



GALLERIA CONTINUA

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CARLOS GARAICOA

Testigos, las raíces del mundo

Opening: Saturday May 14th 2016, Arco dei Becci 1, 6pm-midnight
Until 04.09.2016, Monday-Sunday, 10am-1pm, 2-7pm

Galleria Continua is pleased to present *Testigos, las raíces del mundo* a new solo exhibition by one of the protagonists of the international art scene, Carlos Garaicoa.

Since the 1990s Carlos Garaicoa has contributed to defining evolutions in contemporary language, focusing on architecture and the city. Using a range of different media, the artist has explored the city as living organism. Garaicoa's work has played a key role in the development of the Cuban art scene, and he remains a point of reference for the new generations.

This solo show brings together three new series of works, which the artist has realized specially for the exhibition. Two of them, *Testigos* and *Las raíces del mundo*, lend their name to the project.

Testigos comprises a series of drawings in which Garaicoa returns to the slow work of chiselling, creating small-scale wooden models. To express the gesture and the material volumes, the artist employs the old technique of graphite frottage, rendering it in a current idiom. The result

are lyrical landscapes that offset the geometric figures with the abstraction of the composition and where the play of lines seems to casually encounter the visual weft of the drawing. Architecture, text and graphic language persist in this new series as central elements of the artist's poetics.

"Las raíces del mundo is an installation that expresses the tension between construction/destruction as phases in a race for renewal and epistemological change intrinsic to the historic process," says Garaicoa. The work is an invitation to dwell on the dynamic of the opposites and the extent to which it has influenced the structuring of society.

Rotting wooden beams, pitted by time and voracious insects, fragments and ruins of a house worn down by the weight of history – this is the installation that rounds off Garaicoa's exhibition project. A metaphor of the perennial cycle of construction and destruction, this work prompts reflection on the precarious balance of the society-architecture-sustainability equation.

Carlos Garaicoa (Havana, 1967) divides his time between Havana and Madrid. His work has been exhibited in many solo and group shows, at Art in General and at the MOMA of New York, the Luis Angel Arango Library in Bogotá, the Nasjonalmuseet in Oslo, the Museo de Arte Reina Sofía in Madrid and the Liverpool Tate. He participated in the 18th Biennale of Sydney, the 5th, 6th, 7th and 11th Havana Biennial, the 12th Fellbach Triennale in Germany, the 1st Johannesburg Biennale, the 17th Biennial, Arte de Paiz, in Guatemala, the 8th Shanghai Biennale in China, the 24th, 26th and 28th São Paulo Biennial in Brazil,

Documenta XI in Germany, the 1st Yokohama Triennale in Japan and the Venice Biennale in 2005 and 2009. Works by Garaicoa are held in many private and public collections, including the Museum of Modern Art and the Guggenheim Museum in New York, the Maison Européenne de la Photographie in Paris, the Art Gallery of Ontario in Toronto, the Museo Nacional de Bellas Artes in Havana and Tate Modern in London. He won the 39th International Contemporary Art Prize of Montecarlo and the Katherine S. Marmor Award, Los Angeles M.O.C.A, both in 2005.

For further information about the exhibition and for photographs:

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