

arteMorfosis

NEW RADIANCE FOR THE CAPITAL

*Gran Hotel Manzana Kempinski
13th Havana Biennial*

NEW RADIANCE FOR THE CAPITAL

April - May 2019

Gran Hotel Manzana Kempinski, Havana

*Calle San Rafael entre Monserrate y Zulueta
La Habana Vieja, La Habana, Cuba
+53 7869 9100
kempinski.com/lahabana*

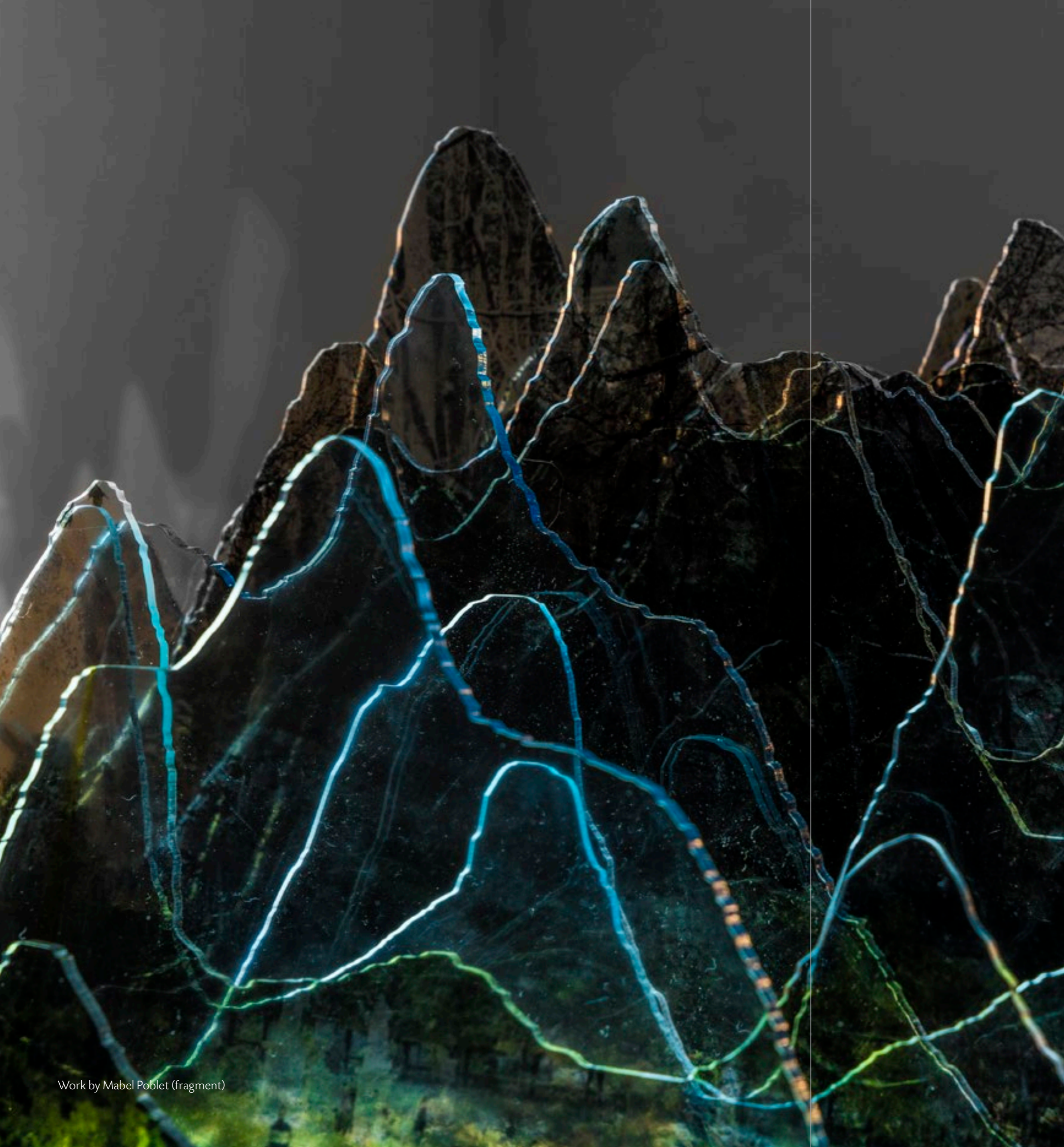
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Cover: View of the building Manzana de Gómez,
Gran Hotel Manzana Kempinski, Havana



Work by Mabel Poblet (fragment)



Work by Adislen Reyes (fragment)



Work by Duvier del Dago (fragment)

SPRING IN HAVANA

VIRGINIA ALBERDI
CURATOR OF THE EXHIBITION

The 13th Havana Biennial (April 12 to May 12, 2019), the event in which Havana becomes the capital of contemporary art for a whole month, extends its activities beyond traditional spaces. Under the central theme “The Construction of the Possible”, foreign visitors are welcomed as well as national viewers.

The exhibition *New Radiance for The Capital*, one of a multitude of initiatives programmed for the Biennial, takes its own perspective towards the central theme and is displayed at the Gran Hotel Manzana Kempinski. In the welcoming magic of the premises, under the intense light of the tropical sun, the works of seven Cuban artists will transform the most frequented spaces of the hotel into a huge art gallery, in line with the hotel group’s tradition to support and promote cultural happenings. The artists will show a group of works adding a special touch of luminosity and hierarchy to the spaces and contributing to a richer visual experience to the hotel’s visitors.

From the rich and diverse Cuban art scene artists have emerged who, thanks to their talent, skills and sensitivity for contemporary codifications, have secured a lasting presence of this small island within the art world’s most demanding spheres. The Curator, in collaboration with the gallery ArteMorfofis, selected top class Cuban artists who crafted works specifically for the event and for the location.

The works of the exhibition include carefully crafted sculptures, installations, drawings and paintings. They link sensorial with intellectual satisfaction thus corresponding both to the high standards of the hotel and to the proverbial good taste of its customers. The exhibition displays contemporary Cuban art absorbed into a venue of international styling without resorting to tropicalism or folklore.

An installation by the creative group The-Merger – Mario González and Niels Moleiros –, shows the constant interest of the city’s population in communication. Placed in the midst of the most important artistic event and positioned at the boundary of the hotel facilities and public spaces, it embodies a place of exchange between Havana and its foreign visitors.

At the entrance of the hotel, the visitor is greeted by two sculptures of Eduardo Roca (“Choco”). One piece is executed in bronze, the other is a collagraphy-coated wooden sculpture. 2017, Choco was awarded the National Prize for Visual Arts and is a living icon of Cuba’s most genuine art himself.

In a small exhibition area in the basement of the hotel, bi-dimensional works in various techniques are displayed. Each artist is represented with one work, providing a good overview of all the exhibiting artists.

On the second floor, Duvier del Dago’s luminous installations establish a dialogue with the furniture of the lobby bar; the innovative three-dimensional landscape-like works of Mabel Poblet and the two-dimensional works by Osy Milian, Adislen Reyes and Onay Rosquet lead the visitor to sculptures by The-Merger and Mabel Poblet which attract the attention to the cosy terrace.

In the pool area of the sixth floor, an installation by Duvier leads the visitor’s attention from a picnic table to the nearby Capitolio. On the same floor, in one of the side galleries, sculptures by The-Merger and an innovative and suggesting sculpture by Osy Milian complement the contemporaneity of the space. The exhibit is linked to the commercial area through a number of circular walk-in-sculptures by Mabel Poblet.

The works of the seven artists convey a bird’s-eye view of the Cuban contemporary art scene by staging the history laden hotel premises as an art exhibition and linking the location into Cuba’s prime event of fine arts. These Cuban artists from different generations have gotten together to honour a creatively overgenerous city by producing an exhibit contributing *New Radiance for The Capital* and to impress on those who visit the Gran Hotel Manzana Kempinski during the 13th Havana Biennial.

Havana, April - May, 2019

EDUARDO ROCA

“CHOCO”

An artist who has been able to synthesize technique and Cuban identity, Choco is a producer of work pieces full of constant innovation. He is able to create the widest variety of

characters and objects using unthinkable materials with a unique defining magic that makes the work become a magnet wherever it is located.

Since his very first works in the 1970s, the artist presents the credentials which earned him a space in visual arts. Recipient of the National Award of Visual Arts in 2017, presented by the Ministry of Culture of Cuba for his contribution to visual arts in the island, Choco has taken the printing technique to the highest levels but he has especially made collagraphy a refined art under constant experimentation and development.

The human being and the creator become one and the same. The great Cuban poet Eliseo Diego wrote in 1976: “Eduardo Roca has stopped being a promise to become a grown painter from head to toe. But, though he has his two feet firmly standing on land – his land – and his head high and clear, it is from his heart from where his painting grows.” Pablo Milanés, the Cuban singer-songwriter likewise stated: “All the techniques, all the colours in his Cuban identity and universality are shown in a way that, like Choco, sneaks in and stays without making noise, like love, friendship and fine arts too, settled and strengthened by years of dedication.”

For many of those who admire his work, his most outstanding achievement is his role in perfecting the collagraphy technique, of which he is a master, achieving textures and reliefs of deep meaning, thus surpassing the boundaries between engraving and painting. But the key to the Cuban artist’s proposals must be found beyond the technique, in the way in which he shows through his innovative look, the Cuban ethnos. A collagraphy where Man is the centre of the composition, a human profile containing elements that give life and enrich the character. The textures he achieves through constant experimentation with the elements used while executing it, grants his piece of work a huge visual character and the colours used in the mixture reach an unsuspected luminosity. His poetic language stands out here, when this enigmatic character communicates with the viewer.

The wide imaginary in his works goes from vegetables to well defined characters mysteriously profound. In spite of his concern about that relationship with every-day reality, Choco’s universe is wide and diverse. He has been successfully involved not only in print work, especially collagraphy, but also in painting, installations and sculpture, both in bronze and polychrome sculptures in wood.

When he began working in sculpture, he confessed: “The artist cannot afford staying behind, because he would be dead. I think that indirectly this is a legacy I received from Pablo Picasso, an artist I admire for the amount of work he did; he approached many different ways of doing, several tendencies and techniques, that’s something to respect and revere. Sometimes I’ve thought, looking at the massive amount of work he produced, that he never slept. When you devote yourself, your work becomes bigger, it grows, because you break into other techniques, other topics, then people will always know it is you. When I started doing sculptures, thanks to my friend Alberto Lescaj, who I consider my teacher from the silence, I participated in a project entitled Vuelo de bronce (Flight in Bronze), sponsored by a group of German sculptors. After that project, I was trapped, in love, seduced by sculpture. Beginning to think in volume has undoubtedly expanded my work.”

Sculpture is part of this exhibition, *New Radiance for The Capital*, an expression of the artist’s concern for Man, his natural surroundings and his thinking. Made in Bronze, the big head exceeding the 50 cm of height is crowned by a fish and the irregular surface that remind us of his collagraphy. An emblematic piece by the artist from the poetic intelligence of the shape that identifies him.



Globero II | Ballooner II
2019, Collagraphy
80 x 89 cm



Eduardo Roca Salazar, "Choco"

Santiago de Cuba, 1949.

Graduated first from the Teachers of Art School in 1963, he continued studies at the National School of Art, where he graduated in 1970, Roca has worked practically with all techniques to become a master in several of them, especially painting, drawing and printing.

He also studied at the School of Arts and Letters of the University of Havana and is a member of the Union of Writers and Artists of Cuba (UNEAC) as well as of the International Association of Visual Artists (AIAP). He is Consulting Professor by the Higher Institute of Art (ISA) of Havana. He has been the recipient of several awards, including the Grand Prix, Fourth International Triennial of Engraving of Kochy, Japan, in 1999, and the National Award for the Visual Arts presented by the Ministry of Culture of Cuba in 2017. He has made more than forty solo exhibitions, and has participated in several group exhibitions.

His works can be found in the National Museum of Fine Arts, Havana, Cuba; Museum of Africa, Chicago, USA; Museo de la Estampa, Mexico City, Mexico; Museo de Querétaro, Mexico; Museo Nacional del Grabado, Buenos Aires, Argentina; Joan Miró Foundation, Palma de Mallorca, Spain; Ludwig Foundation, Germany; Museum of the University of Tama, Japan; Galería Franco, Santa Fe de Bogotá, Colombia; Kochy Museum, Japan.

His works are in prominent private collections in Cuba, Mexico, the United States, Colombia, Canada, Panama, Puerto Rico, Martinique, Spain, Italy, France, Germany, Switzerland, Sweden, Great Britain, China, and Japan.

