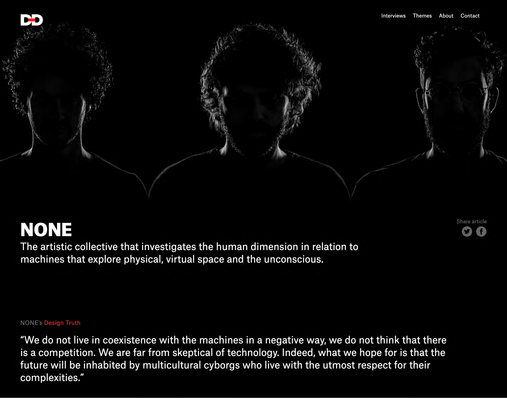

NONE

The artistic collective that investigates the human dimension in relation to machines that explore physical, virtual space and the unconscious.

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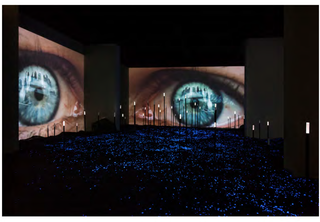
NONE's Design Truth

"We do not live in coexistence with the machines in a negative way, we do not think that there is a competition. We are far from skeptical of technology. Indeed, what we hope for is that the future will be inhabited by multicultural cyborgs who live with the utmost respect for their complexities."

About NONE +



Your work is experimentally placed between art and science, suggesting new opportunities for dialogue to a bio-technologically oriented world. Where does your approach come from and what is the virtuous character of your work?

The machine as a tool offers infinite evolutionary possibilities to our research, to the grammar of our work which is made of codes. We are simply children of our time, "geeks" if you wish, we have no "virtuous" ambition, what we do is "force" the fibers of the present, try to open "other" perspectives.
The ethical matrix in our research is the rediscovery of the imagination. Whoever experiments one of our installations, or approaches one of our works, begins a journey to which we do not impose any destination.

Not the true but the plausible is the area of the artist's relevance. Which of your works best represents the world of relationships? Which are the symbols you use most frequently to express them?

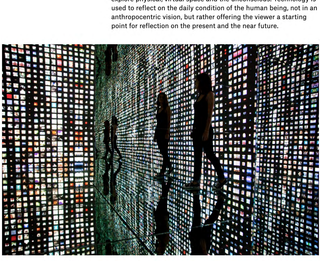
The relationship with the user is at the core of most of our works. We'll mention two of such works: the first is the Deep Dream, a 2016 installation presented at the MAXXI and at the Romaeuropa Festival. The work bears the name of a mathematical algorithm unintentionally discovered by Google. It proceeds through visual associations by capturing images and videos from the 'Google' database, a neural network that interprets reality through a shared imagery in constant evolution. By taking inspiration from the concept of artificial intelligence, we dealt with human-machine interaction. In the case of Google's algorithm, that is Deep Dream, the machine tries to reproduce a sort of autonomous creativity. Its report, which works with image associations, is nothing more than the result of such a shared imagination that is the web.

The goal is to place the human being within the data streaming that he himself produces, shares and undergoes. The interaction between the user and the work of art would begin even before the work was installed because it was the actual users' posts that would generate it by joining a dedicated FB group. Within the installation, the journey into this collective stream of consciousness would begin. The viewer was invited to enter their Facebook profile, allowing us to access their profile images only for the duration of the experience. In this way, not only we have put in place an active interaction for the user, but we have physically inserted the user into the data flow which he produces. Such a process is most of the time completely unknown and we are simply subjected to it.

As Richard Castelli wrote about Deep Dream: "The intent of the artists is to practice a process to move away from the virtual setting, from the most trivial expression of the electronic image, this great collector and unfortunately redistributor of voyeurism and futility that represents the web".

The second example is J3RR1. In a way, all our works highlight the stress we are subjected to, in the era we live in, both humans and machines. J3RR1, currently on display at Somerset House in London until February 23, is a normal machine, a computer programmed to perform a continuous stress test (https://en.wikipedia.org/wiki/Stress_testing), or a test of hardware performance, a benchmark.
We are used to perceiving the machine as cold and detached, while in front of J3RR1 we feel the heat, the energy of the 25 halogen lamps of 75 watts each (1875 watts in total) that warm the viewer. The sound is produced by 25 solenoids that strike the aluminium plates, which it is made of. Such sound highlights the clarity of a command that cannot be ignored. Is it possible to develop empathy towards the machine? We leave the answer open.

By observing J3RR1 we discover our reflection within a 'quadrisphere' of mirrors. In this way a dialectic is created between the 'patient-machine' and the 'human-observer' who, mirroring himself, can find himself in the same condition of performance anxiety, spending his whole life trying to improve himself, often losing sight of the reason for so much effort, so much waste of energy.
After all, it is a personal matter, there are those who feel empathy towards plants, those who believe that even stones have a soul. How do we feel about a machine?
We investigate the human dimension in relation to machines that explore physical, virtual space and the unconscious. Technology is used to reflect on the daily condition of the human being, not in an anthropocentric vision, but rather offering the viewer a starting point for reflection on the present and the near future.



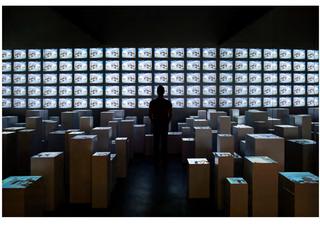
The ethical matrix in our research is the rediscovery of the imagination. Whoever experiments one of our installations, or approaches one of our works, begins a journey to which we do not impose any destination.

In your experiments, do you speculate the possibility that mankind could lose the ability to bear doubts, contradictions, confusion? How do your experiments, informed by vision, imagination and reflection, contribute to planning a healed dialogue?

In our works, there is a criticism of the passive use of the machine. Such criticism is sometimes not so visible, sometimes it is slightly clearer. The dialogue always takes place between the man, who created the machine to have more time available, and his doubts, his contradictions and his confusion.

Although we will be able to build machines that will be better in almost everything, do you feel as if you were the guardians and witnesses of the human spirit charm and its eternal strength?

We do not live in coexistence with the machines in a negative way, we do not think that there is a competition. We are far from skeptical of technology. Indeed, what we hope for is that the future will be inhabited by multicultural cyborgs who live with the utmost respect for their complexities.



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The programming language, which puts humans in relation to machines, was built for instant gratification, experimentation and rapid prototyping. In a state of satisfying sedation, will the provocation of art to gain self-awareness still make sense?

Yes, absolutely it will, and it will be more and more necessary!

Can the alteration of the idea of normality, which is considered a pathology in a man, become an opportunity to produce new visions and practices if entrusted to a form of digital art? Can you tell us about the Simposio?

We will not go into depth on the concept of "normality" here. Certainly at the centre of our research is the desire to always create multi-perceptive, non-daily experiences, and to "use" technology for our research, as the painter does with the canvas. The idea of Simposio was born in 2017. We felt the need to actively engage in a project that had a social, cultural value and that was free from constraints, mediation and commissions. So we started with the people, involving friends, creating affinities, synergies, to develop a non-profit project and without any funding, but supported by our work, passion and participation.

Of course, we have also sought institutional and cultural partners, sponsors who would support the initiative fortunately without great success. Culture, art and intellect are not at the top of the "Italy" agenda and they do not have either resources or particular skills.
Simposio has received wide interest and involvement from artists, [illegible]

guests and participants who have understood the spirit of the project and have supported it.

The first year we held the Simposio in our study in Rome. We started from the analysis of contemporaneity, in particular from a reflection on the relationship between man and machine, intended as an advanced technocratic society that automates human desires and aspirations. This year we decided to continue the discussion by proposing practices, infrastructures for alternative development to that of techno-capitalism, which we are so pervaded of and disillusioned that we seem to be unable to ignore it. Proposing an alternative model to the current one is so improbable that it rather recalls the word Utopia. Such word stimulates a cynical disillusionment while one prefers to attenuate the soul with a healthy and real dystopia. Real Utopia were the words which we wanted to start from. To really do something utopian, we started by creating a community that reactivates a disused utopian village, built in a season in which imagining future society did not scare but stimulated intellects. The Eni Village of Borca di Cadore is one of the rare Italian cases in which the planning, society and utopia have created a complex and refined architectural infrastructure.

We are not curators, we did not want to give an exhaustive picture. We do not have aspirations for scientific research. The participation took place spontaneously enough. We looked for artists and guests who could present interesting experiences and proposals that were in tune with the spirit of the Symposium. Then the network of contacts and collaborations expanded to people and contents that we didn't know but that showed interest and desire to take part. The main intention was to diversify the contributions by identifying works and research of different nature, by bringing together figures of different skills, different points of view.

