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Mariana Saldarriaga msaldarriaga3@gmail.com

Fri, May 31, 2024 at 5:42 PM

To: Juan Pablo Uribe Morales jpuribemo@gmail.com

When Juli told me about her project, it was inevitable to remember my design graduation project (in 2017). I came from doing my art graduation project, which was a huge frustration, and because of that, in my design thesis project, I decided to work from error, the critical, and the uncertain.

Here is the document of my graduation project:

<https://repositorio.uniandes.edu.co/server/api/core/bitstreams/3b08b2ac-07d5-49f2-bb26-0d5b7050e1f1/content>

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Juan Pablo Uribe Morales jpuribemo@gmail.com

Sat, Jun 1, 2024 at 1:12 PM

To: Mariana Saldarriaga msaldarriaga3@gmail.com

I liked it when you said that space is a variable and intuitive place. I am moved by people who repeat actions.

"Like Kawara's work, they mark unique dates, indicate action, and furnish proof of life."

The language of repetition | NATASHA CHUK | ORIGINAL VS. COPY

<https://original-vs-copy.interartive.org/2015/07/language-of-repetition>

Miss Fotojapón

https://www.google.com/search?sca_esv=a22b124cb26f8e73&rlz=1C5CHFA_enCO1086CO1086&sxsrf=ADLYWIJucp_a_TSvoNh1S3bfoHsNu2c7rw:1718149100896&q=miss+fotojapon+juan+pablo+echeverri&uds=ADVngMh5kw0bW08vbzzGuVW_Nwzv8ma1DHYVq0ONeTba9QOmXKWRM7jPV2shro2RxCPg1GbYGKapgYqU_EjKZzLxaTm-ZwUNmceL23O0GoJ4kpfhwT0lyKToLVVMk7b4fnT0wsYwUabbCI0tscahoWB0cdMZjKg38zVpepMjmaHEdAv51CdtvSuOeP6oRByy7EzdUaKe-GmlStxGnMhOZU-mQV2cE4eMpQXfFhQXR0M2rGK5MVsvQxMHma1qvehSEO3eVdsxabuUk710kRfkc659Nk9YDRmQ3YHqZWiz692MLvo5QW0nJzWdQGN1vel4AcEH5BLI2H-DM5ZyoNcWZ4L5kmjmxTiC_9Gc_G-19NeRHDfZnkRKD5Y&udm=2&prmd=ivnsmbtz&sa=X&ved=2ahUKEwiq39GW3NSGAXuFRTABHV9xACIQtkgLegQIEhAB&biw=1457&bih=934&dpr=1

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Mariana Saldarriaga msaldarriaga3@gmail.com

Sun, Jun 2, 2024 at 7:41 PM

To: Juan Pablo Uribe Morales jpuribemo@gmail.com

Both the text of On Kawara's work and the attached work of Juan Pablo Echeverri lead me to think more about obsession than repetition. Or repetition as an obsessive (and almost addictive) gesture.

Thinking about repetition, I searched for the first memory I have of repeating the same action many times. The first thing that came to mind was learning to write in cursive in railroad-type notebooks. Analog repetition and copy that do not allow two to be the same, no matter how similar they are.

I highlight this piece of text: "Repetition as a creative tool produces not merely copies, rather multiple originals with noticeable differences and similarities. The cycle of repetition is an emergent act, allowing difference to relay both distinction and delay."

I found one in the Norma Store. Read the product description.

<https://www.tiendanorma.com.co/p/cuaderno-cosido-100-hojas-ferrocarril-d-mi-primer-cuaderno-helado/>

Looking for an image of the notebook, I found this video. Watch it.

https://www.youtube.com/watch?v=CRj-yHdOc2E&ab_channel=CaritoDiaz

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Juan Pablo Uribe Morales jpuribemo@gmail.com

Sun, Jun 2, 2024 at 8:45 PM

To: Mariana Saldarriaga msaldarriaga3@gmail.com

I thought of the repetition of the gesture as a way to record time and Adrian Piper's What will become of me.

