

arteMorfosis

HECTOR FRANK and
ABEL LÓPEZ in
EVERYDAY UNIVERSE

curated by

ROSEMARY RODRÍGUEZ



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November 2018 - December 2018

ArteMorfosis - Galería de Arte Cubano

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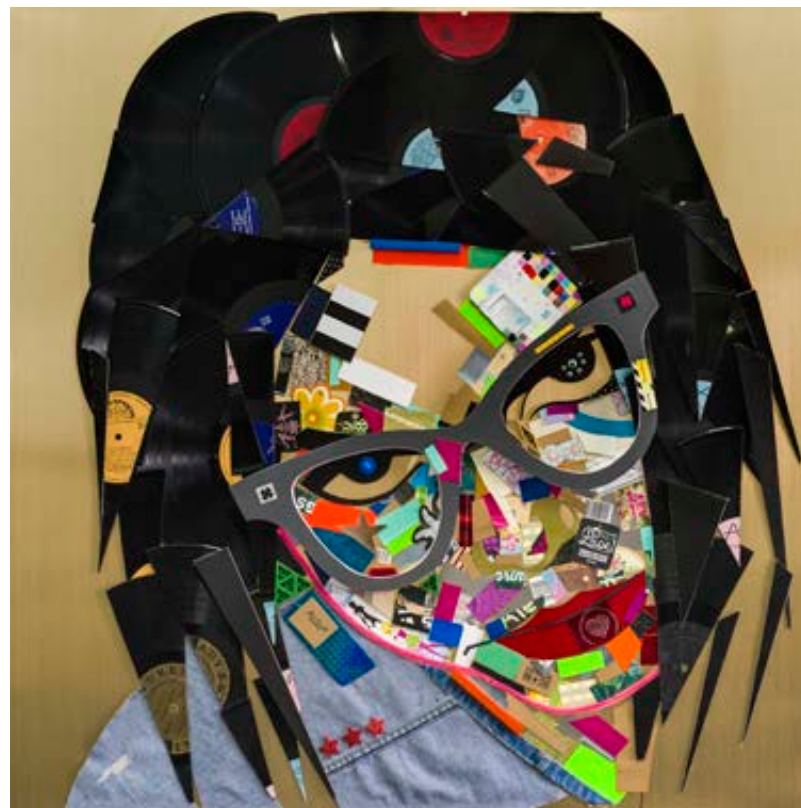
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Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Canvas sack of recycled Cuban sugar,
recycled tissue and acrylic on jute
103 x 89 cm



Abel López
De la serie *Layers* | From the series *Layers*
2016, Collage on plastic
90 x 90 cm

EVERYDAY UNIVERSE

By Rosemary Rodríguez, curator and art critic

Havana, September, 2018

Chaque artiste garde ainsi, au fond de lui, une source unique, qui alimente pendant sa vie ce qu'il est et ce qu'il dit
[...] Pour moi, je sais que ma source est ... dans ce monde de pauvreté et de lumière où j'ai longtemps vécu ...

ALBERT CAMUS

Daily life in art, or art in daily life, became a recurrent topic in both thought and creation in the 20th century. Outstanding icons of the times in which the common object acquired relevance – a urinal, the wheel of a bicycle or the video of a man sleeping for more than five hours¹ – caught the attention of artists and theorists.

Though many of the protagonists of the visual art scene in Cuba in the past century timidly adopted this topic, in the 1960s master-artist Antonia Eiriz (1929-1995), a pioneer and at the same time top figure in art, fully devoted her work to this. No one would discover like her – as if unveiling something hidden to everyone else – “the magic world of the everyday life.” According to remarkable and acute essayist Graziella Pogolotti, Antonia Eiriz (Ñica) “brought down myths and discovered others, undoubtedly ephemeral, in everyday life.”² Her assemblages of everyday objects are contemporary witnesses of a time of social denouncement, the vision of another reality.

Almost forty years later, in 2003, these transferences “from everyday life to art, from art to daily life”³ were dealt with in the VIII Havana Biennale,⁴ which tried to expand the limits and restrictions of conventional exhibition places and galleries to reach communities and other less “privileged” spaces.

However, a biennale, two artists, an essay or an exhibition are not enough to discuss such a complex issue. The pretext thus connects Hector Frank Heredia (1961) and Abel López (1985), who present their work in Zurich to establish a dialogue that goes beyond the limits of the personal, the public, the local, the universal, the cultured or the popular... not estranged from national identity, the one that pays tribute to daily life... without pretending to detach from the national identity.

The artists in this exhibition belong to different generations, and therefore each one's approach to the topic of the daily life is different. However, their works share a sum of common experiences in the history of their country and they also share vital experiences, not only with the other artists in the exhibition, but with many other Cuban colleagues.

A crucial period in the history of the Island was the so-called Special Period,⁵ a time of sharp economic crisis, severe shortage of goods and extremely difficult living conditions for everyone, even for well-established artists.

Furthermore, visual arts in the Island suffered due to the exodus that occurred during the early 1990s. Those artists who stayed and continued working during the crisis found alternatives to do so. Recycling materials and the use of few colours or non-conventional media and techniques could be considered as a simple choice, but in fact show the shortage of traditional art materials and supplies which marked those years and that in turn marked the later work and creative process of many artists like Hector Frank Heredia or the current works of others like Abel López.

In the early 1990s, Abel López was just beginning his art studies while Heredia abandoned his career as electrical engineer, due to the dire economic situation, to become a drawer and painter, perhaps as a way to channel feelings and moods. However, he saved many boxes with electronic components and curious instruments, pieces of a world that was and is still present in his works.

1 *Sleep* is a 1963 work by Andy Warhol of long takes, sequences and images of John Giorno sleeping for five hours and twenty minutes.

2 Graziella Pogolotti: “Antonia Eiriz: un arte entre dos mundos”, in *Unión*, Havana, No. 1, January-March 1964, pp.157-158.

3 Ibis Hernández Abascal: “Transferencias: de lo cotidiano al arte, del arte a lo cotidiano”, in *Artes. La Revista*, Universidad de Antioquia, Colombia, Vol. 4, No. 8, July-December 2004, pp. 65-74.

4 The central topic of the VIII Havana Biennale was “Art and Life.” The Havana Biennale is the most important event of visual arts in Cuba since 1984.

5 The collapse of the Union of Soviet Socialist Republics (USSR) in 1991, the major commercial partner of Cuba, led in turn to the collapse of the Island's economic system and marked the beginning of a social and economic crisis known in Cuban history as the Special Period.



Reinvention – a unique characteristic of Cubans in the past thirty years – is precisely the capacity for resilience of this Island’s inhabitants. At the social level, the broken-down can reach unsuspected conditions, either to grant it a utilitarian life or, sometimes, to switch its focus towards the aesthetic dimensions of decorative arts.⁶

Shortage or total lack of supplies in all areas and fields have turned Cubans into very clever, ingenious and creative people. Hector Frank and Abel López, in their respective ways of creating art are living proof of this struggle. Both, but each of them in his own way, are skilled in articulating another vision in the face of the recurrent, the vitiated, the everyday which favours encounter and reassignment of routine, displacement of values and meanings. In the items that are common, they discover their respective aesthetic quality – Tomás Sánchez, one of the most influential painters in Cuba, has stated: “Everybody looks, but few know how to see. That is the reason why very few of the many painters are artists.”⁷ Both have a sharp and at the same time different vision, attained by the demands their habitats have imposed on them when observing unexpectedly on behalf and in the place of others. Like Tomás Sánchez, they feel they are indebted to Antonia Eiriz, whose teachings, works and assemblages helped them unveil walls, sharpen the eye and the wit, and learn to see “with unique depth and scope.”⁸

Appealing to what is habitual for Abel and Hector Frank is vital; nevertheless, neither make routine hyper visible in their pieces, nor do they explicitly present actions or common things. The objective is favouring a dialogue channelled by common objects and usual topics, barely managed as references, as stimuli to the associative capacity of audiences, as tools for the recognition of every being. Their work, consistent with the contemporary, privileges the sign and the question.

Where, then, do their look and their scope aim at?

Undoubtedly, the creative endeavour of Abel López is more related to his generation, concerned by physical looks, the constant desire for wearing fashionable clothes, while at the same limited by their surroundings. As the title of the series indicates, the “Layers” are all the things “added” to the body: Clothes, make-up, sun glasses, earrings and other accessories young people wear regularly with no defined line or tendency. He discourses about this visible eclecticism in the way Cubans dress.

Historically, we have been wearing hand-me-downs from older siblings, relatives or friends; also handy are the few seamstresses in our neighbourhoods, who skilfully adjust or redo what has been handed down or bought in second hand stores. Using and discarding has never been incorporated into the Cuban mentality: Even when one decides to discard something, our subconscious brings out the uncertainty of a possible use at some point. The series Layers deals with this mania of saving, of almost hoarding things, with a collection of many different buttons inevitably reminding us of Cuban grandmothers’ little chests that treasure, instead of jewellery, buttons that could be used in a shirt or blouse, or to decorate a tote bag, or for a school crafts project of the younger ones in the family.

The fragments in López’ pieces include many of the elements with which Cuban youth relate, for example, brands and labels⁹ of shoes or garments young people want to wear. Among those represented – close friends, people of his generation –, the face of a woman with a challenging look, made up with labels of women’s garments. The hair style is achieved using wedges of vinyl records like the ones we used to play in record players brought from the former Soviet Union.

Two pieces outstand among the most colourful in the works by López. One, a silver-gray background, discovers computer chips, remote controls, audio cassettes, audio tapes, video games; the other hides pieces of crushed paper under a golden coating. Both combine the language of street art with the sprayed outlines of a face perhaps stressing the templates and forms used to make graffiti in any street in the world.

“Layers” could also be described within other current trends like “trash art” or “junk art”, but its faces, its colours flirt with “pop art”. The works by López validate the most obvious resource of this movement: The approach to the daily life as if it were a sequence or a take in a story, brought from the colloquial to the artistic.

