

arteMorfosis



VIRGINIA ALBERDI
PASSION AND RESTRAINT

WORKS BY: LANCELOT ALONSO | ADISLEN REYES

ADISLEN AND LANCELOT; PASSION AND RESTRAINT

EROS AND VISUALITY IN THE WORK OF TWO YOUNG CUBAN PAINTERS.

By *Virginia Alberdi Benítez, curator and art critic* —————

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What should we define as Cuban young art? Is it the work of those artists younger than twenty or thirty or the renewal of languages in the visual arts? Is it possible or desirable to establish a watershed moment in the production of an artist simply because he turns a certain age?

I feel compelled to lay down certain conventions and draw some referential coordinates. We could match the youth of the emerging visual artists to coincide with the first two decades of the 21st century, even though we are three years short of that term. Or, if we agree with British historian Eric Hobsbawm's thesis that the 20th century really began in 1914 with the outbreak of the First World War and ended in 1989 with the fall of the Berlin Wall, we note how that perception has a much more determinant dimension in Cuba. Many things changed on the island in the 1990s; including the rhythm, the pulse, and the orientation of the visual arts.

The economic crisis that followed the disappearance of the Soviet Union and East European socialist countries (Cuba had been their trading partner and suddenly lost seventy per cent of its gross national product) not only affected cultural life materially but also in the perspective and fate of the artists. Several of the youngest ones emigrated; others quit teaching to create for the market. Gallery owners from Western Europe, Mexico, and to a lesser extent from the United States (at a time when more severe regulations of Washington's commercial and financial trade blockade were being enforced against Cuba) showed interest as never before in the output of the young artists who lived on the Island.

Installation art, the Transavantgarde (Neo-expressionism), performance art, conceptual art, and a not always successful flirtation with the postmodern theories popular in those days gained momentum. The critical review of the most recent history often became a favorite subject, possibly due to the urge of selling and of pleasing potential promoters and buyers.

4 What did not change at all was the institutional support of institutions of creation and promotion (the Havana Biennial, for example, grew exponentially), and art education. Year after year, dozens of artists continued to graduate in middle and upper level academies, and towards the end of the decade there were even several daring teaching projects. None of the students were told the themes they should approach, the techniques they should adopt, the contents, or the aesthetic lines of their paintings, drawings, engravings, sculptures, or installations: first, because most professors were also *avant-garde* artists, and second, because the slightest normative pretension was condemned to ridicule and failure.

If I digress to underline this aspect it is because certain audiences, still unaware of the Cuban reality, tend to associate Cuba's social regime with the unfortunate practices of socialist realism that prevailed in Eastern Europe - In Cuba the visual arts remained largely unaffected by state interventions.

Uruguayan critic and artist Luis Camnitzer offered a picture of those days when he stated: "Early in this decade (the 1990s), when most established artists had left the country and so had the economy, I predicted an artistic disaster: the pedagogic link between trained artists and those to be trained had almost broken, subsidies for the arts disappeared, and the competition among artists to become established in a restricted market became acute. And yet a new fertile, aesthetically and ethically critical generation emerged. That (generation of artists) also sells and, in spite of selling, maintains its humor."

New advancements since 2000 have freshened up the visual arts environment. It will be necessary to take into account the observation of a critic who, following an idea of Boris Groys, noticed how the Cuban visual arts advanced, rather than the autonomy of the aesthetic, to a "production of sincerity."

The so-called Young Cuban Art is nothing more than the art developed by young artists who began to exhibit frequently between 2000 and today. They explore all possibilities of expression with spontaneity and irreverence, but with knowledge of cause and very clear poetic affiliations.

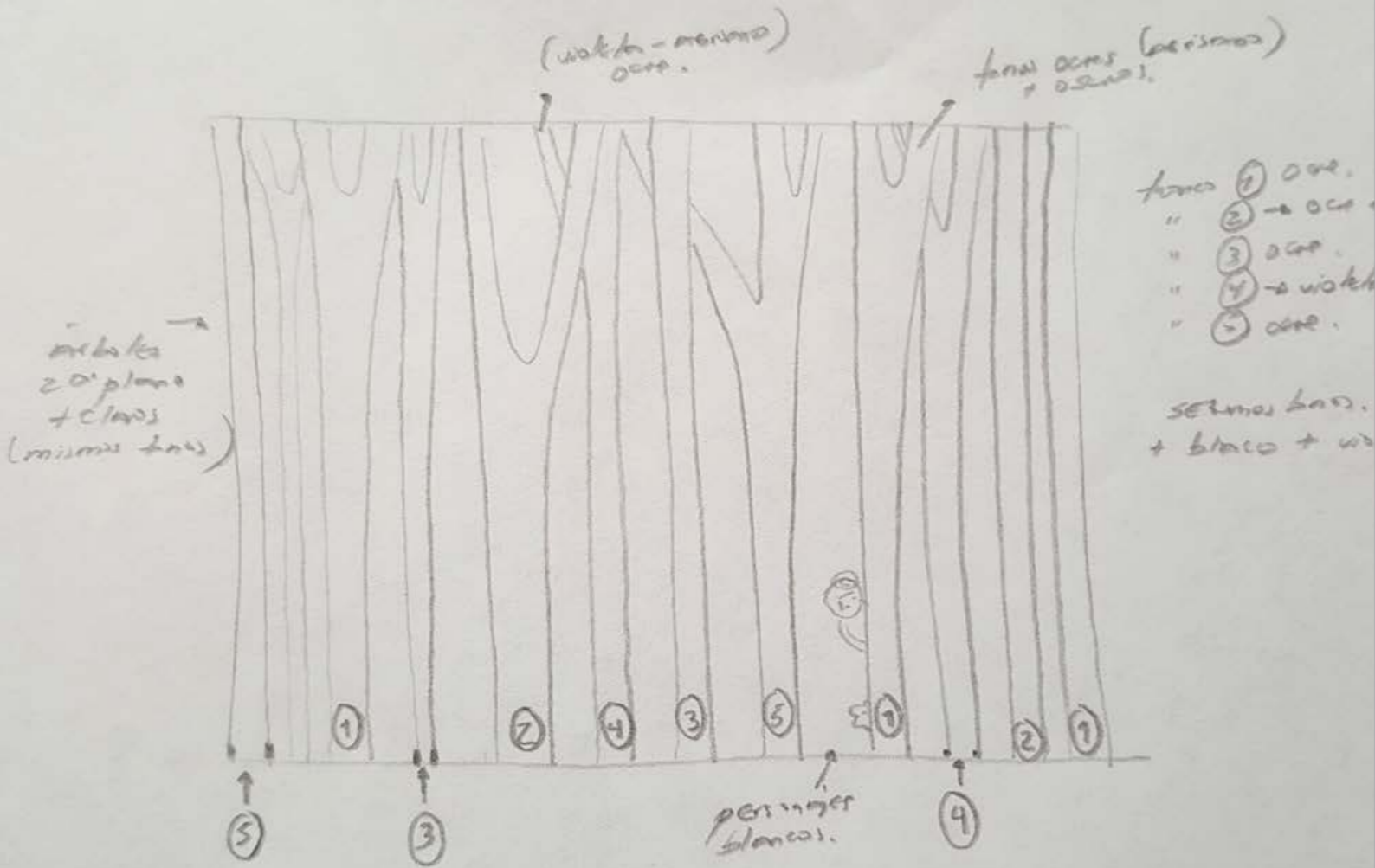
They express themselves by invoking all art forms. They draw; make engravings; sculptures; installations; they master digital techniques; combine photography and painting; violate genres; and some, even, apparently go backwards with a taste for estheticism to rethink canons and ascend into the spiral of historic-artistic questions.

