

## REVIEWS

Alphabetically (from Alcover to Vostell) and chronologically (from Chirino to Socias and Roig, passing through Phillips, Miralda and Dokoupil along the way), the Joan Guaita Collection offers us an exceptional opportunity to experience European art of the second half of the twentieth century. (The collection will be exhibited in its entirety for the first time in Havana.)

The collection exceeds the tendencies that it assembles. It highlights, in particular, expressionism, pop and conceptual elements that have been significant in European art circles during the period mentioned. Since this collection is based on criteria that are as subjective as they are historical, as personal as they are aesthetic, it neither aims to, or is capable of, presenting a complete and representative vision of the artistic panorama during the period it spans. On the contrary, the main vector that brings these works together is the selection of the collector, who necessarily lends his name to the collection, since he marks its significance and its limits. This is not, of course, a capricious or arbitrary collection, but rather, the result of many relationships that are both professional and personal, the

# The Joan Guaita Collection: A Private Gaze

...

ANTONIO ZAYA

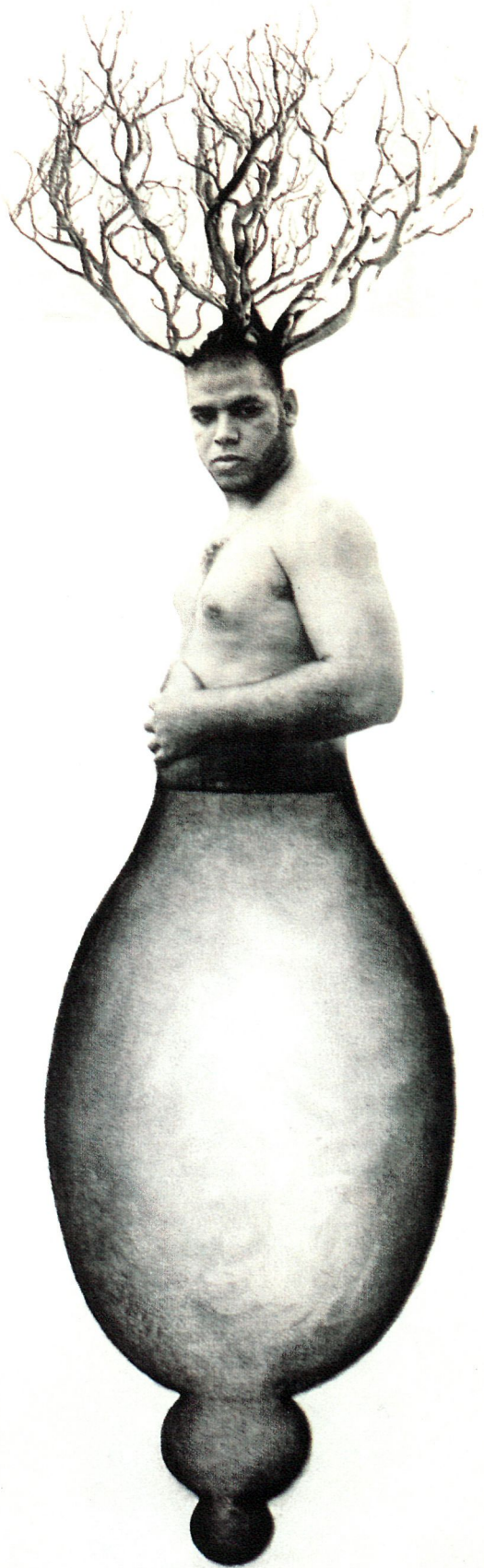


Josep Mª Alcover. *Untitled*, 1989. Acero, 16 x 25 x 25 cm.

relationships that Joan Guaita (the true author of the collection) cultivates with each of the artists in his collection.

Without Guaita's gaze (which articulates the works in the collection, conjoins them and gives them meaning), these works would lack a shared nexus. This private gaze, as pluralistic as it is unique, addresses both the content relevant to the European art scene and pays attention to varying formats and techniques (including not only painting, sculpture and photography, but also multiples and serial editions). The latter make up the central idiom of this peculiar crossing. It is an idiom which informs not only their collector's personal history, but also the cosmopolitan island context of their reception. Large exhibitions – so historical, transcendent, solemn and official – often content themselves with pointing out the surface's highpoints and landmarks, with condensing the general signs of representation. They frequently lack rootedness and the basic context of convergence with history's many small components. This collection on the other hand, lets us enter into contact not only with general history, but also with the underlying fault lines, with things both

queto en Kcho  
100x70 ayde 15  
la muestra →



Kcho (III)  
1995

Bernardí Roig. *Kcho III*. 1995. 100 x 70 cm.



Antoni Miralda. *Ajuar*, 1990. Mixed media, 100 x 100 cm.

*great and small, both of which tell us equally about legend and history, about gossip and essays, about meetings and ruptures, grandiloquent and tight-lipped, the domestic order and the elitist ghetto.*

*Above and beyond evoking our culture's recent history, the exhibition bespeaks the paradoxical and multifaceted personality of Guaita himself. Equally, it allows us to pause and look at different artists and historical possibilities.*

*The exhibition also draws us into an appreciation of both that which is near and that which is remote to art. It does so with the ambiguity and voluntarily conscious relativism that belongs to its master of ceremonies, Joan Guaita.*