Davide Bevilacqua

Bio and CV, index of works

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Davide Bevilacqua
Bio and practice

"Davide Bevilacqua arbeitet an der Schnittstelle zwischen Medien und Bildender Kunst und interessiert sich für ihre gemeinsamen Wurzeln und die Ausdifferenzierung zu parallelen, heute immer noch wenig korrespondierenden Systemen. Seiner Arbeitsweise entsprechend, überschreitet und verwischt er die Grenzen zwischen Kunstwerk, Display und Interface. Seine Arbeiten werden oft selbst zu einer Art Interface, zu einer Schnittstelle, die offene Lücken bespielt und hinterfragt. "
Genoveva Rückert

I am an artist and curator working in the blurry area between media and contemporary art.
In my work, I often combine the technical production to a conceptual, critical approach towards both the technology and the framework of realization and presentation of art.

I have a background in theatre and performance art from IUAV - University of Architecture in Venice, BA in Visual and Performing Arts - after which I decided to focus on interfaces, interaction and technology in the MA Interface Cultures of the Art and Design University of Linz, Austria. In my second study, I approached the fields of Media and Interactive Arts and begun focusing on open source technologies, obsolete media and programming languages applied to the art practice.

Throughout this process, it was for me natural to abandon a straight-forward approach of art production, and rather to adopt and explore various forms of collaboration amongst artists, researchers, curators, and activists. In the last five years, I begun developing projects that were conceived in this conjunction of interests and practices and that explored the limits of the art exhibition itself.

As you will see throughout my portfolio, I collaborate with artists working with different media, from new media, to visual art, video, performance, sound and architecture. The development of these collaborative projects is mostly process-oriented and requires a strong negotiation between the participants, from the early stages of conceptual development to the final realization of the work. This collaborative aspect interests me a lot because they stimulate a quite constant shift of media and productive practices.

As my current artistic/curatorial practice, I like to stimulate processes of exchange and collaboration between the participants of a project. Example of this are the curatorial projects I have been working at: Interacting Art: Working Unworks and Unworking Works (2016) and 1+1=3 (2018). Here, the role of artists, curators, audience and institution blur and merge, and the exhibition becomes an interface where something – hopefully a meaningful exchange – takes place.

This research was also part of my master thesis, which is entitled "The Exhibition as Interface: A Metaphor for Understanding How Art Shows Show Art". There I began analysing the various components of the art show that are not proper artworks but are rather devices that connect together all the artworks in a show. I consider under this description any "para-exhibitional" device as the exhibition catalog, the wall texts, or the audio-guide, to make a couple of examples. A part of my research consists in exploring these objects and envisioning some variation and re-interpretation of their role.

I am part of the Linz-based artist collective qujOchÖ. There I find refreshing experimental thoughts and ruptures towards the acknowledged exhibition formats.

Since November 2017 I am part of the team of servus.at, where I take care of the cultural program of the association. I organized the 2018 edition of AMRO - Art Meets Radical Openness - Festival for art, hacktivism and open culture. Here the critique to the technological development is grounded within the open source movement and the activist practice. For me, these fields both slide alongside the mainstream art production and offer rare opportunities of getting deeper into radical and disobedient practices.

Moreover, I am involved in the activities of the sound art gallery bb15, from time to time I realize some projects in my region of provenience, Friuli-Venezia Giulia, plus a couple of things more …

More projects are on my website: www.davidebevilacqua.com

Education
2012 – 2017 Master of Arts, Interface Cultures, Kunstuniversität Linz, Austria
2008 – 2011 Bachelor of Arts, Visual and Performing Arts, IUAV, Venice, Italy

Residencies
2018 - 2019 - artist in residence in Salzamt, Linz
2018 - LaRU Laboratory for Urban Rigeneration, Trieste, Italy, Italy
2017 - servus.at artistic research lab 2017
2015 - curator in residence at GAP Glurns Art Point, Glurns (Bozen, Italien)

Grants and scholarships
2017 - Grant from the Austrian Federal Ministry of Science and Research (Arbeitsstipendium BMWFW)
2015 - Leistungsstipendium, Kunstuniversität Linz
2014 - Leistungsstipendium, Kunstuniversität Linz

