



DAVIDE BERTOCCHI
"MEMORIALS" - 2006
ENGRAVED BELGIAN BLACK MARBLE, AND
DIFFERENT TYPES OF MARBLE
30 CM DIAMETRE X 0,5 CM

Introducing a new work, which makes a monument out of Music and the objects related to it, the artist has carefully selected some of his favourite music extracts. Those 20 records that have mostly influenced his work and that he reputed necessary for the Future. He has engraved their titles on 33 rpm marble records and as result they become a philosophical statement.





DAVIDE BERTOCCHI
“AUTORITRATTO MODENESE” - 2006
STONES, CD PLAYERS, HEADPHONES
VARIABLE DIMENSIONS

This installation is composed of 5 big stones, a static element lacking in life, in which, the artist identifies the years of his life in the Italian province. Each stone is equipped with headphones playing a song at the maximum volume which is associated with a particular state of mind in the period between the Eighty's and beginning of the Ninety's. It was the moment when music, with all its styles and tendencies, became for many people a fundamental element of daily life, and even their salvation. The songs diffused all together in the space by the headphones are transformed into a cacophonous, indistinguishable sound, pure energy that seems to want to transform the immobile stone into a living thing.

The songs are:

Just Can't Get Enough - Depeche Mode

Profondo Rosso - Goblin

Love Like Blood - Killing Joke

Death Or Glory - The Clash

The World Keeps Turning - Napalm Death

Installation view at Galleria Civica, Modena.



DAVIDE BERTOCCHI
“EASY EVERY DAY” - 2006
WHITE CARRARA MARBLE, PROFESSIONAL
SOUND SYSTEM, CDS.

The public is invited to play CDs using a special sound system, provided by the artist, converted into a marble sculpture. In fact few marble boxes are hiding each part of the audio units, integrating them in the given 1900's marbled gallery space. The sound system becomes a kind of monolith but also a monument. The only condition imposed by the artist is the volume and, in this case, a quite high volume which transforms each sound track into a public experience and allowing the sound to diffuse around the building.

The marble sarcophagus provides a sort of "protection" for the sound system as it excludes any other possible sound setting.



above: installation view of the solo show at Nuke gallery, Paris.

below: installation view of the solo show at Sint-Lukas Galerie, Brussels.

