

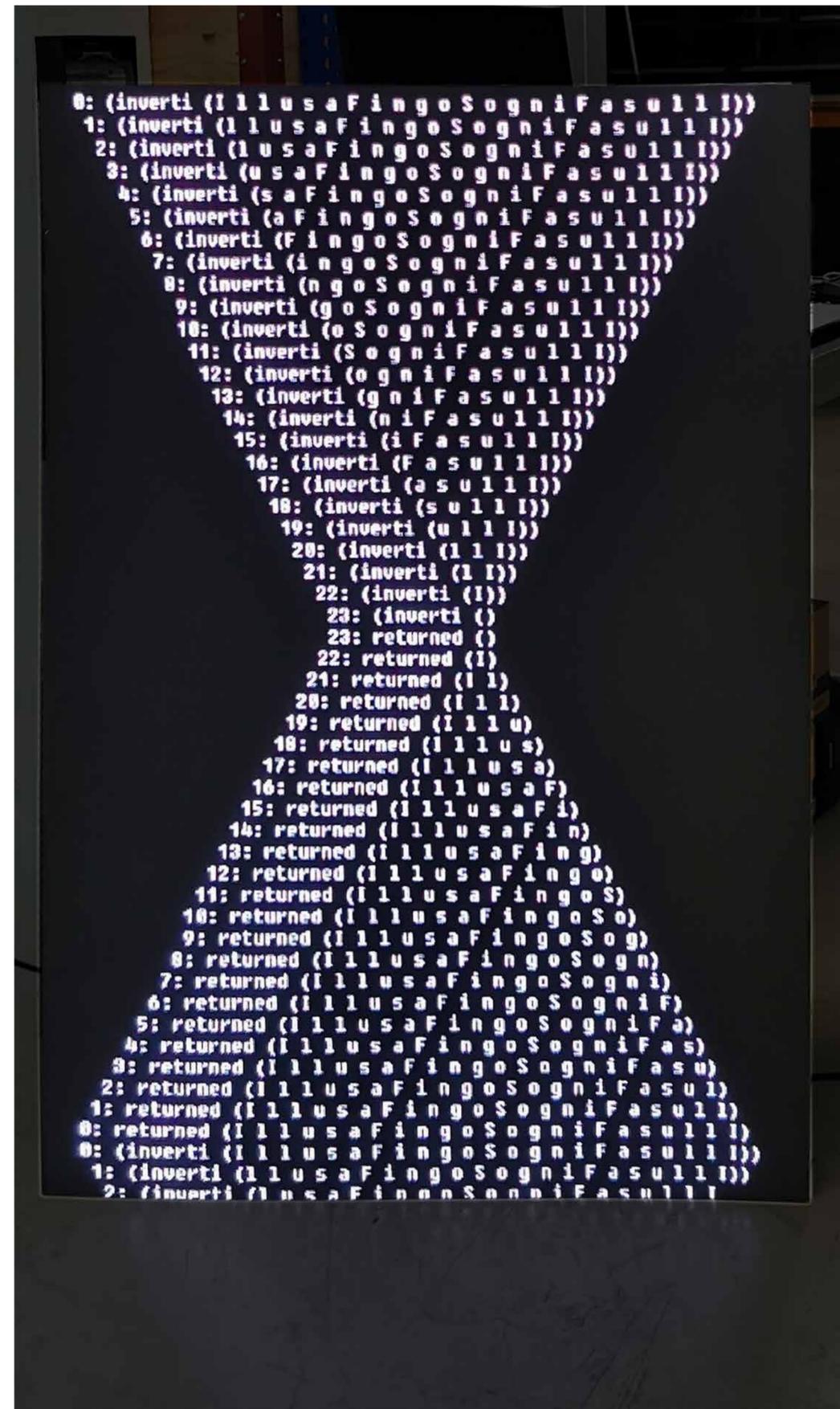
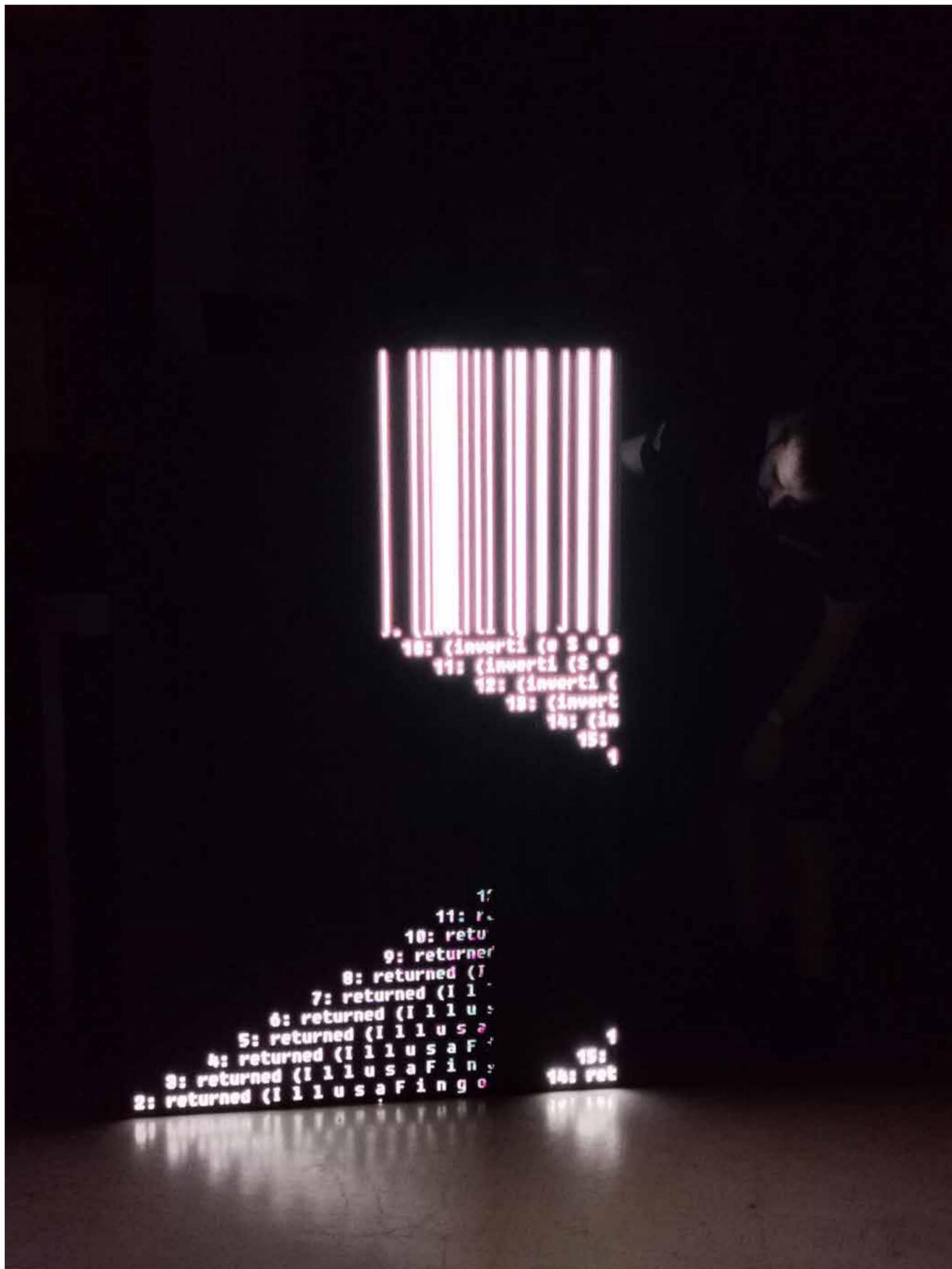
I L L U S A F I N G O S O G N I F A S U L L I

