

Marlborough Contemporary

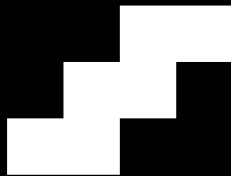
Diango Hernández — The New Man and the New Woman



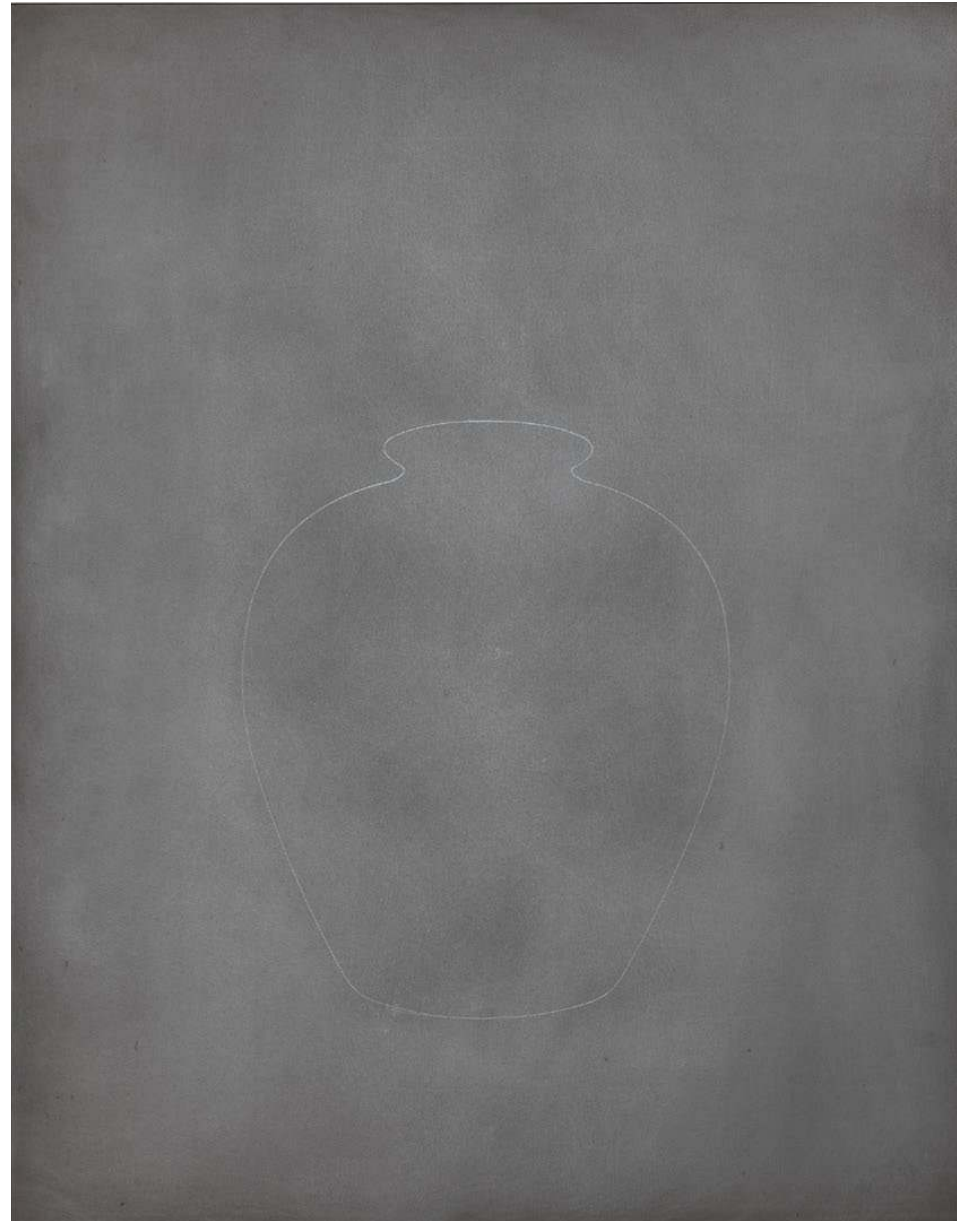
Diango Hernández
The New Man and
the New Woman

'The perspective of the viewer is the only element that defines the present of an artwork. In this sense the graphite drawings give an important clue to the viewer because their appearance changes in relation to his standing point: sometimes the drawing is visible and sometimes what you can see is just a graphite surface that has apparently 'swallowed' the lines...'

