

IMAGINING CUBA



Dario de Dominicis

Ernesto Javier Fernández

René de Jesús Peña González

Gianni Gosdan

Julieve Jubin

Liudmila & Nelson

Antonio Gómez Margolles

Alejandro González Méndez

Sandro Miller

Umberto Sommaruga

TYLER ART GALLERY

Acknowledgements

Tyler Art Gallery is pleased to serve as a partner in support of the SUNY Oswego's nearly decade-long relationship with the University of Havana and in supporting the global awareness of Oswego students in general. Over the years, many key individuals at SUNY Oswego have been involved in initiating and sustaining this complex but rewarding relationship including President Deborah Stanley, Provost Lorrie Clemo, Lizette Alvarado, Eugenio Basualdo, Barbara Garii, Lisa Glidden, Julieve Jubin, Juan LaManna, Joshua McKeown, Walter Opello, Eric Schmitz and Monico Soto.

An international art exhibition is not possible without the dedicated work and varied contributions of many individuals. The impetus for *Imagining Cuba* grew out of an International Education course that allowed SUNY Oswego Professor of Art and co-curator Julieve Jubin to bring students to Cuba to capture in photographs its complex beauties. During this period she "was inspired and moved by everyday citizens of Cuba" as evidenced in her subsequent Tyler Art Gallery exhibition *Centro Habana* 2011. Three photographs by Jubin are included in this exhibition.

Guest-curator Carmen Lorenzetti researched and secured the cooperation of the ten artists who lent work to *Imagining Cuba* and also contributed the insightful essay in this catalog all while enduring with good humor the difficulties of language barriers and the vagaries of email communication. Without her connections and diligence this exhibition would have been truly impossible.

We are grateful to Fototeca, Havana, Cuba for its commitment to exhibiting *Imagining Cuba* in 2014 ; giving Cuban citizens an opportunity to reflect on perceptions of their homeland from both outside and inside.

ARTSwego and Hart Hall Global Living & Learning Center provided vital support for this project.

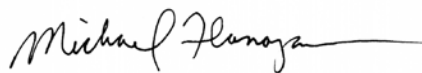
Art Department Chairperson Cynthia Clabough offered characteristically sound advice and unfailing support for this project.

Anita Welych generously lent her expertise to catalog and label translations.

Linda Paris lent her skills in preparing these photographs for display.

Many students pitched in to design printed materials, print photographs and aid in preparation and installation of *Imagining Cuba* including Kelly Brodeur, Carrie Gregg, Hannah McHale, Justin Mastrangelo, Adam Matta and Marci Zebroksi.

Lastly, but perhaps most significantly, the artists included in the exhibition should be recognized and applauded for their dual commitment to the art of photography and to telling the evolving story of Cuba and it's people.



Michael Flanagan, Assistant Director
Tyler Art Gallery

Imagining Cuba / Imaginando Cuba

Tyler Art Gallery, SUNY Oswego
March 26 – April 27th, 2013

Fototeca, Havana, Cuba
January 10 – February 10, 2014

Exhibition Organized by :

Carmen Lorenzetti, Guest Curator

Julieve Jubin, Co-Curator, Professor of Art, SUNY Oswego

Michael Flanagan, Assistant Director, Tyler Art Gallery

This exhibition is made possible with generous support from :

ARTSwego, Art Department, Tyler Art Gallery, SUNY Oswego

Support also provided by Hart Hall Global Living & Learning Center



Imagining Cuba

by: Carmen Lorenzetti

Photographing Cuba is an activity that has impassioned many generations of professional and amateur photographers alike from all over the world to search for the secret of its political and cultural uniqueness. This land has for dozens of years resisted the embargo imposed by the United States. The resultant ever-increasing isolation has become progressively more unequivocal and difficult due to the fall of the Soviet Union at the end of the 1980's. This singularity has consigned to Cuba a historical and mythic quality, thus transforming it into the Island of Utopia, a center of equality and justice among men. Yet its singularity has frozen its features in time, as reflected in the decadent colonial architecture and the enormous American cars of the 1950's. It constitutes the background scenery of innumerable memories of Cuba and tells an unchanging story/history that has not found a way to renew itself over time. It is a society that reflects a Western culture of some 70 years past, at least in appearances, where people filled the streets and socialized in solidarity; where the children played in the streets, as yet not gripped by the solitude to which television and video games would have otherwise progressively reduced them. The image of Cuba most widely recognized by the rest of the world is that created through "street photography", that records this atmosphere with a certain note of melancholy and nostalgia. And it is this imaginary world to which almost all the international photographers of this exhibition are indebted.