Find more at www.artemorfosis.com/biennial-choco

P. 6: *Rogación III (fragment)*
Work in progress, Sculpture in wood and collagraphy
101 x 66 x 20 cm

P. 7: *Rogación de cabeza*
2010, Sculpture in bronze
74 x 60 x 30 cm



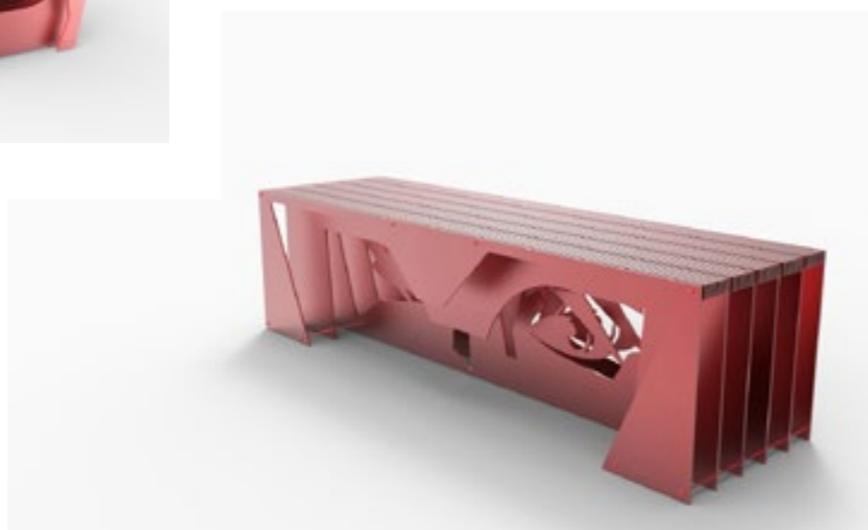
THE-MERGER

Mario Miguel González (Mayito), artist and cultural activist and Niels Moleiro, photographer and self-taught painter, got together in 2009 to create The-Merger group, which now occupies an important place in sculpture and installations.

It is said about them that cleanliness, colour, perfect finish and industrial beauty persist in their works conceived such that the human beings feel dwarfed by objects of daily use that are fused with others. This symbiosis has produced works that recall the pop of Claes Oldenburg, but which, in the light of postmodernity, go beyond a banal search for superfluous concepts.

This artistic duo has reclaimed the creative spirit of multiple cooperations, (very active during the 1980's and 1990's in Cuba), as well as the demystification of the author as unique creator of his piece. The-Merger, as its name stands for, merges, hybridizes and integrates ideas that become raw material of art and make different realities coexist. Their work in stainless steel has developed peculiar aesthetics in the finish of medium- and big-size sculptures, usually placed in interiors. Their discourse can be both local and universal.

They use known signs and symbols from diverse contexts to make comments about events of current politics, the arbitrary character of the art markets, how life has become focused only on money and the constant pardons to power abuse. Their language turns to the concept of "beautiful" and also to the unpolluted, shining aspect of shapes, as a contemporary strategy of camouflage and seduction. Such inferences derive from the influence of *simulationism* and artists



I Love WiFi
Work in progress, Installation
Variable dimensions

like Jeff Koons, whose concepts have promoted quotes and re-interpretation of earlier poetic tendencies and styles, their decontextualization and consequent conceptual emptiness, hidden behind a simple image. However, in The-Merger's works, it is complicated to isolate the content, because each element supports the final concept.

The materials in their creations can be bronze, PVC, steel, translucent silicone and wood, depending on the purpose of the work they are executing, but always aim at reinforcing the content of the piece. Their references come from mass iconography, global marketing, industrial technology, and also the present times. They address to a wide range of receivers; therefore, their discourse can have various meanings.

In this exhibition they reflect the complex universe of contemporary art, in which some works strongly relate to technology. Their installation is located close to the entrance of the Gran Hotel Manzana Kempinski and includes a bench of attractive and original shape, product of a daring design and a "cloud", both real and digital. The work is intended for public interaction and to turn the public space into an area for relaxation, learning and gaming in the midst of the international event.

It was executed in mixed technique on canvas, on a black background and the image reproduced by the installation at the entrance of the building stands out in bright red as it usually happens in this duet of creators who execute the same piece in different mediums and techniques. On the sixth floor of the hotel they exhibit stainless steel sculptures mostly related to historic icons, all of them with lighting that allow us to view it in all its splendour and from the distance at night.



From the series *Estructuras* | Structures
2019, Oil on canvas
95 x 95 cm



The-Merger is a collaboration group formed by the Cuban artists Mario Miguel González, "Mayito" (Holguín, 1969) and Niels Moleiro (Havana, 1970).

Although they come from self-taught backgrounds, they have been involved with the art world since a very young age, until they decided to work together and merge their solo careers. After many on and off collaborations in different collective projects and exhibitions, these artists realized that working together was not only much more fun, but they could also achieve much better results. Their debut took place during the 10th Havana Biennial in April 2009. For this first exhibit The-Merger chose an underground show using their own studio as a gallery. Hundreds of artists, critics, gallery owners and art lovers went to The-Merger's headquarters during the opening day to know about of their fusion.

The-Merger has worked into different type of media. Though Sculpture is their tour de force, they have experimented with different materials such as black steel, stainless steel, bronze, aluminium, fibreglass, translucent silicone, Italian glass, marble, and wood. Each sculpture is preceded by several studies or projects, which are also works of art on their own. For this purpose they've also worked oil on canvas, acrylic on canvas, watercolour, gouache, drawing, silkscreen, photography, tapestry.

To date these artists have participated in several exhibitions, fairs, Biennials and auctions: Their art can be found in several important art collections all over the world.

Find more at www.artemorfofis.com/biennial-merger

UP: *Nefertiti*
2018, Sculpture in stainless steel and aluminum
63 x 85 x 35 cm

CENTER: *Ramses*
2018, Sculpture in stainless steel and aluminum
85 x 87 x 35 cm

DOWN: *Cleopatra*
2018, Sculpture in stainless steel and aluminum
82 x 85 x 35 cm



UP LEFT: *Size*
2011, Sculpture in stainless steel
60 x 130 x 70 cm



UP RIGHT: *Presa | Prey*
2018, Sculpture in stainless steel
100 x 100 x 100 cm



DOWN: *Nip, Tuck*
2011, Sculpture in stainless steel
170 x 110 x 110 cm

DUVIER DEL DAGO

Duvier del Dago employs architectural elements of an emblematic space of Havana and representations of national symbols of Cuba and displays them in the light of both history and society.

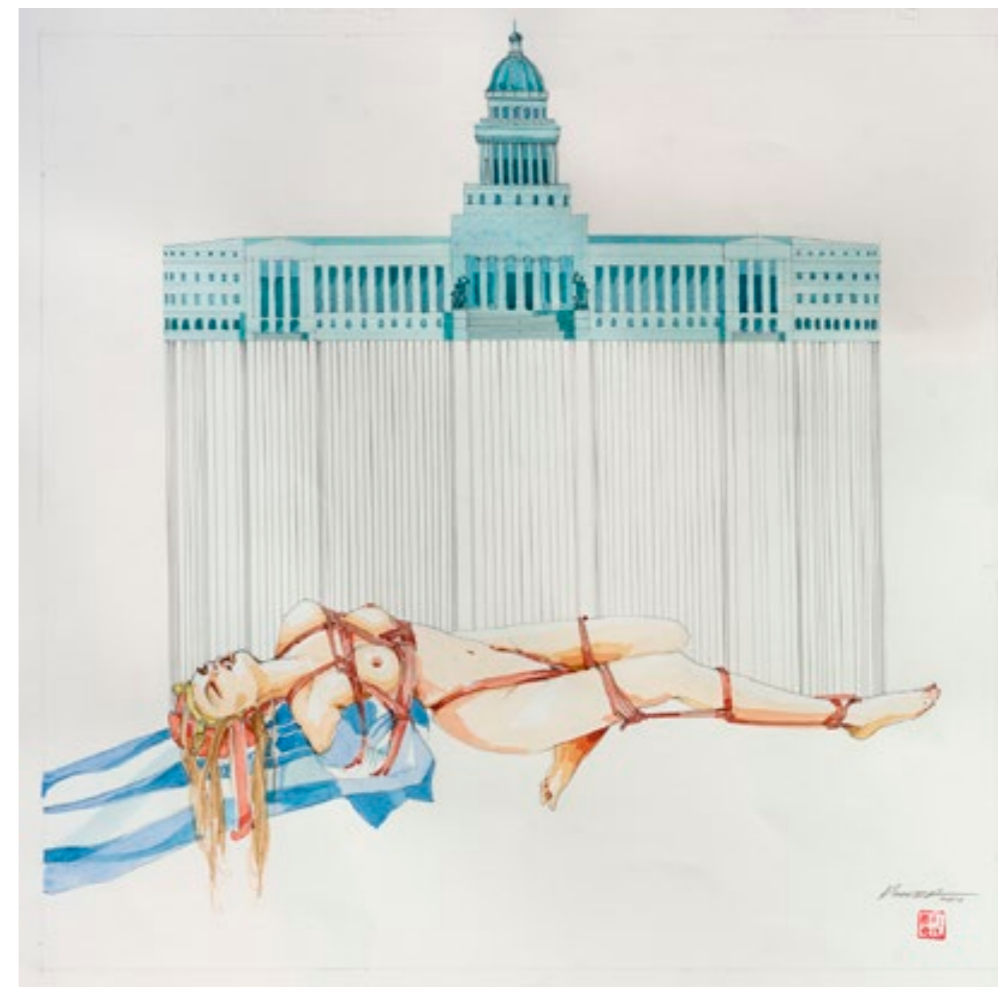
The artist shows his creative skills in a finely achieved watercolour on cardboard to revisit history and find the traces of origin and identity, the leitmotiv of Duvier's creativity. In this case, the symbols of the first Cuban Republic, some of them present still in our times, are articulated in a visual metaphor: the Capitol, a copy of the famous equally named construction in Washington D.C., reinvented in our country by tropical megalomania; the Woman, representing the republic itself, is an icon borrowed from freedom allegories of the European modernity; and the three-coloured flag inspired in the rosettes worn by those who assaulted and conquered the Bastille and whose chromatic palette inspired more than one pavilion in American lands.

Duvier's proposal, however, does not follow linear narrative codes. The layout of the elements, the spacial confrontation and the predominance of a careful neat design provoke the viewer and invite him to decipher history in his own personal way, based on his personal experience. In short, this composition opens the gates of how much the artist has to say and what the viewers can say – or think – after viewing the work.

The artist develops his creative interests to approach other moments of history, to recreate it or at least learning about it through a series of sculptures in which the Capitol is always the "inspiration" and this time he uses other techniques. Though his works continue to respond to the genre of installation, he works very well within the strictest codes and conventions of drawing in design."

Although he did not attend an elementary art school, he was interested in visual arts since childhood, influenced by popular art festivities like the Parrandas de Zulueta. While studying at the Higher Institute of Art he was part of the DUPP Gallery project, directed by artist and professor René Francisco Rodríguez.

Since an early stage of his artistic career, Duvier has made emphasis on visual experimentation and re-elaboration of sculptural language. The artist uses his expertise and skills to achieve the magic of image, freely presenting new proposals that can generate new sensations through the poetry of an author who makes his creations from threads, shadows and lights. With new procedures (threads and lights mixed to create the illusion of a renewed technology) he achieves these representations, duplications of sculptural and environmental realities. It is very important though to make clear he manages to "absorb the atmosphere, arising from a constant encounter between fiction and reality."



