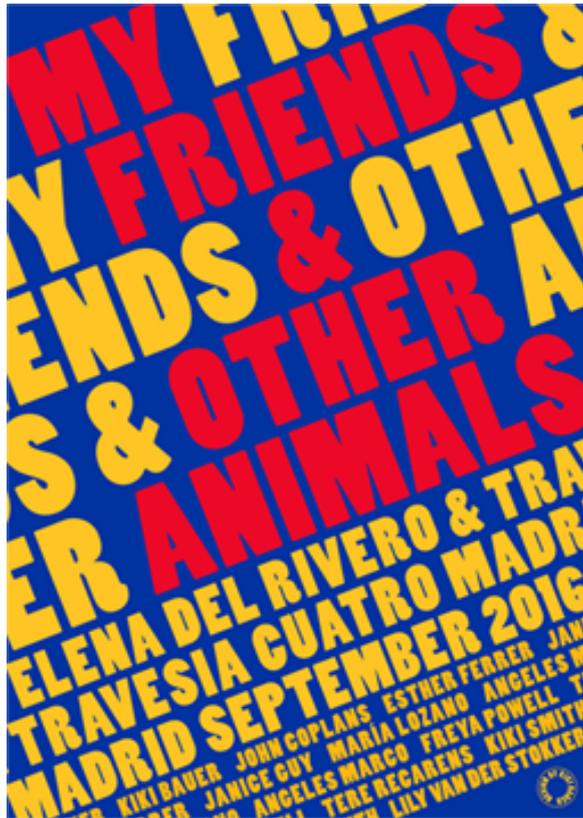


TRAVESIA CUATRO



Design: Kiki Bauer

Elena del Rivero

My friends and other animals

In collaboration with

Kiki Bauer, John Coplans, Esther Ferrer, Janice Guy, María Lozano,
Ángeles Marco, Freya Powell, Tere Recarens, Kiki Smith and Lily van der Stokker

*My work is like a long journey,
enriching every project with the encounters
I make along the way.*
Tere Recarens

The idea of this exhibition came back to me some months ago when I was beginning my relationship with Travesía Cuatro. I proposed to introduce myself as an artist of the gallery, surrounded by friends, and in the context of an exhibition that would address the symbolic language of the "relationship". Silvia and Inés welcomed this approach with excitement.

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The genesis of this project is rooted in my friendship with Assumpta Bassas and in the countless hours spent discussing, and sometimes disagreeing, on practices of feminism and of sexual difference.

We, as artists, are challenged with how we use, transform and alter symbols through our work. The passage of time, the unavoidable condition of my conception, and an economy of means have been some of the tools that I have used to thread my work. All artists in this show, Coplans included, share similar concerns within the complex critique of art making itself.

The artists are the catalyst for this proposal, and together with the collaboration of Travesía Cuatro they have allowed me to research the semantic scope of the symbolic language of 'the relationship.' I selected works that, when brought together, have become the syntax for the dialogue I am creating. My aim, through the installation, is to reveal the poetry in each individual work while uncovering the interconnections between them. I have included my work in this mise-en-scène as the agent of these social relations.

The motivation, while gratifying and uplifting, has no pretensions of confronting modernist ideas. Nor have I taken into account the new languages that spring from social media, even though they too promote a relationship. Besides the urgent nature of the works selected, I have been drawn to them by their visual impact, the allegories they trigger, and their classicism.

My relationships with the artists vary from the neighbourly to those of great friendship. Some have been mentors, others collaborators; one I have admired all my life and recently, finally met. And the relationship continues, like an open window, forever stimulating dialogue.

The title of the show is adapted from Gerald Durrell's "My Family and Other Animals" which I enjoyed reading when I was young.

Elena del Rivero, New York, May 2016

Travesía Cuatro and Elena del Rivero would like to thank the artists for participating in this exhibition. Thanks also go to Maria Silvestre Marco, Espai Visor of Valencia, Nordenhake of Berlin, Kauffman Repetto of Milan, and Universal Limited Art Editions, New York, for their collaboration.

