



HECTOR DIAZ

The far horizons of the imagination
Hernán Javier Muñoz

Sept. 21 - Oct. 30, 2022
Zapopan, Jalisco, Mexico

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From the beginning of my career all my work was based on representing with the imagination of a child the combination of memories and dreams.

In order to express in extreme detail what the interior demanded of me, I learned to improve the technique to transmit in oil paintings the most faithful images possible to what my heart and mind dictated.

That is why in this exhibition there are more than simple paintings because what I wanted to achieve with my works from the beginning is to connect each person with that imagination they had when they were children.

That is why the phrase I chose for this exhibition is:

“Reconnect with that creativity that you used when you were a child and it was raining on the other side of the window”

Hernán Javier Muñoz
July 2022

HECTOR DIAZ is delighted to present the Solo Exhibition "The far horizons of the imagination" by internationally renowned artist Hernán Javier Muñoz.

Born in Buenos Aires, Argentina, in 1983, Hernán is one of the most outstanding painters in the world, his works are very rare jewels of painting.

His unique style is a masterfully achieved Surrealist Hyperrealism. His never-before-seen themes intrigue for originality, the artist paints with the imagination of a child but with the skill of a great painter.

The exhibition is made up of an original painting, The fable of the guardian, and 10 Giclées (art prints) first editions.

This exhibition is the first Solo Show of the artist in the world, HECTOR DIAZ is proud to make history alongside one of the greats of contemporary painting.

Héctor Díaz
July 2022





The fable of the guardian, 2021
Oil on Canvas
150 x 170 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 82 cm
Paper: 95 x 103 cm
Ltd. series of 75

Every return to our childhood brings us back a little bit to the imaginative capacity of when we were children, anything we can perceive with our senses can take us to those worlds...

In the artwork, the young girl is immersed in one of those worlds, which is revealed when she lifts her teddy bear from the ground. This universe of situations and characters begins to emerge from her as a set of surreal situations that can only happen when we take a break from reality.

This "bizarre" capacity for creativity is born naturally in childhood, sometimes as an escape from the harshness of life and sometimes as simple entertainment. It is very important for me to keep this form of regression to childhood alive, as my sensibility often requires that ability to face the "rawness" of life.

The work is called "The guardian of strambotism", in it I represent a kind of protector of dreams or guardian of the imagination by means of a "Cornuleon", a being that guards our dreams, a being that is the guardian of our imagination, memories and imagination of when we were children as if it were a treasure. Whispering in his ear is a kind of cockatoo that alerts the Guardian in his work (it represents an inner voice).

Below these two characters we find a turtle's egg that is reflected on a circle with water on its back, in this Allegory. The turtle makes a reference to the longevity and the egg to the birth. In other words, it represents the life cycle.





Dreamlike strambotism, 2022
Oil on Canvas
170 x 150 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 82 cm
Paper: 95 x 103 cm
Ltd. series of 75

When I dismiss a painting, it is like finishing a stage, a learning process that contains successes and errors, where we face our own limitations and possible growth.
I feel the nostalgia of the end of a road but the emotion of the beginning of another... that's how life should be.
We must find new paths as long as life gives us time, because we must remember that we are passing through and as far as I know, nobody can tell you what is on the other side.
I paint these worlds so that they can take possession of them...
What does this work of art mean to you?





Surreal allegory of the rebirth of a liberated mind, 2019
Oil on Canvas
170 x 190 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 88 cm
Paper: 103 x 96 cm
Ltd. series of 75

This artwork is about current times and makes reference to the possibilities that women have nowadays, many great geniuses of history were secluded, covered up... their creations disappeared or simply they were not allowed to put their name on them.

Now they have that possibility, to create, to be free... to live.

All this happened to me when in Europe I came across Artemisia, a baroque painter and I realized that I had never heard of her before, or the books hadn't shown me the great "invisible" artists that passed through the history of humanity.

This piece has much more context, the first young woman with the world at her feet, almost dressed "like the universe", the second reaching adulthood, more self-confident and resilient, and the two women with a lamp in front of them looking after themselves in a circle of life, the lamp, a metaphor for the womb and life inside, silver coming out of a golden urn (an allegory of what generates the superficial from the outside that weakens the inside).

The golden proportions that surround the work and are "drawn" on a piece of paper inside the chest of drawers. The snails that represent the almost mathematical balance of the forms, speak of the "natural" capacity in the perception of beauty, ethics and morality.

The almost disappearing musician means "man as background music", giving prominence to women in these times.

