

ENTRE ▪ BURGGASSE 24/4 · 1070 VIENNA, AUSTRIA
27 NOVEMBER 2021 – 27 JANUARY 2022

obsession.

opening.
27 NOVEMBER, 17:30



the image becomes an obsession.
obsession turns into humor.
word is obsession
i can tell you a story, a testimony, an idea
put yourself in my place. incommunication, dehumanization.
loss of contact with reality.

reality, context, society.
let that obsession be breathed in museography.

the image becomes an obsession.
obsession turns into humor.

reality, context, society.
let that obsession be breathed in museography.
the image has become the word.
imagine a/the word.
- solveig font

artists.

Mujercitos
Luis Manuel Otero Alcántara
Lester Álvarez Meno
Katherine Bisquet
Jenny Brito
Raychel Carrión
Julio Llópiz Casal
Benjamin del Castillo
Adrian Curbelo
Italo Exposito
Kiko Faxas
Celia González
Hamlet Lavastida
Camila Lobón
Nelson Jalil Sardañas

 Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

curators.

Solveig Font
Marilyn Volkmann

This exhibition emerges from the current, critical period in Cuba when artists, journalists, and intellectuals have responded to the government's restrictions on freedom of expression with specific demands. For those artists directly involved in the protest movement, the effect on life over the past year might be encapsulated in one word: obsession.

OBSESSION gathers and involves an entire spectrum of optimism and anxiety that has accompanied the lives of artists in Cuba since 2018, when Decree 349 severely restricted the cultural sphere. Following two years of escalating tensions, on 27 November 2020, more than

300 people assembled at the Cuban Ministry of Culture to reject state violence against artists and demand rights of artistic expression for all. Since then, many artists have all but stopped making work to dedicate themselves to activism, while others have shifted the focus of their artistic practice toward the current crisis.

For some, the work has become a way to document the state of the country, to create a record of the current situation, to share the experience of the artists and the public. For others, the work has become a way to create a new narrative, to create a new space for the artists and the public.

In some cases, **OBSESSION** has been the only way to achieve results—an agent of action and a path forward. At the same time, it has been a constant source of anxiety and distress, all but consuming entire aspects of life. For many, the work has become the condition of being faced with continual antagonism by the State. For other Cuban artists working outside the country, their production is in some ways now more inside the context than ever before.

OBSESSION is a state of being, a profile of psychology, an exit to social ostracism. It suggests an entry point into the current socio-political context of Cuba without being too far-fetched, ever mindful that **OBSESSION** implies a certain underlying precarity.

The exhibition has to do with artists' insistence on telling (the rapporteur), on testifying (the narrative), and on ceaselessly sharing images and information to raise awareness, in all cases, obsessively.

In these times, what are we going to talk about if not obsession, anxiety, and the most distressing burnouts, they last longer than joys, they are deeper and more evident in the brief space that we occupy in this world.

- Raychel Carrión

ENTRE is an independently-run project space in Vienna, dedicated to fostering social and political understanding through artistic and discursive events. www.entrevienna.com