Other dimensions of the daily life are shown in the works by Hector Frank Heredia, who thinks that “the everyday activity of any person is very much a creative process, and that is why my works invite the viewer to become aware of his or her life, of the surroundings. I furthermore attempt to establish a discourse on the inborn capacity for invention of Cubans. In my works on wood, for example, I try to redeem objects from their condition as waste, reassign them new semantic and favour new readings.”¹⁰

6 Different from first world countries that implement and promote the design and use of recycled or environmental-friendly objects as a basic principle for sustainability, Cuba, because of its constant lack of resources, has developed naturally a policy of reuse, and the artistic world is proof of that.

7 Tomás Sánchez: “Grabados Antonia Eiriz” in *Encuentro de Grabado '87*, La Habana, 1987, p. 4.

8 Idem.

9 It was very common in the 1990s – and even before – for children to collect labels, bottle caps, and candy or soap wrappings.

10 Unpublished interview with the artist, January 2018.

Heredia’s opinion is that his proposal is a sort of archaeology of the city of Havana and the human being. He loves finding parts and pieces of wood that had been used in two or more centuries old colonial houses: “Time cures them, makes them vigorous and durable, like experience for human beings. My works speak about stories locked in each of the houses from which these objects were taken, of the persons who have lived in them throughout the centuries.”¹¹

Everyday Universe exhibits a quite revealing part of his series *Retratos* (Portraits), with a man as centre, the protagonist of the “invention,” a word favoured or inevitable for his countrymen. Another common denominator of the people on the Island is the use of sacs, either of cotton material or jute fibre, so important in the national identity because sacs have been used for centuries to store sugar and people used them to make garments, tote bags, purses... For Hector Frank Heredia the sac is essential; it is the perfect medium, as plain background, with threaded parts, basted, glued, attached, always in its natural colour.

One of the works in the exhibition refers to the major export of the country. A face shows a printed sign: “Refined Sugar, product of Cuba, 50 net kilograms;” a sac from the 1970s, gift from a friend of the artist and saved as a treasure. The year 1970 was marked by the utopian mission of producing ten million tons of sugar, and the chimerical task of the beginning of the decade is imbedded in the memory of every Cuban.

The eyes of the characters in this series *Retratos* are unique: mismatched and unequal though belonging to the same face. According to the author, this is a resource used to explain the multiple visions and interpretations in art.

Within this same topic under discussion, there is another feature which connects López and Heredia: the issue of mixed races. Each painting, each installation is the result of the biological and cultural mix in the essence and birth of the Cuban nationality. They both think the world is more and more moving towards ethnic encounter and fusion. Differently from many other territories which resist the assimilation of anything foreign, we have understood and accepted as natural the necessary assimilation of others, of diversity. Cuban individuals are by nature individuals of mixed thought precisely because of its mixed culture, as our nation is a result of the mixture of very different and at the same time heterogeneous cultural regions.

The work of both of the artists come from completely opposed aesthetic approaches and foundations; while López’ work is rather hedonistic, rhythmic, colour harmonic, Heredia’s work is more manual, crafted and naive. Nevertheless, they both use objects that are common to any Cuban in their works; objects that are chosen, fragmented, recomposed and redefined are granted aesthetic qualities that make one think about the relativity of the term “durable”. For their fellow countrymen, imperishable is very well defined: The life of any object can be infinite.

A zinc plank – formerly part of the roof of a house –, pieces of wood, rags from a jute sac, threads, fabric and papers coexist with cogwheels, segments of obsolete machinery, discarded brushes, buttons, labels, vinyl records, computer disks... Neither artist is afraid of the decontextualization their pieces could undergo; on the contrary, they both trust the universal values of their works. Their art validates the premise that “a work of art is not only the representation of objects or an expression of feelings, but an organization of energies which determine its specific shape.”¹² The experience of the senses must pass through the skin to achieve synergies.

Originality as an expression of novelty became an old attitude of modernity, but these two artists are not trying to be innovative or pioneering. In the comprehensive world of Cuban contemporary art, the resources used by Hector Frank Heredia and Abel López have been used before many times by many other artists, but their way of creating has marked their works; it has been the leading thread consistently chosen.

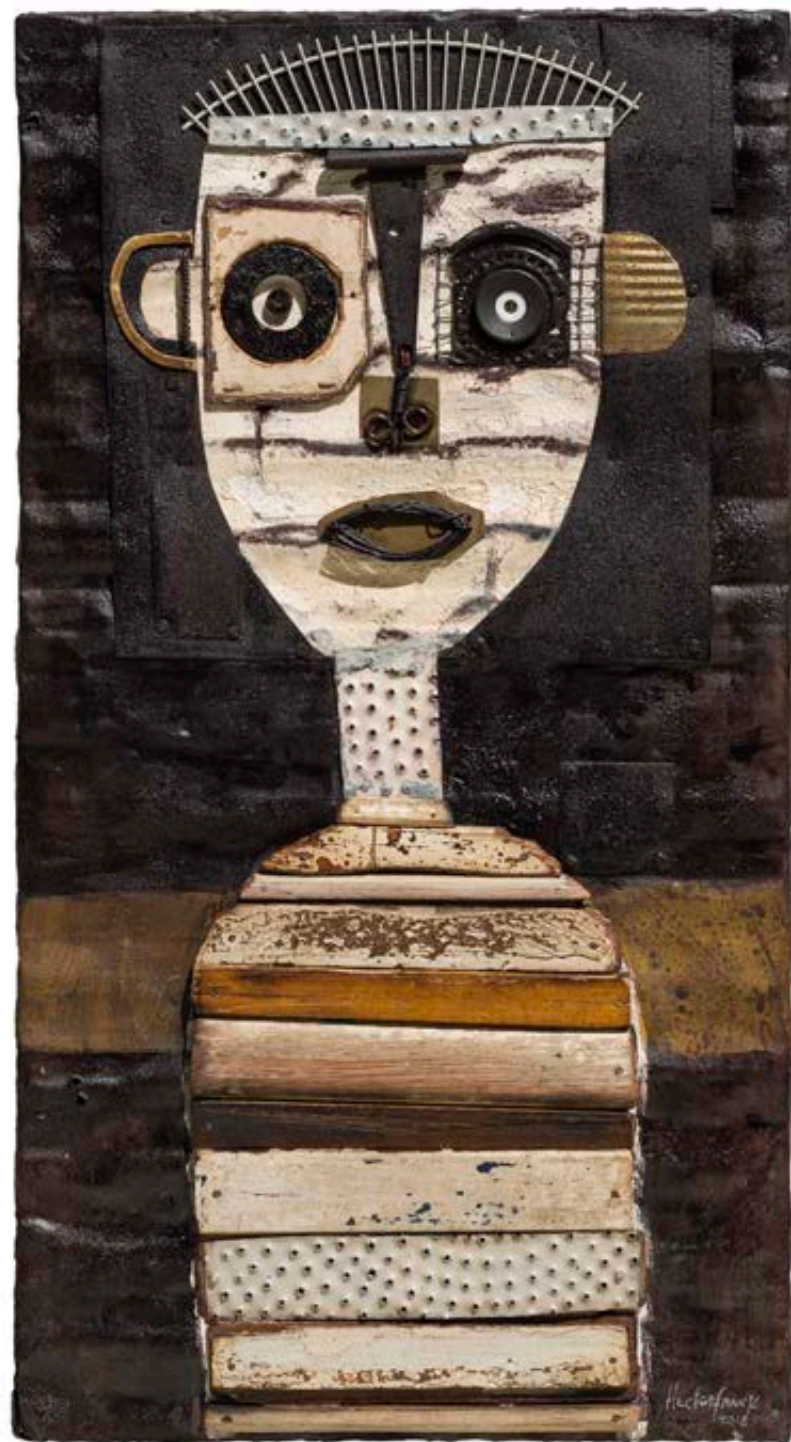
Everyday Universe brings together colleagues from different generations, artists who, though young, have found their own language, a way of creating that identifies each one and at the same time allows them to define and socialize their own experience with the daily life. From their individuality, they have managed to extrapolate common everyday objects endowed with aesthetic values to the art of the Cuban society. These artists are chroniclers of their time, speaking through metaphors or other expressive resources, documenting a period of the Cuban art history through an unavoidable mediation which has not yet concluded.

Everyday life is as variable as life itself, but it exists; it is felt consciously or unconsciously. It might be cyclical, but the versatility of its course is rooted precisely in the diversity of its existence.

Now, in November 2018, at the ArteMorfosis Gallery, I am proud to present my choice of two artists. Each selected piece bears secrets, carries fragments of personal experience and a nation’s history. Abel, Hector and I share an idea: Culture is the highest expression of human behaviour. With *Everyday Universe* we share with you our reality, one of the many realities found on Earth.

