

FEDERICO URIBE



I BUILD OBJECTS OUT F OBJECTS

FEDERICO URIBE

- Born in Bogotá, Colombia in 1962, Federico Uribe currently lives and works in Miami. His artwork resists classification and emerges from intertwining everyday objects in surprising ways that maintain a formal reference to art history. Uribe studied art at the University of Los Andes in Bogotá, and by 1988 he arrived in New York to pursue an MFA degree under the supervision of Luis Camnitzer. After receiving his degree, he left New York to study and work in Cuba, Mexico, Russia, England, and finally Miami.
- In 1996, Uribe abandoned his paintbrushes and canvases in favor of household objects (plastic cutlery, colored pencils, and so on). He began to carefully observe, collect, juxtapose, and combine this alternative media. They have become unusual instruments of a new aesthetic, full of color, irony, and lively playfulness. When observed closely, his works reveal various kinds of interpretations; they tempt us to touch them, to discover the detail and connection between one element and another. When viewed from further away, they offer volumes, forms, textures, and color. His creations elicit excitement and intrigue from all walks of life, and the novelty of the media often belies the compelling aesthetic merit of each work of art.
- Uribe's work has become prominent around the world over the past two decades and has been regularly shown at galleries and Museums in Europe, Asia, and widely across the United States. His works are in the public collections of the Museum of Fine Arts, Boston, The Montclair Art Museum, Vero Beach Museum, Bass Museum to name a few. Over the past decade, Uribe has been the subject of solo exhibitions at the Montclair Art Museum, Mass MoCA, the Montgomery Museum of Art, Woodson Art Museum, The Hudson River Museum, Ann Norton Sculpture Gardens, The Brooks Museum, and has been featured in the 2019 Venice Biennale.

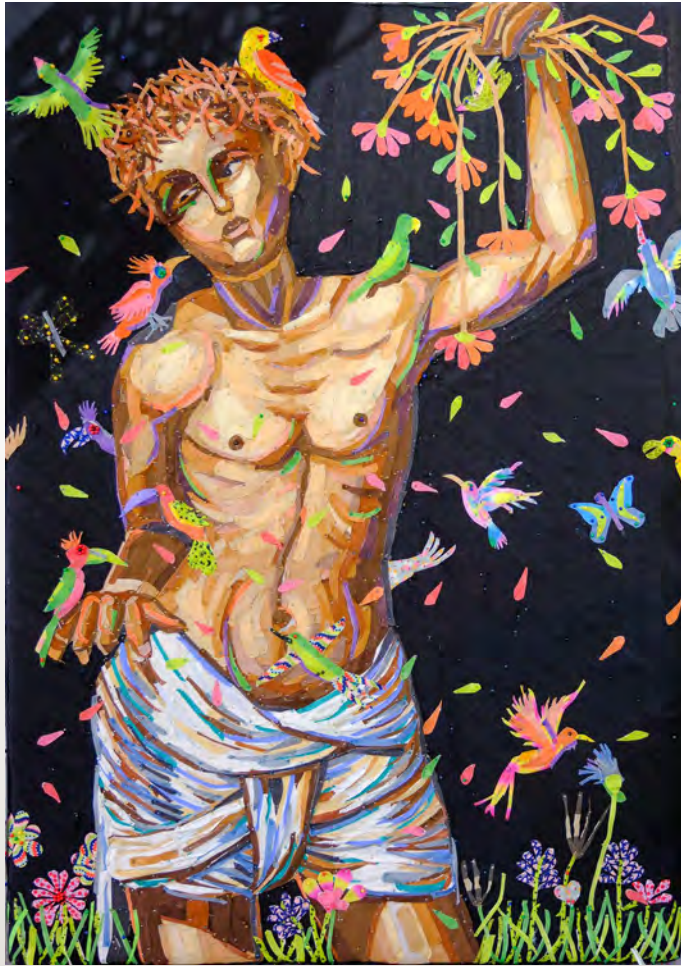


2024 - BAND AIDS

Art possesses a remarkable ability to heal and cure. When combined with a tangible object like a bandage, the interplay between art and healing becomes even more pronounced and multifaceted



OLD AND NEW MASTERS



Federico Uribe

Cured Saint Sebastian

Band-Aids

44 x31 in

Commissioned by
Frascone Gallery in
Florence and exhibited
with the original



Louis Finson

Saint Sebastian

1607 ca.

Oil on Canva

44 x 31 ins

INNOCENTS



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in

INNOCENTS



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in

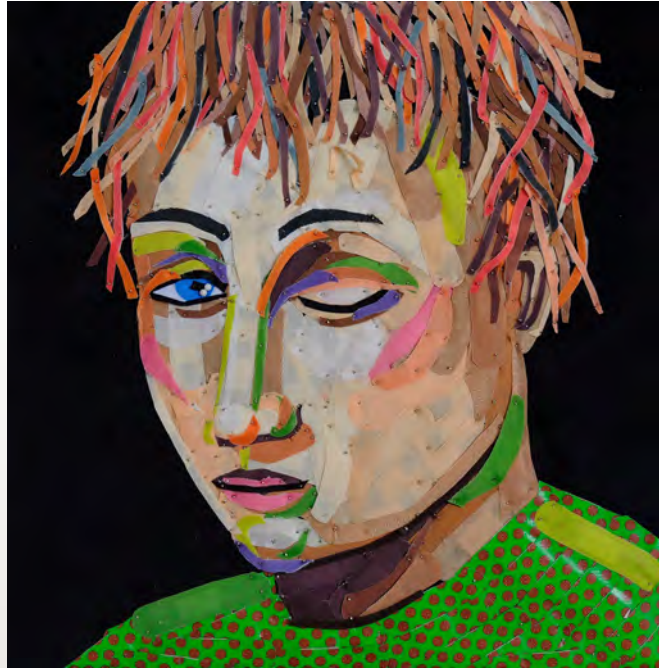
INNOCENTS



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in



2024

Band-Aids

15 x 15 in

INNOCENTS



2024

Band-Aids

22 1/2 × 16 in



2024

Band-Aids

22 1/2 × 16 in



2024

Band-Aids

22 1/2 × 16 in

BULLET SHELLS

Federico gives life to inanimate objects, transforming and molding them in the most exceptional expressive three-dimensional art one can imagine. In the hands of virtuoso artist Uribe, objects undergo this metamorphosis from an inanimate to a greater than life status. His impeccable attention to detail leaves the viewer speechless and breathless.

The freestanding sculptures and bas-relief paintings entirely composed of bullet shells play with juxtaposition between whimsical subject matter, animals or landscapes that are full of life, and a historically emblematic and lethal medium. To some of the viewers, the bullet animals are a reminder of the horrors of war, to others, the exhibit is about hunting, and for environmentally conscious gallery visitors, it is a statement about defending endangered species. Whatever their interpretation, Federico Uribe is pleased his art is speaking to so many people and that the imagery of his experience resonates with his viewers.





