

Diango Hernández Marble Sculptures



WIZARD



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Parole. From waves to words
Diango Hernández

I was born in Cuba in 1970 and lived there until the age of thirty-three, when I left the island and arrived in Europe. Italy was the first European country in which I lived, and it became my first encounter with a new cultural and physical reality after Cuba. Many years later, working with Carrara marble reconnects me with that moment of arrival. The material is profoundly Italian, but the forms I bring to it have their origins in the Caribbean, in language, memory, displacement, and the sea.

The Olaista sculptures are the result of a long process of transformation. They began with words. In my work, language has never been merely a vehicle for transmitting information; it is also a material with its own weight, cadence, repetition, and emotional resonance. Over time, words began to lose their conventional legibility. Their lines extended, bent, and dissolved until writing gradually became wave. What had once been read could now be followed as movement.

The wave emerged as a new form of language: more open, universal, and instinctive. A wave does not need to be translated, yet it communicates immediately. It carries rhythm, intensity, interruption, calm, and repetition. Like a sentence, it develops through time; like a voice, it rises and falls. This transformation from words into waves allowed me to move beyond the limits of written language without abandoning its essential musicality.

The Carrara marble sculptures represent the next stage of this evolution. The waves leave the surface of the painting and enter physical space. They acquire mass, volume, gravity, and permanence. What was once written, and later painted, becomes an autonomous object. The line becomes a body.

Carrara marble introduces a powerful tension into this process. It is a material associated with endurance, history, architecture, and the human desire to preserve a form beyond the duration of a life. At the same time, its internal veins suggest movement, currents, and geological rhythms formed over an almost unimaginable period. The stone appears still, yet it contains time. It is silent, yet never completely mute.

This contradiction is central to the Olaista sculptures. The final object is silent, but within that silence it contains both the sound of words and the sound of the sea. The voice remains present in the rhythm of the form, while the sea survives in every curve, rise, and interruption. The sculpture does not reproduce a wave literally; it embodies the energy through which a wave exists.

The sea also connects these works to my biography. For someone born on an island, the sea is never simply a landscape. It can represent beauty and isolation, distance and desire, separation and passage. It is what surrounds Cuba, but it was also what had to be crossed in order to imagine another life. In Carrara marble, this personal and geographical memory encounters the material of the first country that received me in Europe.

The Olaista sculpture therefore brings together two distant shores: Cuba and Italy, the Caribbean and Carrara. It transforms language into movement and movement into stone, giving physical existence to an object that embodies rhythm. What remains is a form that appears quiet and permanent, while continuing to carry within it the resonance of words, the motion of memory, and the endless sound of the sea.

Parole I
Diango Hernández 2025
Carrara Marble



Parole II
Diango Hernández 2025
Carrara Marble



Parole III
Diango Hernández 2025
Carrara Marble



Parole IV
Diango Hernández 2025
Carrara Marble



Parole V
Diango Hernández 2025
Carrara Marble



Parole VI
Diango Hernández 2025
Carrara Marble



Parole VII
Diango Hernández 2025
Carrara Marble



Parole VIII
Diango Hernández 2025
Carrara Marble



Parole IX
Diango Hernández 2025
Carrara Marble



Parole X
Diango Hernández 2025
Carrara Marble



Parole XI
Diango Hernández 2025
Carrara Marble



Parole XII
Diango Hernández 2025
Carrara Marble



Parole XIII
Diango Hernández 2025
Carrara Marble



Parole XIV
Diango Hernández 2025
Carrara Marble



Parole XV
Diango Hernández 2025
Carrara Marble



Parole XVI
Diango Hernández 2025
Carrara Marble



Parole XVII
Diango Hernández 2025
Carrara Marble



Parole XVIII
Diango Hernández 2025
Carrara Marble



Parole XIX
Diango Hernández 2025
Carrara Marble



Parole XX
Diango Hernández 2025
Carrara Marble



C:V.
Diango Hernández
Born in Cuba in 1970
lives and works between
Düsseldorf and Milan

Diango Hernández emerged in the early 1990s, during the economic crisis that followed the collapse of the Soviet Union, actively engaging in collective initiatives within Cuba's cultural scene. Together with Francis Acea, he co-founded Ordo Amoris Cabinet (OAC), an artistic duo that quickly gained international recognition, exhibiting widely across Europe and North America.

