



MIRA Latino
Art Fair
in Paris

WIZARD

Raúl Cordero

1971 Born in La Habana, Cuba.
Lives and works in Mexico City.

Working with the traditions of figurative and geometrical abstract painting, as well those of text-based conceptual art, Raúl Cordero (Havana, 1971) has created a unique language in which he incorporates his expansive knowledge of art history in layers of literary, philosophical, and pop culture references. In his work, distortion and blurriness combine with hard-edge figures to, along with his technical proficiency, speak about the human experience in our hastened postmodern context.

Born in Cuba, where he studied art before continuing his education in Europe, Cordero has shaped his artistic outlook in a very distinct way from what is usually known as "Cuban art". His interests have always been more philosophical and worldwide oriented. Each of Raúl Cordero's works are a dissection of today's way of living and thinking, a portrayal of the transit towards an information-based kind of human existence.

PUBLIC COLLECTIONS

Musée National D'Art Moderne Centre Pompidou, Paris, France / Museo Nacional de Bellas Artes, La Habana, Cuba / Centro Wifredo Lam. La Habana, Cuba. / Los Angeles County Museum of Art (LACMA). Los Angeles, California, U.S.A. / Museum of Contemporary

Art (MOCA), Los Angeles, California, U.S.A. / Columbus Museum of Arts, Columbus, Ohio, U.S.A. / Museum of Art. Fort Lauderdale, Florida. U.S.A. / DAROS Latinoamérica Collection, Zürich, Suiza. / 21C Art Museum. Kentucky, Illinois, U.S.A. / Museum for Contemporary Art. San Diego, California, U.S.A. / Museum of Latin American Art. MOLAA, California, U.S.A. / Museum voor Moderne Kunst Arnhem, Holland. / Neuberger Berman, New York, U.S.A. / Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium. / Centro Atlántico de Arte Moderno. Palmas de Gran Canaria. Spain. / University of Central Florida Library Collection, Orlando, Florida, U.S.A. / Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Spain. / The Pizzuti Collection. Columbus, Ohio, U.S.A. / The Vanmoerkerke Collection. Oostende, Belgium / Consejo Nacional de Artes Plásticas. La Habana, Cuba. / Pérez Art Museum. Miami, Florida, U.S.A.

Studied at the Academia San Alejandro and the Instituto Superior de Diseño, in Havana, Cuba; The Graphic Media Development Centre and the Rijksakademie Van Beeldende Kunsten, in The Netherlands. Has taught as visiting professor at the Instituto Superior de Arte (ISA), in Havana, Cuba; at the San Francisco Art Institute, in San Francisco, California and at The Art Academy of Cincinnati, Ohio, in the United States of America.



Raul Cordero. Reality is the new spam. SOLO SHOW MILAN 27 October - 26 November 2022

RAUL CORDERO. REALITY IS THE NEW SPAM

About two decades ago, a utopic virtual imitation of the world started to be created by computer visionaries and later contributed to by almost every human on the planet. To this day, what looked as a computer joke has become a digital layer that overlaps everything, proving to be very accurate, attractive and efficient enough to modify life and solve our everyday problems.

We probably won't know how to live anymore without the help of this digital layer. Today we live assisted by personal intelligent devices we carry in our pockets and spend more time talking to robots than to other human beings. These robots continuously force us to prove that we are human, and we answer for the sake of advancing the digital navigation, and therefore the navigation of life itself. Interacting purely with reality would not take us very far today, at least to the high efficiency standards of the performance society we have created.

REALITY IS THE NEW SPAM is a series of both physical and digital works that amuse the boost from the real to the virtual. The versatile in harmony with the rigid. Ourselves versus our social avatars. The satellite locations overlapping the landscapes. The blurred next to the "hard edge". A lifelike image against a vectorized field. The innate touching the man-made. Intelligence versus artificial Intelligence. Somehow, a meditative depiction of our present days.

WIZARD



Raúl Cordero
REALITY IS THE NEW SPAM (XXVIII), 2023
Acrylic on canvas
140 x 115 cm
55 1/8 x 45 1/4 in

\$ 30,000 + applicable tax

WIZARD



Raúl Cordero
REALITY IS THE NEW SPAM (X), 2022
Acrylic on canvas
140 x 140 cm
55 1/8 x 55 1/8 in

\$ 34,000 + applicable taxes

WIZARD

Diango Hernández

Biography

Diango Hernández (b. 1970, Sancti Spiritus, Cuba) 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 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 di 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.

