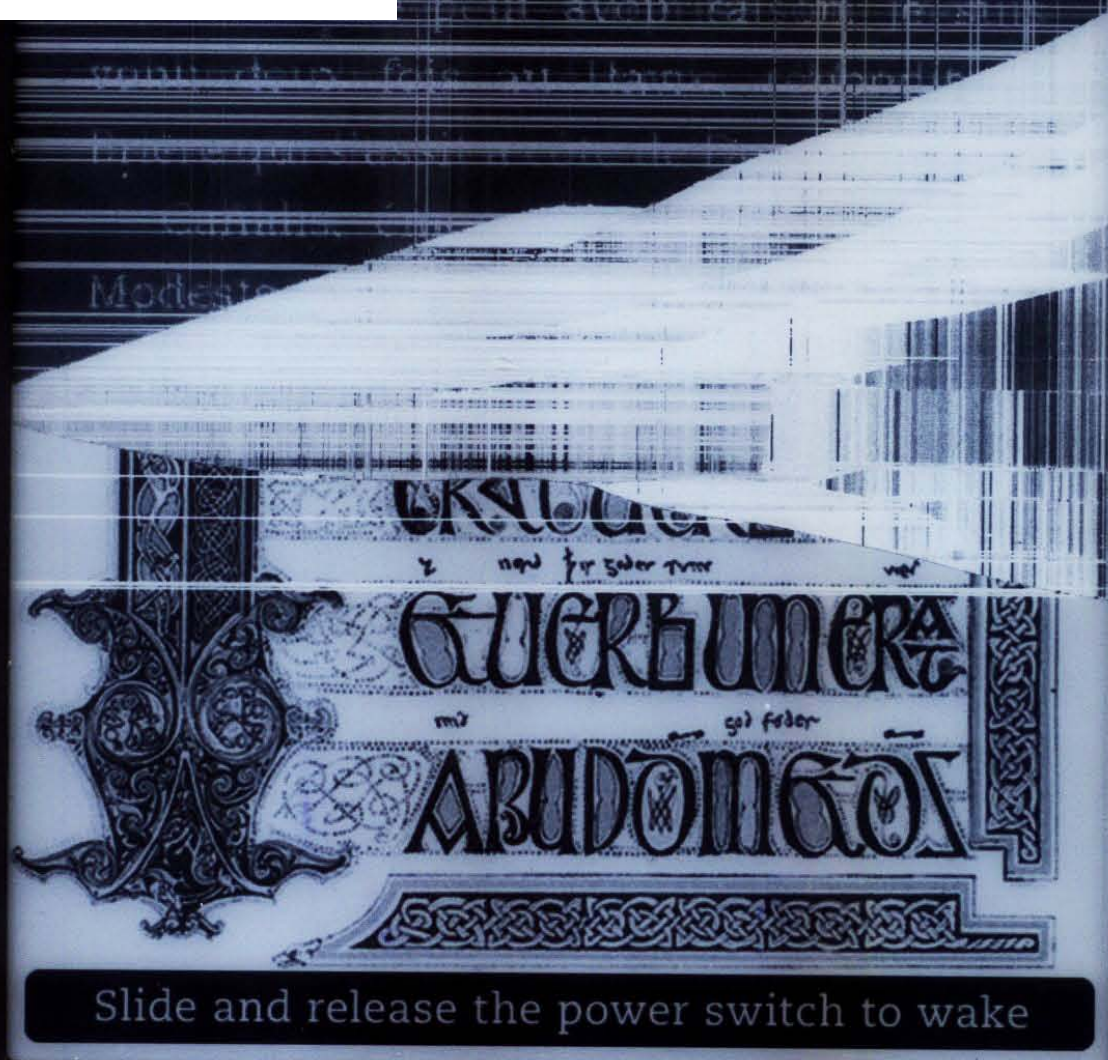


# //Alessio Chierico

portfolio  
2012





**Les demoiselles dynamiques**  
interactive installation  
2012

Les demoiselles dynamiques is an interactive installation that reenacts the image of one of the most symbolic paintings of cubism (*Les Femmes d'Alger* by Picasso), to achieve the multi-prospective approach of a cubist image. This is possible through the simulation of the parallax effect between the represented objects and the user's point of view. In this way, the screen isn't an indifferent support to the fruition, but tries to give an experience, similar to the natural way of interaction.

The window open to the world, that for Leon Battista Alberti meant: an opening of the thought in an physical space, becomes a window where it's possible to see the landscape behind his frame.

