



NICK LANDUCCI

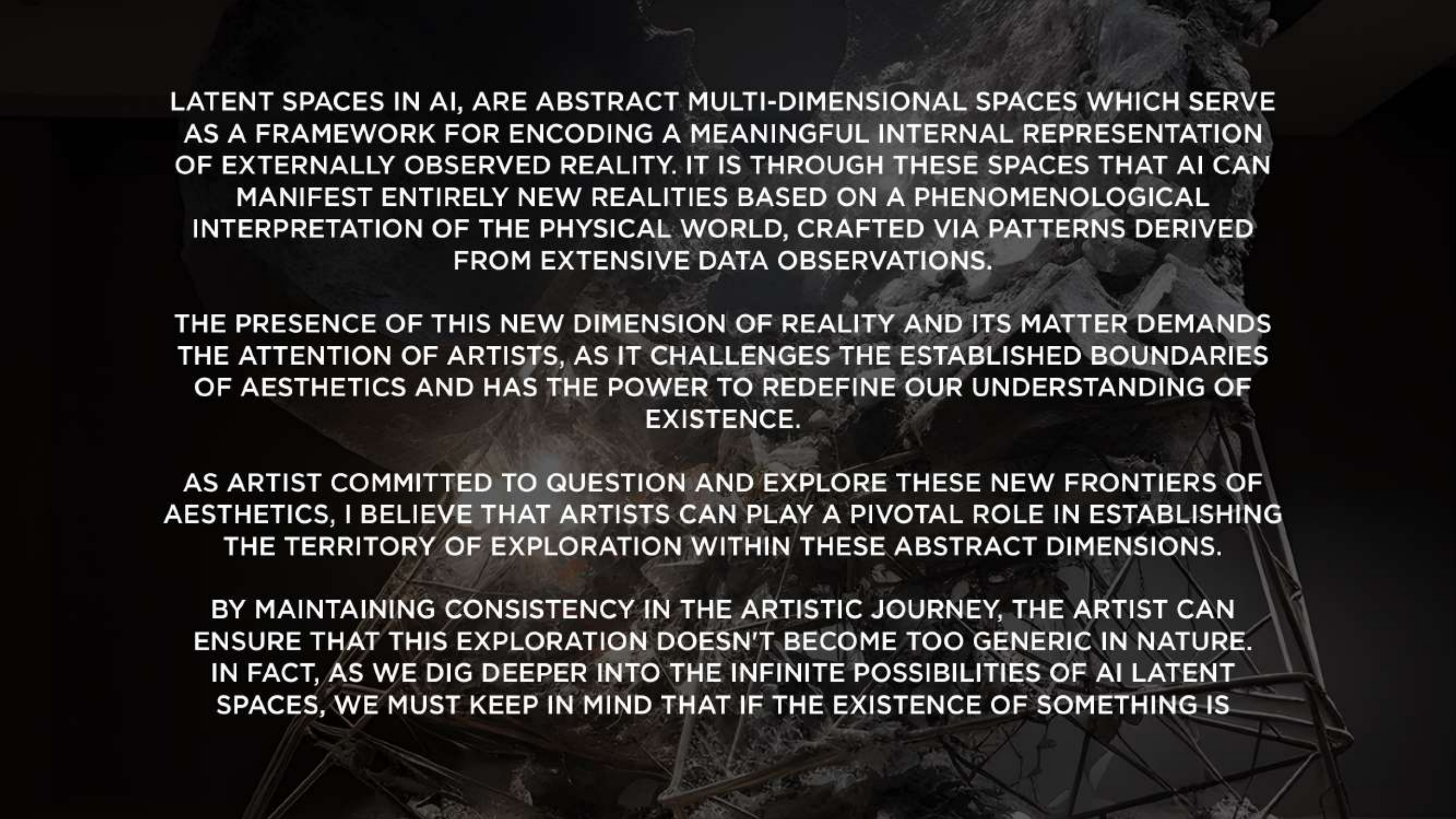
2022

www.nicklanducci.com



LATENT MATTER

*Latent or Talent? Exploring Aesthetics and the Role
of the Artist in the Artificial Intelligent Era.*



LATENT SPACES IN AI, ARE ABSTRACT MULTI-DIMENSIONAL SPACES WHICH SERVE AS A FRAMEWORK FOR ENCODING A MEANINGFUL INTERNAL REPRESENTATION OF EXTERNALLY OBSERVED REALITY. IT IS THROUGH THESE SPACES THAT AI CAN MANIFEST ENTIRELY NEW REALITIES BASED ON A PHENOMENOLOGICAL INTERPRETATION OF THE PHYSICAL WORLD, CRAFTED VIA PATTERNS DERIVED FROM EXTENSIVE DATA OBSERVATIONS.

THE PRESENCE OF THIS NEW DIMENSION OF REALITY AND ITS MATTER DEMANDS THE ATTENTION OF ARTISTS, AS IT CHALLENGES THE ESTABLISHED BOUNDARIES OF AESTHETICS AND HAS THE POWER TO REDEFINE OUR UNDERSTANDING OF EXISTENCE.

AS ARTIST COMMITTED TO QUESTION AND EXPLORE THESE NEW FRONTIERS OF AESTHETICS, I BELIEVE THAT ARTISTS CAN PLAY A PIVOTAL ROLE IN ESTABLISHING THE TERRITORY OF EXPLORATION WITHIN THESE ABSTRACT DIMENSIONS.

BY MAINTAINING CONSISTENCY IN THE ARTISTIC JOURNEY, THE ARTIST CAN ENSURE THAT THIS EXPLORATION DOESN'T BECOME TOO GENERIC IN NATURE. IN FACT, AS WE DIG DEEPER INTO THE INFINITE POSSIBILITIES OF AI LATENT SPACES, WE MUST KEEP IN MIND THAT IF THE EXISTENCE OF SOMETHING IS

**"LATENT MATTER 2.0",
INFINITE ART
INSTALLATION
HALLUCINATED BY
NEURAL NETWORKS.
(VIDEO)**

I established a law governing the neural networks immateriality in the manifestation of their latent materiality, and now, everyday elements like cement and steel (the very pillars of our domestic environments), undergo an infinite process of deconstruction and re-composition, making of this work a perpetual hunter of reality, relentlessly pushing the boundaries of what we consider 'real' and challenging our conventional notions of existence.





**"LATENT MATTER 5.0",
VIDEO OF INFINITE
COLUMN HALLUCINATED
BY NEURAL NETWORKS.
(VIDEO)**

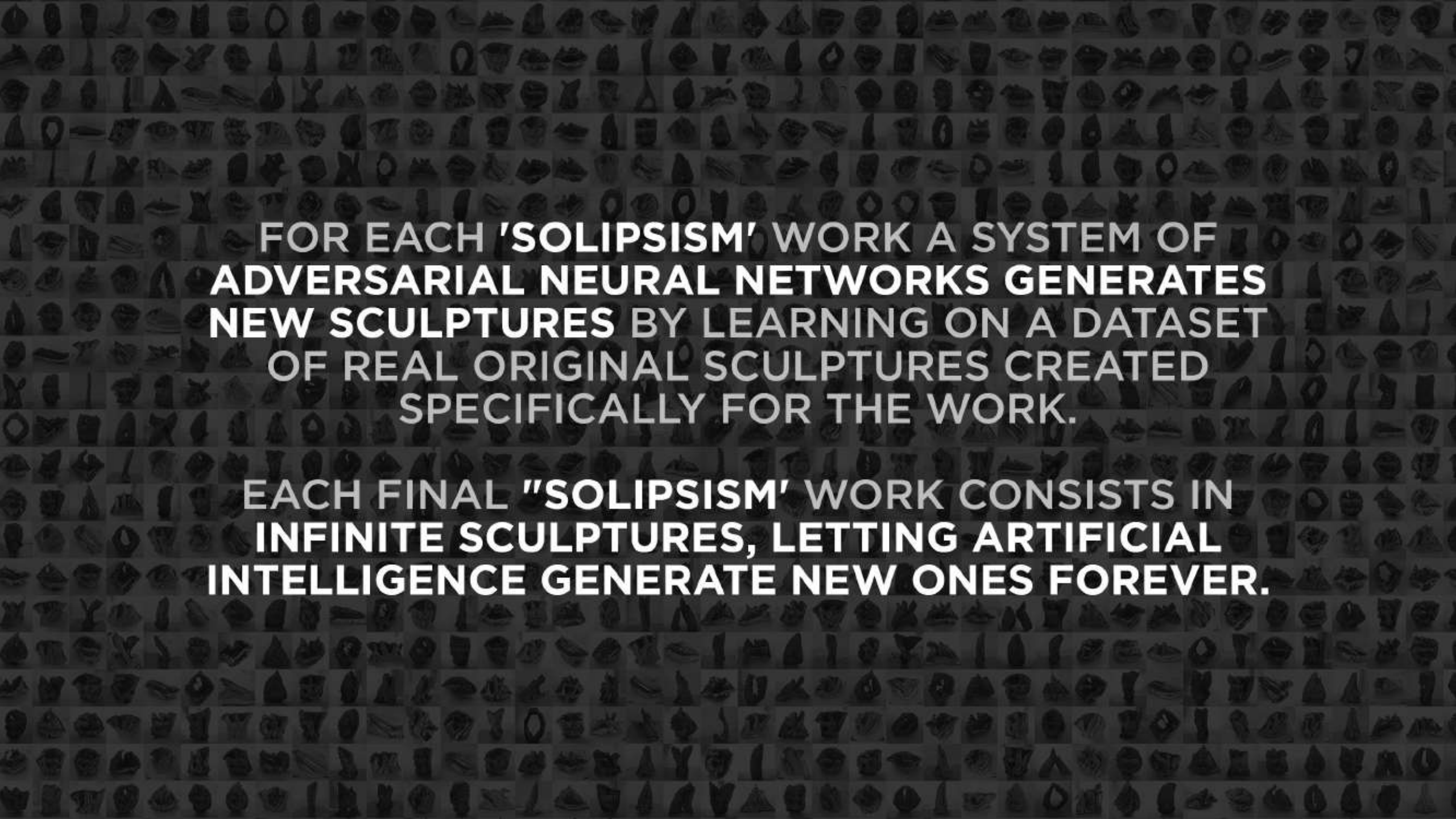
An infinite column relentlessly
growing with latent matter
generated from the
immateriality of neural
networks.