Presentations & Lectures
Guestlecture at DAMS, University of Udine, Gorizia, IT, November 2018
Guestlecture at Bildnerische Erziehung (Art Education Department), Kunstuniversität Linz, April 2018
Guestlecture at Interface Cultures, Kunstuniversität Linz, March 2018
Presentation at Filmforum Festival, *No Turning Back: Re-Thinking the Postmodern*, Gorizia, IT, 2017

Publications
- Bevilacqua, Davide, "Mind The Map", in Gastaldon, Giorgia (ed.), Palinsesti 2016, San Vito al Tagliamento, Comune di San Vito al Tagliamento, 2016 ISBN; 978-88-941354-6-6
- Bevilacqua, Davide "A Measurement Measures Measuring Means: Stefan Doepner", in Gastaldon, Giorgia (ed.), Palinsesti 2015, San Vito al Tagliamento, Comune di San Vito al Tagliamento, 2015 ISBN; 978-88-941354-1-1
- Estremo, Vincenzo; Bevilacqua, Davide; Bunn, Sam (eds), Unmade Displays, catalogue of the exhibition, Kunstuniversität Linz, Linz, 2015. ISBN: 978-3-901112-73-7

Work experience
2018 Production of Hexagram Campus Exhibition, Ars Electronica Festival, Linz, Austria
2017 - 2018 AMRO Festival organizer at servus.at
2017 Production of UCLA Campus Exhibition, Ars Electronica Festival, Linz, Austria
2017 Production Assistant, Festival der Regionen, Marchtrenk, Austria
2017 Assistant, Artist Professor Masaki Fujihata
2015 - 2017 Curator, Festival Palinsesti, San Vito al Tagliamento, Italy
2014 - 2016 Production assistant, Far East Film Festival, Udine, Italy
2014 Assistant curator, Best Off 2014, Kunstuniversität Linz, Linz, Austria
2013 - 2015 Student assistant, Interface Cultures, Kunstuniversität Linz, Austria

Exhibitions (selection):

2018
Pixxelpoint, Gorizia and Nova Gorica, IT and SI (*s)
Inside Intel, Goldsmiths, University of London, London, UK
York Mediale, York, UK (*q)
Intermezzo 2, 1+1=3, Atelierhouse Museion, Museion Bozen/Bolzano, IT (*c)
Duty Free, Chelsea College of Arts, Westminster, London, UK
Bains Numèriques, Paris, FR (*q)
Intermezzo 1, 1+1=3, Atelierhouse Museion, Museion Bozen/Bolzano, IT (*c)
Unmapping Infrastructures, AMRO Art Meets Radical Openness, Linz, AT (*c, *s)
In The Works, Salzamt, Linz, AT
Prologo, 1+1=3, Atelierhouse Museion, Museion Bozen/Bolzano, IT (*c)
Münchner Science & Fiction Festival 2018, München, DE (*q)
Digital Spring Festival, Salzburg, AT (*q)
Depot, Wien, AT (*q)
Cultural Hackaton, LaRU project presentation, Trieste, IT

2017
HIC SVNT DRACONES, organized by servus.at, Kunstraum Goethestrasse, Linz, AT (*s)
*BEST OFF 201*7, Kunstuniversität Linz, Linz, AT
Premio in Sesto, Palinsesti 2017, Carceri, San Vito al Tagliamento (PN), IT (*c)
Digital Design Weekend 2017, Victoria and Albert Museum, London, GB
Emotion + the Tech(no)body, Austrian Cultural Forum London, London, GB
Ars Electronica Festival 2017, Postcity, Linz, AT (*q)
True Blue News, Salzamt, Linz, AT

2016
Natura Morta, Palinsesti 2016, Fondazione Ado Furlan, Pordenone, IT (*c)
Time's Up. Mind the Map, Palinsesti 2016, San Vito al Tagliamento (PN), IT (*c)
Interacting Art, Ars Electronica Festival 2016, Raumschiff, Linz (*c)
[H:UMMMM], Wellnessoase Hummelhof, Linz, AT (*q)
PIGNARÛL e pluribus unum, Ai vecchi ippocastani, Joannis, Aiello del Friuli (UD), IT

