

# Trip



PRESS

**May 5th – August 6th 2016**  
**Opening: May 5 th, 6 pm**  
**Xippas Montevideo, Bartolomé Mitre 1395**

An artwork is a framed journey that invites us to travel without moving. A capsule of a different temporality. A foreign land in a fixed system.

*Trip* claims the deviance through a series of sculptures, paintings, and photographs selected for this exhibition.

The artists participating in this exhibition are: Cao Guimarães, Peter Halley, Vera Lutter, Marco Maggi, Vik Muniz, Philippe Ramette, Pablo Reinoso, Takis, Janaina Tschäpe.

**Cao Guimarães** (1965, Belo Horizonte)

Cao Guimaraes work captures everyday moments that we tend to miss in the accelerated rhythms of contemporary life. What is usually implied becomes the subject of his artworks. Through a poetic gaze, the artist transforms the perception of time, provoking a moment of pause to the spectator, a moment of contemplation of reality. Looking at the world through a prism unveils a subjective dimension of reality. It is impossible to exclude subjectivity from the documentary. « The cinema of reality is the art of this encounter, an encounter with what we imagine and which turns out to be something else. In this revelation, in this fear, we are obliged to confront ourselves. Any reality can be the extension of ourselves, and every one of us can be the extension of the reality. » Cao Guimaraes

**Peter Halley** (1953, New York)

Peter Halley, one of the most emblematic artists of his generation, is recognized in the history of contemporary painting as the legitimate heir of American abstraction. He first became known in the New York art scene in the mid-1980s, before reaching international fame more than 25 years ago as a major figure of geometric abstraction. The use of industrial materials, synthetic mortar, Day-Glo, Roll-a-Tex, and fluorescent acrylic paint, as well as recurrent patterns of circuits and cells, create Peter Halley's signature of instantaneous visual impact. For the artist, geometry is a metaphor for contemporary society. His iconography unfolds in a series of abstract forms that reference everything from architecture to societal organizations. Peter Halley's critical approach is not only expressed in his paintings, but also in his articles and essays on post-structuralism, post-modernism, and the 1980s digital revolution.

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**Vera Lutter** (Germany)

Vera Lutter investigates the camera obscura and its process of recording light on photographic paper. She draws inspiration from architecture and her works explore urban landscapes, industrial sites, mythical landscapes, and the views from her artist studio. These are a selection of the many places where she reframes images to reveal different layers of spatial perception. Her large-scale photographs often require several hours or days of light exposure. She chooses to work with room-sized cameras allowing the size of the resulting image to reflect the architecture in which it was made. The prolonged exposure allows her to record images that give evidence to time passed. The resulting ephemera and movement dissolve time into the image, sometimes enabling ghostly forms to surface. These photographs don't simply translate the real; they also reveal an intermediate world, a space of corresponding apparitions. The images radiate a fluid and otherworldly feeling that allows the gaze to drift and linger on certain details captured with startling precision.

**Marco Maggi** (1957, Montevideo)

Through his use of simple materials manufactured for everyone's use (such as sheets of paper, aluminum, apples, or even envelopes), the artist unfurls a topographic map of details linked to everyday life, privileging the micro over the macro, and urges us to come closer to his meticulous objects. Marco Maggi's work is an act of resistance. It doesn't try to be grandiloquent or shocking. Through the observation of Plexiglas cubes, which at first glance seem transparent, or seemingly white sheets, we see interlaced designs of the barren with the abundant, subtle and almost impalpable reliefs that stand out from flat surfaces, the lack of contradiction between the surface and the support, and the interdependence between the recto and the verso. These precious objects reveal to us an infinite and delicate web budding with intimate relationships and the feeling of the sublime. Acting as visual haikus – their meaning remains enigmatic – the drawings merge with the space and form a constellation of scattered forms. Delicately and tenderly, the red, yellow, or blue sheets release discreet signals that meter our pace, functioning as colored stains, shadows, or reflections. Through his use of printmaking, drawing, carving, superposition, and light, Marco Maggi always intervenes in a subtle manner in order to plunge us into the complex rhizome connecting separate universes.

