

NICOLA NOVELLO

Portfolio

2020

ROTTURA DI SUPERFICIE

Rottura di Superficie is an exhibition which investigates the relationship between photography and its representation medium.

The photographic surface is the limit between the object of investigation that the artist wants to experience and the image that results from this operation. A border that becomes increasingly blurred, starting with the advent of digital where the image becomes less and less corporeal, migrating from screen to screen until it almost disappears.

The exhibition proposes research project aimed at exploring the possibilities around the representation surface.







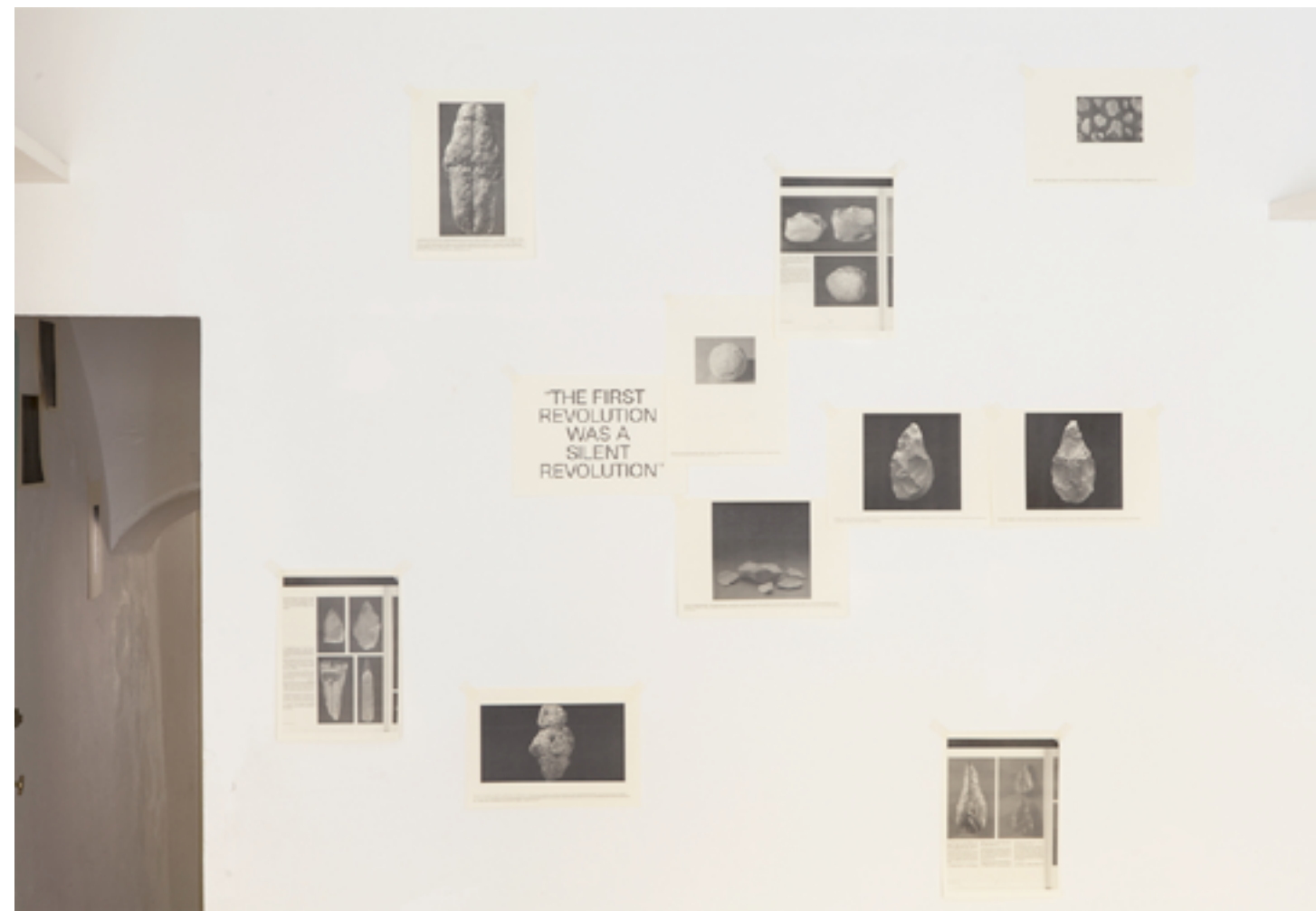
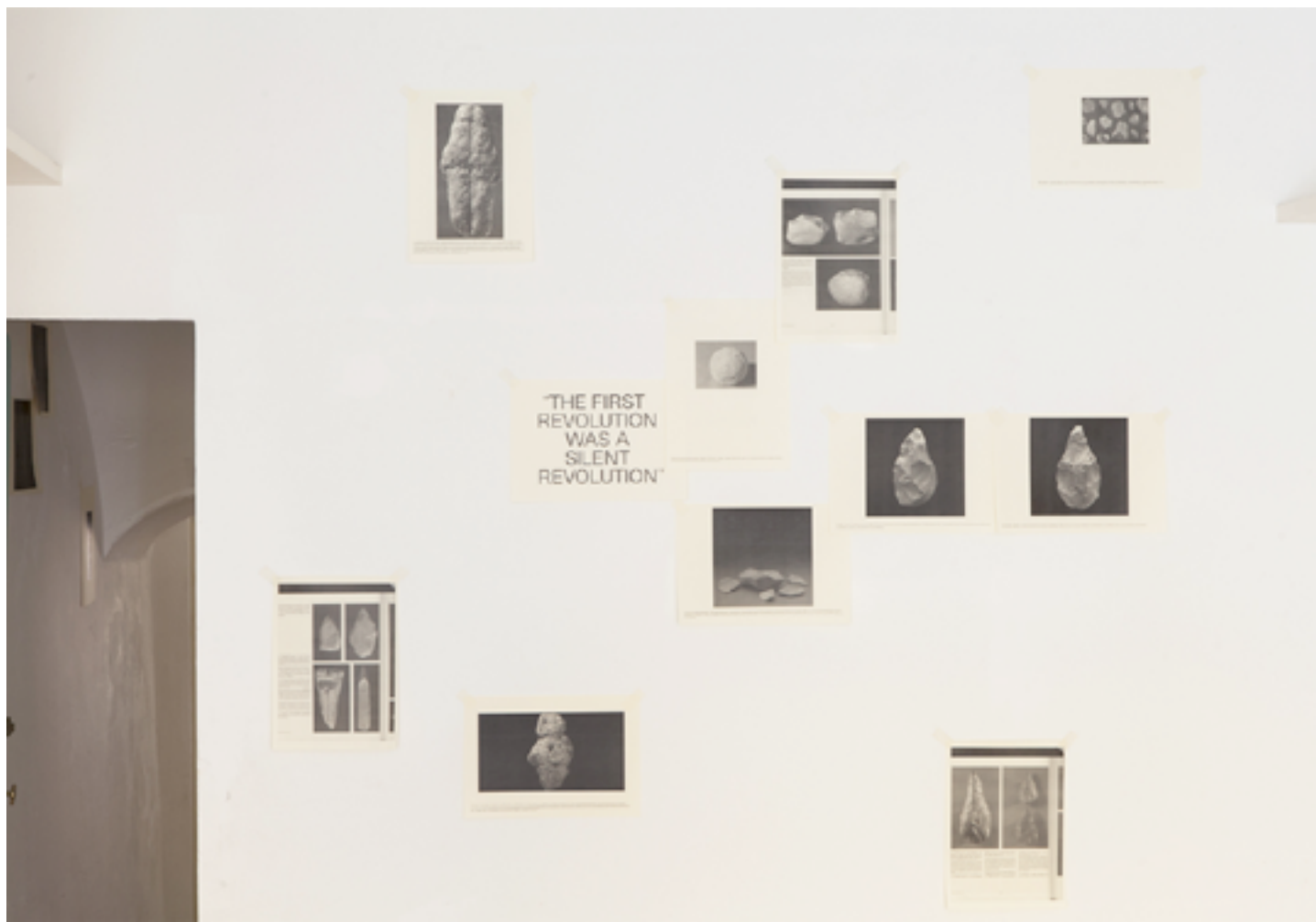
ON THE OBJECT

