





Biography:

f' traces his research path between exploration and experience to create immersive, interactive installations that reflect a complex lived reality. Each work consists of a chain of discrete, autonomous elements that connect through emergent and temporary, non-predetermined bonds. These interactions possess a discursiveness that unfolds across various media, often in an uncoordinated manner.

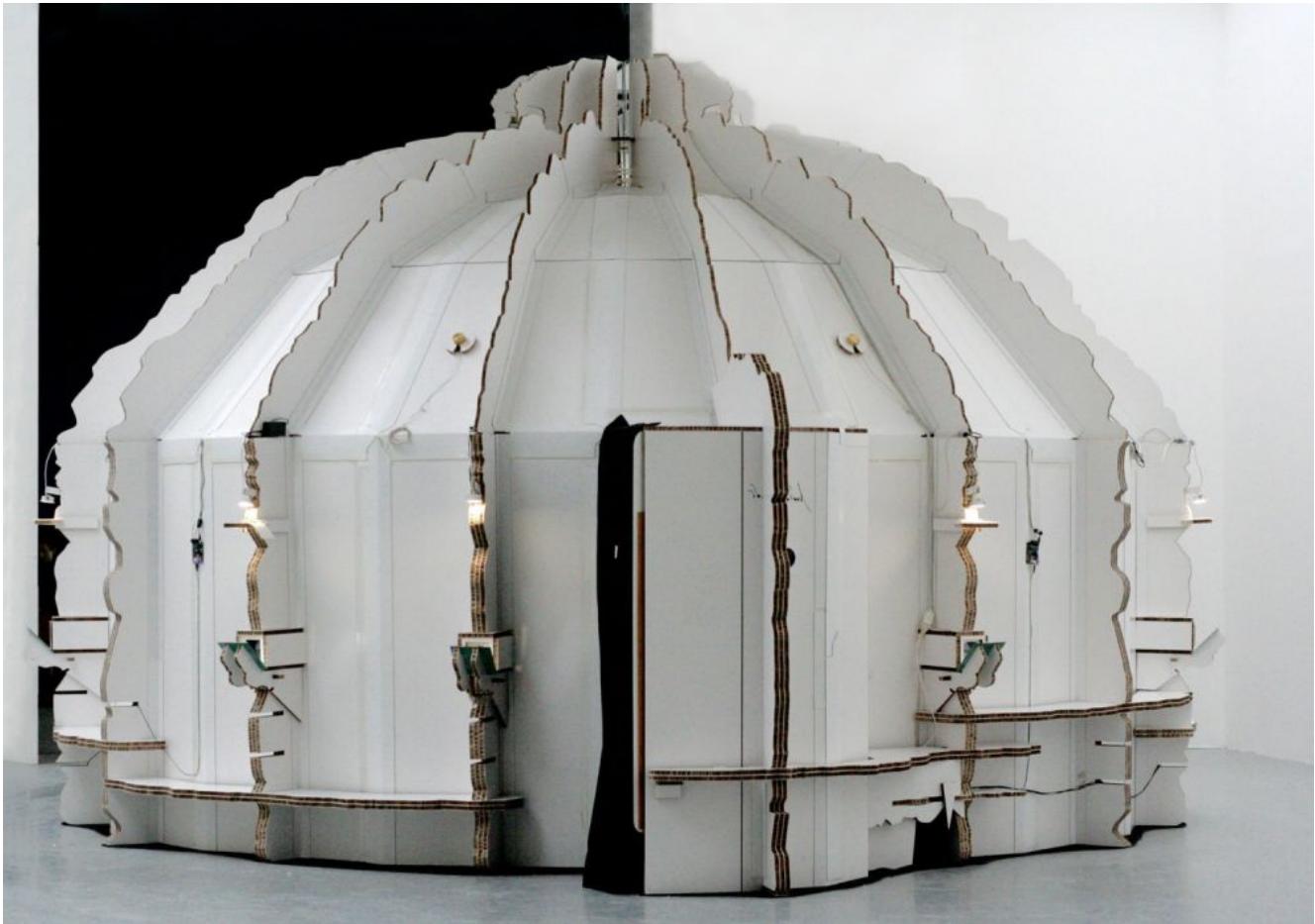
f' works span traditional methodologies and cutting-edge digital technologies, seamlessly blending theoretical insights with practical experimentation. These creations frequently emerge through participatory processes, adopting a reciprocal methodology that leverages collective intelligence to craft immersive, haptic experiences.

