

DIEGO BIANCHI

GALERIE JOCELYN WOLFF
78, RUE JULIEN-LACROIX
F-75020 PARIS
T + 33 1 42 03 05 65
F + 33 1 42 03 05 46
WWW.GALERIEWOLFF.COM

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Exhibition view: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019

DIEGO BIANCHI

SOFT REALISM

March 13 - 20 April, 2019

Galerie Jocelyn Wolff, Paris

Press release:

An email conversation between Diego Bianchi and Inés Huergo, about Bianchi's work and the exhibition Soft Realism.

IH_ Dear Diego.

Some things you and Rahma Kazham discussed at the public conversation at the Maison de l'Amérique latine have been bouncing in my head ever since, and I would love to hear a little more from you about them.

In your shows, you have jarred the viewer from the onset, taking them out of their comfort zone when they walk into the show: they find the objects and—indeed—themselves in a strange state, confronted with an unusual and interesting set of circumstances. In that conversation with Rahma Kazham, you used a word that cannot go unnoticed: perversion.

How do you harness and maneuver perversion?

Could you tell me a little more about the place of perversion in your works and your shows?

DB_ I am being a bit ironic when I use that word, since it has such a negative connotation. But I also believe that deviation is the only feasible strategy to let the unexpected happen—semantic turns, impossible encounters.

What I am interested in is not being in full control of situations. In my practice, I am always wavering back and forth between control and non-control, because there is a tension in the back and forth between those two states that I find fruitful.

I am interested in showing the ambiguous relationship between pleasure and power that takes shape at that juncture.

I guess distorting is the first step towards undermining given forms...

IH_ The human body has been a part of your installations since early on. At first, it was your own body, but since then it has tripled and multiplied, which changed the perception of the object. Why was that?

DB_ In my first shows, I was interested in seeing persons in relation to the objects and situations on exhibit. Later, in 2008, for "la formas que no son" [The Forms that Are Not]—my first show of ("proto-") sculptures—I came up with the idea, and felt the need, to include the human presence in relation to the objects and the exhibition space: for the entire opening, I lay with my ass in full view through a hole cut into a platform up near the ceiling over a gallery full of things. I understood at that moment that a single bit of the body, of my body, would change the reading of each and every object: they inevitably came to be understood in relation to that body. Each one of them became rife with experience and personality. From then on, the human body has always been present in my work—always in relation to objects, form, composition—in order to challenge viewers to understand it as an object in its own right.

IH_ Could you tell me a little more about the use of mannequins? Do they replace or complement the human body?

DB_ I am interested in representations of the body based on stereotypes; I like to incorporate mannequins in terms of their materiality, to use them as a passing form, something that can readily be handled, broken into pieces and chunks, taken apart.

This time I used them like shells. I made Frankensteinian collages to fill with putty.

IH_ In this show, you use frames that re-signify the object. Is that part of your love affair with the object?

DB_ I am sort of obsessed with objects, with their time on earth, with their visibility, with their duration ...

I understand a frame to impose a division in space, but mostly in time, something frozen, an event brought to a halt, held in place.

An event where trifle reveals and becomes important.

IH_ In your show at the gallery you also start using materials new to your work. What possibilities do they open up for you?

DB_ New materials, that's right.

For some time, I have been interrogating the relationships between touch and vision—my exploration includes contrasting, straining, and reconciling those sensory fields. I found myself really interested in these materials (latex, squeezable mousse, chrome). They put me in touch with some sort of alchemy and also gave me a healthy adrenaline injection.

IH_ Lastly, I would like to know what soft realism means to you?

DB_ A mix of sensations that has to do with soft matter, with the fading of forms, with the blurring of outlines and definitions.

I think about what gives way, what flows.

I also think about instability as landscape, about mattresses on street corners,

about realism and surrealism tormenting one another,

which makes straight lines bend, and things and people become muddled, indistinguishable,

and about the door of the fridge where hotdog falls in love with olive

IH_ Thanks so much, Diego, for generously sharing not only your thoughts but—mostly—your art.

All best,

Inés

DIEGO BIANCHI

SOFT REALISM

March 13 - 20 April, 2019

Galerie Jocelyn Wolff, Paris

Communiqué de presse:

Une conversation par courriel entre Diego Bianchi et Inés Huergo à propos du travail de Bianchi et de l'exposition Soft Realism.

IH_ Cher Diego,

Certaines sujets que Rahma Kazham et toi avez abordé lors de la conversation publique à la Maison de l'Amérique latine, m'ont trottés dans la tête, et j'aimerais que tu m'en dises un peu plus.

Dans tes expositions, tu bouscules le spectateur dès le départ, en le sortant de sa zone de confort lorsqu'il pénètre dans l'exposition: il y trouve des objets et il se trouve lui-même dans un état d'étrangeté, confronté à un ensemble de circonstances inhabituelles et intéressantes. Dans cette conversation avec Rahma Kazham, tu as utilisé un mot qui ne passe pas inaperçu : perversion. Comment maîtriser et manipuler la perversion ?

Peux-tu m'en dire un peu plus sur la place de la perversion dans tes œuvres et tes expositions ?

DB_ Je suis un peu ironique lorsque j'utilise ce terme, puisqu'il a une connotation très négative. Mais je crois aussi que la déviation est la seule stratégie possible pour laisser l'inattendu se produire - des virages sémantiques, des rencontres impossibles.

Ce qui m'intéresse, c'est de ne pas avoir un contrôle total des situations. Dans ma pratique, j'oscille toujours entre le contrôle et l'absence de contrôle, parce qu'il y a une tension dans le va- et-vient entre ces deux états que je trouve productive.

Je suis intéressé par le fait de montrer la relation ambiguë entre le plaisir et le pouvoir qui prend forme à ce moment-là. Je suppose que la distorsion est le premier pas vers l'affaiblissement de formes données...

IH_ Depuis le début, le corps humain fait partie de tes installations. Dans un premier temps, il s'agissait de ton propre corps, mais depuis il a triplé et s'est multiplié, ce qui a modifié la perception de l'objet. Pourquoi cela ?

DB_ Dans mes premières expositions, j'étais intéressé par le fait de voir les relations des personnes avec les objets et les situations exposées. Plus tard, en 2008, pour "la formas que no son" [Les formes qui n'en sont pas] – ma première exposition avec des ("proto") sculptures – je suis venu avec l'idée – et j'ai ressenti le besoin – de mettre en relation la présence humaine avec les objets et l'espace d'exposition : pendant tout le vernissage, j'étais allongé avec mon cul bien visible à travers le trou d'une plateforme suspendue au plafond, dans une galerie pleine d'objets. J'ai compris à ce moment-là qu'un seul morceau de corps, de mon corps, pouvait changer la lecture de chacun de ces objets : ils en venaient inévitablement à être compris par rapport à ce corps. Chacun d'entre eux est en proie à l'expérience et à la personnalité. Depuis lors, le corps humain a toujours.

été présent dans mon travail – toujours en relation avec des objets, des formes, des compositions – et ce afin de mettre au défi le spectateur de le percevoir comme un objet à part entière.

IH_ Pourrais-tu m'en dire un peu plus sur ton usage des mannequins ? Remplacent-ils ou complètent-ils le corps humain ?

DB_ Je m'intéresse aux représentations du corps basées sur des stéréotypes ; j'aime incorporer des mannequins du fait de leur matérialité, les utiliser comme une forme passagère, quelque chose qui peut être facilement manipulé, mis en pièces, démonté.

Cette fois, je les ai utilisés comme des coquilles. J'ai fait des collages à la Frankenstein pour les remplir de mastic.

IH_ Dans cette exposition, tu utilises des cadres qui redonnent une signification à l'objet. Cela fait-il partie de ton histoire d'amour avec l'objet ?

DB_ Je suis en quelque sorte obsédé par les objets, par leur temps sur terre, par leur visibilité, par leur durée...

Je perçois le cadre comme un moyen d'imposer une division dans l'espace, mais surtout dans le temps, quelque chose de figé, un événement arrêté, maintenu en place.

Un événement où le moindre détail se révèle et devient important.

GALERIE JOCELYN WOLFF

IH_ Dans ton exposition à la galerie, tu commences à utiliser des matériaux nouveaux dans ton travail. Quelles possibilités t'offrent-ils ?

DB_ De nouveaux matériaux, c'est exact.

Depuis quelques temps, je m'interroge sur les relations entre le toucher et la vision – mon exploration comprend le contraste, la tension et la réconciliation de ces champs sensoriels. Je me suis rendu compte que j'étais très intéressé par ces matériaux (latex, mousse expansive, chromes). Ils m'ont connecté avec une sorte d'alchimie et m'ont aussi donné des pics salutaires d'adrénaline.