Many guests gave speeches: from Tatiana Bazzichelli + Lieke Ploeger of Distruption lab, who will give two speeches on the intersection between politics, technology and society, to Alessia Zarzani from the Université de Montreal - she spoke about her Declaration for responsible artificial intelligence -, to Valentina Tanni with her "Misusability. Stories of deliberately misunderstood technologies". Then Andrea Natella with" Design fiction and propaganda ", Federica Patti held intimate one-hour sessions by appointment only entitled "De-siderare". Portfolio review and beyond".
In addition to the conversations, there were workshops: "Units of value and alternative economies in social communities" and "Art Shares" held by MACAO; "Perceptions", an experiment to which Francesco Nucci, President of the "Volume Foundation!" and of "Neurosurgeon", submitted the symposia participants; Cat's Kradle # 2 from Kabul Magazine has worked on the theme of otherness through the collective writing of a new glossary that has been recently published; the "Propaganda Game" of La Scuola Open Source and "Open the black box of artificial intelligence" by Daniele Gambetta. The Berlin collective Clusterduck held 2 workshops: "Memetic printing" and "Political Compass". The performances of Marco Donnarumma, The Cool Couple and LuminousBees were also scheduled; the works of Davide Quayola, fuse *, ultraviolet, dotdotdot, Quiet Ensemble, Donato Piccolo, Kamilia Kard, NONE collective, Cristian Rizzuti and the projections of the works of Adele Tulli, JANEZ JANŠA, Apocalipse WOW! with Franco Berardi "Bifo". And finally the live performances of Tullia Benedicta, Teiuq, Marco Ubik Bonini, Arssalendo, Hubble, Mai Mai Mai.

We are now working on the 2020 edition, of which we cannot anticipate anything yet, but it will be explosive.

We investigate the human dimension in relation to machines that explore physical, virtual space and the unconscious. Technology is used to reflect on the daily condition of the human being, not in an anthropocentric vision, but rather offering the

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INTERVIEW
Interview by Design Decode Team
Published 08/02/2020
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THE IRISH NEWS
20 February, 2020

Exhibition charts course from philosophy to Big Brother in a 24/7 world

The Somerset House show will examine 'the feeling of overwhelmingness that we get in this digital age'.

28 October, 2019 00:01

An exhibition at Somerset House will chart a journey from the social philosophy of Jeremy Bentham to the reality TV of Big Brother.

24/7: A Wake-Up For Our Non-Stop World features more than 50 works exploring how modern life pushes the limits of our natural rhythms of sleep and waking.

Visitors will be able to sit in the original Big Brother chair from series one of the pioneering show, the first to be broadcast 24/7.

Awake by Tekja at Somerset House (Victoria Jones/PA)

The chair will be accompanied by illustrations of Bentham's panopticon, a style of architecture that allows control over a building's residents, to show the link between his theories and the social experiment of Big Brother.

Another work, Tatsuo Miyajima's Life Palace, allows visitors to enter a meditative isolation chamber, described as a tea room, to bathe in the blue glow of LED countdowns.

And a documentary will show how artist Nastja Sade Ronkko has lived as an artistic resident of Somerset House without internet for six months.

Slogans for the 21st Century at 24/7: A Wake-Up Call For Our Non-Stop World (Victoria Jones/PA)

Ronkko did not use ATM machines, only read newspapers and used hand-written letters delivered by the postal service to communicate with friends and family.

Curator Sarah Cook told the PA new agency the exhibition examines "the feeling of overwhelmingness that we get in this digital age".

She added that it positions artists as "interpreters of that world".

Scorpio W2 by Hasan Elahi (Victoria Jones/PA)

She said: "The exhibition brings together some historic objects as well as the contemporary art to tell the story of where the 24/7 world came from.

"And so we have drawings from Jeremy Bentham, borrowed from the University College London, about the panopticon, which was the first all-seeing.

"Bentham's ideas about the panopticon really influenced Big Brother.

"It made sense to also include a visual reference and a reminder of just what the first season of Big Brother was like."

As visitors pass through the exhibition they will experience a simulated day ending at sunset, where they will encounter the final work in which they will hum along to Leonard Cohen's Hallelujah with people from around the world.

24/7: A Wake-Up For Our Non-Stop World is at Somerset House, London, from October 31.

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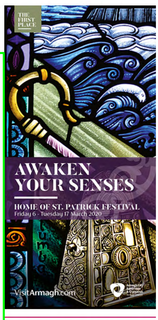

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21 March - 20 April

20 February, 2020
Although Jupiter's link with dreamy Neptune could encourage you to go with the flow, you may find it hard to do so. In fact, you could be called into action by an opportunity that seems perfect for you. Should you accept? Trust your intuition on this Aries, as you could find yourself on an exciting new path. Still, the coming days can guide you towards a deeper understanding of life.

See a different horoscope: Aries

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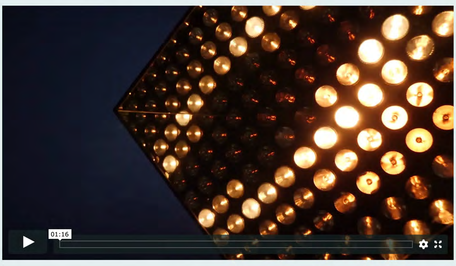
J3RR1. Una tortura programmata

Il collettivo None racconta il progetto a Palazzo delle Esposizioni.

by Arshake — 06/06/2018 in exhibitions

None collective, da qualche anno impegnato a studiare le relazioni tra uomo e macchina, racconta l'opera, *J3RR1. Una tortura programmata*, in mostra a Palazzo delle Esposizioni nell'ambito della mostra "Human +", all'interno della sezione "Umano, sovraumano?" curata da Valentino Catricalà.

J3RR1 è un computer programmato per eseguire uno stress test continuo, ovvero una prova di prestazioni hardware, un benchmark. J3RR1 privo di esitazioni fa ciò per cui è stato programmato, si sforza, si stressa per verificare le proprie performance, nella perenne ricerca di miglioramento delle proprie prestazioni, senza sapere quale sia l'utilità, il senso del proprio lavoro.



Proprio come in una visita medica, l'andamento dei parametri vitali di base (cpu, ram, disco) di J3RR1 è costantemente monitorato e associato a un dispositivo che lo riproduce in impulsi sonori e luminosi. Siamo abituati a concepire la macchina come algida e fredda, mentre davanti a J3RR1 si sente il calore, l'energia delle 25 lampade alogene da 75 watt l'una (1875 watt totali) che scaldano lo spettatore, e il suono prodotto da 25 solenoidi che percuotono le lastre di alluminio di cui è composto evidenzia la chiarezza di un comando da cui non si può prescindere.

È possibile sviluppare un'empatia verso la macchina?

"Osservando J3RR1 scopriamo il nostro riflesso – affermano gli artisti – all'interno di una quadrisfera di specchi. Si crea così una dialettica tra il 'paziente-macchina' e 'l'umanoosservatore' che, specchiandosi, può ritrovare se stesso nella medesima condizione di ansia da prestazione, trascorrere una vita intera a cercare di migliorarsi, perdendo di vista spesso il perchè di tanta fatica, di tanto dispendio d'energia.

In fondo è una questione soggettiva, chi prova un'empatia verso i vegetali, chi crede che perfino i sassi abbiano un'anima, verso una macchina allora cosa proviamo?"

NONE collective prosegue la sua indagine sulla dimensione umana, sulle macchine che esplorano lo spazio fisico, virtuale e l'inconscio e utilizza la tecnologia in questo caso per riflettere sulla condizione quotidiana dell'umano, non in una visione antropocentrica, bensì offrendo allo spettatore uno spunto di riflessione sul presente e sul prossimo futuro. *(dal comunicato stampa)*

None collective racconta *3RR1. Una tortura programmata*, mercoledì 6 giugno, 18.30, Palazzo delle Esposizioni

J3RR1. Una tortura programmata sarà in mostra fino al 1 luglio all'interno della sezione "Umano, sovraumano?" curata da Valentino Catricalà in collaborazione con la Fondazione Mondo Digitale per l'edizione romana della mostra "Human +. Il futuro della nostra specie" al Palazzo delle Esposizioni.

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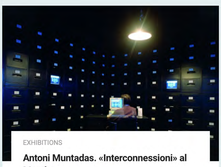

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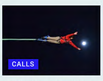

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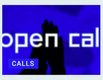

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24/7: A Wake-Up Call for Our Non-Stop World review – in search of lost time

★★★★☆

▲ Engin Breitenhaus/Narrow Stage, 1998 by Rut Blees Luxemburg. Photograph: Rut Blees Luxemburg

Somerset House, London
An enjoyably restless multimedia show explores the nonstop nature of our round-the-clock world, where day and night merge and elusive sleep is the last refuge

There is a painting by Joseph Wright of Derby, dated 1782, that looks as anomalous as anything by Magritte. It shows a landscape by night, eerie and dark beneath a clouded moon. But in the distance squats a five-storey building with all its windows illuminated like some modern apartment block. This is Richard Arkwright's cotton mill in Derbyshire, where the 12-hour shifts ran right through the night, ending (and beginning all over again) at 5am. Arkwright's machines never stopped.

