

Diango Hernández

Public Sculptures, Murals and Wall Paintings



# /ABOUT DIANGO HERNANDEZ

Diango Hernández (b. Sancti Spiritus, 1970) is one of the best known Cuban artists in the world. He began his artistic practice in Cuba in 1994 as a co-founder of Ordo Amoris Cabinet, a group of artists and designers who focused on invented solutions for home design objects to compensate for a permanent shortage of materials and goods. The artist moved to Europe in 2003 and currently lives and works in Düsseldorf. His work was the subject of solo exhibitions at the Kunsthalle, Basel (2006) and the Neuer Aachener Kunstverein (2007). His work was exhibited in the Arsenale as part of the 51st Venice Biennale and the Biennale of Sydney and the São Paulo Biennial, both in 2006. His work was the subject of a critically acclaimed exhibition of new work, “Losing You Tonight,” at the Museum für Gegenwartskunst, Siegen (2009) and in 2010 two installations were included in “The New Décor” at the Hayward Gallery, London. A survey exhibition of his work took place at Museo D’Arte Moderna e Contemporanea (MART) in Rovereto in 2011-12. In 2013, Marlborough Contemporary, London presented a solo exhibition of his work “The New Man and the New Woman.” His work was the subject of a solo exhibition “Socialist Nature” in 2014 at Landesgalerie, Linz. Hernández has had solo exhibitions at Marlborough Contemporary, London and the Kunsthalle Munster in 2015. In 2016, a solo exhibition of Hernández’s work, titled “Theoretical Beach,” took place at the Museum Morsbroich, Leverkusen.

## Collections:

Museum Abteiberg, Mönchengladbach, Germany; The Museum of Modern Art, New York, USA; Bundeskunsthalle, Bonn, Germany; Ludwig Museum, Cologne, Germany; PAMM, Miami, USA; Artpace, San Antonio, USA; Museum of Fine Art Houston, Houston, USA; Museum Morsbroich, Leverkusen, Germany; Kunstsammlung des Landes Nordrhein-Westfalen, Germany; INHOTIM, Centro de Arte Contemporânea, Belo Horizonte, Brazil; MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy; CAB de Burgos, Burgos, Spain; Frac des Pays de la Loire, Carquefou, France; Kunstmuseum Liechtenstein, Vaduz, Liechtenstein; Museum für Gegenwartskunst, Siegen, Germany; Rheingold Collection, Duesseldorf, Germany; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Germany; Museo de Arte Contemporáneo de Castilla y León, (MUSAC), Spain; Colección Bergé, Madrid, Spain.



“Diango Hernández has been working for two decades on a critical artistic counter-position to official Cuban national history. Hernández accomplished this criticism and the subtle deconstruction of communist education in a particularly impressive manner in his exhibition *Diamonds and Stones: My Education* in 2008. From now on, more than before, the focus is on personal aspects and his own biography, with subjective memory coming more prominently to the fore as a medium of examining totalitarian systems.”

Gerhard Obermüller, 2014

Diamond, 2008  
c-print  
50 x 70 cm  
Unique piece





Poiché che m'ebbe ragionato questo,  
Il gonfi tuonava fuggendo vanto,  
per che mi fece del vento più presto!

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."

"I have been with you since I was a child,  
I have been with you since I was a child,  
and I have been with you since I was a child."



# /PUBLIC SCULPTURES

“Hernández’s protest is political, for the future, but it’s also a protest against history. “At a certain point, contemporary art has to remove itself from any kind of cultural reference.”

Ajay Hothi, 2013



Since the beginning of his artistic practice, Diango Hernández has been fascinated by the power of the word, developing a true passion for poetry and literature.

This interest is particularly clear in the installation entitled *Inferno (Hell)* which is one of his first public works. Realized in Milan during Miart art fair in 2008, *Inferno (Hell)* consists in 235 crushed oil drums painted in black on which the artist reported the verses of *Inferno* from the masterpiece *Divina Commedia* by Dante Alighieri. These metal bins are arranged in the shape of a walk and the public can walk on them. The installation reflects on various global issues, but fundamentally on the theme of development and explores concepts as art, economics and politics. The lack of oil in Cuba has led the country to depend not only economically but also politically on other countries. The work was installed along the pedestrian avenue of via Dante, in the heart of Milan. It has been part of the urban landscape and available to the public for one month, 24 hours a day.



*Inferno (Hell)*, 2008

235 crushed oil drums painted black on which is written the triplets Hell dantesco

20 x 55 x 11750 cm

“Waves run through the work of Diango Hernandez. This motif signifies both the abstract and the concrete and is determined by poetic games as well as a clear concept.”

