

PORTFOLIO

NUMERO CROMATICO



BIOGRAPHY

NUMERO CROMATICO

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Numero Cromatico's artistic research is based on the scientific approach to art, with a focus on neuroaesthetics, aesthetic psychology, literature, digital humanities and visual communication. Members of the collective are researchers with a background in both visual arts and neuroscience.

The artistic practice has evolved into different directions, including painting, environmental installation, artificial intelligence, as well as editorial and curatorial projects, workshops and events. Numero Cromatico is also editor of *Nodes*, the only Italian bilingual publication on neuroaesthetics - now a reference point for artists and researchers worldwide.

The group is based in Rome, where in **2016** they opened an experimental space so they could share with the public their artistic and scientific research.

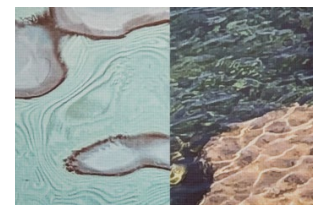
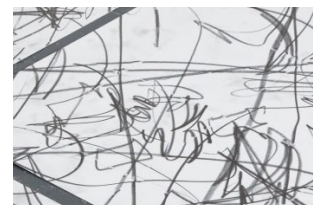
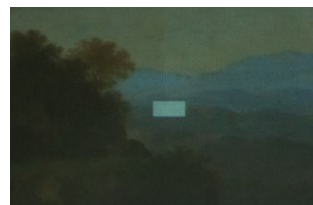
In **2019** Numero Cromatico carried out the first experiment in neuroaesthetics at the Italian art fair *ArtVerona* and won the award for best independent entity. In the same year, the group was awarded with a special mention for the *Premio Creature*.

In **2020** the collective won the *Exhibit Program* by DGCC MiBACT and the *Artribune* award for best hybrid space in Italy.

In **2021** the group was shortlisted for the *Brain Awareness Week*, won *Re:Humanism Art Prize* and *Abitante* - promoted by *Virgilio Sieni CNPD* - and *Sala Santa Rita Contemporanea* promoted by *Palazzo delle Esposizioni*.

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DON'T YOU FORGET ABOUT ME

keywords: perception | Artificial Intelligence | epitaphs

BY:
Numero Cromatico

YEAR:
2021

MAIN EXHIBITIONS:
Sala Santa Rita

“Don't You Forget About Me” is a project curated by Daniela Cotimbo in collaboration with Re:Humanism.

The exhibition stems from the collective's investigation into the mechanisms of perception and their stimulation through artistic devices. Artificial Intelligence has been used to create epitaphs.

The installation is made up of three hand-sewn banners that recall the large altarpieces typically found in religious architecture, and features the voice of Italian philosopher Franco “Bifo” Berardi reading out a selection of the epitaphs.





TRE SCENARI SULLA PERCEZIONE DEL TEMPO

Atto I: La Memoria

keywords: introspection | time | memory

BY:
Numero Cromatico

YEAR:
2021

MAIN EXHIBITIONS:
Via dei Volsci 165

“Tre Scenari sulla Percezione del Tempo - Atto I: La Memoria” is an environmental and immersive exhibition project conceived as an ever-changing journey that proceeds in stages.

The exhibition is intended as a multisensory aesthetic experience, where the basic dichotomy natural-artificial paves the way for coexistence, where technology is intended as a means and not as an end, as a tool to build and not as an object to represent.

In the space designed by the collective, the public lives a synesthetic and introspective experience.







