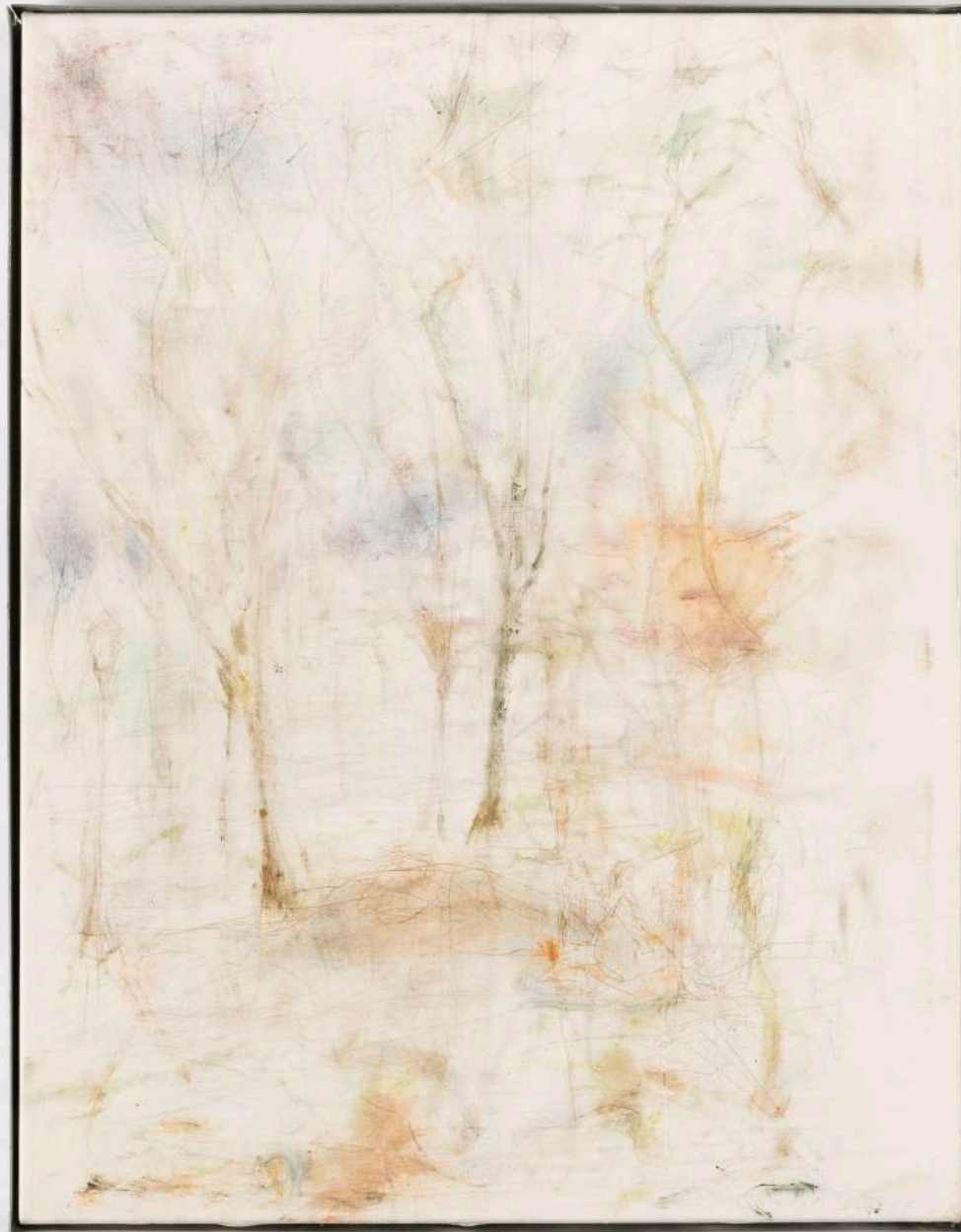
Oil and silverpoint on muslin
in zinc artist's frame

45.7 x 35.6 cm

18 x 14 in

WWA008

8,000 USD



TRAVESÍA CUATRO





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: XII Bienal de Lanzarote, Spain, 2024; H Box at Centro de Arte Moderna Gulbenkian, Portugal, 2024; Habitaciones, Travesía Cuatro Guadalajara, Mexico, 2024; 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 Heroismos, 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.

TRAVESÍA CUATRO

Sara Ramo
*Portal II: paisagem
para horizontes*
2022
Fabric, acrylic paint,
velcro, plastic, debris
225 x 133 cm
88.58 x 52.36 in
SR138
40,000 USD





Sara Ramo
Contienete
2024
Ceramic vase, cold
porcelain, acrylic paint,
gemstones, minerals,
seeds and plastic
20 x 18 x 16 cm
7.87 x 7.09 x 6.3 in
SR164
6,000 USD





Sara Ramo
Contienete
2024
Ceramic vase, cold
porcelain, acrylic paint,
gemstones, minerals,
seeds and plastic
40 x 25 x 25 cm
15.75 x 9.84 x 9.84 in
SR165
9,000 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.

