

# DIEGO BIANCHI

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

“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. I studied graphic design at the Universidad de Buenos Aires and worked for many years in that field. Until when I was around thirty-two, I found myself absorbed in contemporary art almost without realizing it; that was eleven years ago and I have not stopped working since 2002. Each project has turned into an extraordinary adventure, and I have been infused with life and knowledge in a way that would not have been possible outside the art practice. I have had the opportunity with my work to interweave reality to the extreme of being able to review it and take it apart as something completely foreign.” \_\_ Diego Bianchi

## BIOGRAPHY

### EDUCATION

Skowhegan School of Painting and Sculpture, Maine, [EUA], 2006.  
Program for Visual Artist, CCRojas-UBA-Kuitca (Beca Kuitca), 2003-2005.  
Critique seminar with Pablo Siquier, 2002-2003.  
Graphic Designer degree, UBA - Universidad de Buenos Aires, 1992.

### TEACHING EXPERIENCE

Annual Critique seminar, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires.[ARG] 2013.  
LEA. Lab of artistic Experimentation. FAENA Art Center.  
Buenos Aires.[ARG] 2012.  
Reflexoes sobre o Mínimo Workshop, SESC São Paulo, Brasil. 2012.  
Anti-Project Workshop, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires.[ARG] 2009/2012.

### AWARDS

Scholarship Program for Visual Artist CCRojas-UBA-Kuitca (2003-2005).  
Scholarship Skowhegan School of Painting and Sculpture, Maine,[USA]. 2006.  
Grant Secretaría de Cultura de la Nación, 2006.  
ArteBA-Petrobras Prime a las Artes Visuales, 2007.

## WORK IN COLLABORATION

Work in collaboration with Luis Garay Dance Company for "Actividad Mental". International Theatre and Dance Festival of Buenos Aires, [ARG]. 2011.

Work in collaboration with Luis Garay Dance Company for "The Divine Comedy". IV Buenos Aires Dance Festival, [ARG]. 2009.

## SOLO EXHIBITIONS (SELECTION)

- 2015 Solo show, Galerie Jocelyn Wolff, Paris, [FRA]  
*WasteAfterWaste*, Project Gallery, Pérez Art Museum, Miami, [USA].
- 2013 *Estado de Spam, (State of Spam)*, Alberto Sendrós gallery, BA. [ARG].  
*Under de si, (under the influence of himself)*, Teatro Argentino de La Plata, TACEC. [ARG].  
*Into the wild meaning*, Visual Arts Center, Texas University, Austin, TX [USA].
- 2012 *Reglas y condiciones (Rules and Conditions)*, Mite Gallery, BA. [ARG].  
*La isla de los links (The Links Island)*, Luis Adelantado Gallery, México DF. [Mex].  
*Economic Choreography*, U-Turn Project Rooms, Arteba, 21 Edition. [ARG].
- 2011 *The Ultimate Realities*, 11th. Biennale de Lyon, A Terrible Beauty is Born, Lyon. [FRA].  
*Ensayo de Situación (Situation Rehearsal)*, Universidad Torcuato Di Tella, Buenos Aires. [ARG].
- 2010 *Ejercicios espirituales (Spiritual Exercises)*, Centro Cultural Recoleta, Buenos Aires. [ARG].  
*Panic picnic*, Banco Ciudad-arteBA 2010, Buenos Aires. [ARG].
- 2009 *Monumento para un sótano (Monument for a basement)*, in collaboration with six artists. Fondo Nacional de las Artes, Buenos Aires. [ARG].  
*La crisis es estética (The crisis is aesthetic)*, X Bienal de la Habana. [CUBA].  
*Un ritmo que nos sigue (A rhythm that follows us)*, Performing Arco 09, Madrid. [ESP].
- 2008 *Las formas que no son (The forms that are not)*, galería Alberto Sendrós, Buenos Aires. [ARG].  
*La música que viene (The music that's coming)*, Museo de Arte Contemporáneo de Rosario, Santa Fe. [ARG].
- 2007 *From deep inside*, Luis Adelantado Gallery, Miami. [USA].  
*La escultura del presente (The sculpture of the present)*, Centro Uno de Arte Contemporáneo, Roca, Río Negro. [ARG].  
*Wake me up when the present arrives*, Locust Projects, Miami. [USA].
- 2006 *My summer bunker Project*, Luis Adelantado Gallery, Miami. [USA].  
*Imperialismo Minimalismo (Imperialism Minimalism)*, galería Alberto Sendrós, Buenos Aires. [ARG].
- 2005 *Escuelita Thomas Hirschhorn (Thomas Hirschhorn's School House)*, en colaboración con Leopoldo Estol, galería Belleza y Felicidad, Buenos Aires. [ARG].

- 2004            *Daños (Damages)*, galería Belleza y Felicidad, Buenos Aires. [ARG].  
*Estática (Static)*, galería Alberto Sendrós, Buenos Aires. [ARG].
- 2003            *Embale (Pack)*, Raumkunst, Boquitas Pintadas, Buenos Aires. [ARG].

## GROUP EXHIBITIONS (SELECTION)

- 2015            *Experiencia infinita*, Malba, Buenos Aires, Argentina  
*My Buenos Aires*, La Maison Rouge, Paris, France
- 2013            *13th Istanbul Biennial, Mom, am I a barbarian?* Salt, [TUR].  
*Slow Burn, Fundament Foundation, An index of possibilities*, spoorzone 013, Tilburg, [Netherlands]  
*Premio Braque*, Universidad 3 de febrero, Caseros. [ARG].
- 2012            *Aire de Lyon*, Fundación PROA, Buenos Aires. [ARG].  
*Nuevas Tendencias*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires. [ARG].
- 2011            *Lo cotidiano de doce artistas*, Museo de Arte Contemporáneo de Salta, Salta. [ARG].
- 2010            *Beuys y más allá – El enseñar como arte*, Centro Cultural Recoleta, Buenos Aires. [ARG].
- 2007            *Ouro sentimental*, Museo de Arte Contemporáneo de Niteroi, Río de Janeiro. [BRA].  
*Éjhuno, mas parece Novembro*, Galería Polinesia, San Pablo. [BRA].  
*Premio arte, BA-Petrobras a las Artes Visuales*, Buenos Aires. [ARG].
- 2006            *Jardines de Mayo*, Casa de la Cultura, Buenos Aires. [ARG].



## BIBLIOGRAPHY

### CATALOGS

- 2015 *Experiencia Infinita, Texts: Agustín Pérez Rubio, Alan Pauls, Jean-Pierre Cometti, Ciudad Autónoma de Buenos Aires : Fundación Eduardo F. Constantini (éd.), Buenos Aires, Arg.*
- 2011 *Enlarge, Diego Bianchi Works 2003-2010, Kültür Büro Barcelona Buenos Aires, Arg.*

### PRESS ARTICLES (SELECTION)

- 2013 Diego Bianchi 13.Istanbul Biennial Mom, Am I a barbarian? \_Guide  
Diego Bianchi habla de su muestra "Reglas y condiciones", Los Inrockuptibles, BA, Arg
- 2011 Diego Bianchi, Enlarge, KBB. KulturBuro Barcelona/ Buenos Aires. 2011.
- 2010 Victoria Noorthoorn, ArtForum, Best of the year, P.217, NY, EUA, dic. 2010.  
Skulpi, P.71, Berlín, GER., 2010.  
Claudio Iglesias, "El karma de ciertas cosas", Página 12, Radar, N° 724, Buenos Aires, ARG., 2010.  
Marina Oybin, "Inquietante colección de cuerpos y sombras", Revista Ñ, N° 359, Buenos Aires, ARG., 2010.  
Daniel Molina, "Los delirios del cuerpo", Perfil, Cultura, Buenos Aires, ARG., 8 de agosto 2010.
- 2009 Eva Grinstein, Artecontexto, N° 21, P.90, Madrid, ESP., 2009.
- 2008 Carlos Huffmann, "Son o no son", Página 12, Radar, N° 645, Buenos Aires, ARG., 2008.
- 2007 Arte Contemporáneo Donaciones y Adquisiciones, Malba-Fundación Costantini, P.52 y 162, Buenos Aires, ARG., 2007.  
Maison & Objet, Cahier d' inspirations, N° 11, P.3, París, FR., 2007.  
Industria Argentina - Arte contemporáneo en construcción, P. 64, Buenos Aires, ARG., 2007.
- 2006 María Gainza, ArtForum, P.275, NY, EUA, oct. 2006.  
Laura Batkis, Lápiz, N° 224, P.82, Madrid, ESP., 2006.
- 2005 María Gainza, "Actividades prácticas", Página 12, Radar, N°482, Buenos Aires, ARG., 2005.  
Gustavo Marrone, "Proyecto Bs As", B-guided, N°24, P.17, Barcelona, ESP., verano 2005.
- 2004 Otra parte, N°2, Buenos Aires, ARG, 2004.

