

DAVIDE BERTOCCHI

PETAFLUPS

N.O.GALLERY

PETAFLUPS, 2009
Davide Bertocchi



Un ringraziamento speciale a:
Renzo Bertocchi, Matteo Zauli, Raimundas Malasauskas, Stanley Kubrick, The Muppet Show

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D: Davide Bertocchi

R: Raimundas Malasauskas

D: I recently came across something you once wrote that really struck me: "I realized there's not enough time to experience future anymore. You've probably noticed this too. The future does not bring more time to explore it, yet it arrives in a state of immediate impasse and planned post-obsolescence. At the same time, the speed of its arrival is such that you do not even notice its onset. However many times this has happened, you don't even think about it anymore. Maybe it comes slower when you think rather than when you don't think? I wondered... It definitely comes faster than you think."*

And I guess it goes along something I have been thinking about for a while too: that future is becoming less and less like the future that we used to imagine, but more like the present... I mean much less futuristic.

HAL 9000





So, even though technologically we are more and more advanced, it looks like we are not fulfilling the past expectations at all... and, in facts, in a way... it looks like “future” is a big flop...

I can't really tell if this depends only on the difference of speed, as, now, as you said, future comes so fast that we don't even have the time to speculate about it. Is it faster now because we think less?

Then again... maybe something will happen soon that will slow it again...

R: It is really funny how some sort melancholy matrix is producing this feeling of future being lost. It is not past that had been lost, but future – the most familiar and domesticated, and yet at the same time the most uncertain concept.

There are couple of things I feel about the future in relation to time – one is the feeling of a speed it comes with which makes you always “verge on the edge of newness without actually being able to experience it” as Hendrik Folkerts mentioned in a conversation last week. But the other thing is much more literal – I feel that I don't have time to experience future anymore because I want to experience time rather than future. Or to put it in other words, I don't want to waste time to experience the idea of future. And since I am chrono-dyslexic it does not make sense anyway.

Are you chrono-dyslexic too?

D: Absolutely, right now as we speak! And I even think I'm chrono-cosmo-dyslexic, as I'm constantly thinking of myself being not only back and forward in future or past but also somewhere else in other spaces...

What always intrigued me is the fact that we usually link space to the idea of future, but in fact when we deeply look at it... we see our past (fossils radiations, explosions leftovers and stuff...). It's just a bit annoying that we can't see before the Big Bang but at the same time that's the ultimate enigma and we shall never know... it would be so boring to know exactly what happened, right? And how would that be revealed to humanity?

I remember an episode of *Pigs in Space*, from the *Muppet Show*, where they look out their spaceship window and they see a white glow approaching in the distance. The navigational computer tells them that this white glow is the "End of the Universe" and that when they will reach it they will be given the "meaning and purpose of life". But suddenly, just a few seconds away from the final countdown to the end of the universe and from the final revelation, the dinner gong rings...

R: Yes, I remember that... and they all leave and go to eat "Swill Strogonoff" instead... Luckily we never found the meaning and purpose of life and many our questions remained unanswered. We still crave an unimaginable future.

What you said before, about looking at a deep space and seeing our past rather than our future, makes me think of the fact that, for example, in Chinese speech, the concept of « future » is not something that lies in front of us, but something that approaches from behind, because it is something we don't see yet.

D: Also Gino de Dominicis use to say that our contemporary perception of time is organised upside down: all things that came before us are actually younger, they are the future, and therefore we are the ancients. This somehow bring us back to the famous and deeply metaphysical « chicken and egg » dilemma. Which came first, the chicken or the egg...

R: How do you feel yourself in relation to what you do - are you a chicken or an egg? Does your work come from behind or from in front of you?

D: I think I like the Aristotle conclusion: that both the bird and egg must have always existed... therefore I am chicken and egg at the same time, or even better, I am a half chicken and a half egg. Each work comes from both directions as I only feel like a small portion of a circle.

Have you ever heard of « Bootstrapping »? a technique in computer programming used to avoid chicken-and-egg scenarios where two programs are mutually needed for compiling or loading each other...



R: No, I didn't hear about « Bootstrapping »! Tell me more please. Are you involved in it?