**Vik Muniz** (1961, San Pablo)

Vik Muniz borrows images from the history of art, media and reality, to manipulate them. Starting with materials taken from everyday life, such as chocolate, diamond, pigment, clay or dust, Vik Muniz reconstructs an image before taking the photographs, and getting rid of the originals. At first glance, the result of his manipulations do not resemble a photograph, but the works of a magician or a virtuoso. While his photographs remind us of a collective cultural heritage, they simultaneously challenge the viewer's perception. Everything is redrawn and reinterpreted. Reinforcing our sense of familiarity toward different things, Vik Muniz deceives us and encourages our ability to look at reality and analyze it; "the vision is primarily a form of intelligence, and recognition or identification a kind of comfort."

**Philippe Ramette** (1961, Auxerre)

Most well known for his staged photographs of physically improbable situations, Philippe Ramette simultaneously clarifies and complicates ways of how we see and view the world. To experience an exhibition by Philippe Ramette is to enter a field of questions regarding what is tangible, or what can constitute the physically plausible. In the work of Philippe Ramette, drawings play the role of schematic drafts for fleeting conceptual whims. They often represent a sort of crystallization of absurdist propositions, dreamlike notions where the laws of physics and logic no longer hold sway. Consequently, his indexical-scale sculptures present a similar will to illustrate the possibilities for entropy within the realm of the rational. The artist feeds off of banal experience to expose its potentially uncanny cracks, or to propose extra-ordinary associations that serve to show the precariousness nature of the codes that govern our daily lives. If one were to summarize the meta-narrative driving the work of Philippe Ramette, one might say that he rationalizes the irrational by defying the world of physical laws, thus rendering his improbable propositions plausible.

**Pablo Reinoso** (1955, Buenos Aires)

Sculptor and designer born in Argentina in 1955, Pablo Reinoso is known for his Bancs Spaghetti. He reinvents the every day object with humour and frivolity. His work hides both an ethical aspect – the respect of nature and of its materials- as well as a critical one against meaningless processes of a certain type of contemporary design. His installations and sculptures reveal a deep knowledge of the environment linked to our perception of the world, the landscape and space. As part of a process of deployment and development, his work finds its way within monumentality and at the same time, it keeps a human scale.

**Takis** (1925, Atenas)

Born in Athens and based in Paris since the 1950s, Takis set about exploring magnetic field energy in his work. Working in proximity with his contemporaries of the New Realism movement, he integrated light and music in combination with the use of magnets into his sculptural practice. A tireless experimenter and “intuitive savant”, Takis has continuously sought to capture cosmic energy by combining art and science. As a contemporary plastician, his work is grounded in a sculptural tradition that spans archaic Greek sculpture and Giacometti on the one hand and the rejects of technology on the other. Fascinated by the “scientific magic” at the core of inventions (he even registered a number of industrial patents), Takis is also a science philosopher, regularly drawing inspiration from the great ancestors of pre-Socratic philosophy, Hippocratic medicine, and Ancient Egypt.

Extract of the Takis Champs Magnétiques exhibition press release, Palais de Tokyo, 2015. Curator Alfred Pacquement.

**Janaina Tschäpe** (Munich, 1973)

Janaina Tschäpe’s work functions at a variety of scales, expanding and contracting the viewer’s point of reference from micro, sub-atomic particles to the cosmic and metaphysical scale of the classic Romantic landscape. These are thick, enveloping formal gardens of entire ecosystems – where life blossoms and flourishes, only to decay and die (or perhaps breathe new life). There is an acute, iridescent use of light – articulated by an unconventional palette suggesting South American flora and fauna – compounded by the mat surfaces of dry media on paper. Intrinsically related to her pictorial work, her videos and photographs transport us to her universe evolving through viscera, seaweed and stars. Time eerily stands still, even as we contemplate forms which seem to grow and catch us in its thickets.