

# SAMUEL RIERA | DOSSIER

1996 | 2017

## BIOGRAPHIC SKETCH |

In 1999 Samuel Riera graduates from the San Alejandro National Academy of Fine Arts in the specialty of Engraving. The following year, he continues his studies at the Higher Institute of Art (ISA by its Spanish acronym), pursuing a degree in Graphic Art. Between 2001-2006 Riera serves as Professor of Engraving in San Alejandro. In 2005 he is awarded the Tamarind Institute Scholarship (Albuquerque, New Mexico, USA), dedicated to lithographic studies. In the same year he is granted the Grand Prize for Graphic Art, sponsored by the Spanish Agency for International Development Cooperation and the Embassy of Spain in Cuba. From 2012 on, Riera develops his open atelier RIERA STUDIO, with the objective of creating an autonomous space for dialogue, diagnosis and cooperation amongst alternative discourses dealing with Cuban art, supporting primarily the presence and development of peripheral (outsider) art beyond the centrist current. Since 2013, he creates and organizes Art Brut Project Cuba, aimed at building an action programme throughout Cuba that allows to recognize, catalogue, support and advertise the work of Cuban Art Brut creators. In this sense, Art Brut Project Cuba is an independent project that undertakes actions parallel to the Cuban artistic mainstream.

Samuel Riera has taken part in more than one hundred collective exhibitions in Cuba and abroad. Currently he exhibits his work at the permanent collection of the First Museum of Cuban Art in Vienna, Austria, as well as in the collection of the New York University. His work is also exhibited in personal collections in Spain, Denmark, USA, Japan, Venezuela, Costa Rica, South Africa and Cuba. Among others, his works have been exhibited in: Wilfredo Lam Center of Contemporary Art (Havana, Cuba); Casa de las Américas (Havana, Cuba); Visual Arts Development Center (Havana, Cuba); Center of Contemporary Art (Mérida, Mexico), Museum of Contemporary Art and Design (San José, Costa Rica); Salon International of Paris, Gallery Nesle Espace (France); Grand Foundation León Jiménez (Santiago de los Caballeros, República Dominicana); Espacio Aglutinador Gallery (Havana, Cuba); Art Museum of the Americas (Washington DC, USA); National Gallery of Honduras; Museum of Contemporary Art of Taipei (Taiwan).

Presently, his artistic work moves fluently through a variety of techniques, encompassing Graphic Arts, Painting, Video Art, Cinema and Installation. He has imparted conferences on Video Art in Cuba, Venezuela and Mexico and participated in international festivals such as the Festival of Alternative Cinema (Mexico), the Festival of Young Filmmakers (Cuba), the Low Budget Film Festival of Gibara (Cuba) and the II International Festival of Cuban Cinema in Munich (Germany).

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## GENERAL STATEMENT |

*“It is not easy to be a good artist while living in Cuba, or what is left of it. Only a very few people, despite everything, choose to be reflexive, ineluctably self-referential in their ideas, focused on this audacity; only a few are “good artists” and accomplish traveling abroad to exhibit their work. For those who prefer to stay, like us, a behaviour of permanent confrontation, of questioning the day by day is the only way. Art, as a continuous endeavour, becomes a refuge from ordinariness and domestic issues. A circle of artists means: to kill the time debating about the government, about its permanent and non-transformable strengths and faults, questioning life; however, ultimately, it remains the idea of being part of an irremovable group that maintains, like a lighthouse, the hope for better times. That is my generation...”*

Samuel Riera is a creator who demands art to be a permanent endeavor. The great range of resources he works with makes him a multidisciplinary artist who explores his reality without respite. At the same time, he consumes these tools in order to turn them into conceptual and physical instruments for his work. Error is always the best source, and the most needed; error is the opportune twist to reality that transforms things, it is the patron guided by the divine that ends up as art because nobody defines it.

## THE SHADES |

*Shades that are revealed in front of the light like suggestive, voluptuous, sensual figures; transfigured by the shades of the night after the fortuitous encounter and the excessive pleasure. The animal as a reason for the existence and the understanding of being. The action is inexplicable, it is just necessary, there's no justification, diverse and even imperfect.*



*Untitled. Acrylic on canvas. 100 cm x 120 cm. 2017*

THE SHADES |



*Untitled. Acrylic on canvas. 100 cm x 120 cm. 2017*



*Untitled. Acrylic on canvas. 80 cm x 100 cm. 2017*



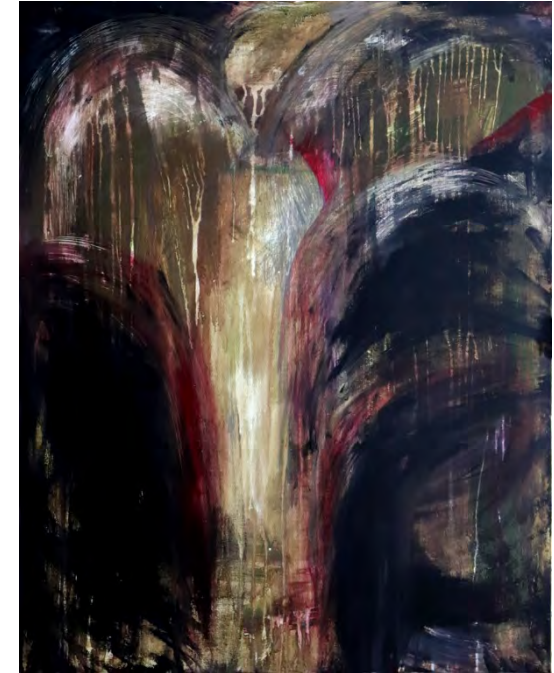
THE SHADES |



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*

THE SHADES |



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*



*Untitled. Acrylic on canvas.  
100 cm x 80 cm. 2017*



## OBEDIENT |

### *Souvenir for a Political Art*

The series *Obedient* is a response of my personal interest of using art as an observational and critical social method when analysing and debating the ongoing issues of Cuban society, particularly those concerning with moral, educational and ideological features. Through these works I have had the possibility to establish direct points of connection between events, actions, (de)constructions of diverse patterns that prevail socially and culturally, as well as shedding light on sub-cultural actions that surface or derivate from the dominant cultural process. Actions which, even though in their particular reality they naturally result from the inert structures of Cuban society, also emerge with a global repercussion.

