

# ONAY ROSQUET ATTACHMENTS



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ATTACHMENTS

*January - March 2019*

*ArteMorfosis - Galería de Arte Cubano*

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ArteMorfosis on Facebook

On cover, fragment of *Attachments*  
(displayed on page 15)



YURIS NÓRIDO

## THE SIGNIFICANCE OF OUR ATTACHMENTS

Times have changed and will continue to change. Today, much of the record of our lives is captured and multiplied – God knows how many times – while we browse the overwhelming vastness of the internet.

But there was a time – and for millions of people it still is that time – when our lives could be traced through the paper trail we had been generating; the documents that were ascribed to us from schools, hospitals and offices, the letters we wrote, received and saved.

Each one of us has a long “trail” of documents, notifications, receipts, notes, dedications, gift wrapping papers – papers of all sorts.

Though usually discarded in the wastepaper basket, some endured in pockets, drawers, boxes, cases... under a flower vase or inside a book.

Interestingly enough, if someone had the patience and the presence of mind to collect, organize, classify and arrange all those papers of an individual, the result would most probably be an extensive biography of that person.

Or perhaps a very unique portrait. Because what we write, read or pay constructs and differentiates us. It is what accompanies us, our “attachments”, to use a contemporary word.

Onay Rosquet is telling us stories by visualizing paper trails. Or is he telling about himself? It makes no difference. The exhibited works (in which there is no human figure) are recreations of a possible story of any person, from anywhere in the world.

However, some of the works include details which reveal a specific geographic location, a certain context, a time. Residents of Cuba will certainly recognize distinctive elements when looking at a certain painting. Those who have personally met Onay Rosquet will probably identify other clues.

But let’s just agree that the whole set has universal implications.

Such archaeology of the relatively insignificant, ephemeral and insubstantial creates an alternative chronicle of a human life. These stories might not be substantives, but the shades, the gradations, the non-essential, though illustrating explanations are rooted in the adjective.

That’s why he spares no details, that’s why he takes delight in the nature of the smallest things that are part of the world, of our world.

The viewer can approach each of these works, watch closely and discover a vocation for “the smallest” which certainly has a bearing on the biggest.

There is a lot of work, a lot of “craft” in each of these pieces. Onay Rosquet is a craftsman, a goldsmith of the brush.



80 x 80  
-fied



- AMARILLO  
- NARANJA  
- ROJO  
- ROSADO  
- VIOLETA



CAJA CIRCULAR BLANCA,  
PROYECTO FINAC 200 x 100 DIAMETRO.

100 x 100



He creates tiny, delicate, intertwined filigrees that are much more than decorations.

That is precisely what hyper-realism is: It is not simply reproducing visuals based on a conscious and painstaking exercise of the artwork. It is not only a lavish profusion of images just for the sake of giving them away. It is “to orchestrate”.

The papers recreated by Onay Rosquet (as the objects in his drawers and cases or in the large sets of previous series) are a visual symphony. A note out of place would ruin the whole composition.

Many of these representations are baroque, but never orderless or badly combined. Each piece has a central pillar coordinating everything, a logic rendering to the general thought. However, that said, the pallet diversifies, the spectrum opens, the painter follows various paths.

One work recreates documents piled up in a cabinet; another depicts the case of crushed papers sent to oblivion. Confetti, post-its, gift wrapping paper, dark papers, stylish writings on letters or ideal messages, stamps on papers (they have marked our lives and thus tell a story too). And the simple paper that covers a surface, clean, without writings: naked paper.

Onay Rosquet’s work can seem old fashioned (or romantic if viewed favourably) today. These are times of deleting immediately: Cut, paste, delete. These are times of the primacy of the functional, the practical, of doing what is due when due, but not taking too much time to do one thing.

It is a paradox: The need to live not paying too much attention to the small things which make us compulsively generate small things that immediately become useless because they respond to the logic of one moment and afterwards become useless.

Most of us pass by, but Onay Rosquet wants to make the inventory. And he does it thoroughly.

A shallow observer might find a mere decorative vocation in these pieces (and decorative they undoubtedly are), but beyond that, there is a philosophy of life, a committed chronicle, a provocation, many questions – and also answers.