D: Kind of... I imagine that as something that could be applied to real life. But it's only interesting if you see the chicken-and-egg scenarios from a computer point of view, as a kind of « trap » where a computer can get stuck and start repeating itself in a kind of loop... but for me that's an ideal situation as I consider repetition the only way to stop time...

Think about when your computer crashes, for example... it stops performing its expected function and also stops responding to other parts of the system, attempting to execute data or random memory values. It's frozen in a kind of endless loop. That's "the Infinite", no way to escape...

R: So you are this half chicken half egg monster who wants to stop time each time future fails to show up. You fly in space and sometimes end up in Strogonoff. You read newspapers online and talk to strangers. You steal cartoon characters from space junk-yards and make art of it. Perhaps I will see you in the next episode?

D: I will try to catch that... and, to quote indeed a famous cartoon character and the actual fastest petaflops supercomputer, also called *Roadrunner*** , I will answer with my final: «Beep, Beep» !

R : It sounds like an omlette getting ready in a microwave!

To be continued



* *51.01* by Raimundas Malasauskas, *ArtLies*, Issue 55, 2007.

** The Los Alamos system, nicknamed *Roadrunner*. The system, only the second to break the petaflop/s barrier, posted a top performance of 1.059 petaflop/s in running the Linpack benchmark application. One petaflop/s represents one quadrillion floating point operations per second.

DAVIDE BERTOCCHI

Nasce nel 1969 a Modena. Vive e lavora tra Parigi e Milano.

MOSTRE PERSONALI SELEZIONATE

- 2009 *DIVIDE Bertocchi*, BASE Progetti per l'arte, Firenze
Petaflops, N.O.Gallery, Milano
- 2008 *Davide Bertocchi*, La Blanchisserie, Parigi
- 2007 *Easy Every Day*, SintLukas - Art Brussels.
- 2006 *Autoritratto Modenese*, Area Progetto-Galleria Civica, Modena
- 2005 *Top 100*, Palais de Tokyo, Parigi
- 2004 *Limo, Abstraction Surface Air*, Centre Pompidou, Parigi
- 2003 *Davide Bertocchi*, Spazio Italia Istituto Italiano di Cultura, Los Angeles
- 2000 Galleria Gian Carla Zanutti, Milano.

N.O.GALLERY una Project Room in via Matteo Bandello 18, una piattaforma, un luogo di formazione e confronto, un laboratorio sperimentale di progetti di matrice internazionale nonché base operativa di N.O.GALLERY Fuori Area, modulo espositivo migrante che si appropria temporaneamente di spazi della città trasformandoli con l'arte.

MOSTRE COLLETTIVE SELEZIONATE

- 2008 *Focus on Contemporary Italian Art*, Collezione permanente, MAMbo, Bologna
Soft Cell. Dinamiche nello spazio in Italia, Galleria Comunale, Monfalcone
Endlosschleifen, Kunstverein Göttingen
- 2007 *Stardust ou La Dernière Frontière*, MAC/VAL Musée d'art contemporain du Val-de-Marne
Promenade au Zoo, 9th Lyon Biennial of Contemporary Art, Lione
La Tentation de L'Espace, Espace Louis Vuitton, Parigi
- 2006 *Modern Times*, MAN, Nuoro
VideoReport Italia: 04-05, Galleria Comunale, Monfalcone
- 2005 *Radiodays*, DeAppel, Amsterdam
Clip'it, Teatro Pavone, Perugia e Fondazione Sandretto Re Rebaudengo, Torino
- 2004 *Parking*, Le Pavillon, Palais de Tokyo, Parigi, C.A.C Bretigny
XIV Quadriennale di Roma, «Anteprima 1», Palazzo della Società Promotrice, Torino
- 2003 *Prague Biennale 1 «Out of Order»*, Veletrzni Palac, Praga
- 2002 *Nuovo Spazio Italiano*, MART, Palazzo delle Albere, Galleria Civica, Trento
Assab One, Ex- Stabilimento GEA, Milano
- 2001 *Italian Selection Studio Program at PS1 - MoMa*, Palazzo Delle Esposizioni, Roma
Short Stories, Fabbrica del Vapore, Milano
One Planet Under A Groove, The Bronx Museum, New York -
Walker Art Center, Minneapolis
- 2000 *m2: Insensatezza*, Fondazione Teseco, Pisa.