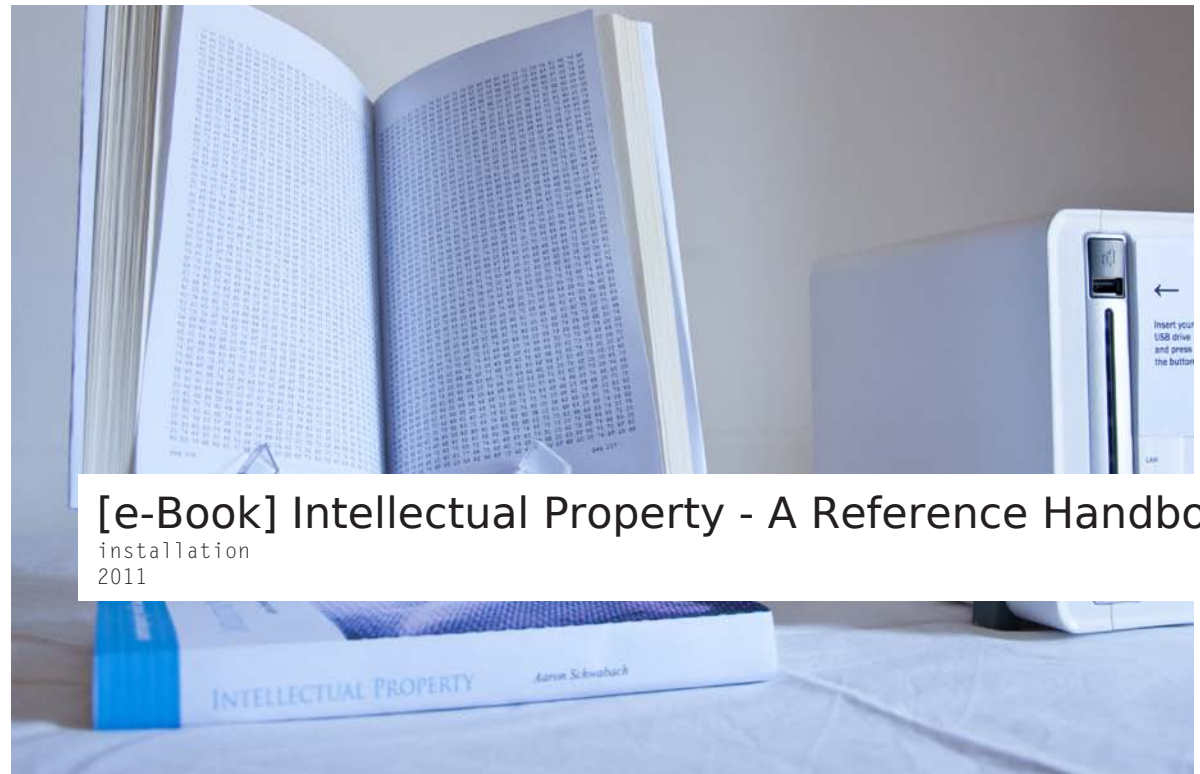
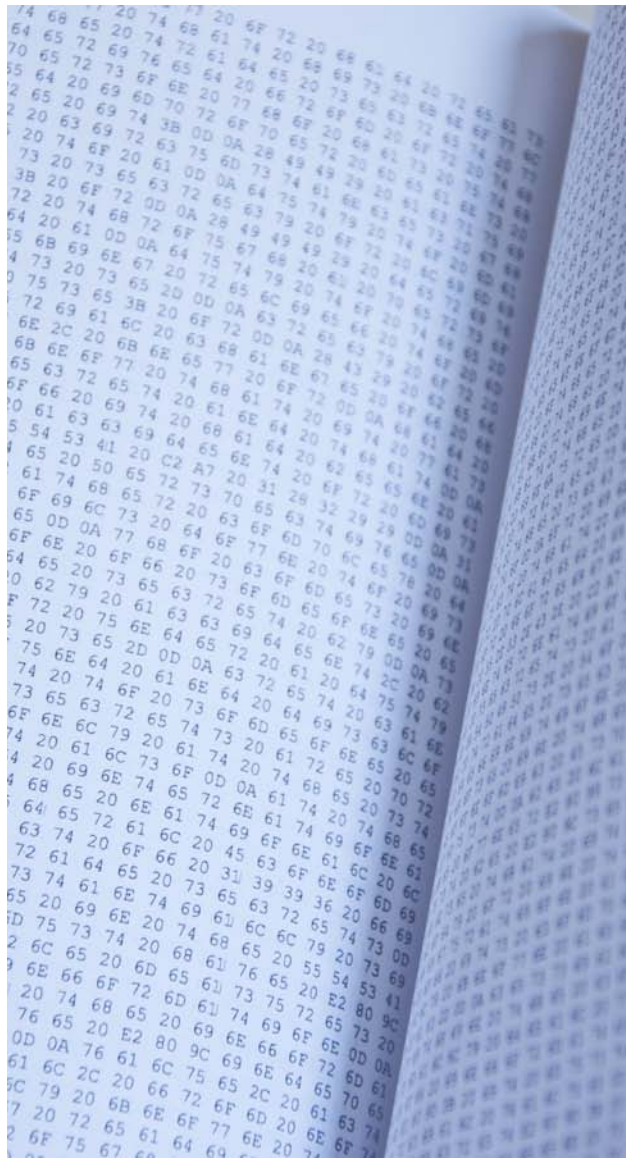


