

Carlos Estévez  
The Secret Life of Cities



# Carlos Estévez

## The Secret Life of Cities

September 6 - October 18, 2018  
Centro Cultural Español Miami

## The Imaginaries Cities of Carlos Estévez

“I could tell you how many steps make up the streets rising like stair-ways,  
and the degree of the arcades’ curves, and what kind of zinc scales cover the roof;  
but I already know this would be the same as telling you nothing.  
The city does not consist of this, but of relationships between  
the measurements of its space and the events of its past. ”  
Italo Calvino (The invisible cities)

To discover the secret life of the cities of Carlos Estévez, I propose to follow the same routes that the writer Italo Calvino traveled before me, when making the trip through his “invisible cities”, and the contumacious merchant and traveler Marco Polo, when visiting (and to recreate fantastically) the cities of the vast empire of Kublai Khan: the routes of the imagination. Only then can one enter the not evident maps of the metropolis conceived by the Cuban artist, and I also suggest appealing to the cartography of dreams and fantasy.

Like any city built by men, these that Carlos presents to us reveal the human imprint through material and spiritual culture: everything in them, from architecture to everyday objects, remind their creators, not visible in the paintings and sculptures, but present in each piece: maps, lampposts, automaton pedestrians, masks, utensils and anthropomorphic devices.

In this exhibition we observe the layout of several cities: we contemplate them at a distance, as seen from a great height, which reveals certain details to us, while hiding others. It will be up to the visitor to decipher these conglomerations formed by geometric figures and place them in a known place or simply decide if they are only an alteration of space and time.

With a lot of fantasy, and very slowly, you have to go through them, to try to decipher their mysteries and enigmas (will they be ruins of ancient civilizations, located in existing places in some remote and unexplored geography? Or are they the result of a dream project, the dreams of an artist projected on a blank surface?

You have to venture into these urban landscapes with your eyes wide open, so that no detail escapes and you can enjoy this world glimpsed, populated by arcana of arduous decipherment.

That is why I propose to anyone who ventures to explore this unique geography that Carlos Estévez proposes to follow the following instructions.

1. Come with your eyes ready to be surprised, to be dazzled by the wonders you will see.

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OPENING HOURS  
Monday to Friday 9 am – 4 pm

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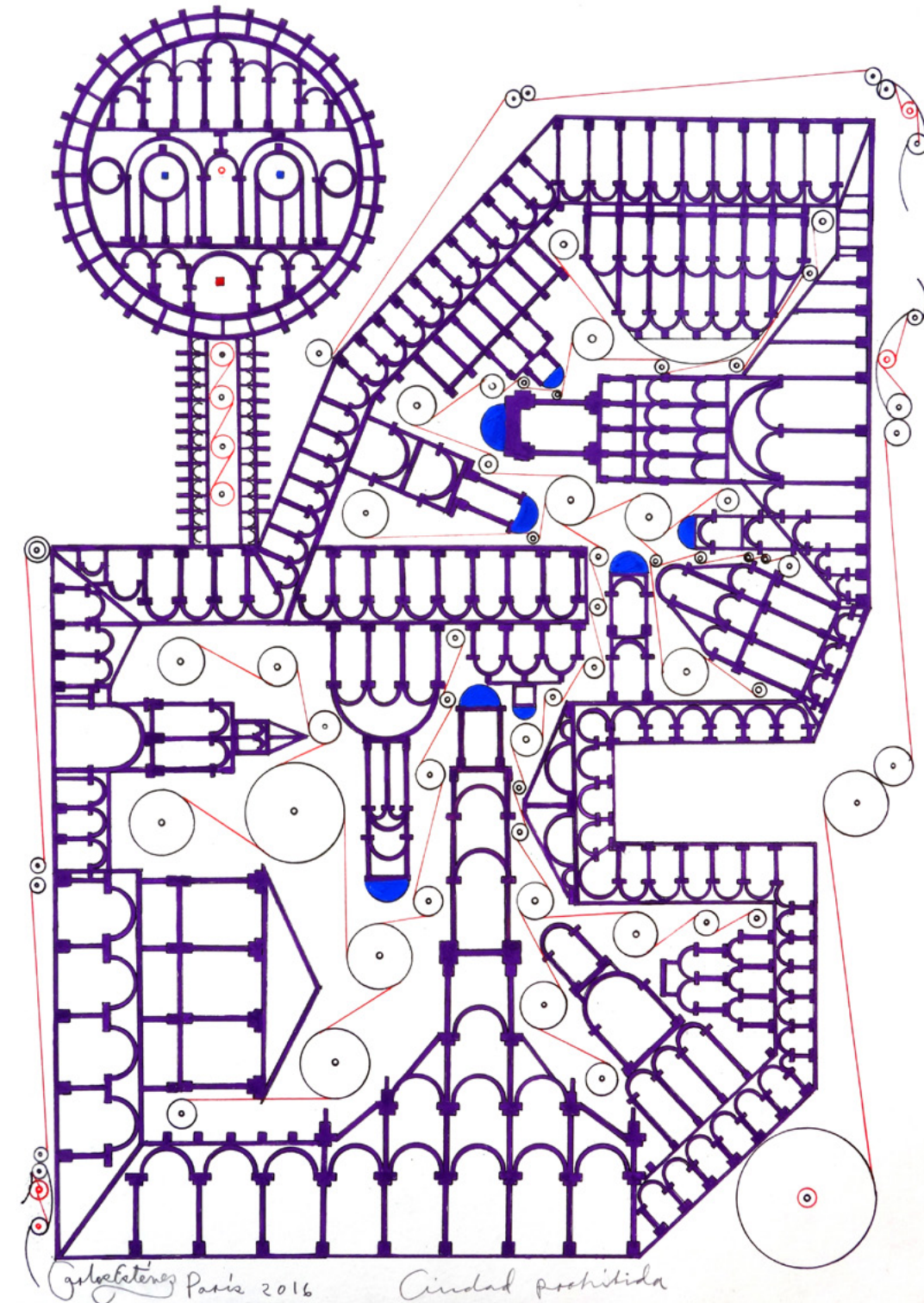


Dare to look at what is and what is not. Witness what you imagine and supposed to be hidden and accept the mystery in the obvious. If you need prior preparation, read *The Travels of Marco Polo* by Marco Polo, *Invisible Cities* by Italo Calvino, and *The Dictionary of Imaginary Places* by Alberto Manguel and Gianni Guadalupi.

