

## Overview:

- Biography – page 2
- RZ Piscium is an Insatiable Eater of Worlds (interactive video installation, 2019–2022) – page 3
- The Politics of Picking a Pope (conceptual interface / speculative design, 2021) – page 12
- emo\_rendering (documentary video & creative coding, 2022) – page 17
- My Guardian Angel Went on Holiday When I Started School (video, 2020) – page 20
- Utopian Adverts: Meditative Energy Unification For Community Power Generation (fiction, music, sound design & performance, 2021) – page 23
- Anatomy of a Gossip (documentary video & performance, 2021) – page 24



ca. 1989, IT

Maria Orciuoli is a media artist based in Linz. Dubbing her practice 'constructive pastiche,' she navigates the fields of filmmaking, speculative design, and creative coding, often engaging with themes of perception, consumer culture, and technology's influence on human subjectivity.

Maria graduated in Economics (2011) and International Management Studies (2013) while living in Rome, Lisbon, Paris, and Berlin. Since 2021, she has been a MA student at the Interface Cultures department of the University of Art & Design in Linz.

In a parallel universe, she runs KO-HUM, a communications agency promoting artists and cultural producers working in music and performing arts.

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Online studio: <https://mariaorciuoli.xyz/>

Artistic portfolio: [download](#)

Commercial works: [www.ko-hum.com](http://www.ko-hum.com)

[Github](#) / [ResearchGate](#)

[linkedin](#) / [instagram](#)

## RZ Piscium is an Insatiable Eater of Worlds

Interactive video installation (2019-2022)

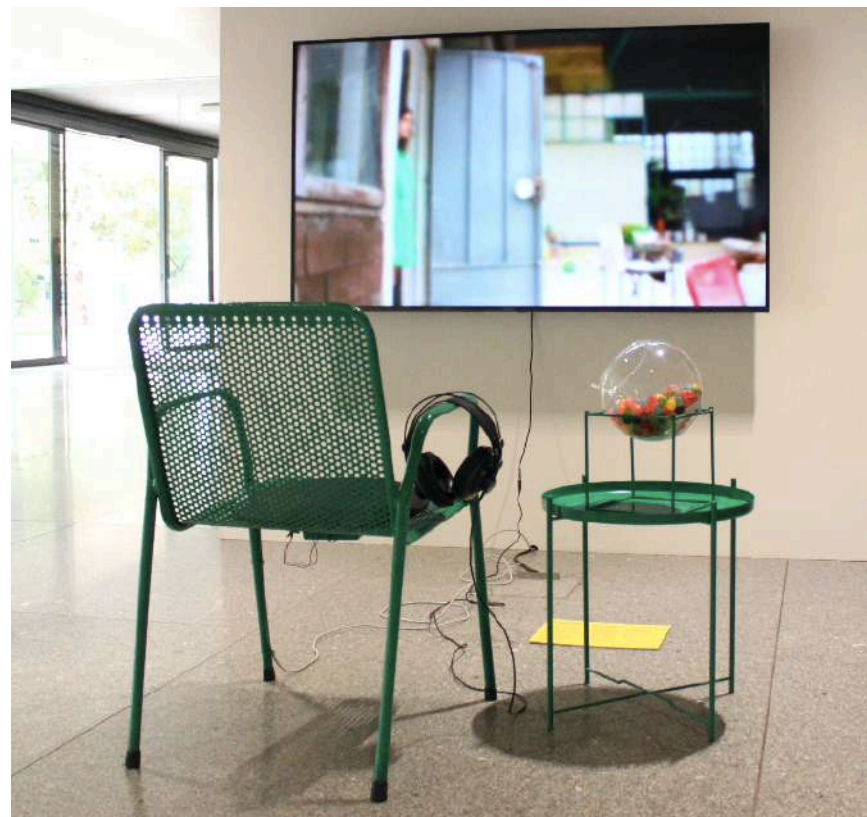
**Keywords:** consumer culture, saturated self, accelerationism, catharsis

One-channel video (7 min, digital, color, sound, no dialogues, projection or monitor/screen), gummy candies (gelatin-free), recycled metal chair and side-table, microcontroller, car seat pressure sensor (also known as safety belt warning pad).

Interaction demo video at the Interface Cultures' 'Crossing the Bridge' exhibition at **Ars Electronica Festival 2022**: [link](#)

'RZ Piscium is an Insatiable Eater of Worlds' is Maria Orciuoli's first video work discussing consumer culture and accelerationism from the point of view of the body and the mind. Accompanied by an evocative soundtrack, the installation consists of a video, gummy candies, and a custom sensor seat. In the video, the protagonist (performed by Maria herself) ravenously eats a pile of waste, unsettling through a candid exploration of a binge-eating ritual until the closing purging ceremony.

Filtered through the artist's experience of recovering from an eating disorder, the video questions society's mainstream values as the protagonist finds herself oversaturated by conflicting impulses. Borrowing the title from the 2017 Astronomical Journal report on the RZ Piscium star dubbed "eater of worlds" for being surrounded by the wreckage of planets it has consumed, the video is a commentary on the current 'capitalism hangover.' It points to the emotional dimensions of this exhaustion by transforming a self-destructive tendency into a hopeful, cathartic gesture.



'RZ Piscium is an Insatiable Eater of Worlds'  
installation view at  
**Ars Electronica Festival**  
Linz, 2022

RZ Piscium is an Insatiable Eater of Worlds  
interactive video installation (2019-2022)

The installation plays an accelerated sequence of the performance footage captured in 2019 on a construction dump in the south of Italy. The pressure sensor on the chair allows viewing the video at its original speed. By sitting and watching, the audience becomes complicit in how the film reproduces consumer culture's paradoxical nature. The gummy candies are an invitation to chew on the issues of overconsumption while also making edible a part of the installation.



RZ Piscium is an Insatiable Eater of Worlds  
installation view at  
**Ars Electronica Festival**  
Linz, 2022



RZ Piscium is an Insatiable Eater of Worlds  
interactive video installation (2019–2022)

### Statement

A response to the promises of the globalized world, whose ideology of growth, prosperity and progress is based on value extraction and exploiting the many. Can certain developments in society be put on hold, or is it everything already in pieces?

Consumer culture finds expression in offers whose pleasurable and comforting components can't be denied. At the same time, it's evident that the expansion inherent in this consumerist logic not only exploits the natural resources and different ways of living but in fact also dooms those who participates or benefit from it.