Dario De Dominicis has known and lived extensively in Cuba, and has strived to understand its features from the inside out. Utilizing, above all, black and white photography gives a decidedly documentary flavor to his work. In reviewing his photographs, moments appear which embody Cuban society, as in that of a tobacco field, a prayer to a Santería saint, a speech by Fidel Castro on television, a hug at an impromptu party. These are often shot with a strongly diagonal composition, making the scene more dynamic.

Umberto Sommaruga has also frequently returned to Cuba, although not as often as De Dominicis. He therefore has not so much constructed a history as he has caught those fragments related to his anthropological interests that confront a reality tied to the traditions and customs of a people, including overtly religious ones. Thus here is exhibited the Party of Remedies, tied to a competitive, at times violent, custom among the neighborhoods of the city which has its origins in the Christmas vigil of 1820. Sommaruga ably chooses the culminating moment of an action, as does De Dominicis, rendering them deserving heirs of a mentor with a similar artistic intention: Henri Cartier-Bresson.

An elegiac thread is woven throughout the photographs, taken with the blinding light of the sun saturating their colors, of Julieve Jubin. The photographer does not seek particular effects; rather she captures ordinary moments, banal instances, with the intention of recovering the connective tissue of the quotidian life of the people she encounters. She accomplishes this with an emotional connection towards the subject, at times posing them, at times freezing an instant of everyday life.

The almost exclusive use of the portrait is the trademark of Sandro Miller who in 2001 was invited by the Cuban government to make portraits of athletes from the legendary ones to the younger generations. He accomplishes this above all with the subject in

Imaginando Cuba

by: Carmen Lorenzetti

Sacar fotografías de Cuba es un ejercicio que ha apasionado numerosas generaciones de fotógrafos y personas comunes de todo el mundo a la búsqueda del secreto de la unicidad política y cultural de una tierra que por decenas de años ha resistido al bloqueo impuesto por los Estados Unidos, con la consecuencia de un aislamiento progresivo, que se ha convertido aún más inequívoco y duro por el fracaso de la Unión Soviética a finales de los años ochenta. Tal unicidad ha consignado a Cuba a la historia circundándola por el halo del mito. Se ha transformado así en la Isla de la utopía, el lugar de la igualdad y de la justicia entre los hombres. Mas tal particularidad ha cristalizado en ella los caracteres en el tiempo, los lugares tópicos de las decadentes arquitecturas coloniales, los enormes carros americanos de los años cincuenta constituyen el escenario de innumerables recuerdos de Cuba y cuentan de una historia inmóvil, que no ha sabido o podido renovarse en el tiempo. Es una sociedad que refleja aquella occidental de ya setenta años atrás, por lo menos en las apariencias, donde la gente llenaba las calles y socializaba solidariamente y los niños jugaban en las calles, todavía no atenazados por la mordida de la soledad en que la televisión y los videojuegos los han reducidos progresivamente.

La imagen más difundida de Cuba al exterior es aquella de la street-photography que registra no sin una vena de melancolía y nostalgia estas atmósferas. Y es en este tipo de imaginario de la cual son deudores casi todos los fotógrafos internacionales de la exposición.

Dario De Dominicis ha conocido y vivido mucho en Cuba y ha buscado entender casi desde el interior sus características, utilizando sobretudo el blanco y negro, de manera de dar un sabor documental decisivo a las obras. Ojeando su libro aparecen momentos que encarnan la sociedad cubana, como un campo de tabaco, un rezo a un santo de la Santería, el discurso de Fidel Castro en la televisión, un abrazo en una fiesta improvisada, muchas veces con un corte en diagonal que dinamiza la escena.

