

FABRIZIO CONTARINO

Statement

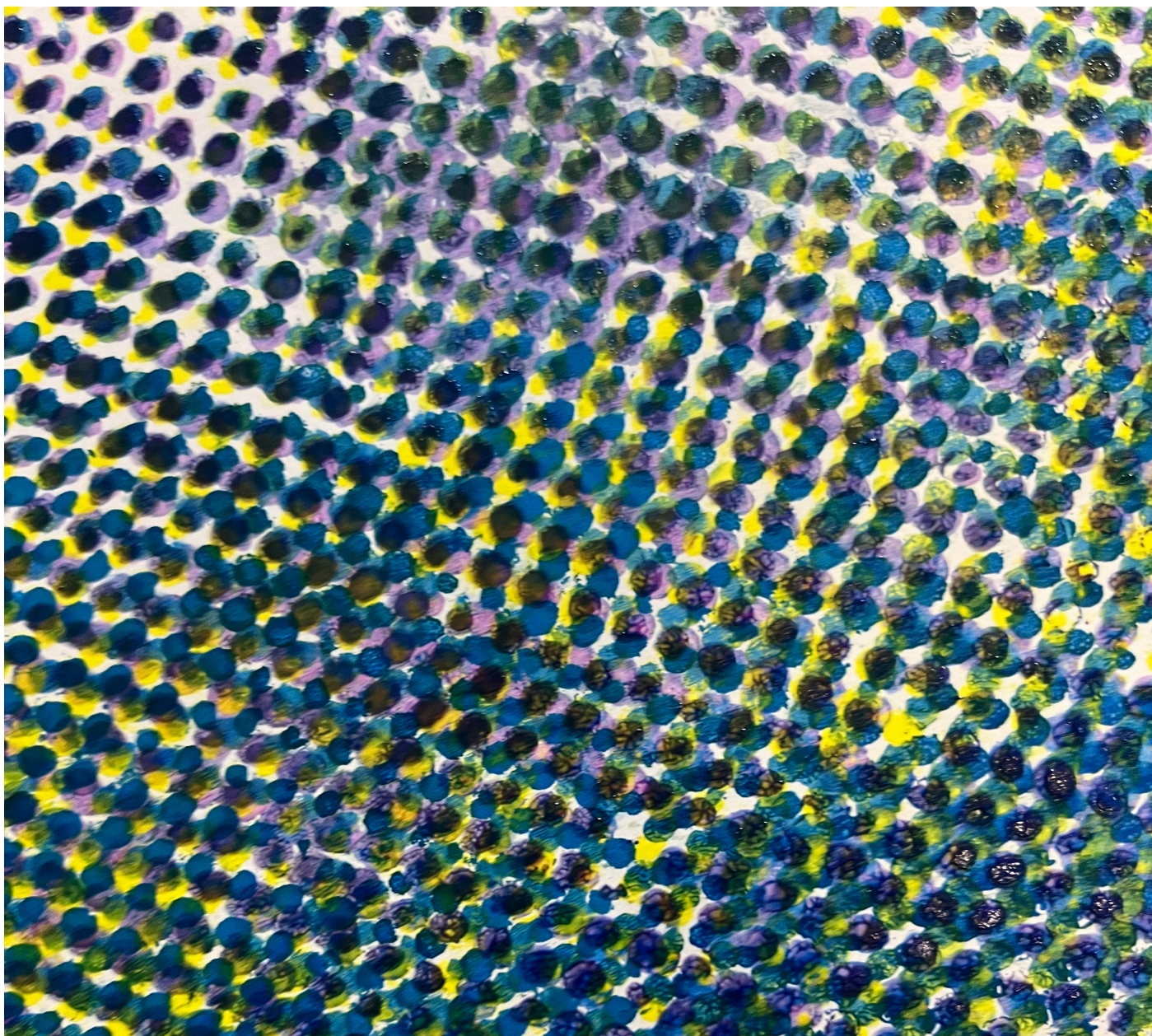
In my practice process is as important as the result. Usually it consist of three key moments: the observation of a fragment of space, its recording and digital elaboration and, finally, its manual reworking.

I play with multiplication and repetition of images in the precise historical moment, in which we are exposed to the incessant flux of digital images, and where it seems that no image is possible anymore.

I explore what happens when an image is trapped and functions through a digital medium and, in a next moment when it jumps out of the screen and becomes tangible.

