

Disquisitions on my left eye or An Extended Self-portrait

Fabio Barile

The origin of things and their gradual evolution have been central themes in my work since 2009. Initially, I explored these themes through the analysis of landscapes and their processes, and later, I shifted my focus towards observing the transformation and expansion of my own artistic practice. Over time, this journey has reinforced the notion of examining things as fragments of lengthy processes, to which we have only partial access.

In this phase of my research, where chance and chaos play a fundamental role, I found myself pondering the origins of my fascination with the world of art and creativity. I attempted to reconnect with the earliest traces of a path that led me to embrace photography as a means of expression.

The idea of pinpointing a singular origin quickly proved elusive. Vivid memories, such as a photograph of me at three years old holding a camera, turned out to be inaccurate when it was located. Similarly, the notion that my creative aptitude originated from the switch of my dominant eye from right to left, as a result of an ophthalmological correction, was dispelled by a photograph.

Nevertheless, embarking on this path, albeit with misconceptions, allowed me to begin contemplating the concept of self. I sought to develop a journey that could serve as a sort of self-portrait—an attempt to connect my current “self” with its biological, genealogical and cultural origins.

Who am I? How significant are my origins? What role does Sveva, my wife, play in shaping my identity today? How have the views from the places I have called home, such as Barletta in Puglia, Rome, and the landscapes of the Supramonte, the homeland of my wife Sveva, influenced me?

These questions are instrumental in constructing a path that, through fragments of memories, places, and ideas linked to the origins of my “self,” revolves around the concept of identity, seeking to define it, but ultimately realizing its fluid and evolving nature.

Drawing on ideas such as Richard Dawkins’ “Extended Phenotype,” in which he posits that the influence of genes, (that we inherit, therefore not even ours), extends beyond the individual’s physical appearance, and the paradox of the Ship of Theseus, which “poses the metaphysical question of the effective persistence of the original identity, despite changes in its constituent parts over time,” an understanding of a fluid and relational identity emerges. In this perspective, our “self,” as well as our physical body, serves as the junction between elements that trace back to LUCA (Last Universal Common Ancestor), which existed 3,5 billion years ago, and the ongoing occurrences in the present moment, such as writing or reading these words.

“Now that psychology and psychoanalysis have made us aware of the ‘plural’ nature of the ego and therefore of the problematic nature of its identity, it is urgent that even at the level of the we - of groups, of peoples, perhaps even of the human species - this consciousness imposes itself and contributes to throwing a critical light on the very notion of identity. » Gianni Vattimo on the book *Contro l’Identità* by Francesco Remotti



View from the terrace of my parents house.

2022



A picture of me at 3 in which I clearly recall
having a camera in my hands.

