

TRAVESIA CUATRO

TRAVESÍA CUATRO CDMX
Calle Valladolid, 35
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Ciudad de Mexico



Ana Prata

Em volta desta mesa

Miriam Inez da Silva & Eleonore Koch

Selected works

Opening: September 22, 2022

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_ galerías de arte
mexicanas asociadas

Ana Prata

Em volta desta mesa

ENG

Travesía Cuatro CDMX is pleased to present an exhibition of new paintings by Ana Prata. This is the artist's third solo exhibition with the gallery, first in Mexico City.

In her recent works, the Brazilian-born painter Ana Prata has been freely exploring formal, narrative, and technical possibilities in the field of painting. With inventiveness and a critical spirit, her intense experimentations in landscape, portraiture, abstraction, and still life manifest a wide-ranging imagination and a good-humored attitude. The artist explores a variety of treatments of the pictorial surface, with frankness and eloquence. It is a production guided by the variations that necessarily emanate from her open method.

Prata's references are always oblique and elaborated through distortions of scale and form, while still being recognizable, and her spontaneity in dealing with colors, shapes, textures, and materials communicates an irreverent attitude. References to a formal Modernist, Constructivist, and naïf repertoire and to an extensive painting tradition—both Brazilian and global—are everywhere. But the artist makes use of these historical repositories of forms and gestures without any reverence for names or styles. The encounter comes about from an intense and meticulous observation of, for instance, the geometries of Alfredo Volpi, the geometric landscapes of Tarsila do Amaral, the modest, everyday objects in the still lifes of Giorgio Morandi, and the figurations of Paul Klee's last phase. Also notable are echoes of Cubism, folk art, and artists from Rio de Janeiro's Museu de Imagens do Inconsciente. (Founded in 1952 by the Brazilian psychiatrist Nise da Silveira, this museum was a research center and repository of paintings, drawings, and sculptures by psychiatric patients.)

Prata's pictorial vocabulary is made with deliberate insubordination to technical virtuosity or the hierarchy of values of European art history. Indeed, it is marked by a punk and transgressive attitude that the artist connects to her biography: "I had a feminist punk band when I was a teenager. Today I am very proud of it, but I never really thought about it when painting. I find punk super seductive; it is something that has a lot of energy, [it is] antisystem. . . I think my painting expresses a certain urgency."

The importance of the pictorial act and painting understood as an object, characterized by an emphasis on materiality, without leaving aside tonal and chromatic issues, was a lesson learned during Prata's formative years, when she discovered the painters of the Geração 80 (Generation 80) in Brazil, such as

Rodrigo Andrade and Fabio Miguez. Through these artists Prata met painters of her own generation, such as Bruno Dunley, Lucas Arruda, Marina Rheingantz, and Rodrigo Bivar, who have in common a practice detached from formal codifications.

Since 2019 Prata has devoted herself to painting still lifes, a genre that traditionally traffics in death and ephemerality, but here is enlivened by the artist with movement and lightness. This family of works features intense contrasts achieved through experimentation, for instance different pictorial treatments of surfaces, absurdly scaled elements, vibrant colors, and a diversity of textures. All of this coalesces into a style of painting that is dense, meticulous, and excessive, with much superimposition of graphic elements, motifs, and easily recognizable prints that recall dishtowels, tablecloths, and picnic blankets.

Prata is intensely inspired by the environment she has built around herself in her studio, a site guided by conviviality with objects and with her paintings. The place is a microcosm that provides escape from ordinary life and keeps reality in suspension, precisely to cast a new eye over it and to make everyday things more visible. The artist notes: "Within my method, I always need to go to the studio. I have recently been working on several paintings at the same time, in a more fragmented way, and it has been very good. [. . .] That is why I always need to go there, because I have several things in progress, it is a flow that never ends. The things happening at the same time put me in a state full of possibilities. [. . .] I don't get tired of the paintings, they always seem like novelties for the fact of there being so many of them." In this method of creation, open to possibilities and disorder, her paintings generate other paintings that contaminate one another. For instance the artist comments that during the production of the still life nucleus, it was possible to access childhood memories in which she played with dolls and domestic objects. Such recollections do not result in an agenda for the work, but rather charge the paintings with experiences and memories, indications of both ambiguity and a sensitive and imaginative order.