11 Idem.

12 Gloria Luque Moya: “Estética de lo cotidiano”. Paper in the XLVII Congress of Young Philosophers. Philosophy and Crisis at the turn of the 21st Century, University of Málaga, 2010. Consulted at <http://congresos.um.es>



Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Metal objects, recycled wood and recycled oil on metal
70 x 38 cm

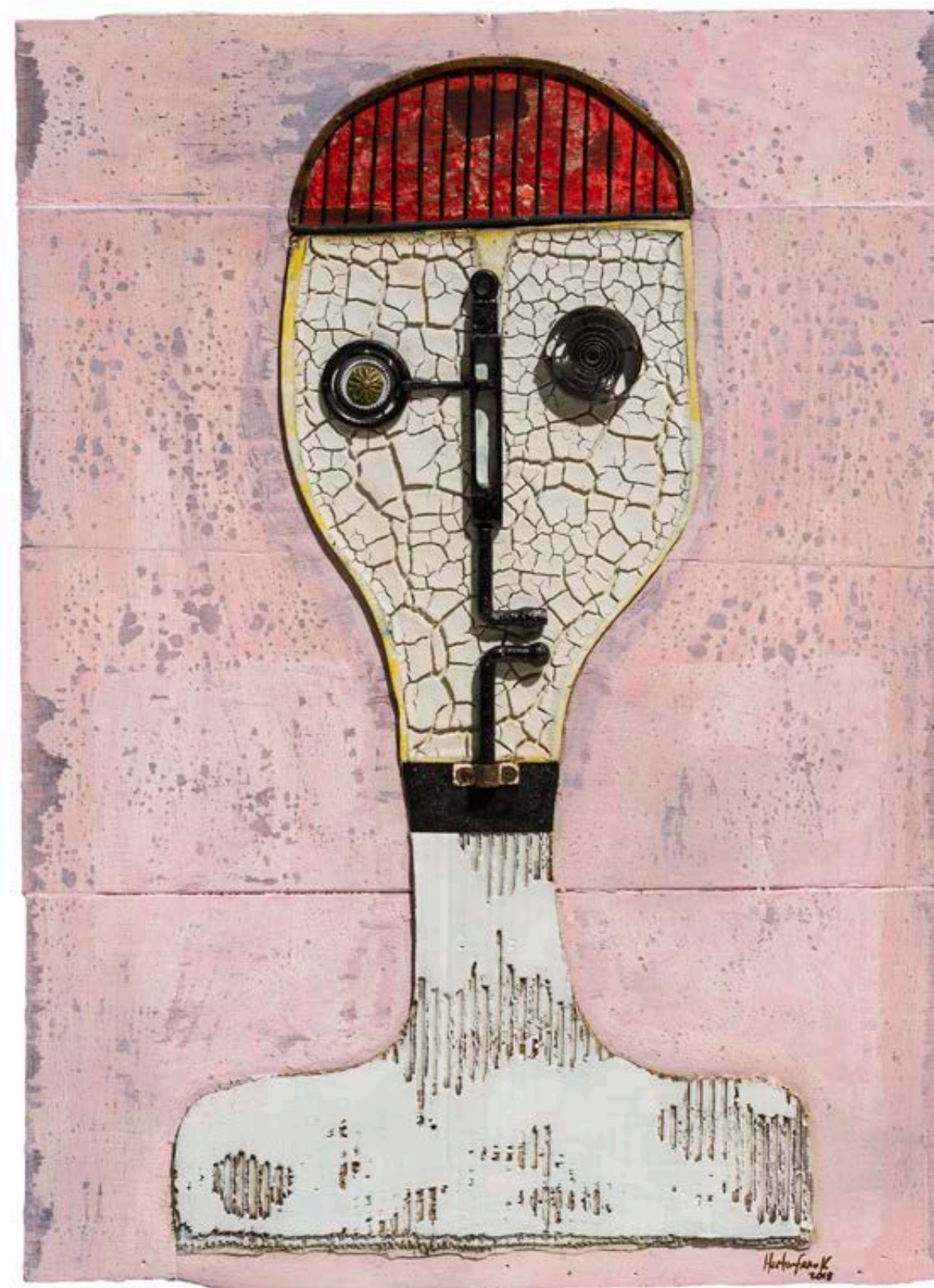


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Collage of woods, bamboo, wicker, recycled metal objects and oil on recycled wood
80 x 63 cm





Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Collage with wood and recycled metal objects and oil on recycled wood
40 x 37 cm

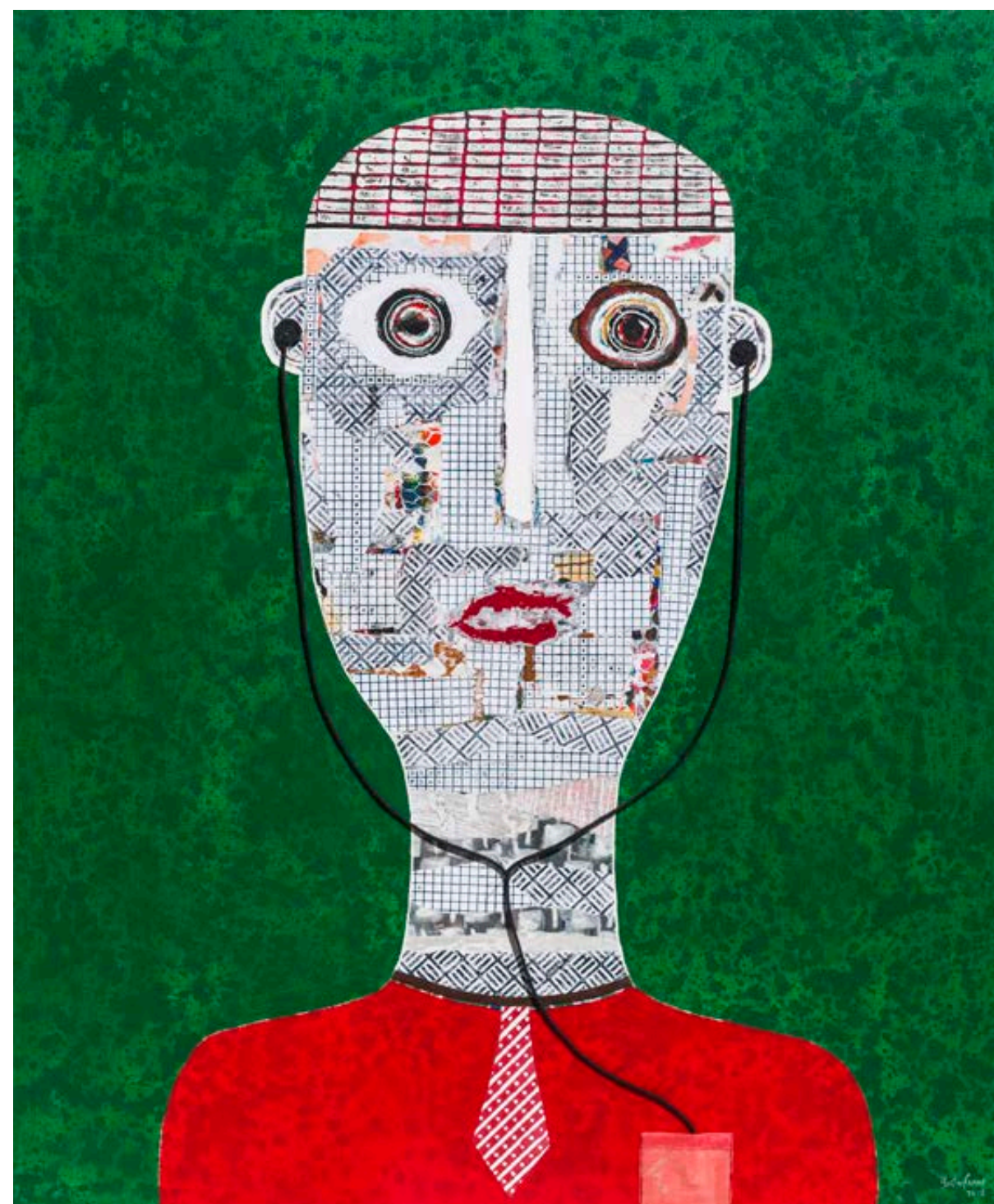


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Corrugated cardboard, recycled metal objects and acrylic on recycled wood
66 x 46 cm





Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Acrylic on canvas
120 x 100 cm



Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Paper, tissue, black cotton yarn and acrylic on canvas
120 x 100 cm





Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Paper, tissue, jute, rope and acrylic on canvas
100 x 81 cm

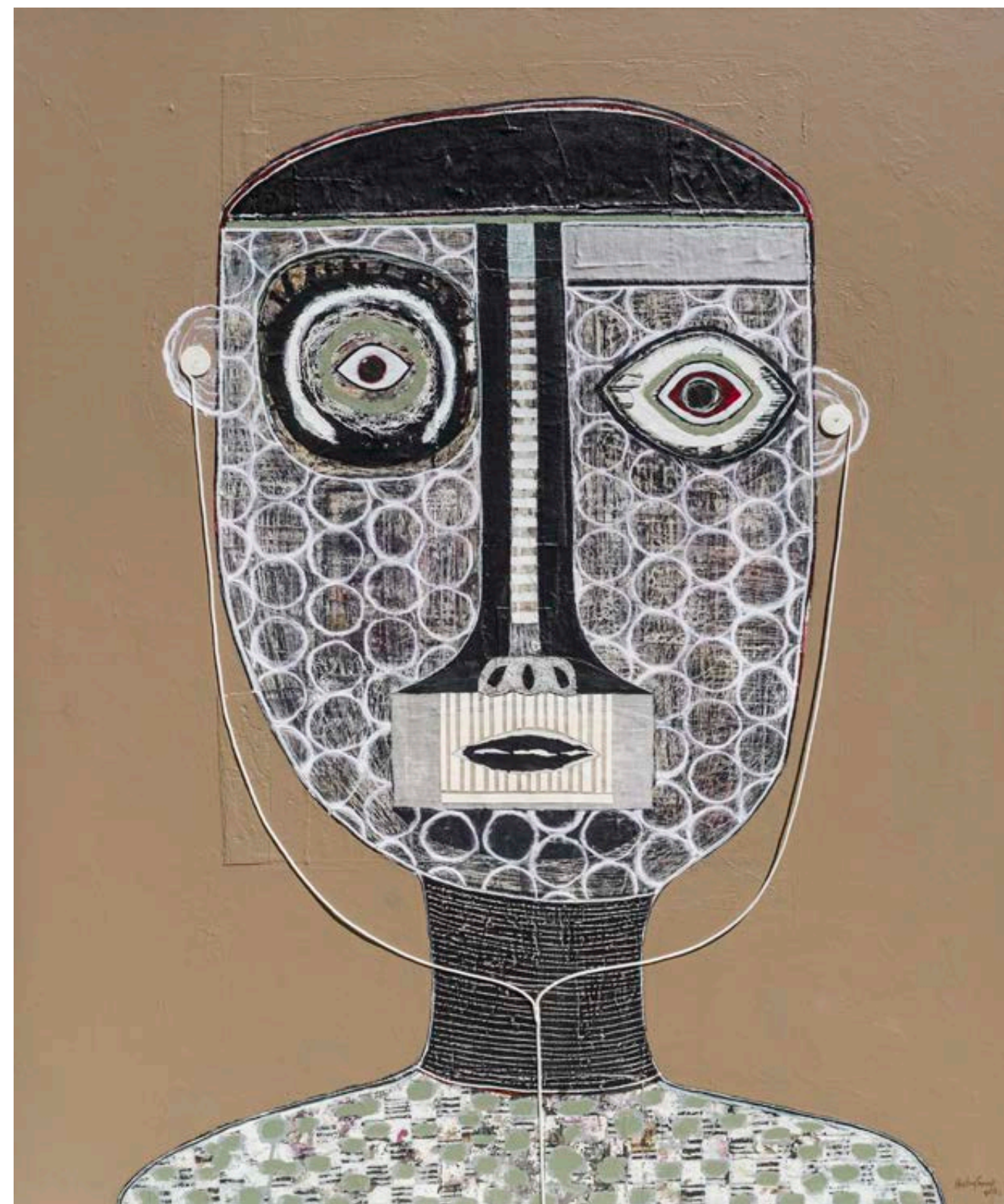


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Collage with recycled tissues, jute and acrylic on jute
103 x 89 cm