Diango has participated actively in the recent Editions of Art Basel Miami and Basel, in the main sections and has been past of Art Basel Unlimited, ARCO Madrid and new exhibitions in Milan and Madrid. He has exhibited with WIZARD GALLERY since 2005. The latest shows were Olaismo in 2022 and Cantos de Sirenas in 2023

Selected Public 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 ■ PHILARA, 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



Diango Hernández

Cumpleaños, 2024

Oil on canvas

83 x 53 cm

32 5/8 x 20 7/8 in

€ 30,000 + applicable tax

WIZARD



Diango Hernández
Contemplation 3, 2024
Oil on canvas
80 x 60 cm
31 1/2 x 23 5/8 in

€ 32,000 + applicable tax

WIZARD



Diango Hernández
Bañista 2, 2021
Bent steel tubes with powder coating
170 x 130 x 30 cm
66 7/8 x 51 1/8 x 11 3/4 in
€ 45,000 + applicable tax

WIZARD



Diango Hernández
Standing woman 3, 2024
Oil on canvas
148 x 118 cm
58 1/4 x 46 1/2 in

€ 62,000 + applicable tax

Description
Framed: 135 x 165 cm 53 1/8 x 65 in

WIZARD

Edgar Orlaineta

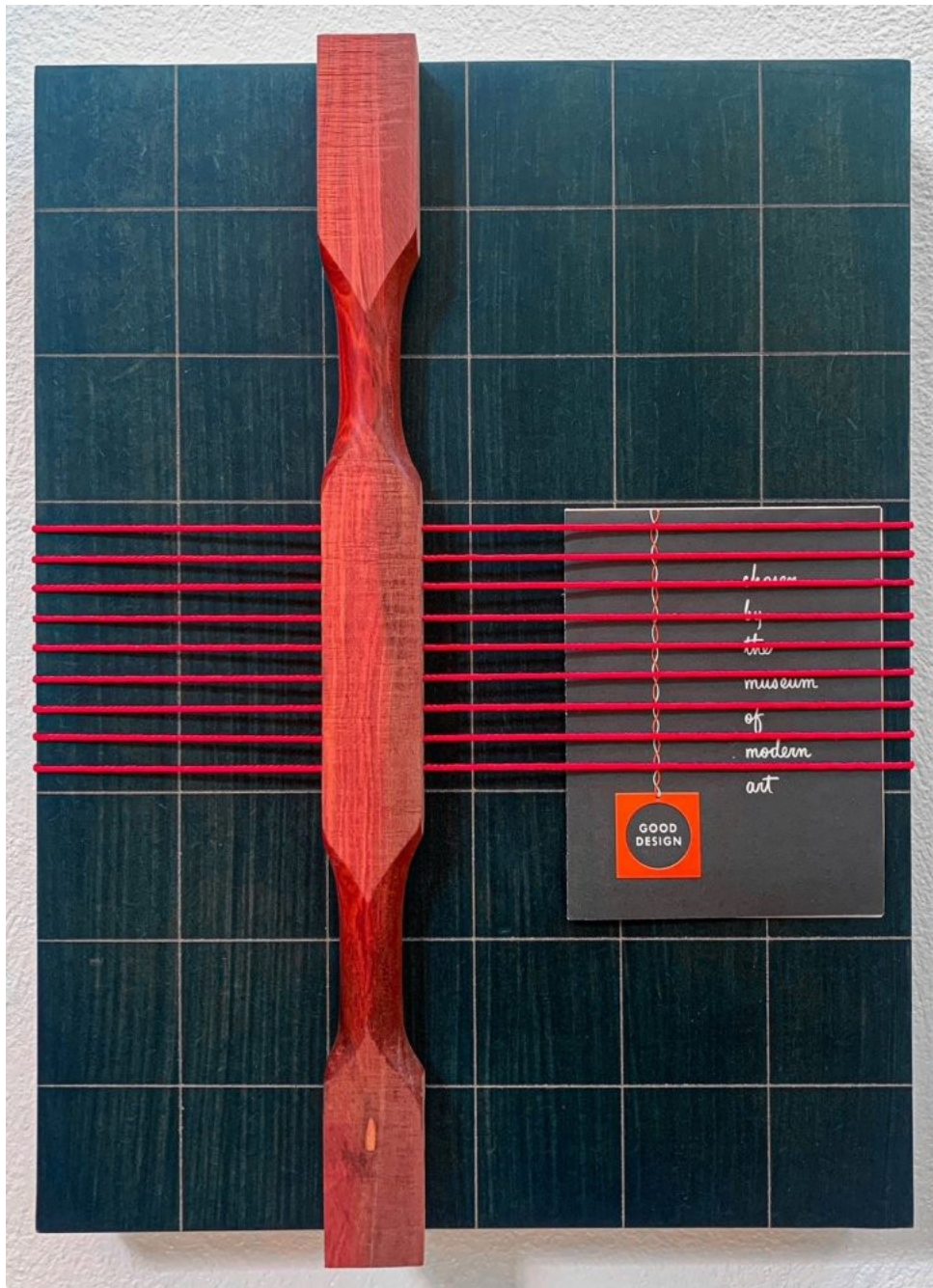
1972 Born in Mexico City, Mexico
Lives and works in Mexico City,
Mexico

