

DIEGO MASI / PORTFOLIO 2026

**ELECTROMECHANICAL INSTALLATIONS, URBAN
INTERVENTIONS AND PAINTS**

Oír al RÍO
DIEGO MASI
August 2025



The sound installation "Oír al Río" conjures up an experience where image, sound, and body intertwine in a choreography of minimal intensity but profound symbolic meaning. Facing a wall, sixteen small speakers rise and descend slowly, suspended by a pulley system that creates a constant undulation, as if something were breathing. A thread hangs from each speaker, and at the end, a stone collected from the Uruguay River. At the lowest point of the movement, the stones barely touch the ground before rising again. This almost imperceptible gesture carries the memory of the journey, of rootedness, and of return.

Inside the installation, a modified version of Río de los Pájaros, Aníbal Sampayo's emblematic song, plays. The voice has been extracted from its musical context, fragmented and manually rearranged, line by line, until it becomes a broken, migratory discourse, suspended in time. To hear it, you must get close.

The volume is low, intimate. The viewer is forced to bend down, to lean in, to adopt a posture that borders on the ritual, where listening demands presence and requires a body.

Far from illustrating a problem, Listening to the River embodies a state. The image that Sampayo narrates, him ascending the river while his wife remains on the bank washing, condenses a fracture that is not only personal, but also political, historical, and universal. The river ceases to be a landscape and becomes a line of flight, a liquid border. The hanging stones, eroded by water and time, are presented as material traces of that silent passage.

The work proposes a poetics of descent: the stone that descends, the sound that compels one to lean in, the voice that fragments. In that humble gesture of listening, touching the ground and paying attention to the almost inaudible, a space of reverence opens up. There is no stridency or command. There is echo, touch, whisper. There is memory in suspension.

Video link: https://youtu.be/53BTu0iCz_g

ESSAY FOR A FLEXIBLE MOVEMENT
DIEGO MASI
March 2025



Exploring the intersection of art, technology, and sound, this installation poses the challenge of constructing unique artifacts for experimentation. Understanding the logic behind technology allows us not only to interpret sounds, but also to separate them from their source and value their very existence. From this perspective, sound experimentation moves away from the principles of classical physics and musical arts, acquiring a symbolic and poetic dimension.

The work confronts soft and rigid materials, articulating a mechanical dialogue of hierarchies. The dichotomy between the flexible and the structured is a critical theme that reflects tensions and contrasts in social and cultural structures. Here, this duality is explored through material means, alluding to the current crises and tensions between established norms and more fluid dynamics.

The installation operates as a real-time information system. Motors, cables, and rubber bands, arranged in an interactive space, generate a constant flow of movements and sounds. These modulate in response to the audience's presence, establishing a space for dialogue and active, spontaneous participation.

Basic industrial materials, such as electrical junction boxes, typically used for connections, are revealed here as symbolic and sculptural elements. Their intricate cables contribute to the installation's industrial aesthetic. In this context, electricity not only powers the machinery but becomes a creative force that drives the slow and meticulous movement of the work.

Essay for a Flexible Movement is conceived as a living observatory that captures the complexity and fluidity of presence in space, taking art beyond stillness to reflect the dynamic nature of the ever-changing world.

In a complex political landscape, where people are constantly on the move and absolute silence is unattainable, the environment becomes an inexhaustible source of sound objects.

Within the installation, a technical array of motorized boxes ascends and descends pulleys and audio cables, generating a movement choreographed by the machines themselves. These objects have been intervened with contact microphones that amplify their sounds in the space. These sounds are in turn processed, giving rise to a performance of minimalist rhythms and complex polyrhythms.

In "Essay for a Flexible Movement," a precise gesture is articulated, a poetic movement that emerges from the relationship between weight and movement. The rubber bands, attached to rigid pulleys, attempt in vain to displace the flexible cords, thus materializing the tension between the stable and the mutable.

Video link: <https://youtu.be/weyxv28tdSs>



Random is an English word that can be translated into Spanish as random, fortuitous, or casual. In this sense, it is something that depends on chance; that does not obey any method or criterion, and whose result is always unknown and unexpected.

In this Test Room, we present an electromechanical installation that alludes to continuous social transformation, to the movement of masses, through blowers that randomly arrange white spheres, incapable of obeying rigid paths and behaviors. A sort of herd in continuous and unexpected movement, moving from one area to another, allowing themselves to be carried by the wind, unable to plan their route or future order.

Here, wind and sound establish a very valuable relationship for this approach.

For example, sound moving through the wind will increase its propagation speed due to the speed of the wind, if the sound and the wind move in the same direction. If sound and wind move in opposite directions, the speed of the sound wave will decrease due to the speed of the wind.

In this scenario, the spheres move around the model arbitrarily, without marking defined lines or following programmed patterns. Here, wind and sound are assumed to be an expressive and expansive language, based on this random technology. The fans are the trigger that gives meaning to this situation within the space of Casa Mario.

A synthesizer is activated by the action of the stones' gravity, and an antique string instrument reacts to the vibration of a system sequenced at randomly programmed times.

On the model itself, a toy piano is amplified by a speaker, which reveals the vibrations of its cone through small spheres triggered by the sound of the piano.

In parallel, a projection of the white spheres will occur simultaneously on the black board in the adjacent courtyard, as if trying to establish information coordinates of what is happening nearby, apparently in real time.

When we confront this screen, we find ourselves confronted by an old Samsonite suitcase containing speakers and a camera. This camera detects us and, based on our color data, generates different sound scales in real time, in a way intended to make this visual information audible.

Meanwhile, a rubber cord uses the rotations of Casa Mario's old ceiling fan to activate a sort of mobile, automaton-like choreography that, on one hand, hits the metal curtain separating the two spaces and, on the other, activates the rotation of an old door key inside a metal speaker. As a whole, it questions time, the doors we knock on, and the space we inhabit or could inhabit.

Nothing here obeys any rigorous or established method or criterion, and the result can be surprising and unexpected.

Video link: [▶ Sala de Pruebas 1:10 | Acontecimiento VIII | Diego Masi | RANDOM](#)

TRANSHemisférico /

RICHARD GARET - DIEGO MASI / CURADURÍA: CECILIA FAJARDO-HILL /

MUSEO GURVICH

September 2022



The silence of noise and the sound of the image
Richard Gareth and Diego Masi in dialogue
Cecilia Fajardo-Hill

Transhemisférico is an exhibition by Richard Gareth and Diego Masi that conceptualizes the theme of migration and distance alluding to thought as territory, based on a sound and visual dialogue between Richard Gareth (Montevideo, 1972) and Diego Masi (Montevideo, 1965), in a historical—and personal—moment of crisis, potentiality and tension, both vital and critical.

The exhibition proposes the idea of space divided into two floors as a metaphor for a migratory territory, that is, imperfect, without a complete panoramic view, but full of possibilities. As such, it is conceived as a large sculptural space that is transformed and energized through the sound and visuality of Gareth and Masi's interventions through objects, digital and sound works and installations.

To understand the work of Richard Gareth and Diego Masi in the context of the transhemispheric we need to think about the context of Latin American art and its long tradition from the 20th century (and before) of interrelation, of processes of artistic and cultural exchanges between artists, of Latin American cities, such as Buenos Aires, Caracas, São Paulo and Montevideo, with cosmopolitan centers such as Paris and New York, which had a period of great effervescence, between the fifties and seventies, in movements such as kineticism, art neoconcrete and conceptual art.

Many key artists of this period do not have a fixed and unique nationality, and although they escape stylistic demarcations, they can be identified with movements such as kineticism. Guy Brett describes how an important group of artists in the 1950s and 1960s—Helio Oiticica, Lygia Clark, Lucio Fontana, Alejandro Otero, Lygia Pape, etc.—adopted, and at the same time questioned, the language of geometry for its implications of rationality and modernity, while they were heirs of Duchamp and his ready-made, which offered them the freedom to question, experiment and also conceptualize. Brett describes this relationship between geometric order and the invitation to randomness, flux, emptiness and organicity, as a fertile tension.

Without thinking about simplistic genealogies and linear progress, Gareth and Masi are artists that we can understand as part of this continuum of dialogicity between abstraction, conceptualism and experimental art; between the local and the international, which has characterized and continues to characterize an important part of the art of our continent. There are several aspects that unite Gareth and Masi, one of them is that they were both born in Uruguay, and another, that they both experienced long periods of uprooting and migration, including staying in places like New York. On the one hand, the work includes abstraction, and on the other, the use of ready-made in the construction of objects that combine old and new technologies; the recycling of memory, sounds and electronic devices, and performativity.

(Part of the text extracted from the TRANSHemisférico catalog)

Video link: [▶ TRANSHemisférico / RICHARD GARET - DIEGO MASI / CURADURÍA: CECILIA FAJARDO-HILL / MUSEO GURVICH](#)

SUBMERSIBLE RATIONALITY
CONTEMPORARY ART SPACE
March-December 2020



Utopian discourses, built from the mechanisms imposed by order, short-circuit their own system. This is how the machine turns the object of discourse into a new expansive language. The microphones activate the idea of time and space, finding here an intimate need to find an explanation, a convincing sense of existence through speeches.

Video link: [LA RACIONALIDAD SUMERGIBLE // DIEGO MASI // 2020 // ESPACIO DE ARTE CONTEMPORÁNEO // M...](#)

CAMPO ART FEST 2018

Garzón train station.

December 28 and 29 2018



Timeline is a group of light-sound objects, which are determined by stacking, looking for a sound through mechanics, generating a constructive logic and looking for verticality in space. The illusion of building and tearing down the pile is something inherent not only for children, since it is part of the constructive process that we develop throughout our lives. Timeline, takes as a stage support a group of buckets manufactured and designed for work functions, in this installation they are altered in their form and destination, adding sound and light as the main language, looking for temporality, cycles and measurement of time, these are elements that appear in space based on introspection and the concept that refers to the sound and light contemplation as raw material.

Author: Diego Masi, 1965, Uruguay

Title: Timeline

Technique: Light and sound installation

Measurement: Variables

Year: 2018

Materials: Black buckets, led light, white opaque circular acrylics, blower motors, motion detectors, sequential controllers and white wire.

