HECTOR DIAZ

Presentation

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HECTOR DIAZ

White cube | First Exhibition Hall in Zapopan, Jalisco, Mexico. | October, 2022

HECTOR DIAZ

HECTOR DIAZ is a North American gallery committed to excellence and with a global strategic vision.

Founded in January 2020, our gallery is dedicated to representing **artists who are destined to make their mark in art history**. Our focus centers on exceptional artworks and the strategic growth of art collections, acting as a trusted partner and friend to both artist and collector.

Our identity is defined by a commitment to lasting artistic legacy and a profound understanding of the industry:

- **The gallery.** As a fully institutionalized gallery, our organization operates with a solid corporate structure. Through well-defined processes that ensure transparency, consistency, and professionalism across all our Departments and our entire business model, we seek continuous improvement by applying the Kaizen philosophy and meeting the highest international standards in the art industry. We focus on building a solid and recognized Brand in the contemporary art market, standing out for our ethics and commitment to both artists and collectors.

- **Visionary leadership.** As founder, curator, and editor, **Hector Diaz**'s vision is to transform the traditional gallery model, advocating a business model that focuses not only on selling art, but also on elevating the artists' credibility, institutional backing, and historical value.

- **Art: mastery and transcendence.** We specialize in artworks that exhibit absolute **technical**, **pictorial**, and **conceptual** mastery. Our curatorial rigor focuses on pictorial, contemporary, international, and universal art, selecting exclusively those creations destined to transcend their era and become part of our world's cultural heritage.

- **Universal artists.** We represent creators who possess mastery, original themes, and established careers—but most importantly, a unique voice. We prioritize the person behind the work, providing personalized and strategic representation.

- **Global collecting.** We do not believe in short-term sales, but in long-term representation for the collector. We are constantly expanding our network of high-profile international patrons, facilitating the entire process—from the initial presentation of the artist to the methodical growth of private, corporate, and institutional collections.

- **Exhibitions: Curatorship & Museography.** In both private and public spaces, we ensure that every installation is executed with the precision of a major institution, creating a cutting-edge, museum-quality atmosphere. Our approach focuses on meticulous spatial design and insightful narratives, prioritizing memorable openings and significant coverage in specialized media.

- **Editorial legacy.** We document the careers of our artists through rigorous academic production. Essays, interviews, professional catalogues, and high-quality art books constitute our commitment to the transcendence of artists and their works in the history of art.

- **Audiovisual production.** Our production encompasses a variety of formats, including cinematic presentations and documentaries. These pieces are meticulously designed to immortalize their art and voice, providing intimate and definitive explorations of the creator's universe.

- **News.** We recognize that in the contemporary art world, visibility is synonymous with legacy. Acting as a powerful megaphone, HECTOR DIAZ features its own dedicated News department. This independent platform allows us to operate as a publishing institution, guaranteeing exceptional research, writing, and design to celebrate and document our artists' milestones directly with our global audience.

- **Digital presence.** We understand that an impeccable digital presence fosters a deeper connection with collectors worldwide. We meticulously organize and present comprehensive profiles that include high-resolution imagery of the artist and their work, scholarly texts, and downloadable catalogs. Furthermore, we curate a detailed record of current, upcoming, and archived exhibitions, alongside interviews and notable press reviews. This structured digital archive, combined with our specialized Viewing Rooms, provides a private and immersive experience that often exceeds the scope of our artists' own websites, ensuring their work is presented with the highest professional rigor.

- **Auction strategy.** Introducing key works into prestigious auction houses allows us to provide our artists with institutional support to consolidate their market value, while creating a historical record for our collectors.

Héctor Díaz

Héctor Díaz | Photo © Alberto Magno

Héctor Díaz

Héctor Díaz (b. July 16, 1986, Ciudad Juárez, Chihuahua, Mexico) is an influential gallerist recognized for representing outstanding artists and collectors from around the world. Born on the border between Mexico and the United States, this multifaceted figure—entrepreneur, gallerist, curator, and editor—stands at the intersection of cultural preservation and strategic art management.

His journey into the art world began with his work as a private biographer and documentarian, where he developed a profound appreciation and passion for the stories of unique individuals. After seven years of running his company, "The Art of Preserving Memories," he decided to close operations and transition into the international art industry. The experience gained in preserving stories is evident in his gallery today, as the historical transcendence of his artists is one of the fundamental axes of his vision.

He opened his gallery in 2020, challenging the standards of art exhibitions in the region and positioning it in a very short time as one of the most innovative galleries in Mexico, as well as a center for contemporary art in North America. The gallery's inaugural exhibition, "The Mona Lisa Project," is a testament to its ambitious and inclusive vision. This exhibition featured 14 artworks by 7 artists from 7 countries, each creating two unique interpretations of Leonardo da Vinci's iconic "Mona Lisa."

Despite launching just before the onset of the COVID-19 pandemic, the gallery managed to thrive by focusing on building a diverse portfolio of artists from around the world. It specializes in high-quality pictorial art, which sets it apart from the more prevalent conceptual art galleries. Under his direction, the space is characterized by innovative and carefully curated, museum-like exhibitions, reflecting Díaz's avant-garde approach and attracting the attention of global collectors and art enthusiasts.

Díaz has noticed a crisis in the international gallery scene, where few galleries operate with a long-term vision for their artists. Instead, many focus on short-term sales, which he believes limits the potential for artists to gain meaningful recognition. He advocates for a business model that focuses not only on selling art but also on improving the credibility and value of the artists. Furthermore, he gained significant notoriety in the art industry by stating that galleries not only represent artists, but also their collectors, making them valued within the ecosystem not merely as buyers, but as an essential part of the industry.

Positioning himself in North America as a transformer of the traditional gallery model, Díaz integrates corporate strategies and high institutional standards for his artists and collectors. As a thought leader committed to professionalizing the industry, he frequently gives conferences and lectures on various art-related topics, sharing his expertise on art market dynamics, collection building, and institutional gallery models.

His trajectory perfectly integrates a profound passion for art with highly innovative business models. Díaz has successfully redefined the role of the modern gallerist, earning recognition as a leader who actively elevates the standards of gallery representation today.

Héctor Díaz | Photo © Alberto Magno

Art

The picnic, 2008, Oil on Canvas, 200 x 200 cm © **Edgar Mendoza**

Art

The legacy of mastery

Our gallery is distinguished by artworks that demonstrate profound **technical**, **pictorial**, and **conceptual mastery**. Far removed from fleeting trends, our commitment lies in excellence in painting, pieces that maintain a dialogue within the history of art.

To achieve and maintain this institutional standard, our curatorial vision is founded on four pillars:

- **Pictorial art.** We champion the power of **painting**, **drawing**, and high-quality **editions**, celebrating absolute technical mastery. Through original works and giclée prints, we demonstrate artistic virtuosity and the timeless allure of the fine arts.

- **Contemporary art.** We represent compelling voices of our time, prioritizing direct collaboration with artists in their ateliers. By selecting current creators who contribute new narratives to the 21st-century landscape, we guarantee absolute authenticity and a direct link to the heart of contemporary production.

- **International art.** Our vision knows no borders. We cultivate a global ecosystem, integrating artworks by creators from diverse latitudes to enrich cultural dialogue and offer our collectors a world-class holding.

