



# **OK, LAMENTABLE / OK, LAME**

**COLLECTIVE SHOW**

**CURATED AND DESIGNED BY  
KEVIN AVILA AND EZEQUIEL O. SUÁREZ**

**ARTIST**

**KEVINA AVILA / CARLA MARÍA BELLIDO /  
ARTURO CUENCA / TOMÁS ESSON /  
ARMANDO FERNÁNDEZ / ERNESTO LEAL /  
JACOBO LONDRES / EZEQUIEL O. SUÁREZ /  
ALEJANDRO ULLOA**



### **PRIVATE ART**

After a no biennial and the imprisonment of our dearest artists, it is important to talk about “private art”, an art by invitation. What invites us to think about being invited to a private art exhibition? In my case, I think of the relationship between the sense of “private” in the art realm and geometric monochrome. Nothing is easier to consume than a geometric monochrome. Its form, its simplicity of an empty grid move the aseptic dream of the international circulation of capital and private property. Empty grids behave similarly in Tokyo, New York, Amsterdam or Mexico City. Grids make up the structure of the steep steel and glass buildings where white-collar yuppies play with digital brokers.

There was a time when Havana was part of a map on which the international style flowed, like a modern slide. Geometric monochrome had arrived to tame the exuberant evil of the tropics, the crime of its ornament. Modernism made surfaces smooth, delimited them in squares and packaged the life of the national bourgeoisie in the 1950s. The tension established in this process was no small thing. A note by Humboldt on Havana from 1827 reveals the contemporary nastiness of our town: “Few cities present a more disgusting aspect than Havana (...) because one walked in mud up to one’s knees (...), because of the carts loaded with sugar cane, and the drivers who elbowed the passers-by, who made the situation of those on foot angry and humiliating.”

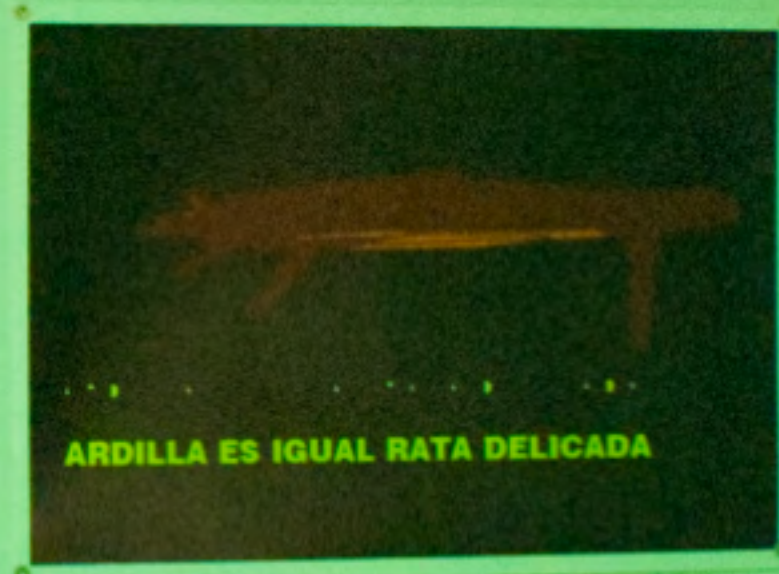
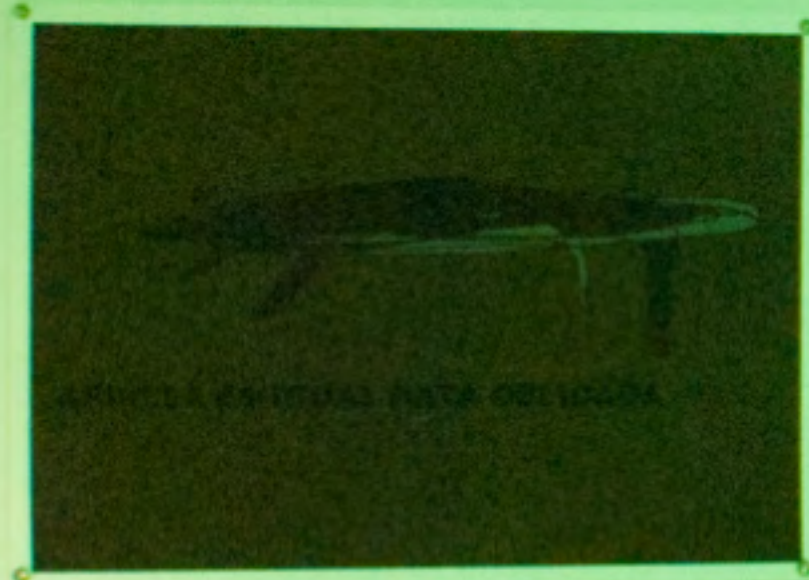
But in today’s “private art”, appearances should not deceive, there is no subjugation of space, there is little to fight against wilderness. What can private art achieve in a forcibly public society? Private art today is an interface, as the grid through which we all watch MTV or Instagram, instruments to reduce harsh experiences. Lame, passive and green interface, geometric monochrome, container of an image’s flow made of painfully pop and joyfully perverted frames; yesterday alternative, today private, as a last chance for its preservation and existence. We are entering a transmission, a simulacrum of the private moment in which the comfort of a geometric monochrome helps us to navigate the nudges of a cart driver. Anesthesia.

