

**MMASSA**

**MASA x Sotheby's: Harmonious Contradiction**



*From left to right: Mario García Torres "A cast of the space under my chair", 2022. Brian Thoreen "Bronze Caché", 2022. EWE Studio "Copal Coffee Table", 2022.*

# CURATORIAL STATEMENT

*Harmonious Contradiction* is the fourth and final summer exhibition at Sotheby's East Hampton Gallery and the first collaboration between MASA and Sotheby's.

*Harmonious Contradiction* is a group exhibition presenting eight contemporary artists producing polished bronze or brass floor works by Mexico City-based MASA Galeria, in conversation with a selection of post-war and contemporary works curated by Sotheby's.

MASA's presentation centers around newly produced works by artists Pedro Reyes, Mario Garcia Torres, Héctor Esrawe, Adeline de Monseignat, Brian Thoreen, Milena Muzquiz, EWE Studio, and Atelier van Lieshout. These will be presented alongside a series of works by pioneering artists of the 20th century and today, including Ellsworth Kelly, Sam Francis, Philip Guston, George Condo, Christo, and Adam Pendleton – all of which will be available for sale.

MASA has distinguished itself by conceiving dynamic exhibitions that expand upon the boundaries between art and design. Always working in different locations and cities allowing for new expressions in each iteration.

With digital, physical, and conceptual presence, MASA challenges convention and presents ideas on a global stage. With an effort to open up conversation and dialogue around material culture, MASA curates exhibitions offering work with integrity, direction and value. MASA was founded in Mexico City by a collective of creatives — Age Salajõe, Héctor Esrawe and Brian Thoreen, along with Isaac Bissu and Roberto Diaz — whose backgrounds in art, design and architecture are reflected in MASA's presentation of design at its boundaries.



# PARTICIPATING ARTISTS

## Participating Artists

Adeline de Monseignat  
Atelier Van Lieshout  
Brian Thoreen  
EWE Studio  
Héctor Esrawe  
Mario García Torres  
Milena Muzquiz  
Pedro Reyes

## With Additional Artworks by

Ellsworth Kelly  
Sam Francis  
Philip Guston  
George Condo  
Christo  
Adam Pendleton

