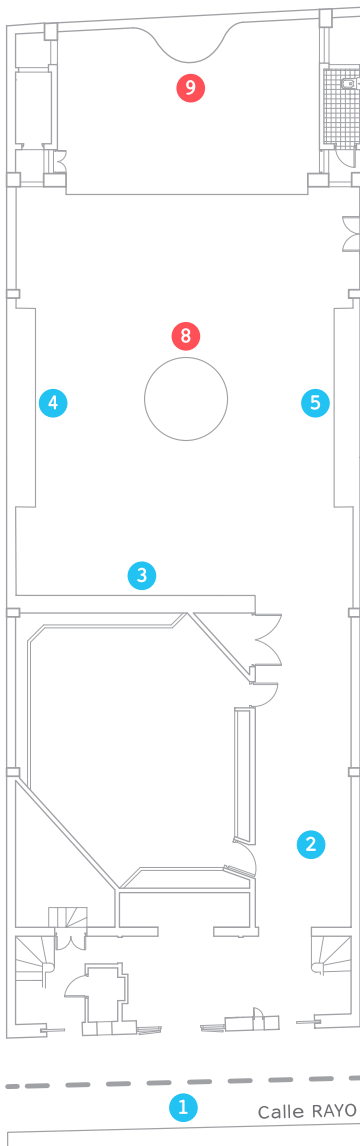


HIGH FLOOR, 2ND FLOOR



Calle RAYO, GROUND FLOOR, 1ST FLOOR

1. Elizabet Cerviño
BLANQUEAMIENTO
2017
2. Elizabet Cerviño
VIENTO
2017
3. Elizabet Cerviño
MALLAS
2017
4. Elizabet Cerviño
DE LA SERIE "TEMO LA BLANCURA POSADA"
2015-2016
5. Elizabet Cerviño
QUEBRAR
2017
6. Elizabet Cerviño
DE LA SERIE "TESTIMONIOS DE LA BRISA"
2015-2016
7. Elizabet Cerviño
DE LA SERIE "TESTIMONIOS DE LA BRISA"
2015-2016
8. Anish Kapoor
CUANDO ESTOY GESTANDO
1992-2016
9. Anish Kapoor
DESCENSO AL LIMBO, LA HABANA
2016

ELIZABET CERVIÑO

"NA"

EXHIBITION OPENING OF "NA" BY ELIZABET CERVIÑO

SATURDAY, SEPTEMBER 16, 2017 / 7.00 PM

"BLANQUEAMIENTO", INTERVENTION BY ELIZABET CERVIÑO
THURSDAY, SEPTEMBER 28, 2017 / 4.00 PM

Part III of the exhibition series
"The artwork that interests me"
with the artists José Yaque, Susana Pilar & Elizabet Cerviño
in synergy with works by
ANISH KAPOOR

ARTECONTINUA
SAN GIMIGNANO BEIJING LES MOULINS HABANA

in collaboration with

C N P
CONSEJO NACIONAL ARTES PLASTICAS

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With Elizabet Cerviño's "Na", the exhibition cycle "The artwork that interests me", presented by ARTE CONTINUA in July 2017, reaches its third phase. The first and second parts of this cycle featured works by José Yaque and Susana Pilar respectively. Thus, Cerviño's exhibition marks the last part of ARTE CONTINUA's proposal to three Cuban artists. ARTE CONTINUA asked them to exhibit their work in synergy with two sculptures realized within its spaces in November 2016 by the Indian-British artist Anish Kapoor during his stay in Cuba.

The exhibition cycle's main idea takes off from a work by Michelangelo Pistoletto (Biella, 1933) that he exhibited on April 2, 1968 for the XXXIV Venice Biennale. On that occasion, the Italian artist launched a universal call to encourage the sort of creative collaboration necessary to strengthen human bonds. It reads:

"PISTOLETTO

WITH THIS MANIFESTO, I INVITE WHOMEVER WANTS, TO COLLABORATE WITH ME DURING THE XXXIV VENICE BIENNALE.