In painting, for example, they express themselves from the most surprising and precious realism attending to the most exquisite details, to a radical abstraction where color, spatial distribution, geometrical forms, and textures count, in a kind of reconnection with a movement originating in Cuba in the 1950s. Many are concerned with recovering authenticity as opposed to all kinds of pretense.

5 From the point of view of the renewal of conventional genres there is an outstanding range of possibilities, since some of these young creators appeal to landscapes – urban or rural – with elements that differ from those coined by tradition between the 19th and 20th centuries (those we have today are frequently linked to the human footprint); while others practice portraiture not only skillfully but with a sense of humor and from a critical distance; as well as the transgression of the so-called genre painting (parody versions of customs and daily scenes); and the new conceptualization of nude painting articulated with the unprejudiced assumption of eroticism and acknowledgment of sexual diversity. The feminine element is also considerable, since women artists have increased their leading role and intentionally mark the difference of their voices.

Social themes are developed with more intensity and persistence in artistic photography than in painting, resting on the reflection of vulnerabilities and human conflicts. The artists do not cease to be concerned about the social context, but they do it predominantly through metaphorical meditations and sophisticated intellectual arguments. That attitude is also manifested in the treatment of popular religiosity, so much in vogue for a time, and then incorporated to the dialogue with existential philosophical concerns of greater complexity.

The constant search, the diversity of expression, the urge to cover new horizons and share space with art in all latitudes are common denominators of the new developments, which are likely to underpin the evolution of Cuban art in the future. We must, however, understand what is happening today as a transition - a moment that may become definitive. In the next ten years there will be work that differs from what these young people of today are doing; some artists will be renowned, others will be relegated. Hence, it is important to mark their steps firmly.



Not everything is so coldly dissectible or compartmentalized that it may be classified by simple visual inspection. There are many similarities and differences characterizing this universe of creation, added to personal preferences; market demands; critical distinctions by curators, art institutions, fairs, and art biennials; all presumed to possess the power of reason to confirm talents.

I am personally inclined to present two of the most interesting discursive possibilities among the many who have strived to establish themselves in the framework of Cuban art in recent years.

This led me to select the work of Adislen Reyes Pino (Havana, 1984) and Lancelot Alonso Rodríguez (Havana, 1986). They are of the same generation and their experience is characterized by solo and group exhibitions, a certain level of visibility in national and foreign circuits, and considerable critical reception in the present decade.

They both practice painting as basic craft, although Adislen also creates objects that resemble art books and Lancelot has approached the third dimension with the creation of folding screens or partitions. But apart from sharing narrative vocations, Adislen and Lancelot adopt different aesthetic attitudes and very distinctive art forms. One could say that eroticism emerges over and over again in their images, from the very aesthetic conception of each of these creators.

Adislen has said about herself: "My work starts from a hedonistic view of the world and art, hence the careful formal details and the fact that I highlight beauty above the other elements. However, my work is permeated by subtleties, that indirectly exposes other concepts, often using as a tool, the relationship of opposites. I relish different clichés, and through their saturation try to achieve a more cynical vision of reality. Emptiness, superficiality, lack of definition, decoration, and craftsmanship are some of the elements that appear repeatedly in my work."

We must believe her, but not stop at this confession. In the face of her work, let us separate the dialectics between formalism and conceptual questioning, between clichés and originality, between hedonism and intellectual intensity.

Page 6, Adislen Reyes
 Sketch for *Acecho (In Wait)* displayed on page 13

170 x 160

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One observes in her painting the pretension of masking behind a soft-toned and apparently aseptic patina – in truth, seasoned with elements that habit has classified as decorative themes – fables about the human adventure.

The tiny figure, that mischievous girl who almost always appears in her compositions, is a pretext for a permanent confrontation with the narrative environment in which she moves, with ambiguous but consistent references to the loss of innocence, the fragility of existence, forbidden sexuality, disappearing dreams, and sentimental helplessness.

Everything is decided on the basis of scenarios arranged for representation, which are not offered to the eye as finished proposals but as deliberately muted insinuations. In this operation, which denotes sensible intelligence and mental planning, lies the originality of Adislen's work.

As I examine her paintings carefully and joyfully, I find a contrasting analogy between Adislen's work and the passion that moved Lewis Carroll to invent *Alice in Wonderland*. The English mathematician and writer, according to André Breton, saw himself trapped "between the acceptance of faith and the exercise of reason, on one side, and between a sharp poetic conscience and the rigorous professional duties, on the other." With her painting, the young Cuban artist tries to go beyond an illusory perception that leads to complacency (the drowsiness, one could say, of Carroll's faith) and induce us to explore, in a poetic state, consciously or unconsciously, on which the observer and not the painter must pronounce.

