

marco a. castillo

Born in Havana, Cuba, 1971. Lives and works in Havana, Cuba and Merida, Mexico.

Marco A. Castillo is a founding member of the art collective Los Carpinteros, and his work is permeated by an interest in the history of Cuba and the country's post-revolutionary, social and cultural changes. Castillo has been extensively investigating architecture, design and sculpture, which are fundamental aspects of his artistic practice in seeking to create installations, drawings and sculptures that engage with space and negotiate between the functional and non-functional, often expressed in a humorous way.

In tandem with a global movement of historical revision, Castillo reflects on Cuba's modernization in the 1960 and 1970s and refers to influential Cuban artists, architects and designers. The sculptures and works on paper pertaining to his most recent project combine elements of modern design and socialist realism of the Soviet period with traditional Cuban techniques and materials –including mahogany wood and rattan fabric, as well as with graphic designs of the time.

Lately the artist has been focused on reinterpreting the works of key figures from what he calls a 'forgotten generation', such as Gonzalo Córdoba, María Victoria Caignet, Rodolfo Fernández Suárez (Fofi), Joaquín Galván and Walter Betancourt. From a political standpoint, Castillo seeks to follow these artists' historic trail, while positioning himself as an advocate and herald for Cuban artistic heritage.

[click here to see complete CV](#)

selection of solo exhibitions

nb. any exhibition before 2017 was presented with the artistic collective Los Carpinteros

- *The Decorator's Home*, UTA Artist Space, Los Angeles, CA, USA (2019)
- *El susurro del palmar*, Galerie Peter Kilchmann, Zürich, Switzerland (2018)
- *La cosa está candela*, Museo de Arte Miguel Urrutia, Bogota, Colombia (2017)
- *Los Carpinteros*, Museo de Arte Contemporáneo de Monterrey, Mexico (2015)
- *Los Carpinteros*, Parasol Unit Foundation for Contemporary Art, London, UK (2015)
- *Los Carpinteros*, Faena Art Center, Buenos Aires, Argentina (2012)
- *Ciudad Transportable*, Los Angeles County Museum of Art, Los Angeles, USA (2001)
- *Los Carpinteros*, San Francisco Art Institute, San Francisco, CA, USA (2001)

selection of group exhibitions

nb. any exhibition before 2017 was presented with the artistic collective Los Carpinteros

- *Everyday Poetics*, Seattle Art Museum, Seattle, USA (2017)
- *Adiós Utopía: Dreams and Deceptions in Cuban Art Since 1950*, Walker Art Center, Minneapolis, MN, USA; Museum of Fine Arts, Houston, TX, USA (2017)
- *Alchemy: Transformations in Gold*, Des Moines Art Center, Des Moines, IA, USA (2017)
- 13th Sharjah Biennial, Beirut, Lebanon (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)
- Havana Biennial, Havana, Cuba (2019, 2015, 2012, 2006, 2000, 1994, 1991)
- 25th Bienal de São Paulo, São Paulo, Brazil (2002)

selection of institutional collections

- Centre Georges Pompidou, Paris, France
- Centro de Arte Contemporáneo Reina Sofía, Madrid, Spain
- Daros Foundation, Zürich, Switzerland
- Solomon R. Guggenheim Museum, New York, USA
- Tate Modern, London, UK
- Whitney Museum of American Art, New York, USA

content

<u>maria elena</u>	<u>4</u>
<u>iván</u>	<u>7</u>
<u>low relief</u>	<u>9</u>
<u>screens</u>	<u>12</u>
<u>sketchbooks</u>	<u>15</u>
<u>libreta de notas [notebook series]</u>	<u>20</u>
<u>rattan sculptures</u>	<u>25</u>
<u>generación [generation]</u>	<u>34</u>
<u>the decorator's home</u>	<u>37</u>
<u>gabriel</u>	<u>42</u>
<u>water paintings</u>	<u>44</u>
<u>los carpinteros</u>	<u>50</u>

Maria Elena, 2020

This series of works, made of fabric and plywood, is perhaps best explained in the artist's statement on the work *Maria Elena 1* (2020), which was part of the exhibition *The Decorator's Home* at the UTA Artist Space in Los Angeles, USA. Castillo wrote, '*Maria Elena* draws inspiration from the lamps designed by Gonzalo Córdoba in the 1970s for his line Ambiente Joven, created in fabric and plywood, which enabled mass production and was adapted to precariousness, due to the use of extremely cheap materials, albeit with a highly sophisticated design. It was also inspired by Louis Poulsen's hanging lamps with their futuristic approach. This artefact is reminiscent of radars, telecommunication and listening equipment from the Space Age and the times of secret agents. It belongs among the period's aesthetic obsessions and the typical paranoia of the Cold War.'

***Maria Elena 2*, 2020**

wood and fabric

150 x 150 x 50,5 cm / 59.1 x 59.1 x 19.9 in

© Marco A. Castillo

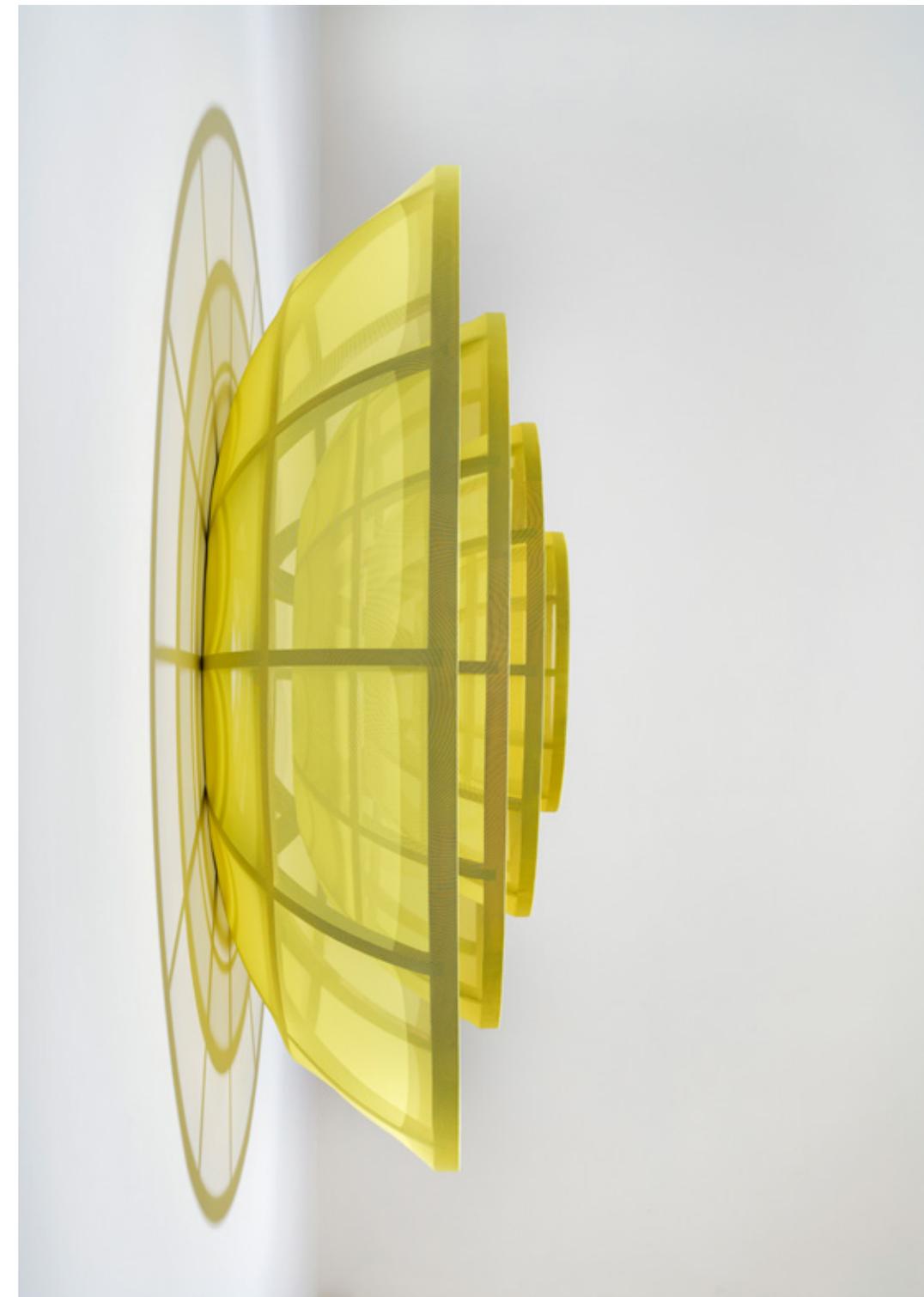
Courtesy Nara Roesler Gallery, NY.







Maria Elena, 2020
wood and fabric
150 x 150 x 50,4 cm / 59.1 x 59.1 x 19.8 in
© Marco A. Castillo
Courtesy KOW-Berlin, Berlin



Iván, 2020

Iván is a series of wall sculptures composed of numerous elements of wood, sculpted into the shape of rifles. The rifles are subsequently assembled into different patterns, creating an optical installation. The idea emerged as the artist imagined that, at a time of militarization, 'an artist or a designer could have made a poster creating optical art with rifles as a monument, as a creative item. It never happened, and I never saw it, so I made it.' The series also plays on the idea that the sculptures, though identical in form, are not the same object as a store-bought rifle –the artist therefore extricates the shape from the function, going even further with his play, as he propels the rifle into the realm of art.

