

1989

Homenaje a Hans Haacke ***Homage to Hans Haacke***

Censored by: Consejo Nacional de Artes Plásticas (CNAP)

Reason: "The works are honest, but it is not the moment to tell such truths".

This exhibition, through the citation of specific examples, called into question the utility of certain cultural institutions and social organizations in Cuba.

In 1991 art collector Peter Ludwig expressed interest in purchasing "The Smile of Truth", a piece from this exhibition, but the National Museum of Fine Arts declared it was of patrimonial interest, and acquired it for their collection. No public display has yet been authorized.

Learn more

This was an exhibit (by ABTV) containing a sharp critique of institutions, by illustrating, in a terribly direct, cynical, and comic manner, the incongruencies between art and status, art and its marketplace, art and politics – clearly more than what the criticized institutions could possibly approve.

It also contained a parody of political barbarism, evidenced in the public burning in Miami of a work by Cuban artist Manuel Mendive. Toirac and his collaborators converted that act of political manipulation into one of cultural manipulation: they criticized the commercial promotion of Mendive's work by the institution in charge of "Cultural Capital". They also recreated an event for the sale of Che Guevara's iconic photograph, exposing the degradation of the artistic and cultural value of the work.

Although the proposed exhibit was not presented, it was a key work withing Cuban art of the 80's, and a paradigm for what followed in the 90's.



1556-1998, installation, variable dimensions, 1989.

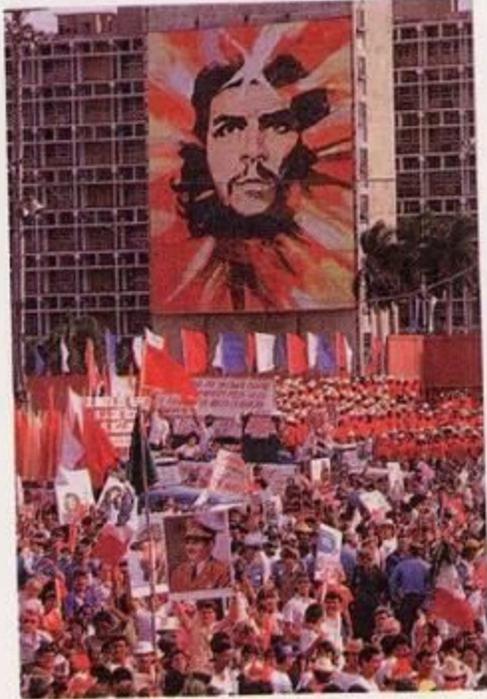
Replica of the shield of the Castillo de la Fuerza, a replica of the Banderolas that promoted the Castillo de la Fuerza Project. The showcase contains two texts: the History of the construction of the Castillo de la Real Fuerza and the History of the Castillo de la Fuerza Project.

Fragments Catalog words:

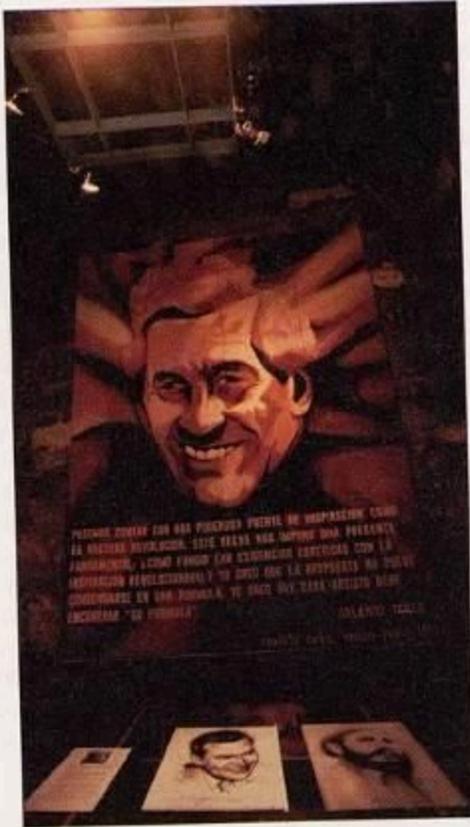
In work 1556-1998, a parallel is drawn between the history of the construction of the Castillo de la Real Fuerza (place where the project takes place) and the history of the organization of the Castillo de la Fuerza Project (to which we were invited) and certain analogies are revealed regarding place, official support, errors and delays in its execution as well as limitations in its operation.

Pan American Art Projects

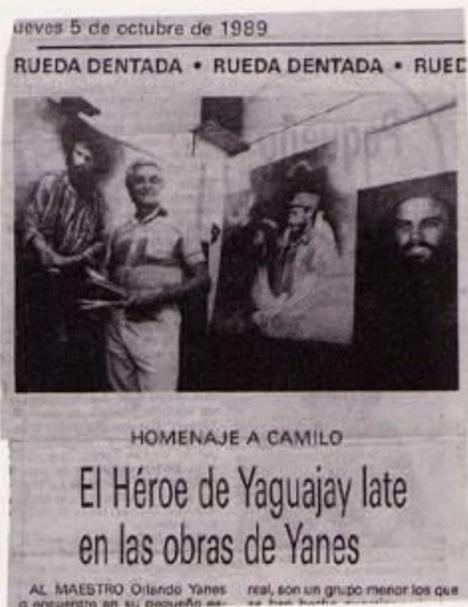
José Toirac: Waiting for the Right Time
Curated by Marily Zeitlin and Alejandro Machado
November 2019 - January 2020
www.panamericanart.com



Desfile del 1 de Mayo, en la Plaza de la Revolución, La Habana. Al fondo, valla del Ché diseñada por Orlando Yanes.