The potential of the final result does not reside in proposing a closed narrative to the spectator or in revealing something to the public, but in generating a space in which everyone can call upon their own 'sediments' and powers of imagination. Repetition, overlap and illusion generate a wound in the readable, a wound in the hierarchical disposition of meanings. In this way, it makes us participate in the images, so that we can all elaborate their multiple meanings.

Dossier



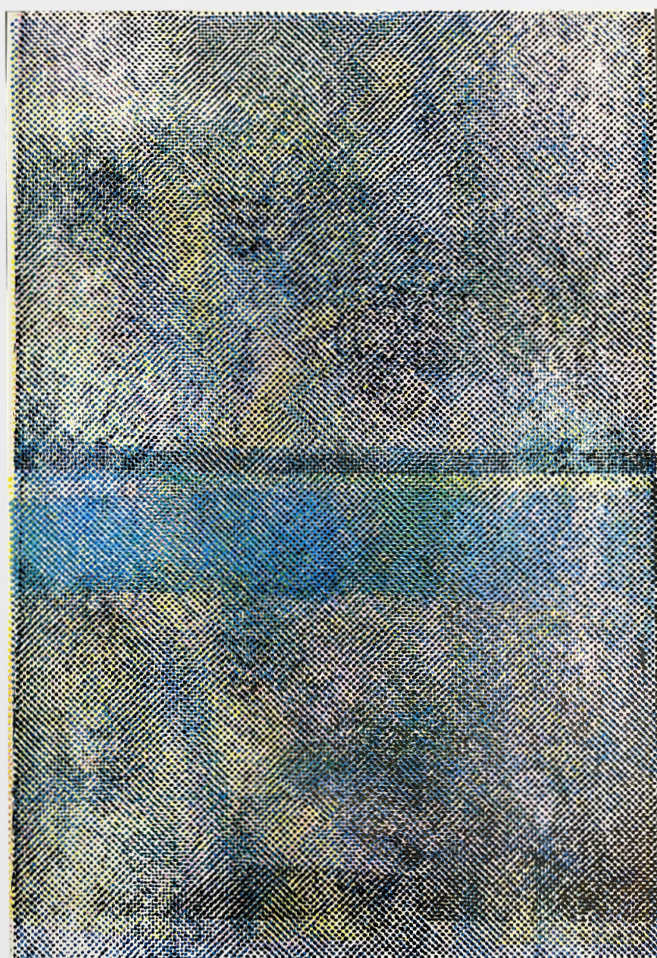
Close reading 2022 - on going
Silkscreen print on paper different sizes

