Looking for Data

curated by Elena Giulia Rossi and Pier Luigi Capucci

Transdisciplinary meeting between art and science to reflect on current climate change
December 11, 2018, 17.30 – 19.30
RUFA Space – Rome University of Fine Arts, Via degli Ausoni 7, Rome
In the context of HER: She Loves S. Lorenzo, first district festival dedicated to data

To register please fill out the form at the following link, 60 places are available.

The meeting marks the start of the stage in Rome of the three-year project art*science – Art & Climate Change, conceived by Pier Luigi Capucci and Roberta Buiani with *Noema* and initiated by a conference in Cervia at the MUSA (The Salt Museum) in Summer 2018. Invited people will discuss about the climate in the context of a research, which will involve the public, aimed at creating tools to counteract and adapt to climate change. The topics on discussion are many and range from science, to communication, to art. Data visualization, the computer language used to present data, at the basis of the work of Oriana Persico and Salvatore Iaconesi, will constitute the pulsating environment of the discussion. It is the data that delineate the contemporary landscape, and, from the aerial dimension of the atmosphere to the ephemeral dimension of the numbers, the data have the power to reach the territory and its inhabitants. The path of a three-year project, hosted by a district-oriented festival, promoted by the first data research center in Rome, finds an ideal starting point and aims, immediately, to involve a wide audience.

Moderator
Elena Giulia Rossi, *Arshake* director

Participants
Pier Luigi Capucci, teacher, *Noema* founder and President
Alessandro Barghini, ecologist, Vice President INSOR
Carlo Buontempo, ECMWF, Copernicus Climate Change Service, Reading, UK
Valerio Eletti, President Complexity Education Project

During the meeting, the work *Antithesis* by **Salvatore Iaconesi and Oriana Persico** will be presented and discussed in advance. This artistic project relates nature, technology, blockchain and climate change. There will be also a poetic intervention inspired by this work by **Giorgio Cipolletta**, artist, performer and Italian poet, researcher in the new media aesthetics field.

"Looking for Data" provides a discussion between different professionals with the art mediation, to start a research to project in a proactive vision, aimed at future ways of "inhabiting" climate changes in progress . The first purpose is to look for points of reference "on the ground" and, in parallel, to think about everything concerned with the production, selection and transduction of data, as well as about the language that materializes the climate, and the different ways of human actions that have an effective impact on the climate. What kind of measures can we adopt in order to adapt to the current

climate change? How data can guide us in the increasingly difficult predictability of climate change? What role can art play in the intermediate position between the data and the physical world? Are there any ethical issues in the visualization of data? These and other questions will raise issues to discuss with different training professionals.

The participants (in alphabetical order)

Alessandro Barghini – student of Corrado Barberis, he has collaborated with INSOR since its foundation, with articles in the *Italian Journal of Rural Sociology*, and has edited a special issue dedicated to the Sub-Saharan Africa on the magazine Società Rurale. On the occasion of the fiftieth anniversary of the INSOR, he wrote an essay on the influence of the energy crisis in the structuring of rural society. Since 1967, while maintaining continuous contact with INSOR, he has moved abroad and has practiced as a consultant in the area of energy planning in different countries: Canada, Brazil, Ecuador, Peru, Bolivia Chile, Venezuela, for large companies such as Shell , Fiat, Eletrobras, Inecel, Bolivian Power Company, and international organizations: World Bank, Bird, Rockefeller Foundation, International Energy Initiatives. He has collaborated and collaborates in several master courses organized by the Instituto di Eletrotécnica e Energia and the Museu de Arqueologia e Etnologia, of the University of São Paulo in Brazil. Also for I.E.E he coordinated in 2006 the first distance master course at the same university. He is currently Deputy Director of INSOR.

