

01_Can you tell us about your background, your influences and artistic references?

I've studied Music Informatics at the end of the 80's while I was already busy playing electronic and experimental music. In the 90's I started developing my own ideas and techniques for connecting sound and image/light towards those aspects that now characterize my creative activity: sensory-fusion and immersivity. The main influences and artistic references range from different fields of art and science: from Nikola Tesla to Ilya Prigogine, from Max Matthews, the Darmstadt school and the early pioneers of computer music (Risset, Chowning, Truax) to industrial music and field recordings, from Brion Gysin to Granular Synthesis, from the Amsterdamse School of architecture to Morphoechology...

02_How would you describe the video/audio dimension of your work? How do you go about composing and diffusing your work? Do you consider audio/video performances to be a (new) artistic discipline in their own right?

My work is focused on the relationship between vibrational fields and human perception. Space is the key factor where both the oscillations (sound/light) and the senses of the receiver reveal their "presence". I try to construct and compose for dedicated physical spaces where indeed these (often hidden) fluctuations and perturbations propagate and get magnified in order to create an unordinary sensation and plasticity of consciousness. All artistic disciplines deal with these elements regardless of the level of awareness of the creator and the spectator... art is for me the ability of modulating these vibrational fields.

03_How have technical breakthroughs modified/defined your work? What kind of impact do you think future breakthroughs will have on your artistic practices?

Technology is helping great deal to provide more refined, precise and accessible instruments for artistic creation. We must not forget that most of the technology we use for our purposes mostly derives from scientific research and military applications. Think about "laser" for example. Proper and unconventional education is necessary not to become slaves of the banal standards provided for the consumers market and to take advantage of the full spectrum of possibilities, normally available only at hi-tech labs and facilities. Nonetheless it is always possible to hack systems or invent and construct new devices that could lead creative investigations to unpredictable horizons. The new paradigm of art is defined by the figure of the artist-scientist-inventor bound to a holistic vision of reality. What we know as media-art is already obsolete in its very essence.

04_Festivals, events, dvds, internet, etc.... which distribution model suits av best?

I like the idea of scalability when it comes to distribution of my artistic projects. All means are fine as long as the "spatial" element is preserved and that's not always possible. There are many ways, for example, to distribute multichannel sound on disc or internet, but they often have to comply to low-quality standards that end up minimizing the original effect. Installations are at the top of this scale as they allow to truly create the psychophysical space-time warping necessary for a full sensory immersion.

05_What projects are you currently working on? What have you got in the pipes?

I'm working on three new projects: two installations and one performance.

Baptisterium is an immersive environment featuring a fiberglass octagonal platform and seven motorized panels where light and sound unfold in a morphing architecture for the senses. Tactile and spatialized audio, coupled with plasma, ultraviolet and laser light dynamic projections catalyze both vibrational phenomena and perceptual mechanisms to envelope the audience in a kinetic and synesthetic experience.

Clepsydra is an anthropomorphic sculpture, featuring tuning forks mechanisms mounted over protuberances and activated by electromagnetic fields, standing in the middle of a flat thin circular pool. A different (generative) melody, tuned on a diatonic scale, is played at each hour and it's visualized by the respective wave formations propagating on the surface of the water of the sonicated pool. The electrical and mechanical system is powered by solar and "overunity" magnetic energy.

Anharmonium is a performance that aims to explore the allure of the interferences of photonic and spatialized sonic oscillations, combining techniques of cymatics and laser lighting for a magnified vibrational spectroscopy.

I'm also working on an ambisonic-cube immersive sound environment for a new installation/performance by Sonia Cillari, as part of a collaborative series of projects at our Optofonica Laboratory in Amsterdam.