

nara roesler

marco a. castillo
from the circle to the star

nara roesler new york
opening may 1
exhibition may 1 – june 5, 2025



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from the circle to the star

Nara Roesler New York is pleased to present *From the Circle to the Star*, the first solo exhibition in New York by Marco A. Castillo (Havana, Cuba, 1971), marking a significant moment in the artist's career and introducing American audiences to his artistic practice, which reflects on the subtle connections between – and the collective tensions of – their expressions, politics and design, function and form, history, art, and decoration.

Castillo carries out extensive research in the fields of architecture, design, and sculpture—fundamental aspects of his artistic practice—which is characterized by installations, drawings, and sculptures that engage with space and negotiate, with notable humor, the functional and the non-functional. In his works, Castillo reflects on Cuba's modernization process during the 1960s and 1970s, referencing influential Cuban artists, architects, and designers. His most recent sculptures and works on paper combine elements of the country's modernist design and Soviet-era socialist realism with traditional Cuban techniques and materials, including mahogany and woven straw lattice, as well as the graphic design from that same period. Through his production, the artist revisits the work of key figures from a “forgotten generation” of Cuban architects and designers, such as Gonzalo Córdoba, María Victoria Caignet, Rodolfo Fernández Suárez (Fofi), Joaquín Galván, and Walter Betancourt. Taking a critical stance, Castillo seeks to follow the path paved by these historical artists while positioning himself as a defender and promoter of Cuba's artistic heritage.

From the Circle to the Star invites viewers to reflect on how simple geometric shapes can carry complex

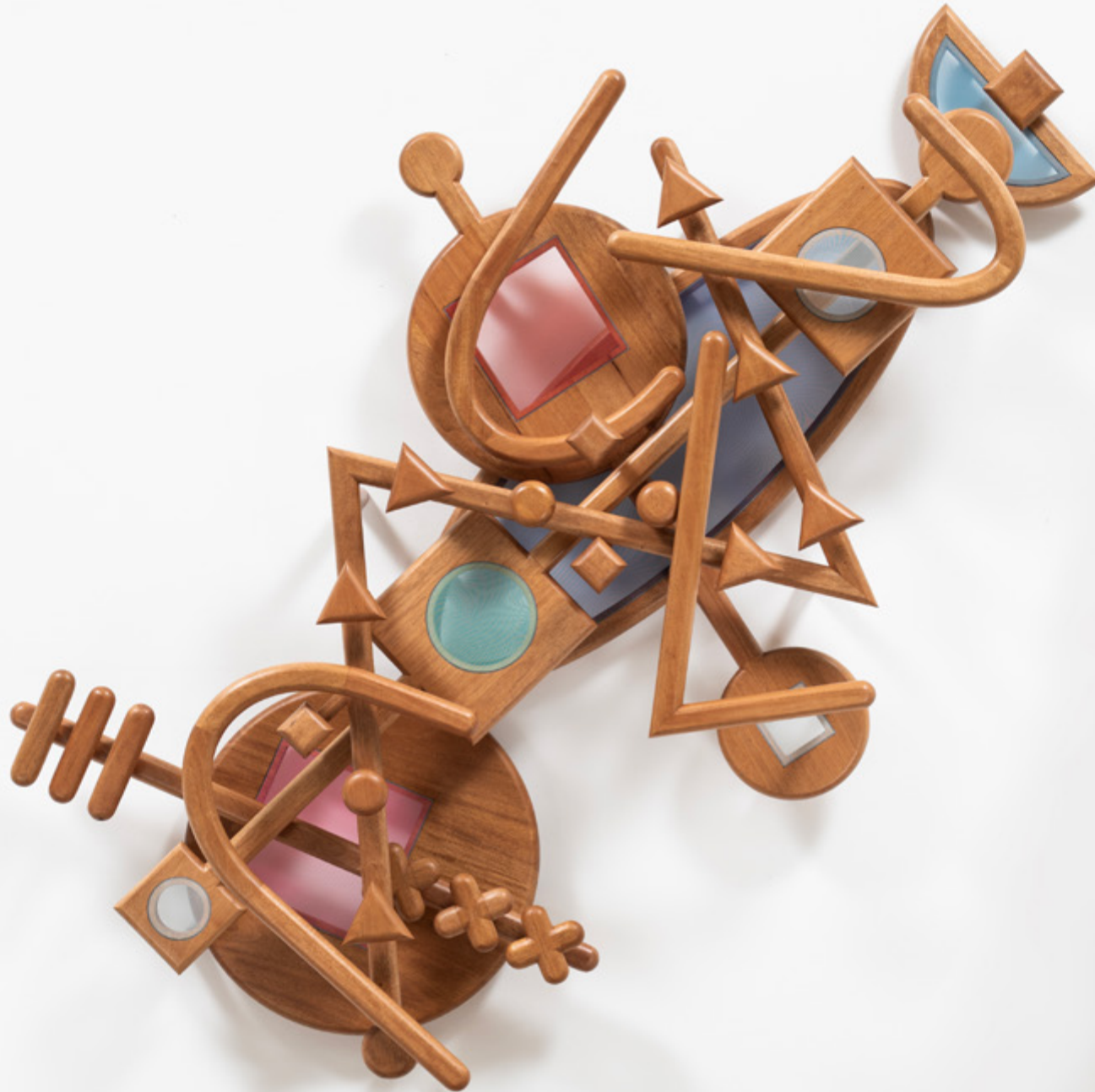
historical and symbolic meanings, and how those meanings are reinterpreted and appropriated across different cultural contexts. The exhibition also highlights Castillo's ability to create a dialogue between the functional and the aesthetic, challenging traditional conventions of art and design. It also evokes a sense of continuity between forms. This progression of two basic geometric shapes represents the political dualism that Marco Castillo—and generations of Cuban artists and intellectuals—are inevitably a part of. Inspired by his own exhibitions, including most recently at the Cranbrook Art Museum, Castillo explores the intersection between modernist design and social history, challenging traditional conventions of art and design.