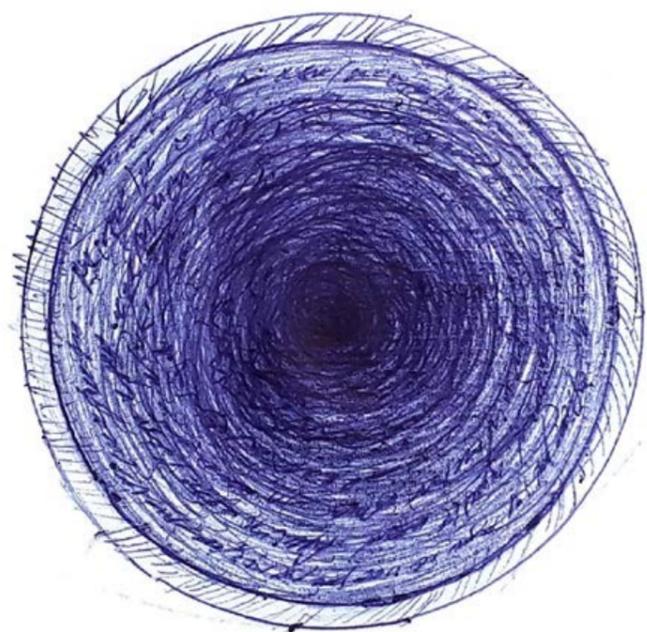
We can’t do without our “attachments”, even if we don’t perceive them, don’t grant them any importance, even though we are not aware of what they reveal about us. This is because they are necessary (and can become an addiction or an obsession), a concrete manifestation of our humanity and our culture, a reaffirmation of our identity.

When Onay Rosquet takes time to think about these particular things, he also forces us to think about the constancy of the human being. Man cannot live on bread alone, though man could get rid of almost everything except bread, water and air... But that would nearly be vegetating.

It is up to said “attachments” to grant manifold meaning to existence. However insignificant each meaning seems, in their aggregate they are enlightening.

Onay Rosquet places in front of us accumulations of papers for us to observe with the calm and attention we usually do not dedicate to most of the things that surround us.

And that’s what art does.

