



HUMBERTO CASTRO

TRACING ANTILLES

OCTOBER 16, 2013 - FEBRUARY 2, 2014

Cover:

Deconstruction/Reconstruction (det.), 2013

Installation with earth, ceramic shards,
video and Taíno artifacts
Dimensions variable
Courtesy of the Artist and
Alfredo Carrada Collection

From the Alfredo Carrada Collection:

Collar/ Belt, 1000-1500 C.E.

Taíno, Dominican Republic
Stone
5 x 20 x 14 inches

Duho, 1000-1500 C.E.

Taíno, Dominican Republic
Wood
15 x 26 x 5.5 inches

Three-Pointer, Macorix Head, 1000-1500 C.E.

Taíno, Dominican Republic
Stone
6 x 11.5 x 5.5 inches

HUMBERTO CASTRO

TRACING ANTILLES

OCTOBER 16, 2013 - FEBRUARY 2, 2014

The Patricia & Phillip Frost Art Museum
Florida International University, Miami



1.
Escape, 2013
Installation with piano,
wooden oars and video
Dimensions variable
Courtesy of the Artist

Director's Foreword

Humberto Castro first proposed this project to me many years ago, before we realized that the year 2013 would be dedicated to Spain-Florida 500 in commemoration of Ponce de León's arrival to the shores of what is now Florida. I found it intriguing and followed its progress, until this opportunity arrived and the Museum could support its completion. The subject of identity is particularly important to Florida, where everyone, even our native peoples, has come from somewhere else. Castro has long explored issues of migration, exile and identity through his now-recognizable and expressive use of the human figure, and inclusion of universal themes relating to the spiritual voyage of mankind. It is not surprising that these years of research into his own heritage and identity would lead beyond Cuba, Spain and Florida into the waters of the Caribbean, where he realized the true story of the Americas was born, and linked to a larger story of migration, conquest and colonization with far-reaching implications today.

For the exhibition at the Frost Art Museum, Castro has focused on the cultural, religious and social histories of Haiti and Cuba (part of a bigger project that will eventually include the Dominican Republic and Puerto

Rico), digging like an archaeologist into the past and forging a continuum into the present through objects, photographs, oral histories and monumental mixed media paintings. The installation begins with Taíno objects, in tribute to the indigenous peoples of the islands and their voyages over hundreds of years to find peace, only to face annihilation. Their travel by canoe comes to symbolize Humberto's own voyage and that of so many others over the years, especially from the Caribbean, to Florida. Each part of the installation is a visual commentary on human resistance and survival, and the heroes and enemies that played vital roles in the story. Tracing Antilles is the culmination of a year-long series of exhibitions, from indigenous Florida to Spain to the Caribbean, and back to Cuba, where Ponce de León died of wounds suffered in his efforts to rule a stubborn population of tribes, who would, ironically, be forever associated with the name he gave to our state, La Florida.

Carol Damian
Director and Chief Curator



2.
Fire, 2012
 Mixed media on paper
 42 x 59 inches
 Courtesy of the Artist

Chaos and Metamorphosis: Humberto Castro in Antilles

Tracing Antilles is an on-going project produced by multi-media artist Humberto Castro. Based on a series of historical and visual explorations of the islands of the Antilles, the exhibition investigates the evolution of culture in this highly complex region. The work does not aspire to be a chronological account of historical events, but seeks to explore impressions, or *traces*, of collective experience that still influence the Caribbean psyche and artistic expression today.

Castro was born and educated in Cuba, where he spent the first ten years of his career. In 1989, he emigrated from Havana to Paris where he lived in exile, disconnected from his Caribbean roots, yet very much integrated and prolific within this European context. In 1999, he moved to Miami where the confrontation with his own past and memory inspired him to examine his personal history of migration and displacement within the larger context of Caribbean history.

The exhibition begins as an encounter with the Taíno and Caribb cultures, pre-Hispanic peoples and societies that flourished on the islands before the Spanish Conquest. In the opening installation entitled *Tracing*

Antilles (Plate 1), from which the exhibition takes its name, the canoe emerges as the key symbol of movement and refuge. The history of the Caribbean begins with the *canoa* and the migration of peoples through the rivers and coasts of South America. With the movement of these wooden canoes and paddles carved from the trunks of large trees, the islands were populated. Later in the exhibition, the installation *Escape* (Plate 2) represents the evolution of the canoe, a vehicle originally used in the transportation of people, transformed into an oar-driven piano representing the global movement of Caribbean culture and art.

Most of what we know of the pre-Hispanic cultures comes to us by way of the sixteenth-century Spanish chroniclers, such as Fray Bartolomé de Las Casas (1474–1566). Deeply moved by the tragic incidents of abuse recounted in Las Casas' *The Devastation of the Indies: A Brief Account*¹, a document presented to Emperor Charles V in an effort to put an end to the atrocities committed against the indigenous people, Castro depicts various accounts

¹ Las Casas, Fray Bartolomé de. *The Devastation of the Indies: A Brief Account* (1552). Translated by Herma Briffault. Baltimore: John Hopkins University Press, 1992.



3.
Burned at the Stake, 2012
 Mixed media on paper
 59 x 42 inches
 Courtesy of the Artist

of human resistance, including that of Hatuey, the Taíno rebel who was burned at the stake (Plate 27). In this section of the exhibition, Castro also portrays his impressions of native tradition and ceremonial life with references to powerful Taíno *caciques*, or chiefs, and deities such as *Atabey*, Goddess of the Waters. *The Shaman's Predictions* (Plate 16) foreshadows the arrival of the Spanish galleons and the element of fire is again seen as a symbol of destruction and change through force. The installation *Deconstruction/Reconstruction* (Plate 4) reveals that through the rubble of a near extermination of indigenous cultures on the islands, the artifacts of a lost

ideology arise and still engage us with their beauty and mystery. Among the ceramic shards and stone fragments, objects of power related to the shamanic practices of the Taíno remain whole and untouched by time.