2. Discard other references of painters of urban landscapes of universal art. You will not find here traces of Giovanni Battista Piranesi or Giovanni Antonio Canal, better known as "Canaletto". Neither those of Giorgio de Chirico and Remedios Varo. Enter this space without any prejudice. Climb up to that gigantic bird-kite that floats up there, stuck to the roof-sky, and imagine that you see the cities from there, as if they were plans that recreate huge and three-dimensional structures; walls, streets and labyrinthine passages. Play to change the perspective: take the canvas by a corner and lift it as if it were a sheet of paper, then enter through its monumental porticos and tiny doors, through its multiform windows. Then, when you have left the picture and your feet are again planted on the floor of the gallery, discover the secrets stored on its wings that huge chimerical bird who flies above your head.
3. Dare to detach from your face that mask you wear every day and imagine walking with any of the mask exhibited here: play who you want white you wear it. Explore the character who you are or dream of be in this space, which is neither real nor purely fantastic.
4. Be a child again and play to imagine. Unleash your fantasies, your dreams and desires. Feel how these cities challenge your perceptions and intelligence. Leave out conventions. Do not be daunted. Enjoy being here. Compare what you see with the memories your memory treasures, feel free to change them, be ingenious, grow the space and grow with it.
5. Dare to guess the usefulness of the objects that come your way. Create, with your fantasy, your own objects, those that are missing and considered necessary. Go alertness, but then relax. It is a new and multiple experience to be in this place. Take advantage of it.
6. When leaving, do not forget to look at the city that is in front of you, then you will discover that you see it differently. You will travel it in a different way, like the daring explorer that you were in this exhibition.

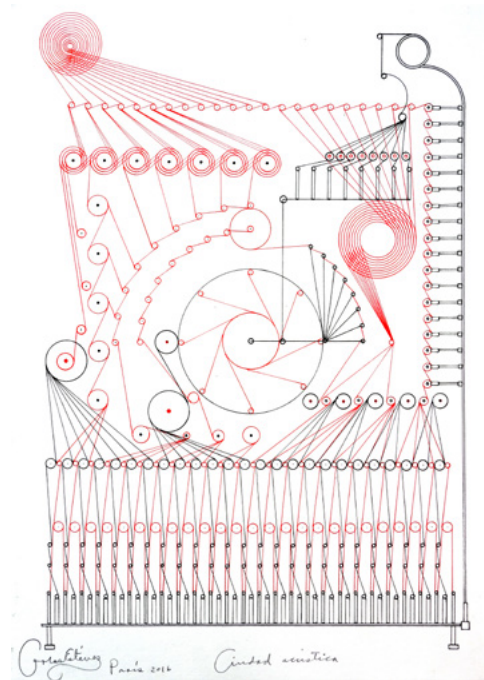
Finally, we recommend you to come back again and again. Even if you seem to see the same cities, the same artifacts and masks, if you concentrate, you will see that everything has changed as you have changed since your last visit.

Sergio Andricaín  
Miami, June 20, 2018



*Ciudad prohibida*. 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in

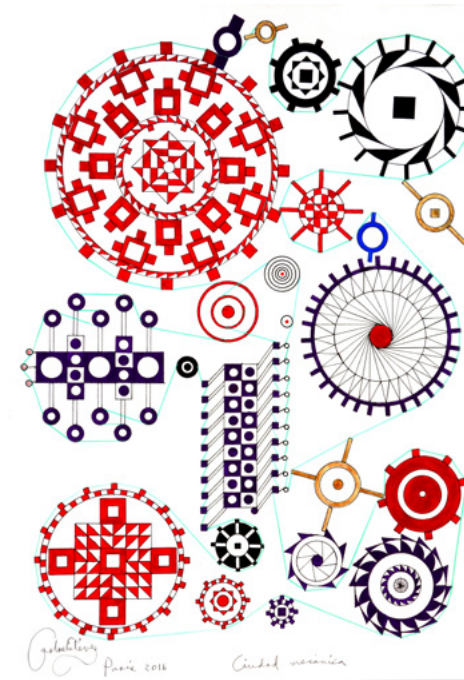




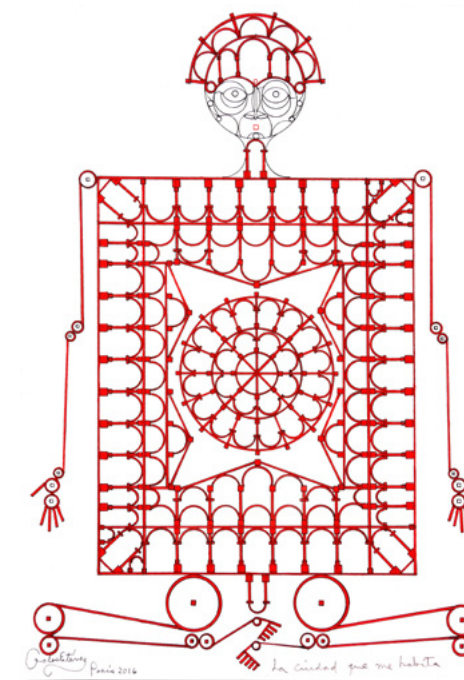
*Ciudad acústica.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



