

BENJAMIN BERTOCCI



Benjamin Bertocci
Born 1976, Lenox, Massachusetts
Lives and works in New York

Education

2005 MFA Printmaking, Southern Illinois University Edwardsville

Solo Presentations

2022 *Promession*, von ammon co, Washington, DC

2018 *Benjamin Bertocci*, von ammon co, New York, NY

2010 *Stutter*, Fuse Gallery, New York, NY

Group Exhibitions

2023 *FOCUS GROUP 4*, von ammon co, Washington, DC

2022 *FOCUS GROUP 3*, von ammon co, Washington, DC
The Patriot, O’Flaherty’s, New York, NY

2021 *100 Sculptures*, curated by Todd Von Ammon, Anonymous Gallery, New York, NY

2018 *Paradise*, curated by Todd Von Ammon, MOCA Westport, Westport, CT
Special project with Jorge Elbrecht, Baby’s All Right, Brooklyn, NY

2016 *Bricolage*, Causey Contemporary, New York, NY

2014 *Mission Creep*, curated by Grant Stoops The New Americana, Big Irv’s Gallery, Brooklyn, NY

2013 *Text+Message*, curated by Rachel Stekson and Sarah Radin, Acumen Project Space, New York, NY

2012 *Color*, Brooklyn Waterfront Artists Coalition, Brooklyn, NY

2011 *Avarice*, Collaboration with Eric Foss, Mallick Williams and Co., Chelsea, NY
Songs, curated by Eric Goss, Fuse Gallery, New York, NY

2009 *Animalania*, Fuse Gallery, New York, NY

benjamin bertocci

promession

10 december - 08 january 2023

Washington DC: VAC is pleased to announce *Promession*, a solo exhibition by Benjamin Bertocci. *Promession* is the twenty-first exhibition at the gallery's current location.

Promession is a novel technology for the burial industry wherein the deceased human body is sprayed with liquid nitrogen to cryogenically freeze the remains to a temperature of approximately negative 196 degrees Celsius, which crystallizes the body's cells.

Once the body is frozen, a mechanical device vibrates the corpse for several minutes. This causes the frozen cells to disintegrate and reduces the cadaver to crystallized cell particles, which are then collected for the next stage of the process: freeze drying.

Placed inside of a vacuum-sealed container, the remaining water within the particles is then removed via a process called sublimation, which reduces the overall weight of the disintegrated body by approximately 30 percent.

The next step involves magnetically extracting all metal-based substances from the dried body particles—mercury, dental amalgam, surgical implants, sodium, or any other of the more than fifty foreign metal substances commonly found in the human body.

The remaining particles are then packaged in a biodegradable container, and entirely decomposed within two years by aerobic bacteria.



