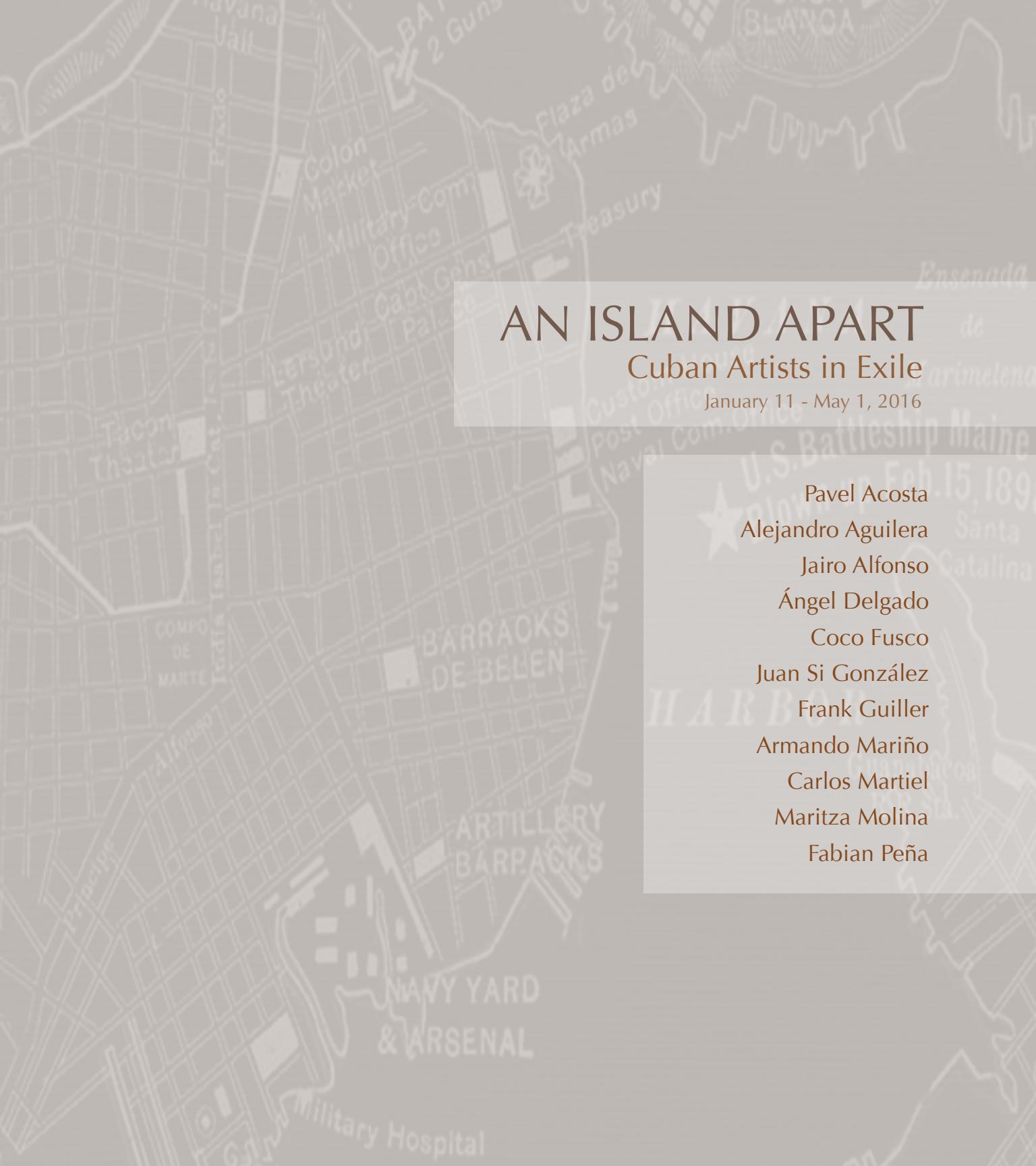


AN ISLAND APART

CUBAN ARTISTS IN EXILE

JANUARY 11-MAY 1, 2016



AN ISLAND APART

Cuban Artists in Exile

January 11 - May 1, 2016

Pavel Acosta

Alejandro Aguilera

Jairo Alfonso

Ángel Delgado

Coco Fusco

Juan Si González

Frank Guiller

Armando Mariño

Carlos Martiel

Maritza Molina

Fabian Peña

INTRODUCTION

An Island Apart: Cuban Artists in Exile was conceived in the mind and heart of Juan Si González, who worked as both guest curator and artist for the exhibition. The show brings together a diverse group of artists, most of whom were born in the early years following the Cuban revolution, and who were among the first generation to be educated in the new art schools. Part of the “80s Generation” or the “Cuban Renaissance,” they were among the first cohorts to break with Cuban Socialist Realism and related official art styles of the time. Many were censored, blacklisted, and imprisoned, and later were part of the largest political exodus of artists and intellectuals in recent Cuban history. Their actions eventually prompted the Cuban government to radically change policies, offering artists new travel freedoms and access to international art markets in order to keep them from choosing exile.

The exhibition, therefore, brings together for the first time the work of old friends who shared their youth, but who never had the chance to exhibit together in Cuba, and of younger artists who followed in their footsteps. Life circumstances scattered these artists from each other, their loved ones, their culture, their ease of communication, and their identities. *An Island Apart* speaks

to how this historically linked group of exiled artists has undergone a process of reinvention and transculturation to become a powerful force in the American and international art scenes. Their works range in conceptual and material approaches—photography, mixed media, painting, video, and performance, all of which is represented in the exhibition. The creative work and historical research of performance artist and scholar Coco Fusco acts as the exhibition’s fulcrum. Her two art documentaries and book *Dangerous Moves: Performance Art and Politics in Cuba*, included in the show, bring to light new historical narratives and the critical role performance art played, and continues to play, in the social and artistic milieus of Cuban culture, both on the island and abroad.

This exhibition catalog serves two purposes. Along with Otterbein’s online institutional repositories, we intend it to document the Cuban art displayed in the Miller Gallery, the Fisher Gallery, and The Frank Museum of Art, and to disseminate the knowledge created through the exhibition’s creation. Additionally, it seeks to bring the reader’s attention, in some cases, to other relevant artwork by the artists.

An Island Apart is part of a larger signature arts initiative at the University called *Otterbein and the Arts: Opening Doors to the World*, which featured Cuba as one of the gateway countries in the 2015-16 Latin America year. The initiative's purpose is to open the doors to deepen in personal reflection and experience, as relates to the global world. Our challenge is to move beyond a single narrative—one story that gets repeated so many times that it begins

to reify preconceived ideas and implicit biases. To this end, an entire semester was dedicated to Cuban arts programming, which included the visual arts, music, film, academic lectures, round tables, talk-backs, and a celebration of Cuban art and culture. We would like to express our sincere appreciation for all of our sponsors, as well as the many people who helped support and bring this exhibition life.