In the early 2000s, Hernández relocated to Europe, where he developed a practice that positioned him as one of the foremost heirs to the American conceptual legacy. In 2009 he was awarded the prestigious Rubens Prize, recognizing his outstanding contribution to contemporary art. His work, exhibited internationally, explores cultural identity and the political forces that shape everyday life.

Hernández has been the subject of major solo exhibitions at Kunsthalle Basel (2006), Neuer Aachener Kunstverein (2007), and Museum für Gegenwartskunst Siegen (2009). He has participated in leading international biennials, including the 51st Venice Biennale, the Biennale of Sydney, and the São Paulo Biennial (all in 2006). His installations were presented in The New Décor at the Hayward Gallery, London (2010), and a survey exhibition followed at Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (MART) (2011–12).

Further solo presentations include The New Man and the New Woman at Marlborough Contemporary, London (2013), Socialist Nature at Landesgalerie Linz (2014), and exhibitions at Marlborough Contemporary, London, and Kunsthalle Münster (2015). In 2016, Museum Morsbroich, Leverkusen dedicated a solo exhibition to his work, titled Theoretical Beach.

With over 1.4 million followers on Instagram, Diango Hernández (@diango.hernandez) stands among the most followed contemporary artists today. As early as 2015, Hernández began using Instagram not merely as a communication platform but as an essential part of his creative process. Through this early and visionary engagement, he became one of the first pioneers to explore Instagram's social and transformative power within the field of art.

For Hernández, Instagram became a studio without walls, a digital extension of his conceptual practice. "Instopia," his term merging Instagram and utopia/dystopia, captures this shift—an ongoing reflection on how images, desire, and connectivity reshape artistic creation. "Instagram allowed me to make art that breathes in real time," Hernández notes. "It's not only a tool to share, but a place where beauty and longing circulate freely—where I can test the emotional temperature of an image." Through Instopia, Hernández turns everyday digital gestures—scrolling, liking, posting—into a poetic and critical language, transforming social media into what he calls "a permanent exhibition space where everyone is both visitor and artist."

Awards and Residencies

2016 · Artist-in-residence, with Anne Pöhlmann (lonelyfingers), M HKA – Museum of Contemporary Art, Antwerp, Belgium
2014 · Artist-in-residence, Salzamt, Linz, Austria
2013 · Germany's Best Special Exhibition of the Year for lonelyfingers – Konversationsstücke, Museum Abteiberg, awarded by 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, USA*
1998 · Artist-in-residence, Ludwig Forum für Internationale Kunst, Aachen, Germany*
1997 · Artist-in-residence, Apocalypso, Banff Centre for the Arts, Banff, Canada*

Selected Public Collections

Museum Abteiberg, Mönchengladbach, Germany
The Museum of Modern Art (MoMA), New York, USA
Bundeskunsthalle, Bonn, Germany
Ludwig Museum, Cologne, Germany
Pérez Art Museum Miami (PAMM), Miami, USA
Artpace, San Antonio, USA
Museum of Fine Arts, Houston, USA
Museum Morsbroich, Leverkusen, Germany
Kunstsammlung 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, Düsseldorf, Germany
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Germany
Museo de Arte Contemporáneo de Castilla y León (MUSAC), 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–ongoing · 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

Los Milagros, Casado Santapau, Madrid, Spain
All Hands, Nicolas Krupp Gallery, Basel, Switzerland
Cantos de Sirenas, Wizard Gallery, Milan, Italy

2022

Olaismo, Federico Luger Gallery, Milan, Italy
Bañistas, curated by Adam Budak, Kestner Gesellschaft, Hanover, Germany

2021

Instopia, Galerie Barbara Thumm, Berlin, Germany
Iniciales y nombres completos, Casado Santapau, Madrid, Spain
Messaggio inviato, Paolo Maria Deanesi Gallery, Trento, Italy

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
Cascadas, 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, 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, Art Basel, with Marlborough Contemporary, London · Alexander and Bonin, New York · Galerie 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, Art Brussels (Solo), Marlborough Contemporary, Brussels, Belgium
Circling in Loop, curated by Delfim Sardo, Est Art Fair (Solo), Marlborough Contemporary, Estoril, Portugal