Elena would also like to thank Silvia Ortiz and Inés López Quesada for the opportunity to present this exhibition in their space in Madrid, and to the team of Travesía Cuatro, especially to Victoria Solano project manager of the exhibition and Andrés González for editing my texts

Biography of the artists

Ángeles Marco (Valencia, Spain 1947 – 2008) was the chair of the Department of Sculpture at the University of Valencia. She was a notable sculptor who made a mark among her students for her sophisticated arguments, intellectual rigor and her challenging use of materials. She became well known in the Spanish art milieu of the Transition thanks to the vision and support of the late art dealer Manolo Montenegro. Ángeles was a precursor in Spain of the use of new materials in sculpture like cloth, rubber, and liquids. Her spiritual evolution led her to research the use of the pendulum in relation to her art making at the end of her life.

Freya Powell (b. London, United Kingdom, 1983) holds an MFA from Hunter College (2012) and a BA in Studio Arts from Bard College (2006). Her work addresses the relationship of language to individual and collective memory. She has exhibited her work nationally and internationally at venues including: #1 Cartagena,

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the first international Biennial of Cartagena, Colombia; Bronx Museum, New York, USA; Socrates Sculpture Park, Long Island City, New York, USA; Emerson Dorsch, Miami, USA; and Arts Santa Monica, Barcelona, Spain, among others. Freya teaches at the Cooper Union and Queensborough Community College. She lives and works in Queens, New York, USA.

Elena del Rivero (b. Valencia, Spain, 1949) seeks the double entendre to uncover a subtle, if aesthetic, potential within the discarded object and the transformation of decay. She has had solo exhibitions at the Reina Sofía in Madrid and Institut Valencià d'Art Modern in Valencia, Spain; The Drawing Center and the New Museum in New York City, USA; The Corcoran Gallery of Art in Washington DC, USA. Her work is included in major collections in the USA and Europe. Awards include: Creative Capital Foundation Grant, The Rockefeller Foundation Residency at Belagio, Italy, and the Joan Mitchell Foundation Award. This is her first venture organizing an exhibition. Del Rivero lives and works in New York City, USA.

Esther Ferrer (b. San Sebastian 1937) is an interdisciplinary artist and performance art teacher; she is regarded as one of the most influential artists of her generation in Spain. She has been awarded many prizes most recently the Premio Velázquez, by an international jury, in 2014. In 1999 Esther represented Spain at The Venice Biennial. Her production also includes objects, photographs, and systems based on the analysis of the series of prime numbers. She described her art making to Sylvie Ferré as "*a particular minimalismo that integrates rigor, humor and absurdity*". Esther has participated in performances alone and with the Zaj Group, integrated by Ramón Barce, Juan Hidalgo and Walter Marchetti, at The Kitchen in New York, The Walker Art Center in Minneapolis to venues in Japan, Poland, and Germany. The artist lives and works in Paris, France.

Janice Guy (b. London, United Kingdom, 1953) studied at the Kunstakademie Düsseldorf in Germany. Her works can be understood as part of a complex interrogation of identity-related image making. In the 1980s she stopped making art, and began producing and curating exhibitions for other artists. In 2007, her photographs resurfaced in the exhibition Early Work at White Columns, New York City, USA. Since then she has had solo exhibitions at The Apartment, Vancouver, Canada, and Cleopatra's, New York, and has participated in group shows at Wilkinson, London; Mezzanin, Vienna, Austria; Labor, Mexico City, Mexico; and Mitchell Alpus Gallery, New York. Her photographs are in the collections of the Staatsgalerie Stuttgart and Kunstmuseum Bochum, Germany and the Metropolitan Museum of Art, New York. Janice Guy is co-owner of the New York gallery Murray Guy.

