





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

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.

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.

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 *Buuuh!* (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 Stupía and the Noé Foundation. Currently, he is working on his next novel while leading writing seminars and workshops.

\* Poem translation by Jesse Lee Kercheval