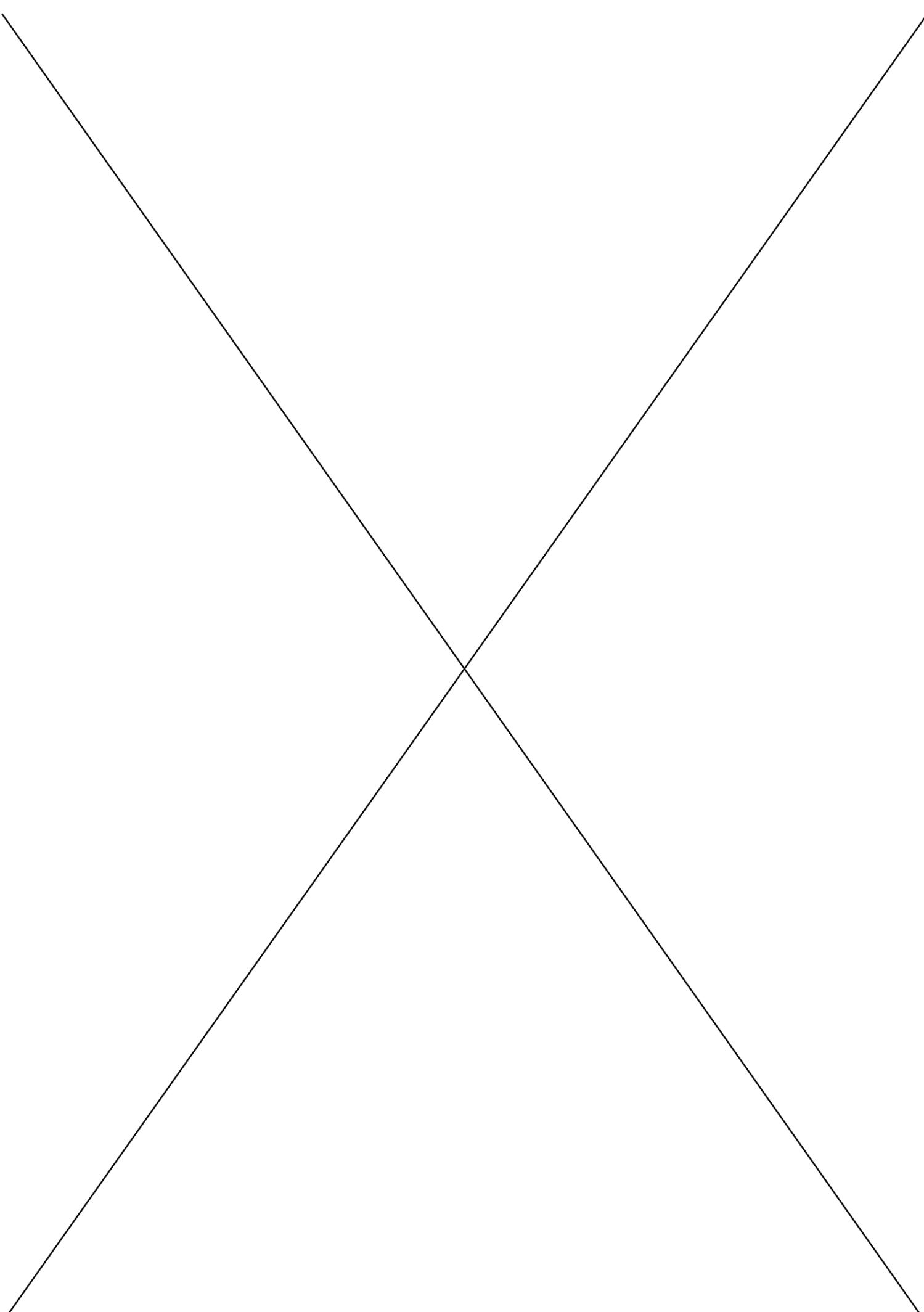


**Fabrizio Contarino**



**Fabrizio Contarino** (Italy, 1976)

My artistic practice focuses on the critical exploration of liminal spaces where tensions unfold between control and drift, border and transit. Through long-term research centered in the central Mediterranean, I approach the landscape as a site of negotiation—both physical and symbolic—where narratives of identity, belonging, and memory are continuously interwoven and reconfigured.