- **Universal art.** We seek human resonance. We specialize in pieces whose message and aesthetic quality connect deeply with any viewer, transcending geographical, temporal, or cultural barriers.

We believe in art that endures—works whose technical and conceptual depth allow them to remain relevant over time, eventually becoming a meaningful part of a lasting cultural legacy.

True mastery carries a resonance that doesn't fade, allowing these works to stand as authentic witnesses to our time.

Bathers, 2023, Oil on Linen, 120 x 140 cm, “Women” Series © **Stefano Puleo**

Artists

Javier Arizabalo | B. April 6, 1965 - Saint-Jean-de-Luz, France | Link

Artists

Héctor Díaz and the represented artists

Héctor Díaz's recognition within the global art industry stems from a unique combination: a sharp curatorial vision and a highly personalized methodology for artist representation. His work is dedicated to cultivating an environment of trust and professionalism that empowers creators to evolve their practice and secure a lasting historical legacy.

He possesses an exceptional gift for forging meaningful, long-term connections with creators across all stages of their careers. From emerging talents in their twenties to seasoned masters in their seventies, Héctor brings a compassionate and strategic focus to each relationship. He takes the time to truly understand the individual paths, creative processes, and shifting aspirations of the artists he represents. This human-centered focus allows the gallery to provide the exact support needed at every stage, ensuring artists feel valued, understood, and empowered to reach their highest potential. This genuine commitment to their success builds a foundation of absolute trust, driving collaborations that transcend the commercial and become historical.

The architecture of representation: Present, Future, and Past

The depth of a gallery's commitment can be measured by how it views an artist's timeline.

- **Present.** Regular galleries—or rather, art merchants—operate solely in the present. Their business model is strictly transactional: selling whatever works are immediately available. They often host crowded group shows where the strategy is simply to sell, regardless of the artwork's context or the collector's profile. In this model, the artist is merely a supplier for a broker, not a partner. Paying high gallery commissions without receiving true gallery benefits is a common trap in this tier. They merely collaborate.

- **Present and Future.** Good galleries work with the artist's present and future. They understand the creator's current vision and strategically project their position in the medium-term market. These galleries plan well-curated solo exhibitions with professional teams, whether in-house or at museums. They focus on artist positioning through art fairs, auctions, and international exposure, supporting the creation of series that are both artistically profound and financially viable. They represent.

- **Present, Future, and Past.** Exceptional galleries work with the present, the future, and the past of their artists. At HECTOR DIAZ, we understand that meticulously organizing and honoring an artist's past solidifies their present and exponentially magnifies their future projection. We embrace the artist comprehensively across all their eras. Our support

encompasses gallery and museum exhibitions, placement in prominent collections, secondary market strategies (auctions), high-level alliances, catalog and book publishing, media coverage, and robust digital strategies. The artist achieves true worldwide legacy.

Reflections on focus and excellence

We align HECTOR DIAZ with the highest global standards, understanding the strategic depth behind models like Gagosian's, where exclusivity is paramount. We move away from the noise of over-extended rosters to focus on deep, intentional partnerships. Our mission is to provide dedicated visionaries with the specialized environment necessary to secure both market success and absolute artistic excellence.

Stefano Puleo | B. May 1950 - Acitrezza, Sicily, Italy | Link

Collecting

Cristina lying down, Jan. 2012, Oil on Canvas, 100 x 162 cm, “Cristina” Sessions, “Women” Series © **Javier Arizabalo**

Collecting

Philosophy and vision

Collectors vs. Buyers. The buyer seeks an object; the collector seeks history and transcendence. At HECTOR DIAZ, we believe a collector is a true guardian of cultural heritage. Our duty is not to sell to them, but to educate their eye, challenge their intellect, and accompany them on the intimate journey of building a legacy that transcends generations.

Custodians of heritage. More than clients, we serve custodians of heritage. We accompany the collector on an intellectual and aesthetic journey, providing the absolute security, expert guidance, and rigorous documentation necessary for their collection to grow with meaning, value, and coherence.

Strategic services

- **Collector representation.** We offer confidential and personalized services to collectors, helping them manage their art collections strategically, aligning them with their aesthetic and financial goals.

- **Collection initiation.** We advise collectors on the creation of new collections, selecting works that reflect their personal and artistic interests.

- **Collection expansion.** We support collectors in expanding their existing collections, identifying key pieces that complement and strengthen their acquisitions.

- **Editorial services.** We document and immortalize private collections through exclusive editorial projects. This includes in-depth interviews, meticulously designed catalogs, and premium art books that capture the history, vision, and cultural value of the collector's legacy.

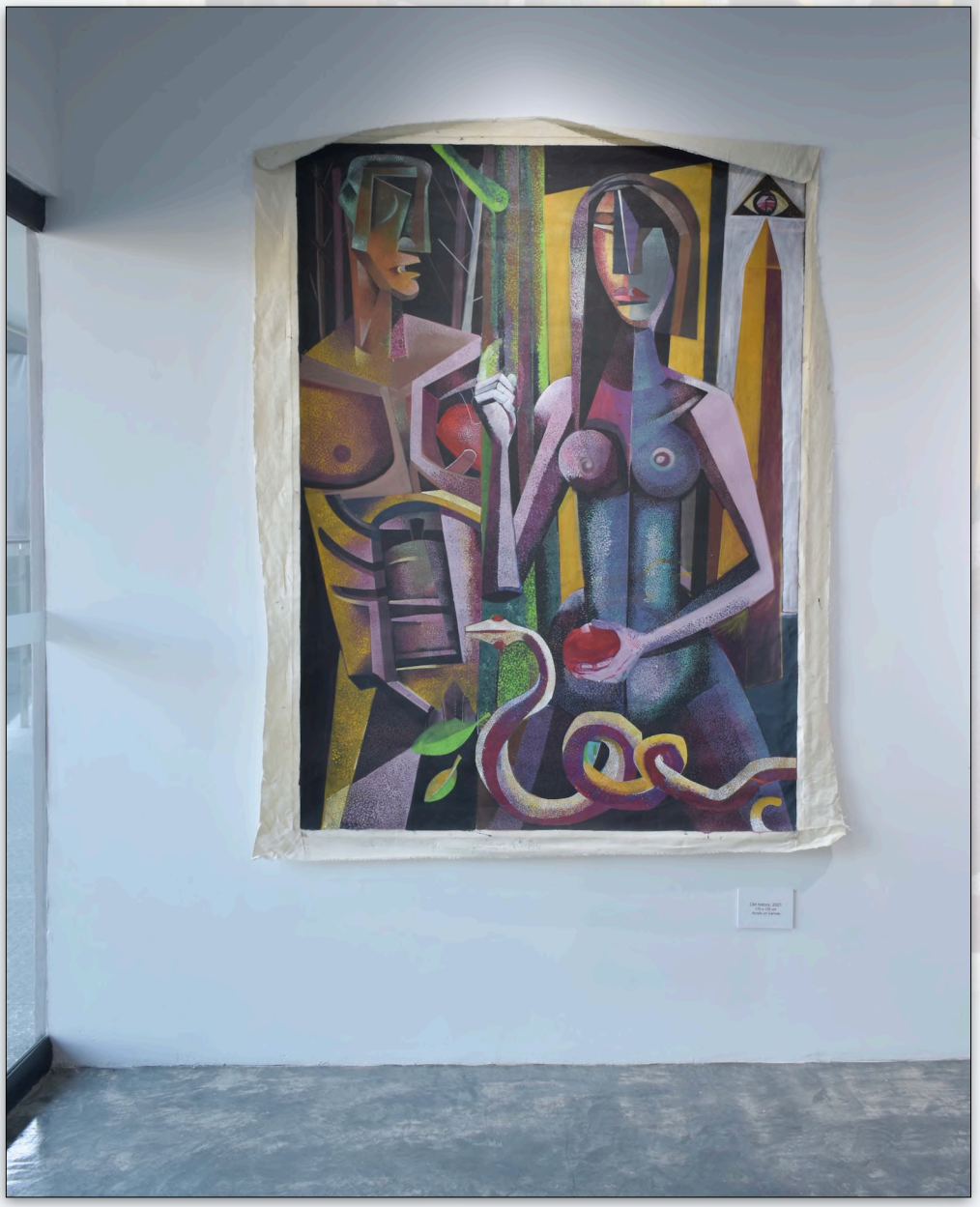
- **Private collection exhibitions.** We organize and curate exhibitions for collectors who wish to share their private collections with a wider audience, ensuring a professional presentation of the pieces.