SOLIPSISMS

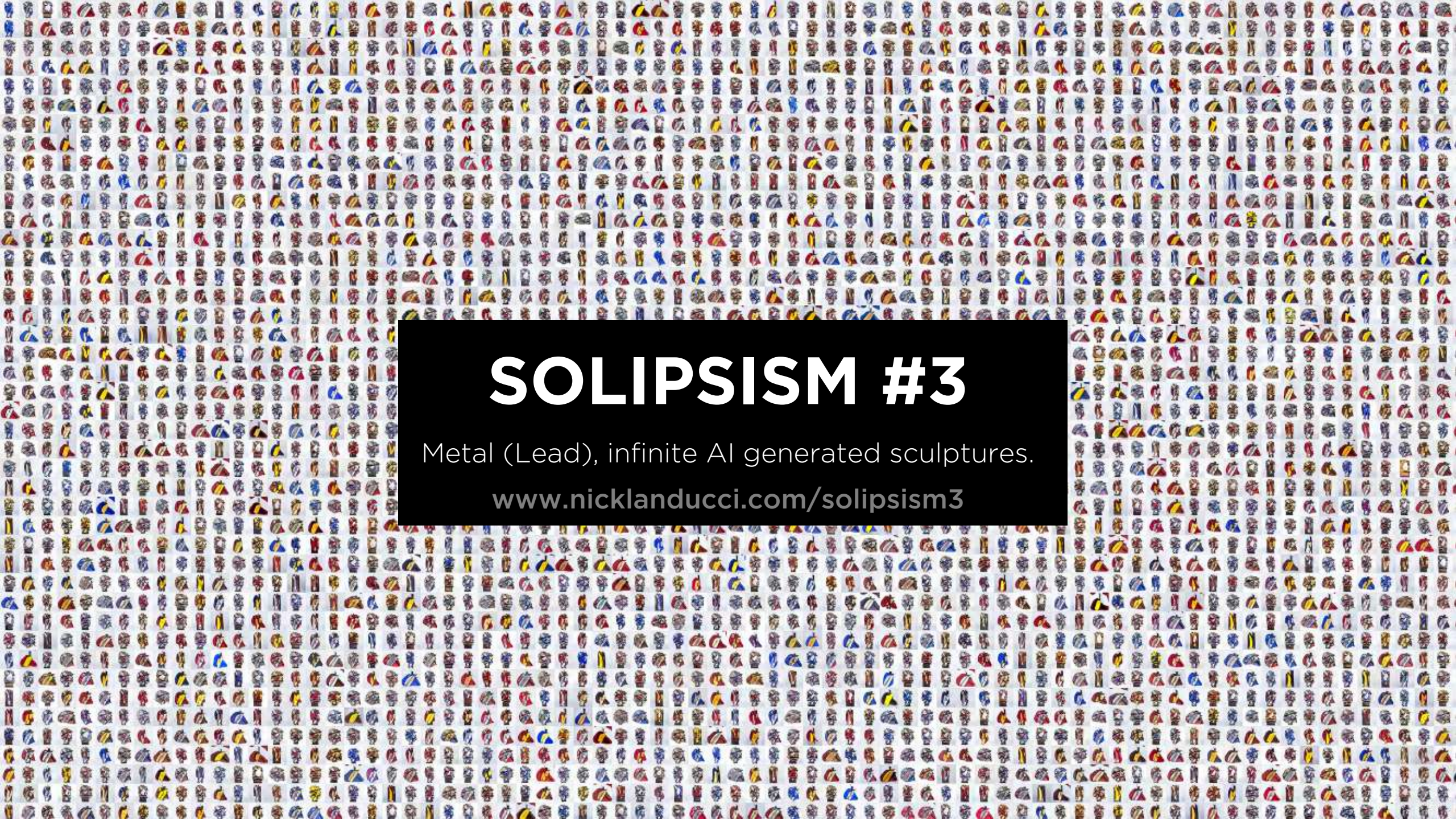
"The essence of an existent is no longer a power embedded deep inside it; it is the manifest law governing the succession of its appearances, the principle of the series."

(Sartre, Jean-Paul. Being and Nothingness.)



**FOR EACH 'SOLIPSISM' WORK A SYSTEM OF
ADVERSARIAL NEURAL NETWORKS GENERATES
NEW SCULPTURES BY LEARNING ON A DATASET
OF REAL ORIGINAL SCULPTURES CREATED
SPECIFICALLY FOR THE WORK.**

**EACH FINAL "SOLIPSISM' WORK CONSISTS IN
INFINITE SCULPTURES, LETTING ARTIFICIAL
INTELLIGENCE GENERATE NEW ONES FOREVER.**



SOLIPSISM #3

Metal (Lead), infinite AI generated sculptures.

www.nicklanducci.com/solipsism3

Artwork description

This work uses artificial intelligence based on adversarial neural networks to generate new infinite digital sculptures by learning on hundreds of physical sculptures which I made specifically for the work.

In the making of the physical sculptures, aluminum sheets and cor-ten steel plates were bended, welded and combined with fabric shreds in an almost obsessive labor routine, in order to build hundreds of forms with a continuum of tensions among materials.

After the making of each physical sculpture and the acquisition of its data, each piece was destroyed in order to recycle the same materials for the next sculpture. Doing so, the materials have been more and more stressed over the transformation process.

The purpose of these physical sculptures creation process, was to provide the neural networks with enough data to absorb the patterns of the material combinations, in order to let the artificial intelligence learn the aesthetic principle of the series directly from the essence of matter and labor. The final work consists in infinite digital sculptures, letting the AI generate new ones forever.

This project is the latest in my exploration of the problem of existence in relation to the increasingly blurred bounds that separate physical and artificial worlds.

In particular the work explores a new aesthetics in a context of augmentation of the artistic process through artificial intelligence, questioning reality through the existentialist approach of pursuing the essence of an existent no longer deep inside its physicality, but through the manifestation of the principle governing the succession of its infinite appearances.





Some of the AI generated sculptures.



Physical sculptures utilized to teach the principle of the series to the AI.



Installation with HD video projection showing constantly new AI generated digital sculptures.

The raw material used for the physical sculptures (with which the AI has been trained) is accumulated at the base of the installation.



SOLIPSISM #1

Metal (Lead), infinite AI generated sculptures.

www.nicklanducci.com/solipsism1



INITIAL DATASET OF REAL SCULPTURES IN METAL (LEAD SHEET)

The dataset for the AI training consists in pictures of real sculptures made with the same 2 sheets of lead, therefore when one form was created, the previous one was destroyed.



Collections of AI generated sculptures from Solipsim #1
(available as NFT)



SOLIPSISM #1 INSTALLATION CONCEPT

Installation with projection of constantly new AI generated sculptures on the sides, raw metal (lead sheets) used for the making of the real sculptures for the AI training dataset in the middle.



SOLIPSISM #2

Cardboards, infinite AI generated sculptures.

www.nicklanducci.com/solipsism-2

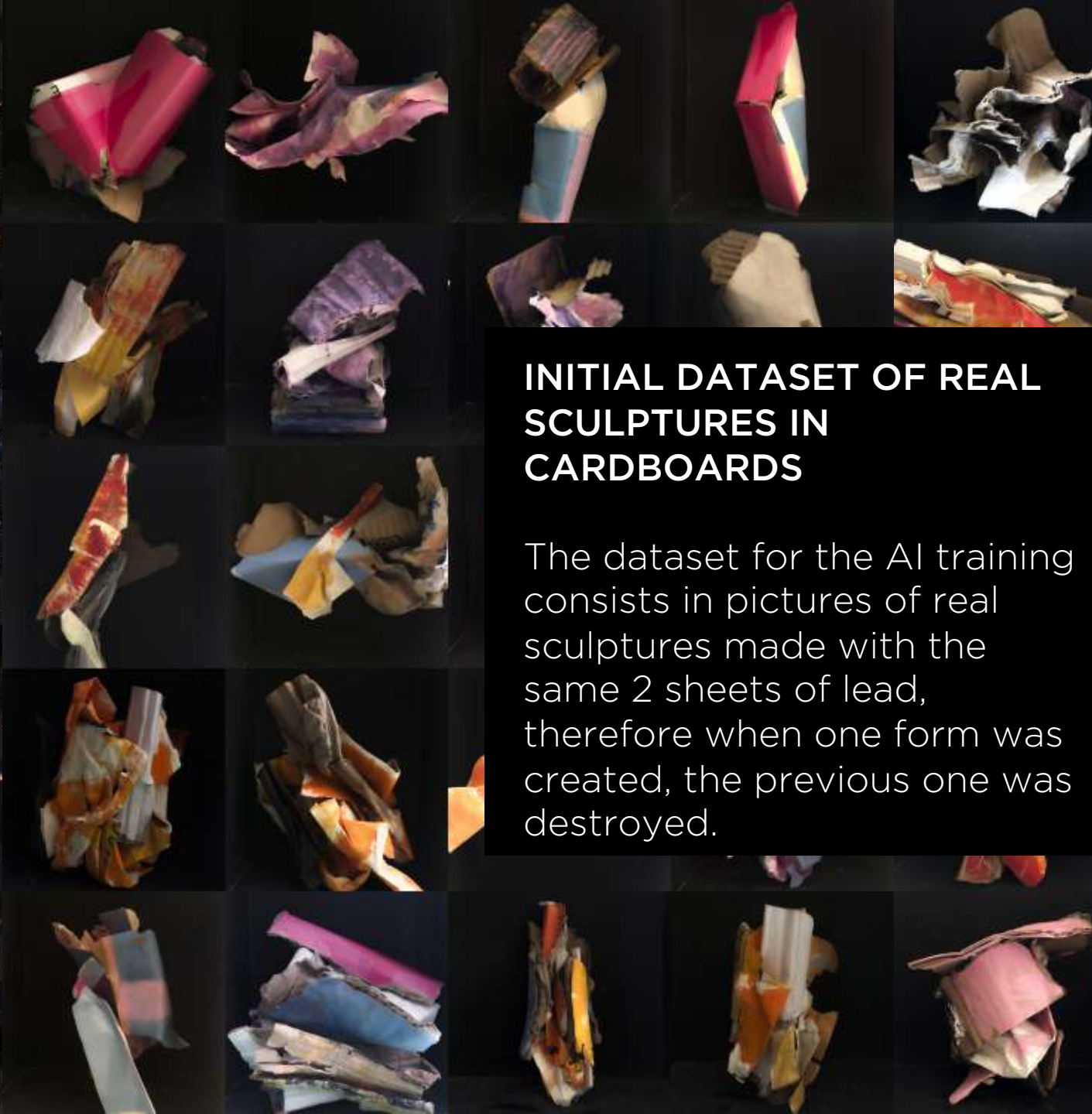


SOLIPSISM #2 - 2x2 SELECTION AMONG THE INFINITE AI GENERATED DIGITAL SCULPTURES.

Pictures are generated by a system of adversarial neural networks which generates new digital sculptures by learning on an initial dataset of hundreds of pictures of cardboard sculptures that I made to set the principle of the series.