In his practice, Orlaineta focuses on hybrid sculptural forms that draw inspiration from modernism, popular culture, and specific historic moments. Orlaineta primarily explores post-war design and architecture that generally depicted biomorphic shapes owing to strong surrealist influence. In his original works Orlaineta questions the symbolic and economic value of industrial design objects, which began as mass produced products and later evolved into coveted collectors items, by either incorporating craft elements or combing them into assemblages with every day objects that lack any historical relevance.

In his interventions and assemblages, Orlaineta seeks to open these design objects to new perspectives through denial of their functionality, historical or cult value in order to reactivate the legacy of the historical avant-garde.

COLLECTIONS

Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA; MUAC, Ciudad de México, México; Caixa Forum, Barcelona, Spain; Hammer, Los Ángeles, USA; CCA, Instituto Wattis en San Francisco, USA; Museo Amparo, Puebla, México; Museo de Arte Moderno de la Ciudad de México, México; Denver Art Museum, Denver, Colorado, USA; Museo Universitario del Chopo, U.N.A.M, México.



Edgar Orlaineta
Good design, 2023
Nylon, oil paint, varnished wood on MDF board.
40 x 30 cm
15 3/4 x 11 3/4 in

\$ 7,500 + applicable taxes

Exhibitions
2023 Edgar Orlaineta "A lot of work still is done by hand"
SOLO SHOW WIZARD GALLERY, Milan

