



# GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

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# LA BRÈCHE

*Alejandro Campins, Iván Capote, Yoan Capote,  
Elizabet Cerviño, Carlos Garaicoa, Osvaldo González,  
Luis López-Chávez, Yornel Martínez, José Manuel Mesías,  
Susana Pilar, José Yaque*

16/09/2021 – 31/10/2021

Opening: Thursday, September 16, 6-8 pm

Galleria Continua is pleased to announce a group show of Cuban artists in the newly renovated first floor of the gallery in the heart of Paris.

Following the idea of creating a welcoming space, flexible, inclusive and architecturally characterized, the 800 square metres will offer new possibilities of dialogue between the artworks and the numerous traces of the story of this ancient building.

*"Human beings know how to turn obstacles into new paths, because life only needs the space of a crack to be reborn".*  
- Ernesto Sábato, extract from *The Resistance*, 2002.

It is from the words of Ernesto Sábato, one of the most renowned South American thinkers, that the exhibition entitled *La Brèche* took shape. For this occasion, Galleria Continua have brought together a collection of works by Alejandro Campins, Iván Capote, Yoan Capote, Elizabet Cerviño, Carlos Garaicoa,

Osvaldo González, Luis López-Chávez, Yornel Martínez, José Manuel Mesías, Susana Pilar, José Yaque. *La Brèche* is an homage to the Cuban spirit of constant reinvention, subtly finding its subversive tone in the cracks of the system.

Since the opening of the gallery in La Havana in 2015, Galleria Continua has tied its fate to Cuba, embracing the history and culture of the country, carrying the voices of a generation of Cuban artists around the world. For *La Brèche*, their different practices converse in the space of the gallery, between the old wallpapers and renovated white walls, as an unprecedented dialogue emerges from the cracks.

The exhibition brings together painting, sculpture, installation and video, making a mix of new and previous works. In the field of painting, Campins presents works from his latest series *Tibet*, resulting from a journey of several Buddhist monasteries; Luis López-Chávez exhibits three canvases from the series *Las contravenciones* that are a critical commentary on the Cuban social-economic situation; while Yaque, for whom *"the crack is a possibility to access another*

*world*", exhibits paintings from his series about minerals and his well-known showcases full of an infinite variety of natural elements.

When thinking about the title of the exhibition, Yoan Capote points out *"he, who breaks the branch, enlivens the root"*, and places us in front of *Urban Nature*, a work that questions human nature and its development, using real trees as a symbol. One of his immense seas with fishhooks is also exhibited. On the other hand, Elizabet Cerviño thinks that a crack is *"that slight and empty space where things appear and have their own existence"*. Therefore, the exhibited works explore concepts such as fragility and the physical and spiritual dimension of the human being.

Osvaldo González creates a series of works specifically for this exhibition, in which the images recreate spaces that come from social networks or are extracted from his own visual memory. In contrast to González's idyllic environments, the image of a building in ruins is shown in the form of puzzle pieces by Carlos Garaicoa, an artist who has for years documented and drawn attention to the constant "cracks" in urban architecture.

Iván Capote's pieces focus on a conceptual creation of linguistic tradition that proposes to reflect on existential, political and social phenomena of the current times. In the conceptual order are also presented works by Yornel Martínez, who through a subtle gesture intervenes on a statue of Buddha, and at the same time tries to create a new symbolic geography through the line that describes *The Pure Land*. On the other hand, the works by José Mesías are the result of the close relationship he establishes with the objects he collects in his daily life and with which he finds some connection to rewrite or comment on reality.

Last but not least, Susana Pilar's video *Re-territorialización* is the documentation of a performance made in 2016. According to the artist, she is *"interested in deconstructing concepts, realities and orders made by us through what I call cracks, which are nothing more than access channels to things that exist independently of the order constructed by human beings."* In this video, the reflection focuses on

individual or collective displacements, and the cultural transfers they imply.

*La Brèche* opens a new series of exhibitions in an unconventional space devoted to experimentation, bringing together art, sociality and culture. The ongoing renovations of the gallery, in collaboration with MBL architectes, will gradually spread to the ground floor, revealing the patina of time and finally offering to the public a café, a store and a room dedicated to meetings and talks in a new, constantly evolving framework.