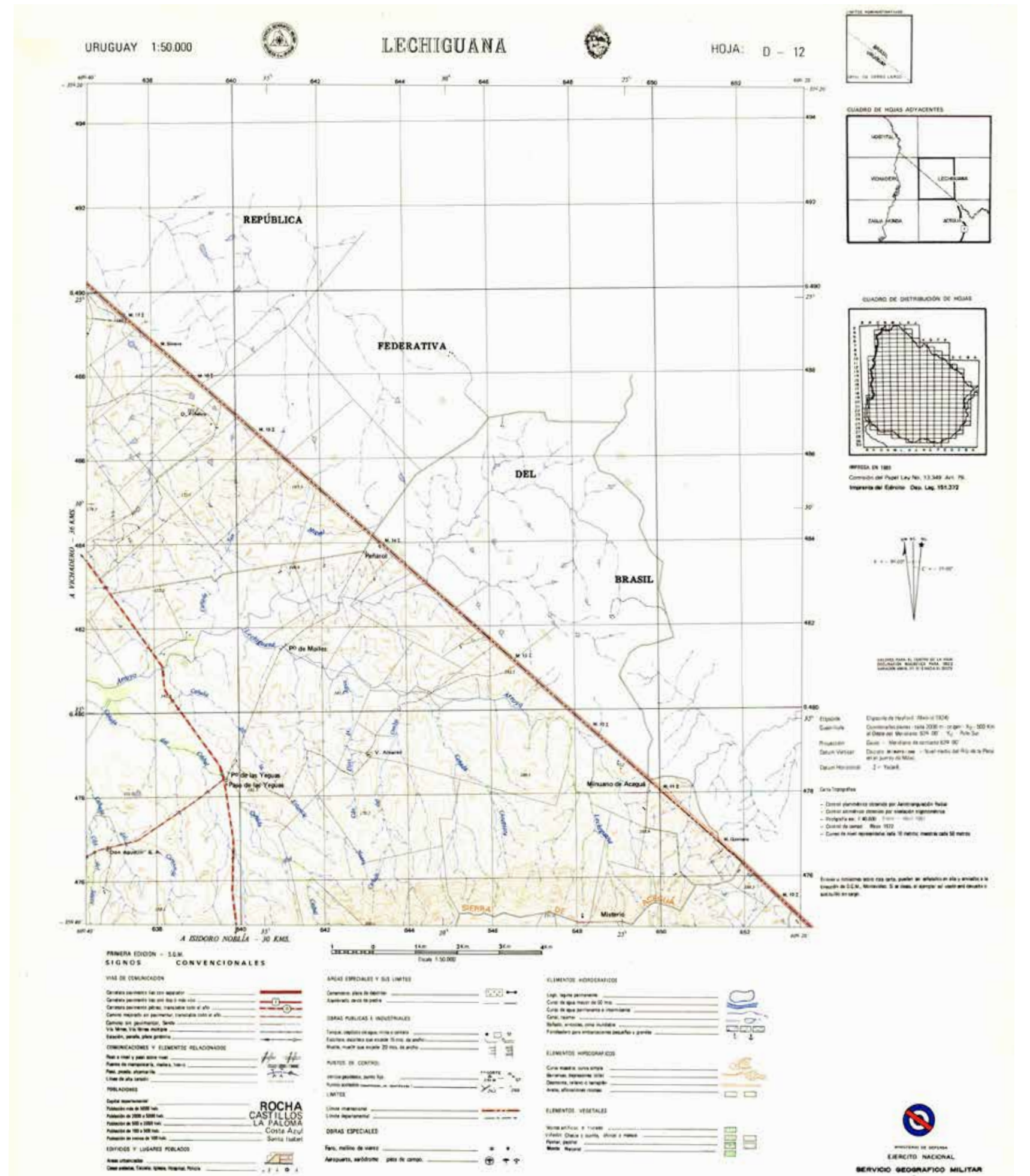


# LÍNEA ACEGUÁ

Martín Pelenur  
www.martinpelenur.com



The *Línea Aceguá* (Acegua Line) art exhibition features a new group of paintings by Martín Pelenur, together with an installation and a collection of works on paper. The exhibition owes its name to a two-day walk along the straight line dividing Uruguay and Brazil located at the border between the Uruguayan department of Cerro Largo and the Brazilian state of Río Grande do Sul. This 37-kilometer line links the village of Acegua and the San Luis creek. The boundary delimitation does not respond to any geographical features. In recent years, Pelenur has visited the area seeking data that would enable him to continue painting. A map-reading enthusiast, he experiences first-hand the geometry that he later abstracts, reduces and represents pictorially, defining his methodology as “Extracting”. Rather than recreating the experienced images, *Línea Aceguá* aims at using the language of painting and installation to stir emotions and tap into that element of experience which connects us with the essence of what we are or we thought we were.

Curator: **Martín Craciun**

Setup: **Nicolás Pequera** and **Sergio Amiel**

Travel partner: **Nacho Guani**

Photographs by: **Tali Kimelman**

November – December, 2017

**Kavlin Centro Cultural**

[www.centroculturalkavlin.org](http://www.centroculturalkavlin.org)

Calderon de la Barca, 20000 Punta del Este,  
Maldonado department, Uruguay



untitled from the 2017 Línea Aceguá series  
6 100x100 cm squares, numbered 1 to 6  
varnish and enamel / canvas



untitled from the 2017 Línea Aceguá series  
60x40 cm sheet of paper numbered 1  
paper tape, painting on Strathmore 300 g paper



untitled from the 2017 Línea Aceguá series  
60x40 cm sheet of paper numbered 2  
paper tape, painting on Strathmore 300 g paper



untitled from the 2017 Línea Aceguá series  
2 30x40 cm sheets of paper numbered 1,2  
paper tape, painting on Strathmore 300 g paper

