

Vittorio Bianchi

R #7, polyurethane, nylon and Capaver, 83,5x119 cm, 2019



R #6, polyurethane, nylon and Capaver, 83,5x119 cm, 2019

Vittorio Bianchi

Born in 1982, Busto Arsizio (Varese), IT
Lives and works in Milan, IT

Education:

- 2020 *History and textile traditions between Asia and Europe from the 7th to the 17th century*, Antonio Ratti Foundation (FAR), Como, IT
2007 *Bachelor of Pharmacy*, University of Parma, IT

Selected Exhibitions:

- 2024 *Tête-à-tête*, Drina Gallery, Belgrade, SRB [group show]
2023 *Fifteen Leaves*, Contemporary Cluster, Palazzo Brancaccio, Rome, IT [group show]
2023 *Woven Memory*, Italian Cultural Institute, Belgrade, SRB [solo show]
2023 *TRIALOGUE - Delicate Strength*, Galerie Biesenbach, Cologne, DE [three-person show]
2022 *BIENVENUE Art Fair*, Paris, chambre N.16, StudyForArtPlatform, Stockholm, SE [group show]
2019 *Panorama #03*, Galeria Fran Reus, Palma de Mallorca, ES [group show]
2019 *Open Studio*, Viafarini-in-residence, Milan, IT [residency group show]
2018 *Vetrina*, BPM bank, Pietrasanta, IT [solo show]

Residencies & Awards:

- 2023 *NOIA magazine Open call* [selected artist]
2022 *Prisma Art Prize*, Rome, IT [3rd classified]
2019 *Panorama #03 Open call*, Galeria Fran Reus, Palma de Mallorca, ES
2019 *VIR Viafarini-in-residence*, residency program [4+4 months], Milan, IT
2014 *Henraux Prize Foundation* [finalist]

Selected Publications:

- 2023 *NOIA magazine*, issue 03 - STATES [digital and printed publication]
2023 *Fifteen Leaves* [digital and printed catalogue]
2023 *Woven Memory* [printed catalogue]
2022 *Prisma Art Prize Interview* [online]
2020 *Hystery* issue 14, Art Basel Miami, USA [printed publication]

Selected Press:

Serbian Monitor / IN JOURNAL / Danas / Diplomacy & Commerce / Ministero Affari Esteri / Art Viewer for BIENVENUE / Kölnische Rundschau / Daily Lazy - Panorama #03...

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Artist Statement:

Vittorio Bianchi's work focuses primarily upon one element, which can be defined more than anything as a gesture, or that of laceration. The two-dimensional nature of the materials used by Bianchi is slavishly called into question by interventions that create absences and therefore open passages to other possible dimensions, underlining their fragility and at the same time the radical elegance and preciousness of what is torn. In fact, the fabrics used by the artist in his works highlight dedicated research ranging from Taiwanese silk to Italian lampas through monochromatic textures and elaborate prints, although not excluding contemporary fabrics of a technological matrix. His artistic research therefore also extends to the study of multiculturalism with a strong reference to the historicity of the treated materials whose processing underlines the echo of the time (*excerpt from a text by Domenico de Chirico, curator*)

