

SAMUEL RIERA | DOSSIER

1996 | 2019

BIOGRAPHIC SKETCH |

Samuel Riera graduated from the San Alejandro National Academy of Fine Arts in the specialty of Engraving in 1999. The following year, he continued his studies at the Higher Institute of Art (ISA), pursuing a degree in Graphic Art. Between 2001-2006 Riera served as Professor of Engraving in San Alejandro. In 2005 he was awarded the Tamarind Institute Scholarship (Albuquerque, New Mexico, USA), dedicated to lithographic studies. In the same year he was granted the Grand Prize for Graphic Art, sponsored by the Spanish Agency for International Development Cooperation and the Embassy of Spain in Cuba. In 2018, he was awarded with the COUNCIL fellowship (organization based in France) to develop the project: "Art at the Margins of Art" in relation to the creation of art workshops with patients at psychiatric institutions. From 2012 on, Riera developed his open atelier RIERA STUDIO, with the objective of creating an autonomous space for dialogue 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 has created and organized Art Brut Project Cuba, aimed at building an action program throughout Cuba that recognizes, catalogues, supports and advertises the work of Cuban Art Brut creators. 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 internationally. Currently he is exhibiting 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 held in personal collections in Spain, Denmark, USA, Japan, Venezuela, Costa Rica, South Africa and Cuba. Among others, his works have been exhibited at 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 at Gallery Nesle Espace (Paris, 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 (Tegucigalpa, Honduras), Museum of Contemporary Art of Taipei (Taipei City, Taiwan), Miami Hispanic Cultural Arts Center (Miami, USA), Diocesan Museum of Terni (Terni, Italy) and Brandt-Roberts Galleries. (Columbus, USA).

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).

CONTENTS |

GENERAL STATEMENT |

COLABORATIVE PROJECTS |

- PICTURING CLIMATE |
- WHEELBARROWS IN THE CITY |
- REGULATED ART OR THE PAQUITO'S *BODEGA* |
- MARABUZAL |
- PINK SUNDAYS |
- 2316 INTERIOR |
- POSTAL GALLERY |
- LANDINGS |

PROJECT MANAGEMENT AND CURATORSHIP |

PERSONAL WORKS | PAINTINGS AND INSTALATIONS

- OBEDIENT |
- ANALYTICAL BOARDS |
- STORIES FROM THE SHIRE |
- CHRONICLES OF THE NIGHT |
- VISUAL POETRY |

PERSONAL WORKS | VIDEO ART

PERSONAL WORKS | GRAPHIC ART

- THE IMPERCEPTIBILITY OF THE IDEA |
- BASTION OF THE HOT DOG INDUSTRY |

REFERENCES IN PUBLICATIONS |

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 endeavour. 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.

PICTURING CLIMATE |

Samuel Riera and his studio RIERA STUDIO was the Cuban partner for the project: Picturing Climate: Participatory Photography and Narrative Storytelling for Climate Change Education. This project brought together small-scale organizations across distinct socio-cultural and physical geographies: Cuba (Riera Studio), Bosnia and Herzegovina (Most Mira), Jordan (Douja Foundation) and UK (Counterpoints Arts) along with two universities (Open University, UK and International Burch University, Bosnia and Herzegovina) to experiment with and network around the use of arts and humanities based methodologies to provide creative, informal education on environmental issues facing local communities. In the case of Cuba, Samuel Riera organized a series of art, photographic and storytelling workshops with children from the community schools where RIERA STUDIO is based regarding urban agriculture and how to face food insecurities in the context of the current Cuban economic situation and the threats that impose the climate change. The final exhibition of the project was held at the Tate Modern (London, UK) in December 2019.



Art workshops made with children from a primary school to create baskets for a micro-orchard inside the school area.

PICTURING CLIMATE |



Public space exhibition with photos taken during the workshops.



Photography and storytelling workshops made with children from a primary school to increase awareness in relation with climate change.

PICTURING CLIMATE |



Views from the final exhibition at the Tate Modern (London, UK) showing the two installations made by Samuel Riera.

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 enaravinas. 2012

HEELBARROWS 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*¹, 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

inserted among milk power 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". 2009

¹ *Bodega is a grocery store located in local neighborhoods where Cuban people buy foods and groceries rationed by the Cuban state.*

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

MARABUZAL |

In 2006-2008, Samuel Riera, Lisbet Flores and Jacinto Muñiz founded a short-lived digital magazine titled Marabuzal (a bush of thicket *marabú*²). The magazine was the visual component of a conceptual art project for which the group requested and received from the state, some hectares of land covered with *marabú* in the province of Cienfuegos. Designed to be sustainable, the community was entitled “First independent Intellectual Community, a parodic riff on the 1960s proclamation of Cuba as the first liberated territory in the Americas. The three artists imagined a land cleared of *marabú* and occupied by solar-powered buildings and communal baths. They blueprint the project in dialogue with engineers, historians, and scholars.

Marabuzal fleshed out the details of the settlement in graphic design. The magazine's articles and images were laid out in a rough checkerboard to suggest an eagle's-eye perspective on farmland. Riera and his peers thus conjured the aerial perspectives and scale favoured by 1970s Land art and the 1970s Green

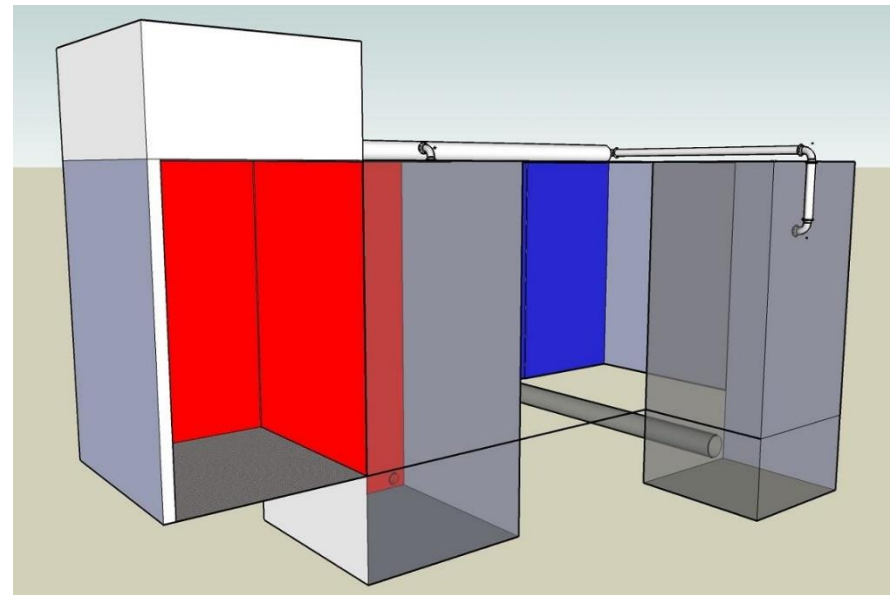
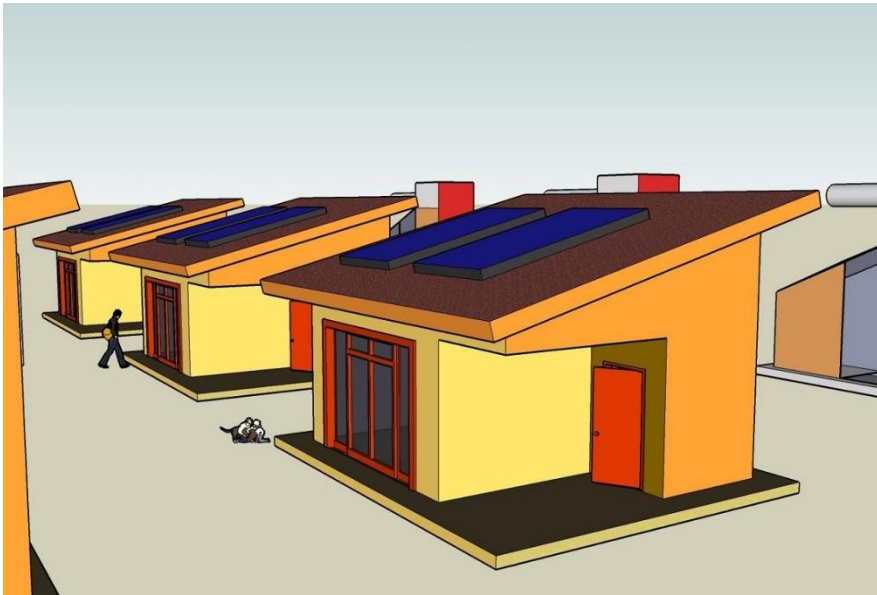
Revolution photo essays in *Cuba Internacional* that had documented rice, fruit-orchard and other planting projects. But Marabuzal also registered newer, post-industrial, more sustainable aspirations. According to Riera, the magazine was, moreover, an early response to reflections about the then-imminent, but mysterious, Exclusive Economic Zone (ZEE).

The authors didn't yet know, however, where the Zone might be established, or that it would make use of the port of Mariel. So on the eagle's-eye maps they playfully marked out potential, speculative zones and labelled them “ZEE”. Riera claims that one of the magazine's aims was, in fact, to inform readers about the potential development.

The artists abandoned both the magazine and the proposed intervention by the lack of funds and the “unsolved” stolen of all the digital material, documents and plans.