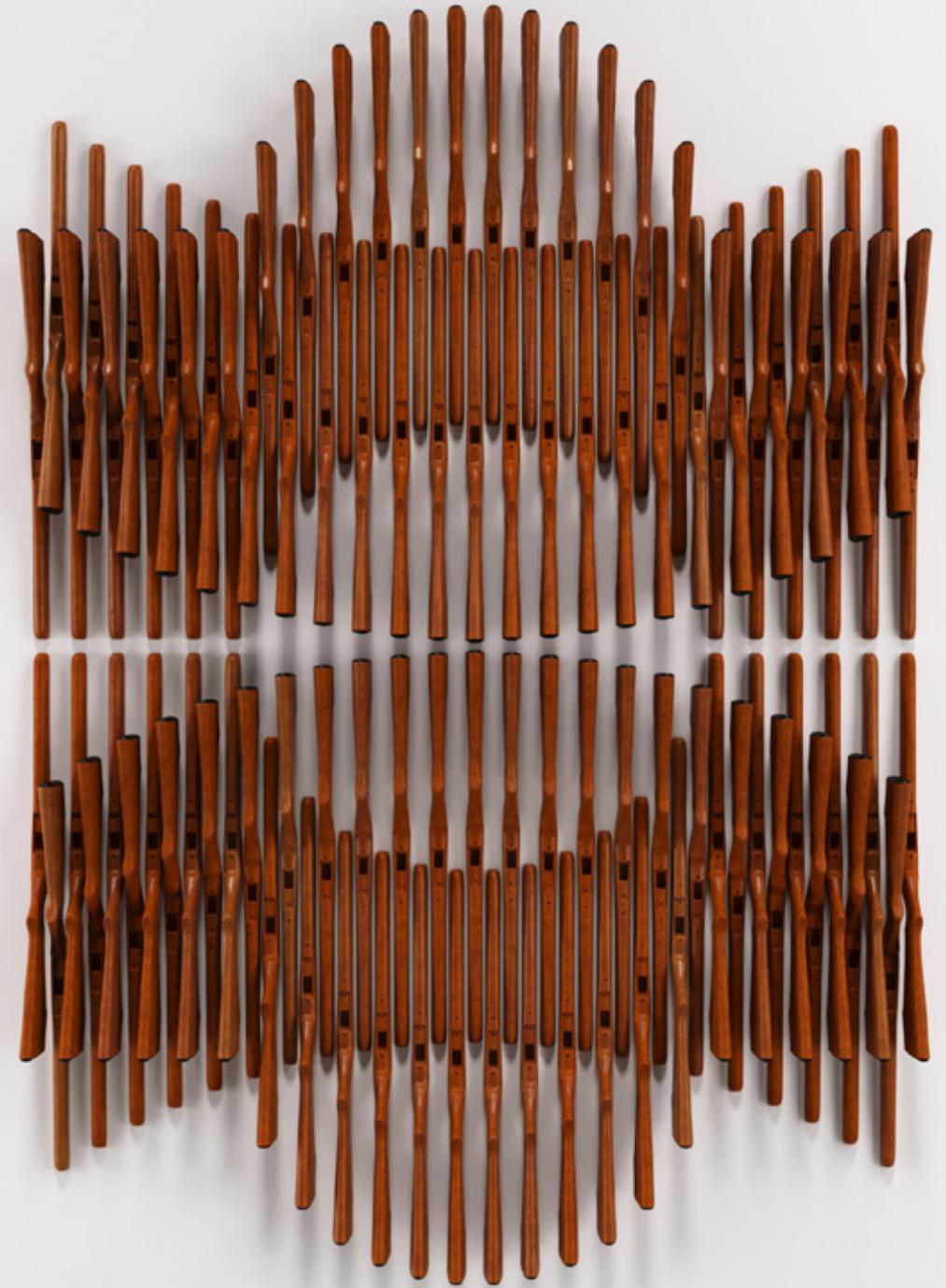
Iván # 3, 2020

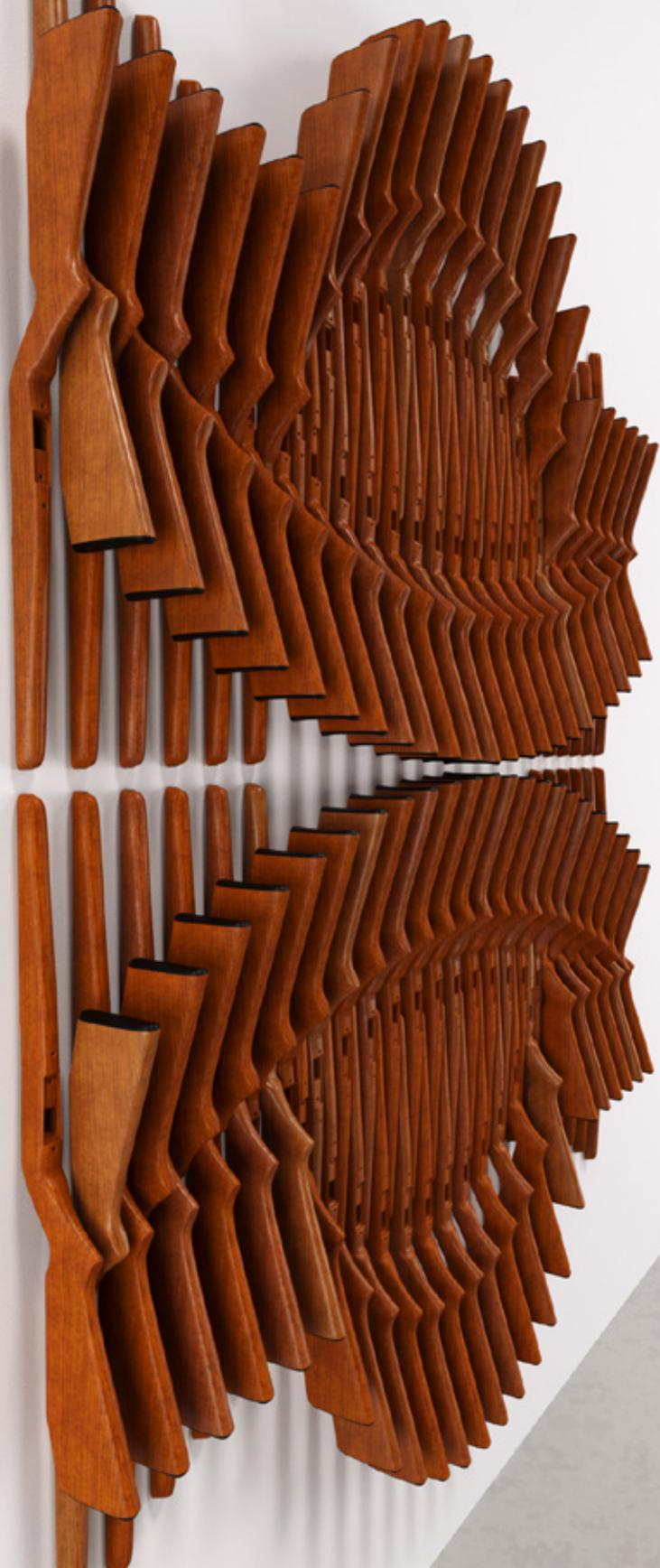
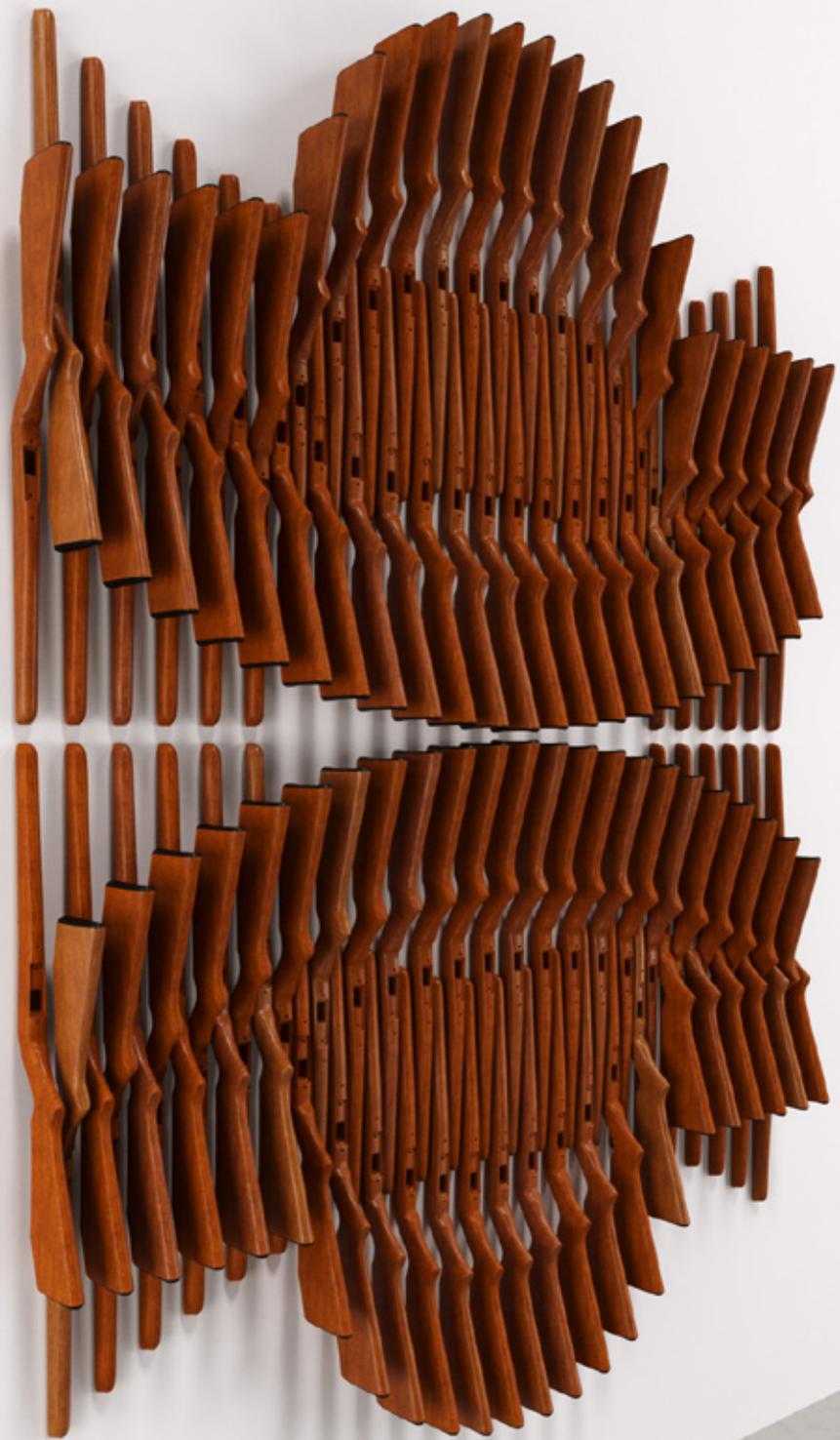
wood

250 x 180 x 17 cm/98.4 x 70.9 x 6.7 in

© Marco A. Castillo

Courtesy Nara Roesler Gallery, NY.



