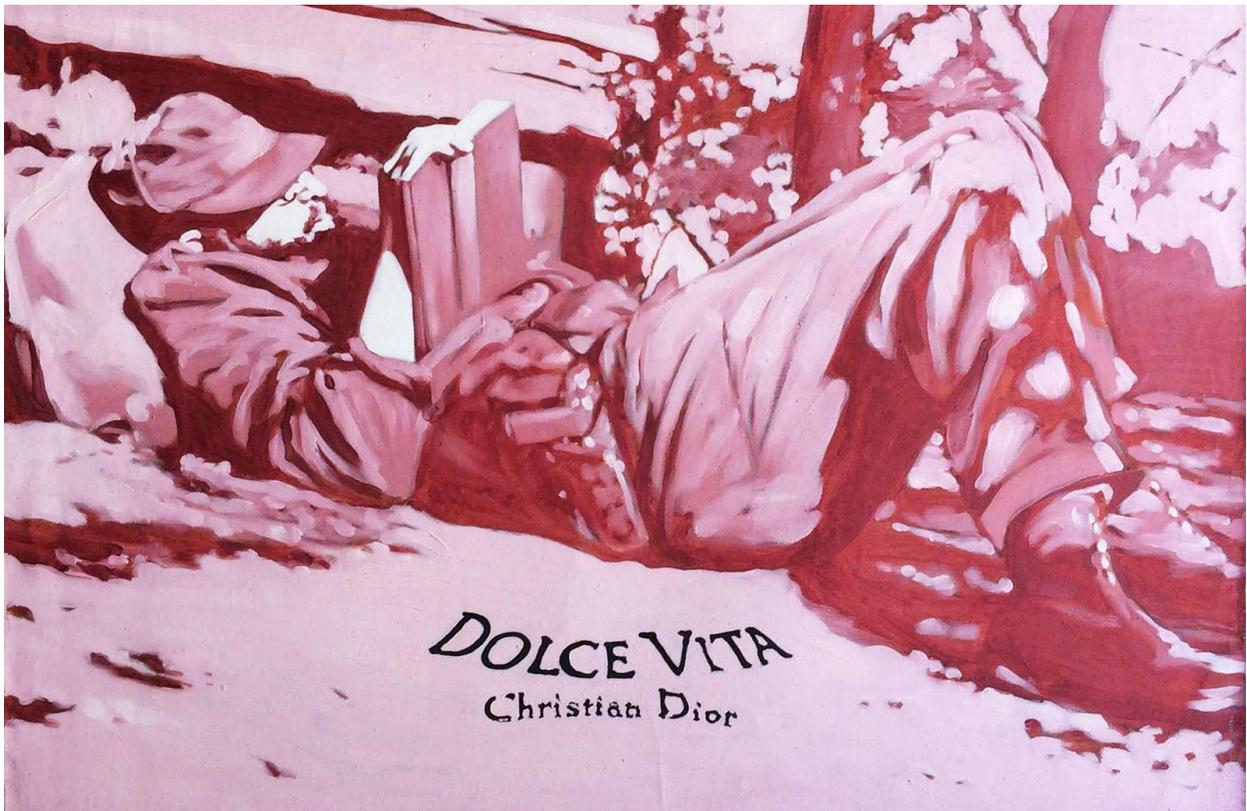

JOSE TOIRAC

WAITING FOR THE RIGHT TIME

Curated by Marilyn Zeitlin and Alejandro Machado



Pan American Art Projects
November 23, 2019- January 25, 2020

EXHIBITION STATEMENT

The work of José Toirac is defined by its ability to observe and dismantle historical and political processes. His references, therefore, are always essential characters of politics and history, through which he relates the universal, to the reality that surrounds him. His intention is to show the zones of the silence of the official history, the truth that always hides behind the power. His work is strongly censured by the authorities in Cuba. Part of his creative process is to use images from the public domain (magazines and official newspapers), because once they are published, supposedly they passed the censorship of the State. His work travels along the line that separates politics from reality, exposing that intermediate zone where manipulation mechanisms are visible. This series is entitled "Waiting for the Right Time", and represents a summary of years of work, of trial and error, negotiation and censorship. For years, for all his censored projects, he always heard a government official say, as an excuse for the censorship, "I'm sorry, the project has nothing wrong, but it is not the right time for it to be shown". Toirac still lives in Cuba, a political artist needs to live in front of the powers that be, otherwise, it would be easy to create political art. Finally, it is worth saying that this series has been censored in Cuba, and has been waiting for its right time.

"Waiting for the Right Time" consists of combinations of the image of Fidel Castro with classic advertisements of consumer products: politics and advertising have in common that both have something to sell. We are also presenting a historical review of other censored works over a career of 25 years. Included in this review are "Vanitas" (a compilation of portraits of the first ladies of Cuba, a position not recognized by the revolution); "Alma Pater" (a series of portraits of 'good' and 'bad' important male figures caught in moments of tender embrace with their children or grandchildren; and "Mid-life Crisis" (a series of pornographic selfies taken by university students with government-issued cell phones, hidden behind delicate watercolors of the typical Cuban products displayed in the photographs). Finally, in our Video Room, we will present the new edition of the artist's iconic piece – "Opus" showing on the screen a series of numbers pronounced in a single speech given by Fidel Castro at a school opening. Below is a complete list of the censored works which are included in this show.