IH_ Pour finir, j'aimerais savoir ce que "soft realism" signifie pour toi?

DB_ Un mélange de sensations liées aux matières douces, à la décoloration des formes, au flou des contours et des définitions.

Je pense à ce qui s'affaisse, à ce qui coule.

Je pense aussi à l'instabilité comme paysage, aux matelas au coin des rues,

au réalisme et au surréalisme qui se tourmentent mutuellement,

ce qui fait plier les lignes droites, et les choses et les gens deviennent confus, impossibles à distinguer,

et à la porte du frigo où le hot-dog tombe amoureux avec une olive.

IH_ Merci beaucoup, Diego, pour la générosité avec laquelle tu partages tes pensées et surtout pour la générosité qui se manifeste dans la production de tes expositions.

Je t'embrasse, Inés.



(back)

Diego Bianchi

Sans titre Wall, 2019, 15 elements, dimensions variable
epoxy clay, latex, wood, car pipes, quinoto
unique

(front)

Diego Bianchi

Res, 2018, 178 x 60 x 60 cmW
epoxy putty, iron, plastic, pigments, toothpicks
unique

Exhibition views: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.





Diego Bianchi
 Blackening Me, 2019, 131 x 100 x 68 cm
 rubber foam, iron, car strap, seat belt, rubber, shoes
 unique

Exhibition views: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.



Diego Bianchi
Waiting Me, 2019, 131 x 60 x 50 cm
epoxy clay, rubber foam, glass
unique

Exhibition views: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.



Diego Bianchi

Olive Serf Head, 2019, 20 x 121 x 63 cm (overall)

epoxy clay, latex, wood

mattress: 8 x 121 x 63 cm

sculpture: 76 x 26 x 12 cm

unique

Exhibition view: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.



Exhibition view: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019



Diego Bianchi
Framing Time 2, 2019, 96 x 41 x 38 cm
epoxy clay, latex, wood, threads, car pipe
unique



Diego Bianchi
Framing Time 1, 2019, 55 x 40 x 8 cm
epoxy clay, latex, wood, golf ball, thread
unique



Diego Bianchi
Framing Time 3, 2019, 95 x 84 x 7 cm
epoxy clay, wood, car strap, thread
unique

Exhibition views: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.



(left)

Diego Bianchi

Foam Venus, 2019, 200 x 44 x 40 cm

rubber foam, bricks, rubber

unique

(below, foreground)

Diego Bianchi

Flute, 2019, 190 x 110 x 44 cm

chrome pipes, exhaust pipes

unique

Exhibition views: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.





(right)
Diego Bianchi
Selfie, 2019, 98 x 63 x 54 cm
rubber foam, chrome pipe, plastic pipes
unique

Exhibition view: Soft Realism, Galerie Jocelyn Wolff, Paris, 2019.

DIEGO BIANCHI

PERVERT VITRINE

June 20, 2018

Pervert Vitrine, 7 Rue de la République, Marseille, France.

Communiqué de presse:

Pour sa troisième édition, le Festival OpenMyMed, révélateur de la nouvelle génération mode, donne sa carte blanche à Koché. Du 20 juin au 29 juillet, une double exposition proposée par la curatrice Anissa Touati en partenariat avec MP2018 Quel Amour! prend place au J1 et dans les vitrines de la rue de la République, le tout en collaboration avec le collectif The Community.

Pour la première fois, le Festival OpenMyMed investit la rue et s'installe dans l'artère historique de la République avec une enfilade d'installations dans 5 vitrines entre réalité et fiction pour offrir au grand public une exposition cosmopolite. Cinq workshops, comme une série d'expériences immersives et intimes, où les artistes Diego Bianchi, Jeff Gibbons et Gregory Ruppe, Morgane Tschiember, Olivier Mosset et Lucille Uhlrich utilisent et associent des matériaux textiles, vêtements, chaussures, tissus, ou objets de récupération. Ils superposent en couches des objets usagés ou portés, donnant naissance à de nouveaux artefacts. Entre camouflage et maquillage, travestissement et enfouissement, ils proposent une réflexion sur le corps, le rapport à son environnement, sur l'espace et la matière, sur la tradition, l'identité et l'hybridation.



Exhibition views: Pervet Vitrine, Marseille, France, 2018.



Diego Bianchi
Glasses wall, 2015, 247 x 122 x 41 cm
styrofoam, paint, plaster, sunglasses, coconut, wire, plastic

Exhibition view: Pervert Vitrine, Marseille, France, 2018.



Diego Bianchi
 sunglassessculpture, 2015, 92 x 22 x 34 cm
 wood, undershirt, sunglasses, wire, spackle

Exhibition views: Pervet Vitrine, Marseille, France, 2018.



Diego Bianchi
bottle leg, 2017, 112 x 30 x 30 cm
fibreglass, epoxy clay, bottle, paper

Exhibition views: Pervert Vitrine, Marseille, France, 2018.



Diego Bianchi

Coconut tower, 2015, 245 x 61 x 44 cm

coconuts, epoxy clay, fibreglass, aluminium, electronic devices, cement, varnish

Exhibition view: Pervert Vitrine, Marseille, France, 2018.

DIEGO BIANCHI

TODO ES POSIBLE SOBRE UNA MONTANA DE ESCOMBROS

(EVERYTHING IS POSSIBLE ON A HEAP OF RUBBLE)

September 8, 2018

One-day exhibition & performance

Public space, under the bridge of Avenida San Martín. La Paternal. Buenos Aires, Argentina

Press release:

State of Emergency: Artists and galleries in Buenos Aires are finding ways to cope with the economic crisis

The following is an oversimplification; I hope it comes across like an after-dinner chat. We were once the scum of humanity: less than a week ago, from the time of writing, we couldn't even suppress the violence of a football game. Now, we're the kings of the Earth, the Emily Posts of etiquette, because the G20 summit went off without a hitch. The mood of Argentina is a pinball: under the popular government of Cristina Fernández de Kirchner, we enjoyed a decade of boom bolstered by the high price of soy and notable social improvements (and later, we would discover, some notable corruption); now with Mauricio Macri as president, economic setbacks weigh heavily. Industrial productivity is falling, unemployment is on the rise, poverty is spreading. In his 2015 campaign, Macri spoke of himself as a leader who could attract to our country a 'downpour of investments'. It was all demagoguery, a display of overabundant imagination – as when Charles Darwin's sailors reported seeing a 'snowfall of butterflies' on the coast of Patagonia. Investors didn't even flirt with the idea of coming here; the only one that did turn up was the International Monetary Fund.

How does this affect the art world? Galleries and nonprofit spaces are barely scraping by: the cost of rent, electricity and gas have risen fivefold in the last year, while inflation has essentially reduced their income to wallpaper. ZMUD gallery closed its doors recently only to reinvent itself as an agent without a physical location. Teaching workshops, the classic form of subsistence for artists, have become less common because of a lack of students. The art market is so small that, if it shrinks any further, it will disappear. Prices for works by local artists aren't prohibitive and, with a bit of political will, collectors could keep buying them but they, too, seem affected by the prevailing social mood. Eduardo Costantini, the founder of the Museo de Arte Latinoamericano de Buenos Aires, recently declared in an interview: 'Many of us are no longer billionaires.' Readers responded sympathetically; as one artist said to him: 'My greatest work is making it to the end of the month,' which he then offered for the museum's collection.

The Brazilian artist Hélio Oiticica wrote in one of his 'Parangolés' (1964–68): 'De adversidade vivemos.' (We live on adversity.) He wasn't referring to the romantic obsession with creative activity in hostile conditions, recorded and exported to more stable markets, nor to the 'discourse of the precarious' so à la mode in Euro-

-pean conferences. He meant, I believe, that adversity is the constant condition of creativity in third world countries. Artists keep on producing and alternative spaces emerge like mushrooms after the rain. Every week, another one pops up whose name I've never heard of. What happens when, instead of discarding them, we push them into the spotlight? On 8 September last year, Diego Bianchi, Luis Garay, Irina Kirchuk and Nicolás Robbio realized a performance in the landscape of a demolition site on Avenida Juan B. Justo. *Todo es posible sobre una montaña de escombros* (Everything Is Possible on a Mountain of Rubble) was their ironic yet sensitive response to the arrival of Art Basel Cities in Buenos Aires: a controversial event in a country experiencing a state of cultural emergency. Aside from a few additional exceptions, the crisis has not yet been reflected in other works: art, for artists here, seems to be a shelter from reality. Of course, this doesn't signify a lack of awareness of reality.

