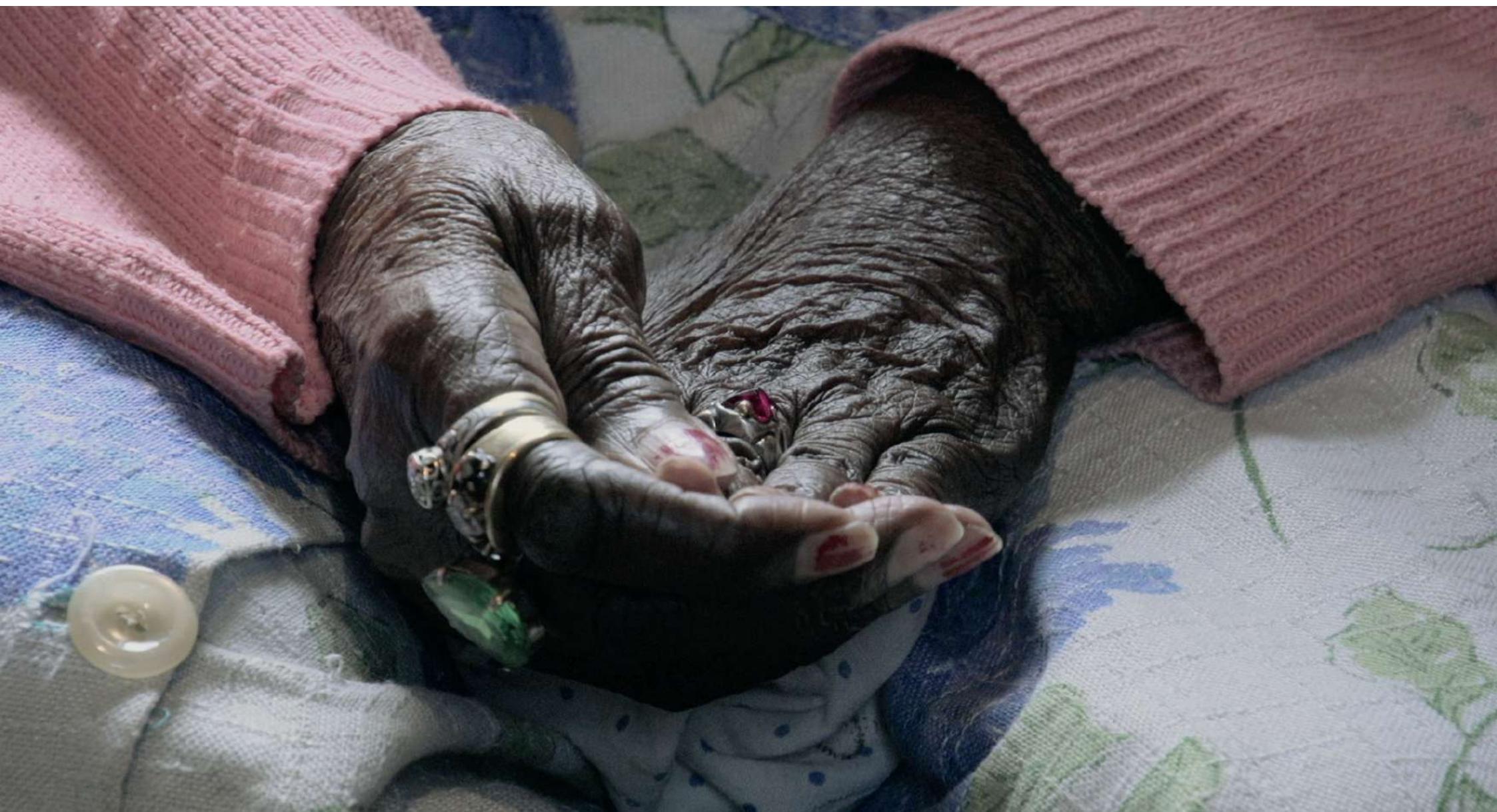


nara roesler

cao guimarães



cao guimarães

b. 1965, Belo Horizonte, Brazil

lives and works in Montevideo, Uruguay

Cao Guimarães' work derives from an expanded approach towards cinema, initiated during an inceptive moment in video art in Brazil. The artist transitions from the super-8 film into video, creating connections with visual arts while using cinematic language. His imagery creates an inventory of distinct and perhaps visually intriguing moments of everyday life, such as ants carrying confetti after Carnival, or soap bubbles floating along the corridors of an empty house. Always seeking to document the ordinary, the artist seeks to find poetry in places where it wouldn't be immediately recognisable.

Cao Guimarães also experiments with photography, notably in his series titled *Gambiarra*s, where his work focuses on the makeshift culture of creatively shifting the function of objects while solving problems of everyday life. Despite the static nature of photography, the seriality in Guimarães' works allows for a sense of sequence and juxtaposition of still images that mirror narrative aspects of a film.

Guimarães' films have been exhibited in several festivals such as the Berlin International Film Festival (2014), the Sundance Film Festival (2007), the Cannes Film Festival (2005) and the Rotterdam International Film Festival (2005, 2007 e 2008), amongst others.

[click to see full cv](#)

selected solo exhibitions

- *Cao Guimarães - Ciclo de filmes*, Museu de Arte, Arquitetura e Tecnologia (MAAT), São Paulo, Brazil (2020)
- *Espera*, Instituto Moreira Salles – Paulista (IMS-Paulista), São Paulo, Brazil (2018)
- *Ver é uma fábula*, Centro Dragão do Mar de Arte e Cultura (CDMAC), Fortaleza, Brazil (2018); Instituto Itaú Cultural, São Paulo, Brazil (2013); Galerie Anita Beckers, Frankfurt am Main, Germany (2013)
- *Estética da gambiarra*, Sesc Interlagos (2015), São Paulo, Brazil (2015)
- *Cao Guimarães*, Museu de Arte da Pampulha (MAP), Belo Horizonte, Brazil (2008)

selected group exhibitions

- *Arqueologias do presente*, Nara Roesler, São Paulo, Brazil (2021)
- 7th Bienal Internacional de Arte Contemporânea, Spain (2018)
- *Art and Space*, Guggenheim Bilbao Museum, Bilbao, Spain (2017)
- *Video Art in Latin America*, Il Pacific Standard Time: LA/LA (PST: LA/LA), LAXART, Hollywood, USA (2017)
- 34th Panorama da Arte Brasileira, Brazil (2015)
- *From the Margin to the Edge: Brazilian Art and Design in the 21st Century*, Somerset House, London, United Kingdom (2012)

selected collections

- Fondation Cartier Pour L'art Contemporain, Paris, France
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museum of Modern Art (MoMA), New York, USA
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK

4 photographs

- 5 gambiarras
- 9 retroatos
- 12 steps
- 15 plano de vôo
- 16 scarecrows
- 18 sculpting
- 20 real landscapes – tribute to Guignard
- 22 with open doors
- 24 blind field
- 26 flirts
- 28 bh