From the series *Domestic Things*
Sketches, 2018



UP: Untitled
2018, Watercolour on paper
95 x 95 cm

DOWN: From the series *Domestic Things*
Works in progress, Installtions
Variable dimensions



Duvier del Dago Fernández

Zulueta, Cuba, 1976

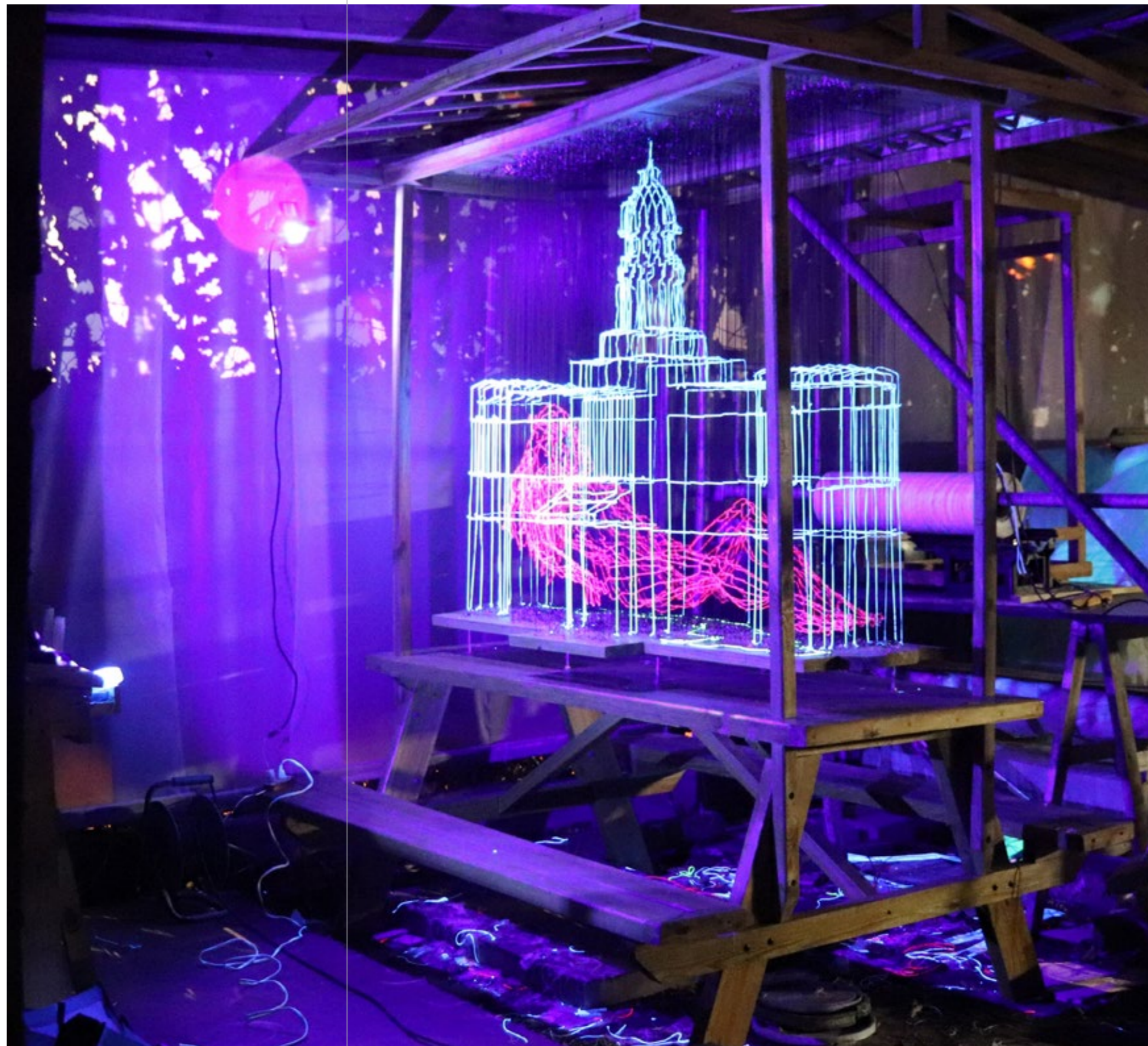
In 1995 he graduated from the Professional School of Visual Arts (Middle Level), in Trinidad, Cuba. He continued studying at the Higher Institute of Art (ISA) from 1996 to 2001, where he obtained his BA in Visual Arts. He lives and works in Havana, and has developed his work in the fields of installation and drawing. His pieces have been exhibited in important Biennials of visual arts such as the Havana Biennial and the Biennial of Venice. From 2001 to 2011, del Dago worked as a professor at the Higher Institute of Art (ISA). He is a member of the Union of Artists and Writers of Cuba (UNEAC).

Duvier del Dago has been the recipient of several grants and art residences such as Atelier Calder, Cité International des Arts and Le Pavillon, in France; Fountainhead and Vermont Studio Center, in the USA; Museum of Contemporary Art of Castille and Leon, MUSAC, in Spain, and Batiscafo, London. He has made more than twenty solo exhibitions and has participated in several group exhibitions.

His works can be found in the Collection of the Museum of Contemporary Art Kunstlaboratorium, Vestfossen, Oslo, Norway; the Collection of the National Park of Ordesa and Monte Perdido, Aragon, Spain; the Jumex Collection, Mexico City, Mexico; the Collection of the Museo Rufino Tamayo, Mexico City, Mexico; the Farber Collection, New York, USA; the Solita Cohen de Mishaan Collection, Colombia / USA; the Darius Anderson private collection, California, USA; the Pizzuti private collection, USA; the Ana María Olabuenaga Chemestri Collection, Mexico City, Mexico; the Alfredo Chedraui private collection, Mexico City, Mexico; the Collection of Gilbert Brownstone, France / Cuba; the Zoe and Nabil Debs private collection, Beirut, Lebanon and the Claudio Marinelli Collection, Italy-Cuba among others.

Find more at www.artemorfosis.com/biennial-duvier

From the series *Domestic Things*
Work in progress, Installation
260 x 208 x 160 cm



MABEL POBLET

A solid proof of the fact that artistic experimentation, communication and pleasure are not necessarily contradictory is the most recent exhibition by Mabel Poblet, one of the most outstanding artists of her generation.

Under the title *Sleepless*, composed by two-dimensional squares with lights, the artist establishes a dialogue between water and parts of her body, as a variation on a same theme.

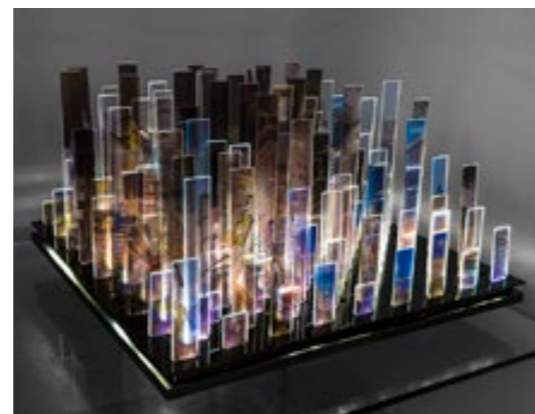
A first moment uses language: Rather than dwelling on the meaning of each story, Mabel creates lyrical atmospheres to reveal the tensions between sleep and weightlessness, cosmos and micro-cosmos, fragmentation and wholeness. Furthermore, from the conceptual viewpoint, she insists, like in previous works, in placing herself in the foreground, not as a simple self-referential exercise, but to establish clearly a starting point, her commitment to the aesthetics that she defends. Experimentation, luminosity, confidence, magic effects merge in extraordinary works thanks to the talent of the young artist.

Considered one of the most outstanding emerging artists in the island in the new century, Poblet defends an aesthetic of her own. The themes she deals with include family, love, friendship, memory and the relationships between figuration and its transmutation. "Everything that is part of life flows into my work," is her motto. Two years ago she experienced an intense creative stage. She participated in the Cuban Pavilion at the Venice Biennial, "something I always dreamt of and I feel deeply honoured to have been chosen. To Venice, I brought an installation called *Escala de Valores* (Scale of values). It was truly great."

From the very beginning, critics focused on the originality of her works. Thus, Mabel's work, located in that territory of some prolific language and certain lack of enthusiasm towards previous models, is considered an exercise of honesty with a unique expressive commitment and clear audacity.

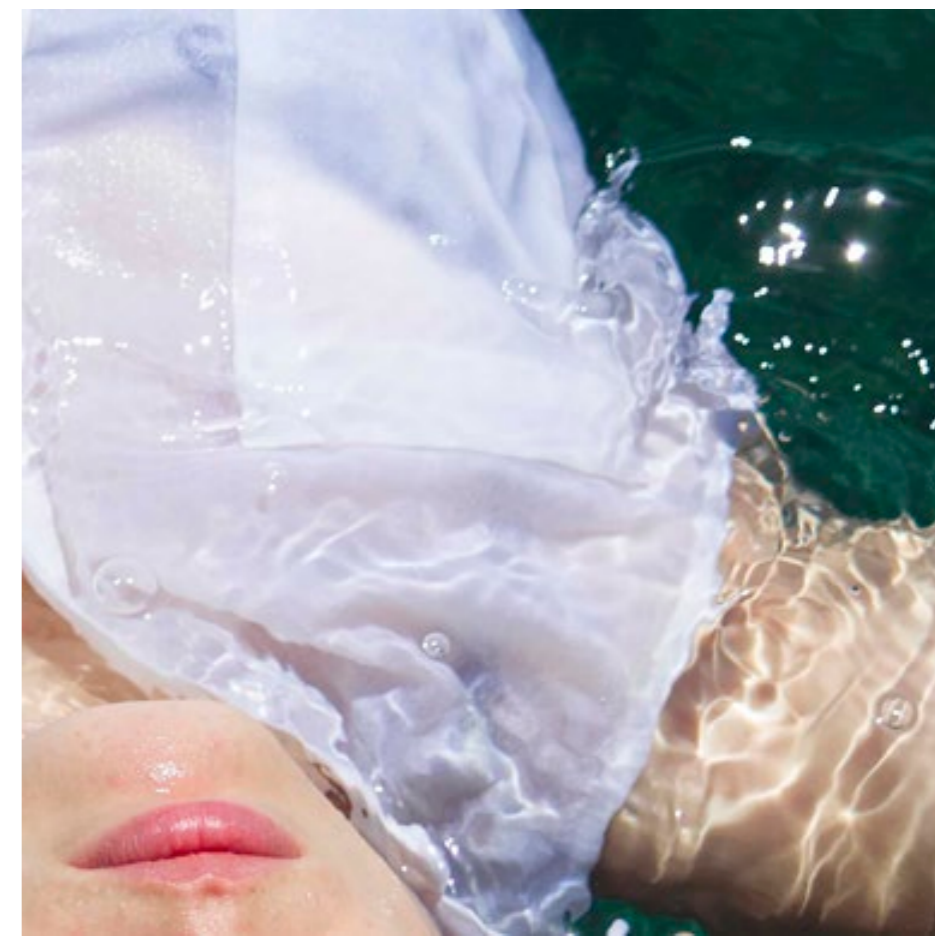
As one dives deeper into her work, the idea of change, mutability, and fictionalisation of reality based on sensorial codes becomes more evident, and therefore a strong intellectual exercise for its full understanding is not necessary.

The creation of works Mabel calls "penetrable", in which audiences interact, grant her work an intense visual character. With regards to these, she has said: "This work starts with the physical and mental transportation from a totally natural location to the City. The objective with this group of installations is to involve the viewer in a full sensorial experience, based on photography, light and sound. The installation will be made up of a set of imaginary columns that will reflect landscapes in various destinations." Continuing with the idea of the trip and how such experience remains with us all our lives, the artist wants her work to be a meditation space for each one of us for a few minutes. The potential location for the piece could be a gallery or walkway from one space or area to another areas used by locals in the City or by foreigners who visit our country. Therefore, each person will discover different things depending on his or her personal experiences. The artist is interested in making the viewer feel lost and isolated in the city for a few seconds, and how this experience can be a way to place ourselves in an imaginary jungle.



UP AND LEFT: *Skyline*, from the series *From Below*
2019, Installation
95 x 95 x 55 cm

DOWN: *Autumn Light*, from the series *From Below*
2019, Installation
60 x 60 x 40 cm



Sleepless, from the series *Bouyancy*
2018, Photograph
95 x 95 cm



Mabel Poblet Pujol

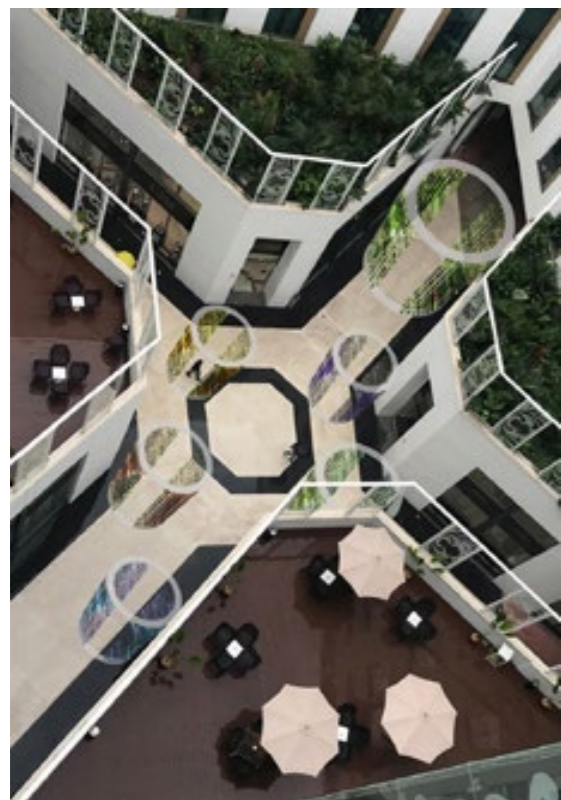
Cienfuegos, Cuba, 1986

Mabel Poblet graduated from San Alejandro Art Academy in 2007 with the highest grades. In 2008, she participated in the workshops of the Cátedra Arte de Conducta organized and directed by Professor Tania Bruguera. Graduated from the University of the Arts (ISA) in 2012, and member of the Union of Writers and Artists of Cuba (UNEAC), Poblet is currently one of the best-known artists in Cuban visual arts. Her works have been exhibited in many group and solo exhibitions all over the world.