John Coplans (London, UK, 1920 – New York, USA, 2003) was one of the founding editors of Artforum. He was an army officer in the Second World War, afterwards he briefly studied painting in London and left for San Francisco, USA, in 1960. Later he became Senior Curator at the Pasadena Art Museum where he organized important exhibitions with: James Turrell (1967), Andy Warhol (1970), Richard Serra (1970), Donald Judd (1971) and Ellsworth Kelly (1972). Among his many noteworthy books are Cézanne's Watercolours (1967), Serial Imagery (1968), and Andy Warhol (1967). In the 80's he curated the first American exhibition of Brancusi's photographs and of John Heartfield's montages. In 1981, at the age of 61, he began his career as a photographer and received widespread recognition. His work is held in the collections of major museums.

Kiki Bauer (b. Berlin, Germany, 1976) is a graphic designer and the founder of Kiki Bauer Design (2009). Previously, she was the art director at powerHouse Books, an independent New York based publisher of illustrated books and photography. She won an Art Directors Club merit award A Body: John Coplans (powerHouse Books) in 2002. Kiki has collaborated with Elena Del Rivero, John Beech and other artists.

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Bauer lives and works in New York City, USA.

Kiki Smith (b. Nuremberg, Germany, 1954) has been known since the 1980s for her multidisciplinary practice relating to the human condition and the natural world. Her figurative work confronted subjects such as AIDS, gender and race. She uses a broad variety of materials that include sculpture, printmaking, photography, drawing and textiles. *Wonderland*, her next solo exhibition will open at the Haus der Kunst in Munich, Germany, in 2017. Smith was elected a member of the American Academy of Arts and Letters, New York, USA, in 2005 and in 2016 she was awarded the International Sculpture Center's lifetime Achievement. Her work is in the collection of major museums around the world. Kiki Smith lives and works in New York City, USA.

Lily van der Stokker (b. Amsterdam, Netherlands 1954) has been creating cartoonish doodles for more than twenty years, applying colors ranging from soft pastels to bright fluorescents. With witty texts she complicates their reading since they not only address issues of beauty and playfulness but also of aesthetic experiences and intellectual criticality. She has exhibited extensively and her work is in collections like the Stedelijk Museum in Amsterdam; Jumex Collection, Mexico City, Mexico; Museum of Contemporary Art Chicago, USA, and Museum Boijmans van Beuningen in Rotterdam, Netherlands, among others. She recently accomplished a major project at the Hammer Museum, Los Angeles, USA. The artist lives and works in Amsterdam and New York City, USA.

Maria Lozano (b. Zaragoza, Spain) is a scholar and chair of Anglo-American literature at the Universidad Autónoma, Madrid, Spain; she specializes in the oeuvre of Virginia Woolf. Lozano is also a literary critic, and an accomplished translator of Nabokov, among other authors. In 1996, she became the director of Instituto Cervantes in New York, USA, where she launched and helped realize public projects by young Spanish artists. Lozano continues with her teaching and research endeavors in Madrid, Spain.

Tere Recarens (b. Arbucies, Spain, 1967) is a genuinely nomadic artist. Her poetically charged work that addresses issues of social concerns in today's world is always filled with irony and humor. Major installations include *Et cauran les dents*, Espai 13, Fundació Miró, Barcelona (1994), *Terremoto*, Capella de l'Antic Hospital, Barcelona (1996), *Prisse de Terre*, Art3 Centre Art Contemporaine Valence (1997), *I was ready to Jump*, PS1, New York (2000) and *We are insane because we are poor*, Halfhouse, Barcelona (2013) among others. Recent group shows include, *The Secret Cabinet*, KREUZBERG, Berlin (2012); *Die Kunst des urbanen Handelns*, Rotor – Center for Contemporary Art, Graz (2013); and *SOS, Signale*, 48 Stunden Neukölln, Neukölln Arcaden, Berlin (2015). She has participated in workshops at universities around the world, most recently in Mali, and Shiraz, Iran. Recarens lives and works in Berlin, Germany.