Our 24/7 society began long ago, with industrialisation. Of course we have always been up through the night, with babies, bedside vigils, illness, anxiety. But the rest of the world mainly slumbered around us. With mass production came the erosion of any distinction between night and day. And now consumption has taken over: buying, watching, playing, tweeting, we are always online.

That, at least, is the premise of this novel and intriguing exhibition, which pairs Wright's painting with an enormous time-lapse photograph of a London high-rise, by Rut Blees Luxemburg, its midnight windows lit by glowing screens. In Luxemburg's image (used as the cover of the Streets' 2002 album *Original Pirate Material*) the machines on the longest burn brightest; some are never turned off.

▲ Our 24/7 society began long ago!... Arkwright's Cotton Mills By Night, 1782 by Joseph Wright of Derby. Photograph: © Philip Mould & Co

The show opens with extreme wakefulness, in the form of a vast grid of lights flickering and blinking and nearly fading to black, but not quite, like the buzzing of the sleepless mind. Round the back, the circuit boards and wiring are exposed, setting each other off like nonstop synaptic crackle.

It took this work, by the NONE collective, to be a version of the human brain, but in fact the machine is in a constant state of stress-testing, monitoring itself quite pointlessly without knowing what its task really is. This is what the anthropologist David Graeber calls the contemporary "bullshit job": keeping busy just for the sake of maintaining appearances.

A better vision of insomnia comes in the Swiss artist Roman Signer's video of himself lying in bed as a model helicopter circles noisily above like some infuriating insect, unravelling the bedclothes with its wings. He tries to sleep and cannot, caught in this feedback loop of hectoring consciousness. Tellingly, it is daylight outside.

Insomnia trips itself up. We try to sleep, notice we are not sleeping and remain anxiously awake, longing for those precious eight hours. Sleeplessness, a caption notes, has become a fast-growing business. It is now worth $4bn a year in the US.

▲ Alan Warburton's Sprites I-IV, 2019. Photograph: Alan Warburton

In China there is no time to sleep. Alan Warburton's marvellous *Sprites I-IV*, one of those lenticular prints that gives the illusion of movement, shows four versions of himself desperately trying to catch 40 winks at his Beijing desk: slumped on the keyboard, coiled on his chair, curled uncomfortably beneath. The artist was working for a video effects studio regularly used by Hollywood for outsourcing. At lunchtime, the 100 Chinese workers would rapidly nap on pillows before resuming work for another eight hours until Los Angeles opened.

Working round the clock: the phrase is telling. Ted Hunt's *Sense of Time* presents a series of alternative watch faces showing celestial, seasonal and solar time. Each is ingenious, and each shows time as tyrannically circular, instead of linear, as we experience it. Or do we? Old-fashioned punch-the-clock machines in this show emphasise the terrible repetitiveness of workers' lives, while the 1909 Empire Clock globe was devised to show the time at every outpost of empire, where the sun never sets. Now we fly the time zones, battling jet lag.

This aptly restless show can't quite settle on its theme. There are photographs of neon-lit night bars and an airport destination board that ceaselessly clatters up random search terms from round the world. In a Japanese teahouse you're invited to drink time instead of tea, random LED numbers cascading down the walls. But can time be measured in numbers, as opposed to lived moments?

In Marcus Coates's film *Self-Portrait As Time*, the artist's fingernail appears to edge the second hand ever forwards on his watch. He keeps it up (if you've time) for a full 12 hours, second by second, as if he had the measure of time. But of course it is all an illusion: we are not in control. The watch ticks all by itself.

One gallery seems quite disapproving: "24/7 life has programmed us never to turn off, to be intolerant of waiting and to be more likely to shout online than listen quietly". An installation by Esmeralda Kosmatopoulos shows 15 pairs of hands, cast in white plaster, all texting on invisible phones like mute white birds. Showing what happens when we have lost the power of speech, it is drily titled *15 Pairs of Mouths*.

▲ Unfit Bits, 2015 by Tega Brain (detail). Photograph: Tega Brain and Surya Mattu

But we still speak on those phones, and nor has the written letter died out. One young artist, who spent six months without the internet at Somerset House, received many beautifully written letters from friends. And a very entertaining installation by Tega Brain and Surya Mattu, titled *Unfit Bits*, offers devices to thwart those insurance companies who insist on digital data: metronomes, adapted wheels and executive toys that swing your Fitbit to simulate the motion of walking.

Although 24/7 takes off from the book of the same name by Jonathan Crary, in which the US author argues that sleep is now the last bastion against raging capitalism, this exhibition doesn't touch much on politics. Nor does it dwell upon zero hours, the gig economy or the way that machines have taken over the jobs of sleep-dependent people, running all the way back to Arkwright's water frame and the spinning jenny.

▲ A screengrab from Benjamin Grosser's Facebook satire Order of Magnitude. Photograph: Benjamin Grosser

But it does offer Benjamin Grosser's hilarious satire on 24/7 overlords, specifically Facebook's Mark Zuckerberg. Grosser has cut together what he pithily calls "a few words from Zuckerberg", in which the zillionaire with the medieval haircut keeps repeating his favourite words: millions, billions, faster, greater, wider and, of course, more, more, more.

After all its consecating multimedia visions, this show eventually drifts towards sleep. Although there is a wonderful recording of people around the world simultaneously humming Leonard Cohen's Hallelujah as a kind of lullaby, the art begins to peter out. There are designs for pillows to be worn like hats, a copper blanket and some of Susan Hiller's 70s dream maps tacked to the wall. What they really needed here was Douglas Gordon's *24 Hour Psycho*.

But the final work is a sound piece by Alexandra Daisy Ginsberg, in which you can hear the dawn chorus of old, before the electronic night was bright as day and London's birds were not confused. Chiffchaffs, robins and redstarts soar in full throat, their song startlingly clear and beautiful but now generated, alas, entirely by computer.

● 24/7 is at Somerset House, London, until 23 February 2020

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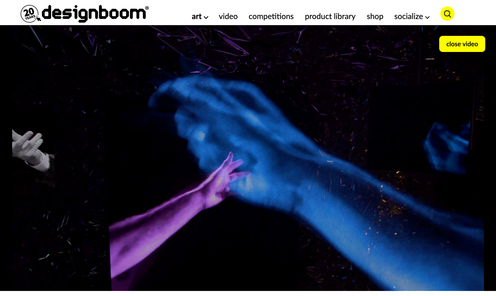
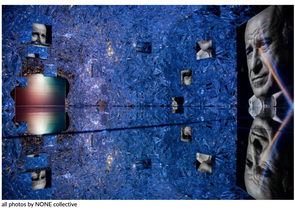


immersive mylar multimedia installation celebrates the brilliance of italian cinema

99 63 31

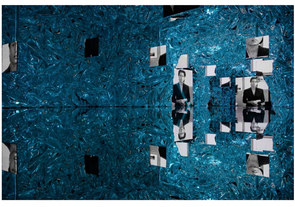
adding another dimension of brilliance to the prestigious cannes film festival, NONE — an artistic collective based in rome — celebrates italian cinema through an immersive multimedia installation. visitors entering 'lo specchio della nostra natura' (the brilliant side of us) find themselves within a dreamlike landscape, as if situated at the center of a crystalline structure. 'we *created an art work in which light can be captured so to be reflected endless time; and also a space where the thousands sides of our nature can be defragmented in a parametric structure shining like a crystal*', the artists describe.

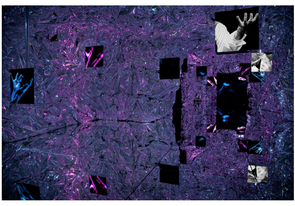


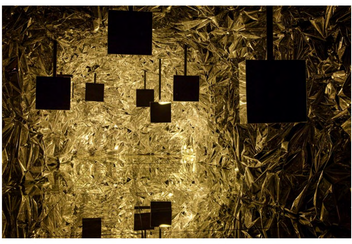
all photos by NONE collective

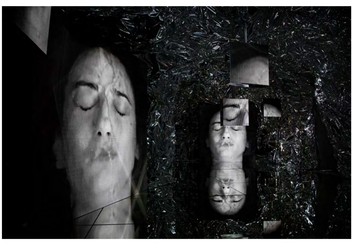
NONE **has composed the mirrored scenography using 120 square meters of parametric mesh coated in mylar — the most reflective material on earth**, changing from bright blue to punchy purple and glistening gold, the interior landscape is punctuated by a series of screens that display fragmented images of italian actors' faces, hands, and postures, depicting some of the most famed italian movie stars — such as isabella rossellini, totò, alberto sordi, claudia cardinale, and roberto benigni — the videos are fed across a sequence of LED surfaces, creating a single anamorphic image when viewed as a whole.

'lo specchio della nostra natura', coordinated by production studio luce-cinecittà, **is an experience that highlights italian gestures and expressions through some of the most famous faces in italian film.** '*in this precious environment, italian expressiveness appears to be on the verge between elegance and simplicity, brilliance and exaltation, constantly seeking equilibrium and identity*,' the team at NONE say. '*each individual is different, therefore each visitor can see something personal in the reflections, in the light, in the mirror of our nature, brilliant and ironic, tragic and comic at the same time*'.