Video link: <https://www.youtube.com/watch?v=I3wFgrPtwns>

BLANES / SOUND CODES BLANES MUSEUM

November 7 to 23, 2017



The Oath of the 33 Orientales, tells a scene of the movement that gave rise to the National Independence, declared on August 25, 1825. This work is chosen to dialogue and shape a sound piece, where the painting works as a score for the notes. The painting is an oil on canvas of 311 x 564 cm, made between 1875 and 1878. Inspired by the crusade of the 33 Orientals and their landing on the beach of the Grace, representing the historic moment of the oath they had made in Buenos Aires, which consisted of liberating the country or dying for it. With this and other paintings, an idea of a nation was built that today is sustained in the collective imagination.

Juan Manuel Blanes was one of those responsible for the reconstruction of historical and political events, in the uncertain and fragile memory of what happened, which today is the raw material for our thinking, in which we continue to forge our own identities and places of expression, very rooted in our culture. The meanings were established between the concepts of space, territory, landscape and their relationship inseparable from the culture of the place, where the heroes appear in a geographical area associated with the territories and their landscapes, which continue to function as privileged supports of this activity symbolic. Now adding a new sound layer to this work, which is generated by the light intensity itself, passing colors in grayscale, coding, fragmenting and extracting these data, which are stored on the canvas and in our visual memory, to be rearmend in a sonorous language, creating a new audible structure. The electromechanical system specially designed, makes a slow and meticulous tour observing through a photographic lens, transcending in sounds this heroic and patriotic iconography. Modifying the symbology through a sound generator algorithm, in some way reinterprets the painting, from a contemporary perspective, recontextualizing the message of the work. The occasion invites us to experience painting in a different way, through the auditory as well as the visual. In each of the two speakers a different sound emerges, which leads the observer to enter the landscape of the painting, changing the perception of the painting, which expands into a double work, visual and sound, from an open composition, which never it is exactly the same, looking for new and possible interpretations of the painting.

For more than three hundred years, physicists, mathematicians, musicians and painters have linked colors with musical notes. Composers who see colors when listening to music or painters who hear sounds when contemplating a painting. Some of them related color and music for pure mysticism, others looking for a new art. Now we invite you to recreate synesthetic sensations in the museum room and to cross the borders between sound and color. The camera passes like a kind of scanner over the characters in the picture looking for and expanding what the eyes might not see. Translating the frequency of light into sound, looking for a dialogue with the sound notes and the points that make up the picture, now transformed into a visual and sound landscape. Synesthetes often perceive involuntary correspondences between color tones, tones of sounds and intensities of flavors. With this transdisciplinary concept, I seek to fuse the historical visual sense of the nation, which we store in memory and transfer it to the auditory, composing a piece in real time, articulated from the expression stored in the pictorial and sonorous codes of Blanes.

Diego Masi

Electromechanical sound installation.

Materials: Tripod, video camera, fisheye lens, computer, cooler box, amplifiers and cables

Video link: [BLANES / CÓDIGOS SONOROS / DIEGO MASI](#)

3a Bienal de Montevideo

Flashlight

September 29, to December 4, 2016.



Technique: Light and sound installation.

Measurements: Variables

Materials: 100 Black construction buckets, led flash, acrylic white opaque circular, blower motors, motion detectors, audioritmicos controllers and white cable.

Alfons Hug, (Germany) general curator, Jacqueline Lacasa (Uruguay) co-curator

29.09.2016 - 04.12.2016

Hall of the Lost Steps of the Legislative Palace.

MONTEVIDEO, URUGUAY.

Flashlight is a project that seeks to investigate and give new meaning to the light in relation and contrast with a space loaded with history, solemnity and symbolism of diverse dimensions as the Hall of the Lost Steps of the Legislative Palace, building of neoclassical architecture also known as Palace Of the Laws.

The proposal is to present and make the light perceive by playing with the stillness, the static of the great columns and the soldiers of the Florida battalion, who escort each door of access to both Chambers, the cold of the marble that has a weight not only material but Also symbolic. Let us start from the historical construction of the sense of light, its perception is a sensorial experience with both physical and emotional aspects. The changing intensity of this and its variety of colors have shaped the emotional and cultural meaning of light. Remember that before, in pre-Hispanic America the mirrors were the captors of our faces that reflected them through the images. Today, in a digital era, cameras capture portraits through light, although here there are only flashes placed inside buckets used for construction, which work as a vehicle to illuminate the image. Today we could say that technology can also operate and work for visual or conceptual deception.

These light-responsive light devices are commonly used for parties, but here they will be inserted into buckets that are used for working-class tasks. Recall that the construction of the so-called Palace of Laws, which took almost three decades, is a Greek neoclassical building, whose façades, interior walls, vaults and columns are covered with marble from different parts of the country.

The buckets, with their flashlight that includes this proposal, ordered by default within that space with so much weight in the exposed directions, achieve that contrast, the light illuminates in this case the rigidity, solemnity, statism, but moves with Flashes flashing or not, depending on the movement that may occur in it.

The sound of the steps will trigger the mechanisms of the lights that will come from inside the buckets and will follow in flashes to senators, deputies or visitors that transit through this space. In the central nave is the Hall of Lost Steps, with two vaults of cannon run and majestic skylight, which separates the two hemicycles in which the cameras of senators and deputies. The walls of both rooms are fully walled with walnut and mahogany, and of such noble woods are also the benches occupied by parliamentarians.

In this context, I decide to incorporate the electronic object and contemporary use, intending to give some real and metaphorical light to the entrance where Senators and Deputies sit, doors that enclose a large part of the political history of Uruguay.

As an artist I seek to somehow generate a thought through the light of the work, it is a different vision of the political system, a reflexive look where the sensors will be chasing and detecting with a sense of urgency the person who transits through this living room. The idea is not to represent this architecture through the work but to use light as an expressive medium since it is not palpable but visible and that aspect interests me in this installation, although the pieces that generate it are well-known and mark a sense and a certain place of the working class. The persuasive power of the mass media, the effects of political propaganda and the commercial code of the actors, appear annulled among themselves, as represented in a sound part of this work where the sound of water is reproduced mechanically .

In short, it is an intervention, of contrasts and reflection on the multiple social and political senses that can trigger the receivers, as well as the flashlight. The contrast between the world of the immediate, urgent, sudden, fleeting and that of history, tradition and solemnity of a past retained in noble, static and imposing materials.

Video link: [▶ DIEGO MASI / 3a Bial de Montevideo / 2016 / Flashlight](#)

VERTICALITY
BLANES MUSEUM

July 9, to October 3, 2016.



Verticality is a work that reflects on the relationships generated by a geometric situation, brought about by the vibration of the cables and continuous movement, seeking parallels the personal order where everything interacts and moves in some way, creating own changes of complexity human.

Electromechanical mechanisms generate a vibration in an old upright piano into disuse, with the proximity of the audience begins to resonate as an acoustic box full of history and symbolism of a bygone era.

The representation played by electromechanical mechanisms, allows me somehow dramatize and choreograph the existence of these automata actors responding to the presence, with motion sensors, a sort of stage framed in the Solemnity of the Blanes Museum.

Electromechanical installation and sound.

Micromotors vibrators, vertical piano, motion sensor and cables

Video link: [YouTube: Verticalidad / Diego Masi / Museo Blanes / 2016](#)

PROTOCOL

Sound installation.

EAC, CONTEMPORARY ART SPACE, ex Miguelete prison, Montevideo.

March / May 2016.



In the social order and the intentions of submitting the protocol activities in an orderly and processed by different actors, the idea of this visual stage work, mechanical and sound emerges.

The blow of a hammer at this facility operates as a deconstructive synonymous with violence.

The sound generated by the impacts on the wall, is picked up by microphones that transform and amplify vibration is generated percussion as a symbolic tool is a hammer, also used as a political emblem tirelessly.

On the other side of the room, a concrete mixer, considered as a constructive tool, lights up with the presence of the viewer and creates a different and contrasting sound situation. Both are connected by rubber cables, insulating and elastic, along the room, one responsible for the movement of the other.

Protocol reflects on the construct and deconstruct, is a work that contains messages through the sound and performs this data, from the perspective of the person receiving your ideas, that is, to what extent we can act on our daily getting closer to a more reflective position.

Marxist footprint is present in this work and thought, but with the characteristic nuances of a new evolution. Awareness of the viewer is the way to search through thought, for a renewal of autonomous ideas that are able to foster new concepts.

Technology leads to registration, to the complicity of the viewer, the development of devices to capture this reality and to create a language with its own narrative.

Electromecanica and sound installation.

Materials: Concrete, hammers, rubber cords, motion detector, sequencer, sheaves, microphones and amplifiers.

Video link: <https://www.youtube.com/watch?v=2ytNmYllys&feature=y>

LINEALMENTE

SOA Contemporary Art Gallery. Montevideo, Uruguay.

June / July 2015



The relationship of the line and the way we do things with it drawn or written is part of the fundamental act upon gestate a language line at this facility functions as a working material in the same way that electricity and Sound. Geometrically we can enter a world where the equations could show us its conditions and rather complex theorems. When I mix all these theories of science and physical technologies with elements of everyday life is to try to look into my own code language of visual expression that represents a questioning about the current state of affairs and how it is modified face our presence. Electricity is inserted as a vehicle operator for a silent movement to the machining time it becomes noise. The line is represented in this exhibition space as a link to our human condition through triggers mechanisms, but enough to combine the elements necessary primary technology. Thus left open the interpretation of the viewer and show the alteration of geometric shapes where the use of industrial materials can become reflective elements for a work done in a specific site.

Video link: [▶ DIEGO MASI / LINEALMENTE / Galería SOA arte contemporáneo / Junio de 2015](#)

EXISTENCES

Zorrilla Museum, Montevideo. September 2014



This paper broaches the dramatization through mechanisms that are represented in a kind of automaton theater, the interaction between purely geometric forms where a clear allusion to one of the most influential figures in American culture, which represents a model is generated social and thought identified with its ideals and values, which have been transmitted to almost all the nations of the world. A model that helped establish the moral foundations of thousands of people through Walt Disney Mickey Mouse.

"Existences" is a metaphor for existence, a series of breathing exercises commanded by cables, automation and sensors to create movement by combining successively inflated and deflated, looking a questioning, reflective mood through image one of the deepest characters in our childhood memories.

