

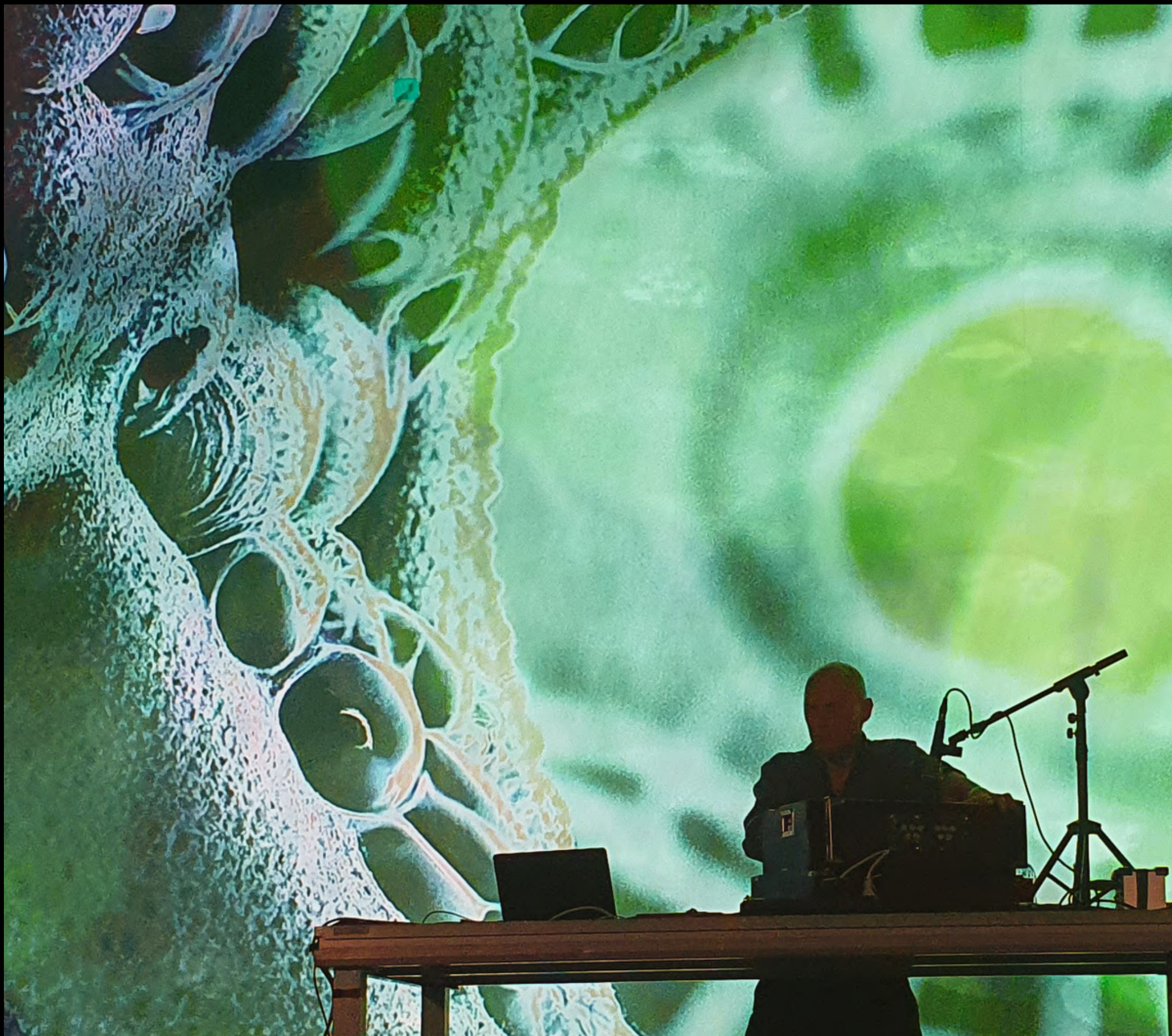


FILIPPO GREGORETTI STUDIO

Seismographic signal X axis
Soprano

Seismographic signal Z axis
Contralto

Geomagnetic signal
Mezzosoprano



FILIPPO GREGORETTI

ARTIST · COMPOSER · RESEARCHER

Through generative media, audiovisual performance, music, installation, and computational systems, Filippo Gregoretti explores the intersections of consciousness, creativity, technology, and scientific inquiry. His work investigates emergence, perception, and the evolving relationships between human, artificial, and environmental systems, transforming data, algorithms, and living processes into experiential artistic forms.

For over two decades, he has developed proprietary conscious algorithms and artificial artistic personalities as frameworks for researching agency, cognition, and creative autonomy. Through evolving entities such as Amrita, he examines new forms of dialogue between human consciousness and computational systems, fostering encounters between artistic practice, scientific research, and emerging forms of intelligence.

His projects translate phenomena such as environmental processes, geoscientific data, linguistic dynamics, biological signals, and collective behaviors into immersive audiovisual experiences that expand perception and invite reflection on our relationship with the algorithmic universe.

ART-SCIENCE

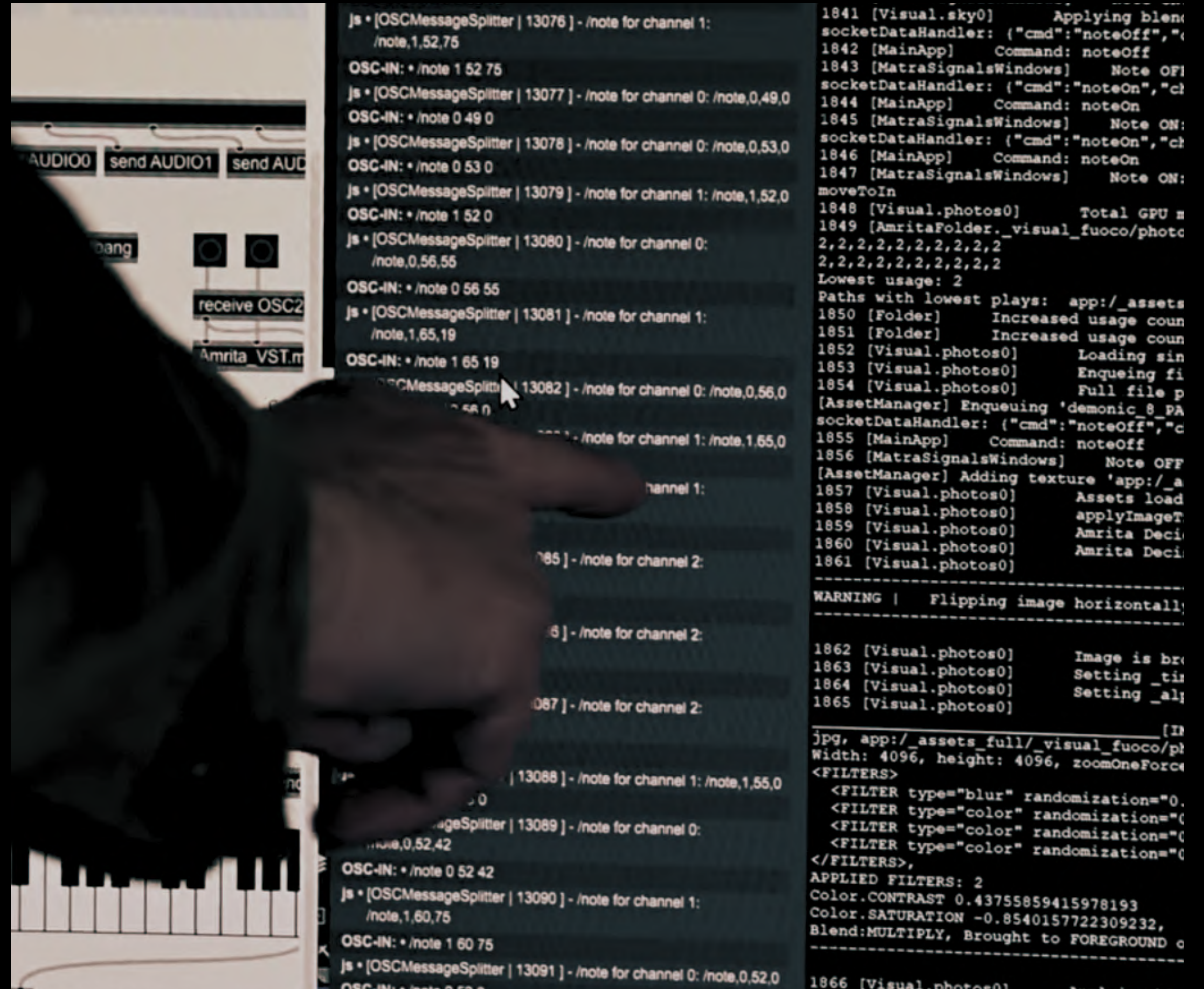
MAKING THE INVISIBLE VISIBLE, AND THE INAUDIBLE AUDIBLE

Partnering with global research institutions, Gregoretti leverages art-science collaborations to translate complex planetary and societal data into transformative creative expressions.