Hector Frank
 De la serie *Retratos* | From the series *Portraits*
 2018, Collage with handmade paper and acrylic on canvas
 100 x 81 cm



Hector Frank
 De la serie *Retratos* | From the series *Portraits*
 2018, Collage with handmade tissue and paper, white cotton thread and acrylic on canvas
 120 x 100 cm





Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Paper, tissue, jute, rope and acrylic on canvas
120 x 100 cm

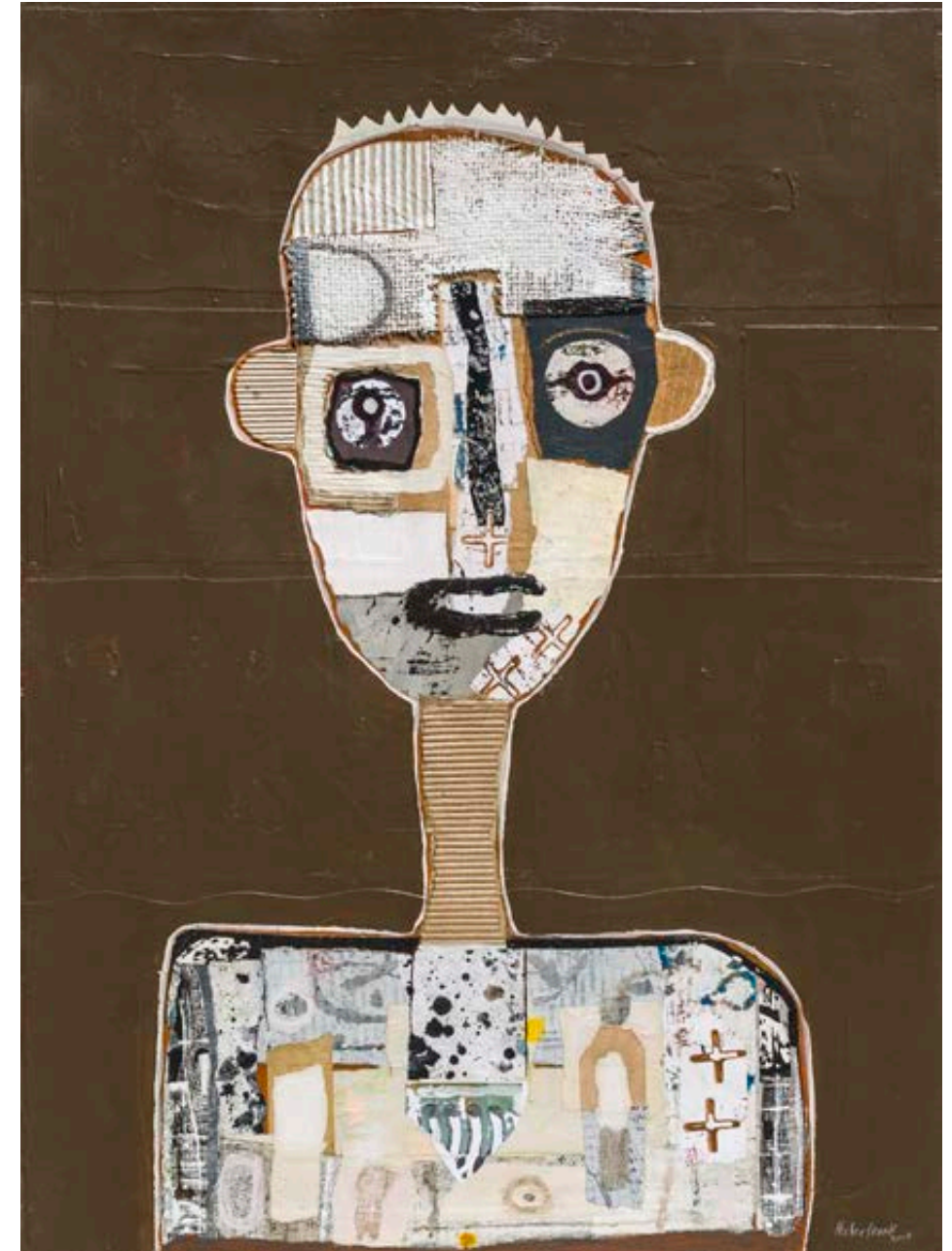


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Collage of paper, tissue and acrylic on canvas
150 x 130 cm



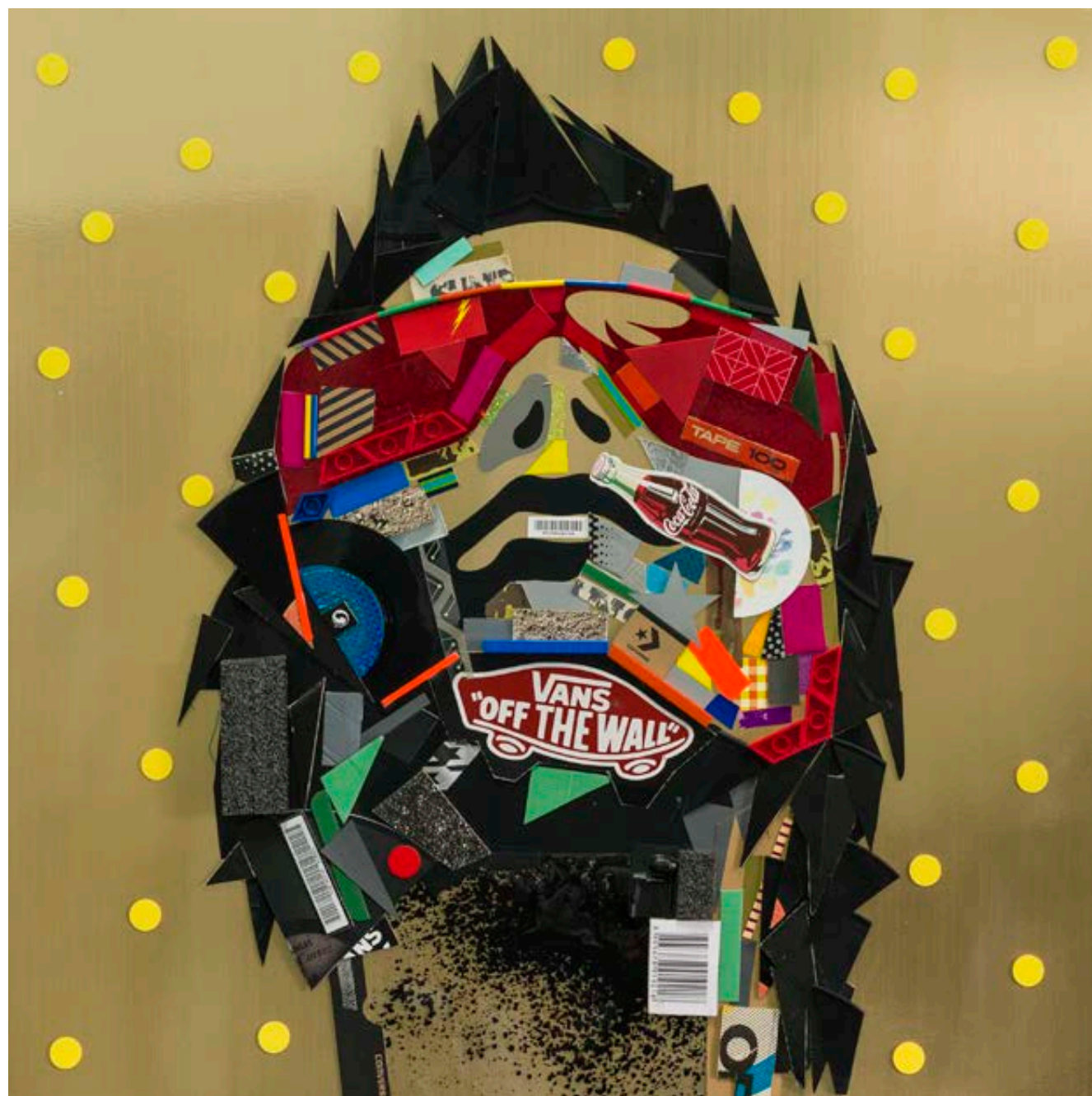


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Jute, corrugated cardboard paper and acrylic on paper
76 x 56 cm