I work primarily through installations that combine techniques such as ceramics, video, print-making, photography, and drawing. This hybrid approach allows me to construct fragmented visual and material narratives that reflect on perception, displacement, and spatial transformation. By layering different media and representational strategies, I position my practice at the intersection of the documentary and the speculative.

Repetition, accumulation, and fragmentation operate as key methods for disrupting dominant visual and spatial logics. I understand the image not only as a record, but as a performative and political agent—capable of intervening in collective imaginaries and territorial narratives.

I am interested in how the context of presentation transforms the reading of each work. In this sense, each installation is activated differently depending on the space and conditions in which it is situated, opening up possibilities for rethinking the relationship between the work, territory, and the viewer. By attending to the material and temporal qualities of each project, I conceive of image and space as entities in constant transformation.



## Lines of Flight - 2025

Non-digital multiple exposure, Installation: photograph 13 m x 24 cm, 10 stands, glazed ceramics (variable dimensions)

Lines of Flight is a photographic installation that condenses an experience of visual and geographical drift around the island of Pantelleria, a strategic site in the central Mediterranean. The work presents a continuous analog photograph, created through double exposure along the perimeter road that encircles the island—historically designed for purposes of military control and surveillance.

The result is a circular fragment measuring 13 meters long by 24 cm high, mounted linearly on ten stands that symbolically reproduce the island's perimeter within the exhibition space. Visitors can walk inside the installation, moving through this visual line suspended 155 cm above the ground, floating between sea and concrete, between interior and exterior. Each stand becomes a threshold, a material pause that fragments the continuity of the image without denying it.

The installation is composed of two main elements: the continuous analog photograph, suspended at the center of the room on ten stands that echo the symbolic perimeter of the island, and a series of glazed ceramic fragments installed on the gallery walls, evoking the sensorial memory of the island's textures.

The work does not aim to represent a stable, defined landscape: instead, it traverses and dissolves the traditional idea of the horizon, the Western symbol of limit and stability. Here, the horizon becomes unstable, multiple, subject to time, movement, and chance. Linearity transforms into circularity; continuity into an elusive fragment.

Through the layering of images and the superimposition of visual levels, Lines of Flight questions the perception of the sea horizon, transforming it into a dynamic process of reconstruction and re-signification. The perimeter road—once a site of surveillance and control—becomes a platform for visual exploration, a physical and conceptual boundary where nature and the built environment meet in continuous tension.

The work is part of the project Landscapes of Control, a research inquiry into concrete infrastructures in the Mediterranean as material expressions of power, domestication, and permanence. Analog photography, with its materiality and its capacity to capture light through multiple exposures, is here proposed as a tool of resistance against the fixity of visual control, allowing the horizon to unfold as a space of possibility and transformation.

This work was produced thanks to the research and production grant of La Escocesa, Fàbrica de Creació, Barcelona.



## **Landscape of Control – 2025 (ongoing)**

Analog and digital photography, variable dimensions

Sound fragments, ceramics

Landscape of Control is an ongoing project that explores coastal concrete infrastructures as material forms of power, permanence, and transformation. Set on the island of Pantelleria, the work unfolds through photographs, ceramics, publications, and sound archives, interrogating the landscape as a sensitive surface and a site of sedimented memory.

The project stems from a process of situated observation: moving along the island’s perimeter road, it documents walls, ports, ruins, and abandoned structures which, rather than merely delimiting space, reveal its geological and political history. Infrastructure—often perceived as a functional backdrop—emerges here as an active body, subject to erosion, reuse, and oblivion.

The images produced do not seek linear representation but rather a dilated and affective perception, composed of fragments, details, and repetitions. Concrete appears as a vibrant matter, an archive of a will to control that is constantly challenged by time and natural forces.

The project’s theoretical framework draws on posthuman and materialist perspectives: following Jane Bennett’s thought, concrete is regarded as “vibrant matter,” capable of acting, resisting, and archiving over time. Infrastructures are read as active bodies, subject to erosion, reuse, and abandonment. Their visual and symbolic language condenses a broken promise of modernity.

The installation unfolds as a sensorial map: grid-based photographs, material elements, ambient sounds. Its aim is not to construct a closed narrative, but to open a space of relation between the viewer and what remains. The landscape, rather than being described, is listened to.

Landscape of Control is thus an inquiry into the forms of power in space, but also a reflection on the possibility of inhabiting what resists full domestication.