A lasting legacy

A meticulously curated collection is more than an accumulation of masterpieces; it is a profound personal legacy. HECTOR DIAZ is committed to guiding this journey, shaping collections that not only reflect a distinct vision today, but write a definitive chapter in the history of art for tomorrow.

Alternating Current, 2010, Oil on Canvas, 200 x 200 cm © **Edgar Mendoza**

Exhibitions



Old history, 2021, Acrylic on Canvas, 170 x 125 cm, “Tributes” Series © **Francisco Correa**

The best kept secret, Solo Show by Francisco Correa | Nov.–Dec. 2021, **HECTOR DIAZ**, Zapopan, Jalisco, Mexico

Exhibitions

At HECTOR DIAZ, our exhibition program is the ultimate physical manifestation of our curatorial philosophy. We conceive each show not merely as a display of artworks, but as a comprehensive institutional project designed to bridge the gap between our artists' masterful visions and the global art community.

- **Curatorial rigor & Deep discourse.** Every exhibition is the result of profound curatorial research. We primarily focus on solo exhibitions; by promoting an artist's entire series rather than isolated works, we facilitate a comprehensive and profound understanding of their overarching vision and discourse.

- **Immersive museography & installation.** We believe that museography is essential to the artistic narrative. We distinguish ourselves through the thoughtful use of our exhibition spaces. Each show, typically featuring 10 to 15 key artworks, is installed with ample room, giving every piece the respect and visual breathing space it deserves. This approach ensures a unique balance between spectacular presentation and focused contemplation.

- **Gallery exhibitions & Unforgettable openings.** We organize museum-quality exhibitions within our gallery. Openings at HECTOR DIAZ are designed to be truly memorable occasions, attracting a diverse profile of guests expertly managed by experienced public relations professionals. The atmosphere is further enhanced by a sophisticated musical experience, often featuring renowned classical artists or contemporary DJs.

- **Museum exhibitions & Strategic alliances.** We continuously expand our influence by weaving strong networks with other cultural institutions. We collaborate with museums to organize exhibitions of our artists, ensuring that their works are showcased in spaces of high prestige and cultural relevance.

- **Global impact & Media resonance.** Our commitment to quality ensures that most of our exhibitions receive significant national or international coverage through various respected media outlets. This outreach successfully breaks down local barriers, achieving a greater resonance and impact for the artists and their work on a broader scale.

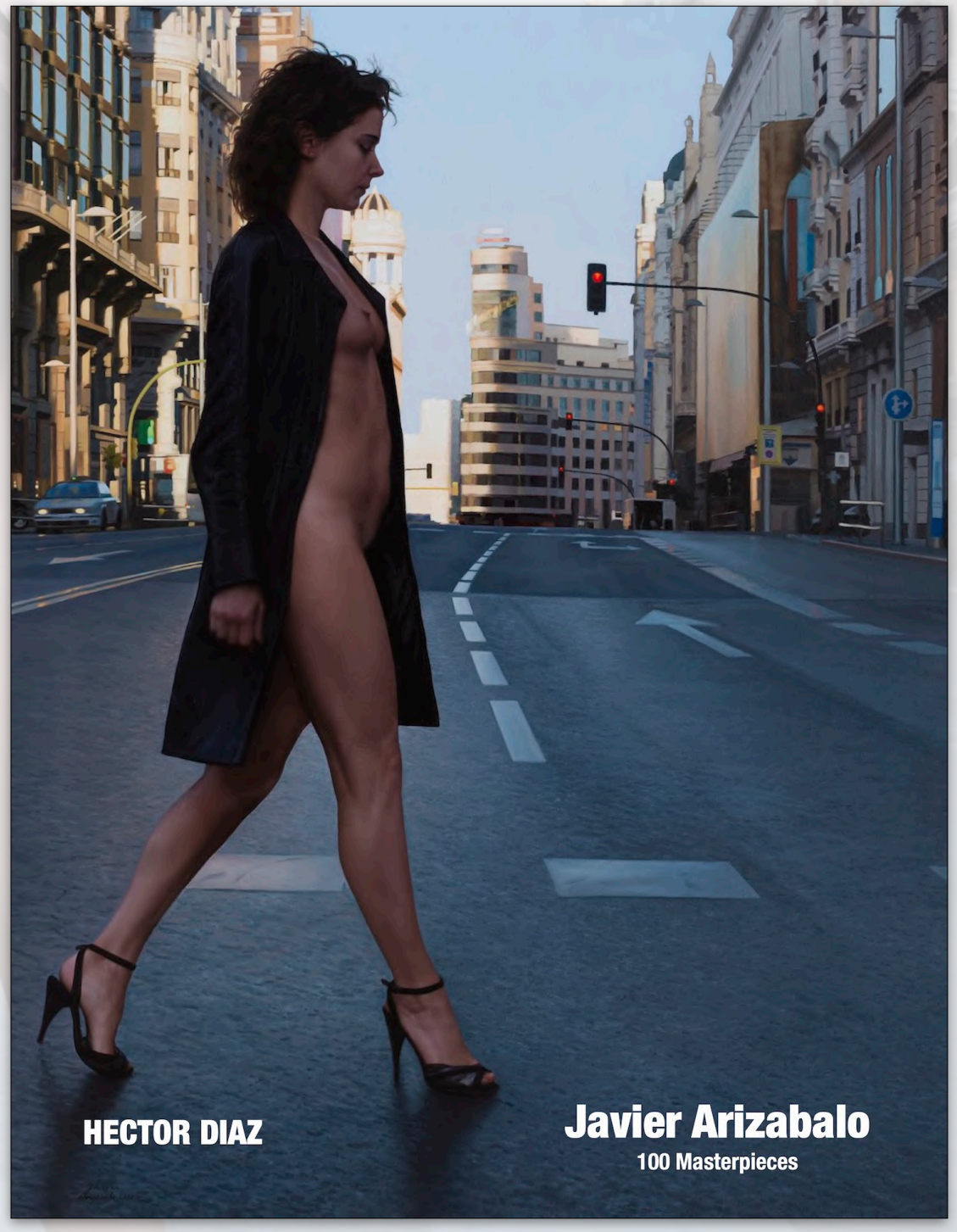
A cultural milestone

Beyond showcasing exceptional art, our exhibitions are designed to be transformative cultural events. We strive to create environments where art does not merely exist, but actively engages, provokes, and leaves an indelible mark on both the viewer and the contemporary art scene.