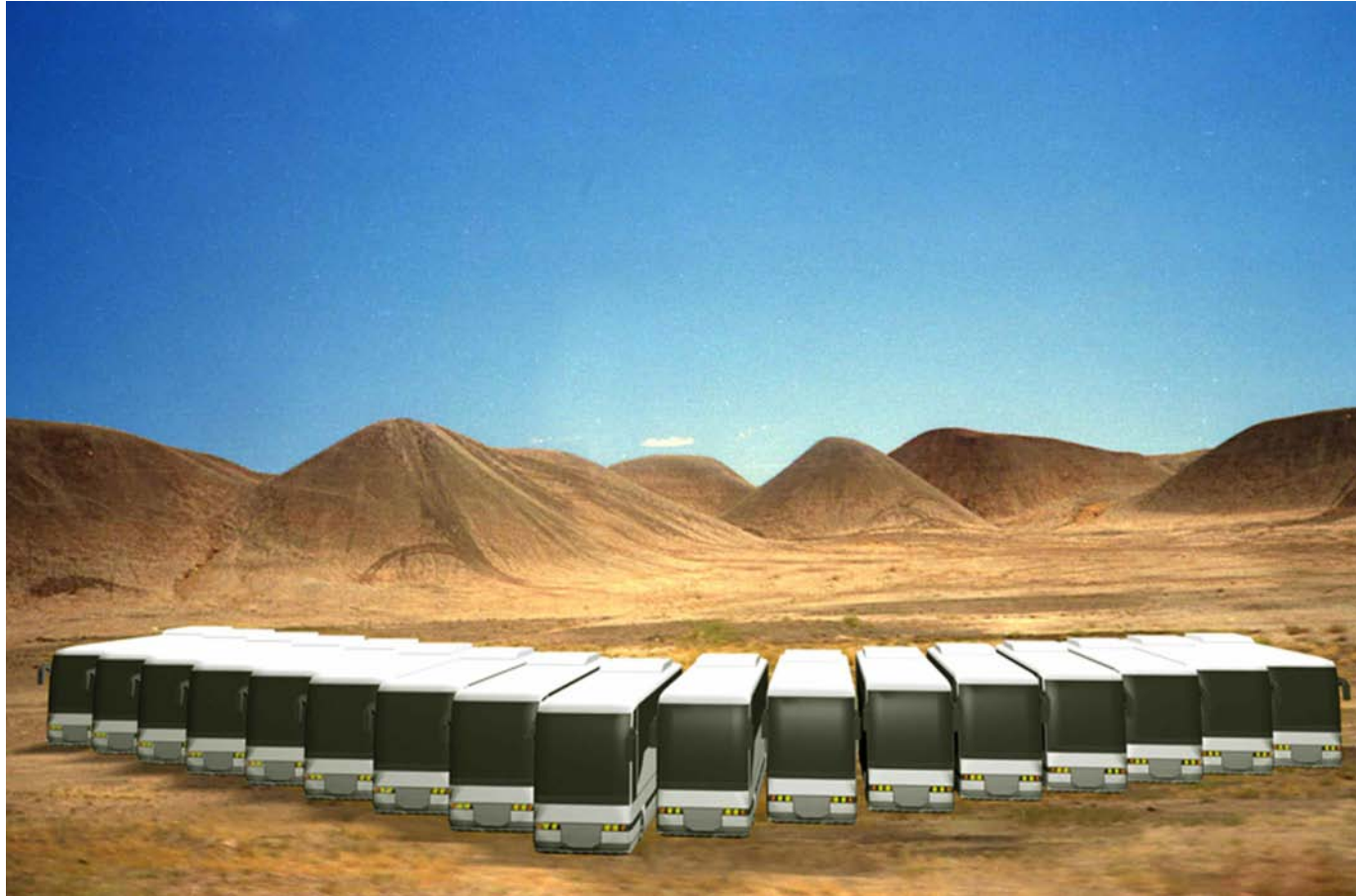


DAVIDE BERTOCCHI / KOLKOZ
“LIMO (CUSTOMIZED BY KOLKOZ)” - 2006
3D ANIMATION. DVD. (SOUND)
5 MIN. LOOP

This is a customized version of Davide Bertocchi's video animation LIMO by the french artists duo KOLKOZ (Benjamin Moreau and Samuel Boutruche).

The result of this collaboration is a brand new purple Limo resembling a “tuning” car.

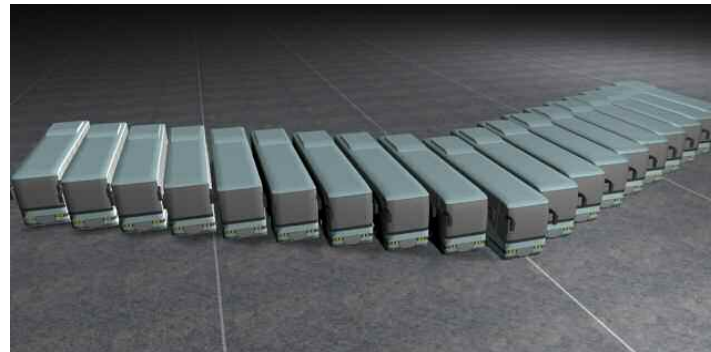
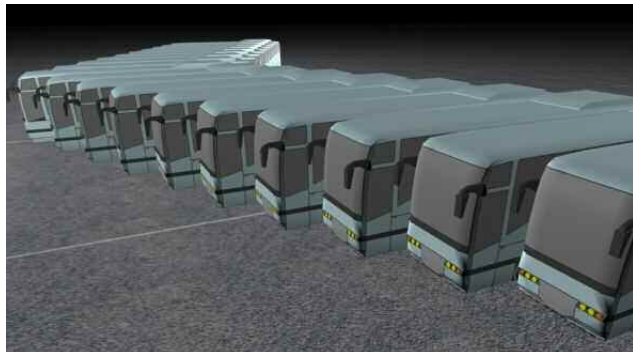
New amazing features are added: a boosted engine, low-ride height, wide tyres, spoilers and booming sound system. Even the music coming from the car is transformed into a loud Eurodance tune.



DAVIDE BERTECCHI
“SUPERBUS (GRANTURISMO)” - 2005
PROJECT FOR A MOVING SUPER-STRUCTURE

Project for a mega-structure for immigration made of 17 GT coaches assembled together.

(3D graphic design by Christian Dubroca)





DAVIDE BERTOCCHI
“BASE” - 2004
DIGITAL PRINTS ON METALLIC ENDURA PAPER
(VARIABLE DIMENSIONS)

« Base » is a series of images taken during random exploration in several places. In the mountains of Corsica or on the crater of the Volcano Aso in Japan, these images are not planned but shot by chance in a spot that has some weird architecture, ready-made scientific installations or a particular geological landscape.

Davide Bertocchi invites local people to wear white lab-suits and to take part in the picture creating a new enigmatic situation. It is a way of appropriating the landscape and its architecture and transforming it into a metaphysical « somewhere else », like a space-base or a scientific laboratory, adapting the environment to a different history. These images, like a mysterious monolith, are questioning their viewers : science can be the source of ambiguity rather than the source of certainty.

top image: DieselWall, Milan.
below: Base (Aso crater, Japan) + (Cap Corse)



DAVIDE BERTOCCHI

“B2” - 2004

MOVING SCULPTURE. 29 SKATEBOARDS
ASSEMBLED ON A STEEL STRUCTURE, PLAS-
TIC HELMETS, BLACK TSHIRTS.
(389 x 248 x 20 CM)

War machines have been a topic and a challenge for artists during the Renaissance. Davide Bertocchi conceived a vehicle which, although it is built with 29 standard assembled skateboards, borrows its shape from the famous profile of the scariest war plane bomber : the B2.

What intrigues the artist is the particular black shape of this airplane designed to be menacing but also the idea of transforming skateboarding from an individualistic experience to a collective action. The skateboards give to this form a different reading, a softer edge.

It is a sort of deceiving weapon, which is what the B2 is supposed to be as it was built to fly avoiding detection. This moving unidentified object will be used by a mysterious team of skateboarders around the “Parking.”

above: installation view at Palais de Tokyo, Paris.
below: installation view during the show “Parking”,
CAC Bretigny.



DAVIDE BERTOCCHI
“THE BUILDING” - 2004
VIDEO DV
4 MIN. PAL- SOUND-B/W
AND A SERIES OF THERMICAL PRINTS ON ALUMINUM.