INSTALLATION VIEWS



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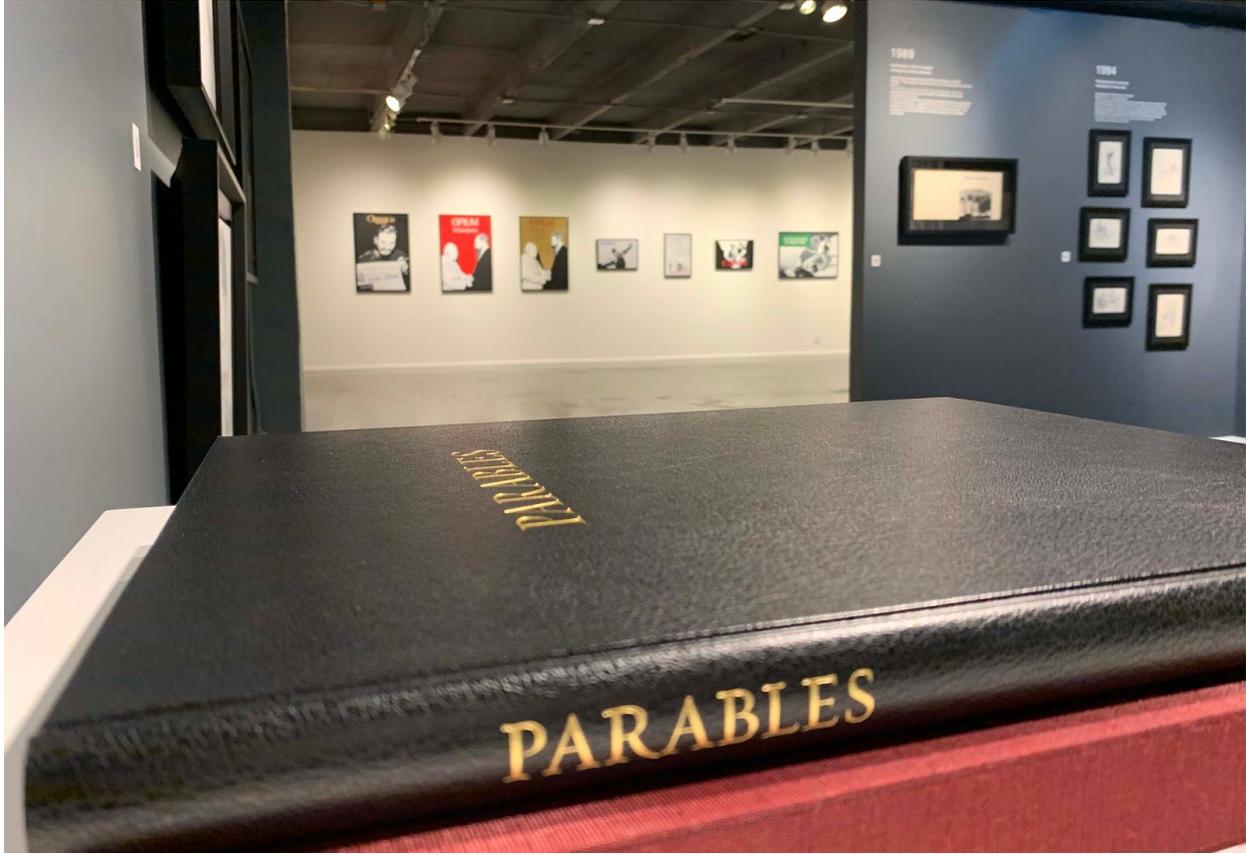
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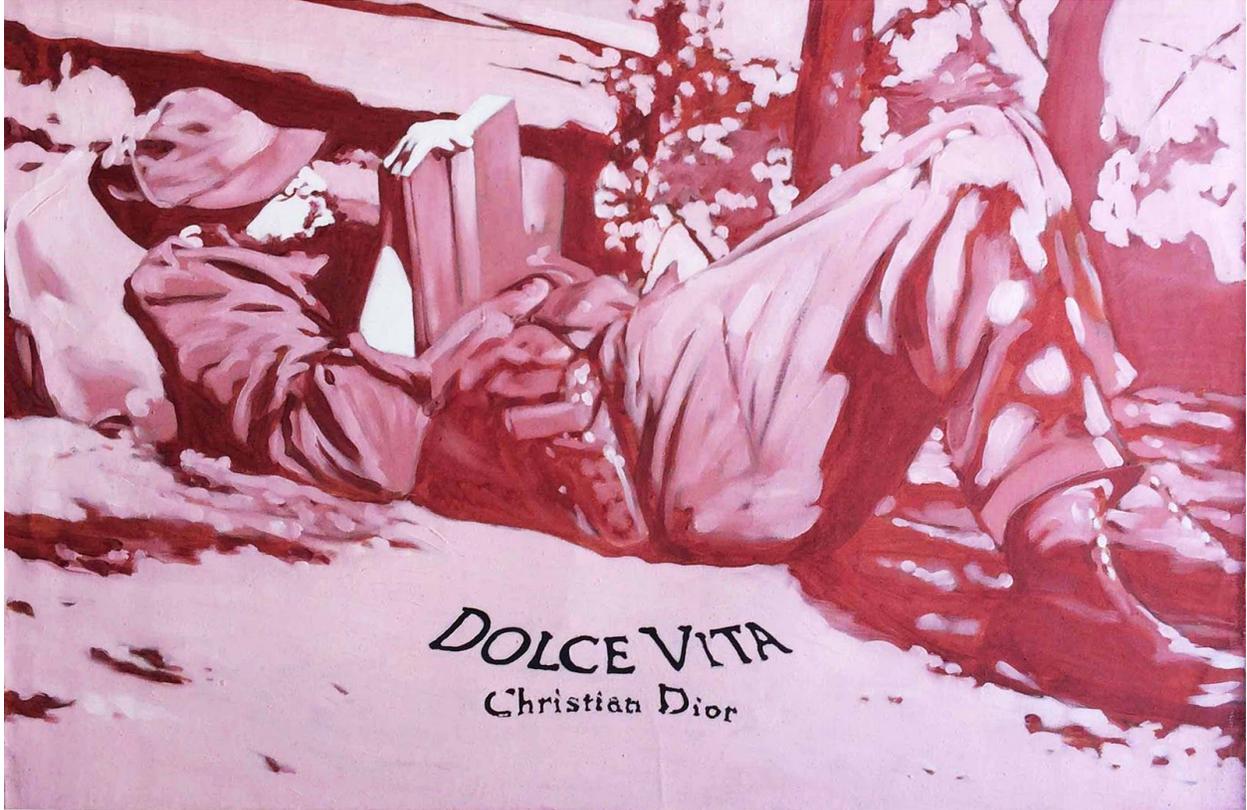
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WORKS



Coca-Cola, from *Waiting For The Right Time* series, 2019
Oil on canvas
24 x 16 in (ea)



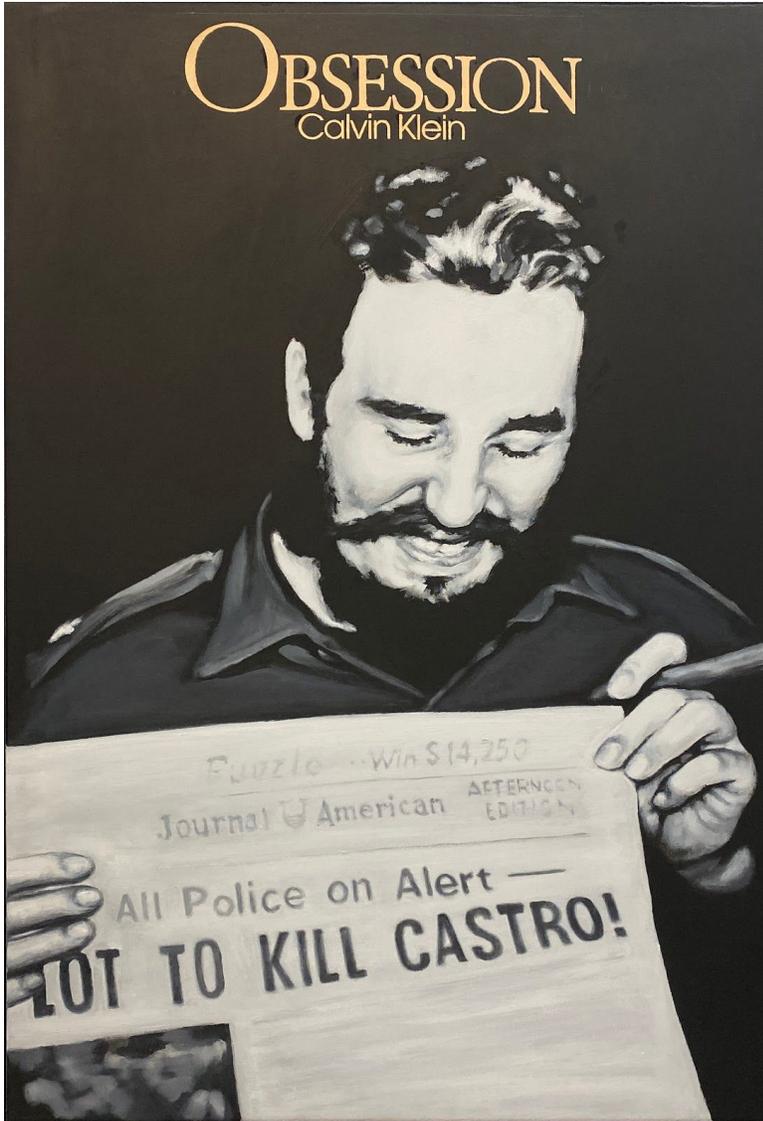
Dolce vita, from *Waiting For The Right Time* series, 2019
Oil on canvas
78.5 x 118.5 in



