DIEGO BIANCHI



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BIOGRAPHY

Diego Bianchi was born in 1969 in Buenos Aires, Argentina, where he still lives and works.

Diego Bianchi’s work is made up of visually transgressive materials, gathering together discarded objects such as chairs, pipes, electronic devices, or casts of body parts. His practice includes sculptures, installations, video art, photographs and elements of performance, which examine aesthetic norms as well as socio-political subjects. The artist focuses on the formal and mostly chaotic traces of consumerism, specifically the fallout of neoliberal economic damage. One of the dominant themes in Bianchi's work is the use of the human body as an artistic and constructive element. He proposes an apotheosis of everyday situations, such as the derailment of human excess and the anarchic order it produces.

Amongst other grants and awards, he was awarded the Concurso de artes Visuales - Fondo national de las Artes Premio Azcuy, Museum de Arte Moderno in 2019. His recent exhibitions include Syntactic Tactic, Centro de Arte Dos de Mayo, Madrid, Spain, 2022; HALLE FÜR KUNST Steiermark , Graz, Austria (2025); Bienal de Performance 2021 (B.P.21), Museo Nacional de Bellas Artes (MNBA), Buenos Aires, Argentina, 2021; Sauvetage Sauvage, Galerie Jocelyn Wolff, Romainville, France, 2020; The Stomach and the Port, 11th Liverpool Biennial, Liverpool, UK, 2020; BIENALSUR Córdoba, Argentina, 2019.

DIEGO BIANCHI

ERORESIREALES

October 25 2025 – January 16 2026

HALLE FÜR KUNST Steiermark , Graz, Austria.

For his instalative and performative exhibition Erores Ireales at HALE FÜR KUNST Steiermark, Bianchi has assembled a selection of his sculptures that play with the concept of the body in order to activate them performatively in a specially created architectural setting. For the elaborate and detailed production of his astonishingly lively yet sensitive sculptures, Bianchi uses not only conventional materials but also discarded objects found in the urban spaces of Buenos Aires, Paris, and Graz: these can be inconspicuous, small things that supposedly have no particular value or meaning, or car parts, metals, plastics, and fashion items. The result is a stage-like landscape of sculptures and installation interventions that play with the physical and the quasi-organic inner in a disturbing and stylish way, and in various overlapping settings – sometimes also activated by performers – become a “nebulous whole” that is paradigmatic for the time in which we live. Bianchi uses humor as a subversive strategy to counteract, or at least respond to, the tragedy of existence and all the current crises by means of a utopian space. Bianchi uses humor as a subversive strategy to counteract, or at least respond to, the tragedy of existence and all the current crises by means of a utopian space.

The “body” is under pressure. There is little that is so close and essential to us as the idea and the substance of the body, and at the same time so shapeable and vulnerable. Thus it is not surprising that not only the perception and interpretation of the body in general has become so diverse and controversial, but also its depiction in sculpture, whose traditional approaches to materiality, shaping, hybridity, and fluidity are all now being redefined. Today there are new paths in sculpture that aim to better grasp and inform our contemporary sense of the body and its diverse interpretations. Bianchi’s immersive sculptural installations reinterpret the concepts of sculpture and of the torso, taking seriously the sensitivity and distress of the human body as subjected to manifold pressures, and expanding and updating its forms of expression. The place of the body in society, exposed to all the increasing demands of our time, plays a key role – both from a biological and a technological perspective. Bianchi works primarily with found objects from his own environment, drawing our attention to the excesses and wastage of contemporary consumer culture. As the title Erores Ireales suggests, Bianchi is here attempting to bring together seemingly opposite worlds in overlaps and interaction within an unreal and defamiliarized setting.

There are fragments of shop-window mannequins and consumer goods that in their new context and usage highlight the absurdity of our fascination for the world of commodities. Bianchi is interested in the ways in which we are connected with these objects and how they influence our daily lives. Observing the transformation of everyday objects after their use reveals the interrelationship between nature and social behavior, the rise and fall of urban and biological developments, as well as disasters, accidents, and coincidences that are capable of creating previously unimagined orders. Bianchi focuses on consumption chains, their cycles, and the associated lifespan of objects, including furniture and other belongings, which vary from society to society. Bianchi reads the passage of time and the use of objects from their signs of wear and tear, using this information to draw conclusions about individual phenomena and systems. Responding to the immediate, usually urban environment, which the artist himself understands as an organism, he takes the human body as his starting point, distorts its form, expands it, and, in interaction with other “bodies” and objects, introduces it into an unusually charged social structure in unusual poses and constellations. He does not distinguish between human bodies and malleable objects, insofar as his installations sometimes readjust our perception of a “plastic” body image, with his torsos exhibiting various variations, including cyborg-like inclusions that remind us of familiar objects.







DIEGO BIANCHI

THÉÂTREERREUR

May 24 – July 19 2025

Galerie Jocelyn , Romainville, France.

Theatre is an optical device. From the stalls to the stage, a mechanism takes hold. It locks bodies in place, directs the gaze, stabilizes its trajectory. But theatre is also a belief system — without it, such physical arrangements couldn't hold. The terms of the contract are simple: one must have faith in fiction.

For this exhibition at galerie Jocelyn Wolff, Diego Bianchi takes on the role of playwright. From room to room, he structures the space through a series of eclectic scenes — in a box or on a shelf are placed a tangerine, an egg, a door handle, a dried leaf, a finger... Each of these capsules form a miniature theatre where time has been stretched. Frozen in the instant of a "frame", the scene's progression is interrupted, the narrative broken down. In this suspension, our gaze adjusts, and previously unnoticed elements come to light. It takes these minimal gestures to make the world sway, to slow its motion, to make it wobble between reality and fiction.

This vibration of reality unfolds a different temporality — that of an exalted present, where nascent waste, useless tools, overlooked objects, all the residue of matter regains dignity. Among all this, the visitor is an equal. Immersed in this atmosphere, the observer becomes the observed, this inversion disorients us.

Discomfort keeps us alert; an intuition sets in: the scene continues off-stage. It wasn't meant for us. This error opens a breach; it welcomes the unexpected, and control slips away. We must come to terms with this loss. Space is freed up, making room for a place where taboos, intimacy, and eroticism take up residence.

At the end of a residency at the Cité internationale des arts in Paris, ThéâtrEErreuR will open its doors from May 24 to July 19, 2025. On the occasion of its opening and the Paris Gallery Weekend, the gallery will host a series of performances on May 24 and 25.

Source : Press release







DIEGO BIANCHI

TACTICA SINTACTICA
TOUCHING WITH YOUR EYES, SEEING WITH YOUR HANDS

9 March – 28 May 2023

Marres, Maastricht, The Netherlands

« The exhibition Táctica Sintáctica subverts museum rules in order to provide space to the body. Art works are scattered in the rooms, some partly hidden, others can only be viewed when visitors are willing to squat, climb or kneeld own.T he artist Diego Bianchi takes every opportunity to awaken, surprise and touch the visitors. For this exhibition, he transforms together with the poet and curator Mariano Mayer a selection of art works from the Museo CA2M Collection and the ARCO Foundation Collection (Spain). The selection includes work by David Hockney, Julia Spínola, Bruce Talamon, Dan Flavin, Dora García, Jimmie Durham, Günther Förg, Zoe Leonard, Joachim Koester, and many others. They insert new works and frame them in a new strategy (táctica) of loose ends (sintáctica). By reframing the collections, they also displace the identity and sensuality of the bodies around them. Táctica Sintáctica thus invites visitors to move and play to discover infinite perspectives. The radical question is: what movements and identities are hidden and reflected in art exhibitions? And what does the body want?

Táctica Sintáctica started in 2022 as part of the series Dubbing the Voice of the Museo Centro de Arte Dos de Mayo in Madrid. In this series, artists are invited to provide new perspectives on the collections. Through disruptions, unforeseen interpretations and new ways of speaking, artists open up collections for new productions. To re-load and design Táctica Sintáctica in Marres marks the second phase of this opening-up process. Here, the exhibition offers not a perspective on an anchored collection but instead a group show unmoored from institutional history and memory. Diego Bianchi and Mariano Mayer: “It all started as a game. We wanted to build an entire landscape of works within a museum. One composed of heterodox elements, rising high and piled on top of each other, able to serve as a critique of the clinicality and neutrality in which works of art are exhibited. We wanted to take some time to imagine that works were once again things of the world. In doing so, we began to see them as particles circulating, exposed to light or danger. The sensitive bond we re-establish with objects allows us to rediscover our tactility and recollection. To prevent our tactile emotions from becoming a haze that would engulf the works, we needed to release materials that were unfinished,s oft,h ot,c old,h ard,r ough.C aressing,m assaging,e longating the materials;f inding otherf orms in the repetition,i n the touch and feel,i n the gestures.S culptural objects embody a moment in time; they teach us to think with our hands. Our eyes allow us to discover the distance that exists between our body and what we want to touch. They have nothing to do with our visual enjoyment; they merely measure how far from or close to whatever we want to touch we are.”

Táctica Sintáctica is the second in a series of re-loads Marres started in 2020 with the exhibition Codex Subpartum, a new version of an exhibition in which three artists created musical pieces on the basis of the collection of the Sztuki Museum in Lodz

Source : Press release









DIEGO BIANCHI

SYNTACTIC TACTIC

February 19 - May 15, 2022

Museo Centro de Arte Dos de Mayo, Madrid, Spain (CA2M)

Curated by Mariano Mayer.

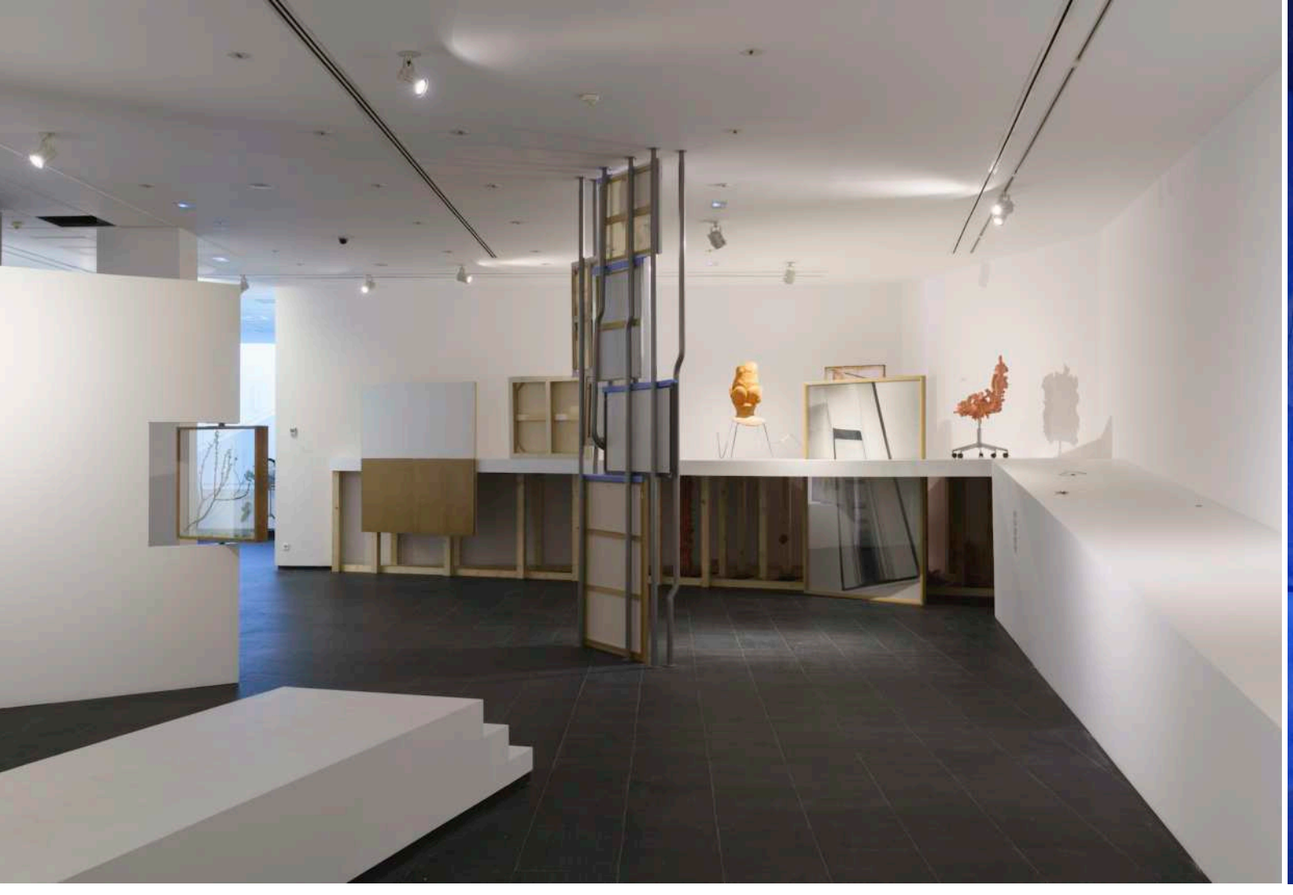
By supposing that logic makes chaos natural and order artificial, we are positing a physical and conceptual experiment of what an exhibition space is. *Syntactic Tactic*. Diego Bianchi is an exercise in disassembling. A white cube, a neutral space, windowless, consisting of white walls and a source of light shining from top to bottom, becomes the raw material for a plausible disassembling. Based on an absence of pre-defined moulds and behavioural guidelines, this project highlights a number of exhibition practices.