Montevideo, April 2011

Video link: [MUSEO ZORRILLA DIEGO MASI EXISTENCIAS 2014](#)

AUTONOMOUS

Figari Museum, Weathering, artistic Interventions cycle
September 10, 2013 , Montevideo, Uruguay.



This work seeks dialogue with the movement of Figari in its forms and lines from the various facets of his philosophy that still challenges us . The soft breathing of these forms is the metaphor of a living thought and continuous. Here industrial materials are part of a design where crafts , arts and industry are mixed with contemporary materials subjected to the elements.

Diego Masi, August 2013

Technical: Installation electromechanical, Materials: Engines tilers, cables, sequencer time, motion detector and cooked black cloth. Video link: <http://www.youtube.com/watch?v=0xyHDuax7fM>

ISSUER

National Museum of Visual Arts, Montevideo. Third prize 55th National Visual Arts Prize

The jury of Cristina Bausero architect, artist and critic Carlos Capelán, Brazilian historian and curator Paulo Herkenhoff.



Communication is the process by which information can be passed from one entity to another.

"Issuer" is a work that plays with the metaphor of communication and exchange of feelings, opinions, or any other information. All forms of communication require a sender, a message and a receiver intended.

The installation of antennas forms a horizontal wall trying to reach the largest audience possible, it is as if trying to touch them through their telescopic mechanism, the public will step back to avoid being intercepted by them. Work and viewer in a dialogue faced physical reaction through a sensor that detects and reacts to the presence of the public.

The functioning of societies is possible through communication, has been how these processes can contribute to the development of a community and transform socially spheres of power also use it as a weapon to society domain, either blocking the communication or modifying it at your convenience.

Technique: Electromechanical installation.

Materials: automatic car antennas, sensor motion detector, time sequencer and connecting cables.

Measurements: 350 cm wide x 120 cm (aerials)

2012

Video link: <http://www.youtube.com/watch?v=ONujxeWAR-o>

GESTURES APPARENT SIMPLICITY

Dodeca Cultural Center

September 2014



In the scenario of everyday gestures seeking reflect from body language to the choreographic situation created by the mechanics of the work going on exercises that do nothing to mark the absences, using the vacuum clothing to move physically through electric current.

The geometric tension generated by the black wires and the impossibility of that encounter over time are an important part in this work.

The electromechanical giving sustenance to a part of the human figure, establishing a metaphorical relationship of physical representation.

The memory game is tested to complete figures of great similarity through so many pairs of matching boots, thus can retain information through repetition, that is, if there is a fact that is repeated again and again what remember. Gestures seeming simplicity unfolds different approaches to a complex idea of dissolution, a concern for the representation of what is no longer. But it is not only physical but also evanescence missing as practice and mode of action.

Materials: white rubber boots, motors, motion sensor, power cords and cables. Electromechanical installation.

Video link: <http://www.youtube.com/watch?v=0RLeg5a3qFo>

AUTOMAT

Kavlin Cultural Center, Punta del Este, Maldonado, Uruguay, 2012. Sound installation.



It is a work expressed in a context that is based on kinetic language and registration of a situation amplified, making at times a tragic piece that operates from the accumulated tensions of the materials.

This paper broaches the dramatization through mechanisms that are represented through wires commanded, automation and sensors to create movement by combining successively the coup and turning rubber cords on toy soldiers and guitar strings .

The sound of this system is created by the interaction of the tires on the guitar strings that is captured for twelve microphones and powered by two guitar amps. These soldiers operate as regulators of the notes of the strings looking for a dramatic sound and thoughtful.

Movement micromotors operated only when the public is coming.

Technique: Electro Sound installation.

Materials: twelve string electric and acoustic guitar, motion detector sensor six toy soldiers, two guitar amps, stomp, twelve microphones, wooden speaker connectors and cables. Measurements: 300 cm wide x 220 cm high x 25 cm deep.

Video link: http://www.youtube.com/watch?v=p_YIN6_kBVw

PORTRAIT INVOLUNTARY

Installation.

Kavlin Cultural Center, Punta del Este, Maldonado, Uruguay, 2012. CHACO International Art Fair, Santiago de Chile, 2012.



This paper broaches the dramatization through mechanisms that occur as a theater automaton, the interaction between the forms is a metaphor of his own existence, commanded a succession of moves through wires, automation and sensors to create movement and combined in succession, looking for a thoughtful and questioning mind.

It is a work expressed in a context that is based on kinetic language dramatization at times making a tragic piece that operates from the accumulated tensions of the materials seeking a picture involuntary horses heads cut off and displayed as a sort of trophy hunting.

Materials: Toys resignificados, micromotors, motion sensor and cables. Video link: http://www.youtube.com/watch?v=XWxMdMb_1uc

CONNECTORS

Montevideo, 2012.

Technique: Electromechanical installation.

Materials: automatic car antennas, sensor motion detector, time sequencer and connecting cables.



When we see antennas refers to communication and it is impossible not to think of a feeling of excessive interconnection in social networks like facebook, twitter, google +, etc... Bombarding the information and make increasingly changing relationships.

This project looks at first glance resemble a robotic organic representation.

When visitors pass through the space white spherical objects display their antennas as trying to catch up on a search for connection, as the audience will move between the spheres, these increase in size of 40 centimeters to about 200 centimeters or react with different such movements as moving people.

Moving away a bit back to its original state closed.

The geometry of these works reminds us of underwater mines that were used in past wars how to transpose a metaphor of violence to the thoughts. Many dictatorships base their power to control information using their power to isolate individuals and ideals.

Today these technologically old antennas, almost obsolete sold in Latin America to parts of the old cars that were part of a past economic glory.

The idea is meaning to the object and interconnect to a group of sensors to give greater autonomy to the mechanical operation against the presence of visitors, create a representative chain of events, in which the viewer becomes the means to channel the reaction physical and deployment of these objects.

"HERMETIC"

Installation, Museum of Modern Art in Chiloé, Chile, 2012



The air as a vehicle to give sustenance to the human figure in an installation of inflatable characters in motion, seeking to reflect from the physical body language in a situation choreographic, performing breathing exercises that do nothing to make human absences using the vacuum protective clothing to be filled by air through electric current.

Airtight suits designed to isolate toxic situations capable of enclosing the body and act as separators in the environment, by establishing a metaphor of human representation.

Materials: polypropylene Mamluks, blower motors, sequencer time, motion sensor and cables. March 2012

Video link: <http://www.youtube.com/watch?v=esNf6vP0xl4>

EXHAUSTED

Municipal Exhibition Centre, Subte, Montevideo, April 2012.

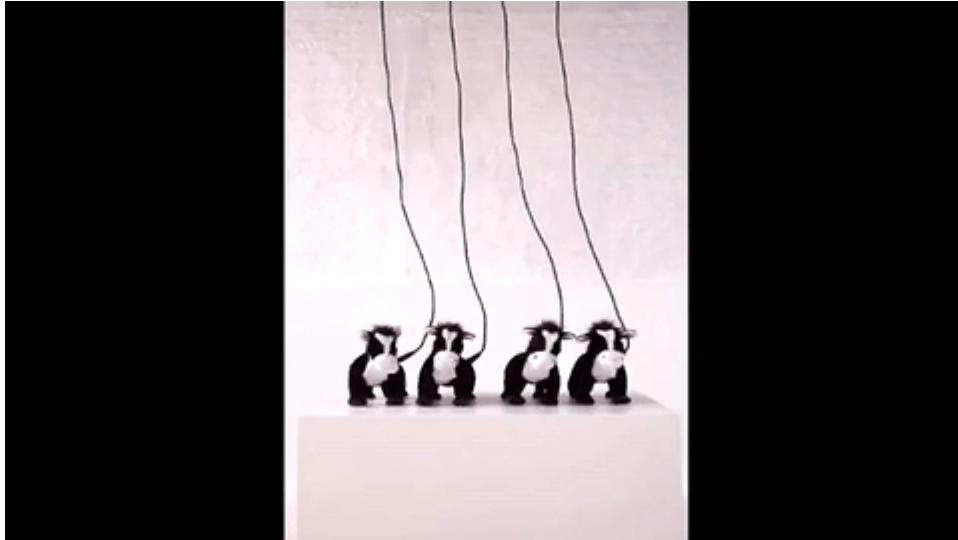


This work reflects on the bonds and boundaries, by analogy with emotional situations. It is a mechanism that feeds redefined power and operates through a micro motor and a motion sensor as a link to create a trigger reflexive character's gestural mechanics. A dialogue of opposites and contradictions marked by cables where the boundary movement generates feeling tired, having a response to human presence and starting a fruitless search continues for release from bondage. Materials: plush horse, rubber cords, micromotor and electricity.

Video link: <http://www.youtube.com/watch?v=VN8Csdki2EM>

THE HORSE GALLOP

Electro Sound installation.



The horses (toys) and the work of Antonio Rossini come together in a progressive trivialization of cultural products, generating a logical outcome in a society that demands a reality consumable. The popularity of the works of Antonio Rossini makes mega inevitably end Chinese industry.

1829 "The William Tell Overture" by Gioachino Antonio Rossini has historically been associated with images of violence from within the Opera of great extent, and drive dramatic and lyrical.

It is interesting to find similarities in different authors who chose the William Tell Overture, whose works seem distant but definitely show traits that distinguish them as heirs of a cultural tradition and visual somehow manage to claim the historical memory of violence.

1933 "Lone Ranger", created by George Trendle.

1935 "The Band Concert" by Walt Disney.

1971 "A Clockwork Orange", produced, written and directed by Stanley Kubrick.

"The horse gallop" manufactured in China by Yiwu Lingchao Toy Factory is a toy redefined and modified electronically in a position to generate choreographic reflection from a recreational standpoint.

