

Booth 104
Galleries Section

Sep. 24 – 27 / 2026
thearmoryshow.com

THE
ARMORY
SHOW

José Bedia
Ariel Cabrera
Ariamna Contino & Alex Hernández
Roberto Diago
Hell Gette
Miki Leal
Nacho Martín Silva
Eduardo Ponjuán

EL APARTAMENTO LA HABANA | MADRID | MIAMI

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José Bedia



José Bedia's work brings together a profound engagement with tribal anthropology and ethnographic research, a sustained commitment to fieldwork, and layered sociological and historiographical inquiry. He is particularly invested in examining the structures and internal logics of iconographic systems across diverse cultural traditions worldwide.

As an integral part of his artistic process, Bedia spends extended periods living among Indigenous communities in Africa, Asia, and the Americas. Through these sustained exchanges, he develops relationships that inform his studio practice, deepening his exploration of enduring human archetypes.

EL APARTAMENTO

José Bedia

The Armory Show 2026

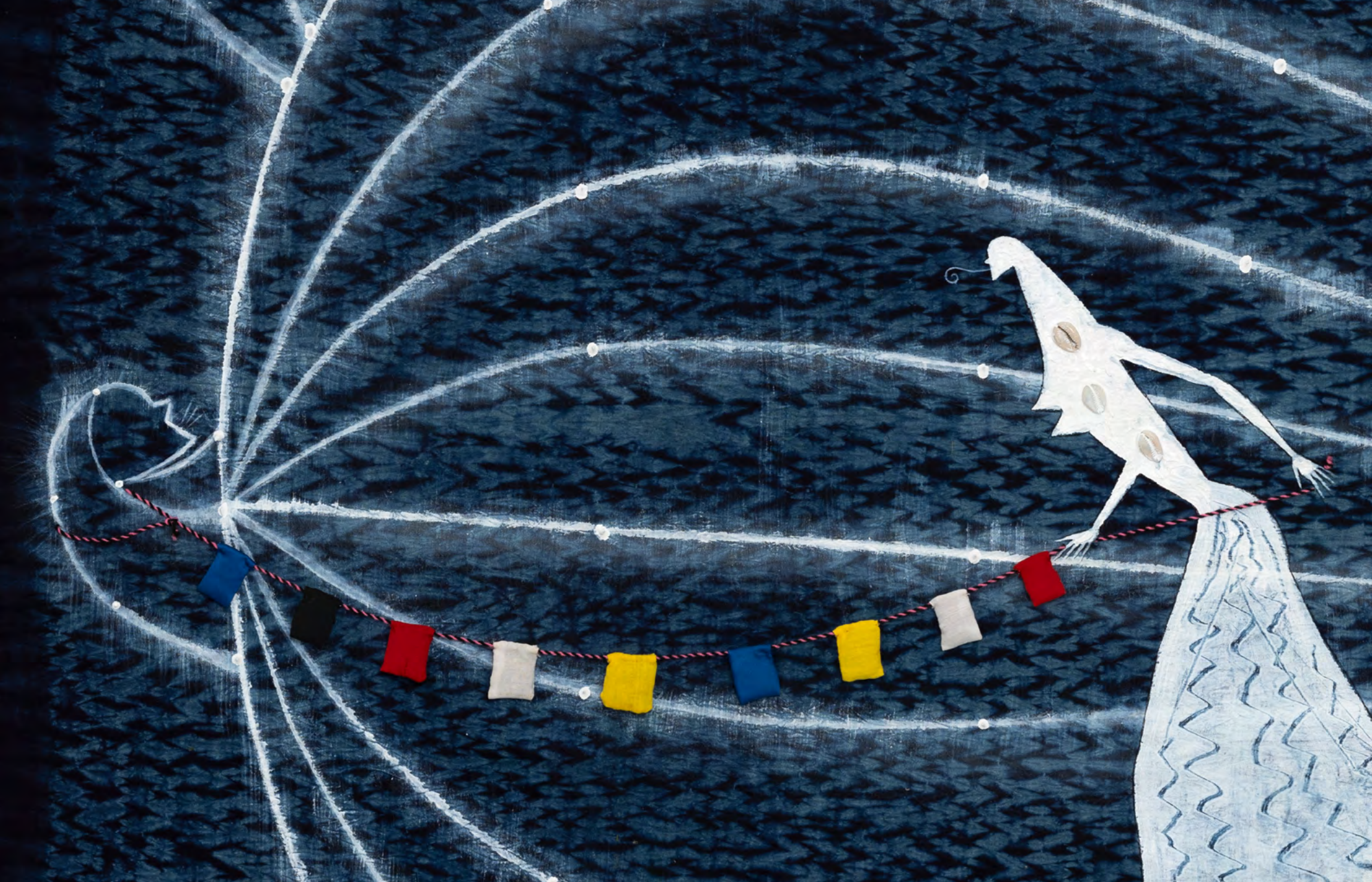
El regreso de aquella niña, 2026

Mixed media on African textile

133.3 x 162.6 cm (52.5 x 64 in) (unframed)

JB-2026-105





EL APARTAMENTO

José Bedia

The Armory Show 2026

Yemaya Olokun, 2026

Mixed media on African textile

106.7 x 149.9 cm (42 x 59 in) (unframed)

JB-2026-106





EL APARTAMENTO

José Bedia

The Armory Show 2026

Indómita deidad, 2026

Mixed media on African textile

132.1 x 163.8 cm (52 x 64.5 in) (unframed)

JB-2026-107





José Bedia

Havana, Cuba, 1959

Lives and works in Miami, USA

José Bedia was a key figure in the radical transformation of Cuban art initiated by the landmark exhibition *Volumen Uno*, in which he participated actively. From his inclusion in *Magiciens de la Terre* (Paris, 1989) to receiving First Prize at the Beijing Biennial in 2010, his career has developed on a strongly international scale.

His work is included in major public institutions such as the Los Angeles County Museum of Art (LACMA), the Museum of Contemporary Art Los Angeles (MOCA), the Museum of Modern Art (MoMA), the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, Tate Modern, and the Pérez Art Museum Miami (PAMM), among others.

On the occasion of his thirty-year career, the Fowler Museum presented the retrospective *Transcultural Pilgrim: Three Decades of Work by José Bedia* (2011). More recently, the Museo de Arte Contemporáneo de Monterrey (MARCO) presented *Circular Journey: José Bedia* (2023), marking fifty years of his artistic trajectory.

He has also exhibited in major institutions including Museo San Telmo, Fundación Iturria, Casa de América, Museum Het Domein, CAAM, IVAM, Museo de Arte de Puerto Rico, New Orleans Museum of Art, Museo Nacional de Bellas Artes de Cuba, Museo Tamayo, ICA, and the Museum of Fine Arts Houston, among others.