2015
Bandus, Caserma Osoppo, Udine, IT
A.M.M.M.M. - Stefan Doepner, Palinsesti 2016, San Vito al Tagliamento (PN), IT (*c)
GENERATE!, Shedhalle Tübingen, Tübingen, DE
Post-Post, Interface Cultures at Ars Electronica 2015, Linz, AT
Summer program - GAP Glurns Art Point, Glurns / Glorenza (BZ), IT (*c)
L'arte vede di più, Colonos Open Call 2, Ai Colonos, Villacaccia (UD), IT
Reset, Artefatto 10, Palazzo Gopcevic, Trieste, IT
OHP II, SchauRaumEck - EckSchauRaum, Gmunden, AT
Linzer Kunststoff 2015, Tabakfabrik, Linz, AT
Unmade Displays, Villa Manin di Passariano (UD), IT (*c)
errezeta kulturalak - recetas culturales, Bilbao - Biskaia, ES

2014
All Frontiers Festival, Gradisca d'Isonzo (GO), IT
Palinsesti 2014, San Vito al Tagliamento (PN), IT
Piksel 2014, Bergen, NO
BEST OFF 2014, Kunstuniversität Linz, Linz, AT
roBOt Festival 07, Bologna, IT
10 Years of Interface Cultures, Interface Cultures at Ars Electronica 2014, Linz, AT
Sonar+D 2014, Barcelona, ES
Use at your own risk, MNAC & Victoria Art Centre, Bucharest, RO
Inhabited Interface, bb15, Linz, AT

2013
The Art of Vernissage, bb15, Linz, AT
Suicidal robot workshop presentation, bb15, Linz, AT
Use at your own risk, Interface Cultures at Ars Electronica 2013, Linz, AT
Grenzenlos Festival, Augsburg, DE
Noise Picnick, Rother Krebs, Linz, AT
Metaphors, Nomadenetappe, Linz, AT

(*c) = I curated of the show / (*q) = the project was realized from qujOchÖ (*s) = I produced the show in collaboration with servus.at

Davide Bevilacqua
Werkverzeichnis - index of works
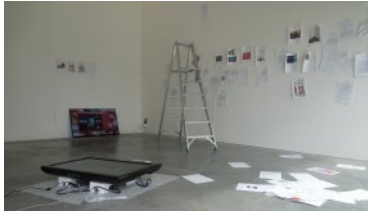
1+1=3 / Digital shows (2018)

Within 1+1=3, an exhibition project running between March and November 2018 in Museion, Bolzano, I curated three digital shows with collaborative digital displays between artists and audience.
Curated with Elisa Barison and organized with GAP Glurns Art Point.

AMRO Art Meets Radical Openness (2018)

I curated and organized last edition of AMRO Art Meets Radical Openness, festival for art, hactivism and open culture.
The festival is organized since 2008 by servus.at
www.radical-openness.org

Torziolòn (2018)

An artist book that consists of a photographic sequence through the spaces of the entire architectural complex of Melara, in Trieste.

HIC SVNT DRACONES (2017)

Artistic research lab 2017 from servus.at, about the themes of digital cartography and mapping.
With System Jaquelinde, Us(c)hi Reiter, Veronika Krenn

Premio in Sesto, Palinsesti (2017)

I curated the nineth edition of the Prize "In Sesto" - competition for sculpture and installation in public space in the city of San Vito al Tagliamento, (PN); Italy.
The prize is part of the festival Palinsesti - www.palinsesti.org

Art For Robots (2017)

Artistic / curatorial intervention in the form of a robotic audio-guide for the exhibition BEST OFF 17

Ursuppe (2013 - 2017)

A sound performance based on a self made modular synthesizer, whose modules are connected trough organic materials.
Realized with Alberto Boem

In summer nights I looked for insects (2015-2017)

A serie of insect-shaped electronic sound circuits. They react to the amount of light of the environment in which they are installed.
Realized with Veronika Krenn

Tischrechner (2015 - 2017)

Realized with Veronika Krenn

Two connected desk calculators develop a common language during the exhibition period, in order to conduct discussions about economics.

Mythos von Theuth (2017)

A board game about media theory and media philosophy realized within the artist collective qujOchÖ.

