



La forma de las cosas

[The Shape of Things]

Rafael Cabella, José Luis Parodi

and Natalia Torterolo

Curated by Martín Craciun

The exhibition 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."

JOSÉ LUIS PARODI. *Díptico 4 LC (1)*, 2016

Oil on duraboard. 23.6 x 15.74 in
(Down left)

NATALIA TORTEROLO. *Hábitos*, 2020

Plastic paint on canvas. 24.4 x 21.25 in
(Up to the right)

RAFAEL CABELLA. *Sin título*, 1988

Oil on cardboard. 13.3 x 20 in
(Figures)

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*, C.C.D, curated by Martín Craciun, 2021; the exhibition and book presentation of *Dopamina (Historias Distópicas de Parkinson, Neuroestimuladores y Pintura)* at Galería 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 the co-curator for Uruguay's pavilion at the 12 Bienalle di architettura di Venezia at the 2010 Biennale di Venezia and co-curator for Uruguay's pavilion at the 14 Bienalle di architettura di Venezia at the 2014 Biennale di Venezia. He represented Uruguay at the XII Bienal de la Habana in 2015 and at editions 7 and 11 of the Bienal del Mercosur, in 2009 and 2018. He was guest curator for Lisboa as Capital Iberoamericana de la Cultura (2017), and guest curator for the CTM Festival for adventurous music and Art, Berlin (2019 and 2020), the XIII and XIV Bienal de Artes Mediales de Santiago in Chile (2016 and 2018), IX Bienal Internacional de Arte in La Paz, Bolivia (2016) and Fotografía Contemporánea Uruguay at the Instituto Cervantes, Rome (2019), among others. He was the curator of the cultural program for the Este Arte fair (2016, 2017, 2018). 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.