In this regard I share the opinion of Josuè H. Pagliery, who warned about Adislen: "The use of a child's imagery, more related to the world of illustration or graphics, solidifies the certainty that the world she shows us does not result from gratuitousness or the mere aesthetic whim; it was consciously selected to consolidate in the spectator a pressing sensation psychologically close to expectation. And it is precisely that visual stillness that makes us glimpse such a feeling, the unfinished drama of such micro situations that do not end or even occur at all." Each one of the pieces now exhibited by Adislen has been touched by the sprite of a calculatedly insidious lightness that invites us to tread a minefield of poetic grace.

Page 8, Lancelot Alonso

Sketch for *Fantasia de un gigante* (A Giant's Fantasy) displayed on page 25

For strong emotions, we have the work of Lancelot Alonso. On one occasion he was asked about his favorite themes and answered: "I think an important moment was that of my graduation thesis. I sat down to think. The thesis obliges you to develop a theme. I said to myself: 'I'm not interested in doing what postmodern US Americans did, all that reflection on the problems of art... Among the 'national' themes, I am not interested in talking about emigration, marginality, either... until I stopped giving thought to it. I am an erotic, sensual guy. There's the way.'"

Behind this direct and casual pronouncement, there lies much work and soul-searching. From what has been said to what has been done there is a great stretch that the spectator travels with the endorsement of more than a few accumulated experiences and references.

Indeed, Lancelot's painting ranks within the extensive range of erotic themes, of which there is a narrow, but relevant tradition in 20th century Cuban visual arts. A few creators from the island could have endorsed Lancelot's words: "I'm an erotic, sensual type." But there are notable differences.

In that past, there is a line that goes from Carlos Enríquez to Servando Cabrera Moreno and ends at Zaida del Río and Ernesto García Peña. Eros and lyricism join in that trajectory. But in the more recent past, we witnessed a rupture that, in turn, involved a different kind of initiation: Eros versus lyricism, or, in other words, Eros and sexuality. There is no longer a need to hide the dark object of desire; the eroticism is shown, not suggested. As a milestone between both trends, a name appears in Cuban art: Umberto Peña.

As curator Máximo Gómez Noda has pointed out, this has been happening on a global scale from the second half of the 20th century to the first decade of the 21st century; when the erotic-sexual theme reached its highest point with regard to diversity of forms of expression and typologies, widening the possibilities of approaches that eliminate prejudices, schemes and offering a new evaluative view.

However, while for many of the emerging Cuban artists from the decades of the 1980s and 1990s, eroticism conveyed precocity, transgression, provocation, and political-social intentions. Confronting the thematic production of Tomás Esson, Ciro Quintana, Lázaro Saavedra, Elio Rodríguez and Pedro Vizcaíno – Lancelot's perspective stops at the inherent reflection of sexuality.

Bodies, gestures, and postures exhaust in their own and strict sense. When the artist narrates, the chronicle is self-sufficient, eliminating oblique readings or hazardous solutions of continuity. He admits Rocío García's influence, more in the formal compositional level than in the conceptual one – perhaps no other artist in Cuba has revolutionized both the pictorial inquiry about the relationship between Eros and power in painting. But a closer approach to voyeurism may be present in the reevaluation of sexuality in the bodies of the work of Russian-US American artist Anna Demovidova.

The most interesting aspect about Lancelot, because it causes conflict in the resolution of the compositional elements, is the fact that his images are sustained on a base of color. His chromatic palette is overflowing and feverish like the fauvists', but without involving premeditated sophistication.

Lancelot has greater interest in resembling himself rather than his era, although he will inevitably continue to be an artist of the time he was born into. In the works exhibited in this exhibition he maintains the violence of color, but the stories contained in them are less aggressive, with perhaps a more romantic touch.

My notes would be incomplete without two final observations. First: this curatorial project should be regarded as a snapshot that freezes a moment in the evolution of two artists whose youth, in creative terms, advances toward stages of an already perceptible and soon apparent maturity. The second: Adislen and Lancelot are just a pick – a remarkable one, yes – out of a complex, vast, and promising movement. Today's young Cuban artists have much to offer.

Havana, June 2017





Adislen Reyes
Pesimismo | *Pessimism*
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 90 x 50 cm

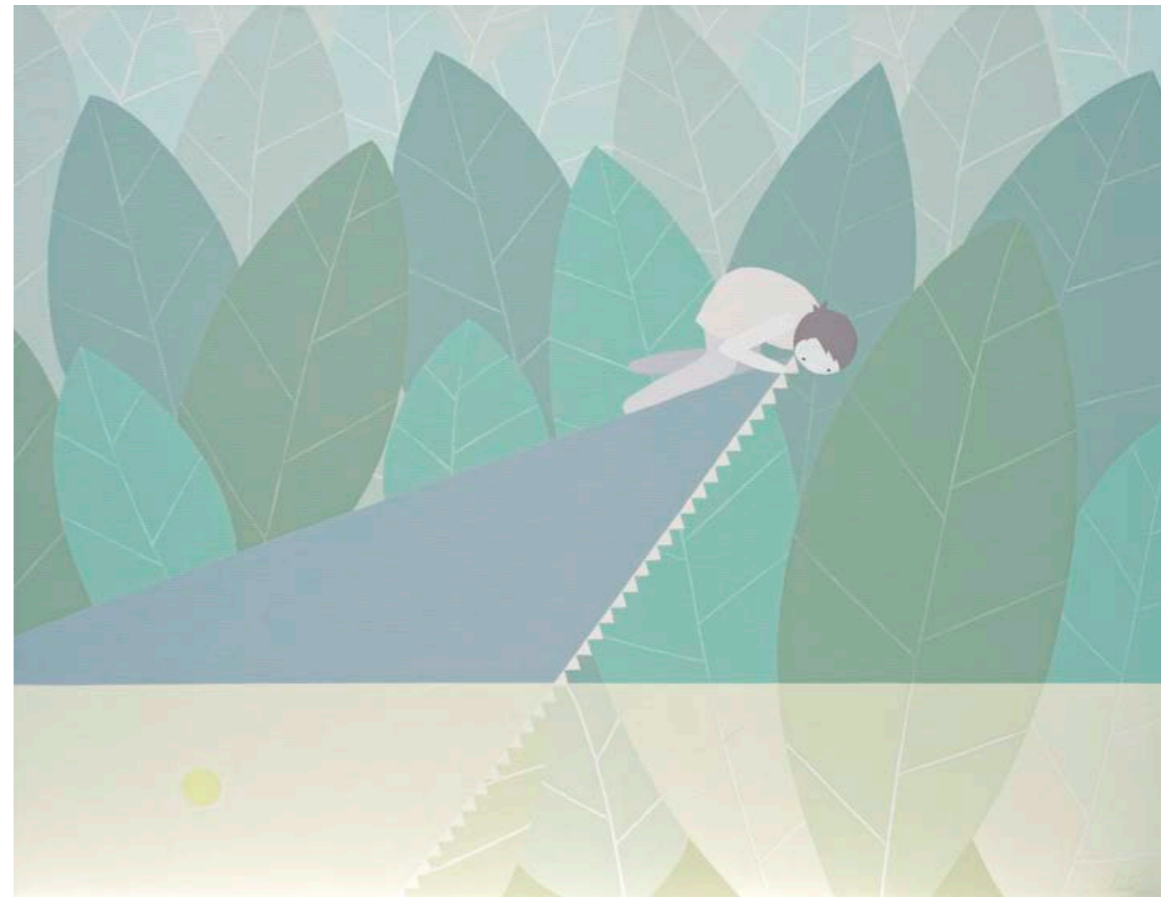
Page 13
 Adislen Reyes
Acecho | *In Wait*
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 70 x 90 cm

