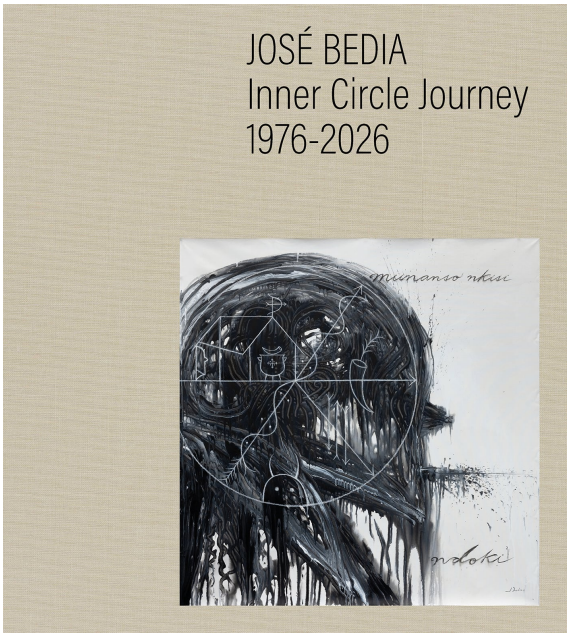
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José Bedia

Inner Circle Journey 1976 – 2026

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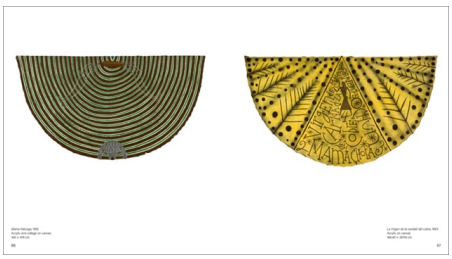
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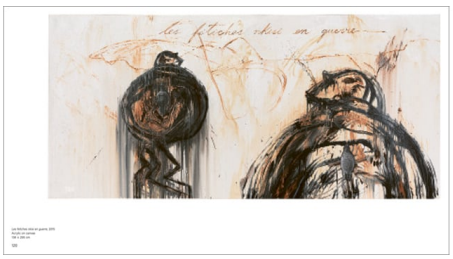
- This volume offers a definitive exploration of Bedia's trajectory over half a century, from his role as a founding member of the influential "Volumen Uno" movement in Cuba to his status as an internationally acclaimed master
- The book highlights Bedia's distinctive methodology—merging art with ethnography and anthropology. It details how his personal interactions with living ancestral communities and his "field work" approach inform his paintings, sculptures, and installations
- The narrative is anchored by Bedia's participation in landmark art history milestones, such as the monumental *Magiciens de la Terre* exhibit (1989) and his First Prize win at the Beijing Biennale (2010), cementing his importance in the global art canon
- Beyond his artworks, the book provides rare access to Bedia's personal travel images and his private tribal collection. These are accompanied by expert analysis from various art scholars, providing a deep contextual understanding of the sources that drive his artistic output

José Bedia: Inner Circle Journey 1976 – 2026 is a rich exploration of the career and work of Cuban artist – José Bedia. From being a formative member of the "Volumen Uno" Cuban art renaissance, Bedia's international outreach continually grew from the 1980's onward, reaching worldwide acclaim – spanning from his participation in the monumental exhibit *Magiciens de la Terre* in 1989 to winning First Prize at the Beijing Biennale in 2010. His unique artistic craft focuses on organic elements, tribal symbology, and shamanism from diverse cultures. Bedia's work and artistic creations are deeply informed by living and past ancestral communities everywhere and his personal interactions with them, while simultaneously using a "field work" approach of an ethnographer or anthropologist to create his paintings, drawings, sculptures, and installations. Anchored by his 5-decade retrospective at the MARCO Museum of Monterrey, and also accompanied by text from various art scholars, this book will look at his trajectory focusing on his different styles and periods throughout the years, as well as images from his personal travels, and tribal collection, that directly impact his artistic output.

Omar-Pascual Castillo was born in Havana, Cuba, in 1971. Graduating in 1994, he moved to Spain in 1998, where he still lives and currently works as a freelance contemporary art curator and editor. He has published over two hundred critical texts in catalogs and journals, such as *Atlántica, art.es, ArtNexus, Sublime Magazine* and *Dardo*, as well as monographs with Ediciones Polígrafa (Barcelona) and Turner Libros (Madrid / Mexico). He has been artistic director at a number of venues, the latest being the Nova Invaliden Galerie in Berlin (2015–2017) and the 1st LPGC Contemporary Art Encounters, The Taken City (2021). **James López** is Professor of Spanish at the University of Tampa, where he founded and co-directs the Center for José Martí Studies Affiliate, which supports and publishes research in the history of Cuban émigré communities of the 19th and early-20th centuries. **Bárbaro Martínez-Ruiz** is an art historian specializing in African and Caribbean art and religious practices. His work challenges standard academic boundaries associated with "visual culture". Following professorships in Havana and the U.S., he was the 2017-2018 Leverhulme Visiting Professor at Oxford University. **Suset Sánchez Sánchez** (Havana, 1977) is a Cuban exhibition organizer – her *Rumor... Relatos Decoloniales en la Colección "la Caixa"* was a prizewinner at the Barcelona CaixaForum's inaugural Comisart, in 2013 – and art critic. Based in Madrid since 2004, she has headed the Latin American art collection at the Museo Nacional Centro de Arte Reina Sofía (MNCARS) since 2023 and joined the advisory board for the renovation of the permanent exhibition at the Museo de América in Madrid in 2024. **François Vallée** is a grandes écoles preparatory professor of Spanish language and culture in Rennes, as well as a literary translator, art critic and Cuban art collector. He has translated two novels by Nivaria Tejera into French, *Espero la noche para soñarte*, *Revolución* and *Buscar otro nombre al amor*, as well as various works by Juan Abreu: his memoirs, *Debajo de la mesa*, a novel, *El pájaro*, and a collection of his poems, Emanaciones. **Alan West-Durán** (Cuba, 1953) is Professor of Cultures, Societies and Global Studies at Northeastern University, in Boston. He is the author of two books of poems, as well as a book of essays, *Tropics of History: Cuba Imagined* (1997).







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