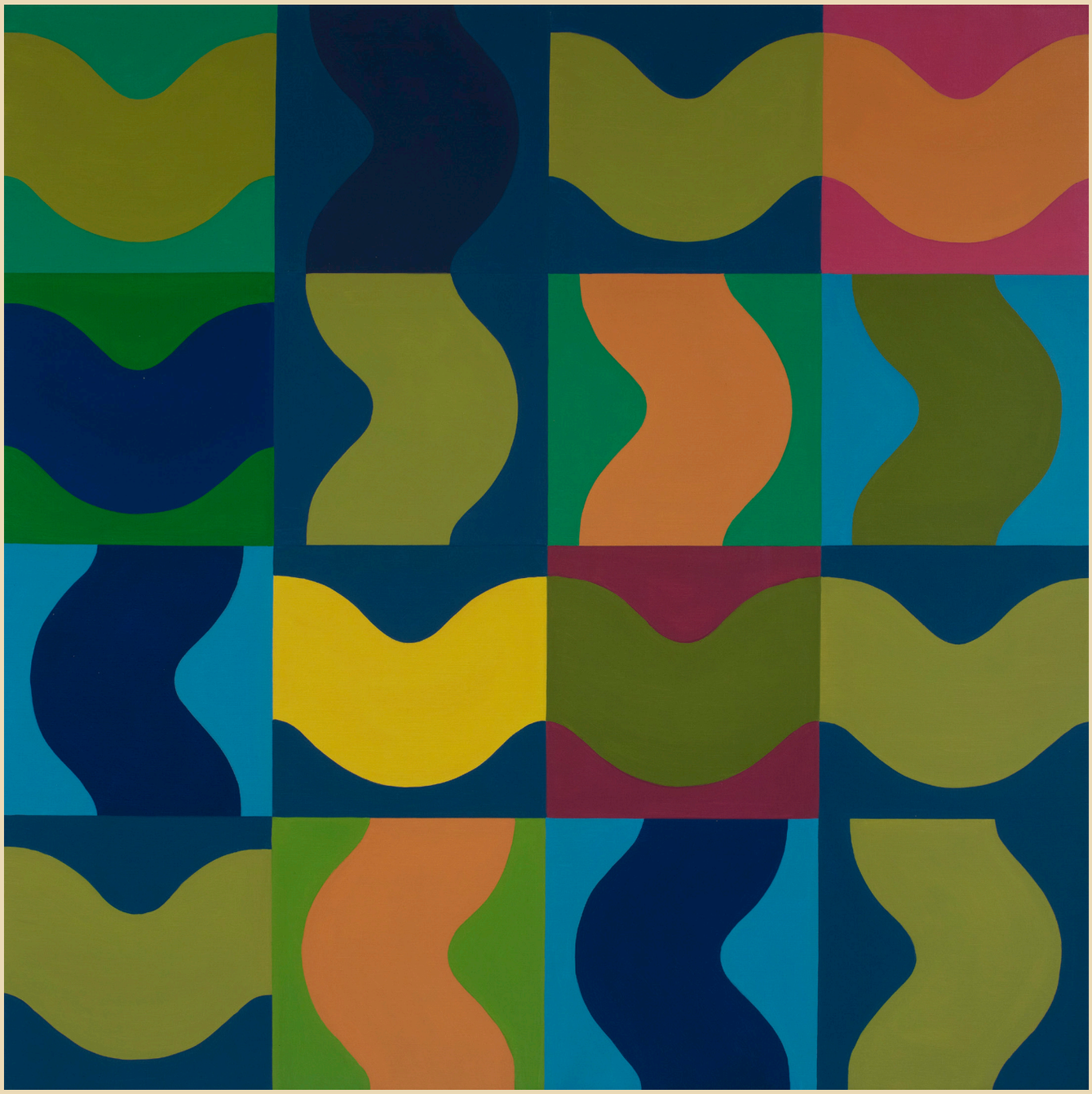
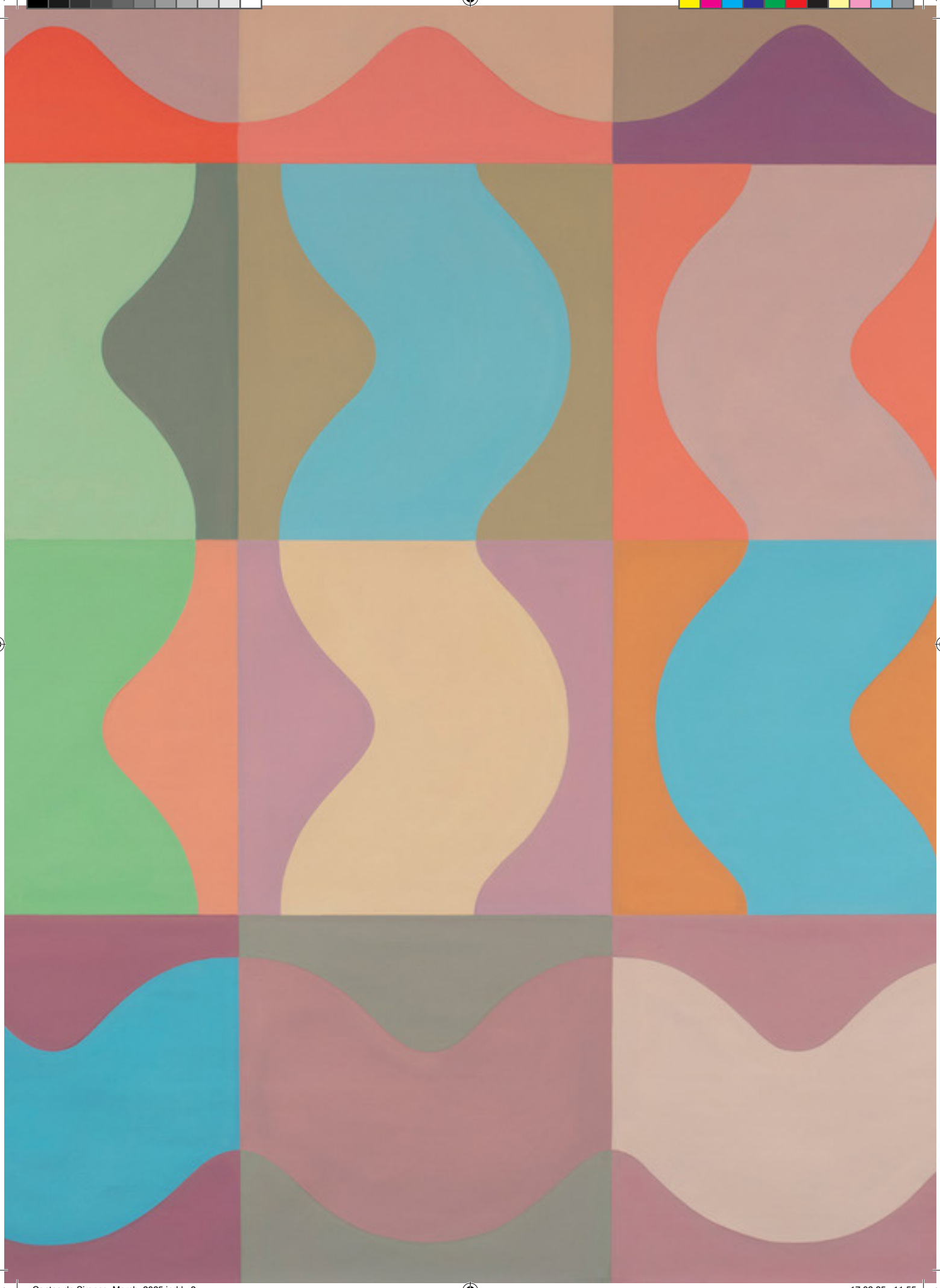


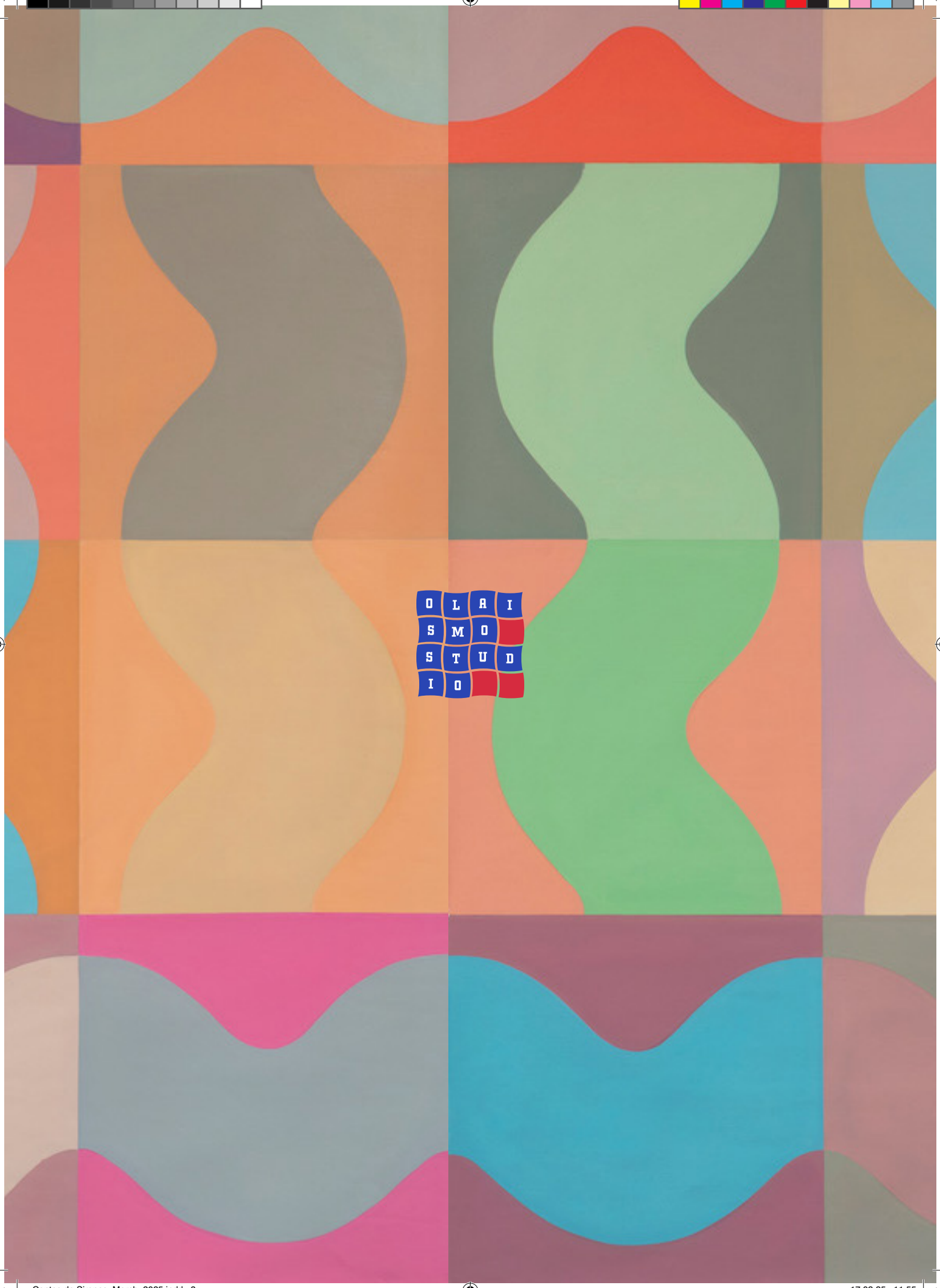
DIANGO HERNANDEZ
CANTOS DE SIRENAS

WIZARD GALLERY

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Diango Hernández, Cantos de Sirenas, 2022-2025
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Cover
Cantos de Sirenas 15, 2023
Oil on Canvas
200 x 200 cm

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OLAISMO: AN ARTISTIC EXPLORATION THROUGH WAVES

DIANGO HERNANDEZ

Olaismo, derived from the Spanish word “ola” (wave). It employs the metaphor of waves to explore themes of migration, cultural identity, political change, and societal fluidity. The wave serves as a multifaceted symbol—representing both literal and metaphorical movement, transition, and interconnectedness.

My own Cuban heritage and upbringing infuses Olaismo with post-revolutionary narratives, addressing exile and cultural dislocation. Olaismo transcends individual experience, offering a universal lens on global issues like migration crises and cultural globalization. It invites reflection on how forces—literal and ideological—shape human trajectories, urging empathy and awareness of interconnected destinies.

Olaismo is a poetic yet politically charged framework where waves become a lexicon for human struggle, adaptation, and hope, rendered through a multidisciplinary art practice that always begin with a drawing.

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Diango Hernández. Galleggia
(Installation view)
Castello di Lerici, Italy 2024

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ONDE PAZZE

GABRIELE SALVATERRA

Cosa accomuna i tagli di Lucio Fontana, i neon di Dan Flavin, gli igloo di Mario Merz o la personale grafia segnica di Carla Accardi? Ciascuno di questi elementi estetici, procedurali, materiali, in relazione con l'artista che lo ha impiegato intenzionalmente, ne è diventato un corrispettivo diretto ed esplicito, quasi un marchio di fabbrica capace di identificare immediatamente l'artista che lo ha utilizzato. Così, banalmente, Lucio Fontana "quello dei tagli", Dan Flavin "quello dei neon", Mario Merz "quello degli igloo", Carla Accardi "quella dei segni". La forza di questa appropriazione personale può prestarsi a derive semplificatorie anche se in realtà, in relazione ai nomi portati a esempio di una fase eroica della ricerca artistica, è sempre stata esito di una periodo di formazione sotterranea ed esistenziale che, poi, a un certo punto, si è distillata, raggiungendo un unico elemento – per la verità declinabile poi in innumerevoli conformazioni – all'interno del quale condensare un'intera vita di possibilità e visioni.

Diango Hernández ha fatto lo stesso salto. Dopo un primo praticantato nella grafica e in un design "di fortuna" caratteristico dei paesi del cosiddetto Sud del Mondo, ha definito la sua ricerca a partire principalmente dal disegno, quello dell'appunto immediato e del blocco note sul quale registrare, quasi in flusso creativo senza limiti né mediazioni, i proprio progetti, le proprie intuizioni, le possibili opere, sculture, installazioni che, concettualmente, potevano sprigionare dalla potenza latente di un semplice foglio di carta sporcato di grafite. E infatti ciò accadeva spesso. A partire dall'archivio di disegni e appunti, in un salto dal bidimensionale al tridimensionale, le idee di Hernández prendevano corpo, aggiungendo alla forza intrinseca ai suoi interventi la paradossalità dovuta all'elemento imponderabile e inaspettato che caratterizza ogni passaggio dal progetto disegnativo alla realizzazione installativa. Questo lavoro aveva un portato politico, raccontava di emigrazione e globalizzazione, libertà e oppressione, memoria e attualità, disponibilità di mezzi e penuria degli stessi: una penuria che aguzza l'ingegno e che può diventare, all'occorrenza, motore creativo.

A un certo punto arriva lo scarto, la rottura, il salto, appunto. Diango Hernández decide di rinunciare all'abbondanza che la sua pratica ormai affermata aveva permesso, per limitare l'intera propria poetica a un'unica voce: quella dell'onda. È la nascita dell'Olaismo. Come avvenuto per gli esempi elencati all'inizio, quella che sembrava una rinuncia calvinista, si trasforma presto in un mezzo per raggiungere una grande ricchezza. Le onde dell'artista cubano si dimostrano mobili e adattabili, danno vita a opere astratte, sculture che sembrano pezzi di design, composizioni dal marcato andamento grafico e modulare – potenzialmente ripetibile all'infinito – ma si rivelano anche perfette per diventare costrutto figurativo utile a infondere volume a volti, corpi, paesaggi, oggetti dalla svariata provenienza... Ecco che l'onda – la ola – si tramuta in grammatica minima e distintiva per dare struttura a questi

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elementi del reale. Qualsiasi cosa, passando attraverso il filtro dell'artista, può essere tradotta in una conformazione di onde così da rendere il tratto distintivo dell'autore di origini cubane, non solo un segno di riconoscibilità, ma anche la lettera di un alfabeto che, affiancata correttamente ad altre lettere della stessa tipologia, può dare vita a un sistema che ambisce allo status di vero e proprio linguaggio.

Una sintassi che racconta la sensazione dell'isolamento, il trovarsi di fronte al muro dell'oceano, l'impossibilità ad abbattere questo ostacolo per connettersi al resto del globo, la potenzialità, viceversa, del mare di farsi strada per avvicinare luoghi lontani, l'esperienza di radicamento caraibico che si oppone e strizza anche l'occhio all'autarchia occidentale di Europa e Nord America, strumento di de-costruzione festoso e colorato della razionalità spesso grigia e monotematica dei paesi del cosiddetto "mondo sviluppato", flusso incontrollato che destabilizza, direttamente da Cuba, gli equilibri degli altri Stati. L'Olaismo è tutto ciò e molto di più: una corrente che come lo Spazialismo, il Minimalismo, l'Arte Povera o Forma 1, prova a ricostruire l'arte e la vita a partire da un nuovo punto di vista. Mancano ancora i seguaci del movimento, Diango Hernández sembra solo al timone, ma neppure contrario ad accogliere sulla barca chi si volesse aggiungere in un'idea collettivista di pratica artistica.
A partire da questi intenti, la politica della prima maniera dell'autore non si è semplicemente tramutata in superficiale estetica; essa è diventata profonda (est)Etica, dove il linguaggio, apparentemente piacevole, coinvolgente, colorato ed entusiasmante, si fa portatore di valori nuovi che tentano di riconvertire la realtà nella sua interezza.

Nell'odierna mostra italiana l'alfabeto ondulato di Diango si impegna nella rappresentazioni di volti. I ritratti che ne risultano sono destabilizzati e destabilizzanti. Le fattezze delle persone così effigiate sono portate al loro limite di rottura, estremamente deformate dai tracciati curvilinei del pennello, fanno pensare a individualità sulla soglia della sparizione o che si aprono alla complessità del mondo circostante, superando i limiti circoscritti del proprio sé. Sono volti di squilibrati? Il titolo della mostra sembrerebbe suggerire questo,
anche se, probabilmente, la pazzia e l'azzardo di queste opere risiedono più nella modalità con cui l'autore le ha approcciate, nella volontà non solo di restituire i suoi soggetti ma di farne anche qualcos'altro. Anch'essi sono diventati, nei presenti lavori, testimoni della forza caraibica dell'onda, sono un po' meno persone e un po' più energia universale.

Così, anche in questa mostra, Hernández mostra la capacità dei grandi creativi di riconoscere elementi che già esistono nel reale – come le onde – per appropriarsene e renderli identificativi del proprio operato. Attraverso essi c'è il tentativo radicale di trasformare la realtà che ci circonda nella sua interezza. C'è dell'eroismo in tutto ciò – prendere una sola cosa e farne il proprio simbolo d'elezione – ma il risultato è appagante: Diango Hernandez è diventato "quello delle onde".

