

# TRAVESIA CUATRO

Travesía Cuatro Guadalajara is delighted to announce the first solo exhibition by Sarah Crouner in Mexico. Interiores runs 12 November – 31 January. Concurrently an installation will be presented in the Project Room commissioned to Pablo Dávila.

## Interiores

Sarah Crouner

Sarah Crouner's work is a constant effort to expand the meaning and possibilities of painting. Her monochromatic pieces made from sewed pieces of painted canvas, reference to minimal art of the 1960's and at the same time propose a decisive turn by introducing the actions of cutting and stitching into the realm of the painterly. These compositions do not emerge from an interaction with the surface, rather from the creation of the object, and the surface itself.

The ceramic tile floor is a proposition of a painterly exercise without the elements belonging to painting. Rather than proposing her artworks to be merely contained in a space, she transforms the entire space, creating a specific environment, which expands painting into architecture. Liberating painting from its historical relation to the walls and placing it on the floor, converting it into something functional, on which the public is able to walk, is evidence of Crouner's interest in giving relational sense to this artistic medium, often traditionally reduced to mere contemplation.

With this exhibition the artists seeks to establish a dialogue through her work with the architecture of Luis Barragán. These paintings that transcend the walls, occupy Casa Franco not as contents, but as a presence in terms of space, in words of the artist "it is almost like a ghost". The ceramic tiles piece is framed by the original cement tiled floor, the windows, and the patio of the house, making evident its condition as a host inside another artwork.

Once the spectator walks on the ceramic floor, it becomes apparent that there are more commonalities with the sewed canvas paintings. The gaps between the white tiles are similar to the seams between the pieces of fabric. This modular construction makes evident that both works are a reflection of how it is impossible to eliminate the sort of gestures that conjure up the importance of the process over the artwork itself. The technique determines essentially the message given by the piece, it is not a simple medium to achieve something, it is a raw representation of the artist's concerns.

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SARAH CROWNER (Philadelphia, 1974)  
New York

Lives and works in

Sarah Crouner received her BA from the University of California, Santa Cruz, and her MFA from Hunter College in 2002. Recent solo exhibitions include Motifs, at Galerie Catherine Bastide, Brussels, and The Wave, at Nicelle Beauchene Gallery in 2014. Crouner participated in the 2010 Whitney Biennial and exhibitions worldwide, including Painter, Painter at the Walker Art Center, Minneapolis, and Abstract Generation at MOMA, NY, both in 2013. She has recently completed an artists book, Format, published by Primary Information. She has also recently created stage sets for a traveling Robert Ashley opera, Vidas Perfectas, which premiered in July 2014 at Ballroom Marfa in Texas. Crouner will have a solo exhibition at Casey Kaplan Gallery, in New York in Spring 2015.