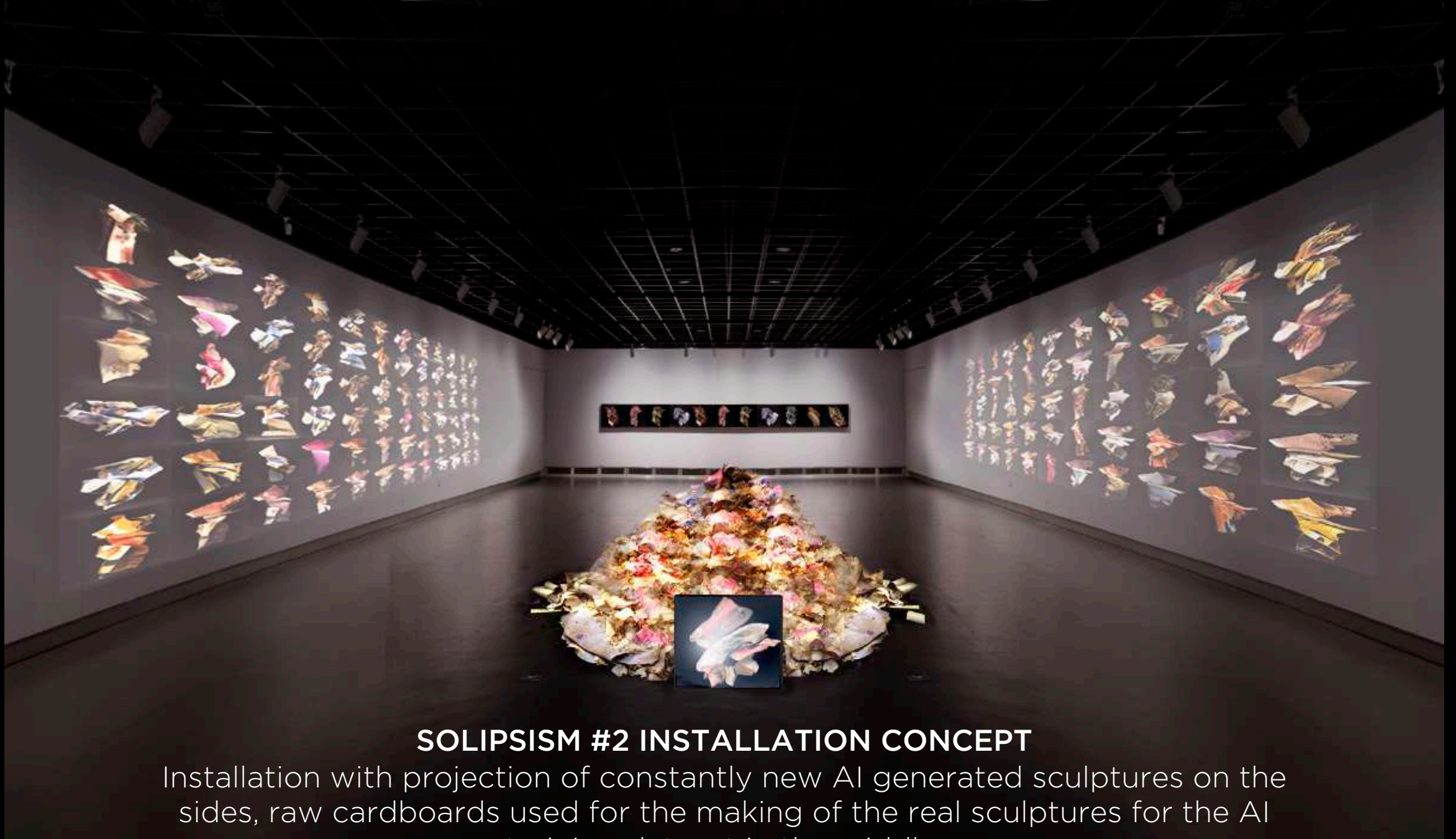


More collections of AI generated sculptures from Solipsims #2
(available as NFT)



INITIAL DATASET OF REAL SCULPTURES IN CARDBOARDS

The dataset for the AI training consists in pictures of real sculptures made with the same 2 sheets of lead, therefore when one form was created, the previous one was destroyed.



SOLIPSISM #2 INSTALLATION CONCEPT

Installation with projection of constantly new AI generated sculptures on the sides, raw cardboards used for the making of the real sculptures for the AI training dataset in the middle.



THE IMPOSSIBILITY TO FREE ONESELF FROM MATTER

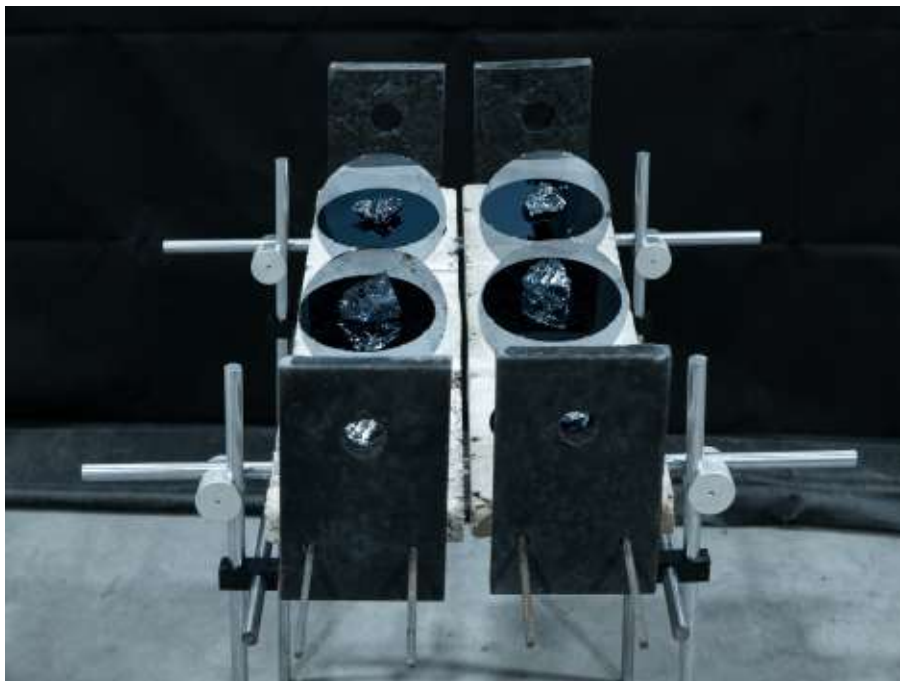
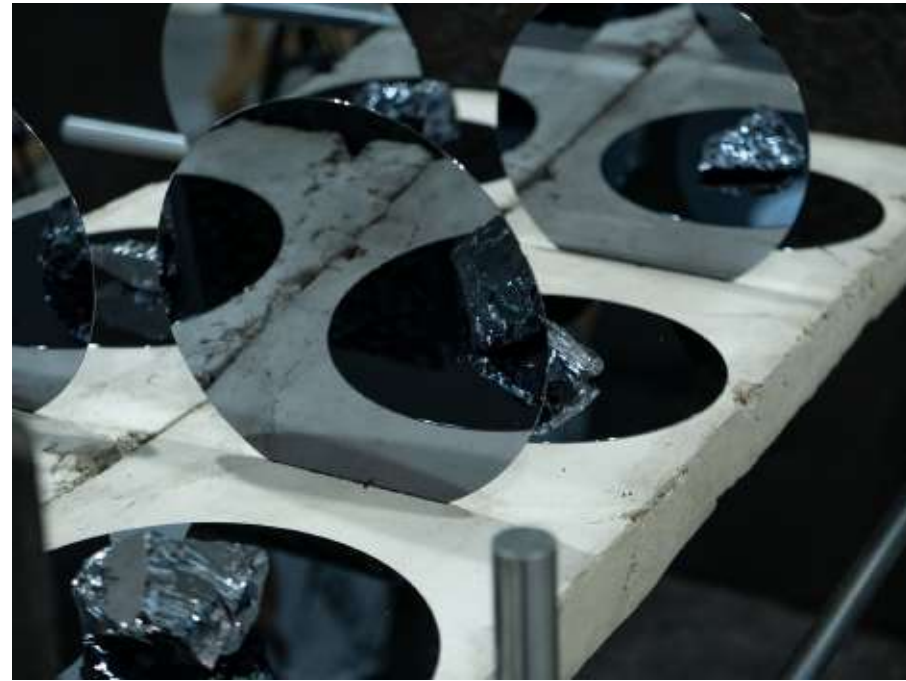
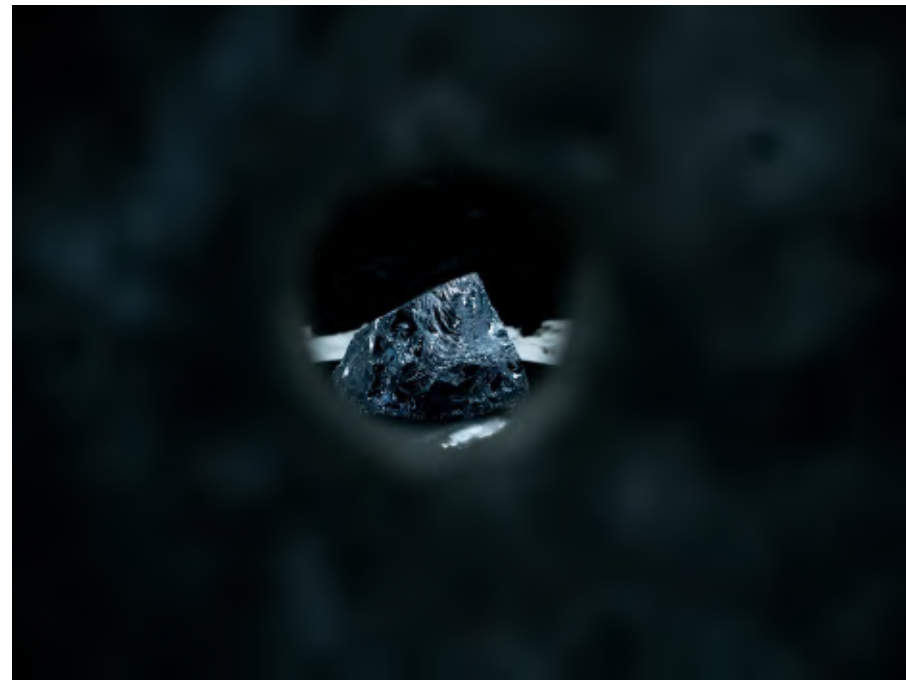
SILICON IS ONE OF THE FUNDAMENTAL CONSTITUENTS OF THE UNIVERSE. IT'S ALSO THE KEY MATERIAL FOR SEMICONDUCTORS AND AT THE CORE OF ANY MODERN MICROCHIP, THEREFORE IT'S THE MATTER BEHIND ANY DIGITAL SPACE.

