

TRAVESIA CUATRO

Pablo Dávila

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Pablo Dávila

Antipode Radios (Guadalajara - Geraldton)

2017

Speakers, FM/AM signals, computer

Medidas variables

Ed. 1 + 1 AP

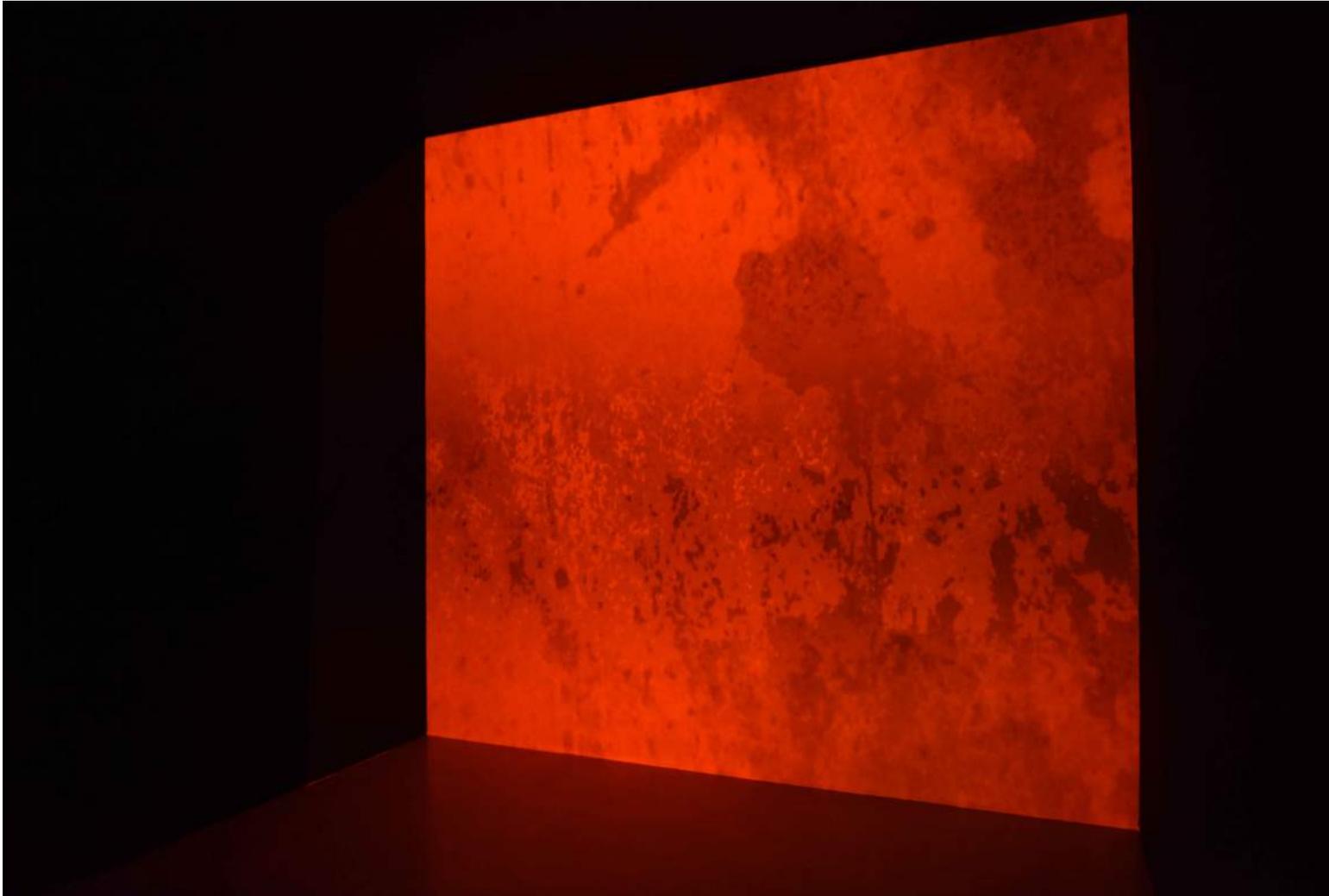
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Follow this link for a video of the piece: <https://vimeo.com/217202469>

One of the speakers is synchronized to the closest radio station from the exhibition space, the other speaker is playing the most remote radio station having the exhibition space as a reference point. Sound becomes a representation of spatial distance. The minimal physical distance between both speakers and the inconceivable distance between the radio stations create a contrasting and impossible bond.

