

# ALEJANDRO CESARCO

*Eduardo Darnauchans, "Flash",  
en El trigo de la luna, Montevideo, Orfeo, 1989*

**16 de Mayo -12 de Julio 2013**

**IGNACIOLIPRANDI**  
ARTE CONTEMPORANEO

Avenida de Mayo 1480 - 3ro izquierda  
Buenos Aires - CP1085 - Argentina  
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[www.ignacioliprandi.com](http://www.ignacioliprandi.com)  
Lunes a Viernes de 11 a 20hs.  
Sábados con cita previa.

**Alejandro Cesarco** (Montevideo, Uruguay 1975)

Alejandro Cesarco nació en 1975 en Montevideo, Uruguay. Al frente de una joven generación de artistas que adoptan las estrategias del Arte Conceptual, la práctica de Cesarco a menudo comparte con el Conceptualismo una preocupación constante por la lectura y por las relaciones entre palabras e imágenes. Pero él cambia estas estructuras de distribución en sí mismas, materializando traducciones, repeticiones, malentendidos y memorias y actualizando significados como algo caído más que deducido. Ha exhibido en galerías y museos en los Estados Unidos, Latinoamérica y Europa. Su más reciente exposición individual, "Uno sin el Otro", Museo Rufino Tamayo, México DF (2011); "Memoria Presente", Tate Modern, Level 2 Gallery Series, Londres (2010); "Alejandro Cesarco", ArtPace, San Antonio, Texas (2010); "Dos Films", Murray Guy, New York (2009); "Tres Trabajos", Tanya Leighton, Berlin (2009); y "Retrospectiva", en colaboración con John Baldessari, Murray Guy, New York (2007). Ha curado muestras en los Estados Unidos, Uruguay, Argentina y un proyecto para la 6ta Bienal del Mercosur, Porto Alegre, Brasil (2007). Es director de la organización sin fines de lucro Art Resources Transfer, donde concibió y edita "Entre Artistas", una serie en curso de libros basados en conversaciones. Vive y trabaja en New York.

*At the leading edge of a young generation of artists taking up the strategies of Conceptual Art, Cesarco's practice often shares with Conceptualism an abiding concern for reading and for relationships between words and images. But he turns these structures of distribution in on themselves, materializing translations, repetitions, misunderstandings and memories, and actualizing meaning as something felt rather than deduced. He has exhibited in galleries and museums in the United States, Latin America and Europe. His most recent solo exhibitions include, "One Without The Other", Museo Rufino Tamayo, Mexico City (2011); "Present Memory", Tate Modern, Level 2 Gallery Series, London (2010); "Alejandro Cesarco", ArtPace, San Antonio, Texas (2010); "Two Films", Murray Guy, New York (2009); "Three Works", Tanya Leighton, Berlin (2009); and "Retrospective", in collaboration with John Baldessari, Murray Guy, New York (2007). He has curated exhibitions in the United States, Uruguay, Argentina and a project for the 6th Mercosur Biennial, Porto Alegre, Brazil (2007). He is director of the non-profit arts organization Art Resources Transfer, where he conceived and edits "Between Artists", an ongoing series of conversation-based books. He lives and works in New York.*

## **Alejandro Cesarco**

Born 1975 in Montevideo, Uruguay.  
Lives and works in New York.

### **Educación / Education**

2000 Studio Art, New York University / International Center of Photography, New York (MA).  
1998 Economics, Universidad Católica del Uruguay, Montevideo, Uruguay, (BA).

