

Cao Guimarães

Quase Nada

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Press release

Cao Guimarães, *Maré*, 2022.
Digital photography
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Opening Saturday March 9, 2024 from 6 pm

Xippas Punta del Este is pleased to present a personal exhibition *Quase Nada* (Almost Nothing) by Cao Guimarães, a prominent Brazilian artist also residing in Uruguay. This extensive exhibition showcases for the first time his most recent photographic work *Maré*, as well as his iconic series *Gambiarra*s in a major version *Mosaico*, an 8-meter-long piece featuring over 40 photographs shown for the first time in Uruguay.

*"In these moments, amid these things,
That precede or follow great events,
In the scent of rain brought by that wind already
In that droplet that, after the storm, still balances on the surface of a leaf
In the church tower immersed in the clouds that protrudes from the great city
In the eternal sound of her footsteps while I wait for her in bed full of desire
In the poorly slept night of Albert (if he had one) before discovering the theory of relativity
In the landscapes of sand drawn by the humor of the moon and tide
In the moths that attacked Cioran's "The Breviary of Decay" among many other available
books.
In that last thought that I kept in a soap bubble before it burst.
In all these things, almost-things,
I live, almost alive,
Almost nothing."
— Cao Guimarães*

The new series *Maré*, which inspires this exhibition, resonates in the main space of the gallery with other series in Guimarães' work that converge into a common poetics, gathered in the intimate, subtle encounter of resonances that are observed and dwell on almost invisible gestures. *Húmido, Plano de Vuelo, Paisagens Reais*, all these series have to do with the trace, the passage or the moment of climatic or natural phenomena, choreographic traces of a movement of water, birds, or the soul in a quasi-phenomenological sense. This selection of works also features the film *Memoria*, a collective journey that looks back as it moves forward.

A separate gallery space is dedicated to the *Mosaico* series and portraits of *Espantapájaros*, both inspired by popular culture, typical for the region.

"My concept of 'gambiarra' is something that is constantly expanding and changing. It ceases to be simply an object or device perceptible in reality and expands into other forms and manifestations such as gestures, actions, customs, thoughts, culminating in the very idea of existence. Existence as a great 'gambiarra', where there is no room for brochures, instruction manuals, maps or guides... The 'gambiarra' is almost always an 'original' and not a copy or reproduction. And so it is a living entity, constantly changing. Registering it means making it reproducible, multiplying it by modifying its fundamental function" (Cao Guimarães, 2009).

The exhibition is extended by screening of the artist's his cinematic work at the neighboring Museo de Arte Contemporáneo Atchugarry (MACA), featuring three films during March:

Amizade, 2023 | 85 min | Digital HD - **Sunday, March 10, 2024**

Ex-it, 2010 | 86 min | Digital HD - **Friday, March 22, 2024**

A alma do Osso, 2004 | 74 min | Digital HD - **Sunday, March 31, 2024**

Cao Guimarães was born in 1965 in Belo Horizonte, Brazil. He currently lives and works between Brazil and Uruguay.

His work navigates at the intersection of cinema and visual arts. With an intense production since the late 1980s (Cao Guimarães is a director of ten feature films), he received numerous awards, including the Grand Prix Favorite at the 26th Latin American Film Festival in Toulouse, France, 2014; Best Photography Award at the International Film Festival of Guadalajara, Mexico, 2014; Best Director Award at the Rio International Film Festival, Rio de Janeiro, Brazil, 2013; Marcantonio Vilaça Funarte Award, 2013; Museum of Modern Art, Rio de Janeiro, Brazil, 2013, among others.

Cao Guimarães' works are included in the following collections: Tate Modern (UK); MoMA and Guggenheim Museum in the United States; Fondation Cartier, France; Colección Jumex, Mexico; Instituto Inhotim, Brazil; Thyssen-Bornemisza Museum, Spain; among others.

His most recent solo exhibitions include "Locus: Apichatpong Weerasethakul", Amsterdam, Netherlands, 2017; "Deriva" at Galería Nara Roesler, New York, United States, 2016; "Depois" at Galería Nara Roesler, São Paulo, Brazil, 2015; "Estética da Gambiarra" at SESC Interlagos, São Paulo, Brazil, 2015; "Ver é uma fábula" at Itaú Cultural, São Paulo, Brazil, 2013; "Seeing is a little fable" at Galerie Anita Beckers, Frankfurt, Germany, 2013; among others.