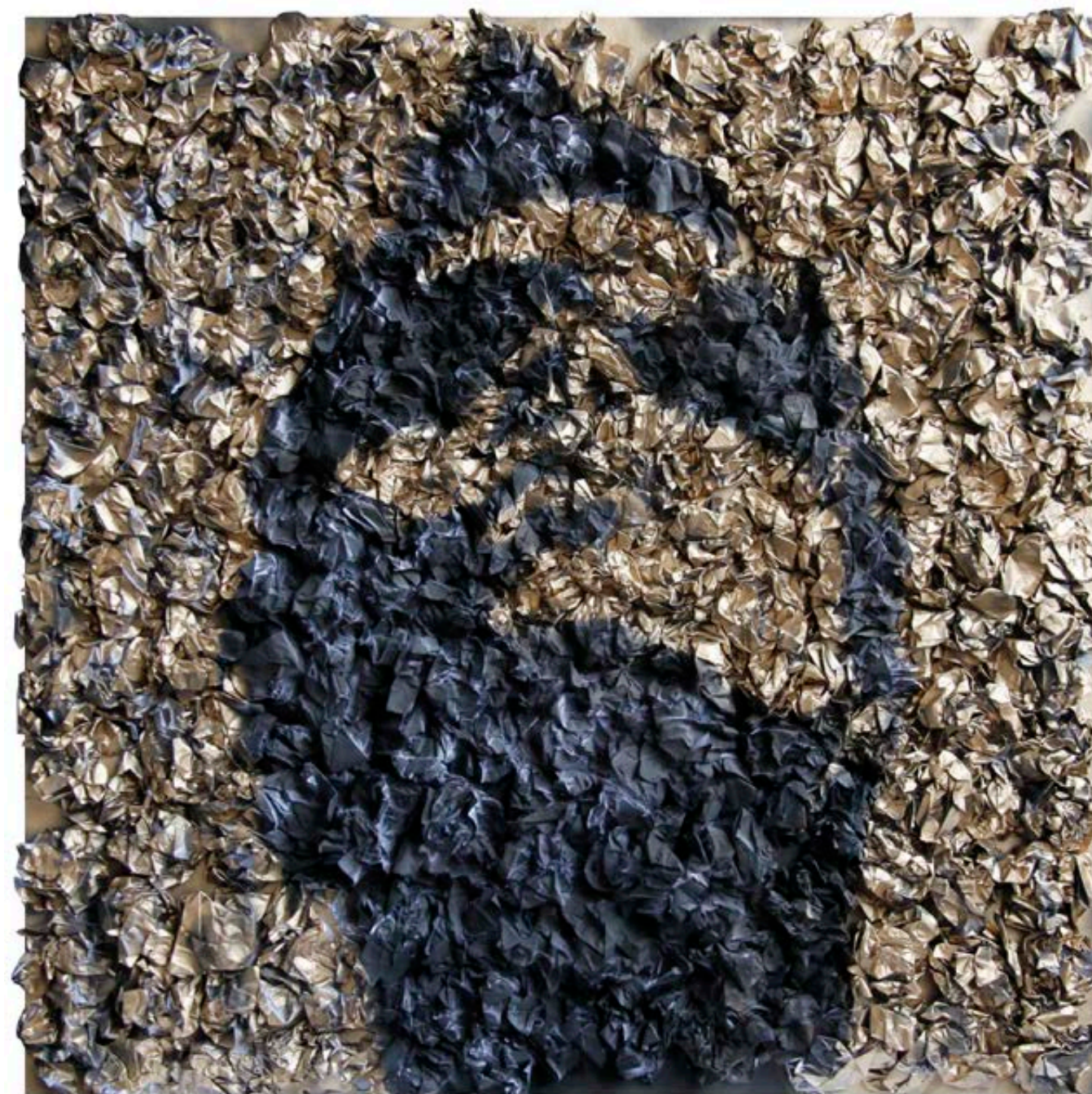


Hector Frank
De la serie *Retratos* | From the series *Portraits*
2018, Tissue, jute, handmade paper and acrylic on paper
76 x 56 cm



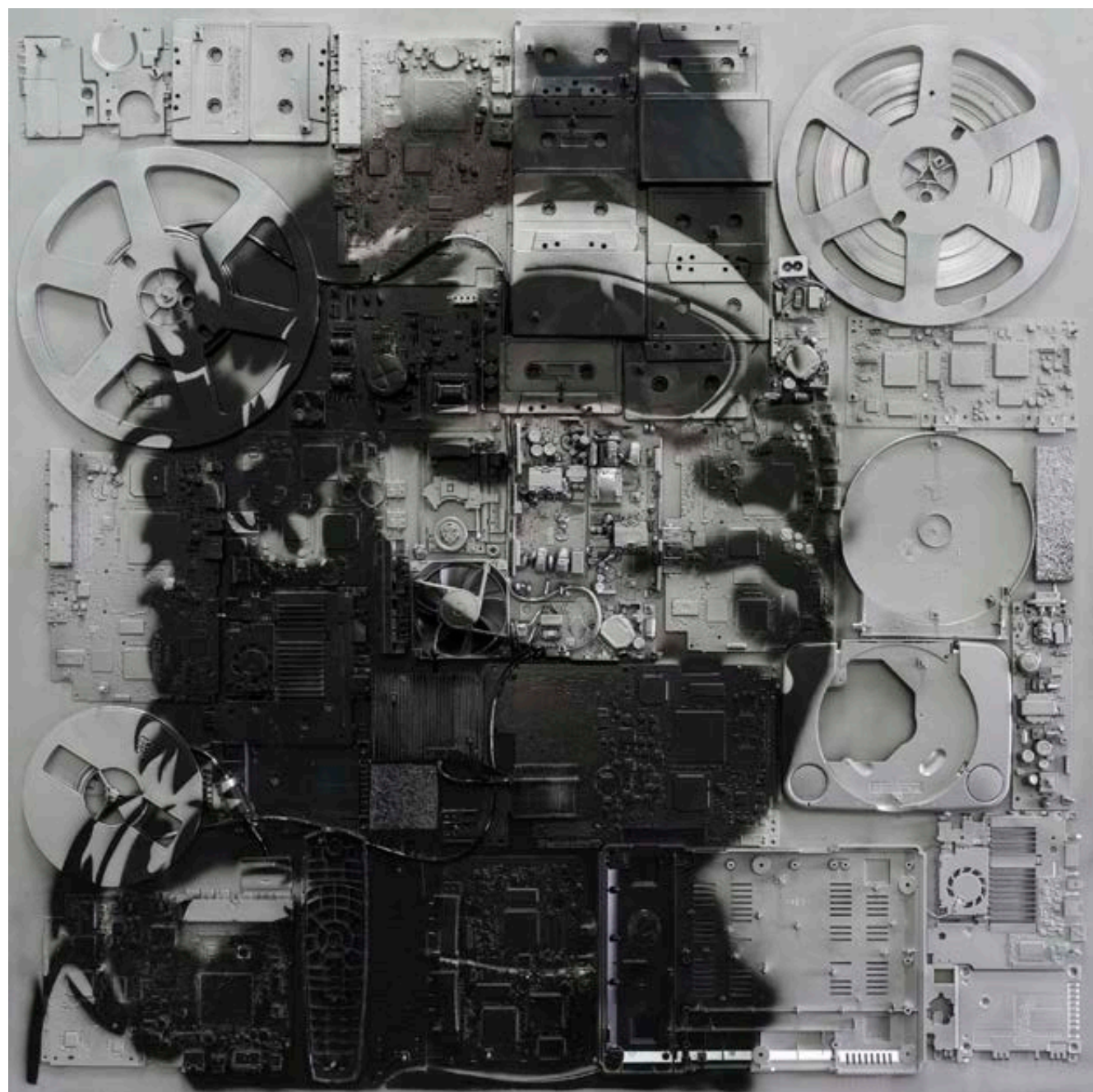


Abel López
De la serie *Layers* | From the series *Layers*
2016, Collage on plastic
90 x 90 cm



Abel López
De la serie *Layers* | From the series *Layers*
2016, Spray paint on paper
90 x 90 cm



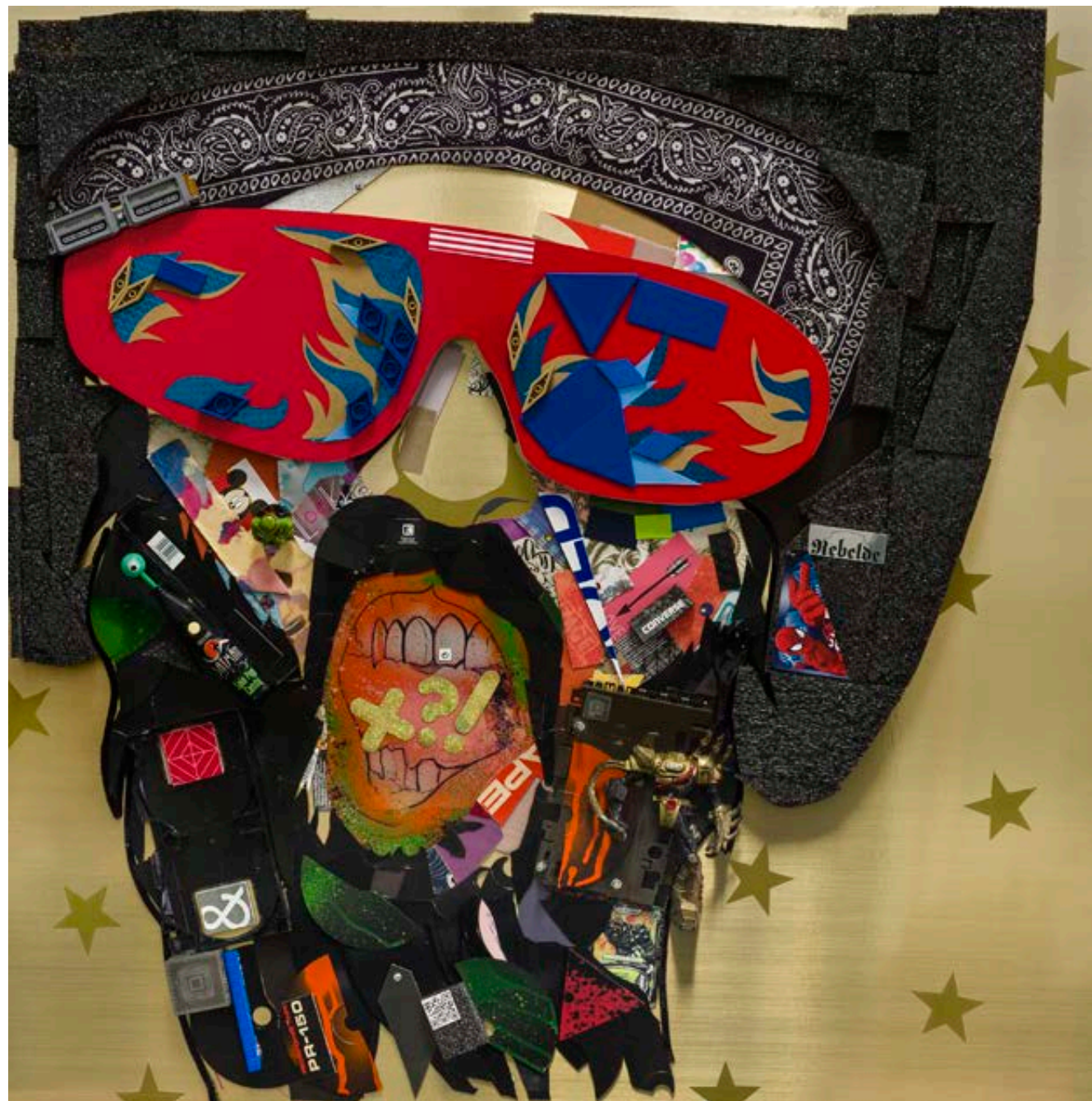


Abel López
De la serie *Layers* | From the series *Layers*
2017, Spray paint on different objects
90 x 90 cm