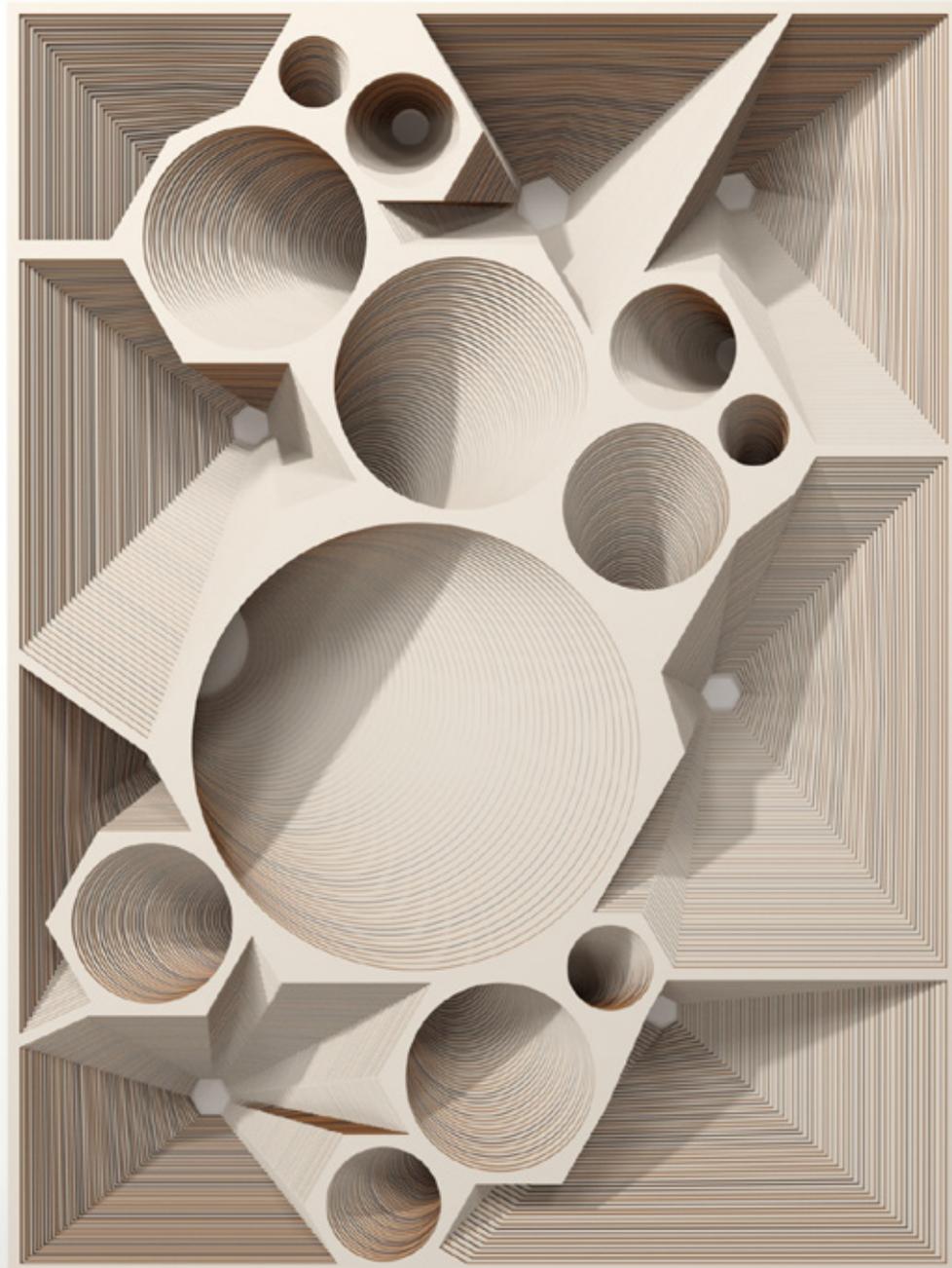


**low relief series,
2020**



Low relief # 04, 2020
cardboard
103 x 77 x 11 cm / 40.6 x 30.3 x 4.3 in

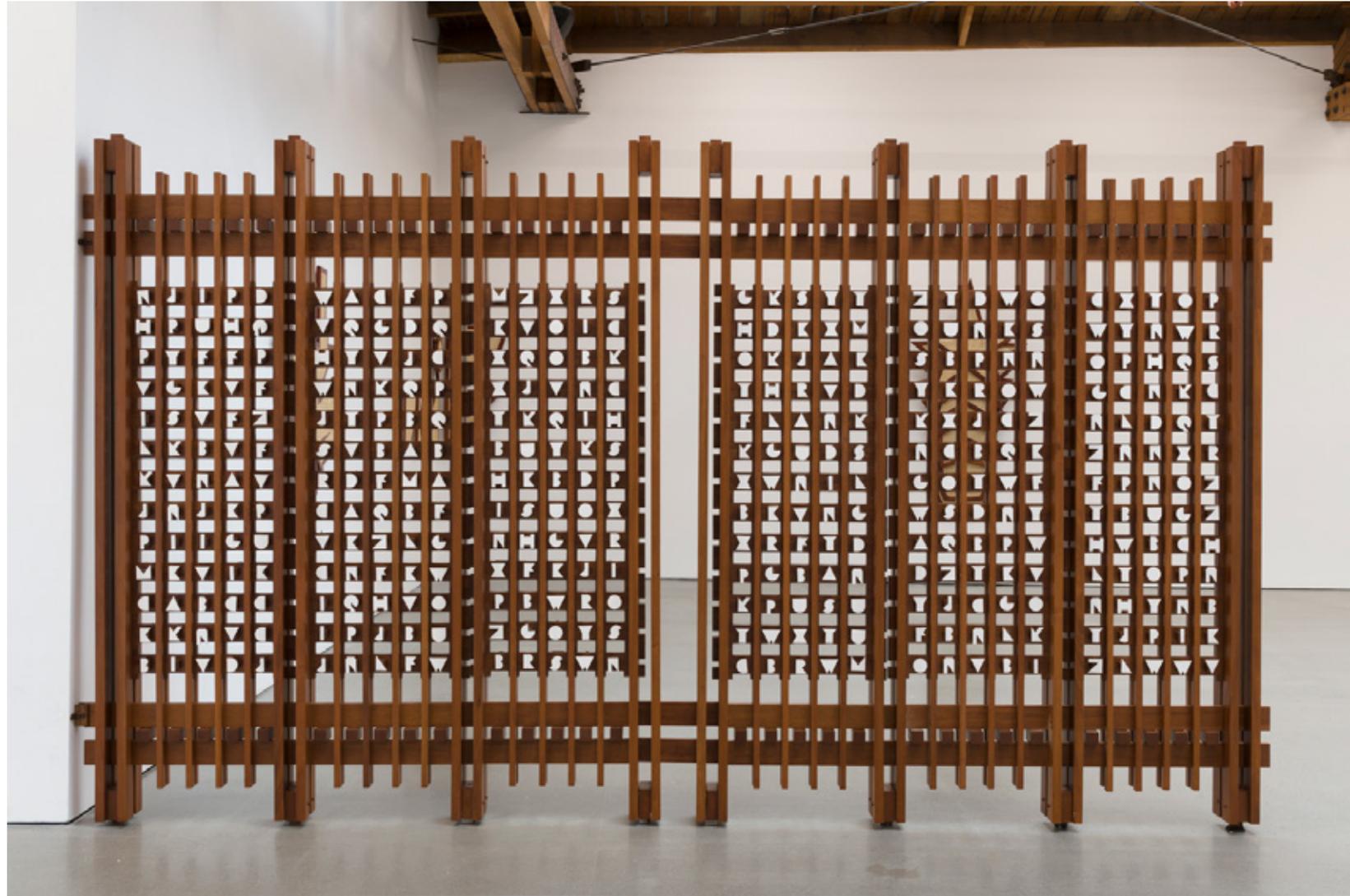




Low relief # 03, 2020
cardboard
103 x 77 x 11 cm / 40.6 x 30.3 x 4.3 in

screens, 2019-present

Galván (2019) is a characteristic example of Castillo's series on screens or panels. This piece is inspired by a room-divider which Joaquín Galván and Rodolfo Fernández Suárez designed for the Hall of Protocol of the Cuban Council of State building. The sculpture is a large, sectioned panel with a solid framework made of wood, and lattice patterns carved throughout the screen's main body. The grid pattern is complemented with letters sculpted from wood, painted white and placed onto the structure. The artist explains that 'taking advantage of the lattice grid, I turn it into a support for a conceptual alphabet soup that recalls the encrypted languages used during the Cold War, all while reviving tropical modernist references, 'the combination of the color white with mahogany wood that reminds you of tropical fruits like the coconut, in a very subtle and conceptual way.'



Galván (Section I and II), 2019

wood

225 x 195 x 16 cm/88.6 x 76.8 x 6.3 in

© Marco A. Castillo

Courtesy UTA Artist Space, LA/ KOW-Berlin, Berlin.





N J I P
M P U H
P Y F F
V G K V
I S V F
L K B V
K V R A
J R J K
P I I G
M E V I
G A B C
E K R Y
B I V D

W A C F
V Q G D
M Y V J
W R K Q
J Y P E
S V B A
R D F M
G A Q B
V K Z K
O R F E
I Q M Y
I P J B
J R A F

M Z X R
K V O I
X Q O B
X J V R
Y K Q I
B U Y K
M E B D
I S U O
N M G V
X E K J
P E W R
Z G O Y
B R S V

G K S Y
H D K X
O K J A
Y H R V
F L A R
K G U D
X W R I
B K V R
X R F T
P G E A
K P U S
Y W X T
G E R V

Z Y D V
O U R K
S B P N
Y K R O
K X J C
R C B Q
G O T W
W S D R
A Q B P
D Z Y K
Y J C G
F E R A
O R V B

G X T O
W Y R W
O P H Q
G C N K
N A D Q
Z R N X
F P N O
Y B U C
M W B C
A T O P
R M Y N
Y J P I
Z A W W

sketchbooks, 2019-present

As its name suggests, this body of work designates a series of sketchbooks which the artist carved into. Cutting through the cover and into the various layers of paper, Castillo creates geometric drawings made of bas-reliefs using the physicality of the support to give the composition depth, layering and symmetry. The pieces evoke architectural elements, and capture a historic endeavor for modernist, utopian and high-minded aesthetics through its razor sharp lines and perfectly geometric designs. The work *Franco/Castro* (2020) is made from a group of sketchbooks –one per letter, with each character sharply carved through the object– hung together to spell out both names. Castillo says, 'they seem like opposites, but they represent coincidences,' once more intricately inserting his work into the socio-political history of his country and the trajectory of creative practices.

Cuaderno 22 (Sketch book 22), 2019
paper
29 x 22,4 x 2,5 cm/11.4 x 8.8 x 1 in





Cuaderno 7 (Sketch book 7), 2019
paper
51,6 x 51,6 x 6,4 cm / 20,3 x 20,3 x 2,5 in





Cuaderno 2 (Sketch book 2), 2019
paper
29,2 x 20,3 x 2,5 cm/11.5 x 8 x 1 in



Franco/Castro, 2020

paper

28,7 x 300 x 2,5 cm/11.3 x 118.1 x 1 in

28,7 x 22,4 x 2,5 cm/11.3 x 8.8 x 1 in each

© Marco A. Castillo

Courtesy KOW-Berlin, Berlin

libreta de notas [notebook series], 2017-present

The first iteration in this series is titled *Libreta de Notas*, which consists of works made of ink and pencil on paper, through which Castillo explores modernist designs and structures. *Libreta de Notas* are not studies for his sculptures, but rather a means of delving into an aesthetic program, and into the role of reviving or reconstructing his country's heritage. When discussing the series, the artist says: 'I decided to show my work process and the tools that I used to understand this language. I am not a designer, and in my previous work I did not use the language of abstraction. Therefore, I needed to get into the skin of this [fictional] man, this character I decided to interpret.'