Dolce vita, from *Waiting For The Right Time* series, 2019

Oil on canvas

39.5 x 59 in



Obsession, from *Waiting For The Right Time* series, 2019

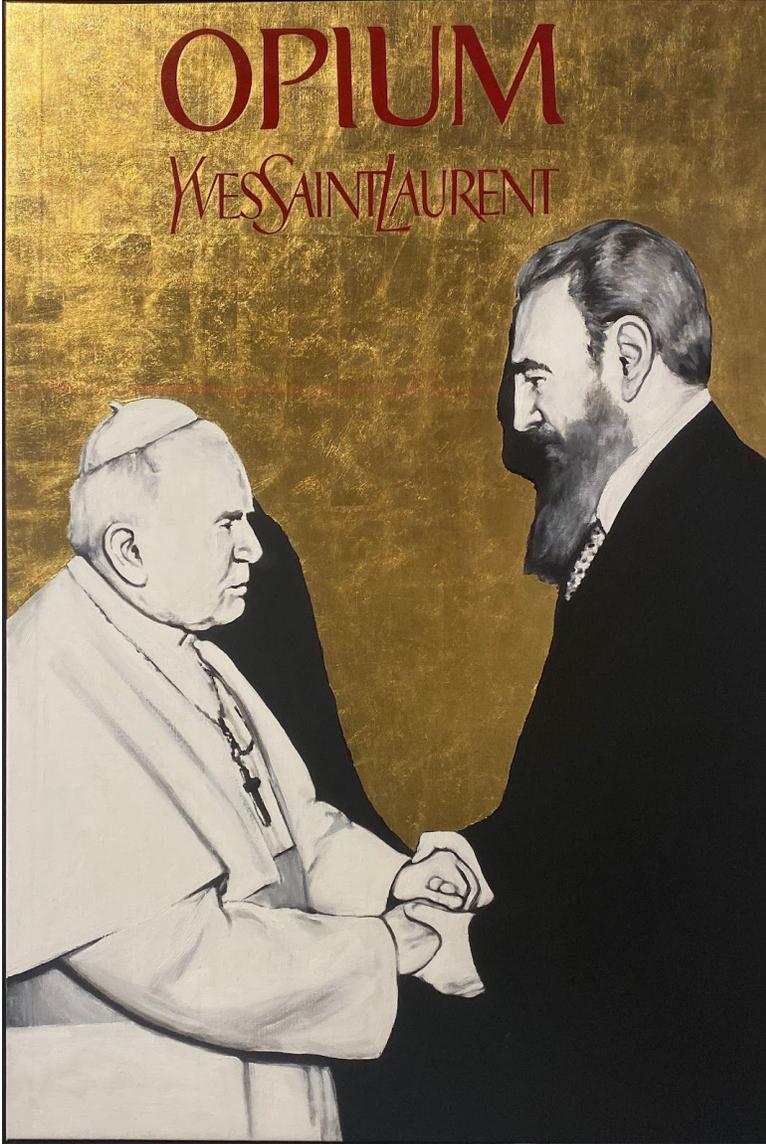
Oil on canvas

39.5 x 26.5 in



Opium, from *Waiting For The Right Time* series, 2019

Oil on canvas
39.5 x 26.5 in



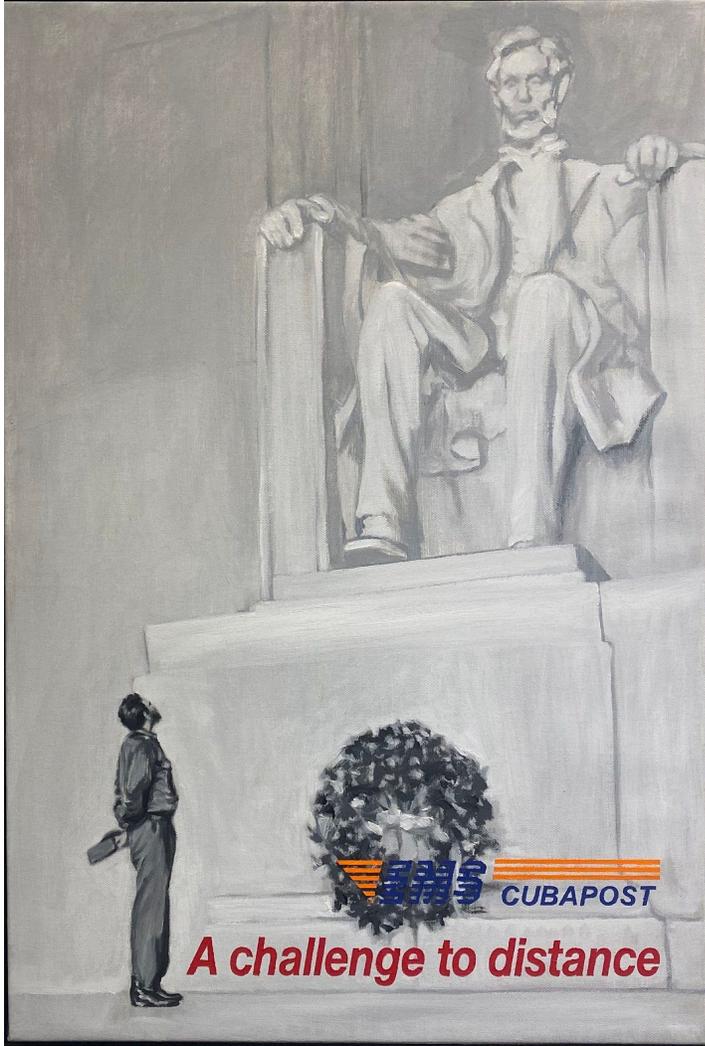
Opium, from *Waiting For The Right Time* series, 2019

Oil on canvas

39.5 x 26.5 in



Sony, from *Waiting For The Right Time* series, 2019
Oil on canvas
15.75 x 23.75 in



A challenge to distance, from *Waiting For The Right Time* series, 2019

Oil on canvas

24 x 16 in



Canon, from *Waiting For The Right Time* series, 2019

Oil on canvas

23.75 x 15.75 in



United Colors of Benetton, from *Waiting For The Right Time* series, 2019

Oil on canvas
25.5 x 39.5 in



Habanos, from *Waiting For The Right Time* series, 2019
Oil on canvas
26.5 x 39.25 in



