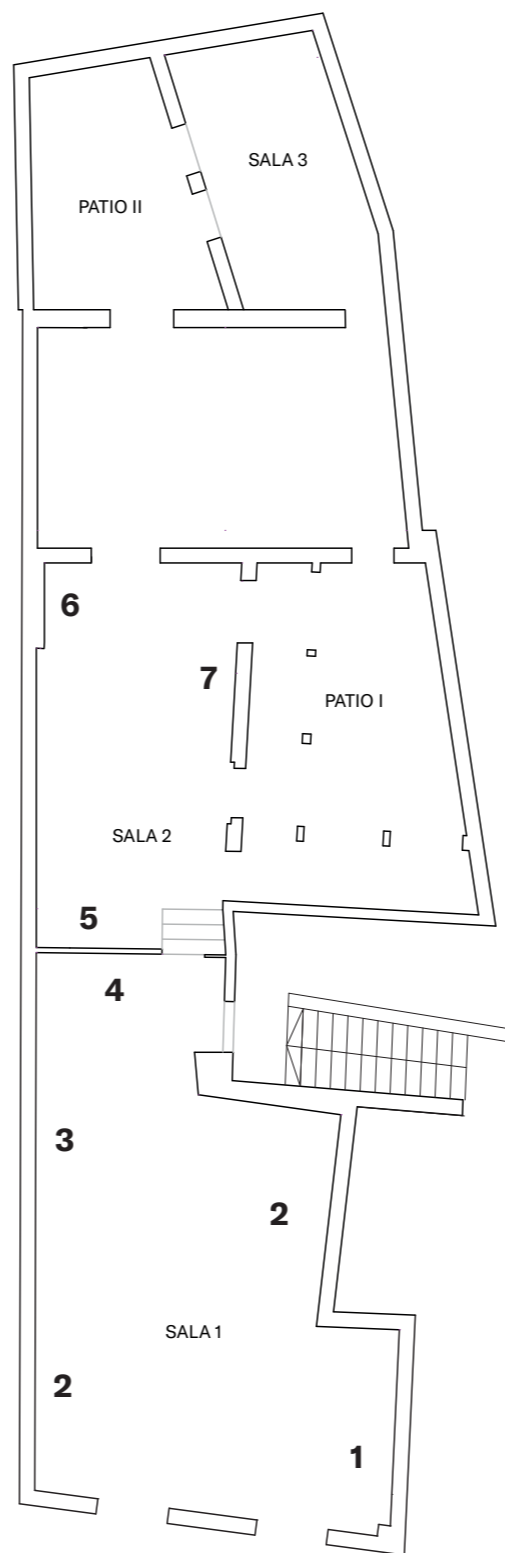


the Rolex Mentor and Protégé Arts Initiative, William Kentridge's Protégé, Geneva, Switzerland in 2012 and the Gasworks Residency Program, London, UK in 2010, which was followed by an exhibition. Collections which his work is part of include: MoMA Museum of Modern Art, USA; CACI Centro de Arte Contemporánea Inhotim, Brazil; Banco de la República, Biblioteca Luis Ángel Arango, Colombia; CIFO Cisneros Fontanals Art Foundation, USA; Colección Patricia Phelps de Cisneros, Venezuela and USA; Colección Berezdivin, Puerto Rico.

**Naama Tsabar** (Tel Aviv, 1982) lives and works in New York. Solo exhibitions and performances of Tsabar have been presented at the Solomon R. Guggenheim Museum (New York), Museum of Art and Design (New York), The High Line Art (New York), Kunsthaus Baselland (Switzerland), Palais De Tokyo (Paris), Prospect New Orleans, Tel Aviv Museum of Art, The Herzliya Museum for Contemporary Art in Israel, MARTE-C (El Salvador), CCA Tel Aviv (Israel), Faena Buenos Aires, Dvir Gallery (Israel and Brussels), Spinello Projects (Miami) Shulamit Nazarian (Los Angeles). Selected group exhibitions featuring Tsabar's work include, The Andy Warhol Museum, The Jewish Museum of Belgium, Ballroom Marfa, Schirn Kunsthalle in Frankfurt, Elevation 1049 Gstaad (Switzerland), 'Greater New York' 2010 at MoMA PS1, Museum Dhondt-Dhaenens (Belgium). Her work is held in the permanent collections of the Los Angeles County Museum of Art, Solomon R. Guggenheim Museum, Seattle Art Museum, San Francisco Museum of Modern Art, The Bass Museum, PAMM, Kadist Collection, Jimenez-Colón Collection, Tel Aviv Museum, Israel Museum, and Colección Dieresis.