# 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*.

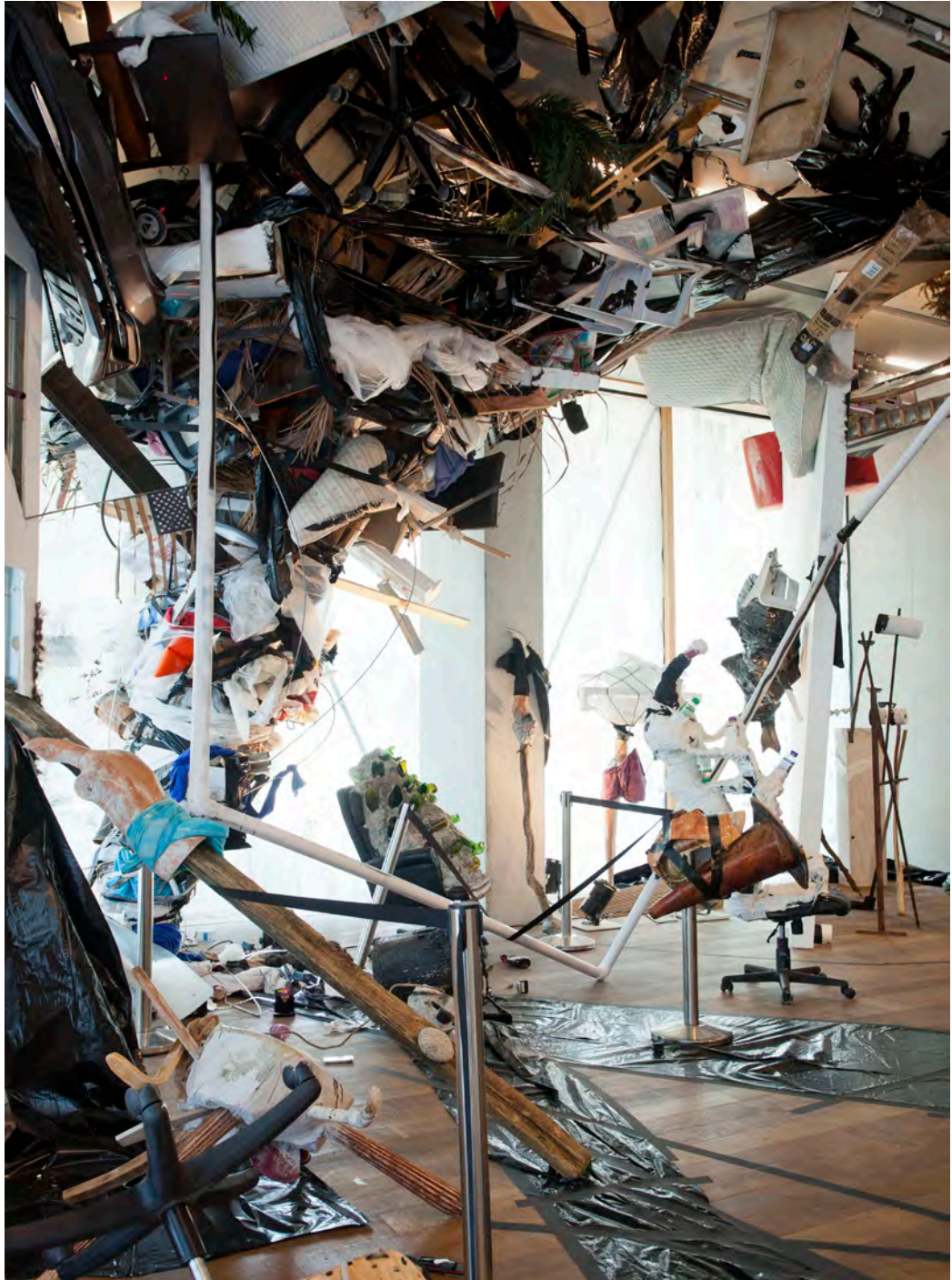
*WasteAfterWaste* will commence with an ongoing performance from Thursday, February 19 through Sunday, February 22, 2015, wherein performers will display their tattooed body parts through the museum’s glass walls that surround the installation, alluding to how tattoos transform bodies into objects to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

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





Diego Bianchi  
WasteAfterWaste, 2015

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





Diego Bianchi  
WasteAfterWaste, 2015

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

Galerie Jocelyn Wolff





Diego Bianchi  
WasteAfterWaste, 2015

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





Diego Bianchi  
WasteAfterWaste, 2015

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



Diego Bianchi  
WasteAfterWaste, 2015

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





Diego Bianchi  
WasteAfterWaste, 2015

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





Diego Bianchi  
WasteAfterWaste, 2015

Exhibition view: 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 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.

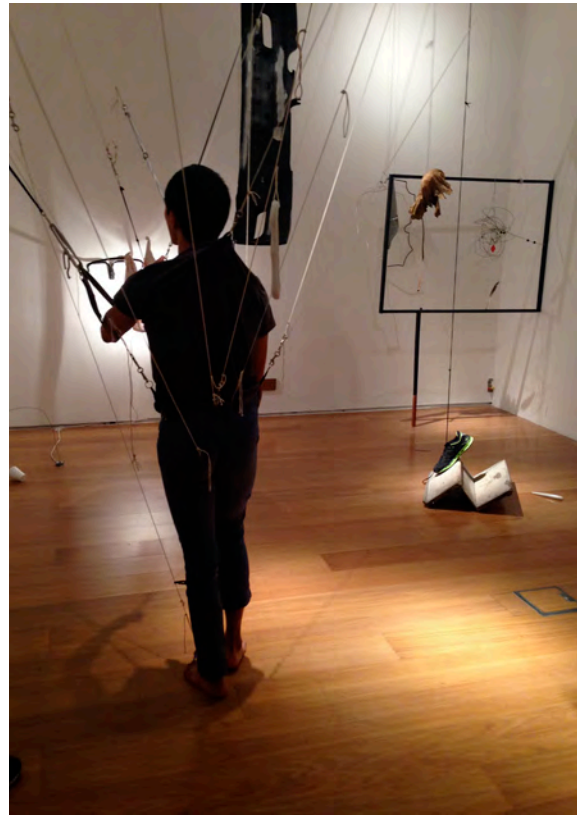




Diego Bianchi

Exhibition view: MALBA, Argentina, 2015

Galerie Jocelyn Wolff



Diego Bianchi

Exhibition view: MALBA, Argentina, 2015

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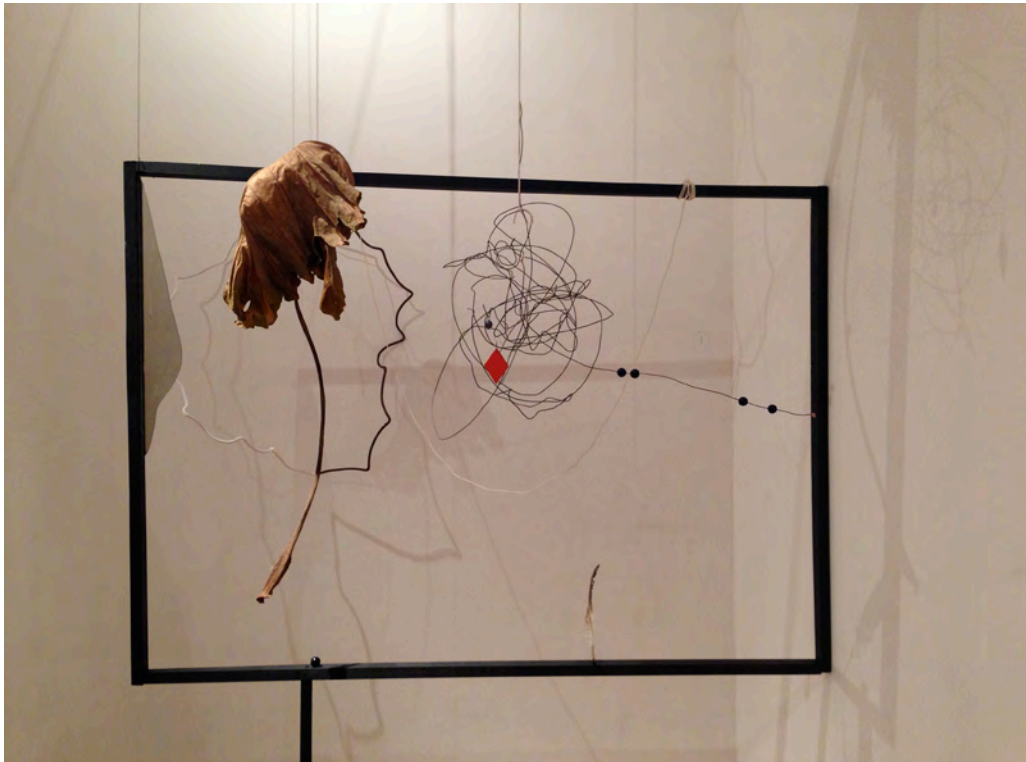
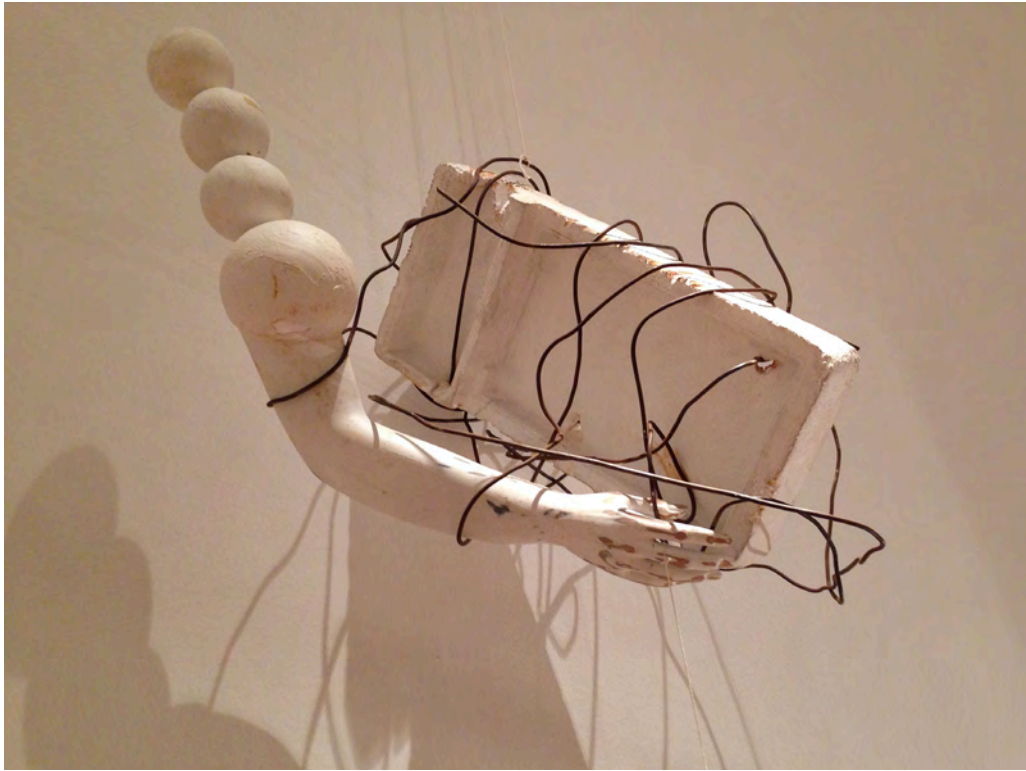




Diego Bianchi

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Diego Bianchi

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# 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  
On on on Indetermination, 2014