Cristiano Raimondi

The complete versión of this text was originally published under the title "A Flow between Intimacy, References and Layers of Paint: Ana Prata" on Mousse Magazine, Issue 80, Summer 2022, pp.238-243

Ana Prata

Em volta desta mesa

ESP

Travesía Cuatro CDMX presenta una exposición de nuevas pinturas de Ana Prata. Se trata de la tercera exposición individual de la artista con la galería, la primera en la Ciudad de México.

En sus obras recientes, la pintora de origen brasileño Ana Prata ha explorado libremente las posibilidades formales, narrativas y técnicas en el campo de la pintura. Con ingenio y espíritu crítico, sus intensas experimentaciones en el paisaje, el retrato, la abstracción y la naturaleza muerta manifiestan su amplia imaginación y buen humor. La artista explora una variedad de tratamientos de la superficie pictórica, con franqueza y elocuencia. Es una producción guiada por las variaciones que necesariamente emanan de su método abierto.

Las referencias de Prata son siempre oblicuas y elaboradas a través de distorsiones de escala y forma, sin dejar de ser reconocibles, y su espontaneidad en el manejo de colores, formas, texturas y materiales comunica una actitud irreverente. Las referencias a un repertorio formal modernista, constructivista y naïf y a una extensa tradición pictórica, tanto brasileña como mundial, están presentes en todas partes. Pero la artista hace uso de estos repertorios históricos de formas y gestos sin ninguna reverencia ante nombres o estilos. El encuentro se produce a partir de una intensa y minuciosa observación de las geometrías de Alfredo Volpi, los paisajes geométricos de Tarsila do Amaral, los modestos objetos cotidianos de las naturalezas muertas de Giorgio Morandi y las figuraciones de la última etapa de Paul Klee. También destacan los ecos del cubismo, el arte popular y los artistas del Museu de Imagens do Inconsciente de Río de Janeiro. (Fundado en 1952 por la psiquiatra brasileña Nise da Silveira, este museo era un centro de investigación y depósito de pinturas, dibujos y esculturas de pacientes psiquiátricos).

El vocabulario pictórico de Prata está hecho con una insubordinación deliberada al virtuosismo técnico o a la jerarquía de valores de la historia del arte europeo. De hecho, está marcado por una actitud punk y transgresora que la artista relaciona con su biografía: “Tuve una banda de punk feminista cuando era adolescente. Hoy me siento muy orgullosa de ello, pero nunca me lo planteé a la hora de pintar. El punk me parece súper seductor; es algo que tiene mucha energía, [es] antisistema... Creo que mi pintura expresa una cierta urgencia”.

La importancia del acto pictórico y de la pintura entendida como objeto, caracterizada por un énfasis en la materialidad, sin dejar de lado las cuestiones tonales y cromáticas, fue una lección aprendida durante los años de formación

de Prata, cuando descubrió a los pintores de la Geração 80 (Generación 80) en Brasil, como Rodrigo Andrade y Fabio Miguez. A través de estos artistas, Prata conoció a pintores de su propia generación, como Bruno Dunley, Lucas Arruda, Marina Rheingantz y Rodrigo Bivar, que tienen en común una práctica desvinculada de las codificaciones formales.

Desde 2019 Prata se ha dedicado a pintar bodegones, un género que tradicionalmente trafica con la muerte y lo efímero, pero que aquí la artista anima con movimiento y ligereza. Esta serie de obras presenta intensos contrastes logrados a través de la experimentación, por ejemplo, diferentes tratamientos pictóricos de las superficies, elementos de escala absurda, colores vibrantes y diversidad de texturas. Todo ello confluye en un estilo de pintura denso, meticuloso y excesivo, con mucha superposición de elementos gráficos, motivos y estampados fácilmente reconocibles que recuerdan a paños de cocina, manteles y mantas de picnic.