This work was produced thanks to the research and production grant of La Escocesa, Fàbrica de Creació, Barcelona.







## Meddle - 2024

Hd Video, audio, 3 channels, 31 min Edition of 3

In the video installation *Meddle*, the camera functions almost as an autonomous entity, immersed in an environment where technology and the sea engage in dialogue. The title, inspired by the cover image of the homonymous Pink Floyd album, evokes visual interference and undulations that intertwine with ambient sounds. At the same time, it suggests the act of meddling or “remaining in the middle,” affecting and transforming with each encounter.

This visual realization is complemented by the sound textures of *Les Biologistes Marins*, whose rhythms and fluctuations amplify an intermedial atmosphere, creating relationships, patterns, and tones that form various connections. We experience landscapes in transition that resonate, conveyed through images marked by strangeness and singularity.

Connected by a 50-meter red thread, the camera is cast into the sea, allowing its movements to reveal details and multiple perspectives that generate unexpected forms. Here, the artist relinquishes control, letting it fall freely, subjected to random encounters. We observe a tension between medium and device, between water and camera, between what is in focus and what remains blurred.

The photographic series that accompanies *Meddle* emerges from this same process of exploration, capturing details of the sea’s surface, light refractions, and unpredictable movements. Printed on various supports, these images enhance the visual experience, transforming the installation into a dialogue between moving sequences and still images. The photographs function both in relation to the video installation and as an independent body of work, further exploring the materiality of the image and its connection to the perception of marine space.

The linear horizon of the open sea, observed from stable, solid ground, is fragmented and recomposed into a multiplicity of perspectives that shift the gaze toward the edges. While the center tends to capture most of the attention, it remains in blurry motion in-between emerging spaces. What once marked the boundary between the outside and the inside becomes indistinct, affected by movement, allowing images to surface with subtle details and textures.

From the depths of the Mediterranean, the transient surface of the sea filters light, distorting and reflecting it in fleeting flashes. The tempo-spatial rhythm revealed by the machine uncovers variety, unexpected bifurcations, and turns, all while maintaining a sense of constant suspension. In this sense, the agency of the apparatus becomes more evident through its lack of precise intention, as its spins and slides differ from traditional representations of underwater landscapes.

One image becomes another without causality, in a porous montage where the process of creating images turns accidents into encounters. New perspectives arise, resulting from the device’s interactions as it drifts. Drawing from Baruch Spinoza’s philosophy, the world can be conceived as a surface of infinite assembled encounters, always poised to reveal itself in its constant flow and variation.

*Adriana Monroy Galindo for Loop City Screen 2024*

More information:

<https://www.fabriziocontarino.com/works/meddle>

*Meddle* has been exhibited at the Loop Festival in Barcelona (2024), the MIA Photo Fair in Milan (2025), and at the Pantelleria Museo Vulcanologico (2025).



## Alta Mar – 2024

Photographic sublimation on chiffon, 24 photographs: 295cm x 150cm, 1/ 3

Installation: variable dimensions

*Alta Mar* is a photographic installation created in international waters between Italy and Tunisia, an area outside the sovereignty of any state, charged with political, economic, and migratory tensions. These waters, legally belonging to no country, have historically served as a zone of transit, conflict, and displacement.

The installation consists of 24 photographs printed on chiffon by sublimation, suspended vertically in the exhibition space. As viewers move through the layers, spatial references dissolve, and human figures appear as shadows between the strips of fabric—producing a dynamic interplay of concealment and revelation. The installation disorients and fragments the landscape, turning the perception of the sea into a tense and unsettled space.

*Alta Mar* establishes a direct dialogue with the Mediterranean as a political and symbolic space. In the Maltese context—positioned between Africa and Europe—it reinforces the urgency of rethinking the sea as a permeable boundary and a contested territory.

Beyond its physical presence, the work reflects on the sea as a heterotopia: an ambiguous territory that, as Michel Foucault noted, simultaneously isolates and connects. Through perceptual displacement and the absence of a clear horizon, the piece challenges narratives of control and freedom historically projected onto maritime space.

Rather than imposing a fixed narrative, the installation opens a space of uncertainty, where individual interpretations emerge around a sea that—far from representing absolute freedom—appears as a porous and contested threshold.