Promession
von ammon co.,
Washington, DC
10 December 2022 - 08 Jan
2023















Promession VIII, 2022
oil on canvas
48 x 36 in / 121.92 x 91.44 cm

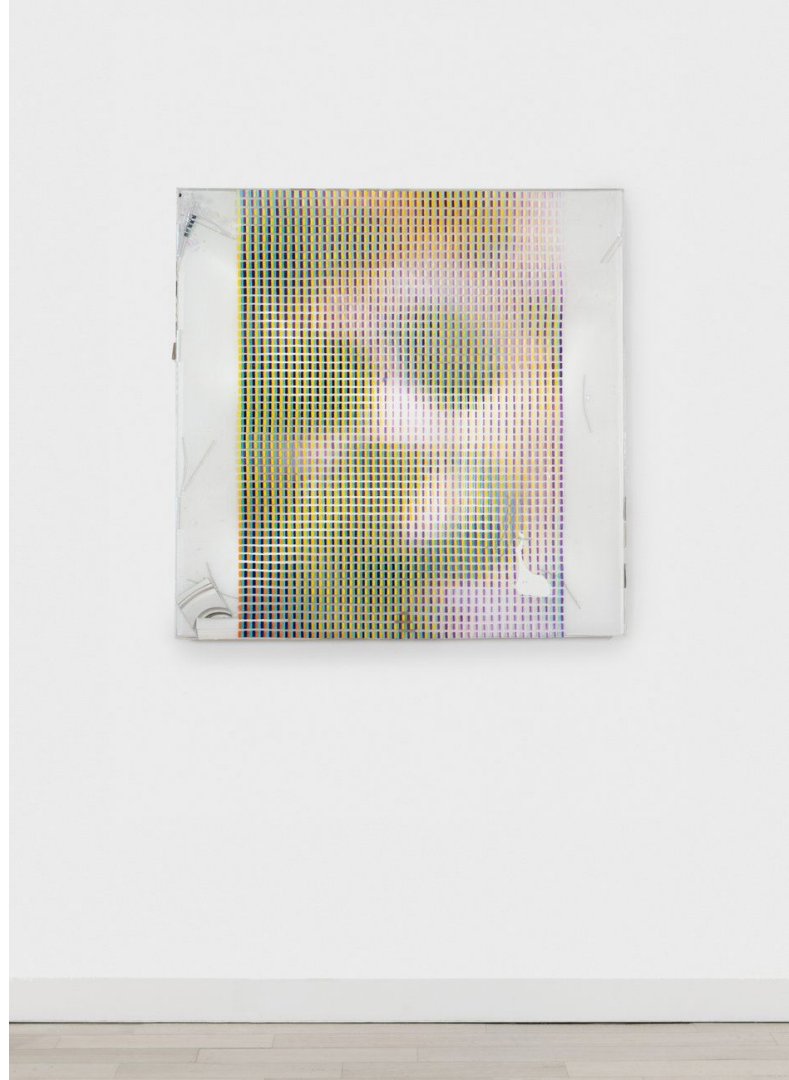
Promession V, 2022
Oil on Plastic Entombed Canvas
36 x 36 in / 91.44 x 91.44 cm

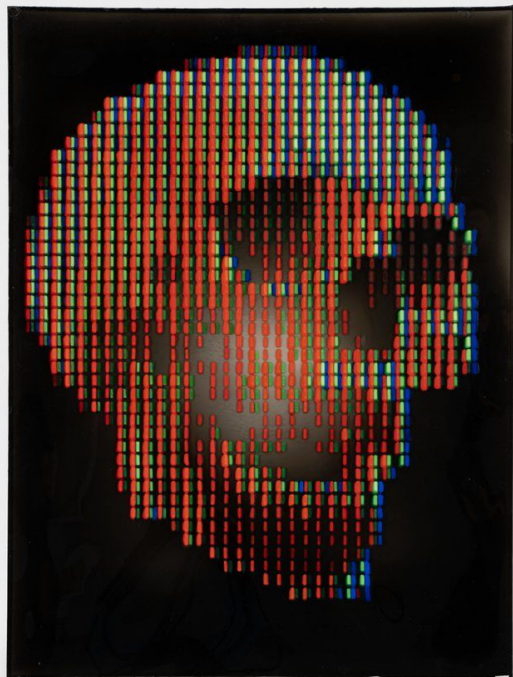




Promession IX, 2022
Oil on Plastic Entombed Canvas
36 x 48 in / 91.44 x 121.92 cm

Promession VI, 2022
Oil on Plastic Entombed Detritus, Realist Oil Painting (moulding), Canvas
36 x 36 in / 91.44 x 91.44 cm