## HGP Card (Human Genome Programming)

photographic triptych  
2011

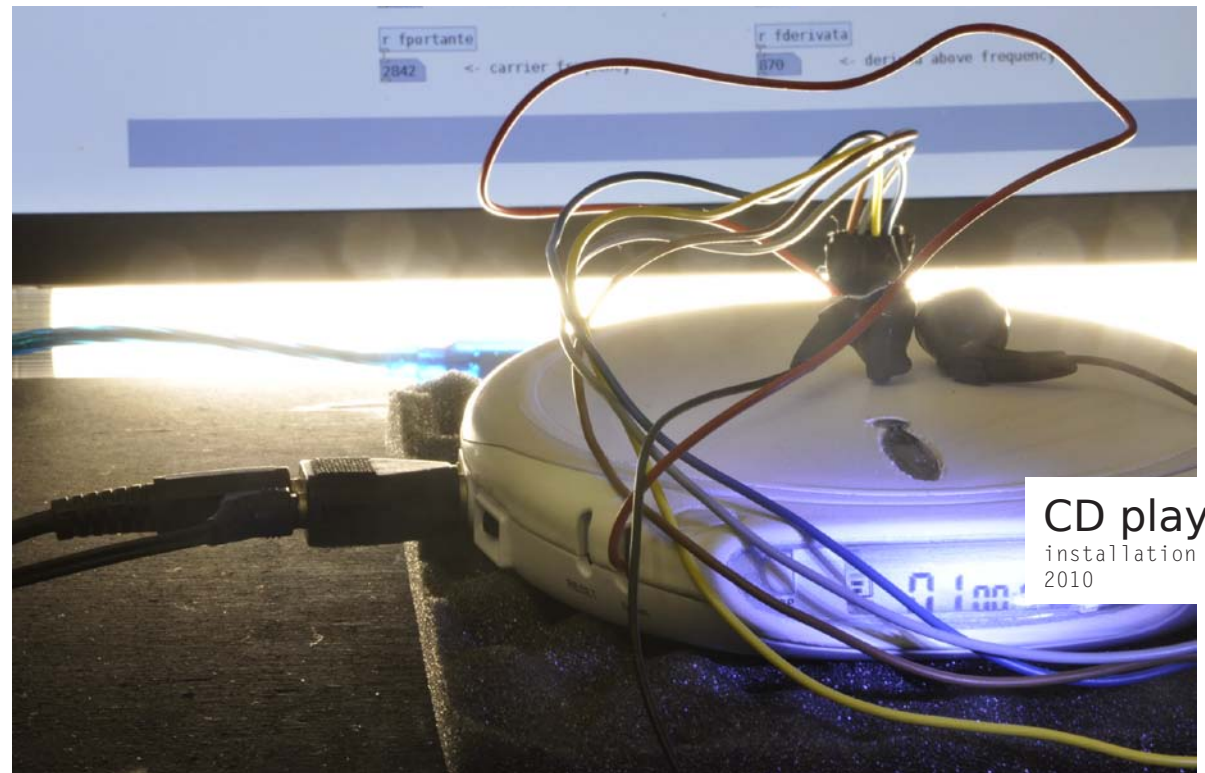
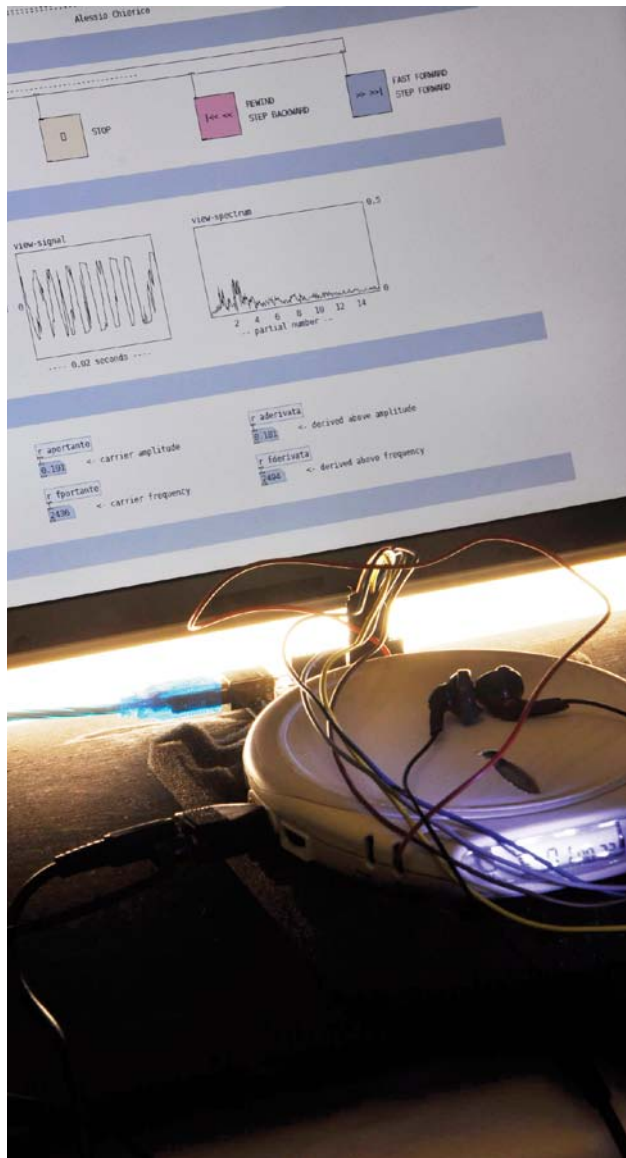
The complete mapping of the human genome, is the transliteration of biological information in to the cultural domain. The informational structure of the human genome sees a close parallelism to the digital systems' essence. The genome and the digital nature have the same peculiarities in their skill to "in-form", give a form. Our chromosomes are archives like storage devices, and as in the digital domain, it is possible to modify the information.