The colonizers' insatiable thirst for gold and wealth continues to be reflected in the years of struggle and political turmoil the islands have endured through the centuries. In *El Dorado* (Plate 34), the artist presents the Conquistador as an archetypal force that endlessly haunts the Caribbean imagination. Behind the gleaming surface of indigenous symbology emerges a ghost-like convoy of medieval conquerors arriving on the shores of Hispaniola. In Castro's visual language, the Conquistador represents a ruthless energy of brutality driven by a hunger for power and domination, a force that continues to express itself in the Caribbean's legacy of dictatorship. *Political Bestiary of the Caribbean* (Plate 40) is the artist's commentary on this legacy of political leaders distinguished only by varying degrees of megalomania and trauma inflicted on their people, yet it is the resilience of the people that is also portrayed in works such as *Rain Forest* (Plate 45), which celebrates the writings and lyrics created by thinkers and artists from the Caribbean.

For the artist, every individual island in the Antilles contains a portal of information from which to excavate ideas and images, not only from within his own experience of living in the region, but also through historical imprints and the collective memories of the people who come and go through time. Throughout the Antilles, diverse traditions and belief systems are constantly blending and clashing chaotically, erupting into new forms expressed in contemporary culture. In a series of mixed media vitrines, Castro integrates images from the past with popular objects gleaned from a research journey to the island of Haiti. In the vitrine *Saint Jacques* (Plate 30), illustrated fragments of armor, signifying European weaponry and horses, elements that contributed to the success of Spain's conquest of the Americas, are encased with an actual Haitian *Vodou* flag. The flag represents Saint Jacques, the Catholic personification of the African *Ogun*, a warrior spirit associated with fire, thunderbolts, iron and politics. For Castro, the vitrine becomes a syncretic artifact and an archeological record of the symbolic excavation that occurred throughout his travels. Spanish and African warriors are sealed together in time and space, the remnants of a ferocious union, and then presented to the museum as a specimen to be viewed and considered.

Ironically, it was Spanish chronicler Bartolomé de Las Casas who, in an effort to save the native population from extinction, advocated the use of African slaves in the Spanish colonies, a suggestion he would later regret. With the rising sugar industry and the near extermination of the native people, a new labor force was needed, leading to the horrors of the African slave trade and the use of the human body as an economic commodity that drove the industry. The Haitian Revolution (1791-1804), the world's only successful slave rebellion, banished the majority of the sugar industry and slave trade to Cuba. The waves of rebellion and revolution that have permeated the islands for centuries are crucial to the understanding of Caribbean identity and the issues of political oppression and poverty that



4.
Deconstruction/Reconstruction, 2013

Installation with earth, ceramic shards,
 video and Taíno artifacts
 Dimensions variable
 Courtesy of the Artist and
 Alfredo Carrada Collection

continue to plague the region.

In 2012 and 2013, Castro embarked on two research journeys to Haiti and Cuba with the purpose of making real contact with the current populations of these islands. Throughout these journeys, the artist took photographs, accumulated video footage and collected objects that had historic and aesthetic relevance to the project. Many of these materials are incorporated throughout the installation and the exhibition culminates with a series of photographs from Haiti and Cuba. *Bidonvilles* (Plate 46) documents the emergence of shantytowns on the outskirts of Port-au-Prince, Haiti, a city tragically affected by the earth-

quake in 2010, where many of the structures remain damaged or destroyed. Havana, Cuba is also a city of crumbling architectural structures destroyed not by an earthquake, but by its own political system. *Chaos* (Plate) is an image of a deteriorated and non-functional locomotive, a form of transport once used for a thriving sugar industry that no longer exists. Castro sees Cuba's political system as a decaying machine, a closed mechanical system struggling against the forces of corrosion, slowly moving towards its inevitable end.

Although the imagery presented in Humberto Castro's *Tracing Antilles* may not always be hopeful, it is honest. Throughout the work, the common themes of chaos and metamorphosis emerge, processes of change that may be painful and uncomfortable to consider, yet always open to the possibility of transcendence. We leave the exhibition more educated about our collective human history and more aware of what the consequences may be to the choices we make today as a society.

Ana Estrada
 Curator

Artist Statement

After many long years of living in Europe and the United States, it has been important to me to rediscover my roots from a more detached and critical perspective. I am seeking to understand how history, after various dramatic shifts, has forged Antillean culture today. A key aspect of my project, *Tracing Antilles*, is that of the artistic journey, traveling through the islands and immersing myself in the culture, observing and documenting all that I find there. In this way, I am able to gather information on the ground and to experience real contact with the people that inhabit the islands today. The collection of handicrafts, religious artifacts and literature of the peoples and countries visited, as well as photography, videos and interviews, are the source for the development of ideas and works in the studio. Subsequently, many of the works incorporate found objects brought from the islands.