² *Marabú is the most invasive plant present in Cuba. It was introduced at the XIX century and currently covers the 18 % of agriculture land and 56 % of the land for livestock of the whole country.*

MARABUZAL |



Design of sustainable houses and communal baths for the community Marabuzal. 2006

MARABUZAL |



View of some original works included on the digital magazine Marabuzal. 2008

PINK SUNDAYS |

Pink Sundays is a series of art and activism events created in 2018 by Samuel Riera focused in the LGBTIQ community. The name is a parody referent to the so-called Red Sundays that in the 1980s involved citizens in voluntary work days lead by the Government. The proposal seeks to draw attention to art made by members of this community with an identity approach, many times with little representation in the Cuban art mainstream. It defends the representativeness of LGBTIQ people, especially after the process of reform of the Cuban Constitution and debates about equal marriage which results in a negative vote against. For Samuel, it is important to be present, to show our tastes and ways of seeing life, not accepting heterosexist patterns or leaving in the hands of other people or institutions what members of this community assist us as a right. In this process it is important to educate and guide citizens, too. The events gather different fields of arts including visual arts, graphic design, literature, theater as well as the projections of films and documentaries and panel discussions with LGBTIQ activists.



Images from Pink Sundays' event series with different art and activism activities focused on the LGBTIQ community original works included on the digital.

PINK SUNDAYS |



Images from Pink Sundays' event series with different art and activism activities focused on the LGBTBIQ community original works included on the digital.

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.



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 |

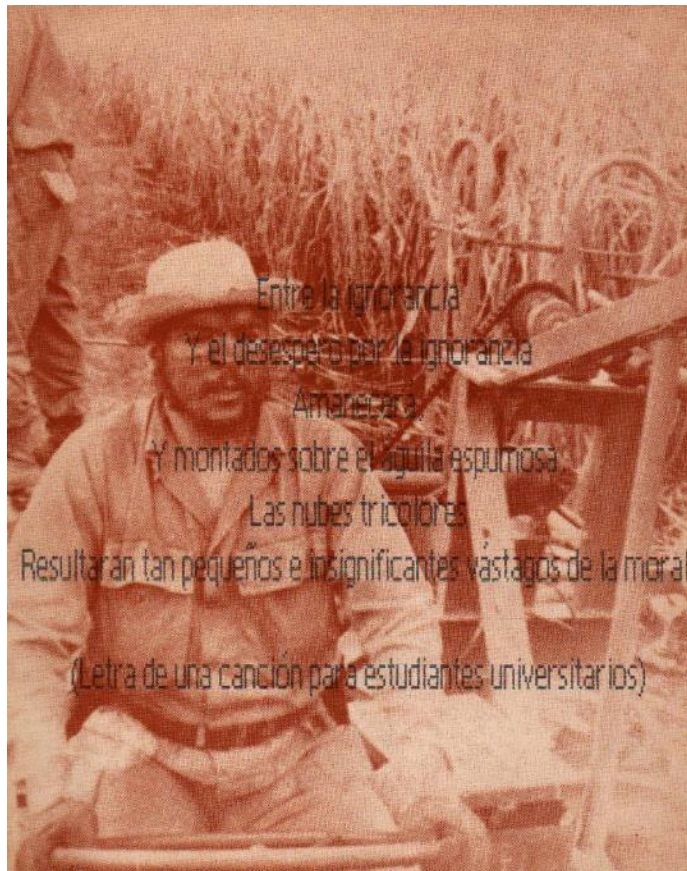


Test. 1st dispatch. 2003



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

POSTAL GALLERY |

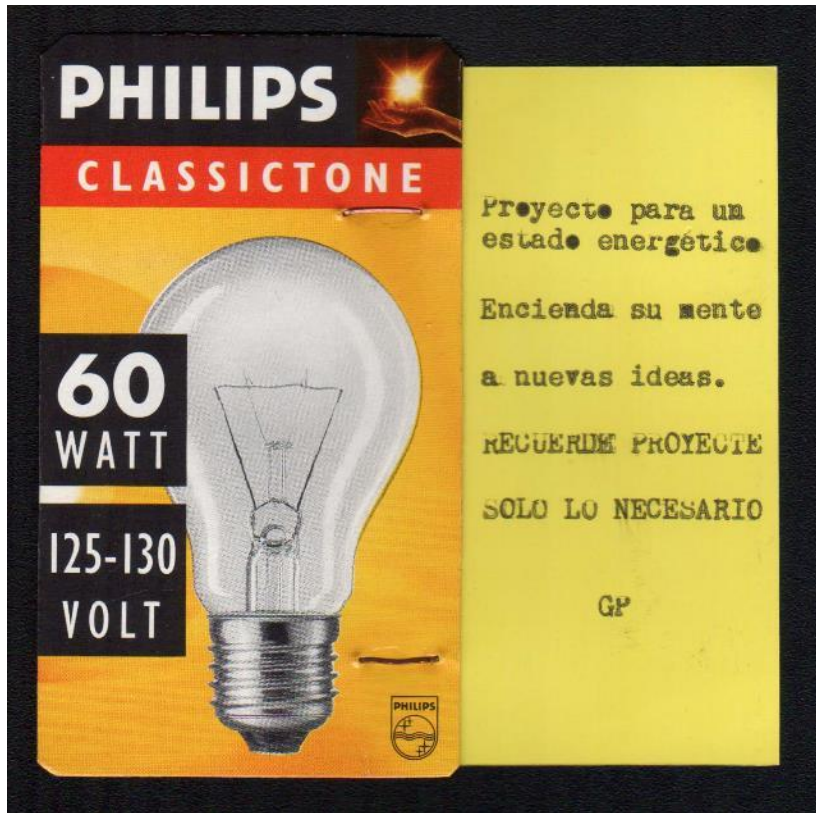


Lyrics of a song for university students. 2nd dispatch. 2003

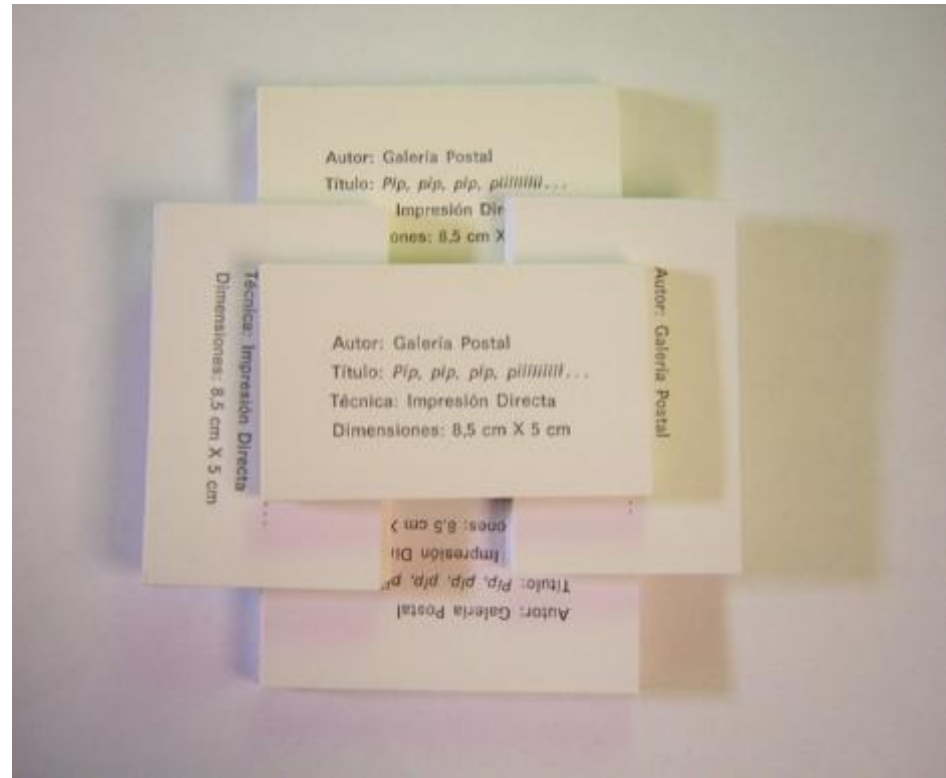


Collection of systems. Special dispatch. 2003

POSTAL GALLERY |



Saving energy. 3rd dispatch. 2003



Pip, pip,pip, piiiiliii.....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*

LANDINGS |

Landings was an art project that brought together artists from Central America and the Caribbean and was based in Belize. It consisted of several exhibitions in different cities around the world. The works by Samuel Riera that were included in this project assumed 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 to demolish dogmas, museum graphic and curating styles which, according to its curator Joan Durand, turn out to be orthodox and archaic.



