

Montañas con una esquina rota [Mountains With a Broken Edge] sets out to exist as an accidental exhibition taking place in the semi-ruins of the premises of the Claudio Argüelles bicycle factory. It is a project of interventions, through objects and gestures that reconfigure, reinterpret, and converse with the space's physical, and symbolic features. Through this project, the factory, with all of its peculiarities and irregularities, becomes the epicenter of creative energy flowing to and from it in order to embrace the dynamics of the city. All the works intimately converse with the space's conditions; with its precarious beauty. Further, many projects engage with traveling through the city and beyond by various means of transport. The largely ruinous state of the factory has allowed for the recycling of various elements that were part of the original structure, and which now take on new connotations through the artists' installations. The space demands explorations of the aesthetics of chance, the poetics of both what is given and what is absent.

ABRAHAM CRUZVILLEGAS

AUTODESTRUCCIÓN [SELF-DESTRUCTION], 2015

The former versions of this experience arose from contexts that were radically different from one another and from our own, multiplying the readings of this work. The bicycle rickshaw, part of the Cuban vernacular, is reframed by the music emanating from it. Defined by those interacting with it in the city, the piece works like a social structure, taking its itinerary, development and experience as an exploratory line of the project.

GABRIEL KURI

AIRE [AIR], 2015

The economy's alternative structures are explored through collaboration between the artist and the worker Seboruco, who lives close to the bicycle factory, collects cans which are then compacted in order to be shipped to Japan for recycling. His daily action has been moved into the space, while his tool has been retrofitted with a stamp, with the Japanese character for *air*.

ROMAN ONDÁK

HERE OR ELSEWHERE, 2006

The origin of *Here or Elsewhere* may be traced to Ondák's earlier piece *Fail to Fall*, a collection of images showing situations where skydivers have 'failed to land', leaving their parachutes trapped in tree branches, buildings, or other structures. Here the fictional accident creates a new situation, and the object becomes provocative.

MICHEL FRANÇOIS

SIN TÍTULO [UNTITLED], 2015

The image that François expands on the factory's wall takes us back to a moment from almost ten years ago in this space: a landfall. Seen from a low angle, we witness the moments when two men rescue a book, the gesture magnified so as to become a memory. Similarly, other images will be given to well known collaborators and strangers, thus scattering throughout the city. Accidental images of gestures, instants, details.

TATIANA MESA

PERTENECER [BELONGING], 2013 - 2015

One of the arches in the space has been intervened with silver objects. In the already existing gaps, Mesa has inserted fragments from necklaces, earrings, pendants, and rings in an attempt to repair the building's erosion. In order to attach the objects onto the wall, she used materials found in the factory such as chewing gum, soil, wax, and bits of fabric.

SHIMABUKU

CUBAN SAMBA, 2015

Using of the water accumulations in the factory, some produced by leaks, others by rain, Shimabuku creates a landscape using seashells, stones, and recycled cans. It is a gesture marked

by the contingency of the context and the spaces' circumstances; its mutating immateriality and appearance.

ROMAN SIGNER

BICYCLE, 2014

On opposite ends of one of the factory's interior spaces, we find two halves of a bicycle. The installation is the result of a previous action. Suspended in the air with great tension, once the cuts were made, the parts were in an instant flung back to the attaching walls.

PIERRE HUYGHE

EXPOCUBA – SIERRA MAESTRA, 2015

Huyghe's project relocates a fragment of one of the replicas of the Sierra Madre from Expocuba to the original Sierra Maestra. The expedition and relocation of stones, plant samples, and some insects that inhabited the replica's ecosystem took place in early May. It is a gesture that activates readings around the confrontation between replica and original, and the return and materiality of the symbolic.

HELEN MIRRA

HALF-SMILER (HAVANA), 2015

Every morning, from the 22nd of May until the 9th of June, Mirra will be walking around Havana cultivating the half-smile. The half-smile is slight, just enough, barely apparent. The half-smile is a discipline, the walking is aimless. Anyone is welcome to join in.

ARIEL SCHLESINGER

OPEN PIECE, 2015

A person keeps a small fire alight. A routine task, whose challenge lies precisely in its commitment and simplicity.

RYAN GANDER

LOST IN THEIR OWN RECURSIVE NARRATIVE, 2015

A circuit of actions will be carried out by one of the security guards. The actions suggested by Gander are discreet gestures that one would not expect to see repeated within a brief time lapse, thus generating a premeditated interaction with the place. The work become visible to the viewers who remain long enough in the space to identify these small gestures.

NAVID NUUR

HITHERTO III, 2015

MINERALIUM, 2011· 2015

Nuur's sculptures combine the lyricism of their essence with the physical and crude presence of the space. A galaxy appears inside the remains of a car. A mountain of salt with astral explosions.

RICHARD WENTHWORTH

LOOKING THROUGH THE TELESCOPE FROM THE OTHER END, 2015

Images of the city, characters, moments from Cuba's history in archive material make up Wentworth's material deployment. Physical elements that narrate a particular visuality is transported and relocated to this moment in the factory are combined with other fragments that witness the exploration and fixed gaze from 'the telescope from the other end'.

A project of this kind would not have been possible without, first and foremost, the generosity and disposition of the artists, and the trust and enthusiasm of so many people who have taken on the challenge of supporting and producing an exhibition of these characteristics in Havana. Thank you!

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