WIZARD



Edgar Orlaineta

Temple, 2023

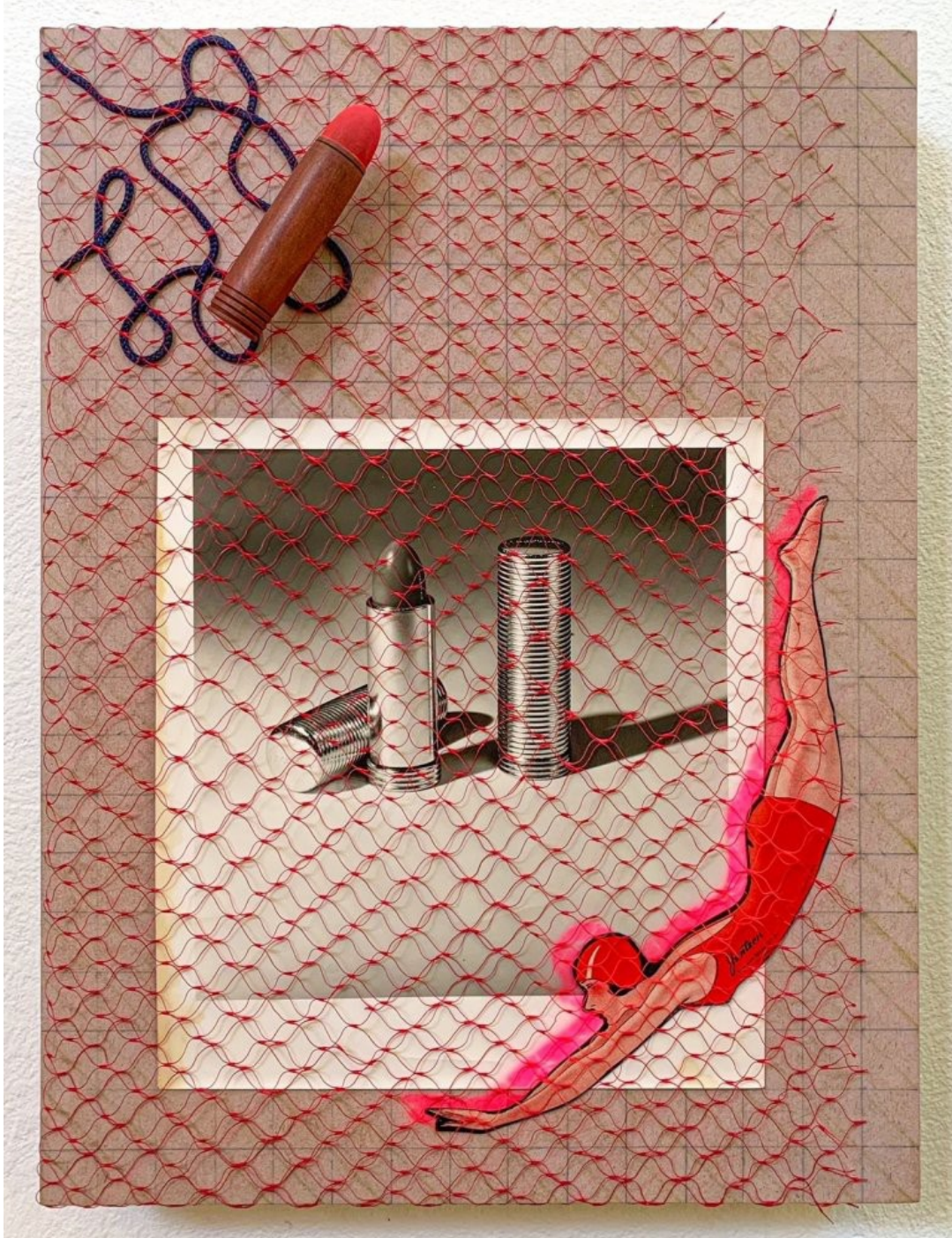
Nylon, acrylic paint, synthetic felt
and varnished wood on MDF board.