To do this, we suggest alternative ways of organising – the display, which is seen as a hybrid framework, is both an architectural-sculptural support as well as a work of art. A projected exhibition environment, which is not revisionist or retrospective, where prints, collages, objects, sculptures, paintings and photographs are not observed solely by being viewed. The framework of the project – whose content is simply a series of artworks – functions as a language of gestures from which Diego Bianchi has created a series of pieces. In some cases, these house works from the Collection. It is a loop of uses and shapes, whose only goal is to make the oneness between proper names and the symbiosis between artworks the structural core of *Syntactic Tactic. Diego Bianchi*.

This exhibition is part of the cycle: Dubbing the Voice. Artist readings of CA2M's holdings

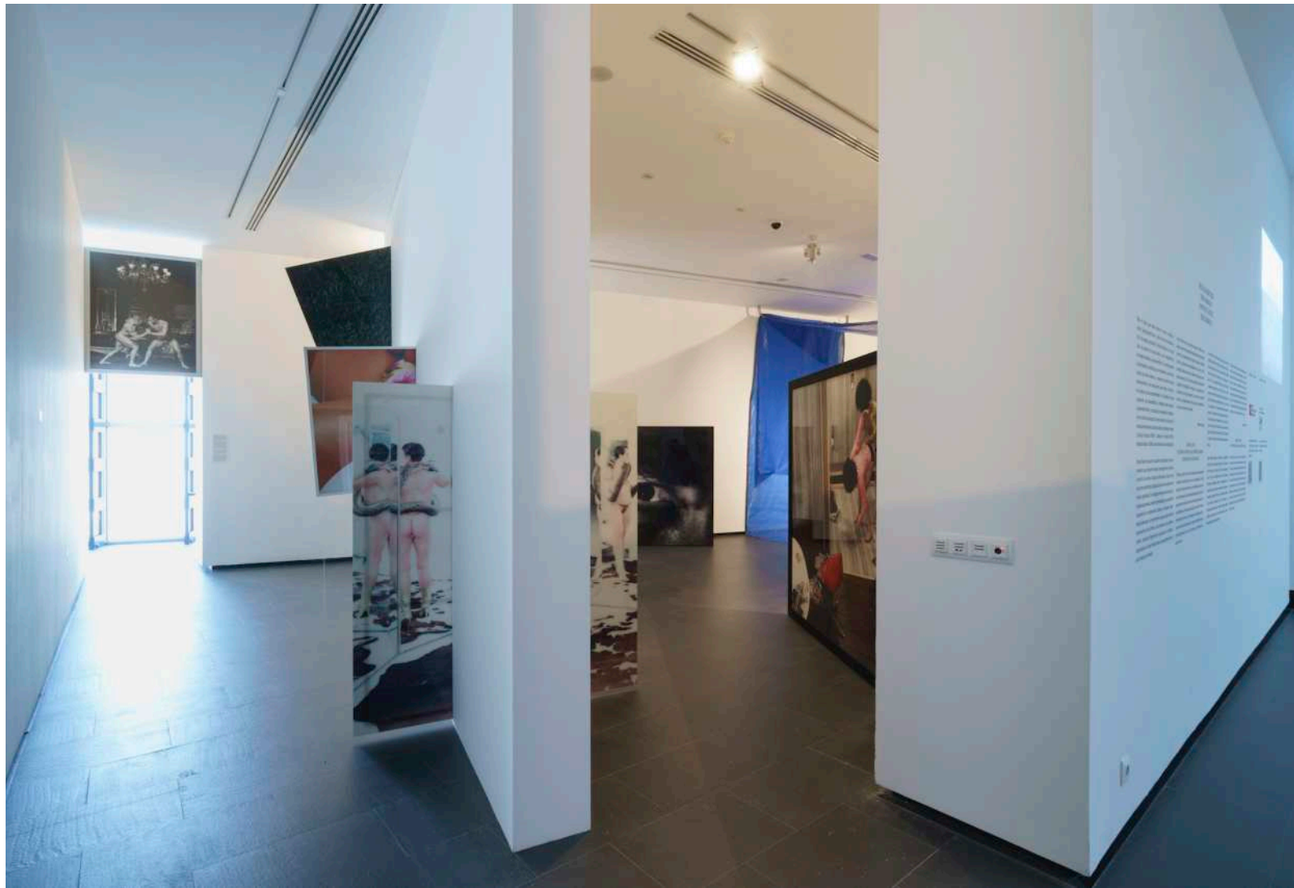
Centro de Arte Dos de Mayo regularly invites artists to give their own personal readings of its collections in exhibitions that are both a sample of its holdings as well as an undercover solo show of their own work. Seen from the optic of an individual art practice, a collection is removed from academic narratives and exhibition conventions and creates disruptions, unforeseen interpretations and new ways of speaking that add to the work of radical imagination which is what characterizes any contemporary art institution. In this way, the museum's holdings are not viewed as an end in the selves but from the potential they afford for production. Each exhibition will be built from the same collections, intuiting narratives of future forms of collecting through their differences and resonances. As exercises in ventriloquism over the museum in which the speech act belongs to the artists that are its very *raison d'être*.

Source : Press release

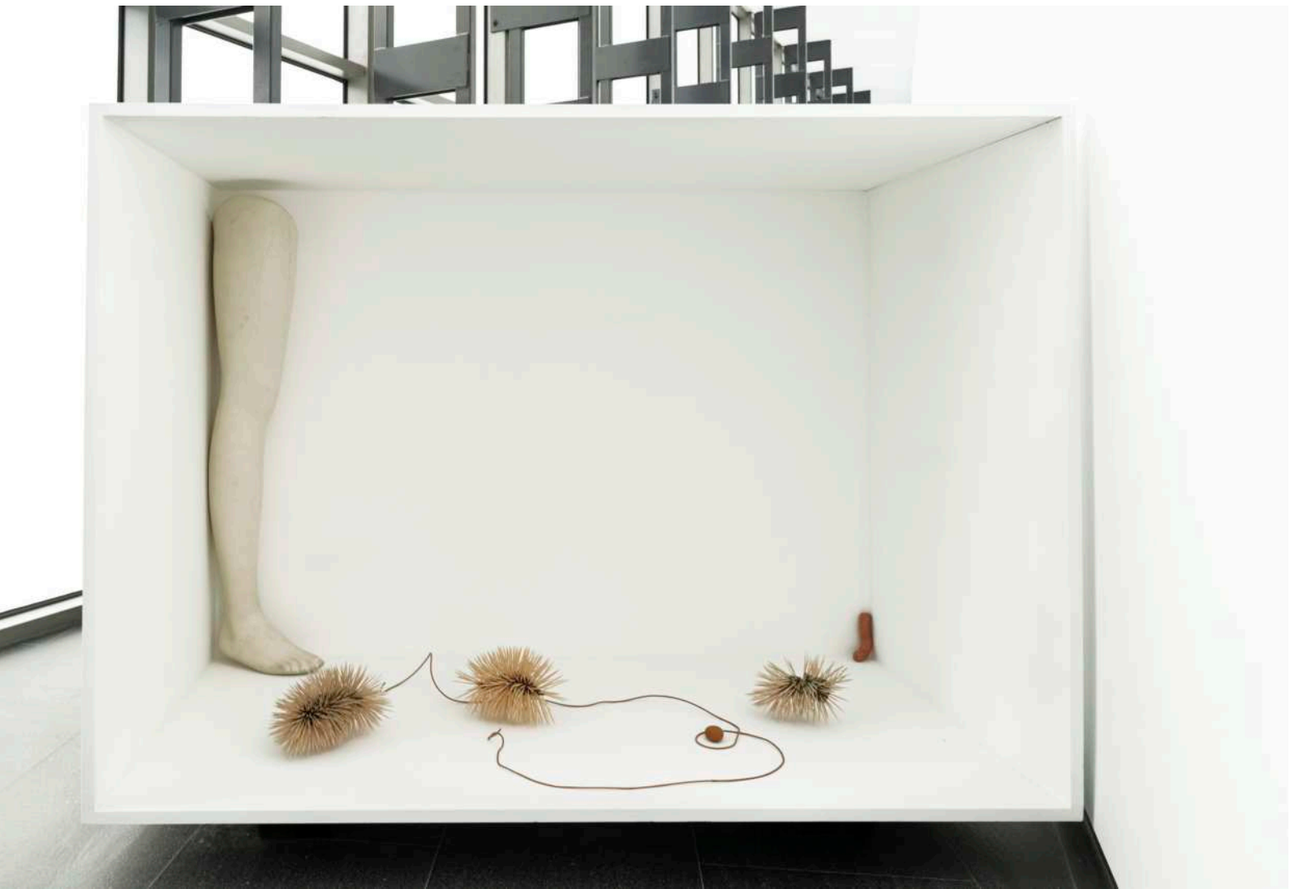












DIEGO BIANCHI

THE STOMACH AND THE PORT - LIVERPOOL BIENNIAL 2021

March 20 - June 27, 2021

Liverpool Biennial, England

[...] The Stomach and the Port, curated by Manuela Moscoso, presents a total of 50 artists from 30 countries around the world with 150 works of art, including 47 new commissions. It explores concepts of the body, drawing on non-Western thinking where the body is seen as fluid, being continuously shaped by, and actively shaping its environment. To navigate the breadth of the Biennial and to make connections between the artworks, a series of trails across the city will gather the exhibitions, outdoor sculptures and installations around the 3 curatorial entry points of The Stomach and the Port – Stomach, Porosity and Kinship.

The Stomach / Waterfront Trail highlights the role of the stomach, the bodily organ through which we engage with and digest the world. The stomach, similar to the port, is a place where the inside and outside meet and a process of transformation occurs. At the heart of this Biennial, is Liverpool's history as a port city, an active agent in the process of modernisation, change, and colonialism. The Porosity / Business District Trail centres around the state of being porous; how our permeable skin reacts to the world around us, absorbing the history of our individual journeys. Finally, the Kinship / City Centre Trail revisits the bonds and social relationships which connect us to the world, from our loved ones to our wider community, to other species and beyond, including every aspect of our environment - be it natural, technological or synthetic - that produces and sustains life.

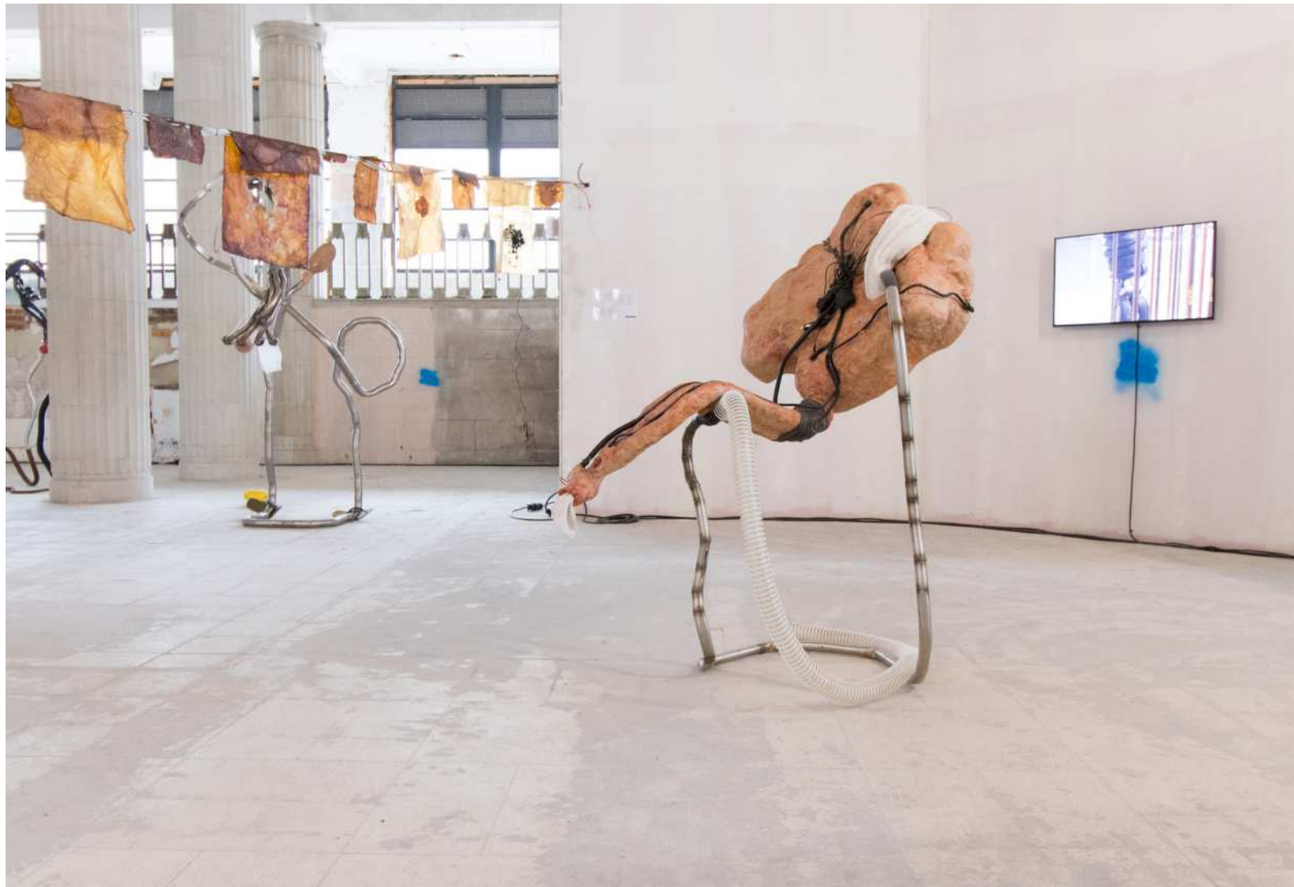
Manuela Moscoso, Curator of Liverpool Biennial 2021, said: "The Stomach and the Port reflects on systems of exchange, how borders are not only geographic but also political and subjective constructs, the outcome of a historical process of division which began in the modern, colonial world. Developed over several years, this Biennial gathers practices that are deeply engaged with different forms of existence that challenge rigid categories. They include kinship, porosity, and bodily experience, embracing ways of digesting and continuously producing the world, rather than only consuming it. They also address bodies embedded in concrete historical, linguistic and cultural contexts, and knowledge that does not only come from the mind. Rooted in decolonising our experience of the world, the artists collaboratively present a re-calibration of the senses and a catalyst for change." [...]