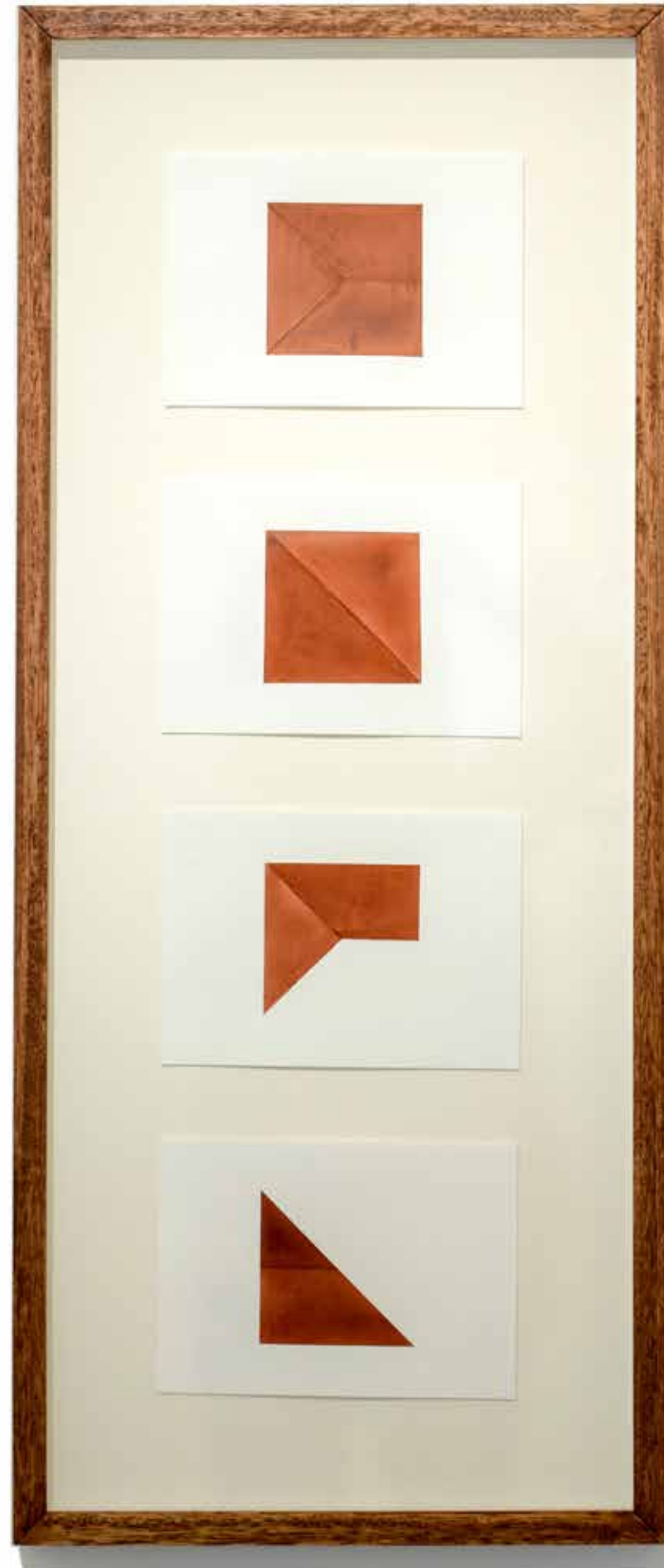


untitled from the 2017 Línea Aceguá series  
210x140 cm rectangle  
varnish and enamel on canvas



untitled from the 2017 *Línea Aceguá* series  
70x50 cm map  