The video's narrative affronts society's mainstream values by pairing a parody of feminine grace with the life reality of the protagonist staging the symptoms of an eating disorder.



RZ Piscium is an Insatiable Eater of Worlds - 2019,  
performance video stills

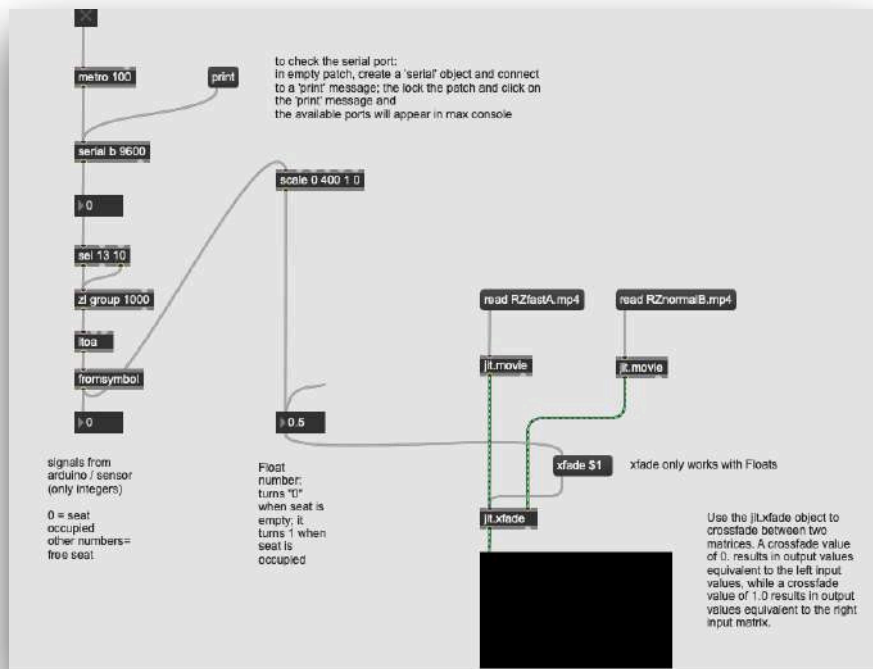


RZ Piscium is an Insatiable Eater of Worlds  
installation view at Ars Electronica Festival - Linz, 2022

RZ Piscium is an Insatiable Eater of Worlds  
interactive video installation (2019-2022)

## Hardware & Software Components

Arduino & Universal Car Seat Pressure Sensor (aka  
Safety Belt Warning Pad / Seated Alarm System)



Arduino & Max/msp connected via serial port



## RZ Piscium is an Insatiable Eater of Worlds

Video & performance (2019)

**Keywords:** consumer culture, saturated self, acceleration, catharsis

7 min, digital video (1920 × 1080, HD), color, sound (stereo / no dialogues)

**Private video [link](#)**

The video features a performance captured in 2019 on a construction dump in the industrial town of Solofra (my hometown), in the South of Italy. It was shot using a digital, consumer-grade camera.

### Synopsis

A girl caught in a parody of feminine grace ravenously eats a pile of waste unsettling through a candid exploration of a binge-eating ritual until the closing purging ceremony. The female character takes on the role of the trickster figure, playing at the edge of self-destructive tendencies – an allusion to the 'accelerationist' ideas increasingly common across the current technological and political landscape. A commentary on the current 'capitalist hangover,' the video stages the symptoms of a disease, pointing to the emotional dimensions of this exhaustion.

### Acknowledgements

Camera: Ilenia Orciuoli

The soundtrack of the video features recordings of Sun Drum experiments kindly provided by Terredaria – an Italian association promoting the research, and early childhood education in sonic art.



RZ Piscium is an Insatiable Eater of Worlds  
- 2019, performance video stills



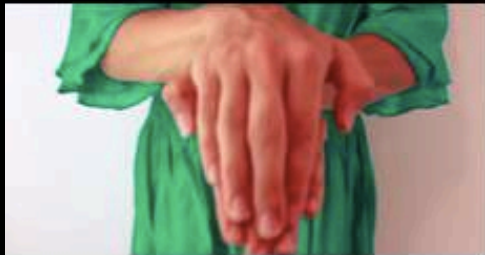
RZ Piscium is an Insatiable Eater of Worlds  
video & performance (2019)

## Conceptual framework

| Performance approach<br>(time, actions & setting)   | Video & sound making approach   | Theoretical approach  |
|---|---|---|
| Translation of the physical and psychological states into actions & cinematic/theatrical forms<br>(scripted vs improvised performance)            | Shot using a consumer-grade digital camera, the work emphasizes the qualities of standard definition video  | Postmodernism & Metamodernism:<br><b>(cultural/world-view transition)</b><br>- Luke Turner (2011)<br>- Daniel Görtz & Emil Friis (2017)<br>- Timotheus Vermeulen & Robin van den Akker (2016) |
| The performance took place on a construction site: a liminal space and metaphor for change, transformation and new possibilities                  | Exploration of Sergey Eisenstein's Overtonal montage technique: use of metric, rhythmic and tonal montage simultaneously to convey abstract ideas                 | Accelerationism vs Degrowth<br><b>(critical &amp; social theory)</b><br>- Alex Williams & Nick Srnicek (2013);<br>- Nick Land (2017)  |
| Physicality becomes the metaphoric vehicle of collective desire existing in the unstable tension with the requirement to get back in firm control | The soundtrack features recordings of Sun Drum experiments; the primordial drum sounds and the female vocals allow multiple identities and perspectives to emerge | Surrealism (visual arts) - 20s Europe: representation of the artist's idea or feeling - "creativity from the subconscious mind"   |
| Analogy between binge-eating-purging cycle and consumer culture:<br><b>consumption trance</b>   |   | Magic Realism (literature) - 20s Latin America: juxtaposition of the normal and the dream-like  |
| The "door" scene marks the time between what was and what's next  |   | Saturated Self (psychology)<br>- Kenneth Gergen, 1991   |
| Transformation of a destructive impulse into a hopeful, cathartic gesture   |   |   |



RZ Piscium is an Insatiable Eater of Worlds  
video & performance (2019)



current state



dis-ease staging / saturated self



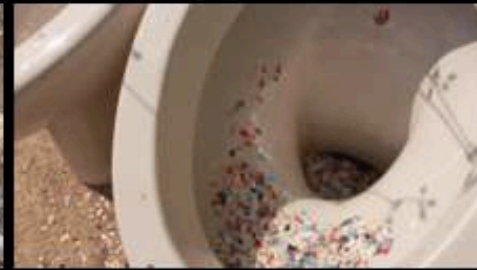
rite of passage / liminal self



confrontation



catharsis



transformation



inner



liminal



outer

RZ Piscium is an Insatiable Eater of Worlds  
(2019-2022)

We are drawn to shiny objects  
and may want these things. At the same time,  
we understand how problematic they are.