Ariel Cabrera



Ariel Cabrera's project engages in the intervention and dismantling of national historical narratives through the medium of contemporary painting. To this end, he employs strategies of rewriting, erasure, critical re-reading, and fictionalization, focusing particularly on those gray areas that remain undocumented or insufficiently examined.

His approach understands national history as a field structured by hegemonic narratives shaped by power—narratives that continue to condition the images and behaviors of contemporary societies. Cabrera freely intervenes in the past, interrogating notions of legitimacy and truth while reconfiguring relationships among historical actors.

Drawing from archival and heritage imagery, he ventures into territories rarely explored within Cuban and United States historiography. He establishes dialogues between painting and early photographic practices, incorporating references to the origins of photography and its representational codes. At the same time, he constructs speculative scenarios around military episodes from the wars of Independence, generating parallel events and hypothetical situations that place historiography itself under scrutiny.

Sarcasm, erotic-burlesque undertones, and a ludic sensibility permeate his romantic conflicts and intimate scenes—often staged as campaign notes or short narrative fragments—ultimately transforming history into a contested and imaginative terrain.

EL APARTAMENTO

Ariel Cabrera
The Armory Show 2026

A meeting in the forest, 2026
Oil on linen
203.2 x 182.9 cm (80 x 72 in) (framed)

AC-2026-29







EL APARTAMENTO

Ariel Cabrera

The Armory Show 2026

The Observers, 2026

Oil on linen

71.1 x 66 cm (28 x 26 in) (framed)

AC-2026-25





EL APARTAMENTO

Ariel Cabrera

The Armory Show 2026

Entrance to the Valhalla, 2026

Oil on linen

71.1 x 66 cm (28 x 26 in) (framed)

AC-2026-28





EL APARTAMENTO

Ariel Cabrera

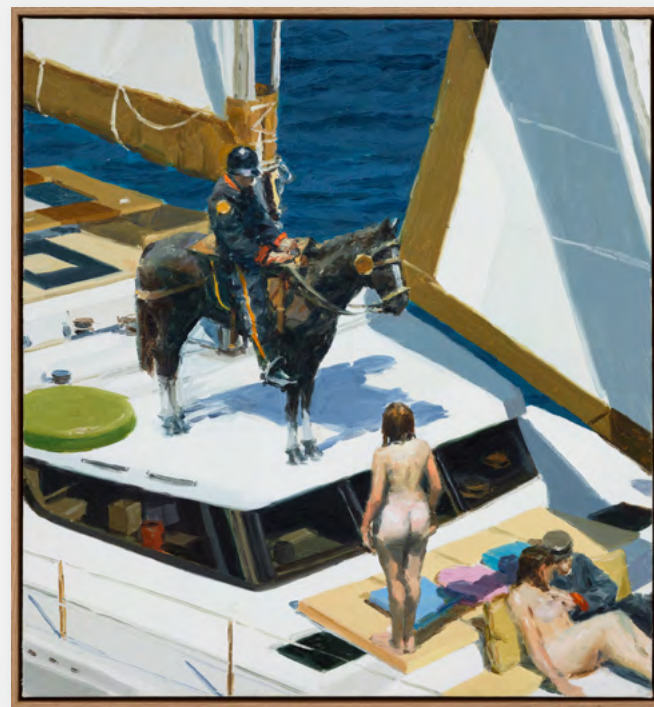
The Armory Show 2026

Days of the leisure and fury, 2026

Oil on linen

71.1 x 66 cm (28 x 26 in) (framed)

AC-2026-27





EL APARTAMENTO

Ariel Cabrera

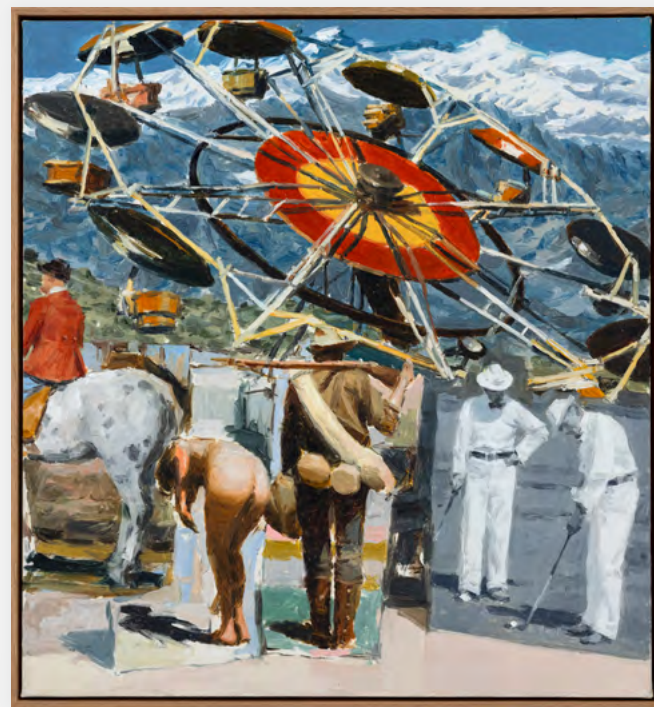
The Armory Show 2026

Back to the thematic park, 2026

Oil on linen

66 x 61 cm (26 x 24 in) (framed)

AC-2026-26





Ariel Cabrera

Camagüey, Cuba, 1982

Lives and works in New Jersey, USA

Ariel Cabrera is a Cuban-American painter whose practice integrates historical research with pictorial inquiry. His gaze gravitates toward minor details—the human, vulnerable, and often silenced dimensions of the heroic figure—revealing the fragile reality underlying constructed narratives. His work proposes a new pictorial epic in which the ordinary individual replaces the traditional hero. Although rooted in the tradition of history painting, Cabrera’s practice operates through postmodern strategies of appropriation, displacement, and narrative destabilization.

A graduate of the Instituto Superior de Arte (ISA), Havana (2004), he has presented his work in numerous solo and group exhibitions, including *A Swim I Am Pond in the Rain* (Galleria Mazzoli, Berlin, 2021), *Escenas Secundarias* (Galería Estéreo, Monterrey, 2017), *New Works* (Galleria Mazzoli, Modena, 2019), *Parallels & Peripheries* (New York Academy of Art, 2021), *Kindred Spirits: Ten Artists by the Hudson* (Coral Gables Museum, 2018), *Cubans: Post-truth, Pleasure and Pain* (SECCA, Winston-Salem, 2018), and *Cachita, The Infinite Lightness of Being* (The Olga M. Saladrigas Gallery, Miami, 2015), among others.