pencil and felt pen on Strathmore 300 g paper





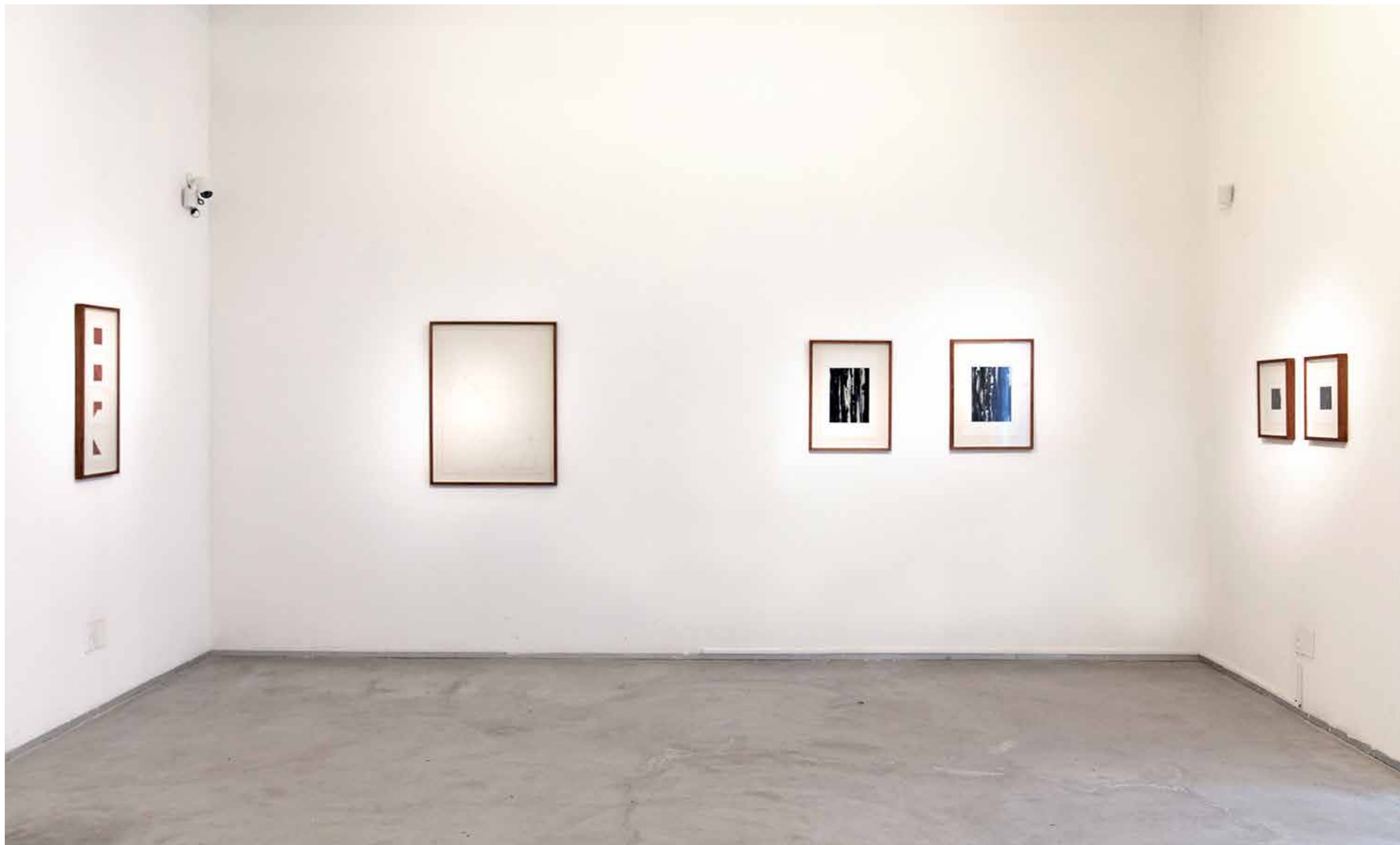
untitled from the 2017 Línea Aceguá series  
4 sheets of paper, sepia 1,2,3,4  
higgins ink on Strathmore 300 g paper