29 short and medium-length films

- 30 prayer
- 32 grampa
- 33 palace hotel
- 34 film attached
- 36 limbo
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- 39 brasília
- 40 the painter throws the film in the garbage can
- 42 memory
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- 49 quarta-feira de cinzas
- 51 from the window of my room
- 53 concert for chlorophyll
- 54 nanophany
- 55 coletivo [bus]
- 56 inventory of little annoyances
- 57 stories of not seeing
- 58 hypnosis
- 59 word world
- 60 sopro
- 62 inventory of small deaths

63 feature-length films

- 64 the man of the crowd
- 65 elvira lorelay – alma de dragón
- 66 otto
- 67 ex it
- 68 drifter
- 70 accident
- 72 the soul of the bone
- 73 two-way street
- 75 the end of the endless

photographs



gambiarras 2002–

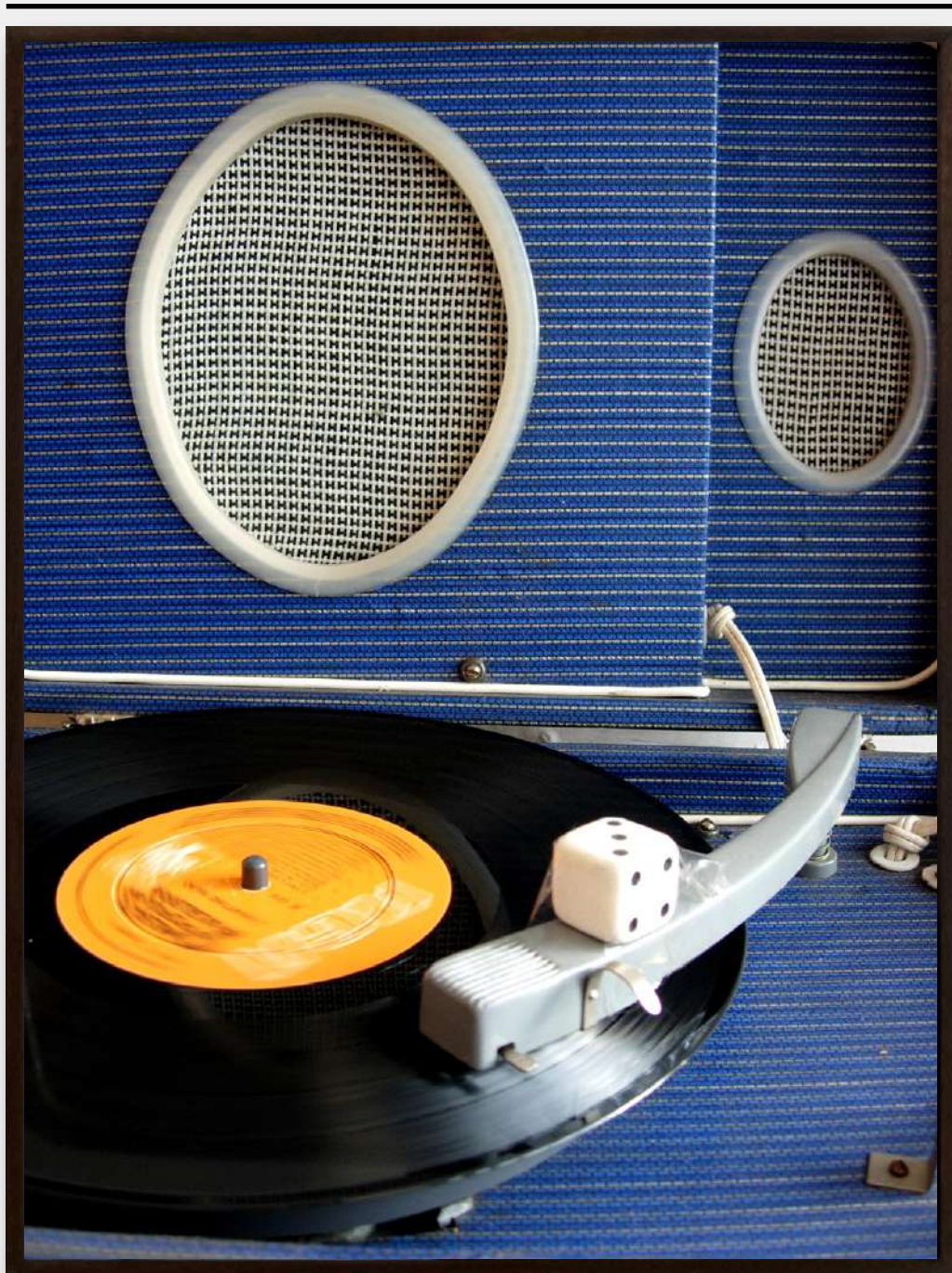
Gambiarras is one of Cao Guimarães' most prolific and long-term photographic series. Through the image, the artist creates a repertoire of gambiarras, a Brazilian term that refers to the country's popular makeshift culture of creatively adapting the function of objects as a means of solving problems of everyday life.

The gambiarra has come to represent popular creativity, due to its ability to transform objects out of necessity. Occasionally, the artist subdivided the images assembling small groups, which he termed the *Nichos de Gambiarra* [*Gambiarra Nests*], together forming somewhat of an encyclopedia of solutions. Indeed, the artist categorizes each nest according to a specific space, object or function such as 'bathroom', 'music', 'annotations', 'food', 'hats', each of which can be re-arranged, re-grouped, or further developed.



