

# **GALERIE MAGAZINE**

"5 Must-See Artworks at ZonaMaco 2024"

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## 5 Must-See Artworks at ZonaMaco 2024

More than 140 international exhibitors have converged in Mexico City for the 20th edition of Latin America's most important fair

BY PAUL LASTER

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The most important contemporary art fair in Latin America, [ZonaMaco](#), has returned to the Centro Citibanamex, Mexico City's huge convention center, to celebrate its 20th edition from February 7 to 11. On view are 140 exhibitors in the art section—ranging from international galleries such as Pace, Kasmin, Grimm, Sean Kelly, and Galleria Continua to local outfits including MAIA Contemporary, PROYECTOS MONCLOVA, OMR, and Travesía Cuatro. Plus, there are many more exhibitors in the photo, design, books, and antiques parts of the expansive fair.

"There's a lot of excitement this year," Direlia Lazo, the new artistic director of the fair, tells *Galerie*. "The galleries have brought their best artworks. I traveled the world to bring an international mix of exhibitors to the art section of the fair and then balanced them with a strong selection of local and regional galleries. I'm impressed with the subjects that they are presenting, as they go beyond the usual things—ranging from politics to care and generosity—that you see at an art fair, which resonate with the moment we are living right now."

Viewing hundreds of artworks in a variety of media in the art sector of the fair, Galerie has selected five outstanding works—from paintings and photographs by established artists to engaging canvases by fresh faces on the international art scene—that should be on every major art collector's acquisition list.



Jose Dávila, *Untitled (Cowboy)*, (2023).

PHOTO: COURTESY THE ARTIST AND SEAN KELLY, NEW YORK/LOS ANGELES

## 1. Jose Dávila at Sean Kelly

A celebrated Mexican conceptual artist, Jose Dávila employs the mediums of painting, photography and sculpture to make art about art, which most all art basically is—even if it's not so obvious. Appropriating and recontextualizing iconic artworks he makes us recognize and question some of the tricks of the trade. An image from his “Photographic Memory” series, which was recently exhibited in the artist’s solo show at [Sean Kelly](#) in Los Angeles, *Untitled (Cowboy)* takes Richard Prince’s appropriation of the famous Marlboro ads as the point of departure, but adds another twist by cutting out the cowboys. Inspired by the Mexican folk-art tradition of *papel picado* or cut-paper, Dávila applies the technique to contemporary art to highlight the importance of negative space, while challenging the viewer to remember the original, which in this case—an appropriation of an appropriation—is, ironically, twice removed.