

# ART BASEL 2024

Private days: June 11 - 12

Public days: June 13 - 16

Booth R08

Ana Prata

Mariela Scafati

Teresa Solar Abboud

Donna Huanca

Álvaro Urbano

Eleonore Koch

Joeun Kim Aatchim

Manuel Solano

Jorge Eielson

Sara Ramo

Asunción Molinos Gordo

Jorge Méndez Blake



## **ANA PRATA**

(1980. Sete Lagoas, Minas Gerais, Brazil)

There is a latent ambiguity in Ana Prata's work that can walk between humor, interiority and critical spirit. Her colorist figurative paintings lately depict still lives 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.

She took part in the 33rd Bienal de São Paulo – Affective Affinities, at the Bienal Pavilion in São Paulo (2018). She has also presented solo exhibitions at Mueller Modern, Zürich (2024); 56 Henry, New York (2023); Centro Cultural SESC Pompéia in São Paulo (2022); Travesía Cuatro CDMX (2022); Galeria Millan (São Paulo, 2021, 2017, 2014); Travesía Cuatro Madrid (2020) and Guadalajara (2020); Auroras (São Paulo, 2019), Isla Flotante Gallery (Buenos Aires, 2023, 2019); Mário de Andrade Municipal Library (São Paulo, 2018); Pippy Houldsworth Gallery (London, 2016); Instituto Tomie Ohtake (São Paulo, 2012); Centro Cultural São Paulo (2009), among others.

She has participated 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 Pinacoteca do Estado de São Paulo, Brazil; Pinault Collection; Pérez Art Museum, Miami, US; MAC, São Paulo, Brazil and Instituto Figueiredo Ferraz, Ribeirão Preto, São Paulo.

The artist lives and works in São Paulo.

Ana Prata  
*Green Vase*  
2023  
Acrylic and oil on linen  
24 x 30 cm  
APR138  
10,000 USD





Ana Prata  
*A hora*  
2023  
Acrylic and oil on linen  
150 x 180 cm  
APR139  
30,000 USD



TRAVESÍA CUATRO





## MARIELA SCAFATI

(1973. Buenos Aires, Argentina)

Queer screen printer, painter and teacher. Mariela studied Visual Arts at E.S.A.V. in Bahía Blanca. Over the years, she has participated in collective and collaborative projects linked to screen printing, education, radio and theater. In 2002 she co-founded the T.P.S.-Taller Popular Serigrafía. Since 2007, she has been a member of Serigrafistas Queer, a non-group that was born by calling meetings where slogans were discussed and silk-screen meshes were handcrafted to later print in the context of LGBTTTIQ+ pride marches, transfeminist demonstrations, schools, hospitals, museums, assemblies, and other spaces. In 2020, it joined other groups to build the Transfeminist Agroecological Garden. In 2022 Scafati begins to participate in the lumbung proposed by the Ruangrupa collective from Documenta15, Kassel. Scafati continues this activity from ASK, the archive of Serigrafistas Kuir, the construction of a Cuis Ranch in Cañuelas and the Editorial Papel Cuis project. From 2013 to 2024 she is part of Cromoactivismo, a group against Pantone that intervenes poetically and transversally, based on color, in political and social events.

Her work has been shown at Museo Universitario de Arte Contemporáneo MUAC, Ciudad de Mexico, Mexico; KW Institute for Contemporary Art (in the context of the 11th Berlin Biennial); Hamburger Bahnhof, Berlin; Storefront for Art and Architecture, NY; MALBA Museo de Arte Latinoamericano de Buenos Aires; MACBA Museo de Arte Contemporáneo de Buenos Aires; MAMBA Museo de Arte Moderno de Buenos Aires; Museo de Arte Moderno de Varsovia; Collegium, Arévalo, Spain.

Scafati's work is part of the collections of the Museum of Latin American Art of Buenos Aires, the Museum of Contemporary Art of Bahía Blanca, Provincial Museum of Fine Arts of San Juan, Museo Nacional Centro de Arte Reina Sofía in Spain, Solomon R. Guggenheim Museum New York, Neue Nationalgalerie Berlin, Museum of Modern Art in Warsaw, Tamayo Museum of Contemporary Art, Museum of Contemporary Art in Chicago (MCA), Wolfsburg Museum, among others.

Mariela Scafati lives and works in Buenos Aires.

Mariela Scafati  
*Fin Paff*  
2024  
Acrylic on hardboard  
120 x 156 m  
MS019  
25,000 USD



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 her expressive sphere. She 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. She 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.

Her solo exhibition at CA2M in Madrid will travel to MACBA in Barcelona in 2024 and Fondazione Sandretto Re Rebaudengo in Torino in 2025, and it is accompanied by the publishing of her first monograph. She is now presenting a major commission at The High Line in New York City.

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 Hayward Gallery, London; Pinchuk Foundation, Kiev; Museo de Arte Abstracto, Cuenca, Spain; Centro Conde Duque, Madrid; Casal Solleric, Palma de Mallorca, Spain; Museo Patio Herreriano, Valladolid, Spain; CA2M, Madrid; Haus der Kunst, München, Fundación Marcelino Botín, Santander; Maxxi, Rome; General Public in Berlin; Kunstverein München; and La Casa Encendida, Madrid.

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

Teresa Solar Abboud lives and works in Madrid.

Teresa Solar Abboud  
*Vida en la superficie*  
(juego del trile)  
2023

High temperature clay, resin,  
metal, acrylic paint, matt  
acrylic varnish  
80 x 350 x 120 cm  
TS161  
60.000 EUR





Teresa Solar Abboud  
*Displacement figure*  
2024  
Acrylic paint on paper,  
pastel, conté bar  
23 x 29 cm  
TS185  
5.000 EUR





TRAVESÍA CUATRO

Teresa Solar Abboud  
*Displacement figure*  
2024  
Acrylic paint on paper,  
pastel, conté bar  
35 x 50 cm  
TS186  
5.000 EUR