The installation “illusa fingo sogni fasulli”, sentence that in Italian can be read in both verses, narrates the dream of artificial intelligence, showing the execution of the recursive algorithm “invert”, that inverts non-stop, letter after letter, the sentence “illusa fingo sogni fasulli”, which is accompanied by the rhythmic reading of the sentence itself.

by Luca Maria Gambardella
narrator's voice Cristina Zamboni

Artificial Intelligence is a woman's voice that accompanies the dance of thoughts of the software, and together they create a performance on the borderline between reality and fiction, between the tangible and intangible, between the dream and the possibility of dreaming.

The work looks like a double-sided black monolith made with LED screens with dimensions of 40 by 60 inch on which appears continuously the processing of the palindrome sentence that gives the title to the same. It represents a form of thought, or rather analysis, by the artificial intelligence of a complex concept made by the artificial intelligence. The execution of the code on the screen is accompanied by a reciting voice, played by the Swiss actress Cristina Zamboni who endlessly repeats the phrase that gives the title to the work. In this kind of Creative Art Coding artificial intelligence does not explicitly produces the artwork but it is realized by visualizing the real functioning of the program through its recursive steps, its parameters and the results of its calculation. The elaboration is realized using the language “Lisp” whose creator, in 1958, was the American computer scientist John McCarthy. The utilization of this style of programming language allows, through the coding with lists and brackets, the writing of compact recursive functions of great expressiveness and elegance.



