



## galeria nara roesler cao guimarães

**We are pleased to present Cao Guimarães's first solo exhibition in New York at Galeria Nara Roesler's recently inaugurated New York space.**

The exhibition will be curated by Moacir dos Anjos, the editor of Guimarães's first monograph *Cao* (published by APC and Cosac Naify, November, 2015) and the curator of his mid-career survey at Itau Cultural in 2014.

In conjunction with the upcoming exhibition and the recent publication of the monograph book *Cao*, UnionDocs, Cinema Tropical and Galeria Nara Roesler, present a special evening with the acclaimed Brazilian artist. The program includes a screening some of Guimarães' short works, followed by a conversation with the artist and curator Moacir dos Anjos moderated by Carlos Gutierrez.

The gallery show will consist of 8 very rarely seen films by Guimaraes, focusing on a body of work that centers around children and the elderly. The 8 films on view in this exhibition were all shot in various film mediums and sizes. The artist asserts, through these films, that adulthood does not exist and is simple a period full with memories of what has passed and expectations of what is to come. Contrary to adulthood, childhood and old age are free from the obsession with the chronological passing of time. Guimaraes chooses to capture these two periods of a person's life in this selection of films. Created at different times, all of these films offer incomplete, unfinished narratives, leaving it up to the viewer to imagine potential developments based on their own unique stories.

opening  
03.29.2016  
6 > 8pm

exhibition  
03.30 > 04.29.2016  
by appointment only

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Films such as *Da janela do meu quarto* (From the window of my room, 2004) and *Peiote* (Peyote, 2007), portray childhood as a time when one ignores the norms and boundaries that govern bodies in the adult world. Situations, devoid of rules of conduct and full of uncertainty about how to proceed, suggests 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. These people have certainly let go of the plans they once had, and instead focus their attention on the moments of their lives they still enjoy.

### 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



peiote, 2007  
filming format: super 8/converted to digital format  
4'10"



from the window of my room, 2004  
capture format: super 8/display format: 35 mm or dv  
5'10"



hypnosis, 2001  
filming format: super 8/converted to digital format  
7'30"

(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 Plumaz* (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).

### **about cinema tropical**

Cinema Tropical is a 501(c)(3) non-profit organization, based in New York, dedicated to the programming, promotion and distribution of Latin American Cinema in the United States.

Using cross platforms; working with media, cultural institutions, consulates, distributors, producers, filmmakers and festivals, Cinema Tropical creates opportunities and finds synergies to maximize exposure for Latin American Cinema year round in the US. Cinema Tropical has collaborated on programming with the following institutions; MoMA, Film at Lincoln Center, MoMI, Carnegie Hall, BAM, Museum of Fine Arts Boston, Guggenheim, TriBeCa Film Festival, IFC Theaters, Film Forum and launched theatrical and non-theatrical releases in various venues including Film Forum, 92YTribeca, IFC and MoMA as well as working with US distributors small and large such as Weinstein, Focus, Sony, IFC, Oscilloscope, Kino Lorber and Cinema Guild.

**about galeria nara roesler**

Galeria Nara Roesler is one of the leading contemporary art galleries in Brazil, with locations in São Paulo and Rio de Janeiro, and most recently, New York. Founded in 1989 by Nara Roesler, the gallery has consistently fomented curatorial and artistic practice through an ambitious exhibitions program, created in close collaboration with its artists and invited curators; and has participated in major international art fairs. Firmly committed in advancing the career of its artists, Galeria Nara Roesler consistently supports its artists' institutional and experimental projects beyond the gallery space, as well as the publication of important monographs.