

TEXT ON PRACTICE	or
	(A PIECE OF) SELF-CONSCIOUSNESS/SELF-CRITICISM (ABOUT
	MY PRACTICE SO FAR)
	initive in the world". Almost nothing is foreign left they few assigns of
	or else
	A MAP(-PING) OF PRESENT PRECARIOUS PROJECTS AND IN- COMING IN-PUTS (IN-TERESTS, IN-FLUENCES, IN-TUITIONS, IN-TENTIONS)
	and
of its sinking representations. A people	and
	A SELECTION (FROM AN ONGOING COLLECTION) OF
	SCREENSHOT(S) AS A (SELF- REFLEXIVE) STATEMENT (ABOUT MY PRACTICE)
	+
	mange - more informal, lass institutional. Amateur videos taken by
	A' FREE (SPECULATIVE) STICKER
	wisible, meat dangerous" place in the world - paired with Images of
	ctional adventure/horror abook , a "danger tourist" guy tweeting his
	to contact plants and the contact of
The island and the widespread attempt	at making images of it became catalysts to speculate about bigger
CLAUDIO TOLA	but only hint at. I clearly resized that the point of this research is
suburban melancholic, digital nihilist, full-tir	ne flåneur // aborted architect turned visual artist //
mostly makes images move, writes short to	exts, draws sketches // thinks and works in/by/with fragments and layers // essly edits // adopts DIY ethics and lo-fi aesthetics - both for necessity and
virtue // prefers hardware stores over fine a	urt shops // makes use of cracked software-outdated hardware / permanent
markers-duct tape-blunt pencils-sharp cutte	ers-tracing paper // loves/hates screens // born and raised in turin (it), got
lost - and lost his mind - in paris (fr), was the	nen seen in venice (it), is said to currently live and work in rotterdam (nl)

This project has proven to be a fertile field, definitely worth dioping deeper in. However, I feel that to do so the future, to make sense of their complexity. I therefore intend to spend some time building an archive with a data area E71 studio Mac?nich each trapment is at the same time clearly classified on its own and multiply

tay to the island, but resonate with it - a misbellions of audio-visual material metaphorically

WORD COUNT: XXXX

PZI - LENS-BIASEDMEDIA 03/2023

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

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bns -

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

A FREE (SPECULATIVE) STICKER

suburban melancholic, digital nihilist, full-time flåneur // aborted architect turned visual artist //
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lingers over/along edges of all kinds // endlessly edits // adopts DIY ethics and lo-fl aesthetics - both for necessity and
virtue // prefers hardware stores over fine art shops // makes use of cracked software-outdated hardware // permaner
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BIASED

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This has made them "the most isolated tribe in the world". Almost nothing is knowbecausery 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 variable of the later was never to approach the island in an anthropological athnographic way, but rath dealer/hunter-gatheter/as a place/an object whose images are (almost) impossible to make.

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 //
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 dae 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/rootage from sample expectations 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, screen recordings of video games in which the island is featured; "to see what it's there" 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 (...).

The island and the widespread attempt at making images of it became catalysts to speculate about bigger chairs 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 - throughing 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 miscellarly 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 produce in the future, to make sense of their complexity. I therefore intend to spend some time building an archive with a declinated RZI studio Mac? In each fragment is at the same time clearly classified on its own and multiply an online repository?

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. The starting starting remains

WORD COUNT: 1497

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.

PZI - LENS-BASED MEDIA 03/2023 TEXT ON PRACTICE

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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

TEXT ON PRACTICE

fascination

because

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

a tiny (black)hole on the world map / a dust spot on a crisp clear lena dead pixel on a 4K screen / a - quite literally - border-line case // an image-maker/ dealer/hunter-gatherer/ thinker/tinkerer, then

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"to see what it's there"

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PZI - LENS-BASED MEDIA 03/2023

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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 are rather its compelling status as a place/an object whose images are (almost) impossible to make.

I set up a relatively simple set of elements - the two images, unframed; a staged varsion of them -

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.

moving image artist and to pinpoint some of the subjects around which my practice gravitates. However,

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 (...).

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being/existing, technology-ies; my gaze naturally lingers on these places of clash, of friction, of

- I am interested in text as a visual elemen convincion stealing as also - primarily, maybe? - visually

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.cling, reusing, sampling, remixing

this is again connected to conceptual art tradition authorship

the ways and whys and weights of images.

its devices mine, research about it, under media theory an

- I write in a short/elliptic/fragmer

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.

"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

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.

Similar in content, yet very different in terms of forman overall structure. Nature

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, space / place / architecture structural filmmaking conceptual art, minimal art language description - tautology - paradox

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

visual cultures

- a conceptual/minimalist approach - in reference ack) 100ps tual/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, understanding theory.

self-reflection

errors-glitches-failures dispositif / device / apparatus -(e)s

- I make large use of image-collecting/appropriate to a seeing watching staring by practical material visibility invisibility

lenses, sensors, screens
- I write in a short/elliptic/fragmented/cumu software/hardware/attered/spatialised/not-so-linear form

digital/analog

- my work - be it moving images, writing, the virtual/physical of in/with fragments and layers, that I

technology/the technical

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

appropriation, recycling, reusing, sampling, remixing,

- I am interested in text as a visual element copying stealing use also - primarily, maybe? - visually - this is again connected to conceptual art tradition ship-authorship

- my work shows an underlying, recurrent chuman condition e general topics - that I came to existentialism, nihilism unknown, visibility-invisibility, (re)mediation speculative fiction chnical, production/circulation/ownership of images, space/place, architecture(s) - and their complex, mutual implications.

the ways and whys and weights of images

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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.

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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. Nature

the slowness of the more research-heavy part. Serious playgrounds for languages, devices, techniques,

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.

The absolute flicker

have also been reconsidering my previous work - a medium-length. Youtube-found-footage based, 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:

to the images. Getting rid of the redundant parts will probably make it way shorter. - 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.

being able to keep up. Hose myself in overthink Pjearet le tou party siverys coherent. I should allow

- I make large use of image-collecting/appropriating/hoarding tools screenshots, download, rip-offs, VIDEO IS A VE--RY PRACTICAL MATERIAL copy/cut-and-paste-s
- I write in a short/elliptic/fragmented/cumulative as well as scattered/spatialised/not-so-linear form. in images alone to do so. I need and want to work more visually, to convey my intentions-thoughts-
- my work be it moving images, writing, thinking is made of/in/with fragments and layers, that I aka A loop, literally draw together and costantly re-edit

dia artist rather than filmmaker. It might be

I want to think myself more as a moving-image/vid

- 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 don't want to stick too strictly with the plans that i stands the master program with found-- 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.

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errors-glitches-failures

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lenses, sensors, screens software/hardware

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