EPITAPHS FOR THE HUMAN ARTIST

keywords: poems | human artist | Artificial Intelligence

BY:
Numero Cromatico

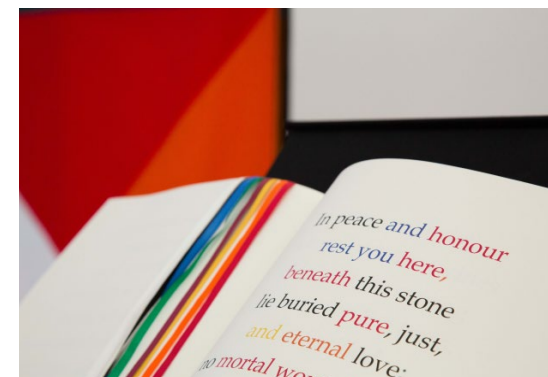
YEAR:
2020

MAIN EXHIBITIONS:
Re:Humanism 2 - Re:define the Boundaries | MAXXI

“Epitaphs for the Human Artist” is a project that questions the future of the human artist faced with technological progress.

An Artificial Intelligence was trained with a corpus of published epitaphs to compose texts of the same literary form.

Ten traditional epitaphs’ incipits were chosen and fed to the AI so that it could generate epitaphs amounting to 300. The book was presented with three hand-sewn banners.





SUL VOLTO

keywords: performance | portraits | facial expressions

BY:

Dionigi Mattia Gagliardi

YEAR:

2020

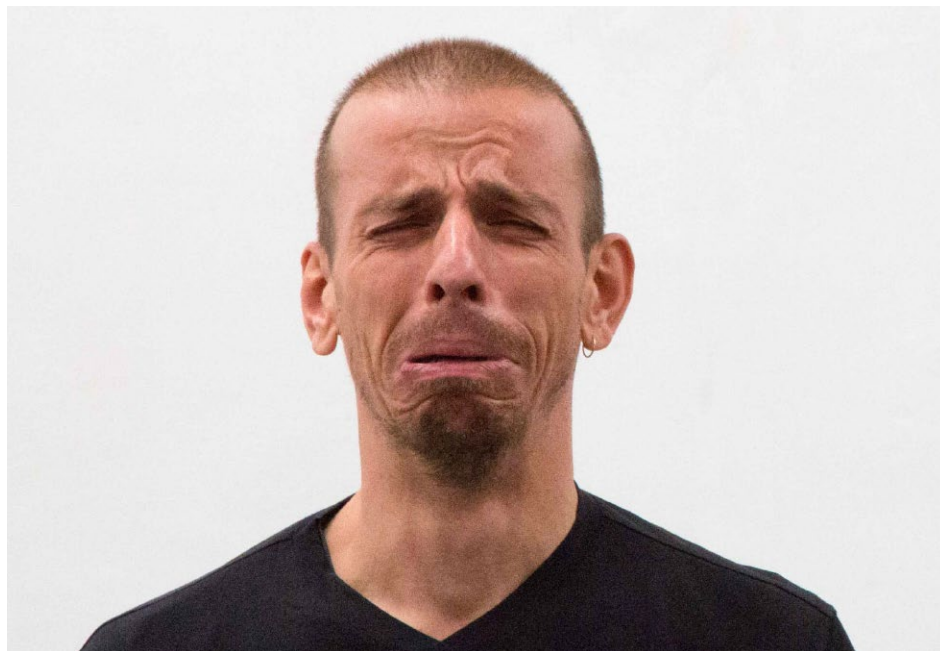
MAIN EXHIBITIONS:

Gran Finale

“Sul Volto” is a long-term research on facial expressions constituted by a series of drawings on paper called “Atlante delle espressioni facciali” (2012) and the performance “Partitura di Emozioni” (2020).

Five performers enact a score of emotions (from which the performance takes its name) provided by the artist. Performers try to execute the score, while the artist registers the similarities and differences in the execution of the task. The results are emotional *tableau vivant*, outcome of the unique facial expressions of each performer.