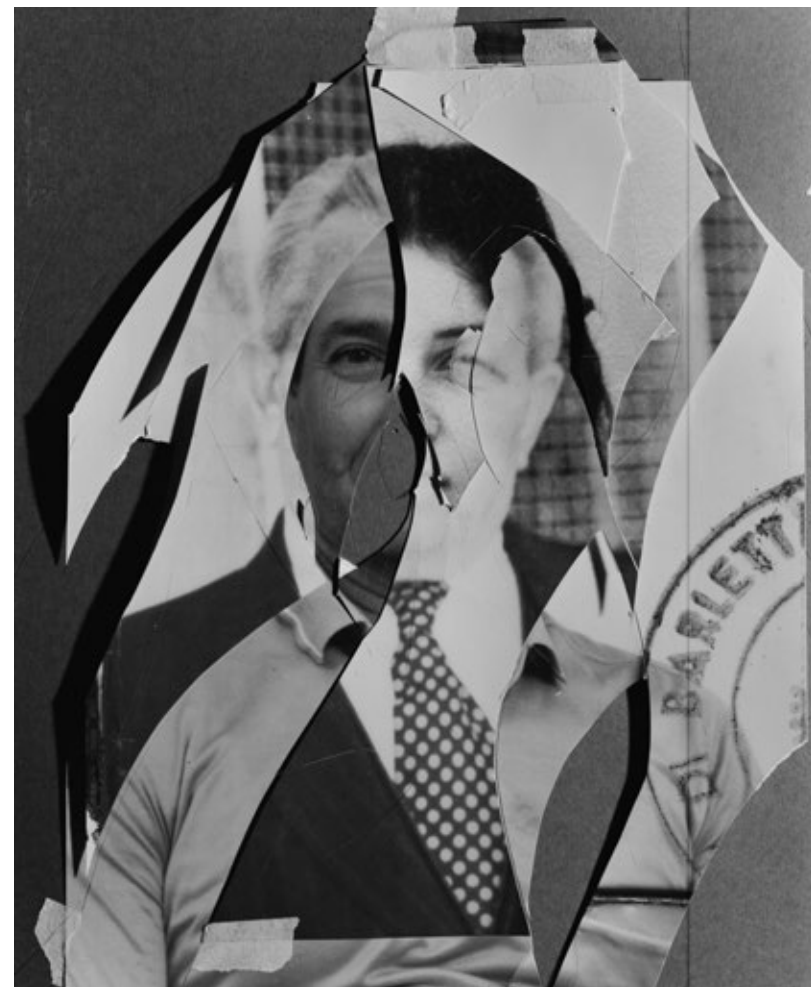


Self Portrait as a 8 years old me with a bandage on the eye (As I remember it).