### **Muestras individuales / Solo Exhibitions**

2013 *Eduardo Darnauchans, "Flash", en El trigo de la luna, Montevideo, Orfeo, 1989*. Ignacio Liprandi Arte Contemporáneo. Buenos Aires, Argentina.  
2012 MuMOK – Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria.  
2012 Words Applied to Wounds, Murray Guy, New York.  
2012 The Early Years, Tanya Leighton, Berlin.  
2011 Why Work?, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, Argentina.  
2011 Common Ground, Uruguay Pavillion (with Magela Ferrero), 54th Venice Biennale, Venice, Italy.  
2011 Art Statements, Art | 42 | Basel, Basel, Switzerland.  
2011 A Long Time Ago Last Night, ar/ge Kunst, Bolzano, Italy.  
2011 Activating the Collection: One Without the Other, Museo Tamayo, Mexico City.  
2010 Present Memory, Tate Modern, Level 2 Gallery Series, London.  
2010 Turning Some Pages, Museum of Modern Art (MoMA), New York.  
2010 Alejandro Cesarco, Artpace, San Antonio, Texas.  
2010 Otras Voces/Unseen Voices, with Jorge Méndez Blake (curated by Florencia Malbrán), Fundación PROA, Buenos Aires.  
2009 3 Works, Tanya Leighton Gallery, Berlin.  
2009 Two Films, Murray Guy, New York.  
2009 Centro Cultural de España, Montevideo, Uruguay.  
2009 Alejandro Cesarco (curated by Ellen Blumenstein), Bielefelder Kunstverein, Bielefeld, Germany.  
2009 Now and Then n (curated by Cate Rimmer), Charles H. Scott Gallery, Emily Carr University, Vancouver.  
2008 Once Within a Room, Murray Guy, New York.  
2008 Once Within a Room, New Langton Arts, San Francisco.  
2007 Retrospective (with John Baldessari), Murray Guy, New York (artist book).  
2006 Marguerite Duras' India Song, Art in General, New York.  
2006 Some Recent Examples, Murray Guy, New York.  
2005 Basado en una historia real, Galería ARTKITECT, Universidad de Los Andes, Mérida, Venezuela.  
2004 Unrest, Miroslav Kraljevic Gallery, Zagreb (catalogue).  
2004 TestSite 04.5, with Gabriel Perez-Barreiro, Fluent~Collaborative, Austin, Texas (artist book).  
2003 Dedications, presentation of artist book, Colección EngelmanOst, Montevideo, Uruguay.  
2002 Envios, Centro Municipal de Exposiciones, Montevideo, Uruguay (pamphlet).  
2001 Pictures of You (7:24), Art Resources Transfer, New York.  
2001 Cunetos Completos, Colección Engelman-Ost, Montevideo, Uruguay (catalogue).  
1999 Alejandro Cesarco – Hidenori Kondo, Rosenberg Gallery, New York.

### **Selección de muestras grupales / Selected Group Exhibitions**

2012 The Imminence of Poetics, 30th São Paulo Biennial, São Paulo, Brazil.  
2012 Found in Translation, Deutsche Guggenheim, Berlin, Germany.  
2012 Formes brèves, autres, 25,49 Nord 6 Est – Frac Lorraine, Metz, France; traveling to MARCO, Vigo, Spain.  
2011 Short Stories, Sculpture Center, New York, NY.  
2011 Ever Ephemeral: Remembering and Forgetting in the Archive (curated by Julie Ault), Signal, Malmö, Sweden.  
2011 Distant Star, Regen Projects, Los Angeles, CA; traveling to Kurimanzutto, Mexico City.