HGP card ironically presents an improbable hybridization between the biological and digital codes. With the digital code it could be possible to reprogram one's own genome, ingesting digital memory (SD card) that contains the transcription of a human genome.



[e-Book] Intellectual Property - A Reference Handbook  
installation  
2011

"[e-Book] Intellectual Property - A Reference Handbook" is a print of a pirate copy of the book of the same name, which is (as evident from the title) related to intellectual property. The text that constitutes this book isn't the text written by the author, but it is the coding of the book itself, in hexadecimal code, used by computers. Does the author of this book's work still exist in the code lines? Digital properties impose an ontological problem, that brings into question the legitimacy of intellectual property.



CD player  
installation  
2010

CD players don't play and they aren't played, they don't contain referential information, their form and meaning are only a pure interpretation of the reading of hardware and software systems.

"CD player" installation will legitimize its name, proposing a CD player that plays its mechanic sounds and vibrations. The noise of the engine that moves the CD and laser are inserted in an amplification system: this is a symbolic way to suggest this noise is like music.

Each CD player command, when it is activated, runs a sequence of mechanical movements with its specific sounds. The CD player's commands are activated by an analysis of music recorded onto the CD. When there is a certain similarity between the CD music played, and the mechanic sound of a specific command, this command is activated.

This system, leads the CD player in a schizophrenic research of an improbable identity, showing a pursuit of mechanic function to the sound played, trying to achieve the lost referentiality.