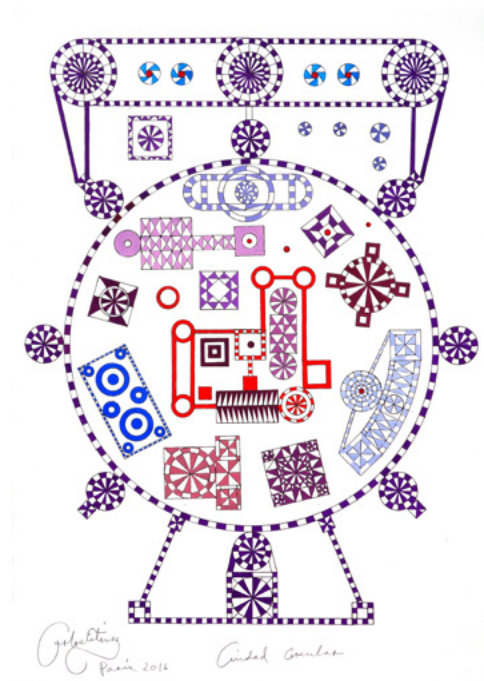
*Ciudad amurallada  
con túneles secretos.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



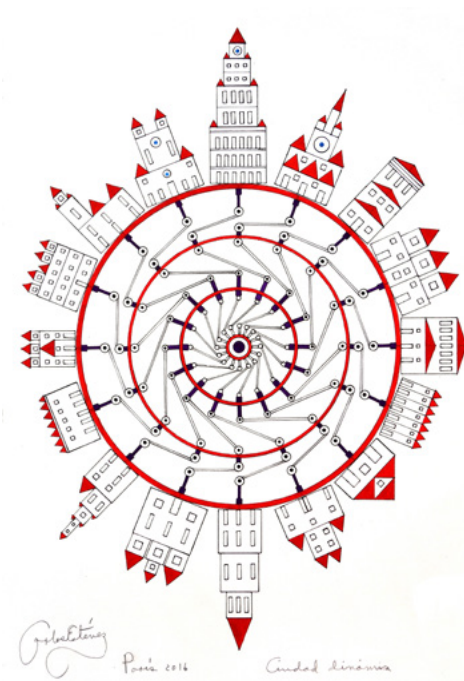
*Ciudad mecánica.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



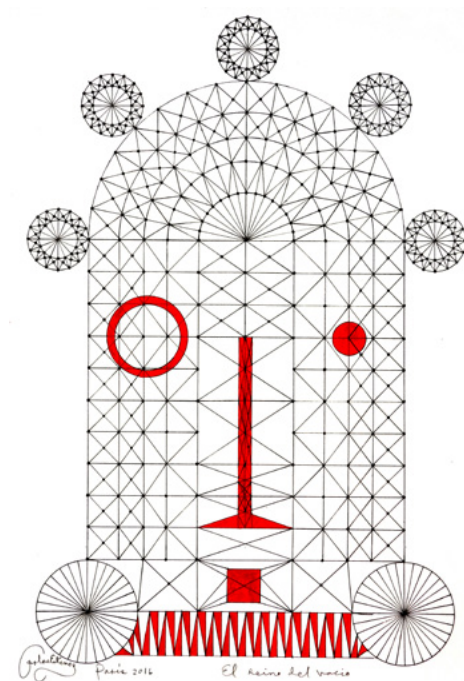
*La ciudad que me habita.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



