

TEXT ON PRACTICE

fascination
towards North Sentinel
refusing contact with outsiders since
This has made them 'the most isolated
the island and the inhabitants avoid
As a visual maker
rather than a hunter-gatherer/
thinker/tinkerer, then -
I initially intuitively intended to retrieve
of its swirling representations. A piece
yet I strive to see as much as I can of
cropped + blown-up where the is
imagery, photography/image from
Other types of imagery then started to
passenger planes flying over the island
articles about the "most mysterious, im
wrong islands. Reddit conspirations, a fictional adventure/horror ebook, a "danger tourist" guy tweeting his
plans to visit it (...).

or
(A PIECE OF) SELF-CONSCIOUSNESS/SELF-CRITICISM (ABOUT MY PRACTICE SO FAR)
because
or else
A MAP(-PING) OF PRESENT PRECARIOUS PROJECTS AND IN-COMING IN-PUTS (IN-TERESTS, IN-FLUENCES, IN-TUITIONS, IN-TENTIONS)
4K screen / a - quite literally - border-line case //
and
A SELECTION (FROM AN ONGOING COLLECTION) OF SCREENSHOT(S) AS A (SELF- REFLEXIVE) STATEMENT (ABOUT MY PRACTICE)
not pictured
+
A FREE (SPECULATIVE) STICKER
//

The island and the widespread attempt at making images of it became catalysts to speculate about bigger
//
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virtue // prefers hardware stores over fine art shops // makes use of cracked software-outdated hardware / permanent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)
//
// addressing and unfolding the questions that NS island raises. For instance, paintings by Rothko, Gauguin
//
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 the material 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?
which each fragment is at the same time clearly classified on its own and multiply
meaningful, interconnected with the others.

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

The Eye Research Lab assignment was an occasion for me to linker with some of the materials and ideas I
had been investigating in my research, trying to make a well-standing piece out of them.
PZI - LENS-BIASED MEDIA
03/2023
outstanding - visually and conceptually - images that I encountered in this research: a painting by Mark
//

TEXT ON PRACTICE

My 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 as a place/an object whose images are (almost) impossible to make. As an image-maker/creator/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 //

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 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 (...).

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/attempts at knowing the unknown, making sense of the world through 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...

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WORD COUNT: 1497

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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 investigating in this research, trying to make a self-standing piece out of them.

"PZI - LENS-BASED MEDIA (some noise 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

and ways, and whys and weights of images.

XXXX

BIASED

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.

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I feel that in the past few months I came to realize 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.

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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 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

the ways and whys and weights of images

fascination

because

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

- an image-maker
beats/hunter-gatherer
- thinker/inker, then

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

"to see what it's there"

- through -

found imagery, texts, thoughts, in-between connectors

a dedicated PZI studio Misc?
an online repository?

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

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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.

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 ended up making five subsequent versions of the piece.

keywords subjects topics fields of interest
some, sparse

Similar in content, yet very different in terms of form and 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, 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.

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

// I have also been reconsidering my previous work - a more design, Youtube-found-footage based, I feel that in the past few months I came to realize representation staple 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

to the images. Getting rid of the redundant parts - 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.

(feedback) loops
media theory
errors-glitches-failures
dispositif / device / apparatus -(e)s

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

control / surveillance / power
seeing watching staring
visibility invisibility

- 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 use technology to convey my intentions-thoughts

software/hardware
digital/analog
virtual/physical

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

technology/the technical

- I want to think myself more as a moving image/visual media artist rather than filmmaker. It might be - 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.

edges/borders/thresholds/margins/limits/interfaces

internet

- I don't want to stick too strictly with the project - I am interested in text as a visual element - that makes sense also - primarily, maybe? - visually - this is again connected to conceptual art tradition

appropriation, recycling, reusing, sampling, remixing,
copying stealing

ownership-authorship

- 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, technical, production/circulation/ownership of images, space/place, architecture(s) - and their complex, mutual implications.

human condition
existentialism, nihilism

speculative fiction

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.