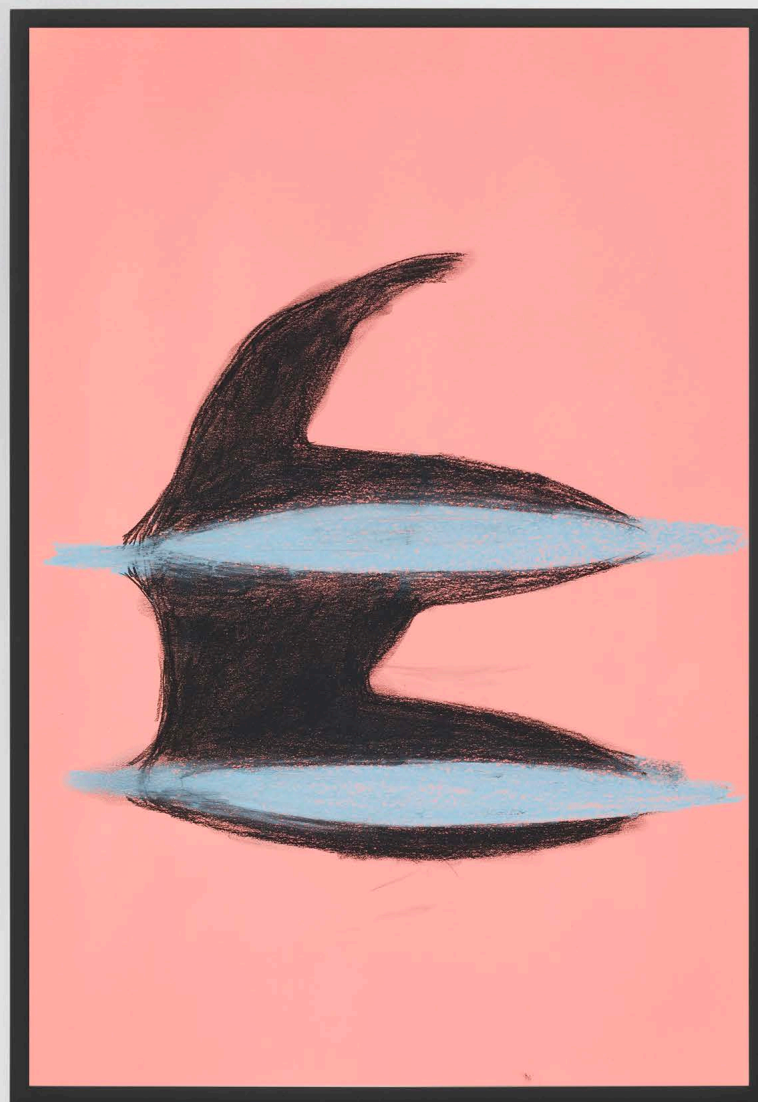


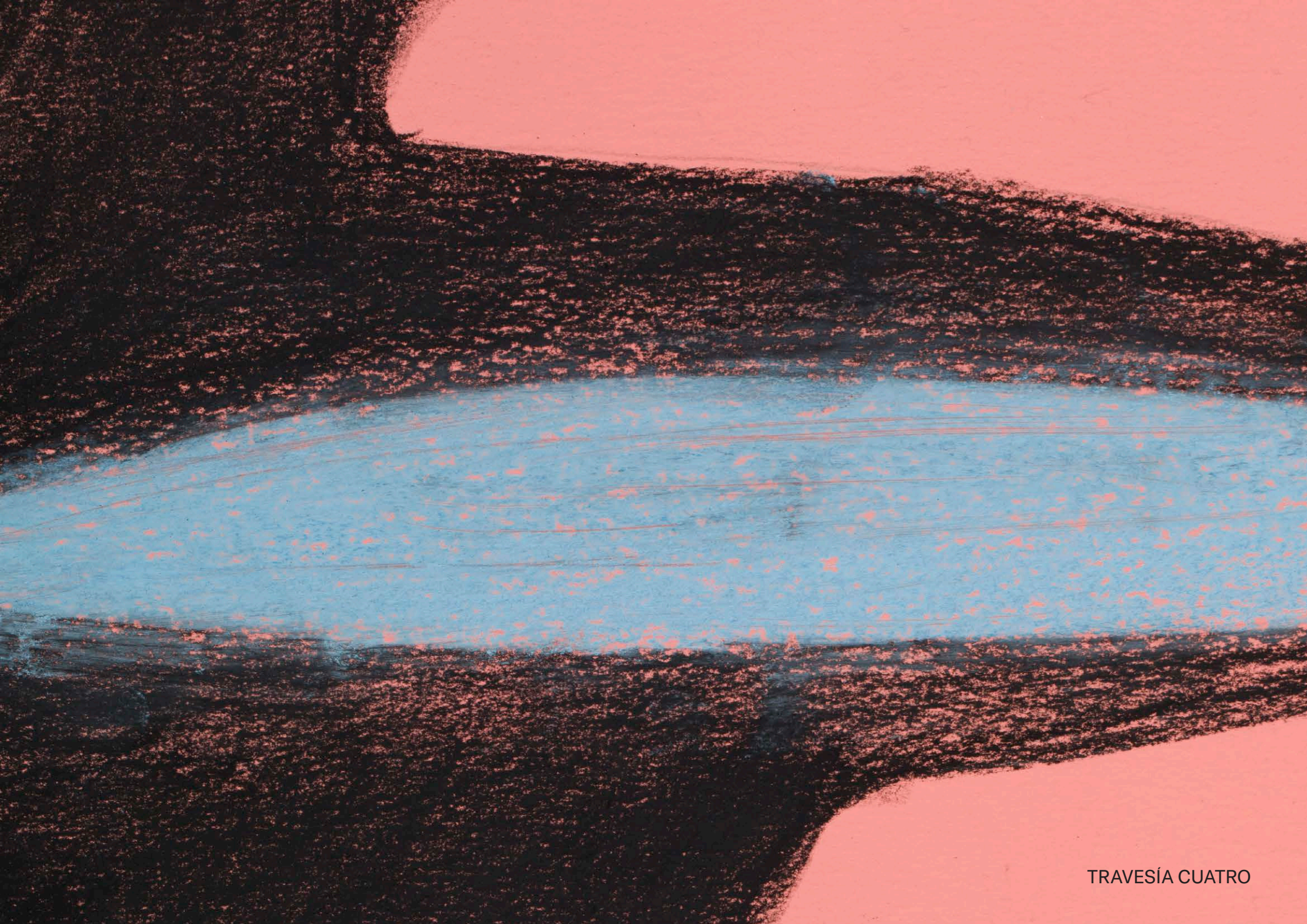


TRAVESÍA CUATRO



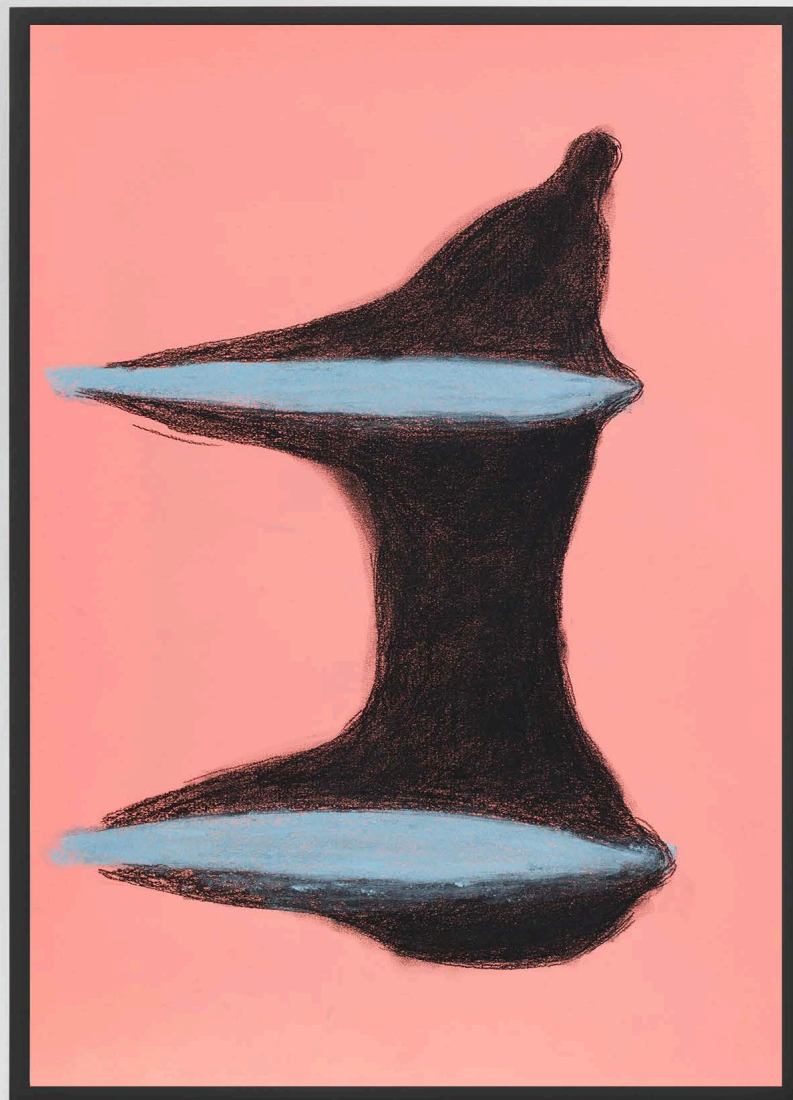
Teresa Solar Abboud  
*Displacement figure*  
2024  
Acrylic paint on paper,  
pastel, conté bar  
65 x 44 cm  
TS184  
5.000 EUR