He has collaborated with the Metropolitan Museum of Art and the New York Academy of Art. His work is included in prominent collections such as the Pérez Art Museum Miami (PAMM), the Beth Rudin DeWoody Collection, the Museum of Contemporary Art of the Americas (MoCA), the Collezione Maramotti, the Southeastern Center for Contemporary Art, the United States Embassy Madrid Art Collection, the Massimo Bottura Collection, and the Jorge M. Pérez Collection.

Ariamna Contino



Ariamna Contino builds her works through the ritualistic and extremely meticulous technique of openwork paper. This labor-intensive process contrasts sharply with the topics she addresses, which are almost always rooted in controversial and highly topical phenomena. Contino has developed a particular interest in historical, environmental, and socio-cultural issues, approaching ongoing conflicts and phenomena that demand continuous reexamination. Using the data gathered throughout her research, she constructs her own visual narratives on subjects such as drug trafficking in Latin America, narco-aesthetics, the underground economy in Cuba, and the trade of classified information.

In recent years, her work has shifted toward the interstitial zones between the natural and cultural worlds. From this vantage point, she proposes new approaches to national identity and constructs alternative physiognomies of insularity.

EL APARTAMENTO

Ariamna Contino

The Armory Show 2026

Paraje, 2026

Hand-cut paper, acid-free Fabriano 300 gsm cardstock,
frame and museum glass

83 x 83 x 6 cm (32.7 x 32.7 x 3.4 in)

ACo-2026-52







EL APARTAMENTO

Ariamna Contino

The Armory Show 2026

Trepadora de sombra, 2026

Hand-cut paper, acid-free Fabriano 300 gsm cardstock,
frame and museum glass

123 x 123 x 6 cm (48.4 x 48.4 x 2.4 in)

ACo-2026-53







Ariamna Contino

Havana, Cuba, 1984

Lives and works in Madrid, Spain

Ariamna Contino's work stands out as one of the most distinctive within her generation of Cuban artists. While sharing concerns with many of her contemporaries, the ceremonial nature of her gaze and her commitment to the hand-cut paper technique place her outside fixed groupings or national genealogies.

With more than a decade of sustained practice, she has steadily consolidated her artistic career. Her participation in key events such as the Venice Biennale and the Havana Biennial, along with presentations in institutions and museums across several countries—including the Museo Nacional de Bellas Artes (MNBA) in Cuba, the Museum für Konkrete Kunst in Ingolstadt (Germany), and the Museum of the Americas (USA)—attests to the strength of her trajectory. She has also presented numerous solo and group exhibitions, including *Adquisiciones 2019-2020* (MNBA, 2021), *Duo Solo* (Ariamna Contino and Alex Hernández) (Nunu Fine Art, Taipei, 2021), *Deriva* (Galería Habana, 2017), *Nada personal* (MNBA, 2019), *Painted Diagrams. Bauhaus, Art and Infographics* (Museum für Konkrete Kunst, Ingolstadt, 2019), *Requiem for a Failed State End* (Contemporary Art Center of Nuremberg, 2018), *The Cuban Matrix* (Torrance Art Museum, California, 2017), and *Co-lectiva* (Centro Cultural Montecarmelo, Chile, 2017).

Her work is included in major institutional collections such as the Pérez Art Museum Miami (PAMM), the Jorge M. Pérez Collection, the Fondation Brownstone, and the Ella Fontanals-Cisneros Collection.

**Ariamna Contino
& Alex Hernández**



The working methodology of the artistic duo Ariamna Contino & Alex Hernández in their most recent projects emerges from the transposition of scientific principles into the realm of art. The artists engage rigorously with questions central to the development of contemporary societies: the environmental health of the planet, the equilibrium of social structures, human mobility, and the multifaceted dynamics of human behavior, among others. Statistics play a pivotal role in their investigations. While particular statistical sources often serve as points of departure, their latest projects have increasingly relied on fieldwork and the generation of original data through direct observation. These metrics subsequently inform and shape their works, determining both form and conceptual scope.

A holistic reading of their practice reveals the distinctive manner in which they conceive their pieces: as landscapes—explicitly referencing Rosalind Krauss’s notion of the expanded field of sculpture. For Contino & Hernández, these landscapes operate as exercises in total cartography, privileging both the meticulous documentation and the physical and symbolic inscription of specific biopsychosocial phenomena.

EL APARTAMENTO

**Ariamna Contino
& Alex Hernández**
The Armory Show 2026

From the series *Cartografía Total*, 2026

Use of medicinal plants in the Caribbean, the Antilles, Mexico, and South America (Amazon region) - 2025. Comparative analysis of traditional practices, religious practices, the pharmaceutical industry, and the routes of storms and hurricanes in the Caribbean in 2024.

Hand-cut paper, acid-free Fabriano 300 gsm cardstock, frame and museum glass
63 x 63 x 6 cm (24.7 x 24.7 x 2.4 in)

ACoAH-2026-206





EL APARTAMENTO

**Ariamna Contino
& Alex Hernández**
The Armory Show 2026

From the series *Cartografía Total*, 2026

Map of cannabis legalization and regulation in the United States, Canada, and Mexico –according to use categories (medicinal, recreational, and decriminalized)– and the traditional use of psychedelic plants by local cultures and indigenous communities.

Hand-cut paper, acid-free Fabriano 300 gsm cardstock,
frame and museum glass
63 x 63 x 6 cm (24.7 x 24.7 x 2.4 in)

[ACoAH-2026-207](#)





EL APARTAMENTO

**Ariamna Contino
& Alex Hernández**
The Armory Show 2026

From the series *Cartografía Total*, 2026

Native population in the Americas –percentage of the population using natural medicine, medicinal plants or traditional health practices– and export and import of pharmaceutical products by country and region.

Hand-cut paper, acid-free Fabriano 300 gsm cardstock,
frame and museum glass
63 x 63 x 6 cm (24.7 x 24.7 x 2.4 in)