DH



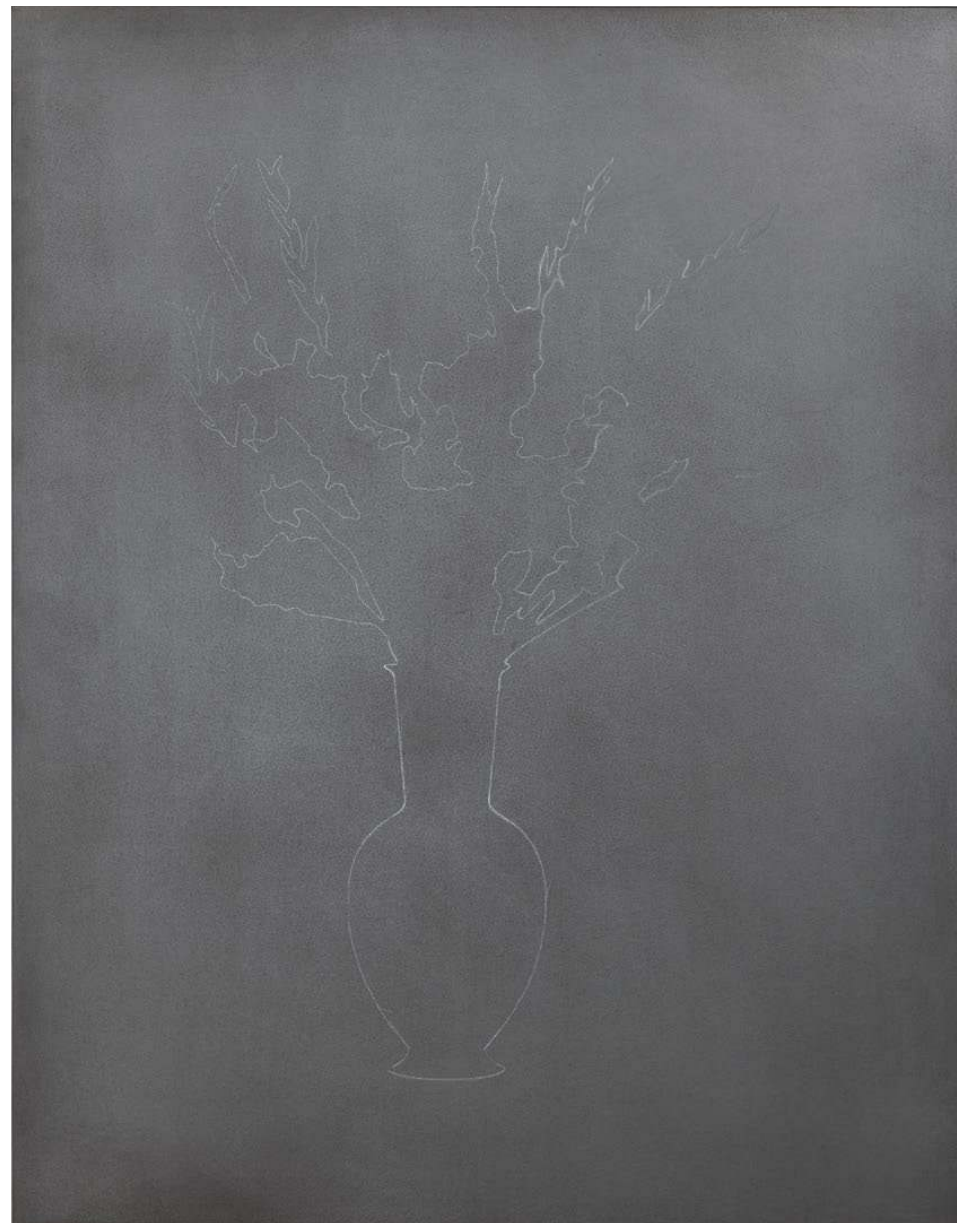
Marlborough Contemporary



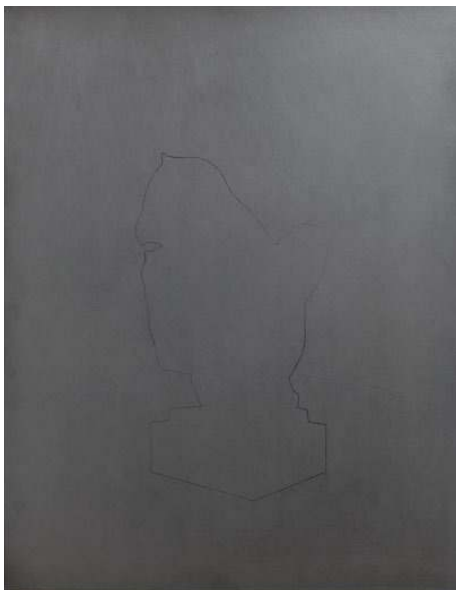




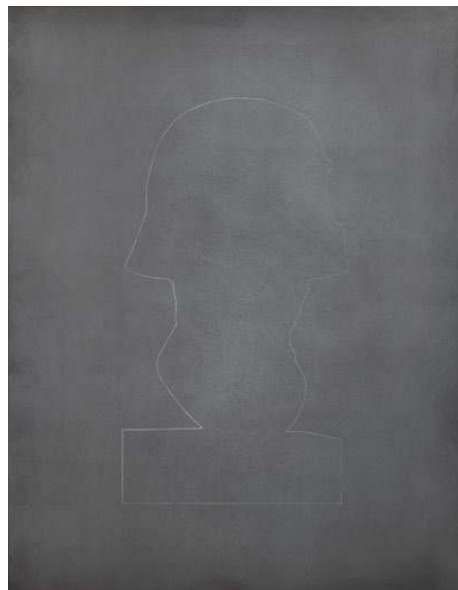




Vase
2013
Graphite on board
and aluminium frame
100 × 80 cm



Kopf
2013
Graphite on board
and aluminium frame
100 × 80 cm



Stahlhelmkopf
2013
Graphite on board
and aluminium frame
100 × 80 cm



Röhrender
2013
Graphite on board
and aluminium frame
100 × 80 cm



Liegend
2013
Graphite on board
and aluminium frame
100 × 80 cm

Fascist Cultural Centre

Wood, cheese, glass and
offset printed paper
170 × 80 × 100 cm



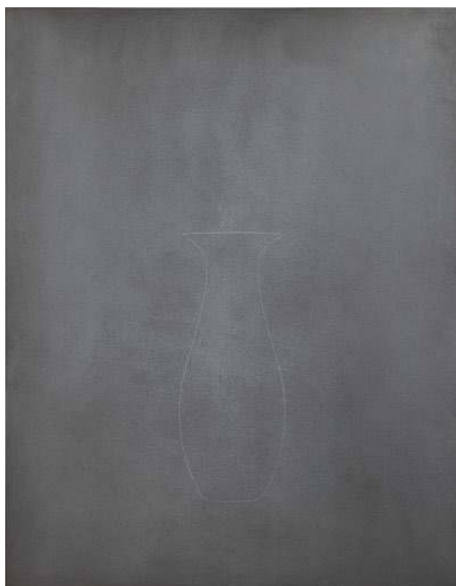
Sotomayor

Photogravure on paper

Edition of 7

61 × 100 cm





Vase #3

2013

Graphite on board
and aluminium frame
100 × 80 cm

Vase #2

2013

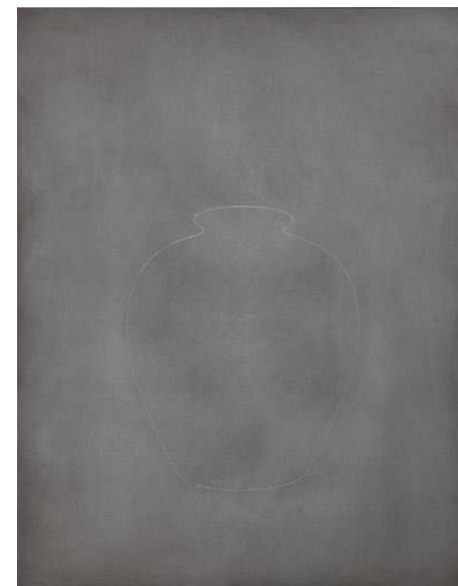
Graphite on board
and aluminium frame
100 × 80 cm



Vase #4

2013

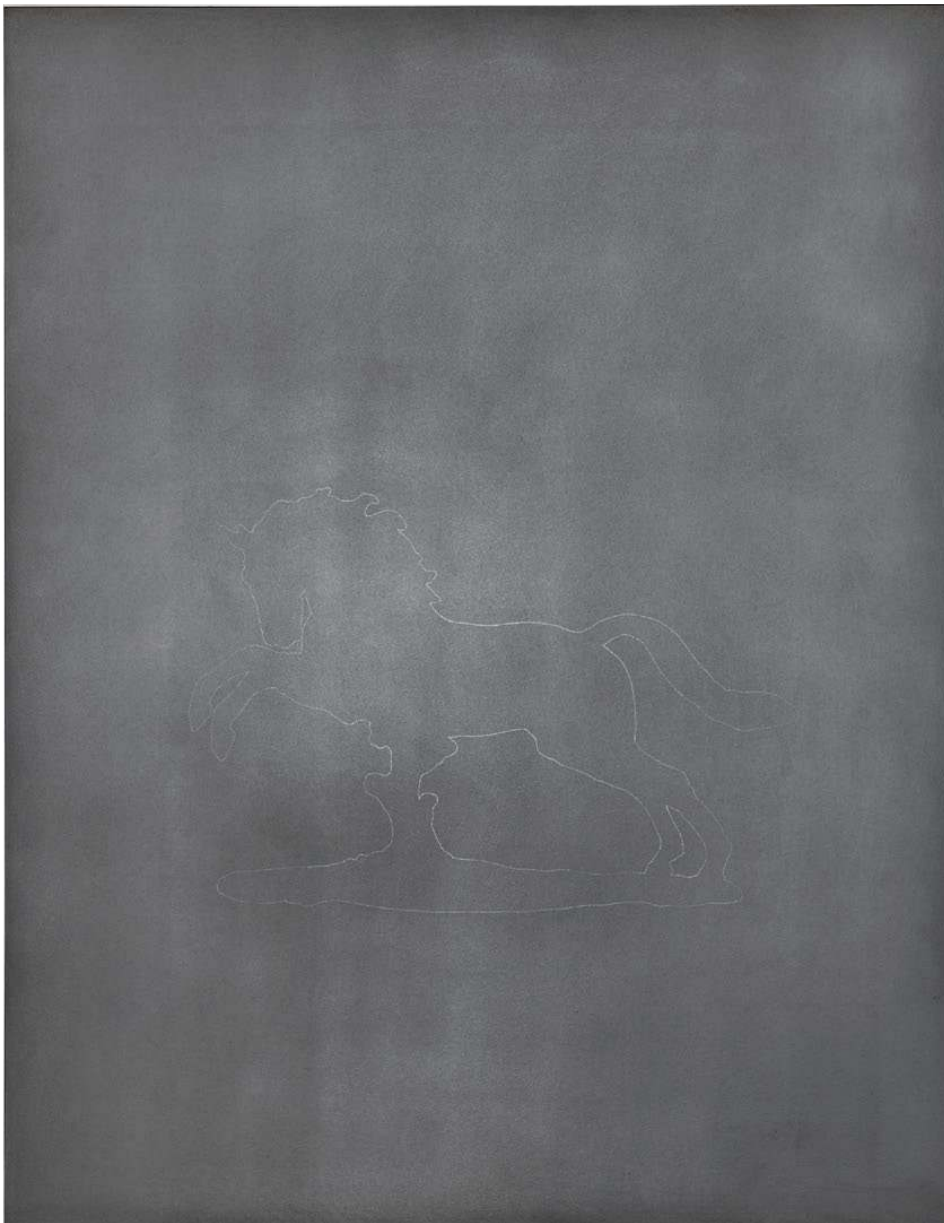
Graphite on board
and aluminium frame
100 × 80 cm



