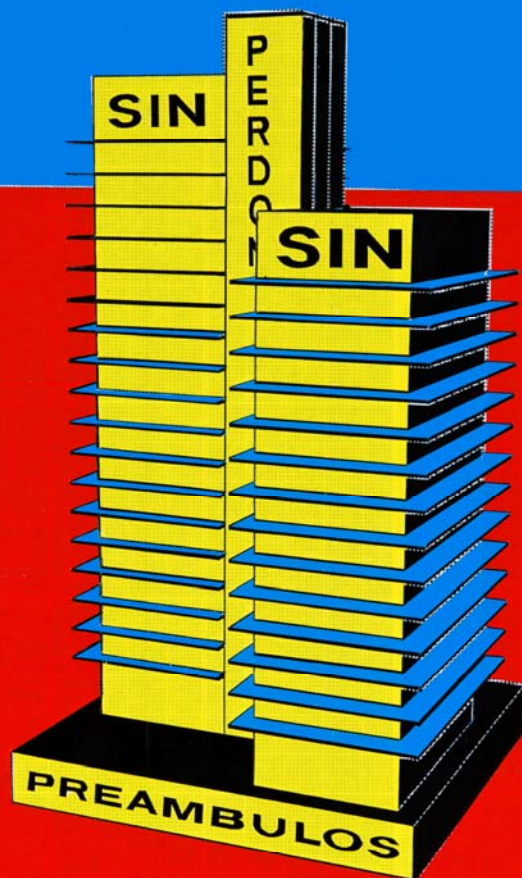


# Carlos Garaicoa

## Apparent Order

SANTANDER. FROM 29|10|2014 UNTIL 1|3|2015

CURATED BY VICENTE TODOLÍ



From the series 'Building Buildings', 2014

[www.fundacionbotin.org](http://www.fundacionbotin.org)





**The Botín Foundation presents artist Carlos Garaicoa's *Orden Aparente (Poético-Político)* exhibition**

The Botín Foundation will host, from the 29 of October until the 1 March 2015, the *Orden Aparente (Poético-Político)* [*Apparent Order (Poetical-Political)*] exhibition by Cuban artist Carlos Garaicoa (Havana, 1967) who will return to Santander (Spain) this year after directing the International Workshop at the Villa Iris which was attended by 15 young artists. Curated by Vicente Todolí, President of the Foundation's Visual Arts Advisory Committee, the exhibition explores the recent output (2009-2014) of one of the most original and acclaimed artists to have been born after the Cuban Revolution in the decade of the sixties.

Nearly 35 works, made in a range of media –including installation, video, photography, sculpture, pop-up books and drawings– allow the visitor to view close-up the artistic imaginary and critical discourse of this artist who is internationally acclaimed for an oeuvre in which the city lies beneath as a representation of individual and collective memory. As is customary in this undertaking, the Botín Foundation will purchase one of the works on display in the exhibition for its Collection.

The exhibition features some of the artist's most representative pieces produced in the last decade including a collection of works which reveal a strikingly individual language when it comes to broaching loaded political subjects such as *Las Joyas de la Corona* [*The Crown Jewels*, 2009] or other more poetic approaches such as *Jardín* [*Garden*] from the suite called *La ciudad vista desde la mesa de casa* [*The City Seen from the Table at Home*, 1998] and *Porque toda ciudad tiene derecho a llamarse Utopía* [*Because Every City Has the Right to be Called Utopia*, 2001]. Additionally, the exhibition displays some of the artist's latest creations such as *Escala 1:1* [*Scale 1:1*, 2014], from the suite called *Edificios parlantes*, [*Talking Buildings*, 2011] and his new suite of drawings called *Infames casas ocultas* [*Infamous Hidden Houses*, 2014], among others.

On display, alongside these works, will be a piece designed specifically for the exhibition at the Botín Foundation in Santander: *Proyecto Frágil (Santander)* [*Fragile Project (Santander)*, 2014], which recreates a large port city with its geography, ships and cranes using thin sheets of glass held together by magnets. This type of piece, which the artist has been developing since 2010, reflects the fragility of the city and of certain areas exploited for their economic or political potential. Garaicoa made a similar project for Cockatoo Island for the Biennale of Sydney 2013. Another piece employing the same materials is *Wer im Glashaus sitzt...* [*If you have a glass house...*, 2013] in which he reproduced the Haus der Kunst Museum in Munich, where the famous *Degenerate Art* exhibition took place during the fascist regime.

*Orden aparente (Poético-Político)* stresses the processual nature of Carlos Garaicoa's work showing various social realities by means of a wide range of languages and media which appeal to spectators and lead them to a space of reflection in which matters such as architecture's power to alter the course of history, the failure of modernity as a catalyst for social change and the demise of 20th century utopias, take centre stage.



