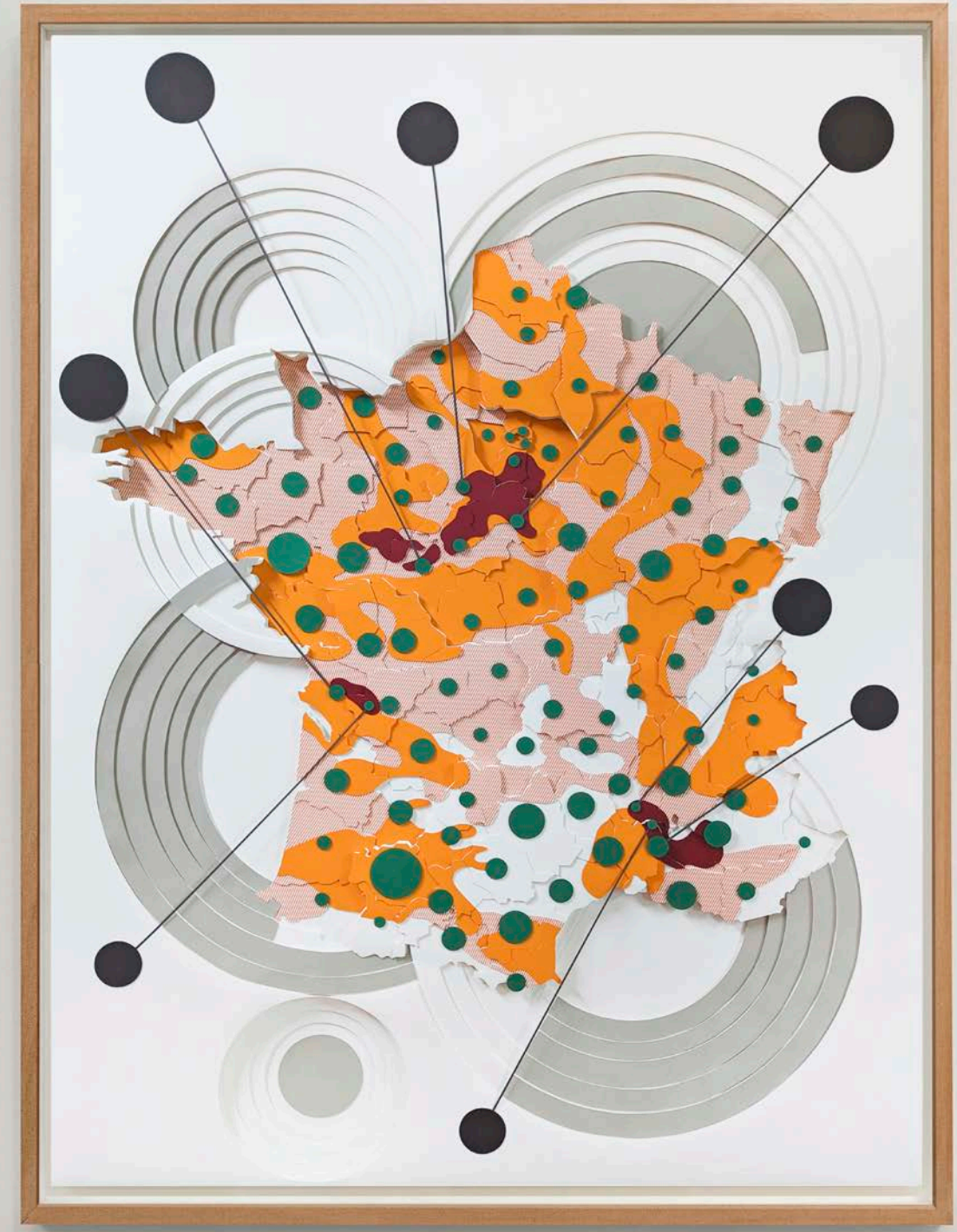
ALEX HERNANDEZ and ARIAMNA CONTINO

Ariamna Contino (b.1984) and Alex Hernández-Dueñas (b. 1982) are visual artists from Havana who have achieved recognition internationally for their individual work and the artistic collaborations they have developed since 2014. Contino and Hernández's work frequently involves their artistic transformation of raw materials to explore how human interference impacts the environment while simultaneously presenting a utopian vision of the return of the material to its natural state. In 2019, the artistic duo represented Cuba at the 57th Venice Biennale with their installations. In the same year, their work was presented at the Museum of Concrete Art in Ingolstadt, Germany for the 100th anniversary of the Bauhaus. Contino and Hernández's work has been exhibited at the New Museum and Brooklyn Museum among others, and is in numerous private and public collections, including the Cleveland Institute of Art, Pérez Art Museum Miami, the Jorge M. Pérez collection, and the Museo Nacional de Bellas Artes in Havana among others.



Alex Hernández
& Ariamna Contino

Cartografía total,
Agricultura Bio y agua en Francia, 2024
Hand cut paper / Canson Montval
300 g acid-free cardboard
156 x 206 x 7 cm (61.4 x 81.1 x 2.8 in)

Classification of water in Europe by country, domestic water consumption, price in liters per inhabitant. Length of sewerage and water supply networks in number of meters per inhabitant. Water consumption for agricultural purposes.

Alex Hernández
& Ariamna Contino

Cartografía total, 2025
Hand cut paper / Canson Montval
300 g and Fabriano acid-free cardboard
83 x 83 cm (32.7 x 32.7 in)

Trajectory of hurricanes, earthquakes and forest fires in the Amazon, Central America and the Caribbean in 2023-2024. Value of economic losses generated by these disasters.

Ariamna Contino

From the series *Manigua, Palmeras de dátiles*, 2025
Hand cut paper / Fabriano 300 g Cold Press acid-free watercolor cardboard and plexiglass
120 x 120 cm (47.2 x 47.2 in)