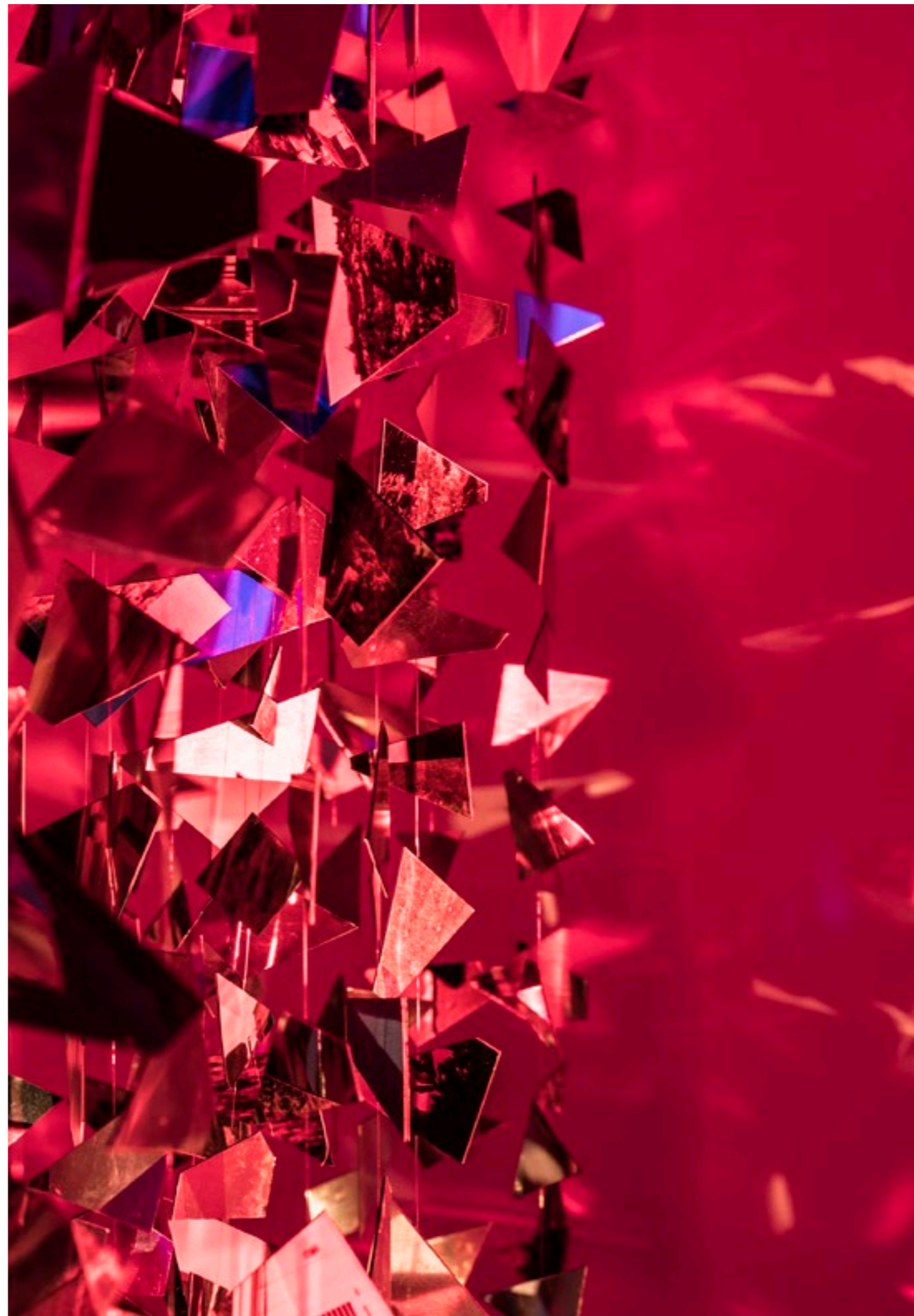
She has been the recipient of several grants and art residences such as the Artist in Residence at the Art Studios in Key West, USA. She has made more than twenty solo exhibitions and has participated in several group exhibitions. Poblet lives and works in Havana, Cuba.

Her works can be found in the Museum of Contemporary Arts of Tampa, Tampa, USA; the Cisneros Fontanals Art Foundation (CIFO), Miami, USA; the Brownstone Foundation, Paris, France; the National Council for the Visual Arts, Havana, Cuba; the Ministry of Nomadads, London, UK; the Henry Munoz Collection, USA; the Joan & George Horning Collection, USA; the Luisa Fernand Espinosa Collection, USA; Leon Black's Collection, USA; the Harry Handelsman Collection, London, UK; the Galante Collection, London, UK, the Maureen Cohn Collection, Tampa, USA; the Susie Levin Rice Collection, USA; the Keith Brackpool Collection, USA; the Serge Paul Reitze Collection, Cologne, Germany, the Christina Kirschbaum Collection, Germany; the José Luis Tranche Collection, Spain; the Luciano Méndez Collection, Spain / Cuba; the Jim Beluche Collection, USA; the Tamara Kunanayaka Collection, Sri Lanka; the Victoria Ryan Lobo Collection, Florida, USA; the Alexander A. Dobrovinsky Collection, Russia; the Pamela Rollins Collection, NY, USA; the Gill Shavit Collection, Peru; and the Jacqueline Shor Collection, Brazil among others.

Find more at www.artemorfosis.com/biennial-mabel



Jungle
Work in progress, Installation
Variable dimensions



ADISLEN REYES

With no bragging or explosiveness, but exquisiteness and contention while executing her pieces of work, Adislen Reyes en-

joys a space reserved to those whose deep ideas and sharp observation skills force you to a deep analysis of their pieces, full of reflections on the possibilities of resistance and survival in the middle of an universe under constant threat.

As a result of this careful thinking process, in which the focus is to preserve the continuity of existence, a painstaking process of resilience that turns life and objects into useful things, despite of their changes. All of Adislen's pieces executed in cardboard are part of the recently created series *Injertos* (Grafts), consist of small fragments of painted cardboard overlapped like a very special collage. The fragments are attached by a silver stitching that ends in a knot resembling an original flower. The drawings included in these fragments comprise small flowers and plants, botanical elements capriciously placed. They represent life on the fragments of a re-animated and re-cycled support.

The academic training of the artist in the specialty of engraving at the Higher Institute of Art and her experience teaching said specialty as professor at San Alejandro Art Academy has provided her with the tools to execute her refined and imaginative work. The outstanding side of her job is reaffirmed by the origin of the materials used, cardboards that have renewed their existence while being fragmented to be used in the drawings and embroideries, adding other fragments afterwards, until a suggestive and original collage is obtained.

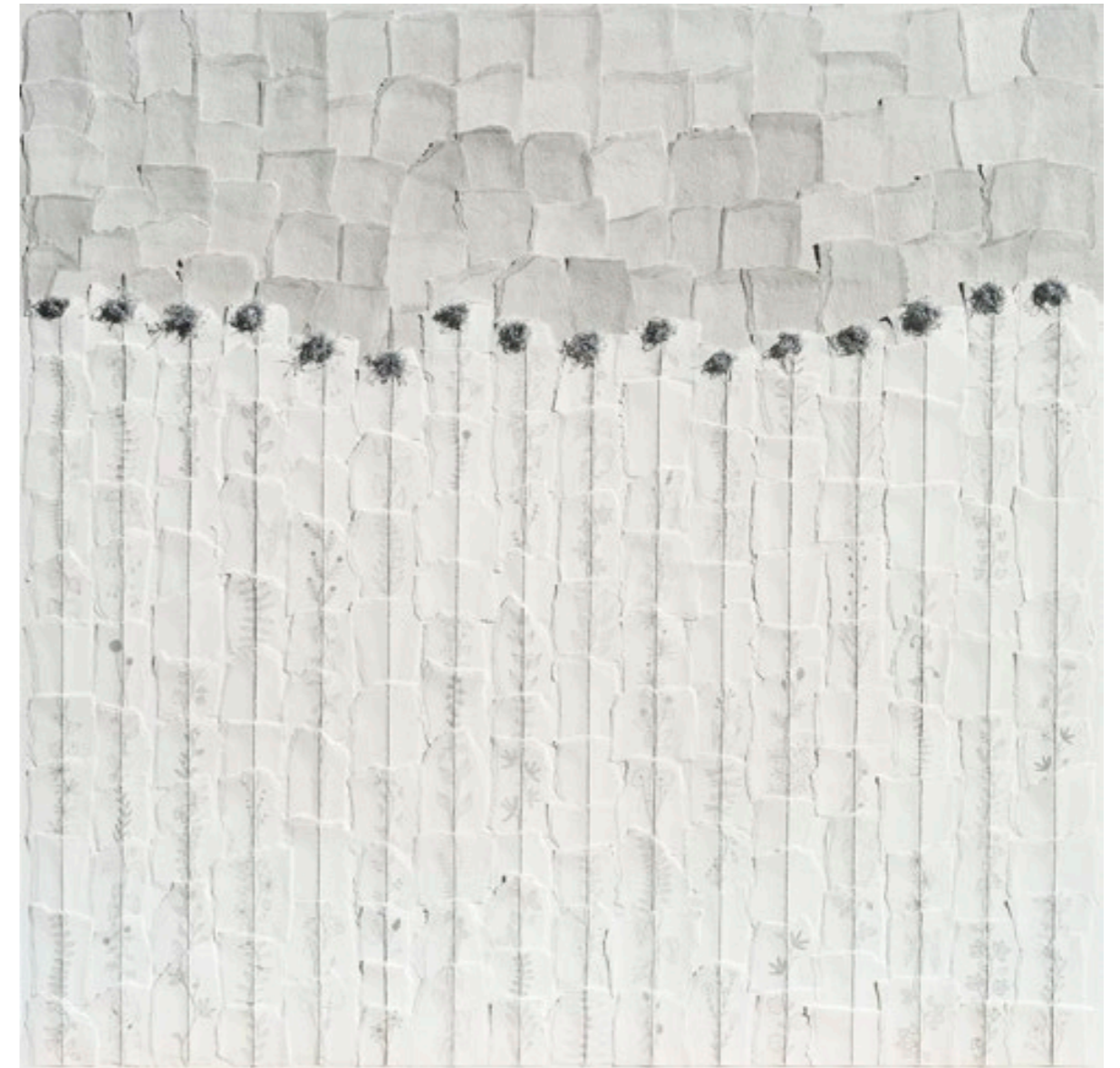
Each of her pieces represents her need to renew shapes and styles and her willingness to face a silent break, which has been developed to the point of leaving aside the creative universe that originated it. In busy and confusing times, she vouches for solutions of quiet appearance where techniques and sensitivity join together beautifully as is evidenced in the final result of the creative process of her innovative pieces. She manages to attain her purpose, which is pure creative genius, an active part of her consistent and quiet development foreseen in her work.

The thin layer after which a new appearance emerges is the result of the resurrection of something old once rejected. This is undoubtedly an artist who has made a fruitful and useful exercise of observation, to create her personal micro cosmos, with an identity consistent with the current panorama of visual arts in the Island.

Bearers of a sensitivity that bursts from each of her works but do not weaken her discourse, her works become a visual break and continuity at the same time, element that has identified the creative work that we all know.

The titles of the series and of each of her pieces reveal her commitment with memory. In their production, identity traits from previous series and collections make themselves evident like a wink from an accomplice. Through painstaking attention the works renew, expand and patent their lineage.

Art developed from previously rejected elements integrated with others, new or similar, to masterly create a new object is a mockery of the decomposition process – the finely drawn worms alone or in groups, the damage created by stains or tears – all add values and alert of the benefits of small domestic every-day disasters.