Janice Glowski
Museum & Gallery Director

Juan Si González
Guest Curator, Artist

OPENING DOORS TO THE WORLD WOULD LIKE TO THANK



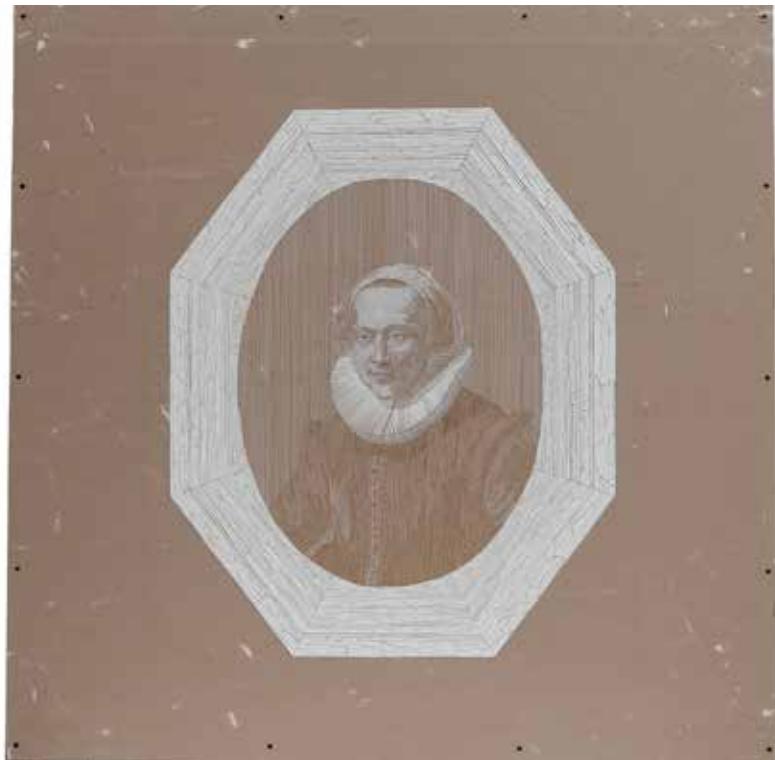
National
Endowment
for the Arts
NEA



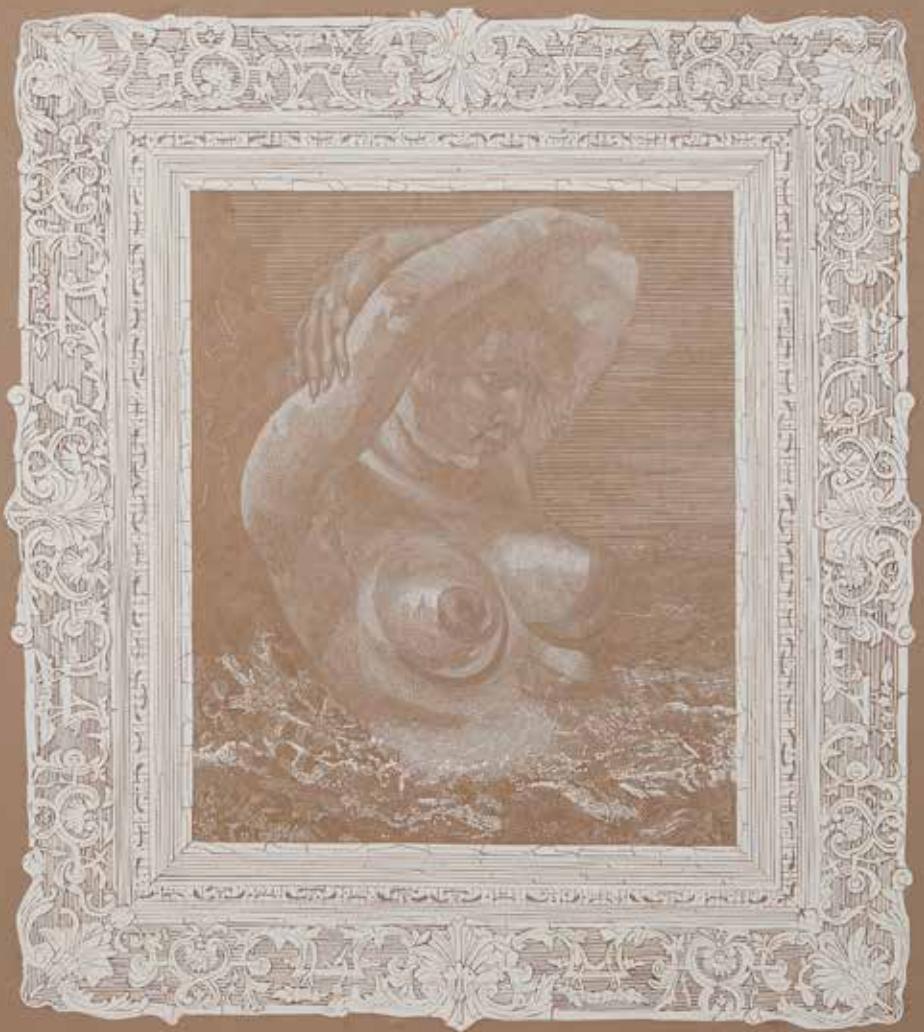


PAVEL ACOSTA

Pavel Acosta Proenza was born in Camaguey, Cuba in 1975. He now lives and works in New York. He graduated from the Higher Institute of Art (ISA) in Havana, Cuba in 2003, and was granted a three-month residency at the École Nationale Supérieure des Beaux-Arts in Paris, France, to study Visual Arts. Other recognitions to his work are: the CAFKA 04 Award *Peace of Mind* (Contemporary Art Forum Kitchener and Area, Kitchener, Canada, 2004); *The Three Islands Workshop* residency (Triangle Arts Trust/Gasworks, Scotland, 2008); and the *Artists' Summer Institute* (Creative Capital/Lower Manhattan Cultural Center, NYC, 2011.) He has exhibited his work internationally, including Cuba, Scotland, England, Italy, Slovenia, Mexico and the United States. Exhibitions include the VII and VIII Havana Biennials (Wifredo Lam Center, Havana, 2000 and 2003), The Biennial of Mercosur (Foundation Biennial of Visual Arts of Mercosur, Brazil, 2011), and "Caribbean, Crossroads of the World." (El Museo del Barrio, Queens Museum of Art, and Studio Museum in Harlem, NYC, 2012.)



Portrait of a Woman by Rembrandt van Rijn
From the series *Stolen from the Met*
Collage of dry paint on sheetrock
48 x 48 in.
2014



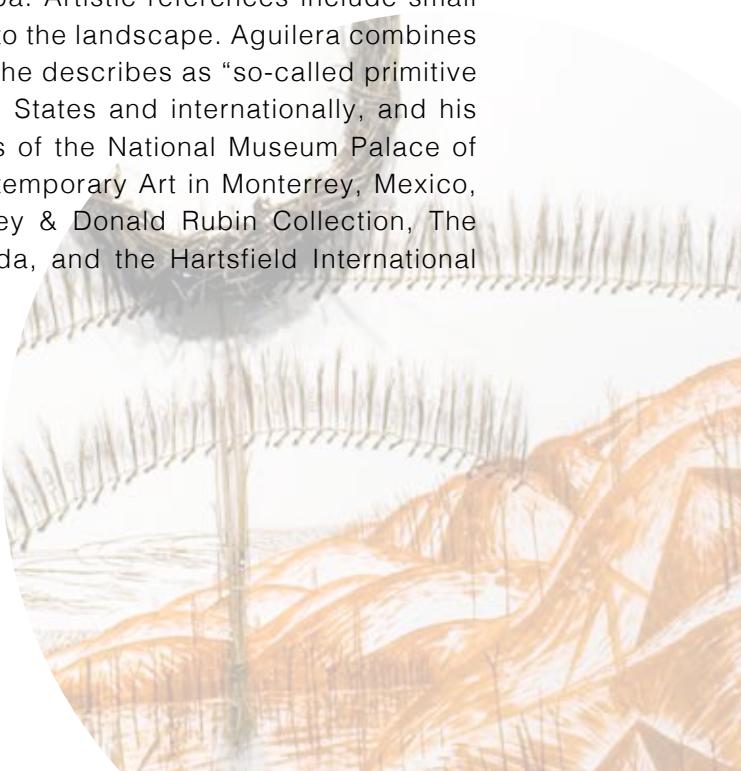


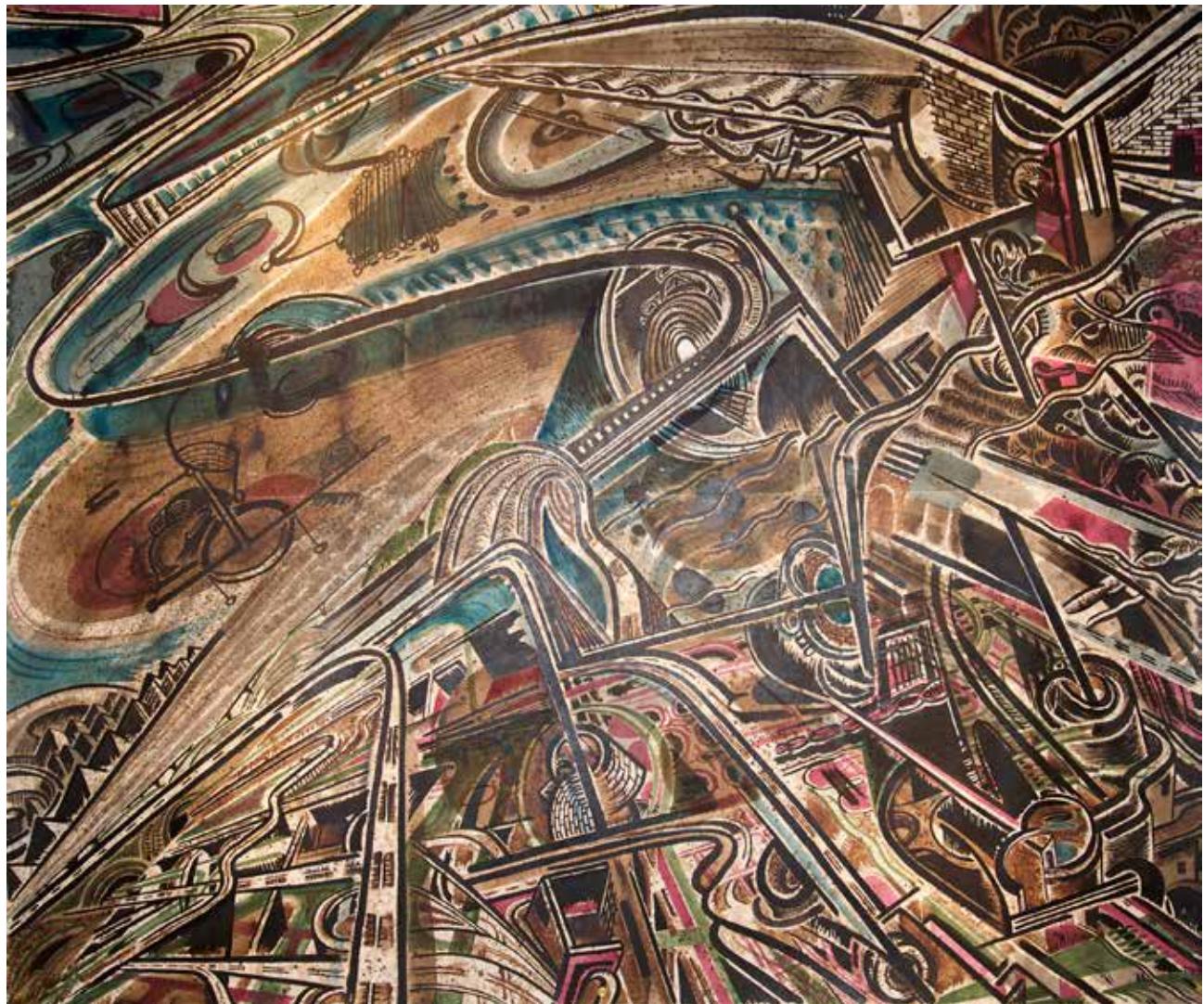
The Woman in the Waves by Gustave Courbet
From the series *Stolen from the Met*
Collage of dry paint on sheetrock
48 x 48 in.
2015



ALEJANDRO AGUILERA

Alejandro Aguilera was born in Holguin, Cuba in 1964, and he now lives and works in Atlanta, Georgia. He received his education at the School of Art, Holguin, The Higher Institute of Art, Havana, and the Massachusetts College of Art, Boston. Before leaving Cuba as part of the mass exodus of intellectuals and artists in the 1980s, Aguilera was recognized internationally for a series of wooden sculptures of celebrated public figures depicted as Afro-Cuban "saints." His work has been featured in scholarly writings and other publications. Although his art has become increasingly abstract in recent years, it continues to celebrate the human spirit and retains strong references to his recent memories of Cuba. Artistic references include small flags and motifs related to the ocean and to the landscape. Aguilera combines these elements with swirling imagery that he describes as "so-called primitive cultures". He has exhibited in the United States and internationally, and his work is included in the public collections of the National Museum Palace of Fine Arts in Havana, the Museum of Contemporary Art in Monterrey, Mexico, The High Museum in Atlanta, The Shelley & Donald Rubin Collection, The Museum of Art in Fort Lauderdale, Florida, and the Hartsfield International Airport in Atlanta.