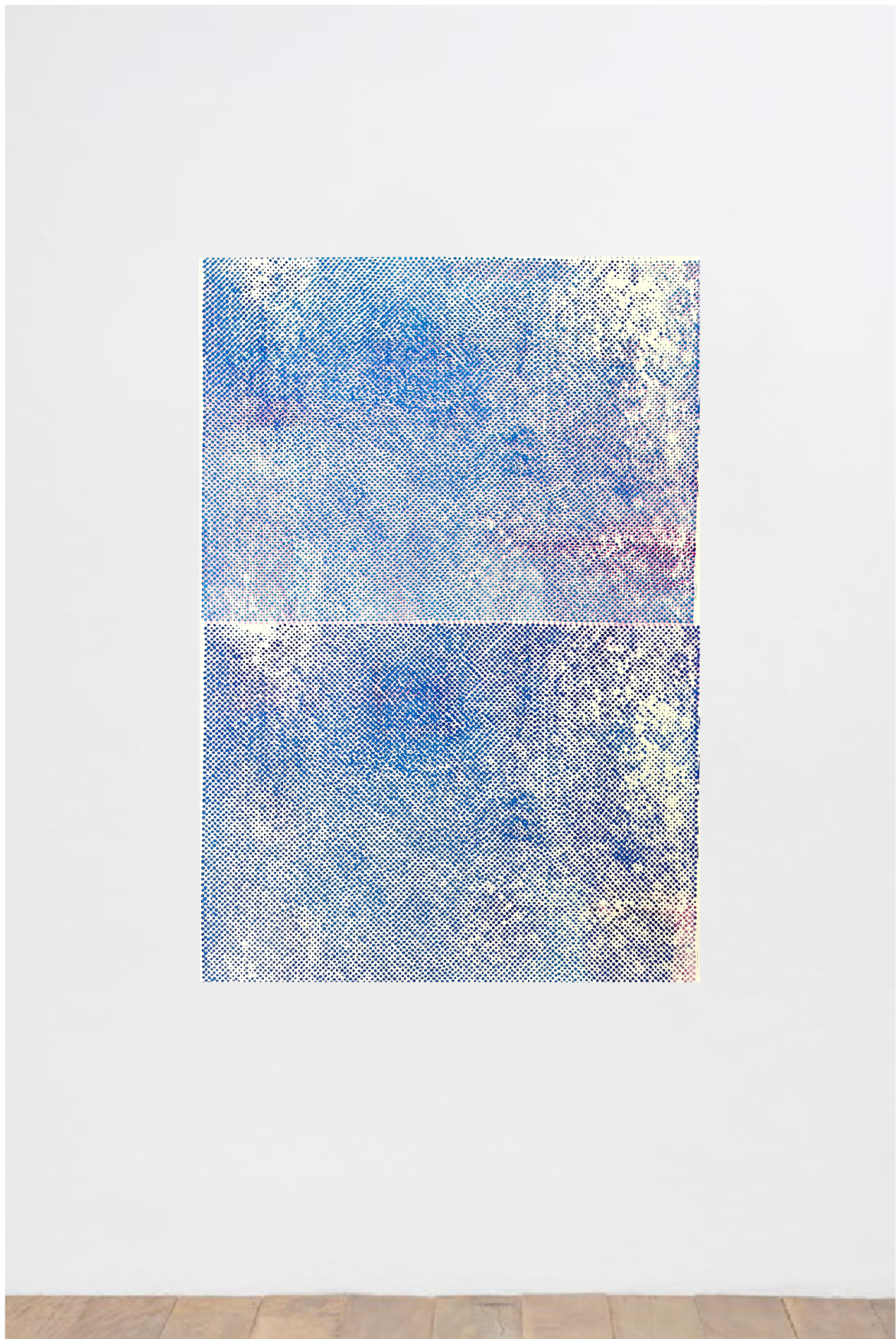
I am particularly drawn to the idea of Vilem Flusser "It is necessary to make the device do what it has not been programmed to do, to twist it, to deviate it from its original function, to dissociate it from its purpose, to alter its rhythms, to liberate images that do not appear in the expectations of the programs and the devices, to liberate improbable images"[1].

The project "close reading" explores the performativity of the image and technical error as a possibility of aesthetics. On the one hand, the performative refers to a reality that it itself constitutes, on the other hand, by isolating a general situation, it bets on singularity. A creation of images that is not organized from the relationship between cause and effect.

To embody this insight I refer to my process of the printing. Usually one screen is used for one color and I use the same hand made screen for two or four colours admitting its ability to fade and produces a unique image. I also use a smaller screen to print on a bigger size paper trying to cover all the paper surface. This way, the final result is not only print mark but as well the trajectory of an image produced with corporeal movements.