Promession I, 2022
Oil on Plastic Entombed Canvas
36 x 48 in / 91.44 x 121.92 cm

Promession IV, 2022
oil on plastic entombed canvas
36 x 36 in / 91.44 x 91.44 cm

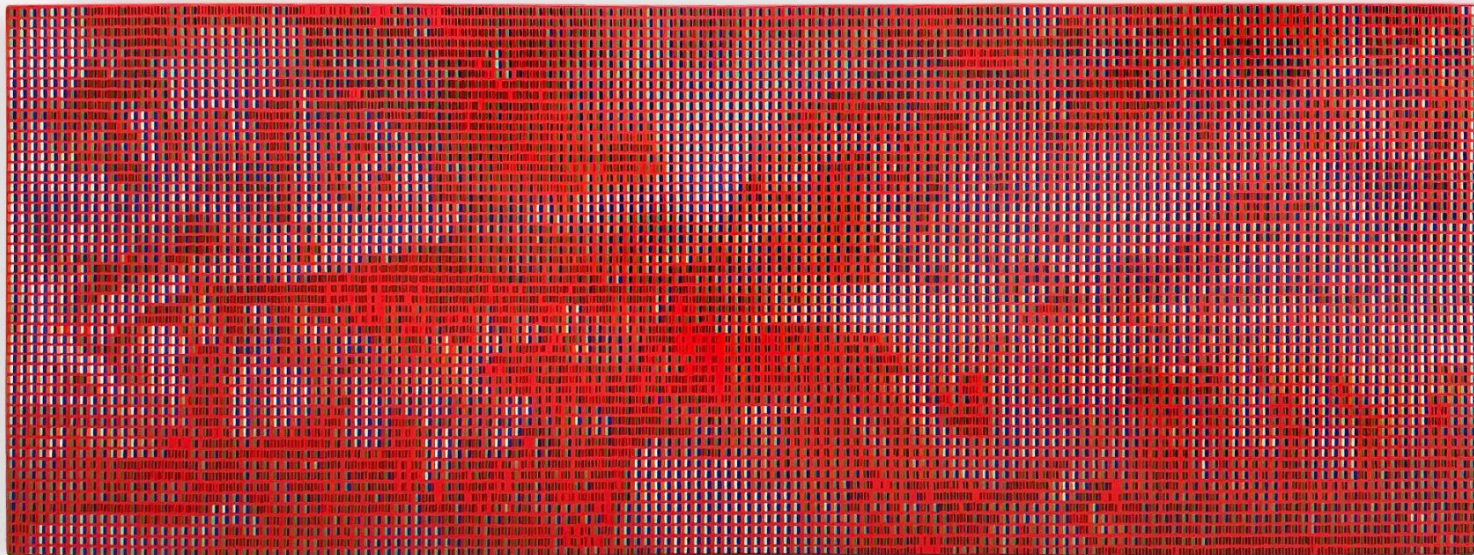




Promession III
oil on plastic entombed canvas
12.5 x 12.5 in / 31.75 x 31.75 cm

Promession VII, 2022
Oil and Imitation Froot Loops on Plastic Entombed Canvas
24 1/2 x 18 1/2 in / 62.23 x 46.99 cm





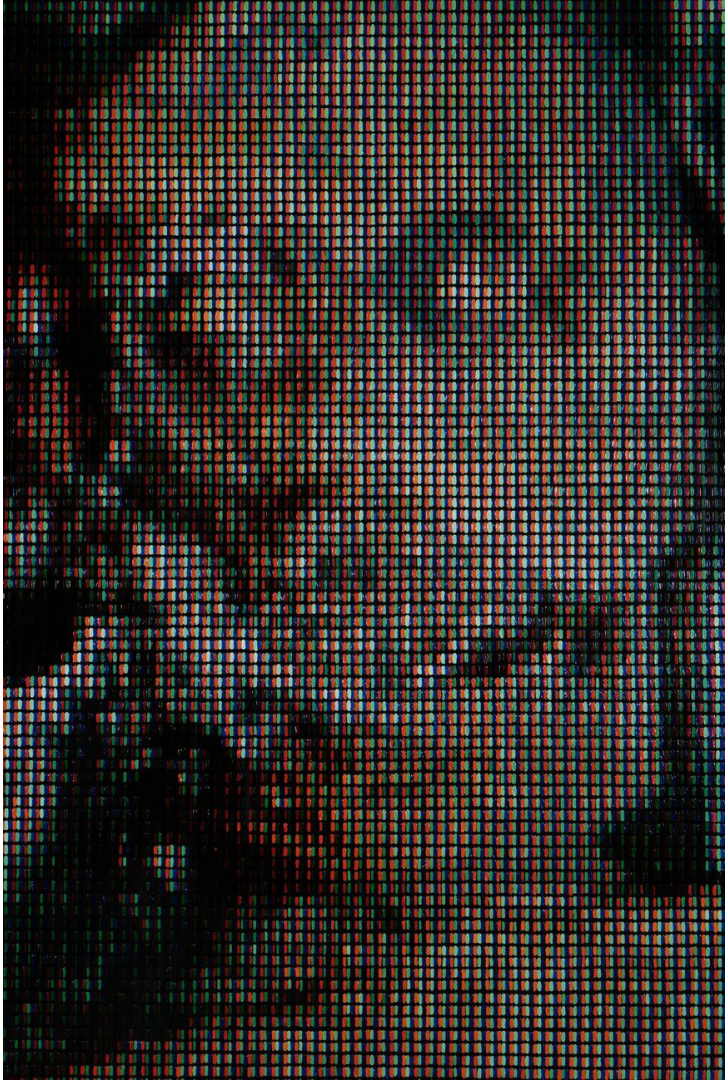
Triumph of Death, 2023
oil on canvas
18 x 48 in
48.76 x 121.92 cm