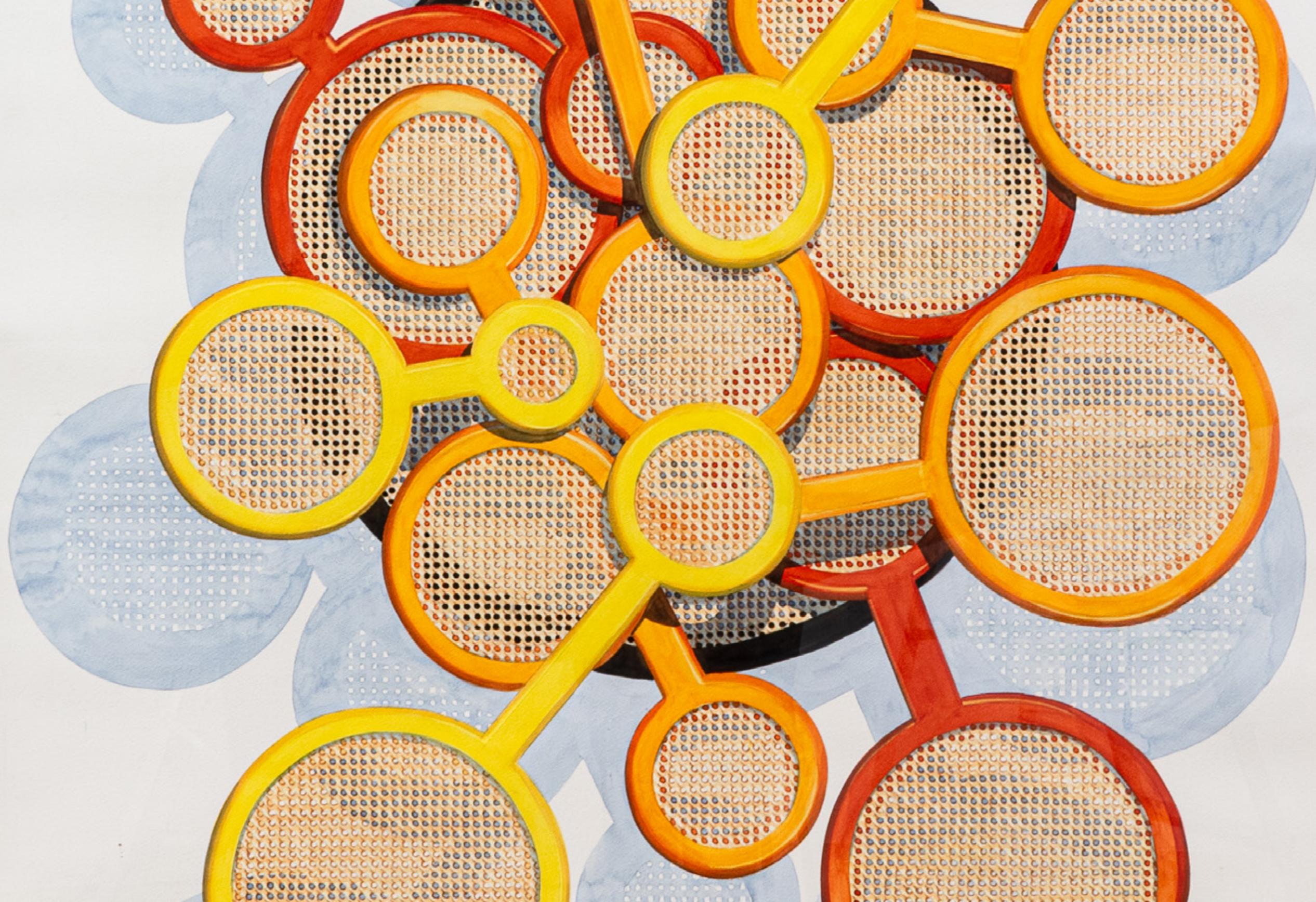
Primera libreta de notas, page 12, 2018

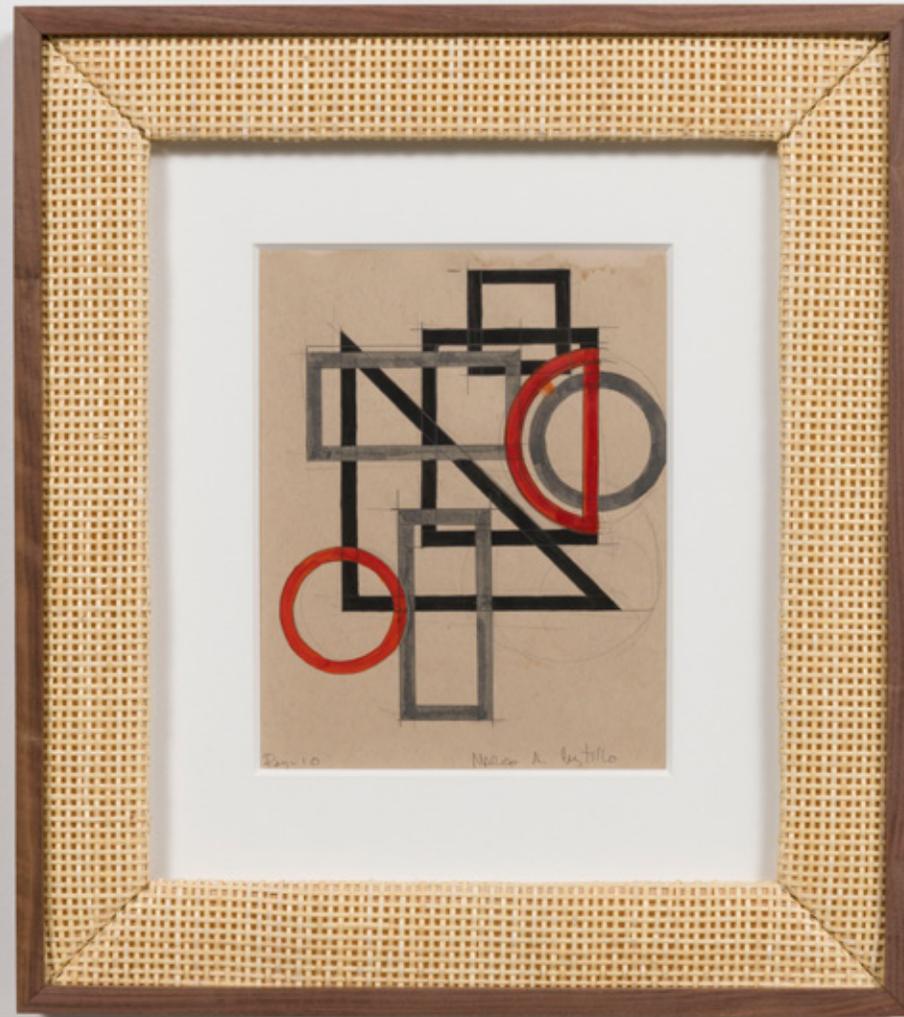
ink and pencil on paper

44,8 x 38 x 2,5 cm/17,6 x 15 x 1 in

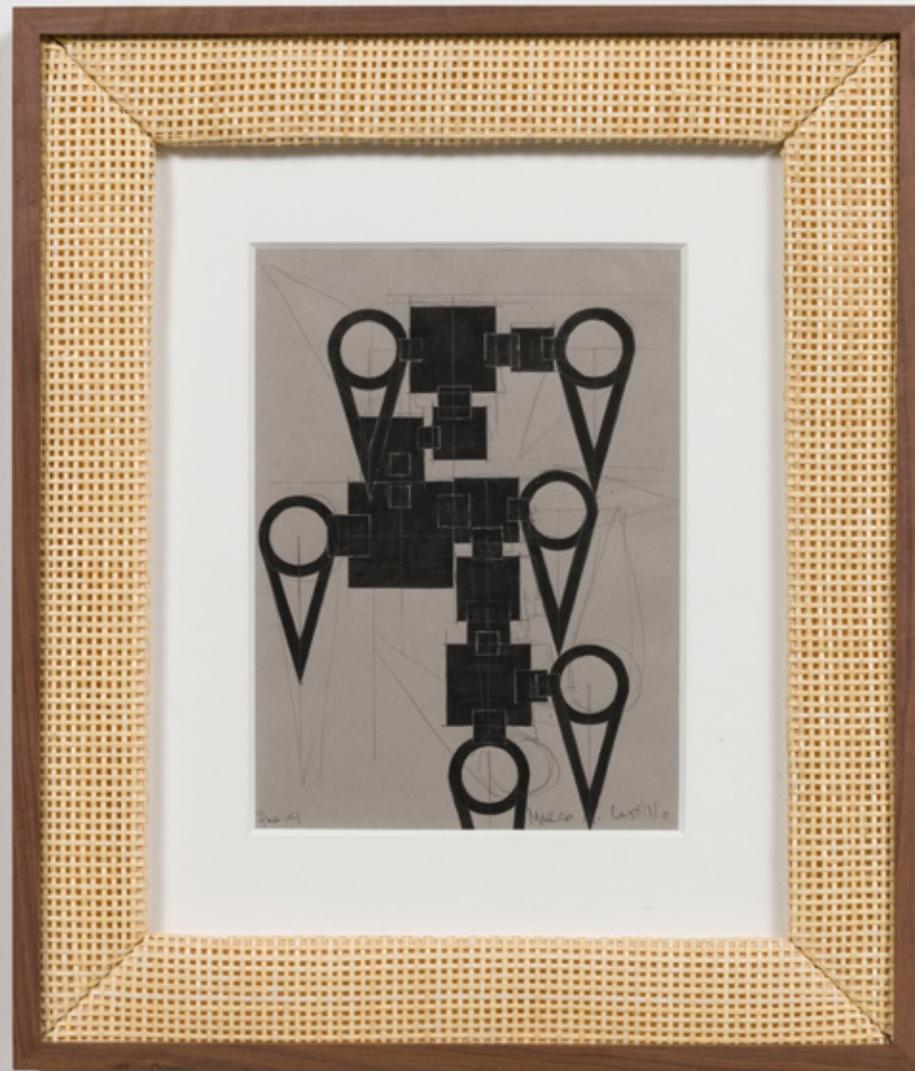


María, 2018
watercolor on paper
168,9 x 134,6 x 10,2 cm/66.5 x 53 x 4 in





Primera libreta de notas, page 10, 2018
ink and pencil on paper
44,8 x 38 x 2,5 cm/17,6 x 15 x 1 in