Catching my hand while shooting.
2023



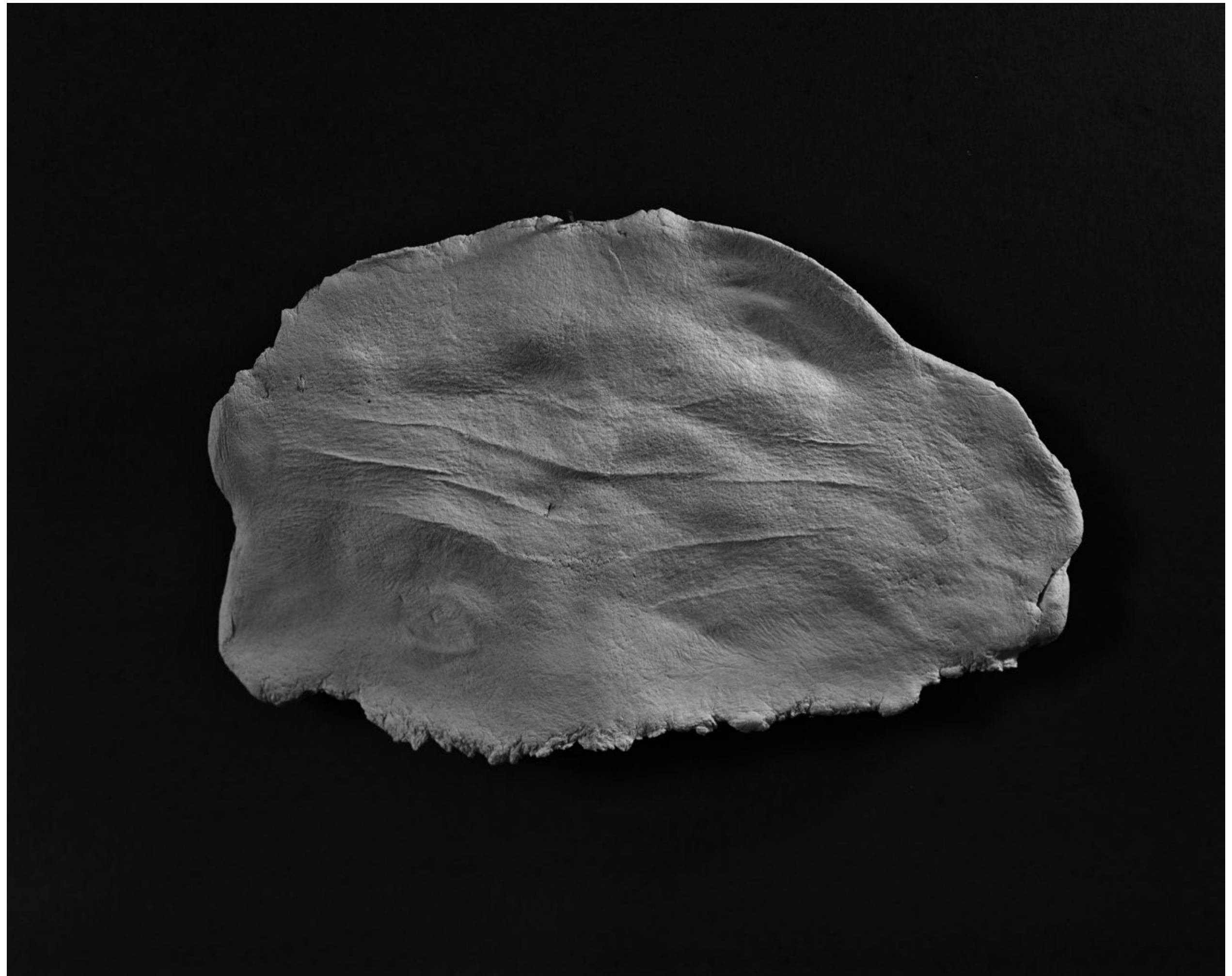




My mother,
infrared film.
2020



My father,
infrared film.
2020



My forehead wrinkles on air dry modelling clay.
2021





The rough core of things
2008 digital drawing on computer screen. (maybe for an album cover)



View from the terrace of my parents house.