Eternal Return, 2023

Bullet shells

76 × 47 × 51 in



Love, 2020

Bullet *shells*

82 x 65 x 42 inches



Elephant, 2021
Shells
87h x 117w x 36d inches



Bombast, 2020
Bullet shells
35 x 43 x 25 inches



Congress, 2020
Bullet shells
72h x 60w x 60w inches



The Hug, 2018
Bullet shells
22h x 24 x 16 diam in



Vulnerable, 2019
Bullet shells
54h x 43w x 42d inches



After the Flood, 2019

Bullet shell collage

Height: 102h x 204w



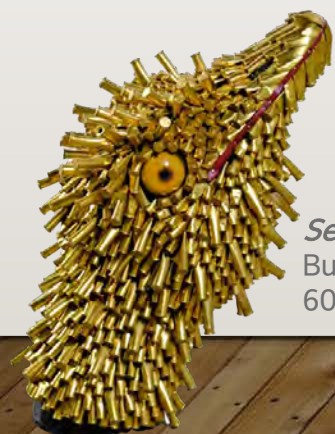


Knot in the Throat, 2018
Bullet shells
140h x 32w x 38dx in



Panda Bear, 2018
Bullet shells
60h x 52w x 48 dx in



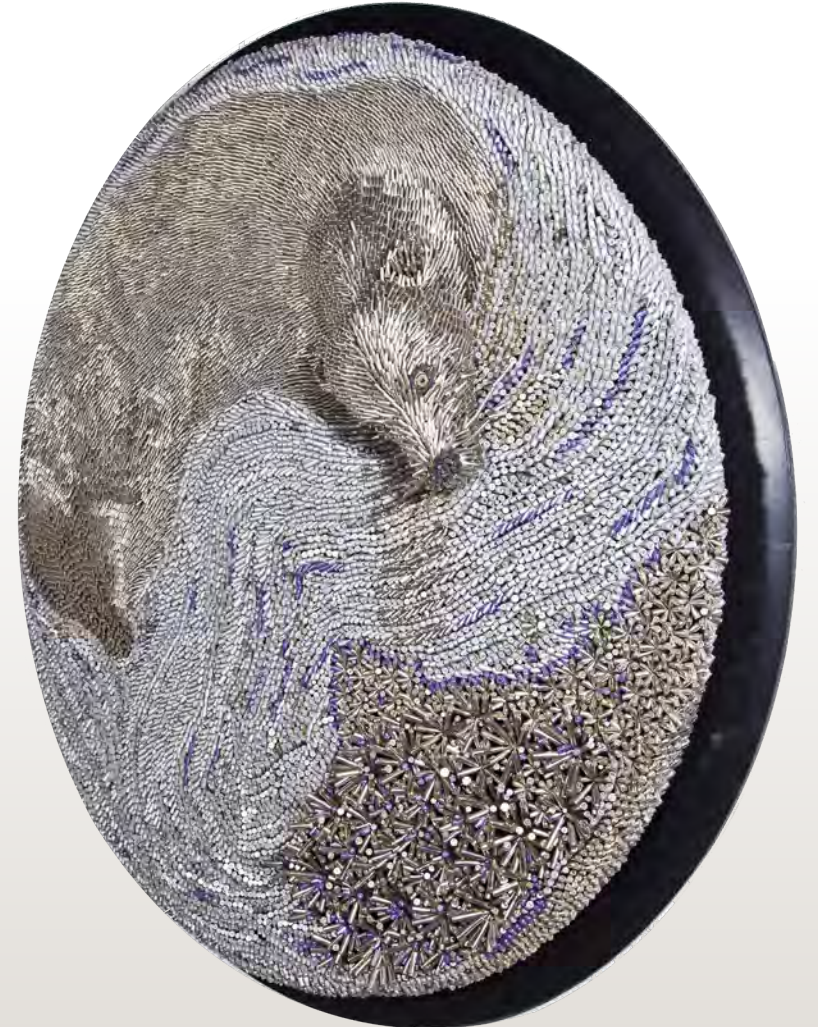


Self Inquiry, 2018
Bullet shells
60h x 72w x 48dx in



Stallion, 2018
Bullet shells
132h x 72w x 48dx in





Polar Bear Swimming, 2018
Bullet shells
72h x 72w x 12 in

COLOR PENCILS

“Pencilism” is an installation built entirely out of color pencils. The title of this series, “Pencilism,” cleverly recalls the name of a movement in art history, pointillism. When viewed up close, pointillist paintings seem to be an undifferentiated mass of colored dots, surely anticipating wholly abstract paintings. When viewers step back, the colors blur together so that what is being depicted on the canvas can be comprehended correctly. Federico’ many years of training as a painter translated to his adeptness as a draughtsman in this collage method. With an embroidery-like technique and almost compulsive craftsmanship Uribe creates a series of astonishing "paintings" and "sculptures". In some of the wall pieces, Uribe trusts the function of the colored pencil with the objects themselves. Using this dichotomy, he plays with different dimensions of the figures’ presence in each piece. The multihued sticks are cut and tightly situated against each other. The “paintings” are somewhat sculptural in their construction with tips and edges of the color pencils sticking out. There is a remarkable texture added to the images because of the elements used and their assembly. Uribe's ability to produce the large-scale works with such an ordinary object, redefining its use, is truly astonishing. Colored pencils remind Federico of joyful times in his childhood, and the playful nature of these collages reflect that euphoric connection to the medium.

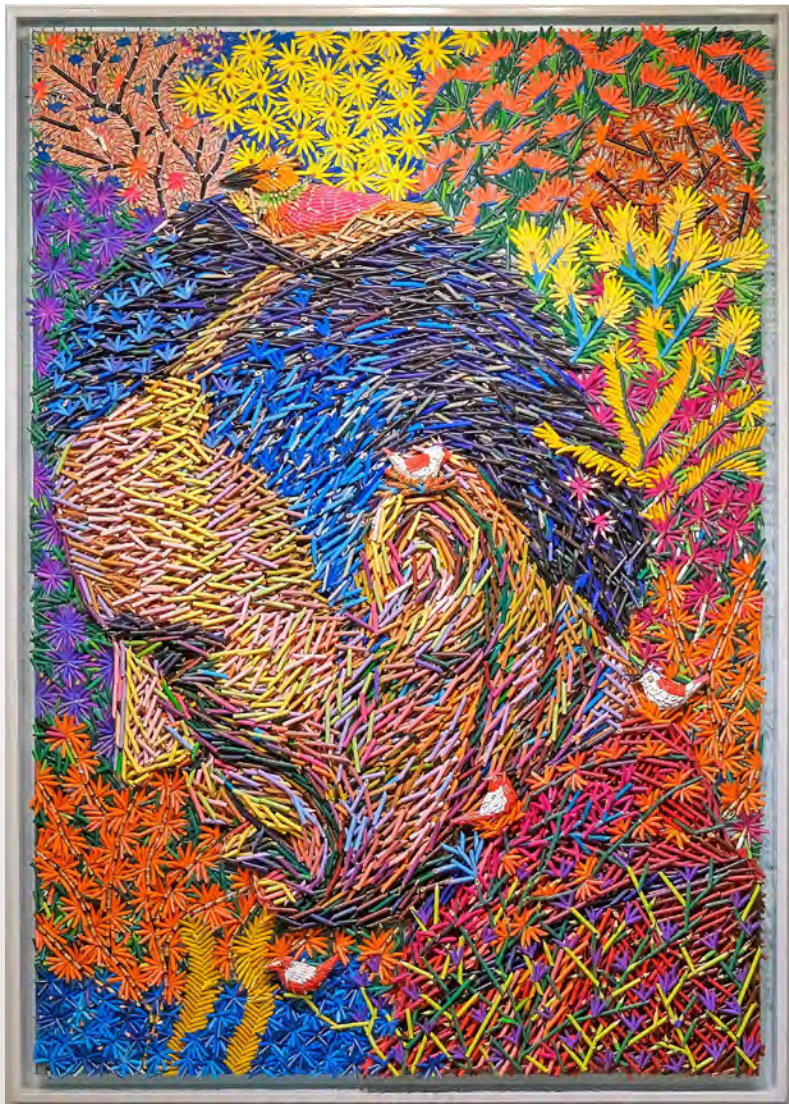




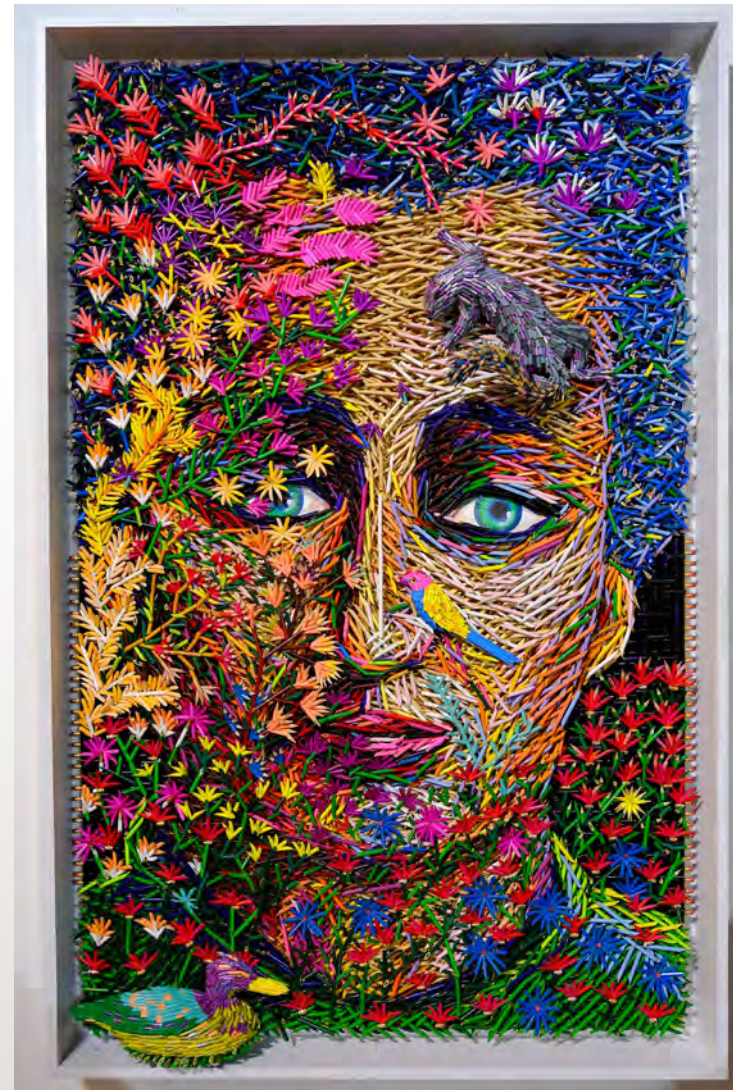
Swimming Tiger , 2020-2023
Color Pencils
72h x 72w x8d inches