## Address

Sotheby's Gallery, 66 Newtown Lane, East Hampton, NY, 11973, USA

## Dates

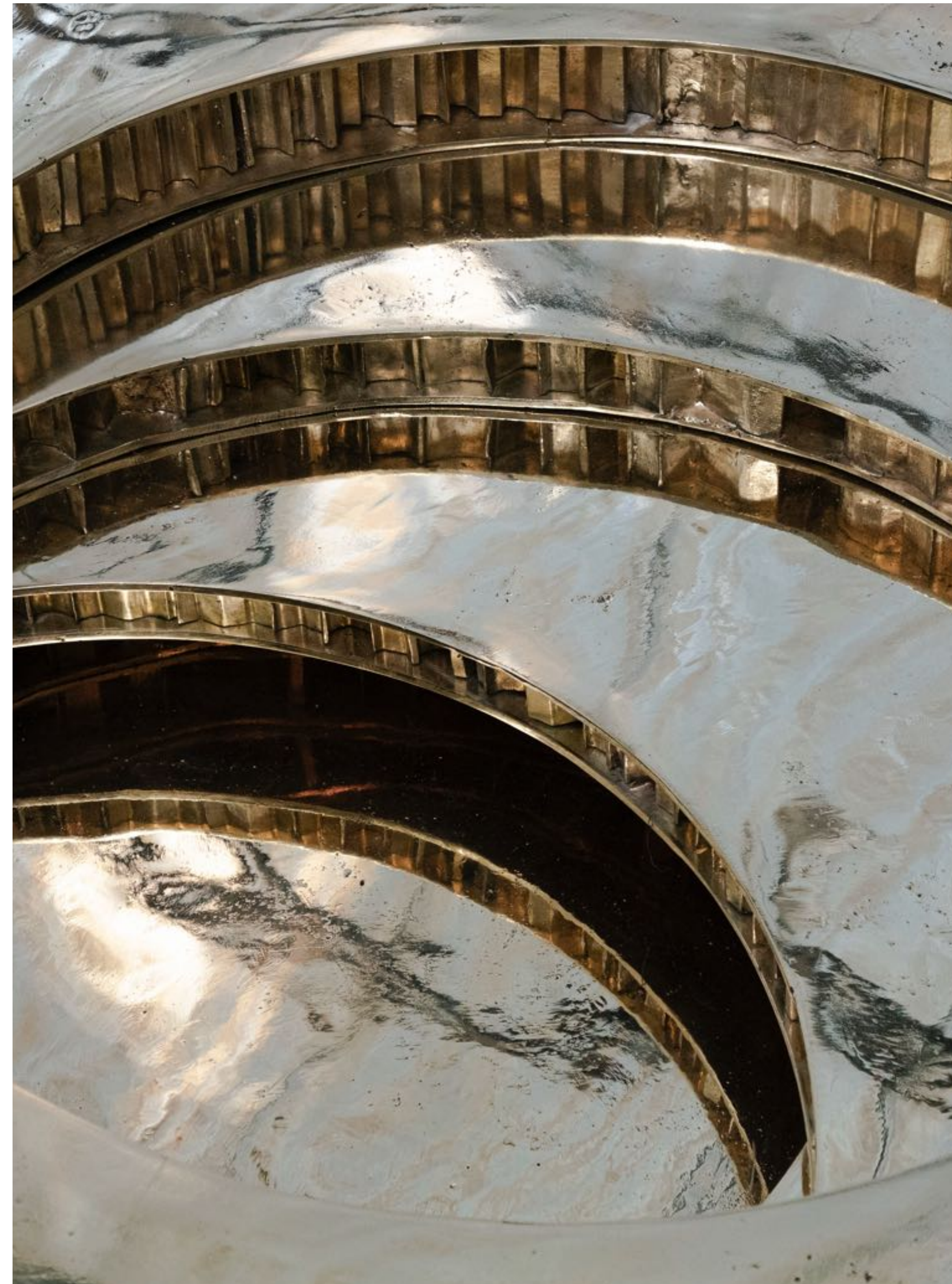
August 24-September 18, 2022

## Thanks to

Sotheby's

## Photography

Alejandro Ramirez



# ARTIST

## ADELINE DE MONSEIGNAT

Adeline de Monseignat (b. 1987) is a visual artist based in Mexico City. Through the study of mythology, anthropomorphism and the uncanny, her work focuses on the life within inanimate entities. Recurrent motifs include the sphere, the seed, the wheel and the ladder that act as universal symbols for the cycles of birth, life and death. By contrasting natural materials such as marble, fur, sand and soil with manufactured ones such as glass, steel and digital media, she creates a dialogue between the natural and the man-made. Adeline has a BA in Language and Culture, UCL (2009), a Foundation Diploma, Slade School of Fine Art (2010) and an MA in FineArts, City and Guilds of London Art School (2011). Her work has been shown worldwide in galleries and institutions such as Assembly, Masa Galeria, Ronchini Gallery, Nahmad Projects, Blain Southern, Leila Heller, Victoria Miro, Cob Gallery, Totah, Kandlhofer, Contemporary Sculpture Fulmer, Saatchi Gallery, Freud Museum, Yorkshire Sculpture Park, Royal Society of Sculptors, MuseoFederico Silva, Museo de Geologia, Exeter Phoenix, and in art fairs including Zona Maco, London Global Art Fair, Art Brussels, SalonAcme, Art Moscow and Arte Fiera Bologna. Residencies include Casa Wabi, Mexico, Villa Lena, Italy, Fibra, Colombia, Hogchester Arts, UK and the Land Art Road Trip, USA. She is the recipient of the RBS Bursary Award 2013, The Catlin Art 2012 Visitor's Prize and arcadia Missa Gallery Prize 2011.



# WORK



***Skins, 2022***  
Bronze (Polished and Patinated)  
150 x 150 x 42 cm / 59.05 x 59.05 x 16.53 in  
300 kg / 661 lb  
Edition of 3 plus 1 AP  
*Price upon request*

# WORK

Adeline de Monseignat's three-piece interactive sculpture is inspired by the many layers protecting a child during gestation. Simultaneously the work also talks about the different phases of pregnancy and how a mother-to-be feels a constant reevaluation of who she is—growing, adapting, morphing. It thus encompasses the many Skins a woman embodies during that period of transformation. Like a snake, she sheds skins that no longer fit, making room for someone new.