**Cosima zu Knyphausen** (Houston, 1988), lives and works in Berlin. She currently has a solo show at Museo de Arte Contemporáneo, Santiago, Chile. Recent solo exhibitions took place at piloto pardo, London, and Weiss Falk, Basel, both in 2021; stadium, Berlin, 2020 and 2018; Revolver Galería, Lima, 2019; Die Ecke Arte Contemporáneo, Santiago, 2017.

1. **Baseera Khan**
2. **Yuli Yamagata**
3. **Maxwell Alexandre**
4. **Mariela Scafati**
5. **Mateo López**
6. **Naama Tsabar**
7. **Cosima zu Knyphausen**



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TRAVESÍA CUATRO

# BAJO EL SOL

Maxwell Alexandre  
 Baseera Khan  
 Cosima zu Knyphausen  
 Mateo López  
 Mariela Scafati  
 Naama Tsabar  
 Yuli Yamagata

This exhibition is based on the series of filmed conversations Travesía Cuatro launched during the summer of 2021, titled BAJO EL SOL. BAJO EL SOL is a digital space that seeks to generate a critical and creative routine through voices that analyze and transform today's world and who expose or claim alternative social, intellectual, artistic and technological models.

In order to accompany this project, we have conceived a program of exhibitions that starts with this show at our Madrid gallery. The exhibition focuses on the bodily potentials "of" and "in" the artists' works as instruments to deconstruct the processes of artistic creation from a Eurocentric system and from the language of art. The aim is to reveal fragments of reality from diasporic positions and therefore enunciating different desires for contemporary life. Whether it is through the representation of their own bodies and those of others, of hearing and touch, of the reorganization of everyday objects or the reformulation of historical narratives, each of these artists speaks to questions surrounding broader social narratives that build our current reality.

TRAVESÍA CUATRO  
 12.05 - 30.07.2022

**Maxwell Alexandre**'s urban poetics consists in a construction of narratives and scenes based on his experiences in the city and in Rocinha, the largest and most in the country, located in the south of Rio de Janeiro. In his monumental work on brown paper "A lua quer ser preta, se pinta no eclipse" [The moon wants to be black, she paints herself in the eclipse], from the series "Pardo É Papel", the main motif is self-esteem and empowerment of black people in Brazil; for him, it is about freedom, prosperity, victory and ostentation. The density and contrast between the bodies and the paper, as well as the size and lightness of the support, accentuate the presence of the piece in the space.

"Seats" is an ongoing sculpture series where **Baseera Khan** plays with the viewer's expectations of comfort, refusing the functionality of the seat and forcing them rather to stare and wonder when and where to sit. Khan sublimates colonial histories through performance and sculpture in order to map geographies of the future. Her research-based practice brings to the surface the non-neutrality of the spaces that our bodies occupy, especially for those who are disenfranchised by capitalist-driven societies. In her works, she makes room for "exile and kinship," as she describes, and the simultaneous existence of rage, vulnerability and tenderness.

The work of **Yuli Yamagata** takes as its starting point the lexicon of comics and visits to popular commercial centers in São Paulo, where she puts together a mix of references that are equally diverse and ordinary. The colored surface of lycra gives volume to autonomous bodies with cartoonish contours. Lusty lips, slender legs and sharp nails form a very particular bestiary that, although anthropomorphic, is never fully revealed.

**Mariela Scafati** uses her painting and serigrapher knowledge as a starting point for her works, where technique is always at the service of a strange formal vitalism. Scafati acts without transitions; when she transfers her intimate bondage practices to the materiality of the painting, the work ends up having a character of body and expression.

The practice of **Mateo López** speaks of cartographies, journeys and construction processes while revolving around the themes of chance, encounter, time, and the connection of events that take place in our daily life. He reproduces memories and con-

verts them into something susceptible to displacement through the creation of portable modules that host different collections of objects, such as the masks he presents in this show, made from discarded material from his studio that, through a playful gesture, take on a human appearance.