Prata se inspira intensamente en el entorno que ha construido a su alrededor dentro de su estudio, un lugar guiado por la convivencia con los objetos y con sus pinturas. El lugar es un microcosmos que permite escapar de la vida ordinaria y mantiene la realidad en suspensión, precisamente para lanzar una nueva mirada sobre ella y hacer más visibles las cosas cotidianas. La artista comenta: “En cuanto a mi método, siempre necesito ir al estudio. Últimamente he estado trabajando en varios cuadros al mismo tiempo, de forma más fragmentada, y ha sido muy bueno. [...] Por eso siempre necesito ir allí, porque tengo varias cosas en marcha, es un flujo que nunca termina. Las cosas que suceden al mismo tiempo me ponen en un estado lleno de posibilidades. [...] No me canso de los cuadros, siempre parecen novedades por el hecho de ser tantos”. En este método de creación, abierto a las posibilidades y al desorden, sus cuadros generan otros cuadros que se contaminan entre sí. Por ejemplo, la artista comenta que durante la producción del núcleo del bodegón, fue posible acceder a sus recuerdos de infancia en los que jugaba con muñecas y objetos domésticos. Estos recuerdos no dan lugar a una agenda para la obra, sino que cargan los cuadros de experiencias y recuerdos, indicadores tanto de ambigüedad como de un orden sensible e imaginativo.

Cristiano Raimondi

La versión completa de este texto se publicó originalmente en inglés bajo el título “A Flow between Intimacy, References and Layers of Paint: Ana Prata” en Mousse Magazine, Número 80, Verano 2022, pp.238-243



Ana Prata

(b. 1980, Sete Lagoas, Minas Gerais, Brazil)

ENG

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

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

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

She took part in the 33rd Bienal de São Paulo – Affective Affinities, which took place at the Bienal Pavilion in São Paulo (2018); she also presented solo exhibitions Centro Cultural SESC Pompéia (São Paulo, 2022) at Galeria Millan (São Paulo, 2021, 2017, 2014); Travesía Cuatro Madrid (2020) and Guadalajara (2020); Auroras (São Paulo, 2019), Isla Flotante Gallery (Buenos Aires, 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 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 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, Brazil.

Ana Prata

(1980, Sete Lagoas, Minas Gerais, Brasil)

ESP

Hay una ambigüedad latente en la obra de Ana Prata, que camina entre el humor, la interioridad y el espíritu crítico. Sus pinturas figurativas coloristas se centran últimamente en representar bodegones de frutas y objetos que aparecen recortados del paisaje. Un paisaje interior que apenas se insinúa ya que no se utiliza como recurso de realidad ni de contexto, al contrario, nos enfrenta a un diálogo lírico y simbólico con lo doméstico.

La artista se relaciona con el repertorio modernista de una manera que no es ni reverencial ni nostálgica, más bien parece sondearlo como si fuera una arqueóloga, tomando prestados jeroglíficos y distorsionándolos para asimilarlos a la conversación sobre pintura contemporánea. El resultado es un obra que coquetea con las artes decorativas y el grafismo. Su trazo exuberante se combina con transparencias que le otorgan un efecto atmosférico, solar y luminoso a sus imágenes ópticamente dinámicas.

Ana Prata se graduó en Artes Visuales por la Universidad de São Paulo (USP).

La artista participó en la 33 Bienal de São Paulo – Affective Affinities, que tuvo lugar en el Bienal Pavillon de São Paulo (2018); también ha presentado exposiciones individuales en Centro Cultural SESC Pompéia (São Paulo, 2022), Galeria Millan (São Paulo, 2021, 2017, 2014); Travesía Cuatro Madrid (2020) y Guadalajara (2020), Auroras (São Paulo, 2019), Galeria Isla Flotante (Buenos Aires, 2019); Mário de Andrade Municipal Library (São Paulo, 2018); Pippy Houldsworth Gallery (Londres, 2016); Instituto Tomie Ohtake (São Paulo, 2012); Centro Cultural São Paulo (2009), entre otras.

