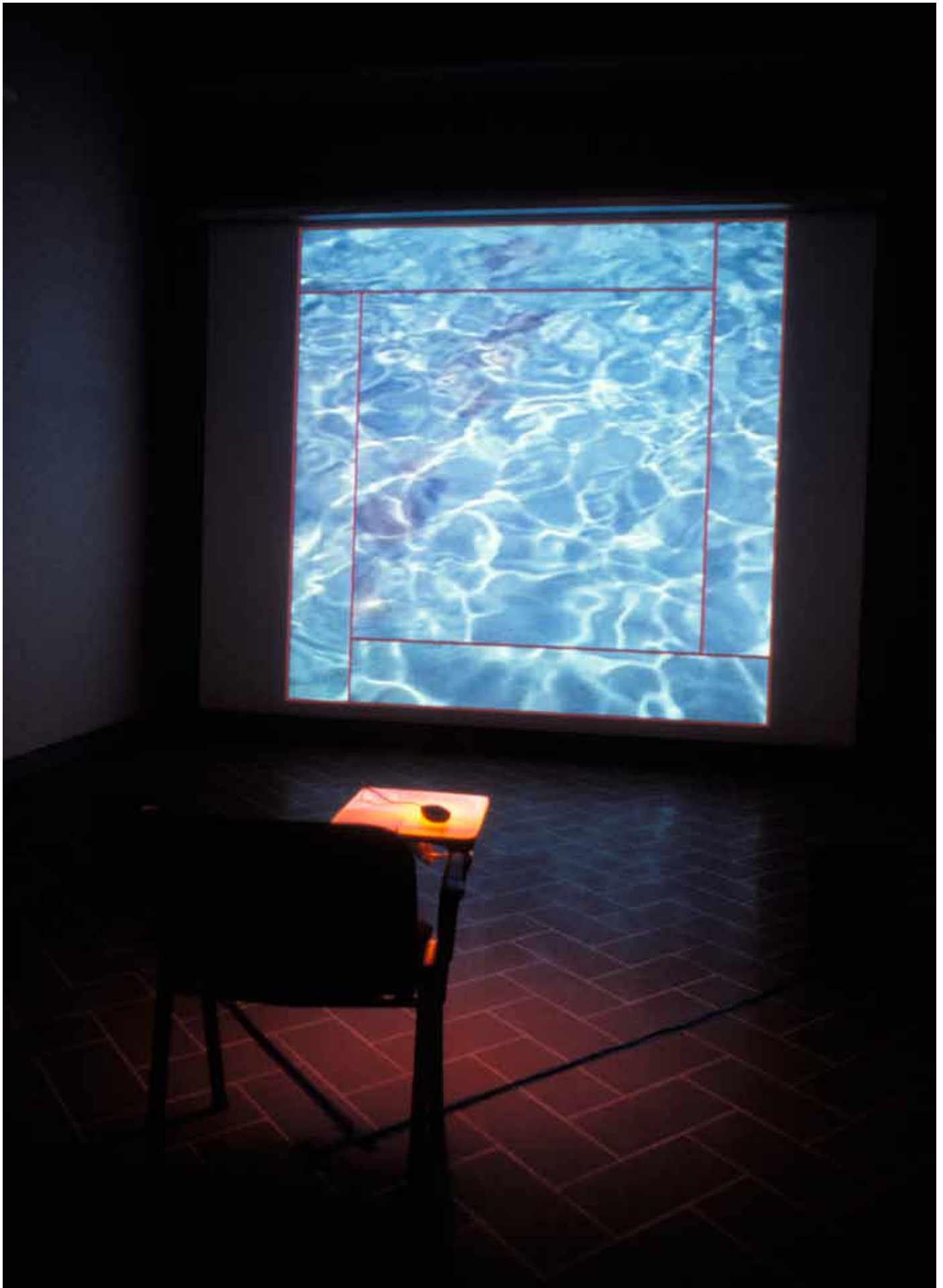




ROBERTO BOCCI
*Installations and
interfaces*
1994-2010

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Introduction

Eleanor Heartney

Roberto Bocci's resume reveals a remarkably diverse interdisciplinary education. Over the years, he has accumulated degrees in industrial chemistry, music theory, painting, photography and Electronic Arts. Out of this stew has come a body of work which encompasses photographic and digital images, CD and DVD-ROMs for desktop computers and interactive multimedia installations.

Running through Bocci's oeuvre is the desire to reach viewers on multisensory levels through work which combines technology, science and art. In his installations, viewers find themselves engulfed by images and sounds culled from the familiar world but transformed into strange new environments. They interact with mask interfaces equipped with sensors connected to computer programs which trigger sounds, images and animations. They can absorb multi-layered narratives created out of collections of video interviews and news clips.

Bocci notes that one of his purposes has been to push beyond the modernist notion of art as the object of quiet contemplation toward a model which is more engaged and interactive. Underlying it all is the question: has technology changed the way we experience the world? Bocci's work explores contemporary senses of time and space which have moved far beyond classic Newtonian definitions of those entities. No longer can time be conceived of as a linear stream of causal events or space as the inert stage upon which it all takes place. Instead, Bocci brings viewers into a realm more akin to Einsteinian notions of space-time which is shaped by experiences of simultaneity and suspension, fragmentation, flux, circularity and instability. Bocci's installations reflect a world permeated by MTV, the instant replay on the sports channel, the pause, fast forward and replay buttons on the remote control, the split screen in the movies and all the means that technology has provided to give us a sense that time and space are infinitely elastic. However, as his works point out, this is not always a comforting thought. Fragmentation of space and time can engender feelings of alienation, displacement and confound our sense of identity, the interpenetration of inside and outside can make us long for stability.

At the same time, we know that there is no going back to old modes of experience. Bocci also shows us what is to

be gained from new modes of perception - the ability to communicate and even to love across time and space, for instance, the ability to encounter and appreciate diverse points of view generated in far flung locales, the ability to reshape our real and perceptual environments in ways that would have once seemed fantastical.

But while Bocci is fascinated by technology, he refuses to go the route of those who celebrate the notion of the "post human" cyborg and suggest that technology has the ability, not only to overcome the body's limitations, but ultimately to replace it altogether. This view has gained currency among proponents of a version of postmodernism which holds that old fashioned notions like "nature" and "body" are simply outmoded psychological constructs. Efforts to create artificial intelligence in a form which rivals and surpasses the human mind, explorations of "virtual realities" which are convincing down to the last detail while existing only in the interface between mind and computer, creation of robots and "smart houses" designed to anticipate our every need all seem to point to a future in which the body is an obsolete and irrelevant shell which may ultimately disappear altogether.

Taking issue with such bleak predictions, Bocci sides instead with thinkers like Simon Penny, who argues that these proponents of post-human evolution have fallen into the old mind/body trap which has confounded western thinkers since Plato. Using a computer metaphor which equates mind with software and body with hardware, this notion sees the two as entirely separable, while elevating the former over the latter. Instead, Penny espouses the importance of wholistic, embodied knowledge, holding that sensation, movement, touch, are integral to what and how we know.

In keeping with this more humanistic vision, Bocci's works remain deeply connected to corporeal sensation. His installations require active physical interaction. While they may suck viewers into unexpected new worlds, they never allow them to lose sense of their bodies. In fact, it is often the experience of physically moving through space which triggers the sensations generated by the work. Instead, in Bocci's work, the viewer is replaced by the performer, the art work exists in the space between the artist and his audience, and is essentially the creation of both.



Video Heads

1994

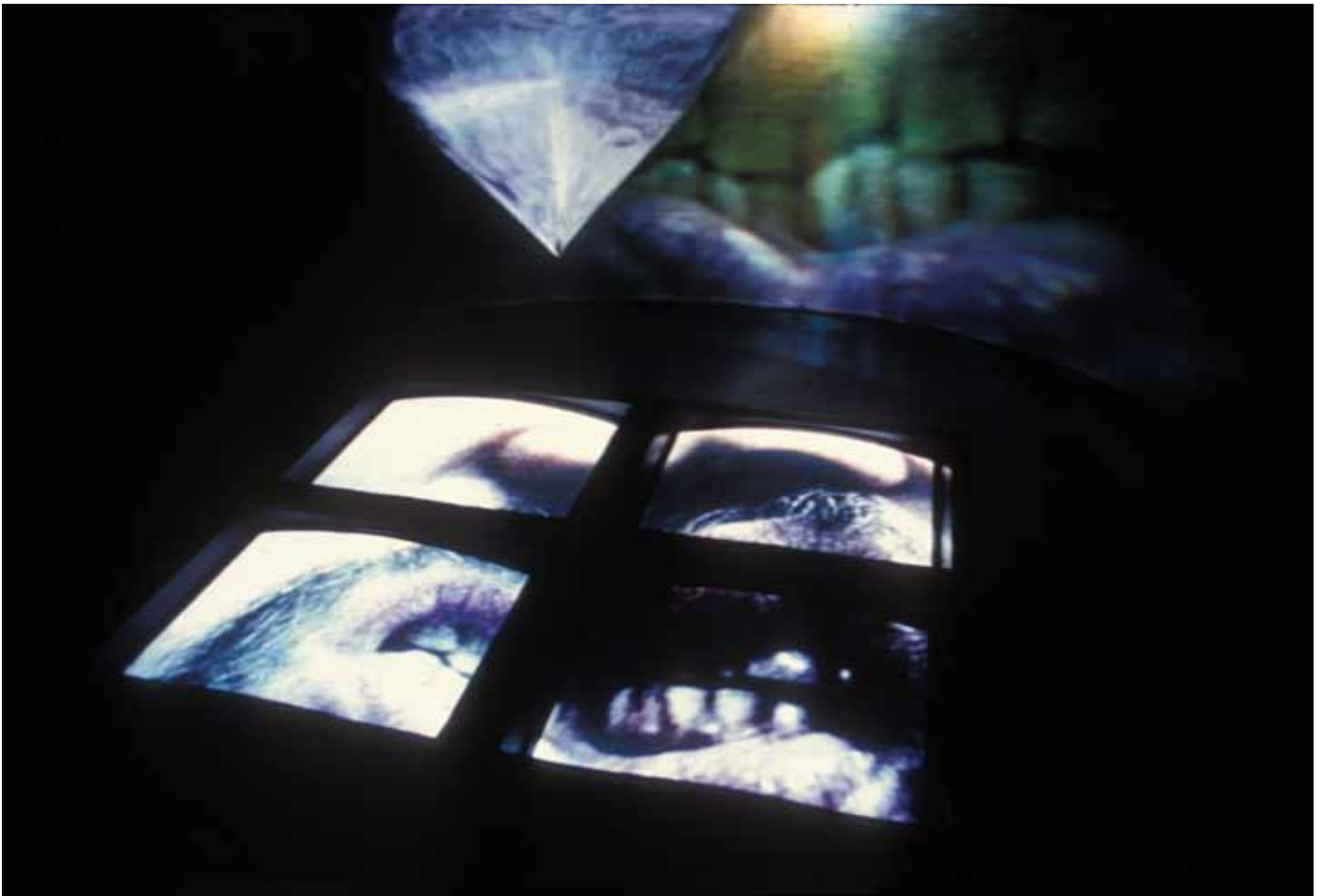
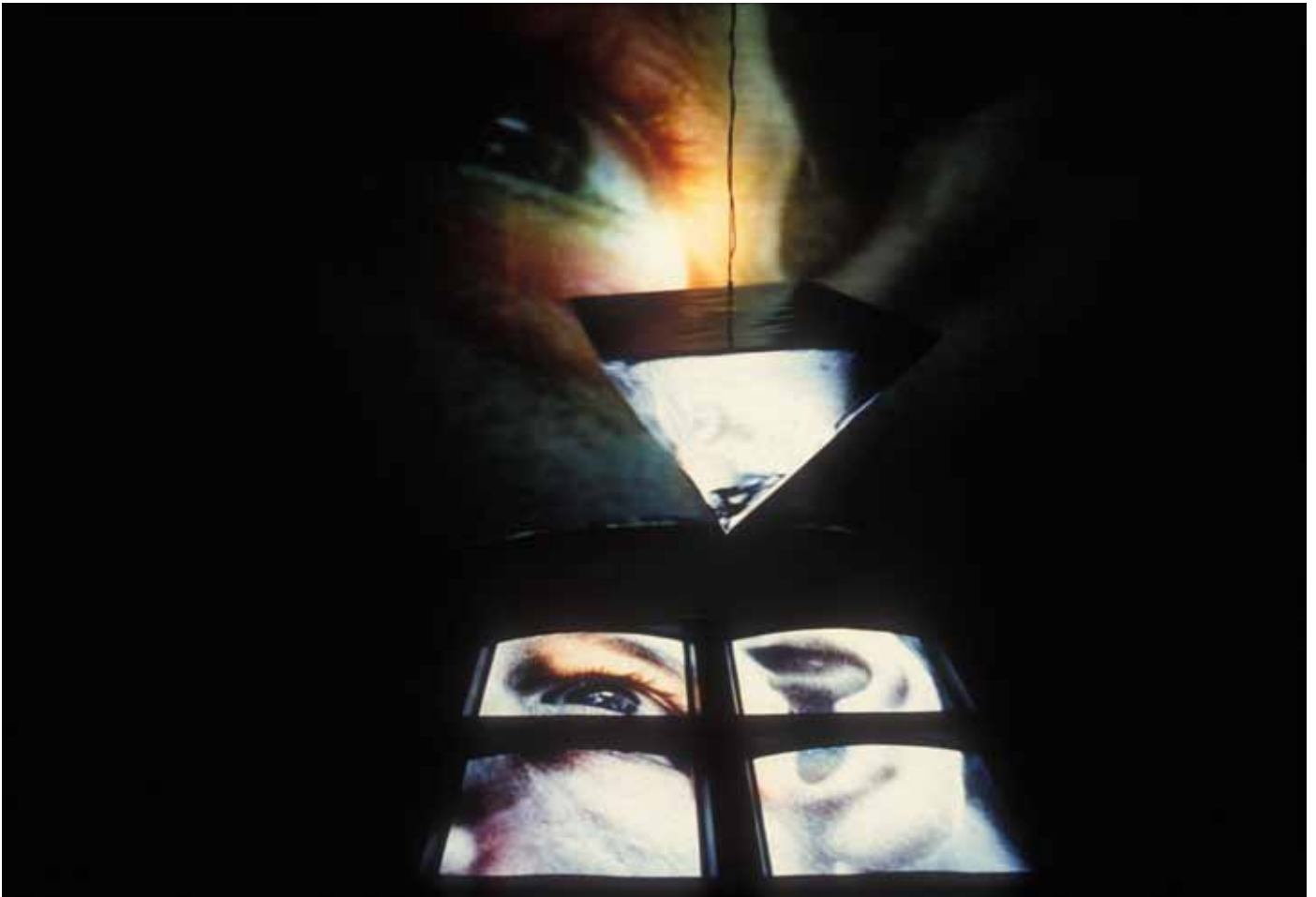
In this installation four monitors are placed on the floor with the screens facing up. Above the monitors a geometric pyramid rotates. A semicircular projection screen partially surrounds the installation. The images projected on the

screen are fragmented into four parts on the monitors. Video Heads is a self-portrait and an attempt to reinterpret the physical structure of the human body through formal aberrations and fragmentation.

iEar Studios, Troy, New York, 1994.









iEar Studios, Troy, New York, 1994.



