

Preview / arteBA 2018

May 24 to 27

Section U-Turn,  
curated by Magalí Arriola  
Booth PR12

A conversation between historical sound sculptures by **William Anastasi** and performance related sculptures by **Diego Bianchi**.

About

# **WILLIAM ANASTASI**

Born in 1933 in Philadelphia, USA.

Lives and works in New York, USA.

Anastasi is one of the very first conceptual artists with, as well, solid connections in his earliest works to Minimalism. In his work Anastasi delicately dissects the differences between seeing and perceiving. He confronts the issue of presentation and exhibition itself and explores the question of "self-sameness" of objects - with tautological truths and perceptions. Anastasi's practice is interdisciplinary, informed by physics, music and social thought. His sculptures, paintings, photographs have like his drawings consistently helped to define the mediums themselves. Like his close friend John Cage, Anastasi is fascinated by the element of chance in creation.

William Anastasi was born in Philadelphia in 1933. The recipient of the 2010 John Cage Award, Anastasi is in nearly every major permanent collection in the US, including the Museum of Modern Art, NY; Metropolitan Museum of Art, NY; Getty Museum, Los Angeles; Philadelphia Museum of Art; Ludwig Museum, Germany; Center for Contemporary Art, Malmo, Sweden; Jewish Museum, NY; Walker Art Center, Minneapolis and Centre Pompidou, among many others. He has had solo exhibitions at the Neuberger Museum of Art, NY; Mattress Factory, Pittsburgh; Whitney Museum of American Art, NY; Kunstmuseum, Düsseldorf and the Drawing Center, NY. Anastasi lives and works in New York.

**Galerie Jocelyn Wolff exhibits at arteBA two key historical Sound Objects and four Blind Drawings.**

**William Anastasi / Sound objects**

"The now legendary exhibition Sound Objects (Dwan Gallery, NY, 1966) showed thirteen objects accompanied by the sounds they made. ....among them, a pneumatic drill with pieces of asphalt driveway it had dug up and two speakers replaying the sound of the digging as well as an electric fan replaying the sound of this fan blowing. These objects are not so much tautological or identical in their extensions as they are selfreflexive in that they reenact their functions in an auditory manner. The sounds are not mirror images of their material structures nor even of their functions. They exist in three distinct but related categories: sounds, action and materials, and each is reflexive to the other.

"The Sound Objects show embodied the analytic quality of early conceptual art. It makes one think of the relationship between images and sound, or between visual and auditory modes of perception. Conceptual art in general approached this topic through language, in a tradition that goes back to Magritte. You know the painting that shows a pipe and the words "This is not a pipe" – the most obvious point is that it's a representation of a pipe, which is very different from being a pipe. A major concern of conceptual art in its youth, so to speak, was the critique of representation as somehow lacking reality compared with real presence. And at the same time there was this concern with the incongruity between different modes of representation, such as the visual and the verbal. They are both supposed to represent the same thing, but they are not alike at all. So the whole question between them and the presented thing arises." "You know there was this ancient theory offered by Greek philosopher Gorgias and also by the Indian Santiveda. They argued that there's no way to prove that your different senses are reporting on the same word."

*Anastasi in conversation with Richard Milazzo, NY 2005*



*Exhibition view of Sound Objects at Dwan Gallery, New York, 1966*

**William Anastasi**  
***Sound Object (Fan)***

1964-2018  
fan, speaker, recording  
ed. 2/3 + 1 A.P.

Fan: 43 x 40 x 25 cm / 17 x 16 x 10 inches  
Pedestal: 119 x 53 x 53 cm / 47 x 53 x 53 inches

*Inv.#WA/S 8*

**Selected exhibition history:**

*Anastasi sound objects*, Dwan Gallery, New York, USA, 1966  
*William Anastasi. A retrospective*, Nikolaj Copenhagen Contemporary Art Center, 2001  
*William Anastasi: sound works 1963-2013*, Hunter College, New York, USA, 2013





**William Anastasi**  
***Sound Object (Fan)***

(detail)

**William Anastasi**  
***Sound Object (Deflated Tire)***

1964 – 2018  
inner tube, speaker, recording  
ed. 2/3 + 1 A.P.  
dimensions variable