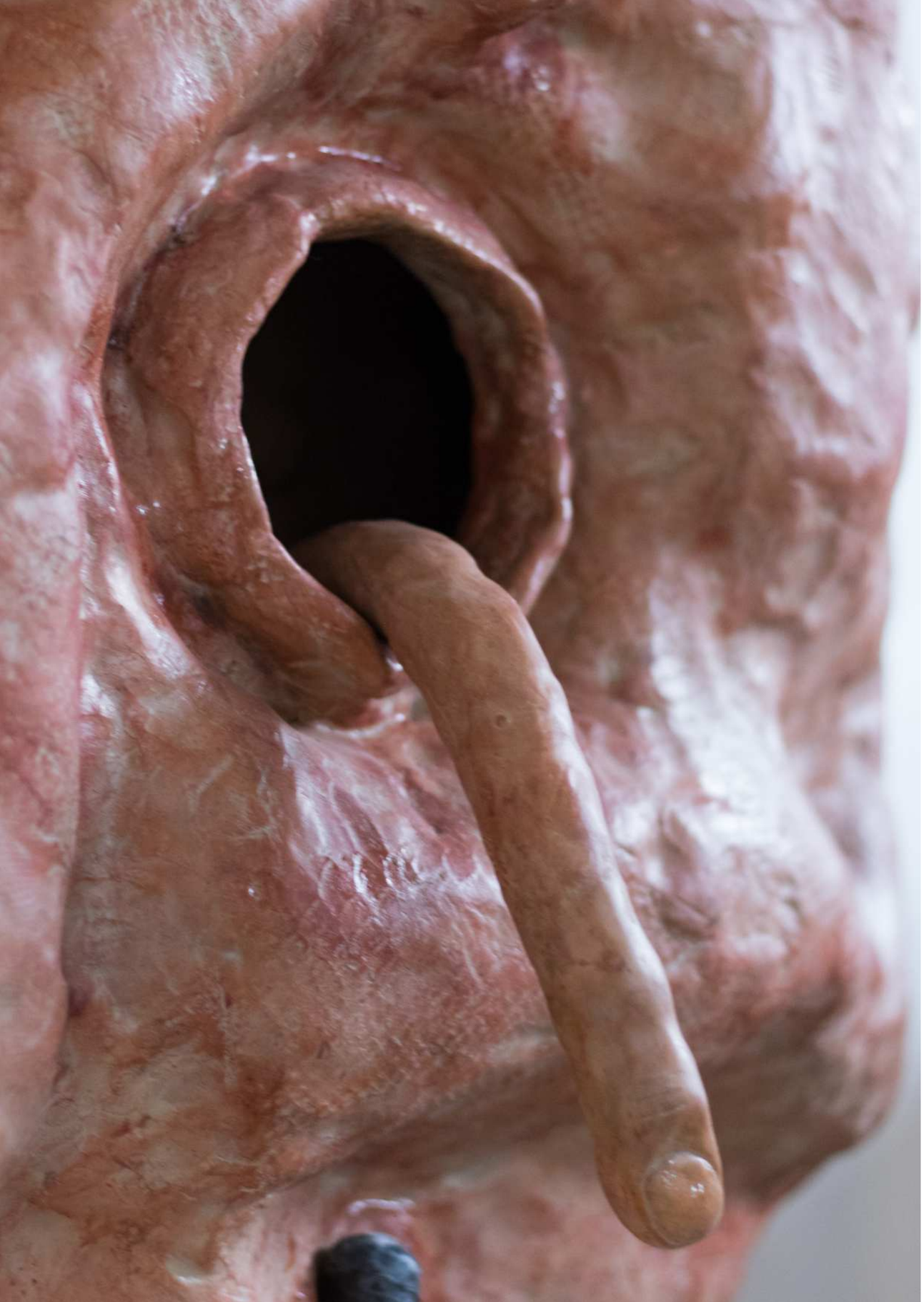
Source : Press release (excerpt)











DIEGO BIANCHI

SAUVETAGE SAUVAGE

May 13 – July 31, 2020

Galerie Jocelyn Wolff, Romainville

For the re-opening, post-confinement exhibition at the gallery, we have decided to artistically react to questions raised by today's socially-distanced, hygienic world.

Addressing these questions, artist Diego Bianchi has undertaken the challenge of developing a somewhat impromptu, in-reaction-to exhibition.

Sauvetage Sauvage is a guided exhibition via various conversations with the artist: by email, video-conferencing, telephone, as well as between different persons from the gallery team (Martina, Jocelyn, Inès).

Inspired by a video Diego Bianchi found on Youtube in which a woman constructs a plastic curtain in her garden so to be able to hug her own mother, Diego wraps the entire gallery space with plastic sheets. View the garden video here: https://www.youtube.com/watch?v=2sh0jpR_nIc

So to organize live performances within the space, Diego devises curtained walkways to herd circulation between the real and plastic walls.

Several sculptures from different time periods in Diego Bianchi's production are quartered within the partitioned spaces, which enter into dialogue with the gallery office desk and furniture, also confined within plastic wrapping, and the presence of the gallery's masked staff.

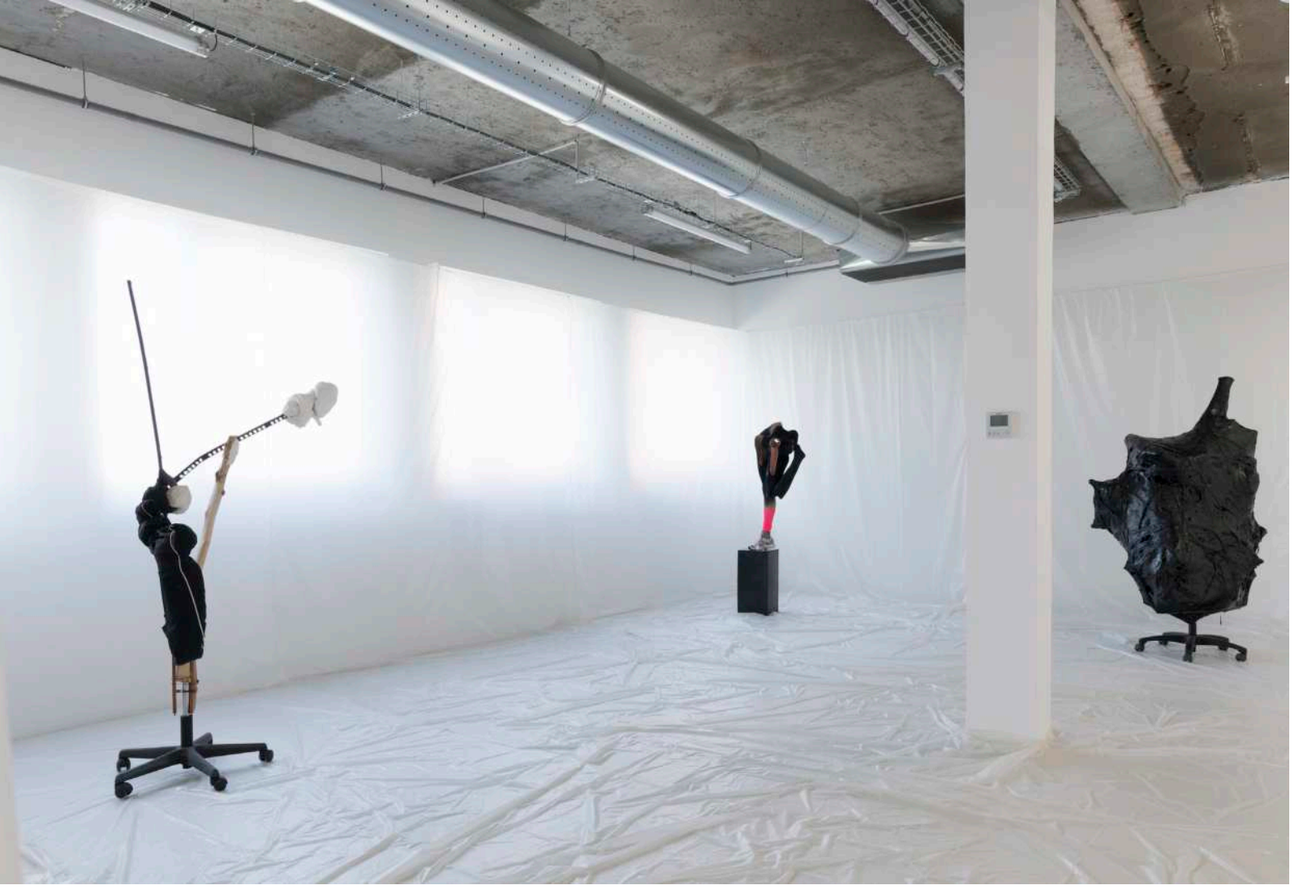
An evolutive exhibition, the sculptures and objects within the space are regularly moved so to readapt, readjust, reinvent the composition within the limits of their containment.

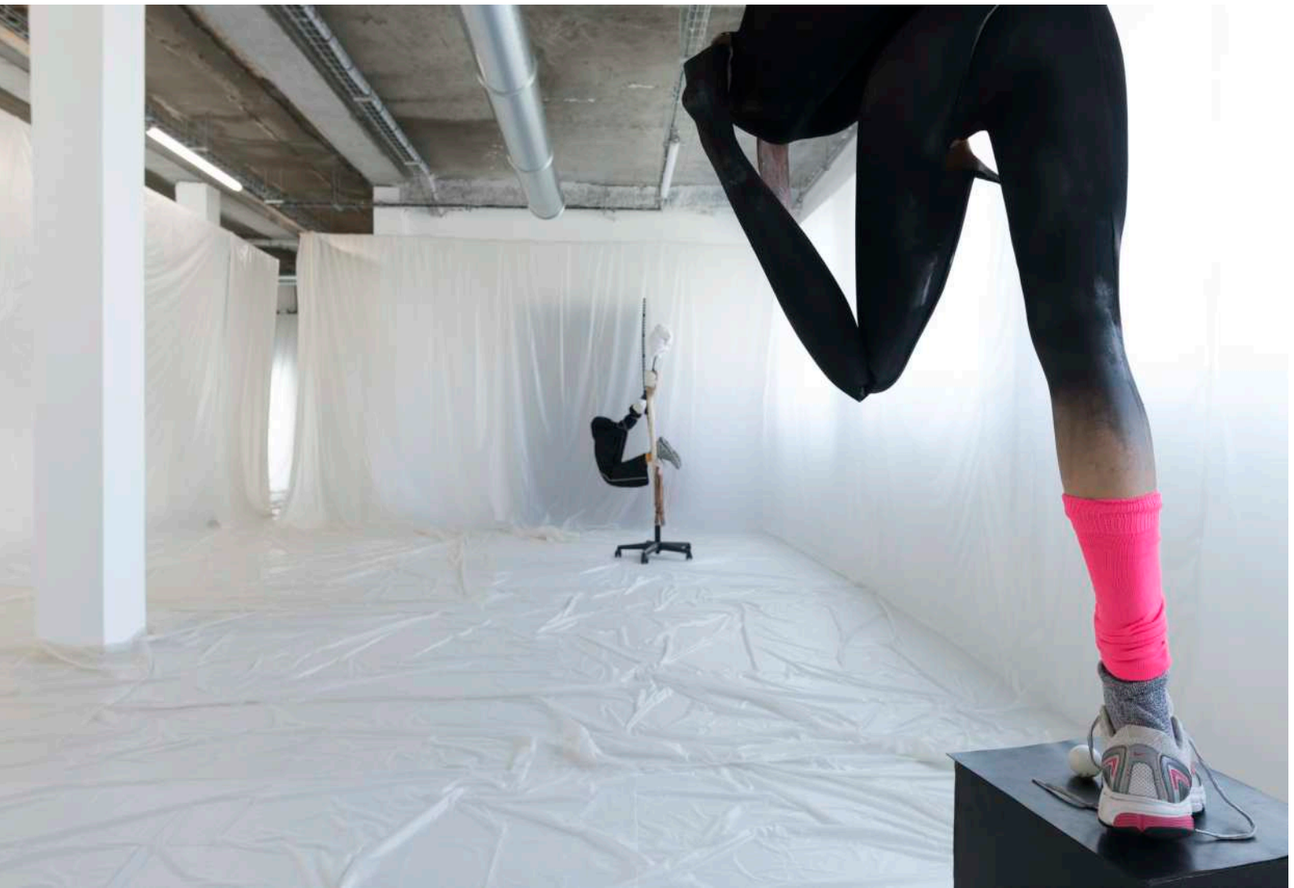
Source : Press release (excerpt)