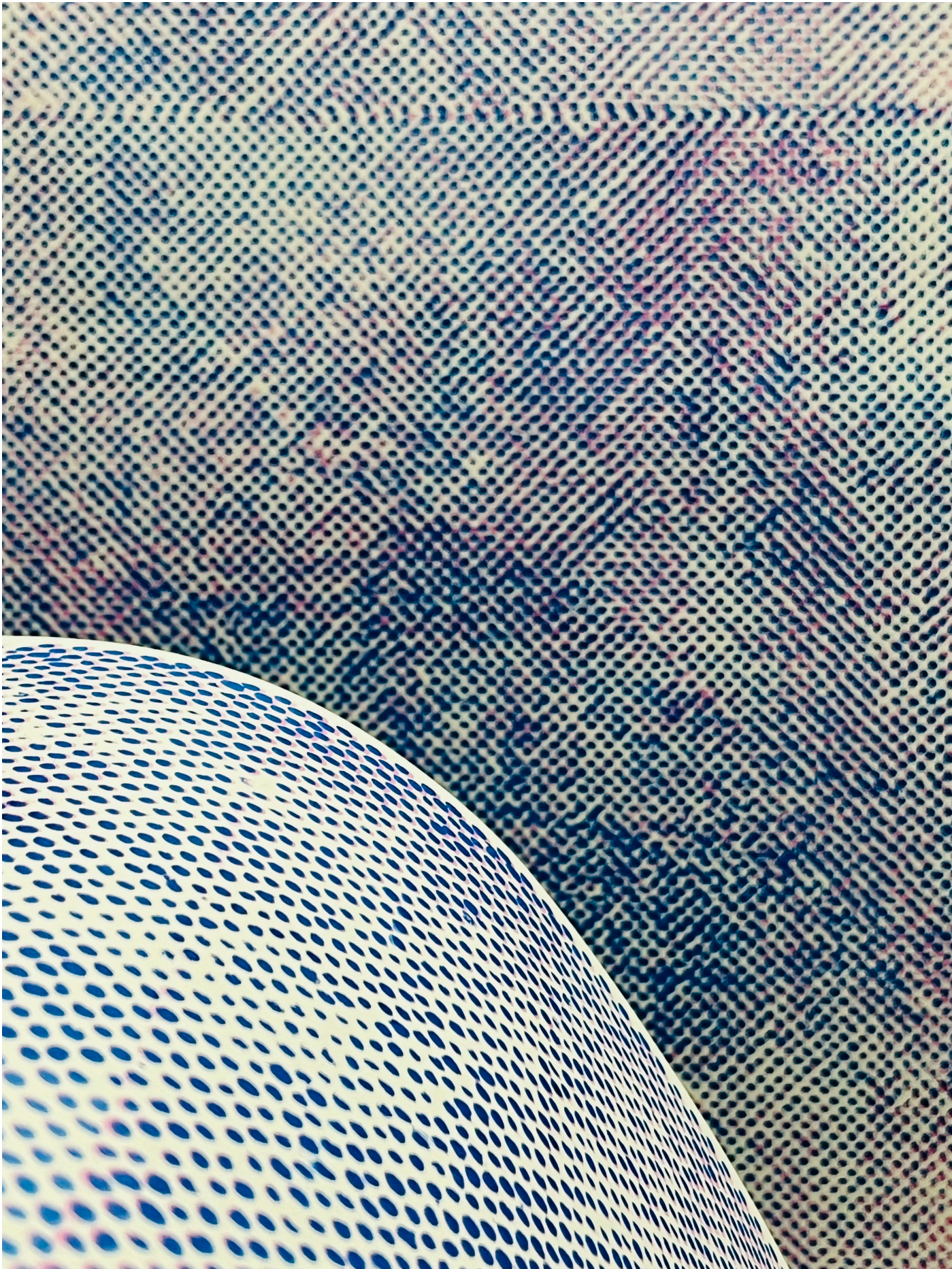
[1]Filosofia de la fotografia, Vilem flusser, Sintesis, Madrid (1983) 2001





Close reading

2022 - Silkscreen print on paper
100 cm x 70cm





Close reading

2022 - Silkscreen print on paper
diptych - 100 cm x 70cm



The opposite sea

2021 - Silkscreen print on paper

1000 cm x 70cm

The opposite sea" places us between waters of the Mediterranean Sea - and opens us to the contemplation of its infinite depths and movements. The sea is a space of transit and at the same time a space of conflict. It is both a gate to freedom and a frontier.

The work functions as a visual loop in which a printed and repeated image subverts by its verticality the conventions about the landscape. A fragment cut out of a wider visual field: an endless wave. Work realized during the residency at Vgac, Vilnius.