40 x 30 cm

15 3/4 x 11 3/4 in

\$ 7,500 + applicable taxes

WIZARD

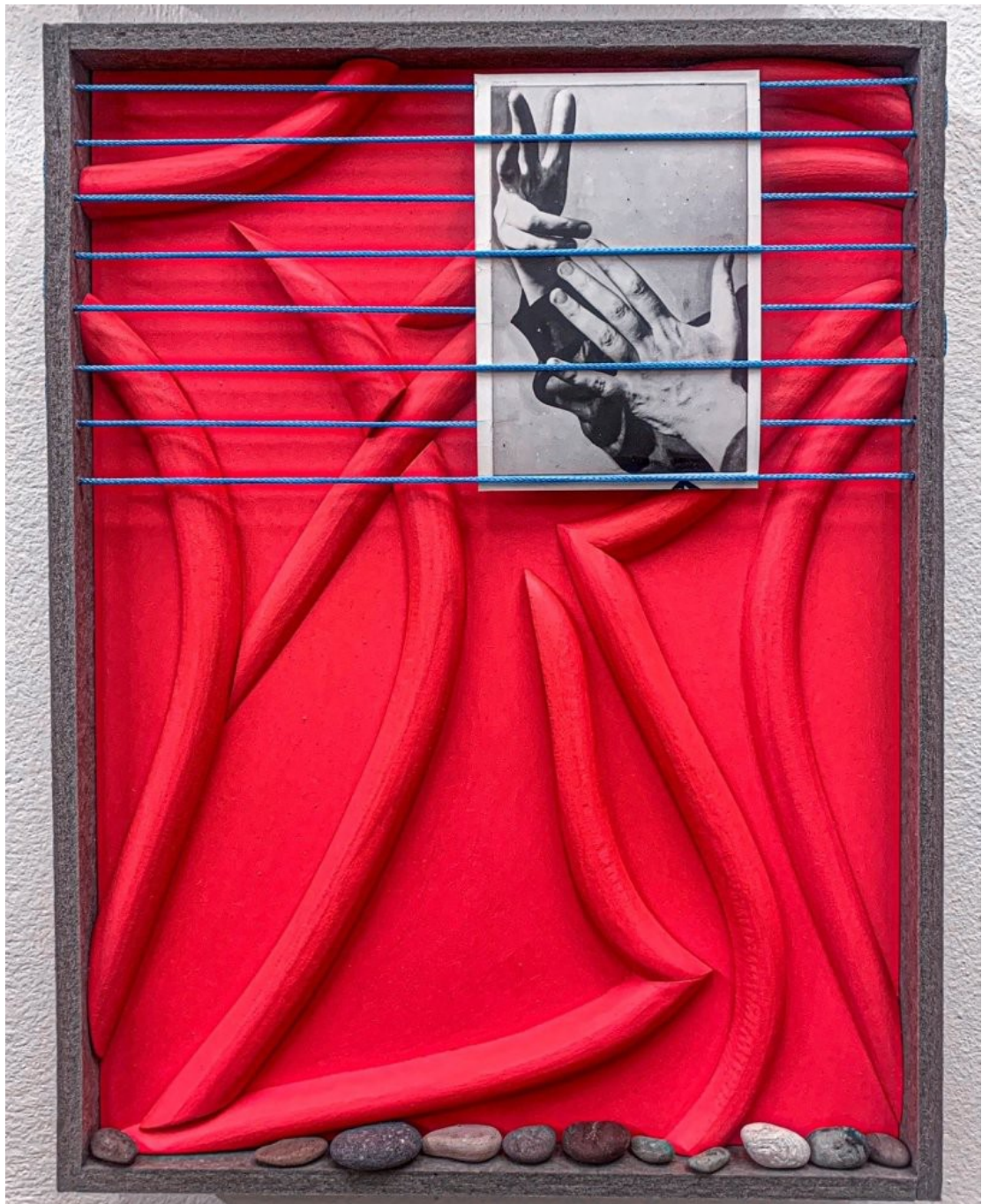


Edgar Orlaineta
Lipstick traces, 2023
Nylon, photo, varnished wood,
paper, acrylic paint on MDF
board.

40 x 30 cm
15 3/4 x 11 3/4 in

\$ 7,500 + applicable taxes

WIZARD



Edgar Orlaineta
Show of hands, 2023
Nylon, acrylic paint, synthetic felt, on MDF
board.
40 x 30 cm
15 3/4 x 11 3/4 in

\$ 7,500 + applicable taxes

WIZARD



Edgar Orlaineta
Nahui Olin, 2018
Wood, acrylic paint and book ("Gentes profanas en el convento" by
Dr. Atl, 1950. Ediciones Botas, México, D.F.)
height 30 cm
height 11 3/4 in

€ 12,000 + applicable taxes

The piece is a tribute of Nahui Olin, who has been a poet, a painter and a model who has revolutionised Mexican artistic society at the beginning of 1900. She was a sort of muse who met Picasso and other important artist. During the passing of time she has been forgotten and Edgar Orlaineta has brought her back to the present. This sculpture is supported on the book of the artist and writer Dr. Atl who has been one of her most famous lovers.

WIZARD



Edgar Orlaineta

Yo veo, recibo, toco; siento/recuerdo, 2023

Linen, plywood, nylon thread, rattan cane mesh, magnets, turned plywood, acrylic paint, color pencil, steel, electromagnetic paint, feathers, glass jars, sawdust, cork, wood (walnut, maple and red hart)

and paper memorabilia

155 x 123 x 17 cm

61 x 48 3/8 x 6 3/4 in

+bolidos

€ 18,000 + applicable taxes

WIZARD

THANK YOU!

info@wizardgallery.com

WIZARD