Notable art-science collaborations include

- **Sony CSL**
- **CNR** - Centro Nazionale delle Ricerche
- **IRPPS** - Istituto di Ricerche sulla Popolazione e le Politiche Sociali
- **INGV** - Istituto Nazionale di Geofisica e Vulcanologia
- **Technotown** - Hub per la Scienza Creativa
- **HLRS** - High Performance Computing Center
- **BSC** - Barcelona Supercomputing Center

Alongside his artistic and research practice, he serves as Professor of Transmedia Storytelling and Design at the Faculty of Communication Sciences, Università degli Studi Suor Orsola Benincasa (UNISOB), Naples.



ULYSSES' GATES

2026

THE FIRST CHAPTER OF CLIMATE-TIDES

In collaboration with

Umberto Vattani, Hiroaki Kitano, Vittorio Loreto

Interpreting the theme of the 2026 Biennale Arte: In Minor Keys, curated by Koyo Kouoh, the project transforms the invisible defence of the MOSE into a generative artistic experience. By introducing the perspective of complexity, this ongoing art-science project seeks to bridge environmental monitoring and human perception, making long-term transformations and the role of human intervention perceptible within a shared sensory form.

The project was presented at the opening of the Venice Biennale Arte 2026 and is on display on San Servolo Island until November 2026.

III The Frequent Storm (1995–2010)

Cello

III The Frequent Storm (1986–2010)

Cymbals

III The Frequent Storm (1981–2010)

Double Bass

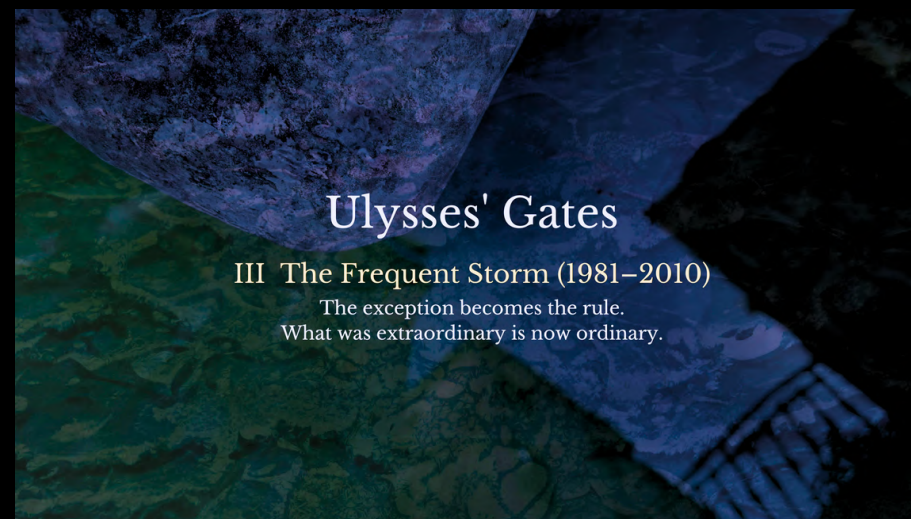


Project Narrative

ITA/ENG - Google Doc

VENICE
VIU INSTALLATION
SAN SERVOLO

FIELD RECORDING · ENVIRONMENT
HYDROPHONE · GEOPHONE



III Movement

The Frequent Storm

6 mins preview

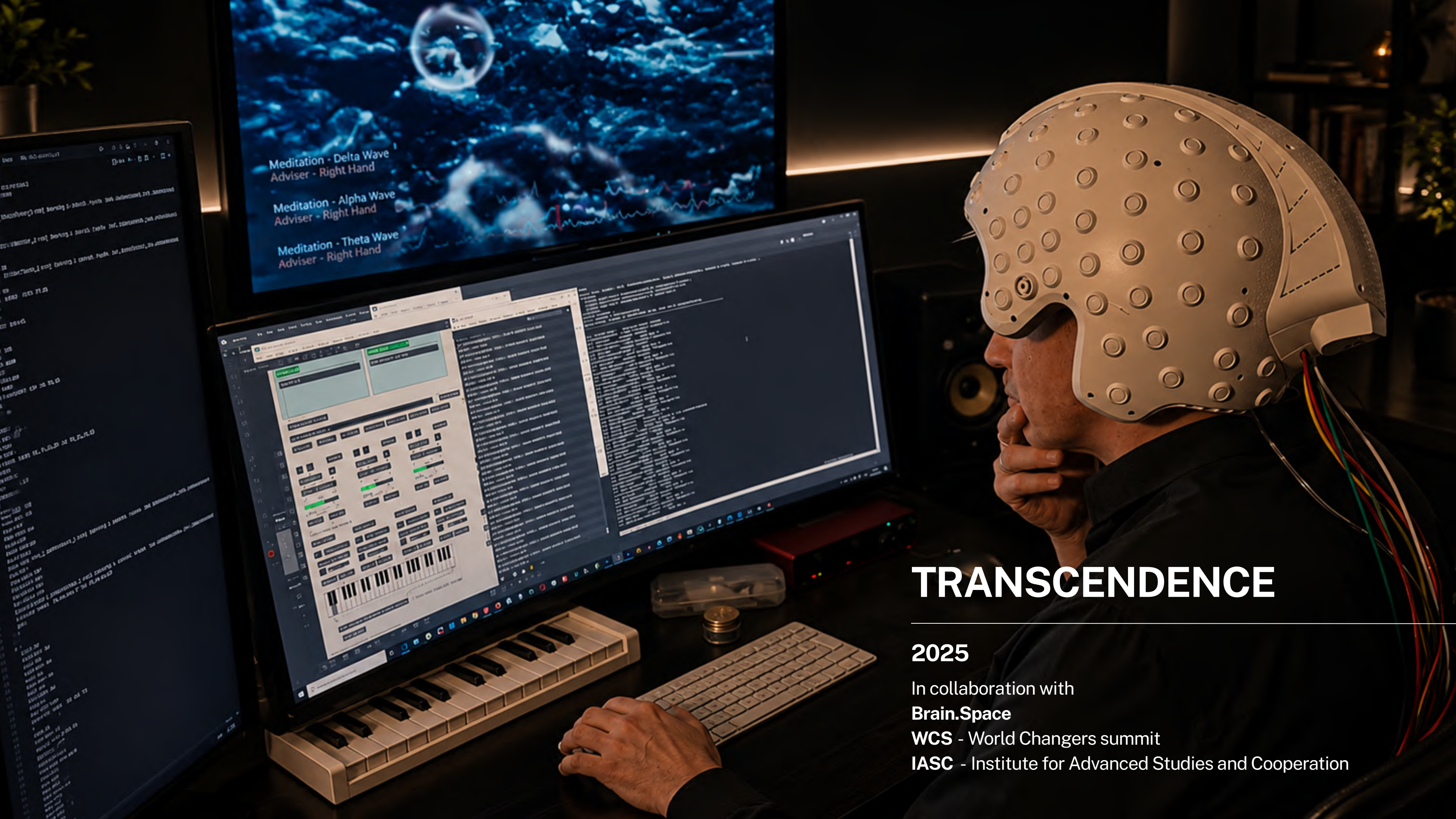


The work exists in multiple configurations across Venice throughout the duration of Biennale Arte 2026. In its audiovisual form, Ulysses' Gates constitutes an immersive, interactive environment in which the live data stream and the generative sound, music, recordings from the MOSE, and visual output coexist as a unified multisensory experience. In its sound sculpture configuration, the work projects sound directly toward the lagoon at four prescribed moments throughout the day, returning the data to the environment from which it was drawn.