Between waters and Walls

2017 / On going

Silkscreen on paper – Variable dimensions

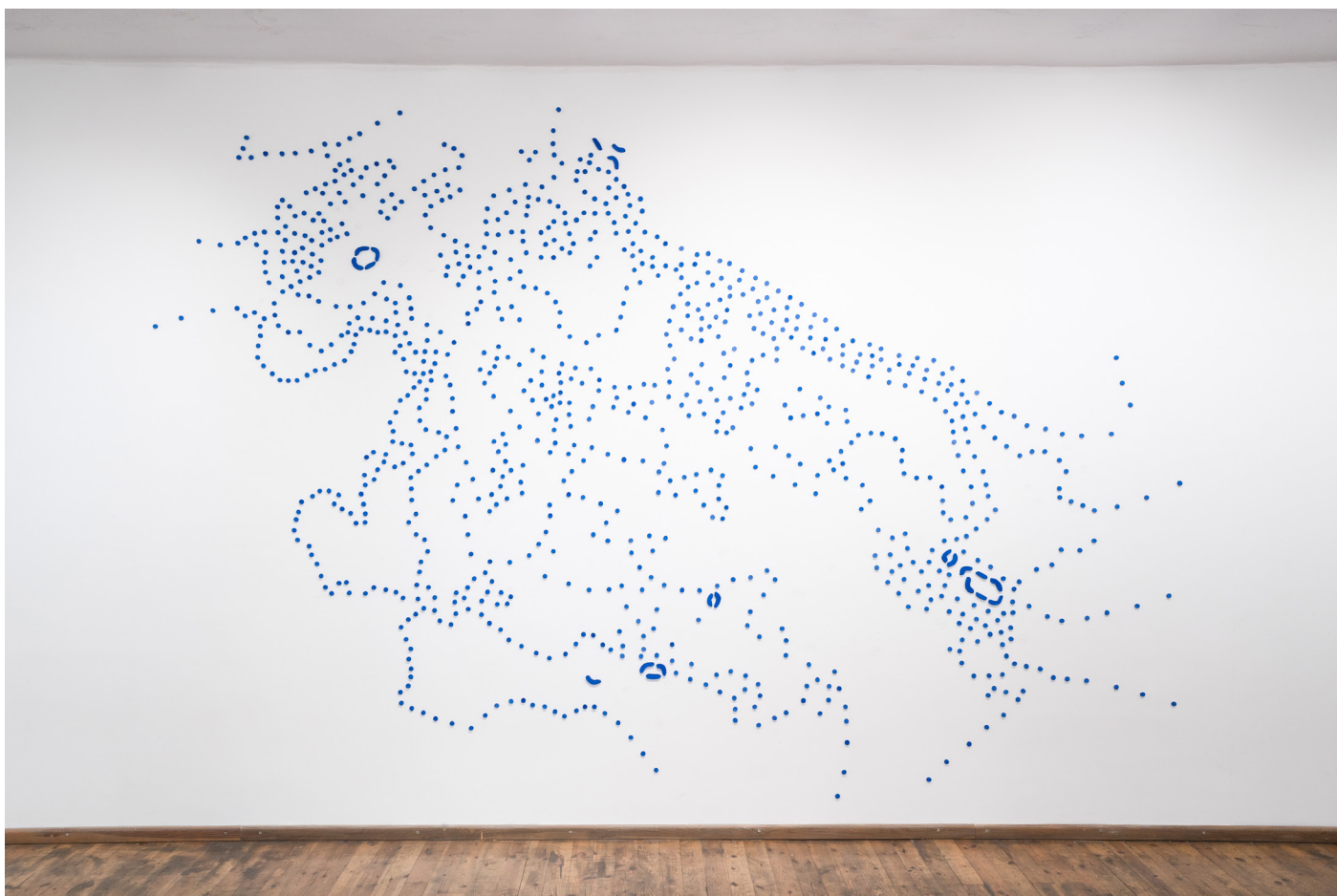
Between water and walls refers to the timeless ambiguity of the sea: a liquid passage unifying lands, yet at the same time a dangerous border provoking death and rejection. The piece originates from a photographed section of the Sicilian Channel. In its totality, the Channel is a 145km long sea strait between Sicily and Tunisia, a border between Europe and Africa. The artist replicated and modified the image to create an infinite motion of distant and near waves. The piece is both appealing and alarming; its movement and the history of the strait itself represent endless stories of migration, encounters and clashes.

This installation is part of a series of works, which touch upon current political issues such as migration & border controls. The works not only reflect the political status quo, but rather invite the beholder to perceive current circumstances from a stand point of the past, and how these have developed ever since.

Curatorial text by Herman Bashiron Mendolicchio



The opposite sea
Silkscreen print on paper



The Adventure Bank

2021

Ceramic installation

525cm x 320cm

The 80,000 km² of the Adventure Plateau is located in the northwestern sector of the Sicilian Channel. It is the shallowest area of the entire region and is part of the northern margin of the African continental plate. Morphologically, it is separated from Sicily by a deep channel of Mazara del Vallo, and from Tunisia by the "Pantelleria Graben". The map presents a cartography of the seabed in the shallower passage between Europe and Africa where the first routes that crossed this maritime section took place, forming the first passages between the two continents.

The blue cartography drawn by the ceramic pieces brings us conceptually closer to the space and time of the sea voyage. It invites us to reflect on the fact that the sea, and specifically this fragment of sea, has always been and continues to be a space of transit but also a space of conflict.



