TEXT ON PRACTICE

or

(A PIECE OF) SELF-CONSCIOUSNESS/SELF-CRITICISM (ABOUT MY PRACTICE SO FAR)

or else

A MAP(-PING) OF PRESENT PRECARIOUS PROJECTS AND IN-COMING IN-PUTS (IN-TERESTS, IN-FLUENCES, IN-TUITIONS, IN-TENTIONS)

and

A SELECTION (FROM AN ONGOING COLLECTION) OF SCREENSHOT(S) AS A (SELF- REFLEXIVE) STATEMENT (ABOUT MY PRACTICE)

+

A FREE (SPECULATIVE) STICKER

//

... my research consist... mostly in undertaking a long-term project whose starting point was my fascination towards North Sentinel, an island in the Indian Ocean whose inhabitants have been refusing contact with outsiders since...

This has made them "the most isolated tribe in the world". Almost nothing is know... because ... very few images of the island and the inhabitants exist ... taken ... at great distance, from above/below, from boats/planes/satellites, through telephoto lenses ...

As a... an image maker ... rath... dealer/hunter-gatherer... thinker/tinkerer, then - ... 4K screen / a - quite literally - border-line case //

I initially intuitively intended to retrieve all the existing images of the island, to get hold of it by gathering all of its existing representations. A periscopic attempt - I am fascinated by the lack of images of this place, yet I strive ... to see as much as I can of ... colonial maps from the 19th century ... cropped + blown-up where the is... not pictured ... imagery. Photographs/maps taken ... to the island in the late XX century.

Other types of imagery then started to emerge - more informal, less institutional. Amateur videos taken by passenger planes flying over the island ... "to see what it's there" ... which the island is featured; articles about the "most mysterious, impossible, most dangerous" place in the world - paired with images of wrong islands, Reddit conspiracies, a fictional adventure/horror ebook , a "danger tourist" guy tweeting his plans to visit it (...).

//

The island and the widespread attempt at making images of it became catalysts to speculate about bigger ... the ... island alone can't answer but only hint at. I clearly realized that the point of this research is ... sense of the world ... relate directly to the island, but resonate with it - a miscellany of audio-visual material metaphorically // addressing and unfolding the questions that NS island raises. For instance, paintings by Rothko, Gauguin ... Friedrich, a coffee drop on my studio desk.

This project has proven to be a fertile field, definitely worth digging deeper in. However, I feel that to do so effectively I have to properly organize all the materials that it has produced so far and that will produce in the future, to make sense of their complexity. I therefore intend to spend some time building an archive with ... a dedicated PZI studio iMac? an online repository? ... in which each fragment is at the same time clearly classified on its own and multiply meaningfully interconnected with the others.

found imagery, texts, thoughts, inbetween connections

I feel I also need to start widening/deepening my theoretical research in regards to the topics that the project is addressing - read more, build a solid network of references.

CLAUDIO TOLA

suburban melancholic, digital nihilist, full-time flâneur // aborted architect turned visual artist // mostly makes images move, writes short texts, draws sketches // thinks and works in/by/with fragments and layers // lingers over/along edges of all kinds // endlessly edits // adopts DIY ethics and lo-fi aesthetics - both for necessity and virtue // prefers hardware stores over fine art shops // makes use of cracked software-outdated hardware / permanent markers-duct tape-blunt pencils-sharp cutters-tracing paper // loves/hates screens // born and raised in turin (it), got lost - and lost his mind - in paris (fr), was then seen in venice (it), is said to currently live and work in rotterdam (nl)

WORD COUNT: XXXX

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The Eye Research Lab assignment was an occasion for me to tinker with some of the materials and ideas I had been ... research, trying to make a self-standing piece out of them.

... is a 4-minute essayistic/speculative comparison between two of the more outstanding - visually and conceptually - images that I encountered in this research: a painting by Mark ...

TEXT ON PRACTICE

...y research consisted mostly in undertaking a long-term project whose starting point was my *fascination* towards North Sentinel - an island in the Indian Ocean whose inhabitants have been refusing contact with outsiders since the 18th century.