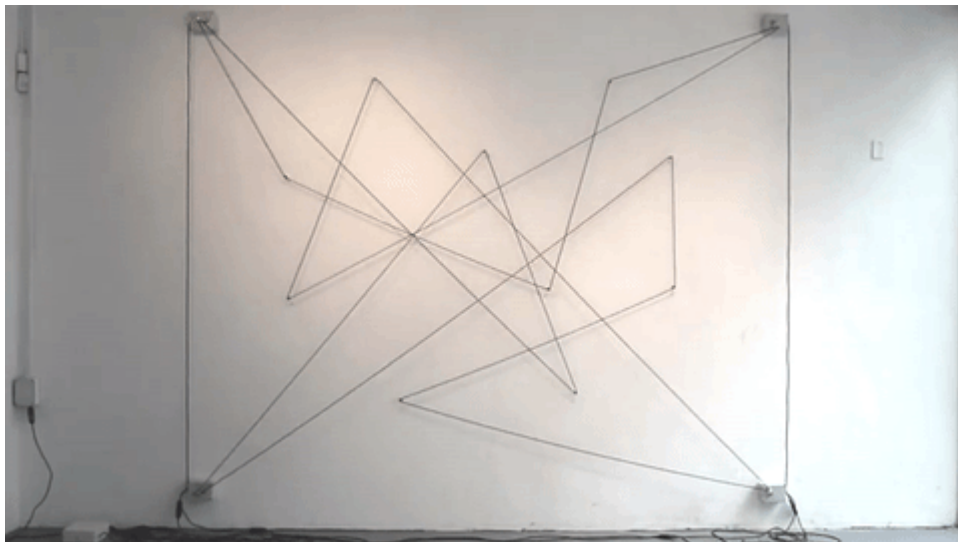
Montevideo 2010.

Video link: http://www.youtube.com/watch?v=fckTtc_rtbq

RUBBER GEOMETRY

M.E.C., San José 1116, Montevideo, Uruguay.

Materials: black rubber cords, motors, motion sensor, electric current, and cables.



Geometric bodies remain unchanged by continuous transformations produced by the pulleys and their engines, properties of topological spaces and functions are not altered.

It is a geometry without measures, also called geometry of the rubber membrane, since the figures remain unchanged although submit to deformations.

This work articulates scenarios where representation and invention are to generate unexpected readings within the geometric languages, seeking to develop a poetics that questions our conventional notions. I also interested maneuver at the intersection between figurative and abstract syntax, to rethink the image as a territory strewn potential for imagination and metaphorical association.

The geometric tension generated by the black rubber cords and the minimum variable shape are important part of this work. Electromechanical sustains the geometric figure in motion, establishing a relationship between time and form.

Materials: black rubber cords, motors, motion sensor, electric current, and cables.

M.E.C., San José 1116, Montevideo, Uruguay.

December 2014.

Curated

Daniel Argente

video link: <https://www.youtube.com/watch?v=GXR20l41914>

GEOMETRIC CONNECTORS

Technique: Electromechanical installation.

Materials: automatic car antennas, sensor motion detector, time sequencer and connecting cables.



Geometric connectors, is an interactive installation that seeks connection again and reaction with the public, using deployable antennas, forming an expandable geometry that breaks with the horizontal by the sheer weight of the electromechanical system moving.

A search on the geometric behavior, where imbalances succeed in changing landscapes and algorithms of a line, image or any possible situation.

A simple mechanical activated with the presence of the viewer, which is strengthened in a plane where electricity plays an important role to activate the sound and movement of these devices.

COEXISTENCE

International Biennial, Siart, La Paz, Bolivia, 2011.



Joints in contemporary art established certain traditions and rigidities that require coexistence of languages and an openness to new ways of expressions and concepts, linked to a rich recent history where the past and present coexist and dialogue in the same territory where regions are completely different and unknown.

Latin American art is the interconnection of isolated local scenes together for decades, incorporating many artists to international circuits and growth of diasporas of artists in Europe and the United States. To this must be added the feeling of belonging to a community no longer idealized past projects, but to a complex geopolitical bloc in full seizure and emergency.

On the idea of American identity Gerardo Mosquera says so unbeatable, "Latin American art lives today one of his best, especially since it is ceasing to be Latin American art."

"Coexistence" is a representation which attempts to cover much more of the provisions of the order of the Latin American social policy is the reference of the interrelationships world creates a situation where everything interacts and moves in some way causing changes typical of contemporary complexity .

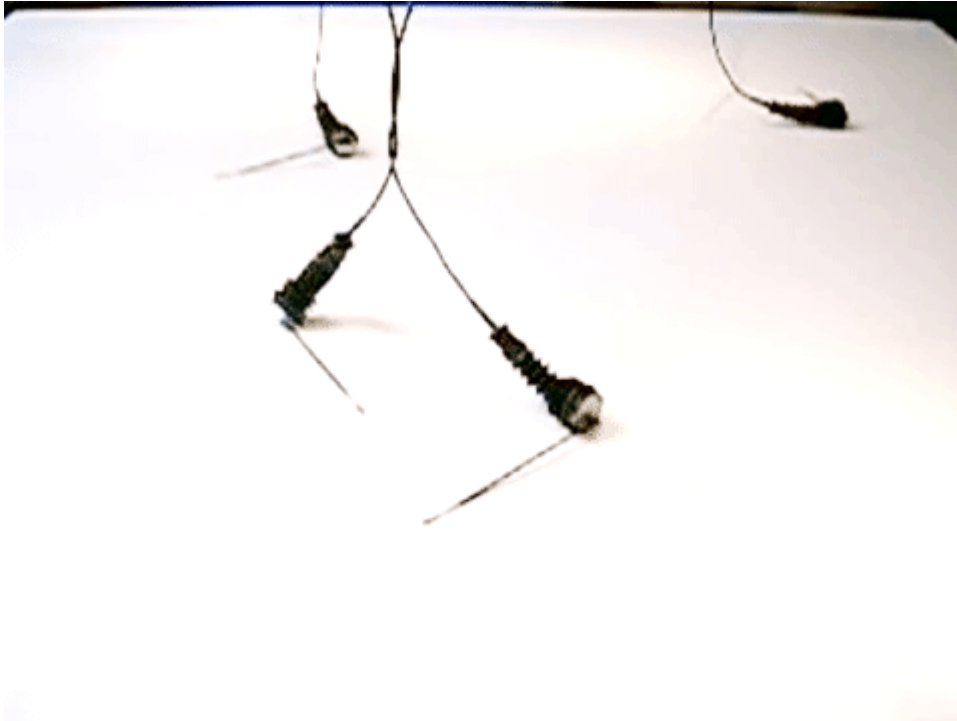
The representation actuated electromechanical mechanisms somehow allows me to stage and choreograph the existence of these interpreters automatons that respond to human presence through motion sensors in a kind of stage set caught on video image.

"Coexistence", 2011

HD video color, sound, loop (12 ')

Video link: <http://www.youtube.com/watch?v=EZvZslx-8rM>

QUADRILATERAL



Installation, Municipal Exhibition Centre, Subte, Montevideo,
Brushes, motors, motion sensors and square of white acrylic paint on floor 350 cm x 350 cm.
2004

Video link: <http://www.youtube.com/watch?v=6uNBy-emJ0o>

HAPPINESS

Installation

E.A.C. Contemporary Art Space, ex Miguelete prison. Montevideo, 2010



Define the concept of happiness is an arduous task. It's probably one of the most controversial and complicated definitions. Humans have always tended to pursue happiness as a goal or an end, as a state of permanent ideal to come, however, it seems that happiness consists of small moments, in vivid detail the day day, and perhaps its main feature is the futility, its ability to appear and disappear constantly throughout our lives.

Another controversy surrounding this topic is where to find happiness, if external events or materials within us, in our own internal rules. Even today it is difficult to answer this question. For this reason, and from a psychological point of view, the study of subjective well-being approach seems preferable to happiness. It is the motivation, the activity aimed at something, the desire to do so, your search, not the achievement or the satisfaction of desires, which results in people positive feelings deeper.

Happiness, a concept with deep meanings, including joy, but also many other emotions, some of which are not necessarily positive (commitment, struggle, challenge, even pain).

During the dictatorship (1973-1985), in prison for political prisoners were Miguelete then was, until 1990 a juvenile detention center. There "were detainees for various reasons, so it seems symbolic that today there here a space called" Happiness ".

Punset believe that happiness is mostly fearlessness, hence the search for shelter in to escape the anguish of fear and lack of sense of certain phenomena that happened around him.

Submit balloons in a contemporary art space, it seems that become art objects which will obviously be in visual perception away from conceptualism, is but a sort of profane objects which have become art objects only by virtue of its inclusion in this space, trying somehow exorcise through them, all the misery of imprisonment.

In our society the "balloon" is an object associated with happiness, celebration and celebration. This project clearly contradiction and tries to work through this. Correctional facilities and particularly the basement of the prison miguelete, witnessed very unhappy acts of horror and scared.

The meaning of the celebrations in situations of detention, drowning and claustrophobia are the initial trigger of this project which aims to put the viewer in an interactive approach where the person enters the cell in a state of confinement increased by balloons they occupy in their early days about eighty percent of the area of the cell to slowly deflating and falling vallan roof which remained suspended by helium gas, culminating after several days in a deflated balloon montonera as a metaphor for the unhappiness that habit this building for many years.

Video link. <http://www.youtube.com/watch?v=ECMarbYwubw>

DESPITE EVERYTHING

MAPI Museum, Montevideo, 2011.



This work arises from thinking about the physical and emotional gravity, the game of words Weightlessness / Grave / Gravity. Black wires are constantly rising and falling through a micro motor mechanism, a system of pulleys and weights.

The heavy, the weight of a thought, which weigh things, the ability to become less serious things. Diego Masi

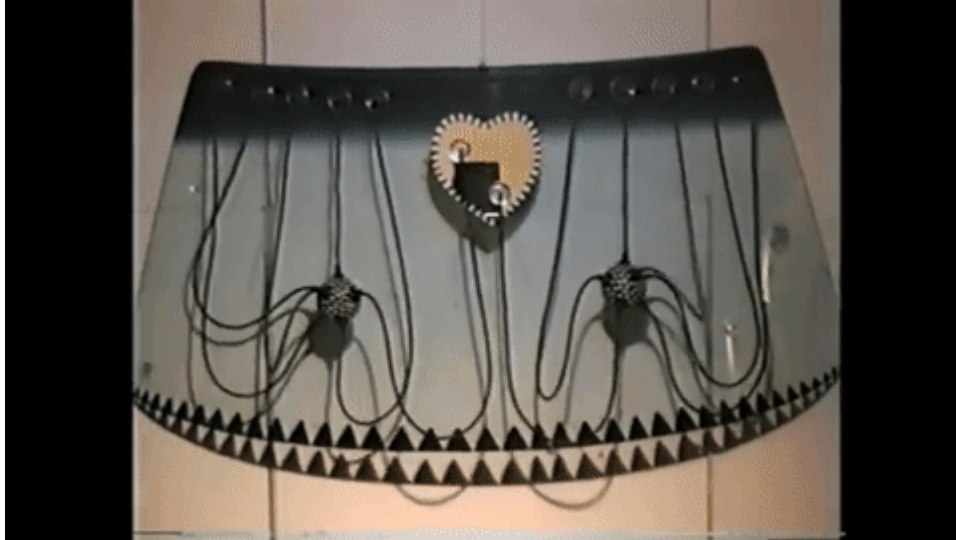
Technical Data:

Micro motors, motion sensor, system of pulleys, weights, directional light and black thread.