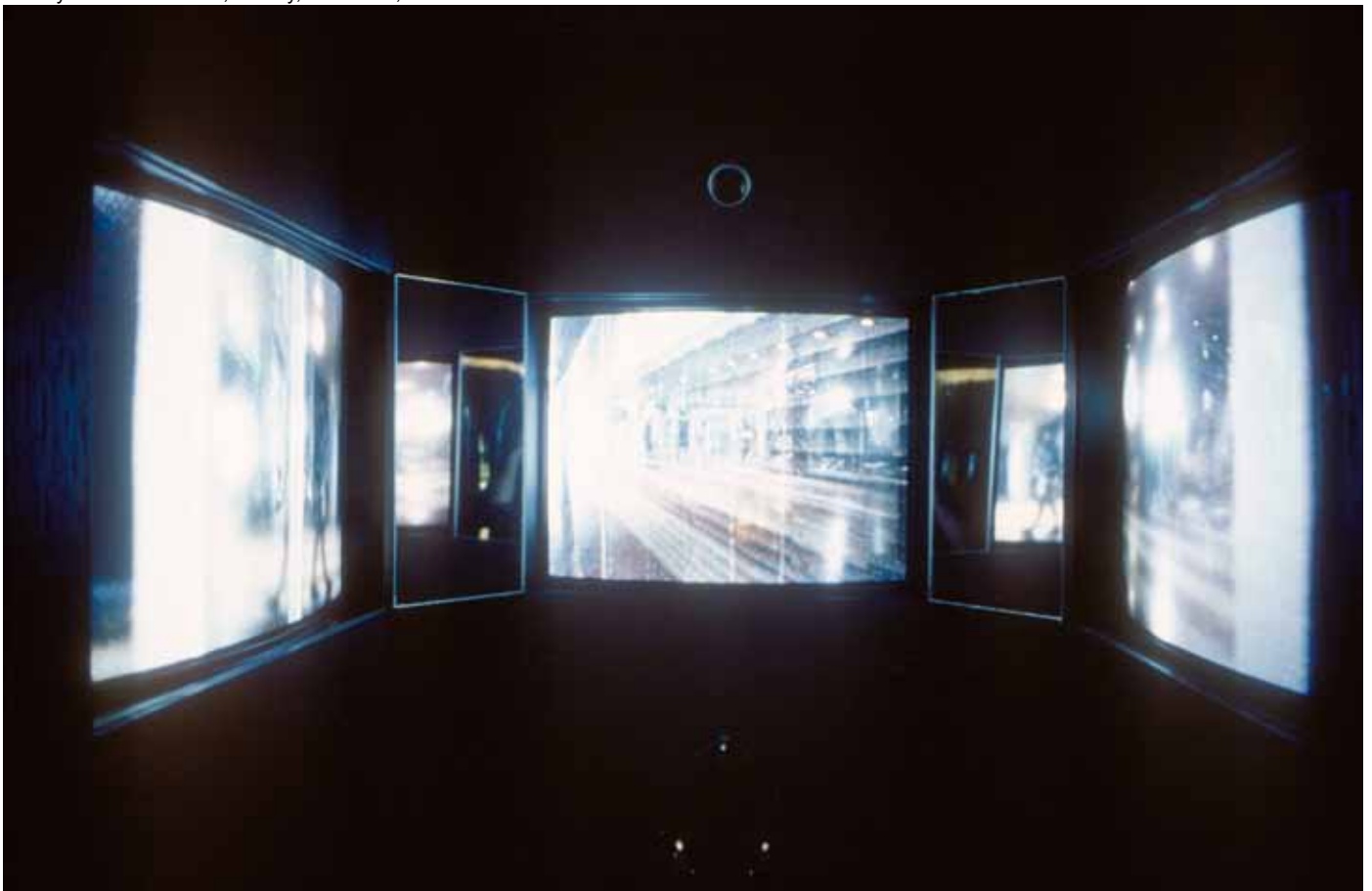
Chamber

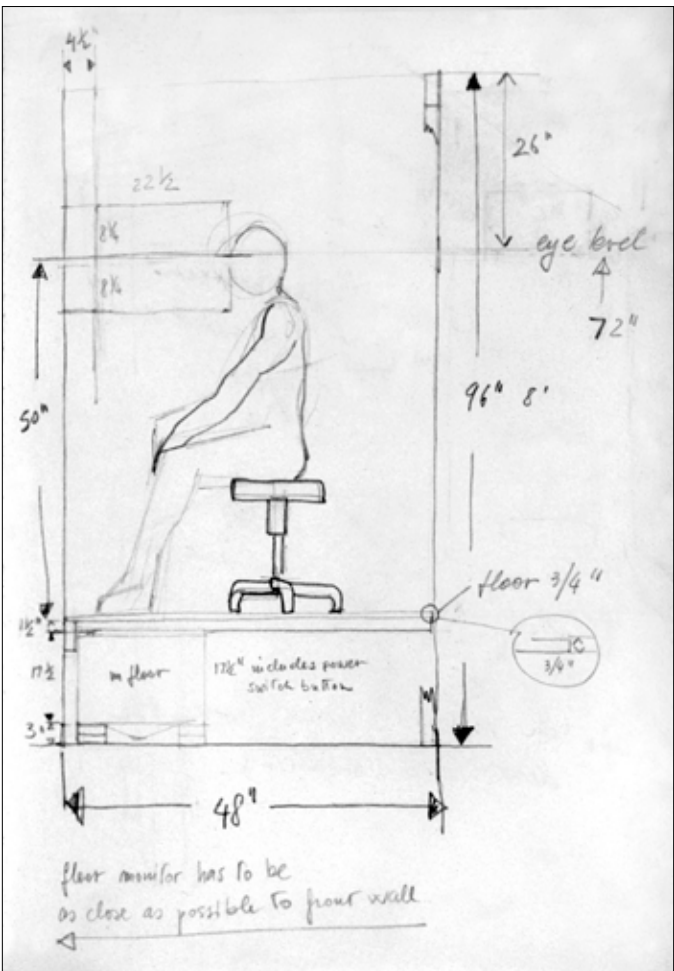
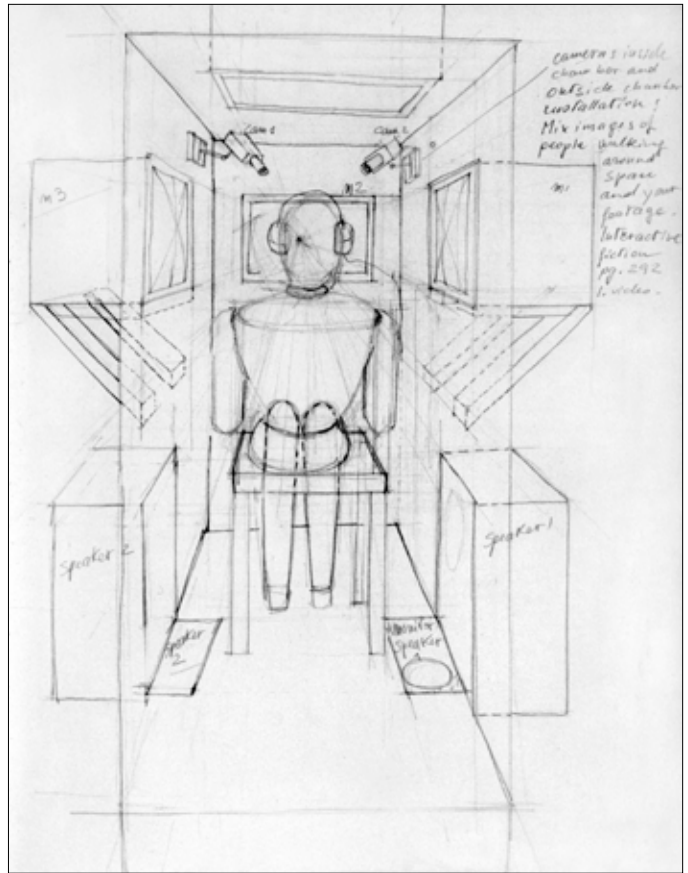
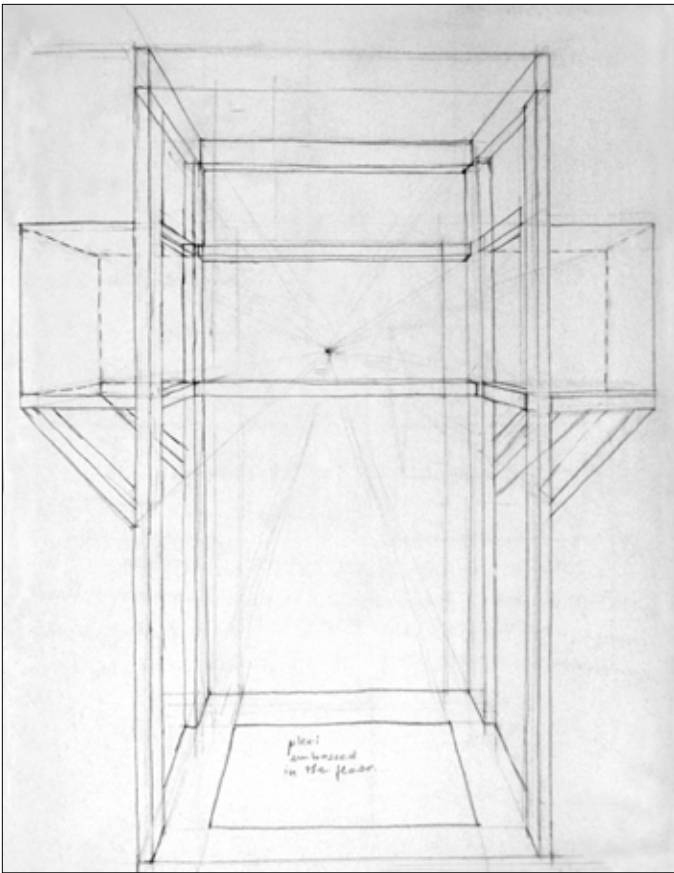
1994

In this work viewers enter the installation and are surrounded by four video monitors. The viewer's image can be seen from outside the installation through a surveillance camera. Chamber reconstructs feelings of alienation and confusion that may be experienced when walking through particular kinds of urban architectural spaces (subway interiors, undergrounds etc.). Chamber transports viewers from an ordinary space into an

extraordinary space. This installation makes viewers aware of the similarities between institutional architecture in different parts of the world. It also gives value to mundane architectural elements (surface textures and colors) that are generally ignored by the hurried passerby. The video footage for this piece was shot in the US (New York City, Albany, Troy) and in Italy (Florence, Rome, Siena).

Albany Center Galleries; Albany, New York, 1994.





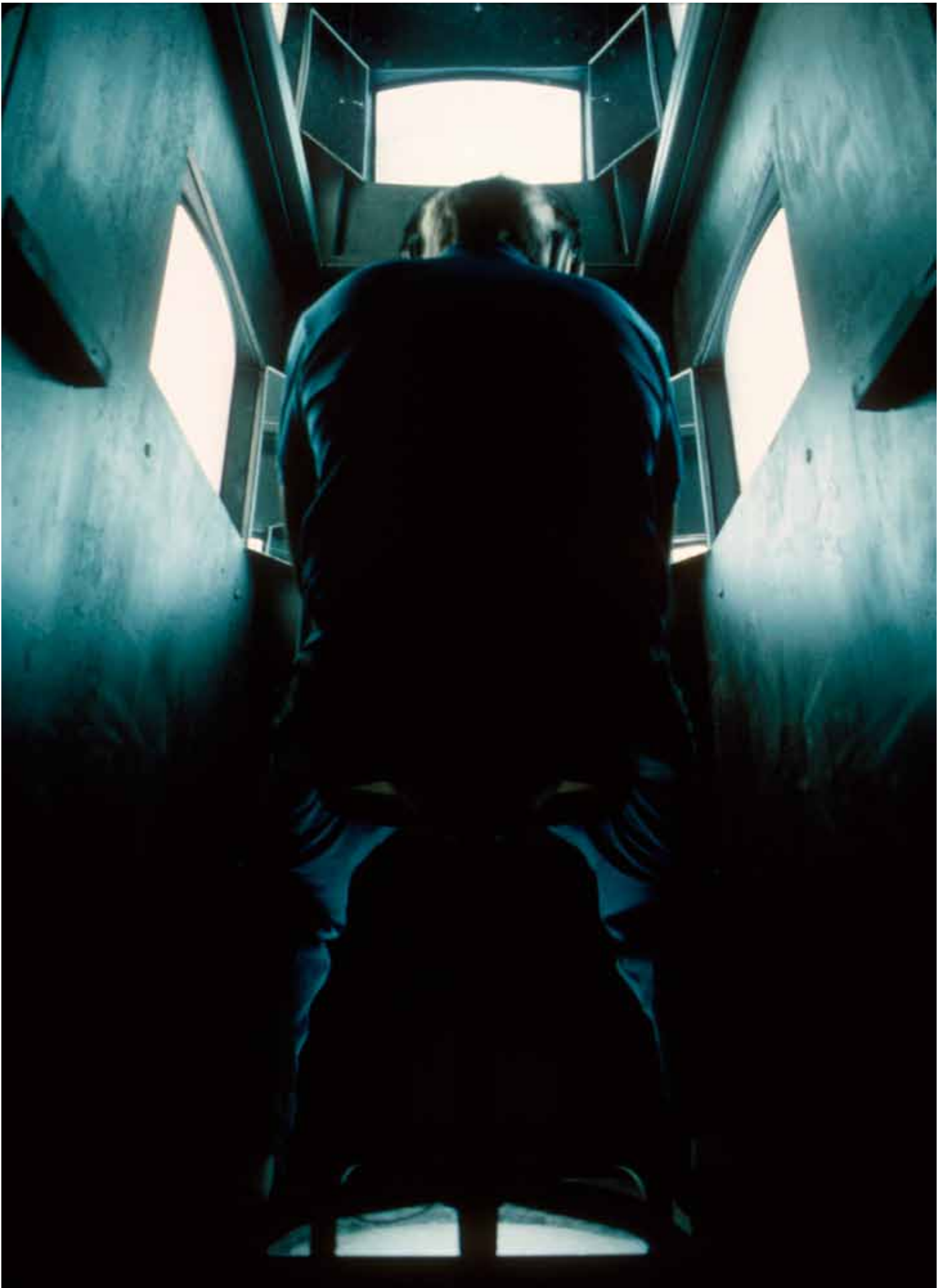
Preliminary sketches for the creation of the installation.

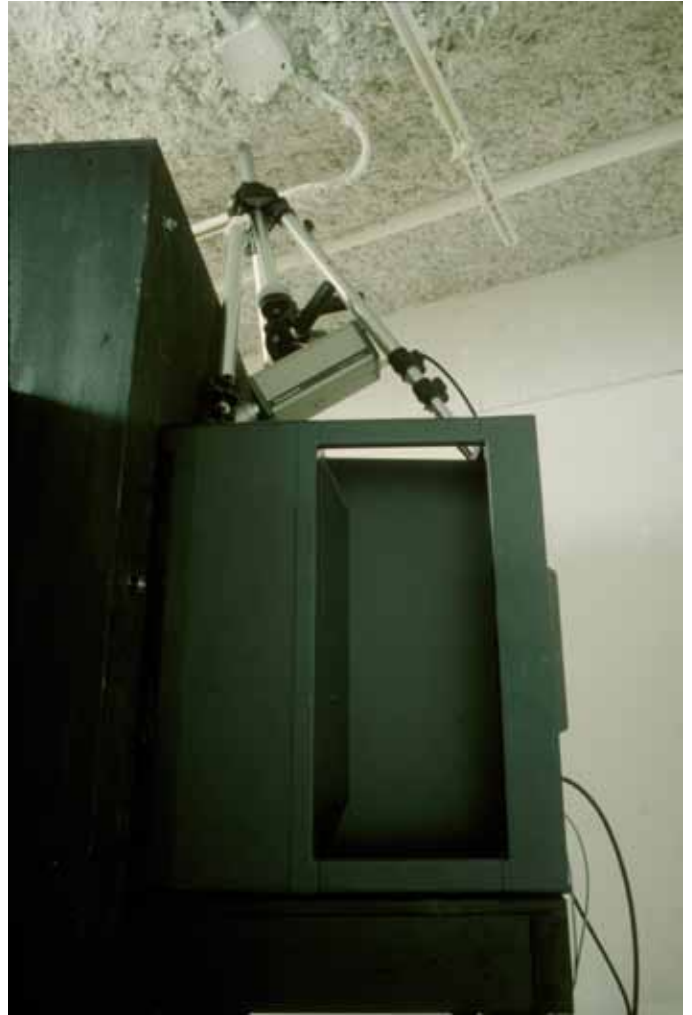
Next nine pages
Albany Center Galleries,
Albany, New York, 1994.









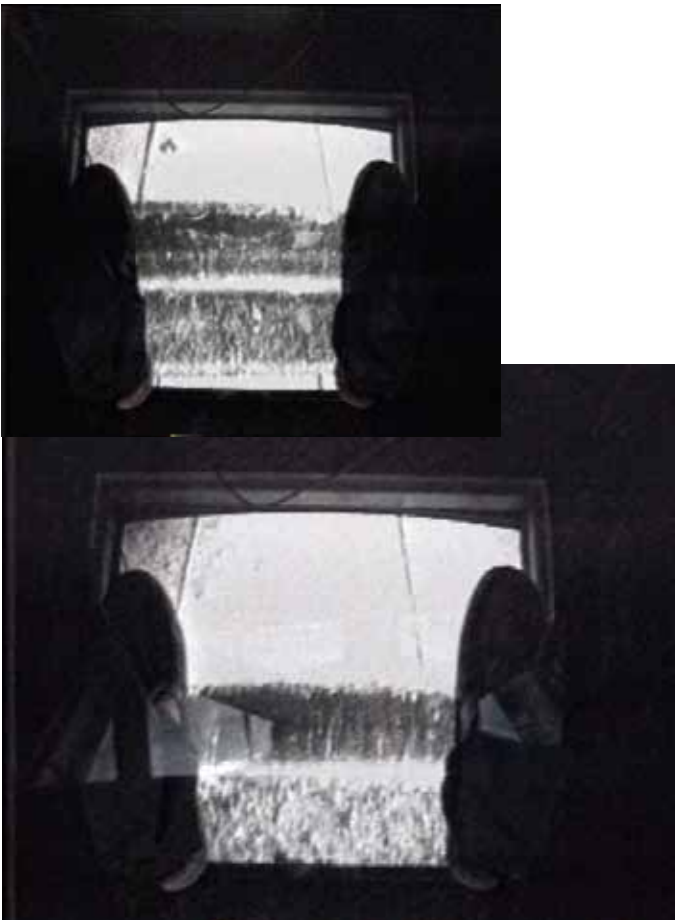


A surveillance camera is mounted above the central monitor. Before entering Chamber, viewers see the interior of the installation.





Viewers are surrounded by four monitors. Three monitors are placed in front and to the sides of the viewer. The fourth monitor is placed under the viewer's feet.



Mirrors placed between the video monitors and on the installation ceiling reflect the viewer's image.

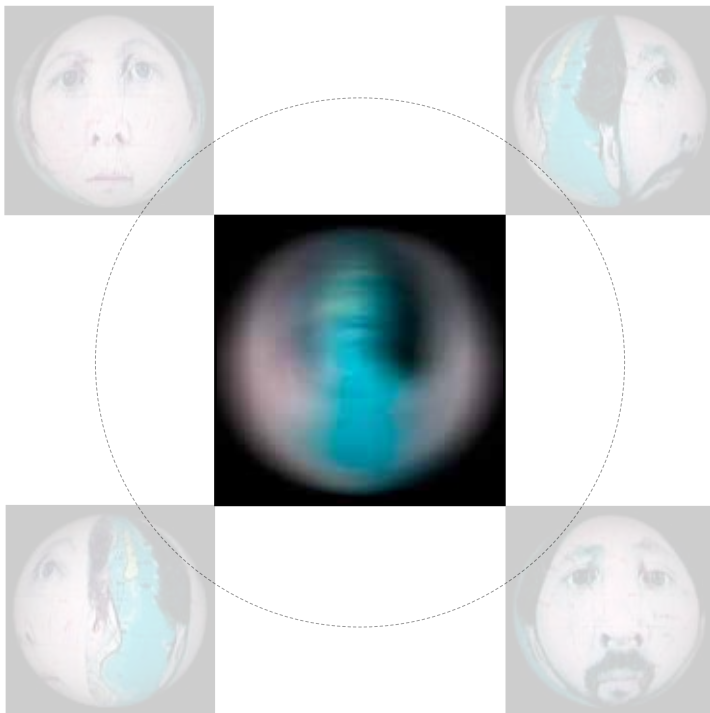




The ceiling mirrored reflection.



The surveillance camera image.