Sadness, 2006, Acrylic on canvas, 70 x 70 cm | ***Balance***, 2006, Acrylic on canvas, 73 x 92 cm © **Javier Arizabalo**

Ineffable, Group Show | Jul. 27–Sept. 18, 2022, **HECTOR DIAZ**, Zapopan, Jalisco, Mexico

Editorial



100 Masterpieces Catalog on **Javier Arizabalo** by **HECTOR DIAZ**

Editorial

The art of organizing, understanding, and sharing an artist's trajectory and work

In the art gallery ecosystem, the most visible area is undoubtedly Exhibitions.

However, there is a less known area, yet one that is fundamental to the success of the others: the Editorial Department.

This Department is the most consequential for the gallery, its artists, and its collectors, as it transforms the lives and art of those represented into a legacy.

In this industry, exhibitions are ephemeral: they last one or two months in a gallery, and three or four months in a museum.

While managing a gallery amidst artists, exhibitions, and collectors is complex, only the editorial aspect guarantees that the ephemeral transforms into the permanent, thus achieving transcendence.

Understanding the Editorial Department

The essence of the Editorial Department is research and publishing; therefore, its development demands deep specialization from the gallery on several fronts: Interviews, Analysis, Copywriting, Editing, Style Correction, Translation, Image Compilation, Editorial Design, and the guidance of experts with excellent taste.

An artist's legacy is supported and organized through publications with a clear hierarchy of importance, ranging from the foundational to the highest editorial honor:

- **Base documentation.** This is the information that defines the artist's trajectory and conceptual framework. It contains the essential elements for their presentation: the Artist Statement, Biography, Exhibition History, and Bibliography.

- **Essays.** Fundamental writings (internal or third-party) that validate and amplify the artist's discourse within the market and specialized criticism.

- **Media & Communications**. Dissemination tools that articulate the artist's narrative to the press and the public. This includes Articles (opinion pieces for media), Press Releases (formal information on exhibitions, events, or achievements), and Media Compilations (external appearances in the press and communication platforms).

- **Wall text.** Exhibition and didactic material (captions and curatorial texts) designed for the public visiting the exhibitions.

- **Catalogues.** These publications are operational and specific in nature, designed mainly for the Collecting Department. Their focus centers on: Exhibitions (solo, duo, or group), Works for Sale (available originals and graphics), or Specific Themes (iconic works, highlighted series, etc.).

- **Books.** These are publications that imply significant editorial effort and establish the artist's authority through deep study. They encompass biographical monographs, books dedicated to specific series, collections, or eras, as well as retrospectives or definitive compendiums of their work.

- **Catalogues Raisonnés.** These represent the highest editorial honor for an artist. They document all, or nearly all, of their body of work. Their publication not only consolidates the legacy but serves as the pillar that guarantees the authenticity of the pieces and backs the collector's investment.

True representation of an artist by a gallery must include this initiative; artists are creators, not editors.

The objective of this investment is the transcendence of the artist and their art, solid positioning in the industry, and providing invaluable documentary backing for collectors.

What gallery would invest in a book if they didn't believe in the worth and future of their artist?

The quality of editorial production is, in essence, a barometer of the quality of the represented artists.

Artists do not just need "ephemeral" exhibitions and "sporadic" sales; they need solid editorial backing that constructs their historical narrative.

The gallery must be that space which ensures that the art of those it represents manages to transcend.

In the end, it is not about simply being a known gallery, but about being a respected gallery; and the Editorial Department is the means to achieve it.

Audiovisual

PROD. Héctor Díaz Gallery
ROLL
SCENE
TAKE
1
1
1
DIRECTOR Pascual Aldana
CAMERA Emilio Domínguez
DATE 02/10/20
DAY NIGHT INT EXT MOS
FILTER
SYNC

Héctor Díaz

Audiovisual

The cinematic record

At HECTOR DIAZ, we recognize that in the contemporary landscape, the moving image is a profound tool for historical preservation. Our Audiovisual Department operates far beyond simple documentation; its mission is to create a true Cinematic Record of artistic mastery. We approach video production with the same reverence and intellectual rigor as our Editorial Department. By collaborating with elite visual arts professionals, including award-winning documentary filmmakers, we ensure every frame and narrative aligns with the prestige of a global institution.

Every audiovisual piece undergoes a meticulous process of curatorial post-production. By developing high-end scripts and applying our signature aesthetic rigor, we guarantee that the final product consistently reflects the elite branding of our gallery and the universal artists we represent.

Our production focuses on capturing the essence of our universe through the following specialized formats:

- **Artists | Cinematic presentations.** Intimate and definitive explorations of the creator's universe. Our production encompasses a variety of formats—including artist presentation films, detailed visual analyses of iconic artworks, and immersive studio visits, among others. Together, these pieces are meticulously designed to reveal the artist's creative process and immortalize their technique and vision.

- **Artists | Documentaries.** The ultimate audiovisual honor. These meticulously crafted, long-form films delve deeply into an artist's life, philosophy, and enduring legacy. They serve not merely as promotional material, but as definitive historical documents for future generations.

- **Exhibitions.** Comprehensive visual archiving of our curatorial projects. We capture the spatial dialogue between the artworks and the exhibition hall, serving a dual purpose: broadcasting our physical exhibitions to a global audience and establishing a permanent historical record of the aesthetic experience.

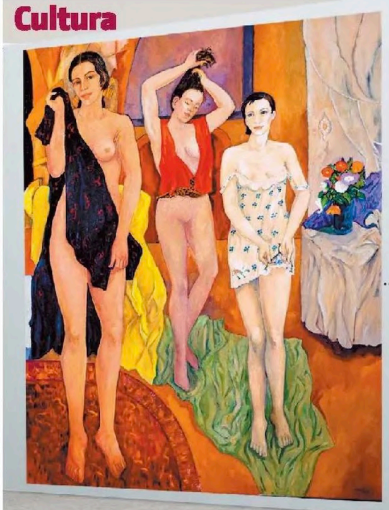
Strategic distribution & Archive

This meticulously crafted material serves a powerful dual purpose. While it is prominently featured across our digital platform and social media channels to engage and attract new generations of international collectors, its primary function is profoundly institutional. These cinematic records act as an essential, high-resolution digital archive for the gallery, our artists, and art collections, providing the in-depth visual context required for high-level acquisitions and curatorial research.

Héctor Díaz

News

Cultura



1 Stefano Puleo, *Three Figures*, 2022. ESPECIAL

2 Javier Arizabalo, *Ane*, 2020. ESPECIAL

3 Javier Arizabalo, *Cristina II*, 2012. ESPECIAL

4 Stefano Puleo, *Bathers*, 2023. ESPECIAL

Pintura.