The opening of Climate-tides is marked by a live performative event, in which human instrumentalists, the artwork, and the lagoon itself enter a state of co-creation. In this choral performance, the live data stream responds in real time to the human performers, enacting a further dimension of interaction between natural elements and their human counterpart.

Over one hundred years of tidal records are translated into a complete twenty-minute experience, articulated across four movements that shift in temporal scale, morphology, and intensity, enabling emotional and sensory participation in the evolution of the tides within the span of human perception.

Every iteration is unique. Ulysses' Gates creates in accordance with the complexity of the ecosystem it interprets: recognisable in structure, inexhaustible in variation.



TRANSCENDENCE

2025

In collaboration with
Brain.Space
WCS - World Changers summit
IASC - Institute for Advanced Studies and Cooperation



I have called this AMRITA,
which is a Sanskrit word



Transcendence - Documentary
3 mins



Transcendence - Experience
Distress, Meditation, Harmony
7 mins



Premiered at WCS in Vatican City, October 2025

*A live dialogue between brainwaves, algorithms, and human performers
(Violin - Olan Cesari, Harmonium - Filippo Gregoretti)*

Transcendence is a generative audiovisual work, part of Kenosis, an ongoing artistic investigation into human feedback and consciousness. The piece translates real-time brainwave activity into evolving music and visual forms. Leveraging advanced EEG technology, the artwork interprets four core experiential conditions: distress, harmony, meditation, and ecstasy, each mapped to distinct sonic and visual landscapes that continuously evolve in response to neural activity.



CODEX OCEANI

2026 / ONGOING

In collaboration with

Anton Dohrn - Zoological Station

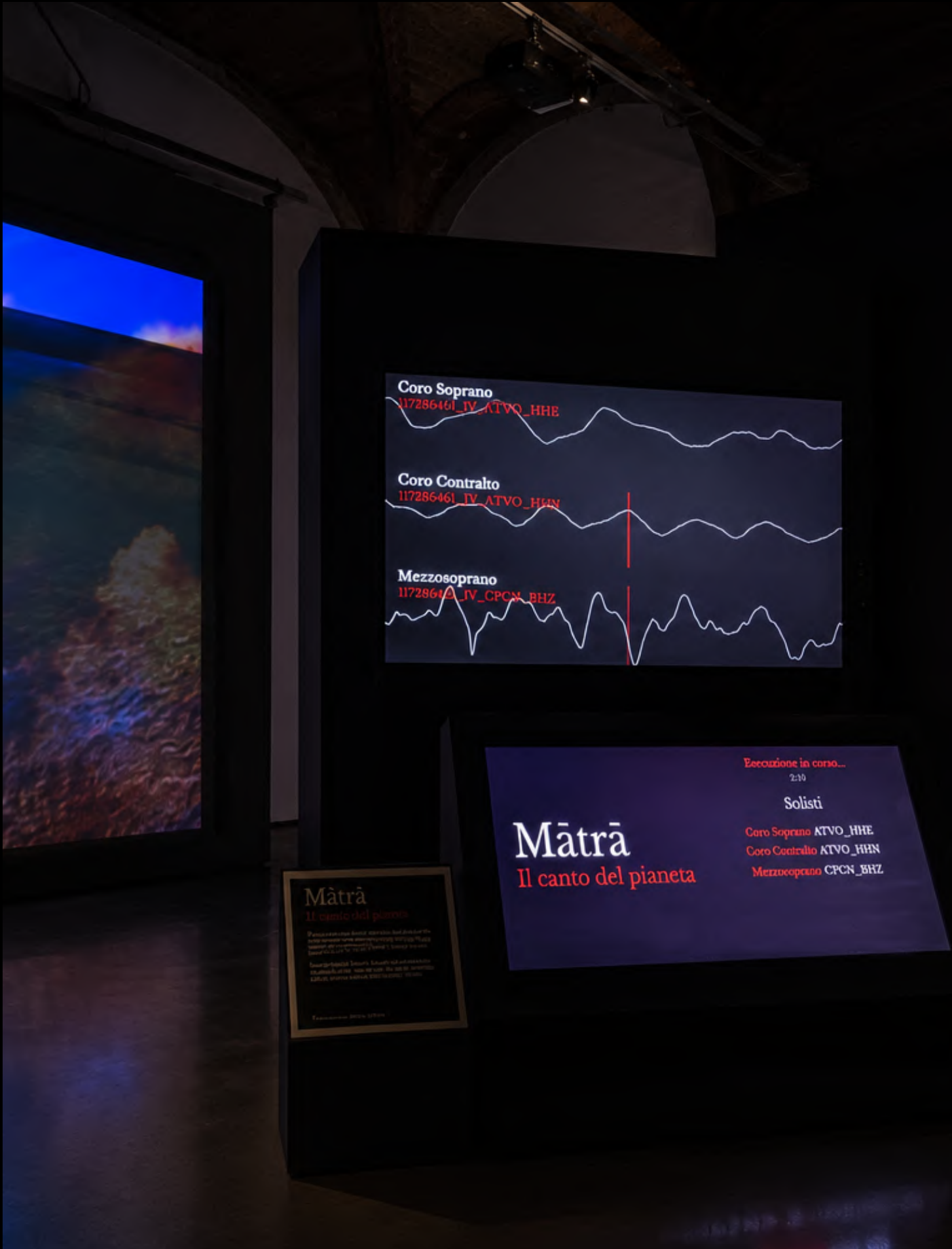
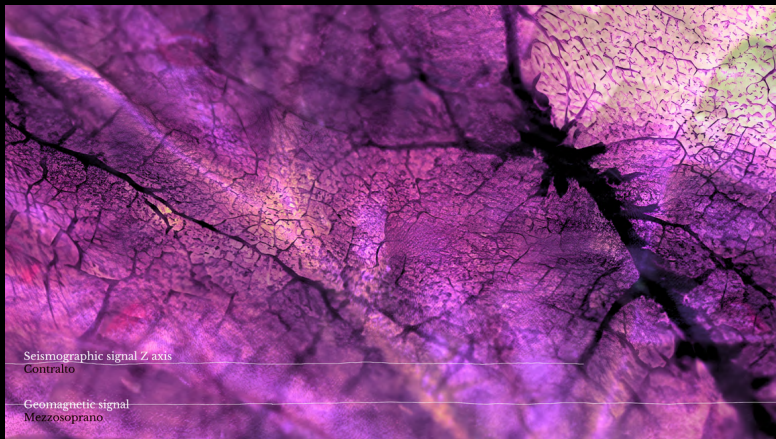
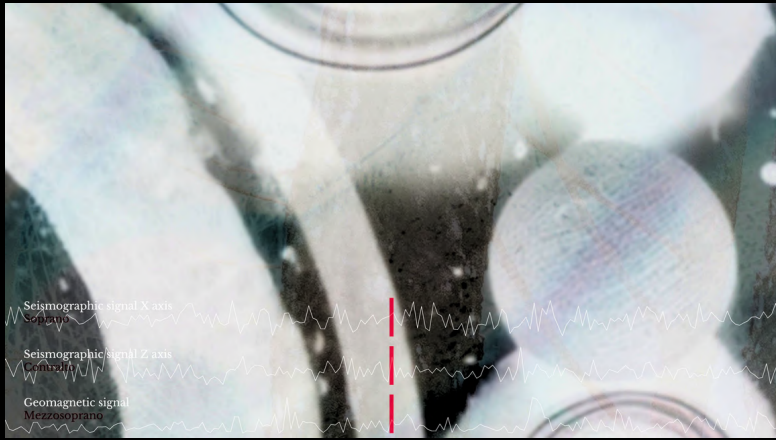
ABANA - Napoli Fine Arts Academy

Codex Oceani is an ongoing transdisciplinary research project investigating water as a more-than-human medium of perception, memory, and planetary connectivity. Through field recordings, environmental sensing, scientific datasets, and generative audiovisual systems, the project explores the ocean as a living ecological and informational field in which natural processes, technological infrastructures, and human activity continuously interact.



Developed across multiple geographies through site-specific works and installations, Codex Oceani examines how artistic practice can render perceptible the complex entanglements between aquatic environments, environmental crisis, and planetary systems.

Aquae Parthenopes, the inaugural chapter of Codex Oceani, is scheduled for presentation at the Anton Dohrn Aquarium in Naples in 2027.