ACoAH-2026-208





EL APARTAMENTO

**Ariamna Contino
& Alex Hernández**
The Armory Show 2026

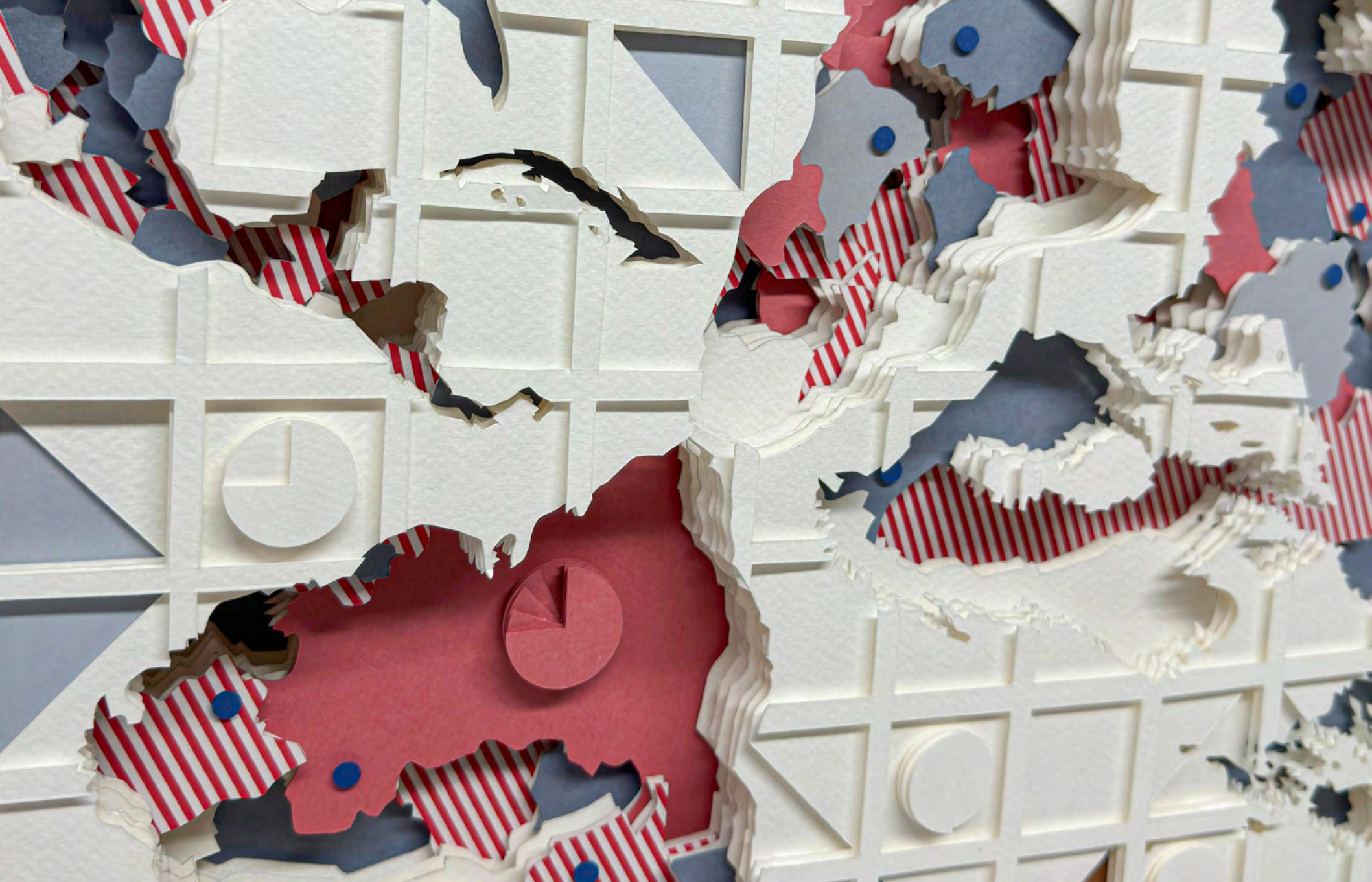
From the series *Cartografía Total*, 2026

*Geopolitical chaos, speculation, and conspiracy theories
—global distribution and public perception of conflict,
political instability, disinformation, and conspiracy
narratives by geographic region.*

Hand-cut paper, acid-free Fabriano 300 gsm cardstock,
frame and museum glass
63 x 63 x 6 cm (24.7 x 24.7 x 2.4 in)

ACoAH-2026-209





Ariamna Contino & Alex Hernández

Ariamna Contino (Havana, Cuba, 1984) and Alex Hernández (Havana, Cuba, 1982)
Live and work in Madrid, Spain

Ariamna Contino and Alex Hernández are visual artists from Havana who have gained international recognition both for their individual careers and for the collaborative artistic practice they began in 2014. Their work is defined by the artistic transformation of raw materials to explore the impact of human intervention on the environment, while simultaneously presenting a utopian vision of matter returning to its natural state.

In 2019, the artist duo represented Cuba at the 57th Venice Biennale with their installations. That same year, their work was featured at the Museum of Concrete Art in Ingolstadt, Germany, as part of the Bauhaus centennial celebrations. Contino and Hernández's work has been exhibited at institutions such as the New Museum and the Brooklyn Museum, among others, and is held in major public and private collections, including the Cleveland Institute of Art, the Pérez Art Museum Miami, the Jorge M. Pérez Collection, and the Museo Nacional de Bellas Artes in Havana.

Roberto Diago



Roberto Diago examines the condition of Afro-descendant Cubans within the social landscape of the Revolution. His cultural and sociological perspective allows him to fully grasp the effects of colonial processes on the nations that endured them. These traces are visible not only in forms of marginalization and segregation, but also at epistemic and linguistic levels.

In recognition of the depth and relevance of his practice, Diago has been selected as the artist representing the National Pavilion of Cuba at the 61st Venice Biennale, which will take place from May 9 to November 22, 2026, across the Giardini and the Arsenale. This context amplifies his ongoing exploration of identity and resistance, situating his work within one of the most significant platforms for contemporary art.

Diago denounces, exposes, and develops exercises in cultural resistance that enable him to speak from a self-aware, maroon subjectivity—one that asserts other religious affiliations, other canons of beauty, and other ways of seeing the white world that dominates the West.

EL APARTAMENTO

Roberto Diago

The Armory Show 2026

Untitled, from the series *Libertad*, 2023

Assembled burnt wood

65 x 45 x 28 cm (25.6 x 17.7 x 11 in)

RD-2026-130





R/DIAGO 2023

EL APARTAMENTO

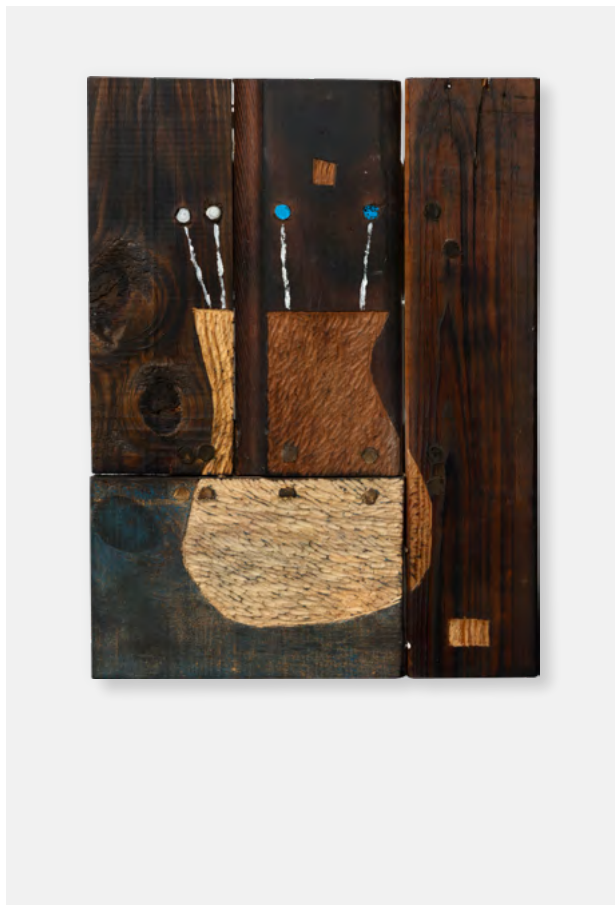
Roberto Diago

The Armory Show 2026

Mis cosas y yo, 2026

Mixed media on recovered wood
40 x 30 cm (15.7 x 11.8 in)