*Obedient* takes as its referent the Cuban educational system, utilizing one of its icons: the pioneer<sup>1</sup>. This system is a proudly showcased achievement of this totalitarian political system and promotes a social pattern framed by a moralized, secular and uniform socialist program. Obedience is based on methods of control, which are often recklessly promoted by our educational institutes (schools, high schools, universities), and supported by our parents until adulthood, with permanent and durable effects. The educational system in Cuba constitutes a set of practices that shape and indoctrinate behaviour since the very first stages of life.

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<sup>1</sup> *Pioneers are all children in primary school (grade 1 to 6). They wear red-and-white uniforms.*

Nonetheless, the strong political and ideological content related to the principles of the Revolution and Socialism, offer a historically unique characteristic.

On the other side, this political indoctrination in schools often contradicts a completely different set of ideologies in the private home, a situation that creates profound confusion in children, leading to logical disorientation and morally-anarchical behaviour. When openly deconstructing the dominant methodology, many of these individuals are labelled as disobedient, unpatriotic and renegade. Another group settles to living permanently under a false ethic and a web of double standards while maintaining a controlling and tight performance on the facade. Others faithfully follow the educational and political process in Cuba and are outstanding, correct, honest, determined, etc.

OBEDIENT | WORK ON CANVAS



*Untitled. Acrylic on canvas. 110 cm x 80 cm. 2009. Private collection*



*Untitled. Acrylic on canvas. 110 cm x 80 cm. 2009. Private Collection*

OBEDIENTES | WORK ON CANVAS



*Untitled. Acrylic on canvas. 110 cm x 80 cm. Private collection*



*Untitled. Acrylic on canvas. 90 cm x 80 cm. 2016. Private collection*



OBEDIENTES | WORK ON CANVAS



*Untitled. Acrylic on canvas. 100 cm x 80 cm. 2016. Private collection*



*Untitled. Acrylic on canvas. 100 cm x 80 cm. 2016. Private collection*



OBEDIENTES | WORK ON CANVAS



*Untitled. Acrylic on canvas. 100 cm x 80 cm. 2016. Private collection*



*Pioneers of the neighbourhood. Acrylic on canvas. 150 cm x 100 cm. 2016.*

OBEDIENTES | WORK ON CANVAS



*Punished at the blackboard. Acrylic on canvas. 150 cm x 102 cm. 2016.  
Private collection*



*Untitled. Acrylic on canvas. 200 cm x 131 cm. 2016*



OBEDIENTES | WORK ON CANVAS



*Untitled. Acrylic on canvas. 100 cm x 80 cm. 2017.*



*Untitled. Acrylic on canvas. 100 cm x 80 cm. 2017.*

OBEDIENT | INSTALLATION AND SCULPTURE



*Pioneers. Polychromatic wood. 70 cm x 27 cm x 27 cm. 2016*



*The Obedient Mind. Polychromatic wood and paste.  
70 cm x 27 cm x 27 cm. 2017*



OBEDIENT | INSTALLATION AND SCULPTURE



*Ceremony No. 1. Polychromatic wood. 50 cm x 42 cm x 25 cm. 2016*



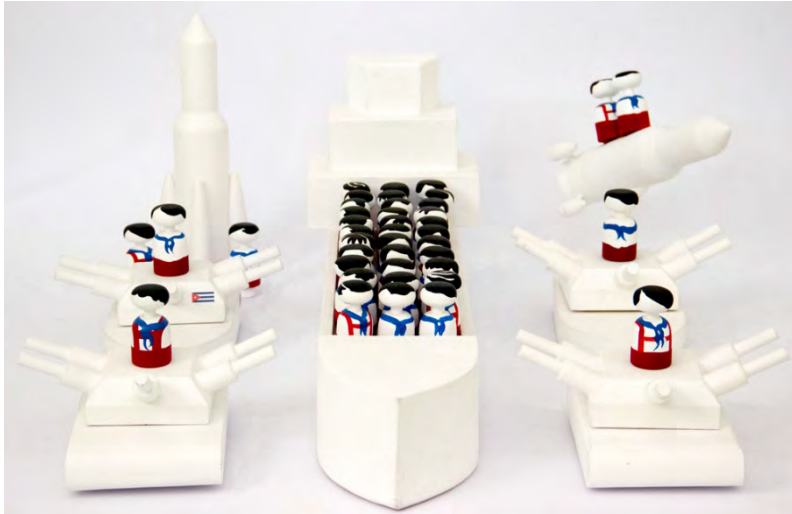
*The Congress curtain. Polychromatic wood. 198 cm x 21 cm x 9 cm. 2016*

OBEDIENT | INSTALLATION AND SCULPTURE



*Obedient Pin Ball Machines. Set of pieces of polychromatic wood and light boxes. 60 cm x 57 cm x 33 cm (each piece). 2016*

OBEDIENT | INSTALLATION AND SCULPTURE



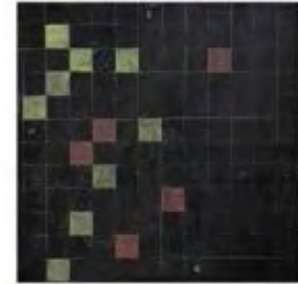
*The War of Whole People. Polychromatic wood. 100 cm x 100 cm x 55 cm. 2016*



*The Launching. Polychromatic wood. 66 cm x 55 cm x 55 cm. 2016*

## ANALYTICAL BOARDS | WORK ON CANVAS

Analytical Boards assimilates the wear, the disuse, the obsolete technology as aesthetic. Patterns that can be easily related to social schemes prevailing in the present Cuban reality are explored, such as the espionage of the absurd, the aggressive and obsolete behavior within society, as well as the lack of Internet and high tech, elements that constrain and shape thought, consciousness and the possibility of establishing future patterns of a more suitable reality.