Exhibition view: ABC Berlin, Germany, 2014





Diego Bianchi  
On on on Indetermination, 2014

Exhibition view: ABC Berlin, Germany, 2014

Galerie Jocelyn Wolf



Diego Bianchi  
On on on Indetermination, 2014

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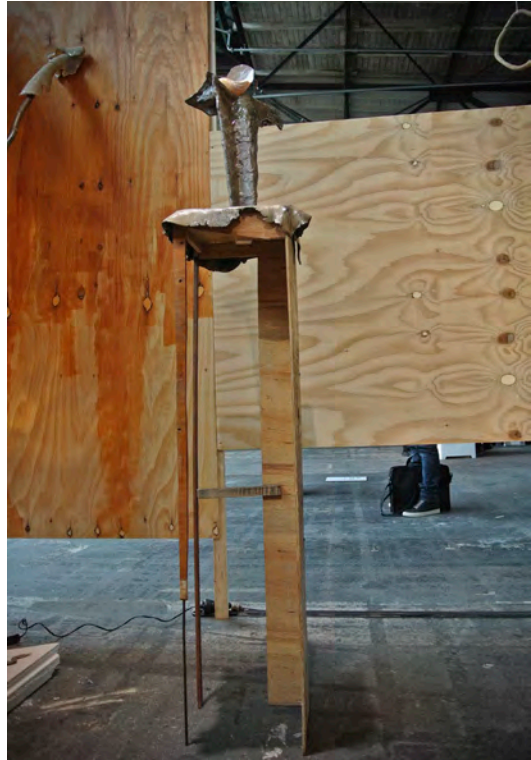
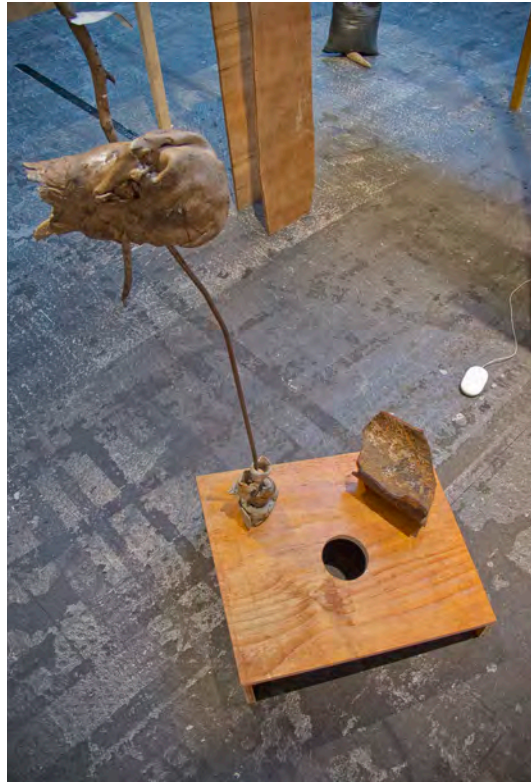


Diego Bianchi  
On on on Indetermination, 2014

Exhibition view: ABC Berlin, Germany, 2014

Galerie Jocelyn Wolf





Diego Bianchi  
On on on Indetermination, 2014

Exhibition view: ABC Berlin, Germany, 2014

Galerie Jocelyn Wolff



www.  
diegobianchi.com.ar

DIEGO  
BIANCHI





## 1. Contact information

### Diego Bianchi

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(1427) Ciudad de Buenos Aires  
Argentina

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E-MAIL ADDRESS:

diegobianchi@ciudad.com.ar  
digobianchi@gmail.com

WEB PAGE:

www.diegobianchi.com.ar

## 2. curriculum vitae

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

### Education

Skowhegan School of Painting and Sculpture, Maine, [EUA], 2006.  
Program for Visual Artist, CC Rojas-UBA-Kuitca (Beca Kuitca), 2003-2005.  
Critique seminar with Pablo Siquier, 2002-2003.  
Graphic Designer degree, UBA - Universidad de Buenos Aires, 1992.

### Teaching Experience

Annual Critique seminar, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires. [ARG] 2013.  
LEA. Lab of artistic Experimentation. FAENA Art Center. Buenos Aires. [ARG] 2012.  
Reflexoes sobre o Mínimo Workshop, SESC São Paulo, Brasil. 2012.  
Anti-Project Workshop, Program for Visual Artist, Universidad Torcuato Di Tella, Buenos Aires. [ARG] 2009/2012.

### Awards

Scholarship Program for Visual Artist CC Rojas-UBA-Kuitca (2003-2005).  
Scholarship Skowhegan School of Painting and Sculpture, Maine, [USA]. 2006.  
Grant Secretaría de Cultura de la Nación, 2006.  
ArteBA-Petrobras Prime a las Artes Visuales, 2007.

### Work in Collaboration

Work in collaboration with Luis Garay Dance Company for "Actividad Mental". International Theatre and Dance Festival of Buenos Aires, [ARG]. 2011.  
Work in collaboration with Luis Garay Dance Company for "The Divine Comedy". IV Buenos Aires Dance Festival, [ARG]. 2009.

### Selected one person exhibitions

- 2013** **Estado de Spam**, (State of Spam), Alberto Sendrós gallery, BA. [ARG].  
**Under de si**, (under the influence of himself), Teatro Argentino de La Plata, TACEC. [ARG].  
**Into the wild meaning**, Visual Arts Center, Texas University, Austin, TX [USA].
- 2012** **Reglas y condiciones** (Rules and Conditions), Mite Gallery, BA. [ARG].  
**La isla de los links** (The Links Island), Luis Adelantado Gallery, México DF. [Mex].  
**Economic Choreography**, U-Turn Project Rooms, Arteba, 21 Edition. [ARG].
- 2011** **The Ultimate Realities**, 11th. Biennale de Lyon, A Terrible Beauty is Born, Lyon. [FRA].  
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## 2. curriculum vitae

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**Un ritmo que nos sigue** (A rhythm that follows us), Performing Arco 09, Madrid. [ESP].
- 2008 **Las formas que no son** (The forms that are not), galería Alberto Sendrós, Buenos Aires. [ARG].  
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**La escultura del presente** (The sculpture of the present), Centro Uno de Arte Contemporáneo, Roca, Río Negro. [ARG].  
**Wake me up when the present arrives**, Locust Projects, Miami. [USA].
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- 2005 **Escuelita Thomas Hirschhorn** (Thomas Hirschhorn's School House), en colaboración con Leopoldo Estol, galería Belleza y Felicidad, Buenos Aires. [ARG].
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### Selected Group exhibitions

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**Premio Braque**, Universidad 3 de febrero, Caseros. [ARG].
- 2012 **Aire de Lyon**, Fundación PROA, Buenos Aires. [ARG].  
**Nuevas Tendencias**, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires. [ARG].
- 2011 **Lo cotidiano de doce artistas**, Museo de Arte Contemporáneo de Salta, Salta. [ARG].
- 2010 **Beuys y más allá – El enseñar como arte**, Centro Cultural Recoleta, Buenos Aires. [ARG].
- 2007 **Ouro sentimental**, Museo de Arte Contemporáneo de Niteroi, Río de Janeiro. [BRA].  
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**Premio arteBA–Petrobras a las Artes Visuales**, Buenos Aires. [ARG].
- 2006 **Jardines de Mayo**, Casa de la Cultura, Buenos Aires. [ARG].

## 2. curriculum vitae/bio

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. I studied graphic design at the Universidad de Buenos Aires and worked for many years in that field. Until when I was around

thirty-two, I found myself absorbed in contemporary art almost without realizing it; that was eleven years ago and I have not stopped working since 2002. Each project has turned into an extraordinary adventure, and I have been infused with life and knowledge in a way that would not have been possible outside the art practice. I have had the opportunity with my work to interweave reality to the extreme of being able to review it and take it apart as something completely foreign.

### Selected bibliography and press

- Diego Bianchi 13. Istanbul Biennial Mom, Am I a barbarian? \_Guide  
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Daniel Molina, "Los delirios del cuerpo", Perfil, Cultura, Buenos Aires, ARG., 8 de agosto 2010.  
Eva Grinstein, Artecontexto, N° 21, P.90, Madrid, ESP., 2009.  
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Arte Contemporáneo Donaciones y Adquisiciones, Malba-Fundación Costantini, P.52 y 162, Buenos Aires, ARG., 2007.  
Maison & Objet, Cahier d' inspirations, N° 11, P.3, París, FR., 2007.  
Industria Argentina – Arte contemporáneo en construcción, P. 64, Buenos Aires, ARG., 2007.  
María Gainza, ArtForum, P.275, NY, EUA, oct. 2006.  
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Gustavo Marrone, "Proyecto Bs As", B-guided, N°24, P.17, Barcelona, ESP., verano 2005.  
Otra parte, N°2, Buenos Aires, ARG, 2004.



ENLARGE,  
Diego Bianchi Works  
2003.2010  
280 pag, full color.