MĀTRĀ

THE VOICE OF THE PLANET

2025

In collaboration with
INGV - Istituto Nazionale di Geofisica e Vulcanologia
FCI - Fondazione Creativi Italiani

Mātrā - The Voice of the Planet is the result of a one-year residency at INGV. The artwork listens to Earth as a living system, transforming seismic, geomagnetic, solar, and oceanic signals into an evolving audiovisual stream of sound, music, and imagery. By choosing among four elemental atmospheres, visitors enter an unrepeatable audiovisual composition that proposes a non-anthropocentric perspective, foregrounding the agency of geological processes and rendering perceptible scales of time and space that would otherwise remain beyond human experience.

Mātrā (मात्रा) refers to the “measure of time” (e.g., of the Atharvaṇaveda) and is used to describe Goddess Umā, according to the Śivapurāṇa 2.3.3. — Accordingly, as the Gods eulogized Umā (Durgā/Satī) with devotion: — “[...] you are the essential feature of four elements”.



TERRA IL PIANETA IN 5 SENSI

Evento promosso dall'INGV
inserito all'interno del
calendario delle celebrazioni
del venticinquesimo anno
dalla fondazione dello
Istituto Nazionale di
Geofisica e Vulcanologia

Inaugurazione della mostra
2 Aprile 2025, ore 18.00

Intervengono il Presidente INGV
e l'Assessore alla Scuola,
Formazione e Lavoro di Roma
Capitale

Filippo Gregoretti presenta l'opera
"Matra - Il canto del pianeta"

La mostra sarà aperta al pubblico a partire
dal 3 Aprile fino al 31 Agosto 2025
Technotown - Hub della Scienza creativa
via Lazzaro Spallanzani, 1a
Villa Torlonia, Roma





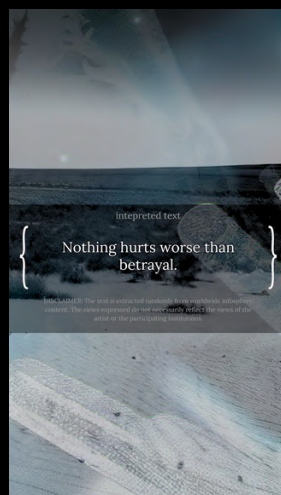
Mātrā - The Voice of the Planet
EARTHQUAKE
7 interpretations



Mātrā, Installation and Performance

Planet Earth - Algorithms - Human Performers
(Sitar - Fabrizio Brua, Harmonium - Filippo Gregoretti)

The artwork has been presented as an interactive installation and through live performances at the **Genova Science Festival**; at **Technotown, Villa Torlonia** (Rome); **Palazzo Ducale** (Genoa); **Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci** (Milan); **Museo di Storia Naturale del Mediterraneo** (Livorno); **Teatro Argentina** (Roma) and **Palazzo Spaventa, L'Aquila** — European Capital of Culture 2026.



TOGETHERNESS

RESONANCES OF EXPRESSION

2024 - S+T+ARTS AIR

In collaboration with
**European Commission, Sony CSL Rome, Pina Koper,
Fundacion Epica - La Fura Del Baus, Barcelona
Supercomputing Center, HLRS**

Togetherness unfolds through an installation, a live performance, and a philosophical inquiry exploring online hate speech as a manifestation of broader cognitive and social dynamics.

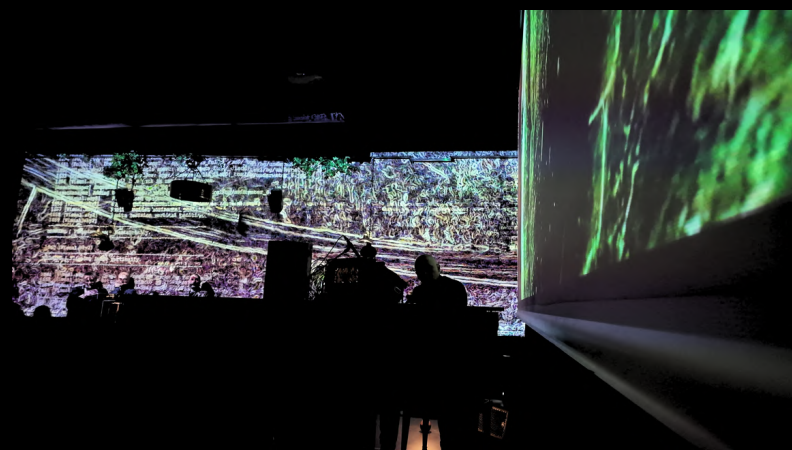
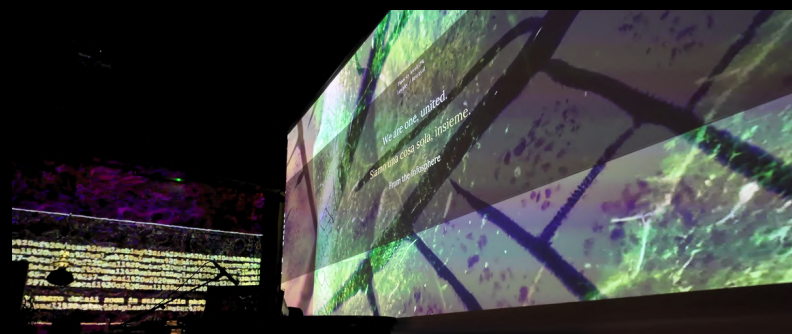
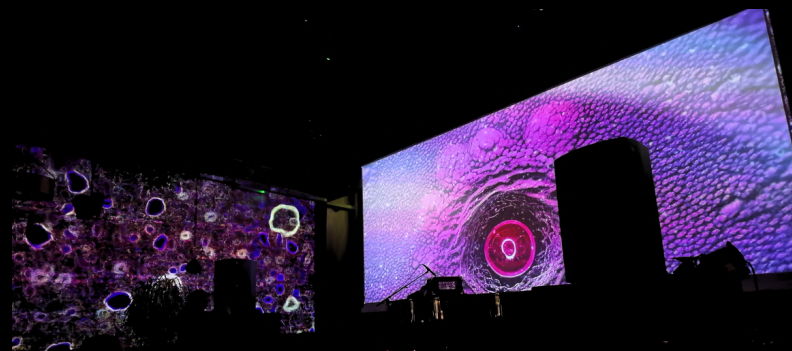
Drawing on proprietary algorithms, linguistic analysis, generative audiovisual systems, and Nobel Laureate Daniel Kahneman's theories of fast and slow thinking, the work transforms digital language into evolving fields of sound and image, rendering perceptible the emotional and behavioral patterns embedded within the infosphere.

Positioned at the intersection of art, cognitive science, and AI, Togetherness investigates how artistic practice can foster awareness, reflection, and interconnectedness by transforming conflict into shared perceptual experience.





Togetherness
Documentary



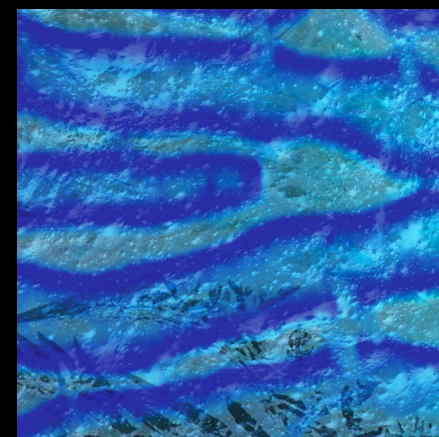
Manifesta 15
Performance



Togetherness - Resonances of Expression

Semantics · Interconnectedness · Moral Mapping · Generative Systems

The artwork premiered at **Manifesta 15** (Barcelona); has been presented as an interactive installation and through live performances at **the WCS** during the **World Economic Forum 2025** (Davos), **ISEA2025** (Seoul); **ICIAP 23rd International Conference on Image Analysis and Processing** (Roma); at **Larnaca Biennale** (Cyprus); at **Rome Future Week**; **Pasquino Art Center** (Roma); **The Sacred Shell** (Davos); **Technotown Villa Torlonia** (Roma) and several other venues. Featuring spatial sound, audience interaction, real-time language processing, immersive visuals, human instrumentalists real-time response, and generative systems.