*Electronic Anarchy. Acrylic on canvas. 160 cm x 80 cm (two-pieces set). 2012*



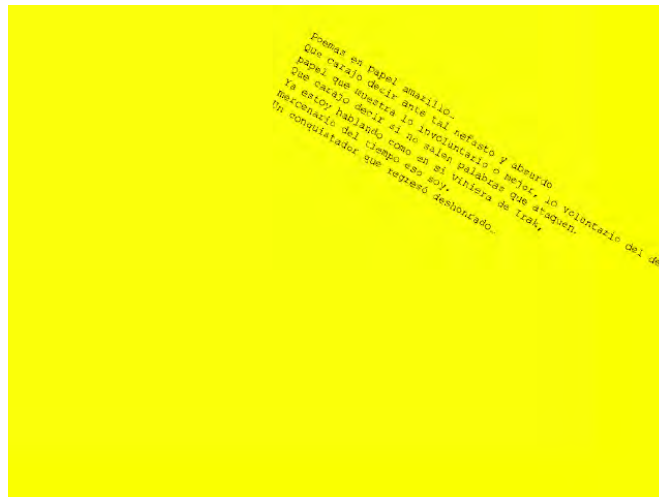
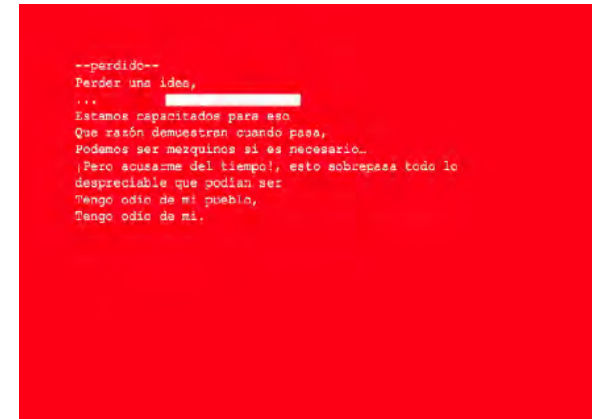
ANALYTICAL BOARDS | WORK ON CANVAS



*Untitled. Acrylic on canvas. 180 cm x 180 cm (four-pieces set). 2012*



## ANALYTICAL BOARDS | VISUAL POETRY



2nd stage. Selection of four Visual Poems. Still images of archives in video format. 2008





## POP GARBAGE |

The emergence of a new economic and commercial model in Cuba during the 2000s also implied a proliferation of urban waste. The 'traditional waste' started to become enriched by an abundant visual diet consisting of all types of packaging existing in a consumer society. I am part of a society that constantly evolves and heads, without balance, towards the future.

*Smoking kills. Acrylic on canvas. 110 cm x 80 cm. 2009*



POP GARBAGE |



*DHL and apple juice. Acrylic on canvas. 110 cm x 80 cm. 2009*



*Smile. Acrylic on canvas. 110 cm x 90 cm. 2009*

## INORGANIC METAPHORE |

This work is based on the visualization of a social, ideological and political indicator that acts without consequences. The variables are manifold: deformed, amorphous, deficient and vulgar. Today they are part of our society and constantly shape behaviour, implement rules and challenge the nature. They are live construction models.



*Mass brain. Acrylic on canvas. 100 cm x 80 cm. 2009*

## INORGANIC METAPHORE |



*Omitted Subject. Acrylic on canvas.  
100 cm x 80 cm. 2009*



*Order and command. Acrylic on canvas.  
100 cm x 80 cm. 2009*



*Irreverent dialogue. Acrylic on canvas.  
100 cm x 80 cm. 2009*



## 2316 INTERIOR |

This performance consisted of two simultaneous actions which take place inside an apartment. The spectator, true to the voyeur style, observes them behind the hollowed French shutters, the different events occurring indoors. The aim is to present daily life as an aesthetic resource, to offer an extreme documentation of reality; art is the visual construction that the spectator assembles as a spy of his own reality.



## WHEELBARROWS IN THE CITY |

### *How to promote and sell art on wheelbarrows?*

From the 90's economic crisis on, wheelbarrows constitute a popular option for the trade of agricultural products, established in alternative - and parallel - to the State's points of sale. For decades, the state's establishments exclusively sold regulated products through a rationing card, at an affordable price and as a social mechanism of equitable distribution. With the crisis, a result of the collapse of the Socialist block, different forms of informal sale - typically based on one or another mode of traction - returned to the cityscape: wheelbarrows, horse-drawn carts, bi- and tricycles, or the (heavy) nylon bags/sacks carried on the back of street vendors. Considering the extreme deficiency of official sale points, these subaltern ones became very much in demand. From 2010 on, those (labelled as) forbidden, illegal businesses were re-semanticized as 'new' modes of economics and profession, and the 'self-employed person' was promoted by the State. During the XI Havana Biennial (2012), an event eagerly expected by those involved in the visual arts to exhibit and sell their works - especially to gallerists and foreign collectors, Samuel Riera conducted and took part in a group of young creators who exhibited their works on wheelbarrows. Vegetables, fruits and spices were replaced by art. These artists-turned-barrow-boys, transformed into metaphors of their actual referent, are self-condemned to wandering and therefore to making their mobile galleries interact with their attendance to the official event.



*Poems in Sweet Potatoes. Wooden wheelbarrow, Cuban flag and sweet potatoes with engravings. 2012*

## WHEELBARROWS IN THE CITY |



*Artists and their wheelbarrows participating in the performance Wheelbarrows in the City. The route included different streets and avenues of Havana and finished at the entrance of the National Museum of Fine Arts, one of the main XI Havana Biennial locations. 2012*



## REGULATED ART OR PAQUITO'S BODEGA |

This action, curated and guided in 2009 by Samuel Riera together with the artist Sandra Ceballos, aimed to sell contemporary Cuban art at a neighbourhood *bodega*<sup>2</sup>, as a standardized product for the people's consumption in grams, pounds or wholesale, and for equivalent prices to the products that are normally sold in it. For a country whose inhabitants have received - for half a century, a basic basket of goods thanks to their personal rationing card, the "bodega" is little less than the centre of existence, the place that you cannot avoid, for which better times are always desired. The title of the performance confronts us - thanks to a subtle game of allusions, to one of the not few tensions of social life in Cuba: the standardized and regulated, the bodega's price, the proposed transaction to be made in Cuban pesos (CUP), the rhetoric figure of 'the people' as background for all actions, and the presumed abundance of products. All of this takes us to the unsaid content where the joy of the act refers to scarcity, the anxiety for foreign currency - with the consequent dialectic conflict between the national and the foreign, as well as to an implicit ability of art to propose different structures of life.

