



Saturday September 21st

6.30 > 8.30 pm

A+B Gallery presents

ASTRAGALI

A performance by Davide Bertocchi

With: Francesco Fonassi, Marco Gobbi and Davide Mancini Zanchi

With artworks by Manor Grunewald, Michael Jones McKean and Davide Bertocchi

In the context of the exhibition *The Raw Morphology*

Curated by Gabriele Tosi

Saturday september 21st, A+B gallery presents *ASTRAGALI*, a new performance by Davide Bertocchi commissioned for the exhibition *The Raw Morphology*.

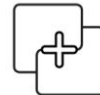
Many of Bertocchi artworks and projects take the form of an open platform in which other artists are invited to play and to contribute.

ASTRAGALI is conceived as a two hours lasting situation, acted by Marco Gobbi and Davide Mancini Zanchini, featuring a sound-based live intervention by Francesco Fonassi and including artworks by Manor Grunewald, Michael Jones McKean and by Bertocchi himself.

The Raw Morphology is an exhibition curated by Gabriele Tosi focusing stillness as a movement acting in a different spatial and time frame. In this context, the performance can be read as a play about the origin and the destiny of the many shapes of this world. A contemporary novel in which artists throw a dice playing the world and its noise as their own object to manipulate.

From a more technical point of view, the performance is also a reconfiguration of the exhibition in time and space orchestrated by a non contemplative action. In this new frame, previously exhibited artworks appear as simple objects with a renewed functionality.

Astragali is an ancient game, closely connected with modern dice game. Originally using sheep bones as object to be thrown, Bertocchi make use of his own series *Conversation Pieces* (small fimo sculptures modeled as chewing gum) as a “new” form of knucklebones.



To read more about *The Raw Morphology*

Read the review written by Irene Sofia Comi on ATP Diary (ITA) with also an interview with Michael Jones McKean

<http://atpdiary.com/the-possible-worlds-of-being-image-the-raw-morphology-at-ab-gallery/>

Read the review written by Marco Ticozzi on Exibart (ITA)

<https://www.exibart.com/mostre/the-raw-morphology-ab-gallery/>

Visit the image gallery published by Daily Lazy:

<http://www.daily-lazy.com/2019/08/the-raw-morphology-at-ab-gallery-brescia.html>

See other images on Kuba Paris

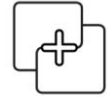
<https://kubaparis.com/everything-is-looking-for-some-true-or-false-friend-instead/>

Davide Bertocchi (b. 1969, Italy)

Davide Bertocchi's works appear as free manipulations of two distinct sensorial systems: the sound - present not just in recurrent installations but also in the curatorial project *Top 100* - and science, meant by the artist as phenomenology of space thought back on the basis of unusual and intimist perspectives. This reflection, an integral part of Bertocchi's process, can be observed in *Space* - an installation in progress composed of 2500 images that represent non-existent planets and galaxies (To mention the limits of human knowledge of the universe) - and in the curatorial project *Zodiaco*, inspired by the homonymous work by Gino De Dominicis. Bertocchi participated in the PS1 Studio Program at MoMA in New York and took part in the artist's residency program Le Pavillon at Palais de Tokyo in Paris. His work has been included in several international publications and exhibitions. He has solo exhibited at the Italian Cultural Institute in Montreal, at the National Museum of Contemporary Art in Bucharest, at the Italian Cultural Institute in Los Angeles. He has exhibited at Sobering in Paris, at the Palais des Beaux-Arts in Brussels and at The Living Room in Miami. His works have been reviewed on Flash Art, Nuke Magazine, Artforum and Il Sole 24 ore.

Manor Grunewald (b. 1985, Belgium)

Grunewald's work is a pictorial process that takes place in the use and the abuse of the image and its structure. The digital and analogue status of the image is summarised into objects that refer to the logic of painting and sculpture. The figurative content is always defragmented, imperfect and released thanks to the mechanical deformation produced by the technological "noise" coming from a



continuous printing operation. The respawn and the dissolution of the image is also at the center of the recent project *Good Between Floors*, in which Grunewald collaborates with the architect Theo De Meyer drawing together a space to organize the visual material. The relationship between digital and analog is also found in *Neighbours*: a series of exhibitions curated by him with peculiar criteria of closeness and link between artists, objects and images.

Grunewald won the BNP Paribas Young Talent Award and participated in the International Studio and Curatorial Program in New York. He has recently exhibited at Berthold Pott in Cologne, at A + B gallery in Brescia, at Steve Turner in Los Angeles and RH. He has also participated in various international fairs such as Art Brussels and MiArt.

His works have been reviewed on Artsy, The List Mag and Gonzo Magazine.

Michael Jones McKean (b.1976, Micronesia)

In Michael Jones McKean, the sculpture is a tool for narratives that entangles languages, times and places that are not necessarily close to each other. A so described space appears capable of metabolizing History in a mythological and project-oriented dimension. In the impressive installation *The Ground* of 2017, the artist oversizes and multiplies the museum case in large dioramas that bring together themes and objects spanning from technology to geology, from staging to scientific analysis. In *The Rainbow*, he relates artifacts and sculptures of various kinds to divert rainwater and generate temporary rainbows on the rooftop of a building.

McKean won numerous awards including the Guggenheim Fellowship, the Nancy Graves Foundation Award and the Artadia Award. He has recently realized solo shows at Cetraro in Paris, at The Contemporary in Baltimore and at the ICA in Boston. He has exhibited at the Delaware Center in Wilmington, Carroll / Fletcher in London and at the Southeastern Center in Winston Salem. McKean is currently an associate professor in the Department of Sculpture and Extended Media at Virginia Commonwealth University, where he has been teaching since 2006 and is co-director of ASMBLY in New York City.

His works have been reviewed on Flash Art, Art Viewer and Hyperallergic.