2022

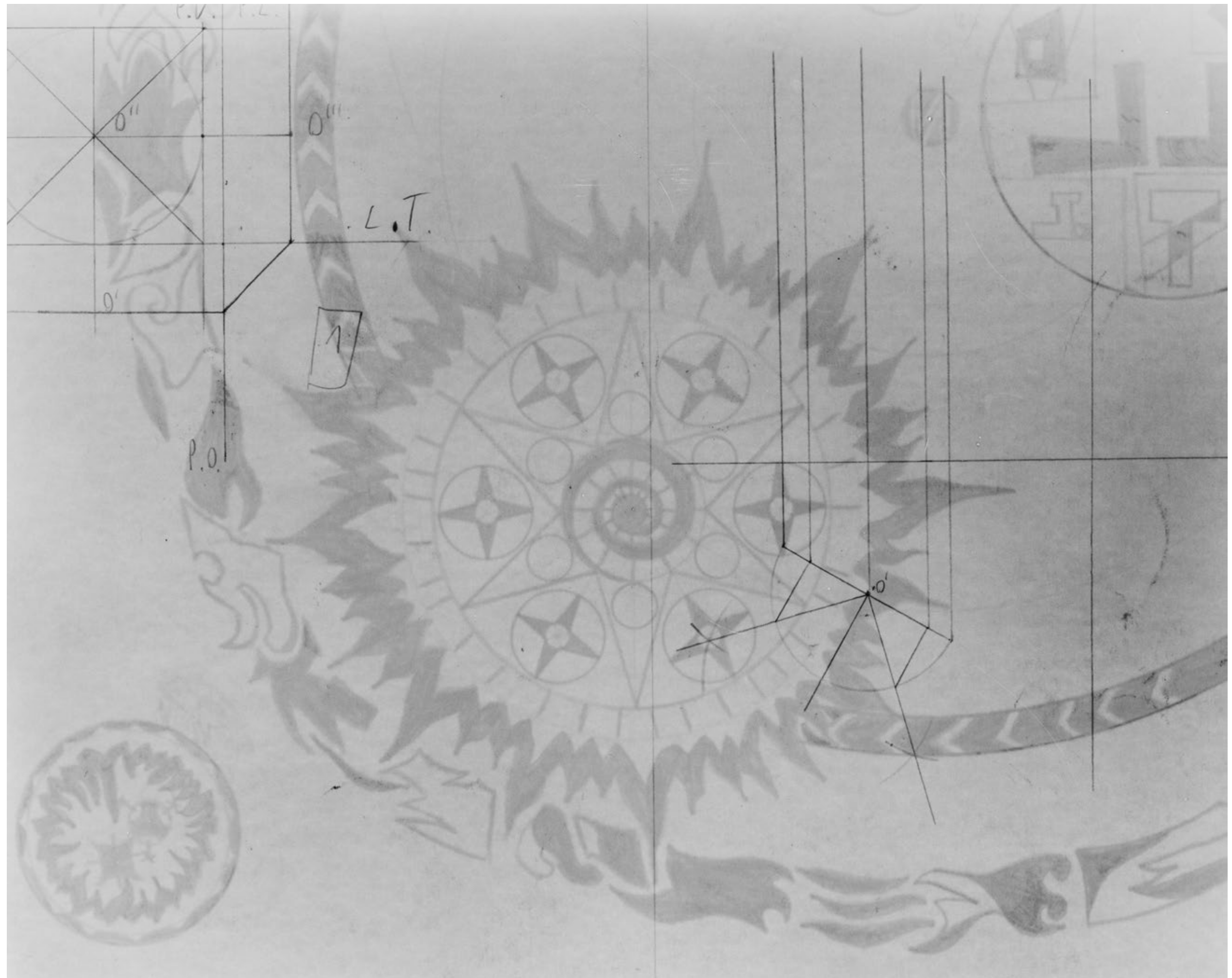




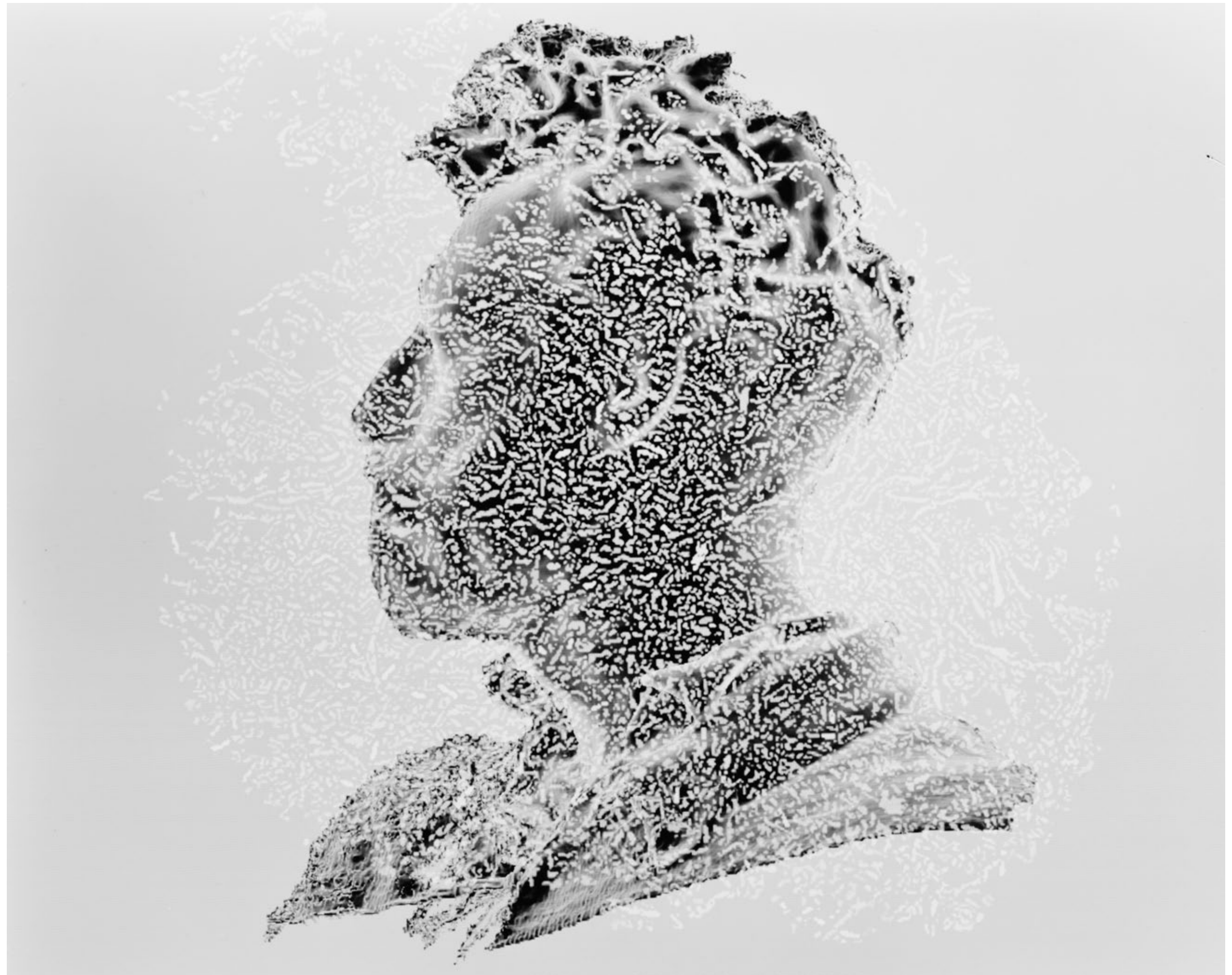
Playdough object inspired by a Aztec anthropomorphic brazier on the cover of
the book *Sull'identità* by Francesco Remotti. 2023



A certain amount of skeletons.
Attempt to create an atlas of the animal forms.



