
Cuban Female Contemporary Art Exhibit in San Francisco

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A Cuban art exhibit “Feminine Voices and Poetics” will feature art works of contemporary artists who live and work in Cuba for the first time in the United States and will describe the journey experienced by female Cuban artists since the second half of the 20th century.

The Cuban exhibition, produced and directed by Paulo Acosta Cabezas of Cara and Cabezas Contemporary Gallery will be presented at the Palace of Fine Arts in San Francisco, California, on September 13.

“We merely wish to display art that will scarcely ever be seen again by Americans due to a broken relationship between two countries of 53 years,” according to organizers.

The exhibit comprises works of art that represent current trends, concepts and methods of Contemporary Cuban Art. Feminine Voices and Poetics of over 80 works will include painting, engraving, photography, and multi-media from the period between 1990 and 2013.

This marks the first time that 40 female artist have been devoted to a single theme. This Feminine Voices and Poetics presents an exclusive and unique glance into the talent, beauty, and resourcefulness of a culture in all of its sides, in an increasingly global community, and at a time of change.

Upon reviewing various advancements of the National School of Art (ENA) and the Institute of Art (ISA) from their beginnings until the early 1990s, the changes clearly reveal how fruitful the careers developed by women artists have been within the standards of respected institutions.

Several of these artists have enjoyed critical acclaim at important international Biennials, fairs, museums and galleries. This validates the level of acceptance of the feminine voices of the island beyond its borders.

The scope of their bodies of work, completely distant from that of conventional art, explodes into boundaries of that of the esoteric, especially when dealing with stereotypical notions of feminine imagery.

Diverse analytical circumstances have served as pretexts in this evolutionary process: historical-cultural patrimony, religious precepts mythical traditions, social and ideological contexts, ethical and moral alternatives, and the sense of correlation between public and domestic experiences.

On multiple occasions the creators also appeal to self-referential resources that have resulted in numerous autobiographical works with strong spiritual and intimate aspects.

Edited by Ivan Martínez
