

Roberto Pugliese
works selection

My research draws its energy mainly from two tendencies in art, sound art and that of the kinetic and programmed art .Using mechanical equipments driven by software that interact with the surrounding environment and the user, I intend to examine new points of research to the phenomena attached to sound, analysis of the processes that use the human psyche structures to differentiate natural from artificial ones (both acoustic and visual), on the relationship between man and technology and the relationship between art and technology, giving a role no less important to the visual aspect. The sound then becomes both the object of research, of acoustic and visual means of expression, vital energy that animates the inanimate, to guide the investigation and stimulate the psyche and the human perception. The idea of creating an active relationship between work and user drives me to create dimensions in which the sound is moving, creating different perspectives sound for the listener. The art comes from a two-dimensional reality to create real sound and or visual settings. In this way the user is totally immersed in the perceptual worlds that accompany him in a sensorial experience.

Roberto Pugliese

Concerto per natura morta variante

(trunk, exciter speakers, audio cables, stereo audio system, audio composition).

Variable dimensions.

2020



A chestnut trunk from a tree that died of natural causes, therefore at the end of its life cycle, was emptied thanks to a machine designed for this purpose and subsequently cut to be placed in a vertical dimension. On its surface are placed exciters, rather special speakers that transmit sound by mechanical vibration. Thanks to them, the sound is transmitted, amplified and modified by the volume and shape of the trunk itself, giving it life as if it were a new lifeblood. The sounds reproduced from the work come from the places where the trunk was taken and from the recordings made during its emptying. These sounds were subsequently digitally processed, using software designed for this purpose and assembled together. In order to perceive the sound, the user must necessarily embrace the trunk and position his ear on its surface, allowing himself to be pervaded by the vibrations and sounds inherent in the trunk. This gesture, in some way, wants to represent an attempt to reunite, to reconnect, with the nature system, that system we are part of but which thanks to our indifference we are destroying.

Roberto Pugliese

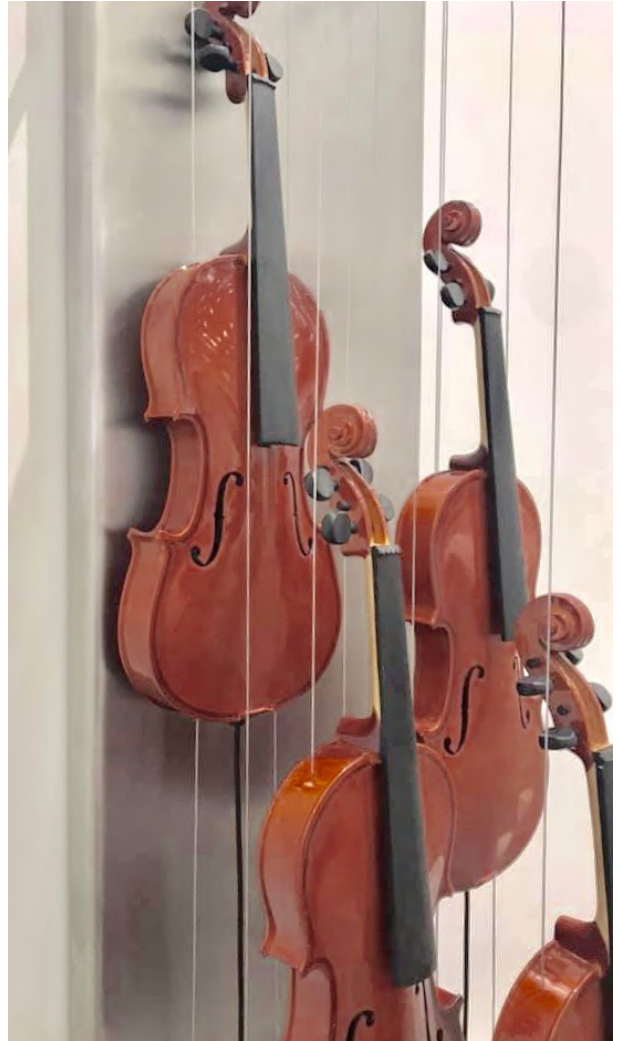
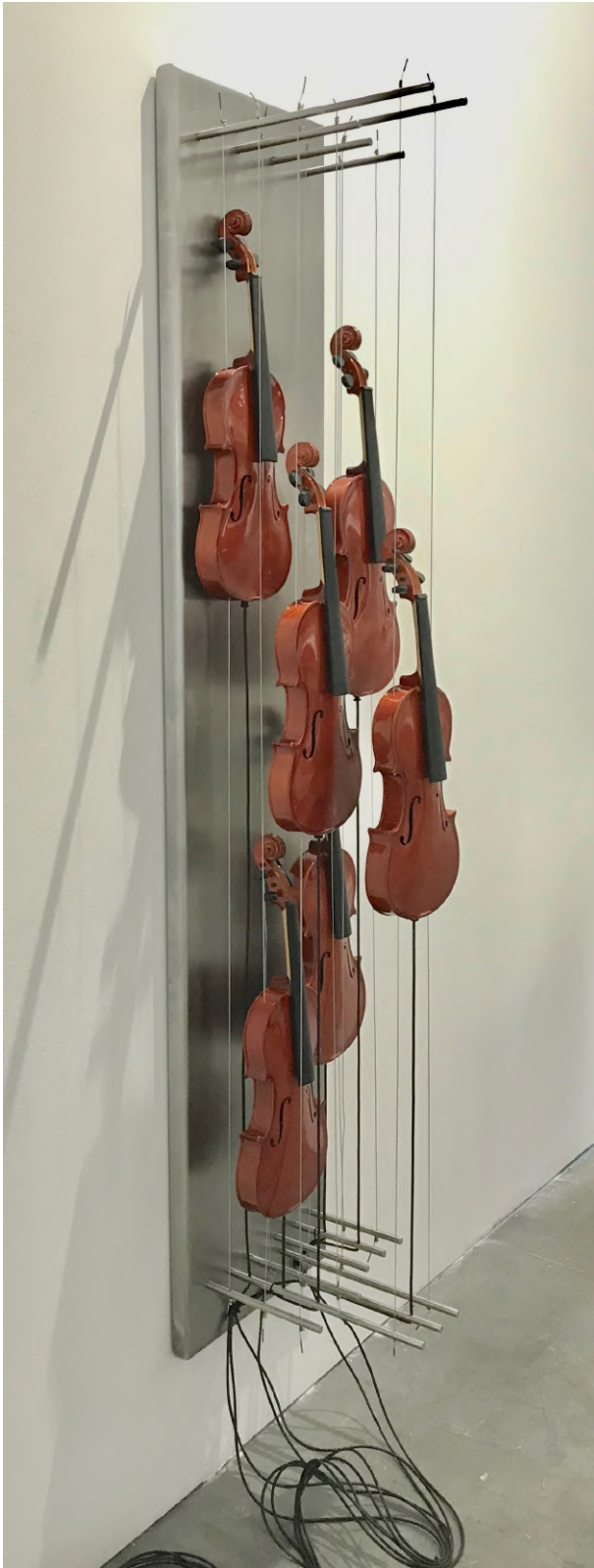
Sestetto

(violins, cables, metal wire, multichannel system, audio composition)

2020



The idea of the work was born from the need to experiment with a practice different from the "concert form", a form that has always united all instrumental and non-instrumental music. With the advent of contemporary music, the management of performances has become increasingly complex between music and space surrounding the musical result, but experimentation is often aimed at an audience not yet ready to receive it. This requirement is at the origin of alternative methods of fruition such as events, immersive installations and Sound Art. The work tries to establish a dialogue between contemporary instrumental music and visual arts. The sculpture involves the insertion of six violins inside a metal tensile structure anchored to the wall. The instruments are fixed to the structure through braided metal cables anchored to some spacers. For the instruments, the artist composed a score that was performed by musicians and subsequently edited out thanks to a series of digital audio processes which were subsequently organized compositionally. Inside each instrument there is a high quality speaker that reproduces the associated recording. In this way the resulting sound absorbs all the resonances of the instrument giving it an incredible truthfulness. The contrast between the "classic" instruments and the result of a "contemporary" sound combined with the freedom of use and the articulated visual part returns work in balance between past and present which contextualises an idea of "new music".



Roberto Pugliese

Logoranti e macabre perversioni

(resin, speakers, iron, audio playback system, composition).

20 x 30 x 150cm



On a pedestal a skull is anchored between whose teeth a loudspeaker is placed. The work is inspired by the adoption of skulls which is part of the Neapolitan tradition. In some catacombs "extra moenia" deaths were buried. Especially those of the plague of 1656 and those of cholera of 1865. Tragic epidemics that decimated the city and filled these places with anonymous remains, with bodies without identity to which to be buried. It was thought to save the living, and the bonds with the dead were abandoned, losing the private mourning of the loss. The relationship of the city of Naples with death is a question that arises on every corner. In Naples, death is the other side of life: you don't chase away, you team up to take advantage of it. Purging souls are the link with the afterlife, those who guide and protect those who are still alive. Hence, the practice still in use by some people to adopt and take care of some skulls, to which they give gifts and ask for thanks.

Starting from this tradition, the artist wants to create a work in which he returns word and sound to a skull, which, through a long electro-acoustic composition, returns some verses written by the artist at a young age.

A vivid work in its macabre perversion.



Roberto Pugliese

Liquide emergenze future

(water, glass, waterproof speakers, cables, metal wire, computer, custom software, internet connection). Variable dimensions 2019





A recent study conducted by researchers at the University of Colorado-Boulder has established that the rise in sea level caused by global warming is accelerating and by the end of the century about 7% of the world population, including the inhabitants of Venice and other Italian coastal cities, risks ending up submerged, with immense damage and inconvenience.

The article appeared on 12 February 2018 on the Proceedings of the National Academy of Sciences and was developed using data provided since 1993 by various satellites in orbit around the Earth such as TOPEX / Poseidon, Jason-1, Jason -2 and Jason-3.

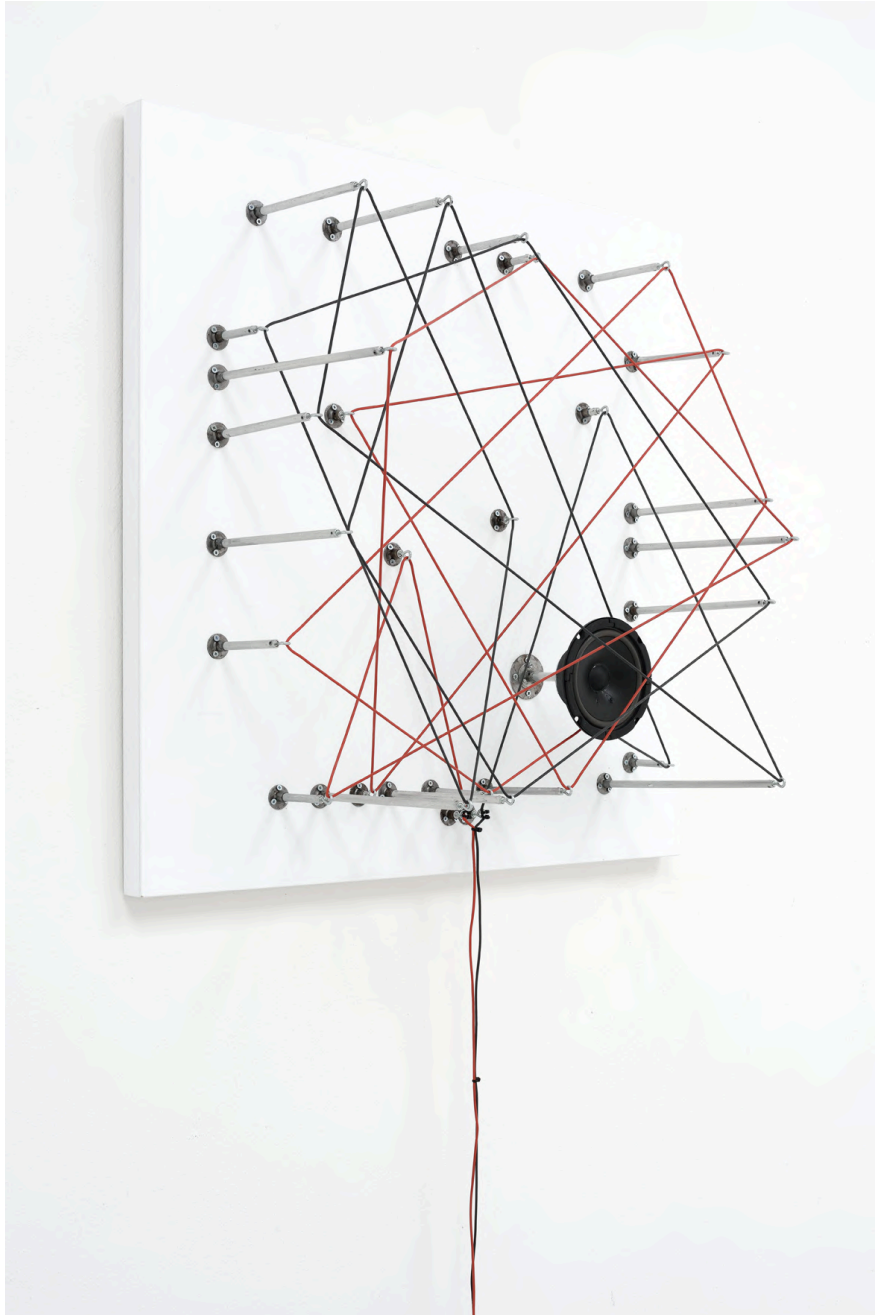
According to the authors, the results of their research represent a qualitative leap in the discussion on climate change, transforming it from a dispute based on hypothetical assumptions to a discussion based on scientific data and objective observations. This happens above all thanks to the possibility of being able to access precise measurements provided daily by artificial satellites gravitating around the Earth.