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

LANDINGS |



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

LANDINGS |



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

LANDINGS |



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

LANDINGS |



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

LANDINGS |



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

LANDINGS |



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

LANDINGS |



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

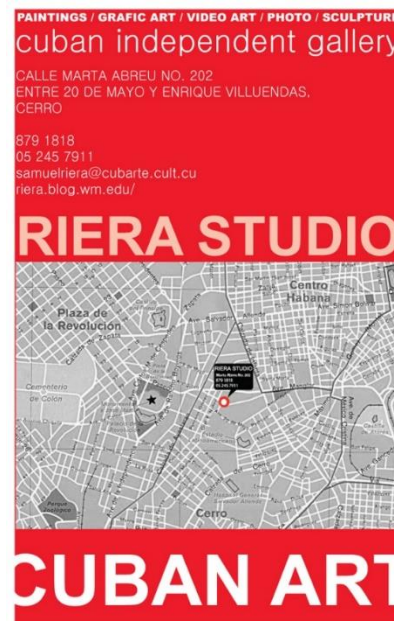


781006-771129. Steel and rope. Landings 2. Contemporary Art Centre. Mérida, México. 2006

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

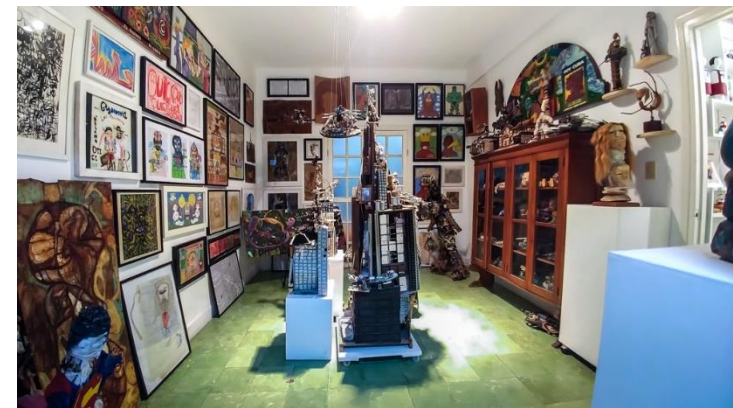


Visual documentation of different events at RIERA STUDIO, managed and curated by Samuel Riera

PROJECT MANAGEMENT AND CURATORSHIP | ART BRUT PROJECT CUBA

Art Brut Project Cuba is a resident project at RIERA STUDIO, completely independent from the government and receives no official funding. Its main purpose is to promote and support singular art expressions that share a stylistic distance from the existing visual culture based on academic or intellectual training; and whose makers have no knowledge of intellectual artistic issues. Art made within this context, and usually gathered under the related categories of Art Brut and Outsider Art, is the center of attention of this project. Art Brut Project Cuba is actually the only Cuban art project – and the only one in the entire Latin America region - specialized in this forms of visual art and it constantly seeks for the acknowledgment and promotion of Cuban creators of Art Brut and Outsider Art, and their artworks, in the national and international scenes.

Currently, Art Brut Project Cuba promotes the work of more than 30 different artists and keeps a constant following of the creative process of most of them. It includes a reference center with available information about all the artists and the conservation of most of their artworks. It also offers working space to artists who for particular reasons cannot develop their work at their homes; but without interfering in anyway with their creative processes. It supports all the artists with art materials and provides the facilities to show and promote their works.



Collection Art Brut Project Cuba. RIERA STUDIO.

PROJECT MANAGEMENT AND CURATORSHIP | ART BRUT PROJECT CUBA

Within the academy, Art Brut Project Cuba delivers workshops and lectures on the subject of Art Brut and Outsider Art. The aim is to educate about and promote this artistic movement. 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.



Lectures with professionals of Art (up) and Psychiatry (bottom).

PROJECT MANAGEMENT AND CURATORSHIP | ART BRUT PROJECT CUBA



Creative art workshops at RIERA STUDIO with artists included in the project Art Brut Project Cuba. 2019



Art therapy workshop with patients from the psychiatric ward at Hermanos Amejeiras Hospital. 2018



Creative art workshop at a school for children with special needs. 2015

PROJECT MANAGEMENT AND CURATORSHIP | EFFECT CORRECTION

Collaborative exhibition curated by Samuel Riera at The Cuban Factory of Arts in 2017 that gathered for the first time in the Cuban art scene artworks produced by Cuban contemporary artists along with the production of Cuban Art Brut and Outsider artists in a comprehensive dialogue between all these creations and creators.



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 pioneer³. 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. 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.

³ *Pioneers are all children in primary school (grade 1 to 6). They wear red-and-white uniforms.*

OBEDIENT | WORK ON CANVAS



Disobedient. Acrylic on canvas. 230 cm x 130 cm. 2019.

OBEDIENT | WORK ON CANVAS



The Class of Humanities. Acrylic on canvas. 178 cm x 136 cm. 2019.

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

OBEDIENT | WORK ON CANVAS



We are not alone. Acrylic on canvas. 110 cm x 80 cm. 2018. Private collection

OBEDIENT | 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.
Private collection*

OBEDIENT | WORK ON CANVAS



A Farewell to the History Professor. Acrylic on canvas. 100 cm x 80 cm. 2017.



The Class of 5th Grade. 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



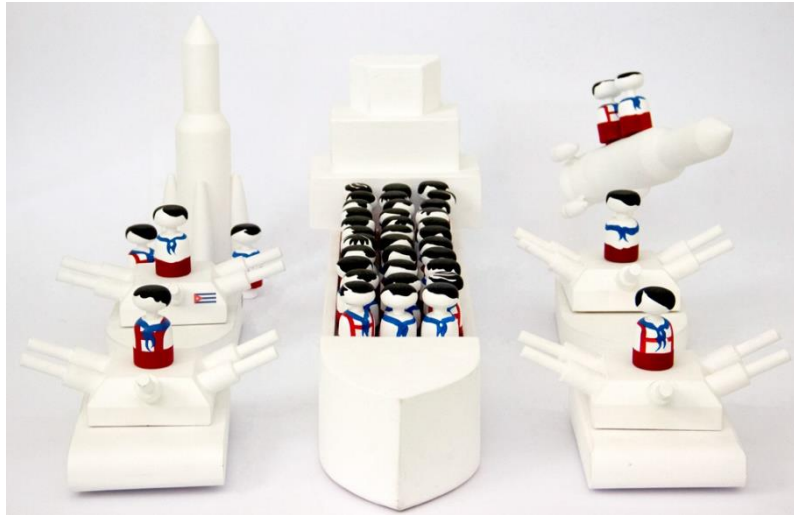
The Congress curtain. Polychromatic wood. 198 cm x 21 cm x 9 cm. 2016

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



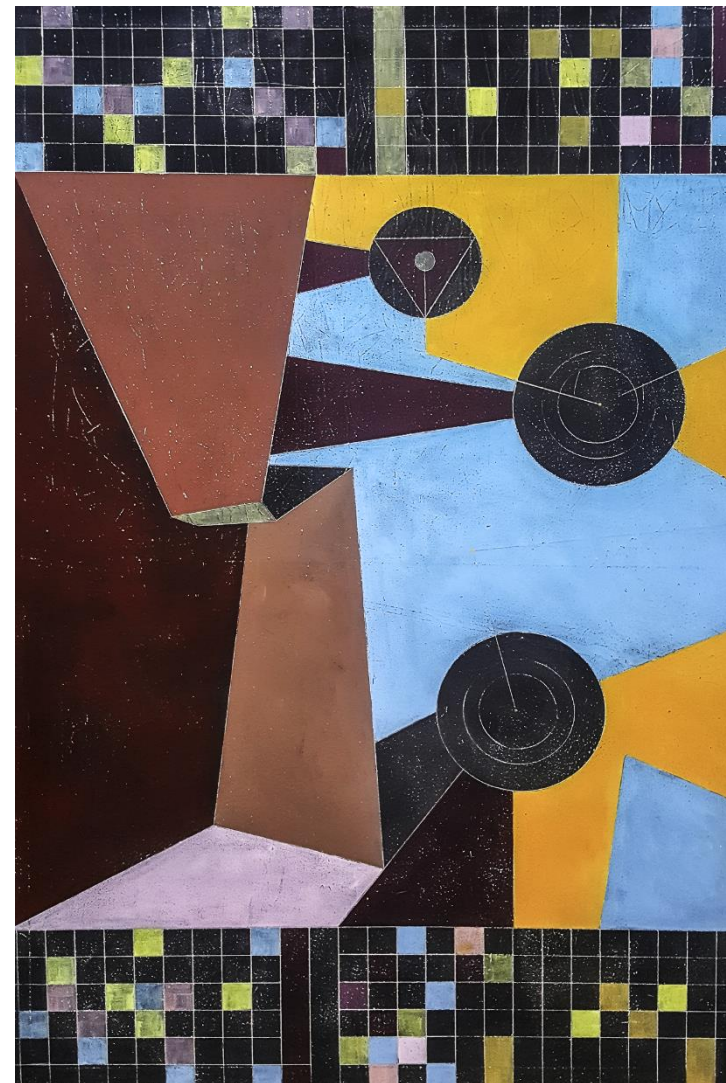
*The War of Whole People. Polychromatic wood.
100 cm x 100 cm x 55 cm. 2016*