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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.

I 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:

- 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 want to think myself more as a moving-image/video/media artist rather than filmmaker. It might be
- 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 started this 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.

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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 people have visited the island and the inhabitants exist.

As a visual artist my interest was never to know about the island but rather its compelling status as a place that has remained isolated for so long. I initially intuitively intended to retrieve all the existing images of the island, to get hold of it by gathering all the available material, and to create a work that would be a visual and conceptual exploration of the island and its inhabitants. A paradoxical attempt - I am fascinated by the lack of images of the island, yet I strive to see as much as I can of it. From the 18th century onwards; aerial shots scattered on the internet; Google Earth imagery; photographs from scientific expeditions to the island in the late XX century.

Other types of imagery then started to emerge - in the form of amateur videos taken from the island, screen captures from the island, articles about the "most mysterious, impossible, wrong islands, Reddit conspirations, a fictional and a real island, plans to visit it (...).

The island and the widespread attempt at making images of it became catalysts to speculate about visual cultures and the human need of making images of it. I clearly realized that the point of this research was not to know about the island but to make a work that would be a visual and conceptual exploration of the island and its inhabitants. I then started to follow a more open associative path, to relate directly to the island, but resonating with it - a path that would be a visual and conceptual exploration of the island and its inhabitants.

addressing and unfolding the questions that NS is a path that would be a visual and conceptual exploration of the island and its inhabitants. I then started to follow a more open associative path, to relate directly to the island, but resonating with it - a path that would be a visual and conceptual exploration of the island and its inhabitants.

or Friedrich, a coffee drop on my studio desk... This project has proven to be a fertile field, definitely, to make sense of their complexity. I have to produce so far and that will probably be a non-linear structure, in which each fragment is as the same time clearly classified on its own and meaningfully interconnected with the others.

I feel I also need to start widening/deepening my theoretical research in regards to the topics that I am addressing in this research, to build a solid theoretical framework that will be able to deal with the complexity of the project. I am interested in text as a visual element - that makes sense also - primarily, maybe? - visually - this is again connected to conceptual art tradition.

The Eye Research Lab assignment was an occasion to think with some of the materials and had been investigating in this research, trying to make a self-standing piece out of them. I am interested in text as a visual element - that makes sense also - primarily, maybe? - visually - this is again connected to conceptual art tradition.

"1 to 2 images (some notes on)" is a 4-minute essential comparison between two of the most outstanding visually and conceptually - images that I encountered in this research: a painting by M. Rothko and Google Earth's imagery around North Sentinel.

the way and why it is so

not for specific project but for general practice

// things I should read or read again

On the side of my main research work, I have been collecting - in the form of scattered textual/visual fragments on notebooks, hard drives, wiki pages - hints for possible projects to develop in the future. Old ideas, new intuitions. They hardly connect together but I feel they all tangentially address intersecting topics. I consider them as short(er)-term projects to keep myself and my practice going and counterbalance the slowness of the more research-heavy part. Serious playgrounds for languages, devices, techniques, skills - but whose ground is soft enough to allow myself to fall and fail. Some of them will be partially developed, some finished, some just forgotten.

if failure can ever be total

Some working titles:

Pure Theory/Mere Nature

LOST LOST LOST LOST
(or: A tale of grain and grid)

The absolute flicker

Shiny stuff/Blowup

24x1x24

Wholegrain

Dead pixels

Pierrot le fou party scene

VIDEO IS A VE—RY PRACTICAL MATERIAL

Screensaver/In case of necessity please break

IMG 5728 aka A horse running in a loop, looped
aka A loop, literally

SCHERM LCD/Screens - also - lie

(and counting)

// J. D. G. (2002) Postproduction

I have also been collecting inputs about things that I would like to try out as possibly valuable additions to my practice. These stem both from needs encountered in my self-directed research and from activities at school. Some of them are Touchdesigner, After Effects and TouchDesigner and TouchDesigner experiments. Very different but in the end all additional tools for image-making.