Risk Management, 2023
Color Pencils Collage
69h x 48w x5d inches



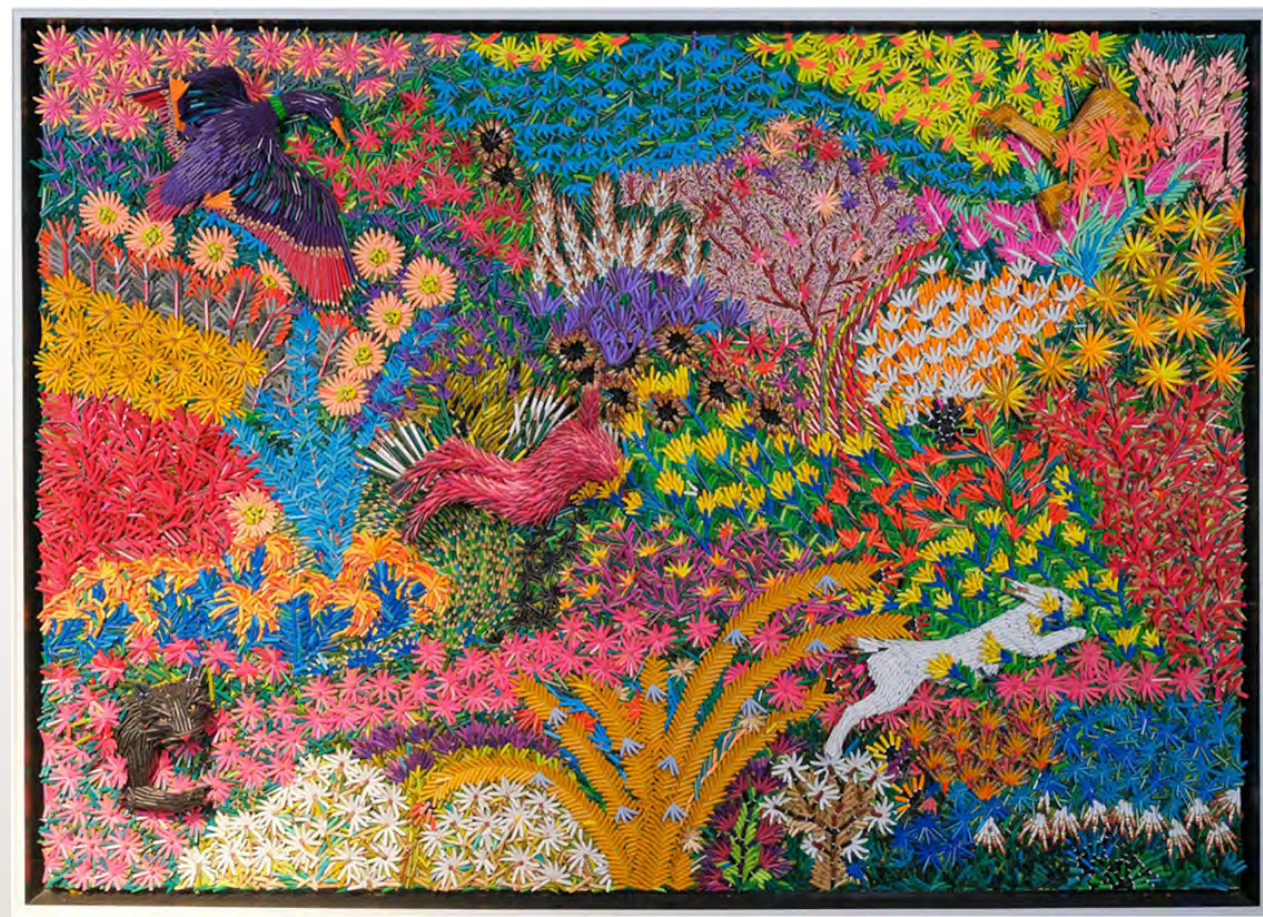
Portrait, 2023
Color Pencils Collage
69h x 48w inches



Portrait, 2023
Color Pencils Collage
68h x 48w inches



Nature Landscape, 2022
Color Pencils Collage
60h x 85w inches
Framed: 67h x 92w inches



Flowerscape, 2022
Color Pencils Collage
60h x 85w inches
Framed: 67h x 92w inches



Dentist, 2020
Color Pencils
60h x 64w x 40d inches



Giraffe, 2012
Color Pencils
46h x 25w x154d inches



Hang me up to dry , 2014

Color Pencils

75h x 27w x14d inches



Avestruz, 2016

Color Pencils

32h x 28w x46d inches



Disconterted , 2014

Color Pencils

66h x 39w x20d inches





Portrait of Domenico Dolce, 2018
Color Pencils
69h x 48w x5d inches



Portrait of Stefano Gabbana, 2018
Color Pencils
69h x 48w x5d inches



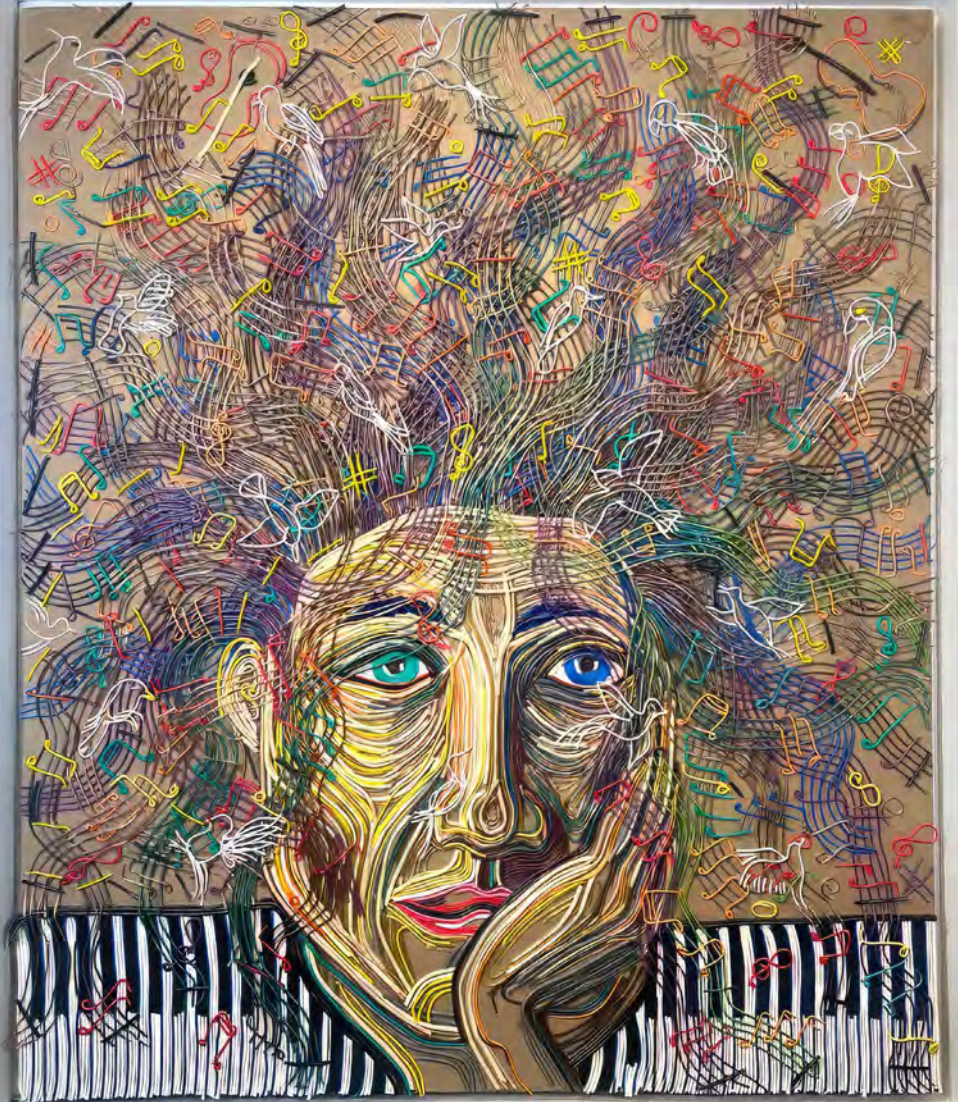
ELECTRIC CABLES

Implicit in electric cables, now transformed into art, are echoes of their intensely pragmatic, workaday origins. Some wire came from an electrician who works on Uribe's studio, another from a client of the gallery who has a music studio. However, hundreds of pounds of wires were gifted to Federico by his friend, orchestra director Michael Tilson Thomas, following the New World Symphony's overhaul of its wires and cables. Looking at these works from a distance, a near-sighted viewer could be forgiven for thinking that Uribe's "paintings without paint," as they could be described, are indeed painted canvases possessing subtle echoes of figurative paintings. Electrical wires, capped by metal "plug-ins," seem to be flying in almost every direction to seek connections that will, perhaps, generate new life in an ailing heart-or, at least, a heart needing human connections to thrive. Yet another example of how Uribe gracefully balances a poetic line in his art. This line connects the act of making painting and sculpture with collecting and sorting leftovers gleaned from the mass-produced clutter of stuff infiltrating our daily lives 24/7.