A Fair Chance

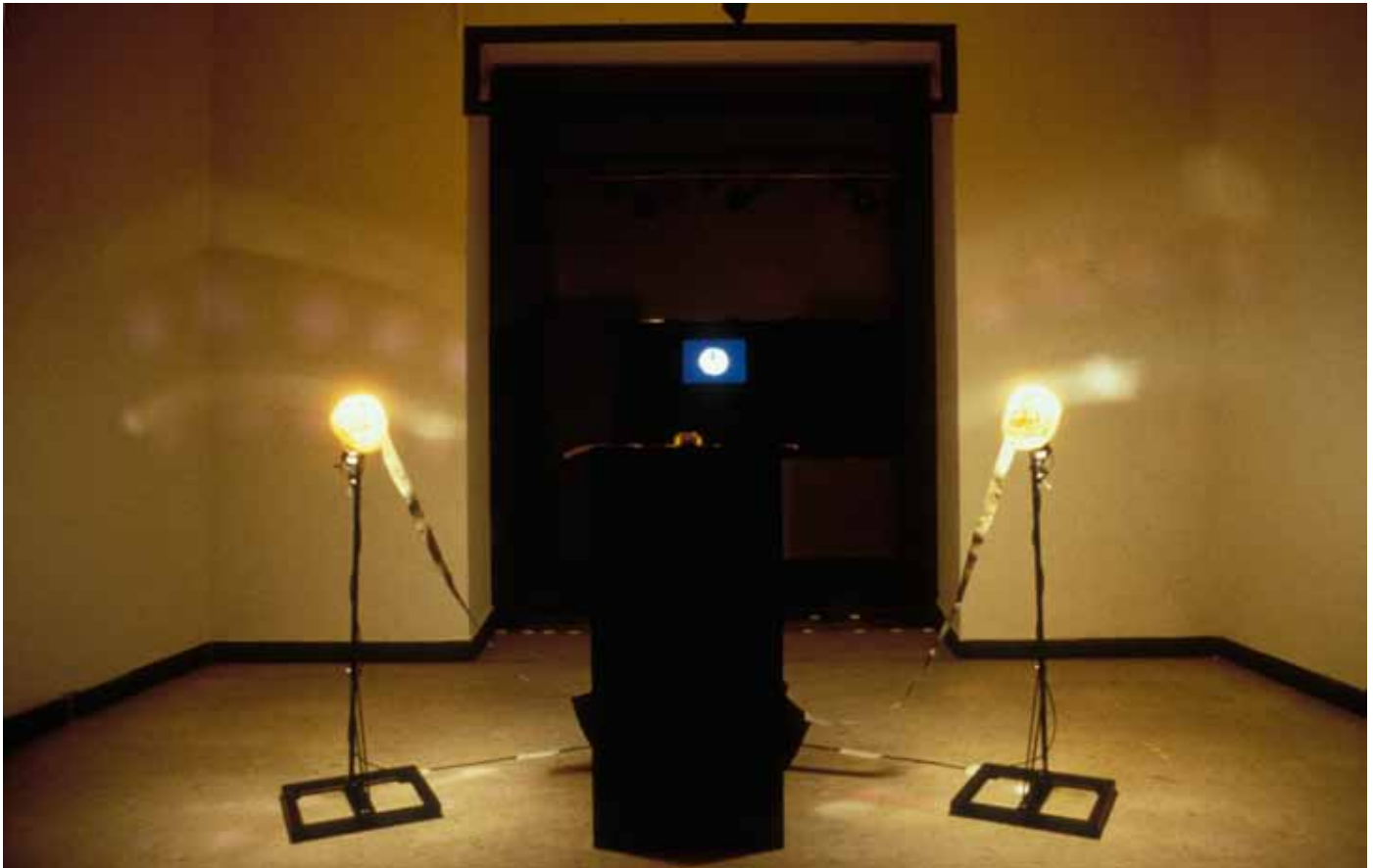
Roberto Bocci & Simone Paterson

1998-2000

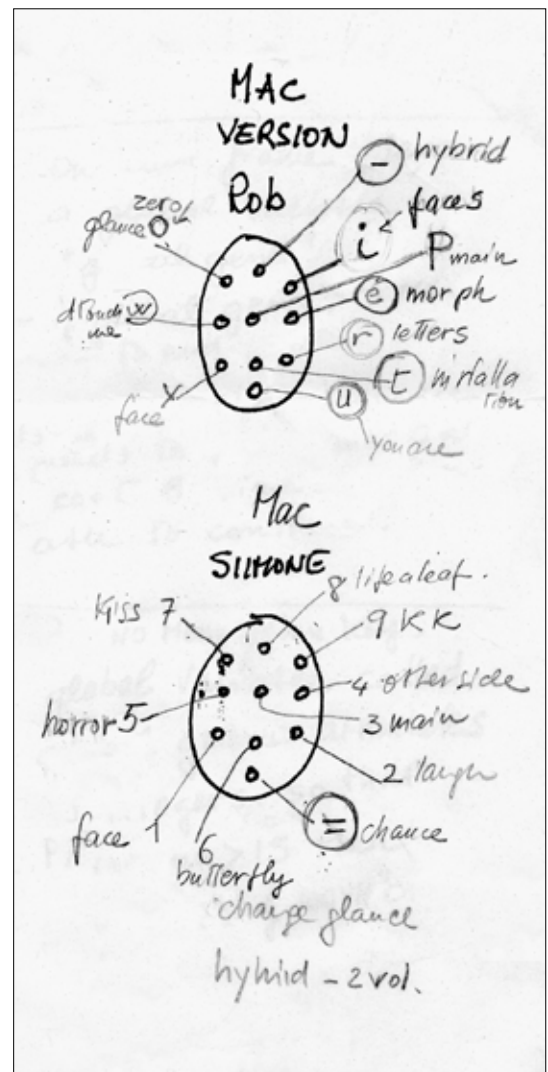
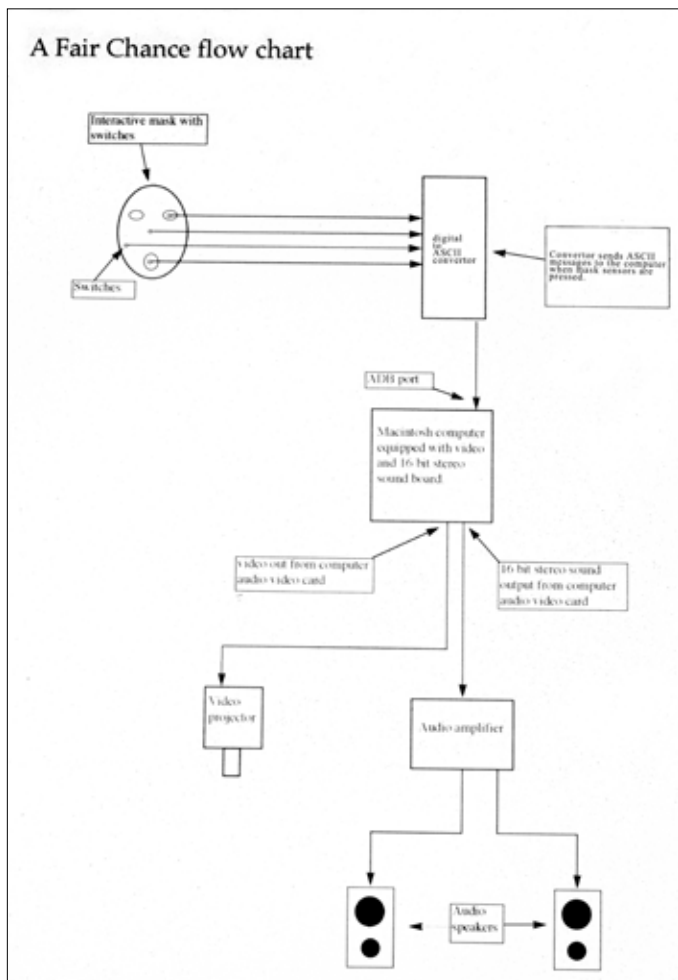
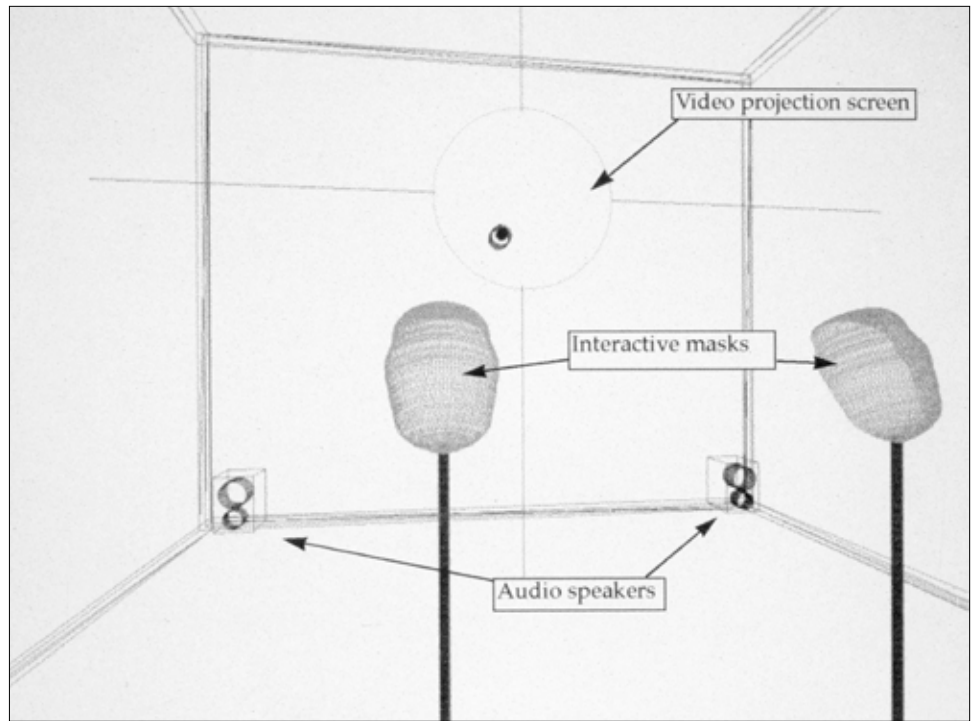
A Fair Chance is a collaboration between Roberto Bocci and Australian multimedia artist Simone Paterson. The project exposes the intimacies of a trans-global relationship; it is a digital love story. It illustrates the value of the internet as a tool for collaboration and demonstrates a way for artists to work together regardless of physical location. A Fair Chance is an exploration of communication pertinent to the global community. The project was developed as a CD-ROM and an interactive installation. A Fair Chance was conceived in 1997 in Florence, Italy. At the time Roberto and Simone discovered similarities in their art practice and decided to collaborate on a project. For

about a year Roberto and Simone exchanged ideas and digital information via email. They also created a series of short QuickTime movies that explored their relationship. The first version of the A Fair Chance CD-ROM was created in May of 1998 when Roberto visited Simone in Sydney, Australia. In the installation viewers interact touching two masks equipped with twenty internal sensors. Touching the masks, viewers press the sensors and send out digital messages to a computer. Consequentially video and sound sequences are triggered and become visible on a monitor or a video projection.

Studio Art Centers International; Florence, Italy, 1998.



Computer generated wire-frame mock-up with the masks, the projection and the speakers.



Hardware flow chart with connections between the installation components (lower left) and mask interface software design layout (lower right).

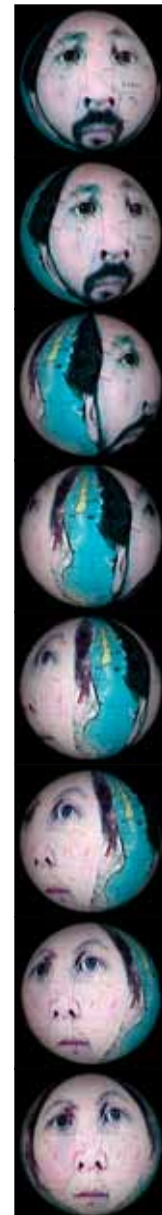


Roberto and Simone interactive masks.

The mask interfaces were developed in 1998 for the installation version of the project. A direct mold of Roberto And Simone's faces was made to cast positive fiberglass shells covered with a rubber latex skin. Then sensors were fastened into the fiberglass shell. Touching the mask and sensors sent messages to a computer that triggered video and sound sequences.



Studio Art Centers International; Florence, Italy, 1998.



The main interface screen is comprised of a rotating animated sphere with Roberto and Simone's faces texture mapped to it. When viewers touch the mask the animation stops and other sequences are triggered.



Studio Art Centers International; Florence, Italy, 1998.

In 2000 A Fair Chance travelled to regional Australian galleries in New Castle, Lismore and Wagga Wagga.



Wagga Wagga Regional art Gallery, Wagga Wagga; Australia, 2000.



Exhibition artifacts created by Simone for the Lismore exhibition (altarpiece above and prints below).

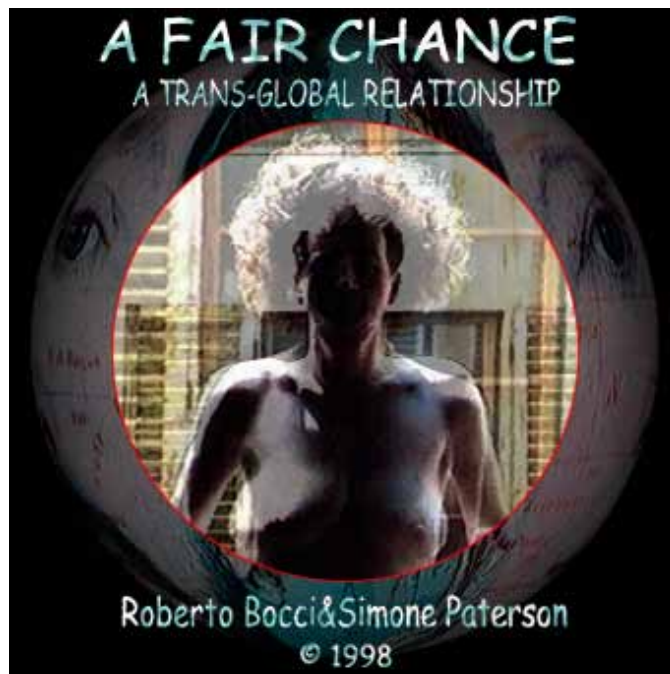




A Fair Chance installed within the Parallel Visions exhibition at George Mason University; Fairfax Virginia, 2002.

cd-rom and installation software

The *A Fair Chance* CD-ROM is an Apple Macintosh OS 9.2.2 and OSX compatible disk. In the CD-ROM viewers are confronted with a revolving animation. As they explore the piece they disable the interface until an error message appears on screen and ... maybe this is the end of the *A Fair Chance* affair... The installation software runs on both Mac and PC systems. For more information about this software please contact Roberto Bocci at: www.robortobocci.com.





Periferal Visions

desktop and laser triggered versions
1999-2002

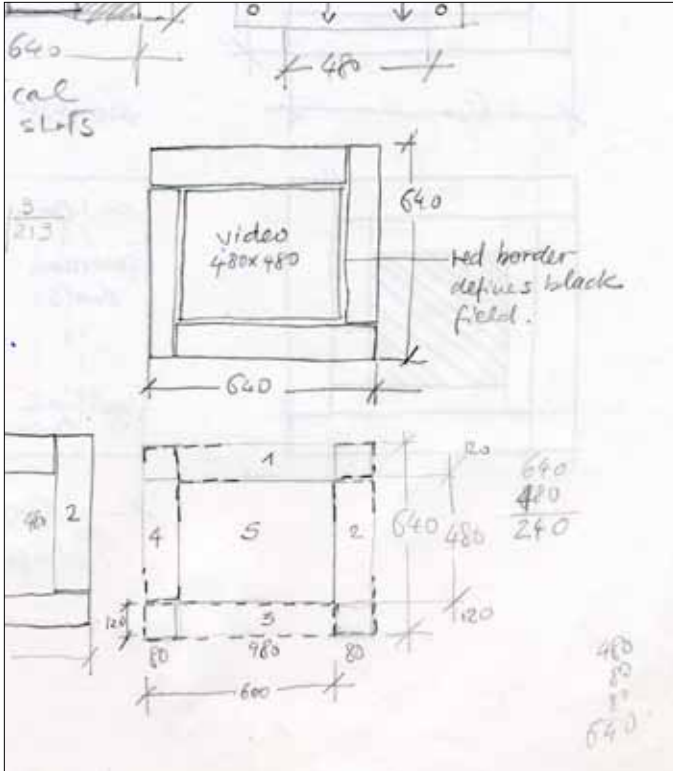
Periferal Visions is a multimedia installation, a DVD-ROM and a series of digital images. In the installation viewers sit in front of a large video projection screen. Sound emanates from four speakers. Viewers interact moving a computer mouse placed on a rear lit translucent pad. Moving the mouse triggers different sounds and varies the speed of a main screen animation. Clicking on this animation opens new sequences comprised of five QuickTime movies defined by a red border. The mouse location triggers the five QuickTime movies that unfold, start and stop to create an ever-changing image that relies on viewer participation. Periferal Visions investigates a simultaneity of past, present and future events that collapse within the video frame. The image created becomes a metaphor for a transient condition.

The project explores the potential of digital sound and image processing to create a condition that focuses on the margins of physical and mental sensory experience. The structure of Periferal Visions is non linear and branches outward without a beginning or an end. While interacting viewers define new paths and duration and are transported from an ordinary to an extraordinary space. Viewers are immersed within urban and natural landscapes that coexist and create feelings of displacement and flux. The software is based on an open structure. At any time new sequences may be added or subtracted to make this piece an ever-changing work in progress. Periferal Visions proposes a new hybrid form that attempts to merge art practice, science and technology.

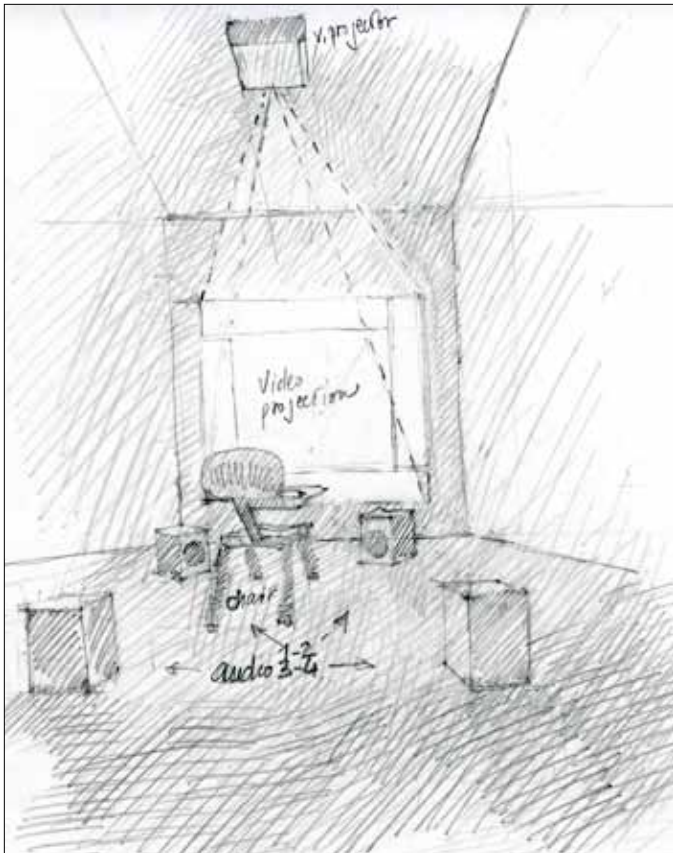
Studio Art Centers International; Florence, Italy, 1999.



desktop version



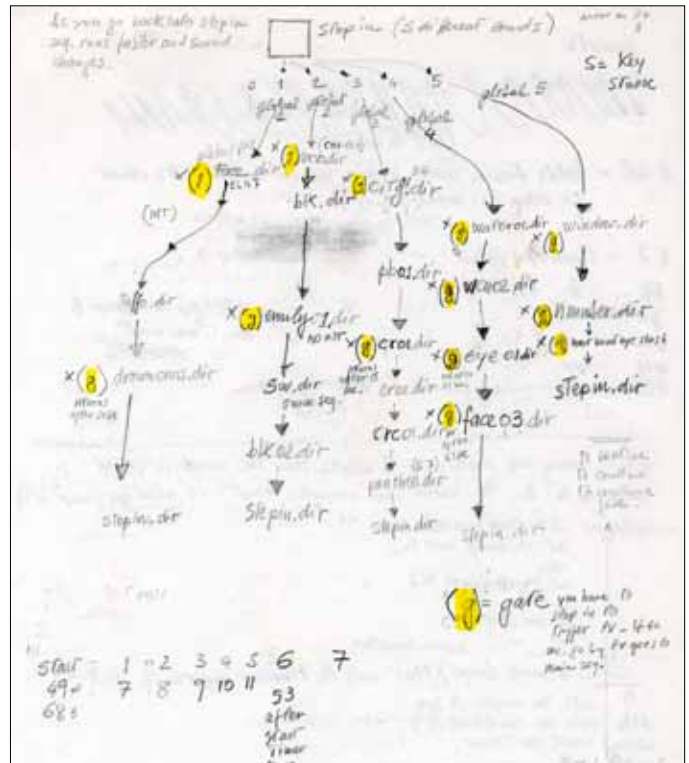
Notes and sketches for the creation of the software interface with the five QuickTime movie sequences.



Sketches for the installation set up (lower left) and notes for the development of the software paths and design (lower right).



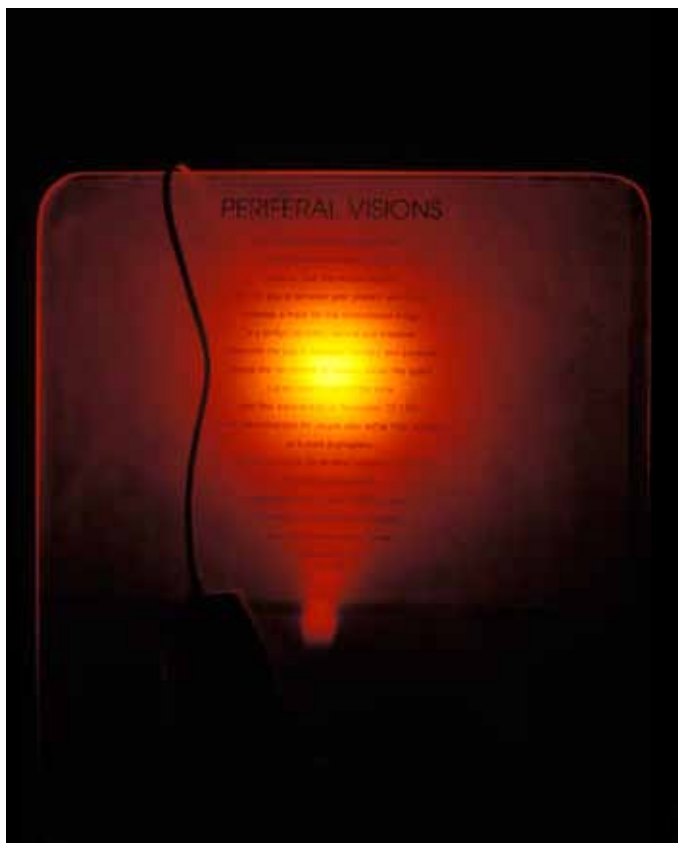
Studio Art Centers International; Florence, Italy, 1999. The interactive mouse pad and the video projection.



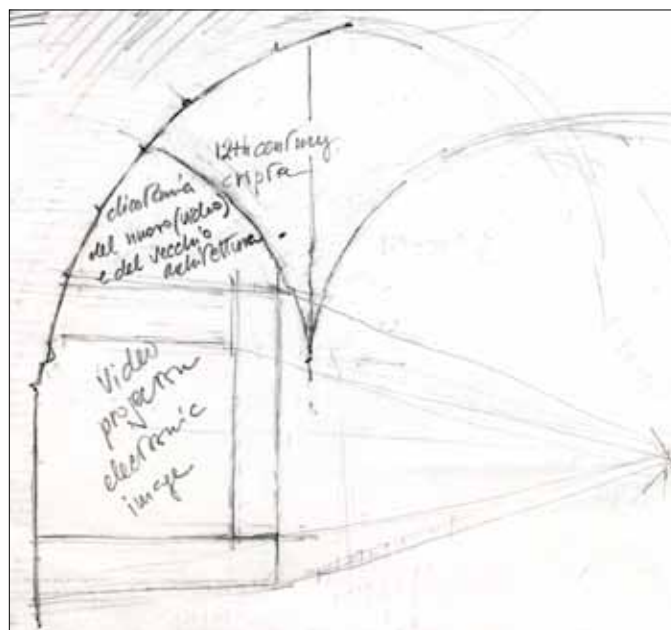




Spazio Tempo Gallery, Florence; Italy, 2000.