- 2011 Universo vídeo. Historias fugaces, LABoral Centro de Arte y Creación Industrial Asturias, Spain.
- 2011 Mr. Memory, Martine Aboucaya, Paris, France.
- 2011 Una oportunidad para sonar/Fat Chance to Dream, Maisterra Valbuena, Madrid, Spain.
- 2011 A Video Show (curated by Peter Campus), 80WSE, New York.
- 2010 Nine Screens, Museum of Modern Art, New York.
- 2010 Today I Made Nothing, Elizabeth Dee Gallery, New York.
- 2010 Desire (curated by Annette Carlozzi), The Blanton Museum of Art, Austin, Texas.
- 2010 Sintonías, Fundación Proa, Buenos Aires, Argentina.
- 2009 A sensed perturbation (curated by Jacob King), Murray Guy, New York.
- 2009 Rubber Sheets (curated by Nicholas Knight), C.R.E.A.M. Projects, Brooklyn, NY.
- 2009 Just What are they Saying..., Jonathan Ferrara Gallery, New Orleans, LA.
- 2009 2da Trienal Poli/Gráfica de San Juan (curated by Adriano Pedrosa, Julieta González, and Jens Hoffman), Puerto Rico (catalogue, artist book).
- 2008 Power Structure (curated by Nicolás Guagnini), Andrew Roth, New York.
- 2008 Archeology of Longings (curated by Sofía Hernández Chong Cuy, Kadist Art Foundation, Paris.
- 2008 Salon of the Revolution, 29th Youth Salon, Zagreb.
- 2008 September Show, Tanya Leighton, Berlin.
- 2008 This particular Day of June, Or Gallery, Vancouver, Canada.
- 2008 Männerfantasien (curated by Ellen Blumenstein), Coma, Berlin.
- 2007 Adquisiciones, donaciones, y comodatos, Museo de Arte.
- 2007 Latinoamericano de Buenos Aires (Malba), Buenos Aires.
- 2007 Textual Insight, Gallery W52, New York.
- 2007 Stalking with Stories: The Pioneers of the Immemorable, (curated by Antonia Majaca and Ivana Bago), Apexart, New York (pamphlet).
- 2007 25 Years Later: Welcome to Art in General, UBS Art Gallery, New York.
- 2007 Between what is said and not said, Red Dot Contemporary Art, West Palm Beach, Florida.
- 2007 Open and Shut (curated by Maxwell Graham), Skestos Gabriele Gallery, Chicago.
- 2007 Type Face, James Harris Gallery, Seattle.
- 2006 Matthew Buckingham, Alejandro Cesarco, Louise Lawler, Allen Ruppertsberg, Murray Guy, New York.
- 2006 Break Even (a project by Nicolás Guagnini and Gareth James), Andrew Roth, New York.
- 2006 A Brighter Day, James Cohan Gallery, New York.
- 2006 Next Next Visual Art (curated by Yukie Kamiya and Dan Cameron), Brooklyn Academy of Music, Brooklyn.
- 2006 2nd Biennial of Young Artists, Bucharest, Romania.
- 2006 Suerte en pila!, harto\_espacio en ExTeresa Arte Actual, México City.
- 2005 Rub Out the Word (curated by Michael Wilson), Dumbo Arts Center, Brooklyn.
- 2005 Come Together (curated by Harrell Fletcher), Apexart, New York.
- 2004 No lo llames Performance, (curated by Paco Barragán), Museo del Barrio, New York (catalogue).
- 2004 Video Rental, e-flux, Kunst-Werke Berlin Institute for Contemporary Art, Berlin.
- 2004 Manifesta Foundation, Amsterdam; The Moore Space, Miami (catalogue).
- 2004 Playlist (with Wendy Tronrud), Colección Engelman-Ost, Montevideo, Uruguay (booklet).
- 2004 Entretextos (curated by Teresa Riccardi), Espacio Ecléctico, Buenos Aires, Argentina.
- 2004 Tics (curated by Dani Umpi), Cabildo de Montevideo, Montevideo.
- 2003 AmFar Portfolio (curated by Jack Pierson), Cheim & Read, New York, Regen Projects, Los Angeles.
- 2003 Now Playing (curated by Scott Hug), D'amelio-Terras, New York.
- 2002 S-Files (curated by Victoria Noorthoon & Deborah Cullen), Museo del Barrio, New York (catalogue).
- 2002 EAF02, Socrates Sculpture Park, Long Island City
- 2002 Lab 0.2, Museo Nacional de Artes Visuales, Montevideo, Uruguay (catalogue).
- 2002 Chapter V, Art Resources Transfer, New York (booklet).
- 2001 Ellipsis (...) (curated by Julie Baranes), Leslie Tonkonow Artworks+Projects, New York.
- 2001 Bienal de Video y Nuevos Medios, Museo de Arte Contemporáneo, Santiago, Chile.
- 2000 Artists in the Marketplace, The Bronx Museum of the Arts, Bronx (catalogue).
- 2000 Museo Nacional de Artes Visuales, Montevideo, Uruguay.
- 2000 Invisible:), Centro Cultural de España, Montevideo, Uruguay (catalogue).
- 1999 Invisible, Centro Cultural de España, Montevideo, Uruguay (catalogue).
- 1999 Everybody That Came To My Opening (MA Thesis Exhibition), 80 Washington Square East Galleries, New York.