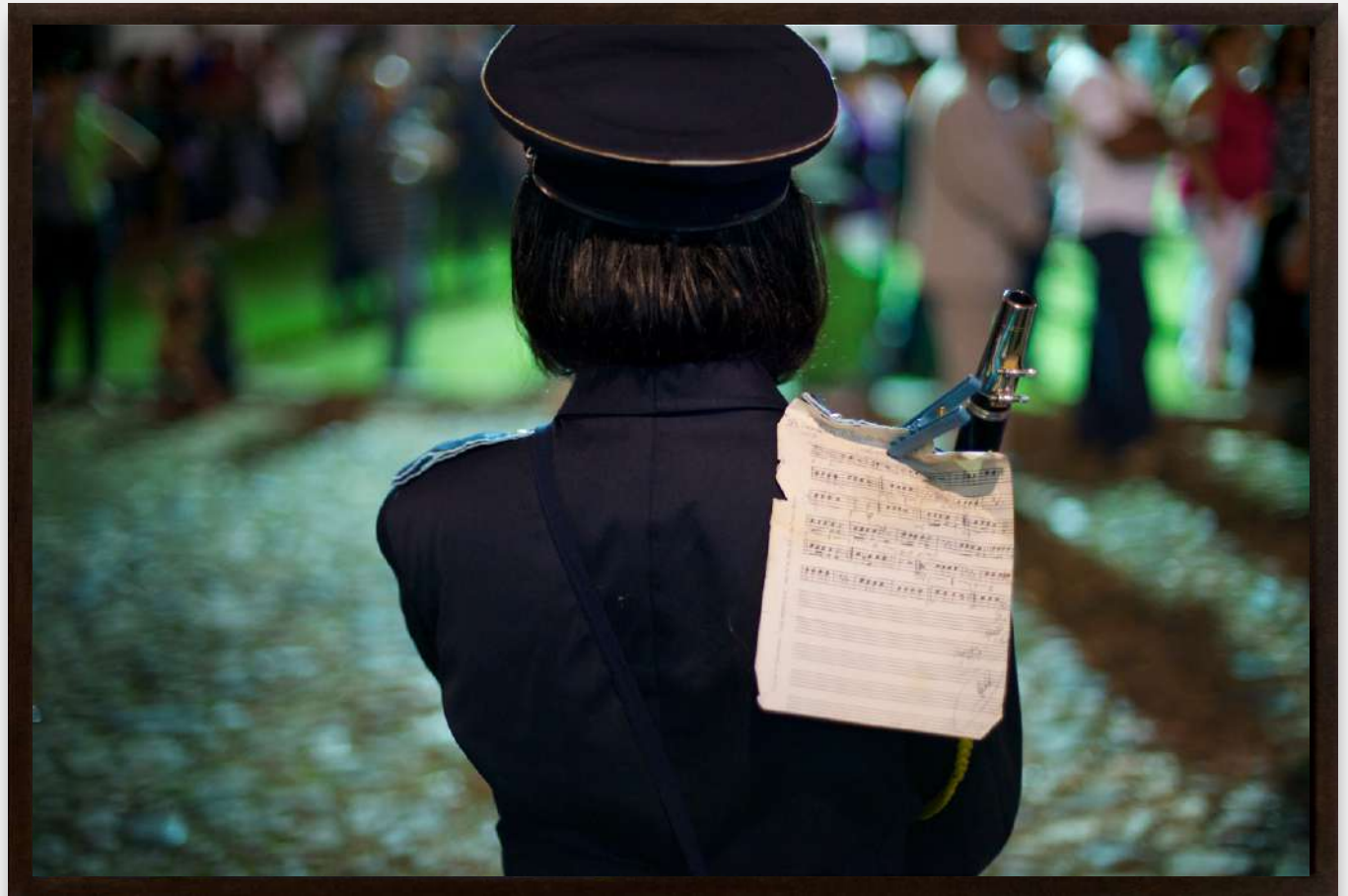
←
Gambiarra # 2, 2005 [detail]
photography
edition of 3 + 2 AP
60 x 45 cm | 23.6 x 17.7 in

Gambiarras # 59, 2007
photography
edition of 3 + 2 AP
45 x 60 cm | 17.7 x 23.6 in



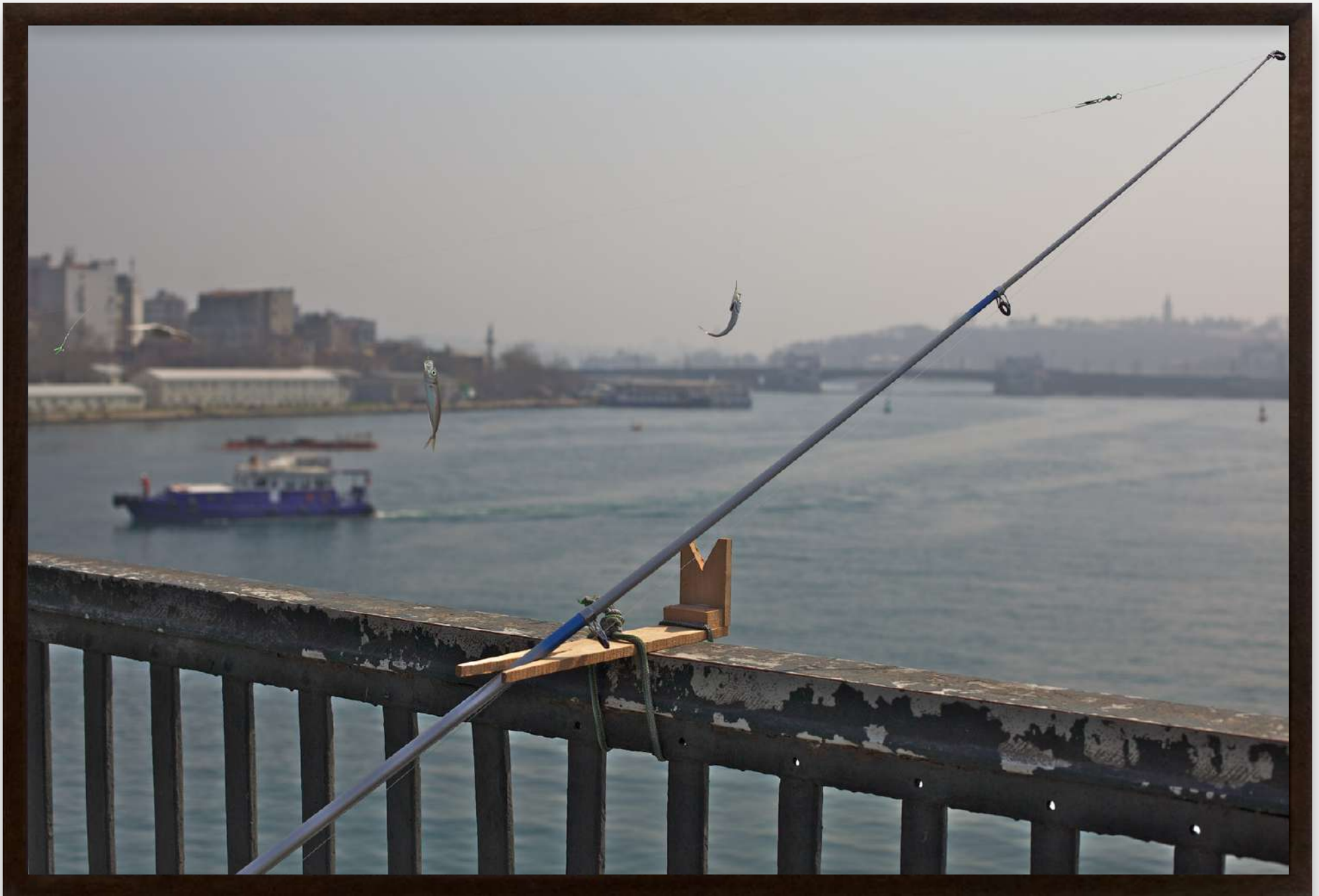
Gambiarra # 2, 2005
photography
edition of 3 + 2 AP
60 x 45 cm | 23.6 x 17.7 in

According to curator Rodrigo Moura:
'We are before a collecting stance that brings to mind Guimarães's statement that he started working as an artist the very moment he became an active cinephile. These images bring us face to face with an old photography dictum: to produce images is to collect images.' In 2009, the artist also developed an edition series *Gambiarra caixa* [*Gambiarra box*], which contains a publication illustrating several of the images created by the artist up until that time, as well as the video *Mestres da gambiarra* [*Masters of the gambiarra*], whereby the artist presents three stories that relate to the makeshift universe: that of a neuroscientist, of a laboratory technician, and of a self-proclaimed master of the gambiarra.



