





*Cosmética. La piel de la pintura*  
By Iosi Havilio

*and quivering*  
*hot*  
*full of fires*  
*alive*  
*with a life burning to be pierced \**  
—*La piel (Skin)*, Idea Vilariño

Martín Pelenur

Depth of any kind starts with the skin. That which is seen or touched, that which figures and is disfigured names other parts that are dark, incomprehensible hollows that are nevertheless there. Within hand’s reach. We imagine a surface: soft, tough, tender, noisy, easily infringed upon, impenetrable. It can always be sliced open, a slit, a millimetric window, a portal. One that leads to the arcane, the most banal and often repeated, to sensorial, emotional and metaphysical dimensions. That exist beyond. And right here, of course. Access to another person, ourselves, the unconscious, the natural world or the kingdom of things begins at the dermis, through some kind of dermis. Liquid, solid, effervescent, dirty or ideal.

*Cosmética* [Cosmetics], by Martín Pelenur, a fanatic of craft and experimentation, is a pictorial adventure that puts plastic as raw material and the very meaning of the gaze into play. Cosmos, the origin of this action’s name, ponders the order of the stars but on the other side, chaos as well, suggesting the infinite and at the same time, the most palpable and ephemeral, contrasting the clean and pristine with the opaque and mysterious. In this project, painting reveals itself as a technique with a thousand variations, bringing gestures, colors, textures and shapes into the world, inscribed in its pure substance. And this way Art, that wide open sea that we call art with a capital A but especially with a small a, appeals to movement to recreate everything there is, everything there always has been. Here, the very pigment itself and its drifting take center stage. Supports are shaken up in order to put the material itself on display, close up, raw, with no detours other than mutation, converted into an absolute made up of layer after layer of its own self. It is a joyful invitation to listening and reinterpretation. Pelenur intervenes and enjoys himself along the way. He embraces and plays around with the painter’s craft, manipulating methods and readings. These sheets are inscribed with possible graphic marks, folds, fissures, landscapes, veins or messages from the future; leaves of papyrus sent from some faraway origin suggesting orders, manifestos, music and silence, full of surprise and wonder. Concave, convex, hanging and stretched, canvasless canvases, these suspended works coexist, bringing us to peer into an abyss that is very close at hand in the reflection of everything that fits into a bit of skin.