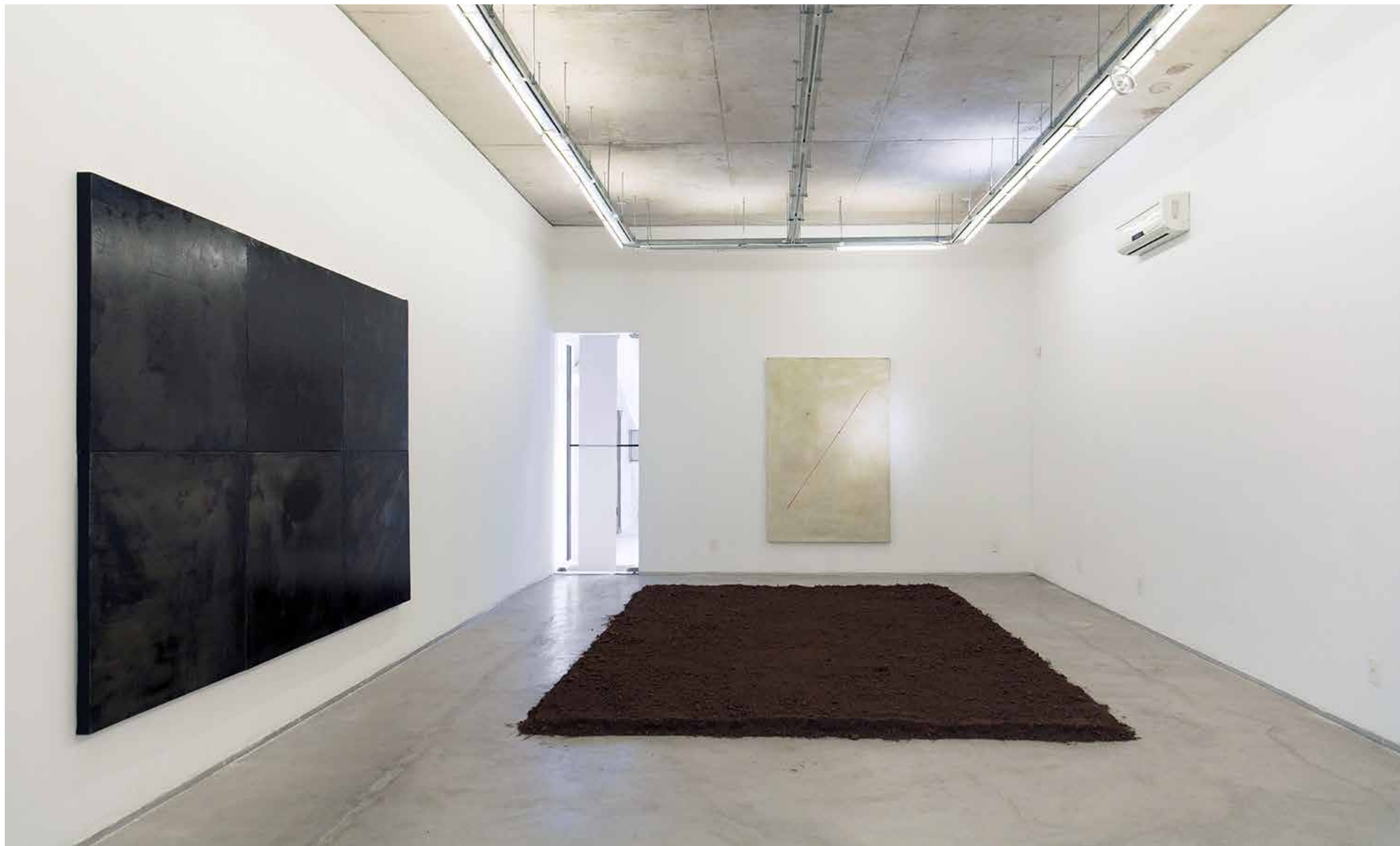


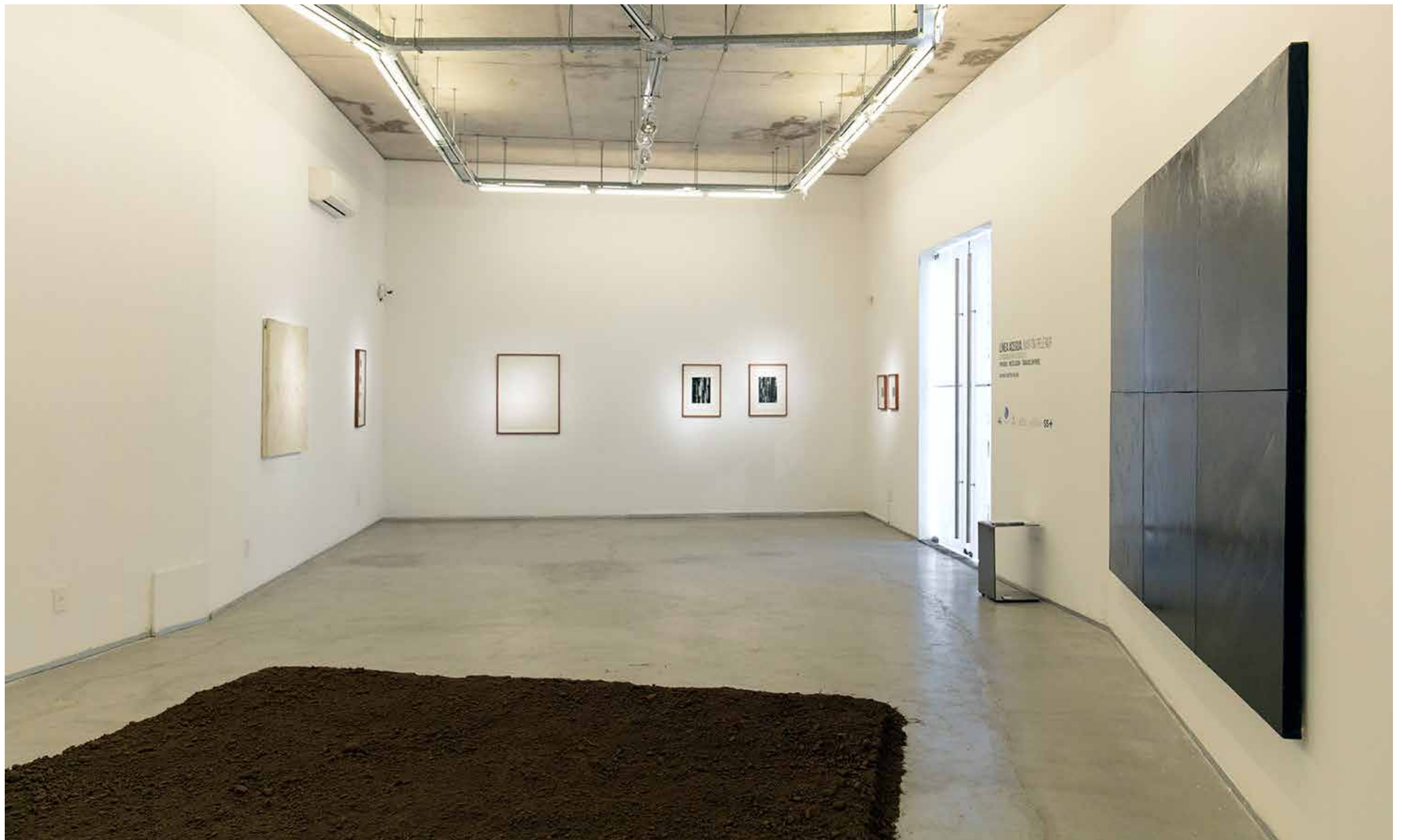
untitled from the 2017 Línea Aceguá series  
1 100x100 cm square numbered 1  
varnish and enamel / canvas