IF I SHOULD DIE

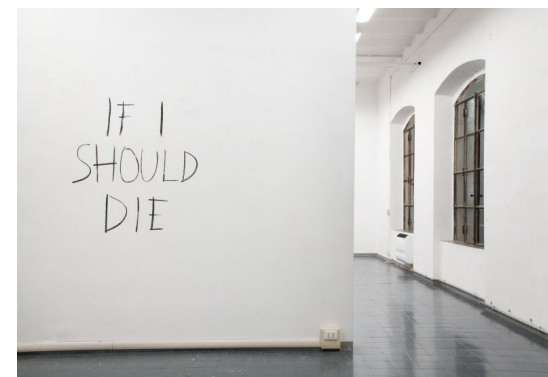
keywords: poetry | loss | Artificial Intelligence

BY:
Manuel Focareta

YEAR:
2020

MAIN EXHIBITIONS:
Gran Finale

"If I Should Die" - title of this series of artworks - is the verbal stimulus used by the artist to create the fifty texts that constitute the whole collection. The technology that was used to write these poems was able to foresee the subsequent verse on the basis of an initial input.





WE

keywords: film | sensory experience | Artificial Intelligence

BY: Salvatore Gaetano Chiarella	YEAR: 2020
MAIN EXHIBITIONS: Gran Finale	

“WE - Preliminary Study” is part of “WE” - a broad audio-video project on the intersubjective relations between human and non-human agents. The elements that constitute the film are reduced to bare minimum. Thanks to a synchronicity between voice and photograms, the film starts ‘talking’. But this tautology quickly breaks, and the voice and the photograms start un-synching: the film doesn’t talk anymore, only light and darkness alternate while a robotic voice keeps repeating a fragmented mantra. In such circumstances, what is the public looking at and what is the role of this voice?







OSSESSIONI

Ovvero sette temi
per immagini alla cieca

keywords: performance | blind drawing | expressive abstinence

BY:
Marco Marini

YEAR:
2020

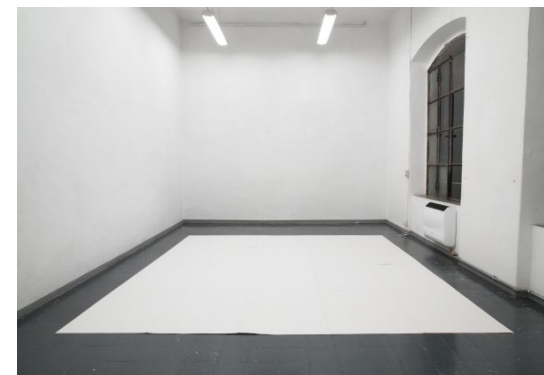
MAIN EXHIBITIONS:
Gran Finale

“Osessioni: Ovvero sette temi per immagini alla cieca” is a performance that ponders on the generative process of blind drawing.

“Osessioni” is a minimalist set where four performers and the artist-executor stand.

Three performers tell the artist what to draw by rotation and the blindfolded artist, standing on a 14 sqm carpet made out of white sheets of paper, tries to complete the requested tasks in the time given by the fourth performer.

The project is part of the artist’s broad research on visual deprivation.





