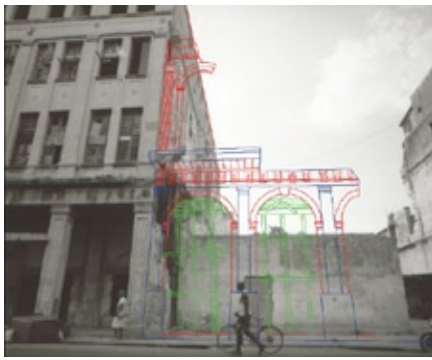




INSTITUTE OF CONTEMPORARY ART  
FOR IMMEDIATE RELEASE: JANUARY 11, 2007



Carlos Garaicoa  
*Sin Título, [Arcos Madera] (Untitled, [Wood arches]), 2003-04*  
diptych, B&W photographs and drawings with thread  
47 x 59 inches each  
Courtesy of Lombard Freid Fine Arts, New York and Galleria  
Continua, San Gimignano, Italy.

## NEWS RELEASE:

# CARLOS GARAICOA

JANUARY 20-MARCH 25, 2007

EXHIBITION WALKTHROUGH: CARLOS GARAICOA\* AND ELYSE GONZALEZ, ASSISTANT CURATOR  
FRIDAY, JANUARY 19, 5-6PM, ICA MEMBERS ONLY

OPENING RECEPTION: FRIDAY, JANUARY 19, 6-8PM

\*Pending visa approval.

## PHILADELPHIA, PA

The Institute of Contemporary Art (ICA) is pleased to present "Carlos Garaicoa," the first U.S. survey of recent work by Cuban artist Carlos Garaicoa, who addresses Cuba's politics and ideologies through the examination of modern architecture. Presenting a selection of new works created specially for the exhibition, "Carlos Garaicoa" opens in ICA's second-floor galleries on January 20 through March 25, 2006.

Organized by the Museum of Contemporary Art, Los Angeles Associate Curator Alma Ruiz, "Carlos Garaicoa" features 12 works that use architectural models, renderings, drawings, videos, and photographs to articulate the failed outcome of social and architectural programs in Cuba. Adopting the city of Havana as his laboratory,

Garaicoa has been working since the early 1990s using a multidisciplinary approach that includes architecture and urbanism, narrative, history, and politics. His works are charged with provocative commentary on issues such as architecture's ability to alter the course of history, the failure of modernism as a catalyst for social change, and the frustration and decay of 20th-century utopias.

Garaicoa was born in Havana, Cuba in 1967 where he currently lives and works. He studied thermodynamics at the Instituto Hermanos Gomez and studied visual arts at the Instituto Superior de Arte in Cuba from 1989 to 1994. Although never formally trained as an architect, he has been an active observer of architecture and has applied this discourse to his artwork. In his work, Garaicoa explores the sociological and psychological impact of utopian spaces. He investigates notions of idealized societies in works such as "Campus o la Babel del conocimiento (Campus or the Babel of Knowledge)," 2002-04, a sculpture of an eerie yet beautiful university campus and building. Despite its highly structured and technologically advanced environment, the building is a place of confusion rather than a temple of higher learning. "La habitación de mi negatividad (II) (The Room of My Negativity (II)," 2004 is a video installation that revisits some of the artist's reflections on failed utopias previously explored in "The Room of My Negativity (I)," 2003. The work entitled "Porque toda ciudad tienen derecho a llamarse Utopía (Dibujo a la pared)" (Because Every City Has the Right to Be Called Utopia [Wall Drawing]), 2002 is a large-scale wall drawing of an architectural structure made with thread and pins.

Interested in urban planning and a city's architectural social fabric, Garaicoa often illustrates his vision in large installations using various materials such as crystal, wax candles, and rice-paper lamps. One such installation is "De la serie Nuevas arquitecturas (From the Series New Architectures)," 2003, a floating, futuristic-looking city consisting of 76 rice-paper lamps

## CONTACT

JILL KATZ  
MANAGER OF MARKETING &  
COMMUNICATIONS  
215-573-9975  
PUBLICITY@ICAPHILA.ORG

INSTITUTE OF CONTEMPORARY ART  
UNIVERSITY OF PENNSYLVANIA  
118 SOUTH 36TH STREET  
PHILADELPHIA, PA 19104-3289  
WWW.ICAPHILA.ORG

\*Images available upon request

## GENERAL INFORMATION

ICA is located at:

118 South 36th Street at the University of Pennsylvania.

ICA is open to the public, except during installation, from 12:00pm to 8:00pm on Wednesday through Friday and from 11:00am to 5:00pm on Saturday and Sunday.