Mapquesting Mandela
tempera, ink, and acrylic on paper
95 ½ x 79 ¾ in.
2014



City's Monument
ink and acrylic on paper
80 x 95 ½ in.
2014

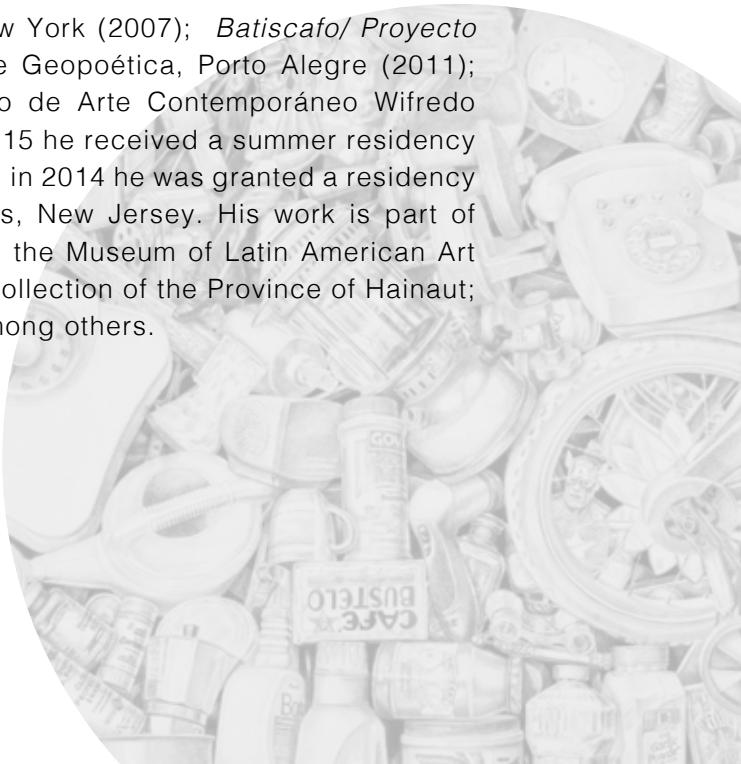


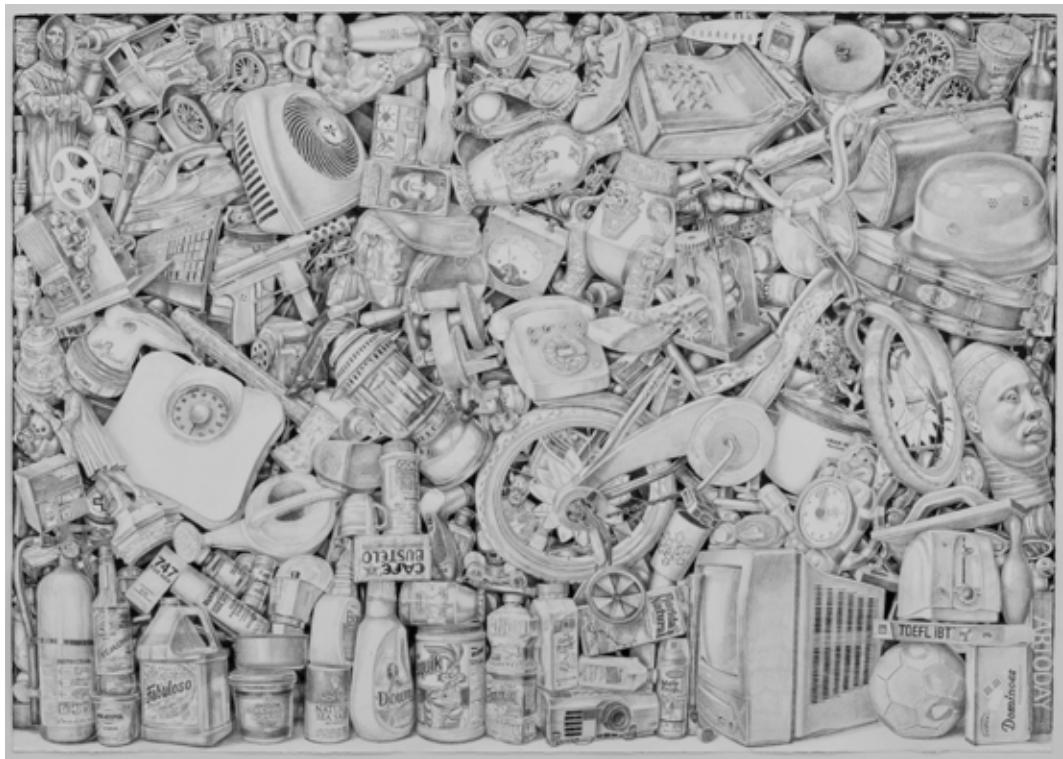
Lines, Roads, and Wishbones
Mixed media
2005



JAIRO ALFONSO

Jairo Alfonso was born in Havana, Cuba in 1974 and graduated from the Higher Institute of Art (ISA) in Havana. Alfonso has been featured in more than ten personal exhibitions worldwide and in over 60 group shows. His works have been part of important exhibitions, such as *Flow: Economies of the Look and Creativity in Contemporary Art from the Caribbean*, Washington DC (2014); *Cuban America: An Empire State of Mind*, Lehmann College Art Gallery, New York (2014); *Occupying, Building, Thinking: Poetic and Discursive Perspectives on Contemporary Cuban Video Art* (1990-2010), Contemporary Art Museum (USF) Tampa (2013); *Politics: I don't like it, but it likes me*, Laznia Centre for Contemporary Art, Gdanks (2013); *Killing Time: An exhibition of Cuban artists from the 80s to the present*, Exit Art, New York (2007); *Batiscafo/ Proyecto Circo*. 8 Bienal do Mercosul, Ensaios de Geopoética, Porto Alegre (2011); Instrumentaciones (Solo show) at Centro de Arte Contemporáneo Wifredo Lam, Havana (2000), to name a few. In 2015 he received a summer residency at the Marble House Project, Vermont, and in 2014 he was granted a residency by the STAR program at Guttenberg Arts, New Jersey. His work is part of the Jorge L. Pérez Collection, Miami, FL; the Museum of Latin American Art Collection, Los Angeles; the Permanent Collection of the Province of Hainaut; the Havana Galerie Collection, Zürich, among others.





340
Watercolor pencil on paper
55.1 x 78.7 in.
2014



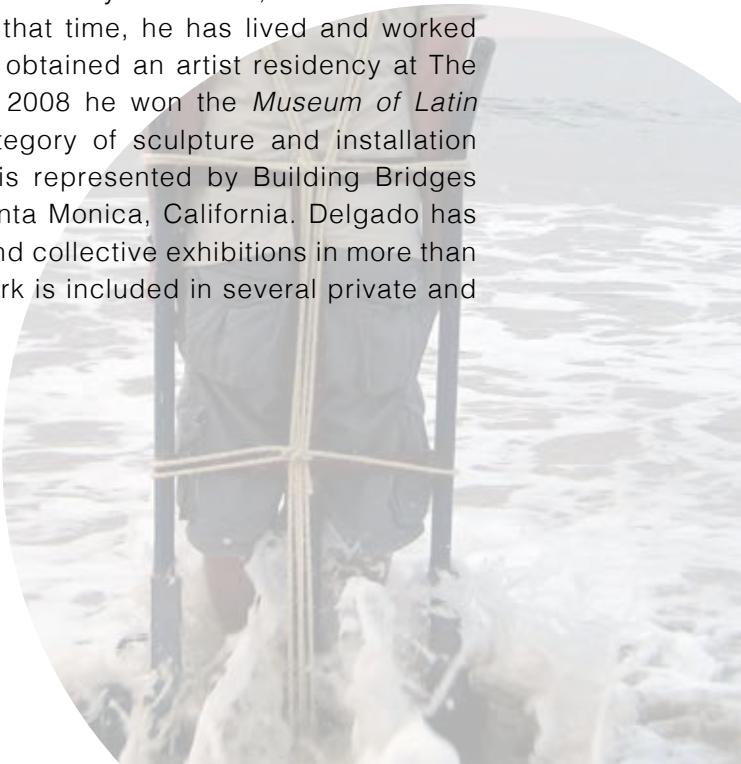


174
Watercolor pencil on paper
39.4 x 55.1 in.
2015



ÁNGEL DELGADO

Ángel Delgado was born in Havana, Cuba in 1965 and studied at the Elementary School of Fine Arts in Havana. He graduated from the San Alejandro Academy of Fine Arts and studied at the Higher Institute of the Arts in Havana from 1984 to 1986. In 1990, he created and performed *La Esperanza es Lo Último que se Está Perdiendo* (*Hope is the Last Thing Lost*) during the opening night of the collective exhibition *El Objeto Es-culturado*. The performance led to his imprisonment, and he spent 6 months in jail. That experience marked his life and his work. In 2003, the Nina Menocal Gallery in Mexico City began representing him, and in 2005 he left Cuba, deciding to reside permanently in Mexico. He lived and worked there successfully until 2013, when he chose to immigrate to the United States. Since that time, he has lived and worked in Las Vegas, Nevada. In 2004, Delgado obtained an artist residency at The Mattress Factory in Philadelphia, and in 2008 he won the *Museum of Latin American Art (MoLAA) Award* in the category of sculpture and installation in Long Beach, California. He currently is represented by Building Bridges Art Exchange Gallery & Foundation in Santa Monica, California. Delgado has participated in more than 100 individual and collective exhibitions in more than fifteen countries around the world. His work is included in several private and public collections.





Contained Words
From the *Contained Words* series
soap bars and clamps
37 x 7 x 2 in.
2015



In situ installation of *Different* series
Digital print, pen and
wax pencil on handkerchief
Variable dimensions
15 x 14 in. (ea)
2007-2010



Inside Outside series, I
Digital print, dry pastel and
wax pencil on handkerchief
59 x 59 in.
2009

THE ISLAND, THE TRAVEL, THE PERMANENCE: NOTES ON AN ISLAND APART...

Meyken Barreto

"I live in Cuba and spend the night wherever it catches me."

- Jorge Valls

Those who have not lived on an island may not understand the actual weight of this geographical situation on the thoughts, culture, and history of its people. Notions of transience, translation (in the sense of motion), and permanence can take on extreme, traumatic, or utopian dimensions for islanders. For the insular man, isolation leads to misconstrued perceptions regarding himself and the rest of the world. He analyzes the island from every possible perspective, pondering from the deepest claustrophobic anxiety, the impossibility of movement, the chimera of traveling, to the pride of the pretended cultural uniqueness, the air of superiority, and the exaltation of the autochthonous aspects. It is endlessly and variably considered, from the most intense chauvinism to the visceral *malinchismo* of one who prefers the foreign over the national. The island is conceived of, crossed, and bypassed unceasingly, with nostalgia, with anguish, with pretense, or with resignation. But always there is intensity—such intensity that it can seem that the island is as important as our life.

“To go away” or “to come back” are key notions in the logic of insular thinking, the trip taking on mythic dimension. This ephemeral event—the coming or going—acts as a transit stage of uncertain geographical space that draws forth inevitable change. It provides and takes all. A song of life or a death lament, it can mean

salvation or condemnation, success or frustration. Regardless, this journey “to” or “from” the island has an absolute and unqualified power that has shaped the history and culture of a nation whose great events have appeared almost always in the shape of sea-going vessels. This conceptual trip, therefore, is more powerful than a real, physical journey. It is, above all, a mental journey constantly performed by the islanders, whether on or off the island, like a healing ritual or flagellation. Cuba is one and many countries, ranging from the unbearable heaviness described by Cuban poet Virgilio Piñera in *La Isla en Peso* to the *Mundo Soñado (Dreamed World)* of visual artist Tonel (Antonio Eligio Fernandez). Perhaps Cuba exists with greater intensity in the people’s minds than in reality itself, its power more symbolic than actual, its sense of place more conceptual than experienced. If we compiled all the literature and images generated about Cuba, the result would fill a continent.

The exhibition *An Island Apart: Cuban Artists in Exile* brings forth such myriad versions of the island. Conceived by Juan Si González and Janice Glowski, it includes the work of eleven Cuban artists, all shaped in some manner by the island. From different generations and with varied artistic approaches, they settled in the United States at different stages of their careers, and together they are part of the increasingly

widespread phenomenon of Cuban visual arts in the Diaspora. Their work deals with topics ranging from politics, censorship, and freedom to matters of more existential nuance, issues of gender and identity, and topics related to material culture. The voices gathered in this exhibition, although not explicitly in all cases, show the artists' varied responses to their experiences of lives lived in a new context. They live the drama of the trip, which includes the condition of insularity and a certainty about the ephemeral nature of things.

Juan Si, soul and initiator of this project, shows two photographs from his 2011-2016 *Vestiges of the Cold War* series: *A.B.C.* and *Victory*. *A.B.C.* is a triptych with each section devoted to one letter. In each case the letters have been drawn carefully with a mixture of honey and poison on a polished, wooden surface. Ants line up neatly around the letters, avidly devouring the sweet substance. The meaning of these suggestive images increases when we learn that the letters refer to Avarice, Brutality, and Control, respectively. González used a similar process to create *Victory*, a photograph that incorporates a chicken wishbone to form the "V". The artist addresses topics like contemporaneity, consumption, environment, and especially power. In both cases the images allude to the highly seductive and equally dangerous effects that the terms imply when societies implement them as absolute and beyond reproach. The terms' connections to the artists' life in Cuba

and beyond are clear; they serve as exemplars of Juan Si's commitment over the years to using visual and performance art as social commentary and political critic.