The series was produced in 2023 during a journey through international waters between Italy and Tunisia, as part of an ongoing investigation into the sea as a diffuse and unstable frontier. The work invites us to reconsider the Mediterranean Sea not as a static or neutral backdrop, but as a complex and shifting space shaped by histories of movement, exclusion, and conflict.







## The Opposite Sea - 2021

Silkscreen print on paper, 10mt x 70 cm

*The Opposite Sea* immerses the viewer in a potentially infinite multiplication of the same fragment of sea. The piece is built around a visual loop created through the repetition of a single printed image, forming a ten-meter-long, seventy-centimeter-wide strip. Its rolled ending suggests an extension that continues beyond what is visible—inviting the imagination to unfold its endlessness.

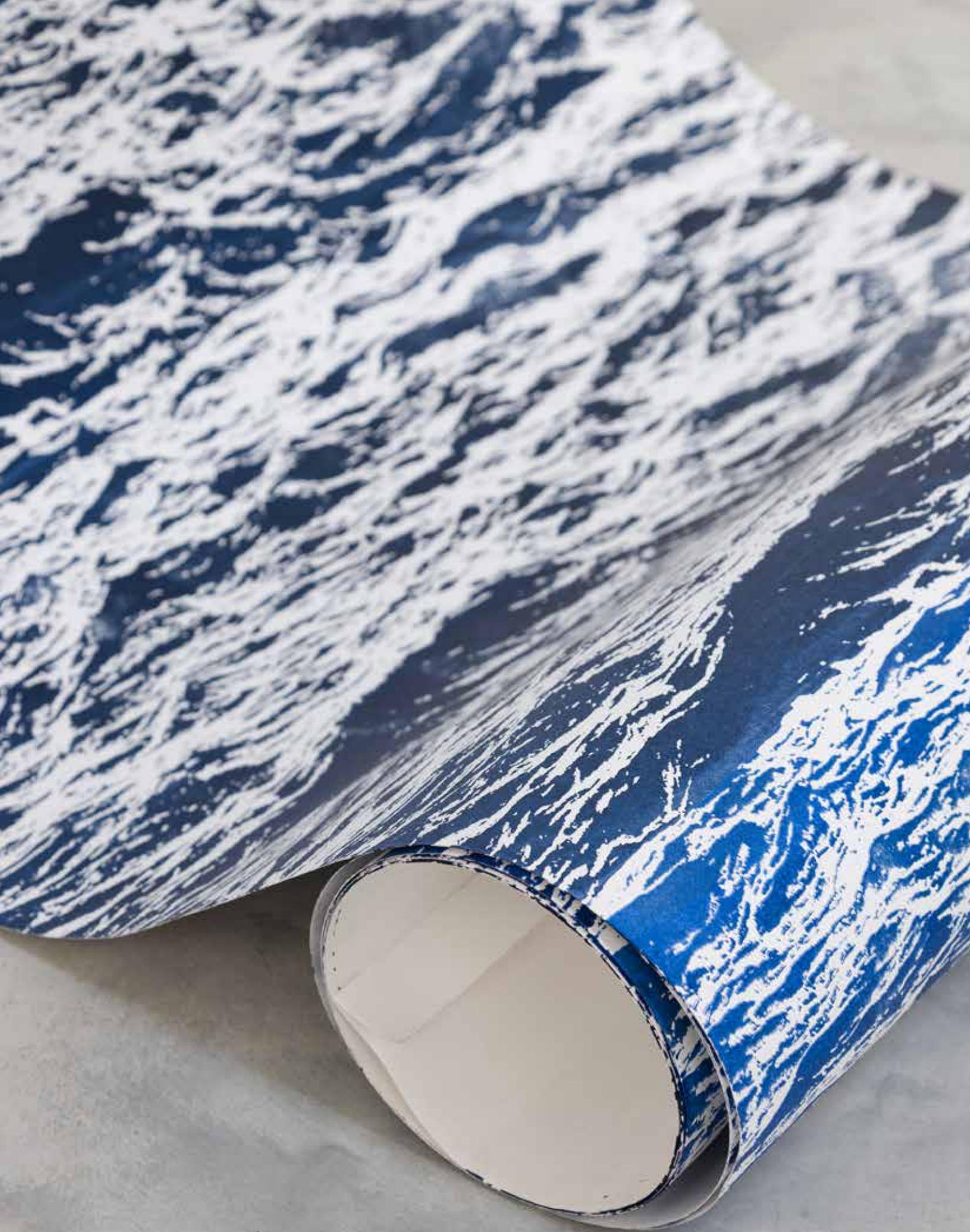
Rather than presenting the sea as a horizontal expanse to be gazed upon, the work rotates it vertically, transforming the horizon into a surface to be traversed. The sea becomes a dense, upright space—more wall than window—evoking the act of crossing rather than observing. It shifts from being a distant backdrop to becoming a space of tension, memory, and transition.