This has made them "the most isolated tribe in the world". Almost nothing is known *because* very few images of the island and the inhabitants exist *taken at great distance, from above/below, from boats/planes/satellites, through telephoto lenses*

As a visual artist my interest was never to approach the island in an anthropological-ethnographic way, but rather - *an image-maker/dealer/hunter-gatherer/thinker/tinkerer, then -* as a place/an object whose images are (almost) impossible to make. *a tiny (black)hole on the world map / a dust spot on a crisp clear lens / a dead pixel on a 4K screen / a - quite literally - border-line case //*

I initially intuitively intended to retrieve all the existing images of the island, to get hold of it by gathering all of its existing representations. A paradoxical attempt - I am fascinated by the lack of images of this place, yet I strive I to see as much as I can of it. From the most straightforward, institutional sources of imagery - colonial maps from the 15th century onwards; aerial shots scattered on the internet; Google Earth Pro's imagery; photographs/footage from scientific expeditions to the island in the late XX century. *cropped + blown-up where the island was (or was not) pictured*

Other types of imagery then started to emerge - more informal, less institutional. Amateur videos taken by passenger planes flying over the island; screen recordings of video games in which the island is featured; articles about the "most mysterious, impossible, most dangerous" place in the world - paired with images of wrong islands, Reddit conspirations, a fictional adventure/horror ebook, a "danger tourist" guy tweeting his plans to visit it (…). *"to see what it's there"*

The island and the widespread attempt at making images of it became catalysts to speculate about bigger topics that the island alone can't answer but only hint at. I clearly realized that the point of this research is image-making in its essence - human need of/attempt at knowing the unknown, making sense of the world *- through* making images of it. *A matter of mankind, of image-making, of image-making mankind, of mankind making.*

I then started to follow a more open associative method, including images/objects that do not necessarily relate directly to the island, but resonate with it - a miscellany of audio-visual material metaphorically addressing and unfolding the questions that NS island arises. For instance, paintings by Rothko, Gauguin or Friedrich, a coffee drop on my studio desk…

This project has proven to be a fertile field, definitely worth digging deeper in. However, I feel that to do so effectively I have to properly organize *found imagery, texts, thoughts, inbetween connections* all the materials that it has produced so far and that will produce in the future, to make sense of their complexity. I therefore intend to spend some time building an archive with *a dedicated PZI studio iMac? an online repository?* in which each fragment is at the same time clearly classified on its own and multiply meaningfully interconnected with the others.

I feel I also need to start widening/deepening my theoretical research in regards to the topics that the project is addressing - read more, build a solid network of references.

WORD COUNT: 1497

CLAUDIO TOLA

PZI - LENS-BASED MEDIA
03/2023

The Eye Research Lab assignment was an occasion for me to tinker with some of the materials and ideas I had been investigating in this research, trying to make a self-standing piece out of them.

"... images (some notes on)" is a 4-minute essayistic/speculative comparison between two of the more outstanding - visually and conceptually - images that I encountered in this research: a painting by Mark

CLAUDIO TOLA

In the past months, my research consisted mostly in undertaking a long-term project whose starting point was my interest towards North Sentinel - an island in the Indian Ocean whose inhabitants have been refusing contact with outsiders since the 18th century. This has made them "the most isolated tribe in the world". Almost nothing is known and very few images of the island and the inhabitants exist.

As an image-maker/[...] was never to approach the island in an anthropological-ethnographic way, but rather [...] as a place/an object whose images are (almost) impossible to make.

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The island and the widespread attempt at making images of it became catalysts to speculate about bigger topics that the island alone can't answer but only hint at. I clearly realized that the point of this research is image-making in its essence - human need of/attempt at knowing the unknown, making sense of the world through images of it.

