

## MEDIA INFORMATION

**Exhibition:** «Latin America Calling» | Jose Dávila | Alejandra Seeber  
| Francisco Sierra | Bosco Sodi

**Opening:** August 25, 2016 2016, 6 – 8 pm

**Duration:** until November 5, 2016

On the occasion of the Zurich galleries' season opening, Häusler Contemporary Zürich traces the call of Latin American art that figures among the international art scene's major discoveries of the past few years. By combining gallery artist Alejandra Seeber with guest artists Jose Dávila, Francisco Sierra, and Bosco Sodi we show four independent and innovative positions who unite opposed concepts in their works and who all account for the 20<sup>th</sup> century's art history.

Ever since the art world started to widen its focus beyond Europe and North America, Latin America has become an important destination for art lovers and collectors of contemporary art. This scene's attraction and innovative energy has just been discovered and is also witnessed by art fairs such as Zona Maco in Mexico City that rose to a status of international relevance within short. However, «Latin American art» is no longer located on the South American continent only, rather its representatives have joined the American and European art history and its events.

Starting from Alejandra Seeber (\*1968, Buenos Aires, AR, lives in New York, US) who has been with our gallery for many years now, our show unifies four artists with Latin American origins, thus providing a sample of the variety that expects us from that direction. Seeber's expressive and dynamic paintings enter into dialogue with pictures by Francisco Sierra (\*1977, Santiago de Chile, lives in Cotterd, CH) that tend to fantastic hyperrealism. These two painterly positions meet with the interplay of forces of Jose Dávila's (\*1974, Guadalajara, MX, lives in Guadalajara) minimal sculptures and works on paper and with the process-orientated picture objects by Bosco Sodi (\*1970, Mexiko City, MX, lives a.o. in New York, US). All four artists show individual approaches, but they all examine in their particular way «tilting moments» between different categories and concepts.

The term can first be understood literally with regard to a certain type of objects that **Jose Dávila** creates since 2014: sculpturally erected glass panels and slabs are detained from falling and held in a precarious balance by ratchet straps. Dávila's oeuvre that also contains paper cuts and works on paper is mainly rooted in an intense investigation of 20<sup>th</sup> century art's formal language and ideologies, always exploring the boundaries between homage, appropriation and critique.

On the other hand, **Alejandra Seeber** explores in her works the diverse possibilities of painting in between figuration and abstraction – the two major poles of avant-garde painting. Her ambivalent pictorial language

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cannot be deciphered on a linear path, since in her colorful shining paintings, out of nonrepresentational elements, narrative references suddenly emerge. There are allusions to subjects that dissolve instantly into expressive chromaticity and painterly dynamics that are ever surprising anew.

In **Francisco Sierra's** paintings, first and over all the motives lead viewers onto a tightrope walk between hyperrealism and fantasy, high and low. In his imagery, everyday objects take turns with comic-like creatures and abstract three-dimensional forms, always claiming some correspondence to reality due to the illusionist painting technique in which they are depicted. In certain works the artist furthermore changes between a representational way of painting and a liberated brushstroke style that visualizes the technique as an independent element of the composition.

**Bosco Sodi** finally focuses on material qualities and on the interplay between artistic settings and chance with his seemingly organic picture objects. He «paints» his canvasses with a mixture of pigments, natural fibers and glue. The subsequent, uncontrolled drying process creates structures that – depending on the color of the objects – remind of lava soil, sponges or other phenomena of nature. Sodi's artistic approach finds references in the informel art movement but also in process art and color-field painting from which he derives his independent and innovative language.

With these four different «Latin American artists», our exhibition thus points to an art market that is yet to be discovered in full. At the same time it refers to the dynamic exchange that unfolds within our globalized art world and to the productive variety that results from this situation.

*Deborah Keller, Häusler Contemporary*

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