An installation-performance-theatre project. The stage of an experimental theater programme became a ring, a landscape where reality was dismantled to surrender and rub in impure fiction. 50 performers resist, adapt and overadapt to this unstable system of rules for one hour. A scene digging in on itself. To build a perfect accident. To study obsession; Personal and assigned obsession, To re-

cover behaviours, to manipulate them and to pass them through. Training to fail. Forced training. Ecosystem of disaster. Absolute and horizontal materiality to return things to their being-thing and to return humans to their human-being. The spectator has the possibility to walk around the stage. Work in collaboration with the choreographer Luis Garay. [vimeo.com/79950356](https://vimeo.com/79950356)  
password: diegoluis

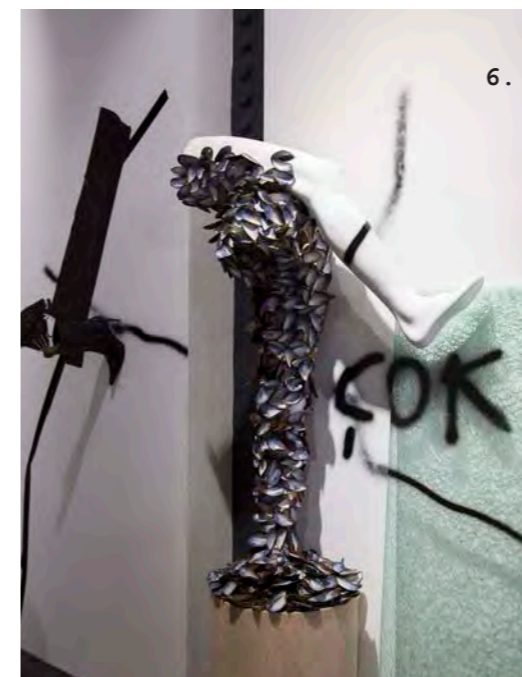
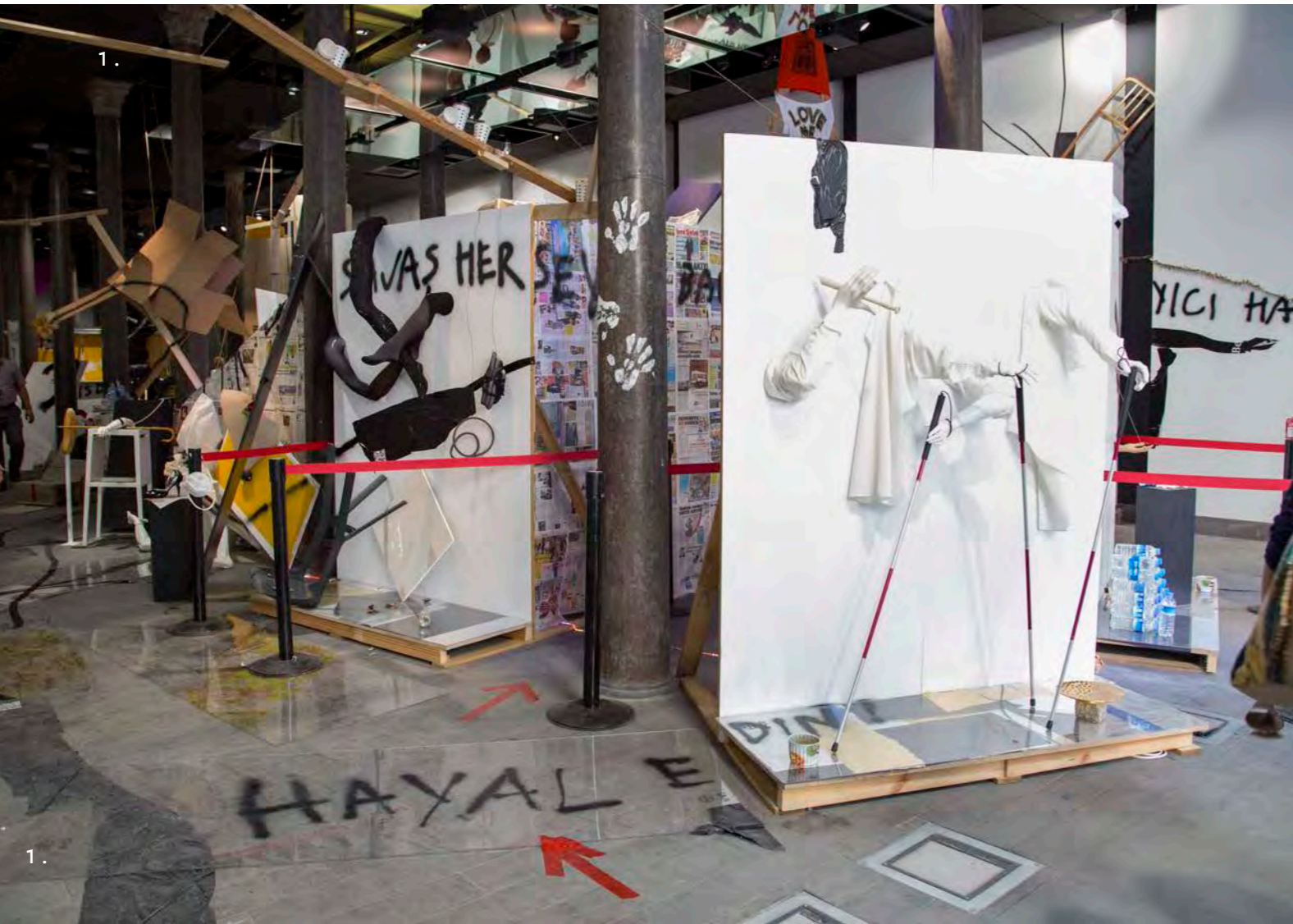




### 3.2. Market or Die

CURATOR: FULYA ERDEMCI

INSTALLATION, PERFORMANCE.  
13TH ISTANBUL BIENNIAL: MOM, AM I A BARBARIAN? TURKEY. 2013



The work was located in Istikal street, the most popular, crowded and commercial street of Istanbul. The decision was to make permeable a distant art space to the aesthetic of the street and the common people itself. Employing the structure of shop windows and street stalls activated by performing situations (2,3,4,7), the work composes a surrealistic view of the unstable social moment in Turkey. Political sentences from May 68' were painted on the wall by the artist and followed by visitors spontaneous graffiti.



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4.

5.





Documentary and hyperrealistic momentum of contemporary city life are remarked and exposed. Ready made performances question how much reality can support the fiction.  
1. A structure with 3 persons inside evokes marginal street workers commonly found in any South American city: "car watchers", "car glass cleaners", "publicity flyer dealers").



4. Entrance hall mirror with a shelf and a hole with red hair sticking out.  
5. nigerian immigrant seller was invited to put his stall and sale his goods in the gallery during the exhibition.  
2, 6. Boxes and shop windows with lectures of the underneath city life inside, were used for the layout of the room.

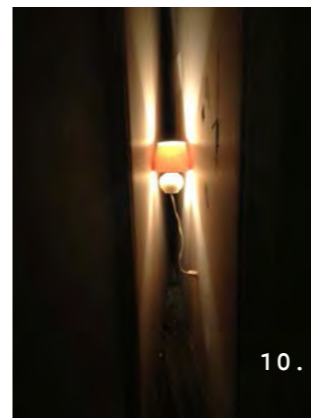
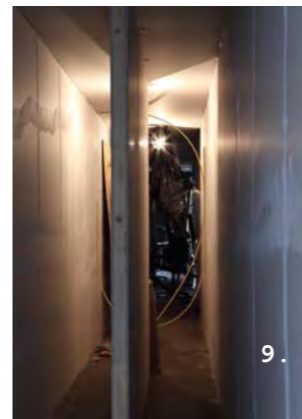




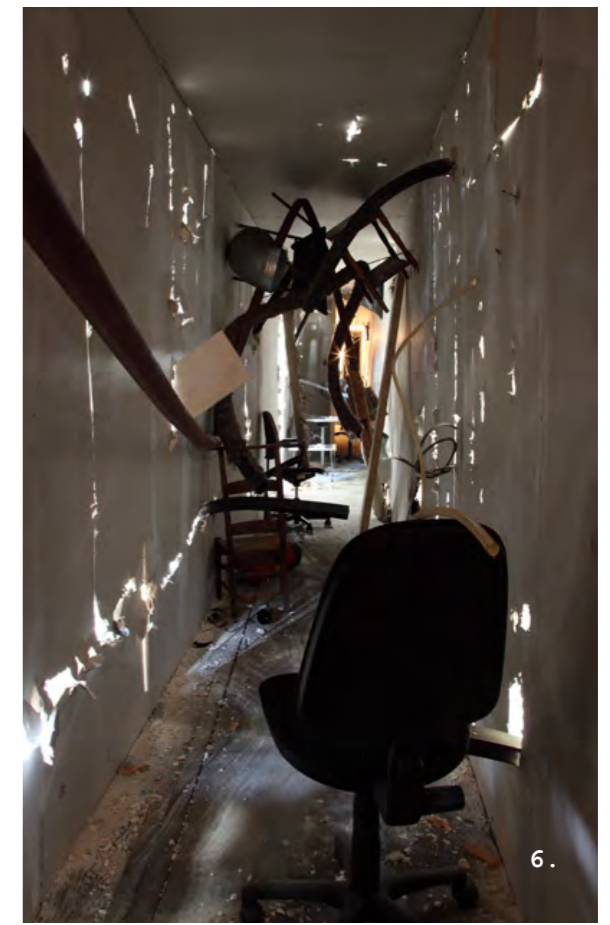
### 3.4. Feel Free Feel Fear

CURATOR: CHRIS DRIESSEN

INSTALLATION.  
SLOW BURN, AN INDEX OF POSSIBILITIES. TILBURG, NETHERLANDS. 2013



A sixty meters corridor was built in a monumental building in an old railway zone of Tilburg (7). Inside the corridor un-estable object compositions put on guard the spectator. The corridor became a training for the senses (1-6). in the first part there were two deviations, the first leading to an abandoned bath and the next one to a darkroom full of perforations from the outside. Some parts of the corridor became very stretch to pass through and other caotic and fragile (6). There were emergency exits to allow the spectator escape from the lane (8).





### 3.5. Into the wild meaning

CURATOR: STERLING ALLEN

INSTALLATION, SCULPTURE, PERFORMANCE.  
VISUAL ARTS CENTER. TEXAS UNIVERSITY. AUSTIN, TEXAS, USA. 2013



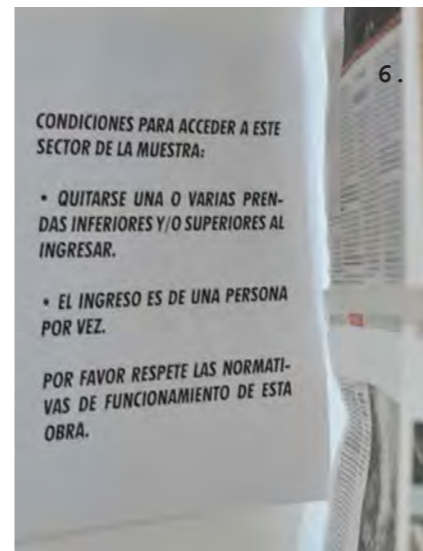
The varied appliances that had been collected were disassembled by DB and the art students. The parts were used to generate patterns, precised classifications, mixed systems, landscapes and sculptures. Barricades were put up, and to get into the space it was necessary to crawl under tables or to go through a refrigerator or a wardrobe (1). The entire space was saturated with stuff making it really difficult to get around. The superposition of all the elements (sculptures, situations, taxonomies and performances) under strict laws generate a precise sense of chaos. A layout to unravel the chaos.