Video link: http://www.youtube.com/watch?v=7YiDmIY_ObQ

WINDSHIELD

Installation, Contemporary Art Museum, Montevideo, 1995.



It would be too simplification interpret the collection of objects (assemblies, machinery of the absurd, or the preferred label) are metaphors referring to the violence implicit in automobile accidents. Such violence, evident in the windshield cracked, punctured, crackle, that support basic, is just a pretext. Refined, nonchalantly, the deceptive beauty of the works multiplied allusions. As a cult altars brotherhoods practiced by motorized urban or road, discover other possibilities of violence. Subtle yup pimiente obsessional neurosis in suits, cell phone in hand, rushing the final burst. The very thin line between (provided you, JG Ballard) primary automobile accident emotional violence of tribal sexuality without taboos. Violence inexorable death (final irreversible final burst) marked not only by the evidence traumatic but also the rhythmic passing of time.

Diego Masi is impeccable tone to formulate this problem. No melodramatic excesses or educational voluntarism. There is a handling incisive poetic, sometimes paradoxically delicate, without losing depth know give nods to cheesy (heart- shaped candles, artificial black buds) or at mediocrity (rubber cables, suckers, white lights garland) . A poetic handling caring formalist approaches before contundentes elegantly expressive: with an accurate selection and combination of significant elements. The artist, from pictorial territories, seems to amplify their creative skills to take spatiality. There is a history of a very good facility, with this sample, as evidence determinants.

Alfredo Torres

Materials: car windshield, micromotors, candles, rubber cords, toys and new meaning

Video link: <https://www.youtube.com/watch?v=iaPcZhy5VWU>

TEMPORARY IMAGE

International Biennial of Asunción

light and sound intervention. Asunción, Paraguay, October 2015.



Plaza Republic of Uruguay, called Plaza Uruguaya, is located in the center of the city of Asunción. Here it was where the order of the Franciscans arrived with Alvarez Nunez Cabeza de Vaca in 1542, which later changed its name, in gratitude to the project Máximo Santos presented his Congress for approval of the law of debt forgiveness and return objects, whose military forces carried from Paraguay during the Great War. Following this gesture by the government of Uruguay, the renaming of the old Plaza San Francisco is decided, by the Plaza Republic of Uruguay, in which the figure of Artigas it is located in the center of the square.

This project is based on the reflection on the condition of time and history, on the imagination of our forefathers, and changes in your photos with the environment. temporary image, is an ephemeral urban intervention, which will last thirty days. It consists in finding meaning and call attention to what is happening with the territories and their inhabitants.

General Artigas hat, held his hand, he becomes a sort of desperate caller, in opposition to dark bronze monument, looking temporarily recover the dialogue with the new generations. Now with this light and sound modification attempt to dramatize and reduce the solemnity that bring these sculptures, leading to a more contemporary aesthetic in a new search for meaning.

Artigas, who in 1820, after seven years of war in conditions of tremendous inferiority, culminating in the military and political defeat. The leader flees to Paraguay and never returns, even when from an independent Republic of Uruguay, tempts several times.

Thirty years later he died there in Paraguayan territory on 23 September 1850.

temporary image, try to rediscover how a population is related to its history, its monuments, and lives with them with political, social and technological changes of the XXI century. This intervention aims to reflect on the relationships that help shape the contemporary notion of landscape, working with simple elements, interviniéndolos, and making evident the changes they undergo.

temporary image is a poetic and critical thinking about the notions that lead to the maintenance and development of a group of people with identity. Looking achieve that objective, and considering the meaning established distinction between the concepts of space, territory, landscape and its inseparable relationship with the local culture. The heroes appear in a geographical area, living environment and contextual space of social groups.

Territories and landscapes, still function as privileged supports this symbolic activity, raw material around which generate identities, and a place of expression of own cultures. However, in the current context, the construction of sense of place, or the meanings ascribed to our national heroes, is increasingly difficult.

Diego Masi.

Video link: <https://www.youtube.com/watch?v=pyOF0ubMzZk>

HISTORY OF HORSES

Intervention José Belloni sculpture. Fabini Square.

Material: cutting vinyl adhesive on the bronze. Duration: 30 days.

Montevideo, 1998.



Again, Diego Masi upholstered with some unsuspecting lunar landscape section of Montevideo. Now, moles decide to settle on Horses "Entreviro". Soothing, trying diff, perhaps excusing, the unwitting actors in this sculptural consecration of violence, in that turbulent reminder of a not too distant barbarous country. And by the way, trying to recover the human dimension monument. Interestingly, bronze subtract gravity usually men and their deeds. The rises to the heroic monumentality and as such, the distance of the emotional memory, treasured from the simplicity warm day. We forget that these unknown beings who are stranded in the "brawl, havoc of men and beasts" were ordinary people swept away by the follies of history.

So as poetic as playful, Diego Masi want to return this melodramatic mess of forms, to a spot where he can be close and discernible. It is not disrespect, let alone disrespect. We intend to bring the absurd tragedy of fratricidal war emergency delicate poetic nonsense. Does not offend, just power temporarily with faintest, almost gentle irony. Does not change, is involved, so that the eyes are used besides desentrañadoramente routines and stops. Trivializes No, on the contrary, is based on the visual effect that this capture, seduce, reflective remanence to germinate. An artistic intervention imply an alteration, usually transient, the urban scenery. Departing from the museum or exhibition hall, ie protected areas, ventures into the harsh weather of places and streets. As such, calls for a new attitude on the part of those who see. Before the rejection comfortable that cavalier disinterest rather than delighted mediocrity itself, the willingness to undertake the incomparable flights of fancy. Enter the game solemnities detached from prejudice and rhetoric. Understand that the incomprehensible, the unreasonable presumably, awakens dormant abilities playful, always relegated exercise pushes the absurd.

In short, it's about accepting that rain soft and poetic. Determined with amazement momentary relief in estolideces split in calm stormy dramatics. Just that: the wonder, his brief and fascinating intensity.

Alfredo Torres (art critic)

Video link: http://www.youtube.com/watch?v=9A2v2_qTgw8

POLKA DOT ON ICE



2000 liters of carbon dioxide dry ice become compacted on the esplanade of the Teatro Solís, Montevideo, Uruguay, 1999.

lasting four hours. Material: snow compacted material (used by industry to manufacture dry ice).

Video Link: <http://www.youtube.com/watch?v=msjDrL1pwsU>

POLKA DOTS ON THE SOLIS

Adhesive backed vinyl columns Teatro Solís, Montevideo, Uruguay.

1998, duration 48 hours



Diego Masi's 1998 work "Polka Dots on the Solís" is an artistic intervention that goes beyond mere aesthetics. By placing adhesive vinyl circles on the columns of Montevideo's historic Solís Theater, Masi generated a conceptual reflection on public space, heritage, and perception.

The choice of the theater was not random. As a symbol of Uruguayan culture and tradition, its neoclassical façade represents formality and permanence. By adding the "polka dots," Masi introduced an element of visual and conceptual disruption. The simple, playful shapes of the circle contrasted sharply with the solemnity of the fluted columns, creating a tension that forced the viewer to look at the building differently. This was not a decoration, but an act that recontextualized the structure, forcing it to engage with an element alien to its very nature.

Questioning Permanence and the Institution

The ephemeral nature of the work is fundamental to its meaning. Lasting just 48 hours, "Moles on the Solís" challenged the idea that public art should be permanent. The work existed as an event, an experience that could only be experienced by those who were there, at that precise moment. This deliberate temporality highlights the importance of the "here and now" in contemporary art and the collective memory generated around an intervention.

Furthermore, Masi's work can be interpreted as a subtle questioning of the cultural institution. By intervening in such an iconic space, the artist took contemporary art outside of galleries, democratizing it and placing it directly on the street. The vinyl circles acted as a kind of irreverent gesture, a playful whisper that interrupted the formality of the theater, suggesting that art not only belongs in consecrated spaces but can manifest itself spontaneously and fleetingly, challenging established norms.