Tras la línea de plata | Beneath the Silver Thread, from the series *Injertos | Grafts*
2019, Cardboard collage on passepartout with silver threads
81.5 x 81.5 cm



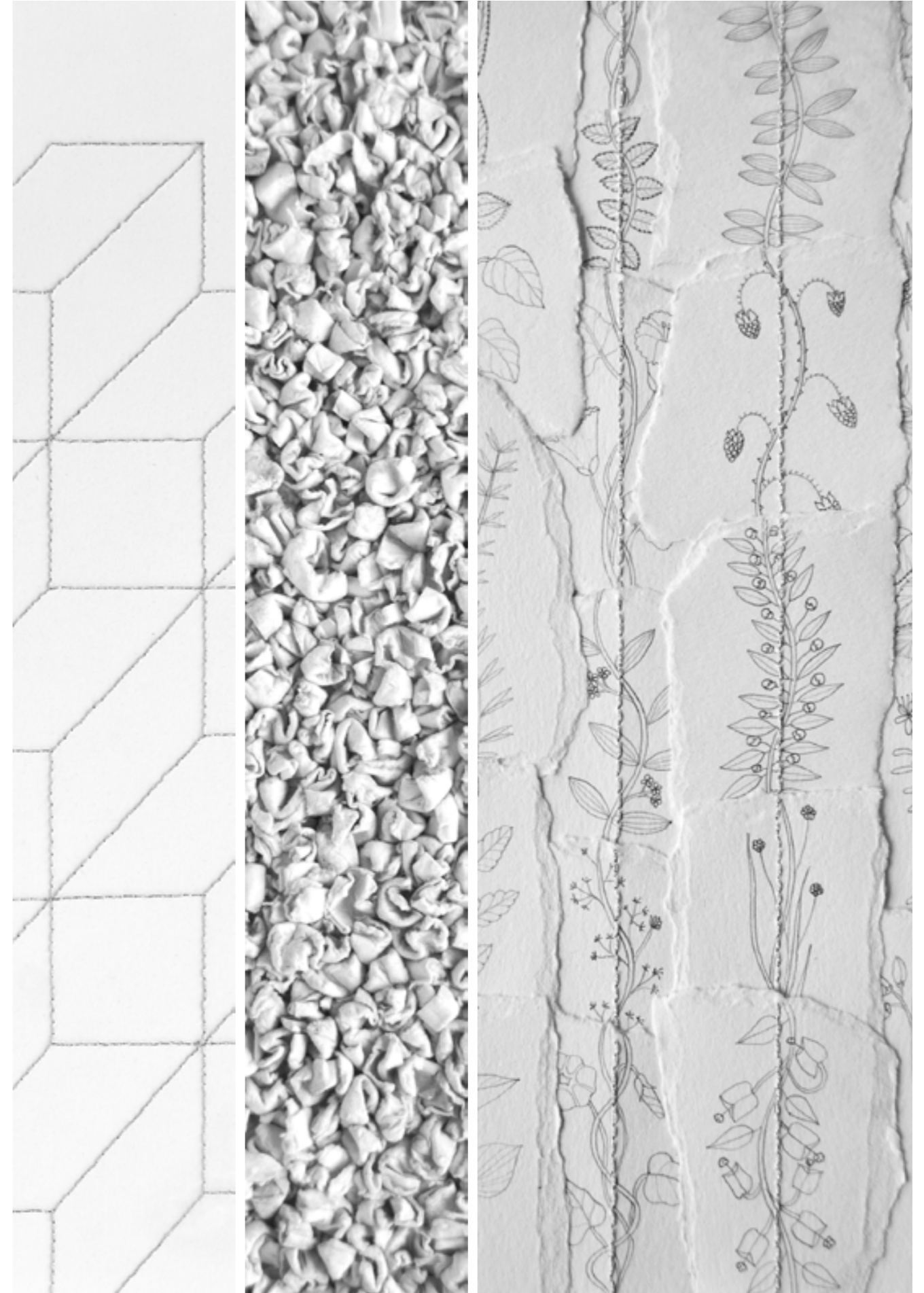
Adislen Reyes Pino
Havana, 1984

Attended San Alejandro Art Academy until 2005 and continued her studies at the Higher Institute of Art in 2010. Has taken part in the following workshops: Artist's Book, with Steve C. Daiber at San Alejandro Art Academy, 2011; Lithography, San Alejandro Art Academy, 2003; Collagraphy, with Janet Brossard and Norberto Marrero; The Multiple Trace, at ISA, 2002, and Collagraphy, with José Contino, San Alejandro Art Academy, 2001. She works currently as a professor at San Alejandro Art Academy. She obtained an Official Artist in Residence Grant through Canadian Embassy in Havana. She lives and works in Havana.

She has made several solo exhibitions and has participated in more than forty group exhibitions. Her works are part of several collections Mexico, USA, China, Ecuador, Venezuela, Spain and Belgium.

Find more at www.artemorfohis.com/biennial-adislen

PP. 22-23: Works in progress
from the series *Injertos | Grafts*
Cardboard collage on passepartout with silver threads



ONAY ROSQUET

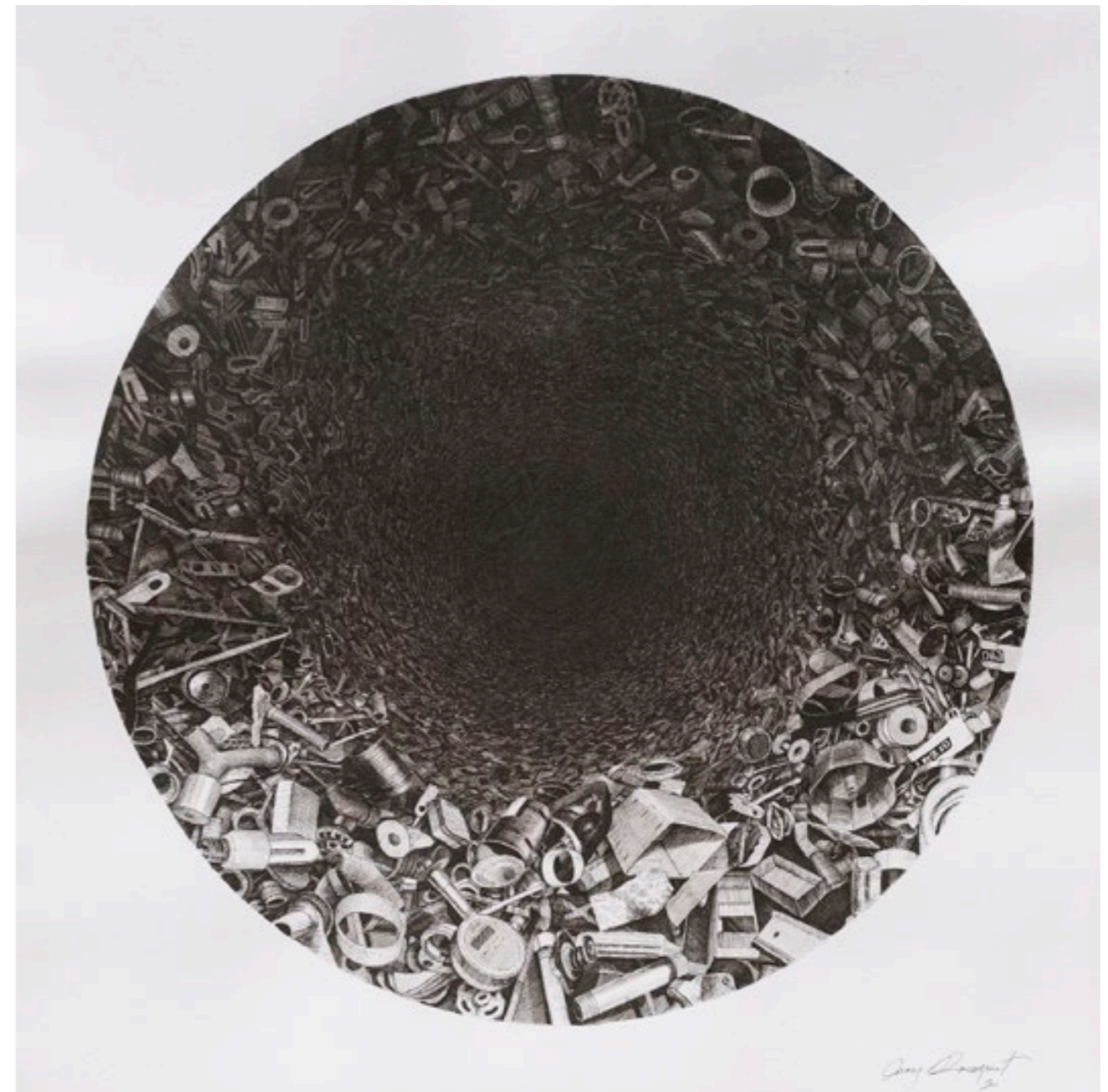
Painting and drawing are a true passion, almost an obsession for the young artist Onay Rosquet, who has shown a clear evolution in his substantial creative career that distinguishes him from other members of his generation. With a sharp vision and precision for drawing, he works with the accumulation of objects and the evocation of nostalgic associations in the viewer and uses traditional techniques to incorporate every-day elements, or to bring a touch of nostalgia at times or because of the obsolescence that threatens us daily.

In assessing his work, things that once occupied an outstanding space and now perhaps have become insignificant are highlighted, brought to the present with the new momentum of hyper-realistic painting to such an extent that it confuses the trained eye and seduces us with the doubt of any legitimate aesthetic expression. Good painting disturbs knowledge: the apparent and the real transmute into an endless game of mirrors. Onay knows this, and that is why he believes in returning to the starting point, as Borges deduced from all human creation, not only literary one. This painter has amazing and delicate hands for the recreation of a reality that seemed forgotten and dead, because they breathe life into what is apparently stiff and buried. The hyperrealism of the seventies and eighties returns in his pictorial work, as if photography could inspire a different approach to the digital or the analogue, like Andrew Wyeth and Tomás Sánchez used to do before. Onay wants to tell us that painting is a step beyond the photographic stage in his struggle to reflect the reality of many beloved objects sublimated by time... Painting can still win in that sense, and he demonstrates so with awesome seriousness.

In Onay's visuality, lights and shadows are equal in truth and strength, even in the papers and letters accumulated in a drawer, whether it is wood or cardboard. What is vital or essential is the intensity of the emotion when we recognize that we have been deceived by the magnificent work of the painter. It is, once again, the truth of the lies to which a great Peruvian writer refers and which this painter places in the foreground of his aesthetic discourse. Thus, the legitimacy of expressions and artistic trends in any field and time is demonstrated because, as someone said, all art is contemporary.

A drawing on cardboard, which shows an accumulation of discarded pieces, a sort of "waste basket" – the work of Onay Rosquet is a tribute to Tomás Sánchez, a master of Cuban art. Onay shows his skills when capturing diverse objects and making them coexist by force. Each object is a piece of art in itself, thanks to its exquisite conception. An accurate drawing, but through spacial arrangement, the artist has ignored the essence or usefulness of each object... ..There is no innocence without nostalgia, they talk about development in society, obsolescence of tools and ornaments, the relentless passing of time to make way for new life. This work is a trace of his memory or of that of the viewer. The artist is more interested in meaning than representation; hence the selective intention in the composition of painted objects.

Beyond the precise drawing, the domain of spatial distribution in his pieces, the surprising hyperrealistic character of his painting, Onay experiments, looks for new expressive possibilities. The works he presents on this occasion are a clear expression of the aforementioned; in them, geometric figures, cubes painted in acrylic on canvas, present surfaces covered with intensely colored keys, which impregnate the work with a remarkable vitality. The keys, those small metal objects used to open doors and drawers, are taken as a symbol of privacy, or of a malicious intent to provide access to an intimate space. The total hermetic condition of the cube, assumes the possibility of accessing new spaces and the intense color of the keys offer an intense and attractive luminosity.



Basurero | Garbage Dump
2016, Ink on paper
70 x 70 cm



Onay Rosquet

Havana, 1987

Lives and works in Havana. A self-taught artist, he has moved from works influenced by fine arts to a personal style of hyperrealism. In 2000-2001 he participated in the workshop conducted by José Pérez Olivares at the "Antonia Eiriz" Studio-Workshop. From 2010 to 2014 he worked in the Contemporary Graphics Workshop. At present he is a freelance artist.

He has made several solo exhibitions and has participated in more than thirty group exhibitions. His works have been published in *Portal of Visual Arts*, Arte Cubano Publishing House; *CdeCuba Magazine*, Spain; *Granma* newspaper, *Tribuna de La Habana* newspaper; Magazine *Arte al Límite*, Chile; *Vistar Magazine*; *Portal CubaSi* and *CubaWhat'sOn*.

His works are in private collections in the United States, Colombia, Italy, Germany, Mexico, Norway, Spain, United Kingdom, Switzerland, Czech Republic and Cuba.

Find more at www.artemorfofis.com/biennial-onay

P. 27 UP: From the series *Intervención de una forma básica* |
Intervention of a simple form
Work in progress, Oil on canvas
157 x 150 cm

P. 27 DOWN: From the series *Intervención de una forma básica* |
Intervention of a simple form
Work in progress, Oil on canvas
150 x 150 cm





Blend
2019, Acrylic on canvas
95 x 95 cm

OSY MILIAN

While frankly keeping up with their generation, in their moment, young people who break into the panorama of the 21st century fine arts are willing to burn stages. They do not want to wait for a divine order to demonstrate their skills, exercise their rights and express their ideas, based on the real possibilities available.

Osy Milian has gone through all teaching levels in visual arts in a meteoric career. Barely 20, she has shown over ten personal exhibitions in various countries. Her works have been shown in a number of group exhibitions. She's also been presented international awards and recognitions.

