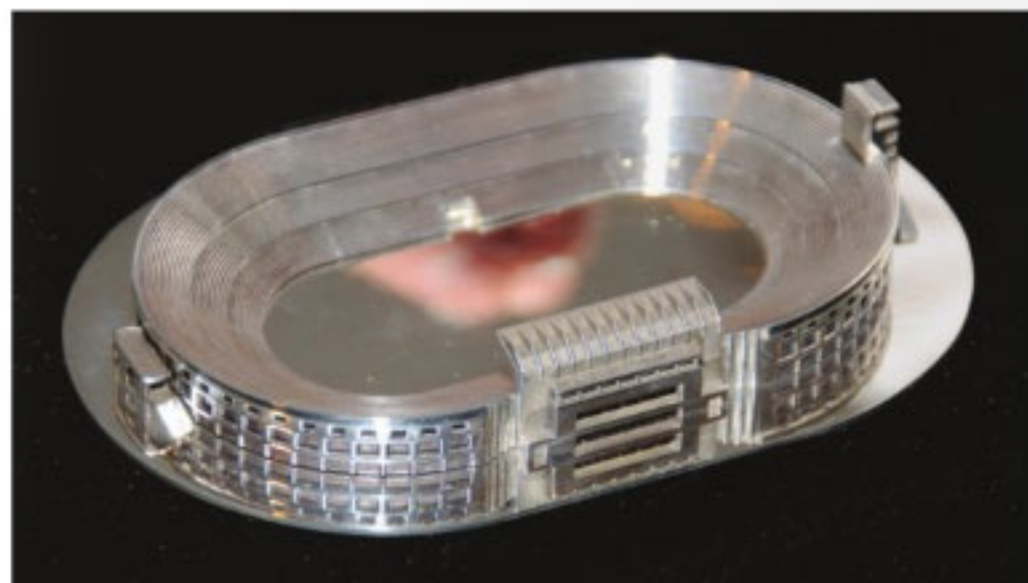


SPOTLIGHT

{ CARLOS GARAICOA }



Exhibition

Carlos Garaicoa: La enmienda que hay en mí (Making Amends)

On view August 23rd-December 11th
at the University of South Florida
Contemporary Art Museum

www.ira.usf.edu

RENOWNED CUBAN ARTIST, Carlos Garaicoa, addresses politics and ideologies through the examination of the contemporary city. Architecture, urbanism, modernism, history, politics and human rights are all elements he utilizes in his art to open a dialogue with viewers.

“The visual arts, like literature, music, or any other artistic language, are platforms on which to discuss social and political issues, and for exercising our critical commitment towards society. I believe in art that is still capable of creating meaning, where the role of an artist and an intellectual as bearer of that meaning is the most important component. Supreme beauty can originate and be extracted from that social commitment.”

La enmienda que hay en mí features works in a variety of media, many of which are serial. *Crown Jewels*, for example, consists of 8 cast silver sculptures depicting structures from around the world—each connected, in the public’s view, to military authority, surveillance,

repression and aggression.

Co-curator, Corina Matamoros, writes of the *Crown Jewels*: “Like jewels carefully encased in vitrines, the artist offers to the public spectacular gems that, with their magnificent craft, material beauty and surprising appearance, are luxury items...These jewels are mounted on a setting of vigorous political dissent.

Once again the artist plants decoys in his work and seems to ask us which symbol of surveillance, aggression or repression we would take home for the value of the silver. How far are we willing to involve ourselves in the intricacies of power? What is its true nature? How have the prerogatives of power historically influenced architectural expression?”

Carlos was born in Havana, Cuba, in 1967. He studied thermodynamics at the Instituto Hermanos Gómez before his mandatory military service. While

in the army, he worked as a draftsman, learning the skills he would use later in his practice as an artist. He studied visual arts at the Instituto Superior de Arte in Cuba, from 1989 to 1994. Although never formally trained as an architect, he

has been an active observer of architecture and has applied this discourse to his artwork.

Unlike many of his contemporaries, he does not live in exile. He has had the opportunity to travel and develop work all over the world and is one of

the most well-known Cuban artists in the international sphere.

Recent exhibitions include the Venice Biennale, 2009; Havana Biennale, 2009; La Caixa Cultural, Rio de Janeiro, 2008; Institute of Contemporary Art, Philadelphia, 2007; the Royal Ontario Museum, Toronto, 2006; and Documenta II, Kassel, 2002. Carlos lives and works in Havana and Madrid. **ON VIEW**



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OPPOSITE PAGE (TOP TO BOTTOM):

1. NATIONAL STADIUM OF CHILE (ESTADIO NACIONAL DE CHILE) FROM THE CROWN JEWELS (LAS JOYAS DE LA CORONA), 2009, CAST SILVER, VARIABLE DIMENSIONS
2. PENTAGON (PENTÁGONO) FROM THE CROWN JEWELS (LAS JOYAS DE LA CORONA), 2009, CAST SILVER, VARIABLE DIMENSIONS

ABOVE (TOP TO BOTTOM):

1. CARLOS GARAICOA, UNTITLED (EL ARTE) FROM UNTITLED (SENTENCES) [SIN TÍTULO (FRASES)], DETAIL, 2009, DIGITAL PHOTOGRAPH, PINS, THREAD, 60 x 48”
2. THE WORD TRANSFORMED, PART 1 (LA PALABRA TRANSFORMADA, PARTE 1), 2009, DETAIL, 6 LIGHTBOXES WITH DURATRANS BLACK & WHITE PHOTOGRAPHY, 35 1/2 x 25 x 4” EACH

IMAGES COURTESY OF THE ARTIST