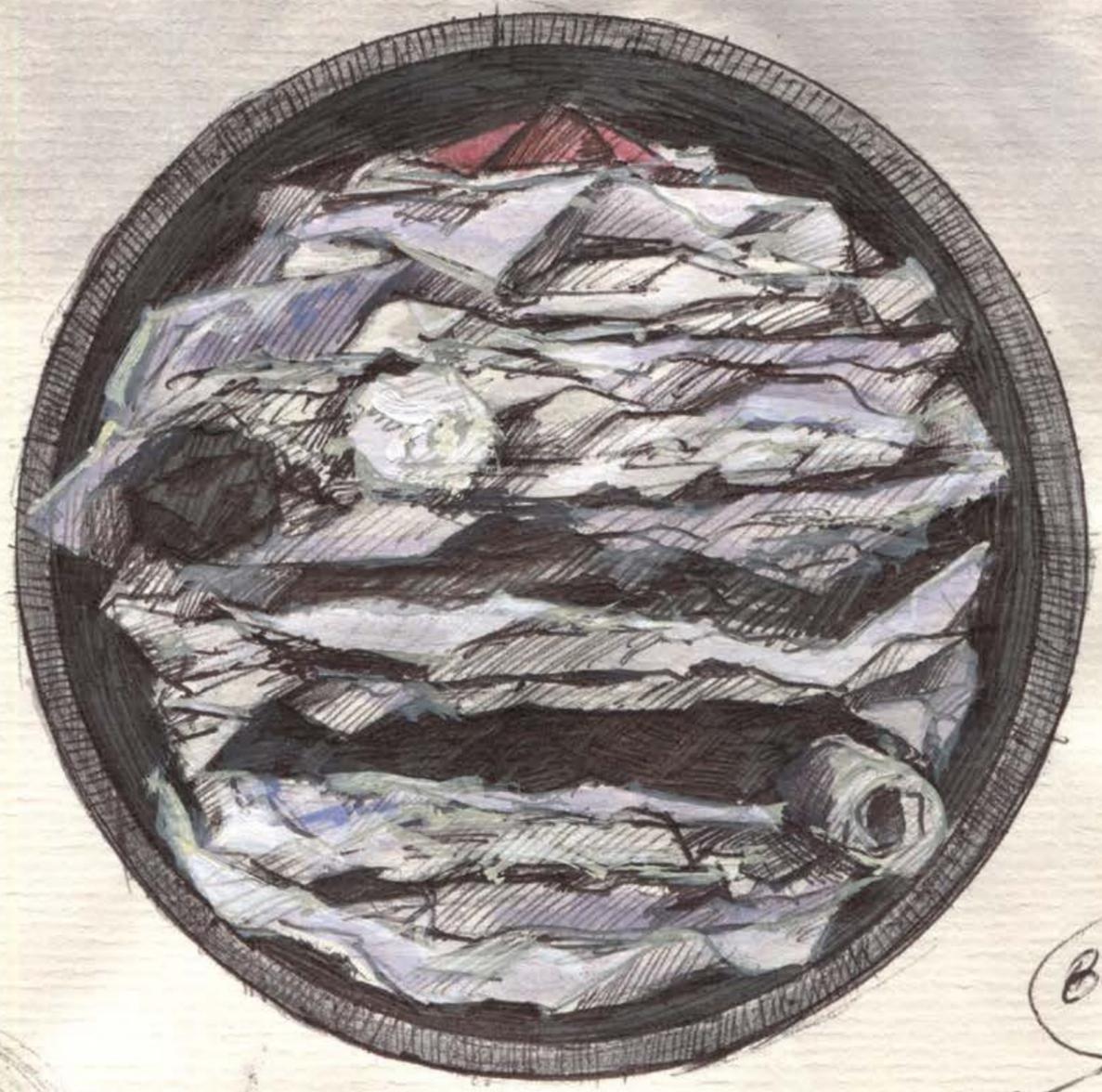


*Círculo vicioso | Vicious Circle*  
2018, Oil on canvas  
100 cm

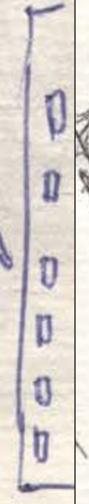


?

REDONDA



BOX 100 cm



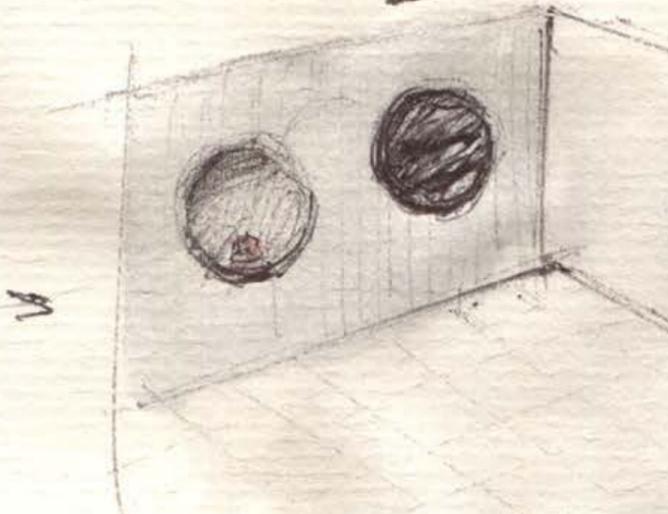
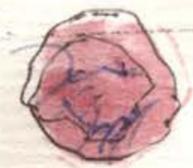
"PACAS"