Vase #1

2013

Graphite on board
and aluminium frame
100 × 80 cm

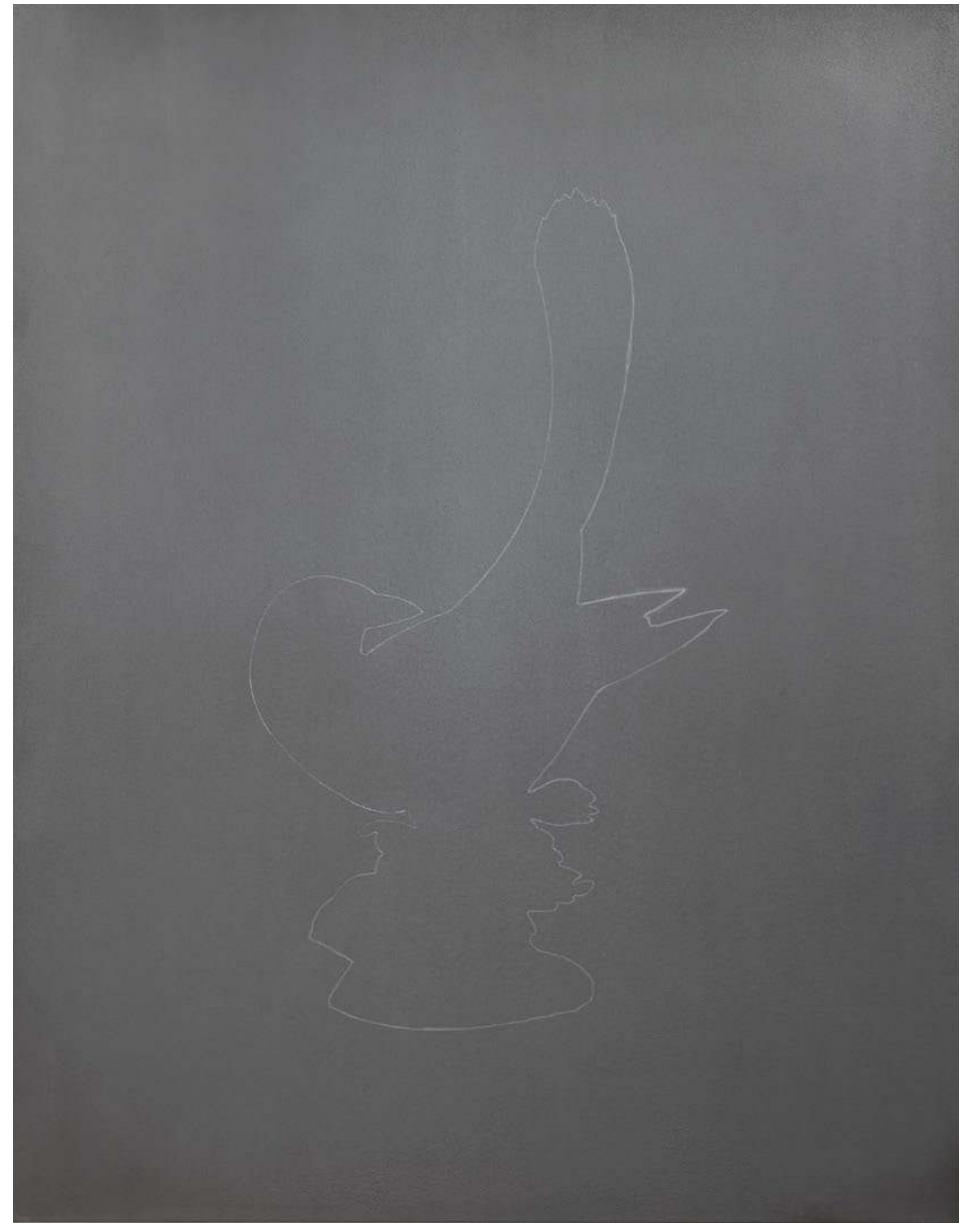


Springendes

2013

Graphite on board
and aluminium frame

100 × 80 cm

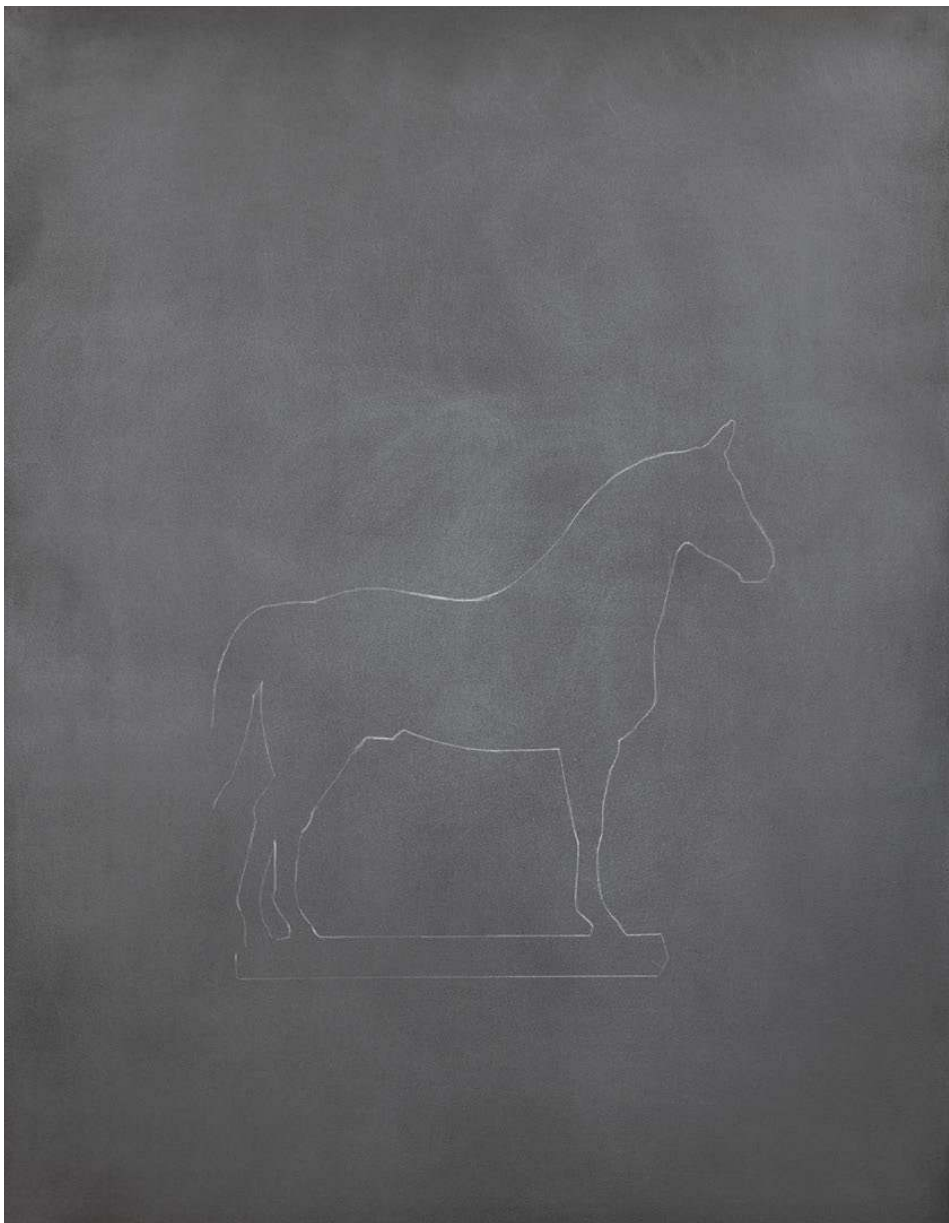


Amsel

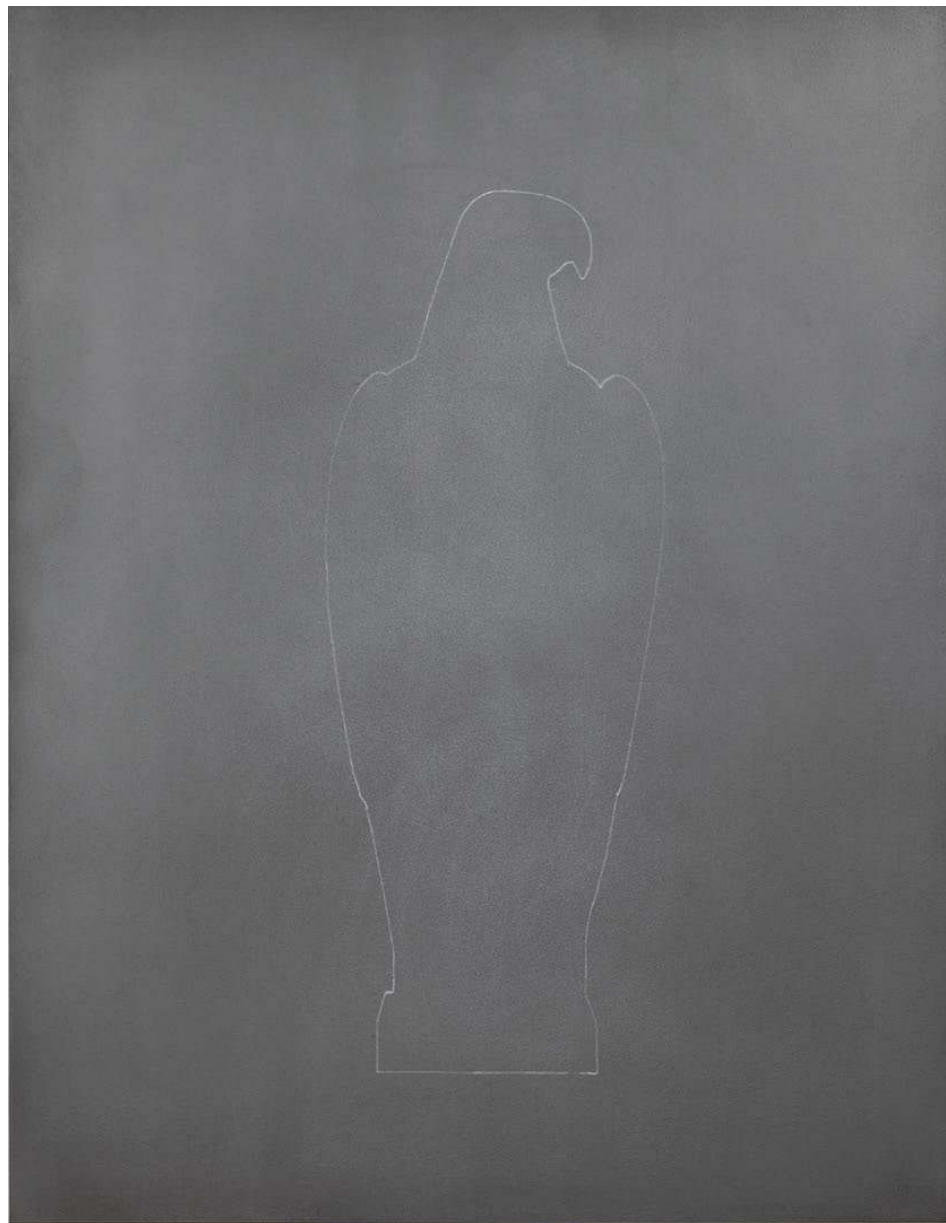
2013

Graphite on board
and aluminium frame

100 × 80 cm



Stehendes
2013
Graphite on board
and aluminium frame