Where regulation restrains the satisfaction of desires, art provides the intervention that would fulfil dreams; likewise, instead of replacing the limited products that the Cuban citizens receive at the bodega's shelves, the artworks to be sold were

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<sup>2</sup> *Bodega is a grocery store located in local neighborhoods where Cuban people buy foods and groceries rationed by the Cuban state.*

inserted among milk powder bags, sacks of beans or rice, packages of crackers or tubes of toothpaste. The object of art and the object of consumption are paired. At the end, it is about a crazed, '*criolla*' (creole), bodega-Bauhaus which recycles the objects of daily life, submits them to parody, and transverses what we name 'art' to ultimately insert and modify the domestic space of those who acquire the artwork. Nevertheless, on a second, more complex level, the performance results in an act that interacts with the structures and interrogates them, that provides new opportunities to the spectator-citizen and to the community, and that deals with processes such as the definition of art and its utility.



*Community neighbours purchasing "art at bodega price"*



REGULATED ART OR PAQUITO'S BODEGA |



Artworks for sale at Paquito's Bodega, flanked by products of the basic basket that is rationed by the Cuban state. 2009



List of the artists with their artworks and their respective prices, jotted down on the same board that usually communicates the bodega's subsidized prices. 2009

## S + A | SAMUEL + ALEXIS

Long before Samuel Riera and Alexis de la O came together to work on *Landings* (an art project that brings together artists from Central America and the Caribbean and is based in Belize), they were assuming, through the project *Postal Gallery*, a sceptical and critical attitude towards the institutions guiding art's utilitarian quality. The schemes, the formulae, the theories –so loosely learned by all of us-, proved to be a sharp defence in light of an emerging crisis of Cuban art –a crisis that is unavoidable until the necessary political changes occur. The project *Landings*, even though its participants were once compelled to adopt an order from above, pretended -and pretends, to demolish dogmas, museum graphic and curating styles which, according to its curator Joan Durand, turn out to be orthodox and archaic. Therefore, the project was never totally detached from these practices and they might intermittently continue proposing ideas that prolong this scepticism.



*Untitled. Cake of plaster. Landings 8. Museum of Contemporary Art, Taipei. Taiwan. 2008*



*Untitled. Engraved glass, water. Landings 8.  
Museum of Contemporary Art, Taipei. Taiwan. 2008*



*Untitled. Engraved glass, water and wood. Landings 8.  
Museum of Contemporary Art Taipei. Taiwan. 2008*

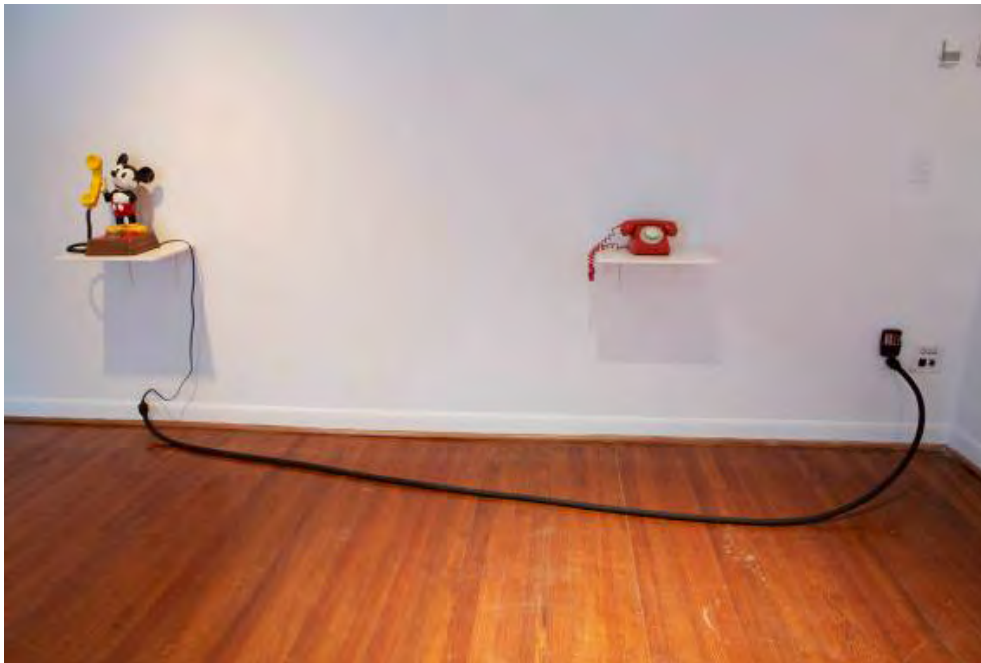


*Untitled. Video installation. Landings 6 & 7. Casa de Las Américas. Havana, Cuba. 2007*



*The flight of the botfly. Audio player and flies.  
Landings 6 & 7. Casa de Las Américas. Havana, Cuba.  
2007*





*Elpidio. Hello! Installation. Landings 5. Art Museum of the Americas. Washington DC, USA. 2007*



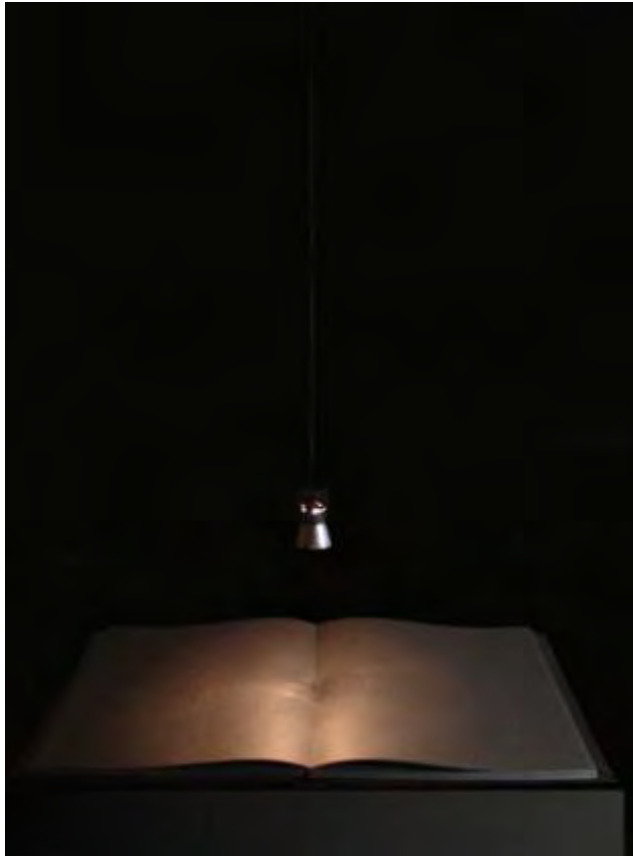
*The sacred family. Video Art. Landings 5. Art Museum of the Americas. Washington DC, USA. 2007*