The Idea, 2024
Electric Wire Collage
69 3/4h x 48w inches



Connected to Music, 2023
Electric Wire Collage
51 1/2h x 43 1/2w x 1/2d inches



Connected to Flowers, 2023
Electrical Wire Collage
51h x 43w x 4d inches



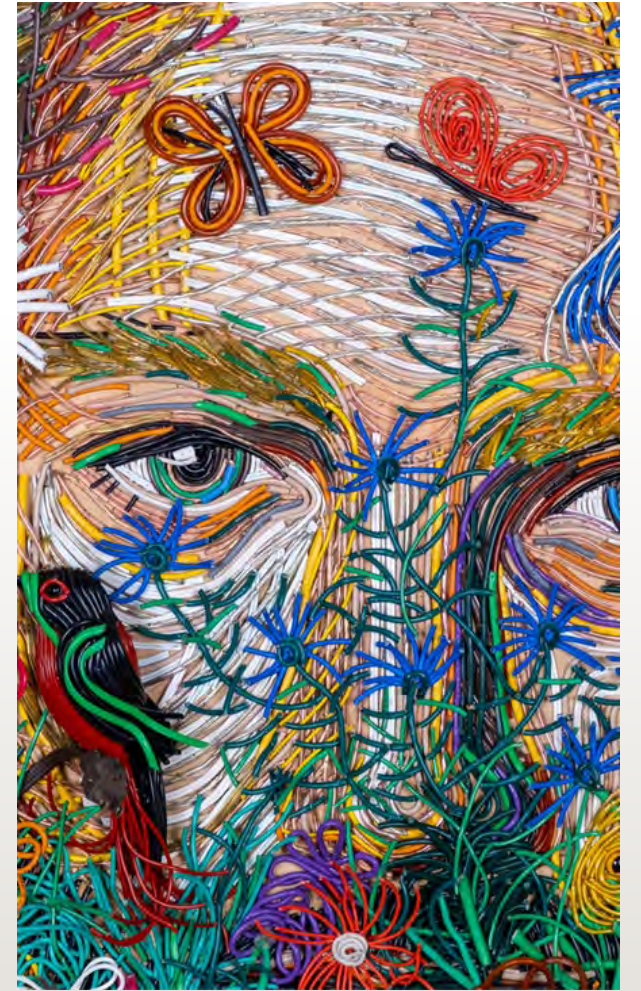
Connected to the Jungle, 2023
Electrical Wire Collage
72h x 32w inches



Wire Lion Head, 2022
Electrical Wires
32 x 26 x 20 inches



Ideas, 2020
Electrical wires and lights
80 x 24 x 22 inches



Connected with Nature, 2021
Electrical Wire Collage
84h x 60w

X-RAYS

The invention of digital radiography systems allowed for immediate image processing, lower doses of radiation, and the ability to enhance images after they were taken. The evolution of X-rays has continued into the digital age with the creation of more sophisticated equipment. This process has made traditional X-rays obsolete and rarer to find. Federico collected them from relatives, friends and institutions, to create realistic and poetic landscapes and portraits, illuminated by a backlit LED light. The use of this medium - like in the case of surgical instruments - represent the artist's conviction that pain destruction and death can be turned into peace and beauty





Life in a Landscape, 2021
X-Rays and LED Light
52h x 100w x 8d inches



Campo Santo, 2021
Electrical Wires
Campo Santo 52h x 100w x 8 1/8d inches





Portrait, 2021
X-Rays and LED Light
50h x 50w x 6 1/2 d inches



Wildlife Landscape, 2021
50h x 50w x 6 1/2 d inches



Seascape, 2021
X-Rays and LED Light
52h x 100w x 8d inches

BOOKS

Books have long been a key element in Uribe's work. He is widely read artist, whose work abounds with literary references in his titles, so books are the perfect material for him. Originally obtaining thousands of disused volumes from the Miami-Dade County Public School book depot, Uribe transformed this discarded material into conceptual art: as trees are turned into books, Uribe goes full circle, turning books into trees. The creation of the sculptures is a labor-intensive process, requiring compulsive repetition as the disparate elements are weaved together to form a whole. Federico likes the idea of leaving his materials visible as a testimony of his process and how much work he puts into it. By connecting objects in such fresh ways, Uribe reflects on Nature's pivotal presence and in the process, Federico Uribe goes full circle and gives back to Nature what was taken from her: as trees are turned into books, Federico turns books into trees.





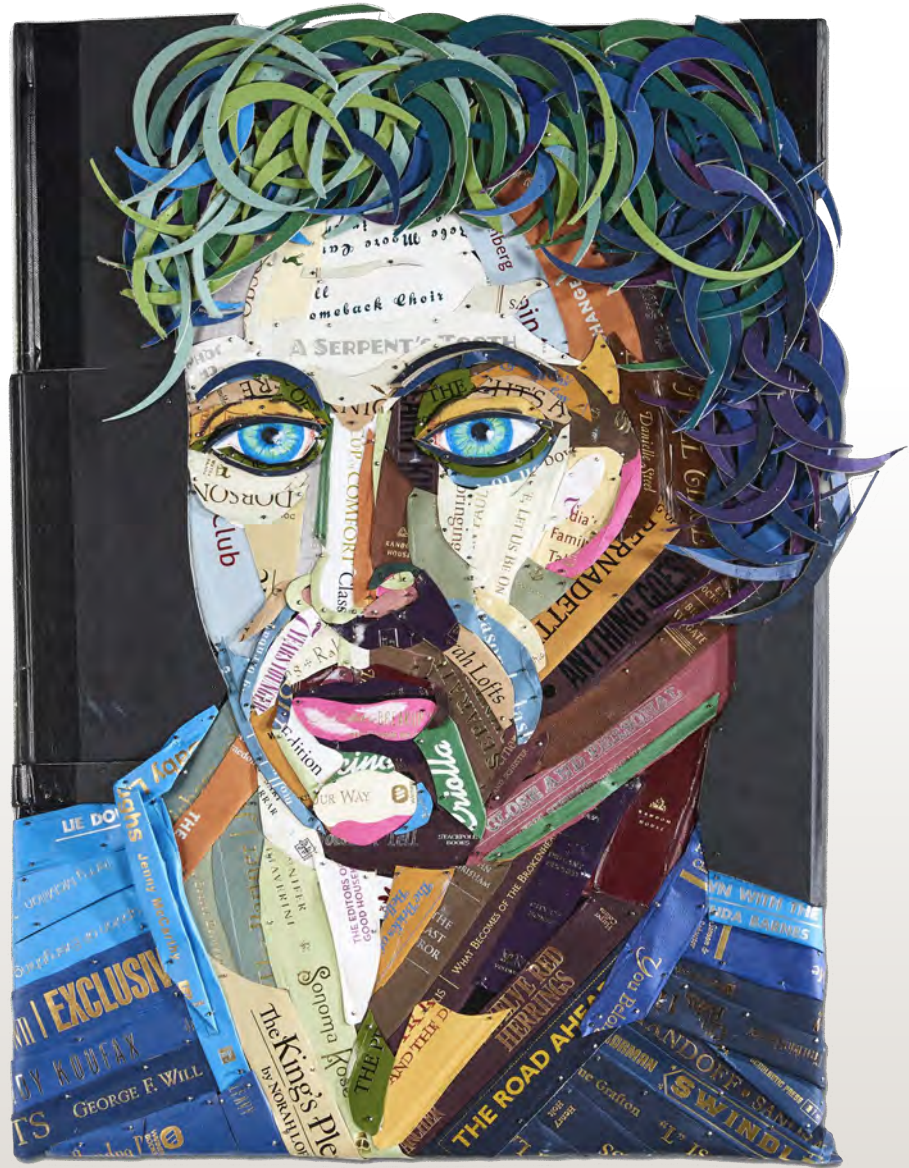
Book Portrait, 2023
Book Covers
48h x 41w inches