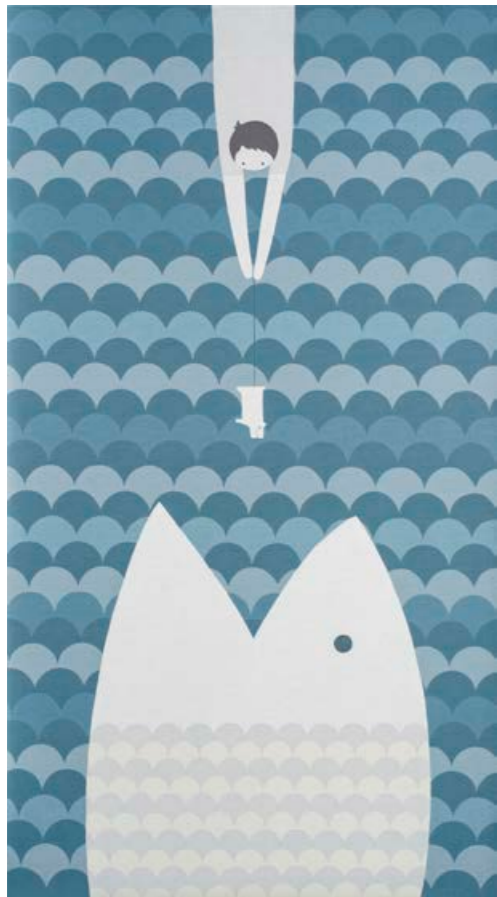




Adislen Reyes
Meta | Goal
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 90 x 50 cm

Page 15
 Adislen Reyes
Riesgo | Risk
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 70 x 90 cm





Adislen Reyes
Señuelo | Bait
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 90 x 50 cm

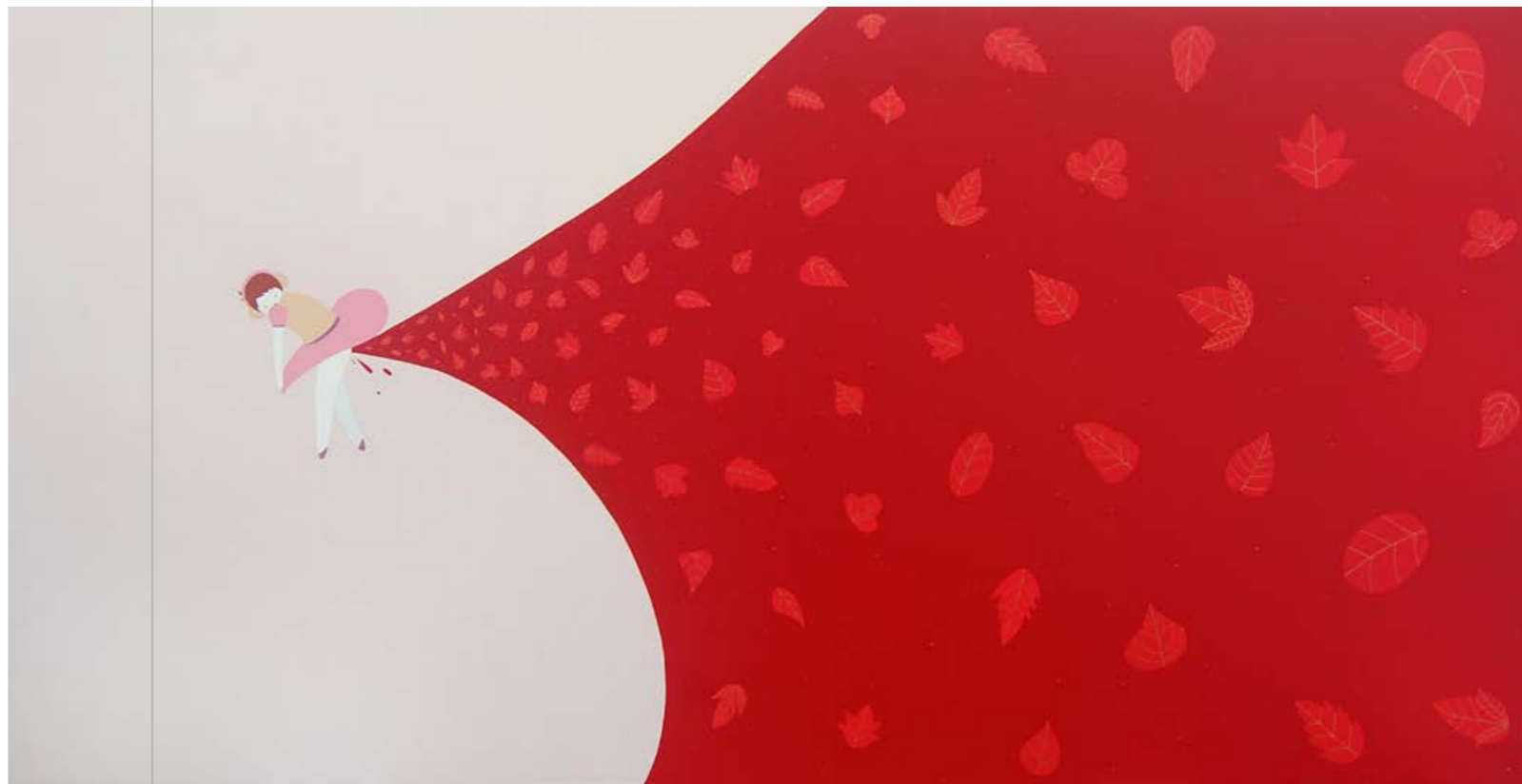
Page 17
 Adislen Reyes
Propuesta | Proposal
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 70 x 90 cm