This is what the MoMA page says about the work:

https://substackcdn.com/image/fetch/f_auto,q_auto:good,fl_progressive:steep/https%3A%2F%2Fbucketeer-e05bbc84-baa3-437e-9518-adb32be77984.s3.amazonaws.com%2Fpublic%2Fimages%2F72cb4f8-96db-4881-af58-86c792593a27_1862x1248.jpeg

"In the 1980s Piper's interests in systemic oppression, racism, and social justice took a contemplative and self-referential direction. What Will Become of Me consists of twelve honey containers filled with the artist's hair and two smaller jars holding bits and pieces of fingernails and dried skin, arranged as reliquaries on a wooden shelf. Completing the work are two typewritten documents that provide context for these artifacts: one a recountal of personal trauma, and the other a statement of intent on what becomes of the work upon the death of the artist."

I found this article about that work:

https://d1wqtxts1xzle7.cloudfront.net/43108721/KAPSULA_GOODMEASURE_2of3-libre.pdf?1456516597=&response-content-disposition=attachment%3B+filename%3DDeath_as_Catalysis_Adrian_Pipers_What_W.pdf&Expires=1717381197&Signature=K1TKs1xxdHPBNCxToxX4rUFgQWzXBvvgPixQFIHAOffxRAKfqQyCTfzGpKNtccsYJPdHg01biNlvFrVSU9vGVuyJTRPgOcJIWNgfBuZnK8mEp4s5oavgpcFqJS6NLBthYU4Yg7ajCWHF~s53Yg7xepk28J9KYPQUC98fgRGNKEkafbEg65iHCd9KFRWn-1~cSojPXwrpZEqBceJP8e7gfa66yoqRfoUme98d7SV6xxllyPz6TIRBbZENBMeKcEYsBPVrMBUI4vEQVHNY2Kv8aKFQRAkdUbkmKO9nFCqGC8N0qZLra~jPJZ8AQIM90LhaSfxacXTtkSPzp2NVB~RQUQ_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA

Actually, I am only sending it to you for this paragraph:

"What Will Become of Me archives Piper's life since 1985 in ways that are visible and invisible, spoken and unspoken. From the time she started the work, although her body continued to change and age, its material traces were not only collected and archived in a single location, but also cared for as an artwork. What Will Become of Me's power derives in part from the fact that the items in the jars are witnesses to the events and changes that have shaped Piper's personal life over the last thirty years, although the viewer's relationship to these events and objects is inarticulate."

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Mariana Saldarriaga msaldarriaga3@gmail.com

Sun, Jun 2, 2024 at 8:58 PM

To: Juan Pablo Uribe Morales jpuribemo@gmail.com

Repetition and accumulation. Going back to what you highlighted from my text that space is variable and intuitive.

This work makes soaps referring to the shape, color, and weight of a brick. But it's a soap. And you can take it from the museum (at Antwerp). It says you can take one per family, and I took two.

<https://ensembles.org/items/threat>

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Juan Pablo Uribe Morales jpuribemo@gmail.com

Sun, Jun 2, 2024 at 9:17 PM

To: Mariana Saldarriaga msaldarriaga3@gmail.com

When I went to the Félix González Torres exhibition last year, people had started to radically transform the blocks of candy. As if the whole gallery had decided to take many soaps. It was incredible.

Jerry Saltz wrote about that moment:

<https://www.vulture.com/2023/02/the-magical-last-hours-of-the-flix-gonzalez-torres-show.html>

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From: Mariana Saldarriaga msaldarriaga3@gmail.com Sent: Sun, Jun 2, 2024 at 9:40 PM To: Juan Pablo Uribe Morales jpuribemo@gmail.com

It's amazing. But there's this thing with artworks that invite audience participation; sometimes the audience reaction escalates. It reminded me of the excessive paper airplane interaction with my piece at Odeón. Took me a while to process and move past that. But ultimately, when you create something inviting public engagement, you just have to let the audience be free. Here's the link to the checklist. Another example of obsession.

https://docs.google.com/document/d/1-bSYJsBPKdsZg1aGnnNgC4OcR_sjBeslg3DNf4Ch-uY/e/dit

Also, it brings back memories of the first time I saw Ai Wei Wei. It was in Argentina, and I ended up pocketing 7 seeds.