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

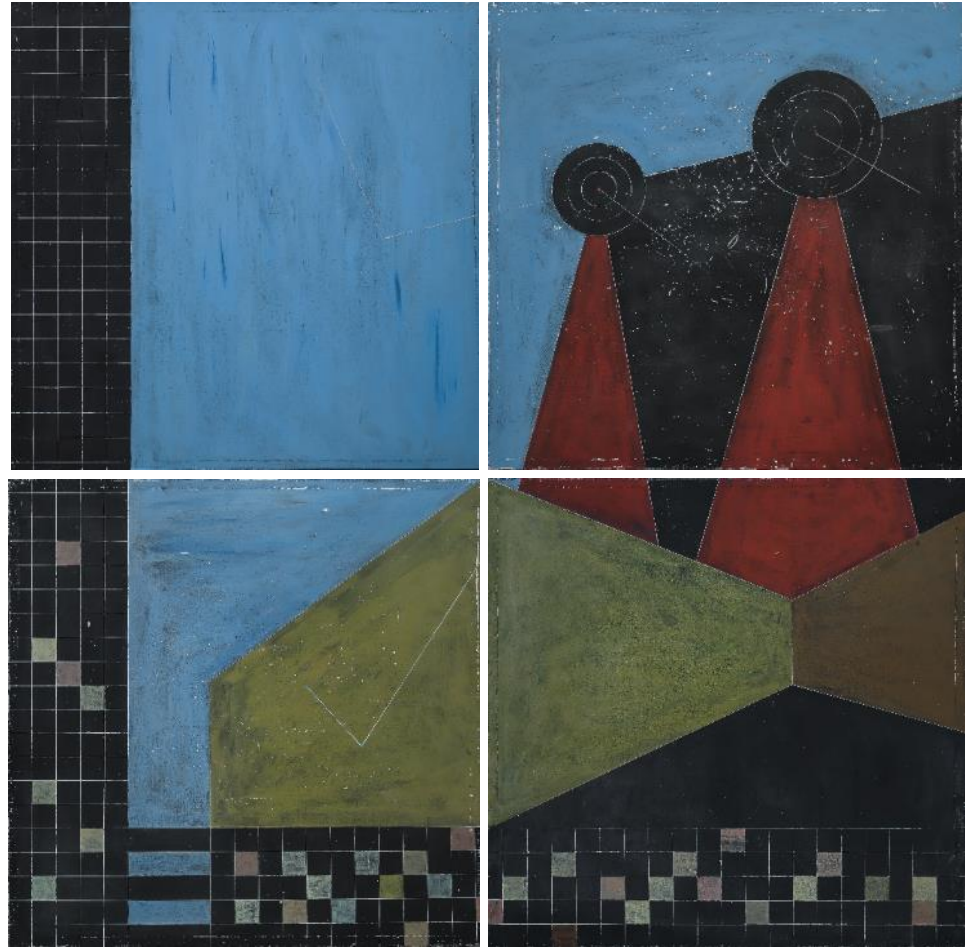
ANALYTICAL BOARDS |

A series of abstractions that simulates the action of obsolete technologies that produce encrypted records in color and lines codes, represented through aesthetic models that has fallen into disuse. This visual metaphor includes ideas that are related to diagrams and social models ruling, such as the control, the violent behavior, and the limitations of thinking, the censorship or the impossibility to conceive a possible future. These records are associated to the behavior of the social ideology, to life binnacles, expressions or spectral visions of thinking, psychic automatism and religious parameters of the behavior.



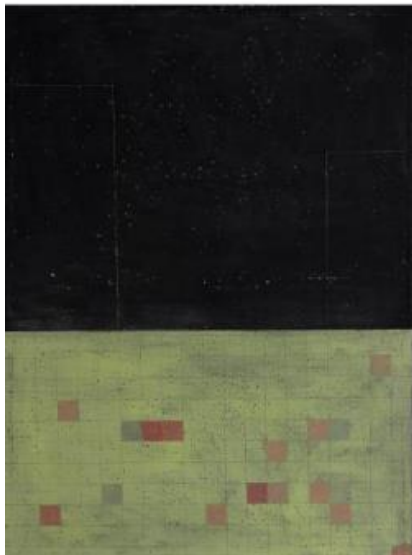
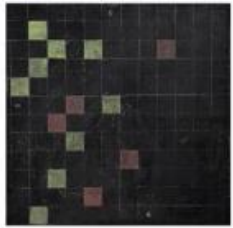
Untitled. Acrylic on canvas. 131 cm x 200 cm. 2018.

ANALYTICAL BOARDS |

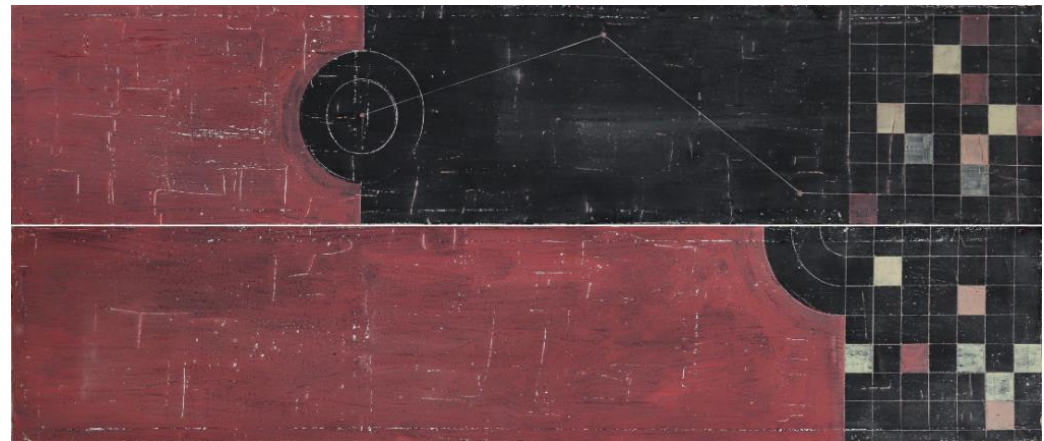


Untitled. Acrylic on canvas. 80 cm x 80 cm (set of 4 pieces). 2012.

ANALYTICAL BOARDS |



*Untitled. Acrylic on canvas. 40 cm x 40 cm (upper piece),
80 cm x 110 cm (bottom piece). 2012.*

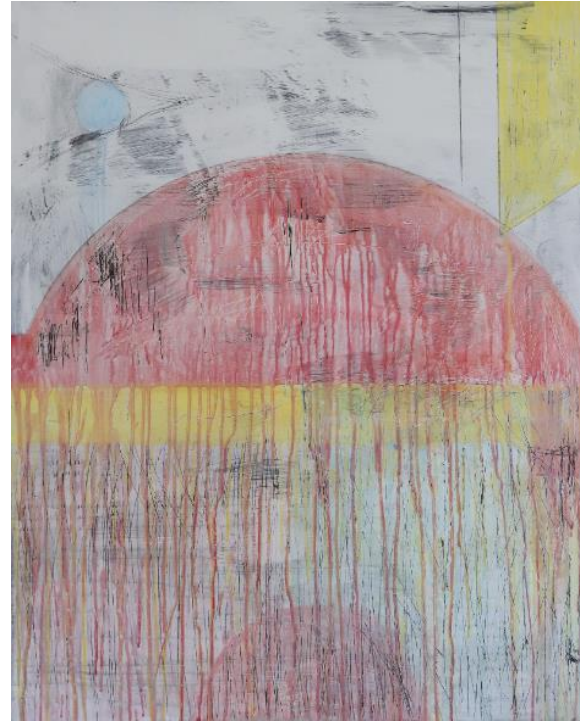


Untitled. Acrylic on canvas. 150 cm x 30 cm (each piece). 2012.

ANALYTICAL BOARDS |

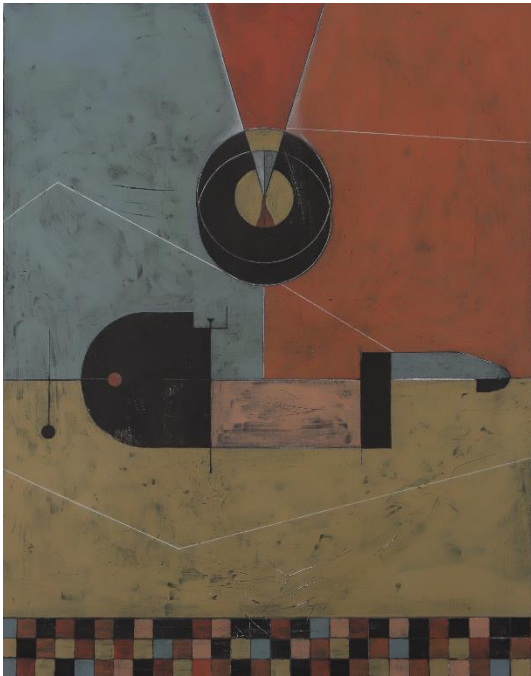


*Untitled. Acrylic on canvas. 80 cm x 110 cm.
2018.*

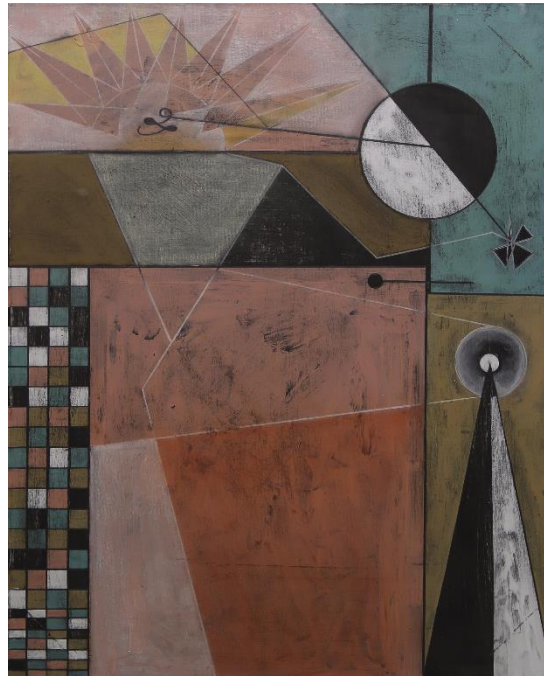


Untitled. Acrylic on canvas. 80 cm x 100 cm. 2018.