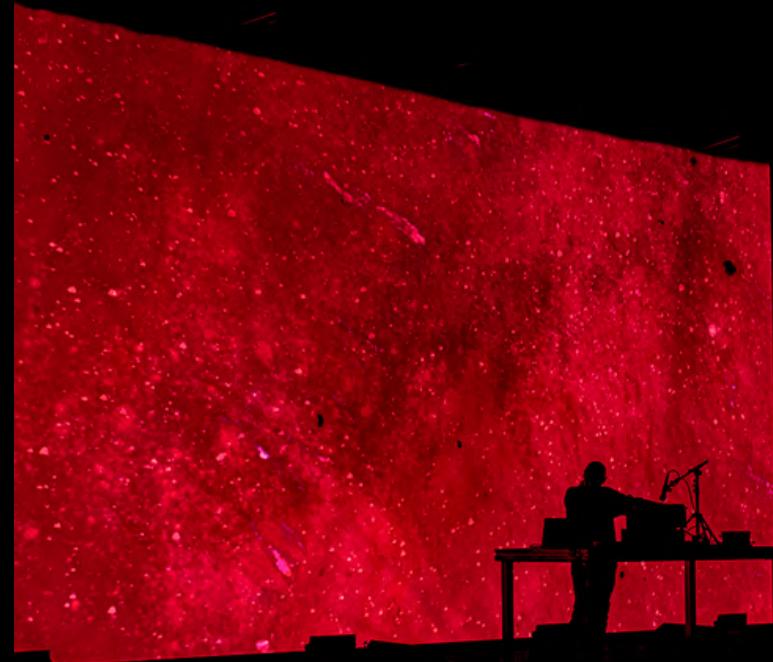
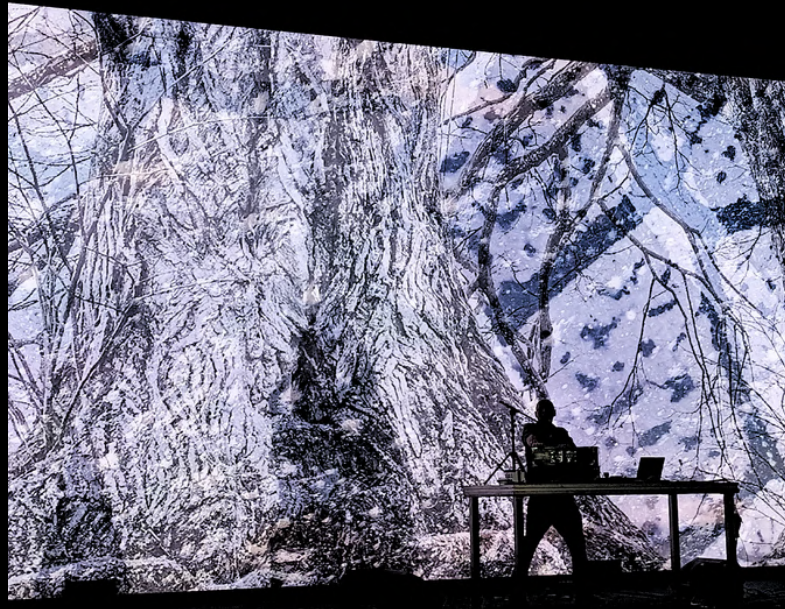
TIMELESSNESS SACRED LANDSCAPES

2024

In collaboration with
ISEA 29th International Symposium on Electronic Art
SAE University College - Brisbane, Australia

Timelessness is an ongoing project exploring the relationship between algorithmic intelligences, consciousness, and Australian Aboriginal Sacred Sites. Through emotional artificial entities and generative systems, the work continuously interprets environmental data streams from sacred locations, transforming them into evolving audiovisual experiences in real time.

Conceived as a process of co-creation between the land, its symbolic and cultural dimensions, and artificial artistic entities, Timelessness does not seek to represent place, but to establish an ongoing dialogue with it. By translating environmental signals into sound, music, and imagery, the project investigates new relationships between landscape, memory, spirituality, and emerging forms of intelligence, inviting reflection on the nature of time and belonging.



Timelessness
Performance excerpt

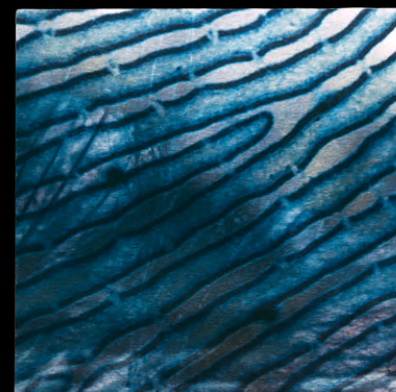
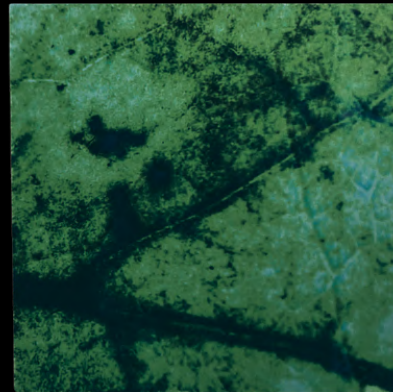


Timelessness
20-minute generative excerpt



Timelessness
Co-Creation with Sacred Landscapes

Timelessness premiered at **ISEA29** in Brisbane, Australia, unfolding as a dual format: a continuously generative installation (**The Sacred Space**) and a series of live performances presented between **SAE** and **KEPK Art Space**, with further performances at **Videocittà** (Roma). Timelessness breathes alongside Australian First Nations spirituality, drawing inspiration from the Aboriginal concept of the Dreamtime, where the past, present, and future exist simultaneously rather than linearly. The work explores Aboriginal spatial concepts, where landscape is not merely physical terrain but a living narrative where every rock, water hole, and geological formation holds ancestral memory and spiritual presence.



EXNATURA

2023

In collaboration with
Luisa Catucci Gallery - Berlin
IIC London - Italian Cultural Institute in London
Il Circolo - London

Among the artist's first works to operate in continuous connection with environmental data streams from natural landmarks around the world, **EXNATURA** explores the relationship between algorithmic systems, natural processes, and planetary consciousness.

The project conceives Earth as a living organism whose rhythms and transformations are translated into evolving audiovisual forms.

EXNATURA encompasses **generative installations**, **performances**, and **physical works**. These include **Sadyah**, aluminum crystallizations of specific planetary states, light reflective, ranging from 20cm to 180cm; **Prana**, self-contained works preserving temporal segments of generative creation; and **Darshan**, living artworks in which artificial entities continuously generate sound and imagery in dialogue with environmental signals.