Carlo Buontempo – ECMWF, Copernicus Climate Change Service, Reading, UK.
In the early 2000s Carlo Buontempo, a physicist by training, became interested in climate, climate change and the way society must adapt to the challenge. Buontempo managed the group looking into adaptation strategies in response to climate change and, subsequently, the climate programmes at the Met Office Hadley Centre in Britain. He developed a specific interest in scientific dissemination and the interface between science and art. This led him to develop projects such as climate bubbles and "the bell house". The latter was developed within the European project Euporias, which he directed. He is currently responsible for the implementation of part of the European Program Copernicus Climate Change Service. In this role Buontempo coordinates the activities of one hundred scientists from different European weather and climate centres with the aim of improving the interface between climatology and decision making within sectors ranging from energy to urban planning.

Pier Luigi Capucci is researching on the new media and the relationships among arts, science and technology. He is a teacher at the Fine Arts Academy in Urbino and at the University of Udine. He published the books *Realtà del virtuale. Rappresentazioni tecnologiche, comunicazione, arte* (Reality of the virtual. Technological representations, communication, art, 1993, 2015); *Il corpo tecnologico. L'influenza delle tecnologie sul corpo e sulle sue facoltà* (The technological body. The influence of technologies on the body and its faculties, 1994); *Arte e tecnologie. Comunicazione estetica e tecnoscienze* (Art and technology. Aesthetic communication and technosciences, 1996, 2013), and co-edited the books *art*science. The New and History* (2018) and *Arte e complessità* (Art and complexity, 2018). In 1994 he founded *NetMagazine/MagNet*, the first online magazine in Italy and in 2000 *Noema*, an online journal on the relationship between technologies, science, culture and society, selected in 2003 by RAI International as best Italian website. He was part of the International Advisory Board in various editions of Ars Electronica. In 2017 he founded art*science, a series of conferences and events on some fundamental topics of the contemporary world, which in 2018 launched a three-year research project on the relationship between art and climate change.

Giorgio Cipolletta is an Italian artist and performer, a researcher in the aesthetics of new media. After a degree in publishing and multimedia communication, in 2012 he received a Ph.D. in Information and Communication Theory. In 2011 he was a visiting student at the ZKM | Center for media art and technology in Karlsruhe. He is currently a contract professor for the course of Photography and visual technologies at the University of Macerata. His first publication is a collection of poems *L'ombra che resta dietro di noi* (The shadow that remains behind us), for which the author has received several awards in Italy. In 2014 he published his essay *Passages metrocorporei. Il corpo-dispositivo per un'estetica della transizione* (Passages metrocorporei. The body-device for an aesthetics of the transition), eum, Macerata.

He is also vice president of Cr.A.Sh. (Creative Art Shocking) and collaborates with several Italian and foreign publishing titles.

Valerio Eletti – Physicist, journalist and teacher, Valerio Eletti has been for several decades a researcher about complexity; in 2006 he founded at the Sapienza University of Rome the "Complexity Education Project", which developed up to today's structure at the University of Perugia. He is part of the organizing committee of the "Festival della Complessità (Festival of Complexity)" and coordinates the series "I Quaderni della complessità" (The books of complexity) published by Guaraldi.

Oriana Persico and Salvatore Iaconesi – Robot engineer, hacker, TeD and Eisenhower Fellow he, an expert in digital communication and cyber-ecologist, she, Salvatore Iaconesi and Oriana Persico observe the mutation of societies with the advent of networks and ubique technologies. Between poetics and politics, bodies and architectures, squats and revolutionary business models, the couple promotes a vision of the world in which art is the glue among science, politics and economy. They are authors of global performances, publications and works exhibited all over the world. They teach Near Future and Design at various institutions, including ISIA in Florence and "La Sapienza" University in Rome, and are the founders of HER – Human Ecosystems Relazioni, a research center that uses art and design to create processes of cultural acceleration through data, as an existential boundary of human beings in contemporary societies.

Elena Giulia Rossi lives and works in Rome. Through a series of activities related to research, she has been interested in the meeting of art, science and technology since the late nineties. The analysis of new forms of experimental and multidisciplinary production has often been found to coincide with that of the many socio-anthropological facets of current culture. Currently she is the editorial director of the online project *Arshake. Reinventing Technology*, she founded in 2013. He writes occasionally for catalogs, magazines and journals. Since 2013 she has been teaching net art and Multimedia Art Theory at the Fine Arts Academy of Rome.

