

# FIFTH BIENNALE OF SYDNEY

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METAPHOR

PRIVATE

SYMBOL

SOCIAL





# THE FIFTH BIENNALE OF SYDNEY

## PRIVATE SYMBOL : SOCIAL METAPHOR

11 April — 17 June 1984

*Gonzalo Diaz*



## PARTICIPATING COUNTRIES

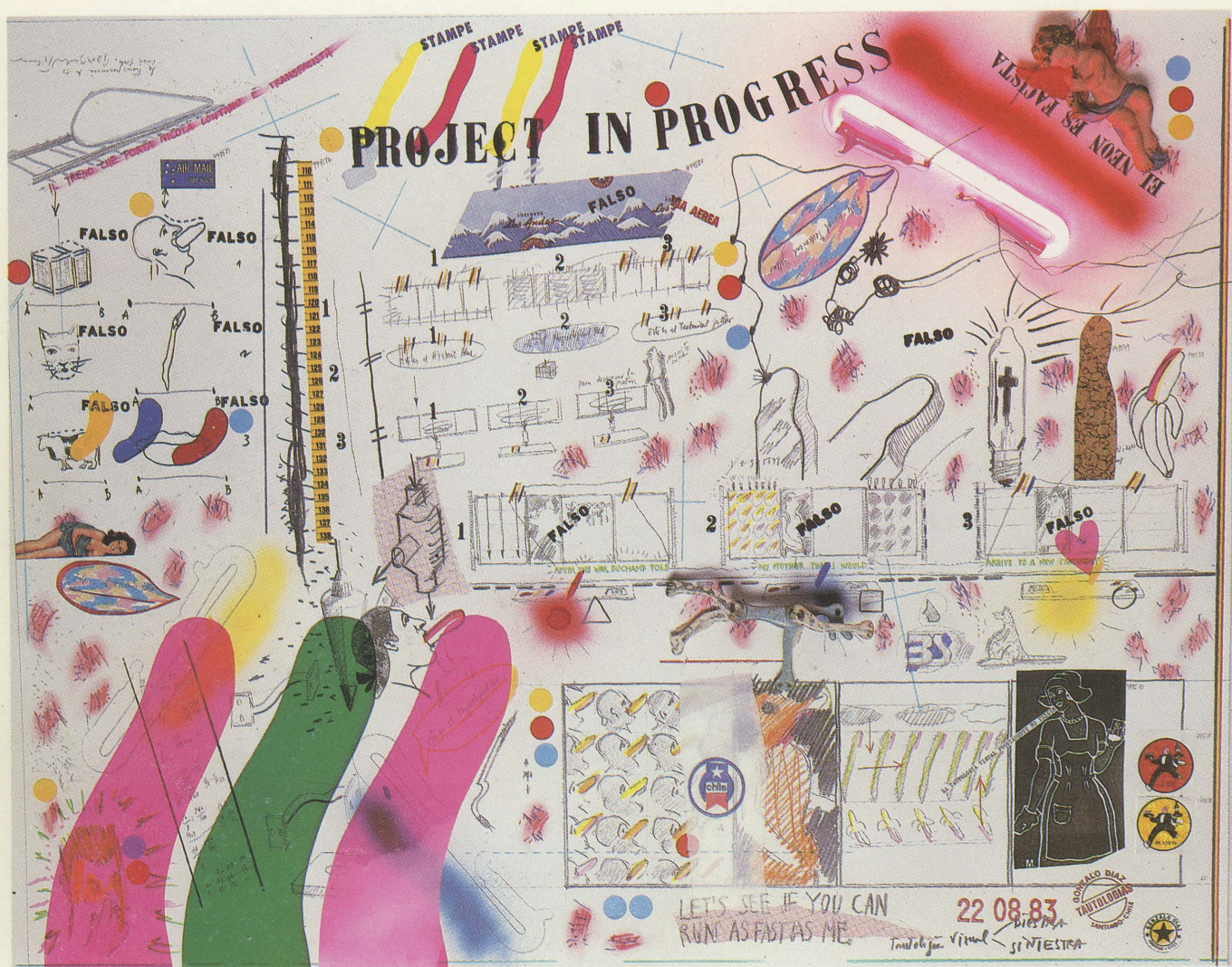
Australia  
Austria  
Brazil  
Britain  
Canada  
Chile  
Colombia  
Denmark  
France  
Hong Kong  
Republic of Ireland  
Italy  
Japan  
Netherlands  
New Zealand  
Poland  
Switzerland  
United States  
West Germany  
Yugoslavia

