

MANUELA BERTOLI
DAVIDE MASCIANDARO

... AND ME AMONG YOU
geniuses, bacteria and other beasts

from sept 4th to 19th
opening: sept 4th, 6 p.m.

Amy d Arte Spazio Milano opens its fall exhibition season with a new economArt project by Manuela Bertoli and Davide Masciandaro, brought together by a shared passion for research and what lies beneath: to translate the invisible and ever-present world of microbiology, such as the universe of bacteria that make up our microbiome, into works of art. Thanks to an interdisciplinary approach, M. Bertoli and D. Masciandaro explore intimate perceptions and liminal spaces in a boundary-pushing experience that challenges conventional logic. Theirs are independent yet interconnected works.

To be more specific, with *...E IO TRA DI VOI* (...And Me Among You), the idea was to explore the connection between all the microorganisms that surround and accompany us and our interpersonal relationships from the perspective of “care” and “well-being”. The reflection focuses on overcoming the anthropocentric paradigm that describes the evolution of the relationship between humans and microbes by distinguishing microorganisms as either ‘friends’ or ‘enemies’. This view overlooks the true nature of the ‘ecological’ relationship between the macroscopic and microscopic living worlds. The diversity of microbial communities that colonise the bodies of humans, animals and others, and the balance of the microbiome shift the focus from the invisible to the visible, embracing the idea of connecting the microscopic world of bacteria to visible forms in space, highlighting how these microorganisms make up a positive micro-world that is essential for us and our survival, with dynamics that are very similar to those of humans regardless of the different perspectives.

Different within

In her second exhibition at the gallery, Manuela Bertoli's decision to explore works from the past using different materials, as in the case of *Profili Meta Morfici*, represents a reflective and imaginative moment for future developments and evolutions in her practice, reminding us that we are part of the natural world, for many people a source of profound trauma.

In her work, she combines languages and themes drawn from different fields: from philosophy to biology, from politics to abstraction. Her philosophical inquiry and artistic practice have been influenced by the theories of thinkers and academics such as the American Lynn Margulis and the philosopher Donna Haraway, challenging human exceptionalism with the creation of the lone genius and conducting research into alternative forms of consciousness and intelligence.

The exhibition features *Metrogenesi* (2025), a series of fifteen plexiglass panels made of powders and gases that evoke abstract painting with tactile textures and subtle tones that change in response to light, and the wall installation *Trans Formers* (2025), which plays with the unpredictability of bacteria to create patterns that can be modified through movement and superimposition. In addition, *Ibridini* (2025), colonies of protozoa, *Profili Meta Morfici* (2025), *Filosofie al silicio* (2025), five works from the *Water Falling* series (2012), and the work *Biografia della pioggia*. For Manuela Bertoli, there is no starting point between the animate and the inanimate; every bacterium, every cell, tells the story of the cosmos. Dust, gas, water, magma: all contribute to the event of becoming called “life”, or what Cioran defines as “the kitsch of matter, rupture, heresy, derogation from

the norms”, breaking down the boundaries between science and art, between organic and synthetic, between human and non-human, in an investigation of the concepts of metamorphosis, interdependence, ecosystem and symbiosis. The core of her work lies in the intertwining of the concept of communication and the investigation of forms. Despite her scientific approach, Manuela Bertoli's work is beautiful to look at and has a powerful poetic side, thanks to her graphic research, which leaves its mark in the refined taste of unexpected and impeccable figures and shapes that enhance the invisible metamorphosis of matter.

Davide Masciandaro, director and visual artist, creator of art installations with a background in multimedia research, was selected by curator Kamil Sanders for ‘Prima qui era tutto paradiso’ (Before, this was all paradise), an econoArt project exhibited at Amy d Arte Spazio in March 2025, in which video and sound became drivers of technological exploration. His research focuses on a strong experimental practice in which the dematerialisation of image and memory becomes the epicentre of narratives using filming techniques, video synths and a documentary approach to reality, discovering new possible perspectives on hidden worlds, haunting parallel dimensions made up of internal conflicts between time and space, black and white, memory and future. Through the use of analogue and digital media, interference becomes a portal to other realities, a channel for revealing shared visual and sonic environments, a constant stratification that turns real data into a sensitive language, the visible into a threshold and mutation. On display, previously unseen works from the series *Mamma* (2025) and *DATA CELLS* (2025), a series of still frames/videos generated using *CHAOS: The Software* (Autodesk, 1991), the software developed by Josh Gordon, Rudy Rucker and John Walker and based on the book *Chaos* by James Gleick. The images appear as dynamic cellular structures, witnesses to a hidden order that manifests itself through autonomous computational processes.

On a computational level, *CHAOS* is a **cellular automaton** environment in which each “pixel” evolves according to its own local rules and interacts with its neighbours — “a process that closely resembles the dynamics of **self-organisation** observed in biological systems”. These frames behave like **visual organisms**: self-organising, mutable colonies, detached from any centralised logic. The glitches, noise and fractures that occasionally emerge are not technical errors, but **signs of computational vitality**: signals that reveal the gesture of the algorithm, the emergence of chaos, the imperfection of production.

In a global context marked by tension and constant change, an acquired awareness and understanding of identity, personality, usefulness and diversity places research galleries such as Amy d Arte Spazio at the heart of a culture of design seen as a process worthy of investigation, capable of telling stories of minds, discoveries and materials through new methodologies. The hybrid and systemic nature of the exhibition space, a true *social enterprise*, suggests a dynamic, constantly evolving place capable of generating opportunities for expression, participation and investigation, which translates into a variety of inclusive research and investigation, such as that represented by “...E IO TRA DI VOI”.

Among the relationships within microbial communities (known as metagenomics), the emergence of cooperative strategies has been observed as a means of mediating conflict between different strains of competing bacteriophages, and thus the rapid evolution of unexpected survival mechanisms from which humans can learn, with more complex and dynamic models that recognise the embodied hybrid nature of cognitive processes in which intelligence and creativity are emerging properties of complex and adaptive systems operating far from equilibrium and at the boundary between order and chaos. The challenge for us lies in designing and creating exhibitions in which the experience is unique and irreplaceable. Manuela Bertoli and Davide Masciandaro's econoArt project on the dialectical economy and underlying dynamics fits perfectly as a guideline and reflection for probable futures and unknowns.