

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

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SUSANA PILAR

Empatía

20/01/2024 - 31/03/2024

Opening Saturday 20 January 2024, 4-7.30pm. Until 31 March 2024.

The gallery is open from Monday to Friday 10am / 6pm,

Saturday and Sunday 10am - 1pm / 2pm - 7pm.

Galleria Continua is pleased to present the solo exhibition *Empatía* by Cuban artist Susan Pilar in its spaces in Piazza della Cisterna. Her work focuses on the body, gender, race and social issues, giving fundamental weight to research on her African heritage and ancestry. On this occasion, as the title indicates, the exhibition is an open declaration of the artist's willingness to identify herself with others and make it possible for them to share their feelings.

All the works in *Empatía* are connected to her performative and participatory practice. A set of black origami figures are scattered throughout the exhibition space, which are the result of one of her most provocative performances of recent times: *Black Stories*, born from her research on her African heritage, and with the help of family members over 95 years old, when she discovered that she has ancestors in the Congo and Sierra Leone. The performance took place for the first time in Belgium to address the historical relationship of slavery between this country and the Republic of Congo, and for the second time in Senegal, where many of the artist's ancestors

were separated, divided, enslaved and sent against their own will through 'the door of no return' to the American continent. During the performance, which lasted 3 hours, Susana Pilar concentrates on making origami using only her feet, while her hands remain in a useless pose. The action is related to the fact that many people in Congo had their hands mutilated as punishment during the period of Belgian colonization of the Congo. The performance is a call to the former colonies to review their history and seriously investigate what happened in the past, as an important sign of respect.

In *Wall of all together*, Susana invites all participants to write on a white canvas a word that defines their best virtue in relation to other people. The act becomes a moment of individual reflection, of self-recognition in our relationship with other people, of leaving a humanist feeling in writing.

As part of the exhibition, photographs of *Intercontinental Drawing*, a performance she made in Venice in 2017, are included. The action once again revisits the theme

of inheritance. The artist uses the boat as a symbol of her Chinese and African ancestors who were forcibly transported on boats to Cuba. She perceives herself as a result of this movement and therefore drags the boat as a metaphor.

At the opening of the exhibition, a performance takes place whose content has been preserved by the artist until the moment of its presentation.

Susana Pilar Delahante Matienzo was born in Havana, Cuba, in 1984. She currently lives and works in Holland. She studied at the José Antonio Díaz Peláez Elementary School, San Alejandro Academy and graduated in 2008 from the Higher Institute of Art in Havana, Cuba. From 2011 to 2013, she completed postgraduate studies at the HfG | University of Arts and Design in Karlsruhe, Germany, with funding from the DAAD.

She obtained the residency for artists and awards: CAD+SR RESEARCH in Italy and Kenya (2019-2020); CIFO Grants & Commissions Program Award, Miami, USA (2019); AIR of Fondazione Macc, Calasetta, Italy; AIR at the Academy of Fine Arts in Vienna, Austria (2017); AIR Dance Hall Fire Hall, Calgary, Canada (2016); AIR Skövde, Skövde, Sweden (2016); Apexart Fellowship, New York, USA (2016); Maretti Award (shared) (2014); MAP Residency at ARTEZ, Enschede, Netherlands, (2010-2011); Villa Waldberta in Munich, Germany (2010); Art Centre Darling Foundry in Montreal, Canada (2009); among others.

Her work has been exhibited in the following biennials and international art events: Berlin Biennale (2022), 14 Dakar Biennial, Senegal (2022); Lubumbashi Biennial, Democratic Republic of Congo (2019); 12th and 13th Havana Biennial (2015, 2019); 13 Biennial of Media Arts, Centro Nacional de Arte Contemporáneo Cerrillos, Santiago de Chile (2017); New Talents Biennale 2016, Cologne, Germany; Cuban Pavilion at the Venice

Biennial (2015); International Biennale of Contemporary Art (BIAC), Martinique (2013); IV Bienal de performance, Chile (2012); III Biennale Arts Actuels Réunion, Reunion Island, France (2011); International Photography Exhibition, World Festival of Black Arts and Cultures, Dakar, Senegal (2010); 7th Gwangju Biennial, South Korea (2008).

Amongst her main solo shows, we mention: Abriendo paso, FOROF, Rome (2023); Resilience, TRUCK, Calgary, Canadá (2022); Body Present, KIOSK, Gent, Belgium (2019); Jardinera, Galleria Continua, Les Moulins, France (2018); Dibujo intercontinental, Galleria Continua, Havana (2017); Un chino de paso por Venecia, ICI, Venice, Italy (2017); Reclaiming meaning, Skövde Art Museum, Sweden (2016); Tropiques h ritage, Andr  Arsenec Gallery, Tropiques Atrium, Fort de France, Martinique (2015). Her work has been included in group exhibitions at Museo del Barrio; Smart Museum, Chicago; Cranbrook Art Museum, Bloomfield Hills, USA; Opelvillen Riisselsheim Art and Culture Foundation, Germany; New Museum of African Civilizations, Dakar, Senegal; Fundaci n Minera Escondida, Antofagasta, Chile; Galleria Continua, Havana, France, Italy; Fotomuseo de Cuatro Caminos, Mexico City; Alabama Contemporary Art Center, USA; Goodman Gallery, Kapstadt, South Africa; Kunstraum Niederoesterreich, Vienna, Austria; Museo Nacional de Bellas Artes, Havana, Cuba; Centro de Arte Contempor neo Wifredo Lam, Havana, Cuba; School of the Museum of Fine Arts, Boston; Extra Muros exhibition, curated by M HKA Museum of Contemporary Art in Antwerp, Mechelen, Belgium; ZKM / Center for Art and Media, Karlsruhe, Germany; among others.

For further information on the exhibition and photographic material:
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