(testo anonimo rinvenuto all'interno di una bottiglia sulle coste del Portogallo, poco a Sud di Nazaré)

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Diango Hernández: desideri di luce.
Rifrazioni (Installation view)
Fondazione San Fedele, Milan, 2024

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Bañistas
Kestner Gesellschaft, Hannover, Germany 2022
Photo: Roland Schmidt

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STOA 169, The artist columned hall. Polling, Germany 2020

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High Waves, Cantos de Sirenas.
WIZARD GALLERY, Milan, 2024

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Calma (bench)
LVM Collection, Münster, Germany
Photo: Bernd Schwabedissen

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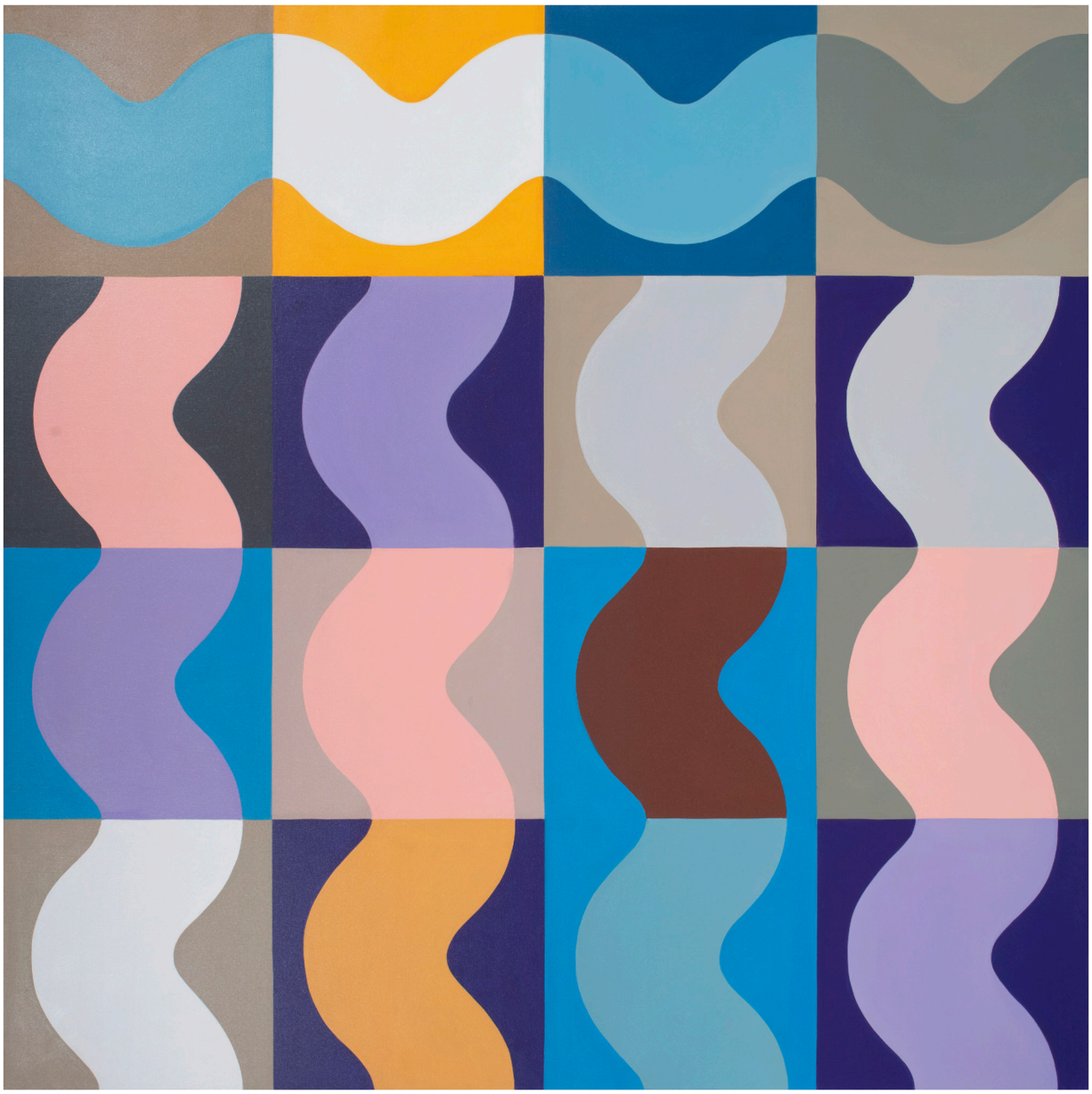
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200 x 200 cm