**Naama Tsabar**'s interactive works draw attention to the muted and unseen by propagating sound through space and sculptural form. Between sculpture and instrument, form and sound, Tsabar's work lingers on the intimate, sensual and corporeal potentials within this transitional state. Her work is influenced by her experience as a member of a punk band herself, using sound as a means of addressing various issues of the performance of music and its associated industry, from implicit gender roles to the social and economic mechanisms of the milieu. "Work On Felt" references the traditions of contemporary art history as well as the tradition of live musical performances. The material subverts expectations: no longer the dampener of sound, but the resonating chamber itself. As the instruments are played, the body determines the texture of sound as much as a tuning peg or string. By activating the work with local communities of female identifying and gender non-conforming performers, Tsabar writes a new feminist and queer history of mastery.

"Genre painting" consists of the pictorial representation of scenes from everyday life. Along with landscape and still life, it was considered for centuries a minor category within the academic hierarchy of art while historical motifs were given merit. Women artists were denied access to the study of the human figure even after being admitted to the academies and were relegated to master minor genre painting. For this exhibition, **Cosima zu Knyphausen** has produced a new series of paintings, based on the painting "The Duke of Orléans Showing His Lover" by Eugène Delacroix, which is part of the Thyssen-Bornemisza Museum collection, proposing a reflection on the treatment of the female body in painting, as well as the impossibilities of representation and the veils of gender.

**Maxwell Alexandre** (Rio de Janeiro, 1990) lives and works in Rio de Janeiro. His work is in the collections of the Pinacoteca de São Paulo, the Museu de arte de São Paulo (MASP) and the Museu de Arte do Rio (MAR). Maxwell Alexandre was in residency at the Delfina Foundation (London, 2018), then later at the MAC Lyon (2019). He recently presented a solo show at Palais de Tokyo in Paris in November 2021; he is represented by the gallery A Gentil Carioca (Rio), and presented a solo exhibition with David Zwirner (London) in December 2020.

**Baseera Khan** (Denton, Texas, 1980) is based in New York. Khan recently had their first museum solo exhibition at the Brooklyn Museum of Art, New York (2021), and opened their first solo exhibition at Simone Subal, New York (2019). They have exhibited in numerous locations such as Jenkins Johnson Projects (2019), Sculpture Center (2018), Wexner Center for the Arts (2021), New Orleans Museum of Art (2020), Aspen Museum (2017), Participant Inc. (2017). Khan's performance work has premiered at several locations including Whitney Museum of American Art and Queens Museum of Art. Khan did a performance residency at The Kitchen NYC (2020) and was an artist in residence at Pioneer Works (2018-19). Their works are part of several public collections including the Solomon R. Guggenheim, Kadist, San Francisco, the Walker Art Center, MN, and the New Orleans Museum of Art.

**Yuli Yamagata** (São Paulo, 1989) lives and works in São Paulo. Noteworthy solo shows include: *Insônia* (São Paulo, 2021); *Bruxa* (Lisbon, 2020); *Microwave Your Friends* (Cluj, Romania, 2019); *Tropical Extravaganza: Paola and Paulina* (Rio de Janeiro, 2018). The artist has been included in several group exhibits, such as: *Samba in the Dark* (New York, 2020); *Esqueci de acordar* (Panama City, 2020), *Rocamboles* (Lisbon, 2019) and *Pivô* (São Paulo, 2018); *A Burrice dos Homens* (São Paulo, 2019); *Perdona que no te crea* (Rio de Janeiro, 2019).

**Mariela Scafati** (Buenos Aires, 1973) lives and works in Buenos Aires. Scafati's work is part of institutional collections such as the NationalGalerie, Berlin; The Solomon R. Guggenheim Museum, New York City; Reina Sofia National Art Center Museum, Madrid; MCA - Museum of Contemporary Art, Chicago; MALBA - Museum of Latin American Art of Buenos Aires, Buenos Aires; MACBA - Museum of Contemporary Art of Buenos Aires, Buenos Aires; MAC - Museum of Contemporary Art of Bahía Blanca, Argentina. This year she will be participating at Documenta Kassel with Serigrafistas Queer, the activist group she's been part of since 2007.

**Mateo López** (Bogotá, 1978) lives and works between Bogotá and New York City. He has shown in spaces such as Casa Republicana, Museo Banco de la República, Bogotá; Galeria Luisa Strina, Sao Paulo; Goodman Gallery, London; MoMA, New York; Travesía Cuatro, Mexico City, Guadalajara and Madrid; Blueproject Foundation, Barcelona; Undo List, Drawing Center, New York; Museo de Arte Moderno de Medellín. Major awards and residencies include