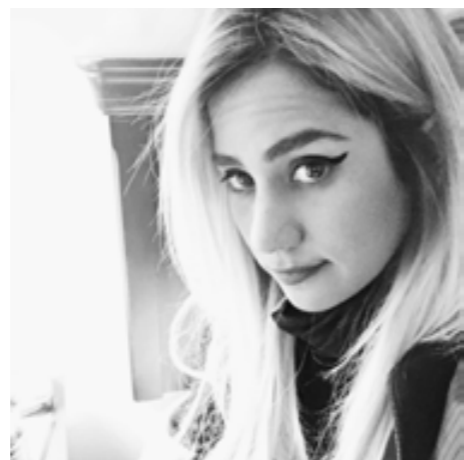
Paintings of intense colour, light boxes and installations much appreciated by those who get in contact with her productions represent a visual universe that accounts for her creative motivation. She assimilates, in her own way, the aesthetics of pop. She uses formal resources related to line, composition and packaging, but which are not connected to the theme in it. The intense colour of pop, her preference for taking her presence to art, where she reflects her tastes, preferences, experiences and achievements, more than her own figure, all of which speak of a generational affiliation.

She experiments with the new possibilities offered by technology to convey concerns and messages in light boxes, without forgetting that it is part of a generation helped and complemented by the digital development, full of icons and strong media influences.

Another constant element in her work is the relationship with nature and the world of animal contemplation, her curiosity about migration, perhaps with a nostalgic touch, but without drama. Her work is characterized by a quiet interpretation of birds' flights and open spaces. The search for a dazzling fulfilment is part of her surroundings, but she does not insist on being an object of perfection, because during her journey through art territories she is heading towards new paths that enrich her imagination and work.

She joins the group exhibition with a two-dimensional piece on canvas, with elements of intense colour, taken from Pop and the presence of a young woman (self-portrait?). A young girl that is related to the visual character of the girls of today's generation.

The installation included in this exhibition aims at creating a parallelism between a homo sapiens and a bird. She uses the nest-box on a human scale as a concept of refuge, protection and security, while searching for analogies between the behaviour of both living creatures. It is based on motion and the management of concepts around home, freedom, displacement and oscillations, between disorientation and permanence. The proposition of her production becomes evident without excessive searching. The materials used in this project will be iron, as the solid structure of this architecture, wood, that will visually connect the viewer with these bird houses and will function as the work piece body, the acrylic engraved with details on the ceiling, illuminated by LED. It is supported on rocking chairs which provide the piece with movement to demonstrate the instability of even the most intimate and supposedly protected moments; because processes are far from achieving balance, both in human relations and society as well.



Osy Milian

Havana, 1992

Graduated from the José Antonio Díaz Peláez Elementary School of Visual Arts in 2006, Osy Milian continued her studies at San Alejandro Art Academy, where she graduated in 2011. In 2016 she graduated from the Higher Institute of Art (ISA). She is a member of the Asociación Hermanos Saiz (AHS) and Adidas ambassador for the visual arts in Cuba. She lives and works in Havana, Cuba. She has made several solo exhibitions and has participated in more than fifty group exhibitions.

Her works have been published in *Art on Cuba* magazine; *Harper's Bazaar Art* magazine; *C de Cuba* art magazine; *Más viajes* tourist magazine; *Arte por excelencias* magazine among others, and in the book *Contra la toxina* (Against Toxins), by Piter Ortega.

Her works are in private and public collections such as those of the European Museum of Modern and Contemporary Art (MEAM), Barcelona, Spain; Xin Dong Cheng Space for Contemporary Art, Beijing, China and private collections in around twenty countries.

Find more at www.artemorfofis.com/biennial-osy

UP: *Polite*

2019, Acrylic on canvas
140 x 140 cm

DOWN: *La decisión* | *The Decision*

2018, Acrylic on canvas
205 x 170 cm



Estancia | *Resting Place*
Work in progress, Installation
Variable dimensions



View of the building from the Central Park, ca. 1900

VIRGINIA ALBERDI

MANZANA DE GÓMEZ, WALKING DOWN MEMORY LANE

Like many cities around the world, Havana lists a significant number of buildings that are true architectural icons: From the fortresses built to protect

the old town almost 500 years ago to the former Spanish cultural centres like the Galician and the Asturian or the Cathedral of Havana and even the tunnels under and across the river or the harbour. However, there is one building that has become more than an icon: the so-called Manzana de Gómez.¹

The building has not only witnessed many outstanding events, but has also played a significant role in the life of the capital of the country. Its office spaces were rented by important institutions, like the Institución Iberoamericana de Cultura (Cuban Ibero-American Institution), chaired by Fernando Ortiz, one of the most outstanding Cuban intellectuals; embassies, consulates and similar foreign entities; lawyers offices and legal firms; *Show Magazine*, edited by Carlos M. Palma, popular in Cuba and the Spanish-speaking world, a must if one needed to know about the Cuban show business.

But let's walk down memory lane.

The Manzana de Gómez was built in a very privileged location in the Cuban capital in lands that had become more valuable after the walls protecting the old town were demolished in 1863. Major investor was Julián Zulueta, a Spanish businessman who had come to Cuba to invest and work in the sugar industry. He subsequently invested almost all the money he had made in sugar in real estate.

Construction work began in 1890 and included a huge basement to use the moat of the demolished wall. The work progressed fast to the completion of the first floor. But then it slowed down, stopped completely and the building was left unfinished until 1918, when the Gómez Mena family entered the scene.

José Gómez Mena, head of the family, was a very wealthy businessman. His interests covered the sugar industry (four sugar mills), huge extensions of land, at least five hundred houses and apartment buildings, important art collections and even a baseball team.

Investing in what became the Manzana could be predicted to become a neat deal in a city that was trying to reactivate an economy devastated by the war of independence and was of course planning to attract foreign investment, mostly from the US, and articulate it with the Spanish commercial bourgeoisie that had stayed in Cuba as well as some local forces from the Island.

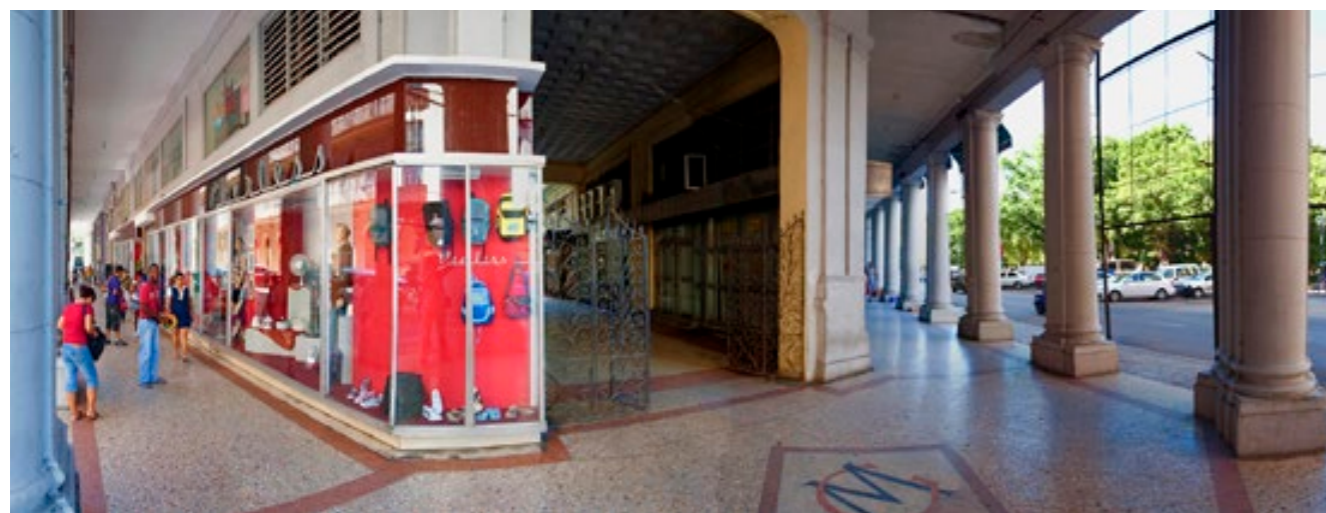
The first commercial compound in Havana, similar to those that already existed in the United States and Europe, had been built in 1873 in the urbanization Las Murallas, on Calzada de Monte between Prado and Zulueta. It was a small compound of 12 stalls under an arcaded porch with a common facade. Now, some twenty years later, the second commercial building or bazaar was to be built: the Manzana de Gómez.

Curiously enough, even before construction ended, the Manzana had not one but two theatres above the stores: the Politeama Pequeño and the Politeama Grande, which opened between 1909 and 1910. The Politeama Grande hosted the first public performance of Cuban singer María Teresa Vera only fifteen years old. She would later become an icon in Cuban music and her song *Veinte años* a symbol. The theatre orchestra was conducted also by a very young musician, barely sixteen years old: maestro Eliseo Grenet, author of iconic pieces in Cuban music like *Drume negrita*, *Las perlas de tu boca*, *Lamento esclavo*, *Tabaco verde*, *La comparsa de los congos*, and *Ay! Mamá Inés*. Films were shown in the premises as well. Unfortunately, the theatres did not last long, and the information about them is lost in time. In 1905, the building was severely damaged by a fire and in 1911 another fire which originated on the second floor also produced considerable damage.

1 A "manzana" is a square block.



View of the building, ca. 1933



View of the building, 2008

In 1917 construction finally concluded: eight elevators, five hundred and sixty departments with connecting halls and galleries, ground floor arcades through which hundreds, thousands of people would walk every day. The “new” building became a symbol of commerce, the forerunner of department stores in Havana, but most important a great influence in Havana’s social life at the time.

Publications of the time advertise millinery shops *El Lazo de Oro* and *El Louvre*, and the very unique tailor’s shop *El Sol*, whose owners insisted in describing themselves as “Anatomic and Photometric Tailors, Manzana de Gómez”.

The protagonist of another outstanding event was a man called Andarín² Carvajal, a very poor athlete who managed to participate in the Olympic Games. In 1928, already fifty-three, Carvajal marched four thousand three hundred times around the Manzana de Gómez.

In 1959, the owners of the building left the country. From then, its various spaces continued to be used by some commercial companies, at least for some time while the rest of the spaces were used as schools and other institutions. But then the elevators stopped working and in recent years, the lack of maintenance and attention gave way to the deterioration of the building known as the Cuban Wall Street.

However, going back to the history and the heritage value of the now Gran Hotel Manzana Kempinski and its surroundings, let’s recall that more than a hundred years ago, the Manzana de Gómez was a reference for the people in Havana. “I bought it at the Manzana de Gómez”, “I saw it at the Manzana de...”, “Near the...” was usually heard referring to the building occupying the square block between the streets of San Rafael and Neptuno, Monserrate and Zulueta. Even residents in other provinces travelled to Havana especially to buy the specialties and novelties on sale at “the Manzana de Gómez”.

As part of the ongoing process of restoring Havana to the splendour it commands and providing for the needs of its international visitors, the decision was taken to collaborate with Europe’s oldest luxury hotel chain and to convert this emblematic building into a hotel installation capable of meeting highest hospitality expectations.

In its privileged location, in the Havana of the 21st century, the renovated building has become one of the greatest attractions for both foreign visitors and Cubans, once again proud of the magic of a place full of history, legends, juicy anecdotes and at the same time very popular, strategically surrounded by emblematic buildings in the Island’s art and culture: across, the Central Park, a few meters away from the magnificent National Capitol also recently renovated; to one side, the building of the Universal Collection of the National Museum of Fine Arts; and if you walk three hundred meters towards the ocean, there you have the building of the National Collection of the National Museum of Fine Arts which includes a modern concert hall.

Barely a few steps away, walking across Central Park, you find another icon of Cuban culture: the Gran Teatro de La Habana “Alicia Alonso”, or Opera House, a first class plaza at world level in performing arts, seat of the National Ballet of Cuba, the Cuban Contemporary Dance, the Spanish Ballet of Havana and the National Opera.

Furthermore, the hotel organically integrates into the network of cultural institutions sponsored by the Office of the Historian of Havana, managed by the Historian himself Eusebio Leal, who manages and promotes heritage integrated with new artistic expressions. For example, the remains of the Walls of Havana are preserved and protected so that the people in general and the hotel guests enjoy the spaces when they visit.

Therefore, inserting its facilities into the 13th Biennial of Havana, the Gran Hotel Manzana Kempinski is not only presenting the artistic values of the building and its location and paying a tribute to that, but also making more dynamic the cultural life of the place, because “the construction of the possible” becomes tangible in the midst of a renovated environment, renovated both for art and life.

² “Andarín” was a common nickname given to people who liked to walk and were known to walk very long distances.