*Ideological Souvenir. Installation, vinyl and compressed air. Landings 4.  
San Jose Contemporary Art Museum, Costa Rica. 2007*



*Casting/Happy Requiem. Diptych-video installation. Landings 4. San Jose Contemporary Art Museum, Costa Rica. 2007*



*Omission. Black book and environment light. Landings 3.  
Gran Fundación León Jiménez. Santiago de los  
Caballeros, República Dominicana. 2006*



*Welcome. Video Art. Landings 3. Gran Fundación León Jiménez.  
Santiago de los Caballeros, República Dominicana. 2006*





*Mute. Blackboard, eraser and wipers. Landings 2. Contemporary Art Centre. Mérida, México. 2006*



*781006-771129. Steel and rope. Landings 2. Contemporary Art Centre. Mérida, México. 2006*

VIDEO ART |



*Fuck Damien Hirst. Time: 00:03:38. 2012*

VIDEO ART |



*Project 1 - Fleet 13. Time: 00:06:33. 2010*



*Multiple Dialogue. Time: 00:03:03. 2009*

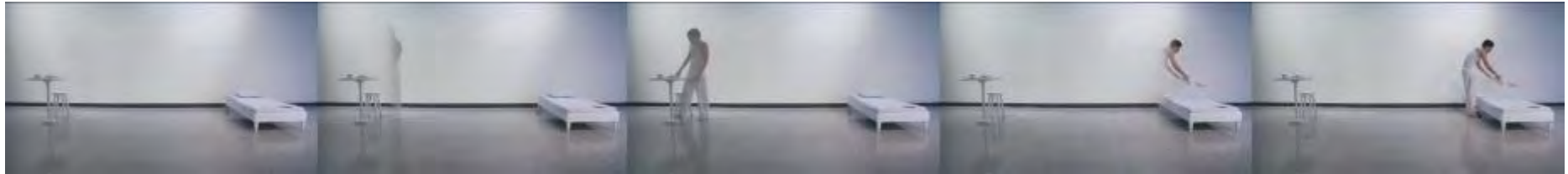
VIDEO ART |



*Today. Time: 00:05:22. 2009*



VIDEO ART |



*Exercise No. 1 for five monitors. Video Installation. 2009*



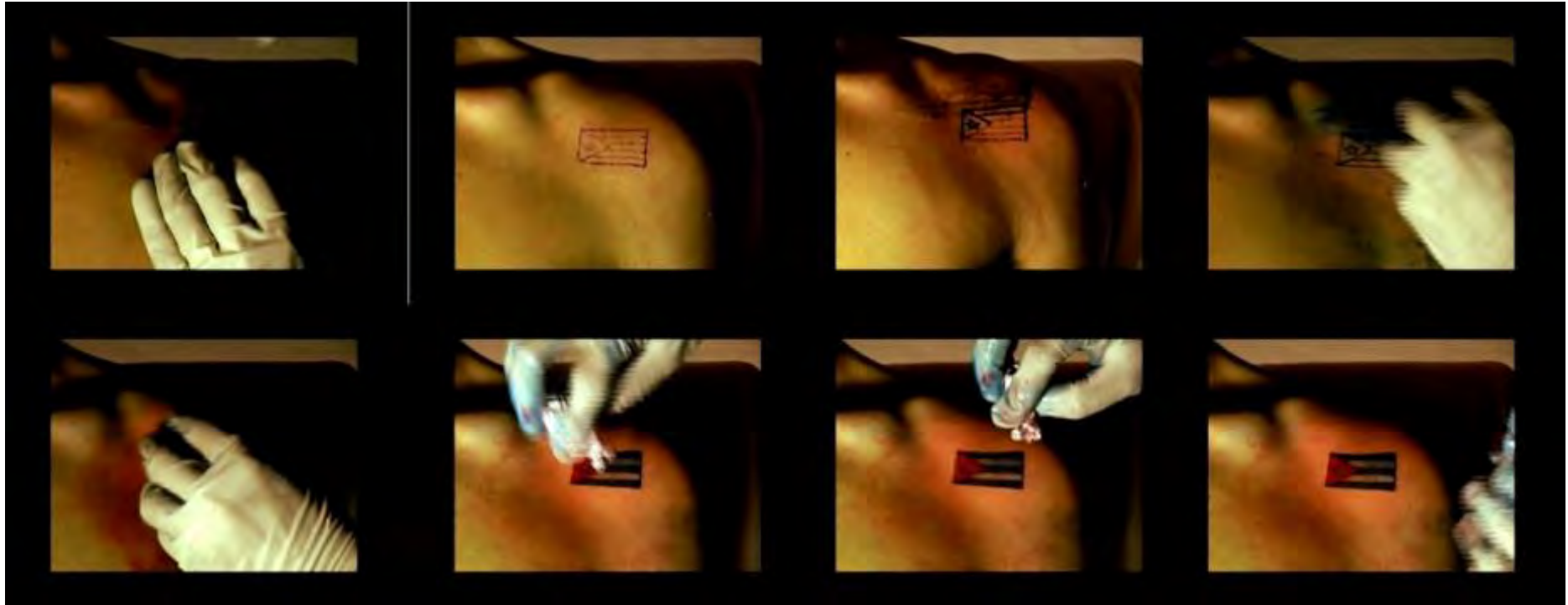
*Video No. 2. Time: 00:04:21. 2008*

VIDEO ART |



*Video no. 1. Time: 00:02:30. 2008*

VIDEO ART |



*The flag. Time: 00:32:46. 2008*

VIDEO ART |



*Oxygen. Time: 00:02:20. 2005*



## POSTAL GALLERY |

Postal Gallery aims to expand a communicational and aesthetic attitude through an alternative media: correspondence by letter; a mode of expression that for many decades has offered one of the more exquisite confrontations about Art, its value and function. In this way, an unusual circuit, network or space was inaugurated. It had the aim of moving an artwork -conditioned by the context within which it operates, towards a specific recipient selected by the author. The resulting situation would be part of a future experience. Postal Gallery constituted an exchange strategy, depending on the recipient's interest for dialogue. Towards that end, the project was structured into thematic consignments, without assuming a rigid frequency. Correspondence was selected as its medium not through the negation of other media -which could be used as long as they prioritized the physical mobility of an artwork that may or may not have additional value as merchandise, i.e. interweaving functional, aesthetical, dialectical and decorative roles.