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its like an Archigram drawing brought to life

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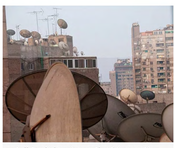
banksy surprises with valentine's day-themed mural in hometown bristol

#art

the piece of street art depicts a girl holding a slingshot pointed towards an explosion of bright red flowers.

#banksy (40)
#dbinstagram (368)

3324



satellite dishes in north african cities, photographed by manuel alvarez diestro

#art

whether clinging onto façades or proliferating on rooftops, the dishes add another layer to the existing urban fabric.

#architectural photography (177)
#dbinstagram (368)

408 #readers

hyper-realistic humans + animals by sun yuan & peng yu take over the st. regis in rome

#art

on view until april 26, 2020, the display serves as an invitation for guests to interact with the hyper-realistic sculptures.

#galleria continua (8)
#sun yuan and peng yu (6)

215

duyi han pays homage to coronavirus medical workers with chapel mural in hubei province

#art

the mural is dedicated to the everyday medical workers who are selflessly putting themselves at the front line of the virus.

#dbinstagram (368)
#public art (278)

4578 #readers

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Il nuovo museo del cinema di Roma è un’architettura transmediale

Intervista agli artisti di None Collective, che hanno progettato l'allestimento immersivo del nuovo MIAC – Museo Italiano dell’Audiovisivo e del Cinema.

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AUTHOR: Salvatore Peluso (/it/authors/p/peluso-salvatore.html)
PHOTOGRAPHY: Cristina Vatielli
PUBLISHED: 18 dicembre 2019
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I protagonisti del nuovo MIAC – Museo Italiano dell'Audiovisivo e del Cinema sono gli artisti di None Collective, che hanno progettato l'allestimento degli spazi raccontando il cinema in modo multimediale, interattivo e immersivo.

I fondatori dello studio – Gregorio De Luca Comandini, Mauro Pace Founder e Saverio Villirillo – provengono dai mondi del design e dell'architettura, ma attraverso narrazioni, pratiche, installazioni, e mostre hanno trovato un'identità unica che si avvicina molto di più a quello dell'arte: "La nostra ricerca si focalizza sul rapporto tra uomo e macchina. Utilizziamo la tecnologia come strumento per creare esperienze e narrazioni e sperimentiamo nuovi linguaggi in cui si combinano elementi fisici e digitali," ci raccontano gli artisti.

MIAC, Sala Attori, vista dell'allestimento progettato da None Collective, Roma, 2019

"In un'epoca in cui assistiamo alla smaterializzazione del design e dell'architettura noi proviamo a fare l'opposto: eliminiamo i dispositivi tecnologici dalla scena e proviamo a dare una diversa fisicità ai linguaggi audiovisivi, combinandoli con elementi quotidiani o materiali naturali. Ogni scenografia del MIAC dialoga con i contenuti multimediali estratti da archivi storici, diventando uno spazio dinamico."

Il progetto di allestimento, vincitore del bando indetto dall'Istituto Luce-Cinecittà nel 2018, rilegge in modo inedito la storia del cinema, della televisione e della radio. "Insieme ai curatori abbiamo selezionato 12 temi trasversali, che non si riferiscono esclusivamente al cinema ma interpretano la nostra società italiana: il potere, l'eros, il paesaggio, la commedia, il futuro..." ci spiega None Collective.

"Raccontare tutto il cinema italiano senza scontentare nessuno è un'impresa impossibile. Gli archivi consultati sono immensi e senza il taglio giusto si rischiava di non aggiungere nulla rispetto a quanto fatto ad esempio con l'archivio online dell'Istituto Luce. Il risultato è una narrazione organica, anche se non mancano accostamenti azzardati o dissonanti. Se da una parte la nostra intenzione è valorizzare il patrimonio audiovisivo italiano, dall'altra vogliamo che le installazioni non siano dei surrogati degli archivi ma delle opere indipendenti, delle nuove narrazioni."

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MIAC, Sala Storia, vista dell'allestimento progettato da None Collective, Roma, 2019

Lo studio si è espresso con lo stesso linguaggio ibrido che ha sviluppato negli anni, che si compone di una grammatica innovativa. “In architettura gli elementi classici sono forma, materia e luce naturale. Noi aggiungiamo anche altri fattori che compongono l’opera: la luce artificiale, le cui potenzialità sono ormai infinite: dal laser alle proiezioni, passando per lenti e meccanismo che modificano i raggi di luce; il sonoro è un mondo di cui non siamo consapevoli e che invece costituisce sempre il 50% dell’esperienza, perché agisce direttamente sull’inconscio, va più in profondità; la scenografia infine reagisce alla presenza e al comportamento dei visitatori. Il nostro lavoro di regia orchestra tutti questi elementi per renderli in sintonia e sincronia. Il tempo è quindi un fattore fondamentale per definire gli scenari transmediali,” dicono Gregorio, Mauro e Saverio.

“Piuttosto che la classica mostra divulgativa abbiamo sviluppato un’esperienza multisensoriale, che è in grado di avvicinare un pubblico ampio. Sappiamo che i visitatori dei musei sono sempre più disattenti e cerchiamo di catturarli gradualmente, all’inizio stimolando percezione ed emotività, e in seguito con vari livelli di significato.”

Leggi anche: Garbatella, un quartiere attraverso il tempo (/it/arte/gallery/2019/12/10/garbatella-attraverso-il-tempo-un-progetto-audio-visivo-site-specific.html)

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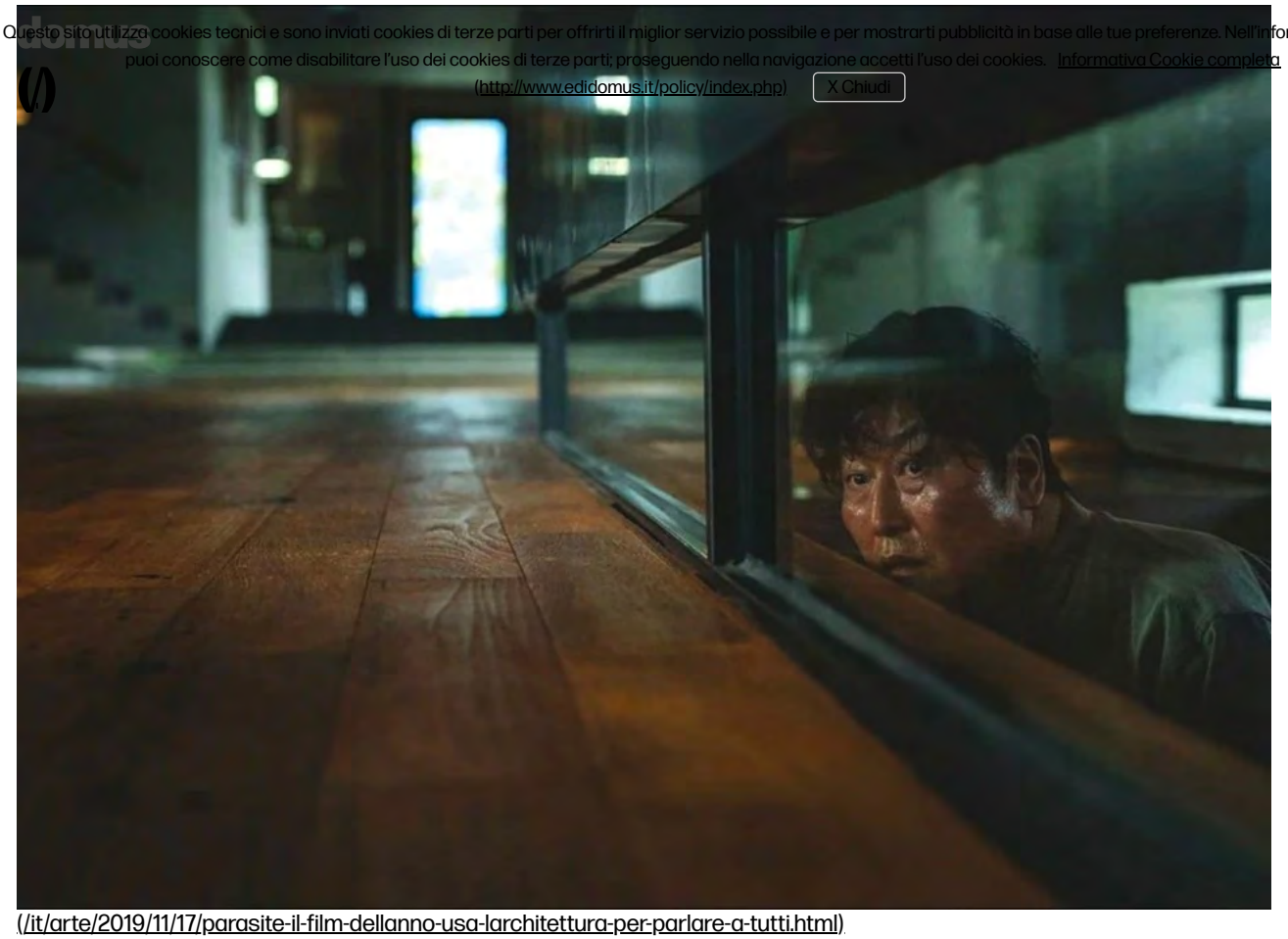

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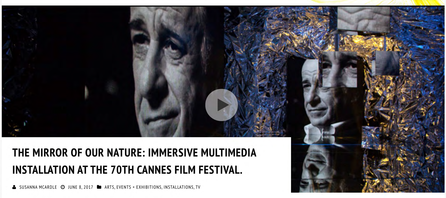

THE MIRROR OF OUR NATURE: IMMERSIVE MULTIMEDIA INSTALLATION AT THE 70TH CANNES FILM FESTIVAL.

