

Booth P29
Presents Section

Sep. 6 – 8 / 2024
thearmoryshow.com

THE
ARMORY
SHOW

Orestes Hernández
Nacho Martín Silva

EL APARTAMENTO LA HABANA | MADRID

www.artapartamento.com

HAV Calle H esq. a 15 #313, Apto. 3, Vedado, Havana, Cuba

MAD Calle de la Puebla #4, local bajo derecha, 28004 Madrid, Spain

(+53) 7835 6019 / (+34) 617 377 696 / +1 (786) 543 8332

info@artapartamento.com –  art_apartamento

Orestes Hernández



In the case of painting, a production that connects with his work in video, Orestes Hernández showcases the aesthetics of “cut and paste” and contemporary visual saturation. Due to his distinctive handling of pictorial language, the whimsical ways in which he balances discipline and randomness, and his awareness –and consequent deconstruction– of the conventional nature of representation, he has often been categorized as a conceptual painter, something that Orestes prefers to distance himself from. Regarding the ultimate purpose of his work, he has said on occasion: “I evade any grandiose commentary, I celebrate the disciplined disdain for the mundane. My paintings mock their appearance and the act of observing what appears.” The above is quite illustrative of the principles that underpin Hernández’s painting, a painting that is interested in the medium, seeking in the medium the necessary clues to continue creating new images in a world where everything seems to have already been created.



Much of Orestes Hernández's work emerges from a kind of childlike aesthetic –playful and perverse– that turns the process of demystifying art into a gesture of tremendous radicalism. His most recent sculptures reflect a deceptive reality that summons irony and frankness at the same time. His characters refer to the universes of comics and bad painting, hence the bewilderment they generate in the viewer, who wonders if what the artist presents as a finished work is a hallucinating toy or a twisted sculptural object.

Orestes Hernández
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He venido aquí a presenciar la indagatoria, 2024
Assembled and polychrome wooden sculpture
89.5 x 40 x 73 cm (35.2 x 15.7 x 3.1 in)

OH-02TAS2024
\$ 10 000.00









Orestes Hernández
The Armory Show 2024

Tony, 2023
Assembled and polychrome wooden sculpture
83 x 25 x 25 cm (32.7 x 9.8 x 9.8 in)

OH-202308
\$ 10 000.00







Orestes Hernández
The Armory Show 2024

Sintetizador, 2023
Dptych / Acrylic on canvas
206 x 298 x 3 cm (81.1 x 117.3 x 1.2 in)

OH-202302
\$ 25 000.00







Orestes Hernández

Holguín, Cuba, 1981

There is a constant propensity to short circuit and break in the work of Orestes Hernández. His objects and installations dismantle the artistic reality in the search for new ways to face creation. His sculptures insist on one of the most recurrent motifs of his pictorial, audiovisual, and processual work: that part of the mental universe of the modern subject where childhood and adulthood coexist. The great majority of his characters are hybrid beings, playful chimeras that mix animals from classic fables such as the wolf or the hare, with contemporary references from the field of anime, the cartoons of his childhood, and computer games.

After his graduation from the Instituto Superior de Arte (ISA) in 2006, Orestes has participated in numerous personal and collective projects. Among the most outstanding are *Feliz, Feroz y Amén*, LKB/G, Hamburg, Germany; *La primera Aventura*, in the Galerie Knoerle & Baettig, Switzerland; *Llegó el malhechor*, Servando Gallery, Cuba; *Alta fidelidad*, Cristo Salvador Gallery, Cuba; and the collective shows *ABUC, Eleven Cuban Artists*, at the Swiss gallery Mai 36; *Illness Has a Colour*, side event to the XIII Havana Biennial; *Art x Cuba. Contemporary Perspectives since 1989*, Aachen, Germany; *Overseas*, Halle 14, Center for Contemporary Art, Leipzig, Germany; *Para quebrar los muros* at the National Museum of Fine Art in Havana and *A la vuelta de la esquina*, at the Cultural Center La Casa Encendida, Spain. On the other hand, his work has been part of important artistic events such as the Havana Biennial and the Contemporary Visual Art and New Film Festival in Berlin.