As F. Scott Fitzgerald wrote in 'The Crack Up' (1936): 'The test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time, and still retain the ability to function.' We Argentinians must be brilliant: since September last year, all the national museums, which were historically free, began to charge their visitors entry. A few months later, UNICEF announced that 48 percent of Argentinian children live in poverty.

Art survives in Buenos Aires because, despite adversity, intelligence and sensitivity remain constant. What fertilizes art here is not a stable economy. Its strength comes from elsewhere. From where, I don't know – if I did, I'd visit that place more often. What I do know is that the most stable country in the world can still produce art that lacks power.

Text by María Gainza, translated by Kit Schluter for Frieze Magazine





Diego Bianchi

Todo es posible sobre una montaña de escombros, 2018

One-day exhibition & performance.

Performance views (also previous page): Todo es posible sobre una montaña de escombros, 2018, public space, La Paternal, Buenos Aires, Argentina.





Diego Bianchi

Todo es posible sobre una montaña de escombros, 2018

One-day exhibition & performance.

Exhibition views (also previous page): Todo es posible sobre una montaña de escombros, 2018, public space, La Paternal, Buenos Aires, Argentina.

DIEGO BIANCHI

EL PRESENTE ESTÁ ENCANTADOR (THE ENCHANTING NOW)

April 22 - August 6, 2017

Museo de Arte Moderno - MAMBA, Buenos Aires, Argentina

Press release:

A work of art should never be tamed: it must be energized and set in motion so as to nourish its strength. A work of art stuck in limbo only preserves its material self; its power is lost. Neutral exhibition spaces and the typical efforts of institutions to freeze time threaten to domesticate the very aesthetic that ought to be driven wild by artists, curators and the public. The gaze should never be tamed: it must be unleashed free of prejudice, especially when the world is experiencing a dangerous period of change. "How are we seeing?" is an essential question in helping us to understand what is going on, as is looking back into the past to explore how we got to where we are today.

Diego Bianchi was invited by the Museo de Arte Moderno to create a project in one of its galleries. During conversations with the artist, the idea arose to arrange an encounter between his work and the Museo collection. Although Bianchi had never worked with historical pieces by other artists before, the concept still felt appropriate and even natural. Generally, his work responds to the contexts in which it is being exhibited, making unexpected use of the physical characteristics or ideological conditions of the space. Here, his artworks have a material and formal resonance with different informalist and optic pieces that are major components of the Museo collection. In *The Enchanted Present*, Bianchi draws energy from that collection to transform it into a great work of his own that also includes pieces by Aldo Paparella, Ruben Santantonín and Emilio Renart, to name a few. The present thus devours the past but the past lingers on in the present as a kind of karma. The artists from the collection blur Bianchi's authorship: for instance, several of his objects could easily have been made by Alberto Heredia or Enio Iommi.

The project presents a new way of energizing our visual history and animating the Museo collection. A collection can be interpreted from curatorial or historical perspectives, but also addressed with sensory and experiential approaches, or stimulated by a conversation between the objects and the people who made them. Bianchi responds to history as an artist; from his present situation, untrammelled by the blinkers or limitations of academia. The paths already taken by historical narratives are extremely important, but their general acceptance, and the belief that they have no more revelations left to offer may explain the distance that currently exists between our history of art and society. Freeing artworks from their received readings means infusing them with new energy, both in terms of the objects and the people looking at them. It is the best way to pay tribute to them.

Bianchi's concept in his approach to the Moderno's collection includes the production of new works that take the form of devices, situations and frameworks that then support the circulation, exhibition and perception of other artworks, be they historic pieces by other people or works from the artist's own past. Both public history and the artist's own practice are subjected to the same filters and experiences. The first of these devices is a long hallway that almost entirely surrounds the gallery. It is an artwork and also a space of circulation and exhibition. It imposes a kind of physical and even authoritarian preparation of the spectator within the artistic space. It is a path that is built as a single, inflexible story that one must follow in spite of the obstacles, its apparent lack of purpose and the effort required in traversing it. But the edges of this hallway grow into a viral space: the story that is being told is necessarily fluid, a constant flow where stagnation is impossible. To paraphrase Boris Groys, the museum ceases to be a territory of contemplation and instead becomes somewhere where things happen.

The hallway is a lengthy rite of passage that must be crossed before you get to the gallery. It emerges from the residual space left behind by the temporary architecture for the previous exhibition (the hallway also offers views of the residual spaces of the museum beyond the perimeter walls and the ceiling that are always present in the museum). The public negotiates stairways and doors, passing by covered windows and holes that lead nowhere. As they tour the exhibition they lose all sense of where they are, and come to perceive the diffuse, fragmentary nature of what is happening inside. Finally, at the entrance to the gallery, a new condition is required for entry: each spectator must find another member of the species and hold hands with them in order to go inside (perhaps to echo the companionship, comfortable or otherwise, between Bianchi's works and those of the collection).

Once the institutional space has been deconstructed, the central question becomes 'when'. Works by different artists from different periods, be they material monstrosities or precise geometric pieces, live together in a space that breathes fiction with sounds made by the movements of the spectators themselves, visions and perspectives fragmented by a set of reflections, coloured lights and flashes. In this environment, the pedestal becomes a speaker, the wall is a large optical package and the space set aside for paintings is a street window with railings. No doubt some of the works have never felt more comfortable while others don't understand how they can have ended up there. The spectators were the protagonists in the hallway but now they seem to have intruded upon a gathering through a back door using a password they never learned. To fit in, they must become an artwork themselves. During this mingling process, the past becomes present and the present changes its skin like a chameleon to undermine the past. Time is shattered. The sculpture doesn't know what time it is.

Text by Javier Villa for the presentation of Diego Bianchi at MAMBA, Buenos Aires



Diego Bianchi
poldance 4, 2017, 200 x 100 x 110 cm, unique
iron, synthetic painting, mannequin, epoxi putty

Exhibition view: El presente está encantador, MAMBA Buenos Aires, Argentina, 2017



Diego Bianchi

Exhibition views: El presente está encantador, MAMBA Buenos Aires, Argentina, 2017

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition view: El presente está encantador, MAMBA Buenos Aires, Argentina, 2017

GALERIE JOCELYN WOLFF



Diego Bianchi

Multileg, 2017, dimensions variable, unique

running sneakers, jeans, plastic bottles, polyurethane, wall structure

Exhibition view: El presente está encantador, MAMBA Buenos Aires, Argentina, 2017



Diego Bianchi

Pink sock, 2017

mannequin, epoxy clay bricks, sock, tennis shoes, ping pong ball, paint, wood, acrylic, iron

DIEGO BIANCHI

UNDER DE SI

INSTALLATION, PERFORMANCE, THEATRE PROJECT BY DIEGO BIANCHI & LUIS GARAY

October 31 - November 3, 2013

TACEC, Centro de experimentación del teatro Argentino, La Plata, Argentina

February 24-25, 2017

Matadero, Centro Centro De Creación Contemporánea, Madrid, Spain

Spanish presentation:

La ficción no es fantasía. Under de si crea un ecosistema que revisa la noción de ficción con situaciones radicales en las que mercancías, objetos y cuerpos se entrelazan, relacionándose de manera cruel pero humorística. Entre el happening, la instalación, el performance y la escultura, Under de si es un paisaje transitable en el que el espectador observa a los espectadores que observan, se enfrenta a la actuación, se encuentra con el otro.

Under de si adopta nuevas estrategias ficticias (aunque políticas) para hablar de la incertidumbre del futuro que viene.

Luis Garay y Diego Bianchi dismantelen lo real para rendirse e impregnarse de impura ficción. Docenas de performers se resisten, adaptan y sobreadaptan a este inestable sistema. Una instalación, performance y proyecto de teatro en el marco de la programación ARCO en Matadero Madrid .with the uberized social. It renders the disconnected planes of existence a coherent whole by means of a concentric axis that lays existence, the central and the peripheral, over a single biopolitical diagram.