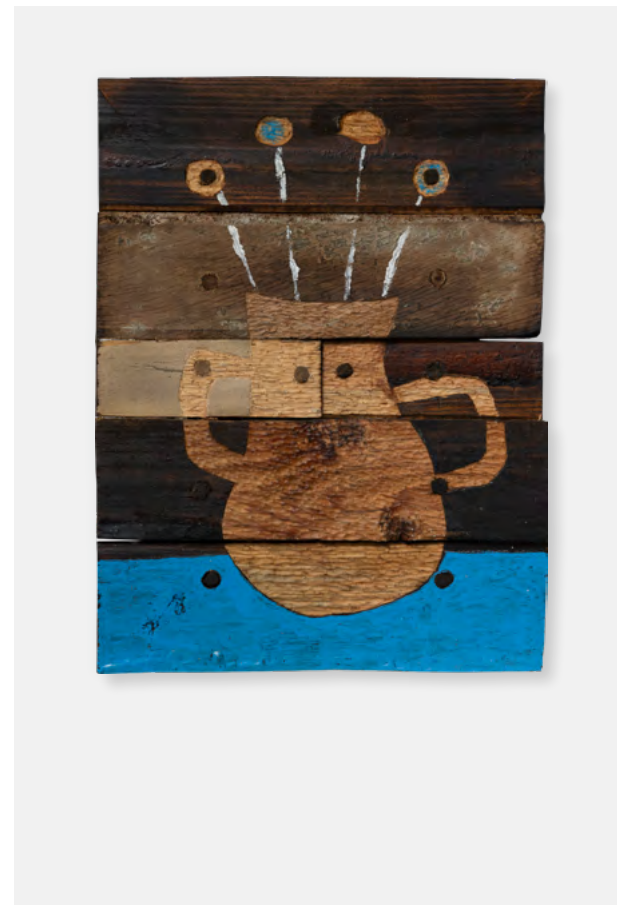
RD-2026-133



Mis cosas y yo, 2026

Mixed media on recovered wood
40 x 30 cm (15.7 x 11.8 in)

RD-2026-134







EL APARTAMENTO



Roberto Diago
The Armory Show 2026

Mis cosas y yo, 2026
Mixed media on recovered wood
30 x 40 cm (11.8 x 15.7 in)

RD-2026-135



Mis cosas y yo, 2026
Mixed media on recovered wood
30 x 40 cm (11.8 x 15.7 in)

RD-2026-136





EL APARTAMENTO

Roberto Diago

The Armory Show 2026

Untitled, 2026

Mixed media on canvas
36 x 46 cm (14.1 x 18.1 in)

RD-2026-140





Roberto Diago

Havana, Cuba, 1971

Lives and works between Soroa, Pinar del Río and Havana, Cuba

Graduated from the San Alejandro Academy of Fine Arts in Havana (1990), Diago has built a solid career as an artist. He has participated in numerous solo and group exhibitions, including major international events such as the Venice Biennale, the Havana Biennial, and the Portugal Biennial. Recent solo exhibitions include *La oscuridad fue el principio* (traveling exhibition: Fondation Clément, Le François, Martinique; Centro de Arte Juan Ismael, Fuerteventura; Casa de América, Madrid, 2023); *Diago: The Pasts of This Afro-Cuban Present* (Colorado Springs Fine Arts Center at Colorado College, 2022); *Juan Roberto Diago: 20 años de creación* (Cernuda Arte, Coral Gables, 2019); and *La Historia recordada* (Halsey Institute of Contemporary Art, Charleston, 2018).

He has also taken part in notable group projects such as *Cara a Cara* (Fondation Brownstone, Paris, 2021); *Archives of Consciousness: Six Cuban Artists* (Fairfield University Art Museum, 2020); and *La posibilidad infinita. Pensar la nación (Nada personal)* exhibition, official program of the 13th Havana Biennial, Museo Nacional de Bellas Artes [MNBA], Havana, 2019), among others.

Diago's work is included in major institutional collections such as the MNBA, the Deste Foundation for Contemporary Art (Athens), the Fondation Kikoïne (Paris), the Fondation Brownstone (Paris), District 798, Xin Dong Cheng Space for Contemporary Art (Beijing), the NSU Art Museum Fort Lauderdale, the Von Christerson Collection (London), the Fondation Kaméléone (France), the CIFO Collection (Miami), Museum 54 (New York), the Pizzuti Collection (Ohio), the Rubin Museum of Art (New York), the Museum of Fine Arts, Boston, the Jorge M. Pérez Collection, and the Musée des civilisations noires (Dakar).

Hell Gette



Hell Gette is an artist trained at the Academy of Fine Arts in Munich, where she studied Painting between 2012 and 2017 under the mentorship of Markus Oehlen. She graduated with honors in 2018 and was awarded the Debutant Prize granted by the Bavarian State Ministry of Science and the Arts. She is currently based in New York, where she maintains her studio.

The artist's work unfolds as a radical exploration of landscape in the digital age. Her practice advances a mode of painting that assimilates the logic of video games, the lexicon of software, and the iconography of contemporary visual culture, thereby redefining the genre through the notion of Landscape 3.0: future landscapes in which painterly tradition and digital language coexist in productive tension. Oil, pixel, brushstroke, emoji, and algorithm emerge as layers of the world we inhabit and collectively construct.

EL APARTAMENTO

Hell Gette

The Armory Show 2026

🌈 (#Rainbow), 2026

Oil stick and oil on canvas

76 x 66 x 2 cm (29.9 x 26 x 0.75 in)

HG-2026-37



EL APARTAMENTO

Hell Gette

The Armory Show 2026

🌈 (#SunshineGalaxy), 2026

Oil stick and oil on canvas

122 x 107 x 3.5 cm (48 x 42.13 x 1.38 in)

HG-2026-38



Hell Gette

Karabulak, Kazakhstan, 1986

Lives and works between Brooklyn, New York, USA and Munich, Germany

Trained in Munich under Markus Oehlen, her work inherits the iconoclastic legacy of the German painting scene of the 1980s, including figures such as Albert Oehlen, Markus Oehlen, Martin Kippenberger, and Werner Büttner, as well as the broader “Bad Painting” context. From this lineage she draws a sharp sense of irony, a radical freedom in relation to painterly codes, and a sustained interest in the dialectic between trash and treasure, where the banal and the residual become poetic material. In her work, landscape does not describe a place but a condition: the condition of the individual who, moving between temporalities and geographies, reconstructs a sense of home within the image itself.