*Ciudad circular.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



*Ciudad dinámica.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in

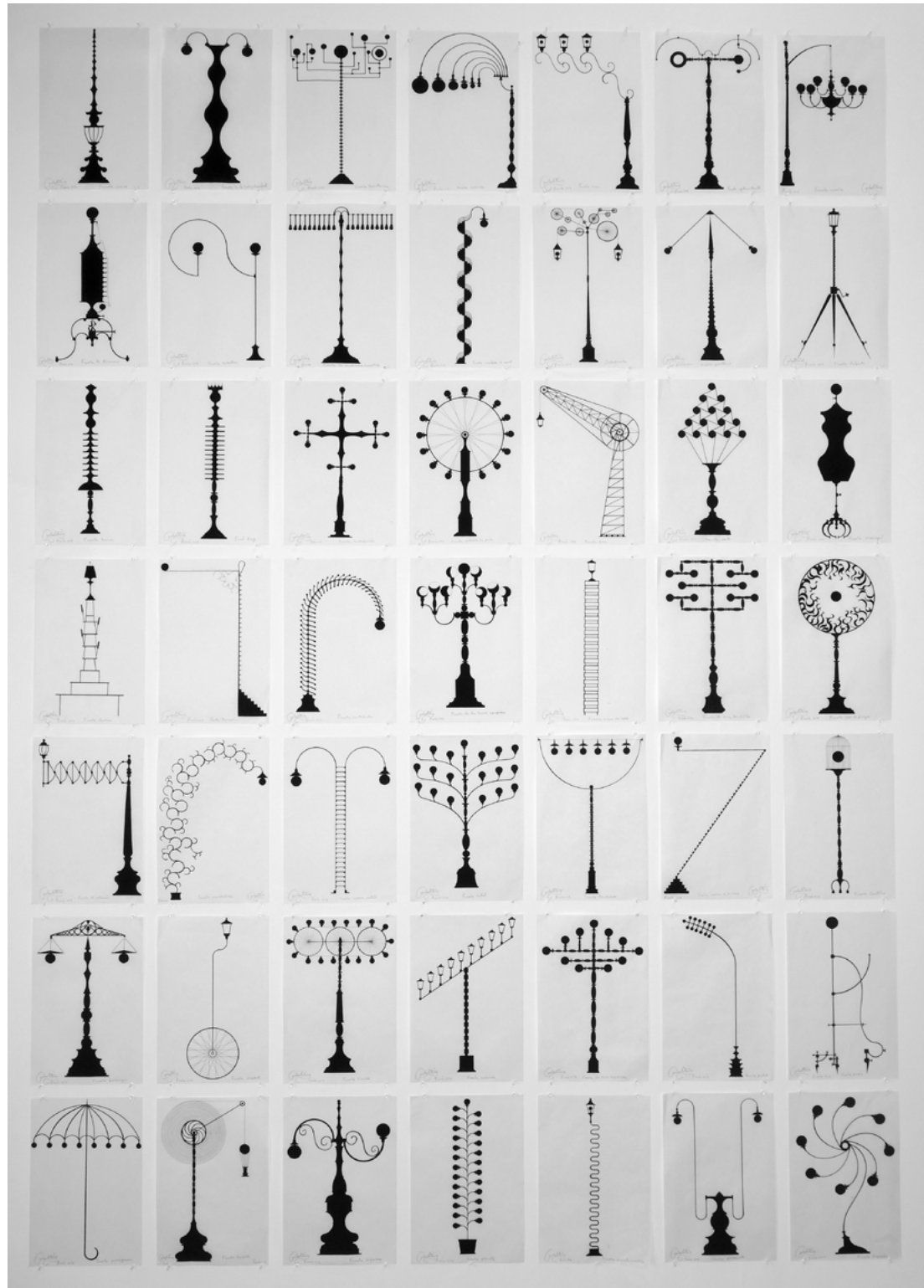


*El reino del vacío.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in



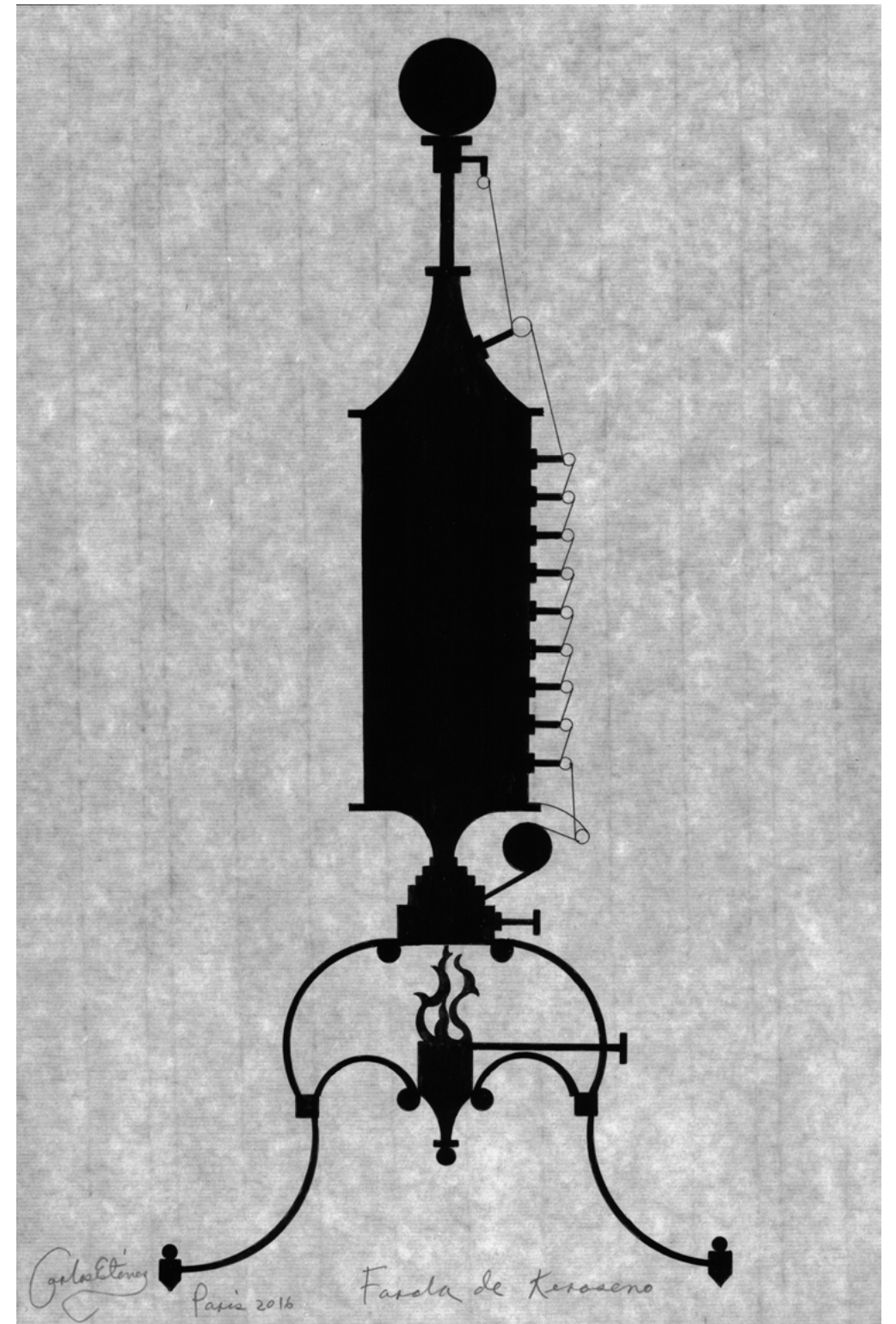
*Facecity.* 2016  
Ink and tempera on paper  
16 ½ x 11 5/8 in





*Farolas.* 2016  
49 drawings  
13 ¾ x 9 ½ inches each.  
Tempera and ink on paper