100 × 80 cm



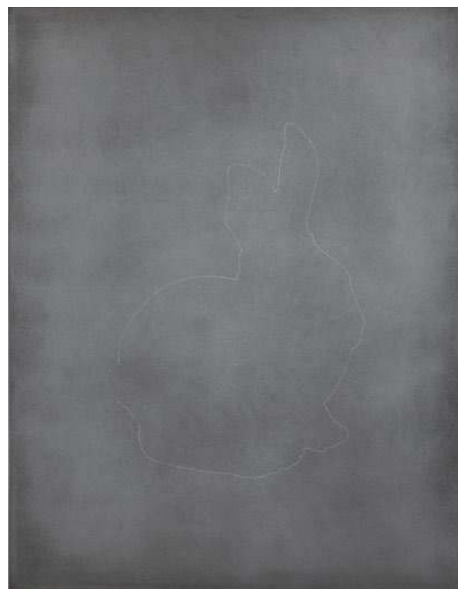
Adler
2013
Graphite on board
and aluminium frame
100 × 80 cm



Rehbock

2013

Graphite on board
and aluminium frame
100 × 80 cm



Junger

2013

Graphite on board
and aluminium frame
100 × 80 cm



Liegender

2013

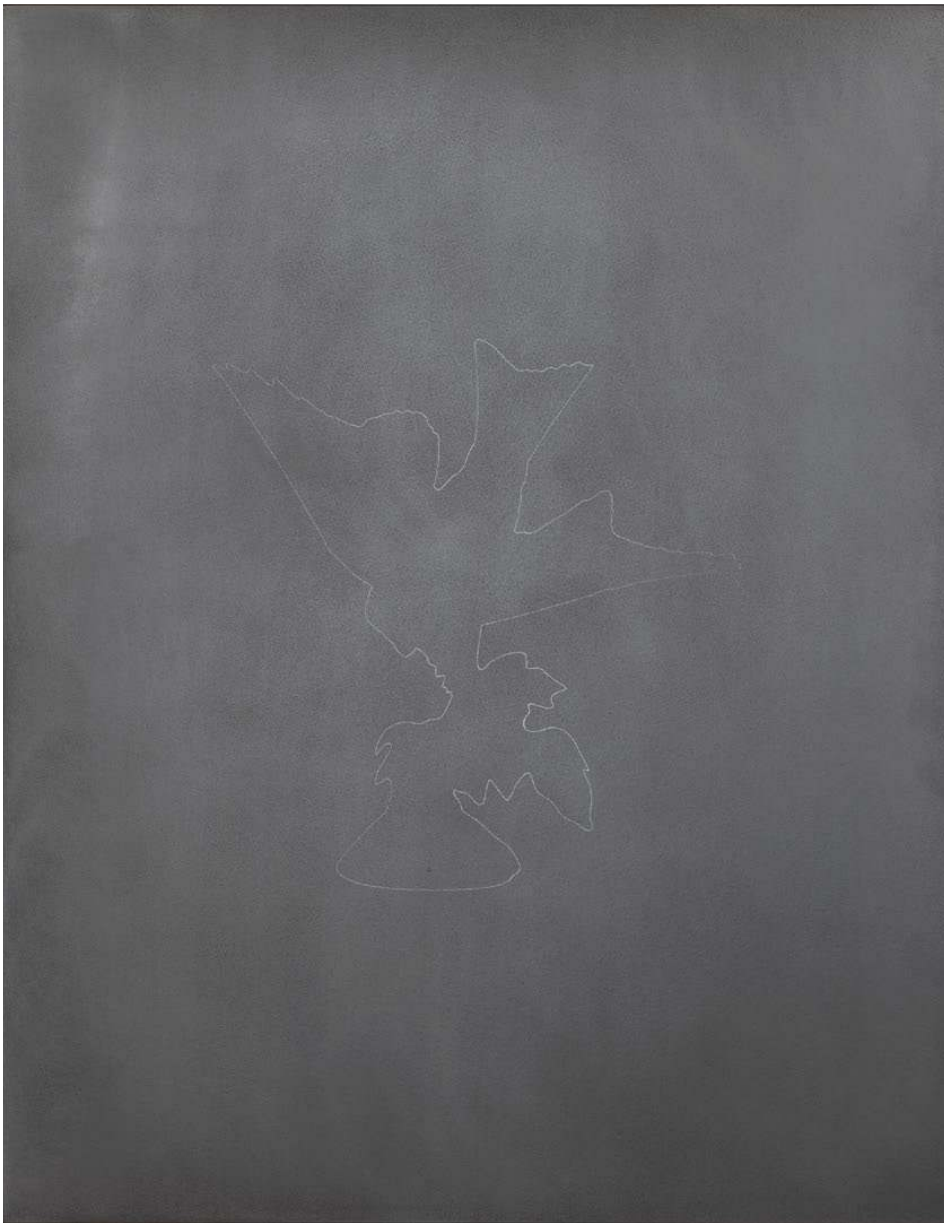
Graphite on board
and aluminium frame
100 × 80 cm