This video was shot in Hiroshima inside the former Bank of Japan, one of the few buildings that survived the atomic bomb blast. A white suited man walks around a blind corridor inside the basement of the building which was once the safe of the bank. In each corner there are some control mirrors and the image of the man is multiplied like in a labyrinth and becomes ambiguous like as if he was a ghost.





DAVIDE BERTOCCHI
“QUADROPHENIA” - 2004
DEAMBULATOR, VINYL RECORDS, ALUMINUM,
MIRRORS.
130 x 160 x 100 cm

Quadrophenia is a customised zimmer frame.

The wheels are made from 2 sizes of vinyl records (the artist teen-age favourite selection) - the result being that the vehicles can only move in circles.

The title is taken from the famous 70s cult movie about youth and music culture (specifically the Mods), and about social rebellion.

installation view, Code Unknown at Palais de Tokyo, Paris



DAVIDE BERTOCCHI
"21ST CENTURY
- ATTENTIFS ENSEMBLE" - 2004
STATIC PERFORMANCE
(TYVEK SUITES, PLEXIGLAS)
2 HOURS

Davide Bertocchi converts the reassuring aesthetics of science in an ambiguous disquieting performance taking place only during the opening of an exhibition.

"21st Century - Attentifs Ensemble", relates to subliminal police control strategies including the message printed on every transparent litter bag in Paris since October 2001:

Vigilance-Propreté, a "neo-fascist" motto for the «new order of things» around us.



opening of Code Unknown at Palais de Tokyo, Paris
photos: Mathias Gumplich



DAVIDE BERTOCCHI
"REMIX" - 2003

**BLACK GRANITE AND ENGRAVED WHITE
VERONA MARBLE.**

DIAMETER CM 120 X 2 CM

In music terminology a "remix" is a reinterpretation of a piece where its characteristic elements are reworked into a new creation. Here the artist has applied the same principle to a famous movie, transforming it into a sculpture: a granite and marble record engraved with the title of the famous Sergio Leone movie "Once upon a Time in the West".

This sculpture stands as a monument to the analogic culture (like vinyl records, magnetic tapes, etc) which has been suddenly overtaken by the digital revolution.

Moreover, in a similar way, the inscription relates to the current shift which sees the notion of the "Western World" becoming obsolete.

