





walden naturae, presents its first exhibition with New York–based Argentinean artist Nicolás Guagnini (1966).

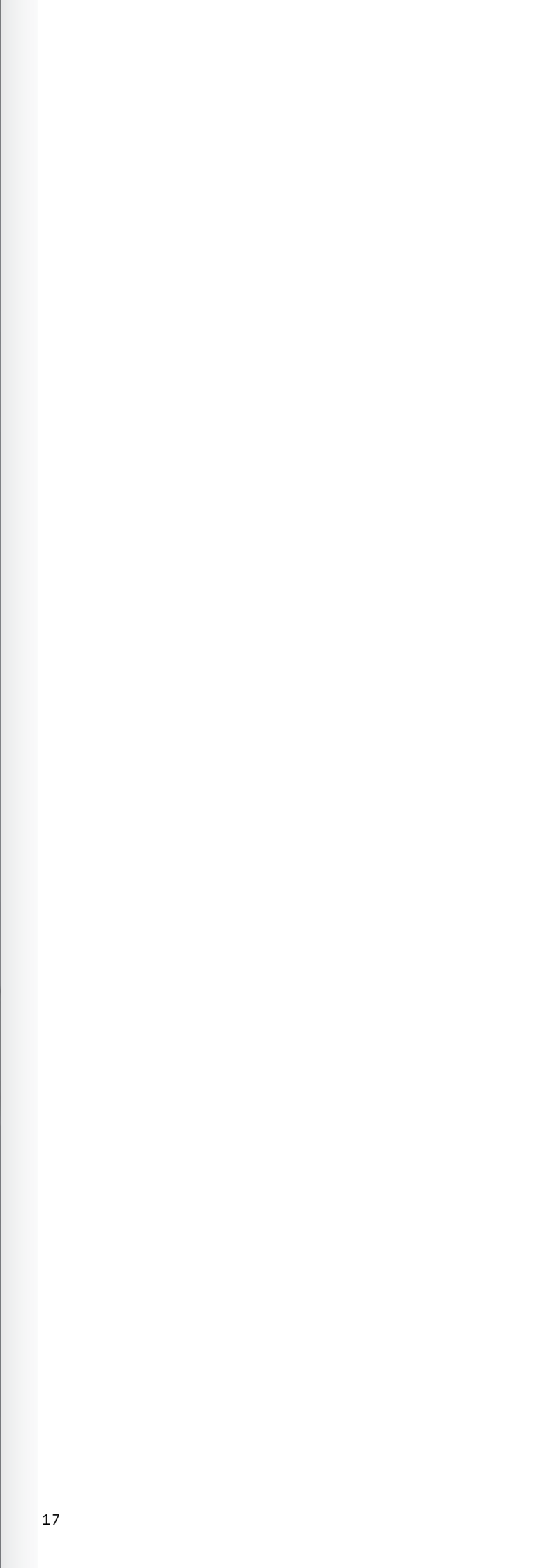
Las cuatro estaciones

In response to the confinement imposed by the virus, Guagnini developed a series of profile view drawings of figures emitting air. The virus is handled as discourse, as infection and as an aesthetic element. Walden presented the first paintings from this series at Art Basel's OVR in 2020. The artist expanded four of these figures into large format with the theme of the four seasons, inadvertently foreshadowing the pandemic's endemic nature. The monumental, porous figures evoke the metaphysical work of Roberto Aisenberg, who was Guagnini's friend and mentor, in addition to keys in Uruguayan modernist Maria Freire's work. By means of collaboration with the Alto Liso studio in Guadalajara, Mexico, Guagnini converts his paintings into extremely sophisticated tapestries. The studio brought techniques found in Europe at the Manufacture Royale des Gobelins in France into the mid-twentieth century, and into the reality of the state of Jalisco, with centuries of indigenous tradition in textiles. Commercially unavailable colors and shades are achieved by dying the wool; weavers work jointly with the artist on the design and its interpretation. This results in unique pieces, where lavish materials and visual potency engage to metabolize a traumatic event.

Drawings from the same series round out the exhibition, as do three ceramic pieces, in accordance with the artist's interest in craft techniques. Two of these pieces were recently exhibited in Buenos Aires at MALBA, in the framework of the "Terapia" (Therapy) show, which examined the influence of psychoanalysis in Argentinean Art.



