





La forma de las cosas
[The Shape of Things]

Rafael Cabella, José Luis Parodi, Natalia Torterolo

The exhibition —curated by Martín Craciun— connects the work of three Uruguayan artists from different generations through painting and its ability to grasp the world. Painting is the quintessential artistic medium through which artists have historically attempted to represent reality or imagine alternative possibilities.

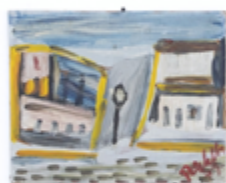
La Forma de las Cosas offers an exploration of everyday life themes through painting and the act of painting itself. Both the images presented and the discourses that support them can be associated with a variety of artistic styles explored in the 20th century. However, certain motifs and ideas unite these disparate images and bring them closer to a common sensitivity: the city, the domestic, and portraiture (or self-portraiture) emerge as recurring forms. Perhaps these works propose an effort to impose order amidst an unpredictable world.

The freedom with which these artists blend classical and popular historical-artistic sources, archetypal and personal fantasies, constitutes a rejection of the hegemonic concept of traditional painting. By evading the notion of good, erudite art, they embrace the freedom to do and be whatever they desire. Painting becomes a method of relating to the world, nothing more than that. As Tina Turner famously said, “We don’t need another hero.”

























RAFAEL CABELLA
(Montevideo, Uruguay 1932–1992)

He found his calling in painting without pursuing formal studies. He quickly developed a personal style and held his first solo exhibition in Montevideo in 1973. His work would be considered a precursor to the *bad-painting* or neo-expressionism trend, which emerged in the 1980s in Germany and Italy. He caught the attention of several collectors who amassed up to a hundred of his paintings. The energy and looseness of his brushstrokes devour the surface of the canvas or cardboard with unprecedented freedom, even destroying the figuration upon which it is based. The torn composition and labyrinthine structure that implies the interpretation of his works correspond to the mazes of men and the world, ultimately giving rise to a powerful visual harmony that is constructed and deconstructed with each viewer’s gaze.

JOSÉ LUIS PARODI
(Montevideo, Uruguay 1962)

He trained in the workshop of Hugo Longa and has exhibited his works individually and collectively since 1994. Among his recent exhibitions, notable ones include *Equilibrio Inestable*, 3 Mundos, La Barra, 2022; *La Conquista del Paisaje*, CCD, curated by Martín Craciun, 2021; the exhibition and book presentation of *Dopamina (Historias Distópicas de Parkinson, Neuroestimuladores y Pintura)* at Galeria Zoco, Punta del Este, 2020. He was awarded the Acquisition Prize at the 59th National Margaret Whyte Salon, EAC, 2020. According to the artist, his paintings are emotional and mental records of the moment in which they were created. They are personal proof of his existence. The artist recalls how he felt when he painted them and his external circumstances (location, pictorial materials, whether he used oil or acrylic, the painting he was seeing at that moment, etc.). However, despite the enumerated evidence, he struggles to recognize those paintings as his own. Perhaps the evidence is insufficient, or perhaps what defines us constantly eludes us, making it difficult to trace. Despite that, he continues to paint, a way of sculpting in time.

NATALIA TORTEROLO
(San José, Uruguay 1988)

She began her artistic education at an early age with drawing and painting classes at the Departmental Museum and House of Culture in San José. In 2016, she obtained a Bachelor’s degree in Visual Arts/Fine Arts, and she is currently pursuing a Bachelor’s degree in Philosophy at the Faculty of Humanities, Udelar, Universidad de la República. Among her recent exhibitions, notable ones include *Do not cover*, Tribu, Pozo de agua, 2022; *La conquista del paisaje*, CCD Punta del Este, curated by Martín Craciun, 2021; and *Bajo el hormigón, la playa*, curated by Candela Bado, 2019. The artist proposes a complex reading of contemporary events. Through a transversal artistic practice, she questions the political implications that the strategies of production and circulation of information have on society. She explores different techniques and mediums, creating pieces that generate undefined spaces and transporting atmospheres.

MARTÍN CRACIUN
(Montevideo, Uruguay, 1980)

Craciun lives and works in Montevideo. He is an independent curator and university professor focused on the relationship between art, media, and contemporary culture. As a curator, he has developed exhibition projects in the majority of Uruguay’s museums and cultural centers, in addition to projects in Europe, Asia, and the Americas. He has been a juror for numerous art prizes and competitions. Since December 2020 he has been a consultant to the Cultural Department for the administration of the city of Montevideo, and Head Curator of the SUBTE exhibition center. He was a Professor at the Universidad Católica del Uruguay from 2011 to 2020, and a Professor in the Architecture Department at the Universidad de la República from 2006 to 2010. Since 2010, as Director of the SOCO Festival internacional de música avanzada y cultura contemporánea, he has presented and produced over 100 performances in Uruguay by international artists working with experimental music.