Ha participado en exposiciones colectivas en instituciones como el Museo de Arte Contemporáneo de São Paulo; Caixa Cultural (Rio de Janeiro, 2017); Beijing Minsheng Art Museum (Beijing, 2017), Instituto Figueiredo Ferraz (Ribeirão Preto, 2015); SESC_Videobrasil (São Paulo, 2011 y 2013); Instituto Tomie Ohtake (São Paulo, 2011 y 2018); Instituto Moreira Salles (Rio de Janeiro, 2013).

Estuvo nominada al premio PIPA en Brasil en 2017, 2018, 2019 y 2020. En 2011, fue artista residente en la Red Bull Art House de São Paulo y en Unlimited residence, Nueva York en 2016.

Su obra forma parte de colecciones internacionales como la Pinacoteca do Estado de São Paulo, Brasil; Pinault Collection, Francia; Perez Art Museum, Miami, EEUU; MAC, São Paulo, Brasil y el Instituto Figueiredo Ferraz, Ribeirão Preto, São Paulo, Brasil.

La artista vive y trabaja en São Paulo, Brasil.

Em volta desta mesa.

Ana Prata

















Ana Prata
Construção
2022

Oil and acrylic on fabric
211 x 211 cm
83 x 83 in
APR099

TRAVESÍA CUATRO





Ana Prata
Sorte
2022

Oil and acrylic on canvas
215 x 225 cm
84.6 x 88.5 in
APR088





Ana Prata
Plano
2022

Oil and acrylic on fabric
24 x 30 cm
9.4 x 11.8 in
APR090





Ana Prata
Oferenda
2022

Oil and acrylic on fabric
37 x 30 cm
14.5 x 11.8 in
APR108

TRAVESÍA CUATRO





Ana Prata
Lanchinho
2022

Oil and acrylic on fabric
15 x 18 cm
5.9 x 7 in
APR082





Ana Prata
Segredo
2022

Oil and acrylic on canvas
30 x 24 cm
11.8 x 9.4 in
APR091

TRAVESÍA CUATRO



Ana Prata
Bouquet
2022

Oil and acrylic on canvas
30 x 24 cm
11.8 x 9.4 in
APR096





Ana Prata
Rosinha
2022

Oil and acrylic on fabric
30 x 24 cm
11.8 x 9.4 in
APR107





Ana Prata
Dia de lua
2022

Oil and acrylic on fabric
30 x 24 cm
11.8 x 9.4 in
APR106

TRAVESÍA CUATRO



Ana Prata
Elvira
2022
Oil and acrylic on canvas
33 x 33 cm
12.9 x 12.9 in
APR093





Ana Prata
Lá em cima
2022
Oil and acrylic on canvas
33 x 33 cm
12.9 x 12.9 in
APR100





Ana Prata
Manhã
2022

Oil and acrylic on canvas
33 x 33 cm
12.9 x 12.9 in
APR095

Ana Prata
Completa
2022

Oil and acrylic on fabric
37 x 30 cm
14.5 x 11.8 in
APR092







Ana Prata
Arquinho
2022

Oil and acrylic on canvas
37 x 30 cm
14.5 x 11.8 in
APR109





Ana Prata
Natureza morta rosa
2022
Oil and ballpoint pen on
fabric
18 x 15 cm
7 x 5.9 in
APR112





Ana Prata
Licores
2022
Oil and acrylic on canvas
37 x 30 cm
14.5 x 11.8 in
APR104