SUSANNA MCARDLE · JUNE 8, 2017 · ARTS, EVENTS + EXHIBITIONS, INSTALLATIONS, TV

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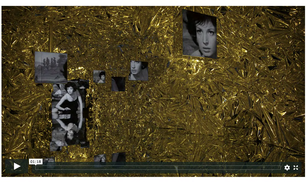
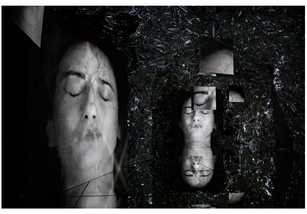
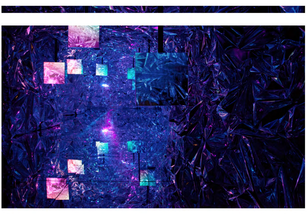


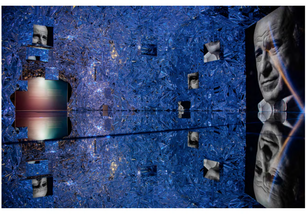
'Lo Specchio della Nostra Natura' or 'The Mirror of Our Nature' is an immersive multimedia experience that highlights the wonders and delights of Italian cinema. Showing at the **Cannes film festival**, curating a series of cinematic snap shots, **NONE** – an artistic collective from **Kame** produced this brilliant and immersive experience. Shown from inside the centre of a crystalline structure, a level of dream like hypnotism is experienced. It is a landscape from which to view the cinematic vignettes that has a fairy like quality. It feels like another world, another dimension. It is almost akin to witnessing magic, the reorganisation of our logical world superimposed with the magic that cinema is capable of creating.

"We created an artwork in which light can be captured so to be reflected endless time; and also a space where the thousands sides of our nature can be defragmented in a parametric structure shining like a crystal", explain the artists.

The images of famous Italian movie starts from **Isabella Rossellini** to **Roberto Benigni** are captured gesturing or with expressive facial movements. Other actors represented are **Totò**, **Alberto Sordi**, **Anna Magnani**, **Claudia Cardinale**, **Vittorio Gassman**, to the most recent successful actors such as **Antonio Albanese** and **Luca Marinelli**.



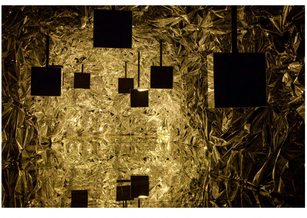




"In this precious environment, Italian expressiveness appears to be on the verge between elegance and simplicity, brilliance and exaltation, constantly seeking equilibrium and identity. Each individual is different, therefore each visitor can see something personal in the reflections, in the light, in the mirror of our nature, brilliant and ironic, tragic and comic at the same time".

The installation is composed of an irregular mirroring scenography: a 120–square–meter parametric mesh coated in mylar, the most reflective, mirroring material that exists and is supported by a structure made of 704 wooden bars and 264 knots. The entrance of the pavilion is wrapped in light mylar wrinkled sheets, a shiny and reflective layer of 1,000 meters.

In this apparently chaotic environment spectators see themselves mirrored in the multifaceted space charmed by defragmented images such as Italian actors' faces, hands, and poses. These images are de–composed and re–composed through different flat screens – a total of 50 square meter of LED surface – which create a single image in a video anamorphosis.



[Images & video courtesy of **NONE Collective**.]

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ABOUT THE AUTHOR

SUSANNA MCARDLE → WRITER

Susanna has a background in Interior Architecture and a passion for writing. Based in Sydney, she has worked both in Asia and Australia designing. An avid writer, it's hard to know what she prefers more, stringing words together or creating spaces. But one thing she does know, is that she loves doing the both together.

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NONE collective Creates Surreal Installation for 71st Cannes Film Festival

Complete with sound and light effects.

None Collective

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Arts
May 10, 2018
By Keith Estiler

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Rome-based NONE collective recently created an immersive, multi-media installation for the 71st Cannes Film Festival. Located at the Italian Pavilion inside Hotel Majestic, the site-specific artwork entitled *Meraviglia!* immerses visitors into a surreal world complete with sound and light effects. As a whole, the installation is comprised of multiple backdrops featuring moving scenes culled from classic films such as *The Leopard*, *Cleopatra* and *The Last Emperor*.

View photos of the installation above and head over to NONE collective's official website to learn more.

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CANNES FILM FESTIVAL | NONE COLLECTIVE

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Cidade. Obra do NONE faz crítica social a São Paulo

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Farol Santander recebe instalação dos italianos NONE e peças dos brasileiros Leandro Lima e Gisela Motta

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Pedro Rocha
ESPECIAL PARA O ESTADO

Uma versão da cidade de São Paulo com placas vibratórias metálicas. Uma miniatura de um parque de diversões com iluminação de led. Numa nova exposição imersiva em São Paulo, o público vai poder mergulhar nos dois cenários, num jogo luminoso e sonoro, com a mostra *Luz e Arte – Reflexão e Emissão*, que entra em cartaz no Farol Santander, na capital paulista, a partir desta terça-feira, 2.

A exposição ocupa dois andares do histórico Edifício Altino Arantes, no centro. No 23.º andar, há justamente uma reprodução da cidade de São Paulo, feita pelo coletivo NONE. A instalação, intitulada *NO STRATA*, constrói uma paisagem nebulosa, com uma apresentação de 15 minutos que inclui sons, luzes e 44 placas metálicas vibratórias, que fazem um paralelo entre as várias áreas da cidade, numa crítica social. "Na Itália não temos uma cidade tão grandiosa. São Paulo, com sua grandeza e milhares de pessoas, conexões e informações, foi o que nos inspirou", diz o artista italiano Mauro Pace, que veio ao País montar a instalação.

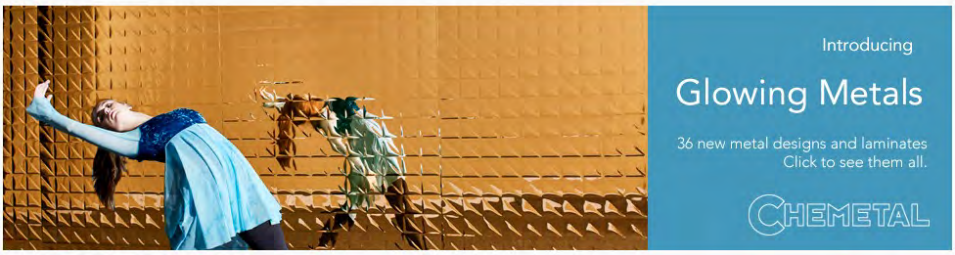
O processo não foi simples. Durante os 15 minutos, todos os elementos precisam estar sincronizados. "É complicado", assume Pace. A grande composição, tanto musical quanto luminosa, atinge seu ápice com o nascimento, numa tela, de um bebê. A junção de todos os aspectos é o que dá nome à obra. "Vivemos em estratos sociais diferentes. Você precisa caminhar entre os blocos para ver essas camadas", explica Pace. "Há ainda uma luz, que controla, acima de você, que pode ser tido como a política."

Segundo o artista, o ponto mais alto dos blocos seria uma representação da parte mais rica da cidade, com placas douradas. As mais baixas, com os cabos elétricos acumulados, seria a parte mais pobre. O bebê, de acordo com Mauro, que aparece numa imagem de ultrassonografia, é o contraste a toda desigualdade. "Quando estamos na barriga de nossas mães, todos somos iguais."

No andar abaixo, outra representação, apenas luminosa. Com uma escala de 5:1, os artistas brasileiros Gisela Motta e Leandro Lima desenvolveram, na obra *Entreter e Não Ter*, um miniparque de diversões. Luzes de led emulam o movimento de alguns brinquedos. Segundo os artistas, o deslocamento de um parque, ambiente de fantasia e fuga da vida real, para a arte imersiva, pode questionar a função artística hoje.

"Essas peças, como num parquinho, foram feitas com a função de entreter", diz ainda Leandro. "Cada peça tem uma função individual, mas também em grupo, e nós vimos uma relação com uma exposição de arte, como se cada uma representasse uma obra."