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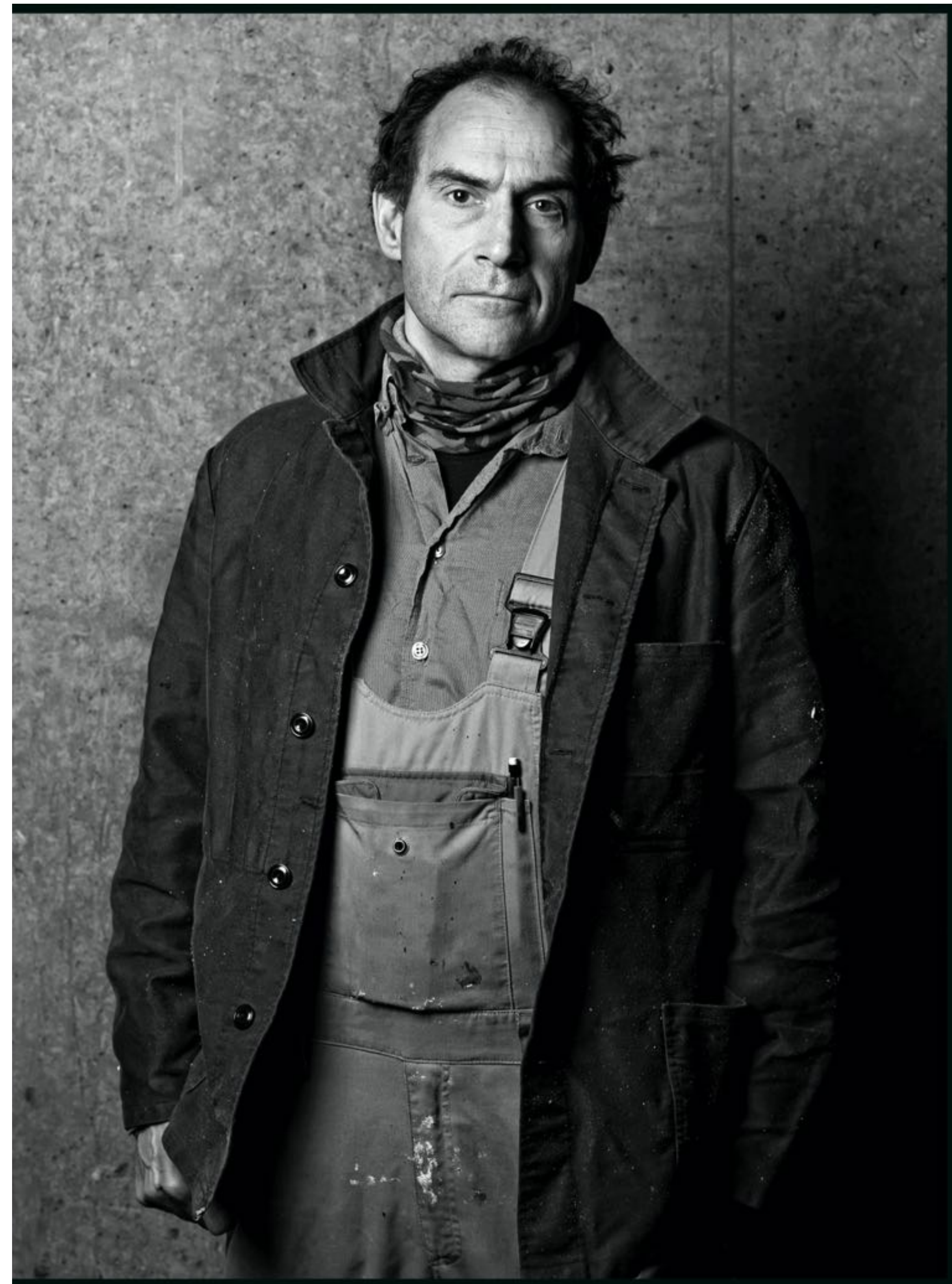




# ARTIST

## ATELIER VAN LIESHOUT

Atelier Van Lieshout (AVL) is the studio practice of Rotterdam-based artist Joep van Lieshout. Since its founding in 1995 Van Lieshout has been working solely under the studio's name as a methodology towards undermining the myth of the artistic genius. Over the past three decades AVL produced a multitude of works on the border of art, design, and architecture. These works share a number of recurring themes and obsessions, such as systems, power, autarky, sex and life and death. AVL is internationally renowned for sculptural installations which harbour a controversial, sinister and playful tone.



# WORK



*Caretaker Side Table, 2022*

Polished bronze

160 x 60 x 160 cm / 63 x 24 x 63 in

150 kg / 330 lb

Edition of 8 plus 1 AP

*Price upon request*

# WORK

Atelier Van Lieshout presents a polished bronze work of two abstract figures that are in the process of taking care of a third person. Caretaker Side Table is part of a series of works representing the different human feelings of love, compassion, sorrow, charity, enjoyment and relaxation.

