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Sandra Ceballos (b. 1961, Guantánamo, Cuba) is a multidisciplinary visual artist whose work spans painting, drawing, installation, performance and mixed media. She graduated from the San Alejandro Academy of Fine Arts in Havana, and has been an influential figure in contemporary Cuban art since the 1980s. In 1994, she co-founded **Espacio Aglutinador***, the first independent alternative art space in Cuba, which became a key platform for experimental artists, critical discourse and countercultural practice.*

Her work explores the body—particularly the female body—memory, identity, power structures and freedom. Through visceral visual language combining organic forms, text, and collage, she challenges institutional narratives and proposes art as a space of resistance. Ceballos has exhibited widely in Cuba, Spain, the United States and Europe, including exhibitions at El Museo del Barrio (New York), **Museo Nacional de Bellas Artes** (Havana), **Museo Reina Sofía** (Madrid), and **Documenta 15** (Kassel). Her work is part of public and private collections such as **the Bronx Museum of the Arts** and the **National Museum of Fine Arts** in Havana.

She currently lives and works between Havana and Madrid.

STATEMENT,

My work is a negotiation between body, memory, and power. I paint and assemble images like fragments of an anatomy—emotional, political, and intimate—where text, stains, and silhouettes coexist as open wounds or acts of resistance. I am drawn to the human body not only as form, but as archive, territory, and battlefield. Through painting, installation, and performance, I question how identity is constructed, imposed, erased, and reinvented.

The language I use is raw and tactile. I work with mixed media, collage, anatomical drawings, and handwritten notes that behave like confessions, petitions, or manifestos. I embrace imperfection, rupture and the uncontrolled gesture. I value the accident, the error, the tremor of the hand. My practice refuses neutrality; it seeks to provoke, to open fissures, to make visible what is usually silenced.

Coming from Cuba, I inhabit the tension between censorship and freedom. In 1994 I co-founded Espacio Aglutinador*, the first independent art space in Cuba—a place where art escaped institutional boundaries. I continue to believe that art is a political body, a fragile territory of risk, pleasure and disobedience. Each work I create is a statement of existence: a body expanding, resisting, breathing.