*Farolas (detail)*  
*Farola de Keroseno*

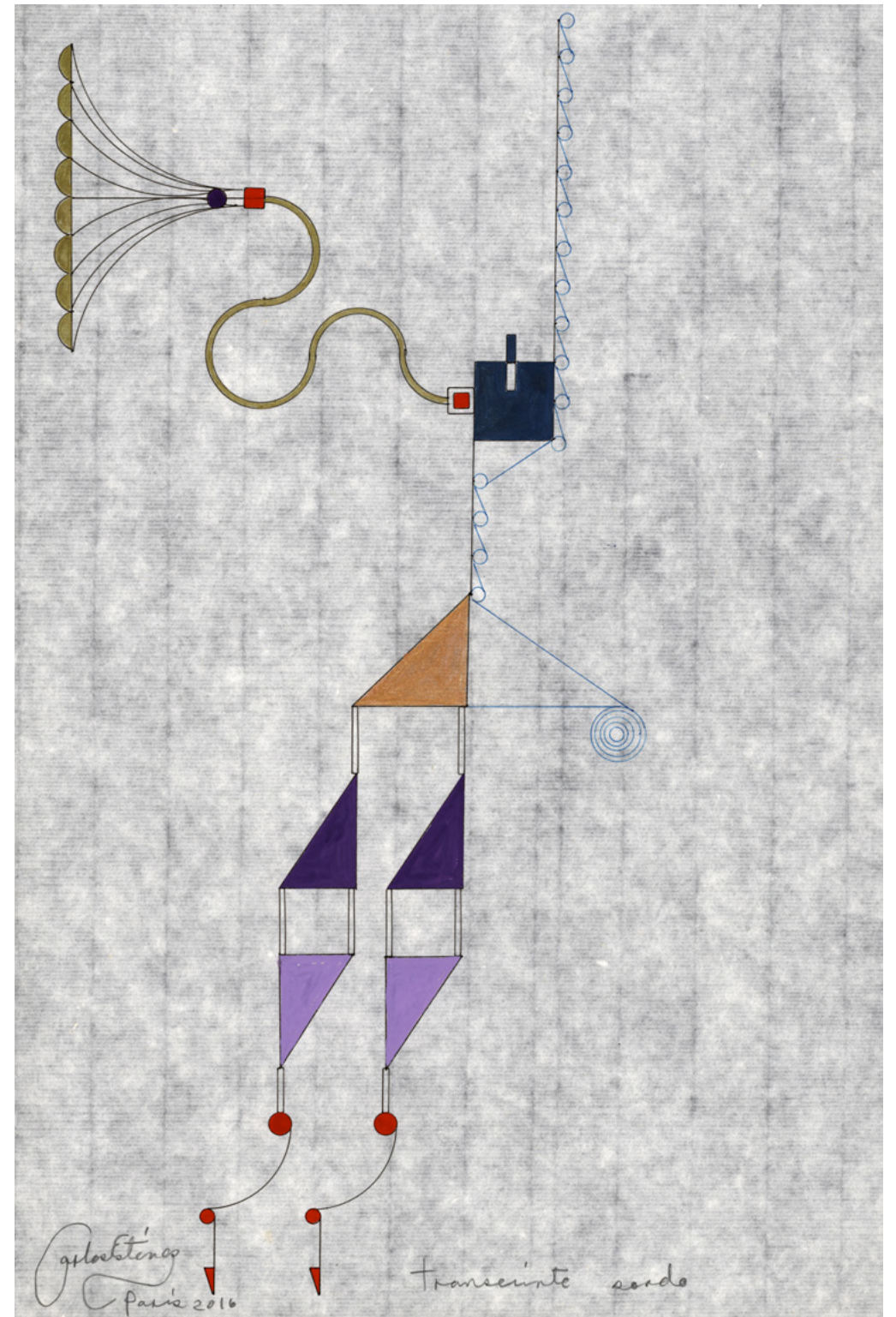






*Transeúntes*. 2016  
49 drawings  
13 ¾ x 9 ½ inches each.  
Tempera and ink on paper

*Transeúntes (detail)*  
*Transeúnte sordo*

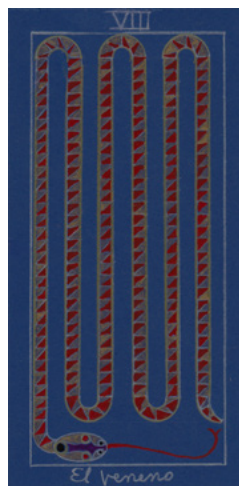
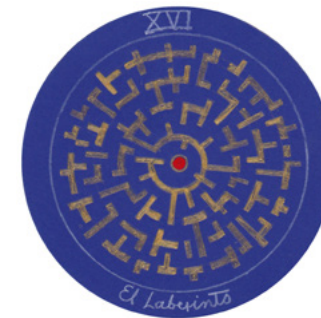
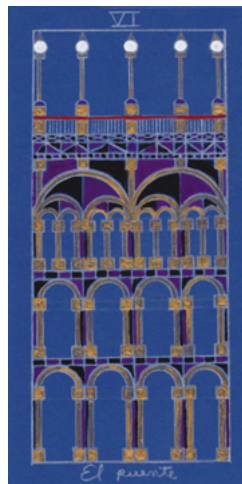
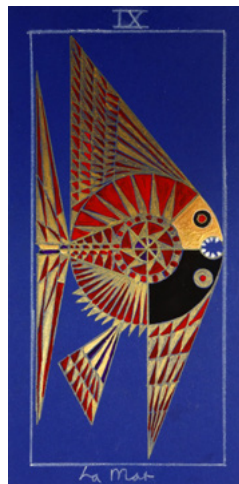
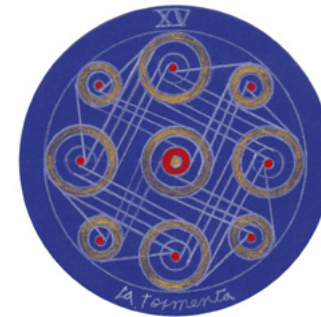
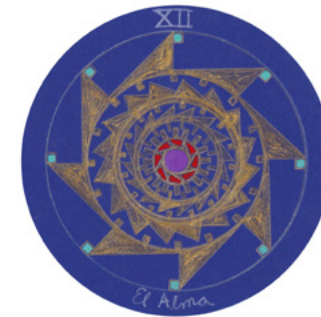
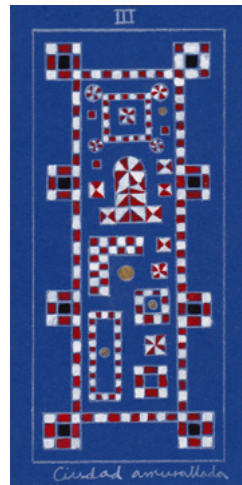
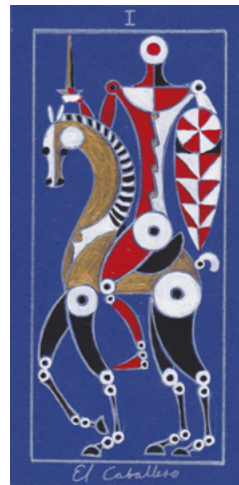