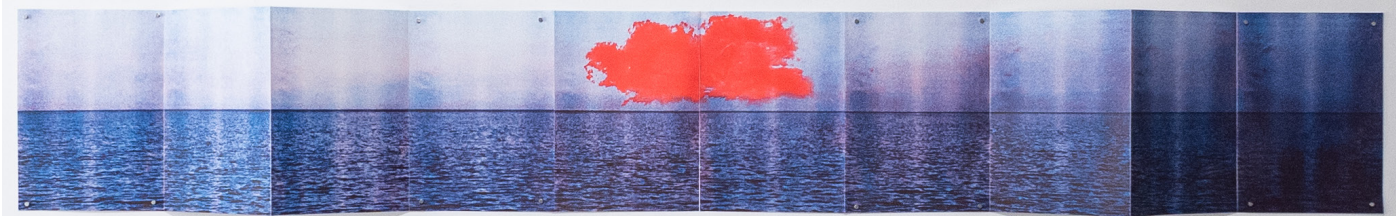
The Other side

2021 - Public installation – Piazza Ettore majorana – Catania – Italy

2 x 200cm x 140cm

The images represent the different shores of the Mediterranean where water and sky are upside down. They are the closest points, as the crow flies, to the Sicilian Channel. By turning the sea upside down, the two shores finally touch each other.





Smoke Signal

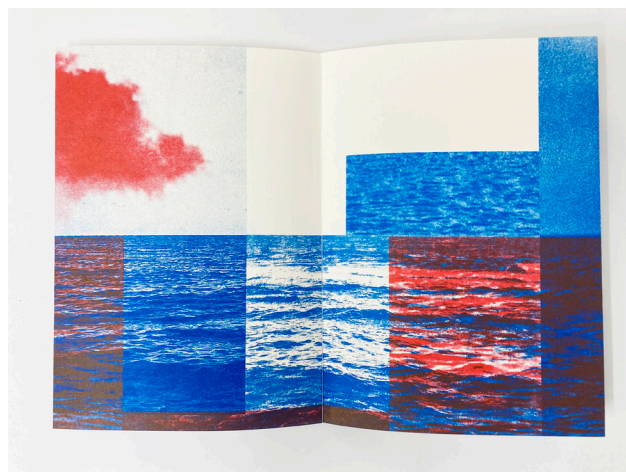
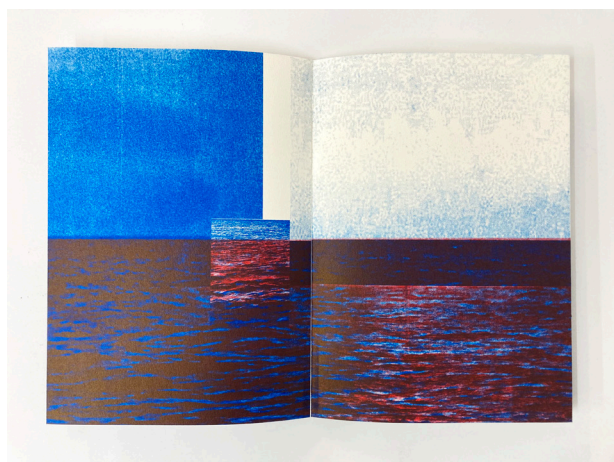
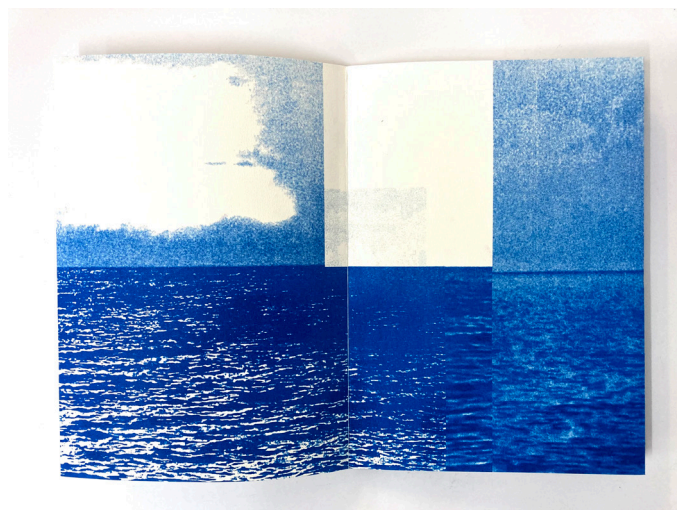
2021- On going

risograph leporello books, 300cm x 41cm – Edition of 10

Printed at "La Escocesa", Open factory of analog creation / Barcelona

The title of this work refers to the urgency of the actual situation of migration. Buoyant smoke is a daylight distress signal and can be used on ships, lifeboats and life rafts. It immediately emit smoke to attract attention.

