Fabrizio Savi

Edited by **Barbara Vincenzi**

Acknowledgements

As for the experiences of computer art, they would not have had the desired outcome without help from friends who are passionate about electronics, computer science, video shooting and electronic music, who collaborated during various moments of my research.
I will mention them below, to thank them for their generosity and their invaluable help.

Fabrizio Savi

Alberto Cervigni
Remo Ranciaro
Elpidio Eugeni
Piero Rossi
Paolo Bragaglia

Dedicato ai miei genitori contadini

che nella loro semplicità

hanno sempre sostenuto con fiducia

le mie azioni.

Dedicated to my farmer parents

who, in their simplicity,

have always trustfully supported

my actions.

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Premise

The first part of this catalogue is exclusively the result of the accounts and testimonies of the artist himself. In fact, there are few documents on which I relied to write it.

The second part, concerning the eighties and the first computer art experiments, is supported instead by the texts of Fabrizio Savi himself, by Rinaldo Funari's critical insights, and respectively by the texts of Prof. Francesca Gallo, professor of 'Contemporary Art History' at the Sapienza University (Rome) and Dr. Paola Lagonigro, PhD in 'Contemporary Art History' at the Sapienza University, Rome. The recently released book, edited by Silvia Boldrini and Francesca Gallo "At the dawn of digital art. The Electronic Art Festival of Camerino, Mimesis, Milan, 2018", contributed to the drafting of this catalogue. This is, to date, the most complete text on the various experiences conducted on computer art that were held at the Camerino Art Festival and outside.

The last few chapters are based both on testimonies of the artist himself, on documents and photos partly provided by him, and long dialogues between myself and Savi.

Barbara Vincenzi

Introduction

Fabrizio Savi's creative phases constantly meet head on with the social aspect, not only that of the local territory, but in a broader, more transversal, and almost prophetic perspective, within a global context.

The themes directly or metaphorically addressed by the artist, arise from the deep conviction that every human activity must be aimed at improving living conditions, equitable distribution of resources, and respect for human dignity.

All his work, both in the sculptural field and through the new languages of computer art, focuses on a profound reflection that ranges from topics of geo-politics, human history, and community both past and present. These are the considerations that lead him to a severe criticism of power as a deprivation of man's freedom.

Barbara Vincenzi

Art as a means of spreading messages to the community

Barbara Vincenzi

A morally and socially committed personality, such is that of Fabrizio Savi, an artist who, in his long career, has been able to keep up with the times, dialoguing with the material as a sculptor and, later on, with other visual languages, interpreting important topics, which are never too obvious, but, with subtle grace, never fail to highlight poignant and meaningful details, already in the very first sculptures dating back to the years 1977/78.

He takes his first steps precociously with the creation of classical sculptures, a choice which characterizes the early years of his activity, up to his penultimate year at the Academy of Fine Arts of Macerata, when a change takes place, a new challenge: computer art.

In the eighties, as a pioneer, he pushes into nearly untouched ground, that of electronic art, almost prophesying the use of artificial intelligence, a term that has now entered everyday life.

He blindly believes that technological progress will bring improvements to the entire community.

For over ten years he plays an active role in the field of electronic arts, studying and acquiring the Basic language and producing interactive works that are met with considerable success, along with significant experiences at the Camerino Festival, an international fulcrum, from 1983 to 1990, for the liveliness of computer art lexicons. Then, in 1992, he wins a scholarship in Frankfurt, at the Institute for New Media directed by Peter Weibel.

After Frankfurt, and upon careful consideration, he experiments with design, another passion of his, obtaining considerable results and filing two patents, all while working on a new series of sculptures.

He takes on new researches, persevering in the intention that art should be a means of highlighting social hardships and involving the community.

The discovery of materials and the start of his activity as a sculptor

Barbara Vincenzi

Born in San Severino Marche (MC) in 1961, where he still lives and works, he divides his time between his artistic production and his work as a plastic disciplines teacher.

As a child, he spent his summer holidays in Ancona, as a guest of his uncle, then keeper of the National Archaeological Museum of the Marche, which gave him the opportunity to walk through the large rooms of the sixteenth-century building Palazzo Ferretti, full of sculptures and archaeological artifacts.

At the time, the museum itinerary was an organic synthesis of the documentation of the successive civilizations of the entire Marche region, from the Paleolithic to the Early Middle Ages. From the protohistoric section of the Picene and Gallic civilizations, to the Greek-Hellenistic section, up to the Roman section.

His child's gaze rested on those works that seemed monumental, and his amazement in front of such beauty was remarkable, such as to captivate him immediately, fascinated by the material and volumetric element, which managed to engage him from multiple points of view and different angles. That sense of movement and interaction, which later became the leitmotif of his digital art period.

Fabrizio Savi, began his activity as a sculptor early on, inspired by the classical tradition. His encounter with the material, specifically plaster, happened by chance during the adaptation works of his family home in the countryside. Plaster became the main element which he confronts and researches, until the creation, at the age of sixteen, of a complete *Maternità* (Maternity), a universal theme, of a traditional matrix in which he revealed all his ability and technical skill.

It was in the following two years, with a more mature gaze on the reality of the surrounding world, that he modelled sculptures with a highly significant value, drawing inspiration from that rural world that he so closely knows.

In *Il Contadino dopo la grandine* (Farmer after a hailstorm), he represents the desperation of the young man who, due to bad weather, sees the fruit of his labors and the entire harvest being lost. The details of the sharecropper boy's gaze express in an instant the agonizing exhaustion of the inexorable loss of every resource. The farmhands, their commitment, and the prostration of an alienating job, in which all the fears of an activity which can vanish in a few minutes are revealed, are a clear social commentary of the state of work, workers and inequality between social classes.

In *Il riposo del contadino* (Resting farmer) (1978), he represents a sharecropper who has fallen asleep on top of a sack of wheat. The sack is a metaphor for a whole year of activity and his slumber is a sort of sudden faintness given by physical and moral fatigue. His hard work does not receive the right ethical or monetary consideration, on the contrary, it is a profession upon which a long chain of categories profit, of which the farmhand is only the last link.

Out of kindness, Savi donated this latest work to the Museum of Rural Life in San Severino Marche (MC), a gesture that reveals the true ethical sense that inspires his work. With this moral conscience that animates his production, the denunciation and the trust he puts in advancement, come to life in all of his artistic productions.

In 1975 he attended the State Institute of Art in the architectural and interior design section, meanwhile, at home, he continued to perfect his sculptural technique.

In 1982, only twenty-one years old, he was commissioned by the Miliani paper mills of Fabriano to design and execute a sculptural complex consisting of a three-meter-sized bronze work and a fountain to be placed in the square in front of the central offices.

In the same year he enrolled at the Academy of Fine Arts in Macerata and continued his exploration of sculpture. Plaster was the chosen material, which he came to master with skill, inserting a metal core into the block to be sculpted: this allowed him to give more strength and stability to the material and obtain sculptural bodies.

In those years he received various commissions: between 1975 and 1985 he created a series of sculptures of considerable size, subsequently purchased by a private collector and cast in bronze.

A committed and profound art, as demonstrated by his first works, capable of spreading specific messages to the community. The sculptural research phase reached its peak at the age of twenty-three, but, despite the strong response from the public and continuous commissions from collectors, he felt the need to probe new artistic expressions and to experiment with new artistic languages, which lead him to study, self-taught, electronics and computer science. These were years during which, in the artistic field, the very first experiments of computer art did not receive the right consideration, on the contrary, they were viewed with distrust, without the desire to explore them and overcome the concept of "computer as a machine that executes", studying the true language that is at its base.

Fabrizio Savi sensed that the world was changing thanks to the advent of new technologies and, as an artist, was convinced that only with their help, could we add something innovative to art, a sector that was stagnating, also due to the presence of the Anachronist movement. This period was dominated by the Transavantgarde, by the Anachronists and more generally by those trends that still identified themselves with the eighties and, after years of undisputed sovereignty of conceptual art[1], pushed for retrocession, aspired to return to the past and to the resumption of painting in a traditional key. The artistic avant-gardes had come to a standstill by folding in on themselves and being re-proposed from time to time by the art circuit, without openings towards new visual codes[2].

The Transavantgarde, a name coined in 1979 by Achille Bonito Oliva[3], is a Neo-expressionist movement that has spread in Europe and the United States since the 1960s[3].

Born as a response to the excessive experimentation that characterized the period, it constitutes a return to painting and to the repertoire of figurative images, although not proposing to describe reality, with authors such as Enzo Cucchi, Sandro Chia, Francesco Clemente, Mimmo Paladino, Nicola De Maria.

Savi did not want to surrender to the sterile cultural terrain that surrounded him and, on the wave of his first experiences of digital art and technology, he tried his hand at an avant-garde exploration of new electronic and digital media. An analysis to which he devoted a great deal of time, which involved him more and more, until he was completely absorbed.

In the eighties, the advent of technological science tasted like a true futuristic revolution, and it was in that still-unexplored world that Fabrizio found a new direction, to renew the boundaries of his code and for a new social communication. Art first had to grasp the changes of time and promote them: Fabrizio Savi was first in line, exploring innovative visual means.

[1] On the subject, see Francesco Poli (edited by), *Arte contemporanea. Le ricerche internazionali dalla fine degli anni ' 50 a oggi. Mondadori Electa S.p.A, Verona 2013.*

[2] On the subject, see R. Barilli, *Prima e dopo il 2000. La ricerca artistica 1970-2005.* Milano, Edizioni Feltrinelli 2006.

[3] On the subject, see Achille Bonito Oliva, *Transavanguardia.* Giunti Editore 2002.

The "change of course": the approach to new multimedia languages

Barbara Vincenzi

The "change of course", that is, the total overturning of Savi's approach to art, took place precisely during the years in which he attended the sculpture section at the Academy of Fine Arts in Macerata: for the final exam he decided to present an interactive multimedia work, arousing the enthusiasm of the teaching staff, who had initially met the project with many reservations.

Through the new media languages, Savi wanted not only to be able to give life to a work of art that communicated with the environment, but also to prophesy what, decades later, would be virtual reality. In those years he wrote a programmatic text[1], where he stated step by step, the reasons that pushed him towards this change of direction, necessary for him. This was the added value that accompanied the new research: being able to see and anticipate early on, as in a drawing written in the mind, what in twenty years' time would become real and within everyone's reach.

An important showcase for the artist was the invitation in 1986, for the interactive work *Halley*, to the Fourth Edition of the Camerino Electronic Art Festival, at the time the most important and complete electronic arts exhibition in Europe.

The Camerino Electronic Art Festival was a key place from 1983 to 1990, for the interaction between art and new technologies, emerging as an epicenter of international interest, paving the way for some Italian artists to make their research known overseas. During the various editions it hosted conferences and exhibitions on the languages of computer art and graphics, video and photography, cinema and TV, music and cultural heritage, initiating an active comparison and critical reflection[2].

Towards the end of 1991 Fabrizio Savi designed Babytland, which he displayed in Rome at the Artemide Theater, curated by Rinaldo Funari and Elio Atte. The project won him a scholarship in Frankfurt in 1992. And, as Rinaldo Funari points out in the introduction to the publication of BABYTLAND, «Fabrizio Savi fully enters the sphere of research artists who move towards new frontiers of communication, in which is placed the confidence of those who believe, beyond any fantastic theory, in a future where science and art take on the role of overcoming the misunderstandings or barriers that have largely emerged in this end of the millennium»[3].

His research led him to fully understand the limits and potential of the computer, so much so that he did not allow himself to be deceived by the medium as a substitute for brushes or pencils, but he elevated the cold computer system by inputting his will, reaching, with Babytland, a perfect union between the artistic and scientific world[4].

This foray into new technologies ended when he returned from his stay in Frankfurt and, as an artist who conducts his research with dedication and in constant evolution, he decided to devote himself to another passion of his: design.

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[1] The programmatic text accompanying Halley is published within this volume (pp. 161-162).

[2] Cf. S.Bordini, F.Gallo (edited by), *All'alba dell'arte digitale. Il Festival Arte Elettronica di Camerino,* Mimesis, Milano, 2018.

[3] Rinaldo Funari taken from *Babytland,* Fabrizio Savi, 1991, published in this catalogue (pp 165-166).

[4] Cf. R.Funari Babyland, 1991, published in this catalogue (pp 165-166).

New Media Art and Italian sculpture in the eighties

Francesca Gallo

In 1988 Fabrizio Savi participated in the VI Edition of the Camerino Electronic Art Festival with *Babyt*, an interesting and premature example of interactive sculpture, based on the detection of the observer's movement in relation to the work. This detection modified the expression of the human face that appeared on the monitor in the center of the work: the woman smiled when approached, and followed the viewer's movements with her eyes. *Babyt* therefore represents a first example of interactive work, created thanks to the computing and directing skills of a personal computer: the interface was represented by the television suspended from a pyramidal metal structure, very essential and which left in sight the computer that managed the various audio-visual components of the work. The face on the computer screen changed expression according to the inputs it received from the sensors located in the surrounding environment, which responded to the varying light intensities produced by a moving body.

For some years Savi had been focusing on electronic research, modifying on his own the first devices he could get his hands on - since the Italian market was still in its infancy and such equipment was not very accessible to individuals - associating them with audio-video mixers in order to give the work "its own sensitivity". It was a path undertaken during the years in which he attended the Academy of Fine Arts in Macerata, starting self-taught, initially rather isolated. In this perspective, a prelude was represented by *LA* (1987), a sculpture mainly based, however, on the closed circuit between the camera and the computer monitor, therefore a work of transition from the analogue interaction to the actual digital one.

The confidence and optimism that at the time surrounded the development of computer science were so widespread and rooted, that the title of the 1988 work, *Babyt*, stands for *baby bit*, with reference to the hoped-for growth of this sector and its applications.

The Camerino Electronic Art Festival was, therefore, an important occasion even for Savi, who had already been partaking in it for a couple of years, both because it allowed him to exhibit the first results of his reseach in this sector, and because it put him in contact with other experimenters, allowing him to look more deeply into some theoretical aspects related to these investigations, all of this thanks to the presence of critics and scholars involved in the various activities of the festival[1].

However, compared to the computer art research presented at the Camerino Festival, mostly focused on animation and computerized graphics, Savi moved in a different direction, a direction linked to his training as a sculptor and which, in some ways, contributed to the development of interactive installation. Starting from an expanded form of object, which involved the environment and invested the observer with lights, sounds and movements; whose origins, as is known, lied in the kineticism of the works of Lazlo Moholy-Nagy and Naum Gabo, and which developed in the field of kinetic and programmed research of the fifties and sixties, the interactive installation found a specific formula at the end of the twentieth century.

In fact, in the second half of the eighties, parallel to the waning of the so-called "return to painting" in favor of a greater interest in reproduced and mediatised images, there was an expansion of video art and sculpture towards the environmental dimension, updating research from the seventies, in dialogue with theatrical scenography as well: within this broader context it is therefore possible to better understand Savi's, albeit isolated, work.

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[1] Cf. S. Bordini, F. Gallo (edited by), *All'alba dell'arte digitale. Il Festival Arte Elettronica di Camerino*, Mimesis, Milano, 2018.

Babyt, in fact, by involving the viewer - mainly a single individual at a time - recognizes them as part of an environmental situation that has been geometrically mapped by the artist.

The work relates to the human being by capturing him and making him an "accomplice" to the formal configurations assumed by the work: this interactivity can also be understood as an extreme offshoot of the physical dialogue with the sculptural entity initiated by Minimalism, whose echo was also heard in other types of works, such as *Gas* (1989-90) with which Alfredo Pirri crowded the exhibition environment, leaving very little accessibility to the public. An interesting case - although it was not in any way an interactive work - as it is owed to an artist who also frequents video art, with scenographic encroachments, precisely in the 1980s.

The Italian panorama, however, was from this point of view quite significant: *Videoset*, for example, the annual exhibition of videosculptures, promoted since 1985 by the Video Art Center of Palazzo dei Diamanti in Ferrara, in the rooms of the Contemporary Art Pavilion, allows you to follow the evolution of these researches, conducted by artists who, starting from the single-channel video, insert it into structures and environments made of various materials[2]. The best known is certainly the research of Fabrizio Plessi, who, over the decade, managed to achieve international fame with *Mare di Marmo* (1985) and *Rome* (1987), along a line of reasoning in which the electronic image was considered as any natural element, such as marble or wood[3].

Even Maurizio Camerani, of the same Ferrara unit, tried his hand at such research by placing television monitors in geometric structures, of distant minimalist origin also due to his preference of industrial materials, as in *Corpi freddi* (1986) or *Messaggeri* (1987). In this author, who tends to be aniconic, the reference to the body is implicit in the totemic forms, one could say evoking the now classic interpretation of Rosalind Krauss[4]. The connection between three-dimensional interventions and the human body, in the new technologies research, is evident from Bruce Nauman's *Tape Video Corridors* (1969), up to Catherine Ikam's *Fragments d'un archétype* (1980), passing through Michele Sambin's analytical use of it, in relation to his own physicality, for example, in 1970s' Italy.

In addition, there was also a widespread iconography of the human body in New Media Art: a long tradition, which found perhaps a turning-point in the research of women, on an international level with *Tv bra for living sculpture* (1969) by Nam June Paik and Charlotte Moorman, *Don't believe I am an Amazon* by Urlike Rosemback (1975) and Frederic Pezold (*Video-performance-installation*, 1975)[5], and in Italy with the works of Ketty La Rocca (1972) and Federica Marangoni (1980), for example. But in our country Muriel Olesen's *Mio corpo – Nome mio* (1974-1989) was also prematurely exhibited (*Videoset* 1989-90), a concrete example that, beyond the simple reprise of the body, explored the fusion - once again - of natural and artificial, proving a reciprocal integration. Finally, in the context of the same edition of *Videoset* (1989-90), Marie Delier's *Femmes voilées* (1988) was also presented. In this work she used the TV monitor as a substitute for the face of the three veiled figures, as suggested by the title, with which the work is identified, with allusion to as many representatives of the "races" present on the planet.

Moreover, from these televisions, the stories of these women could be heard. Therefore, here too, as in *Babyt*, there was the monitor-face and a semblance of naturalness, respectively in the voice and facial movements.

Surely, Savi had created a radical novelty, namely the response of the work to the movements of the viewer in real space: a road later abandoned by the artist, but which was instead a harbinger of surprising developments in the nineties. In any case, it is interesting to see the face-monitor analogy in works that are completely independent of each other.

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[2] Cf. F. Gallo, *New Media Art: soluzioni espositive italiane negli anni Ottanta*, in "Ricerche di S/confine", 2018, www.ricerchedisconfine.info.

[3] Cf. *Plessi Retrospektive 1976-1993*, exhibition catalogue, Museum am Ostwall, Dortmund, 1993.

[4] Cf. R. Krauss, *Passaggi, Storia della scultura da Rodin alla Land Art*, Bruno Mondadori, Milano 1998 (orig. ed. MIT, 1981).

[5] Cf. G. Celant, *Off Media. Nuove tecniche artistiche: video disco libro*, Dedalo, Bari, 1977; S. Bordini, M.G. Messina (edited by), *Corpi. Azioni e passioni*, n. monographic of «Ricerche di Storia dell'Arte», 71/2000.

Remaining within the field of electronic arts, Piero Gilardi - who returned to the art scene after a long absence - also focused on the potential of kinetic sculpture, animated by software, during the eighties, reaching complex forms of "group" interaction in the following decade. In this phase, Gilardi reconfigured his research of the *tappeti natura* (nature carpets) dating back to the sixties, in light of a renewed integration between natural and artificial, now identified with digital technology.

Without moving away from artistic research with new media, in this decade Studio Azzurro as well tried its hand in environments in which the pre-recorded moving images overlapped, on the TV monitors, with those recorded live by the cameras, thanks to the editing control unit, which also managed sound and lights. This was the case of the famous *Vedute (quel tale non sta mai fermo)* (1985), strongly influenced by the theatrical experiences with Giorgio Barberio Corsetti and the Gaia Scienza to which the stratified narrative structure of the work is usually traced back[6]. However, even the spatial and apparently dialoguing-with-the-audience dimension of *Vedute* was in tune with an enlarged and fluid conception of the scene.

Therefore, Savi's work appears perfectly incorporated in the new media art research of the moment, in our country, and with *Babyt* it was also at the forefront in the direction of interactivity: a threshold so advanced as to be, at the time, isolated and in need of support structures, not present in Italy but rather abroad. One of the elements that led to the abandonment of such research by the young and promising Fabrizio Savi.

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6 Cf. *Studio Azzurro. Percorsi tra video, cinema e teatro*, edited by V. Valentini, Electa, Milano, 1995.

The journey through computer art: from artificial intelligence to virtual reality

Paola Lagonigro

It may be surprising to find, in the career of an artist with an academic background who immediately showed his love for sculpture and traditional materials, a long foray lasting about ten years, into the world of computer technology. And it is even more surprising to discover that it was not a playful, superficial or hasty use of the computer, typical of those who are faced with an intuitive and immediate machine, but that, on the contrary, the approach to this tool was thorough and meditated.

Fabrizio Savi, as a matter of fact, approached the computer as a tireless researcher, analysing the subject of his study in depth, with the attitude of a scientist who experiments, verifies and tests his intuitions until he reaches a brilliant invention. This journey began in 1983, when Savi bought his first personal computer, a Sinclair ZX Spectrum, and, self-taught, studied its functioning.

In the early eighties, computer technology was not new, but its entry into people's homes and daily lives was: only a few years prior, the so-called electronic computer had been transformed from a tool reserved for mathematicians and scientists to an object of common use. It was the personal computer revolution, which began in the mid-seventies and exploded in the following decade, slowly arriving in Italy as well[1].

Savi's first opportunity to showcase a computer work came from the anatomy exams of the Academy of Fine Arts in Macerata, where in 1984 he decided to respond in a rather unusual way to the theme "anatomy and music", provided by prof. Pier Luigi Buglioni. His first computer and a Korg MS20 synthesizer were the tools used to create a work that was based on the fusion of images and music: Isaac Albéniz's *Asturias* notes were stored on the Sinclair Spectrum and combined with graphic configurations drawn on the same computer. The music was also reworked by the synthesizer in order to obtain sound effects.

The fact that the PC appeared on the market precisely to reach a wide audience should not suggest an immediate ease of use. Savi, like many in those years, was faced with a powerful and versatile tool, but at the same time inert if lacking in instructions. Until the mid-eighties, these machines did not have a graphic interface[2] and drawing on the computer mostly meant providing data, giving them instructions using the programming language. Therefore, the artists who used the computer in this period had to be programmers as well, and, although graphics tablets already existed, many of them preferred to experiment with a new type of operativity, and draw by writing the Cartesian coordinates and the mathematical functions that generated the animation. This is how Savi worked, starting from his first work on the PC, transforming notes and graphic elements into numerical data.

Even then, there was a component of variability which, as we will see, would be the basis of subsequent works. In the work presented at the Academy, once the program was launched, one could witness an evolution of shapes and colours, while Savi at the synthesizer created ever-different effects on Albéniz's music. While the graphic part remained unaltered, the sonorization changed every time, welcoming chance, variation and the real-time intervention of the artist.

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[1] Cf. M. Zane, *Storia e memoria del personal computer. Il caso italiano*, Jaca Book, Milano 2008.

[2] Already developed in the Xerox labs in Palo Alto, the interface with windows and icons was brought to the mass market by Apple with the computer Lisa (1983) and with the luckier Macintosh (1984). Cf. P. Ceruzzi, *Storia dell'informatica*, Apogeo Education, Milano, 2008.

Unlike many of his colleagues who had been working on computers in that decade, Savi immediately became interested in the possibility of creating communication between the machine and the outside world and was fascinated by a topic that continues to be a source of debate even today: that of artificial intelligence. It was precisely by developing these ideas that he arrived at a more complex work, presented in 1986 at the fourth edition of the Camerino Electronic Art Festival, an event that in recent years has come to represent an important showcase for all artists who work with new technologies[3]. In Camerino, Savi took part in an exhibition held in a small town not far from his homeland, but in a decidedly international context in which the electronic works of artists from all over the world were presented and ample space was given to the critical debate on the applications of electronics in various fields: visual arts, music, cinema, theatre, television and even science[4]. Starting in 1985, the festival had opened up to computer art, entrusting Rinaldo Funari with the coordination of a special section that took the name of the association he founded in Rome: Il Pulsante Leggero. Under this label - an allusion to the computer keyboard and the lightness of the electronic image - were collected all those artists who, in 1980s' Italy, dealt with computer technology, including of course Fabrizio Savi.