His works takes part from important collection such as Museo Nacional de Bellas Artes (MNBA), Havana, Cuba; Girls' Club Collection, Fort Lauderdale, USA; Jorge Pérez Collection, Miami, USA.

Nacho Martín Silva



“Martín Silva’s painting could be classified as haulage and reconsideration. Haulage, not just because, even though the term is architectural, the artist might take pre-established images, but because his studio seems to become a kind of warehouse or storeroom, where images and works of art –or attempts thereat– are accumulated, and where maybe, years later, they might find meaning where there was none when they were put there, rejected because of their lack of pertinence and opportunity. The studio becomes a kind of wine cellar; these materials see time pass by and the artist comes back to them, back to the barrel to finally decant and recover them. This also means that the studio is a kind of cartography archive; amidst all the disorder, in the process of searching, or an almost disinterested drifting through everything accumulated there, the artist comes across waivers or feints which over time or due to the circumstances of each project, could turn them into valid and pertinent materials: they are like flashbacks, a return to the past through these remains that show him how recently opened solutions and recently trodden pathways (...)”

(Pocket Series: Nacho Martín Silva por Juan Francisco Rueda. Ed. NocaPaper. 2016)

Nacho Martín Silva
The Armory Show 2024

Extraño Paraíso 7, 2024
Oil on linen
196 x 220 (77.2 x 86.6 in)

[NMS-01TAS2024](#)
\$ 25 000.00







Nacho Martín Silva
The Armory Show 2024

Extraño Paraíso 8, 2024
Oil on linen
196 x 220 (77.2 x 86.6 in)

[NMS-02TAS2024](#)
\$ 25 000.00









Orestes Hernández
The Armory Show 2024

Extraño Paraíso 2, 2023
Oil on linen
196 x 220 cm (77.2 x 86.6 in)

[NMS-202301](#)
\$ 25 000.00







Nacho Martín Silva

Madrid, Spain, 1977

Nacho Martín Silva holds a degree in Fine Arts from the Universidad Complutense de Madrid. His most recent solo projects include *Piece of Trash* at the Miró Mallorca Foundation and *Carcoma en la madera* at Max Estrella Gallery, both in 2019; *Il futuro non è ciò che era*, curated by Tolo Cañellas, at Box 27 (Palma), and *Tirar del hilo hasta quedar ciego* at José de la Fuente (Santander) in 2017 or *El Gran Estudio*, curated by Ángel Calvo Ulloa, at Centro de Arte de Alcobendas (Madrid) in 2016.

He has participated in group exhibitions in museums, galleries and international institutions such as El Espacio 23 (Miami), Centro de Arte 2 de Mayo (Móstoles, Madrid), CICA Palais El Abdelliya (Tunisia), El CCEMX in Mexico City, Spring Break Art Show in New York, Espacio Odeón (Bogotá), Museo Patio Herreriano in Valladolid, Centro Párraga in Murcia, Centro Centro Madrid, Matadero Madrid, CGAC among others.

His work has been shown in the last editions of the fairs LISTE, ARCO Madrid or Untitled Miami among others, he has been awarded the Pilar Juncosa and Sotheby's Prize for Artistic Creation, the Visual Arts Support of the Community of Madrid, the Estampa-Casa de Velazquez prize or the Absolut-Jugada 3-Band Prize.

A monograph has been dedicated to his work in *Pocket series: Nacho Martín Silva* by Juan Francisco Rueda edited by Noca paper in 2016 and has been included in David Barro's book *2014. Antes de irse. 40 ideas sobre pintura*, ed. Arte Contemporáneo y Energía A.I.E and DARDO Editorial, 2013.

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