English presentation:

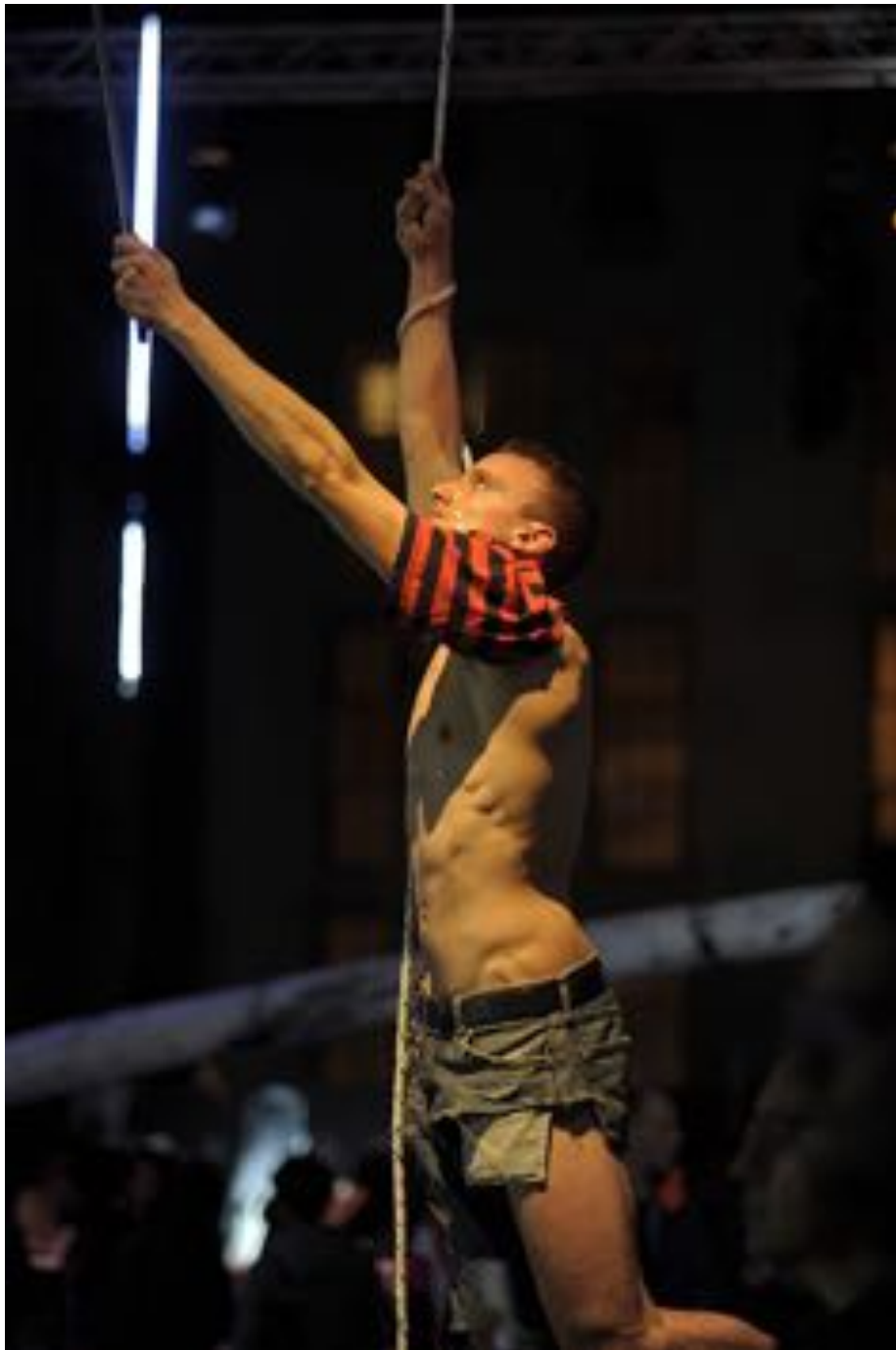
Fiction is not fantasy. UNDER DE SI creates a type of ecosystem where the notion of "fiction" is to be revised. Radical situations in which commodities, objects and bodies intertwine, look at each other in cruel yet humoristic ways. Between happening, museum installation, performance and sculpture showing the audience transits these landscape, audience watch audiences watching, audience faces performancy, audience meeting.

UNDER DE SI works around the idea of staging all that implies the construction of personal image understanding that this process means to fictionalise upon fiction in the urge to digest and create new strategies of adaptation. UNDER DE SI adopts new fictional (yet political) strategies to speak about the uncertainty of a future to come.

How hyper reality looks like if today were a museum to be seen from years ahead?

The situations take the body to an edge between pure image and biology.

The situations come and go between ritual and ecstasy, resistance and surrender. Each situation finds a balance between images we like to see but also revealing a monstrous side and estrangement in the relationship between commodities and humans. The total of the exhibition work consists of about 15 to 20 situations which the audience visit in a subjective temporality.



Diego Bianchi & Luis Garay
Under de si, 2017
An installation-performance-theatre project.

Performance views (left and right pages): Matadero, Centro de Creación Contemporánea, Madrid, Spain.





Diego Bianchi & Luis Garay
Under de si, 2017
An installation-performance-theatre project.

Performance views (left and right pages): Matadero, Centro de Creación Contemporánea, Madrid, Spain.





Diego Bianchi & Luis Garay

Under de si, 2017

An installation-performance-theatre project

Performance views (left and right pages): Matadero, Centro de Creación Contemporánea, Madrid, Spain.



Diego Bianchi & Luis Garay

Under de si, 2017

An installation-performance-theatre project.



Diego Bianchi & Luis Garay

Under de si, 2017

An installation-performance-theatre project.

Performance views (left and right pages): Matadero, Centro de Creación Contempoánea, Madrid, Spain.



Diego Bianchi & Luis Garay
Under de si, 2017
An installation-performance-theatre project.



Diego Bianchi & Luis Garay
Under de si, 2017
An installation-performance-theatre project.

Performance views (left and right pages): Matadero, Centro de Creación Contemporánea, Madrid, Spain.

DIEGO BIANCHI

SHUTDOWN

May 14 - June 16, 2016

Barro Arte contemporáneo, Buenos Aires, Argentina

In Shutdown, wastefulness is the standard of progress whatever the angle of vision. Hundreds of household appliances, cell phones, and television sets purchased on extended layaway—with or without currency restrictions—are an attempt to re-establish social calm and to legitimize order that, like a back and forth of domestication and violence, ends up imploding. Mediatization, social reality, spectacularity, the party line, and polarization: these are the abstract materials of the present that, in pursuit of a better angle, the artist places before our vision.

From the catalogue of the exhibition, text by Diego Sztulwark

The Normalization of Culture

Bright flagship stores that you call “city”

1.

Culture is the banal. There is nothing less frivolous, more serious or dire than to begin with the current reality that criticism seems to have been defeated from the start, as if it had already done everything it is capable of. The banal goes straight to the point: it provides precise replies to thorny problems. It is not mistaken for the ephemeral or the superficial, for the trends or styles of consumerism. The function of the banal is more organic and less trivial: it positions itself in what is permanent and structural in the production of the ephemeral and the superficial. It imposes and ensures its victory. It makes fashion rotate and consumerism consume us in its circularity, making perfectly sure that the spinning does not tend to rupture. The banal is not change or incessant flow, but that which governs mutations and regulates flux. The banal is not the inclusion of the plebeian in consumerism, but the inability to exceed the very coordinates of production. It is not the distribution of wealth, but the codes of compatibility that life must align with so that consumerism actually takes place. The banal is not businessness as such, but the fact that the current form of business continues to reproduce—and to do so endlessly—an essential asymmetry in which economic dispossession disposes of people to be recruited by those who, due to their access to capital, design projects and set off a mechanism of social exploitation. The banal is indivisibly bound to twofold dispossession, that is, dispossession both economic and desiring in nature. The Cultural is the reduction of all understanding of the social tie to the slogan “faith, surveillance, and entrepreneurship.” Not much else. Celebrity, willpower, and transparency. “Team”work, positivity, and proper behavior. Friendliness, permanent availability, and communication. Overwhelming transmission. Plurality at the service of a situating logic of order. A taming is at play in which the depths of the government of life ensue more and more through the creation of markets freed of any possible of community regulation.

Redundant and Machine-like, its devices facilitate obedience and make individual passions consistent with the uberrized social. It renders the disconnected planes of existence a coherent whole by means of a concentric axis that lays existence, the central and the peripheral, over a single biopolitical diagram.

The banal is not compulsive proliferation or the uncontrollable disruption of the passing or the snob, but a way of making city according to strict aesthetic parameters and to rigid security protocols. The triumph of neighborliness, of a conservative model of success by adapting prefabricated models. An enjambment of resonances that brings all desire together as desire for order, regardless of social class.

The productivist machine rules in a more and more abstract fashion. Banalization, digitalization, and algorithms. Complexity itself. Transnational

laboratories, stochastic models of financial calculation, sophisticated marketing and design centers, the stereotypization of friendliness according to the parameters of coaching, opinion polling and market research, and customer service. The programmed world sets off obedience so absolute and voluntary that it could be said to be struggled for as if it were freedom itself.

2.

