

Pablo Gómez Uribe was born in 1975 in Medellín, Colombia, and was raised and educated there. He earned a BS in 2000 from the School of Architecture at the Universidad Pontificia Bolivariana (UPB), and a BFA in 2008 from the School of Visual Arts at the Universidad Nacional. During this decade he also formed his own architecture studio, and from 2007 to 2009 he was an associate professor of architecture at UPB. Gómez Uribe was among of the group of artists represented by the renowned late Colombian gallerist Alberto Sierra, who presented his work in solo shows in Medellín at Galería De La Oficina and Sala de Arte Suramericana. In New York, Gómez Uribe's work has been included in group exhibitions at Artists Space, Judson Memorial Church, Susan Inglett Gallery, The New School's Sheila C. Johnson Design Center, and The Kitchen, among others. In 2014 his work was featured in the Bienal de Cartagena de Indias. Gómez Uribe lives and works in Brooklyn.

PROXYCO is pleased to present work's by Colombian born (New York/Medellin based) artist Pablo Gómez Uribe. At the height of lockdown in 2020, while stuck home in Brooklyn, Gómez Uribe found himself tracing the Holland Tunnel on a digital map and looking at "street view" images of its interior (one cannot enter), surprised to see so many stretches of broken or missing tiles, he began to research its history. He began to associate these signs of stress and disrepair with the fate of Clifford Milburn Holland, for whom the Tunnel is named. As its remarkable chief engineer, Holland's total commitment to the massive project drove him to a breakdown, and he died of a heart attack two days before the eastward- and westward-tunneling crews would connect beneath the Hudson River on October 29, 1924.

Gómez Uribe first establishes the Holland Tunnel's location specs and hones in on discrete sections of the Tunnel's broken or missing tiles as though studying a wall of prehistoric petroglyphs. The gridded shapes of each excerpted Tunnel wall section are rendered in graphite, whether at full scale on mural-sized sheets of tracing paper, or at reduced scale on samples of Cristanac tile coated with white acrylic paint. Another work re-enacts the Tunnel's decay with delicately drawn, exacting cuts into reclaimed white tiles. In these various studies of our current infrastructural "progresslessnessness," Gómez Uribe's architectural "poetic standard" seems to trace coordinates within a personal nexus that moves freely between funereal homage, critical excavation, formal appreciation, and scathing indictment.