Lam Palo I, 2024
wood sculpture (mahogany),
mesh and rubber
203 x 126 x 50 cm
79.9 x 49.6 x 19.7 in





Lam Palo II, 2021
mahogany wood,
mesh and rubber
180 x 174 x 39 cm
70.9 x 68.5 x 15.4 in







Lam Palo III, 2025
wood sculpture (mahogany),
mesh and rubber
205,7 x 134,7 x 37 cm
81 x 53 x 14.6 in





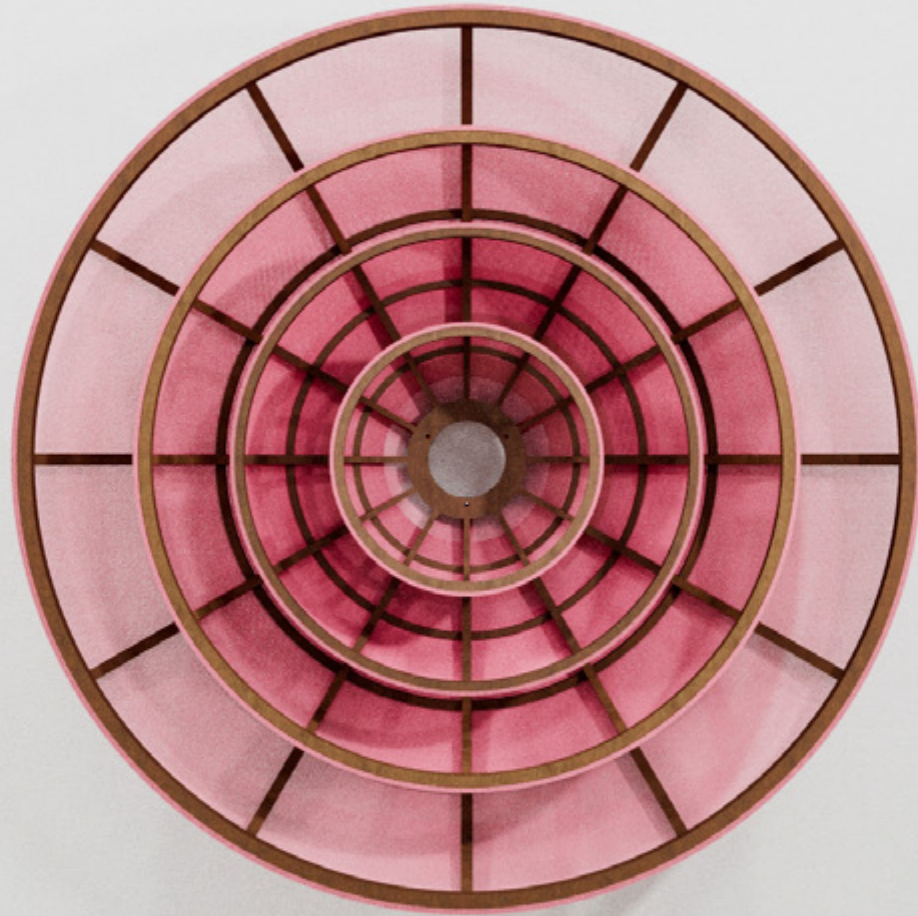
*Córdoba (de la estrella
al círculo), 2024*
mahogany wood and rattan
215 x 98,5 x 104 cm
84.6 x 38.8 x 40.9 in