It was in December 2001 that the last large-scale countercultural act took place among us, when crowds took to the street with no greater symbolic articulation than the decision to bring barbarism to a halt. Televisions, left on, spoke only to the walls of empty homes. The abduction of barbarism is lost when culture negativizes crisis—and that negativization is the essence of the Cultural, of the management merger of the apparatuses of communicational and financial techno-capitalism (the world of logistics).

The Cultural is anti-insurrectionary: it is nothing without the organizational force it deploys, the violence on which judicial order is based and that normalizes exception and creates sovereignty. Only the desire for order legitimizes Order, peripheralizing, pathologizing, criminalizing subjectivities who know what to do with crisis. But it offers a promise as well: each and every one is invited to seek in neoliberal micro-policies a subjective gain (the pleasure of freedom, of consumerism, of security) whose abstract and general effect is the extreme dissociation and narcissism of the social networks and their use. A generalized racism that is nothing if not the underside of uselessness at sensible coordination. A fear of the real other particularly present in a pervasive progressive pedagogy.

The Cultural is, for that very reason, the deceitful, a patriarchal racialization constituted solely from proper manners. Visceral rejection of any vitality in crisis, of all nocturnal or borderline existence.

3.

There is a subtle but critical difference between seeing what must be seen and making visible the invisible forces that modify us. The Cultural lives on in the prohibition of access to awareness of those forces. Its logic is the virtual conjunction of everything that happens with no censorship: the integration of all fragments such that the real of each thing is left out. You're part of everything.

Consecrated insensitivity. Division, disconnect, ignorance of the world as forces. Any attempt to question genuinely, to take action or to resist, is—in the Cultural—awash in a sticky powerlessness.

Crisis, access to the forces that pressure bodies, gives rise—in, for instance, Bacon's painting—to the scream, no matter how frustrating awareness of the loneliness that that scream seems to produce in the short term. That fragility inevitably goes with body-to-body confrontation with those forces that hint at different possibilities. Rupture, fight, crisis: "The struggle with the shadow is the only real struggle."

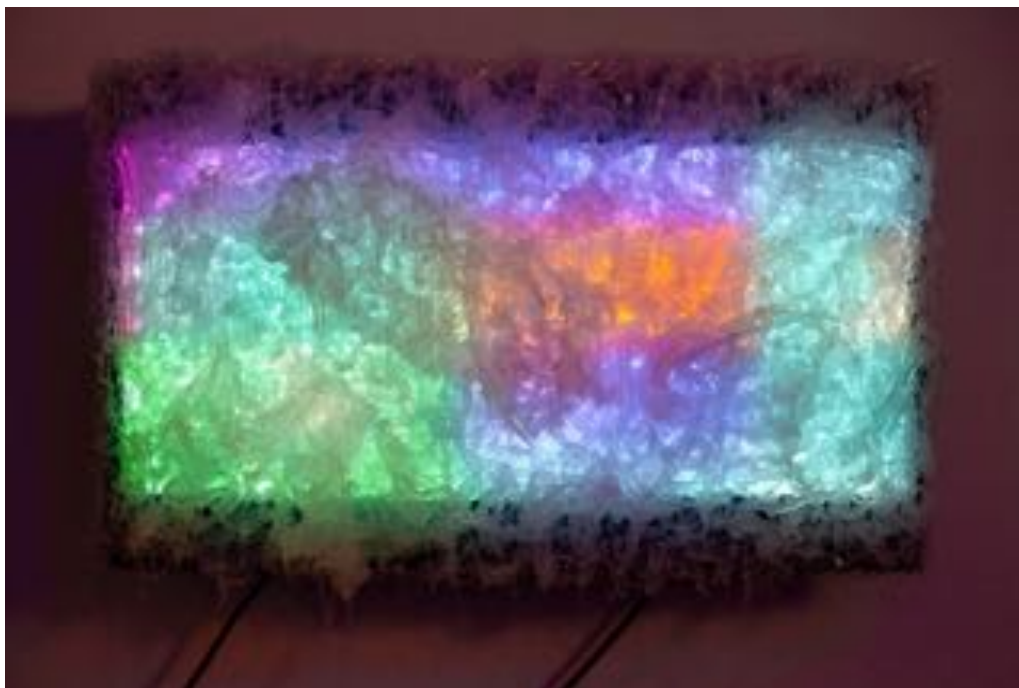
Translation: Jane Brodie



Diego Bianchi

Exhibition views: Shutdown, Barro, Arte contemporáneo, Buenos Aires, Argentina, 2016

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: Shutdown, Barro, Arte contemporáneo, Buenos Aires, Argentina, 2016

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Diego Bianchi

Exhibition views: Shutdown, Barro, Arte contemporáneo, Buenos Aires, Argentina, 2016

GALERIE JOCELYN WOLFF

DIEGO BIANCHI

MY BUENOS AIRES

June 20 - September 20, 2015

La maison rouge, Paris, France

Curators: Paula Aisemberg, Albertine Galbert

Communiqué de presse :

Cette exposition prend le contrepied d'une vision romantique de Buenos Aires. La proposition que Paula Aisemberg et Albertine de Galbert souhaitent présenter au public de la maison rouge n'est pas une illustration de la ville, ni non plus un palmarès des artistes argentins, mais plutôt une sensation, une expérience des dynamiques à l'œuvre dans la capitale argentine.

Le parcours de l'exposition s'articule comme une déambulation, un va-et-vient entre le politique et l'intime, l'espace public et le domestique, l'éveil et l'inconscient. L'instabilité, la tension et l'explosion, le masque, le cryptage et l'étrange, sont certains des thèmes autour desquels s'articulera l'exposition.

Le visiteur trouvera sur son chemin des reliques de façades, des échafaudages mutants, des capots de voitures, des nœuds d'autoroute, des maisons brûlées et des statues sans tête. Il devra décrypter des langages codés, se laisser bercer par la musique de la ville et le frottement des ventilateurs.

Puis à la tombée de la nuit il pourra s'installer sur un vieux canapé pour écouter un tango râpeux, traverser les cataclysmes recollés d'une cuisine qui fait comme si de rien n'était, observer son reflet dans l'encre noire d'un bassin de marbre blanc. Il sombrera dans un rêve éveillé, peuplé de dédoublements étrangement inquiétants, de personnages sans visages tombant du ciel, pour se réveiller dans la douceur ouatée d'une pièce montée en stuc.

Avec plus de soixante artistes, investissant tous les mediums, de l'installation à la peinture, la sculpture, la vidéo, la photographie, ce sont quatre générations qui sont présentées. Les œuvres de certains artistes déjà connus en Europe comme León Ferrari, Guillermo Kuitca ou Jorge Macchi côtoieront celles d'artistes à découvrir. Plus de quinze d'entre eux voyageront à Paris pour installer leurs pièces ou réaliser des œuvres in situ.

L'exposition est une invitation à s'engouffrer dans le mystère de Buenos Aires sans tenter de le résoudre, d'éprouver l'inquiétante étrangeté de ses dédoublements.



Diego Bianchi

Exhibition view: My Buenos Aires, La maison rouge, Paris, France, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: My Buenos Aires, La maison rouge, Paris, France, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: My Buenos Aires, La maison rouge, Paris, France, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

ARCHEO Polystyrene, 2012, 172 x 110 x 64 cm, unique
epoxy putty, styrofoam structure for appliance, wood, varnish

Exhibition view: My Buenos Aires, La maison rouge, Paris, France, 2015



Diego Bianchi

Exhibition views: My Buenos Aires, La maison rouge, Paris, France, 2015

GALERIE JOCELYN WOLFF

DIEGO BIANCHI

EL TRABAJO EN EXHIBICIÓN - THE WORK IN EXHIBITION

September 5 - October 17, 2015

Galerie Jocelyn Wolff

An interview with Diego Bianchi by Rudolf Samohejl, artist
Thursday, September 3rd, 2015

RS: Diego, when one enters the gallery space, he/she sees a build up around and inside an office-related situation. Can you speak about what one sees when you enter the space?

DB: Are you asking about my act with the people or about what I see myself?

RS: What you yourself see when you enter the gallery space. For example, I see an installation around everyday items that you find usually in a regular office. The items seem a little bit old fashioned and they are assembled somehow like a scenography. For now the space is without people but there will be the staff of the gallery who will be working with – how do you actually call them, are they props or sculptures or no name?

DB: You describe them earlier as cultural situations?

RS: No no – that's tricky (laughter)

DB: I see the assembled objects as sculptures but as a sculpture that has a special moment. You take a moment, a special moment and it's just this moment and after it passed it will never come back or, if it comes back, it is in different circumstances.

I am thinking of a sculptor as a picture, trying to capture this fugitive moment.