BY COLLABORATION I MEAN A NON-COMPETITIVE HUMAN RELATIONSHIP, MORE SPECIFICALLY A MUTUAL SENSITIVE AND PERCEPTIVE UNDERSTANDING. TO YIELD A PART OF MYSELF TO WHOM WISHES TO YIELD A PART OF THEMSELVES IS THE ARTWORK THAT INTERESTS ME."

In ELIZABET CERVIÑO's work, the idea of nature sprouts from installations, actions, canvases and other materials. Nature can be seen the same in an artifact as in an intimate gesture; this is why, for instance, in Cerviño's performances visuals are minimal, in some cases even liturgical. Usually they imply water or clay, two materials that – if Elizabeth had a cosmology of her own (undoubtedly inspired by the Tao) would represent Creation.

The first time the artist worked in Havana's Chinatown, within ARTE CONTINUA's space, the former cinema theater Águila de Oro, has been for the exhibition inaugurated on November 27, 2015, "Anclados en el Territorio." On that occasion, she presented the work "The extension of the rain": transparent threads dangling in the hallway to brush visitors' passing.

Perceptive reflections are also proposed by the exhibition project "Na". In it, Elizabet Cerviño condenses actions experienced in her natural surroundings. On the other hand, the audience is essential. In fact, in this exhibition, as well as in her creative process "both the idea, the artifact and the spectator are present. The work is complete with the spectator, it is nothing without him or her."

In this exhibition visitors also come across two works by the British-Indian artist Anish Kapoor. These pieces are coherent with instances that inform Cerviño's works. The sculptures "Descent to Limbo Havana" (2016) and "When I am pregnant" (1992-2016) confront us with the ambiguity and uncertainty yielded by the void. In Cerviño's words: "Within my creative process, the void is a natural entity, where its representation succeeds in purifying itself. Hence, it is an attempt at non-representation." Therefore, similarly to Kapoor's non-objects, "Na" stands as an attempt at non-representation, or as the artist would say: "a gesture, which is trying to say a word but remains a sound".

ELIZABET CERVIÑO (Manzanillo, 1986) lives and works in Havana. Amongst her most recent solo shows we mention: "PAUSA", Micromuseo Callao, La Colonna, Lima (2017); " Hoguera", Red Miller Residency, Vermont (2015); "Paisaje a 360º", Galería Villa Manuela, Havana (2014); "Hálitos", Centro de Desarrollo de las Artes Visuales, Havana (2013). Amongst her awards and residencies: "Vermont Residency Studio Center", Red Miller, Vermont (2015), Finalist at the "International Art Award for Cuban, young artist of the Year's 1st Edition", Farber Foundation, Cuba; nomination to the "Maretti Award II Edition", Cuba-Italy (2014); "Workshops with the Mexican artist Gabriel Orozco", Playa Jibacoa, Havana (2013); "Creative Grant Juan Francisco Elso", Association Brothers Saíz (AHS), Havana (2013); "I'm Cold Project", Henry Moore Foundation, Glasgow, Scotland (2011). She participated in various collective exhibitions, such as: "Nido sin árbol", UNAICC, National Union of Architects and Construction Engineers of Cuba (2016); "Jugar en serio: Pintura expandida", Centro de Desarrollo de las Artes Visuales (CDAV), Havana (2016); "Intersections: Havana / Portland," Hoffman Gallery, Lewis & Clark College, Portland (2016); "Anclados en el Territorio" ARTE CONTINUA, Havana (2015); "New Colors", Robert Miller Gallery, New York (2015); "La Patria que vuela", House of Ergorn, Berlin (2015); "Peine de agua. Muestra central", 12th Havana Biennial (2015); "Por el dos", 6th Salon of Contemporary Cuban Art ", Centro de Desarrollo de las Artes (CDAV), Havana (2014); "Para quebrar los muros", National Museum of Fine Arts, Havana (2013); "Detrás del muro" The 8th Floor, Shelley and Donald Rubin Foundation, New York (2013); "No es la ausencia", Pabellón Cuba, Havana, (2011).