Her trajectory has been recognized with significant grants and residencies, including the DAAD USA Scholarship (2021-2022), residencies at the 18th Street Arts Center (2023-2024), the Fiorucci Art Trust residency in Stromboli, and the Art in Public Space Commission of the City of Munich (2024), among others. Her work is included in collections such as the Craig Robins Collection, the Valeria Napoleone Collection, the Xiao Museum, the Art Collection of Upper Palatinate District, the Hubert Burda Collection, and the Stadtmuseum Sindelfingen. She has presented solo exhibitions in New York, Taipei, Cologne, Berlin, London, and Munich, and has participated in numerous group exhibitions and international art fairs across Europe, the United States, and Asia.

Her practice has become a significant voice in contemporary painting, recognized for its critical approach to digital landscape and contemporary visual culture.

Miki Leal



Always working on paper, Miki Leal develops a highly personal and abstract imaginary world with pop and dreamlike overtones. His creative methodology relies on association to discover elements that he later revisits with the energy and versatility that characterize his painting. Among the most recurring themes in his work are his family and domestic environment, his passion for various musical genres, and the presence—serving as a leitmotif—of a symbolic corpus grounded in the geometry of decorative patterns, particularly those inspired by Seville (tiles, mosaics, terrazzo).

Regarding his multiple connections to abstraction, he has said: “I have moved through different creative processes, although it has always been the process of an abstract painter, because I always start from white. What matters is to keep painting until something appears—something made of the elements one has in mind at that moment.”

EL APARTAMENTO

Miki Leal

The Armory Show 2026

Más sobre Avignon, 2026

Acrylic and watercolor on Canson Montval 300 gsm paper
152 x 110 cm (59.8 x 43.3 in) (unframed)

ML-2026-124





EL APARTAMENTO

Miki Leal

The Armory Show 2026

Un Klee lo arregla todo, from series *La Representación o el Triunfo de la Pintura*, 2026

Acrylic and watercolor on Canson Montval 300 gsm paper
152 x 110 cm (59.8 x 43.3 in) (unframed)

ML-2026-122





Miki Leal

Seville, Spain, 1974

Lives and works between Madrid, Spain, and Lisbon, Portugal

Miki Leal studied Fine Arts at the University of Seville. His painting is characterized by the fusion of diverse cultural references, a strong connection to music and literature, and the coexistence of multiple stylistic registers. These elements reflect the social and cultural conditions of his generation, marked by rebellion, anarchic impulses, and sensory overload.

His practice spans painting, drawing, sculpture, ceramics, textiles, and installation. In 1999, together with Juan del Junco and Fernando Clemente, he founded the collective The Richard Channin Foundation, active until 2004. In 2019, the Centro Andaluz de Arte Contemporáneo dedicated a retrospective exhibition to the group curated by Sema D'Acosta. He also co-founded the Madrid-based project Noestudio.7 alongside Jacobo Castellano, Jaime de la Jara, Abraham Lacalle, María José Solano, and Esteban Navarro.

His work is included in major collections such as the Museo Nacional Centro de Arte Reina Sofía, Centro Andaluz de Arte Contemporáneo (CAAC), Museo de Arte Contemporáneo de Castilla y León (MUSAC), ARTIUM, Fundación "la Caixa", the Jorge M. Pérez Collection, Red Bull Collection (Hangar-7), and collections of the regional governments of Madrid and Andalusia, among others.

Nacho Martín Silva

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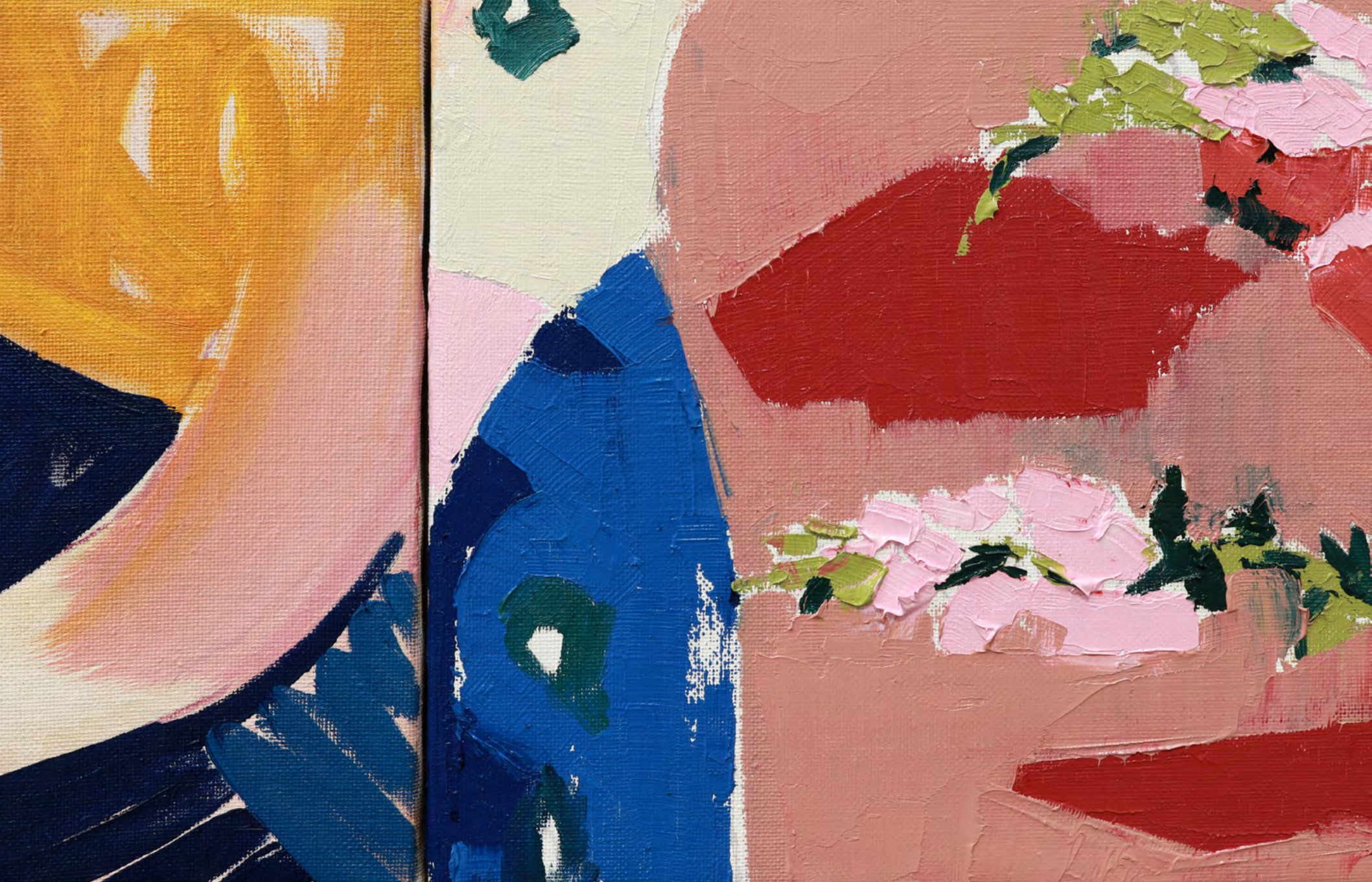
Nacho Martín Silva
The Armory Show 2026

