

ENGLISH

NIDO SIN ÁRBOL (NESTLESS TREE)

Opening: Wednesday, November 23rd 2016, 6pm
Open from Monday to Saturday, 9am–5pm. November 23, 2016 – December 13, 2016

artists:

Francisco Bedoya, Alejandro Campins, Celia–Yunior, Elizabet Cerviño, Susana Pilar Delahante Matienzo, Leandro Feal, Carlos Garaicoa, Osvaldo González Aguiar, Luis Enrique López–Chávez, Yornel Martínez, José Manuel Mesías, Reynier Leyva Novo, José Yaque

For the exhibition “Nido sin árbol” Continua invites artists and the public to complete an image, providing the main support to a nest: the tree. More than being nourished by certainties, this show, from its very title, is fed by questioning the nature of things. This exhibition project, born within the frame of an institution dedicated to architecture, is an homage both to an architect, Francisco Bedoya (1959–2002), and to a virtue: generosity. To this extent, Continua charged six artists with the task of selecting another artist for the show. Hence, from November 23 to December 23, 2016, the works of twelve Cuban artists and Francisco Bedoya will cohabit an institution, the National Union of Architects and Construction Engineers of Cuba, UNAICC.

Within UNAICC are exhibited the works conceived specifically for its spaces by Alejandro Campins, Celia–Yunior, Elizabet Cerviño, Susana Pilar Delahante Matienzo, Leandro Feal, Carlos Garaicoa, Osvaldo González Aguiar, Luis Enrique López–Chávez, Yornel Martínez, José Manuel Mesías, Reynier Leyva Novo and José Yaque.

At the entrance José Yaque’s work, “Agujero de gusano”, sets an alternative path to the main stairs. On the first floor, from Leandro Feal’s photographs of “Parten los Cadillac: de la reforma a la contrarreforma” glimpse the current media fascination with Cuba. Opposite to them, are exhibited four drawings and an installation by Carlos Garaicoa. The latter, “Una metáfora simple”, showcases skyscrapers into test tubes. Next to Garaicoa’s works, with “Palabras de piedra” Reynier Leyva Novo displays ten marble tiles on a wall. These cite an equivalent number of buildings in which Cuba’s power resides. Osvaldo González Aguiar’s “Cielo raso” merges the notion of found object with that of site-specific and manipulates the memory of a LED light. “Estalagmitas” and

“Esta oración mide...” by Yornel Martínez relate space and organic time. In “La educación sentimental” Luis Enrique López-Chávez’s chalks, or souvenirs, literally embody the relationship between need and creativity. The common objects found within the vitrines of “Eureka” and “Tu lengua sucia”, two works by José Manuel Mesías, seem to be resting into crystal urns. From Celia-Yunior’s “La Cita” emerges the identity of the show’s institution. While Alejandro Campins presents a fragment of the work in process “Cuaderno”, and Elizabet Cerviño carves out the bottom-half of a verse from clay bricks, Susana Pilar Delahante Matienzo’s work’s content is, by its own nature, a secret.

The exhibition pays an homage to the architect Francisco Bedoya. To this extent, it showcases drawings from his extraordinary series “La Habana Desaparecida”. The latter comprises scale drawings of buildings from Havana’s colonial times. The outstanding factor behind Bedoya’s endeavor not only lies in the fact that these buildings no longer existed when he portrayed them. In fact, in between 1980 and 2002, he engaged within this project due to the fact that, by that time, even their images had disappeared. The series “La Habana desaparecida” is thus the result of years of research and observation and of the architect’s intuition. With it, he has completed and preserved images from the past on the brink of oblivion.

This effective deployment of imagination and intellect recalls the vision and courage of those who do not always seek for the same path, and who are determined to get what they aim for even when apparently lacking of the conditions to achieve it. In this sense, *Nido sin árbol*’s statement poetically approaches the gesture and spirit of Francisco Bedoya, who has been able to replicate and transmit to future generations dozens of different realities without being able to see them.