Haiti and Cuba, the first two islands visited, are observed through the lens of chaos, a concept that arises after a long tour of both. These two cultures have not escaped the dramatic way their histories were formed. I have encountered wonderful people, gentle and vibrant, full of love and joy despite the bad play that political policies and a history full of dictator-



The Walker, 2013

HD video, Loop 10:22 minutes
Courtesy of the Artist

ships and bloody events have provided. Haiti, the largest producer of sugar in the beginning of the colonization, is trapped inside long periods of dictatorships and natural disasters. Chaos is a constant in Haiti, in the way of life, in the street market and vitality of the people in the city, in the colors of their public buses and religious objects. Everything is permeated in the color of chaos. Cuba, the most developed island and the epicenter of the Caribbean until the 1950's, happens to be one of the most devastated today because of one of the longest dictatorships in history. In Cuba, chaos is a deeper and more conceptual phenomenon with over fifty years of political chaos leading the country in a downward spiral toward the most devastating state of physical and social impoverishment today.

The exhibition at the Frost Art Museum is an introduction to my project and forms the base from which future exhibitions will proceed. Major themes consist of the migration of pre-Hispanic populations from diverse points of the continent towards the islands, forming their first communities before the arrival of European cultures. Other issues such as the extermination and destruction of cultures during the colonial era, as well as the reconstruction of others, reveal cultural and religious syncretism, inevitable

dictatorial policies and political chaos. Unfortunately, I have found that the story does not change. History continues to repeat itself in many different forms, but on this journey, we will be curious to ask ourselves what these islands would be if there had never been any contact with Europe.

I would like to thank my many friends, professional colleagues and collectors, who with their work and support have made my way lighter. I would like to thank my best friends in Haiti, Mr. Arnold Antonin, excellent filmmaker, and his wife Beatriz Cobarnese, without them my eyes would not have discovered anything in the land of the mountains. I am grateful to my assistant Johnny Tingue in Haiti, a tireless guide for that beautiful land and Max Beauvoir, for hosting the Day of the Dead ceremony at his residence. I would like to thank Lula at Frame on Wheels and Randy Mitchel at Darkroom for their excellent work, my photographer friends, Carlos Cardenes and Emilio Rodriguez, for their advice, and my friend Lazarus, a master of bronze and the kindest Pinareño I've met in Miami. I am grateful to Mr. Alfredo Carrada, Collector, for kindly letting us use his Taíno pieces in the photo shoot, and to my friends, Alberto Perez for the editing of the videos and Arturo Cuenca for his "steps" in the Walker video. I would like to thank Kathleen Wilson, Mark Aliapoulios and the music students at FIU for their great work in the opening performance. I offer a very special thanks to my family, my wife Gipsy and our daughter Carolina with her morning smile that strengthens my joy every day. I would like to express my deep appreciation to the staff of the Frost Art Museum for the installation and coordination of the exhibition, especially Klaudio Rodriguez and Ana Estrada, for curating and the ability to resolve every detail throughout the project. Last but not least, I would like to thank Carol Damian, Director of the Frost Art Museum, whose persistence and love for art made the realization of this project possible.

Humberto Castro



Helmet Mask, n.d.

Kuba, Democratic Republic of the Congo
Wood, shells, beads, dried grass and feathers
27 x 12 x 15 inches
Courtesy of the Artist



Shaman, 1000-1500 C.E.

Taíno, Dominican Republic
Stone
12 x 6.5 x 8 inches
Alfredo Carrada Collection



5.
Tracing Antilles, 2013
Installation with wooden canoe and video
Dimensions variable
Courtesy of the Artist



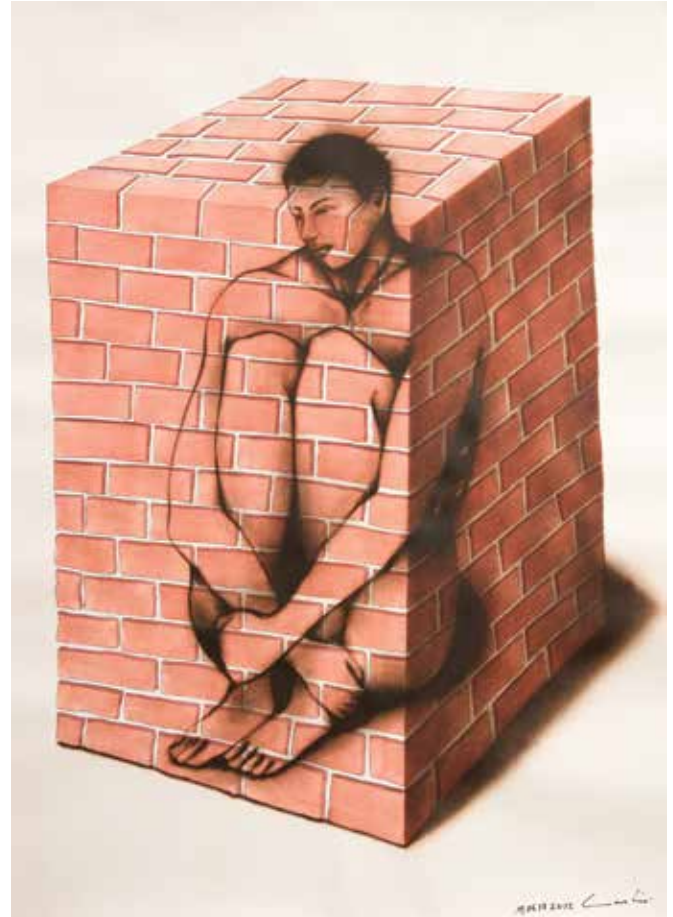
6.
Enclosed, 2012
Mixed media on paper
59 x 42 inches
Courtesy of the Artist



7.
Story of a Box, 2012
Mixed media on paper
59 x 42 inches
Courtesy of the Artist



8.
Transatlantic, 2012
Mixed media on paper
59 x 42 inches
Courtesy of the Artist



9.
The Wall, 2012
Mixed media on paper
59 x 42 inches
Courtesy of the Artist



10.
Rowing Against the Current, 2012
Mixed media on paper
42 x 59 inches
Courtesy of the Artist



11.
America Discovered, 2012
Mixed media on paper
42 x 59 inches
Courtesy of the Artist

12.
Metropolis, 2012
Mixed media on paper
42 x 59 inches
Courtesy of the Artist



13.
Resistance, 2012
Mixed media on paper
42 x 59 inches
Courtesy of the Artist





14.
Sleeping Chief, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist



15.
Trumpet Fofutos to the Areño, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist

16.
The Shaman's Predictions, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist



17.
Playing Batéy, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist





18.
Fugitive Carib, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist



19.
Caribs in a Canoe, 2012
Oil and acrylic on canvas
44 x 58 inches
Courtesy of the Artist



20.