The interactive rear lit mouse pad (lower left) and preliminary crypt drawing (lower right).



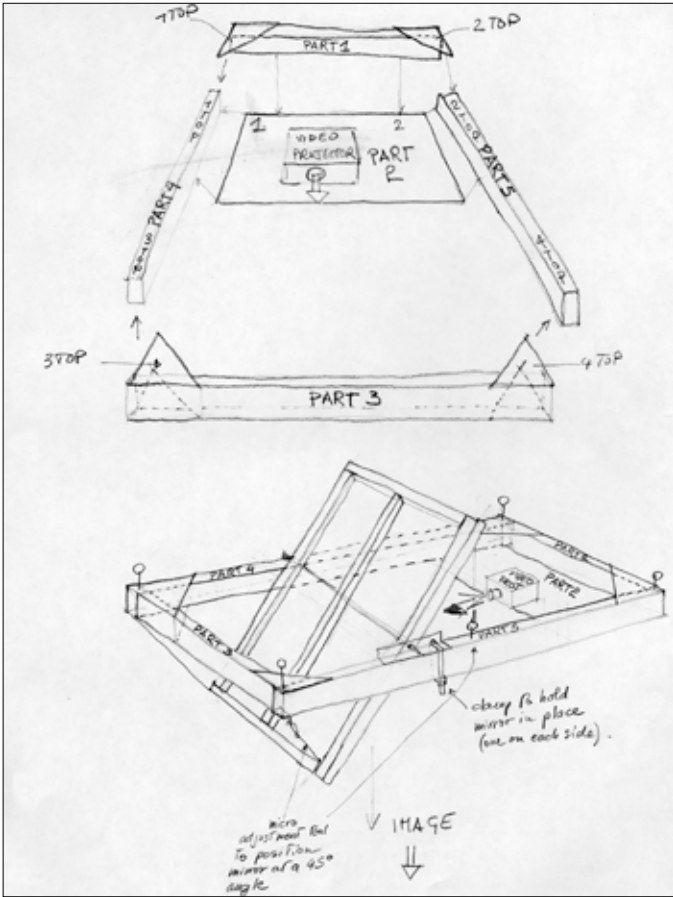
Next page
Spazio Tempo Gallery,
Florence; Italy, 2000.



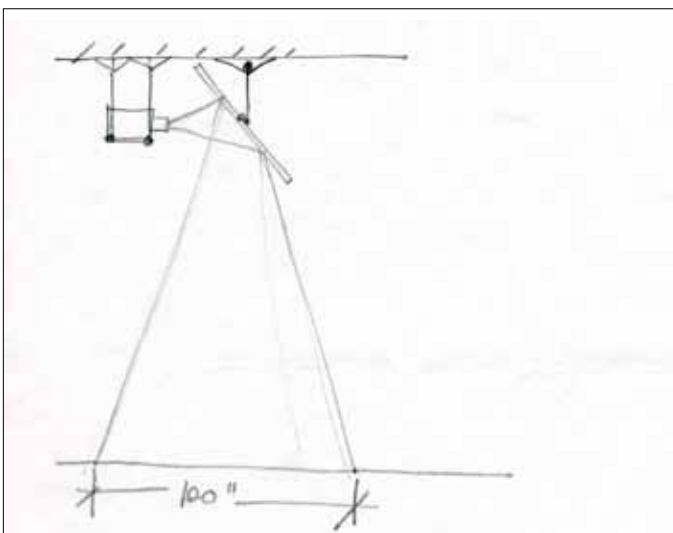
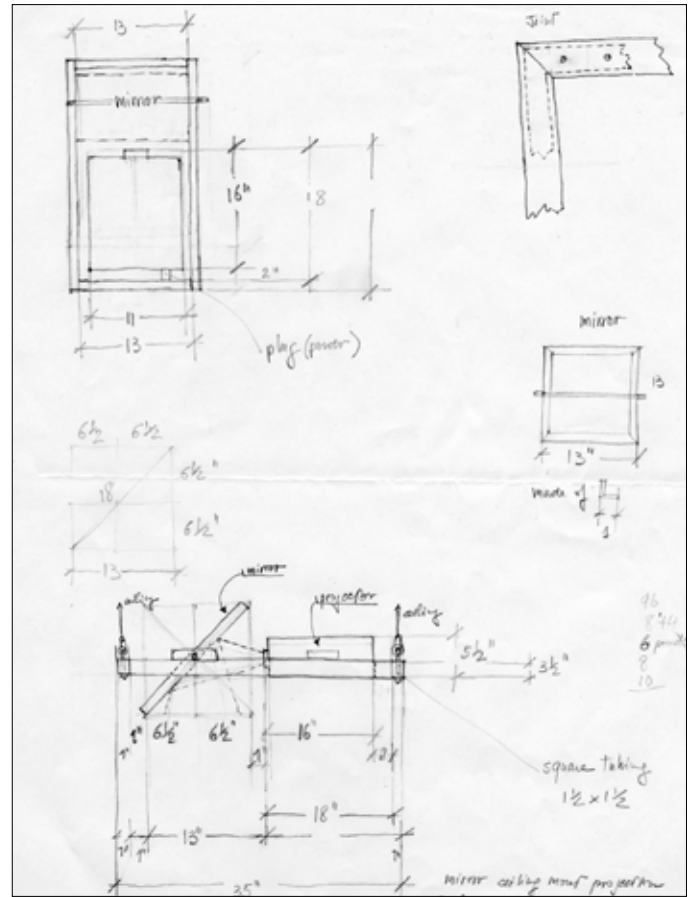
laser beam version

In the laser triggered version of the project a video projection is ceiling mounted and projects an image on the floor. Sound emanates from four speakers. Four laser beams are installed on the corners of the floor

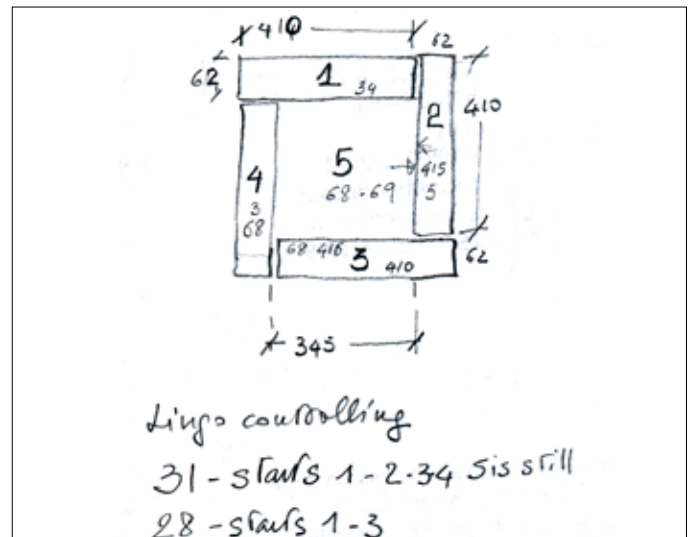
projection. A scrolling text sequence prompts viewers to walk under the video beam and trigger sequences. When viewers intersect the laser beams, messages are sent to a computer and a series of video and sound sequences are triggered. As viewers move under the projection they create an ephemeral still and moving image that relies on viewer participation.



Preliminary drawings for the construction of the ceiling to floor mirror projection system, 2001.



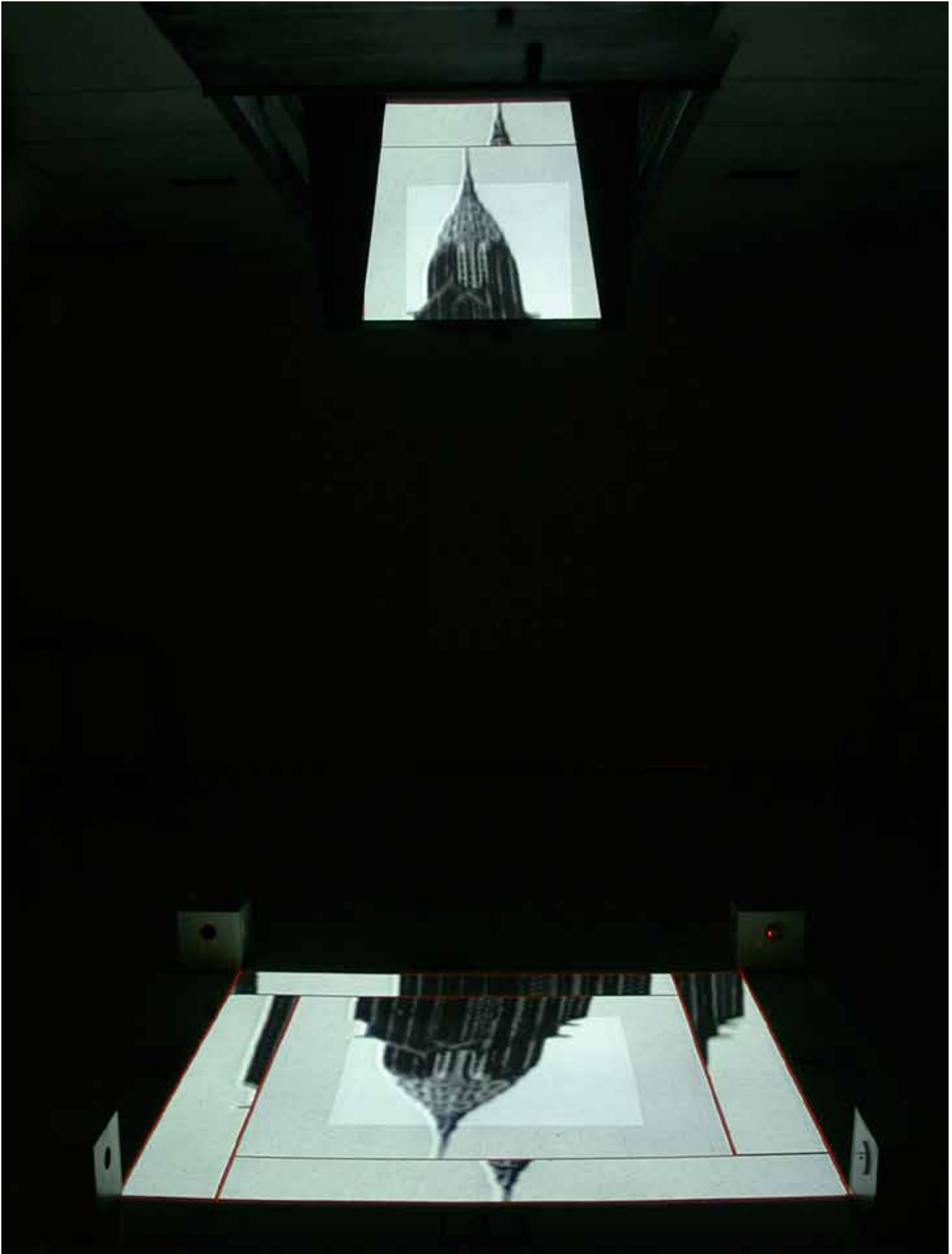
Preliminary drawings and notes for the video projection set up (top) and the software interface, (lower right) 2001.

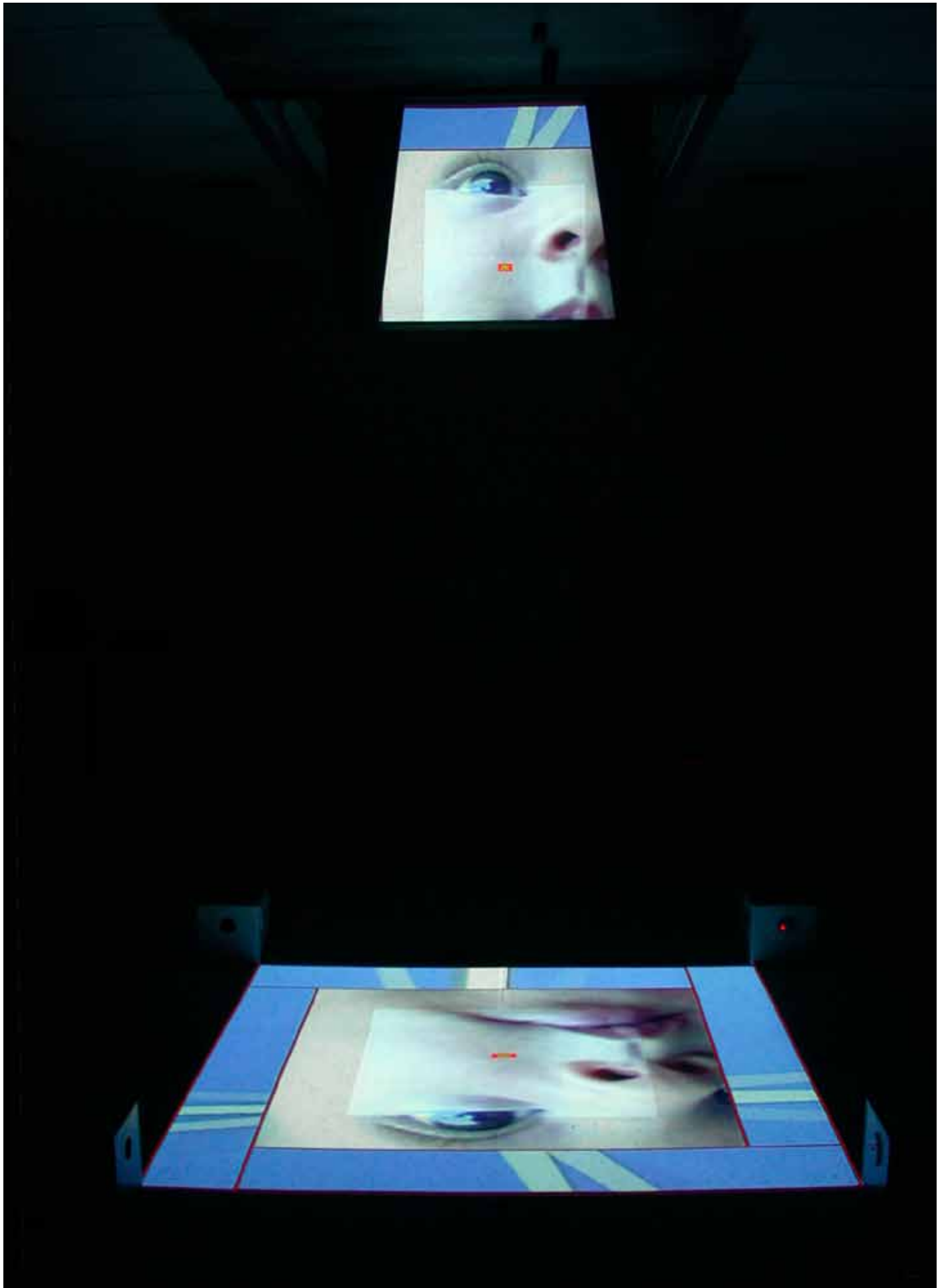


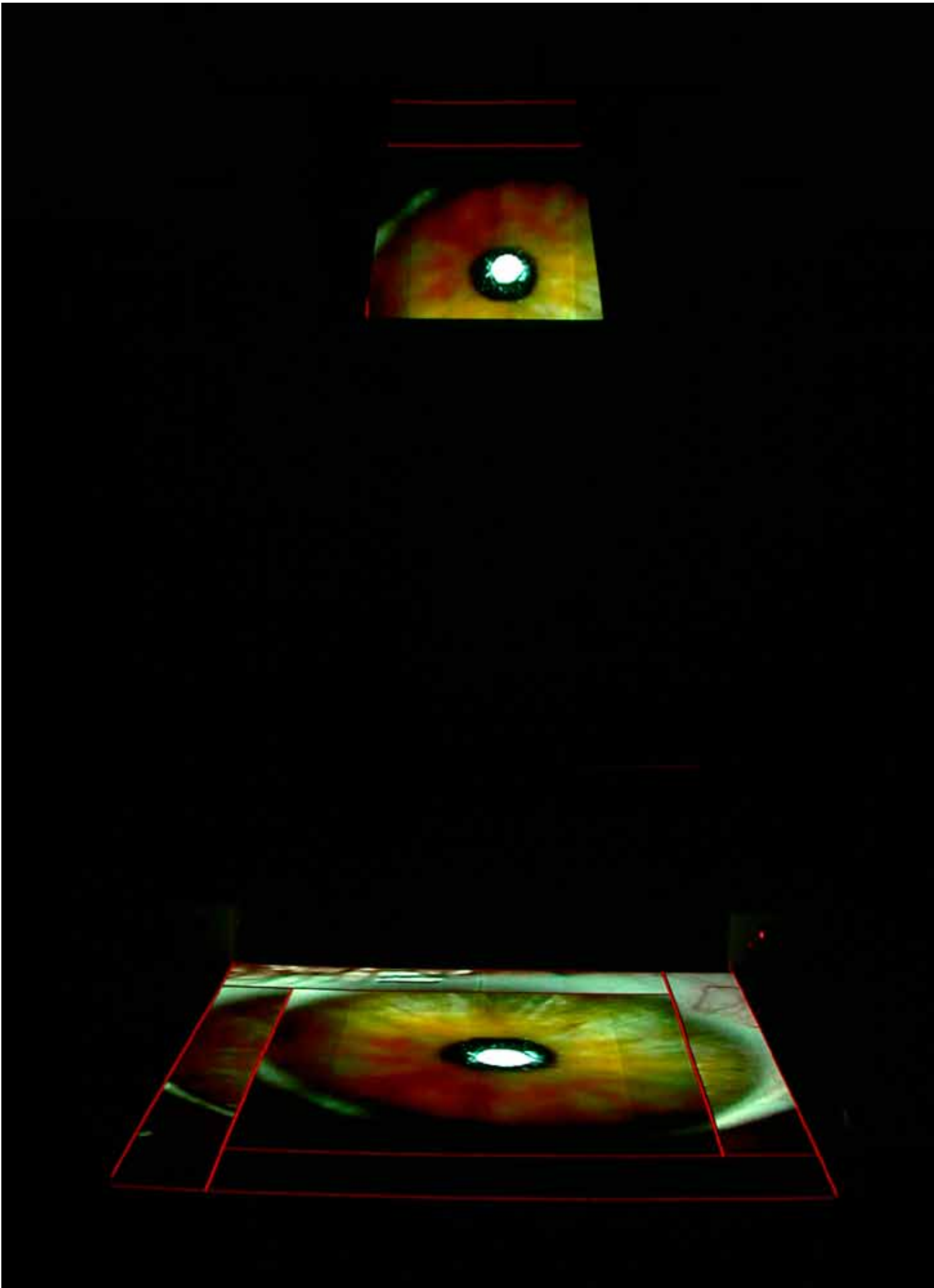
Next seven pages
Peripheral Visions installed within Parallel Visions,
a seven year retrospective exhibition at
George Mason University; Fairfax Virginia, 2002.



Periferal Visions transports viewers from an ordinary space to an extraordinary space in which both urban and natural landscapes coexist to create feelings of displacement and flux.

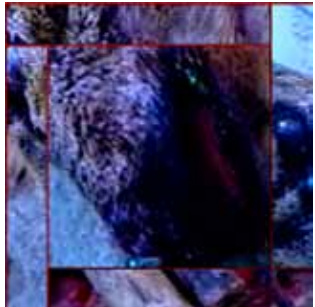
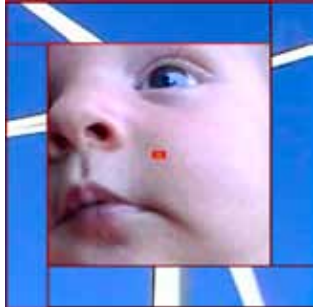
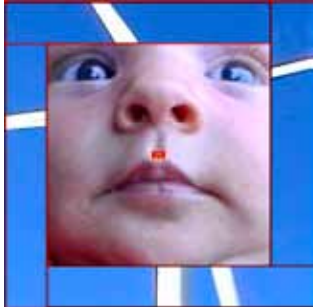
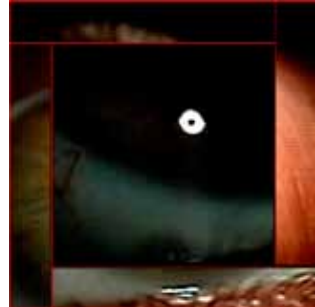








Screen shots from the installation and the DVD-ROM projects.