Ana Prata
Graça
2022
Oil and acrylic on canvas
37 x 30 cm
14.5 x 11.8 in
APR083





Ana Prata
Flores-galáxia
2022

Oil and acrylic on fabric
37 x 30 cm
14.5 x 11.8 in
APR084

TRAVESÍA CUATRO





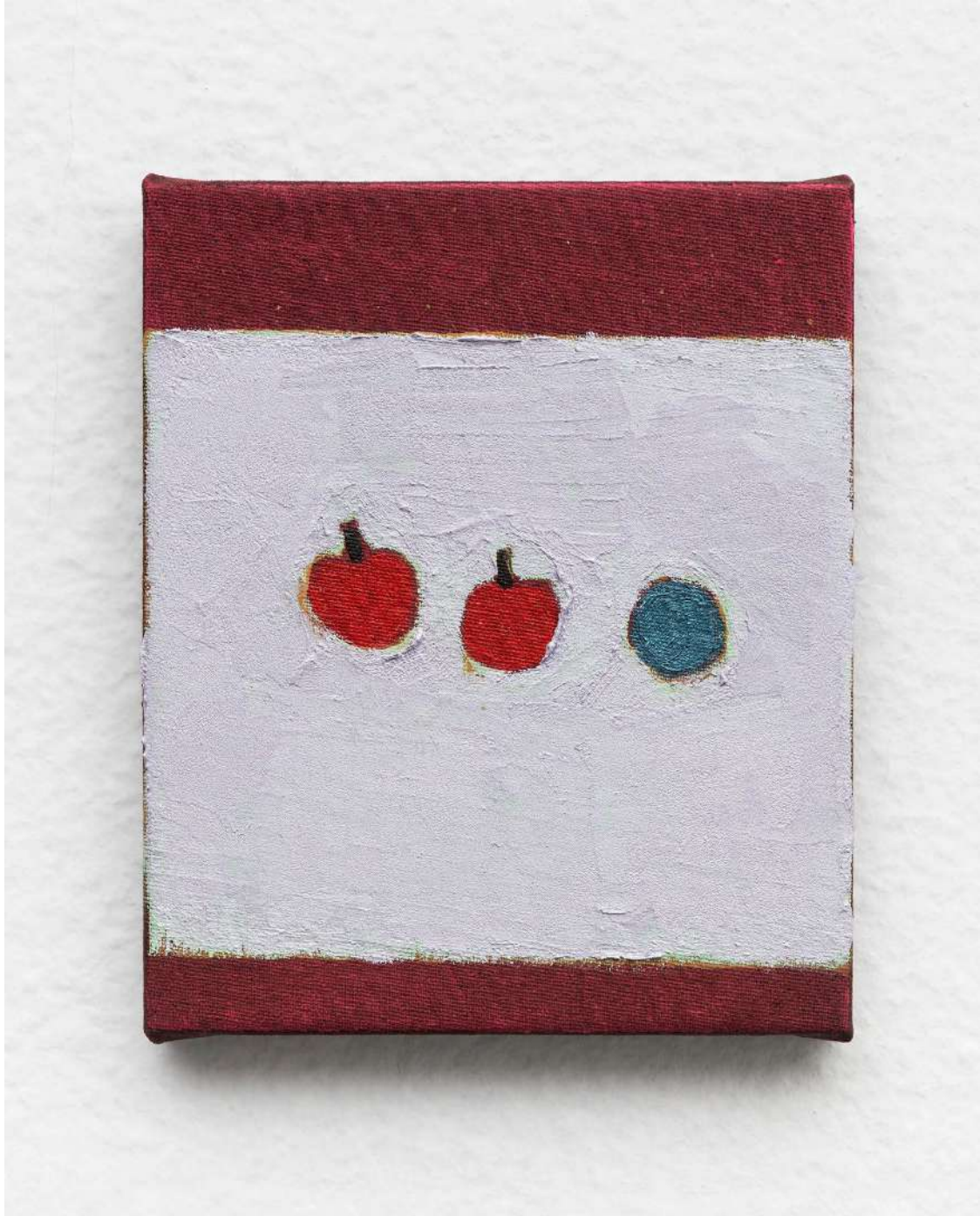
Ana Prata
Cabana
2022

Oil and acrylic on fabric
15 x 18 cm
5.9 x 7 in
APR102



Ana Prata
Pequena
2022

Oil and acrylic on fabric
18 x 15 cm
7 x 5.9 in
APR105



Ana Prata

Trio

2022

Oil and acrylic on fabric

18 x 15 cm

7 x 5.9 in

APR101

TRAVESÍA CUATRO





Ana Prata
Coração
2022
Oil and acrylic on canvas
180 x 150 cm
70.8 x 59 in
APR098





Ana Prata
Primária
2022
Oil and acrylic on canvas
180 x 150 cm
70.8 x 59 in
APR097

Ana Prata
flores-galáxia
2022

Oil and acrylic on canvas
230 x 250 cm
90.5 x 98.4 in
APR086



TRAVESÍA CUATRO



Ana Prata
Arco
2022
Oil and acrylic on polyester
screen
150 x 120 cm
59 x 47.2 in
APR110

TRAVESÍA CUATRO

Miriam
Inez
da Silva
+
Eleonore
Koch

Travesía Cuatro CDMX is pleased to present a selection of works by Brazilian artists Eleonore Koch and Miriam Inez da Silva, curated by Ana Prata.