We influence how markets work.

Change happens from within, as a daily practice,  
in a world of complexities.

We have agency on how we respond to  
externalities:  
cultivating presence to separate oneself  
from the insistence of time.

Sense of freedom as a frame  
that allows any variation ~



RZ Piscium is an Insatiable Eater of Worlds - 2019,  
performance video still

RZ Piscium is an Insatiable Eater of Worlds

### Literary references

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- Metamodern Values Explained | Dr. Daniel P. Görtz | TEDxTUBerlin (2018)
- The Listening Society by Daniel Görtz and Emil Ejner Friis (2017)
- A Quick And Dirty Introduction to Accelerationism by OCRU's Nick Land (2017)
- Hand Mudrās as a Practice of Connecting to the Divine – Ana Maria Galarraga (2017)
- Is the Young Star RZ Piscium Consuming Its Own (Planetary) Offspring? by K. M. Punzi, J. H. Kastner, C. Melis, B. Zuckerman, C. Pilachowski, L. Gingerich, and T. Knapp, The Astronomical Journal (2017)
- The Aesthetics of Accelerationism – Andrew Woods (2016)
- Accelerationism and Degrowth: The Left's strange bedfellows – Aaron Vansintjan (2016)
- Collective desire and the pathology of the individual – Jodi Dean (2016)
- Disordered eating and the contradictions of neoliberal governance – Iain Pirie (2016)
- Digital Materialism: An Interview with Benedict Drew (The Quietist, 2015)
- Manual of Psychomagic – The Practice of Shamanic Psychotherapy by Alejandro Jodorowsky (2015)
- #ACCELERATE MANIFESTO for an Accelerationist Politics by Alex Williams and Nick Srnicek (2013)
- Accelerationism Questioned from the Point of View of the Body by Franco "Bifo" Berardi – Flux Journal (2013)
- Time, Acceleration, and Violence by Franco "Bifo" Berardi – Flux Journal (2011)
- Metamodernist Manifesto, by Luke Turner (2011)
- Notes on metamodernism, by Timotheus Vermeulen & Robin van den Akker – Journal of Aesthetics & Culture, Volume 2 (2010)
- Eisenstein: 'Intellectual Montage', Poststructuralism, and Ideology – Jason Lindop (2007)
- No Logo – Naomi Klein (1999/2000)
- The saturated self: Dilemmas of identity in contemporary life – Kenneth Gergen (1991)
- Henri Cartier-Bresson: Interviews and Conversations (1951-1998)
- Speed and Politics – Paul Virilio (1977)
- The Subject and Power – Michael Foucault (1982)
- Anti-Oedipus: Capitalism and Schizophrenia – Gilles Deleuze & Félix Guattari (1972)
- Monsieur Venus – A Materialist Novel – Rachilde (1884)

### Artistic references

- Alejandro Jodorowsky – The Dance of Reality (2013), Endless Poetry (2016)
- Pipilotti Rist – Ever Is Over All (1997)
- Valie Export's Eros/ion (1971)
- Věra Chytilová's – Daisies (Sedmikrásky) (1966)

## The Politics of Picking a Pope

Conceptual interface / speculative design (2021)

**Keywords:** human-computer interaction, lock-in effect, economics of the QWERTY, path-dependence, speculative design

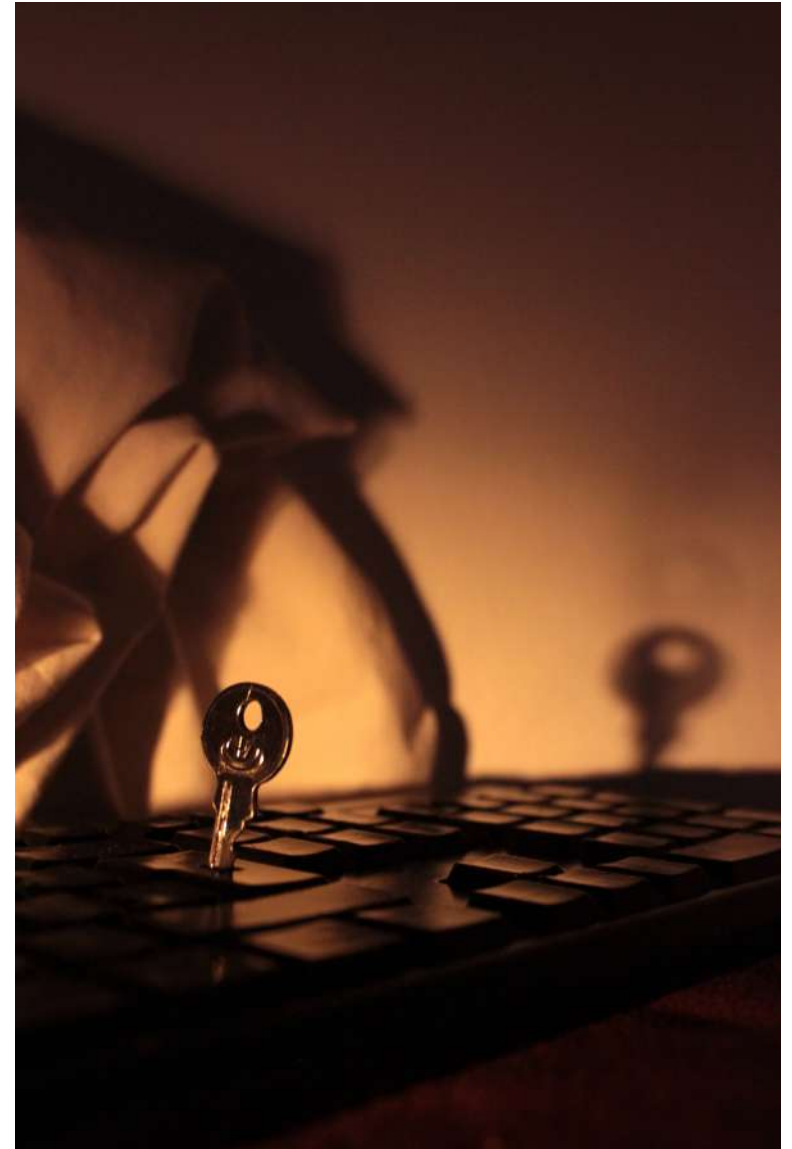
**Conceptual interface:** blank, standard functioning QWERTY keyboard with key installed on the Return switch, computer, monitor