On the Object is an anthropological visual research that investigates the role of the object as a representative of human consciousness. The idea behind the project arose from a question: What will be the next necessary object? This question opens up another broader issue: what is necessary? The intention is to articulate this research in several phases, each focused on a particular concern. The first chapter investigates the history of man through the conception and creation of material objects, considering what the human being unconsciously deems necessary according to the place and time in which he/she finds himself/herself.

From the creation of the first artifacts, at a time when survival was man's primal necessity, to the conception of tools useful for the conservation and transmission of information and meanings. The ability to use objects is probably not innate but is passed from generation to generation through cultural and social systems. Human beings and the objects created, influence each other and transform, thus producing material and cognitive stratification that defines the fundamental characteristics of our civilization.

On the Object is the first chapter of the research developed by META and was carried out as part of the Nelumbo Open Atelier residency project in Bologna.







METARCHEOLOGIA

Archeology is the means by which we understand who we are, where we come from and where we are going. An instrument that needs the concepts of space and time in a defined way. Visual reflection tries to reconsider these concepts by creating a spatial-temporal confusion in which the object is places indefinitely. Past, present and future are mixed by breaking the traditional notions about the knowledge of ourselves as living and lived beings.





BLAME THE ALGORITHM

As guest editors of issue 12 of DER GREIF, Broomberg and Chanarin sent out a call for images that are too private, too quiet, too violent, too political, too subversive or too explicit to share online.

Faced with a daunting task of editing the material they turned to a disgruntled former facebook employee who will remain anonymous.

Broomberg and Chanarin decided to include both the good and the bad.

Blame The Algorithm challenges our way of looking at and perceiving images. It asks if and how we may all be complicit to an ongoing commodification of imagery by using social media.

Featuring the work of 85 photographers and artists, as well as excerpts from a four-hour interview with a former Facebook content moderator, conducted by Broomberg & Chanarin.





EMOJIS' LACK

“More than 7 billion emojis are sent every day. 72% of young people find it easier to express their feelings in emojis than in words. The emoji keyboard now has 3000 emojis but is that enough? Unicode adds no more than about 60 new emojis per year. Once an emoji has been added it can never be removed.”

“How many skin colors should be represented in the emoji keyboard?”