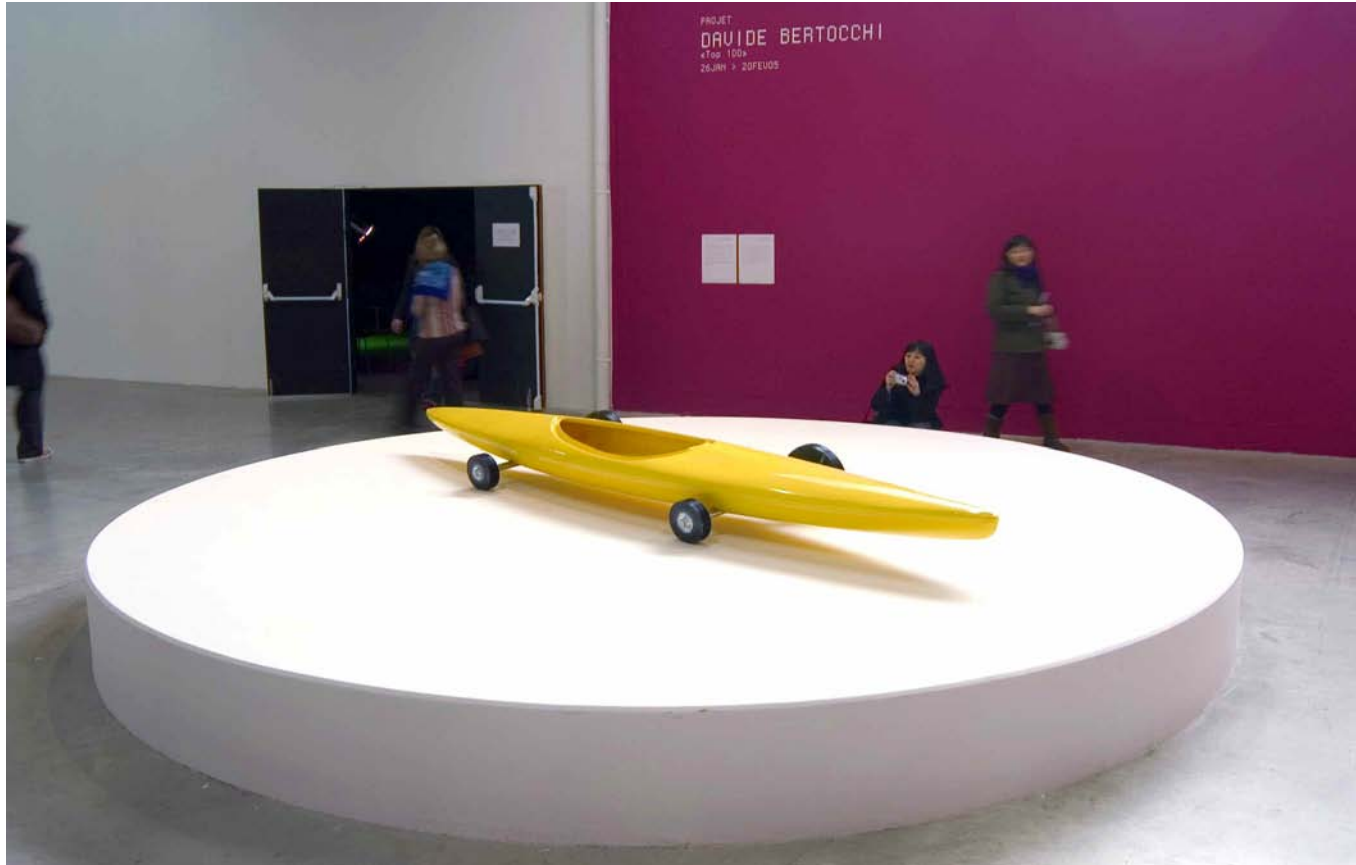


DAVIDE BERTOCCHI
“THE ACROBATIC PIZZA” - 2004
VIDEO DV
4 MIN. PAL- SOUND-COLOURS

In October 2003 Davide Bertocchi was invited by Robert Fleck to take part in the Nuits Blanches in Paris. He in turn invited the world champion of acrobatic pizza, Pasqualino Barbasso, to perform and hold a workshop, invoking aspects of Hip Hop culture and the showmanship of break dance performances, highlighting the similarities between the (circular) movement of pizza tossing and the playing of records by the djs. After Barbasso's demonstration in the University canteen, members of the audience were invited to join in, resulting in an impromptu group performance and creating as a byproduct a collaborative « dough » sculpture. With this project Bertocchi fused the diverse elements within his work.

Claire Staebler
(Translated from French by Sara Harrison)

photos: Mathias Gumprich



DAVIDE BERTOCCHI
“TOP 100” - 2003
FIBERGLAS, ALUMINUM, 100 VINYL RECORDS.
340 x 120 x 40 CM

A fiberglass vehicle with wheels made from blocks of 25 vinyl records. On one side there are 33 rpm records, while on the other there are 45s, creating an asymmetric vehicle that only moves in circles. The records are those chosen by 100 art critics and curators as their favourites - their selection having forced them into stating a precise “aesthetic” preference. The vehicle “floats” on these choices, like a big juke-box. All the music selected is stored on a big CD-mp3- compilation. The records are selected by:

Chiara Agnello, Marco Altavilla, Carlo Antonelli, Katia Anguelova, Hiroshi Atanaka, Pierre Bal-Blanc, Luca Beatrice, Pascal Beausse, Marcella Beccaria, Lorenzo Benedetti, Nicolas Bourriaud, Joris Brouwers, Jen Budney, Dan Cameron, Sonia Campagnola, Giovanni Carmine, Barbara Casavecchia, Fabio Cavallucci, Luca Cerizza, Stefano Chiodi, Giulio Ciavoliello, Gail Cochrane, Guido Comis, Caroline Corbetta, Antonella Crippa, Guido Curto, Roberto Daolio, Giacinto Di Pietrantonio, Maria Rosa Sossai, Emanuela De Cecco, Gigliotto Del Vecchio, Anaïd Demir, Florence Derieux, Laurence Dreyfus, Owen Drolet, Robert Fleck, Nina Folkersma, Johannes Fricke-Waldthausen, Lorenzo Fusi, Alessandra Galasso, Laura Garbarino, Laurence Gateau, Morena Ghilardi, Alison Gingeras, Massimiliano Gioni, Valentina Gnesutta, Silvia Grandi, Elio Grazioli, Claire Guezengar, Hou Hanru, Sara Harrison, Jens Hoffman, Sophie Jaulmes, Patrice Joly, Agnieszka Kurant, Emmanuel Lambion, Judicael Lavrador, Nicoletta Leonardi, Chiara Leoni, Andrea Lissoni, Filip Luyckx, Christine Macel, Eric Mangion, Gianfranco Maraniello, Gianluca Marziani, Olivier Michelon, Timo Mikkonen, Lucia Minunno, Stéphanie Moïsdon-Tremblay, Guido Molinari, Heike Munder, John Peter Nilsson, Hans Ulrich Obrist, Chiara Parisi, Karin Pernegger, Cristiana Perrella, Cloe Piccoli, Marco Pierini, Vêrane Pina, Karen Pinkus, Roberto Pinto, François Piron, Alexandre Pollazon, Alessandro Rabottini, Pierre Restany, Michele Robecchi, David Rosenberg, Alma Ruiz, Emma Safe, Jérôme Sans, Gabi Scardi, Michael Schott, Serena Simoni, Franklin Sirmans, Claire Staebler, Bettina Steinbruegge, Yadranka Tolic, Alexis Vaillant, Philippe Vergne, Giorgio Verzotti, Andrea Viliani, Eric Wie, Lydia Yee, Giovanna Zapperi.



DAVIDE BERTOCCHI
"ARE YOU READY?"
(ONCE UPON A TIME IN THE WEST)" - 2002
VIDEO DV (FILMED BY JONHATAN BROOKS)
13 MIN. (music by Ennio Morricone)

A huge beach in Wales, a great natural arena, becomes a mental platform. A variety of elements belonging both to the history of the modern western world and to the personal history of the artist are brought together in this new metaphysical landscape (which in turn references the paintings of De Chirico).

The members of the local Metal Detectors Club (metaphorical researchers) are the ones chosen to reveal the enigma: twelve metal letters buried in the sand by the artist. Brought together they pose the question "Are you ready?", the words of the world's first radio transmission by Guglielmo Marconi.

Although sent from this coast in 1897 at the apex of the industrial era, this event also marked the beginning of a decline: a movement towards a society based on communication and tourism.

