



PRESS

dani umpi

Exhibition October 11 – November 8 2014

Opening starting at 3 pm on October 11

The work of multifaceted Uruguayan artist Dani Umpi eschews any attempts at concrete definitions. In part this is due to the fact that Umpi is several artists in one: he works professionally as a visual artist, writer, performer and musician. Well-known as an artist-personality in Uruguay, Argentina and Brazil, he chose to keep each artistic form in its respective field of production and circulation. As a musician he has a music producer, performs in concert halls and released four albums and several video clips; as a writer he has published four novels including *Miss Tacuarembó* (Interzona Editorial, 2004), adapted to the screen by fellow artist Martín Sastre in 2010; and as a visual artist he's particularly interested in the intrinsic dialogue between object and image in the context of mass media.

Clearly, direct dialogues between one creative form and another emerge, since they're all conceived and produced by the same person. In fact, this exhibition, his first solo show in Paris, includes sculptural works that were born on stage as live architectures for the vital body. He calls them *parangolés* paying homage to the wearable-garments created by one of the key exponents of Brazilian neo-concretism, Hélio Oiticica.

Stirred by pop irony, the aesthetic of kitsch and a philosophical identification with camp, Dani Umpi immerses himself in the material and sensible scraps of the everyday, and then withdraws to contemplate them as if he were looking through a kaleidoscope. He plunges into the endless spectrum of tonalities and textures that characterise the hypercapitalist mass-media driven landscape of the twenty-first century; he embraces its multi-realist logic in which the many versions of the same thing become mutually arbitrary, generating superimposed layers of information and matter.

The mass-media whirlwind of everyday experience is the artist's double-raw-material: Dani Umpi simultaneously appropriates both vehicle and support of the media, its contents and communication strategies. Statements published in social networks find new artistic configurations in handmade collages created using cut-outs of words and colours found in magazines and other printed media. Where virtual or printed information sources share an ephemeral existence and instant circulation, Umpi's compositions are characterised by a meticulous process of selection, arrangement and construction.

His artisanal and methodical impulse reflects a desire to dismember and then intertwine all that informational matter that "signifies" us in our daily collective experience. Exempt from sarcasm, imbued with irony, humour and self-mockery, he maintains a tension between the ambiguous and uncertain: by means of an oscillating to and fro movement, he betrays the contradictions inherent in every dialogical exchange, especially when these dialogues make their appearance in the public sphere. From confrontations among pop stars and demagogic declarations between one politician and another (Miley Cyrus and Sinéad O'Connor; François Hollande and his former wife Valérie Trierweiler), in this occasion he also includes epistolary encounters between intellectuals and scientists from previous times (Galileo and the Pope at the Holy Office during the Roman Inquisition; Fidel Castro and Ahmed Sékou Touré, first president of Guinea; Magritte and Foucault, among others), always working with the agglutination and synthesis of information in collage.

Who speaks, who is being addressed, from what context? Who is right? In the work titled Faces, a plurality of faces stuck upside down like a falling cascade silence one another by covering each other's mouths. They are portraits of personalities interviewed by the media and magazine columnists, opinion-makers.

Paradox seems to always have the last word in Dani Umpi's art, and in these works, paradoxically, the spectator-reader must make a concerted and active effort to read the reconstructed texts; one has to dis-cover each word, figure or message contained within the fields of colour and advertising, individually cut out like the fringes of an intricate tapestry. In this process of linguistic reconstruction appear other sources of information that get incorporated into the retrieval of discarded scrap, thereby generating distinct layers of signification within the same "picture."

Veronica Cordeiro

Born in Tacuarembó, Uruguay, 1974. Live and work in Montevideo since 1993.

He is a visual artist, singer and writer.

His performances Foda and Dani Umpi Piano were part of Sao Paulo Biennial, 2010, and the first edition of Montevideo Biennial in 2012, respectively.

He's recent work "Parangolés rígidos", was presented in a performatic show at Malba, Buenos Aires, Argentina, junio 2014, and in Casa de la Cultura Mario Quintana - Porto Alegre, Brasil, enero 2014, with a performatic and instalation show curated by Carla Joner.

Since 2013 realizes solo shows at the Xippas gallery in Montevideo, Punta del Este and Paris.