### **Trabajos curatoriales / Curatorial Work**

- 2008 Between Artists, ongoing series of pocket sized, conversation based books published by A.R.T. Press, New York.
- 2007 Converg as (with Gabriel Perez-Barreiro), Bienal do Mercosul, Porto Alegre, Brasil.
- 2006 Puesta en Escena (with Alicia Herrero), Magazine in Situ, Buenos Aires, Argentina, and Montevideo, Uruguay.
- 2004 Visitas (with Gabriela Forcadell), Centro Cultural Ricardo Rojas, Buenos Aires.
- 2003 Tim Rollins & K.O.S. Works on Paper 1983 - 2003, Art Resources Transfer, New York.
- 2002 Chapter V, with Julie Baranes, Art Resources Transfer, New York.
- 2001 I ME MY, Centro Cultural Molino de P rez, Montevideo, Uruguay.
- 2000 Felix Gonzalez-Torres, Museo Nacional de Artes Visuales, Montevideo, Uruguay.

### **Becas / Fellowships and Grants**

- 2009 Art Matters Grant, New York
- 2006 The Rolex Mentor and Prot g  Arts Initiative Award, selected by John Baldessari
- 2006 The New Commissions Program, Art in General, New York
- 2003 Emerging Artist Fellowship, Socrates Sculpture Park, Long Island City.

### **Colecciones p blicas / Public Collections**

- MuMOK – Museum Moderner Kunst Stiftung Ludwig, Vienna
- Museum of Contemporary Art Denver
- Colby College Museum of Art
- Microsoft Art Collection
- Deutsche Bank Art Collection
- Princeton University Museum of Art
- Colecci n Patricia Phelps de Cisneros

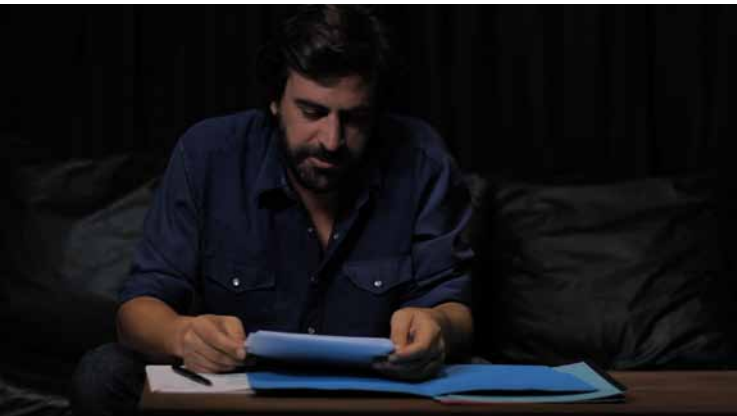


**If In Time, 2012**

Video HD y película 16 mm transferido a video, color, sonido  
/ HD video and 16 mm film transferred to video, color, sound

9:40 min

Edición / Edition: 5/5 + 1 AP







**An Abridged History of Regret**, 2012  
3 impresiones ink-jet / 3 archival ink-jet prints  
Enmarcadas 114 x 76 cm / Framed 45 x 30 in  
Edición / Edition: 3/5 + 1 AP

...flee." He says emotion is escape, escape from what? A flight into a magical world that offers refuge from the need to act "responsibly." Emotion has no reality or integrity. It's a default; an imaginary world constructed by a frightened individual.