Admission is \$6 for adults; \$3 for students over 12, artists, and senior citizens; and free to ICA members, children 12 and under, PENN card holders, and on Sundays from 11:00am to 1:00pm.

For more information, call 215-898-7108/5911, or visit [www.icaphila.org](http://www.icaphila.org).

## INSTITUTE OF CONTEMPORARY ART

Founded in 1963, the Institute of Contemporary Art at the University of Pennsylvania is a leader in the presentation and documentation of contemporary art.

Through exhibitions, commissions, educational programs, and publications, ICA invites the public to share in the experience, interpretation and understanding of the work of established and emerging artists.

gathered in clusters. Softened by the density of the white rice paper, the glowing lights project a fictionalized vision of a city that contrasts with the reality of urban centers around the world.

Cuban life—social, political, and cultural—inspires Garaicoa's work. A tribute to one of his childhood heroes, "Capablanca's Real Passion" (La verdadera pasión de Capablanca), 2004 is a sculpture inspired by Cuban icon and World Class Chess Champion Jose Raul Capablanca. The work consists of a chessboard where the pawn, rook, knight, bishop, queen, and king are transformed into miniature buildings. The board changes when the player moves a building, thus changing the city's urban composition with every move and creating an endless number of new cities. Making architecture and intellectual skill the foundation of the work, Garaicoa draws a parallel between the requirements to win a chess game and those necessary to govern a country.

After the Cuban revolution in 1959, many architectural projects and buildings were left unfinished or abandoned in Havana as well as in other Cuban cities. Garaicoa creates a series of pop-up books depicting the decrepit turn-of-the century buildings in Havana's Plaza Vieja district and buildings in other cities in "Towers;" "Plaza Vieja, Habana;" "Minneapolis;" and "New Projects," 2004. In this photography series "Sin Título, Arcos madera (Untitled, Wood Arches)," 2003-04, Garaicoa addresses the collapsed buildings in Havana by pairing black-and-white photographs with drawings made of thread rendering the reality of the absence of these structures.

Garaicoa's work has been featured in solo and group exhibitions, including Art in General, New York; Arts TeorETICA, San José, Costa Rica; Biblioteca Luis Angel Arango, Bogotá; The Bronx Museum of the Arts; Castello di Rivoli, Turin; Centro Wilfredo Lam and Fundación Ludwig de Cuba, Havana; Institute of Contemporary Art, Boston; Kunsthalle, Vienna; Museo de Arte Reina Sofía, Madrid; and Vancouver Art Gallery. He has participated in the V, VI, and VII Bienales de La Habana; XXIV and XXVI Bienais de São Paulo, Brazil; Documenta XI, Kassel, Germany; 1997 Kwangju Biennale, South Korea; Sonsbeek 9, Arnhem, Holland; and I Yokohama Triennial, Japan. He has also participated in the 2005 Venice Biennale.

In conjunction with the exhibition is a publication entitled Carlos Garaicoa: Capablanca's Real Passion, an updated version of the artist's 2004 catalog republished in conjunction with the exhibition. An essay by Alma Ruiz was added to the existing texts by Adriano Pedrosa, Orlando Hernandez, and an interview with the artist conducted by Lorenzo Fusi with color reproductions.

"Carlos Garaicoa" is organized by The Museum of Contemporary Art, Los Angeles.

ICA acknowledges the generous support of Galleria Continua; Peter & Mari Shaw; Barbara & Aaron M. Levine; and the Greater Philadelphia Tourism Marketing Corporation for promotional marketing. We are also grateful for funding from Peter & Mari Shaw and promotional marketing support from Greater Philadelphia Tourism Marketing Corporation. Additional funding has been provided by The Horace W. Goldsmith Foundation, the Commonwealth of Pennsylvania Council on the Arts, The Dietrich Foundation, Inc., the Overseers Board for the Institute of Contemporary Art, friends and members of ICA, and the University of Pennsylvania. ICA is also grateful for in-kind support from Loews Philadelphia Hotel. (Information complete as of 1/11/07.)

This traveling exhibition is made possible by the generous support of the Jumex Fund for Contemporary Latin American Art; the Katherine S. Marmor Award; Mary and Robert Looker; Mandy and Clifford J. Einstein; David Hockney; Jennifer McSweeney and Peter Reuss; Susan Bay Nimoy and Leonard Nimoy; and the City of West Hollywood Arts and Cultural Affairs Commission.

All programs subject to change. Please visit the ICA website, [www.icaphila.org](http://www.icaphila.org), for more information on programs in conjunction with "Carlos Garaicoa."