Adislen Reyes
Egoísmo | *Selfishness*
 De la serie *Neblina* | From the series *Fog*
 2017, Acrylic on canvas
 90 x 50 cm

Page 19
 Adislen Reyes
Octubre | *October*
 De la serie *Explosión roja* | From the series *Red Explosion*
 2017, Acrylic on canvas
 90 x 180 cm



Lancelot Alonso
Claro de Luna | Moonlight
 2016, Mixed on canvas
 190 x 140 cm



Lancelot Alonso
Tardes en un banco | Afternoons on a Bench
 2017, Acrylic on canvas
 211 x 170 cm





Lancelot Alonso
Las rosas y el gato | *The Roses and the Cat*
2017, Acrylic on canvas
170 x 89 cm

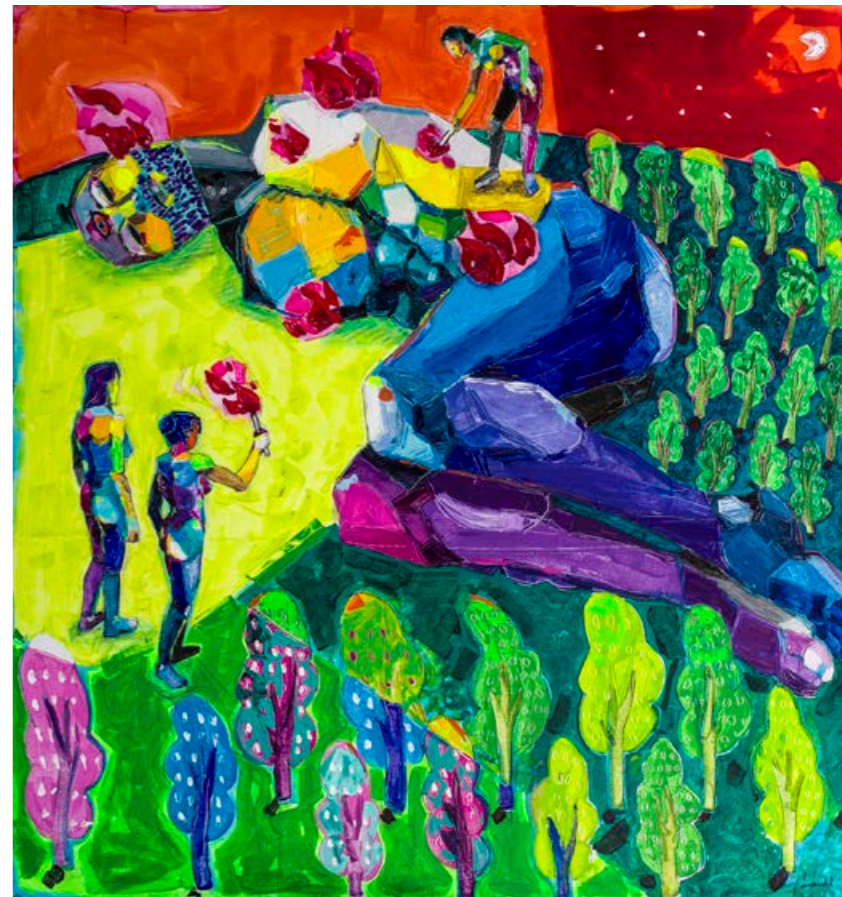


Lancelot Alonso
Rosa blanca | *White Rose*
2016, Acrylic on canvas
190 x 150 cm

Lancelot Alonso
Soñando con flores | *Dreaming of Flowers*
 2017, Acrylic on canvas
 202 x 133 cm



Lancelot Alonso
Fantasia de un gigante | *A Giant's Fantasy*
 2017, Acrylic on canvas
 170 x 160 cm



VIRGINIA ALBERDI BENÍTEZ

Havana, 1947

Art critic, currently editor of the Artecubano Publishing House. 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 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 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 project *Arte y Moda* (Art and Fashion), and since 2015 she collaborates with Artemorfosis Gallery and its exhibition projects. She is a member of the Critics' Section of the Union of Writers and Artists of Cuba (UNEAC).

CURATORSHIPS

(selection)

- 2017** *Passion and Restraint*, bi-personal exhibition by Adislen Reyes and Lancelot Alonso. Artemorfosis Gallery, Zurich, Switzerland
- 2016** *Fuerza y sangre, imaginarios de la bandera cubana* (Force and Blood, Imagery of the Cuban Flag), co-curatorship of macro traveling exhibition, with one hundred artists. Cuba
- Dibujo de dos* (Drawing by Two), bi-personal drawing showcase by Onay Rosquet and Brian Romero. Gallery of Hotel Parque Central, Havana, Cuba

