

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

**AT
INDIA ART FAIR
2024**

Feb 1-4

BOOTH E04

ALEJANDRO CAMPINS

LORIS CECCHINI

NIKHIL CHOPRA

CARLOS GARAICOA

OSVALDO GONZÁLEZ

SHILPA GUPTA

SUBODH GUPTA

EVA JOSPIN

ANISH KAPOOR

MICHELANGELO PISTOLETTO

NARI WARD

AI WEIWEI

JOSÉ YAQUE

ALEJANDRO CAMPINS

Alejandro Campins Fleita (Manzanillo, Cuba 1981) lives and works between Havana and Madrid. He studied at "El Alba" Professional Academy of Fine Arts in Holguin (2000) and the Higher Institute of Arts (ISA) in Havana (2009). Campins' paintings, drawings and photographs explore the genre of landscape and places with a strong emotional charge that challenge our perception of space and time.

In 2019 he was part of the Cuban Pavilion at the 58th Venice Biennale and of the XIII Havana Biennial.

Among his solo exhibitions, we mention: Memoria oculta, Fondation Brownstone, Paris, France (2023) ñ Distancia interna, Galleria Continua, San Gimignano, Italy (2022) Perpetuate-dislocate-perpetuate, Fondazione Giuliani, Italy (2021); Miedo a la muerte es miedo a la verdad, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba (2019); Public Declaration, Galleria Continua, San Gimignano, Italy (2017); City of Queen Anne's Lace (Duo Show), Wasserman Projects, Detroit, Michigan (2017); Los ojos de la percepción, Fototeca de Cuba, Havana, Cuba (2016) and Lapse, Sean Kelly Gallery, New York (2016).

Group exhibitions that feature his work include: Time for Change: Art and Social Unrest in the

Jorge M. Pérez Collection, Tampa Museum of Art (2023); You Know Who You Are: Recent Acquisitions of Cuban Art from the Jorge M. Pérez Collection, El Espacio 23, Miami (2023); Art as a thoroughfare, Wuhan Biennale, Wuhan (2022); In the Mind's Eye, Patricia & Phillip Frost Art Museum, Miami (2022), La Brèche, Galleria Continua, Paris (2021); Time for change: Art and social Unrest in the Jorge Perez Collection, El Espacio 23, Miami, Florida (2019); Buena Vista, Fondation Clément, Martinique, Martinique (2018); Pintar a contratiempo, Centro Hispanoamericano de Cultura, Havana, Cuba (2018); Edifice, Complex, Visionary, Structure, Sean Kelly gallery, New York, New York (2018); Las ciudades invisibles, Colegio de Arquitectos (UNAICC), Havana, Cuba (2017); Cuba mi amor, Franco Parenti Theater, Milan, Italy (2017); Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950, Walker Art Center, Minneapolis, Minnesota (2017); Art x Cuba, Contemporary Perspectives since 1989. Ludwig Forum fur Internationale Kunst, Aachen, Germany (2017); Overseas, Halle 14, Center for Contemporary Art, Leipzig, Germany (2017); Cuban art now, Singer Museum, Laren, The Netherlands (2017); Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950, MFAH, The Museum of Fine Arts, Houston, Texas (2017); Wild Noise/Ruido Salvaje, The Bronx Museum of the Arts, New York (2017); Q&A, MDC Museum of Art and Design, Miami, Florida (2016); Nido sin árbol, Colegio de Arquitectos (UNAICC), Havana, Cuba (2016); Cuban Forever Revisited, Pizzuti Collection, Columbus, Ohio, Illinois (2016); Transhumans, CAB Art Center, Brussels, Belgium (2016); Q&A, Inter-American Development Bank (IDB) Cultural Center, Washington DC, Washington (2015); Anclados en el territorio, Galleria Continua, Havana, Cuba (2015); To break the walls, National Museum of Fine Arts, Havana, Cuba (2013); Gulliver Freies Museum, Berlin, Germany (2012); XII Cairo Biennial, El Cairo, Egypt (2010).

Campins's work is part of the following international public and private collections: Fondazione Giuliani, Italy; National Museum of Fine Arts, Havana; Voorlinden Museum, Wassenaar, Hollanda; Maison Européenne de la Photographie (MEP), Paris; Pizzuti Collection, Columbus, Ohio, USA; Daros - Latinamerica Collection, Zurich; Ella Cisneros Fontanals Collection; AMA Foundations. Chile; Jorge Pérez Collection, Miami; among others.



Continente, from The Series Tíbet

2021
oil on canvas
46 x 33 cm
18.11 x 12.99 in
unique work

ALEJANDRO CAMPINS



ALEJANDRO CAMPINS

Continente, from The Series Tíbet

As in previous series, Campins explores the idea of landscape in its relationship with architecture, seeing the latter as part of the former. He is interested in approaching objects and places that mark the passing of time, and that in turn have the capacity to influence the mindsets and ideologies of an era. That is why space, as a container of information, acquires the condition of a character in his work. In the series Tibet, the artist starts from a fundamental principle in Tibetan Buddhism: the non-duality of things, a concept through which he tries to see things as they are in order to appreciate their potential and not to classify them as good or bad. This way of perceiving

the facts allows him to understand, for example, the effects of the Chinese Cultural Revolution on the spread of Tibetan Buddhism in the West. It is about changing the angle from which you look at things, and seeing the significance of them, their potential and usefulness.