Eternity, from *Waiting For The Right Time* series, 2019

Oil on canvas

80 x 120 in



Marlboro, from *Waiting For The Right Time* series, 2019

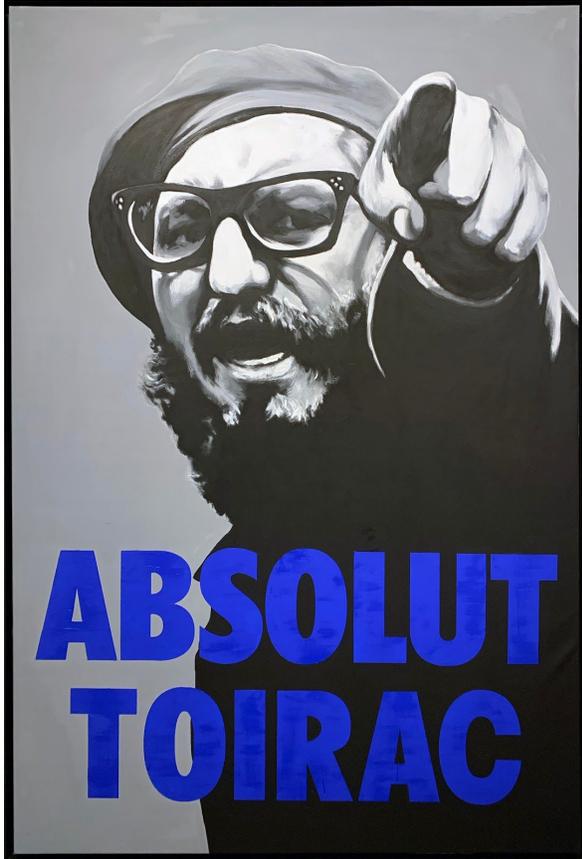
Oil on canvas
56.75 x 39.375 in



La Maison, from *Waiting For The Right Time* series, 2019

Oil on canvas

78 x 51 in



Absolut Toirac, from *Waiting For The Right Time* series, 2019

Oil on canvas

59 x 39.25 in



Coca-Cola, from *Waiting For The Right Time* series, 2019

Oil on canvas
120 x 80 in



Homage to Hans Haacke, 2019

Mixed media

Ed. of 5

10 x 22 in

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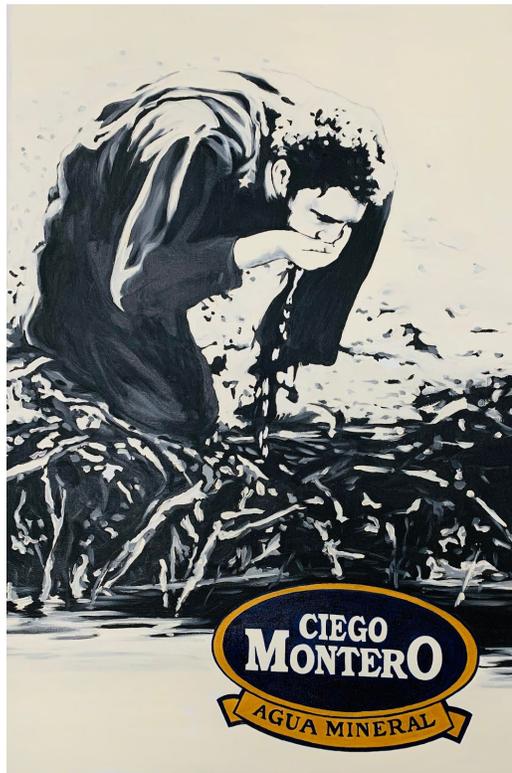
Book



Parables of the press, 1994

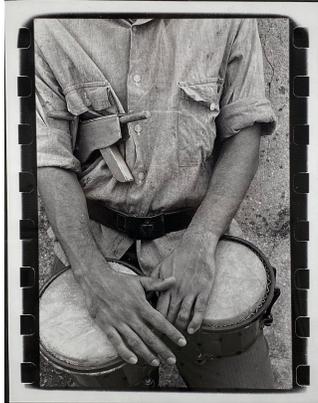
Ink on paper

Variable dimensions



New Times series, 1998
Oil on canvas
Variable dimensions

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With History's permission, 1996

Digital photo c/print

Variable dimensions

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Rosca izquierda, 1998
Mixed media, video
17.5 x 18.5 in [COA + key]
12 x 30 x 16.5 in [Trunk]

Trailer, 1998
Video
Ed. of 10 + 3 AP

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779	10.000
2	14.444

Opus [Version 2], 2019

Video projection from a DVD, digitally edited and mastered.

Original format: DVD

04:49 mins loop

Ed. of 10 + 3 AP



Requiem, 2004

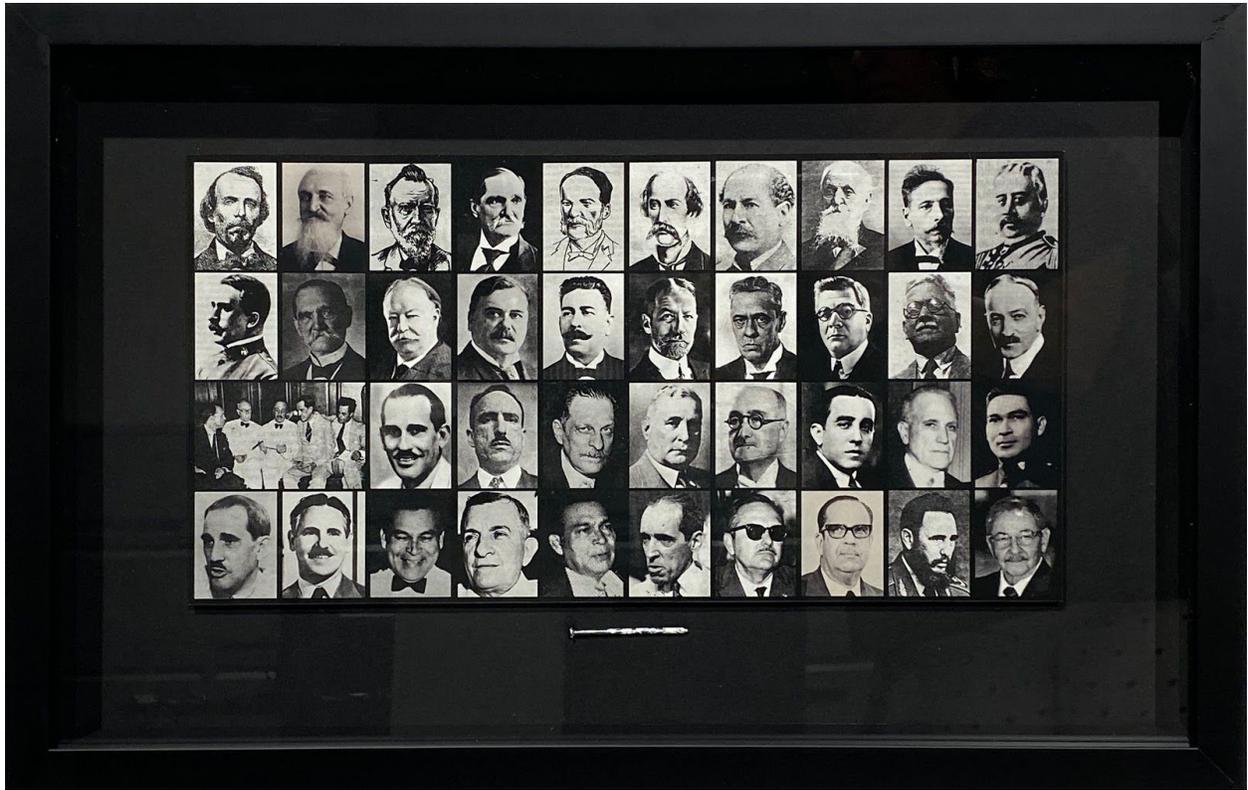
Video projection from a DVD, digitally edited and mastered.

Original format: DVD

Ed of 3.