Book Portrait, 2020
Book Covers
72h x 52w inches



Wise, 2019
Book Covers
72h 52w inches



Librarian, 2016
Book Covers
72h 52w inches



Caribou, 2015
Book Covers
23h x 31w x 31d inches



Ceiba Pentadra, 2015
Book Covers
78h x 68w x 12d inches



Cedar of Lebanon, 2015
Book Covers
114h x 66w x 73d inches

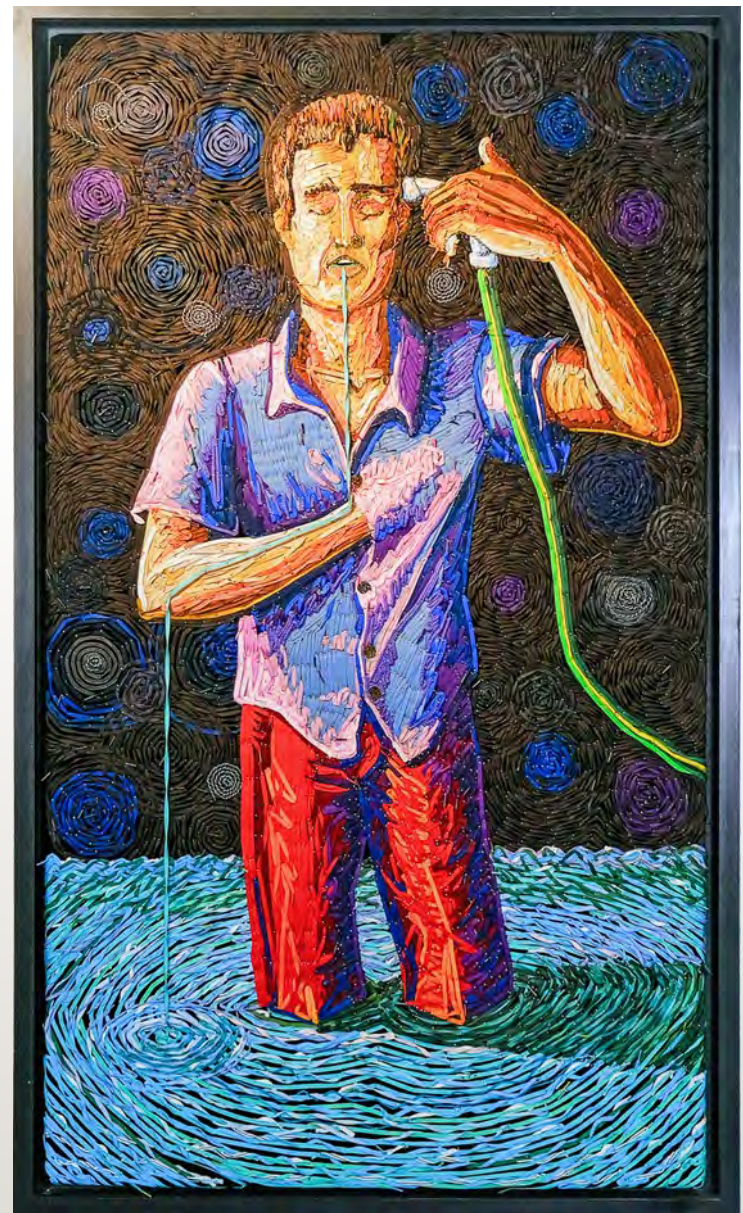
SHOELACES

Federico first chanced upon the idea to work with shoelaces while working on some pieces that used training shoes. Uribe embarked on this creative odyssey in July 2006, armed with an impressive arsenal of 25,000 shoelaces and 1,500 shoes donated by PUMA in the frame of a cooperation. After wondering what he'll do with all that string, he decided he might actually be able to "paint" with them. Federico Uribe plays with an impressively wide palette of colors and forms. As Uribe explains, "As much as I can, I try to respect the materials the way they are and try not to change the conditions they come with. They have their own beauty, and I have to respect that." The "paintings" are produced by lining up and twisting back on themselves endless amounts of colored shoelaces, which are then precisely pinned in place. Each image glitters with many tiny heads of metal pins.





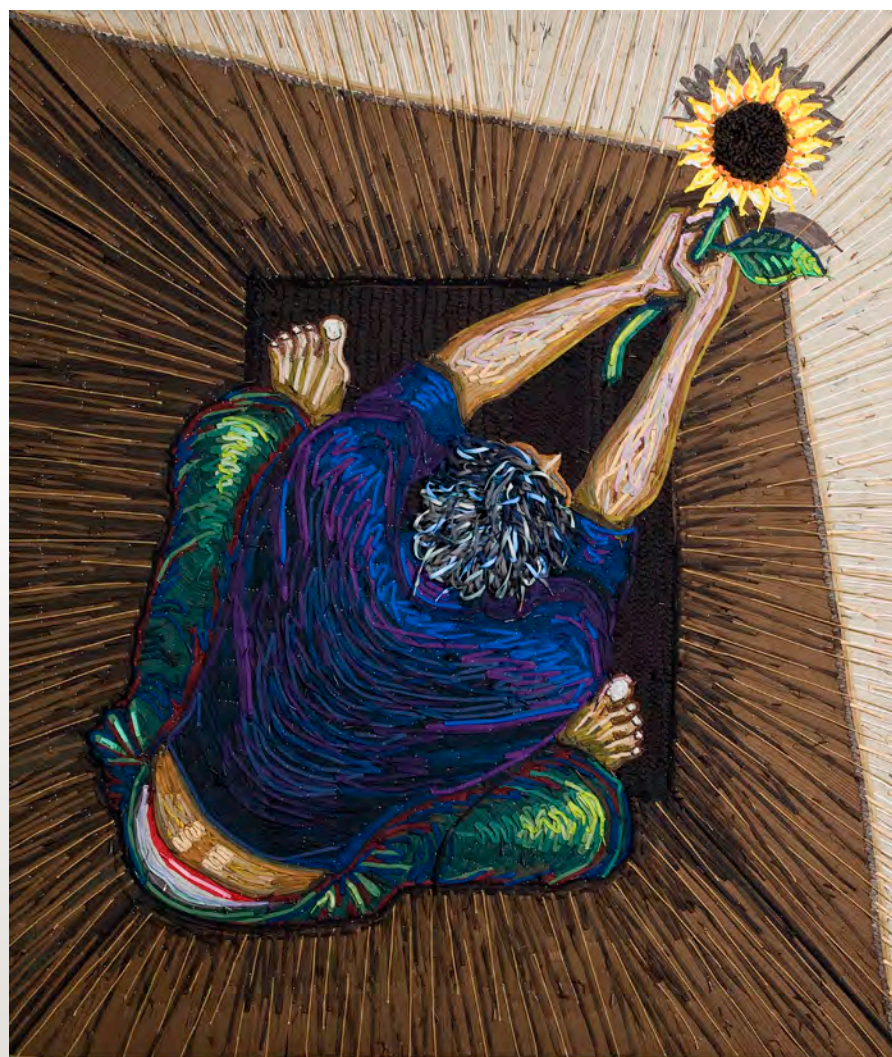
I have been thinking, 2008
Shoelaces and Pins
69 h x 48w inches