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Pablo Dávila

La realidad de estar en el oscuro teatro de nuestro cráneo, observando la incandescencia (Hierro)

2017

HD Video, endless loop

Medidas variables

Ed. 4

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Follow this link for a video of the piece: <https://vimeo.com/217101949>

This video merges a series of recordings on 35mm, 16mm and super 8 film stripes pigmented with iron oxide. Iron is what makes human blood red. This video installation aims to replicate the experience of looking at light with our eyes closed, this is the visual experience that can occur at the smallest distance possible. Dávila seeks to question the act of seeing at the most basic level which is based on color differentiation triggered by the presence of light.

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Pablo Dávila
Overture for El Hombre
2017
HD Video, endless loop
Medidas variables
Ed. 3 + 1 AP

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Follow this link for a video of the piece: <https://vimeo.com/217101983>

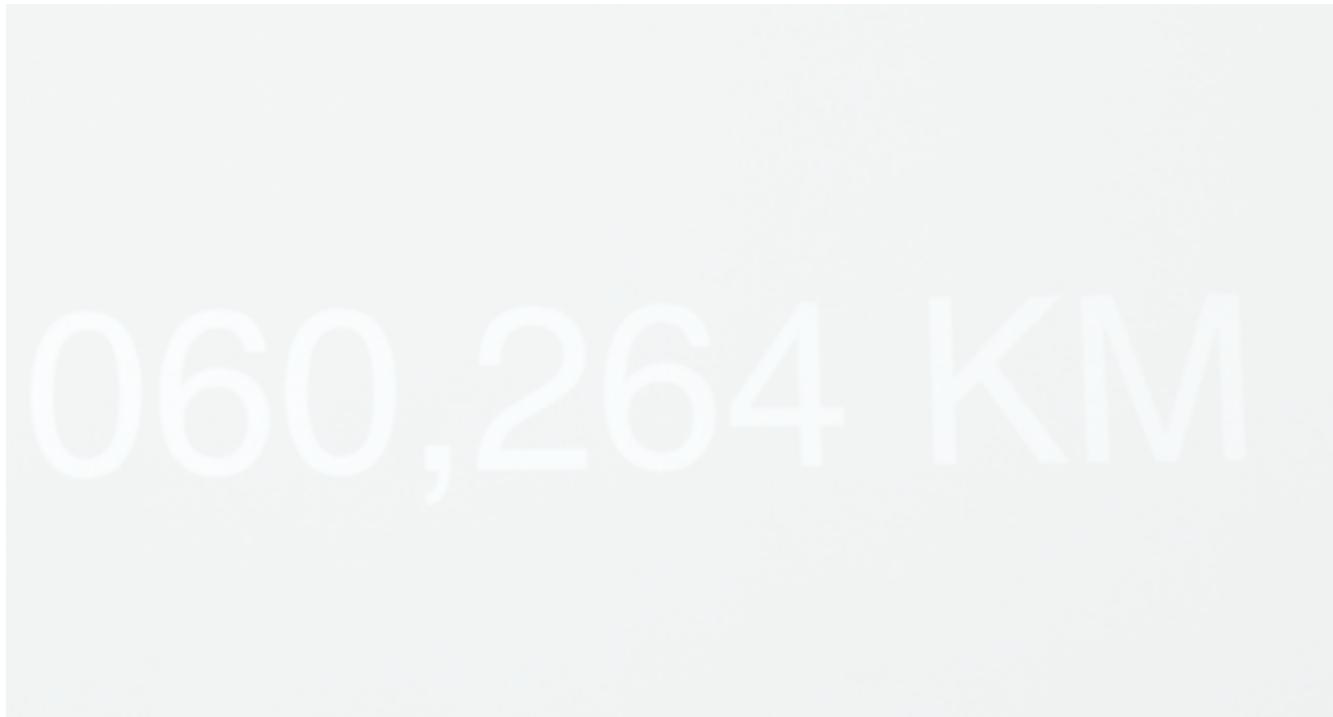
The poems "Overture for a Dance of Locomotion" and "El Hombre" by William Carlos Williams are projected and read on real time. The projected words are perfectly synchronized with the reading of the poems, this produces a certain dissonance. The poem "El Hombre" refers to the relationship between human beings and the Sun, "Overture for a Dance of Locomotion" depicts a scene at Grand Central Station in New York City. Both poems have different paces and refer to different notions of distance. Astronomic and intersubjective associations are brought together in this new and ever changing poetic dimension. The overlapping of the poems create infinite possible combinations, new meaning is generated constantly.

