

marco a. castillo

the decorator's home: the future is no longer

curated by livia debbane

domschke house

exhibition april 8–april 28, 2026

Marco A. Castillo, *Lourdes (Piel)*, 2021 [detail]

Nara Roesler presents the exhibition *The Decorator's Home*, a solo show by Cuban artist Marco A. Castillo. A member for decades of the *Los Carpinteros* collective, where he worked alongside Alexandre Arrechea and Dagoberto Rodríguez Sanchez, since 2017 he has devoted himself exclusively to his own work, in which he reflects on aspects of Cuban culture and society through design and the applied arts. After presenting the exhibition *La Casa Del Decorador / The Decorator's Home* in the United States (2019), Cuba (2019), and Mexico (2024, where it occupied a modernist house), the project arrives in Brazil. Castillo's research embraces the design, art, and architecture of Latin America as a whole, which is why the Domschke house, designed by Vilanova Artigas, was chosen to host the artist in Brazil. The exhibition runs from April 8 to 28, 2026. It is curated by Livia Debbane.

The basis for the artist's research is precisely the history of Cuban modernism developed between the 1950s, 1960s, and 1970s. During that period, Cuba experienced an effervescent cultural scene, with consequences especially in architecture and design. As a result of this moment, a generation of designers and architects emerged who, while seeking to create new forms, connecting with the production of the main modernist avant-gardes, engaged in the search for a national identity, employing materials and techniques already very present in Cuban culture and society. The Cuban Revolution, beginning in 1959, initially represented for this generation the possibility of putting their ideas into practice on a much larger scale, as their research and discoveries began to be applied in political and state projects. However, from the 1970s onwards, due to the growing influence of the Soviet Union in the

Caribbean country, models imported from that country began to predominate to the detriment of the local modernist aesthetic, which went into decline and came to be seen by the Cuban regime as "bourgeois taste." This process culminated in the emigration of many of these creators and designers abroad, as well as the ostracism or destruction of their creations.

Works such as *Maria Victoria*, *Ivan*, and *Córdoba* also pay homage to some of these historical figures, using the same materials they employed. The reflections that accompany these creations, however, mainly reflect on the island's political context. In the case of *Córdoba*, Castillo uses mahogany seats, a wood typical of Cuba and widely used in modernist furniture, and shapes them into a star, a symbol associated with the Cuban Revolution and widely used in propaganda associated with it.

The exhibition also brings together works from the *Cadernos-Ditadura* series, in which the artist reflects on the symbolic meaning of this word. On book covers, he makes incisions in which he engraves letters that spell out the word Dictadura. For Castillo, this reflection is especially crucial when considering the system in which many Cubans grew up. His intention is to repeatedly invoke this word, to recall the experience of growing up under an authoritarian regime.

The exhibition will be hosted at Casa Domschke, a residence designed by Vilanova Artigas in 1974. In this way, the exhibition, in dialogue with the building, promotes reflections on Latin American modernism and the legacy it has left behind.

about marco a. castillo

Marco A. Castillo lives and works in Mérida, México. Recent solo exhibitions include: *La Casa del Decorador: la revolución de la vida diaria*, at Casa Modernista da Colonia Roma Sur, Mexico City, Mexico (2024); *The Hands of Collector*, at Cranbook Art Museum (2024), in Detroit, USA; *Propiedad del estado*, at Nara Roesler (2021), in São Paulo, Brazil; *The Decorator's Home*, at UTA Artist Space (2019), in Los Angeles, USA; *El susurro del palmar*, at Galerie Peter Kilchmann (2018), in Zurich, Switzerland; *El otro, el mismo*, at KOW (2018), in Berlin, Germany; *La cosa está candela*,

at Museo de Arte Miguel Urrutia (2017), in Bogotá, Colombia. He has also participated in numerous editions of the Havana Biennial, Havana, Cuba (2018, 2015, 2012); and in the 13th Sharjah Biennial, Beirut, Lebanon (2017). Recent group shows include: *Latin American Work on Paper*, at Mayor Gallery (2018), in London, UK; *Everyday Poetics*, at Seattle Art Museum (2017), in Seattle, USA; *No Place Like Home*, at Israel Museum (2017), in Jerusalem, Israel; *Contingent Beauty: Contemporary Art from Latin America*, at Museum of Fine Arts (2015), in Houston, USA. His works are parts of several important institutional collections such as: Centre Georges Pompidou, Paris, France; Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain; Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina; Solomon R. Guggenheim Museum, New York, USA; Tate Modern, London, UK; and Whitney Museum of American Art, New York, USA, amongst others.

about nara roesler

Nara Roesler organized her first contemporary art exhibition in Recife in 1976 and moved to São Paulo in 1986, where she consolidated the gallery under her own name in 1989. Today, she is one of Brazil's leading gallerists, recognized for playing a key role in the promotion and internationalization of more than 50 artists. Based in São Paulo, the gallery expanded its program to Rio de Janeiro in 2014 and became the first Brazilian gallery to establish an international presence by opening a space in New York City in 2015, reinforcing its commitment to the global circulation of Brazilian art.

Consistently fostering curatorial practice and critical research, she created Roesler Hotel in 2002, a program that promoted exchanges between foreign and Brazilian curators and artists. In 2011, the gallery became the first contemporary art gallery in Brazil to establish a publishing house, Nara Roesler Books, which has published more than 30 titles to date.

Throughout its trajectory, the gallery has made a significant contribution to the development of its artists' careers, offering ongoing support and high-profile platforms for the presentation of their work, and facilitating their inclusion in major institutions

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as well as in important private collections in Brazil and abroad. Its program features established artists such as Abraham Palatnik, Amelia Toledo, Antonio Dias, Artur Lescher, Daniel Buren, Heinz Mack, Julio Le Parc, Lucia Koch, Tomie Ohtake, and Vik Muniz, as well as a new generation of established artists, including André Griffo, Bruno Dunley, Jaime Lauriano, Jonathas de Andrade, and JR.

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exhibition

april 8–april 28

tuesday–friday, 11am–5pm

saturday, 11am–3pm

domschke house

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