







Elba Bairon's sculptural practice explores the relationships between form, space, and presence. Since the mid-1990s, she has developed her own modelling technique using paper pulp and plaster, challenging traditional notions of volume and material. In *Untitled* (2014), form moves between abstraction and figuration to reflect on emptiness and space, giving the sculpture's interior an importance equal to its surface.

Since 2014, Nussy Cohen and Claudia Mazzucchelli have worked together, developing a painting practice based on dialogue and shared creation. Their works draw on references from literature, nature, and art history to construct scenes open to imagination. In *LMDHP* (2025) and *Chrysanthemum Day* (2026), these references combine in compositions where cultural memory, symbols, and imagination coexist without settling into a single interpretation.

Gonzalo Delgado brings the visual arts into dialogue with cinematic language through drawing, painting, and works on paper. His practice explores movement, representation, and desire, while expressive gestures and repeated lines generate images in transformation. In *I'll Wait for You Here* (2019), a scene suspended between observation and fiction places the body and narrative within a space open to multiple readings.

Claudia del Río brings together drawing, painting, writing, pedagogy, and collective work, approaching art as a form of shared knowledge. Her projects extend drawing beyond the studio, turning it into a space for encounter, experimentation, and thought. In *Under the world with caterpillar* and *Under the world with onehundredhearts* (2023), the everyday, the poetic, and the symbolic coexist within a territory shaped by observation and imagination.

Max Gómez Canle's painting explores the relationships between landscape, architecture, and the history of art. His works bring together references from different periods and traditions to create spaces where visual memory is transformed and time seems suspended. In *Brick Invention V* (2022), *Staircase* (2025), and *Brick Invention* (2025), architectural elements construct compositions that move between the recognisable and the imagined.

Nicolás Guagnini develops an interdisciplinary practice spanning painting, sculpture, film, and writing to explore how images construct memory and history. His work places individual experience within broader cultural and political processes. The paintings from *Covid*, *Mysterious Immunes* (2021), which emerged from a moment of shared uncertainty, speak to fragility, resilience, and transformation, and to what remains as time changes the way we see.

Chonon Bensho, a member of the Shipibo-Konibo Nation of the Peruvian Amazon, brings painting, embroidery, drawing, photography, and poetry into dialogue with ancestral knowledge. Her practice connects contemporary creation with ethnobotany and cosmological knowledge. In *Kana ibo (The Owner of Lightning)* (2023), embroidery on tucuyo presents a worldview in which beings, natural forces, and territory exist in living interdependence.

Magalí Lara's practice explores the body, emotion, and memory through painting, drawing, and writing. Her work reflects on identity, femininity, and the relationship between inner and outer worlds, using a visual language in which intuition and gesture play a central role. The paintings from *Los ojos no* (1997) approach painting as a space of transformation, where colour, line, and material remain open to change and to the unfolding of memory.

Ana López develops an interdisciplinary practice bringing together ceramics, drawing, sculpture, writing, and installation to construct narratives from everyday experience. Her work attends to domestic gestures, affect, memory, and women's lives, transforming materials such as paper and clay into vehicles for storytelling and care. In *Milk Tower* (2021–2022), an everyday element becomes an image that evokes nourishment, fragility, and support.

Gimena Macri's paintings explore intimate scenes and everyday situations in which domestic spaces, objects, and gestures acquire an ambiguous, poetic dimension. Her practice combines observation and imagination to construct images suspended between lived experience and fantasy. In *Receta secreta un secreto* (2024), a domestic interior brings together plants, objects, and forms that seem to emerge from the painted surface, creating a space between the everyday and the fantastic.

For Martín Pelenur, painting is a form of thought and a field of experimentation. His practice develops through exercises, systems, and procedures that can be repeated and transformed, making variation a tool for investigation. In *Untitled*, from the *Grillas* series (2026), an intense geometric structure combines concentric forms and expanding modules across the surface, allowing order and variation to coexist within a dynamic image.