I then started to follow a more open associative method, including images/objects that do not necessarily relate directly to the island, but resonate with it - a miscellany of audio-visual material metaphorically addressing and unfolding the questions that NS island arises. For instance, paintings by Rothko, Gauguin or Friedrich, a coffee drop on my studio desk…

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"1 or 2 images (some notes on)" is a 4-minute essayistic/speculative comparison between two of the more outstanding - visually and conceptually - images that I encountered in this research: a painting by Mark

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Handwritten/annotated notes:

fascination

because

taken at great distance, from above/below, from boats/planes/satellites, through telephoto lenses

an image-maker/dealer/hunter-gatherer/thinker/tinkerer, then -

a tiny (black)hole on the world map / a dust spot on a crisp clear lens / a dead pixel on a 4K screen / a - quite literally - border-line case //

cropped + blown-up where the island was (or was not) pictured

"to see what it's there"

A matter of mankind, of image-making, of image-making mankind, of mankind making.

found imagery, texts, thoughts, inbetween connections,

a dedicated PZI studio iMac? an online repository?

the ways and whys and weights of images

fascination

because

taken at great distance, from above\below, from boats\planes\satellites, through telephoto lenses

- an image-maker, dealer\hunter-gatherer, thinker\tinkerer, then -

a tiny (black)hole on the world map / a dust spot on a crisp clear lens / a dead pixel on a 4K screen / a - quite literally - border-line case //

cropped + blown-up where the island was (or was not) pictured

"to see what it's there,"

CLAUDIO TOLA

A matter of mankind, of image-making, of image-making mankind, of mankind mak[ing]

- through -

found imagery, texts, thoughts, inbetween connections

a dedicated PZI studio iMac?
an online repository?

WORD COUNT: 1497

PZI - LENS-BASED MEDIA
03/2023

In the past months, my research consisted mostly in undertaking a long-term project whose starting point was my interest towards North Sentinel - an island in the Indian Ocean whose inhabitants have been refusing contact with outsiders since the 18th century. This has made them "the most isolated tribe in the world". Almost nothing is known and very few images of the island and the inhabitants exist.
As a visual artist my interest was never to approach the island in an anthropological-ethnographic way, but rather its compelling status as a place/an object whose images are (almost) impossible to make.

I initially intuitively intended to retrieve all the existing images of the island, to get hold of it by gathering all of its existing representations, A paradoxical attempt - I am fascinated by the lack of images of this place, yet I strive I to see as much as I can of it. From the most straightforward, institutional sources of imagery - colonial maps from the 15th century onwards; aerial shots scattered on the internet; Google Earth Pro's imagery; photographs/footage from scientific expeditions to the island in the late XX century.

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Rothko and Google Earth's imagery around North Sentinel. One seemingly fully realistic, transparent, the other fully abstract and opaque; one made anonymously/automatically by Google satellites, the other made by the hands-eyes of one of the most famous painter of the XX century. Both images have a blue dominant color and feature edges as key elements in their compositions. The piece is built with and around these two images, and aims at presenting/exposing both their objective differences - in terms of media specificity - and, speculatively, their affinity.

What if these images - and the edges they show - despite being so different, are gateways to finding answers to the same questions? What if they stem from the same, shared need of mankind to make sense of the world by making images of it?

I set up a relatively simple set of elements - the two images, unframed; a staged version of them - that I designed/built/filmed in the studio; a text/script, that I recursively re-edited throughout the whole process; a layered soundscape made of oceanic and technical sounds; a blue frame used as a flickering intercut - and repeatedly re-arranged their order and relations. I ... of making ... versions of the piece.
Similar in content, yet very different in terms of form and overall structure.

This work was an effective playground - a serious one, though - to try and find my way/voice/stance as a moving image artist and to pinpoint some of the subjects around which my practice gravitates. However, I feel I only partially achieved this intention, and I ... intend to work more on it, pushing it forward along the lines that the later versions of the piece

//

I have also been reconsidering my previous work ... found-footage based.

I feel that in the past few months I came to realize ... staple points in my work as an artist, that come to me intuitively and that I would like to embrace and use more intentionally:

- a conceptual/minimalist approach - in ref... ptual/minimal art movements of the XX century, which I have always been fascinated by and looked up to. I want to make this tradition and its devices mine, research about it, understand ...