By using “poetical-political” comments, Garaicoa infiltrates the architecture of the cities and landscapes we inhabit in the 21<sup>st</sup> century and nurtures into existence images which transcend words and facts, crises and utopias. From his early street interventions, that employed photography in a strictly documentary fashion, to his newest output, the architecture of cities, especially that of Havana, all has been a recurrent pretext to articulate an ironic and critical discourse in which the buildings making up the cities are used as metaphors for both architectural and social utopias. There is –in the words of Vicente Todolí, the curator of the exhibition– “*An underlying determination to develop a poetics of suspicion, motivated, ultimately, by the need to know if we have ever been deceived*”.

In effect, this “need”, combined with the poetical and the political, comes to the fore in some of the works on display in the exhibition. *Las Joyas de la Corona* [*The Crown Jewels*, 2009], for example, is a suite of eight miniature models made of silver replicating emblematic buildings and symbols of State repression, surveillance and control –including the headquarters of the Stasi, the KGB, the Pentagon and the Guantanamo Bay Naval Base. According to Carlos Garaicoa: “*in this piece, built from doctored photographs and texts of dubious credibility, I employ a kind of poetic licence to edit and correct the images in order to replace the lack of information*” in an attempt to expose what has been hidden and to question the official version it presents us.

Since the outset, photographic images have been used as an alibi to support historical discourses and to help build the complex ideological corpus that prefigures and perpetuates each order. A good example of this is *De la serie fotógrafo de domingo* (Ucrania) [*From the Sunday Photographer suite (Ukraine)*, 2013]. This piece arose from a photographic survey performed by the artist inside an old, Soviet era steel factory in Donetsk (Russia) and which was subsequently altered digitally to create images reminiscent of Impressionist paintings. In a space brimming with Soviet imagery, which still exudes the presence of thousands of workers, the artist strived to combine a documentary record of bygone glory with a sweetener added by using zigzagging brushstrokes and highly contrasted colours. It is an action that could be mistakenly labelled “nostalgic” yet it demands our attention with regard to some still unresolved themes of 20<sup>th</sup> century history.

Maps and draughtsmanship are also employed by Carlos Garaicoa, which, as conventions, far from showing a neutral and objective image, omit and emphasize features in order to present a biased view of reality: an *Apparent Order*, as the title of the exhibition says. The suite of cutting mats inspired by architectural blueprints confronts us, from the simple diagram of a box where blueprints of a building are usually kept, with blank space and with the infinite possibility of language to describe and play with notions and imaginary spaces. Reality and its proposals for completeness or reform, whether utopian or practicable, are the *leitmotif* of the artist’s pop-up books, which gather together his photography and drawing diptychs from the beginning of the nineties to the present day.

To mark the complementary exhibitions *Orden Aparente (Poético-Político)* at the Botín Foundation, and *Orden Inconcluso (político-poético)*, curated by Agustín Pérez Rubio, which will be held at the Centro de Arte Dos de Mayo (CA2M) in the Madrid Community this coming November, a two-volume catalogue will be published including works from both shows. This special edition will also include some earlier projects by Carlos Garaicoa which, taken as a whole, provide a more in-depth view of the artist’s process and research.

The exhibition at the Botín Foundation features works from the artist’s own collection, from the art galleries that represent him –Elba Benítez (Madrid), Galleria Continua (San Gimignano/Beijing/Les Moulins) and Galeria Luisa Strina (São Paulo), as well as from private collections in Spain, Brazil, Portugal and Italy.



### **About Carlos Garaicoa**

Born in Havana, Cuba, in 1967, Carlos Garaicoa is one of the world's best-known Cuban artists. Major recent solo exhibitions of his work were held at the Museo ICO in Madrid, as part of the PhotoEspaña 12 Festival, at the Irish Museum of Modern Art in Dublin (2010), at the Museo Nacional de Bellas Artes in Cuba (2009), at La Caixa Cultural in Rio da Janeiro (2008), the Institute of Contemporary Art in Philadelphia (2007) and the Royal Ontario Museum in Toronto (2006). In addition to these, he has taken part in the Documenta of Kassel and the Biennials of Venice, São Paulo and Havana.

His oeuvre operates as a nexus between the so-called "generation of the eighties" in Cuba and a younger generation of artists who made a name for themselves in the Antillean country in the nineties, art movements which constitute what has been denominated New Cuban Art. Accordingly, the early stages of Garaicoa's artistic career coincide with one of the hardest times endured by Cubans born after 1959, the so-called Special Period, which occurred as real socialism collapsed in Eastern Bloc countries and the Cold War ended.

We should probably search this background to find answers to how Garaicoa has become an artist gifted with such a high level of intuitive power and an acute interest in the ways ideological structures are built and put into circulation. His oeuvre questions the institutional space of the art gallery, the very notion of the work of art and the idea of authorship too. An expressive heterogeneity, by means of which the artist decisively confronts the traditional notion of style.

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### **Carlos Garaicoa - *Orden Aparente (Poético-Político) [Apparent Order (Poetical-Political)]***

Curator Vicente Todolí

Venue: Botín Foundation's Exhibition Space at Marcelino Sanz de Sautuola 3, Santander. Spain.