In Hazard, Translated, curated by Simone Neuenschwander, 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

2012

The Stamps That Never Travelled and the Birds That Never Flew, Benveniste Contemporary, ARCO, Madrid, Spain

Folded Tiger, Philara – Sammlung zeitgenössischer Kunst, Düsseldorf, Germany

Drawing the Human Figure, curated by Nuno Faria, Fondazione Brodbeck, Catania, Italy

2011

Lonely Fingers, curated by Georg Elben, Skulpturenmuseum Glaskasten Marl, Germany

Living Rooms: A Survey, curated by Yilmaz Dziewior, MART, Rovereto, Italy

Crystal Clear, Nicolas Krupp Contemporary Art, Basel, Switzerland

If I Send You This, Alexander and Bonin, New York, USA

Line Dreamers, Haus im Süden, Cologne, Germany

The Stamps That Never Travelled and the Birds That Never Flew, Benveniste Contemporary, Madrid, Spain

2010

A Kiss, a Hat, a Stamp, Blood Mountain Foundation, Budapest, Hungary

Museums: Selected Works 1996–2010, Galerie Michael Wiesehöfer, Cologne, Germany

2009

Losing You Tonight: Flying Memories, Galerie Michael Wiesehöfer, FIAC, Paris, France

Losing You Tonight, curated by Eva Schmidt, Museum für Gegenwartskunst, Siegen, Germany

Define Gravity. Sun State #3, with Mouse on Mars, Galerie Michael Wiesehöfer, Cologne, Germany

Giardino Tropicale, Paolo Maria Deanesi Gallery, Artissima, Turin, Italy

La Historia, mi juguete preferido, Pepe Cobo y Cia, Madrid, Spain

Th-ink, Alexander and Bonin, New York, USA

El manual del tractorista arrepentido, curated by Adriano Pedrosa, Alexander and Bonin, New York, and Zona Maco, Mexico City, Mexico

It Is Also My History, Pepe Cobo y Cia, Art Cologne, Cologne, Germany

Building Beyond Success, with Anne Pöhlmann, Clages, Cologne, Germany

2008

Inspire Me, Again, Stella Lohaus Gallery, Antwerp, Belgium

Diamonds and Stones: My Education, Federico Luger Gallery, Milan, Italy

Out-of-Place Artifacts (OOPArt), Galerie Michael Wiesehöfer, Cologne, and Galerie Barbara Thumm, Berlin, Germany

2007

Objects of Ridicule, Alexander and Bonin, New York, USA

Victoria, with Andrzej Wróblewski, curated by Joanna Kordjak, National Museum, Warsaw, Poland

Swans Without a Lake, curated by Melanie Bono, Neuer Aachener Kunstverein (NAK), Aachen, Germany

The Fruit of Evil, Galería Pepe Cobo, Art Basel Miami Beach, Miami, USA

Mother the Future Was a Political Lie..., Galerie Frehrking Wiesehöfer, Art Cologne, Cologne, Germany

Power Pencil, Paolo Maria Deanesi Gallery, Rovereto, Italy

2006

Dictators, Galerie Frehrking Wiesehöfer, Cologne, Germany

The Factory of Silence, with Andi Toma, National Bank of Düsseldorf, Germany

Traitors, Galería Pepe Cobo, Madrid, Spain

Spies, Alexander and Bonin, New York, USA

Revolution, curated by Adam Szymczyk and Simone Neuenschwander, Kunsthalle Basel, Switzerland

2005

The Museum of Capitalism, curated by Susanne Titz, Altes Museum / Museum Abteiberg, Mönchengladbach, Germany