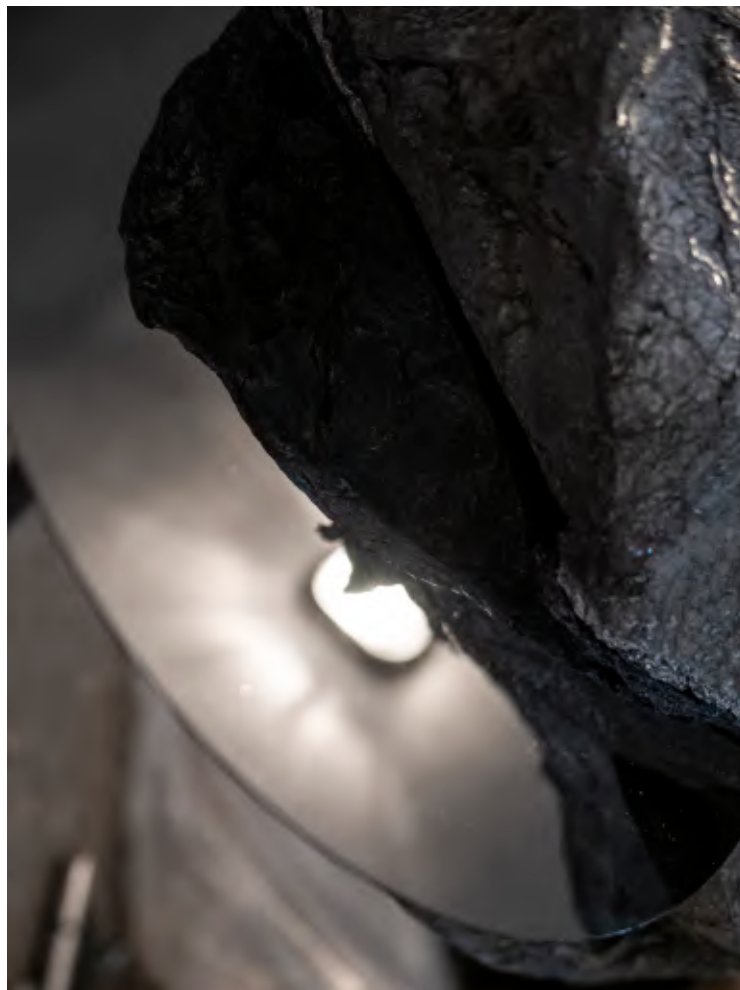
IN THIS SERIES OF WORKS, SILICON IS COMBINED WITH OTHER MATERIALS TO EXPLORE A NEW MATERIALITY: THE MATERIALITY OF THE IMMATERIAL SPACES.



A MATTER OF METaverse #1

Raw pure silicon [Si], silicon wafers, concrete, steel and reflections.





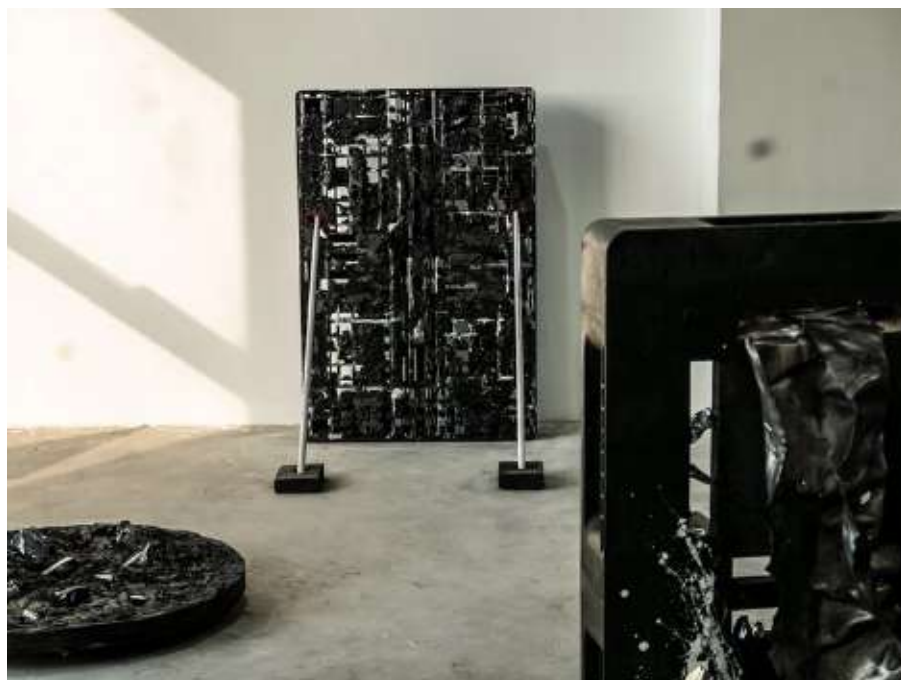
ALETHEIA #1

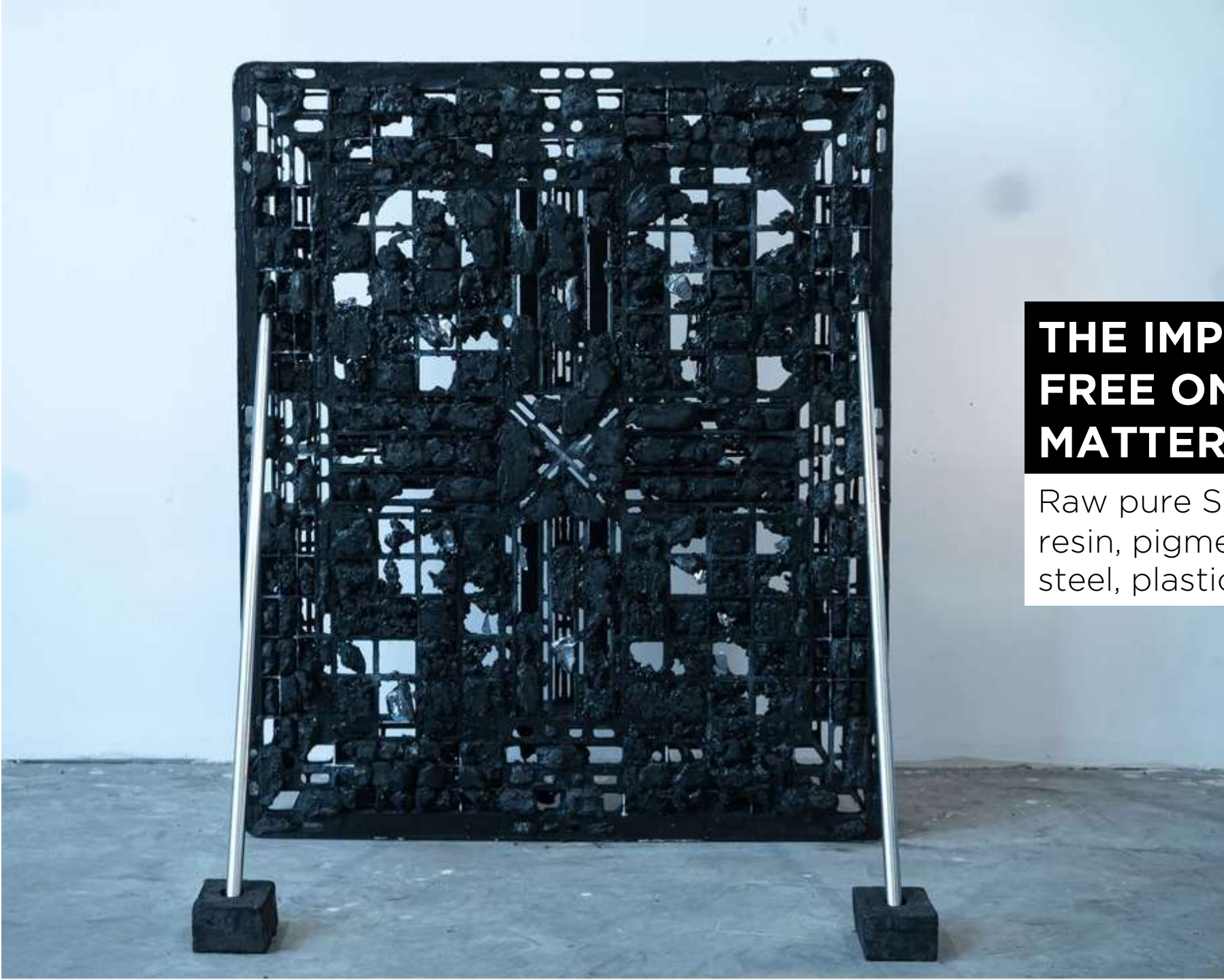
Plaster, resin, cement,
aluminum, silicon wafers.



THE IMPOSSIBILITY TO FREE ONESELF FROM MATTER #2

Raw pure Silicon [Si], concrete, resin,
pigments, gesso, acrylic, steel, plastic pallet.





THE IMPOSSIBILITY TO FREE ONESELF FROM MATTER #4

Raw pure Silicon [Si], concrete, resin, pigments, gesso, acrylic, steel, plastic pallet.





THE IMPOSSIBILITY TO FREE ONESELF FROM MATTER #1

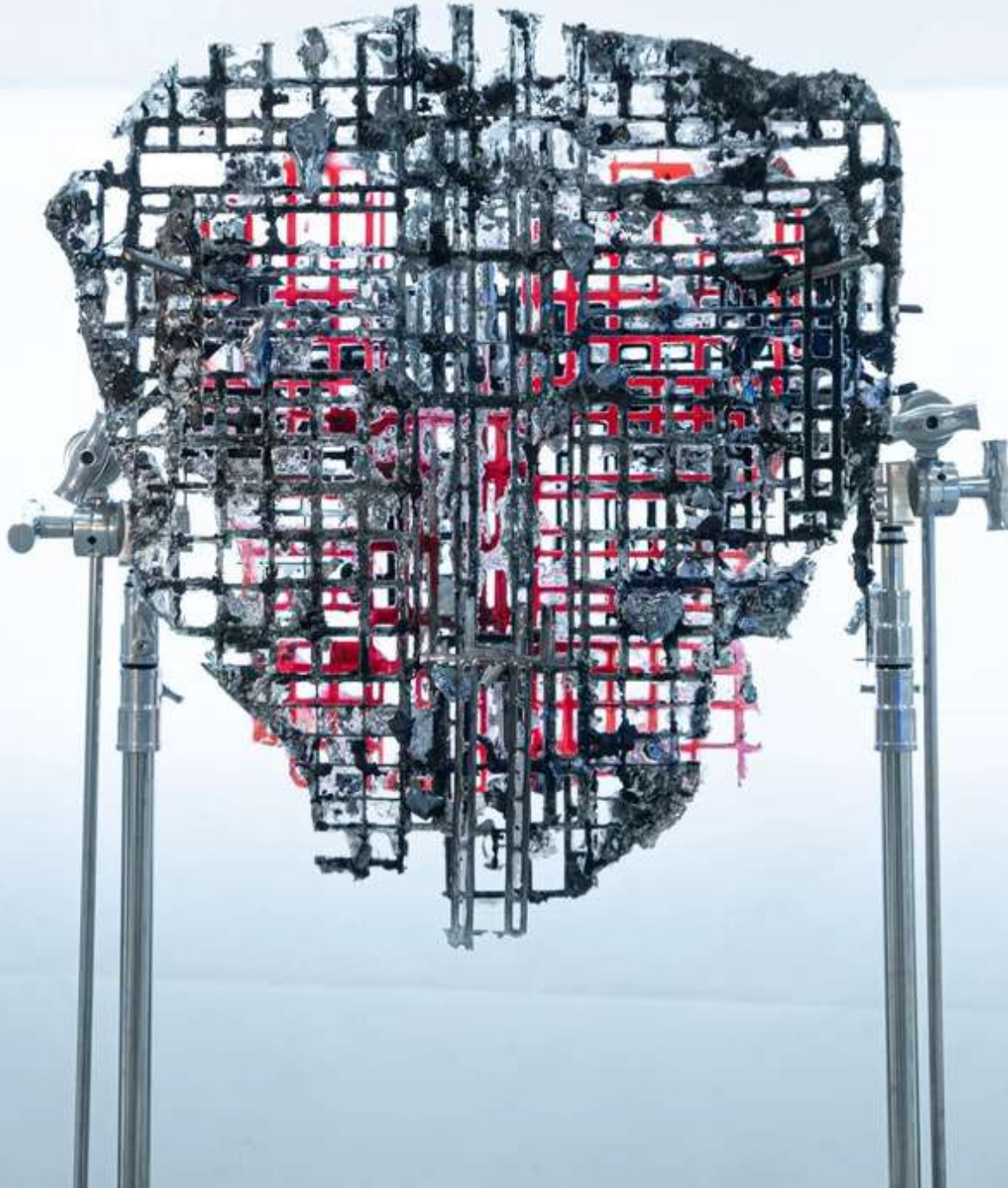
Raw pure Silicon [Si], lead,
pigments,
gesso, acrylic, plastic pallets.