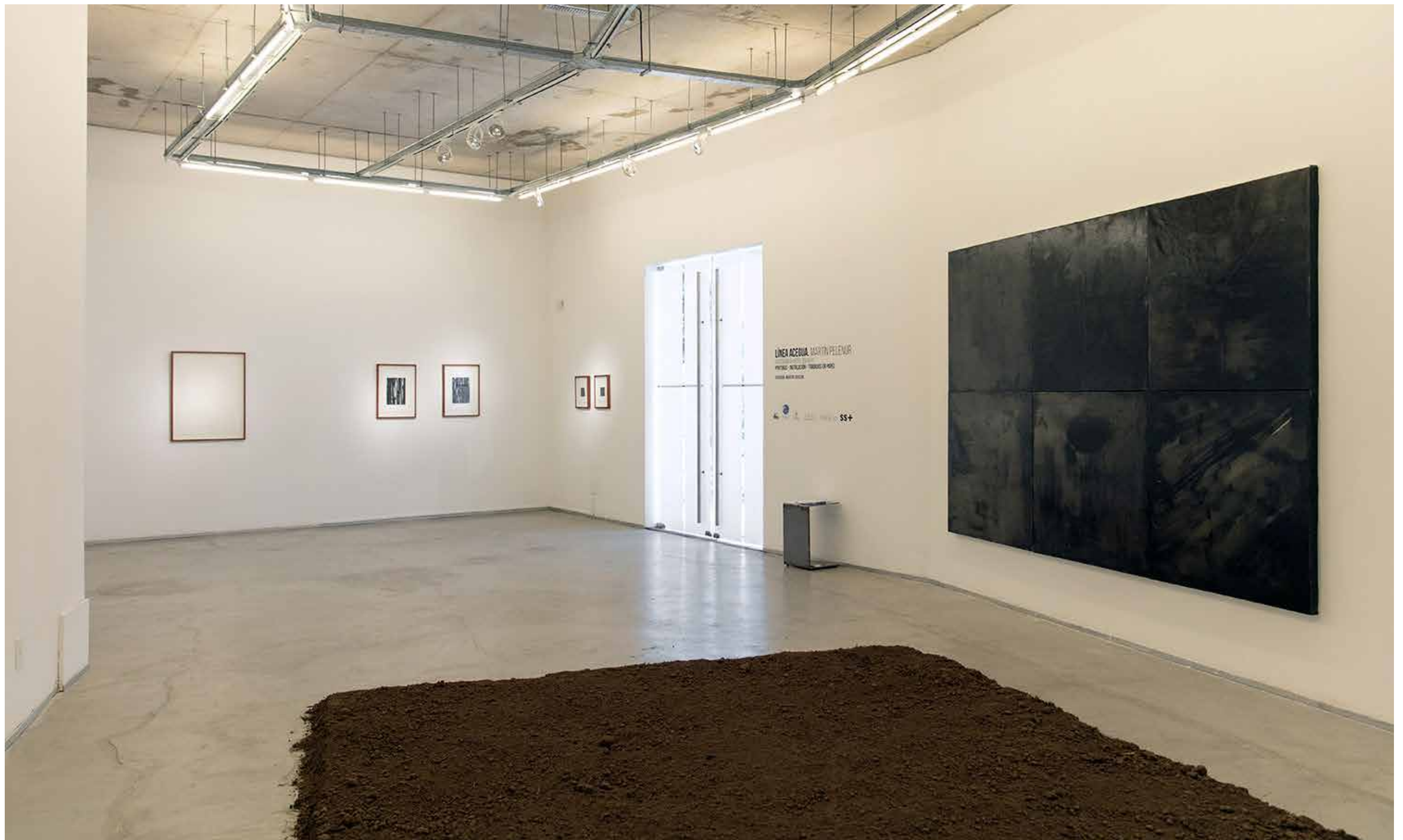




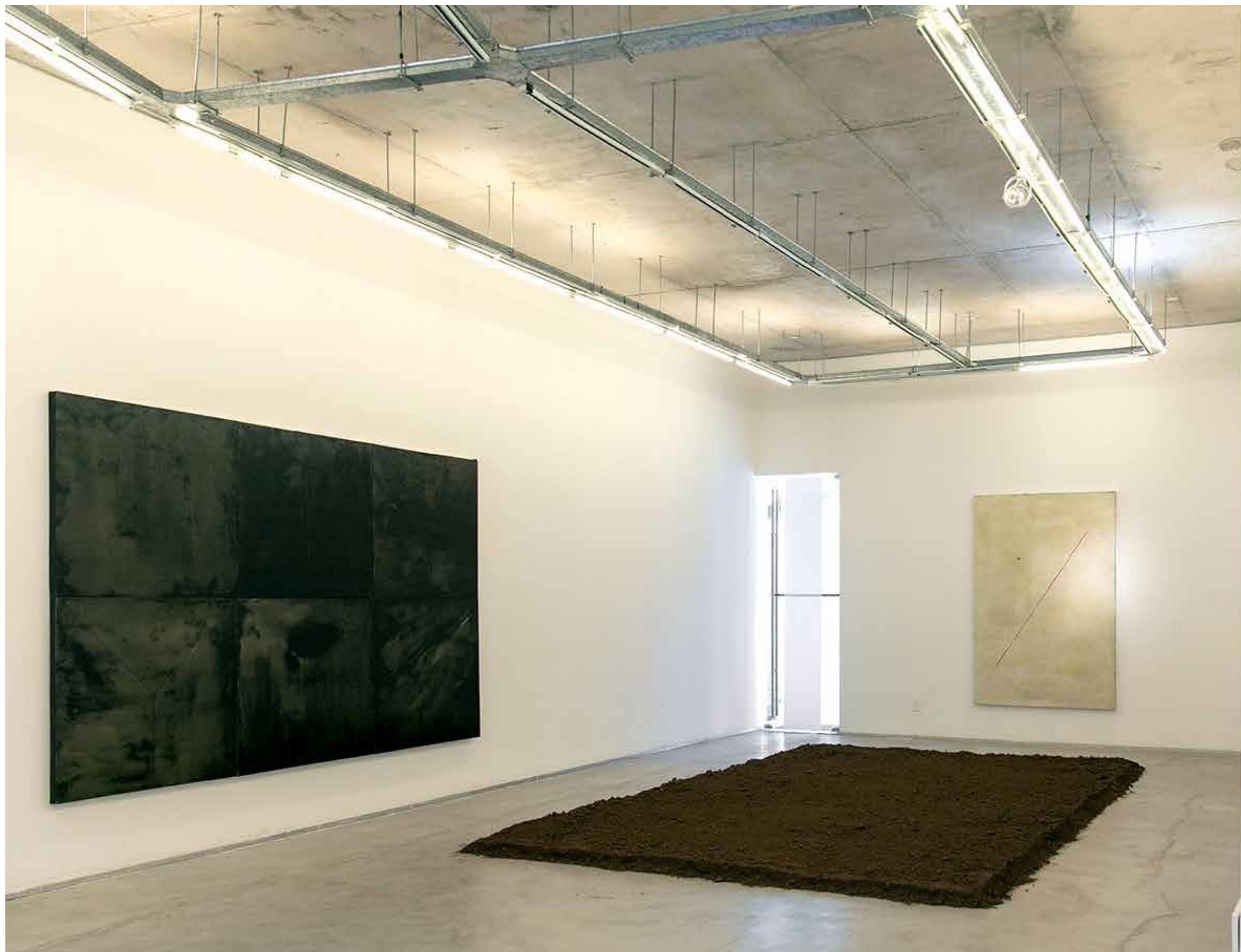














## LÍNEA ACEGUÁ

Aceguá is the Uruguayan border town adjacent to the Brazilian locality of the same name. The word comes from the Guarani language: “yace-guab” translates as “place of eternal rest”. It has a population of roughly 1,500. The dividing line between the two nations stretches across 37.2 km, from the village of Aceguá to the San Luis creek. Pelenur decided to walk along this land border, the longest straight border line in the country. Without any geographical features which justify such boundary delimitation, this border is conclusive evidence of the fundamental artificiality behind the establishment of a country’s territory.

Línea Aceguá is part of a collection of works Pelenur has produced in the last few years using a method he entitled “Extractor”. It is about exploring boundaries, perimeters, lines, points, axes for composing and