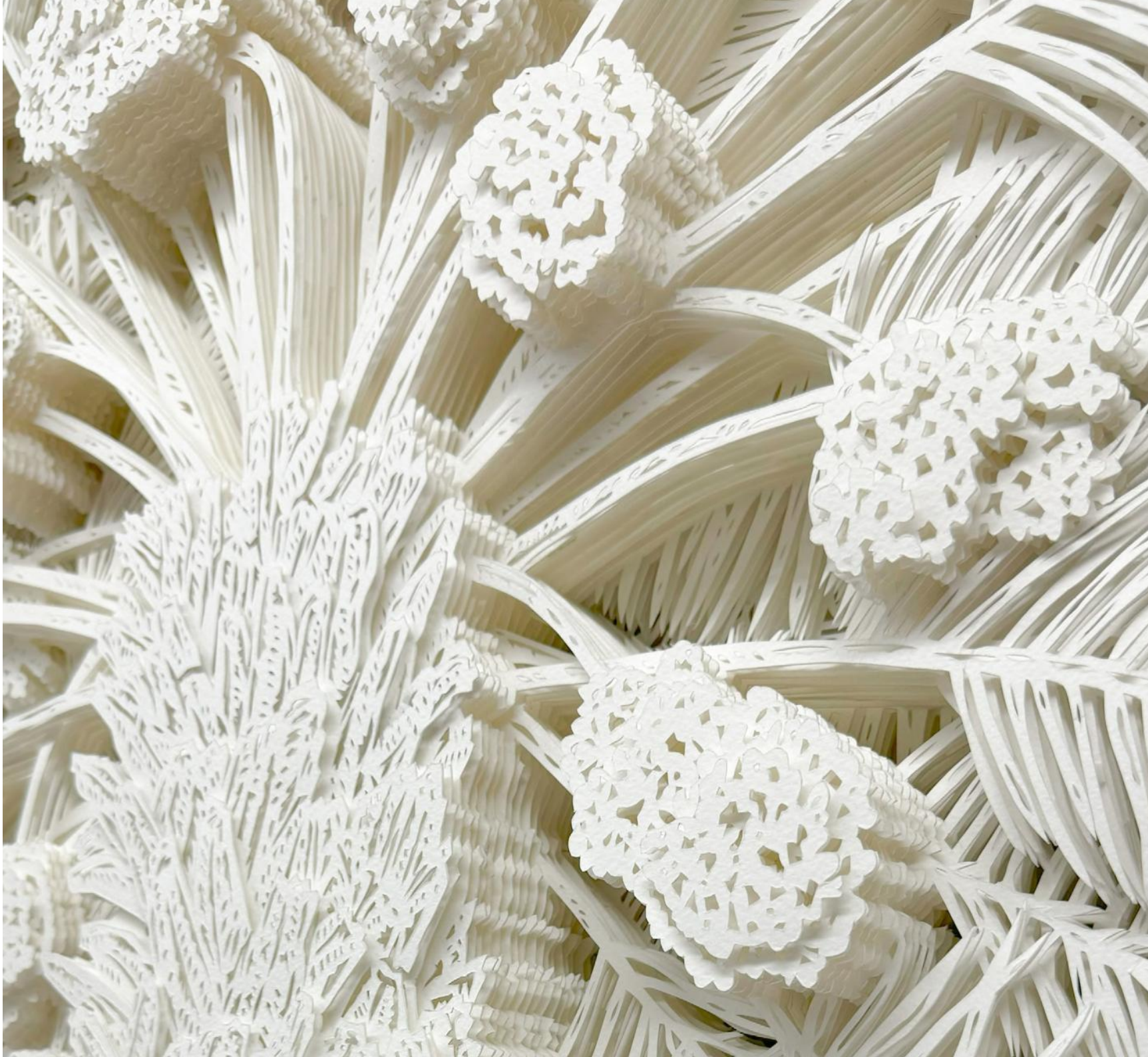