Similarly invested in political and cultural questioning, but from the perspective of historical revision, Coco Fusco uses art documentaries to investigate the links between politics and culture in Cuba. These works intend to recover figures and events that mark critical moments of censorship and curtailed freedom of expression on the island. *La Confesión* and *La botella al mar de María Elena*, videos that systematically document and reveal the historical events linked to the poet Heberto Padilla and writer María Elena Cruz Varela, respectively, show how these intellectuals were victims of cultural policies established by Cuba's government. Fusco addresses these issues from a place of deep personal commitment and with the interdisciplinary expertise necessary to unearth the historical particulars and generate new narratives. Fusco's book, *Dangerous Moves: Performance and Politics in Cuba* (2015), also featured in the exhibition, explores the performance work of several artists in the show, including Juan Si González, Carlos Martiel, Pavel Acosta and Fabian Peña (as part of the collective *Enema*), and Ángel Delgado.

Ángel Delgado's work is marked by the tension between artistic freedom and the absolute

rigidity of cultural policy that does not allow the slightest political allusion, if it is not laudatory in nature. His performance *La esperanza es lo último que se está Perdiendo* (*Hope is the Last Thing Lost*) held in 1990 included the artist defecating on a *Granma* newspaper (an official voice of the Central Committee of the Communist Party of Cuba). For this, he was imprisoned for six months. This experience marked his later work, which revolves around the phenomenon of freedom and his experience of deprivation. His prints and drawings on handkerchiefs, a selection of which are shown in this exhibition, characterize Delgado's work. Handkerchiefs are one of the few materials he could use to make his art while in prison. The pieces incorporate digital prints with images that reference the trauma of confinement or violence. These stand in contrast to the overdrawings of faceless male figures depicted with casual and carefree attitudes. Such juxtapositions create a dialogue between the two representational instances, generating a personalized account of the drama of isolation and captivity.

Carlos Martiel also addresses themes of isolation and captivity in his performance *El Tanque* (*The Tank*, 2016), created specifically for the *An Island Apart* exhibition. Martiel belongs to a generation of younger artists. A graduate from the *Catedra de Conducta* directed by Tania Bruguera, he has a solid trajectory in working with performance. With a stunning stage presence and a wise use

of the genre's resources, Martiel has successfully walked the shaky ground that today (because of its history) is body performance. As a direct allusion to prison and prisoner realities in Cuba, Martiel's performance consisted of the artist being locked in a tubular device made of two metal oil barrels, which were welded together once he was inside. Martiel remained encased for more than an hour, the audience unable to see or speak with him once he was placed in solitary confinement. *El tanque* is Cuban slang for both a barrel-shaped container that holds liquid and a prison. The performance conveyed the dual insulation of geographic confined in a country without borders to other lands, compounded by the stark isolation of a correctional enclosure.

Alejandro Aguilera works similarly speak about freedom, but from a more personal and symbolic perspective. *Mapquesting Mandela* makes direct reference Nelson Mandela, the great South African freedom fighter. Aguilera states that the piece is part of a drawing series intended to express personal freedom as a complicated map. A prolific and accomplished artist in both sculpture and drawing, Aguilera possesses a personal iconography that uniquely defines his creative practice, and is marked by influences of the so-called "primitive cultures" and the international History of Art. His two-dimensional work has an expressive strength and xylography quality that derives from his prowess as a sculptor. The two paintings exhibited in *An*

Island Apart, *Mapquesting Mandela* and *City's Monument*, depict aerial views of imagined urban spaces, surrounded by architectural elements and characterized by a labyrinthine of paths that intertwine, communicate, and sometimes lead to dead ends. These compositions may be understood as mental maps that describe the channels of life, taken by choice or obligation.

Also an expression of choice, Armando Mariño's recent paintings displace years of artwork that functioned as cultural and historical critiques of the Island, and move toward an apparently less ideologized emphasis. This work finds its fulfillment in artistic creation, itself, specifically in the pictorial act. Likely a reaction to or release from the widespread understanding that contemporary art should bear a conceptual burden that prevails over the visual result. Mariño's paintings challenge such long-held tenets of advanced Cuban art schools. This shift in his artistic approach may also be influenced by his encounter with the European and American art scene. Contemplation of the environment and chromatic experimentation move Mariño to create these intimate, moody landscapes of melancholic essences, scenes whose expressiveness and narrative potential invite the viewer to weave stories around its characters (*The Young Artist* and *Lonely Girl*), and whose introspective and revealing gestures contribute to the paintings' magical and intriguing atmospheres.

In another moment, Maritza Molina revisits themes related to identity, gender, and tradition. She focuses most prominently on female identity, creating works that reflect the burdens tradition and culture have deposited on women throughout history, and how such circumstances have shaped their role in society. From a personal perspective, especially marked by the experience of exile and taking her own body as protagonist, Molina develops photographs from near ritualistic, *mise en scène* performances. Every detail is exquisitely planned. Religions, freedom, and motherhood are the issues at hand, as is the relationship of women to more existential questions of what it means to be female, at all. In *Carrying on Tradition # 1*, a naked woman crawls on all fours, dragging a cart that holds the weight of six elegantly dressed, suited men. They stand comfortably upright, while six others identically clothed await their turn. In *The Test of Purity (And the Discarded Women)*, a half-nude female kneels in a church pew looking upwards toward the sky. The question burns, "Will she pass the chastity test that so many other women failed, their fallen bodies strewn lifeless on the grass?"

Frank Guiller, like Molina, also employs photography. However, his work serves to chronicle contemporary society, particularly cityscapes and the people who live in them. From this perspective, his work also generates poetic and critical commentary on contemporaneity and its operating mechanisms. The pieces

displayed in the exhibition, *Not Walked_NY* and *The Big Eye_NY*, are examples of his work in this modality. Black and white snapshots captured in one of the world's most popular cities—precisely the environment that inspires Guiller the most—show the power of his artistic processes and visual documentation. Its composition reveals the geometric harmony in the city's forms, and incorporates an intriguing atmosphere that indefatigably relates to the contemporary condition. *The Big Eye_NY*, for example, remarks on the controversy and omnipresence of surveillance systems in today's society, and how they affect the life of individuals. As an artist who grew up in and later left a government and social system organized around dynamic of constant observation and vigilance, Guiller brings particular sensitivity to this issue in his photographs.

It is no coincidence that Fabian Peña's art in *An Island Apart* also features the watchful eye, hidden this time behind a white, crackle coating of eggshells. Peña's pieces are characterized by the use of scatological materials and the symbolic connotations they bring. He usually uses organic matter, such as roach wings (in previous works), eggshells, or mashed black flies, as found in the current exhibition. His working process clearly involves labor-intensive materials collecting and the meticulous and obsessive articulation of his vision necessary to achieve the final results. *Horizontal Portrait* and the diptych *Black on*

White & White on Black are exquisitely made, and feature the fortunate conjunction of a collage covered with the aforementioned animal waste. Dealing with issues of the veiled and the obvious, the mechanisms of control by power, or the disclosure of ideologies by individuals, Peña uses such unusual materials, giving way to something new or previously unknown. In one of these works, one eye watches the viewer, while in the other a face built by fragments encourages us to identify the person represented.

As in Peña's work, the aesthetic of fragments is a key element in Pavel Acosta's art, which assumes the act of "stealing" as its conceptual center. Theft, which is a method of survival in Cuban society given the scarcity and precariousness of the economical situation, led Acosta to incorporate such a discursive strategy into his creative process. At first, Acosta stole paint chips from the crumbling city walls, repurposing them into pictorial compositions. After immigrating to the United States, the gesture of "stealing" became symbolic, and was redirected to the walls of major museums. In his recent works, the artist chooses well-known paintings that are part of the art historical canon and reproduces (steals) them. For this process Acosta uses small portions of white acrylic wall paint, previously dried and cut, to exquisitely emulate the original artwork's brushstrokes and textures. Beyond reproducing the art, the artist "steals" the overall context; each piece includes the sheetrock and

wooden wall studs on which the paintings are mounted, original frames are also represented. Two of the most recent results of his exploration are shown in this exhibition: *Portrait of a Woman* by Rembrandt van Rijn and *Woman in Waves* by Gustave Courbet, both from the *Stolen from the Met* series.

Also exploring the symbolic relationship between contemporary society and the material culture it creates, Jairo Alfonso develops drawings that show objects of all types and sizes crowded into a delineated space. We find myriad items in his compositions, everything from a mid-century sewing machine to the latest model of iPhone; from a coffee can to a Roman bust. The artist carefully renders each object, one by one, according to its actual size. His works inventories the material universe of contemporary man, and shows us at a glance the archaeological strata of the future, when civilizations dig the earth looking for our legacy. The simulated world of accumulated and collected objects in his drawings is Alfonso's strategy to preserve the material elements that identify his present. Perhaps it is an inherited bi-product of a society like Cuba, which compels people to accumulate—indeed horde—material goods due to the scarcity of resources. Or, perhaps it is a healing exercise of the mind for an emigrant, subject to the nomadic conditions that force one to leave all material wealth behind, even if he cannot let go the emotional burden that entails.

This group of Cuban artists, perhaps not surprisingly, approach creative work in unique and personal ways. The condition of displacement, however, unites them. Each artist reoriented their artistic practice out of necessity, as they face new cultural contexts that operate in completely different ways from the island nation of Cuba. In implicit and explicit ways, they all confront the inevitable, fugacious nature things. This irrefutable fact is punctuated by their nomadic condition and their physical and symbolic journeys from an exponentially isolated enclave, from an island of another world to which they are, nonetheless, inescapably connected and that they still watch from the distance, even as they spend the night wherever it catches them.

LA ISLA, EL VIAJE, LA PERMANENCIA. NOTAS SOBRE AN ISLAND APART....

Meyken Barreto

"Yo vivo en Cuba y pernocto donde me agarre la noche."

- Jorge Valls

Quien no ha vivido en una isla puede que no comprenda el peso real de esta condición geográfica en el pensamiento, la cultura y la historia de un pueblo. Nociones como transitoriedad, traslación o permanencia pueden adquirir para los isleños dimensiones extremas, traumáticas o utópicas. El aislamiento dibuja un modo de vida que muchas veces implica una tendencia a la desproporción -ya sea por defecto o por exceso- de la percepción que en torno a si mismo y al resto el mundo posee el hombre insular. La isla es abordada de todas las formas posibles y desde todos los frentes. Se piensa desde la más profunda angustia claustrofóbica, la imposibilidad del tránsito, la quimera del viaje hasta el orgullo de la pretendida singularidad cultural, la convicción de superioridad, la exaltación de lo autóctono; desde el chovinismo más intenso hasta el malinchismo¹ visceral. Con nostalgia, con desgarro, con ínfulas o con resignación... pero siempre con intensidad, con esa intensidad en la que a veces parece que a los isleños les va (nos va) la vida, se piensa, se atraviesa, se circunvala la isla, incesantemente.

“Salir” o “entrar” son, entonces, nociones claves en la lógica del pensamiento insular, en la que la figura del viaje adquiere una dimensión mítica. Es precisamente ese evento efímero, ese estadio de tránsito, ese espacio de indefinición geográfica el que dibuja los cambios, el que trae y lleva todo. Puede ser canto de vida o lamento de muerte, salvación o condena, éxito o frustración. En

cualquier sentido esta travesía hacia o desde la Isla, tiene un poder absoluto y rotundo, el cual ha configurado la historia y la cultura de una nación cuyos grandes acontecimientos han aparecido casi siempre en forma de embarcaciones marítimas.