DIEGO BIANCHI

SOFT REALISM

March 13 - 20 April, 2019

Galerie Jocelyn Wolff, Paris

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

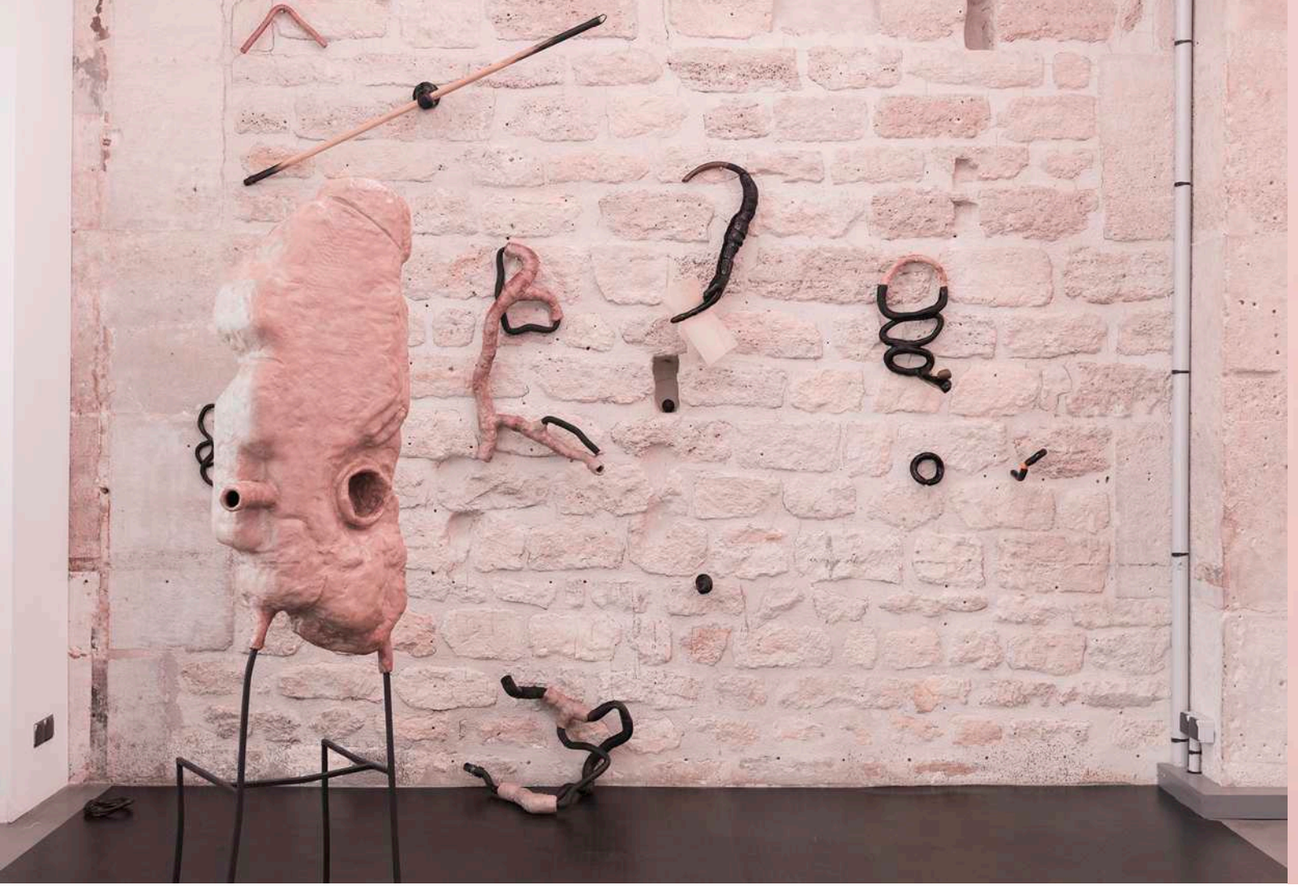
IH_ Dear Diego.
Some things you and Rahma Kazham discussed at the public conversation at the Maison de l'Amérique latine have been bouncing in my head ever since, and I would love to hear a little more from you about them. In your shows, you have jarred the viewer from the onset, taking them out of their 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.

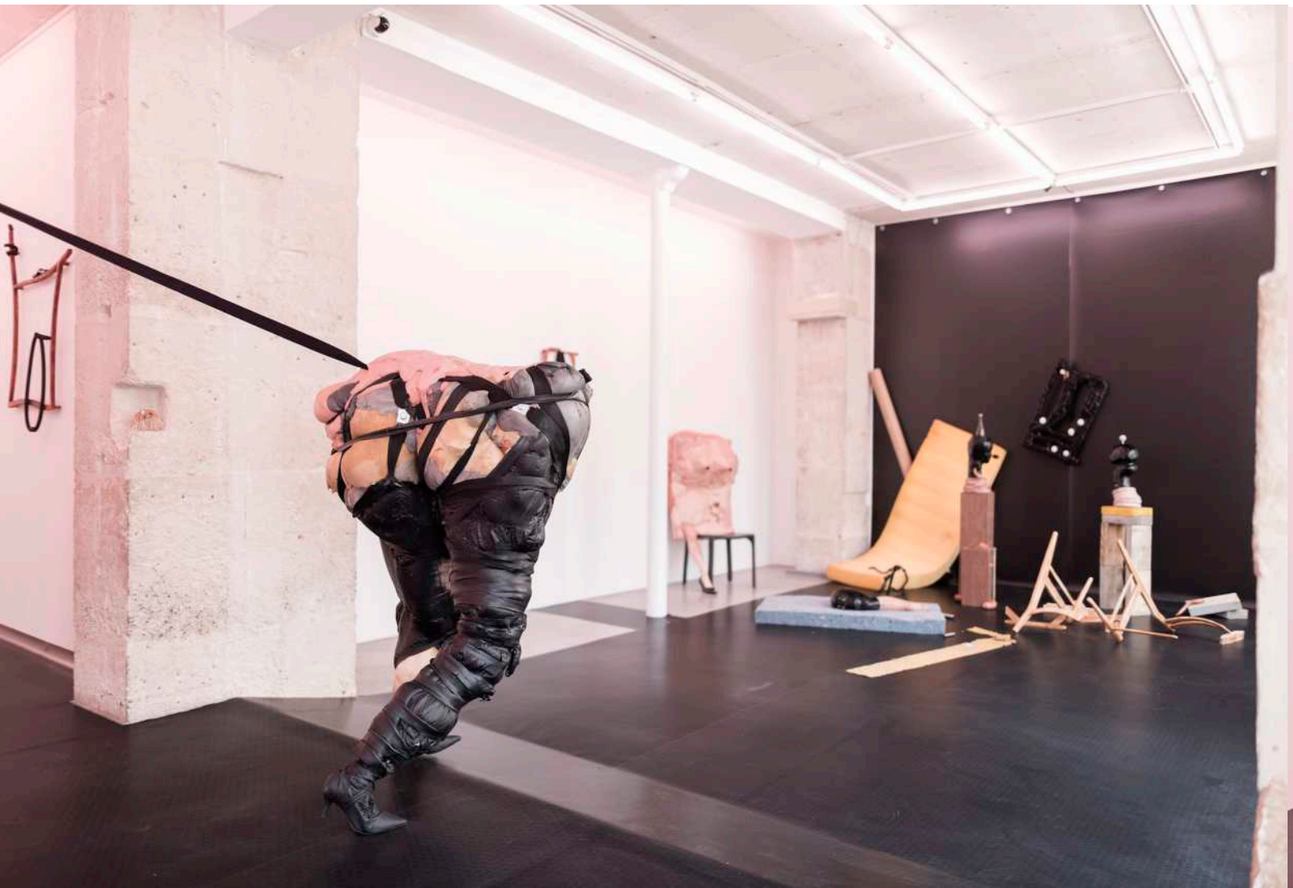
IH_ Could you tell me a little more about the use of mannequins? Do they replace or complement the human body?
DB_ I am interested in representations of the body based on stereotypes; I like to incorporate mannequins in terms of their materiality, to use them as a passing form, something that can readily be handled, broken into pieces and chunks, taken apart. This time I used them like shells. I made Frankensteinian collages to fill with putty.

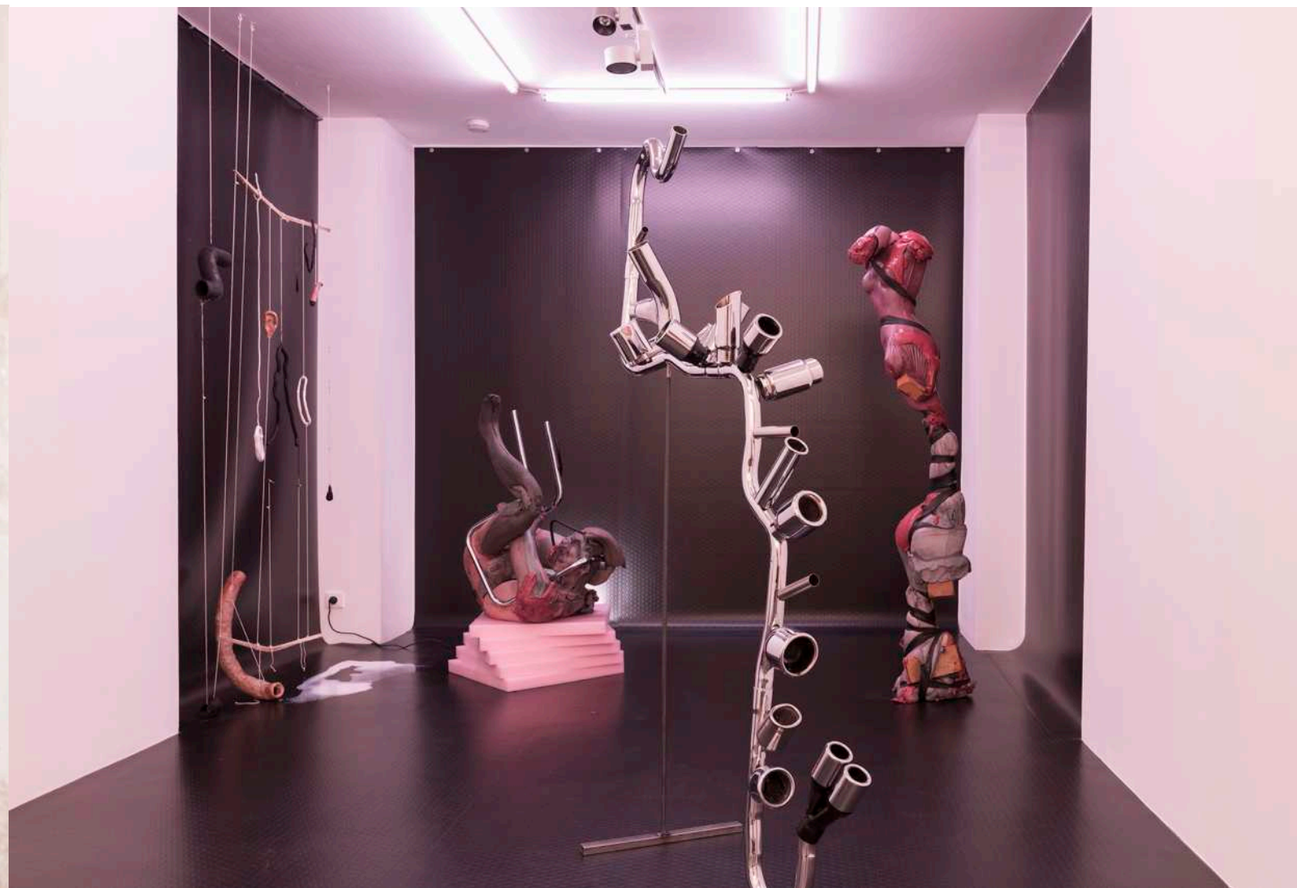
IH_ In this show, you use frames that re-signify the object. Is that part of your love affair with the object?
DB_ I am sort of obsessed with objects, with their time on earth, with their visibility, with their duration …
I understand a frame to impose a division in space, but mostly in time, something frozen, an event brought to a halt, held in place. An event where trifle reveals and becomes important.
[...]
IH_ 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."