00:41 mins loop

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Cuba 1869-2006, 2007

Object, print and screw

Ed. of 10

Variable dimensions

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Vanitas, 2013

Oil on canvas

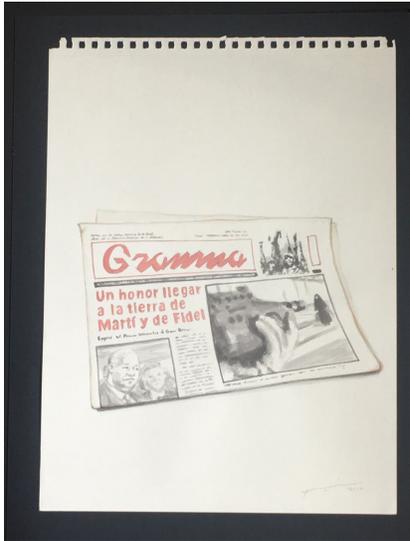
Variable dimensions, 20 x 16 each

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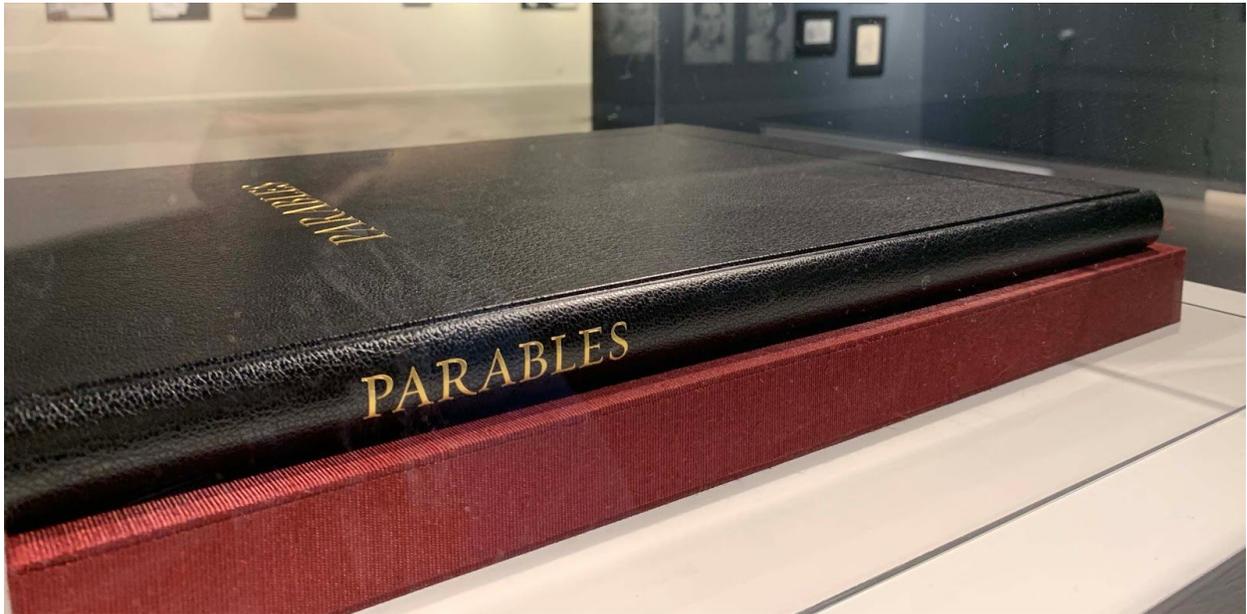


Orbis, 2007
Object, mixed media
22.5 x 16.5 x 3 in

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Mid-life Crises, no History is Innocent, 2015-2016
Watercolor on heavy paper, and photography
12 x 9 in each

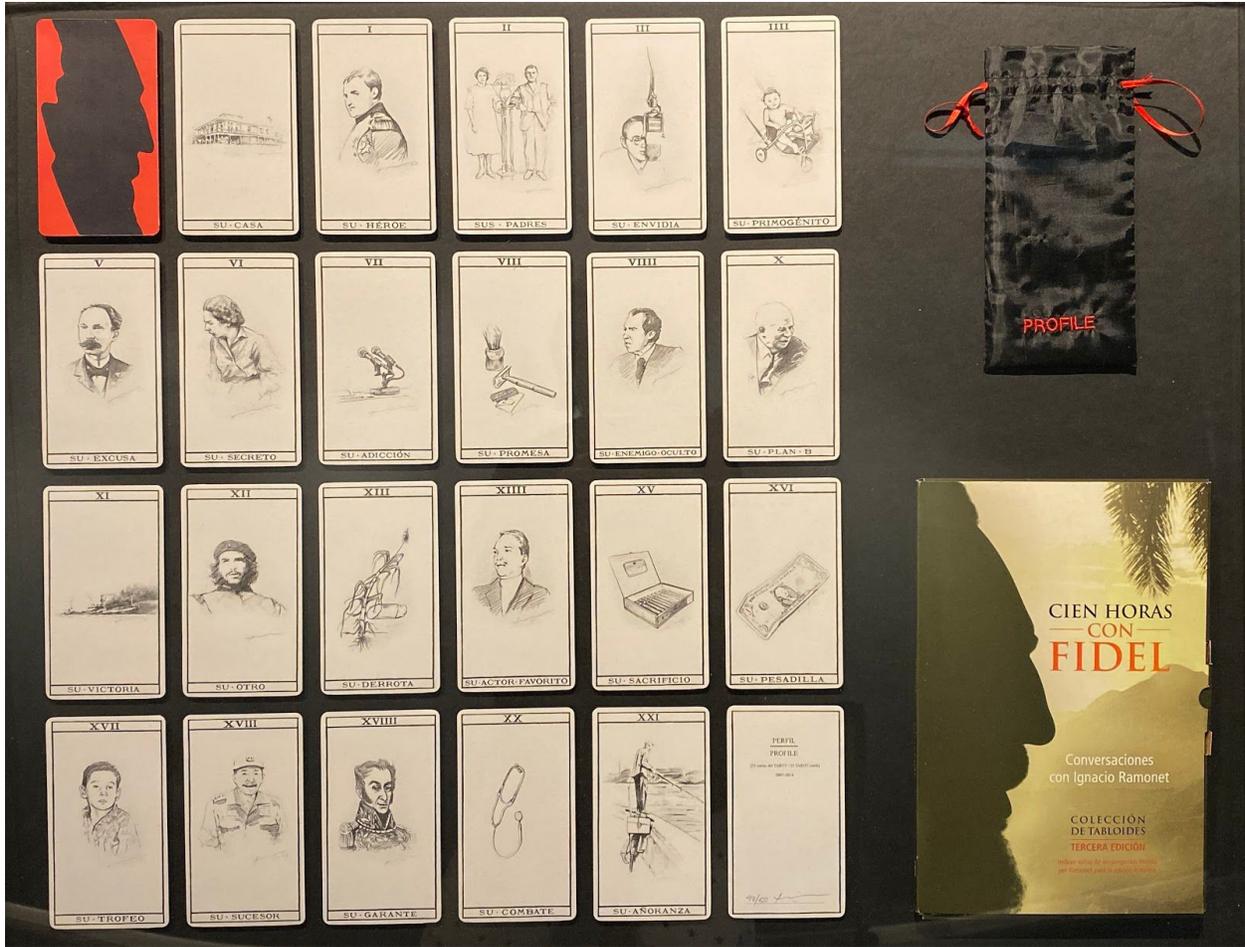


Parables, 2016
Book, mixed media, and serigraphy
Ed. of 33
16 x 13 x 1 in



Alma Pater, 2013
Oil on canvas
19.75 x 27.50 in each

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Profile, 2019
Mixed media
Ed. 42/50
31.5 x 38.5 x 2.5 in

HISTORY OF THE CENSORSHIP

2019 | Esperando por el momento correcto ***Waiting for the Right Time***

“This series, which we decided to call Waiting for the Right Time, is a story about censorship, about negotiation, and about freedom of expression. This story is neither innocent nor finished - like any story, it comes from real life.”