Gambiarra # 102, 2010
photography
edition of 3 + 1 AP
66 x 100 cm | 26 x 39.4 in

→
Gambiarra #108, 2011
photography
edition of 3 + 2 AP
66 x 100 cm | 26 x 39.4 in



retroatos 2016

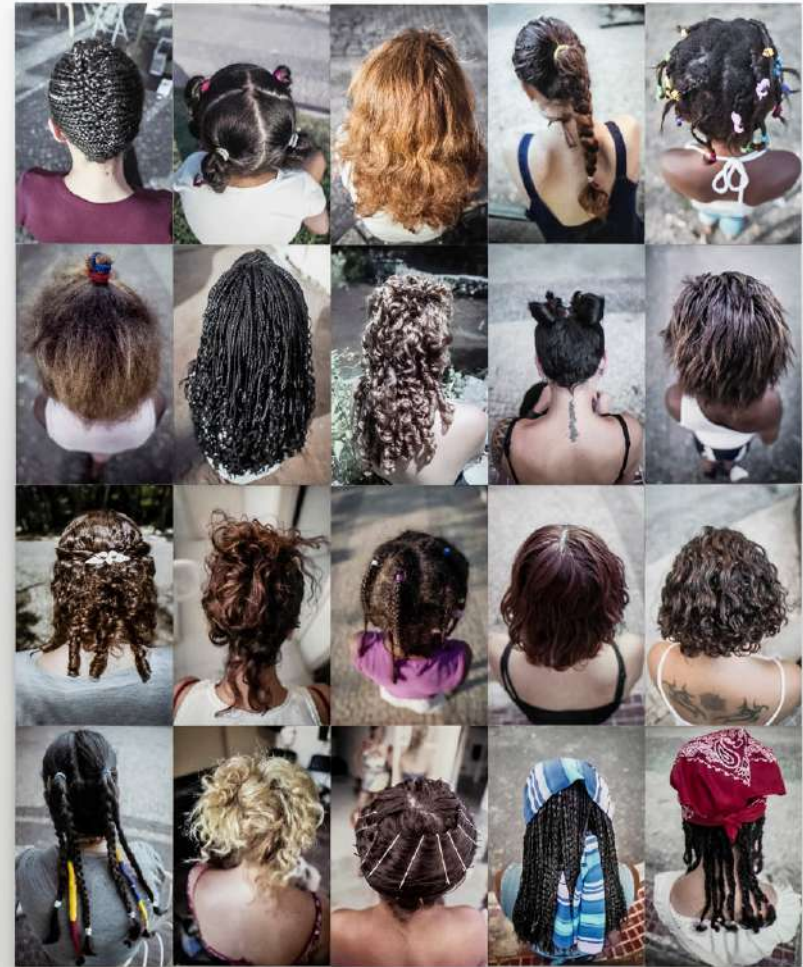
photo and video



Retroatos is a photographic series through which Cao Guimarães investigates and subverts the notion of the portrait. In these works, one encounters the obliteration of the subjects' faces, either due to the photograph's angle or due to a form of physical obstruction. According to curator Ricardo Sadenberg, the series engages with 'the potency of the anonymity that we are condemned to. The contradiction of living deaf in a hyper-communicative world. Unable to hear the other. The retro might not be in time, but in space, for it might indicate the turning of one's back on others, the backside of what we wish to see. The act might be the potency of constant changes in that backside.' In addition, this body of work's title creates a portmanteau word, whereby the notion *retro*, indicating the past, is joined to *ato*, or act in English, referring to an action. With this, *Retroatos* embodies the synthesis of photography's own philosophy as a form of capturing and eternizing past occurrences.

Retroatos # 10, 1998/2016
inkjet print on cotton paper
edition of 5 + 2 AP
60 x 60 cm | 23.6 x 23.6 in





←
Retroatos # 16, 1990/2016
inkjet print on cotton paper
edition of 5 + 2 AP
40 x 60 cm | 15.7 x 23.6 in

Retroatos # 1, 1998/2016
inkjet print on cotton paper
edition of 3 + 2 AP
20 peças de 49,3 x 32,2 cm (cada) |
20 pieces of 19.4 x 12.7 in (each)

steps 2015

This series is made up of fifteen black and white photographs, whereby Cao Guimarães captures the traces of past footsteps on a dusty floor. The works do not raise questions about who used the shoes, or where they were headed, but rather about the idea of passage, of transience and memory. According to curator Moacir dos Anjos, 'Here, as in many other works, what is most important is the capture of the ordinary, of the pointless, of the banal, which somehow organizes life. The footprints could very well be vestiges of journeys undertaken by those who walk without direction, in search of mere intuition, through the roads of the inner country.'



Untitled, from Steps series # 4, 2015
photograph
edition of 5 + 2 AP
75 x 50 cm
29.5 x 19.7 in

→
exhibition view
Archaeologies in the present, 2021
Nara Roesler São Paulo, Brazil
photo © Flavio Freire





Untitled, from Steps series # 1, 2015
photograph
edition of 5 + 2 AP
75 x 50 cm
29.5 x 19.7 in



Untitled, from Steps series # 3, 2015
photograph
edition of 5 + 2 AP
75 x 50 cm
29.5 x 19.7 in



Untitled, from Steps series # 5, 2015
photograph
edition of 5 + 2 AP
75 x 50 cm
29.5 x 19.7 in

plano de vôo 2015

This series consists of four black and white photographs that capture the footprints of birds that have walked on sand. Together, the numerous tracks create a path, offering small representations of different journeys that assemble into somewhat of a map, that re-organizes space according to the concept of travel.

Untitled, from the series

Flight plan, 2015
photograph
edition of 5 + 2 AP
40 x 70 cm
15.7 x 27.5 in

→
exhibition view
Depois, 2015
Nara Roesler São Paulo, Brazil
photo © Everton Ballardin





scarecrows 2009

photo and audio

‘They seemed to have frozen amidst a gesture – pointing towards something in the horizon – a dance move, a stumble, a scream. They seemed frozen for eternity, like mummies, mountains and stones. Despite having been put there to scare, to me they triggered immediate intimacy, an archaeology of childhood lucidity that melted my soul.’ Through these words, Cao Guimarães describes his fascination for scarecrows, which he encountered during his travels through Brazilian farmlands. Derived from this fascination, he created a series of sixteen photographs that seek to register the different types, forms and materials utilized to create these straw men. The set is also accompanied by a soundtrack composed by the duo O Grivo.

Scarecrows # 15, 2009
photograph and original soundtrack
by O Grivo
edition of 5 + 2 AP
110 x 70 cm | 43.3 x 27.6 in



Scarecrows # 6, 2009
photograph and original soundtrack
by O Grivo
edition of 5 + 2 AP
110 x 70 cm | 43.3 x 27.6 in



Scarecrows # 2, 2009
photograph and original soundtrack
by O Grivo
edition of 5 + 2 AP
110 x 70 cm | 43.3 x 27.6 in



Scarecrows # 1, 2009
photograph and original soundtrack
by O Grivo
edition of 5 + 2 AP
110 x 70 cm | 43.3 x 27.6 in

sculpting 2009

In focusing on the mundane, Cao Guimarães is able to discover and register sculptural forms which he extracts from his surroundings. With this, the artist creates a series of images that serve as lessons for the field of contemporary sculpture, encouraging viewers to pay more attention to day to day structures that form organically and randomly, extracting the beauty of the everyday.