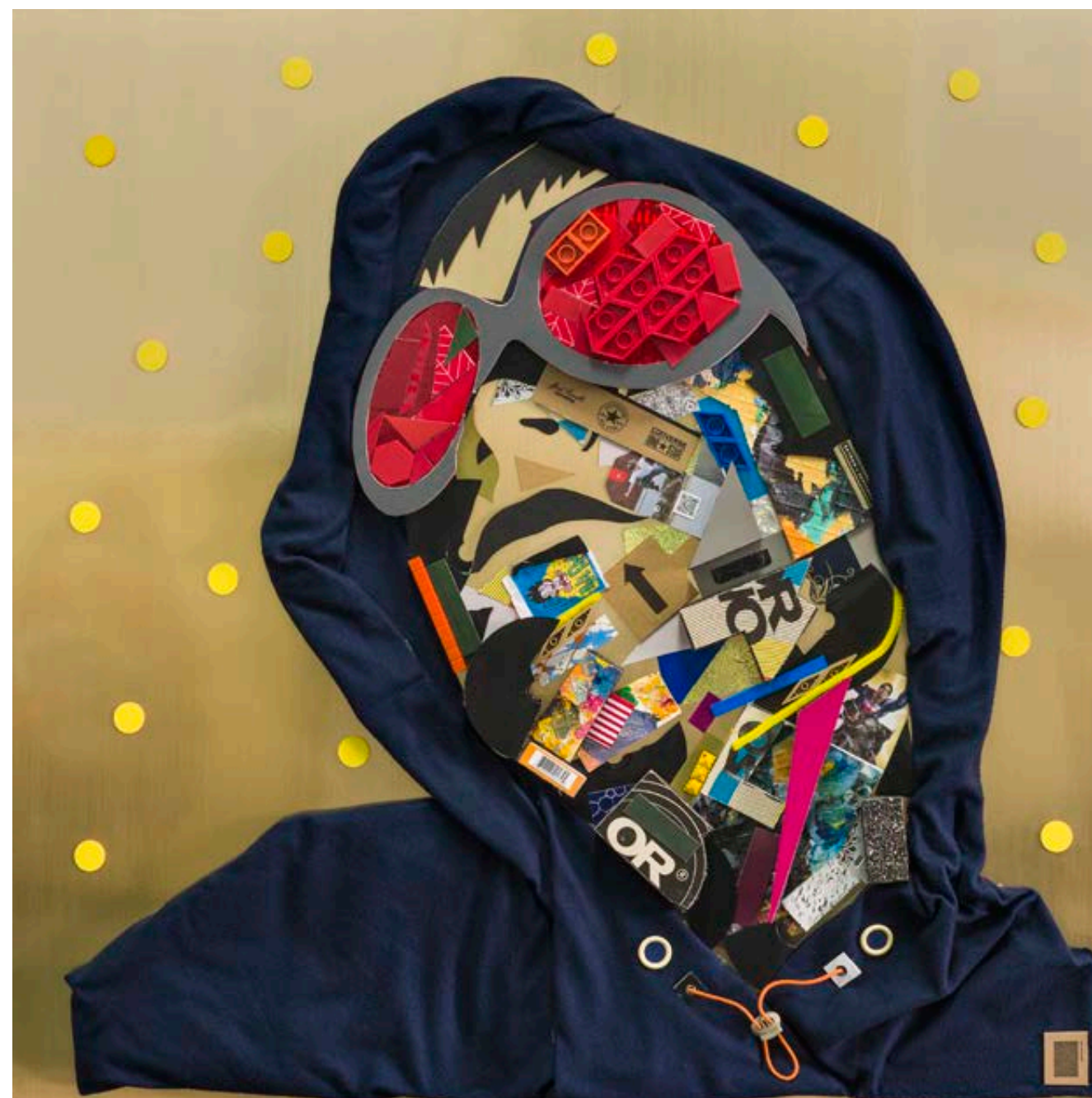


Abel López
De la serie *Layers* | From the series *Layers*
2016, Collage on plastic
90 x 90 cm





Abel López
De la serie *Layers* | From the series *Layers*
2017, Collage on plastic
90 x 90 cm



Abel López
De la serie *Layers* | From the series *Layers*
2016, Collage on plastic
90 x 90 cm



ROSEMARY RODRÍGUEZ CRUZ

Havana, 1984

Rodríguez Cruz graduated from the University of Havana with a BA in Art History in 2007 and then continued to obtain a MA in the specialty of Conservation and Management of Cultural Heritage and Museology at the University of the Arts from 2014 to 2016. She has been working as a specialist in Museology at the Museum-Library Servando Cabrera Moreno, and as the sub-director. Since 2014, she has been working as curator in the transdisciplinary project Fábrica de Arte Cubano (FAC).

She has taken several graduate and diploma courses on the specialty. Rodríguez was also an intern in the course "Temporary Exhibitions: A Management Model" (2012) and "The Board of Qualifications, Assessment, Valuing and Exporting of Cultural Historic Goods" (2010), organised by the Divisions for the Promotion of Fine Arts and for the Protection of Historic Heritage of the Ministry of Culture of Spain, respectively.

CURATORSHIPS

(selection)

- 2018** *Matilde no existió jamás* (Matilde Never Existed). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
La soledad de un autorretrato (The Loneliness of the Self-Portrait). Solo exhibition by Servando Cabrera Moreno (1923-1981) co-curatorship. 11th Cuban Journey against Homophobia and Trans-phobia. Centro Hispanoamericano de Cultura, Havana, Cuba
De la orilla de las gentes (From the Edges of Peoples). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
Mírame así. Habaneras y guajiros de Servando Cabrera Moreno (Mírame así, Habaneras and Guajiros by Servando Cabrera Moreno). Solo show by Servando Cabrera Moreno (1923-1981), co-curatorship, NG Art Gallery, Panama City, Panama
- 2017** *Sin estereotipos ni roles* (Without Stereotypes or Roles). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
Mírame así. Habaneras y guajiros de Servando Cabrera Moreno (Mírame así, Habaneras and Guajiros by Servando Cabrera Moreno). Solo exhibition by Servando Cabrera Moreno (1923-1981), co-curatorship, Galería Habana, Havana, Cuba
Punto y línea sobre el plano (Period and Line on the Plane). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2016** *Estampida* (Stampede). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
Expedición 8+ (Expedition 8+). Group exhibition of Slovakian and Cuban contemporary artists, co-curatorship, Fábrica de Arte Cubano (FAC), Havana, Cuba
Cuadros de una exposición... (Pictures at an Exhibition...). América por su Música, Am Pm Festival, Group exhibition, co-curatorship, Fábrica de Arte Cubano (FAC), Havana, Cuba
Pórtate bien (Behave yourself). Group exhibition, a curatorial approach to the erotic in the work of five foreign artists and six Cuban artists, co-curatorship, Fábrica de Arte Cubano (FAC), Havana, Cuba
Senderos de deseos (Desire Lines). Group exhibition on the second anniversary of Fábrica de Arte Cubano, Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2015** *Apuntes de un viaje* (Notes of a Trip). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
Lost & Found. Collateral to the 11th Havana Biennale, Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2014** *Fundamentos* (Fundamentals). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
CA CHI PUN. Piedra, papel y tijera (Stone, Paper and Scissors), Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
Viajeros de los tiempos (Travellers of All Times). Pieces of Servando Cabrera's collection of Popular Latin American Art with photographs by Cuban artist Julio Larramendi, Museum Library Servando Cabrera Moreno, Havana, Cuba
Homenaje a Antonia Eiriz (Tribute to Antonia Eiriz). Exhibition of Antonia Eiriz (1929-1995), co-curatorship, National Library of Cuba José Martí, Havana, Cuba
Facetas (Facets). Group exhibition, Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2013** *Epifanía del cuerpo* (Epiphany of the Body). Exhibition of Servando Cabrera Moreno (1923-1981) Exhibition on the 90th anniversary of Servando Cabrera's birth. Museum Library Servando Cabrera Moreno, Havana, Cuba
- 2012** *Hechizos desechos* (Unmade Spells). Joint exhibition by Tomás Núñez Johny and Luis A. Rodríguez García, Museum Library Servando Cabrera Moreno, Havana, Cuba
- 2011** *Tiempo de gesta* (Time of Feast). Works by the artists of the first board of directors of the Union of Artists and Writers of Cuba (UNEAC): Marcelo Pogolotti, Mariano Rodríguez, René Portocarrero, Luis Martínez Pedro, José Mijares, Servando Cabrera, Rita Longa, Museum Library Servando Cabrera Moreno, Havana, Cuba