R #8, polyurethane, nylon and Capaver, 83,5x119 cm, 2019

Detail





R #1, ripstop nylon, polyester and polyurethane, 69x99 cm, 2019



R #2, ripstop nylon, polyester and polyurethane, 69x99 cm, 2019





C #5, cotton, 69x99 cm, 2017



C #6, cotton, 69x99 cm, 2017



C #11, cotton and silk, 240x170 cm (each 120x170 cm), 2018, diptych



C #21, cotton and silk, 69x99 cm, 2018



C #20, cotton and silk, 69x99 cm, 2018



C #19, cotton and silk, 69x99 cm, 2018

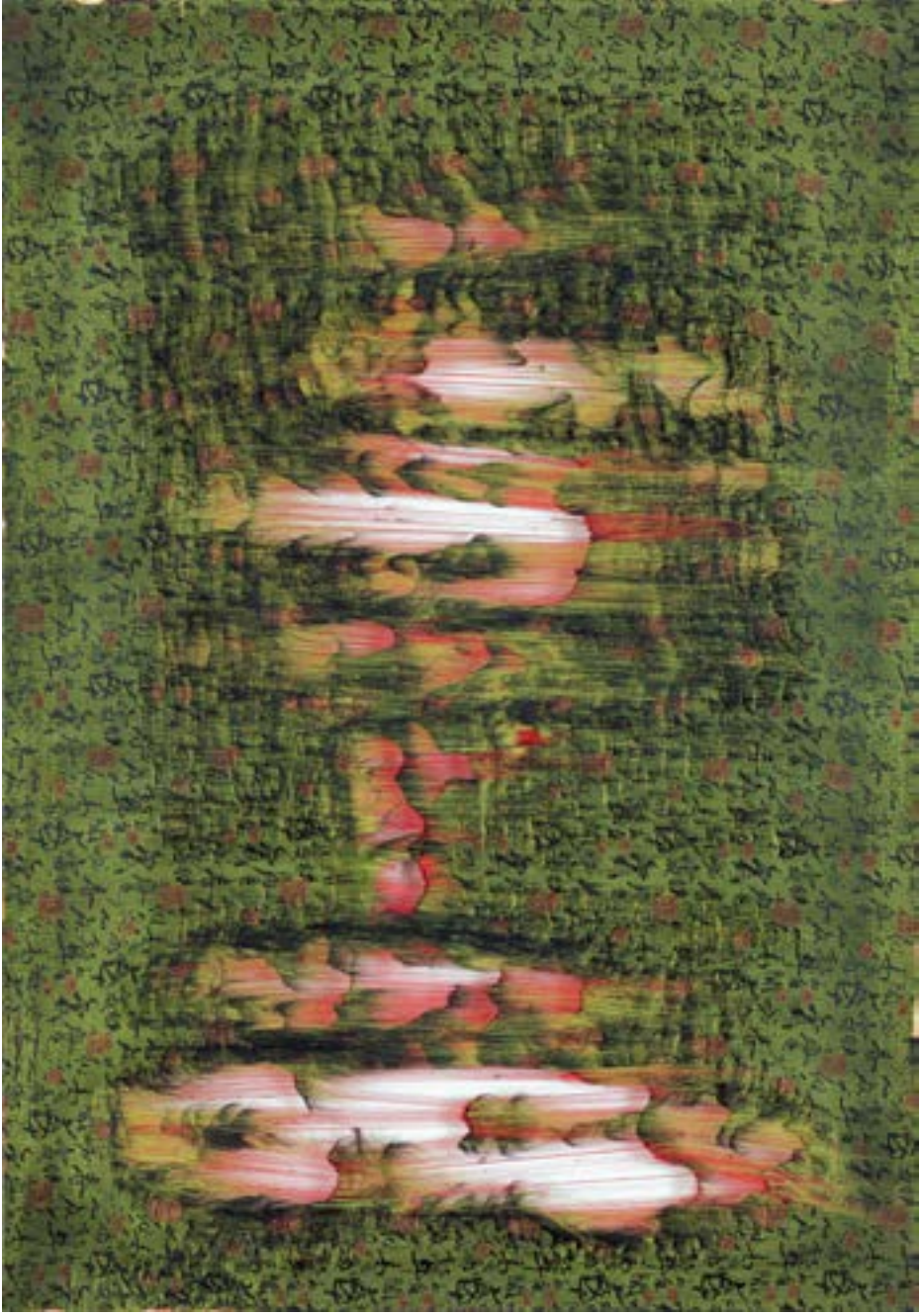




C #18, cotton and silk, 49x49 cm, 2018



C #13, cotton and silk, 49x49 cm, 2018

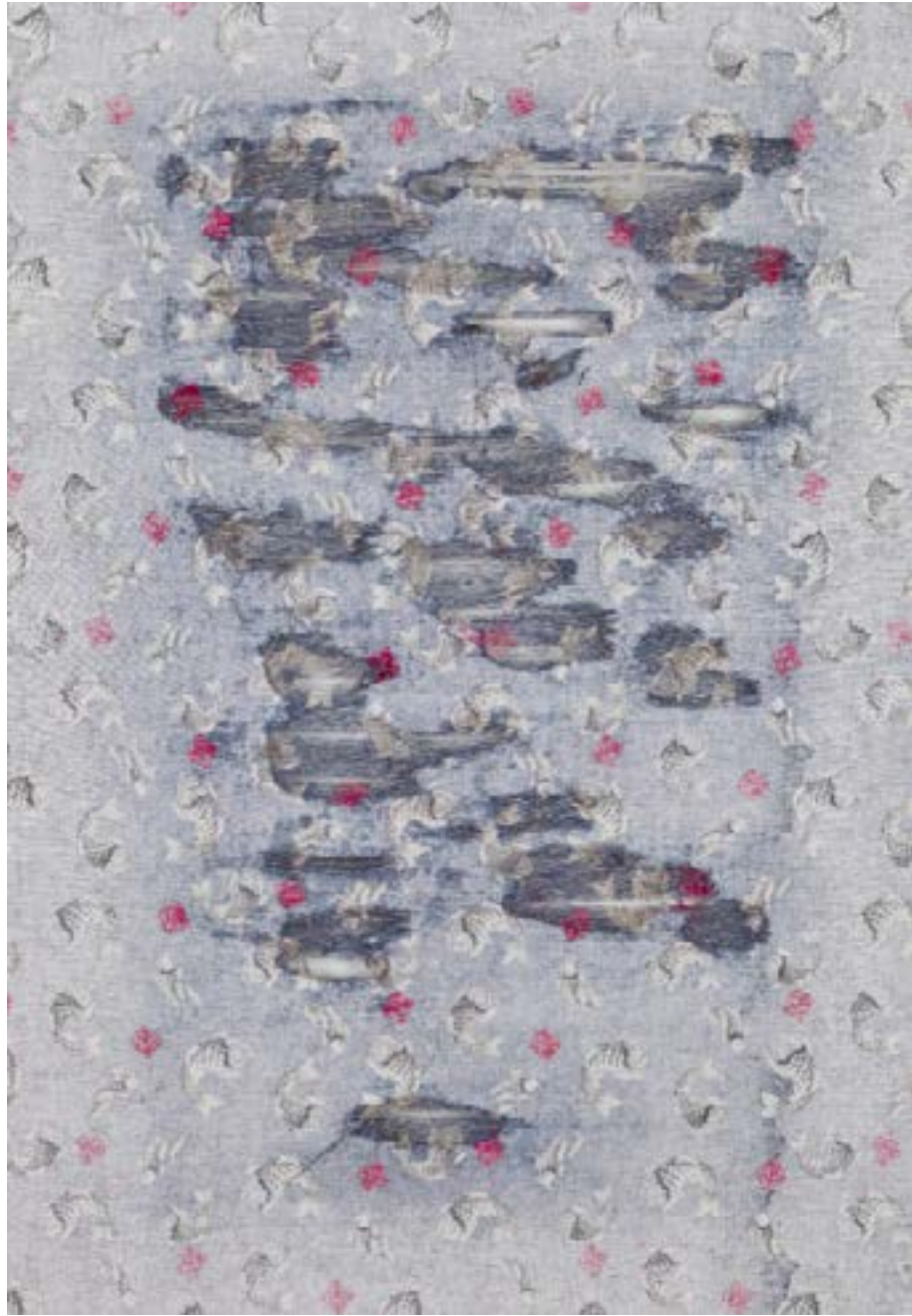




C #1, taiwanese silk, 69x99 cm, 2017



C #2, taiwanese silk, 69x99 cm, 2017



C #7, printed cotton, 69x99 cm, 2017



C #8, printed cotton, 69x99 cm, 2017



C #22, silk, 69x99 cm, 2019





C #3, taiwanese silk, 59x84,6 cm, 2017



C #4, taiwanese silk, 59x84,6 cm, 2017



C #24, silk and cotton, 69x99 cm, 2019

Memory as Art Practice:

Vittorio Bianchi acts within the spatial dimension of the surface of the fabric, his privileged artistic medium. The artist goes beyond its limits through a gestural scraping action that attacks the material, in a way that upsets its structure without betraying it: not an act of rupture, in fact, but of revelation, aimed at supporting the urgency of the underlying layer to break onto the surface from the depth that holds back it.

He investigates the sleeping spaces of memory that flow inside the fibers, reviving them in the relief of a breath that regains possession of its legitimate interlude. His is a deaf gesture in which the phrasing woven into the voiceless history of the material echoes. The surface becomes sensitive skin, caressed by the revealing vehemence of the action that exposes its filaments, as if they were the rib of the anatomy of the eternal flow of history.

In doing so, he restores a truce in the opposition between tradition and innovation, a calm that invites a delicate reconciliation in the relationship of interdependence between the persistence of a collective cultural identity and the one of the warp that generated it (*Marialuisa Pastò, curator*)



Vittorio Bianchi, Open Studio, VIR, Milan, overview, 2019

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