

# dani umpi

## OBRA CONSCIENTE

January 29 - February 26, 2022

Opening Saturday January 29, from 6 pm



Dani Umpi, *Cavernas 1*, 2021 © Ignacio Rodriguez

Xippas is pleased to present Obra Consciente by Dani Umpi in Punta del Este. The exhibition focus on a new series of big format collages Cavernas, a composition work of colours the artist has been developing recently.

Since the beginning of his career, Dani Umpi has positioned himself in the space of the buffoon, the freak, the jester. His work covers different levels and planes that mix, as does person and character, artist and creation. His works reveal a particular dynamic between esoteric symbology and images referring to current popular culture and mass consumption, which when contextualized, produce a contemporary pop language of the 21st century. Umpi blends the sacred with the profane, intuition with speculation, the banal with the transcendent, superficiality

with the abyss. The Jester, an opposing and complementary figure to the Master, creates symbolic works, proposes transcendent reflections. The realization of the works is compulsive, obsessive, accumulative, almost cathartic, leaving nothing to chance. The chaos or the apparent informality of his proposal, is a field dominated by simple archetypes, numbers, geometric shapes and colors. The works are cosmogonies formed by political discourses and quantum quotations, systems where the symbol can do more than the aesthetics, than the artist.

Regarding his most recent series of works entitled Caverna, the artist states: *They are the consequence of experimenting for several years with the conceptual work «Parangolé» by Hélio Oiticica, making my own pieces and acting with them in various performances, I arrived at a collage technique, a composition, color management and textures that I was interested in developing. At first I opted for the large scale, proposing a reading of the piece from a more sculptural place. The parangolé no longer moves, it is something else, although its origin continues to manifest itself even as a device that asks for distance, to be contemplated and traversed. A new state. The materials are simple: magazines and adhesive tape. I cut out texts on colors that I classify and order. The scale of this series is smaller ... or larger. As they have no movement I see them at times as collages, and at others as tapestries. A wall, a barrier, a cave. The title of the series redirects the reading to the platonic symbolism of the cave, that underground room where we are imprisoned until someone takes us out to discover what exists behind the shadows that could be those texts, echoes of who knows what, fighting with colors and folds. The problem of now and always. That world of images that traps our sensitive experience and from which, if we have managed to get out, we have the obligation to get our companions out again.*

Dani Umpi, 2021.

Dani Umpi (Tacuarembó, Uruguay, 1974) is an artist within the Río de la Plata queer scene. His work is compulsive, hyperactive, multidisciplinary, borderline, encompassing every conceivable intersection between the cultural industry, popular culture, literature, music and the visual arts.

He operates from a character with self-parodic overtones, a hybrid between the drag tradition and conceptual performance. He regularly performs recitals in Uruguay, Argentina, Brazil, Chile and Mexico. He published novels made to film and theater.

Among his pieces, great works in collages with paper stand out, in constant reference to artists of Brazilian Neoconcretism and Pop Art. With cumulative exuberance and chromatic lust, he makes unexpected esoteric and melodramatic winks, speculating between the transcendent and the banal.

He published the novels Still Single; Miss Tacuarembó (made into a film by Martín Sastre in 2010); I only love you as a friend and a little tarada; the storybooks Rich Boy with Troubles and Who Am I Kidding?; the book of poems La vueltita ridiculous and the children's book El vestido de madre (together with the illustrator Rodrigo Moraes).

He edited the Lechiguanas nightclubs; Perfect; Dramática (along with guitarist Adrián Soiza); Mormazo and Dani Umpi Piano. Vol I – Vol II (together with the pianist Álvaro Sánchez). With Sofía Oportot and Ignacio Redard they carried out the musical project Oportot Umpi Redard, and they released the album Single Son. He wrote and composed, together with the musician Javier Vaz Martins, the musical comedy Nena, no stealás, directed by Maruja Bustamante in Buenos Aires in 2009.

In 2012 he wrote and directed the performance piece Marta, la musical at the TAE – Teatro Argentino de La Plata. In 2013 he acted and wrote the performance A rainha da beleza under the direction and co-author of Gustavo Bittencourt for the All Genres cycle at Fundación Itaú, São Paulo. In 2014 he began to make the series Rigid Parangolés based on concepts by the Brazilian artist Hélio Oiticica. The first presentation of this musical-performance-installation was held at the Mário Quintana House of Culture, Porto Alegre, Brazil (2014). The second presentation was at the MALBA - Museum of Latin American Art in Buenos Aires, at the closing of the exhibition In your face by Mario Testino (2014).

Among his individual and two-person exhibitions, the following stand out: Orden y Secreto, HACHE, Buenos Aires, Argentina (2019); Damn Goblin, HACHE, Buenos Aires, Argentina (2017); Rigid Parangolés, Xippas Gallery, Paris, November (2014); Informatics, Xippas Gallery, Montevideo, Uruguay (2013); The evolution of being, Soa Gallery, Montevideo, Uruguay, November (2011); Eterna, Daniel Abate Gallery, Buenos Aires, Argentina (2011); All inclusive, Jacob Karpio Gallery, San José, Costa Rica (2010); Nem Luxo, Nem Lixo, OZ Gallery, Buenos Aires, Argentina (2010); Superbacana, MEC, Platform, Montevideo, Uruguay (2009).

His work has been presented in countless group exhibitions in Latin America and Europe. She participated in the São Paulo Biennial 2010 and in the 1st. Montevideo Biennial in 2012. In 2012, the Guadalajara International Book Fair chose him among the «25 literary secrets of Latin America.»

#### PRESS CONTACT

Sofia Silva  
ssilva@xippas.com

#### XIPPAS PUNTA DEL ESTE

Ruta 104, Km 5, Manantiales  
20000 Punta Del Este, Uruguay.  
puntadeleste@xippas.com  
[www.xippas.com](http://www.xippas.com)



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