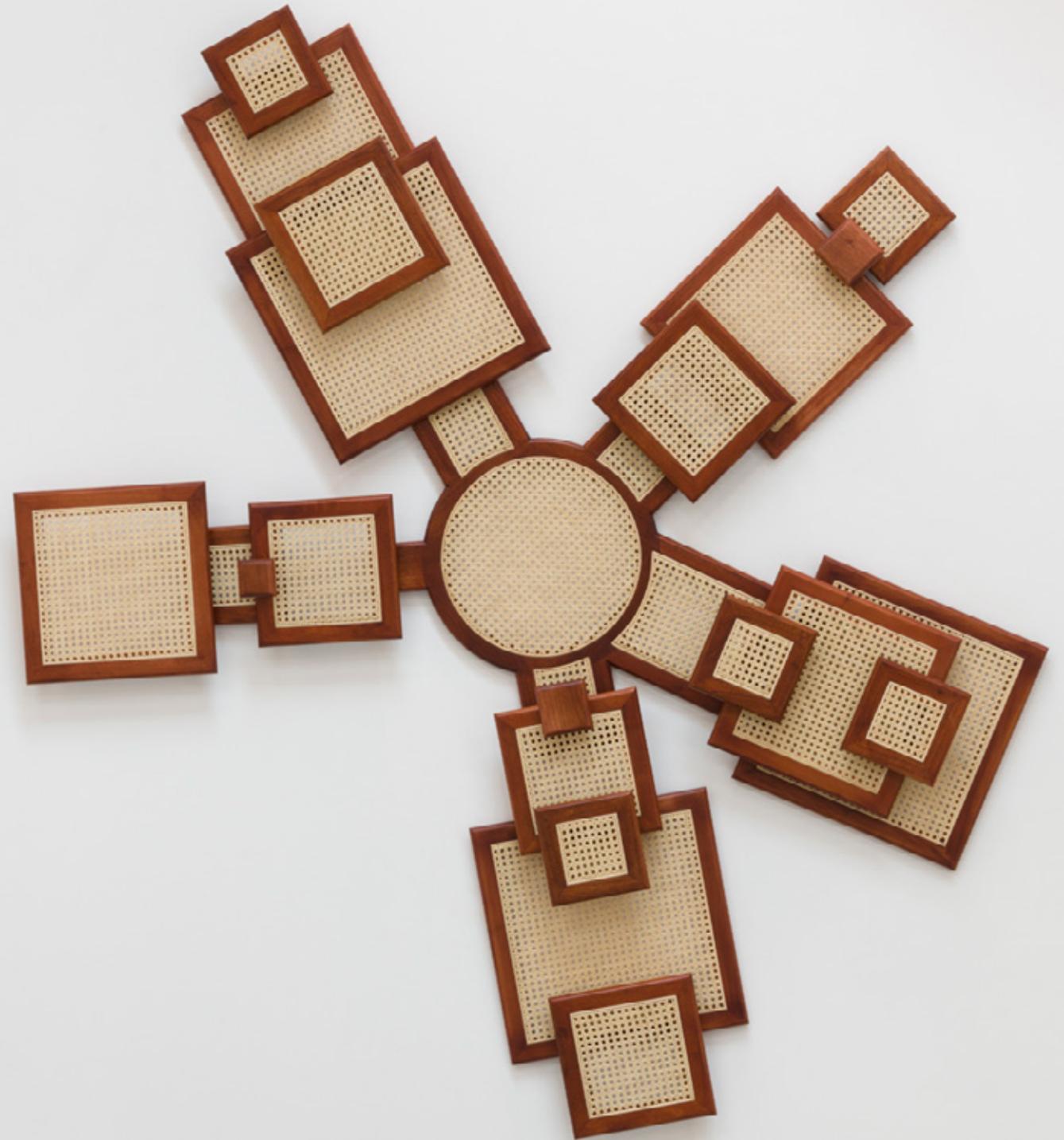


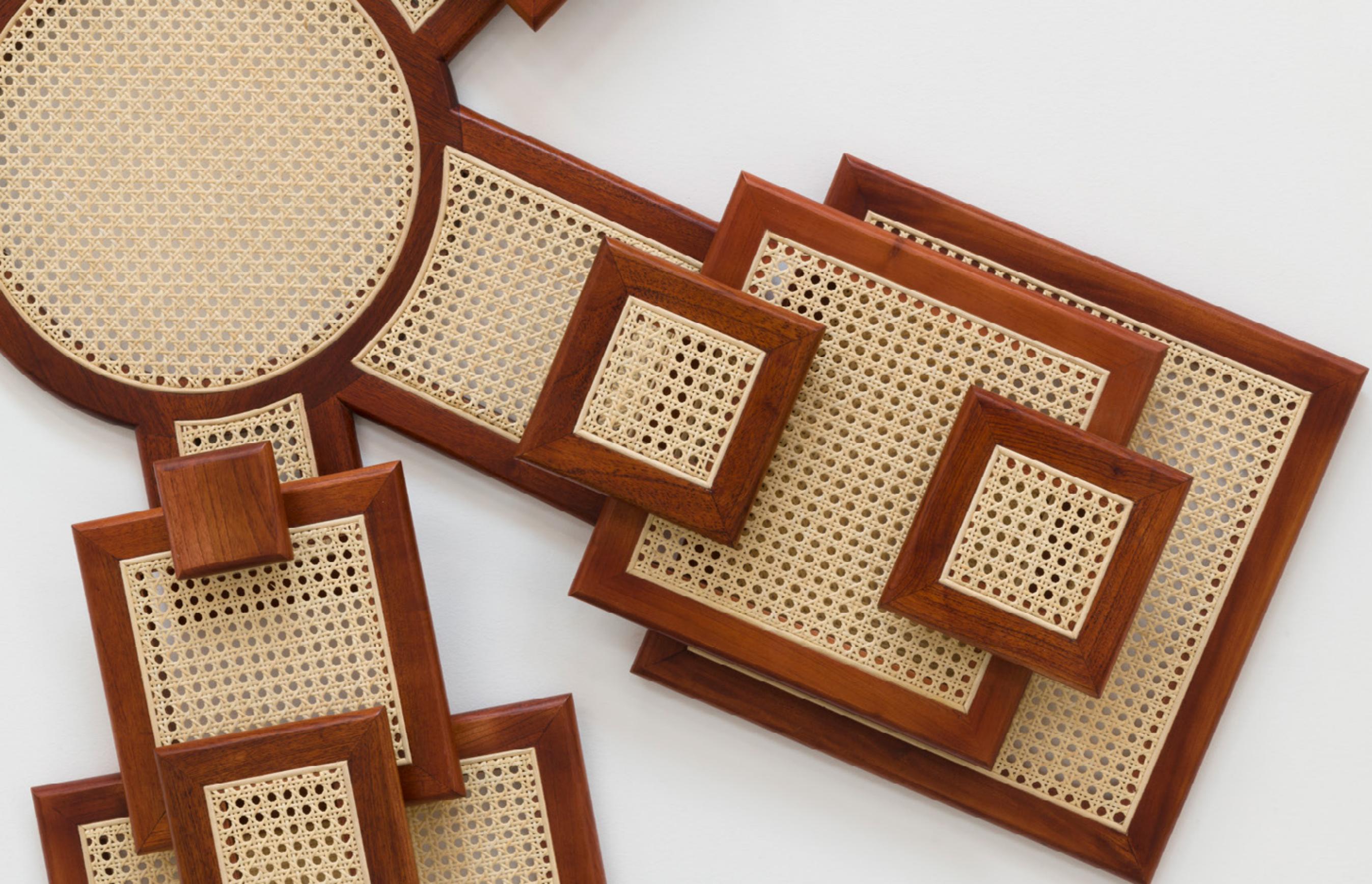
Segunda libreta de notas, page 4, 2018
ink and pencil on paper
44,8 x 38 x 2,5 cm/17,6 x 15 x 1 in

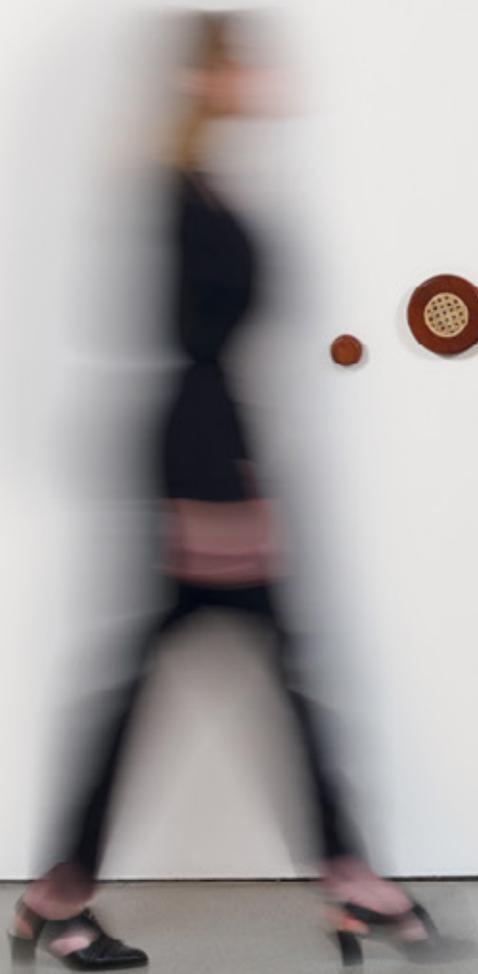
rattan sculptures, 2017 - present

Marco A. Castillo's wood and rattan works are rooted in the designs of Cuban modernist practice, juxtaposing a colonial and traditional past with more ideological and figurative influences of the 1960s and 1970s – the pieces take on Soviet-era designs, and intertwine them with traditional elements of the Cuban production such as latticework and rattan. Notably, the artist explains that the work *Córdoba* (2019) represents 'the metamorphosis of a circle into a five-pointed star, operating as a metaphor of the formal and ideological evolution – or involution. The piece can be read in both directions – like a cycle –, from the star to the circle and vice-versa.' The works from this series bear the names of Cuban architects and designers of the time; notably *Córdoba* (2019) refers to Gonzalo Córdoba, who led the Design Department of the Cuban production company EMPROVA, and originally designed the offices and private residences for high government officials. By juxtaposing historical political emblems with woven rattan, Castillo establishes an artistic aesthetic and narrative procedure that entwines the Pre-Columbian, Nordic and African influences on the formation of Cuban tradition, including its interpretation of Modernism and the country's political, social and economic trajectories, striving to position Cuba within both a global history of exchange and influence.

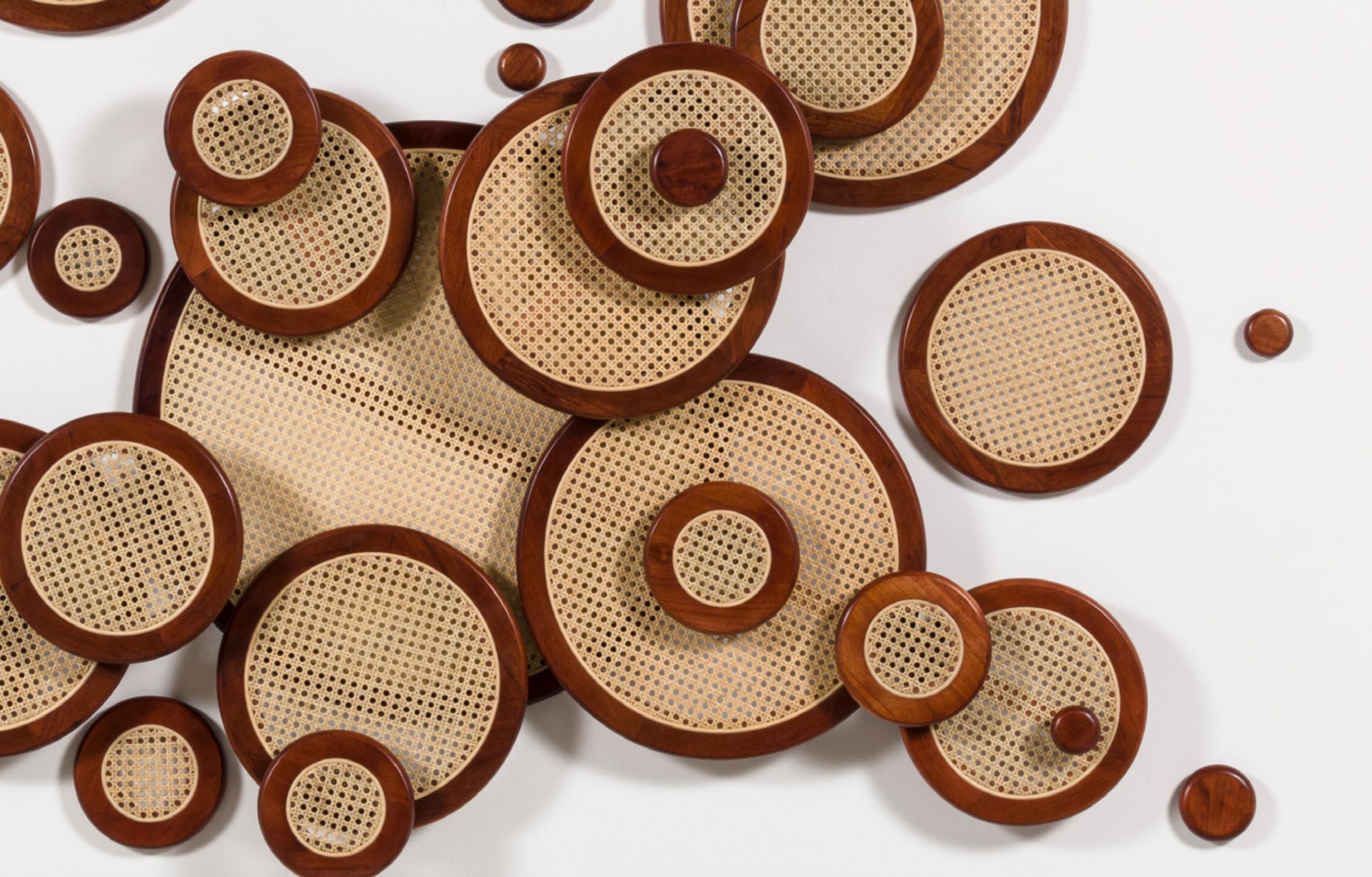
Reinaldo, 2019
wood and rattan
206 x 192 x 12 cm / 81.1 x 75.6 x 4.7 in