Florencia Sadir investigates the relationships between matter, territory, and time through attention to natural cycles and forms of knowledge rooted in observation and listening. Her works approach landscape as a network of relationships between human and more-than-human forms of life. In *Forms of Life in San Carlos* and *Pulse of Rivers* (2023), rhythms, paths, and marks evoke the movement of water and the memory inscribed in the land.

Cristina Schiavi moves between painting, sculpture, and drawing to explore the relationships between abstraction, design, and material culture. Her pared-back forms and references to everyday objects examine how spaces, bodies, and objects shape the ways we inhabit and relate to the world. In *Untitled*, from the series *Cuerpo fofo* (2021), expansive forms hover between abstraction and bodily presence, revealing the affective dimension of the familiar.

Jonathan Vivacqua's sculptural practice investigates the expressive possibilities of industrial materials such as iron, aluminium, and cement. Drawing on construction processes and their physical qualities, he transforms elements associated with architecture and engineering into structures that alter our perception of space, balance, and matter. In *Rosa* (2025), materials suggesting solidity and permanence take on a form that evokes fragility, tension, and transformation.

Christian Salablanca Díaz's practice addresses the relationships between territory, memory, and the transmission of knowledge. Through installations, sculptures, and drawings, he revisits stories, objects, and forms of knowledge connected to oral and ancestral traditions. In *Enciclopedia de río* (2023), a canoe covered with engravings, acrylic paint, buoys, and weights hangs above the water. The vessel becomes a support for signs and stories, while the river becomes a space of movement and memory.