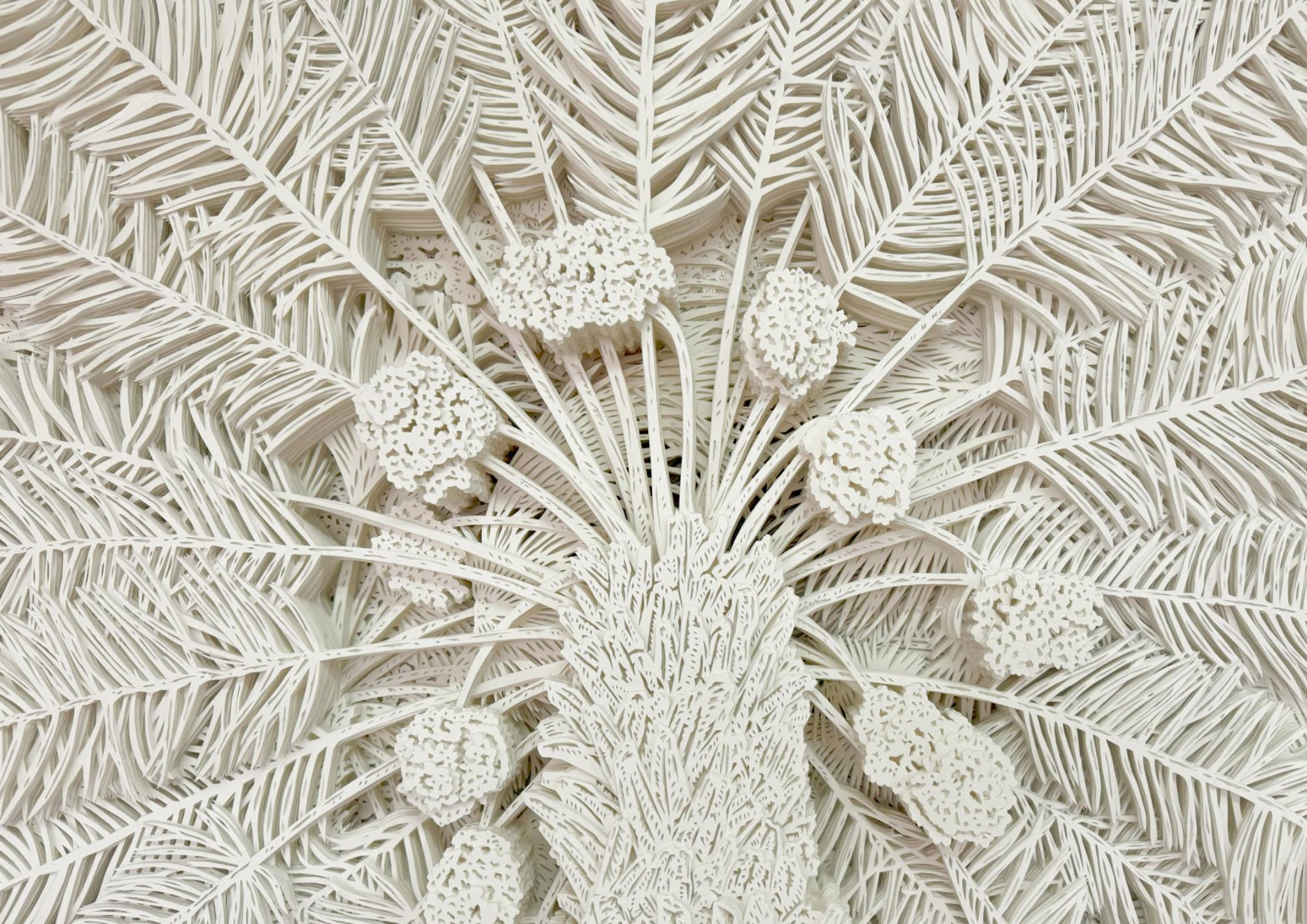
Ariamna Contino