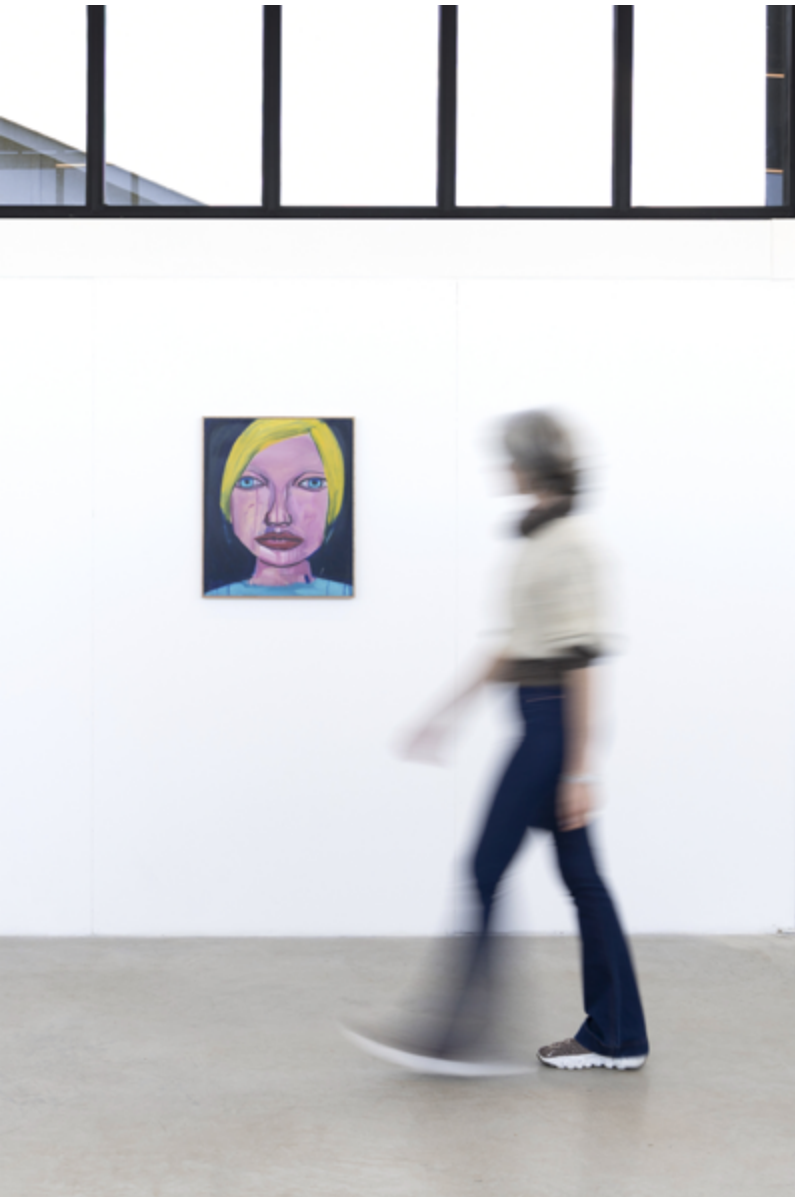




fig 01



fig 02

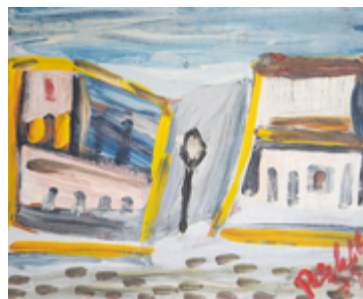


fig 03



fig 04



fig 05



fig 06



fig 07



fig 08

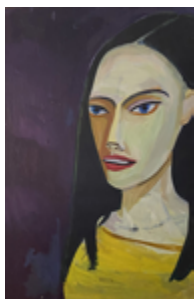


fig 09



fig 10

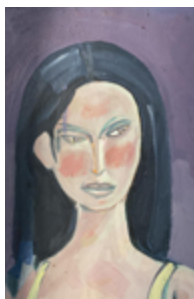


fig 11

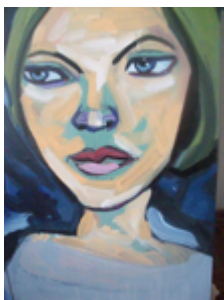


fig 12

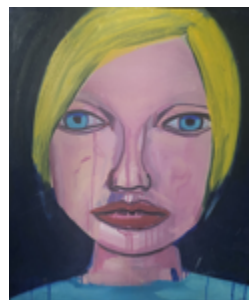


fig 13



fig 14



fig 15



fig 16



fig 17



fig 18



fig 19



fig 20



fig 21



fig 22



fig 23

CABELLA, PARODI
& TORTEROLO
La forma de las cosas

fig 01
RAFAEL CABELLA
Untitled, c.1980
Oil on cardboard
17.9 x 14.6 in

fig 02
RAFAEL CABELLA
Untitled, 1989
Oil on Chapadur
21.3 x 22.4 in

fig 03
RAFAEL CABELLA
Untitled, 1979
Oil on Chapadur
13.8 x 16.9 in

fig 04
RAFAEL CABELLA
Untitled, 1988
Oil on cardboard
17.3 x 21.3 in

fig 05
RAFAEL CABELLA
Untitled, c.1980
Oil on cardboard
13.4 x 19.7 in

fig 06
RAFAEL CABELLA
Untitled, c.1980
Oil on chapadur
12.6 x 17.7 in

fig 07
RAFAEL CABELLA
Untitled, c.1980
Oil on cardboard
11 x 15.4 in

fig 08
JOSÉ LUIS PARODI
4 LC (1), 2016
Dyptich
Oil on duraboard
23.6 x 15.7 in

fig 09
JOSÉ LUIS PARODI
4 LC (2), 2016
Dyptich
Oil on duraboard
23.6 x 15.7 in

fig 10
JOSÉ LUIS PARODI
Rubia 2 (4 Prince),
2010
Acrylic on canvas
23.6 x 15.7 in

fig 11
JOSÉ LUIS PARODI
Morocho, 2012
Oil on duraboard
23.6 x 15.7 in

fig 12
JOSÉ LUIS PARODI
Ex Susy, 2009
Acrylic on canvas
27.6 x 19.7 in

fig 13
JOSÉ LUIS PARODI
*Rubia con blusa
celeste*, 2006
Oil on duraboard
23.6 x 19.7 in