***Caretaker Side Table, 2022***

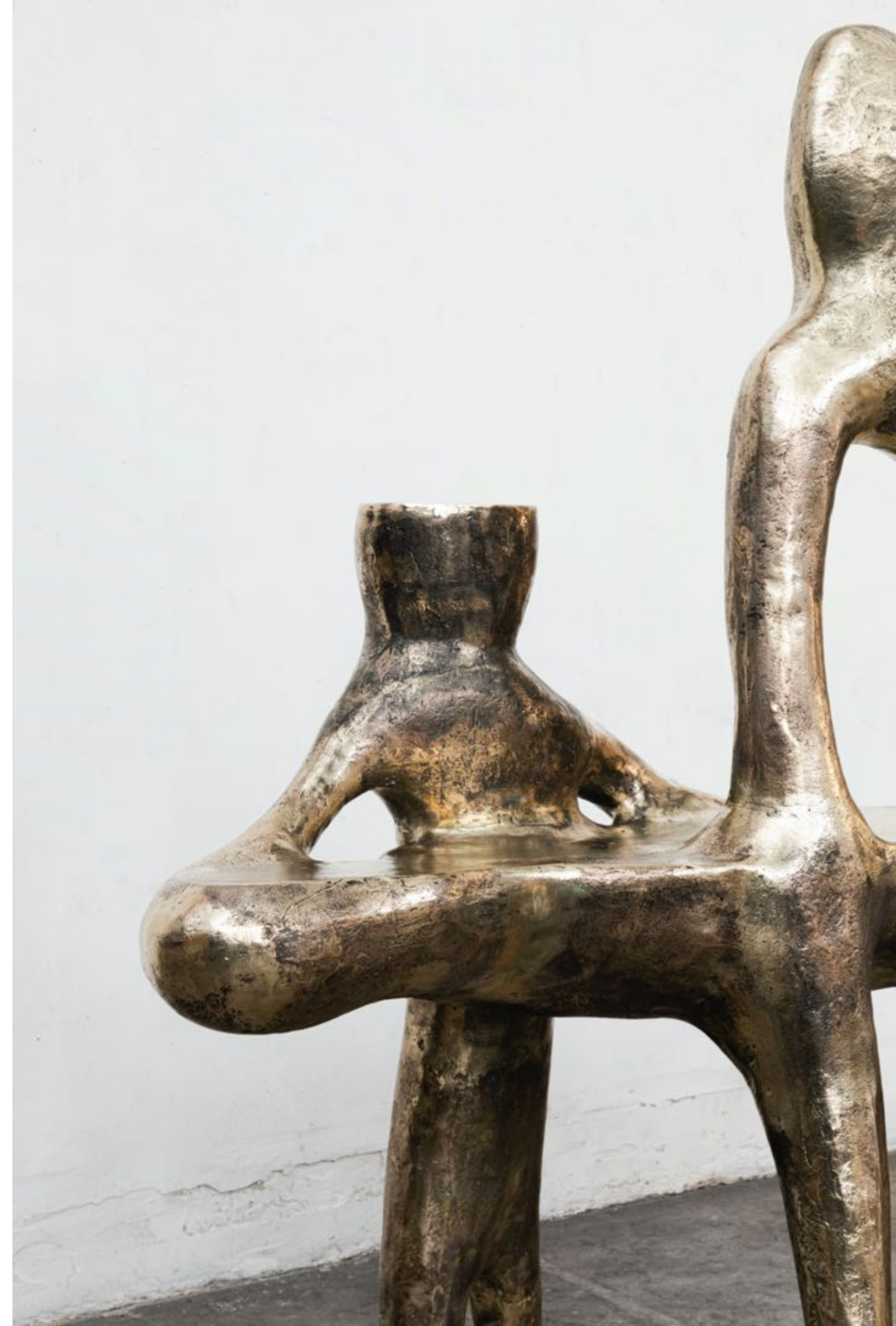
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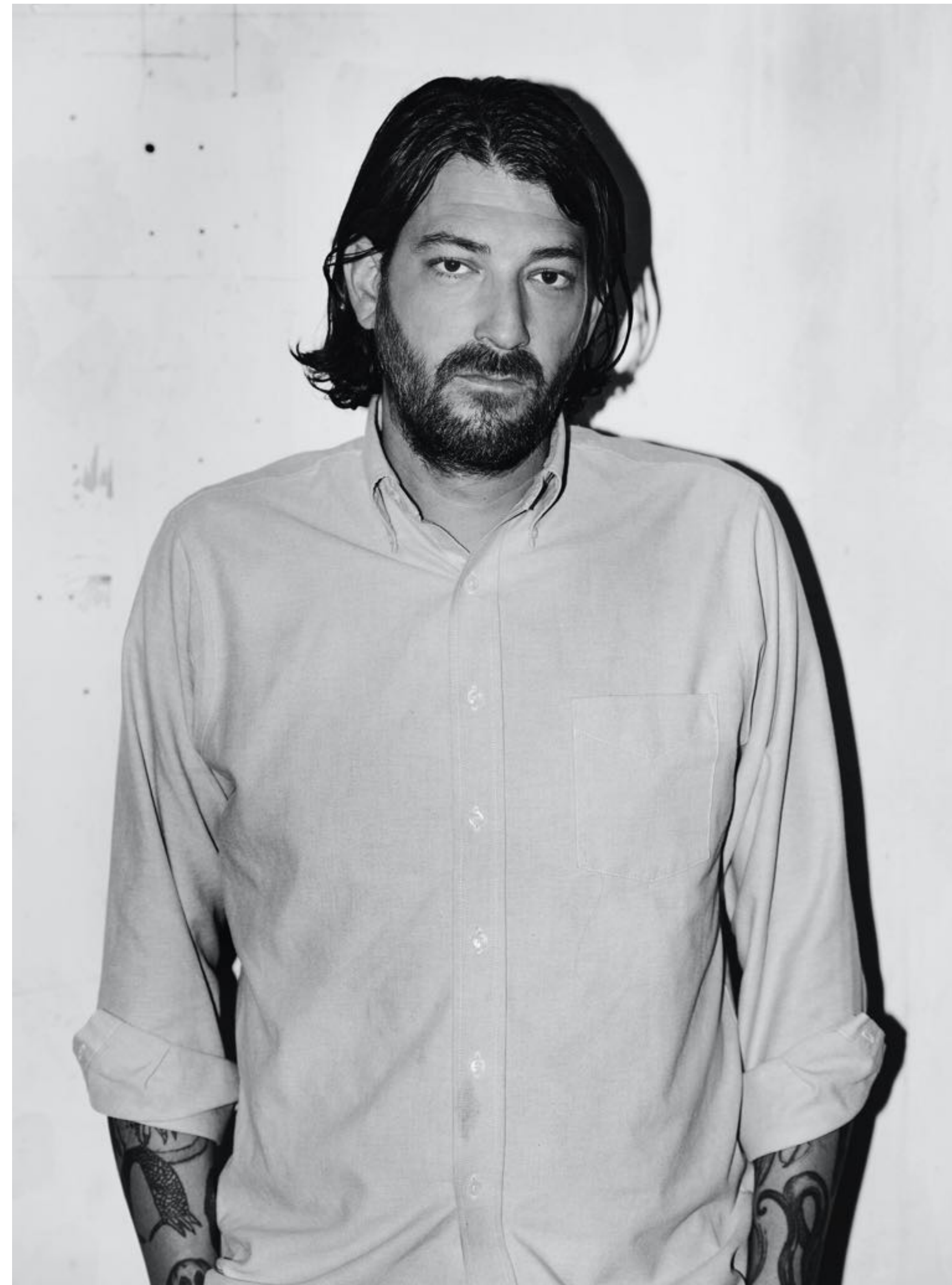
# ARTIST