Héctor Díaz transforma la industria artística

En México hay muchas tiendas de arte que colaboran, pero muy pocas galerías que representan; esto es un problema en el sector, pero también una oportunidad en el mercado, dice el galerista

GABRIELA GORAB
CIUDAD DE MÉXICO

Con el objetivo de alcanzar un crecimiento organizacional dinámico y sostenible, Héctor Díaz ha decidido financiarse a través de la emisión de acciones, por lo que se orientará hacia un enfoque corporativo, dirigido por un consejo de administración conformado por empresarios experimentados, dejando atrás la gestión unidireccional.

"En México hay muchas tiendas de arte que colaboran, pero muy pocas galerías de arte que representan; esto es un problema en la industria, pero también una oportunidad en el mercado. La mayoría de las galerías en el país (con algunas excepciones, principalmente en Ciudad de México) no logra trascender e incluso desaparece debido a su modelo de negocio: el enfoque está en la venta de obras, no en la carrera del artista", compartió el innovador galerista.

En enero de 2020, Héctor Díaz estableció una galería de arte internacional con base en Zapopan, Jalisco. Se ha destacado por representar a artistas especializados en pintura de diversas partes del mundo, así como por ofrecer exposiciones de calidad museística con una curaduría rigurosa y una museografía exquisita.

El mercado del coleccionismo en México no solo es vasto, sino que también tiene un potencial significativo, como lo demuestra la importación de artistas y obras de Latinoamérica y Europa. Hoy las mejores galerías mexicanas se dedican al arte conceptual y gozan de un reconocimiento nternacional.

Sin embargo, son escasas las galerías formales especializadas en pintura. Es precisamente en este nicho de mercado en el que Díaz ha centrado sus esfuerzos. En cuanto a las galerías mexicanas, el empresario hace las preguntas: "¿Cuáles son las mejores en el ámbito de la pintura?, ¿cuáles tienen reconocimiento a nivel nacional o internacional?, ¿qué galerías representan a artistas internacionales y los proyectan en el ámbito mundial?".

La savia nueva

Según el "Art Collectors Insight 2023" de la plataforma Artsy, las personas adquieren arte principalmente por cinco razones: para construir una colección; para decorar sus hogares, oficinas o espacios; para apoyar a los artistas; para encontrar inspiración o para realizar una inversión.

El informe destaca que 80 por ciento de las transacciones artísticas se lleva a cabo a través de plataformas digitales, reflejando la evolución del mercado en un mundo después de la pandemia. En la actualidad, las galerías físicas cumplen funciones adicionales como espacios de exhibición, oficinas y almacenes; sin embargo, las estrategias locales ya no son suficientes y se requieren enfoques nacionales e internacionales para mantenerse competitivas en la industria global del arte.

A pesar de operar desde Jalisco, Héctor Díaz dirige su mirada principalmente hacia mercados más amplios, como México y Estados Unidos, además de otros países. Su aspiración es convertir a la Perla Tapatía en un centro destacado de talento artístico internacional, un desafío sin precedente para cualquier galerista en la región.

"Las galerías locales han evolucionado hacia un modelo internacional, donde la gestión empresarial cobra mayor relevancia que la gestión puramente artística. En este sentido, mi galería se destaca al representar artistas de diversas partes del mundo y al implementar estrategias tanto locales como globales para promover mi trabajo y el de mis artistas", comenta.

En contraste con décadas anteriores, donde el enfoque de las galerías mexicanas estaba centrado en el beneficio de los propietarios, Héctor Díaz Gallery prioriza el apoyo y la promoción de sus artistas, reconoce la importancia de establecer una relación simbiótica entre galeristas y artistas para impulsar el éxito en la escena internacional del arte.

"Para mí, Héctor representa la savia nueva que el árbol del arte necesita para seguir creciendo. Es el galerista más comprometido con el artista que he tenido el placer de conocer", comparte Javier Arizabalo, cuya práctica creativa se centra en temas figurativos, y enfatiza en técnicas de realismo sólido.

"Su energía, vitalidad e ilusión son contagiosas, siempre tejiendo nuevos proyectos e ideas. Sin embargo, también es notable su desilusión cuando las expectativas no se cumplen con los artistas que no están a la altura. Se necesita una gran dosis de ilusión para seguir luchando en un entorno donde parece que todo está en contra", concluye el artista.

Y ADEMÁS

Un mundo de artistas

La galería, con sede en Jalisco, representa a un selecto grupo de artistas internacionales, ofreciendo un espacio donde pueden desarrollar y promover su trabajo en un entorno de estándares internacionales. Entre los representados se encuentran Stefano Puleo, de Italia; Javier Arizabalo, de Francia; Francisco Correa, de Colombia; Duma Arantes de Portugal, Christian Allison de Nigeria, Johnny Palacios de Perú, Daniela Kovacic de Chile y Valeria Reyna de México.

Héctor Díaz transforma la industria artística | **MILENIO** | Link

News

Transcendence & Global dialogue

It is our conviction that in the contemporary art world, visibility is synonymous with legacy. We understand the vital importance, relevance, and transcendence of documenting and broadcasting the achievements of our community with utmost professional rigor.

The art industry is unique in its transparency; it is one of the few global sectors where nearly every stakeholder—artists, gallerists, collectors, curators, and critics—operates in the public eye.

Embracing this reality, HECTOR DIAZ features its own dedicated News department. Operating as an independent publishing institution, our gallery serves as a powerful megaphone for our community.

We consistently produce and publish news characterized by in-depth research, refined writing, and exceptional design to recognize and celebrate the dedication, talent, and vision of each individual across the following core areas:

- **The gallery.** We share our institutional vision, global expansion, and the professional rigor that defines HECTOR DIAZ as a North American gallery with a worldwide reach.

- **Artists.** We promote the mastery, original themes, and career milestones of our represented creators, ensuring their work is recognized by international audiences.

- **Exhibitions.** Our curatorial projects are documented and published to provide a lasting record of the historical and aesthetic dialogues we propose.

- **Collectors.** We honor the role of the collector as a patron of culture, highlighting the strategic growth of collections and the trust placed in our gallery.

This editorial commitment is backed by exceptional leadership. Beyond his work as a curator, Héctor Díaz is a renowned author. His remarkable talent for interviewing and writing about artists has earned him a prestigious journalism award—a highly unusual and distinguished achievement for a gallerist.

As a respected essayist and thinker, his profound insights on market dynamics and curatorial practices set the standard for our publications. This unique expertise ensures that our news platform not only documents the achievements of our entire community, but also solidifies HECTOR DIAZ as a trusted and authoritative voice in the art market.

Arte, IDEAS & GENTE

EDITOR: J. Francisco de Anda Corral
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eleconomista.mx
COEDITORA GRÁFICA: Paola Ceja

Entrevista Héctor Díaz, FUNDADOR Y DIRECTOR DE LA GALERÍA INTERNACIONAL DE ARTE CONTEMPORÁNEO HECTOR DIAZ

Tristemente existe una tremenda falta de profesionalismo en el sector, los artistas y los coleccionistas no son representados, sino abusados".

"En México hay pocas galerías y muchas tiendas de arte"

Showbiz
Antonio Aja
aaja@marielle.com

Más de 20.5 millones de personas siguieron la investidura presidencial de Donald Trump por Televisa Univision

Sin lugar a dudas, uno de los eventos más importantes del año para la mayoría de la población mundial fue la toma de posesión de Donald Trump como cuadragésimo séptimo Presidente de los Estados Unidos. Esta toma de posesión transmitida a lo largo y ancho del planeta atestigua el peso del poderío que ahora recae en la presidencia de Donald Trump.
Con la co-conducción de Denise Maerker, Ilia Calderón y Enrique Acevedo, esta cobertura contó con un despliegue sin precedentes de periodistas informando desde posiciones estratégicas: Washington D.C., la frontera y ciudades clave en Estados Unidos y México, durante más de 8 horas.

