Yamandú Canosa
flora cielo cristal
06.11.26 → 06.12.26

Press release



Yamandú Canosa
Flora cristal, 2026
Oil on canvas
152 x 210 cm
Courtesy of the artist and Xippas

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Opening on Friday, November 6, at 6 pm
Curated by Patricia Bentancur

This exhibition brings together recent works by Yamandú Canosa alongside *Canoa*, one of his most emblematic earlier works.

Since the mid-1970s, Canosa has been based in Barcelona, where he has developed an artistic practice focused on perception and the complexity of the gaze and of what we call seeing. His work questions the scope and reach of the gaze: how we relate to the world, to experience, to things, and to what lies beyond what we see. Each project incorporates its own distinctive grammar, through which Canosa creates silences that resist any definitive interpretation. It is this singularity that establishes into a closed discourse.

flora cielo cristal operates like a haiku: three words that, when brought together, can be read as a fragment of a philosophical poem from which to rethink these iconographies. What emerges through this series of glass-based works is the splendor of nature illuminated in branches, trees, rays of light, starry skies, water, birds, fruits, and insects: an iconographic universe that reveals itself as a fractal optical illusion. Perceptual ambiguity is present throughout his work.

flora cielo cristal offers us a veiled vision, a way of seeing that is -this time- filtered through stained glass, multiplying the qualities and variety of colored light. Light is not merely the substance that illuminates and makes the world visible; it is also the very material of painting: painting as harmonized light.

Yet Canosa's work is not merely a visual exercise; it also carries a conceptual weight. Glass not only organizes the works visually but also functions as a grammar of language and meaning-making. The work *Flora cristal* could itself be considered another of Canosa's emblematic works. *El árbol de los frutos diferentes* (The tree of different fruits) is a title that recalls the extraordinary Uruguayan poet Amanda Berenguer, with whom he shared a friendship that was as intimate and deeply complicit as it was affectionate. These fruits speak of the possibility of living together, of sharing the same space with difference, with the other. In many ways, they express the impossibility -or the undesirability- of a single, unified discourse that leaves no room for harmony within difference.

Through these grammars of light, Canosa proposes an open field between a natural world and a world held in suspension, in which, just as there will be neither identical fruits nor absolute truths, there will be no absolute gazes or readings either. The gaze is the very material of his work, and through this extraordinary exhibition, Canosa invites us to consider that thinking, questioning ourselves, and observing ourselves are also part of beauty.

Patricia Bentancur

Yamandú Canosa (Montevideo, 1954) began his studies in architecture in Montevideo in the 1970s and held his first exhibitions in Montevideo and Buenos Aires.

In 1975, he moved to Barcelona, where, at various points in his career, he became associated with Galería Joan Prats, Galería Benet Costa, and Galería Ciento. Since then, he has presented solo and group exhibitions in galleries and museums in Barcelona, Madrid, Valencia, Figueres, Salamanca, Santander, Seville, Paris, Rotterdam, Hannover, Venice, Montevideo, Buenos Aires, Rio de Janeiro, São Paulo, Los Angeles, Albuquerque, Miami, and St. Petersburg, among other cities.

In 2011, he presented *El árbol de los frutos diferentes* (The tree of different fruits), a retrospective of works from the period 1991–2011, at Fundació Suñol in Barcelona. In 2012, he participated in the 1st Montevideo Biennial.

In 2019, he represented Uruguay at the 58th Venice Biennale with the project *La casa empática* (The empathic house) at the Uruguay Pavilion.

In 2022, he exhibited the project The Visit at The Salvador Dalí Museum in St. Petersburg, USA, a dialogue between Surrealism and contemporary art.