## Arnulf Rainer for digital performer

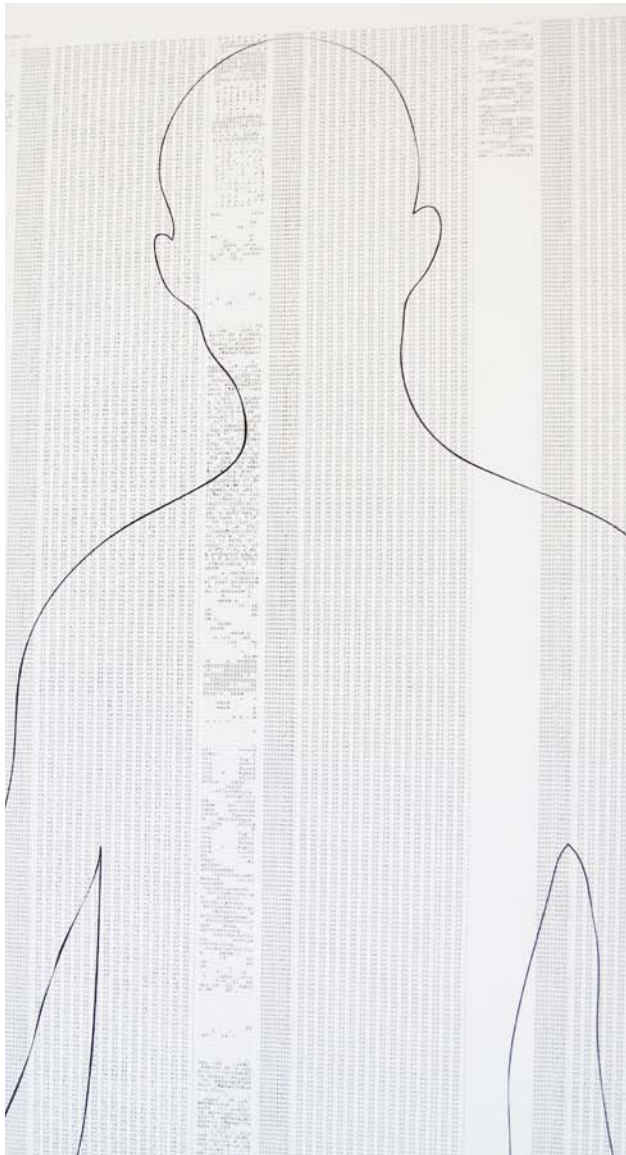
installation  
2010

Arnulf Rainer is a film by Austrian experimental filmmaker Peter Kubelka. It is a movie which creates its very aesthetic from the essence of the cinematic image: light and its variations. Like digital systems, it comprises solely a binary alternation of light and no light. Its storyboard is indeed a score, or, better, a digital sequence. The radical low tech aesthetic of Kubelka's film was achieved by the cinematograph, using the most minimal image possible.

Arnulf Rainer for digital performer is a software that runs on a computer, retracing the score of Kubelka's film in real-time. The execution of this work re-enacts the movie for a digital performer. Its performance is its interpretation and its peculiar aesthetic identity as well.



As the title suggests, nOne and Three Chairs is a reenactment of one of the most important artworks in conceptual art: One and three chairs by Joseph Kosuth, revisited with the focus into questions about a conception of what the digital form can be. Kosuth wanted to highlight the linguistic importance in a definition of reality, and the conceptual value of giving form to meanings. Kosuth's artwork is composed of three elements corresponding to a single object yet offering different ways of how we can think about it. This is an ancient view of form which comprises *skhēma* (presentation) *èidos* (intelligible form), and *morphé* (sensitive form) that are all three represented by Kosuth. Here they undergo a radical and paradoxical change with the digital world. In the interpretation given in nOne and Three Chairs: *skhēma* (presentation) is represented by the monitor as a running process; *èidos* (intelligible form) is the digital code, as the only real structure of meaning, which leaves aside the interpretation and the subject of representation; lastly *morphé* (sensitive form) is the print of the chair, which presents a physical conclusion to the digital process.



## Hidden nude

digital print  
2007

Hidden nude is a print of the hexadecimal code that constitutes the information of a digital photo portraying the nude author. The real mathematical essence of digital images is totally alienated by the real object of representation. In this way, the nudity is hidden by the digital code, the same code that allows the existence of the image itself. Indeed, if the code is rewritten in a computer, and saved as an image file, the photo comes back like the original one.



ATL1164043DFSHA  
[Barcode]

L-ion Polymer  
Nominal Capacity: 1830mAh (6.8Wh)

CE  
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WARNING  
Potential for fire or burning.  
Do not disassemble, puncture,  
crush, heat, or burn.

L-ion Polymer Battery (3.7V)  
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Assembled in China  
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Model: GP-S10-346392-0100

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