



Walden Naturae presents *The Coleridge Collection*, an exhibition by Pablo Uribe for the gallery's location in Pueblo Garzón.

For the first time since his major exhibition at the Museo Nacional de Artes Visuales (2018), Uribe presents a new body of work conceived specifically for the gallery space and its context.

The exhibition's title refers to an essay by Jorge Luis Borges, published in *Otras inquisiciones* (Other Inquisitions) in 1952. The essay, "La flor de Coleridge" (The Coleridge Flower) begins with a quote by Paul Valéry, "The history of literature should not be the history of authors but rather the history of the Spirit as the producer or consumer of literature; such a history could be written without mentioning a single writer." Uribe echoes Borges' idea that *all authors are one author* in the body of work that unfolds here, questioning issues of authorship and originality, opening the imagination to other interpretations. The *Coleridge Collection* presents four works from the *Croma* (Chroma) series, along with the *Hostesses* series from 2018.

Pablo Uribe has dedicated over a decade to working on his *Croma* series. Singular works of Uruguayan art are meticulously studied and chromatically decomposed in order to assemble montages with planes of color that strictly obey and maintain the format of the original work referenced. Uribe works with Mechtild Endhardt, a restoration specialist who scientifically reproduces the colors from the original works and applies them to the canvas, achieving an absolute plane of color that Uribe then situates in space, configuring and specifying formal relationships while indicating the architecture and spaces that contain them in the majority of cases.

Another way to summarize *Croma* would be as a systematic study of art and its possibilities through the use of color and form in Uruguayan art, particularly painting. With these works as the starting point, he generates new configurations, now in terms of absolutes. These works unfold in an exploration of the formal possibilities of a language with universal pretensions: abstraction. This is a conceptual exercise, where Uribe strips away art's artisanal tradition in order to think about form, color, composition and the national art tradition, along with its international correlations.

In this collection, Uribe refers to Samuel Taylor Coleridge (England, 1772-1834), who was an English poet and philosopher associated with

the founding of romanticism in England. Coleridge played a leading role in a unique episode in the history of western literature: the poet was secluded on a farm in Exmoor, when due to a physical ailment while reading a passage by Samuel Purchas, he saw the need to take medication with a hypnotic effect. In that state of sleep, he dreamed a series of images and words. When he awoke, he was certain he had composed, or received, a poem consisting of some three hundred verses. He recalled them with clarity and was able to transcribe them, and this passage can be found in his published work. This event is central to Borges' essay, and Uribe takes it up as a link that connects with the ideas postulated by the illustrious writer.

Art can be understood as a collective construction, which, aside from heroic gestures and skillful people who have managed to transcend, proposes that it is art itself which goes along delineating its history. What Uribe seeks is to take this idea to an extreme and put it into practice, utilizing Uruguay's national art as his raw material.

His *Hostesses* series (2018) presents an edition of plaster pieces based on a sculpture by renowned Uruguayan sculptor Bernabé Michelena (Uruguay, 1888-1963). It consists of six sculptures taken from the original, six reproductions that are arranged in space. The work's title is also a quote of a work by Peter Fischli (Switzerland, 1952) and David Weiss (Switzerland, 1946-2012), involving a series of plaster sculptures of an airline stewardess. The molds and copies of Michelena's sculpture were not done by Uribe himself, either, but by Javier Ribeiro. Uribe erases the boundaries of authorship once again with this reproduction, and in this case, the reference to the original is as close as it is evident.

The Coleridge Collection explores the diverse relationships and modalities that comprise art practice in its context, and it is a study of the ties between subjects and objects, whether their stories are real or fictional.

These stagings, re-elaborations or montages look to invade viewers' sensory domain in order to put intentional changes into operation in their memories and imagination. Uribe contributes to (re) inventing our identities and ways of belonging to this (his) place in the world.

These works are containers in which the artist incubates a form of subjectivity that does not yet exist. Pablo Uribe proposes that we think of art as a limited group of images and forms that are deployed in an infinite series of versions and forms, and in this sense, original and copy do not exist, neither one nor the other.

PABLO URIBE
(Montevideo, Uruguay, 1962)

Uribe studied architecture at the Universidad de la República, and visual arts with Guillermo Fernández. He has participated in diverse workshops, most notably among them: *Intervenciones urbanas*, led by Antoni Muntadas (Spain); *Teoría de la imagen*, led by Vincent Delpeux (France); *Taller de video*, led by Marcel Odenbach (Germany); and *Informe de campo*, led by Justo Pastor Mellado (Chile).

He has had twenty-five solo exhibitions and participated in over ninety group shows in Uruguay, Peru, Brazil, Argentina, Mexico, Sweden, Venezuela, Italy, France, Germany and the United States.

He has represented Uruguay on several occasions: 53° Biennale di Venezia, Italy; *Afuera! Arte en Espacios Públicos*, Córdoba, Argentina; II and IV Bial del Mercosur, Porto Alegre, Brazil; Bienal de Grabado de Buenos Aires, Argentina; VII Bienal de La Habana, Cuba; Bienal Internacional de Estandartes, Mexico; V Bienal Vento Sul, Curitiba, Brazil.

In the year 2001, Uruguay's Ministerio de Educación y Cultura awarded him with the Gran Premio Nacional de Artes Visuales for his triptych titled *Prueba de cielo*. He was invited to the II Festival International d'Arts Multimedia Urbains in Belfort, France; to the *Intermodem Intermedia Festival* at the Modern Art Centre, Debrecen, Hungary; to the *Latin American Roaming Art* (LARA) residency in Colombia, and recently, to the 33° *Panorama da Arte Brasileira* at the Museu de Arte Moderna in São Paulo, Brazil. In 2016, he received the XXI Premio Figari, awarded by Uruguay's Banco Central in recognition of his career achievement. In late 2018, he held the *Aquí soñó Blanes Viale* exhibition, in which over 300 works from the Museo Nacional de Artes Visuales archive intervened, occupying all of the Museum's exhibition spaces. In 2019 he was curator for Marcelo Legrand's exhibition held on the occasion of the XXIII Premio Figari; and in 2022 he was the co-curator—together with Laura Malosetti Costa—of the *Persona* exhibition, by artist Gerardo Goldwasser, who represented Uruguay at the 59° Biennale di Venezia in Italy. He lives and works in Uruguay.

MARTÍN CRACIUN
(Montevideo, Uruguay, 1980)

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 Biennale di architettura di Venezia at the 2010 Biennale di Venezia and co-curator for Uruguay's pavilion at the 14 Biennale 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. He lives and works in Montevideo.