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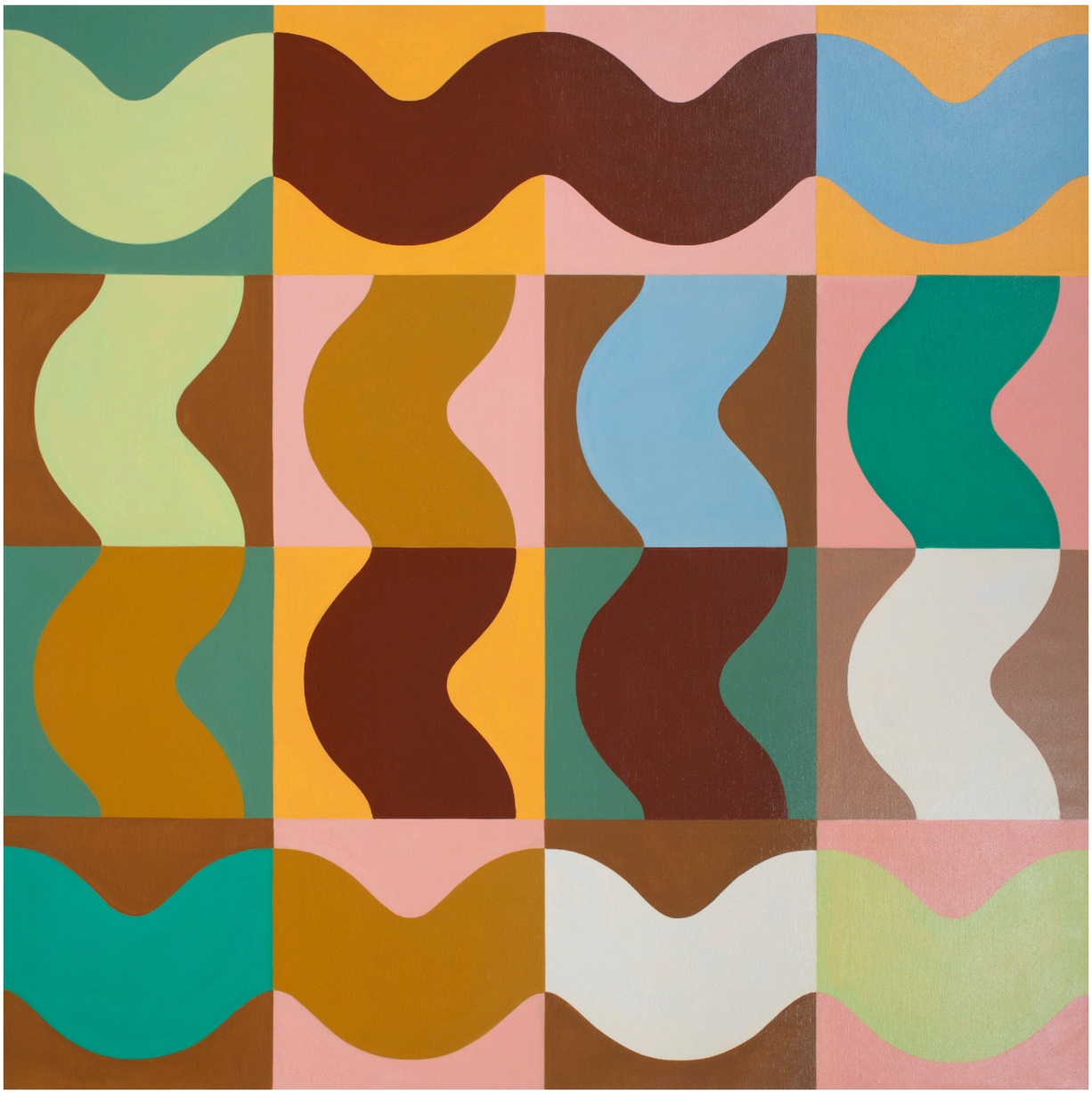
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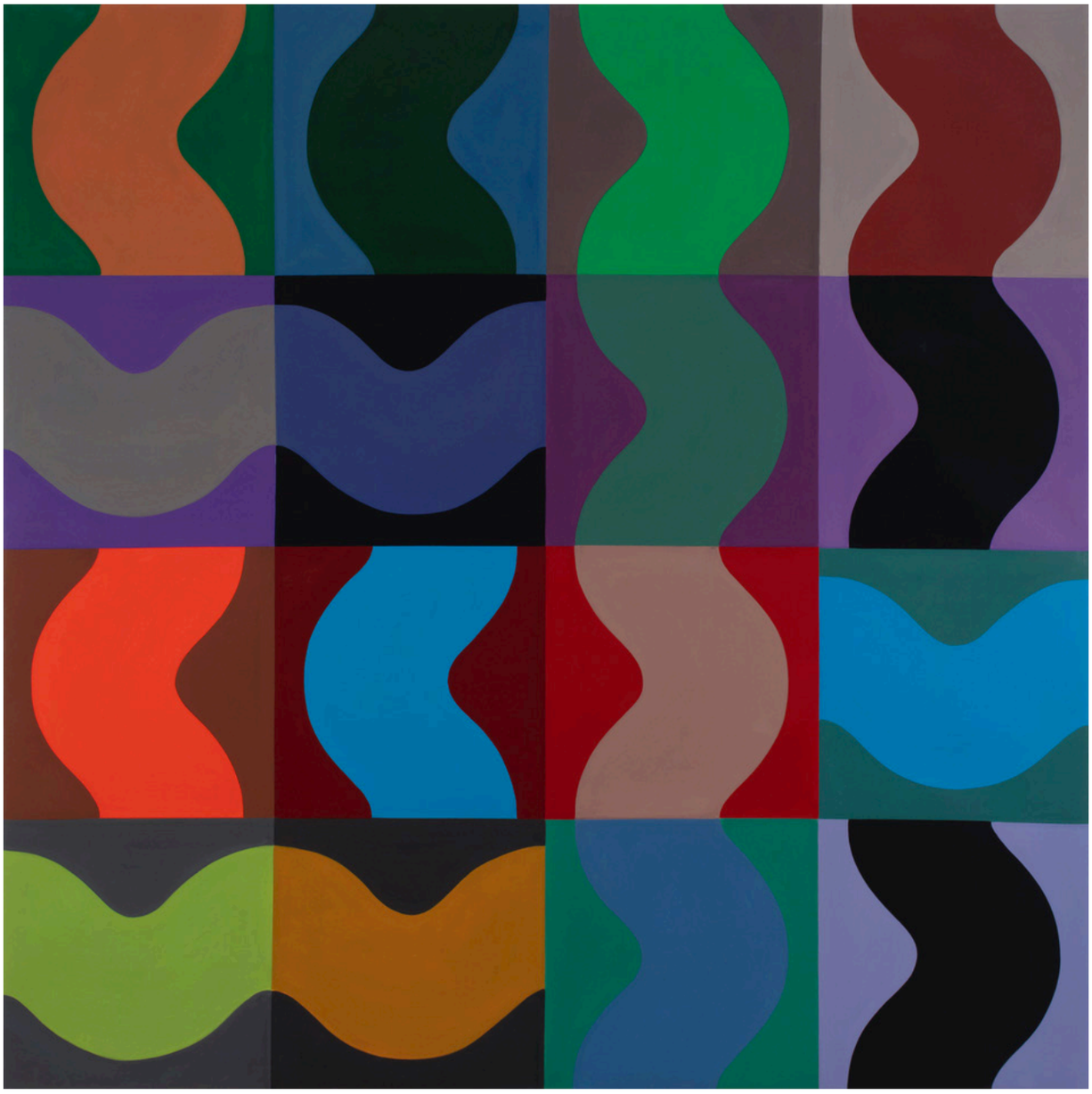
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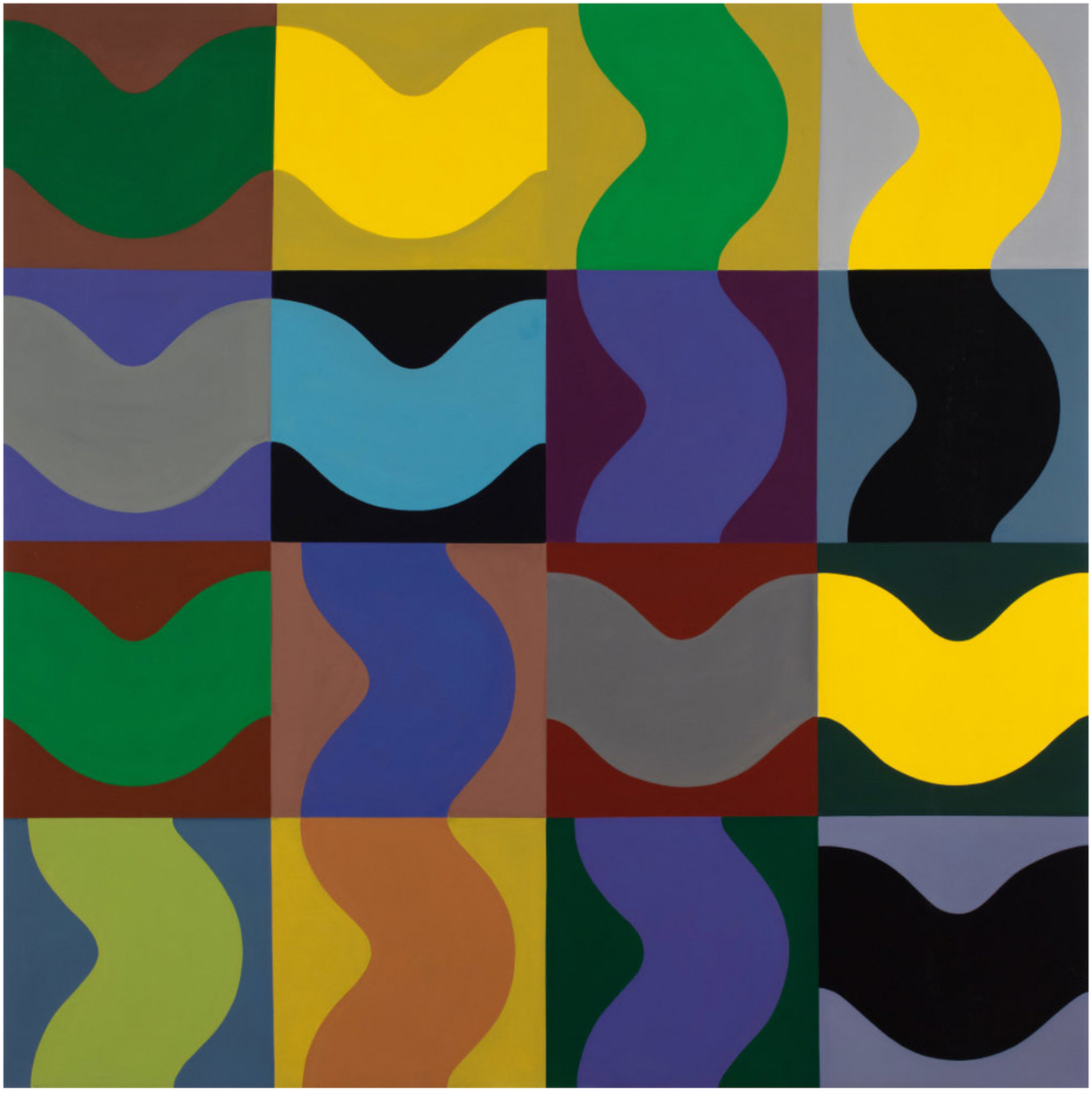
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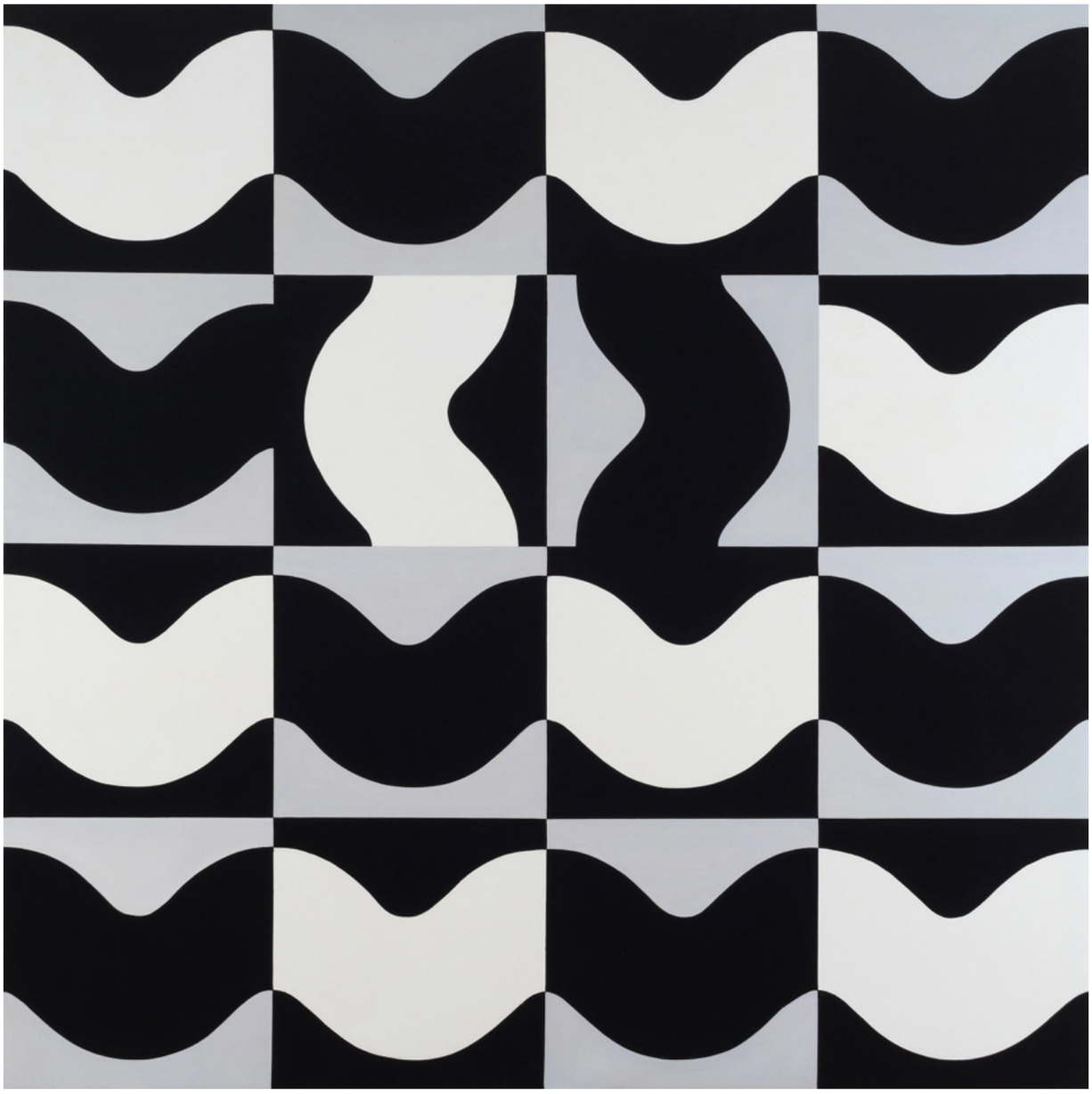
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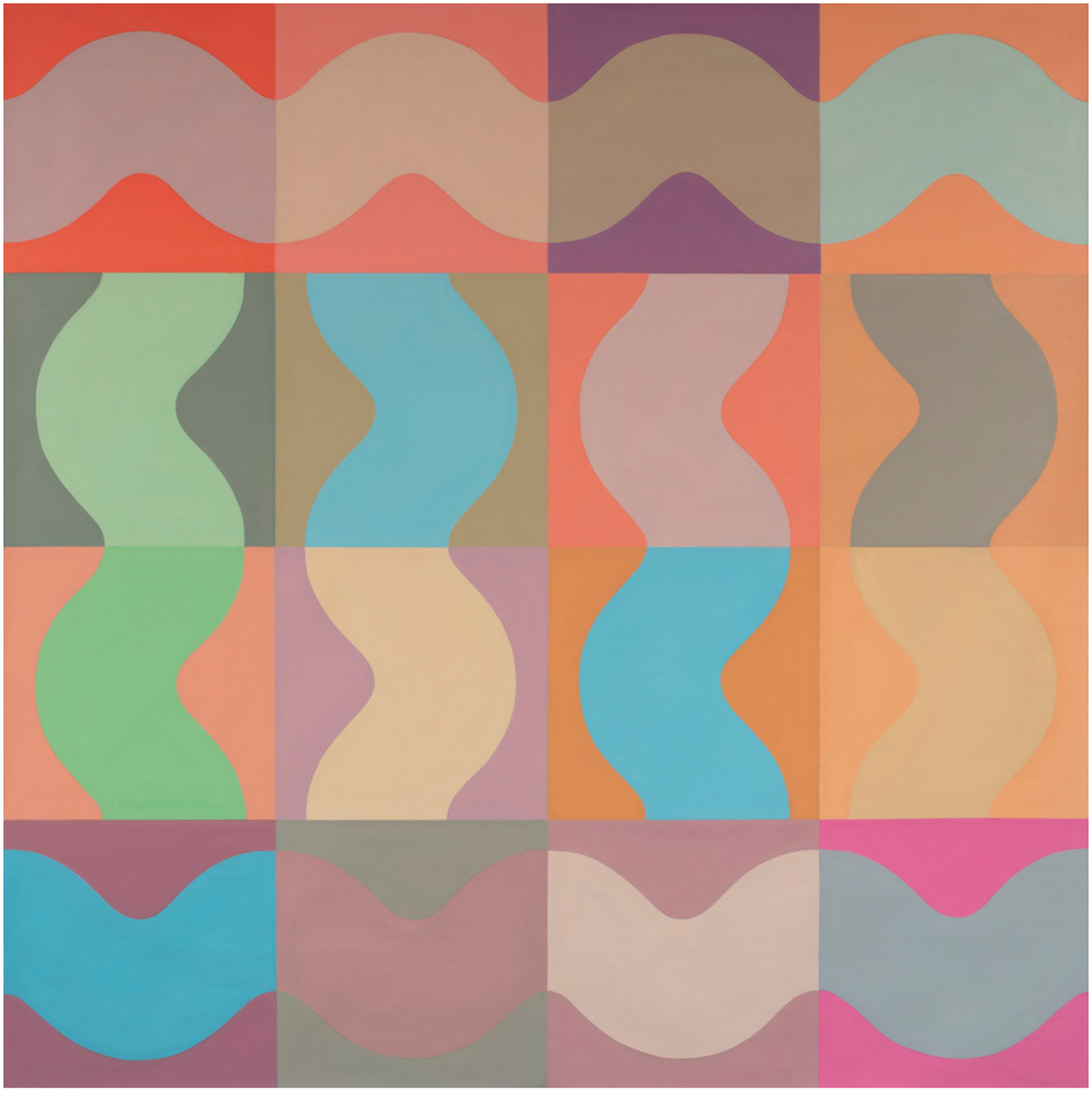
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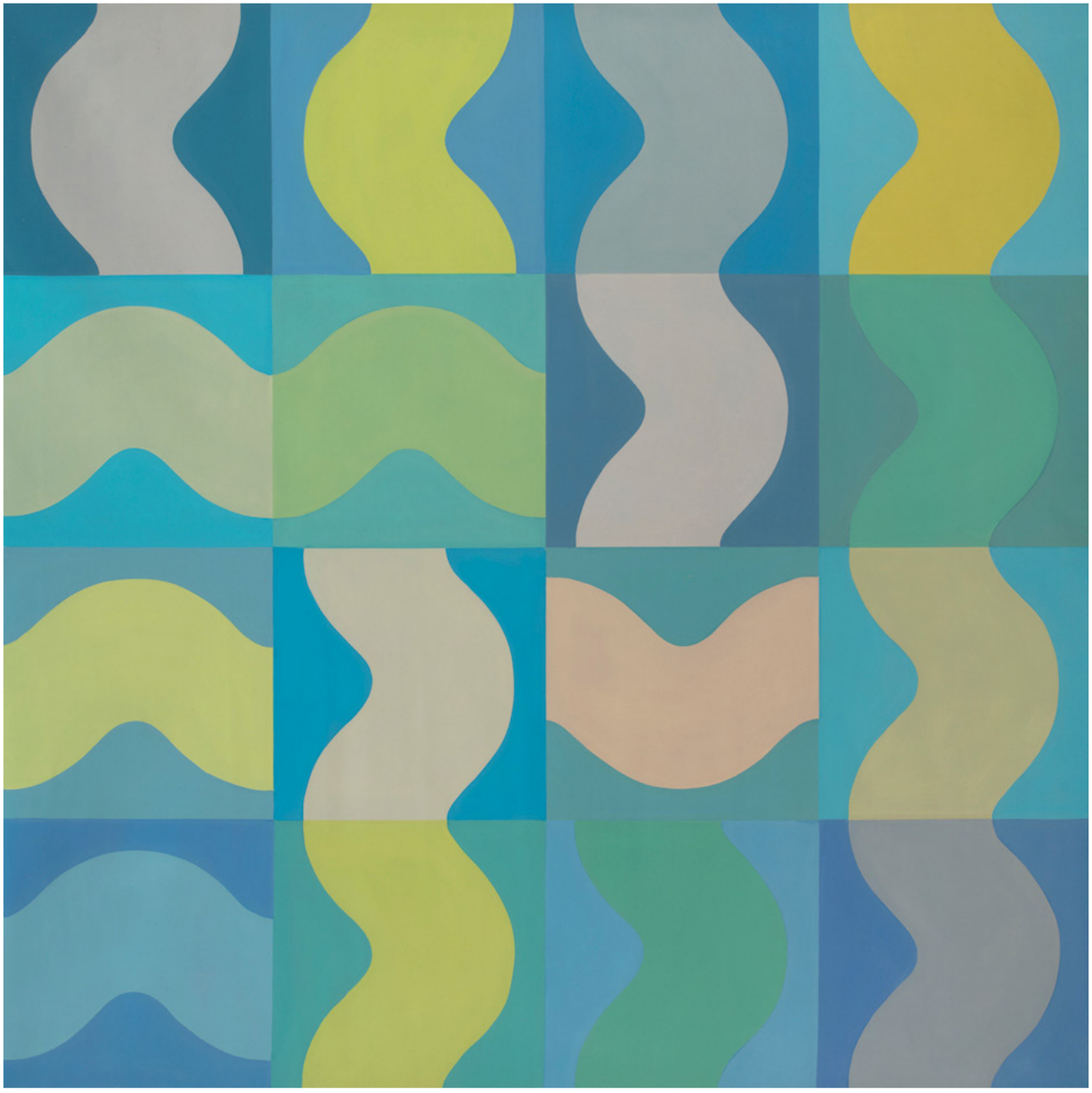
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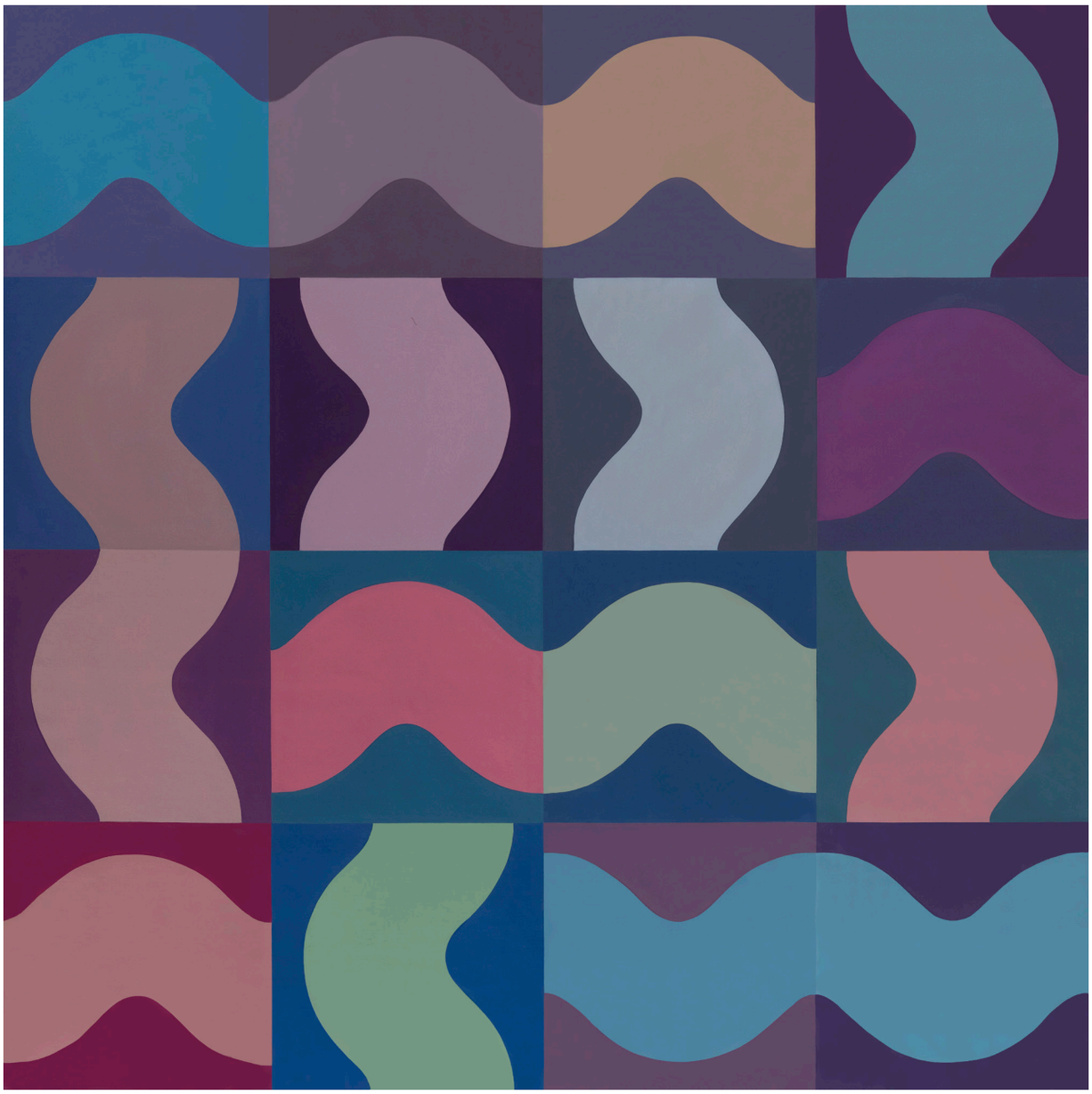
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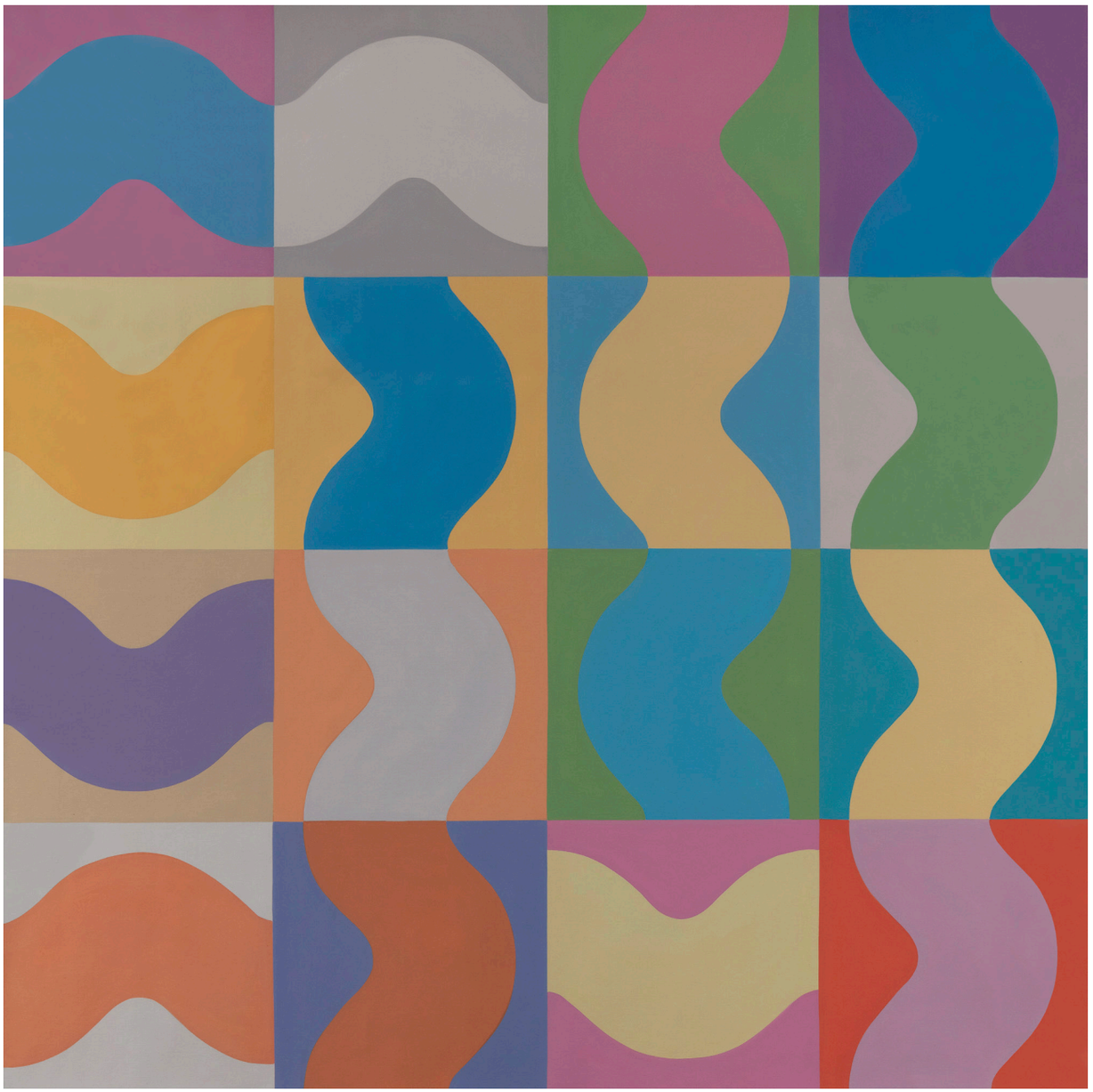
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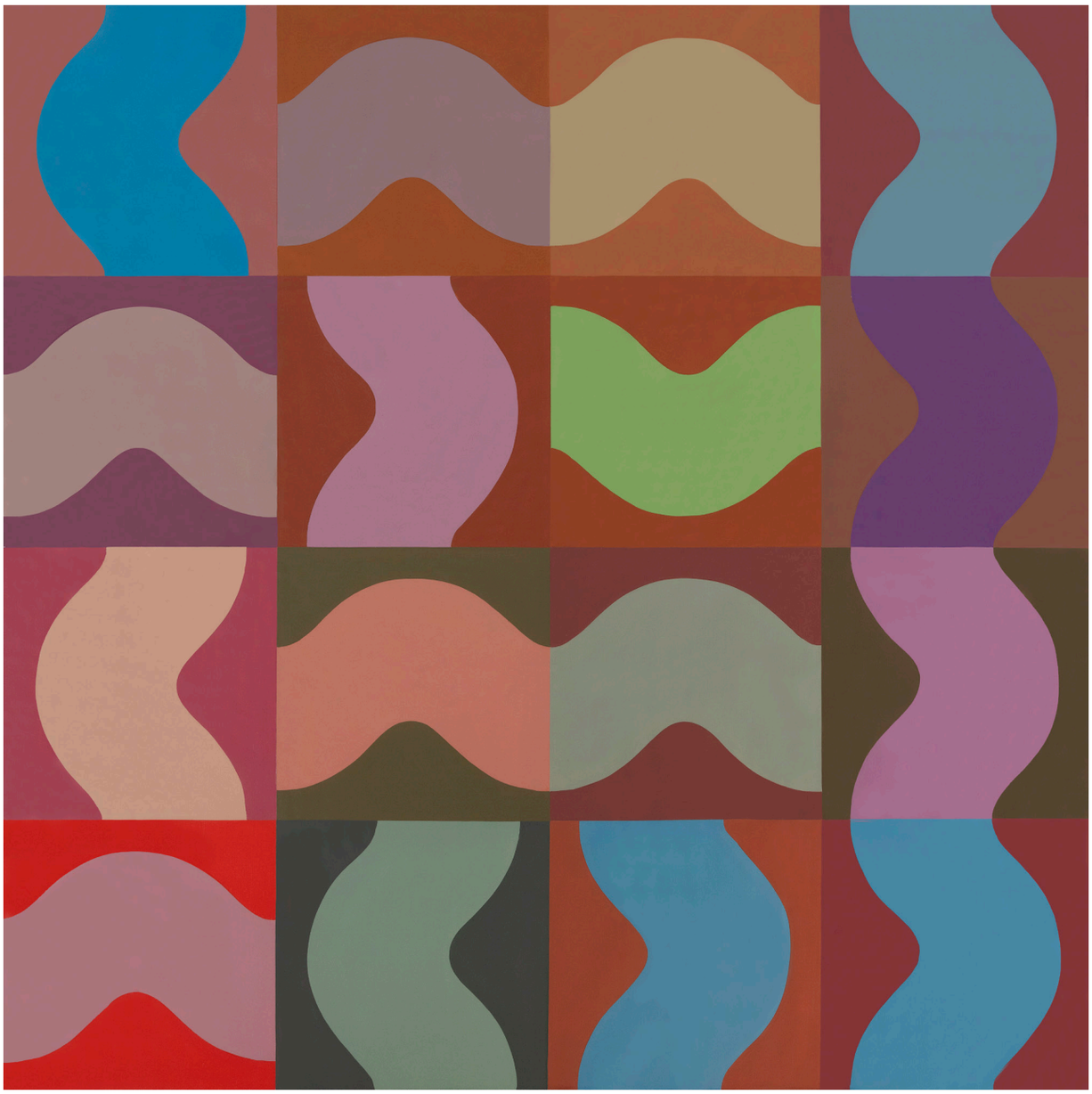
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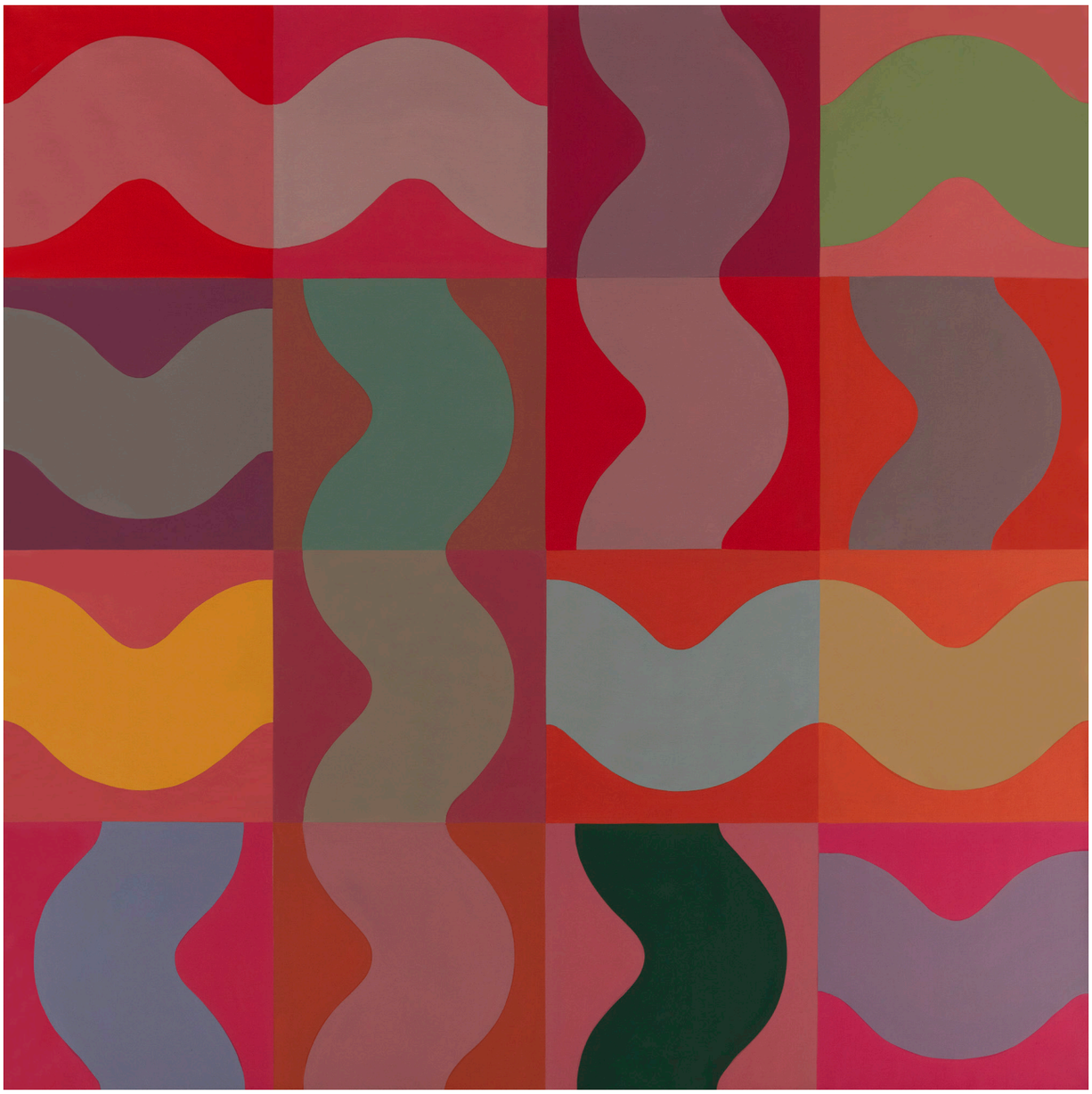
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200 x 200 cm