Umberto Sommaruga también a menudo ha regresado a Cuba, aunque no tanto como De Dominicis, mas no ha construido una historia, al contrario, cogió los fragmentos dictados por sus intereses de carácter antropológicos hacia una realidad atada a usos y costumbres de un pueblo, no exento de la atención a las expresiones religiosas típicas de un lugar. Y así aquí expone la "Parranda de Remedios", ligada a un rito de una competición también violenta entre los barrios de la ciudad, que se origina en la vigilia de la Navidad de 1820. Sommaruga sabe escoger aquel momento culminante de una acción, como De Dominicis, que los hacen dignos herederos de un mentor de tal actitud mental, que ha sido Henri Cartier-Bresson.

Una vena elegiaca percurrre las fotografías, tiradas con la luz cegante del sol que exalta los colores, de Julieve Jubin. La fotógrafa no busca efectos particulares, más captura momentos normales, cortos banales con la intención de restituir el tejido conectivo de la vida cotidiana de la gente que encuentra, y lo hace con una adhesión emotiva hacia al sujeto, a veces poniéndolo en pose, a veces robando un instante del fluir normalísimo del tiempo.

the foreground, the use of black and white, and with intense visual focus. The result is a series of works that capture highly-concentrated emotion that are not without a certain measure of elegance. By the photographer's own admission, his antecedents in this type of photography are Irving Penn and Richard Avedon. In addition to the national sports heroes, conscious of and deserving of this manifestation of their history, there are other portraits of anonymous people, who are treated with exactly the same attention in close-up shots.

An eccentric point of view is represented by the photographs of Gianni Gosdan, also a lover of portraits, although he utilizes them more often in the manner of a personal diary. For example, he has dedicated a photographic series to his intellectual and artist friends, all represented with eyes shut as if asleep – or dead. The intentionally layered and grainy photographs in the exhibition seem to be taken almost by accident, on a particular occasion, when an immense crowd of young people flooded the Malecón of Havana, across from the Anti-Imperialist Tribune, at the end of summer, 2010. Gosdan has photographed the multi-colored crowd, in areas of shadow combined with night; he captures the atmosphere of jubilation, of partying, of excess and sensuality that characterizes this population. In the mob, a foreign tourist is an inevitable prisoner of the hungry stares of young Cubans, representing the possibility of a relief from the routine of hunger and maybe, in the future, a passport to leave the country. This is described in the writings of Wendy Guerra and Leonardo Padura Fuentes respectively in *Todos se van* (All leave) and in the collection *Memoria y olvido* (Memory and that which is forgotten).

The five Cuban artists direct their gaze inward, quite distinctly from the international photographers, and their work is characterized by greater interdisciplinary variety and, additionally, a certain irony.

An apparent connection with a documentary legacy comes to mind upon viewing the photographs of Ernesto Javier Fernández, who in the well-known documentary tradition of the Cuban photographers of the 1970's such as Raúl Corrales, Alberto Korda, Ernesto Fernández senior and José A. Figueroa, shoots the great mass exodus that occurred in the mid-1990's when the "boat people" (men who utilized precarious and unpredictable means to cross the ocean) left for Florida thanks to a law that conceded permission for the people to emigrate. Of that painful time, Fernández has created a leitmotif that continued in his later work, enriched with pop-conceptual references. A type of box, or perhaps a tube, contain his photographs as if they were reliquaries of different sizes; in front of the box appear writings in multi-colored neon lights creating an ironic expression of the condition of Cuban society.

An elegiac and measured tone, renewing the preservation of a memory on its way to an inexorable disappearance, is amply represented in the photographs of the conceptual and multi-media artist Antonio Gómez Margolles, who restores the ruined and forgotten leftovers of a civilization. Whether through the dense particulars of a history forged from rituals and symbols, or whether through minimal views of house interiors, swallowed up in shadows, he appears to almost want to emphasize its distance from the

La perspectiva desliza sobre el uso casi exclusivo del retrato con Sandro Miller, que en 2001 fue invitado por parte del gobierno cubano a retratar deportistas desde las leyendas hasta las jóvenes generaciones, y lo hace sobretodo con primeros planos en blanco y negro y con una notable concentración visual. Resulta una serie conmovedora de alta concentración emotiva, que no está exenta de una mesurada elegancia, que tiene como ascendentes, para admisión del mismo fotógrafo, a Irvin Penn y Richard Avedon. Además de los héroes nacionales del deporte, conscientes y dignos en la expresión de su historia, se encuentran también retratos de gente anónima, que además son tratados con la misma atención y gusto por los primeros planos.