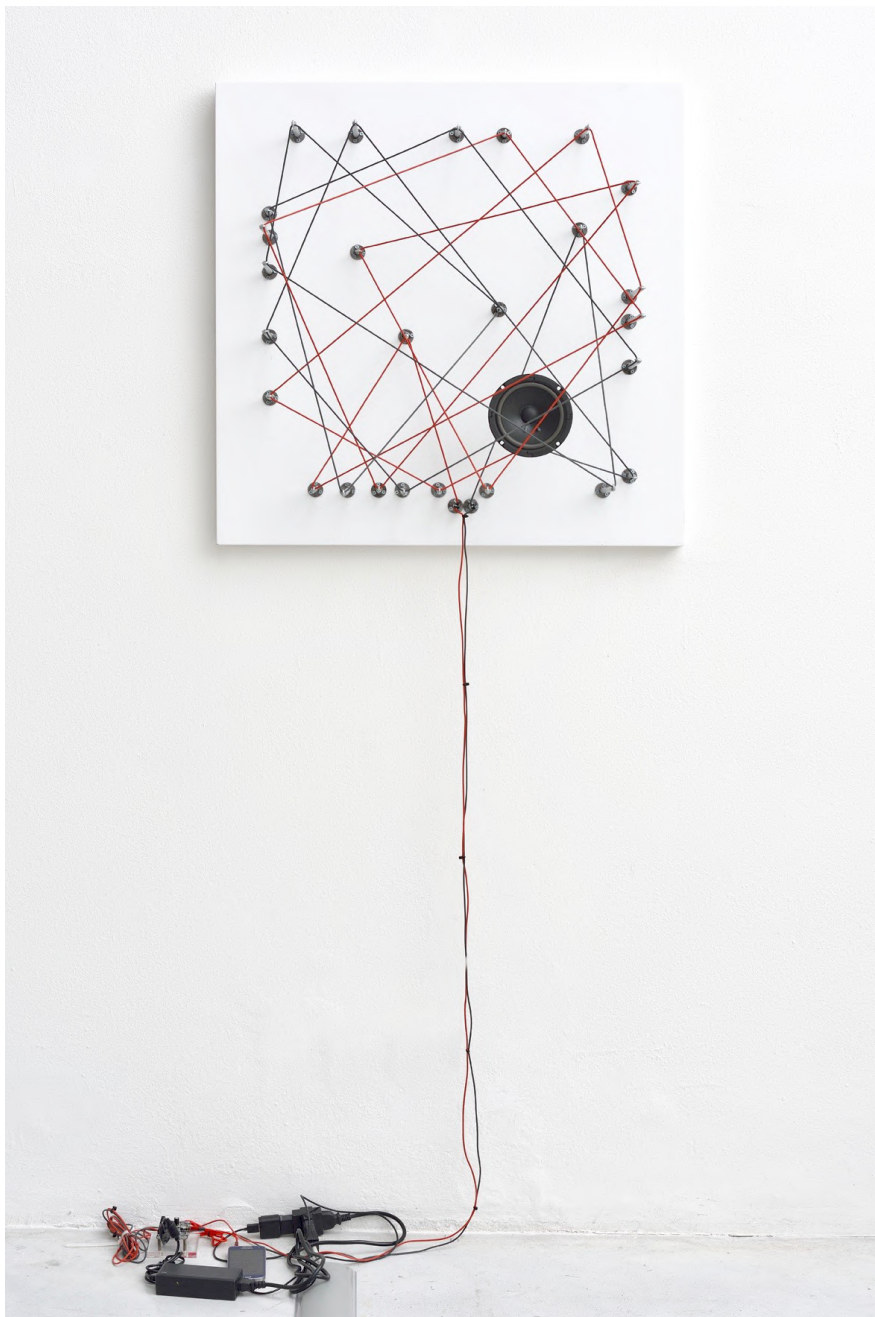
Starting from these premises, the artist has created an interactive software system which, by connecting to the tide monitoring station in Venice in real time, downloads data relating to sea level. These data are subsequently processed by ad hoc software and transformed into sound thanks to a series of mathematical processes and algorithms. The sounds are reproduced by dozens of underwater speakers immersed in water inside blown-glass ampoules designed by the artist and made by a Master glassmaker. The latter are of different workmanship and size and are anchored to the ceiling of the exhibition space by means of braided metal cables. The dense visual texture linked to the lightness of the aerial forms in glass, to the transparency of water and to the immaterial but constant presence of sound project the user into a dreamlike context that aims to induce a reflection on the behavior we are interpreting towards our environment. Water has always been the symbol par excellence of life and prosperity but due to the wicked upheaval of the balances and available resources it is increasingly the protagonist of disastrous and uncontrolled phenomena such as floods, overflows, floods and not least the problem of raising sea level to which we will be subject if we do not do something as soon as possible to remedy. Are we sure we are ready to lose places of inestimable beauty and history like Venice?

Roberto Pugliese

Possibile riflessione 2018

(speaker, cables, metals, audio system , audio composition). 70 X 70 X 30 cm
2018





Black, red and tense are the cables that, with geometric paths similar to graphic signs, fill the space. The cables are connected to an audio speaker hanging in the display case and their length was translated into a wavelength and therefore into an audio frequency. This frequency was later included in some generative softwares, created ad hoc, that were used to assemble the audio composition. The cables trajectory represents two of the infinite possible paths that the sound may have in the space. In this way, a direct conversation is created between the visual part of the work and the sound it produces.

Renzo Piano studio in collaboration with Roberto Pugliese

Piazza del vento 2017

The “Piazza del Vento” project was created in 2017, following the inspiration of Renzo Piano, as a way to contribute to the Boat Show and the city of Genoa. The project was designed by OBR, the Studio of architects Paolo Brescia and Tommaso Principi.

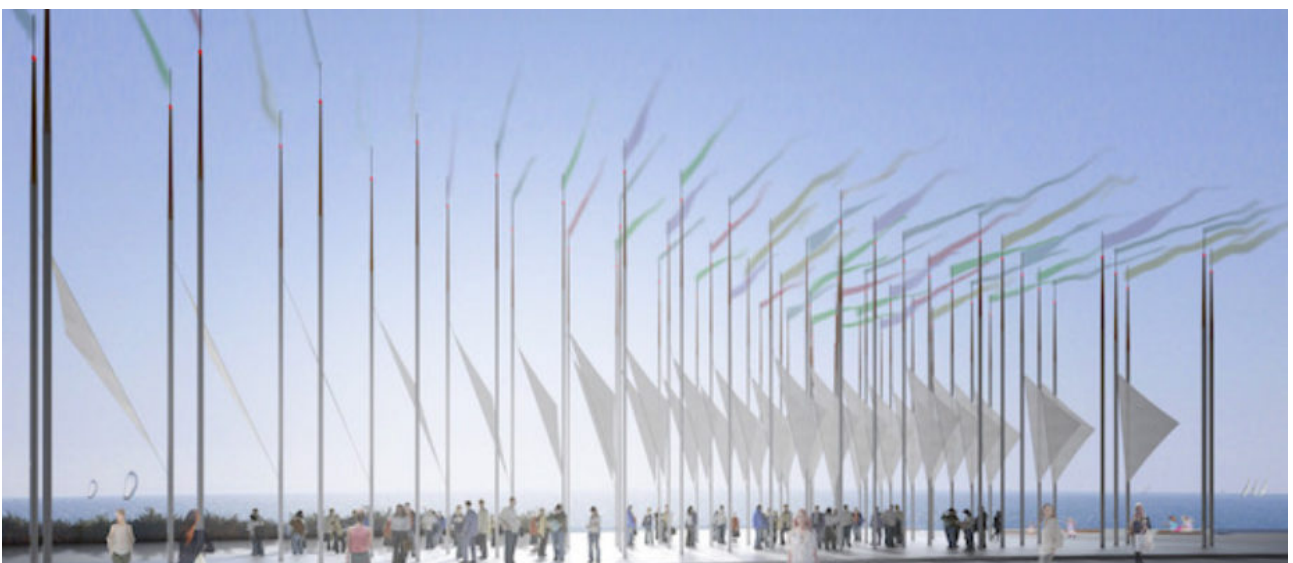
The Piazza del Vento was opened on Thursday 21st September 2017 during the inauguration of the 57th Boat Show and acts as a multi-sensory installation that allows the Genoa Boat Show audience and the inhabitants of the city to experience the atmosphere and energy of the elements driving sea (the sun and the wind). OBR designed a “field” of 57 masts in red maple and white steel, each 12 meters high, on which triangular flakes in Dacron are inferred. Windex (wind vanes) were installed at the peak of the masts, sewn together with coloured “flame” spinnaker fabrics that show the wind’s direction and intensity. Completing the installation is the sound field “Melodie Mediterranee”, fruit of the collaboration between the musicians **Roberto Pugliese**, Margherita del Grosso and Matteo Orlandi: a system of brass pipes of different lengths arranged with a precise spatial pattern between the masts that produces the sound of our “mare nostrum” according to a Mediterranean musical scale “played” by the wind. The installation also sees the involvement of the poet and street artist Ivan Tresoldi who, with his group Artkademy, realised the anamorphosis: “Those who throw seeds to the wind will make the sky flourish”.

A key objective for Confindustria Nautica (Italy’s Marine Industry Association), this project represents the bond that exists between the Genoa Boat Show and the surrounding city: “a collective installation created for a temporary event that becomes a permanent public work, in which to celebrate the rite of urbanity on the sea, enshrining in this the indissoluble link between the Boat Show and the city of Genoa “, explained Paolo Brescia.

By the 58th edition of the fair, the Piazza del Vento became a town square, experienced by everyone, by visitors to the Boat Show during the event, but also by the citizens of Genoa throughout the year. With this aim the architects of OBR have revisited the project integrating it with swings to be used in pairs under the shade of the sails and numerous deckchairs with a sea view: a super-public space, or better still super-urban, a new polarity of the city at the entrance of the Port, a new prominence of the city on the sea,

an outpost from which to unveil the beauty of Genoa from a dual point of view: towards the sea, but also towards the city.

This contribution is also the “moral commitment” to contribute to the revival of Genoa, reinforcing the sense of community that the 58th Boat Show aims always to achieve, once again establishing its link with Genoa. Because the design of Genoa begins with the sea.





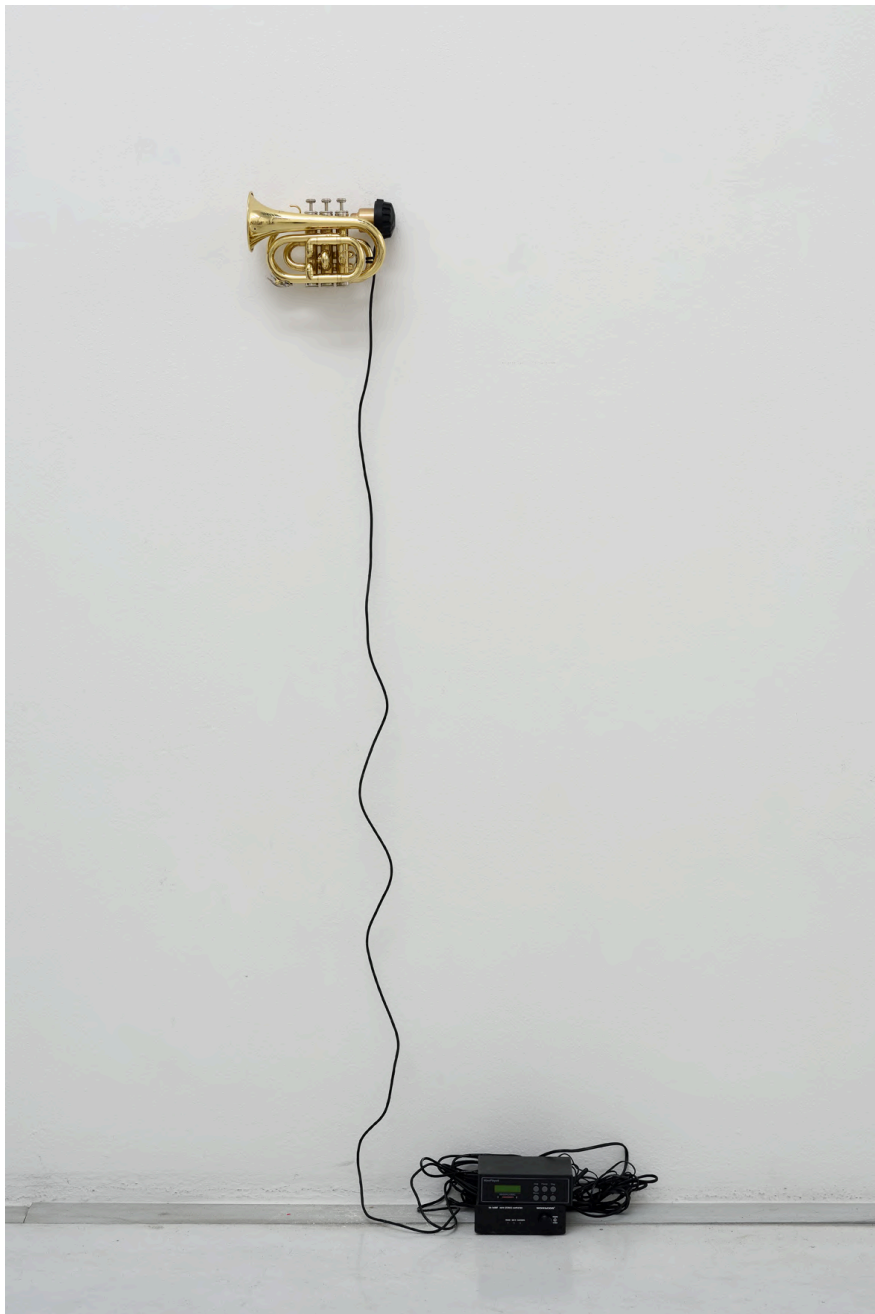
Roberto Pugliese

Tromba solo omaggio a Paolo Fresu

(Trumpet, elettroacoustic trumpet, audio wire, audio player, audio amplifier, composition).
2017



The project tends to take possession of the extraordinary technical and musical capacity of one of the most recognized musicians in the world, Paolo Fresu, to bend them to the acoustic-visual expressions of contemporary art. I presented some of my verbal suggestions to Paolo and asked him to make them healthy and I let him improvise as much as possible. The sound performances, once recorded, were subsequently analyzed and processed thanks to a series of genetic and complex algorithms that returned sound material that was subsequently assembled into an electroacoustic composition. The composition is reproduced by an electroacoustic trumpet inserted through a system created ad hoc in a brass trumpet. In this way the recording is reproduced by the instrument that generated it, acquiring all the structural resonances giving a very natural sound.



Roberto Pugliese

Microsistema sonoro 2016

(glass, metal, plexiglass, water, waterproof speaker, multichannel audio system, audio composition)

120 x 40 x 16 cm

2016



Some different chemical glass ampoules are fixed inside a metal frame. The ampoules are filled with different water levels. Within each ampoule there is a waterproof speaker. The played audio is digitally processed mixed with synthetic sounds, both organized in a composition. The composition is realized by exploiting the different sound propagation relative to the liquid level and the resonances of each ampoule. The perceived timbre effect is therefore dictated by the different structures of the ampoules and the different levels both have the function of sound filters. A kind of alchemical composition, dialogue between contemporary composition and physical principles.