*1st envelope of the Postal Gallery. 2003*



*2nd envelope of the Postal Gallery. 2003*

POSTAL GALLERY |



*Test. 1st dispatch. 2003*



*Do not oppose any barrier to any sound. 1st dispatch. 2003*

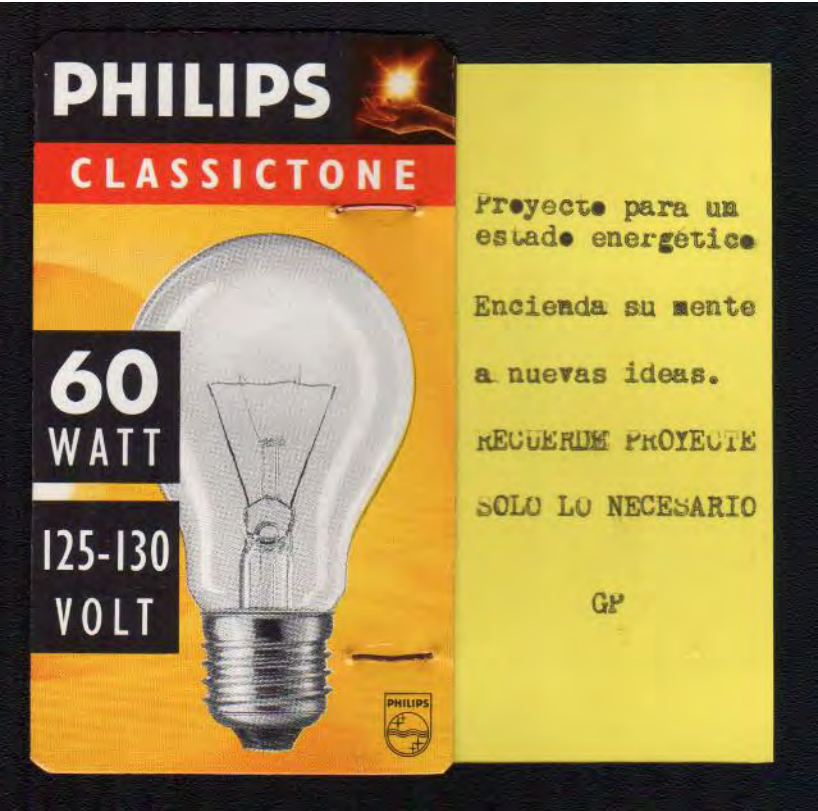
POSTAL GALLERY |



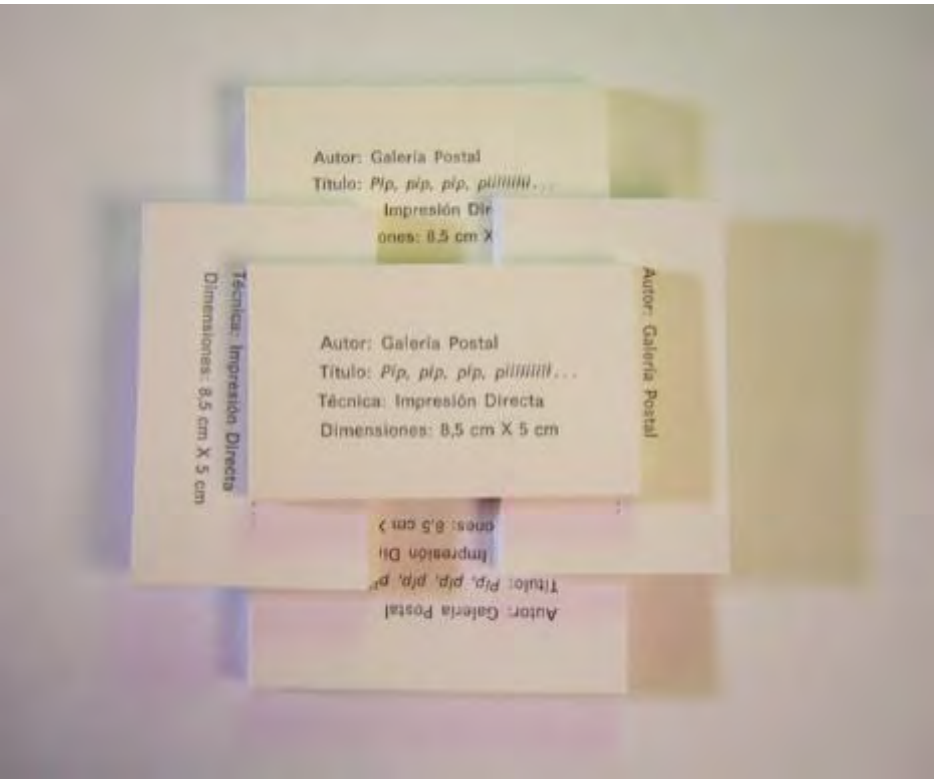
*Lyrics of a song for university students. 2nd dispatch. 2003*



*Collection of systems. Special dispatch. 2003*



Saving energy. 3rd dispatch. 2003



Pip, pip,pip, piiiiiii.....public intervention. Centre for the Development of the Visual Arts. Havana. Cuba. 2003