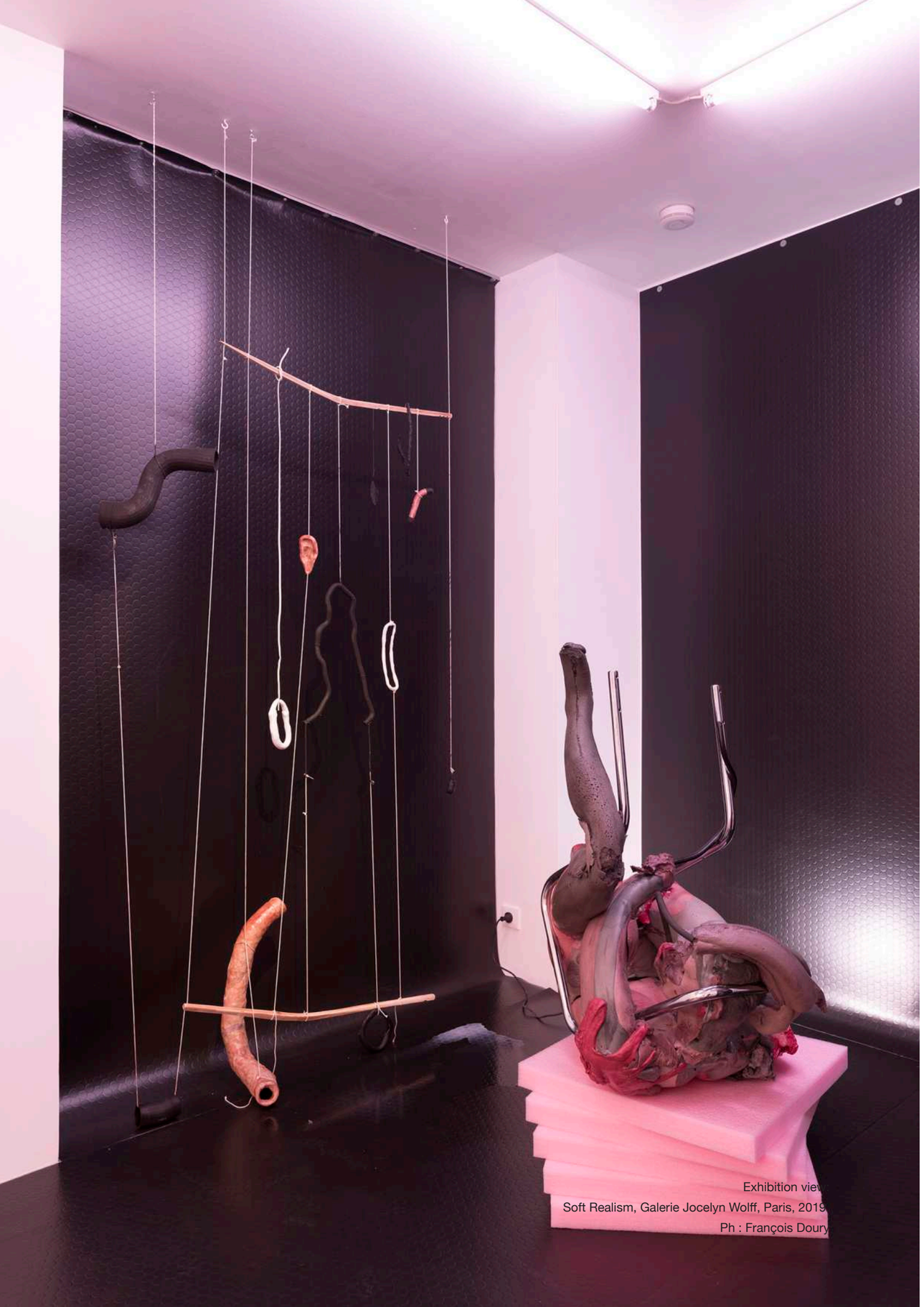
Source : Exhibition text [Excerpt]











Exhibition vie
Soft Realism, Galerie Jocelyn Wolff, Paris, 201
Ph : François Doury

DIEGO BIANCHI

PERVERT VITRINE

June 20, 2018

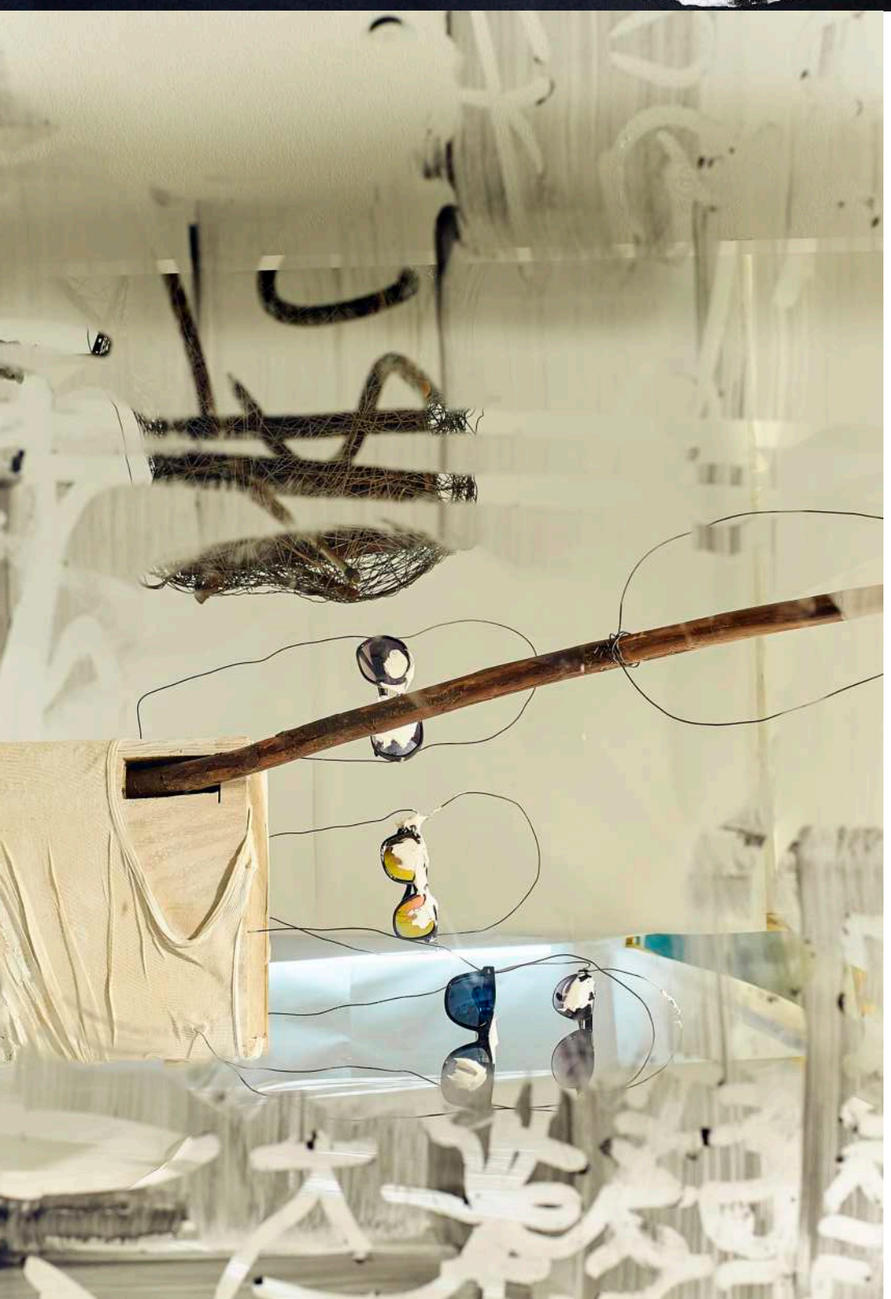
Pervert Vitrine, 7 Rue de la République, Marseille, France.

For its 3rd edition, OpenMyMed Festival reveals the new fashion generation. The festival gives carte blanche to Koché. From June 20 to July 29, a double exhibition by curator Anissa Touati takes place at J1 and in the shop windows of rue de la République, in partnership with MP2018 Quel Amour!, and in collaboration with the collective The Community.
For the first time, OpenMyMed Festival takes over the street, and settles in the historic center of Republique, with a series of art installations, that takes place in 5 shop windows, between reality and fiction, to offer a cosmopolitan exhibition. Five workshops by the artists Diego Bianchi, Jeff Gibbons and Gregory Ruppe, Morgane Tschiember, Olivier Mosset and Lucille Uhlrich use and combine textile materials, clothing, shoes, fabrics, or objects of recovery, as a series of immersive and intimate experiences. The artists superimpose used or worn objects in layers, giving rise to new artifacts. Between camouflage and make-up, cross-dressing and burial, they offer a reflection on the body, the relationship to its environment, space and matter, tradition, identity and hybridization.

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.

Source : Press release









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

One-day exhibition & performance

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 European 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. [...]

Text by María Gainza, translated by Kit Schluter for Frieze Magazine [excerpt]







DIEGO BIANCHI

EL PRESENTE ESTÁ ENCANTADOR
THE ENCHANTING NOW

April 22 - August 6, 2017

Museo de Arte Moderno - MAMBA, Buenos Aires, Argentina

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.

Text by Javier Villa for the presentation of Diego Bianchi (excerpt)









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

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 desmantelan 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 discon- nected 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 relation ship 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

SHUTDOWN

May 14 - June 16, 2016

Barro Arte contemporáneo, Buenos Aires, Argentina

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 super cial, 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 super cial. It imposes and ensures its victory. It makes fashion rotate and consumerism consume us in its circularity, making per- fectly sure that the spinning does not tend to rupture. The banal is not change or incessant ow, but that which governs mutations and regulates ux. The banal is not the inclusion of the plebeian in consumerism, but the in- ability to exceed the very coordinates of production. It is not the distribu- tion of wealth, but the codes of compatibility that life must align with so that consumerism actually takes place. The banal is not businessity 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 o a mechanism of social exploitation. The banal is indivis- ibly 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 entrepreneurism.” 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 su ocating 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 regula- tion.
Redundant and Machine-like, its devices facilitate obedience and make in- dividual passions consistent with the uberized social. It renders the discon- nected 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 uncontainable disruption of the passing or the snob, but a way of making city according to strict aes- thetic parameters and to rigid security protocols. The triumph of neighoroc- ity, 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. Ban- karization, digitalization, and algorithms. Complexity itself. Transnational
laboratories, stochastic models of nancial calculation, sophisticated market- ing 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 o obedience so absolute and voluntary that it could be said to be struggled for as if it were freedom itself.