Brainwash, 2008
Shoelaces and Pins
84h x 48w x 12d inches



Silence, 2007
Shoelaces and Pins
72h x 64w



Art Poetica, 2008
Shoelaces and Pins
84h x 72



Dilemma, 2007
Shoelaces and Pins
72h x 74w inches

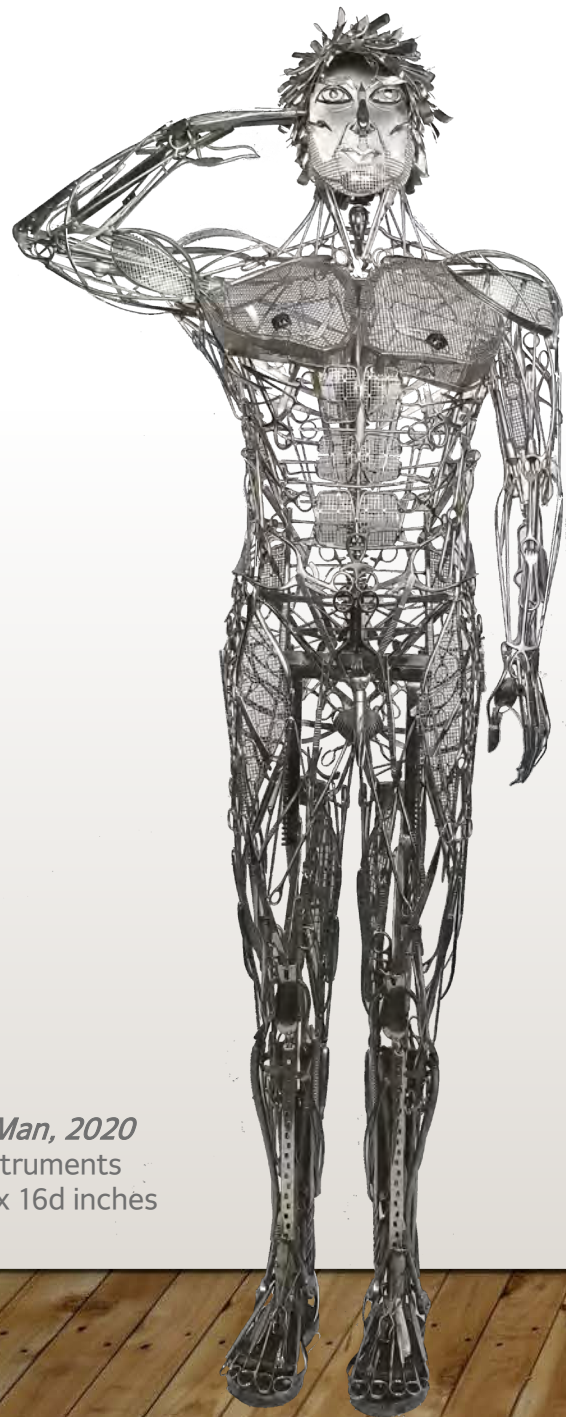


I am who I am, 2007
Shoelaces and Pins
48h x 72w x 4d inches

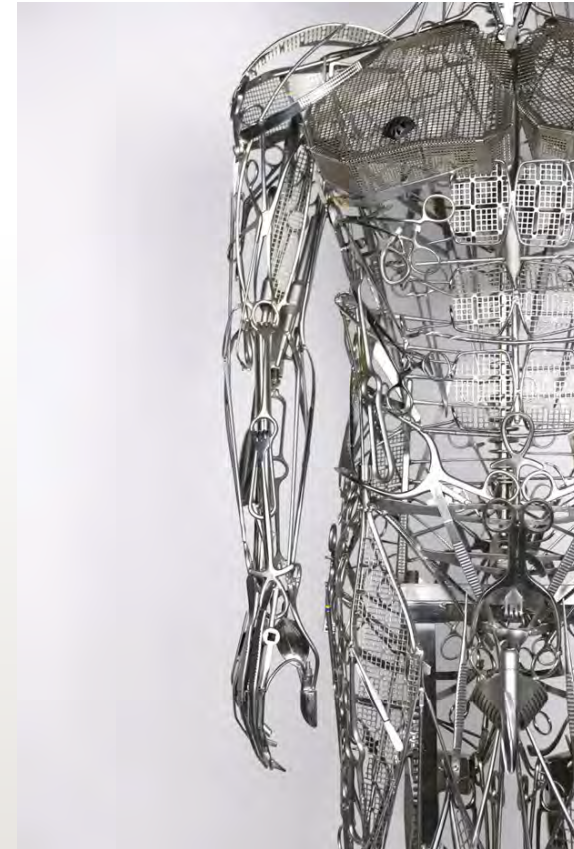
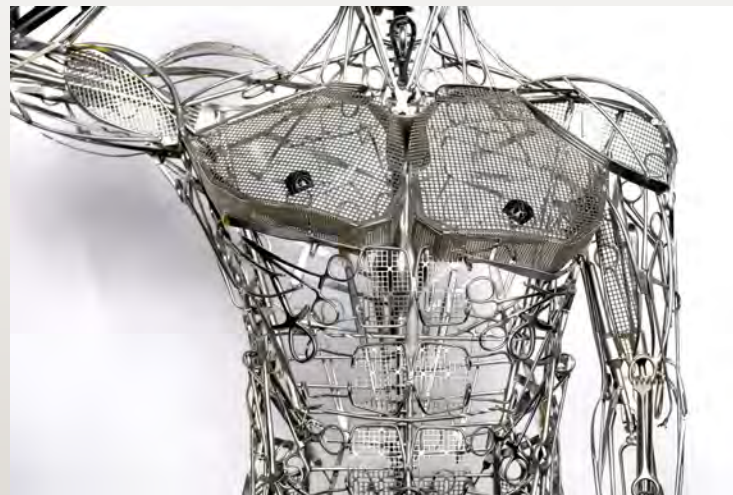
SURGICAL INSTRUMENTS

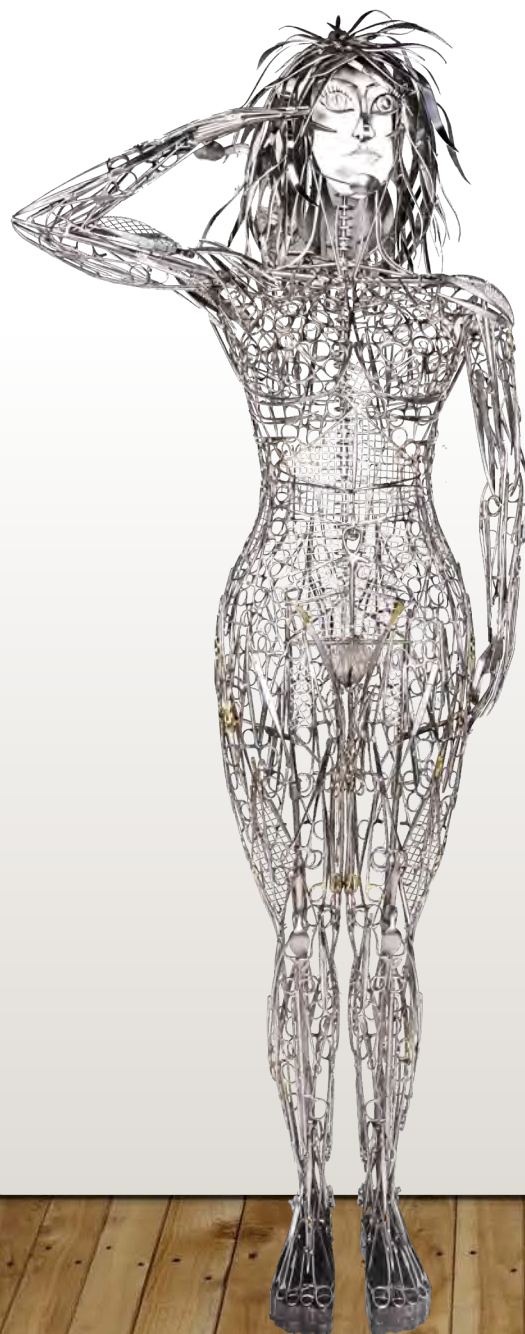
Federico was donated tons of outdated surgical instruments by a hospital in Miami. He used these instruments to create detailed life-size sculptures, including a male and a female veteran, as well as a woman who has possibly undergone cosmetic surgery taking a selfie that the artist ironically named "Selfie-Esteem." Through these sculptures, as well as his use of X-Rays, Federico aims to convey his belief that pain, destruction, and death can be transformed into peace and beauty.





Veteran - Man, 2020
Surgical instruments
90h x 36w x 16d inches





Veteran - Woman, 2020
Surgical Instruments
73h x 33w x 13d inches



Selfie Esteem, 2019
Surgical Instruments
75h x 44w x 36d inches



GUITAR STRINGS, SAXOPHONE REEDS, MUSICAL INSTRUMENTS

At times, it seems that Uribe's art, a curious hybrid of painting and sculpture, is fashioned not so much from objects he has found but from objects that find him. These materials not only challenge Federico but also open up fresh creative avenues for him. A notable example is the esteemed D'Addario family, proprietors of one of the nation's leading guitar string manufacturers. They presented Federico with an abundance of strings, which he turned into crafts exceptional and breathtaking pieces of art.

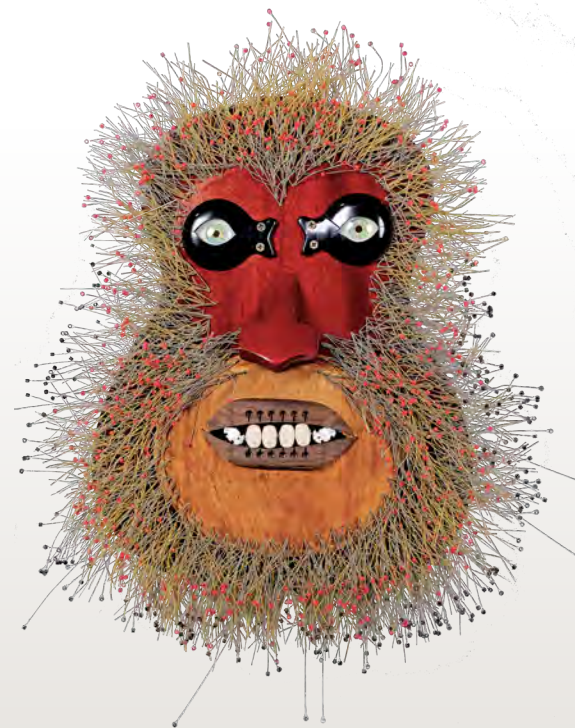




The Scream, 2022
Guitar parts and strings
33h× 36w × 10d inches



Violinist, 2022
Violin parts and strings
36h× 33w × 8d inches



Mono, 2022
Guitar parts and strings
40h × 36w × 10d inches

Series of Characters, 2023
Violins and Guitar Parts and Strings
Av. 37h x 25w x 8d inches



Lion Head, 2023
Saxophone reeds, guitar
strings, and violin parts
42h x 32w x 20d inches



Tempest, 2023

Guitar strings and saxophone reeds
38 1/8h x 51 5/8w inches



Bamboo Landscape, 2022

Guitar strings and parts,
saxophone reeds
44 1/2 x 61 inches

NECKTIES

Federico Uribe plays on the innovative nature of “painting” with vivid Italian silk neckties. From a distance or even in photographs, the assemblages appear to be gestural paintings. Up close, one can see the hundreds of cut up pieces of neckties that are carefully cut and arranged, with all the techniques that a painter would use to stroke the pigment on canvas

In certain works, from a distance, they look almost as if they are bright, flat strokes of paint. In one of his most accomplished work, the “Day Watch” a “tropical” interpretation of Rembrandt’s Night Watch - the collage of ties that sweep across the canvas echoes the original’s sense of action and movement in psychedelic waves. As the name suggests, there is no mistaking that Federico’s rendition is set during the daytime. Uribe’s militia is placed outside under the bright swirling sun and blue sky in direct contrast to the dark interior of the original. Serving as another notable departure, the animals in Day Watch are as numerous and lively as the men. Each animal adds yet another layer of movement, color, and action that help Day Watch channel the originality and liveliness of Night Watch with a signature whimsy.