Darshan series
Living Generative Artworks



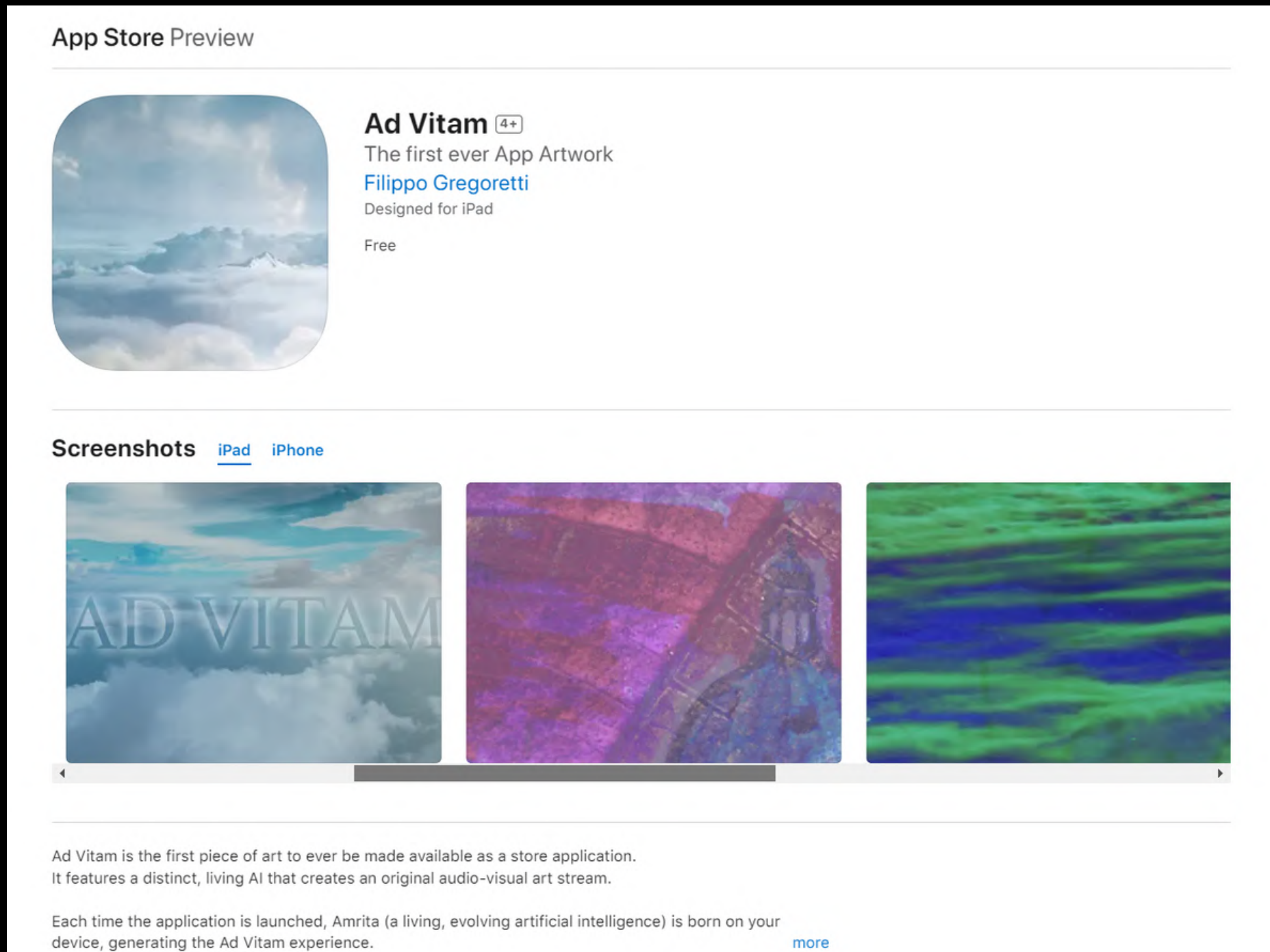
Prana series
24 Hours of
Unrepeatable Creation



EXNATURA

Planetary Consciousness and Generative Systems

EXNATURA was first presented through a solo exhibition and a series of performances at Luisa Catucci Gallery in Berlin, bringing together its generative systems, physical works, and live manifestations. The project was later introduced at the Italian Cultural Institute in London through a public conversation with Marco Varvello followed by a live performance, expanding its investigation of the relationship between algorithmic intelligences, planetary processes, and human perception. Over time, EXNATURA evolved into the artist's broader research framework investigating the relationships between consciousness, planetary systems, cosmic phenomena, and the natural processes that underlie the physical universe.



App Artwork Manifesto
Researching a New Artistic Medium



Apple App Store
Ad Vitam · iOS



Google Play Store
Ad Vitam · Android

AD VITAM

THE FIRST EVER

APP ARTWORK

2022

Distributed through
Apple App Store, Google Play Store

Ad Vitam — The First Ever App Artwork is conceived by Filippo Gregoretti as the first work to define and implement the App Artwork as a new artistic medium. Through the project and its accompanying App Artwork Manifesto, the artist formalized a paradigm in which app stores and personal devices become native environments for the creation, distribution, and experience of artworks conceived specifically for devices.

Each activation generates a unique instance of Amrita, an artificial artistic entity producing an unrepeatable audiovisual experience on the user's device before performing its own programmed self-termination after twenty minutes of life. Exploring impermanence, agency, and distributed creativity, the work proposes the application itself as the artwork rather than a container for artistic content.

Published following a year-long dialogue with Apple, Ad Vitam challenged the functional paradigms and review criteria governing apps distribution, establishing a new territory between contemporary art, software culture, and participatory digital experience.



Ad Vitam

Live performance excerpt (LPM Event)

AD VITAM PERFORMANCE

2022

In collaboration with

Daniela Bendoni, LPM - Live Performers Meeting

The Ad Vitam performance marks the **first public presentation** of an artwork based on Amrita, the artist's artificial artistic entity developed over more than two decades of research into evolutionary algorithmic systems. As the inaugural manifestation of a new form of living computational artwork, it positions itself between historical artistic lineages and future forms of machine-driven creativity.

For this first public articulation, Filippo Gregoretti introduced a deliberate tension between temporalities and aesthetics. Visual material by Daniela Bendoni, an artist who has happily reached her 80th year and a longtime close friend of the artist, was integrated into the generative system, creating a dialogue between an emerging algorithmic intelligence and a human artistic language shaped over a lifetime.

The performance is focused on imagery of Roman architecture, contrasting the permanence of stone with the impermanence of the algorithmic entity. This moment further marks Gregoretti's first public appearance as an algorithmic artist, integrating his four research trajectories: visual arts, music, algorithms, and spiritual inquiry, into a single artistic, computational and performative framework.

Nothing Personal

Filippo (Pippo) Gregoretti

10+ Downloads PEGI 3

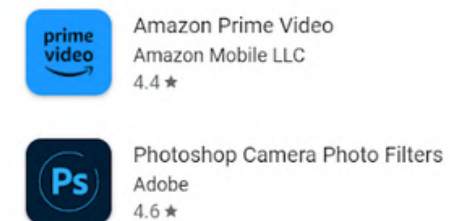
Install on more devices

This app is available for some of your devices



Developer contact

More apps to try



Experience Video
2-minute excerpt

Apple App Store
Nothing Personal · iOS



XR WORKS SPATIAL SOUND GEOLOCATION

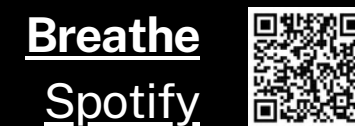
2022

In collaboration with
The Astronut Collective

Nothing Personal is a geolocated spatial sound work developed by Filippo Gregoretti as part of The Astronut collective, of which he was a member until 2022. Conceived as an App Artwork for mobile devices, the work is activated only upon reaching a specific location on the planet, where it unfolds as a site-specific sonic environment.

Once triggered, Nothing Personal generates a spatialized audio dialogue designed for XR and augmented reality experiences on iOS and Android, allowing users to traverse an invisible layer of sound embedded within physical space. The work transforms geographical coordinates into experiential listening environments, investigating the relationship between place, perception, and networked sound.

Although Gregoretti is a pioneer in immersive, VR, and XR technologies through decades of applied research and commercial production, Nothing Personal represents his first fully autonomous artistic work within this field, conceived outside industrial or commercial frameworks and positioned explicitly as an artistic statement.



TOWARDS A UNIFIED FIELD

THE ROOTS: ART & MUSIC

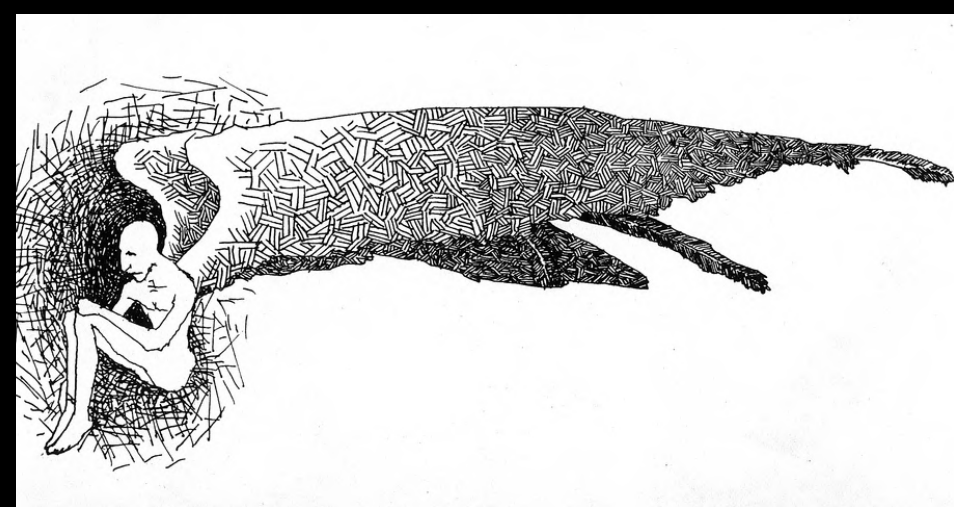
1981 - 2000

Filippo Gregoretti's practice emerges from a long trajectory across music, visual arts, computation, and spiritual inquiry, developing a continuous dialogue between expressive systems and technological processes.