Opening : October 28<sup>th</sup> . 20:00

Daily opening times: from 29 October 2014 until 1 March 2015. From 10:30 to 21:00.  
Entrance free.

The exhibition will be closed on 25 December and 1 January. On 24 and 31 December the opening times are from 10:30 to 14:00.

Cover work: from *From the series Talking Buildings, 2012*

## PRESS IMAGES

Images available at [www.fundacionbotin.org](http://www.fundacionbotin.org)

For more information contact [prensa@fundacionbotin.org](mailto:prensa@fundacionbotin.org)



### Las joyas de la Corona. Instalación 2009

#### The Crown Jewels. Installation

8 esculturas de plata, madera y vidrio. Dimensiones variables

8 silver sculptures, wood, glass. Variable dimensions  
Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)  
Photo by Ela Bialkowska



ESMA

Escultura de plata  
Silver sculpture  
1.5 x 9 x 5 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



Estadio Nacional de Chile

Escultura de plata  
Silver sculpture  
3 x 14 x 8 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



Base Naval de Guantánamo

Escultura de plata  
Silver sculpture  
0.5 x 6,5 x 6.5 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



KGB

Escultura de plata  
Silver sculpture  
2 x 7.5 x 7 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) - Photo by Ela Bialkowska



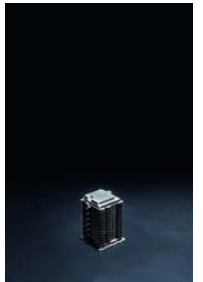
Pentagon  
Escultura de plata  
Silver sculpture  
1.5 x 9 x 9 cm  
Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



Stasi  
Escultura de plata  
Silver sculpture  
2 x 7 x 19 cm  
Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



Villa Marista  
Escultura de plata  
Silver sculpture  
0.5 x 12 x 9 cm  
Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



DGI-Línea y A  
Escultura de plata  
Silver sculpture  
5 x 3 x 3 cm  
Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins) – Photo by Ela Bialkowska



**De la serie La palabra transformada V, 2009.**

From the Series The World Transformed V  
Caja de luz. Cinta adhesiva calada a mano sobre manta de corte. Fotografía duratrans B/N, madera, cables eléctricos, luces led.

Light box. Hand cut adhesive tapes on cutting mats. B/W Duratrans photographs, woods, wire, electric light  
63.5 x 90.5 x 10.5 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)  
Photo by Oak Taylor Smith



**De la serie La palabra transformada IV, 2009**

**From the Series The World Transformed (IV)**

Caja de luz. Cinta adhesiva calada a mano sobre manta de corte. Fotografía duratrans B/N, madera, cables eléctricos, luces led.

Light box. Hand cut adhesive tapes on cutting mats. B/W Duratrans photographs, wood, wire, electric light.

63.5 x 90.5 x 10.5 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)  
Photo by Oak Taylor Smith



**La palabra transformada, 2009**

**The word transformed**

Madera, metal, objet trouvé, manta de corte y cinta adhesiva cortada a mano

Wood, steel, objet trouvé, cutting mat and colour tape

75.5 x 696.5 x 100 cm.

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)

Photo by: Eddy A. Garaicoa



**De la serie fotógrafo de Domingo (Ucrania) 2013**

**From the series Sunday photographer (Ukraine)**

Fotografía a color. Impresión digital sobre yeso y aluminio.

Color Photograph. Digital pigment print on gesso coated aluminium.

27 x 36 cm

Collection Susana y Ricardo Steinbruch

Photo by Oak Taylor Smith





**Untitled (Valla Zanja), 2013**

Alfileres e hilo sobre fotografía lambda montada y laminada sobre gator board.

Pins and threads on lambda photograph mounted and laminated in Gator Board

125 x 160 cm

Courtesy of the artist, Galería Elba Benítez

(Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)

Photo by Oak Taylor Smith



**Untitled (Malecon II), 2014**

Díptico. Alfileres e hilo sobre fotografía lambda montada y laminada sobre gator board.

Pins and threads on lambda photograph mounted and laminated in Gator Board

125 x 160 cm c/u

Courtesy of the artist, Galería Elba Benítez

(Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)

Photo by Oak Taylor Smith



**Untitled (Chocolatería), 2014**

**Untitled (Chocolate factory)**

Alfileres e hilo sobre fotografía lambda montada y laminada sobre gator board.

Pins and threads on lambda photograph mounted and laminated in Gator Board

125 x 160 cm

Courtesy of the artist, Galería Elba Benítez

(Madrid) y Galería Continua (San Gimignano/Beijing/Les Moulins)

Photo by Oak Taylor Smith



**De la serie edificios parlantes (Punto y Aparte)**

**From the series Talking Buildings (Punto y Aparte)**

Cinta adhesiva cortada a mano sobre manta de corte.

Hand cut adhesive tapes on cutting mats

33 x 41 x 3 cm

Courtesy of the artist, Galería Elba Benítez (Madrid) y Galería

Continua (San Gimignano/Beijing/Les Moulins)