fig 14
JOSÉ LUIS PARODI
*Lumpen con blusa
amarilla*, 2004
Oil on duraboard
23.6 x 15.7 in

fig 15
JOSÉ LUIS PARODI
*Lumpen con fondo
celeste*, 2009
Acrylic on canvas
23.6 x 15.7 in

fig 16
NATALIA TORTEROLO
Sin nombre, 2023
Oil on canvas
27.6 x 21.7 in

fig 17
NATALIA TORTEROLO
*Sombras, ficción
y fantasía*, 2023
Oil on canvas
15.7 x 11.8 in

fig 18
NATALIA TORTEROLO
Teta azul, 2023
Oil on canvas
15.7 x 11.8 in

fig 19
NATALIA TORTEROLO
Pies, 2023
Oil on canvas
15.7 x 11.8 in

fig 20
NATALIA TORTEROLO
Duck, 2020
Latex paint,
sublimation and oil
on canvas
38.6 x 26.8 in

fig 21
NATALIA TORTEROLO
Hábitos, 2020
Plastic paint
on canvas
24.4 x 21.3 in

fig 22
NATALIA TORTEROLO
*Madre todos
me rechazan*, 2023
Oil on canvas
19.7 x 15.7 in

fig 23
NATALIA TORTEROLO
Jaula, 2023
Mixed media on canvas
29.5 x 23.6 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.



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Program 10
Cabella, Parodi & Torterolo
Curated by
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Jul 2023
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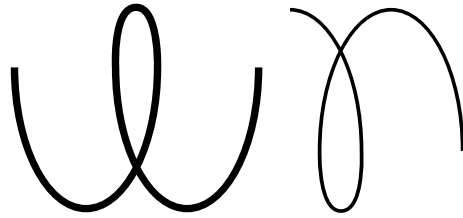
Museography
Gastón Arismendi
Production
Carla Hermoso
Cristina Madero

Catalogue
Graphic Design
Oficina Laura Escobar
Photography
José Luis Morales

Contact
Walden Naturae
Los Cerrillos c/El Faro
[CP 20400] Pueblo Garzón
Maldonado, Uruguay
+ 5982 9122 1977
info@waldennaturae.com
@waldennaturae

waldennaturae.com

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.