Daywatch, 2020
Necktie collage
84h x 240w inches



Formal Portrait, 2020
Necktie collage
69h x 48w inches



Regal Portrait, 2019
Necktie collage
69h x 48w inches



Desert Sun, 2017
Necktie Collage
69h x 48w inches



Pereira, 2017
Necktie Collage
44h x 62w inches

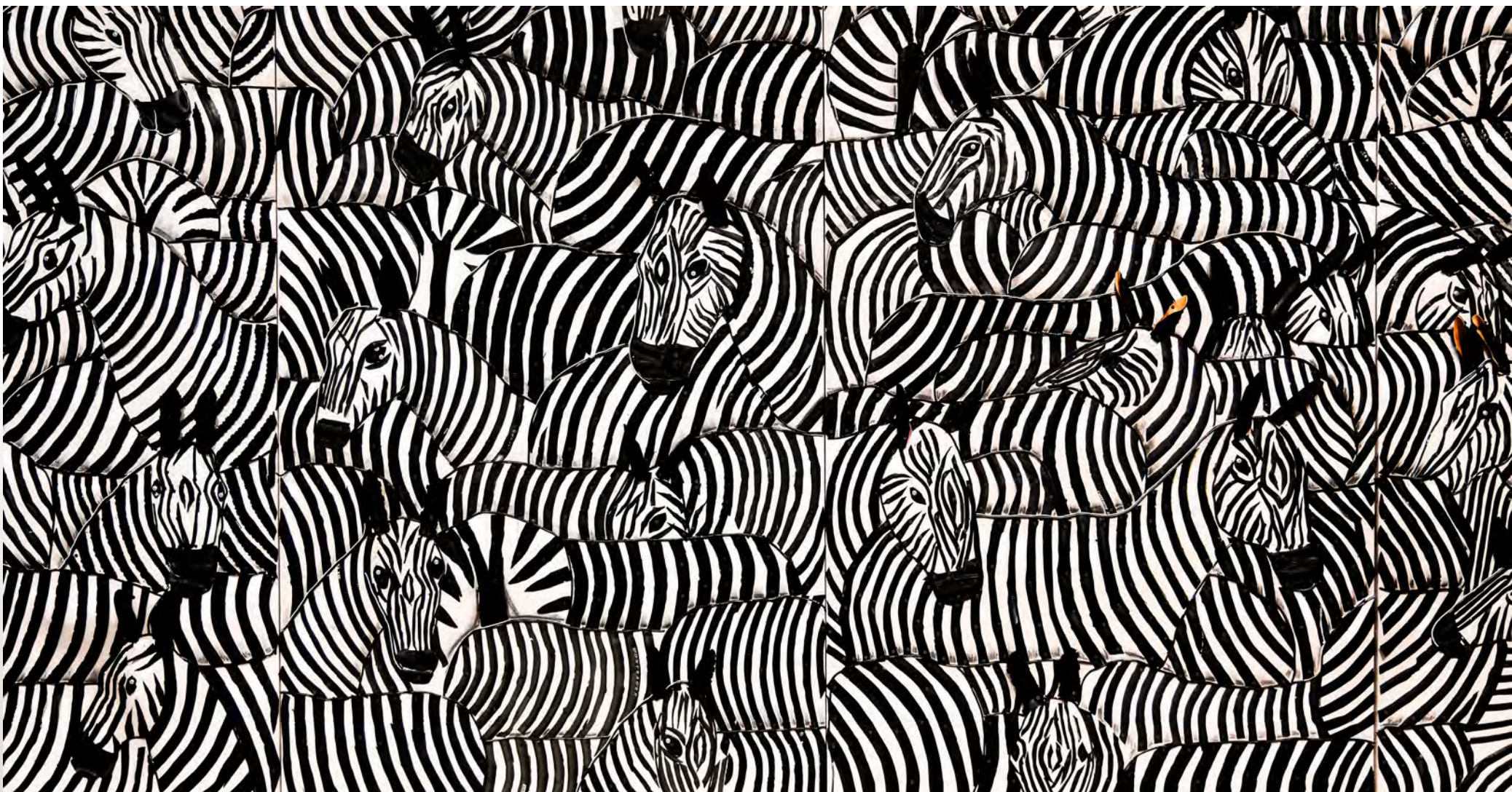
MISCELLANEOUS MATERIALS

Creating sculptures from any non-traditional material is a process that involves both artistic vision and technical skill. "I work with found objects because I am attracted to them. I choose them because of the plastic possibilities." As far as a particular object like a plastic baby-bottle nipple or a shoelace, "I don't see it for what it is. I see it for what it looks like", says Federico. Objects became for him unusual instruments of a new aesthetic, full of color, irony and lively playfulness. This material, so readily at hand, transformed his work and his creativity burst forth approaching his mature style and he started experimenting with new and unconventional materials, a quest that has never ended. Searching for and incorporating novel materials or items is a crucial aspect of the artistic and inventive journey. This endeavor unlocks a panorama of imaginative options, allowing the freedom to play with varied textures, hues, and characteristics of these materials to forge distinctive and captivating pieces of art. Federico Uribe makes art that surprises, engages, and has the potential to inspire and move others to reflect and also to re-think the boundaries of artistic media, while creating an unforgettable experience for people of all ages, which will question the viewers' perception of the world and the objects surrounding them for good. His work elicits excitement and curiosity in art lovers and the viewers, and particularly in children. Each piece possesses meaning, aesthetic acuity, and a mesmerizing quality of construction. His artworks are magnets that pull people towards them. Once viewers realize they are seeing something they have never seen before, they smile. Humor, beauty and love are essentially what remain the memory of the viewer.





Faucet Tree, 2022
Copper pipes, faucets,
and garden hoses
96h x 96w x 30d inches



Traffic, 2020
Traffic Bicycle Parts and Tires
85 1/2h x 194w x 3d inches



The Immigrant - Boat, 2021
Suitcases
61 1/2h x 104w x 44 1/2 d

The Immigrant - Man, 2021

Suitcases

75h x 36w x 64d

The Immigrant - Woman, 2021

Suitcases

69 1/2h x 56w x 30d inches

The Immigrant - Boy, 2021

Suitcases

39hx 18w x 17d

The Immigrant - Girl, 2021

Suitcases

50hx 40w x 30d



Beetle, 2012
Boat parts and lights
48h x 120w x 96d inches



Grasshopper, 2012
Canoe and boat parts skis
120h x 115w x 57d inches



Fly, 2012
Boat parts and lights
48h x 120w x 96d inches





I don't need Water, 2011
Faucets and Hose
48h x 96w inches



Horse, 2015

Saddles and horseshoes
84h x 96w x 40d inches



Sheep, 2016

Scissors, wool, zip ties, and large knitting
32h x 50w x 22d inches



Piano Man, 2016
Piano keys
84h x 72w x 4d inches



Portrait, 2016
Piano keys
84h x 72w x 4d inches

Everybody get screwed, 2001

Screws and metal mesh

Av. 18h x 29w x 12d inches



INSTALLATIONS/EXHIBITIONS



Madison Museum of Contemporary Art – Metamorphosis - current



MMoCA

Federico Uribe: Metamorphosis | Metamorfosis

Exhibition
September 19, 2024 | May 21, 2024



Wynwood 2021



EARTH MOTHER

An installation created entirely out of baby bottle nipples. The Earth is the beginning and end of each of us. We are children of a Mother from whom we are unable to wean. This installation brings along the echo of the increasingly distant childhood. It brings an echo of the Earth. It brings along nostalgia and faith. Earth Mother is currently on display at the Madison Museum of Contemporary Art

Earth Mother, 2000

Baby bottle nipples
72h x 72w x 72d inches



Montclair Art Museum – ANIMALIA - 2021



Memphis Brooks Museum of Art – Rotunda Project - 2018



PLASTIC REEF

Plastic Reef - 2019 - Plastic pollution has inspired Federico Uribe to create a plastic coral reef installation which has been exhibited for the entire duration of the 2019 edition of the Biennale di Venezia. The installation reflects on the indiscriminate use of plastic, as well as on the ocean plastic pollution worldwide. Daily plastic objects including bottles, bottle caps, plastic cutlery, flip flops among others, are weaved in curious and unpredictable ways. From a distance the assemblages appear to be colorful and beautiful underwater worlds. Up close, one can see the hundreds of pieces of plastic, which are carefully cut and arranged. The plastic reef – which bursts with colors and transports the viewer under water into a tropical oasis - confronts the viewer with a vibrant underwater world that reminds us of the fragility of life. Parts of the installation have been now moved to museums in the United States (Woodson Museum, Montclair Museum of Art, Ann Norton Sculpture Garden, etc.). Currently part of the reef is on display at the Madison Museum of Contemporary Art and another part at the Loggerhead Marinelife Center).

Plastic Reef, 2019
140 linear feet - scalable

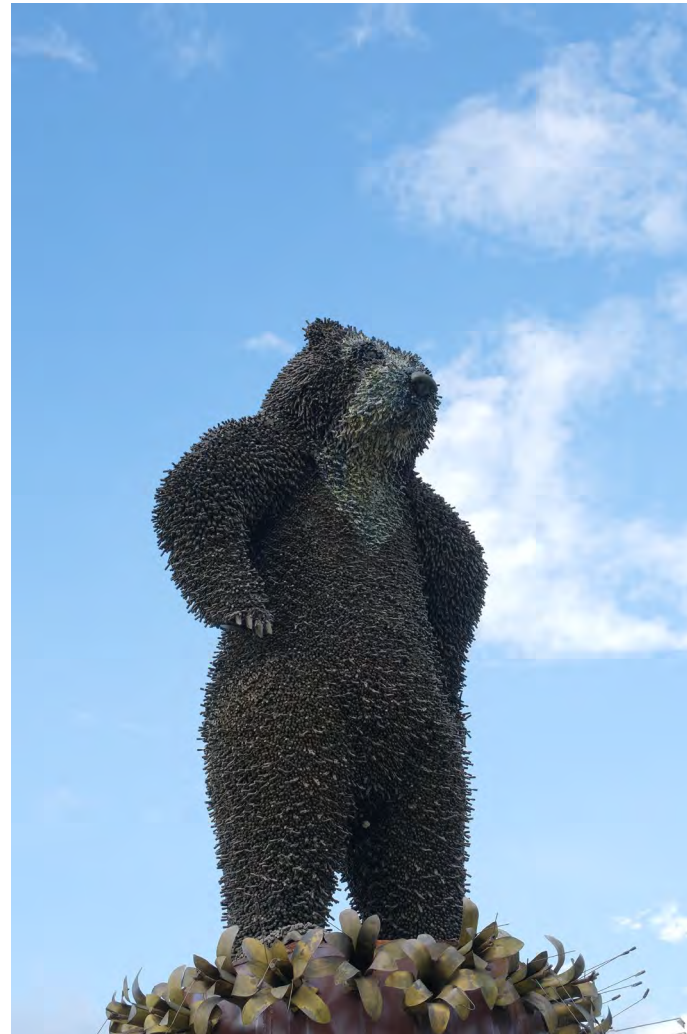


Art in Public Places



SPECTACLED BEAR - 2019

Commissioned by the City of Pereira in Colombia, the public art project features a 15 feet high sculpture of a spectacled bear which is an endangered species in the Colombian coffee region. The artwork was made with 300.000 bullet shells donated by the Ministry of Defense of Colombia to the City of Pereira and it is was placed in the "Parco de la Paz" a symbol of peace





THE BASS

Temporary Public Art Project for the
exteriors of the Bass Museum in Miami Beach
in 2003. The "Garden of Gardening Tools"
is made of rakes, shovels, and other gardening
utensils.