Un punto de vista excéntrico es representado por las fotografías de Gianni Gosdan, él también amante del retrato, mas utiliza a menudo en llave de diario y de forma personal. Por ejemplo ha dedicado una serie fotográfica a sus amigos intelectuales y artistas todos representados con los ojos cerrados como en sueño o en la muerte. Estas fotografías de la exposición a voluntad empastadas y desgranadas parecen tomadas casi por casualidad, en una ocasión particular, cuando una muchedumbre inmensa de jóvenes inundaba el Malecón de La Habana, frente a la Tribuna Antimperialista, en ocasión de la despedida del verano del 2010. Gosdan ha fotografiado la multitud multicolor, que en las zonas de sombra hace un todo con la noche y que restituye la atmósfera de regocijo, de fiesta, de exceso y sensualidad que caracteriza este pueblo. En la muchedumbre una turista extranjera es inevitable presa de la mirada rapaz de jóvenes cubanos, ya que representa la posibilidad de un alivio de la rutina del hambre y a lo mejor más allá de un pasaporte para irse del país, así como escriben Wendy Guerra y Leonardo Padura Fuentes, respectivamente en *"Todos se van"* y en la recogida *"Memoria y olvido"*.

Los cinco artistas cubanos enseñan una mirada desde el interior, que es diferente que la de los fotógrafos internacionales, caracterizados por una mayor interdisciplinariedad, variedad y cierta ironía.

Una conexión aparente con una línea documental expresada hacia arriba puede venir a la mente frente a las fotografías de Ernesto Javier Fernández, que según la famosa tradición documental de los fotógrafos cubanos de los años sesenta como Corrales, Korda, Fernández padre y Figueroa, retoma el gran éxodo masivo que ocurrió a mediados de los años noventa, cuando los balseiros (hombres que utilizaron medios precarios y de suerte para atravesar el mar) partieron para la Florida gracias a una ley que concedió el permiso de expatrio a la población. De este momento doloroso Fernández ha hecho un leitmotiv también para su producción sucesiva, que se ha enriquecido con intervenciones pop-conceptuales. Una especie de caja de hecho o más bien de tubos contienen sus fotografías como si fuesen reliquias de medidas diferentes, mientras delante de la caja aparecen escritas al neon multicolor que ironizan sobre la condición de la sociedad cubana.

Un tono elegiaco y medido, que se refiere a la conservación de una memoria en el rumbo de inexorable desaparición, lo proveen las fotografías del artista conceptual y multimedial Antonio Gómez Margolles, que retoma los restos arruinados u olvidados de una civilización, sea a través de particulares densos de una historia hechas de hábitos y de símbolos, sea a través de interiores de casas que se ven mínimamente,



sparkling and brightly colored aspects of modernity. The artist works with the concept of the minimal and the discarded, reducing objective content to almost zero.

The concept of memory and history, focused on urban life, is also dwelled upon by the photographers and video artists Liudmila and Nelson (Liudmila Velasco and Nelson Ramírez de Arellano Conde), who, in their series *Hotel Habana*, present a city open to use and consumption by future spectators. A spectacular projection over the antique and noble buildings of a historic Havana showcases symbols and signs of consumerist society. These signs, transparent and lightly superimposed, give a ghostly impression, and by extension, the notion of death. This, according to Roland Barthes, is the essence of photography because it is always witness to that which has been. In this case, there is proof is to the contrary, as the cadaver seems to be of a future not far off, given the changes coming in Cuban politics and society, albeit timidly, through the will of Raúl Castro.

