cao guimarães | drift

galeria | nara roesler

Cao Guimarães **Drift**
Curated by Moacir dos Anjos

Thru April 29, 2016,

Monday - Saturday > 10 - 6 pm
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"Adulthood does not exist," Jean-Luc Godard suggests in his film *In Praise of love* (*Éloge de l'amour*, 2001). That inexistence contrasts with the fact that this is the longest lasting stage in the life of anyone who doesn't die at an early age. Adulthood does not exist, the filmmaker asserts, in the sense that it is a period so replete with memories of what has passed and expectations of what is yet to come that it doesn't leave much space for the myriad things that unfold in each new moment. Being an adult in this context would entail justifying life through the idealized construct of a story, and paradoxically withdrawing from what is woven and undone each moment in small movements and phrases.

Contrary to adulthood, childhood and old age are free from obsession with the chronological passing of time. As a child, one has no definite conception of a life that unfolds forward. As an elderly, one is aware that enjoying the time that's left is better than simply reminiscing about what will never come back. Frequent themes throughout Cao Guimarães' career, childhood and old age are present, in different ways, in the eight films featured in the artist's exhibit at Galeria Nara Roesler's New York City venue.

Created at different points in time, these are films that evidence some of the dynamics of the microstructure of daily life, to the detriment of the macrostructure that surrounds it and occasionally obscures it. Because they are modest cross-sections of the world, all of these films offer incomplete, unfinished narratives, leaving it up to viewers to imagine potential developments, based on their own unique life stories.

Films such as *Da janela do meu quarto* (From the window of my room, 2004) and *Peiote* (Peyote, 2007), portray childhood as the time when one ignores the norms and boundaries that govern bodies in the adult world. Situations devoid of rules of conduct or uncertainty about how to proceed suggest childhood as a time in life when all futures are possible. On the other hand, in films such as *Reza* (Prayer, 2016) and *Lero lero* (Chit Chat, 2016), the artist sets his sights on those whose lives have spanned several decades. Those who have certainly let go of some of the plans they once had to focus their attention instead on each moment of the lives they still enjoy.

But whereas there is an utopian energy to the films about childhood, the ones about old age are free from any sense of grief stemming from the – perhaps inevitable – frustrations about what life might have been but wasn't. If childhood and old age are evidently contrasting periods, they both share a freedom from the anxieties that take hold in the lengthy timeframe when one is no longer a child and not yet an elderly. That long period of time known as adulthood.

In Cao Guimarães' films, the children and elderly benefit from the fact that they are free from the requirements of a working routine, and able to escape the productivist logic that shortens to a bare minimum the space of playfulness and carefreeness throughout most of one's life. In short narratives, at times reduced to a single scene, the artist seems to propound that children and the elderly oppose the idea of a regulated, predictable existence. In contrast with adult life and its inescapable consensuses and conventions, these films as a whole depict childhood and old age as periods when one deems feasible to subvert them, or at least ignore them, in order to invent other ways of existing.

Moacir dos Anjos
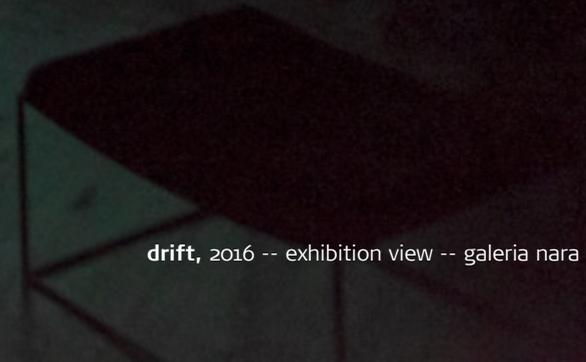
drift, 2016 -- exhibition view -- galeria nara roesler, new york

drift, 2016 -- exhibition view -- galeria nara roesler, new york

Hypnosis, 2001
Filming format: Super 8 / Converted to digital format; color
7 minutes 30 seconds
Sound Track O Grivo