LUZ E ARTE
Farol Santander. R. João Brícola, 32. Tel. 3553-5627. 3ª a sáb., 9h às 20h. Dom. até as 19h. R$ 20. **Até 6/1.**



Walk under the brilliance of Italian movie stars

JUNE 09, 2017 **Text** TERRI CHEN

Tags ART & CULTURE, INSTALLATION, NONE COLLECTIVE, SHOW

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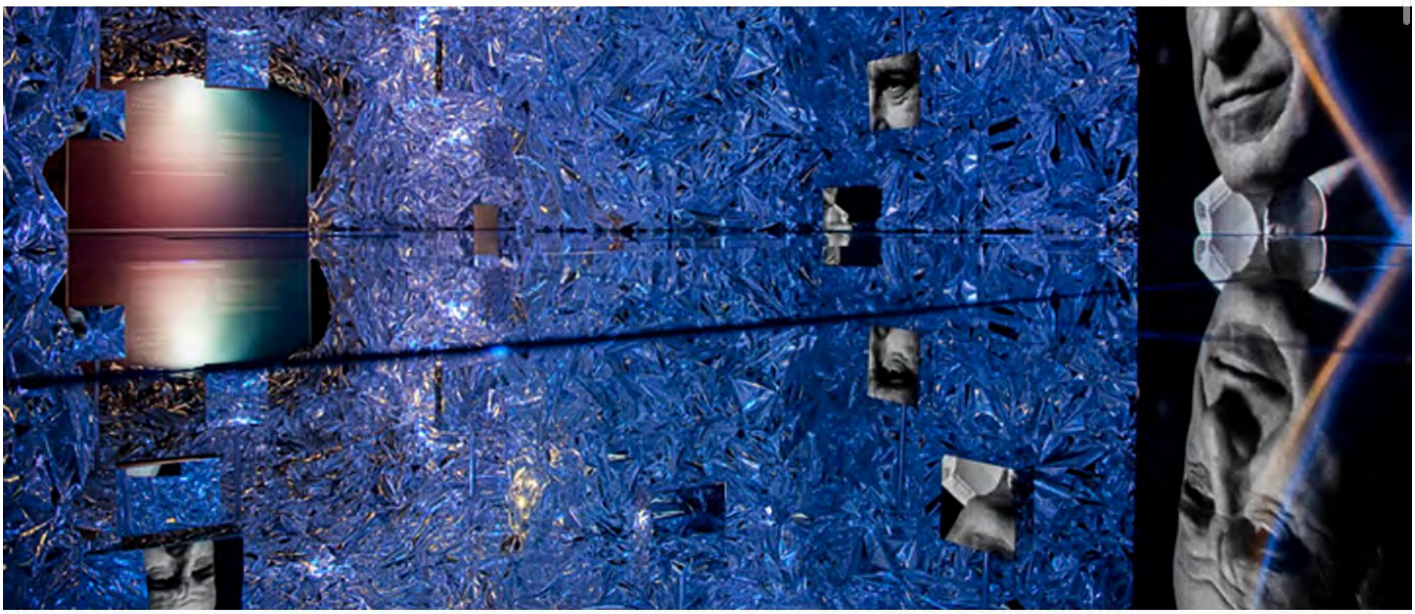
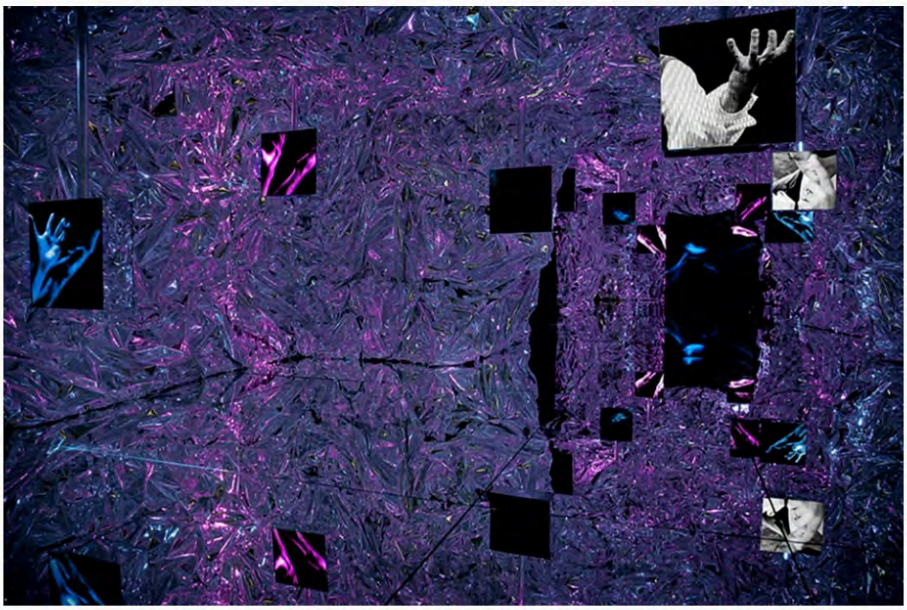


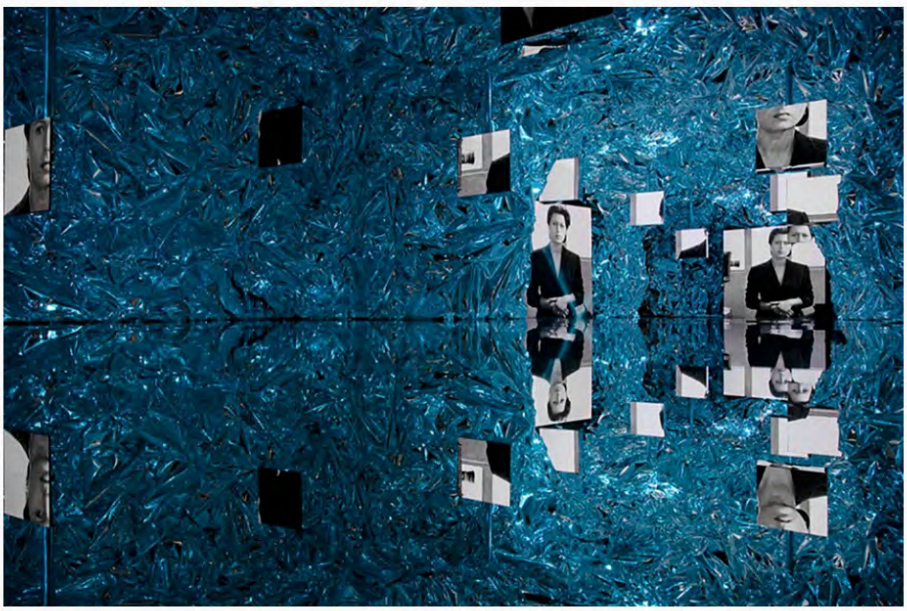
CANNES – For the third year in a row, the None collective conceptualizes and designs the Italian Pavilion at the Cannes Film Festival, the official showcase for the Italian movie industry.

None is an artistic collective that explores the boundaries of art, design, and technological research. Now, for the 70th edition of the Cannes Festival, the collective has created an immersive multimedia installation – Lo specchio della nostra natura, or The mirror of our nature.

Coordinated by Luce-Cinecittà in collaboration with Anica and with the support of the Direzione Generale Cinema, Ministero dello Sviluppo Economico and the Italian Institute of Foreign Trade, the installation calls attention to 'typical Italian features' such as gesturing and expressiveness, exalting these as they appear in the performances by Italian movie stars. Icons such as Totò, Alberto Sordi, Anna Magnani, Claudia Cardinale, Vittorio Gassman, and Roberto Benigni, as well as more recent actors such as Antonio Albanese and Luca Marinelli have been selected as representatives of Italian cinema.



The installation creates a crystallized universe and adds a human dimension to the otherworldly experience. The Italian movie stars are projected in the space like a modern, cinematic version of mythical heroes in the constellations.



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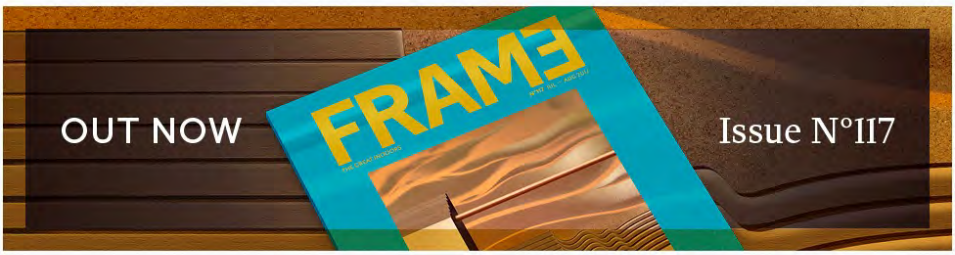

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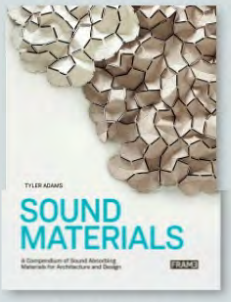

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ELLE

Melissa prepara atrações especiais para a Semana de Design de Milão

Neste ano, a marca aposta em uma instalação emocional que propõe iluminar a parte mais íntima de cada um

Por **Mariana Rudzinski**

(Melissa/Divulgação)

A **Melissa** decidiu apostar, mais uma vez, no universo do design. Para a edição deste ano da **Semana de Design de Milão**, que acontece entre 17 e 22 de abril, a marca se uniu ao coletivo de arte **NONE** para levar ao evento uma instalação que propõe **destacar a parte mais brilhante e íntima de cada um**. Com o nome **The Brilliant Side of Us**, ela estará em duas salas do Brena Design District, conhecido por receber projetos inovadores. A instalação consiste em um aparato refletor que gera um cenário iridescente, **simulando o interior de um cristal** que pode ser explorado pelo visitante.