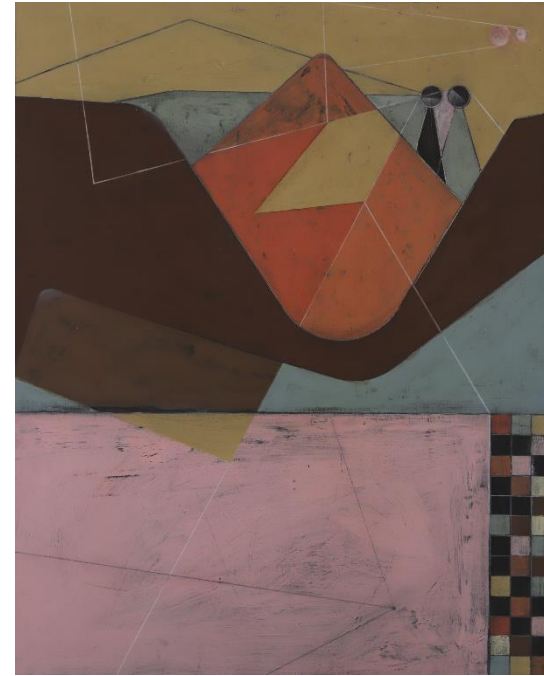
ANALYTICAL BOARDS |



*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018.*

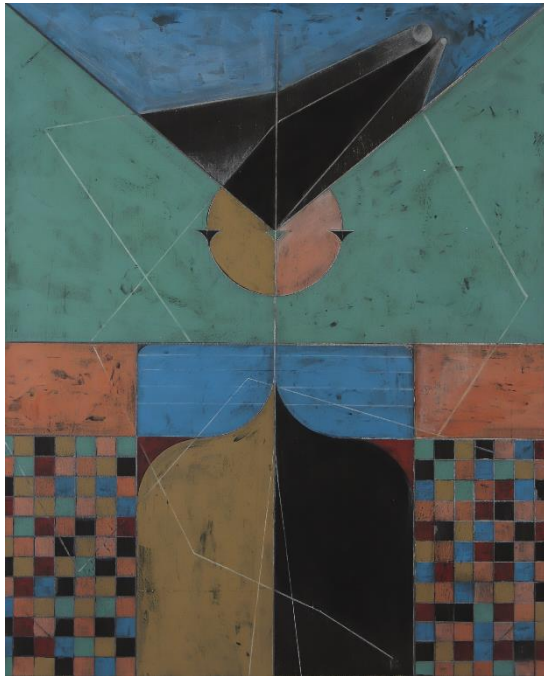


*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018.*

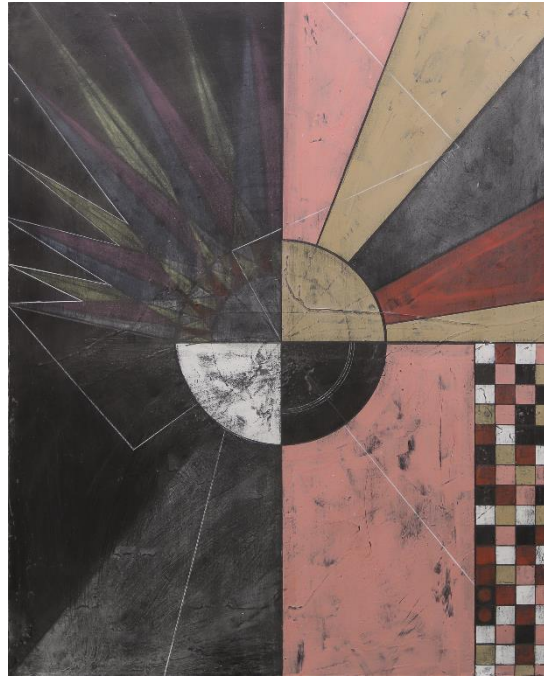


*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018. Private collection*

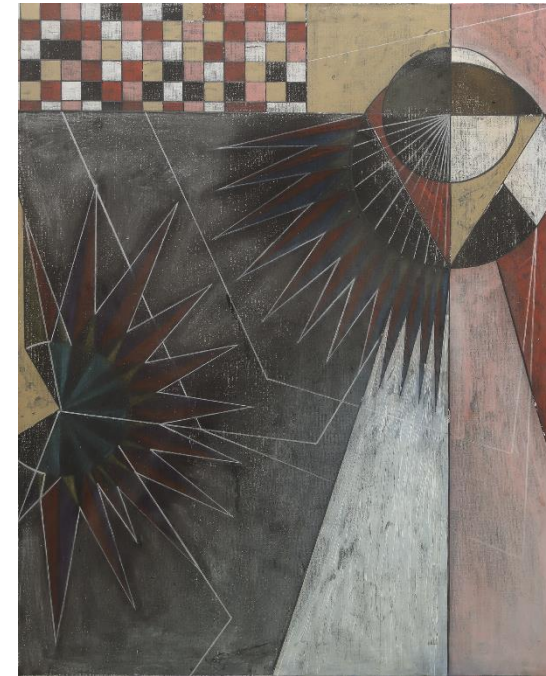
ANALYTICAL BOARDS |



*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018. Private collection*



*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018.*



*Untitled. Acrylic on canvas. 80 cm x 100 cm.
2018.*

ANALYTICAL BOARDS |



Mechanical Spirituality. Acrylic on canvas. 131 cm x 230 cm. 2018

STORIES FROM THE SHIRE |

Narratives, anecdotes, fables, tales, the stories lived and transmitted from one to another are the total experience of a town or a city. Real facts that are disrupted by fantasy and the given subjective idea of every person, regarding the entire different social, religious, political and cultural issues of every society. Stories that can be feel like real ones, but they are not, and others with so fantastic contents that amaze by the veracity of its reality. Real situations that can fit perfectly in others realities from others regions of the world and be part of the world storytelling because they share feelings, desires, experiences with global attributes regardless of the storyteller. However, the context of our society makes more magnificent this world of storytelling because unavoidably it brings out the magic

realism, an eclectic, fantastic and absurd environment and sometimes it could be contradictory, diffuse and incomprehensible for many.

In that sense this series of canvas, woodcuts and drawings are witnesses in visual images of an enormous amount of information of the author's experiences. Images where figuration is mixed with the unbridled action, with the automatism guided by a latent but diffuse subjectivity. The intentional segmentation of the artworks is as the way for a search to put together every story. Iconographies and ambiences that are put one over the other creating imperceptible forms and elements from what was before completely exposed, as an anecdote pass mouth by mouth, adding details of personal intimate issues from every individual. The whole plot creating the mysticism of every singular piece.

STORIES FROM THE SHIRE |



Dreaming about the Neighbouring Shire. Acrylic on canvas. 125cm x 200 cm. 2019

STORIES FROM THE SHIRE |



The Unfinished Flight. Acrylic on canvas. 120cm x 100 cm. 2019

STORIES FROM THE SHIRE |



The Social Guru. Acrylic on canvas. 120 cm x 100 cm. 2019.



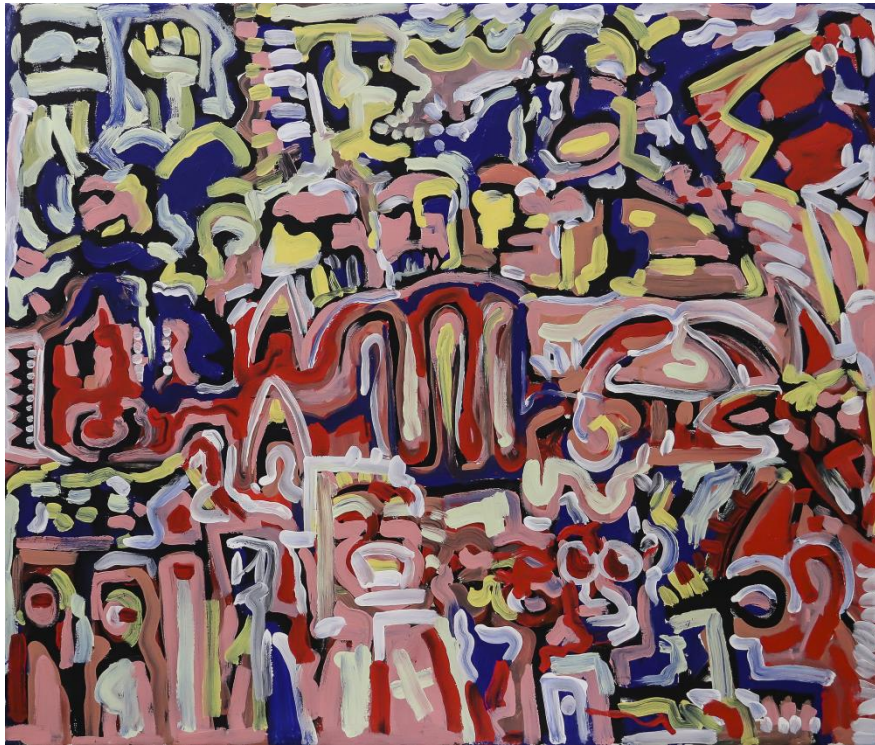
Sunday Mass. Acrylic on canvas. 131 cm x 100 cm. 2019.