"The internal-combustion engine has been dominant for over a hundred years—not because it's the best possible engine, but because it gained an initial advantage through historical accident. The QWERTY keyboard layout was designed to be deliberately inefficient so that the mechanical keys of the typewriter would jam less frequently. That feature is no longer relevant, but it doesn't matter — we're still typing on QWERTY keyboards, because that's what people are used to. The same principle is what makes Google or Facebook or Amazon so massive. We use them because we're used to using them. "

– Mariana Mazzucato, 2018, MIT Technology Review

This artistic provocation, departs from the archetypal allegation of the QWERTY keyboard configuration as industry standard as well as from the economic theory's concepts of 'path dependence' and 'lock-in effect' by historical events.

Path dependence occurs when a feature of the economy (institution, technical standard, pattern of economic development) is not based on current conditions but has been formed by past actions. Past development decisions can influence and constrain future choices, leading to a 'lock-in' to a particular development path preventing newer alternatives from taking hold.



The Politics of Picking a Pope, 2021



The Politics of Picking a Pope  
conceptual interface / speculative design (2021)

The QWERTY layout transferred seamlessly from the 70's mechanical typewriters to computers and touch screens and is ubiquitous wherever the Latin alphabet is standard.

In cultures overdetermined by concepts from economics, we are left without discursive instruments to comprehend how free market-driven standardization systems worked and will continue to empower innovators to revolutionize the way we work, learn, communicate and play.

This project explores an alternative design of the computer keyboard that is not driven nor thoroughly integrated in capitalist production – or culture. The function of these inquiries is to reflect on past, current and future trajectories of technology influences on human behavior.

The experiment consists of a blank QWERTY keyboard with a key installed on the Return switch (the installed key captures the notion of 'lock in' effect). The interface challenges the user to rely on 'touch-typing' to enter a sentence in a text file appearing on the computer monitor. This procedure seeks to make perceptible to the user the persistence of the QWERTY arrangement at the cognitive level and provides a speculative reference to the 'spectre of the universal.'



The Politics of Picking a Pope,  
Interface Cultures department, Linz 2021

'The Politics of Picking a Pope' was developed in occasion of the 2021 edition of 'Sankt Interface' event and exhibition curated by artist and researcher César Escudero Andaluz at the Interface Cultures MA of the University of Art & Design in Linz.



Images from installation of the interface experiment held at the Interface Cultures department in Linz, in December 2021

Sankt Interface:

<http://interface.ufg.ac.at/blog/sankt-interface-2/>

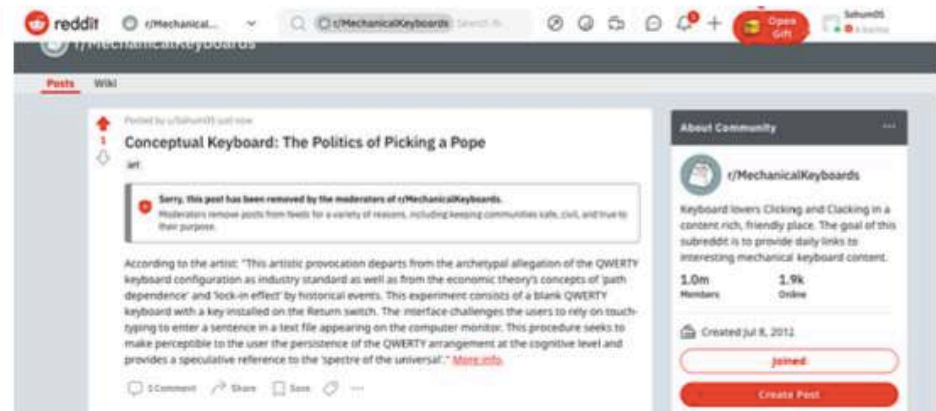
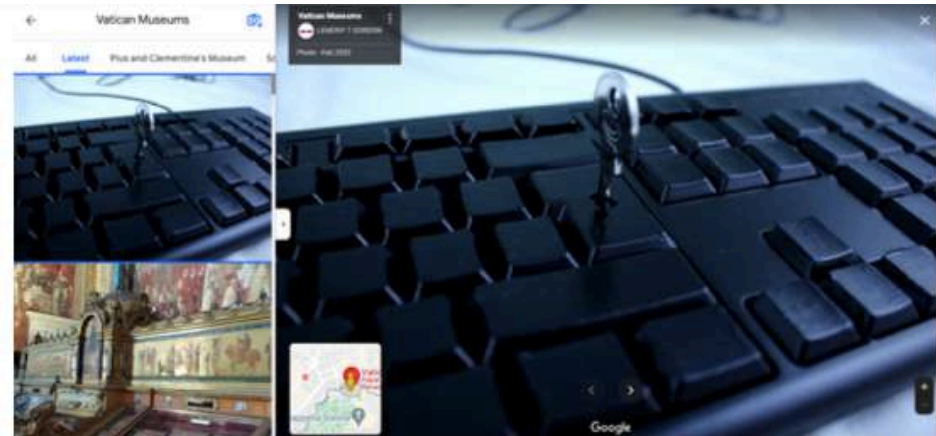
Dedicated Spotify Playlist:

<https://open.spotify.com/playlist/34bcjbJw2TLhfetkEv28cR?si=42b067936c7243c9>

Experiment video documentation (30 secs)

<https://vimeo.com/699468448/4bd90e7ee1>

## Dissemination on Wikipedia Commons, Google Maps' Vatican Museum, Reddit, Spotify



The Politics of Picking a Pope  
conceptual interface / speculative design (2021)

Literary references:

- Mariana Mazzucato (2018), Let's make private data into a public good; MIT Technology Review
- Tim McDonald (2018), Why we can't give up this odd way of typing, BBC
- Peter Lewin (2001), The Current State of the Debate Involving the Economics of QWERTY, New York University Press and London: Palgrave Publishing
- Arthur, W. B. (1989), Competing technologies, increasing returns, and lock-in by historical events, Economic Journal, 99, 116–31
- Liebowitz, S. J., and Margolis, S. E. (1990), The fable of the keys; Journal of Law and Economics, 33, 1–25.