The work presented in Camerino was titled *Halley*, like the comet that had been studied that very year thanks to the European probe Giotto. Cosmic space was a theme that fed the imagery of this period; it is found in music, cinema and science fiction literature and, of course, it had a leading role in that art form that, more than any other, could boast a futuristic perspective: computer art was the art of the future, like chroniclers of the time did not fail to observe. With this look to the future, represented naturally by the use of computer technology, Savi created a work capable of interacting with the surrounding environment. This time he used one of the first compatible IBM PCs to which he added an analog-to-digital converter capable of sending back ambient sounds and lights to the computer in the form of numerical data. In addition to picking up sound, the converter was connected to a photoresistor that detected light. The intensities of these two parameters, measured in hertz and volts, were ultimately translated into numerical digital signals, from 1 to 4096. And since graphic configurations, too, are numerical data; the movement, colours, shapes and sizes of the images also varied according to environmental changes.

Halley had a performative dimension as well, because it was the artist who manipulated the intensity of light in the span of a few minutes, that is, throughout the animation. But with this work Savi also began to seek the action of the viewer, whose presence in the exhibition space acted on the ambient sound, consequently modifying the images. Thus, based on the data provided by the artist in BASIC programming language, it was the machine that generated ever-different configurations.

With Halley, Savi also formulated the principles that guided his research in the field of computer art, drafting a programmatic text - introduced by a presentation by the director of the Academy of Fine Arts in Macerata, Armando Ginesi - in which he identified artificial intelligence as the path to be pursued «in order to reaffirm an experimental progressive connotation»[5] of art. This period was dominated by the appropriations of the Transavantgarde and the Anachronists and, more generally, by those trends that still identified the eighties with the return to tradition and manual skills. While continuing to work as a sculptor and never giving up the need for craftsmanship and a dialogue with the material, Savi felt the need for an «extra pictorial and extra material element»[6] which he found in computer technology.

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[3] On the subject, see S. Bordini, F. Gallo (edited by), *All'alba dell'arte digitale. Il Festival Arte Elettronica di Camerino*, Mimesis, Milano – Udine 2018.

[4] The 1986 edition hosts two exhibitions dedicated to Germany and Japan, while Vittorio Fagone, the festival director starting from this edition, brings the international selection of the Locarno Videoart Festival to Camerino.

[5] The programmatic text that accompanied *Halley* is published in this volume (pp. 161-162)

[6] Ibid., p. 161.

In computer art he found a path alternative to sculpture: the candor and rigidity of marble are replaced by bright colours and the animations of electronic, intangible and immaterial images; fixed contemplation is replaced by the search for a dialogue with the surrounding environment; classical representation is replaced by the geometry of abstract compositions.

It should also be noted that, in Camerino, *Halley*'s images were not displayed on a small screen, but projected. This is interesting for two reasons. In the mid-eighties the use of video projectors was, in fact, still rare, these machines, in addition to being quite expensive, were not recommended if you wanted to avoid the typical graininess of a low-definition image, such as the electronic image in this decade.

The second reason is connected to the change that the projection generated when viewing the work: the enlargement of the screen size encouraged a shared vision and accentuated the spatial component. *Halley* was also unique in the context of Camerino: the works proposed by the association Pulsante Leggero were single-channel videos which, presented on a small or large screen, were nonetheless designed for a classic frontal view. The video installation, on the other hand, involved the bodies of the viewers, who were invited to move and change their point of view[7] and, precisely because of the importance of the space component, Savi's work in Camerino had its own room. *Halley* thus stood out from other computer art works and, in hindsight, also from the other video installations presented in the Marche festival, such as *Storie per corse* by Studio Azzurro, which used the multiplication of cathode tube monitors.

But what made Savi's works precocious was, above all, that they were interactive: thought of as "intelligent" systems, they processed the data entered by the artist, but also the unpredictable ones coming from the environment. *Halley*'s uniqueness is also confirmed by the difficulty of defining a work of this type in 1986: in the Camerino Festival program it appeared, together with a work by Mauro Brescia[8], in the "performances" section. *Halley* was defined here as «a work of art that is no longer perpetually the same, but which acquires vitality and autonomy and can be continuously modified, becoming new every time in the eyes of the viewer»[9], a work that, as specified by the artist, «starts with me and is realized through the computer as well»[10]. If we want to look for precedents in the history of art, these words recall the research that has informed kinetic art since the late 1950s, with the notable difference that the systems used by Savi were no longer simply electrical and mechanical (switches, sensors, motors), but informatics: the novelty was clearly in the use of the computer, a machine designed for the calculation and processing of numerical data returned in the form of animated synthetic images.

For the 1987 edition of the Camerino Festival, Savi presented *Là*, the title of which suggests the «physical and ideal place to which we should turn our gaze and attention, in order to take in and enjoy the events described by the work itself»[11]. For this work, the artist used a new computer, the Philips MSX 2, which featured significant improvements: a graphics card with 512 colors and a video input that allowed the user to mix synthetic and analog images.
As with previous works, the sequence of images was obtained by writing in BASIC, but was then modified in real time by three factors. The first utilized the video input: a camera was directed towards the monitor, it recorded the images drawn by the artist and sent them back to the computer.

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7 On the video installations and the devices used in them, see A.M. Duguet, *Dispositivi*, in A. Amaducci, P. Gobetti (edited by), *Video Imago*, «Il nuovo spettatore», XIII, n. 15, Franco Angeli, Milano 1993, pp. 187 – 210.

8 *Poliphemus XML20*, musical instrument that converts images into sounds thanks to an optical sensor. In the short program of the festival, the works by Brescia and Savi are in the "demonstrations" section.

9 *Festival Arte Elettronica di Camerino*, 1986, program.

10 *Ibid.*

11 L. Miniero (edited by), *Ambiente e mass-media. Rassegna nazionale dell'audiovisivo didattico. Didattica ed educazione ambientale. Premio nazionale "Città di Sorrento",* Centro Meridionale di Educazione Ambientale, Sorrento 1987, s.n.p.

The result was a *feedback* effect in which the layers gradually accumulated: the real-time footage of the images displayed on the screen was increasingly superimposed on the original animation.

The second factor was, in this case as well, the direct intervention of the artist who moved the camera to change the shot and, consequently, the compositions that were superimposed on the screen.

The final element that affected the video was sound: the input for the controller was transformed into an analog-digital converter that captured the audio signal coming from an amplifier, and modified the size and colour of the images. All these elements meant that *Là* presented itself as a work that was different each time, a system, rather than an object, in which a series of factors that were only partially predictable combine.

Immediately after Camerino *Là* was also exhibited in Sorrento as part of the *Ambiente e mass-media* exhibition, where Savi was invited to give a talk on the theme *Arti visive e tecnologie avanzate* (Visual arts and advanced technologies), and won a jury award for having created a work based on the fusion of images and music[12].

For many artists who work with computers, the role of music is central: sound and images find a meeting place in electronic technology. With the same computer he used in *Là,* Savi also created *Alito,* exhibited the following year on two occasions: *Teleconfronto* in Chianciano Terme and *Semi di luce* in Salerno. Like the subsequent *Pixel fluido* (1989), it was a single-channel video, therefore a work in which the artist renounced interactivity and focused on the relationship between images and music: a series of mainly geometric abstract compositions initially moved to the rhythm of a breath, and then followed the music of Philip Glass[13].

In 1988 the artist studied and patented a system that allowed him to increase the degree of interactivity of the work. If, up to that moment, it had been an interaction with the physical characteristics of the environment, now we can talk about a real dialogue with the viewer. It was an optical system that was able to detect the movements of a person through a sensor and transmit them to the computer thanks to the intercession of an analog-digital converter. Such system was used for *Babyt*, a video installation presented in the sixth edition of the Camerino Electronic Art Festival (1988). The work was presented as a metal pyramid within which an IBM compatible PC was located and, suspended at the summit in the center, a monitor bearing the optical sensor patented by the artist. On this screen, the viewers could see a face that smiled as they approached, and followed their movements from left to right with its gaze. Furthermore, a MIDI interface made the PC communicate with a synthesizer and a sound sampler, also aimed at modifying the work in real time: depending on the position occupied by the viewer in an ideal chessboard, different sounds could be heard, as each box was associated with notes and sampled words.

Rinaldo Funari writes that *Babyt* «does not encode the concept of video installation in its specific monumental-sculptural placement, on the contrary it is located in the environmental and ''mental'' area of the dialogue, or rather of the modification. *Babyt* represents one of the links and ''modifications'' of the user-viewer relationship»[14].

As we have seen, interactivity was not a novelty of the eighties, but in this decade, computer technologies contributed to giving new life to the theme of the dialogue between work and spectator. Furthermore, let's not forget that in these years the mass diffusion of PCs was also encouraged by the videogame industry whose development was marked by an ever greater involvement of the user: videogames, so connected to the developments of computer graphics, were based precisely on user-machine interaction through increasingly realistic effects.

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12 *Là* placed third in 1989 at the video and computer graphics competition *Invipo* in Warsaw.

13 *Islands*, 1982, R. Funari, *Babyt* in A. Abruzzese, A. Piromallo Gambardella, *Videoculture 2,* Napoli 1989, p. 77.

14 On interactive art, see S. Vassallo, A. Di Brino (edited by), *Arte tra azione e contemplazione. L'interattività nelle ricerche artistiche*, Edizioni ETS, Pisa 2003.

We could cite several examples of digital interactive works in this decade, from Edmond Couchot to Jeffrey Shaw, but we would be outside the Italian context, where such works only spread in the 1990s. Among others, Piero Gilardi, who in the late eighties started focusing again on art using technology, but also Correnti Magnetiche, a group that made its debut with the personal computer in the same years as Savi; they were present several times in Camerino, and, in the early nineties, they created interactive and virtual reality installations. Lastly, we cannot forget Studio Azzurro, which, only in 1995, would undertake that research focused on interactivity for which it is known to most[15].

Despite the use of the most up-to-date technologies, *Babyt* is also a work that evokes the genre of portrait painting: it was in fact re-proposed, on the occasion of the *Videoculture* demonstration in Salerno (1989), with a baroque frame surrounding the monitor. Of course, the portrait was reinvented: no longer a static effigy delivered to eternity, but an elusive image that changed according to the observer's point of view. Another reinterpretation of this genre of artistic tradition is *Ho l'acqua alla gola*, a work exhibited in 1991 in the collective exhibition *Artisti di varie Marche* at the Galleria Pio Monti in Rome. In this case the spectator was invited to intervene directly by rotating a cylinder placed on two tracks and containing, on the inside, a monitor with a baroque frame. The screen-painting showed the portrait of the artist half submerged by water; when the cylinder was turned, the face followed the inclination, while the water level remained unchanged, as if it were a real liquid. To carry out this project, an invention by the artist was required: a tensiometric sensor capable of perceiving the inclination of the cylinder.

In 1988, the year of *Babyt*, the concept of "virtual reality" was just emerging in the debate on the use of new technologies, such an expression began to circulate in Italy only with the translation of the first books in 1990 and the organization of a conference at Palazzo Fortuny in Venice[16]. Virtuality was a theme of great success in the early nineties, as evidenced by the publication in 1992 of the well-known book by Tomàs Maldonado *Lo real y lo virtual*, but which ran out within a few years and then returned with greater vitality only in more recent times[17]. It was too early to talk about it in Camerino, but Savi would soon realize that, with *Babyt,* he had contributed to this story.

At the end of 1991 he presented an evolution of his work at the Artemide theatre in Rome, calling it *Babytland*. The logic was the same as that showcased in Camerino, but there was a significant technological improvement as this time, the PCs used were three and they worked in sync exchanging data: one had the role of perceiving the viewer's movements thanks to an image digitizer and a camera; the second managed the sound and communicated with synthesizers and samplers via a MIDI interface; the third acquired the data of the first by modifying bitmap and vector images. On this occasion *Babytland* was defined as a work of virtual reality: as in *Babyt*, there were not only changes in real time, nor simply a search for the viewer's action. It was in fact a system that involved the body of the viewer, who, in fact, did not just look, but became an actor in a virtual space.

Unlike immersive VR, in which one is projected into a computer-generated graphic environment thanks to the intercession of *datagloves* and headsets, in this case the dialogue with virtuality took place without the use of any kind of tools, and for this reason, we can talk of non-immersive virtual reality[18].

Thanks to the *Babytland* project, Savi obtained an infographic scholarship that would take him, in 1992, to the Institute for New Media (Institut für Neue Medien) in Frankfurt directed by Peter Weibel.

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15 *L'interattività nelle ricerche artistiche*, Edizioni ETS, Pisa 2003.*Mondi virtuali,* Venezia, Palazzo Fortuny, 23-24 novembre 1990.

16 Cf, A. Caronia, *Virtuale,* Mimesis, Milano – Udine 2010.

17 Myron Krueger accomplishes something similar with the project *Videoplace*: cf. M. Kruger, *Realtà artificiale*, Addison- Wesley, Milano 1992.

18 Myron Krueger accomplishes something similar with the project *Videoplace*: cf. M. Kruger, *Realtà artificiale*, Addison- Wesley, Milano 1992.

Weibel himself, artist and theorist, describes the digital technologies that bring the viewer into the work as follows:

> «bisogna [..] parlare di eventi e non più di immagini. L'immagine a cui ci troviamo di fronte non è più una finestra, ma semmai una porta, perché tramite essa possiamo passare dall'altra parte. […] Il contesto è controllato da un mondo di eventi caratterizzati dalla vitalità, la variabilità, la virtualità che fanno sì che il comportamento sia verosimile»[19].

> (translation):

> «we must [..] talk about events and no longer about images. The image we are facing is no longer a window, but rather a door, because through it we can pass to the other side. [...] The context is controlled by a world of events characterized by the vitality, the variability, the virtuality that make the behavior plausible»[19].

With this international experience, in 1992, Savi's path in the field of computer art ended. Far from both the major art centers and the places of computer research, his experimentation - artistic but also technological - intersected themes that still continue to be an inexhaustible source of theories, such as artificial intelligence and virtual reality.

In 1994 the video *Volcano's Journey* was finally shown at the Goethe Institut in Paris, here Savi described the strong impact this German experience had on his life, portraying the streets and architecture of Frankfurt. In this moment, a chapter of his research was closing, technologies had in the meantime changed: in the nineties the personal computer was no longer a novelty, and the assumptions that had pushed Savi to deal with an artistic language, that in the previous decade was still undiscovered, no longer existed.

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[19] P. Weibel quoted by L. Meloni in Id, *L'opera partecipata. L'osservatore tra contemplazione e azione*, Rubbettino, Soveria Mannelli 2000, p. 77.

The nineties: a return to sculpture and design

Barbara Vincenzi

After the six-month international experience in Frankfurt, Savi returned to the Marche region and, isolated from the major art centres, he realized that research on new technological media had no more reason to continue. The entry of the personal computer into private homes, and greater diffusion of technological languages, meant that he no longer felt that innovative drive that had made him take new and experimental paths. A search that, as we will see later, would never be totally abandoned, but would instead intertwine with sculpture and new aesthetic codes.

The nineties marked his return to sculpture and more traditional instruments.

He took up sculpture and bas-relief with greater enthusiasm and at the same time he also pursued Design, so much so that he theorised two patents.

In 1994, he invented certain decorative metal foil tiles, an artisanal production made thanks to a particular procedure in the rendering of materials, an invention that turned out to be innovative for the market. A well-known Italian company was interested in the patent and decided to market them until 2005.

In 1996, he patented and produced lamps and abat-jours: a synergistic work, in which he used the different skills acquired over the years, between sculpture and modelling, creating and promoting lamps made out of marble paste, products that are unique, in Italy and Europe, on the international market. The lamps were made with a thin embossed white marble paste with backlit bas-relief figures, the light gave an impalpable feeling to the marble paste, almost creating a filigree effect. From the see-through effects of the light emerged the decorations, inspired by the artistic tradition of Italy and other European countries, in particular Greek-Roman art, that of Renaissance and Neoclassicism.

These innovative and precious lampshades would attract the interest of many decor magazines, such as *AD*, *Gioia Casa*, *Casaviva*, *99idee casa*, *Case di campagna Deberetts'Femme, ML Magazine* etc.

In the same years he also continued his for-hire sculptural production, creating both the *Serie dei Visi* ("Series of Faces") and other sculptures, such as portraits or sacred subjects, and, already in 2004, he created the *Serie delle sculture danzatrici velate* ("Veiled Dancers sculptural series").

His production has always been inspired by dance and theater. He observes the harmony of movements, that stimulate him to seek the lightness of forms, which he translates into idealized models, where the body prevails in spite of the more anonymous face. The veiled dancers marked a period of inner withdrawal, assuming the metaphorical role of "mediators of beauty". Dancing, they perform their duty as workers, but with their faces covered, so as not to see the abjection of society itself, which should have changed and improved. That hope that had vanished over time, and which in the 2000s became certainty. The *Ballerine* ("Dancers"), from the very first series to the most recent, act as an anesthetic for our soul and, through the beauty of their movements, indirectly prevent us from suffering for the injustice we have endure each day.

In 1994, he took part in the "Jeune Artiste en Europe aujourd'hui" exhibition at the *Goethe Institut* in Paris.

Savi participated with the work *Volcano's Journey*, a video that was the expression of his inner movement, made following the moods that affected him, amidst amazement and various difficulties, during his experience in Frankfurt.

The video *Volcano's Journey* was the deep journey inside oneself. The opening scene was shot inside an artificial cave from the Roman era, located in the Marche region, while the second part was created with still images, taken from the four thousand slides produced during the stay in Frankfurt.

In this case as well, he used a camera supported by a steadycam type structure, designed by a colleague specifically for this shooting. The journey begins in the cave, which is suggestively illuminated only by torches. The reference was to the God Vulcan, Hephaestus or God of Fire that mythology sees as the protector of blacksmiths, artisans, sculptors and metals, in which Savi metaphorically identifies himself.

With *Volcano's Journey* he was present the following year in Genzano (Rome), at the event "Dieci anni di computer grafica applicata alla ricerca" ("Ten years of computer graphics applied to research").

In 1999 he inaugurated a permanent exhibition in San Severino Marche where all his production is visible; a place that, in a year's time, also became a school where he gives lessons on modelling.

His dedication is total, he deeply believes in his work and that of his territory and aims to develop and promote art and crafts in close collaboration with various local realities.

To emphasize his innate sense of duty and his desire to work alongside the categories of vulnerable workers: in 2005 he assumed the presidency of the provincial tourism group of the Confartigianato of Macerata, and subsequently the office of provincial councillor of the Confartigianato. The following year he took part in the founding of the Ars Habilis Consortium of companies, joining the board of directors.

In 2006 he went back to sculpting. The new *series of busts* in terracotta and silver leaf was born, with high brightness LED lighting systems integrated in the work, exploration that continues to this day.

This *series of busts* was inspired by the theories of Etienne Decroux, French actor and mime, who died in 1991, author of the treatise "Words on mime", and professor at the Piccolo Teatro in Milan and at the Actor's Studio in New York, by whom Savi is particularly fascinated.

The importance of the actor is to have built a new "alphabet" of movement: a process in which any movement of the body can be broken down, described neatly and reproduced on stage. His investigation stems from the need to renew the old Nineteenth-century pantomime, fundamentally based on manual gestures and the expressiveness of the face. The bodily mime, abandoning the descriptive and imitative character of the old style, aspires to the anti-naturalistic and non-figurative plastic transposition, electing the trunk of the body as the main means of expression. A bodily poetics, therefore, which does not tend to imitate the real datum, but to make it fully abstract: a real grammar that leads the mime to dominate the various parts of the body and make them independent.

Savi completely changed his approach to sculpture. From a sculpture of a classical matrix, which characterized him in his very first works, the idealized style disappeared, and he shifted to a more corporeal and material expression.

He focused on the expressive power of the body, its gestures and tension, up to the brutality of the amputation. The *Busts* made were therefore headless and limbless, they were the most static portion of the human conformation. Savi specifically tried to deconstruct the movement in order to look for tension and the vigor of muscular tension in motion, in the section of the least articulated human figure, the bust. We see a body disfigured in its integrity, tense in the analysis of a movement that becomes abstraction. In this latter production he proved to be more realistic, cruel in showing a mortified and suffering body, transposing Decroux's theories into sculpture: the bust without limbs or head seems to wriggle in the constant search for movement.

These new types of sculpture, far from the previous ones, were designed in small dimensions in terracotta, but also in large dimensions, over one meter, with the use of synthetic material.

In the small terracotta sculptures, he added the silver leaf and fixed them on a base illuminated by Led light: he embellished them on one side, but at the same time subjected them to the cut of a grazing light, highlighting the turmoil of an amputated body and its drama.

The twists of a deconstructed and abstract figure are made wearisome in the effort to trace the new corporal grammar: parts of a human being that became autonomous. These busts were sometimes made in pairs or in groups of three, as if to consider the body as a module to be structured architecturally with extreme freedom, completely losing their primary functionality, and becoming a scenic element to be composed.

He designed the sculptural groups called *Evanescenti luci della ribalta* ("Evanescent limelight"), which were made in different sizes and materials, a genuine immersion and exploration of the theatrical concept. As actors, the busts come out in the limelight on the stage, the figures play out forms and actions, create sets and settings that tell ever-different plots, as if they were actors during a performance. The allusion is to our behaviour in relation to life: will they leave a mark or will they dissolve as they do in theatres when the show is over?

A reflection on the precariousness of life and the transience of man.

In 2007 he designed a multimedia system where sounds, music, lights and design interact, carrying on a research begun in the eighties, in which he linked sounds, music and digital art, and to which he adds the production of design-sculptures, accompanied by a luminous support.

The sound was provided by a digital sound system with eight independent channels, while the lights were custom designed lamps, whose brightness was controlled by an eight-channel digital apparatus, a research that to this day continues with various improvements both in the form and at a more advanced technological level.

Some luminescent design elements opened doors to him in the haute couture field in Rome: his installations with luminous tetrahedron shapes became the scenographic background of Rome Eur Fashion, a fashion show that took place in the prestigious Museum of Roman Civilization.

Research that has been intertwined, since 2006, with various exhibitions and the creation of small sculptures for prestigious prizes, awarded to various personalities of culture, entertainment and journalism.

Uniti per la vita ("United for life"), Campanelli Foundation, at the Campidoglio (Rome); the *Culture, Art and Entertainment Award*, in Santa Giustina (BL); other prizes follow: *Capitolino Excellence Award 2012* awarded to celebrities and cultural figures, Capitoline Museums in Rome; the *International Art and Culture Award*, again at the Capitoline Museums (Rome); *Cinematica Festival* in Ancona.

Some exhibitions that feature him: *Artur-o*, International contemporary art exhibition at the Must temporary museum - Firenze, Shanghai, Genova, Yiwu, Roma, at Villa la Vedetta in Firenze. He is present at *Astrazione fatale* ("Fatal abstraction"), an exhibition of European artists, at the Municipal Art Gallery of San Severino Marche (MC).

Follows *Tempus Artis. La scultura incontra le altre arti* ("Tempus Artis. Sculpture meets the other arts") (2016), Hall of the coats of arms of the municipal building of San Severino Marche, and at the exhibition in the prestigious rooms of the villa of Artimino in Florence, which belonged to Cosimo De Medici, as part of the inauguration of the Chaine Francigena Toscana.

In these years, he published several "Didactic Manuals" and projects of visual courses of bas-relief and sculpture in the round. The didactic compendiums are accompanied by hundreds of images with which Fabrizio Savi guides the reader in the realization of the works, providing information on the various clays and on their methodology of use. He indicates which tools are appropriate, showing, down to the smallest details, the fundamental gestures for shaping, thus becoming an essential support for modelling rookies.

The texts provide photographs with related explanations and different levels of difficulty: from a basic exercise one moves gradually to more articulated handicrafts such as bas-reliefs, high-reliefs, up to portraits, modelling of figures in the round, and engraved-carved reliefs.

So far, there are five teaching manuals, translated into various languages, and distributed internationally on the Internet company Amazon, published in both print and e-book format.

In recent years, in addition to paying attention to didactic manuals, he actively organizes sculptural modeling summer courses at the Ticinese school *Keramik un Topferschule* in Gordola, Locarno.

His latest work is from 2019, titled: *Mamma Lupa non è più sovrana del suo territorio* ("Mother Wolf is no longer sovereign of her territory"); a small sculpture, which metaphorically interprets the current social state. For this new sculpture, Savi goes back through the centuries, recovering the iconography of the famous work kept in the Capitoline Museums, which depicts a mighty she-wolf nursing two children (Romulus and Remus) and interprets it in a modern way, prompting us to reflect on the real contemporary socio-political situation.