Abel González Fernández

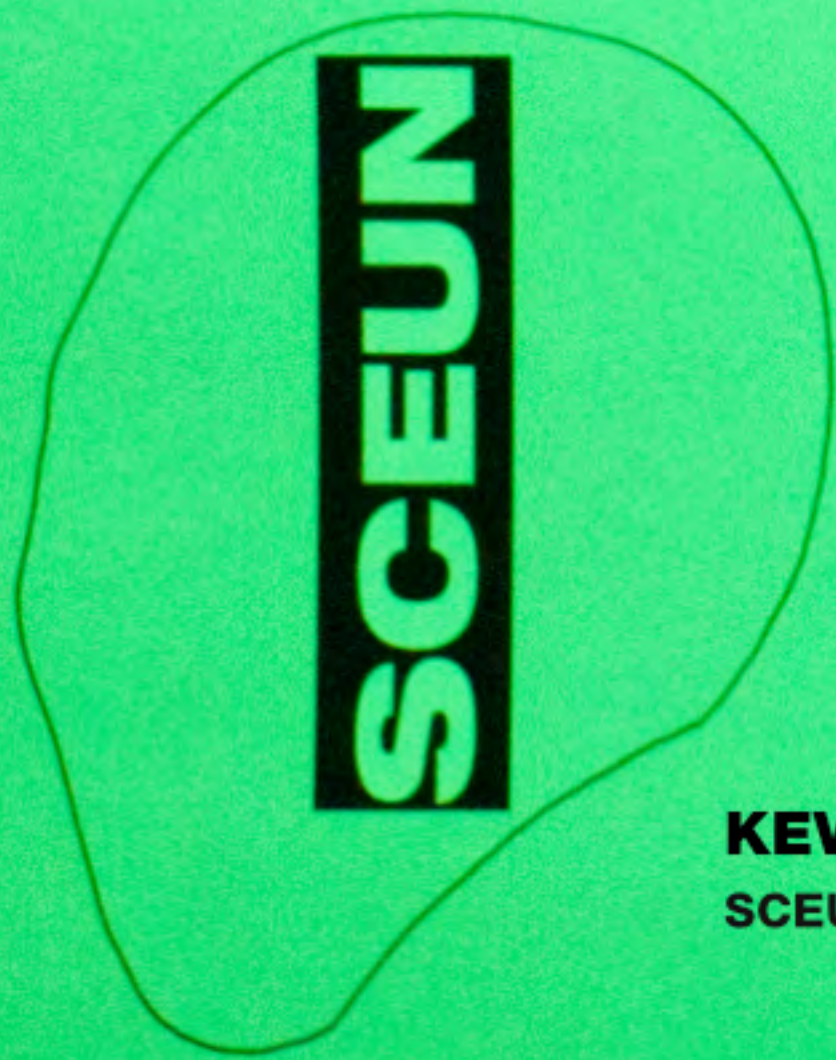


**CARLA MARÍA BELLIDO**  
GEORGIA'S DESERT. 2022

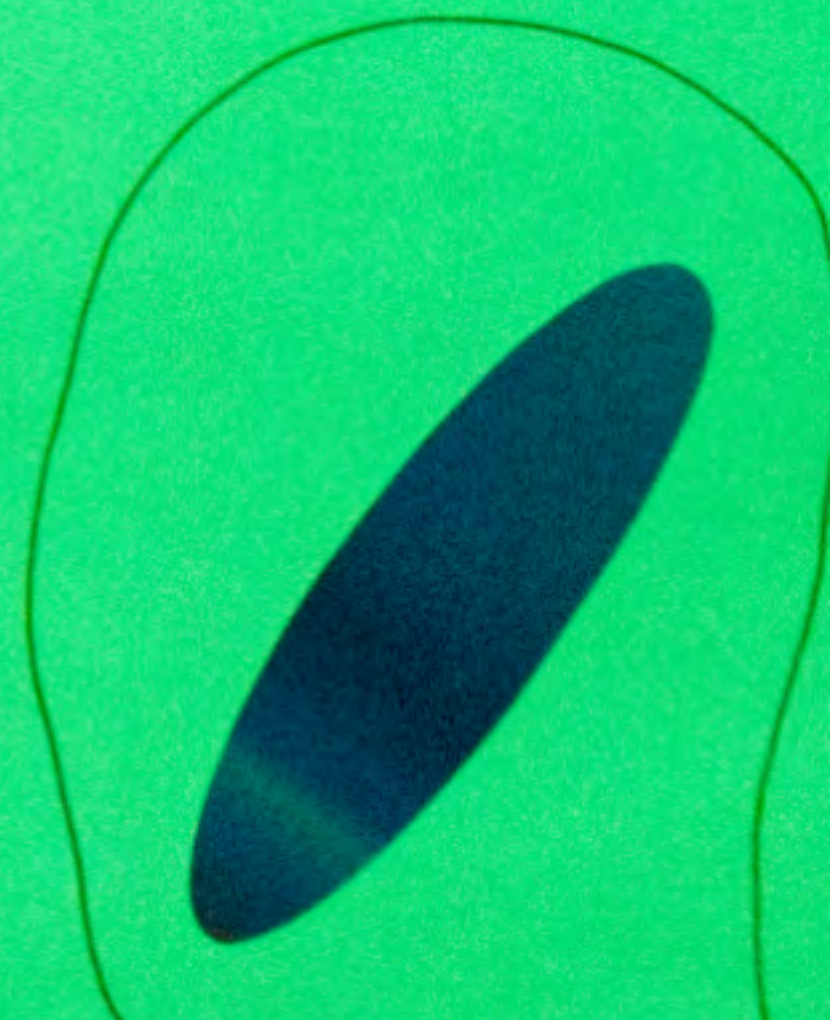




**EZEQUIEL O. SUÁREZ**  
AFICHES O NO. 2005-14

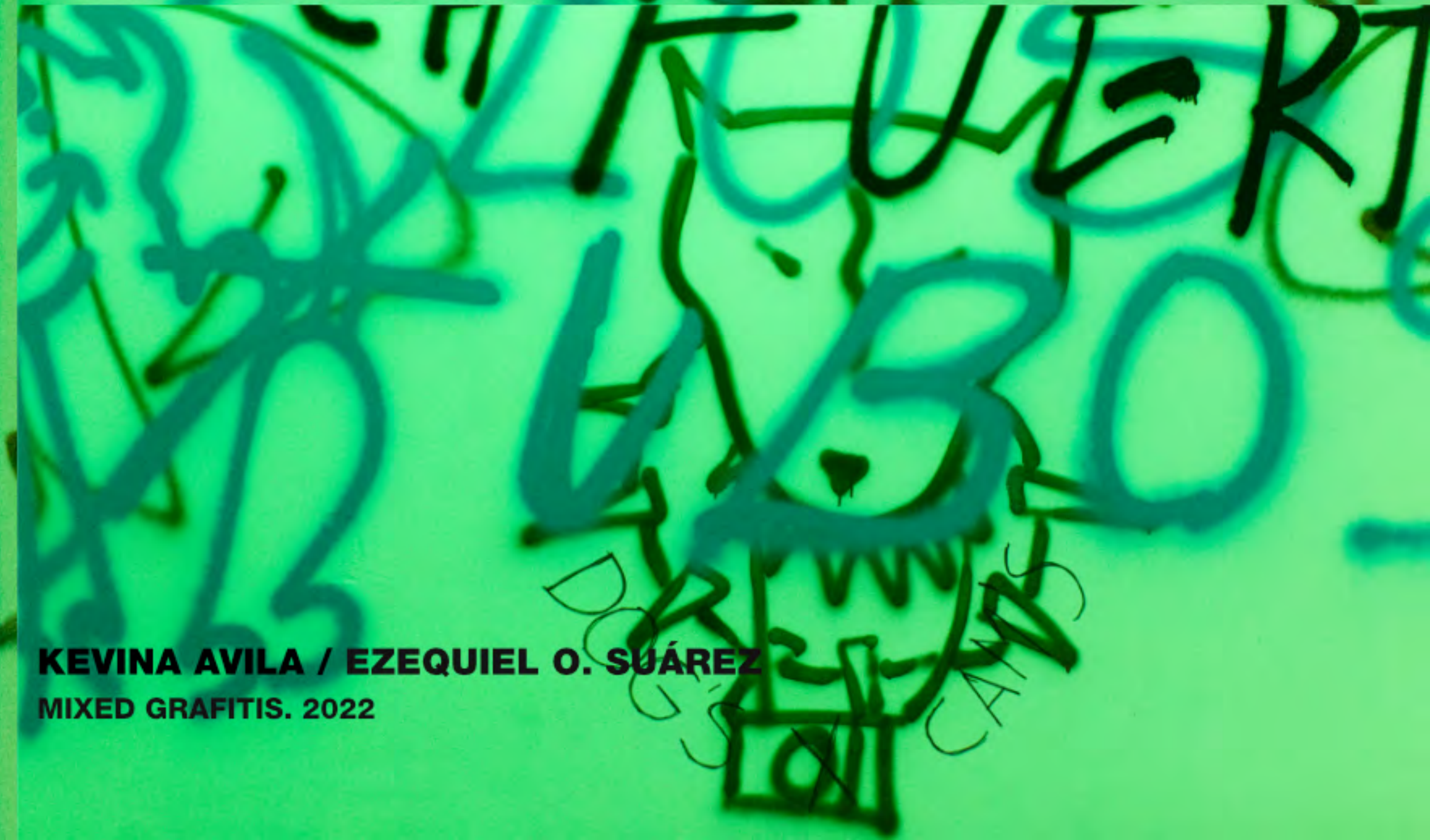