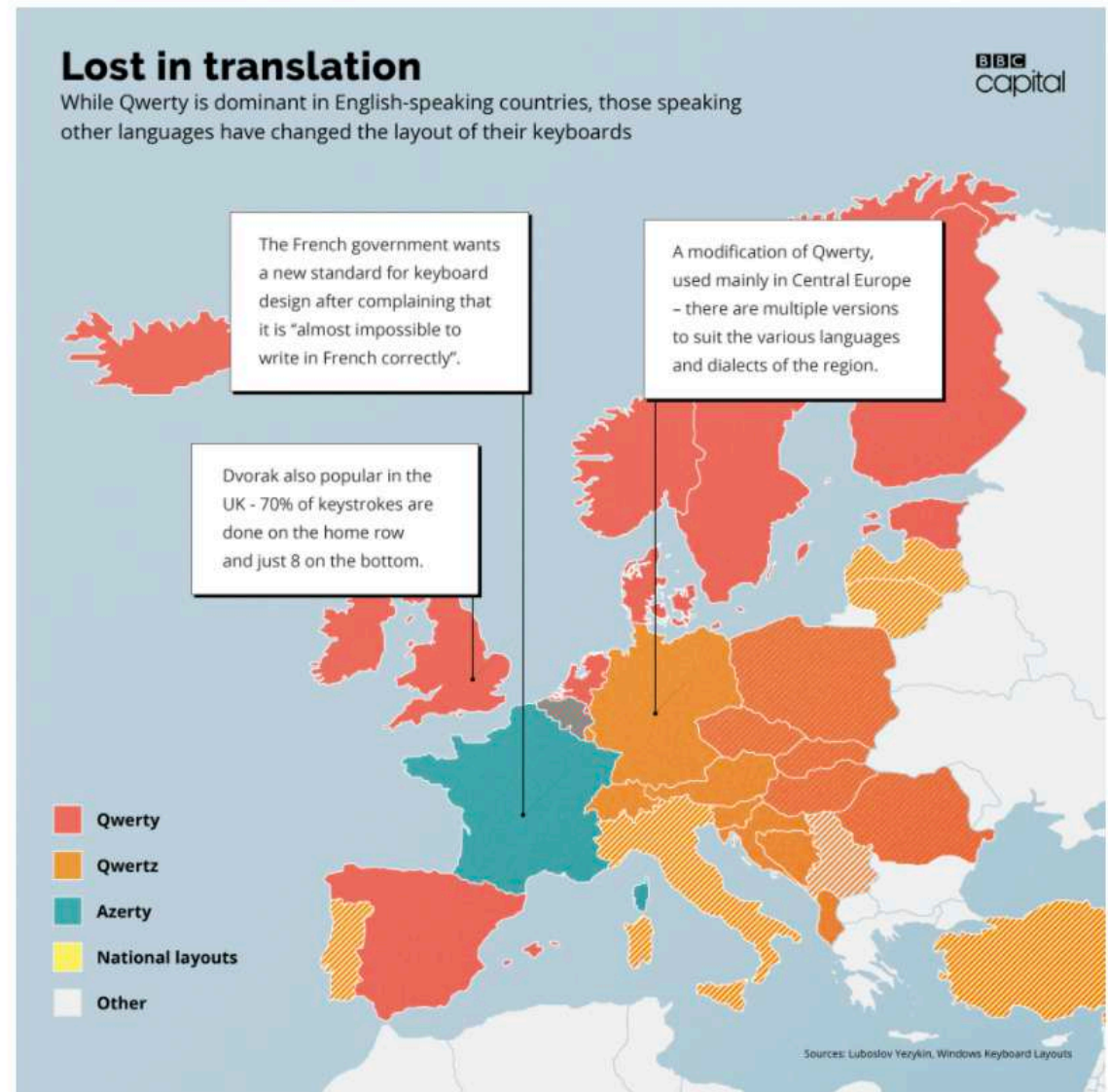
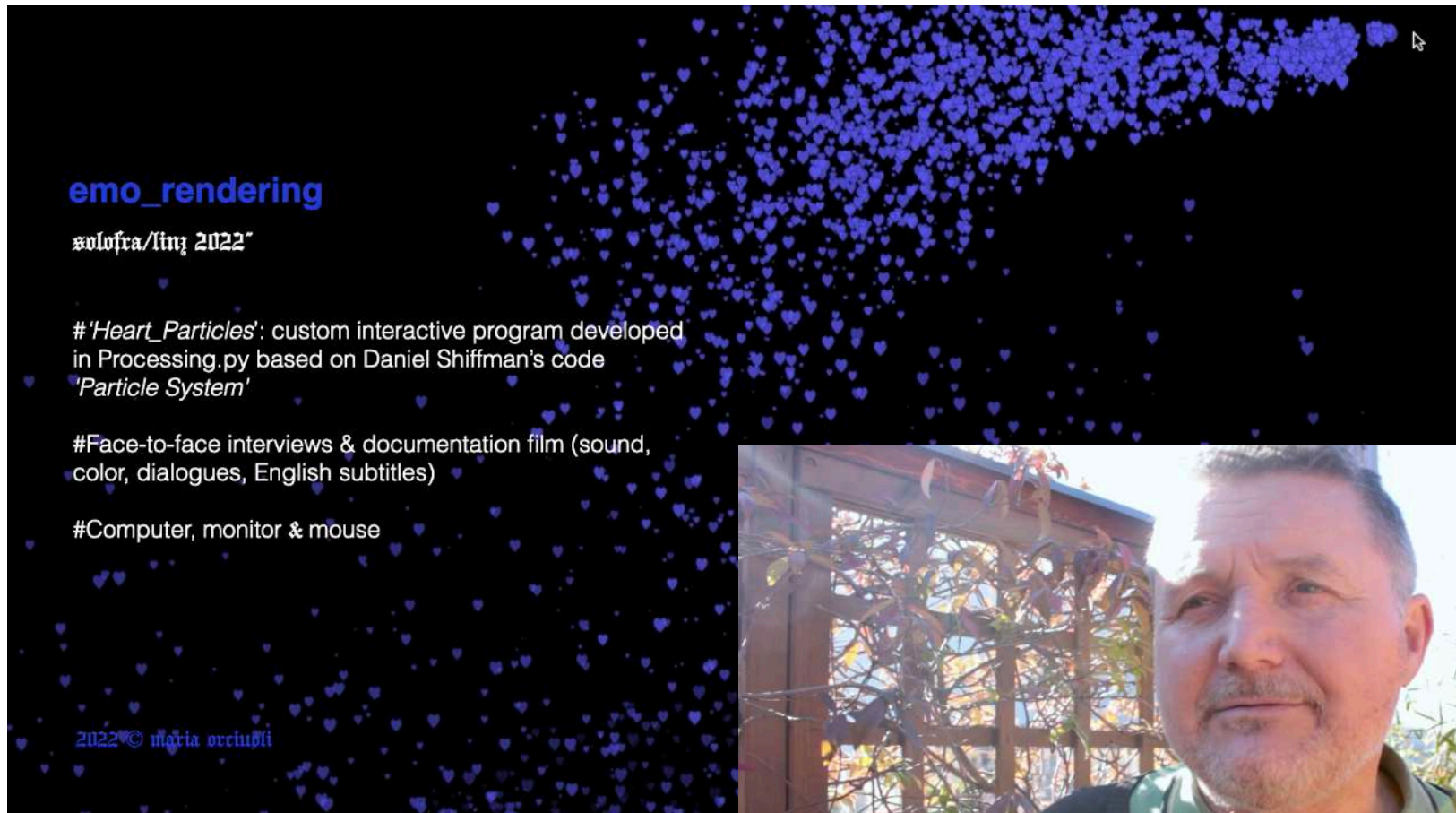