Interni Magazine
1 dicembre 2018 ·

No Strata, un'installazione immersiva site specific di NONE collective composta da 44 moduli vivaci, luci e suoni: un viaggio attraverso gli strati di identità

Nasce infatti da un'indagine sulla stratificazione sociale, economica e identitaria delle metropoli e delle comunità che le abitano

A San Paolo, Brasile, negli spazi di Farol Santander
fino all 6 gennaio

VIMEO.COM
NO STRATA
NO STRATA is an immersive installation composed by vibrant...

PUBBLICITÀ

Video A 360°

Questa installazione immersiva è un omaggio iridescente al cinema italiano

Immergiti nel video a 360° di 'Lo specchio della nostra natura', il Padiglione Italiano al festival di Cannes.

Di **Antonella Di Biase**

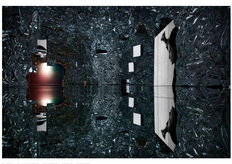
24 maggio 2017, 3:40pm Facebook Twitter Snap

Per una vera esperienza a 360° guardate il video da smartphone con la app di Vimeo.

Il collettivo **NONE** è una nostra vecchia conoscenza. Ne abbiamo parlato in diverse occasioni, e li abbiamo conosciuti meglio quando ci siamo fatti spiegare l'installazione immersiva **DeepDream _Act II**, realizzata l'anno scorso per la mostra **Digitalife** al MACRO Testaccio di Roma. Ora, per il secondo anno di fila, i NONE si sono cimentati con l'impresa istituzionale di realizzare l'Italian Pavilion al Festival di Cannes, e hanno presentato un progetto multimediale site-specific dal titolo *Lo specchio della nostra natura – The brilliant side of us*.

Questa volta l'esperienza immersiva, in cui il collettivo è specializzato, è data da un'enorme scenografia iridescente rivestita del materiale con la maggiore riflettività al mondo: il mylar. Leggero e sottile come una pellicola, questo materiale che riveste il padiglione riflette gli schermi led sospesi e lo stesso spettatore, creando una realtà parallela e deframmentata fatta di volti, mani e occhi del cinema italiano.

PUBBLICITÀ



TUTTE LE IMMAGINI: COURTESY DELLI ARTISTI

"Quest'anno abbiamo voluto raccontare l'italianità con una delle nostre caratteristiche più note e marcate: la mimica, la gestualità, i cenni e le smorfie. Cose che vengono viste come caratteristiche primitive e un po' comiche, ma che nel cinema diventano arte, perché si sublimano in un particolare modo di esprimersi attraverso il corpo," ha detto Gregorio De Luca Comandini, membro del collettivo, a Creators.

"Abbiamo deframmentato più di 300 pellicole, scegliendo le scene da innestare in questa struttura fatta come un cristallo, grezza all'esterno ma preziosa dentro," ha continuato. "Dal nostro punto di vista, comunque,

"Volevamo criticare silenziosamente questa tendenza. Negli audio estratti dai film abbiamo inserito dei messaggi subliminali, che in un certo senso criticano la natura effimera di questo mondo, e anche il nostro stesso lavoro di artisti. In fondo, noi realizziamo esperienze ma anche delle grandi macchine di effetti speciali. Non a caso, l'installazione si conclude con una dissolvenza di Jep Gambardella, personaggio de *La Grande Bellezza*, che dice 'in fondo è solo un trucco'."

Per saperne di più sul NONE collective visitate il loro **sito**, per seguire le loro avventure a Cannes, invece, cercateli su **Instagram**.

TAGGED: CINEMA, CREATORS, ITALIA, NONE

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Quante volte vi è capitato di andare a letto, rendervi conto che per l'ennesima volta dormirete 4 o 5 ore massimo e chiudere gli occhi pensando che tanto recupererete il sonno arretrato durante il weekend? Ecco, lasciate che vi sveli un segreto: le ore di sonno non si possono davvero recuperare, perché comunque sarete affaticati per tutta la giornata e il lavoro che vi ha tenuti svegli fino a tardi la sera prima verrà in ogni caso a buttarvi giù dal letto alla solita ora e pretenderà da voi un certo grado di reattività.

E poi, lo sappiamo tutti che insieme al weekend arriva anche la voglia di divertirsi e occuparsi di tutte quelle cose che abbiamo rimandato in settimana, quindi di tempo per dormire ce n'è, di nuovo, ben poco. E non lo diciamo noi, ma i dati: gli italiani vorrebbero dormire almeno 8 ore a notte, ma solo il 20 percento ci riesce.

Il fulcro del problema è proprio il nostro punto di vista profondamente sbagliato nei confronti del sonno, come se si trattasse di qualcosa di superfluo, uno spreco di tempo di cui possiamo anche fare a meno, perché c'è sempre qualcosa di imperdibile da fare. E sono sempre i dati a dimostrarlo: il 30 percento degli italiani dichiara di sentirsi in colpa al risveglio, come se le ore passate a dormire venissero sottratte a qualcosa di produttivo.

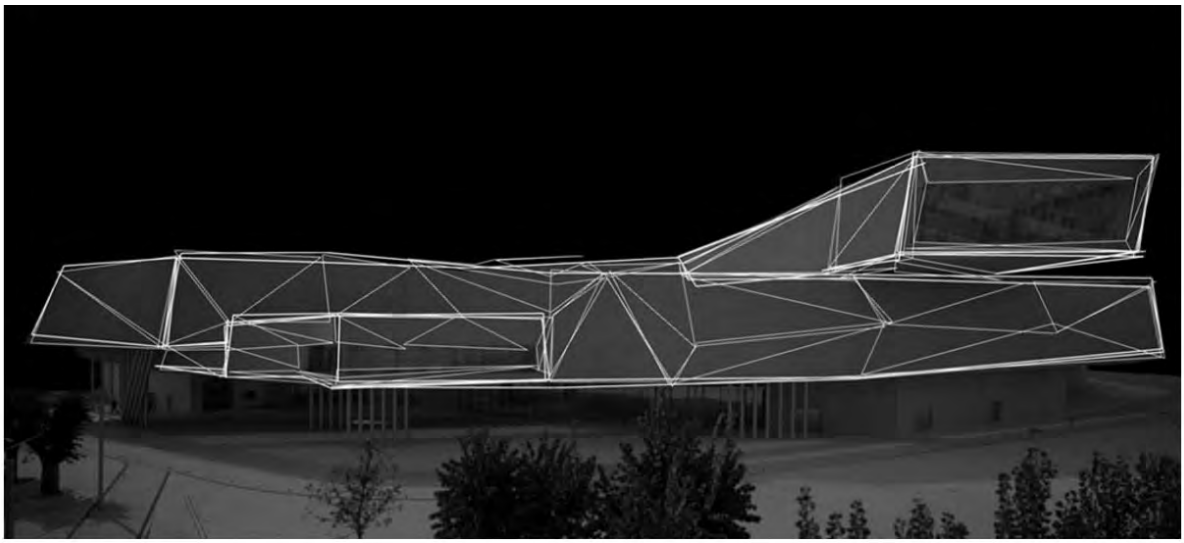
Roma capitale dell'elettronica e dell'arte contemporanea con lo Spring Attitude festival

GIORGIA FURLAN × 18 MAGGIO 2016 × ARTE × CULTURA × NOTIZIE

left HOME RIVISTA SOCIETÀ ESTERI CULTURA IN EDICOLA CONTATTI

Scordatevi rovine, classicità e anticaglie varie, dal 19 al 21 maggio la vecchia Roma si veste di primavera e diventa più avanguardista che mai trasformandosi in **Caput Mundi della musica elettronica e della cultura contemporanea con Spring Attitude**.
Un festival che giunto alla VII edizione, anche a giudicare dai risultati di pubblico raggiunti lo scorso anno, ridisegna la tradizionale geografia della Capitale, portando le persone ad abbandonare il centro in favore di spazi urbani riqualificati, come l'ex caserma Guido Reni, luoghi culto dell'arte moderna, come il MAXXI, e quartieri che raccontano la storia di un'altra Roma: quella dell'Eur dove si trova Spazio '900.