LORIS CECCHINI

Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Palais de Tokyo in Paris, Musée d'Art Moderne de Saint-Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

He has created various permanent and site-specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



Aeolian landforms (Knak)

2023
molded polyester resin, acrylic resin, nylon fiber in
an aluminum frame
150 x 200 x 6 cm
59.05 x 78.74 x 2.36 in
unique work

LORIS CECCHINI



NIKHIL CHOPRA

Nikhil Chopra's artistic practice interweaves live art, drawing, photography, sculpture and installations. His performances, in large part improvised, dwell on identity and its construction, autobiography and authorship, the pose and self-portraiture. His work reflects on the process of transformation and the part played by the duration of performance. Nikhil combines everyday life, memory and collective history; daily acts such as eating, resting, washing and dressing, but also drawing and making clothes, become the process of making an artwork, becoming an essential part of the show.

Nikhil's performances on the international art and theater scene began in 2008, when the artist was invited to contribute to Time Crevasse (Yokohama Triennale, Yokohama), kunstfestivaldesarts Brussels, Making Worlds (53rd Venice Biennale), Performa (New Museum New York) and Marina Abramovic Presents (Manchester International Festival, The Whitworth Gallery, Manchester). After his one year research fellowship at Interweaving Performance Cultures, Freie Universität Berlin in 2011, his work took him back to the Whitworth Art Gallery to make a solo project for the 2013 Manchester International Festival where he received critical acclaim for his performance "Coal on Cotton". Between 2014 and 2017 he performed at the Kochi Muziris Biennale, Bienal de la Habana, the 12th Sharjah Biennial and documenta 14. In 2019 he presented a nine days long solo performance titled "Lands, Waters and Skies" for the Metropolitan Museum of Art in New York City.

Nikhil Chopra was born in Kolkata in 1974, and lives in Goa. After studying at the Faculty of Fine Arts at Maharaja Sayaji Rao University in Baroda, India, the artist continued his studies in the United States in 2003 to return to India in 2005 with a Masters from Ohio State University.



FIRE - Act III

2023
charcoal and pastel on paper
variable dimensions
unique work

NIKHIL CHOPRA



NIKHIL CHOPRA

FIRE - Act III

Fire - Act III is the final act of a three-day performance in February 2023. Drawn in charcoal and dry pastel on kraft paper, Fire - Act III is the result of a three-hour performance that concluded the Art Explora residency at the Cité des Arts de Montmartre where Nikhil Chopra was hosted for six months. The landscape that gradually takes shape throughout the performance gave birth to a volcano that later exploded, revealing crevices created by the spreading fire and lava. The element of fire and the vivid colours pervade the charcoal drawing: for the artist, fire is not only a destructive element, but also creative and vital - a new energy pervades the persona embodied

by the artist during the performance. During the performance, Nikhil Chopra was accompanied by Uriel Barthélémi, artist and professional drummer.

CARLOS GARAICOA

Carlos Garaicoa, born in Habana (Cuba) in 1967, studied thermodynamics and later painting at the Instituto Superior de Arte, Havana (1989 - 1994). He currently lives and works between Havana and Madrid.

Garaicoa has developed a dialogue between art and urban space through which investigates the social structure of our cities in terms of their architecture. He employs a multi-disciplinary approach to address issues of culture and politics, particularly Cuban, through the study of architecture, urbanism and history. His chief subject has always been the city of Havana. By playing with sculptures, drawings, videos and photographs centred around irony and hopelessness, Garaicoa has found in his installations, for which he often uses a wide variety of materials, a way to criticize modernist Utopian architecture and the collapse of the 20th century ideologies, by going deeper into the concept of the city as a symbolic space.

Among his most important solo shows we can highlight those at PEM Peabody Essex Museum, Salem (2021), SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); Fondazione Merz, Torino (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Munich (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); Kunsthau Baselland Muttentz, Basel (2012); Kunstverein Braunschweig, Brunswick, Germany (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).

He has participated in prestigious international events such as: the Biennials of Havana (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 Triennials of Auckland (2007), San Juan (2004), Yokohama (2001) and Echigo-Tsumari (2012); Documenta 11 (2003) and 14 (2017) and PhotoEspaña 12 (2012).