True Blue News (2017)

A performative talk-discussion-news-broadcast-concert party thing with Utopic tones. Realized with Sam Bunn, Sebastian Six and many friends / collaborators. Performance at Salzamt, Linz, the 5th April 2017.

### Natura Morta. Michele Spanghero at Palinsesti (2016)

The installation is the result of the collaboration between Michele Spanghero and artist-curator Davide Bevilacqua.

Mind the Map. Time's Up at Palinsesti (2016)

Mind the Map is a narrative project focused on highly topical themes such as European policies on migration and asylum.

I curated the presentation in the framework of Palinsesti 2016.
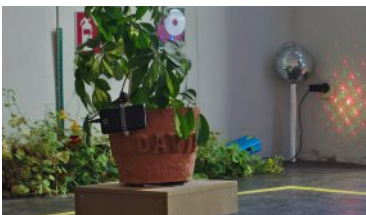
Interacting Art: Working Unworks and Unworking Works

Ars Electronica Festival 2016, Raumschiff, Linz, 8.-12. September 2016

After an open call for "working" or "non-working" works, the works were re-arranged and interpreted by the artists' curators (Bevilacqua, Sam Bunn, Sebastian Six) in collaboration with the artists.
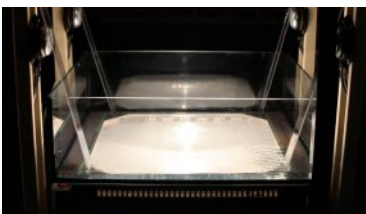
Atlas of Waves (2016)

Realized in collaboration with Clemens Bauder and Andre Zogholy.

An experiment with sound, water and obsolete technology.

A Measurement Measures Measuring Means (2015)

I curated the solo show of Stefan Doepner for Palinsesti 2015 in the old castle of San Vito al Tagliamento.

OHP I – II – III – IV (2014–2015)

Realized with Clemens Bauder
A light installation over the poetic potential of a technologically obsolete device, the overhead projector.

Digital tools in analog society (2015)

Curatorial residence at GAP Glurns Art Point - Glorenza / Glurns, South Tyrol.

Like most everything else, is because of television (2015)

Realized with Giulia Minardi
A three-dimensional collage of serigraphs, drawings and engraving. The visual narrative is animated by motors, sound recordings and lights.

Unmade Displays (2015)

Exhibition of Interface Cultures, Kunstuniversität Linz, at Film Forum Festival**.**
Curated by Davide Bevilacqua and Vincenzo Estremo at Villa Manin di Passariano (Udine), Italy

Memory Wheel (2014)

A kinetic memory device, mixing Artificial Intelligence and strategies to recall memories based on magic procedures of the middle age.

The Art of Vernissage (2013)

The Art of Vernissage is a one-night event based on the research field Edible Interfaces.
Realized with Alberto Boem, Veronika Krenn and Vesela Mihaylova.

Zuerst kommt das Fressen, dann Kommt die Moral (2013)

A series of experiments on foods and electronics, often presented as a collaborative exhibition buffet.

T.A.S.K. - The Analogue Social Kit (2013)

T.A.S.K. - The Analog Social Kit is an attempt at emulating relational dynamics of online social networks in the framework of the art exhibition.

Portfolio: selected artistic projects

Torziolòn (2018)
HIC SVNT DRACONES (2017-2018)
In summer nights I looked for insects (2015 - 2017)
Mythos von Theuth (2017)
OHP I – II – III – IV (2014 - 2015)
Ursuppe (2013 - 2017)

Torziolòn (2018)
Book, tour in Melara, Trieste.

The project consists of an artist's book with a long photographic sequence through the rooms of the entire architectural complex of Melara, Trieste. Starting from the room that will house the new library from 2020, the reader can physically explore the brutalist buildings of Melara by following the visual clues on each page. The book works as an image-based travel guide within the same architectural complex.

Project realized for:
LaRU - Laboratorio di Rigenerazione Urbana 2018 - project cofunded by Regione Autonoma Friuli Venezia Giulia - Organized by Kallipolis in Trieste, 2018,

HIC SVNT DRACONES (2017-2018)

Artistic research lab 2017 from servus.at, with System Jaquelinde, Us(c)hi Reiter, Veronika Krenn

In the course of 2017, servus.at artistic research lab playfully departed from maps and classic cartography to explore and discuss the landscape of currently available cartographic tools, services, and applications. Focusing on the narratives these tools could generate, the participant artists wandered physically and virtually through the city, discovering the beauty of the imperfections in its representation.