One sort of pointed testimony on the society in which he lives, detached yet on target, is in the photography by the youngest of the photographers: Alejandro González Méndez. Whether photographing portraits or places, these images demonstrate a particular historical relevance to Utopian revolutionary constructs. The series *Cuba. Year zero* returns to the youth that populate G Street (avenue of the Presidents) and 23, (that towards the Jetty is called the Rampa) and that look similar, with their hair, clothing, attitudes and loneliness, to youth everywhere in our globalized world. Demonstrating that despite the isolation of Cuba, fashion and music reach everywhere, transmitted by mass media and communication with those living abroad, making the world ever smaller and more uniform. Present also is the counterpoint to urban Cuban life – life in the countryside. Even today youth live in huts and at least appear to lack the vices of the young people in the city. Gonzalez's focus is that which Charlotte Cotton defines as impassivity, in which the model is rendered with a rational and descriptive eye, devoid of pathos, following in the German lineage that descending from Thomas Ruff through the masters Bernd and Hilla Becher finds its founder in August Sander.

René Peña provides a different and privileged perspective, linked as he is to figures that were born in the environment of photography in the 1980's, when artists such as Cindy Sherman and Yasumasa Murimura used themselves as models to dress up and assume other identities that pertain to the world of mass media. Based on these examples, Peña appropriates icons from art history such as *Marat* by J. L. David, or Donatello's *David* (in this the Italian Ontani has been an example). More than being just a motive for an ongoing series, his work seems to be more of a pretext to reinvigorate certain images that have largely been consumed through reproduction, and translating them into ironic, vernacular images. It seems that he is speaking more about racial, sexual and cultural identity, whose incarnation in the model is achieved with great ability and elegance. The strong contrast between light and dominating shadow evidences a high attraction to dramatization, creating infinite variations on the theme of light and dark and upending assumptions based on dominant cultural codes.

This has been an attempt to partially map gazes both outward and inward that often slip in one direction or the other and to distinguish subtle nuances or differences that enrich the panorama. This creates multiple and fascinating readings of a world such as Cuba's, which by its very nature incites debate, discussion and attraction for those who operate in the arts and observed from the outside as a spectator who is above all participatory and conscious.

tragados por la sombra, casi a querer subrayar la distancia con la centelleante y coloreada dimensión de la modernidad. El artista trabaja sobre el concepto de minimal y de descarte, de reducción al cero casi de un impalpable contenido objetual.

También al concepto de memoria y de historia enfocando el interés sobre la visión urbana, se rehacen los fotógrafos y videomaker Liudmila y Nelson (Liudmila Velasco y Nelson Ramírez de Arellano Conde), que en su serie "*Hotel Habana*" presentan una ciudad a uso y consumo del espectador que vendrá, una espectacular proyección arriba de los antiguos y nobles edificios de La Habana de símbolos y señales de la sociedad consumista. Los signos dados en transparencia y leve superposición dan la idea de fantasma y por extensión de muerte, que es la esencia de la fotografía como escribía Roland Barthes, porque siempre testigo de lo que ha estado. En este caso la prueba se da a lo contrario y el cadáver parece ser un futuro no demasiado lejano, también por los cambios que van imponiéndose aunque muy tímidos por voluntad de Raúl Castro en la política y en la sociedad cubana.

Una atención que quiere dar testimonio desatado, pero preciso de la sociedad en que vive, retratando ya sea personas, ya sea lugares, que tuvieron una particular relevancia histórica en la utopía de la revolución, es dada por las fotografías del más joven entre estos fotógrafos: Alejandro González Méndez. La serie "*Cuba. Año cero*" retoma los jóvenes que pueblan la calle G y 23, que hacia el Malecón se llama la Rampa, y que asemejan por el pelo, ropa, actitudes y soltería a los jóvenes de todo el mundo globalizado, demostrando que aunque en el aislamiento de Cuba, la moda y la música penetran como quiera, tramite los mass media y la comunicación de quien vive afuera y hacen al mundo siempre más pequeño y parecido. Está también la otra cara de la ciudad que es el campo, donde todavía los jóvenes viven en chozas y no tienen, aparentemente, la malicia de los jóvenes de la ciudad. El enfoque de González es lo que Charlotte Cotton define de la impassibilidad, donde el modelo es reconstituido con ojo racional y descriptivo, sin pathos, siguiendo la línea alemana que desde Thomas Ruff, descende de los maestros Becker y encuentra su fundador en August Sander.