TRAVESÍA CUATRO

Teresa Solar Abboud  
*Displacement figure*  
2024  
Acrylic paint on paper,  
pastel, conté bar  
65 x 47 cm  
TS183  
5.000 EUR





TRAVESÍA CUATRO



## DONNA HUANCA

(1980. Chicago, USA)

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

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

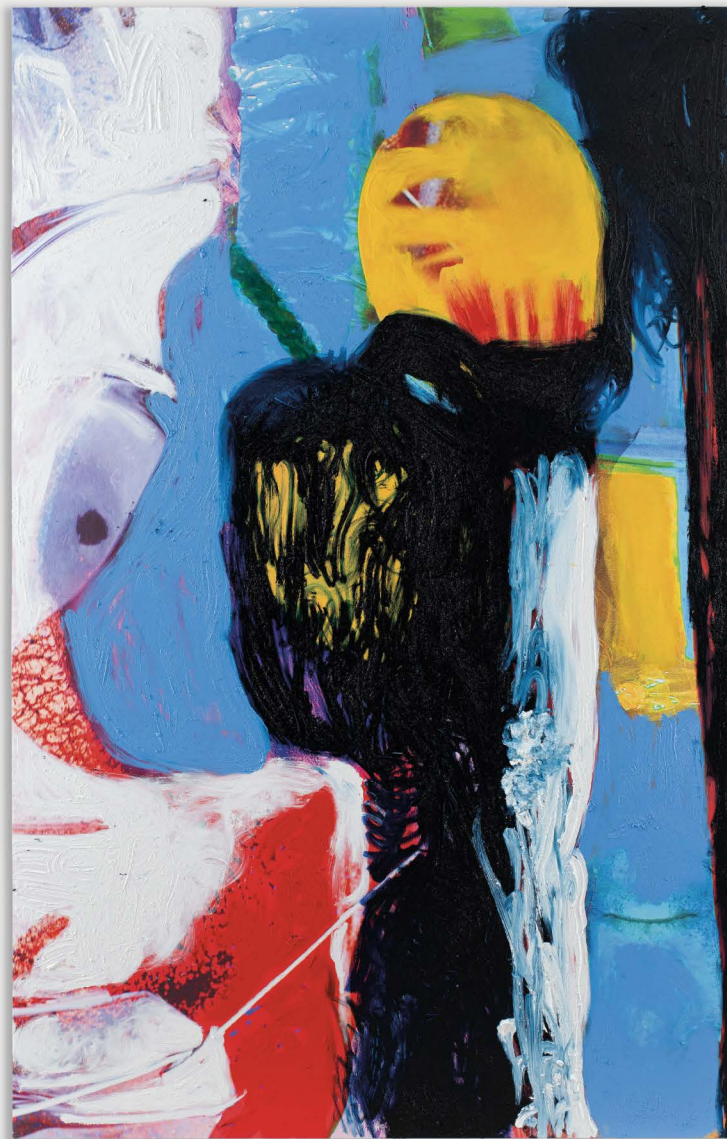
Donna Huanca was the recipient of the DAAD Artist Frankfurt and a Fulbright research grant.

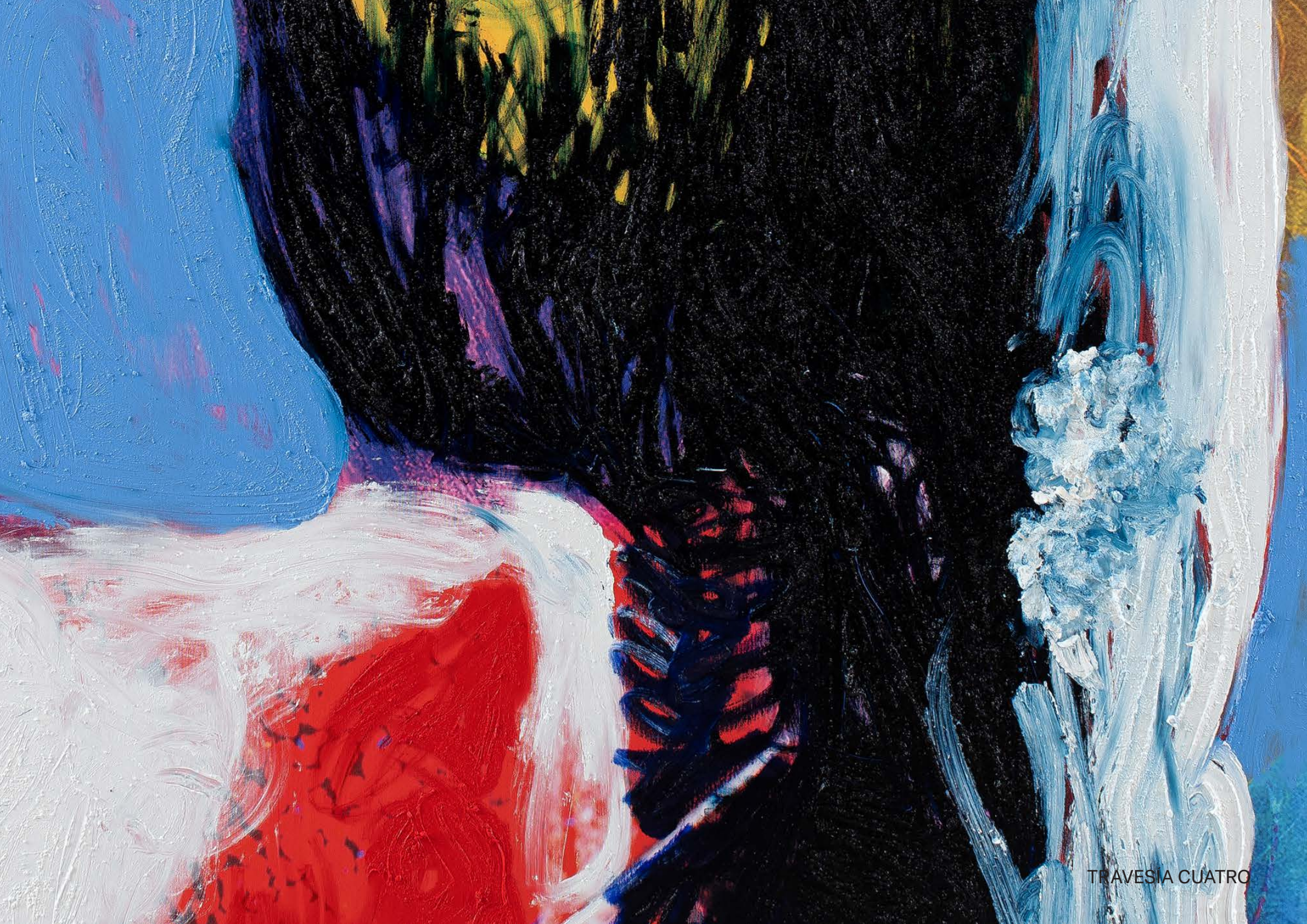
Recent exhibitions include *Scar Tissue (Blured Earth)*, Faurshou, New York, USA; *Ojos Obsidianos*, MAZ, Zapopan, Mexico; *Portal de Plata*, Whitechapel Gallery, London, United Kingdom; *Aqua Sabia*, Kiasma Museum, Helsinki, Finland; Kunstverein, Hamburg, Germany; *Espejo Quemada*, Ballroom Marfa, Texas, 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.LA Foundation, Vienna, Austria; Espacio 1414/Berezdivin Collection, Santurce, Puerto Rico; Marciano Art Foundation, Los Angeles, United States; Rubell Family Collection, Miami, United States; Sifang Art Museum, Nanjing, China; Yuz Museum, Shanghai, China, among others.