POSTAL GALLERY |



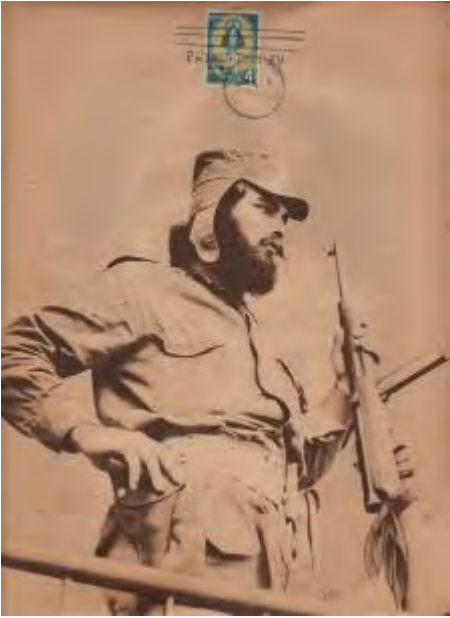
*Creating History. Coca Cola.  
Undelivered document. 2003*



*Creating History. Our aspiration...  
Undelivered document. 2003*



*Creating History. And the people is  
never wrong! Undelivered document.  
2003*



*Creating History. Model of the Hero.  
Undelivered document. 2003*

## GRAPHIC |

I have always founded motivation in Engraving, as well as in the construction of ensemble pieces that are then printed on unusual supports, such as crystal and metallic or plastic plates. I have oftentimes resolved to creating a reflection process on seriality and its true importance, as well as to transforming spaces with installation works, redefining the historical utility of Engraving. The research for different supports generated a great interest in my daily production, when it came to constructing a graphic image within the traditional conception of the media. Collography and Intaglio, techniques that offer a broad range for experimentation, especially in texture, made it possible for me to use plastic matrices on which I apply varnishes used by carpenters, among other popular professions, thereby creating suggestive works. Through this means, I underline aspects of individuality, managing aesthetic, sociological and religious criteria through forms that escape from conventional beauty as it is idealized by society. In these works, the tear of flesh was not represented by colour, but by scratching the plastic surface, drawing pattern figures.



*The third meaning of appearance. Collography on acrylic plate, printed on Bristol paper. 100 cm x 50 cm. 1997*

GRAPHIC |



*My image is my reflection. Collography on acrylic plate, printed on Bristol paper. 70 cm x 90 cm. 1997*



*Untitled. Collography on acrylic plate, printed on Bristol paper. 70 cm x 90 cm. 1997*

GRAPHIC |

*Untitled. Collography on acrylic plate, printed on Bristol paper. 60 cm x 150 cm. 1998*



*Untitled. Collography on acrylic plate, printed on Bristol paper  
70 cm x 90 cm. 1997*





GRAPHIC |



*Untitled. Collography on acrylic plate, printed on Bristol paper. 70 cm x 50 cm. 1999*



*Untitled. Dry point engraved on Bristol paper. 70 cm x 50 cm. 2000*



*Untitled. Dry point engraved on Bristol paper. 70 cm x 50 cm. 2000*

## THE IMPERCEPTIBILITY OF THE IDEA | GRAPHIC INSTALLATION

This proposal aimed at an analytical study of social behaviour. The resulting project alludes to the incapability of action of some young generations, conditioned by the moment in which they happen to live, by the ideologically useless and manipulative struggles around different media. It responds to the unawareness, in Cuba, of all kinds of independent arguments that escape the standardized criteria of Nation, Identity and Motherland. Could we be facing a crisis of these social conditionings? That may be so, but perhaps that would be so unnoticeable as the air contained in every element of this work.



*The imperceptibility of the idea. Graphic installation, bloated bag paper and air compressor. 2004*

## BASTION OF THE HOT DOG INDUSTRY | GRAPHIC INSTALLATION

In *Bastion of the Hot Dog Industry* (2003), I aimed to turn the hot dog, an everyday good of consumption, into the central object of the work, summoning on it a metaphorical element of graphic serial production. What intrigued me was the way art is viewed, and the conflicts that the market creates around it. Is art produced serially, just like hot dogs? Considering the velocity of its production, can the artistic process result in a quality product? That might be as simple as the possibility the artwork offers to the public for elaborating their own hot dog, meaning that it proved to be too easy to manipulate the spectator, who unconsciously created his own work of consumption. An element of sexuality, a distinctive feature of Cubanness, was also implied at the moment of conforming the object of consumption: the hot dogs were introduced into different orifices which simulated vaginas, emerging shortly after with mayonnaise, ketchup or mustard. The artwork at large revealed a more open reflexion about art and the market, art and society, the object and its context, as well as the issue of seriality.



*Bastion of the hot dog industry. Graphic installation in wood, hot dogs, bread, mustard, mayonnaise and ketchup. 2003*



BASTION OF THE HOT DOG INDUSTRY | GRAPHIC INSTALLATION



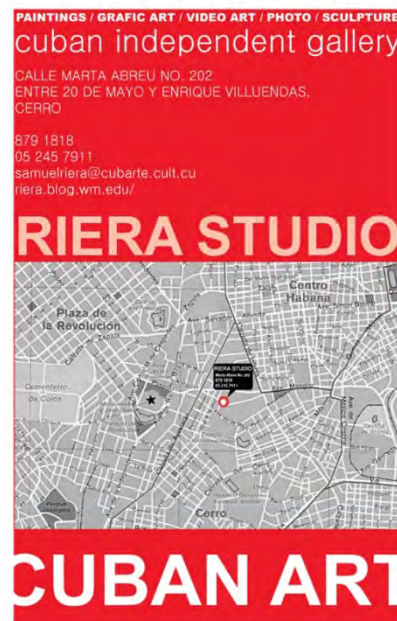
*Bastion of the hot dog industry. Graphic installation in wood, hot dogs, bread, mustard, mayonnaise and ketchup. 2003*



## PROJECT MANAGEMENT AND CURATORSHIP | RIERA STUDIO

RIERA STUDIO is an open atelier for exhibition, reflexion and artistic dialogue inaugurated in 2012 by its director, Samuel Riera. It quickly became one of the first independent spaces in the country, with no formal ties to the established circuits of art governed by public institutions. One of the major goals has been, since its beginning, to promote cooperation, within an alternative discourse of contemporary Cuban art, as well as to contribute to a constant dialogue between the diverse visual trends, without the limits that might inhibit the communication, the development and the productive debate between the arts.