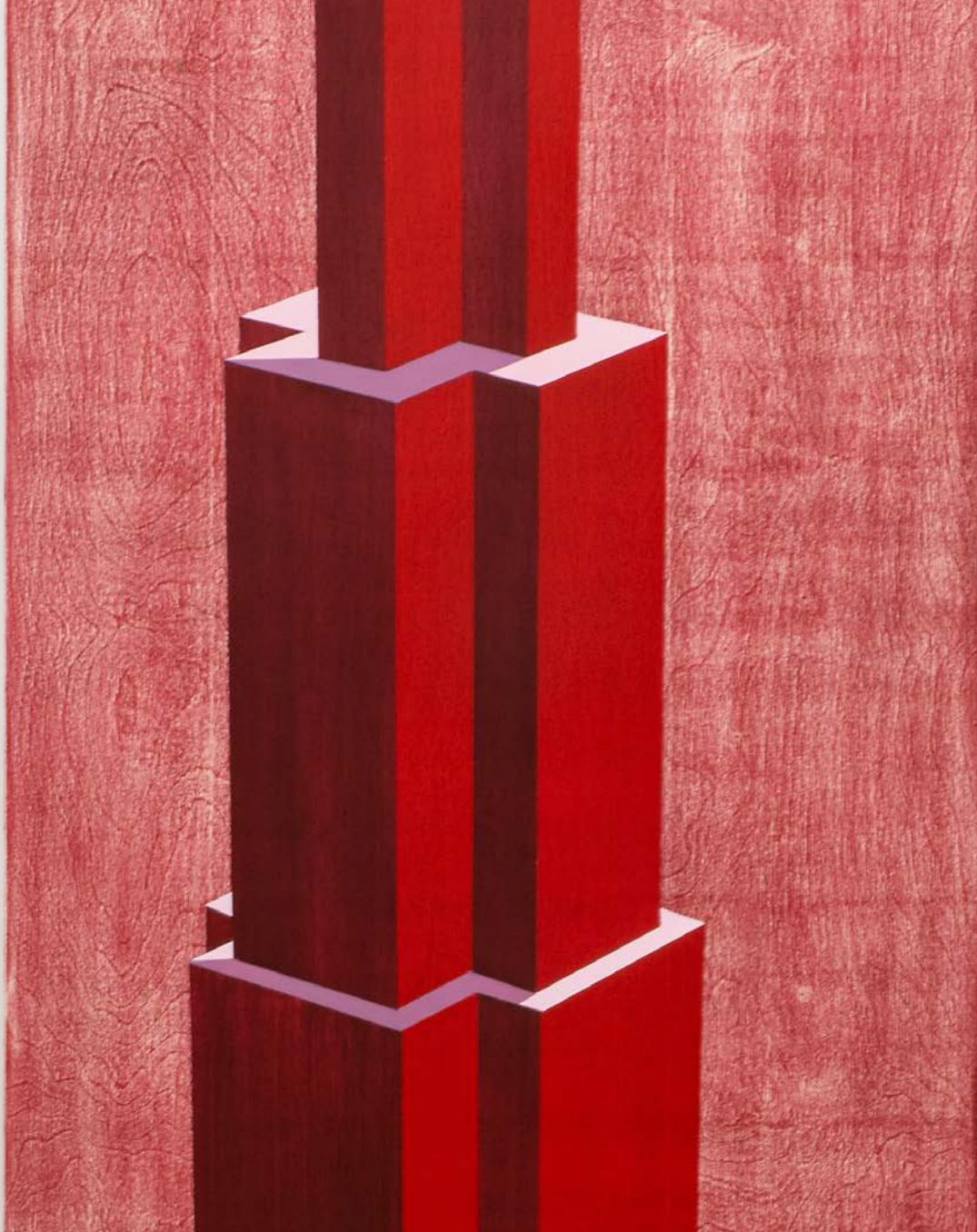
He recently received PEM Prize 2021. In 2005 he received the XXXIX International Contemporary Art Prize - Foundation Prince Pierre de Monaco, and the Katherine S. Marmor Award in Los Angeles.



Vertical V

2021
acrylic on birch wood
250 x 62 cm
98.42 x 24.40 in
unique work

CARLOS GARAICOA



CARLOS GARAICOA

Vertical V

Walking near the Madrid studio, crossing a building under construction, I found one of the iron structures used as bases to place metal tubes for signage, and border fences that characterize these spaces. The suggestive openings and shapes of these bases, with whimsical, surreal, and almost alien geometries, led me to imagine vertical forms, which connect with the idea of a vertical city, of very tall buildings, also of monolithic and totemic forms of a distant and futuristic culture. As a result, the paintings and sculptures that have emerged from this exercise in associations and urban encounters delve into the idea of architecture and the traditional object trouvé. They also experiment in the musical tradition of the theme with variations.