Angela de la Cruz
Stuck (Blue)
2010 - 2013
Oil and acrylic on canvas
280 x 123 x 34 cm
110.24 x 48.43 x 13.39 in
ADC002
151,500 USD





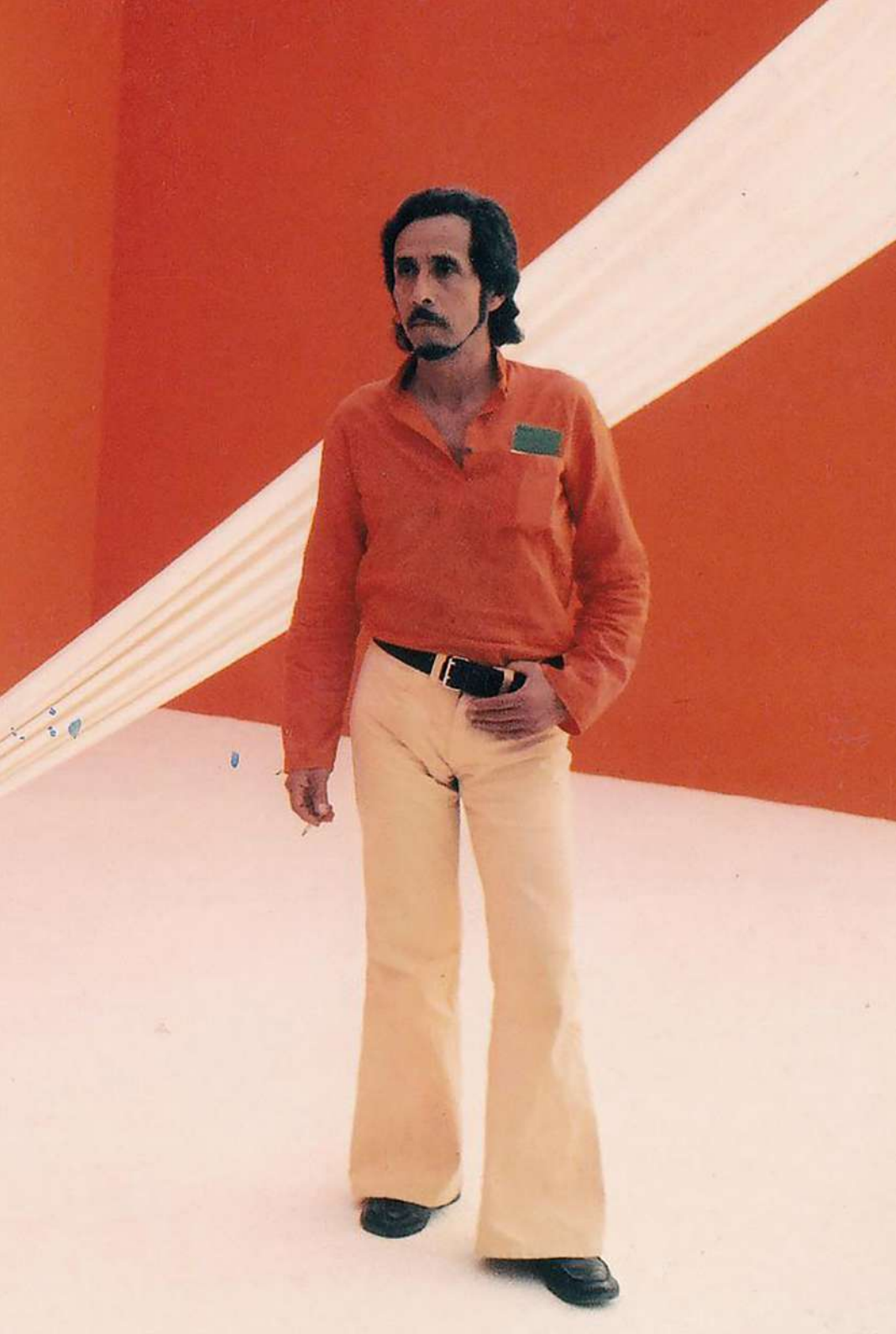
TRAVESÍA CUATRO

Angela de la Cruz
Bare Large (Blue)
2018
Oil and acrylic on canvas
153 x 153 x 10 cm
60.24 x 60.24 x 3.94 in
ADC001
50,500 USD





TRAVESÍA CUATRO



JORGE EIELSON

(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 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 America 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
Amazonia XXXVII
1980
Felt, cotton and
acrylic on board
52 x 52 cm
20.47 x 20.47 in
JE021
65,000 USD





TRAVESÍA CUATRO

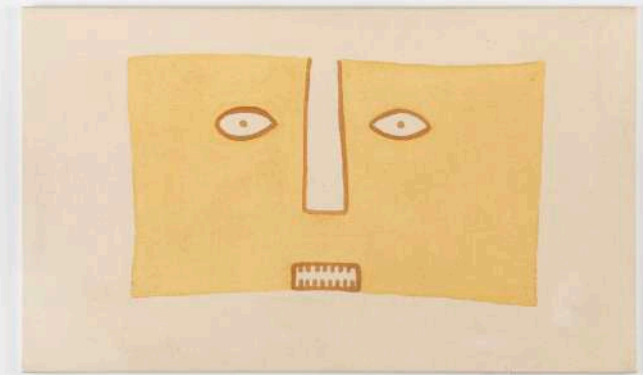
Jorge Eielson
Rotor XXXIV
1980
Cotton fabrics and
acrylic on board
ø 43 cm
ø 16.93 in
JE022
65,000 USD