BOX 100 cm

BOY & DI

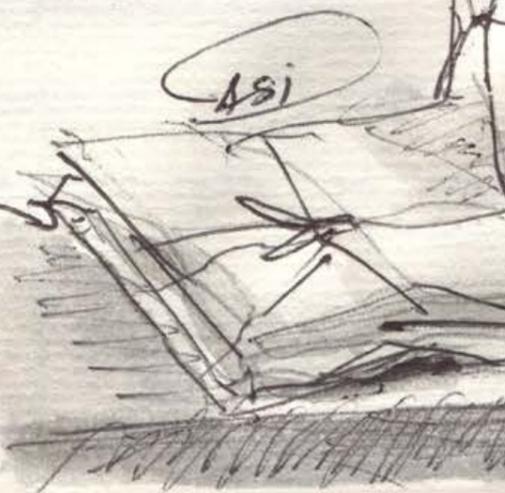
Así if ROSARIO



OBRA DE CAS PACAS

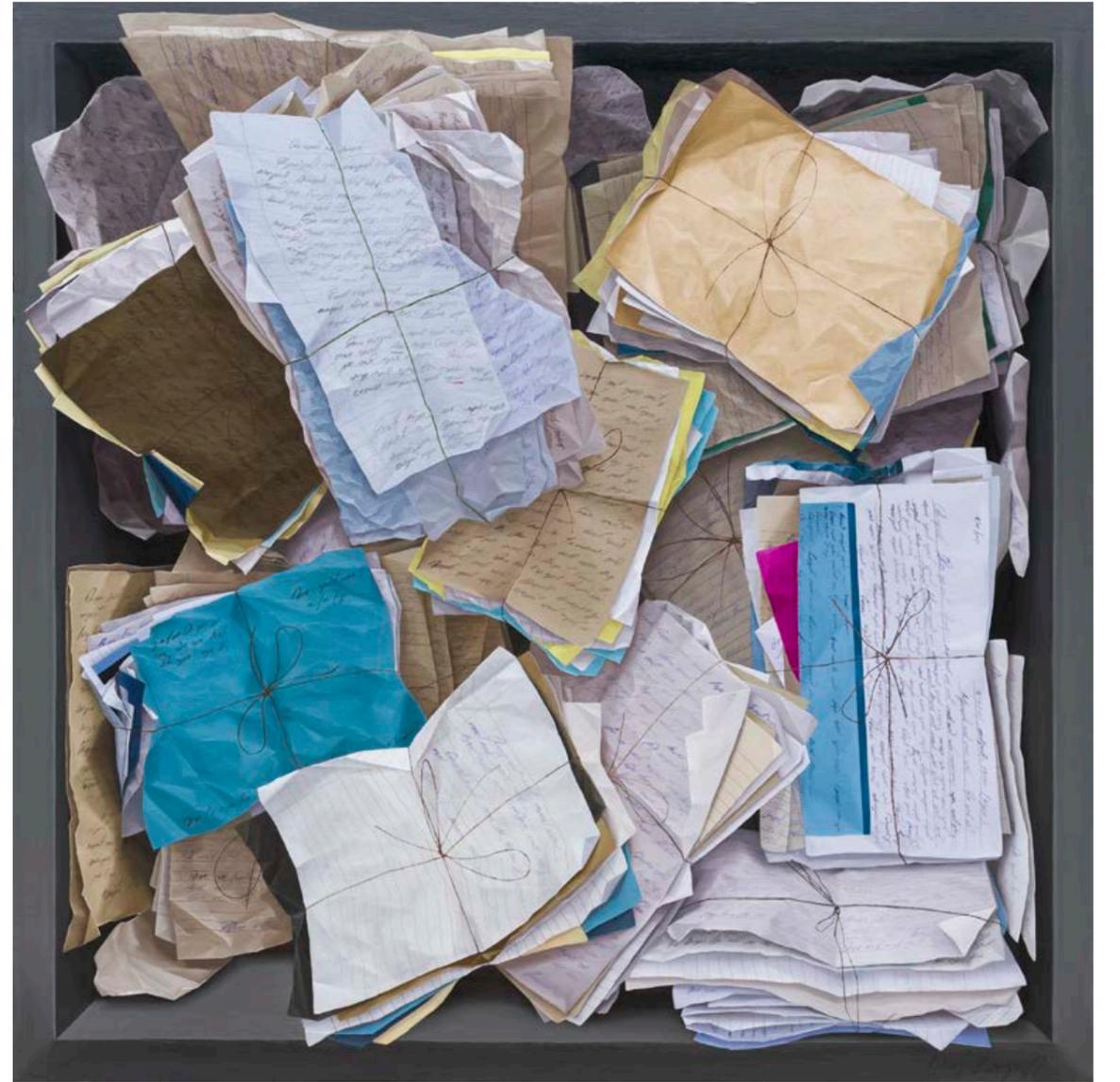
PAPEL - EN FORMA DE PACAS  
CERJA GRIS  
- PAPELES AZULES, TERRA

Así





Friday  
2018, Oil on canvas  
80 cm



Pacas | Paper Bales  
2018, Oil on canvas  
100 x 100 cm





*Stamps*  
2018, Oil on canvas  
80 x 80 cm



*Filed papers*  
2018, Oil on canvas  
80 x 80 cm





*Solo Show*  
2018, Oil on canvas  
80 cm



*Attachments*  
2018, Oil on canvas  
200 x 200 cm



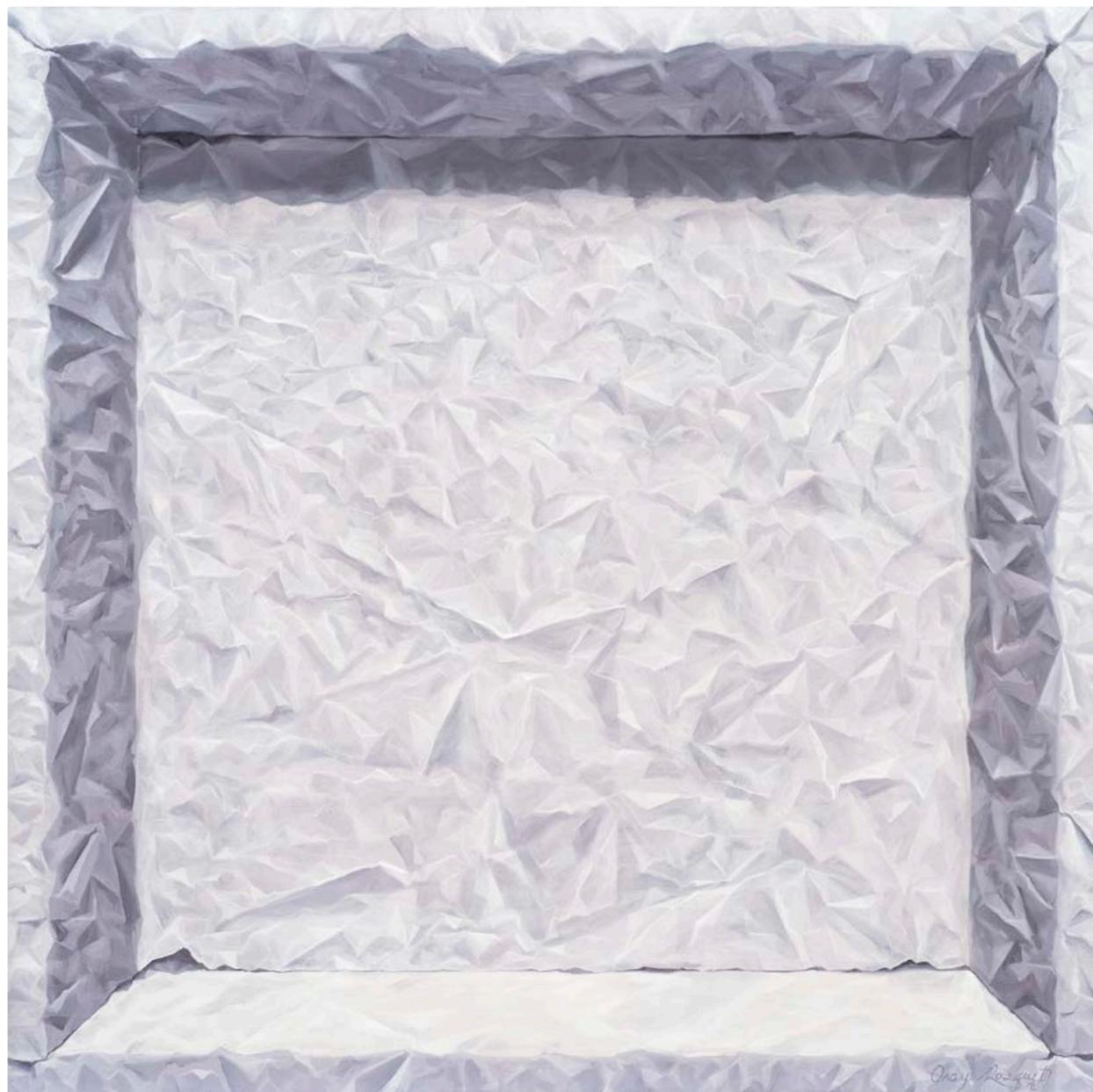


Sin título | Untitled  
2018, Oil on canvas  
80 x 80 cm



Soñando | Dreaming  
2017, Oil on canvas  
80 x 80 cm





*Naked*  
2018, Oil on canvas  
100 x 100 cm



*The White Cube*  
2018, Oil on canvas  
100 x 100 cm





Papel protagonista | Leading Role  
2018, Oil on canvas  
80 x 80 cm



Confetti  
2018, Oil on canvas  
100 x 100 cm





Charcoal  
2018, Oil on canvas  
80 x 80 cm



Fluorescent  
2018, Oil on canvas  
100 x 100 cm





*Tuesday*  
2018, Oil on canvas  
80 x 80 cm





## ONAY ROSQUET

Havana, 1987

Lives and works in Havana. A self-taught artist, he has moved from works with fine arts influence 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.