Their explorations were based on a doubt about the current paradigm behind scientific mapping. Can this system work only through a compulsive generation, accumulation and analysis of data? In this almost over-mapped landscape, is there still something that can be discovered? How can one generate a novel sight on the well-known local territory? Or how can one go outside the personal "filter bubble" and find new places that are worth of visiting? What role could a playful approach have in this towards cartography and mapping? Applying situationist methods to find unusual places, they tried to embed stories and interventions in these, aiming at overcoming the outdated conception of separated "online" and "off-line" life, behaviour and landscapes.

Presentations:
Pixxelpoint Festival, Gorizia (IT) and Nova Gorica (SI), 2018
Kunstraum Goethestrasse xtd, Linz, 2017

Mythos von Theuth (2017)
Project realized by the artist collective qujOchÖ

But when they came to writing, Theuth said: "O King, here is something that, once learned, will make the Egyptians wiser and will improve their memory; I have discovered a potion for memory and for wisdom." This is how it goes, the myth of the invention of writing by the Egyptian god Theuth, as described by the well-known Greek philosopher Plato in his work "Phaedrus" from the 5th century BC.

MYTH OF THEUTH is a board game in which the players move through ancient Athens, collecting different media in order to complete a mission. They will meet famous people who greatly influenced the development of media and cultural theories.

Gotthold Ephraim Lessing shows the players the limits of the image, Laura Mulvey takes a delightful gaze on their memorizing abilities, and Marshall McLuhan finally gets his well-deserved massage.

Across 12 stations, the players will use smartphones, newspapers, stamps, candy, hand, feet, pairs of eyes, and other means to discover the Myth of Theuth. Whoever manages to finish the mission first - with a combination of strategy, luck, and knowledge - will be worshiped as a divine medium!

OHP I – II – III – IV (2014 –2015)
Realized with Clemens Bauder

OHP III is a light installation that investigates the poetic potential of an obsolete technological medium, the overhead projector. The additional film rolls of the projector, usually manually operated, are moved and controlled through motors and sensors. Those augmentations control the behaviour of 20-meters-long hand-drawn transparent film foils, which roll and unroll back and forth with different speed and rhythm. The overhead projector thereby becomes an alternative filmic device. Analogue images, patterns or texts are mechanically moved and slowly mutate creating a choreography. Again and again they compose new stories and narrations through the aesthetics of the overhead projection. .

Exhibitions:
GENERATE! Festival für elektronische Künste, Shedhalle, Tübingen, 16-18 October 2015
Post Post, Ars Electronica Festival 2015, Linz, 3-7 September 2015
OHP II, SchauRaumEck EckSchauRaum, Gmunden, 1-24 May 2015
BEST OFF 2014, Kunstuniversität Linz, 22 October – 23 November 2014

Ursuppe (2013 – 2017)
Realized with Alberto Boem

"Ursuppe" ("primordial soup" in German) is a project about the autonomous development of complex hybrid systems that functionally combine together unities of organic or inorganic material, organizing them in a network of communication and mutual influences.

The projects is a sound performance based on a self-made modular synthesizer, whose modules are connected trough organic materials, which are influencing the sound produced by the electronics. The performers change the connections to stimulate the system generating of sound patterns. The electric frequencies are then simultaneously the carrier of the interaction within the system and its own result.

The sound is generated by different DIY sound generator circuits, whose inputs are connected with jelly made out of the seaweed Agar Agar, fruits and vegetables. Due to the presence of water and salt. those organic material conduct the flow of electricity from a sound module to the other. A video camera placed above shows the actions of the performers, their effect on the matter, and its oxidation and liquefaction.