The soundtrack by Ennio Morricone is taken from the "spaghetti western" "Once upon a time in the West", the first movie ever seen by the artist.

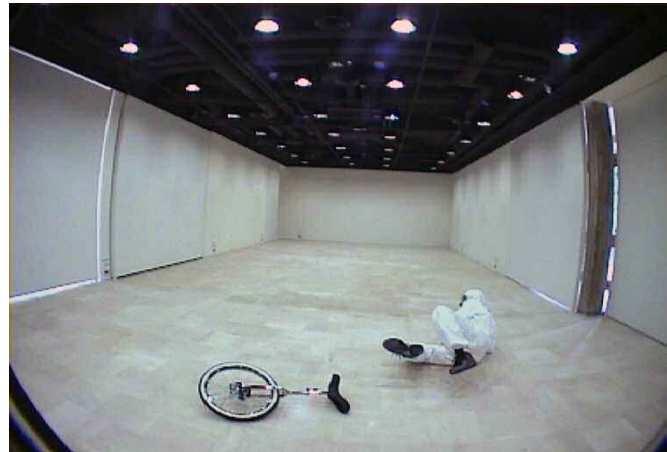
(photos by Ken Dickinson)



DAVIDE BERTOCCHI
“EVIL MOLECUA” - 2003
VINYL RECORDS, ALUMINUM TUBES,
BLACK SILICONE.
VARIABLE DIMENSIONS

A gigantic model molecule made up of dodecahedrons created from vinyl records by “satanic” death metal and black metal rock bands, joined together by aluminum tubes. The shape of the structure changes and adapts to the space. This “constructivist” sculpture attempts to render our abstract idea of evil in a physical dimension.

Installation view of the solo show at the Italian Cultural Institute, Los Angeles. (work on the wall “Spazio”, 2003.)

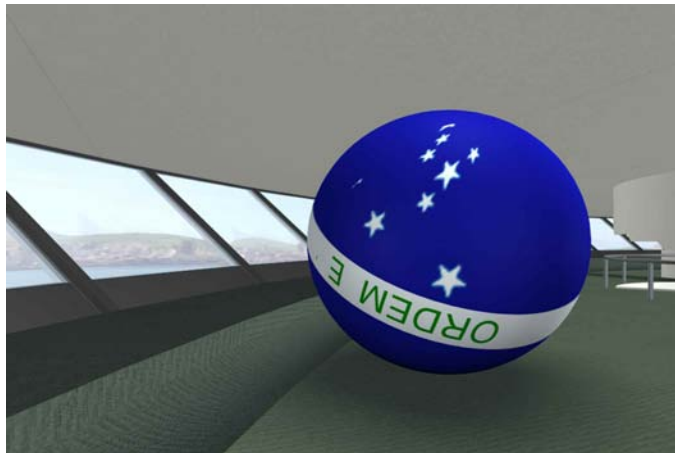


DAVIDE BERTOCCHI
“NICE-TIME-LAB” - 2002
VIDEO DV - 8 MIN. 42 SEC. (ABOVE)
(FILMED BY CAECILIA TRIPP)
AND A SERIES OF THERMIC PRINTS ON ALUMINIUM, 30 X 40 CM EACH. (BELOW)

Nice-Time-Lab is both a video work and a photo installation conceived during an artist-in-residence programme at the Villa Arson National Contemporary Art Center in Nice.

It is the documentation of a series of experiments that were based on the use of time in a non-productive way. It represents actions, similar to the activities we devise to entertain ourselves when we are on vacation, done without any real purpose other than to waste time and energy.

This relates to the condition of the artist invited to “work” and “research” in a protected “artistic” environment, but also to the touristy spirit of the city of Nice where time seems to be perceived in its own specific way.



DAVIDE BERTOCCHI
“ORDEM E PROGRESSO” - 2003
3D ANIMATION. DVD. (SOUND)
30 MIN. LOOP

“Ordem e Progresso” is the second of a series of utopian projects each conceived for various modernist museums around the world. This 3D animation acts as a virtual site-specific sculpture for the Museum of Contemporary Art in Niterói, Brazil, designed by Oscar Niemeyer.

A huge threatening sphere rolls around inside the circular shape of the museum, following the “trapped” viewer in a claustrophobic experience. The sphere is in fact a 3D version of the circular logo taken from the Brazilian flag with its motto “Order and Progress”: a statement that could be a manifesto for modernist architecture.

(3D graphic design by Christian Dubroca)