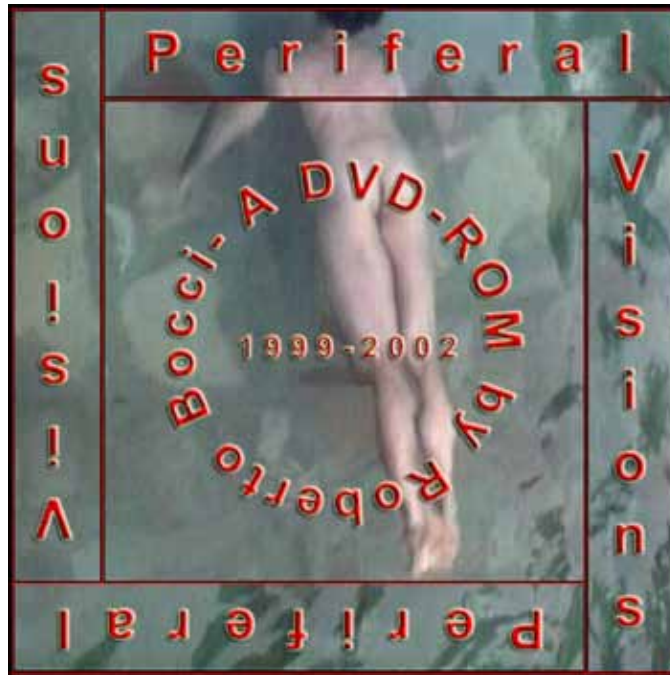




dvd-rom & installation software

The *Periferal Visions* DVD-ROM & installation software is an Apple Macintosh OS 9.2 and OSX compatible disk that includes all of the video and sound sequences included in the desktop installation project (pg.1-7).

The installation software is designed to run in conjunction with the laser beam interactive system. For more information about this software please contact Roberto Bocci at: www.robertobocci.com.



digital images

The *Periferal Visions* digital image series is created by recording computer screen snapshots of the software interface. The snapshots are recorded at preestablished and random time intervals. The images obtained are then edited and compiled in Photoshop. The goal of these images is to suggest a sense of fragmentation, time passage and motion within a still image.

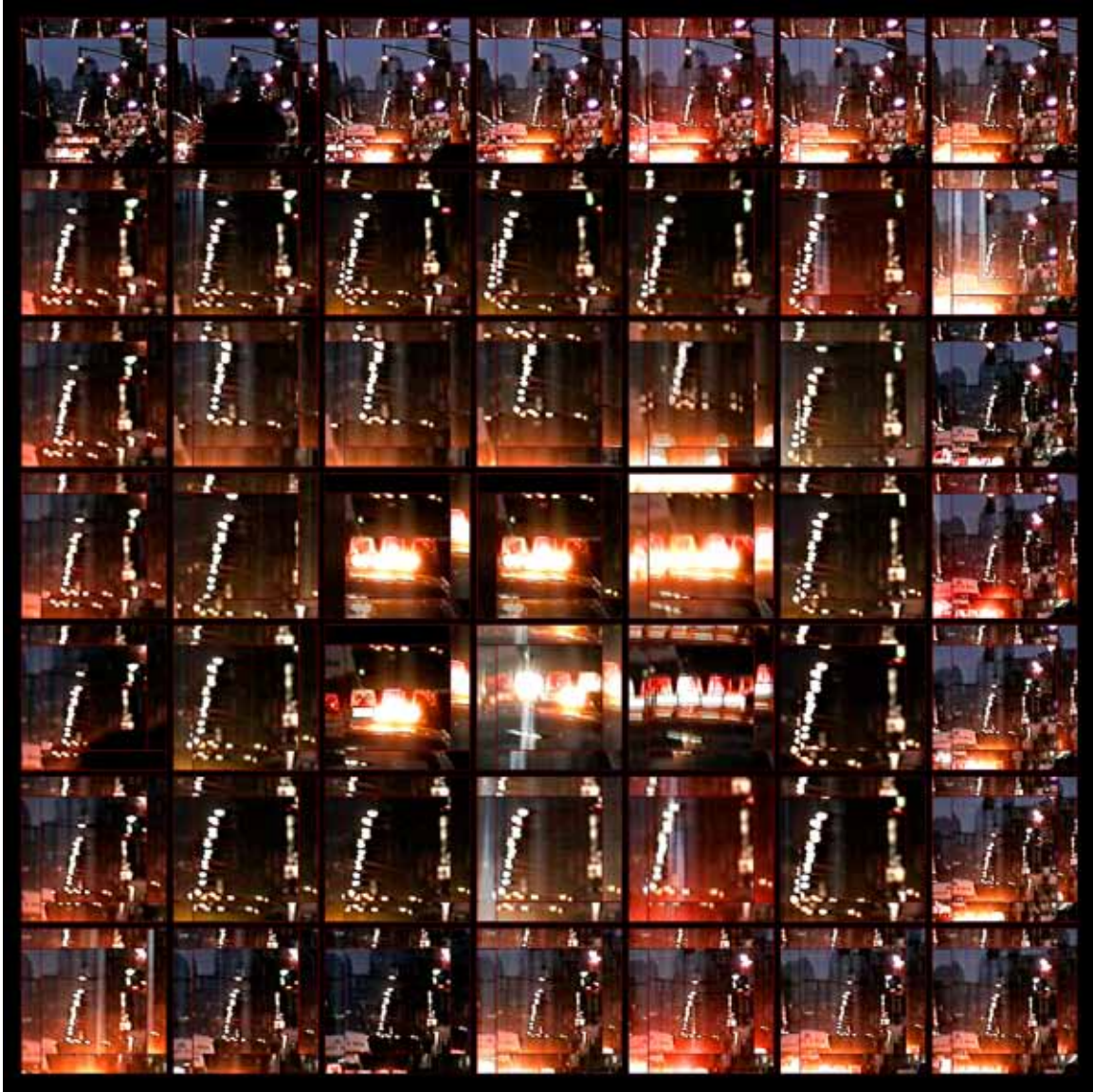




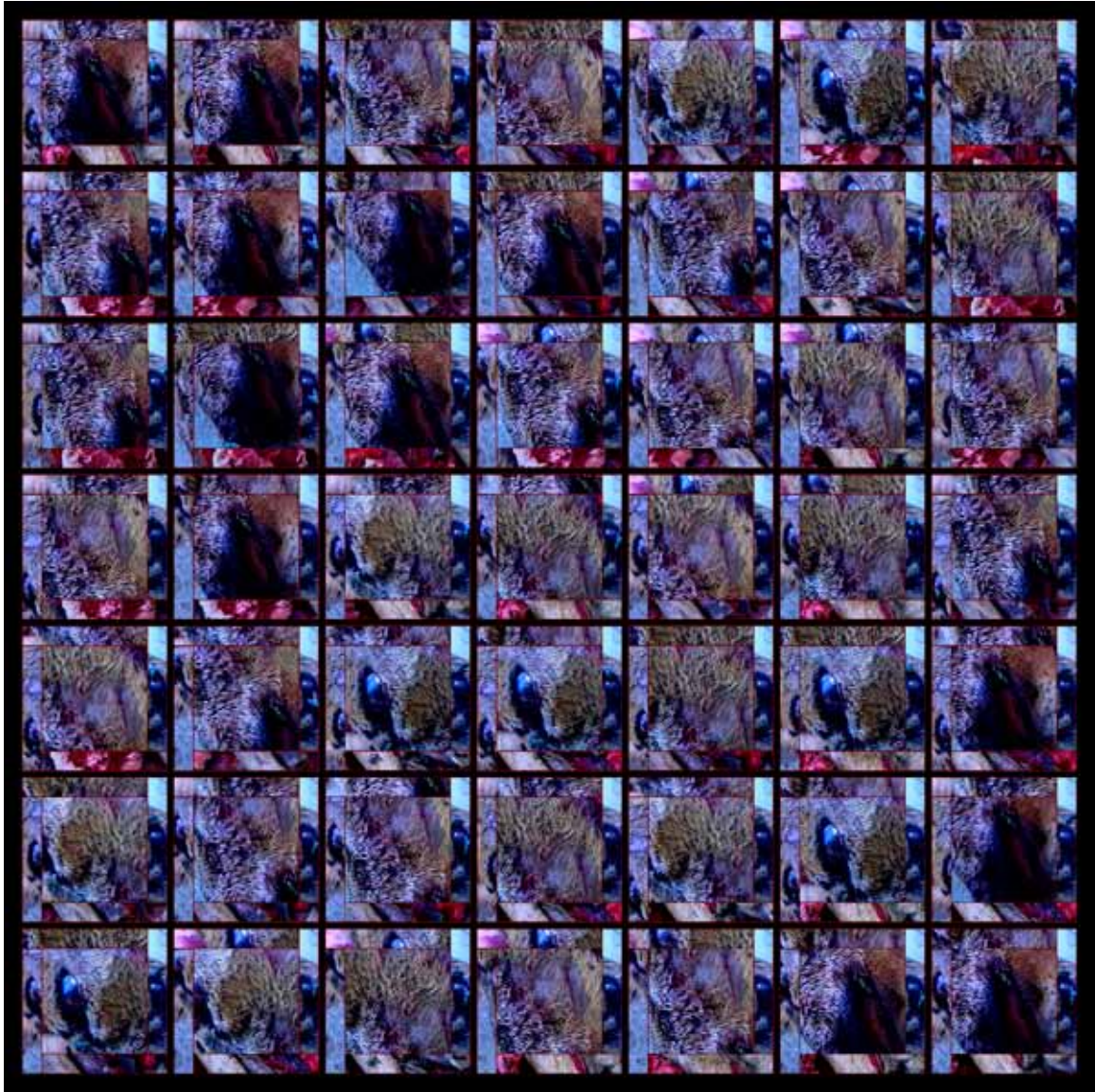
Emily, archival pigmented print, 13 x 13".



Frontal 00, archival pigmented print, 13 x 13".



The City 00, archival pigmented print, 13 x 13".



Cervo 00, archival pigmented print, 13 x 13".



Nuovi Volti

(new faces)

1999-present

Nuovi Volti (New Faces, NV) is a multimedia project that includes and combines sculptural elements, sound, video, and interactive software design. The project was conceived in Italy in 1999. NV was inspired by the new social and ethnic condition that is reshaping the racial status of Italy. During the past twenty years numerous immigrants from all over the world have migrated to Italy to find a new home. Many of them fled their home countries to escape from political persecution, poverty and war. Italy and Europe are now becoming more and more of a multi-ethnic society. This new condition has brought both positive and problematic aspects. The changing ethnic

status of Italy and the consequences that this condition has brought is the focal theme of this project. In the initial stage of the project numerous immigrants and native Italians were interviewed. Questions relevant to their life and existence in Italy were asked. The interviews were shot in youth organizations, in local women and immigration shelters, in hospitals, restaurants, shops, and on the streets of Florence, Siena, Milan and Rome. To augment the street interviews television news clips relevant to immigration politics and facts were recorded over the period of two years. The end result of this preliminary work generated a very rich and multifaceted



Illegal immigrants on the streets of Florence sell fake Armani bags and miscellaneous objects. By selling a 40 Euro bag, they can make more money than working for a full week in their home countries. Periodically police cars drive down the streets of Florence and the immigrants pack up their stuff in a bundle and hide in side streets. At times they are arrested and sent back to their home countries.



body of video interviews documenting tragic stories, feelings of anger, frustration and happiness coming from both Italians and recent immigrants. The television news clips document an insight on Italian immigration politics and many real life stories seen through the eyes of the Italian broadcast television. In the second stage of the project all the interviews were logged, selected and

recorded to the hardrive of a computer. They were then manipulated and edited in a variety of multimedia software applications. The final video and sound files were used in the NV installation. In a dimly lit exhibition space (see mock-ups on the next page) viewers are confronted with a sculptural mask mounted on a stand. The mask is a genderless hybrid form that merges the somatic traits of the new Italian ethnicities.



Still images from the video interviews and television news clips.



Computer rendering mock-up for the installation.





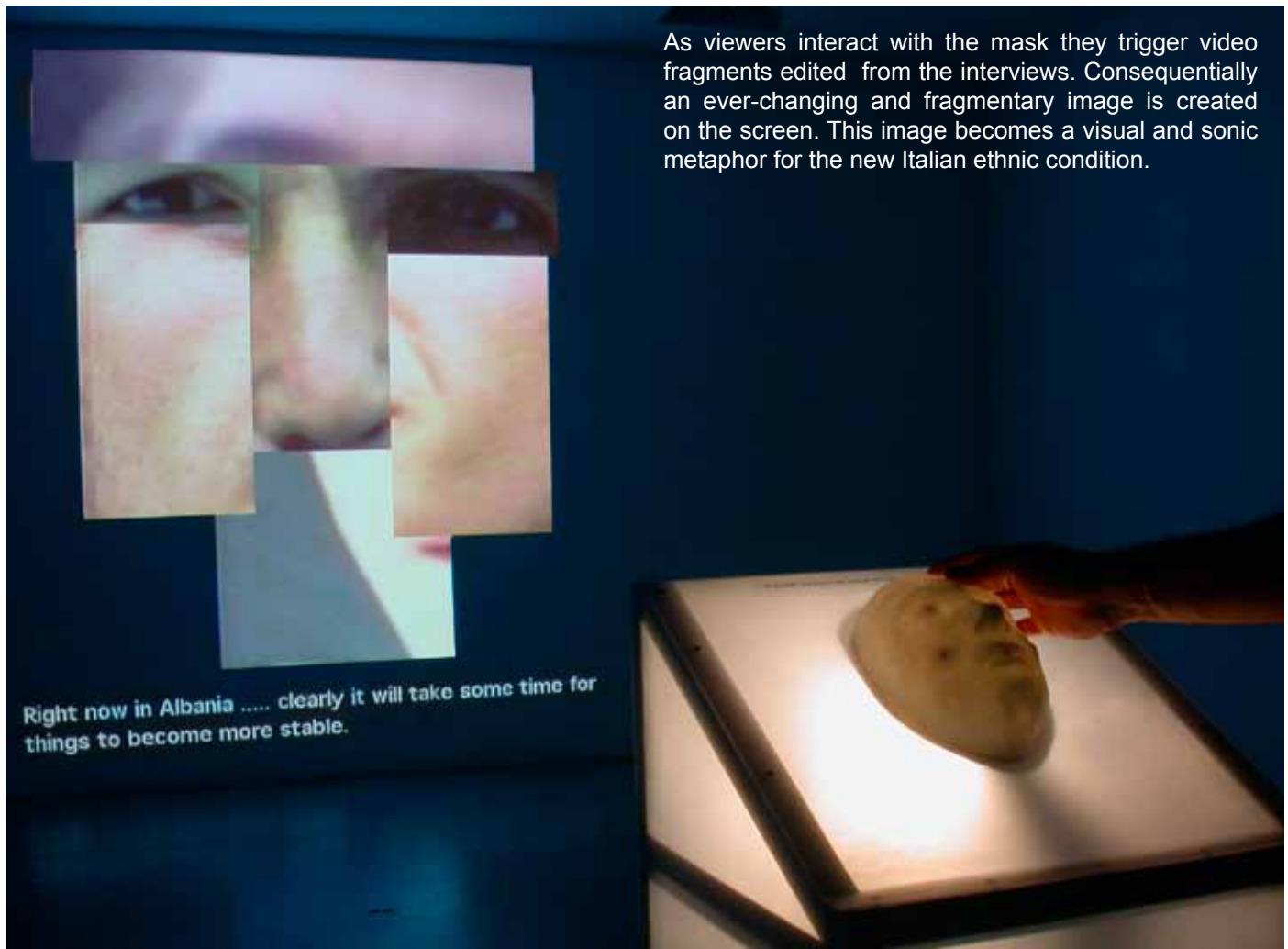
The mask is equipped with eight internal sensors.



Touching the mask sends messages to a computer.



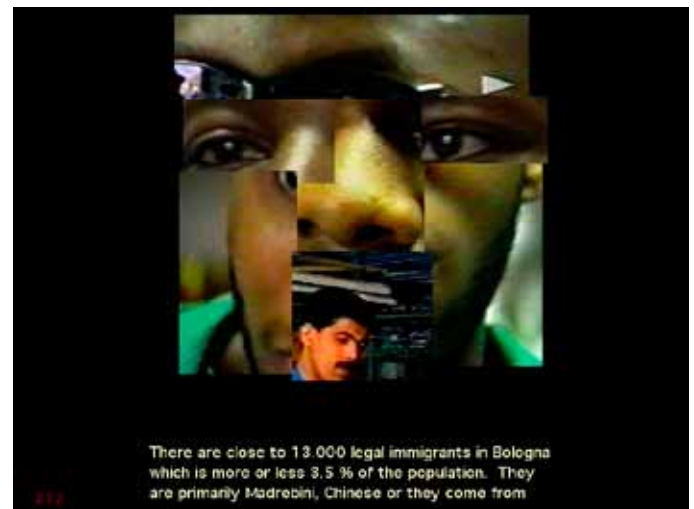
Nuovi Volti mask installed on the vertical stand.



As viewers interact with the mask they trigger video fragments edited from the interviews. Consequentially an ever-changing and fragmentary image is created on the screen. This image becomes a visual and sonic metaphor for the new Italian ethnic condition.



then I came back and I stayed here two years without any legal papers.



There are close to 13.000 legal immigrants in Bologna which is more or less 3,5 % of the population. They are primarily Madresini, Chinese or they come from

is a multi-lingual project. The video interviews record people speaking in Italian, English and French. Translation subtitles are inserted in the

lower area of the video screen.

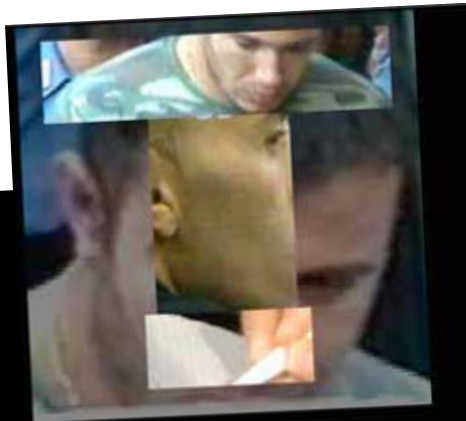
As viewers interact to create an image they hear stories narrated by the video fragments. At times these stories may intersect and collide unified by a common subject. Other times the themes discussed may diverge to present different facets of a similar topic.



Nuovi Volti constructs multi-layered narratives that branch outward without a beginning or an end. The video clips are presented so that ultimately viewers may shape their personal opinions regarding the current Italian condition.



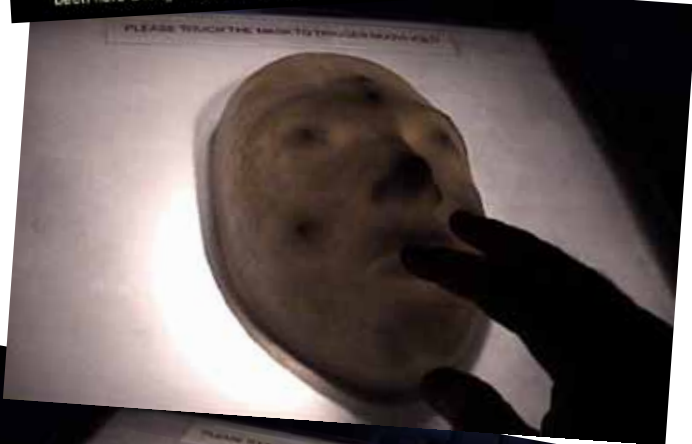
My name is Mohamed, Super/Amed Mohamed, I come from Somalia. I came to Italy at the end of 1986. I have been here a long time ... 14 years.



He made a second mistake with his garage, the Albanese arrested yesterday for running over and killing Alessandro. This was his second biggest mistake after



There are close to 13,000 legal immigrants in Bologna which is more or less 3.5 % of the population. They are primarily Madrebini, Chinese or they come from



With this last shipwreck, in 1999 there have been 170 victims in the Adriatic sea. The victims were all illegal immigrants trying to reach the coast of Italy.



