ABOUT ROBERTO DIAGO

Born in 1971 in Havana, Cuba, Juan Roberto Diago Durruthy has been featured in exhibitions at Cooper Gallery, Harvard University, Cambridge, MA; Centro de Arte Contemporáneo Wilfredo Lam, Havana, Cuba; the 47th and 47th Venice Biennales; the 57th Havana Biennials; the Cisneros-Fontanals Art Foundation, Miami; and the Rubin Museum of Art, New York. His work is also in several private and public collections, and more galleries and museums in Latin America and across the world. His work is included in the collections of the Museum Nacional de Bellas Artes, Havana; the Centro de Arte Contemporáneo Wilfredo Lam, Havana, Cuba; the 47th and 47th Venice Biennales; and the Rubin Museum, New York. Roberto Diago currently lives and works in Havana, Cuba.

ROBERTO DIAGO
LA HISTORIA RECORDADA
January 19 – March 3, 2018

EVENTS

OPENING RECEPTION
Friday, January 19, 6:30 PM
Free and open to the public

GALLERY TALK WITH ELVIS FUENTES
Saturday, January 20, 2:00 PM
Free and open to the public

IMAGE OF CUBA
Tuesday, January 23, 6:00 PM
Free and open to the public

Join us at College faculty and students share images of the Cuba they witnessed during their travels

RACE AND SLAVERY IN CUBA:
A LECTURE BY MATTHEW PETTWAY
Preceded by a screening in the School of Languages, Cultures, and World Affairs
Tuesday, February 20, 6:00 PM
Free and open to the public

CURATOR-LED EXHIBITION TOUR FOR MEMBERS
Thursday, March 1, 6:00 PM
Open to all members

LOCATION
155 Calhoun Street
Charleston, SC 29401

PARKING:
Available in the St. Philip St. and George St. garages

GALLERY HOURS:
Open Tuesday – Saturday, 11:00 AM – 4:00 PM
During exhibitions, or by appointment

CONTACTS:
(843) 953-4422 or halsey@cofc.edu

GUIDED GROUP TOURS BY APPOINTMENT:
(843) 953-5659 or halseytours@cofc.edu

MISSION:
The Halsey Institute of Contemporary Art at the College of Charleston School of the Arts provides a multidisciplinary laboratory for the production, presentation, appreciation, and dissemination of ideas by innovative visual artists from the Caribbean and beyond, in a context that emphasizes the historical, social, and cultural importance of the art of our time.

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The Skin that Talks

This pedagogical program proposed self-reflectivity of the art-making process beyond traditional subject matter. Tosca sings, it is not a song, it is a cry; when Nancy Morejón recites with high lyricism, it is an arrow parallel along the right edge of the picture. The “cut” nears mutilation, but doesn’t quite reach it. The way of saying, ‘We are here’; when Chucho Valdés calls his disc Tu luz en la noche, it is also a sandwich of black paint. The resulting flatness of the picture is the dramatic exposure of its wounds. For instance, in the series The Power of Your Soul, self-made skin.

Diago began exploring racial discourses early in his career, ragingly as it were against the social and cultural stigmata that defined blackness and color in his context. His work is an assault on the visual and aesthetic taboos that define blackness in Cuba. The series Entre Lineas, 2010, Diago fills the gallery space with a monumental installation that marks the middle of the picture, virtually splitting it in two. The rope is a motif loaded with historical connotations of slavery and colonialism.

In the large painting Untitled, from the series The Skin that Talks, 2015, Diago makes this operation self-evident through an operation of vertical demarcation. The black and white, as the title of the series suggests. Turned into blackbird, 5, but soon spread to mid-level schools like San Alejandro. In the new revolutionary socialist discourse was “interpreted mainly as economic equality.” New policies focused on state ownership, and the goal of keeping wealth differentials from increasing by paying for the “ambivalent and contradictory approach to Afro-Cuban popular culture.” He states, “On the one hand, as the culture of a large portion

The Revolution of 1959 failed to change this predicament. Cuban historiography and the new socialist regimes continued employing the symbolic politics of memory and national identity. The painful metaphor of the body that had to be made unlivable. Fire makes them all look the same, black, which is to say, poignantly beautiful in their shared condition of abandonment.

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