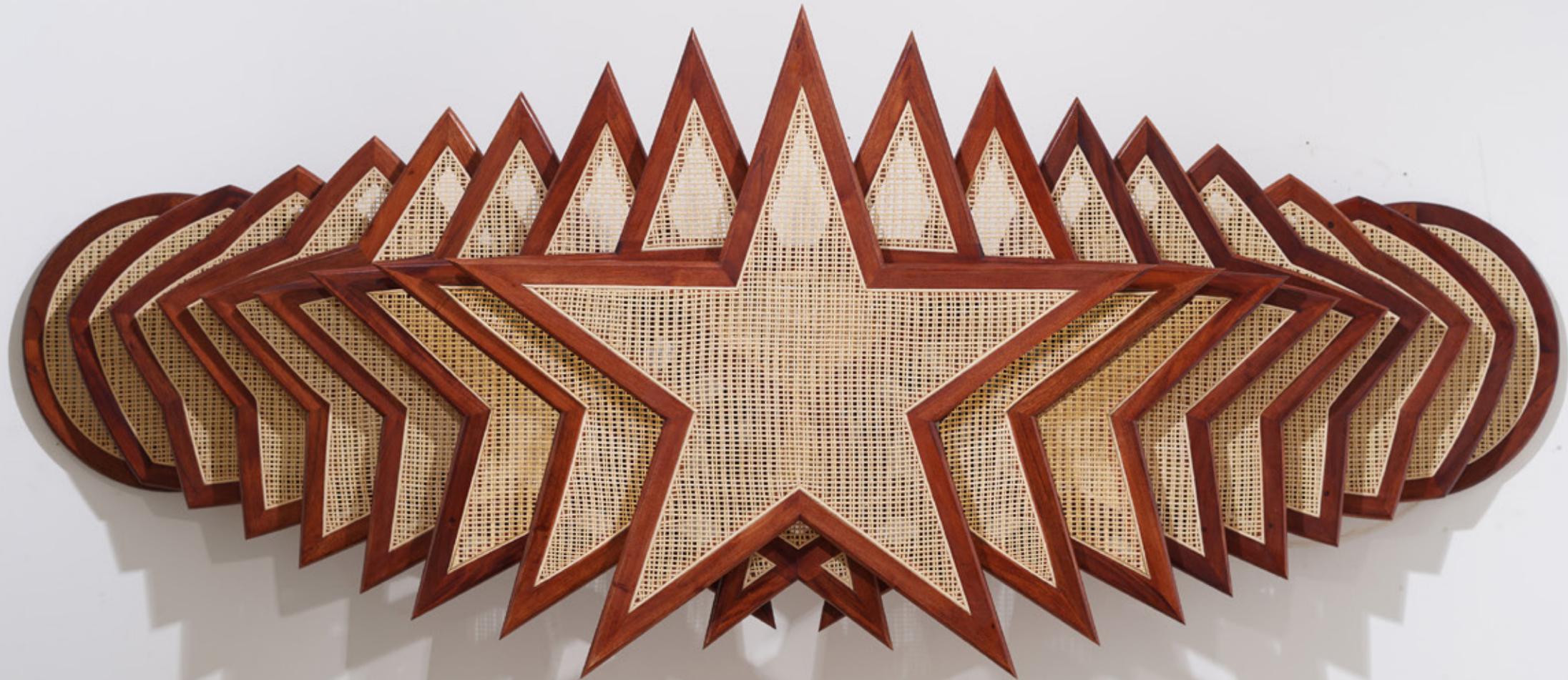




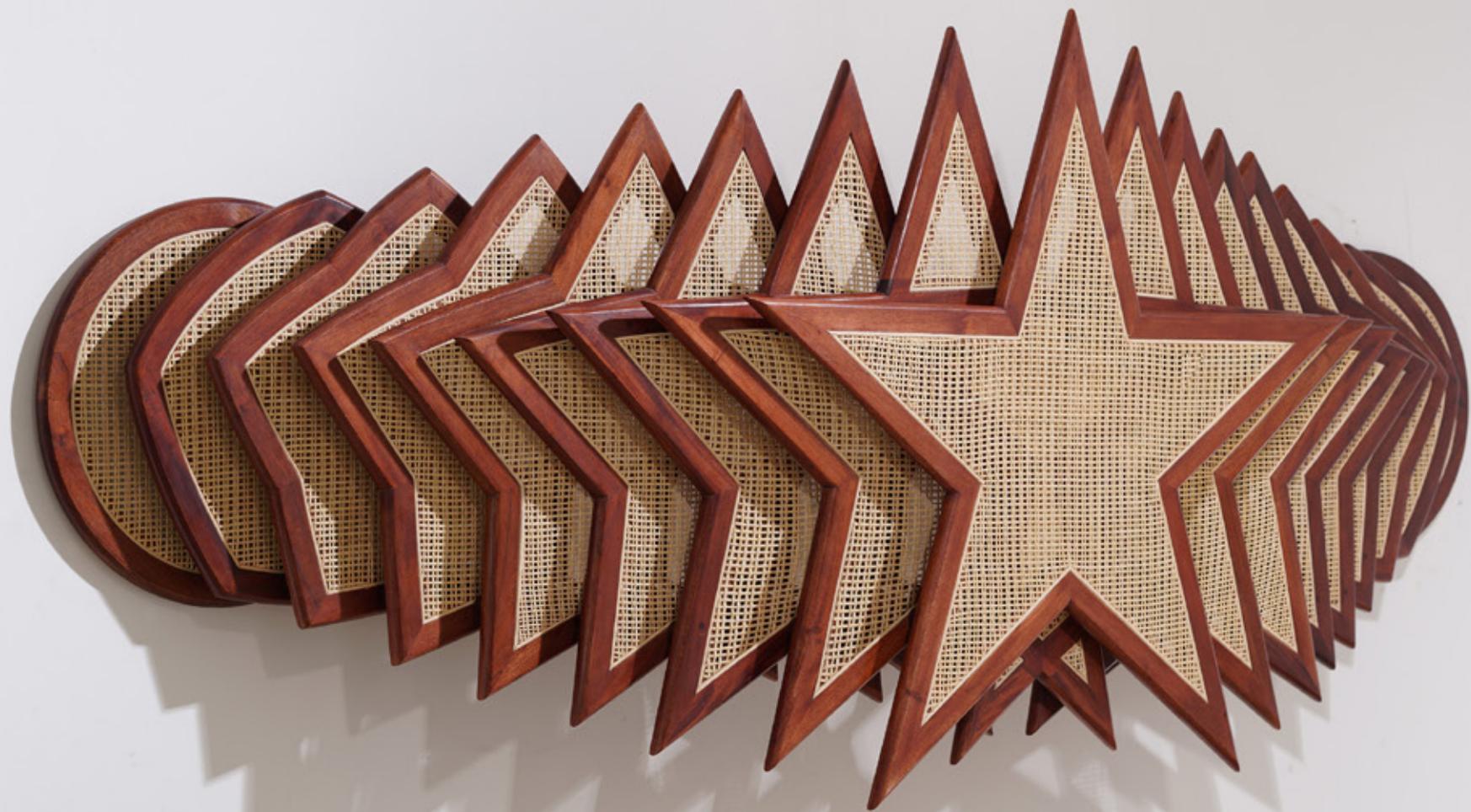


María Victoria, 2019
wood and rattan
212 x 277 x 21 cm/83.5 x 109.1 x 8.3 in
© Marco A. Castillo
Courtesy UTA Artist Space, LA/Nara Roesler Gallery, NY.



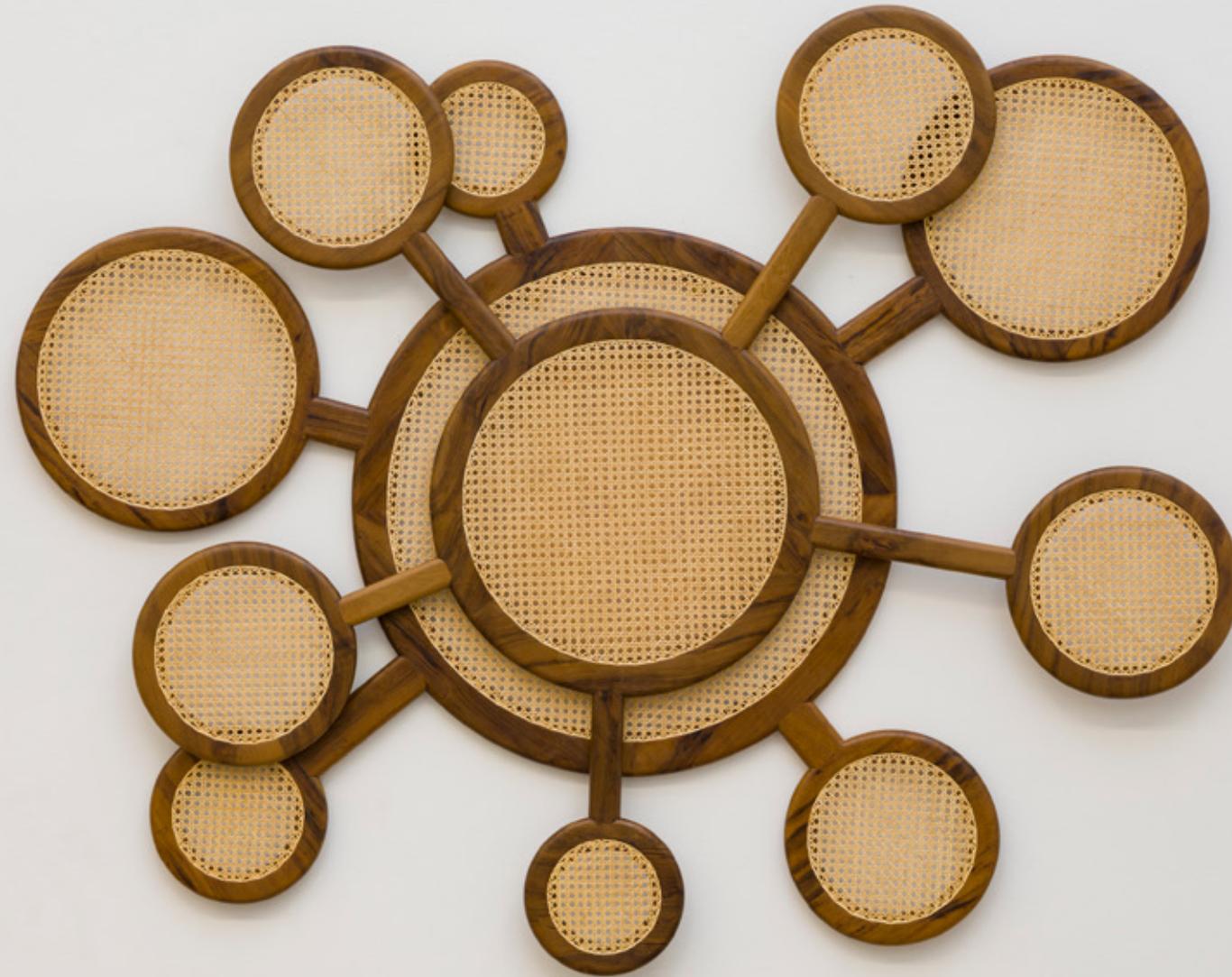


Córdoba (horizontal), 2020
wood and rattan
95 x 239 x 40 cm / 37.4 x 94.1 x 15.7 in
© Marco A. Castillo
Courtesy Nara Roesler Gallery, NY.