Video Link: <http://www.youtube.com/watch?v=zsKL3qE9xeU>

RECENT PAINTINGS SELECTION



TITLE: GEOMÉTRICO ZO522

TECHNICAL: Acrylic paint on canvas

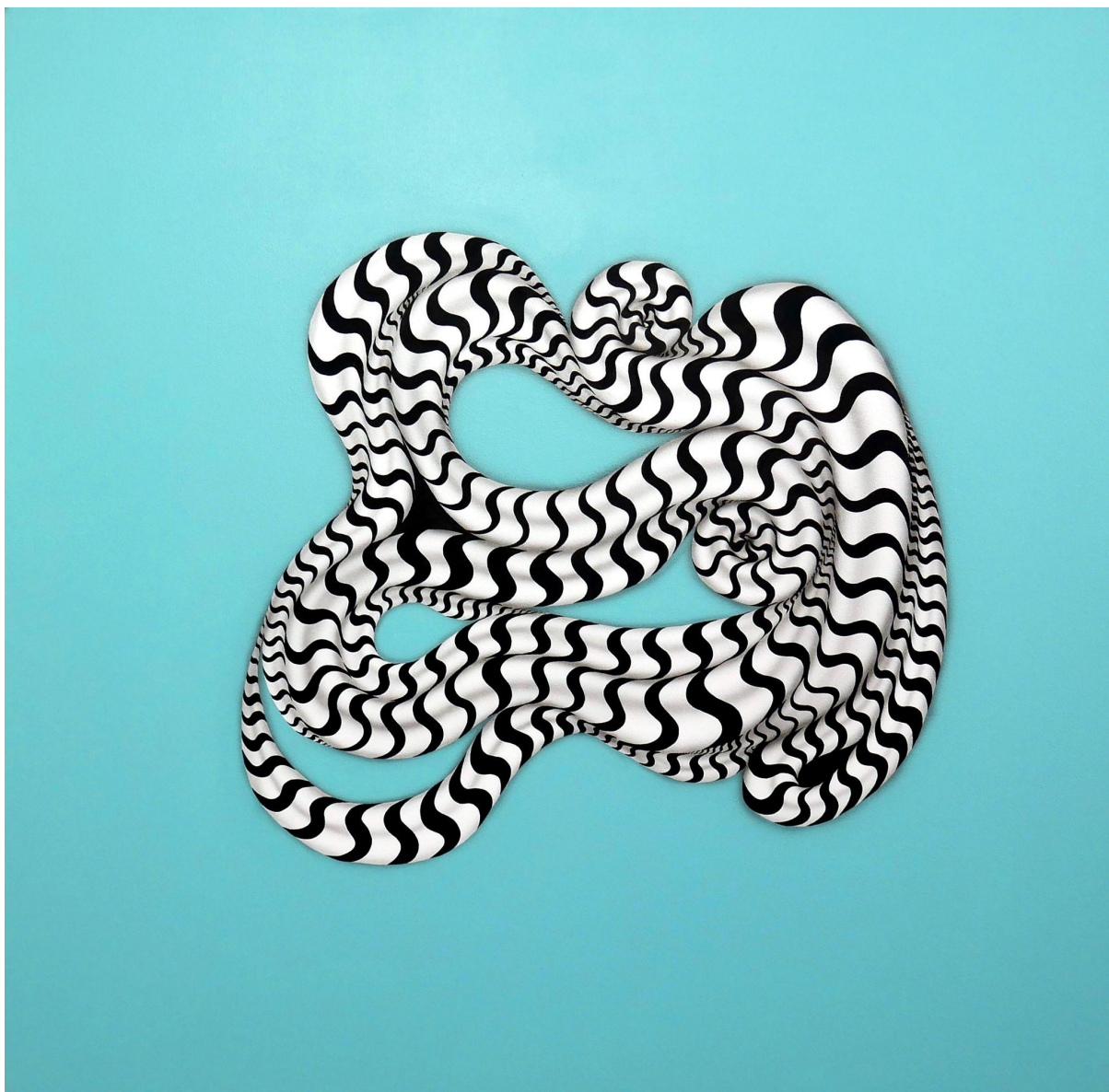
MEASUREMENTS: 102 cm. x 204 cm. / 40" X 80"



TITLE: GEOMETRICO CR526

TECHNICAL: Acrylic paint on canvas

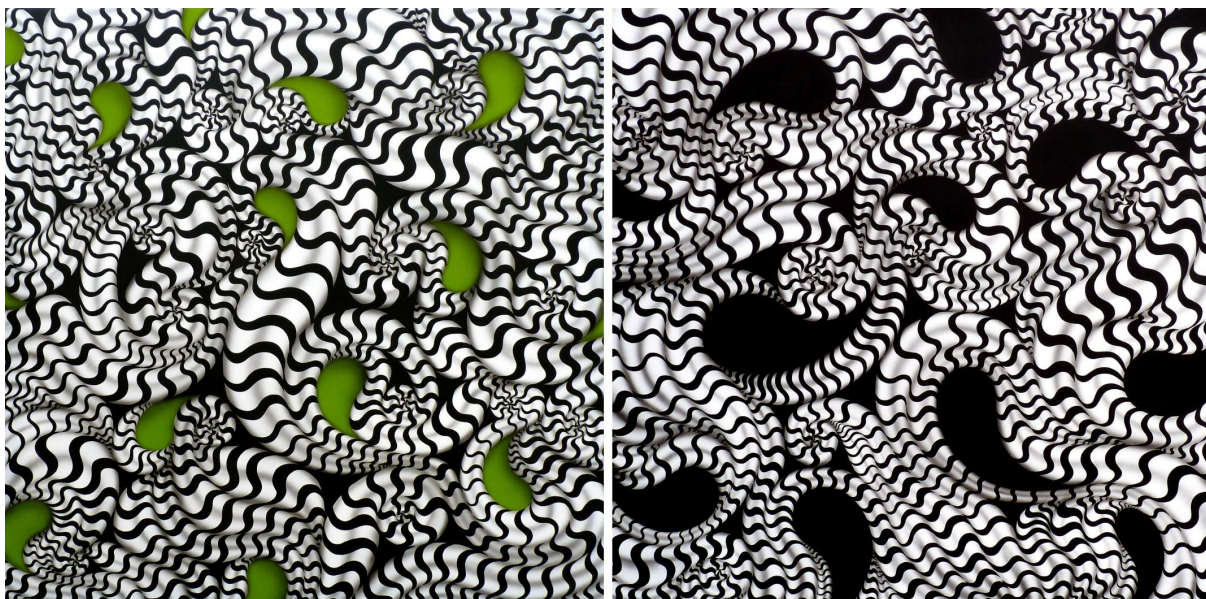
MEASUREMENTS: 102 cm. x 102 cm. / 40" X 40"



TITLE: GEOMÉTRICO VP525

TECHNICAL: Acrylic paint on canvas

MEASUREMENTS: 102 cm. x 102 cm. / 40" X 40"



TITLE: "GEOMÉTRICO RG503"

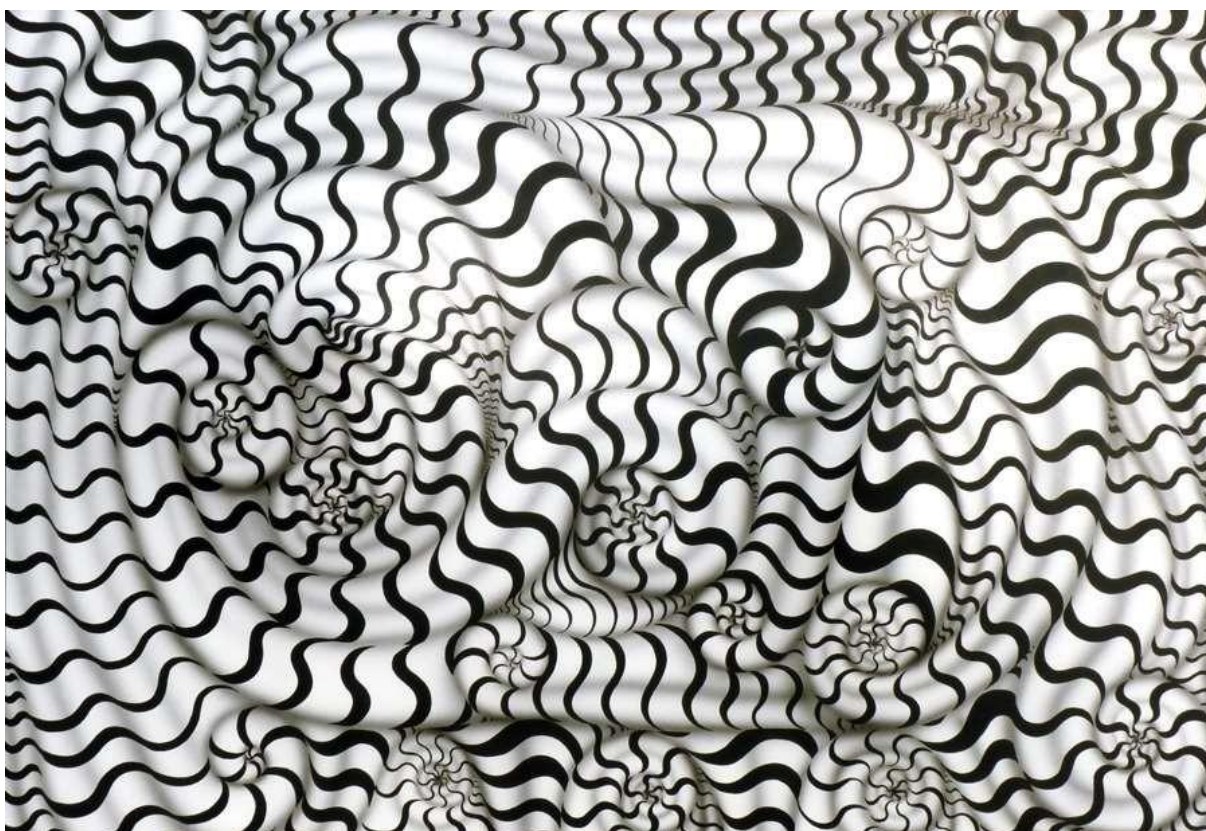
MEASUREMENTS: 158 cm. x 158 cm. x / 62" X 62"

TECHNICAL: Acrylic paint on canvas

TITLE: "GEOMÉTRICO BM504"

MEASUREMENTS: 158 cm. x 158 cm. x / 62" X 62"

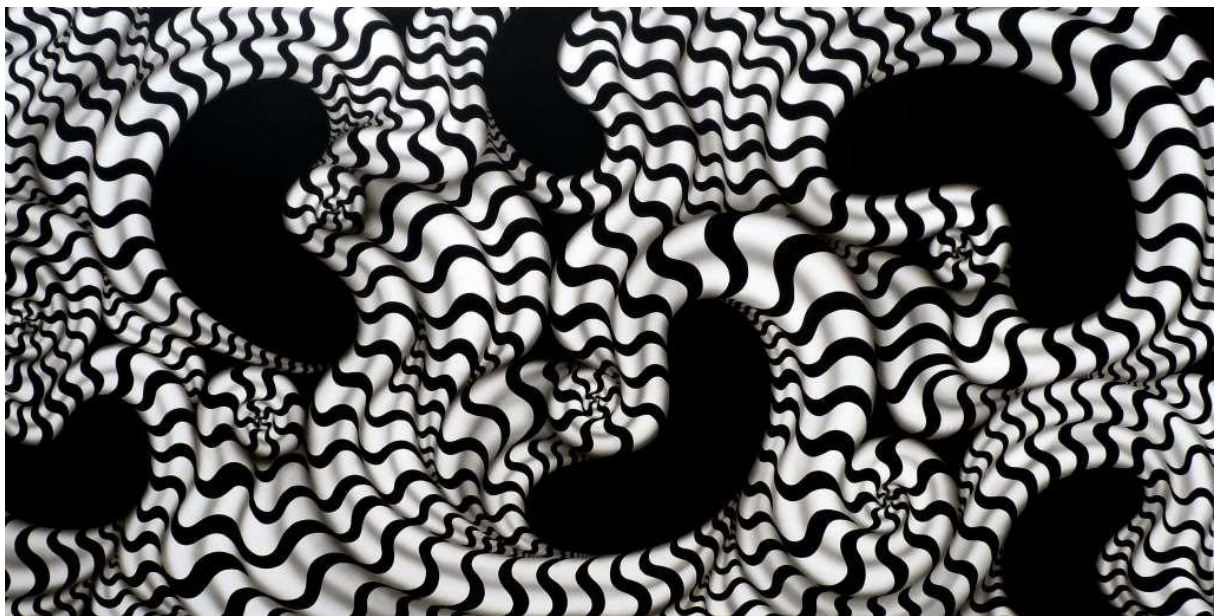
TECHNICAL: Acrylic paint on canvas



TITLE: "GEOMÉTRICO ZE430"