CHIASMA

keywords: photography | editing | visual stimulus

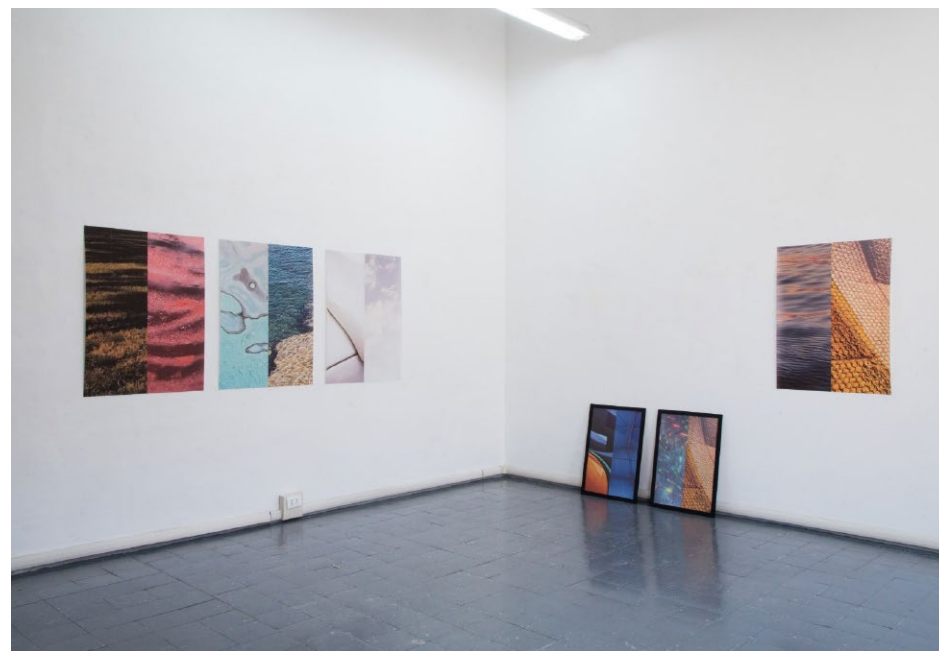
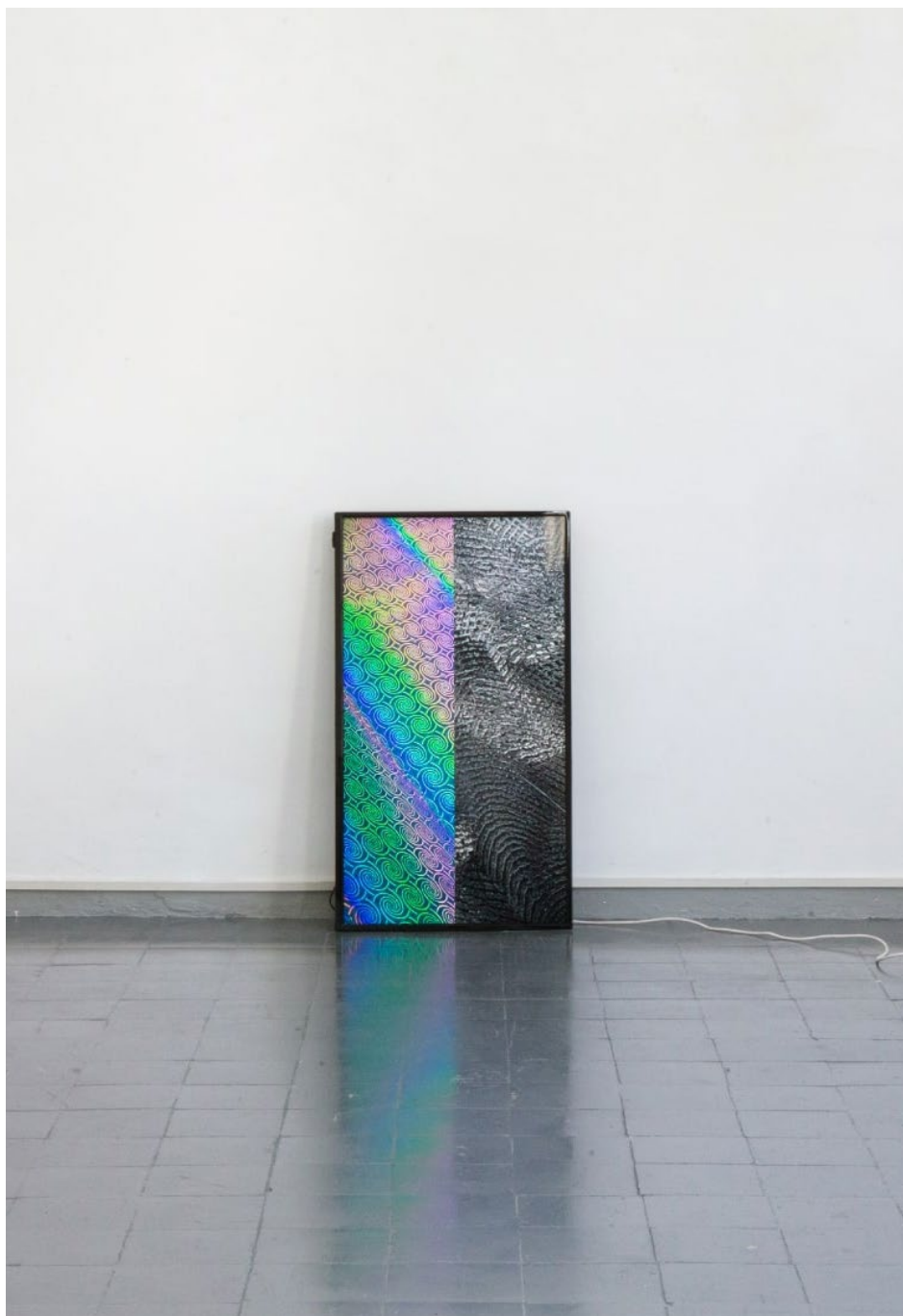
BY:
Sara Cuono