STORIES FROM THE SHIRE |



Parody of a Dialogue. Acrylic on canvas. 200 cm x 150 cm. 2019.

STORIES FROM THE SHIRE |



The King is Dead, Long Live the King! Acrylic on canvas. 120 cm x 100 cm. 2019.

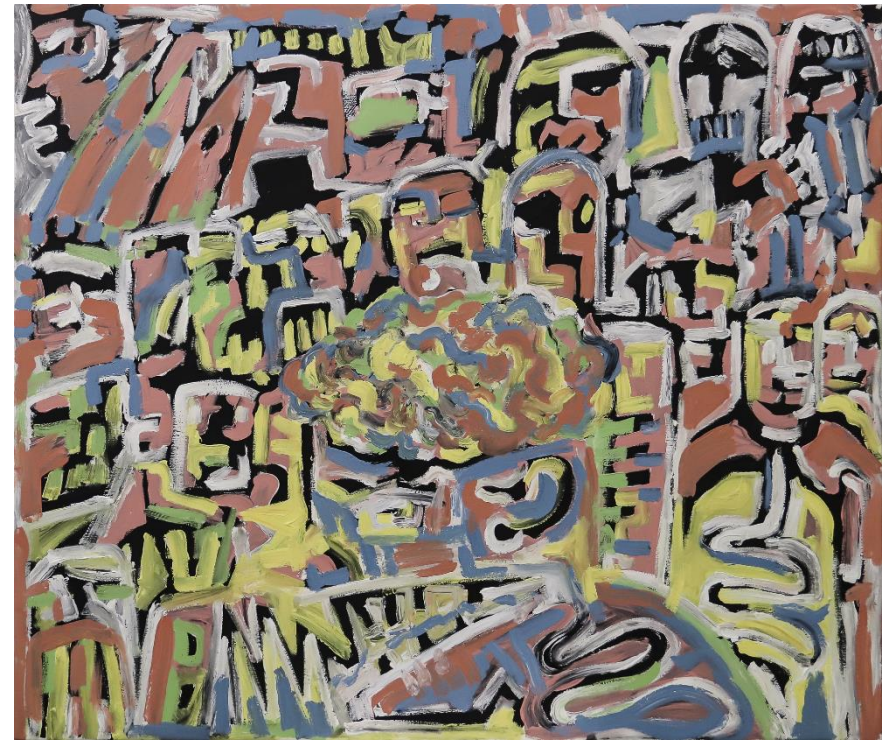


The Coronation Speech. Acrylic on canvas. 120 cm x 100 cm. 2019.

STORIES FROM THE SHIRE |

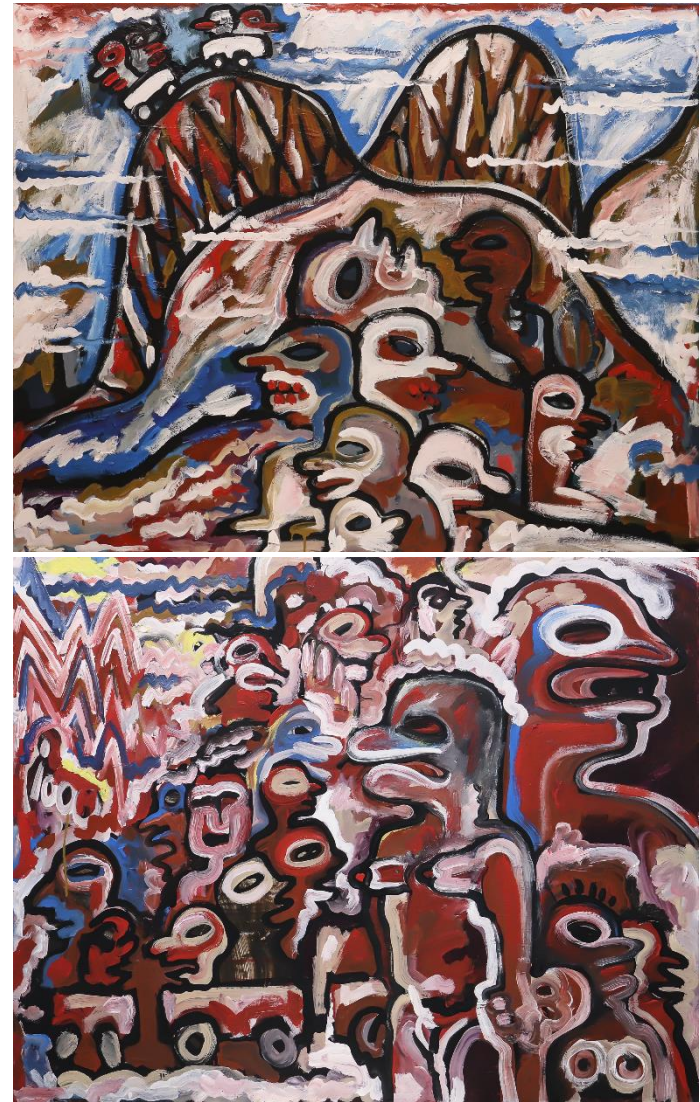


The Army of Toads. Acrylic on canvas. 120 cm x 100 cm. 2019.



The Tangle Storm. Acrylic on canvas. 120 cm x 100 cm. 2019.

STORIES FROM THE SHIRE |



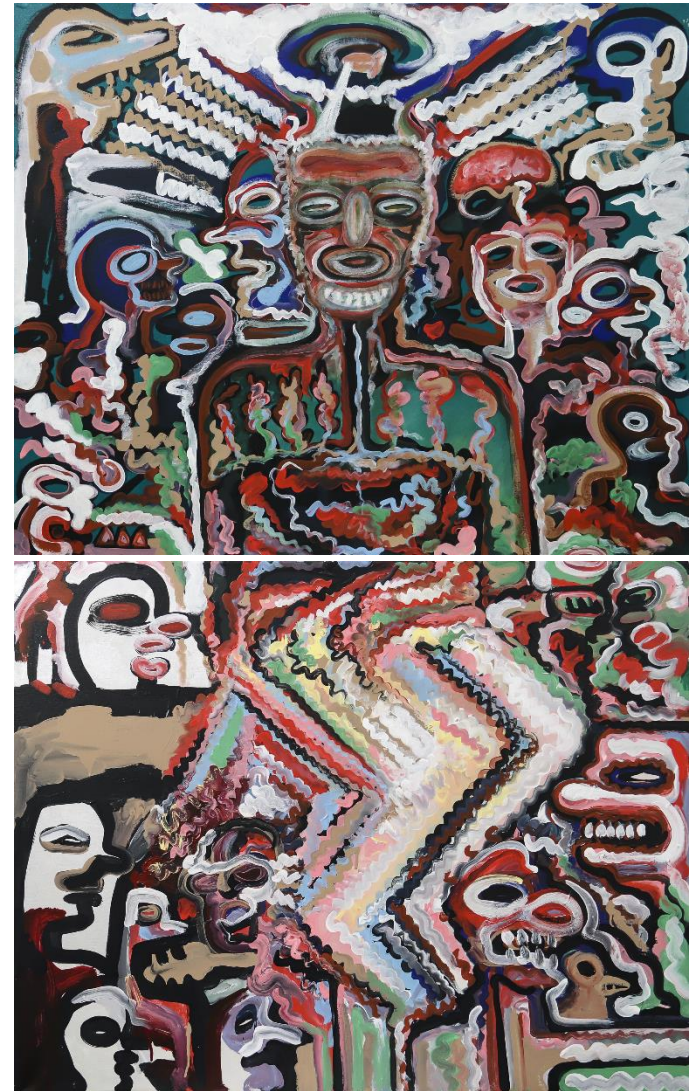
Up and Down. Acrylic on canvas. 100 cm x 80 cm (set of two pieces). 2019.

STORIES FROM THE SHIRE |



The Lost Gold of the Crown. Acrylic on canvas. 100 cm x 80 cm (set of two pieces). 2019.

STORIES FROM THE SHIRE |



Harvest Times. Acrylic on canvas. 100 cm x 80 cm (set of two pieces). 2019.

STORIES FROM THE SHIRE |



The Hero and the Demon. Acrylic on canvas. 230 cm x 131 cm. 2019.

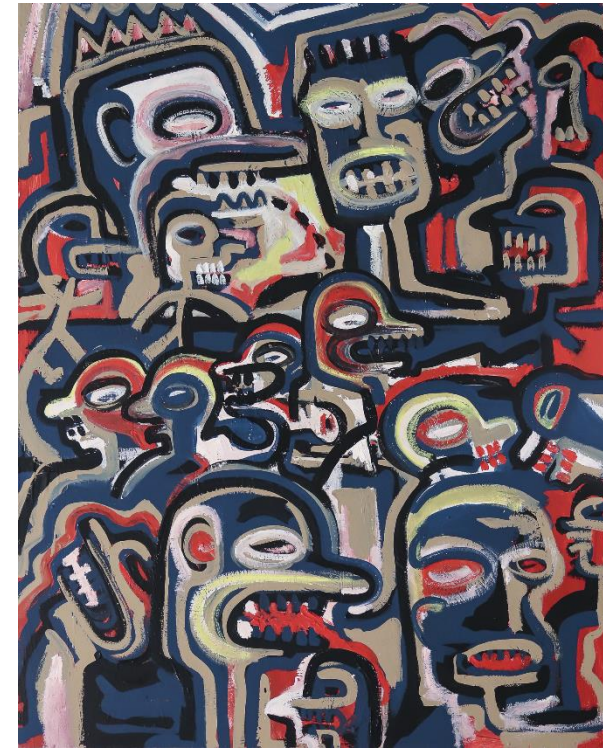
STORIES FROM THE SHIRE |



The Whore and the Beggar. Acrylic on canvas. 80 cm x 100 cm. 2019.