MEASUREMENTS: 109cm. x 158 cm. x 12 CM / 42" X 62" X 5" (Canvas pushed from behind)

TECHNICAL: Acrylic paint on canvas



TITLE: "GEOMÉTRICO GR484"

MEASUREMENTS: 102 cm. x 204 cm. / 40" X 80"

TECHNICAL: Acrylic paint on canvas



TITLE: "GEOMÉTRICO RP490"

MEASUREMENTS: 50 cm. x 100 cm. x 12 CM / 20" X 40" X 5" (Canvas pushed from behind)

TECHNICAL: Acrylic paint on canvas



TITLE: "GEOMÉTRICO GP480"

MEASUREMENTS: 50 cm. x 100 cm. x 12 CM / 20" X 40" X 5" (Canvas pushed from behind)

TECHNICAL: Acrylic paint on canvas



Diego Masi is a graduate of the National School of Fine Arts in Montevideo, Uruguay, where he trained at the Luis Ernesto Aroztegui Workshop between 1987 and 1993.

From 1987 to date, he has won prizes nationally and internationally, and has participated in collective and individual exhibitions in Uruguay and abroad.

His works cover different languages, such as painting, electromechanical installations, sound art and urban areas.

Studies

2017 Sound landscape workshop and improvisation: Vagancia / Wandelweiser, Teachers: Cristián Alvear (Chile) and Gudinni Cortina (Mexico) Faculty of Arts, Montevideo./ 2012 Introduction to robotics with Arduino, MVDrobotics./ 2010 ENBA Workshop Introduction to the physical computation by Daniel Argente./ CCE Workshop Puredat + Minitronics by Servando Barreiro./ 1996 Post Graduate Course, Use of paper as an expressive medium in art, teacher Siv Göranson. E.N.B.A./ 1987-1993 Graduated from the National School of Fine Arts, Luis Ernesto Aroztegui Workshop Montevideo./

Main Awards

2026 First Prize: Official submission from Uruguay to the 16th Gwangju Biennale, South Korea. Project: TERRITORIUM. Curated by: Lukas Kühne. Jury: Luis Camnitzer, Alejandro Cesarco, Hugo Achugar, Catalina Bunge, Inés de Torres, Pau Delgado Iglesias, and María de los Ángeles Martínez. National Directorate of Culture, Ministry of Education and Culture (MEC)./ 2024 Nominated for the 2024 edition of the Cifo - Ars Electronica International Prize./ 2019 Concursable Award, Ministry of Education and Culture of Uruguay, "Transhemispheric" Project, Richard Garet-Diego Masi, curator Cecilia Fajardo Hill./ 2018 Winning Proposal for the Inter-American Development Bank "Paseo de las Américas" / 2016 FECCA Scholarship, "Justino Zavala Muniz" Creation Level III./ 2013 Weather, Autonomous, Figari Museum, Montevideo./ 2012 Third Prize, 55th National Prize Visual Arts, Electromechanical Installation, National Museum of Visual Arts, Montevideo./ 2003 Third Prize "Caja de Profesionales", Montevideo./ 2001 Fourth prize Something Special./ Second prize BHU Montevideo./ 2000 First Prize Uruguay, ArteBA, Argentina./ 1997 Ministry of Foreign Affairs Prize, Montevideo./ 1998 First Prize BHU / Prize B'Nai B'Rith Foundation. / Prize VII Bienal de Salto./ Award First Biennial of Art California Peñarol, Montevideo./ Mention Seventh Biennial Chandon, Palais de Glace, Buenos Aires./ Prize Capital Fund Experimentarte Workshop, Montevideo./ 1995 First Prize Contest 100 years of the Biennial de Venecia, Montevideo./ 1996 IV Salto Biennial Award, Uruguay ./ 1994 First Prize VI National Young Plastics Exhibition, Montevideo./ Mention, Biennial of the Museum of American Art, Maldonado, Uruguay./ 1992 First Prize of the Uruguayan Circle of Advertising, Montevideo, Uruguay./ 1979 Mention, drawing, OAS, New York, United States. / 1985 Mention, Club de Leones, Montevideo, Uruguay.

Main Individual Samples

2019 The Measure of the Earth, Enlace, Gallery, Lima, Peru./ 2018 Camp Art Fest, Garzón Town. / Autónomos, SOA Gallery, within the framework of the Monteaudio International Festival / 2017 Campamento Art Fest, Garzón Village. / Sonorous Codes, Blanes Museum, Montevideo, Uruguay./ 2016 Protocol, Contemporary Art Space, Montevideo, Uruguay./ Gazón Pueblo Gallery. / 2015 Linearly, SOA Contemporary Art, Montevideo, Uruguay./ 2014 Geométrico, Enlace Gallery, Lima, Peru. / Dodecá Foundation, Montevideo, Uruguay./ 2013 Autónomos, Figari Museum, Montevideo, Uruguay./ 2011 Autónomos, Somos Sonido, Montevideo./ 2012 Kavlin Cultural Center, Punta del Este, Uruguay./ 2011 Madredeus, Montevideo Uruguay./ 2008 Canvas CCE, Cultural Center of Spain, Montevideo, Uruguay./ 2007 Gallery Promo-arte, Tokyo, Japan. / 2006 121, José Ignacio, Maldonado, Uruguay ./ 2005 La Fauna, Ciudadela Gallery, Punta del Este, Uruguay./ 2004 Espacio 304 Gallery, San Juan, Puerto Rico./ 2000 Embassy of Uruguay, Santiago de Chile./ 1996 Paralasbrisas , Contemporary Museum, Montevideo, Uruguay./ 1995 Photo installation and painting Mural Gallery Lust, Mitte, Berlin. / Alternative, organized by the Embassy of Germany, Montevideo, Uruguay.

Main Collective Samples in Uruguay

2020 Contemporary Art Space, Submersible rationality./ SOCO, Punta del Este. / 2019 CAF, development bank of Latin America, VIGENCIAS to 500 years of Leonardo da Vinci./ Project./ Casa Mario, Subte Exhibition Center. / 2018 16 Disengaged Artists, Sofitel Hotel, Paseo Gallery, Montevideo./ Campo Sonoro, Pueblo Garzón Train Station. / 2017 Geometric Optics, Subte Exhibition Center. / Post-primary structures, Exhibition Center Subte./ 2016 III International Biennial of Montevideo./ Project Casa Mario, The game is serious./ 2015 30 years, more democracy, meeting point MEC./ 2014 Quadrilateral, Center Subte Exhibitions, Montevideo./ Autónomos, Subte Exhibition Center, Montevideo./ Art and politics or the politics of the arts, Zorrilla Museum, Montevideo./ MEC Meeting Point, Montevideo./ 2013 EAC Contemporary Art Space, Hermetic Installation, Montevideo./ 2012 Issuer, National Museum of Visual Arts, Montevideo./ 2011 Salto Art Biennial, Museum of Fine Arts, Salto./ Convivencias, SOA Gallery, Montevideo./ 2010 Felicidad, EAC Contemporary Art Space, Montevideo./ Zonamérica National Painting Prize, Canelones./ 2009 Paseo Gallery, Manantiales./ 2005 Marte Upmarket, contemporary art, Montevideo./ 2002 National Museum of Visual Arts, Montevideo./ 2000 Alianza Uruguay United States, Montevideo./ 1999 Paul Cézanne Prize, Museum of Contemporary Art, Montevideo./ 1998 Gallery "Paseo de la Matriz, Montevideo./ 1997 Batuz Foundation International Painting Prize, Torres García Museum, Montevideo. / Unicef, Galería Latina, Montevideo./ 1996 Four Signs, Engelman Ost Collection, Montevideo.

Main International Events

2019 MACGALA at the Museum of Contemporary Art in Panama / Selected by Contour Editions NY./ Selected for the International Biennial of Art, BienalSur./ 2018 Beijing Art Expo, China./ Art Bank Gallery, Uruguayan Contemporary Art in Nanjing, China, Art Museum./ Barcú, Bogota, Colombia./ Paseo de las Américas, Inter-American Development Bank (IDB)