FOCUS GROUP 3
von ammon co.,
Washington, DC,
17 July - 31 August 2022

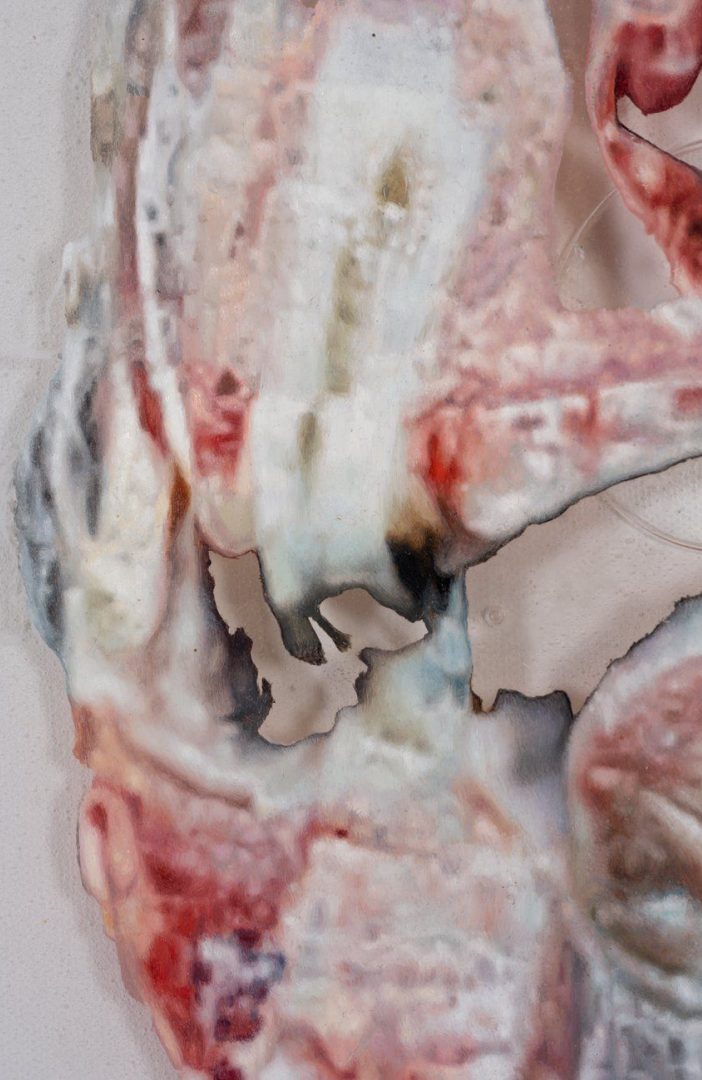














100 Sculptures
NO Gallery
New York, NY
30 June - 21 August 2021







Manifest Image, 2018
Oil on marble sphere
4 in / 10 cm diameter



Stutter, Fuse Gallery,
New York, NY,
08 - 30 December 2010