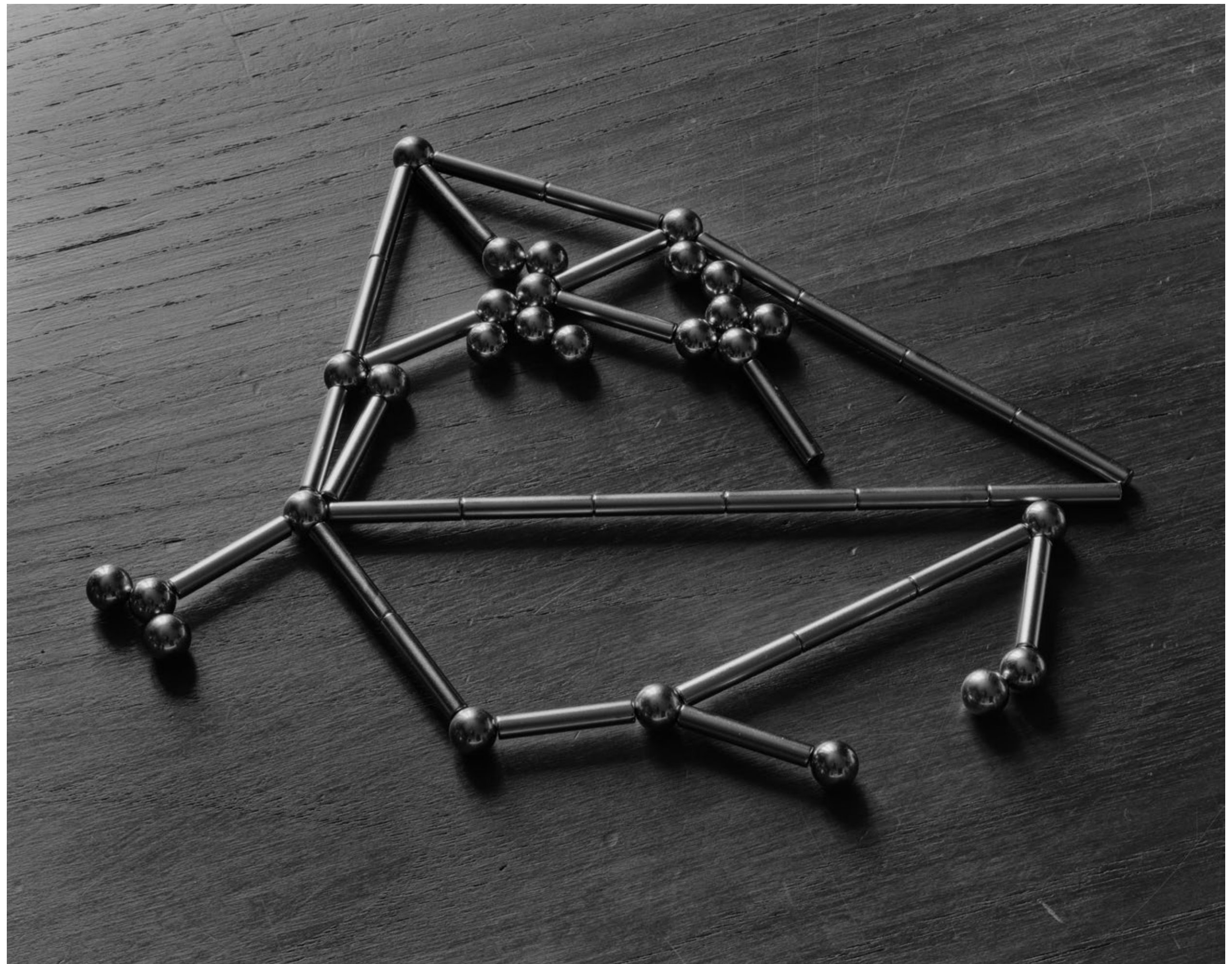
A drawing I made around 2001 for an album cover I found at my parent's house.