The "death boat" was able to avoid all the radar beams. Those who were navigating the boat thought that the high waves and bad weather would help them to avoid

The Nuovi Volti installation proposes a new use of mixed media artistic techniques that merge sculpture, video, sound and computer technologies used for artistic means of expression. The project also seeks to establish a new paradigm for an art genre that includes visitors as active

participants. It also includes a time-based design that diverges from conventional linear narrative structures. The design of NV branches outward to offer endless experiential combinations that rely both on participants and the computer as an artificial intelligence agent.



Next five pages, at Universal Concepts Unlimited; Chelsea, New York, 2002.



Alessandro, broadcast news story (top) and Alyson Price, United Kingdom and Italy (bottom).



Sophie Usunier, France and Italy.

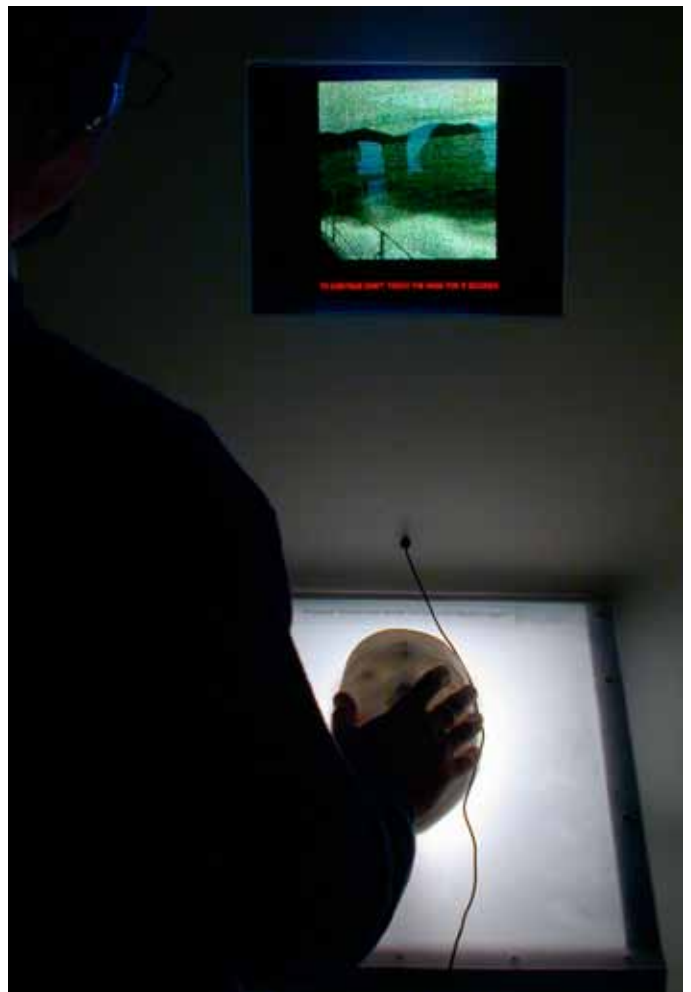


Sarah Plat, Canada.



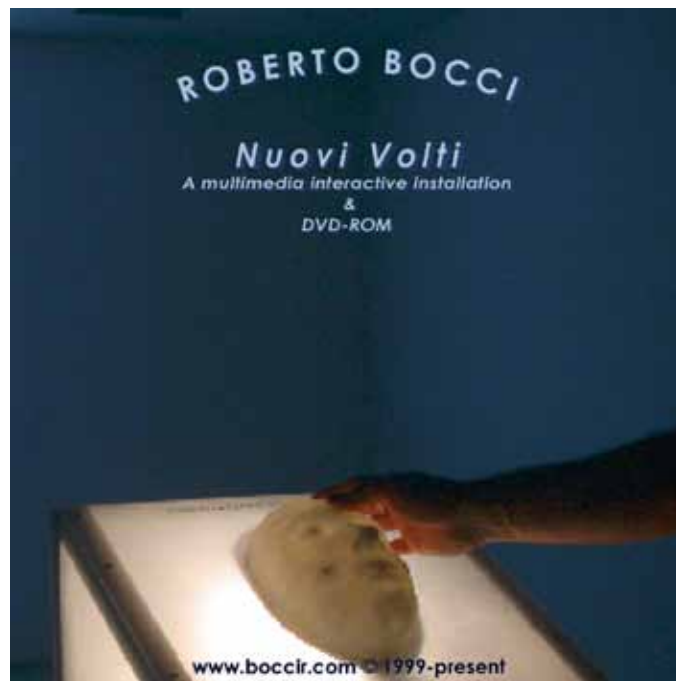
Screen saver sequence.

Nuovi Volti at George Mason University as part of the Parallel Visions show; Fairfax, Virginia, 2002.



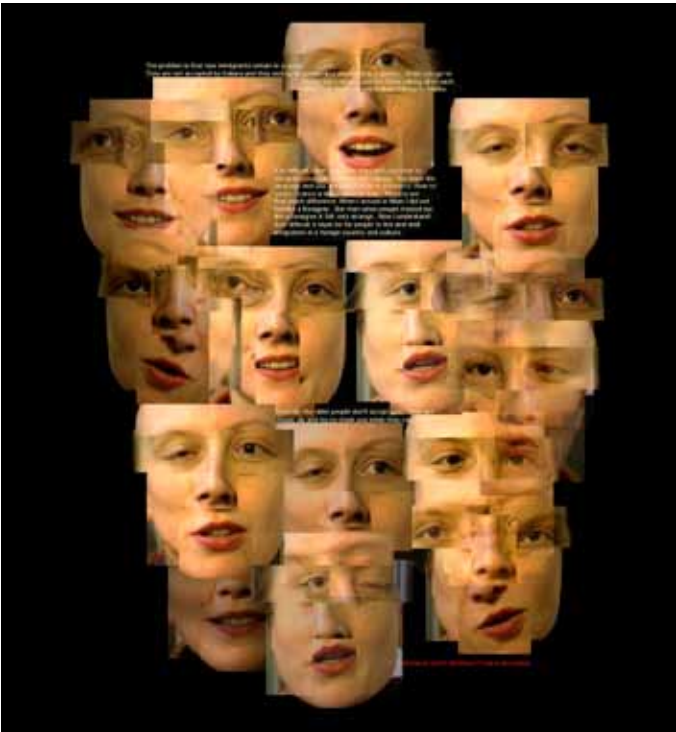
dvd-rom & installation software

The Nuovi Volti DVD-ROM and installation software is an Apple Macintosh compatible OS 9.2 and OSX disk that includes all of the video and sound sequences included in the installation project. The installation software is designed to run in conjunction with the interactive mask. For more information about this software please contact Roberto Bocci at: www.robertobocci.com.



digital images

The Nuovi Volti digital images are generated by taking screen snap-shots from individual interactive software sequences. The snapshots are organized in a sequential order on variously sized layout grids. The scope of these images is to collapse the time-based interactive sequences to a two-dimensional plane bringing together multifaceted image compositions and text (the interview translations).





3000 immigrants..., archival pigmented print, 21 x 21".

**MANY THANKS TO ALL THE PEOPLE WHO
PROVIDED THEIR TIME AND PERSPECTIVE
TOWARDS THIS PIECE**

THE INTERVIEWED

Mahamud Addugasin (Somalia)

Matti Auvinen (Usa)

Abe Gale Billy (England)

Salam Bombe (India)

Scott Brightwell (Usa)

Antonio Coss (France)

Mama Dul (Senegal)

Lamin Dure (Senegal)

Giancarlo Bini (Italy)

Luigi Falai (Italy)

Beatrice Fiorini (Italy)

Mercedes Frias (Mauritius Islands)

Gladis (Columbia)

Irina (Croatia)

Said Kalid (Somalia)

Harjit Kapoor (India)

Linda (Sweden)

Fabrizio Mancini (Italy)

SumerAhmed Mohamed (Somalia)

Hose Alirio Pegno Martinez (Venezuela)

Sam Mungly (Mauritius Islands)

Anne Pellegrini Chatellier (France, Italy)

Ismael Penelo (Guatemala)

Sarah Plat (Canada)

Salvatore Pozzuolo (Italy)

Alison Price (England)

Cristina Ricci (Italy)

Lidia Rubic-Kokanovic (ex-Yugoslavia)

Bruno Spinazzola (France, Italy)

Sophie Usunier (France)

Louis Vistrain (Mexico)

NUOVI VOLTI

is a work in progress. The project develops and evolves as the social and ethnic conditions of Italy and Europe change. Many more video and sound sequences will be added to this project.



The next time you see Nuovi Volti it will be very different
...please stay tuned...



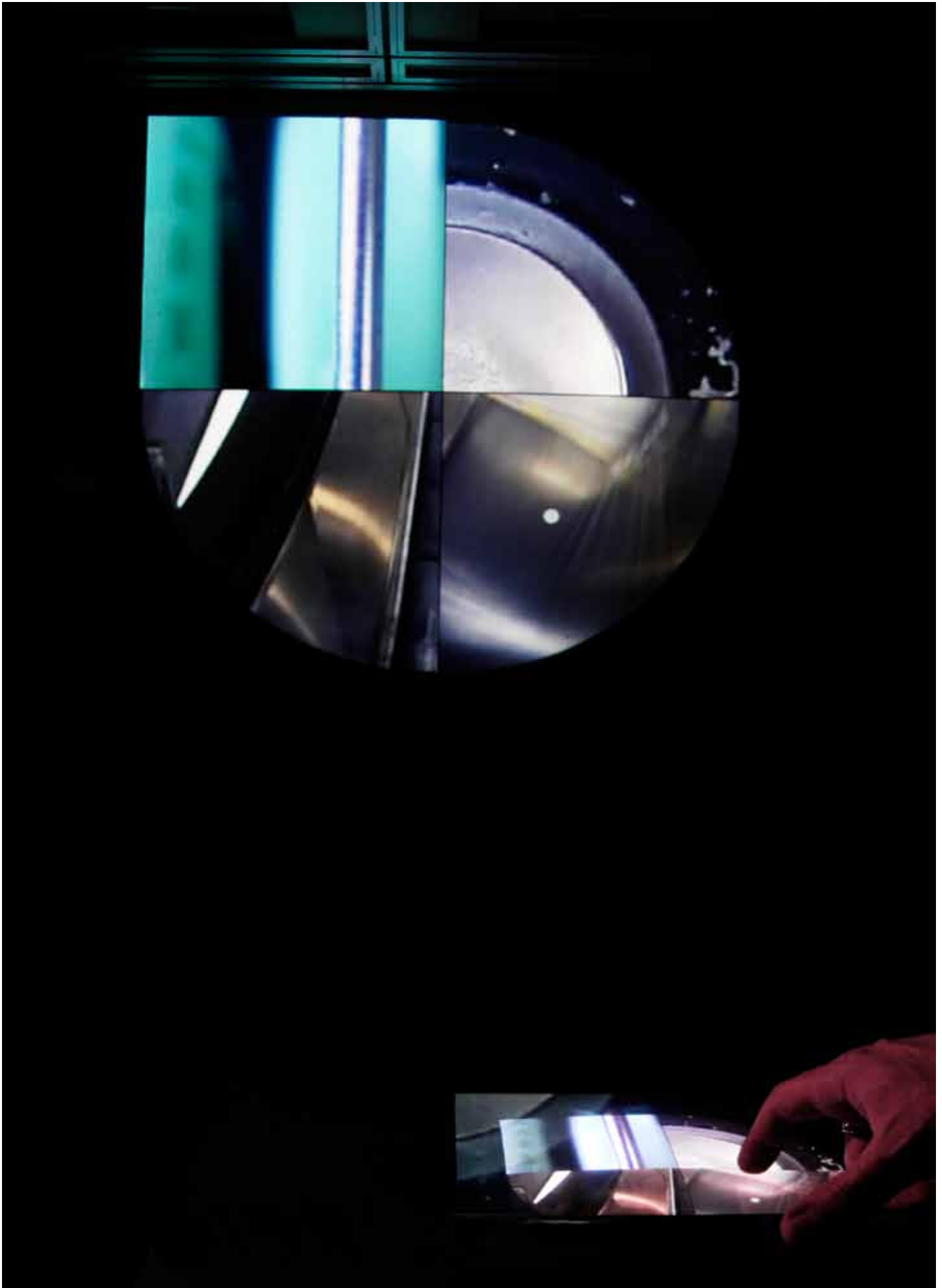
Roberto Bocci © 1999-2002

... to start please touch the mask ...



Nuovi Volti is a work in progress. The project develops and evolves as the social and ethnic conditions of Italy and Europe change. Many more video and sound sequences will be added to this project. The next time you see Nuovi Volti it will be very different.

... please stay tuned...

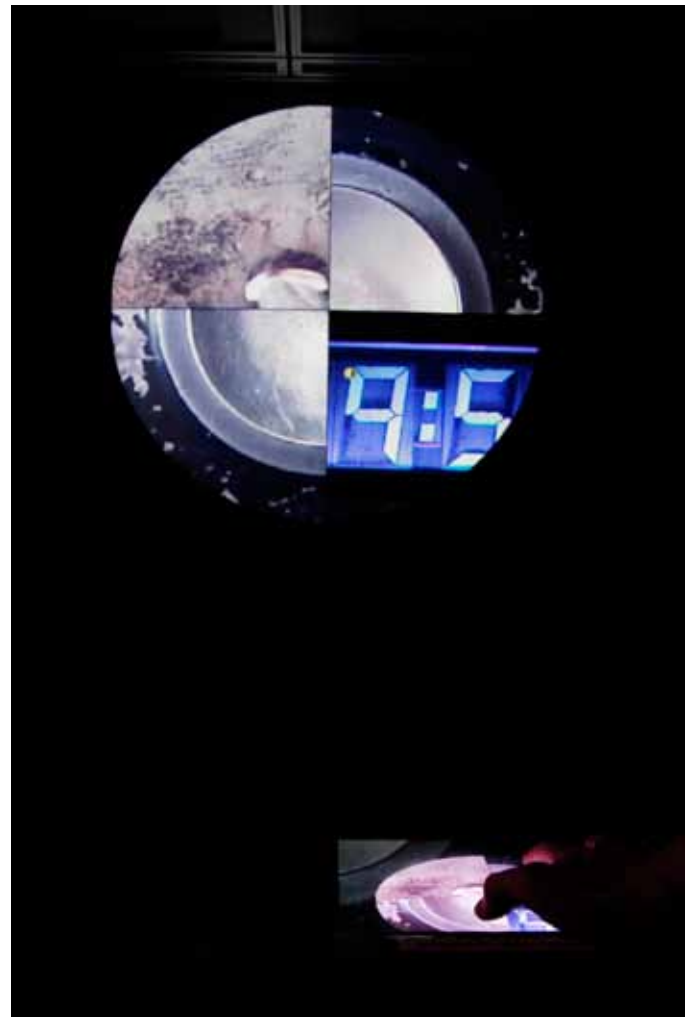


Cycles of Confusion

2003-2004

Cycles of Confusion (CC) is a DVD-ROM, an interactive multimedia installation and a series of digital images that utilizes computer technologies to combine sound, video, and interactivity. The title references the photographic phenomena of light rays traveling through a small opening to project small circular clusters of light on a surface. These clusters are defined as circles of confusion. As a photographer I have always been interested in this optical phenomena responsible for the creation of images within the eye/brain, the photographic lens/film and the projected video image. The optical phenomena is the pretext and the

starting point for the creation of a multimedia landscape in which circular animated shapes congeal, intersect and rapidly alternate. Cycles of Confusion constructs visual and sonic spaces to absorb and envelop viewers. The video image is a revolving caldron of reality fragments that suggest metaphoric cycles of life, growth and death. Cycles of Confusion also investigates notions of fragmentation and simultaneity. The video projection combines both still and moving images and displaces viewers from an ordinary space to an extraordinary space in which architecture, organic and inorganic forms coalesce.



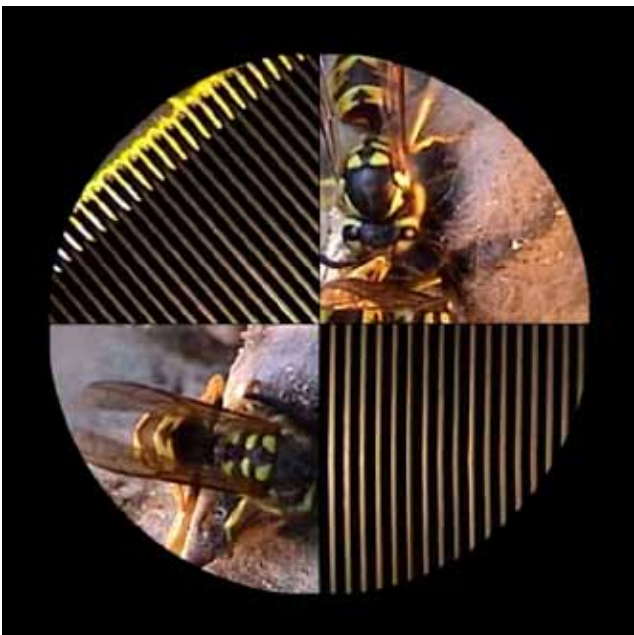
the installation

In the installation (top right) viewers are confronted with a vertical stand equipped with a touch sensitive screen. Touching the screen triggers video and sound sequences that are mirrored on a large frontal projection. By dragging the computer cursor across the screen multiple sequences are triggered and run simultaneously to create a time based kaleidoscopic image. Sound is mixed in real time. As video fragments are triggered multiple sound tracks overlap to create an ever changing and transient condition in which both images and sound rely on viewer participation.

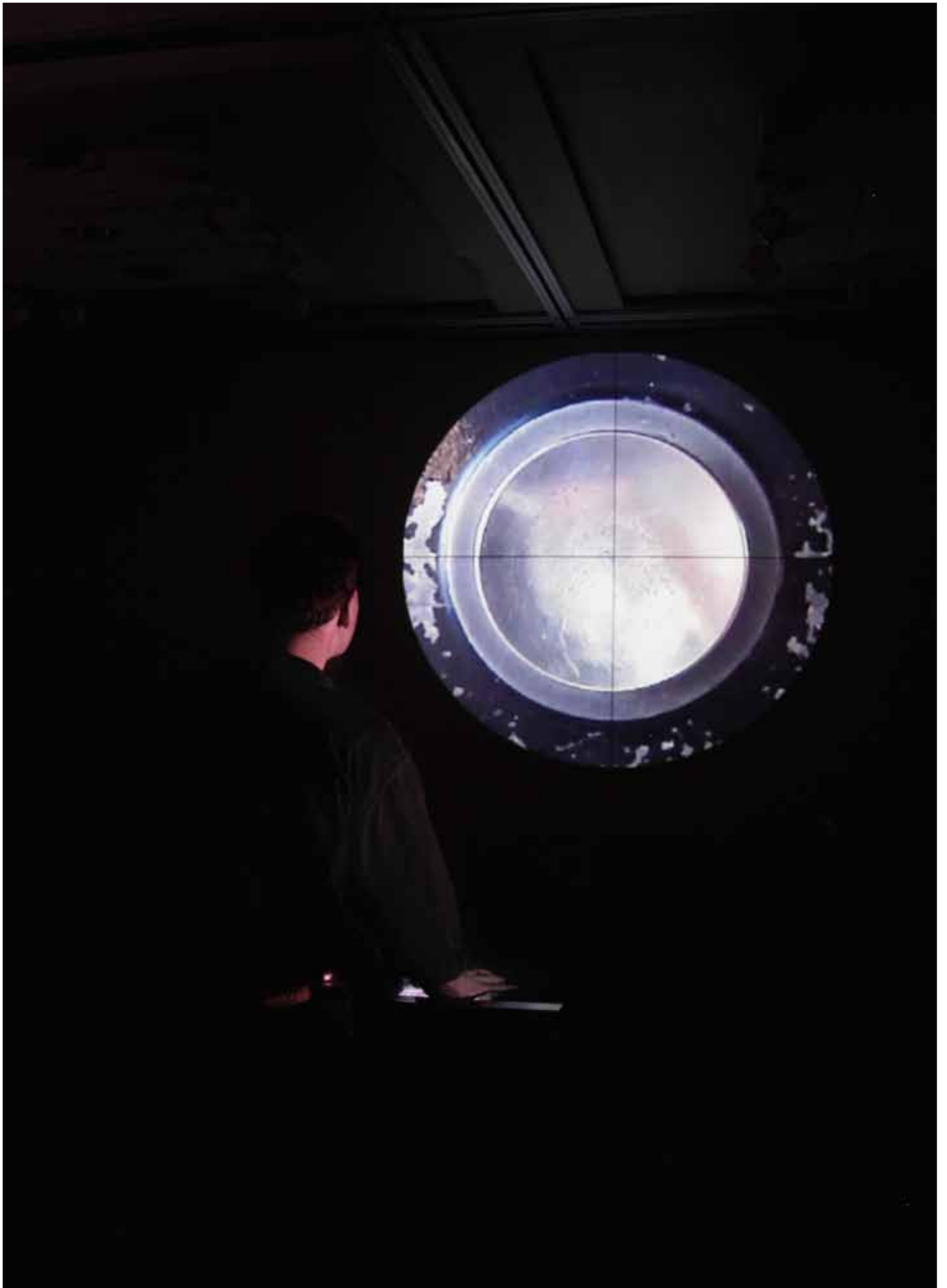


Cycles of Confusion touch screen installation. Touch screen stand, video projection and user interaction (upper left). Touch screen interface snap shots (lower left). Room light are on.