Diferente es la perspectiva de René Peña, atada a figuras que nacieron en el ambiente de la fotografía de los años ochenta, cuando artistas como Cindy Sherman and Yasumasa Morimura usaban a si mismos como modelos para disfrazarse y asumir otras identidades, que pertenecen al mundo mass mediático. Frente a estos ejemplos Peña reutiliza modelos de la historia del arte como el *Marat* de J.L. David o el *David* de Donatello (en esto el italiano Ontani ha sido un ejemplo), mas no hace de esto un motivo para una serie continua, el suyo parece más ser un pretext para encarnar algunas imágenes consumidas por el uso de su reproducción, que luego traduce en imágenes irónicas y vernaculares. Por lo que queda parece querer hablar más de una identidad racial, sexual y cultural, de la que representa el modelo con gran capacidad y elegancia y una alta valencia de dramatización dada por el fuerte contraste entre luz y sombra dominante, creando infinitas variaciones sobre el tema del claro y el oscuro, volviendo al revés los presupuestos que están en los códigos culturales dominantes.

Hemos hecho así un intento de mapear parcialmente miradas externas e internas, que a menudo deslizan una en la otra y se distinguen para matices sutiles o por diferencias que enriquecen el panorama, haciendo multiple y fascinante la lectura de un mundo como aquel de Cuba, que para su naturaleza abre al debate, a la discusión y la atracción para quien opere en el arte y para quien esta la ve desde afuera como espectador de todos modos participativo y consciente.





Before the Altar of St. Lazarus / Ante el Altar de San Lázaro

Dario de Dominicis

Rafters (Raft people) / Balseros

Ernesto Javier Fernández





Farewell to Summer, La Habana / Despedida del Verano, La Habana

Gianni Gosdan

Untitled / Sin Titulo

René de Jesús Peña González





Mechanic / Mecánico

Julieve Jubin

Prado and Neptuno (From the Series Hotel Habana) / Prado y Neptuno (de la serie Hotel Habana)