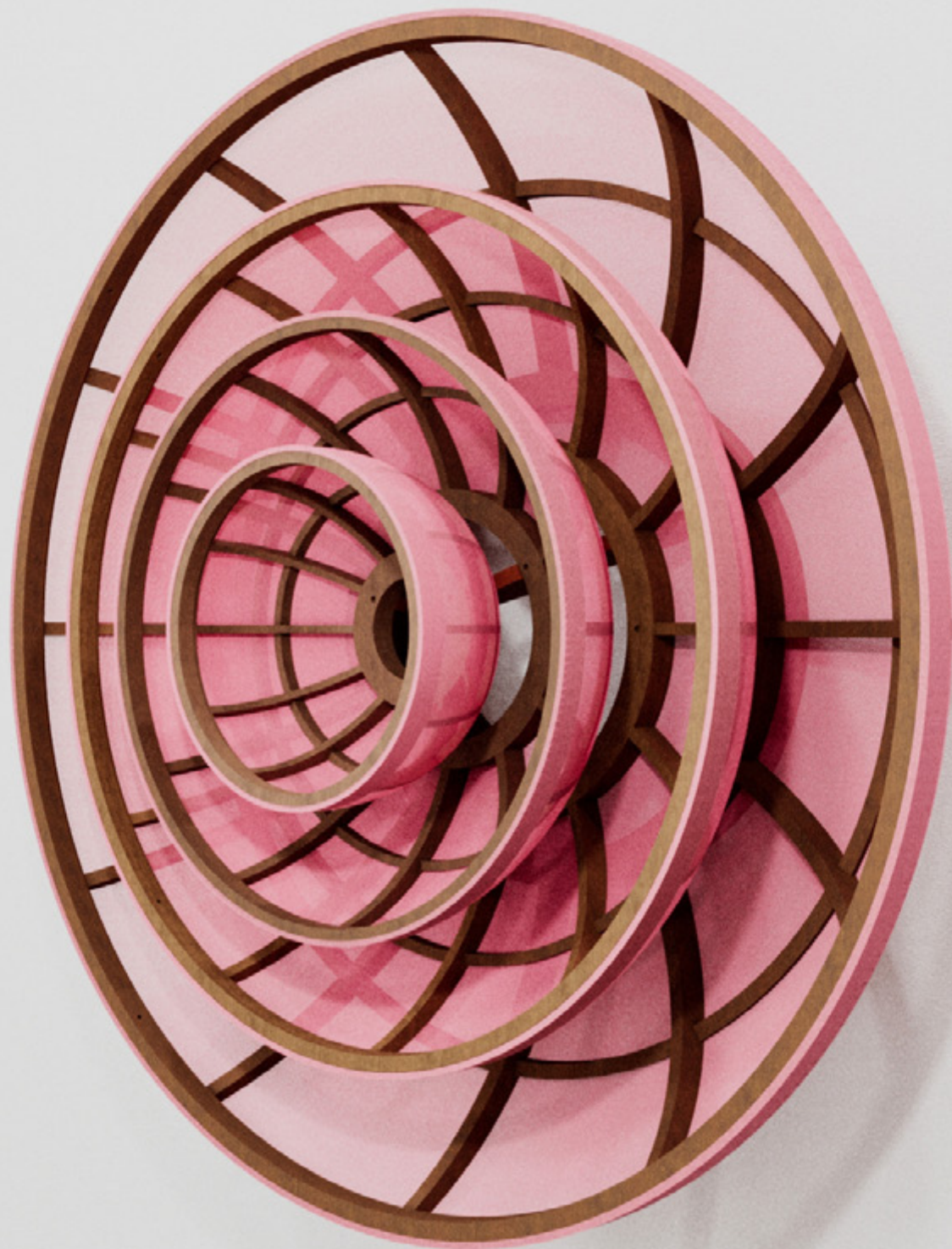




exhibition view
The Hands of the Collector,
Cranbrook Art Museum, 2024
Michigan, USA