Pero es que el viaje no solo es un trayecto real, físico, es también y sobre todo un trayecto mental, que se realiza a cada instante por los isleños de dentro y de fuera, como un ritual de sanación o de autoflagelación. Cuba es un país mental -es una y muchas Cubas a la vez, desde la insoportable pesantez de la Isla de Virgilio Piñera² hasta el Mundo Soñado de Tonel³- y tal vez existe con más intensidad en la mente de la gente que en la propia realidad, su fuerza es sobre todo simbólica. Un enclave que se piensa más de lo que se vive. Si midiéramos el tamaño de todos los soportes en los que se han escrito y generado imágenes sobre ella, el resultado sería tal vez el de un Continente.

Y de entre todas esas versiones posibles, surge esta *Isla Aparte*, convocada por Juan Si González y Janice Glowski, que incluye el trabajo de once artistas cubanos, casi todos formados en la Isla. De distintas generaciones y con acercamientos diferentes a la creación artística estos se han asentado en los Estados Unidos en diferentes momentos de sus carreras, y entre todos conforman una pequeña muestra del cada vez más amplio fenómeno de la diáspora de las artes visuales cubanas. Con temas que van desde la política, la

censura, la libertad, hasta asuntos de matiz más existencial, temáticas de género, identitarias o relacionadas con la cultura material, el concierto de discursos aquí reunidos, aunque no de manera explícita en todos los casos, da cuenta de las disímiles respuestas que genera cada creador ante su experiencia de vida en un nuevo contexto, sobre todo con relación a su origen, a su historia. En todos ellos viven de uno u otro modo, el drama del viaje, la condición de la insularidad, y la certeza de lo efímero.

Juan Si, protagonista y gestor de este proyecto, exhibe en la presente ocasión dos obras fotográficas de la serie *Vestiges of the Cold War: A.B.C. y Victory*. *A.B.C.* es un tríptico en el que se dedica una foto a cada una de dichas letras, en cada caso se ha construido una cuidada escenografía para la cual los caracteres han sido dibujados con miel y veneno sobre una superficie pulida. También se han incorporado en la escena hormigas que devoran con avidez la dulce sustancia. Estas sugerentes imágenes adquieren mayor sentido al conocer que dichas letras se refieren a los conceptos de Avaricia, Brutalidad y Control. Con similar operatoria se construye la fotografía titulada *Victory*, pero en esta ocasión en lugar de miel se emplea una espoleta de pollo⁴ para la V inicial. El artista genera señalamientos en torno a la sociedad contemporánea, el consumo, el medio ambiente, y sobre todo el poder. En ambos casos las imágenes aluden al efecto altamente seductor e igualmente peligroso que estas nociones implican y el modo en el que se implementan en el mundo actual al tiempo que cuestiona la rotundidad de las mismas.

Es ineludible la conexión que podemos establecer entonces con el contexto de origen del artista y el modo en que las nociones exploradas operan en este, lo cual ha marcado el trabajo de compromiso social y crítica política desarrollada por Juan Si en su obra a través de los años.

En esa misma línea de cuestionamiento político-cultural , pero desde la perspectiva de la revisión histórica y la recuperación de figuras y hechos que marcan momentos críticos de la censura y el cercenamiento de las libertades de expresión en la Isla, se enmarcan las obras presentadas por la artista Coco Fusco, quien ha estado investigando extensamente el vínculo de la política y la cultura en Cuba. *La Confesión* y *La botella al mar de María Elena* son dos videos que tienen el mérito de documentar y sistematizar los acontecimientos históricos vinculados con los casos del poeta Heberto Padilla y la escritora María Elena Cruz Varela respectivamente, intelectuales que fueron víctimas de la política cultural establecida por el sistema. Fusco interviene estos temas desde un profundo compromiso personal y una relevante mirada de vocación interdisciplinaria que se evidencia en estos documentos histórico-artísticos. Asimismo se exhibe en la exposición el volumen de su autoría *Dangerous Moves: Performance and Politics in Cuba* en el cual se incluyen obras previas de varios artistas participantes en la presente exhibición, como es el caso del propio Juan Si González, Carlos Martiel, Pavel Acosta y Fabián Peña (ambos como parte del colectivo Enema) o Ángel Delgado.

Este último es también un creador cuya obra se encuentra signada por la tensión entre la libertad artística y la absoluta rigidez de una política cultural que no admite la mas mínima alusión política, si esta no es claramente laudatoria. Su performance *La esperanza es lo último que se está perdiendo*, realizado en el año 1990 y que consistió en defecar en un periódico Granma (órgano oficial del Comité Central del Partido Comunista de Cuba) le costó ir a prisión por seis meses. Este hecho marca profundamente toda su obra posterior que gira entonces en torno al fenómeno de la libertad y a su experiencia ante la privación de esta. Sus dibujos sobre pañuelos -una selección de los cuales se muestra en la presente exhibición- son ya una marca distintiva de este artista, siendo uno de los materiales que asume a partir de sus vivencias en la cárcel y la necesidad de recurrir a cualquier superficie disponible para realizar su obra. Las piezas incorporan impresiones digitales con imágenes que aluden generalmente al trauma del encierro o la violencia, y sobre estas se superpone el dibujo de una figura humana masculina, sin rostro, en diferentes actitudes. Tal yuxtaposición genera un diálogo entre ambas instancias representacionales generando un relato en primera persona en torno al drama del aislamiento y el cautiverio.

Y es precisamente este mismo tema el que aborda el artista Carlos Martiel en su performance *El Tanque* realizado especialmente para este proyecto. Martiel, egresado de la Cátedra de Conducta de Tania Bruguera, pertenece a una generación de creadores jóvenes, y cuenta ya con una sólida trayectoria en el trabajo con el performance. Con una impactante proyección escénica y un atinado

empleo de los recursos del género, este artista ha sabido caminar con éxito sobre ese terreno movedizo que es hoy día, – por su propia tradición- el del arte del performance corporal. Como una alusión directa al tema de la cárcel y los presos en Cuba, la acción de Martiel consistió en ser encerrado en un artefacto tubular compuesto por dos toneles metálicos, que fueron soldados una vez que el artista estuvo dentro. Este permaneció en ese espacio durante más de una hora, los presentes no podían verlo o hablarle durante este confinamiento. *El Tanque*, en el argot popular cubano se emplea para referirse a ambos: el depósito de líquido y la cárcel. La condición de doble aislamiento que supone no solo estar encerrado en un país sin fronteras con otras tierras, sino aislado, además, en un recinto correccional es abordada con énfasis en este performance.

También de la libertad habla en sus obras Alejandro Aguilera, pero desde un ángulo mas personal y simbólico. Sobre su obra *Mapquesting Mandela* exhibida en esta muestra hace referencia directa al líder sudafricano Nelson Mandela, incansable luchador por la libertad y la igualdad. El propio artista comenta que la pieza forma parte de una “serie de dibujos sobre el complicado mapa de la libertad personal”. Con una prolífica y sólida obra tanto en el ámbito escultórico como en el dibujo, Aguilera es poseedor de una iconografía personal que define la singularidad de su práctica marcada por influencias de las llamadas “culturas primitivas” así como de los hitos de la historia de Cuba y de la historia del arte universal. Su trabajo bidimensional esta caracterizado por la fuerza expresiva derivada del empleo de un dibujo vigoroso de

aires xilográficos. Las dos obras expuestas en esta ocasión (*Mapquesting Mandela* y *City's Monument*) describen vistas aéreas de espacios urbanos imaginados, espacios laberínticos caracterizados por caminos que se entrelazan, comunican o cierran, así como por el uso de los elementos arquitectónicos que los circundan. Estas composiciones pudieran ser entendidas como mapas mentales que describen los cauces de una vida, tomados por elección o por obligación.

Y es justamente la posibilidad de elegir la que ha aprovechado Armando Marino para desplazar en los últimos años su obra desde un terreno de revisión cultural de la historia de la Isla, hacia un ámbito en apariencia más desideologizado, que encuentra su realización en el hecho mismo de la creación artística, en este caso pictórica. Probablemente esto sucede como reacción o liberación ante ese extendido entendimiento de que en el arte contemporáneo debe predominar la carga conceptual en detrimento del resultado visual (idea que ha viciado por mucho tiempo a la enseñanza superior del arte en Cuba), o como un proceso evolutivo que ha acompañado al artista en su confrontación con la escena artística internacional, primero europea y luego estadounidense. La contemplación del entorno y la experimentación cromática son entonces los intereses que mueven a Mariño en la creación de esos paisajes anímicos, íntimos, taciturnos, y de tintes melancólicos. Escenas cuya expresividad y potencial narrativo invitan a tejer historias alrededor de sus enigmáticos personajes como los que aquí se presentan : *The Young artist* y *Lonely girl*, los que con gestos introspectivos y reveladores

contribuyen a la atmósfera mágica e intrigante de estas obras.

Por su parte, Maritza Molina revisa en su trabajo temas vinculados con la identidad, el sujeto y la tradición. Se concentra especialmente en la identidad femenina y reflexiona en torno a aquellas cargas que la tradición y la cultura han depositado sobre la figura de la mujer a través de la historia, y cómo estas configuran su rol en la sociedad. Desde una perspectiva personal, signada especialmente por la experiencia del exilio, y tomando como protagonista a su propio cuerpo, Molina desarrolla una obra esencialmente fotográfica, de base performática y de halo ritualista, para la que implementa una puesta en escena donde cada detalle ha sido exquisitamente planificado. La religión, la libertad, la maternidad, son asuntos que también se abordan en su relación con el universo femenino. En *Carrying Tradition #1* una mujer desnuda y a gatas tira de un carro que carga el peso de seis hombres elegantemente vestidos que viajan parados sobre este, mientras otros seis detrás esperan su turno para ser también acarreados. En *The Test of Purity (And the Discarded Women)* una mujer arrodillada en un reclinatorio mirando al cielo parece haber vencido aquella poderosa prueba (de castidad) ante la cual el resto de las féminas han perecido y yacen inertes sobre la hierba.

Frank Guiller emplea también la fotografía, en cambio su interés es sobre todo el de ser un cronista de la sociedad actual, del paisaje citadino, de la urbe cosmopolita y de la gente que la habita. Desde esta perspectiva su obra también genera comentarios poéticos y críticos

sobre la contemporaneidad y sus mecanismos de funcionamiento. Las piezas exhibidas en esta ocasión, *Not walked_NY* y *The Big Eye_NY*, dan cuenta de ello. Estas instantáneas en blanco y negro capturadas en la ciudad más popular del mundo, que es precisamente el escenario fundamental que inspira la obra de Guiller, ponen de manifiesto la potencia del documento visual que el artista nos propone, donde destacan composiciones que evidencian la armonía geométrica de formas en la ciudad, al tiempo que incorpora una atmósfera por momentos intrigante pero siempre reveladora en torno a la condición contemporánea. *The Big Eye_NY* por ejemplo, produce un señalamiento sobre el controvertido asunto de la omnipresencia de los sistemas de vigilancia en la sociedad actual y de cómo esto condiciona la actuación del sujeto, noción ante la cual un artista emigrado desde un sistema articulado en torno a dinámicas de observación y vigilancia constante, es especialmente sensible.

