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Screenshot statement doesn't take up extra words, the manifesto does - and would be possibly full of repetitions from previous parts-~~3/ A MANIFOLD MANIFESTO FOR MYSELF~~

Screenshot statement is more fun to make as well

SELF-CONSCIOUSNESS

In the past months, 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 hostilely refusing contact with outsiders since the 18th century. This has made them "the most isolated tribe in the world". The only knowledge of the island comes from the very few existing images of the island and the inhabitants - taken at great distance, from above or below, through telephoto lenses, from boats, planes, satellites. As a visual artist - an image-maker/dealer/hunter-gatherer/thinker, then - my interest was never the island in an anthropological-ethnographic way, but rather its status 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 intended to retrieve all the existing images of the island, in an paradoxically intuitive/instinctual attempt at getting hold of it by gathering all of its existing representations - I am fascinated by the lack of images of this place, yet I strive I to see as much as I can of it. I started with the most straightforward, institutional sources of imagery: colonial maps from the 15th century onwards - which I cropped and blown-up/upscaled where the island was (or was not) pictured; aerial shots that I could find on the internet; Google Earth Pro's imagery; photographs/footage taken during ethnographic expeditions to the island in the XX century – ~~before the Indian government prohibited by law any attempt at making contact with the Sentinelese, to protect their allegedly endangered status.~~

Then, along this process of visual research, some unplanned findings/encounters/discoveries definitively shifted its focus from the island itself to the widespread attempt at making images of the island, as a catalyst to speculate about bigger topics that the island alone can not answer but only hint at. They made me clearly realize that the point of this research is human image-making in general - human need of knowing the unknown, making sense of the world by making images of it. *A matter of mankind, of image-making, of image-making mankind, of mankind making* - as I state in the EYE piece.

Some keywords that describe/outline the current focus of this research are:

image-making, knowledge, desire, attraction, fear, sublime, unknown, visibility-invisibility, (re)mediation, technology/the technical, production/circulation of images, ... - and the complex, mutual implications between them.

I therefore gradually started including in my research images that do not relate directly to the island, but have something to do with it (for instance, paintings by Caspar Friedrich or Mark Rothko) and say something about these aforementioned topics, in a more open associative way, which I intend to use as my main research method in the future development of this project.

The Eye Research Lab assignment was an occasion for me to experiment with some of the materials I had been gathering and the ideas/topics involved, trying to make something - a self-standing piece - out of them. Also, to experiment the language that I possibly want to establish as a moving image artist

"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 process. A painting by Mark Rothko and Google Earth's imagery around North Sentinel Island. One seemingly fully realistic, transparent, the other fully abstract and opaque; one made anonymously, automatically by Google satellites, the other made by the hands and 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 - edges as moments of passage, of clash, of friction, of chromatic cross contamination. The whole 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, 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/meaning of the world through images, by making images of it?

The piece is made of a relatively simple set of elements - the two images, unframed, as images; a staged version of them - that I designed, built and filmed in the studio; a text/script, that I kept on re-editing throughout the whole making of the piece; a layered soundscape made of oceanic and technical sounds; a blue screen/frame used as a flickering intercut between the two images. I played around with these elements, constantly re-arranging them, their order, their relations, and ended up making five subsequent versions of the piece. Similar in the content, yet very different in terms of form and overall structure of the piece.

On the side of this main research path and work, I have been collecting - in the form of scattered notes - hints for possible projects to develop in the future. Old ideas as well as new intuitions. I will present some of them later on. They hardly connect directly to my main research but I feel they all incidentally/tangentially address intersecting topics and subjects.

I have also been collecting inputs about things - techniques, tools - that I would like to try out and experiment with, as well as topics that I would like to know more about.

I have also been reconsidering my previous work - a medium-length, Youtube-found-footage based, speculative film-essay titled Dubai Dispositif. I definitively realised that its concept is strong, but the approach I had in making is not effective. I would to go back to it and re-edit it.

1/ SELF-CRITICISM

~~(I feel that - I want to - I have to - ? Use a repetition? I need to
I feel that, therefore I want/need to)~~

I feel that in my practice as an artist I am self imposing too many restrictions and high standards - mostly in terms of methods, content, coherence ... - and I get often frustrated by not being able to keep up. I feel I often lose myself in overthinking what I am working on, wanting it to be always coherent, from start to finish. This often results in getting stuck and not being able to follow the flow of the making, which - I've found - is often the right way. I should allow myself to act more freely, make without thinking too much while I'm making. Which doesn't mean that I want to make things carelessly. Just to let go of unnecessary self imposed, self-sabotaging restrictions.

I feel I need to give myself deadlines/challenges/goals to work better and more effectively. To work on more short-term, self-contained projects, as (serious) playgrounds to develop my practice, my language, my research, both on a practical and a theoretical way. The Eye project was effective in this regard.

I feel I need to include in my practice more collateral/incidental activities, side elements to my main video/film/moving image/screen-based work, such as writing, drawing, learning new softwares/skills - to expand my horizon as an image-maker, to make my work richer, to open new directions.