Performances (selection):
*Kunstuniversität Linz - BEST OFF 201*7, OK Contemporary Art Center, Linz, AT, 2017
Digital Design Weekend 2017, Victoria and Albert Museum, London, GB, 2017
Cultural Recipes, Bilbao, ES, 15.01.2015
All Frontiers Festival, Gradisca D'Isonzo (GO), IT, 14.12.2014
Palinsesti, San Vito al Tagliamento (UD), IT, 7.12.2014
Piksel, Bergen, NO, 1-5.10.2014
roBOT Festival, Bologna, IT, 1-5.10.2014
Ars Electronica Festival, Linz, AT, 4-8.09.2014
Sónar+D, Sónar Festival, Barcelona, 12-14.06.2014
MNAC - Museum of Contemporary Art, Bucharest, RO, 7.03.2014
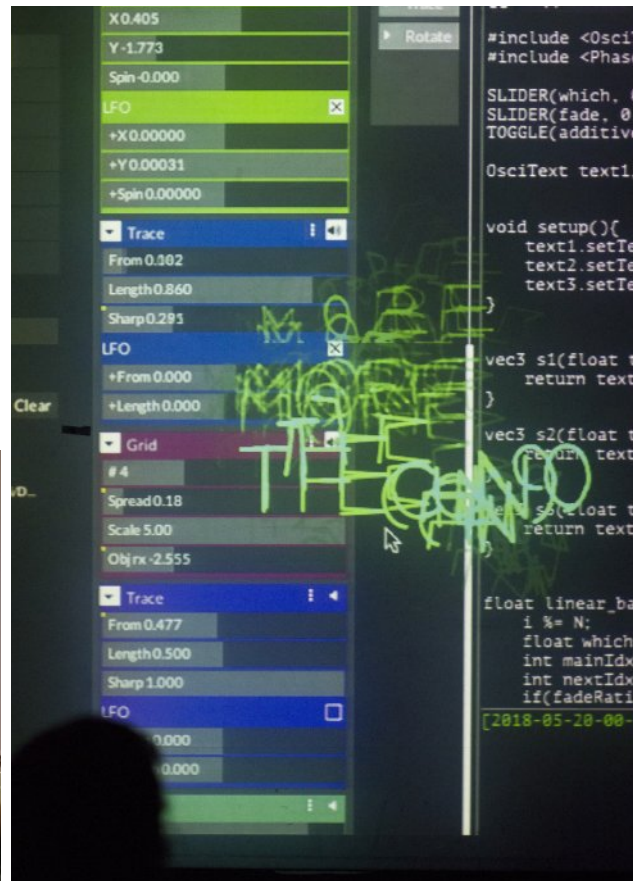The Art of Vernissage, bb15, Linz, AT, 20.12.2013

Portfolio: selected curatorial projects

AMRO Art Meets Radical Openness 2018 (2018)
1+1=3 / Digital Shows (2018)
Natura Morta - Michele Spanghero Solo Show (2016)
Interacting Art: Working Unworks and Unworking Works (2016)

AMRO Art Meets Radical Openness 2018
organized by servus.at in afo - architekturforum oberösterreich, Linz

AMRO is a biennial community festival in Linz that explores and discusses new challenges between digital culture, art, everyday life, education, politics and active action.
The 2018 issue "Unmapping Infrastructures" dealt with the idea of "mapping" as a process of becoming aware and then acquiring a critical position about the current landscape of technological infrastructures.

The conglomerate of machines, human and non-human actors, nation-states and borderless companies is increasingly complex to observe and describe. Nevertheless, we believe that there is more to be seen than a hyper-commercialized structure of interlaced technological layers. Cartographic mapping consists of a series of practices of observing, analyzing and representing a territory to be able to move through it. How can art and activism appropriate the methods of cartographic mapping to produce new, critical and alternative views of the current landscape shaped by different players?

The festival aimed at deepening the thematic areas of digital geopolitics, alternative design methods, activist practices and autonomous infrastructures, themes that offer directions for localizing areas of intervention. Throughout the festival, these topics were further explored through discussion panels, workshops, and performances.

more info: radical-openness.org

1+1=3 / Digital exhibitions
Altelierhaus Museion, Bolzano Bozen, 2018
project curated with Elisa Barison and organized by GAP Glurns Art Point

The project 1+1=3 was an exhibition project structured in multiple shows and interventions taking place at Museion in Bolzano, South Tyrol.

The show involved a number of artists who were in residence in the association GAP Glurns Art Point between 2012 and 2018 and revolved around the themes of cultural, social, interpersonal and intimate personal spaces in relation with the physical spaces of cities and territories. The whole project was structured in three main phases, so-called "acts", that featured the artworks of the artists.