Yilmaz Dziewior for We Call It Ludwig, Museum Ludwig, Cologne 2017

LUDWIG (Bench), 2017  
Powder coated aluminum  
580 x 60 x 60 cm

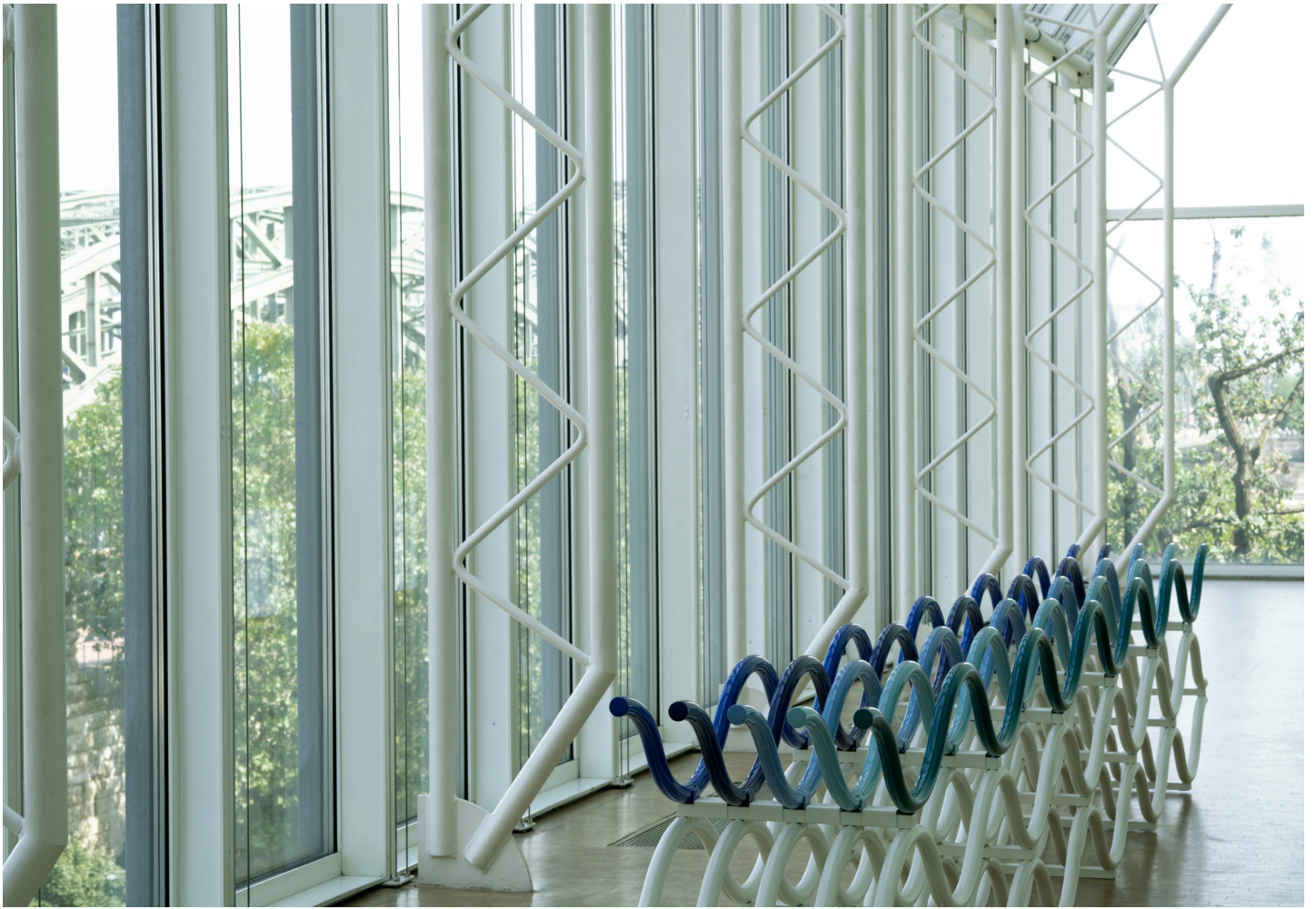
Exhibited on the occasion of We Call It Ludwig, at Museum Ludwig, Cologne 2017  
Permanent collection











“For this celebratory group exhibition I have specially created two large ‘wave’ murals (Sailors, 2016) and a metal ‘wave’ bench (Ludwig, 2016). These works will be installed in the first floor of The Museum Ludwig in Cologne. We call it Ludwig is a rather ambitious exhibition that marks several important anniversaries for The Museum Ludwig in Cologne. The spirit of We call it Ludwig is all about celebrating the monumental work of this great museum. My contribution for this group exhibition takes the shape of a present, my modest gift to a place that have greatly inspired me since I’ve arrived to the Rhineland in 2006. I want to give something to this house, to its architecture, something that also visitors can use and touch. The ‘wave’ murals are composed by a selection of artists’

names that previously exhibited in the house, these two murals look like seascapes in which you can see ‘sailing boats’ sailing through colorful and playful ‘waves’. The metal ‘wave’ bench has 6 waves that stand for L U D W I G, each of the letters has been transformed into a wave in which visitors will eventually seat and from there enjoy the view”.

