

ROBERTO SIRONI

**Annalisa Rosso: One of your work is peculiar features is the coherence: a wider vision which puts in a system the different projects you developed. I was impressed by your proceeding for phases in function of a dynamic analytic research. Also *Human Code* is a part of this sequence.**

Roberto Sironi: Exhibitions like *Fuoco, Ruins and Human Code* can be seen as part of an *unicum* even if they face different themes. My projects are always ascribable in the anthropologic sphere and this central idea is fundamental for me. I investigate the relations among human beings, productive processes, materials, and how these factors implicate wider and more complex scenarios: the cornerstone of my entire research.

**AR: Talking about broad views, you gathered the dawn of Homo Sapiens and the present humanity, revoking the passed time.**

RS: We are the same people we were millions of years ago, little or nothing has changed. It's a thought that I developed through studies, scientific research, and readings. When the casual biological change happened which generated the Homo species by making it different from the monkeys, in that exact moment the human overcame nature. There began a process that is still underway, today through faster changes but with no big differences. There are positive and negative aspects in this, but I tried to keep a detached and crystal clear view. In this project I deleted the time variable in order to observe how human beings can be comparable in the various evolutionary ages. I questioned the similarities and the diversities and it seemed evident how our mindset has remained unvaried.

**AR: A consideration that can be included in the international debate regarding these themes, which is particularly intense in this time. What is your aim?**

RS: Mine is a personal detailed study, the topic is so complicated that it is difficult to organize it. With *Human Code* I do not try to give answers to specific problems but I would rather like to push people to interrogate themselves. I do believe it's necessary a passage of analysis, even if it is difficult. Then we can plan our future. It's a matter of awareness.

**AR: For our exhibition you worked with materials you already knew but there are also several original collaborations. It's natural to wonder which goals you have for the future.**

RS: It's true, I mixed up things. With some artisans during this length of time I established an emotional relationship and some materials are fundamental for me. Like bronze, which allows me a greater freedom at the level of expression, and the alabaster, which is part of human art history. But I also wanted to work for the first time with neon, because of its conceptual strength, and with the gypsum which is a poor element, often used in place of something else, for instance as a mould. I wanted to elevate it, to give it its own esthetic significance. For the future I have planned an exploration connected with biodiversity, through field research which in the rainforest, the place on earth with the greatest concentration of natural species.

**AR: *Human Code* is a solo project, made of 10 elements that touch different topics: the numeric evidence regarding the progressive disappearance of Rutor glacier, in Valle D'Aosta, the algorithm which allows to register the ECG. The fire, first technical breakthrough developed by humans, and a Paleolithic Venus made by a robotic arm with 6 axes. What engaged you most?**

RS: All the pieces correspond to fragments of my life because first of all I am a human code, the same as everybody. The cob, the idol of the domestication of food, comes from an exploration between Perù and Bolivia where I came in to connection with my origins as a human being. But it's also an object which synthesizes the sense of the exhibition: the field research, the conceptualization of an idea, the relation among human, nature and technology. The cob wasn't created by nature but it derives from the domestication of teosinte, the original plant, and this is why it's transformed into a fetish. Some pieces took shape during the work in progress, such as the snake in chalk. It's a symbol connected to the anthropologic sphere but it's also an animal that I met during my last trips - in Japan, in Vietnam, South America and several other countries. I try to make myself freely guided by my studies, by the feelings, and by the randomness of the processes. I record everything that happens around me, I analyze it and I try to understand the dynamics, and the meanings. This is my essence as a designer.

**AR: I like to think that this exhibition works for itself, which can exist in a space and a time dimension different from our. Like the Voyager Golden Record launched over the Solar System in 1977, which contained datas destined to extraterrestrials or future forms of life ("we are trying to survive to our times", president Carter said). Yet I was amazed by the short circuit activated by the visitor that in front of the monolith with an inscription in C++ language illuminated by exclaiming: "it's a code!"**

RS: From my point of view, the fascinating aspects are multiples. From a side, the autonomy of codes that are activated everyday from other codes, in loop, with no need of any human intervention. From the other side, talking about metalinguistic, not everyone has the privilege to understand the codes they use. Sometimes neither I have the whole comprehension of the mathematics formulas that I use to work. But I'm also very curious about the here and now: how people can interact with the exhibition *Human Code*, and if they will go on questioning themselves regarding these subjects even after the visit. At the end codes are used for this, to activate other processes, and if the project will be able to induct a consideration it would have reached his goal.

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