The son of man, by Magritte, whose leaves are blowing away, symbol of the dissolution of the passage of culture from father to son. The boys who will be men in the future will be able to decide their genders and respect the others as if it were natural, in a way equality is the source of the future of humanity. At some point all faces will be exposed regardless of race, gender or whatever.

Through the door enters a white pigeon (metaphor of conscience, intelligence, talent, capacity, humility, etc.) with a blank score ready to compose new melodies that will modify history and perhaps achieve a better world.

The battered ground, symbol of the world in destruction that will be rebuilt according to each note .





Joint dreams, 2018
Oil on Canvas
142 x 135 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 87 X 93 cm
Paper: 97 x 106 cm
Ltd. series of 75

This artwork was a project, it is based on a compilation of dreams and memories to bring to the performance. I spent a lot of time writing down things that I remembered when I woke up and then I tried to make a composition about it. It's a work to be freely interpreted. In the artwork we can see a couple illuminating the drawing of a jar, there is a landscape there, maybe a place where they would like to go. The event takes place in a room that ends up blending in with the sky and a globe that ends up moving away from the scene. Gravity changes, a dice levitates in the center and the sum of its sides is nine. Behind it, entering through a door, appears a vessel where the water comes out towards the sky. Finally, a dog with a red scarf (I used my dog as a model for the painting) looks at us in an ironic way, while a small blue butterfly decides to climb up the stairs. I painted "joint dreams" because of my interest in the "machinery" that dreams use to put together and combine situations. In dreams everything is possible, eluding all kinds of reason and universal law. It is a psychological work.





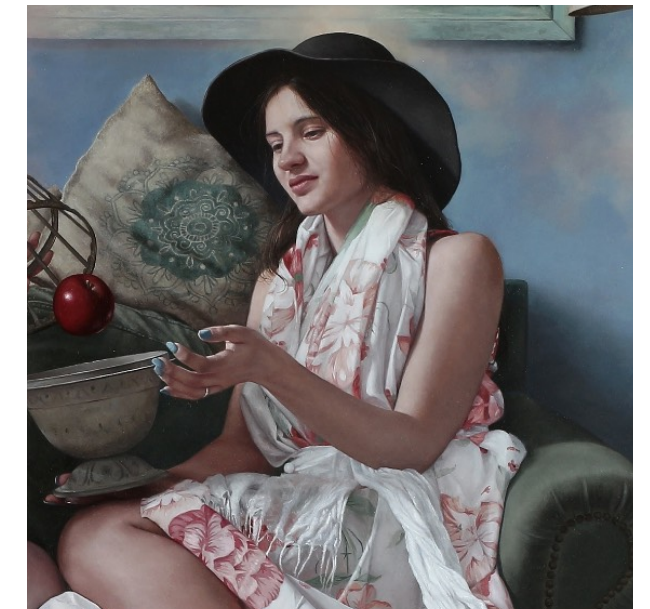
The gift of Sara, 2018
Oil on Canvas
100 x 140 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 66 cm
Paper: 103 x 79 cm
Ltd. series of 75

In this painting one woman presents the other with the gift of an apple. Sara is the one who lifts the lid of the cage, the other young woman is the one who holds it. Sometimes we cannot free ourselves alone, even though we have all the power to do so. We are the owners and creators of our own cages, we have the key, but we don't realize how to use it. Only people who love us can help us to free ourselves. This play is about love, friendship and the ability to trust. There are details in the play to highlight, on one side there is a heart card, it represents love, underneath there is a little table with a hidden box. These are the secrets (Sara is in love with the young woman)

On the other side, behind the other woman, there is a flying lamp with a drawing of a lion and an exploding light bulb. Underneath a vase with no flowers, a book and a tray that fades away.

There in that context I speak of chaos, the lion is the force that ends in the explosion of the light bulb, if we do not release our true self it is possible that we will explode emotionally and physically. The book is the teachings that we are left with. The tray is only part of the compositional balance of the work. Finally, a butterfly flies close to the frame of life, facing a sky... maybe it is free, maybe not.