I am thinking about objects that are never the same whenever you see them.

RS: I see, and where do you take your inspiration for your work or for this exhibition in particular?

DB: Inspiration is real life. There are observations, experiences and maybe an obsession about certain situations. For example I feel at the moment work to be an abstract idea, almost absurd. For example you, you are doing something and you do not know exactly why, because you are here, and it is 3 am in the morning, and you are working. I like to think about these kinds of situations, and I try to include the absurd – the actions the gallery staff have to perform are very absurd. But at the same time to do a pdf may be just as absurd.

RS: From the point of view of the visitor or the person who is not familiar with gallery work.

DB: Yes, the work of another person is always abstract to you.

RS: Could you say that you are interested in a sort of archaeology? That you are trying to comprehend things, the gallery staff's work and maybe animate - for example we are standing right now in front of the scanner sculpture. Are you going back to what a scanner actually means and to animate this idea or function of the scanner?

DB: Yes, I thought about the importance of the first scanners. Now scanners are not common, this machine nobody likes anymore. Five years ago it was very different; I remember very well this moment.

A scanner represents an idea of work, which is disappearing or transforming into something else. I want to put attention to this situation – I am not judging, just showing, but it's something that is disappearing and I like to prolong it one second longer.

RS: This sort of "life of things"?

DB: Yes, and also to be aware, somewhat for the collective conscience about the deepness of the present.

RS: People here usually know how to use a scanner, but now they are performing the scanner, which is also happening with the other things like old PC screen and the used computer mouse.

RS: When you start speaking about people acting – what is your relation to the theatrical or to theatre. The lights in your show are very different to the way lights are used in an exhibition space.

DB: I enjoy very much the theatrical possibilities of sculptures. A sculpture is not only a sculpture; it is something else – it transforms into an actor, or into a platform for an action that is charged with context.

RS: The situation here seems almost like a stage for various activities.

DB: Lights are important to generate special images and to individualize situations.

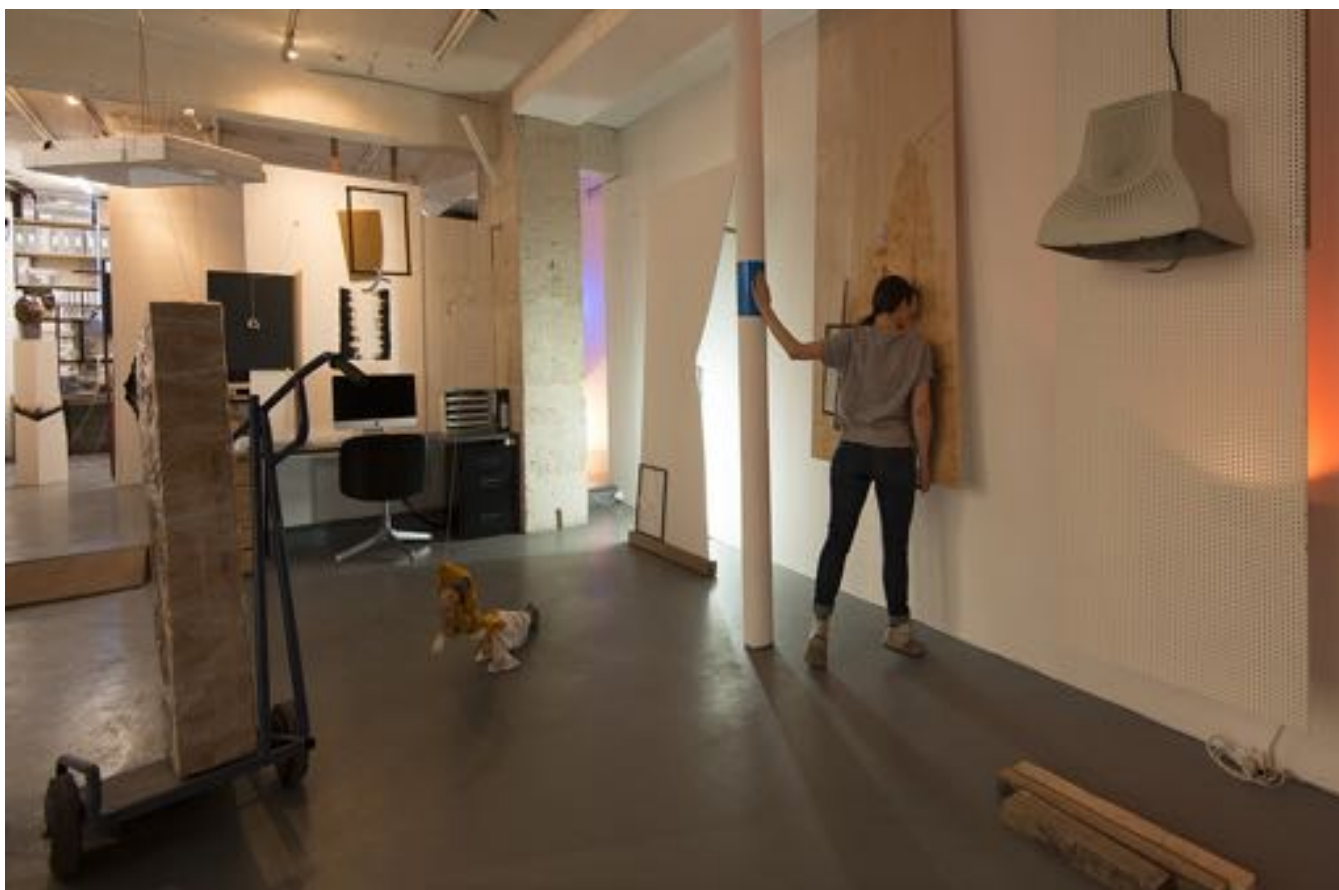
DB: Finally I am thinking about the form and how can I build an interesting form with this person and this object. I understand that I am demanding a sacrifice.

RS: OK, one question coming to my mind is connected to your idea of the outside of the gallery contrasting to its interior exhibition- and office space. From the street view the gallery appears to be closed. You not only moved the working stations of the gallery staff but also the entrance of the gallery, and you created a specific pathway visitors have to move about inside the space. This seems like a confusion of an ordinary approach towards something.

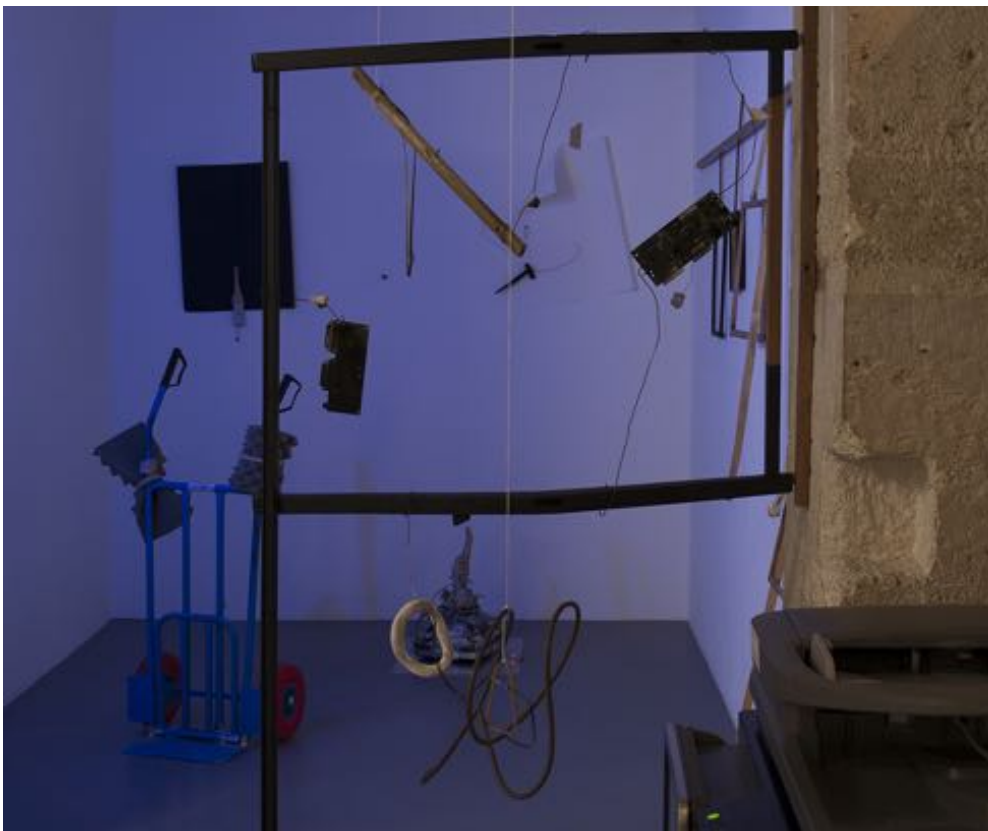
DB: I think it is important that the audience has to work to enter into a situation of art and to have some kind of a physical reflexion – a real experience. It is nice this long way towards the entrance.