Lourdes, 2020
wood and fabric
150 x 150 x 50,4 cm
59.1 x 59.1 x 19.8 in





Circulo Social Obrero (10 elements) 2024
wood sculpture (mahogany) and rattan
238,5 x 352 x 40 cm
93.9 x 138.6 x 15.7 in





*Duodema libreta
de Notas, página 2, 2024*
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in



*Novena libreta de Notas,
página 2, 2023*
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in

Duodécima libreta de notas,
página 9, 2024
mixed media on paper
41,7 x 50,2 x 6 cm
16.4 x 19.8 x 2.4 in





*Oncena libreta de notas,
página 9, 2023*
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in



*Undécima libreta de Notas,
página 30, 2023*
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in

Oncena libreta de Notas,
página 35, 2023
mixed media on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in





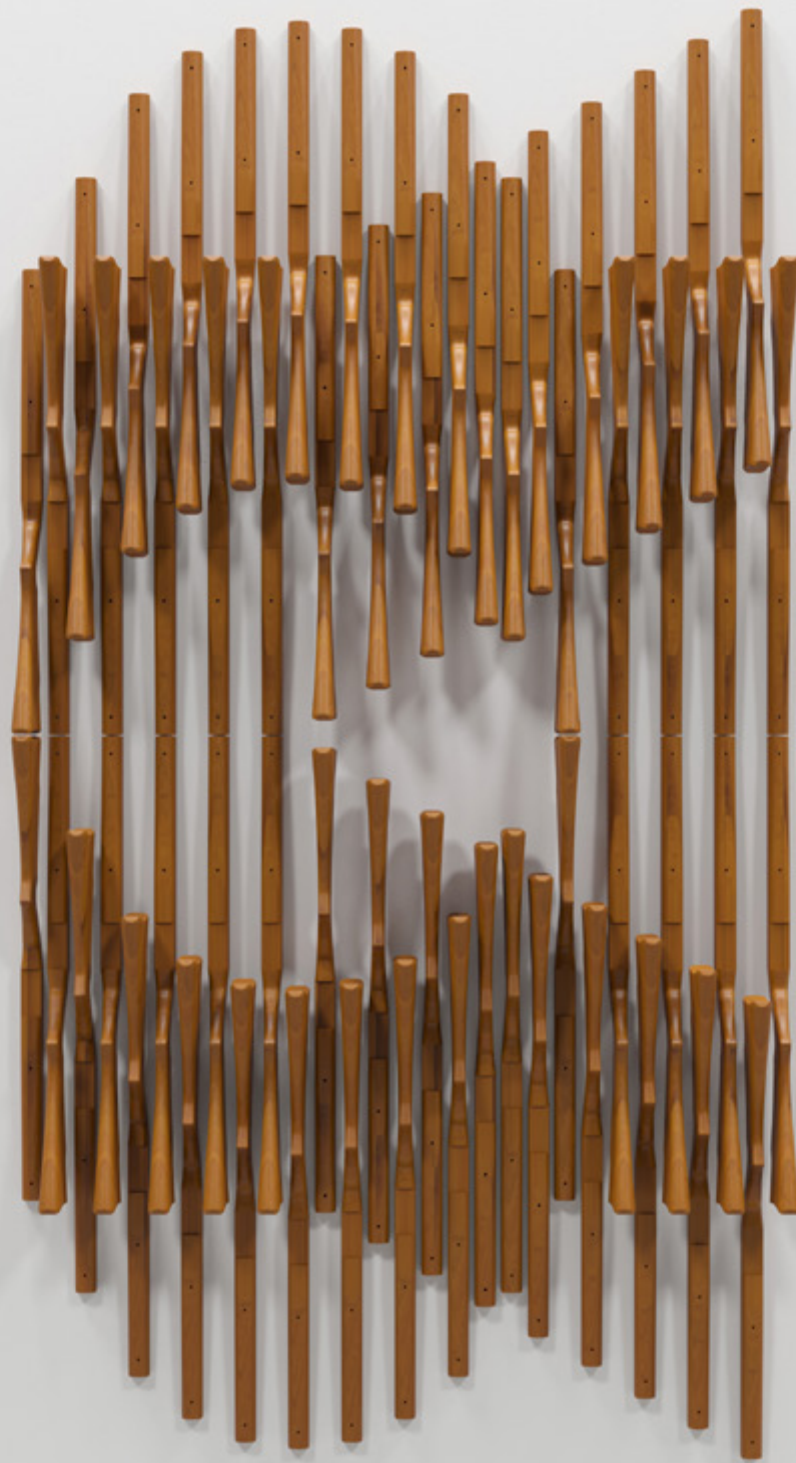
Octava libreta de notas,
página 12 , 2021
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in