No es casual entonces que en los trabajos de Fabián Peña presentes en la exhibición encontramos de nuevo ese ojo escrutador que se descubre, esta vez, detrás de una craquelada capa blanca. Las obras de Peña están marcadas fundamentalmente por el empleo de materiales escatológicos y sus connotaciones simbólicas. Generalmente se trata de materia orgánica como alas de cucaracha (en trabajos previos), cáscara de huevo y/o moscas trituradas en los que aquí se presentan. Se hace evidente que su proceso de trabajo es minucioso y obsesivo para conseguir colectar y articular el resultado final de sus piezas. Sus *Horizontal Portrait*, así como el diptico *Black on White & White on Black* nos brindan un resultado factual exquisito, fruto de

la afortunada conjunción de un collage coronado por la aplicación de dichos deshechos animales. Pensando también en el tema de lo velado y lo evidente, de los mecanismos de control del poder, o del modo en que se dan a conocer los sujetos y las ideologías, el artista emplea justamente el material proveniente de una estructura natural que siempre da paso a algo nuevo o desconocido. En algunas obras solo vemos el ojo que nos mira, en otras alcanzan a asomarse además otras partes de un rostro construido por fragmentos y que nos inducen a intentar reconocer las identidades representadas.

La estética del fragmento también es un elemento importante en la obra de Pavel Acosta, quien asume el hecho de "robar" como eje de su discurso. La generalización de tal práctica en la sociedad cubana como método de supervivencia ante la escasez y la precariedad, llevó al artista a asumir tal estrategia discursiva. En las primeras obras Acosta robaba trozos de pintura de los muros y paredes de la ciudad para reutilizarlo en sus composiciones pictóricas. Al emigrar a los Estados Unidos las características del nuevo contexto marcan un giro en su producción artística en la que se reorienta el gesto simbólico de "hurtar" y se dirige entonces a las paredes de los grandes museos. En sus trabajos recientes Pavel escoge una pintura de alguno de estos recintos y la reproduce (la roba) con todos sus detalles e incluso su marco. Para ese proceso emplea pequeñas porciones de pintura acrílica blanca de pared, previamente secada y cortada, con las que el artista emula de manera exquisita las pinceladas y texturas del original, usando un soporte de panel de yeso. Dos de los más recientes resultados de esa exploración se muestran en la

presente exhibición, ambos de la serie *Stolen from the Met: Portrait of a Woman by Rembrandt van Rijn y The Woman in the Waves by Gustave Courbet*.

También basada en el potencial simbólico de la relación del hombre contemporáneo con la cultura material, aunque desde un ángulo diferente, se desarrolla la obra de Jairo Alfonso. Sus dibujos son aglomeraciones extremas de objetos de todo tipo y tamaño, los cuales el artista traza minuciosamente, uno a uno, respetando su tamaño real. En sus composiciones podemos encontrar cualquier artefacto, desde una maquina de coser de mediados del siglo pasado hasta el último modelo de iphone; desde una lata de café hasta un busto romano. Sus obras son inventarios del universo material del hombre contemporáneo, y nos muestran, a vuelo de pájaro, lo que serán los estratos arqueológicos del futuro cuando nos busquen, escarbando la tierra, las civilizaciones por venir. Es tal vez la virtualidad del dibujo la solución que encuentra Alfonso para acumular, colecciónar o conservar aquellos elementos que identifican su presente; es quizás un vicio heredado de una sociedad como la cubana, compulsada a acumular cualquier vestigio material ante la escasez de recursos; o simplemente puede ser un ejercicio de curación de la memoria ante la condición nómada de quien emigra y debe abandonar su acervo material pero se resiste a desprenderse de la carga afectiva que este comporta.

Son diversos los modos en que este grupo de artistas se aproxima a la creación, y diferentes los motivos que los mueven a reaccionar desde una postura creativa. Probablemente lo que los une

es justo la experiencia del desplazamiento, de la emigración y de la reorientación de su propuesta discursiva ante un contexto cultural nuevo, que opera de manera completamente diferente al de su origen. En todos ellos se manifiesta, de una manera latente o explícita, la certeza de lo efímero, la naturaleza trashumante de vidas marcadas por el tránsito, por esa travesía física y simbólica desde un enclave exponencialmente aislado, desde esa Isla de otro mundo (ya cada vez más de este), a la que se está ineludiblemente conectado, a la que se sigue mirando desde la distancia, en la que se continúa viviendo siempre, aunque pernoctemos en otro sitio.

¹ Término de origen mexicano que se refiere a una persona que prefiere lo extranjero frente a lo nacional.

² Se refiere al poema La Isla en Peso del escritor cubano Virgilio Piñera creado en 1942.

³ Se refiere a la obra Mundo Soñado realizada por el artista plástico cubano Antonio Eligio Fernández (Tonel) en 1995.

⁴ Se refiere al hueso en forma de horqueta del pecho del pollo, que se empleaba desde la antigüedad como método adivinatorio. Dos personas formulan un deseo y tiran del hueso, el que se quede con la mayor parte será al que se le concederá .



COCO FUSCO

Coco Fusco is a Cuban-American born in New York in 1960. She received her Bachelor's degree in Literature and Society from Brown University, a Master's of Art in Modern Thought and Literature from Stanford University, and a Doctorate in Visual Culture from Middlesex University, England. Fusco is currently the Andrew Banks Professor at the University of Florida's College of the Arts. She is represented by Alexander Gray Associates in New York. She is a recipient of a Greenfield Prize (2016), a Cintas Fellowship (2014), a Guggenheim Fellowship (2013), an Absolut Art Writing Award (2013), a Fulbright Fellowship (2013), a US Artists Fellowship (2012), and a Herb Alpert Award in the Arts (2003). Fusco's performances and videos have been presented in the 56th Venice Biennale, two Whitney Biennials (2008 and 1993), BAM's Next Wave Festival, the Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The Shanghai Biennale, InSite 05, Mercosul, VideoBrasil and Performa05. Her works have also been shown at the Tate Liverpool, The Museum of Modern Art, The Walker Art Center and the Museum of Contemporary Art in Barcelona. A prolific writer, Fusco's recent book *Dangerous Moves: Politics and Performance in Cuba* (2015), examines performance and politics. Fusco divides her time between New York, Florida and Cuba.



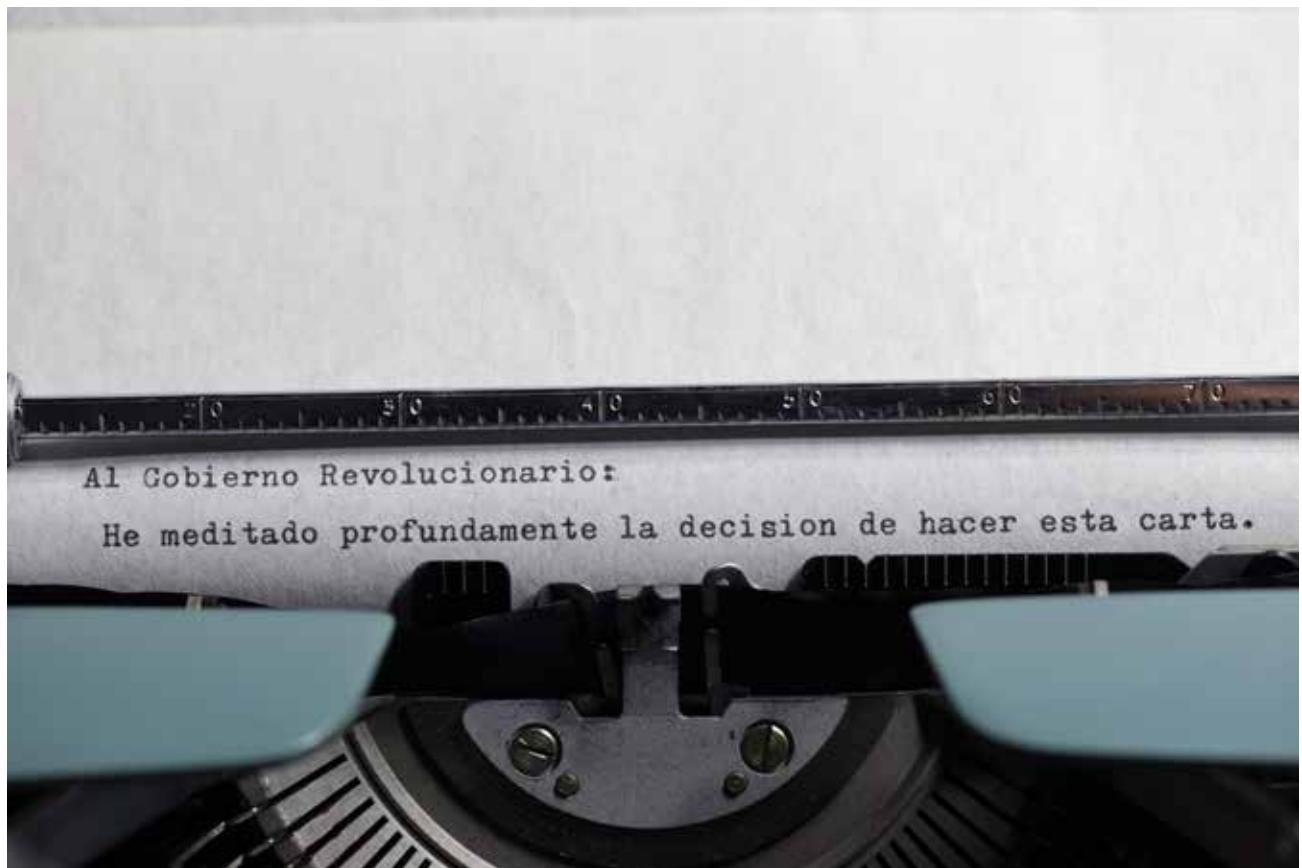
La confesión (digital still)
2015

30 minute digital film

Dimensions variable

Courtesy Alexander Gray Associates,
New York

©2016 Coco Fusco



La Confesión (digital still)