In a unique way, RIERA STUDIO recognizes and researches the different dynamics within the peripheral development of art and of society; perceiving the social leitmotiv that inspire the artists within their context, a method generally excluded from the official circuits of art that exist in our country. Mental patients and disabled persons, visionary men, engineers of parallel realities, individuals that define themselves as 'abductees', common people, among many others, develop their creative work without depending on art institutions that are already established; instead, they satisfy a great inner motivation by frequently resorting to unusual materials and techniques. A large proportion of this peripheral art expresses extreme mental states, peculiar idiosyncrasies and elaborate fantasy worlds.



*First promotional poster of RIERA STUDIO announcing the projects Carretillas en la Ciudad (Wheelbarrows in the City) and Pura Mancha (Pure Stain); both curated by Samuel Riera. 2012*

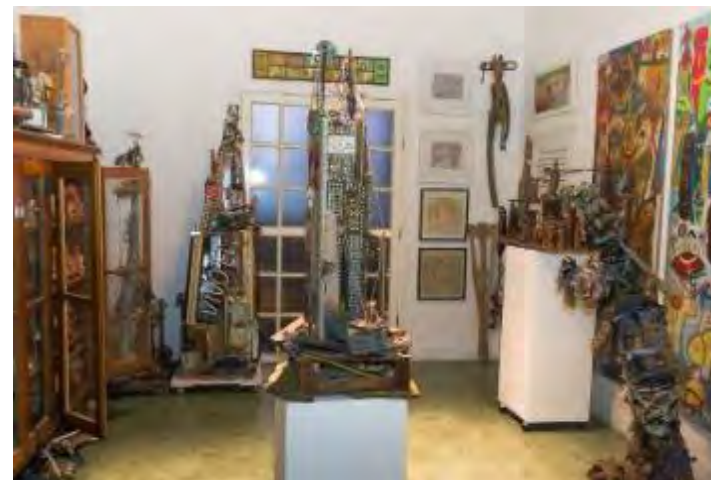
PROJECT MANAGEMENT AND CURATORSHIP | RIERA STUDIO



*Visual documentation of different events at RIERA STUDIO, managed and curated by Samuel Riera*

## PROJECT MANAGEMENT AND CURATORSHIP | ART BRUT PROJECT CUBA

Art Brut Project Cuba emerged as an artistic initiative by RIERA STUDIO in order to catalyse this art movement, virtually unknown within then Cuban cultural context, following the existent interest of RIERA STUDIO in peripheral-art processes. Towards this end, a development centre was created within the facilities of RIERA STUDIO. It includes offices, exhibition rooms, a database and storage of Art Brut works, as well as a reference centre that provides information about the international Art Brut movement. Art Brut Project Cuba is especially focused on supporting and promoting the work of Cuban Art Brut creators who have been identified. In addition, one of the exhibition rooms is fitted to transform into an atelier where a working place is provided for those artist who do not have the possibility to work at home. The latter includes providing work materials and food – always depending on the funds of the project and the collaboration of other institutes, organizations and private patrons.



*Collection of the Art Brut Project Cuba. RIERA STUDIO. 2016*



## PROJECT MANAGEMENT AND CURATORSHIP | ART BRUT PROJECT CUBA

Within the academy, the Project delivers workshops and lectures on the subject of Art Brut. The aim is to educate about and promote this artistic movement. Towards this end, RIERA STUDIO offers the appropriate environment for debates and academic exchange. Additionally, it imparts teaching methods intended to deal with persons in special conditions, and to encourage the development of their abilities without influencing them in their creative process.

Art Brut Project Cuba has gathered approximately 40 individuals with creative potential who persist on the margins of the artistic centre of reference. They are in many cases motivated by a strong creative need for communication, even without understanding the reasons and results of their behaviour. Art Brut Project Cuba currently works with 20 artists.



*Lectures with students of different educational levels.  
RIERA STUDIO. 2015*



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Reference to the project *Marabusal* (2006), coordinated by Samuel Riera along with Lisbet Flores and Jacinto Muñiz. It consisted in a short-term digital magazine which would work as a visual platform to the ecological conceptual art project of the same name.

- ↳ Dangerous Moves: Performances and Politics in Cuba. Coco Fusco. Tate Publishing (London) 2015, pp: 132-133.

Reference to the performance *Regulated Art o Paquito's Bodega* (2009), directed by Samuel Riera & Sandra Ceballos.

- ↳ On Location in Cuba. Street Filmmaking during Times of Transition. Ann Marie Stock. University of North Carolina Press (Chapel Hill) 2009, p: 209.

*Real City*: Front cover illustration created by Samuel Riera (2008) and reference to the poster of the documentary *Existen* (Esteban Insausti, 2006) created by Samuel Riera.

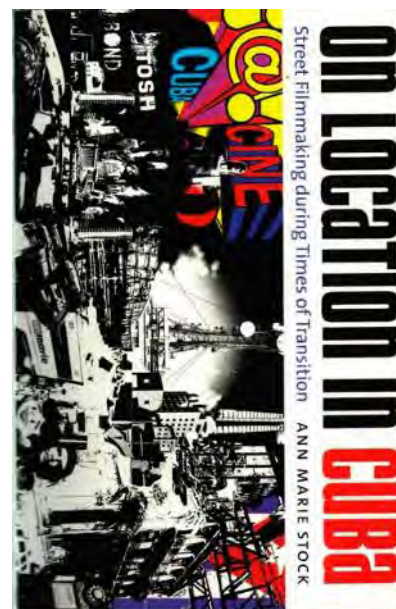
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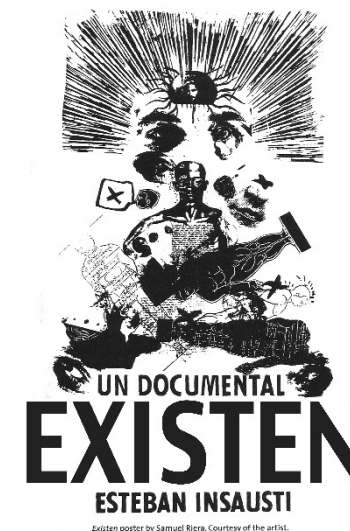
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*Real City*. Front cover created by Samuel Riera. 2008



Poster created by Samuel Riera for the documentary *Existen*. 2006

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