## **BRIAN THOREEN**

Brian Thoreen (b. Los Angeles, 1979) is an American designer and artist who lives and works between Los Angeles and Mexico City. He creates functional and nonfunctional works which gather their ethos from the integral nature of the materials within the application.

Focusing on material and form his works find ways to an unexpected existence, his body of work contains studies on material independence and interdependence offering the materials used an opportunity to be expressed. by filtering his ideas through the lenses of emotion, technique, playfulness and experimentation the end results vary but are aligned through a continuous thread.

After relocating his primary place of residence to Mexico City, Thoreen has been offered many collaboration opportunities. In the last few years he has co-founded the nomadic gallery MASA as well as experimental glass making collective VISSIO. These partnerships have expanded his capacity for further experimentation.



**WORK**



*Bronze Caché, 2022*

Polished bronze

230 x 60 x 28 cm / 90.5 x 23.6 x 11 in

250 kg / 551 lb

Edition of 5 plus 2 AP

*Price upon request*

# WORK

Brian Thoreen surprises us with *Bronze Caché*, a monumental and playful seven and a half foot tall sculpture which hides a cache or bowl at the top. By placing this potentially functional component out of easy reach, Thoreen allows us to focus our attention on the sculptural form. Balancing playfulness and function, refinement and intrigue, the shape will always regain its composure.

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# WORK



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# ARTIST

## EWE STUDIO

EWE is a design studio based in Mexico City, devoted to the preservation and advancement of Mexico's rich artisan heritage, while embracing new mediums and languages for the execution of limited-edition sculptural and functional objects. With a desire to reflect tradition as part of the natural flow of design, EWE praises diverse techniques, blends primitive roughness with pristine surfaces, and uses natural empathic materials that appeal to the senses. Mexican history is EWE's inspiration for forging new ideas that have substance and meaning.

EWE Studio was founded in 2017 by gallerist and creative director Age Salajõe, and designers Manuel Bañó and Héctor Esrawe.



# WORK



*Copal Coffee Table, 2022*

Polished bronze

150 x 140 x 30 cm / 59 x 55 x 11.8 in

250 kg / 551 lb

Edition of 5 plus 2 AP

*Price upon request*

# WORK

EWE Studio continues its exploration of Mexico's rich artisanal and material heritage with *Copal Coffee Table*. This work consists of six hemispheres carved in volcanic stone by master stonemasons, which are then sand-casted into polished bronze, leaving traces of the characteristics of the original volcanic material on their surface. The table's structure is unique for its technical complexity, whilst defying gravity through the cantilever.