Installation view with bench

Installation view with bench and wall painting









The corpus of works called *Waves* was conceived with the idea of extracting some quotations from Fidel Castro's 1961 speech "Words to Intellectuals" translated through pictorial language. The self-congratulatory tone of Castro's speech is silenced by the motion of the waves and the melancholy sound of the sea that refers to nature and the intimate moments of contemplation.

The artist, recalling the movement of the sea, invents a real font through which he expresses his art and his thoughts. In this case Diango's font turns into sculpture *El mar de noche*, handmade, cast in bronze. A single block, suspended on two brass cubes: the water rises and becomes a place of rest. This work has been exhibited at the Haus Konstruktive museum of Zürich in January 2019.

*El mar de noche*, 2018  
Bronze and Brass  
48 × 180 × 45 cm  
Edition of 3

The material resists outdoor exposure

“It would be misleading, however, to attribute the artist’s interest in disorientation to purely biographical factors. For Hernández’s drawings and installations investigate a question which contemporary philosophy has also been addressing recently: that the world is multiple, not simply in the sense that experiences vary – that we all perceive the stuff around us differently from one another – but in that objects themselves are more complex, comprise more, than is divulged to us in the way we use or access them.”

Timotheus Vermeulen, 2014



Versos sencillos 1, 2019  
bronze  
169 x 47 x 34.5 cm

This is a unique work. The material resists outdoor exposure





Versos sencillos 2, 2019  
bronze  
155 x 118 x 33 cm

This is a unique work. The material resists outdoor exposure



Versos sencillos 3, 2019  
bronze  
165 x 78.5 cm x 45 cm

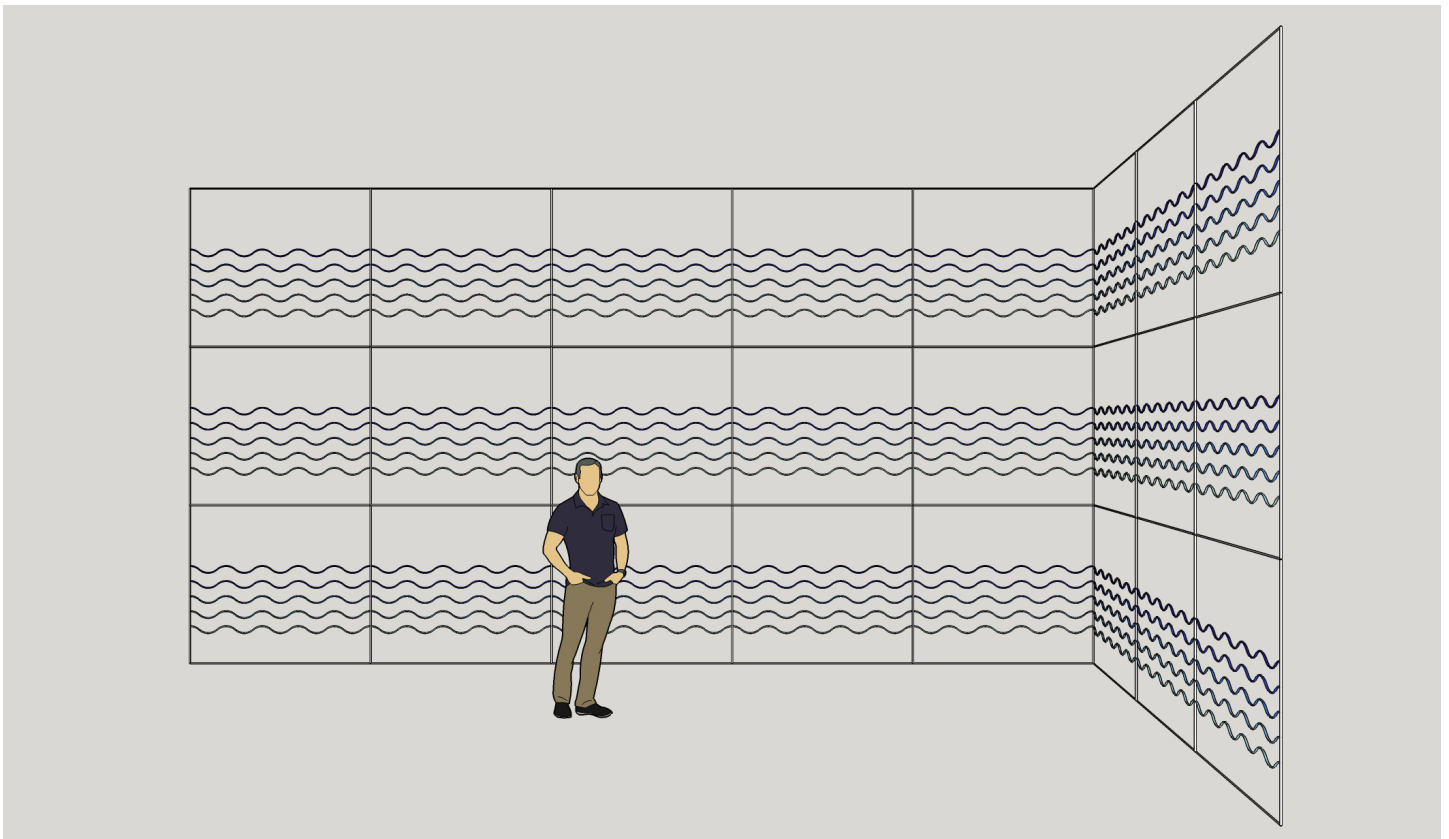
This is a unique work. The material resists outdoor exposure



“Years” is a 14 meters long wall made of a numerical representation of the years 1959 to 2008 in rusted steel. The numbers/dates that composes the installation “ Years” starts at 1959, year when the Cuban Revolution has started, and ends in 2008.