The nuanced interaction between humanity and nature forms the foundation of f' inquiry, through which f' explores pressing political and social processes, translating them into poetic and visionary works born from the synthesis of collective data and personal practice.

f' strives to develop a critical topography of perception by analyzing the 'digital episteme' and its impact on social imagination. f' aim is to investigate how technological mediations can cognitively and perceptually shape our understanding of reality.

A significant part of f' recent work revolves around the concept of 'civil patronage', evolving as an artistic operation in relation to social practice mechanisms. This approach to art begins with action in the territory, activated through engagement with the encountered reality, considering its meaningful elements, history, memory, contradictions, and conflicts.

f' works and projects have been presented at Italian and international institutions, including Museo Madre, Napoli; Kulturni Centar, Bihac, Bosnia and Herzegovina; Mediamatic, Amsterdam ; Fondazione Sandretto Re Rebaudengo, Torino; Museo del Novecento, Milano; Centro per l'Arte Contemporanea Luigi Pecci, Prato; Fondazione Arnaldo Pomodoro, Milano; 'A cielo aperto', Latronico; Skaftfell project space, Center for Visual Art, East Iceland; 3rd Land Art Biennial LAM 360°, Mongolia; Auditorium Kunstnernes Hus - KHIO, Oslo; Sinop Biennale, Sinop (Turchia). since 1999 f' has created, founded and directed several projects. the most recent are Carrozzeria Margot , a2410



Vasto Mondo



fb0040VM16

CORPUS: vasto mondo

../Related Objects

KEYWORD: #interactive installation

CULTURAL DEFINITION:

../Edition: 2

../Co-authors: recipient.cc

TECHNICAL DATA:

../Object: reactivable

../Matter and technique: Architectural structure, slides, lenses, magnetostrictive audio system, digital interaction system, light system. The original installation created for the exhibition at the Luigi Pecci Center was made of Nidoboard® honeycomb cardboard. The reactivatable architectural version is made of plywood.

../Measures: 3660x6220x5500mm

DESCRIPTION:

Vast World, a work created for The End of the World (Centro Luigi Pecci - Prato), is a hybrid contraption that works as an optical instrument and sound reproduction device at the same time, a “live” environment within which the viewer perceives and is perceived. The artist, building on studies of the precursors of film - the Magic Lantern, the New World, the Kaiserpanorama, the Renaissance darkroom - combines projection mechanisms with the structure of the camera, creating a multiple representation device activated by external ambient light. Inside the Nidoboard® honeycomb cardboard architecture, original monochromatic glass slides hand-painted with watercolors, dating back to the beginning of the last century, are seamlessly projected inside the structure, creating a panoramic scenario in which the viewer is immersed. The audio composition, the result of a collaboration with the production house Recipient.cc, reworks Steve Reich’s Piano Phase (1967), experimenting with the phasing technique and alternated with a poetic text composed of a repertoire of botanical terminology recited in four different languages. The title of the work takes its cue from a Baroque historical moment in which a new garden concept emerged, the idea of the 'vast world'. A kind of garden in which the whole world is enclosed in a small fence: species and varieties from all over the world and of all sizes, shapes and colors grow mixed together in an almost undisciplined way. A conscious image that migrates from people to people. The perceptual disorientation caused by the sound is amplified by its circular diffusion inside the space and by the architectural structure itself, which transforms into a vibrating sound source. Thus an experiential space out of time comes to life, dominated by a dreamlike narrative, devoid of organized and rational structures, a mise-en-scène of an ideal and preternatural world in which observers are invited to lose themselves.

Collection: artist archive

<https://francescobertele.net/progetto/vasto-mondo/>

Curriculum Vitae:

Francesco Bertelé

b. 1978. Canzo, Italy.

Visual artist

CSO & Art Advisor at Recipient.cc

Artistic director of a2410.it

Founder and Artistic director of Carrozzeria Margot.