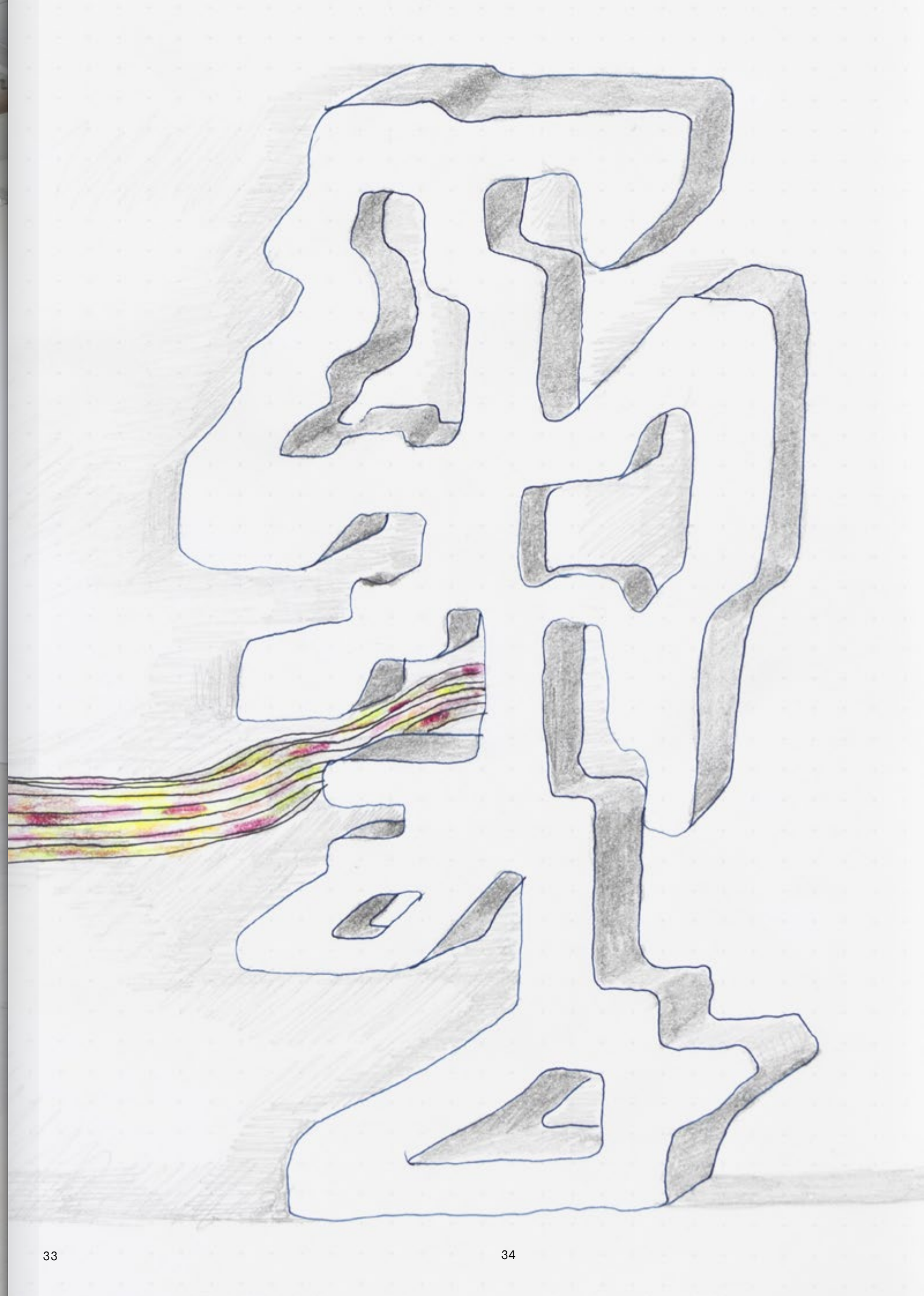






















Contemporary artist, filmmaker and writer. Nicolás Guagnini(Buenos Aires, 1966) works across disciplines to tackle issues like labor, capital and masculinity. By mixing different mediums in his exhibitions, the artist aims to consolidate aesthetic projects with a strong philosophical and historical basis. Nicolás Guagnini studied drawing with Aída Carballo and Aurelio Macchi between 1979 and 1986. In that same year, he started to go to Roberto Aizenberg's studio, with whom he established a close friendship until Aizenberg's death. In 1991, Guagnini received the "Ciudad de México" grant and in 1994 he won the Premio Braque, given by the Embassy of France. In 1997, he moved to New York and co-founded, with Karin Schneider, the experimental film company *Unión Gaucha Productions*. In 2005, along with many other artists, curators and art historians, he co-founded the cooperative gallery *Orchard*. In 2009, his sculpture 30,000 joined the collection of Parque de la Memoria. The piece, consisting of 25 steel columns of 4 meters height, displays his father's portrait, disappeared in 1977. The work of Nicolás Guagnini has been part of many national and international exhibitions, and his texts have been published in different publications, like October and Artforum. He currently lives and works in New York.

Production details
Las cuatro estaciones
del COVID, 2021
Gobelin





Ida Bauer, 2019
Vitrified glazed
ceramic
15 x 14 x 7 in



IRS, 2019
Vitrified glazed
ceramic
15 x 5.5 x 5 in



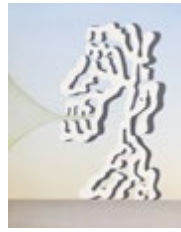
Danton, 2017
Vitrified glazed
ceramic
15 x 13 x 11 in



Conspiracy Theory, 2020
Oil, mica powder
and acrylic on burlap
mounted on wood
14 x 11 in