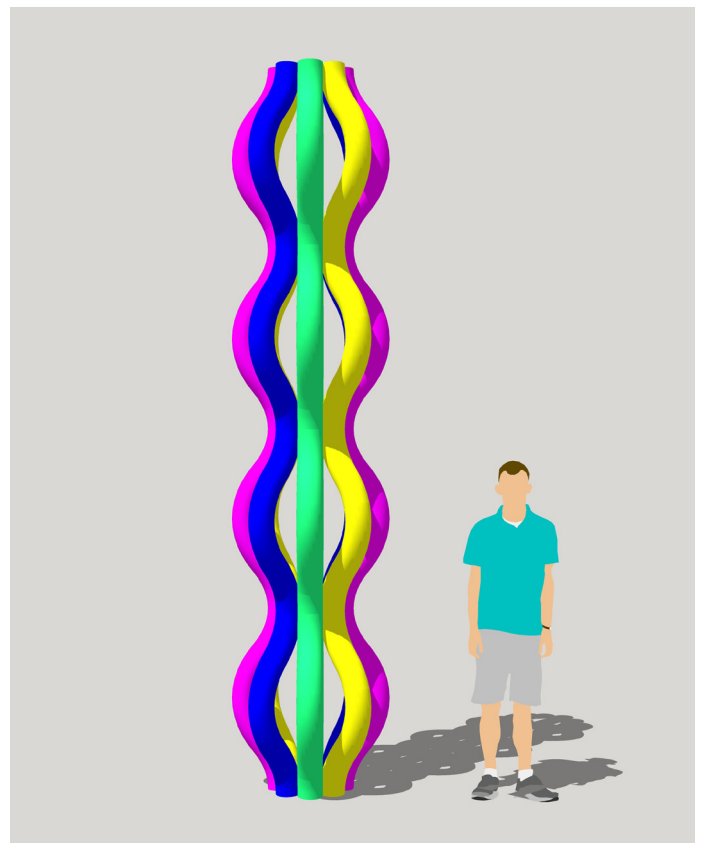
The piece has been shown in “Haus der Kunst”, Munich; “Mart Museum”, Rovereto, Italy and MOSTYN, Wales.

The installation realized in oxidized metal pipes is adaptable to the space. It is available an other version shaped with waves, as shown in the rendering below.



“Hernández work is never dogmatic or fist-thumping, it’s much more taking some personal moment from his own history where things intersect. It gives him a licence to reference the Cuban clichés of Castro or Che. Because he’s been living in Germany for several years the work also becomes about someone who mediates his way around the world and finds things in common between one place and another that hadn’t been associated before.”

Andrew Renton, 2013



Diamonds and Stones: My education, exhibition view  
Federico Luger (FL GALLERY), Milan 2008  
Rendering for public outdoor sculpture