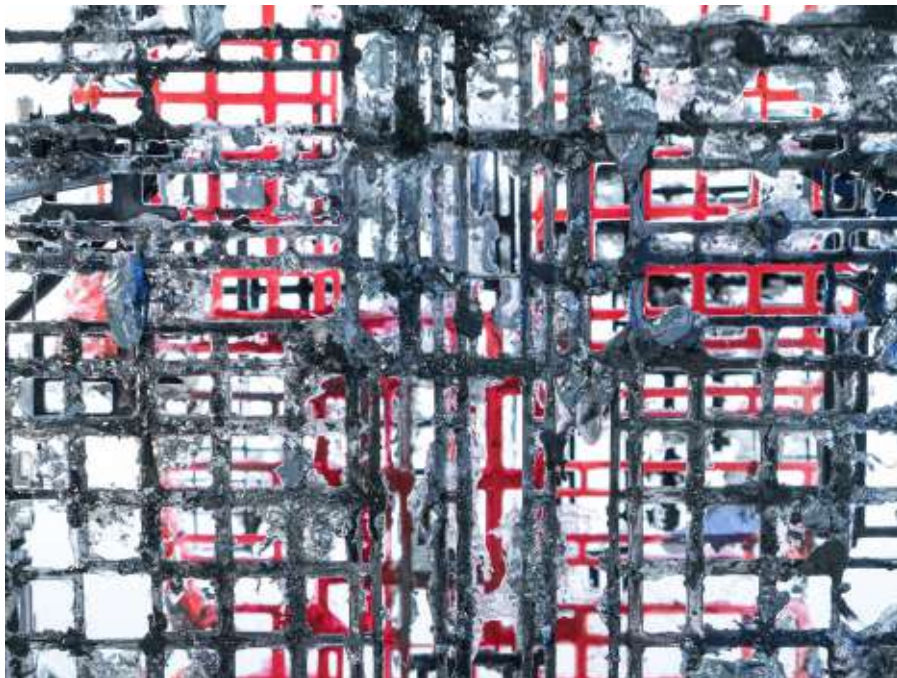
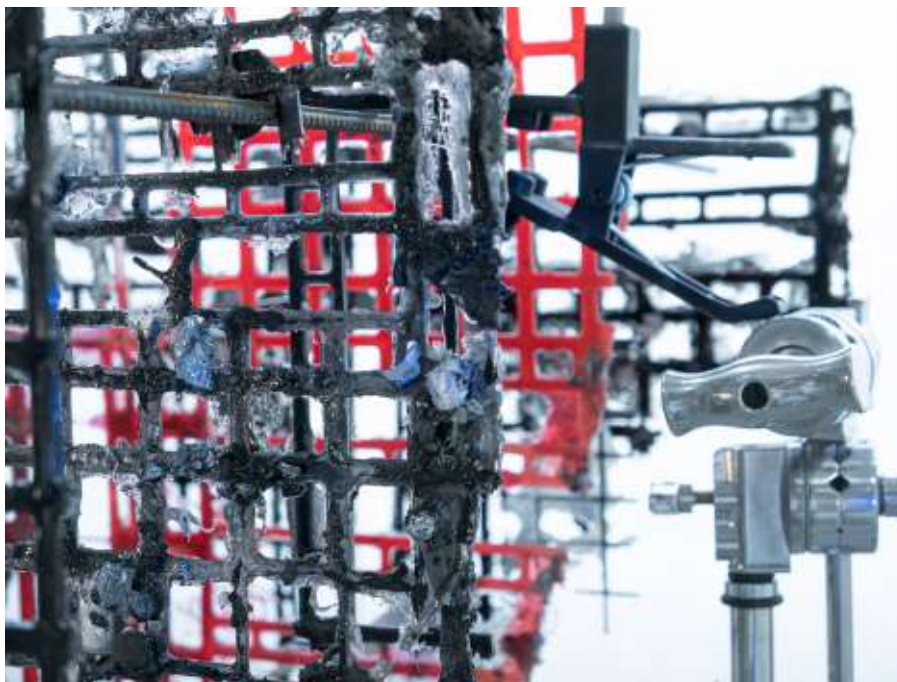
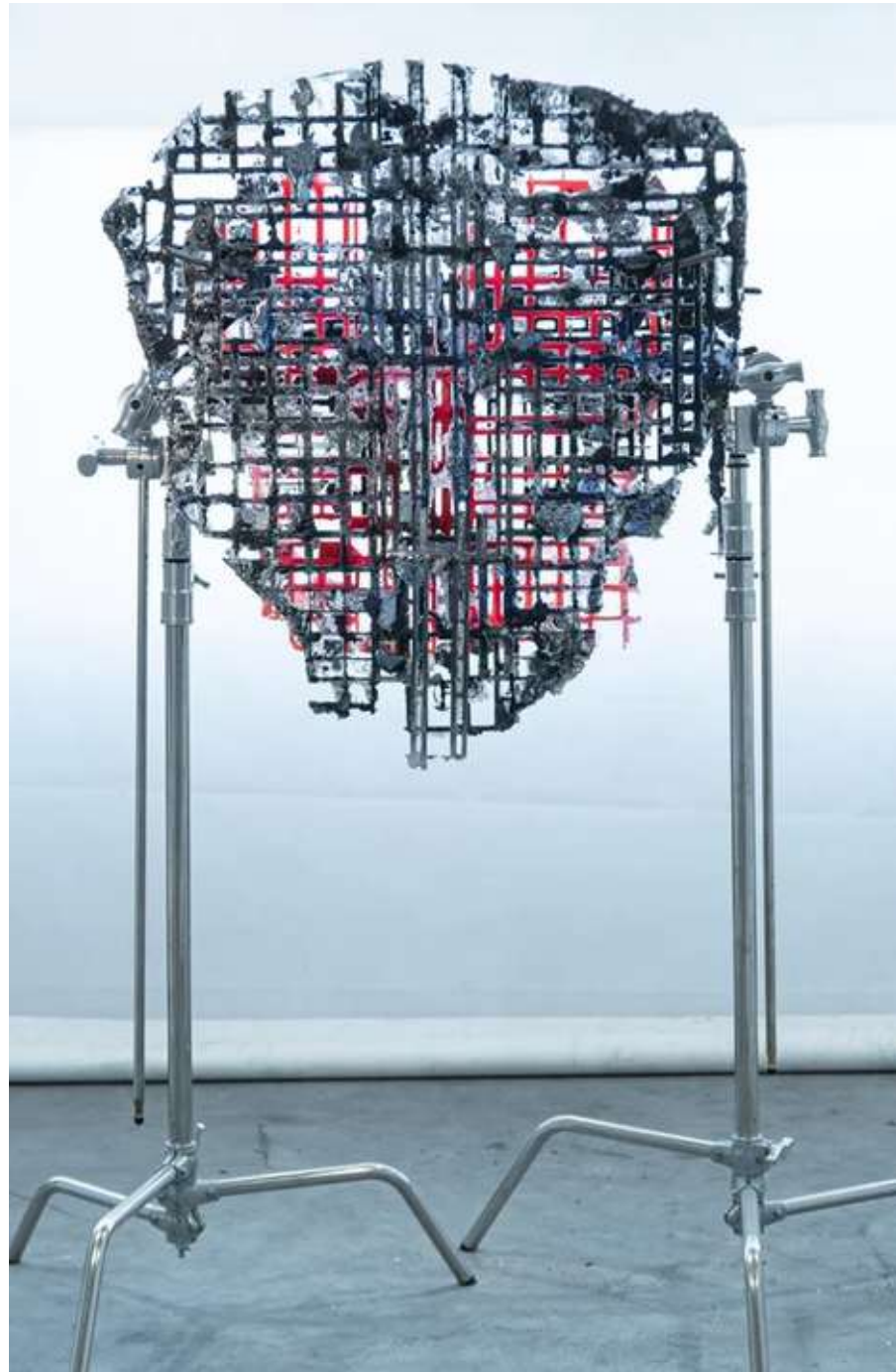
THE IMPOSSIBILITY TO FREE ONESELF FROM MATTER #5

4 pieces installation.
Raw pure silicon [Si], concrete,
resin, acrylic, plastic pallets.



ALTERNATE REALITIES OF SELF

Resin, Raw pure Silicon
[Si], volcanic rocks,
steel, pigments.





10 Kg [Si]

.Raw pure silicon, coal, steel.