- 2015** *Resiliencia* (Resistance), solo show by Jorge Godoy, collateral to the 12th Havana Biennial. Galería 11 of the Antonio Núñez Jiménez Foundation, Havana, Cuba
Gritos del Silencio (Shouts of Silence), group exhibition, collateral to the 12th Havana Biennial. Historical-Military Park Morro-Cabaña, Havana, Cuba
- 2014** *Oros viejos* (Old Golds), solo show by Onay Rosquet. Servando Cabrera Moreno Gallery, Havana, Cuba
- 2012** *De lo vivo a lo pinta'o*, group exhibition collateral to the 12th Havana Biennial. Historical-Military Park Morro-Cabaña, Havana, Cuba
Retratos II (Portraits II), solo show by Ileana Sánchez, collateral to the 11th Havana Biennial. Historical-Military Park Morro-Cabaña, Havana, Cuba
- 2011** *Otras memorias del subdesarrollo* (Other Memories of Underdevelopment), solo show by Daylene Rodríguez Moreno. Fototeca de Cuba, Havana, Cuba
Época de riesgo (Time of Risks), solo show by Diana Almeida. Casa del Alba Cultural, Havana, Cuba
Tesitura interior (Interior Tesiture), solo show by Jorge Godoy. Servando Cabrera Moreno Gallery, Havana, Cuba
- 2010** *Cantidades hechizadas* (Enchanted Figures), group exhibition in tribute to José Lezama Lima. Galería El Reino de Este Mundo, José Martí National Library, Havana, Cuba
Diversos (Various), group exhibition at the Journey against Homophobia. Pabellón Cuba, Havana, Cuba
Puntos opuestos, (Opposed Poles), solo show by Manolo Comas. Galería El Reino de Este Mundo, José Martí National Library, Havana, Cuba
- 2009** *Entre islas* (Amid Islands), group exhibition on the anniversary of Cuba-Japan relations. Los Oficios Gallery, Havana, Cuba
In ten so (In ten se), group exhibition. Los Oficios Gallery, Havana, Cuba
Trazos para el desarrollo (Sketches for Development), group exhibition in collaboration with the United Nations office. Galería El Reino de Este Mundo, José Martí National Library, Havana, Cuba
- 2008** *Un hombre sincero* (An Honest Man), solo show by Esteban Machado in tribute to José Martí. José Martí Memorial, Havana, Cuba
Verde que te quiero verde... (Green, I Want You Green), group exhibition. Smaller Basilica of the Convent of St. Francis of Assisi, Havana, Cuba

- 2007** *Erosiones* (Erosions), solo show by Julia Valdés. Servando Cabrera Moreno Gallery, Havana, Cuba
Barbudos (Bearded Men), solo show by Javier Guerra, traveling to several venues in Havana and Cienfuegos, Cuba
Rompecabezas. Homenaje a Raúl Martínez (Puzzle. Tribute to Raúl Martínez), group exhibition of erotic art. Galiano Gallery, Havana, Cuba
- 2006** *La isla infinita* (The Infinite Island), group exhibition during the International Festival of Youth and Students. Hotel Alba, Caracas, Venezuela.
- 2005** *Unas y otras* (These and Others), group exhibition in tribute to the International Women's Day, and to salute the Second Congress of the Association of Handicraft Artists (ACAA). Simón Bolívar House, Havana, Cuba
Otra mirada (Another Glance), group exhibition on the 60th anniversary of the FAO. Humboldt House, Havana, Cuba
Inscripciones detrás de la puerta (Registration behind the Door), solo show by Julia Valdés. Rubén Martínez Villena Gallery, Havana, Cuba
Espada y vapor (Sword and Steam), solo show by Javier Guerra. Smaller Basilica of the Convent of St. Francis of Assisi, Havana, Cuba
- 2004** *Las puertas del Reino* (The Doors of the Kingdom), group exhibition. René Portocarrero Gallery, National Theater, Havana, Cuba
- 2003** *Homenaje a Martí* (Tribute to Martí), group exhibition. Galería Pequeño Espacio, CNAP, Havana, Cuba
Yo sé de un pintor gigante (I Know of a Giant Painter), group exhibition in tribute to José Martí's 150th birth anniversary, traveling to several cities of Cuba
Erótica (Erotic), group exhibition. Gran Teatro de La Habana, Havana, Cuba
Preferencias prestadas (Borrowed Preferences), solo show by Deborah Nofret, curated together with Margarita Sánchez Prieto. Wifredo Lam Contemporary Art Center, Havana, Cuba
Visiones (Visions), bi-personal exhibition by Ariadna Gallardo and Julia Valdés, collateral to the 8th Havana Biennial. Gallery of the Yoruba Association of Cuba, Havana, Cuba
Pintura cubana de hoy (Cuban Painting Today), group exhibition. Chapel of Humankind, Quito, Ecuador
- 2002** *Treinta años después* (Thirty Years Later), retrospective of Julio Larramendi. Internastional Press Center, Havana, Cuba
Zarza, toros pintados (Zarza, Painted Bulls), solo show by Rafael Zarza. Development Center for the Visual Arts, Havana, Cuba

Los otros placeres (The Other Pleasures), solo exhibition by José Gómez Fresquet «Frémez». Development Center for the Visual Arts, Havana, Cuba

Pinturas (Paintings), exhibition by Julia Valdés. Galería Pequeño Espacio, CNAP, Havana, Cuba

30 **2001** *Contra viento y marea* (Against All Odds), solo show by Julia Valdés. Galería Pequeño Espacio, CNAP, Havana, Cuba

During the years when she was curator of the Galería Pequeño Espacio, CNAP, she organized exhibitions for the most outstanding representatives of contemporary Cuban painting.

EDITORIAL WORK

Edition of the monographs of the Colección Espiral dedicated to: Antonio Vidal, René de la Nuez, Alberto Díaz «Korda», and Eduardo Muñoz Bachs

Edition of the art and thought book, *Árbol de Signos*, by Rafael Acosta de Arriba

Co-edition of the FIART 2015 catalogue



ADISLEN REYES PINO

Havana, 1984

She attended San Alejandro Academy of Fine Arts until 2005 and finished her studies at the Higher Institute of Art in 2010. She has taken part in the following workshops: Artist's Book, with Steve C. Daiber in San Alejandro (2011); Lithography, in San Alejandro (2003); Collography, with Janet Brossard and Norberto Marrero; The Multiple Trace, at ISA (2002), and Collography, with José Contino, in San Alejandro (2001). She is currently a professor at San Alejandro Academy. She lives and works in Havana.