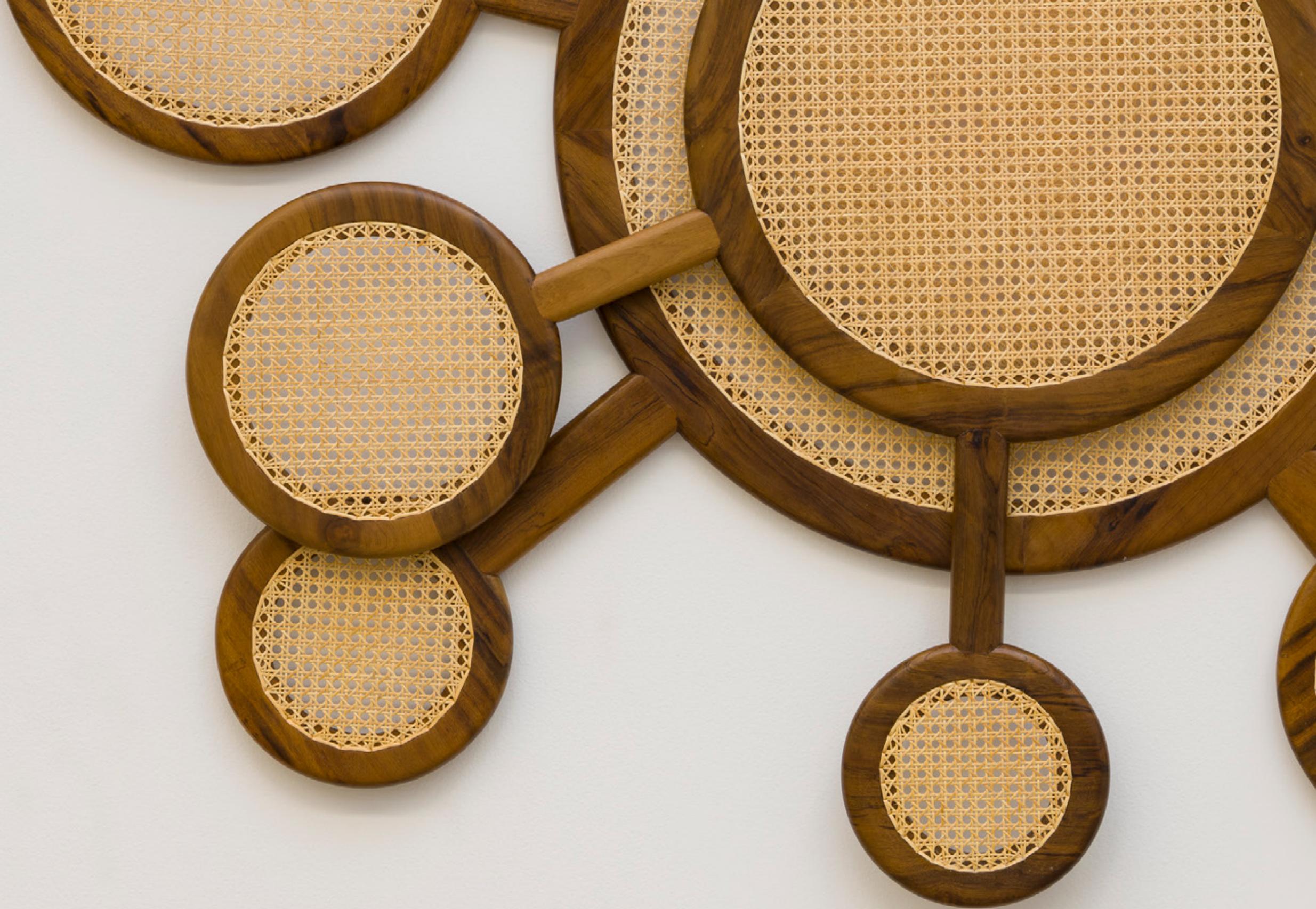




Córdoba (vertical), 2020
wood and rattan
184 x 124,9 x 99,5 cm / 72.4 x 49.2 x 39.2 in
© Marco A. Castillo
Courtesy KOW-Berlin, Berlin.



Gonzalo, 2017
wood and rattan
142 x 185 x 5,8 cm/55.9 x 72.8 x 2.3 in
© Marco A. Castillo
Courtesy Nara Roesler Gallery, NY.



generación [generation], 2019

Generación works as a metaphor for the cultural and aesthetic programs that have cyclically occurred in Cuba and –possibly– in other countries around the world. The film includes fictional characters enacted by artists, photographers, writers, architects and curators who make up today's Cuban intellectual scene. As they embody the 1970s state of mind, the metrage establishes a time ellipse between Cuba's past and present contexts. The visuals are accompanied by the song *Pólvora Mojada*, an iconic track of the 1970s performed by one of the country's most prominent voices, Beatriz Márquez. This video was created in collaboration with Cuban filmmaker Carlos Lechuga, who directed films such as *Santa y Andrés* and *Melaza*, and who also represents a younger generation of artists affected by Cuban censorship. Castillo sought to insert viewers into this experience, confronting them with the deep damage that extremist and stigmatizing narratives cause to humanity. The piece was nominated at the 41st International Latin American Film Festival in Havana, in the Short Fiction category.



screenshot view

Generación, 2019

video 2K, single channel, video
projection, color, stereo sound

6' 45"





the decorator's home, 2019

Marco A. Castillo has been interested in modernist and interior design for a long time and has dedicated much of his time to researching and collecting works by Cuban and international designers alike, such as Sergio Rodrigues, Lina Bo Bardi, and Arne Jacobsen, as well as Mario Girona, Ricardo Porro, Roberto Gottardi and Vittorio Garatti.

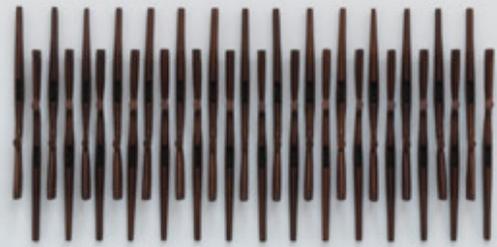
This lifelong interest triggered a desire to understand what happened to Cuba's generation of designers and architects who had been an iconic part of the country's history in the 1960s and 1970s and, yet according to the artist, whose aesthetic investigations dissipated as the totalitarian government also imposed an aesthetic program to the country's artistic community. Thus, Castillo embarked on a difficult endeavor to piece together the untold story and re-invigorate the heritage of Cuban interior design.





In an interview for *Cuban Art News*, the artist explains that the movement was led by Celia Sánchez and Iván Espín, and included designers, interior designers, and architects trained in the Modern Movement of the 1950s, who, together, developed new, utopian spaces with more austere, practical and avant-garde designs. By the end of the 1970s, Castillo argues that their practices were eventually brought to an end with institutions stigmatizing their work as 'bourgeois taste'. With this in mind, the artist began to minutely explore the designs, materials, techniques and aesthetic influences of that group. As he embarked on his solo career, he chose to pursue this long-term interest, from which he has derived numerous series, each exploring and manifesting his research in diverse manners. The artist's multifaceted series are listed and detailed below, and were notably exhibited in 2019 at the UTA Artist Space in Los Angeles, USA in a major solo show titled *The Decorator's Home*.

exhibition view
The Decorator's Home, UTA Artist Space | Los Angeles, USA, 2019
© Marco A. Castillo
Courtesy UTA Artist Space, Los Angeles



exhibition view
The Decorator's Home, UTA Artist Space | Los Angeles, USA, 2019
© Marco A. Castillo
Courtesy UTA Artist Space, Los Angeles



exhibition view
The Decorator's Home, UTA Artist Space | Los Angeles, USA, 2019
© Marco A. Castillo
Courtesy UTA Artist Space, Los Angeles

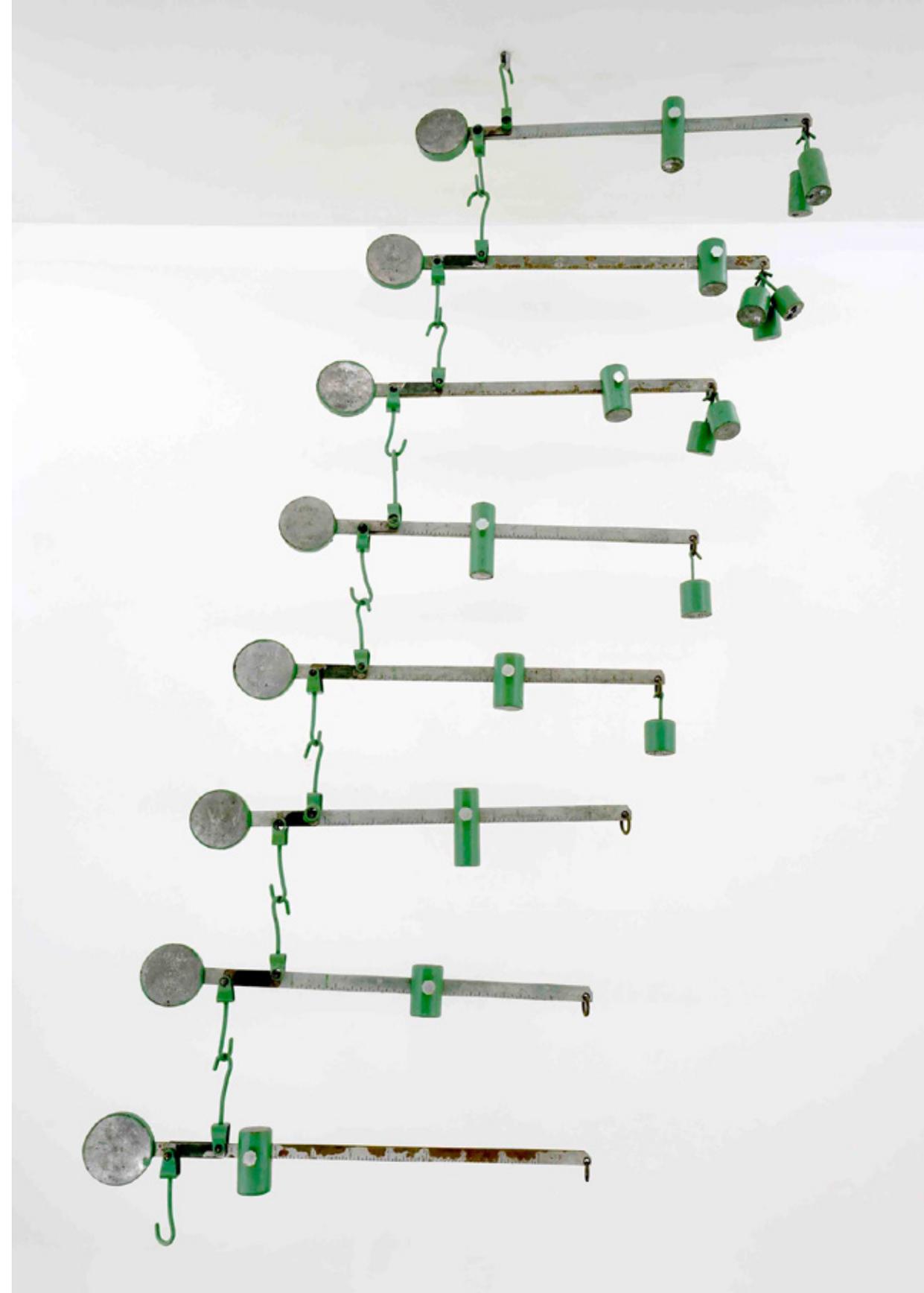


exhibition view
The Decorator's Home, UTA Artist Space | Los Angeles, USA, 2019
© Marco A. Castillo
Courtesy UTA Artist Space, Los Angeles

Gabriel, 2018-2019

Marco A. Castillo's series *Gabriel* is a body of large scale sculptures that evokes makeshift scales and balances – the artist explains that, with the end of the revolution in Cuba, the country was faced with the development of an underground, unofficial economy. Not being accepted by the State, the system is not equipped with materials such as digital or precision scales, which in turn prompted a group of producers to create their own, artisanal, handmade scales and supply them specially to the black market. Castillo located the individuals and collaborated with them to create what he calls, 'interdependent instruments, which are a great metaphor for submerged economies. Mobiles always find balance. To move them out of that state requires applying pressure, as sometimes happens when the state intervenes to try to regulate this type of system.' According to the artist, *Gabriel* is therefore both a physical emblem of Cuba's arduous strive to compensate for its economic scarcity, and a critical analogy for the state's controlling and interventionist methods.