Alienation, 2022
Oil on Canvas
130 x 142 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 89 cm
Paper: 103 x 97 cm
Ltd. series of 75

This art work was created during the pandemic. I spent most of it alone, the walls and myself. The dictionary defines Alienation as the loss or alteration of reason or the senses, and that is what the work is about. I feel like him. I feel as if I had lost the ability to tell real from unreal, subjected to a world that has cast doubt on reason. Dressed almost as a clown to counteract the greyness of what surrounds us. I can only understand that I am alive, the last glass of "life" in one hand shows it, but the emptiness of the bottle is felt in my guts, there is loneliness inside me. On the opposite side to the glass of wine, a "green" grape levitates. It represents a white globule as a metaphor for the death and fragility of life. The red grape represents a red corpuscle. The snails on his head represent madness, like a disguise that comes to life. Who are we? How free are we or how safe can we be? In these two years we all questioned our own perception of reality and that is what Alienation is about.





Memories, 2018
Oil on Canvas
130 x 130 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 92 X 93 cm
Paper: 106 x 102 cm
Ltd. series of 75

At some point in our lives we find ourselves facing a visible horizon of the end of our existence, it seems so close that it forces us to search in the most hidden recesses of our memories. We rethink what we have done with our time, how much of it we have left and what we will do from then on.

In the work we find a man in his 60s, writing his "Memories" in a small book and at the same time, the same man, in another position, enjoying a sunset accompanied by his cigarette.

In front of him, on a table, several Objects symbolize what he is writing. The spinning top refers to his childhood, the yellow envelope with papers is his professional life, work and study, and the glass of white wine with a rose represents those friends or lovers he has met.

Above a light bulb that is dimming its light, interprets the sunset in full retreat. On the table there is also an ashtray, where the man plays with the ashes of his cigarette. It is a metaphor of how ephemeral the material is in the universe, of how tiny we are and what will physically remain after our departure. "Playing with his own ashes" is an ironic way of facing the end of his life.

We must leave this world as we did when we arrived... playing.





Subconscious, 2018
Oil on Canvas
120 x 115 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 89 X 93 cm
Paper: 106 x 99 cm
Ltd. series of 75

In the work, a character in a bowler hat levitates on a chair, paying homage to Magritte. He is pouring wine into a glass in the air and the cork just flies over the shadow of his head on the wall. The head that is generated on the wall, from top to bottom fall the papers that tell the story of the day by day. Time passes in the subconscious, but we don't even notice it. The room is our head, the window our eyes and in the centre, our subconscious. The wine in this case are the memories, thoughts, facts and situations of life that we acquire unconsciously and consciously on a daily basis. The glass is our feelings and emotions poured into a delicate crystal glass. What I meant with the cork, is that sometimes we block the emotions, we don't let them out and that could and then they can manifest themselves in other ways, even in physical ways. The character is barefoot, it is a way of saying that in the subconscious we are not with our feet on the ground.





Whispers of conscience, 2020
Oil on Canvas
100 x 80 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 58 X 90 cm
Paper: 106 x 84 cm
Ltd. series of 75

Whispers in our minds vanish stages, change the magic of the imagination and destroy worlds that embraced us as children. They are accomplices of growing up but also archivists of dreams. In the art work, the young girl in the hat whispers to the other one that her world is not real and she, outraged, almost on the verge of disillusionment, sustains her reality, but it is already breaking down her world, her feet feel the cracks and the inevitable maturity, overbearing, does not ask for permission. Falling in love, facing the tragedies, confronting life, the new absences, the old presences, time (the little box held by the young girl in yellow)... everything separates us from childhood and its imaginative, like the light of a lantern, which is lost in the night as we move away from it. I hope that when I reach the end of my life, I will be by that lantern again, inventing worlds until my last breath.





The desire to manipulate time, 2020
Oil on Canvas
125 x 105 cm

Giclée on Hahnemühle paper
William Turner 310 g 100% cotton
Printing area: 93 X 78 cm
Paper: 106 x 88 cm
Ltd. series of 75

This artwork is about the possibility of giving ourselves one more minute with a person who has passed away or gone. In the play we see a young woman holding the hand of the clock next to her, in her delusional she thinks she can manipulate time with it. A little bird rests on the clock as she looks at it, to the left, a clay rock levitates beside her.

In front of her legs a fish is reflected in the water of a porcelain jar. In the painting the girl loses a loved one, she tries to turn back time to see her once more, but it doesn't work.

The metaphor of the fish means that sometimes we think that we could not live in this world, but when the time comes, we will survive in it... how could the fish live out of the water? It can't, ...and maybe we are not fish.

Clay is our base, what we are made of, our emotional raw material, our character and personality, which will later be moulded by life. Finally, the little bird represents the being that is gone but will always be with us.



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This catalogue was produced by Héctor Díaz Gallery for the exhibition *The far horizons of the imagination*.

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