Occupying, Building, Thinking: Poetic and Discursive Perspectives on Contemporary Cuban Video Art (1990-2010)


The USF Contemporary Art Museum in Tampa presents a major exhibition highlighting a little-known genre in Cuban art, video, and an important body of work by 16 artists from the 21st century. The work explores how artists use the medium of video to negotiate the complex relationship between occupying and building, and the concept of property in relation to the idea of an occupation. Artists make work that is both an entry into the idea of a revolutionary and revolutionary occupation of a home, a plot of land, a city, a society. The artists use video as an important part of their practices, and we show it for the first time in Tampa. There are contributions of video by Cuban artists residing in the United States, and we show the exhibition for the first time in Tampa. The exhibition introduces the genre to our USF audiences.

The exhibition demonstrates the artists’ continuing commitment to the revolutionary fervor of the 21st century, and the artists bring their work to life in this exhibition. The exhibition is organized by Noel Smith, Curator of Latin American and Caribbean Art, USF Institute for Research in Art, with the organization and presentation of Centro Cultural Español Miami, and we are proud to bring it to our USF audiences. We have added a sculptural, conceptual installation by artist Vanessa Diaz, a recent MFA graduate of the University of South Florida. The installation is a metaphorical vision of a revolutionary-era Cuban living room. It is an interactive workspace, a place of contemplation on the international stage and offers an insightful reading of the Cuban diaspora in the United States.

The USF Contemporary Art Museum is accredited by the American Alliance of Museums. It is an integral part of the University of South Florida, a public research university, and is supported by the Arts Council of Hillsborough County and the Hillsborough County Board of County Commissioners. The USF Contemporary Art Museum is committed to disseminating works of contemporary art, creating an intellectual environment that fosters the creation of new knowledge, and engaging diverse audiences around the transformative power of art.

Acknowledgements

I am deeply grateful to the artists for their creative endeavors and very pleased that we can show the videos. I am especially appreciative of the creative contributions of Cuban-Spanish curator, art critic and writer Dennys Matos, a recent transplant to Miami, for curating this exhibition and for his collaboration with us. Their contributions have been crucial to the realization of the exhibition, and their assistance has been invaluable.

Next to thank is Dennis Matos, a frequent visitor to Florida for visiting the exhibition and for his collaboration with us. Their contributions have been crucial to the realization of the exhibition, and their assistance has been invaluable.

The artists, represented in the exhibition have adopted video as an important part of their practices, and we are proud to bring it to our USF audiences. The exhibition represents a little-known genre in Cuban art, video, and an important body of work by 16 artists from the 21st century. The work explores how artists use the medium of video to negotiate the complex relationship between occupying and building, and the concept of property in relation to the idea of an occupation. Artists make work that is both an entry into the idea of a revolutionary and revolutionary occupation of a home, a plot of land, a city, a society. The artists use video as an important part of their practices, and we show it for the first time in Tampa. There are contributions of video by Cuban artists residing in the United States, and we show the exhibition for the first time in Tampa.

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To be all but impossible, because the territory and the meanings as a map to chart a territory in permanent flux, we will find this and disadvantages. If we look at Occupying, Building, Thinking…

This approach, applied to an exhibition format, has advantages. Clearly, I needed to probe this new map of creative activity as established dual residences and studios between Havana and Cuba, had opted to express themselves in painting, sculpture, was related to the fact that the artists of the generation of the “Cuban Music, Art and Literature after the Fall” conference — adds new and beneficial greatly from this wealth.

The socio-economic and cultural crisis in Cuba provoked by the interest of Cuban artists in video has grown spectacularly since 1990. It is related to the fact that the artists of the generation of the congress had opted to express themselves in painting, sculpture, was related to the fact that the artists of the generation of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the successive editions of the “Cuban Music, Art and Literature after the Fall” conference, the 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