YEAR:
2020

MAIN EXHIBITIONS:
Gran Finale

“Chiasma” is a series of images formed by the junction of two photographs that have been matched according to associations of shape, colour, texture, pattern and geometry. This research focuses on what links a pair of images - the so-called “third something” - and the potential that the editing serves in the construction of meaning. This new “third” image sparks in each viewer subjective and unpredictable images. Thus the artist produced a visual stimulus that leads to the formation of uncontrolled representations in the mind of the observer.







BUILT ON A LIE

keywords: research project | image - text | portraits

BY:
Numero Cromatico

YEAR:
2019

MAIN EXHIBITIONS:
Contemporary Cluster
Gran Finale

The project explores the effects of the relationship between images and text and it comes from the junction of two separate research projects - one on the perception of faces; the other on the production of texts through the use of automatic generative processes.







VERSO LIBERO

keywords: installation | de-contextualisation | verbal stimuli

BY: Numero Cromatico	YEAR: 2018 - current
MAIN EXHIBITIONS: Ex caserma Guido Reni SPAZIOMENSA	

“Verso Libero” is a project on the de-contextualisation of texts and verbal stimuli. It aims at creating an interpretative clash in the viewer due to the ambiguity of the texts and the medium with which they are presented, placed outside of their natural context.

“É per te il nostro boato” (2018) and “Amore del nuovo” (2021) are part of this project.









CONVIVIO

keywords: performance | Dante | theory

BY:
Numero Cromatico

YEAR:
2018

MAIN EXHIBITIONS:

Da Franco - Senza Appuntamento

The title of this performance comes from the metaphorical concept invented by Dante Alighieri in his popular text "Convivio". Until that point, the word *convivio* had been used to describe a feast but Dante started using it referring to a means of spreading theories and scientific studies through the use of a comprehensible language. Hence, the performance is a way of communicating Numero Cromatico's theories and methodologies through a simple and accessible language.