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Polished bronze

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250 kg / 551 lb

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**WORK**

*Copal Coffee Table, 2022*

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150 x 140 x 30 cm / 59 x 55 x 11.8 in

250 kg / 551 lb

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*Price upon request*

# ARTIST

## HÉCTOR ESRAWE

Héctor Esrawe was born in 1968 in Mexico City. He received his Industrial Designer degree from the Universidad Iberoamericana (UIA) in 1992, where he was a design professor from 1997 to 2001. Later he was Design Director at CENTRO Casa de Estudios, where he created the Industrial Design Degree. In 2003 he launched Esrawe Studio, a multidisciplinary design practice which he still runs today.

Esrawe's design includes a great variety of typologies, from limited edition and unique furniture, to interiors, installations and museography. His work is defined by great passion and respect he feels towards objects and furniture created by hand, together with the use of contemporary technologies and industrial processes. Hector firmly believes in collaboration and multidisciplinary interaction, he is a co-founder of EWE, VISSIO and MASA, which aim to promote Mexican collectible design. He is also a founding partner of Xinú, a perfumery brand, and Casa del Agua, where rainwater is collected and filtered into natural alkaline drinking water. He has achieved international recognition as one of AD Germany and AD Mexico Top 100 Creatives 2021, and he has received awards like the World Special Prize for an Interior by Prix Versailles 2021 for Tori Tori Santa Fe, BoY Awards 2021 by Interior Design for Solsticio lamps, Interior Design Studio of the Year 2020 by Dezeen Awards. Best of Year Dezeen Award and Azure Award of Merit 2020 for Tori Tori Santa Fe; Mexico's Best Interior Designer at Firenze Entremuros Award 2019; Best of Year Award 2019 for Grupo Arca's Design Center in Guadalajara; AZ Award 2018 for El Califa Restaurant; Jury Prize and People's Choice in FRAME Awards 2018 for Annual Arca pavilion and Wallpaper Design Award 2018 for Xinú, among others.

His work is part of the permanent collection at the High Museum of Art in Atlanta, with the Centípede Bench and the Vestigios Jewelry Collection. His latest pieces — Frecuencia, Fragmento, Aero, Solsticio and Parábola — have been shown at MASA Galería in Mexico City and New York, at Chic by Accident, and at Objective Gallery in Shanghai. He has lead several conferences and workshops around the world, and his work has been published in major publications Globally.



**WORK**



***Gear Coffee Table, 2022***

Polished bronze

150 x 35 cm / 59 x 14 in

900 kg / 1984 lb

Composed of 6 pieces, each 150 kg/ 330 lb

Edition of 7 plus 1 AP

*Price upon request*

# WORK

Héctor Esrawe's artworks imbue common materials with an elevated sense of value or purpose. In *Gear Coffee Table*, the honeycomb cardboard shape reveals a series of aleatory vertical patterns with a sculptural expression, transforming an everyday coffee table into a precious sculptural ornament.

## ***Gear Coffee Table, 2022***

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900 kg / 1984 lb

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**WORK**



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Polished bronze

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# ARTIST

## MARIO GARCÍA TORRES

Mario Garcia Torres (b. 1975, Monclova, Mexico) is an artist currently living between Mexico City and Los Angeles. Through a personal and intimate research-based practice, his work has been investigating the structures and politics that make art possible, mainly using blind spots in recent art history and employing gestures normally related to the immaterial legacy of conceptual art. Interested in uncertainty and counter-narratives, he has blurred the notions of fact and fiction through a wide range of mediums, including film, slide shows, performance, sound and painting. Some of the most important solo exhibitions of his work have been held at the Stedelijk Museum, Amsterdam (2007), Kunsthalle Zürich (2008), Berkeley Art Museum, Berkeley (2009), Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); Museo MADRE, Naples (2013), Perez Art Museum, Miami (2015), TBA21, Vienna (2016), Museo Tamayo, Mexico City (2016), Walker Art Center, Minneapolis (2018) and Wiels Art Centre, Brussels (2019) MARCO, Monterrey (2021).

He has also participated in such international exhibitions as the Sharjah Biennial 13, Tamawuj, Emirates (2017), Manifesta 11, Zurich, the Berlin Biennale (2014); the Mercosul Biennial, Porto Alegre, Brazil (2013); Documenta 13, Kassel (2012); the São Paulo Bienal (2010); and the Venice Biennale (2007) to name a few. Garcia Torres' work is part of many private collections around the world. His works could be found in public collections such as the MoMA, New York, the Pompidou Centre, Paris, MUAC and Museo Tamayo in Mexico City, the Hammer Museum in LA and the Tate Modern, London.