La Lupa (Wolf Mother), symbol of the prosperity of the territory and of the city of Rome, a powerful animal and undisputed sovereign, is a metaphor of strength, freedom and fertility. The she-wolf who feeds the two orphans is an allegory of abundance and has been identified for centuries with the wealth of the city, but in this sculpture she is depicted as emaciated and unable to feed the twins, who are also underfed.

It represents the general situation of states, where the population has been deprived of the freedom to independently manage their land and internal resources, and the consequent economic collapse. A work of a socio-political nature, which resorts to the recovery of the sculpture that symbolizes the power of Rome

as an Empire, alerting us to the immediate future of the world, and lending itself to different interpretations.

New multimedia projects

Barbara Vincenzi

The research of the multimedia system, started in 2006, continues and develops, although it is necessary to make an ethical and social clarification on digital art, which Savi is interested in highlighting.

His computer art studies never definitively stopped. The works he is about to produce are linked to technological science, but with a broader vision: sending a message capable of raising public awareness on an issue that, nowadays, is fundamental for all of humanity.

His first approach towards electronic art and technology, between 1983 and 1994, was essentially based on trust: he was convinced that the new technological means, and the consequent automation that derived from them, could be an actual revolution for society as a whole, in a positive light.

In those years, technological science was linked to progress, discoveries and innovation in every scientific field, and evaluated as a favorable phenomenon that would have positively revolutionized the life of all mankind.

At the threshold of the 2000s, this trust is failing.

That promising technological breakthrough, capable of bringing about significant changes for society, more than twenty years later, is revealed to be governed solely by the laws of the market, generating an impoverishment of human resources. The long-awaited automation has created a deeply divided and impoverished people, but above all, it has taken away privacy from the individual. Multinationals, governmental and non-governmental organizations, with total control of our sensitive data, have made us increasingly vulnerable.

We are also witnessing a levelling of the culture, given by the easy availability of notional information on the net. Aware that technology cannot be renounced, he aspires to a technological science governed in a way that is more suited to the needs of the individual and not to technocracies, such as not to manipulate man's every action.

At the beginning of his research in the digital field, Savi leaned towards programming and therefore automation, not disdaining that, one day, artificial intelligence could fully enter human activities and, consequently, the arts as well. Currently, he strongly shuns this past thinking, but instead reaffirms man's full control over machines, not the other way around.

His latest work, still unpublished, takes up a project from several years ago, completing itself in some important phases. Nowadays, he experiments with the distribution of sound not only at the temporal level, but by exploring the propagation of sound in space. Eight sound sources are grouped in a circle around the spectators, and connected to eight light sources whose intensity and colour will be closely linked to the acoustic effect. It purposely creates a complex electronic system, which through controllers and pedal boards, can distribute the acoustic effect and light in real time, in order to reaffirm man's mastery over the device, through direct initiatives and no longer through the programming of sequences of actions on the PC, planning a sort of concert-performance.

Savi is more interested in interactive works that involve the viewer. He is convinced that the new resources, combined with the artist's effort, can create a new "vocabulary of art". In his vision, the coexistence of man and "machine" will give life to a perfect union. He is interested in creating, through technology, a sensitive work, which is the result of the union of new technological means and the artist's creative and identifying thought. Hence, not a sterile work that is the result of a device only, but something that uses technological resources to intensify, through new potential, the artist's idea.

These new increasingly avant-garde studies, with an eye turned to society and man, give us hope for a return to art with a renewed aesthetic and ethical code.

The foundations of the new project

Fabrizio Savi, 2020

I am currently busy with designing a complex technological installation system. A new idea, a new proposal that is still at the larval level, but which will soon see the light.

The design concept consists of a technological system in which eight sound sources and eight luminous artifacts, or light points, interact. The loudspeakers, which diffuse sounds generated by electronic synthesizers, are connected with RGB lights visible through specifically designed sculptural artifacts. In a future exhibition-presentation, the eight loudspeakers will be arranged in a ring, within which the eight luminous artifacts will be placed, in a concentric circle.

Each sound source will correspond to a light source, whose light will be able to take on all shades of colours. Viewers will arrange themselves in the space between the outer ring of the loudspeakers and the inner ring of the luminous artifacts.

I myself will orchestrate the distribution of sound and lights in real time, operating with controllers supported by a sophisticated electronic system, specifically designed and built. The electronic boards, as a matter of fact, contain various processors that control and distribute sound and lights.

One of these processors makes use of the innovative Complex Programmable Logic Device technology, with which one can not only program actions, as in all processors, but also modify the internal circuit to perform unscheduled or unconventional actions.

In this new work, I combine experimental technology with design, with the aim of investigating three instances of human activity.

The first one concerns ethics, going back to questioning the limits within which technology can push itself. To what extent is it useful for humanity that the machine replaces man or controls him in his actions? It is right for man to use technology to expand human possibilities and to improve existential conditions, but not to be replaced through automation and, even less, controlled, believing that confidentiality and oblivion are inalienable human rights?

The system designed is highly technological and entirely experimental, it wants to highlight human actions in real time, not the deferred programming typical of automated systems.

The final result will be a sort of performance where the manipulation of sound and lights will happen exclusively through my action.

The other two aspects are related to the creative world, in particular the principles of making art, and the results and possible developments of the project itself. In this project all the physical parts have been designed and made by me (minus the electronic boards), even though some of them could be found on the market.

The goal was to restore importance to practical creative action: concept and action must go hand in hand and have equal value. In my opinion, this takes on a strong and ambivalent symbolic value. In fact, while the first point concerns the reaffirmation of "know-how", the second emphasizes the value of the artist's versatility, a value considered important until the advent of the avant-gardes.

For millennia, the artist was a sculptor, a painter, an architect, inventor, blacksmith, carpenter, smelter, alchemist in the preparation of colours and materials, etc. With the advent of the twentieth century, society has profoundly transformed and, with the optimization of production introduced by Ford, man's products have taken on the characteristics of uniformity, recognizability and production speed. With the avant-gardes, the artistic production has incorporated this process as well. As a matter of fact, value has been given to artists who throughout their lives have created a genre, a style, a recognizable process, always the same with minimal variations, producing works that symbolically resemble cars coming off the assembly line, where the minimal change is in the accessory or in the colour. Through the actions of my work, I have always tried to restore value to the pluri-ability and pluri-versatility of doing and creating, by dealing with many sectors, and this latest project is proof enough of that.

As for the possible developments and results of the creative aspect of this project, everything is still in progress: it is difficult to imagine the sound and visual effect, since such a combination has still been poorly investigated with current technology. It can be said that such a system could, in the future, make diversified arts interact with each other, for example analog and synthetic sounds, sung or recited texts, body movement arts and much more.

Photographic apparatus

Fabrizio Savi, *Maternità* (Motherhood), 1977, plaster, height 85 cm

Fabrizio Savi, 1977, during the making of *Maternità* (Motherhood)

Fabrizio Savi, 1977, during the making of *Maternità* (Motherhood);

on the left, a sculpture made in 1976: *Cavaliere* (Knight), plaster, height 180 cm

Fabrizio Savi, *Contadino dopo la grandine* (Farmer after a hailstorm), 1978, plaster, height 70 cm

Fabrizio Savi, *Contadino dopo la grandine* (Farmer after a hailstorm), 1978, plaster, height 70 cm

Fabrizio Savi, *Il riposo del contadino* (Resting farmer), 1979, plaster, length 150 cm

Fabrizio Savi, *Il riposo del contadino* (Resting farmer), 1979, plaster, length 150 cm

Fabrizio Savi, *Il riposo del contadino* (Resting farmer) (detail), 1979, plaster, length 150cm

Fabrizio Savi, *Il riposo del contadino* (Resting farmer) (detail), 1979, plaster, length 150cm

Fabrizio Savi, *Il riposo del contadino* (Resting farmer) (detail), 1979, plaster, length 150 cm

Fabrizio Savi, *Giovinetta* (Young maiden), 1979, plaster, height 120 cm

Fabrizio Savi, *Studio di ritratto* (Portrait study), 1981, white Carrara marble, life size
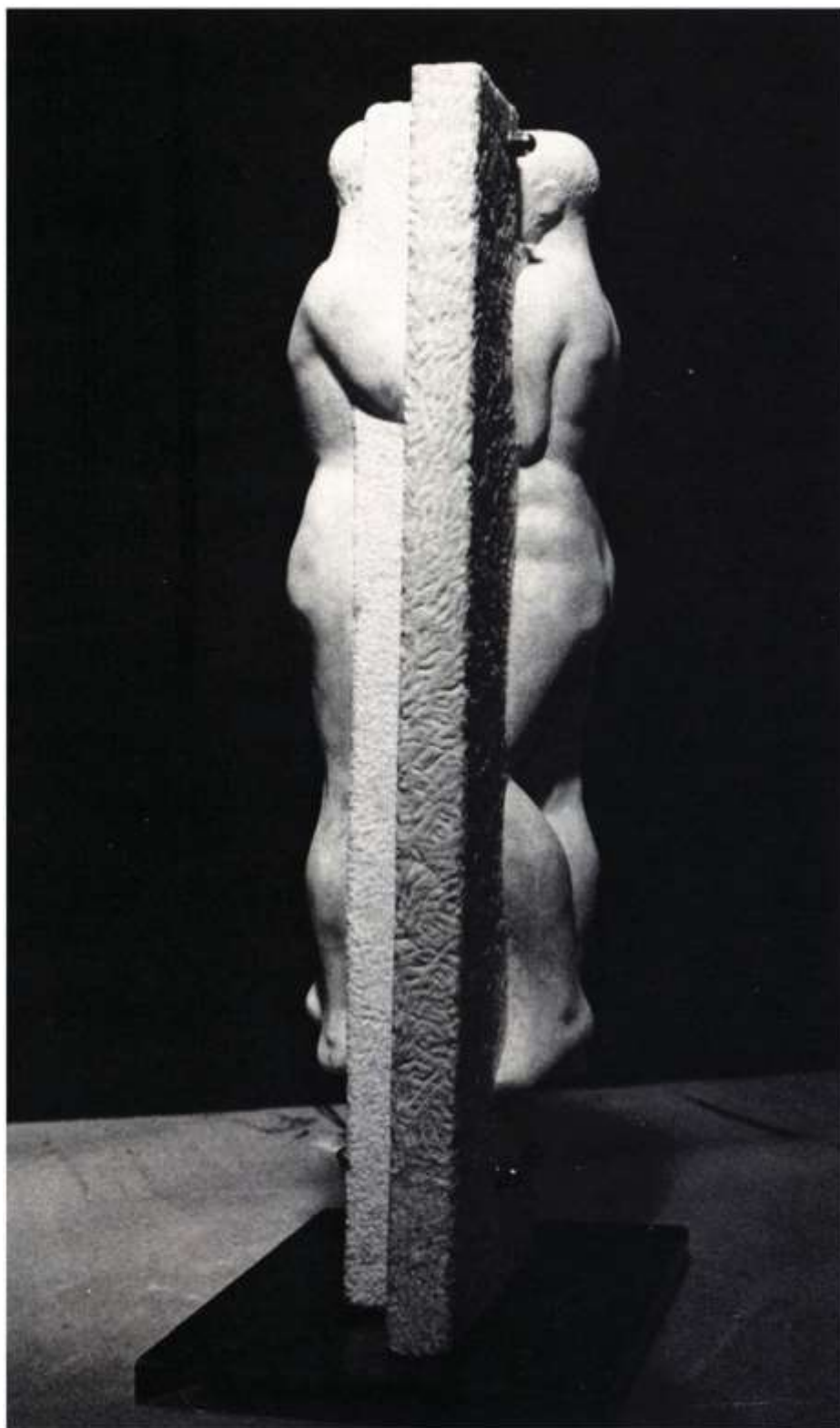
Fabrizio Savi, *Studio di figura maschile* (Male figure study), 1981, veined white marble, height 50 cm

The project for the Miliani paper mills of Fabriano

In 1982, Savi was commissioned by the Miliani paper mills of Fabriano to design and execute a sculptural complex on the theme of the Resurrection. The project involved a bronze sculpture with a height of 3 meters and a fountain to be placed in the square in front of the central offices.

Fabrizio Savi, Project of the sculptoral complex for the Miliani paper mills of Fabriano, 1982, composite materials

Fabrizio Savi, Project of the sculptoral complex for the Miliani paper mills of Fabriano, 1982, composite materials

Fabrizio Savi, Making of the sculptoral complex project for the Miliani paper mills of Fabriano, 1982, composite materials

Fabrizio Savi, *Madre terra* (Mother Earth), 1983, clay, height 75 cm

Fabrizio Savi, *Venere* (Venus), plaster, 1985, height 220 cm

Fabrizio Savi, *Venere* (Venus) (detail), plaster, 1985, height 220 cm
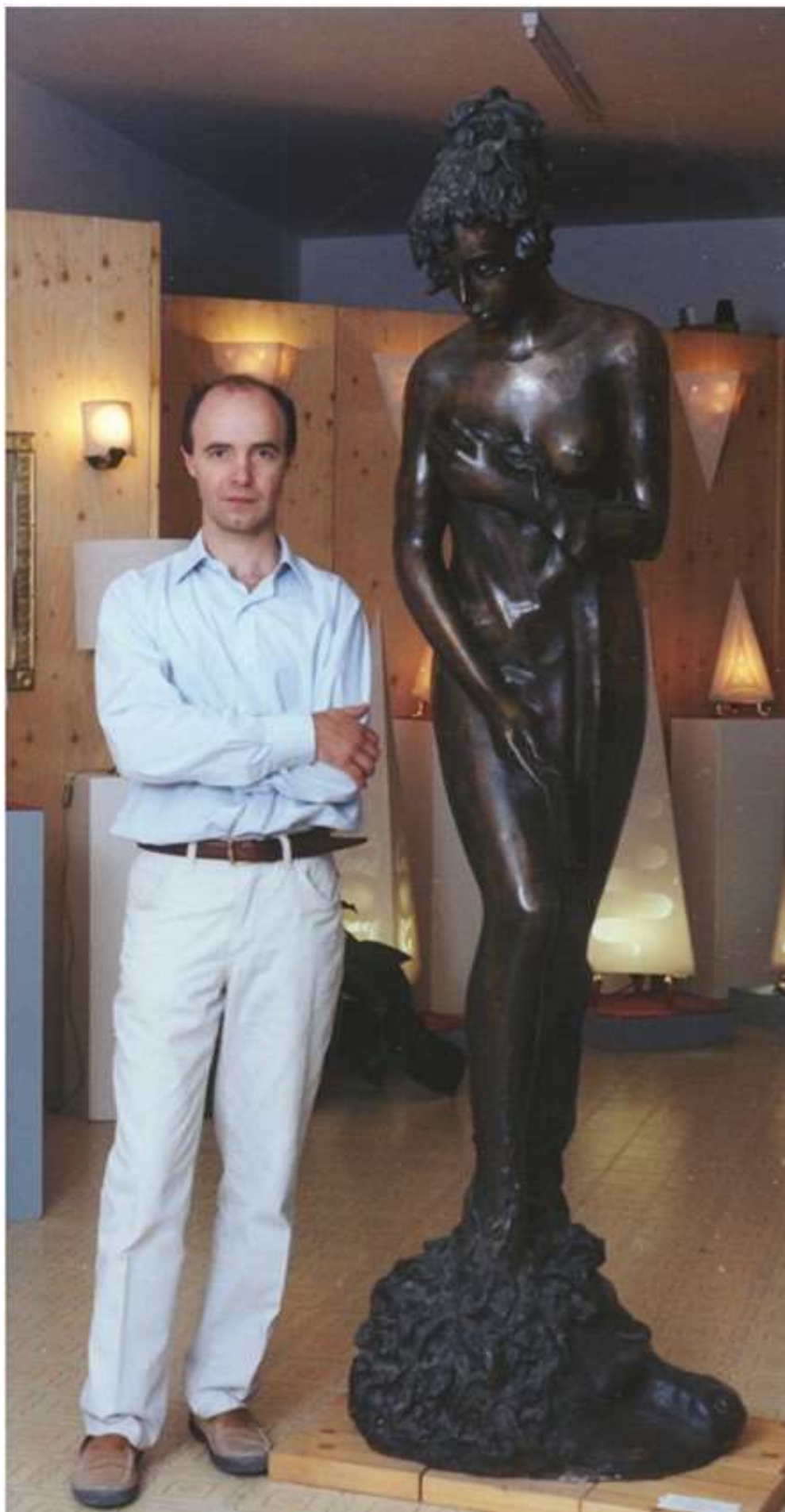
Fabrizio Savi, *Venere* (Venus), bronze, 1985, height 220 cm

The Computer Art period 1983 - 1994
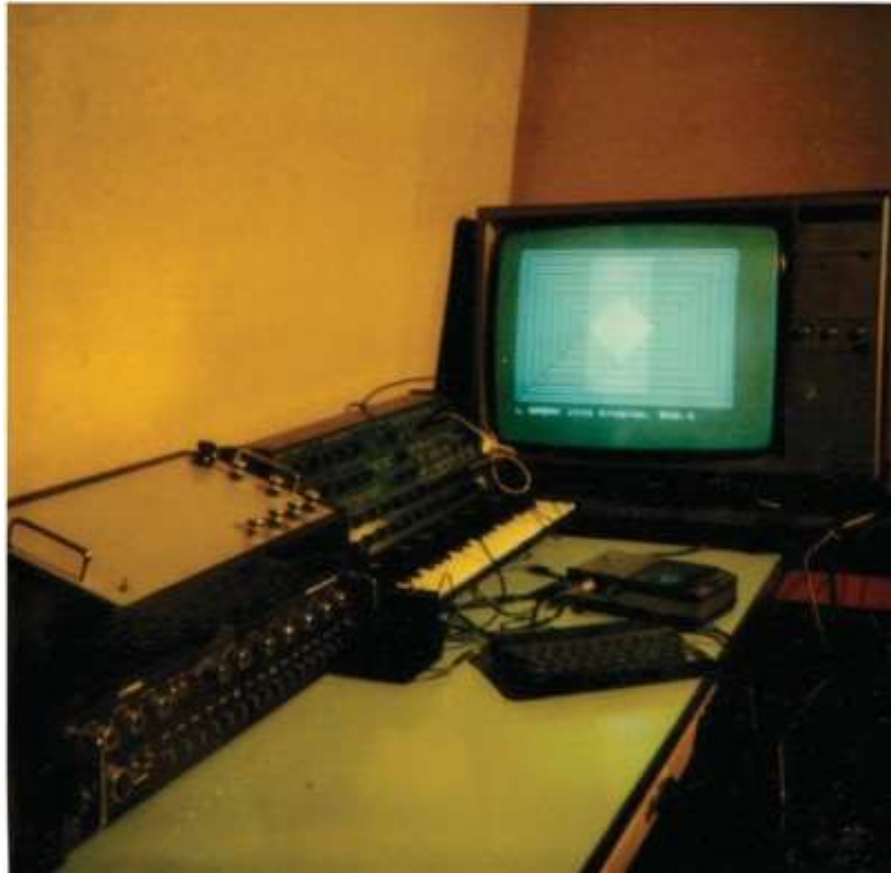
Fabrizio Savi, 1983/1984, laboratory corner during the preparation of the project for a presentation at the Academy of Fine Arts in Macerata
- Sinclair Spectrum home computer, television, cassette recorder, Korg MS20 synthesizer, spring reverb

Fabrizio Savi, arrangement of the equipment for the performance at the Academy of Fine Arts in Macerata, 1984

Fabrizio Savi, performance of the first personal computer art experience for the examination of artistic anatomy at the Academy of Fine Arts in Macerata, 1984

Fabrizio Savi, laboratory corner during the experimentation and realization of the work HALLEY, IBM personal computer compatible with INTEL 8086 16-bit processor with three-color graphics card, the then innovative mouse, potentiometric controller, analog to digital converter card, 1985
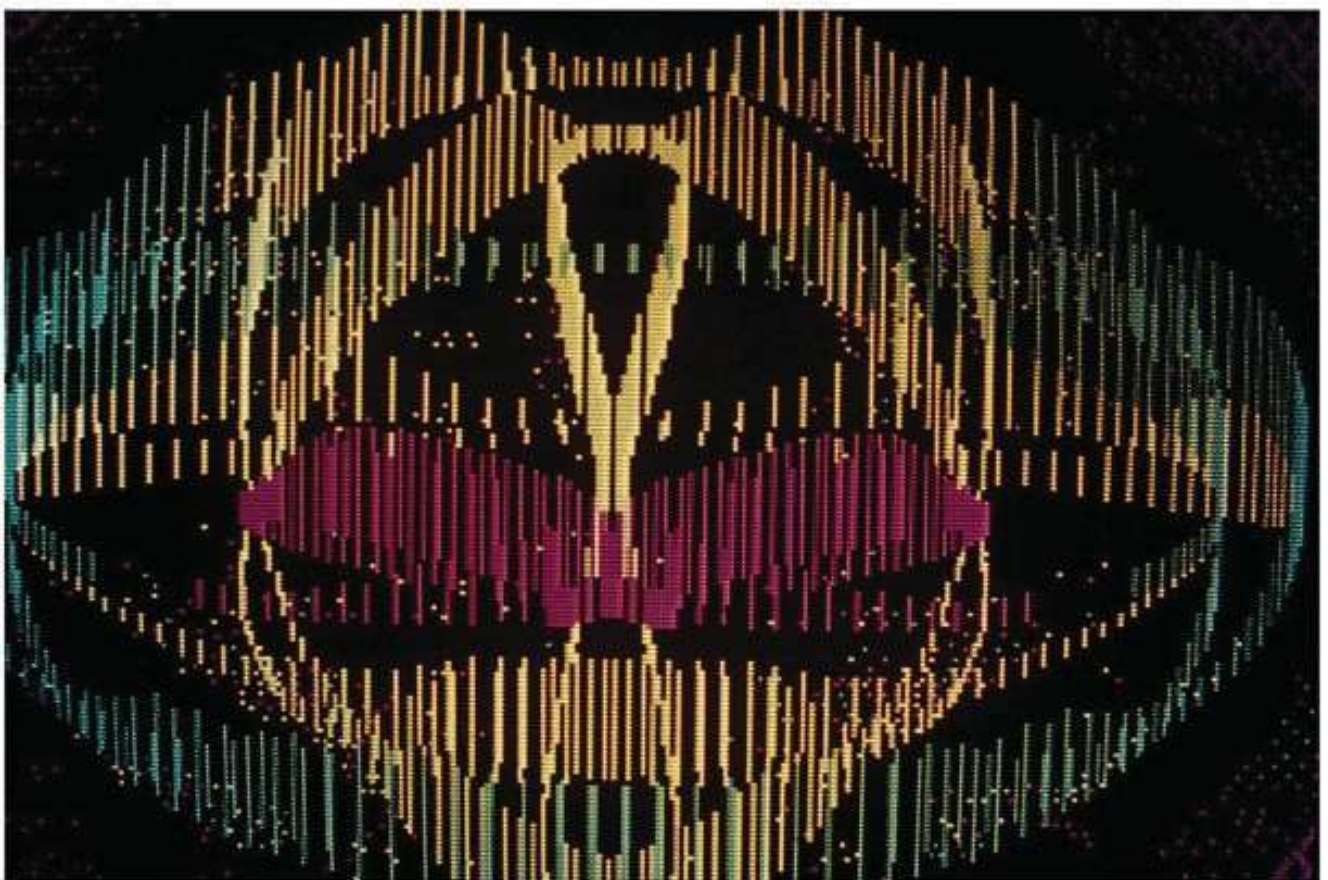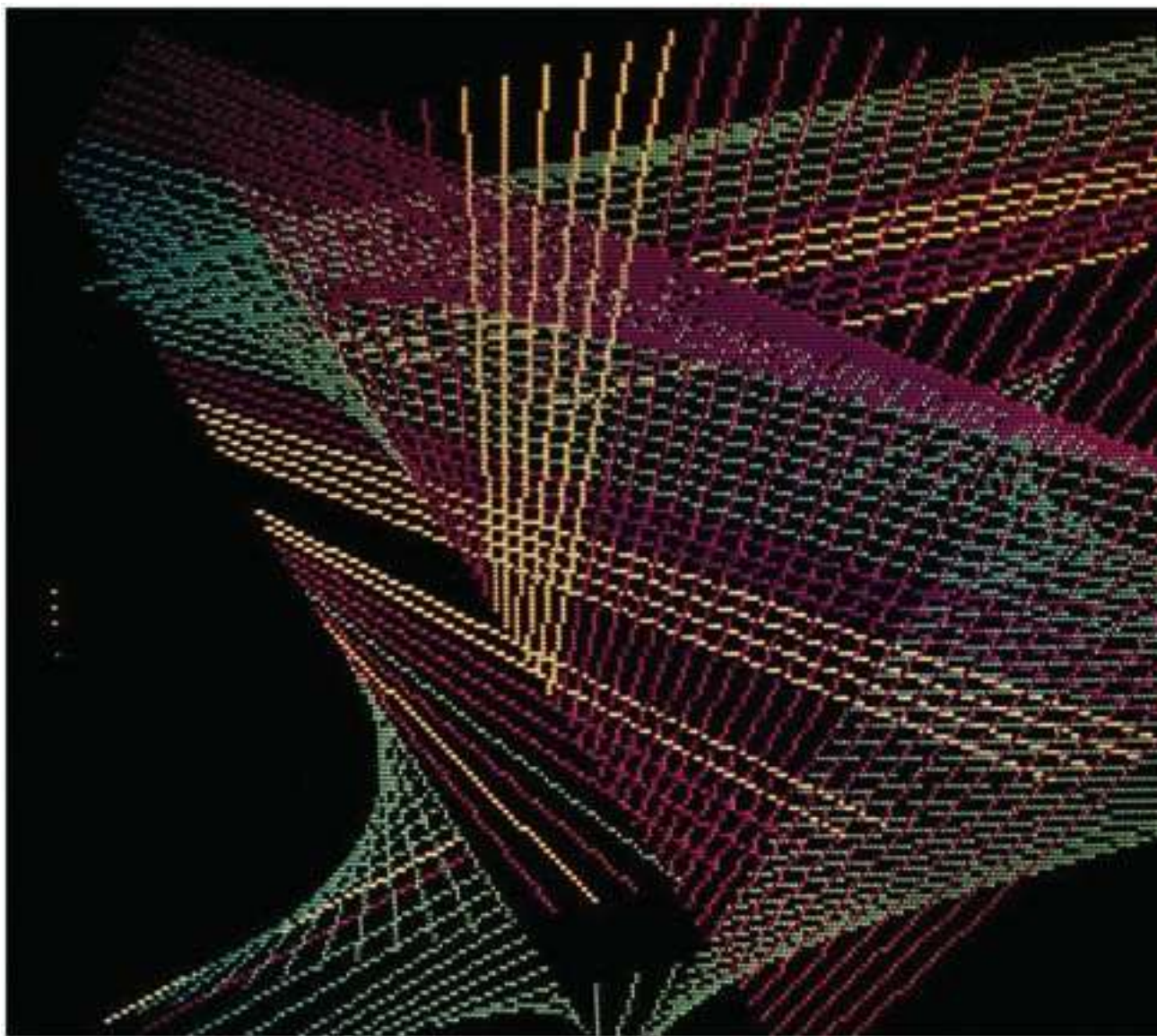

Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986

Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986

Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986
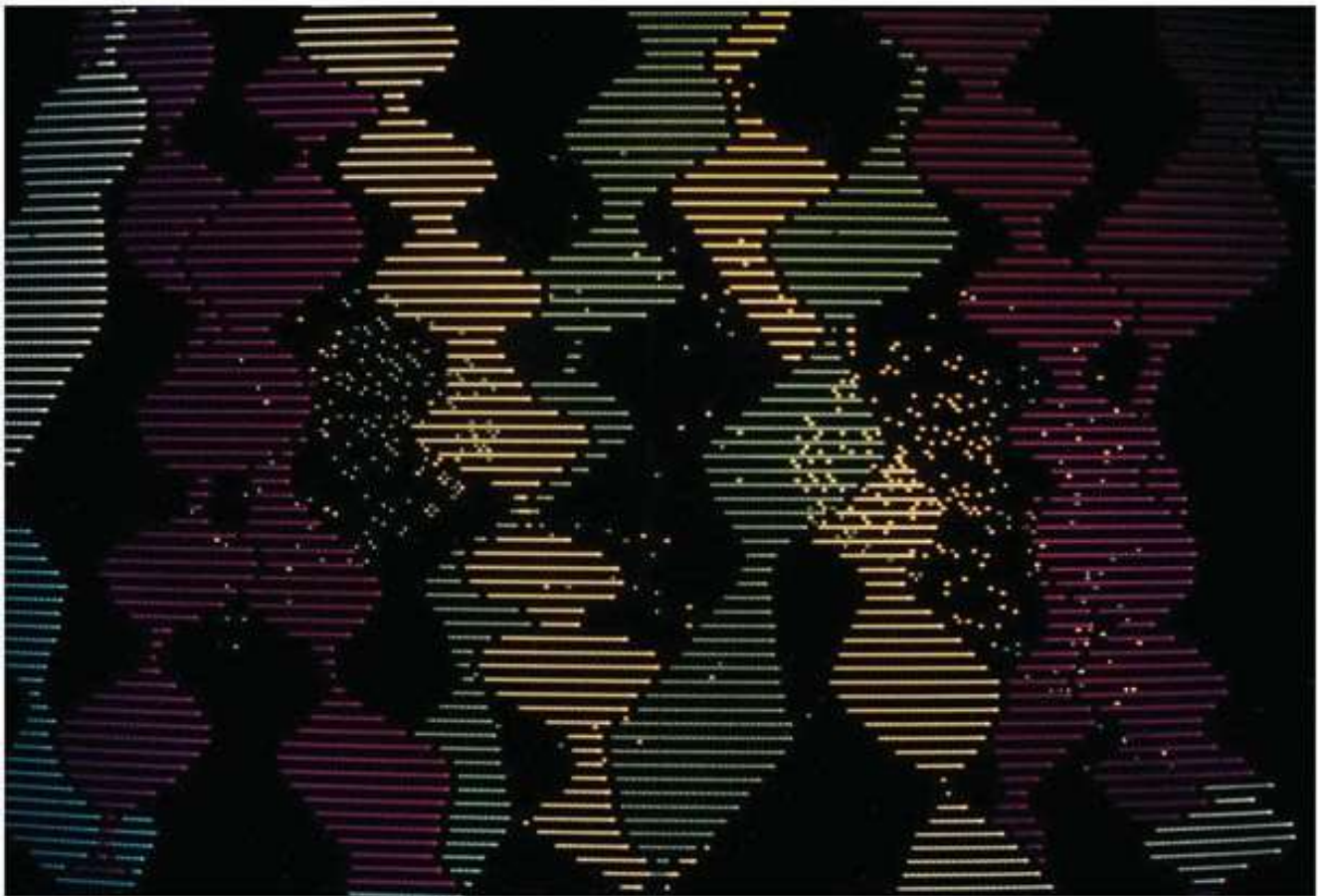
Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986

Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986
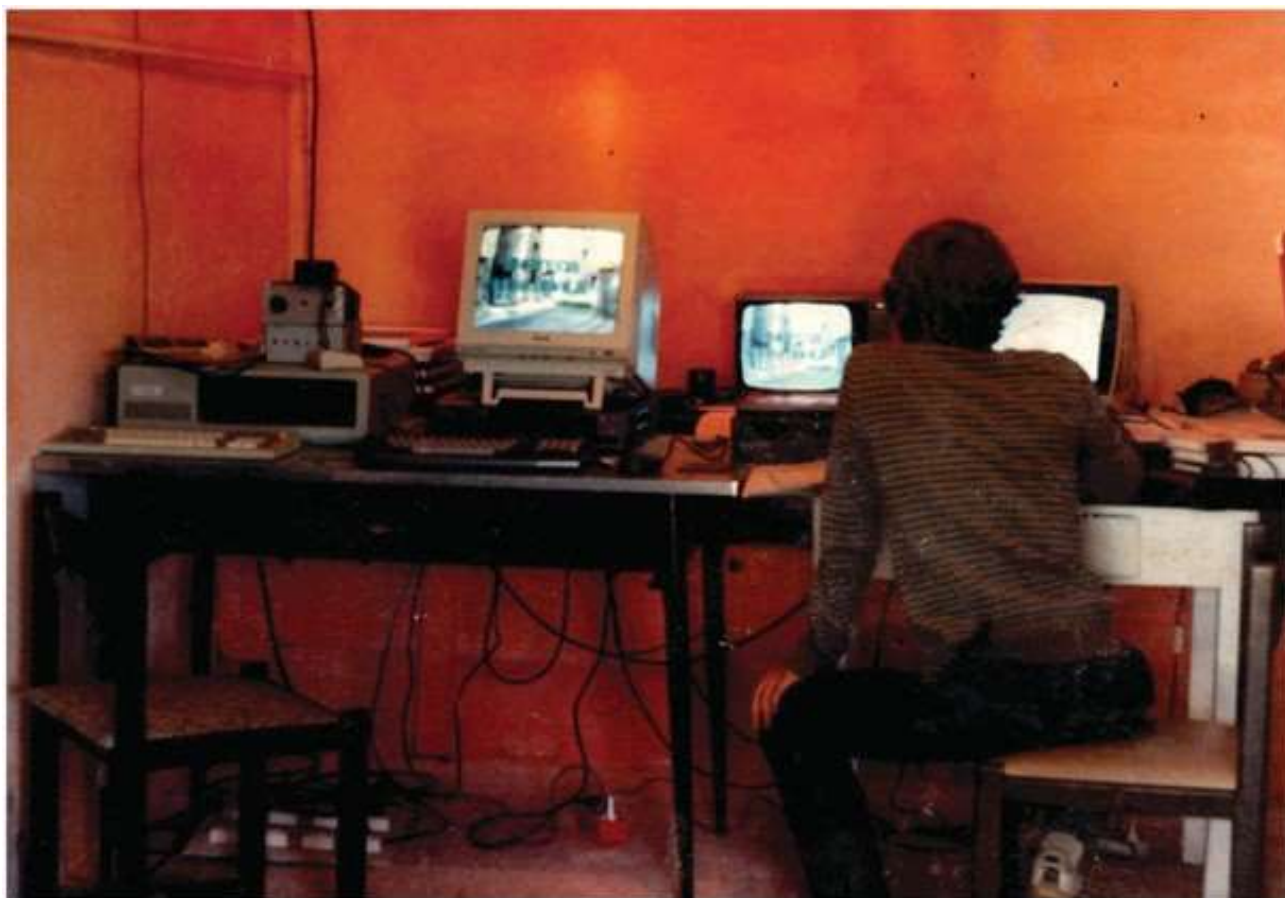
Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986

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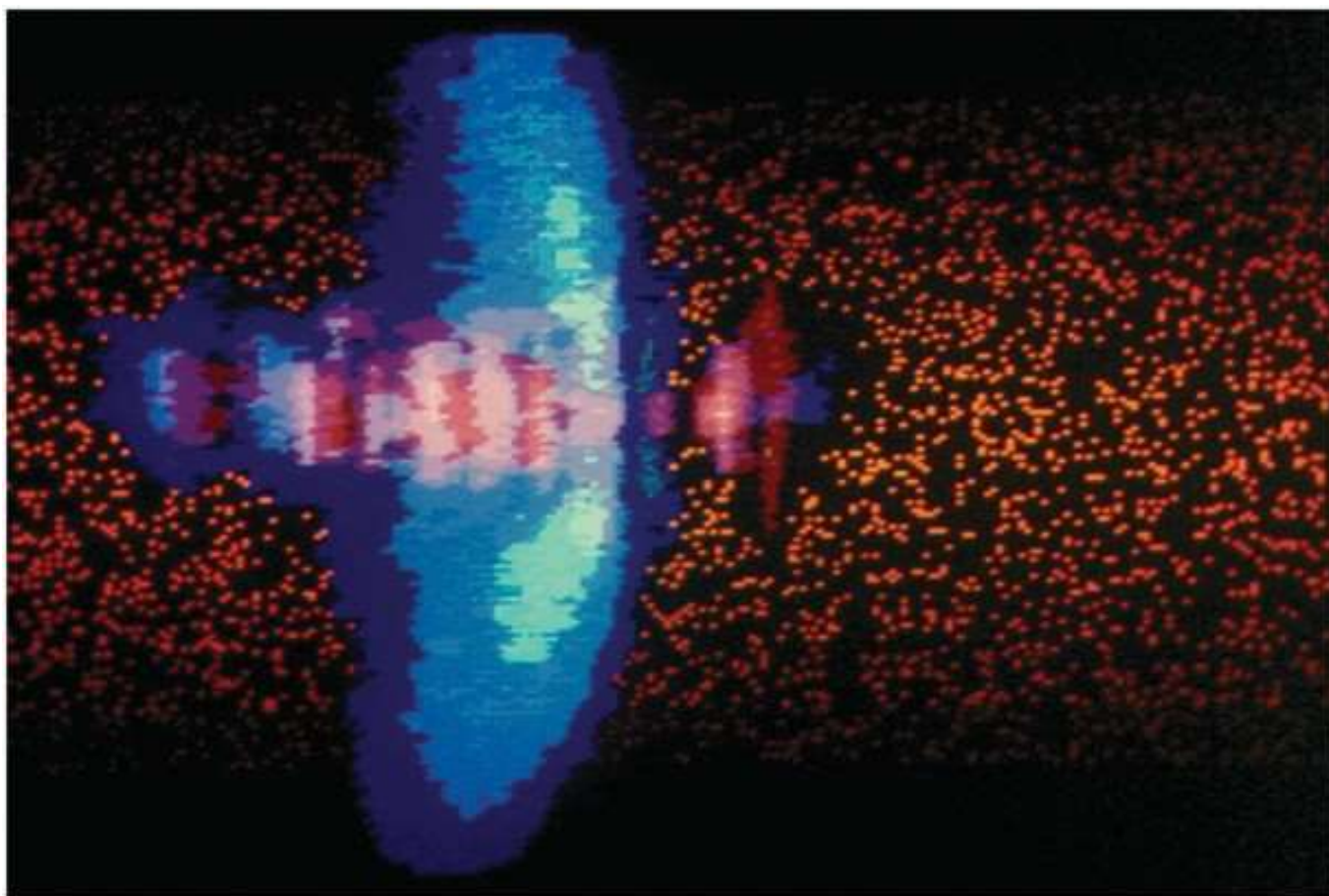

Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986

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Fabrizio Savi, image taken from the animated sequence of the work HALLEY presented on the occasion of the Camerino Electronic Art Festival, 1986
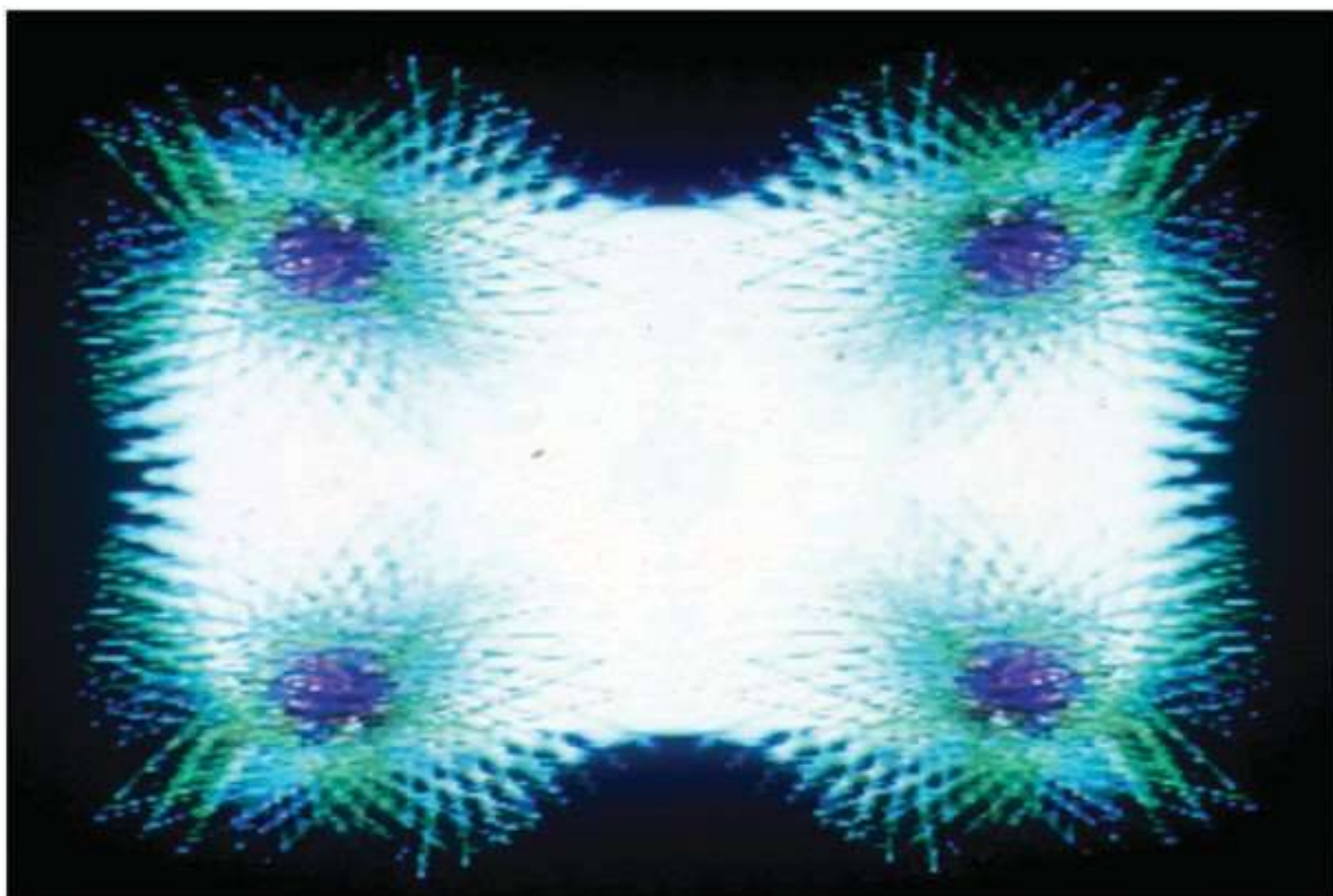
Fabrizio Savi, Laboratory corner where the works LÀ and ALITO were developed with the introduction of the innovative Philips MSX 2 personal computer with 512-color graphics card. 1987

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987
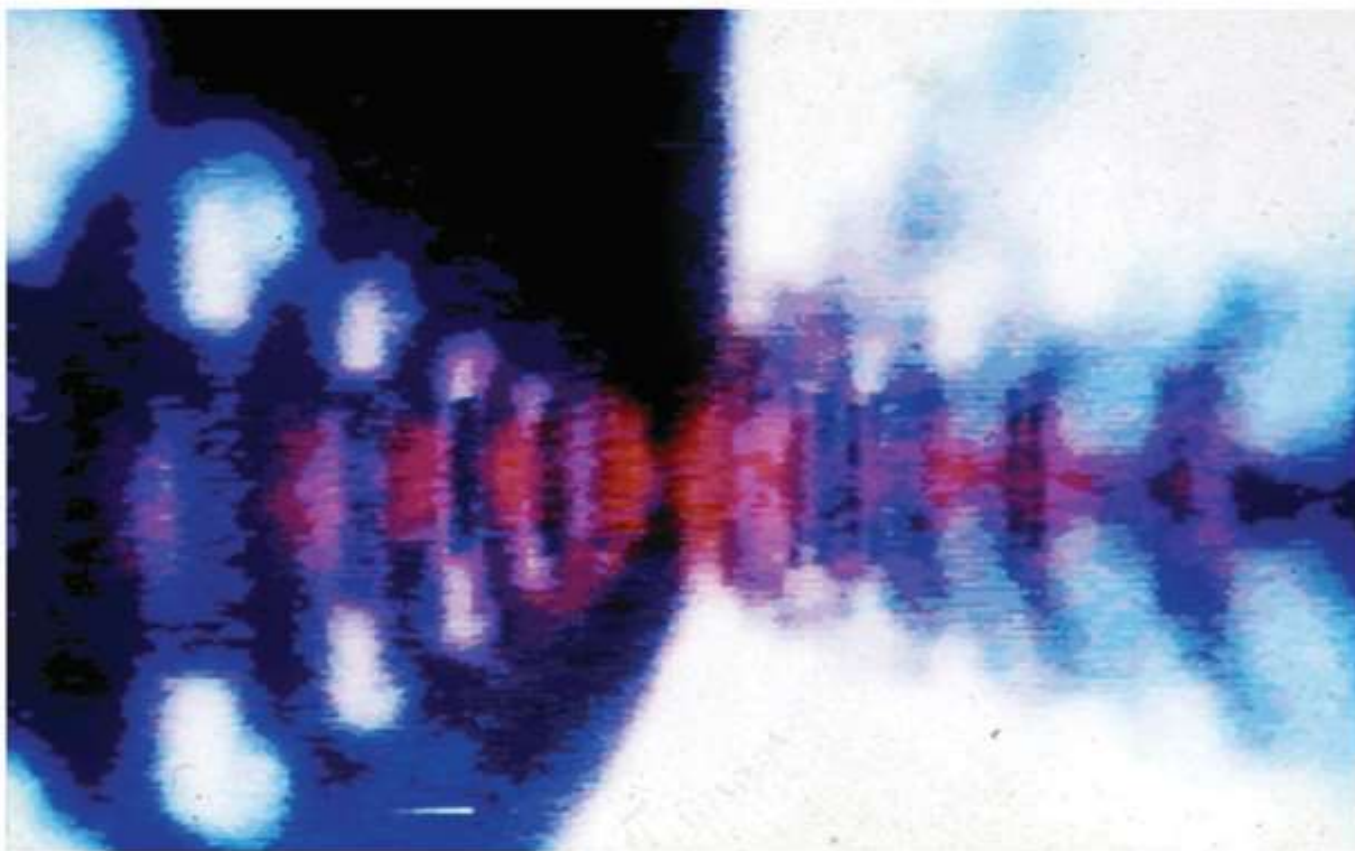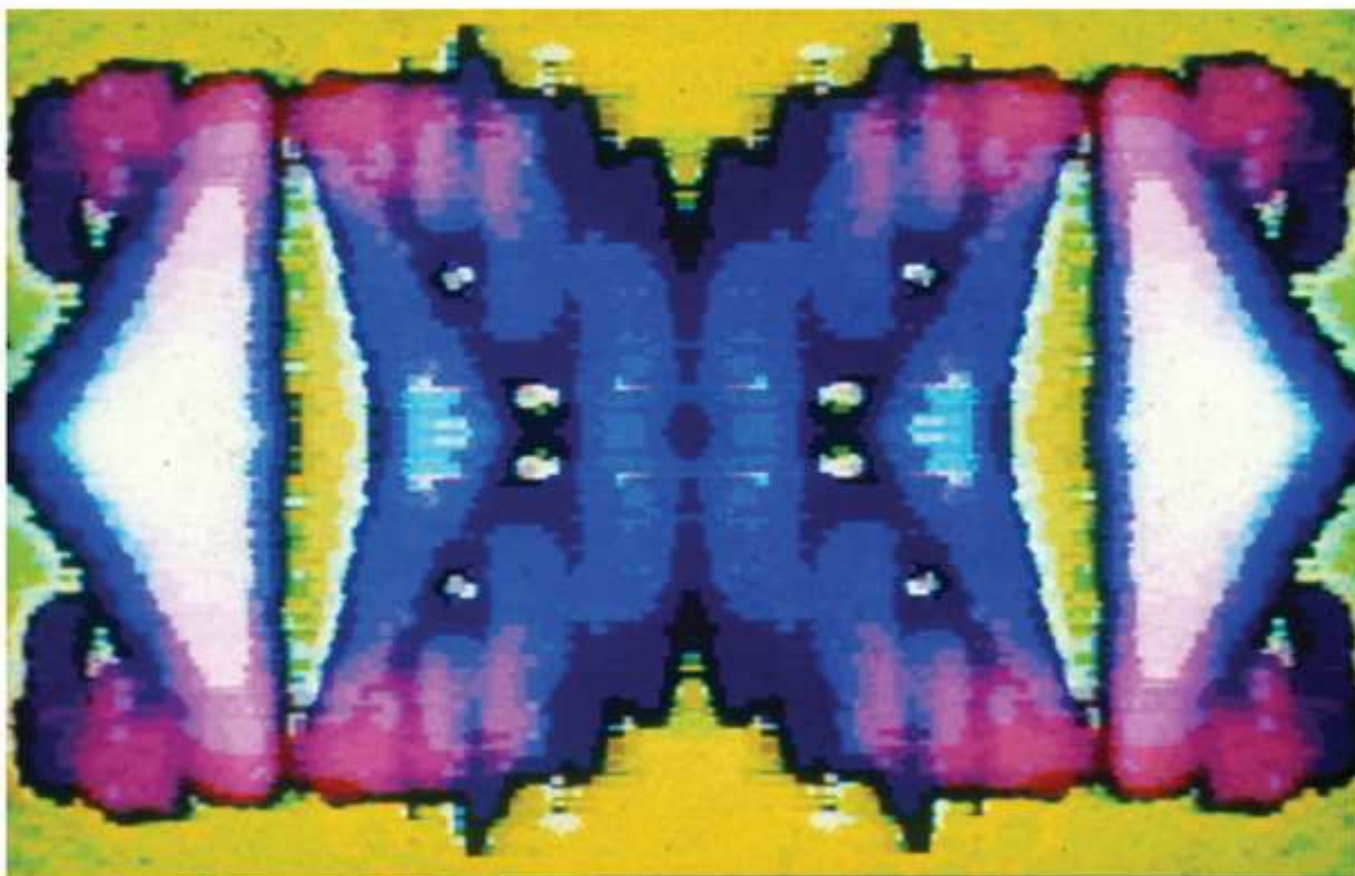
Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987
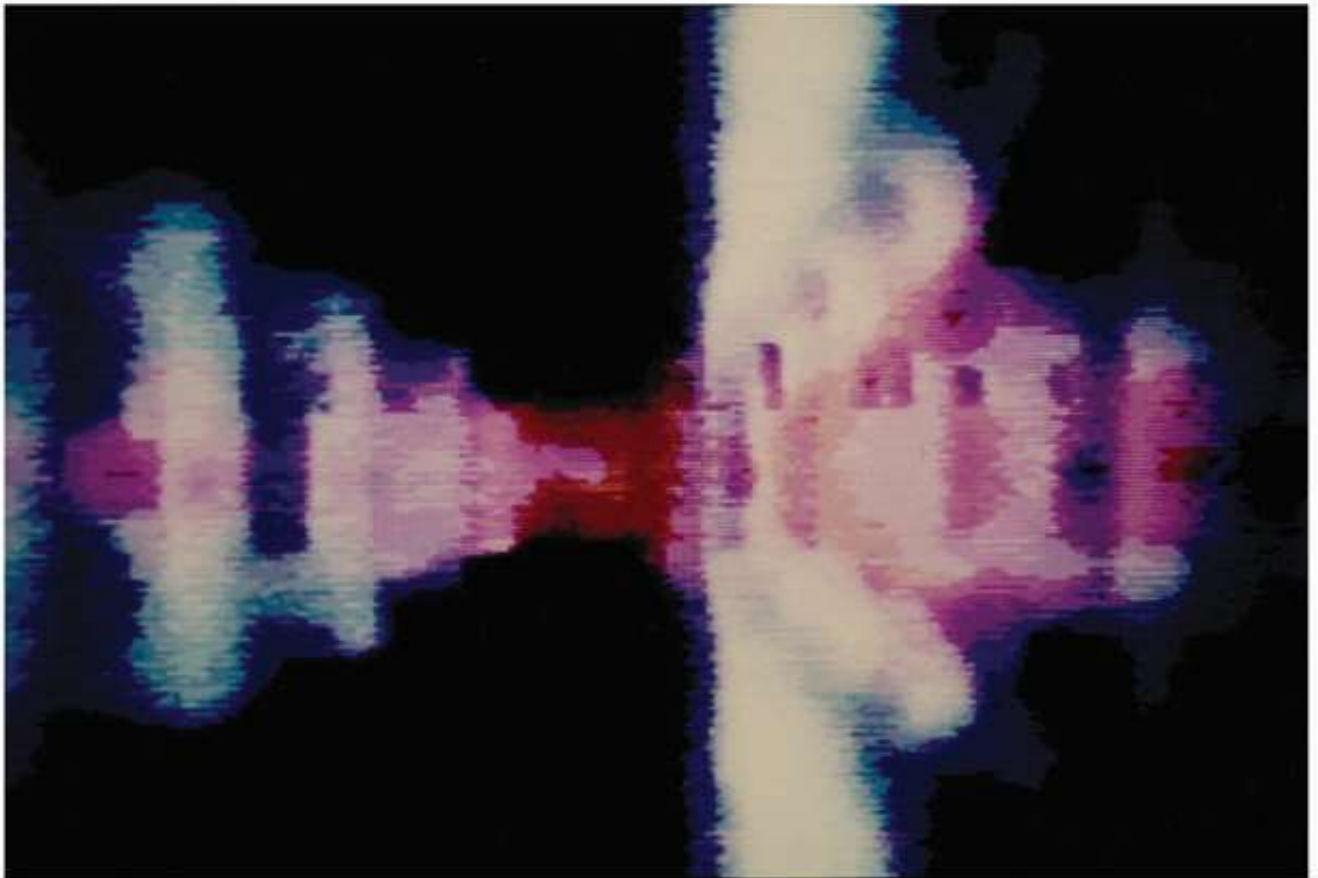