Waiting, Galerie Frehrking Wiesehöfer, Art Forum, Berlin, Germany

Palabras, Galería Pepe Cobo, ARCO Madrid, Spain

Revantgarde, Paolo Maria Deanesi Gallery, Rovereto, Italy
 2004
 Democracy, with Boris Mikhailov, curated by Dagmar Behr, Kunstverein Arnsberg, Germany
 Amateur, curated by Rutger Wolfson, De Vleeshal, Middelburg, Netherlands
 2003
 Amateur, Galerie Frehrking Wiesehöfer, Cologne, Germany
 2002
 Sweet Home, Espacio Aglutinador, Havana, Cuba*
 2001
 Mousepads and Screensavers, curated by Cuauhtémoc Medina, Artpace, San Antonio, USA*
 Network Transmission – Summer Days, Galerie Adamski Frehrking Wiesehöfer, Cologne, Germany*
 1999
 Esta cerca es provisional: Evite ser requerido, Centro de Desarrollo de las Artes Visuales, Havana, Cuba*
 1997
 Hiking Raffle, Banff Centre for the Arts, Alberta, Canada*
 Hormigón armado, Centro de Desarrollo de las Artes Visuales, Havana, Cuba*
 1996
 Agua con azúcar and La muestra provisional, curated by Helmo Hernández, Centro de Desarrollo de las Artes Visuales, Havana, Cuba · Museo de Arte Contemporáneo y Diseño (MACD), San José, Costa Rica*
 Para saber quién soy, Centro de Desarrollo de las Artes Visuales, Havana, Cuba
 1995
 Bésame Habana, Centro de Arte y Diseño, Havana, Cuba*

Selected Group Exhibitions

2025
 Golfo de México – Caribbean Vibes, Curated by Marta Gay, Silvaplana, Switzerland
 Bergé Collection, Bilbao Fine Art Museum, Bilbao, Spain
 Lighthouse Contemporary, Castello di San Giorgio, Lerici, Italy
 20 Years in Milan, Wizard Gallery, Milan, Italy
 Art & Nature: Inside Out, curated by Diana Segantini, Villa Arconati, Milan, Italy
 2024
 Allegory of public happiness, curated by Giulia Colletti and Gabriele Lorenzoni, Galeria Cívica di Trento
 15 Bienal de La Havana, Havana, Cuba
 Phenomena: Perspective for an Introduction to the MUSAC Collection, curated by Koré Escobar, MUSAC, Leon, Spain
 Vis-à-vis. Ritratti moderni e contemporanei, curated by Elsa Barbieri, Massimo Francucci and Giuliana Pascucci, Musei Civici di Palazzo Buonaccorsi. Macerata, Italy
 2022
 Cómo la caña, Factoria Diseño, Havana, Cuba
 14 Bienal de La Havana, Havana, Cuba
 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, German
 2017
 Made in Germany III (with Anne Pöhlmann as lonelyfingers), curated by Christina Végh, Kestner Gesellschaft, Hanover, Germany
 Who Pays?, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
 Your Story! Geschichten von Flucht und Migration, Kunsthalle Emden, Germany
 Luther and the Avant-Garde, Wittenberg, Germany

Two Destinations (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 (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, New York, USA

Kaleidoscope and Puzzles, curated by Wendy Navarro, CAAM, Las Palmas de Gran Canaria, Spain

Transhumance, curated by Sara Alonso Gómez, CAB, Brussels, Belgium

This Is Your Replacement, curated by Adam Carr, Sies + Höke, Düsseldorf, Germany

Tropical Punch, curated by Keenon Magazine, Nathalie Halgand Gallery, Vienna, Austria

Gruppenbild, Galerie Barbara Thumm, Berlin, Germany

2015

La Correzione del futuro, Galleria Allegra Ravizza, Lugano, Italy

War II, curated by Adam Carr, MOSTYN, Llandudno, UK

1st Trio Biennial, curated by Marcus de Lontra Costa, Rio de Janeiro, Brazil

El péndulo de Foucault, curated by Alejandro Machado, 12th 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, Burgos, Spain

Summerstage, Galerie Barbara Thumm, Berlin, Germany

New Paintings, Alexander and Bonin, New York, USA

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, Hikari Odaka, Museum of Contemporary Art, Tokyo, Japan

Beyond the Supersquare, curated by Holly Block, Bronx Museum, New York, USA

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 et al., Magazin4 Bregenzer Kunstverein, Austria

Misunderstandings and Other Circumstances, curated by Anna Heidenhain and Kristina Kramer,

Polistar, Istanbul, Turkey

The Marvellous Real, curated by Kristine Guzmán, Yuko Hasegawa, Hikari Odaka, MUSAC, León, Spain