Islands, 2013

Oil and acrylic on canvas

99 x 85 inches

Courtesy of the Artist



21.
Tracing Antilles, 2013
Oil and acrylic on canvas
85 x 99 inches
Courtesy of the Artist



22.

Sailor, 2012

Oil and acrylic on canvas

50 x 99 inches

Courtesy of the Artist

23.

Immigrant, 2012

Oil and acrylic on canvas

50 x 99 inches

Courtesy of the Artist





24.

Cimarron Machete, 2012

Mixed media on canvas with machete in vitrine

61.75 x 47.5 inches

Courtesy of the Artist



25.

Vodou Bottles, 2012

Mixed media on canvas

with embellished glass bottles in vitrine

61.75 x 47.5 inches

Courtesy of the Artist



26.

Christianizing, 2012

Mixed media on canvas with Haitian metal objects in vitrine

57.5 x 47.5 inches

Courtesy of the Artist



27.

*Cacique Caramateji and Mato, the Manatee, in
Guainabo Lagoon, 2013*

Mixed media on canvas with Taíno
ceramic fragments in vitrine
47.5 x 61.75 inches
Courtesy of the Artist

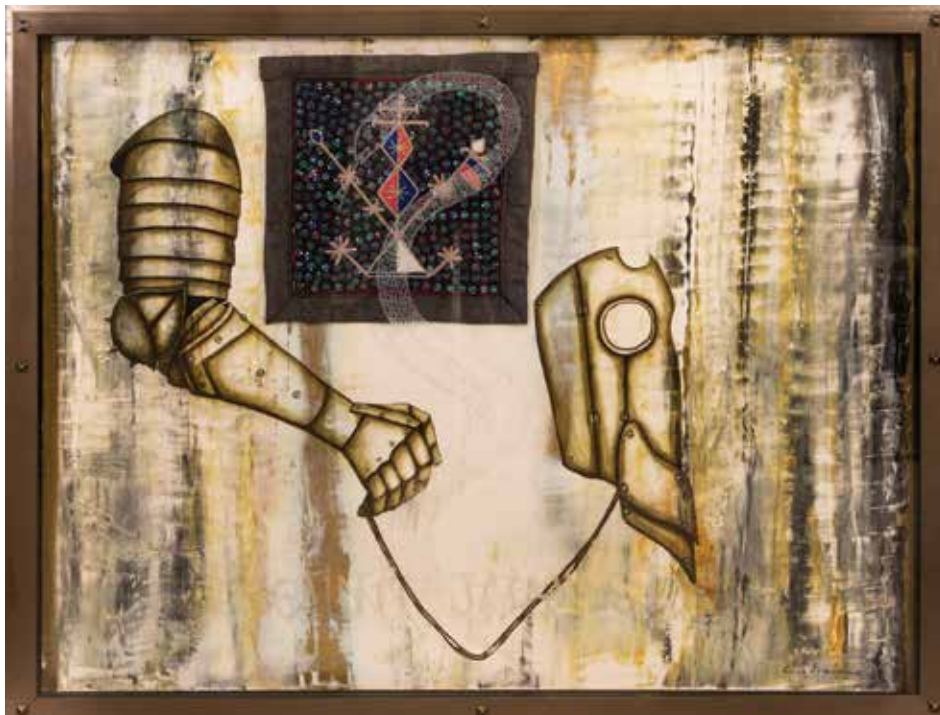


28.

Gold Galleon, 2013

Mixed media on canvas with model ship
in vitrine
47.5 x 61.75 inches
Courtesy of the Artist

29.
Spanish Guard with Vodou flags, 2012
Mixed media on canvas with fabric in vitrine
47.5 x 61.75 inches
Courtesy of the Artist



30.
Saint Jacques, 2012
Mixed media on canvas with Haitian Vodou flag in
vitrine
47.5 x 61.75 inches
Courtesy of the Artist



31.
Gold (Cacique Caonabo), 2012
 Oil and acrylic on canvas
 68 x 55.5 inches
 Courtesy of the Artist



32.
Silver (Landing in Hispaniola), 2012
 Oil and acrylic on canvas
 68 x 54 inches
 Courtesy of the Artist



33.
Blood (Ponce de León), 2013
 Oil and acrylic on canvas
 68 x 54 inches
 Courtesy of the Artist



34.

El Dorado, 2012

Oil and acrylic on canvas
85 x 99 inches

Courtesy of the Artist



35.
Still Life, 2013
Oil and acrylic on canvas
68 x 54 inches
Courtesy of the Artist



36.
Cimarron, 2013
Oil and acrylic on canvas
68 x 54 inches
Courtesy of the Artist



37.