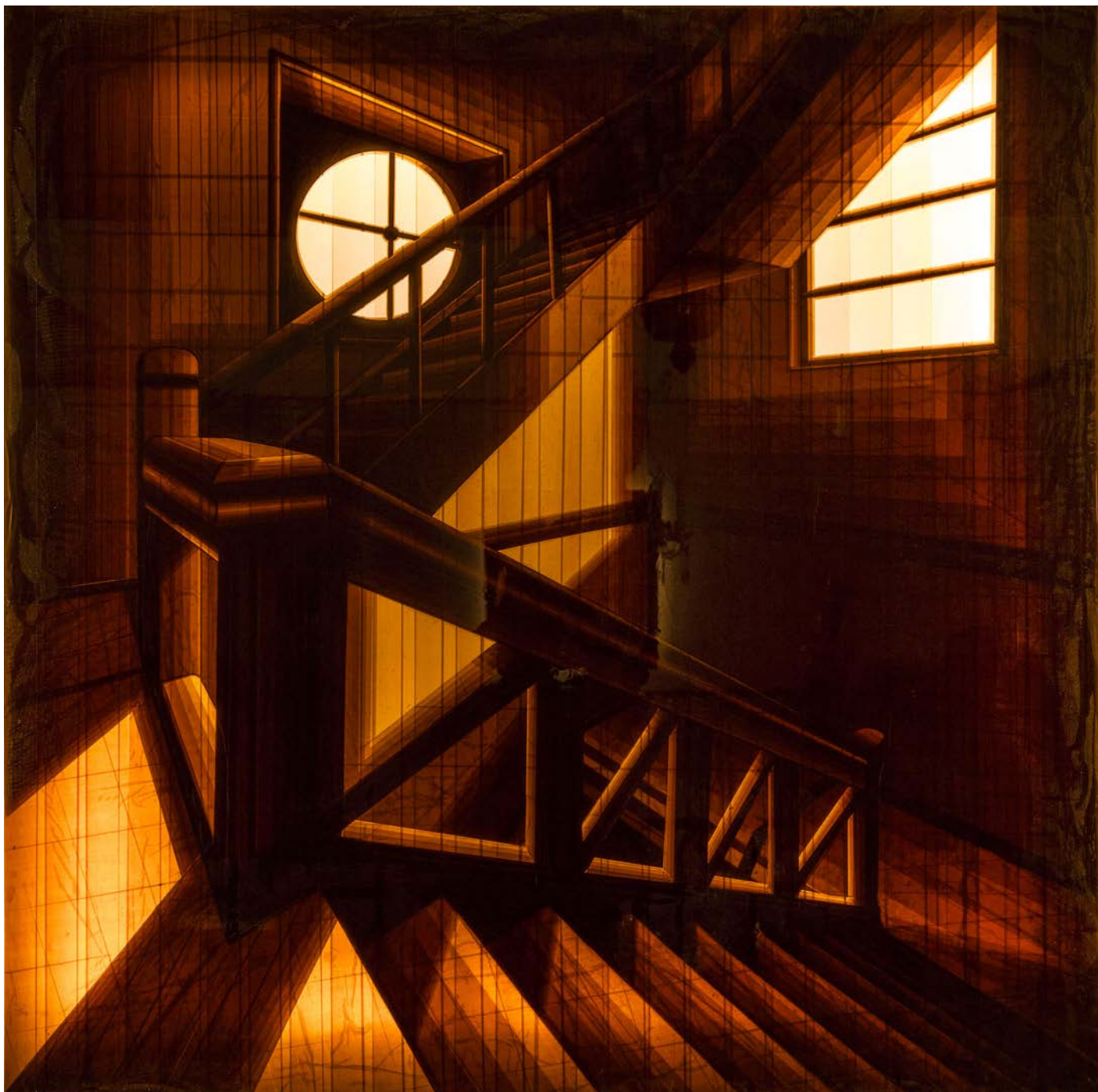
OSVALDO GONZÁLEZ

Oswaldo González (Camagüey, Cuba, 1982), who graduated from the Higher Institute of Art (2006, Havana), lives and works in Havana, Cuba.

Amongst his main solo shows, we mention: La casa del Salto (2022, Tenuta Casenuove, Italy); Viaje (2021, San Gimignano, Italy); Ámbar (2020, NC-Arte, Bogotá, Colombia); El principio de todo (2019, Galería Servando, Havana); Autofagia (2016, Galería Servando, Havana); Como es lo que es (2014, Centro de Desarrollo de las Artes Visuales, Havana); Una escena doméstica (23 y 12 Gallery, 11th Havana Biennial); Temas Aislados (2010, Galería Luz y Suárez del Villar, Madrid); Kunta (2009, Galería Guayasamín, Havana).

His work has been part of group exhibitions, such as: La Brèche and Truc a faire (2021, Galleria Continua, Paris, France); Maintenant ou Jamais! Special project. (2021, Ardian. Paris, France); Mirador Circular (2020, Galleria Continua, Havana); Umbrales (2019, Galleria Continua, Havana); Art of Treasure Hunt (Tuscany, various venues, 2019); Ola Cuba (2018, Gare de Saint Sauveur, Lille); Diamante en bruto (2018, Galleria Continua, Havana); Cuba mi amor (2017, Galleria Continua, Les Moulins, France); ¿Soy Cuba? (2017, Palazzina dei Bagni Misteriosi, Milan); Nido sin árbol (2017, Unión Nacional de los Arquitectos e Ingenieros de la Construcción de Cuba, Havana); Las riberas del Aqueronte (2015, Museo Farmacia Johnson, 12th Havana Biennial); Reeditus II (2012, Raymaluz Gallery, Madrid); El extremo de la bala. Una década de arte cubano (2010, Pabellón Cuba, Havana); Bomba (2010, Centro de Arte Contemporáneo Wifredo Lam, Havana).

In 2018 he was granted the participation to New York City's "Residency Unlimited" program by the Rockefeller Brothers Fund and won the Acquisition Award for Best Emerging Artist in Zona Maco art fair, Mexico City. A special project with his work, including an artist's residency, was presented this year in New Delhi, within the framework of the India Art Fair.



Rehabilitación

2023
adhesive tape, Plexiglas, led light, resin
132,5 x 132,5 cm
52.16 x 52.16 in
unique work

OSVALDO GONZÁLEZ



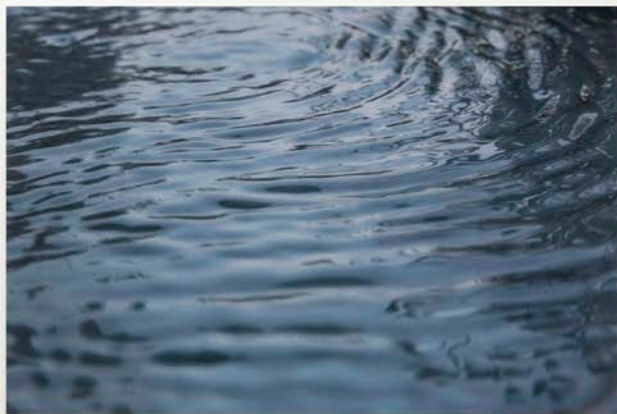
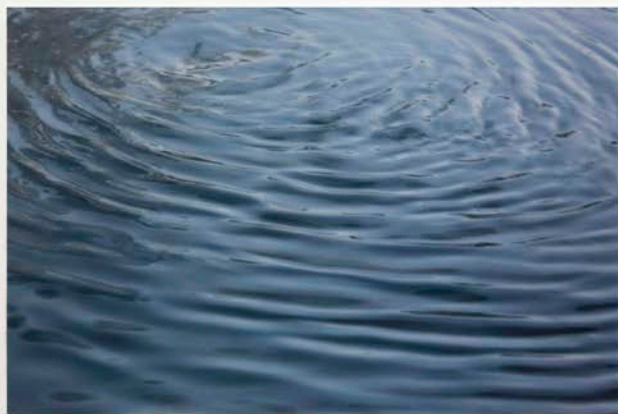
SHILPA GUPTA

Shilpa Gupta (b.1976) lives and works in Mumbai, India where she has studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997.