// P. (1975) Structural Film Anthology

Jennings, G. (2015) Abstract Video. The Moving Image. Contemporary Art. I have also been reconsidering my previous work - a medium-length, Youtube-found-footage based, speculative film-essay titled *Dubai Dispositif*. The concept is strong, but the approach I had in making it is not effective. I would like to go back to it and re-edit it, starting by rewriting the script, and then going back to the images. Getting rid of the redundant parts will probably make it way shorter.

// M. (1967) The medium is the message: an inquiry into the nature of language and culture

(some sparse(r) side-thoughts to end with)

- I feel that I self-impose too many restrictions and high standards and I get often frustrated by not being able to keep up. I lose myself in overthinking. I should allow myself to act more freely. Which doesn't mean making things carelessly, just letting go of self-sabotaging and trusting the process more.

- I strive to be fully understood in my intellectual headspace, but I am not yet comfortable enough in images alone to do so. I need and want to work more visually, to convey my intentions-thoughts-stances through images rather than through words.

- I want to think myself more as a moving-image/video/media artist rather than filmmaker. It might be just a matter of words, but I feel it allows a possibly more open, free-form, flexible approach, which is what I feel my practice should aim at.

- I don't want to stick too strictly with the plans that I started this master program with - found-footage-based, essayistic/speculative filmmaking, the NS project. I want to take it as a time-space-facilities window to explore in multiple directions.

- I find it frustrating that my work only exists on my computer, in my studio. How can I bring it outside of this small, introverted, self-feeding bubble? In the real world?

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the ways and why and weights of images

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things I should read or read again

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Boiler, J.D., Grusin, R. (1999). Remediation: Understanding New Media

Ourriaud, N. (2002) Postproduction

Biemann, U. (2003). Stuff & The video essay in the digital age.

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Very different but in the end all additional tools for image-making.

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McLuhan, M. (1967). The medium is the message: an inventory of effects. w/w

Luvey, L. (2006) Death 24x a Second. Stillness and the Moving Image.

Paglen - I feel that I self-impose too many restrictions and high standards and I get often frustrated by not being able to keep up. I lose myself in overthinking and want to be always coherent. I should allow myself to act more freely. Which doesn't mean making things carelessly, just letting go of self-sabotaging and trusting the process more.

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REFERENCES - not for specific project but for general practice

READLIST things I should read or read again (or maybe forget about)

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McLuhan, M. (1967). *The medium is the massage: an inventory of effects.* w'wW

Mulvey, L. (2006) *Death 24x a Second. Stillness and the Moving Image.*

Paglen, T. (2014). "Operational Images" in *Journal #59 November 2014 - e-flux.*

Sloterdijk, P. (2004). *Spheres Volume III. Foams*

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- not for specific project but for general practice

things I should read or read again

(to make notes about)

some that I am currently inspired by / I am very interested in keeping track of what my influences are

REFERENCES

READLIST

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Neo Styerl
Peter Tscherkassky
Lawrence Weiner

some that I am currently inspired by / I am very bad at keeping track of what my influences are

- ARTISTAS
- Arte Povera
- Carl Andre
- Cory Arcangel
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- Harun Farocki
- Morgan Fisher
- Forensic Architecture
- Hollis Frampton
- Jean Luc Godard
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- Rachel Rose
- Michael Snow
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- Peter Tscherkassky
- Lawrence Weiner

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- I find it frustrating that my work only exists on my computer, in my studio. How can I find it of this small, introverted, self-feeding bubble? in the real world?