Exhibited:
Repeat All, Museu da Imagem e do Som – MIS. São Paulo, Brazil, 2009
Territórios, Instituto Tomie Ohtake. São Paulo, Brazil, 2002
Bienal Extra, Fundação Bienal, São Paulo, Brazil, 2002
Cinemam-Projeto Filmes de Artista, Museu de Arte Moderna- MAM-SP. São Paulo, Brazil, 2001
Cao Guimarães, Galeria Celma Albuquerque. Belo Horizonte, Brazil, 2001
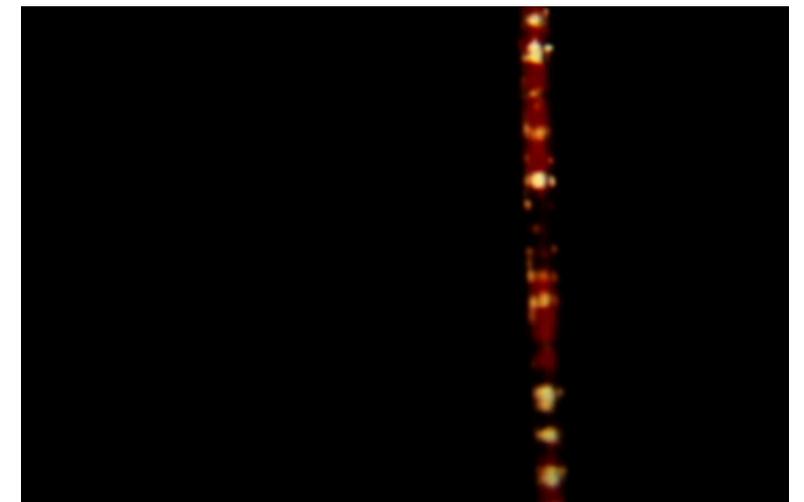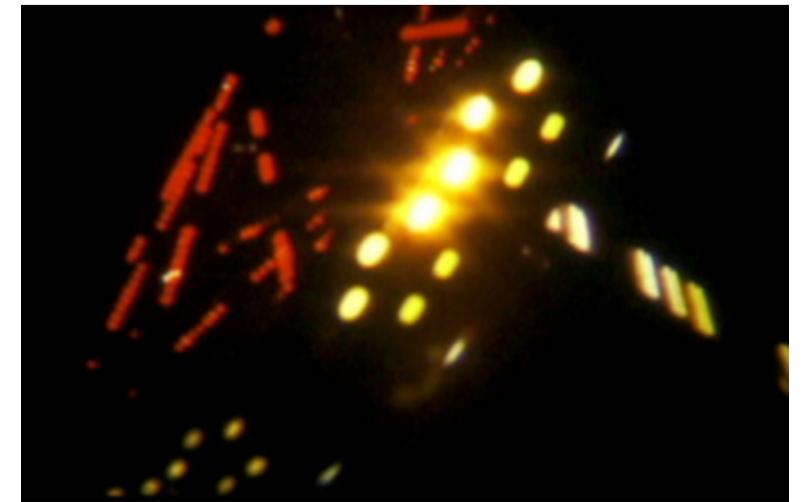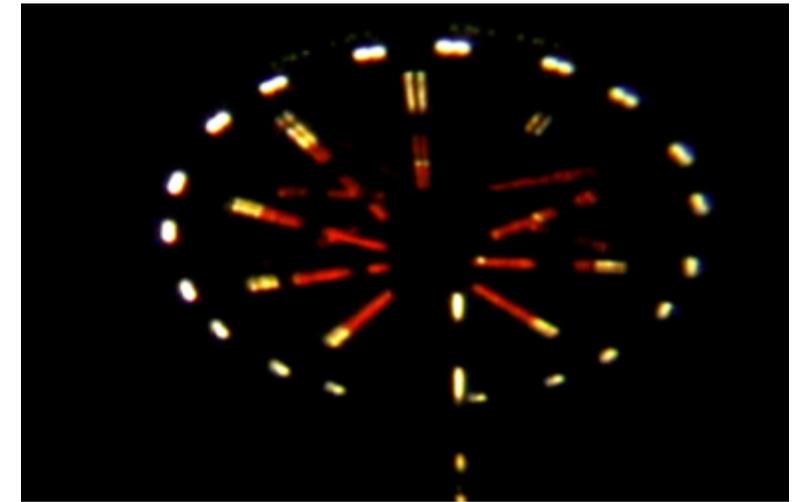
Da janela do meu quarto (From the Window of My Room, 2004)
Filming format: Super 8 / Display format: DV
5 minutes and 10 seconds
Sound Track O Grivo

Awards:
Best Film Award, X É Tudo Verdade: Festival Internacional de Documentário, São Paulo, Brazil, 2005
Jury Special Mention, Festival de Cinema Latino de Toulouse, France, 2005
Best Short Film, III Cine Esquema Novo, Porto Alegre, Brazil, 2005
Best Short Film, Festival de Curtas do Rio de Janeiro, Brazil, 2004

Collections:
Centro de Arte Contemporânea Inhotim, Brumadinho, Brazil
Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil
Pinacoteca do Estado de São Paulo, Brazil
Museo de la Comunidad de Madrid, Spain
Centro de Arte de Caja de Burgos, Spain