The experience of love indissolubly ties together the *symbolic* (what is forbidden, distinguishable, thinkable), the *imaginary* (what the Self imagines in order to sustain and expand itself), and the *real* (that impossible domain where affects aspire to everything and where there is no one to take into account the fact that *I* am only a part). Strangled within this tight knot, reality vanishes: I do not take it into account, and I refer it, if I think of it, to one of the three other realms. That means that in love I never cease to be mistaken as to reality. Going from error

...which guesses every thought and responds to every emotion, enchantment of love, he who experienced you could never describe you!\*

Urgent business obliged M. de P\*\*\* to absent himself for six weeks. I spent this time almost continuously with Elléora. Her

...since I'm not pretty or maternal, I never ~~was~~ the type for Cowboy Guys.) But maybe action's all that really matters now. What people do together overshadows Who They Are. If I can't make you fall in love with me for who I am maybe I can interest you with what I understand. So instead of wondering "Would he like me?" I wonder "What he understand?"

...nature, that sudden radiance that shines over life, seeming to explain its mystery, that fresh significance attached to the minutest circumstances, those fleeting hours, the details of which vanish from memory by virtue of their very sweetness, leaving in the soul only a lasting impression of happiness, that playful mirth which sometimes, for no reason, mingles with a habitual tenderness.

How do you continue when the connection to the other person is broken (when the connection is broken to yourself)? To be in love with someone means believing that to be in someone else's presence is the only means of being, completely, yourself.

And now it's Saturday morning and tomorrow

...something that cannot be found on this earth. But she, the mine, I felt her heart, her great soul, in whose presence I seemed to be more than I really was because I was all that I could be. Good God, was there a single force in my soul then unused? Could I not unfold in her presence all the wonderful emotions with which my heart embraces Nature? Was

such a proposal  
I love you.  
Love! What is it? It's a word you use to get what you want. Like all men.  
It is a word you have used too. Laura

one can speak of a love, of *Love*, one must also grant that, as bracing as it might be, love never dwells in us without burning us. To speak about it, even after the fact, is probably possible only on the basis of that burning. Following upon the exorbitant aggrandizement of the loving Self, as extravagant in its pride as in its humility that exquisite lapse is at the heart of the experience

[Pause.]

Ah well . . .

[Pause.]

Spiritually a year of profound gloom and indigence until that memorable night in March, at the end of the jetty, in the howling wind, never to be forgotten, when suddenly I saw the whole thing. The vision at last. This I fancy is what I have chiefly to record this evening, against the day when my work will be done and perhaps no place left in my memory, warm or cold, for the miracle that . . . [hesitates] . . . for the fire that set it alight. What I suddenly saw then was this, that the belief I had been going on all my life, namely—[*Krapp switches off impatiently, winds tape forward, switches on again*—great granite rocks the

that? And would it not, in the end, have been a better life? Is it not wrong to squander one's chance of happiness in order to indulge a talent? Will what I have written survive beyond the grave? Will there be anyone able to comprehend it in a world the very founda-

is on there alongside my need to do it, one separate from the other. I often chose to do the wrong thing and feel bad about it rather than to do the right thing, if the wrong thing was what I wanted.

I was traveling that mile up the coast with only one

recount the life as it's been lived and not just as the writer claims it has been? I'd read, I don't know where, that André Gide used to say an artist shouldn't recount his life exactly as he's lived it, but rather live it exactly as he is going to recount it. And, in the middle of all this, what was I planning to do? Live my life as I planned on recounting it? And how did one manage something like that?

Remorse is memory awake,  
Her companies astir,—  
A presence of departed acts  
At window and at door.

has done, found the steel of the belt-bowtie-howler, which, after that fashion, he continues officiously to present to us. 'Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular so long as you have your life. If you haven't had that what *have* you had? I'm too old – too old at any rate for what I see. What one loses one loses; make no mistake about that. Still, we have the illusion of freedom; therefore don't, like me to-day, be without the memory of that illusion.

all you could ask."

—And then, ten years this side of forty-nine, I suddenly realized that I had prematurely cracked.

the one thing that he thought about all the time. He never pro-  
fessional with caresses, we spoke constantly of love; but we spoke of  
love because we were afraid to speak of other things.