Despite their late recognition and the artists' formations being so different and unique, their respective works occupy a significant space in the Brazilian art scene.

In this small show Ana Prata suggests a dialogue between the artists with two drawings by Eleonore Koch and two paintings by Miriam Inez da Silva, bringing to light the radical yet delicate approaches of both artists while portraying traditional motifs.

This presentation is made possible thanks to the support of Almeida e Dale Art Gallery, São Paulo.







Miriam Inez da Silva

(b. 1939, Trindade, Brazil - 1996, Rio de Janeiro, Brazil)

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

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

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

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

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

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

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



Miriam Inez da Silva
Título desconhecido
1995
Oil on wood
49 x 34 cm
19.2 x 13.3 in
MIN001



Miriam Inez da Silva
Título desconhecido
1992

Oil on wood
27.5 x 40.2 cm
10.8 x 15.8 in
MIN002





Eleonore Koch

(b. 1926, Berlin, Germany - 2018, São Paulo, Brazil)

Eleonore Koch occupies a unique place in the history of Brazilian modernism. Born in Berlin in 1926, she emigrated to Brazil aged ten alongside her Jewish family. Having completed her academic training at the School of Fine Arts, in São Paulo, in the mid-1940s, she later pursued her art studies in Paris (1949–50), where she had lessons at the Académie Julian, the Académie de la Grande Chaumière and at Árpád Szenes' (1897–1985) studio. Upon her return to São Paulo, Koch started to exhibit her paintings whilst working as a set designer. In 1953, she undertook further studies under the painter Alfredo Volpi (1896–1988), who taught her to work with tempera. From then on, this became her medium of choice. In Koch's painting the typical rhythmic texture achieved through delicate brushwork that characterizes Volpi's work acquires a particular vibrancy due to the fact that she was ambidextrous.

In spite of having featured in several exhibitions in Brazil by the mid-1950s, Koch's work was often the object of harsh criticism from prominent commentators at a time when geometric abstraction was the dominating trend in the country. Her distinctive paintings, which are characterized by rigorous and sparse compositions that combine the formal reduction of figures with a highly sophisticated use of color, were often dismissed as 'primitive' or 'scrappy'. Over the decade, Koch unsuccessfully submitted works to the São Paulo Biennale open-call, having been rejected in 1953, 1955, and 1957. With the appointment of a new director for the 1959 Biennale, her work was finally featured in the prestigious exhibition. However, with her singular approach to painting—which draws on a constructive language whilst remaining markedly figurative—, the artist still experienced an acute sense of inadequacy in relation to the São Paulo art milieu and decided to relocate to Rio de Janeiro.

In 1968 she moved to London, where she had her first solo exhibition In 1982 at Rutland Gallery and participated in the group show '18 Women Brazilian Artists' at the Barbican Art Gallery. She returned to São Paulo in 1989, where she continued to explore her masterful use of color in works that probe numerous variations of a theme in synthetic compositions embracing the more vivid chromatic palette of the tropics.

In 2009, her work started to gain renewed critical attention with the solo exhibition "Eleonore Koch: Ordered World", curated by Fernanda Pitta at the Institute of Contemporary Arts (iac) in São Paulo. Her first monograph—"Lore Koch"—was published by Cosac & Naify in 2013. Eleonore Koch's work was included in the 2021 edition of the São Paulo Biennale.



Eleonore Koch
Sem título
1974
Tempera on paper
24 x 19 cm
9.4 x 7.4 in
EK0002



1974

Eleonore.

London



Eleonore Koch
Estudo para pintura
1992
Tempera and collage on
paper
20 x 27 cm
7.8 x 10.6 in
EKO001

All prices are exclusive of any applicable taxes or VAT.



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