1-2-5-7. The space of a small non-main-stream gallery was divided by means of a structure made of wood and cultural supplements from the newspaper. In the first section, the ceiling was 80 cm (about 30 inches) high, which meant that this part of the exhibition had to be crawled through. 3-4-6. In a second section, there was a printed sign asking people to take off a garment before going in. Once the garment had been removed, the participant could go into the sector by the front display window that looks onto a large avenue in Buenos Aires, visible to passersby on the street or in public transportation.



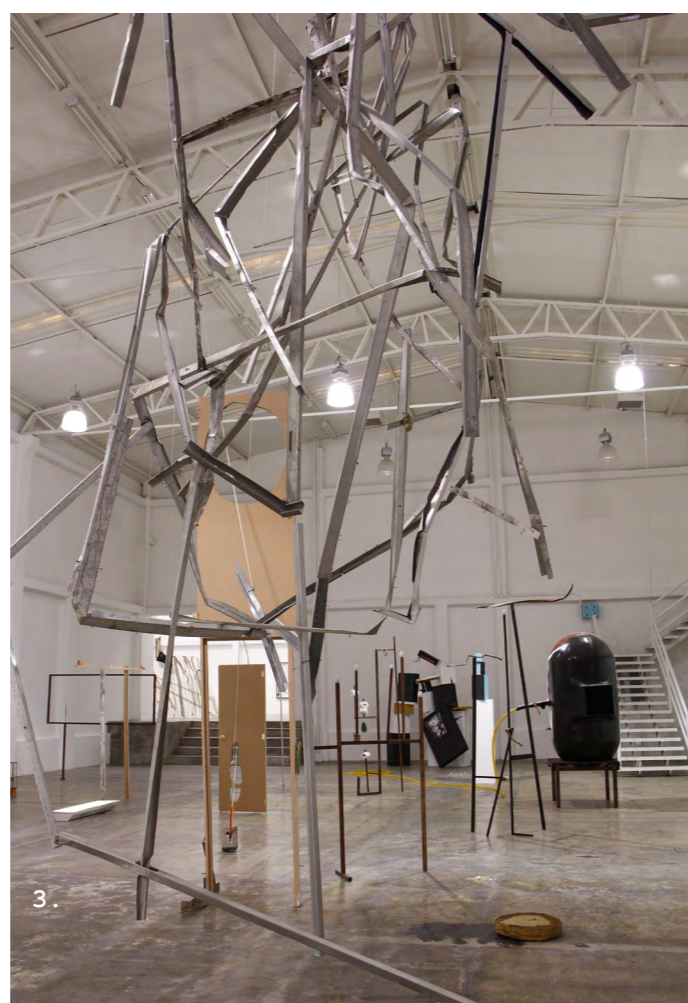
6. **CONDICIONES PARA ACCEDER A ESTE SECTOR DE LA MUESTRA:**

- QUITARSE UNA O VARIAS PRENDAS INFERIORES Y/O SUPERIORES AL INGRESAR.
- EL INGRESO ES DE UNA PERSONA POR VEZ.

POR FAVOR RESPETE LAS NORMATIVAS DE FUNCIONAMIENTO DE ESTA OBRA.







The piece was made from banal objects collected on the street, the local fairs or from the renovation materials of a sector of the gallery, as well as a number of frames and canvas stretches in disuse that were found in the place. The frames and other structures were transformed in tens displayer to exhibit the found and selected object as findings. Part of the space was divided into a kind of virtual room (1.) without walls; "the invisible room", enclosed by hanging works

without bottoms and a doorframe as entrance, functioned as a kind of VIP lounge for various objects in particular relationships. A giant hanging marionette made with aluminum structures in disuse (3.), hanged in the middle of the room tied with several ropes. In the second room, a dungeon was installed: DB had a rope tied to his elbow from which a sort of misshapen puppet hung, swinging back and forth clumsily while moving other structures (4-5.).



### 3.8. The Ultimate Realities

CURATOR: VICTORIA NOORHOON

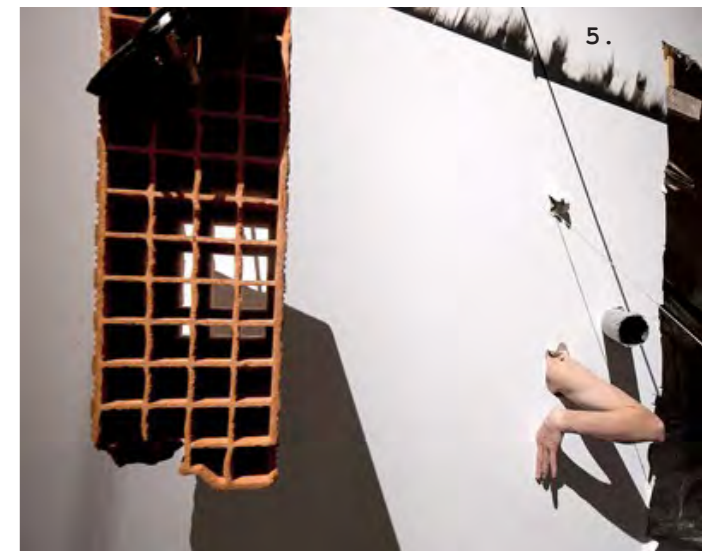
INSTALLATION, SCULPTURE, PERFORMANCE.  
11 BIENNALE DE LYON. LYON, FRANCE. 2011



The doomsday theory was the first step to think this work. The entire space was transformed to place sculptures of different status, cutting some walls, rebuilding others and burning some others; removing and blocking windows, covering part the floor and generating a system of ropes that pierced the walls. Sculptures populating the space were made as cement blocks capturing unusual items such as pillows, toilet paper, newspa-

pers, egg. Some appliances, furnitures and recollected objects were intervened and mannequins were used to generate sculptures practicing yoga or sports positions. (3-4)

4. For the first two days of the exhibition, DB spent hours in a hollow space between two walls. He stuck his arms through holes in either of the walls moving them slightly, tapping the walls, or just hanging there.







Two projects were superimposed in the same space: a light installation by Karina Peisajovich that consisted of a layout of light fixtures whose intensity went from total darkness to bright light and back over the course of a six-minute interval; and DB's work which consisted of a performance-installation with five participants. The installation made use of industrial and construction objects (bricks, posts, rubble, iron, asphalt paint). DB painted a wall in the back with white paint and moved the objects and the liquid on the floor throughout, while the four performers, placed in industrial tubing and an iron ball, wobbled around and turned one after the other or together according to specific light and sound signals. The performance lasted two hours and took place four times.



[www.youtube.com/watch?v=tvWA4UkmU88](http://www.youtube.com/watch?v=tvWA4UkmU88)  
[www.youtube.com/watch?v=JL1-tBxf18](http://www.youtube.com/watch?v=JL1-tBxf18)





1.



4.



5.



2.



3.

Throughout the room there is a pulley and ropes system from which wooden structures and objects hang. the theatrical lighting pretends to generate a dramatic scene of extreme fragility. the sculptures are arranged in space like sports players in a field. Each one represented yoga positions (4-5), sadomasochism and torture (3). The human body was conceived as an empty form that could be



6.

disassembled and reassembled in varied ways  
2. In the center of the room sits a platform with cutouts from which the hands of two ballerinas lying on the floor establish a gestural silence dialogue.





Exploration of the sculptorial format through the use of rustic and raw materials.

1. Partial view of the main room.  
2. Woman Glass sculpture detail.  
3. During the opening, DB places himself on a platform pending from the center of the room and exhibits his butt through a hole.  
4-5. Rear view access to the installation, wall of starch.







1.

In this work, fire and peanut butter were used on the inner walls of a wooden container. Then, for a period of several days, trash from local fast-food chains was collected. Combo meals and leftover food were dissected in display cases; a microwave was used to cook a number of items and all the material was labeled. The materials used to make the rest of the sculptures in the installation included donuts, hotdogs, noodles, cans of energy drinks, bread, and beans.



2.