Once there is a secret between two hearts that love, once one of

causing, a fear would call wanting, the other one's wanting  
has had to take, in the circumstances. In Freud's view, by talking  
about the past we are talking about what we want; so talking  
about the past is one of the best ways we have of talking about  
the future. When people talk or write about the past we can  
also describe them as fashioning a future for themselves.  
Indeed, from a psychoanalytic point of view, what we call the past

my husband, she thought that he never said this to her; he may never, perhaps, have said it to  
himself; but things that are unsaid exist nonetheless, and every-  
thing that exists can be guessed. Ellénore had never, until then,  
the slightest conception of that intense passion, of that existence

thirty years ago, hard to believe I was ever as bad as that. Thank  
God that's all done with anyway. [Pause.] The eyes she had!  
[Broods, realizes he is recording silence, switches off, broods. Finally.]  
Everything there, everything, all the— [Realizes this is not being  
recorded, switches on.] Everything there, everything on this old  
muckball, all the light and dark and famine and feasting of . . .  
[hesitates] . . . the ages! [In a shout.] Yes! [Pause.] Let that go! Jesus!  
Take his mind off his homework! Jesus! [Pause. Weary.] Ah well,  
maybe he was right. [Pause.] Maybe he was right. [Broods.  
Realizes. Switches off. Consults envelope.] Pah! [Crumples it and  
throws it away. Broods. Switches on.] Nothing to say, not a squeak.

Oh well. I feel so sorry we were never able to com-  
municate, Dick. Signals through the flames. Not  
waving but drowning -

into the books, and made myself a very large whisky.

[How often do we tell our own life story? How often do  
we adjust, embellish, make sly cuts? And the longer life goes  
on, the fewer are those around to challenge our account, to  
remind us that our life is not our life, merely the story we  
have told about our life. Told to others, but—mainly—to  
ourselves.]





Imaginative life is almost exclusively about elsewhere.  
A person who is running away from something, the  
psychoanalyst Michael Balint once remarked, is also run-  
ning towards something else. If we privilege (as psycho-  
analysts and others do) what we are escaping from as  
realer—or in one way or another more valuable—than  
what we are escaping to, we are preferring what we fear  
to what we seem to desire. Fear of something (or some-  
one) and the wish to escape from it confer a spectacu-  
lar reality on it (if you want to escape from something

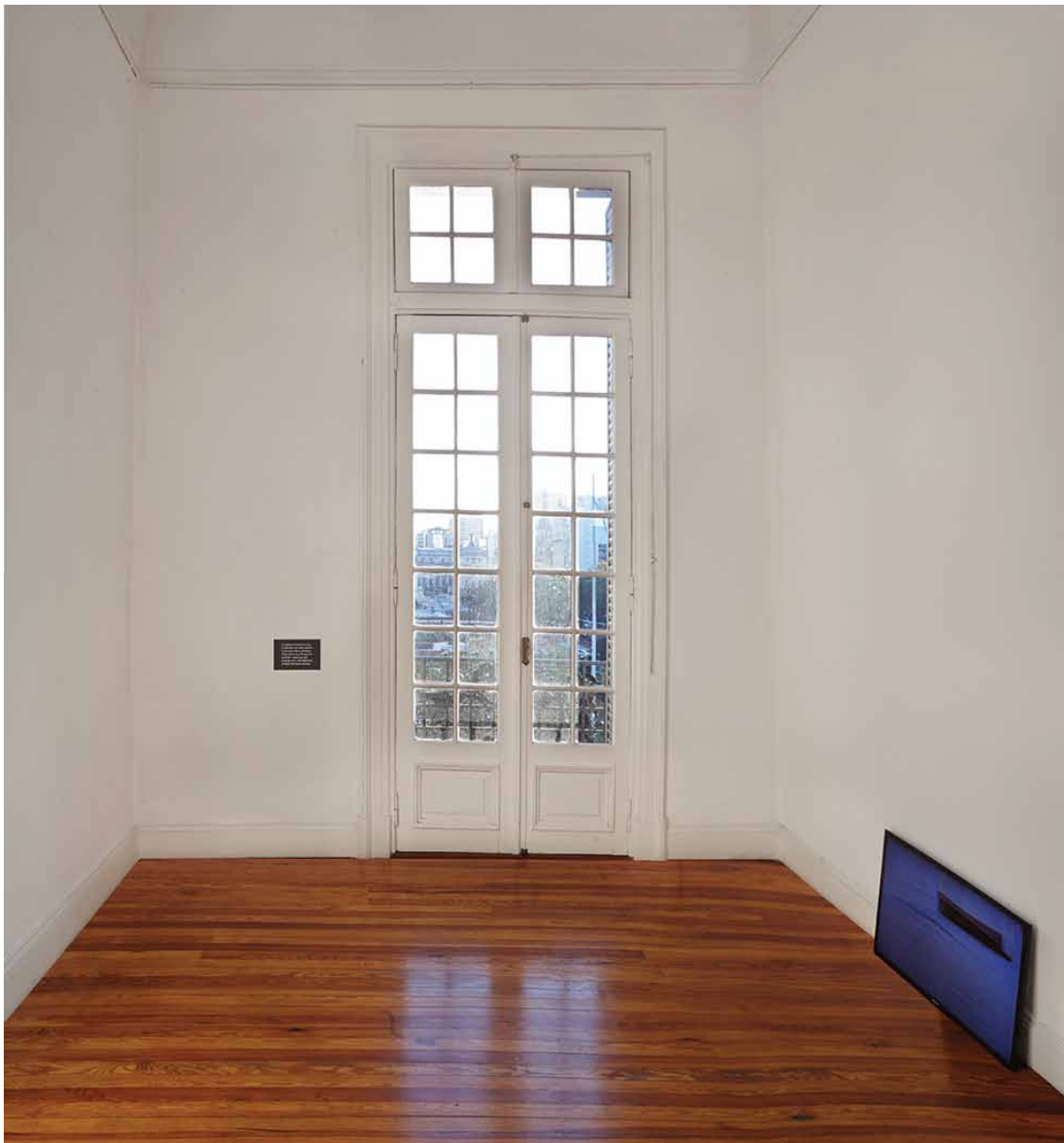
senseless and overdocumented rhythm of advent and super-  
session. The becoming of man is the history of the exhaustion  
of his possibilities.

Yet there is no outflanking the demon of historical con-  
sciousness by turning the corrosive historicizing eye on it. Un-

**Four Modes Of Experiencing Regret, 2012**  
Impresión ink-jet / Archival ink-jet print  
Enmarcado 70 x 102 cm / Framed 27.5 x 40 in  
Edición / Edition: 5/5 + 1 AP

Four Modes of Experiencing Regret

	<i>Romantic</i>	<i>Comic</i>	<i>Tragic</i>	<i>Ironic</i>
				
<i>View of Time</i>	Ahistorical: sudden, discontinuous leaps.	Cyclical: second chances.	Linear, irreversible.	Linear, or uselessly cyclical.
<i>Central Attitudes</i>	Belief in striving against obstacles. Belief in certainties and absolutes. Belief in progress, perfectibility and heroic rebirth following struggle.	Belief in progress, perfectibility.	Expectation of dangers, dilemmas, loss. Refusal to accept these facts. Belief in certainty and absolutes.	Expectation of dilemma, ambiguity, uncertainty, loss. Detached acceptance of these facts.
<i>Central Problem</i>	How to venture heroically.	How to maximize happiness and minimize pain.	How to avoid the worst fates.	How to gain some perspective.
<i>Nature of Obstacles</i>	External, controllable.	External, controllable.	Internal, uncontrollable.	Internal, uncontrollable.
<i>Preferred Solutions</i>	Action. Emotion. Fantasy.	Exercise of reason. Action.	Seeing the truth. Feeling the truth.	Seeing the truth. Accepting the truth.
<i>Outcome</i>	Triumph.	Happy resolution.	Irreparable loss.	Compromises, trade-offs, mixed blessings.



**Shortly After Breakfast She Received The News, 2013**

Película 16 mm transferida a video, color, loop  
*/16 mm film transferred to video, color, seamless loop*

1:27 min

Edición / *Edition*: 3/5 + 1 AP



**Stage Direction / Establishing Shot, 2008**

Vinilo negro sobre pared / Black vinyl on wall

15 x 25 cm / 6 x 10 in

Edición / Edition: 5/5 + 1 AP

*Las sábanas revueltas, la cama,  
las alfombras, los demás muebles,  
la baranda de hierro del balcón,  
el lago color acero y lavanda, las  
montañas – todo lo que ellos  
alcanzan a ver – son indiferentes  
al rápido latir de sus corazones.*

**Alejandro Cesarco**

**Eduardo Darnauchans, "Flash", en El trigo de la luna, Montevideo, Orfeo, 1989**

Inauguración 16 de mayo

16 de mayo – 12 de julio, 2013

Ignacio Liprandi Arte Contemporáneo se complace en presentar *Eduardo Darnauchans, "Flash", en El trigo de la luna, Montevideo, Orfeo, 1989*, nuestra segunda exposición individual con Alejandro Cesarco. En ella el artista insiste en su interés por la narrativa y por la importancia que ésta tiene como herramienta de estructuración social y en hacer posible la inteligibilidad de nuestra experiencia. La muestra, que gira principalmente en torno al arrepentimiento, incluye una serie de obras recientes que reflejan el pasado inmediato del artista y sus proyecciones de futuro: dos fantasías de lo que llamamos presente, o mejor aún, dos formas de presentificación o de crear ficción. Una de estas formas asume un tono algo nostálgico, retrospectivo, y la otra, mientras intenta mantenerse optimista, está dominada por miedos y se lee casi como un alerta.

*Ignacio Liprandi Arte Contemporáneo is pleased to announce Eduardo Darnauchans, "Flash", in El trigo de la luna (Montevideo: Orfeo, 1989), our second solo exhibition with Alejandro Cesarco. The exhibition, that centers mainly around ideas of regret, furthers the artist's interest in narrative and the significance of storytelling as a fundamental social ordering structure and as a way of making our experience intelligible. The exhibition presents a series of recent works in multiple mediums that hinge between the artist's immediate past and his projected future; two fantasies of what we call the present, or better yet, two forms of presentification, of fiction making. One form uses a slightly nostalgic retrospective tone, the other, while hoping to remain optimistic, is embedded in fears and reads almost as a warning.*

Alejandro Cesarco (Montevideo, Uruguay, 1975) vive y trabaja en Nueva York. Sus exposiciones individuales más recientes incluyen *A Portrait, A Story, And An Ending*, Kunsthalle Zürich, (2013); *Alejandro Cesarco*, MUMOK, Viena (2012); *Words Applied to Wounds*, Murray Guy, Nueva York (2012); *The Early Years*, Tanya Leighton, Berlin (2012); *Un lugar común*, Pabellón Uruguayo, 54 Bienal de Venecia (2011); *Uno sin el otro*, Museo Rufino Tamayo, México (2011); *Present Memory*, Tate Modern, Londres, (2010). Exposiciones colectivas recientes incluyen *La inminencia de las poéticas*, 30 Bienal de São Paulo (2012); *Found in Translation*, Deutsche Guggenheim, Berlin (2012); *formes brèves, autres*, FRAC Lorraine, Metz y MARCO, Vigo (2012); *Short Stories*, Sculpture Center, Nueva York (2011); y *Nine Screens*, The Museum of Modern Art, Nueva York (2010).

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**Sala 1**

*If In Time*, 2012

Video HD y película 16mm transferida a video, color, sonido, 9:40min

**Sala 2**

*An Abridged History of Regret*, 2012

3 impresiones ink-jet, enmarcadas 114 x 76cm

*Four Modes Of Experiencing Regret*, 2012

Impresión ink-jet, enmarcado, 70 x 102cm

J.G. Ballard, "Leyenda de un lamento", en *Guía del usuario para el nuevo milenio: ensayos y reseñas* (traducción de Octavio Di Leo), Barcelona, Ediciones Minotauro, 2002

**Sala 3**

*Stage Direction / Establishing Shot*, 2008

Vinilo negro sobre pared, 15 x 25cm

*Shortly After Breakfast She Received The News*, 2013

Película 16mm transferida a video, color, loop