



Antonio Mancinello, courtesy Wizard, Milan

Diango Hernández

The Cuban artist Diango Hernández developed his practice in the early 1990s, during the post-Soviet crisis on the island. Through active involvement in collective cultural initiatives, he quickly emerged as an internationally recognised voice. After relocating to Europe in the early 2000s, he positioned himself as a key heir to the American conceptual tradition, exploring the cultural identity and political forces behind everyday life. Moreover, he expanded his practice into the digital realm through "Instopia", in which Instagram functions as a boundless studio and permanent exhibition space. Within this framework, Hernández developed *Olaismo*, a visual language based on wave movement, distortion and transformation. In his Window series, for example, he transforms the window into an active threshold that breaks and distorts images into intriguing scenes.



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Erwan Boulloud

The New York-based Twenty First Gallery has gained a remarkable new piece. The Nazca Coffee Table by Erwan Boulloud features a tabletop in charred oak, evoking a darkened landscape. This effect is achieved through a controlled charring process that deepens and reveals the grain. Shapes in cast bronze and patinated brass are inlaid into the surface, reminiscent of cartographic symbols or ritual markings. The reference to the Nazca Lines in Peru is thus not a literal interpretation, but an abstract reading of signs within a terrain. The designer deliberately leaves the hand-applied transitions between wood and metal visible, emphasising the dialogue between the two materials and creating variation in colour and relief.

linnystudio.

Based in Bruges, Belgium, Lien Velghe has brought together various creative disciplines since 2024, driven by her fascination with materials, history and spatial storytelling. Her practice, named linnystudio., serves as a platform for objects and spatial interventions that originate from material and its relationship to space. With a background in interior design, interior architecture, and conservation and restoration techniques, Velghe brings unique forms and objects to life using precious and rare wood variations, needled aluminium, and Belgian clay. This medium is malleable, yet retains a degree of autonomy during the drying and firing process. It is precisely this unpredictability that adds an extra layer to each object. Influences from, among others, brutalism, travel and music are translated into tactile forms that introduce a sense of slowness and attention.

Garance Vallée

French designer and architect Garance Vallée has long explored how objects relate to the body and the space in which they are placed. Drawing on her architectural background, she works with materials such as plaster, wood, concrete and metal, while allowing traces of the making process to remain visible. With the Checkmate Chair, available at gallery Garcé Dimofski, Vallée presents a seating object that plays with openings. The form appears instinctively constructed, with asymmetrical lines and a raw geometry that distances itself from rigid perfection. This sculptural approach closely aligns with the vision of Garcé Dimofski. Alongside its own collections, the gallery collaborates with designers and artists from around the world who put equal emphasis on sculptural craftsmanship. In doing so, they enrich their distinctive tactile universe through a variety of perspectives.



Available at Galerie Garcé Dimofski © Paula Nubero and Ricardo Nunes



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