De la serie Gabriel (150.5 lbs), 2018
steel and lead
240 x 80 x 80 cm/94.5 x 31.5 x 31.5 in





exhibition view
The Decorator's Home, UTA Artist
Space | Los Angeles, USA, 2019
© Marco A. Castillo
Courtesy UTA Artist Space, Los Angeles

water paintings, 2018

Marco A. Castillo's *Water Paintings* are part of his first series as a solo artist following twenty-six years of collaboration within the Los Carpinteros collective. To create this body of work, the artist isolated himself during two weeks in an old, abandoned building in Havana, where he laid out different sized canvases and began to paint their surfaces with nothing more than water. The works resulted in evaporated paintings, where a past action, now diffused, left marks and subtle depths onto a seemingly blank canvas. Castillo simultaneously filmed his entire process of creation, capturing every gesture, stroke and break or initiation of his actions. The series resulted in ten different paintings, each paired with a video that chronicles its every constituent detail and turns each piece into an installation.

Primera noche, Nástenka, 2018

water on canvas, video
132 x 97,5 cm / 52 x 38.4 in
3' 21"

© Marco A. Castillo
Courtesy Nara Roesler Gallery, NY.





Castillo's *Water Paintings* made up his first exhibition as an individual artist, titled *Noches Blancas* [White Nights], which took place in 2018 at the Arsenal Havana in Cuba. The show was curated by Abel González Fernández, who described it as 'an initiation ritual where the artist reflects on his relationship with the past and with the future of his own work. [...]' Halfway between the meditation, the ritual, the critic and the literature, "White Nights" is the perfect register of the vital process of an artist.' One should also consider *Water Paintings* in light of the artist's historical engagement with his country's unique socio-political conditions, as he also situates his series as a protest against the government's restriction on artistic practices and as a hopeful gesture in a process of marking new beginnings for a society that does not perceive progress, ultimately stating that, 'us artists are always thinking of an answer to give to art [...]' This is my gesture at this moment in time considering where my life, my career, Cuban culture, my country stand. I feel that painting with water is the correct action for this moment.'





Décima noche, Yelizaveta, 2018

water on canvas, video

245,4 x 280 cm/96.6 x 110.2 in

3' 7"

© Marco A. Castillo

Courtesy Nara Roesler Gallery, NY.



Tercera noche, Aglaya, 2018
water on canvas, video
196,3 x 280,5 cm / 77.3 x 110.4 in
2' 6"
© Marco A. Castillo
Courtesy Nara Roesler Gallery, NY.



Sexta noche, Lizaveta, 2018
water on canvas, video
135,6 x 181 cm/53.4 x 71.2 in
3' 52"
© Marco A. Castillo
Courtesy Nara Roesler Gallery, NY.

los carpinteros, 1992-2017

In their engagement with numerous fundamental aspects of contemporary artistic practice within the context of, and as a response to their country's unique and poignant history, Los Carpinteros have come to produce some of Latin America's most notable recent work. The story begins with artists Marco A. Castillo, Alexandre Arrechea and Dagoberto Rodríguez who, in 1992, began to produce work collectively. By 1994, they decided to subvert individual authorship and instead, sign under the common name of Los Carpinteros, relating back to the tradition of artisanship and skilled labor, in an attempt to emphasize the indispensability of collaboration in art.

Los Carpinteros worked with a wide array of media, including installation, video, performance, sculpture, and drawing, often engaging with social realities and primarily focusing on architecture. Perhaps one of the collective's most characteristic processes consisted of disrupting familiar imagery, turning the mundane into the abnormal and establishing contradictions between object and function – notably, they designed homes without windows, converted urban landmarks into chests of drawers or turned ordinary domestic objects, such as kettles, into monumentally sized, useless items.

16 m., 2010
fabric, metal
95 x 60 x 1600 cm/37.4 x 23.6 x 629.9 in



exhibition view
Ilusiones, Casa Daros | Rio de Janeiro, 2014
Courtesy Daros Latinoamerica
Photo: Mário Grisolli



exhibition view
Ilusiones, Casa Daros | Rio de Janeiro, 2014
Courtesy Daros Latinoamerica
Photo: Mário Crisolli



installation view
Faena Art Center | Buenos Aires, 2012
© Los Carpinteros
Courtesy Fortes D' Aloia & Gabriel, Sao Paulo
Photo: Nik Koenig

Embajada Rusa [Russian Embassy] (2003), for example, is one of several wooden sculptures that play with humorous uproots and contradictions, based on the architecture of landmark buildings in Havana city. The monumental, imposing building was erected in the late 1980s as a symbol of Soviet power in Cuba. It now houses a vastly reduced staff, mostly existing as a vestige of a former might. As explained in the Solomon R. Guggenheim Museum's factsheet, Los Carpinteros transformed the well-known landmark into a finely crafted cedar chest of drawers, obliterating the original significance and purpose of this building and turning it into something patently nonsensical. The collective engaged in the same exercise with a variety of other items, re-constructing a grenade, a water tank, a coffee pot into wooden cabinets, stripping them not only of their purpose but also of their sense within social lexicons.

In 2003, Alexandre Arrechea left Los Carpinteros; yet, Marco A. Castillo and Dagoberto Rodríguez chose to continue their joint practice. In 2017, the group officially separated, marking the beginning of Marco A. Castillo's career as a solo artist following twenty-six years of collective production.

Avión, 2011
airplane, wooden arrows, feathers
215 x 1100 x 780 cm/84.6 x 433 x 307 in



installation view
Art Parcours, Prediger Church | Basel, 2012

© Los Carpinteros
Courtesy Fortes D' Aloia & Gabriel, São Paulo
Photo: Los Carpinteros

150 people, 2012
fabric y furniture

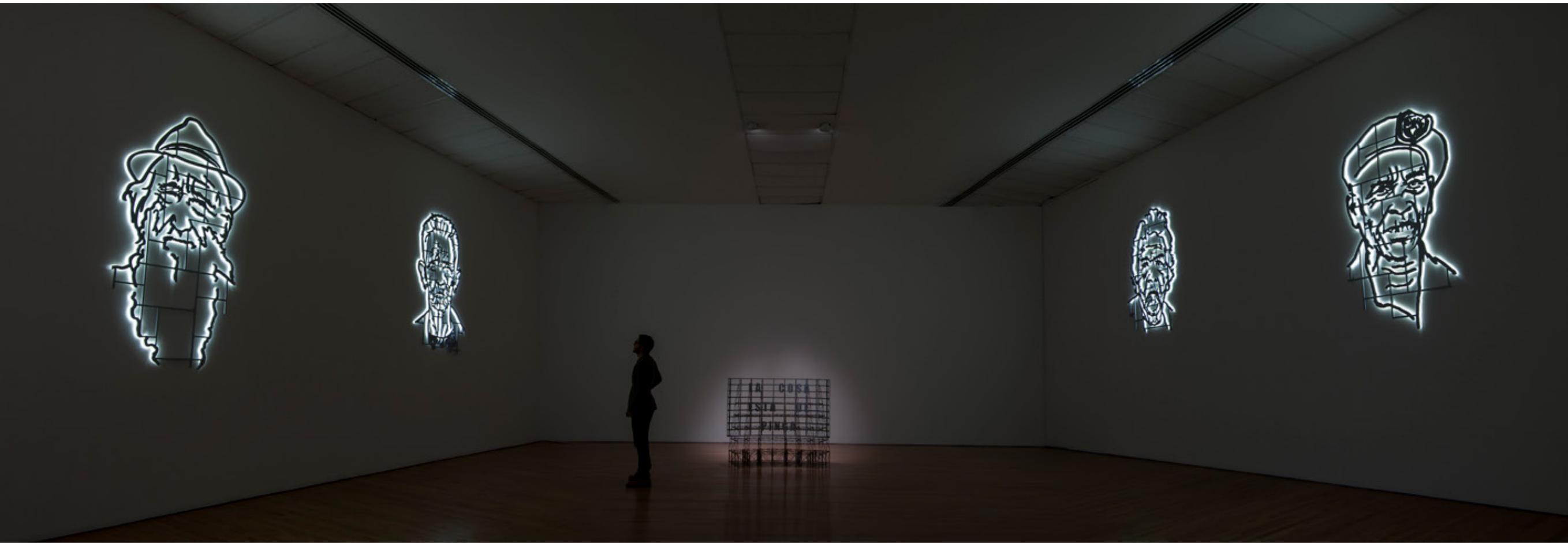


installation view
Collection Walter A. Bechtler Foundation | Switzerland
© Los Carpinteros
Courtesy Galerie Peter Kilchmann, Zurich
Photo: Peter Neusser

Towers
(General view of Tower CR-V7,
Tower CR-VT30, Tower CR-V10,
Tower CR-VPZ3 and Tower CR-V2), 2012
cement and bricks
450 x 150 x 150 cm/177.1 x 59 x 59 in each



exhibition view
Irreversible, Sean Kelly Gallery | New York, 2013
© Los Carpinteros
Courtesy Sean Kelly, New York
Photo: Jason Wyche



installation view

La cosa está Candela, MAMU, Banco de la República | Bogotá, Colombia, 2017

© Los Carpinteros

Courtesy Galería Peter Kilchmann, Zurich

Photo: Daniel Martín Corona



Sala de Juntas (Bogotá), 2017
plasterboard, nylon, metal,
paper, plastic, furniture
variable dimensions

installation view
La cosa está Candela, MAMU, Banco de la República | Bogotá, Colombia, 2017
© Los Carpinteros
Courtesy Galería Peter Kilchmann, Zurich
Photo: Daniel Martín Corona

installation view
art bar installation in collaboration with Absolut
Art Bureau | Art Basel Miami Beach, 2012
© Los Carpinteros
Courtesy Sean Kelly, New York/Absolut Art Bureau
Photo: Roberto Chamorro



Güiro, 2012
marine plywood
300 x 494 x 738 cm/
118.1 x 194.5 x 290.5 in

Helm/Helmet/Yelmo, 2014
wood, methacrylate, LED lights
450 x 1000 x 655 cm/
177.1 x 393.7 x 257.8 in



installation view
Museum Folkwang, Essen | Germany, 2014
© Los Carpinteros
Courtesy Museum Folkwang, Essen, Germany
© Photo: Museum Folkwang, Sebastian Drüen, 2014





Marco A. Castillo



marco a. castillo is represented by galeria 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
ipanema 22421-030
rio de janeiro rj brasil
t 55 (21) 3591 0052

new york

22 east 69th street 3r
new york ny 10021 usa
t 1 (212) 794 5038

info@nararoesler.art
www.nararoesler.art