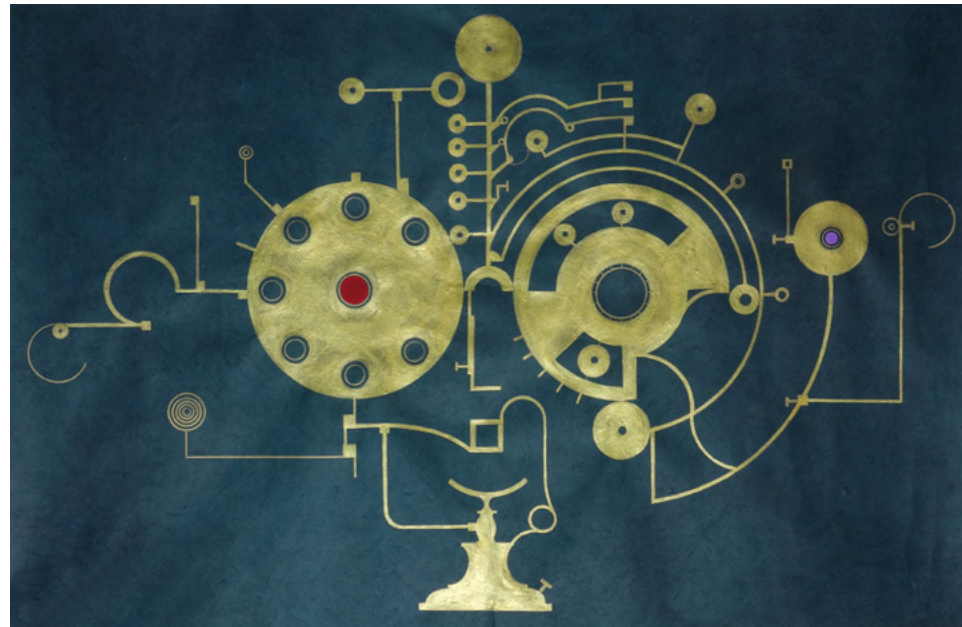
*Flying Notebook*. 2013  
 Wood, fabric, and drawing on paper  
 196 x 216 inches



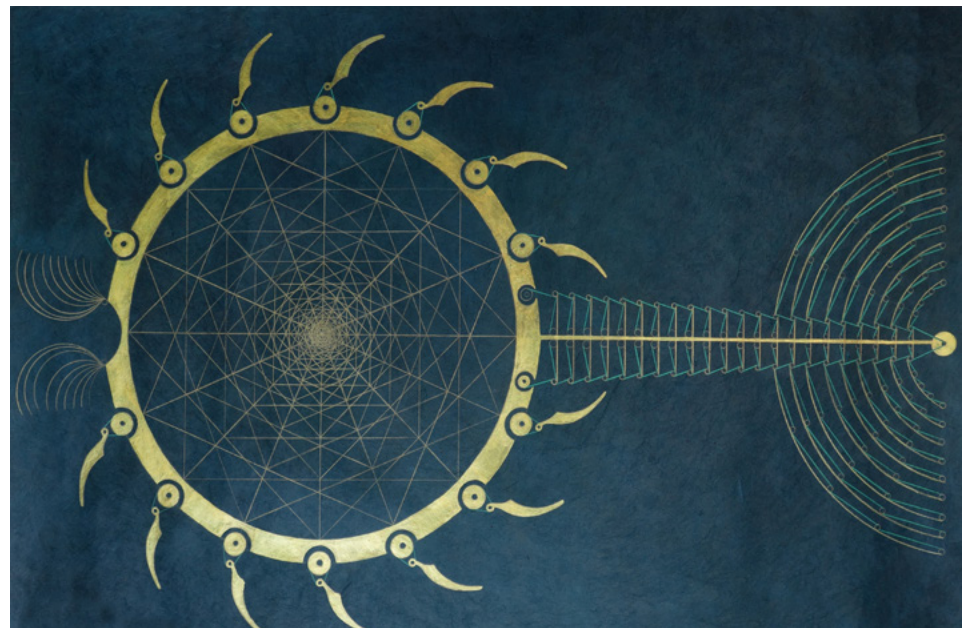


Royal Blue. 2016  
Tempera and watercolor pencil  
on paper  
11 cards of 7 7/8 x 4 inches  
each and 11 cards of 4 inches  
diameter each

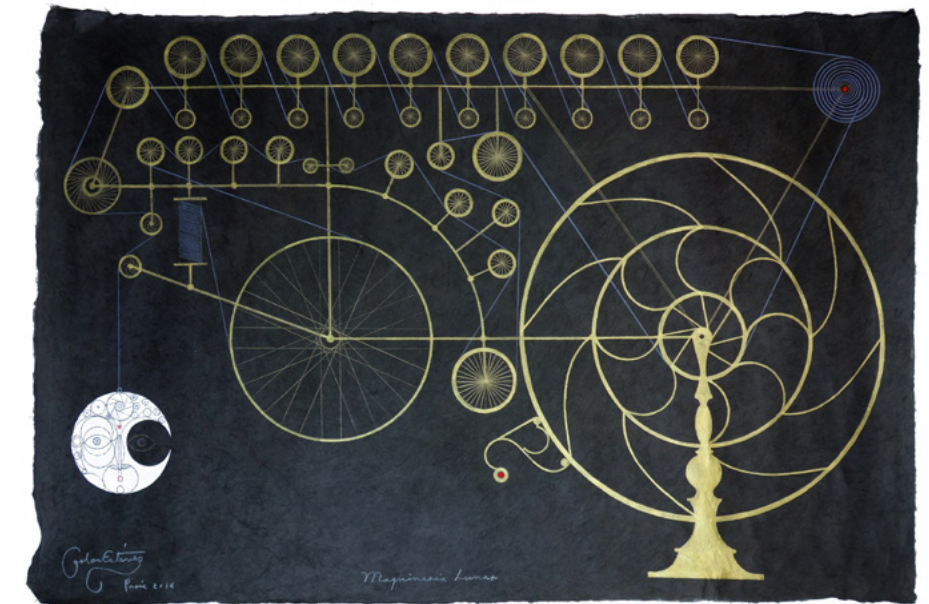




*Intra-foróptero. 2016*  
Tempera and watercolor pencil on paper. 18 ½ x 28 in



*Instrumento lógico. 2016*  
Tempera and watercolor pencil on paper. 18 ½ x 28 in