Liudmila & Nelson



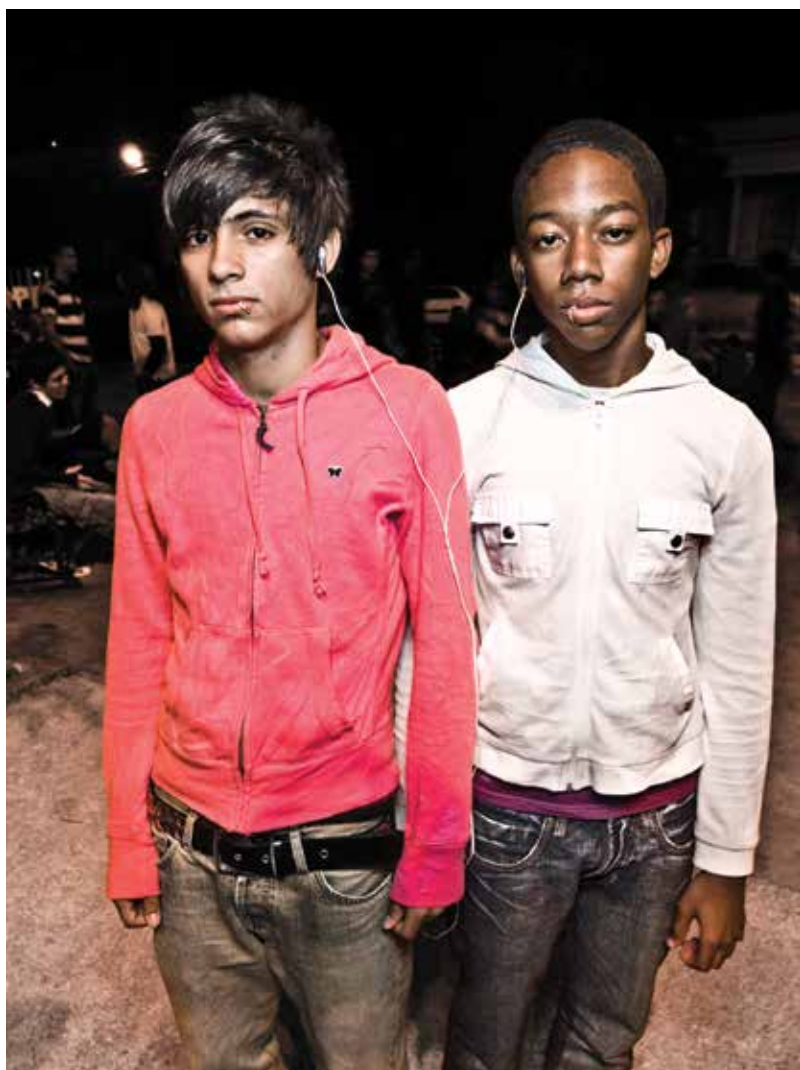


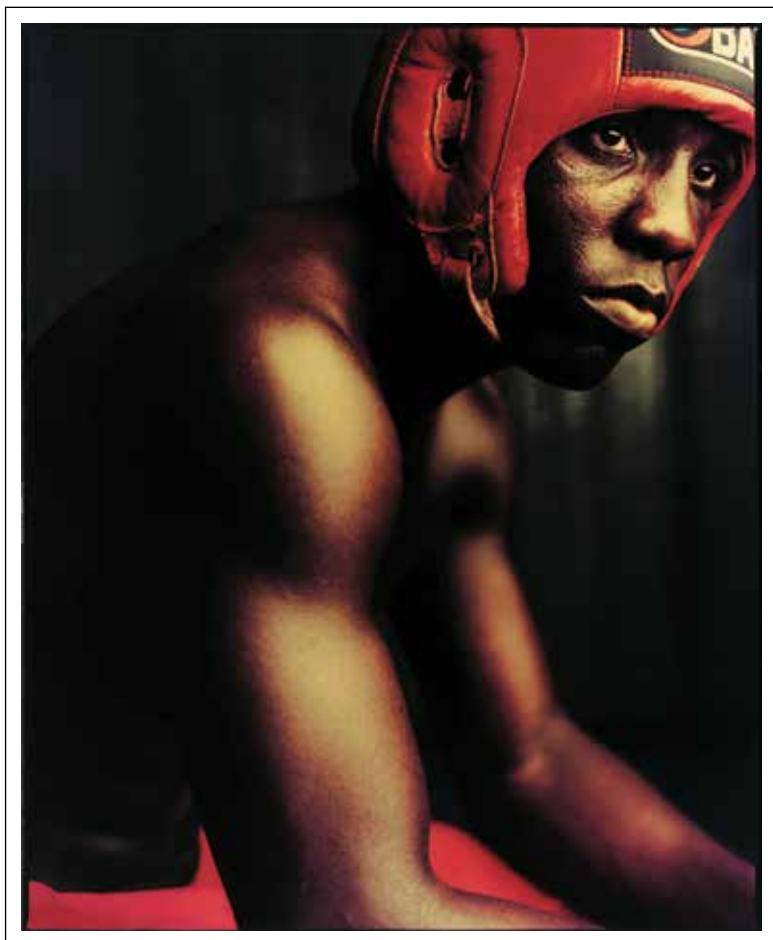
Hibernation (II) / Hibernacion (II)

Antonio Gómez Margolles

Cuba, year zero / Cuba, año cero

Alejandro González Méndez





Yordanis Despaigne Herrera

Sandro Miller

Parrandas de Remedios / Festival of Remedio

Umberto Sommaruga



Imagining Cuba : Exhibition Checklist

Dario de Dominicis (Italian, b. 1965)

Improvised Party in the Central Park, Havana / Fiesta Improvisada en el Parque Central, Habana 1999 color photograph, 23 x 35-1/2"

Before the Altar of St. Lazarus/Ante el Altar de San Lázaro, 1996, color photograph, 23-3/4 x 35-3/4"

Castro Speech on the Anniversary of the Revolution / Discurso en el Aniversario de la Revolución, 2002, color photograph, 23 x 35-1/2"