Columna completa: eleconomista.mx

EL ECONOMISTA
JUEVES
23 de enero del 2025

Artistas representados por la galería HECTOR DIAZ

- **Javier Arizabalo** | San Juan de Luz, Francia
- **Stefano Puleo** | Sicilia, Italia
- **Daniela Kovačić** | Chile
- **Francisco Correa** | Colombia
- **Duma Arantes** | Lisboa, Portugal
- **Valeria Reyna** | México
- **Heyder Reyes** | Cuba
- **Christian Escobar** | Guatemala
- **Edgar Mendoza** | Mexico

Entrevista completa
eleconomista.mx

Entrevista Héctor Díaz, FUNDADOR Y DIRECTOR DE LA GALERÍA INTERNACIONAL DE ARTE CONTEMPORÁNEO HECTOR DIAZ

Tristemente existe una tremenda falta de profesionalismo en el sector, los artistas y los coleccionistas no son representados, sino abusados".

"En México hay pocas galerías y muchas tiendas de arte"

- El galerista y curador pasa revista al mercado del arte contemporáneo en México y comparte el proceso de internacionalización de su galería

J. Francisco de Anda Corral
francisco.deanda@eleconomista.mx

Héctor Díaz es uno de los marchantes del mercado del arte pictórico más jóvenes de México. ¡Ah!, pero allí donde radica la seña identitaria de nuestro entrevistado, él no sólo vende obras de arte, se considera un "constructor de carreras artísticas y de colecciones".

Nacido de Ciudad Juárez en 1986 —"en una ciudad fronteriza en medio del desierto; muy al norte de México y muy al sur de Estados Unidos, dice con cierto orgullo—, Héctor Díaz creció en una cultura binacional, estudió Negocios en el Tecnológico de Monterrey y en el IPADE, y en 2020, a sus 33 años, emprendió la aventura de fundar su propia galería de arte, en Zapopan, Jalisco, bajo el sello de su nombre: HECTOR DIAZ; así, en mayúsculas y sin acentos, "una galería de arte contemporáneo, internacional y universal", afirma.

Además, es un crítico y curador de arte que representa en México a pintores de talla internacional, y en la antesala de la Semana del Arte en Ciudad de México, nos ofrece un punto de vista crítico y novedoso sobre el mercado pictórico, contrastante con la euforia que desata entre artistas y coleccionistas este gran escaparate del arte latinoamericano y, además, nos da razón del concepto de galería que él representa y defiende.

— Eres un jugador joven en el mercado del arte contemporáneo en México, ¿cómo te defines?

—Soy el primer galerista que da Chihuahua, y uno de los mas jóvenes en el país en emprender una galería. Me especializo en pintura del mercado primario, no estoy en el mercado secundario, priorizo a los artistas vivos. Soy un galerista joven de edad y nuevo en la industria del arte en México y en el mundo. Creo que uno no busca el arte, sino que éste te encuentra, y te atrapa para siempre.

FOTO: CORTESÍA IUS PEGUT

Mi trayectoria ha consistido en representar artistas y coleccionistas, y en muestras expositivas de alto impacto cultural y social. Yo nunca me propuse ser la mejor galería de Jalisco, de México, de América Latina, no, eso hubiera sido un reto muy fácil...me propuse ser una galería que compita en el mundo, aun en escala menor.

—¿Cómo surge HECTOR DIAZ y cuál ha sido su itinerario?

Al ingresar y comprender esta industria, descubrí que en México casi no hay galerías, somos muy pocas, lo que hay son tiendas de arte. Tristemente existe una tremenda falta de profesionalismo en el sector, los artistas y los coleccionistas no son representados, sino abusados, los vendedores de arte solo ven por ellos; es casi utópico el impulso de artistas en la industria del arte y en la escena mundial.

Descubrí también que existen muchos pseudo artistas que buscan la fama y la etiqueta, pero que son realmente pocos los artistas verdaderos por generación con una voz única capaz de trascender y escribir los nuevos libros de arte.

—¿Por qué HECTOR DIAZ permanece fuera de los grandes circuitos como la Semana del Arte, ya próxima, en Ciudad de México?

Si tú vas a una feria de arte, y hay cien galerías participando con diez artistas cada una, pues son mil creadores, pero no necesariamente mil artistas... es un espectáculo visual, es una farsa disfrazada de glamour.

—¿Por qué te lanzaste a la aventura de montar una galería en una fábrica de tequila, por qué naufragó el proyecto y qué enseñanzas te dejó?

En el año 2023 mudé mi galería en la ciudad –estilo "White Cube"– a una destilería de tequila, en Tequila, Jalisco, estuve trabajando durante seis meses, pretendía ser la primera Tequilera-Galería del mundo y uno de los recintos culturales privados más grandes de México con cuatro salas de exposiciones. Decidí cancelar el proyecto por razones profesionales, entonces me tocó perder ambos espacios.

Fue difícil cancelar nuestro exitoso Programa de Exposiciones, pero aproveché el momento para llevar mi galería al siguiente nivel: implementar una institucionalización.

—Explícanos en qué consiste esa institucionalización

La institucionalización le permitió a HECTOR DIAZ operar bajo estándares internacionales y representar a nuestros coleccionistas y artistas de una manera espectacular, siempre aportándoles valor. Además nos permitió introducirnos al mercado y a la industria internacional, que es donde realmente funciona todo.

— ¿Crees en la idea de la democratización del arte?

Yo no creo en la democratización del arte en la industria del arte, creo en los artistas y en los coleccionistas, pero los verdaderos son escasos, por eso es una industria de lujo. Sin embargo, sí creo en la democratización de las exposiciones, porque son cultura.

—¿Cómo percibes actualmente el mercado del arte contemporáneo en México?

México no carece de artistas, sino de galeristas. Existen artistas creando arte espectacular, pero casi no existen galeristas creando posibilidades.