# /MURALS & WALL PAINTINGS



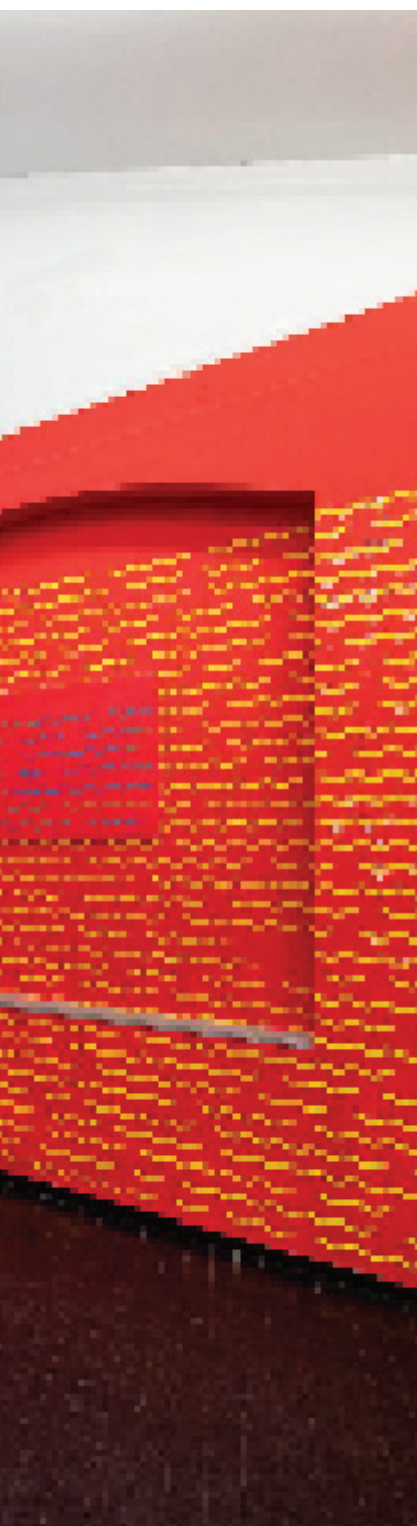




“Hernández himself has differentiated his artistic practice from the science of history. Art, he maintains, reflects history in a manner completely different to a history book. While it takes two or three days to read a book, the artist, according to Hernández, has “just this one moment of contemplation”. As Hernández sums up his expectations of art that serves as a vehicle of history, “I want to transform historical events into personal, familiar ones, into a recognisable object”

Gerhard Obermüller, 2014





(...) The pompous villager thinks his hometown is the whole world. As long as he can stay on as mayor, humiliate the rival who stole his sweetheart, and watch his nest egg grow in its strongbox, he believes the universe is in good order. He knows nothing of the giants in seven-league boots who can crush him underfoot, the battling comets in the heavens which devour the worlds that lie sleeping in their paths. Whatever is left in América of such drowsy provincialism must awaken. These are not times for lying comfortably in bed. Like Juan de Castellanos' [1] men, we must have no other pillow but our weapons—weapons of the mind, which vanquish all others. Fortifications built of ideas are more valuable than those built of stone. (...)

Text extract used for the wall painting. First paragraph of *Nuestra America*. José Martí, Published in *El Partido Liberal* (Mexico City), January 20, 1891.

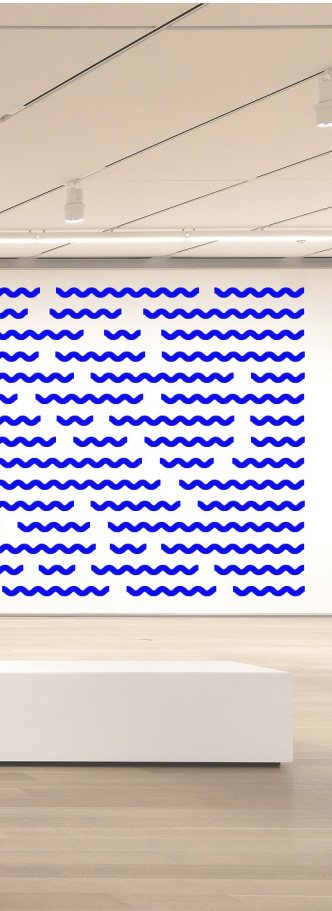
Nuestra America, exhibition view  
Federico Luger (FL GALLERY), Milan 2008





“The thought experiment Hernández has initiated here, one that I have tried to develop further here, is to think of what nature produced by ideology performs other than that ideology. He sets out on a journey to discover all the subplots that have been activated that run against or parallel to or divert from ideology—all the subplots, that is, that unexpectedly and effectively express agency”

Timotheus Vermeulen, 2014



“Simultaneously real and ethereal, Hernández’s work creates permanently ongoing stories and twists the boundary between functional design and fine art, between the social potential and promise of applied art and the free thought inherent in the perceptual experience of autonomous artworks. His works rotate in a spiritual cosmos, one frequently seen in authoritative systems where the sublime spectrum of individuality is persistently denied.”

Marcus Lütkemeyer, 2015





“Diango Hernández ‘waves’ consciously make use of an analogical process, transforming the original information held by Castro’s text into Hernández’s own graphic language. In this way, the similarity between the two objects – the source material and the final work – it’s not immediately visible, even if preserved. Hernández doesn’t destroy the text, he interprets it: the authoritative, self-celebrative tone of Castro’s speech is silenced by the melancholic sound of the sea, reminiscent of nature and of intimate moments of contemplation.”

Francesco Dama, 2015











“Hernández’s waves are actually an alphabetic font mostly corresponding to Fidel Castro’s speeches. Hernández’s font characters look the same, meaning that the figurative text and the artwork translate into repetitive waves that can only be interpreted in painterly terms.”