Berghirsch

2013

Graphite on board
and aluminium frame
100 × 80 cm



Fliegendes

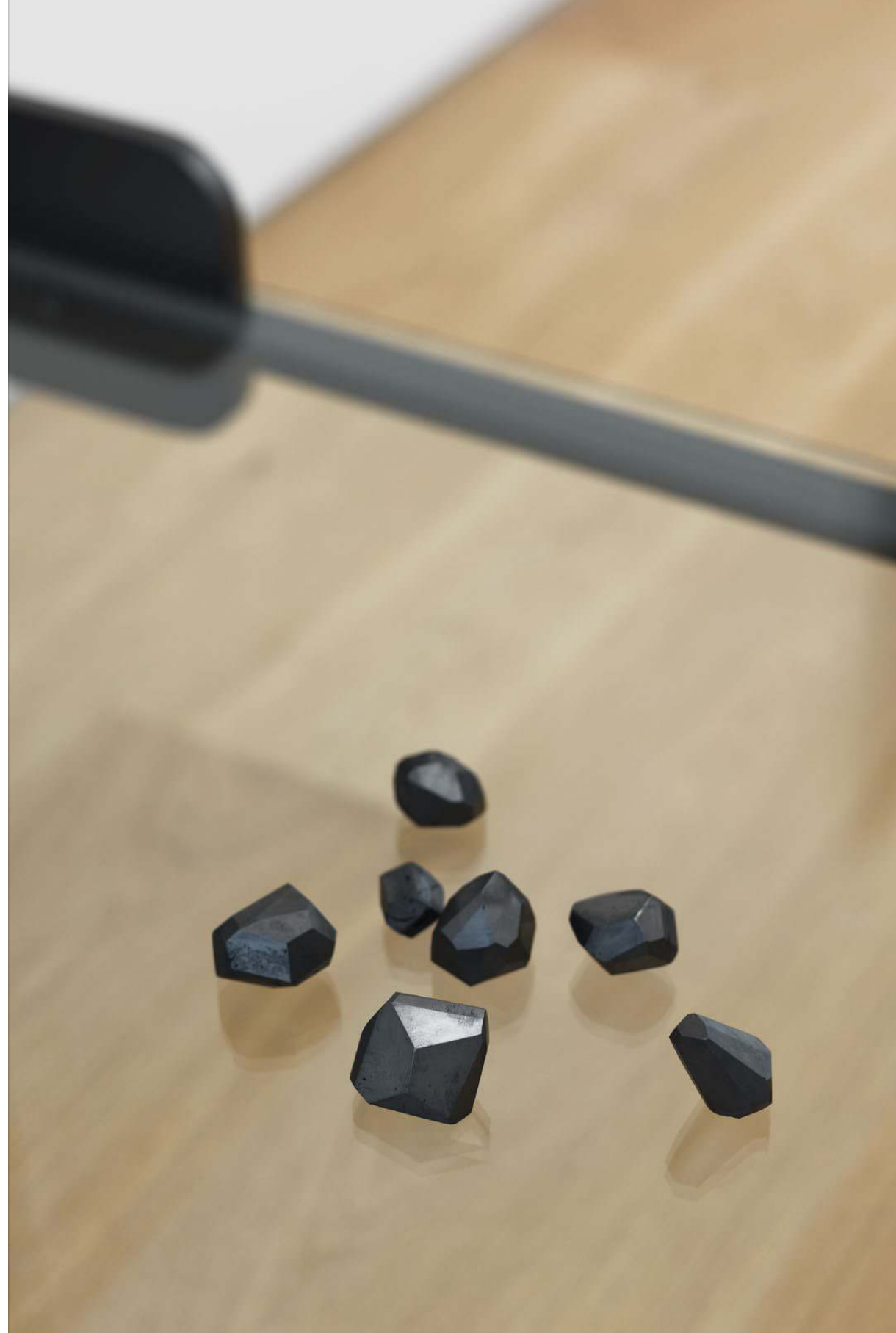
2013

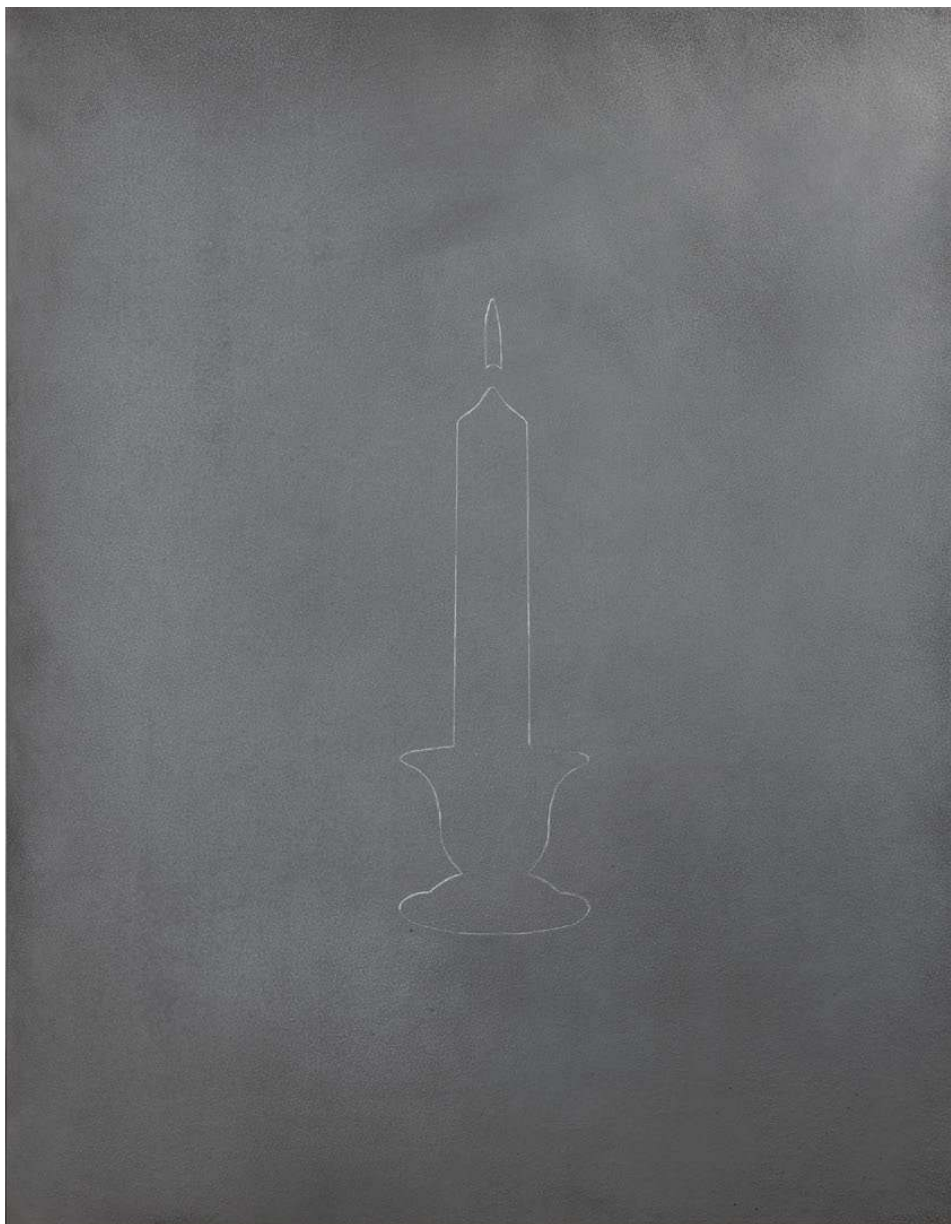
Graphite on board
and aluminium frame

100 × 80 cm



Mountain of Dark
Graphite, glass
and wood
180 × 80 × 120 cm





Leuchter
2013
Graphite on board
and aluminium frame
100 × 80 cm



Leuchter #1
2013
Graphite on board
and aluminium frame
100 × 80 cm

Dialogue

'I haven't found a better way to go back in time'
Diango Hernández, Astrid Wege and Andrew
Renton in conversation

Astrid Wege

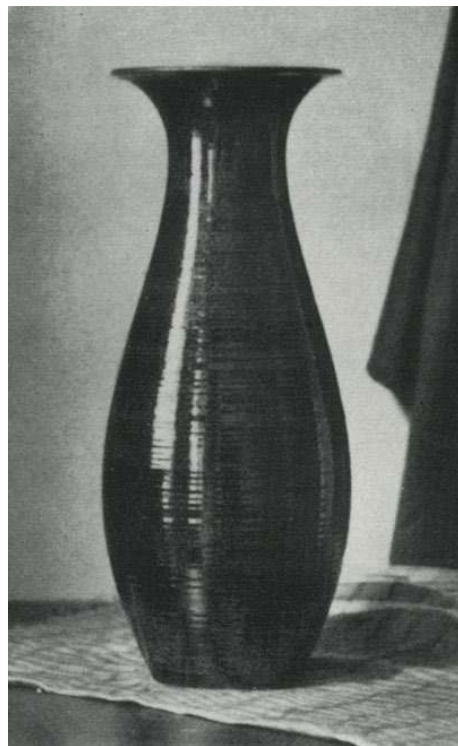
'The New Man (or Woman)' is a recurrent topos of the 20th century, both in the arts (for example in Expressionism) and in politics. It is often charged with religious connotations and ideologically exploited. In your exhibition you bring together heterogeneous elements referring to some aspects of the development of such a 'new man': your personal recollection of a morning ritual in the Cuban socialist education system, as well as allusions to fascist architecture and to German porcelain produced with forced labour provided by the Dachau concentration camp. These everyday objects were meant to 'contribute to the education of the National Socialist man.' One could think of the concept of the 'new man' as a projection and apotheosis, in a way a placeholder, however, you link it to the very institutions where it becomes concrete: education, architecture and design. Diango, can you tell us a bit more about your thoughts on this and also how you came across the specific references in the exhibition?

Diango Hernández

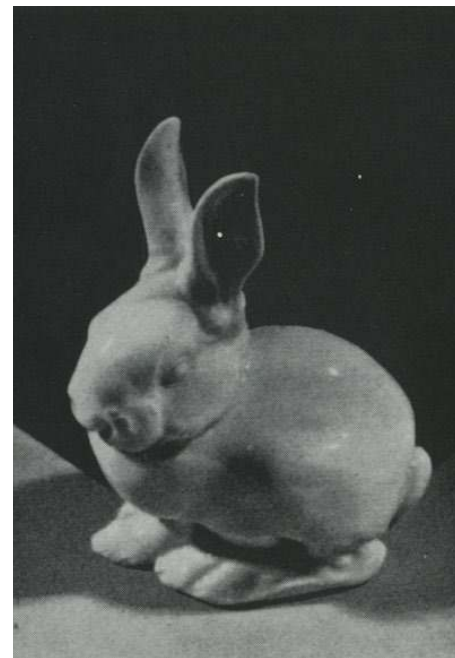
Memory is all we've got, so to remember is an essential task. Facts get recorded in us via individual experiences of all kinds, but it doesn't mean that anyone else but us will remember these facts. I have assumed, for my practice and myself, that art is nothing more than transforming and exposing individual memories. Art as the reassembling of personal experiences that can be delivered to people in a new form of reality, and which is nothing other than fiction. The new man (el hombre nuevo) is, first of all, a very familiar phrase

to me, something that was 'written' on my memories without using a pencil but as a never-ending repetition, or, better to say, as a tedious litany. I can't precisely recall when I heard of it for the first time, I guess I was too young; I guess I was too far from here, very far from this precise moment in time.