Roberto Pugliese
La finta semplice

(4 Double basses, 4 Cellos, 4 Violas, 4 violins, cables, metal wire, multichannel system, audio composition)

2016





Inspired by the innovative aspect of Mozart's poetics, with this project Roberto Pugliese celebrates Mozart our contemporary who, as the extraordinary innovator he was, was often misunderstood by his public. In the installation for the spaces of the church of San Francesco al Corso, his aim is to create a dialogue between music and the visual arts by using classical instruments and re-contextualising them in installations.

Pugliese's contemporary sounds will reverberate from two different installations in different places inside the renovated and enlarged 'G.B. Cavalcaselle' museum complex: the first, *Unita Minime di Sensibilit *, will broadcast electronic musical compositions from a cascade of loudspeakers inside the cloisters of the former Franciscan monastery while, in the second, classical musical instruments will be placed at various heights and in various parts of the church of San Francesco al Corso to create a kind of virtual "orchestra". In this way the public will find itself immersed in a multi-sensorial experience. The latter installation, titled *La finta semplice*, K51, refers to an opera giocosa by Wolfgang Amadeus Mozart with a libretto by Marco Coltellini who, in turn, had adapted it from a text for a musical setting by Goldoni. The installation contains in itself all the ambiguities of a work that in its apparent simplicity hides something that is far more conceptually complex. It consists of string instruments hung from steel cables (double basses, cellos, violas, and violins) linked to a multi-channel reproduction system that allows this virtual "orchestra" to play a score composed ad hoc by the artist himself. As has been excellently explained by the show's curator, Valerio Deho, [...]Pugliese's installation in the church of San Francesco al Corso continues the artist's investigation into "music to be seen", into the relationship between visual and auditory imagination, and into the deviations and confluences that by now characterise the contemporary world. Starting from a "classical" group of instruments, Robert Pugliese aims at being part of contemporaneity through his Mozartian awareness that only innovative works have the strength to fascinate and move both the composer and the public in order to last over time. Here is how the artist describes the basic idea of his work:

[...] Even though in the last century musical language was enriched with dissonance and an interest in timbres mediated by new instrumental and electronic means, today, like then, the public has difficulties in accepting what is "new". But it is only as a result of innovative composers like Mozart that today there exists a shared idea about music. The duty of today's composers is to look elsewhere, using the means available to them, and to enlarge the possibilities of listening, even though this might go against common acceptance. The concept of music and all the arts has changed, and their mixing together has become increasingly important and has opened the way to multi-media experiences.

Sound composition at:

<http://www.robertopugliese.com/styled-24/styled-25/index.html>

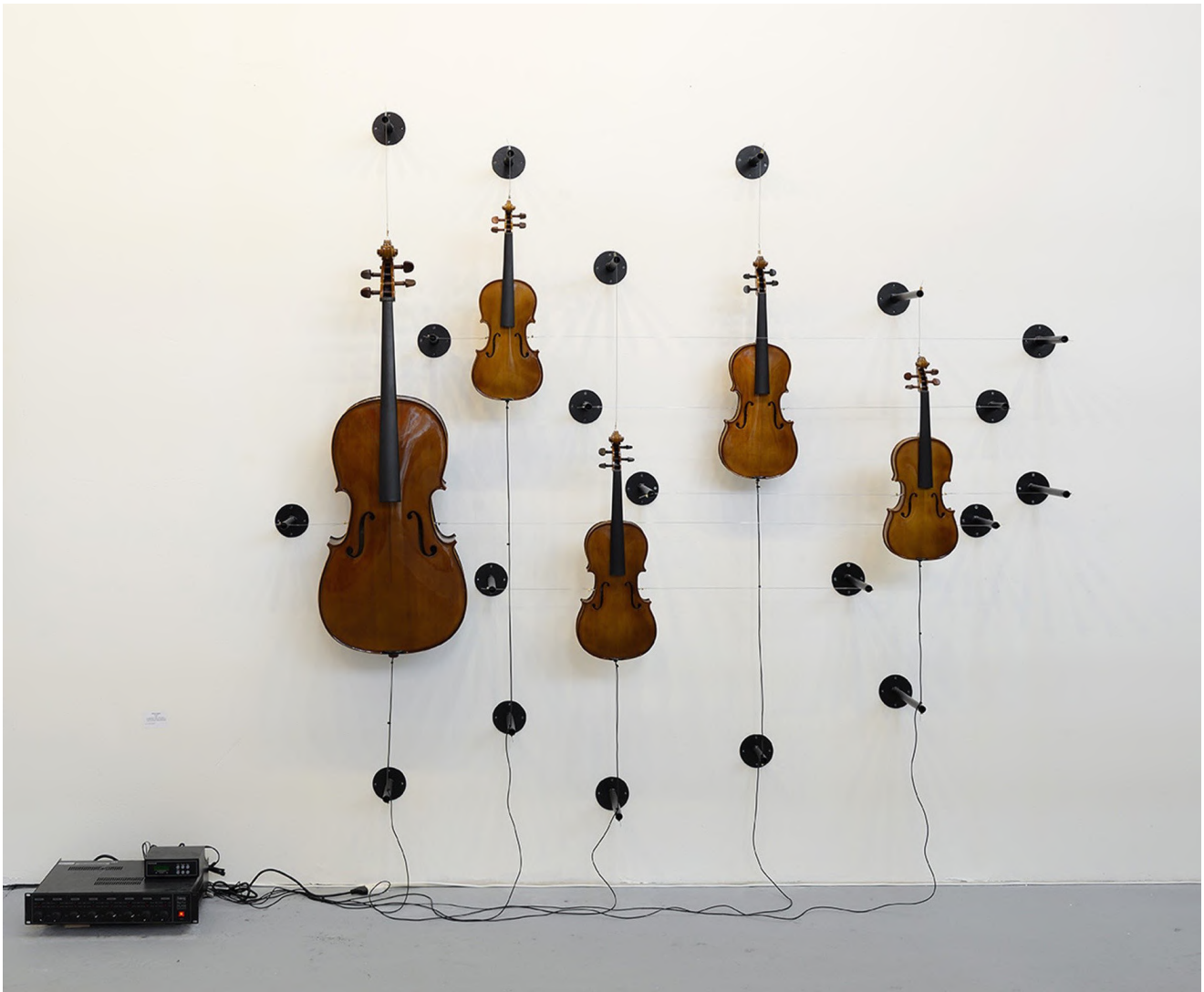
Roberto Pugliese

Quintetto

(Cello, Violas, violins, cables, metal wire, multichannel system, audio composition)

300 x 250 x 30cm

2016





The idea of the work arose from the necessity to experiment an other practice different from "concert form" that always unites all the instrumental music and not. With the advent of contemporary music the performance management it has become more and more complex between music and space that surrounds the musical result but experimentation is often aimed at an audience not yet ready to receive it. This requirement is at the origin of alternative methods of fruition as happenings, immersive installations and Sound Art. The work tries to establish a dialogue between the experimental instrumental contemporary music and visual arts offering the user a different key listening. The installation involves the insertion of a string quintet (a cello, two violas and two violins) inside a wall tensile structure. The instruments are attached to the structure through metal braided cables docked to some spacers specially made. The artist has composed for the instruments a score which was performed by musicians who after numerous and necessary tests has been recorded on a multichannel audio support. Inside each instrument there is an high quality speaker that reproduces the associated recording. The contrast between the "classic" instruments and the result "contemporary" sound combined with the freedom way of fruition and the articulated visual part returns work in balance between past and present that contextualizes a "new music" idea.

Sound composition at:

<http://www.robortopugliese.com/styled-17/styled-18/index.html>

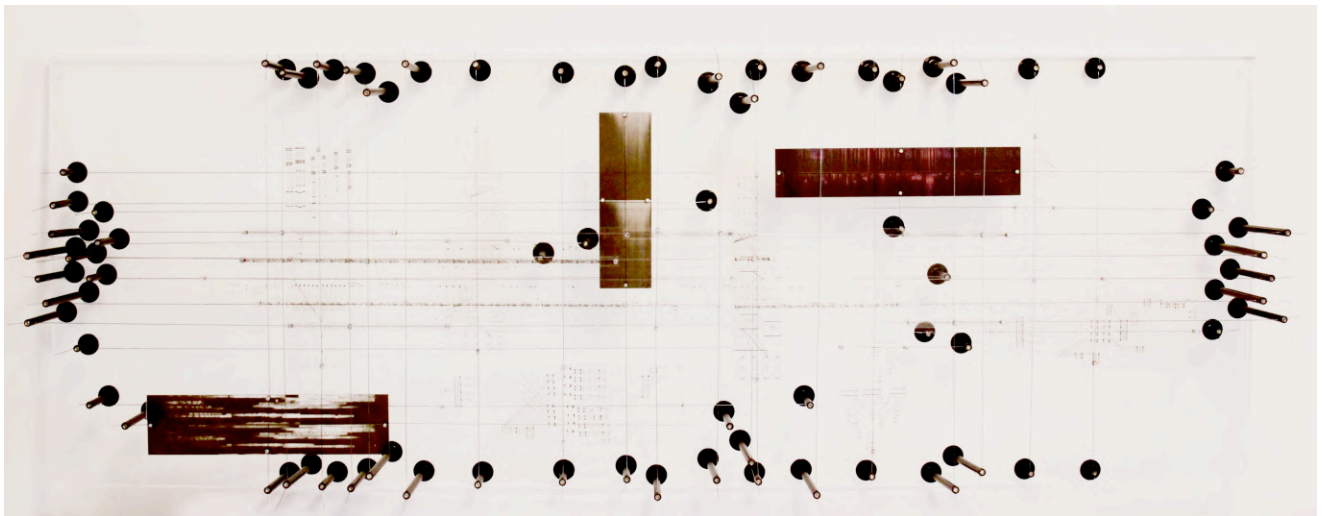
Roberto Pugliese

Score n.1

(harmonic steel, plexiglass, digital print, metal)

140 x 50 x 16 cm

2016



The project stems from the analysis of the musical scores of the '900. Starting from authors such as Iannis Xenakis, Karlheinz Stockhausen, Luigi Nono etc etc etc which have confronted with the limits of the standard musical notation, creating a different and functional way of representing the sound and music thanks to the addition of graphic parts. In this way the score is not just dialogue with the musicians but also a graphic work, a meta-language that manages to combine sound and image.



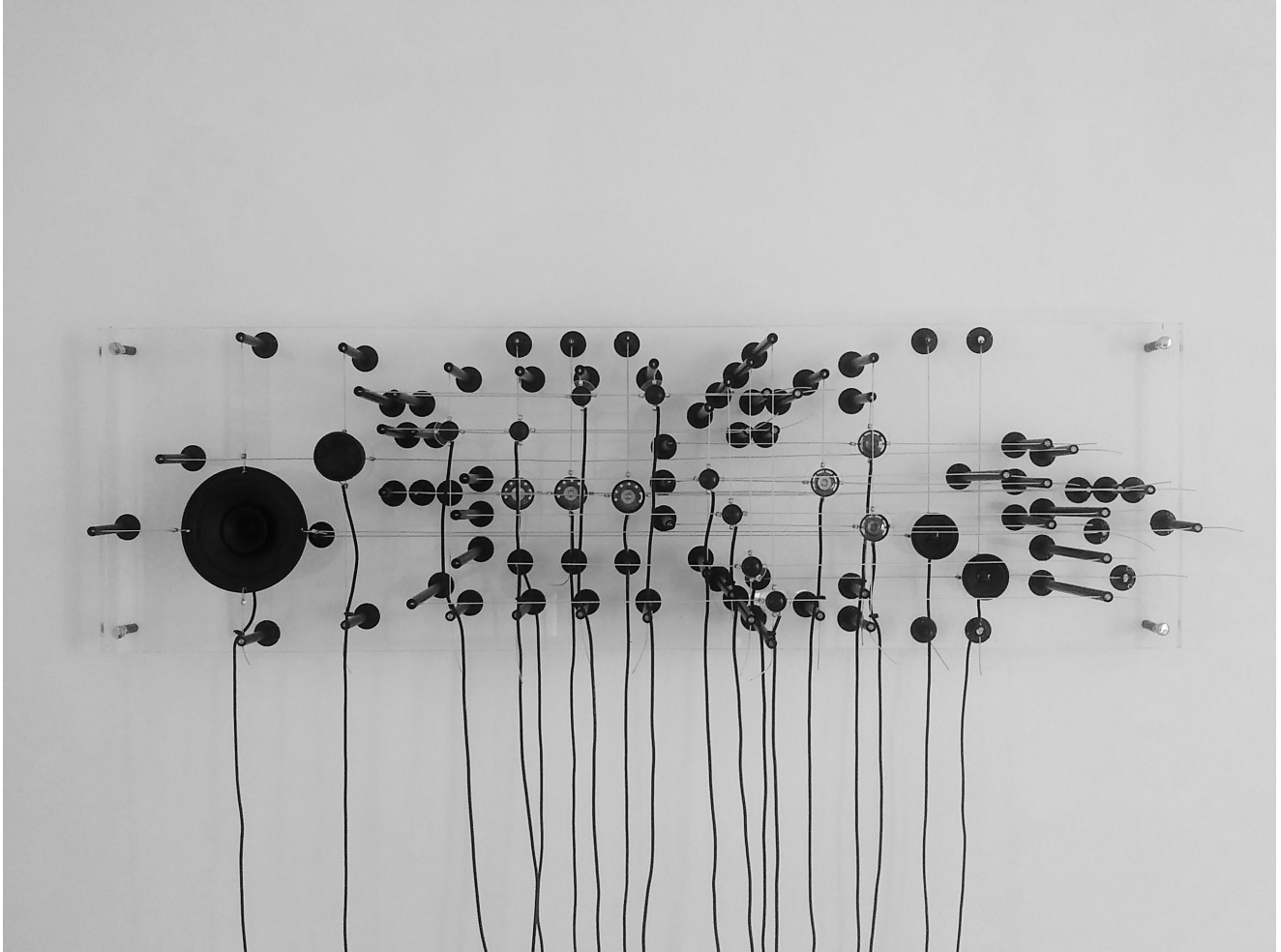
Roberto Pugliese

Acustiche tensioni matematiche-V

(Metal, plexiglass, speakers, audio cable, metal cable, audio composition)