PERCORSO URBANO IN DEPRIVAZIONE VISIVA

keywords: visual deprivation | perception | experience

BY:
Numero Cromatico

YEAR:
2017 - current

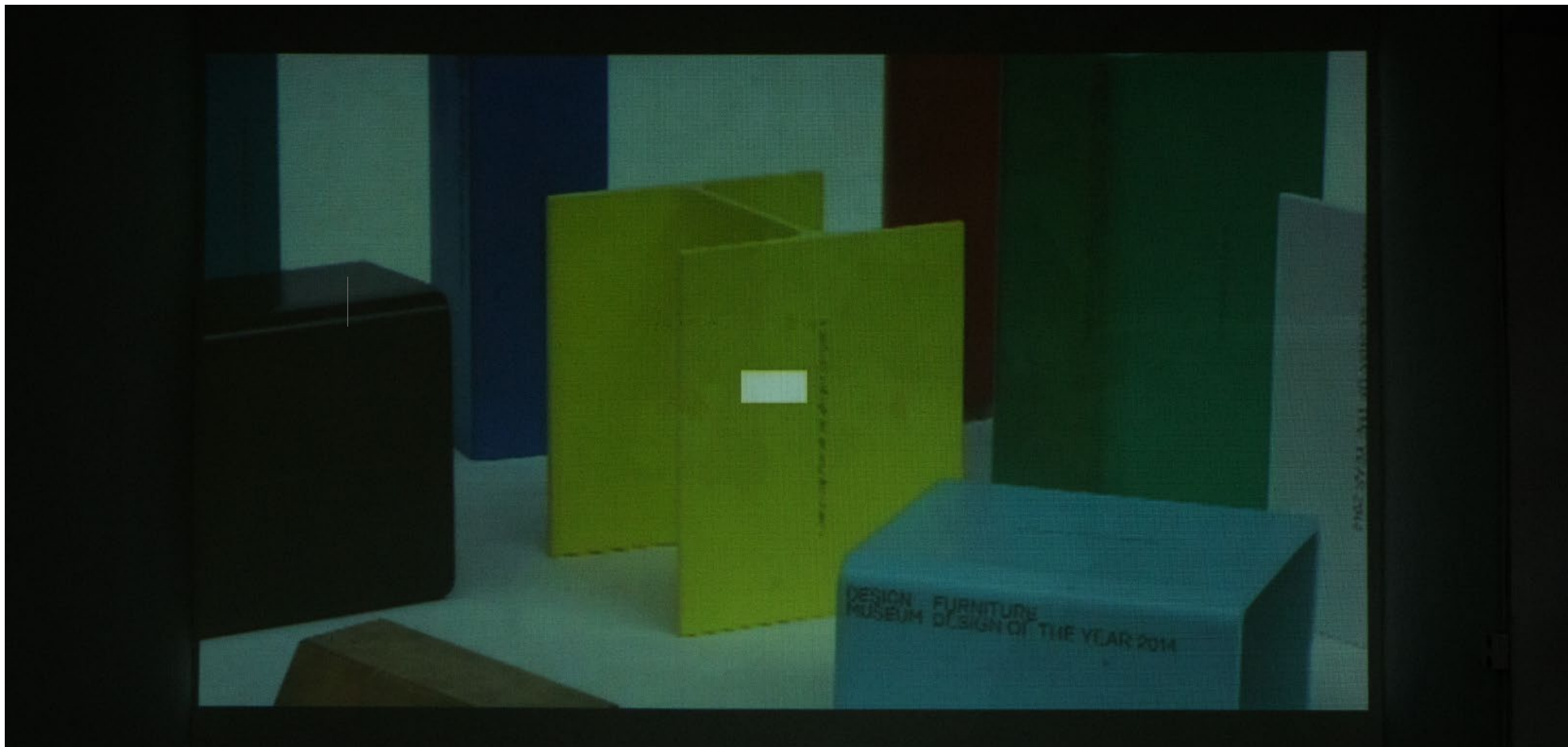
MAIN EXHIBITIONS:

BoCs Art Cosenza
Festival Cantieri Culturali Firenze
Elements Roma

“Percorso Urbano in Deprivazione Visiva” takes participants to an unusual exploration of the urban landscape. The public is asked to explore the city without being able to see, accompanied by another person that traces the walked path. Deprived of the sense of sight, the other senses are activated differently, even the perception of time and space changes, as well as the ways of experiencing and exploring things. Once the path has been completed, the blindfolded participants produce an audio-tale of the experience.