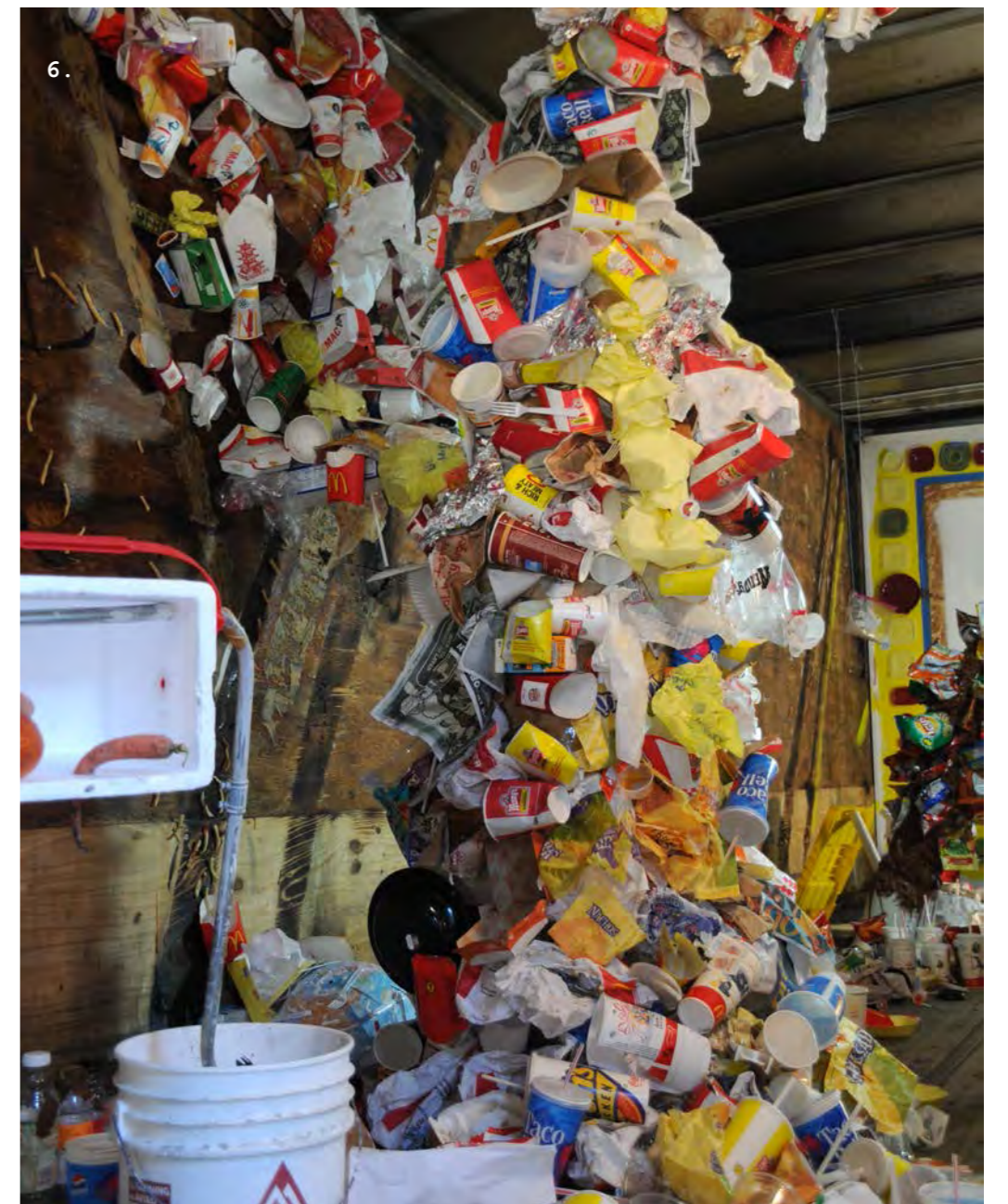
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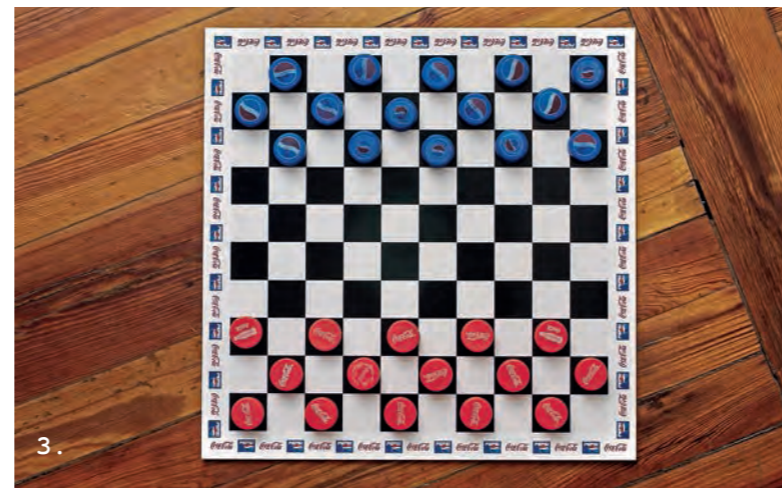




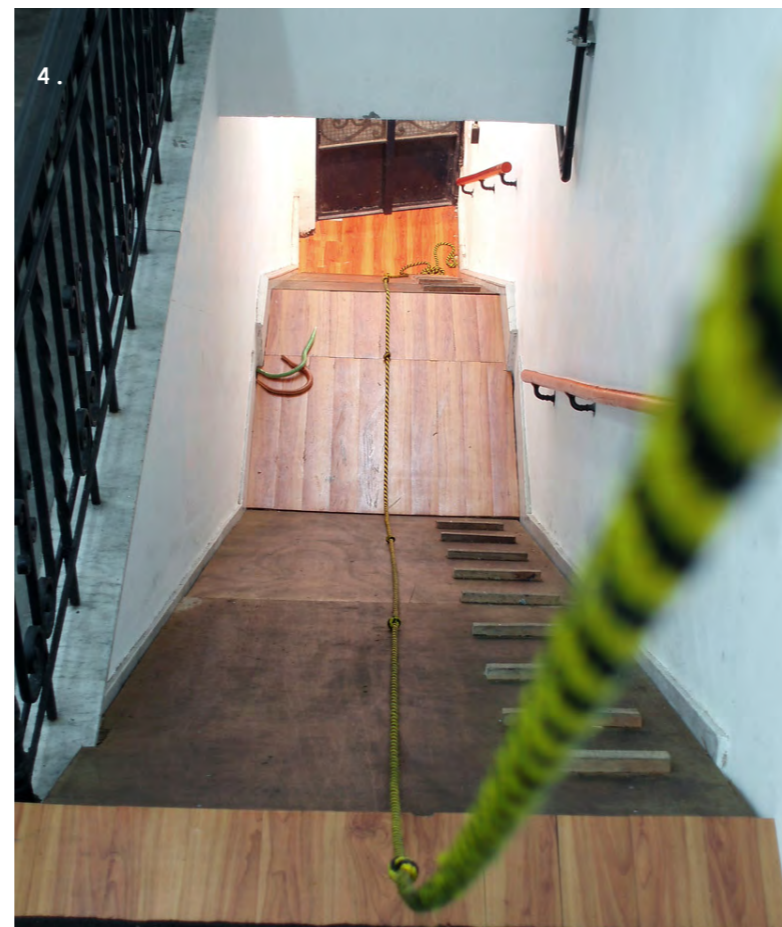
1.



2.



3.



4.



5.



6.

1-4. Stairs leading to gallery transformed into a ramp.  
 2. UHU glue stick vs. Plasticola (local glue).  
 3. Pepsi vs. Coca-Cola chessboard.  
 5. View of main room.  
 6. Mud volcanoes with soft drinks inside. Reproductions of works by Dan Flavin and Donald Judd. Patterns made with shells, camouflage table.





Frozen hurricane. Installation with cardboard, plastic, wire, furniture, garbage, plants and objects from the gallery around the central structure of the space.



4.

Diego Bianchi



IMAGE:  
CATALINA BARTOLOMÉ

### The Karma of Certain Things

Claudio Iglesias, "El karma de ciertas cosas",  
Página 12, Radar, Nº 724,  
Buenos Aires, ARG., 2010.

Lately Diego Bianchi, one of the Argentine artists who has best interpreted the centrality of the installation form in art in the last decade, has been veering towards sculpture. His concerns and themes remain the same, though: the karma and the reincarnation of contemporary objects, the astonishing way they go from being indispensable to being trash. Now, evoking certain yoga practices, he has turned the Centro Cultural Recoleta into a hall of darkness and torment where his sculptures and their shadows rise up after a radical ordeal that has taken them to the limit, and perhaps even a little beyond.

"Since 1973, when he decided to raise his right arm, Amar Bharti Baba has never again brought it down." The invitation to Ejercicios Espirituales, Diego Bianchi's exhibition at the Centro Cultural Recoleta, makes reference to the practices of the Ek-Bahu Babas, a special class of yogis whose feats include holding up an arm (usually the left one) for a period of twelve years or, if they are particularly enthusiastic like Amar Bharti Baba, forever. And though yoga is one of Bianchi's favorite things to do, the invitation hinted at something else: the fact that a radical gesture can partake of the sort of stubbornness necessary to hold up an arm for years, and that one of the means to that radicalness is atrophy and the fossilization of what was once alive. This invitation to a show of contemporary sculpture was most certainly tempting, especially considering that until recently Bianchi was one of the artists most bound to the procedures associated with hypersaturated installation that spread in Buenos Aires and the rest of the world in the 2000s at the hand of Thomas Hirschhorn, John Bock and others. This type of work is characterized by expansive display and a choral quality, as well as the interconnection of devices and the proliferation of information taken directly from social life and placed in the framework of the white cube, that is, neatly "cutting and pasting" trash, products, magazine clippings, etc. and putting them on gallery walls.

The passage from mechanisms of this sort to sculptures that stand on their own two feet and that evidence hours of work on the material is heralded, at the entrance to the show, by a figure in a meditative stance. Its torso and head, though, consist of only a burnt Styrofoam monolith out of which come two legs in lotus position. The many other figures in the gallery display the same juxtaposition of corporal emergency, contortionism and violence: a woman on a base with a column running through her and wrapped in rags á la Alberto Heredia; a pair of dislocated legs jumping against the wall; a jumble of limbs and orifices charred and spattered with paste or cement;



mutilated figures in sweatpants; figures with prostheses in lycra leggings; hanging figures, and heads and mops of hair scattered on the floor or suspended from the ceiling by a system of ropes alongside wooden speakers and pieces of plastic chair. This is a show steeped in torment and darkness. At the opening, the bare arms of two dancers metaphorically separated from their bodies interacted with the holes in a wooden platform under the beams of two lights on timers that heightened the sense of suffocation and imbalance. The sparse and theatrical nature of the lighting that cast shadows of all the arms and legs and bits of wire and pointy things that come in and out of the sculptures contribute to this torture-chamber atmosphere. In this sense, Ejercicios Espirituales seems to take the best of both worlds—the world of sculpture and the world of installation—and put them at the service of an original project where the turn towards visual elaboration and a certain interest in the subjective sphere does not mean leaving the world behind for interiority, but just the opposite.

#### THE SEVEN LIVES OF MERCHANDISE

Even though Ejercicios Espirituales is quite different from his earlier productions, many of the most genuine concerns that Bianchi has explored over the years are present here as well, first and foremost among them the karma and reincarnation not of persons but of things. In installation like Imperialismo / Minimalismo (Imperialism / Minimalism, 2006), which addressed the piles of objects that circulate in contemporary society, Bianchi pursued formal tensions between the semiotic nature of merchandise (their ability to communicate through design, branding and marketing) and the trash that they inevitably become. Starting in 2007, Bianchi began focusing on methods for collecting material, centering on the relationships between industrial civilization, environment and nature. The question about what happens to things once they have been used lay the basis for the importance of trash as the material of his work. One example is the show From Deep Inside, held in the Luis Adelantado Gallery (Miami, 2007), where Bianchi filled the gallery up with the increasingly smelly remains of hamburger joints and other fast food products. In Wake Me Up When The Present Arrives, another project in Miami in 2007, this time at Locust Projects, he removed a motorboat and other objects that had been discarded from a trash dump near the exhibition space, generating a landscape highly critical of the area's cultural idiosyncrasy.