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Pablo Dávila
Balada para una luz pálida
2017
Real time HD video feed
Medidas variables
Ed. 3 + 1 AP

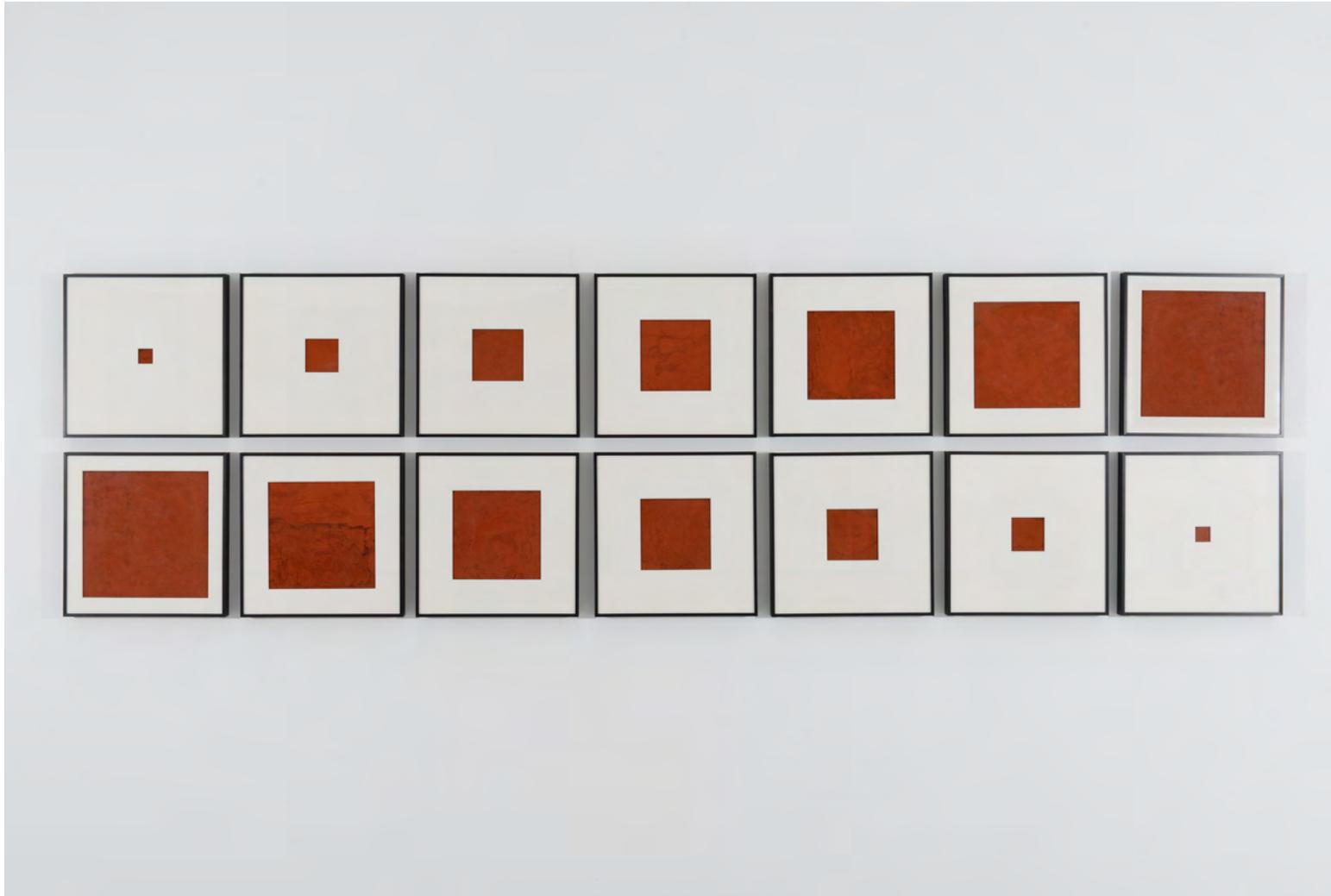
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Follow this link for a video of the piece: <https://vimeo.com/217101937>