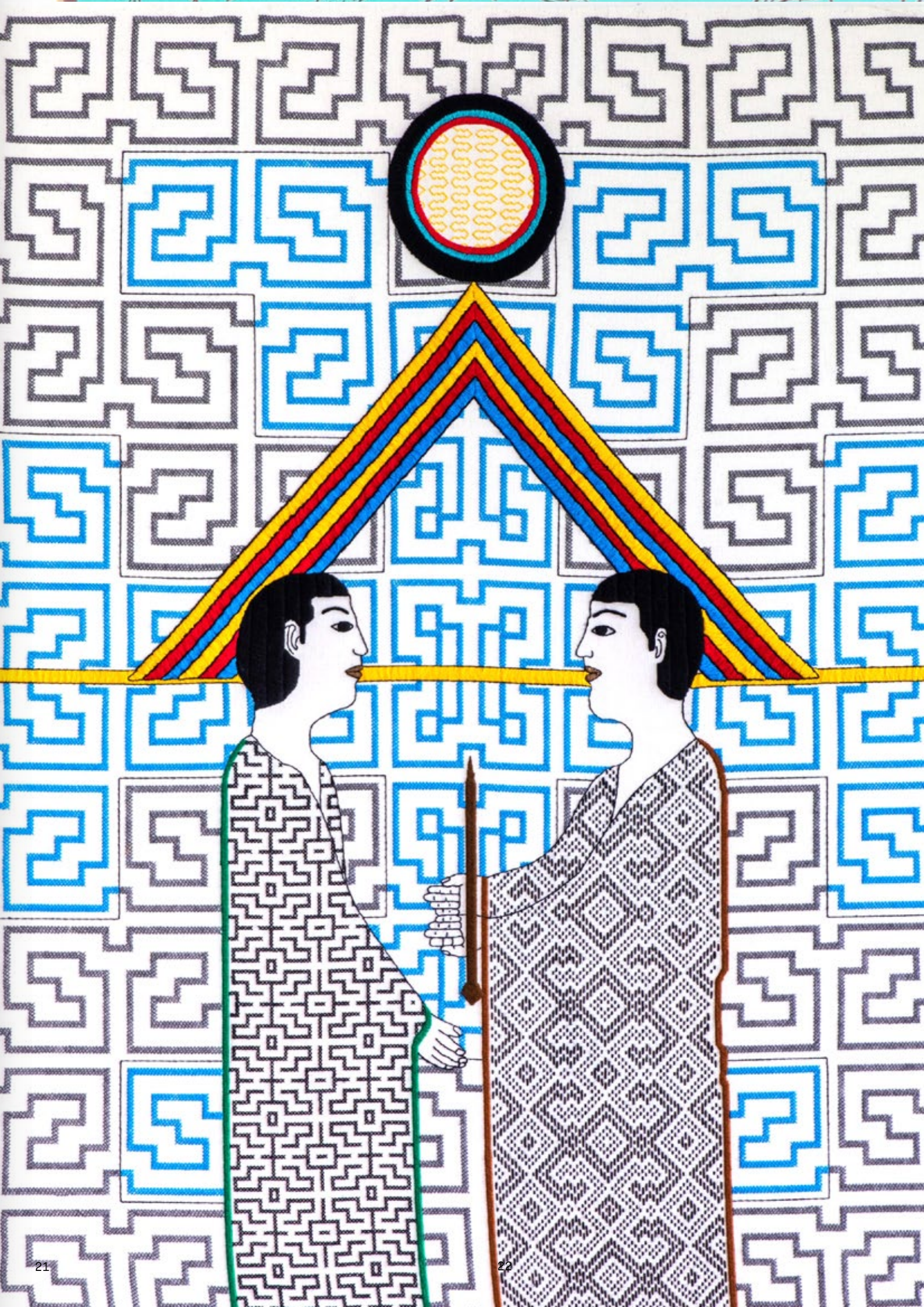


















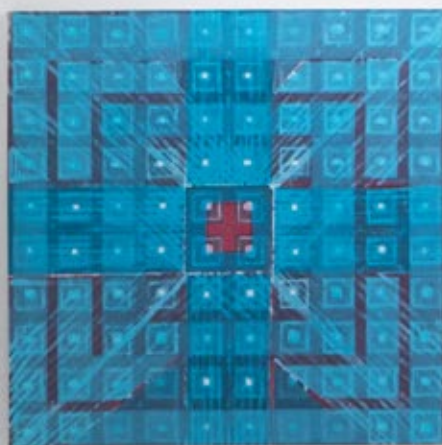






























fig 01



fig 02



fig 03



fig 04



fig 05



fig 06



fig 07



fig 08



fig 09



fig 10



fig 11



fig 12

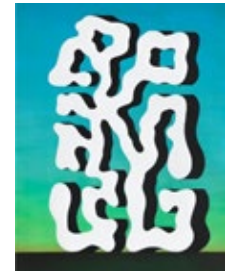


fig 13



fig 14



fig 15

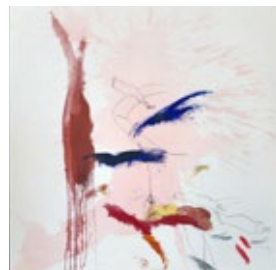


fig 16



fig 17



fig 18



fig 19



fig 20

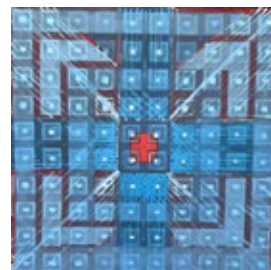


fig 21



fig 22-26

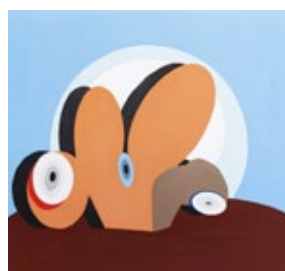


fig 27



fig 28

fig 15

PERSISTENCIAS

Works

fig 01

ELBA BAIRON
Sin título, 2024
Papier-mâché,
stucco and synthetic
enamel paint
54 x 30 x 35 in

fig 02

ELBA BAIRON
Sin título, 2014
Papier-mâché, stucco
and latex paint
112 x 217 in

fig 03

CHONON BENSHO
*Kana ibo (el dueño
del rayo)*, 2023
Embroidery on
tucuyo fabric
54 x 39 in

fig 04

COHEN Y MAZZUCHELLI
Día del Crisantemo,
2026
Oil on canvas
28 x 24 in

fig 05

COHEN Y MAZZUCHELLI
LMDHP, 2025
Oil on canvas
28 x 24 in

fig 06

GONZALO DELGADO
Te espero acá, 2019
Pastel and ink
on paper
80 x 61 x 2 in

fig 07

CLAUDIA DEL RÍO
*Under the world with
caterpillar*, 2023
Acrylic and
tempera on paper
8 x 33 in