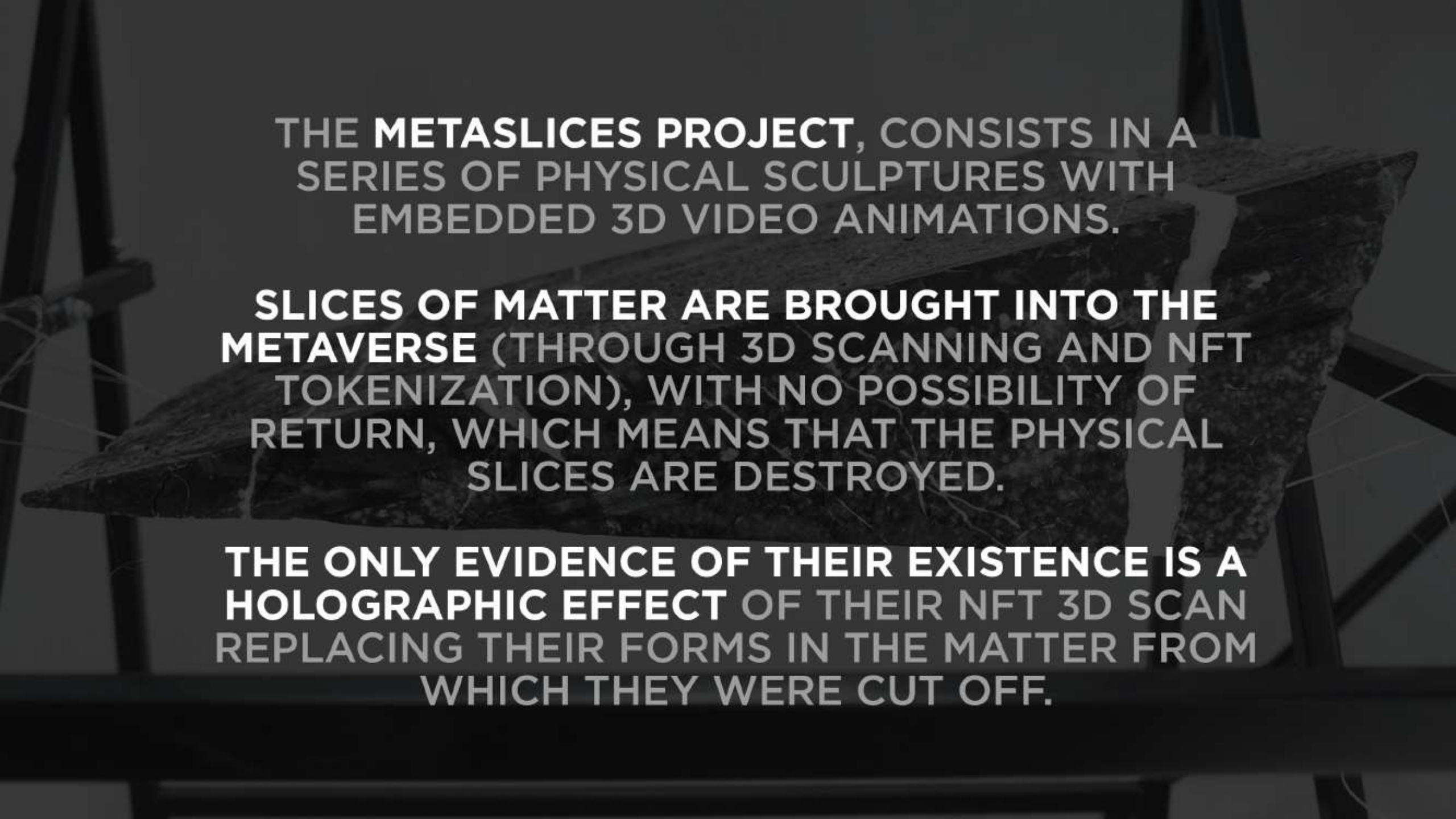




METASLICES

SHOW PROPOSAL

Nick Landucci, 2022



THE METASLICES PROJECT, CONSISTS IN A
SERIES OF PHYSICAL SCULPTURES WITH
EMBEDDED 3D VIDEO ANIMATIONS.

**SLICES OF MATTER ARE BROUGHT INTO THE
METAVERSE** (THROUGH 3D SCANNING AND NFT
TOKENIZATION), WITH NO POSSIBILITY OF
RETURN, WHICH MEANS THAT THE PHYSICAL
SLICES ARE DESTROYED.

**THE ONLY EVIDENCE OF THEIR EXISTENCE IS A
HOLOGRAPHIC EFFECT** OF THEIR NFT 3D SCAN
REPLACING THEIR FORMS IN THE MATTER FROM
WHICH THEY WERE CUT OFF.



THE **WORK**



UNTITLED #2

METASLICES

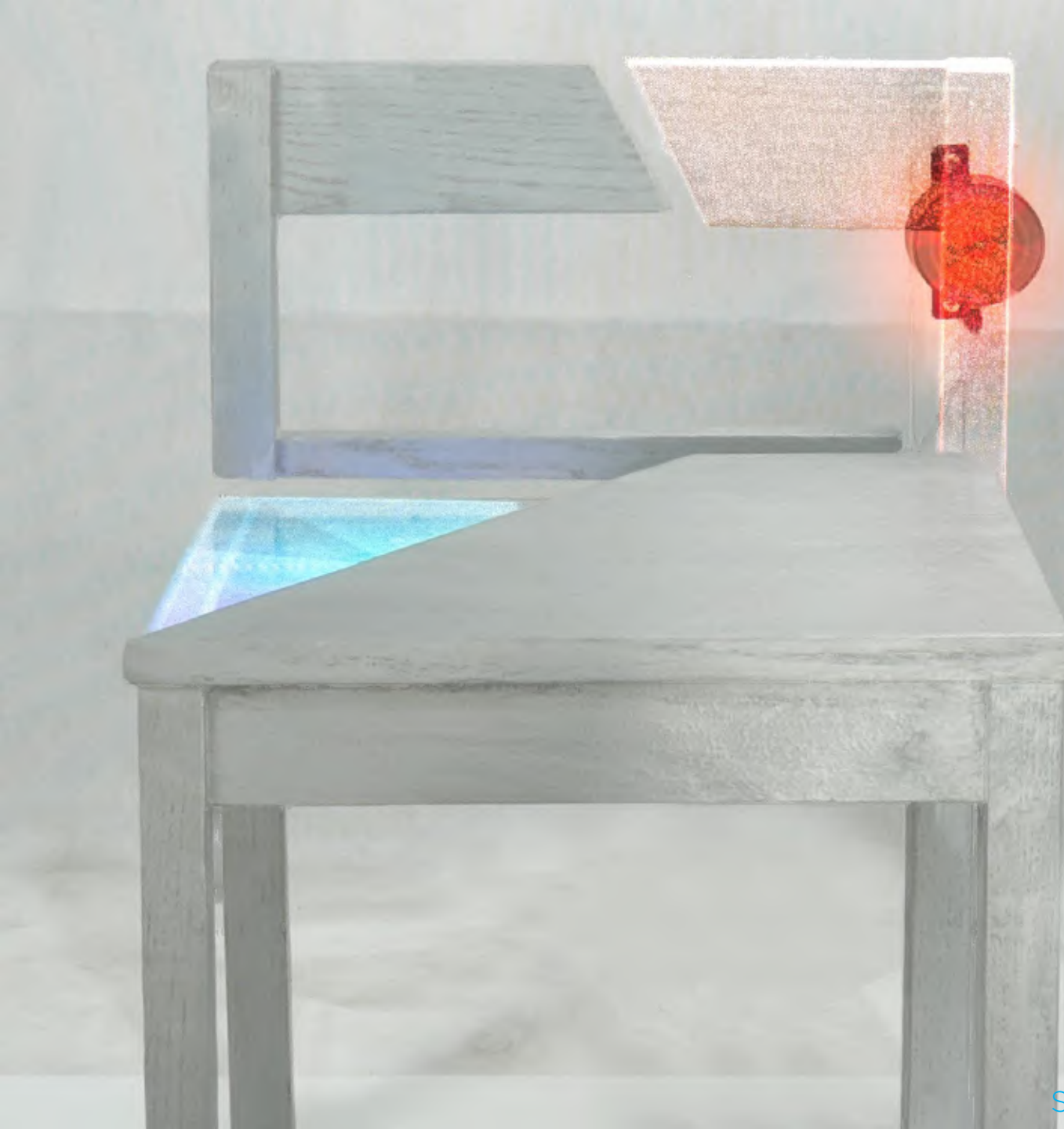
*Yingde stone, stainless steel, aluminium
pigments, LED fan hologram.
30x150x25 cm, variable*

See video at: <https://www.nicklanducci.com/metaslices-series>



See video at: <https://www.nicklanducci.com/metaslices-series>



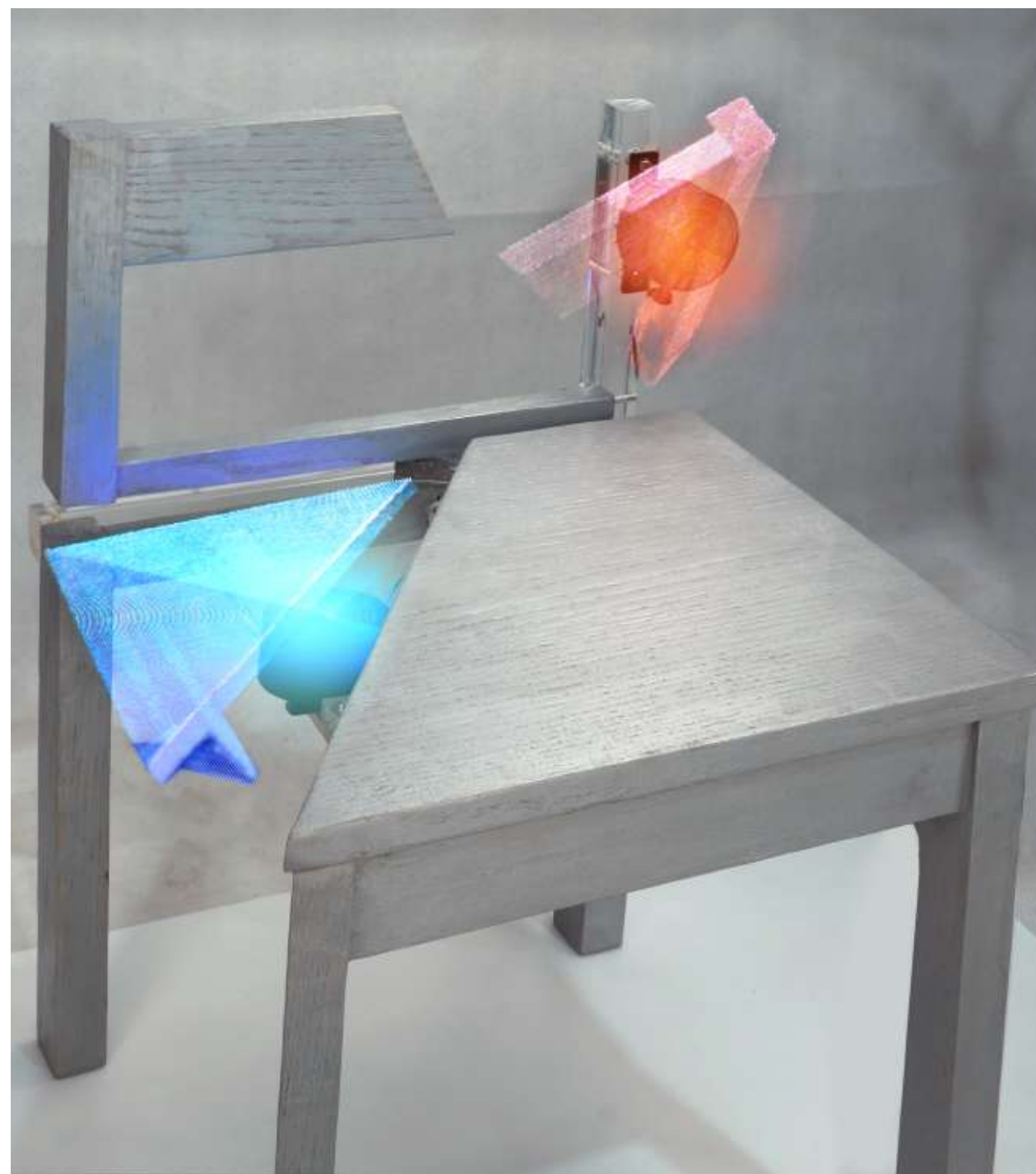


UNTITLED #4

METASLICES

*Wooden chair, aluminium pigments,
plexiglass, LED fan hologram.
40x65x45 cm, variable*