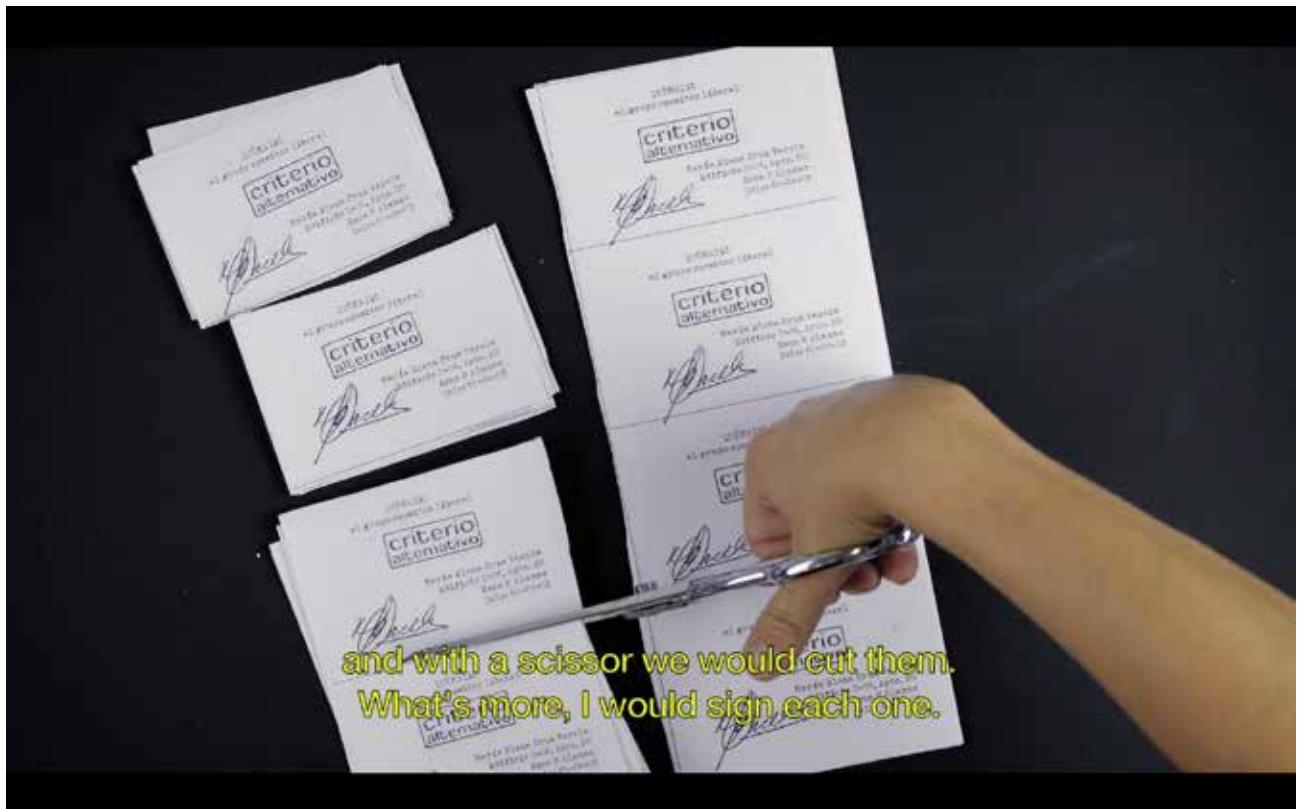
2015

30 minute digital film

Dimensions variable

Courtesy Alexander Gray Associates, NY

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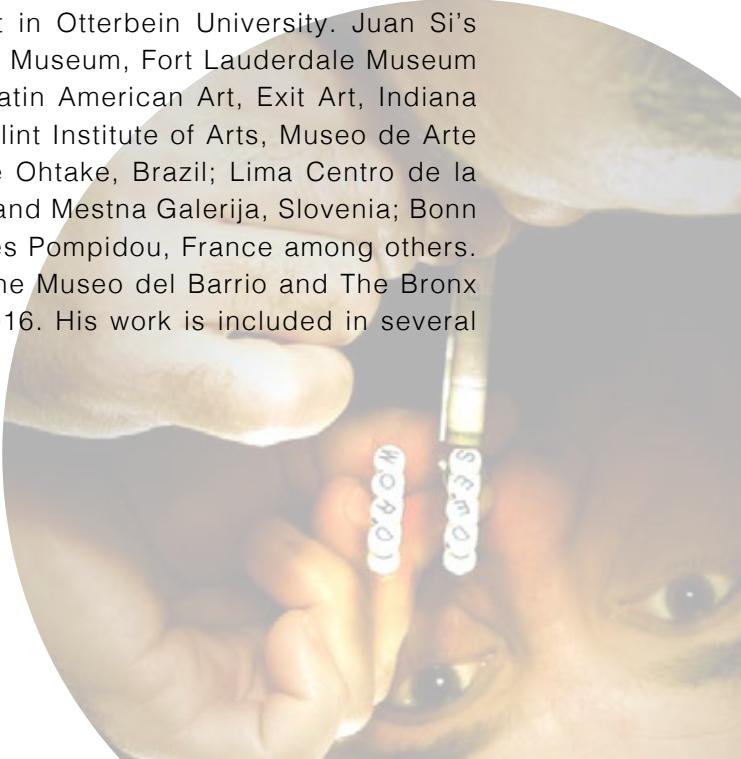
and with a scissor we would cut them.
What's more, I would sign each one.

La Botella al Mar de María Elena (digital still)
2015
44 minute digital film
Dimensions variable
Courtesy Alexander Gray Associates, NY
©2016 Coco Fusco



JUAN SI GONZÁLEZ

Juan Si González was born in Santiago de Cuba in 1959. He studied at the National School of the Art and the Higher Institute of the Arts in Havana, and was selected to participate in the first and second Havana Biennales. In 1987, he co-founded "Group Art-De" (standing for art and rights), and began doing interactive performances in the streets of Havana and underground videos to talk about social issues in Cuba. He has lived in Ohio since 2003, during which time he has been awarded three Ohio Arts Council Individual Excellence Artist Fellowships, the SPACES Gallery World Artists Program Residency, Visiting Artist Project in Dayton Visual Art Center, Visiting Artist Project in Sinclair Community College, Visiting Artists Residency Project in Kenyon College and Artist-in-Residence Collaborative Project in Otterbein University. Juan Si's work has been exhibited at The Frost Art Museum, Fort Lauderdale Museum of Art, Miami Art Museum, Museum of Latin American Art, Exit Art, Indiana Museum of Art, Naples Museum of Art, Flint Institute of Arts, Museo de Arte Carrillo Gil, Mexico; The Instituto Tomie Ohtake, Brazil; Lima Centro de la imagen, Peru; Slovenia City Art Museum and Mestna Galerija, Slovenia; Bonn Kunst Museum, Germany; Centre Georges Pompidou, France among others. He has been selected to participate in the Museo del Barrio and The Bronx Museum of Art Biennale in New York, 2016. His work is included in several private and public collections.





varicia



catalidad



control

A . B . C . – Ambition, Brutality, Control
From the *Vestiges of the Cold War* series
Constructed photography with
honey, poison, and ants
Triptych, 30 x 120 in.
Edition: 2 of 5
2011-2016



Victory

From the *Vestiges of the Cold War* series

Constructed photography with
chicken bones, poison, ants and text

30 x 40 in.

Edition: 2 of 5

2011-2016



BE PATIENT

Healing Object, constructed to liberate anger and frustration through the act of forcefully hitting the center of the attached cushion. The physical exertion combined with the concentration required to hit the center of the cushion will diminish feelings of built-up anger and frustration, allowing the hitter to feel better.

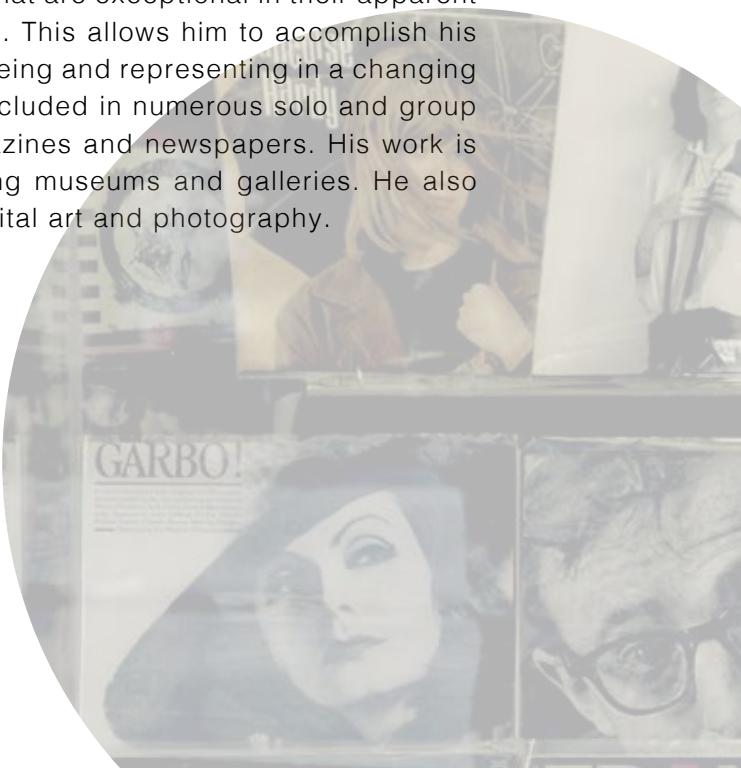
Please feel free to make use of the Healing Object to liberate your own anger and frustration.

Be patient
Supermarket shelf, cushion,
belts, text, steel cable, wood bat
and paper chains created from
questionnaire given anonymously
to Dayton residents, asking them
about their experience in times of
economic uncertainty.
110 x 85 x 55 in.
City Hall, Dayton, Ohio, 2008



FRANK GUILLER

Frank Guiller was born in Havana, Cuba in 1959, and he is part of the generation that emerged in the wake of the Cuban revolution's victory. He, like other artists of his generation, trained under the influence of a Marxist ideology that promoted a Socialist Realism style and that idealized Cuban life. An MFA graduate with distinction from the Graphics and Engraving program at the Academy of Fine Art in San Alejandro, today Guiller works predominantly in the medium of digital photography. He also works with video, drawing, painting and installations. He engages in a personalized form of New York street photography that includes an alternative use of filters in the photographic processes, leading to conceptual works that are exceptional in their apparent simplicity and contemporary appearance. This allows him to accomplish his vision, which is to explore new ways of seeing and representing in a changing world. Guiller's photography has been included in numerous solo and group shows, and has been published in magazines and newspapers. His work is held in international collections, including museums and galleries. He also has lectured and offers workshops of digital art and photography.