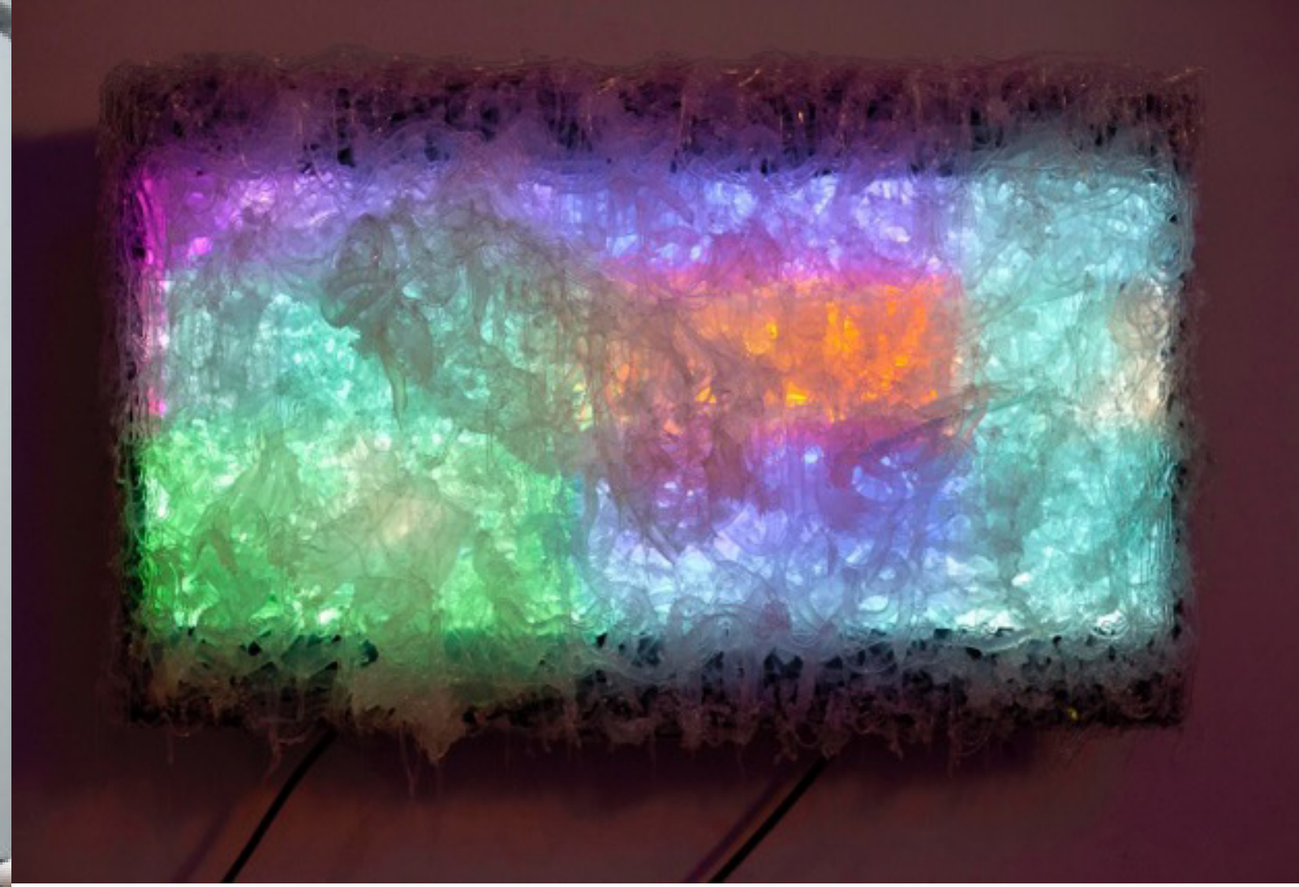
Text from the catalogue of the exhibition, by Diego Sztulwark, translation: Jane Brodie (excerpt)



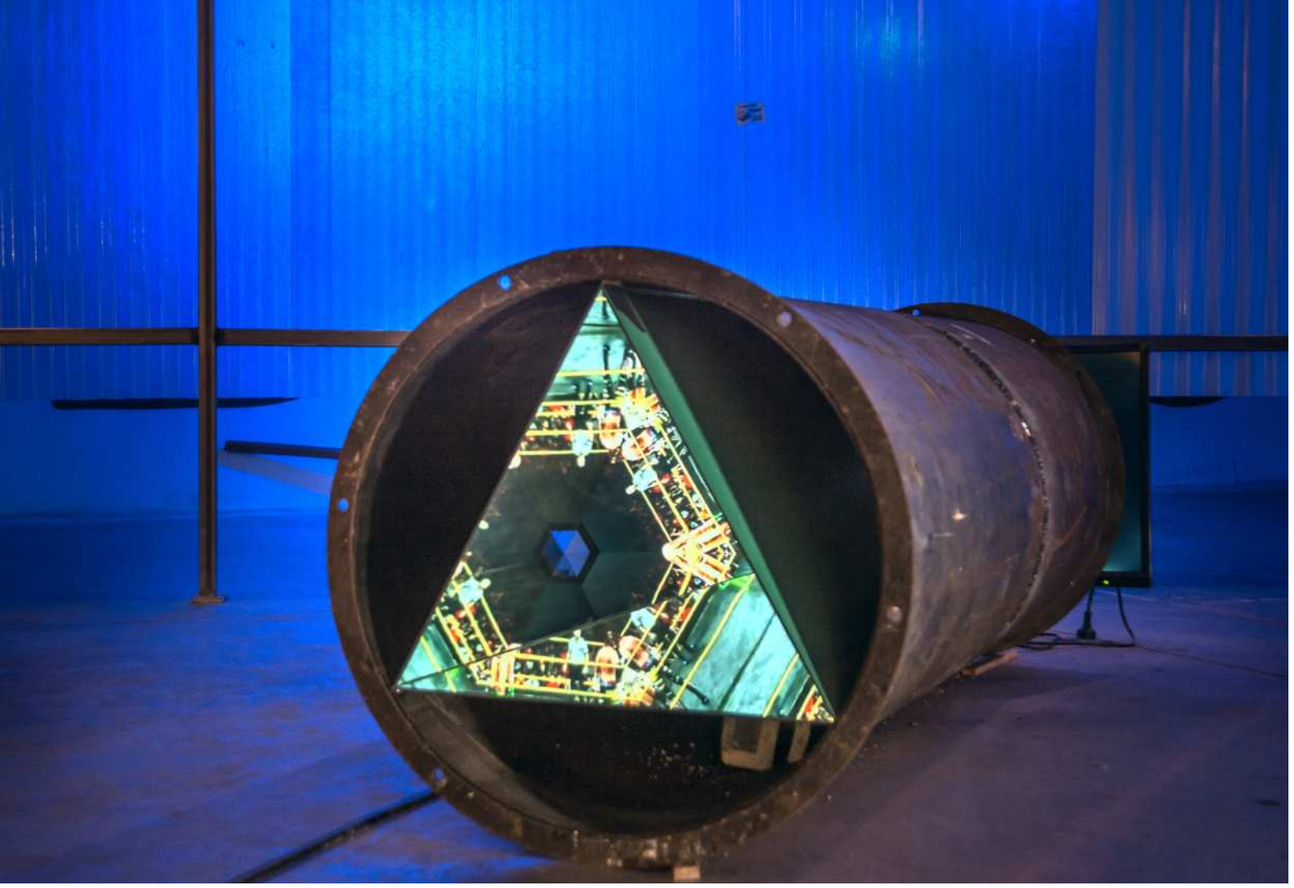














Exhibition view: Shutdown, Barro, Arte contemporáneo, Buenos Aires, Argentina, 2016

DIEGO BIANCHI

MY BUENOS AIRES

June 20 - September 20, 2015

La maison rouge, Paris, France

Curators: Paula Aisemberg, Albertine Galbert

Text in French :

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.

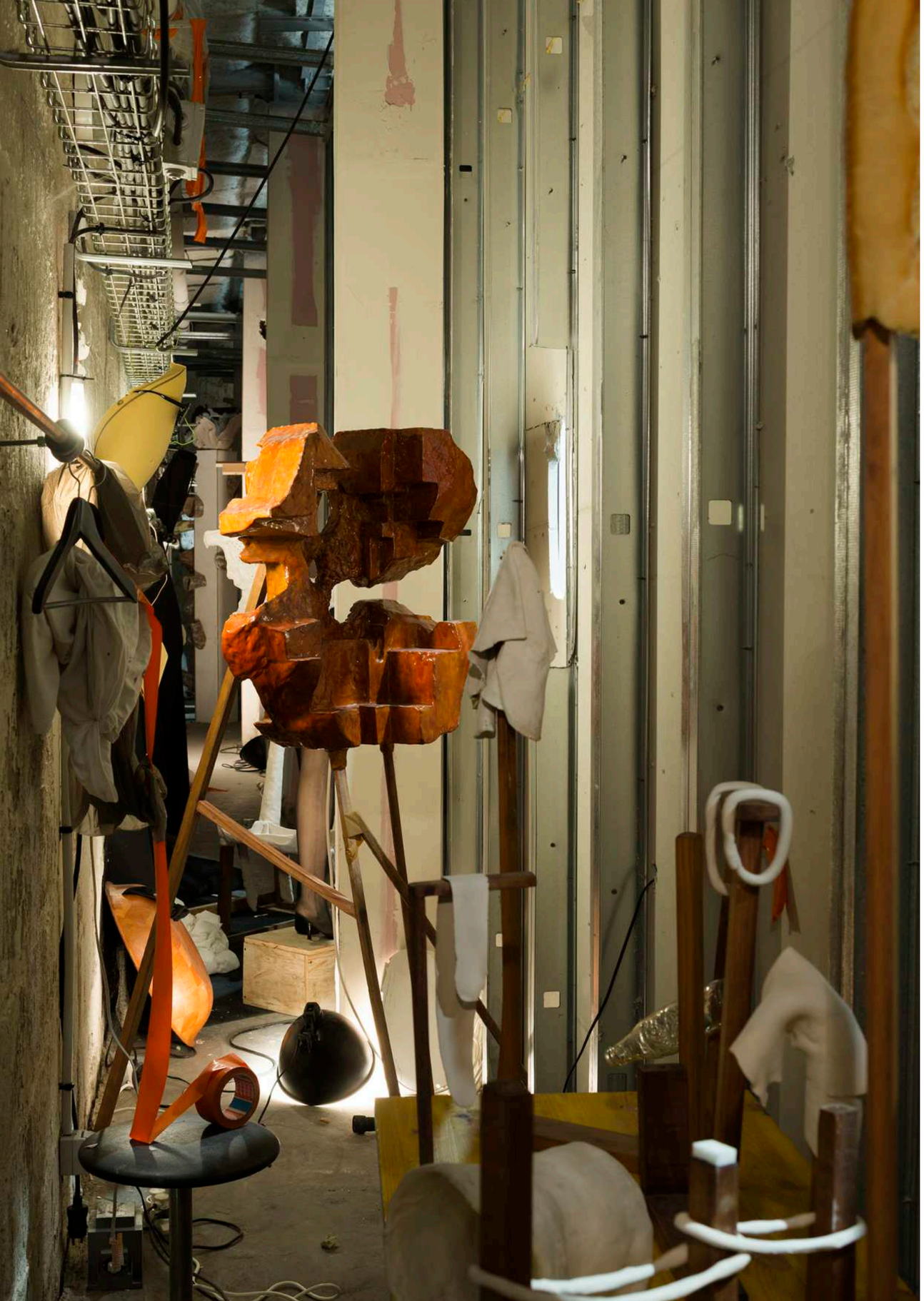
Le parcours de l'exposition s'articule comme une déambulation, un va-et-vient entre le politique et l'intime, l'espace public et le domestique, l'éveil et l'inconscient. L'instabilité, la tension et l'explosion, le masque, le cryptage et l'étrange, sont certains des thèmes autour desquels s'articulera 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 re et 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'engou rer dans le mystère de Buenos Aires sans tenter de le résoudre, d'éprouver l'inquiétante étrangeté de ses dédoublements.

Source : Press release



DIEGO BIANCHI

EL TRABAJO EN EXHIBICIÓN | THE WORK IN EXHIBITION

September 5 - October 17, 2015

Galerie Jocelyn Wolff, Paris

An interview with Diego Bianchi by Rudolf Samohejl, 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?