Exhibited:
Ver é uma Fábula, Instituto Itaú Cultural, São Paulo, Brazil, 2013
Mostra Vídeo Itaú Cultural, Belo Horizonte and Rio de Janeiro, Brazil, 2008
Documenta Brasil: Rhythms of Brasilidade, New York, USA, 2008
Alba international Film Festival Infinity, Turin, Italy, 2006
Tampere Film Festival, Finland, 2006
Pulsar- Rencontres Internationales Paris/Berlin, Caracas, Venezuela, 2006
Mostra de Cinema Experimental, 6ª Goiânia Mostra Curtas, Brazil, 2006
3a Mostra de Cinema do Festival de Inverno de Nova Friburgo, Rio de Janeiro, Brazil, 2006
Bienal de Arte de Liège, Belgium, 2006.
Quinzainne des Realisateurs, Festival de Cannes, France, 2005
130 Festival Curtas Vila do Conde, Portugal, 2005.
28th Norwegian Short Film Festival, Norway, 2005
Silhuette Film Festival, Paris. France, 2005
Festival Internacional de Curta-metragens de Clermont Ferrand, France, 2005
Rotterdam International Film Festival, "Tiger Competition," The Netherlands, 2005
Cinemateque Française, Paris, France, 2005
Festival Internacional de Curtas de Belo Horizonte, Brazil, 2005
Galeria Nara Roesler, São Paulo, Brazil, 2005
Paralela, São Paulo, Brazil, 2005
Festival L'Alternativa, Barcelona, Spain, 2004
Festival Internacional de Curta-metragens de São Paulo, Brazil, 2004

Peiote (Peyote, 2007)
Filming format: Super 8 / Display format: DV; color
4 minutes and 10 seconds
Sound Track O Grivo

Exhibited:
Festival Internacional de Curtas de Belo Horizonte, Belo Horizonte, Brazil, 2008
20èmes Rencontres Cinemas d'Amerique Latine de Toulouse, Toulouse, France, 2008
11º RESFEST, São Paulo, Brazil, 2008

Pipas (Paquerinhas) (Kites, Flirts, 2012)
DV; color
8 minutes and 50 seconds
Sound Track O Grivo

Exhibited:
Passatempo, Galeria Nara Roesler, São Paulo, Brazil, 2012

Jogo (Game, 2016)
High-definition video; color
5 minutes and 22 seconds
Sound Track O Grivo

Paciência (FreeCell, 2016)
High-definition video; color
3 minutes and 9 seconds
Sound Track O Grivo
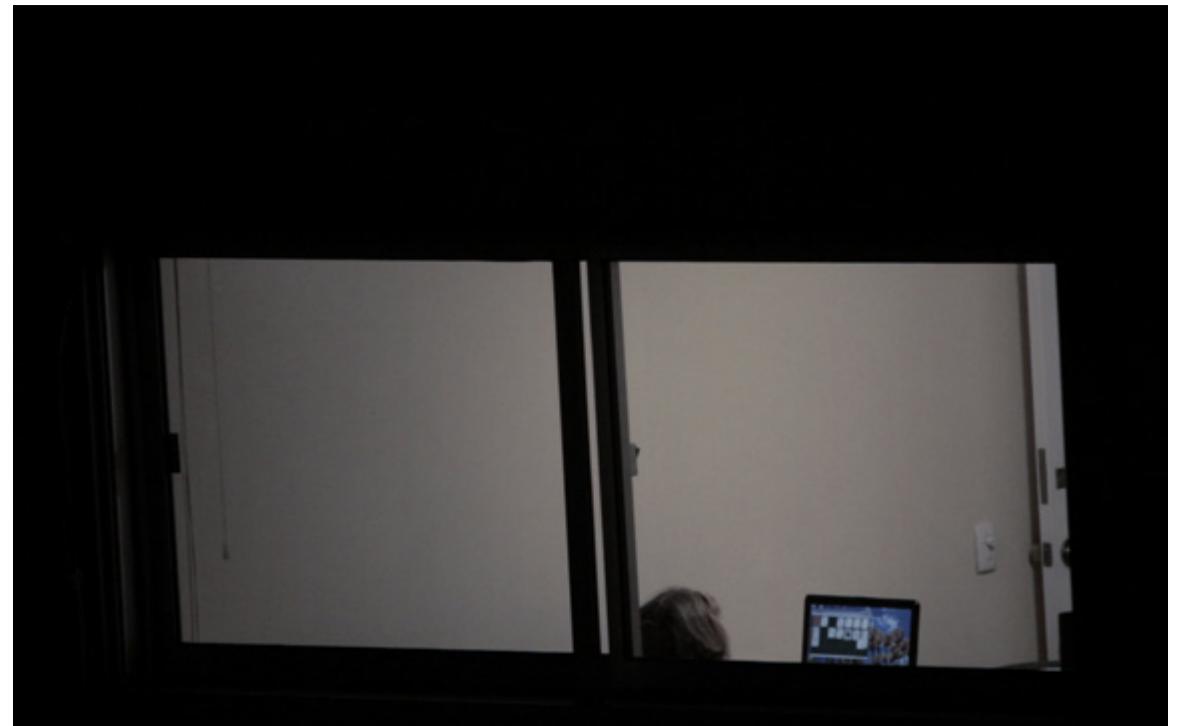
Lero-lero (Chit chat, 2016)
High-definition video; color
4 minutes and 55 seconds
Sound Track O Grivo