- 2010** *Campus uberrimus II*. Group exhibition. University of Computer Sciences (UCI), Havana, Cuba
El Sol después de la lluvia (The Sun After the Rain). Exhibition by Vicente R. Bonachea (1957- 2012) and Enrique Martínez, Museum Library Servando Cabrera Moreno, Havana, Cuba
Campus uberrimus. Jointly coordinated by the University of Computer Sciences (UCI), CODEMA and Atrio Art Representation Agency, Group exhibition, Museum Library Servando Cabrera Moreno, Havana, Cuba
- 2009** *La conciencia del testigo* (The Witness' Guilt). Including 50 works by Cuban expressionist artists: Servando Cabrera (1923-1981), Antonia Eiriz (1929-1995) and Tomás Sánchez (1948), Collateral to the 10th Havana Biennale, Havana, Cuba
- 2008** *Un margen a la sorpresa* (A Margin for Surprise). Solo exhibition by Alfredo Sosabravo, Recipient of the National Award of Fine Arts 1997, Museum Library Servando Cabrera Moreno, Havana, Cuba
Todos los recuerdos de Sevilla (All the Memories from Seville). Solo exhibition by Servando Cabrera Moreno (1923-1981) co-curatorship, Museum Library Servando Cabrera Moreno, Havana, Cuba
La captura de las voces (Capturing the Voices). Exhibition by Carlos and Antonio Saura, co-curatorship, Museum Library Servando Cabrera Moreno, Havana, Cuba
- 2007** *El largo camino de la nostalgia* (The Long Road to Nostalgia). Museum Library Servando Cabrera Moreno, Havana, Cuba

LECTURES AND EVENTS

- 2017** Forum Creative Districts, Instituto Distrital de las Artes, Bogota, Colombia
 Forum Naranja, Creative Districts, Territories for the development of sustainability and culture, Pereira, Colombia
- 2016** Residency on Management of Cultural Organisations, Cultural Centre Recoleta, Buenos Aires, Argentina
- 2014** *Los años 50 en la obra de Servando Cabrera* (The 1950s in the Work of Servando Cabrera). Colloquium on the abstraction in Cuba, Institute for Cultural Research "Juan Marinello", Havana, Cuba
- 2013** *Servando Cabrera Moreno*. VIII Comprehensive Colloquium on History, Art and Medicine, HISTARMED, Havana, Cuba
- 2012** *Servando Cabrera Moreno: vida y obra. Un museo que atesora su colección personal* (Servando Cabrera Moreno: Life and Work. A Museum that Treasures His Personal Collection). Eduardo Abela Art Academy, San Antonio de los Baños, Artemisa, Cuba
Panorama de las artes plásticas cubanas (A Panorama of Cuban Visual Arts). VII Comprehensive Colloquium on History, Art and Medicine, HISTARMED. Havana, Cuba
- 2011** *Retratos, rostros y milicianos: tonos de un mismo matiz* (Portraits, Faces and Militias: Shades of the Same Colour). Museo de La Ciudad. Oficina del Historiador de La Ciudad de La Habana, Havana, Cuba
- 2009** *Antonia Eiriz: sin preámbulos* (Antonia Eiriz: No Preamble). Conference on Culture and Tradition. Municipality San Miguel del Padrón, Havana, Cuba
 Jury for the Salón Playa 2009. Havana, Cuba
- 2008** Participant and exhibitor in the 7th International Congress on Cultural Heritage: Safeguarding and Management, Havana, Cuba
- 2007** *UNO, DOS, TRES, CUATRO..., PROBANDO; coordenadas, desafíos y saldos de una gestión de promoción* (ONE, TWO, THREE, FOUR..., TESTING; Coordinates, Challenges and Results of Promotion and Management). Development Centre for the Visuals Arts, Havana, Cuba, Havana, Cuba

BOOKS

- 2017** *Mírame así. Habaneras y guajiros de Cabrera Moreno*, Ediciones Polymita
- 2013** *Servando Cabrera Moreno: el abrazo de los sentidos*, Ediciones Polymita





HECTOR FRANK HEREDIA GARCÍA

Havana, 1961

A self-taught artist, Heredia García has organised workshops for children and teenagers. He is a member of the Visual Artists Association of the Union of Writers and Artists of Cuba (UNEAC). He currently lives and works in Havana.

SOLO EXHIBITIONS

- 2018** *Facing Cuba*. TOTH Gallery, New York, USA
- 2017** Bryant Toth Fine Art. Scope Art Fair, Art Basel Miami 2017, Miami, USA
Cuban Expressions. Bryant Toth Fine Art, Platform LA, Culver City, California, USA
- 2016** *Bridge to Cuba* Bryant Toth Fine Art. Gallery 151, Chelsea, New York City, USA
Seeing the World Through Empty Stares. Menier Gallery, London, UK
- 2015** *Cuban Contemporary Art*. Bryant Toth Fine Art, Hotel Chelsea, Storefront Gallery, New York City, USA
A Cuban Artist. Greenwich Art Society, Greenwich, Connecticut, USA
- 2014** *From Havana*. Private Space, 30 Presidio Ave, San Francisco, California, USA
- 2012** *Cuban Art*. Private Space, 30 Presidio Ave, San Francisco, California, USA
- 2011** *Habanero*. BDC International, Louvain la Neuf, Belgium
- 2010** *Desde dentro del espejo* (From Inside the Mirror). Carmen Montilla Gallery, Havana, Cuba
- 2008** *Personajillos* (Representations). La Fontaine Gallery, Uzès, France
- 2007** *Menu* (Sample Menu). El Templete Restaurant, Havana, Cuba
Complements (Complements). Provincial Centre for Fine Arts and Design, Havana, Cuba
- 2006** *Solo*. Losange Gallery, Grenoble, France
- 2005** Private Space. Scheffer Street, Paris, France
Hector Frank. Dorée Gallery, Lyon, France
- 2003** *Sinfonía cromática* (Chromatic Symphony). Central Park Hotel Gallery, Havana, Cuba
- 2001** *Con Frank-esa* (With Frank-ness). Central Park Hotel Gallery, Havana, Cuba
Sugerencias (Suggestions). Old Havana Cultural House, Havana, Cuba

GROUP EXHIBITIONS

- 2018** ArtZurich Fair. Zurich, Switzerland
- 2016** *Two Steps Forward*. Westport Arts Centre, Westport, Connecticut, USA
Senderos de deseos (Desire Lines). Fabrica de Arte Cubano (FAC), Havana, Cuba
Cuadros de una exposición (Pictures at an Exhibition). Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2015** The Surf Lodge. Artist in Residence, Art Basel Miami Beach, Florida, USA
Made in Cuba. Arena 1 Gallery, Santa Monica Art Studios, Los Angeles, USA
Apuntes de un viaje (Notes of a Trip). Fábrica de Arte Cubano (FAC), Havana, Cuba
Cuban Summer Pierce & Co Space. Nashville, Tennessee, USA
D'Espiritu. Cuban Gallery, Boston, Massachusetts, USA
Cuban Art. Chelsea Hotel Storefront Gallery, New York, USA
Summer Show. Cuban Art Space, New York, USA
- 2014** *CA CHI PUN. Piedra, papel y tijera* (Stone, Paper and Scissors). Fábrica de Arte Cubano (FAC), Havana, Cuba
Absolut Kuba! Carriage Barn Art Centre, New Canaan, Connecticut, USA
- 2013** *La Havane sur Seine*. L'Atelier Galerie Artbribus, Paris, France

- 2011** *Tierra a la vista* (*Land in Sight*). Olimpo Cultural Centre, Mérida, Yucatán, Mexico
The Art of Cuba. Lush Life Gallery, San Francisco, California, USA
Caminos (Roads). Sala Villena, UNEAC, Havana, Cuba
- 2010** *Reflexes*. City Art Gallery BdnBhd, Kuala Lumpur, Malaysia
Latinoamérica Art Fair. ETNIART, Brussels, Belgium
- 2009** *Encuentros* (Encounters). Gallery of Provincial Centre for Fine Arts and Designs, Havana, Cuba
- 2008** *Reflections. Contemporary Cuban Art*. Silvermine Guild Arts Centre, New Canaan, Connecticut, USA
- 2008** *Contemporary Cuban Art*. San Ramon Public Library, San Ramon, California, USA
- 2007** *Vértigo* (Vertigo). Grenoble, France
- 2006** *Cuban Art and Design International Week 2006*. University of Texas Pan American, Clark Gallery, Texas, USA
Paintings, Aquarelles and Engravings. Dorée Gallery, Lyon, France
Quiero pintar contigo (*I Want to Paint with You*). Project between Cuban Artists and Autistic Children. San Alejandro Fine Art Academy's Gallery, Havana, Cuba
Arts Auction 2006. Contemporary Art Museum, Panama City, Panama
- 2005** *Salón Playa*. Servando Cabrera Art Gallery, Playa, Havana, Cuba
- 2004** *Cuban Art*. Espace d'Exposition Natifart design, Guadalupe Island, France
Guayasamín entre nosotros (Guayasamín Among Us). Oswaldo Guayasamín Gallery, Havana, Cuba
- 2003** *Salón Playa*. Servando Cabrera Art Gallery, Playa, Havana, Cuba
- 2002** *Homenaje* (Homage). Central Park Hotel Gallery, Havana, Cuba
- 2001** 1, 2, 3 @abstraction.com. Promontory Cabin Complex, Havana, Cuba
The 2nd Annual Palm Springs International Art Fair. Palm Spring Convention Centre, California, USA
- 2000** *Cuban Art*. DuVall Gallery, San Francisco, California, USA

COLLECTIONS

His works are part of various collections in Belgium, France, Norway, United Kingdom, Spain, USA, Argentina, Saint Barthelemy, Mexico, Brazil, Panama and Cuba.





ABEL LÓPEZ VALDÉS

Havana, 1985

López Valdés studied in the Experimental School for Visual Arts “José Antonio Díaz Peláez” and continued his studies at the San Alejandro National Academy of Fine Arts where he graduated in 2004. He is a member of the Asociación Hermanos Saíz (AHS). Abel worked as a designer for the Ludwig Foundation of Cuba from 2008 to 2010. He is also a video maker at REMACHE studio. He currently lives and works in Havana.