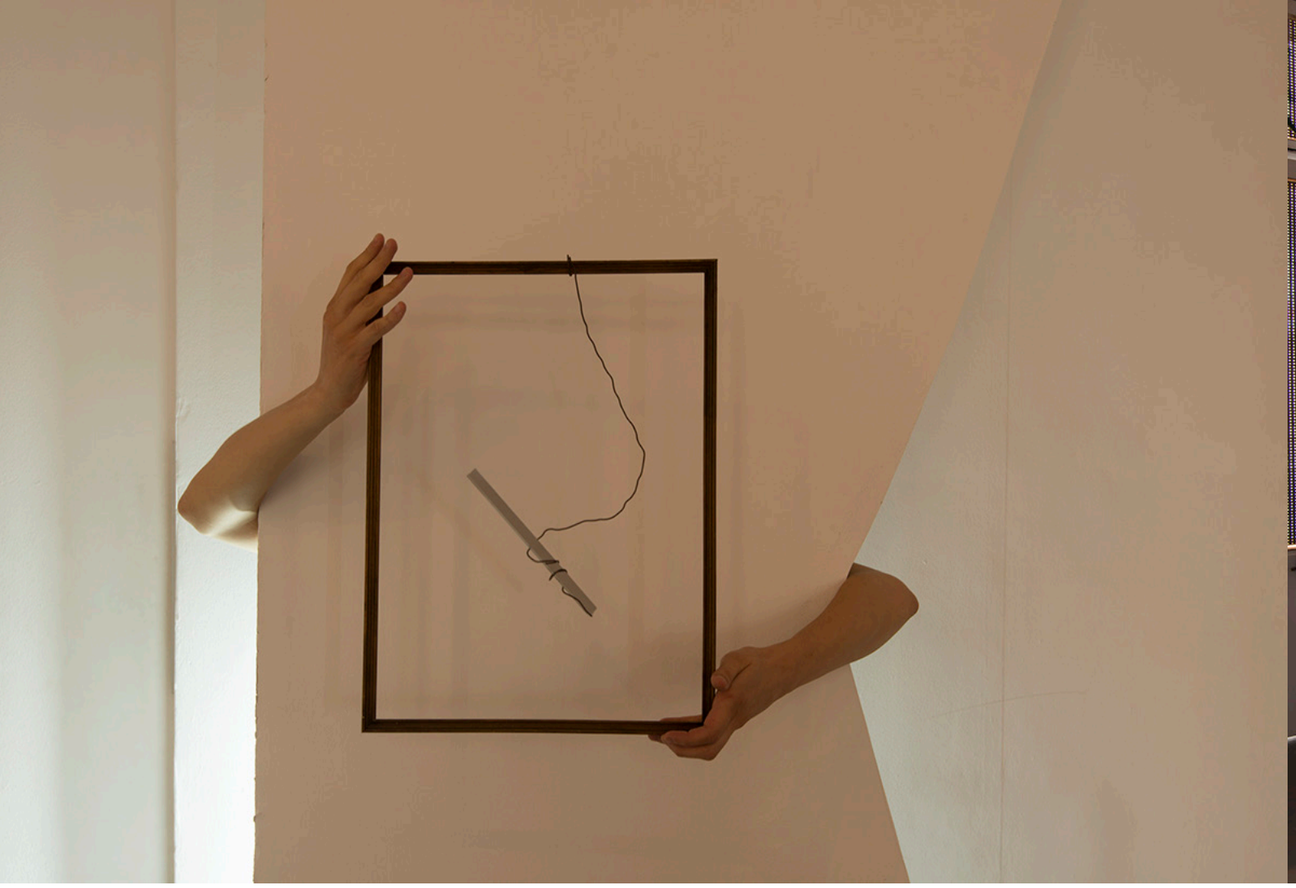
RS: No no – that's tricky (laughter)
DB: I see the assembled objects as sculptures but as a sculpture that has a special moment. You take a moment, a special moment and it's just this moment and after it passed it will never come back or, if it comes back, it is in different circumstances.
I am thinking 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 is 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.

Source : Presse release (Excerpt)











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.)

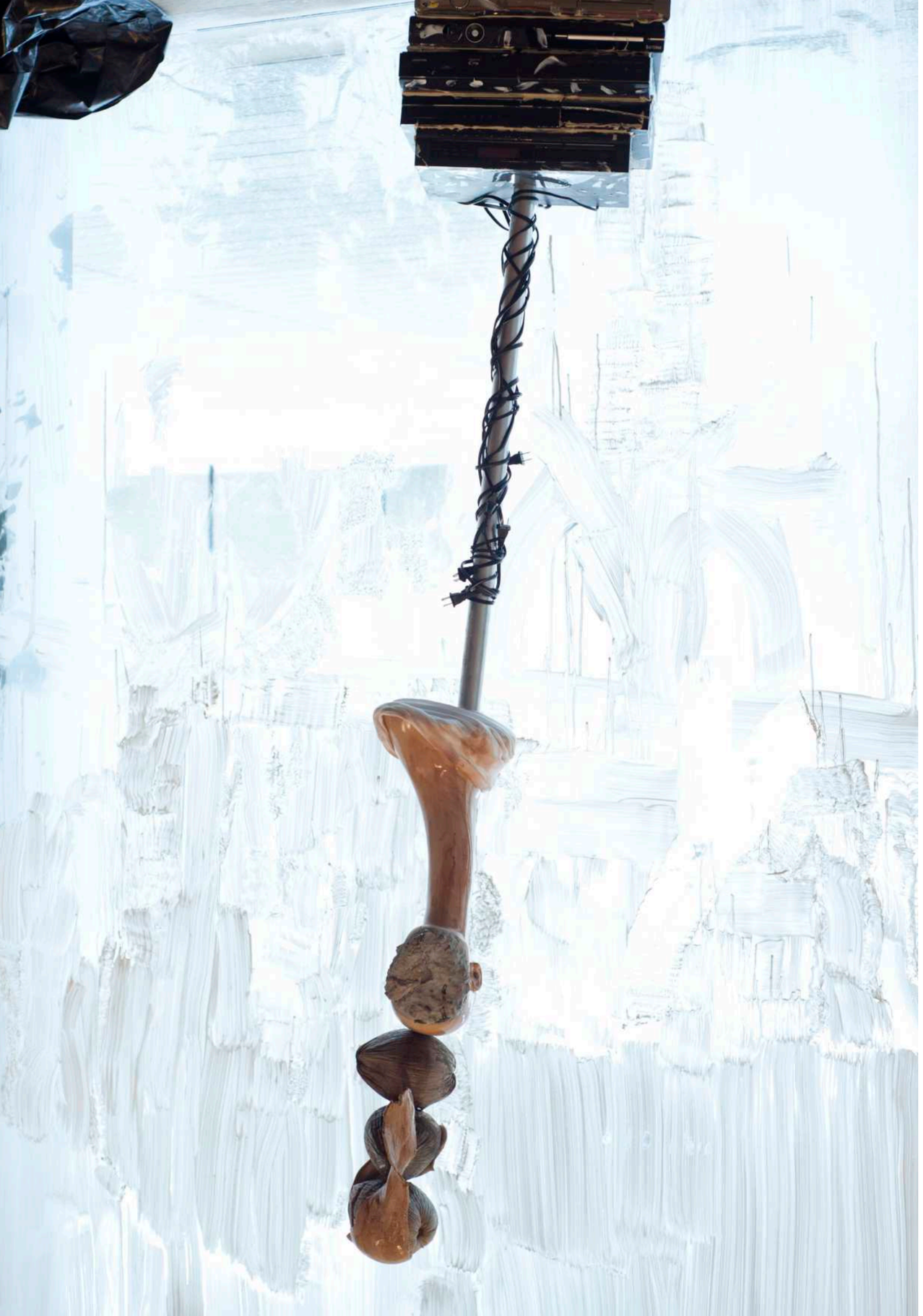
An immersive installation composed of found objects from around Miami, WasteAfterWaste (2015) is structured around impulsive purchases and the rapid use and disposal of products. The installation removes “trash” from its normal context of invisibility and repositions it as groupings of sculptures in 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.

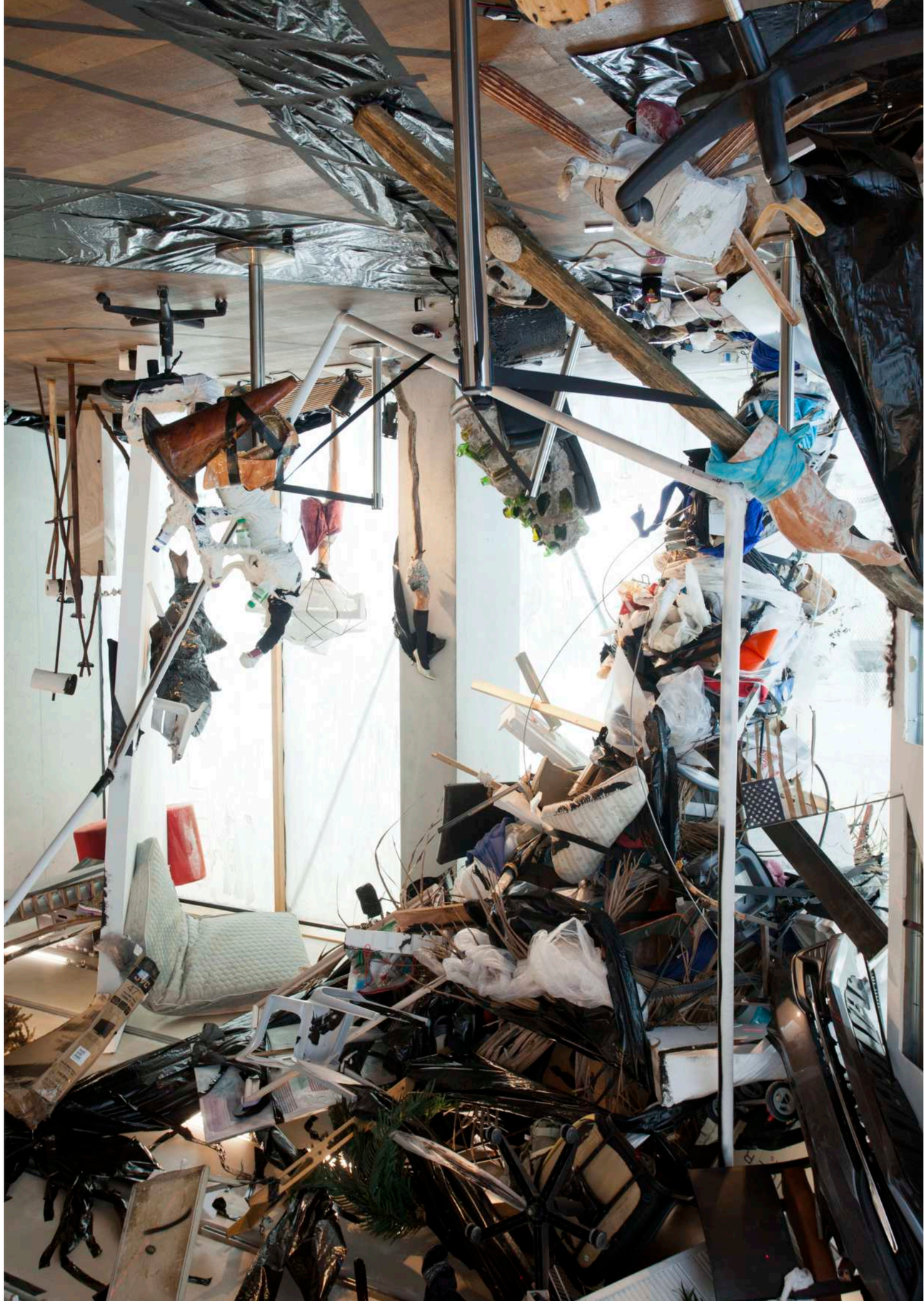
WasteAfterWaste will commence with an ongoing performance from Thursday, February 19 through Sunday, February 22, 2015, wherein performers will display their tattooed body parts through the museum’s glass walls that surround the installation, alluding to how tattoos transform bodies into objects to be 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.