Reza (Prayer, 2016)
High-definition video; color
3 minutes and 55 seconds
Sound Track O Grivo

Vovô (Grampa, 2016)
High-definition video; color
4 minutes and 31 seconds
Sound Track O Grivo
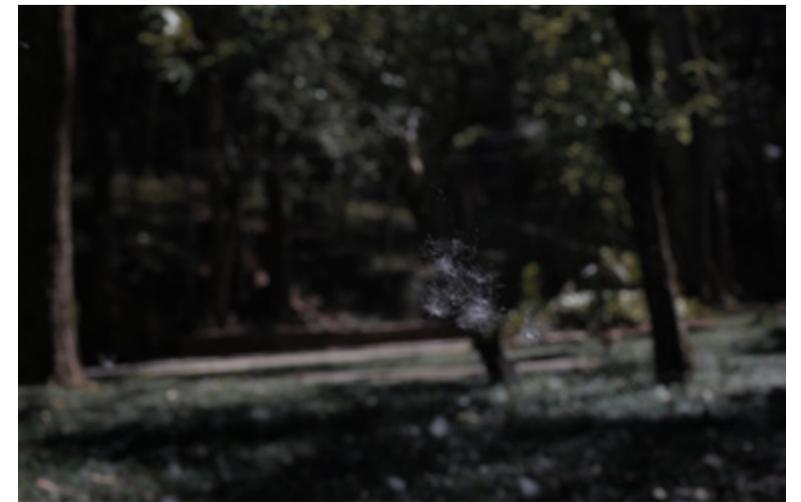
About **Cao Guimarães**

Considered to be one of Brazil's most prolific contemporary artist, Cao Guimarães works in the intersection of cinema and the visual arts. Producing films since the late 80s, the artist has been collected by prestigious names such as Tate Modern (United Kingdom), MoMA and the Guggenheim Museum (USA), Fondation Cartier (France), Colección Jumex (Mexico), Inhotim (Brazil), Museo Thyssen-Bornemisza (Spain) and others. He has participated of important exhibitions such as XXV and XXVII São Paulo Biennial, Brazil; Insite Biennial 2005, Mexico; Cruzamentos: Contemporary Art in Brazil, USA; Tropicália: The 60s in Brazil, Austria; Sharjah Biennial 11 Film Programme, United Arab Emirates and Ver é Uma Fábula, Brazil, a large mid-career survey with most of the artist's works exhibited in Itaú Cultural, Brazil. He is the author of 9 feature films: *The Man of the Crowd* (2013), *Otto* (2012), *Elvira Lorelay Alma de Dragón* (2012), *Ex It* (2010), *Drifter* (2007), *Accident* (2006), *The Soul of the Bone* (2004), *Two Way Street* (2002) and *The End of the Endless* (2001). Cao Guimarães has been invited to display his films at renowned international film festivals such as Cannes, Locarno, Sundance, Venice, Rotterdam and Berlin. In 2011, MoMA held a retrospective of his films and in 2014, BAFICI (Buenos Aires) and Mexico's Cinematheque also held retrospectives of his work. Cao Guimarães was born in 1965 in Belo Horizonte where he lives and works and has been represented by Galeria Nara Roesler since 2002.

About **Moacir dos Anjos**

Moacir dos Anjos is senior researcher and curator at Fundação Joaquim Nabuco, and was the director of Museu de Arte Moderna Aloisio Magalhães (MAMAM), in Recife (2001-2006). He was a visiting research fellow at TrAIN research center of the University of the Arts, London (2008-2009), and curated the Brazilian Pavilion at 54th Venice Biennale (2011), the 29th Bienal de São Paulo (2010) and the group shows Cães sem Plumas (2014, MAMAM) and A queda do Céu (2015, Paço das Artes, São Paulo). His published books include Local/Global: arte em trânsito (2005), ArteBra Crítica (2010) and Política da Arte (2014). He was the guest editor of Pertença. Caderno_SESC_Videobrasil 8 (SESC/ Videobrasil, 2012).

To view previews of the videos, please click on the link:

http://tinyurl.com/zz7ycqr

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