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987

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Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987
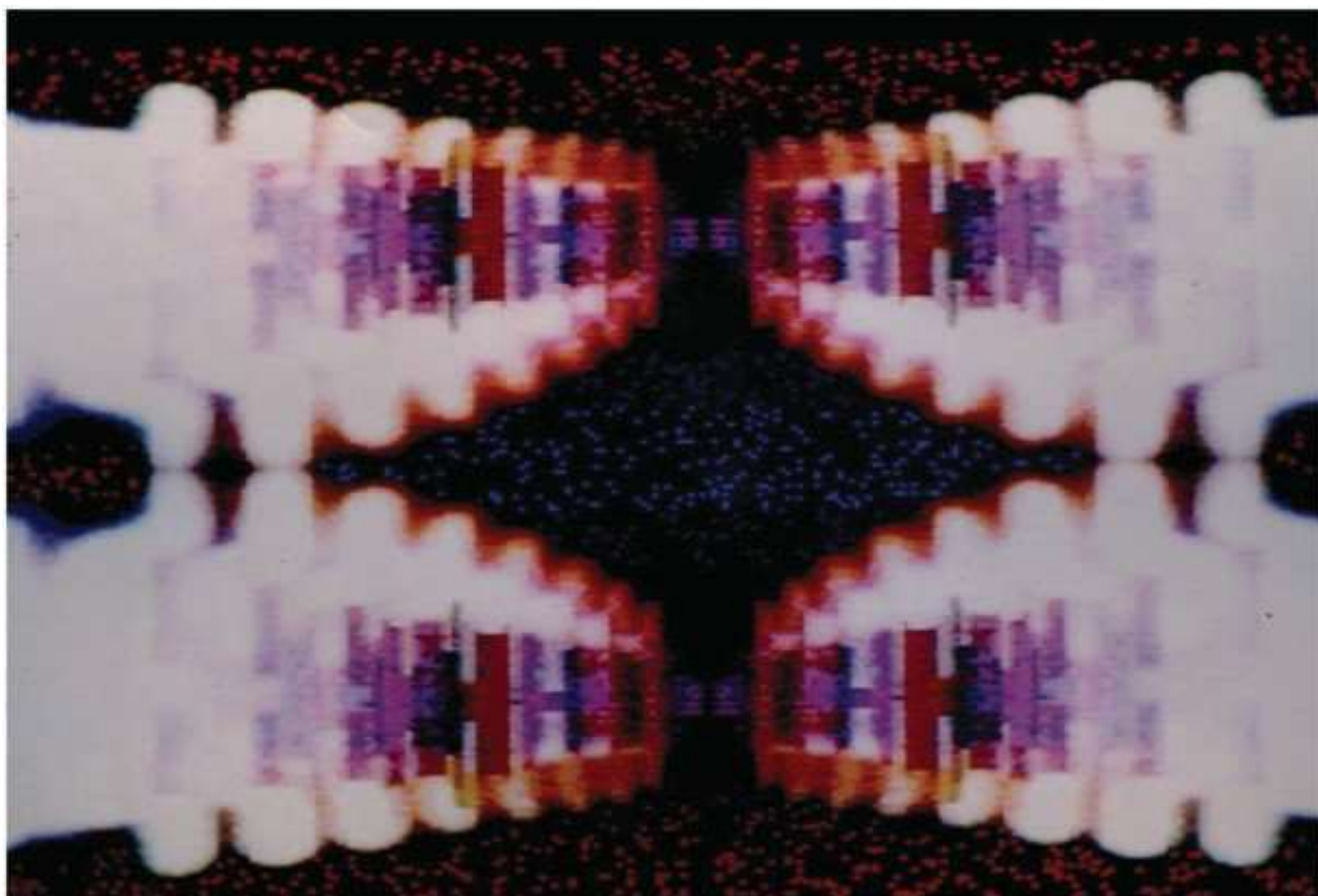

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987
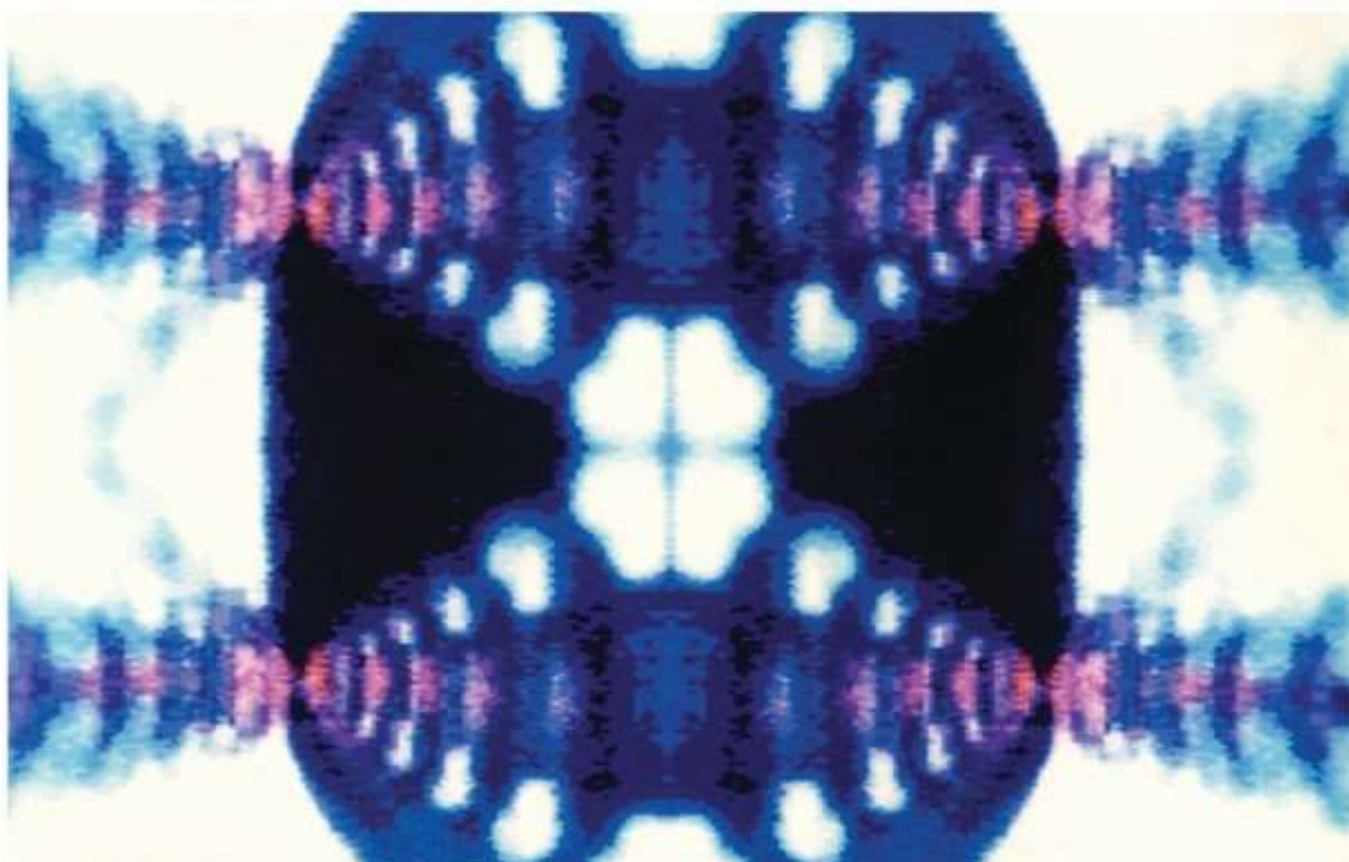

Fabrizio Savi, image taken from the work LÀ presented for the first time at the Camerino Electronic Art Festival, 1987

Fabrizio Savi, image taken from the work ALITO, 1987

Fabrizio Savi, image taken from the work ALITO, 1987

Fabrizio Savi, Laboratory where the works BABYT 1988 and BABYTLAND 1991 were created

Fabrizio Savi, Laboratory where the works BABYT 1988 and BABYTLAND 1991 were created
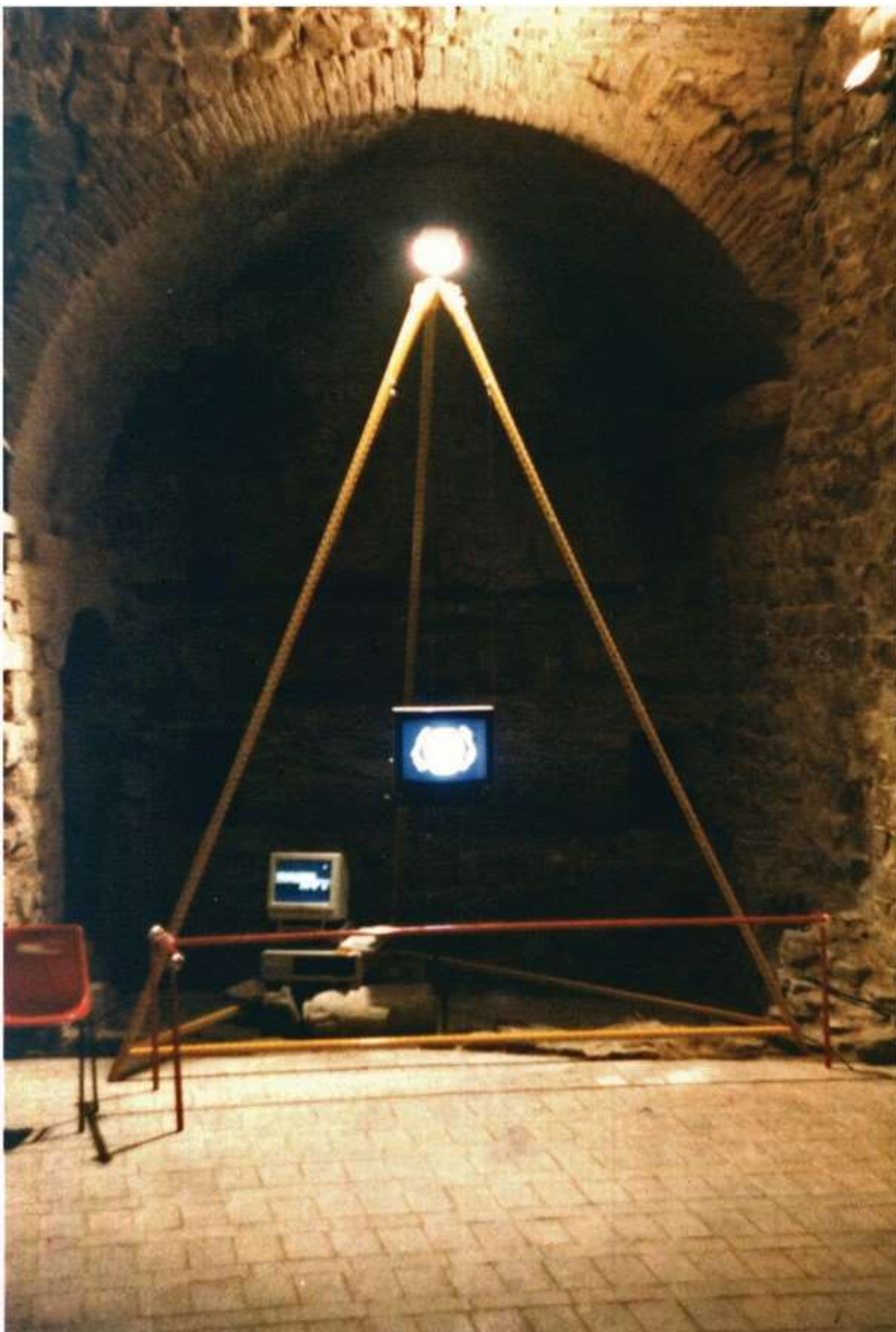
Fabrizio Savi, non-immersive virtual reality work BABYT or BABY BYT, presented for the first time at the Camerino Electronic Art Festival, 1988

Interactive system patented by Fabrizio Savi. Through an electronic optical sensor, the machine was able to perceive in real time the forward / back / right / left movements of a person within a given space.

The data obtained from the perception of movements was used both to modify a sequence of images and to generate a musical sequence strictly dependent on the movements of the spectator, therefore always different.

The sequence of images consisted of a face that smiled proportionally to the viewers proximity to the monitor and followed them with its gaze to the right or left.

Fabrizio Savi, non-immersive virtual reality work BABYT or BABY BYT, presented for the first time at the Camerino Electronic Art Festival,1988

Fabrizio Savi, Images taken from the work BABYT, 1988, sequence of the face smiling as the viewer approaches the monitor

Fabrizio Savi, presentation of the work BABYT at the French Cultural Institute in Naples on the occasion of the Videoculture exhibition, organized by the Neapolitan University, 1989

VIDEOCULTURE Naples, Fabrizio Savi and Mario Sasso in front of the work BABYT,1989

VIDEOCULTURE Naples, Fabrizio Savi and Mario Sasso in front of the work BABYT,1989

MINISTERO DELL'INDUSTRIA DEL COMMERCIO E DELL'ARTIGIANATO

D.G.P.I. - UFFICIO CENTRALE BREVETTI

BREVETTO PER INVENZIONE INDUSTRIALE

N. 1225737

Il presente brevetto viene concesso per l'invenzione oggetto della domanda sotto specificata:

num. domanda	anno	U.P.I.C.A.	data pres. domanda	classifica
17957	1988	MACERATA	10/11/1988	G-08B

TITOLARE   SAVI FABRIZIO
               A S. SEVERINO MARCHE MC

INDIRIZZO   VIA SERRONE 28

TITOLO   SISTEMA COMPUTERIZZATO PER IL
               RILEVAMENTO IN TEMPO REALE DI
               PRESENZA,
               SPOSTAMENTO E DIMENSIONI DI
               OGGETTI, COSE ED ESSERI VIVENTI, IN
                UN
               DETERMINATO SPAZIO TRIDIMENSIONALE
               PRESO IN ESAME

INVENTORE   FABRIZIO SAVI

ROMA, 26/11/1990   IL DIRIGENTE
                          FIRMATO   MARIA CARRO

CONSEGNATO IL 0 1 FEB. 1991 DAL DIRETTORE UPICA DI MACERATA
O FACENTE FUNZIONE.   FIRMA

Fabrizio Savi, Industrial invention patent for the detection system, 1988

Ho l'acqua alla gola (I'm up to my neck in it)

In 1991 Savi exhibited the interactive work at the group show Artisti Di Varie Marche, at the Pio Monti gallery in Macerata.

The viewer was invited to rotate the cylinder, which had a monitor inside. On the monitor was displayed the image of the author himself immersed in a liquid. Using a specifically invented sensor that perceived the rotation moment by moment, the image simulated the behaviour of a moving liquid that was going to submerge the mouth and nose.

Fabrizio Savi, image taken from the work *Ho l'acqua alla gola* (I'm up to my neck in it), 1991

Next page: Poster of the exhibition "Artisti Di Varie Marche" 1991

ARTISTI DI VARIE MARCHE

Carboni
A. Pomodoro
G. Pomodoro —
Sguanci
Valentini
Vangi

Bompadre
Petromilli

M A R E   A D R I A

Marcucci
Mattiacci

Toderi

Piattella

Cecchi

Mariani

Cecchi

Bellucci
Giuli
Uncini

D'Arbrino

De Dominicis —

Vitali Rosati

Volpi
Mangiaterra
Volpi

Reali

Savi

Mentoni

Acquaticci
Alimento Caccavelli   Arcangeli
Corvatta   Peschi
Ricci   Simoncini   Ciarrocchi
Trubbiani Tulli
Mussio   Josz

Gaggiano

Craia

Bartolini —

Savini
Trapé

D'Angelo
Gentile   Giuliani
Pericoli Piccioni

Parole di Mariano Apa

giovedì 19 dicembre 1991 e giovedì 9 gennaio 1992 ore 18

Per mari e monti associazione culturale Corso della Repubblica 49 62100 Macerata Tel.0733/233730

BABYTLAND

In 1992, the non-immersive virtual reality system BABYTLAND, a technical evolution of the BABYT system, was presented at the Artemide Theater in Rome.

The system used three PCs, one to process the images coming from a camera, obtain the data of the spectator's movements, and send them to the other PCs; a second one to elaborate animated sequences dependent on those movements; and the third to perform musical sequences, also dependent on the spectator's movements.