SOLO EXHIBITIONS

- 2009** *Inventario 45* (Inventory 45). Ludwig Foundation of Cuba, Havana, Cuba
- 2005** *Cero Concepto* (Zero Concept). Gallery Teodoro Ramos, Havana, Cuba

GROUP EXHIBITIONS

- 2018** ArtZurich Fair. Zurich, Switzerland
From Far Away. First Baptist Church of Denver, Colorado, USA
- 2017** *Sin estereotipos ni roles* (Without Stereotypes or Roles). Fábrica de Arte Cubano (FAC), Havana, Cuba
Beirut Art Fair. South Border Gallery, Lebanon
Proyecto Adán y Eva (Project Adam and Eve). Habana Libre Hotel, Havana, Cuba
- 2016** *Estampida* (Stampede). Fábrica de Arte Cubano (FAC), Havana, Cuba
- 2014** *Salón de Arte Cubano Contemporáneo* (Cuban Contemporary Art Salon). Wifredo Lam Contemporary Art Centre, Havana, Cuba
Post- it 2. Gallery Galiano, Havana, Cuba
- 2013** Charity auction of Cuban art 2013 Terry Fox. Official Residence of the Canadian Ambassador in Cuba & Ludwig Foundation of Cuba, Havana, Cuba
Post- it 1. Gallery Galiano, Havana, Cuba
- 2012** *Tiempo Libre* (Free Time). Palco Hotel, Havana, Cuba
Charity auction of Cuban art 2013 Terry Fox. Official Residence of the Canadian Ambassador in Cuba & Ludwig Foundation of Cuba, Havana, Cuba
- 2011** *Inventario 112* (Inventory 112). Ludwig Foundation of Cuba, Havana, Cuba
- 2010** *Inventario* (Inventory). Audiovisual show with students from the Tisch School of the Arts, New York University. Ludwig Foundation of Cuba, Havana, Cuba
- 2009** *Inventario* (Inventory). 10th Biennale of Havana, Ludwig Foundation of Cuba, Havana, Cuba
Inventario (Inventory). Audiovisual show with students from the Tisch School of the Arts, New York University. Ludwig Foundation of Cuba, Havana, Cuba
- 2006** *Breve tratado sobre el deseo* (Brief Treatise on Desire). Gallery José Antonio Díaz Peláez, Havana, Cuba
- 2005** *Fotobienal* (Photo-Biennale). Gallery Teodoro Ramos, Havana, Cuba
- 2003** *1 Salón Internacional* (First International Salon). San Alejandro National Academy of Fine Arts, Havana, Cuba
- 2002** *Exceso de reflexión* (Excess of Reflection). Victoria de Girón Medical School, Havana, Cuba
- 2001** *Tribute to John Lennon*. Gallery 23 y 12, Havana, Cuba
Académica 2001 (Academia 2001). San Alejandro National Academy of Fine Arts, Havana, Cuba

DESIGNS

- 2011** Graphic design for the TV program *El batazo del año*
- 2010** Graphic design for the TV program *Bola viva*
Advertising for the dance piece *Casi Casa* by Contemporary Dance of Cuba directed by Mats Ek
- 2009** Participation in the publicity package for the La Rotilla Festival of Electronic Music
- 2008** Design of the publicity package of the Premio Vitral (Vital Award), presented by the National Video Group of Cuba
- 2007** Design of the publicity package of the Premio Vitral (Vital Award), presented by the National Video Group of Cuba

FILMS

- 2018** Video clip *Señal 2906* of Dj Seycel. Together with Víctor López
- 2016** Video clip *Dame tu amor* of musician Osamu Menéndez. Together with Víctor López
- 2012** Video clip *Burbuja feliz* of musician Osamu Menéndez. Together with Víctor López
- 2011** Video clip *Para toda la vida* of musician Patricio Amaro. Together with Víctor López. Nominated to three Lucas Awards and recipient of a Lucas Award for best Video of a Ballad Song
- 2010** Video clip *Cero* of Iván Lejardi. Together with Víctor López. Nominated to six Lucas Awards and recipient of three Lucas Awards for Best Video of Electronic Music, Best Visual Effects and Best Video of a Young Artist
- 2009** Video clip *Las Cosas* of Dj Ra. Together with a group of artists. Nominated to five Lucas Awards and recipient of one Lucas Award for Best Sound Track and Special Award of the Asociación Hermanos Saiz
- 2008** Director of Photography of Documentary *Hard Rock Havana* by director Nicholas Brennan

COLLECTIONS

His works are part of collections in the USA (California, Connecticut, Florida, New York, North Carolina and Washington), as well as in India.



ARTEMORFOSIS - GALERÍA DE ARTE CUBANO

ArteMorfosis is a gallery for Cuban art in Zurich. Its aim is to make the work of contemporary Cuban artists accessible to an interested audience. ArteMorfosis initially focused on well established Cuban artists, with proven international track records, but who remain yet to be discovered in the German-speaking part of Europe. Since 2017 the gallery is additionally focusing on presenting emerging and mid-career artists. In contrast to their professors, this younger generation of artists no longer cares about the search of a new post-revolutionary national identity, rather they concentrate on individual themes like the search of their own personal identity or their role in Cuban Society. The gallery considers itself as ambassador of Cuban art in Switzerland and a meeting place between art creators and collectors. It is a piece of Cuba in Zurich; irradiating Cuban warmth and transmitting Cuba's carefree nature, joy of living and wealth of improvisation to the visitor. Strong coffee, Cuban music, and at times too many paintings hanging on the walls create an atmosphere like the one you also find in private galleries in Cuba. The name ArteMorfosis symbolizes the creative process, in which the gallery also participates by making the art-works accessible to it's visitors.

THE GALLERY OWNERS

Idalmys Burkhard - Garcia Negrin (1967) was born in Cuba. She grew up in a culturally interested family; her father was a founding member of the Cuban National Chorus and throughout her working life her mother was involved in different activities connected with the theater. Thus, performing artists were frequent house guests. As a nurse working at higher level art schools for many years, she was able to stay in touch with the artistic community. She lives in Switzerland since 2002.

Johann Burkhard (1961) is a Swiss Internet pioneer. As co-founder of the Swiss Internet comparison website, www.comparis.ch, he quickly embraced the potential of the new media and was one of the few who achieved commercial success. For the last 13 years he has operated a classifieds portal (www.cubisima.com), which ranks amongst the most used websites in Cuba. Johann will contribute his experience of the digital media, new technologies and decision-making to ArteMorfosis. Idalmys and Johann married in 2002 and their son was born in 2005.

THE GALLERY

ArteMorfosis - Galería de Arte Cubano Rämistrasse 31, 8001 Zürich
+41 44 252 41 41 - info@artemorfosis.com - www.artemorfosis.com
Exhibit hours: Wednesday to Saturday, 11 a.m. to 6 p.m.



HECTOR FRANK AND ABEL LÓPEZ IN
EVERYDAY UNIVERSE, CURATED BY ROSEMARY RODRÍGUEZ

The present catalogue is published on the occasion of the exhibition of the same title that is presented from November 1, 2018 to December 15, 2018 at the Cuban Art Gallery ArteMorfosis, Zurich.

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Publications of previous exhibitions at ArteMorfosis - Galería de Arte Cubano

FLORA FONG	ART: ELIXIR OF LIFE	APRIL - JUNE 2015
ERNESTO GARCÍA PEÑA	ISLAND LYRICS	AUGUST - OCTOBER 2015
GILBERTO FRÓMETA	TROPICAL LIGHT	NOVEMBER - DECEMBER 2015
ALICIA LEAL	SYMBOLS, MYSTERIEN UND LEBEN	MAY - JUNE 2016
PEDRO PABLO OLIVA	GESICHTER EINER INSEL	AUGUST - SEPTEMBER 2016
EDUARDO ROCA «CHOCO»	EQUILIBRIO HUMANO	NOVEMBER 2016
LI D FONG	JOURNEY RECOLLECTIONS	JANUARY - FEBRUARY 2017
ONAY ROSQUET	UNBOXING	MARCH - APRIL 2017
ZAIDA DEL RÍO	WELTEN ERFAHREN	MAY 2017
DUVIER DEL DAGO	STANDBY	JUNE - JULY 2017
PASSION AND RESTRAINT	SEPTEMBER - NOVEMBER 2017	
OSY MILIAN	FRAGMENTS	JANUARY - MARCH 2018
CARLOS QUINTANA	KONTEMPLATION	MARCH - JUNE 2018
MABEL POBLET	FLASHBACK	AUGUST - OCTOBER 2018

VIRGINIA ALBERDI (WORKS BY LANCELOT ALONSO & ADISLEN REYES)





Everyday Universe gathers colleagues from different generations, artists who, though young, have found their own language, a way of creating that identifies each one and at the same time allows them to define and socialize their own experience with the everyday life. From their individuality, they have managed to extrapolate common everyday objects endowed with aesthetic values to the art of the Cuban society. These artists are chroniclers of their time, speaking through metaphors or other expressive resources, documenting a period of the Cuban art history through an unavoidable mediation which has not yet concluded.

Everyday life is as variable as life itself, but it exists; it is felt consciously or unconsciously. It might be cyclical, but the versatility of its course is rooted precisely in the diversity of its existence.

Now, in November 2018, at the ArteMorfosis Gallery, I am proud to present my choice of two artists. Each selected piece bears secrets, carries fragments of personal experience and a nation's history. Abel, Hector and I share an idea: Culture is the highest expression of human behaviour. With *Everyday Universe* we share with you our reality, one of the many realities found on Earth.

ROSEMARY RODRÍGUEZ graduated from the University of Havana with a BA in Art History in 2007 and then continued to obtain a MA in the specialty of Conservation and Management of Cultural Heritage and Museology at the University of the Arts from 2014 to 2016. She has been working as a specialist in Museology at the Museum-Library Servando Cabrera Moreno, and as the sub-director. Since 2014, she has been working as curator in the transdisciplinary project Fábrica de Arte Cubano (FAC). She lives and works in Havana, Cuba.

artemorfosis
GALERÍA DE ARTE CUBANO

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