Exhibition views, Diego Bianchi, EL TRABAJO EN EXHIBICIÓN - THE WORK IN EXHIBITION, 2015 at Galerie Jocelyn Wolff



Exhibition views, Diego Bianchi, EL TRABAJO EN EXHIBICIÓN - THE WORK IN EXHIBITION, 2015 at Galerie Jocelyn Wolff
 Diego Bianchi, Hanging model, 2015, polystyren, wire, cable, electric devices, epoxy clay, fabric, clock device, wood, plastic, stone, pulley



Diego Bianchi, Exhibiting sculpture, 2015, wood, plaster wall board, mirror, wire, fluorescent light, 214 x 105 cm

Diego Bianchi, Hanging drawing, 2015, wood, smoked electrical devices, rubber, nail, wire, tape, spray paint, epoxy clay, steel, rope, plastic, cardboard, 193 x 94 cm



Diego Bianchi, TV_sculpture, 2015, wood, paint, smoked and cut pedestal, varnish, metal, cable, epoxy clay, dimension variable



Diego Bianchi, Desk, 2015, office chair, wooden desk, tape, wire, string, metal, computer, cardboard, epoxy clay, paper (envelope), dimension variable

Diego Bianchi, Twirling monitor, 2015, Computer screen, cable, paper, epoxy clay, paint, 54 x 60 x 65 cm

Diego Bianchi, Organigram sculpture, 2015, Wood, remote control, nail, wire, cable, epoxy clay, electric devices, frames (wood, paint), broken hammer (wood, paint, rubber), dimension variable

DIEGO BIANCHI

WASTEAFTERWASTE

February 12 - July 26, 2015

Pérez Art Museum, Miami, USA

Pérez Art Museum Miami (PAMM) presents a newly-commissioned installation by Argentinian artist Diego Bianchi (b. 1969, Buenos Aires, Argentina) that addresses consumption and consumer waste, on view from Thursday, February 19 through Sunday, July 26. The installation will open with a special four-day performance that uses tattoos as a method to consider waste and “disposable” products in relation to material commitments that last a lifetime. Inés Katzenstein, Argentinian contemporary art scholar and curator, will discuss Diego Bianchi’s body of work on Saturday, February 21 at 2pm in the PAMM auditorium. (Space is limited. First come, first seated.)

An immersive installation composed of found objects from around Miami, *WasteAfterWaste* (2015) is structured around impulsive purchases and the rapid use and disposal of products. The installation removes “trash” from its normal context of invisibility and repositions it as groupings of sculptures in an intentionally crude, tornado-like environment, forcing the viewer to confront its presence. The project involved several research visits by the artist to Miami, followed by six weeks of intense production, both on-site in PAMM’s Project Gallery space and at an off-site warehouse. During this time, Bianchi collected discarded objects found on the streets and in thrift stores, such as broken stereo equipment, chairs, sunglasses, cell phones, beach towels and even drywall from the de-installation of the museum’s recent exhibition, Beatriz Milhazes: Jardim Botânico.

WasteAfterWaste will commence with an ongoing performance from Thursday, February 19 through Sunday, February 22, 2015, wherein performers will display their tattooed body parts through the museum’s glass walls that surround the installation, alluding to how tattoos transform bodies into objects to be desired and consumed. The performance will take place in the installation space, adjacent to the museum’s entrance. Performances are ongoing (with breaks) during regular museum hours.

“Bianchi’s artistic practice matured during the period in Argentina after 2001, when the country’s currency was devalued, plunging it into a dramatic economic crisis,” said Tobias Ostrander, PAMM’s chief curator. “The growth in the number of cartoneros seen in the street, men collecting cardboard and other trash items to resell, and the greater visibility of these discarded materials had a particularly strong impact on Bianchi, who increasingly pursued an ethic of art-making involving reuse, versus engaging newly manufactured materials.”

Bianchi’s work is directly informed by artists like Catalan master Antoni Tàpies, whose retrospective *Tàpies: From Within* is concurrently on view at PAMM (on view through May 3). Although they were born nearly 50 years apart, both artists share an interest in discarded objects and the mundane, creating a cross-generational dialogue within the museum about daily life through subject and material choices, such as old used shoes and human hair.

Project Gallery: Diego Bianchi is organized by Pérez Art Museum Miami Chief Curator Tobias Ostrander.



Diego Bianchi

Exhibition views: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition view: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015



Diego Bianchi

Exhibition views: WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015

GALERIE JOCELYN WOLFF

DIEGO BIANCHI

EXPERIENCIA INFINITA

MALBA, Buenos Aires, Argentina

March 20 - Junio 8, 2015

Group show curated by Agustín Pérez Rubio

Infinite Experience, an exhibition of live works that incites reflection on forms of life as well as art and the museum, The works featured in an event with no precedent at a museum in Latin America consist of constructed situations, live installations, and representations and choreographies created in the first years of the 21st century.

Works by eight outstanding artists from Argentina and abroad will be featured in the exhibition: Allora & Calzadilla [Jennifer Allora (Philadelphia, 1974) and Guillermo Calzadilla (Havana, 1971)], Diego Bianchi (Buenos Aires, 1969), Elmgreen & Dragset [Michael Elmgreen (Copenhagen, 1961) and Ingar Dragset (Trondheim, Norway, 1968)], Dora García (Valladolid, Spain, 1965), Pierre Huyghe (Paris, 1962), Roman Ondák (Žilina, Slovakia, 1966), Tino Sehgal (London, 1976; he lives in Berlin), and Judi Wertheim (Buenos Aires, 1967; she lives in Miami). This is the first time most of these artists have shown their work in Argentina.

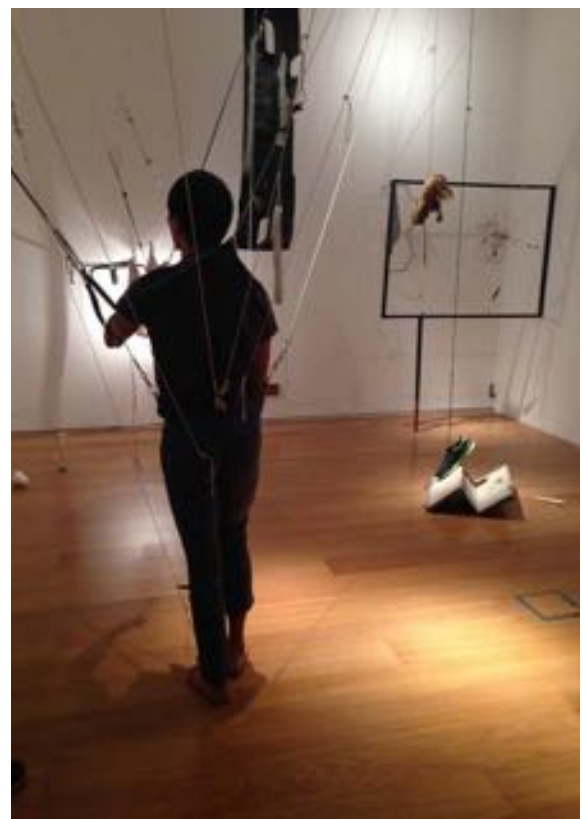
The exhibition is born of a question: Is a live museum—where the works act, speak, move about, and live eternally—possible? For Agustín Pérez Rubio, artistic director of MALBA and curator of the exhibition: “The works in Experiencia Infinita are particularly concerned with the idea of the living as work and as a component of a kind of art that ensues not only in time but also in space: experience as journey, different situations that take place one after another,” he explains.

Infinite Experience is not a historical exhibition. It does not attempt to locate the precedents of live art, which partakes of theater, action, dance, performance, set design, and literature. It was in the sixties that production of this sort—which is still hard to categorize—first took shape. “Tino Sehgal, with his ‘constructed situations,’ and Dora García, with her ‘inserts in real time,’ may well be proposing other categories within these new modes of production and reception of art—something other than performance”, states Pérez Rubio, who, in his curatorial essay, places emphasis on the need to study and valorize work of this sort.