- José Toirac

Learn more

In general, the work of Toirac is carried out inside of Cuba, and this data is of enormous significance: he defines himself as a political artist, and it is an ethical imperative for him to work openly in plain view of the political power. However, the works presented for this specific project are part of a new series based on a body of work started in the 1990's (New Times), much smaller in scale, which the artist has been forbidden by the Cuban authorities to take out from his Havana studio. Therefore, these new pieces were done partially in Cuba and had to be finished outside of the island. They have been created specifically for this show.

This new series is titled “Waiting for the Right Time” and represents the figure of Fidel Castro with superimposed slogans of commercial propaganda from capitalist countries. As a whole, Toirac's work is known for his ability to observe and dismantle historical and political processes; his references are always essential characters of politics and history, which he uses to relate the universal to the local reality that surrounds him. In general, the images which he uses in his work are taken from the public domain, because, he says, once they are published they have supposedly survived a censorship process and are, therefore, “permitted”. Censorship is a universal phenomenon that exists in all levels of politics and life in general everywhere; it is a phenomenon inherent to the organization of human beings in societies, under political, religious, economic controls. Toirac's mission is to call attention to how these power structures dominate and manipulate the masses everywhere.

1989 | Homenaje a Hans Haacke ***Homage to Hans Haacke***

Censored by: Consejo Nacional de Artes Plásticas (CNAP)

Reason: “The works are honest, but it is not the moment to tell such truths”.

This exhibition, through the citation of specific examples, called into question the utility of certain cultural institutions and social organizations in Cuba.

In 1991 art collector Peter Ludwig expressed interest in purchasing “The Smile of Truth”, a piece from this exhibition, but the National Museum of Fine Arts declared it was of patrimonial interest, and acquired it for their collection. No public display has yet been authorized.

Learn more

This was an exhibit (by ABTV) containing a sharp critique of institutions, by illustrating, in a terribly direct, cynical, and comic manner, the incongruencies between art and status, art and its marketplace, art and politics – clearly more than what the criticized institutions could possibly approve.

It also contained a parody of political barbarism, evidenced in the public burning in Miami of a work by Cuban artist Manuel Mendive. Toirac and his collaborators converted that act of political manipulation into one of cultural manipulation: they criticized the commercial promotion of Mendive's work by the institution in charge of “Cultural Capital”. They also recreated an event for the sale of Che Guevara's iconic photograph, exposing the degradation of the artistic and cultural value of the work.

Although the proposed exhibit was not presented, it was a key work withing Cuban art of the 80's, and a paradigm for what followed in the 90's.

1994 | Parábolas de la prensa
Parables of the press

Censored by: The Ministry of Interior

Reason: "No" -no reason given.

This artist's book tells the process of converting a man into God. The life of Fidel Castro mirrors that of Christ, to show that recent Cuban history is, in part, a retelling of one of mankind's best-known stories.

After two months of analysis, the public presentation of the book was authorized at La Casa del Joven Creador, campus Hermanos Saiz Association. Significantly they returned only half of the 250 copies confiscated by the Ministry of Interior.

Learn more

"Parables" is a book of 33 pictures of Cuban life published in the official Cuban press. Their sources range from magazines, newspapers like Granma, the mouthpiece of the Communist Party, to government periodicals and books on the history of the Revolution. These photographs constitute a chronological narrative that illustrates not only the Cuban Revolution but also the New Testament. In these photographs, the life of Fidel mirrors that of Christ, from his childhood in Nazareth until his ascension into Heaven.

Just as Christianity appropriated pagan festivals, the Cuban Revolution built an important part of its history on the religious sensibility of its people. "These are the days to unite" is an official buzzword in Cuba. Three Popes visited Havana and believers can also be members of the Communist Party. Iconic expressions of Christianity have been given a new political meaning. We attempt to reveal this disguised mechanism, to make visible the religious roots of our idolatry, and to show that recent Cuban history is, in part, a retelling of one of mankind's oldest stories.

1995 | Tiempos Nuevos
New Times

Censored by: Galería Habana

Reason: "No work on this project can focus on the leaders of Cuba and France because there is a possibility that they will attend the opening of the Festival".

In these paintings, political propaganda and commercial advertising interact in such a way that the supposed opposite poles are caught in a humorous dialectical pull.

The Cuban Minister of Culture canceled the participation of Cuban artists living on the island because the Les Allunées Nantes Festival organizers had also invited Cuban artists living outside of Cuba to participate.

Learn more

This series juxtaposes images from political propaganda with commercial advertising brands. The idea is to show how close the poles are to each other, both use the same tools, with the same intention aimed at the same audience: they both have something to sell (ideology or product).

1996 | Con permiso de la Historia
With History's permission

Censored by: Curator of the exhibition

Reason: "This work has aroused suspicion and as a curator, I will not sacrifice my project for any particular work".

This photographic series showed that many of the emblematic images of Fidel and the rebels in the Sierra Maestra were recreations made later, during the Sixties. To carry out this work, Toirac had the help of several

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friends and students of the Superior Institute of Art such as Jose R. Alonso, Tania Bruguera, Carlos Garaicoa, Dagoberto Rodríguez (Los Carpinteros) and Fernando Rodríguez.

In 2000 this work could finally be shown, at the Fototeca de Cuba, the same place where it had been censored four years before.

Learn more

The starting point of the photographic essay is the iconography of the Revolution generated during the 60's. Such images had the main objective of registering and propagating the significance of historical facts. While any revolution constitutes a radical attempt to change reality, the iconography it generates aims to change our concepts of reality and history permanently, by perpetuating the moment.

The idea of repetition is omnipresent today, and this is why the artist, together with a group of artists and friends, decided to re-stage and reconstruct some "historical" photos (which, too, had been staged years after the fact and taken by fashion photographers to embellish the appearance of the main character, Fidel Castro). Thus, by re-setting and re-photographing the ritual, the artist put in evidence that history had ceased to be linear, to become a cyclical and magical process.

1998 | Rosca Izquierda *Opposition from/of the left*

Censored by: The author

Reason: Fear and paranoia

Video version of the New Times series

The author reoriented the idea of the work towards the theme of paranoia and the control mechanisms of a work of art. The sponsors and the author agreed to place the work in a locked trunk and postpone its public presentation for a future, as of yet an indefinite moment.

Learn more

A blue trunk is set on the floor, secured with two padlocks, whose keys are held by different people with the agreement that they will not open the trunk, as revealing its contents could pose a danger to the artist and his family. An accompanying video gives a glimpse of eleven brief segments with Fidel Castro on horseback wearing a military hat; the image eventually fades and morphs into the Marlboro Man. There is no storyline in the video, it is activity, round and round, without an end purpose.

The Spanish title loosely translates to signify someone who goes against the grain and opposes the prevailing system: a non-conformist who always has an opinion contrary to the prevailing one. Thus, we can assume that the title is an encoded message, suggesting that whatever they may be, the contents must represent a contradiction of those in power.

The specific boundaries of what is allowed in Cuban art have not been clearly stated. Much of what separates the allowable from the forbidden is murky, probably not clear even to those who run the institutions with powers of censorship.

Is it time to open the blue trunk, or is it still "not the right time"?

2005 | Requiem

Censored by: Consejo Nacional de Artes Plásticas (CNAP)

Reason: "No" -no reason given.

Video projection of the image of Che Guevara dead.