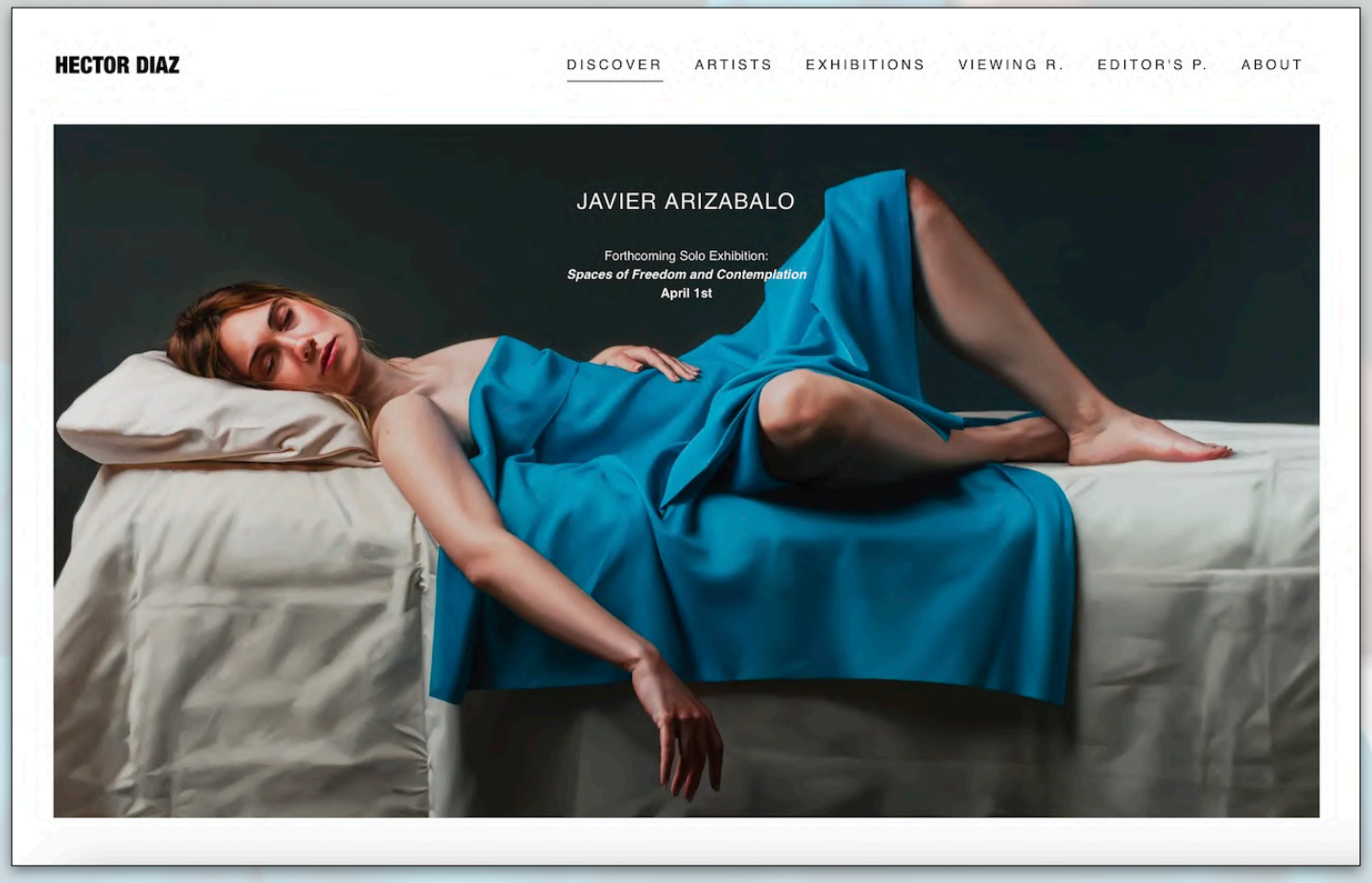
Ser galerista no es vender arte y hacer exposiciones únicamente, es construir carreras y colecciones.

—¿Cuál es tu aspiración más alta como galerista?

Yo quiero posicionar a México en la industria del arte del Siglo XXI, quiero que desde mi país, artistas y coleccionistas mundiales se sientan representados.

Digital

JAVIER ARIZABALO



HECTOR DIAZ's website

Digital

The global architecture

The modern art ecosystem has achieved unprecedented globalization.. Recent art market reports from Art Basel & UBS and Artsy confirm that approximately 80% of all art acquisitions now occur digitally. Today, an artist's or a gallery's reach is inherently international; a robust digital strategy is no longer an alternative, but the definitive gateway to the global market. Those who lack this infrastructure are confined to regional borders, effectively stepping outside the future of the industry.

At HECTOR DIAZ, we understand that true digital presence requires a vast, professional, and institutional platform. Our website functions as an international bridge seamlessly connecting artists, collectors, museums, auction houses, and cultural institutions. It is meticulously designed to sustain our global footprint, cultivate absolute trust, and establish the gallery as a premier reference point of consultation that operates under the highest standards of the fine art industry.

Our platform provides an immersive and comprehensive experience, structured through the following pillars:

- **Artists.** In-depth profiles featuring comprehensive presentations, iconic artworks, archival documents, published catalogs, press coverage, and intimate insights into the artist's studio.

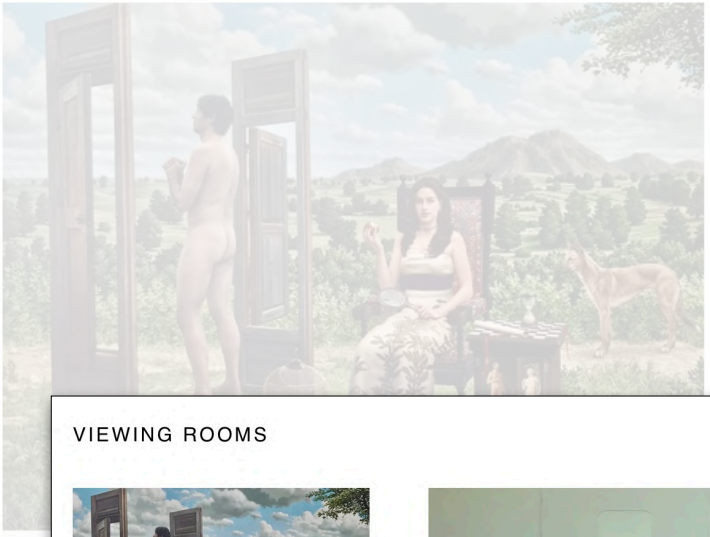
- **Exhibitions.** Full access to explore our dynamic curatorial program, encompassing current, upcoming, and historically significant archived exhibitions.

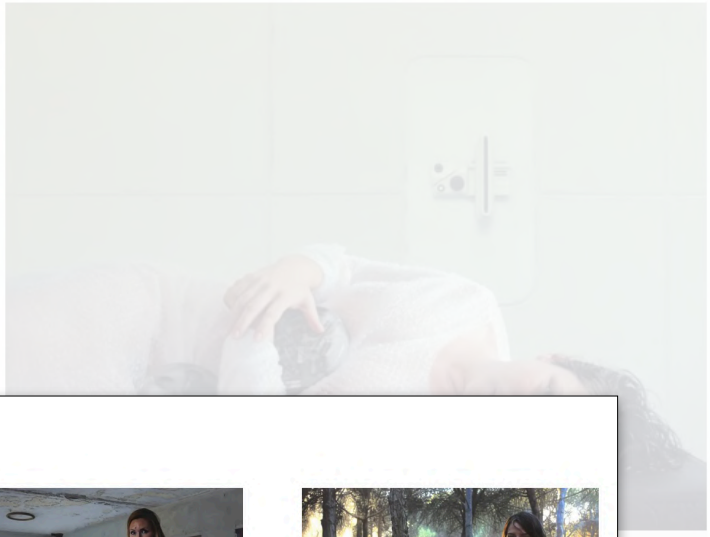
- **Viewing Rooms.** Exclusive, high-resolution digital spaces carefully curated to showcase rare Masterpieces and specialized artistic Series.

- **Editor's Pick.** A curated intellectual space offering direct access to specialized books, catalogs of iconic artworks and series, artist presentations, in-depth interviews, and critical essays.