General Concept

That the climate is changing is a fact. The way it presents itself to our perception is also changing. It becomes increasingly objective, visualized with hyperobjects, the term by which the philosopher Timothy Morton describes "objects" such as the biosphere, the black holes and the solar system. The climate is not just the film that envelops Earth, suspended in the atmosphere. Rather, it includes all what is within it, a landscape that takes shape in the increasingly radical integration between organic and inorganic, between man and machine. In this scenario, language, the raw material for "building worlds", plays a very important role. When we discuss about "climate", both the computer language that visualises data, and the language used to "communicate", are reflected in certain and concrete ways of perceiving and socially acting.

"Making Worlds: The Language of Climate" aims to think about the climate through different positions and perspectives, with the purpose of aligning and "tuning" itself with the asymmetric age and with the in between spaces that Timothy Morton identifies in the contemporary landscape. We can observe all this reflected in the reconfiguration of the Internet landscape with the advent of the blockchain technology, characterized by a block working. Similarly, the project will proceed "through blocks", reasoning on single open projects, inserting them into a chain of progressing comparisons, gradually enriched by the intervention of professionals from different disciplines.

The meeting Looking for Data and Making Worlds: The Language of Climate vs The Climate of Language are part of the wider art*science project – Art & Climate Change, a three-year project (2018-20), ideated by Pier Luigi Capucci and Roberta Buiani, "addressed to climate change and the role that art can play in interpreting and making aware of the great transformations that our planet is going through". The project was launched with the international conference "Art & Climate Change. From the Mediterranean to the Pacific. Dialogues across the seas", on July 27-28, 2018, in Cervia, at the MUSA (Salt Museum), in collaboration with Nina Czegledy and "Vital Transformations", a series of events on art and climate change that were taking place at the same time in New Plymouth, New

Zealand. art*science – Art & Climate Change has the patronage of Noema, of the Festival of Complexity, and the *Arshake* media partnership.

The promoters

HER – Human Ecosystems Relazioni is a private research center that uses data as a cultural artifact to generate cultural acceleration processes. HER transforms cities, buildings, territories, organizations and communities into generators of big data, to give life to "data commons" (digital common goods), involving people in their governance. HER uses art, design, training, info-aesthetics and data visualization to bring data into the public space, ensuring full and effective accessibility and usability in the cultural sphere.
http://www.he-r.it/

art*science is a series of events, conferences, exhibitions, workshops and publications on the relationships among forms of expression, scientific disciplines and technologies. Art, science and technology as ways to tell the present and imagine the future, as perspectives to reflect on the contemporary and stimuli to imagine the future. The first edition, in 2017, was dedicated to celebrate the 50th anniversary of Leonardo magazine, published by MIT Press, the most authoritative in the international field on the relationship between art and science.
https://artscience.online

Noema is an online journal (ISSN 2283-3145) on the relationships among culture, science and technology aimed at an international target. It is online since 2000 and in 2003 it was selected by RAI International as the best Italian website. He has been and it is a partner of many Italian and international initiatives (conferences, exhibitions, publications, cultural events…) and it has originated various projects, including art*science, on the topics it deals with.
https://noemalab.eu

INSOR – Istituto Nazionale di Sociologia Rurale (Italian Institute of Rural Sociology)
INSOR has a leading role in the enhancement of territories and in the protection of typical Italian quality products and their variety, creating a historical and social inventory of the agri-food tradition. Through a journey in the national territory, region by region, this research, also through several publications, allows not only to know and value the different productions, but also their history.
http://www.insor.eu

The Festival of Complexity is a series of events dedicated to complexity and systemic thinking in the cultural and scientific debate in Italy, in the belief that the concepts of complexity and system are opening the way to new ideas of life and reality.
http://www.dedalo97festivaldellacomplessita.it

Arshake is an international platform that deals with culture through the eye of creativity in its intertwining with technology and science.
http://www.arshake.com