Solo exhibitions (selection):

2024 // Flamingo loophole. Bulevard Art & Media Institute, Tirana.

- ES#1, curated by Sara d'Alessandro MannoZZo. Carrozzeria900, Milano.

- Centocapre, the film. Bulevard Art & Media Institute, Tirana.

2023 // Else space - Es#1 , curated by Waiting Room Residency, Jonas Psychoanalytic Clinic Center, Trento.

- Flamingo loophole. Gradska Galerija Bihac, Bihac, Bosnia and Herzegovina.

2022 // HSD show case, Museo Madre, Napoli.

- Kabarè 6/10, Carico Massimo, Livorno.

2019 // Walking through the walls, curated by Chiara Pirozzi, Fondazione Arnaldo Pomodoro, Milano.

- Walking through the walls, curated by Chiara Pirozzi, Mediamatic, Amsterdam.

2017// L'amoureuse initiation, "Unità d'artista", Galleria Rossana Ciocca, Milano.

2016 // I will seed princess pearls in a cave, curated by Gabi Scardi, NCTM studio Legale, Milano.

2015 // Guha, Skaftfell project space, Center for Visual Art, East Iceland.

- Centocapre "looking for yule goats" video-performance, Auditorium Kunstnernes Hus - KHIO, Oslo

2014// Centocapre, curated by Bianco Valente e Pasquale Campanella, site-specific project for 'A cielo aperto', Latronico (PZ).

Group exhibitions (selection):

2023 // JetLag, curated by Waiting Room Residency, Trento.

2020 // Maker Faire & Rai Cinema, curated by Valentino Catricalà e Simone Arcagni, Roma.

2019// miAbito, curated by Gabi Scardi, Museo del Novecento, Milano.

- Biennolo 2019, curated by ArtCityLab, Matteo Bergamini e Carlo Vanoni, Ex Laboratorio Panettoni Giovanni Cova, Milano.

2017// A house, halfway - curated by Andrew de Brún, Inês Geraldès, Kateryna Filyuk, Fondazione Sandretto Re Rebaudengo, Torino. 2016// The End of the world, curated by Fabio Cavallucci, Centro per l'Arte Contemporanea Luigi Pecci, Prato.

2015// Making Sense, curated by Guido Bartorelli, Caterina Benvegnù, Stefano Volpato, Fondazione Palazzo Pretorio, Cittadella (PD) 2014// Men & animals, curated by Vera Tollmann, 3rd Land Art Biennial LAM 360°, Mongolia

2012// Sinopale IV, curated by Francesco Urbano Ragazzi, Sinop Biennale, Sinop (Turchia).

- The Wordly House, project by Tue Greenfort, dOCUMENTA (13), Kassel.

Artistic directions (selection):

2024// The Urgent (artist) Toolkit. Bulevard Art and Media Institute, Tirana.
- Diario Di Bordo, resQ people saving people. Cascina Cuccagna, Milano.
2021-2024// Flamingo loophole. Site specific civic-action. Bihac, BIH.
2017// a2410.it
2013// [CM] start up, Bureau, Viafarini DOCVA
2012// [CM] Swiss Institute, Milano. / [CM] Manifesta, KunstArt, Bolzano.
2011// [CM] Artissima Lido - Torino / [CM] On Oslo, a project by FOS, Danish
Pavillion, 54[^] Biennale di Venezia. 2008 // [Mobeel] Bevilacqua La Masa
Gallery, S.Marco, Venezia.
- [Mobeel] Manifesta 7, parallel events, Trento, produced by Fondazione
Bevilacqua La Masa and Moleskine s.r.l.

Awards (selection):

2021//semifinalists of the STARTS Prize for Social Good.
2018// Hic sunt dracones, project Winner of the Italian Council program 4th
Edition, 2018 - MiBACT, curated by Chiara Pirozzi.
Project made possible by the support of the Directorate-General for
Contemporary Creativity and Urban Regeneration an organism of the Italian
Ministry of Cultural Heritage and Activities and Tourism. Receiving museum:
Fondazione Donnaregina per le arti contemporanee / museo MADRE.
2015// NCTM e l'arte: Artist in residence.

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