Sculpture # 7, 2009
photograph and methacrylate
edition of 5 + 2 AP
45 x 60 cm | 17.7 x 23.6 in



Série Sculpture, 2009
photograph, dia-sec-face
edition of 5 + 2 AP
45 x 60cm | 17.7x23.6in



Sculpture # 6, 2009
photograph and methacrylate
edition of 5 + 2 AP
45 x 60 cm | 17.7 x 23.6 in



**real landscapes – tribute to
Guignard**

2009

This series of photographs depicts oneiric landscapes, which offer the opportunity to encounter a world covered by dense clouds that reflect subtle chromatic transitions. The atmosphere evokes the imagery of one of the most illustrious Brazilian artists of modern landscapes, Alberto da Veiga Guignard.

*Real landscapes –
tribute to Guignard # 2, 2009*
digital photograph
edition of 5 + 2 AP
53 x 80 cm | 20.9 x 31.5 in

→
*Real landscapes –
tribute to Guignard # 3, 2009*
digital photograph
edition of 5 + 2 AP
53 x 80 cm | 20.9 x 31.5 in



with open doors 2008

Cao Guimarães' work often captures the poetry embedded within improvisation. In this series of eight photographs, the artist records the different ways in which individuals have come to engage with the street and occupy the urban space with precarious, makeshift structures that subvert the separation between the public and private, showcasing spaces that are traditionally considered to be intimate.



Untitled | from "De portas abertas"
Series, 2008
photograph
edition of 3 + 2 AP
60 x 80cm | 23.6 x 31.5 in



Untitled | from "De portas abertas"
Series, 2008
photograph
edition of 3 + 2 AP
60 x 80 cm | 23.6 x 31.5 in

blind field 2008

This series – created in collaboration with Carolina Cordeiro – is made up of ten photographs of road signs found on dirt roads with wordings that are no longer legible. Being either covered in dirt or rust, the deterioration of the signs and progressive disappearance of the words, embody the physical effects of their surroundings over time.



Blind field # 03, 2008
digital colour photograph
edition of 5 + 2 AP
89 x 133,5 cm | 35 x 52.6 in

→
Blind field # 08, 2008
digital colour photograph
edition of 5 + 2 AP
89 x 133,5 cm | 35 x 52.6 in



Blind field # 02, 2008
digital colour photograph
edition of 5 + 2 AP
89 x 133,5 cm | 35 x 52.6 in



Blind field # 01, 2008
digital colour photograph
edition of 5 + 2 AP
87 x 130 cm | 34.3 x 51.2 in



flirts 2002

Photography uses a technique for capturing and transforming reality based on framing and focus. In the series *Paquerinhas*, Cao Guimarães composes images that capture fleeting encounters between forms, or similar objects, using his camera's frame to highlight the proximity between the items.

Paquerinhas # 7, 2002
photograph
edition of 5 + 2 AP
100 x 70 cm | 39.4 x 27.6 in



Paquerinhas # 6, 2002
photograph
edition of 5 + 2 AP
70 x 100 cm | 27.6 x 39.4 in



bh 2002

BH is a series of 26 photographs focused on the concept of visual alphabets. Each of the images stands for a letter of the alphabet, not only offering a play between images and words, but perhaps most importantly unveiling how it is affected by the relationship between memory and identity. In fact, the work is a tribute to the artist's hometown, Belo Horizonte, or BH.

BH, 2002 [detail]
c print
edition of 4 + 2 AP
26 photographs
20 x 30 cm | 7,9 x 11,8 in (each)

short and medium-length films





prayer 2016

Focusing on the gestures of a praying woman, the close-up camera follows the gestures of an old folk healer. This focus on small ritualistic actions, as well as the voice that utters the prayer, almost like a whisper, does not allow us to understand exactly what this manifestation is about, its purpose, or what religion it is linked to. It's only at the end, in a short sentence, that we understand what the blessing was about, taking it for ourselves. The intimacy of the video does not refer to a mere record of a past event but concentrates the energy of something that seems to be unfolding only for us as if it were addressed to us. On the other hand, the video also references the religious syncretism that forms Brazilian culture.

←
Grampa, 2016 [still detail]
digital HD video
edition of 5 + 2 AP
4'31"

Prayer, 2016
digital HD video
edition of 5 + 2 AP
3'55"



grampa 2016

In *Grampa*'s images, dozens of whitened particles, like cotton, float rather than fall in a forest of immense trees," describes Consuelo Lins. These dreamlike images, many in close-up, reveal in detail a poetic event which, being transitory, ends up gaining hypervisibility from the artist's gaze. A male voice fills the scene, without revealing the figure of its sender. Guimarães brings together two images: the visual one, which we see on the screen, and the acoustic one, both the soundtrack composed by O Grivo and the speaker's narrative. The speaker, in turn, recounts an affectionate memory of his grandfather which, together with Guimarães' lyricism, is capable of generating great emotion in the viewer.



palace hotel 2015

This work was created on the premises of an empty hotel, where the only sign of human presence emerges from a narrating human voice that enunciates different names, or rather, surnames of individuals. The narrator calls out names such as, 'José Oncinha, Zé bão, Sancinho, Odito, Titina ...', without any further explanation, encouraging the viewer/listener to guess and imagine the different relationships between the people. Throughout the audio, the audience questions the individuals' trajectories, encounters and motivations, while the visual displays the various areas of the hotel.





film attached 2015

This short film was commissioned by the 34th Panorama of Brazilian Art, and can be described as a form of reflection of its own creative process. The film begins with the image of an email written by curator Paulo Miyada and addressed to Cao Guimarães, in which he reflects on *sambaquis* – or utensils made by the people who lived for thousands of years on the Brazilian coast – which served as the exhibition overarching theme. According to Miyada, they are like an inside-out monument, because ‘they act in reverse, emphasizing the duration and weightlessness of time’. The images that follow, represent Guimarães’ response to the curatorial proposition, whereby he pieces together images of elements capable of establishing a continuity between present and past culture.



Film attached, 2015
digital HD video, color
edition of 5 + 2 AP
17'



limbo 2011

Limbo is a short film set in the Pampas – a southern region of South America, which encompasses parts of Brazil, Uruguay and Argentina – characterized by vast, dry grasslands. In his work, Guimarães focuses on empty playgrounds in the region, capturing ghostly moments throughout the day where the children's swings and other playing equipment move on their own, pushed by an invisible presence. With this, the artist engages with notions of absence, isolation, and stagnation – not only characteristic of the region due to its arid, deserted, and seemingly boundless nature – but also as a form of reflection on the in-between, on the notion of endless stand by, and of suspension of time. This idea is further evoked through the title: in catholic religion the term designates a space of infinite wait for unbaptised children, who can neither attain heaven nor hell and thus, remain in between forever. In his own words, the artist describes his piece as a contemplation on: 'A place out of place, a place in between. A hole in space and in time. A Playground for those who came before, and those who left early. An eternal windy Sunday.'