But, as he gradually focused more and more on the life-after-death of merchandise, Bianchi took distance from the operations undertaken within the art context and began muttering a sort of self-criticism. Wikipedia, the project selected for the arteBA-Petrobras prize in 2007, staged the repertoire of resources typically used in installations with found objects by means of a series of signs that ironically indicated them: "repetition," "variation," "accidentalism," "balancing act", etc. The distancing from those procedures (which Bianchi calls the "rhetorical figures" of contemporary art) led him to a rediscovery of sculpture with some of the same formal and conceptual premises as installation but a broader sphere of action.



## 5. Selected texts

ALL LARVAS GO TO THE RIVER

"La Bièvre," the story about the creek in Paris of the same name that Joris-Karl Huysmans wrote in 1898, could serve as the preface to Ejercicios Espirituales. Huysmans compares that crystalline stream born in the French countryside to an innocent girl from the provinces who arrives in the city, ends up in the slums and becomes the object of all sorts of torture and humiliation: lacerated by sewers and remains of tanneries, surrounded by trash dumps, full of piss and bowel, intubated and underground, the Bièvre loses its bright blond sheen and its jubilation to become a foul-smelling cloudy quagmire by the time it reaches the Seine, pouring into it the worst of civilization, like so many innocent girls who become the victims of the underworld, poverty and crime in the big city. Subjecting materials to all sorts of torture and bodies to countless contortions, Bianchi performs a similar operation by tying material destruction to violent fiction on the narrative plane. For an artist who is contented to buy or find a great many objects and place them in the exhibition space, the shift effected in torturing the material (burning chairs, cutting pieces of wood, gagging bodies, etc.) indicates a turn more heuristic than formal. Indeed, the redemption of sculpture serves to fill the hole where the operation of installing, literally, an object in the exhibition space no longer suffices: at the very least, it is necessary to shackle it and weld its most intimate parts.

If the logic underlying the installation (which has allowed theorists like Juliane Rebentisch and Boris Groys to call it the dominant language of the present) consists of taking a photograph of the state in which contemporary societies find themselves (by immobilizing on gallery walls a repertoire of objects that in society are in a constant state of motion), the shift to sculpture can be read as a turn towards the arc of subjective, unconscious and atavistic motivations that move persons, not things, in societies of this sort. Ejercicios Espirituales is, then, a show full of that cheapness, equidistant between realism and pornography, that in America is called pulp: jumbled bodies, lycra leggings, nudity, orifices, bulges, twisted irons... all elements that involve the exact dosage of sexual violence and psychological interest, and bring a sizable measure of reality to a delirious coven.

In this sense, Bianchi's work partakes of the fictional formulations of many contemporary sculptors, like David Altmejd, Nathan Mabry and Mark Manders, who have also repositioned the most tormented strain of the human figure in current art. But Bianchi can be credited with rediscovering, before these interchangeable figures of the contemporary mainstream, the emblematic figure of Alberto Heredia to whose gagged and toothed wire monsters Bianchi makes direct reference. Heredia is not only the creator of rotten art and perhaps the most important Argentine sculptor of all times, but also an excellent conductor in an attempt to reopen the channels between visual sensibility and social reality. All of his work—and in this sense it lies on Berni's shoulders—combines the iconoclastic and comic spirit of the post-avant-garde with a sense of realism broadened to the emotional and the psychological. The legendary box of camembert cheese that Heredia took to a gallery in 1963 seems to rot today with a new stench, and Bianchi's exercises have a great deal of what Heredia, along with Huysmans, considered the central mission of the artist: "To study the larvas of society."

**Forms outside categories**

**Vile forms not of this world 1**

**Carlos Huffmann, "Son y no son",  
Página 12, Radar, Nº 645,  
Buenos Aires, ARG., 2008.**

Speaking of forms that are not is as absurd as speaking of the anti-natural. Nothing that is can not be, and the distinction between the natural world and the artificial world is arbitrary if we consider the planet earth a system of which humanity forms part. By calling his most recent solo show, held at the Alberto Sendros Gallery, "The forms that are not," Bianchi seems to want to call our attention to the criterion by which we distinguish between what has form and what is formless. A form that "is not" is pondered by an ideology.

Unlike earlier installations, here Bianchi presents a series of relatively independent sculptures, more or less complex assemblages of organic and inorganic objects that he connects in a non-hierarchical fashion. Instead of choosing families and fragments of objects to elaborate a fabulous and disturbing world, he focuses on the operations by which he constructs his lexicon. While the question of sculpture is formulated, it is clear that the interest of the pieces does not lie in the formal solutions they offer but in the criterion that underlies the selection of materials and the ways of joining, coupling, sullyng, welding, sticking, nailing, incrusting, associating, dissociating, marking and comparing one element to another.

At times the works look like trash parodies of abstract sculptures by Iommi or Brancusi, but the clumsiness and lack of technique redirect our gaze to their dissonance, thus avoiding the problem of the cosmetic aestheticization of trash.

The construction criterion is heterogeneous. The associations between the objects is systematically arbitrary in an attempt to heighten the tension between specific materialities: a cement cake covered with egg shells; a stick with hunks of bread stuck to it; another stick covered with cement inside a high-heeled boot; a cucumber stuck to a steel-wool cloud by means of a layer of plaster; a Christmas tree painted in tar chats with a sickle of carved fiberboard. But the works are not a series of Expressionist gestures; they are, rather, anti-conceptual, anti-linguistic maneuverings. The attempt to create a non-form is a direct assault on a certain set of criteria. These are sculptures made of trash, or they are trash: they are located at an intermediate point where what is at stake is the category of the object with no use or value. They are both cultural production and excretion of the diarrheal production-consumption system. They are like small monuments to entropy, and celebration and criticism. At the exhibition's opening, the artist lay down in a platform hanging from the ceiling and put his naked backside in a hole prepared for that purpose.



## 5. Selected texts

His asshole thus played the role of the creative eye overseeing the work. The sphincter has been called the first pre-linguistic sculptural tool, but I think that Bianchi is pursuing emancipation rather than engaging in signaling. Sloterdijk assures us that the asshole is plebeian, the basic democratic and the elemental cosmopolitan. He even argues that the repressive disdain for the infant's poop is what makes us unaware of our production of waste on the social plane and, therefore, capable of sustaining a system where the act of consuming and the act of discarding are almost simultaneous. Thinking with your asshole or at least including it in the broader mind that is the map of the body would not lead to a social debacle but rather the integration of a world based on exclusion by means of hygienic repression.

Yet, there is a notion of beauty in this work, a pleasure in visiting the show, that lies in the tangle it formulates, in the three-dimensional texture born of bringing together so many intricate, spiky, slightly disgusting masses in a small space. The viewer must be careful as he or she walks around the show not to damage the sculptures, many of which are fragile, or to get hurt by the pointy pieces like a humanoid mass with pieces of broken glass sticking out of it of the sort used at the top of a wall to a wasteland. The beauty found is the beauty of the wasteland, the texture that organizes the places free of human intention. Vile is that which does not belong to the world for lack of beauty. Our world is the catalogue of words and ideas that we accept daily. The forms that are not lead our gaze to the endless unknown abject that surrounds us and that is waiting for its turn to be.

1. Translator's note: The Spanish word "inmundo," translated as "vile," has the same root as the Spanish word "mundo," or world.

### Art Forum Review

**María Gainza,**  
**ArtForum, P. 275, NY, EUA,**  
**oct. 2006.**

It was not easy to get there. To reach the top you had to climb a steep, precarious-looking wooden ramp, with just a fraying rope suspended from the ceiling to hold on to. Having reached the top, you found a choreographed spectacle of chaos and mayhem, a blizzard of sounds and images – a camouflage tent, a series of yellow glue sticks and blue-and-white bottles of glue placed side by side like enemy armies, a television playing MTV and ESPN, mud volcanoes, bricks hanging precariously by strings from the ceiling, fruits and vegetable evoking genitalia, loaves of bread covered by weevils, football shirts dangling in the air, and sections of several local newspapers, all from the same Sunday, sliding down the wall. For "Imperialismo Minimalismo", Diego Bianchi transformed the gallery into a garage sale, a space where things are exchanged and nothing remains self-contained. With its rickety forms, the show seemed to be a reflection on the way international trends reach distant outposts of the art world as diffuse and contaminated echoes. One found oneself in an unstable border zone shaped by forces from elsewhere, beyond its control.

Registering expansion as essentially entropic, the show is full of images of all sorts of prodigies of improbability – random variations, strange viruses, new kinds of matter – an aestheticization of alterity but also a paradigm of national growth in postcolonial worlds. If the imperial aspirations of the nineteenth century were symbolically encapsulated in the idea of morphological lineage in which all parts formed an organic whole, the various nationalisms of twenty-first-century life find representation in the idea of the discontinuous, characterized by breaks, eruptions, and interruptions.

Bianchi's strength lies in an ability to condense knotty realities in a nonstereotypical way and in terms that don't erase or sidestep complexity. What the exhibits is not a romantic region that serves as a paradigm or alluring allegory for the meeting and mixing of different cultures. For in the cheap silver bucket, mirrored and hanging like a disco ball from the ceiling, the show appears to recognize the fact that a final, comprehensive knowledge of the world organized as a coherent whole is unattainable. If each tiny mirror reflects the reigning spectacle with precision; at the same time, placed side by side, they fragment and distort the scene, acknowledging the way fantasies and myth tend to distort history. And yet, despite the overriding sense of urgency and incomprehension, the atmosphere grows richer and stranger with each viewing. It's as if phenomenal world had been placed in a permanent state of red alert, with all the moral confusions and contaminations that occur in such state. The allusions to scars of war, to the alliance of information and power, to



paranoia and corrupted materials, evoke something out of *Apocalypse Now*, something between the acid-trip inferno of the Do Long Bridge and the image of Colonel Kurtz sitting in lead-dappled sunshine reading articles from *Time* magazine.

In Bianchi's work, thoughts and sensations relate in a rhizomatic way, recalling Thomas Hirschhorn's spread-out environments of cardboard and duct tape. Four years ago, in a group show at a former Harrods department store – once emblematic of a buoyant Argentine elite – Bianchi covered a huge oval window with an enormous amount of black electrical tape, while an enormous hurricane of damaged everyday objects seemed to have swept the gallery from floor to ceiling. Then as now, he evoked with wit and sophistication a recurring feeling of dislocation and loss.