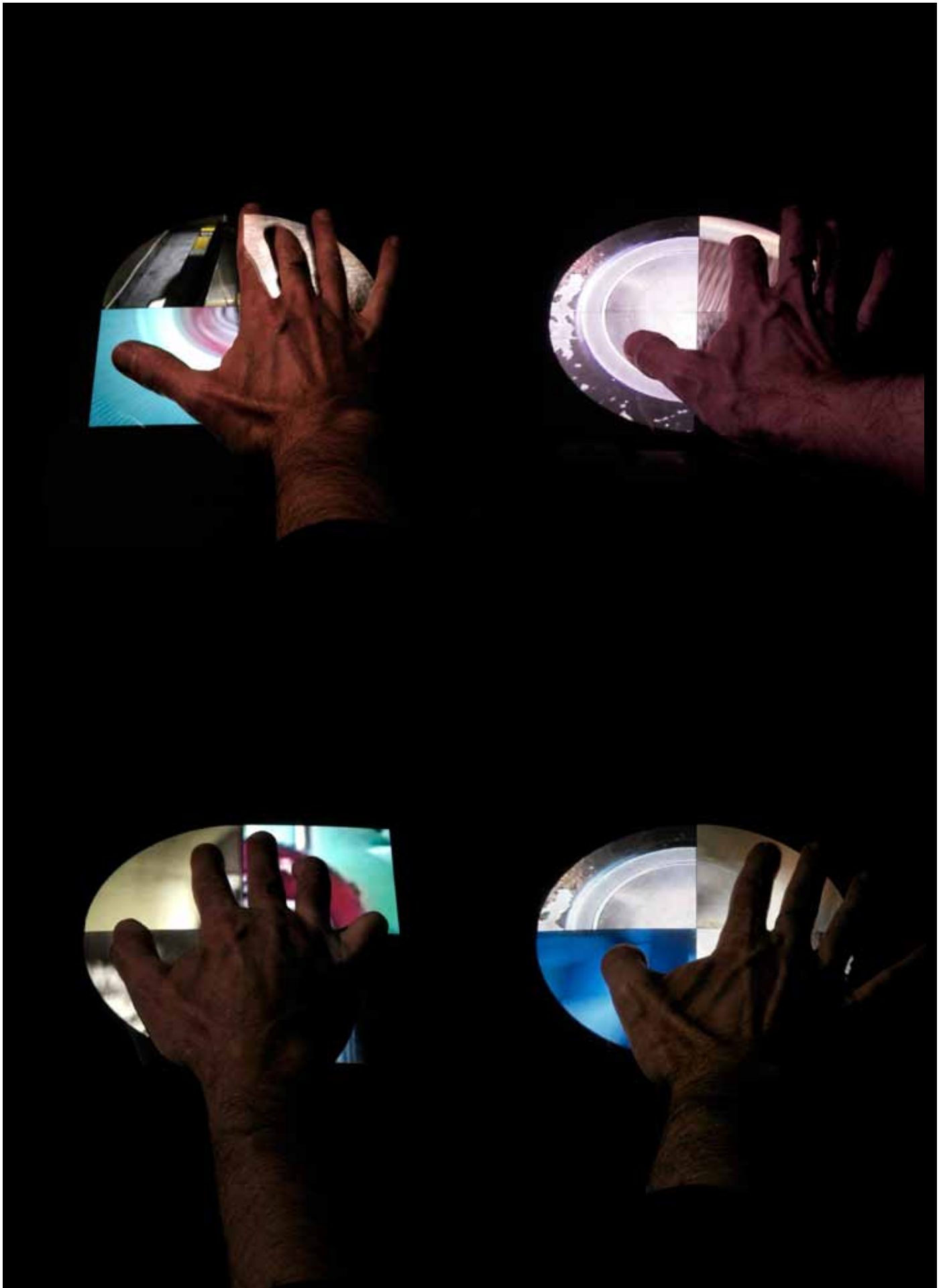
The Cycles of Confusion interactive touch screen is comprised of four video sequences that create a circular video image within a square grid. Touching the screen (lower right) triggers the four video sequences. Consequentially an ever-changing image reliant on viewer participation is created on the screen and on the front installation projection.



Next three pages
Cycles of Confusion installed at the Northern Virginia
Community College Waddell art gallery; Sterling Virginia, 2003.

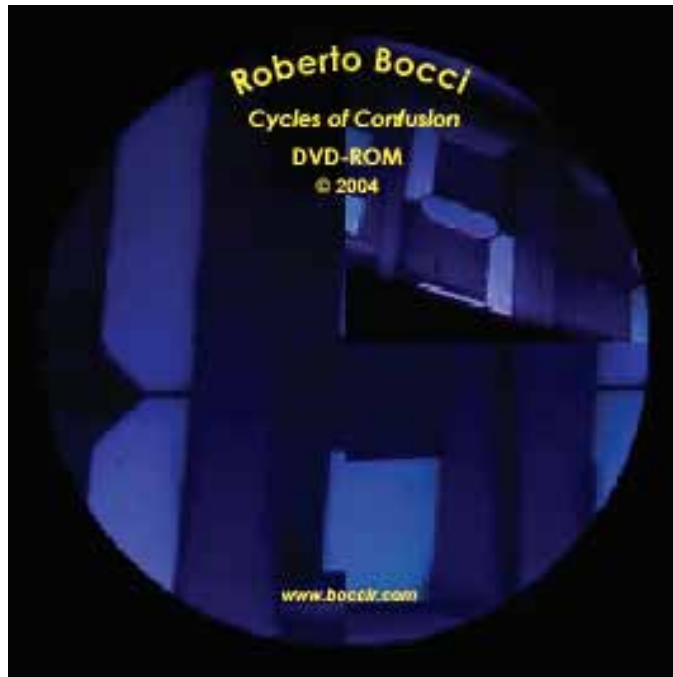






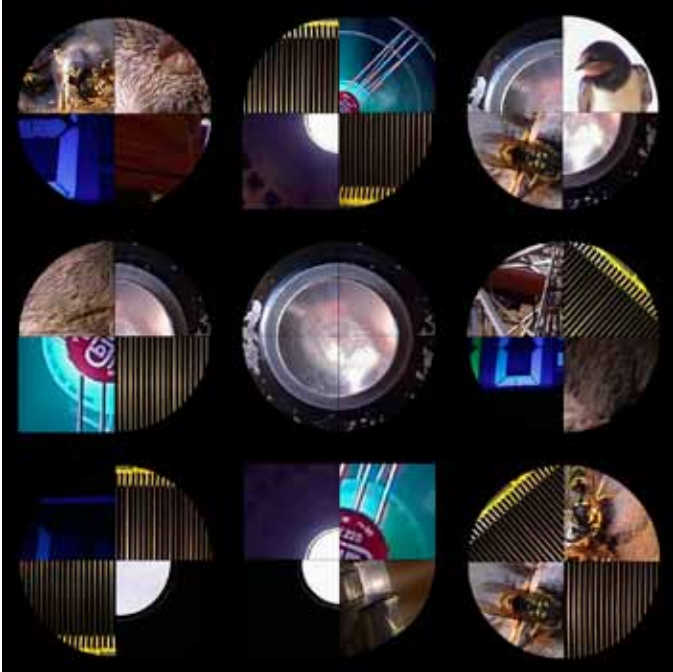
dvd-rom & installation software

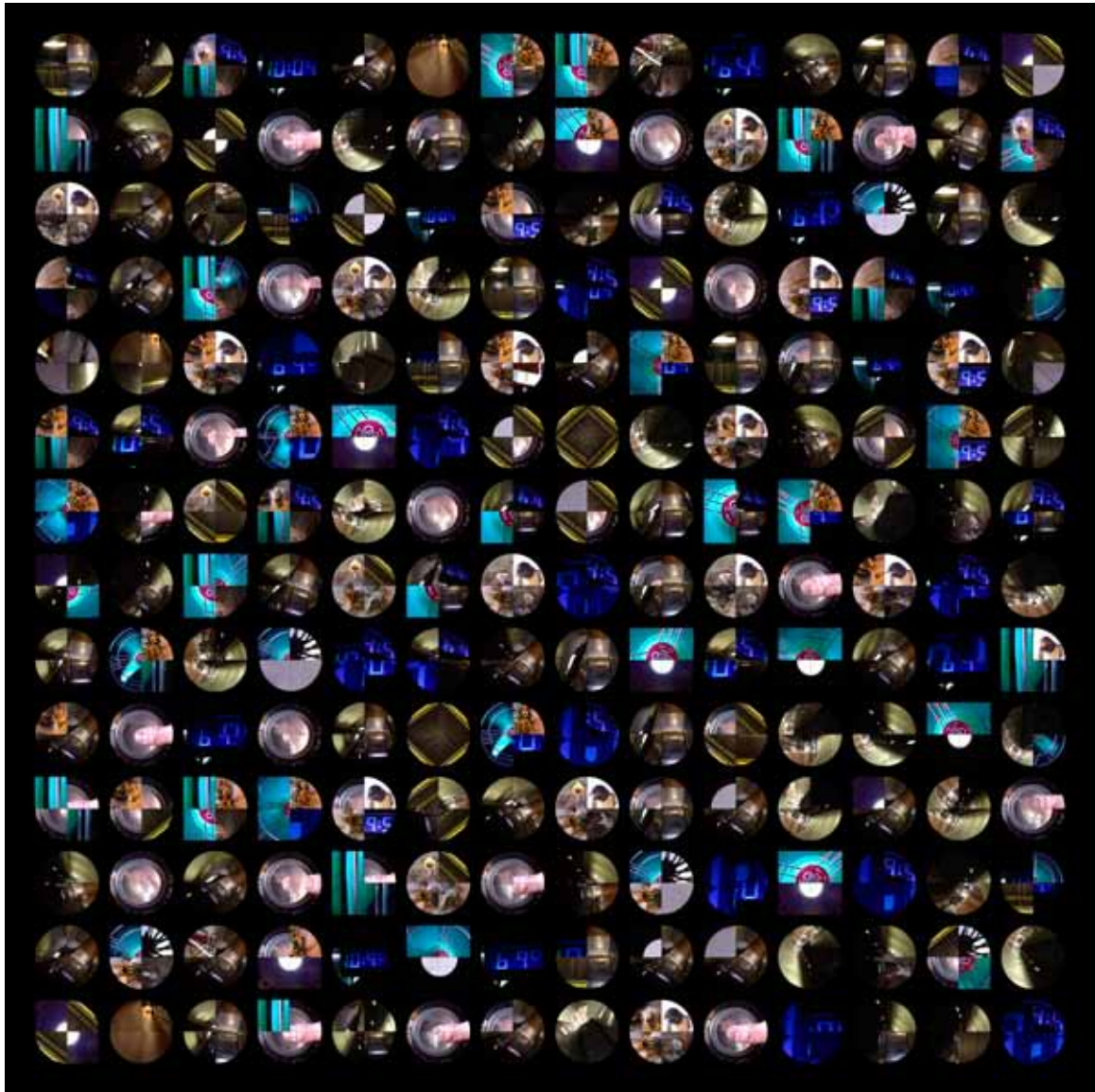
The *Cycles of Confusion* DVD-ROM installation software is an Apple Macintosh OS 9.2 and OSX compatible disk that includes all of the video and sound sequences included in the installation project. When the software is installed on a desktop computer the touch screen interaction is emulated by clicking the interface with the computer mouse.



digital images

The *Cycles of Confusion* digital image series is created by recording computer screen snapshots of the software interface. The snapshots are recorded at preestablished and random time intervals. The images obtained are then edited and compiled in Photoshop. The goal of these images is to suggest a sense of fragmentation, time passage and motion within a still image.

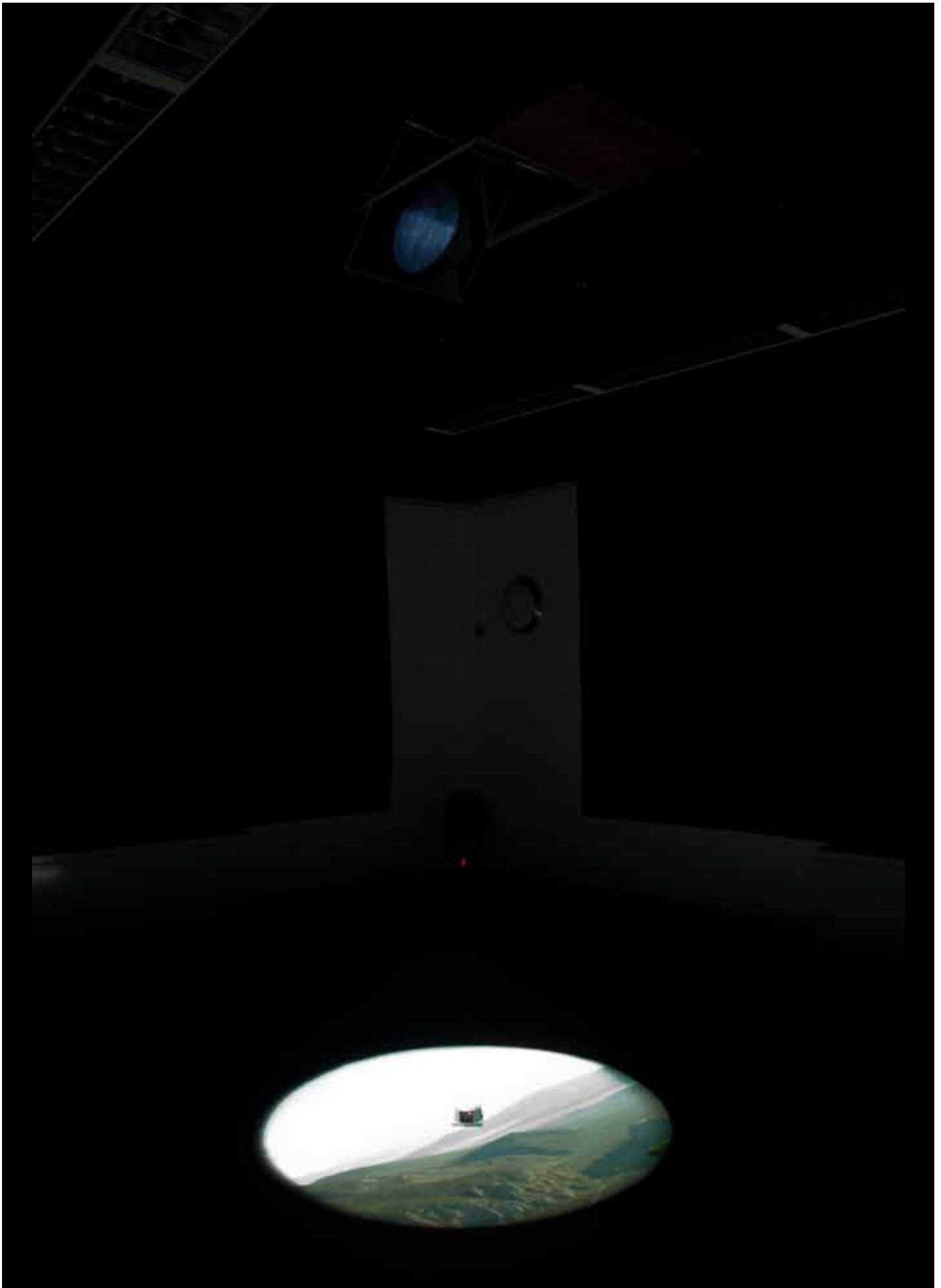




User interaction, archival pigmented print, 22 x 22".



Wasp, archival pigmented print, 22 x 22".



Cycles Elements and Spaces in Between

2006-07

Cycles Elements and Spaces in Between (Cycles) is an interactive installation inspired by 4th and 5th century Greek philosophers Empedocles and Aristotle who identified four fundamental elements: earth, air, fire and water which were unified into a sphere and represented the basic symbolic correspondences of the universe. Empedocles also argued that the quality of matter

depended exclusively on the ratio of its elements. A stone, for example, was a stone because of a unique ratio of air, fire, earth and water. These ideas were very influential when developing this software-based installation that could mix the four elements virtually, generate secondary sequences and suggest natural cycles.

Water, Fire, Earth and Air floor projection.





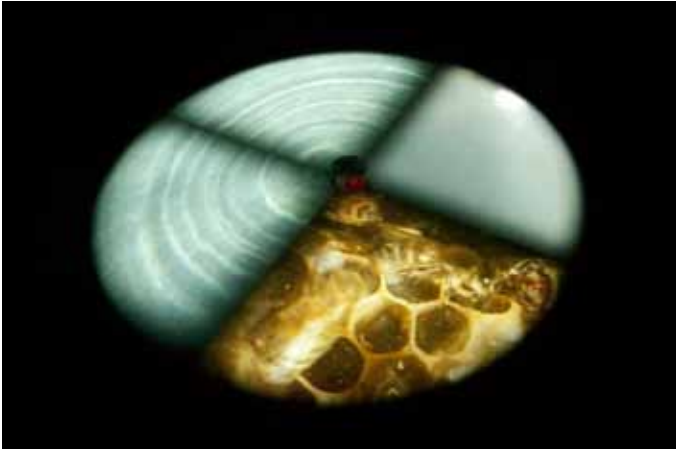
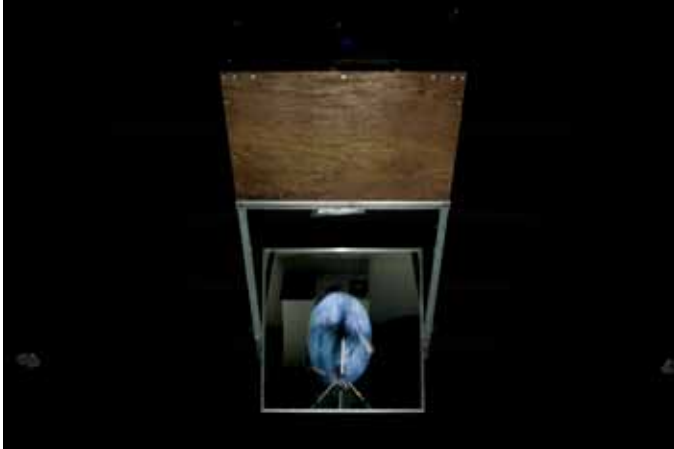
In the *Cycles* installation viewers enter a darkened space. As they enter the space an infrared sensor monitors their movement and activates the piece. A video projector is ceiling mounted and projects a circular image on the exhibition floor. Four-channel surround sound is monitored through speakers positioned in the four corners of the space to create an enveloping and drifting aural experience. In the installation viewers are encouraged to walk around the projection and intersect four laser beams. As viewers move around the circular pool of light they trip the laser sensors and the software loads four movies, randomly picked from a database of files. If multiple viewers occupy the space multiple videos run simultaneously to create an