Rachel Will, 2015



Diango Hernández  
Waters - Portrait 2  
Oil on canvas  
60 x 50 cm





Diango Hernández  
Waterfalls 1  
Oil on canvas  
60 x 50 cm



# /BIOGRAPHY

Diango Hernández (Sancti Spiritus, Cuba 1970) lives and works between Düsseldorf and Havana, Cuba. Hernández studied Industrial Design in Havana in the early 1990s, amid the economic crisis triggered by the fall of the Soviet Union, he participated in various collective initiatives as part of the Cuban cultural scene. In the early 2000s he moved to Düsseldorf, where he continued to produce the multimedia works that have made him one of the leading heirs of the American conceptual legacy. His work was the subject of solo exhibitions at the Kunsthalle, Basel (2006) and the Neuer Aachener Kunstverein (2007). His work was exhibited in the Arsénale as part of the 51st Venice Biennale and the Biennale of Sydney and the São Paulo Biennial, both in 2006. His work was the subject of a critically acclaimed exhibition of new work, “Losing You Tonight,” at the Museum für Gegenwartskunst, Siegen (2009) and in 2010 two installations were included in “The New Décor” at the Hayward Gallery, London. A survey exhibition of his work took place at Museo D’Arte Moderna e Contemporanea (MART) in Rovereto in 2011-12. In 2013, Marlborough Contemporary, London presented a solo exhibition of his work “The New Man and the New Woman.” His work was the subject of a solo exhibition “Socialist Nature” in 2014 at Landesgalerie, Linz. Hernández has had solo exhibitions at Marlborough Contemporary, London and the Kunsthalle Munster in 2015. In 2016, a solo exhibition of Hernández’s work, titled “Theoretical Beach,” took place at the

Museum Morsbroich, Leverkusen. Since 1995 Diango Hernández has given numerous artist talks and has participated in symposiums and lectures in many international art institutions such as Artpace San Antonio, Ludwig Foundation Havana, Or Gallery Vancouver, Porta 33 Madeira, Banff Centre for The Arts Alberta, Barbican Center London, Museum Morsbroich Leverkusen, Neuer Aachener Kunstverein, Museum Abteiberg Mönchengladbach, The University of British Columbia Vancouver, etc. Hernández was teaching for 3 years at Mobile Home (Escola de Arte Nómada, Experimental e Independente), an international independent summer academy in Portugal, founded by Portuguese curator Nuno Faria.

# /AWARDS & RESIDENCIES

**2016** Diango Hernández and Anne Pöhlmann (as lonelyfingers), Artist-in-residence at MHKA, Museum of Contemporary Art Antwerp, Belgium

**2014** Artist-in-residence at Salzamt, Linz, Austria

**2013** Germany's 'Best special exhibition of the year' for 'lonelyfingers-Konversationsstücke' at Museum Abteiberg. AICA, Germany (International Association of Art Critics)

**2012** Premio Rotary Club, MIART, Milan, Italy

**2012** Artist-in-residence, Fondazione Brodbeck, Catania, Italy

**2010** Artist-in-residence, Blood Mountain Foundation, Budapest, Hungary

**2008** Rubens-Förderpreis, Museum für Gegenwartskunst Siegen, Germany

**2007** Premio Icona, Verona, Italy

**2007** Artist-in-residence, Frac des Pays de la Loire, Carquefou, France

**2005** Artist-in-residence, Museum Abteiberg, Mönchengladbach, Germany

**2001** Artist-in-residence, Artpace Foundation, San Antonio, US\*

**1998** Artist-in-residence, Ludwig Forum für Internationale Kunst, Aachen, Germany\*

**1997** Artist-in-residence, Apocalypso. Banff Centre for the Arts, Banff, Canada\*



# /SELECTED SOLO EXHIBITIONS

**2019** Diango Hernández and Fernando Bryce at 'Dialogos' ARCO, Madrid presented by Galerie Barbara Thumm, Berlin, Germany  
Rebel Standing, Galerie Barbara Thumm, Berlin, Germany

**2018** Salvavidas, Arsenal Habana, Havana, Cuba  
Casacadas, Galería Casado Santapau, Madrid, Spain  
Eras Imaginarias, Galerie Barbara Thumm, Berlin, Germany  
Diango Hernández and André Parente at 'Dialogos' ARCO Madrid presented by Jaqueline Martins, São Paulo, Brazil

**2017** Her Holidays, Nicolas Krupp Gallery, Basel, Switzerland  
Diango Hernández and Victor Grippo at 'Dialogos' ARCO Madrid presented by Alexander and Bonin, New York, USA  
Sobre las olas, (curated by Meike Behm) Kunsthalle Lingen, Germany  
Amor Amor, Van Horn, Düsseldorf, Germany

**2016** Beach, a longing, (curated by Susanne Meyer-Büser) Kunstsammlung NRW, Düsseldorf, Germany  
Diango Hernández and Antonio Paucar at ARCO Madrid presented by Galerie Barbara Thumm  
Hurricanes, Federico Luger Gallery, Milan, Italy  
Marina, Galerie Barbara Thumm, Berlin, Germany  
Theoretical Beach, (curated by Stefanie Kreuzer) Museum Morsbroich, Leverkusen, Germany

**2015** Time Islands and Space Islands, (curated by Alfredo Cramerotti) MOSTYN, Cymru, Wales, UK  
Words to sea, (curated by Gianni Jetzer) UNLIMITED, ArtBasel with Marlborough Contemporary, London / Alexander and Bonin, NY / Barbara Thumm, Berlin / Nicolas Krupp, Basel  
Eugene, Kunsthalle Münster, Münster, Germany  
The book of waves, Marlborough Contemporary, London, UK  
Layout for Flavor Orbit and Orange Curtain, (curated by Jacopo Crivelli Visconti) SP-ARTE with Galerie Barbara Thumm, São Paulo, Brazil