His algorithmic practice began in 1981, when at the age of ten he started experimenting with early programming for sound and visual generation, the first step in a lifelong investigation into code, music, and image as interdependent systems. Throughout the 1980s, working with 8-bit programming, Amiga assembler demos, and electronic music production, he continued to treat code and sound as interdependent generative structures.

In parallel, he pursued training as a concert pianist and composer, while also writing and performing with iconic bands in the Italian punk-rock scene. His music has been used as soundtracks for films, commercials, television, and multimedia products.

Trained at the Fine Arts High School, the State Art Institute, the Rome Fine Arts Academy, IED, and ICEI, he worked throughout the 1990s as a designer, illustrator, and cartoonist in the editorial world, extending his musical foundation into visual and narrative systems and establishing an early continuity between sound, image, and authorship.





TOWARDS A UNIFIED FIELD

THE ROOTS: CODE & INNOVATION

1992 - 2016

Building on this foundation, Filippo Gregoretti became a pioneer of early internet culture with NeT-ArT (1993), one of the earliest content management systems ever built for online and offline use, featuring artist studios and articles. In 1996, Virtual Tour won first prize at the Mediartech Multimedia Opera Festival in Florence, chaired by Gillo Pontecorvo, beating opponents such as Microsoft and Toshiba.

In the early 1990s, he founded Alpha Channel and ForteYang International, among the first artistic studios dedicated to interactivity, networks, and emerging digital technologies. With PippoFlash, he became one of the world's leading experts in Flash and ActionScript development. Among his prestigious collaborations was his work with theatre director Robert Lepage on the Flash CD-ROM adaptations of Les Aiguilles et l'Opium and Polygraphe. At the end of the 1990s, he built Gogofrog, an Australian 3D multi-user virtual world developed entirely in Flash and SmartFoxServer, an early exploration of shared presence and embodiment that anticipated key questions now central to XR and telepresence research. He was also among the first to create headcut cartoons, synchronising jaw movement to speech, with JibJab Starring-You.

Following his move to China, he explored the intersection of code and spirituality through PippoFlash, with online columns such as Zen and the Art of ActionScript and Enlightenment through ActionScript. His work as a creative code consultant, speaker, and professor took him across Asia, Europe, Australia, and the US, collaborating with prestigious institutions on interactive art, gaming, and research.

PRESS & REFERENCES

- **CORRIERE DELLA SERA** - Il “suono” dell’acqua alta diventa installazione
- **ANSA** - Scienza e Arte - Dall'IA la musica dei terremoti, i tracciati diventano note
- **ANSA** - L'IA diventa uno strumento musicale in onore della Terra
- **La Repubblica** - La musica e l'intelligenza artificiale, dibattito a Londra - la Repubblica
- **Culture Digitali** - L'aspetto oscuro della tecnologia diventa luce. – CULTURE DIGITALI
- **Italian Cultural Institute in London** - Interview - <https://youtu.be/6ZNdp-7Ys1g>
- **Full BIO** - Biografia - Filippo Gregoretti
- **Artist statement** - Manifesto Artistico - Filippo Gregoretti
- **App Artwork Manifesto** - App Artwork, un manifesto - Filippo Gregoretti
- **S+T+ARTS Project Exposé**: <https://starts.eu/air-meet-the-artists-filippo-gregoretti>
- **S+T+ARTS Togethernes official Documentary**: Art+Science - Togetherness - LONG - ITA SUB
- **Berlin - EXNATURA Exhibition**: <https://www.luisacatucci.com/exnatura/>
- **EXIBART** - Installazione e performance in prima assoluta ad ISEA2024, Brisbane
- **Press Releases**
- **Updated Portfolio**



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STUDIO THE TOWER

GROUNDING IN CRAFT

Following several years in Asia, Filippo returned to Italy with his family, settling in a rural village to reconnect with the material memory of his childhood landscape in Rome.

A medieval tower in the historic village of Bracciano, Central Italy, overlooking Lake Bracciano and the Odescalchi Castle, the studio is embedded in a landscape shaped by volcanic geology, historical stratification, and architectural memory.

Rising from Etruscan substrata and consolidated through medieval construction, it operates as a vertical research environment where ancient memory and contemporary algorithmic art converge. Within this layered spatial and temporal architecture, generative processes, audiovisual systems, and planetary data practices are developed as part of a continuous dialogue between deep time and emerging technological ecologies.

FILIPPO GREGORETTI

CURRICULUM VITAE

SELECTED PRACTICE AND RESEARCH

Through generative media, audiovisual performance, music, installation, and computational systems, Filippo Gregoretti explores the intersections of consciousness, creativity, technology, and scientific inquiry.

His work investigates emergence, perception, and the evolving relationships between human, artificial, and environmental systems, transforming data, algorithms, and living processes into experiential artistic forms.

A central axis of his artistic research is the exploration of computational systems as relational and experiential structures that extend perception and open spaces of contemplative and spiritual inquiry.

His practice spans interactive installations, proprietary generative audiovisual systems, live performance, computational art, generative music, and autonomous computational entities.

Over more than thirty years, he has developed proprietary computational frameworks and evolving artistic entities as authored systems for exploring creativity, cognition, and forms of relational emergence between human and computational processes.

ART–SCIENCE PRACTICE

Gregoretti collaborates with international research institutions to develop new models of interaction between art and science, where artistic methodologies, computational systems, and scientific inquiry mutually inform one another. Through long-term collaborations, he creates experimental frameworks for engaging with complex phenomena, expanding how knowledge is produced, perceived, and experienced.

His practice engages scientific data, environmental processes, and invisible dynamics as generative material for experiential systems, while using artistic approaches to open new perceptual, conceptual, and narrative dimensions within scientific research.

Selected institutions include: Sony CSL · CNR IRPPS · INGV (Istituto Nazionale di Geofisica e Vulcanologia) · S+T+ARTS Program · Barcelona Supercomputing Center · HLRS Supercomputing Center · Stazione Zoologica Anton Dohrn.

SELECTED PROJECTS

Ulysses' Gates (2026)

Venice Biennale Arte / Venice International University / Sony CSL - with Hiroaki Kitano, Vittorio Loreto, Umberto Vattani. A generative audiovisual artwork based on MOSE infrastructure data and a century of tidal recordings in Venice.

Codex Oceani (2026–ongoing)

Stazione Zoologica Anton Dohrn, ABANA Napoli.

Transdisciplinary exploration of oceanic systems as perceptual and informational environments through generative audiovisual processes.

Mātrā – The Voice of the Planet (2025)

INGV Residency Project

Real-time translation of seismic, geomagnetic, and planetary data into audiovisual systems exploring Earth as a living expressive field. Presented at Technotown (Rome), Palazzo Ducale (Genova), Palazzo Spaventa (L'Aquila), Museo della Scienza e della Tecnica Leonardo Da Vinci (Milan), Museo della Storia Naturale del Mediterraneo (Livorno).

Togetherness (2024)

S+T+ARTS AIR – European Commission

Generative system translating linguistic dynamics and online behaviour into audiovisual forms reflecting collective cognitive structures.

Premiered at Manifesta 15 (Barcelona), and presented at WCS/WEF (Davos), Larnaca Biennal (Cyprus), ISEA2025 (Seoul)

Timelessness (2024)

ISEA Brisbane

Generative systems engaging in real-time with Australian First Nations sacred landscapes and environmental data streams.

Presented at ISEA2024 in Australia and at the Videocittà Festival in Rome.

EXNATURA (2023)

Luisa Catucci Gallery / Italian Cultural Institute in London

Earth-based generative system exploring planetary consciousness through environmental data translation.

Ad Vitam (2022)

Apple App Store / Google Play Store - First App Artwork. Generative system producing ephemeral computational entities within mobile environments.

ACADEMIC ENGAGEMENTS / DISCURSIVE FIELD / RESEARCH OUTPUTS

Rather than separate categories of publications, talks, and media appearances, Gregoretti's practice extends into a continuous discursive field spanning academic research, institutional presentations, and media dialogues. These contributions function as extensions of his artistic research and art-science methodologies, including a sustained inquiry into the spiritual and perceptual relationship between computational systems and human consciousness.

