

ROBERTO **F U S C O** - 2024



Roberto Fusco, (M.Phil. Music and Media Technology, D. Sc. (Technology), ITA/FI, b. 1980), is an Italian media artist based in Helsinki.

At the intersection of physical and computational processes, his artistic research focuses on the possible dialogues between art and science. By using data, his works oscillate between the scientific, objective, and reductive description of phenomena, and the non-scientific, subjective, and felt knowledge.

In his practice, the use of technology, capable of recording, reconstructing, modeling, and simulating reality, is significant both as a tool as well as material and subject of his investigation.

In the form of installations or audiovisual performances with real-time and interactive elements, he exposes the role of technology and computation as an instrument that mediates our perception and experience.

Fusco combines material and digital elements towards the creation of hybrid forms in which the processes of negotiation with technology become manifest and the materiality of the world, with its complexity and unpredictability, transcends what is computable.

He has presented his work at festivals such as Ars Pori, Aavistus audiovisual biennial (FI), ANTI festival, Blooming (ITA), LUX Helsinki, Mänttä Art Festival, Ars Electronica, VAFT (FI), NIME, RIXC (LT), FLUSSI (ITA), Currents New Media (USA), Videoforma (RU), PIXELACHE (FI), AAVE (FI), Borealis (NO), Plektrum (EE) and in galleries and institutions such as Huuto, Galleria Haa, Kuopio Art Museum, ArsLibera, Third Space, Titanik, Rajatila, MUU Galleria (FI), the Science Gallery (IE) and EYEBEAM (NY, US).

He has been collaborating and presenting joint work with live artist Emma Fält and co-funded with Andrea Mancianti the audiovisual duo and media art studio QUIETSPEAKER.

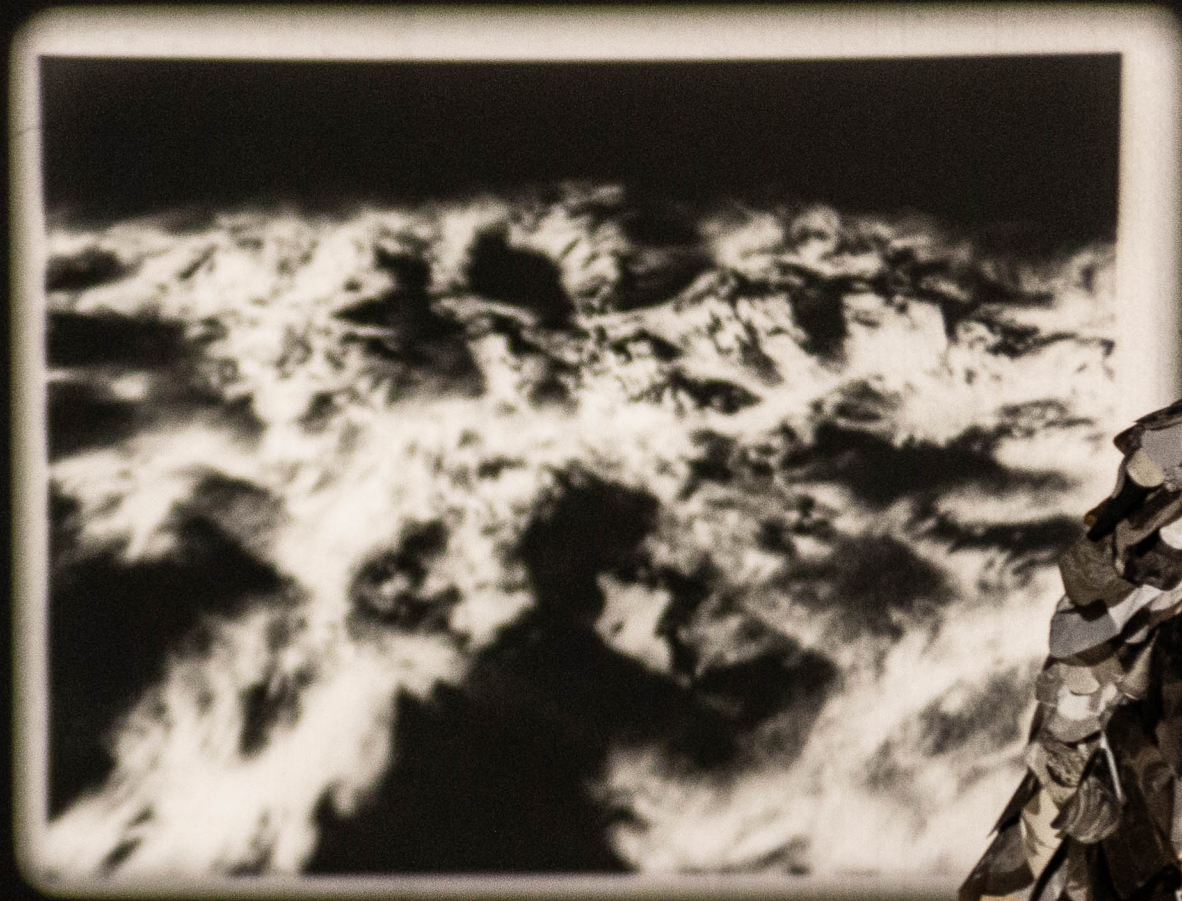
Simulation technology and machine learning allow one to model and predict phenomena but also reconstruct events that we haven't witnessed in the first place, first person. Thanks to the available historical data, the simulation is a time machine that creates narratives and writes stories of the past. It is a speculative recording, a sequence of images no camera has captured, only a buoy and its embedded sensors.