See video at: <https://www.nicklanducci.com/metaslices-series>



See video at: <https://www.nicklanducci.com/metaslices-series>



UNTITLED #3

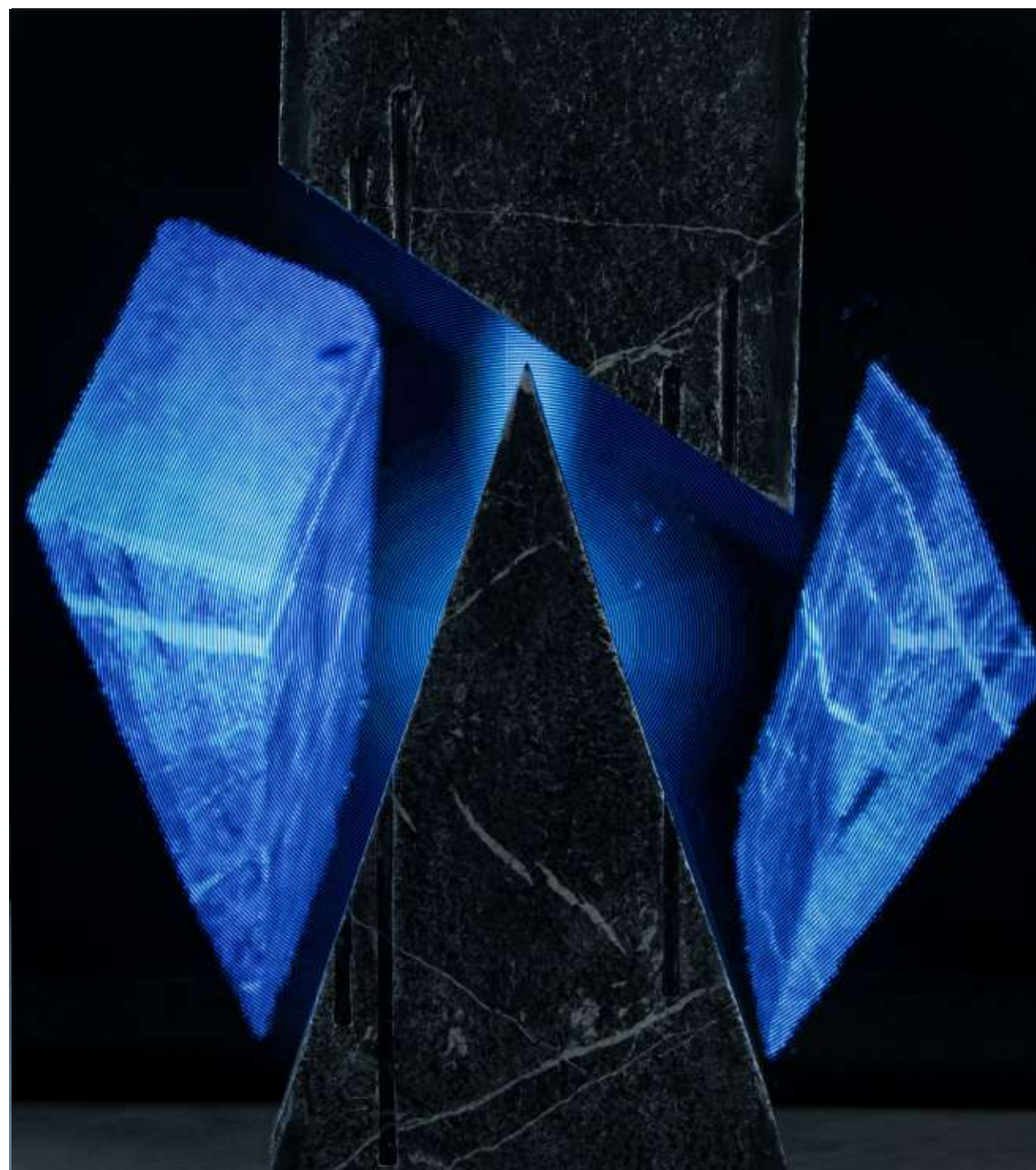
METASLICES

*Yingde stone, stainless steel, aluminium
pigments, LED fan hologram.
30x150x25 cm, variable*

See video at: <https://www.nicklanducci.com/metaslices-series>



See video at: <https://www.nicklanducci.com/metaslices-series>



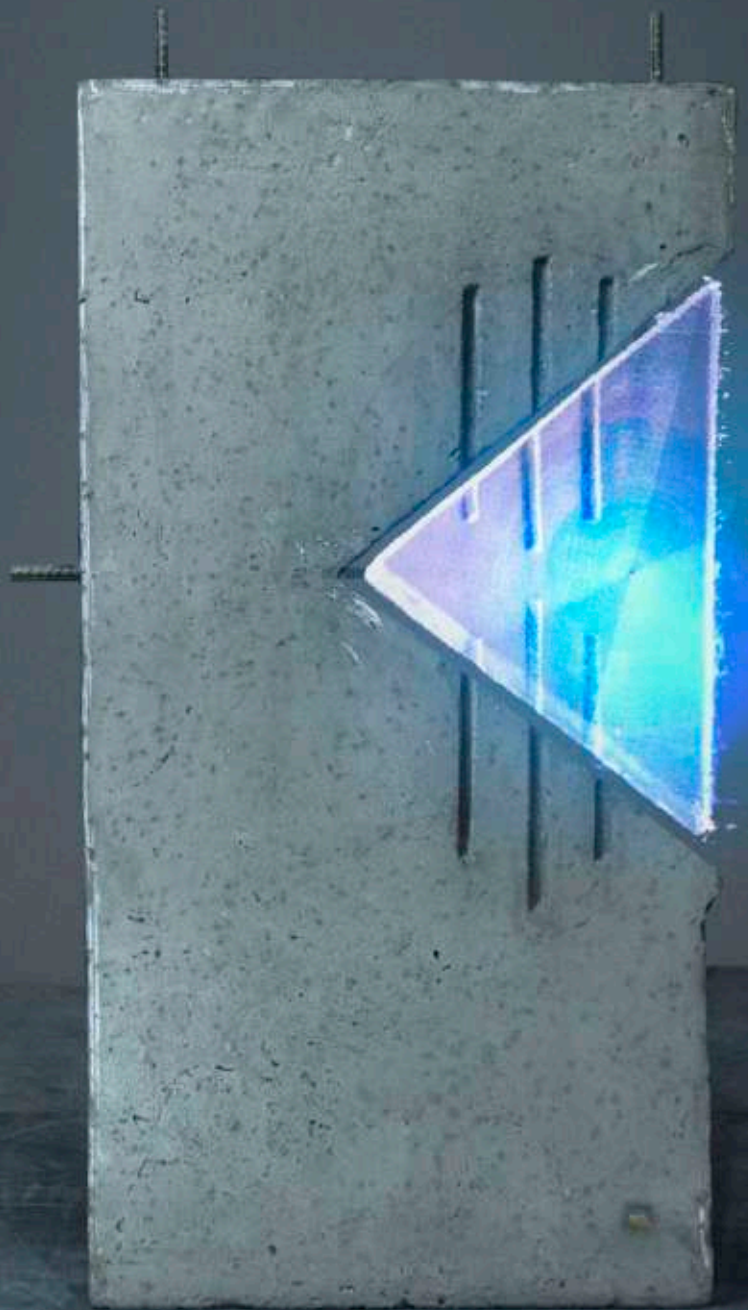
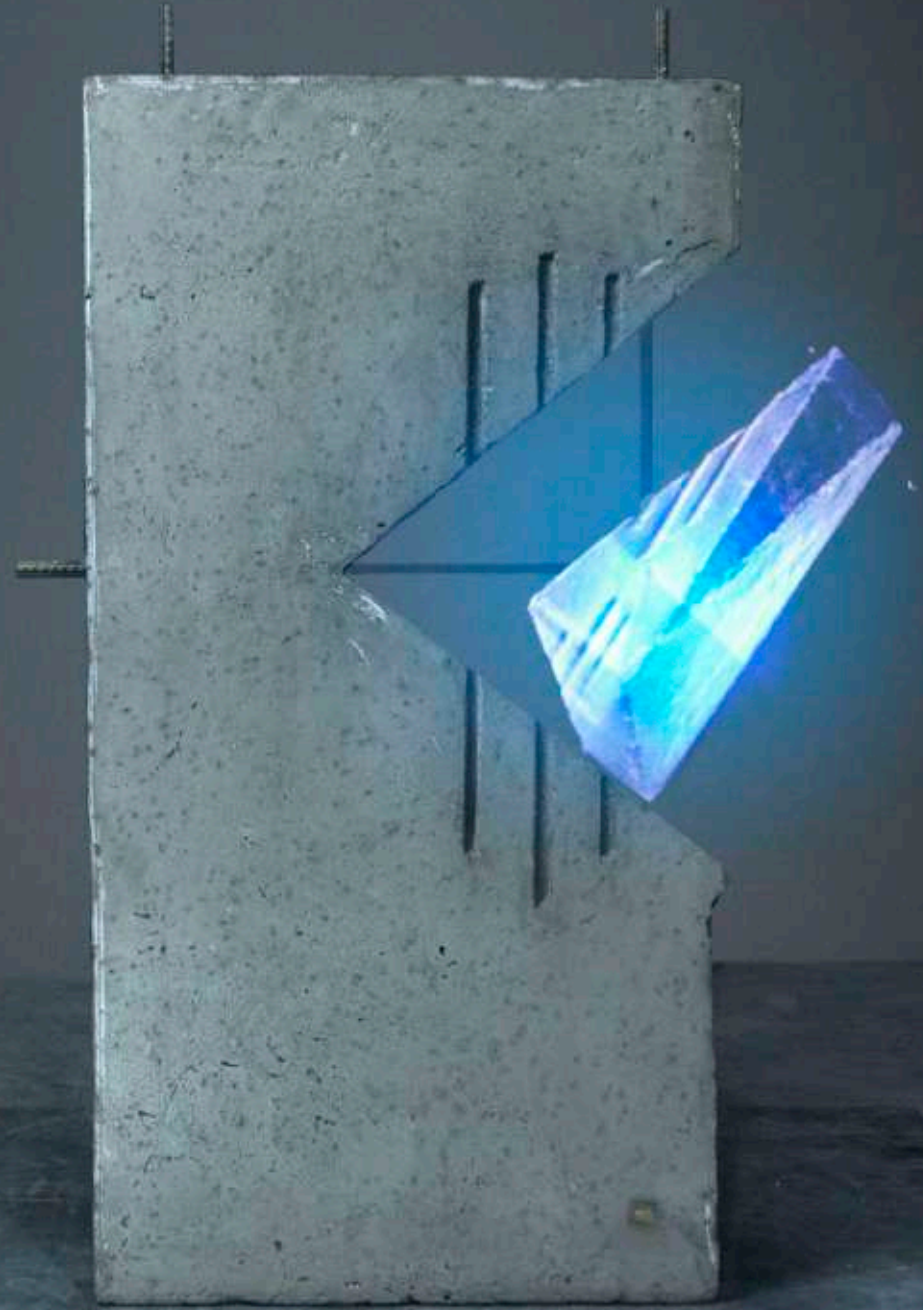


UNTITLED #1

METASLICES

*Concrete, steel, LED fan hologram.
(100x95x100cm)*

See video at: <https://www.nicklanducci.com/metaslides-series>



See video at: <https://www.nicklanducci.com/metaslices-series>

An abstract architectural composition featuring large, dark grey concrete blocks and translucent blue blocks. The blocks are arranged in a way that suggests a modern building structure. The background shows a city skyline under a bright sky. The text "SITE SPECIFIC" is overlaid on the left side, and "INSTALLATION CONCEPTS" is overlaid on a white rectangular background in the center.