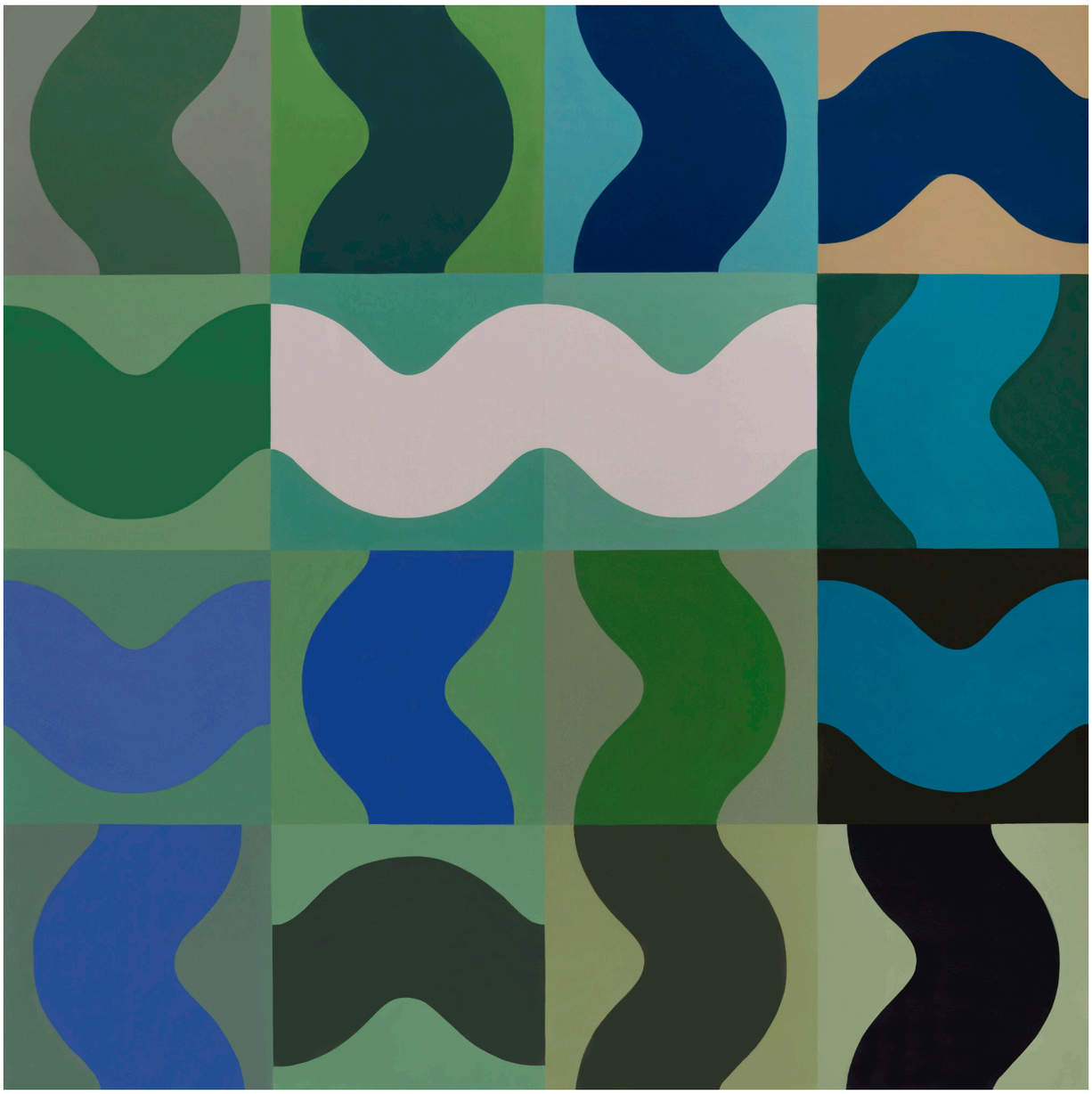
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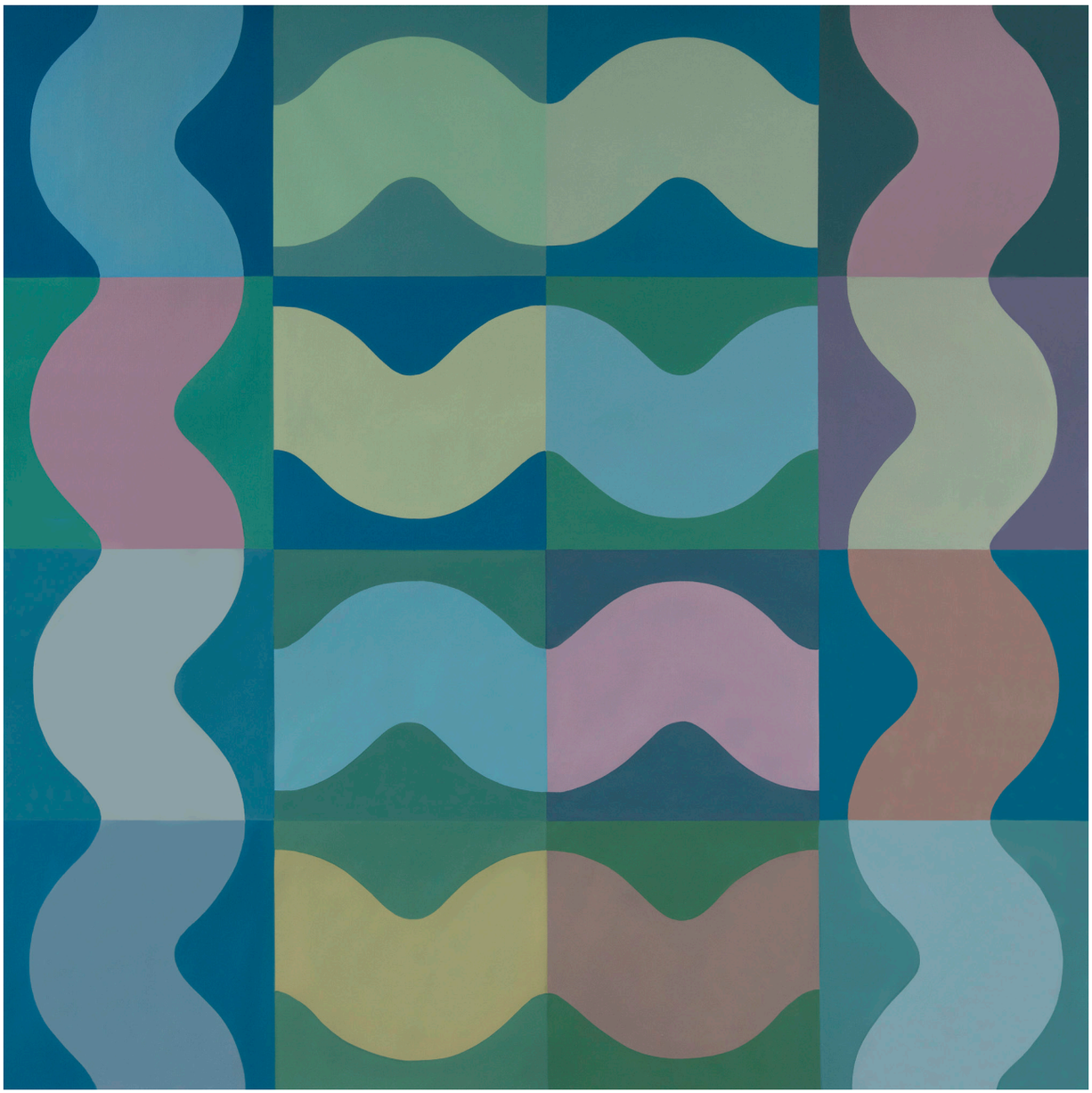
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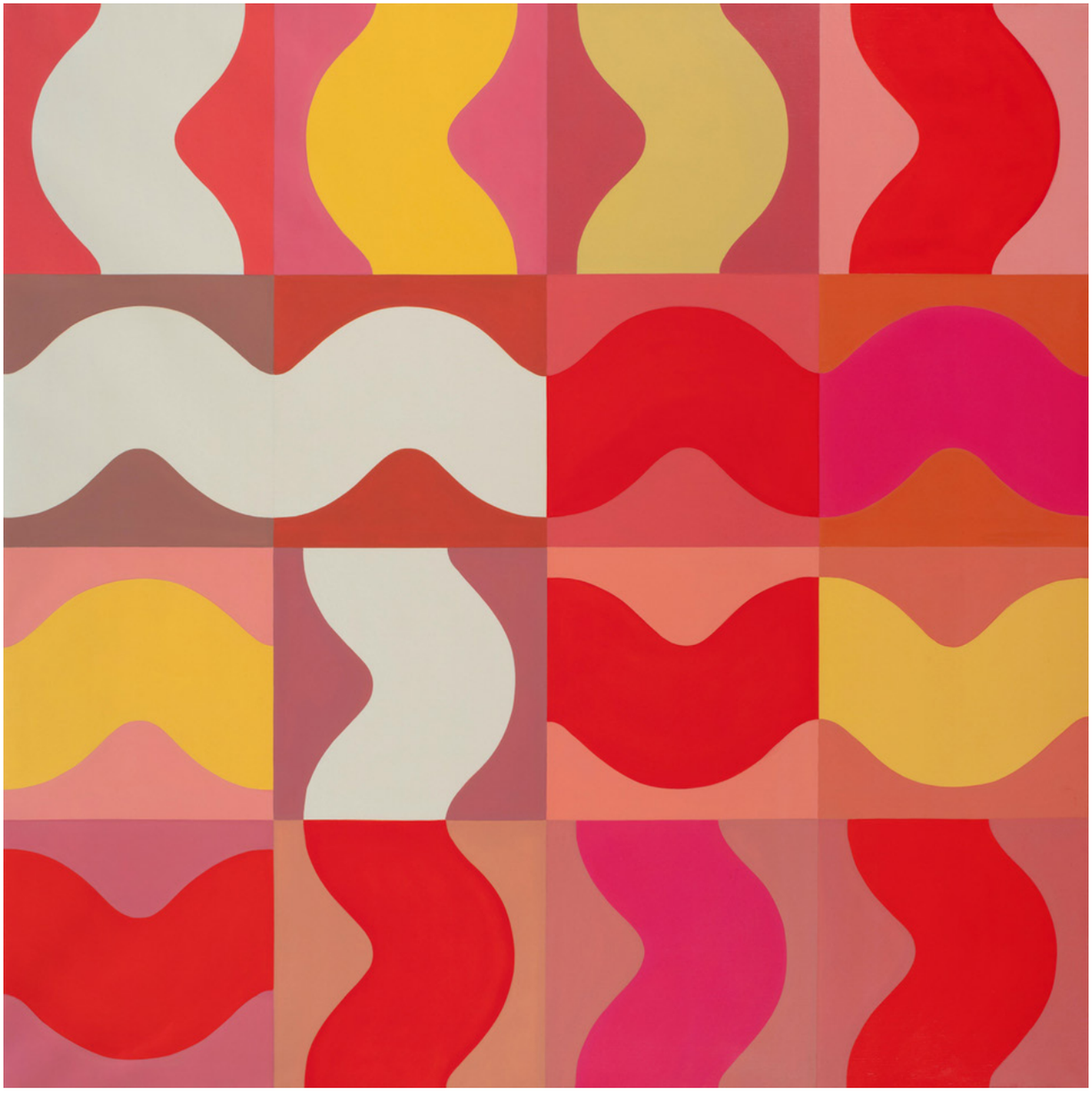
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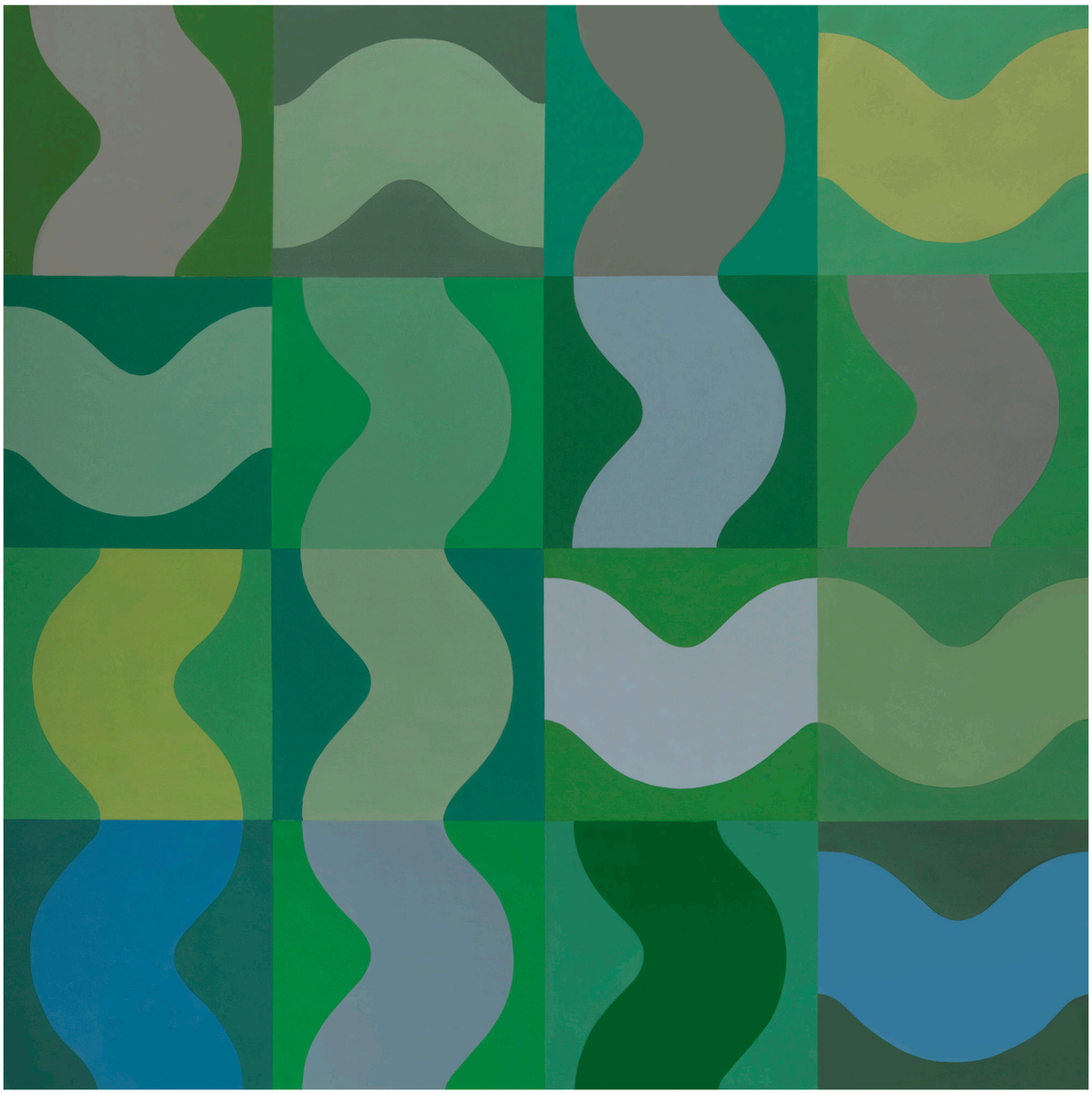
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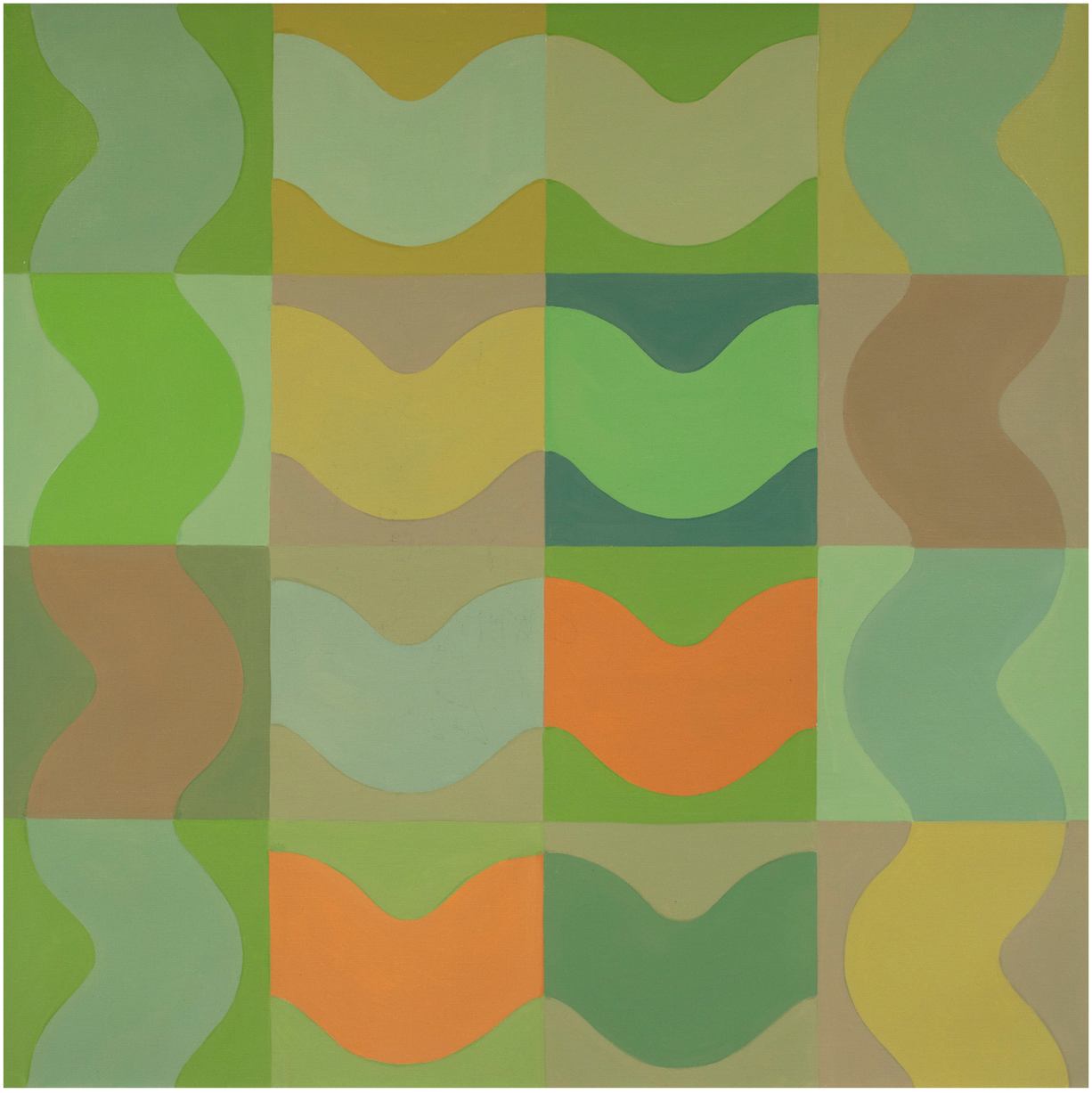
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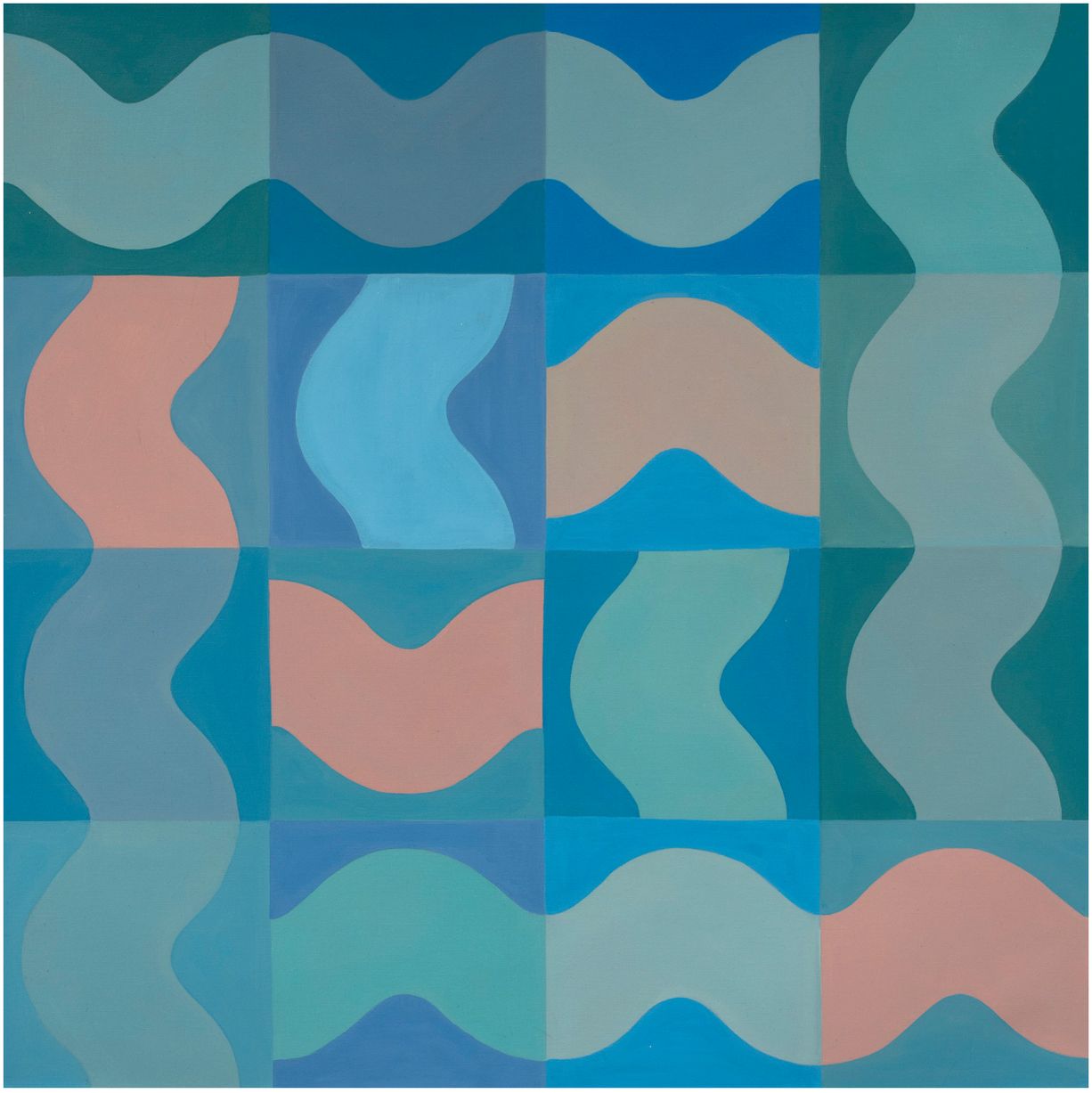
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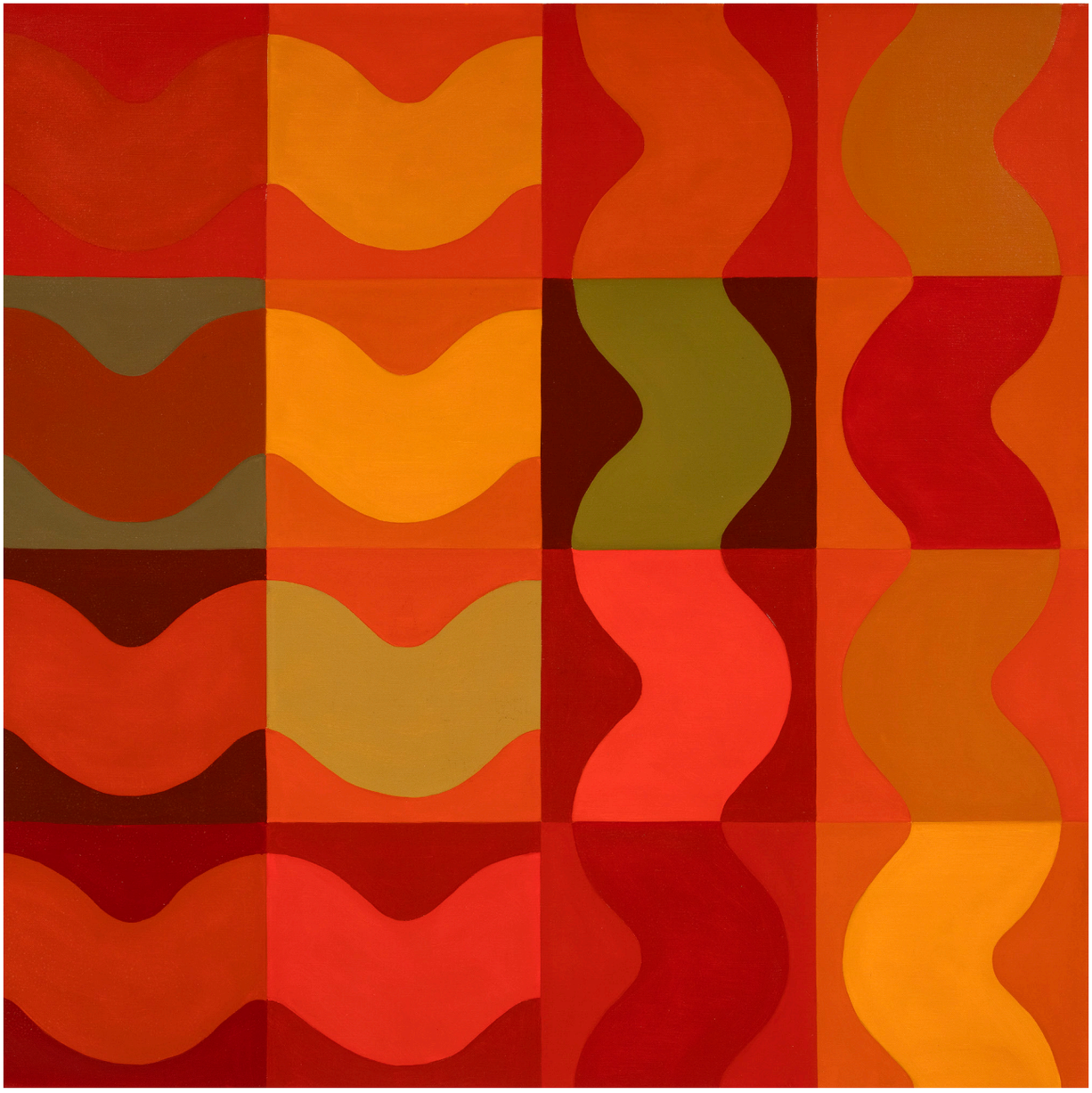
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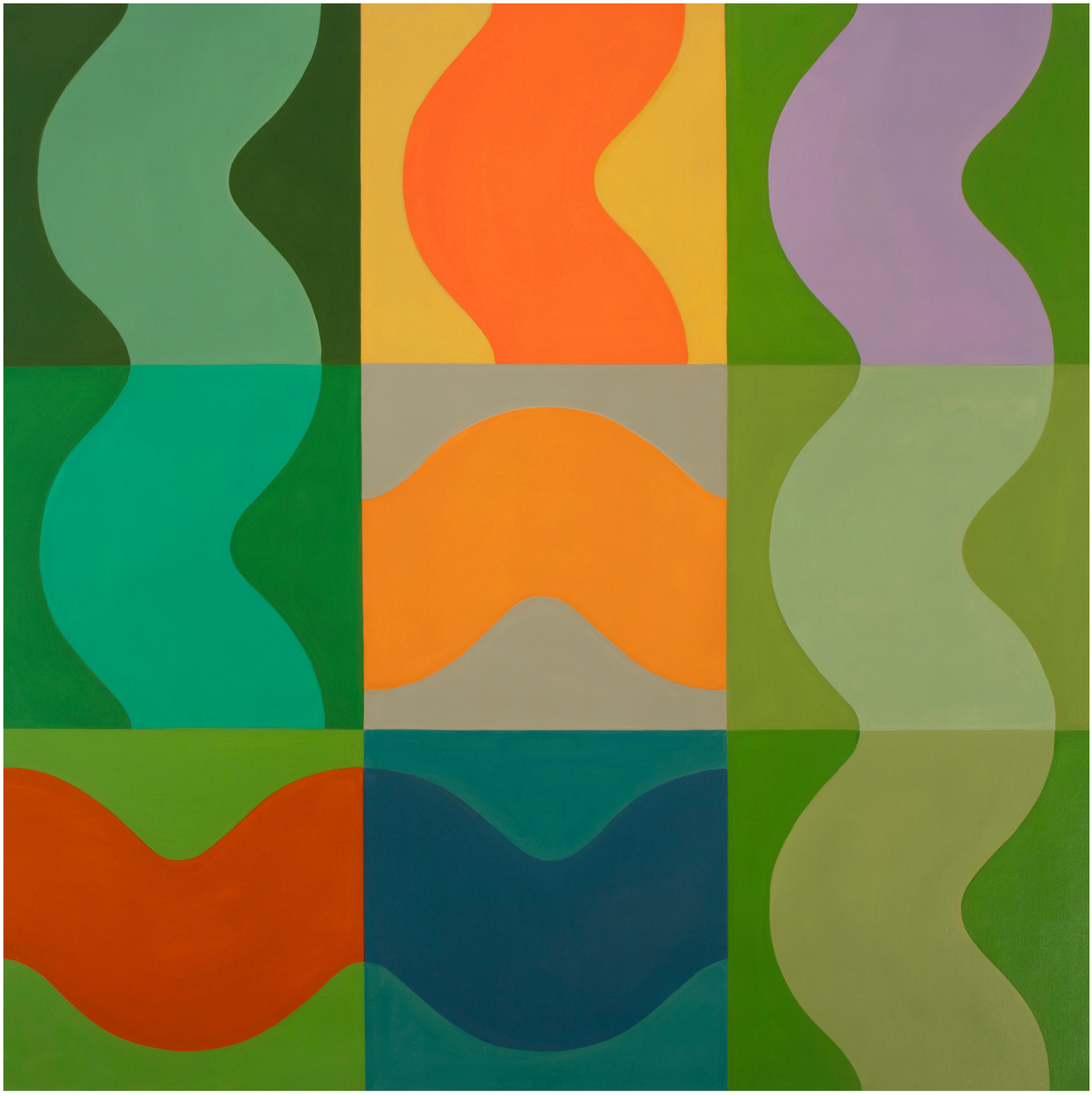
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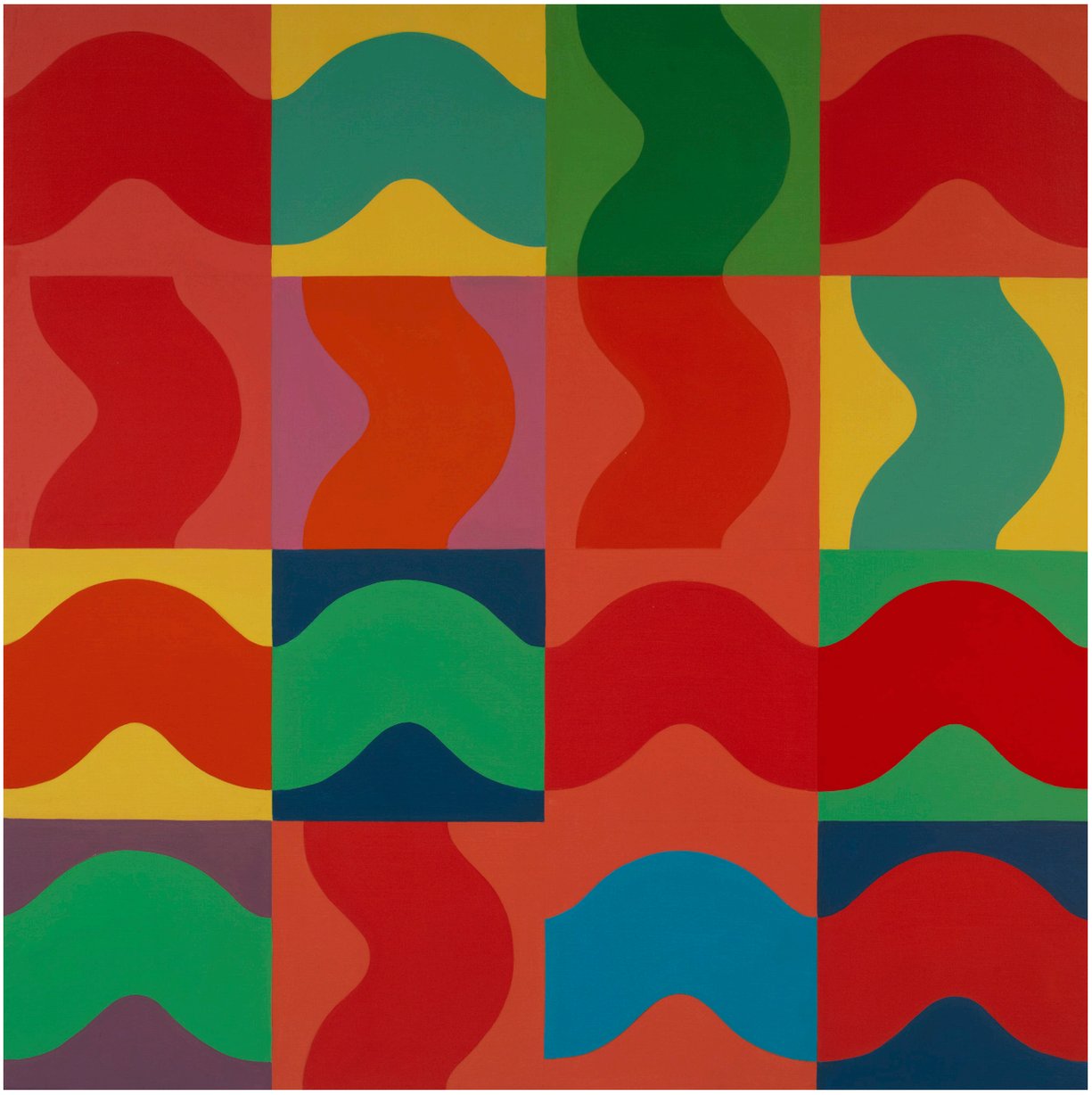
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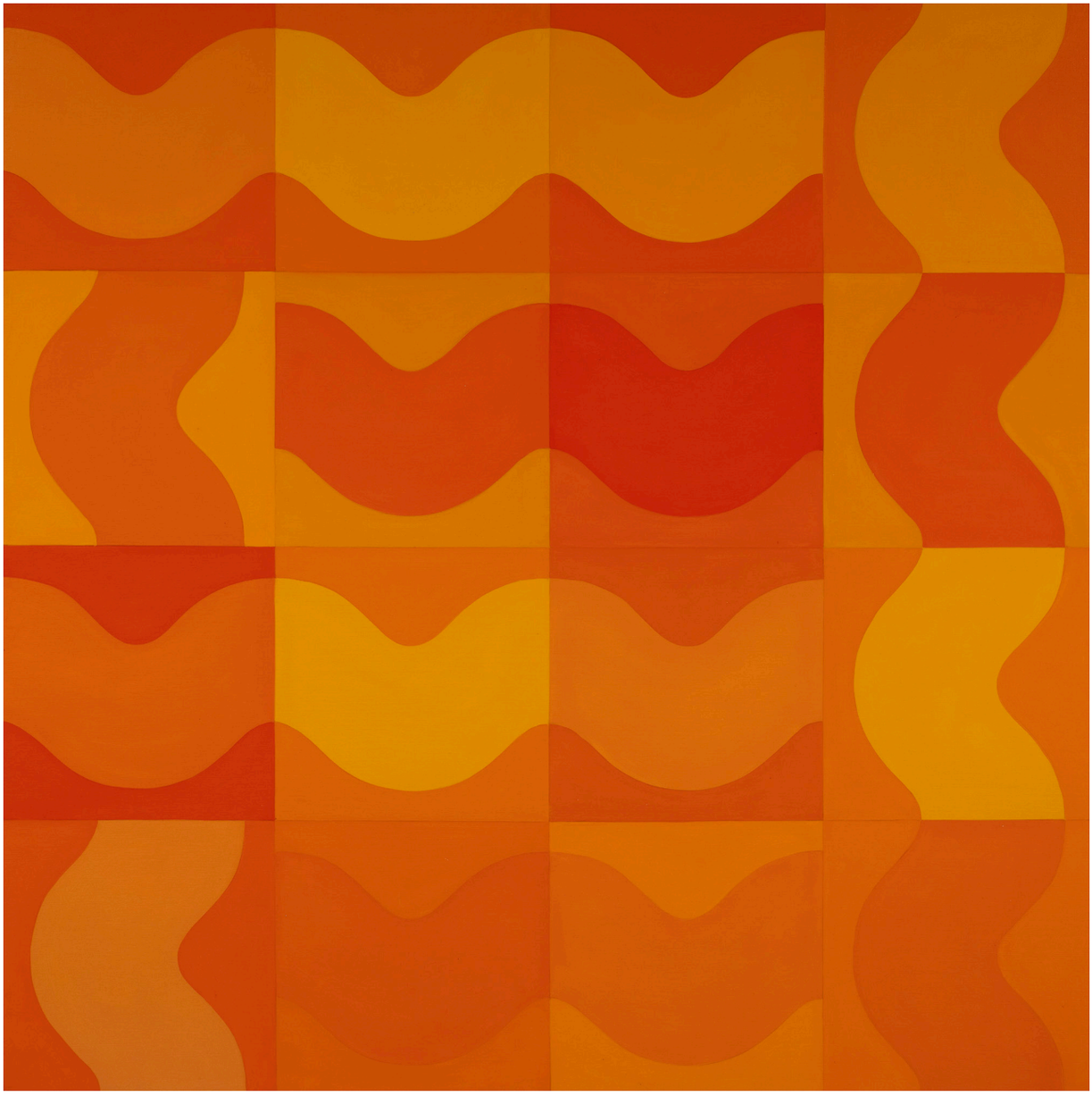
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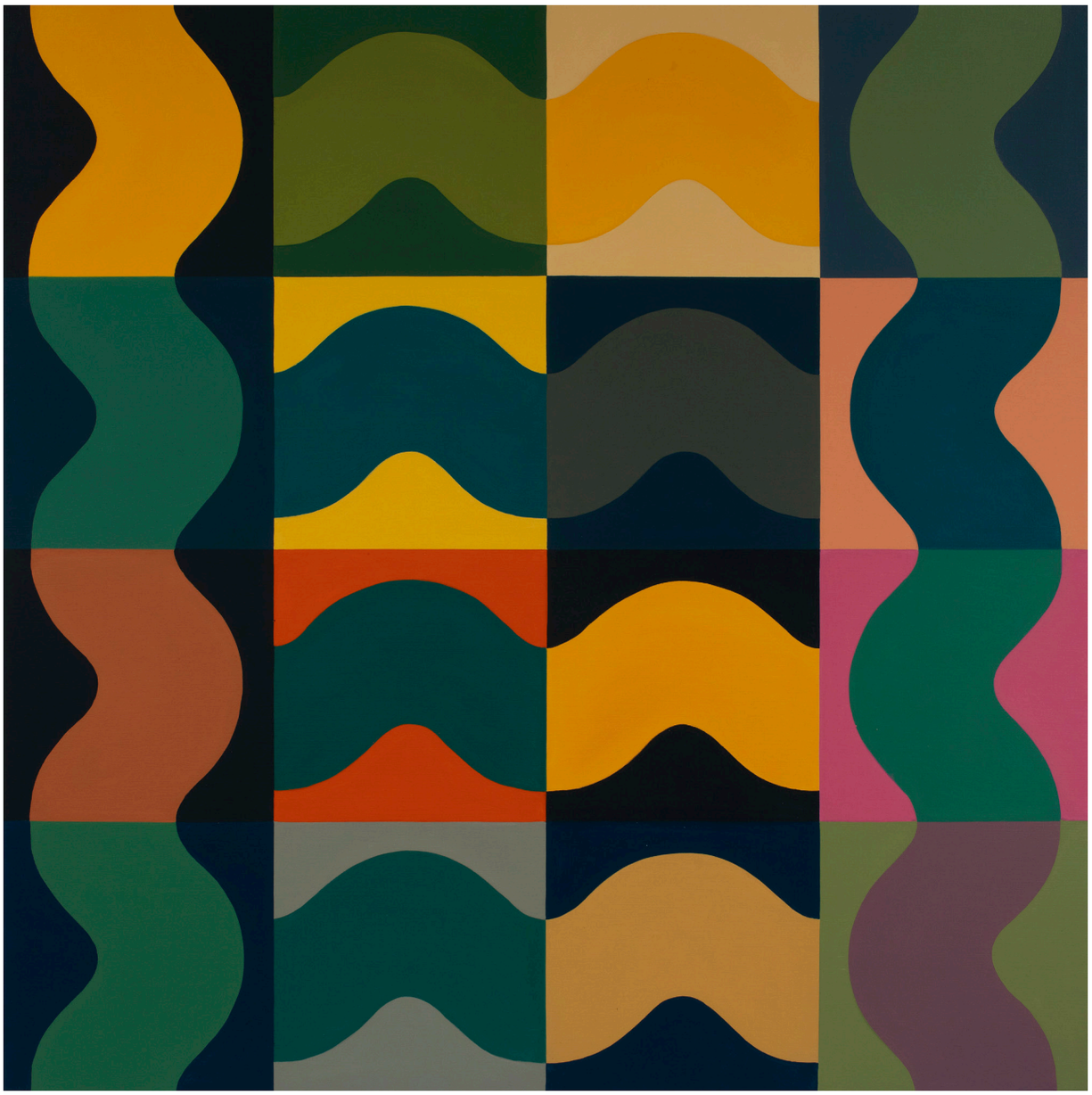
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Cantos de Sirenas 23, 2024
Oil on Canvas
150 x 150 cm