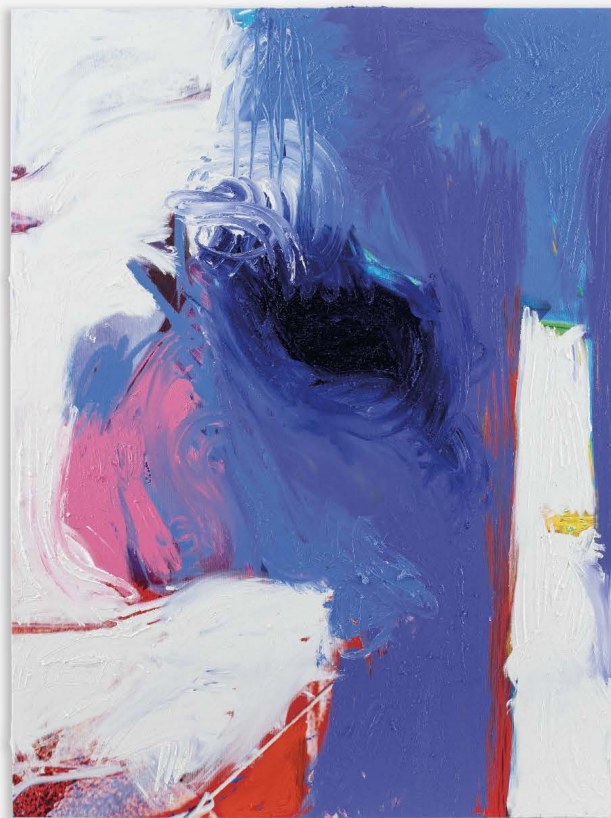
Donna Huanca lives and works in Berlin.

Donna Huanca  
*AMARILLO OJOS (BESITO)*  
2022  
Oil, sand on digital  
print on canvas  
275 x 175 cm  
DHU198  
95,000 USD

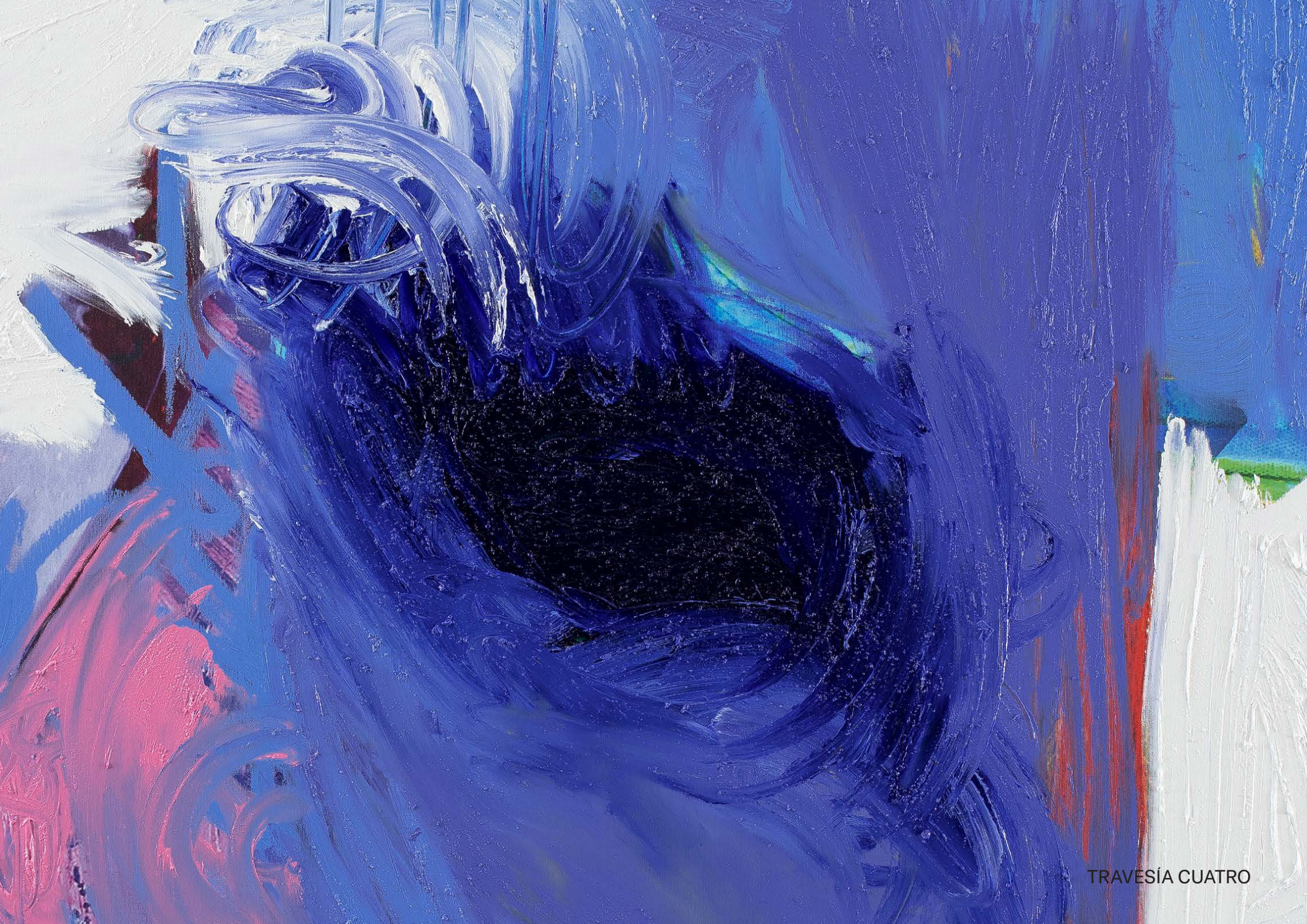




Donna Huanca  
*TIEMPO MORTAL*  
2023  
Oil, sand on digital  
print on canvas  
150 x 113 cm  
DHU200  
55,000 USD









## 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. Mimicry is used by Urbano as a platform in which illusion derives in humorous transformation; parody and homage bloom in synchrony.