Diego Bianchi

Exhibition view: Experiencia infinita, MALBA, Argentina, 2015



Diego Bianchi

Exhibition views: Experiencia infinita, MALBA, Argentina, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: Experiencia infinita, MALBA, Argentina, 2015

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: Experiencia infinita, MALBA, Argentina, 2015

DIEGO BIANCHI

ON ON ON INDETERMINATION

18 – 21 September, 2014

ABC BERLIN, Germany

On On On Indetermination is a theatrical scene stopped (not frozen just stopped as an open non time moment) where objects and sculptures are on a same level as a body, parts of a body, and small movements of a body.

Three performers of different racial origins will be involved in this scene. The performers have to play each day a different role. The main narrative situation is a person on the floor “posing” in unnatural postures (between a posed or accidental posture) having an abstract relation with the sculptures and objects in the scene, this person is doing small and imperceptible movements all the time. In one of the walls, there is a face just appearing, looking at the situation and working with mouth gestures or speaking in chinese. On the opposing side a person is appearing on the top of the wall working with eye gestures and also talking sometimes in his/her language.

Wasted Age

«Come upon your own waste as if it were absolutely unknown. As if the value of things resided in their potential handling and in their ability to witness indolence, use, and decay. Some tiny possibility of endurance. The soft power is intense: that which bends and yields endures. A frozen theatrical situation is a dismantled fiction. Persons and objects squandering time, inserted in the logic of an absurd dialogue that holds them together before the void.

For years I have observed the transformation of daily consumer items after being used. I have observed the inter relationship between nature and social behaviors, the rise and decline of urban and biological situations, the catastrophes, accidents and randomness generate unheard versions of order. The traces of usage or the passage of time and the heuristic of objects.» Diego Bianchi



Diego Bianchi

Exhibition views: On on on Indetermination , ABC Berlin, Germany, 2014

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: On on on Indetermination , ABC Berlin, Germany, 2014

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition view: On on on Indetermination , ABC Berlin, Germany, 2014

GALERIE JOCELYN WOLFF



Diego Bianchi

Exhibition views: On on on Indetermination , ABC Berlin, Germany, 2014



Diego Bianchi

Exhibition views: On on on Indetermination , ABC Berlin, Germany, 2014

DIEGO BIANCHI

MACROECONOMY

Series of 8 photographs (editions of 3)

C-print on Fujifilm professional DPII pearl paper, 2008













DIEGO BIANCHI

FINGER PARK

Black & white photograph (edition of 3), 2012



DIEGO BIANCHI

DARK LANDSCAPE ON THE TABLE

Series of 6 small photographs (editions of 3)

Black & white fine art print on Hahnemühle Fine Art Pearl paper, 2011









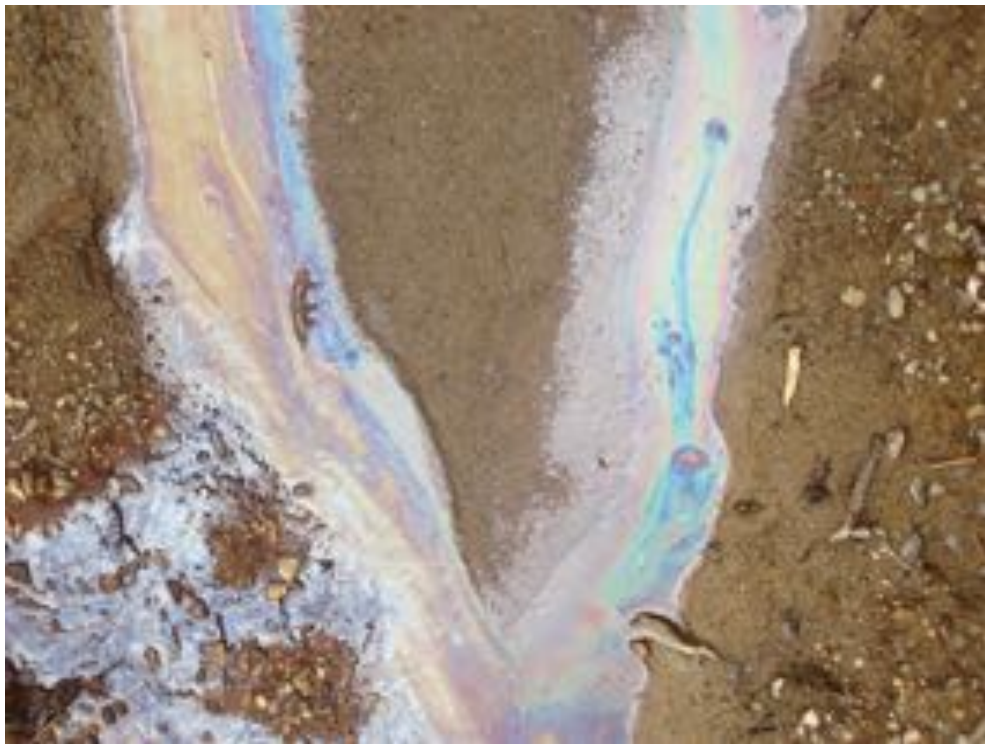
DIEGO BIANCHI

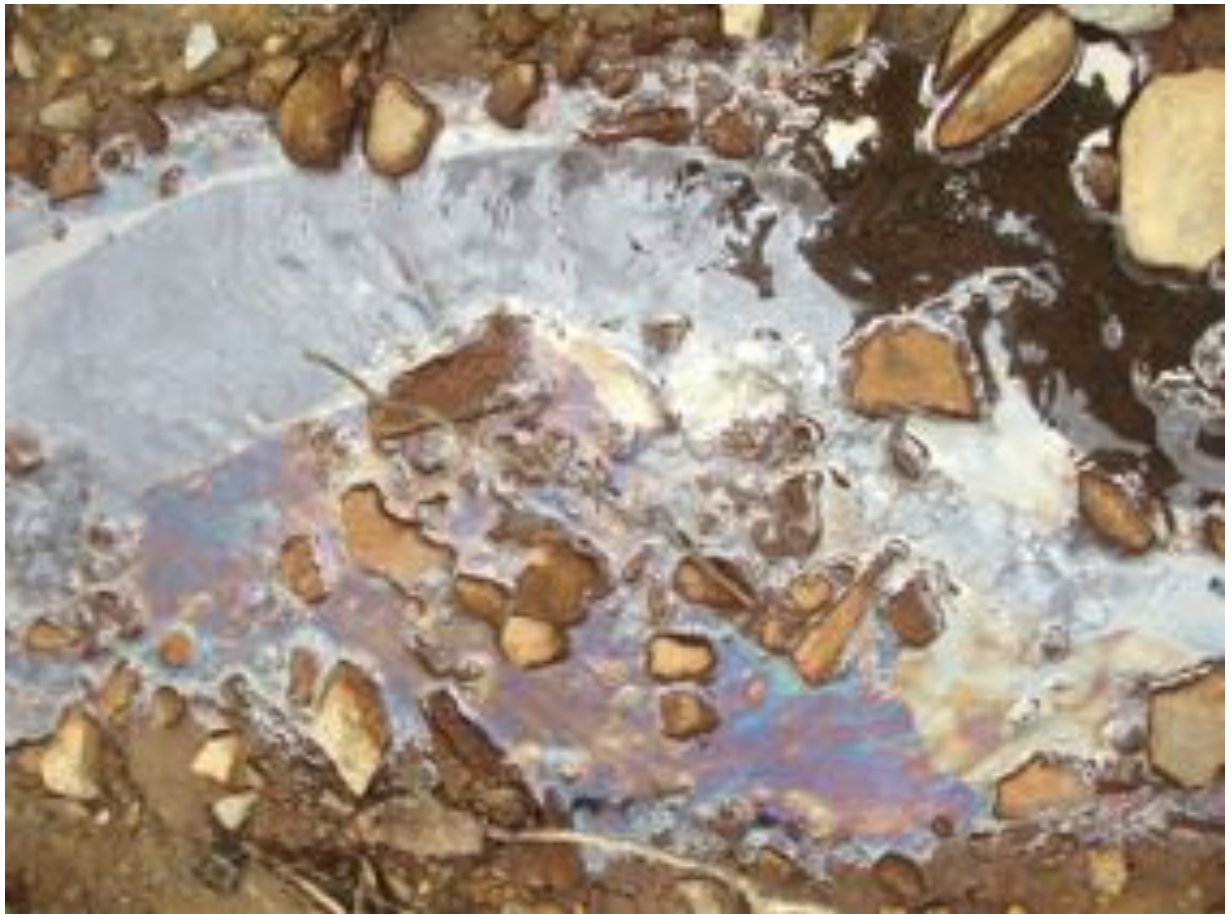
PARAISO

Series of photographs (selection)

C-print on Fujifilm professional DPII pearl paper, 2006









**GALE
JOELYN
WOLFF**