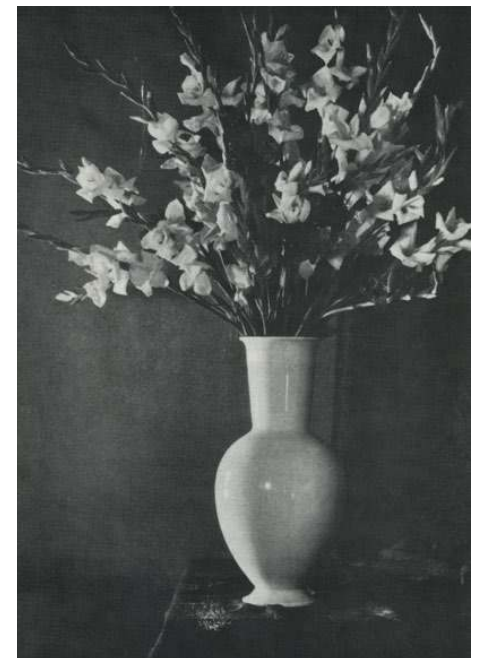
All the references I have collected and relocated for this exhibition were the result not of premeditation but of accident (assuming that accidental discoveries happen by chance and not by the guidance of our obsessions). The starting point, the first 'accidental' discovery, was a 1930's catalogue of Allach porcelain. The strange circumstances that surrounded this discovery proved a vague thought I had years



Porzellan Manufaktur Allach (Vase #3)
1930, Archive of the artist



Porzellan Manufaktur Allach (Junger)
1930, Archive of the artist



Porzellan Manufaktur Allach (Vase)
1930, Archive of the artist

ago – I will only find things that make me complete. In order to define the relevance of this catalogue I have had it with me for more than three years, I have flipped through it hundreds of times and I have taken it with me to Havana, the city where everything started for me. It was only in Havana that I found one important answer that awoke me to the need of making something else out of it.

There is no need to unfold or to explain this further, because it is very simple: Why can an object only reveal its essential purpose when it is relocated? Only with the help of the Allach catalogue in Havana, hundreds of miles away from where I found it, could I see my entire education as a mass-produced object. I took the catalogue with me back to Germany and I started thinking about how to 'translate' these porcelain figures into drawings. Until now, I haven't found a better way

to go back in time, it is only by transforming an image into a drawing that I can access the past.

Andrew Renton

What is it about that specific medium of drawing that is so productive for you in terms of accessing the past? The series of works may well be drawings, technically, but formally they reveal strong contrasts between an image that is barely there – black on black outlines – and the materiality of the board which supports the image. For me this materiality is important, emphatically present. It's not just about images, but the space of the gallery has been transformed into a progression of physical encounters for the viewer. You work with such a broad vocabulary of materials, could you talk about some of them at work here?