Lessons of Darkness, curated by Nuno Faria, José de Guimarães International Centre for the Arts, Portugal

lonelyfingers. Konversationsstücke, curated by Susanne Titz, Museum Abteiberg, Mönchengladbach, Germany

The Feverish Library, Capitain Petzel, Berlin, Germany

Arqueológica, curated by Virginia Torrente, Matadero, Madrid, Spain

Triennale der Kleinplastik, curated by Yilmaz Dziewior, Fellbach, Germany

Politics: I Do Not Like It, but It Likes Me, 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, Poznań, Poland

2011

Sammlung im Prozess, Skulpturenmuseum Glaskasten Marl, Germany
 Hans hat Glück, Castle Gandegg, Appiano, Italy
 The Silver Show, NAK, Aachen, Germany
 Entropia, Philara, Düsseldorf, Germany
 DC Bonus, Forum für Fotografie, Cologne, Germany
 New Space, Federico Luger, Milan, Italy
 Colors for a New Home, Alexander and Bonin, New York, USA
 Fronteras en mutación, CCEBA, Buenos Aires, Argentina
 Local Host, Ausstellungshalle Zeitgenössische Kunst, Münster, Germany
 Tracks, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
 Drawings Wall, Paolo Maria Deanesi Gallery, Rovereto, Italy
 2010
 Neues Rheinland. Die Postironische Generation, Museum Morsbroich, Leverkusen, Germany
 Fiona Banner – Marcus Becker – Diango Hernández, Galerie Barbara Thumm, Berlin, Germany
 4 on Paper, Alexander and Bonin, New York, USA
 Face to Face, Pepe Cobo y Cia, Madrid, Spain
 Touched: The 10th Liverpool Biennial, Tate Liverpool, UK
 The New Décor, Hayward Gallery, London, UK / Garage CCC, Moscow, Russia
 Star City, Nottingham Contemporary, UK
 Who Wants to Use My Window?, Paolo Maria Deanesi Gallery, Rovereto, Italy
 Goldene Zeiten, Haus der Kunst, Munich, Germany
 Modelos para armar, MUSAC, León, Spain
 A Philosophical Enquiry..., Galleria Gentili, Prato, Italy
 Languages and Experimentations, MART, Rovereto, Italy
 Larger Than Life Stranger Than Fiction, Fellbach, Germany
 2009
 Ordinary Revolutions, Museum Morsbroich, Leverkusen, Germany
 Das Gespinst, Museum Abteiberg, Mönchengladbach, Germany
 Performa 09, New York, USA
 Danielle Kawaaitaal and Diango Hernández, Monkeys Island, Cologne, Germany
 Precarious Form, Galerie Meyer Kainer, Vienna, Austria
 ev + a 2009, Limerick City, Ireland
 Cambio de aceite, Pepe Cobo y Cia, Madrid, Spain
 2008
 Kongress der Futurologen, ICA Dunaujvaros, Hungary
 Arise! Ye Starvelings..., Dublin, Ireland
 Articulações, Faro, Portugal
 Baghdad – Space – Analyst, London, UK
 Wessen Geschichte, Kunstverein Hamburg, Germany
 On Air (with Michalis Nicolaidis), Düsseldorf, Germany
 2007
 Atlante Latinoamericano, Monterrey, Mexico
 XXle Ateliers internationaux, FRAC Pays de la Loire, France
 Made in Germany, Kunstverein Hannover, Germany
 Bei Freunden zu Gast, Antwerp, Belgium
 Love and Cables, Düsseldorf, Germany
 Domestic Irony, MUSEION, Bolzano, Italy
 Cómo vivir juntos, Santiago de Chile, Chile
 Qué pasa con las rosas, Madrid, Spain
 Parcours interdit, Düsseldorf, Germany
 2006
 Dictators, Cologne, Germany
 The Factory of Silence (with Andi Toma), Düsseldorf, Germany
 Traitors, Madrid, Spain
 Spies, New York, USA
 Revolution, Kunsthalle Basel, Switzerland
 The Square Root of a Drawing, Dublin, Ireland