The CNAP did not openly disapprove of the exhibition but did not provide the La Casona gallery with the means for the installation and projection of the work. The artist was able to argue the "political" relevance of showing that work. Finally, the opening of the show was approved and they provided the necessary means for the projection of the work were provided. The exhibition was finally opened to the public but the official press media did not give it any publicity.

Learn more

Requiem is a Latin word, meaning rest (as in “Requiem in Pace”, rest in peace). This work proposes a pause in the excessively commercial and ideological exploitation of Che Guevara’s image, even in the frequent use of the image in the artist’s work. It is based on actual footage filmed on Oct 10, 1967, in Bolivia, while Guevara’s body was shown publicly to the press and to locals who had come spontaneously in the laundry room of the Lord of Malta Hospital. The video shows Che’s body as scanned by sight, in an uninterrupted but slow camera movement that goes from head to toe and from toe to head.

2005 | Opus

Censored by: Various

Reason: “No” -no reason given.

A video projection of a numerical series, which changes according to the soundtrack with statistical figures (respecting the order of the original source) used by Fidel Castro in a single speech.

This work could finally be exhibited in September 2019, as part of a retrospective exhibition of the artist whose theme was the figure of Fidel Castro. The exhibition was titled “This is not a tribute” in the La Acacia Gallery, Havana.

Learn more

This is a sequence of numbers that appear on the screen as the soundtrack pronounces the same numbers in the voice of Fidel Castro. They are statistical data uttered by Castro in a single speech at the inauguration of the school year 2003-2004, in the Revolution Square, Havana.

2007 | Cuba 1869 - 2006

Censored by: Ministry of Culture of Cuba

Reason: “You cannot exhibit the good and bad together in the same room”.

Portrait gallery of Cuban leaders from Carlos Manuel de Céspedes, first President of the Republic in Arms to Raúl Castro, President of Cuba at the time the work was done (2006)

As Plan B, the artist proposed the work VANITAS, a gallery of portraits of the First Ladies of Cuba, which was dismissed without giving any argument. This work was shown at Pan American Art Projects in 2013.

As plan C, the author proposed a series of works based on images by the American photographer Walker Evans, taken in Havana in 1933, in one of the most repressive political moments in the history of Cuba. The idea was to show an allegory of the present. The exhibition was titled ORBIS, Tribute to Walker Evans.

Learn more

Vanitas, 2013

This piece is composed of 23 paintings of former First Ladies of Cuba. Following tradition, wives of the presidents during the Republic period (1902-1959) and up to 1976, would get their pictures published in society magazines as they devoted their time and efforts to charities and social projects. The piece is a compilation of images of these ladies, who shared the fame and limelight with their husbands. By having them all together, each one with a metal plate commemorating their years of service (one of them for less than 24 hours), the artist comments on how everything passes, sometimes faster than we realize. These women were at some point in their lives at the top of society, but today nobody remembers them.

The artist also completed another work, “Cuba 1869-2006” consisting of the portraits of all Cuban presidents.

Orbis, 2007

74 pieces of acrylic on wood laminated in gold leaf. The series consists of the recreation of many of Walker Evans' photographs taken by him in 1933 during a trip to Havana, in which he portrayed the misery of simple people. The images are printed in the form of Russian icons, painted on a gold leaf background on wood, as if they were religious images.

The significance of the recreation is the suggestion that the conditions of simple people after the revolution are the same as they were at the time of Walker Evans, an irony which was not lost on the curators who presented the work at the National Museum of Cuba.

2016 | Crisis a los 50, ninguna Historia es Inocente ***Mid-life Crises, no History is Innocent***

Censored by: Génesis Galerías de Arte

Reason: "We decided to remove the photos from the back of the works due to an ethical problem, those girls can be someone's sister or daughter."

Series of watercolors and drawings of objects that appear in erotic and pornographic photos from the web.

Many of the photos came from the University of Computer Science, an institution created to combat the aggression of imperialism. The photos uploaded to the internet by the students constituted a political scandal. The students involved were punished and some expelled from the university.

Works of this series have been exhibited in other cultural centers such as the Cuban Art Factory and the Casa de México, in Old Havana.

Learn more

Comparable with life, each of these works has two sides and various layers of significance. On one side we see a conventional watercolor, for example of a bottle of Cuban rum, but if you flip the work around (normally an unlikely act in art exhibition) you see a pornographic photo in which the subject of the watercolor appears, thus identifying the place of origin of the photo. It is a nude photo of a young Cuban woman playing with a bottle of Cuban rum in a risqué' position. The internet and digital photography have allowed the mass publication of private photos, and their public availability has facilitated and inspired this work.

Upon the celebration of the 50th anniversary of the revolution, there was a huge public scandal because of the sexual exploits of the students at the University of Computer Sciences, who were complaining the lack of equipment, and who uploaded intimate photos to the internet, which were made public in the Cuban underground.

The title also refers to the midlife crises, a cliché which touches men at the age of 50, the age of the artist when working on this series.

When you see the watercolors all together, the series can be perceived as a discourse on Cuban identity: you recognize common objects easily identified with life on the island. However, on the reverse, you discover the photos, which become a statement that Cuban youngsters, like people from any country, have sex, have vices, they smoke, they drink rum, and they need to believe in something more, like God or the Santería deities.

On one side we have a mosaic of the "Cuban", the public view; and on the other side we have the private, but at the same time universal image, as there is nothing more common than eroticism. Thus, no history stays neutral or is innocent: that is what this work is about.

2016 | Parábolas ***Parables***

Censored by: Cuban Art Factory

Reason: "I prefer to play the role of the censor than ask permission from the Ministry of Culture or come later to question why I decided to exhibit a work like that"

An updated version of the 1994 Parabolos de la Prensa artist book.

Pan American Art Projects

The exhibition Subjects and Preachings (from which PARABOLAS was excluded) was the one that Michelle Obama and her daughters saw during their visit to FAC, President Obama's visit to Havana. Parables had been exhibited the previous year in the exhibition The Foucault Pendulum, XII Havana Biennial, 2015.

2017 | Alma Pater

Censored by: Oficina del Historiador de la Ciudad

Reason: "Or one or the other, the good and the bad cannot exhibit together"

Series of pictures based on photos of Cuban politicians interacting with their children or grandchildren.

A version of Alma Pater made of graphite and gold leaf on cardboard is in the collection of a private museum in Louisville, KY, USA.

Learn more

The artist presents a series titled Alma Pater, a Latin grammatical anomaly. The original Latina expression, Alma Mater, meaning "nourishing mother" was used by Latin poets to refer to Rome. Currently, it is used to refer to one's university, in derivation of the slogan of the University of Bologna, the oldest Western university (dating from 1088), "Alma Mater Studiorum" (nourishing mother of the studies).

In classical antiquity, the expression was used to describe the mother-figure goddess, and later the Virgin Mary. Toirac's pieces reinterpret the standard imagery of the Madonna with child, by presenting well-known characters of Cuban History interacting with their children or grandchildren.

The self-serving impulse that politicians feel to lift a child in front of the cameras has a religious root: "Let the children come to me, for theirs is the Kingdom of Heaven". But the peculiarity of these images selected by the artist is in the filial relationship between the adult male and the child. Yes, these are masculine powerful public figures, but here their vulnerability is exposed: nobody is either all saint or all evil all the time.

2019 | Perfil *Profile*

Censored by: The Ministry of Culture

Reason: "Now is not the right time to show this work".

The idea of this is to talk about the future of Cuba, so it is a parody of the main arcana of the Tarot. Each of the 22 cards that make up the work contains information taken from the book One Hundred Hours with Fidel, by Ignacio Ramonet, and gives a hint of the identity of the person profiled.

