

TRAVESIA CUATRO

CAMPEONATO DE GUADALAJARA MARCEL DZAMA & EDUARDO SARABIA 31 de Enero de 2015 - 12 de Mayo de 2015

Is it possible to create a reinterpretation of history that completely ignores the urge to stick to real facts? Even though the collaboration between Marcel Dzama and Eduardo Sarabia does not pretend to answer this question, brings up a series of involuntary answers that evidence an alternative procedure. A rejection to consider the past in terms of victories and failures is manifested in the first instance, which leads both artists to distance from the univocal tale legitimated as true, in order to investigate the peripheral events, ignored and disqualified by historians, assuming the dynamic and unfinished potential of history.

Campeonato de Guadalajara is the denial of the historical narrative as a cumulus of motionless facts, the reanimation of what is considered to be inert. It returns to a chess tournament in Nice, for which Marcel Duchamp designed a poster and, simultaneously, it is a fragmented interpretation of the Florentine Codex, drawing upon both artists' visual languages. It is a sequence of secret rites performed by ballet companies that includes hooded characters and anthropomorphized animals, with a wardrobe designed by Oskar Schlemmer and Francis Picabia. This collaboration is not a translation exercise; nor seeks to reach a consensus to establish a code that overtakes the contextual differences between the artists. Instead, it opts for a simultaneous dialogue, with interferences and interruptions.

Sarabia seeks to debunk the iconography related to drug trafficking, turning it into merchandise that could look like souvenirs from Mexican aesthetics. The popular imagery that used to inhabit these crafts is replaced by the mediated reality installed at the level of the everyday. Meanwhile, Dzama has created a whole cast of characters who live in his work, forced to star in situations that could be the product of a child's mind after speculating on the nature of violence: in spite of being an explicit approach to the macabre, a naïve and innocent character remains. The represented events shun narrative coherence and generate vignettes suspended in full frenzy, creating the feeling of breaking in a pagan celebration.

Both artists aim to reconcile apparently contradictory worlds: the popular and recognizable with the occult and incomprehensible. The ways in which they manifest the contradictions between these two dimensions reveal a splitting in archetypal understanding of the world. For Sarabia, this discordance is accentuated by means of standardization in form of commodities, while Dzama appeals to euphoric, violent, and sexual ecstasy.

MARCEL DZAMA (Winnipeg, 1974)

Marcel Dzama's work is characterized by an immediately recognizable visual language that draws from a diverse range of references and artistic influences, including Dada and Marcel Duchamp. While he has become known for his prolific drawings with their distinctive palette of muted colors, in recent years, the artist has expanded his practice to encompass sculpture, painting, film, and dioramas.

In 2010, a major survey of the artist's work was presented at the Musée d'art contemporain de Montréal in Montreal. Other recent solo exhibitions include those organized by Kunstmuseum Thun, Switzerland (2014); Centro de Arte Contemporáneo de Málaga, Spain; Museo de Arte de Zapopan (MAZ), Zapopan, Mexico; Pinakothek der Moderne, Munich (2008); and Le Magasin – Centre National d'Art Contemporain de Grenoble, France (2005). Work by the artist is held in museum collections worldwide, including the Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Ottawa; Solomon R. Guggenheim Museum, New York and the Tate Gallery, London. Dzama lives and works in Brooklyn, New York.

EDUARDO SARABIA (Los Angeles, 1976)

Eduardo Sarabia was educated at the Otis College of Art and Design in Los Angeles. Eduardo Sarabia's work takes its starting point in the history of Mexican society, investigating Pre-hispanic myths and their influence on current Mexican culture as well as topics of interest in the current political reality of the country – such as conflicts related to the drug war and class inequality. Characteristic of his work is a variety of aesthetic and symbolic components from both ancient and contemporary Mexican culture. Sarabia's work does not, though, reflect the moral state of modern Mexico, but rather seeks to reveal a reality that goes beyond the values promulgated by the system.

Sarabia's oeuvre has been featured in solo exhibitions held by institutions such as the Museum of Contemporary Art Denver, Colorado; Tokyo Wonder Site in Tokyo, Japan; LA Louver Gallery in Los Angeles, California and The Santa Monica Museum of Art, California. Some of the most prominent group exhibitions to include the work of the artist are: New Blue

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and White, Museum of Fine Arts, Boston (2013); Turn Off the Sun: Selections from La Colección Jumex, The University of Arizona Museum of Art, Tempe (2013) and Fuerzas básicas, formas del dibujo reciente en Jalisco, Museo de la Ciudad, Guadalajara (2011). The artist lives and works in Guadalajara, Mexico.