Mountain of Dark (detail)
Photo: Anne Pöhlmann



Boarding Schools (Beca) in Sola Plan
Camagüey, Cuba
Archive of the artist



Diango Hernández's studio in Düsseldorf
Photo: Diango Hernández

DH

If we understand a photograph as a mirror of reality we can assume that the photographed object exists or has existed. The drawing that forms the basis of any specific object – the plan or blueprint? – is rarely visible, the drawing is, in most cases, irrelevant. The drawing was just the beginning, the medium used to produce the object and it usually remains hidden in the past. If we present the drawing of an object instead of a photograph of it, we can't really prove that the object existed. Where are the original drawings of the Allach porcelain? I believe that by making these drawings I can access a source, and maybe history can be reversed.

Graphite is the material I have struggled with since I was a kid. To keep a page of my notebooks clean was a big issue for me. On the first day of school, I got a pencil, a couple of notebooks and a surgical blade. There was no pencil sharpener and so we used this extremely sharp blade; we had to ask teacher's permission to go to the front of the classroom, sharpening our pencils into a trash basket in the corner. But many of us would sharpen the pencils at our school desk, the graphite powder mixing with our sweaty tropical hands; the white pages of our notebooks became very dirty as well as our white shirts.

Graphite is the material that I have used for making the series of 'drawings' for 'The New Man and The New Woman' exhibition. I have used a very particular technique in which a very dense layer of graphite covers the entire surface. The lines that I have drawn are only visible because I have used a pencil made out of metal that polishes the graphite. In this way the lines reflect the light and can be seen.

Materials and techniques can be only relevant if they help complete a particular story. Here I quote Sebald:



Boarding Schools (Beca) in Sola Plan
Camagüey, Cuba
Archive of the artist



Diango Hernández's studio in Düsseldorf
Photo: Diango Hernández

'It was Cornelis de Jong who drew my attention to the fact that many important museums, such as the Mauritshuis in The Hague or the Tate Gallery in London, were originally endowed by the sugar dynasties or were in some other way connected with the sugar trade. The capital amassed in the eighteenth and nineteenth centuries through various forms of slave economy is still in circulation, said de Jong, still bearing interest, increasing many times over and continually burgeoning anew. One of the most tried and tested ways of legitimizing this kind of money has always been patronage of the arts, the purchase and exhibiting of paintings and sculptures, a practice which today, said de Jong, was leading to a relentless escalation of prices paid at major auctions. Within a few years, the hundred million mark for half a square yard of painted canvas will have been passed. At times it seems to me, said de Jong, as if all works of art were coated with a sugar glaze or indeed made completely of sugar, like the model of the battle of Esztergom created by a confectioner to the Viennese court, which Empress Maria Theresia, so it is said, devoured in one of her recurrent bouts of melancholy.' W. G. Sebald, **The Rings of Saturn**.

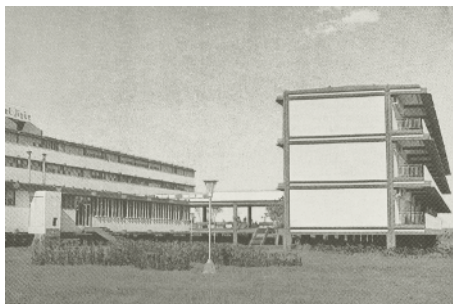
The graphite 'drawings' shown in 'The New Man and The New Woman' can't be linked to a form of tradition in art but to a particular story of mine. This is a very important notion in my practice; I can't follow or directly support art history since I believe art history is only serving the interest of value.

AW

I would like you to dwell a little longer on the question of materiality. The choice of material can also imply a moment of critique, as is indicated in your reference to the Italian architect Castiglioni who made a maquette of a fascist building out of cheese. You transferred this



Boarding Schools (Beca) in Sola Plan
Camagüey, Cuba
Archive of the artist



Boarding school (Beca) Havana, Cuba
Archive of the artist



Boarding Schools (Beca) in Sola Plan
Camagüey, Cuba
Archive of the artist

approach to your own school building. What does this transferal and reinterpretation of a specific material as well as gesture mean to you? And how important is it that the beholder can 'read' and trace back these references and associations?

DH

Materials definitely play an important role in this exhibition; their suggestive connotations can lead us to very precise meanings and can awaken particular stories. In Castiglioni's architectural model made out of cheese, the material becomes very poignant; it plays with our senses, particularly smell. On the other hand, it unfolds a mocking moment, which is a very important critical tool.

'Humour is like a whip with jingle bells attached to its popper.' José Martí.

The Castiglioni model could have many associations, one of them can be found, for example, in the 1940 film **The Eternal Jew**, in which Jewish people are compared to rats. But in his model Castiglioni subverts who is attracted to cheese by giving the model this title: 'Model for a Fascist Cultural Centre.'

I don't have a particular interest in the architecture of the schools; I instead focus on its connotations and my subjective interpretation of Castiglioni's model. The schools were also cultural/formative centres where architecture couldn't be seen as a form of construction but rather as a designed system where mechanisms such as isolation, indoctrination, collectivism, exploitation and control were more relevant than the reinforced concrete that was used to build the schools. It is easier for me to see and to understand this architecture typology reading Foucault's interpretation and analysis of the Panopticon.

For Foucault, the Panopticon is an architectural design or plan that signals a convergence of a historically-situated political and social ideology, a socio-material epistemology, and a pragmatic of social control and resistance. In its most concrete form, the Panopticon is a socio-material template for institutional orders of



**Boarding Schools (Beca) in Sola Plan
Camagüey, Cuba**
Archive of the artist



Boarding school (Beca) Havana, Cuba
Archive of the artist

all kinds ranging from prisons, to schools, to factories, to hospitals. In its abstract form, the Panopticon 'is a diagram of a mechanism of power reduced to its ideal form.'

I can't lead nor control the viewer's interpretations, therefore I have never wanted the viewer to have a 'handbook' in which all my references are explained and exposed. Every artwork has multiple important moments in its past and many others in its future; which means that an artwork has a story behind it and another beyond it. The perspective of the viewer is the only element that defines the present of an artwork. In this sense the graphite drawings give an important clue to the viewer because their appearance changes in relation to his standing point: sometimes the drawing is visible and sometimes what you can see is just a graphite surface that has apparently 'swallowed' the lines.

AR

Perspective, yes... Stepping back from the individual drawings, there is a cumulative effect that the viewer experiences while moving through the series.



Diango Hernández's studio in Düsseldorf
Photo: Diango Hernández



The museum of the shadows (detail)
2009, Courtesy of: Museum for Contemporary Art
Siegen, Germany. Photo: Anne Pöhlmann

It is another type of perspective. Your processes of making and your exhibitions often seem structured with this experience in mind; single works that combine in series. Not bound up in a recognisable style, there's something of a process of 'working through' an idea. So it is hard to pinpoint the 'look' of your work. As much as we've focused on [the material and formal concerns of the work, is there another starting point? Ethical, conceptual, autobiographical? And, if so, how do these translate into the stuff of art? Do you impose limits or criteria on yourself when you are working?

DH

Changes are dialectic forces behind curiosity. Hurricanes have always fascinated me; when I was a kid together with a couple of friends we used to look forward to the hurricane season. I have seen quite a lot of hurricanes and I have been right there inside the eye of many. There is hardly any rain inside the hurricane eye. In fact it is kind of peaceful and sometimes even sunny. Their eyes are powerful and generate huge amounts of energy around them. The day after a hurricane is what we enjoyed the most. The landscape, usually revealed to us as a photograph, was violently changed every time, the tall and elegant palm trees looked like huge naked columns. Big, heavy objects were moved from 'point A' to a totally random place. Hurricanes gave

us change – probably the change that wasn't delivered by a society that was committed to a static social process paradoxically called revolution.

Making art, and most importantly thinking, must be for me moments of transformation in which dialectics are permanently in command. Special stories challenge me to redefine my 'language' and, in most cases, push me to enter unexplored aesthetic territories where specific tools must be used. I have a particular attraction to artists' moments of change. In many cases artists' trajectories are defined by particular contents or formal themes and sometimes these trajectories are broken by introducing a new body of work. In these moments, artists are totally vulnerable and at risk. They have liberated themselves from coherency and linearity; they have jumped into what could be understood as a mistake.

