



GALLERIA CONTINUA

SAN GIMIGNANO BEIJING **LES MOULINS** HABANA

46, rue de la Ferté-Gaucher, 77169 Boissy-le-Châtel, France
Tel. +33 (0)1 64 20 39 50 / lemoulin@galleriacontinua.fr / www.galleriacontinua.com
Wednesdays to Sundays, from noon to 6 pm

CUBA MI AMOR

*Alejandro Campins, Iván Capote, Yoan Capote, Elizabet Cerviño,
Leandro Feal, Carlos Garaicoa, Celia & Yunior, Osvaldo González, Yonel Hidalgo,
Luis López-Chávez, Yornel Martínez, José Mesías, Reynier Leyva Novo,
Susana Pilar, Wilfredo Prieto, José Yaque*

Opening on Sunday, October 15, 2017, as from noon
Exhibition from October 15 to December 31, 2017

Galleria Continua has grown on an international scale with the aim of creating a living dialogue between arts, cultures, and continents. After San Gimignano, Beijing, and Boissy-le-Châtel, the adventure continued in 2015 with the opening of a new space in the heart of Havana. Since then, the gallery has been regularly organising exchanges between artists from the five continents, so as to create new dialogues.

For the 10th anniversary of the Moulins space in France, GALLERIA CONTINUA / Les Moulins is tapping into the same spirit to present a collective exhibition of 16 artists from Cuba. The exhibition is at once a celebration of the possibility of such a challenge and the opportunity to show the great formal variety of contemporary artistic production in Cuba. The works on show are directly linked to their creative context, but they also resonate with those of the other international artists invited to exhibit in the industrial spaces of the Moulins.

Alejandro Campins (1981, Manzanillo) presents *Letargo*, a series of paintings on wooden board using European travel photos taken throughout 2017 on old WWII and Cold War bunkers. The landscapes submerge the viewer in an anonymous, timeless environment. Campins is interested in the way simple forms play on their presence in space, detaching themselves from it and condensing a history marked by complexity, frustration, obsession, and madness. These architectonic structures remind us of our intimate fear of death.

Ivan Capote (1973, Havana). These pieces were made and shown in very different contexts. They can be distinguished from one another according to their form and cultural, sociological, and philosophical content, and share in common their conceptual dimension.

Yoan Capote (1977, Piñar del Río) is exhibiting three paintings from a series entitled *Isla*. In the distance can be made out a marine landscape. As the viewer gets closer, she loses the figurative dimension of the painting and begins to visualise a surface with a metallic appearance, evoking a wall or an 'iron curtain'. The title, *Perimetro*, refers to a state of isolation, reinforced by the symbolic charge carried by sea surrounding Cuba.

Yoan and Iván Capote. The Capote brothers are together presenting an original work inviting us to destroy walls and borders so as to give way to a new form of communication through language. As it detaches from the wall, each block of cement gives shape to the letters of the alphabet, spurring on the construction of a dialogue. The letters appear as foundational units of language, just as the blocks of cement are the point of departure for building a line of separation.

Elizabet Cerviño (1986, Manzanillo) is exhibiting five paintings from her series *Farallones. Testimonios de la brisa*, made in the Moulins space. The materials she uses refer to the corrosive effect of sea salt on iron. The paintings form abstract lines evoking the outline of cliffs.

On the floor, fifty nine glass spheres full of rainwater create a living organic whole. With the passage of time, the water in the spheres evaporates and leaves the traces of its presence behind on the sides of the glass. The number of spheres corresponds to the number of pearls in a Christian rosary.

Leandro Feal (1986, Habana) is exhibiting a series of photographs taken throughout his travels between Havana, Moscow, New York, and Madrid. Like in the films of the Mexican filmmaker Alejandro González Iñárritu, Leandro Feal composes a temporal and figurative 'synchrony' between the images. Each one tells an individual story while connecting to the others through correspondences of form, composition, and colour. The series mixes photographic genres and styles to present portraits and architectural details, as well as details of landscapes and artworks, questioning the capacity for photography to create its own narrative.

Carlos Garaicoa (1967, Havana). Carlos Garaicoa and GALLERIA CONTINUA have been collaborating for twenty years. His installation for this exhibition constructs a parallel between the Japanese garden, an embodiment of Zen philosophy, and the context of Cuba in the 1990s. The stones that are normally placed around on the sand have been replaced with fragments of columns from crumbling façades in old Havana. The photos hanging the length of the space reproduce the same columns, with Haikus where the artist expresses his feelings about the fate of his generation, confronted with one of the most devastating social and economic crises in the history of the country.

Celia & Yunior (artistic duo since 2004. Celia González 1985, Havana – Yunior Aguiar 1984, Havana). The installation *Siempre hay gente que dice eso* offers a formal comparison of the dynamics of two different political systems. The structures, placed separately in the space, respectively represent the French and Cuban Cabinets. The concrete lines that make them up refer to a ministry where each fraction corresponds to the years of investiture of the different ministers who have occupied it.

In the small, adjacent room, *Encarnaciones* shows a series of logos for Cuban State-owned companies, all of them converging towards this single place of State ownership.

The work *Registro de población* shows a collection of IDs that were declared lost

and collected over the years by the two artists. Each of them is legal but has lost its validity. It questions the relationship between personal identity and the place of the individual in society.