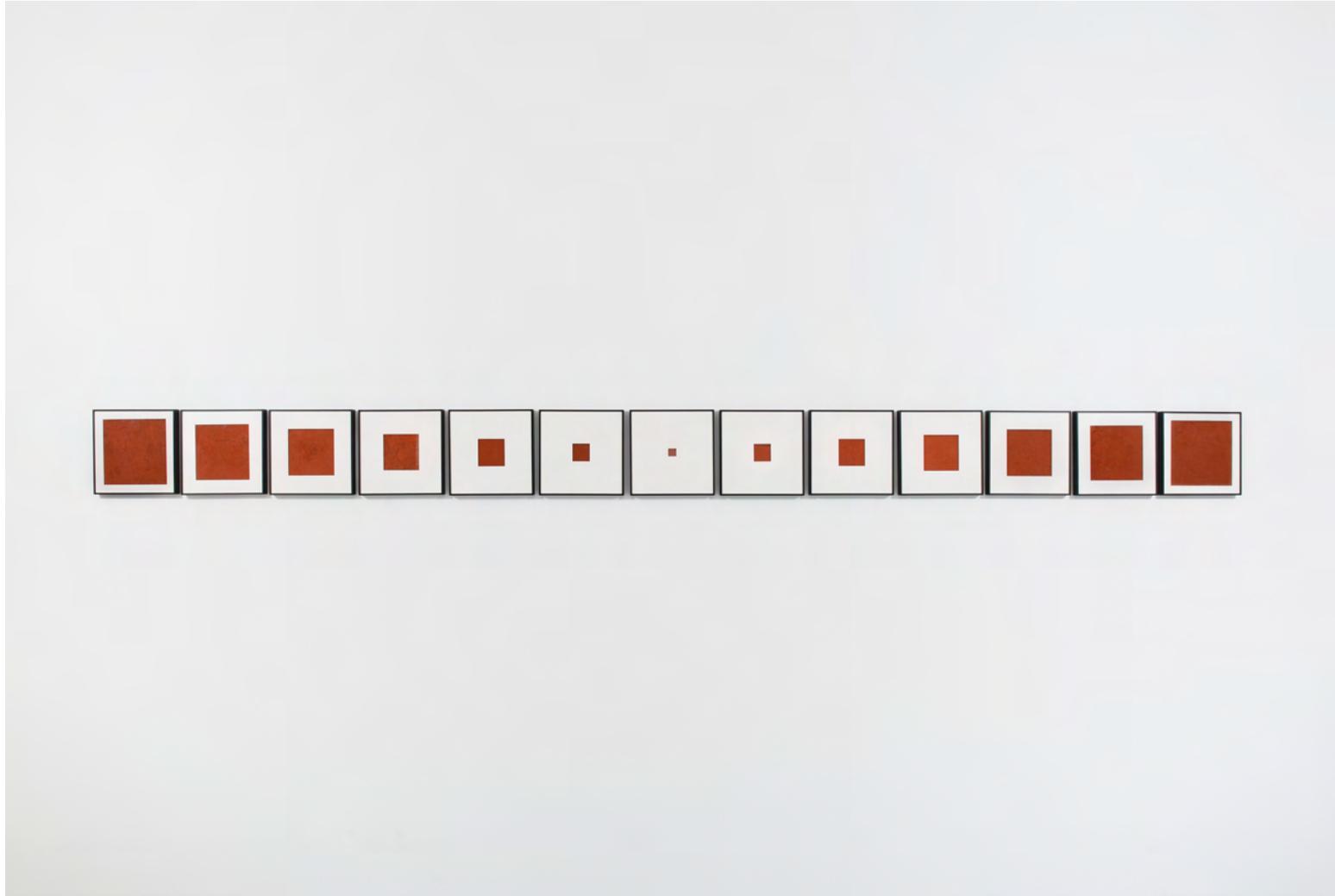
The distance between Earth and the space probe Voyager 1 is projected on real time on the wall. This work presents a spatial distance that is impossible to experience as a reality, it remains as pure abstraction. Voyager 1 operates as an extension of humanity and as a reference point for perceiving Earth as a distant location.