*Maquinaria lunar. 2016*  
Tempera and watercolor pencil on paper. 20 x 30 in

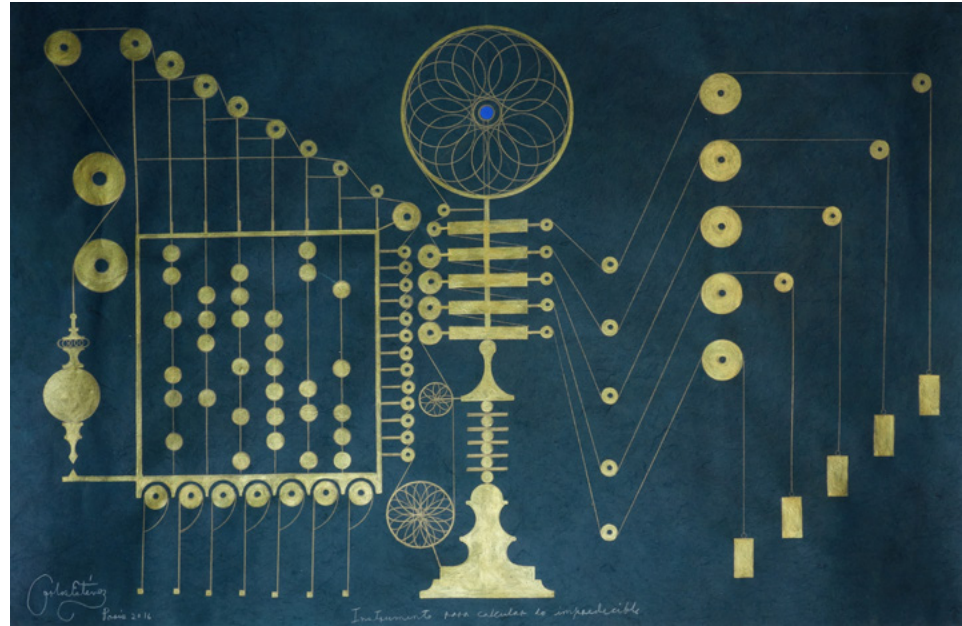


*Maquinaria solar. 2016*  
Tempera and watercolor pencil on paper  
30 x 20 in

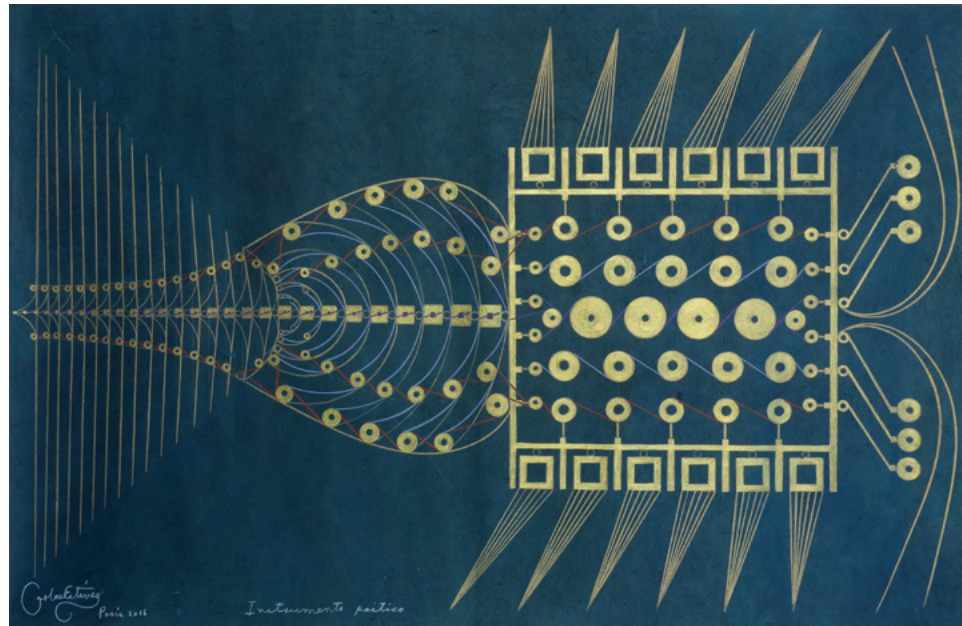


*Perforadora del vacío. 2016*  
Tempera and watercolor pencil on paper  
28 x 18 ½ in





*Instrumento para calcular lo impredecible. 2016*  
Tempera and watercolor pencil on paper. 28 x 18 ½ in



*Instrumento poético. 2016*  
Tempera and watercolor pencil on paper. 28 x 18 ½ in



*Auto-hipnotizador*. 2016  
Tempera and watercolor pencil on paper  
28 x 18 ½ in