Corner I
Oil Paint and Mixed Media
20.5 x 24 in / 52.07 x 60.96 cm



Demon
Oil Paint and Mixed Media
18 x 23.75 in / 45.72 x 60.33 cm



Demon-II
Oil Paint and Mixed Media
18.75 x 23.25 in / 47.63 x 59.1 cm



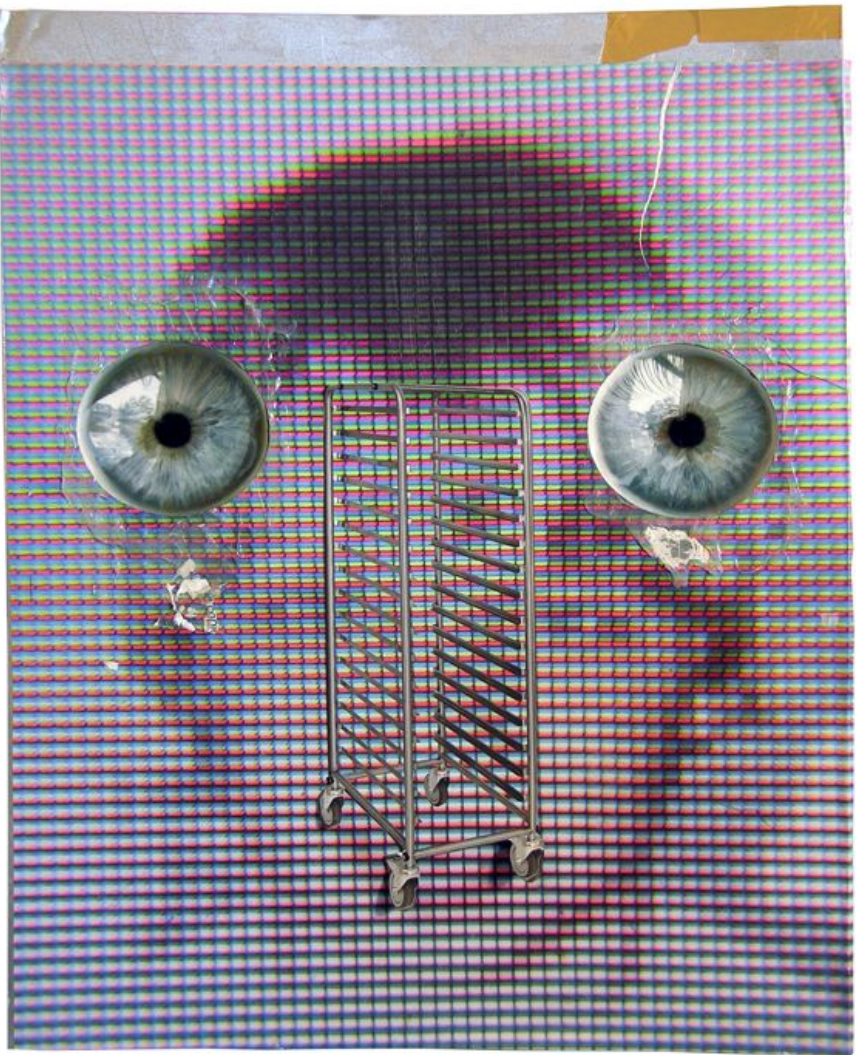
Give Up, Fuck
Oil Paint and Mixed Media
21 x 24 in / 53.34 x 60.96 cm