La sonrisa de la verdad, 1930, instalación, dimensiones variables.



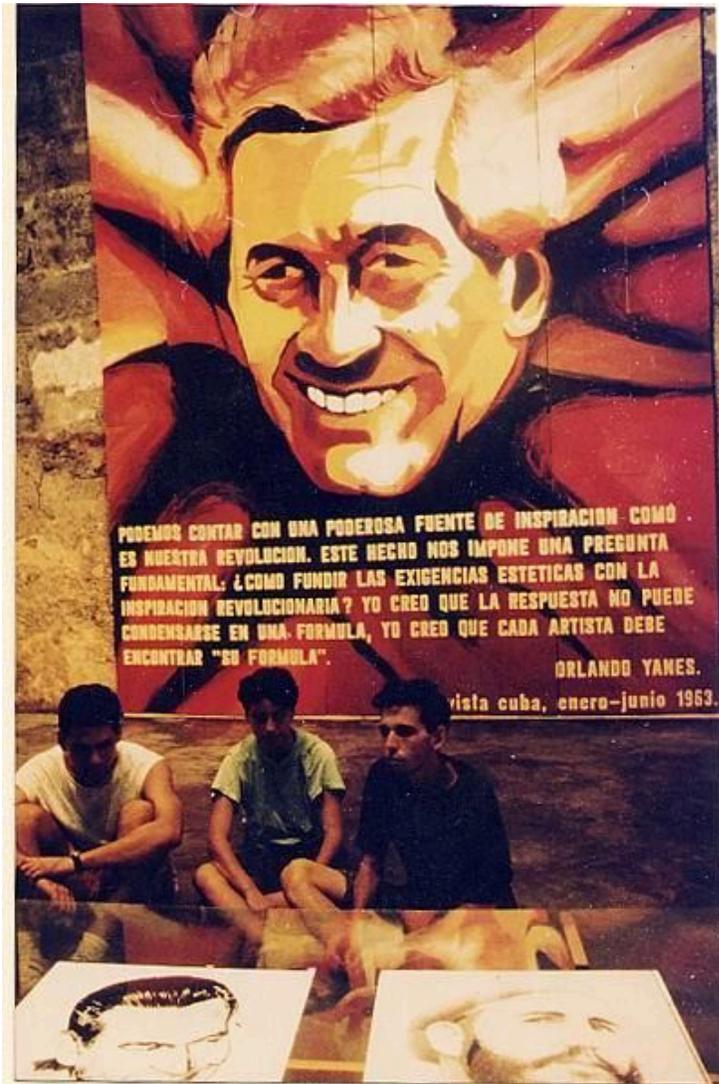
Recorte de Prensa, periódico Trabajadores



Dibujo de Fulgencio Batista realizado por Orlando Yanes, publicado por la Asociación de Reporteros de Cuba antes de 1950.

Pan American Art Projects

José Toirac: Waiting for the Right Time
Curated by Marily Zeitlin and Alejandro Machado
November 2019 - January 2020
www.panamericanart.com



The smile of truth, installation, variable dimensions, 1989.
Col. National Museum of Fine Arts, Havana, Cuba.

Fragments Catalog words:

The smile of truth presents a portrait of Orlando Yanes made by us, in the manner of the fence of Che that Yanes designed for the facade of the building of the Ministry of Interior (MININT), in the Plaza de la Revolución. The work includes a quote from Yanes himself in 1963: ... We can ride with a powerful source of inspiration such as our Revolution. This fact imposes a fundamental question on us: How to fuse aesthetic demands with the revolutionary inspection? I believe that the answer cannot be condensed into a formula, I believe that each artist must find his "formula".

This portrait is complemented by factual information: certain significant facts of his artistic career and photographs of portraits of Batista and Fidel painted by Yanes in 1952 and 1986 respectively. Our work demonstrates how Yanes used the same "formula" to express two different political realities.

Pan American Art Projects

José Toirac: Waiting for the Right Time
Curated by Marily Zeitlin and Alejandro Machado
November 2019 - January 2020
www.panamericanart.com



An image travels the world, plastic action, 1989.

Sale of serigraphic copies of the poster that in 1967, reproduced and commercialized for the first time the famous photo of Che taken by Korda. These first posters were printed by Editorial Feltrinelli without recognizing the copyright of the Cuban photographer. Each reproduction that ABTV made of the Italian poster would be sold to the public for the value of three Cuban pesos, as the three peso bill reproduces the same image of Che that Korda took in 1960.

Fragments Catalog words:

In the work An image travels the world we reveal the history of a photograph as merchandise (the photo of Che taken by Korda in 1960) warning about the current process of political and cultural fetishization to which this photo is being subjected, being preserved as if it will be a single object, when in reality it is an object of multiple nature that is being promoted as the image that best embodies Che's values. This fetishization is not a quality inherent to the object but rather determined by the institutions that preserve and promote it. An image travels the world is realized as a commercial tautology that occurs when an object is sold (our poster) and at the same time, it recognizes itself as merchandise.