**KEVINA AVILA**  
SCEUN, SOLOS COMO EN UN NAUFRAGIO. 2022






**TOMÁS ESSON**  
CARICATURA. 1980



KEVINA AVILA / EZEQUIEL O. SUÁREZ  
MIXED GRAFITIS. 2022

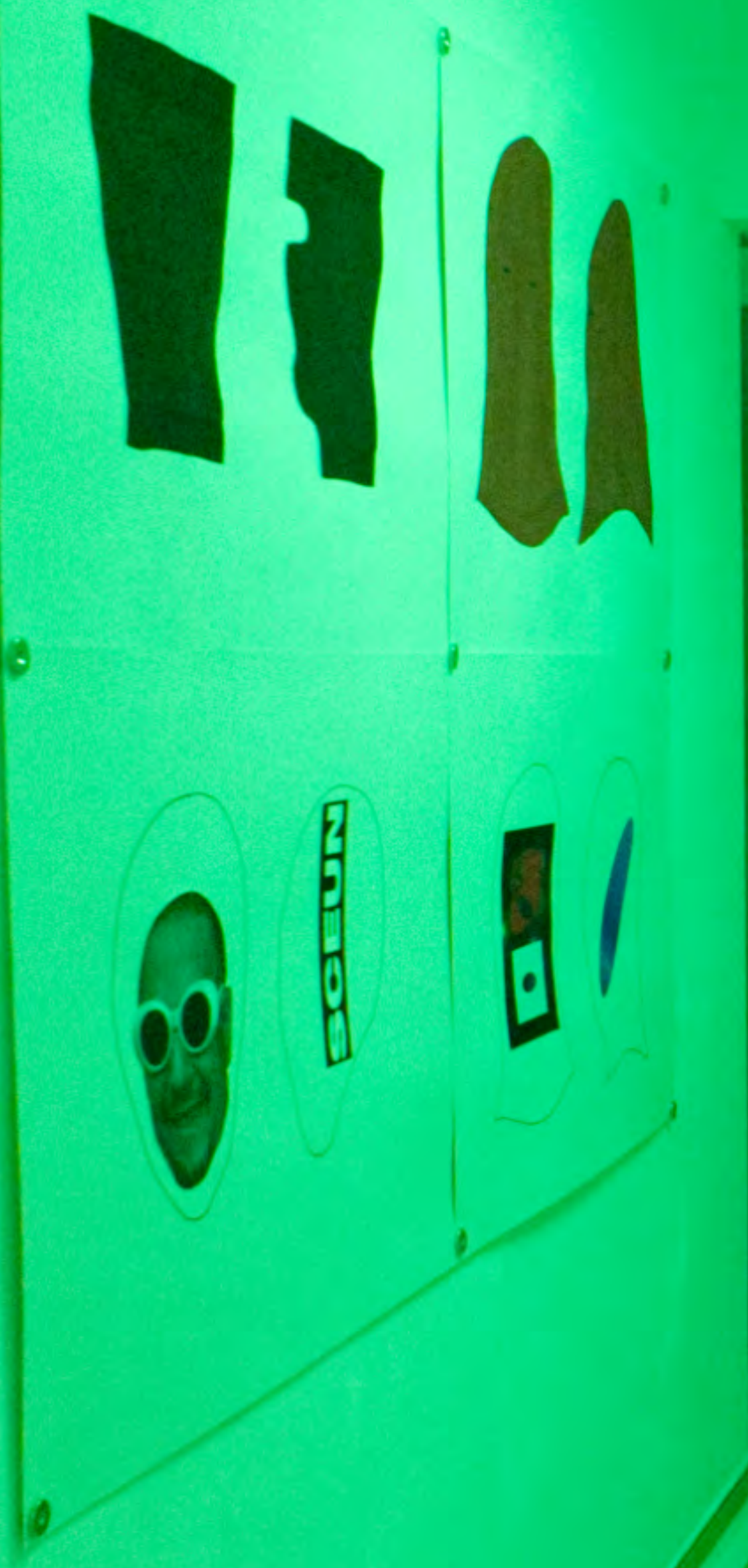
DOG'S CATS



**ARTURO CUENCA**  
TRES PINOS. 1983

**KEVINA AVILA / EZEQUIEL O. SUÁREZ**  
OBJECT COMPO. 2022







**ALEJANDRO ULLOA**

ESTO NO ES UN FILM. 20/06/2021

CADA ESTANCO

ES PARATI

GD

CR

KEVINA AVILA / EZEQUIEL O. SUÁREZ  
GRAFITI. 2022



**JACOBO LONDRES**

CHECK ON INSTAGRAM: [jacobo\\_londres](https://www.instagram.com/jacobo_londres)



**CARLA MARÍA BELLIDO**  
PLAY DIRTY. 2017



**ARMANDO FERNÁNDEZ**  
DOCUMENTATION



MUSIC  
Killed HIM

**EZEQUIEL O. SUÁREZ**  
GRAFITI. A MAC MILLER. 2022

ER

**ALEJANDRO ULLOA**  
LA PAPA. 23/01/2021

**ERNESTO LEAL**  
TEST. 2017