Play
Oil Paint and Mixed Media
18 x 16.25 in / 45.72 x 41.25 cm



End, End, End, End, End
Oil Paint and Mixed Media
14 x 14 in / 35.56 x 35.56 cm



Stutter
Oil Paint and Mixed Media
15.5 x 19.75 in / 15.5 x 50.17 cm

Destroyer
Oil Paint and Mixed Media
23 x 11 in / 58.42 x 27.94 cm





Buddies

Oil Paint and Mixed Media

8.5 x 15.25 in / 21.59 x 38.74 cm

Can I Come Up?
Oil Paint and Mixed Media
18 x 16.25 in / 45.72 x 41.28 cm





Night Time II
Oil Paint and Mixed Media
12.5 x 13 in / 31.75 x 33.02 cm



Corner II
Oil Paint and Mixed Media
118.75 x 25 in / 301.63 x 63.5 cm



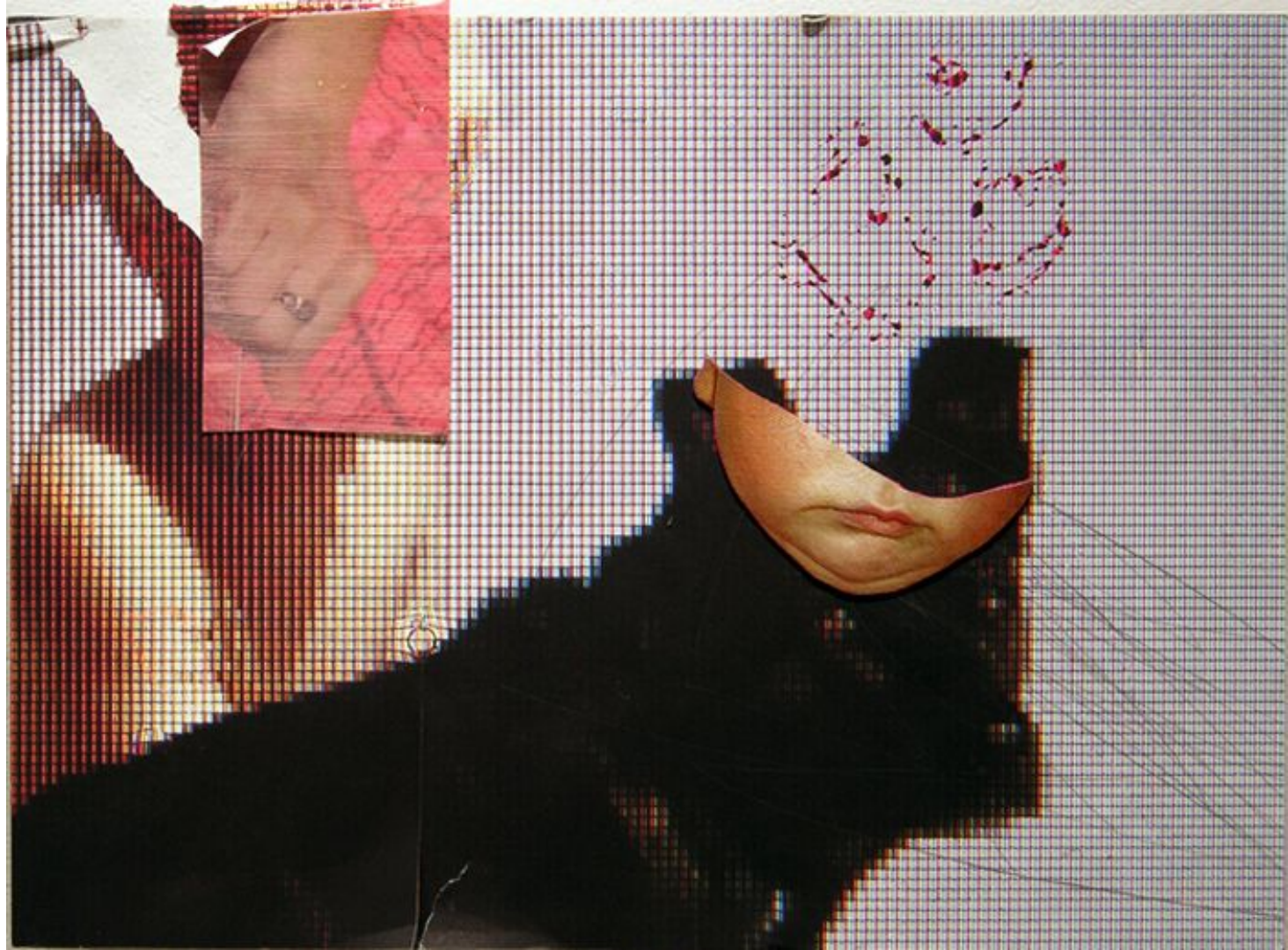
G..G..G..
Oil Paint and Mixed Media
10.5 x 16 in / 26.67 x 40.64 cm

Killers
Oil Paint and Mixed Media
9 x 25.5 in / 22.86 x 64.77 cm





Party
Oil Paint and Mixed Media
26.75 x 32 in / 67.95 x 81.28 cm



Pure
Oil Paint and Mixed Media
15 x 11 in / 38.1 x 27.94 cm



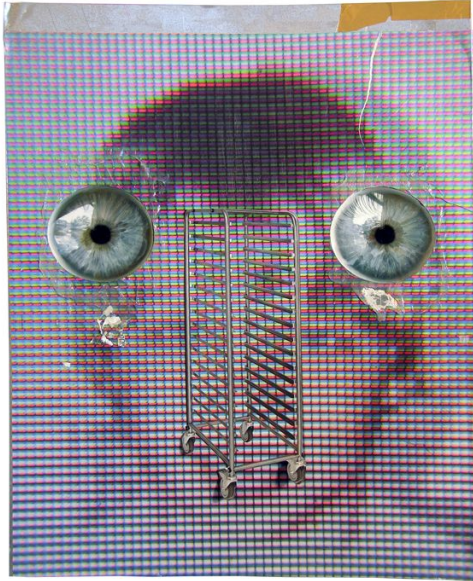
Good Party
Oil Paint and Mixed Media
18 x 16.25 in / 45.72 x 41.28 cm