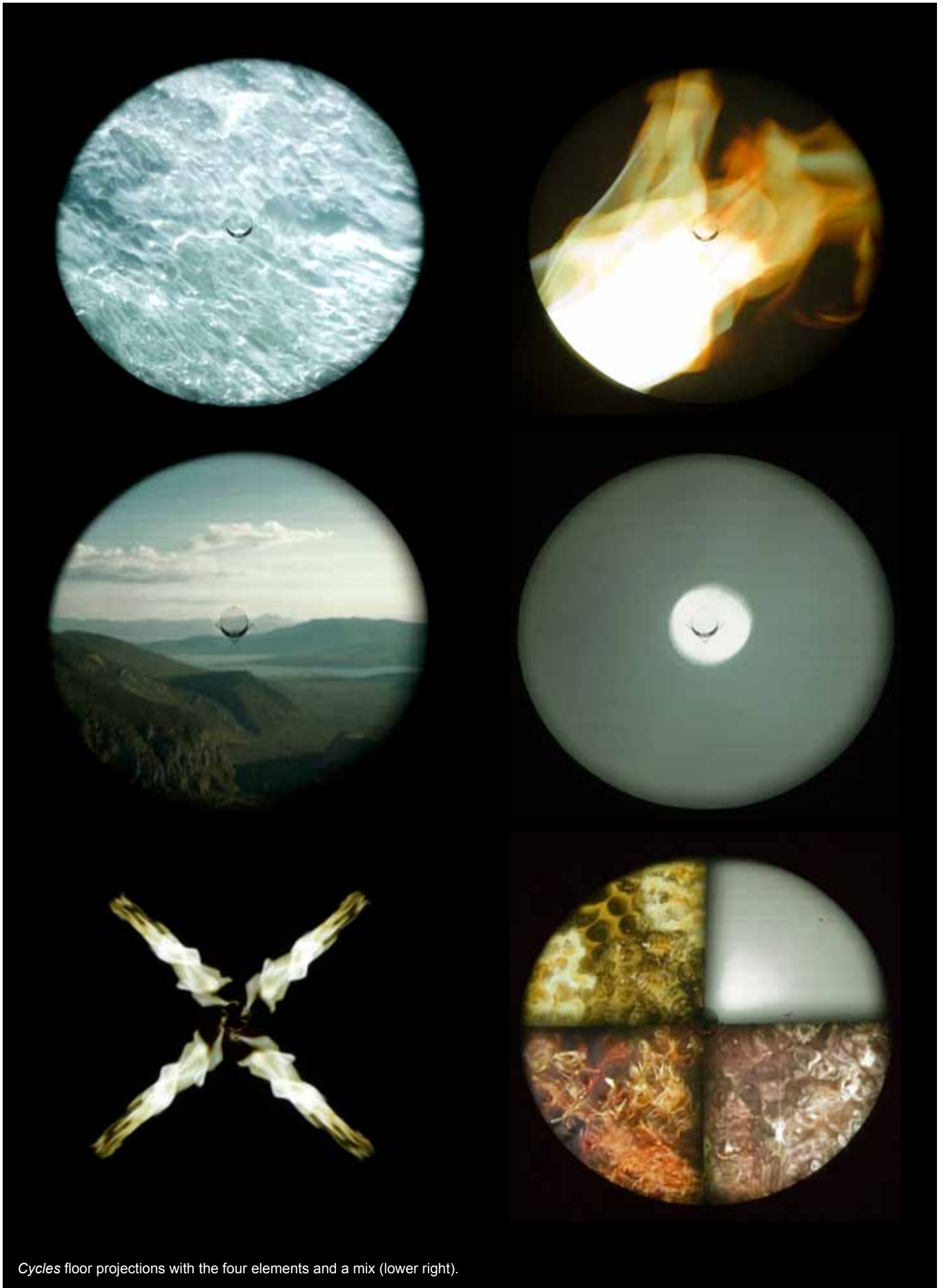
ephemeral still image reliant on viewer participation. This image becomes a metaphor for mixing and combining the four elements to generate secondary matter.

Cycles remembers viewer participation and stores this information in memory. When the memory is full it triggers secondary events. Viewers are then transported and displaced from urban environments to natural landscapes, seascapes and airspace. The orientation and direction of the images shifts altering the viewer's sense of gravity and perspective. Interactive events alternate with linear ones that provide a meditative space for viewers to pause and ponder. *Cycles* does not have absolute meaning and does not illustrate a fictional subject. The goal of this work is to recreate an experience of the subject, to provoke and stir up viewers who are transported on a journey. This journey becomes the goal of the work and is reliant on the viewer's subjective point of view. When left idle *Cycles* triggers a screen saver, it goes to sleep and awaits for participation.

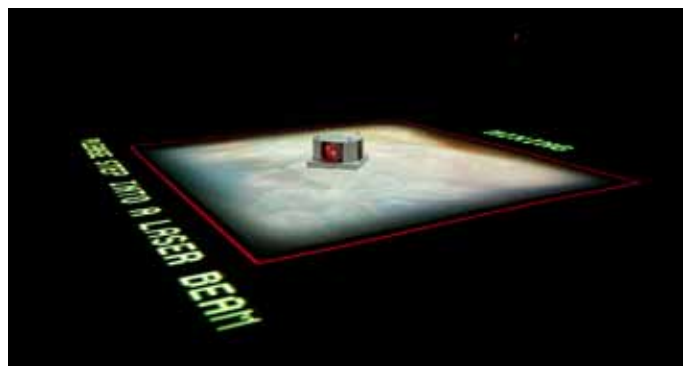
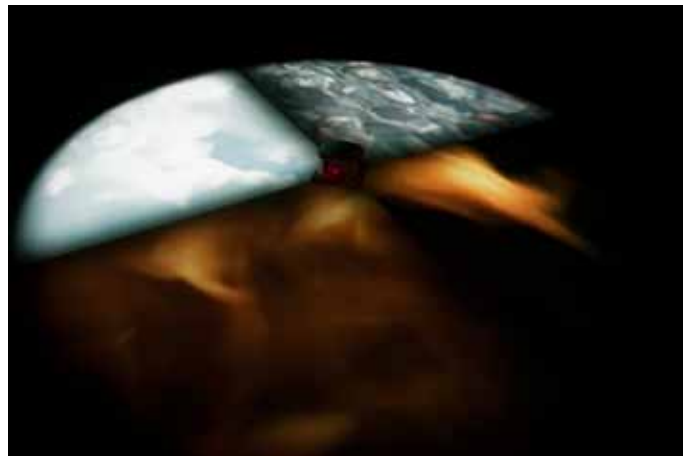
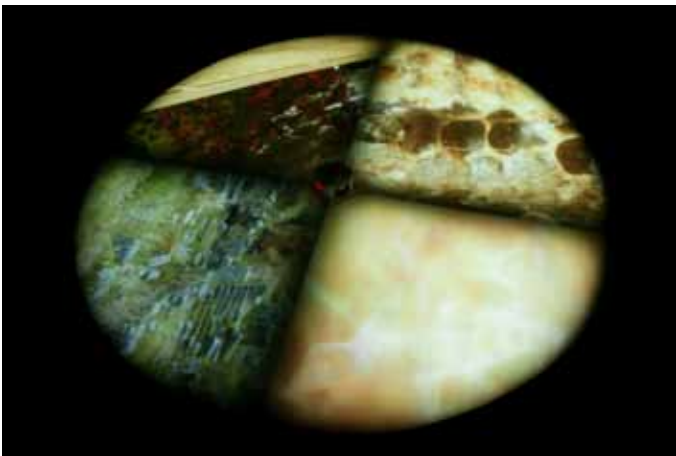
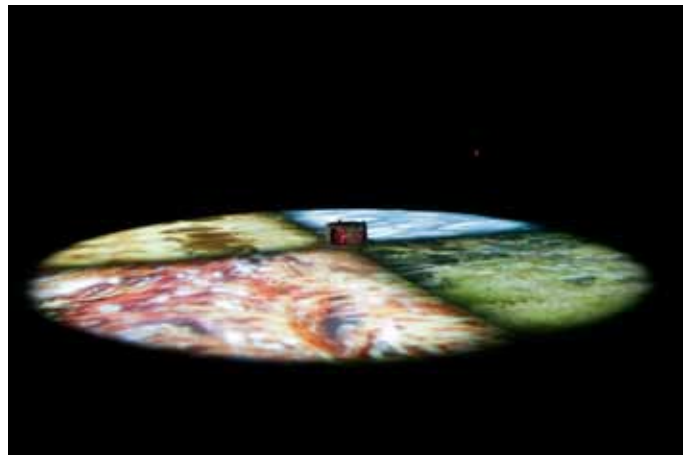
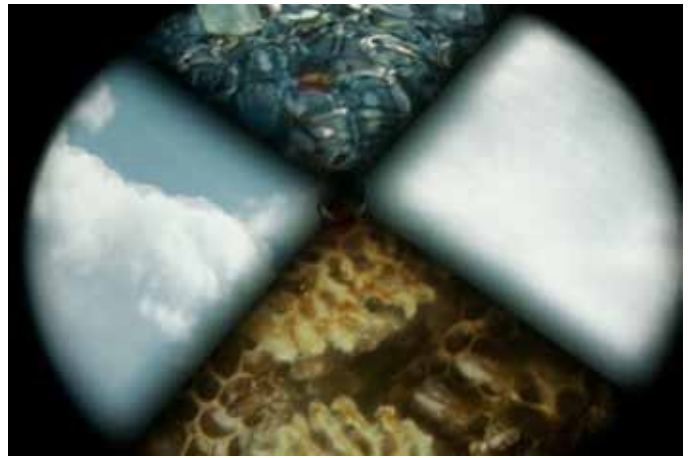
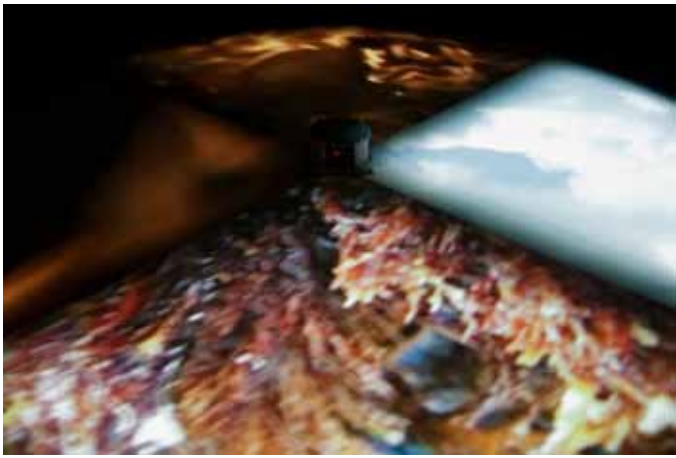


Viewers are encouraged to step into a laser beam. Consequentially *Cycles* begins to mix the four elements and eventually triggers sequences with secondary elements. Viewers are then transported and displaced from urban environments to natural landscapes, seascapes and airspace.





Cycles floor projections with the four elements and a mix (lower right).



Current page and next two pages: Cycles floor projection and full shots, Arlington Arts Center exhibition 2006.





In 2007 the Washington Project for the Arts Corcoran Museum commissioned a new version of Cycles to be installed in the Metropolis building on 14th street Washington DC. (June-July 2007). Five capacitor sensors

were installed within the space and viewers could interact by touching the storefront windowpane. The sound for the project was audible through a set of headphones.



Cycles installed in the Metropolis building, 14th Street, Washington DC., 2007.



Streams Consciousness and Spaces in Between, Washington DC.

2009-present

Streams, Consciousness and Spaces in Between (Streams), is a computer driven installation and a series of digital photographs. All the photos for this project were shot driving or walking around Washington DC or from across the Potomac river in Arlington, Virginia. By using hand held to tripod and time-lapse photo techniques, *Streams* captures multiple viewpoints simulating the movement of our eyes and bodies in space. The animated stream of images also seeks to represent consciousness as a recollection of visual fragments that accumulate in our mind

and memory. *Streams* records the distance in between different locations in a city and the temporal/physical space that divides them. The time-lapse photography sequences record lighting, climatic, and seasonal change. In the installation still images spill out of the LCD monitor to hang on the gallery wall as frozen instances in time. This piece is also a city portrait captured through digital technologies as a means to simulate human consciousness, perception and memory.





In the installation viewers interact with a touch pad equipped with nine sensors. Touching the pad triggers video and sound files visible on an LCD screen and audible

through a head set. As viewers interact with the piece they manipulate the frame rate of the animations and the sound modifying the overall perception of the work.



Streams installed in the Mitchel Gallery, St. Johns College, Annapolis, Maryland, 2009.



Video Stills from the *Streams* software, 2009.

installation software

The *Streams* DVD-ROM installation software is an Apple Macintosh OSX compatible disk that includes all of the video and sound sequences included in the installation project. When the software is installed on a desktop computer, user interaction is simulated by pressing the keyboard numeric key pad.



digital images

The *Streams Travel/Strip* series is created by selecting images from the animation sequences and laying them out on a horizontal plain. I consider these images experimental panoramas that seek to map the distance in between physical and temporal events that unfold in front of the camera lense and congeal as digital images.





Travel Strips. (Top) WashingtonDC. Metro 3-1-2009, (Middle) WashingtonDC. Metro 3-1-2009-04, (Bottom) Washington DC. 05-09-2010. Archival digital prints 20x90" (images under the *Travelstrips* are close up details).





A Place and a Time

2005-present

A Place and a Time is a single channel video piece and a series of photographs. All the images for this project were shot in Siena, Italy from the farm house where I grew up from age 8 to 25. The reoccurring panorama landscape with a hill top to the left and six cypress trees is the view facing the property looking south, toward Monte Amiata. Every day growing up I was confronted with this image as I prepared to leave for school. This piece document lighting, climatic and seasonal change in the gradual but inexorable passage of time that completely transforms the appearance of this Tuscan landscape. The video was created entirely by shooting time-lapse photographic sequences shot over a period

of one to five days and at variable intervals. The images are comprised of two to six high resolution digital images stitched together to create a panorama. This landscape is loaded with meaning to me because it is evocative of a stream of memories from my life growing up in Italy. Since 2005 when visiting my family in Italy I have shot these images and will continue to do so until my family will move elsewhere. *A Place and a Time* extends my interest in mapping and interpolating the distance in between spacial (two points on a horizon) and temporal events. Within this context the panorama image and time-lapse photography become powerful metaphors and means of artistic expression.



stills from the HD video





Siena, Italy, 9-10-2010.





Siena, Italy, 9-16-2010.



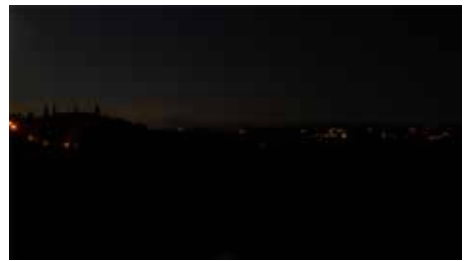
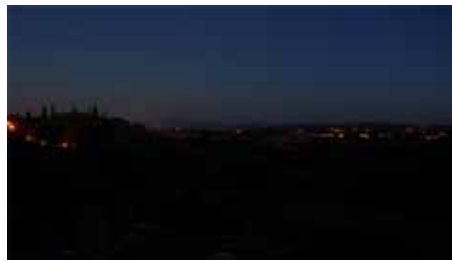


Siena, Italy, 9-15-2010.





Siena, Italy, 7-26-2010.



panoramas





Il Casone, 11-11-2007.



Il Casone, 11-7-2007.



Il Casone, 12-19-2009.



Il Casone, 7-28-2010.



Il Casone, 12-10-2007.



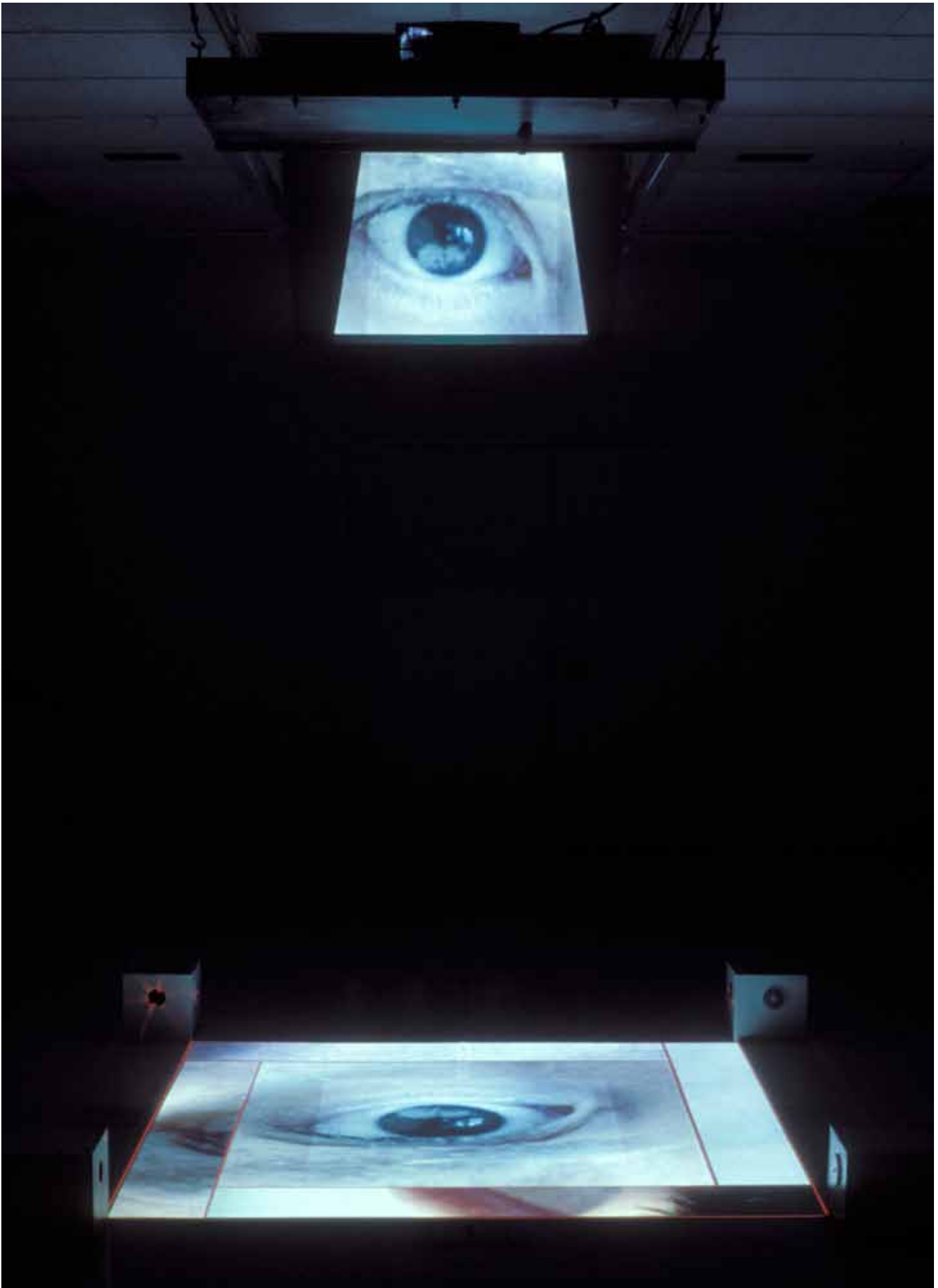
Il Casone, 7-8-2010.



Il Casone, 7-9-2006.



Il Casone, 11-26-2007.



Many thanks

Allen-Bradley Corporation for donating their laser
automation hardware for Periferal Visions.
Cindy Adams at Branch Electric Supply.CO
Massimo Boccardi (hardware interface design consultant)
Velio and Helen Bocci
Maurizio Falconi (hardware interface design consultant)
The Georgetown University School of Arts and Sciences
for numerous Grants-In-Aid and Summer Grants.
AJ Jannone (hardware interface design consultant)
Michael McConnell at Rexel Branch Electrical Supplies
No-Satras, the women and immigrants shelter in Florence, Italy.
Mary Jane Pagan (grant script revision)
Luca Tanzini (software interface consultant)
Universal Concepts Unlimited gallery in New York City

Everybody who provided their help, time and patience
towards the realization of my work.

Thanks

Ben Ashworth (gallery set up)
Scott Brightwell (camera interviews)
Fred Birkhimer (camera interviews)
Brandon Campbell (gallery set up)
Kirby Malone

Sound Design

Sound samples from Steve Reich's *Drumming* were used
to create the sound design for the main screen
interface in the first version of *Periferal Visions*.
Sound samples from Music from the World
"Central Africe: Kongo drums"
Best of Baladi and Saaidi
"Hossam Ramzy"
A womad production for real world
"The Drummers of Burundi"
were used in Nuovi Volti.

**For more information about Roberto Bocci
please log on to:**

WWW.BOCCIR.COM

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