\* Poem translation by Jesse Lee Kercheval

















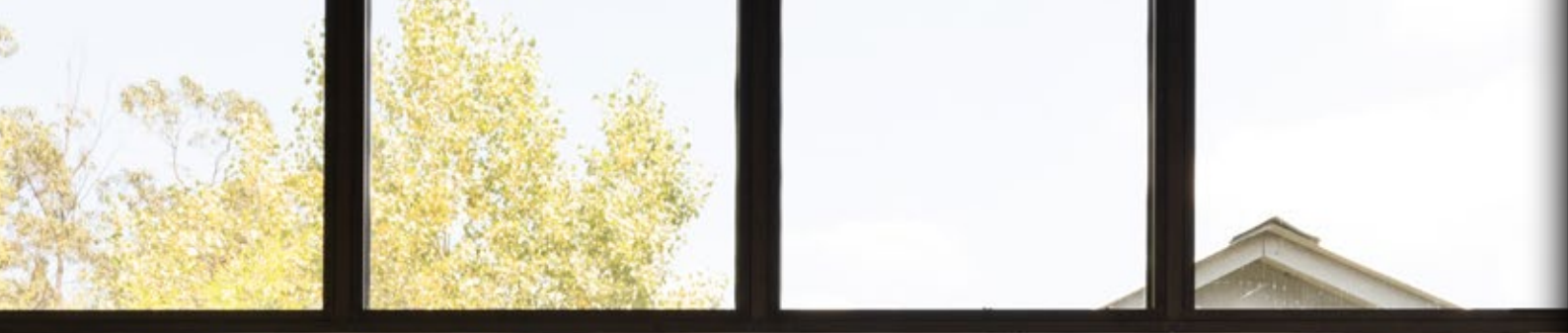






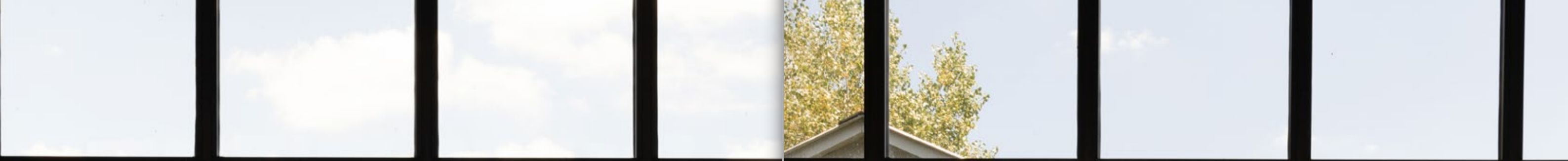


















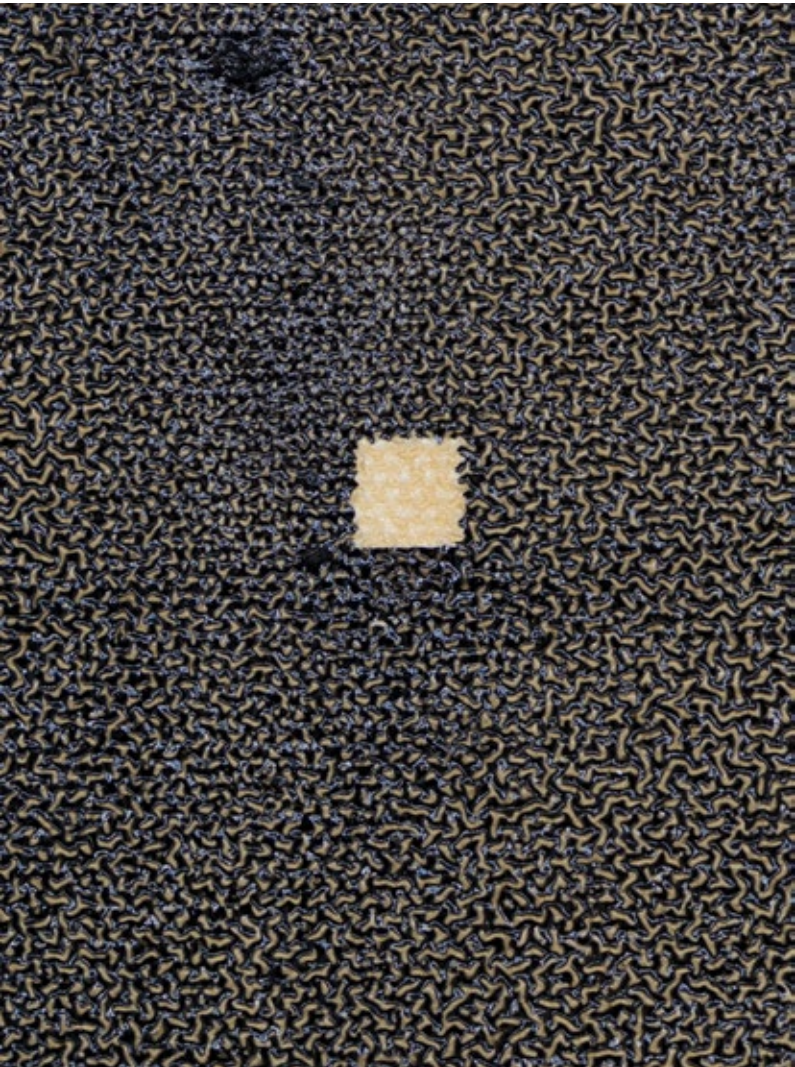


Martín Pelenur  
(Uruguay, 1977)

Visual artist and cultural producer. He studied at the Fundación de Arte Contemporáneo with Fernando López Lage between 1998 and 2003. He has been directing La Pecera since 2013 in La Barra, Punta del Este, an artist-run space promoting visual arts in Uruguay. As an artist, he has an extensive career that began in the late 1990s, with numerous solo and group exhibitions in Uruguay and abroad. He regularly exhibits in the Río de la Plata region and internationally. Recent exhibitions include Pigment Blue at Galería del Paseo in Manantiales, Uruguay; Cintas, concentración, repetición y deriva at Galería Zielinsky in Barcelona, Spain; Línea Aceguá at Centro Cultural Kavlin in Maldonado, Uruguay; and Línea Merín at the MACA (Museo de Arte Contemporáneo Atchugarry) in Punta del Este, Uruguay. He understands painting as a form of thought and experimental practice. His work involves investigating the conditions of creating painting through exercises, systems, and procedures he can then repeat. He works in series and uses painting as an ongoing experiment. He lives and works in Uruguay.

Iosi Havilio  
(Argentina, 1974)

Writer. He studied philosophy, music, visual arts, and cinema. He has published the novels Opendoor (2006), Estocolmo (2010), Paraísos (2012), La Serenidad (2014), Pequeña flor (2015), Jacki o la Internet profunda (2018), Vuelta y vuelta (2019), and the recent Buuuuh! (2023). His texts have been translated into English, Italian, and French, among other languages. He has participated in numerous meetings, fairs, festivals, and artistic residencies worldwide. In November 2023, he inaugurated his first art exhibition at the Borges Cultural Center in Buenos Aires, titled Sobre el arte de la novela, curated by Eduardo Stupia and the Noé Foundation. Currently, he is working on his next novel while leading writing seminars and workshops.





