

NOVEMBER 12, 2025

Domain

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PRESTIGE

LIVING IN
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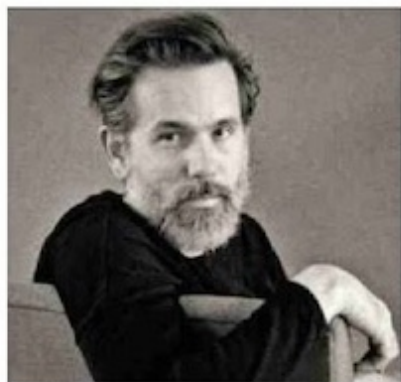
ELITE ADDRESS
A circular street in Noosa



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THE AGE FINANCIAL REVIEW



ANDREW POHLE/SHANE

Left: Diago Hernandez sees painting, sculpture, drawing, installation, design and architecture as a unified language.

Right: He turns waves into tiles, walls, pools, furniture – and floors.



“A pool is never just a pool; it’s a container of dreams, a stage for bodies, a mirror of the sky.”

Diago Hernandez

“Colour is like a double agent: it seduces while it questions, it heals while it reminds. It’s not simply applied; it is an active force shaping how we feel, remember, and confront the world.”

Colour unfolds in his works through patterns that reference tropical Cuba, such as palm trees, bright fruits, ocean waves, and vibrant hues that recur and transform.

“I don’t reproduce [patterns] faithfully; I distort them, exaggerate them, or merge them with invented forms,” he says. “They are memories, yes, but they are also reconstructions – invented images that reveal how memory and imagination always work together.”



In his recent series *Piscinas Olasistas*, Hernandez allows swimming pools to become immersive canvases, covering them with wavy, glazed tiles and flooding their surfaces with reflective colour.

“A pool is never just a pool; it’s a container of dreams, a stage for bodies, a mirror of the sky,” he explains.

“I wanted to play with that tension: the pool as utopia, as cliché, as architecture of longing.”

This series has inspired the artist to reimagine fountains, bathing spaces and other shared environments where water is architecture and emotive. “I believe these spaces can transform how communities live together, turning desire into a civic experience,” he says.

To appreciate Hernandez’s work, we don’t need to know its history, references or Olasismo – it speaks through beauty, fragility, desire, and a sense of something subtly shifting.

“I want people to feel beauty and to be taken by that experience into a better way of seeing themselves,” he says.

“Beauty is and will always be.” ■



Above right: Hernandez sees swimming pools as immersive canvases, flooding their surfaces with reflective colour.

Left: “When I glaze tiles until they shimmer like liquid, colour becomes psychological,” he says.

PROFILE

MAKING WAVES

From painting to architecture, the fluidity of waves permeates the work of artist Diango Hernandez.

Words by Elizabeth Clarke

In the recurrent rise and fall of the sea, Dusseldorf-based artist Diango Hernandez has found more than inspiration – he's formed his own creative language.

Capturing memories of the waves that surround his island homeland of Cuba, the artist captures the rhythm of the ocean as a symbol of memory, resistance, and transformation.

"By turning waves into tiles, walls, pools, or even furniture, I transform them into architectures of memory – unstable yet permanent, fragile yet monumental," he says. "For me, waves are not just decorative or abstract forms – they are living structures."

Waves are more than just a recurring motif in Hernandez's work – they are the foundation of his practice, *Olaismo*.

"For years I was circling around the image of the wave without naming it and then, I realised that this form carried the essence of my own trajectory: movement, dislocation, return and transformation," he says. "*Olaismo* began as a necessity, and now it has become a lens through which I can see and construct entire spaces."

Hernandez's practice spans painting, sculpture, drawing, installation, design and architecture, which he views not as separate disciplines, but as unified languages.

"Sometimes an idea begins as a drawing, then becomes a wall piece, and later turns into a pool or a building," he says. "This fluidity is important to me, because it reflects the way memory and imagination operate; they don't respect categories, they overlap."

With a background in industrial design, Hernandez often blurs the line between painting and function, rethinking the artwork not simply as decoration, but as dynamic elements of the home. In his series *Windows*, his paintings become portals that expand the room from within, inviting viewers to imagine beyond its physical limits.

"I'm always searching for that moment when an image escapes the canvas and enters life, when you can literally walk into it, swim in it or touch it," he says. "That's where I feel closest to what art can truly be: not representation, but experience. The painterly gesture becomes architectural, environmental, inhabitable."

Colour is central to Hernandez's work. It carries emotional, political and psychological weight and acts as a transmitter of memory.

"Certain blues recall the sea crossings of my childhood in Cuba, while intense reds echo the visual language of revolution and propaganda I grew up with," he says.

"Colour allows me to disarm those heavy associations and reframe them. When I glaze tiles until they shimmer like liquid, colour becomes psychological – it invites desire, reflection, sometimes even vertigo."



BY MICHELLE BOWEN FOR ELIZABETH CLARKE