Adlon Kempinski Berlin, Germany



Emirates Palace, Abu Dhabi, United Arab Emirates



Ciragan Palace Kempinski Istanbul, Turkey

KEMPINSKI HOTELS, REMARKABLE EUROPEAN FLAIR

Kempinski Hotels is Europe's oldest luxury hotel group with a trajectory of 121 years. The history of this tradi-

tional company with its head office in Geneva began in 1897 with the foundation of the Hotelbetriebs-Aktiengesellschaft in Berlin. This was the time when the first comfortable hotels were already appearing in the biggest German city and included some belonging to the Hotelbetriebs-Aktiengesellschaft. A parallel development was that of M. Kempinski & Co, founded by Berthold Kempinski, which was acquired by the Hotelbetriebs-Aktiengesellschaft in 1953.

Since 1970, the Hotelbetriebs-Aktiengesellschaft changed its name to Kempinski Hotelbetriebs-Aktiengesellschaft (Kempinski A.G.). Throughout the years, the company acquired other renowned establishments throughout Germany.

In 1985, Lufthansa acquires Kempinski shares, allowing the already traditional German hotel group to manage hotels abroad. In 1986, Kempinski Hotels S.A. formed by Kempinski, Lufthansa and Rolaco S.A., and the corporate headquarters of the company was established in Geneva, Switzerland. Its mission is and continues to be the global expansion of the hotel group, choosing and acquiring hotels with unique characteristics, of historical value or of great modernity.

Kempinski has travelled the world in search of the most fascinating destinations without ever forgetting the finest traditions of its European heritage. With luxury holiday resorts, business and Spa hotels around the world, every Kempinski Hotel is unique, designed for guests who value five-star holidays and luxury getaways.

Nowadays, Kempinski manages more than 70 luxury properties in Europe, the Middle East, Africa, Asia, and America. Prestigious properties such as the Adlon Kempinski Hotel in Berlin, the Ciragan Palace Kempinski in Istanbul and the Emirates Palace in Abu Dhabi are part of this expanding international group.

From historic buildings to the most avant-garde of modern architecture, Kempinski's properties are the setting for some of life's greatest moments. They have witnessed historic meetings between world leaders, celebrities taking sanctuary in the world of privacy made for them, and created incredible memories for guests on a once-in-a-lifetime journey.



Gran Hotel Manzana Kempinski, Havana, Cuba

KEMPINSKI TAKES ART AT HEART

We believe that art is the expression of a place. It reflects its people, its culture, its energy. It conveys, in a non-verbal way, its very essence. Kempinski has a long tradition of supporting art and culture and has made this a key pillar of its brand.

Each of our hotels is a beautiful, unique stage where we host our guests and offer them an original sense of place. What better way to embrace the local spirit and culture than to place art at the centre of our guest experience? We invite artists and, for the pleasure of our guests, provide them with a stage to showcase their talent. It could be a one-off exhibition or, as in many of our properties, a permanent display where art is woven into the fabric of the hotel. From Berlin to Budapest, from Bangkok to Venice, art irrigates our constellation of hotels around the world.

The Capitol Kempinski Hotel Singapore commissioned artists from South East Asia to create bespoke pieces for the property. The initiative works two ways: our guests enjoy fabulous contemporary art and Kempinski supports the community by introducing local artists to an international audience.

SHINNING A LIGHT ON SOME OF OUR MOST REMARKABLE STAGES

During the world-famous Venice Biennial, San Clemente Palace Kempinski Venice – located on a private island – hosts art installations and other works. The public, as well as guests, can enjoy curated tours.

Siam Kempinski Hotel Bangkok has an amazing collection of over 4000 original contemporary and traditional paintings and sculptures, which are displayed throughout the hotel. More than 200 of the pieces in the collection were created exclusively for the hotel by celebrated as well as emerging artists. This impressive collection reflects the hotel's place in Thai culture and supports and encourages local artists. And now the hotel has opened up the experience to millions of people around the world with an innovative online gallery: www.siamkempinski-artgallery.com. This e-digital tour was created to introduce established and emerging Thai artists to an international audience and to encourage the Thai art scene to flourish.

Stepping into Kempinski Hotel Corvinus Budapest means walking through a world of local and international artworks. This hotel is proud to house the Corvinus Art Collection, featuring more than a thousand pieces, including paintings, sculptures, drawings and engravings collected by the owner throughout the years.

The permanent exhibition of the Corvinus Art Collection spans classical paintings from the 19th and early 20th century, from artists such as Miklós Barabás, as well as contemporary 21st-century pieces. Guests are encouraged to explore the hotel as they would a museum, and yet they can enjoy an atmosphere more akin to home. In our lobby lounge, The Living Room, we want you to feel at home in your own sitting room. There's a shelf with books and these works of art.

Two aspects distinguish the Corvinus Collection from similar corporate collections. First, the quality of its contemporary works is higher, its composition more conceptual, as the Collection as well as the hotel maintain a close relationship with the art scene. The hotel's Gallery on the ground level regularly shows contemporary works. Secondly, some of the best pieces of the Collection were specifically designed for the hotel, which acts as a permanent exhibition space. The art helps guests connect with spaces throughout the property in a more meaningful way. Often they so enjoy these paintings that they request to meet the artist, and we love to make this happen if we can since most of the artists featured are from Hungary.

Named after the year Ghana gained independence, Gallery 1957 opened in March 2016. The 140 sq meter space is located within Kempinski Hotel Gold Coast City Accra. The gallery, which opened with a performance and installation by Ghanaian artist, Serge Attukwei Clottey, is the ideal location for local audiences and international visitors to gain a deeper understanding of artists from this region.

Marwan Zakhem, founder of the gallery, developed a passion for contemporary African art. Marwan got to know many of the artists working in the region and became an avid collector of their work. "The work I encountered in Senegal and Ghana had a real aesthetic power to it and reflected the society of our time," he says. "There is an abundance of talented artists in West Africa, and many of the artists the gallery represents are gaining a presence in international museums and Biennials. However, there isn't an infrastructure for art in Ghana, which limits opportunities for them to reach new audiences at home."

The Gran Hotel Manzana Kempinski has also opened its doors to local artists and constantly hosts exhibitions from various disciplines. This edition of the Biennial of Havana, Kempinski wants to celebrate it with the ArteMorfosis Gallery, a Swiss gallery specialized in Cuban art. On this special occasion, the hotel has opened its doors to the works of young promises of Cuban art, as well as artists with a longer and consecrated path. Both share the areas of the hotel these days to celebrate with all those who accompany us the *New Radiance for the Capital*. This radiance will walk us and inspire us for "the construction of the possible", celebrating and imagining the future of the city in this year of 500th anniversary of Havana.



Gran Hotel Manzana Kempinski,
Havana, Cuba

ARTEMORFOSIS

CUBAN ART IN ZURICH

ArteMorfosis is a gallery and virtual platform for Cuban art in Zurich. Founded in April 2015, ArteMorfosis initially focused on presenting well-established Cuban artists. Since 2017 we expanded our approach and included emerging and mid-career artists as well as displaying group exhibitions curated by experienced Cuban curators.

The gallery is a piece of Cuba in Zurich; it irradiates Cuban warmth and transmits Cuba's carefree nature, joy of living and wealth of improvisation to the visitor. Strong Cuban coffee and music create an atmosphere you can also find in the homes of Cuban collectors. While it highlights distinctive Cuban characteristics, the gallery finds ever-new paths of its own: ArteMorfosis is self-confidently unique – like the visitors and collectors we aim at.

The term ArteMorfosis – derived from the Greek metamorphosis – stands for the transformations we expect once the possibilities of the digital age begin to unfold in the art market. The spring-like 'M' in our logo symbolizes the dynamics and potential of the expected transformations and the yellow color denotes the light, warmth and liveliness of the Caribbean sun, the energy source that makes Cuban art thrive.

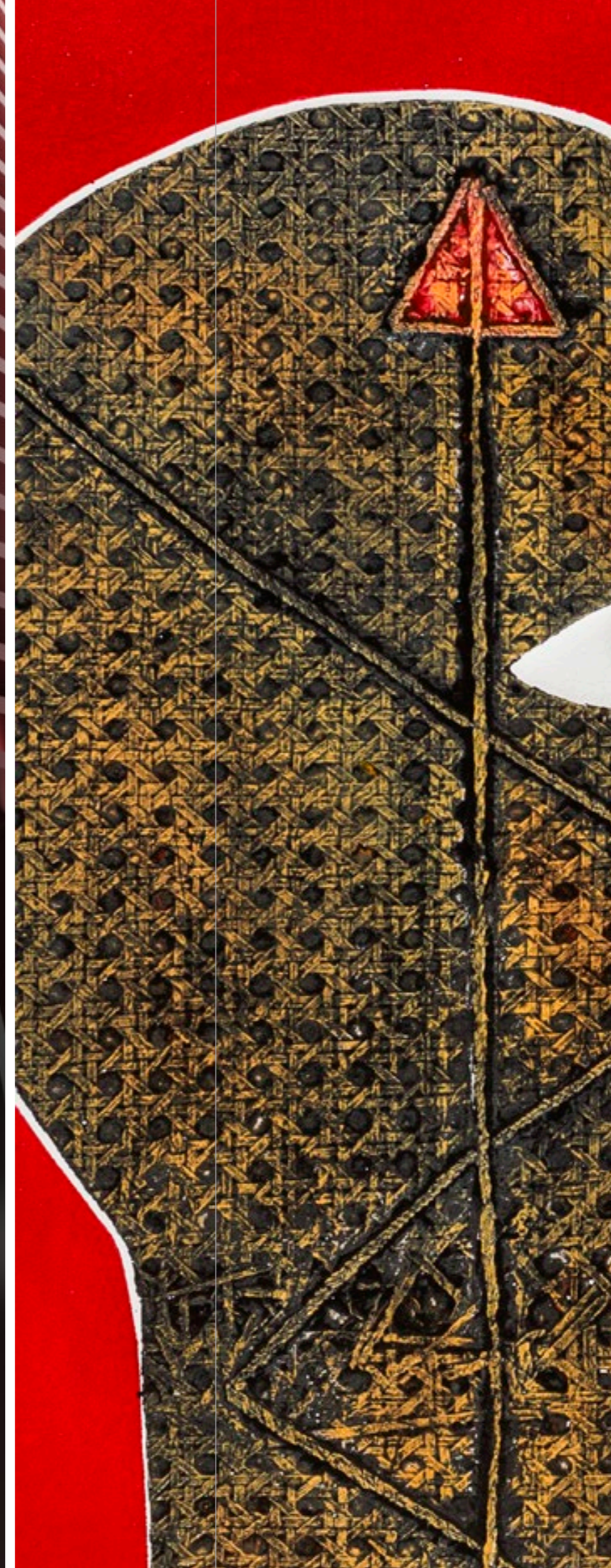
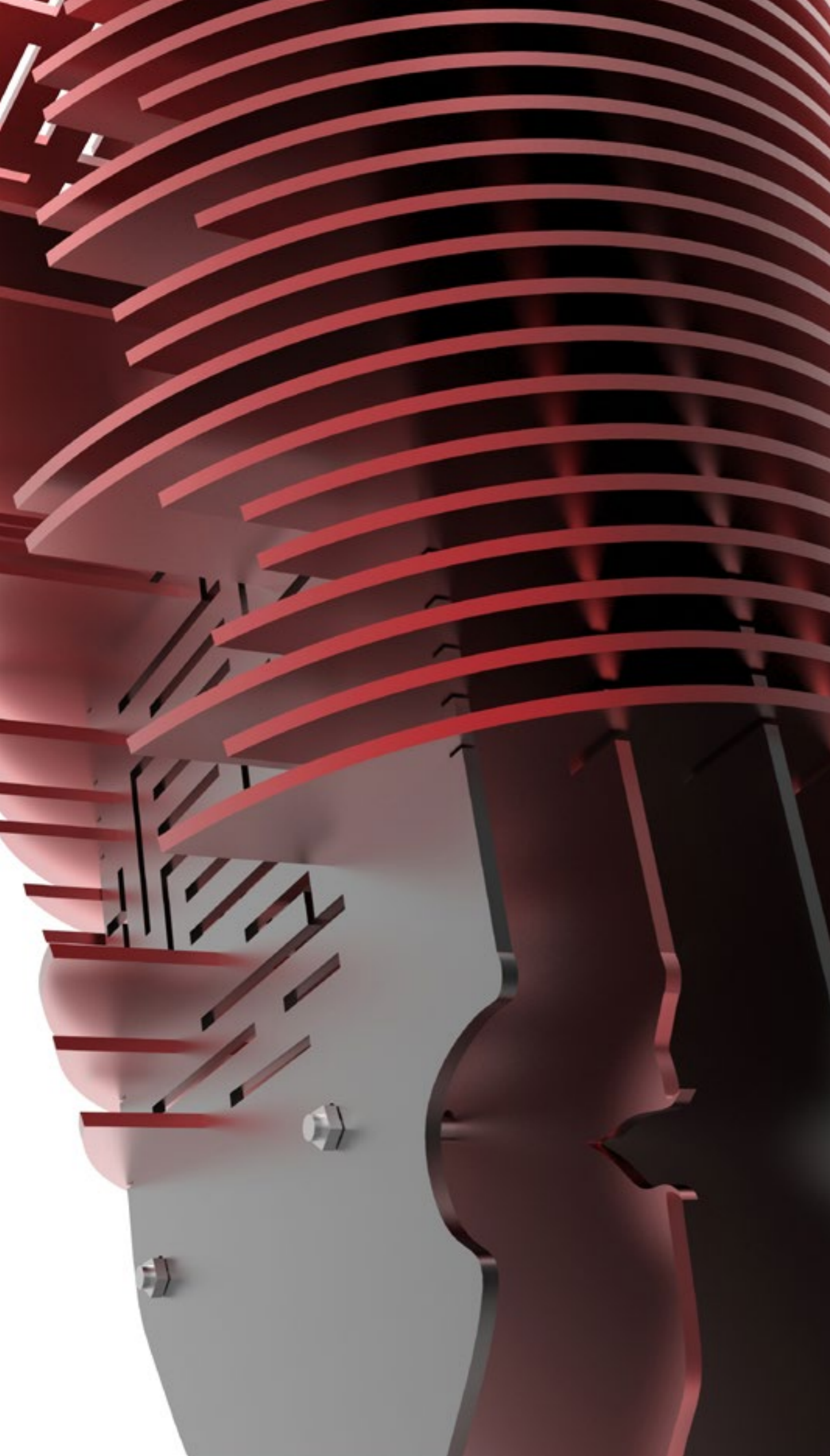
ArteMorfosis is an early adapter of the new technologies that are about to reach a worldwide audience: Virtual as well as augmented reality next to an active presence on the most widely visited art websites allow us to present art in the best manner technically possible – anywhere and anytime. Virtual reality (VR) provides the ultimate level of immersion, creating a sense of physical presence with the art works in the same room. Augmented Reality (AR) enables you to envisage an interesting work in your foreseen location before deciding on a purchase.