Limbo, 2011
digital video Full HD
edition of 5 + 2 AP
17'

drawing 2011

Shot in just one take, the short film frames a grooved surface that reminds us of a dry floor. We first hear the sound of the water, before seeing it enter the scene, gradually seeping through the gaps in the floor, gradually spreading until it transforms the whole surface, once dry and clear, into a damp, dark whole. Guimarães invites us to take a closer look at an ordinary event, elevating it to an aesthetic level, which leads us to reflect on nature's creative capacity.

Drawing, 2011
digital video Full HD
edition of 6 + 2 AP
1'11" loop

brasília 2011

The capital of Brazil is an emblem of the country's modernist architecture. Its urban planning is designed so as to structure and control the lives of its inhabitants. In this short film, Cao Guimarães focuses on events that jolt Brasília to life in an attempt to invigorate the city, which may sometimes appear cold due to the planned distances between its neighborhoods. With this, the artist offers another representation of this city - one that celebrates its incidents, flows, chance and confusion, and thus, deconstructs the utopian image that surrounds it, as a seat of Brazilian political power.



**the painter throws the film
in the garbage can** 2008

In this spirited short film, Cao Guimarães focuses on the concrete, objective dimension of cinema, or film. Unlike what the title may foreshadow, the painter who paints the wall on which the film is projected is not the protagonist of the film; rather it is the very idea of the canvas, of a physical surface that receives and enables the enjoyment of images.



El pintor tira el cine a la basura
[The painter throws the film in
the garbage can], 2008
HDV / color / audio 5.1
edition of 5 + 2 AP
5'42"



El pintor tira el cine a la basura
[The painter throws the film in
the garbage can], 2008
HDV / color / audio 5.1
edition of 5 + 2 AP
5'42"

memory 2008

Memory is created through the use of a fixed camera, which focuses on the windshield of a moving car. The glass seems to be a stand-in for the canvas, separating the individual from the world while simultaneously presenting images for the audience to enjoy. The viewer encounters the image of a landscape, which changes as the car moves, while the rearview mirror frames and reflects what is left behind. Thus, Cao Guimarães' short-film offers a reflection on the permanence of the past, in the form of memory, as one moves towards the future.





o sonho da casa própria 2008

According to curator Marconi Drummond, this work can be described as, 'Cloudy images, almost ethereal and extremely delicate, make up the video *O Sonho da Casa Própria*, like the bride's veil that blends in with the textiles that protect construction sites. We are taken by the wind and by O Grivo's music as we gaze into the layers that cover our dreams. The dream of marriage and the dream of owning a home, oscillating between frames of reality and fiction.'

Veiled dream, 2008
HDV / color / audio 5.1
edition of 5 + 2 AP
15'

peiate 2007

Peyote is the name of a Mexican native cactus, which has psychoactive properties. The video documents the unfolding of traditional indigenous dance in Mexico, during which a child unexpectedly infiltrates the adults' dancing, progressively subverting its communitarian order by introducing his own moves. The disconnect between the adults' choreographic movements and the freedom in that of the child's gestures, evokes the hallucinogenic effects of peyote, in its capacity to instill another rhythm and perception of the world, clashing with the conventional.



Peiate, 2007
capture format: super 8
screening format: HD video
edition of 5 + 1 AP
4'10"



Peiote, 2007
capture format: super 8
screening format: HD video
edition of 5 + 1 AP
4'10"

sin peso 2006

In this short-film, Cao Guimarães makes air the protagonist, capturing two different manifestations of its existence amidst the streets of Mexico City. The first presents a visible indication of air, showing colorful awnings shaking to the passing wind. The second encapsulates an audible effect, embedded in the singing voices of those who take shelter in the shadows of the awnings.



Sin peso, 2006
filming format: Super 8
screening format: DVD
edition of 100
6' loop



Sin peso, 2006
filming format: super 8
screening format: DVD
edition of 100
6' loop



behind the eyes of oaxaca 2006

This work was created during a trip through the Mexican state of Oaxaca, whereby the artist recorded different landscapes and communities that he encountered. The work also consists of images taken by a young local man, which Guimaraes met in one of the places he visited and to whom he gave his camera for him to capture scenes from his everyday life. Thus, the film emerges as a dialogue between both gazes, that of the external and of an internal observer.

Atrás dos Olhos de Oaxaca
[Behind the eyes of Oaxaca], 2006
filming format: super 8
converted to digital format
edition of 5 + 2 AP
8'20"

quarta feira de cinzas 2006

This work was created in collaboration with artist Rivane Neuenschwander, and strives to lightheartedly capture the melancholy that imbues the last day of Carnival in Brazil. The images show colorful confettis slowly moving across the ground, as they are carried by ants towards their anthill. The small insects thus seem to keep the Brazilian tradition going, through a choreography that entwines both work and celebration, as well as collectivity and individuality.





Cao Guimarães and
Rivane Neuenschwander
Quarta-feira de cinzas
[Ash wednesday], 2006
HDV / DV
6'

from the window of my room 2004

This video records the interaction between two children playing under the rain, as seen from the window of the second floor of a nearby home. According to curator Moacir dos Anjos: 'In the situation on film, that was afterwards decelerated, certainties are unraveled in the mud where the children roll around, mad and satisfied, and where nothing sustains itself long enough for us to know its exact nature.'







concert for chlorophyll 2004

This poetic film revolves around the theme of nature. However, Cao Guimarães does not engage with it from a traditional, often distanced perspective, but instead seeks to achieve proximity, to integrate the vegetation, and overcome the rigidity of scientific rationale. With this, nature becomes form, color, lines, stains and shadows that are able to take on their own narratives. Curator Moacir dos Anjos, notably says that of Guimarães' oeuvre, 'the work that captured an image with the most attention and focus might be *Concert for Chlorophyll*. The images, recorded in a grove of exuberant flora, examine, with evident care and affection, details that a quick look would easily miss.'

Concerto for chlorophyll
[*Concerto para Clorofila*], 2004
filming format: super 8
screening format: DV
edition of 6 + 1 AP
7'25''

nanophany 2003

Nanofania is a visual symphony dedicated to the small phenomena that surround us. The work presents images of nearly invisible occurrences, whether due to their size, ephemerality, precariousness or banality, all of which are accompanied by the sound of a toy piano that asserts a cadence and atmosphere for each visual transition.



Nanophany, 2003
filming format: super 8
screening format: DV
edition of 6
3'



coletivo [bus] 2002

This video presents numerous bus signs – *coletivo* is a Brazilian Portuguese word for bus –, passing one after the other, and occasionally in juxtaposition, on the screen. The audience reads the names of different streets, neighborhoods, most of which are named after specific individuals. With this, Cao Guimarães intertwines the ideas of destination and passenger, space and subject, and *coletivo*, or collective in English, as a means of transportation, as well as the sum of a group of individuals.

Coletivo [Bus], 2002
super 8 / DV
edition of 6 + 1 AP
3'

inventory of little annoyances 2002

As its name indicates, this film presents a collection of small annoyances that permeate our everyday life, such as a key that does not fit into a lock, the fibres of a mango fruit that force their way in between our teeth, or one's attempt at pushing thread through the eye of a needle. Though viewers easily relate to the irritating nature of these situations, one also comes to see the comical aspect of each of these banal moments, as the audience is given hindsight and distance.