Fabrizio Savi, images related to the presentation of the BABYTLAND system, Artemide Theater, Rome, 1991
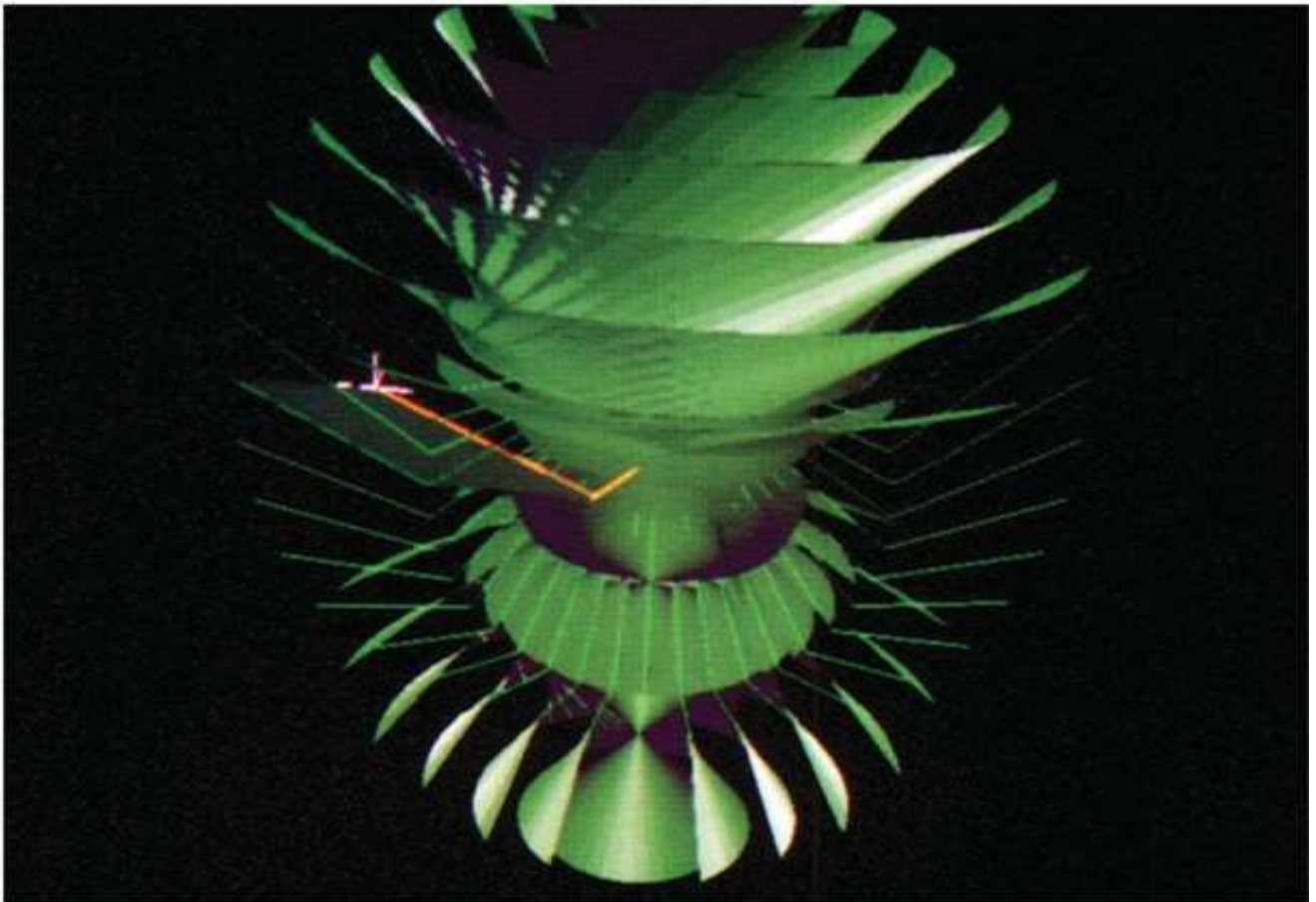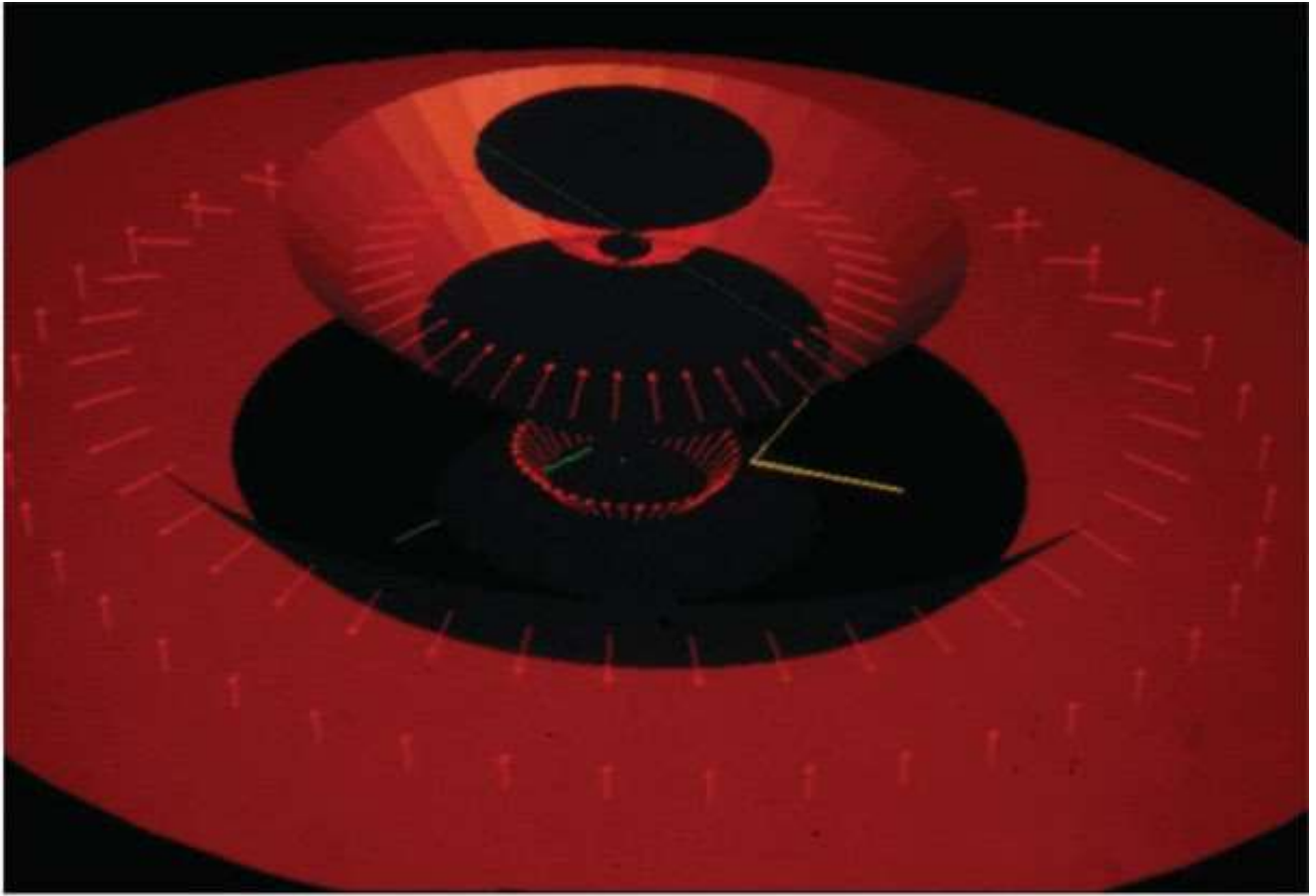
Fabrizio Savi, images related to the presentation of the BABYTLAND system, interview with the tv network MTV, Artemide Theater, Rome, 1991
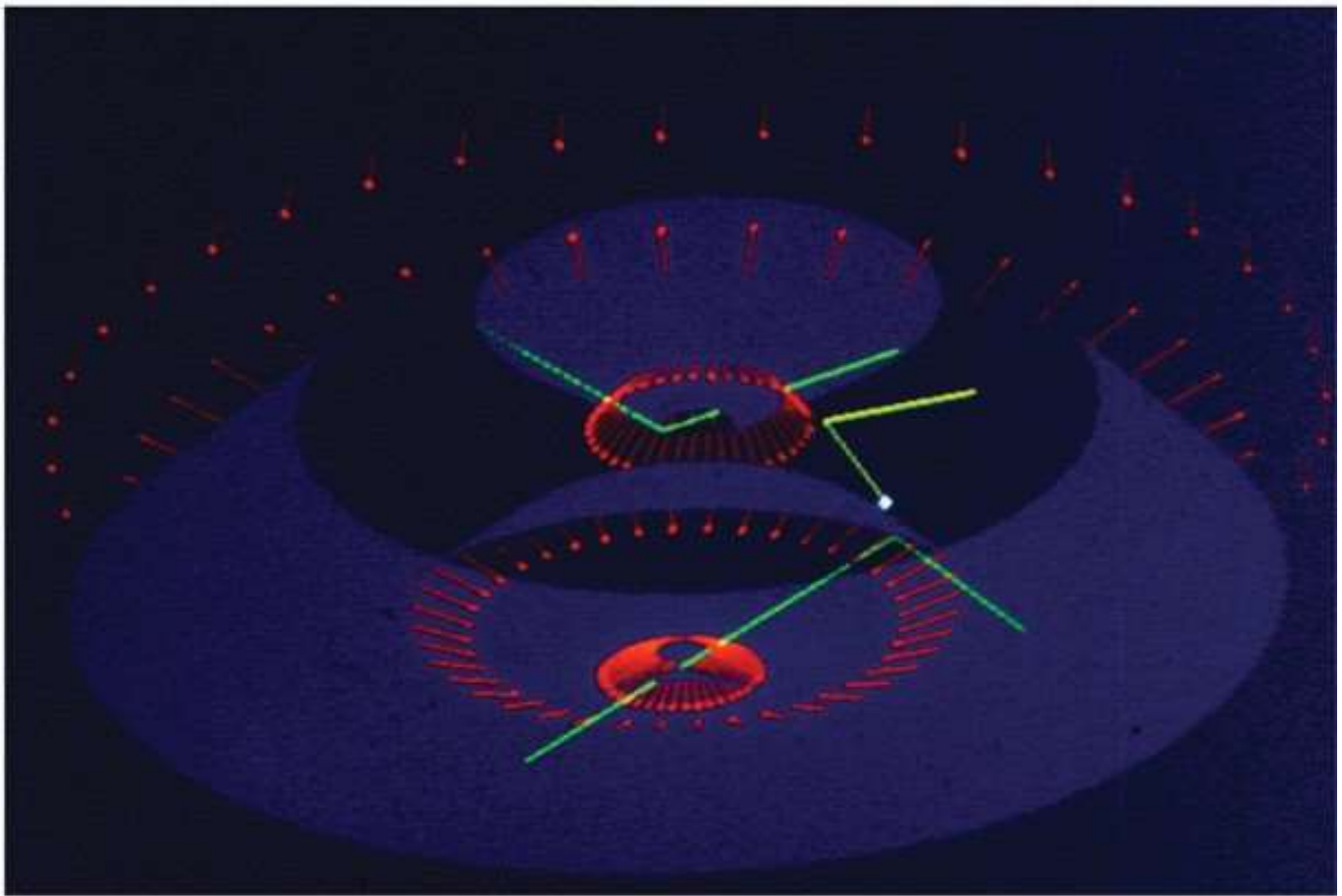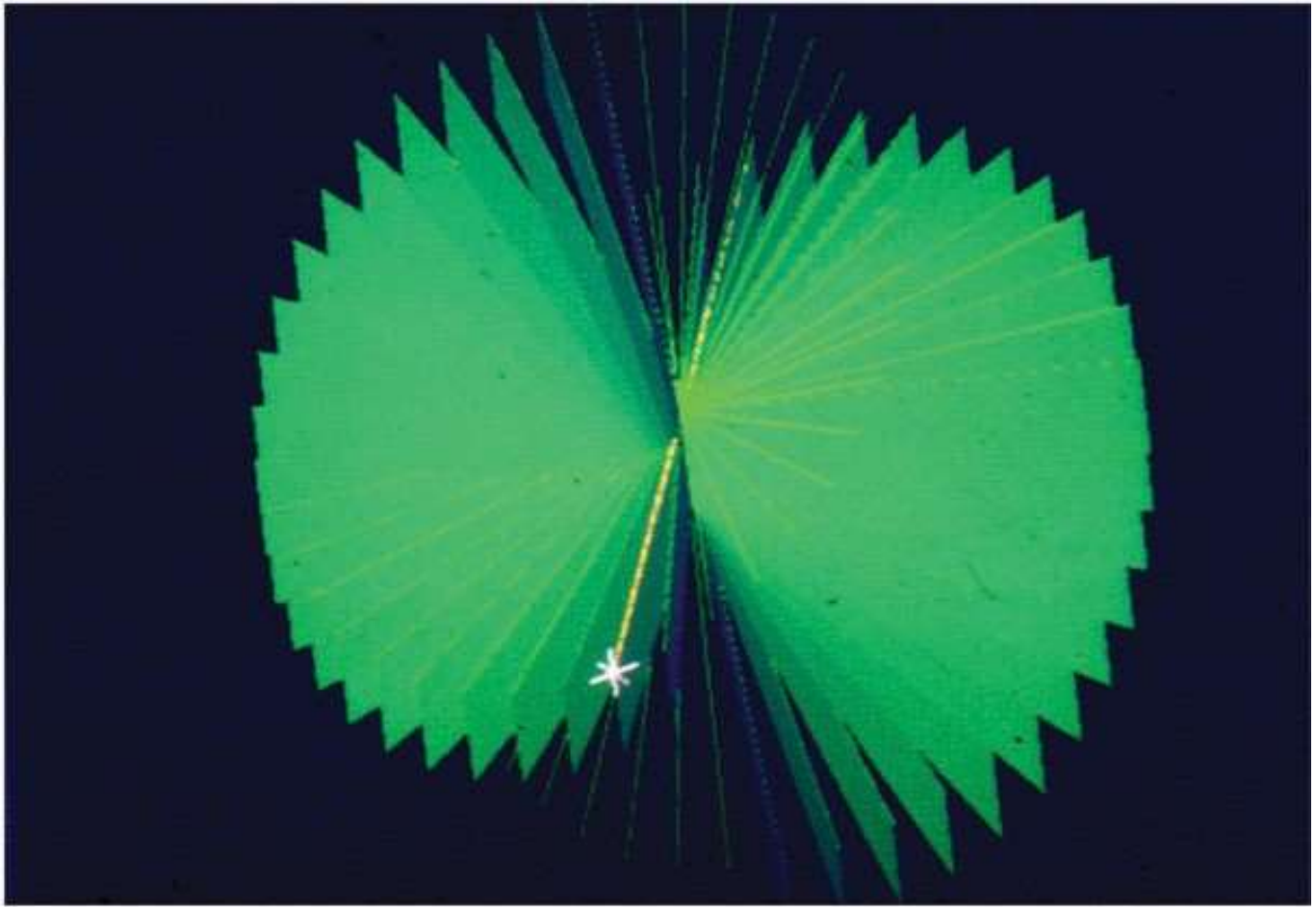

Rinaldo Funari, organizer of the event as well as coordinator of the association Il Pulsante Leggero, which collected how many in the 80s experimented with Computer Art in Italy

Fabrizio Savi, Images processed at the New Media Institute Research Center in Frankfurt am Main, 1992

Fabrizio Savi, Images processed at the New Media Institute Research Center in Frankfurt am Main, 1992

VOLCANO'S JOURNEY

In 1994 Savi participated in the "Jeune Artiste en Europe Aujourd'hui" event at the Goete Institut in Paris, with the video entitled Volcano's Journey.

The video begins with footage filmed inside a deep cave in S. Eustachio, San Severino Marche, excavated in Roman times.
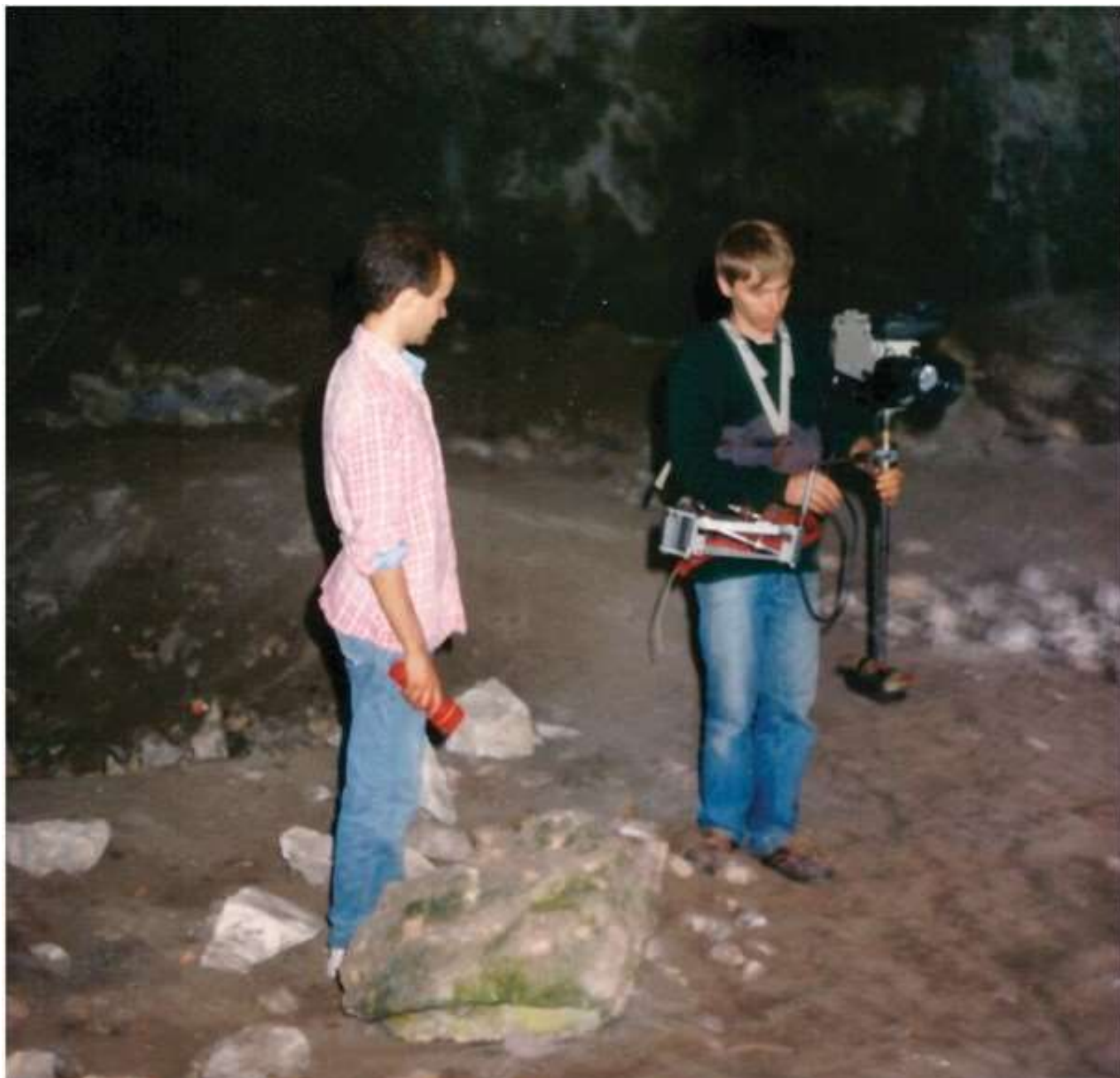
Filming inside the cave with the very heavy U-MATIC camera and video recorder mounted on a steadycam specifically designed and built by Piero Rossi, 1994

Break during the filming of Volcano's journey 1994

2007 Multimedia System

The system combines sound, design and space, using eight independent sound channels and specifically designed lamps, whose brightness is controlled by an eight-channel digital system.

Fabrizio Savi, images taken during the experiments and the refinement of the eight-channel audio-lighting system, 2007

Fabrizio Savi, images taken during the experiments and the refinement of the eight-channel audio-lighting system, 2007

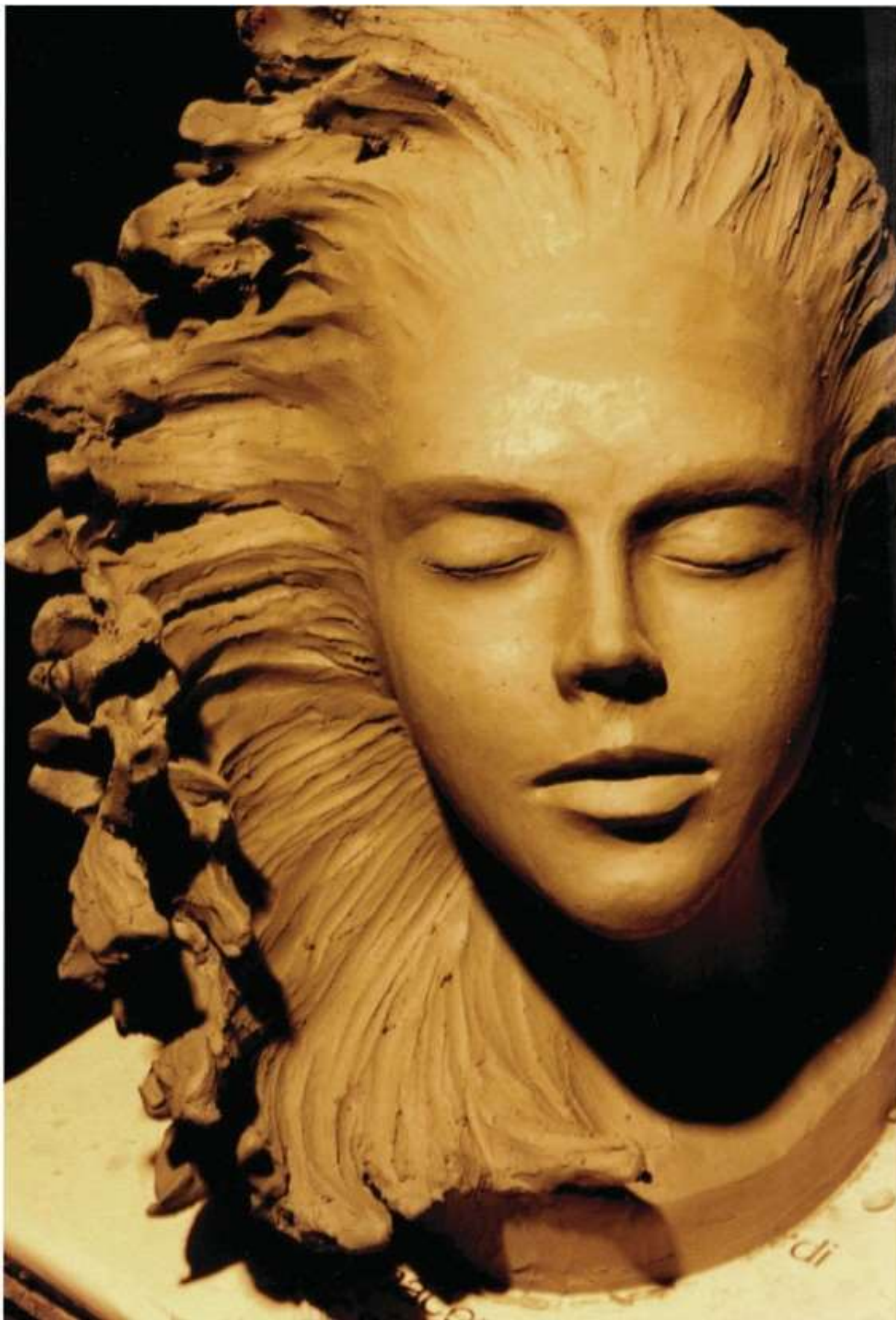*Series of faces* in red terracotta 1993 -1994

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 37 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 40 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 40 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 38 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 50 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 50 cm
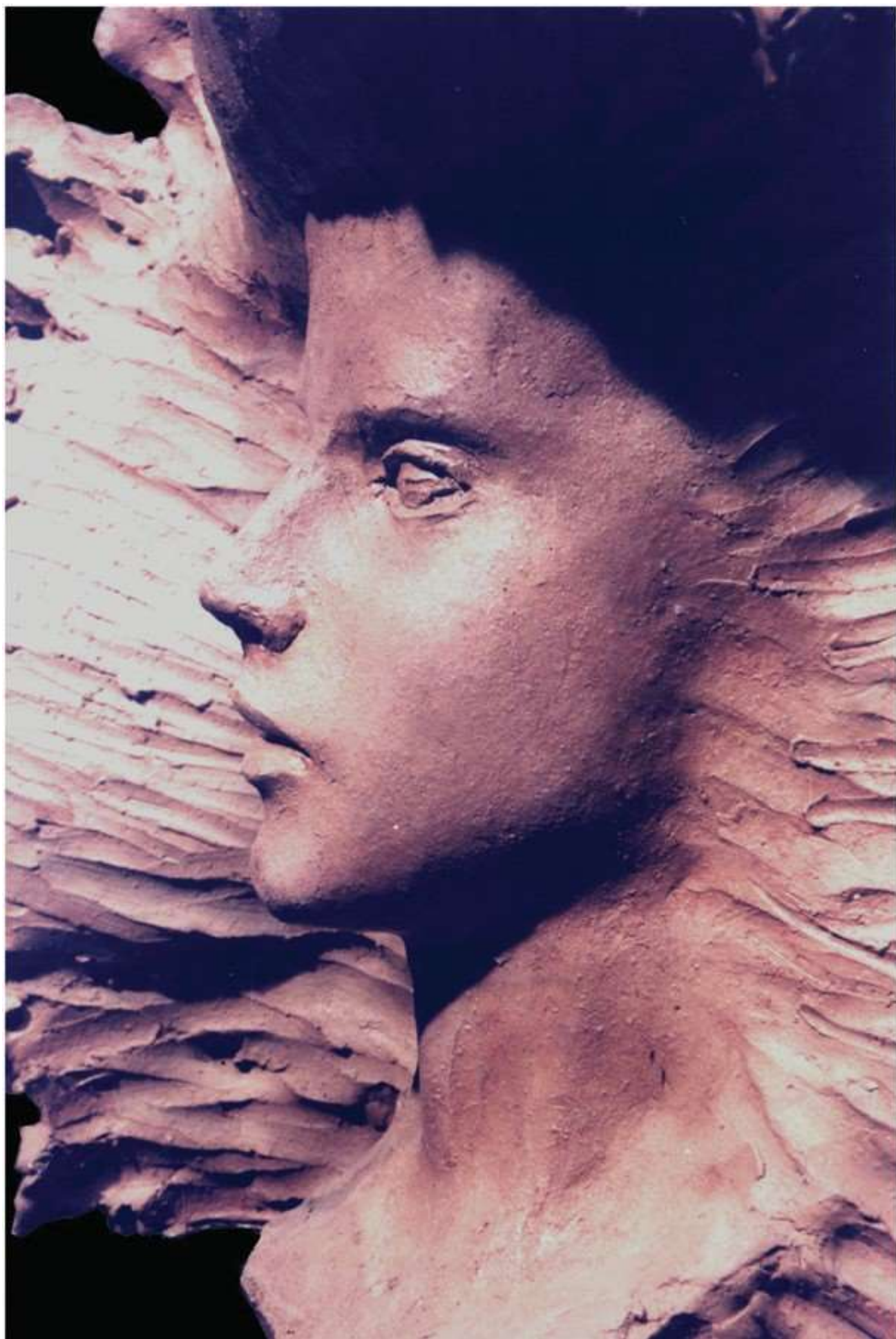
Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 48 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 48 cm