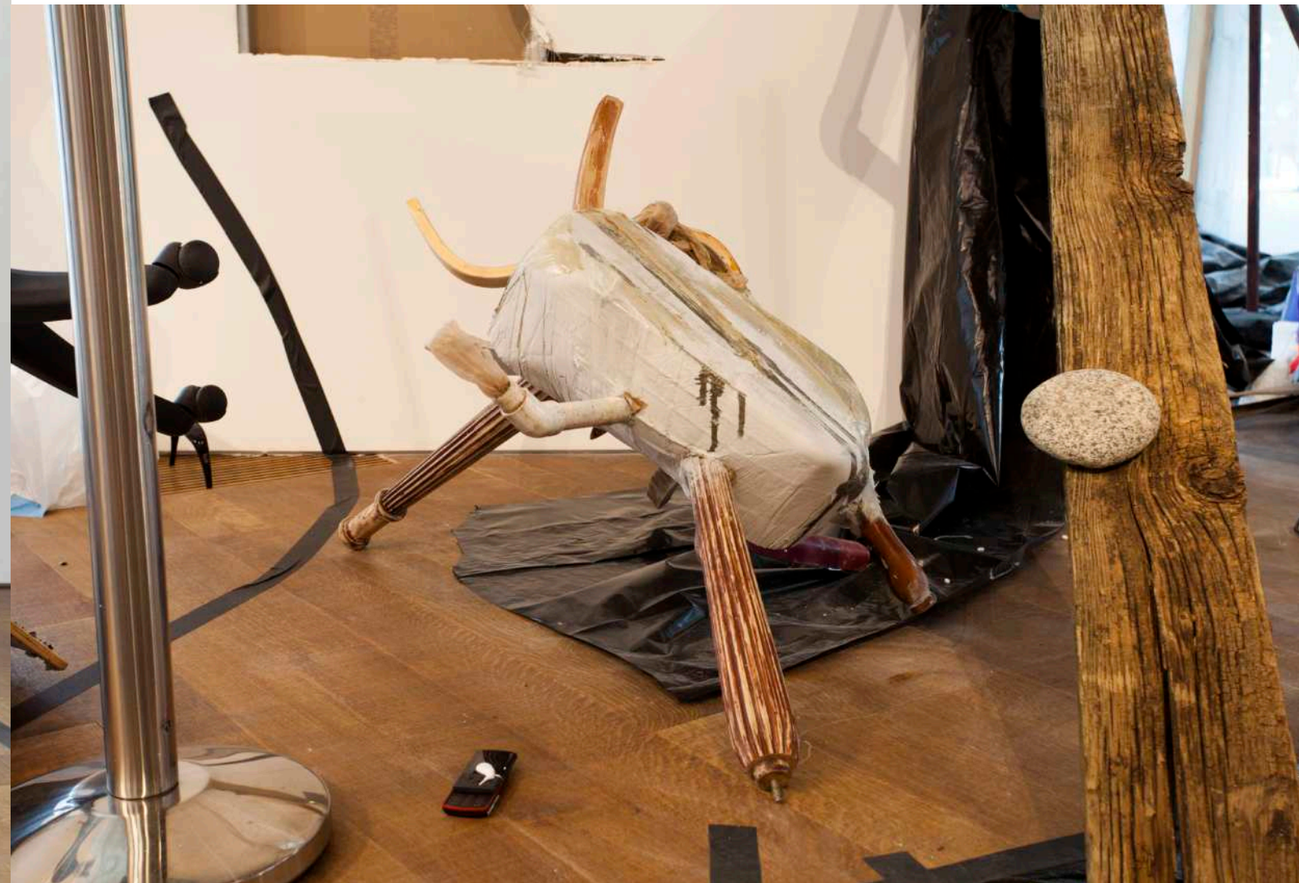
Source : Press release

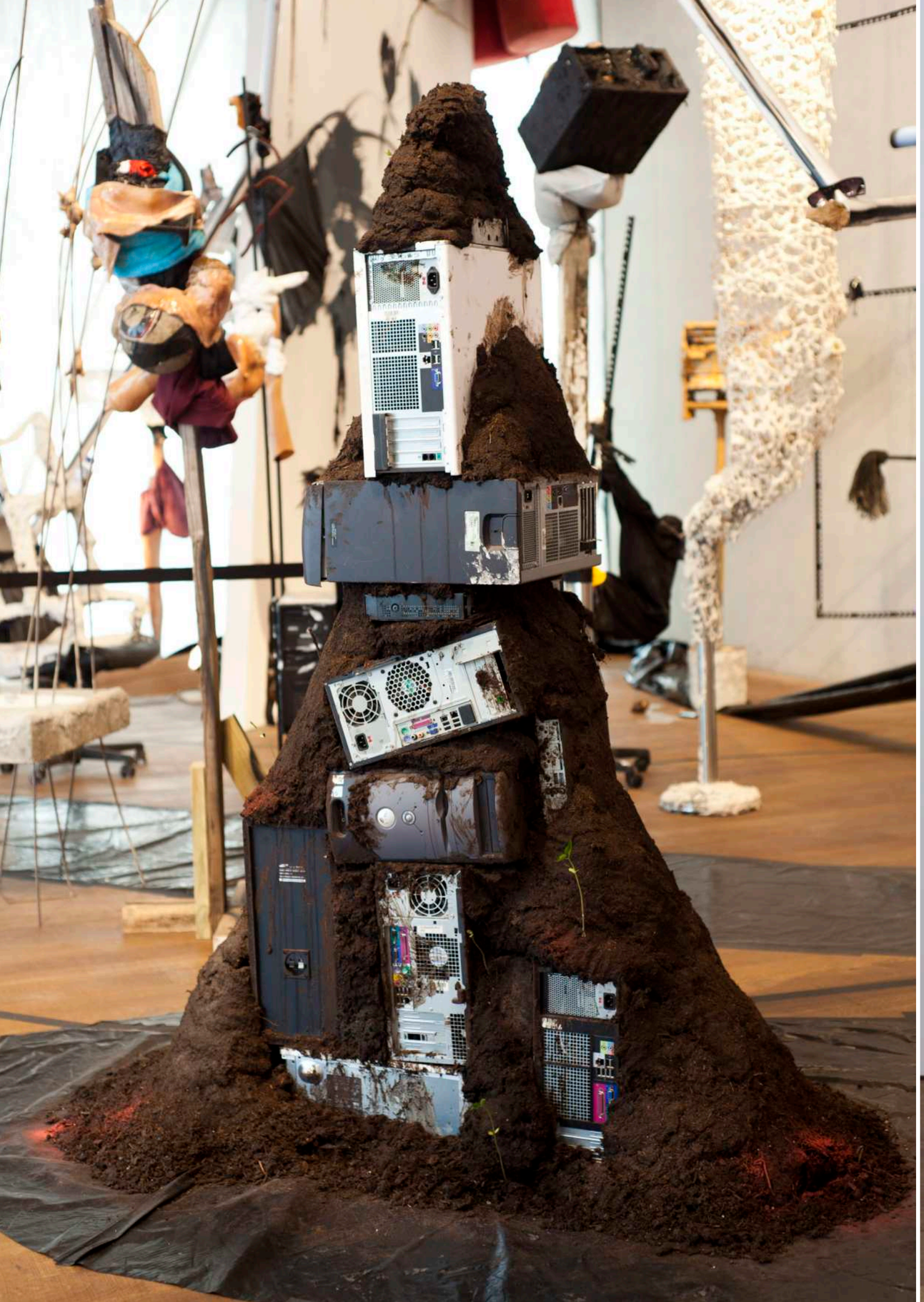
















Exhibition views:
WasteAfterWaste, Pérez Art Museum, Miami, USA, 2015

DIEGO BIANCHI

EXPERIENCIA INFINITA

Group Show

March 20 - Junio 8, 2015

MALBA, Buenos Aires, Argentina

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 Werthein (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.

Source : Press release (excerpt)



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

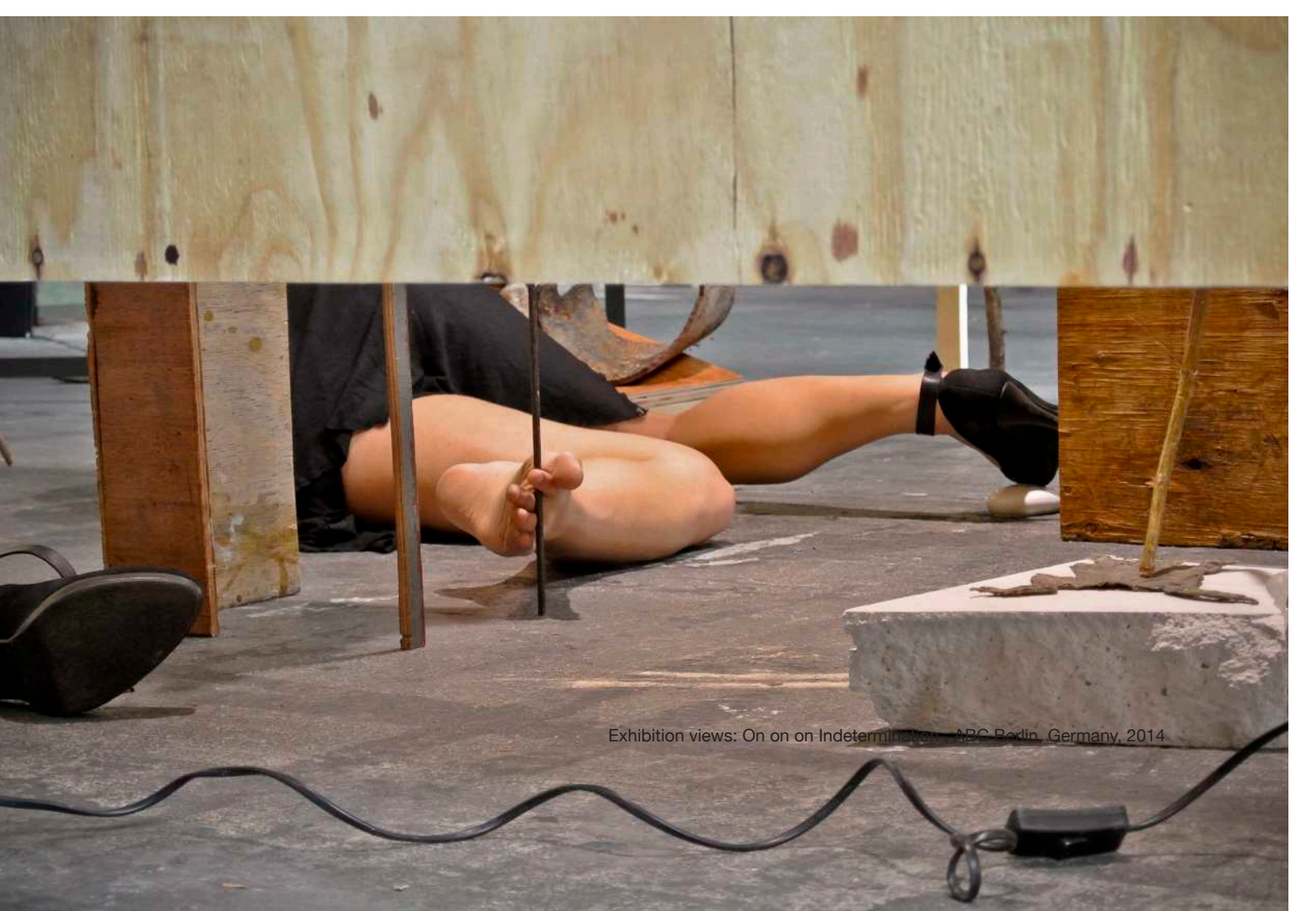
«Come upon your own waste as if it were absolutely unknown. As if the value of things resided in their potential handling and in their ability to witness indolence, use, and decay. Some tiny possibility of endurance. The soft power is intense: that which bends and yields endures. A frozen theatrical 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

Excerpt : Press release









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

DIEGO BIANCHI

MACROECONOMY

Series of 8 photographs (editions of 3) (selection)

C-print on Fujifilm professional DPII pearl paper, 2008







DIEGO BIANCHI

DARK LANDSCAPE ON THE TABLE

Series of 6 small photographs (editions of 3) (selection)

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





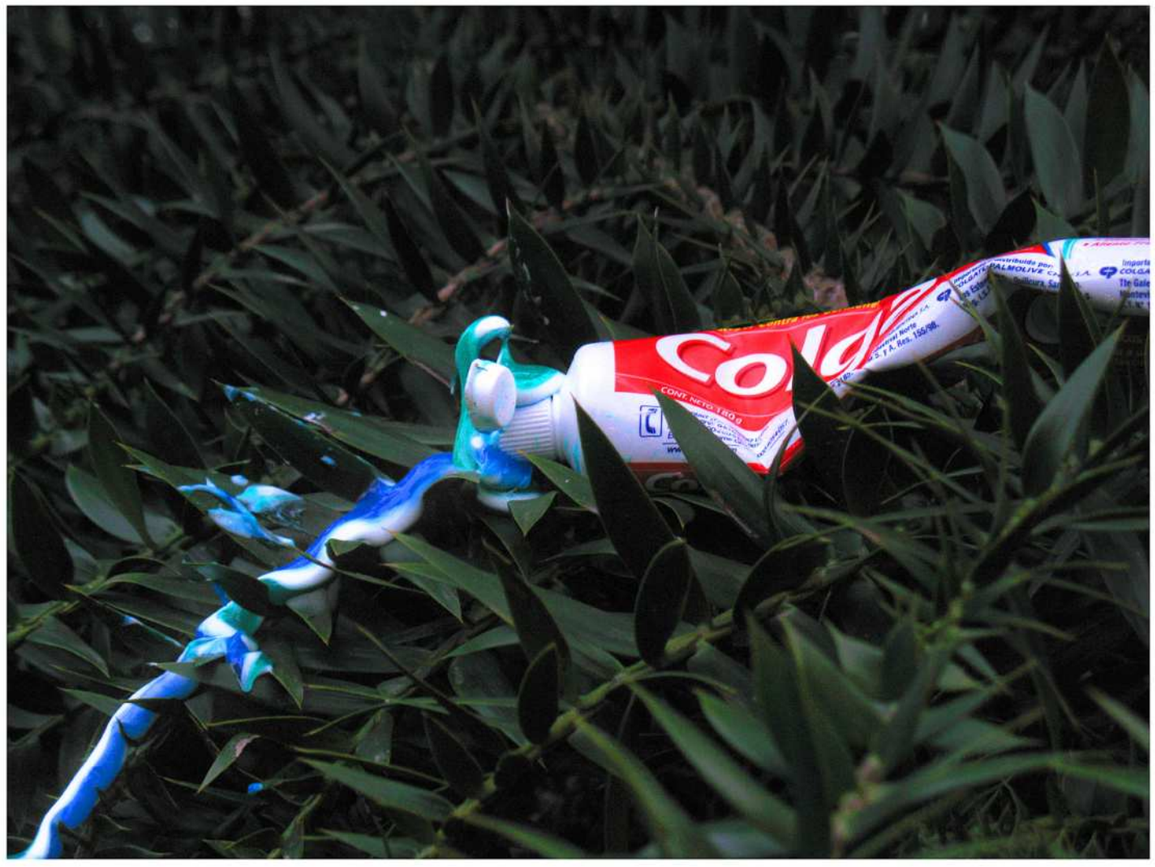
DIEGO BIANCHI

PARAISO

Series of photographs (selection)

C-print on Fujifilm professional DPII pearl paper, 2006


Pine
Brillo
Fabulous
all
Fabulous


Colg



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