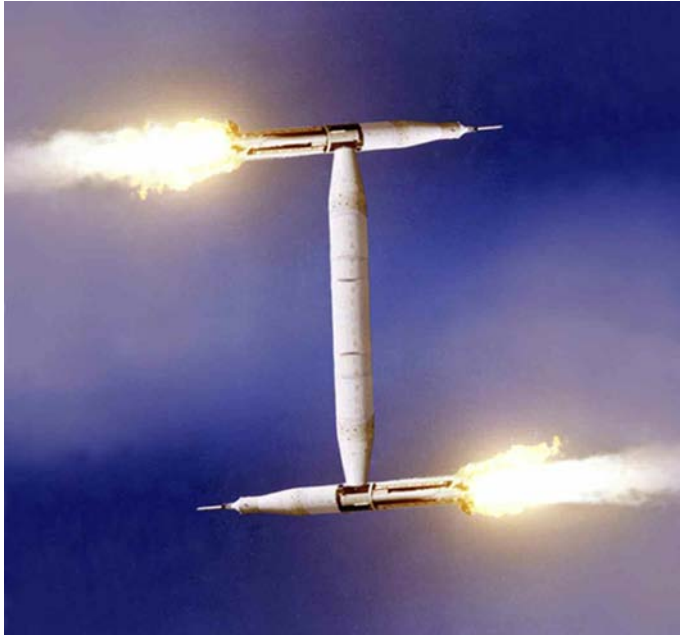


DAVIDE BERTECCHI
“SPIRALE” - 2001

VIDEO DV
30 MIN-LOOP

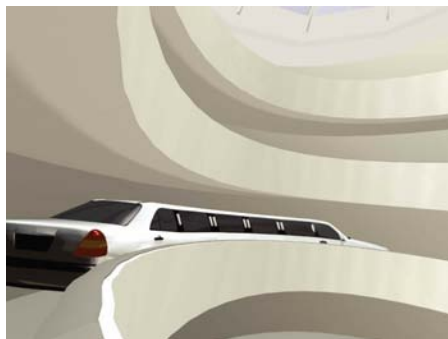
Speeding down the curving slope of a ramp in a car park, a skateboarder descends endlessly, guided by his gliding touch of a wall. In a continuous looping movement, “Spirale” analogously documents the parallel trajectory of a hypothetical persona, one caught in a perpetual gesture of operation. In never reaching an end point the goal of the activity remains unrealisable, and the point of arrival, ambiguously psychological.





DAVIDE BERTOCCHI
“ENDLESS (ARIANNE)” - 2002
(EXPLORER), (LUNAORBITER),
(VOYAGER)
LAMBDA PRINT ON ALUMINUM.
60 x 60 CM

A series of images of well-known rockets configured into imaginary structures. These “remixed” forms convert their represented movement into a non functional rotation the implications of which raise questions as to the rockets’ real nature, the meaning of their mission, and the confidence people have in technology.

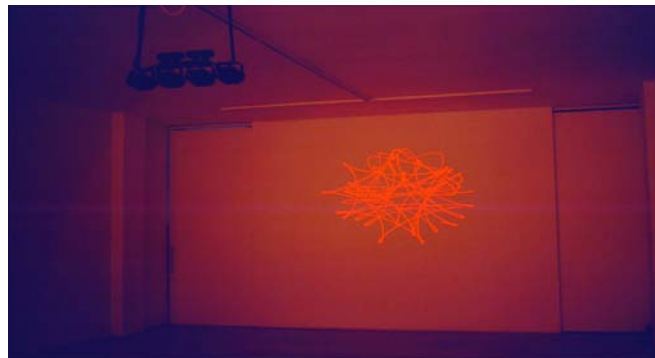
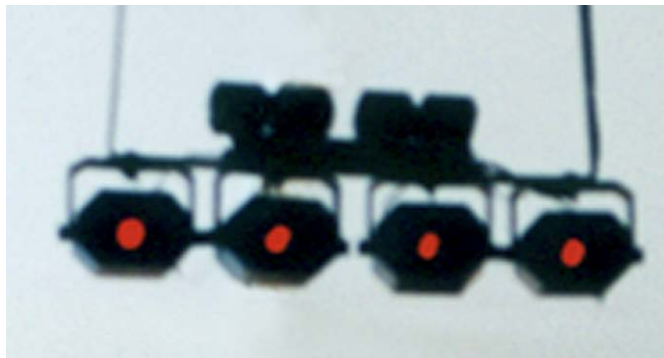
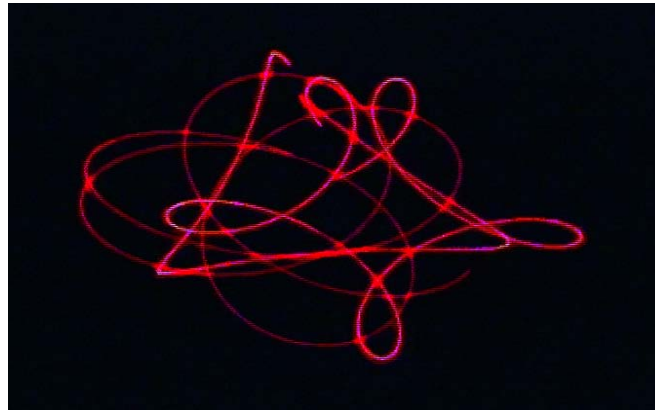
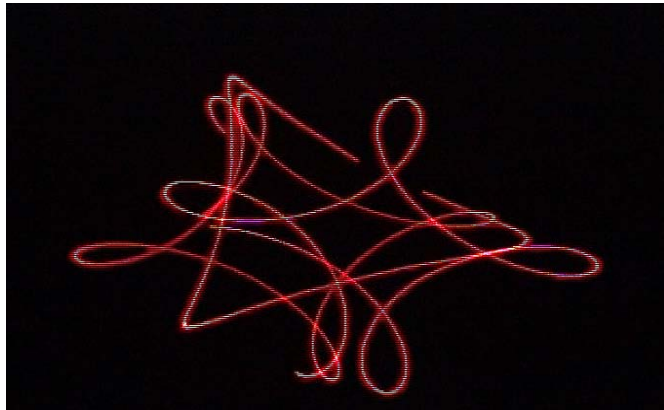
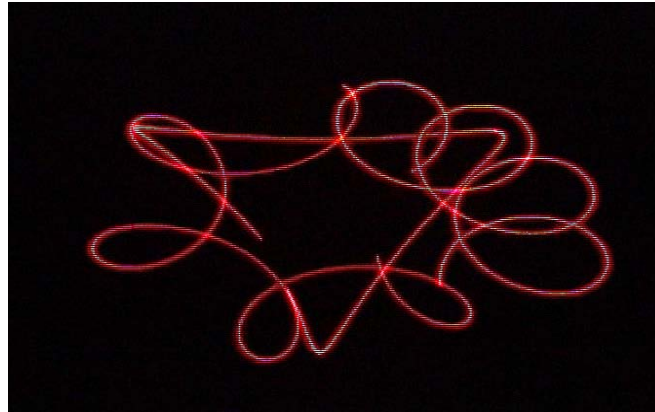
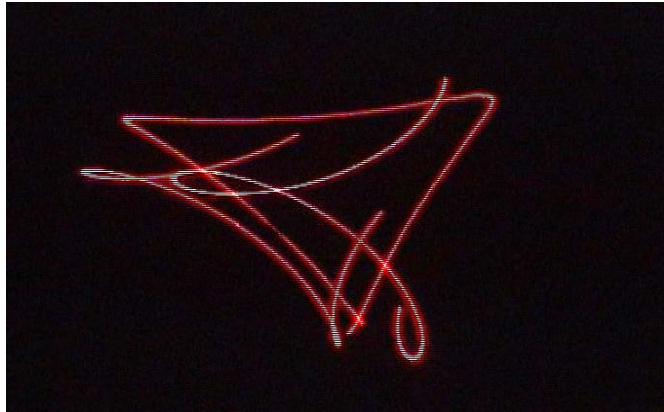