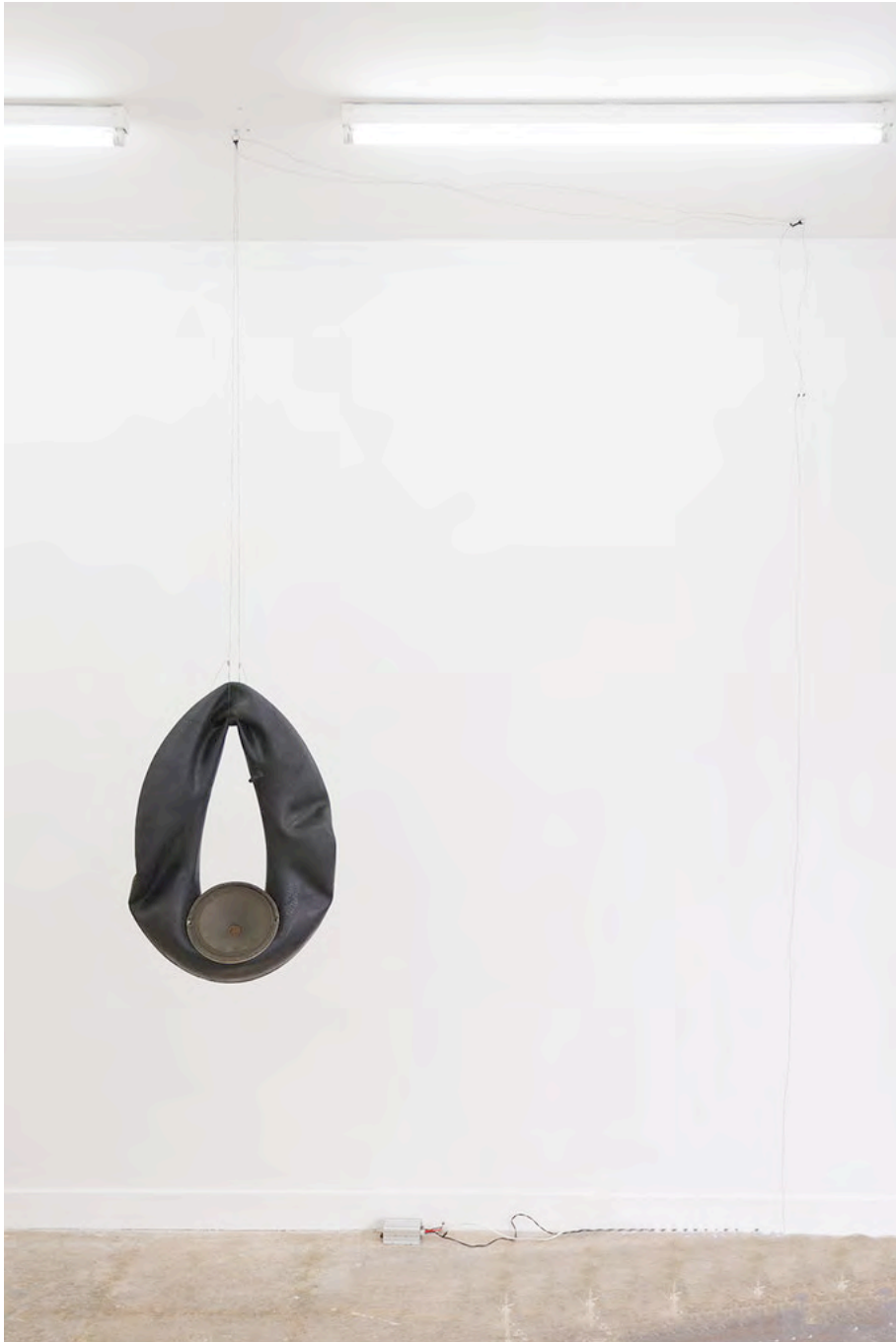
*Inv.#WA/S 10*

**Selected exhibition history:**

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**William Anastasi**  
***Sound Object (Deflated Tire)***

**William Anastasi / Drawings**

*Since the late sixties, Anastasi developed his signature innovation of the use of process in what he refers to as his "unsighted drawings". They were begun in 1963 and are ongoing in continually developing strategies. Anastasi's drawing practice embraces drawing as performance, the incorporation of chance, rigorous focus on the present and the body's relationship to the drawing's execution.*

*His referencing of the body in each of his various drawing strategies is evident from the smallest to the largest works. This is accomplished by a rigorously reduced phenomenological approach where each gesture is tailored to its particular scale and method of execution. A series might begin by folding a paper small enough to fit into a tiny space - the pocket drawing or, in the case of the subway drawing, by placing a small sheet that fits comfortably on his lap while in transit. The viewer later standing before these drawings senses the artist's presence during their execution.*



**William Anastasi**  
***Without Title (Pocket Drawing, 8.11.11)***

2011  
graphite on Chinese paper  
79 x 53 cm

Inv.#WA/D 64



**William Anastasi**  
***Without Title (Walking Drawing, 9.30.12 St. John's)***  
2012  
pencil on paper  
19 x 28.5 cm  
*Inv. #WA/D 227*



**William Anastasi**  
***Without Title (Train Drawing, 10.25.12, 16:55, Trenton)***  
2012  
graphite and ball-point pencil on paper  
19.3 x 28.6 cm  
*Inv. #WA/D 43*

About

# DIEGO BIANCHI

Born in 1969 in Buenos Aires, Argentina.  
Lives and works in Buenos Aires, Argentina.