Hatuey, 2012

Oil and acrylic on canvas

82 x 99 inches

Courtesy of the Artist



39.
Guarionex' Wife Raped by the Conquistadors, 2013
Oil and acrylic on canvas
68 x 54 inches
Courtesy of the Artist



39.
Mother of the Waters, 2012
Bronze
19.25 x 11 x 6 inches
Courtesy of the Artist



40.
Political Bestiary of the Caribbean, 2013
Oil and acrylic on canvas
85 x 99 inches
Courtesy of the Artist



42.
The Hunter, 2012
Bronze
50.5 x 33 x 5 inches
Courtesy of the Artist



41.
Metamorphosis, 2012
Bronze
55.5 x 12 x 6 inches
Courtesy of the Artist



43.
Dry Feet, Wet Feet, 2013
Bronze
15.5 x 14.5 x 14.5 inches
Courtesy of the Artist



44.

Famous Women of the Caribbean, 2013

Oil and acrylic on canvas

99 x 85 inches

Courtesy of the Artist



45.
Rain Forest (Thinkers of the Caribbean), 2013

Oil and acrylic on canvas
99 x 85 inches
Courtesy of the Artist

HAITI



46.
Bidonvilles, 2012
Archival pigment on cotton
rag paper
30 x 40 inches
Courtesy of the Artist



47.
Ghede Barons, 2012
Archival pigment on cotton rag paper
30 x 20 inches
Courtesy of the Artist



48.
The Man of the Masks, 2012
Archival pigment on cotton rag paper
30 x 20 inches
Courtesy of the Artist



49.
Haitian Bus, 2012
Archival pigment on
cotton rag paper
30 x 20 inches
Courtesy of the Artist



50.
The House, 2012
 Archival pigment on cotton rag paper
 40 x 30 inches
 Courtesy of the Artist



51.
Vodou Bottles, 2012
 Archival pigment on cotton rag paper
 20 x 30 inches
 Courtesy of the Artist



52.
Vodou Family, 2012
 Archival pigment on cotton rag paper
 30 x 20 inches
 Courtesy of the Artist



53.
Ceremonial Chickens, 2012
 Archival pigment on cotton rag paper
 30 x 20 inches
 Courtesy of the Artist



54.
***Cézanne in Haiti*, 2012**
 Archival pigment on cotton rag paper
 20 x 30 inches
 Courtesy of the Artist



55.
***Ritual Dance*, 2012**
 Archival pigment on cotton rag paper
 20 x 30 inches
 Courtesy of the Artist



56.
***Ritual in the cemetery of Port-au Prince*, 2012**
 Archival pigment on cotton rag paper
 20 x 30 inches
 Courtesy of the Artist



57.
***Papa Ghede*, 2012**
 Archival pigment on cotton rag paper
 30 x 20 inches
 Courtesy of the Artist



58.
***El Dorado*, 2012**
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



59.
***Shoe Seller*, 2012**
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



60.
***Ritual in the cemetery of Port-au Prince*, 2012**
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



61.
***Haitian Lizards*, 2012**
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist

CUBA



62.
The Tenement, 2013
Archival pigment on cotton rag paper
30 x 20 inches
Courtesy of the Artist



63.
We Sell Honey, Coconuts and Candles, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



64.
Windows? For What?, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



65.
Behind the Facade, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



66.
Chaos, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



67.
The Sugar Industry, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



68.
The Three Juanes, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



69.
The Academy of Science, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



70.
Musician of the Prado, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



71.
Dinosaurio, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



72.
Fugitives, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



73.
Execution Wall, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



74.
Taxi, 2013
Archival pigment on cotton rag paper
30 x 40 inches
Courtesy of the Artist



75.
An Angel in Havana, 2013
Archival pigment on cotton rag paper
20 x 30 inches
Courtesy of the Artist



Humberto Castro

Humberto Castro was born in Havana, Cuba, in 1957. He graduated from the Academy of Fine Arts San Alejandro 1977 and Instituto Superior de Arte (ISA) 1984 in Havana.

He works in painting, drawing, printmaking, ceramics and installations. In his early years, he also delved into performance art, especially using it as a vehicle for social criticism in his country.

He is one of the most active members of the group widely recognized as the "Generation of the 80s" in Cuba, which generated changes in the aesthetic and conceptual art scene of the island.

In 1983 he founded the team Hexagon in Havana which, alongside other artists, he mounted installations aimed at provoking public participation in the work. Between 1980 and 1984 he produces an extensive body of graphics, particularly innovating in the intaglio technique. He has designed sets for theater and film in Cuba.

In 1989 he immigrates to Paris, France, where he lived for ten years and became active in the Parisian intellectual scene, holding exhibitions and giving conferences across Europe. In 1999 he moved to the United States, where he lives and works.

Since the beginning of his career, he has received numerous international awards, and his work is present in notable museum and private collections. His work and artistic attitude have influenced subsequent generations of artists within Cuba.