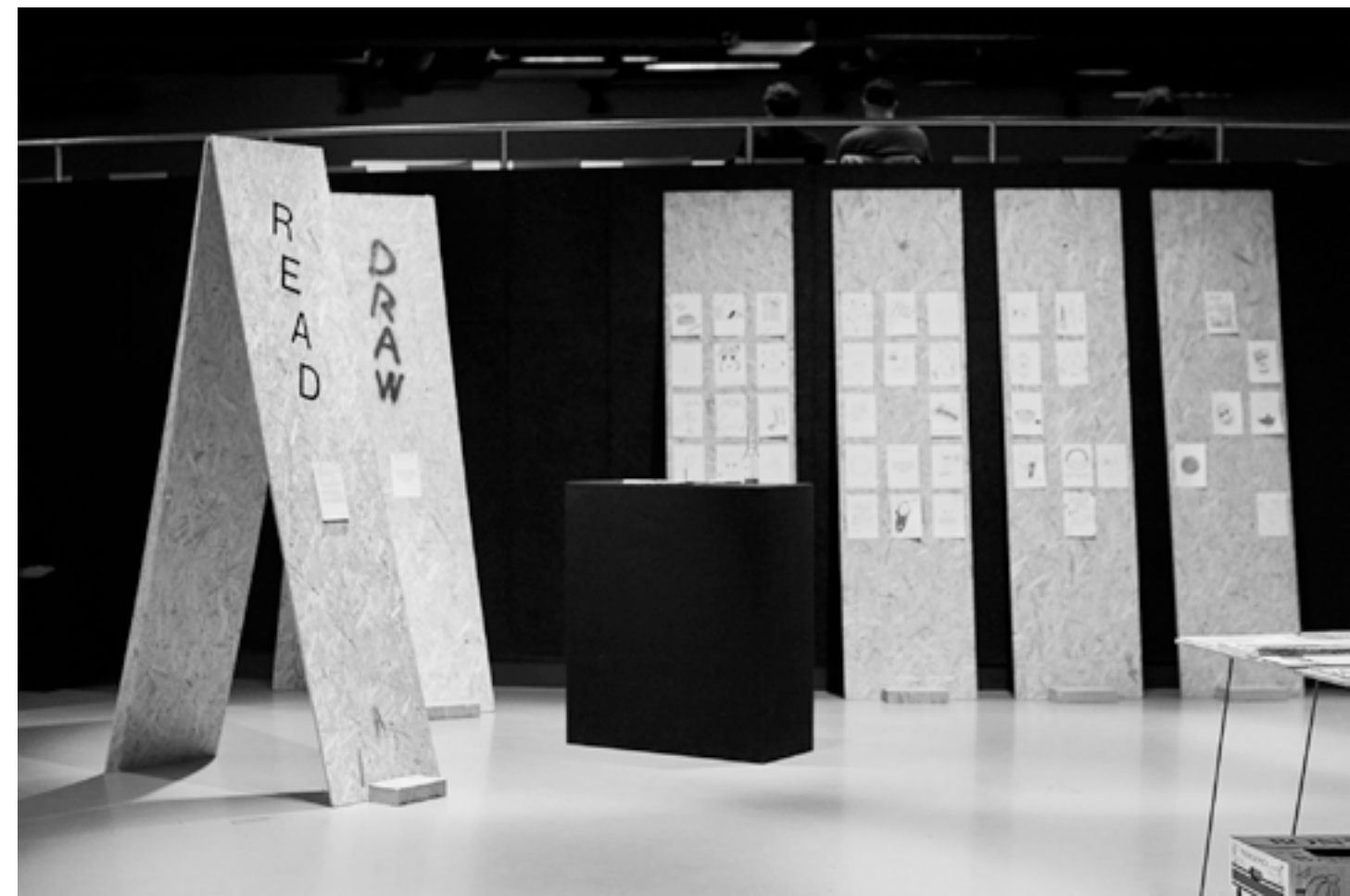
“Will menstruation get its own icon? Does Kurdistan deserve its own flag in the world of emojis?”

“If you believe emoji is an emerging world language it shouldn't be decided upon by a bunch of predominantly white predominantly male predominantly American text encoding engineers in California. It's not a good way to run a language.”

“I think we can best describe emojis as the body language of the digital age.” Emojis' Lack is equally an installation and a participative group performance.

It deals with the question how a new language as emoji is built, and thus aims at the foundation of social interactions and emotional exchanges.

It does not only call on the visitors to participate, but also urges us to think about our ways of communicating and the consequences they entail on political and social level.



WORKING TITLE

The question: “Can you tell us something about your work?” is probably the most common entry point into an artist talk. An unconditional request to explain the artistic work – the artwork. The exhibition working title considers this challenge to be only a supposedly unconditional one: after all, the view of the artistic product leaves out the conditions and structures under which artistic work takes place, as well as the conflicts that accompany the artistic working process. Based on these considerations, working title presents comments and documentaries, which have their focus especially on artistic production and shifting working conditions. The background becomes the object. The participating artists from various disciplines show their strategies in dealing with the framework conditions in which their artistic work takes place. All these experiments are projected onto the windows of the exhibition site BLECH and are combined anew each week.

The observation of this background – the individual artistic working conditions, strategies and framework conditions is intended at best to promote contemporary insights into the possibilities of art and the relationship between art and society.

Curated by Thea Kleinhempel, Jacob Schreiter and Paula Schneider at Blech Kunst Halle.





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