"Thus far, Diego Bianchi's most paradigmatic works have been installations that operate like landscapes, occupying the entire exhibition space with everyday objects; a sort of all over work or seemingly chaotic metastasi where barely a single crevice is left empty. Before works of this sort, one often feels frustrated by the impossibility of remembering the whole, because even though it upholds a central argument, the whole in Bianchi is most always a plague of delirious formal assemblages that produce an immediate sense of amnesia. At the same time, it is difficult to concentrate on the details in Bianchi's work as one's attention immediately slithers from one thing to the next as if it stops shaking and, hence, impedes conceptualizing the connections. This proliferation does not give shape to an image. And even though each part of the system is substantial, often functioning like an autonomous sculpture lost in the thicket, it is often difficult to abstract the parts from the revulsive and violent force of the set which, when most successful, produces a specific sense of confusion and provocation. That is Bianchi's particular force: an impulse that destroys any serenity, any asepsis, any perceptive complacency. Like a collision, his works confront us with what Blanchot would call "the sovereignty of the accidental", in all its fury and madness.

"Bianchi engages a number of topics related to the Argentine crisis: things abandoned, wrecked, unbridled, decomposed, in a state of decay. Bianchi finds small disasters everywhere and he registers them like a comic ethnographer. Or he replicates and exacerbates them by means of modest interventions in the city that he records with his camera as if they were spontaneous urban situations, effects of anonymous and irreversible processes (his intent is confined to reproductions, rather than invention). In this sense, Bianchi's work from the installation period is directly bound to Robert Smithson's obsession with the "netopic devil" that fatally fills the world with errors, accidents and ruins. Like Smithson when he sets out to register the industrial geography of the suburbs of New Jersey, or when he dumped truckloads of soil on top of a house until its roof split open and it was buried, Bianchi works on the irreversible nature of decay and its processes. He does so, however, on the scale of the pedestrian in the city and in relation to the forces that erode things to the point of paroxysm (idleness, poverty, misuse, time, absurdity). Both Smithson and Bianchi are part of the tradition of artists that do not believe in construction or edification; instead, they look to "the hope of disaster". Both Bianchi and Gabriel Orozco, for instance, observe informality and poverty within their contexts. But Bianchi is never solemn; nor does he deal in images of the poetic. With a few exceptions he is quite crude. If he looks for form, he does so in the formless or the deformed: his is a muddy conceptualism. He never aims high, when he acts like a classical sculptor, he does so begrudgingly, using images that refer to the sickly and painful. Indeed, he delves so deeply into the lowly that he is almost buried in it.

Inés Katzenstein, Irreversible / Enlarge, Bianchi's monographical book

*Diego Bianchi (Buenos Aires, 1969) envisions artistic practice as space of improvisation and indetermination. His work often generates all-encompassing spatial situations that place the viewer in an environment whose aesthetic-conceptual arrangements have been distorted to establish opposing parameters of order and reading. His projects include Museo Abandonado, Bienal Sur, Valparaíso, Chile, 2017; El presente está encantador, Mamba, 2017; Under de sí, Matadero, Madrid, 2015; Wasted Age, Pérez Museum, Miami, 2015; Suspensión de la incredulidad, Malba, 2015; ON ON ON Indetermination, ABC, Berlin, 2014; Into the Wild Meaning, Visual Arts Center, University of Texas, Austin; Feel Free Feel Fear, Slow Burn. An Index of Possibilities, Tilburg 2013; Market or Die, 13 Istanbul Biennale 2013; The Ultimate Realities, 11 Biennale de Lyon, 2012. (cited from Experiencia Infinita, Malba catalogue)*

**Galerie Jocelyn Wolff shows new works by Diego Bianchi produced specially for arteBA 2018.**



**Diego Bianchi**  
***Incienso***

2018  
fiberglass, epoxy putty, sand, brick dust, iron, incense  
unique  
170 x 40 x 40 cm

Inv.#DB/S 82



**Diego Bianchi**  
***Incienso***

(back)





**Diego Bianchi**  
***Incienso***

(detail)



**Diego Bianchi**  
***Raqueta***

2018  
epoxy putty, iron, fiberglass, plastic, pigment  
unique  
approx. 285 x 29 x 70 cm

Inv.#DB/S 83



**Diego Bianchi**  
***Raqueta***

(details)



**Diego Bianchi**  
***Cola celulares***

2018  
foam rubber, jeans, mobile phones, epoxy putty, iron  
unique  
177 x 34 x 38 cm

Inv.#DB/S 84



**Diego Bianchi**  
***Cola celulares***

(detail)



**Diego Bianchi**  
***Res***

2018  
epoxy putty, iron, plastic, pigments, varnish  
unique

Inv.#DB/S 87



**Diego Bianchi**  
***Res***

(back)





**Diego Bianchi**  
***Res***

(detail)





**Diego Bianchi**  
***Bubble Box 1***

2017  
glass, water, objects  
unique  
81 x 56 x 15 cm

Inv.#DB/S 81



**Diego Bianchi**  
***Bubble Box 2***

2017  
glass, objects, pigments, sand, talc  
unique  
75 x 90 x 13 cm

Inv.#DB/S 86