Each of the acts was surrounded by a sort of "digital meta-exhibition" consisting of a PROLOGO (prelude) and two INTERMEZZI (interludes), whose role was to put under discussion the same themes of the show and give the possibility to audience to get further information
 about the participants, their working practices and their thoughts.

These digital shows were produced by Davide Bevilacqua in collaboration with servus.at and consisted of a series of streaming-devices, video-exchange dispositives and local websites.
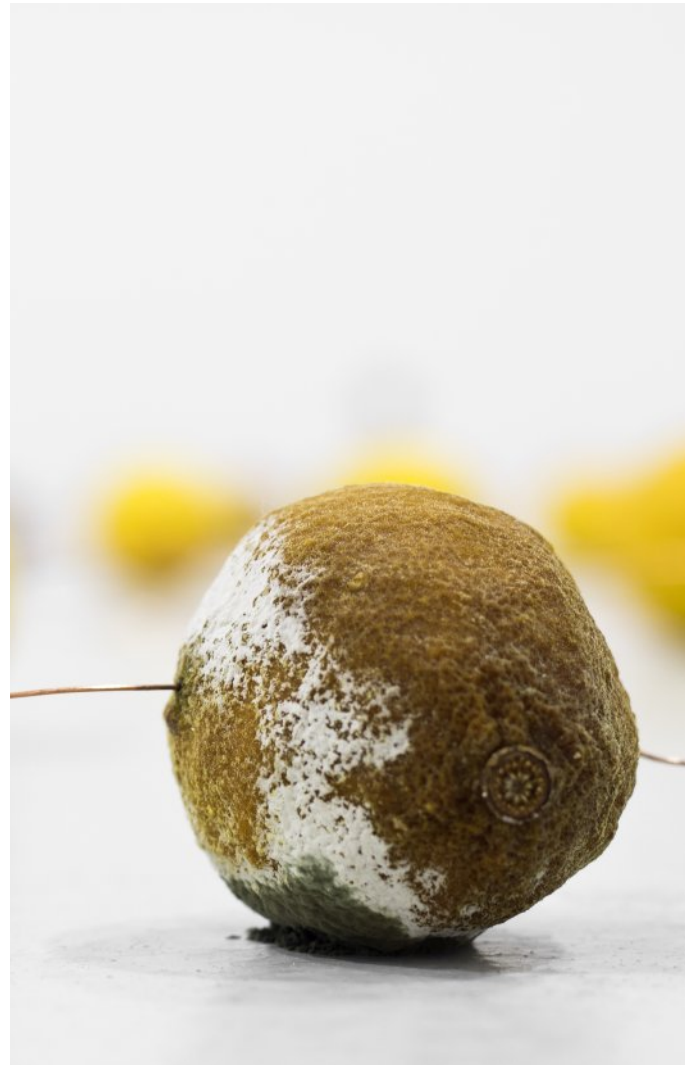
## *Natura Morta* - Michele Spanghero Solo Show
Fondazione Ado Furlan, Pordenone, November 13, 2016 - January 8, 2017

Every year Fondazione Ado Furlan in Pordenone hosts a solo exhibition of the winner of the award Premio in Sesto, which is since nine years one of the main sections of the art festival "Palinsesti".

For the occasion, artist Michele Spanghero (nominated by Artribune.it Best Young Italian Artist 2016) presents *Pebbles*, the project winner of the "In Sesto" Price in 2015. Pebbles is a sound installation especially created for the castle's moat. The project consists of an installation of metallic semi-spheres positioned between the rocks of the moat. When the spheres are hit - by real pebbles, for instance - they produce sounds which reverberate all around and testify to the interaction that just occurred.

Spanghero's second project presented in the exhibition is Natura Morta, a work which revisits the famous pictorial genre of still life ("natura morta" in Italian) in a three-dimensional and acoustic way: sound is generated by converting fruit's chemical energy into electrical energy.