The Joke. Acrylic on canvas. 80 cm x 100 cm. 2019.



Farm Animals. Acrylic on canvas. 80 cm x 100 cm. 2019.

STORIES FROM THE SHIRE |



The Entanglements of the Court. Acrylic on canvas. 130 cm x 200 cm. 2019

CHRONICLES OF THE NIGHT |

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 is no justification, diverse and even imperfect.



Untitled. Acrylic on canvas. 100 cm x 120 cm. 2017. Private collection

CHRONICLES OF THE NIGHT |

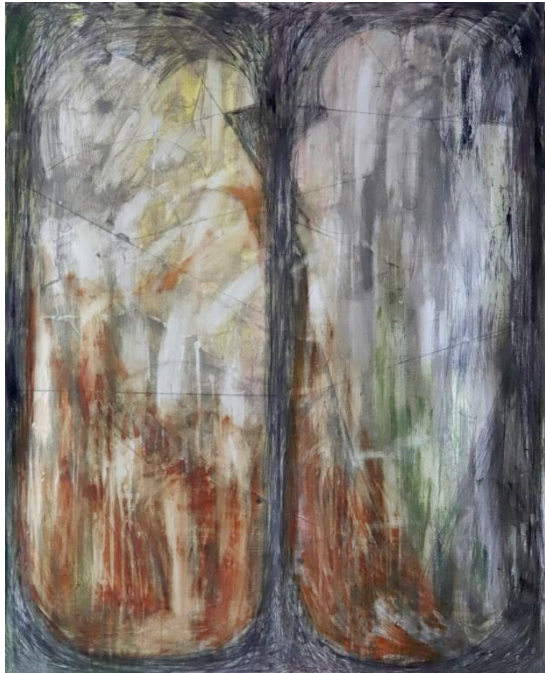


Untitled. Acrylic on canvas. 100 cm x 120 cm. 2017

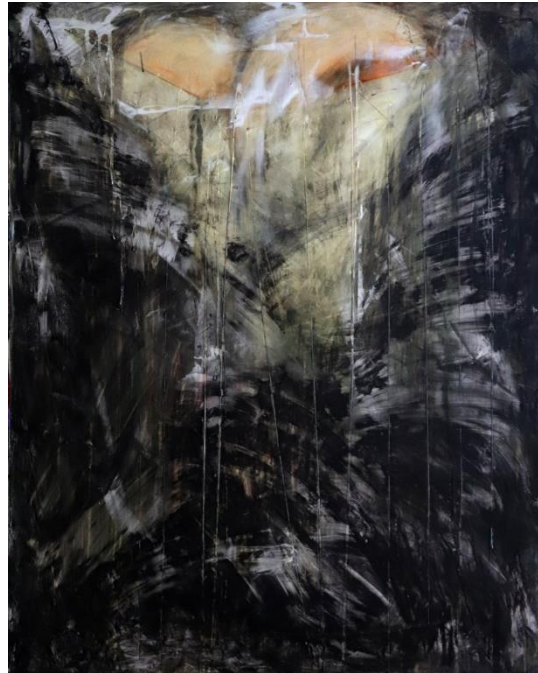


Untitled. Acrylic on canvas. 80 cm x 100 cm. 2017

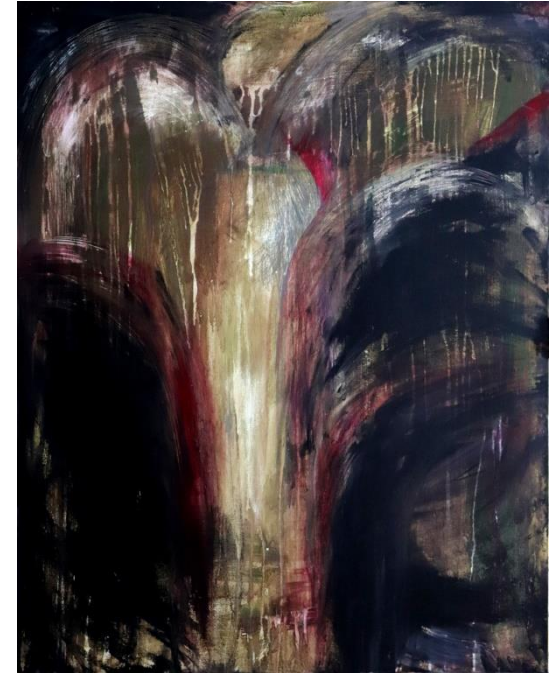
CHRONICLES OF THE NIGHT |



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

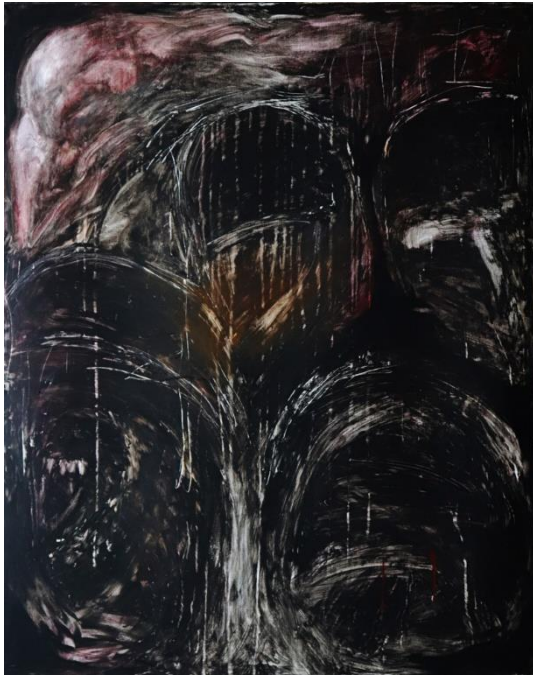


*Untitled. Acrylic on canvas.
100 cm x 80 cm. 2017*



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

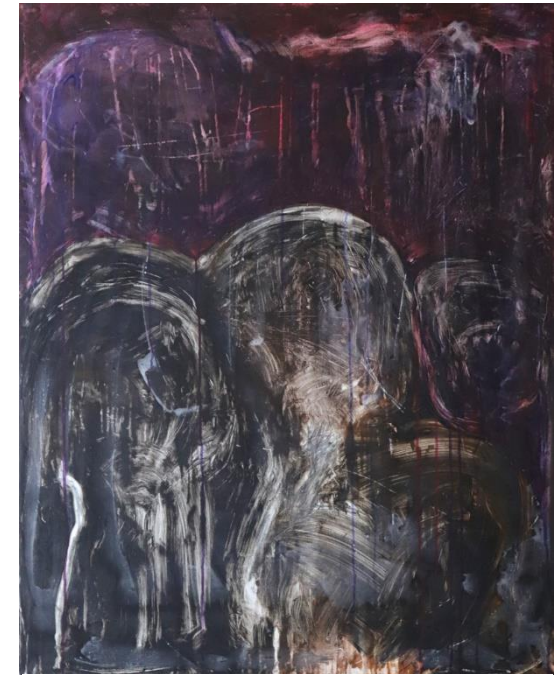
CHRONICLES OF THE NIGHT |



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



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



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

VISUAL POETRY |

Estudio estúpido fusil Estudio trabajo
 fusil Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo amargo Estudio trabajo
 fusil Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil aliados trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo
 gusano Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudioso trabajo fusil Estudio vida fusil
 Estudio trabajo corrido
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil insana trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio haciendo fusil Estudio trabajo
 fusil Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil corrido trabajo fusil
 Estudio trabajo fusil
 Estudio trabajo fusil Estudio trabajo fusil
 Estudio trabajo fusil

**Una nota falsa en el extremo
 norte de un piano de cola**

amarga la vida, de quienes viven corriendo sin rumbo
 Ánimo perenne al que vive sin juicio

Usa de gobierno h

acielos
agitación

En el huir
 no hay tiempo
 De amargas
 canciones
 Los viejos
 himnos vienen
 Los
 espejismo