Art is a form of communication from one to another (single) person in order to express feelings, thoughts and observations. But the current art market is quite inefficient when it comes to enabling artists to reach their potential audience; geographic restraints place barriers to these encounters and traditional galleries act as "gatekeepers": Until now, the art buying process has been organized in a manner that can be defined as "one-to-one-communication". As a "many-to-many" media, the internet helps to tear down these limitations and enables a direct contact between producer and consumer of art – just like it has already revolutionized formerly traditional distribution channels for goods, services, film and music.

ArteMorfosis' ultimate goal is to represent all Cuban artists -worldwide. Once a customer decides on purchasing a work, the gallery uses its years of experience in Cuban art-logistics to ship purchased works directly from the artist's studio to the client and covers the payment process with Swiss seriousness.

LEFT: Work by The-Merger (fragment)

RIGHT: Work by Esduardo Roca, "Choco" (fragment)



ARTEMORFOSIS AT THE 13TH BIENNIAL OF HAVANA

ArteMorfosis and the Gran Hotel Manzana Kempinski La Habana are co-operating during the 13th Biennial of Havana in spring 2019 to show a selection of ArteMorfosis' most innovative artists in and around the hotel, a building with rich history situated in the midst of the Biennial happenings.

Havana has a long history of trend setting; innovation is engrained in its past and present. It was here where the first under-the-ocean tunnel of Latin America was built, it was here that the first tramways were parading the streets, the first television programs were transmitted, the first airline of Latin America was founded, and where a revolution changed society permanently. Now the Hotel Kempinski is going new ways and setting new standards in tourism, opening its latest luxury hotel in this historical place and ArteMorfosis is promoting Cuban art with its unconventional and innovative means.

Consequently, a track record of innovation was a priority in the selection of the artists on display. We chose the artists based on their pioneering work and present a wide spectrum; from the young emerging artist Osy Milian – who graduated from the Higher Institute of Art (ISA) in 2016 and has quickly achieved international exposure – through to internationally acclaimed artist Eduardo Roca, "Choco", who was awarded the "Premio Nacional de Artes Plásticas" in 2017 for his life's work which includes pioneering collagraphy. Other innovative artists like Mabel Poblet, who creates new forms of penetrable art installations accompanied by sound or Duvier del Dago, a pioneer in three-dimensional drawings with silk and ultraviolet light, offer fascinating insights into new forms of art.

During the Biennial, ArteMorfosis is happy to arrange meetings with the artists. We also offer support for the payment and shipping processes for clients interested in purchasing art. Please contact the gallery representative or the "ladies in red" of the Hotel to arrange for your needs.

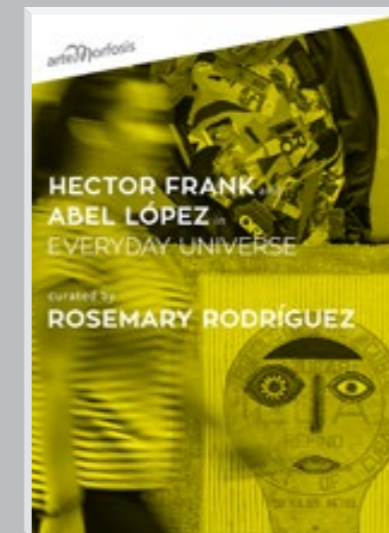
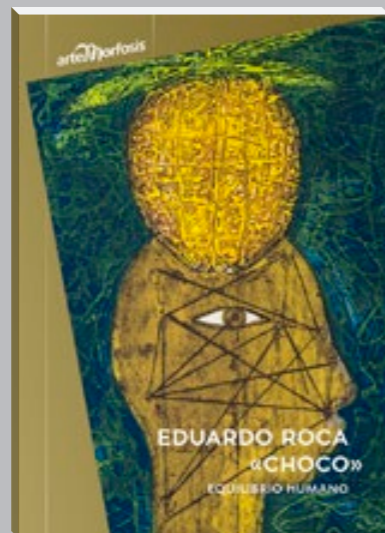
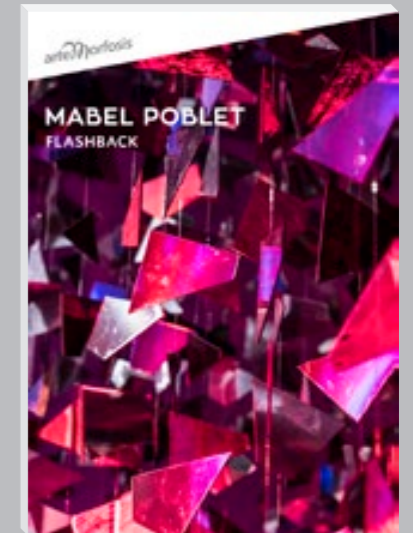
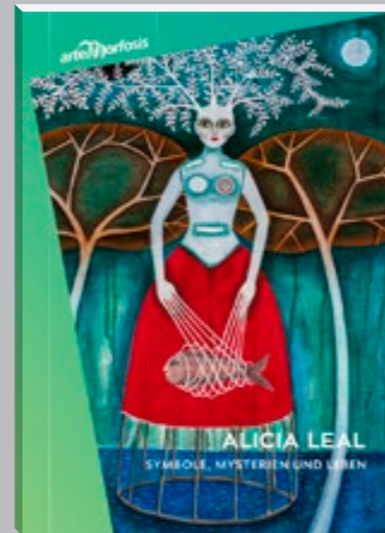
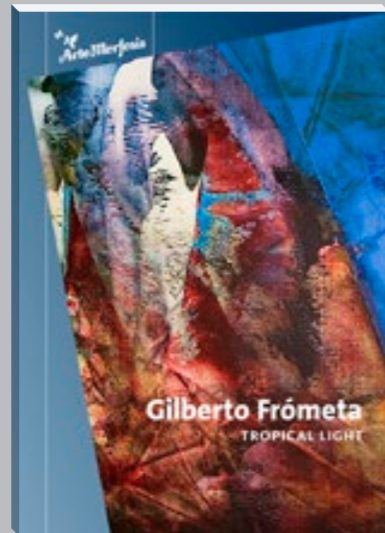
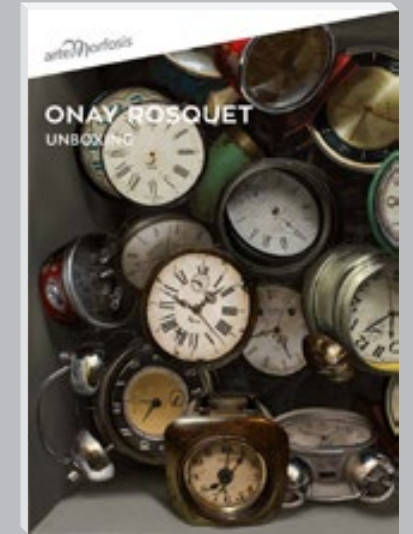
LEFT: Work by Onay Rosquet (fragment)
RIGHT: Work by Osy Milian (fragment)



**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, *Symbole, 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
 Lancelot Alonso and Adislen Reyes, curated by Virginia Alberdi, September-November 2017
 Osy Milian, *Fragments*, January-March 2018
 Carlos Quintana, *Kontemplation*, March-June 2018
 Mabel Poblet, *Flashback*, August-October 2018
 Hector Frank and Abel López, curated by Rosemary Rodríguez, November-December 2018
 Onay Rosquet, *Attachments*, January-March 2019

Printed versions are available at ArteMorfosis - Galería de Arte Cubano, Zurich
 Digital versions at www.artemorfosis.com





THE CURATOR

Virginia Alberdi Benítez (Havana, 1961) is an art critic, currently director of Villa Manuela Gallery, at the Union of Writers and Artists of Cuba (UNEAC). Bachelor in Literature from Enrique José Varona Pedagogic Institute in 1974, she was a teacher until 1982 and has taken graduate studies in Art.

Between 1983 and 1988, she worked with amateur groups and held literary workshops in the city of Santa Clara. Between 1993 and 2010, she was responsible for the links between the country's visual arts institutions and the press at the National Council for Visual Arts (CNAP). She has been also editor of the Artecubano Publishing House.

She was curator of Galería Pequeño Espacio, at CNAP's headquarters from 2001 to 2005. She has curated various solo shows and group exhibitions and has written numerous texts for exhibition catalogues. She is a regular collaborator of the digital magazine *La Jiribilla*, of *Granma* newspaper, of the tabloid *Noticias de Artecubano*, and of the magazine *Artecubano*. Her texts have been published in the magazines *Extramuros*, *Opus Habana*, *Cauce*, *On Cuba* and *Acuarela*. Since 2007 she is part of the *Arte y Moda* (Art and Fashion) project, and since 2015 she collaborates with ArteMorfosis Gallery and its exhibition projects. She is a member of the Critics' Section of the UNEAC.

THE GALLERY OWNERS

Johann Burkhard (1961) started his career as a Swiss Internet pioneer. As co-founder of the 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 17 years he has operated a classifieds portal, www.cubisima.com, which ranks amongst the most used websites in Cuba.

Idalmys Burkhard - Garcia Negrin (1967) was born in Cuba. She grew up with a father being a founding member of the Cuban National Chorus and throughout her working life her mother was involved in different activities related to the theatrical world. Thus, performing artists were frequent houseguests. Working at higher level art schools for many years, she stayed in touch with the artistic community. She lives in Switzerland since 2002.

Idalmys and Johann are married and have a son. They set out to establish ArteMorfosis in 2014, inaugurated the first exhibition in April 2015 and are now focusing on extending their Zurich based gallery towards an international audience providing Cuban creativity and joy of life at Swiss quality and transparency.

THE GALLERY

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NEW RADIANCE FOR THE CAPITAL

The present catalogue is published on the occasion of the exhibition of the same title that is presented from April 12 to May 12, 2019 at the Gran Hotel Manzana Kempinski, Havana.

EDITOR: ArteMorfosis - Galería de Arte Cubano.

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The 13th Havana Biennial (April 12 to May 12, 2019), the event in which Havana becomes the capital of contemporary art for a whole month, extends its activities beyond traditional spaces. Under the central theme “The Construction of the Possible”, foreign visitors as well as national viewers are welcomed.

The exhibition *New Radiance for The Capital*, one of a multitude of initiatives programmed for the Biennial, takes its own perspective towards the central theme and is displayed at the Gran Hotel Manzana Kempinski. In the welcoming magic of the premises and under the intense light of the tropical sun, the works of seven Cuban artists transform the most frequented spaces of the hotel into a huge art gallery.

The Curator, in collaboration with the gallery ArteMorfosis, selected top class Cuban artists who crafted sculptures, installations, drawings and paintings specifically for the event and for the location. These artists from different generations have collaborated to honour a creatively overgenerous city by contributing *New Radiance for The Capital* with their display during the 13th Havana Biennial.

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BIENAL DE LA HABANA
2019

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