**2014** By all means I am here, (curated by Katerina Gregos) Solo, Art Brussels with Marlborough Contemporary, Brussels, Belgium  
Circling in loop, (curated by Delfim Sardo) Solo, Est Art Fair with Marlborough Contemporary, Estoril, Portugal  
In hazard, translated, (curated by Simone Neuen-schwander) Kunstverein Nürnberg, Germany  
Socialist nature, (curated by Gerhard Obermüller) Landesgalerie, Linz, Austria

**2013** Komplette zimmer, Capitain Petzel, Berlin, Germany  
The importance of a line, (curated by Nuno Faria), Porta33, Madeira, Portugal  
The new man and the new woman, Marlborough Contemporary, London, UK  
The editionx, dh artworks, Düsseldorf, Germany.

# /SELECTED GROUP EXHIBITIONS

**2019** Konkrete Gegenwart, Haus Konstruktiv, Zurich, Switzerland ■ RealitätsCheck, Kunstraum Potsdam/o Waschhaus, Potsdam, Germany

**2019** Condo, The breeder gallery, Athens, Greece ■ Otro amanecer en el trópico, Reinbeckhallen, Berlin, Germany ■ Zwanzig, Galerie Barbara Thumm, Berlin, Germany ■ Lilia & Tulipan, Kunsthalle Lingen, Lingen, Germany

**2017** Made in Germany III -together with Anne Pöhlmann as lonelyfingers (curated by Christina Végh) Kestnergesellschaft, Hanover, Germany ■ Who Pays?, Kunstmuseum Liechtenstein, Vaduz ■ Your Story! Geschichten von Flucht und Migration, Kunsthalle Emden, Germany ■ Luther and The Avant-Garde, Wittenberg, Germany ■ Two Destinations -together with Anne Pöhlmann (curated by Oriane Durand) Dortmunder Kunstverein, Dortmund, Germany ■ Kunst x Kuba, Zeitgenössische Positionen seit 1989 (curated by Andreas Beitin and Antonio Eligio (Tonel)) Ludwig Forum, Aachen, Germany ■ Exit (curated by Adam Carr) Rodolphe Janssen Gallery, Brussels, Belgium

**2016** Maps of you -together with Anne Pöhlmann as lonelyfingers (curated by Nav Haq) M HKA, Antwerp, Belgium ■ We call it Ludwig (curated by Yilmaz Dziewior) Museum Ludwig, Cologne, Germany ■ Only in the western world (curated by Luigi Fassi), Mario Mauroner Contemporary Art, Vienna, Austria ■ Relevant notes, Cara Gallery, NY, US ■ Kaleido-

scope And Puzzles, Centro Atlántico de Arte Moderno CAAM (curated by Wendy Navarro) Las Palmas de Gran Canaria, Canary Islands ■ Transhumance, CAB (curated by Sara Alonso Gómez) Brussels, Belgium ■ This Is Your Replacement, Sies + Höke (curated by Adam Carr) Düsseldorf, Germany ■ Tropical Punch, Nathalie Halgand Gallery (curated by Keenon Magazine) Vienna, Austria ■ Gruppenbild, Galerie Barbara Thumm, Berlin, Germany

**2015** La Correzione del futuro, Galleria Allegra Ravizza Llandudno, Lugano, Italy ■ War II, MOSTYN (curated by Adam Carr) Llandudno, Wales, UK ■ 1St Trio Biennial, (curated by Marcus de Lontra Costa) Rio de Janeiro, Brazil ■ El péndulo de Foucault, (curated by Alejandro Machado) 12 Bienal de la Habana, Havana, Cuba\* ■ The Rates of Exchange, Museum of Contemporary Art Zagreb, Croatia ■ Piano pieces, Salzburg Museum, Salzburg, Austria ■ I never thought I'd see you again. Painting History, Marlborough Contemporary, London, UK ■ Birds, plants and a chair, Kadel Willborn, Düsseldorf, Germany ■ A drawing show, Nicolas Krupp, Basel, Switzerland

**2014** Entorno crítico, CAB de Burgos, Spain ■ Summerstage, Galerie Barbara Thumm, Berlin, Germany ■ New paintings, Alexander and Bonin, NYC, US ■ Bringing light into a windowless room, Captain Petzel, Berlin, Germany ■ Power of chi, SPREEZ e.V., Munich, Germany Willen) Museum Langmatt, Baden, Switzerland.