SELECTED CONTRIBUTIONS

- **Università Suor Orsola Benincasa (Naples)** — Professor of Transmedia Arts and Storytelling; Authorship and Technologies for Digital Experiences; Web Anathomy (2021–ongoing)
- **ABANA – Naples State Academy of Fine Arts** — Seminars on computational art and new media practices
- **ISEA – International Symposium on Electronic Art (Seoul)** — Speaker / presenter
- **Ars Electronica Festival** — Moderator and contributor
- **University of Milan Bicocca** — Master in ITC for Humanists, lecture on artistic engagement for digital experiences
- **WCS/World Economic Forum (Davos)** — Keynote and panel on art and computational ecologies
- **S+T+ARTS / European Commission** — Research presentation
- **Venice Biennale Arte** — Presentation of Ulysses' Gates
- **Generative Art Conference** - Panelist and performer
- **World Changers Summit (Vatican City)** — Keynote intervention
- **Singapore / Kuala Lumpur** — Digital media keynote series

SELECTED DOCUMENTARY & MEDIA FEATURES

Gregoretti's artistic practice has been documented through audiovisual productions, interviews, and media narratives.

- **Fantascienza Mon Amour – Message in a Bottle** — (Rai – Contenuti Digitali e Transmediali, 2025) — Participated as one of the central voices of the documentary exploring contemporary visions of transhumanism and future imaginaries, alongside writers and researchers including Chiara Reali, Cheryl Ntumy, Wu Yan, Su Min, Angela and Karlheinz Steinmüller, Hideo Kojima and Hiroshi Ishiguro. Through the dialogue between his artistic practice and Amrita, Gregoretti contributes a reflection on the evolving relationship between human consciousness, technology, and emerging forms of intelligence.
- **Italian Cultural Institute London** — Interview with Marco Varvello Conversation on artistic research, algorithms, and computational creativity
- **S+T+ARTS Togetherness** — Official Documentary
- **WCS/Transcendence** - Official Documentary
- **Culture Digitali / Leonardo** - Interview

INSTITUTIONAL POSITIONS

- **Scientific Director** — Pasquino Art Center, Rome
- **Member, Advisory Board** — Fondazione Creativi Italiani
- **Member** — World Changers Summit Advisory Network
- **Member** — AI Ethics Committee, LIDU
- **Professor** — Università Suor Orsola Benincasa, Naples)

SELECTED PUBLICATION

- **AMRITA: Algorithms, spirituality and performative arts** in “Transcend – AI and the Future of Humanity”, by Prof. G. P. Andreoli, IASC
- **NATURE SENSORS - Climate Tides** - With Milena di Canio, Hiroaki Kitano, Vittorio Loreto

MEDIA & CULTURAL DISCOURSE

- **CORRIERE DELLA SERA** - Il “suono” dell’acqua alta diventa installazione
- **ANSA** - Scienza e Arte - Dall'IA la musica dei terremoti, i tracciati diventano note
- **ANSA** - L'IA diventa uno strumento musicale in onore della Terra
- **La Repubblica** - La musica e l’intelligenza artificiale, dibattito a Londra - la Repubblica
- **Artist statement** - Manifesto Artistico - Filippo Gregoretti
- **App Artwork Manifesto** - App Artwork, un manifesto - Filippo Gregoretti
- **S+T+ARTS Project Exposé:** <https://starts.eu/air-meet-the-artists-filippo-gregoretti>
- **Berlin - EXNATURA Exhibition:** <https://www.luisacatucci.com/exnatura/>
- **EXIBART** - Installazione e performance in prima assoluta ad ISEA2024, Brisbane

EARLY RESEARCH & DIGITAL PRACTICE

Algorithmic Origins (1981–2000s)

Early experimentation with computational sound and visual generation beginning in 1981, developing a continuous practice in code-based audiovisual systems, such as early experiments on 8-bit machines, to audiovisual intros in Assembler for Amiga and interactive narratives distributed on BBSs.

Visual Arts, Music, and Cultural Production (1990s)

During the 1990s, he worked extensively as an illustrator, graphic novelist, and visual designer, producing a substantial body of editorial and commissioned work across publishing and media contexts. Concurrently, he was active as a singer and pianist within an influential underground punk-rock band of the period, for which he served as sole songwriter, composing both music and lyrics. He also composed and produced music for soundtracks and albums released by international record labels and used across audiovisual and media contexts.

Early internet, interactive systems, and digital art (1990s–2000s)

Building on his practice in visual arts and music, and his experience in coding and digital practices, he developed an early engagement with computational and network-based systems, becoming involved in some of the first experimental forms of internet-based artistic production in Italy. He founded Alpha Channel and ForteYang International, amongst the first creative studios focused on interactive media and early networked environments.

In 1993, he initiated NeT-ArT, one of the earliest experimental online art environment and one of the first examples of CMS-based online/offline systems.

In 1996, Virtual Tour, an online journey in 3D reconstructed Roman monuments, received first prize at the Mediartech International Multimedia Opera Festival (Florence), with the jury chaired by Gillo Pontecorvo.

Under the name PippoFlash, he worked as a creative technologist and developer specializing in Flash, ActionScript, and interactive systems, contributing to early experimentations worldwide for interactive systems such as JibJab Starring-You, Poken, Robert Lepage interactive versions of Les Aguilles et L'Opium and Polygraph, etc.

He designed and developed online multi-user games, immersive experiences, and interactive media for clients such as GTECH, Lottomatica, GogoFrog, Stickee, Sectorlight, Motorola, TIM, etc. with projects for online, offline and app Store presences. He also contributed to early multi-user virtual environments and networked 3D systems, anticipating later developments in XR and immersive media.

His practice constitutes a long-term authorship system that constructs computational and perceptual environments across artistic, technological, ecological, and contemplative registers.

LANGUAGES

Italian (native) · English (near-native) · French (fluent)

CONTACTS

studio@filippogregoretti.com

www.filippogregoretti.com



SELECTED ARTISTIC PRACTICES & TECHNICAL EXPERTISE

Visual Arts & Image Making

Traditional techniques (acrylic, drawing, airbrush, inking), digital illustration, graphic novels, concept art, visual design, typography and logo design. Training in anatomy, colour theory, composition, and perspective.

Music, Composition & Sound Practices

Piano performance, composition, improvisation, algorithmic composition, generative music, live electronics, DMI design, spatial audio (ambisonics), microtonal music, jazz.

Computational & Generative Systems

Design and development of proprietary computational frameworks, generative systems, autonomous computational entities, and interactive artistic environments. Experience with generative models, LLM-based applications, creative AI pipelines, Stable Diffusion workflows (Automatic1111, ComfyUI), transformer architectures, diffusion models, and reinforcement learning approaches.

Interactive Systems, UX/UI & Experience Design

Design of interactive and immersive experiences, including museum environments, cultural applications, XR systems, video mapping, gamified experiences, and cross-platform digital products. User-centered design methodologies applied to artistic, cultural, and experimental contexts.

Software Architecture & Creative Development

Design and development of cross-platform architectures across iOS, Android, Windows, macOS, Linux, and web environments. Full-stack development,

real-time systems, distributed applications, WebSocket/WebRTC communication, OSC, MIDI, and DMX protocols. Programming environments include JavaScript/TypeScript, Python, C#, ActionScript, Node.js, React, MongoDB, AWS.

Networked Environments, Multiuser Systems & Digital Worlds

Development of internet-based multi-user experimental platforms, online communities, multiuser games, virtual worlds, interactive narratives, and networked experiences. Experience with game engines (Unity, Unreal), multiplayer systems, and participatory digital architectures.

Creative Technology Leadership & Project Development

Creative direction and coordination of multidisciplinary teams across art, design, software development, and emerging technologies. Experience leading complex digital projects from concept development to production, integrating artistic vision, technological innovation, and user experience.

Graphic, Audio & Video Production

Adobe Creative Suite (Photoshop, Illustrator, InDesign), audio production (Cubase, Ableton Live, Reaktor), video editing and post-production (Premiere Pro, DaVinci Resolve, After Effects).

Audiovisual Performance Systems

Real-time audiovisual performance environments using TouchDesigner, Resolume, MadMapper, and custom computational systems.