Upcoming projects include a solo show at SculptureCenter in New York in 2024, a solo show at Museo Jumex in Mexico City and a group show at CCA Wattis Institute for Contemporary Arts in San Francisco, both in 2025. Urbano has presented his work in exhibitions and projects at TEA Tenerife Espacio de las Artes, Tenerife, SP; 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. Urbano and Halilaj have presented their joint work at Sydney Biennial, AU; Ocean Space, Venice, IT; Bally Foundation, Lugano, CH; Frankfurter Kunstverein, DE; Palacio de Cristal, Museo Reina Sofía, Madrid, SP; Autostrada Biennale at the National Library, Prishtina, XK; the 17th Quadriennale di Roma, Rome, IT; the Biennale Gherdëina, in Ortisei, IT and S.A.L.T.S., Basel, CH.

The next collaborative exhibition with Petrit Halilaj will take place in MACBA in Barcelona (2024).

Álvaro Urbano lives and works between Berlin and Paris.

TRAVESÍA CUATRO

Álvaro Urbano  
*La eterna adolescencia*  
(Beehive)  
2023  
Acrylic paint, aramid fiber  
paper, epoxy resin, foam,  
paper, wood  
75 x 50 x 30 cm  
AUR119  
30.000 EUR





Álvaro Urbano  
*Acto I: La eterna  
adolescencia*  
2023  
TEA Tenerife  
Espacio de las  
Artes



Álvaro Urbano  
*La Eterna Adolescencia*  
(*Papaver somniferum*)  
2023  
Metal, paint  
155 x 80 x 60 cm  
AUR113  
45.000 EUR



TRAVESÍA CUATRO



Álvaro Urbano  
*La Eterna Adolescencia*  
(*Papaver somniferum*)  
2023  
Metal, paint  
120 x 42 x 46 cm  
AUR103  
45.000 EUR







Álvaro Urbano  
*Acto I: La eterna  
adolescencia*  
2023  
TEA Tenerife  
Espacio de las  
Artes





## 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. More recently, the show Eleonore Koch: Em Cena, curated by Fernanda Pitta, was presented at the Museu de Arte Contemporânea da Universidade de São Paulo MAC USP, Brazil.

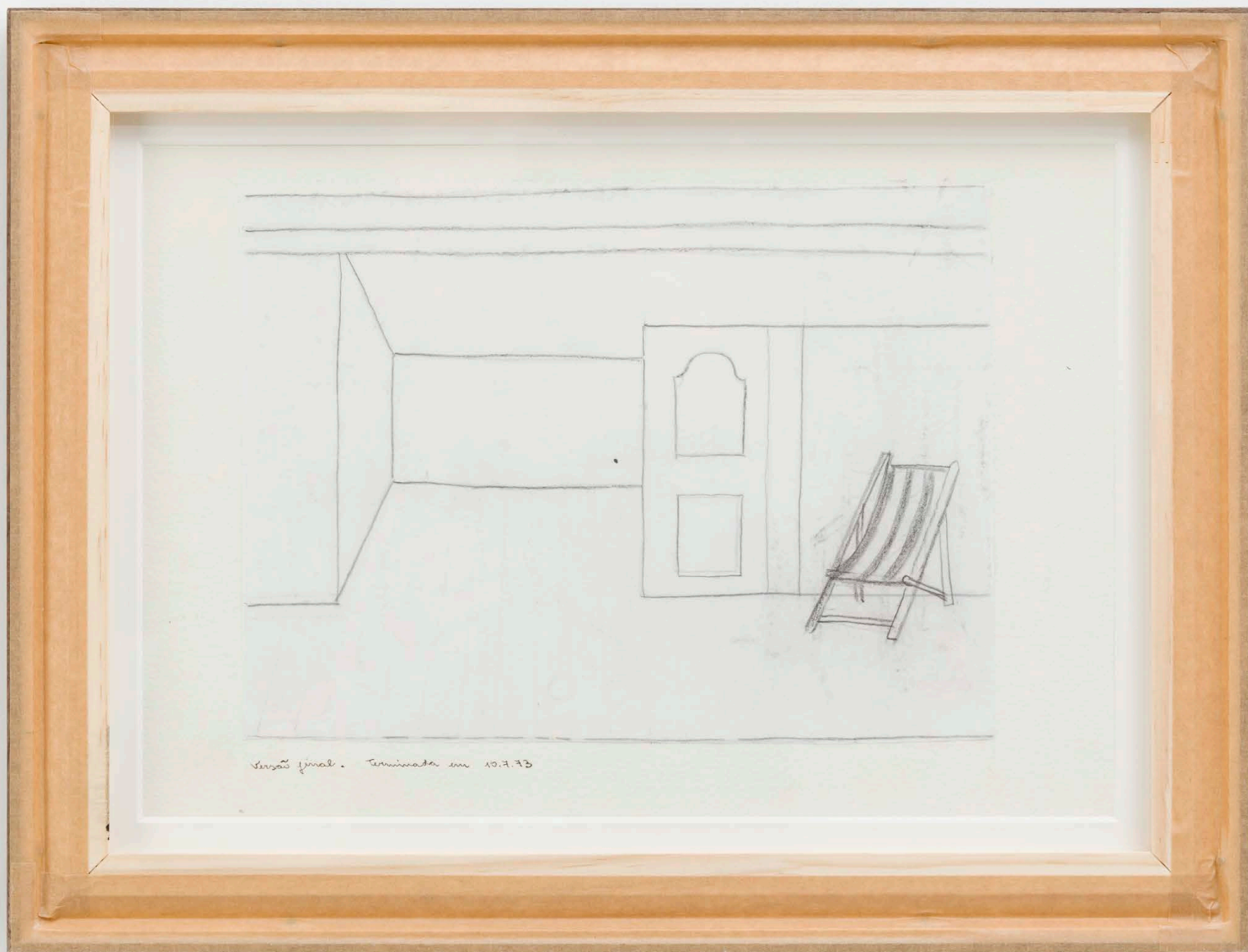
Eleonore Koch  
*Deserto do Arizona VI*  
1996  
Tempera on canvas  
88 x 124 cm  
EKO048  
600,000 USD



