

# ricardo lanzarini

## EL BAILE INTERMINABLE

15 APRIL – 29 MAY, 2022

OPENING 15 APRIL FROM 15PM.

XIPPAS PUNTA DEL ESTE: ROUTE 104 KM 5 - MANANTIALES, PDELE.

PRESS



Serie: *El baile interminable*, 2022.  
Pencil drawing and oil pastel on paper.

Xippas is pleased to present Ricardo Lanzarini's *El baile interminable* exhibition in Punta del Este. A solo collection by the artist that brings together his famous *JOB* series of miniature drawings, an ink series of body gestures and his most recent work with color in oil pastel that bursts into the dance of his characters.

*Urban interventions, aesthetic practices with conflictive social groups and site-specific installations have marked in this artist a trajectory based fundamentally on three aspects: conceptual reflection, the symbolic construction of space and drawing as the syntax of a complex thought.*

*The evolution and setbacks of Lanzarini's graphic art over almost thirty years are nothing other than the history of each of the pieces that make up this exhibition; on the other hand, they assume on this occasion a strong aesthetic autonomy with respect to that history. Indeed, in *Baile interminable* the artist shows an unexpected formal outburst, although this does not compromise the thematic and conceptual continuity characteristic of his work.*

*He changes the space in which the human figure exercises its symbolic function: it is now located in the centre of the paper, which is the center of his political space. It has ceased to relate to other figures in order to present itself isolated and reiterated (with slight differences), but the figure has obtained a symbolic coverage that encompasses the whole spectrum of «political intriguers, priests, military men, popes, exhibitionists, torturers, presenters» acting on a noisy stage, subjected to the most ludicrous choreographies*

*One day I imagined a beach where there were very obese people who did not touch or talk to each other. The paper was the sand and there were, of course, different sands: smooth white ones, white striped ones from school notebooks, rough ones from napkin paper, brown sands from cement bags and many others. . .*

*Thirdly, the «white sand» where those corpulent figures were born years ago has now become a furious context of exciting colours crossed by electric flows.*

*Painting is what takes the initiative here to define a politics of space, in context; the electrical flow responds, fundamentally, to the double sign of the political space acted out on paper (the space of paper; the role of space). «This cyclical variation of meaning that only the gaze can capture intermittently, is the beginning of the alternating current that runs through and shakes each one of the scenes of this *Baile interminable*»<sup>1</sup>*

Gabriel Peluffo Linari - Marzo, 2022  
(Text written in the context of the new catalog)  
*El baile interminable*

<sup>1</sup> The cause of this active disconnection seems to lie in the procedure Lanzarini uses to make it: «I start by making the series of drawings, which is independent of color and has its own world and dialectic. Then comes the color that also has its own logic independent of the drawing. So much so that to paint I cover the drawing. Only finally, when I uncover it, is the work "done". (Excerpt from a text sent to the author, 3/6/2022).

Ricardo Lanzarini (Montevideo, 1963)  
 Bachelor of Fine Arts, Institute «National School of Fine Arts»,  
 University of the Republic, Uruguay. Guggenheim Fellowship  
 for Creative Arts, Latin America and Caribbean (2001).  
 Paul Cezanne Prize (1998); Pollock-Krasner Foundation Grant  
 (2004); 1st International Biennial Prize for Tijuana Banners  
 (2004); 2nd. Santa Cruz International Art Biennial Award  
 (2010); Justino Zavala Muniz Scholarship from the Ministry of  
 Education and Culture of Uruguay (2014).  
 Exhibitions (selection): VI and VII Biennials of Havana; museum  
 des Beaux-Arts de Nantes (1997); Frac des Pays de la Loire

#### CONTACTO DE PRENSA

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(1997); Politics of differences. Ibero-American art of the end of  
 the century (2001); To eat or not to eat (Salamanca, 2002); III  
 International Biennial of Banners (Tijuana); The Drawing Center  
 of New York (2004); 29th. Pontevedra Biennial; 1st. Encounter  
 between two seas: Biennial of San Pablo-Valencia; Regional  
 Art Meeting- ERA07 (Montevideo); DeCordova Museum and  
 Sculpture Garden (2008); Syracuse University (2009); IV  
 and VII Mercosur Biennials; XVII Art Biennial of Santa Cruz  
 de la Sierra- Bolivia (2010); 6a. Biennial Ventosul- Curitiba;  
 18. Sydney Biennale; 1a. and 2a. Montevideo Biennial; 18th  
 International Exhibition of Drawing, Museum Rijeka; 1a.  
 Panama Art Biennial; 5a. Moscow Biennale of Contemporary  
 Art; MSK-Museum Voor Schone Kunsten (Gent, 2014); 4a.  
 Poly/Graphic Triennial of San Juan, Latin America and the  
 Caribbean; 21 Paiz Art Biennial, Guatemala.  
 Specialist Publications: "Vitamin D: New Perspectives in  
 Drawing", Phaidon Press (2005), edited by: Emma Dexter;  
 "Drawing People. The Human Figure in Contemporary Art",  
 Thames & Hudson (2015), author: Roger Malbert.