- I don't want to stick too strictly with the plans that I started this master program with - found footage-based, essayistic/speculative filmmaking, the NS project. I want to take it as a time-facilities window to explore in multiple directions.

some that I am currently inspired by I am very
not at keeping track of what my influences are

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Jonas Mekas

Bruce Nauman

Simon Payne

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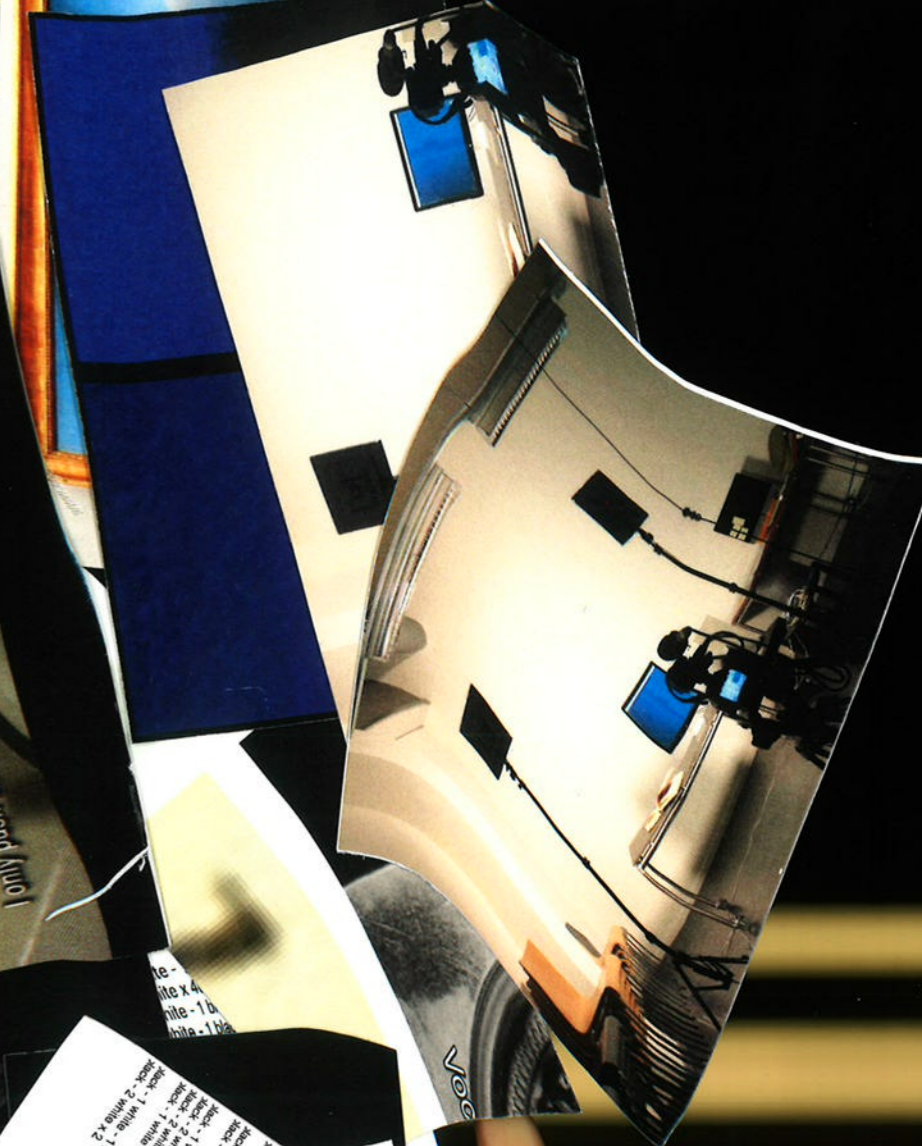
Lawrence Weiner





I didn't have a lot of money to produce things so if I had an idea that

**SCHERM
LCD**



LENS-BIASED MEDIA



Desert Island NOT YET RATED

sat morning
2 pm
coffee cur
A dense list of technical specifications or a log, including terms like 'black', 'white', 'red', 'blue', and various numbers and symbols.

yeah you see shiny stuff
00:24:46:17

Diese Bilder lassen sich auch anders lesen
These images can also be read in another way.



black
black
black
black
black