### SOLO EXHIBITIONS

- 2019** *Attachments*. ArteMorfosis Gallery. Zurich, Switzerland
- 2017** *Unboxing*. ArteMorfosis Gallery. Zurich, Switzerland
- 2016** *Dibujo de dos* (Drawings of Two) Onay Rosquet and Bryan Romero. Hotel Parque Central, Havana, Cuba  
*Como el que no quiere las cosas* (Feigning Indifference). Galiano Gallery, Havana, Cuba
- 2014** *Oros Viejos* (Old Golds). Servando Cabrera Moreno Gallery, Havana, Cuba
- 2013**  *Casting*. Juanito Hernández Gallery, Havana, Cuba

### GROUP EXHIBITIONS

- 2018** ArtZurich Fair. Zurich, Switzerland  
*Matilde no existió jamás* (Matilde Never Existed). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*De la orilla de las gentes* (From the Edges of Peoples). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*15 Cuban Artists Coloring Keith Haring & Pintores y el cartel cubano* (Painters and Cuban Poster Art). Pop/Art Gallery, Madrid, Spain  
ArtKarlsruhe Fair. Karlsruhe, Germany
- 2017** ArtZurich Fair. Zurich, Switzerland  
Positions Berlin Art Fair. Berlin, Germany  
*Estampida II* (Stampede II). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*Sin estereotipos ni roles* (Without Stereotypes or Roles). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*Punto y línea sobre el plano* (Period and Line on the Plane). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*Post it 4*. Expo-Sale of Contemporary Cuban Art. Galiano Gallery, Havana, Cuba  
*El arte de la realidad* (Art of Reality). 100 Kubik Gallery, Cologne, Germany  
Cuban Art Festival. Alex Gallery, Washington DC, U.S.A.
- 2016** *ACUBA: Un nuevo amanecer* (ACUBA: A New Dawn). Godel Gallery, New York, U.S.A.  
*Estampida* (Stampede). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*Cuadros de una exposición...* (Pictures at an Exhibition...). Fábrica de Arte Cubano (FAC), Havana, Cuba  
*Senderos de deseos* (Desire Lines). Fábrica de Arte Cubano, (FAC), Havana, Cuba
- 2015** *Zona Franca*. 13th Havana Biennial. Collateral exhibition  
*No le temas a los colores estridentes* (Do Not Fear Strident Colors). Morro-Cabaña Historical-Military Park, Havana, Cuba  
*Arte Joven Project*. Ambassadors' Hall, Hotel Habana Libre, Havana, Cuba  
*Post it 3*. Expo-Sale of Contemporary Cuban Art. Collage Gallery, Havana, Cuba
- 2014** *Post it 2*. Expo-Sale of Contemporary Cuban Art. Collage Gallery, Havana, Cuba  
*Enlace compartido* (Shared Link). Development Center for Visual Arts, Havana, Cuba
- 2013** *Panorámica* (Outlook). Mariano Rodríguez Gallery, Villa Panamericana, Havana, Cuba
- 2012** *Divertimentos*. Los Oficios Gallery, Havana, Cuba  
*Arte y amistad* (Art and Friendship). Provincial Council for Visual Arts, Las Tunas, Cuba  
*Privado* (Private). 11th Havana Biennial, Collateral Exhibition. Mariano Rodríguez Gallery, Villa Panamericana, Havana, Cuba  
*Panorama* (Outlook). Mariano Rodríguez Gallery, Villa Panamericana, Havana, Cuba
- 2011** *Decodificado* (Decoded). Mariano Rodríguez Gallery, Havana, Cuba
- 2010** *Panorama* (Outlook). Mariano Rodríguez Gallery, Villa Panamericana, Havana, Cuba
- 2000** *Antonia Eiriz Studio-Workshop*. Fayad Jamís Gallery, Havana, Cuba