Shilpa Gupta's work engages with the defining power of social and psychological borders on public life. Her work makes visible the aporias and incommensurabilities in the emerging national public sphere in India, which include gender and class barriers, religious differences, the power of repressive state apparatuses, and the seductions of social homogeneity and deceptive ideas of public consensus enabled by emerging mediascapes. Her works make obvious the invisible threads that bind various factions of society together, often sensorially challenging her audience to occupy subject-positions of the 'other', even if temporarily, to initiate an empathetic understanding. Her works jolt their viewers out of a complacent, assumed, objective distance from the theatre of politics, to show that we are all complicit in the mechanisms of large apparatuses of power.

She has had solo shows at the Museum voor Moderne Kunst in Arnhem, Contemporary Arts Center in Cincinnati, OK Center for Contemporary Art in Linz and Arnolfini in Bristol and has participated in biennales in Venice, Berlin, Kochi, Lyon, Gwangju, Havana, Yokohama, Liverpool amongst others. Her work has been shown in Moma, Tate Modern, Centre Pompidou, Solomon R. Guggenheim Museum, New Museum, Devi Art Foundation, Louisiana Museum of Modern Art, San Francisco Museum of Modern Art and Mori Museum. Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Daimler Chrysler, Louis Vitton Foundation, Astrup Fearnley Museum, KOC Collection, National Gallery of Victoria, FRAC (France Regional Art Collection), Cincinnati Art Museum, Kiran Nadar Museum amongst others. In 2021, she had solo shows at Muhka in Antwerp, Barbican in London and at Dallas Contemporary.

Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Deutsche Bank, Daimler Chrysler, Bristol Art Museum, Caixa Foundation, Louis Vitton Foundation, Asia Society, Astrup Fearnley Museum, Fonds National d'Art Contemporain - France, KOC Collection, National Gallery of Victoria, Queensland Art Gallery, FRAC (France Regional Art Collection), Art Now, Cincinnati Art Museum, Kiran Nadar Museum and Devi Art Foundation amongst others.



Untitled

2012
Diasc mounted photographs
72 x 107 cm each
28 x 42 in each
Ed. 6

SHILPA GUPTA



SHILPA GUPTA

Untitled

Shilpa Gupta collected and photographed water considered holy in four different religions River Ganga - Hindu ; Mecca water - Islam, River Jordon - Christianity and Water from the Golden Temple - Sikh. The work reflects on homogeneity and mobility of people in a world which is emotionally being torn apart due to clash of manufactured tension. The works are contemplative while being rife with political references. What is at stake in the sanctification of natural resources, and who is left out of these blessings?

SUBODH GUPTA

Born in Khagaul, Bihar (India) in 1964.

Lives and works in New Delhi.

Subodh Gupta is one of the most prolific of Indian artists and has taken part in numerous international exhibitions. Born in 1964, Bihar, the seat of Buddhist learning, he now lives & works in New Delhi. The objects he uses in his work appear as emblems, as icons which with confident simplicity codify the complex social and economic, as well as the cultural, situation of present-day India. Gupta uses a rich variety of means to express and produce large sculptures, paintings, installations, photography, video and performance. It is perhaps as a sculptor that one ought to define this artist, aware as he is to the physical presence of the object, of the aesthetics and symbolic attributes of materials, and of the relationships between space, time and body.

Some of the recent exhibitions he has been a part of are: *Adda / Rendez Vous*, La Monnaie, Paris, France (2018), *Art Unlimited | Art Basel 2017*, Basel, Switzerland (2017), *Subodh Gupta. Everyday Divine*, National Gallery of Victoria, Melbourne, Australia (2016), *When Soak Becomes Spill*, Victoria & Albert Museum, London, England (2015), *Everything is Inside*, National Gallery of Modern Art, New Delhi, India (2014), *Faith Matters*, Pinchuk Art Centre, Kiev (2010); *The 4th Fukuoka Asian Art Triennale*, Fukuoka Asian Art Museum, Fukuoka; *Altermodern: Tate Triennial 09*, Tate Britain, London, *Who's afraid of the artists?*, Palais des Arts de Dinard, Dinard (2009).



Three Rounds

2010
brass
178 x 63 x 61 cm
70 x 25 x 24 in
Ed. 3 + 1 AP

SUBODH GUPTA



My Village (XXXI)

2023
oil on linen
225 x 190 x 4 cm
88 x 75 x 1.5 in
unique work

SUBODH GUPTA

EVA JOSPIN

Eva Jospin (1975, Paris), who graduated from the École Nationale Supérieure des Beaux-Arts de Paris, has been composing forest and architectural landscapes for the past fifteen years, which she develops in various media. Winner of the Prix de l'Académie des Beaux-Arts in 2015 and resident at the Villa Medici in Rome in 2017, she has had numerous exhibitions of international importance, notably at the Palais de Tokyo (Inside, 2014) and at the Palazzo Dei Diamanti in Ferrara in 2018, at the Museum Pfalzgalerie in Kaiserslautern in 2019, at the Hayward Gallery in 2020, at the Het Noordbrabants Museum in Den Bosch (Paper Tales, 2021) and more recently at the Musée de la Chasse et de la Nature in Paris (Galleria, 2021). The artist also unveiled several monumental and immersive installations as part of specific commissions, for example Panorama in the centre of the Cour Carrée du Louvre (Panorama, 2016), or at the Abbey of Montmajour (Cenotaph, 2020); signed the creation of an incredible set of embroidered panels for the Dior Haute Couture fashion show 2021-2022 (Chambre de Soie, 2021) and realized the monumental décor of the Dior spring-summer 2023 fashion show (Nymphées, 2022).