*Ceremonial Phone.* 2016  
Assamblage. 46 x 50 x 10 ½ in



*Auditory Masking.* 2013  
Assamblage. 28 x 10 x 8 in



*Wisdom Phone.* 2014  
Assamblage. 45 x 10 x 5 in





*Cronos*. 2016  
Assamblage. 14 x 12 x 6 in



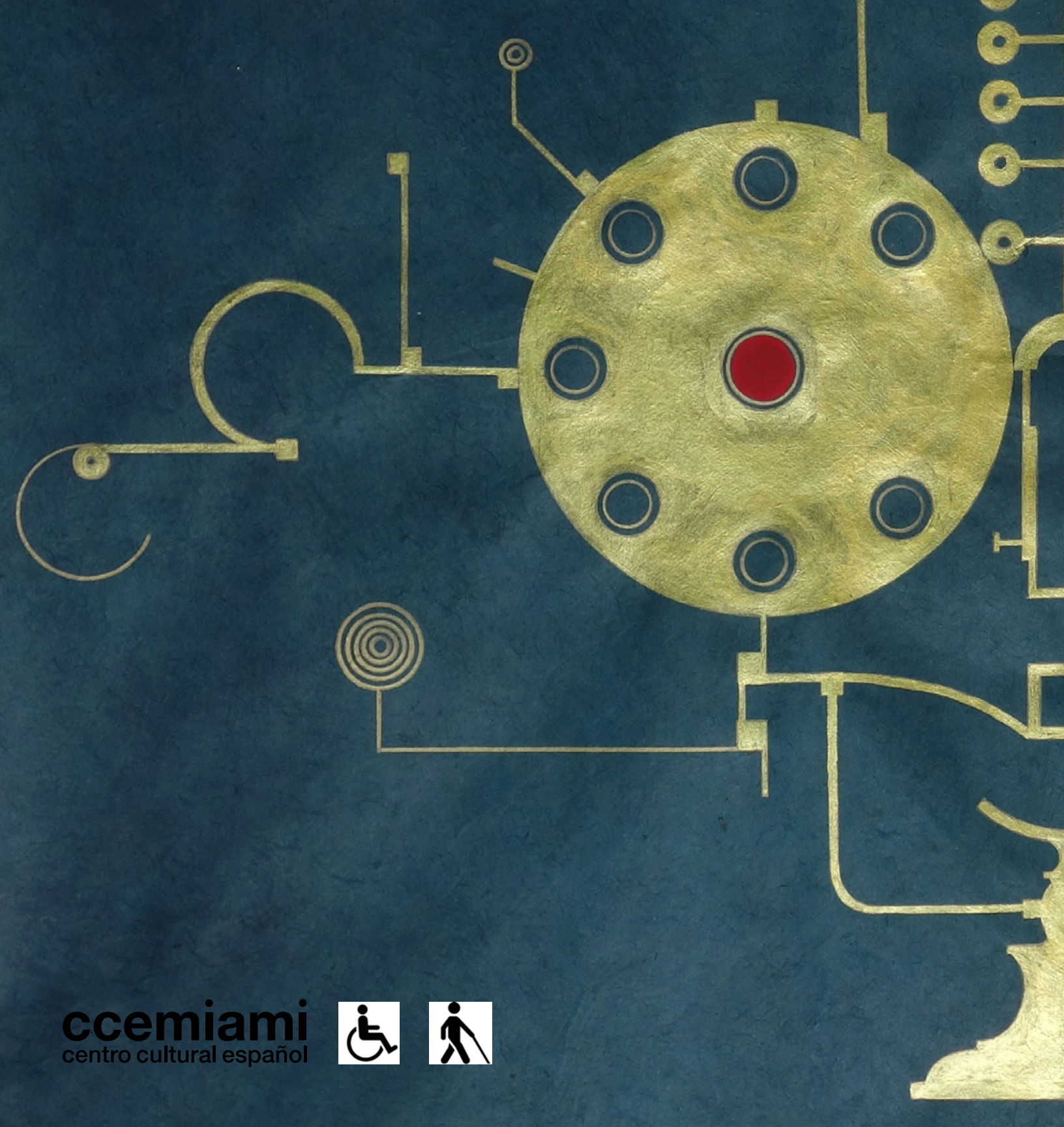
*Pelusina*. 2016  
Assamblage. 36 x 12 x 5 in



**Carlos Estévez** was born in Havana, Cuba, 1969. Lives and works in Miami, USA. Graduated from the University of Arts (ISA), Havana, Cuba in 1992. Received the Grand Prize in the First Salon of Contemporary Cuban Art in 1995; and The Joan Mitchell Foundation Painters & Sculptors Grant in 2015. **Residencies include:** Academia de San Carlos, UNAM, Mexico (1997); Gasworks Studios, London, England (1997); The UNESCO-ASCHBERG in The Nordic Artists' Center in Dale, Norway (1998); Art-OMI Foundation, New York, USA (1998); The Massachusetts College of Art, Boston, MA, USA (2002); Cité Internationale des Arts, Paris, France (2003-2004); Montclair University, New Jersey, USA (2005); and McColl Center, Charlotte, NC US (2016). **Solo Exhibitions held at:** Fine Art Museum, Havana, Cuba; The Patricia and Phillip Frost Art Museum at Florida International University, Miami, FL, USA; Couturier Gallery, Los Angeles, CA, USA; Center of Contemporary Art, New Orleans, LA, USA; Pan American Art Projects, Miami, FL, USA; LaCa Projects, Charlotte, NC, USA; Denise Bibro Fine Art, Chelsea, NY, USA; Havana Galerie, Zurich, Switzerland; JM' Arts Galerie, Paris, France; Alva Gallery, New London, CT, USA; Enlace Arte Contemporáneo, Lima, Peru; Promo-arte Gallery, Tokio, Japan; Lyle O. Reitzel Gallery, Santo Domingo, Dominican Republic; Taylor Bercier Gallery, New Orleans, LA, USA. In 2009, he had his first mid-career retrospective at UB Galleries, Buffalo University, USA. **Group Exhibitions include:** VI and VII Havana Biennale, Cuba; the traveling exhibit Contemporary Art from Cuba: Irony and Survival on the Utopian Island at the Arizona State University Art Museum in Tempe, USA; and Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection. **Public and Private Collections include:** National Museum of Fine Arts, Havana, Cuba; The Ludwig Forum, Aachen, Germany; The Bronx Museum, New York, USA; Museum of Fine Art, Boston, MA, USA; Perez Art Museum Miami, FL, USA; Drammens Museum for Kunst of Kulturhistorie, Drammens, Norway; Arizona State University Art Museum, AZ, USA; Fort Lauderdale Art Museum, FL, USA; The Patricia and Phillip Frost Art Museum at FIU, Miami, FL, USA; Lynda and Stewart Resnick Collection, Los Angeles, CA, USA; NYB Mellon, NY, USA; The Lowe Art Museum, University of Miami, FL, USA; Sonia and Isaac Luski Collection, Charlotte, NC, USA; and The Farber Collection, USA. **Talks and Lectures given include:** The Celeste Bartos Theater, Museum of Modern Art, New York, USA; The Patricia and Phillip Frost Art Museum, Miami, FL, USA; Massachusetts College of Art, Boston, MA, USA; Fleming Museum, University of Vermont, Burlington, USA; Texas State University, Austin, TX; and Wake Forest University, Winston Salem, NC, USA.







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