Computation shapes the future of our experiences by crystallizing our understanding of the past, as in machine learning. Every sensing technology and algorithm reduces a phenomenon under scrutiny to a few observable physical quantities. It is a reduction that leaves many things untold.

It is in the impossibility of characterizing complex phenomena, that we can rediscover the meaning of experience over simulation, the articulation of material forces that cannot be reduced to equations and parameters.



ph: Veera Vehkasaalo



The wave in the mind (with Emma Fält)
2024

LED light, motor, 3d-printed PLA lamp case, laser engraved papers, data-driven simulation, 16-mm projection, Suminagashi prints on recycled paper, 4-channel sound



230

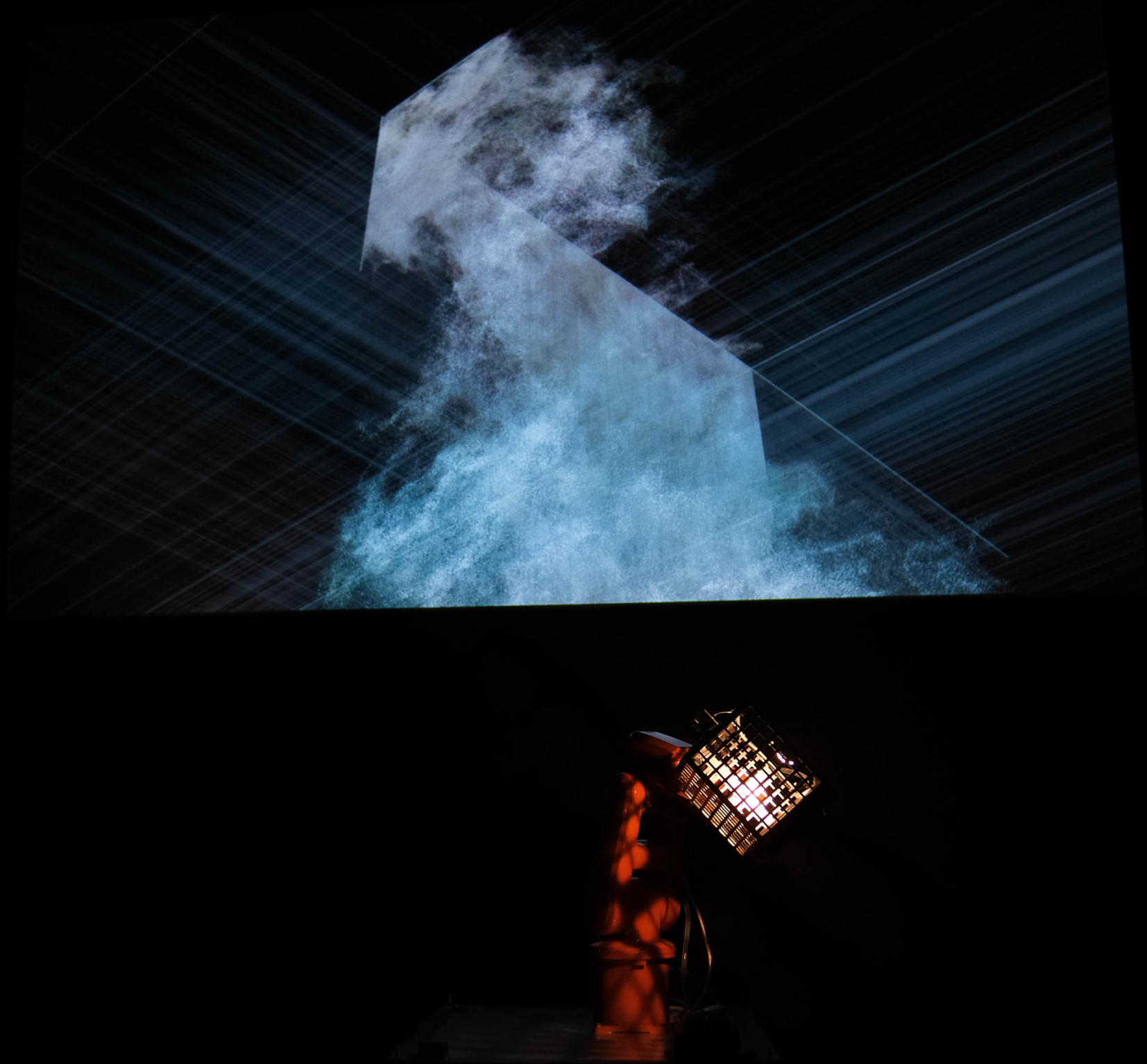
Lungs (with Teemu Lehmusrusu)
2024

4K projection on custom screen, geo-located Helsinki CO2-sequestration data



OSSA
2022

live cameras
motorised rails
animal bones on 2 tables (170 x 30 cm)
real-time video (1080p)
4-channel audio



The chance that makes it what we are (with Emma Fält)

2021

ph: Kim Saarinen

live camera

robotic arm ABB IRB 120 (200x200x200 cm reaching extention)

controlled lights

real-time video (1080p)

4-channel audio



Aliasing

2018

ph: Virpi Velin

Kinetic objects

Depth sensor

2 monitors

27 electronically controlled moving mirrors on wooden poles (230 cm) and stones

Internet connection