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From: Juan Pablo Uribe Morales jpuribemo@gmail.com Sent: Sun, Jun 2, 2024 at 10:37 PM To: Mariana Saldarriaga msaldarriaga3@gmail.com

I scrolled down to the last notes, and you have several regarding the copy. You sent me your lists because I mentioned an article by Jerry Saltz. I like how he publishes so much about the fake paintings he has at home.

<https://x.com/jerrysaltz/status/1052679826321096704?s=46>

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From: Mariana Saldarriaga msaldarriaga3@gmail.com Sent: Mon, Jun 3, 2024 at 8:49 PM To: Juan Pablo Uribe Morales jpuribemo@gmail.com

I've always wanted to make replicas of artworks I like. This led me to the restoration of that Jesus that turned out awful. I found this article where they talk about what was thought to be a catastrophic mistake turning into prosperity for a town.

<https://www.revistaad.es/lugares/articulos/ecce-homo-borja-diez-anos>

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From: Juan Pablo Uribe Morales jpuribemo@gmail.com Sent: Mon, Jun 3, 2024 at 10:48 PM To: Mariana Saldarriaga msaldarriaga3@gmail.com

Like Duchamp's

glass: <https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/dada2/a/duchamp-the-bride-stripped-bare-by-her-bachelors-even>

When I graduated from architecture, I was obsessed with Pezo Von Ellrichshausen, Chilean architects who made this pavilion at the 2016 Venice Biennale:

<https://www.archdaily.cl/cl/787574/pabellon-vara-pezo-von-ellrichshausen-en-la-bienal-de-venecia-2016>

I remembered a conference I attended where they explained the project. They talked about how important it was for them to create a surface that celebrated error. The article I'm sending you doesn't mention that, but they define the project as follows: "A labyrinthine construction that explores the implicit tension between practical needs and the subjective measures of architectural space." It seems to me that it has something to do with what we started saying in these emails.

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From: Mariana Saldarriaga msaldarriaga3@gmail.com Sent: Tue, Jun 4, 2024 at 11:19 AM To: Juan Pablo Uribe Morales jpuribemo@gmail.com

I think shifting gears from articles, I want to share a page I really like. <https://collected.li/> Moving from error to randomness, it's a shuffle of web pages, and every time you enter, it shows you 9 new projects. If you don't save them, they get lost in the shuffle. It makes me think about accumulation and archives. The contemporary archive increasingly gives us more facilities and possibilities to save and accumulate. Eventually, we also have to pay for it.

I believe the archive is a place of chance. In this link, I have a list of various archives to consult. Enter one. Any of them.

https://docs.google.com/document/d/1eChsiNITwz71SAxeOcY_1wWgVoE7Q7Wx72uVcd0vclU/edit

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From: Juan Pablo Uribe Morales jpuribemo@gmail.com Sent: Wed, Jun 5, 2024 at 6:01 PM To: Mariana Saldarriaga msaldarriaga3@gmail.com

I opened this one because it reminded me of our work, the photos of "to hoard": <https://www.protoeditions.co/?ref=collected.li>

I struggle to relate to that aesthetic, almost like artificial intelligence.

I opened another one about people creating artworks in public spaces: https://www.choruspublicart.com/public_art

I would love to create a non-ephemeral artwork in public space someday. But how difficult that would be.

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From: Mariana Saldarriaga msaldarriaga3@gmail.com Sent: Wed, Jun 5, 2024 at 8:00 PM To: Juan Pablo Uribe Morales jpuribemo@gmail.com

I also struggle to relate to artificial intelligence. It feels trapped in time. I just want to create things and use old methods.