Eva Jospin also created permanent works such as the installation Folie, at the Domaine de Chaumont-sur-Loire, inaugurated in 2015, La Traversée at Beaupassage in 2018, Paris and Le Passage in Nantes in 2019. In 2022, Eva Jospin inaugurated Microclima, a new permanent installation conceived as a winter garden in the Max Mara Piazza del Liberty shop in Milan. Throughout 2023, more than twenty of the artist's works will be presented at contemporary art fairs around the world as part of the carte blanche given to the artist by the house Ruinart. This series of works will be connected with Eva Jospin's solo exhibition at the Fondation Thalie in Brussels in the spring of 2023 (Panorama) and with the exhibition planned to start in the summer of 2023 at the Palais des Papes in Avignon (Palace).



Forest

2023
wood and cardboard
176 x 128 cm
69.29 x 59.39 in
unique work

EVA JOSPIN



ANISH KAPOOR

Anish Kapoor is considered one of the most influential artists working today. Born in Mumbai, India in 1954, he has lived and worked in London since the late seventies. His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; at the Prada Foundation in Milan; at the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Modern Art Oxford, U.K (2021); Houghton Hall, Norfolk, U.K (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple in Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow (2015); Gropius Bau, Berlin (2013); Sakıp Sabancı Müzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990 where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards including the Praemium Imperiale in 2011 and Padma Bhushan in 2012. He received a CBE in 2003 and a Knighthood in 2013 for visual arts services.

Also renowned for his architecturally-scaled works, public projects include: Cloud Gate (2004), Millennium Park, Chicago, USA; Leviathan (2011) exhibited at 2011 Monumenta, Paris; Orbit (2012), Queen Elizabeth Olympic Park, London; Ark Nova, the worlds first inflatable concert hall created for Lucerne Festival, Japan (2013-), Descension, (2014) most recently installed in Brooklyn Bridge Park, New York, USA (2017) and HOWL (2020) exhibited at Pinakothek der Moderne, Munich, German (2020-2021).

In April 2022 Anish Kapoor has been the first British artist to be honoured with a major exhibition at the Gallerie dell'Accademia, Venice, Italy (until 9 october).



Magenta Pink and Red Wine satin

2023
stainless steel, lacquer
120 x 120 cm
47.24 x 47.24 in
unique work

ANISH KAPOOR



MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, *Le Stanze*, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are *White Year* (1989) and *Happy Turtle* (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: *Division and Multiplication of the Mirror* and *Art Takes On Religion*. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of "dark" volumes called *Art of Squalor*. During the nineties, with *Project Art* and with the creation in Biella of *Cittadellarte - Fondazione Pistoletto* and the *University of Ideas*, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, *Third Paradise*.

In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, "for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world."

In 2010 he wrote the essay *The Third Paradise*, published in Italian, English, French and German. In 2012 he started promoting the *Rebirth-day*, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world.

In 2013 the Louvre in Paris hosted his personal exhibition *Michelangelo Pistoletto, année un - le paradis sur terre*. In this same year he received the *Praemium Imperiale* for painting, in Tokyo.

In May 2015 he received a degree honoris causa from the *Universidad de las Artes* of Havana in Cuba. In the same year he realizes a work of big dimensions, called *Rebirth*, situated in the park of the *Palais des Nations* in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto *Ominitheism and Demopraxy. Manifesto for a regeneration of society* was published.

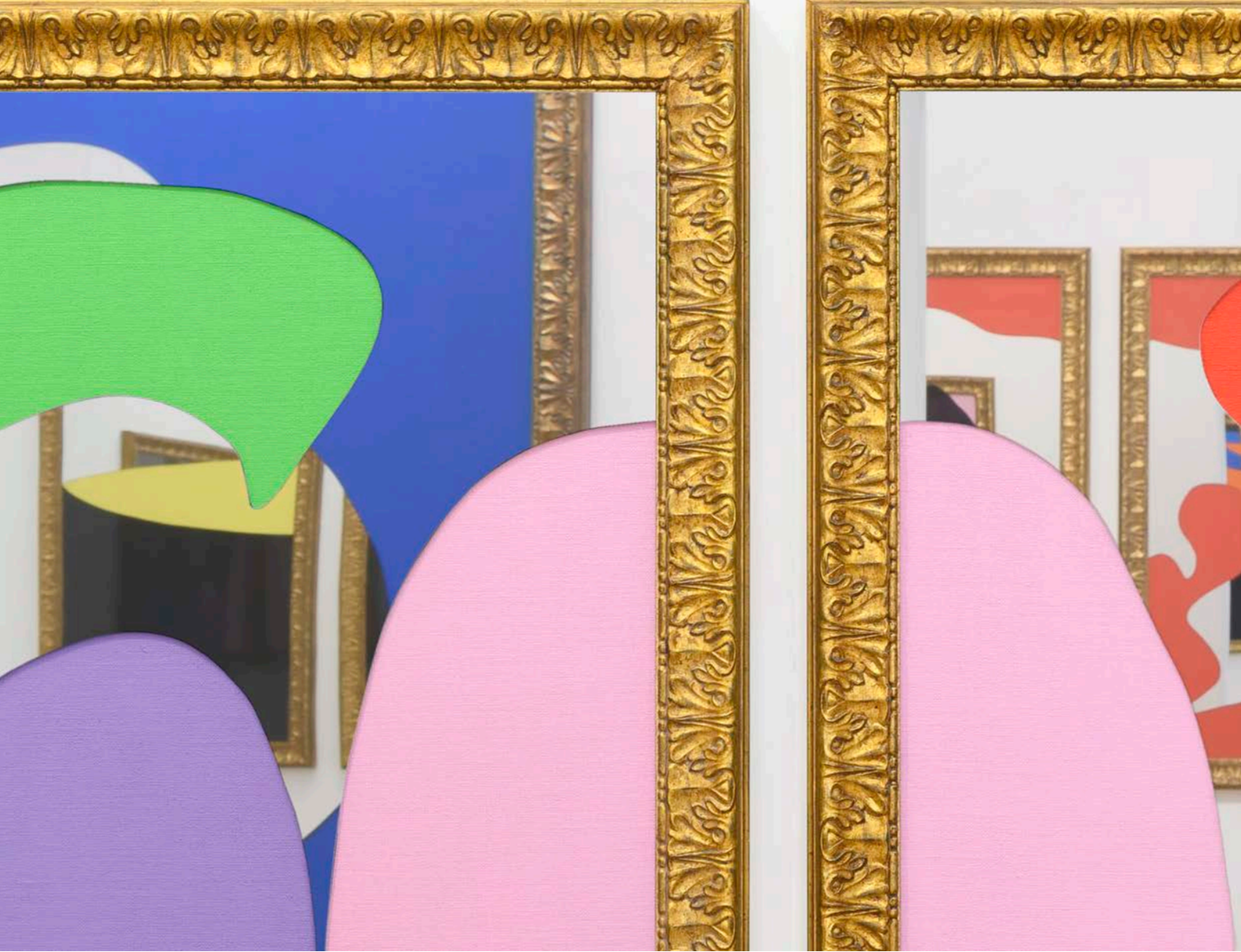
In 2021 the *Universario*, an exhibition space in which the artist presents his most recent research, was inaugurated at *Cittadellarte*, and in December 2022 his latest book, *La formula della creazione*, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.