Big Eye_NY
digital C-Print print on Fuji paper
30 x 40 in.
2014



The Guardian_NY
digital C-Print print on Fuji paper
30 x 44 in.
2014



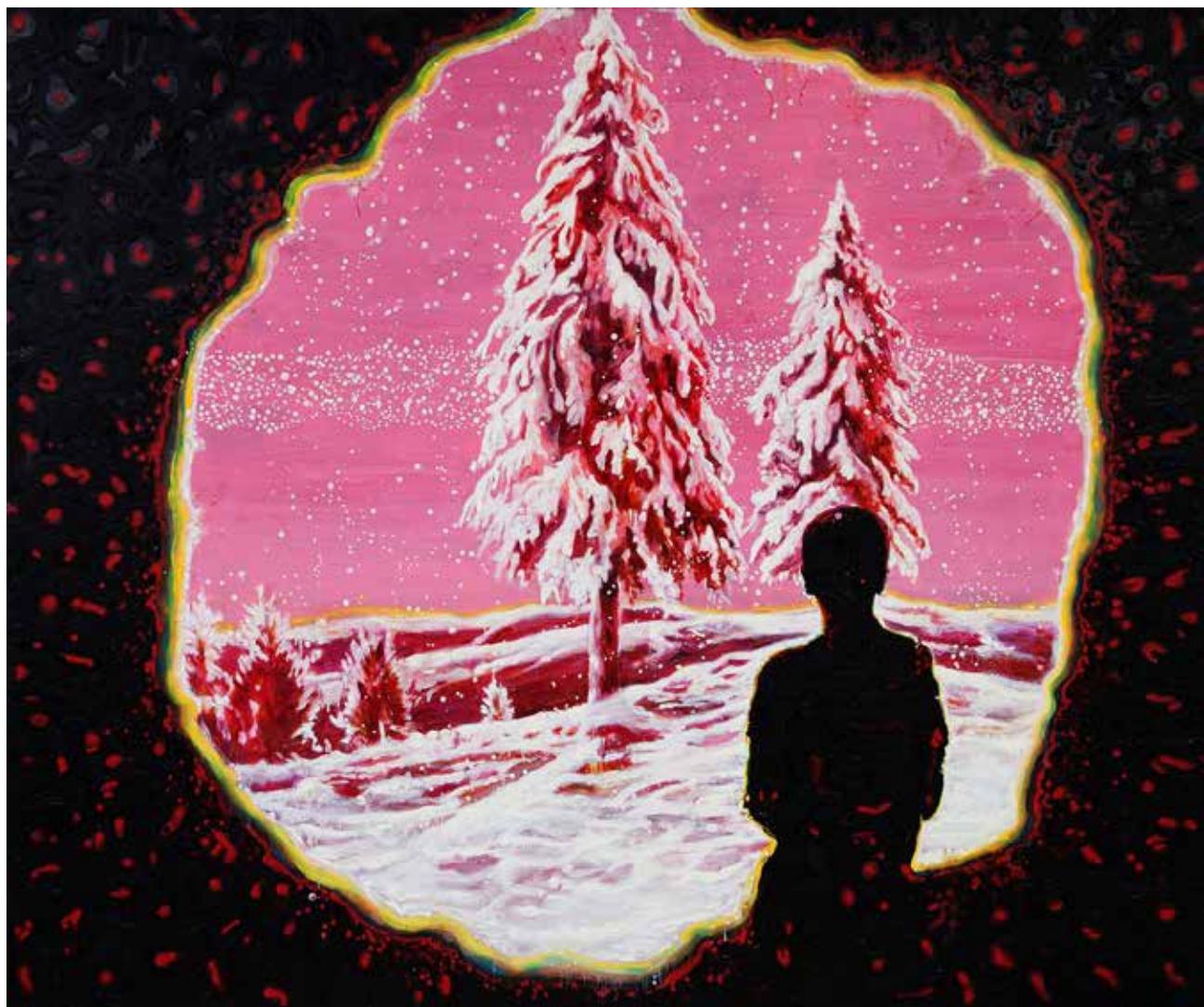
Not Walked_NY
digital C-Print print on Fuji paper
30 x 40 in.
2014



ARMANDO MARIÑO

Armando Mariño was born in Santiago de Cuba in 1968, and he studied in Havana at the High Pedagogical Institute, concentrating on Visual Arts Teaching and Art History. He also has been the recipient of several important grants and residencies, such as the *Art Omi Residency* (1998), the *Rijksakademie Fellowship* in Amsterdam (2004), the *ISCP* in Brooklyn (2011), *The Pollock Krasner Grant* (2011), and the *Bronx Museum Artist in Residency* (2012). His work has been included in many collective shows around the world, including *Der Global Komplex* at OK Centrum fur Gegenwartskunst, Linz, Austria (2003); *Catastrofe Minime* at the Museo de Nuoro, Sardegna, Italy (2003), *VIII Bienal de la Habana*, (2003), *Cuban Avant-Garde: Contemporary Cuban Art from the Farber Collection* at The Jordan Schnitzer Museum of Art, Florida, *Visiones Publicas. Pasiones Privadas*. at the Contemporary Museum of Vigo, Spain (2008), *Something and Something Else* at the Museum Van Bommel van Dam.Venlo Holland (2009), *Without Mask: Contemporary Afro-Cuban Art* at the Johannesburg Art Gallery, South Africa (2010), *Keloids* at the Mattress Factory Museum Pittsburgh (2010), El Museo del Barrio's Biennal (S) Files (2011), *Fifteen: Recent Acquisitions from the Deutsche Bank Collection USA* (2013), and *Skyline Adrift* at Art Omi (2012). His work is included in many private and public collections, such as The National Museum of Havana; the Deutsche Bank Collection, USA; the Coca Cola Foundation Spain; the Shelley and Donald Rubin Collection; the Patricia and Howard Farber Collection, NY; The Berardo Collection, Portugal; the Museum of Contemporary Art of Vigo, Spain, and others. Mariño is represented by the 532 Thomas Jaeckel Gallery, NY, Galerie Christoffer Egelund, Copenhagen, and Fernando Pradilla Gallery, Madrid.





The Young Artist
oil on canvas
82 x 96 in.
2014



The Revolutionary
oil on canvas
2010
Deutsche Bank Collection, USA



Lonely Girl
oil on canvas
92 x 92 in.
2014

Photo courtesy of the artist
& 532 Thomas Jaekel Gallery



CARLOS MARTIEL

Carlos Martiel was born in Havana, Cuba in 1989, and he graduated from the National Academy of Fine Arts, San Alejandro in 2009. Between 2008-2010, he studied in the Catedra de Arte Conducta, directed by the artist Tania Bruguera. Martiel, primarily a performance artist, has shown internationally, including at the Havana Biennial (2009), the Pontevedra Biennal (2010), the Liverpool Biennial (2010), Biennial *La Otra*, Bogota (2013), the International Performance Art Biennale, Houston (2014), and the Thessaloniki Biennale, Greece (2015). He has had solo exhibitions at the Contemporary Art Center Wifredo Lam, Havana, the Nitsch Museum, Naples; the Axeneo 7, Montreal; the Lux Gallery, Guatemala City; and the Steve Turner Contemporary, Los Angeles. He has received several awards, including the *CIFOS Grants & Commissions Program Award* in Miami (2014); *Arte Laguna* in Venice, Italy (2013); and *Close Up Award* in Vallarta, Mexico (2012). His work also have been exhibited in the Estonian Museum of Art and Design, Tallinn, Estonia; the Museum of Modern Art of Buenos Aires, Argentina; the Bellevue Museum of Arts, Washington; Robert Miller Gallery in New York, and others.





El Tanque
Performance piece
An Island Apart exhibition
opening reception
Miller Gallery, Otterbein University
January 22, 2016







MARITZA MOLINA

Maritza Molina was born in Cuba and graduated from the Rhode Island School of Design, where she received a full tuition scholarship. Her artwork touches upon personal and universal issues of human identity, the role of women and religion, freedom and our relationship with nature, and the quest for truth and meaning. In her photography work, she stages herself into diverse environments, interacting with the landscape and her constructed realities. She has exhibited throughout the U.S., Caribbean, and Latin America, including: The Armory Show with Exit Art, NY; Bass Museum of Art, FL; National Gallery Museum of Costa Rica; Polk Museum of Art, FL; Museum of Art Fort Lauderdale, FL; Frost Art Museum, FL; Patricia and Phillip Frost Museum of Science, FL; Yale University Art Gallery, CT; Chicago Latin Film Festival, IL; Sagamore Art Hotel, FL, Vizcaya Museum Art Basel Miami Beach, FL, and many others. She has been selected to participate in the first Latin(o) American Biennial at Museum of Latin American Art, CA, 2017 and the National Academy Museum, NY. She is recipient of an *Individual Artist Fellowship* from Florida State, a *Cintas Foundation Fellowship Finalist*, and an *Individual Artist Residence SIM* in Reykjavik, Iceland. Her works are held in public collections, including the Bass Museum of Art, the Sagamore Art Hotel Miami Beach, and the Gilman Gonzalez Falla collection, and are published in *Miami Contemporary Artists* by Schiffer Publishing and other publications.



Left To Dry, # 1
From *Left To Dry* series
Full frame 4x5 film negative
C-Print, Archival
40 x 50 in.
Limited Edition
2015



The Test of Purity (And The Discarded Women)
Panorama composed of three 4x5 film negatives
C-Print, Archival
20 x 77 in.
Limited Edition
2005



Carrying Tradition, # 1
From *Carrying Tradition* series
Full frame 4x5 film negative
C-print, Archival
30 x 40 in.
Limited Edition
2005

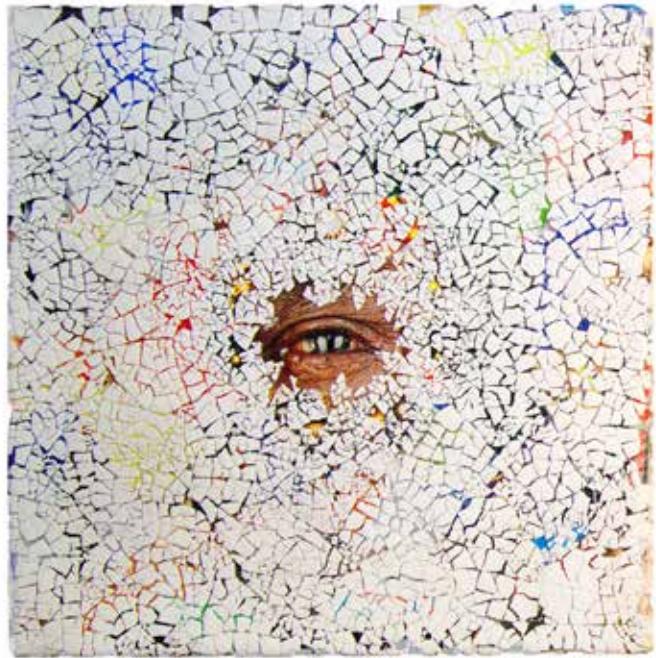


FABIAN PEÑA

Fabian Peña was born in Havana, Cuba in 1976, and he is a graduate from the Superior Institute of Arts in Havana. He worked as part of the duo *Elsoca & Fabian* and the *Colectivo Enema*. Recent solo exhibitions include *Death of a Printed Story*, at Dimensions Variable, Miami; *Subliminal*, at the David Castillo Gallery, Miami; *GRIZZZ*, at the Magnan Projects, NY; and *Frozen Moment*, at the Bernice Steinbaum Gallery, Miami. His work has been presented in group shows, including *Amerika*, at the David Castillo Gallery, Miami Beach; *Global Caribbean V*, at Duke University and Little Haiti Cultural Center, Miami; *Cuba Now*, at the 21c Museum, Louisville, KY (2011); *Cintas Finalist Exhibition*, at the Museum of Art + Design, Miami; *Aesthetics & Values*, at the Frost Art Museum, Miami; *Dead or Alive*, at the Museum of Arts & Design, NY; *Cuba! Artists Experience Their Country* at the Hunterdon Museum of Art, Clinton, NJ; *Killing Time*, at Exit Art, NY; *Waiting List: Time and Transition in Contemporary Cuban Art*, at Mestna Galerija, Slovenia; *Landings 1*, at Conkal Arte Contemporáneo/ CAC; and the VIII Havana Biennial, Wifredo Lam Contemporary Art Center, Cuba. Fabian's work has been shown extensively in the US, Europe and Latin America, and has been featured in notable publications, including *The New York Times*, *ARTnews*, *Art Nexus*, and *The Art Newspaper*. Fabian received Artist Residencies at the Vermont Studio Center (Reed Foundation Fellowship Award) in Johnson, VT, the Gasworks Residency/Triangle Arts Trust, The British Council, the The University of Brighton, and others.



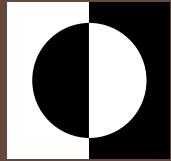
Horizontal Portrait
collage, eggshells on canvas
36 x 48 in.
2015



Black on White & White on Black
diptych
collage, eggshells, crushed flies on canvas
8 x 8 in. each
2015



Untitled (Grey Matter)
Paper and wood
Different art publications casting
the inside of liquor bottles
67 x 24 x 4 1/2 in.
2015



LAS ARTES EN OTTERBEIN
PUERTAS ABIERTAS AL MUNDO