ANISH KAPOOR is one of the most prominent contemporary artists in the international network. In May 2015, during the XII Biennial of Havana he exhibited, in collaboration with Galleria Continua, "Wounds and Absent Objects" (1998) an installation presented in the cinema Payret. In November of the same year, as part of the show "Follia Continua! 25 years of Galleria Continua", a collaboration between Galleria Continua and the Contemporary Art Center Wilfredo Lam, he presented the work "Endless Column" (1992).

Kapoor joins to his research the interest for non-forms and auto-generated objects, man and self-awareness, the mind and the experience of things, and the universality of time and space. All these themes are present in the works "When I am pregnant" (1992-2016) and in "Descent into Limbo, Havana" (2016) which are featured in the exhibition "The artwork that interests me." According to the artist:

"These works are about what is present and what is absent. In a way, they are a kind of fiction, an idea about objects that exist and don't exist at the same time. I think that it is a condition of inner human reality. It is as if I have some other, unreal reality, and these works propose the idea that fear, absence and presence, are part of who we are and what we are."¹

BIOGRAPHY OF ANISH KAPOOR:

Anish Kapoor was born in Mumbai in 1954. In the 70s he moved to London, where he currently lives and works. Kapoor's artistic career consists of two complementary phases. The former includes works from the early 80s: sculptural objects bearing forms shifting between the abstract and the natural, entirely covered with monochrome pigment, the intensity of which conceals the manufactured origin of the work and suggests the idea of the crossing of boundaries. In the 90s, he explored what may be recognized as the distinctive features of his output: increasingly monumental sculptures that represent his staging of the void, rendered tangible by a cavity that fills them up or a material that empties them out. In the past thirty years his work has been shown in several of the world's most important museums and galleries. He has had solo shows at the Kunsthalle in Basel, the Tate Gallery and Hayward Gallery in London, the Reina Sofia in Madrid, the CAPC musée d'art contemporain de Bordeaux, in Bordeaux, the CCBB Centro Cultural Banco do Brasil in Brasilia, Rio de Janeiro and São Paulo, and, more recently, at the Haus der Kunst in Munich and the Royal Academy of London. In 2010, he showed for the first time in India, with solo exhibitions at the National Gallery of Modern Art in New Delhi and at Mehboob Studios in Mumbai. The artist has taken part in group exhibitions organized by institutions such as the Serpentine Gallery in London, dOCUMENTA IX in Kassel, the Moderna Museet in Stockholm, the Centre Georges Pompidou, the Louvre and Grand Palais in Paris, the Guggenheim in Berlin, New York and Bilbao. Anish Kapoor's works are held in numerous public and private collections, including the MoMA in New York and the Stedelijk Museum in Amsterdam. Amongst the best known and most highly acclaimed public commissions realized by Kapoor in recent years, there are: Marsyas (Tate Modern Turbine Hall, London), Cloud Gate (Millennium Park, Chicago), Underground (within the medieval tower of Sant'Agostino, Arte Continua, San Gimignano) and Earth cinema (Arte Pollino un altro sud con Arte Continua, Basilicata). Anish Kapoor received the prize Premio Duemila at the Venice Biennale in 1990, the Turner Prize in 1991, and was awarded an Honorary Fellowship at the London Institute in 1997. In 2003, he received a CBE. Since 2001 he has been an honorary member of the Royal Institute of British Architecture. Recent public commissions include: Ark Nova, Lucerne Festival, Matsushima, Japan (2013); Orbit, Olympic Games, London, in collaboration with Cecil Balmond (2012); Leviathan, Grand Palais, Paris; and Monumenta 2011 (2011). In 2015, a major retrospective dedicated to the artist was held at the Palace of Versailles, and his solo show Descension at Galleria Continua San Gimignano.

¹ Interview by William Capote to the artist Anish Kapoor, in ARTE CONTINUA, on November 23, 2016.

THANKS TO:

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