2015

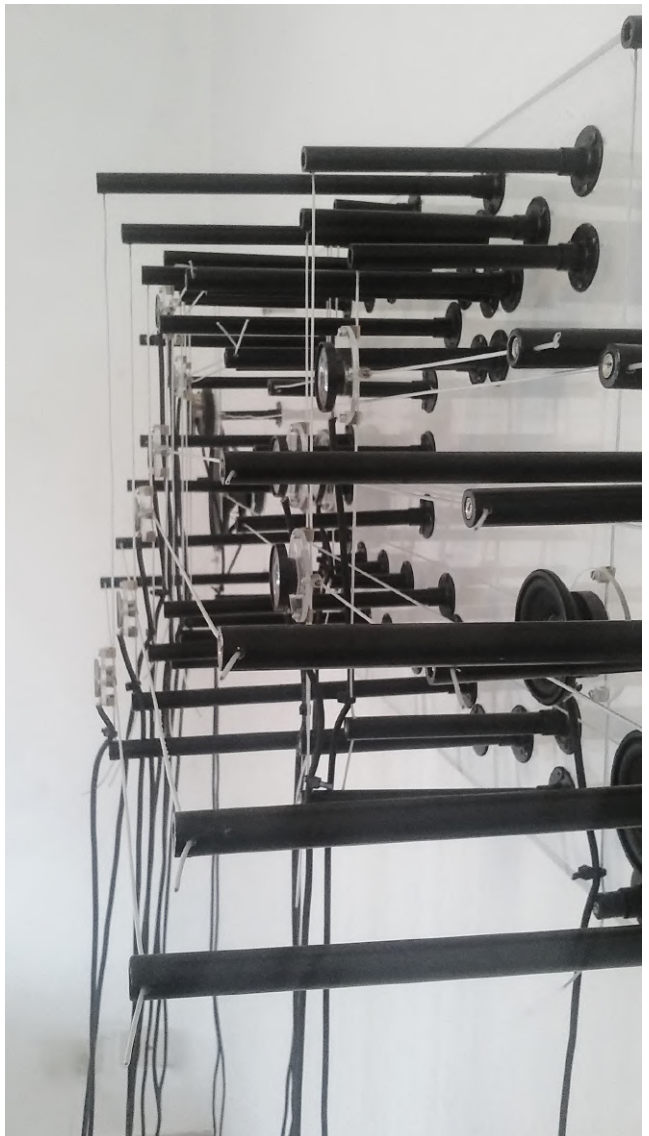
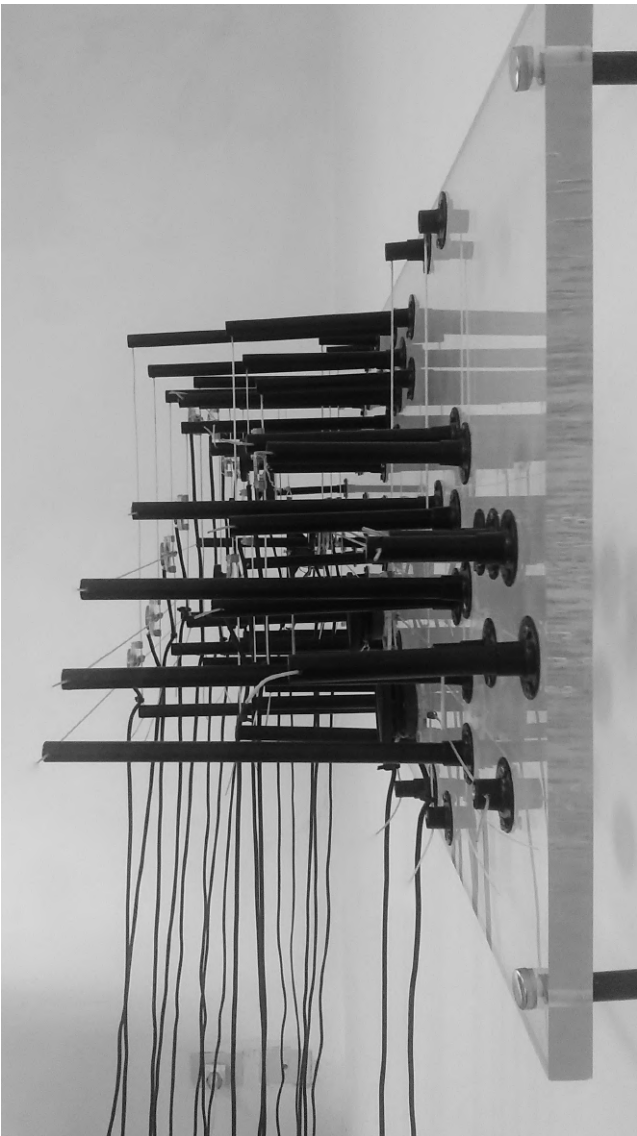
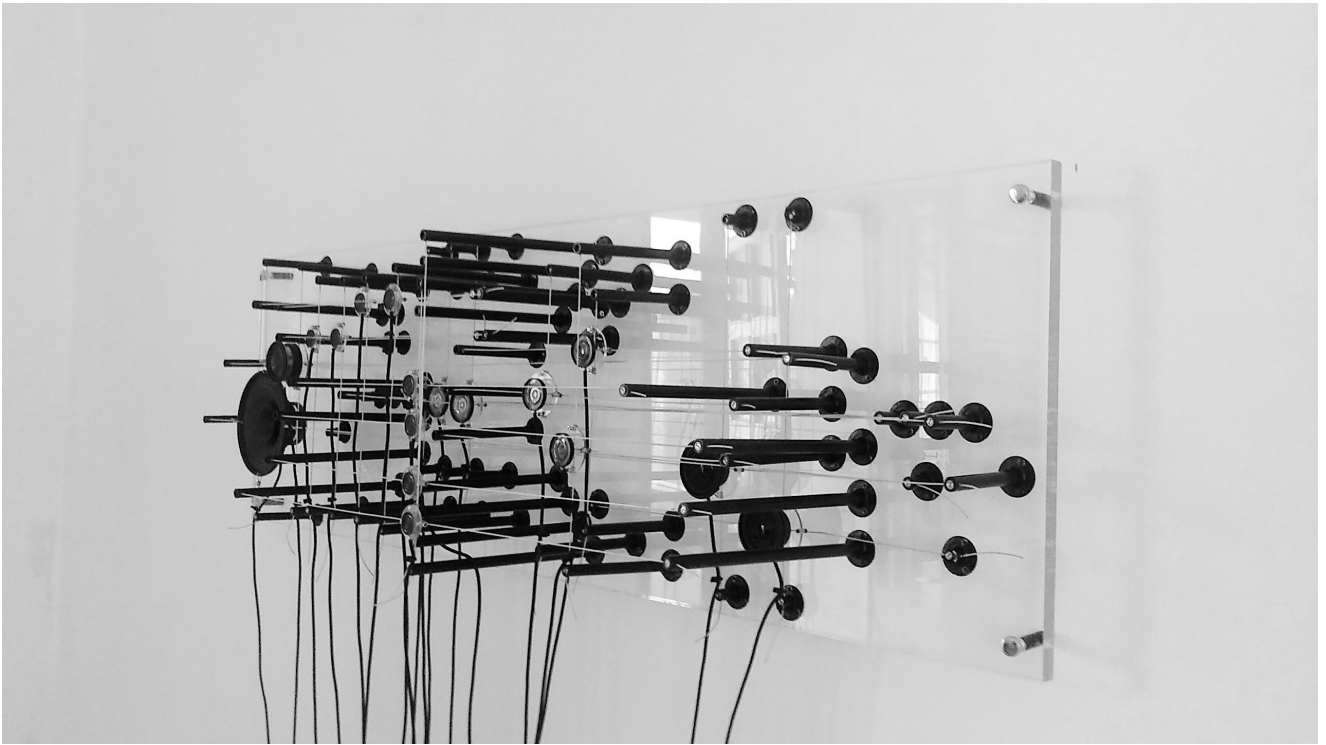
120x35x25cm



Some speaker are suspended on a plexiglass support by metal cables secured to metal supports. The different arrangement of the speaker creates a very dense and structured environment that returns an audio composition. The latter is achieved by using sounds that are produced mathematically based on the length of the cables that hold the speakers. The length of each cable , is translated into wavelength and subsequently in frequency which, inserted inside synthesis algorithms realize the sound material . This sound material , is then assembled compositionally . In this way take part a logical - mathematical consistency between visual appearance and sound of the work mediated by a composition choice.

Sound composition at:

<http://www.robtopugliese.com/styled-19/styled-20/index.html>



Roberto Pugliese

Microsistema sonoro

(glass, metal, plexiglass, water, waterproof speaker, multichannel audio system, audio composition)

120 x 50 x 16 cm

2015



Some different chemical glass ampoules are fixed inside a metal frame. The ampoules are filled with different water levels. Within each ampoule there is a waterproof speaker. The played audio is digitally processed mixed with synthetic sounds, both organized in a composition. The composition is realized by exploiting the different sound propagation relative to the liquid level and the resonances of each ampoule. The perceived timbre effect is therefore dictated by the different structures of the ampoules and the different levels both have the function of sound filters. A kind of alchemical composition, dialogue between contemporary composition and physical principles.

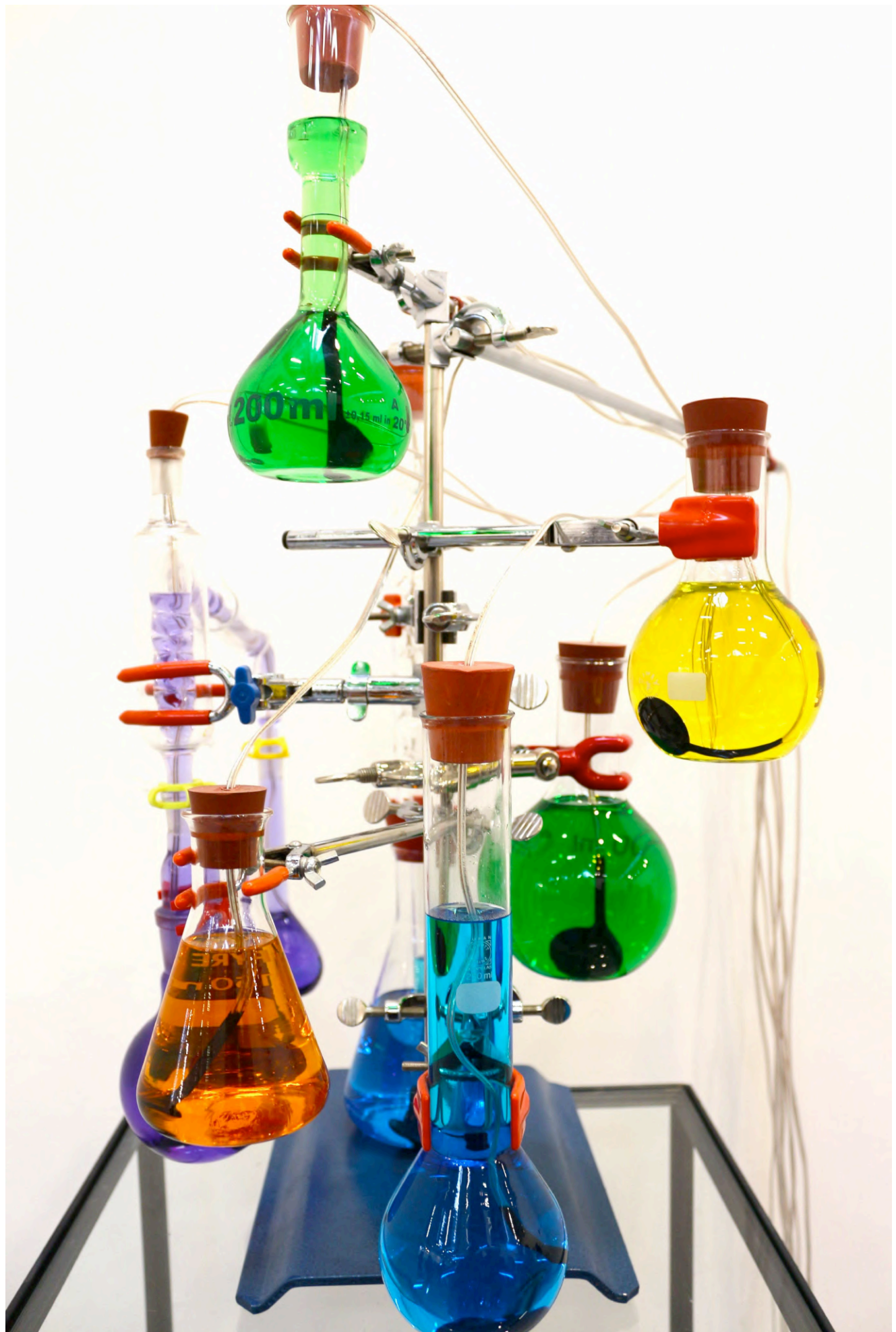


Roberto Pugliese

Fluide propagazioni alchemiche(glass, liquids, waterproof speakers,
audio system, audio composition).
2015



In a room there are some different chemical glass ampoules. The ampoules are filled with liquids of different nature and colors. Within each liquid there is a waterproof speaker. The played audio is digitally processed mixed with synthetic sounds, both organized in a composition. The composition is realized by exploiting the different sound propagation relative to the liquid in the whole of each ampoule and according to the wavelength (frequency) of the color inside the ampoule. The perceived timbre effect is therefore dictated by the different "composition" of the fluids which have the function of sound filters. A kind of alchemical composition, dialogue between contemporary composition and physical principles.



Roberto Pugliese

Concerto per natura morta

(trunks, iron, speakers, audio cables, multi-channel audio system, audio composition).
Variable dimensions. 2014





In a room there are thirteen chestnut trunks suspended in horizontal position in the air at different heights. The trunks come from dead trees and they were emptied by a machine designed for that purpose. Within each trunk there is positioned a speaker. In this way the sound is amplified and modified by the volume and shape of the trunk itself. The sounds reproduced by the installation, come from the places where the trunks were taken, and from recordings made during their emptying. These sounds have been later processed in a digital way using softwares designed for this purpose and then compositionally assembled. In this way the user is immersed in a "still life" where the presence of the sound aspect combined with the imposing and impressive visual texture, give the work a great emotional and engaging impact.

Sound composition at:

<http://www.robtopugliese.com/styled-12/styled-13/index.html>



Roberto Pugliese

Risonanti pressioni materiche (ceramics, acoustic horns, iron, plexiglass,
composition, audio playback system).
60x60x30cm. 2014





Some iron supports are placed on a Plexiglas disk surface. Anchored on each of these there is a ceramic horn. The 6-channel audio composition played by the horns, is made from audio recordings made during the ceramic work processing, later processed and assembled. The project was born from the idea to create an ad hoc electroacoustic composition for its "playback support", taking into account the acoustic ceramic horn characteristics, their number and their spatial location, where the audio comes from the manufacturing of the work itself. The intention is to make the sound composition integral and essential part of the sculpture and capture the acoustic energies developed during its creation in the work itself. It is therefore to take form a sound and visual coherence work.

Sound composition at:
<http://www.robertopugliese.com/styled-9/styled-10/index.html>



Roberto Pugliese

Fluide propagazioni alchemiche(glass, liquids, waterproof speakers,
audio system, composition, audio composition).