The installation Natura Morta was realized as a collaboration between the artist Michele Spanghero and the artist-curator Davide Bevilacqua.
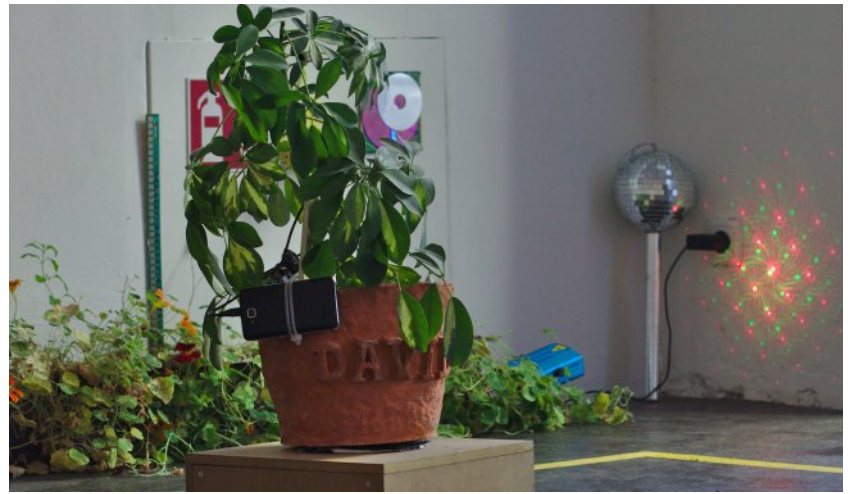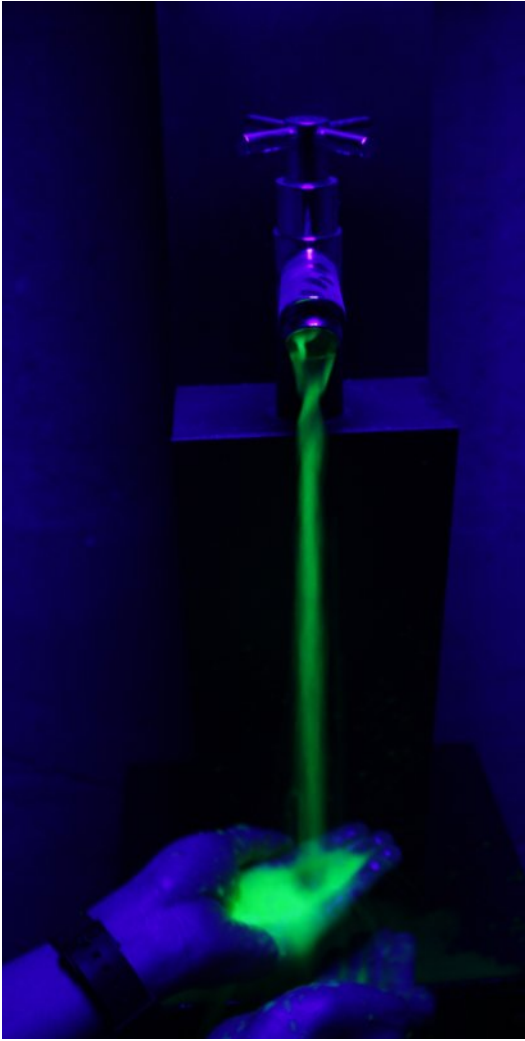
Interacting Art: Working Unworks and Unworking Works
in the program of Ars Electronica Festival 2016, Raumschiff, Linz, 8. - 12. September 2016

The exhibition is a curated and artistic interpretation of works of art and the exhibition as a medium itself. After an open call for "working" or "non-working" works, the works were re-arranged and interpreted by the artists' curators in collaboration with the artists. The exhibition thus became a game about the works of art, the "work-in-progress", and cooperation. By means of counter-narratives and recontextualisations, works and "non-works" became an interface for the audience, built up by interactive, textual and performative processes.

The documentation of the exhibition is presented in the form of a website, which functions as a quasi-autonomous work of art. Far from the classical linear catalog format, the reader can understand the structure of the exhibition in navigation.

With Stella Baraklianou, Yen Tzu Chang & Yoh Morishita, Maria Czernohorszky, Isidora Ficovic, Laura Jade Hindes, Mary Maggic, Francesco Nordio, Patrick Schabus, Henning Schulze, Julio Sosa, and Federico Tasso.
A project by Davide Bevilacqua, Sam Bunn, and Sebastian Six.