En el huir
 no hay tiempo
 De amargas
 canciones

Canción romántica para agitadores

c v i n r e
 a
 no
 ma pu h si fi
 a
 el io

Pero encuentra una cúpula
 En el cielo azul
 Cae lentamente

No son momentos de revolución
 La revolución no exista
 La vida no existe

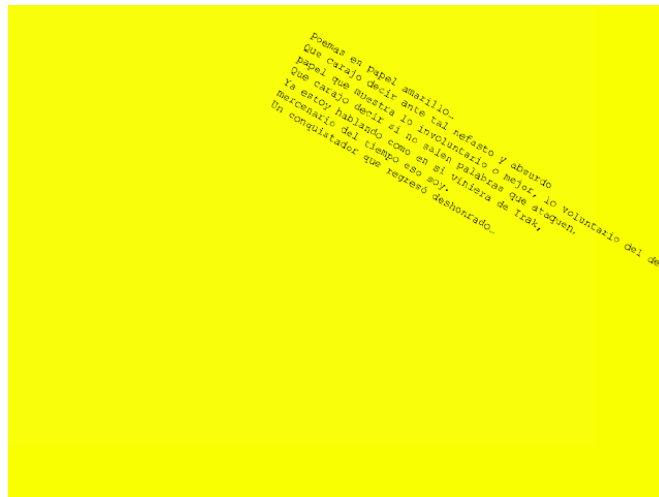
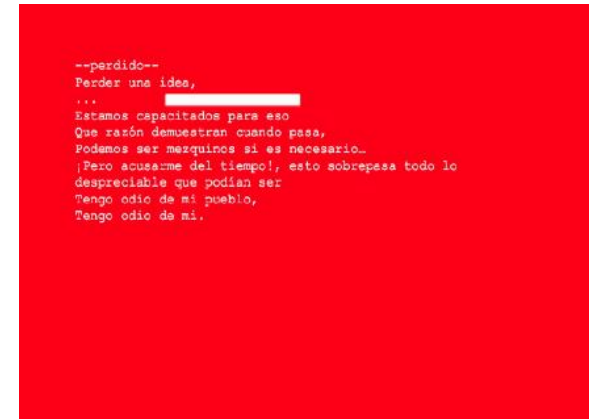
marcha hacia el cielo

**Es el fin
 Es el fin ya
 Cae, no levanta**

Canción No. 3 para trabajadores sociales

1st stage. Selection of four Visual Poems. Still images of GIF animations (Microsoft Word 2003 and Photoshop 4). 2001

VISUAL POETRY |



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

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



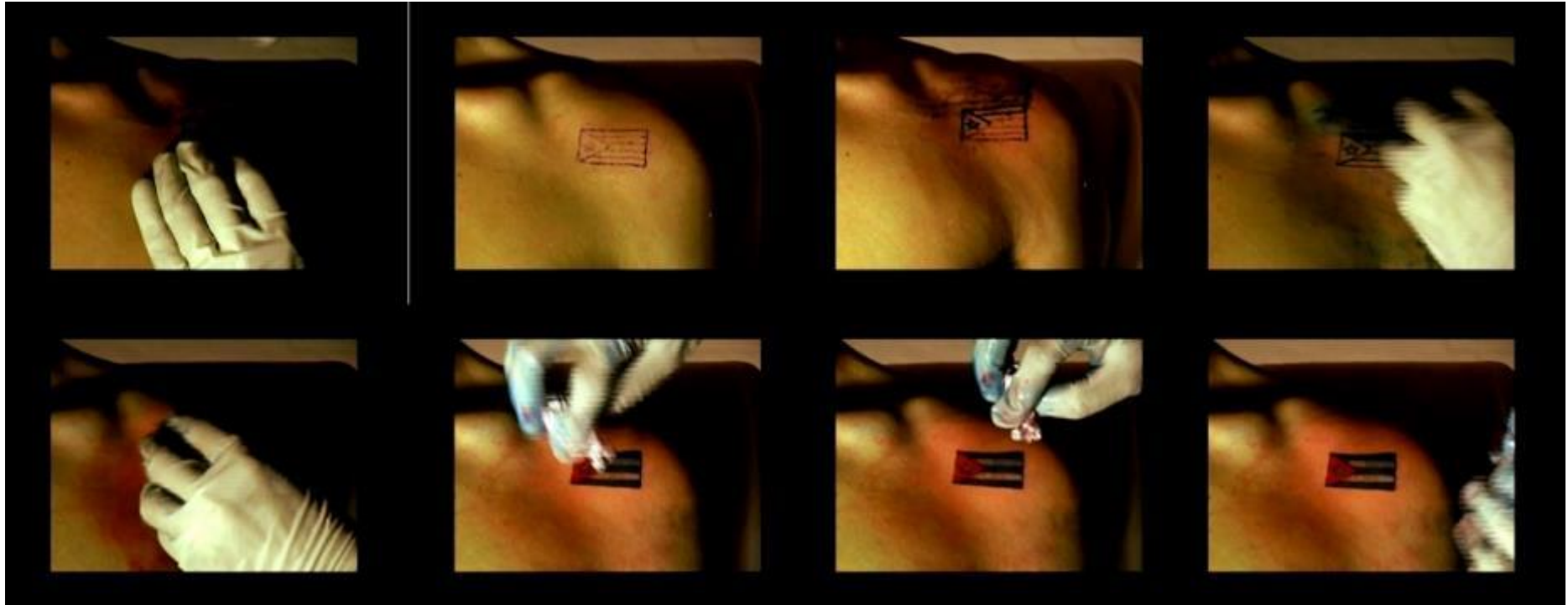
Video No. 2. Time: 00:04:21. 2008

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

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

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

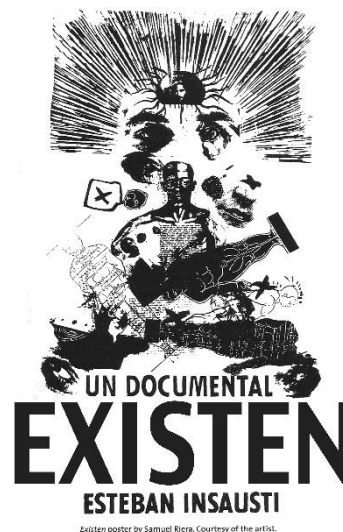
BASTION OF THE HOT DOG INDUSTRY | GRAPHIC INSTALLATION



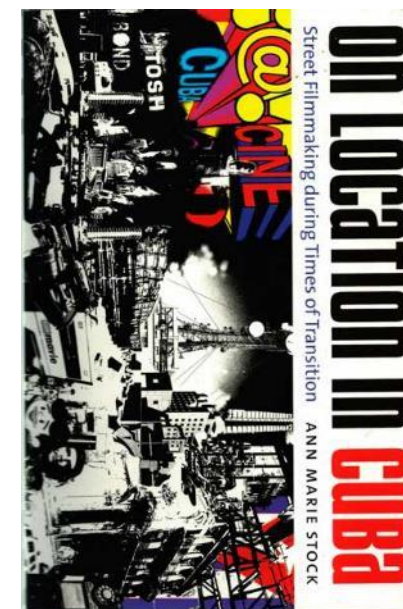
Bastion of the hot dog industry. Graphic installation in wood, hot dogs, bread, mustard, mayonnaise and ketchup. 2003

REFERENCES IN PUBLICATIONS | SAMUEL RIERA

- ✎ **Planet Cuba. Art, Culture, and the Future of the Island.** Rachel Price. Verso (London, New York) 2015, pp: 50-53. 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.
- ✎ **The Spaces Between. Contemporary Art from Havana.** Antonio Eligio Fernandez (Tonel). Keith Wallace. Black Dog Publishing (London) 2014. 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.
- ✎ **LANDINGS moves to WASHINGTON.** *INtransit*. No.77, August 2007. Reference to the LANDINGS Project on Landings 5 in Washington, DC (USA, 2007).



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



Real City. Front cover created by Samuel Riera. 2008

- ✎ **Boletín de Arte Cubano. No.2, 2004.** [article in Spanish]. Reference to the project *Postal Gallery* (2003) created by Samuel Riera.
- ✎ **Incursión en el Grabado Cubano [book in Spanish].** David Mateo. Artecubano Ediciones (La Habana) 2001, p: 69.

- ↳ **Domingo rosado, un encuentro artístico por los derechos LGBTI [article in Spanish]. IPS Cuba. May 2019.** Reference to the art and activism event series PINK SUNDAYS created by Samuel Riera.

REFERENCES IN PUBLICATIONS | RIERA STUDIO & ART BRUT PROJECT CUBA

- ↳ Cuban Art Brut grows outside the traditional circuits [article in Spanish]. IPS Cuba. January 2018.
- ↳ Riera Studio. A bet for the development. Yanelys Hernandez Cordero. Havana Live. No. 2, November 2017. pp: 54-61.
- ↳ RIERA STUDIO. Independent art space in Havana. Scott Rothstein. Raw Vision. No. 95. 2017.
- ↳ Psychological Landscapes at RIERA STUDIO [article in Spanish]. Maria de los Angeles Matienzo. Cubanet. September 2017.
- ↳ Cuba's Art Brut Project. Harriet Finkelstein. Folk Art Messenger. Vol. 26 No. 3. Spring/Summer 2016.
- ↳ Outsider Art (Cuban Style): Riera Studio. Roslyn Bernstein. Huffington Post. February 2016.
- ↳ Samuel Riera after two years. Nora Rodriguez Calzadilla. Radio Enciclopedia. Julio 2015. *[article in Spanish]*
- ↳ Samuel Riera bets for a different art. Irina Echarry. Havana Times. Julio 2015. *[article in Spanish]*
- ↳ Exhibition of 'Art Brut' in Havana. Regina Cano. Havana Times. Febrero 2015. *[article in Spanish]*

CONTACT INFORMATION | SAMUEL RIERA

Calle Marta Abreu No.202 entre 20 de mayo y Enrique Villuendas.

Reperto Ayesterán, Cerro | La Habana, Cuba.

Phones: (+ 53) 7879 1818 | (+ 53) 5245 7911

E-mail: samuelriera@cubarte.cult.cu | samuelrieramendez@gmail.com

Web Page: www.rierastudioart.com | www.rierastudioart.com/about/samuelriera/