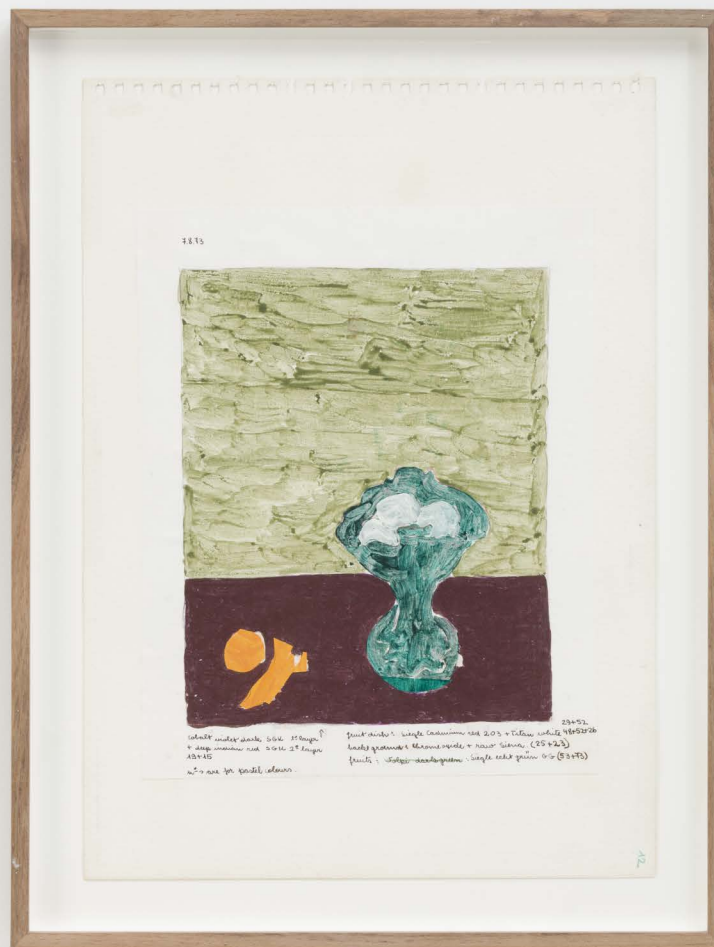


Eleonore Koch  
Sem título (Caderno de  
desenho nº 8)  
1973  
Gouache and graphite on  
paper (front) / Charcoal on  
paper (back)  
22 x 34 cm  
EKO026  
40,000 USD





Eleonore Koch  
Sem título (Caderno de  
desenho nº 8)  
1973  
Gouache and graphite  
on paper  
32 x 23.7 cm  
EKO027  
40,000 USD







Alas: 68,5 x 83  
40 x 55  
42 x 56,5

Violeta cobalto claro GG  
+ óxido de hierro Brasil  
Resina: Siegle metacrilato claro  
sobre Tinkoff red.  
Siegle esbtegrün GG.

Resina: Siegle metacrilato

Óxido de hierro GG +  
ocre Brasil +  
Siegle chromschwarz 84335N

Siegle cadmium Orange +  
ocre Brasil



## JOEUN KIM AATCHIM

(1989. South Korea)

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

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

Aatchim received her BFA from New York University, as well as her MFA from Columbia University.

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

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

Aatchim has received fellowships at Triangle Art Association (2021); Foundation for Contemporary Arts (2019); The Drawing Center (2018-20); Skowhegan School of Painting & Sculpture (2017).

Joeun Kim Aatchim lives and works in New York.

Joeun Kim Aatchim  
*Sheer Affections (Un-Parting)*  
2024  
Stone pigment suspended in  
shellac, colored pencil, genuine  
white gold leaf on silk, black  
walnut frame  
52.1 x 41.9 cm  
JKA008  
10,500 USD





Joeun Kim Aatchim  
*Sheer Affections (Un-Parting)*  
2024  
Stone pigment suspended in  
shellac, colored pencil, genuine  
white gold leaf on silk, black  
walnut frame  
52.1 x 41.9 cm  
JKA009  
10,500 USD



Joeun Kim Aatchim  
*Old Habit Theater*  
2024  
Travesía Cuatro  
Guadalajara







## 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.

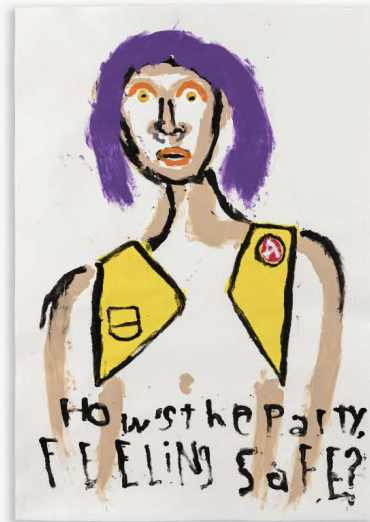
Among her recent solo exhibitions are *Pijama*, Peres Projects, Seoul, KO (2023); *Ancestry*, Carlos/Ishikawa, London, UK (2022); *The Top of Each Ripple*, Dundee Contemporary Arts, Dundee, UK (2022); *I Still Look Like A Model*, Carlos/Ishikawa, London, UK (2022); *Manuel Solano: Jacuzzi*, Kunsthalle 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.

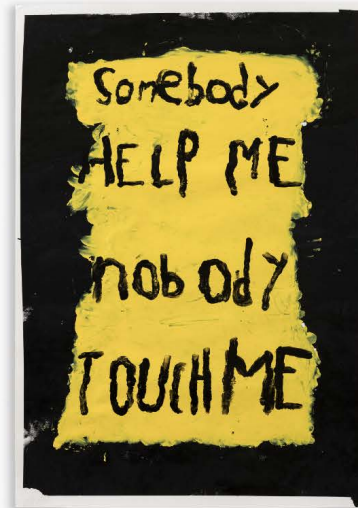


Manuel Solano  
*Feeling Safe* from the series  
*Blind, Transgender and Wild*  
2024  
Acrylic on Paper  
100 x 70 cm  
MSO004  
30,000 USD





Manuel Solano  
*Somebody Help Me* from the series  
*Blind, Transgender and Wild*  
2024  
Acrylic on Paper  
100 x 70 cm  
MSO007  
30,000 USD



no body x

TOUCH ME

Manuel Solano  
*I'm Fine* from the series *Blind,*  
*Transgender and Wild*  
2024  
Acrylic on Paper  
100 x 70 cm  
MS0010  
30,000 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; Centro Nacional de Arte Reina Sofia, Spain; Museo Centro de Arte de Lima, Peru; 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; 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 *Spin A Yarn* at Guild Hard, New York (2024); 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.

2024 is the year of the centenary of his birth; to commemorate, an international program will be presented in three different cities (Madrid, Lima and Florence).