## Irreversible

**Inés Katzenstein,**

**Enlarge, Diego Bianchi works 2003–2010**

**P.262, BA, ARG, june. 2011.**

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 metastasis 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 almost 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 were a sequence of events linked by a vibrating current that never 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 (as happens, for instance, in his collection of Sunday papers with its sprawling sections and supplements, or in the vegetables joined in coital groupings, both in the show *Imperialismo Minimalismo* [Imperialism Minimalism], 2006), it is often difficult to abstract the parts from the repulsive 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.

What is, then, the loose end that might let us into his system? His installations tend to provoke a sense of dizziness that only abets for brief moments when we focus on a specific object, or if we decide to undertake the arduous task of enumerating or classifying the items. This provides us with a sort of crutch with which to explore the exuberant scene. Bianchi himself provided something similar in his installation *Wikipedia* (2007), ridden with labels describing his operations. Without such categorization, we amused yet overwhelmed viewers are consumed by distraction, and then by the sense that the act of looking, of observing is feeble in the face of these spectacles; a physical sensation akin to what I imagine one might feel in a place that has been devastated by a catastrophe that has upset any trace of normalcy. Looking is nowhere near enough. In Bianchi, the advance of the ordinary organized like a happenstance cave for our body produces a confused and frustrated tactile impulse, a physical provocation impossible to heed (it could be said that the dynamic of the work is hysterical: the protocol is visual but it appeals directly to the body). That's why the entrance that Bianchi designed for *Imperialismo*



## 5. Selected texts

Minimalismo at the Sendros Gallery was so successful, so cathartic: he placed a steep wooden ramp over the staircase leading to the gallery, and visitors had to scale it with the help of ropes, a call to action and physical effort.

Thus far, I have spoken only of Bianchi's prolific and expansive installations like *Estática* [Static, 2004], *Imperialismo Minimalismo* and even *Wikipedia*, the "Supermarket of resources, ideas and materials for contemporary art" that he installed in arteBA (2007). Works like these are fundamental because at that time they were made, in the middle of this decade, the work of Bianchi and a few others served as a sounding board for the moment of sensitivity and optimism that followed the Argentine crisis at the beginning of the millennium. These works focused on some of the marks that the deepening economic crisis had left on Buenos Aires, a city steeped in damage, decay and dysfunction; though none of those traits was entirely new, they had a new measure of visibility and meaning in those years. It is important to indicate that these works were not produced at the peak of the crisis, but the moment immediately thereafter, when the surplus of energy, self-knowledge and horizontal forms of production characteristic of 2001 had settled and evened out. There was, at that moment, a new, relative bonanza: the city was not only a space of political activism or irreversible fall but also, from a short distance, a supreme spectacle of noises and new formal couplings –an anarchy of connections– that had to be worked through artistically. The idea was to document and to work on the basis of images born from a bankrupt economy and, through them, challenge two dominant tendencies on the local art scene: political art's indifference to the physical effects of the crisis on the city; and the disconnect between "poetic" art and ideas and their immediate environment. In confronting these tendencies, Bianchi's maxim was to document and to replicate with aesthetizing.

In addition to these expansive installations, Bianchi made several more "scenographic" or figurative works; gestural and ravaging projects like *Daños* [Damages, 2004], a spiral of trash that took over the central pillar in the gallery space of *Belleza y Felicidad*, rendering it the eye of a precarious and grand tornado. I would also include in this group *P.P.P. PantanoPostProductor* [P.P.P. Post-ProductionSwamp] (2006) which Bianchi exhibited in the show *Jardines de Mayo* [May Gardens]. This work was a sort of combination trash dump–open sewer and Feng Shui garden, with fountains and foam made from basins and detergent –a sort of muddy Schiliros–, as well as glittering and clanking Chinese mobiles.

Bianchi engaged 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 reproduction, rather than invention). In this sense, Bianchi's work from the installation period is directly bound to Robert Smithson's obsession with the "entropic devil" that fatally fills the world with errors, accidents and ruins. Like Smithson when he set 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 –like his recent micro-sculptures– 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.

Diego writes: "I am not that brave, but I understood at a certain point that fear, shame and exposition give me a certain power, and my work the force of a certain reality. It's like working without a safety net; at that moment nothing at all matters, and that's when a work really takes off..." This digging into the lowly was explicit in the two installations he made in and for the United States. Inspired by a sort of fertile resentment, he addressed more specific topic with more directly repulsive aesthetic formulations than in his earlier installations. These two works were *Wake me up when the present arrives* (2007) and *From deep inside* (2007). The latter, his most ruthless installation, was created in the most luxurious context possible: Miami Basel. It entailed the staging of an entire digestive cycle of pounds and pounds of junk food. In both these installations, Bianchi worked with the habits of consumption and waste of Miami, understood as part of an organic and scatological circuit, as symptoms of a social disease.

*Escuelita Thomas Hirschhorn* [Thomas Hirschhorn School House, 2005] is Bianchi's only wholly collaborative, co-authored project. He created it with one of his friends, another artist in the Beca Kuitca program, Leopoldo Estol. This work dealt with the problem of influence and contagion between colleagues (competition and love), as well as a basic problem that has historically plagued art from peripheral regions: the problem of the "derivative."

In response to critics' accusation that they were influenced by the precarious aesthetic of the Swiss artist Thomas Hirschhorn, Bianchi and Estol decided to use the figure of the artist as object (theme) and available information (style) with which to experiment, learn and teach. "Hirschhorn as franchising" is Bianchi's synthetic definition. But perhaps the most interesting thing about the *Escuelita* was that in it Thomas Hirschhorn served as a toolbox to radicalize the artists' observations of their own context, with their concerns about temporariness, precariousness and amendment. Their transformation of the *Belleza y Felicidad* gallery space into a cavernous maze with clusters according to function –a disco, a newspaper stand, a scene for ritual, a classroom, all built using Hirschhorn's trademark brown packing tape– can be seen as a paradoxical challenge to the classical models of cultural consumption because it was



## 5. Selected texts

formulated as an opportunity to publicly acknowledge a point of reference and to rework its foreign language with local contents until that language became naturalized.

Early on, Bianchi combined documentation of found situations with interventions concealed within the fiction of documentary photography. Everything was to be seen as an organic part of a reality that the artist simply documented. Quickly, though, that pseudo-humility made way for more explicitly authorial operations –like the auto body parts with dulce de leche spread on them that Bianchi showed at one of the Beca Kuitca’s open studios and that, years later, became a work within the formal parameters of sculpture. Bianchi went from creating scenes in an extended space –a space involving but ultimately horizontal– to the verticality of sculpture: he made an object with hair, toothpicks and bottles tied together, like a bouquet, by tape; things joined for who knows what private ritual. He made man-size structures with members chopped off and tied together with terrycloth bandages. He made tiny clusters of leaves, stones and pieces of trash. In a short period, he went from the brutality of the work Daños to experimentation with the delicate, millimetric gesturality of a clockmaker piling up things so light they might be blown away at any instant (Macroeconomía [Macro-Economics], 2008/9).

Bianchi’s work provokes through a tense combat between the realist and the conceptualist traditions. In that sense, it is connected with the European tradition embodied by Piero Manzoni and his Merde d’ artiste, Arman’s piles of trash, Daniel Spoerri’s scatology and Giuseppe Penone’s naturalism. All of them works “with an attitude” that set out to desanctify the work of art, to propose a new formal repertoire while also laying a critical eye on the processes and effects of a then-flourishing and expanding consumer society. Bianchi is also engaged in intensifying the aberration of systems, that Third World junkspace that surrounds and feeds us, and in confronting the art world with the exasperation that our own decadence inspires. The things we most despise are our mirror, writes Diego. And he says: Take a good look.

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1. translator’s note: In Argentina in particular, the word *histeria* is used to refer to a sexual ambivalence due to which a subject seduces and then rejects the object of desire.

### DIEGO BIANCHI

#### Javier Villa

#### Guide\_\_13 Istanbul Biennial

#### Mom, am I a barbarian?

#### Pag 390, Turkey

During the last decade, the work of Diego Bianchi emerged as a magnifying and distorting lens of urban life that focused on the formal and mostly chaotic traces of consumerism, specifically the remnants of the neoliberal economic damage of the last postcrisis period (after 2001) in Argentina. Bianchi’s practice proposes an apotheosis of everyday situations, such as the derailment of human excess and the anarchic order that follows; the destructive force of nature and time; and the assortment of colours, textures, and volumes of commodities. His works vary from small interventions and documentation of a city’s constellations of everyday leftovers to autonomous sculptures or human-scale monuments of decay turning into expanded physical and mental landscapes, with both natural and human-made references: hurricane, swamp, personal Wikipedia, school, market area, among others. In these landscapes Bianchi’s practice arises as ‘an impulse that destroys any serenity, any asepsis, any perceptive complacency. Like a collision, his works confront us with what Maurice Blanchot would call “the sovereignty of the accidental”, in all its fury and madness’. The body, which has always been part of Bianchi’s installations, became a more concrete presence recently, first as limbs that animate and complement the objects and afterwards as complete fictional or nonfiction scenes inside a corrosive and volcanic interpretation of reality.

Bianchi’s project for the 13th Istanbul Biennial is an installation inspired by any given city’s brash or vibrant commercial activity and activated by performative situations. Market or Die (2013Date tbc) is an absurd enlargement of the present day market, where anything can be sold and bought. Employing the structure of window shops and street stalls, the artist composes surrealistic connections that shelter found objects or detritus that could be called ‘underclass’: commodities that have lost value or functionality and were removed from circulation. The installation is completed through the presence of a displaced individual or situation from real life, sustaining the behaviour, activity, or social function they would have outside of art. The peculiar connections the objects present are balanced with a hyperrealistic momentum, in which no blind spots can remain—whether between fiction and reality or art and the social—it is just a condensed mass with the force to breakthrough any perceptual naturalisation.



# links

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<http://www.losinrocks.com/artes/diego-bianchi-habla-de-su-muestra-reglas-y-condiciones>

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