SITE SPECIFIC INSTALLATION CONCEPTS



Interventions with holographic
slices in the specific site



Video documentation of
the destruction of the physical slices

See video at: <https://www.nicklanducci.com/metaslices-series>

BINARY

BINARY IS AN ONGOING PROJECT THAT AIMS TO EXPLORE
AND QUESTION THE DUALITY OF A REALITY IN WHICH
MATTER AND VIRTUAL ARE IN CONSTANT RELATION.

BINARY #3

- Memories

Lead (Pb) and NFT videos.

The work consists in 82 lead sculptures, as many as the lead [Pb] atomic number, and their 3D scan data visualization NFTs.

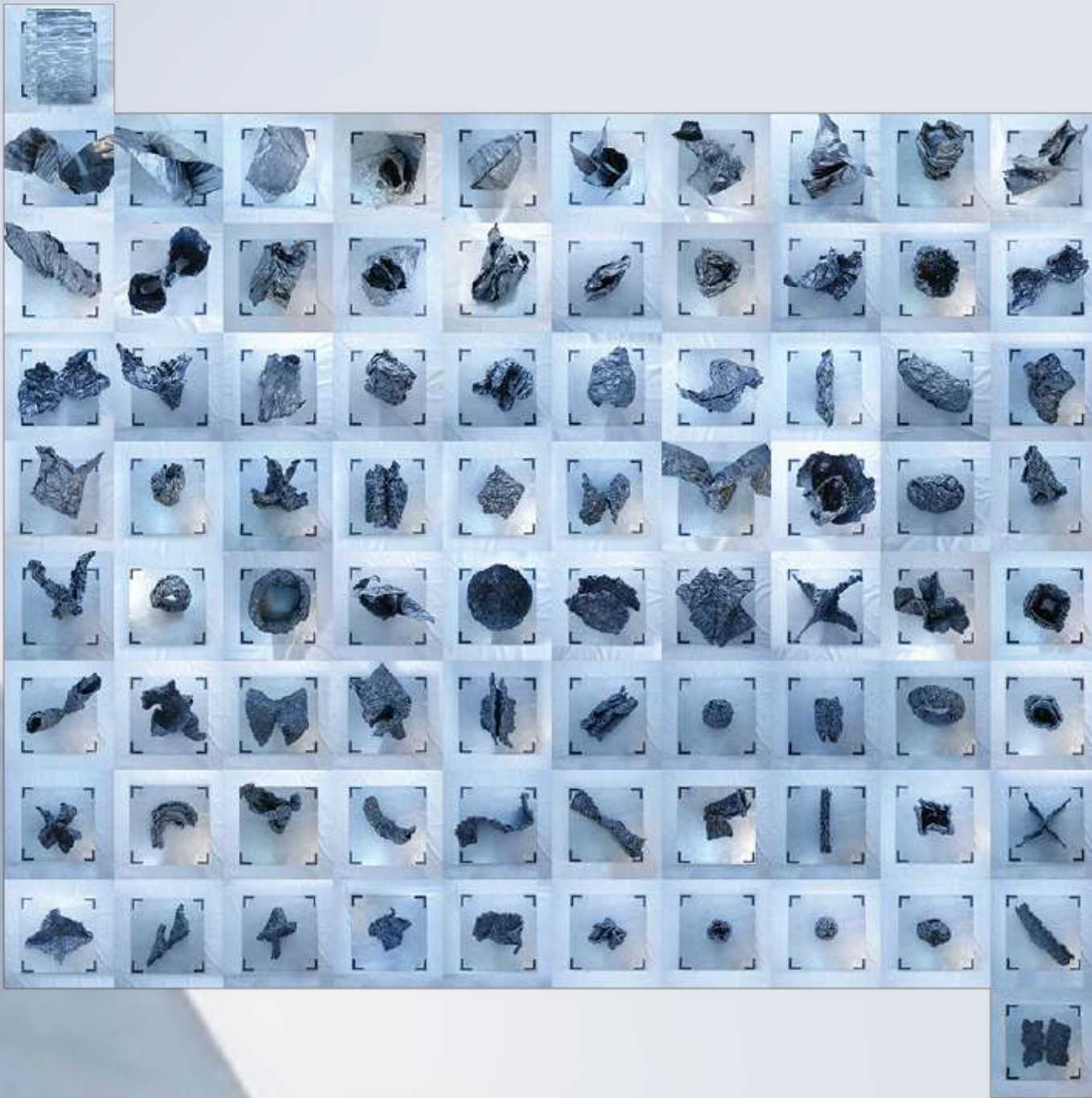
All the sculptures were made with the same 2 sheets of lead, therefore when one form was created, the previous one was destroyed.

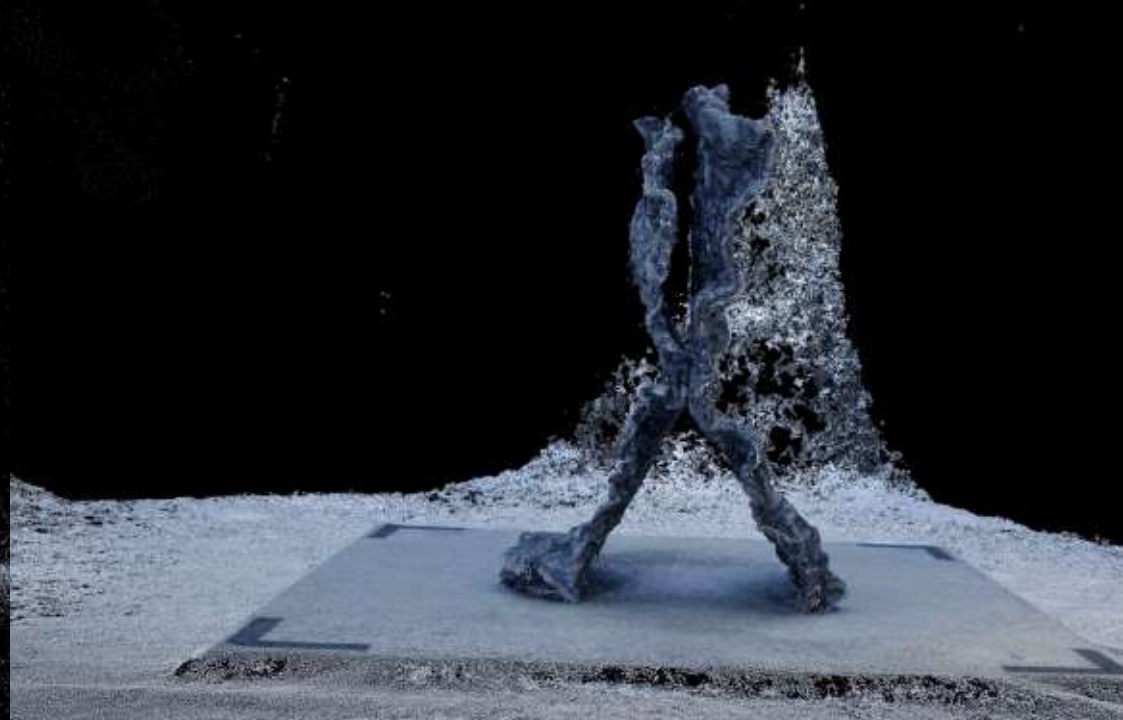
The creative process was strictly following the atoms' structure flow.

Before being destroyed, each sculpture has been 3D scanned and preserved through a NFT video with its 3D data visualization.

For each unique and irreversible matter transformation, corresponds a unique and irreversible archaeological trace in the blockchain.

See videos at: <https://www.nicklanducci.com/binary3>





See videos at: <https://www.nicklanducci.com/binary3>



BINARY #1

Concrete, Iron and NFT.

The Binary series aims to define and question a dual matter/digital aesthetics ecosystem.

The work creates a vicious circle between matter and digital which generates paradoxes as the impossibility to buy the work's NFT without nullifying its value and the impossibility to access to the NFT wallet key without destroying the physical artwork.

See video at: <https://www.nicklanducci.com/binary1>



The NFT video, which complements the material sculpture, is an aesthetic declaration of the dual existence of this work of art.

In the two blocks of concrete, there is the Ethereum private key of the wallet containing the NFT.

The Ethereum private key has been painted on the back of two cards, sealed in metal capsules, inserted in the molds and embedded in the concrete.

There is one part of the private key in each pyramid of the sculpture, and it's the only place where the key has been saved.

The aesthetic declaration states that the concrete containing the wallet key and the NFT refer to each other with a biunivocal narrative, therefore this work can exist only in a binary matter/digital aesthetics ecosystem.

If this duality gets interrupted, by transferring the NFT to another crypto wallet (with a key which is different from the one in the concrete), or by the alteration or destruction of the material part of the work in order to access to the wallet key, the aesthetics trace of the overall work will instantly vanish.

See video at: <https://www.nicklanducci.com/binary1>

BINARY #2

Plaster, steel,
motion capture data, NFT.

The work consists in a **physical sculpture** generated by the artist action (destroying a previously sculpted piece of plaster with a sledge-hammer), **and a NFT containing the 3D motion data of the action itself.**

The action has been **captured by motion capture AI technology and tokenized with NFT**, making of it a unique and irreversible piece of crypto data in the blockchain.

To any unique and irreversible fragment of plaster corresponds a unique and irreversible motion data in the blockchain.

The work exists in a binary matter/digital aesthetics ecosystem.





BLOCK CHAIN FREE

Concrete block, black and white gesso, stainless steel chain, industrial heavy duty cutting tool, identical NFTs in variable number.

The work questions the uniqueness of digital tokens in relation to the artist's act of defining the aesthetic freedom.

Since this block has been aesthetically freed from the blockchain, it is now free to move and occupy different parts of the blockchain. Therefore any NFT generated, by anybody, with the block, owns the same aesthetic value of its very first NFT.

See more at: <https://www.nicklanducci.com/blockchainfree>

ABOUT ME

Nick Landucci

Born in Italy, after a multicultural scientific and creative education, electronic science college and IED (European Institute of Design), I started a 25 years career as designer, art director and creative director for 4A creative agencies between Milan, New York and Shanghai and eventually co-founding a creative agency headquartered in Shanghai and at-present operating worldwide.

Currently living and working. between Milan and Shanghai, my art work is about the exploration of narratives between matter and space in the digital era and in relation to our perception of reality.

My work ranges over mixed materials, installations, performances and digital exploration.

Main exhibitions:

2021 Beyond Human Emotion - Audi House of Progress, Shanghai, China.

2022 Mitologie digitali - Finalist - Prato, Italy and Taizhou Contemporary Art Museum, China.

2023 Arte Laguna Prize - Finalist - Venice Arsenale, Italy.

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