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Pablo Dávila
Ferrum
2017
Acrylic and iron oxide
171 x 47 cm
Ed. 1 + 1 AP

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Pablo Dávila
Ferrum
2017
Acrylic and iron oxide
22.5 x 313.5 cm
Ed. 1 + 1 AP

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Pablo Dávila
Ferrum
2017
Acrylic and iron oxide
22.5 x 22.5 cm
Ed. 1 + 1 AP

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Pablo Dávila
0.7865 M2
2017
Steel and electrostatic paint
100 x 100 x 2 cm
Ed. 3 + 1 AP

For this sculpture Dávila compares the area of a circle that measures one meter in diameter with the total surface of the Earth. The percentage that represents this comparison is a peripheral way to approach spatial dimension, the circle is perceived as an immediate form, its measurements are familiar and can be easily imagined, this does not happen with Earth. An outside reference point is always required to create a sense of space.

TRAVESIA CUATRO



Pablo Dávila

H2 (Guadalajara)

2017

Noise cancelling headphones, FM/AM signals, computer

Medidas variables

Ed. 1 + 1 AP

This sound piece brings together all the radio stations that are transmitted in Guadalajara, Mexico. Dávila uses preexisting networks of information and data for creating a notion of spatial determination. Instead of recurring to the normal and conventional measurement tools, Dávila uses the accumulation of sound as a way to circumscribe a certain place. This cacophony of voices and music refer to precise material structures that sustain this chaotic transmission of information, these structures are interpreted as boundaries and limits that can differentiate a location.

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Pablo Dávila

% (20°40' 19.55"N 103°22' 21.83"W)

2017

Vinyl paint on wall

5.5 x 102 cm

Ed. 1 + 1 AP

This work represents the relation between the total surface of the gallery space and the total surface of Earth. Many of the works by Pablo Dávila aim to transform the exhibition space into a geographical reference point that could be linked to other territories and spaces. In a way the gallery is not only considered as a container for artworks, it becomes a "center" from which other spatial dimensions are considered and analyzed. This percentage varies depending on the surface of the installation space.

TRAVESIA CUATRO

C,O,N,T,I,N,U,O C-O-N-E-C-T-A-D-O **Pablo Dávila**

Distance is a game of perspective, a dynamic that radically changes with every reference point. In C,O,N,T,I,N,U,O C-O-N-E-C-T-A-D-O distance is transformed into something malleable and that can be presented as an autonomous presence. These numbers become abstract entities vaguely related to the human world, they reaffirm in a certain way our own spatial and temporary position. Our location in the world and the universe, which is calculated with multiple measurement tools, becomes a speculative and poetic exercise.

In this exhibition two forms of experimenting and measuring time and space are opposed, the first one is merely subjective and intimate, it represents the precise experience of the individual in relation to things and the environment. The later is the mathematical and geometrical conception of schematizing natural phenomena. Even though we understand these mathematical concepts, there is always a grade of mystery and the necessity of faith, although this information is confirmed through experimentation, it never offers itself as empirical experience. Pablo Dávila depicts the bias between subjective experience and scientific knowledge through multiple relations between extremes, approaching the notion of the immeasurable. Dávila uses the exhibition space not only as a container for artworks, but as a reference point and as a spatial anchorage, transforming the works into an exercise of speculative positioning.

PABLO DÁVILA (Mexico City, 1983)

Pablo Davila explores sentience and subjectivity through investigations in perception, space and time consciousness. His practice takes many shapes-- encompassing video, electronics, light installation, photography, conceptual painting and site-specific interventions. Utilizing a minimalist reductive approach, Dávila traverses the space in between sensory perception and cognitive understanding. His poetic gestures trigger a questioning of our expectations in dealing with the passing of time, and the psychological lens with which we process events in our memory.

Pablo Dávila (b. 1983, Mexico City) has exhibited at Travesia Cuatro (Guadalajara), Jose Garcia (Mexico City), FIFI Projects (Monterrey), FIFI Projects (Mexico City), Sala Juarez (Guadalajara), SALÓN ACME (Mexico City), and at ACME (Brooklyn, N.Y.). He participated in the artists-in-residence program at the Atlantic Center for the Arts with Josiah Mcelheny (Florida). Dávila holds a film degree from Vancouver Film School in Vancouver, British Columbia. He lives and works in Mexico City.

All prices are exclusive of any applicable taxes or VAT.

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