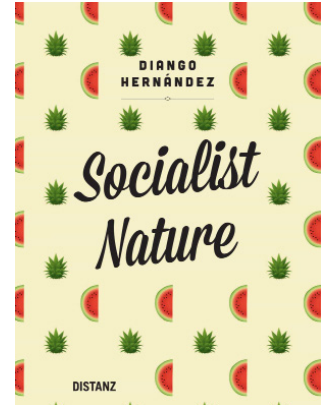
# /SELECTED PUBLICATIONS



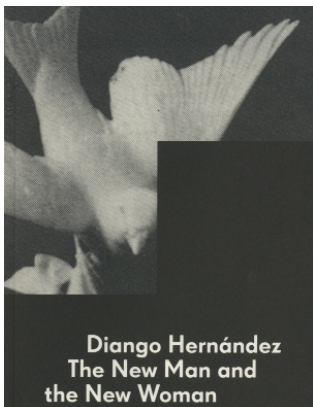
Diango Hernández Theoretical Beach, published by Museum Morsbroich 2016



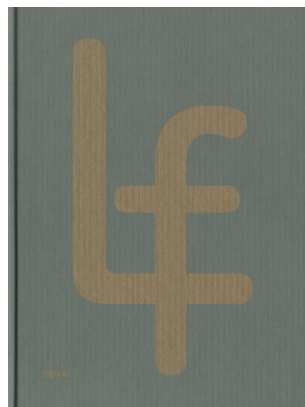
The Book of Waves, published by Marlborough Contemporary 2015



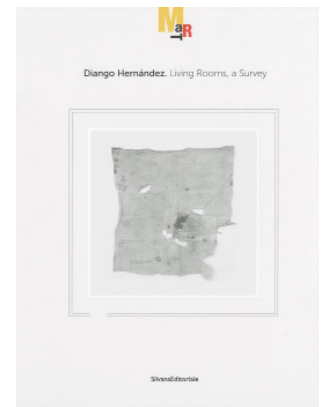
Socialist Nature, published by Distanz 2014



Diango Hernández. The New Man and The New Woman. Published by Marlborough Contemporary 2013



Lonely Fingers, published by Distanz 2011



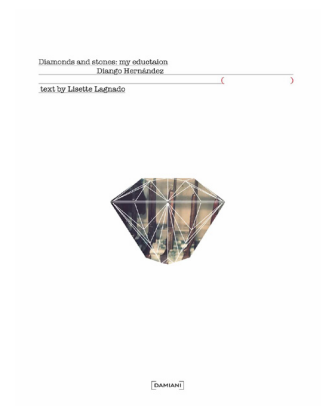
Living Rooms, a Survey, published by SilvanaEditoriale 2011



A kiss, a hat, a stamp, published by Distanz 2011



H Book, published by Alexander and Bonin, publishing 2011



Diamonds and stones: my education, published by Damiani 2008

# /SELECTED PRESS REVIEW

Reviews / **Diango Hernández**  
Van Horn, Düsseldorf, Germany



The red frame seems to be a traffic light, moving a wood from Van Horn's studio to the bottom entrance of Diango's studio in Düsseldorf. The sculpture is a combination of objects that are not normally associated with each other, such as a traffic light and a pineapple. It is a sculpture that is both functional and artistic.

Review by Moritz Schepers, Frieze Magazine 2018

Diango Hernández by Jade Niklai



Interview with Jade Niklai, Flash Art 2015

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

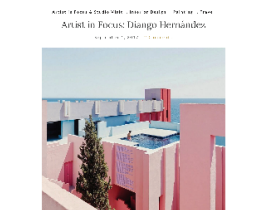
**Luis Lambri**  
Spain

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

Flash Art #269, 2008



Artist in Focus: Diango Hernández  
This is a sculpture that is both functional and artistic. It is a sculpture that is both functional and artistic. It is a sculpture that is both functional and artistic.

Artist in focus: Diango Hernández, Inigoart 2017

**Ways of knowing by Timotheus Vermeulen, Frieze Magazine 2014**

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

Ways of knowing by Timotheus Vermeulen, Frieze Magazine 2014

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

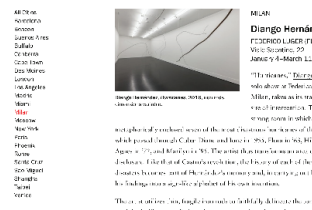
**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

Flash Art #269, 2008

critiques / Diango Hernández



Diango Hernández  
This is a sculpture that is both functional and artistic. It is a sculpture that is both functional and artistic. It is a sculpture that is both functional and artistic.

Diango Hernández, Hurricanes, FL Gallery, Artforum 2016

**ArtNexus**  
35 years

**Diango Hernández**  
Luisa Richter - María José Arjona

**12<sup>th</sup> Istanbul Biennial 2011**  
The Lyon Biennial  
The Whispers of Things  
Wilfredo Diaz  
Carillo Carvalhosa

Art Nexus # 83, 2011

**Arte PROPOSTE**  
di Maria Chiara Valacchi

**I ricordi castristi di Hernández**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

**REVISIONI**

**Diango Hernández**  
Düsseldorf, Germany

**Luis Lambri**  
Spain

I ricordi castristi di Hernández, Arte Proposte 2008



FEDERICO LUGER (FL GALLERY)

viale Sabotino 22 - 20135 Milano, Italy  
info@flgallery.com | www.flgallery.com  
instagram: federico\_luger\_flgallery