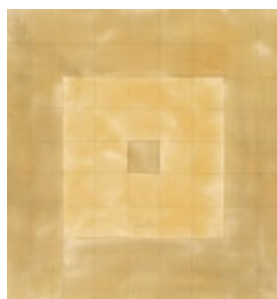


fig 01



fig 02



fig 03

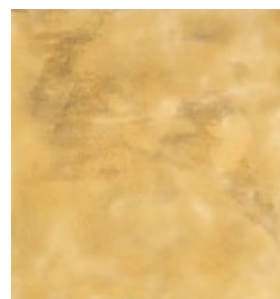


fig 04



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

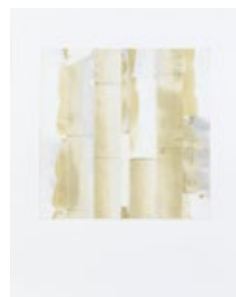


fig 19

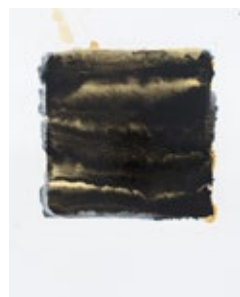


fig 20

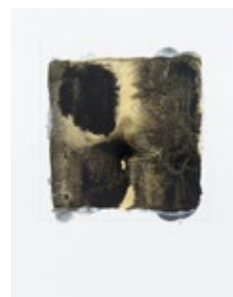


fig 21



fig 22



fig 23



fig 24



fig 25



fig 26



fig 27

MARTÍN PELENUR  
*Cosmética*  
*La piel de la pintura*  
Works

fig 01  
MARTÍN PELENUR  
*Cosmética 8*  
2023  
Black enamel and  
varnish on canvas  
36 x 36 x 2 in

fig 02  
MARTÍN PELENUR  
*Cosmética 9*  
2023  
Black enamel and  
varnish on canvas  
36 x 36 x 2 in

fig 03  
MARTÍN PELENUR  
*Cosmética 1*  
2023  
Black enamel and  
varnish on canvas  
32.2 x 32.2 x 2 in

fig 04  
MARTÍN PELENUR  
*Cosmética 7*  
2023  
Black enamel and  
varnish on canvas  
34 x 34 x 1.85 in

fig 05  
MARTÍN PELENUR  
*Cosmética 5*  
2023  
Black enamel and  
varnish on canvas  
32.2 x 32.2 x 2 in

fig 06  
MARTÍN PELENUR  
*Cosmética 2*  
2023  
Black enamel and  
varnish on canvas  
32.2 x 32.2 x 2 in

fig 07  
MARTÍN PELENUR  
*Cosmética 7*  
2023  
Black enamel and  
varnish on canvas  
34 x 34 x 1.85 in

fig 08  
MARTÍN PELENUR  
*Cosmética 3*  
2023  
Black enamel and  
varnish on canvas  
32.17 x 32.17 x 2 in

fig 09  
MARTÍN PELENUR  
*Cosmética 4*  
2023  
Black enamel and  
varnish on canvas  
32.17 x 32.17 x 2 in

fig 10  
MARTÍN PELENUR  
*Barniz sobre lámina de*  
*acrílico 1*  
2023  
Varnish on acrylic  
sheet  
73.2 x 49.6 x 9 in

fig 11  
MARTÍN PELENUR  
*Barniz sobre lámina de*  
*acrílico 1*  
2023  
Varnish on acrylic  
sheet  
71.26 x 43.31 x 9 in

fig 12  
MARTÍN PELENUR  
*Película de barniz 6*  
2023  
Varnish film  
39.4 x 31.5 in

fig 13  
MARTÍN PELENUR  
*Película de barniz 1*  
2023  
Varnish film  
72.83 x 45.28 in

fig 14  
MARTÍN PELENUR  
*Película de barniz 3*  
2023  
Varnish film  
74.8 x 43.7 in

fig 15  
MARTÍN PELENUR  
*Película de barniz 4*  
2023  
Varnish film  
74.41 x 43.7 in

fig 16  
MARTÍN PELENUR  
*Película de barniz 5*  
2023  
Varnish film  
75.98 x 43.7 in

fig 17  
MARTÍN PELENUR  
*Barniz sobre chapa*  
*1,3,5*  
2023  
Varnish on aluminum  
sheet  
78.86 x 39.49 in each

fig 18  
MARTÍN PELENUR  
*Cosmética 1*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 19  
MARTÍN PELENUR  
*Cosmética 2*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 20  
MARTÍN PELENUR  
*Cosmética 3*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 21  
MARTÍN PELENUR  
*Cosmética 4*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 22  
MARTÍN PELENUR  
*Cosmética 5*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 23  
MARTÍN PELENUR  
*Cosmética 6*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 24  
MARTÍN PELENUR  
*Cosmética 7*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 25  
MARTÍN PELENUR  
*Cosmética 8*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 26  
MARTÍN PELENUR  
*Cosmética 9*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 in

fig 27  
MARTÍN PELENUR  
*Cosmética 10*  
2023  
Black enamel and  
varnish on paper  
14.76 x 10.83 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 14*  
Martín Pelenur  
*Cosmética*  
*La piel de la pintura*  
Feb 2024  
—

*Museography*  
Gastón Arismendi

*Identity Design*  
*Catalogue*  
Oficina Laura Escobar

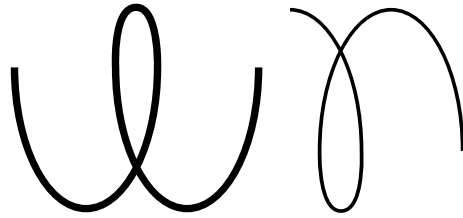
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*I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not 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, resembling a stylized 'e' or 'w' followed by a flourish.