DAVIDE BERTOCCHI
“LIMO” 2001 - 02
3D ANIMATION. DVD. (SOUND)
30 MIN. LOOP

“Limo” is the first of a series of utopian projects each conceived for a modernist museums around the world. This 3D animation acts as a virtual site-specific sculpture for the Guggenheim Museum in New York.

A curved stretched Limousine is rendered to fit the circular shape of the interior of the museum and follow its spiral. The radii of the curved Limousine and that of F.L.Wright’s famous cylindrical building are the same, enabling the car to move up and down the different levels of the building following a “natural” orbit and transforming the museum into a galaxy itself.

(3D graphic design by Christian Dubroca)



DAVIDE BERTOCCHI
“ORBITE” - 2000
LASER BEAMS, VARIABLE DIMENSIONS.

Four laser beams project pre-set geometrical patterns on a single spot of a wall. The resultant combination of orbiting trajectories produces a complex geometry, which reminds us of Entropy and Chaos. The projection changes continuously.

(Installation view at the gallery Gian Carla Zanutti, Milan)



DAVIDE BERTOCCHI
“NUCLEO” - 2000
FIBERGLASS, SOUND SYSTEM, FELT INSOLA-
TION. 250 CM DIAM.

At almost three meters wide, this empty fiberglass sphere contains some curious features. On its side is a circular hole that allows us to insert our heads and, amid a dark and obscure interior, experience the sound of our voice echoed artificially through a special sound system.

Like a “portable abyss”, this sphere is a fantastic capsule that refers to the “beyond” hidden behind Fontana’s slashes/Concetti Spaziali, Galileo Galilei’s great perfect systems (Massimi Sistemi) and Jules Verne’s “Journey to the Centre of the Earth”.



(Installation view of the solo show at the gallery Gian Carla Zanutti, Milan)



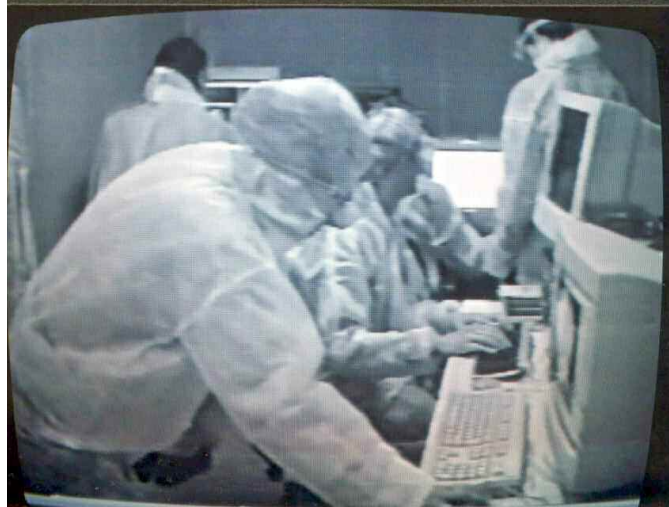
DAVIDE BERTOCCHI
“TANDEM D 10” - 2001
5 ALUMINUM SCOOTERS, STEEL CURVED
STRUCTURE. 450 x 100 x 20 CM
ROTATION DIAMETER 1000 CM

Five aluminium scooters are fixed together to form a semi-circular steel structure.

Visitors are invited to step on and have a go. They can move inside the exhibition space following the circular design of the room and enjoy the exhibition from a new dynamic point of view.