'Mistakes are, after all, the foundations of truth, and if a man does not know what a thing is, it is at least an increase in knowledge if he knows what it is not.'
C.G. Jung

Once I have started to think and shape a body of work, there are no limits imposed. I am only following a series of links that constantly appear while the story develops. To synchronise these links is often the most challenging process because rules have been abandoned from the beginning. I am aware of the difficulties that such processes carry but I can't help it. 'Disconnected thinking' is a concept of increasing appeal; if an artist can't disconnect himself from the actual circumstances of artistic perception then we must stop using the word Art and maybe just call it 'Market.'

September 2013

Diango Hernández

Born

1970, Sancti Spiritus, Cuba

Lives and works

Düsseldorf, Germany

Selected Shows

- 2013 The New Man and The New Woman, Marlborough Contemporary, London, UK
Komplette Zimmer, Capitain Petzel, Berlin, Germany
- 2012 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), Marl Skulpturenmuseum, Marl, Germany
Diango Hernandez. Living rooms, a survey (curated by Yilmaz Dziewior), MART, Rovereto, Italy
If I send you this, Alexander and Bonin, NY, US
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
- 2009 Losing you tonight (curated by Eva Schmidt), Museum für Gegenwartskunst Siegen, Germany
Th-ink, Alexander and Bonin, NY, US
El manual del tractorista arrepentido (curated by Adriano Pedrosa), Objects of ridicule, Alexander and Bonin, NY, US
- 2007 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
- 2006 Dictators, Galerie Frehrking Wiesehöfer, Cologne, Germany
The factory of silence, National Bank of, Düsseldorf, Germany
Traitors, Galería Pepe Cobo, Madrid, Spain
Spies, Alexander and Bonin, NY, US
Revolution (curated by Adam Szymczyk and Simone Neuenschwander), Kunsthalle Basel, Basel, Switzerland
- 2005 The museum of capitalism (curated by Susanne Titz), Altes Museum / Abteiberg Museum, Mönchengladbach, Germany
- 2004 Democracy, with Boris Michailov (curated by Dagmar Behr), Kunstverein Arnsberg, Arnsberg, Germany
- 2002 Sweet home, Espacio Aglutinador, Havana, Cuba
- 2001 Mousepads and screensavers (curated by Cuauhtemoc Medina), ArtPace, San Antonio, US
- 1999 Esta cerca es provisional: Evite ser requerido / This is a provisional fence: Keep out, 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 y 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
- 1995 Bésame Habana, Centro de Arte y Diseño, Havana, Cuba

Selected Group Shows

- 2013 lonelyfingers. Konversationsstücke (curated by Susanne Titz), Museum Abteiberg, Mönchengladbach, Germany
Arqueológica (curated by Virginia Torrente), Matadero, Madrid, Spain
Triennale der Kleinplastik in Fellbach (curated by Yilmaz Dziewior), Fellbach, Germany
Politics: I do not like it, but it likes me (curated by Agnieszka Kulazinska and Dermis P. León), LAZNIA Centre for Contemporary Art, Poland
Newtopia: The State of Human Rights (curated by Katerina Gregos) Mechelen, Belgium
Chaotic trajectories (curated by Thomas Rehbein), Temporary Gallery, Cologne, Germany
- 2011 Sammlung im Prozess' (curated by Georg Elben), Skulpturenmuseum Glaskasten Marl, Marl, Germany
Entropia, Philara – Sammlung zeitgenössischer Kunst, Düsseldorf, Germany
Tracks, Kunstmuseum Liechtenstein, Liechtenstein
- 2010 Neues Rheinland. Die Postironische Generation (curated by Stefanie

- Kreuzer), Museum Morsbroich, Leverkusen, Germany
Touched, The 10th Liverpool Biennial (curated by Peter Gorschlüter), Tate Liverpool, UK
The new décor (curated by Ralph Rudolf), Hayward Gallery, London, UK / Garage CCC, Moscow, Russia
Star city (curated by Alex Farquharson), Nottingham Contemporary, Nottingham, UK
Goldene Zeiten (curated by Patrizia Dander and Julienne Lorz), Haus der Kunst, Munich, Germany
Modelos para armar: Thinking Latin America from the MUSAC collection, León, Spain
Languages and experimentations MART, Rovereto, Italy
Larger than life stranger than fiction (curated by Ulrike Groos), 11th Triennale der Kleinplastik Fellbach bei Stuttgart, Germany
- 2009 Ordinary revolutions (curated by Stefanie Kreuzer), Museum Morsbroich, Leverkusen, Germany
Das Gespinst (curated by Wilhelm Schurmann), Museum Abteiberg, Mönchengladbach, Germany
Performa 09 (curated by Lara Pan), NY, US
- 2008 Arisel ye starvelings... (curated by Meri Cremin), Pallas Contemporary Projects, Dublin, Ireland
Baghdad / space / analyst (curated by Andrew Renton), Frith Street Gallery London, UK
Wessen Geschichte (curated by Yilmaz Dziewior), Kunstverein Hamburg, Germany
On air (curated by Huh jung-en), Künstlerverein Malkasten, Düsseldorf, Germany
- 2007 Made in Germany (curated by Martin Engler), Kunstverein Hannover, Hannover, Germany
Domestic irony, a curious glance on private Italian collections, MUSEION, Bolzano, Italy
Como vivir juntos, Museo de Arte Contemporáneo de Santiago de Chile, Chile
- 2006 The square root of a drawing (curated by Noel Kelly), Temple Bar Gallery, Dublin, Ireland
Lo desacomodador (curated by Okwui Enwezor), Bienal de Sevilla, Seville, Spain
Como vivr juntos, São Paulo Biennial (curated by Lisette Lagnado and Ulrike Groos), São Paulo, Brazil
Zones of contact, Sydney Biennial (curated by Charles Merewether), Sydney, Australia
- 2005 Always a little further (curated by Rosa Martínez), Arsenale, 51. Venice Biennial, Venice, Italy
Lichtkunst aus Kunstlicht (curated by Gregor Jansen), ZKM, Museum für Neue Kunst, Karlsruhe, Germany
- 2004 Flesh at war with enigma (curated by Anke Kempkes) Kunsthalle Basel, Switzerland
Wildlife 04 final (curated by Markus Ambach), Sommerpalast, Neuss, Germany
With Eyes of Stone and Water (curated by Malin Barth), Gallery 3,14, Bergen, Norway
- 2003 8va. Bienal de la Habana, Centro Wilfredo Lam, Havana, Cuba
Stretch (curated by Eugenio Valdés and Keith Wallace), Power Plant, Toronto, Canada
- 2002 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
- 2001 Un día como otro cualquiera / A day like any other day, 7ma Bienal de la Habana, Havana, Cuba
- 2000 La conjunción de la nada / The conjunction of nothingness, Centro de Desarrollo de Las Artes Visuales, Havana, Cuba
- 1999 CUBA, present!, Barbican Centre, London, UK
Thinking Aloud, Camden Art Centre, London, UK
- 1998 Provisional Utopias (curated by Wolfgang Becker, Annette Lagler and Helmo Hernández), Ludwig Forum für Internationale Kunst, Aachen / Kunsthaus, Berlin, Germany
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 Rene Portocarrero, 6th Bienal 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), Centro de Arte y Diseño, Havana, Cuba

Marlborough Contemporary

Diango Hernández
The New Man and the New Woman
18 Sept – 26 Oct 2013

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Editor
Andrew Renton

Dialogue
Diango Hernández, Astrid Wege, Andrew Renton

Photography
Anne Pöhlmann

Design
North

Print
Lecturis

Cover
Munken Pure Rough 170 gsm

Text Pages
Munken Pure Rough 120 gsm

Typeface
Super Grotesk A Regular LF
36/36.5pt, 16/17pt and 8/9pt

ISBN 978-1-909693-04-3
Edition of 500

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