

Diego BIANCHI

EL TRABAJO EN EXHIBICIÓN - THE WORK IN EXHIBITION

September 5 - October 17, 2015

Opening on September 5, 2015

Tuesday - Saturday, 11 am - 7 pm and by appointment

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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 an 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.