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SOLO EXHIBITIONS

- 2017** *Passion and Restraint*, bi-personal exhibition with Lancelot Alonso. Artemorfosis Gallery, Zurich, Switzerland
- 2015** *Paciencia* (Patience). Galiano Gallery, Havana, Cuba
Crisis. Fortress of La Cabaña, collateral to the 12th Havana Biennial, Havana, Cuba
- 2012** *Repetición* (Repetition). Gallery of Vitrinas de Valonia Cultural Center, Plaza Vieja, Havana, Cuba
- 2010** *Encaje* (Lace). 23 and 12 Gallery, Havana, Cuba
- 2009** *Happy Boys & Girls*. 23 and 12, Havana, Cuba
- 2008** *Solo show* (*No 016*) as part of the "Inventory" Project. Ludwig Foundation of Cuba, Havana, Cuba

GROUP EXHIBITIONS

(selection since 2010)

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- 2015** *Libros arte* (Art books). Morro Castle; *De Facto*, XO HO (alternative gallery); *Ram Rom Rum*, Loft Habana (alternative space) and *Territorios* (Territories), Galiano Gallery; all during the 12th Havana Biennial, Havana, Cuba
Misbehaving: Artist's Books of Women Artists. Vassar College Art Library, New York, USA
Grabado en Cuba hoy (Engraving in Cuba Today). Rider University Art Gallery, New Jersey, USA
Éticos y estéticos (Ethical and Aesthetic). Gallery of the International Press Center, Havana, Cuba
- 2014** *Post-it*. Artis 718 Gallery, Havana, Cuba
Cruce de arte cubano (Crossing of Cuban Art). Nina Fine Art Gallery, Miami, USA
Arte cubano. Voces y poéticas femeninas (Cuban Art. Feminine Voices and Art Forms), Oakland Art Murmur, San Francisco, USA
Cachipun. Fábrica de Arte Cubano, Havana, Cuba
Este lado del paraíso (This Side of Paradise). Gallery El reino de este mundo, José Martí National Library, Havana, Cuba
Macha, varona, masculina: la mujer artista en la barba del arte cubano (Man, Masculine Woman: Women Artists in Cuban Art), Studio XX, Montreal, Canada
En rosa. (In Pink). Collage Habana Gallery, Havana, Cuba
- 2013** *Post-it*. Collage Habana Gallery, Havana, Cuba
8th National Meeting of Engravers. Development Center for the Visual Arts, Havana, Cuba
Festival Ellas crean 'cosas de género' (They Create 'Gender Things' Festival), Spanish Embassy, Havana, Cuba
Declaración (Statement). Colloquium on Cuban Culture, Pabellón Cuba, Havana, Cuba
Arte cubano. Voces y poéticas femeninas (Cuban Art. Feminine Voices and Art Forms) Arc Studio & Gallery, San Francisco; San Francisco Gallery; A Place for the Arts, San Francisco, USA
Santo grabado (Holy Engraving). Lezama Lima Museum-House, Havana, Cuba
Visitante (Visitor). Spanish Embassy, Havana, Cuba

Del otro lado del espejo (On the Other Side of the Mirror). Servando Gallery, Havana, Cuba

- 2012** *Gulliver*. Freies Museum, Berlin, Germany
Eva advierte sobre las manzanas (Eva Warns about the Apples). 23 and 12 Cinema, Havana, Cuba
Un olor que entra por mi ventana (A Smell that Comes through My Window). Museum of Rum, collateral to the 11th Havana Biennial, Havana, Cuba
En mala forma (In Bad Manner). La Cabaña, collateral to the 11th Havana Biennial, Havana, Cuba
Sobrevivientes del verano (Summer Survivors). Galleries of San Alejandro Fine Arts Academy, collateral to the 11th Havana Biennial, Havana, Cuba
Havana Open House, a Servando Gallery Project. Collateral to the 11th Havana Biennial, Havana, Cuba
Grabado en la memoria (Engraved on the Memory). ISA Gallery, Havana, Cuba
- 2011** *Belleza rara: visiones contemporáneas en artes del libro* (Rare Beauty: Contemporary Visions in Book Arts). Hartford School of Art, Hartford, Connecticut, USA
Hecho a mano en Cuba (Hand-made in Cuba). Lafayette College Special Collections, Skillman Library, Pennsylvania, USA
Rompecabezas: identidad (Puzzle: Identity). Servando Gallery, Havana, Cuba
Torbellino II (Whirlpool II). Habana Gallery, Havana, Cuba
Impresiones 52 (Prints 52). 5th Print Fair, printing workshop, Cienfuegos, Cuba
El arsenal (The Arsenal). Exhibition Hall of Puerta de Toledo, Madrid City Hall, Madrid, Spain
Boomerang. Galleries of San Alejandro Fine Arts Academy, Havana, Cuba
- 2010** *El doble juego de la mirada* (The Double Game of the Glance). René Portocarrero Gallery, National Theater, Havana, Cuba
La extremidad de la bala (The Bullet's End). Pabellón Cuba, Havana, Cuba
Torbellino (Whirlpool). San Antonio María Claret Cultural Center, Santiago de Cuba, Cuba
Cuba Avant-Garde. Xin Dongcheng Gallery, Peking, China
Trazos (Strokes). Servando Gallery, Havana, Cuba

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PRIZES AND DISTINCTIONS

- 34 **2014** Second place. Prizes granted by *Post-it*, expo-sale of contemporary Cuban art
2012 Scholarship granted by the Havana-Cultura Project in support of artistic production

OTHER ACTIVITIES

- 2013** Auctions in support to the struggle against cancer. Official residence of the Canadian Embassy, Havana
2006 Acting conducted by Richard Martell, 9th Havana Biennial

COLLECTIONS

Her works are part of various collections Mexico, USA, China, Ecuador, Venezuela, Spain and Belgium



LANCELOT ALONSO RODRÍGUEZ

Havana, 1986

He graduated in 1997 from the José Antonio Díaz Peláez Experimental Center for Visual Arts, where he finished elementary school. He continued his studies at the FIT School of Design in New York in 2005 and at San Alejandro Academy of Fine Arts in Havana, where he graduated in 2008. He lives and works in Havana.