This installation is part of a series of works, which touch upon current political issues such as migration & border controls. The works not only reflect the political status quo, but rather invite the beholder to perceive current circumstances from a stand point of the past, and how these have developed ever since.



Smoke Signal

2021- On going

risograph leporello books, 210cm x 29cm – Edition of 10

Printed at "La Escocesa", Open factory of analog creation / Barcelona



La calle adentro

2020

Installation (350cm x 250cm), diptych (Ink on paper 15x21cm), Online video session #lacalleadentro

The installation "La calle adentro" shown at Monumental Callao (Lima) as a result of a residency in their installations. The work refers to the ornaments of Plaza de la Matriz, one of the most photographed places and most shared on the internet by the tourists who visit this place every day, a symbol of the new face of the city. Safe by day, inaccessible by night.

By extrapolating these decorations from their context, the focus is on its representation. The space is transformed into a set, which, although it refers to the street, when photographed returns only light and shadows, erasing the context and the identity of those represented.

The work is presented as a trigger of possibilities, of exchanges between the real world and the web in a game of coming and going between the street and its digital representation.



La calle adentro
intallation view





Tropical Party, associative drawing

Performance, installation – 2018, Barrack gallery, Naha (Jp)

Tropical party is an associative and interactive drawing session in the setting of a party, in which we play around with stereotypes and images associated with Okinawa island. We called participants to bring objects and images revealing what is a this place for them.

From these things we created a collective installation which made a ground for sharing, discussion and party.





Tropical Party, associative drawing
intstallation view



Bio

After receiving a BA in communication and advertising techniques at the University of Perugia and his studies in creative documentary, he obtained a Master's degree in artistic production and research at the University of Barcelona.

During the 00s He was a contributor of Rojo magazine and his works have been published in several European magazines.

He has exhibited across Europe, Asia and Latin America. In 2020 his solo show "La Calle Adentro" was exhibited in Monumental Callao, Lima, Peru and in 2021 his project "The opposite sea" was shown at Vgac, Vilnius Lithuania. His works forms part of various private and public collections, among them The University of Barcelona and Vilnius Graphic Center.

At the moment he combines his artistic practice with the art direction of Espai Souvenir an art space in Barcelona focused on contemporary art, research and cultural collaboration.

SOLO EXHIBITIONS

- [2024] *The opposite sea, Temporals 2024, Casa Elizalde, Bcn- Es*
- [2022] *60 seconds party, Center424, Belgrade - Sr*
- [2021] *The other side, public installation, Catania - It*
- [2021] *The opposite sea, Vilnius Graphic Center, Vilnius - Lt*
- [2020] *La calle adentro, Monumental Callo, Lima - Pe*
- [2019] *Swab Art Fair, On Paper, Barcelona - Es*
- [2018] *Tropical party, with Alina Melnikova, Barrack, Naha - Jp*
- [2017] *Ping pong with Diego Mallo, Espai Souvenir, Barcelona - Es*
- [2017] *Entre aguas y muros, Casa Cultural Rat Trap, Bogotá - Co*
- [2016] *Out of data, El Diluvio Universal, Barcelona - Es*
- [2015] *Le grand Tour, Espai la Maga, Barcelona - Es*
- [2013] *Collateral events, Gabinete de Dibujos, València - Es*
- [2012] *Collateral events, La sala, Zaragoza - Es*