The image is drawn from archival photographs of the Mediterranean tied to media coverage of migration. Through digital manipulation and manual reproduction via silkscreen, the artist reworks this fragment into a physical and conceptual field of repetition. The hand-printed process emphasizes not only the labor behind the image, but also the cyclical, persistent nature of movement across borders.

*The Opposite Sea* forms part of an ongoing investigation into the sea as both border and place—a threshold where displacement, perception, and historical memory converge.

More information:

<https://www.fabriziocontarino.com/works/the-opposite-sea>



## The Adventure Bank – 2021

Ceramic installation

1250 glazed ceramic tiles – 525cm x 320cm

*The Adventure Bank* explores the cartography of the Sicilian Channel—a submerged geological threshold between Sicily, Tunisia, and Malta, and the shallowest point along the northern edge of the African continental plate. Composed of ceramic pieces based on bathymetric maps, the work translates scientific data into a tactile material language, revealing the hidden layers of this maritime territory.

This fragment of the Mediterranean has historically been a zone of transit and dispute, where the earliest sea routes connecting Europe and Africa intersect with today’s geopolitical dynamics. By bringing the seabed’s morphology into the exhibition space, the installation makes visible the physical and political dimensions of a submerged landscape that is often overlooked.

Ceramics—intimately linked to both archaeology and navigation—act as a medium to translate underwater topography into a physical form. The blue cartographic patterns formed by the tiles evoke, on a conceptual level, the spatial and temporal dimensions of maritime journeys, prompting reflection on the sea—notably this region—as more than a mere passageway, but also as a site marked by conflict, loss, and disappearance.

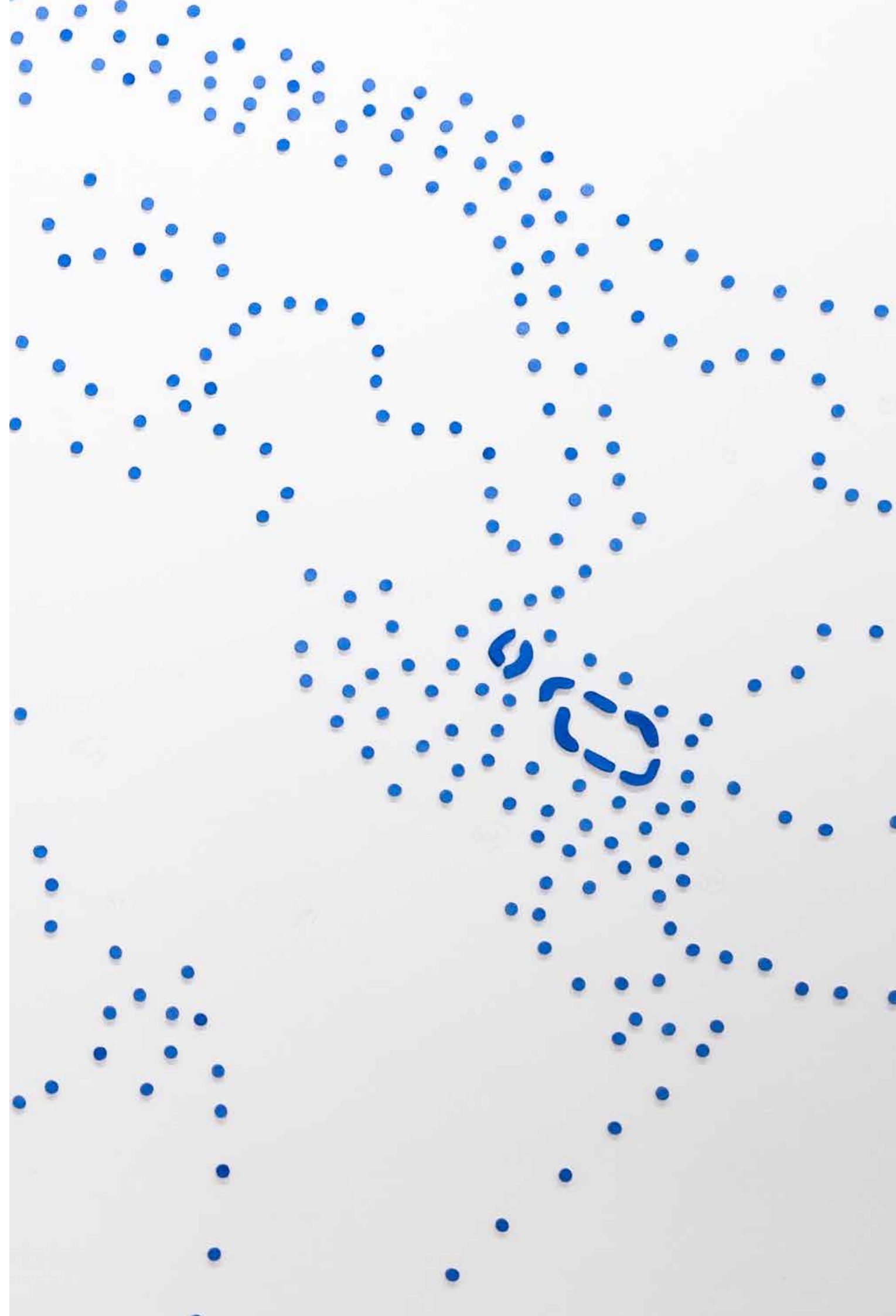
The Adventure Plateau covers 80,000 square kilometers in the northwestern Sicilian Channel. It is the shallowest region in the entire area, separated from Sicily by the deeper Mazara del Vallo Channel, and from Tunisia by the Pantelleria Graben. This narrow corridor, the shortest maritime passage between Europe and Africa, has been used for crossings since prehistory.