TRAVESÍA CUATRO

Jorge Eielson
Senza titolo
1989
Acrylic on canvas
47 x 79 cm
18.5 x 31.1 in
JE086
50,000 USD







ELEONORE KOCH

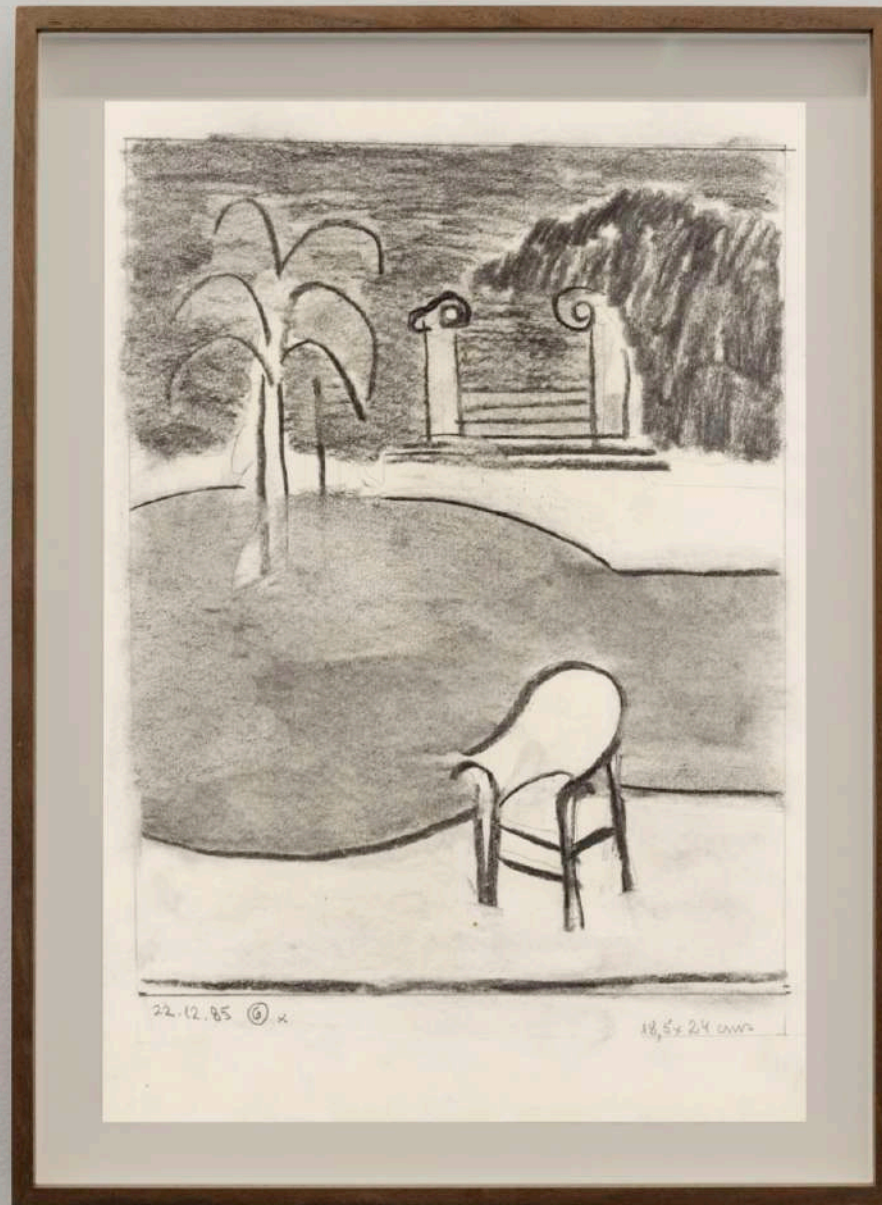
(Berlin, 1926 - São Paulo, 2018)

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
1985
Charcoal and graphite
on paper
29.5 x 20.5 cm
11.61 x 8.07 in
EKO035
38,000 USD





Eleonore Koch
Sem título
1992
Charcoal and graphite
on paper
21 x 29.5 cm
8.27 x 11.61 in
EKO038
38,000 USD



TRAVESÍA CUATRO

Eleonore Koch
Sem título
1992
Charcoal and graphite
on paper
21 x 29.5 cm
8.27 x 11.61 in
EKO038
38,000 USD





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 Ligerero, 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
Veladura (Laguna A66)
2024
Oil on linen
45 x 35 cm
17.72 x 13.78 in
GLE780
15,000 USD



TRAVESÍA CUATRO



TRAVESÍA CUATRO

Gonzalo Lebrija
The Fall
2020
Digital print on
cotton paper
170 x 127 cm
66.93 x 50 in
Ed. 5
GLE703
50,000 USD



All prices are exclusive of any applicable taxes or VAT.



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