The Unhomely, Seville Biennial, Spain
 Cómo vivir juntos, 27th São Paulo Biennial, Brazil
 Zones of Contact, Biennale of Sydney, Australia
 Biennale Cuvée, Linz, Austria
 Out of the Blue, Milan, Italy
 Re: Location, New York, USA
 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, Milan, 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, 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 Biental 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-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 Medina, Monterrey, Mexico*
 La Huella Múltiple, Centro de Desarrollo de las Artes Visuales, Havana, Cuba*
 2001
 Short Stories, curated by Roberto Pinto and Eugenio Valdés, La Fábrica del Vapores, Milan, Italy*
 Un día como otro cualquiera | A Day Like Any Other Day, 7ma Biental de La Habana, Havana, Cuba*
 I Am Cuba – Double Play, curated by Eugenio Valdés, 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 Salón de Arte Cubano Contemporáneo, 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 Serigrafía René Portocarrero, 6ta Biental de La Habana, Havana, Cuba*
 1996
 Últimas 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*

Thinking Aloud, curated by Richard Wentworth, Camden Art Centre, London, UK*

All exhibitions marked (*) means as Ordo Amoris Cabinet.

Ordo Amoris Cabinet (often abbreviated as OAC) was an artist duo founded in Havana in 1994 by Diango Hernández and Francis Acea. It emerged during Cuba's "Special Period," a time of profound economic and cultural crisis following the collapse of the Soviet Union. The name translates loosely to "The Order of Love Cabinet," suggesting a paradoxical blend of intimacy and bureaucracy—a play on the dry institutionalism of "cabinets" and the personal, emotional register of "ordo amoris." OAC reflected on the scarcity, recycling, and improvisation that defined everyday life in Cuba during the 1990s. With shortages of consumer goods, artists turned to salvaging, repurposing, and re-imagining materials. Hernández and Acea produced objects, installations, and conceptual projects that commented on Cuban social reality—often reconfiguring discarded furniture, obsolete appliances, political slogans, and makeshift domestic items. Their work fused industrial design training (both studied design in Havana) with conceptual art strategies.

Selected Bibliography. (Catalogues from Solo Exhibitions and Artist's Books)

Theoretical Beach
Distanz Verlag
Editor: Stefanie Kreuzer
ISBN: 978-3-95476-161-6

The Book of Waves
Marlborough Contemporary
Editor: Andrew Renton
ISBN: 978-1-909693-14-2

Socialist Nature
Distanz Verlag
Editor: Landesgalerie Linz
ISBN: 978-3-95476-085-5

The New Man and The New Woman
Marlborough Contemporary, London
Editor: Andrew Renton
ISBN: 978-1-909693-04-3

Lonely Fingers
Distanz Verlag
Editor: Georg Elben
ISBN: 978-3-942405-73-7

H (home)
Publisher & Distributor: Alexander
and Bonin Publishing, Inc., New York

Diango Hernández. Living Rooms, a
Survey
Silvana Editoriale Spa
Editors: MART – Museo di Arte Moderna
e Contemporanea di Trento e Rovereto;
Yilmaz Dziewior
ISBN-13: 978-88-366-2211-5
A Kiss, a Hat, a Stamp
Distanz Verlag
Editor: Blood Mountain Foundation (Jade
Niklai)
ISBN: 978-3-942405-28-7

Out-of-Place Artifacts (OOPArt)
Publisher: Galerie Michael Wiesenhöfer;
Galerie Barbara Thumm

Losing You Tonight
Sternberg Press
Editor: Eva Schmidt, Museum für
Gegenwartskunst Siegen
ISBN: 978-1-933128-80-1

Diamonds and Stones: My Education
Damiani
Editor: Eva Schmidt, Museum für
Gegenwartskunst Siegen
ISBN: 978-88-6208-080-4

Swans Without a Lake
NAK – Neuer Aachener Kunstverein
Editor: Melanie Bono
2007 · ASIN: B00JW3WO28

The Museum of Capitalism
Revolver
Editors: Städtisches Museum Abteiberg
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Mönchengladbach
ISBN: 978-3-86588-183-0

Revantgarde
Sternberg Press
Editor: Anke Kempkes; Paolo Maria
Deanesi Gallery
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