Fabrizio Savi, *Series of faces. Untitled*, red terracotta, 1993 -1994, height 48 cm
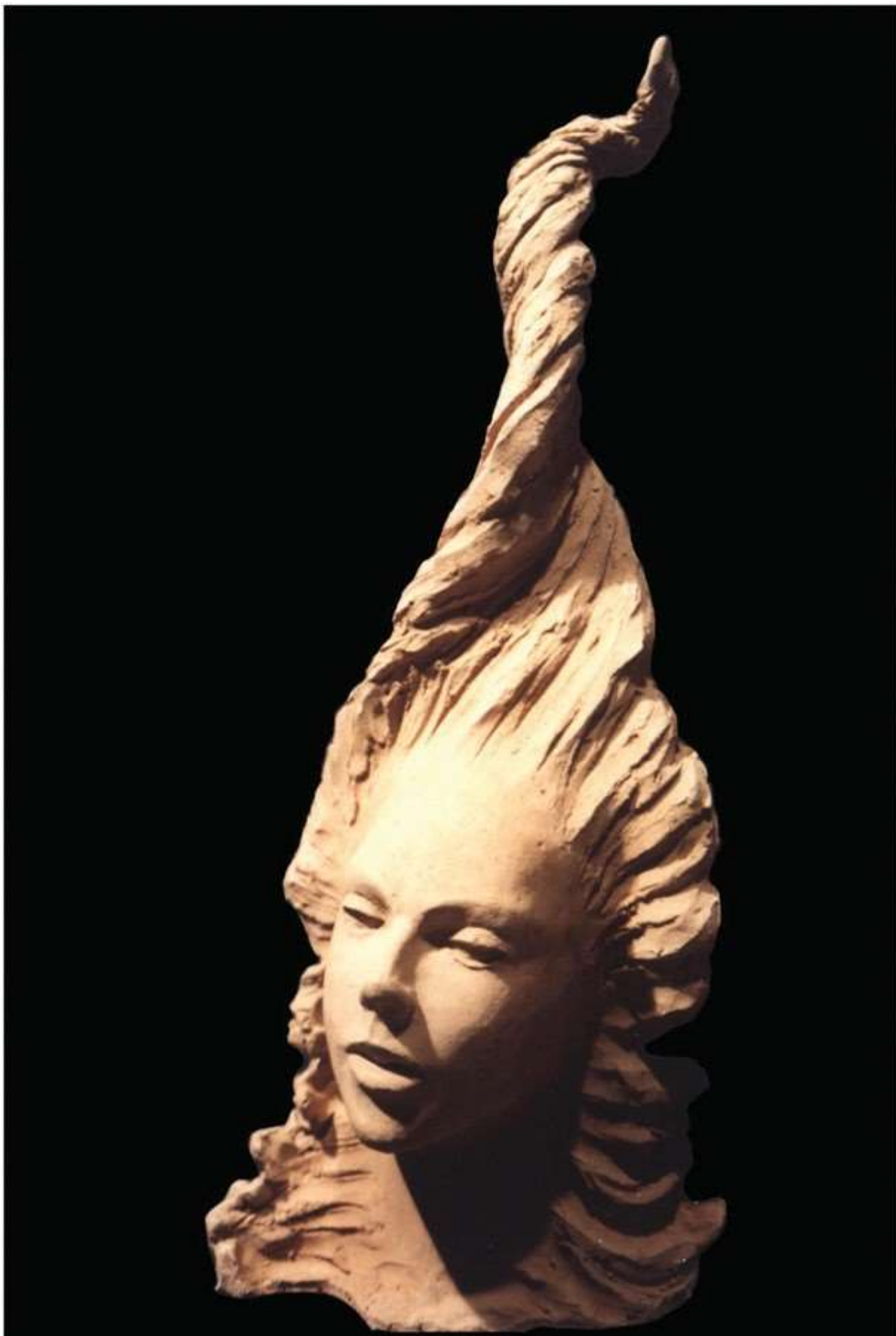
Danzatrici velate (Veiled dancers) *2004 -2005*

Fabrizio Savi, *Il riposo della danzatrice* (Resting dancer), white terracotta on a wooden base, 2004-2005, length 155 cm

Fabrizio Savi, *Il riposo della danzatrice* (Resting dancer), white terracotta on a wooden base, 2004-2005, length 155 cm

Fabrizio Savi, *Danzatrici velate* (Veiled dancers), white terracotta on a wooden base with a specifically created grazing light system, height 170 cm

Fabrizio Savi, *Danzatrici velate* (Veiled dancers), white terracotta on a wooden base with a specifically created grazing light system, height 120 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 55 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, dimensions 55 x 45 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 45 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 45 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 45 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 45 cm
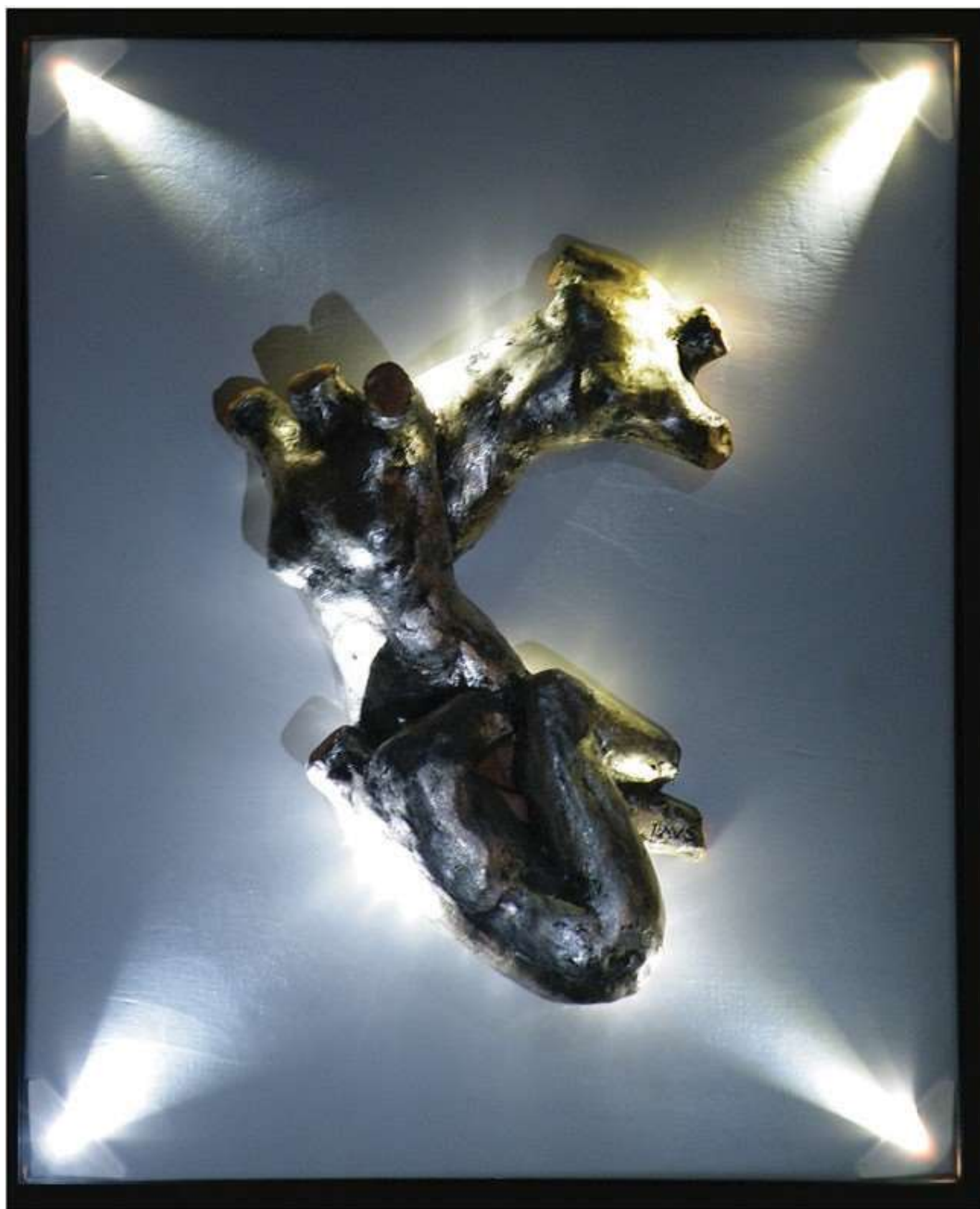
Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 45 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 35 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 55 x 35 cm

Fabrizio Savi, *Untitled*, 2006-2008, terracotta covered in silver leaf on wooden panel with led lighting system, Dimensions 50 x 70 cm

Evanescenti luci della ribalta (Evanescent limelight)
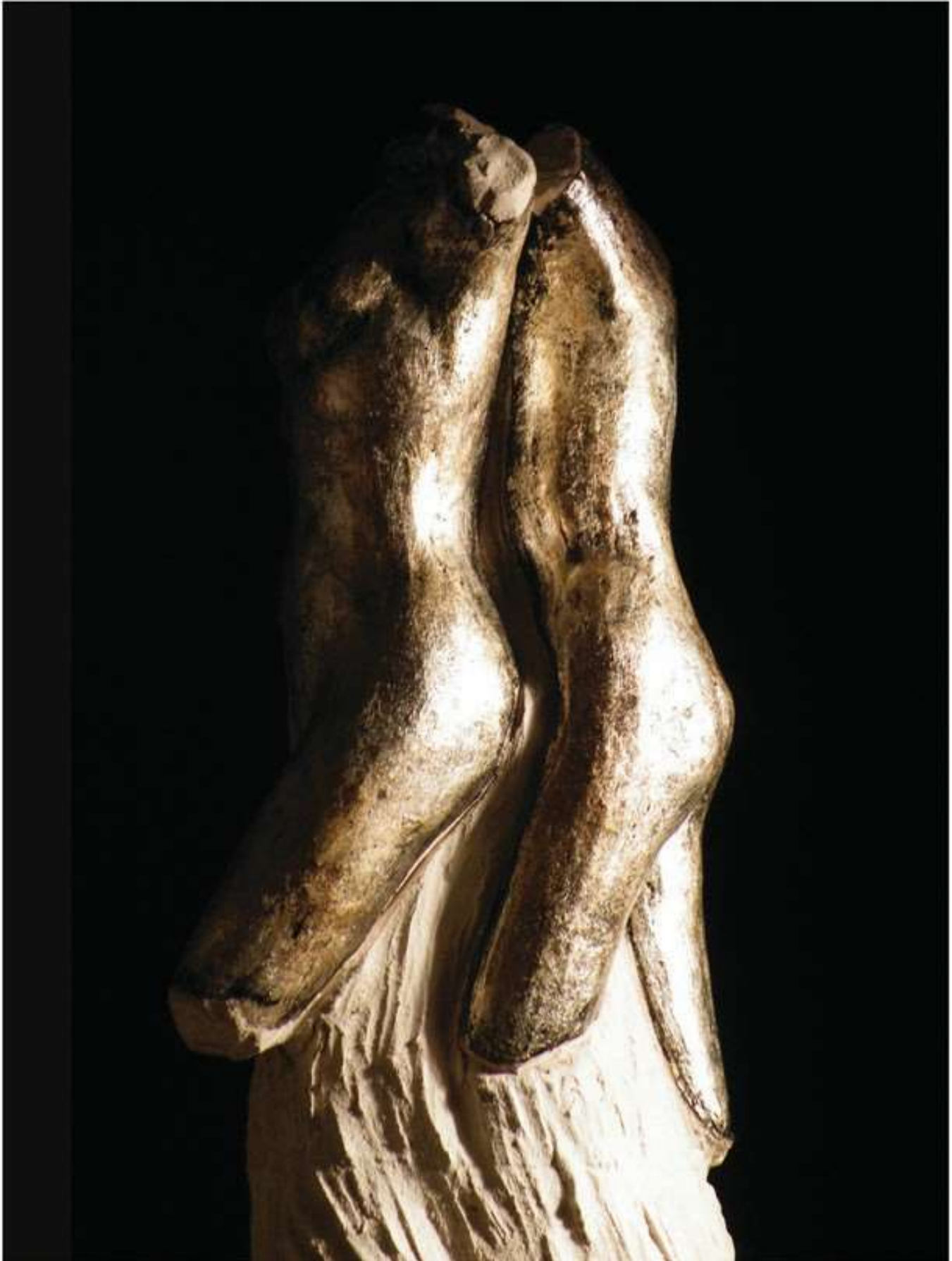
Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 92 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 66 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 92 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 62 cm
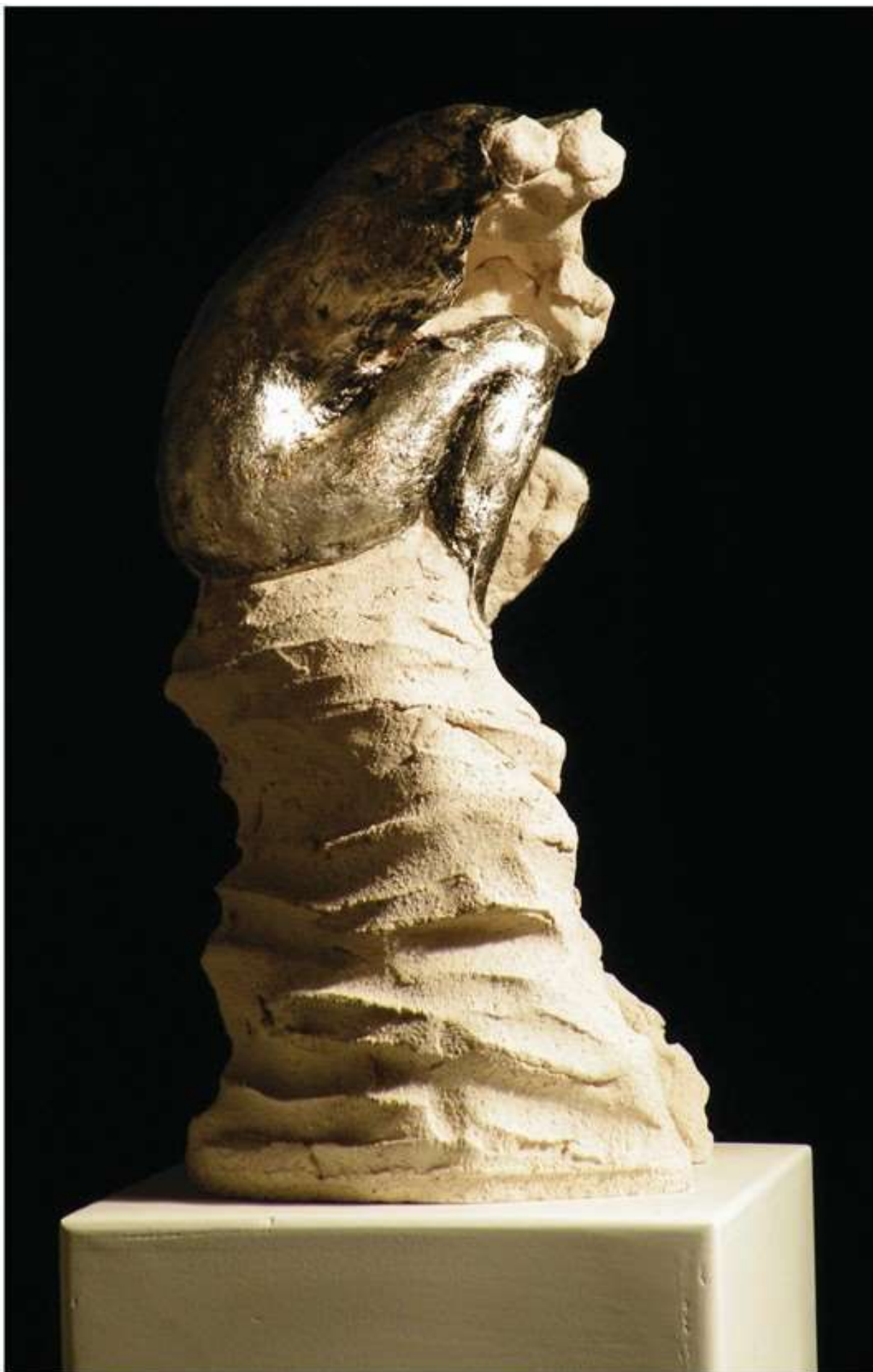
Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 92 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 52 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 52 cm

Fabrizio Savi, *Untitled*, 2006-2009, terracotta covered in silver leaf on a wooden base, height 53 cm

Fabrizio Savi, *Untitled*, 2006-2009, glazed terracotta, height 37 cm

Fabrizio Savi, *Untitled*, 2006-2009, glazed terracotta, height 50 cm

Fabrizio Savi, *Untitled*, 2006-2009, glazed terracotta, height 37 cm

Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm

Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm

Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm
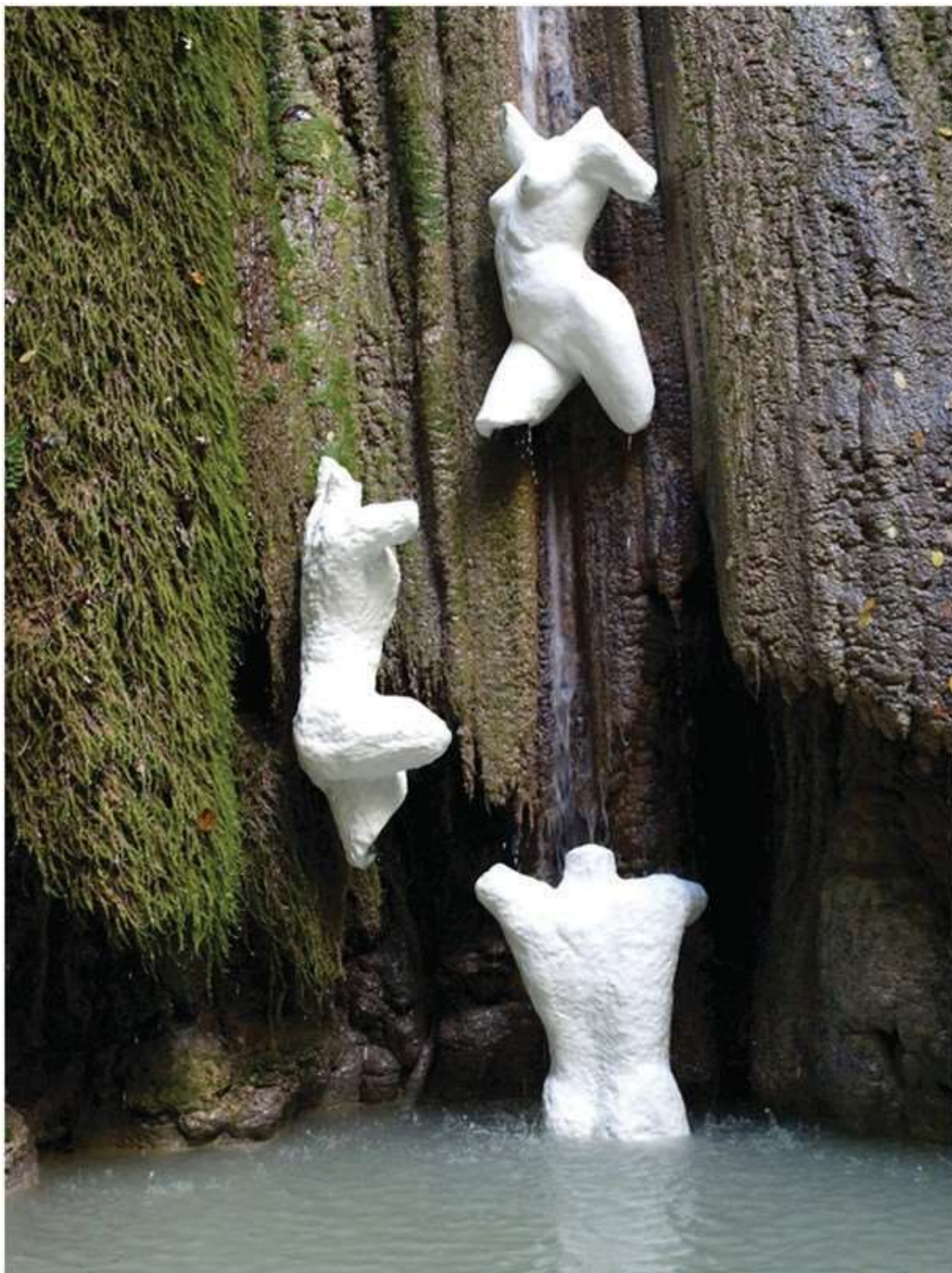
Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm

Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm

Fabrizio Savi, *Grandi busti* (Large busts), 2010-2015, heights 105-113 cm

Fabrizio Savi, *Ballerine* (Dancers), 2010, Panels in synthetic material, dimensions 165 x 110 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 81 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 81 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 51 cm
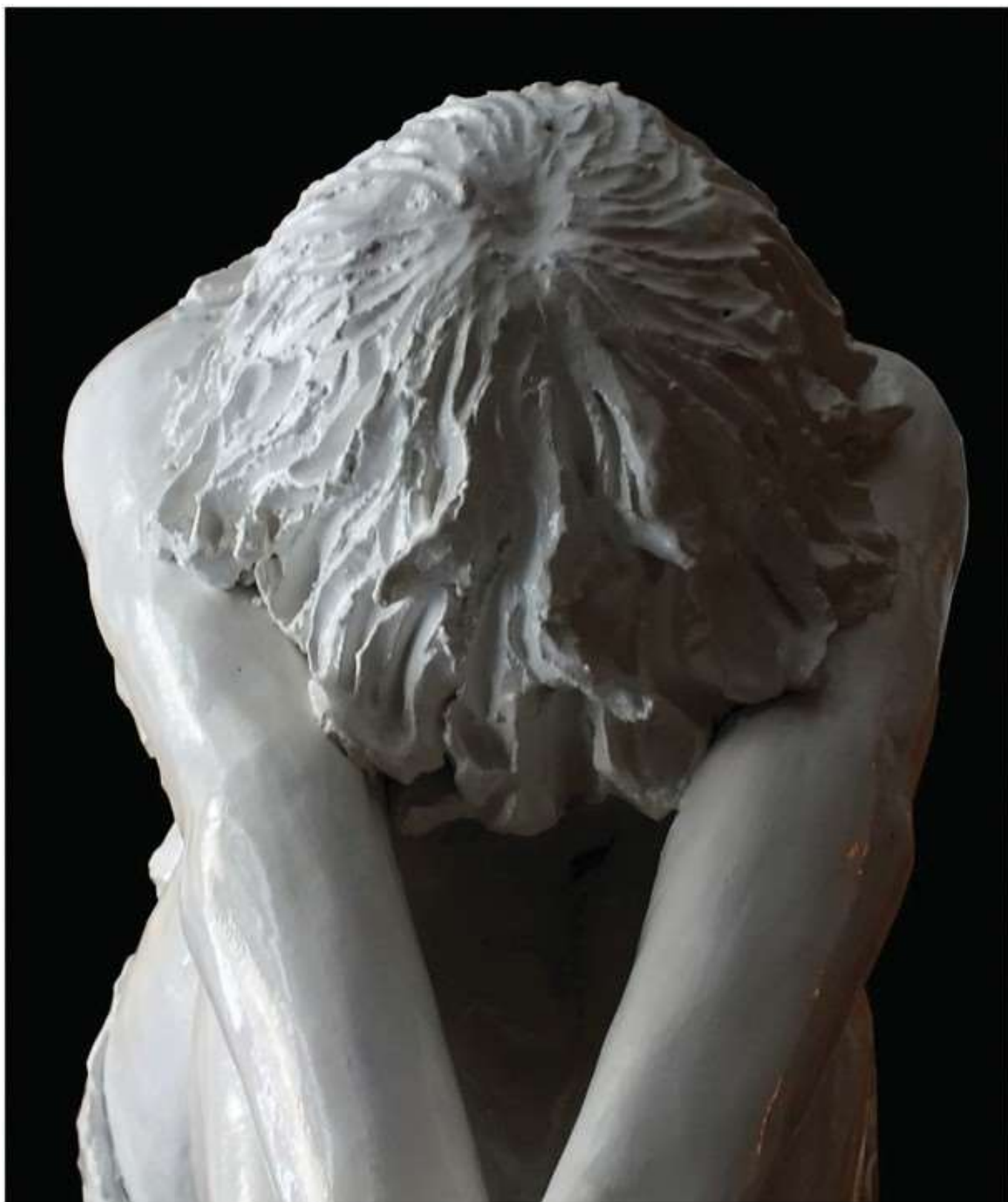
Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 51 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 70 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 70 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 47 cm

Fabrizio Savi, *Danzatrice* (Dancer), 2010-2011, glazed terracotta with wooden base, height 48 cm

Fabrizio Savi, composition of tiles in gold, brass, and copper foil 1994-2005

Fabrizio Savi, composition of tiles in ceramic, silver, and copper foil, 1994-2005