fig 08

CLAUDIA DEL RÍO
*Under the world with
onehundredhearts*,
2023
Acrylic and
tempera on paper
8 x 31 in

fig 09

MAX GÓMEZ CANLE
Ladrillo invención
2025
Oil on linen
13 x 10 in

fig 10

MAX GÓMEZ CANLE
Escala y visión
2025
Oil on linen
32 x 39 in

fig 11

MAX GÓMEZ CANLE
Escalera, 2025
Oil on linen
20 x 28 in

fig 12

NICOLÁS GUAGNINI
Sin título, de la
serie *Covid, Inmunes*
Misteriosos, 2021
Acrylic on canvas
40 x 30 x 2 in

fig 13

NICOLÁS GUAGNINI
Sin título, de la
serie *Covid, Inmunes*
Misteriosos, 2021
Acrylic on canvas
24 x 18 x 1 in

fig 14

CHRISTIAN SALABLANCA
Enciclopedia de río,
2023
Site specific
Site-specific Woodcuts
on wood, acrylic paint,
buoys and fishing
sinkers
138 x 12 x 24 in

fig 15

MAGALI LARA
S/t Serie [Series]
Los ojos no, 1997
Oil on canvas on wooden
stretcher
63 x 63 x 2 in

fig 16

MAGALI LARA
S/t Serie [Series]
Los ojos no
1997
Oil on canvas on wooden
stretcher
63 x 63 x 2 in

fig 17

ANA LÓPEZ
Torre de leche
2021-2022
Glazed ceramic
16 x 13 x 13 in

fig 18

GIMENA MACRI
*Receta secreta
un secreto*, 2024
Oil on canvas
33 x 35 in

fig 19

GIMENA MACRI
La apatía, 2024
Oil on canvas
12 x 7 in

fig 20

MARTÍN PELENUR
S/t Serie [Series]
Grillas, 2026
Acrylic on canvas
31 x 31 in

fig 21

MARTÍN PELENUR
S/t Serie [Series]
Grillas, 2026
Acrylic on canvas
47 x 47 in

fig 22

FLORENCIA SADIR
*Formas de vida en
los San Carlos*, 2023
Ink on bamboo paper
14 x 54 in

fig 23

FLORENCIA SADIR
Pulso de ríos, 2023
Ink on bamboo paper
14 x 54 in

fig 24

CRISTINA SCHIAVI
Untitled Series
Cuerpo fofo, 2021
Acrylic on canvas
70 x 71 in

fig 25

JONATHAN VIVACQUA
Rosa, 2025
Iron, cement,
iron oxide and
epoxy resin
65 x 49 x 2 in

walden naturae

wn walden naturae is an exhibition space set in the enclave of Pueblo Garzón (Maldonado, Uruguay).

Close to the sea, it is surrounded by hills, olive groves and vineyards in a more secluded Uruguay.

Its annual programming combines historical and contemporary exhibitions in all disciplines and media, in its own 5000 square meter space.

wn walden naturae activates and cultivates its unique setting with agricultural, ecological and artistic initiatives, creating an idyllic context.



Program 22
Group Show
Persistencias
Jul 2026

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Museography
Gastón Arismendi

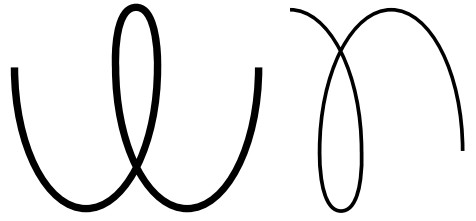
Identity Design
Catalogue
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Photography
Sur Creativa

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w-w-w.ar

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life ... HENRY DAVID THOREAU "Walden; or, Life in the Woods"

A handwritten signature in black ink, consisting of a series of loops and curves, resembling a stylized 'e' or 'w' followed by a flourish.