A synergistic ecosystem

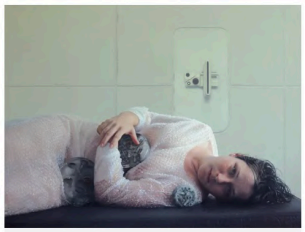
This digital infrastructure is powerfully amplified by our strategic social media presence. Operating in seamless synergy with our Editorial and Audiovisual departments, these channels transcend mere promotion to act as vital extensions of our institutional voice. Together, they broadcast the gallery's vast universe with absolute intellectual and aesthetic rigor, ensuring every digital interaction with HECTOR DIAZ is profound, educational, and globally transcendent.





VIEWING ROOMS

Edgar Mendoza
Adam and Eve



Edgar Mendoza
Nobody

Edgar Mendoza
Visitor

Edgar Mendoza
Death

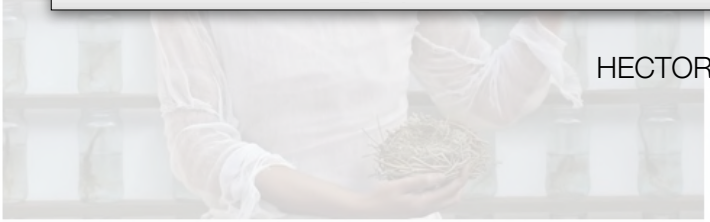
Edgar Mendoza
Bulbs

Edgar Mendoza
Nest

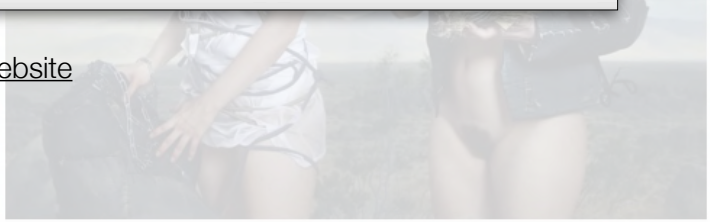
Edgar Mendoza
Ophelia

Edgar Mendoza
Mutant

HECTOR DIAZ's website



Edgar Mendoza
Bulbs



Edgar Mendoza
Nest

Auctions

136
FRANCISCO CORREA
(Antioquia, Colombia, 1951 - Medellín, Colombia, 2021)
Historia antigua, 2021
Firmado
Acrílico sobre tela
170 x 125 cm
"Considero mi trabajo un impulso vital e inconsciente. Ser artista es un goce, siento que toda mi vida gira alrededor de ello. Las cosas, personas o lugares que me producen sensaciones me generan una curiosidad excesiva, lo que me impulsa a descubrir o crear universos diferentes con infinitas posibilidades figurativas o abstractas, tenido en cuenta la luz, el volumen, las formas o su arquitectura [...] Tengo deseos todo el tiempo de hacer e imaginar mundos u objetos con elementos que evocan en mis recuerdos o situaciones que marcaron mi vida, como también de crear o materializar los más profundos deseos del alma que como ser humano tengo".
Francisco Correa.
Fuente consultada: ZULOAGA, María. "Francisco Correa atrapa con su obra al espectador". Revista digital Essenza Artística, 23 de abril de 2019.

$230,000.00-$380,000.00 M.N.

94

Old history, 2021, Acrylic on Canvas, 170 x 125 cm, "Tributes" Series © **Francisco Correa**

Artwork auctioned and sold at the Mexican auction house **Morton**.

136
FRANCISCO COR
(Antioquia, Colombia,
Historia antigua, 20
Firmado
Acrílico sobre tela
170 x 125 cm
"Considero mi trabajo un impulso vital e inconsciente. Ser artista es un goce, siento que toda mi vida gira alrededor de ello. Las cosas, personas o lugares que me produ ir o crear universos diferentes con infinitas posibilidades figurativas o abstractas, tenido en cuenta la luz, el volumen, las formas o su arquitectura [...] Tengo deseos todo el tiempo de hacer e imaginar mundos u objetos con elementos que evocan en mis recuerdos o situaciones que marcaron mi vida, como también de crear o materializar los más profundos deseos del alma que como ser humano tengo".
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$230,000.00-$380,000.00 M.N.

Auctions

The strategic secondary market

Beyond primary representation, we view the secondary market as a critical frontier for an artist's enduring legacy. Our auction strategy is not merely transactional; it is a meticulously calculated effort to introduce key masterpieces into the world's most prestigious auction houses. This approach allows us to provide our artists with the institutional support required to consolidate their market value, while creating a definitive historical and financial record for our collectors.

Our entry into the global secondary market is handled with the utmost strategic rigor. We conduct thorough curatorial and market analyses to select specific, iconic artworks that meet the stringent requirements of the international circuit. The gallery personally spearheads the institutional presentation to these premier houses, leading complex negotiations regarding estimates and reserve prices to ensure they strictly align with our global valuation standards. Furthermore, to maintain operational excellence, we manage an elite direct-to-house logistics model, safely dispatching artworks to major global art hubs to ensure they are handled under the highest industry standards.

Through this exacting strategy, we utilize auctions as powerful instruments to achieve three fundamental objectives:

- **Global market expansion.** Auctions serve as elite platforms that allow us to seamlessly bypass regional limitations, accessing new networks of international collectors and strategically placing our artists' work in prominent global collections.

- **International value consolidation.** By successfully navigating the secondary market, we officially position and solidify the artist's financial and historical value on a verified, universally recognized stage.

- **Collector assurance & Equity protection.** Public auction records provide unparalleled transparency. They serve as an institutional backing that validates the artist's equity in the real market, offering our collectors absolute confidence in the sustained growth and protection of their investment.

The institutional synergy

Every initiative at HECTOR DIAZ—from our Editorial publications to our Audiovisual records—serves a singular purpose: to validate our artists globally. This cohesive synergy ensures that when entering the secondary market, our artists are backed by the undeniable weight of a true cultural institution, guaranteeing success in the most demanding international negotiations.

28
FRANCISCO CORREA
(Antioquia, Colombia, 1951 -)
Egyptian dream, 2020
Firmado
Acrílico sobre tela
120 x 139.5 cm
Presenta detalles de conservación.
"Considero mi trabajo un impulso vital e inconsciente. Ser artista es un goce, siento que toda mi vida gira alrededor de ellos. Las cosas, personas o lugares que me producen sensaciones me generan una curiosidad excesiva, lo que me impulsa a descubrir o crear universos diferentes con infinitas posibilidades figurativas o abstractas, tenido en cuenta la luz, el volumen, las formas o su arquitectura [...] Tengo deseos todo el tiempo de hacer e imaginar mundos u objetos con elementos que evocan en mis recuerdos o situaciones que marcaron mi vida, como también de crear o materializar los más profundos deseos del alma que como ser humano tengo". Francisco Correa.
Fuente consultada: ZULOAGA, María. "Francisco Correa atrapa con su obra al espectador". Revista digital Essenza Artística, 23 de abril del 2019.

$160,000.00-$220,000.00 M.N.

33

Egyptian dream, 2020, Acrylic on Canvas, 120 x 140 cm, "Tributes" Series © **Francisco Correa**

Artwork auctioned and sold at the Mexican auction house **Morton**.

HECTOR DIAZ

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For more information, please contact the gallery.

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