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Biographical information

Pasquale Napolitano, born in 1988, is a researcher in design and visual communication. He graduated with honors at the University of Salerno, with a thesis on the aesthetics of remix. He is a stable collaborator of the faculty of Industrial Design at the same university, where he curates didactical laboratories in visual communication, as an expert in video-design. His doctoral research in Media Studies is focused on the design potential of video as a form of expression, as well as on the relation between the former and the derive of contemporary visual imaginary. He has participated in a few exhibitions as a visual artist, videomaker and performer. He co-founded the collective Componibile and the project SoundBarrier. A video of his will be shown at Locarno film festival 2007, in the section nPlay Forward. Some of his papers appeared edited by Plectica edizioni. He also published some essays on the relation of audiovisual forms and digital cultures, in editions such as Carocci, Cronopio, L'Arca.

Stefano Perna born in 1977, Napoli, Italy, Stefano Perna is pursuing a PhD in Communication Sciences at 'Università degli Studi di Salerno', focused on the analysis of the Scopic Regimes of Information Age. His work is about Visual Culture, Information Aesthetics, Digital Design. He published several articles in the field of Visual Studies and New Media Studies. He is author, with Ruben Coen Cagli, of Ber.loose.coin, a digital theory and online project on contemporary politics, now in the Rhizome Art Base.

Pier Giuseppe Mariconda born in 1980 in Avellino, he is Degree in Communication Sciences by thesis in Design entitled "The Sound Image. Study and design scapes, and Communicative Use of Sound". Musician and Sound Designer (Studies of Violin and Piano at the Conservatory D. Cimarosa of Avellino from 2000 to 2007) constantly engaged in studies on sound and visual communication and relationships from audiovisual and generative occurrences. Research in the field and on Interaction Design in realtime audio and video through the use of experimental software (Eyesweb, Processing, Puredata, Supercollider, etc.). Participation in Vision'R 2008 (international festival of Vjing in Paris) as a programmer team SoundBarrier.

Description of Piece

1. A moving image is a signal that continuously change in time. More than forms, figures and volumes, it is made of dimensions, frequencies, intensities. On a digital medium image and sound share the same substance: electronic coded impulses. What at a first glance may appear as a simple technical factor, can become an aesthetic hypothesis. In the era of digital technologies we can mention acoustic or musical factors of an image not only in a metaphorical way. A new kind of connection is emerging. Now it is possible to create interactions, driven by mathematical rules, between the audible and the visible media in a way that erodes the barrier between the two fields of sound and image. With digital media we reach the indistinguishable point where image becomes sound and sound becomes image. In our project, a patch written in EyesWeb analyzes the moving image extracting some parameters that are subsequently converted in a data stream. Data are translated to a MIDI signal that controls audio software and synthesizers. This process gives the sound a deep sensibility to the variations of the moving image. Selected movies are analyzed and played back. Most of them are from american underground cinema of the '60. The experimental approach of some directors of that period - their approach to cinema as a medium and as a machine - deeply influenced the birth of what now we call new media. The selection is at the same time a homage to that directors and a media archaeology research.

2. The continuous reference to the universe of the artistic experimentation can act from indicative jewel of the new ways of feel, to perceive and to know proper of the video-cultures. In this perspective it could be of extreme interest to analyze that area of experimentation, already very advanced from the point of view of the realizations but almost entirely unexplored from the theoretical-critical point of view, transversal to a series of productive practices (software art, genetic art, vjing), that investigates really the unpublished and disruptive possibilities of elaboration, mapping and aesthetic result of the video flows and to which he is turning as with always greater interest not so much the traditional disciplines of aesthetics but the universe of the planning.

3. In this perspective, the need of a "reinvention" (Rosalind Krauss) of the video medium, is central. In this constant and militant remediation context our analytical artefact on the Andy Warhol Empire tape find its basis. The long film of the american artist have a peculiarity: it puts up the time, not the chronological time, but the enduring time, theorized by Bergson (peculiarity that is noticeable in many other work of Warhol like so in other video artists that refer to the New American Cinema). In other words: a bergsonian permanence exercise. During the eight (and then some) hours of the film, Warhol never quits the fixed eye on the skyscraper; this way of proceeding involve that the scan of the time is entrusted to the shake, the flow and the flicker of the film on the tape head. As in other works of that period all the channel distortions became incarnation of sense. As to say an antelitteram glitch. In McLuhanian terms: the medium (and its material device) is the message.

4. The core of the project is: try to map and sonificate this film movements, vibrations and distortions. What follows is the patch created with EyesWeb in a screenshot beside.