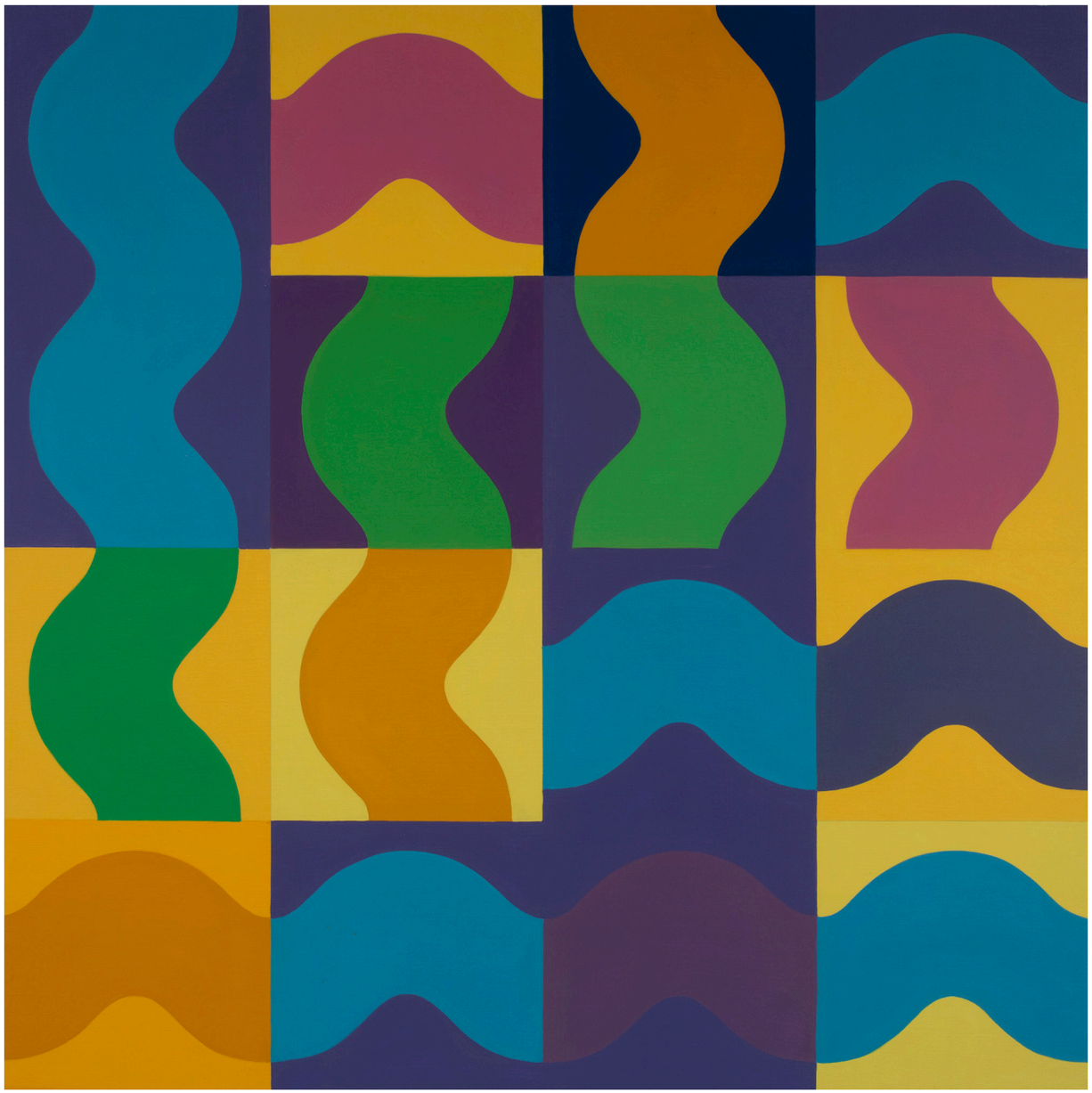
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Cantos de Sirenas 24, 2024
Oil on Canvas
150 x 150 cm