Variable dimensions. 2014





In a room there are some different sizes carboys. The carboys are filled with liquids of different nature. Within each liquid there is a waterproof speaker. The played audio is digitally processed mixed with synthetic sounds, both organized in a composition. The composition is realized by exploiting the different sound propagation relative to the liquid in the whole of each carboy. The perceived timbre effect is therefore dictated by the different "composition" of the fluids which have the function of sound filters. A kind of alchemical composition, dialogue between contemporary composition and physical principles.

Sound composition at:

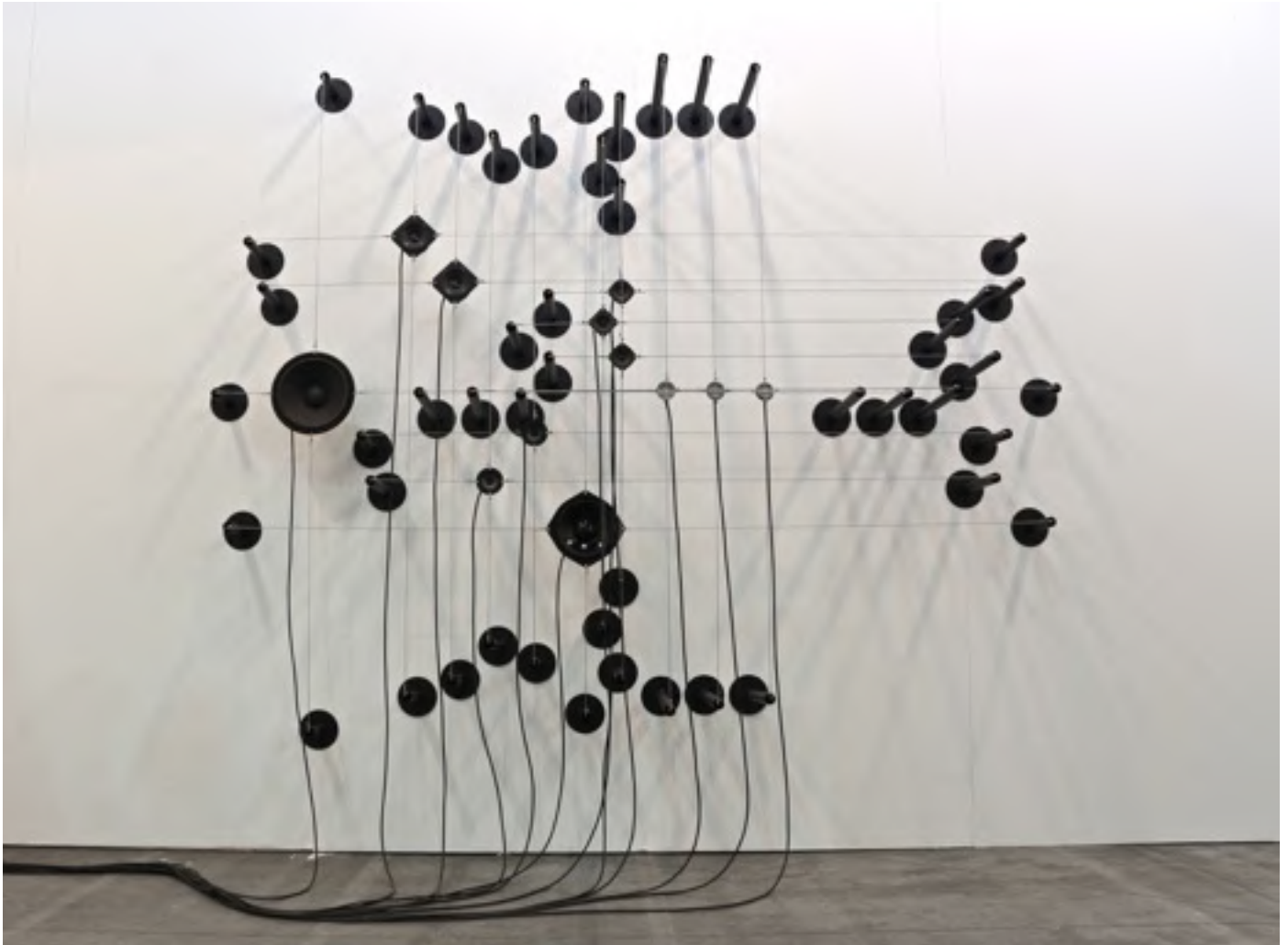
<http://www.robertopugliese.com/styled-8/styled-11/index.html>

Roberto Pugliese

Acustiche tensioni matematiche

(speakers, audio cable, metal cable, audio composition)

2013



Some speaker are suspended on a wall by metal cables secured to metal supports. The different arrangement of the speaker creates a very dense and structured environment that returns an audio composition. The latter is achieved by using sounds that are produced mathematically based on the length of the cables that hold the speaker. The length of each cable , is translated into wavelength and subsequently in frequency which, inserted inside synthesis algorithms realize the sound material . This sound material , is then assembled compositionally . In this way take part a logical - mathematical consistency between visual appearance and sound of the work mediated by a composition choice.

Sound composition at:

<http://www.robertopugliese.com/styled-3/styled-4/index.html>



Roberto Pugliese

Emergenze acustiche

(plexiglass, speakers, audio cable, metal cable, computer, software, audio composition)

2013



The project was born out of the desire to analyse the Tenuta dello Scompiglio as a systemic process in which interaction, composition and interdisciplinary character highlight the theoretically central role of the audience through the study of the relationships between space, sound and the individual.

In the General Systems Theory of Ludwig von Bertalanffy, the Austrian biologist maintains that in the most diverse economic, epidemiological, environmental or social phenomena, it is necessary to take an approach that analyses not only the individual elements, but the entire reality generated by the interaction of all the components of the system. This has been adopted by the artist to create a sort of weaving of sounds into the reality of Scompiglio. The inclusion of numerical data, derived from the cultural and educational activities, the production of wine, oil and honey, wood chips, the biodynamic vegetable garden or the production of the restaurant, in software developed

ad hoc and constituting a series of genetic processes, forms the basis of an electro-acoustic composition that dilates throughout the exhibition space.

The large sound installation in which 80 plexi-glass tubes of different diameters and lengths act as sound boards for the composition, suggests connections between the various sections of the Tenuta in an organic, articulate and participatory manner. Modulating the pathway, prompting which way to look, and encouraging continuous movement, inviting each visitor to immerse themselves in the environment, to become a participant and director of the organic construction of the place, emphasising that it is not possible for the individual to be merely a passive receiver of stimuli from an external world, but in a very real sense they are themselves the creator of their own universe.

Angel Moya Garcia

Sound composition at:

<http://www.robtopugliese.com/styled-2/styled-5/index.html>



Roberto Pugliese

Echi liquidi

(plexiglass, water, waterproof speakersi, audio cable, metal cable, computer, software, audio composition)

2013





The author has designed a site specific project for Treviso influenced by the deep relationship that links the city to its rivers .The large installation that makes up the exhibition is the result of a process that aims to capture the energies released by the currents of the river and turn them into audio signals unfold from the sculptures on display. Along the Sile river , the artist has mounted some special underwater microphones (the hydrophones) to record the sounds produced by the varied flow of current . The pulses registered are sent in real time by Internet to a computer in the exhibition space where a software programmed by the author turn them into sounds using a audio synthesis . This process take a physical part in the completed installation and the work sounds thanks to the particular speaker inserted within thirty plastic balls suspended in the air. The ball are filled with water , to want to re-draw the primordial element that has inspired the work , and at the same time to affect the emission of sounds into the liquid. The connection between the interior and exterior of the building makes the work continuously different thanks to the " mood " products from the river with its constant changes . Each micro variation current changes the sound aspect of the sculpture, always creating new suggestions in the visitor . The work has a great communicative power makes one fee the viewer suggestions that are a perfect synthesis of the natural and technological forms with which manifests itself by harmonizing these aspects only apparently dichotomous. The spherical shapes that embody the work are placed at different heights ,inviting the viewer to empathize with them, to " immerse " totally in the work within get an experience visual, aural and emotional .

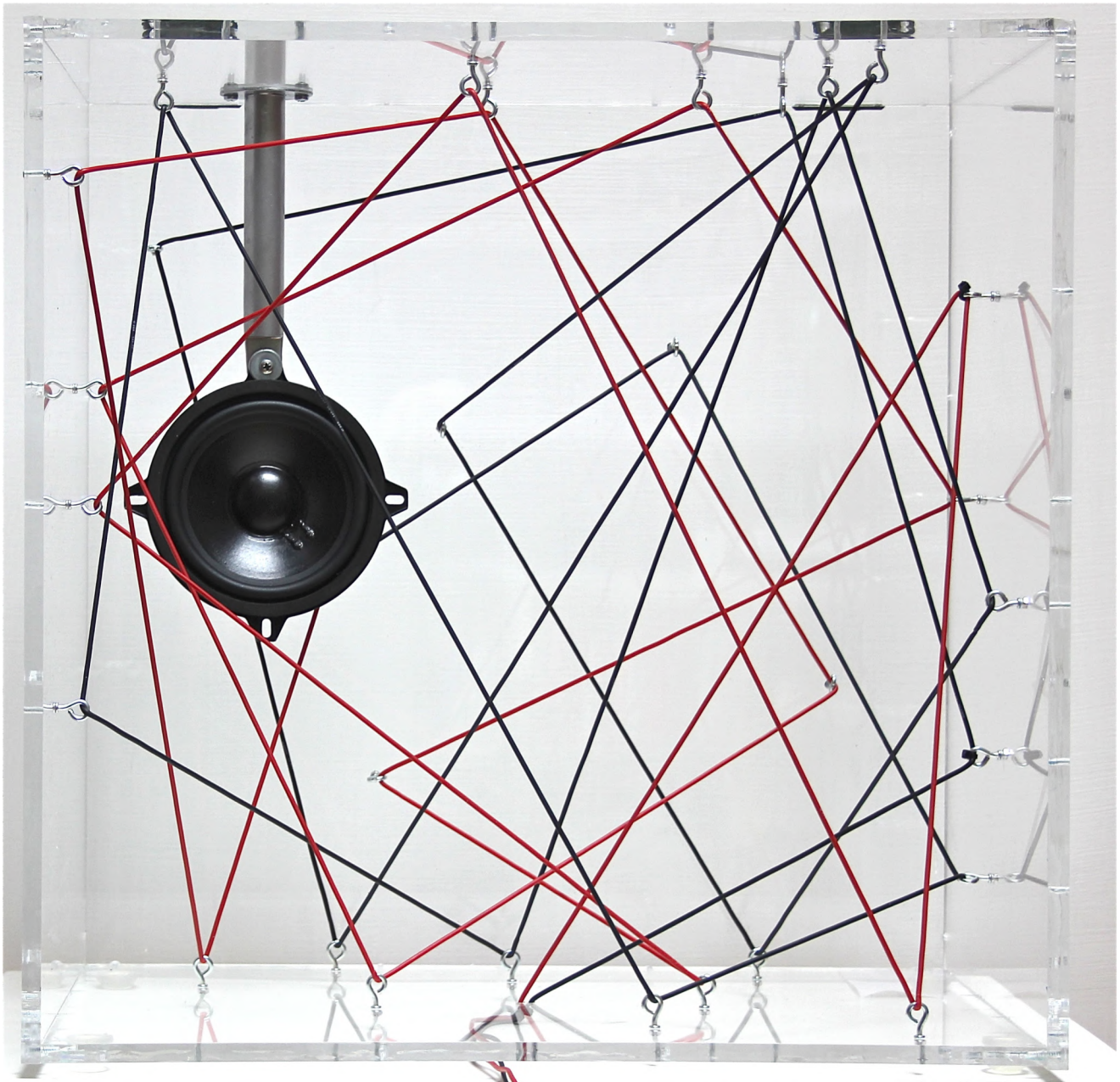
Carlo Sala 2013

Roberto Pugliese

Possibile riflessione

(speaker, cables, iron, plexiglass, audio system , audio composition). 50 X 50 X 30 cm