Ernesto Javier Fernández (Cuban, b. 1963)

Rafters (Raft people) / Balseros, 1994–2012, black and white photograph, 23-5/8 x 15-3/4"

Rafters (Raft people) / Balseros, 1994–2012, black and white photograph, 15-3/4 x 23-1/2"

Rafters (Raft people) / Balseros, 1994–2012, black and white photograph, 15-3/4 x 23-1/2"

Rafters (Raft people) / Balseros, 1994–2012, black and white photograph, 15-3/4 x 23-1/2"

René de Jesús Peña González (Cuban, b. 1957)

Black Marat / Marat Negro, 2009, color photograph, 23-1/2 x 31-3/4"

Untitled / Sin Titulo, 2009, color photograph, 23-1/2 x 31-1/2"

Untitled / Sin Titulo, 2009, color photograph, 23-1/2 x 33-7/8"

Gianni Gosdan (Italian, b. 1959)

Farewell to Summer, La Habana / Despedida del Verano, La Habana, 2010, color photograph, 19-1/4 x 25-5/8"

Farewell to Summer, La Habana / Despedida del Verano, La Habana, 2010, color photograph, 18-3/4 x 25"

Farewell to Summer, La Habana / Despedida del Verano, La Habana, 2010, color photograph, 19-1/8 x 25-5/8"

Julieve Jubin (American, b. 1963)

Boys Playing Baseball / Niños Jugando Beisbó, 2011, color photograph, 23-3/8 x 31-1/2"

Malecón, 2011, color photograph, 23-3/8 x 31-1/2"

Mechanic/Mecánica, 2011, color photograph, 23-3/8 x 31-1/2"

Liudmila & Nelson

Liudmila Velasco (Cuban, b. Russia, 1969) & Nelson Ramírez de Arellano Conde (Cuban, b. Berlin, 1969)

Bishop and Havana, (From the Series Hotel Habana) / Obispo y Habana, (de la serie Hotel Habana), 2009, color photograph, 23-1/2 x 34-1/2"

Payret, (From the Series Hotel Habana) / Payret (de la serie Hotel Habana) 2009, color photograph, 23-1/2 x 28-1/2"

Prado and Neptuno (From the Series Hotel Habana) / Prado y Neptuno (de la serie Hotel Habana) 2009, color photograph, 23-3/4 x 42-1/2"

Antonio Gómez Margolles (Cuban, b. 1972)

Hibernation (II) / Hibernacion (II), 2010–11, black and white photograph, 21-3/4x 35-1/2"

Hibernation (II) / Hibernacion (II), 2010–11, black and white photograph, 21-3/4x 35-1/2"

Hibernation (II) / Hibernacion (II), 2010–11, black and white photograph, 21-3/4x 35-1/2"

Alejandro González Méndez (Cuban, b. 1974)

Cuba, year zero / Cuba, año cero, 2009–2012, color photograph, 31-1/2 x 23-1/2"

Cuba, year zero / Cuba, año cero, 2009–2012, color photograph, 31-1/2 x 23-1/2"

Cuba, year zero / Cuba, año cero, 2009–2012, color photograph, 31-1/2 x 23-1/2"

Cuba, year zero / Cuba, año cero, 2009–2012, color photograph, 31-1/2 x 23-1/2"

Sandro Miller (American, b. 1958)

Yordanis Despaigne Herrera, 1999–2007, color photograph, 29 x 23-3/8"

Madelin González Tamayo, 1999–2007, black and white photograph, 29 x 23-3/8"

Alexander Quiala, 1999–2007, black and white photograph, 28-5/8 x 23-3/8"

Umberto Sommaruga (Italian, b. 1953)

Parrandas de Remedios / Festival of Remedios, 2008, color photograph, 23 x 34-1/2"

Parrandas de Remedios / Festival of Remedios, 2008, color photograph, 23 x 34-1/2"

Parrandas de Remedios / Festival of Remedios, 2008, color photograph, 23 x 34-1/2"

Parrandas de Remedios / Festival of Remedios, 2008, color photograph, 23 x 34-1/2"

A publication of:

TYLER **ART** GALLERY