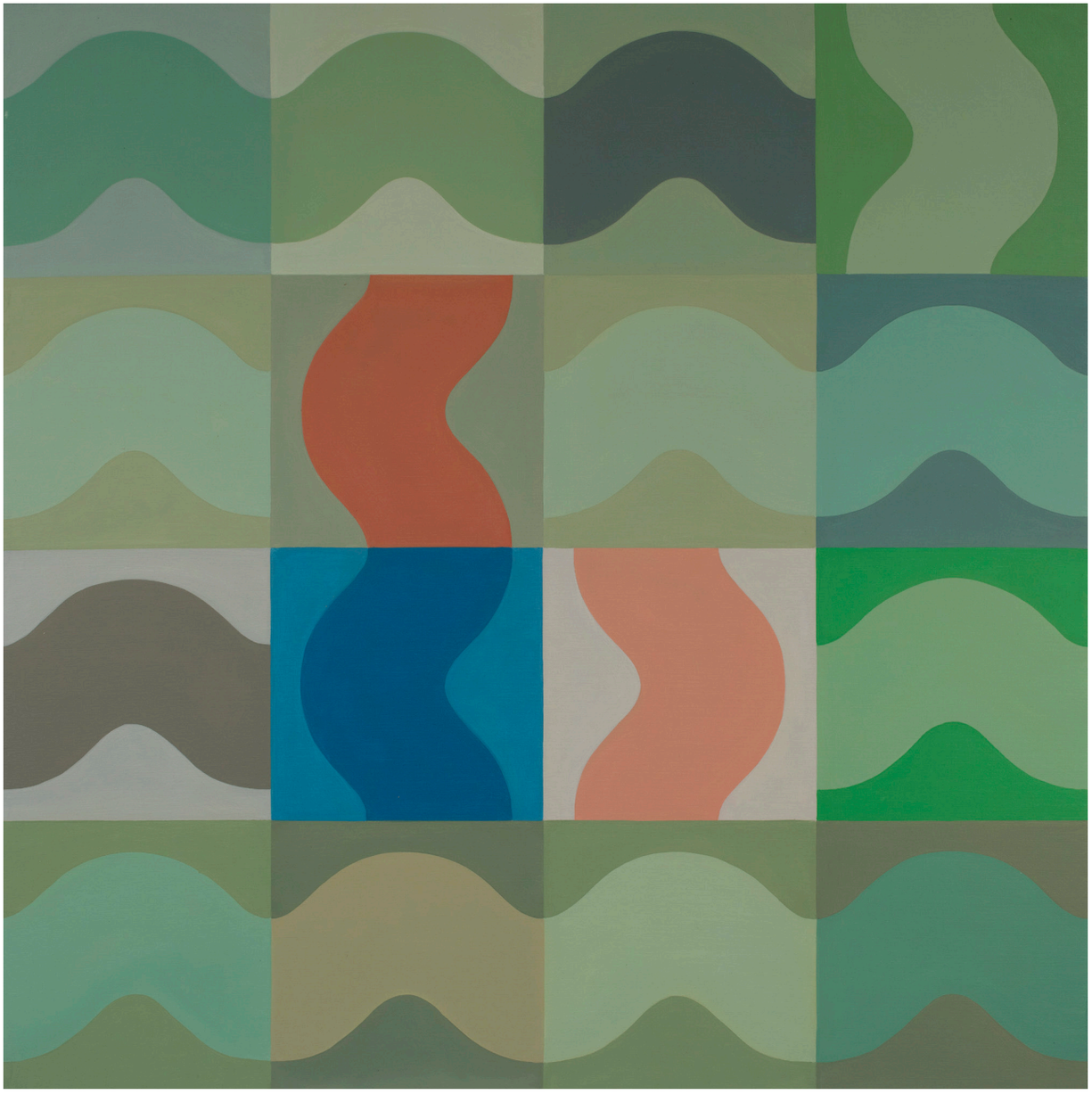
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Cantos de Sirenas_March_2025.indd 67 17.03.25 11:56

Cantos de Sirenas 25, 2024
Oil on Canvas
150 x 150 cm

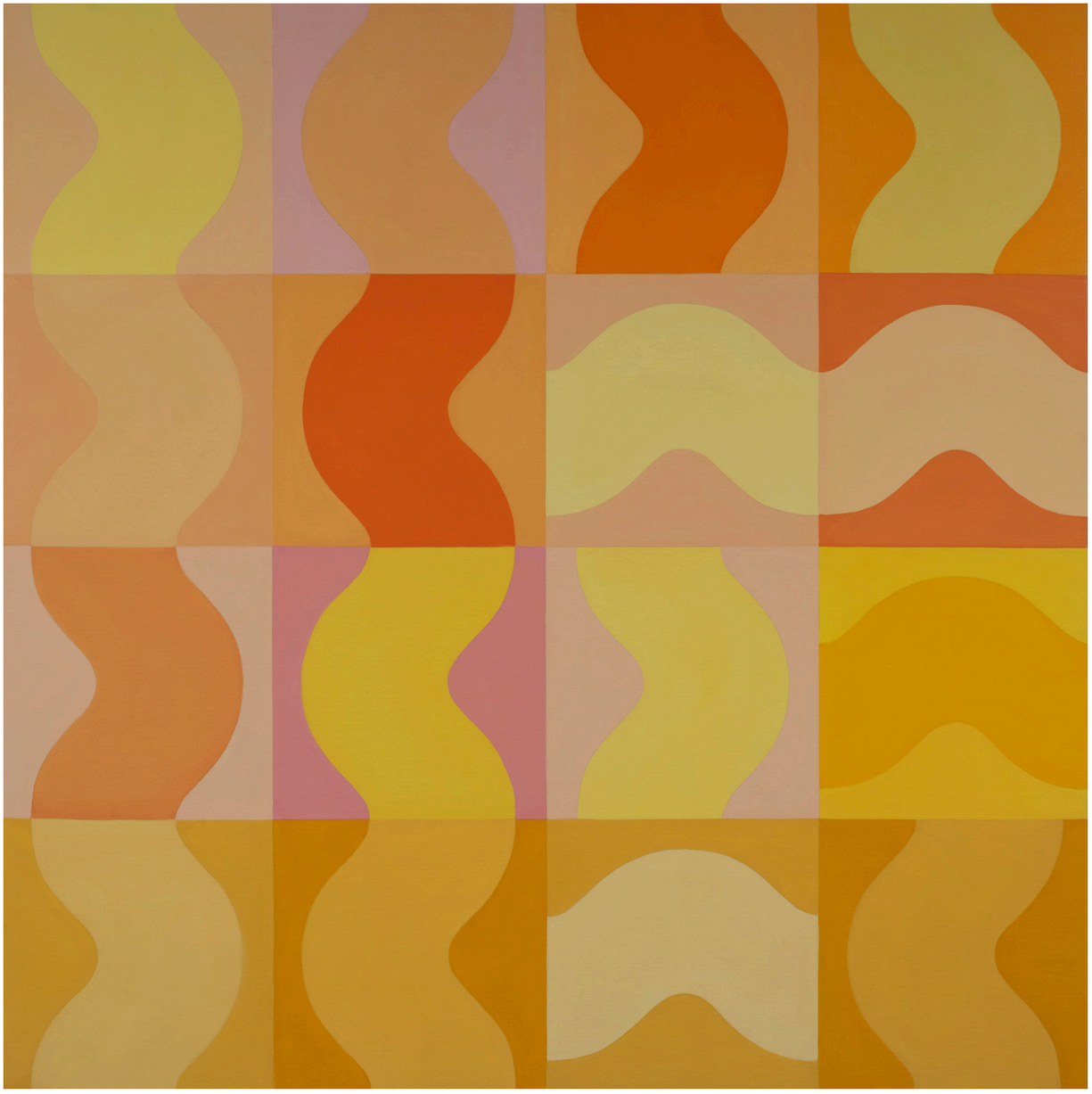
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Cantos de Sirenas_March_2025.indd 69 17.03.25 11:56