Jorge Eielson  
*Amazonia*  
1995  
Acrylic on jute  
90 x 90 cm  
JE073  
80,000 USD





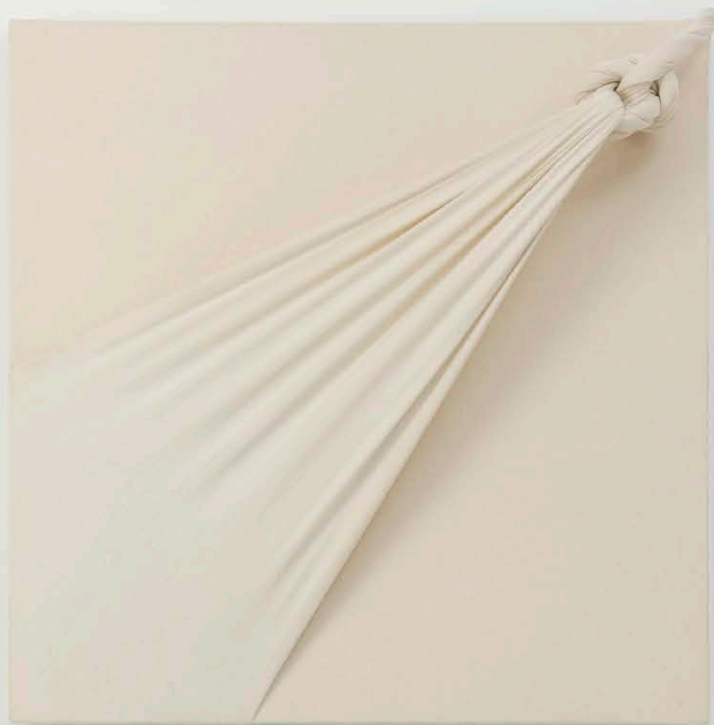


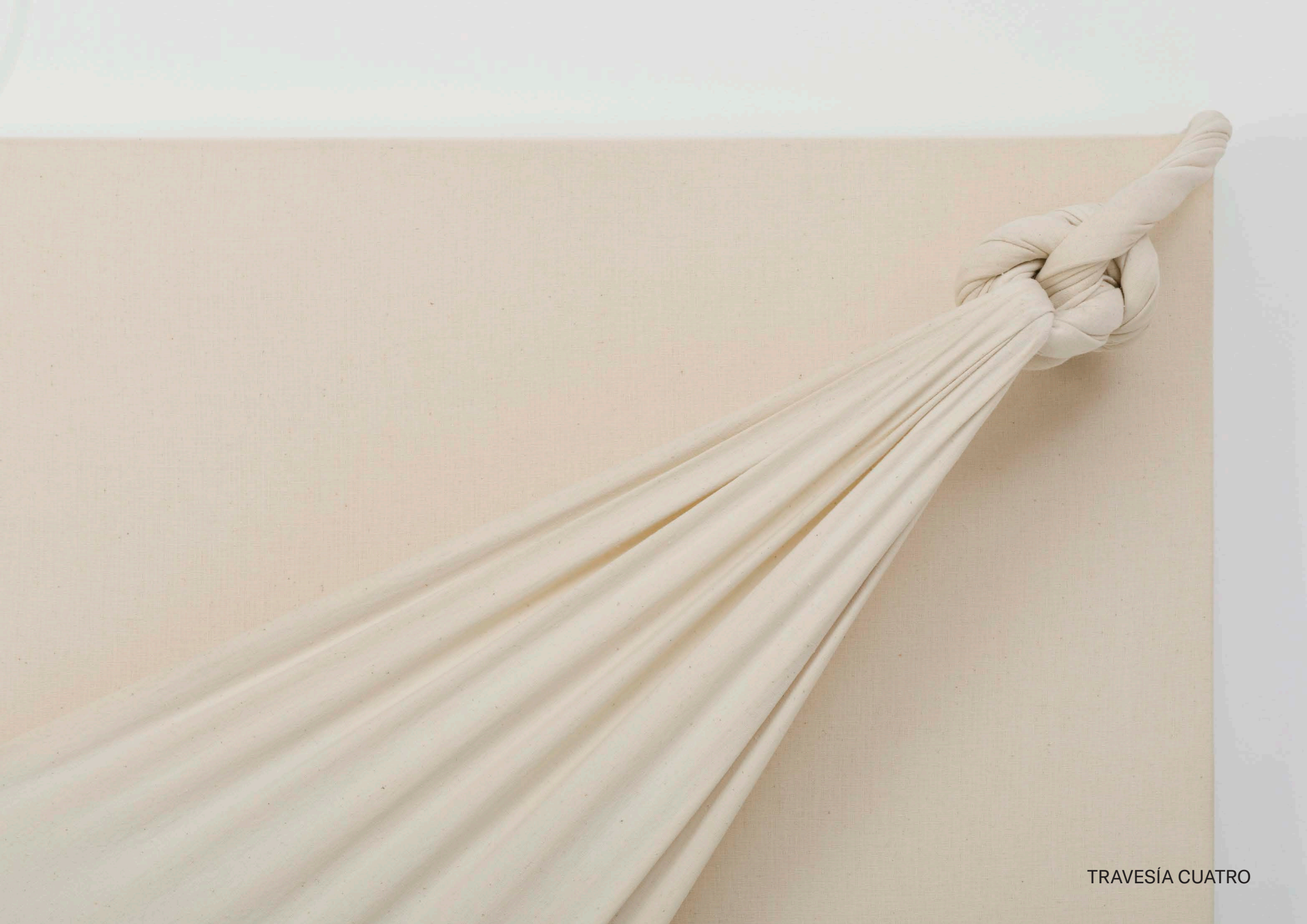
Jorge Eielson  
Quipus VT 1  
Rome 1966 - Paris 1972  
Acrylic and burlap on frame  
97 x 130 x 19 cm  
JE038  
148,000 USD





Jorge Eielson  
*Quipus 72-B*  
1998  
Acrylic on canvas  
on board  
50 x 50 cm  
JE078  
85,000 USD







## SARA RAMO

(1975. Madrid, Spain)

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

Her recent exhibitions include: *Atirando Pedras*, CIAJG Guimarães, Portugal, 2022; *Algumas Violências*, Maus Hábitos, Porto, Portugal, 2022; *Labour or 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 Sofia 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.

Sara Ramo  
*Ánimo vital*  
2024  
Fabric, acrylic paint,  
plastic, debris  
37 x 37,5 cm  
SR157  
7,500 USD







Sara Ramo  
*Sucesión de eventos*  
2024  
Cardboard, acrylic paint,  
plastic, debris  
40,5 x 41 cm  
SR158  
7,500 USD







## ASUNCIÓN MOLINOS GORDO (1979. Aranda de Duero, Burgos, Spain)

Asunción Molinos is a researcher and visual artist strongly influenced by disciplines such as anthropology, sociology and cultural studies. She questions the categories that define “innovation” in mainstream discourses today, working to generate a less urban-centric way of understanding progress. She has produced work reflecting on land usage, nomad architecture, farmers’ strikes, bureaucracy on territory, transformation of rural labor, biotechnology and global food trade.

The main focus of her work is contemporary peasantry. Her understanding of the figure of the small or medium farmer is not merely as a food producer but as a cultural agent, responsible for both perpetuating traditional knowledge and generating new expertise. She employs installation, photography, video, sound and other media to examine the rural realm driven by a strong desire to understand the value and complexity of its cultural production, as well as the burdens that keep it invisible and marginalized.

Molinos Gordo is currently presenting her new exhibition *Déjà Vécu. What has already been lived*, curated by Andrea Pacheco González, at CA2M Centro de Arte Dos de Mayo in Madrid, Spain.

