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Uruguay artist Fernando Foglino Exhibits in Havana Biennial

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As part of the activities for the 13th Biennial of Havana, Uruguayan artist Fernando Foglino inaugurated his exhibition *Evidencia*, a selection of replicas of stolen pieces of historical monuments from his country.

Different fragments of Uruguayan public monuments that have been stolen are exhibited in one of the rooms of the Wifredo Lam Contemporary Art Center thanks to 3D scanning technology.

The exhibition, shown for the first time, addresses the complex theme of the destruction of art from fiction and contemporary style.

This idea arises thanks to the work of the artist recognized by -MERCOSUR Visual Arts Award 2016- to register three statues of all the statues of the South American country.

Foglino told *Prensa Latina* that the topic, being able to analyze history through monuments, is very interesting.

'During my research I began to think that a single person could have all the parts missing, a kind of collector with the motivation to review the story.'

By an order of the Committee of curators of the Biennial between the pieces, there is one dedicated to the Cuban statue of the popular British singer John Lennon.

A video dedicated to the watchman of the glasses of the figure is part of the exposed works,

about which the author commented that he found interesting, 'that person is a celebrity in the networks and the subject had a lot to do with my work' .

Also on display is the exact replica of the sculpture Niña de la pigeon by the renowned South American creator Armando González.

This symbolic image has been stolen in multiple occasions, reason why it encloses a mystery and very strong attraction on her, explained the creator of the sample.

Of all the exhibition there is something that acquires symbolic value and is the work of González, his reproductions were given to Fidel Castro and the museum that Salvador Allende created in 1971, from where he disappeared during the Chilean dictatorship, explained the Ambassador of Uruguay in Cuba Eduardo Lorier.

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