- I make large use of image-collecting/appro... ...eenshots, download, rip-offs, copy/cut-and-paste-s

- I write in a short/elliptic/fragmented/cumul... attered/spatialised/not-so-linear form.

- my work - be it moving images, writing, thinking - is made of/in/with fragments and layers, that I draw together and constantly re-edit

- I am drawn to the exploration of edges, t... edges/borders/thresholds/margins/limits/interfaces... being/existing, technology-ies; my gaze naturally lingers on these places of clash, of friction, of shifting, of contamination, of emergence, of creation.

- I am interested in text as a visual element... this is again connected to conceptual art tradition

- my work shows an underlying, recurrent ... general topics - that I came to recognize as the thematic core of my practice. Image-making, knowledge, desire/fear, sublime, unknown, visibility-invisibility, (re)mediation... technical, production/circulation/ownership of images, space/place, architecture(s) - and their complex, mutual implications.

//

keywords subjects topics fields of interest
some, sparse
Nature
space / place / architecture
structural filmmaking
conceptual art, minimal art
language
description - tautology - paradox
self-reflection
representation
visual cultures
(feedback) loops
media theory
errors-glitches-failures
dispositif / device / apparatus -(e)s
control / surveillance / power
seeing watching staring
visibility invisibility
lenses, sensors, screens
software/hardware
digital/analog
virtual/physical
technology/the technical
internet
appropriation, recycling, reusing, sampling, remixing, copying stealing
ownership-authorship
human condition
existentialism, nihilism
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the ways and whys and weights of images

Rothko and Google Earth's imagery around North Sentinel. One seemingly fully realistic, transparent, the other fully abstract and opaque; one made anonymously/automatically by Google satellites, the other made by the hands-eyes of one of the most famous painter of the XX century. Both images have a blue dominant color and feature edges as key elements in their compositions. The piece is built with and around these two images, and aims at presenting/exposing both their objective differences - in terms of media specificity - and, speculatively, their affinity.

I set up a relatively simple set of elements - the two images, unframed; a staged version of them - that I designed/built/filmed in the studio; a text/script, that I recursively re-edited throughout the whole process; a layered soundscape made of oceanic and technical sounds; a blue frame used as a flickering intercut - and repeatedly re-arranged their order and relations. I ended up making five subsequent versions of the piece. Similar in content, yet very different in terms of form and overall structure.

This work was an effective playground - a serious one, though - to try and find my way/voice/stance as a moving image artist and to pinpoint some of the subjects around which my practice gravitates. However, I feel I only partially achieved this intention, and I therefore intend to work more on it, pushing it forward along the lines that the later versions of the piece set up.

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I feel that in the past few months I came to realize clearly some staple points in my work as an artist, that come to me intuitively and that I would like to embrace and use more intentionally:

- a conceptual/minimalist approach - in reference to conceptual/minimal art movements of the XX century, which I have always been fascinated by and looked up to. I want to make this tradition and its devices mine, research about it, understand their weapons.

- I make large use of image-collecting/appropriating/hoarding tools - screenshots, download, rip-offs, copy/cut-and-paste-s

- I write in a short/elliptic/fragmented/cumulative as well as scattered/spatialised/not-so-linear form.

- my work - be it moving images, writing, thinking - is made of/in/with fragments and layers, that I draw together and costantly re-edit

- I am drawn to the exploration of edges, thresholds, interfaces, between worlds, realms, ways of being/existing, technology-ies; my gaze naturally lingers on these places of clash, of friction, of shifting, of contamination, of emergence, of creation.

- I am interested in text as a visual element - that makes sense also - primarily, maybe? - visually - this is again connected to conceptual art tradition.

- my work shows an underlying, recurrent concern with some general topics - that I came to recognize as the thematic core of my practice. Image-making, knowledge, desire/fear, sublime, unknown, visibility-invisibility, (re)mediation, technology/the technical, production/circulation/ownership of images, space/place, architecture(s) - and their complex, mutual implications.

//