GROUP EXHIBITIONS

- [2023] *Recreo, art book faire Valencia - Es*
- [2023] *Religaré, La escocesa, Barcelona - Es*
- [2019] *Premi ArtsFAD, Museo del Disseny, Barcelona - Es*
- [2019] *No Borders, Miscelanea, Barcelona - Es*
- [2018] *El Azar with Diego Sierralta, Espai Souvenir, Barcelona - Es*
- [2018] *Festival Kronos, Arts Santa Mònica, Barcelona - Es*
- [2017] *Cyclic Journey, The Goethe institute, Barcelona - Es*
- [2017] *Cartes postales, La Place art space, Barcelona- Es, Lille - Fr*
- [2016] *Accrochage, Ana Yael gallery, Barcelona - Es*
- [2015] *Mutualismes #4 – Sintopies, Eart, Barcelona - Es*
- [2015] *Sintesi, Arts Santa Mònica, Barcelona - Es*
- [2013] *Unexpected time, El Diluvio Universal, Barcelona - Es*
- [2012] *Pure language, Madame La Marquise, Barcelona - Es*
- [2012] *Arts libris, Arts Santa Mònica, Barcelona - Es*
- [2011] *Hacer un dibujando, Domicilio Conocido, Mexico City - Mx*
- [2011] *DF 12 Notas, Foto Septiembre Art fair, Mexico City - Mx*
- [2011] *Fent Safareig, MIAU, Roca Umbert, Granollers - Es*
- [2010] *La Conga, KODRA Action Field Festival, Thessaloniki - Gr*
- [2010] *Fent Safareig, MIAU, Caldes de Montbui - Es*
- [2009] *Ocho, Rojo Gallery, Barcelona - Es*
- [2008] *Building the key, Carpetas Abiertas, Can Xalant, Barcelona - Es*
- [2008] *Building the key, My blogroll, Uruguai / online*
- [2007] *BAC Babylon, CCCB, Barcelona - Es*

[2007] Btk, Red (permanent) Tapes, Festival Loop, Barcelona - Es

[2006] Rojo smart, Invaliden 1 Gallery, Berlin - De

[2005] Design made, Hangaram Design Museum, Seoul - Kr

[2003] Cosmos, XI Bjcem, Athens - Gr

RESIDENCIES

[On going] La Escocesa, associate, Barcelona - Es

[On going] Espai Souvenir, Barcelona - Es

[2022] Belgrade artist in residence, Belgrade - Sr

[2021] Graphic art center, Vilnius - Lt

[2020] Monumental Callao, Lima - Pe

[2017] Rat trap, Bogotá - Co

[2013-15] Eart, Barcelona - Es

STUDIES

[2020] On Mediation 8, Programa de estudios curatoriales, Bcn - Es

[2010] M.A Artistic production and research, Univ. UB, Barcelona - Es

[2006] Creative documentary course, Observatorio de Cine, Bcn - Es

[2000] BA Communication & advertising techniques, Perugia Univ - It

WORKSHOP

[2016/17] Dibujo radical: F Ruiz, E Álvarez, La caníbal, Bcn - Es

[2013] Occupy overflow and cooperate, M. Expósito, MACBA, Bcn - Es

[2012] How to the end evil | creative activism, Enmedio, Barcelona - Es

[2011] KAFCA, Franco Berardi Bifo, MACBA, Barcelona - Es

[2010] Raimond Chaves – Meterse en dibujos, MUSAC, León - Es

[2010] Raimond Chaves – Narrar prestado, Can Xalant, Mataró - Es

[2009] Thomas Bayrle - MACBA, Barcelona - es

CURATORIAL

[2023] Limit of Disappearance, Bruno José Silva, Espai Souvenir , Bcn - Es

[2023] Mediando la Ausencia, Teresa Mulet, Espai Souvenir , Bcn - Es

[2022] El inicio, su principio, Agustín Ortiz Herrera, Espai Souvenir , Bcn - Es

[2022] Alsino Skowronnek, Unfinished business, Espai Souvenir , Bcn - Es

[2022] Escuela del fosfeno, Martin Kaulen, Espai Souvenir , Bcn - Es

[2021] Estudio, Diego Mallo, Espai Souvenir , Bcn - Es

[2021] Manifiesto y ruina, Felipe Garcia Salazar, Espai Souvenir, Bcn

[2020] Malas Hierbas, Jessica Moroni in collaboration with Angelica Tognetti Espai Souvenir, Bcn - Es

[2019] Oradores, Miquel Garcia with curatorial text by Victoria Reuss, Espai Souvenir, Bcn - Es

[2019] Despersonalizar la colección, Julia Salgueiro, Espai Souvenir, Bcn - Es

[2018] Sistema de escape, Paola acebedo, Espai Souvenir, Bcn - Es

[2018] Night Simphony, Penelope Thomaidi, Espai Souvenir, Bcn - Es