Dimensions average tree: 15h x 1,25 feet
diameter





Miscellaneous



Federico Uribe - Official Artist of the 22nd Annual Latin GRAMMY Awards

Federico Uribe has been selected as the official artist of the 22nd Annual Latin GRAMMY Awards®. Uribe's work was featured prominently on collateral materials before and during the 22nd Annual Latin GRAMMY Awards. With a bouquet of flowers and gramophone horns outlined with cables and connectors, Federico Uribe's Latin GRAMMY art paints the offering that musicians make to their listeners and the connections that music creates among people. "Those who create, give," says Uribe, the official artist for the 22nd Annual Latin GRAMMY Awards. To illustrate that musical gift in the piece on the cover of the Program Book, he used parts from a sound system discarded by the New World Symphony's in Miami. It's a touch typical of his art, which casts a new light on everyday things.



New World Symphony 32nd Anniversary Gala

The New World Symphony, America's Orchestral Academy (NWS), celebrated its 32nd Anniversary Gala with the theme A World of Difference in February 2020.

Guests were greeted by an exhibition of works by Miami-based Colombian artist Federico Uribe. The festive musical program was highlighted by a performance of Camille Saint-Saëns' colorful and joyous Carnival of the Animals, directed by NWS Co-Founder and Artistic Director, Micheal Tilson Thomas and including the world premiere of an accompanying video featuring Uribe's sculptures. Writer and filmmaker Jamie Bernstein, author of the acclaimed Famous Father Girl; A Memior of Growing up Berstein, provided the narration



Some of the collectors of his art include...



Sheikh Hamad al Thani, member of royal family and ex prime minister of Qatar



Stefano Gabbana



Domenico Dolce



Director Michael Tilson Thomas

SELECTED SOLO EXHIBITIONS

2023 – “Found Beauty” – Adelson Galleries – New York
2023 – “Metamorphosis”- Madison Museum of Contemporary Art – Sep. 2023 – May 2024 – Madison, WI
2023 – “Plastic Reef” at The Delaware Contemporary, January 13 - May 28, 2023 – Wilmington, DE
2022 – “Plastic Reef” – The Hudson River Museum – Yonkers, NY
2021 – Maluma X Uribe – Pop-up exhibition – Miami, FL
2020 – “Animalia” – Montclair Art Museum – Montclair, NJ
2020 – “The Practice of Optimism” – Ann Norton Sculpture Gardens – Palm Beach, FL
2020 – “A World of Difference” – 32nd Anniversary Gala The New World Symphony with Michael Tilson Thomas – Miami, FL
2019 – “Plastic Reef” Personal Structures (Biennale) – Palazzo Bembo, Venice, (I)
2018 – The Brooks Museum - Memphis, TN
2018 – “The World According to Federico Uribe” – Leigh Yawkey Woodson Art Museum – Wausau, WI
2016 – “TransformArt” – Montgomery Museum of Art – Montgomery, AL
2016 – “Here Comes the Sun” – MASS MoCA – North Adams, MA
2015 – “TransformArt” – Colombian Embassy – Washington DC, USA
2014 – “30th Anniversary” – South Florida ArtCenter – Miami, FL
2013 – “The Realm of the Unreal” – Now Contemporary Art – Miami, FL
2013 – “Color Construido” – Museo de Arte de Pereira – Pereira, Colombia
2013 – “Fantasy River” – Hudson River Museum – New York, NY
2013 – “Dos Hemisferios” – Museo de Arte Contemporáneo de Panamá – Panamá
2011 – “Once Upon a Time” – Now Contemporary Art – Miami, FL
2011 – “The World According to Federico Uribe” – B R Museum of Art – Boca Raton,
2010 – “Abstract-o” – Vero Beach Museum – Vero Beach, FL
2010 – “Slowly but surely” – Wolfsonian Museum – Miami Beach, FL
2010 – Water Front Park “Cyclic” – Palm Beach, FL
2009 – “Pencilism” – Chelsea Art Museum – New York, NY
2009 – “Human Nature” – Oratorio di San Rocco – Padova, Italy
2007 – “Human Nature” – Chelsea Art Museum – New York, NY
2006 – “Human Nature” – PUMA – Miami, FL
2006 – “Solo Show” – Annina Nosei Gallery (Scope) – Miami, FL
2004 – “Federico Uribe” – Art Museum of the Americas (O.A.S) – Washington DC,
2003 – “Garden on tools” & “Screwed” – Bass Museum of Arts – Miami, FL
2002 – “Screwed” – Annina Nosei Gallery – New York, NY
2000 – “Silfides y Jardin de Cactus” – Instituto Cabañas – Guadalajara, México

SELECTED GROUP EXHIBITIONS

2023 – “Animalia” – Darmstadt Kunsthalle, Germany – October 2023 – July 2024
2023 – “Queer Love: Affection and Romance in Contemporary Art” – Lehman College Art Gallery – February 14, 2023 – April 28, Bronx, NY
2022 – “An Inclusive World” – COPE NYC – Brooklyn, NY
2018 – “Tick Tock” – Lehman College Art Gallery – Bronx, NY
2017 – “Second Time Around” – California Center for the Arts – Escondido, CA
2017 – “Repsychling” – RoCA – Nyack, NY
2017 – Mattatuck Museum – Waterbury, CT
2016 – “Bedazzled” – Lehman College Art Gallery – New York, NY
2015 – “An Inclusive World” – Queens Museum – New York, NY
2014 – “The Art of the Dog” – Somerville-Manning Gallery – Greenville, DE
2014 – “The Peacock and Beauty in Art” – Hudson River Museum – New York, NY
2013 – “At every turn” – Villa Rot Museum – Burgrieden, Germany
2013 – “Experimental shoe design” – Grassi Museum – Leipzig, Germany
2012 – “This Side of Paradise” – The Andrew Freedman Home – New York, NY
2010 – “Parallel Realities” – Now Contemporary Art – Miami, FL
2009 – Praxis – Miami, FL
2008 – “Paper Love” – Luminaire & Christie’s – Miami, FL
2008 – “Latin American Flavor” – Opera Gallery – Dubai, UAE
2007 – “Imprinted Bodies” – Transylvania University – Lexington, KY
2004 – “Push Play” – Museum of Modern Art – Jacksonville, FL
2004 – “American Dream” – The Ignatian Center for The Arts – Miami, FL
2003 – “A Painting Over a Sofa” – Polk Museum of Art – Lakeland, FL
2003 – “Fresh” – National Gallery of Cayman Islands – Cayman Islands
2002 – “The Latin Century” – The Nassau County Museum of Art – Roslyn, NY
2002 – “The Medium is the Message” – Art Center – Miami, FL
2001 – “A Painting Over a Sofa” – Bernice Steinbaum Gallery – Miami, FL
2001 – “Círcos Globulos” – The Babilonian Wilner Collection – Berkely, CA
2000 – “3a Convocatoria Internacional” – Luis Adelantado Gallery – Valencia, Spain

MUSEUMS & PUBLIC COLLECTIONS

Al Thani Collection – Qatar
Bacardi Foundation – México
Bass Museum of Arts – Miami, FL
Bulgari collection – Italy
Copelouzos Family Collection – Athens, Greece
Delphina Entrecanales – England
Dolce & Gabbana – Milan, Italy
Hermes Fondation – Paris, France
Jacob Javits – New York, NY
Montclair Art Museum – Monclair, NJ
Museum of Fine Arts – Boston, MA
United Arab Emirates Royal Family Collection – UEA
Vero Beach Museum – Vero Beach, FL

ART IN PUBLIC PLACES

2021 - No Vacancy – Temporary Public Art Project – City of Miami Beach
2023 - No Vacancy – Temporary Public Art Project – City of Miami Beach
2019 - Monumental Sculpture of a Spectacled Bear at municipal “Parco de la Paz” – Commissioned by the City of Pereira, Colombia
2003 -The Bass Museum of Art, Miami – Garden of Gardening Tools

EDUCATION

1990 - Instituto Superior de Arte - La Habana, Cuba.
1988/89 - State University of New York, under the supervision of Luis Camnitzer.
1984/87 - Universidad de los Andes - Bogotá, Colombia.



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Federico Uribe

Exhibitions Virtual Tours:

<https://my.matterport.com/show/?m=c4ENnVPzkUo>

<https://immersivespaces.co/virtual-tour/adelson-galleries-palm-beach>