Samples of tiles from the *Gipsum* serie, 2004, composite material, Ceramgres stand, Cersaie exhibition, Bologna 2004
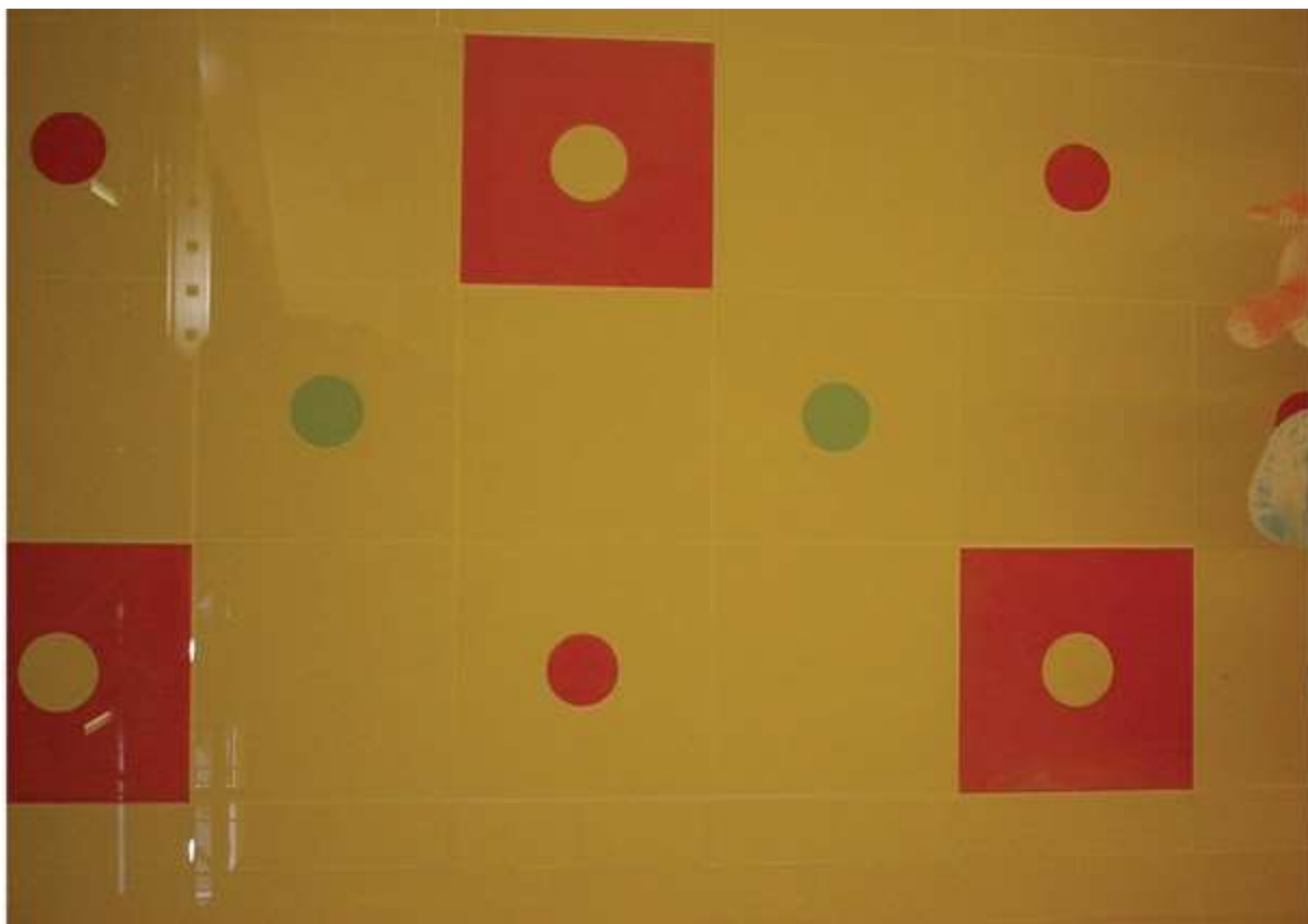
Samples of tiles from the *Gipsum* series, 2004, composite material, Ceramgres stand, Cersaie exhibition, Bologna 2004

Samples of tiles from the *Gipsum* serie, 2004, composite material, Ceramgres stand, Cersaie exhibition, Bologna 2004

Fabrizio Savi, photo of the ART exhibition stand, Florence, 2007

Fabrizio Savi, photo of the ART exhibition stand, Florence, 2007

Fabrizio Savi, photo of the MACEF exhibition stand, Milan, 1997

Fabrizio Savi, LA DOLCE VITA exhibition stand, Olympia Exhibition Centre, London, 2006

Fabrizio Savi, LA DOLCE VITA exhibition, Olympia Exhibition Centre, London, 2006

Fabrizio Savi, stage design Roma Eur Fashion, 2011, Museum of Roman Civilization, Rome

Fabrizio Savi, stage design Roma Eur Fashion, 2011, Museum of Roman Civilization, Rome

Fabrizio Savi Sandro Bartolacci, ARTISTI IN BORGHESE exhibition, 2011, Art Hotel Borghese, Florence

Fabrizio Savi, *Minerva x*, Japanese cartoon character commissioned by FORNARINA s.r.l., 2006, composite materials, height 430 cm

Fabrizio Savi, *Minerva x*, Japanese cartoon character commissioned by FORNARINA s.r.l., 2006, composite materials, height 430 cm

Fabrizio Savi, *Demetra* (Demeter), Goddess of generosity, for the AVIS section of San Severino Marche, 2018, glazed terracotta, height 110 cm

Fabrizio Savi, *Annalisa*, 1995, white terracotta, life size

Fabrizio Savi, *Ilaria*, 1996, white terracotta, life size

Fabrizio Savi, *Sofia*, 2018, terracotta, life size

Fabrizio Savi, *Mamma Lupa non è più sovrana del suo territorio* (Mother Wolf is no longer sovereign of her territory), 2019, translucent composite material, 40 x 60 cm

Fabrizio Savi, *Mamma Lupa non è più sovrana del suo territorio* (Mother Wolf is no longer sovereign of her territory), 2019, translucent composite material, 40 x 60 cm

Fabrizio Savi, *Mare nero del conformismo* (Black sea of conformity)*, 2019, glazed terracotta, N. 4 panels 39 x 53 cm

Fabrizio Savi, *Mare nero del conformismo* (Black sea of conformity)*,* 2019, glazed terracotta, N. 4 panels 39 x 53 cm

Fabrizio Savi
CORSO VISUALE DI SCULTURA
270 immagini
per imparare a modellare
ritratti a tutto tondo in argilla
FABER

Fabrizio Savi
A VISUAL COURSE OF SCULPTING TECHNIQUES
270 photographs
to learn how to model
clay busts in the round
FABER

Fabrizio Savi
VISUELLER MODELLIERKURS
270 Fotos
um zu lernen, wie man
Allround-Porträts
aus Ton modelliert
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Fabrizio Savi
CORSO VISUALE DI SCULTURA
198 immagini commentate
per imparare a modellare ritratti
visti di profilo con la tecnica del rilievo inciso
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198 photos explaining
how to model sideways/side view portraits
in the relief engraving technique
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219 photos explaining
how to model three-quarter profiles
in the relief engraving technique
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Fabrizio Savi
CORSO VISUALE DI SCULTURA
193 immagini commentate
per imparare a modellare ritratti
visti di fronte con la tecnica del rilievo inciso
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Fabrizio Savi
A VISUAL COURSE OF SCULPTING TECHNIQUES
193 photos explaining
how to model front-view portraits
in the relief engraving technique
FABER

Documents

Programmatic text

Fabrizio Savi

In the early 1980s I sensed that the artistic avant-gardes had reached a cultural expressive terminus, but I did not resign myself to a return to the quotation of the past, and I saw a possible glimmer of novelty in the aid of new technological means. An escape that would have allowed art to continue forging ahead on the evolutionary path. Thus were born my first art experiments that made use of digital systems.

In the early eighties, in the United States and in Europe, the first art exhibitions that concerned digital technology were born, and one of the first and most complete in Europe, one that marked the worldwide state of the art in this sector, was born precisely in the Marche in 1984, specifically in the city of Camerino.

The Camerino Electronic Art Festival, an annual event that lasted until 1989, collected the main results of research in the following fields: computer music, computer graphics, video, video graphics, video theater, installations, digital television, digital radio, digital cinema, and many other multimedia and technological hybridizations.

Vittorio Fagone was the artistic director of the festival. There were also other coordinators, one for each expressive section. The sections concerning computer graphics, digital animation, interactive digital art, and interactive installations were entrusted to Rinaldo Funari, creator and coordinator of the movement "Il Pulsante Leggero", in which I also took part. Within this movement, artists from all over Italy worked with a common feeling, albeit with the necessary differences in techniques and style. Among the members I recall: Correnti Magnetiche, Mario Sasso, Colour Factory, Silvano Onda, Flavia Altman, Luciano Longo, Equart, Alighiero e Alessandro RVR, Studio Pontaccio, Digitalia, Anna Ronconi, STA, Softema, Altair 4, Syncroma, DH Studio.

I started participating in the Camerino exhibition as early as 1986, with an interactive work titled HALLEY, that linked, in real time, computer animations and surrounding light and sounds. In this regard, I would like to quote an article of mine that accompanied the work and that was distributed to visitors.

This text can be considered the manifesto of my personal research up to 1994.

(translation)

"Contemporary artistic poetics are characterized by diametrically opposed positions: on the one hand the citationists movements and on the other computer art, to which some look, and I among them, as the only possible expression projected towards the future capable of producing works responding to the social needs of our time.

The use of computerized technologies offers the operator the opportunity to facilitate, accelerate and improve the realization of the work itself. Furthermore, due to its immaterial qualitative essence, it can make use of mass communication systems, among other things, and be transferred in real time from one place to another, even at a great distance, and be used simultaneously in multiple spaces.

However, in my opinion, the real innovation lies exclusively in the method of creation and use, and not in the formal result of the work. Therefore, if it is true that the previous avant-gardes, through their evolutionary process, have touched all the expressive possibilities on a formal level; in my work, while using the aforementioned computerized systems, I am not sure if I am dispelling the formal quotation of more or less distant poetics.

To reaffirm an experimental progressive connotation, giving each operator the opportunity to give his creation its own peculiarity, I believe that an extra pictorial and extra material element needs to be added to the work.

This element will come to us once again from the most advanced technology and will be the result of a perfect one human-machine symbiosis, namely artificial intelligence.

Therefore, for an intelligent work, which makes use of an expert system, the artist, in addition to dealing with the traditional elements that compose it (i.e. shape, color, size, etc.), will also be responsible for an initial supply of cognitive data, which reflect his character and sensitivity.

For this to happen, there must be a system at the base that is capable of exchanging messages with the external environment, even if, so far, this system cannot be defined as intelligent.

The creation that I am presenting on this occasion, HALLEY, is centered on the study of these exchanges between the work and the surrounding space. More precisely, HALLEY is responsive, through appropriate sensors, to external messages (light, sound), processing them and proportionally transforming its image (shape, color, movement, size) by self-integrating with the surrounding space.

All this wants to be the first step towards a much more complex and fascinating study that will be the combination of figurative art and artificial intelligence.

The Camerino Electronic Art Festival represented for me not only the possibility of showing my results, it was also an important opportunity for comparison, in which to look for analogies, differences, perspectives. This way I formed beliefs that guided my research during those years.

I believe that these can be summarized in four considerations and intentions:

1. Attempting to reaffirm the progressive and/or evolutionary sense of art.
2. The fear that despite the use of innovative technology, the result could still be considered citationist.
3. The search for an extra-pictorial, extra-material element that could dispel the quotation and reaffirm the evolutionary sense of art.
4. Match the apparently impersonal technologized artistic production to the expressive needs of every artist.

In the following year, 1987, I participated in the Camerino Electronic Art Festival with the work *LÀ*. It too consisted of an animation whose development was closely linked to the sound coming from the surrounding environment.

In 1988 I participated in the festival with the work *BABYT*. It was the first non-immersive virtual reality work in Europe, for which I had invented and patented an electronic optical system capable of detecting, in real time, the movements of a person in a given space.

With this revolutionary system I had created an interactive animation for Camerino, in which a face followed the viewers with its gaze, smiled proportionally as they approached and pronounced appropriate words and phrases.

Finally, with this work I was able to fully put into practice what I had hoped for in my 1986 article: the work came to life and reacted half according to the imprint given by the creator and half as a result of the viewer's actions.
This research continued for a few more years until, in 1992, it earned me a 6-month scholarship at the Frankfurt research center Institut Fur Noi Medien.

At the end of 1992, after returning from Frankfurt, I realized that I had two ways of continuing my experiences in the field of interactive digital art. The first presupposed the possibility of relying on a research center, in which I could exploit advanced technology and the collaboration of specific technicians (in Italy, however, there was no such opportunity for those who, like me, were outside the university system). The second consisted in continuing my self-financing experiences, as I had done up to then with my modest resources.

In the first case, the results would probably have been shared with different viewpoints, less and less individual, and marked by a more collective research, so to speak, like a working group that elaborates a software program. In the second case, I would have had to finance myself and I could have produced things with modest results, which would probably have fallen into the citation of already-done-and-seen things, or worse still would not have had that evolutionary connotation.

Ultimately, the situation had changed compared to the first decade of computer art in which, given a still virgin land, personal commitment was enough to produce innovative creative and technological results.

In my opinion, this was the panorama that was presented, not only to me, but to anyone who was faced with the same research context from the second half of the 1990s onwards.

As far as I was concerned, I decided to take a long pause for reflection, and that was how I began to devote myself to another passion of mine: design.

Babytland

Rinaldo Funari

Beyond the countless hypotheses that have been made regarding artificial intelligence, many of which have been shipwrecked or have achieved very minimal objectives compared to those envisaged, the "thinking machines" are still the subject of research.

Nonetheless, the path towards increasingly sophisticated systems that are so suggestive and full of "future" promises has triggered fantasies and literary anticipations in illustrious scientist-writers, such as George Orwell, Fredric Brown, Arthur Clarke, Michael Crichton, Isaac Asimov, William Gibson and many others.

The Media Lab of the Massachusetts Institute of Technology, directed by Nicholas Negroponte, with results already operational thanks to the research achieved in multimedia technology, aimed at providing written texts, images, sounds, data archives, etc. via computer, brings us with incredible speed to a sort of redefinition of time and space of man who, in the ever-nearer future, remaining comfortably seated in an armchair, will be able to travel visiting museums thousands of kilometers away, receive letters in a few seconds, consult entire libraries and see and listen to concerts in total reality.

It will therefore be, beyond any science fiction hypothesis, that man will set his daily life in relation to the factors of time and space, and in a social and working dimension, supported by a series of communication tools and means to which we can currently only partially access.

In the space of a few years, the use of computers in applications ranging from graphics addressed to possible new artistic expressions, up to the most recent results on virtual reality, has followed the human-machine interaction with the same logic, always placing the first (that is, the human) as manager of the system. In this sector, where professionalism and skills, ranging from computer scientist to artist, merge and interchange, only a limited number of personalities have been able to mix these disciplines with the consequent creation of productions, allowing us to continue towards that journey in our mind as an "Ontological machine".

In this search for a union between the artistic and scientific world, we find, with his productions, Fabrizio Savi.

Those who have followed him in his experiences and methodologies of applications in human-machine interaction systems, cannot but detect a process that, from an initial purely humanistic academic training, led him to a mathematical-scientific approach and study.

The first results achieved by the author date back to the mid-1980s, with optical detection systems designed by himself for the identification of moving masses, linked to computers in order to modify image and sound.

It is worth remembering Mario Salvemini's ironic and provocative dedication to the reader in his book "COMPUTER IMAGE" (published in 1985): "To all those who think that with a computer you can only draw". This necessary "provocation" is clearly described in the introduction of the monograph, in which the author states: "The greater effort on the part of those who use and design computers, and especially computers and systems for artistic and graphic production and in general for visual production, should be not to reinvent the pencil, the brush or the drafting machine, but rather new tools capable of satisfying the new cultural demands. It is therefore necessary that the latter exist, otherwise we will continue to design increasingly sophisticated digitizing tablets and systems equipped with an ever greater number of color tones".

Fabrizio Savi did not allow himself to be fascinated or deceived by the beautiful toy-computer, but, overcoming the playful phase, he embarked on the path of elevating the toy (which, by the way, it is absolutely not) to the role of interlocutor, capable of answering his increasingly demanding and complex questions (after all, if someone has bothered to provide us with a machine capable of performing millions of calculations per second, why use it as an abacus?).

The author recently arrived at the development of a system he called BABYTLAND, in which converge those primary premises of conversation between man and machine, refining the relationship between the user

and the messages that influence the arid instrument of the computer, so much so as to urge him to acknowledge, with simple movements, no longer the modifications of the sounds imparted and the images that appear on the monitor, but the person's will to create: no longer just a user but also an agent.

BABYTLAND, a system that opens up new spaces in the world of virtual reality, has brought the author a prestigious international recognition, as part of the European program for young creation promoted by Eurocréation with the collaboration of the European Community, of the European Ministries delegated to culture, Unesco and the Fondation de France, giving him the opportunity to carry out even more extensive research at the Institute of New Media in Frankfurt, directed by Peter Weibel.

If we consider that in the European context this possibility was offered to only two researchers in the *Nouvelles images, Infographie* section (the second being the Frenchman Laurent Mignonneau), Fabrizio Savi fully enters the sphere of research artists moving towards new frontiers of communication, in which is placed the trust of those who believe, beyond any fantastic theory, in a future where science and art take on the role of overcoming the misunderstandings or barriers that have largely emerged in this end of the millennium.

Rinaldo Funari (Taken from *Babytland* by Fabrizio Savi, 1991)

My guidelines

More and more often nowadays, artistic gestures dissolve into citations of forms and experiments already seen in the past century. Renaissance-style works, stained or cut canvases, installations and digital animations. The massification of art has, on the one hand, made wonder accessible to anyone, on the other however, it has lowered its cultural level to the point of repeating already implemented experiences, now devoid of value or creative energy.

So, what's the meaning, the cultural entity, of a present-day artwork?

Do we risk falling into anemic Mannerism, in a replica without impact, without effects on the observer?

The socio-cultural framework in which we live gives us an increasingly poor scenario. Exteriority prevails over substance, presumed abilities exceed actual skills, and appearance ends up becoming essence.

This pushes me to rebel, to pursue a new meaning in the aesthetic gesture, declining it in terms of dedication and professional skills.

It is no longer enough to call into question poetic, inventive or visionary qualities - a legacy of the last century - or even just technical-scientific properties, innovation cries out for a fusion between these forces.

Now more than ever the actual skills of the artist, sincerity of purpose, and real dedication can take on a prominent role in society, they can provoke sentiment and inspire trust.

And, as far as I'm concerned, they can restore a renewed sense of creative doing.

Fabrizio Savi 2015

Artistic curriculum - Awards

Exhibitions

1984	"Giovani presenze" - Academy of Fine Arts, Macerata
1986	"Camerino Electronic Art Festival" 4th ed. - University of Camerino (MC)
1987	"Ambiente e Mass Media" - Sorrento
1987	"Camerino Electronic Art Festival" 5th ed. - University of Camerino (MC)
1988	"Teleconfronto" 6th International Film Festival, guest section - Chianciano Terme
1988	"Semi di luce" University of Salerno
1988	"Camerino Electronic Art Festival" 6th ed. University of Camerino (MC)
1988	"Confronto di arte e nuove tecnologie" - Academy of Fine Arts, Catanzaro
1989	"Videoculture" - French Cultural Institute, Naples
1989	"Ivipo" - Ochota Cultural Center, Warsaw
1989	"Artisti Giovani" - Jesi (AN)
1990	"Ambiente e Mass Media" - Sorrento
1991	"Artisti di varie Marche" - Pio Monti gallery, Macerata
1992	"Presentation of the interactive system BABYTLAND" - Rome
1994	"Pépinières. Jeune artiste en Europe aujourd'hui" - Goethe Institut, Paris
1994	Collective exhibition "Associazione Culturale Autori Contemporanei ", Macerata
1994	"Registration in the international CD ROM catalog of multimedia artists of the ICC center (Inter Communication Center)" - NTT: Nippon Telegraph and Telephone Corporation, Tokyo
1994	Patent for decorative metal tiles
1994-2005	Conduction of an artisanal company for the production of decorative metal tiles used for lining and walls
1995	"10 Years of Computer Graphics applied to artistic research", Genzano di Roma
1996	Patent for a system that allows the creation of luminous surfaces with a filigree effect
1996-2010	Participation in numerous national and international trade fairs where he exhibits his light sculptures
1996-2011	Renowned furniture magazines such as AD, Casa Viva, Grazia, Case di Campagna, Case di Montagna, Ml Magazine publish articles on Fabrizio Savi's design.
2006	Terracotta and silver leaf busts, series of high reliefs with high brightness LED light sources
2008	Personal exhibition of sculptures - Arianna Sartori gallery, Mantua
2011	Sculptures for the "Uniti per la vita" award, given to celebrities and cultural figures - Campidoglio, Rome
2011	"ARTOUR-O" International exhibition of contemporary art - MUST Temporary Museum, Florence, Shanghai, Genoa, Yiwu, Rome
2011	"Light installation for scenography" as part of the Rome Eur Fashion exhibition – Museum of Roman civilization, Rome
2011	"Artisti In Borgese", bi personal exhibition Fabrizio Savi, Sandro Bartolacci - Art Hotel, Florence
2011	"Astrazione Fatale", exhibition of European artists- Municipal Art Gallery, San Severino Marche (MC)
2011	Exhibition of works as part of the event "Premio Arte E Spettacolo" - Santa Giustina (BL)
2012	Creation of sculptures for the "Alma Pales" award - Campidoglio, Rome
2012	"Caravana", international exhibition of contemporary art - Castello della Rancia, Tolentino (MC)
2012	Creation of sculptures for the "Premio Capitolino Excellence Award 2012"- Capitoline Museums, Rome

2013	Creation of sculptures for the "Premio Capitolino Excellence Award 2013" - Capitoline Museums, Rome
2013	Creation of sculptures for the "Premio Internazionale di Arte e Cultura" award - Capitoline Museums, Rome
2013	Creation of sculptures for the "Città di Palinuro" award - Palinuro (SA)
2013	"Personale di sculture" - Archaeological Museum in Palinuro (SA)
2014	"Trasmutazioni - I metalli nell'arte contemporanea", Collective exhibition - Ex monte di pietà Palace, Spoleto (PG)
2014	Creation of sculptures for the "Premio Capitolino Excellence Award 2014" - Sala del Carroccio, Campidoglio, Rome
2014	Publication of the manual: "A visual course of Sculpting Techniques: 170 pictures showing how to model bas-reliefs and high-reliefs"
2015	Participation in the "International Symposium of Ceramics and Sculpture"- Gordola, Ticino, Switzerland
2016	Personal exhibition "Tempus Artis" - La scultura incontra le altre arti" - Sala degli Stemmi, Town Hall, San Severino Marche (MC)
2016	He starts teaching plastic disciplines in Italian high schools
2016	He starts teaching sculptural modelling summer courses at the "Keramik Un Topferschule" school - Gordola, Ticino, Switzerland
2017	Exhibition as part of the inauguration of the "Chaine Francigena Toscana" – Villa Artimino, Florence
2017	Creation of sculptures for the "Cinematica" exhibition - Ancona
2017	He speaks at the "Study day dedicated to the memory of Computer art in Italy: the Camerino Festival"- Milac, Museo Laboratorio di Arte Contemporanea by Silvia Bordini and Francesca Gallo – Sapienza University, Rome
2018	He exhibits with his own stand at the "Festivart Festival delle arti" - Lugano, Switzerland
2019	Publication of four sculpture manuals:

A visual course of Sculpting Techniques: 270 photographs to learn how to model clay busts in the round.

A visual course of Sculpting Techniques: 198 photos explaining how to model sideways/side-view portraits in the relief engraving technique, seen here, Paperback.

A visual course of Sculpting Techniques: 219 photos explaining how to model three-quarter profiles in the relief engraving technique.

A visual course of Sculpting Techniques: 193 photos explaining how to model front-view portraits in the relief engraving technique.

Awards

1987	"Città di Sorrento" Environment and Mass Media, Sorrento - University of Naples
1989	"3rd place" INVIPO, Warsaw - Ochota Cultural Center
2011	Arts and entertainment, Santa Giustina (BL) Scholarships
1992	"Pépinières". Infographic Section, Frankfurt am Main- Eurocréation; European Community Commission, Ministries delegated to culture, UNESCO, Fondation de France.

Permanent exhibition

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Workshop

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