Color and light

2023
dyptich
juta, mirror, gilded wood
120 x 180 cm
47.24 x 70.86 in
unique work

MICHELANGELO PISTOLETTO



MICHELANGELO PISTOLETTO

Color and light

Started in 2014, the Color and Light series delves into themes spanning the artist's entire body of work, encompassing his education, early pictorial works, and a conceptual approach he has honed throughout his prolific artistic career. Material choices play a crucial role in conveying the artist's message. The use of jute, a humble and modest fabric, echoes the principles of Arte Povera. The raw canvas, the same used in old paintings, and the gilded frames that surround each composition, refer to the artist's training and to the beginning of his career in which he worked together with his restorer father and learnt about the history of art and the techniques used in Old Master paintings and their restoration. In "Color and Light" Pistoletto brings the purity and spontaneity reminiscent of a child's first

outlines: the initial drawing of the work has an indomitable and childlike quality, unencumbered by social conventions. It represents an immediate gesture that captures the essence of the artist's instinctive response to the world around him. The artwork becomes a portal to childhood memories, evoking the simplicity and wonder of those formative years.

NARI WARD

Nari Ward (b. 1963, St. Andrew, Jamaica; lives and works in New York) is known for his sculptural installations composed of discarded material found and collected in his neighborhood. He uses repurposed objects such as baby strollers, shopping carts, bottles, doors, television sets, cash registers and shoelaces, among other materials. Ward re-contextualizes found objects in thought-provoking juxtapositions that create complex, metaphorical meanings to confront social and political issues surrounding race, poverty, and consumer culture. He intentionally leaves the meaning of his work open, allowing the viewer to provide his or her own interpretation.

Nari Ward received a BA from City University of New York, Hunter College in 1989, and an MFA from City University of New York, Brooklyn College in 1992. Solo exhibitions have been hosted at the historic Piscina Romano, Milan, curated by Massimiliano Gioni, Fondazione Nicola Trussardi (2022); Vilcek Foundation, New York (2022); the Museum of Contemporary Art in Denver (2020); the Contemporary Arts Museum Houston, Houston, TX (2019); the New Museum, New York (2019); the Institute of Contemporary Art, Boston (2017); Socrates Sculpture Park, New York (2017); The Barnes Foundation, Philadelphia (2016); Pérez Art Museum Miami (2015); Savannah College of Art and Design Museum of Art, Savannah, GA (2015); Louisiana State University Museum of Art, Baton Rouge, LA (2014); The Fabric Workshop and Museum, Philadelphia (2011); Massachusetts Museum of Contemporary Art, North Adams, MA (2011); Isabella Stewart Gardner Museum, Boston (2002); and Walker Art Center, Minneapolis, MN (2001, 2000). Select group exhibitions featuring his work include *Objects Like Us*, The Aldrich Contemporary Art Museum, Ridgefield, CT (2018–2019); *UPTOWN: nastywomen/badhombres*, El Museo del Barrio, New York (2017); *Black: Color, Material, Concept*, The Studio Museum in Harlem, New York (2015); *The Great Mother*, the Fondazione Nicola Trussardi, Palazzo Reale, Milan (2015); *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, the Museum of Contemporary Art Chicago (2015); *NYC 1993: Experimental Jet Set, Trash and No Star*, New Museum, New York (2013); *Contemplating the Void: Interventions in the Guggenheim Rotunda*, Solomon R. Guggenheim Museum, New York (2010); the Whitney Biennial, New York (2006); and *Landings*, Documenta XI, Kassel, Germany (2003).

Ward's work is in numerous international public and private collections, including Baltimore Museum of Art, MD; the Brooklyn Museum, New York; Istanbul Modern; The Museum of Modern Art, New York; The Nasher Museum of Art at Duke University, Durham, NC; Pérez Art Museum Miami; Speed Art Museum, Louisville, KY; The Studio Museum in Harlem, New York; Walker Art Center, Minneapolis, MN; and the Whitney Museum of American Art, New York.