**WORK**



*A Cast of the Space Under my Chair, 2022*

Polished bronze

42 x 50 x 45 cm / 16.53 x 19.68 x 17.71 in

60 kg / 132 lb

Edition of 7 plus 2 AP

*Price upon request*

# WORK

Mario García Torres' bronze chair responds to Bruce Nauman's 1965 sculpture *A Cast of the Space Under my Chair*. In García Torres' version, the mold is cast from the negative space of the Silla Equipal, a traditional design from Jalisco, Mexico.

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Polished bronze

42 x 50 x 45 cm / 16.53 x 19.68 x 17.71 in

60 kg / 132 lb

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# ARTIST

## MILENA MUZQUIZ

1972. Tijuana, Mexico. Lives in Los Angeles, US.

Milena Muzquiz's works provide a direct encounter with her wit and her engagement with personal narratives and memories. Her paintings of women surrounded, if not enveloped, by flower blossoms, are recollections of memories of places, oozing with nostalgia. Viewers are invited to share her reminiscences of a semi-imaginary world, recalling her Tijuana birthplace and childhood vacations. The artist's images and motifs feel familiar, rendered in expressionist brushstrokes.

The artist's work with ceramics can be interpreted as an exercise of subjective scrutiny; the disorganized accumulation of elements seeks to imitate the uneven and contradictory way in which the human mind works. The resulting sculptures are proximate to the decorative arts, since they can function as vases, but they always overflow mere functionality and present themselves as characters, this replicates Muzquiz's capacity to construct theatrical environments without the need of a script or a stage. The artist reconciles a traditional sculptural medium with fully contemporary necessities. Performance is an essential aspect of many of Muzquiz's artistic projects, one of them was the group Los Super Elegantes, which she founded with Martiniano López Crozet in the nineties; this became a combination of installation, video art and music. The artists referenced the fantasy of music understood as mass entertainment as a moldable and open possibility; Muzquiz will reflect this afterwards in her individual work by altering the dynamics of the exhibition space, incorporating performative and participative aspects. Milena Muzquiz trained at the California College of Fine Arts, San Francisco and then completed an MFA at the Art Centre College of Design, Pasadena, tutored by conceptual artist Mike Kelley.



# WORK



*Casted Bronze Stools (three stools), 2022*

Polished bronze

Stool 1: 52 x 28 x 28 cm / 20 x 11 x 11 in

Stool 2: 47 x 45 x 16 cm / 19 x 18 x 6 in

Stool 3: 56 x 30 x 30 cm / 22 x 12 x 12 in

23 kg / 51 lb (each)

Edition of 5 plus 2 AP

*Price upon request*

# WORK

Milena Muzquiz has been working in ceramics for over 15 years, with a strong interest in African wood block stools, whose shapes are always organic and somewhat curved for the human body, she is interested in how they are a means to embody one's soul. To Muzquiz, functional objects are sacred, with the stools offering a place of rest and reflection, often accentuated through their organic forms.

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# ARTIST

## PEDRO REYES

Pedro Reyes studied architecture but considers himself a sculptor, although his works integrate elements of theater, psychology and activism. His work takes on a great variety of forms, from penetrable sculptures (Capulas, 2002-08) to puppet productions (Baby Marx, 2008), (The Permanent Revolution, 2014), (Manufacturing Mischief, 2018). In 2008, Reyes initiated the ongoing Palas por Pistolas where 1,527 guns were collected in Mexico through a voluntary donation campaign to produce the same number of shovels to plant 1,527 trees. This led to Disarm (2012), where 6,700 destroyed weapons were transformed into a series of musical instruments.

In 2011, Reyes initiated Sanatorium, a transient clinic that provides short unexpected treatments mixing art and psychology. Originally commissioned by the Guggenheim Museum in New York City, Sanatorium has been in operation at Documenta 13, Kassel (2012), Whitechapel Gallery, London (2013), and OCA, Sao Paulo (2015) among others. In 2013, he presented the first edition of pUN: The People's United Nations at Queens Museum in New York City. pUN is an experimental conference in which regular citizens act as delegates for each of the countries in the UN and seek to apply techniques and resources from social psychology, theater, art, and conflict resolution to geopolitics. pUN's second edition took place at the Hammer Museum in Los Angeles (2015). The third General Assembly of pUN took place in December 2015 at the Museum of the 21st century in Kanazawa, Japan. In 2015, he received the U.S. State Department Medal for the Arts and the Ford Foundation Fellowship.