### PUBLICATIONS

*Portal of Visual Arts*. Arte Cubano Publishing House / *CdeCuba Magazine*. Spain. Editions 19, 20 and 21 from 2016 / *Granma* newspaper. Digital edition, July 16, 2016 / *Granma* newspaper. Printed edition, July 27, 2016 / *Tribuna de La Habana* newspaper. Digital edition, July 26, 2016 / *Tribuna de La Habana* newspaper. Printed edition, July 31, 2016 / *Magazine Arte al Límite*. Chile. July 5, 2016 / *Vistar Magazine*. Digital edition, July 20, 2016 / *Portal CubaSi*. September 6, 2016 / *CubaWhat'sOn*. August 15, 2016

### COLLECTIONS

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



## THE AUTHOR OF THE TEXT

**Yuris Nórido Ruiz Cabrera** (Morón, Ciego de Ávila, 1978) is a journalist and photographer. Graduated from the School of Social Communication at the University of Havana in 2002. Has worked as a journalist for the weekly newspaper *Trabajadores* since 2003, and since 2007 has worked as journalist and reporter for the web portal *CubaSí* ([www.cubasi.cu](http://www.cubasi.cu)). Is also since 2014 information director and commentator for the Cuban Television Cultural News. Is a professor of Cultural Journalism, History of Dance and Creative Writing at the University of the Arts. Is also member of Unión de Escritores y Artistas de Cuba (Union of Writers and Artists of Cuba [UNEAC]) and writes for several cultural and art magazines, such as *Tablas*, *La Jiribilla*, *Cuba en el Ballet*, and *Arte por Excelencias*. Between 2013 and 2016 published a weekly column in the cultural website *OnCuba* as well as a monthly column for *Alma Mater* magazine. Is also collaborator for *BBC Mundo*. National newspapers and periodicals frequently publish his dance photographs, which have been published as well by *BBC Mundo*, *OnCuba*, the Colombian magazine *El malpensante* and several other international publications. In 2015 presented his first personal photography exhibition in the gallery of the Asociación Hermanos Saiz in Guantánamo. A second exhibition was made in 2017 together with photographer Lester Vila Pereira at the Centro de la Danza de Santa Clara. Has been twice member of the Jury for the National Dance Award and in several other dance and journalism awards.

## ARTEMORFOSIS - GALERÍA DE ARTE CUBANO

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

## THE GALLERY OWNERS

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

**Johann Burkhard** (1961) is a Swiss Internet pioneer. As co-founder of the Swiss Internet comparison website, [www.comparis.ch](http://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](http://www.cubisima.com)), which ranks amongst the most used websites in Cuba. Johann will contribute his experience of the digital media, new technologies and decision-making to ArteMorfosis. Idalmys and Johann married in 2002 and their son was born in 2005.

## THE GALLERY

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Exhibit hours: Wednesday to Saturday, 11 a.m. to 6 p.m.



## ONAY ROSQUET. ATTACHMENTS

The present artist file is published on the occasion of the exhibition of the same title that is presented from January 11 to March 16, 2019 at the Cuban Art Gallery ArteMorfosis, Zurich.

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Publications of previous exhibitions at ArteMorfosis - Galería de Arte Cubano

FLORA FONG ART: ELIXIR OF LIFE APRIL - JUNE 2015  
ERNESTO GARCÍA PEÑA ISLAND LYRICS AUGUST - OCTOBER 2015  
GILBERTO FRÓMETA TROPICAL LIGHT NOVEMBER - DECEMBER 2015  
ALICIA LEAL 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  
PASSION AND RESTRAINT 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 IN EVERYDAY UNIVERSE, CURATED BY ROSEMARY RODRÍGUEZ NOVEMBER - DECEMBER 2018

VIRGINIA ALBERDI (WORKS BY LANCELOT ALONSO & ADISLEN REYES)

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



"In times like these, in the midst of an immense digital universe and surrounded by virtual reality, paper continues to be medium and witness of almost all of the events in our lives: From the documents we deal with in our daily life to those that register sentimental stories and are the testimony of unforgettable experiences. These memories and their poetic meanings inspired the series *Attachments*, a line of creation to which I am very faithful: works based on the accumulation of objects that trigger nostalgic associations."

Onay Rosquet lives and works in Havana, Cuba, where he was born in 1987. A self-taught artist, he has moved from works with fine arts influence to a personal style of hyperrealism.

His works are part of various collections in the United States, Colombia, Italy, Germany, Mexico, Norway, Spain, United Kingdom, Switzerland and Cuba; and have been published in various specialized magazines and websites in Cuba and abroad.

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