2013

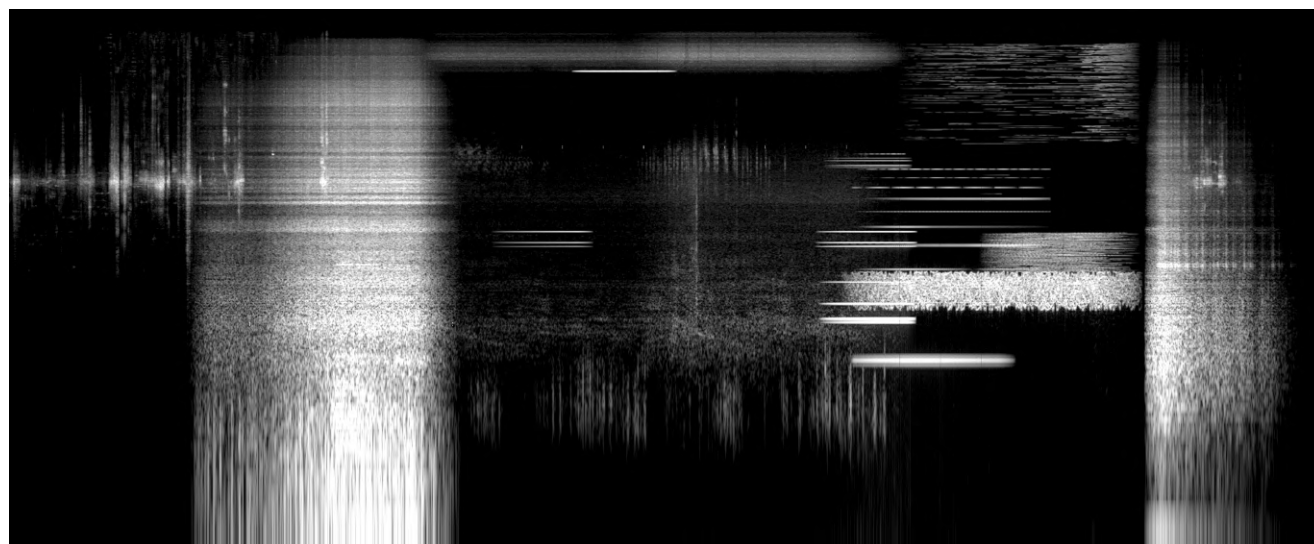
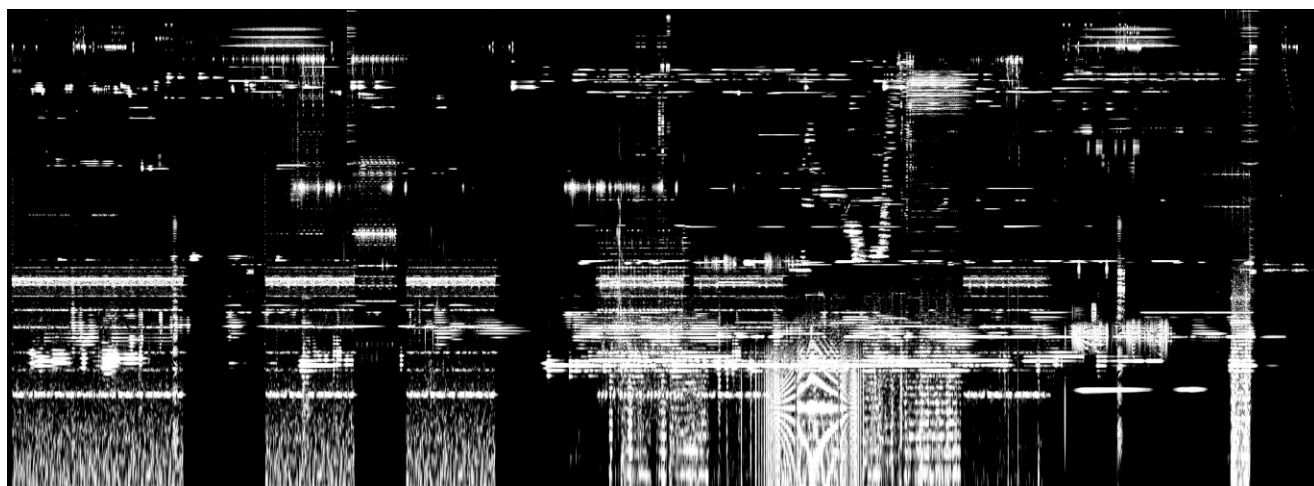
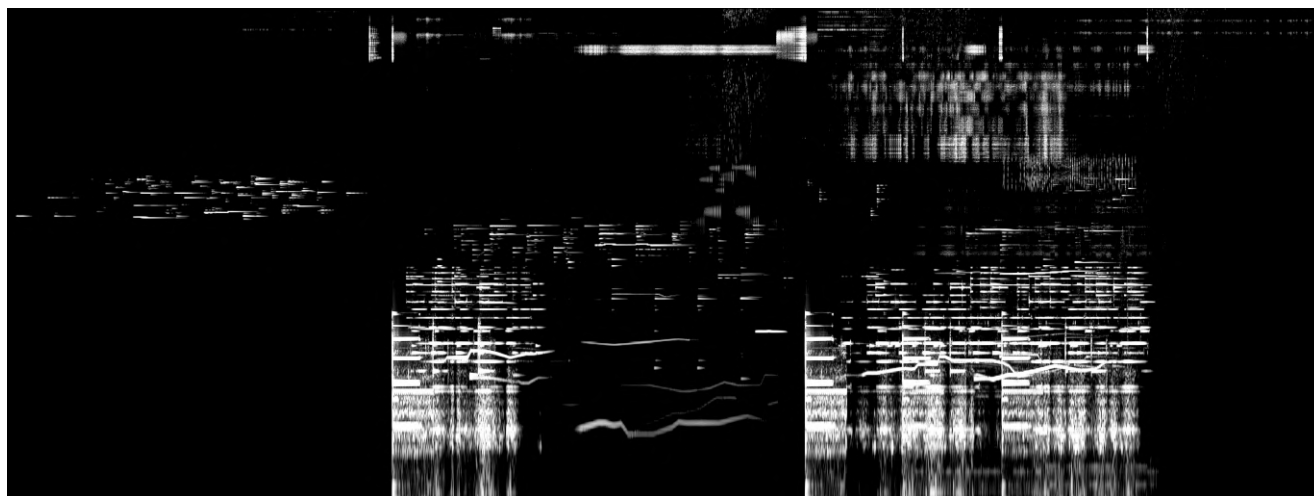


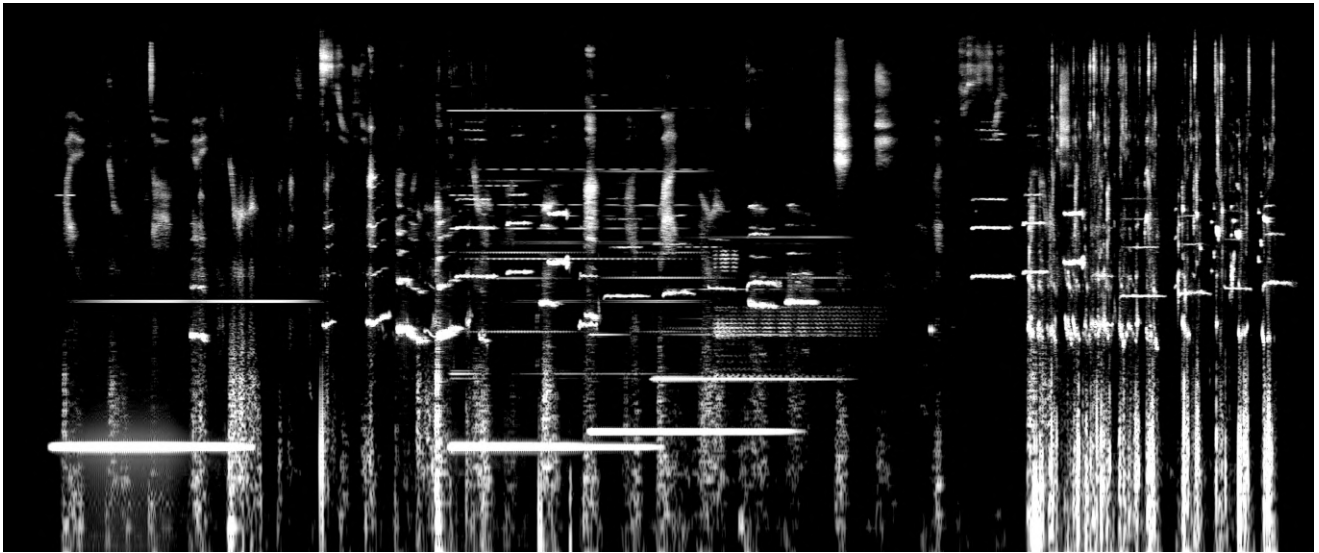
Black and tense are the cables that, with geometric paths similar to graphic signs, fill the space. The cables are connected to an audio speaker hanging in the display case and their length was translated into a wavelength and therefore into an audio frequency. This frequency was later included in some generative softwares, created ad hoc, that were used to assemble the audio composition. The cables trajectory represents two of the infinite possible paths that the sound may have in the space. In this way, a direct conversation is created between the visual part of the work and the sound it produces.

Roberto Pugliese
Sinestetica visione spettrale

Print on aluminium

120 x 40 cm; 2013



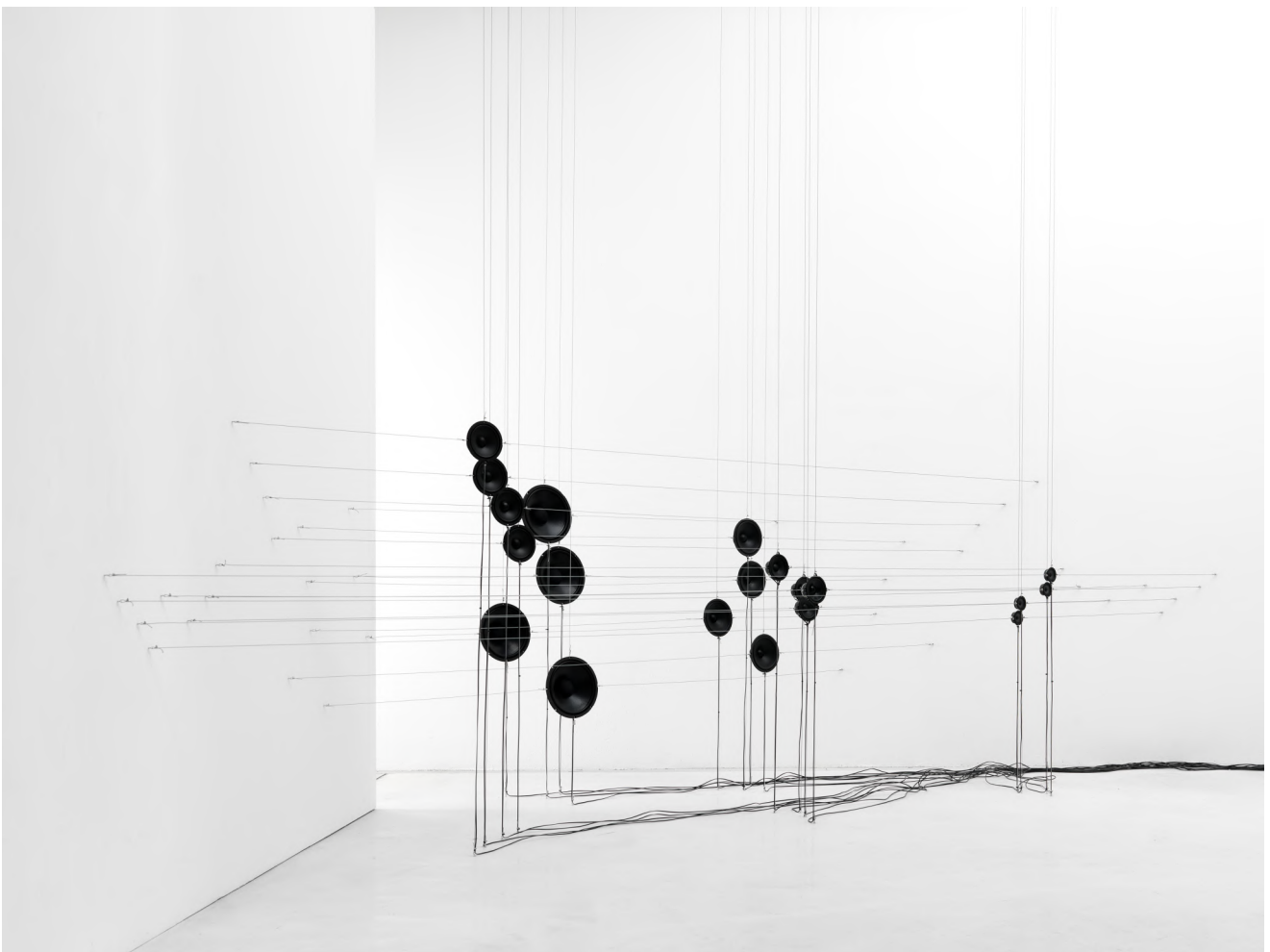


The project investigates the relationship between image and sound, and the possible dialogue between the two media. The image is made from a compositions of the artist by some informatic processes that enable the display of sound pressure and frequency of each sound event in time. A kind of radiography that reveals the physical nature of acoustic sound.

Roberto Pugliese

Aritmetiche architetture sonore

(speakers, cables, metal wire, computer, custom software, audio composition). Variable dimensions 2012





This work is part of an inquiry into the relationship between architectonic space and sound conveyed by mathematical laws. Numerous speakers of various dimensions and power capacity are suspended in the exhibition space by braided steel cables anchored to the walls. The speakers are connected to a multichannel audio reproduction system through which is transmitted a composition consisting of synthetic sounds and sound samples. These are elaborated with software that the artist constructed ad hoc and which make use of data related to the architectural measurements of the room hosting the work, to the acoustic resonance present in the room itself, and to the length of the steel cables to which the speakers are fixed. In this way there is created a multisensory environment in which there exists a great coherence between the visual aspects and those of sound.

it is possible to listen to the work at the following link:

<http://www.robertopugliese.com/page2/page63/page65/page65.html>

Roberto Pugliese

Unità minime di sensibilità Variant-II

(speaker, cables, iron, plexiglass, audio player). 2012





The work is part of a series of psychoacoustic studies on the perceptual difference between synthetic and natural sounds. The intent is to create a work in which the visual and sound are complementary and unavoidable. The composition was made using five-channel audio and the source is concrete and synthetic, then processed by different nature of process. The use of different size and power speakers is due to the different nature of sound and also allows to obtain a dense visual texture. The speakers are housed on different lengths iron spacers which together with the audio cables give an organic type aesthetic dimension to the work. In this way the work takes the form of a bio-electronic structure in which there are references to the nature both as regards the composition and the sculptural part. An organism that makes sense a possible coexistence between technology and nature, mediated by the sound that makes it even more immersive and "alive"!

it is possible to listen to the work at the following link:

<http://www.robertopugliese.com/page2/page60/page62/page62.html>

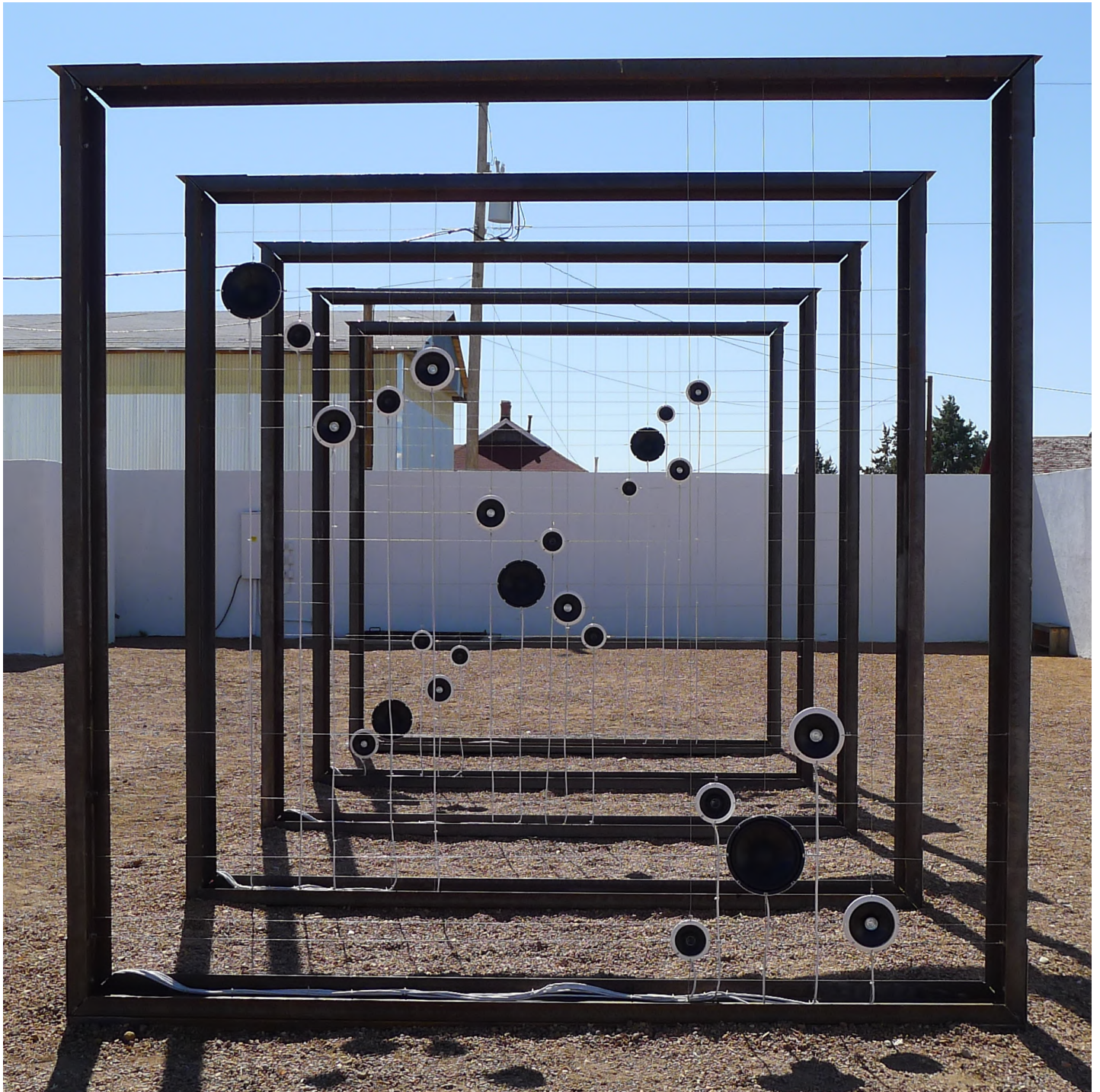
Roberto Pugliese

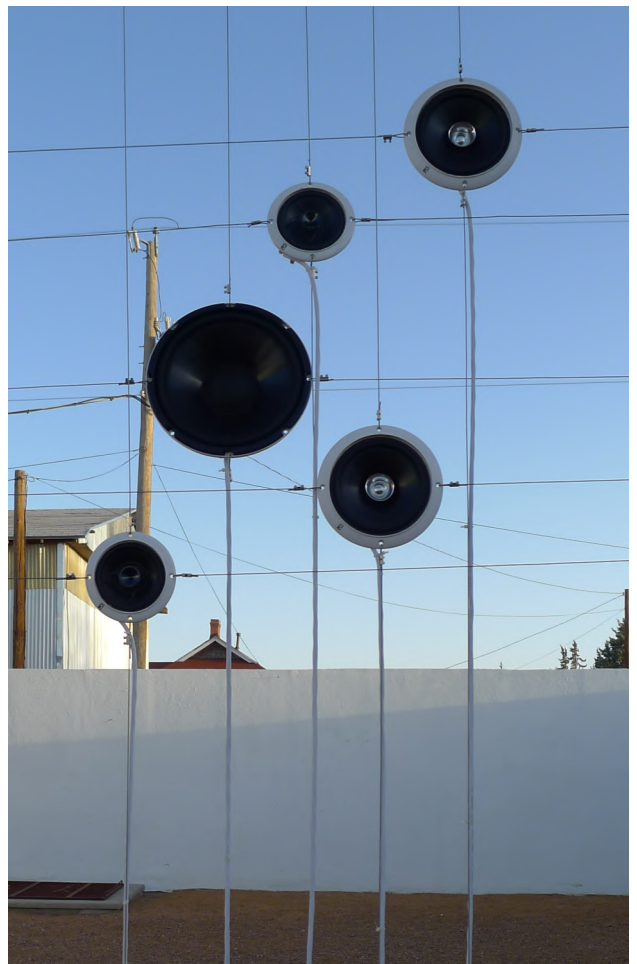
A voice in the desert

Real time sound sculpture (steel, speakers, cables, metal wire, computer, custom software).

Dimensions: 300X300X800cm

2012





This project involves the installation of 5 square steel frames, each side measuring 300cm. Inside each frame 5 outdoor speakers of different dimensions and power are held in position by twisted aluminum cables. It thus appears as a dense optical grid formed by the various arrangements of speaker and cables within each square. The speakers produce a sound-carpet which is synthesized by software created with MAX / MSP language. The software collects real-time data from the Internet on weather conditions in the city of Marfa. These data are processed and then used to control the values of the synthesized sounds. The different speaker locations can make different audio listening points for the user and allow the sound to create patterns that invade the space around the sculpture.

it is possible to listen to the work at the following link:

<http://www.robtopugliese.com/page2/page57/page59/page59.html>

Roberto Pugliese

Acustiche Derive Visionarie

Sound installation (plexiglass, speakers, cables, DVD player).

2011





The project aims to investigate the concept of psycho-geographic drift, translating conceptually and perceptually on a sound stage. Starting from the idea of Schafer's soundscape, the artist intends to create a composition that encourages the listener to drift, but not more psychogeographic but psychoacoustics, in which case the user will not be moving in the environment, but wandering into unknown scenarios, is the sound to move through space and envelop the listener with sound image. The nature of the resulting sound will be composed of concrete and synthetic sounds assembled together in order to build a real acoustic path. On a visual level, the installation involves the use transparent plexiglas tubes of different lengths and diameters on which are located inside the audio speakers. The tubes are anchored to the ceiling space by means of steel cables woven and have the function of "sounding board". In addition, the tubes make sounds very directional, so the user will have a greater perception of sound movement.

it is possible to listen to the work at the following link:

<http://www.robertopugliese.com/page2/page54/page56/page56.html>

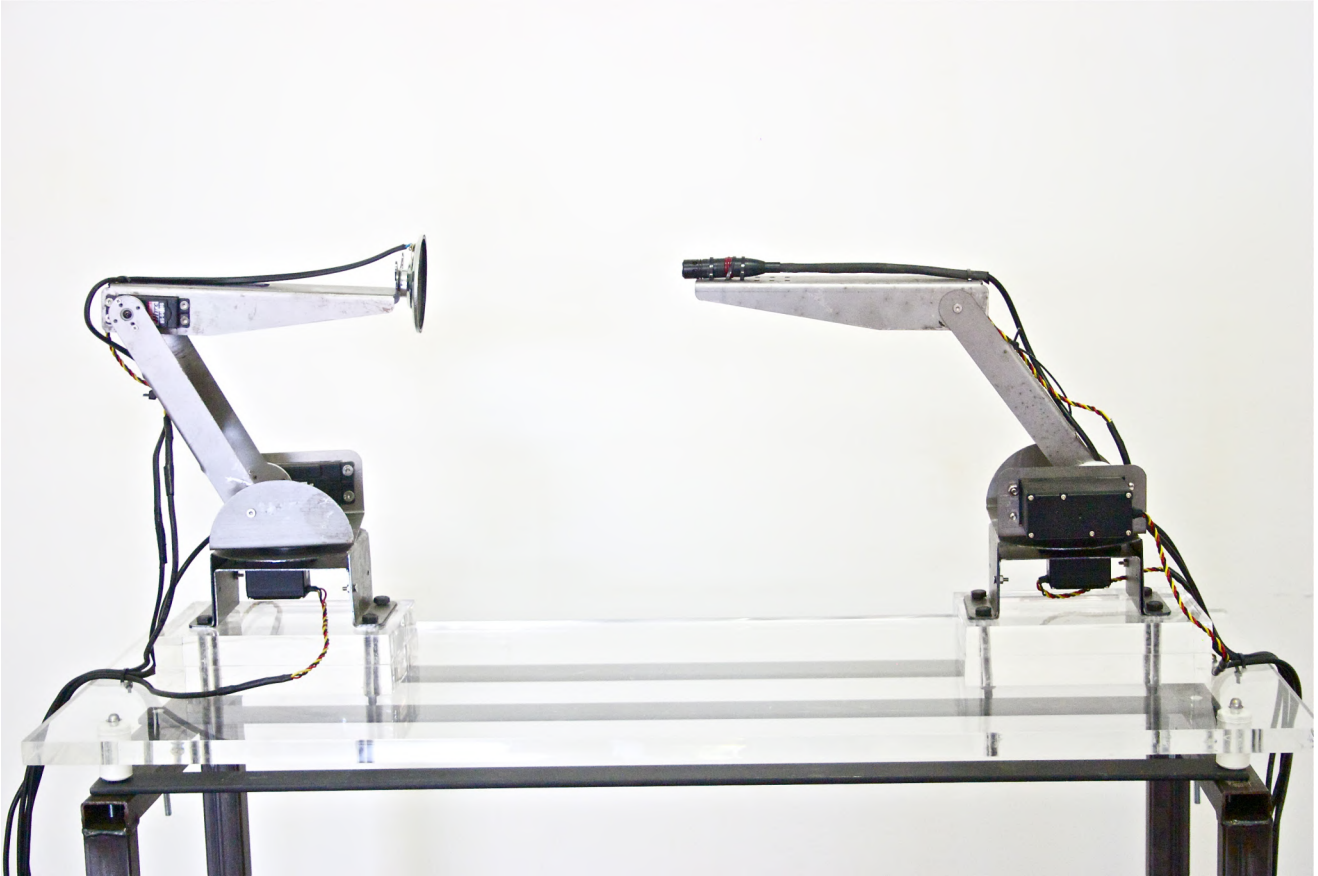
Roberto Pugliese

Equilibrium Variant

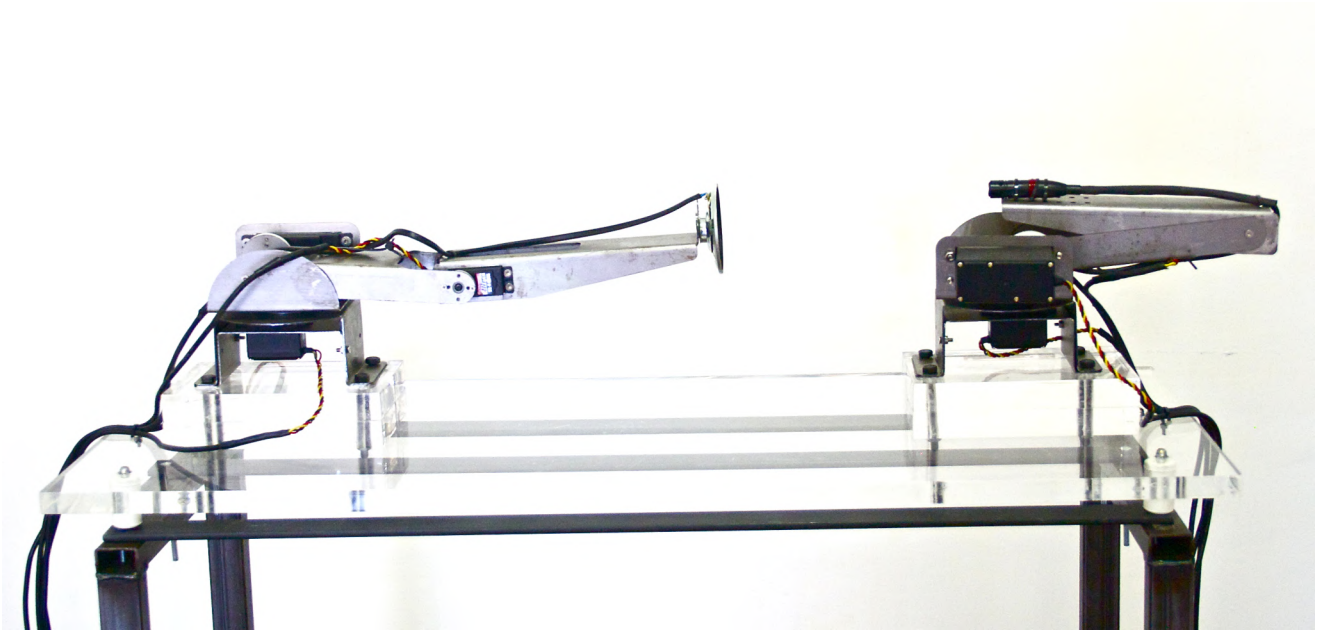
(metal, Plexiglas, motors, electronic circuits)

80x30x30 cm

2011



This work has the purpose of exploring the occurrence of the Larsen effect (also known as feedback) through the use of mobile devices in a three-dimensional space. The distinctive screech of the Larsen effect typically occurs when a microphone catches the sound emitted by a speaker. It engages when the microphone is located too close to the speaker, and gets in the way of its frequency. The microphone amplifies and reproduces the speaker's frequency with an ever-increasing width, virtually unlimited, in practice stopped by the amplifier's clip. On a ground support, two mechanical arms are located. At the end of one arm there is a microphone, and on the end of the other there is a speaker. A software, created with this specific purpose, manages the position of the arms in a dynamic way, and provides that the distance between the microphone and the speaker never causes the amplifier to clip. This way, the system tends to reach an equilibrium that is physically impossible to attain. The struggle to balance creates an acoustic and visual dimension that is never the same: the frequency of feedback and the movements of the mechanical arms are always different and change in real time. In nature, the phenomenon of feedback is the capacity of a system to regulate itself, taking into account the effects of certain modifications to its features. All living beings experience this condition. This project introduces this phenomenon into the world of cybernetics, through the use of sound. Sound makes all the movements extremely harmonic and natural, and the mechanical arms show a movement pattern that is similar to the behavior of living beings, such as two animals fighting or courting. The system changes into a biomechanical organism that has its own life and reacts to external solicitations.



