

GUSTAVO DÍAZ

b. 1969, Buenos Aires, Argentina
Lives in Houston, TX

Born and raised in Argentina, Gustavo Díaz was awarded a scholarship to work at the National Industrial Technology Institute at an early age. While studying engineering at the University of Buenos Aires, he began to contemplate the nature of existence on a philosophical level. In the 1990s, he studied painting and sculpture at the Prilidiano Pueyrredon National School of Fine Arts, and piano and violin performance at the Manuel de Falla National Conservatory. Díaz's multidisciplinary education reflects his curious and restless nature, and served as a foundation from which he would continue to investigate contemporary scientific and philosophical thought through artistic research and production.

For twelve years, Díaz committed himself to the teaching of art, motivated by his belief in the artist's responsibility to share a better vision of our reality and our perception of the world through this spiritual path. He cofounded and directed the NOUS Art and Design Center in the county of Pinamar, and established the first youth orchestra there. During this time, Díaz taught classes ranging from piano, violin, saxophone, and guitar performance to music theory and history, as well as visual arts classes including drawing, painting, and photography, and experimental workshops. After years of high academic intensity, Díaz refocused his energy toward discovering his own artistic language. This period of structural reconsiderations gave rise, after years of internal searching, to the subject he has been researching for over ten years: the behavior of complexity.

Díaz presents his findings through intricate, abstract works on paper and installations that map the conceptual connections between disparate, yet related, theories. Through this intense artistic and academic journey, he has examined subjects such as the study of Chaos Theory, in particular issues related to Ilya Prigogine's concept of Dissipative Structures, for which Prigogine was awarded the Nobel Prize in 1977, as well as Rene Thom's Theory of Catastrophes, focusing on the rupture of linearity and the emergence of "the new" through discontinuity processes. Another subject that he approached in depth in order to study the behavior of complex systems is the concept of networks, in particular those of Rhizomatic origin. Díaz is interested in hyper-complex connectivity, especially in what relates to the Theory of Systems' grammatical aspect, particularly grammars that are sensitive to their surroundings.

Díaz spent ten years immersed in this study of philosophical and scientific inquiries, in almost complete isolation in the remote town of Cariló, Argentina, before relocating to Houston, Texas, where he currently lives and works. As Independent Curator Tobias Ostrander notes, "Addressing both the intimate and the infinite, Gustavo Díaz's works involve thinking on and through paper, demonstrating a rigorous and multifaceted engagement with his primary medium. Seemingly miraculous in their microscopic scale and rich detail, the artist's works involve hundreds of hours of production. He uses computers and laser-cutting machines, yet his interactions with these technologies are more analogue in approach than digital." Díaz hopes these words will help to draw the complex cartography that represents his artistic quest: professional, intense, passionate, complex, and full of questions.

Díaz's work is included in the permanent collections of the Museum of Fine Arts, Houston, TX; the Fine Arts Museum System of San Francisco (Legion of Honor, de Young Museum, & Achenbach Foundation for Graphic Arts), San Francisco, CA; the Noble Energy Collection, Houston, TX; The Transart Foundation for Art and Anthropology, Houston, TX; Proyecto A Collection, Buenos Aires, Argentina; and Balanz Capital Collection, Buenos Aires, Argentina; Puerto Madero, Buenos Aires, Argentina.