



GALLERIA CONTINUA | 30 YEARS

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CARLOS GARAICOA

Líneas Ocultas

Inauguration Friday 29 May 2020 12.00 noon
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Galleria Continua is pleased to present on its website *Líneas Ocultas* the new solo show from the Cuban artist Carlos Garaicoa. The exhibition is a collection of a previously unseen series of graphite drawings on paper, “*Modelos C*”, and it’s accompanied by a critical contribution by Iván de la Nuez and an artist’s text.

These drawings come from an internal journey of Garaicoa’s creative mind that explores new possible livable spaces; during the “lockdown” period the project goes through a transformation. The artist feels the need to move his thought process onto another level, going to investigate in a deeper way the psychological implications connected to the new reality he’s living.

In this ‘suspended time’ the act of drawing becomes a sort of meditation for Carlos Garaicoa, where the hand moves following the flow and evolution of thoughts; an exercise of introspection consumed in the silence of the library at home. The artist reflects on the extreme conditions of life in solitude and how the desire to live in isolation can overcome and postpone our habitual need for social connection, shipwrecked in a dimension of total closure in and onto ourselves.

Silent architectures, impossible rooms, images of empty cities where a square, a sculpture, a building or a café become useless spaces, where the social dimension is denied and coexistence is wiped out by doubts and fears.

They are drawings crossed by contrasting thoughts: on the one hand, the feeling of growing anxiety before these places stripped of meaning, on the other, the search for the individual and collective overcoming of our fears.

Carlos Garaicoa reflects on the desire to isolate ourselves but also speaks about that need for solitude that stems from our fear of the other. The human being – social animal par excellence – divided between sociality and solitude.

“The drawings in the “Modelos C” series, are neither utopias, science fiction, nor a bucolic dream of architectural planning, perhaps they are closer to a moral tale with which to unravel the ball of a nightmare that hangs over each of us and that won’t allow us to glimpse our true fate and our ability to change the order of things” (Carlos Garaicoa).

Carlos Garaicoa (Havana, 1967) lives and works between Havana and Madrid. Amongst his most important exhibitions we mention: Peabody Essex Museum, Salem (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); Portoseguro, São Paulo (2018); Centro Gallego de Arte Contemporáneo, Santiago de Compostela (2018); Fondazione Merz, Turin (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Monaco (2016); Nasjonalmuseet, Oslo (2015); CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid (2014); Fundación Botín, Santander (2014); NC-Arte and FLORA ars + natura, Bogotá (2014); Kunsthaus Baselland Muttentz, Basel (2012); Kunstverein Braunschweig, Brunswick (2012); Contemporary Art Museum, Institute for Research in Art, Tampa (2007); H.F. Johnson Museum of Art, Cornell University, Ithaca, New York (2011); Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam (2010); Centre d’Art la Panera, Lérida (2011); Centro de Arte Contemporáneo de Caja de Burgos (CAB), Burgos (2011); National Museum of Contemporary Art (EMST), Athens (2011); Inhotim Instituto de Arte Contemporáneo, Brumadinho (2012); Caixa Cultural, Río de Janeiro (2008); Museo ICO (2012) and Matadero (2010), Madrid; IMMA, Dublin (2010); Palau de la Virreina, Barcelona (2006); Museum of Contemporary Art (M.O.C.A), Los Angeles (2005); Biblioteca Luis Ángel Arango, Bogotá (2000). The artist has taken part in prestigious international events: Biennale de l’Habana (1991, 1994, 1997, 2000, 2003, 2009, 2012, 2015), Shanghai (2010), São Paulo (1998, 2004), Venice (2009, 2005), Johannesburg (1995), Liverpool (2006) and Moscow (2005); The Auckland Triennials (2007), San Juan (2004), Yokohama (2001) and Echigo-Tsumari (2012); Documenta 11 (2003) and 14 (2017); PhotoEspaña 12 (2012).