Image source: <https://www.bbc.com/worklife/article/20180521-why-we-cant-give-up-this-odd-way-of-typing> (accessed October, 2021)



## emo\_rendering

Documentary video & creative coding (Solofra/IT & Linz/AT, 2021)



'Heart\_Particles' code available on [Github](#)

Artist documentation video (3 min, colors, dialogues, English subtitles): [link](#)

Video interviews (7 min, colors, dialogues, English subtitles): [link](#)

emo\_rendering  
documentary video & creative coding (2021)

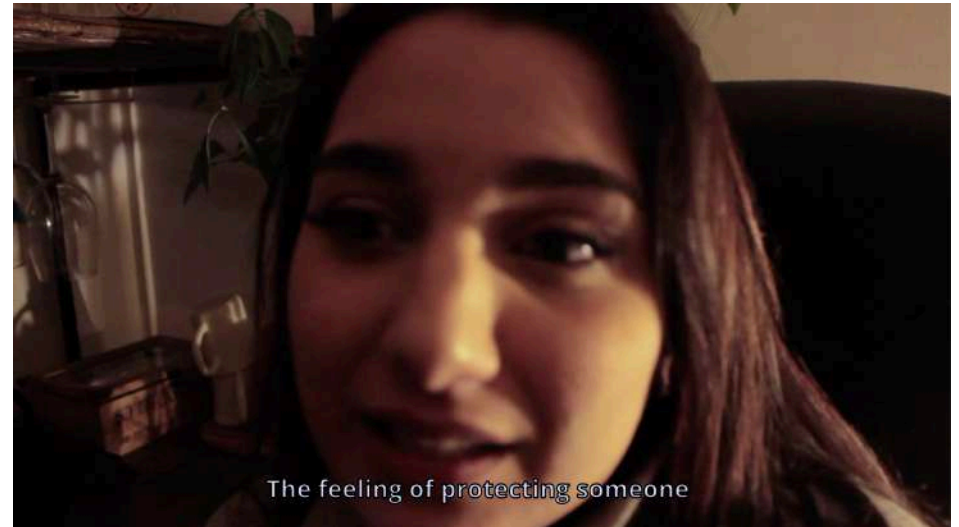
**Keywords:** human-computer interaction, unconditional love, infinity

'emo\_rendering' came up in response to the increasing impact of technology in my social interactions. It combines documentary, performance, and creative coding to explore our cultural relationship to concepts tied to our desire for care and interconnectedness.

Humans are made to be in relationships. We have an innate longing to share our lives with family, friends, and partners. This type of social interaction is essential and complex. A person sends and receives information in many ways when communicating with someone physically in front of her. For instance, a conversation is not just about the words; instead, the message includes tone of voice, body language, facial expressions, context, and sometimes touch.

While in-person interaction is the most genuine form of social interaction, many of today's digital devices extend our abilities to connect with each other while being far apart. At the same time, the disability of our digital devices can be seen through the loss of tangible human interaction.

This piece was made to reflect on the importance of human interdependency in a society living under the myth of autonomy driven by technological symbiosis between humans and computers.



emo\_rendering, 2022 - 'Infinite & Unconditional Love'  
documentation video stills

emo\_rendering  
documentary video & creative coding (2021)

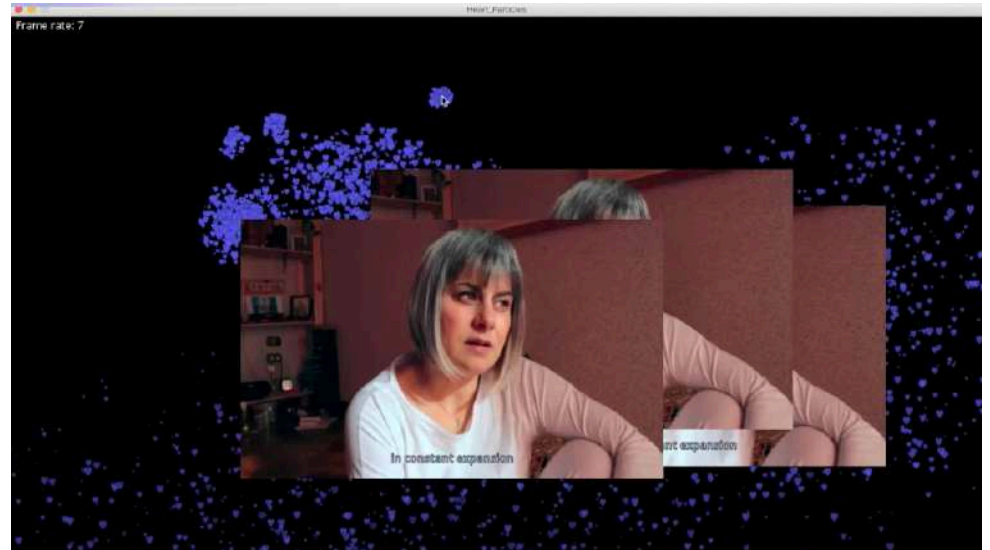
emo\_rendering was developed in two phases. The first part involved the participation of communities from the cities of Solofra (Italy) and Linz (Austria). Through serendipitous face-to-face interviews, this intervention invited the audience as contributors to provide a personal definition of the concepts of 'infinite' and 'unconditional love.'