In late 2016, he presented Doomocracy, an immersive theatre installation commissioned by Creative Time. He held a visiting scholar position at Massachusetts Institute of Technology's for the fall of 2016, and conducted his residency at MIT's CAST as the inaugural Dasha Zhukova Distinguished Visiting Artist. In addition to his artistic practice, Pedro Reyes has curated numerous shows and often contributes to art and architectural publications. He lives and works in Mexico City.



# WORK



*Silla Mitla, 2022*

Polished brass

45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in

90 kg / 198 lb

Edition of 20 plus 2 AP

*Price upon request*

# WORK

Pedro Reyes presents the *Silla Mitla*, striking brass works which are inspired by the Mitla archaeological site in Oaxaca, specifically the rhythmic repetition of motifs, fretworks, and symmetry of the pyramids.

## ***Silla Mitla, 2022***

Polished brass

45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in

90 kg / 198 lb

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# WORK

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Polished brass

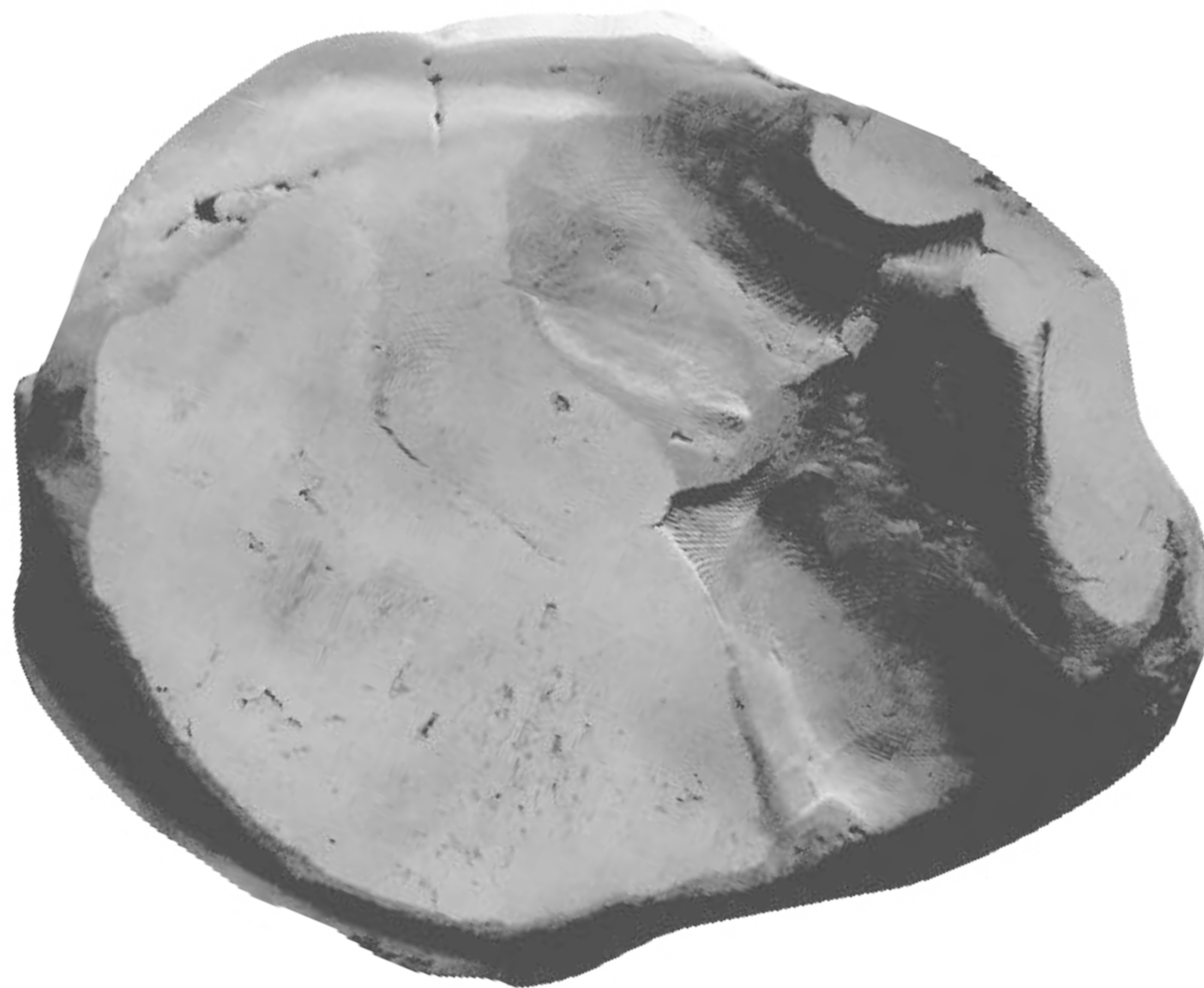
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**For inquiries contact:**

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To review the exhibition listing please visit the following [link](#).

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