SOLO EXHIBITIONS

1980

Hallazgos, Teatro Mella, Havana, Cuba

1982

Blanco y Negro, Galería Galiano, Havana, Cuba

1985

Calcografías y Litografías, Galería Habana, La Habana, Cuba
Calcografías, Casa del Joven Talento, Berlin, Germany
Calcografías, Club Impulso, Berlin, Germany
 Galería Academia de Artes Plásticas, Warsaw, Poland

1986

Pinturas y Grabados, Museo de Santa Clara, Cuba

1989

Poder y Existencia, Castillo de la Real Fuerza, Havana, Cuba

1990

Nature Vivante, Le Cercle Lucas Carlton, Paris, France

1992

Humberto Castro Paintings, Le Monde de L'Art, Paris, France
Temporalidad y el Teatro del Cuerpo, Ambrosino Gallery, Miami, Florida
New works, Le Monde de L'Art, Paris, France
Paintings and Drawings, Espace CIO, Limousin, France

1993

L'Envol d'Icare, Galerie Le Monde de l'Art, Paris, France
Temporalidad y el Teatro del cuerpo, Centro de Arte Euro-Americano, Caracas, Venezuela
Art Chicago Fair, presented by Ambrosino Gallery, Chicago
Art Miami Fair, presented by Ambrosino Gallery, Miami Beach Convention Center, Miami Beach, Florida

1994

Erótica (performance Adam and Eve.) Ambrosino Gallery, Miami, Florida
Minotauro, Galerie Got in Barbizon, France

1995

Le Radeau de Ulises, Le Monde De L'Art, Paris, France
Minotauro in His Labyrinth: Seven Forms of Escape, Seven Forms of Entrapment, Ambrosino Gallery, Miami, Florida
Minotauro en su Laberinto: Siete Formas de Encierro, Siete Formas de Escape, Galería Nina Menocal, Mexico City, Mexico
Minotauro, Galería Corinne Timsit, San Juan, Puerto Rico
Art Chicago Fair, presented by Ambrosino Gallery, Chicago
Art Miami Fair, presented Ambrosino Gallery, Miami Beach Convention Center, Miami, Florida

1996

Minotauro en su Laberinto, National Gallery of Jamaica, Jamaica
 Galerie Got, Barbizon, France

1997

Le Monde de L'Art, Paris, France
 Pan American Gallery, Dallas, Texas
Madrid Art Fair Arco '97, represented by Le Monde de L'Art, Madrid, Spain

1998

Retrospective exhibition 1989-1998, Chapelle de Jésuites, Nîmes, France
Paintings and drawings, Sicardi-Sanders Gallery, Houston, Texas

1999

Traversée (in memory of his friend and art dealer Raphael Doueb.) Le Monde de L'Art, Paris, France
New Works, Galerie Got, Barbizon, France
 New Works, Galerie Fardel, Le Touquet, France

2000

Galerie Got, Saint Paul de Vence, France
Galerie Fardel, Le Touquet, France
Humberto Castro The Paris Years: 1989-1999, Museum of Art in Fort Lauderdale, Florida

2002

Fuga, Ambrosino Gallery, Miami, Florida

2003

Main in Detresse, Mosquera Orthodontics, Miami, Florida
The Hunter, The House and The Bait, Kendall Campus Art Gallery, Miami

Dade College, Miami, Florida

2004

Humberto Castro, Panamerican Art Gallery, Dallas, Texas

2006

Humberto Castro: First Major 15-year Retrospective of Paintings and Drawings, ArtSpace/Virginia Miller Galleries, Coral Gables (Miami), Florida

2007

Humberto Castro - Paintings, Naomi Silva Gallery, Atlanta, Georgia

2008

Humberto Castro: Contemporary Fables, ArtSpace/Virginia Miller Galleries, Coral Gables (Miami), Florida

Humberto Castro: New Cities, Allen Sheppard Gallery, New York

2009

Pies Secos Pies Mojados, Museo de las Américas, Cuartel de Ballajá, Viejo San Juan, Puerto Rico

2010

Draw-Wings: A Retrospective 1990-2010, Cremata Gallery, Miami, Florida
Traces of Migrations, ArtSpace/Virginia Miller Galleries, Coral Gables (Miami), Florida
Home Sweet Emoh (installation), Miami Dade College Kendall Campus Library, Miami, Florida

2012

Humberto Castro, Galerie Akié Arichi, Paris, France
Drawings, Oxemberg Gallery Windwod, Miami, Florida.

GROUP EXHIBITIONS

1977

Alumnos de San Alejandro, Sala Taíña, Havana, Cuba
Arte en Madera, Museo de Artes Decorativas, Havana, Cuba

1981

Traveling exhibition of graphics through Latin America
Exhibition of Graphics, XIV Lujbljana Biennial, Yugoslavia
La Generación de La Esperanza Cierta, Taxco Museum, Mexico City, Mexico

1982

Retrospectiva de Arte Joven, Havana, Cuba
Landscape, Salon at the National Museum of Fine Arts, Havana, Cuba
5+1, Galería Espacio Latinoamericano, Paris, France
Grandes Maestros y Jóvenes Pintores, Galería Universitaria and Museo Ayacucho, Venezuela

1983

Siete Artistas Contemporáneos, Museo De Arte Contemporáneo, Madrid, Spain
Plástica Contemporánea, Museo Nacional in Bogota, Colombia
Encuentro Michoacano de Textil, organized by Marta Palau, México City, Mexico
Hexagon Group, Galería Habana, Havana, Cuba

1984

Joan Miro Competition, Spain
III Graphic Arts Biennial, Bradford, England
20 Pintores Contemporáneos, Galerie Place de La Defence, Paris, France
20 Pintores Contemporáneos, IFA Gallery, Bonn, Germany
La Caída de Ícaro, Salon UNEAC, National Museum of Fine Arts, Havana, Cuba
Forum Gallery, Stuttgart, Germany
First Havana Biennial, Havana, Cuba

1985

Etchings, Center for Radio and the Press in Warsaw, Berlin, Germany
Etchings, Home of New Talent, Berlin, Germany

1986

Pintores Cubanos, Galerie Schwerin, Berlin, Germany
Arte con La Sonrisa, Rome and Milan, Italy
Decollages, joint project with the Italian artist MIMO Rotella, Second Havana Biennial, Havana, Cuba
Installation La Caida de Icaro II, Second Havana Biennial, Havana, Cuba.