The second phase involved translating these concepts within the context of human-computer interaction. To do so, I wrote an interactive visual sketch in Processing.py based on Daniel's "Particle System." I call it 'Heart\_Particles'.

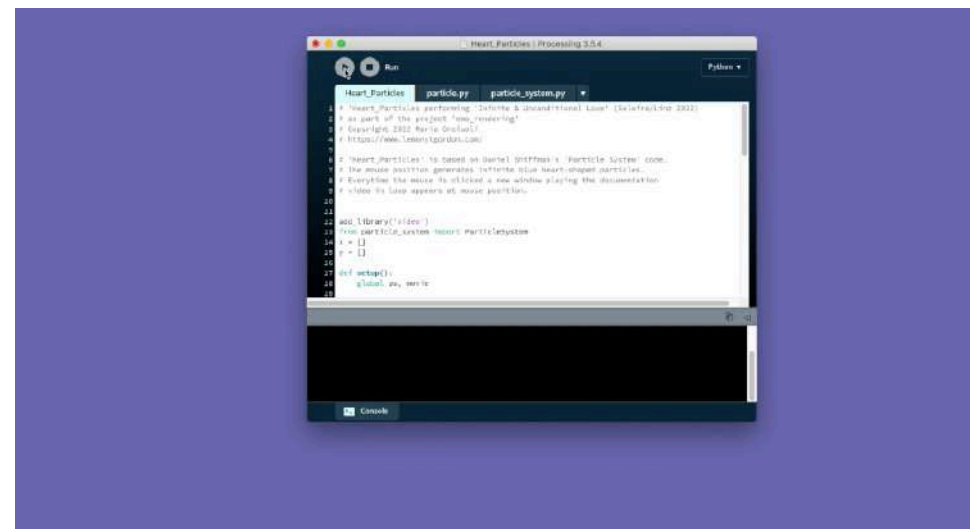
The program responds to the user-mouse interaction by generating infinite blue heart-shaped particles appearing at the cursor's position (the heart shape is also a reference to the ubiquitous heart emoji). At each mouse click, a new window playing the documentation video in loop appears (the repetitive video frames recall the pop-up windows aesthetic of video ads).

The project explores how humans and computers shape meaning together through performance and invites to reflect on how human-machine ecologies could be performative of emotional well-being and social change.

emo\_rendering, code demo video: [link](#)



emo\_rendering, 2022 - video still of 'Heart\_Particles' code performing the video interviews with contributors



emo\_rendering, 2022 - 'Heart\_Particles' code in Processing.py



## My Guardian Angel Went on Holiday When I Started School

Video (Italy, 2020)

**Keywords:** senses, perception

**Format:** 10:22 min video, color, sound, no dialogues.

**Private video** [link](#)

This audio–video work settles on a principle of uncertainty, arguing for ever–changing and connective approaches to the definition of reality and human experience.

Through the character of fiction and performance, the work points to the fallacies of sensory perception by conceding the possibility that iterative and improvisation practices may create a shift in perspectives.

History tends to repeat itself, but our species revitalizes each time we extend our creative potential beyond the constructs we accept in day–to–day life. The body speaking and receiving is the interface that dictates our trajectories or by which we abide. Living systems adapt by transforming themselves, suggesting that real learning is not something added but a rearrangement of the system. New associations transpire, and alternative pathways develop. The perceiver transforms, so the perceived world.

The narrative proposed in the video settles on a metaphoric journey of the human soul on Earth. Dante's Divina Commedia and St. Lucy's martyrdom informed some of the imageries evoked in the video.



My Guardian Angel Went on Holiday When I Started School, 2020  
- video stills



My Guardian Angel Went on Holiday When I Started School  
video (2020)

The music is an exploration of Rupert Sheldrake's concept of Morphic Resonance, described as the process whereby self-organizing systems inherit a memory from a previous similar system: "Thus each individual inherits a collective memory from past members of the species, and also contributes to the collective memory, affecting other members of the species in the future." (Sheldrake, 1981).

I played audio material simultaneously from different devices (laptop's built-in speakers, mobile phone, and a Bluetooth speaker). I recorded the first output with a Tascam linear PCM recorder and played the field-recording again simultaneously from the same devices. I repeated this process several times, so that the final recording would contain all the earlier versions of the source audio material. Due to the inherent fallacy of the recording method, the final field-recording results in a different auditory experience than the first version while maintaining a character of familiarity.

The sound piece is titled "My Guardian Angel in an Empty



Garden" and can be listened at the following [link](#).



My Guardian Angel Went on Holiday When I Started School, 2020  
- video stills

My Guardian Angel Went on Holiday When I Started School  
video (2020)

For this piece, I was inspired by the precarious realities that gain force and value in intersection and, therefore, solidarity.

The idea of mixed perspectives crossing is fascinating to me. When things cross, they become synchronic, serendipitous, and relational. Being relational or embracing a filial type of relation feels progressive in a society where stringent ideological arrangements prevail. Any ideology that doesn't create the conditions to live peacefully with each other on this planet is fatuous.

To me, interactivity provides a space where forms of communications across living systems are stripped down to their fundamental core: the direct encounter with an experience.

The work's title is untied from religious connotations and is proximal to the concept of a higher self or imaginary friend. It is also an encouragement to revitalize the education system, emphasizing imagination as humanity's most valuable asset.



My Guardian Angel Went on Holiday When I Started School, 2020  
- video still

Acknowledgements

Camera: Ilenia Orciuoli, Monica Basso

The opening track in the video is titled "You Cxnt Evil Lol" and was kindly provided by Estonian artist and experimental musician Artjom Astrov.

## Utopian Adverts: Meditative Energy Unification For Community Power Generation

Fiction, music, sound design & performance (Linz, 2021)

**Keywords:** utopia, advertising, speculative futures

**Format:** 12:00 min sound piece & spoken words

**Private sound** [link](#)

**Text file** [link](#)

This sound piece is part of a collaborative project about utopias imagined and bricked in the context of the 'Utopian Adverts' Guest-workshop by artist Sam Bunn in October 2021. As the workshop's title suggests, our project speculates how advertising could occur in a utopian future.

