

## PRESS RELEASE

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**USFCAM Hours: M-F 10am-5pm, Sat 1-4pm**

**Closed: September 6, November 11, 24, 25, 26**

Admission to the Museum is free; daily permit (\$5.00) or pay per space parking required

**August 23 – December 11, 2010**

**Carlos Garaicoa: *La enmienda que hay en mí (Making Amends)***

The University of South Florida Contemporary Art Museum is pleased to present *Carlos Garaicoa: La enmienda que hay en mí (Making Amends)*. Carlos Garaicoa (b. 1967, Havana, Cuba) is known for his study of the contemporary city and its built historical, political, societal and humanistic conditions in a multidisciplinary approach that defies categorization and involves a broad range of materials and techniques. He employs drawing, painting, sculpture, collage, installation, photography, video and architectural models in investigations of history, politics, architecture, urbanism and culture.

Driven by a belief in the artist's moral obligation towards society, Garaicoa—who lives and works in Havana and in Madrid, Spain—creates new vocabularies in order to discuss social and political issues. Inspired by the circumstances of Cuba, he has adopted his native city as a laboratory and metaphor for human existence. He charges his works with commentary on issues such as architecture's ability to alter the course of history, the failure of modernism as a catalyst for social change, human rights, and the decay of 20th century utopias.

Works in the exhibition include *The Crown Jewels (Las joyas de la corona)*, 2009, a series of eight cast silver models of international places of military authority, surveillance and repression, representing the National Stadium of Chile, Cuba's Villa Marista and Linea y A (Ministry of the Interior), the East German Stasi, Guantánamo Naval Base, the Pentagon, the School of the Naval Academy in Buenos Aires, and the KGB in Moscow. Intricate and intimately scaled, they are displayed individually in glass vitrines. Garaicoa has said that the work "...was conceived thinking of its possible impact on two audiences: those living under contradictory political systems—where human rights are obviously repressed—and those in systems that claim to have solved such contradictions, as in the case of Europe."

In other works, the artist's idea evolves over series of black and white photographs altered and amended in various ways, always dealing with an aspect of Havana and its built environment, and often contrasting utopian ideology with reality. *Untitled (Sentences) [Sin título (frases)]*, 2009, documents the artist's perambulations through the formerly bustling downtown commercial center. Responding to the fanciful names emblazoned on now deteriorated or abandoned storefronts, he writes "street haikus" in pins and needles directly on the photographs. Other works include *Saving Time* (2009), a 1950s modernist wall clock that runs backwards; *Theory and Practice in the 18th Brumaire of K. Marx (Teoría y práctica en el 18 Brumario de K. Marx)*, 2009, an installation of bookcase and books that contrasts Marxist theory with current Cuban reality; *For Life... (De por vida...)*, 2009, a graphite drawing on a paper scroll with a photograph of an ideological billboard, and *Bend City*, 2009, the artist's exquisite cut paper installation, depicting an entire imaginary city.

Carlos Garaicoa's works are included in many public and private collections including: Solomon R. Guggenheim Museum; Ella Fontanals Cisneros Collection, Miami, FL; Museum of Modern Art, New York, NY; Tate Modern, London, England; Los Angeles County Museum, LACMA, Los Angeles; Museo Nacional de Arte Centro de Arte Reina Sofia, Madrid, Spain; National Museum of Fine Arts, Cuba; Museum of Fine Arts, Houston.

#### RELATED EVENTS:

##### AUGUST 27

**Colloquium: USF Marshall Student Center | MSC 2708 Plaza Room: 10am–Noon**

**Exhibition Reception | Meet the Artist & Curators: USFCAM 7-9pm**

Participants include: Carlos Garaicoa, Artist; Corina Matamoros, Co-Curator Exhibition, Curator of Contemporary Cuban Art, National Museum of Fine Arts, Havana; Noel Smith, Co-Curator Exhibition, Curator of Latin American and Caribbean Art, USF and Mark Weston, Assistant Professor of Architecture, USF School of Architecture and Community Design.

##### NOVEMBER 10

**Curator's Tour of the Exhibition with Noel Smith: USFCAM 12–1pm**

#### Colloquium Participant Bios:

Artist **Carlos Garaicoa**, a native of Havana, Cuba, lives and works in Madrid, Spain, and Havana, where he studied thermodynamics at the Instituto Hermanos Gómez and visual art at the Instituto Superior de Arte. Since 1991, Garaicoa has exhibited extensively at international venues including the 53rd Venice Biennale and Documenta 11. His works belong to public and private collections including the Solomon R. Guggenheim Museum, Tate Modern (London), Museum of Modern Art (New York), and el Museo Nacional de Arte Centro de Arte Reina Sofia (Madrid).

**Noel Smith** is Curator of Education/Latin American and Caribbean Art at the Institute for Research in Art at the University of South Florida. She has co-curated several major exhibitions including *The Amazing and the Immutable*, combining vintage and contemporary photography, *Los Carpinteros: Inventing the World, and Homing Devices*, among others. She holds an M.A. in art history with an emphasis on the history of photography, directs the USF Museum Studies Graduate Certificate Program, and teaches and lectures widely.

**Corina Matamoros** is Curator of Contemporary Cuban Art at the National Museum of Fine Arts, Havana, Cuba. She holds a degree in art history from the School of Philology, University of Havana, and a degree in museum studies from the Louvre School. During her thirty-two year tenure at the Museum, she has organized numerous exhibitions of contemporary Cuban art including José Bedia, Kcho, Los Carpinteros, Tania Bruguera, and Belkis Ayón, among others. Most recently, she curated the exhibition *Eagerly Awaiting, Raúl Martínez*, of the work of the seminal Cuban pop artist, for the Magnum Metz Gallery in New York. She has published essays and articles about art, museum studies and collecting, including the recent compilation of essays entitled *Mirada de curador/The Curator's Gaze* (Letras Cubanas, Havana, 2009).

**Mark Weston**, AIA, is an Assistant Professor of Architecture at the University of South Florida where he teaches graduate courses in design and technology. His research focus is multi-disciplinary, combining experimental building materials, digital fabrication, and physical computing with traditional notions of making in order to generate interactive and complex physical environments. He holds a B.A. and an M.Arch. with distinction from the University of Michigan in Ann Arbor and has worked with Gehry Partners, Ply Architecture, Bowen Architecture, and is currently principal of Maurer Weston LLC (MWlabs).

*Carlos Garaicoa: La enmienda que hay en mí (Making Amends)* is organized and traveled by the USFCAM, Tampa, FL. The project is supported in part by the Stallvik Art and Education Foundation, Inc., the USF Cuban American Student Association (CASA), and the USF Institute for the Study of Latin America and the Caribbean (ISLAC). The Institute for Research in Art is recognized by the State of Florida as a major Cultural Institution and receives funding through the State of Florida, Division of Cultural Affairs, the Florida Council on Arts and Culture, and the National Endowment for the Arts. USFCAM is accredited by the American Association of Museums.