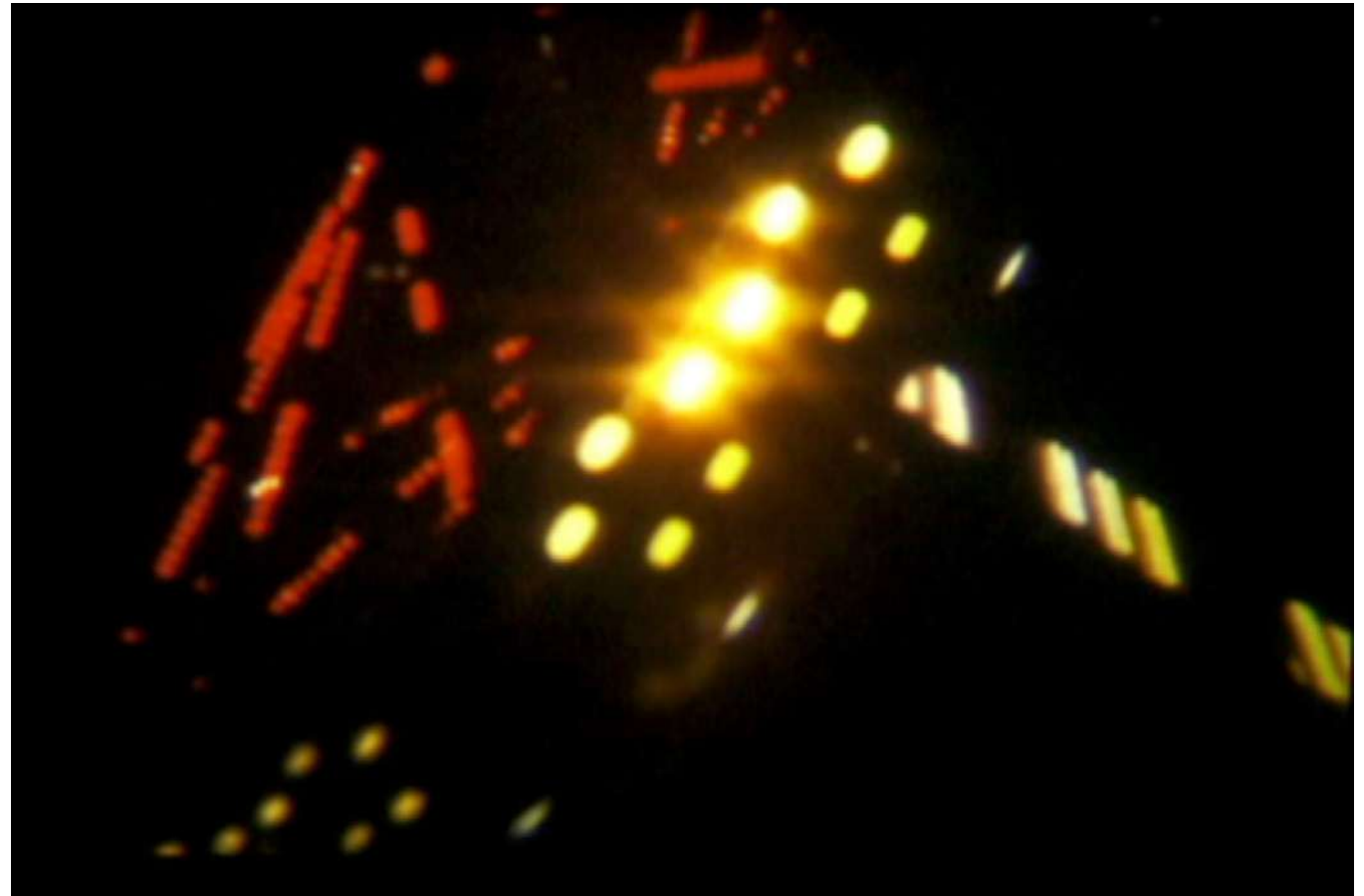
stories of not seeing 2001

For this work, Cao Guimarães sought to share an experience of the world without humans' main sense: vision. In order to do this, the artist invited several individuals to be kidnapped, and took them to different, unknown places. According to the artist, 'I wanted to feel the world through the other senses besides vision. I wanted to smell, hear, touch and taste the world. Tired of images, I decided to suppress them, so I could register them without seeing them. I photographed all of the realities of the "kidnappings" not through what I saw, but through what I smelled, heard, touched and ate. A project that announced the destitution of the most tyrannical of senses, vision. A revolution led by the other sensory organs. A march for nasal, digital, gustatory and hearing senses.'

Histórias do Não Ver
[Stories of not seeing], 2001
super 8 / DV
edition of 6 + 1 AP
24'

hypnosis 2001

This video consists of the image of an amusement park, which, in being filmed from a distance and at night, takes on the form of a stunning ballet of moving lights. The unfocused image results in psychedelic-like forms that appear to be in constant transformation, producing a hypnotic effect – perhaps further amplified by the piano soundtrack – that evokes the fascination that these parks produce in children.





word world 2001

As described by curator Moacir dos Anjos, 'In Word World, the words that compose the work's title – written on pieces of paper – are carried by ants as if they were tiny banners. When they cross each other's paths in the midst of their never ending daily chores, scuttling over rock and sand, the insects brush the words (so similar that they are almost homonyms) against each other, sometimes suggesting new conjugated meanings: word-world, world-word.'

sopro 2000

This short-film features a soap bubble as its protagonist, presenting its translucent form as a thin membrane between the interior and the exterior, between the notion of containing and of being contained by the world. The image captures its fluctuating movement as it floats through a landscape, always on the cusp of permanent dissolution.



Cao Guimarães e
Rivane Neuenschwander
Blow, 2000
super 8/ DV
5'30"



inventory of small deaths 2000

'In the grainy darkness of the Super 8 he uses to record, the artist captures prosaic scenes in nature and inside the house, different spaces where immovable and animated things confront each other in this continuous game of staying or going. Death understood in its most unimportant and omnipresent dimension in our lives, as what is between each finished movement. death as the gears of change, any change, as the motor of passing time.' As explained by curator Moacir dos Anjos, this film by Cao Guimarães engages with time through the notion of perennity, of disappearance and of death.



feature-length films



the man of the crowd 2013

This work explores the question of solitude in contemporary life in metropolitan cities, a theme that the artist had already engaged with on the occasion of his early feature-length work, *Rua de mão dupla* (2002). *O homem das multidões*, which was produced in collaboration with Marcelo Campos, follows two characters named Juvenal and Margô, both employees of the underground transportation system of Belo Horizonte, where thousands of people pass through daily. Based on images of huge agglomerations, the film offers a delicate gaze into solitude and the nature of interpersonal relationships in big cities. The title of the work also evokes a story by Edgar Allan Poe, where the author investigated the possibility of individuals disappearing amidst masses.