Presented as a twelve-minute long guided meditation sound piece and performance, the project envisions a world in which ads take the form of public service announcements. The speaking voice invites Utopia citizens to take a moment to pause (as opposed to the 'call to action' of today's marketing strategies) and join the daily ritual of energy exchange within the utopian community.

The sound piece was presented as a meditation and body tuning performance in October 2021 at the Interface Cultures MA department in Linz and successively aired on the monthly 'Sonic Utopias' show curated by sound artist Daphne X on Athen's Movement Radio.

### Acknowledgements

Voice & text: Kathrine Hardman  
Concept: Kathrine Hardman (US), Pepe Reyes Caballero (ES), Maria Konstantinova (RU), Maria Orciuoli (IT),  
Music & sound design: Maria Orciuoli



Tuning forks used for the body-tuning performance



Utopian Adverts United on Movement Athens Radio, 2021



## Anatomy of a Gossip

Documentary / performance video (Solofra/IT, 2021)

**Keywords:** bias, tribalism, human error, noise

**Format:** performance and documentation video (5:00 min, sound, color, no dialogues)

**Private video** [link](#)

*“Wherever there is judgement, there is noise - and more of it than you think.” - Daniel Kahneman, Noise: A Flaw in Human Judgement (2021)*

'Anatomy of a Gossip' is a five-minute audio-video work with footage from a performance and social experiment I held in August 2021 in Solofra, Italy.

The project's audio-visual semantic explores the tension between ideology, humanity and how we communicate within our means and communities. It asks: how do we experience, organize and agree on the reality we perceive in the overflow of data, placed as both the recipients and the creators of a multiplicity of interpretations?

For this experiment, a group of friends (people who share beliefs and a language code) was asked to sit in a closed circle and pass a message into each other's ears without revealing aloud. The experiment took place in the form of the popular children's game 'Chinese Whispers' ('Telephone' in English, or 'Il gioco del telefono senza fili' in Italian), and concluded with the participants being unable to remember correctly the first version of the message.

In my view, the experiment's result suggests that the participants' attention was more focused on the message's propagation process – its social function – than its significance.



Anatomy of a Gossip, 2021 -  
video stills



Anatomy of a Gossip  
documentary / performance video (2021)

I wished to crystallize this human moment and use it to reflect on how individual and collective world-views emerge, dissolve, and adapt – with our biology and communication technology adding layers of complexity to the processes.

Sonically, the project traces a parallel between the subjective nature of noise (what is noise to some – perceived as intrusive, unwanted, or inadequate – can be meaningful to others), and the transmission of information conveyed in an evaluative manner (the activity of gossiping is one of the oldest and most popular examples).

The music was produced by French sound artist Colin Tobelem using modular synthesizers. The project's sonic interpretation recalls the propagation of carrier waves and their relationship to noise. Noise challenges what human perception considers agreeable and pleasurable. The use of noise music in the video aims at leaving up to the audience the decision to find meaning in it, or reject it – this aspect points to the ambiguity and the junctures at which a multiplicity of subjective interpretations of reality are presented but where no unifying perspective endures. The use of 'power electronics music' symbolically traces a parallel with the infrastructure supporting today's digital communications – the basics of transmission of information via electrical carrier, where information is often incomplete, or precarious.

The project also takes a critical look at how stories bring together people who have a shared perception of the world and how this often establishes a line between insiders and outsiders. The installation of the video places the viewers as witnesses of the transmission of the message between the experiment participants, without the possibility to take part in it. The documentation exercise leaves open a doorway to the viewers to feel intimately connected to the real event.



Anatomy of a Gossip, 2021 -  
video stills

Anatomy of a Gossip  
documentary / performance video (2021)

## Statement

The consensus forming mechanism, accelerated by 21st-century technology, and intensified by the isolation we experienced in the last years, seems to be paramount to the movement of society at large. In a 2021 interview on [behavioralscientist.org](https://behavioralscientist.org), Daniel Kahneman argues that systems (and human judgement) can be both biased and noisy.

He writes:

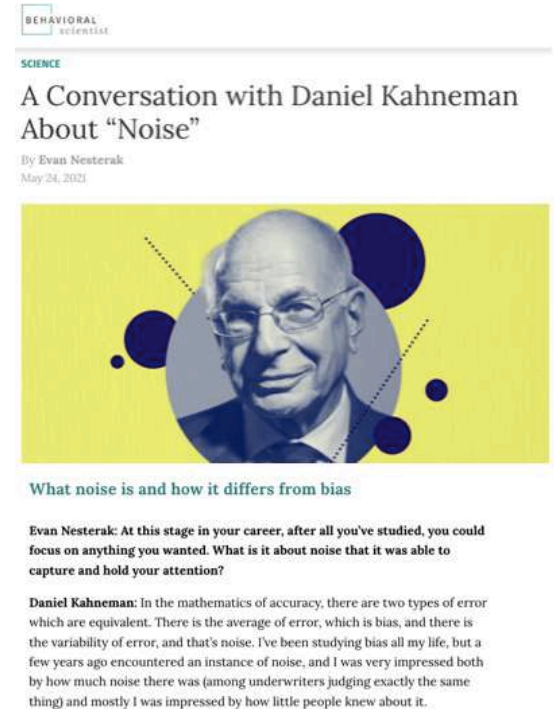
"In the mathematics of accuracy, there are two types of error which are equivalent. There is the average of error, which is bias, and there is the variability of error, and that's noise."

In the 2021 book "Noise: A Flaw in Human Judgment", Kahneman and coauthors argue:

"Most of us, most of the time, live with the unquestioned belief that the world looks as it does because that's the way it is. (...) These beliefs, which have been called 'naive realism' are essential to the sense of a reality we share with other people. We rarely question these beliefs. We hold a single interpretation of the world around us at any one time, and we normally invest little effort in generating plausible alternatives to it. One explanation is enough, and we experience it as true. We do not go through life imagining alternative ways of seeing what we see."

– Kahneman, D., Sibony, O., & Sunstein, C. R., 2021

The case of judicial sentencing (the case of similar people, convicted of the same crime, receiving different penalties) is an example that features in the book.



Anatomy of a Gossip  
documentary / performance video (2021)

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Music: Colin Tobelem

Camera & video: Maria Orciuoli

### Literary reference

Kahneman, D., Sibony, O., & Sunstein, C. R. (2021). Noise: A Flaw in Human Judgement



Pictures from the performance / experiment  
at Oracma Studio in the city of Solofra (Italy)  
on August 13th, 2021