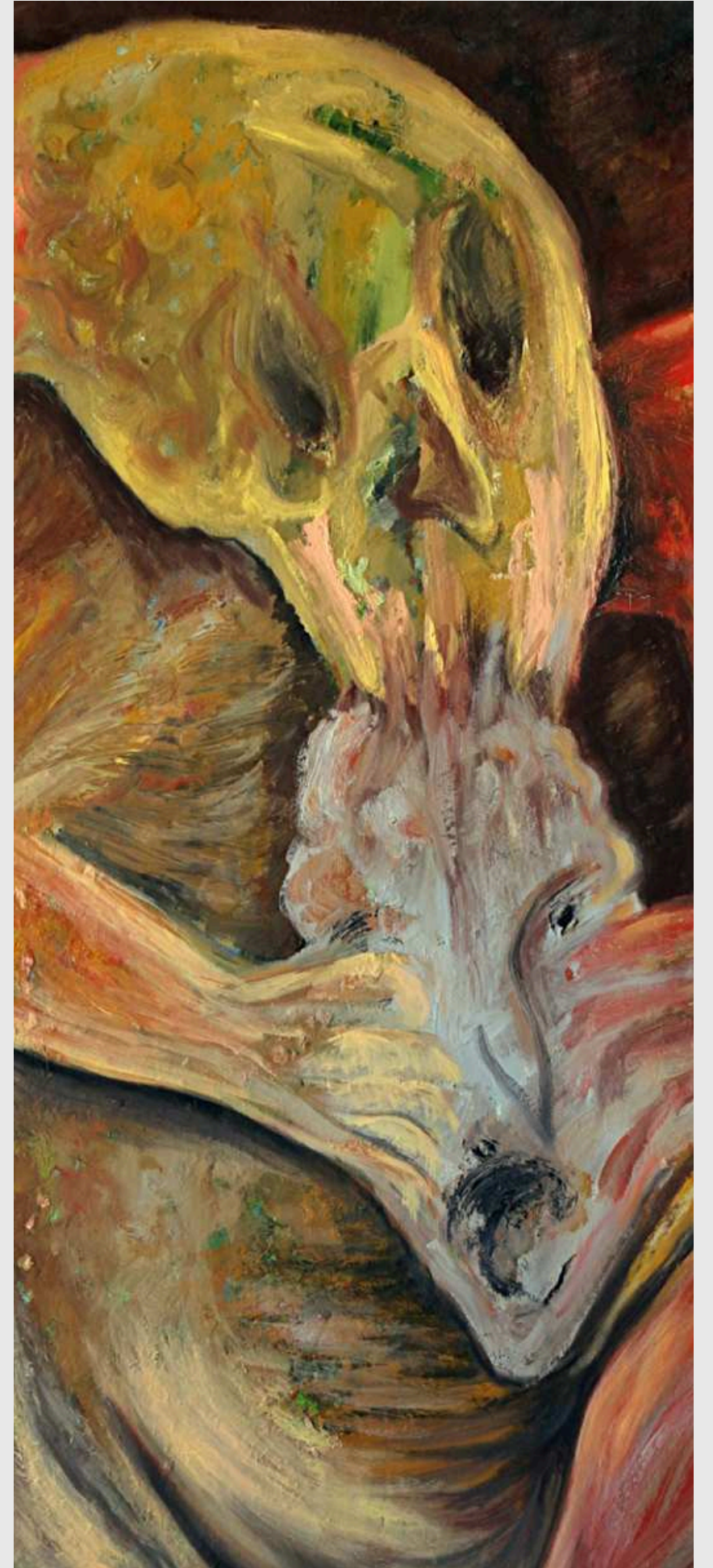




NEW YORK TIMES,

"**Sandra Ceballos**, who with the artist Ezequiel Suárez founded Havana's oldest alternative space, **Espacio Aglutinador**, was hounded by censors in the 1990s. In response, he took to writing secret, tweet-size messages to **Castro** on the reverse side of his abstract embroideries, literally hiding subversive content in his art."

BURNETT, Victoria. "Artistic Freedom, via a Living Room in Havana". The New York Times, World / Americas Section. Print and digital edition, January 3, 2012.



“JOURNAL OPEN”

"Ceballos's engagement with Cuba's art community reflects a form of feminist activism. Her collaborative space creates associations among the country's diverse social fabric, navigating class, race, gender, and political identity without relying on revolutionary transformation, but through an anti-utopian direction to the future. **Espacio Aglutinador** functions as a 'hanging out space,' where informal encounters cultivate multivocal communities beyond official narratives.

Collaborations with artists like **Coco Fusco** and **Tania Bruguera** exemplify the gallery's role in building coalitions and fostering solidarity, despite institutional censorship. Ceballos's feminist activism develops as a 'streetwalker theorizing,' a method of chaotic associations without a single viewpoint, emphasizing care, dialogue, and memory."

Ceballos, Sandra. "Malditas/Damned: Sandra Ceballos and the Practice of Curatorial Coalitions at Espacio Aglutinador Gallery." *Art Journal Open*, 2025. Research by María de Lourdes Mariño Fernández. Published by the College Art Association (CAA).

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EL PAÍS,

"A year ago, Cuban painter **Sandra Ceballos** grew tired of bureaucracy and decided to create an independent art space in the heart of Havana. Faced with the censorship of her husband's exhibition, she cleared out the furniture in her one-room home, installed a partition, and turned it into **Espacio Aglutinador**, the only alternative gallery in Havana dedicated to rescuing and promoting young painters and older Cuban artists forgotten or marginalized by the revolution. 'This was my home,' she says, 'now it's something else.'

Sandra studied for several years at the **San Alejandro Academy** and recently won the contemporary painting prize Juan **Elsó Padilla**.

Although she has exhibited in most Havana galleries, she believes that her work — like that of many uncompromising Cuban artists — has not been promoted sufficiently. This is one of the reasons she founded her gallery. 'It's about disseminating the work of Cuban artists of all sects — whether alive or dead, inside or outside Cuba, young or old, known or unknown, promoted or almost forgotten. Aglutinador is a cultural space, not a boutique, and its only commitment is to art.'"

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