I don't want to stick too strictly with the intentions/practice/plans that i started this master program with - found-footage-based essayistic/speculative filmmaking, the NS Island project. I want to use this master as an opportunity / time-space-facilities window to experiment in multiple directions. Techniques, topics, ways of being as a moving image artist.

I feel the work for the EYE has made me realize clearly some staple points in my practice/approach as an artist, that come to me naturally and that I would like to retain and use more intentionally:

- my work recurrently features a conceptual/minimalist - in reference to conceptual/minimal art movements of the XX century, which I have always been fascinated by - approach
- my work is made of/in/with fragments and layers, that I constantly re-edit
- I am interested in text as a visual element - that makes sense/meaning also - primarily, maybe - visually, not just as plain text - this is again connected to conceptual art.
- my work is drawn to the exploration of edges, thresholds, shiftings, between worlds, realms, ways of being/existing, technology-ies, visibility/invisibility. My gaze naturally lingers on these places of clash, of friction, of contamination, of emergence.
- my work shows an underlying interest/attraction towards some general/wider topics - image-making, representation, technology, media theory - that constitute the backbone of my practice as an artist.

I feel I tend to rely too much on words rather than images, because of an urge to be clearly, fully understood in my intellectual meanderings. I am still not confident enough in images alone to do so. I need and want to work more visually, to convey my intentions-thoughts-statements 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 often feel frustrated by the fact that my work often only exists on my computer, in my studio. I feel this is not enough. How can I make it exist outside of this small, introverted bubble? In the real world? (open question?)

(What else?)

2/

A MAP(-PING) OF PRESENT IN-PUTS (IN-TERESTS, IN-FLUENCES, INTUITIONS, IN-TENTIONS)

(If its too much text for the I can only make a map as an appendix

(MAKE draw AN ACTUAL MAP-PING? Diagram - YES MAKE IT DURING SPRING HOLIDAY - HOW? DIGITAL/DRAWING?))

The research around NS Island has proven to be a fertile field, definitely worth digging deeper in. However, I feel that to do so effectively I have to find a way to properly organize all the materials that it has produced so far - found imagery, texts, thoughts, connections between these - and that it will produce in the future, so as to make sense of their complexity, their mutual implications and not to lose them along the way. I therefore intend to take a break from its advancement and spend some time in devising an effective way to organize this material. This will probably involve building a digital archive - a dedicated PZI studio iMac? An online repository? - with a non-linear structure, in which each object/element/fragment/material is at the same time clearly classified (where it comes from, why it is there, what it is) on its own and multiply , meaningfully interconnected with the others.

The EYE film 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 this piece, pushing it forward along the lines that the later versions of the piece set up. Some of the advices that I was given by tutorials: conceptual stance - text, tautology, ... , , delve deeper in the space between the images, more media specificity, be more intentional in every element, choice, gesture that I put in the film. Everything has to be motivated.

I would like to start re-editing my previous film Dubai Dispositif. As suggested by Sabine G., I intend to rewrite/reedit the script/text - which feels redundant and overwhelming, then go back to editing the images. It is necessary to make a selection between what it is essential and what is not - this is one of the cases in which less is more. Keep in mind the audience. What I want them to see/feel/understand. Not be didactic, pretentious, let images speak more. Be more visual. Keep the structure in chapters, reduce the text, reduce

imposing interpretation. Make it way shorter - remove (?) Unnecessary flickering - be INTENTIONAL, always. Give myself a deadline?

Hereafter, I will write synopsis of short-term projects that I have in mind at the moment and that I would like to develop in the near future, to keep myself and my practice going and counterbalance the slowness of the more research-heavy works. I want to use them as (serious) playgrounds, in which to experiment with techniques, language, devices,- but soft enough tallow myself the possibility of total failure - if failure can ever be total.

Pure Theory

LOST LOST LOST LOST

The absolute flicker

Shiny stuff/Blowup

24x1x24

Wholegrain

Layouts

Deadpixels

Pierrot le fou party scene

RV shout

VIDEO IS A VE—-RY PRACTICAL MATERIAL

Screensaver

(Make a selection - just the titles?)

I would like to read more. To build a more solid network of references. And also, to keep track of it. Not necessarily linear nor academic. But rather what feel relevant to me. Not to lose track of it. Also for the thesis/graduation, but most importantly for me and my practice. A readlist-watchlist is enough?

Theory

Read more, watch more

A list of references

A list of subjects/topics

Relation to a larger context

References

list of things I want to experiment, try out, learn - interest that stem both from needs encountered in my practice self directed research - both from seminars at school

touchdesigner, after effects, 16mm film

agguato AV - in regards to making my practice exist outside of my computer.

Also, analog practice as a way of making images outside of my computer

Discorso di edges

Screenshot di 1 or 2 images quando su schermo scrivo

To see or not to see - through -

are the space-environment/life forms-ways of existing/representation/technology diagrams still relevant to my practice? Only partially I feel - representation seems to have become the main focus.

Sat morning

Coffee cup x 3

2 iMacs 1 desk

Ambient music

from bandcamp

Studio life

Feels bliss

Sometimes