Havana, Cuba, 1984

Ariamna Contino builds her works based on the ritualistic and extremely meticulous technique of “openwork paper”. Such a procedure contrasts with the topics she deals with, almost always anchored in controversial and highly topical phenomena. Ariamna develops a special interest in historical, environmental, and socio-cultural issues, hence, she takes an inquiring look at ongoing conflicts and phenomena that demand constant revisions. From the data she collects in her research, she composes her own visual narratives on issues such as drug trafficking in Latin America, narco-aesthetics, the underground economy in Cuba, the trade of classified information, etc.

Recently, Contino’s work has begun to focus on the interstitial zones between the natural and cultural worlds. From there, she ventures new approaches to national identity and constructs other physiognomies for insularity.

Ariamna Continuo’s work is one of the most singular among the young batch of Cuban artists. Despite sharing interests with many of her contemporaries, the ceremonial nature of her gaze and her attachment to the technique of the “hand-cut paper” place her outside all groups and national creative genealogies.

With more than a decade of sustained work, Ariamna has been consolidating her career in the Cuban art space. Her participation in key events such as the Venice Biennial and the Havana Biennial, as well as the presentation of her work in institutions and museums in several countries (among them the Museo Nacional de Bellas Artes (MNBA), Cuba; the Museum of Concrete Art in Ingolstadt, Germany; and the Museum of the Americas, USA) are examples of the solidity of her career. In addition, there is a wide range of personal and collective exhibitions. Among the most relevant are the following: *Adquisiciones 2019-2020* (MNBA, Havana, Cuba); *Duo Solo* (Ariamna Contino y Alex Hernández) (Nunu Flne, Taipei, Taiwan); *Deriva* (Galería Habana, Havana, Cuba); *Nada personal* (MNBA, Havana, Cuba); *Painted diagrams. Bauhaus, art and infographics* (Museum für Konkrete Kunst of Ingolstadt, Germany); *Requiem for a failed state end* (Contemporary Art Center, Germany); *The Cuban Matrix* (Torrance Art Museum, USA); *Co-lectiva* (Centro Cultural Montecarmelo, Chile).

Ariamna is part of important institutional collections such as the Pérez Art Museum (PAMM), Miami; the Gilbert Brownstone Foundation, Wisconsin; the Museo Nacional de Bellas Artes, Havana; and the Ella Cisneros Collection, Miami.