1987

Cuatro Artistas Cubanos, Galería Realidades, Río de Janeiro and in the Palacio de la Cultura, Belo Horizonte, Brazil
La Joven Imagen, Casa de Las

Américas, Havana, Cuba
XIX International Festival of Painting, Cagnes-Sur-Mer, France
4 en 1, Galería Habana, Havana, Cuba
Blue Life Gallery, Sao Paulo, Brazil

1988

Signs of Transition 80`s Art from Cuba, Museum of Contemporary Hispanic Art, New York
Arte Cubano, Palacio de la Recoleta and Galería CAYC, Buenos Aires, Argentina
Changing Opinion, Ontario Museum of Art The Forest City Gallery in London, Ontario, Canada
Changing Opinion, 76 Gallery, Toronto, Canada

1989

Center of Contemporary Arts, Corbeil-Essonnes, France
Trayctoire Cubaine, Centre d'Art Contemporain Pablo Neruda, Paris, France
Trayctoire Cubaine, Galerie Nesle, Paris, France
Traiettoria Cubana, Museo Civico d'Arte Contemporanea di Gibellina, Italy
Traiettoria Cubana, Comuna di Orvieto, Italy
Museo Fondazione Famiglia Piccolo di Calanovella, Capo d'Orlando, Sicily
Le Cercle Lucas Carlton, Paris, France
Galerie Akié Aricchi, Paris, France
Galería Almirante, Spain

1991

Auctions Latin American Art, The Hotel Drouot, Paris, France
Auctions Latin American Art, Neuilly, Paris, France
La Spirale Eternelle, Salon de la Jeune Peinture, Paris, France
Salon Fondation Battistoni, Paris, France
Tate Tate Gallery, Madrid, Spain
Papier et Volupté, Galerie Akié Aricchi, Paris, France

1992

Visa Pour un Nouveau Monde: 62 Artistes d'Amérique Latine, Espace Chevreuil, Nanterre, France
L'eau, Galerie Akié Aricchi, Paris, France
Pinturas y Dibujo, Museum of Art and History, Río de Janeiro, Brazil

1993

Saga '93, Gran Palais, Paris, France
Galerie Akié Aricchi, Paris, France
Notre Amérique Latine, Le Monde de L'Art, Paris, France
La Vendetta, (sponsored by Valentino) Le Monde de L'Art, Paris, France
Journal de Corps (book of erotic lithographs with poems by the Greek poet Dimitri T. Analis), Galerie Akié Aricchi, Paris, France

1994

Art Miami Fair, represented by Ambrosino Gallery, Miami Beach Convention Center, Miami Beach, Florida
Operamanía, Gran Hotel de L'Opera, Toulouse, France
Art Animal et Compagnie..., the Musée d' Art Moderne, Troyes, France
Roma, Le Monde de L'Art, Paris, France

1995

Gary Nader Latin American Auction '95, Gary Nader Gallery, Miami, Florida
Petit Format, Galerie Akié Aricchi, Paris, France

1996

The Other Journey, (installation Out of Africa,) Kent Hall Kermes, Austria
Au Tour d'Aimée Cesair, (traveling exhibition through French-speaking countries,) UNESCO, Paris, France
Salón de Pintura Latinoamericana y del Caribe, sponsored embassy of Colombia, Paris, France

1997

Latin American, Carré Sainte Anne, Montpellier, France

1998

Pour Regarder le Siècle en Face, (organized by Anick T. Melssan), Cultural Center Zac Bouillée, Martinique
In and Out of Cuba, Pan American Art Gallery, Dallas, Texas

1999

Far From Cuba, Musée des Tapisseries, Aix-en-Provence, France
Recent Works, Galerie Got, Barbizon, France
1999
Visiones Contemporáneas, Galería Lyle O. Reitzel, Dominican Republic

2000

Hidden Images, Lehigh University Art Galleries, Pennsylvania

Gary Nader Latin American Auction 2000, Gary Nader Gallery, Miami, Florida

Art Miami Fair, represented by Ambrosino Gallery, Miami Beach Convention Center, Miami, Florida

2001

Visiones Contemporáneas, Gallery Lyle O. Reizel, Santo Domingo

2003

Art Miami Fair, presented by Galerie Got, Miami Beach Convention Center, Miami, Florida

Auction 2003, Latin American Graphics and Works on Paper, Museum of Latin American Art, California

Contemporary Cuban Art in New York, (silent auction,) Bill Maynes Gallery, New York

!Abre los Ojos! Arte de Cuba 1982-1992, Hans der Kunst, Graz, Austria

31 Artistas Cubanos Contemporáneos en Chile, Galeria BordeRio, Santiago de Chile, Chile

2004

Art Miami Fair, Frederic Got Fine Art, Miami Beach Convention Center, Miami Beach, Florida

The Soul of Latin American Art, Lurie Fine Art Gallerie, Boca Raton, Florida

Miguel D'Arienzo, Humberto Castro & Lionel Matheau, Lurie Fine Art Gallerie, Boca Raton, Florida

La Barbacoa Group Show 2004, Cernuda Arte, Coral Gables, Florida

First Internacional Human Form Show, Kent Gallery, Key West, Florida

2005

Important Cuban Artworks, Volume Three, Cernuda Arte, Coral Gables, Florida

La Barbacoa Group Show 2005, Cernuda Arte, Coral Gables, Florida

27 Artistas Cubanos al Auxilio: An Exhibition and Silent Auction of Contemporary Cuban Art in Exile, Biltmore Hotel, Coral Gables, Florida