O Homem das Multidões, 2013
full HD film
95'

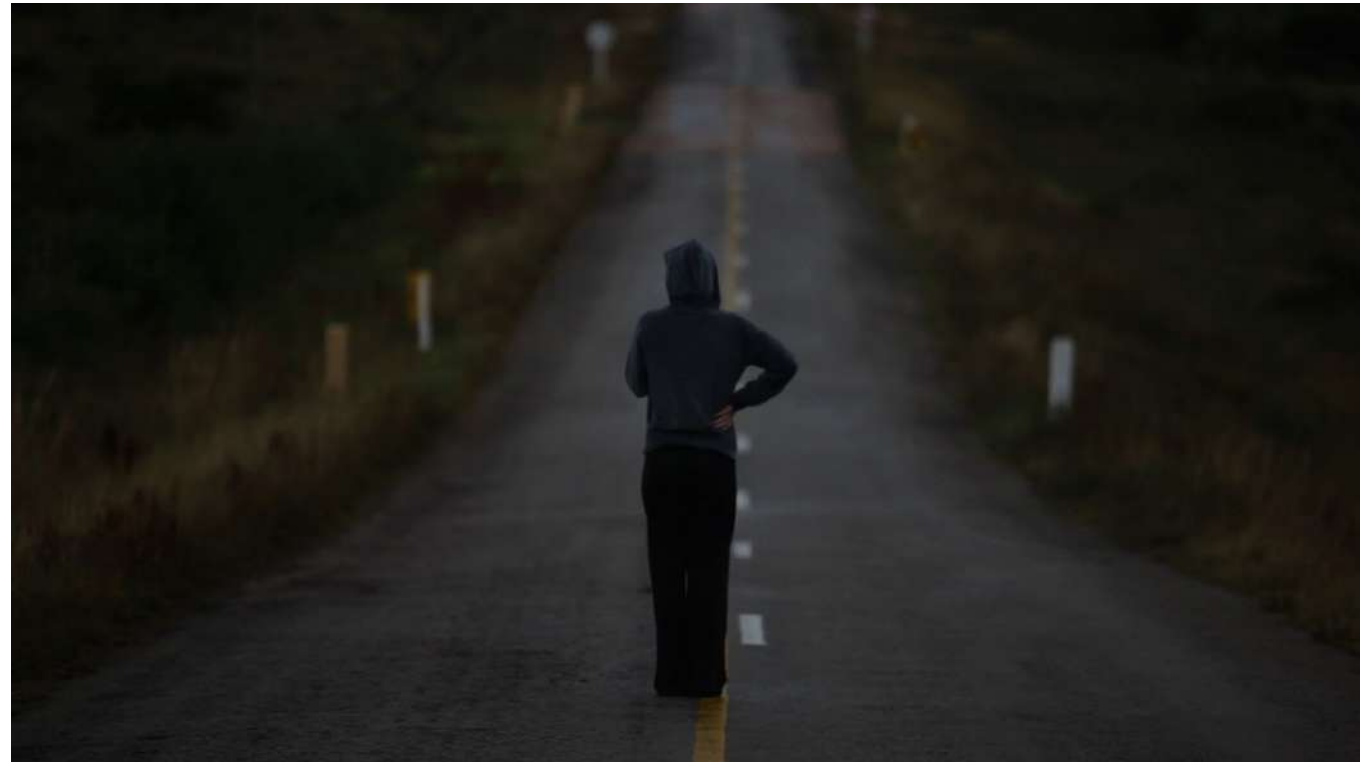
elvira lorelay – alma de dragón 2012

This feature-length film follows the encounter between Cao Guimarães and a fortune-teller in Uruguay, engaging with questions related to a practice of creation and divination. With this, the artist addresses human tendencies to imagine, to read and create images, to venerate a past and project a future.



otto 2012

This feature-length film represents a diary of the artist's experience throughout the process of his wife's pregnancy and the birth of his son. According to curator Moacir dos Anjos, it is a 'recording of a son's gestation period from the outside, from the edges and outskirts. The recording of intuitions and traces of a time yet to come, an emotional inversion of chronology.' Thus, the film also embodies the artist's way of poetically participating in, and being part of, a fundamentally feminine experience.



Otto, 2012
full HD film
71'



ex it 2010

Ex isto is based on 'Catatau', a book by Paulo Leminski – a great Brazilian poet of the mid-twentieth century - which explores the experimental possibilities of prose. The premise of the book is based on the fictional narrative stipulating that philosopher René Descartes' visited Brazil during its colonization period, and thus encountered the country's exuberant nature, its inhabitants, traditions and its psychotropic herbs. In this film-adaptation by Cao Guimarães, the French philosopher is represented by actor João Miguel as he attempts to create a rational line of thought amidst a new and completely unknown world.

Ex it, 2011
full HD film
88'

drifter 2006

Cao Guimarães' *Drifter* is a feature-length film centered around the idea of the wanderer. The character is constantly moving, engaging with the impulse embedded in constant transformation, as well as the transience of structures, the ephemerality of experiences and perhaps most importantly, exploring the relationship between walking and thinking as a means of travelling. In his film, Guimarães entwines the expansiveness of nature and the agility of the wanderer, autonomously proclaiming his opinions on a wide array of subjects.





Drifter – Andarilho, 2007
35 mm | dolby 5.1
80'



accident 2006

Acidente is a poem-film by Cao Guimarães, created in collaboration with artist Pablo Lobato. The work begins with the display of a poem constructed with the names of twenty cities in the Brazilian state of Minas Gerais. Through merely joining the different names, the artists evoke oniric images in our imagination, furthered by both potent and delicate images that subsequently elapse. With this, the film comes to offer a sensible portrayal of the cities, of their landscapes, traditions and inhabitants, presenting everyday occurrences, which along with the poem's serendipitous juxtaposition of names, showcase the beauty of chance.

Accident, 2006
super 8 / mini-DV
72'



the soul of the bone 2004

The hermit, along with the wanderer, are recurrent figures in Cao Guimarães' work, as they both embody attitudes of profound contemplation, which are in line with the artist's intention and practice. This silent film focuses on the everyday life of the seventy-two year old hermit Dominginhos, which he leads in his cave. In the beginning, it seems that his actions and quotidian gestures do not seem to be excessively different from ours except for their setting- establishing our accelerated and over-shared society as the main difference between the character and us.





two-way street 2002

This feature-length film by Cao Guimarães is based on a rather simple premise: strangers exchanging homes for a period of twenty-four hours. The characters were awarded full possession of the cameras, and thus full liberty to film whatever they deemed interesting, progressively offering a portrait of the owner of the house through the depiction of objects found within the intimacy of each other's homes. In the end, each individual made a personal statement describing the mental image they had constructed of the owner, engaging with questions of presence and absence, identification and differentiation, observation and being observed.

Two way street, 2002
DV / color
edition of 3 + 2 AP
75'



Two way street, 2002
DV / color
edition of 3 + 2 AP
75'

the end of the endless 2001

'*The End of the Endless*, a movie that notes the images and speeches of people who have jobs or occupations that are gradually losing their relevance in a world that is measured only in terms of market efficiency – barbers, cordel writers, prophets, midwives, photographers, flyposting, among many others.' Through these words, curator Moacir dos Anjos best describes Cao Guimarães' documentary as a feature that asserts the relevance and actuality of professions that were thought to be redundant due to technological and cultural changes.



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