PK 1, 2026
Oil on linen
146 x 100 x 6 cm (57.5 x 39.4 x 2.4 in)

NMS-2026-63







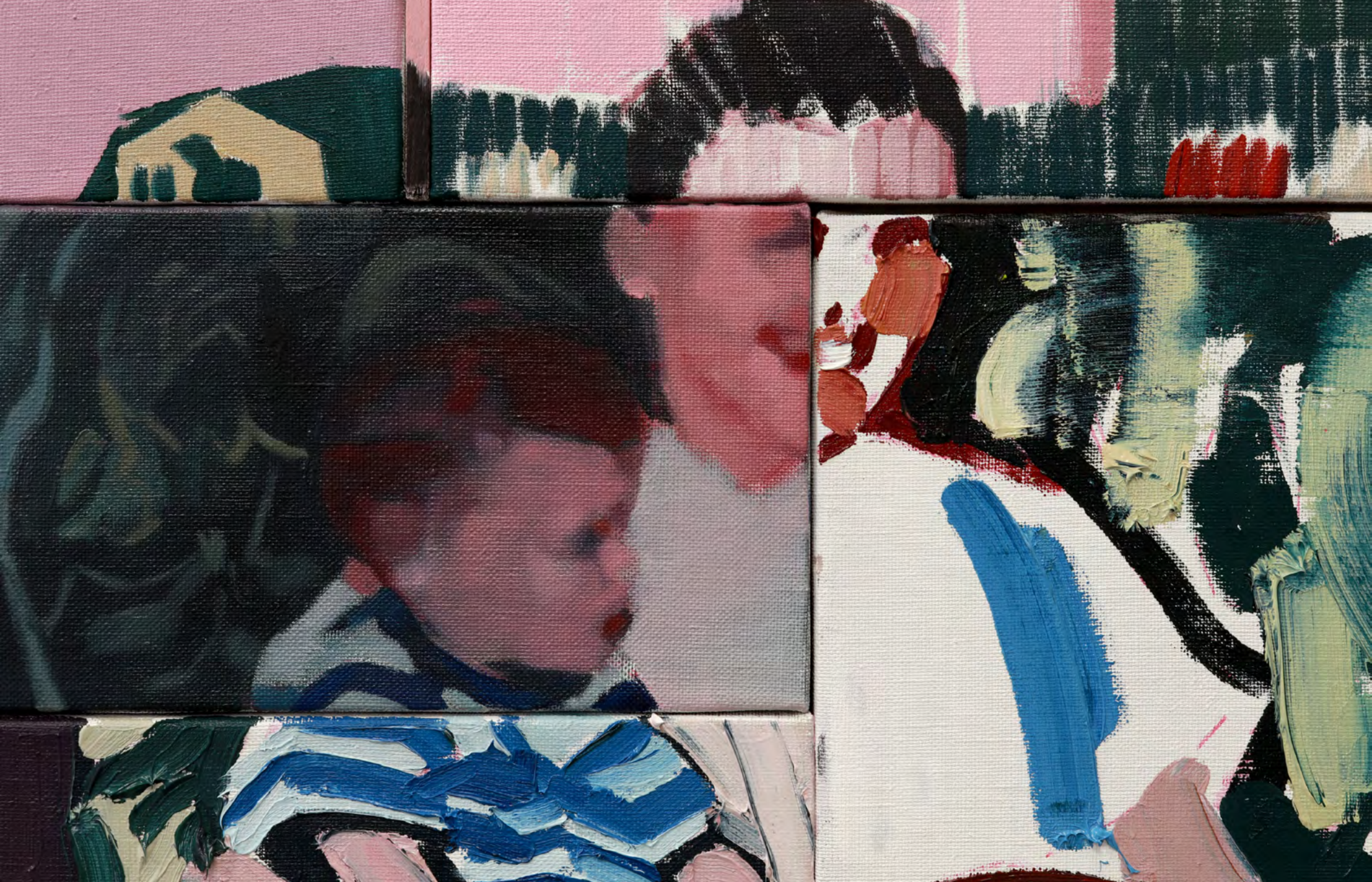
EL APARTAMENTO

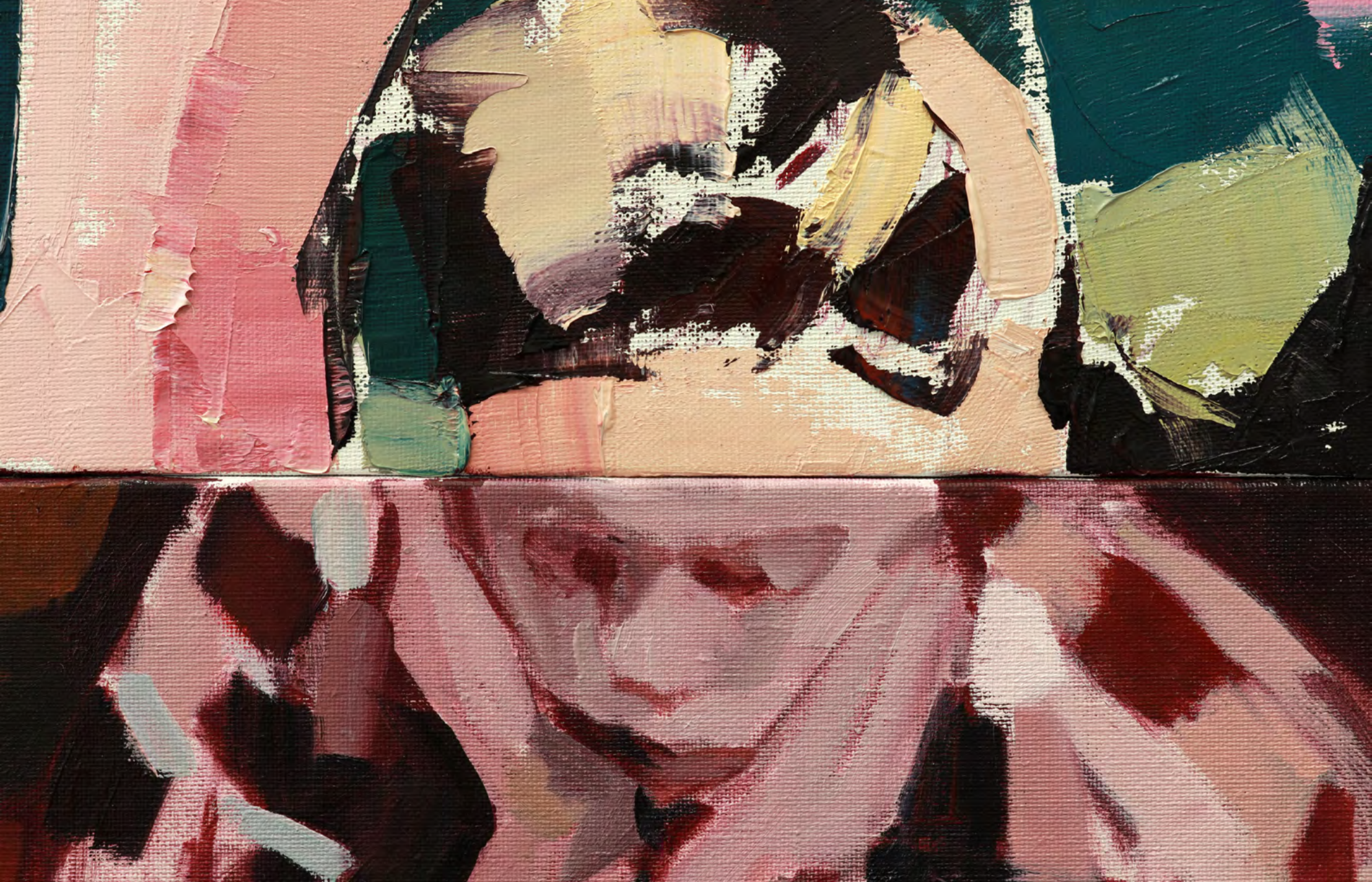
Nacho Martín Silva
The Armory Show 2026

PK 2, 2026
Oil on linen
146 x 100 x 6 cm (57.5 x 39.4 x 2.4 in)

NMS-2026-64







Nacho Martín Silva

Madrid, Spain, 1977

Lives and works in Madrid, Spain

Nacho Martín Silva holds a degree in Fine Arts from the Universidad Complutense de Madrid.

His solo exhibitions include *Tangere* (LaTérmica, Málaga, 2026), *Piece of Trash* (Fundació Miró Mallorca, 2019), *Carcoma en la madera* (Galería Max Estrella, Madrid, 2019), *Il futuro non è ciò che era* (Box 27, Palma, 2017), *Tirar del hilo hasta quedar ciego* (Galería JosédelaFuente, Santander, 2017), and *El Gran Estudio* (Centro de Arte de Alcobendas, 2016).

He has participated in group exhibitions at institutions such as El Espacio 23, Centro de Arte Dos de Mayo (CA2M), CICA Palais El Abdelliya (Tunisia), Centro Cultural de España en México, Spring Break Art Show, Espacio Odeón (Bogotá), Museo Patio Herreriano, Centro Párraga, CentroCentro, Matadero Madrid, and CGAC, among others.

He has participated in international art fairs including LISTE Art Fair Basel, ARCOmadrid, and Untitled Art Fair. He has received awards such as the Pilar Juncosa & Sotheby's Prize for Artistic Creation, the Community of Madrid Visual Arts Grant, the Estampa-Casa de Velázquez Prize, and the Absolut-Jugadas 3 Bandas Prize. His work has been published in *Nacho Martín Silva* (Pocket Series, Nocapaper, 2016) and in *2014. Antes de irse. 40 ideas sobre pintura* by David Barro (DARDO Editorial, 2013).

Eduardo Ponjuán



Eduardo Ponjuán is one of the essential artists in the historiography of Cuban art. His work, which emerged during the eighties, has the ability to go further in the precipice of certain truths, to overcome itself as a discursive generator, to impact, to make us silent, and force us to observe it compulsively. The key point of this, in some way capricious and tremendous, seems to lie in his unlimited talent for invoking that which may be vital to man. From there are born their most fertile and polysemous silences.