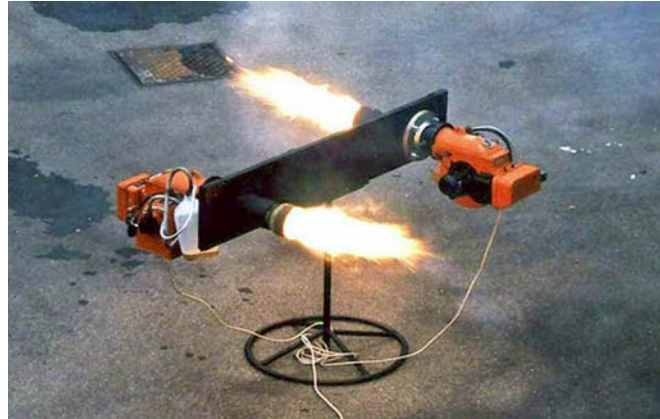
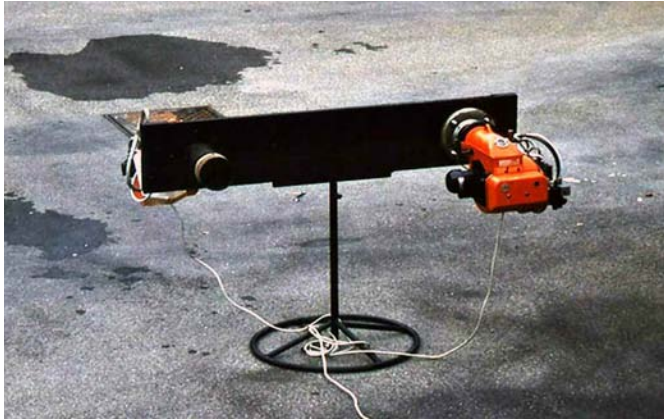
(Installation view at Palazzo delle Esposizioni, Rome)



DAVIDE BERTOCCHI
**“ESPOSIZIONE UNIVERSALE:
SPACE-LAB LUNEBURG” - 2000**
B/W VIDEO DV DOCUMENTARY,
14 MIN. (SILENT)

“Invited to take part in the project Lunapark (by halle_fur_kunst) Davide Bertocchi has conceived a new installation inspired by the name of the hosting town Lüneburg (in Italian Luna means moon) and related to the Expo 2000 in the nearby city of Hannover. The project takes place in a container, considered by the organizers as a “temporary platform for communication and interaction between artist, curator and the public”, placed in the city centre. Here Davide Bertocchi installed a fake “Space-Laboratory” resembling some kind of NASA research centre. A large number of fictional space animations are shown together with images of planets, galaxies and stars appearing on a “pseudo audio-video technology set”. Everything is discovered and illustrated by the artist and his team of white suited “scientists”. It is a true “Esposizione Universale”, but afterwards these images from space, these “acting” scientists, leaves the public with a striking sense of doubt: is it all real?”

Karin Pernegger (from press-release)



DAVIDE BERTOCCHI
“PROPULSORI” - 2000

10 THERMICAL PRINTS ON ALUMINIUM.
20 x 30 CM

These ten digital prints document an experiment in “Perpetual Movement”. This experiment consists of a metallic structure equipped with two propellers which produce a circular rotation and dissipate the maximum amount of energy and fuel. This approach is opposed to conventional scientific research which seeks structures requiring minimum energy to function. This self-referential, circular movement often recurs in the artist’s work.



DAVIDE BERTOCCHI
“GALAXY” - 1999- 2000
INSTALLATION WITH CURVED SKATEBOARDS,
ALUMINUM, PLASTIC, WOOD SURFACE.
DIMENSIONS VARIABLE - SPECIFIC TO LOCA-
TION.

This installation is made up of fifteen skateboards each shaped into a curve. Spectators are invited to use them on the wooden track, the effect of which is both entertaining and very frustrating. The orbital movement of planets and galaxies as well as the circular movement of information on records, cds, dvds, magnetic tapes, etc, provides the inspiration.

(Installation view at the opening of Insensatezza at Laboratory for Contemporary Art, Fondazione Teseco, Pisa. Photo: Ela Bialkowska)



DAVIDE BERTOCCHI
“SPAZIO” - 1999 - 2004
1500 INKJET PRINT ON PHOTO PAPER.

The installation currently consists of 1600 images each 7,5 x 4,5 cm. Every photo represents an imaginary planet or astronomical site created by the artist, although their existence cannot be ruled out as our knowledge of the Universe is still relatively limited. Each image is different and the work is an “infinte” work in progress.

(Installation view of the solo show at the Italian Cultural Institute, Los Angeles)



real size



DAVIDE BERTOCCHI
"MONSTER" - 1999

INSTALLATION: PLEXIGLAS, STEEL, NEON
TUBES. DIAMETER CM 200.

This light box represents the most famous videogame character from the 1980's «PacMan», inhabiting his mythological element: the insidious maze.

This image shows him from the front (his typical profile position was due to the insufficiency of available computer technology, unable to render him 3D) and is thus similar to the Smiley from the "acid" iconography, the icon associated with LSD.

PacMan represents the little ghost inside every technological device.



(view of the permanent Installation at the Parking
Republique, Lyon)



DAVIDE BERTOCCHI
“SPAZIORAMA” - 1998
ALUMINIUM TURNING PLATFORM, STEEL,
URETANIC RUBBER, ELECTRIC ENGINE.
DIAMETER CM 300.

This rotating sculpture is an enlarged copy of a record player. It spins at ten revolutions per minute. Spectators are invited to get on the platform, ride as if on a carousel and watch the exhibition space from a “spinning” point of view.

(Installation view at Assab One, ex-industrial space GEA, Milan)