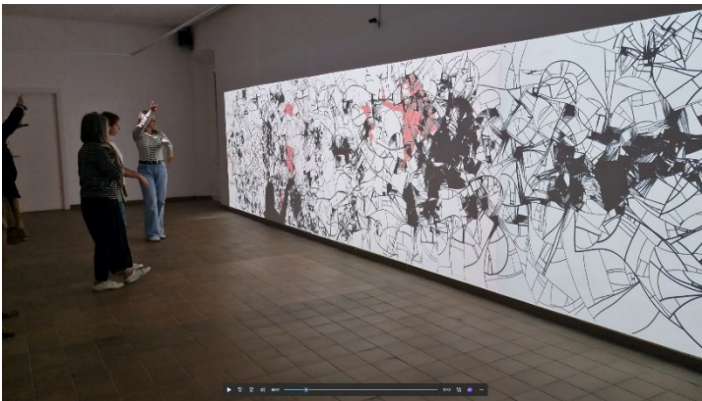


NeuroSocieties

<https://www.mauroannunziato.com/portfolios/neurosocieties/>

The work *NeuroSocieties* is an interactive immersive installation, typically projected on three screens (or walls), in which artificial life organisms grow on figurative fragments by interacting with visitors. This *concept* project encapsulates a synthesis of my personal history and artistic life.

The project follows the experience of an interactive installation ([Emerging Relationships](#)) on the interaction between visitor and artificial life and declines it in light of the experiences conducted in the two projects [Artificial Societies](#) and [Smarginature](#). Unlike the two latter projects abovementioned, *NeuroSocieties* focuses on the process of developing complexity created in real time during the exhibition of the work. In this sense, it focuses on the metaphor of *reality construction* that each of us performs in our lives through a process of *historicizing* events.



The installation unfolds over a cycle of 20 *stories* lasting about one minute each in which it produces, in real time, generations with barely perceptible underlying figurative elements. In some of these, the visitors' positions influence the generation processes and thus they are metaphorically involved in the process by producing a unique unrepeatable event in its evolutionary form. Music and sound generated in real time (*generative music*) enhance the scenes' ambience. The music is composed with rules and parameters related to the development of artificial life.

What inspired me in making the work is identification with the process of creating these *stories*. The graphic character represents the personal identity, but the paths of the filaments, become *self-contained* delimiting the subsequent development. Something inexorably linked to chance or rather *chaos*, defining such a complex context whose order is not understood (Jung). It is a principle that challenges the illusion that we can self-determine our lives. In the real world, our freedom is much more limited than we think. We can only navigate as best we can accepting the presence of an ancestral world within us.



The last story in the cycle is devoted to a retelling of the myth of Eros and Psyche, and is the key to the work. It contains the resigned despair of the **fragmentation** of Psyche but also the presence of an aggregating force, the love, who through the acceptance of these fragments like children, holds the multiple identities together. We are not *one*, perhaps *a hundred thousand*, or perhaps *none of these*, as Pirandello to whom this installation is inspired.