Because of the kinetic and audio nature of the work, it is recommended to watch the video at the following link:

<http://www.robertopugliese.com/page2/page22/page24/page24.html>

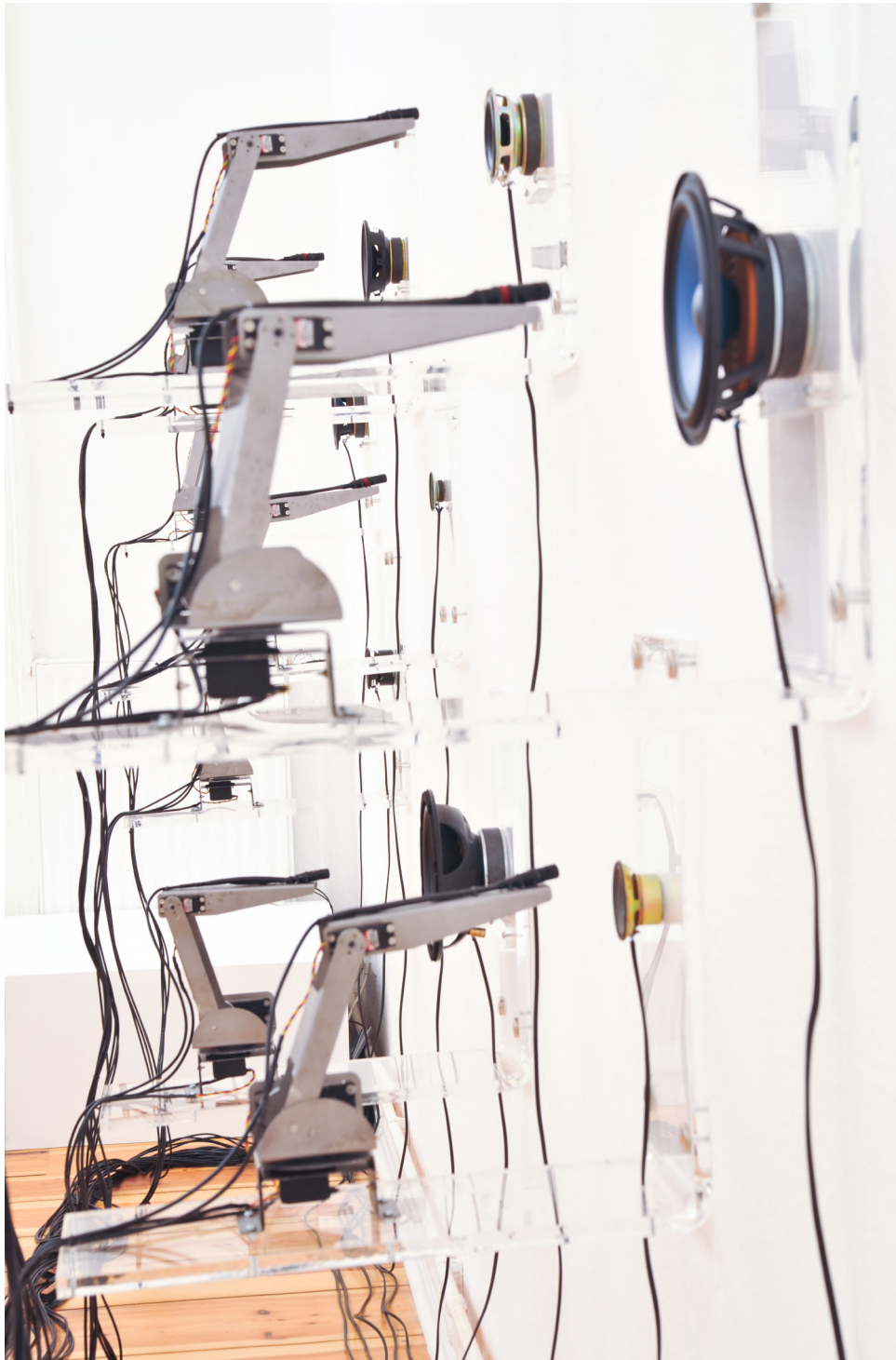


Roberto Pugliese

Equilibrium

(metal, Plexiglas, motors, electronic circuits, wall installation)
dimensions variable.

2011



The work is focused on the development of the phenomenon of acoustic feedback (Larsen effect) in the three-dimensional space in which mobile devices operate. Supports made of plexiglass in an L shaped form are fixed on a wall. On each support an arm is fixed and a microphone is placed on the horizontal part of each arm, and an audio cone on the vertical part. The audio cones are all of different sizes and powers. When a microphone is located in the vicinity of a cone it induces the system to go into feedback mode bringing it to the saturation of the signal, and subsequently to breaking point..

Since each speaker has a specific resonance, due to his physical shape and to the material it is made of, the Larsen effect is different for each micro system microphone / cone. Software developed by the artist places the robotic arms in the space in a dynamic manner thus controlling the distance from the speakers to prevent the system from going into saturation. In this way, each micro system seeks - without finding it –its own equilibrium, which is physically impossible to obtain. The Larsen effect, usually perceived as an annoying error, becomes the driving force behind the work. The spasmodic search for the equilibrium creates a dynamic effect acoustic and visual, obsessively changing, which is expressed in a structured and iridescent carpet of sound.

* The Larsen effect (named after the physicist Søren Larsen Absalon who first discovered the principle), also known as acoustic feedback, is the typical shrill whistle that develops when the sounds emitted from a loudspeaker is received back with sufficient "power booster" by a microphone (or pickup of any electric musical instrument, like a guitar or bass) and sent it back to the same speaker, in a closed circuit. The effect is usually triggered when the microphone is too close to the speaker and captures the frequency emitted by the latter, at any given time stronger than the other, which is then amplified and reproduced, in turn, with gradually increasing amplitude, virtually unlimited, except for the fact that the amplifier goes into saturation.



Because of the kinetic and audio nature of the work, it is recommended to watch the video at the following link:

<http://www.robertopugliese.com/page2/page25/page32/page32.html>

Roberto Pugliese

Orchestra Cinetica

(metal, Plexiglas, electromagnets mantle, electronic circuits)

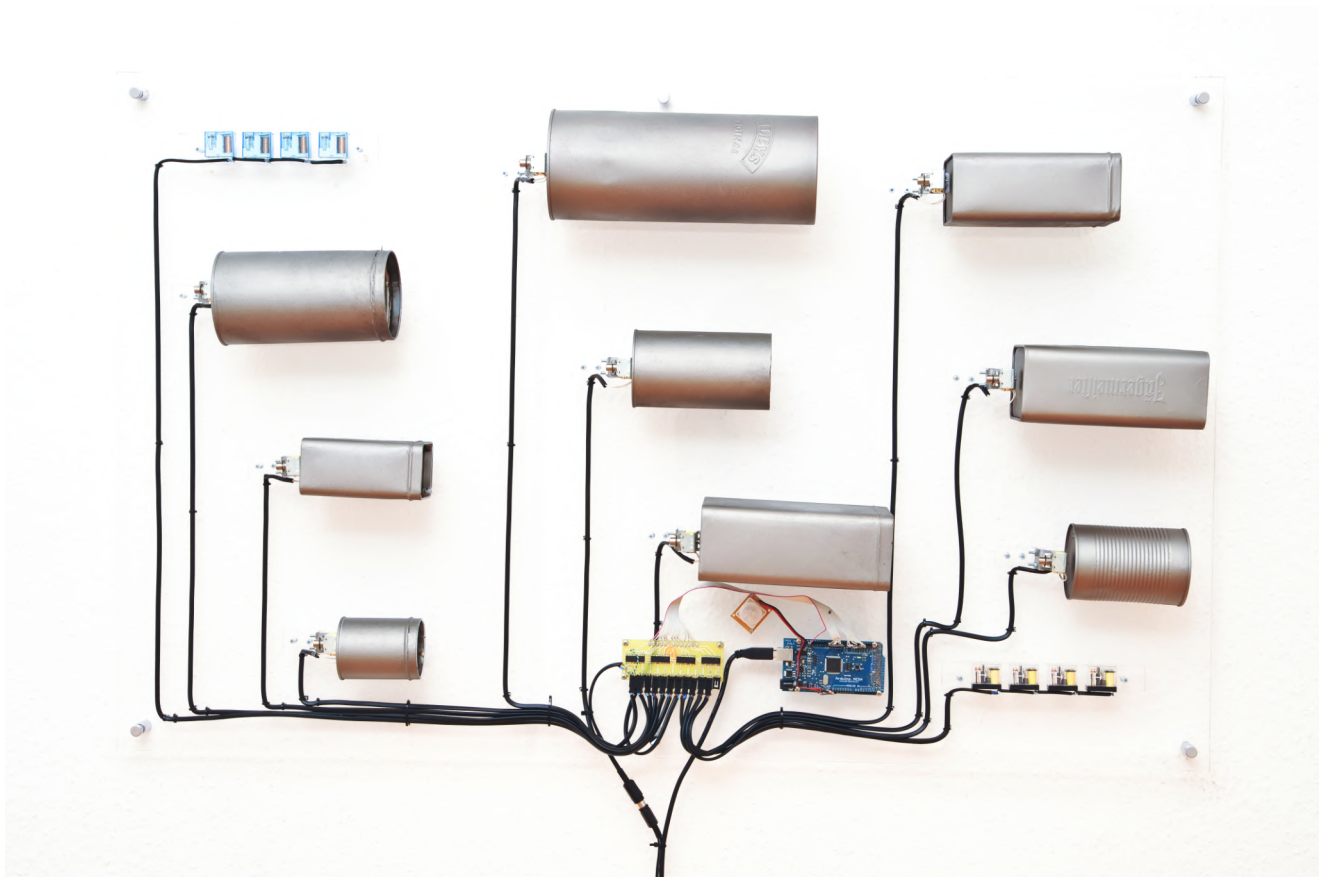
120x70x20 cm, 3 min. AC Loop

2011



In a cabinet made of Plexiglas there are a number of mantle electromagnets * of a different nature. Activating each device, controlled by a microprocessor and custom made software, induces each devices to perform a fixed rhythmic section. By enabling each electromechanical device to perform at once we create a kinetic orchestra capable to play a musical score. The electromagnets are designed and manufactured for other needs; in this case they are used to create expressive unusual and unsettling music.

*Electromechanical component that activates a piston when it receives an electrical impulse, if it is placed near an object the piston creates a percussion on the latter making it resonate.



Because of the kinetic and audio nature of the work, it is recommended to watch the video at the following link:

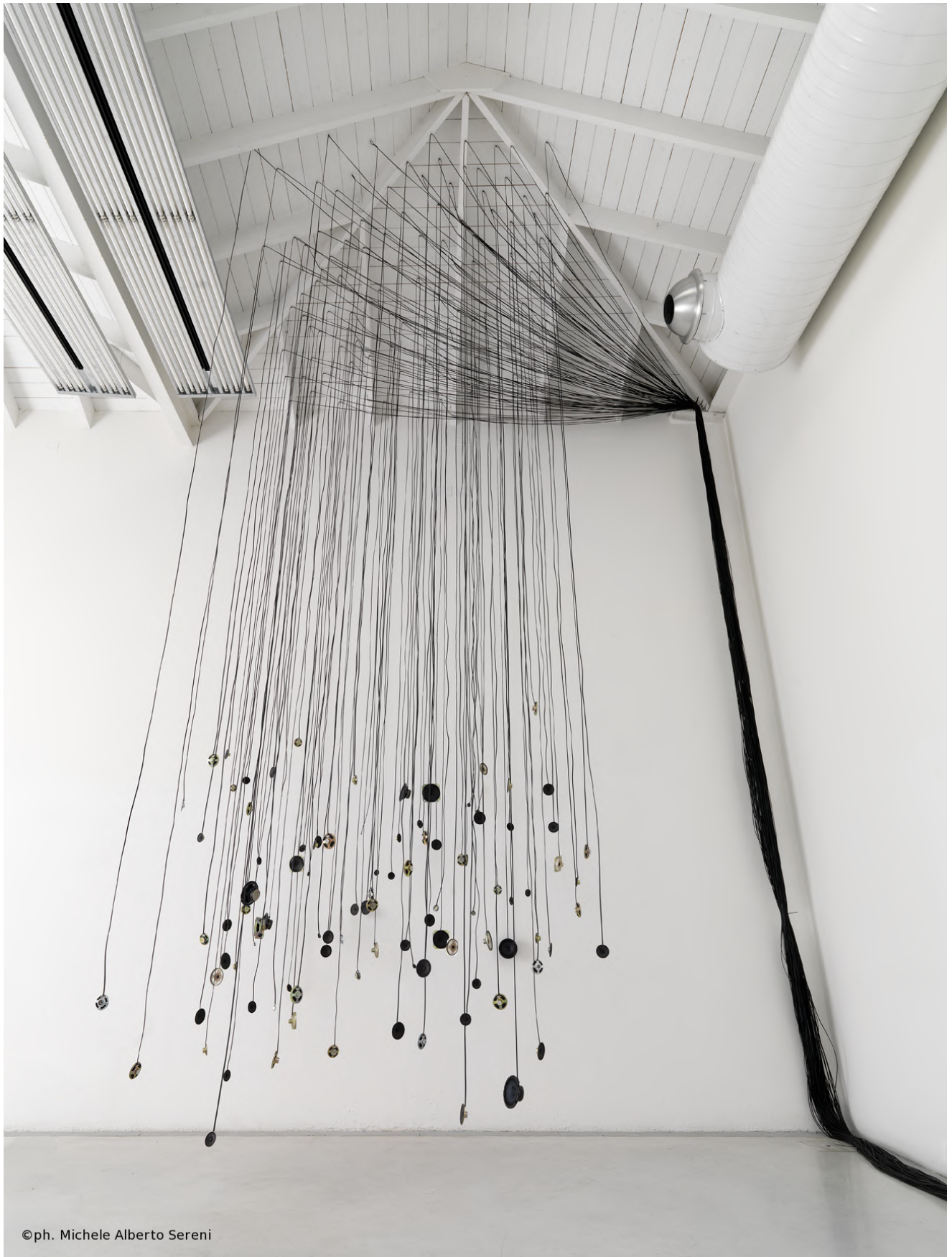
<http://www.robertopugliese.com/page2/page42/page44/page44.html>

Roberto Pugliese

Unità minime di sensibilità

Interactive sound installation (speaker, circuits, computers, sound cards, cables, sensors, software).

2011





“U.M.S. is a system that captures the energies of nature and channels them into a work of art that becomes a living object, changeable and unpredictable. But far from splitting itself which often happens in the art of technology, the work manifests itself powerfully expressing his physicality and a sculptural quality, or even monumental. This is the case of small units of sensitivity (2011), a large interactive installation of sound. Interactivity in this case is not with the audience, enjoying the sound environment without being able to determine, but with nature itself. A sensor placed outside the gallery it records data such as light, humidity, temperature, atmospheric pressure and sends them via a wireless connection to a computer. Software converts this information into sound, simulating oscillating circuits, and thus producing sinus waves, the smallest waves obtainable in audio. In the exhibition area, hundreds of speakers supported by long cables - a black willow - transport changes from outside to inside, making them noticeable and in fact "transmuting them". The digital language, in fact, while simplifying and fragmenting the complexity and continuity of natural processes, one that the American artist Robert Mallery defined, in the sixties, allows "the translation between different forms of energy" (transductive art)

Valentina Tanni 2011

it is possible to listen to the work at the following link:

<http://www.robertopugliese.com/page2/page21/page26/page26.html>

Critici ostinati ritmici

Interactive sound installation (electromagnets mantle, circuits, microcontrollers, cables, sensors internet, connection).

2010



The installation is made on the trunk of a hollow tree on which were set solenoids which energised by an electric current, produce a loud "click". The software that manages the playback of the pulses is connected to a website from which, real time, statistics are downloaded on the state of global deforestation. The downloaded data is then translated into pulses to be distributed in time to the various solenoids. According to the statistics, every "click" produced by a solenoid represents the felling of a tree.

Because of the kinetic and audio nature of the work, it is recommended to watch the video at the following link:

<http://www.robertopugliese.com/page2/page37/page39/page39.html>