In the context of ongoing migration and border crises, *The Adventure Bank* insists on the need to recognize the Mediterranean not as a flat, neutral expanse, but as a deeply encoded, stratified space—charged with ecological, strategic, and symbolic meanings. It is a landscape that demands not only to be seen, but to be understood.

More information:

<https://www.fabriziocontarino.com/works/the-adventure-bank>

installation detail >





**Fabrizio Contarino** (Italy, 1976) is a visual artist and researcher based in Barcelona.

His installations unfold through photography, drawing, and printmaking, composing fractured visual narratives that reflect on landscape, displacement, and modes of seeing. Rooted in long-term research in the central Mediterranean, his work investigates landscape as a site of tension between control and drift, border and transit. Through the fragmentation of perception and the layering of representational strategies, Contarino explores the intersection of documentary and speculative approaches. His projects combine conceptual and observational methods to examine ideas of belonging, identity, and memory—revealing the complex relationship between image and space, gaze and scene.

He holds a Master's degree in Artistic Production and Research from the University of Barcelona and studied Creative Documentary at the Barcelona Film Observatory. He has taken part in curatorial and research-based programmes at MACBA, the University of Barcelona, and Centre d'Art Santa Mònica, which continue to inform his conceptual approach to image-making and landscape. This includes participation in curatorial programmes such as On Mediation (University of Barcelona) and Crear Situaciones (Centre d'Art Santa Mònica).

He has exhibited in galleries and art centres across Europe, Asia, and Latin America. Recent solo presentations include Alta Mar (Barcelona, 2024), part of the Temporals programme by Barcelona Cultura; The Opposite Sea at the Vilnius Graphic Art Centre (Lithuania, 2021); and La Calle Adentro at Monumental Callao (Lima, Peru, 2020). He has participated in the LOOP Festival (Barcelona, 2024), and his work was featured in Gaze Off at MIA Photo Fair (Milan, 2025). In 2025, he will be part of the Talent Latent programme at the SCAN Tarragona International Photography Festival.

Earlier projects have been presented in Belgrade, Catania, Bogotá, and Naha. His practice has been supported by several artist residencies, including Mouhit Space (Tunis), Belgrade Artist in Residence, EART (Barcelona), and others.

He combines his artistic practice with the direction of Espai Souvenir, a collaborative contemporary art space in Barcelona, and is a member of La Escocesa, a creative factory supporting independent artists. His works are part of public and private collections, such as VGAC Vilnius and the University of Barcelona.

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