She participated at Helsinki Biennial 2023 curated by Joasia Krysa, with her series *¡Cuánto río allá arriba!*, that were also part of the Cuenca Biennial in Ecuador curated by Blanca de la Torre in 2021. She also participated at the XIII Havana Biennial in 2019. Moreover, she won the Sharjah Biennial Prize 2015 with her project WAM

Her work has been exhibited at venues including Art Jameel (Dubai, UAE); IVAM Institut Valencia d’Art Modern (Valencia, Spain); Victoria & Albert Museum (London, UK); Delfina Foundation (London, UK); ARNOLFINI (Bristol, UK); CCA (Glasgow, Escocia); The Townhouse Gallery (Cairo, EG); Darat Al Funun (Amman, JO); Tranzit (Prague, CZ); ART BASEL Miami Beach (US); Cappadox Festival (Uchisar-Turkey); The Finnish Museum of Photography (Helsinki, FI); Museo Carrillo Gil (Mexico); MAZ Museo de Arte de Zapopan (Guadalajara, MX); MUSAC (León, ES); CA2M (Madrid, ES); CAB (Burgos, ES); Matadero (Madrid, ES) and La Casa Encendida (Madrid, ES), among others.

Her work is part of public collections including the Museo Nacional Centro de Arte Reina Sofía; Thyssen-Bornemisza Art Contemporary Foundation (TBA21), Vienna, Austria; Colección CA2M Comunidad de Madrid, Spain; Colección DKV, Spain; Fundación Calosa, Irapuato, Mexico; Crystal Bridges Museum of American Art in Bentonville, Arkansas, US; The Khalid Shoman Collection Darat Al Funun, Amman, Jordan; Aileen Getty Collection, US.

Asunción Molinos Gordo lives and works in Madrid.

Asunción Molinos Gordo

*Mil leches*

2023

Felt made with wool from every breed  
of sheep in the Kingdom of Spain

210 x 170 cm

AMG085

28.000 EUR



TRAVESÍA CUATRO



Asunción Molinos Gordo  
*Los Antiguos*  
2024  
Mixed media, clay and straw  
8 elements  
Variable dimensions  
AMG103  
8.000 EUR



Asunción Molinos Gordo  
*Los Antiguos*  
2023  
Mixed media, mud, straw  
1 element  
Variable dimensions  
AMG090  
3.000 EUR











## 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 is now presenting his new solo exhibition *Proscenios literarios* at MARCO Museum in Monterrey, Mexico.

His work has been part of group shows at the Musée d'Art Moderne, La Maison Rouge and the Musée Mac/Val in Paris, France; Ballroom Marfa, the Bass Museum in Miami, Oklahoma Contemporary, the Aspen Art Museum, the Artspace in New Haven, Hessel Museum of Art in New York and the Museum of Contemporary Art Santa Barbara and ASU Museum of Art, Phoenix in the United States; at Fundación PROA in Buenos Aires, Argentina; Fundación Marcelino Botín, Santander and La Casa Encendida, Madrid, 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.

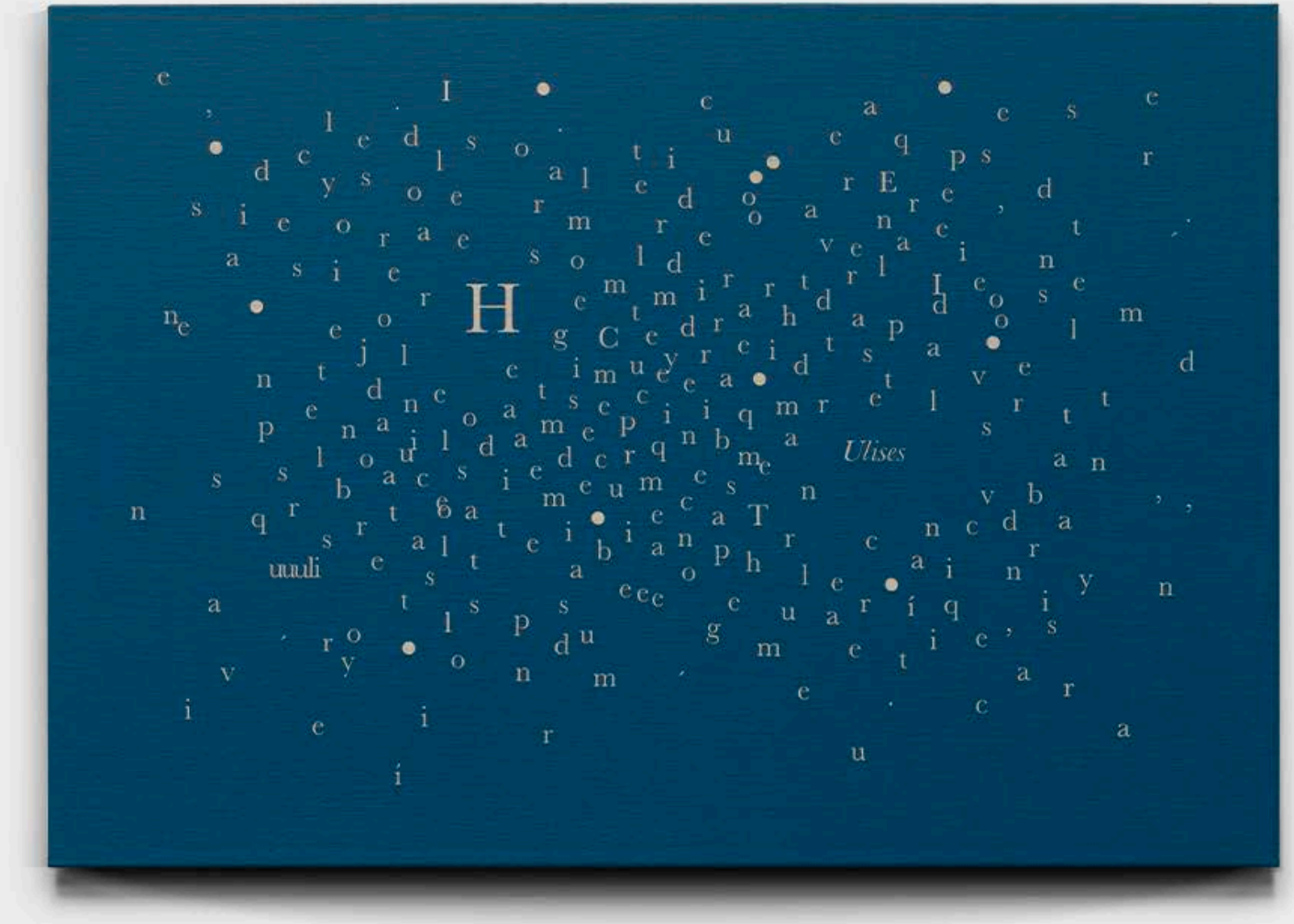
Jorge Méndez Blake lives and works in Guadalajara.

Jorge Méndez Blake  
*Biblioteca de exploración*  
*(Indicios de una biblioteca) II*  
*/ Exploration Library (Traces*  
*of a Library) II*  
2024  
Colored pencil on paper  
200 x 140 cm  
JMB360  
80,000 USD





Jorge Méndez Blake  
*Ars poetica (Jorge Luis  
Borges) IV*  
2024  
Acrylic on linen  
71.2 x 101.6 cm  
JMB356  
18,000 USD



*Ulises*



# O



All prices are exclusive of any applicable taxes or VAT.

Credits:

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

Pag. 25: LUCIANO MOMESSO.

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

Pag. 39: CENTRO STUDI JORGE EIELSON, 1972.

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

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