Proprio **al MAXXI infatti si terrà la serata di inaugurazione del festival**, durante la quale il **museo progettato da Zaha Hadid si vestirà a festa grazie "Altera LVSS" una performance di video-mapping** progettata da Gianluca Del Gobbo, Martin Mayer e Fabio Sestili. «Altera LVSS è una creatura mutante – spiegano dallo staff – un videomapping in cui le coordinate audio e video sono continuamente generate in presa diretta, tanto da trasformare la performance in una vera e propria "installazione interattiva" che anima la vertiginose geometrie disegnate da Zaha Hadid».



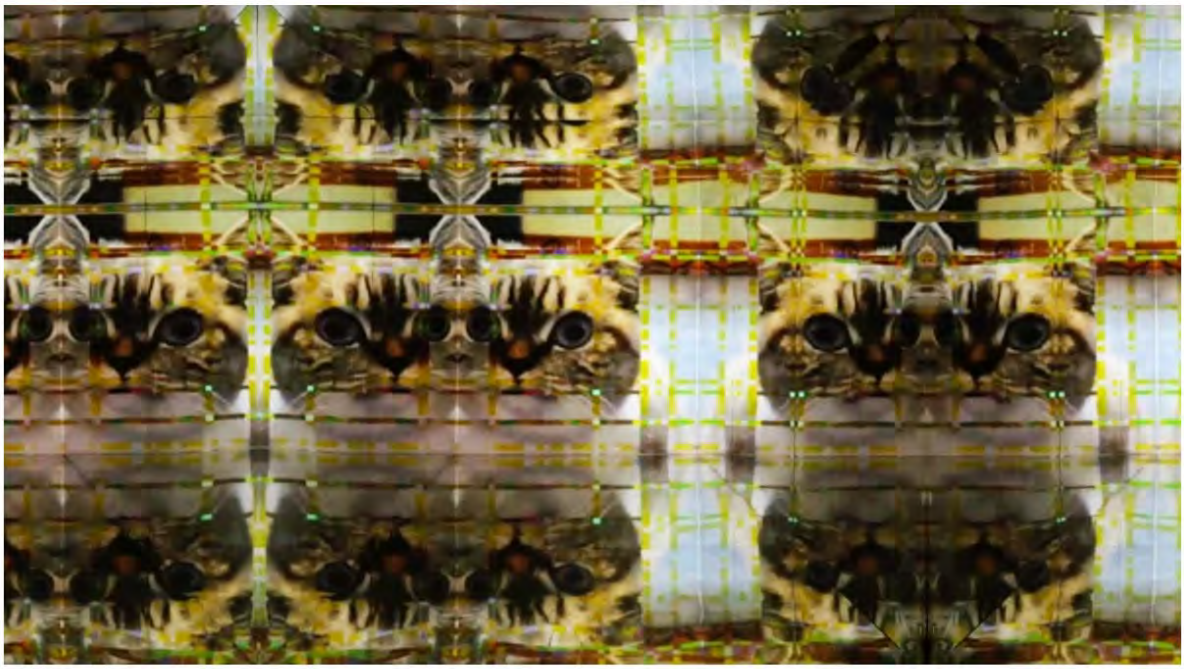
Altro tratto distintivo di questa VII edizione è una buona dose di French Touch con il duo elettronico cult Air, per i meno ferrati quello della colonna sonora de Le vergini suicide di Sophia Coppola, di nuovo sul palco dopo 10 anni di assenza. E gli Acid Arab, altro duo d'Oltralpe approdato allo Spring Attitude grazie alla diretta collaborazione dell'Institut Français con la rassegna "La Francia in scena".

«Altera LVSS è una creatura mutante un videomapping in cui le coordinate audio e video sono continuamente generate in presa diretta, tanto da trasformare la performance in una vera e propria "installazione interattiva" che anima la vertiginose geometrie disegnate da Zaha Hadid».

Gli Acid Arab sembrano inserirsi perfettamente in questo mettere a soqquadro e innovare le geografie tradizionali della Capitale, aprendo non solo al contemporaneo, ma anche alle contaminazioni, all'Oriente, alla sperimentazione. La musica che i due parigini, Guido Minisky e Hervé Carvalho, propongono al pubblico infatti è una sintesi di tutto questo. **«Cerchiamo di usare la musicalità della lingua araba e dei dispositivi e tecnologie analogiche per creare qualcosa di nuovo» raccontano gli Acid Arab** al *The Guardian*, «molti flauti che vengono utilizzati nella musica orientale e nord africana hanno un suono crudo e nasale» continuano «il modo in cui vengono registrati può farli suonare come delle "linee" d'acido. Questo non significa che la musica che facciamo sia un prestito culturale, contaminando vogliamo creare qualcosa di diverso e soprattutto essere rappresentativi del tempo in cui viviamo».

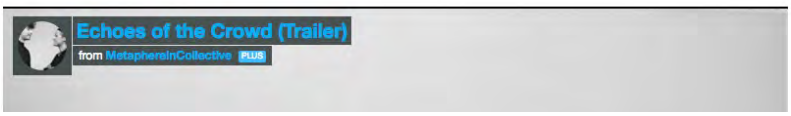
Oltre agli Acid Arab sul palco anche l'americano Rafael Anton Irisarri, uno dei grandi esponenti dell'ambient-drone music; i Red Axes, duo originario di Tel Aviv, e **:Absent., uno dei progetti musicali di Ettore Bianconi**, artista e sound designer in attività da quasi 10 anni, da sempre **autore dei suoni digitali dei Baustelle**, che presenterà il suo nuovo album "Tetra".

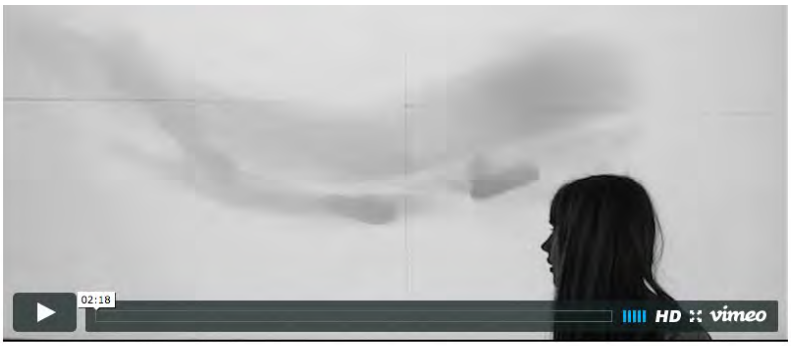
Sempre, il 19 maggio, durante l'opening al MAXXI, **John Duncan, padre della sperimentazione sonora, si esibirà con una performance audiovisiva e un concerto in cui coinvolgerà attivamente parte del pubblico.**
Mentre **con "Deep Dream" prenderà forma il sogno profondo dei NONE, collettivo artistico** con base a Roma che ha curato l'allestimento del padiglione italiano al 69° Festival di Cannes e **che produce suggestioni al confine tra arte, design e ricerca tecnologica.** L'installazione multimediale realizzata per Spring Attitude per esempio prende spunto da un algoritmo scoperto involontariamente da Google. Con "Deep Dream" grazie ad un allestimento composto da un tunnel interamente formato da specchi, video e luci, il visitatore si troverà immerso in uno spazio infinito di immagini generate in modo random attingendo al database google-immagini. L'effetto sarà un bombardamento visivo e sonoro, una metafora del Web che si traduce in una realtà fisica e sensoriale in grado di gettare lo spettatore in uno streaming di dati senza dimensione e soprattutto senza esclusione di gattini, donne in pose più o meno ammiccanti e emoticons rubate ai social network.



Assolutamente da non perdere **Cosmo, cantautore originario di Ivrea a metà fra il pop e l'elettronica**, voce della band Drink To Me e **Clap!Clap!, alias Cristiano Crisci, uno degli artisti elettronici italiani che più riscuotendo più successo fuori dai confini del Belpaese.**

"Echoes of the Crowd" è invece l'installazione interattiva del collettivo Metapherein che, attraverso un pavimento interattivo e un live visual, mette in scena, all'ex caserma Guido Reni, un' opera in cui passato e presente coesistono, un meta-luogo della memoria nel quale lo spettatore può vagare a suo piacimento.





Echoes of the Crowd (Trailer) from MetaphereinCollective on Vimeo.

Questo giro del mondo in soli tre giorni si concluderà sabato 21 maggio con il nu-rave degli Anudo e il trip hop psichedelico e ballabile di Lamusa per approdare poi a Spazio '900 con il rush finale degli AIR, ma anche con l'italianissimo Iosonouncane, grande rivelazione del panorama musicale indie del 2015.

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GIORGIA FURLAN
GIORNALISTA

Veneta classe 1986, vivo a Roma, prima a Firenze. Vedo il mondo come un'immensa wunderkammer e cerco di raccontarla. Su Left scrivo di piccoli e grandi schermi, musica, social e feticci da nerd, ma soprattutto di persone e società che cambiano. Se stesse e (qualche volta) il mondo.

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