Profile had already been exhibited in that same gallery in 2015, in the exhibition "Another twist".

Learn more

The work has as reference the book One Hundred Hours with Fidel, by Ignacio Ramonet. From this publication, we obtained all the information to carry out this work, information that until the publication of Ramonet's book, was classified information. Fidel's private life, family information, tastes, and preferences, etc., all this was really secret. That is why the work has a Tarot structure because they were speculative and mysterious topics as if it were about guessing the future.

"Profile" is also a portrait, more psychological than physical, of an individual whose identity is unknown. None of the letters mention it directly. It is, of course, a portrait of Fidel, but without Fidel.

This work parodies the "profiles" that the police make when relating small pieces of information, they manage to characterize the culprit they were looking for. It is also an example of how art can touch sensitive issues by successfully bordering the limits that censorship imposes.

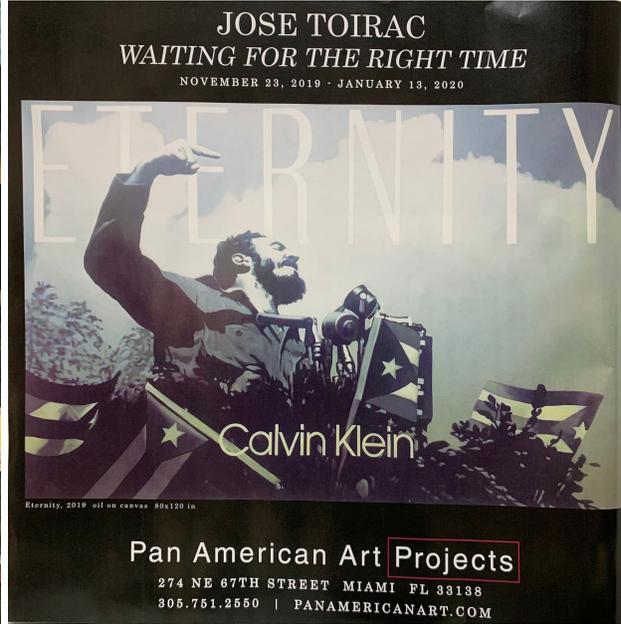
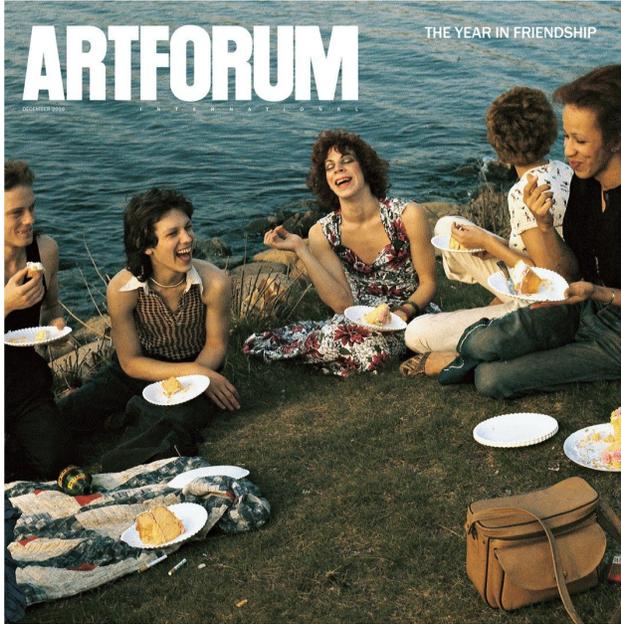
BIOGRAPHY

Jose Angel Toirac was born in Guantanamo, Cuba in 1966. He attended the 23 y 12 Elemental School of Art, the San Alejandro Academy and the Superior Institute of Art, all in Havana, Cuba. Toirac's work has been included in many landmark exhibitions and has exhibited extensively in several countries, both individually and as part of collective exhibitions.

His pieces can be found in collections such as the National Museum of Fine Arts, Havana, Cuba; the Museum of Modern Art (MoMA), New York City; the Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, Spain; the Arizona State University Art Museum (ASU) , Tempe, Arizona; the Ludwig Forum, Aachen, Germany; the Rubell Family Collection, Miami, Florida; The Rhode Island School of Design Museum, Providence, Rhode Island; the Orange County Museum of Art, Newport Beach, California; the Jack S. Blanton Museum of Art, Austin, Texas; and the Musée des Beaux-Arts de Montréal, Québec, Canada, among others.

Toirac often seeks inspiration in the past as a way to bring home his point referencing a present situation. He frequently includes the use of documents and images, both historical and artistic, mostly but not exclusively, from Cuban national records and archives. He brings out fragments of history that can be subject to revision, and by deconstructing it he confronts its official 'reading' in a subtle way, presenting the facts under a new light. He is very interested in the way that history has been manipulated to reinforce a given idea. His main source of inspiration, which is his country's political history, is endless, mostly due to the manipulative use of history by the state. He is constantly questioning the way that collective memory is 'constructed' by fabricating 'supporting evidence' such as photos, to 'facts' or by hiding information. The artist points out how the history of Cuba during these last decades would be rewritten once the political order changes and many 'new' historical facts surface. In 2018, Toirac received the National Prize of the Plastic Arts for the Work of a lifetime.

PRESS



Pan American Art Projects



PROFILE

**WAITING FOR THE RIGHT TIME
JOSE TOIRAC SOLO SHOW AT
PAN AMERICAN ART PROJECTS
NOVEMBER 16 – JANUARY 11, 2019**

Jose Angel Toirac was born in Guantanamo, Cuba in 1966. He attended the 23 y 12 Elemental School of Art, the San Alejandro Academy and the Superior Institute of Art, all in Havana, Cuba.

The work of José Toirac is defined by its ability to observe and dismantle historical and political processes. His references, therefore, are always essential chronicles of politics and history, through which he relates the universal, with the reality that surrounds him. His intention is to show the zones of silence of the official history, the truth that always hides behind the power. His work is strongly censured by the authorities in Cuba, where he lives, so as part of his creative process, the images that he uses he takes them from the public domain (magazines and official newspapers), because once published, supposedly passed the censorship of the state. His work travels along the line that separates politics from reality, exposing that intermediate zone where manipulations mechanisms are visible. This series is entitled "Waiting for the right time", and represents a summary of years of lonely work, of trial and error, negotiation and censorship. For years, for all his censored projects, he listened always a government official say, as the excuse: "I'm sorry, the project has nothing wrong, but it is not the right time to be shown. He still lives in Cuba, for him a political artist needs to live in favor of power, otherwise it could be too easy to do political art. Finally, it is worth saying that this series has never been seen in Cuba, because it is still waiting for its right moment."

Toirac often seek inspiration in the past as a way to bring home his point referencing a present situation. He frequently includes the use of documents and images, both historical and artistic, mostly but not exclusively, from Cuban national records and archives. He brings out fragments of history that can be subject to revision, and by deconstructing it he confronts its official "reading" in a subtle way, presenting the facts under a new light. He is very interested in the way that history has been manipulated to reinforce a given side. His main source of inspiration, which is his country's political history, is endless, mostly due to the manipulative use of history by the state. He is constantly questioning the way that collective memory is constructed by fabricating "supporting evidence" such as photos, to "excuse" or by hiding information. The artist poses one how the history of Cuba during these last decades would be rewritten once the political

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Enjoy the issue and let me what you think!

Cheers,

Shelley McCormick, Publisher

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