

**GUSTAVO DÍAZ**

[1969, Argentina]

Born and raised in Argentina, Gustavo Díaz was awarded a scholarship to work at the Instituto Nacional de Tecnología Industrial at a young 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 Escuela de Bellas Artes Prilidiano Pueyrredón, and piano performance at the Conservatorio Superior de Música "Manuel de Falla." Díaz's multidisciplinary education reflects his curious and restless nature and serves as a foundation from which he continues 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 co-founded and directed Centro NOUS in the city of Pinamar. During this time, Díaz taught visual arts classes including drawing, painting, photography, and experimental workshops. After years of academic intensity, Díaz refocused his energy on discovering his own artistic language. This period of structural reconsideration 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 René 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 to study the behavior of complex systems is the concept of networks, in particular those of rhizomatic origin. Díaz is interested in hypercomplex connectivity, especially in what relates to the Theory of Systems' grammatical aspect and 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.

Díaz's work has been shown in numerous selected exhibitions, including *Paperworks: 15 Years of Acquisitions*, de Young / Legion of Honor - Fine Arts Museums of San Francisco, CA, USA (2023); *Form, Line, Gesture, Writing: Facets of Drawing in South America*, Museu Valencià de la Il·lustració i de la Modernitat (MuVIM), Valencia, Spain (2008); *Cosmic Dialogues*, The Museum of Fine Arts, Houston (MFAH), Texas, USA (2015); *Latin American Experience*, The Museum of Fine Arts, Houston (MFAH), Texas,

USA (2015 & 2018); and *To the Skylark: Selections from the Prints & Drawings Collection in the inaugural installation of the Nancy and Rich Kinder Building*, The Museum of Fine Arts, Houston (MFAH), Texas, USA (2020).

Díaz's work is included in the permanent collections of Balanz Contemporánea, Buenos Aires, Argentina; Juana Manso 999, Buenos Aires, Argentina; the Fine Arts Museum System of San Francisco (Legion of Honor, de Young Museum, & Achenbach Foundation for Graphic Arts), San Francisco, California, USA; The Museum of Fine Arts, Houston (MFAH), Texas, USA; Noble Energy Collection, Houston, Texas, USA; Proyecto A Collection, Buenos Aires, Argentina; and The Transart Foundation for Art and Anthropology, Houston, TX, USA; The Menil Drawing Institute, Houston, TX, USA, and UT Southwestern Medical Center, Dallas, TX, USA.