One of the university classes that really opened my eyes to understanding how I wanted my artistic practice to be was "Sculpture in Public Space" by Verónica Lehner. She showed me the difference between public art and monuments. And also between public art that I like and what seems cheesy to me.

I asked Wikipedia what public art is: Public Art according to Wikipedia
https://en.wikipedia.org/wiki/Public_art

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Juan Pablo Uribe Morales <jpuribemo@gmail.com> Thu, Jun 6, 2024 at 4:56 PM To: Mariana Saldarriaga msaldarriaga3@gmail.com

I use artificial intelligence in my daily life to do stupid things that generate anxiety for me. It hasn't been difficult to incorporate it into idiotic parts of my life. ChatGPT could write my emails for the rest of my life and I'd be fine with that. But I don't understand the aesthetic associated with it at all.

Veronica's class is one of the ones I remember most from university. It also changed the way I see things. She advocated for a public art that has a subversive element, which is what I like the most. Perhaps that's why there's so little of it.

Recently, they opened an artwork here in New York. It's a screen that acts as a portal to Dublin. The idea sounds like a tourist trap and was probably intended as such. <https://nyra.nyc/skyline/dispatches/portal-combat>

What's interesting is what happened afterward. Obviously, many people started taking off their clothes, doing offensive things, and so on. The interesting part isn't that this happened (clearly, it was going to happen). What's interesting is that the authorities found this unacceptable and started to limit the ways and times people could interact with the portal. I think this says something about the little willingness to have art that challenges and a lot about the puritanical nature of this country. They shot themselves in the foot.

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From: Mariana Saldarriaga msaldarriaga3@gmail.com Sent: Thu, Jun 6, 2024 at 7:57 PM To: Juan Pablo Uribe Morales jpuribemo@gmail.com

Wow, I loved it!! The idea of the portal seems charming and provocative (in the sense that it provokes me like an empanada does).

I highlight these quotes in the order they appeared: "It was the other side doing funny business," "I'm here to make sure everything stays family friendly, but as an artist, I'm here to be a witness," "I'm not here to tell anyone what they should feel or what they should do. We are doing very human things and it reflects our current state of humanity." As with so much public art, the motivations for the Portal are opaque. See rule 34 of the internet: Rule 34 is an internet concept meaning that if something exists in real life, or is made up, there will be a pornographic depiction of it. This includes cartoons, celebrities, and objects, and in some cases, these depictions go well beyond usual themes found in mainstream pornography. Who determines the bounds of "family-friendly" behavior? "Portal is asleep—back up soon."

To which I respond with the first Google results for the word "morrongo":

To which I respond with the first Google results for the word "morrongo":

<https://www.asale.org/damer/morrongo>

<https://www.las2orillas.co/morrongueria-nacional/>

<https://www.elcolombiano.com/opinion/columnistas/win-morrongo-PE12346328>

<https://jergarioilustrado.com/palabras/morrongo/>

<https://es.hinative.com/questions/4285012>

<https://www.tiktok.com/@arygut99/video/7261753274007588101?lang=en>

<https://forum.wordreference.com/threads/hacerse-el-morrongo.862148/>

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"I didn't know a 'morrongo' is a cat. The article from Las 2 Orillas seemed accurate, funny, and frustrating. I hate this: 'because we've always known that Colombian society is the pinnacle of morronguería.' Not because I don't believe Colombians are morrongos. Because I find it frustrating to believe you're the pinnacle of anything. It makes me think of this meme.

Talking about morronguería made me think about how much I hate it when politicians talk about 'our children' or 'our grandparents.' It seems like an introduction to a covert argument. But I digressed from the topic you brought up and that I liked. I think discussing morronguería is a great way to conclude this conversation."

https://drive.google.com/file/d/1IF0fErjHin6_FcPuJNWGNjGISINLZd0j/view?usp=sharing