Paradise
curated by Todd Von Ammon
MOCA Westport, Westport, CT
14 September - 1 December 2018

Triumph of Love, 2018
Oil on marble

VICE



Stutter, Oil Paint and Mixed Media, 15.5 x 19.75 in / 15.5 x 50.17 cm

Benjamin Bertocci's *Stutter* Opening Tonight



Benjamin Bertocci makes insane collage paintings on aluminum sheets that, at first sight, look like something a kid put together in an hour using trash findings and tedious business magazine clippings. But when you look closer into those weird eyes Benjamin uses in almost every piece you realize that there are other recurring themes in his work--mostly stuff like dish washers and air fresheners--and you go, "Waaaaaaaaiiiiiit a minute, these aren't glued-on picture clippings at all! They're actual frikkin' paintings!" And then stare yourself blind, scratching your head at how he managed to paint something so real looking and slapping yourself for being so quick to judge. Benjamin Bertocci's work is so genius he must be insane, or vice versa, and, seeing as he's the guy Jeff Koons hires to paint all his super realistic stuff, it's also safe to say he's one of the most skilled young painters in the world at the moment. If you happen to be in New York you can check out his show, *Stutter*, opening tonight at the Fuse Gallery.

Vice: Hi Benjamin, what are these paintings about?

They deal with social aspects of human behavior that have been catalysts for the evolution of violence. In the past they helped us to dominate the food chain, but have since become a sort of evolutionary baggage in our current environment. They also address the idea of the self, and the effect that both cultural and genetic pressures have on the individual.

Sounds intricate.

They're also very personal. I guess painting is my way of expressing myself to others, without exposing the intimate details of what's going on in my life. Without it I would probably go insane.

I can imagine. What kind of personal stuff are you communicating with these works?

Things like regret and payback for the things you've done to people, and things you've gotten away with. That's what the red color represents. Hell.

This piece with the guy who has flames coming out of his head, is that supposed to be you?

The guy in that painting is from an image I found on the internet of an employee of the month. It's sardonic--I like to poke fun at myself--and the whole idea of an employee of the month makes me think of prostitution.

Are those your eyes in the paintings?

Yes, they're all mine, except for one piece where I used my girlfriend's eyes. The backgrounds are mostly computer screens, representing past emotional states that have, regrettably, become distant.

What's the deal with the machines?

They're the mind machine, the thinking process, or the genetically inherited behaviors that control us and get in the way of our happiness.

I find it amusing that your nine to five job is painting for Jeff Koons.

Well, I usually work nightshifts. I actually clock in, like at a factory. Koons is a morning guy, though.

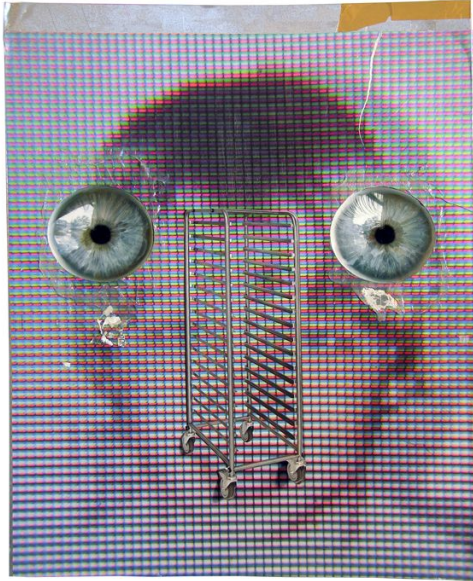
What's the working process like at Koons'?

He gives us high-resolution prints of collages he made in Photoshop that we paint copies of.

So he's more like the creative director of Koons Enterprises?

Yeah. We're about 80 painters and 120 people all together. Hundreds of people apply everyday. – Milene Larsson, 08 December 2010

VICE



Stutter, Oil Paint and Mixed Media, 15.5 x 19.75 in / 15.5 x 50.17 cm

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