Cantos de Sirenas 26, 2024
Oil on Canvas
150 x 150 cm

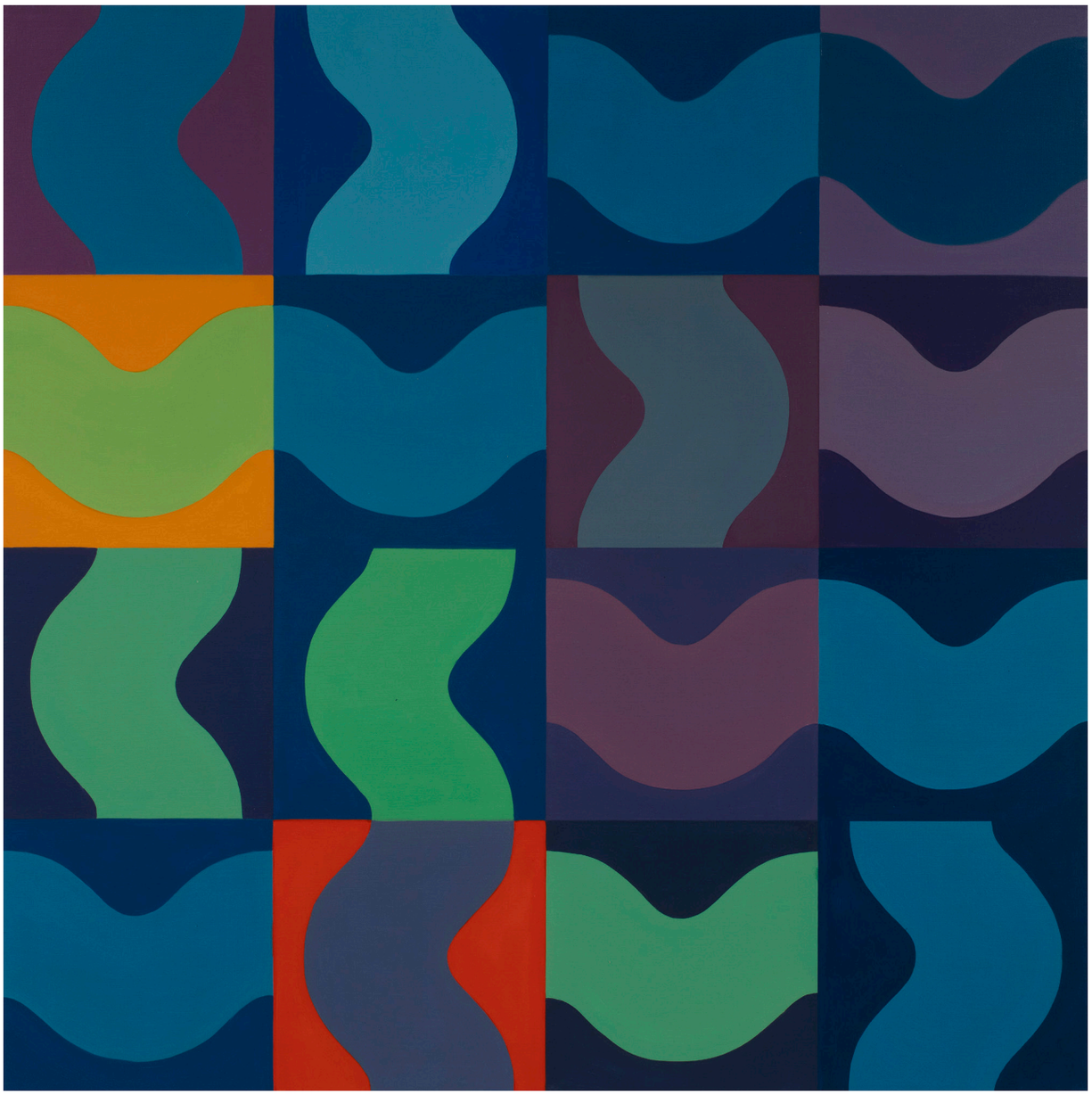
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Cantos de Sirenas_March_2025.indd 71 17.03.25 11:56

Cantos de Sirenas 27, 2024
Oil on Canvas
150 x 150 cm

Cantos de Sirenas_March_2025.indd 72 17.03.25 11:56



Cantos de Sirenas_March_2025.indd 73 17.03.25 11:57

Cantos de Sirenas 28, 2024
Oil on Canvas
150 x 150 cm

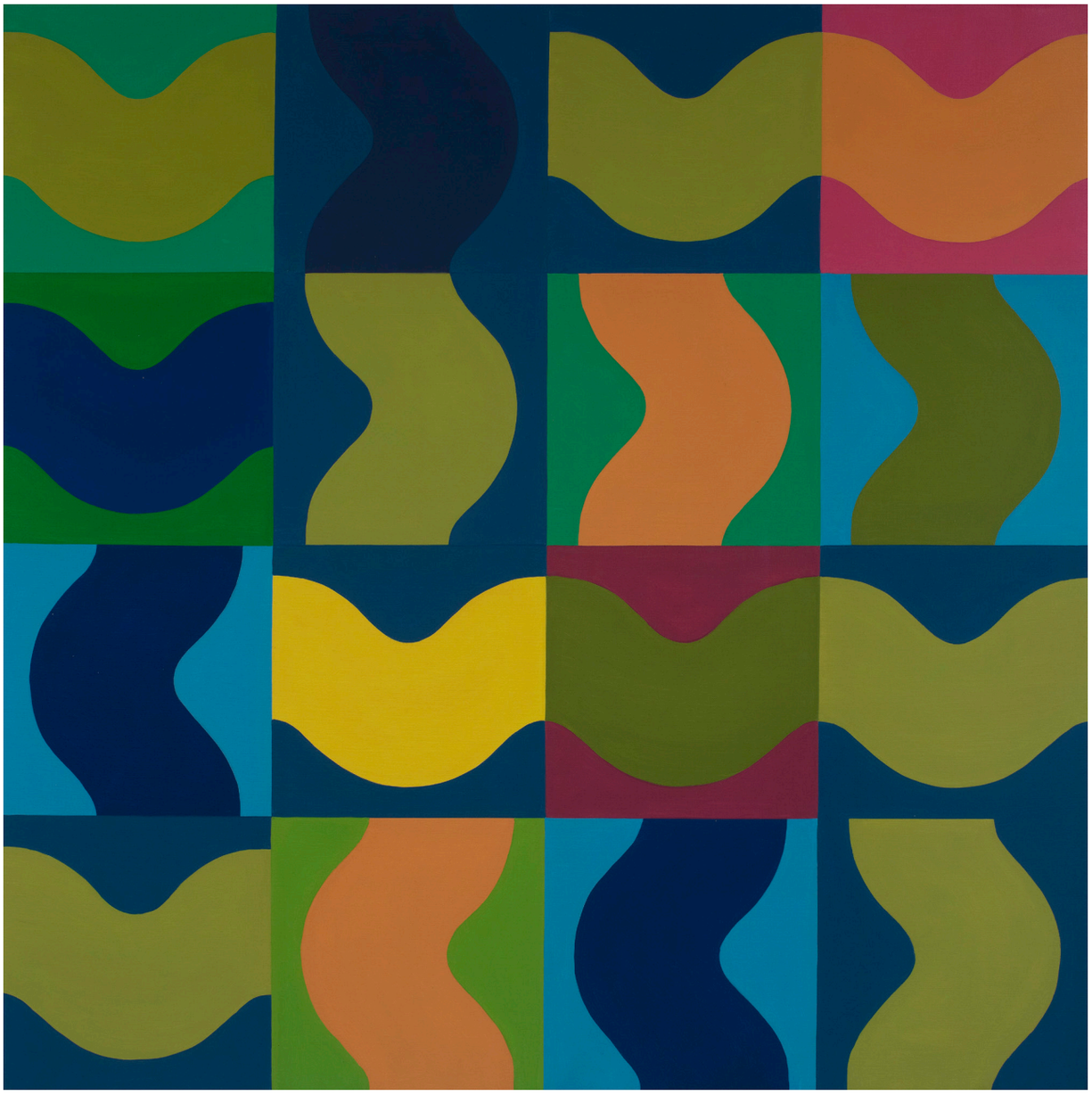
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Cantos de Sirenas_March_2025.indd 75 17.03.25 11:57

Cantos de Sirenas 29, 2024
Oil on Canvas
150 x 150 cm

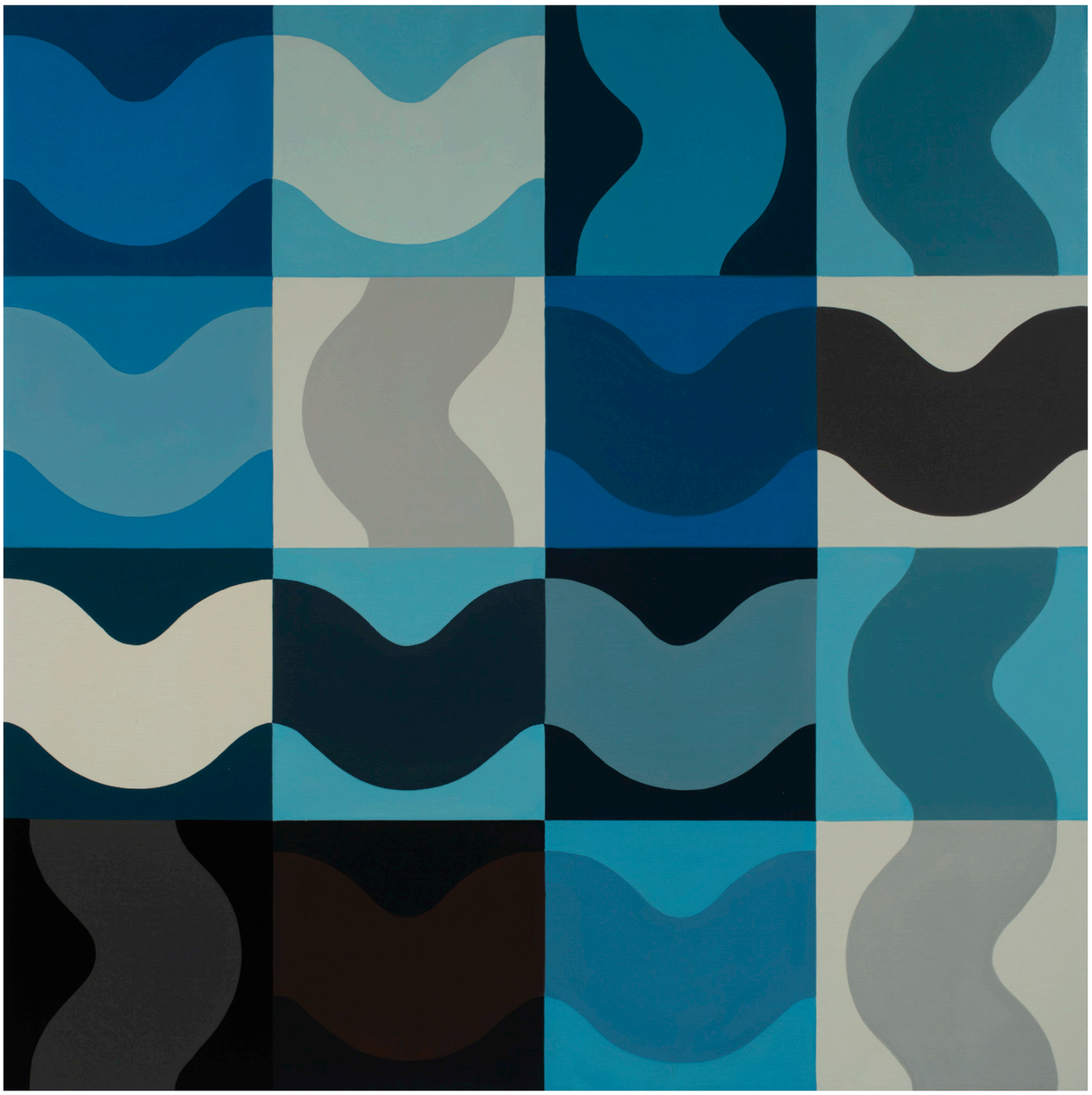
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Cantos de Sirenas_March_2025.indd 77 17.03.25 11:57

Cantos de Sirenas 30, 2024
Oil on Canvas
150 x 150 cm

Cantos de Sirenas_March_2025.indd 78 17.03.25 11:57



Cantos de Sirenas_March_2025.indd 79 17.03.25 11:57

DIAN
HERNA

Cantos de Sirenas_March_2025.indd 80 17.03.25 11:57

NGO
ANDEZ

BIOGRAPHY

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Diango Hernández
1970 Born in Sancti Spíritus, Cuba
Lives and works between Düsseldorf and Havana

Diango Hernández in the early 1990s amid the economic crisis triggered by the fall of the Soviet Union participated in various collective initiatives as part of the Cuban cultural scene. Hernández co-founded together with Francis Acea Ordo Amoris Cabinet. Also known as OAC, the artistic duo rapidly gained recognition exhibiting throughout Europe and North America. In the early 2000s he moved to Europe, where he continued to produce artworks that have made him one of the leading heirs of the American conceptual legacy.

In (2009) Hernández was awarded with The Rubens Award for his outstanding contribution to the field of art. His works have been exhibited around the world and explore themes such as cultural identity and the impact of politics on everyday life. The Rubens Award is considered one of the highest honors in the art world and recognizes artists who have made a significant impact on the industry through their artistry and creativity.

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.

AWARDS AND 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
2012 Artist-in-residence, Fondazione Brodbeck, Catania
2010 Artist-in-residence, Blood Mountain Foundation, Budapest
2008 Rubens-Förderpreis, Museum für Gegenwartskunst Siegen, Siegen
2007 Premio Icona, Verona
2007 Artist-in-residence, Frac des Pays de la Loire, Carquefou
2005 Artist-in-residence, Museum Abteiberg, Mönchengladbach
2001 Artist-in-residence, Artpace Foundation, San Antonio
1998 Artist-in-residence, Ludwig Forum für Internationale Kunst, Aachen, 1997 Artist-in-residence, Apocalypso. Banff Centre for the Arts, Banff

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SELECTED PUBLIC COLLECTIONS
Museum Abteiberg, Mönchengladbach, Germany | The Museum of Modern Art, NYC, US | Bundeskunsthalle, Bonn, Germany | Ludwig Museum, Cologne, Germany | PAMM, Miami, US | Jorge Perez Collection, Miami, US | Artpace, San Antonio, US | Museum of Fine Art Huston, Huston, US | Museum Morsbroich, Leverkusen, Germany | Kunstsammlung des Landes Nordrhein-Westfalen, Germany | INHOTIM, Centro de Arte Contemporânea, Belo Horizonte, Brazil | PHILARA Collection, Düsseldorf, Germany | 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, Düesseldorf, Germany | Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Germany | Museo de Arte Contemporáneo de Castilla y Leon, (MUSC), Spain | Colección Bergé, Madrid, Spain

TEACHING EXPERIENCES
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

COLLABORATION EXPERIENCES
1994–2003 Ordo Amoris Cabinet together with Juan Bernal (until 1995) / Manuel Piña (until 1995) / Ernesto Oroza (until 1996) / Francis Acea (until 2003)
2007–2010 Sun State together with Mouse on Mars (Jan St. Werner and Andi Toma)
2012– Lonelyfingers together with Anne Pöhlmann

SOLO EXHIBITIONS
2024
Crazy, Paolo Maria Deanesi Gallery, Trento, Italy
Desideri di luce. Riflessione, Curated by Andrea Dall'Asta SJ, Galleria e Museo San Fedele, Milan, Italy.
Museum of the shadows, Museum of Contemporary Art Siegen, Germany.
Galleggia, Castello di Lerici, Italy
2023
Cantos de Sirenas y Locos, Wizard Gallery, Milan
2022
Olaismo, Wizard Gallery, Milan
Bathers, (curated by Adam Budak) Kestner Gesellschaft, Hannover
2021
Instopia, Galerie Barbara Thumm, Berlin
Iniciales y nombres completos, Casado Santapau, Madrid
Messaggio inviato, Paolo Maria Deanesi Gallery, Trento

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2019
Diango Hernández and Fernando Bryce at 'Dialogos' ARCO, Madrid presented by Galerie Barbara Thumm
Rebel Standing, Galerie Barbara Thumm, Berlin
2018
Salvavidas, Arsenal Havana, Havana
Casacadas, Galería Casado Santapau, Madrid
Eras Imaginarias, Galerie Barbara Thumm, Berlin
Diango Hernández and André Parente at 'Dialogos' ARCO Madrid presented by Jaqueline Martins
2017
Her Holidays, Nicolas Krupp Gallery, Basel
Diango Hernández and Victor Grippo at 'Dialogos' ARCO Madrid presented by Alexander and Bonin
Sobre las olas, (curated by Meike Behm) Kunsthalle Lingen, Lingen
Amor Amor, Van Horn, Düsseldorf
2016
Beach, a longing, (curated by Susanne Meyer-Büser) Kunstsammlung NRW, Düsseldorf
Diango Hernández and Antonio Paucar at ARCO Madrid presented by Galerie Barbara Thumm
Hurricanes, Federico Luger Gallery, Milan
Marina, Galerie Barbara Thumm, Berlin
Theoretical Beach, (curated by Stefanie Kreuzer) Museum Morsbroich, Leverkusen
2015
Time Islands and Space Islands, (curated by Alfredo Cramerotti) MOSTYN, Cymru, Wales
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
The book of waves, Marlborough Contemporary, London
Layout for Flavor Orbit and Orange Curtain, (curated by Jacopo Crivelli Visconti) SP-ARTE, São Paulo with Galerie Barbara Thumm
2014
By all means I am here, (curated by Katerina Gregos) Solo, Art Brussels with Marlborough Contemporary
Circling in loop, (curated by Delfim Sardo) Solo, Est Art Fair, Estoril with Marlborough Contemporary
In hazard, translated, (curated by Simone Neuenschwander) Kunstverein Nürnberg
Socialist nature, (curated by Gerhard Obermüller) Landesgalerie, Linz
2013
Komplette zimmer, Capitain Petzel, Berlin
The importance of a line, (curated by Nuno Faria), Porta 33, Madeira
The new man and the new woman, Marlborough Contemporary, London
The editionx, dh artworks, Düsseldorf
2012
The stamps that never travelled and the birds that never flew, Benveniste Contemporary, ARCO, Madrid
Folded tiger, Philara, Sammlung zeitgenössischer Kunst, Düsseldorf
Drawing the human figure, (curated by Nuno Faria) Fondazione Brodbeck, Catania
2011