2006

Artistas Cubanos al Auxilio: An Exhibition and Silent Auction of Contemporary Cuban Art in Exile, Biltmore Hotel, Coral Gables, Florida

Arte de Cuba, Centro Cultural Banco do Brazil, Sao Paulo, Rio de Janeiro, Brasilia, Brasil

Arte America Art Fair, Cernuda Arte Gallery, Miami, Florida

Arte Cubano 2006, Cernuda Arte Gallery, Coral Gables, Florida

2007

Arteamericas - The Latin-American Art Fair, presented by ArtSpace/Virginia Miller Galleries, Miami Beach Convention Center, Miami Beach, Florida

Important Cuban Artworks Volume Five, Cernuda Arte Gallery, Coral Gables, Florida

Panorama Latinoamericano, ArtSpace/Virginia Miller Galleries, Coral Gables, Florida

Witches, Bitches and Saints: Myths and Misconceptions, Kendall Campus Art Gallery, Miami, Florida

Open Studios and Group Show, Juvenal Reis Studios, Long Island City, New York

Killing Time, Exit Art Gallery, New York

Cuban Avant-garde, Contemporary Cuban Art from Farber Collection, Harn Museum of Art, University of Florida and John and Mable Ringling Museum of Art, Sarasota, Florida

IKF Latinamerican Art Auction, Cisneros Fontanals Art Foundations, Miami, Florida

Auction Exhibition 2007, Contemporary Latin American Art, Museum of Latinamerican Art, (MOLAA,) Long Beach, California

2008

Open Studios, Juvenal Reis Studios, Long Island City, New York

Bridge Art Fair Art-Space/Virginia Miller Galleries, Wynwood, Florida

IKF Latin American Art Auction, Cisneros Fontanals Art Foundation, Miami, Florida

2009

Hacia Paris, Cremata Gallery, Aliance Francesa, Miami, Florida

Arteamericas - The Latin-American Art Fair, presented by PanAmerican ArtProjects, Miami Beach Convention Center, Miami Beach, Florida

Open Studios, Juvenal Reis Studios, Long Island City, Nueva York

Art Auction Step by Step Foundation, Coral Gables, Florida

Latin American Painting Now, Naples Museum of Art, Naples, Florida

Joyas Latinoamericanas, Art-Space/Virginia Miller Galleries, Coral Gables, Florida

2010

Arteamericas - The Latin-American Art Fair, presented by Cremata Gallery and feature artist with installation "The Hunter, The House and The Bait, Miami Beach Convention Center, Florida

Parallel Currents: Highlights of Ricardo Pau-Llosa Collections of Latin American Art, Snite Museum of Art, Notre Dame, Indiana

Unbroken Ties: Dialogues in Cuban Art, The Flint Institute of Arts, Flint, Michigan

Ways of Worldmaking: Notes on a Passion for Collecting, Mosquera Collection - Selected Works from the Dr. Arturo and Liza Mosquera Collection of Contemporary Art, The Freedom Tower at Miami Dade College, Miami, Florida

IKF's Wonderfund Art Auction 2010, Villa 221, Miami, FL

Arte Solo Fair, presented by Cremata Gallery, Miami, Florida

2011

Mia Art Fair, presented by Cremata Gallery, Miami Beach Convention Center, Miami Beach, FL

Palm Beach Art Fair, presented by Cremata Gallery, Palm Beach, Florida

Arte Americas, presented by Cremata Gallery, Miami Beach Convention Center, Miami Beach, FL

Arte Americas, presented by Art Space Virginia Miller galleries, Miami Beach Convention Center, Miami Beach, Florida

Uprooter/Transmigration, PanAmerican ArtProjects, Miami, Florida

Cuba on my Mind, Courtesy of ArtSpace/Virginia Miller Galleries, Coral GablesThe von Liebig Art Center, Naples, Florida

Wynwood art fair benefit Lotus House, presented by Cremata Gallery, Wynwood, Miami, Florida.

Art Palm Beach, presented by Cremata Gallery, Palm Beach, Florida

The Cuban Corps For the Children, silent auction, Presented by Cremata Gallery, Coral Gables, FL

2012

Important Cuban Artworks Volumen Ten, Cernuda Arte, Coral Gables,

Florida

Sneak Preview of Opening Exhibition, Oxenberg Fine Art, Wynwood, FL

All about art, The Frost Art Museum, Fine art fundraising auction Miami, Florida

PRIX

1979

First honorable mention for painting in the Raúl Gómez García Competition, Havana, Cuba

First honorable mention First Drawing Triennial Arístides Fernández, Havana

1981

First prize in printmaking at the Salón de Pequeño Formato, Havana

First honorable mention in printmaking in the Salón Trece de Marzo, Havana

First honorable mention for printmaking in the Raúl Gómez García Competition, Havana

1982

First prize in printmaking at the Salón Trece de Marzo, Havana

First prize in graphics at the Concurso Literatura en la Plástica, Havana

1983

First prize in printmaking, Encuentro de Grabado '83, Havana

1984

National prizes in drawing in the Salón Trece de Marzo, Havana

National prizes in drawing in the Salón Provincial de Artes Plásticas, Havana

First international prize in drawing at the Trienal Intergrafic, Berlin

First international prize in printmaking at the Trienal de Arte Contra la Guerra, Lublin, Poland

Prize in installation at the Salón UNEAC, Havana

1986

First Prize in printmaking, VII San Juan Print Biennial, Puerto Rico

1987

First prize in printmaking, Casa de Las Américas, Havana

1994

Wins the prize Tison d'Or, (sponsored by Nina Ricci,) Art Junction fair, Cannes, France

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