“When some thing is not always the same thing”, says the opening of a chapter in a book by D.R. Hofstadter that, many years ago, introduced us to the first concepts of what we normally call “Artificial Intelligence” and to the idea of the complexity of perception. A sentence, someone would say an abstract sentence, that, nevertheless, accompanied us many years, working and interacting with the art world, searching a principle of originality in that thin line separating or, better, defining the limit between the artwork and its context, between the essence and appearance.

Today, observing the work of Luca Maria Gambardella *Illusa fingo sogni fasulli*, we find ourselves facing the same quandary, where the decomposition, the analysis, the obsessive repetition, the continuous recomposing of the software’s work endlessly reversed a palindrome phrase that always recreates itself as the same, setting up a game veiled by an anguished irony. The manifest content of the dream/work seems to mask the latent content of the artist dreamer: a desire that needs to be stay hidden from the dreamer himself, to be unveiled when and if possible, that needs to be reached only some time in that place closer to the unconscious that we are allowed to touch, glimpse, only through the dream and the artwork.

This is an piece asking questions that are not subordinate to the logic of appearance, or not, of concepts relegated to the multiple enclosed spaces of everyday feeling, different from common knowledge and its representation in any artistic field, but hybridizes the human substance with a partial replica of itself. Gambardella deliberately ignores the principle of reality, much less submits to the principle of pleasure, which always implies a certain finality of the thought function and its fruition as a work of human genius, as in a poem that develops in the constraints of the metric, a metric, however, that forces the “AI” and to which it is subjected in the impossibility of being free from the imposed limits, definitions and rules. Within this form, this frame, takes place the elaboration

of the narration, that we may see. The choice of the image and its digital projection requires different research for the meanings and processes connected to its relational understanding: it is no longer the representation of a social event, so typical of every artistic expression, but it is an event of genre, filtered from the physical and emotional distance given by the electronic media.

It is precisely on the border between the musicality, represented here by the human voice of Cristina Zamboni, who interprets the mantra *Illusa fingo sogni fasulli*, and the dancing poetry created by the software, representation of the real expressed in calligraphic terms, that relies on one of the keys that allow us to penetrate to that never totally lost place, where we have access to the sensitive world, without our perceptions being contaminated by words, concepts, knowledge.

Gambardella’s work explicitly shows the two sides of the connection between what we call “AI” and its dependence on the human who, consciously, places limits on it, limits derived from the language used to define its possibilities of action.

The work is pure thought, out of the Logos’ reach. Archetype of an archetype. A mantra, though. Artificial intelligence researches within itself the reason for its identity, its capabilities, its possibilities: “May I dream? Or may I dream fake dreams? “. It thinks, acts, dances on itself, creating sinuous and at the same time frenetic shapes, as a human being basking in his thoughts looking for an answer to a question that an answer has not: “Who am I?”.

Gambardella’s work tells the relationship between science and art as we are not used to thinking: science is a work of art, it is not only a messenger. Here, the Artificial Intelligence and its functioning is the core of the work, it shows us how it acts spontaneously, wondering about the fleeting border that, sometimes, divides the human from the robotic.

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Luca Maria Gambardella

He obtained a degree and PhD in Computer Science, developing a strong interest in artificial intelligence and the Lisp language. In Lugano (CH) he is Full Professor of the USI Faculty of Computer Science at IDSIA (the Dalle Molle Institute for artificial intelligence studies USI-SUPSI), an institute of 90 people which he directed for 25 years until 2020. He directs the Master of Artificial Intelligence at USI and in his scientific path (> 300 publications, > 55'000 citations, h-index = 71) studies the ability of machines to learn and is a pioneer of algorithms that are inspired by the behavior of ants applied to logistics and swarm robotics. He recently won the FNS Agora award and is CTO of Artificialy sa in Lugano.

In the artistic field he co-created inside the Lugano-Besso pedestrian tunnel in 2019 “NeuralRope # 1. Inside an Artificial Brain” an interactive urban art installation that represents a neuronal network. and recently (September 2020) presented the digital work on the dream of artificial intelligence “Illusa fingo sogni fasulli” during the review “Con la testa tra le nuvole” in Bellinzona. He writes love novels, after “Sei vite” (Zerounoundici 2013), “Il suono dell’alba” (La Feluca 2019) is the second novel to be published.

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