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Lonely fingers, (curated by Georg Elben) Skulpturenmuseum Glaskasten Marl
Diango Hernández. Living rooms, a survey, (curated by Yilmaz Dziewior) MART, Rovereto
Crystal clear, Nicolas Krupp Contemporary Art, Basel
If I send you this, Alexander and Bonin, NYC
Line dreamers, Haus im Süden, Cologne
The stamps that never travelled and the birds that never flew, Benveniste Contemporary, Madrid
2010
A kiss, a hat, a stamp, Blood Mountain Foundation, Budapest
Museums: Selected works 1996 – 2010, Galerie Michael Wiesehöfer, Cologne
2009
Losing you tonight: Flying memories, FIAC, Paris. Galerie Michael Wiesehöfer
Losing you tonight, (curated by Eva Schmidt) Museum für Gegenwartskunst, Siegen
Define gravity. Sun State #3, in collaboration with Mouse on Mars, Galerie Michael Wiesehöfer, Cologne
Giardino tropicale, Artissima, Turin. Paolo Maria Deanesi Gallery
La historia, mi juguete preferido, Pepe Cobo y Cia, Madrid
Th-ink, Alexander and Bonin, NYC
El manual del tractorista arrepentido, (curated by Adriano Pedrosa) Zona Maco, Mexico City. Alexander and Bonin
It is also my history, ArtCologne, Cologne. Pepe Cobo y Cia
Building beyond success, in collaboration with Anne Pöhlmann, Clages, Cologne
2008
Inspire me, again, Stella Lohaus Gallery, Antwerp
Diamonds and stones: My education, Federico Luger Gallery, Milan
Out-of-place artifacts (OOPArt), Galerie Michael Wiesehöfer, Cologne / Galerie Barbara Thumm, Berlin
2007
Objects of ridicule, Alexander and Bonin, NYC
Victoria, -together with Andrzej Wróblewski- (curated by Joanna Kordjak) National Museum, Warsaw
Swans without a lake, (curated by Melanie Bono) Neuer Aachener Kunstverein NAK, Aachen
The fruit of evil, ArtBasel Miami Beach. Galería Pepe Cobo
Mother the future was a political lie..., ArtCologne. Galerie Frehrking Wiesehöfer
Power pencil, Paolo Maria Deanesi Gallery, Rovereto
2006
Dictators, Galerie Frehrking Wiesehöfer, Cologne
The factory of silence, -together with Andi Toma- National Bank of, Düsseldorf
Traitors, Galería Pepe Cobo, Madrid
Spies, Alexander and Bonin, NYC
Revolution, (curated by Adam Szymczyk and Simone Neuenschwander) Kunsthalle Basel, Basel
2005
The museum of capitalism, (curated by Susanne Titz) Altes Museum / Museum Abteiberg, Mönchengladbach

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Waiting, ArtForum, Berlin. Galerie Frehrking Wiesehöfer
Palabras, Galería Pepe Cobo – Arco Art Fair, Madrid
Revantgarde, Paolo Maria Deanesi Gallery, Rovereto
2004
Democracy, -together with Boris Michailov- (curated by Dagmar Behr) Kunstverein Arnsberg, Arnsberg
Amateur, (curated by Rutger Wolfson) De Vleeshal, Middelburg
2003
Amateur, Galerie Frehrking Wiesehöfer, Cologne
2002
Sweet home, Espacio Aglutinador, Havana
2001
Mousepads and screensavers, (curated by Cuauhtemoc Medina) ArtPace, San Antonio
Network transmission, – Summer days, Galerie Adamski Frehrking Wiesehöfer, Cologne
1999
Esta cerca es provisional: Evite ser requerido, Centro de Desarrollo de Las Artes Visuales, Havana
1997
Hiking Raffle, Banff Centre for the Arts, Alberta
Hormigón armado, Centro de Desarrollo de Las Artes Visuales, Havana
1996
Agua con azúcar y La muestra provisional, (curated by Helmo Hernández) Centro de Desarrollo de Las Artes Visuales, Havana / Museo de Arte Contemporáneo y Diseño (MACD), San José
Para saber quien soy, Centro de Desarrollo de Las Artes Visuales, Havana
1995
Bésame Habana, Centro de Arte y Diseño, Havana

SELECTED GROUP EXHIBITIONS
2024
Allegory of Public Happiness (Allegoria della felicità pubblica), Mart, Rovereto, Italy | Phenomena: Perspective for an Introduction to the MUSAC Collection, Salamanca, Spain
2023
40 years, Kunsthalle Lingen, Lingen, Germany
2022
14 Bienal de La Habana, Havana, Cuba | Cómo la caña, Factoria Diseño, Havana, Cuba | Dreams, Wizard Gallery, Milan, Italy
2019
La Habana, Museo Nacional de Bellas Artes, Havana, Cuba | Konkrete Gegenwart, Haus Konstruktiv, Zurich, Switzerland | Realität Check, Kunstraum Potsdam c/o Waschhaus, Potsdam, Germany
2018
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!

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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 | Kaleidoscope 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 Havana, 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, Capitain Petzel, Berlin, Germany | Power of chi, SPREEZ e.V., Munich, Germany | Salon distingué — Household effects in good company, (curated by Nadia Schneider Willen) Museum Langmatt, Baden, Switzerland | The marvellous real, (curated by Kristine Guzmán, Yuko Hasegawa and Hikari Odaka) Museum of Contemporary Art, Tokyo, Japan | Beyond the supersquare, (curated by Holly Block) Bronx Museum, NY, US | International Biennial of Contemporary Art of Cartagena de Indias, (curated by Berta Sichel) Cartagena, Colombia

2013

HERstories, (curated by Christina Végh and Fanny Gonella) Bonner Kunstverein, Bonn, Germany | Six memos for the next ..., (curated by Wolfgang Fetz, Jörg van den Berg, Sandra Boeschenstein, Barbara Köhler, Schirin Kretschmann and Tilo Schulz) Magazin4 Bregenzer Kunstverein, Bregenz, Austria | Misunderstandings and other circumstances, (curated by Anna Heidenhain and Kristina Kramer) Polistar, Istanbul, Turkey | The marvellous real, (curated by Kristine Guzmán, Yuko Hasegawa and Hikari Odaka) MUSC, Leon, Spain | Lessons of darkness, (curated by Nuno Faria) José De Guimarães International Centre For The Arts, Guimarães,

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Portugal | lonelyfingers. Konversationsstücke, (curated by SUSnne Titz) Museum Abteiberg, Mönchengladbach, Germany | The Feverish Library, Capitain Petzel, Berlin, Germany | Arqueológica, (curated by Virginia Torrente) Matadero, Madrid, Spain | Triennale der Kleinplastik in Fellbach, (curated by Yilmaz Dziewior) Fellbach, Germany | Politics: I do not like it, but it likes me, (curated by Agnieszka Kulazinska and Dermis P. León) LAZNIA Centre for Contemporary Art, Poland

2012

Newtopia: The State of Human Rights, (curated by Katerina Gregos) Mechelen, Belgium | Chaotic trajectories, (curated by Thomas Rehbein) Temporary Gallery, Cologne, Germany | The castle in the air. Séance of Imagination, (curated by Adam Budak) Poznan, Poland

2011

Sammlung im Prozess, (curated by Georg Elben) Skulpturenmuseum Glaskasten Marl, Marl, Germany | Hans hat Glück, Castle Gandegg, Appiano, Italy | The silver show, NAK, Aachen, Germany | Entropia, Philara – Sammlung zeitgenössischer Kunst, Düsseldorf, Germany | DC Bonus, Galerie Schmidt Maczollek / Galerie Michael Wiesehöfer / Galerie Thomas Zander, Forum für Fotografie, Cologne, Germany | New Space, Federico Luger, Milan, Italy | Colors for a new home, Signs of love and other paintings, Alexander and Bonin, NY, US | Fronteras en mutación, en tránsito of Bridges and Borders, (fase III) CCEBA, Centro Cultural de España en Buenos Aires, Argentina | Local host, (International artists in – from NRW) Ausstellungshalle Zeitgenössische Kunst, Münster | Tracks, Kunstmuseum Liechtenstein, Liechtenstein | Drawings wall, Paolo Maria Deanesi Gallery, Rovereto, Italy

2010

Neues Rheinland. Die Postironische Generation, (curated by Stefanie Kreuzer) Museum Morsbroich, Leverkusen, Germany | Fiona Banner–Marcus Becker–Diango Hernández, Galerie Barbara Thumm, Berlin, Germany | 4 on paper, Alexander and Bonin NY, US | Face to face, Pepe Cobo y Cia, Madrid, Spain | Touched The 10th Liverpool Biennial, (curated by Peter Gorschlüter) Tate Liverpool, UK | The new décor, (curated by Ralph Rudolf) Hayward Gallery, London, UK / Garage CCC, Moscow, Russia | Star city, (curated by Alex Farquharson) Nottingham Contemporary, Nottingham, UK | Who wants to use my window?, Paolo Maria Deanesi Gallery, Rovereto, Italy | Goldene Zeiten, (curated by Patrizia Dander and Julienne Lorz) Haus der Kunst, Munich, Germany | Modelos para armar: Thinking Latin America from the MUSC collection, MUSC, León, Spain | A philosophical enquiry into the origin of our ideas of the fear and terror, (curated by Helmut Friedel and Giovanni Iovane) Galleria Gentili, Prato, Italy | Languages and experimentations, MART, Rovereto, Italy | Larger than life stranger than fiction, (curated by Ulrike Groos) 11th Triennale der Kleinplastik Fellbach, Stuttgart, Germany

2009

Ordinary revolutions, (curated by Stefanie Kreuzer) Museum Morsbroich, Leverkusen, Germany | Das Gespinst, (curated by Wilhelm Schürmann) Museum Abteiberg, Mönchengladbach, Germany | Performa 09, (curated by Lara Pan) NY, US | Danielle Kawaaitaal and Diango Hernández, Monkeys Island, Cologne, Germany | Precarious Form, Galerie Meyer Kainer (curated by Veit Loers) Vienna, Austria | ev + a 2009, Reading the city, (curated by Yilmaz Dziewior and Angelika Nollert) Limerick City, Ireland | Cambio de aceite, Pepe Cobo y Cia, Madrid, Spain

2008

Kongress der Futurologen, (curated by Thomas Neumann) ICA Dunaujvaros, Hungary | Arise! ye starvelings..., (curated by Meri Cremin)

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Pallas Contemporary Projects, Dublin, Ireland | Articulações, (curated by Nuno Faria) Fábrica da Cerveja, Faro, Portugal | Baghdad – space – analyst, (curated by Andrew Renton) Frith Street Gallery, London, UK | Wessen Geschichte, (curated by Yilmaz Dziewior) Kunstverein Hamburg, Germany | On air, -together with Michalis Nicolaidis- (curated by Huh joung-en) Künstlerverein Malkasten, Düsseldorf, Germany

2007

Atlante Latinoamericano, (curated by Antonio Arevalo) Centro de las Artes CONOARTE, Monterrey, Mexico | XXIe Ateliers internationaux, (curated by Laurence Gateau) Frac des Pays de la Loire, Carquefou, France | Made in Germany, (curated by Martin Engler) Kunstverein Hannover, Hannover, Germany | Bei Freunden zu Gast, Stella Lohaus Gallery, Antwerp, Belgium | Love and Cables, Nüans, Düsseldorf, Germany | Domestic irony, a curious glance on private Italian collections, MUSEION, Bolzano, Italy | Como vivir juntos, Museo de Arte Contemporáneo de Santiago de Chile, Chile | Que pasa con las rosas, Galería Pepe Cobo, Madrid, Spain | Parcours interdit, (curated by Markus Ambach) Malkasten Park, Düsseldorf, Germany

2006

The square root of a drawing, (curated by Noel Kelly) Temple Bar Gallery, Dublin, Ireland | The Unhomely: Phantom Scenes in a Global Society, (curated by Okwui Enwezor) 2nd Seville Biennial, Seville, Spain | Como vivir juntos, 27th Bienal de São Paulo (curated by Lisette Lagnado and Ulrike Groos) São Paulo, Brazil | Zones of Contact, 15th Biennale of Sydney (curated by Charles Merewether) Sydney, Australia | Biennale Cuvée, O.K. Centrum für Gegenwartskunst, Linz, Austria | Out of the blue, Federico Luger Gallery, Milano, Italy | Re: Location, Alexander and Bonin, NY, US

2005

Always a little further, (curated by Rosa Martínez) Arsenale, 51st Biennale di Venezia, Venice, Italy | Lichtkunst aus Kunstlicht, (curated by Gregor Jansen) ZKM, Museum für Neue Kunst, Karlsruhe, Germany | Roboter, Opelvillen, Rüsselsheim, Germany | Biwak, Galerie Frehrking Wiesehöfer, Cologne, Germany | Opening, Paolo Maria Deanesi Gallery, Rovereto, Italy | Nuovo Segnale, Federico Luger Gallery, Milano, Italy

2004

Flesh at war with enigma, (curated by Anke Kempkes) Kunsthalle Basel, Switzerland | doku-fiction. Mouse on Mars – reviewed and remixed, (curated by Peter Gorschlüter) Kunsthalle Düsseldorf, Düsseldorf, Germany | In Ictu Oculi, Galería Pepe Cobo, Seville, Spain | Wildlife 04 final, (curated by Markus Ambach) Sommerpalast, Neuss, Germany | Bookies, M29 Brückner + Richter, Cologne, Germany | Miedo-Fear, Galería Pepe Cobo, Seville, Spain | With Eyes of Stone and Water, (curated by Malin Barth) Gallery 3.14, Bergen, Norway

2003

8va Bienal de la Habana, Centro Wilfredo Lam, Havana, Cuba | Stretch, (curated by Eugenio Valdés and Keith Wallace) Power Plant, Toronto, Canada

2002

Prophets of boom. The Schürmann Collection, Kunsthalle Baden-Baden, Baden, Germany | With eyes of stone and water, (curated by Malin Barth) Helsinki Art Museum, Helsinki, Finland | Atravesados. Deslizamientos de identidades y géneros, Fundación Telefónica, Madrid, Spain | FITAC. VIII Foro Sobre Teoría del Arte Contemporáneo, (curated by Cuauhtémoc

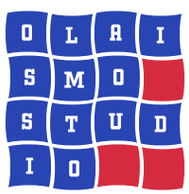
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Medina) Monterrey, México | La Huella Múltiple, Centro de Desarrollo de las Artes Visuales, Havana, Cuba
2001
Short stories, (curated by Roberto Pinto, Eugenio Valdés) La Fabrica del Vapore, Milano, Italy | Un día como otro cualquiera | A day like any other day, 7ma Bienal de la Habana, Havana, Cuba | I am Cuba–Double play, (curated by Eugenio Valdes) 1st Tirana Biennale, Tirana, Albania
2000
La conjunción de la nada, Centro de Desarrollo de Las Artes Visuales, Havana, Cuba
1999
CUBA, present!, Barbican Centre, London, UK | Thinking Aloud, (curated by Richard Wentworth) Camden Art Centre, London, UK
1998
Provisional Utopias, (curated by Wolfgang Becker, Annette Lagler and Helmo Hernández) Ludwig Forum für Internationale Kunst, Aachen, Germany / Kunsthaus, Berlin, Germany | 1er Salon de Arte Cubano Contemporáno, Centro de Desarrollo de Las Artes Visuales / Centro de Arte Contemporáneo Wilfredo Lam / CENCREM / Fototeca de Cuba, Havana, Cuba | Thinking Aloud, (curated by Richard Wentworth) Hayward Gallery, London / Kettle's Yard, Cambridge / Cornerhouse, Manchester, UK | Entropy at home, Suermondt–Ludwig Museum, Aachen, Germany | The Campaign Against Living Miserably, Royal College of Art, London, UK
1997
The Russian mountain, III Manifestation Internationale Vidéo et Art Électronique, Montreal, Canada | Rompiendo los moldes, (curated by Omar Pascual Castillo) Taller de Serígrafia Rene Portocarrero, 6ta Bienal de La Habana, Havana, Cuba
1996
Ultimas noticias, (curated by Juan A. Molina) Galería de Arte de Matanzas, Matanzas, Cuba
1995
Una de cada clase. The next generation show, (curated by José Menéndez and Helmo Hernández) Centro de Arte y Diseño, Havana, Cuba

SELECTED BIBLIOGRAPHY (SOLO EXHIBITION CATALOGUES AND ARTIST'S BOOKS)
Diango Hernández Theoretical Beach Publisher: Distanz Verlag Editors: Stefanie Kreuzer ISBN: 978-3-95476-161-6 | The Book of Waves Publisher: Marlborough Contemporary Editor: Andrew Renton ISBN: 978-1-909693-14-2 Socialist Nature Publisher: Distanz Verlag Editor: Landesgalerie, Linz ISBN 978-3-95476-085-5 | The New Man and The New Woman Publisher: Marlborough Contemporary, London Editor: Andrew Renton ISBN ISBN 978-1-909693-04-3 | Lonely Fingers Publisher: Distanz Verlag Editor: Georg Elbe ISBN 978-3-942405-73-7 | H (home) Publisher and Distributor: Alexander and Bonin Publishing, Inc. NYC | Diango Hernández. Living Rooms, a Survey Publisher: Silvana Editoriale Spa. Editor: Edited by MaRT, Museo di Arte Moderna e Contemporanea di Trento e Roverto and Yilmaz Dziewior ISBN-13: 978-8836622115 | A kiss, a hat, a stamp Pubisher: Distanz Verlag Editor: Blood Mountain Foundation (Jade Niklai) ISBN 978-3-942405-28-7 | out-of-place artifacts (OOPArt) Diango Hernández Publisher: Galerie Michael Wiesehöfer and Galerie Barbara Thumm | Losing You Tonight Publisher: Sternberg Press Editor: Eva Schmidt, Museum für Gegenwartskunst Siegen ISBN 978-1-933128-80-1 | Diamonds and Stones: My Education Publisher: Damiani Editor: Eva Schmidt, Museum für Gegenwartskunst Siegen ISBN 978 88 6208 080 4 | Swans Without a Lake Publisher: NAK – Neuer Aachener Kunstverein, 2007 Edited by Melanie Bono ASIN: B00JW3WO28 | The Museum of Capitalism Publisher: Revolver Editor: Städtisches Museum Abteiberg / altes Museum, BIS-Zentrum, Mönchengladbach ISBN 978-3-86588-183-0 | Revangarde Publisher: Sternberg Press Editor: Anke Kempkes, Paolo Maria Deanesi Gallery ISBN 978-1-933128-07-8

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Diango Hernández was awarded In (2009) with The Rubens Award for his outstanding contribution to the field of art. His works have been exhibited around the world and explore themes such as cultural identity and the impact of politics on everyday life. The Rubens Award is considered one of the highest honors in the art world and recognizes artists who have made a significant impact on the industry through their artistry and creativity.

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.

Selected Public Collections
Museum Abteiberg, Mönchengladbach, Germany | The Museum of Modern Art, NYC, US | Bundeskunsthalle, Bonn, Germany | Ludwig Museum, Cologne, Germany | PAMM, Miami, US | Jorge M. Pérez Collection, Miami, US | Artpace, San Antonio, US | Museum of Fine Art Huston, Huston, US | Museum Morsbroich, Leverkusen, Germany | Kunstsammlung des Landes Nordrhein-Westfalen, Germany | INHOTIM, Centro de Arte Contemporânea, Belo Horizonte, Brazil | PHILARA Collection, Düsseldorf, Germany | 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, Düesseldorf, Germany | Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Germany | Museo de Arte Contemporáneo de Castilla y Leon, (MUSC), Spain | Colección Bergé, Madrid, Spain

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