Paseo Antonio Di Benedetto, Mendoza, Argentina./ 2017 Giving Back to Nature "Opera Gallery, Beirut./ 2015 Temporal image, Uruguayan Plaza of Asunción, Paraguay./ Museu de Arte do Rio Grande do Sul, 10th Mercosul Biennial, Porto Alegre, Brasil./ Opera Gallery, Beirut./ 2014 Geométrico, Enlace Gallery, Lima, Peru. / ParC International Art Fair, Museum of Contemporary Art, Lima, Peru / SOA, Contemporary Art, Ch.ACO 14 Fair, Santiago de Chile./ FilaAC, Feira Independente Latin American Contemporary Art, Marta Traba Gallery, Memorial of Latin America, Sao Paulo, Brazil./ Meeting point MEC, Montevideo./ 2013 Art Madrid./ Legacy Fine Art Panama / Chaco13, Chile./ Gallery Space 304, San Juan, Puerto Rico./ In Black & White, Opera Gallery, Geneva./ 2012 V International Biennial of UAEMEX, Mexico City / Continuum, Museum of Modern Art of Chiloé, Chile. / Mapocho Station Cultural Center, Santiago de Chile./ Altamira, Caracas, Venezuela. / Colors of the World, Opera Gallery, Dubai. / Latin American Art, Opera Gallery, Singapore./ Chaco12, Chile./ 2011 Inter-American Development Bank IDB, Cultural Center, Latin American Artists of Italian Descent, WDC, United States. / Opera Gallery, Bahrain, Financial Harbor./ International Art Fair, FIAMM, Maracaibo, Venezuela./ International Biennial of Arte SIART 2011, La Paz, Bolivia./ 2010 Inter-American Development Bank Collection, Palacio de la Moneda, Santiago de Chile./ Fine Art, FIFA, Cape Town, South Africa. Exhibitions of the collection in Honduras, China, Denmark, the United States, New Zealand, and Germany. / 2009 Latin American Flavor, Opera Gallery, Dubai./ Life, Opera Gallery, London./ Borderless Generation, Contemporary Art of Latin America, The Korea Foundation Cultural Center, Seoul, Korea./ Evolution, The Emergence of Latin American Contemporary Art, Opera Gallery, Singapore./ Art Verona, Opera Gallery, Italy./ CAF Gallery Caracas, Venezuela./ 2008 Art Madrid, Trazos Gallery./ Opera Gallery, New York, Venice, Geneva, Monaco, London, Hong Kong, Dubai, Paris. / 2007 CIRCA, Espacio 304 Gallery, San Juan, Puerto Rico./ Promo Arte Gallery, Tokyo, Japan. / Baiksong Gallery, Seoul, Korea./ Arkansas Arts Center, IDB Collection./ Embotellarte Uruguay, Colombia, Ecuador, Venezuela, Peru and Costa Rica./ Made in Latin America Opera Gallery, Miami./ Taksu Gallery Kuala Lumpur, Malaysia / Art Singapore./ Shanghai Art Fair 2007, China / Ocher Gallery, Melbourne, Australia./ 2006 Inter-American Development Bank, Art Collection, Washington./ Taxi Gallery, Puerto Rico./ Opera Gallery New York, Miami, Paris. / 2005 III Signs, UCF for the Arts, Washington D.C. USA / 2004 Mare & Monti, Lima, Peru / Gallery "Espacio 304", San Juan, Puerto Rico./ 2003 Gallery of Paseo and Latinarte: Art Miami, Art New York, United States. / Sample 2, Mexico City / MoLAA Museum of Latin American Art, Auction 2003, Los Angeles, CA./ Main Library, Miami, USA / 2002 Signs, Uruguay Cultural Foundation for the Arts, Washington DC, USA / Museum of the Americas, San Juan, Puerto Rico./ Institute of Mexican Culture, Chicago, United States. / Latino Art Museum, Pomona, California, United States. / 2001 Washington Convention Center, Art Collection. / 2000 Exploris Museum, Raleigh, North Carolina / Woman's National Democratic Club, Washington DC / Ballajá Museum, San Juan, Puerto Rico./ ArteBA, Mercosur Space, Bs.As./ Cuixart Biennial, Córdoba, Argentina./ 1999 Artists from Latin America and the Caribbean, IDB, Passage de Retz, Paris, France. / Seventh Biennial Chandon, Palais de Glace, Buenos Aires, Hall of the Lost Steps, Montevideo./ Arte Iberoamericano, Gallery of the Chancellery of Ottawa, Canada. / 1998 Uruguayan Contemporary Art, Miami.

Main Urban Interventions

2016 Reissue of History of Horses, vinyl sticker on the horses of the sculpture of José Belloni./ 2015 Temporal image Intervention on the sculpture of Artigas, made by Juan Luis Blanes, in the Uruguayan Plaza of Asunción, Paraguay./ 2006 Taxi Gallery, San Juan, Puerto Rico. / 2004 Intervention on the facade of the Gallery, Space 304, San Juan, Puerto Rico. / 1999 Lunar on ice, compacted snowpack on the esplanade of the Solís theater, Montevideo./ 1998 History of Horses, adhesive vinyl on the horses of the sculpture of José Belloni, El Entrevero, Montevideo./ 1997 Lunares en el Solís, vinyl adhesive on the columns of the Solís Theater, Heritage Day, Montevideo.

Participation in International Fairs

Art Miami, United States.
 Art Verona, Italy.
 ChAco. Santiago de Chile, Chile.
 ArteBa, Buenos Aires, Argentina.
 México II, DF, Mexico.
 FIAAM Art Fair, Maracaibo, Venezuela.
 Art New York, United States.
 Circa, San Juan Puerto Rico.
 ART Singapore, Singapore.
 Shanghai Art Fair, China.
 Art Madrid, Spain.
 Art Bahrain, Bahrain.
 Gyeonggi Ansan Art Fair, South Korea.
 ParC, Lima, Peru.
 FilaAC - Feira Independente Latino Americana de Arte Contemporânea, São Paulo, Brazil.
 Barcú, Bogotá, Colombia.
 Beijing Art Expo, China.

Participation in Biennials.

2019 BienalSur, Argentina.
 2016 III International Biennial of Montevideo.

2015 10th Mercosul Biennial, Porto Alegre, Brazil.
2015 First Art Biennial of Asunción, Paraguay.
2013 Salto Art Biennial, Uruguay.
2012 V International Biennial UAEMEX, Mexico City.
2011 Salto Art Biennial, Uruguay.
International Art Biennial SIART, La Paz, Bolivia.
2000 Cuixart International Art Biennial, Córdoba, Argentina.
Seventh Chandon Biennial, Buenos Aires, Argentina.
1998 VII Biennial of Sacred Art, Buenos Aires, Argentina.
1995 Museum of American Art of Maldonado, Maldonado, Uruguay.
1993 Museum of American Art of Maldonado, Maldonado, Uruguay.

Selection of Public Collections

Art Collection Jean et Colette Cherqui, Paris France.
Inter-American Development Bank IDB, Art Collection, Washington, D.C.
Uruguay Cultural Foundation for the Arts, Washington, D.C.
Washington Convention Center, permanent Art Collection, Washington, D.C ..
Bank Collection of the Province of Buenos Aires.
Collection Bank of the Oriental Republic of Uruguay.
Banco Hipotecario Collection, Uruguay.
National Museum of Visual Arts, Montevideo.
Permanent collection of the Legislative Palace, Montevideo, Uruguay.
Permanent Collection of the Gallino Museum, Salto, Uruguay.
Coca Cola Art Collection, Montevideo.
B'Nai B'Rith Foundation, Uruguay.
Ministry of Foreign Affairs, Uruguay.
Vik Art Collection, José Ignacio, Uruguay.
SIART, La Paz, Bolivia.
UAEMEX, Mexico City.
CAF, Collection Development Bank in Latin America, Caracas, Venezuela.
CAF, Collection Development Bank in Latin America, Buenos Aires, Argentina.
Opera Gallery, New York, Paris, Dubai.
Museum of the Americas, San Juan, Puerto Rico.
Mexican Institute of Culture, Chicago.
Fedorova Cultural Foundation, Lugano, Switzerland.



Geometric

Diego Masi, highlighted Uruguayan artist that makes his work from a relentless search leads us to reflect on the vitality of their proposals.

The work of this artist is a rigorous counterpoint from white to black that continues to excite and outline a variant of the artist that is the role of researcher forms.

This research to which we refer will each work presented in visually risk and allows the viewer to wink with allusions to the wishes of all those who are erotic games.

Rigorous and winding drawings and unexpected ways refer to layers of the subconscious to which the artist agrees throwing recesses of our eyes. Often appear unexpectedly.

The game of pure form , which was the norm in the art of the twentieth century , the art scene is complemented by a component that does not diminish but makes us aware of its proposal. Merge trends is a contemporary challenge. Masi to enter space research is a faithful exponent of this world talent dreamers who is Uruguayan art and continues to impress us .

Jacqueline Lacasa , Uruguayan critic, reviewed and raises the issue of silence in this work and it is still important to watch artist as decisive in the development that has taken the Latin American art in this century .

Ernesto Muñoz

AICA International Secretary

The frame of silence

Diego Masi 's work is the product of extensive travel and research in the field of audiovisual production.

His work requires a particular kind of attention, both in the formal definition of pictorial and other project types that refer to complex installations or projects of urban intervention that marked a new way of seeing and making art in the city.

His painting is a force field , referred to the Standing contrast of black and white, making multiple planes with prospects that are lost in spirals and crannies.

In the process, the work takes on a particular type of physiognomy, each layer of paint combines multiple movements and the eye is prepared to capture what the artist intended as action device in the plane, an endless exercise speculate that under guided by overlapping areas that contrast and rise from the plane.

This movement sometimes seems to give life to characters of amorphous proportions resulting from a concentrated and profound irony.

The artist drives a device that goes beyond the line and the point on the plane and the angular component of the work, Masi manages to summon the world to install on the canvas through a masterful technique and generates artifacts that keep pace his painting into three-dimensional. The silence in his work is the framework in which the forces arising from the gaze of the Other operating, the Other that compromises their mobility and becomes part of the real space of the game and start playing the senses in the enjoyment and disturbance artwork .

Ms. Jacqueline Lacasa, Art critic, curator, artist and former director of the National Museum of Visual Arts.

Geometric Codes

Repeated measures and forms with elements referring to organic -generated order, difference, similarity, proportion and disproportion me about a geometric art.

These measures and codes operate not only in my painting but from the urban public space through interventions or from electromechanical installations where physical movement is generated.

The absence of clear references and symbolism is a result of my abstention from any attempt to influence the viewer.

No representation is but an interpretation necessarily conceived differently by viewers.

I understand the appearance of these works as a depiction of elements within a geometric arrangement, the line and the bending of horizontality and verticality turn exclude all harmony for a dress expression.

The recurrent use of black and white two-tone serves as structural support me to work from opposite and create a sort of binary code.

My composition is linked to what we might call " organic geometry " in which the symmetry can be a very valuable indeed. Here I get a chance to perceive my work as something new, even from forms that at first glance may seem like already known.

Geometry is a construct of human thought beyond organic that is always inherent in the structure of living things, in this sense you might think these works as a potential dialogue with nature.

You can ensure that my work interprets shapes from geometry in a process in which nature is present as a construction that is constantly changing.

All my activity over the years confirmed the conviction and desire there to do work according to these codes.

Diego Masi

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