Novena libreta de notas,
página 1, 2022
ink and pencil on paper
50,2 x 41,7 x 6 cm
19.8 x 16.4 x 2.4 in

exhibition view
Propiedad del Estado, 2021
Nara Roesler São Paulo, Brasil





Marco A. Castillo
Iván (círculo con triángulo), 2025
wood sculpture (mahogany)
251,5 x 133,5 x 17 cm
99 x 52.6 x 6.7 in





exhibition view
*la casa del decorador: la
revolución de la vida diaria*, 2024
Colonia Roma Sur, México

Aberración IV (Políptico), 2024
mahogany wood and rattan
museum board
200 x 140 x 19,5 cm
78.7 x 55.1 x 7.7 in



exhibition view
CranckBook Art Museum, 2024
Michigan, USA



Marco A. Castillo
Dictadura I (Instalación), 2024
paper, fabric and multilayer birch plywood
dimensões variáveis
variable dimensions





Marco A. Castillo
Populist/Violence, 2021
paper and fabric
43,2 x 28,4 x 8 cm (each)
17 x 11,2 x 3,1 in (each)



exhibition view
Propiedad del Estado, 2021
Nara Roesler São Paulo, Brasil



marco a. castillo

b. 1971, Habana, Cuba

lives and works in Mérida, México

Marco A. Castillo is one of the founding members of a collective named Los Carpinteros, founded in 1992 in Havana, Cuba. The group was created as an objection to individual authorship and to engage with a practice that marries architectural forms, design and art. His drawings and installations emerge from the artist's observation of material elements from our everyday life. In his work, Castillo experiments with these aspects in order to explore the relationship between the functional and the non-functional, as well as that between art and society.

Though the collective received important international recognition as a group, Castillo has also been acclaimed for his individual work. In his career as a solo artist, he has experimented with the intersection between fine arts, applied arts and the decorative arts as a means of questioning aesthetic expectations and bias. Castillo often employs elements derived from Modernism and Soviet designs, which he intertwines with Cuban tradition in using techniques such as latticework, and materials like mahogany. His pieces are frequently named after prominent modern Cuban architects and designers—an homage to an often forgotten generation of creators.

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selected solo exhibitions

- *The Hands of Collector*, Cranbrook Art Museum, Detroit, USA (2024)
- *Propriedad del estado*, Nara Roesler, São Paulo, Brazil (2021)
- *The Decorator's Home*, UTA Artist Space, Los Angeles, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zurich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico (2015)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)

selected group exhibitions

- *Sin Autorizacion: Contemporary Cuban Art*, Columbia University, New York, USA (2022)
- *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2018)
- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis; Museum of Fine Arts, Houston, USA (2017)
- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, USA (2017)
- *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, USA (2015)
- *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo, Japan (2009)
- La Habana Biennial, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 13th Sharjah Biennial, UAE (2017)
- 25th São Paulo Biennial, Brazil (2002)

selected collections

- Centre Georges Pompidou, Paris, France
- Daros Foundation, Zurich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, United Kingdom
- Whitney Museum of American Art, New York, USA

nara roesler

são paulo

avenida europa 655
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241
ippanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art