*Even in the
countryside, 2020*
Oil on burlap
mounted on wood
14 x 11 in



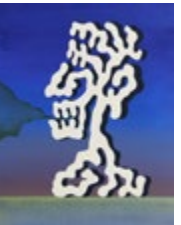
Infectado, 2020
Acrylic on canvas
14 x 11 in



Poisoned Pawn, 2020
Oil and acrylic
on burlap mounted
on wood
14 x 11 in



The Swedish solution, 2020
Oil and acrylic
on burlap mounted
on wood
14 x 11 in



Trasmisor II, 2020
Acrylic on canvas
14 x 11 in



*Drawings
From COVID Series, 2021*
Ink and pencil
on paper
8 1/4 x 5 7/8 in



*Drawings
From COVID Series, 2021*
Ink and pencil
on paper
8 1/4 x 5 7/8 in



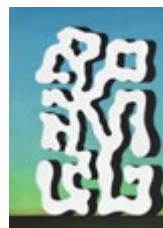
*Drawings
From COVID Series, 2021*
Ink and pencil
on paper
8 1/4 x 5 7/8 in



*Inmunes Misteriosos
COVID Series, 2021*
Acrylic on canvas
24 1/8 x 18 1/8 in



*Inmunes Misteriosos
COVID Series, 2021*
Acrylic on canvas
24 1/8 x 18 1/8 in



*Inmunes Misteriosos
COVID Series, 2021*
Acrylic on canvas
24 1/8 x 18 1/8 in



*Las cuatro estaciones
del COVID
Invierno, 2021*
Gobelin
86 5/8 x 66 7/8 in



*Las cuatro estaciones
del COVID
Primavera, 2021*
Gobelin
86 5/8 x 66 7/8 in



*Las cuatro estaciones
del COVID
Verano, 2021*
Gobelin
86 5/8 x 66 7/8 in



*Las cuatro estaciones
del COVID
Otoño, 2021*
Gobelin
86 5/8 x 66 7/8 in

walden naturae

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.

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

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Program 02
Nicolás Gugnini
Las cuatro estaciones
Jan 2022
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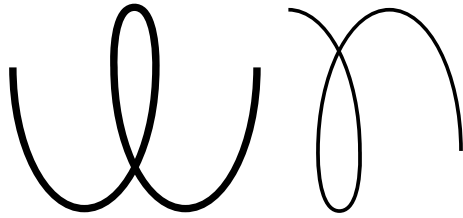
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I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not 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, likely representing the name Henry David Thoreau.