extracting data with which to create a walk index, an on-site survey of the geometry arising from maps and charts. For Pelenur, walking is both an aesthetic practice

and a formal exercise. Experimentation is something unique. He walks in a straight line along the border between two countries, guided by the notion that he is between places, and he discovers a place between places, a place projecting into space and time. Each country has a different local time, but the line is beyond time. Leaving his studio behind, he goes on a journey to get acquainted with the territory. There is a romantic side to this, but he proceeds mechanically: walking, recording, extracting.

Pelenur defines himself as a painter, covering, defining and coating surfaces with paint, ink, tape... To create his paintings, he studies chemical processes and reactions of varnishes, acrylic, enamels and solvents, applying the knowledge acquired alongside a significant degree of mechanized labor. Pelenur shelters in geometry and reduces the experience in an obsessive, arbitrary gesture. Through repetition, he seeks to obtain patterns, shapes and figures that satisfy him. A cartographer is someone who

makes maps; we wonder if this is what Pelenur is trying to achieve, a group of representations which speak about territory and experience, geometry and chance.

Pelenur is committed, above all, to the experience; his goal was ‘...to walk along the line, set up camp and return,’ in order to continue painting. In the words of Richard Long, he understand his work as the essence of his experience, not a representation thereof. The Línea Aceguá exhibition revisits this idea. It is not about recreating the experienced images but to use the language of painting and installation to create art, stir emotions and tap into that element of experience which connects us with the essence of what we are or thought we were...

Nov 2017 - Martín Craciun