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SOLO EXHIBITIONS

- 2017** *Passion and Restraint*, bi-personal exhibition with Adislen Reyes. Artemorfosis Gallery, Zurich, Switzerland
Magic. NG Art Gallery, Panama
2014 *Delirio* (Delirium). Servando Cabrera Gallery, Havana, Cuba
2011 *Para mirar despacio y profundo* (To look at slowly and profoundly). Cero Gallery, Bogotá, Colombia
2010 *Dolora griega* (Greek Mourning Woman). José Martí Memorial, Havana, Cuba
2009 *Voyeur*. Fresa y Chocolate Gallery, Havana, Cuba
2008 *Hiiuuu!!* Eduardo Abela Gallery, San Antonio de los Baños, Cuba
Siempre Eros (Always Eros). Diva Art Gallery, Istanbul, Turkey

GROUP EXHIBITIONS

- 2017** *Lo otro* (The Other Thing). Victor Manuel Gallery, Havana, Cuba
- 2016** ART Basel. Miami, USA
Rompiendo el mito (Destroying the Myth). Lima, Peru
 Ch.ACO Fair. Bogotá, Colombia
 NG Art and Gallery. Panama
Garaje 33:08. Havana, Cuba
 Museum of Contemporary Cuban Art. Holland
Salto de fe. Havana, Cuba
- 2015** *Notes from a Journey*. Fábrica de Arte Cubano, Havana, Cuba
 Segundo Salón de Paisaje (Second Landscape Salon). Havana, Cuba
El paraíso de Freya (Freya's Paradise). Collateral to the 12th Havana Biennial, Miramar 601, Havana, Cuba
Territorios (Territories). Collateral to the 12th Havana Biennial, Galiano Gallery, Havana, Cuba
No le temas a los colores estridentes (Don't Fear Strident Colors). Zona Franca, collateral to the 12th Havana Biennial, Havana, Cuba
Éticos y estéticos (Ethical and Aesthetic). Gallery of the International Press Center, Havana, Cuba
- 2013** *Santo Ángel, la película* (Holy Angel, the Film). Félix Varela Cultural Center, Havana, Cuba
Sex in the City. La Acacia Gallery, Havana, Cuba
- 2012** *Daiquirí sin azúcar* (Daiquiri with no Sugar). Habana Gallery, Havana, Cuba
- 2011** *BAGL affairs*. Berlin, Germany
- 2010** *Mono de Noche* (Night Monkey). Arte 7 Gallery, Havana, Cuba
Voltéate (Turn around). Canal Habana, Havana, Cuba
La gallina de los huevos dorados (The Hen of the Golden Eggs). Galería El Reino de Este Mundo, José Martí National Library, Havana, Cuba

- Bomba* (Bomb). Wifredo Lam Contemporary Art Center, Havana, Cuba
Collateral, 20th City Salon, Vicentina de la Torre Art Academy, Havana, Cuba
- 2009** *Este hombre es mi amigo* (This Man Is My Friend). José Martí Memorial Center, Havana, Cuba
Los nuevos fieras (The New Fauves), together with visual artist Rocío García. Collateral to the 10th Havana Biennial, Guayasa-mín House Gallery, Havana, Cuba
De la bienal (From the Biennial). Havana Gallery, Zurich, Switzerland
- 2008** *Curadores, go home* (Curators, go home). El Espacio Aglutinador Gallery, Havana, Cuba
 Biennial of Photography, Havana, Cuba
- 2007** 9th Digital Art Salon. Pablo de la Torriente Brau Cultural Center, Havana, Cuba
- 1999** Hudson Gallery. 69 Eighth Avenue, New York. USA

PRIZES AND DISTINCTIONS

- 2015** Grand Prize of the Jury. Second Landscape Salon, La Acacia Gallery, Havana, Cuba
- 2008** Biennial of Photography, Prize of the Jury, Havana, Cuba

COLLECTIONS

Collection National Council of Visual Arts
 Museum of Contemporary Cuban Art in Holland



ARTEMORFOSIS - GALERÍA DE ARTE CUBANO

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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 its 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. Since 2002 he has been operating a classifieds portal (www.cubisima.com), which ranks amongst the most used websites in Cuba. Idalmys and Johann married in 2002 and their son was born in 2005.

THE GALLERY

ArteMorfosis - Galería de Arte Cubano Rämistrasse 31, 8001 Zürich
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Exhibit hours: Wednesday to Saturday, 11 a.m. to 6 p.m.



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VIRGINIA ALBERDI. PASSION AND RESTRAINT. WORKS BY ADISLEN REYES AND LANCELOT ALONSO

The present catalogue is published on the occasion of the exhibition of the same title that is presented from September 29 to November 25, 2017 at the Cuban Art Gallery ArteMorfosis, Zurich.

EDITOR: ArteMorfosis - Galería de Arte Cubano

ArteMorfosis is a gallery of cubisima.com AG

WORKS OF ART REPRODUCED: Adislen Reyes, Lancelot Alonso

TRANSLATION: Olimpia Sigarroa

PROOFREADING: Michael Frank

PHOTOGRAPHY: Ricardo G. Elías, Alain Cabrera (page 19), Pepe Menéndez (cover)

GRAPHIC DESIGN: Laura Llopiz, Pepe Menéndez

PRINTING: Selvi Artes Gráficas, Valencia, Spain

GENERAL COORDINATION: Pilar Vázquez Sánchez

©2017, Virginia Alberdi, Adislen Reyes, Lancelot Alonso and ArteMorfosis - Galería de Arte Cubano, Zurich

ISBN 978-3-906943-00-8

Virginia Alberdi, the artists and the ArteMorfosis Gallery thank all those who, with their support, have made this catalogue possible.

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**

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www.artemorfosis.com



In 'Passion and Restraint' I choose to present two young painters – Adislen Reyes Pino (Havana, 1984) and Lancelot Alonso Rodríguez (Havana, 1986) – who apply color in a very distinctive way: She, with soft, pastel tones, and he, with full intensity. The work of both revolves around eroticism. This common focus is not unusual, since many artists from different generations have covered it with greater or lesser intensity; however, it allows me to introduce young creators who deal with a universal topic without turning it obscene and allowing all audiences to approach it as inherent to human nature. In my opinion, Adislen and Lancelot are two of the most interesting artists among the many that strive to establish themselves in the contemporary Cuban art scene.

This curatorial project should be regarded as a snapshot that freezes one moment in the evolution of two artists whose youth, in creative terms, advances toward stages of maturity. Adislen and Lancelot are just a pick out of a complex, vast, and promising movement. Today's young Cuban artists, have much to offer.

VIRGINIA ALBERDI, who lives and works in Havana, Cuba, is an art critic and currently editor of the Artecubano Publishing House. Bachelor in Literature, she has been a professor and curator, and collaborates regularly with several specialized publications and galleries.