Colonias Epifitas shows the pages of a diary where one can read about their research into the old bourgeois residences of the Vedado and Playa quarters of Havana, which became State property after Castro's revolution. The notes accompanying each page retrace the chronology of the owners who occupied them

Osvaldo González (1982, Camagüey). The monumental installation Muro/Muro, made of sticky tape and light creates a moving volume that remodels and divides the space of the great hall of the Moulin.

On the mezzanine there is a series of photographic compositions entitled Tautología 2. Each one reproduces fragments of the gallery space. The visitor rediscovers in images the space she has traversed during her visit. Her experience of the space is multiplied and amplified by means of the photographic image, itself modelled by the effects of light that traverse it.

Yonel Hidalgo (1970, Havana). Campionario is composed of five wooden boxes containing small pieces of paintings converted into fragments of fabric. The public is invited to passively observe these droppings of scattered images.

The anonymous character in the video Alberto is a man Yonel met in Havana and would have liked to have better known. The artist was fascinated by his ability to bounce back and find alternatives for self-sufficiency. The man has preserved intact his instinct to use his arms, despite the fact of no longer having any, and shows to what extent 'gesture' remains essential for him.

The series of drawings on carbon tissue, Restauración, evokes the creative capacity of the human being through the representation of manual crafts.

Luis López-Chávez (1988, Manzanillo) is exhibiting two paintings from a series entitled La Distancia, using the now deteriorated motif of the tiling patterns of Cuban colonial houses, a symbol of the country's republican past. The composition is situated between abstraction and the figurative, with only the ray of light that traverses the composition making reference to the real. The viewer passes from figuration to abstraction depending on her distance from the painting.

Contra los poetas continues the artist's interest in the relationship between the visitor and the work. The installation invites the viewer to playfully compose geometric forms using wooden off-cuts from carpenters' workshops.

Yornel Martínez (1981, Manzanillo). As the viewer stands before The pure land, a horizon line appears suspended in the exhibition space. As she approaches, she discovers the pasted fragments of a political cartography, evoking the image of a world that has been dilated in space.

Two components, one from Western and one from Eastern culture, blend into a single object in the work Estatua de Buda con chicles, until one disappears in order to give way to the other.

Cette phrase mesure cinq mètres echoes the Martínez linguistic and tautological research, interrogating language's capacity for turning itself into a double of the real. This analogy between signifier and signified can be found again in the work, Wherever is here. Here, the symbol of localisation showing the position of the visitor has been perverted with the superimposition of textual indications. In the great hall, Equilibrio presents a table suspended in its centre, the balance of which depends on the presence or absence of food consumed by the visitors. The link with Eastern culture is expressed through its being placed either to the left or the right of the table, according to the nature of yin or yang.

José Mesías (1990, Havana). The installation includes a series of everyday objects found in the streets of Havana or having belonged to the artist's grandfather, and been kept over the years. The poetic dimension of the piece emerges from this accumulation of chance and family history. With these 'found object collections', José Mesías is attempting to draw out the narrative and spiritual charge contained in ordinary objects.

Reynier Leyva Novo (1983, Havana). El deseo de morir por otros was exhibited in the Cuban pavilion for the 2017 Venice Biennale. The installation includes the exact reproduction of the arms of the Mambises guerrilleros who took part in the Cuban war of independence against the Spanish in the nineteenth century.

The immaculate pieces pay homage to the force of these soldiers who wrote a fundamental page in the country's history.

The photographic series entitled Un día feliz has been made using archival images showing political figures in the midst of staging their power. Novo intervenes in the picture by eliminating the key figure around whom the composition is organised. Our understanding of the image is obscured by the empty space left behind by this disappearance.

Une y mil véces is an extreme reduction of the little red book, a synthesis of the constitutive codes of 'the thought of Mao Tse-Tung'. Just as ideology is transmitted through codes, in Une y mil véces the colour red is linked to communism and the repetition of the word endlessly amplified and propagated.

Susana Pilar (1984, Havana) is showing two performance videos relating to the question of collective and individual history. The action made in Re-territorialización (2016) deals with the history of colonisation and the forced uprooting of African and Chinese people. The work was made in 2016 in Palermo, the principal entrance point for the flow of migrants into Europe.

Hijas de Yemen concentrates on the human body's capacity for resistance. The title evokes the condition of young girls in Yemen who are forced to marry from a young age, even though their bodies are in no way prepared for the consequences of matrimonial life.

For the opening on Sunday, 15 October 2017, Susana Pilar will make a performance entitled A la historia de le mira de frente, in response to her family research. Here she questions our relationship to our history and the way we assume our own family heritage.

Wilfredo Prieto (1978, Sancti Spíritus) is exhibiting En la mente de dios, an installation that was first shown in South Africa. The artist's gesture is neutral. Animal hides have been placed around and left free of any additional manipulation. These cow hides hung on the wall can be seen as an explicit reference to nature, or as an abstraction based on the contrast of shapes and colours.

José Yaque (1985, Manzanillo). El río y la fabrica draws out the link that used to exist between the river and the old paper factory that is now a gallery. The installation has been made especially for the Moulin de Boissy space with fragments of the old factory's materials. The intertwining of electrical cables invites the visitor to discover the space all the way to the river, where she is reconnected with her liquid force. The piece brings out the link between the ephemeral and the imperishable. The paper factory no longer exists, whereas the river remains.