ICONIC FILM

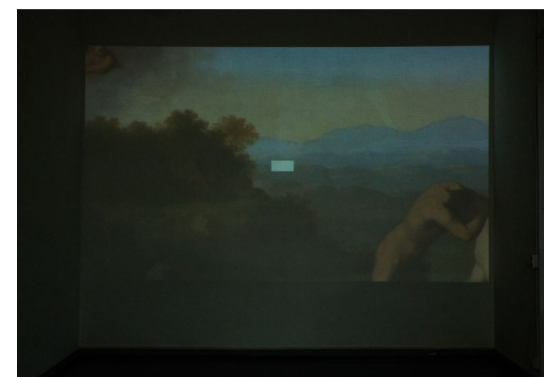
keywords: film | theory | phenomenological experience

BY:
Salvatore Gaetano Chiarella

YEAR:
2017

MAIN EXHIBITIONS:
Totale
Gran Finale

“Iconic Film” is a film on sensory experience. Specifically, on the experience of vision and on the void, intended as inability of cognitive access. Technical and theoretical instances belonging to the field of experimental psychology and structural film are used for its production. “Iconic Film” deals with the problem of visual conscience, attempting at creating a perceptive event in which the phenomenological experience of vision - usually short and transitory - extends in time.





DREAMASK

keywords: project | dreams | psychology

BY:
Numero Cromatico

YEAR:
2017

MAIN EXHIBITIONS:

BoCs Art Cosenza
Istituto Svizzero di Roma

Various studies demonstrated that people that are not affected by specific psychological pathologies when exposed to simple dream suggestions produce a very high percentage of dreams.

Taking this as a starting point, "Dreamask" constitutes a tool for dreaming, or better to say, for remembering the dreams - a container with an eye-mask and some written rules to follow before falling asleep.





SAPERE DIFFUSO

keywords: residency project | tool | sound installation

BY:
Numero Cromatico

YEAR:
2017

MAIN EXHIBITIONS:
BoCs Art Cosenza
Roccabernarda (KR)

“Sapere Diffuso” is a tool for the transmission of audio tracks that were created to produce an effect in the city’s everyday life. These outdoor speakers reproduce these tracks every day at the same time.





TEST VERBOVISIVI

keywords: painting | expressive abstinence | experimental procedure

BY:

Dionigi Mattia Gagliardi

YEAR:

2015 - current

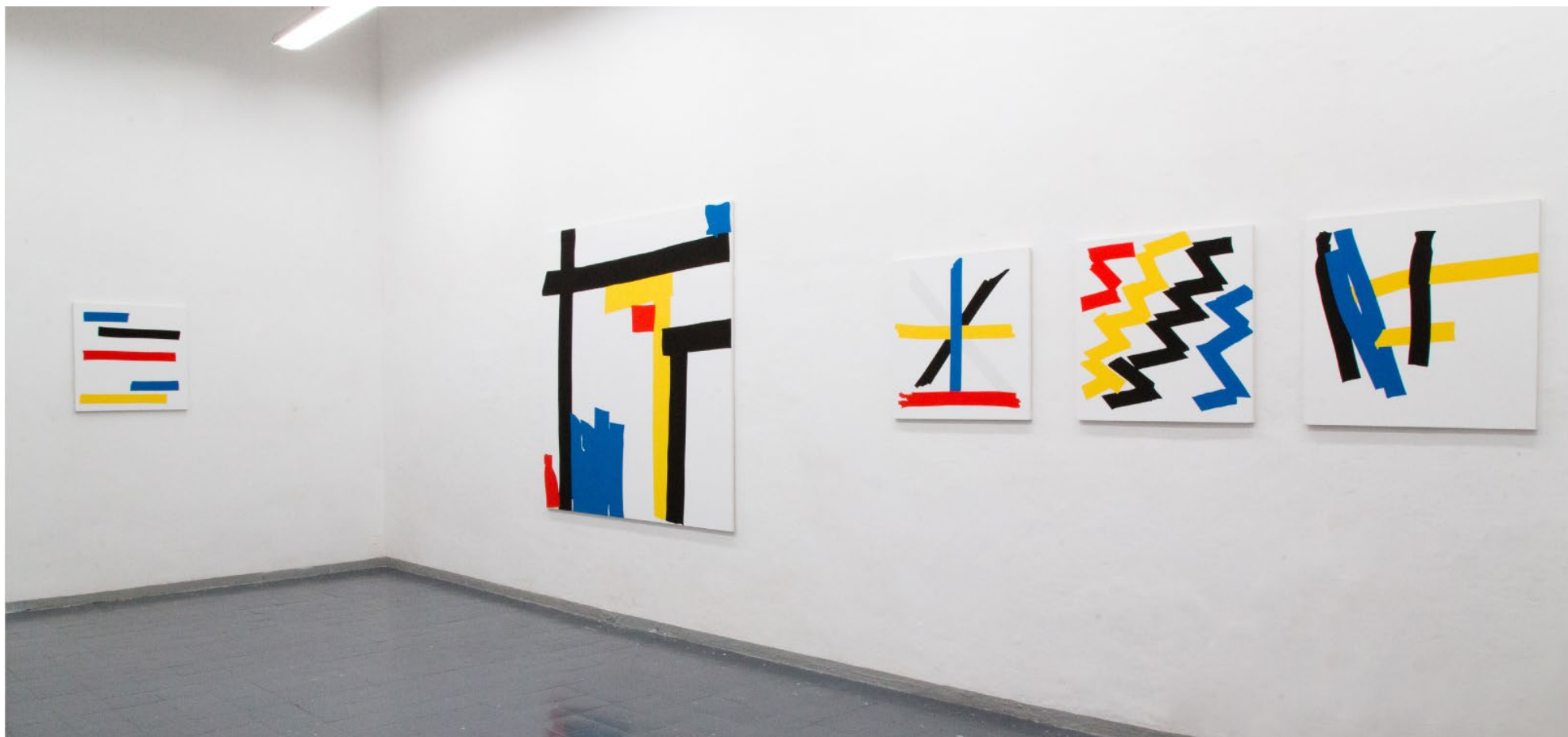
MAIN EXHIBITIONS:

Gran Finale

Dionigi Mattia Gagliardi. Recent Works

Totale

The series “Test Verbovisivi” challenges the idea that creativity is a characteristic to be attributed solely to the artist. The paintings exhibited were produced starting from images created by third parties that were not artists at all. In these artworks, creativity, emotions and will are not the artist’s own but those of a group of subjects that were asked to complete a task, namely producing an image starting from some given words according to a specific experimental procedure.





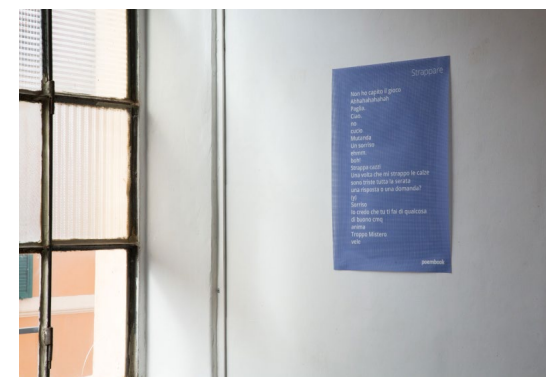


GENERATIVE NETWORK

keywords: literature | poetry | social networks

BY: Manuel Focareta	YEAR: 2014 - 2020
MAIN EXHIBITIONS:	
Gran Finale	
Poesie	
Totale	

These projects are made up of contents produced by network users and are part of a broader research on the artist's non-expressive approach to poetry and the analysis of some contemporary literary phenomena.





DISEGNO ALLA CIECA

keywords: painting | visual deprivation | experimental process

BY:
Marco Marini

YEAR:
2010 - 2020

MAIN EXHIBITIONS:

Gran Finale

Cieca

Totale

These series are part of a research project that delves into the creative possibilities of the artist and the public in visual deprivation. Various people took part in the experiments carried out by Marini: students, exhibition visitors, artists and non-artists.





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