Ward has received numerous honors and distinctions such as the Joyce Award, The Joyce Foundation, Chicago (2015), and the Rome Prize, American Academy of Rome (2012), and awards from the American Academy of Arts and Letters, the National Endowment for the Arts, New York Foundation for the Arts, John Simon Guggenheim Foundation, and the Pollock-Krasner Foundation. Ward has also received commissions from the United Nations and the World Health Organization.



Peace Walk; Dream Gather

2023
patinated copper sheet, wood, copper nails, and
darkening patina
214 x 214 x 7 cm
84.25 x 84.25 x 2.75 in
unique work

NARI WARD



AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal).

Ai Weiwei has been called the most influential artist of our time.

After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel.

His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country - torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

Ai Weiwei was born in 1957 in Beijing. His father, the poet Ai Qing, was labeled a "rightist" in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China.

Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the 'Stars' group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol. Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing's East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China.

He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine Hall at Tate Modern with 100 million porcelain sunflower seeds.

In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey 'Human Flow' took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, 'Human Flow' follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.



Butterfly in Yellow

2022
toy bricks (LEGO)
190 x 190 cm
74.80 x 74.80 in
unique work

AI WEIWEI



AI WEIWEI

Butterfly in Yellow

The artist places an upside-down double next to Marcel Duchamp's *Nude Descending a Staircase (No.2)* (1912), exhibited in The Armory Show in 1913. The vertical canvas becomes square-shaped like butterfly wings. The two bodies are descending but in a reverse time-space continuum; one descends whereas the other goes upwards.

Ai was greatly influenced by the art of Marcel Duchamp, Andy Warhol and Jasper Johns, and produced his first works: paintings, ready made objects and black and white photographs. Ai was greatly influenced by the art of Marcel Duchamp, Andy Warhol and Jasper Johns, and produced his first works: paintings, ready made objects and black and white photographs.

Political curiosity is a creative driver for the artist, the influence of Duchamp and Warhol led him to the choice of the audiovisual medium to reflect reality. "With Duchamp, art became about concepts, putting the brain to work, working with the intellect as a poet would do. For him, art was not about visual effects or using visuals to illustrate or express ideas. He opened up practices in European visual culture, and I developed that into a lifestyle or attitude, which can be seen as political. I did not take a urinal as a readymade, I took China as a readymade, or tradition or the West's political condition as a readymade. Duchamp's gestures fitted me very well." Ai Weiwei

JOSÉ YAQUE

José Eduardo Yaque Llorente was born in Manzanillo, Cuba in 1985. He currently lives and works between Havana and Madrid. He studied at "Carlos Enríquez" Professional Academy of Fine Arts in Manzanillo (2005) and the Higher Institute of Art (ISA) in Havana (2011). In 2010 he participated in the first Biennial of Contemporary Art in Portugal and exhibited at Wasps Artists' Studios, in Glasgow, Scotland. In 2012 he won a residence in Warsaw: in Poland he exhibited in the Zacheta Project Room of the National Gallery of Art in Warsaw as part of the collective exhibition "Fragmentos" and achieved, at the National Gallery of Art Zacheta, his first solo exhibition outside national borders. In 2017, he took part in the collective exhibition of the Cuban Pavilion, in Palazzo Loredan, at the 57th Venice Biennale. Among his solo exhibitions, we mention: "Maturation", Galleria Continua, Rome (2020); "El dilema del ciempensamientos", Colegio de Arquitectos (UNAIICC), Havana (2019); "Calma", Mario Mauroner Contemporary Art, Vienna (2019); "Kind of Blue", David Gill Gallery, London (2018); "Origen", Galleria Continua, Havana (2017); "Alluvione d'Arno", Villa Pacchiani Exhibition Centre, Santa Croce sull'Arno, Pisa (2017); "Tierra Madre", David Gill Gallery, London (2017); "Gravedad", Galleria Continua, Les Moulins, France (2015); "Scavare", Galleria Continua, San Gimignano, Italy (2015); "Magma", National Library of Cuba, Havana (2015).

Group exhibitions that feature his work include: "Commanderie de Peyrassol. Nouvelles installations permanents", France, 2021; "Mirador Circular", Galleria Continua, Havana (2020); "ABUC", Mai36 Gallery, Switzerland (2019); "Agua Salada", Regla, Havana (2019); "Ola Cuba!", Gare Saint Sauveur, Lille (2018); Art Basel Unlimited, Basel (2018); "Cuban Art Now", Singer Laren Museum, Amsterdam (2017); "¿Soy Cuba?", Palazzina dei Bagni Misteriosi, Milan (2017); "Queen Anne's lacy", Wasserman Projects, Detroit (2017); "Cuba mi amor", Galleria Continua, Les Moulins, France (2017); "The meantime", Voorlinden Museum, Wassenaar, The Hague, Netherlands (2017); "Nido sin árbol", Colegio de Arquitectos (UNAIICC), Havana (2016); "Cuarteto", Galleria Continua, Havana (2016); "Transhumance", CAB Art Center, Brussels (2016); "TÚ + YO = NOSOTROS", Galleria Continua, Havana (2015); "Wind and Art Don't Care about Border", Metropolitan Art Society, Beirut (2015); "Anclados en el territorio", Galleria Continua, Havana (2015); "Follia Continua (25 Years of Galleria Continua)", CENTQUATRE, Paris; "Senderos de Bosque", Emerson College/ Ruskin East G. Floor, Forest Road, England, UK (2013).



Azufre con impurezas I

2022
oil on canvas
195 x 162 cm
76.77 x 63.77 in
unique work

JOSÉ YAQUE



GALLERIACONTINUA

SAN CIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI