

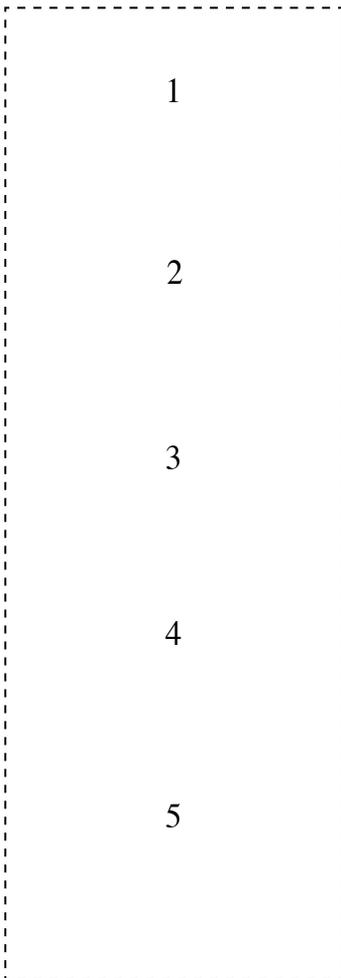
# Zimar

Matinha, MA, Brazil, 1959

- 1 **Untitled**, 2024,  
polypropylene from a  
discarded helmet, plastic,  
paper tire rubber, synthetic  
wig, and sisal \*
- 2 **Untitled**, 2024,  
polypropylene from a  
discarded helmet, plastic,  
paper, and animal skin \*\*
- 3 **Untitled**, 2024,  
polypropylene from  
a discarded helmet,  
plastic, and paper

- 4 **Untitled**, 2022,  
polypropylene from a  
discarded helmet, plastic,  
paper, and animal skin
- 5 **Untitled**, 2022,  
polypropylene from  
a discarded helmet,  
plastic, and paper

All works are from the  
series *Careta de Cazumba*  
[Cazumba Mask]



Artist's collection

\* MAM São Paulo Collection.  
Donated by Lima Galeria  
through the Núcleo Panorama  
MAM São Paulo, 2024

\*\* MAM São Paulo Collection.  
Acquired by Núcleo Panorama  
MAM São Paulo, 2024

The art of Zimar, as Eusimar Meireles Gomes is known, comes from his vital connection with the *Bumba meu boi*, a cultural manifestation of great importance in his region, Baixada Maranhense. The so-called “*Festa do Boi*” is a vibrant celebration that combines theater, dance, and music. Set against the backdrop of a farm in colonial Brazil, it involves a series of archetypal characters from popular imagination and supernatural interventions. The narrative, which can vary depending on the region and the group that presents it, centers on the slaughter and resurrection of an ox, dramatizing and ritualizing life and death. Zimar’s experience as a performer in the *Boi*, specifically embodying the “*cazumba*” (or “*cazumbá*”), drives and defines his artistic practice. The “*cazumba*” is a character present in versions of *Bumba meu boi* in some areas of Maranhão. Without a defined species or gender, and with a mystical aura, the *cazumba* dances and performs with irreverence and joy, and can also be equally intimidating and frightening. In the dramatic representation, it typically acts mischievously and unpredictably, fulfilling complementary roles and interacting directly with the audience. Its costumes, adorned and full of details, are marked primarily by the masks, also called *caretas* or *queixos* [jaws].

In his works, Zimar uses discarded motorcycle helmets and assimilates all sorts of found materials—such as PVC, rubber, wigs, and animal bones—re-signifying these materials into unique compositions that feature articulated jaws and are often finished with sawdust, papier-mâché, and paint. Through a rare intertwining of imaginative freedom and technical mastery, Zimar—who is recognized as a master—subverts and innovates the tradition of *cazumba* masks, injecting new energy into this ancient culture. With an unmistakable style, his masks exhibit chimeric hybridisms and monstrous physiognomies, as if the facial expressions of diverse beasts had been crystallized through the artist’s gestures. From the suggestions of the found materials, features emerge resembling horses, monkeys, goats, pigs, dogs, jaguars, alligators, birds, and other unnameable creatures. Zimar’s practice adds to the immemorial tradition of the mask as an object of power, capable of bestowing extraordinary properties or enabling the transformation of its wearer. The artist himself, with a *careta* on his head,

**is transformed: he does not act but embodies the *cazumba*, forgetting his physical body and subjectivity to perform characteristic dances and gestures, making fun of all kinds.**