His work moves in different directions, supported by the alibi of a conceptualism that has reinvented itself again and again. Sometimes he speaks with a slight monosyllabic accent, sometimes he becomes scathing and shouts without any inhibition. There isn't a precise and fair way of cataloging him, because in his case any taxonomy becomes reductionist. Ponjuán is a painter, an installationist, a draftsman, a conceptual artist, and an inexhaustible thinker. The whole art is a starting point for him, the trough where he takes what he needs to interrogate the world.

EL APARTAMENTO

Eduardo Ponjuán
The Armory Show 2026

Firefly catchers (23 de Julio de 2026), 2026
Oil on Velázquez linen
150 x 150 cm (59 x 59 in)







Eduardo Ponjuán

Pinar del Río, Cuba, 1956

Lives and works in Madrid, Spain

After more than three decades of sustained practice, Eduardo Ponjuán has developed numerous solo and group exhibitions in Cuba and internationally. Among his most significant projects are *Sputnik* (El Apartamento, Havana, 2017), *Scratch* (Museo delle Culture (MUDEC), Milan, 2016), *Buena Vista. Art Contemporain à Cuba* (Fondation Clément, Le François, Martinique, 2018), *Bésame mucho* and *Lo tengo en la punta de la lengua* (Museo Nacional de Bellas Artes [MNBA], Havana, 2014 and 2004), *Wild Noise* (Bronx Museum of the Arts, New York, 2017), and *Adiós Utopía: Dreams and Deceptions in Cuban Art since 1950* (Museum of Fine Arts, Houston, 2017).

He has participated in major international events including the Venice Biennale, the Havana Biennial, the Panama Biennial, the Cuenca Biennial, and the Malta International Biennial.

His work has received numerous awards, including the National Prize for Visual Arts and the National Prize for Curatorial Practice, both awarded by the Consejo Nacional de las Artes Plásticas (CNAP), as well as the First Prize for Collage at the Malta International Biennial and a grant from the Fondation Brownstone (France).

His work is included in major collections such as the MNBA, the Daros Latinamerica Collection (Switzerland), the Fondazione Sandretto Re Rebaudengo (Italy), the Farber Collection, the Blanton Museum of Art, the Jorge M. Pérez Collection, and the ASU Art Museum.