## PARTICIPATING ARTISTS:

Davida Allen  
Armando  
Art & Language  
Terry Atkinson  
Breda Beban  
Joseph Beuys  
Tony Bevan  
Annette Bezor  
Francois Boisrond  
Peter Booth  
Tomasz Ciecierski  
Tony Cragg  
Juan Davila  
Antonio Dias  
Gonzalo Diaz  
Eugenio Dittborn  
Felix Droese  
Marlene Dumas  
Edward Dwurnik  
Mimmo Germana  
Gilbert & George  
Mike Glier  
Hans Haacke  
Jenny Holzer  
Ralph Hotere  
Jörg Immendorff  
Berit Jensen  
Birgit Jürgenssen  
Mike Kelley  
Peter Kennedy  
Anselm Kiefer  
Karen Knorr  
Barbara Kruger  
Robert Longo  
Colin McCahon  
Syoko Maemoto  
Sandra Meigs  
Cildo Meireles  
Gianni Melotti  
Marisa Merz  
Annette Messenger  
Olaf Metzel  
Sara Modiano  
Michael Mulcahy  
Josef Felix Müller  
Christa Näher  
Annick Nozati  
Anna Oppermann  
Andy Patton  
A.R. Penck  
Robert Randall & Frank Bendinelli  
Jytte Rex  
Georges Rousse  
Klaudia Schifferle  
Hubert Schmalix  
Cindy Sherman  
Vincent Tangredi  
Peter Taylor  
Dragoljub Raša Todosijević  
Vicki Varvareossos  
Jenny Watson  
Michiko Yano  
Eva Man-Wah Yuen

Artists appear in the above order for both the illustration and biographical pages.





PROJECT IN PROGRESS, graphite, enamel, enamel spray, coloured plastic transparencies, neon and objects on cotton paper, 77 x 98





LET'S SEE IF YOU CAN RUN AS FAST AS ME, 1983, photo serigraphy and stencil on polytoile with green neon and object, 270 x 400



# GONZALO DÍAZ

Born Santiago, Chile, in 1947  
Lives and works in Santiago

In relation to the main lines in Chilean *avant-garde* art of the last decade — the irruption of photography in pictorial space, the displacement and extension of the concept of engraving beyond conventional techniques, the notion of extending the bearings of art as far as considering it as acting on the social body itself — the work of Gonzalo Díaz introduces a new dimension in the field of Chilean art; it capitalises on the weapons of a rhetoric snatched from the hands of an *avant-garde* no longer able to fulfill the demands of its own program. That is, it transfers back into the field of painting, a field that had been considered as dismantled, the models of sign production that would propose a new pictorial code, pulling painting away from axis pictorial tradition.

*Let's see if you can run as fast as me* is visual tautology and it builds itself up by articulating three rhetorical means: 1) by forcing the image, through repetition, into a denial — an irony — a perversion of the icon; 2) by forcing the image to state its own tautology — its own excess — by placing in the work not only the image, but the actual object depicted; 3) by forcing the image — the coloured image — to a recognition of the tautology of its colour, as seen against the brighter colour of a text in neon, as from the image. These operations point towards a visual (cultural) space seen as a "display window" in which the inventory of images proposed by the metropolis is disfigured, discoloured; it is acted upon.

Justo Mellado  
Santiago, Chile  
August 1983

## Studied

- 1965-69 University of Chile, School of Art
- 1969-75 Instructor in Painting, School of Art, University of Chile
- 1977 Contemporary Art Institute founder and Lecturer in Painting
- 1979 Bachelor of Art, University of Chile
- 1975-83 Lecturer in Painting, School of Art, University of Chile

## Selected individual exhibitions

- 1978 *Lost Paradise*, CEDLA Gallery, Santiago

- 1982 *Sentimental History of Chilean Painting*, SUR Gallery, Santiago  
*Luminist Catalogue*, Centro Cultural Mapocho, Santiago

## Selected group exhibitions

- 1978 IV Competition CNV, National Art Museum, Santiago
- 1979 XV Biennale of São Paulo, Brazil  
IV Biennale of Valparaíso, Chile
- 1980 *Benson & Hedges Panorama of the New Latin American Painting*, National Art Museum, Buenos Aires  
VI Competition CNV, National Art Museum, Santiago
- 1981 IV Biennale of Medellín, Colombia
- 1982 *Con-Textos*, SUR Gallery, Santiago
- 1983 *Arte & Textos*, SUR Gallery, Santiago

LET'S SEE IF YOU CAN RUN AS FAST AS ME, 1983

Silkscreen and enamel on plastic canvas

270 x 400

Courtesy of Dr and Mrs Díaz