The human microbiota according to the most common representation found on the web,
my profile over microbial communities in human oral plaque. 2023

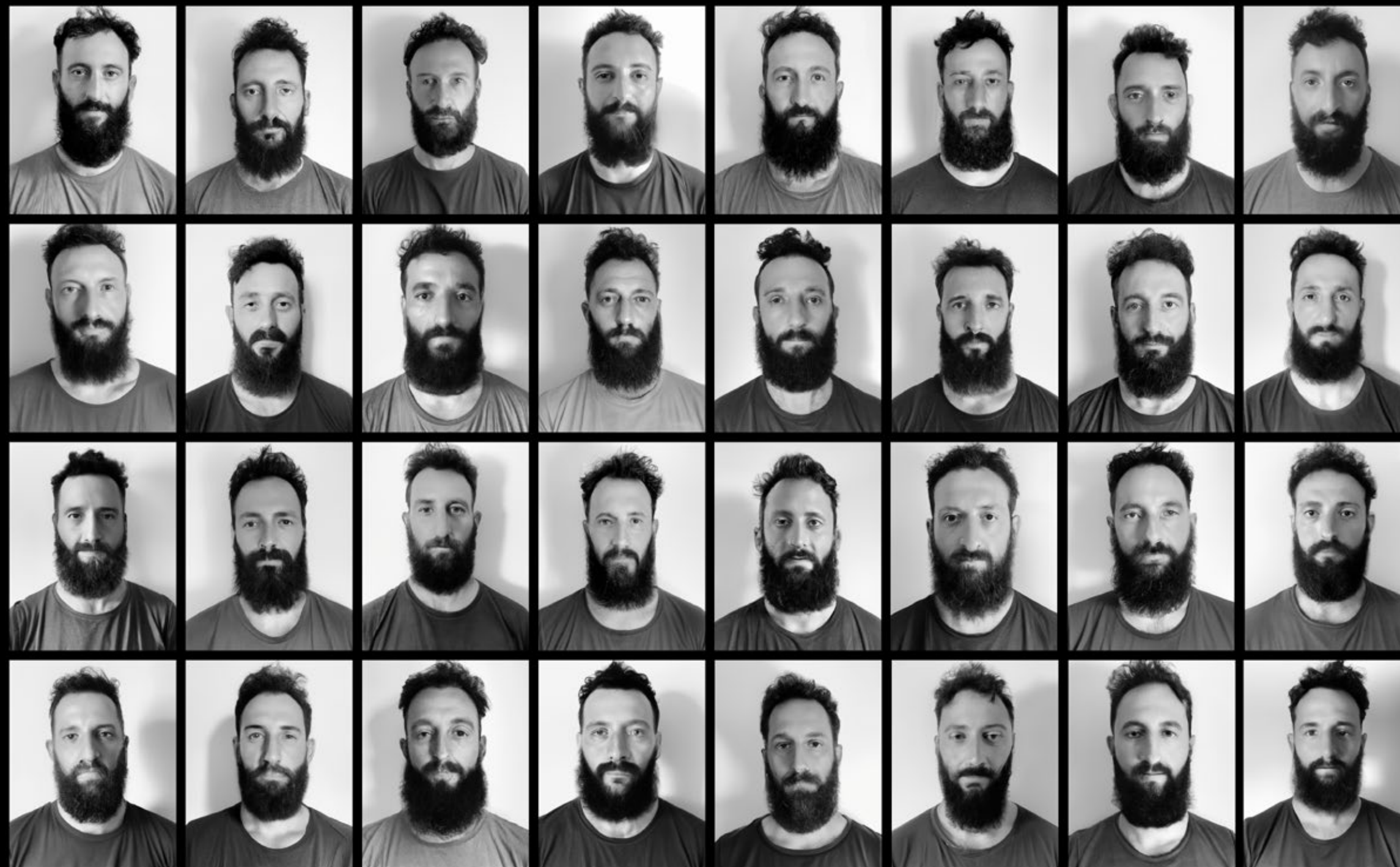


Sveva's board of memories.



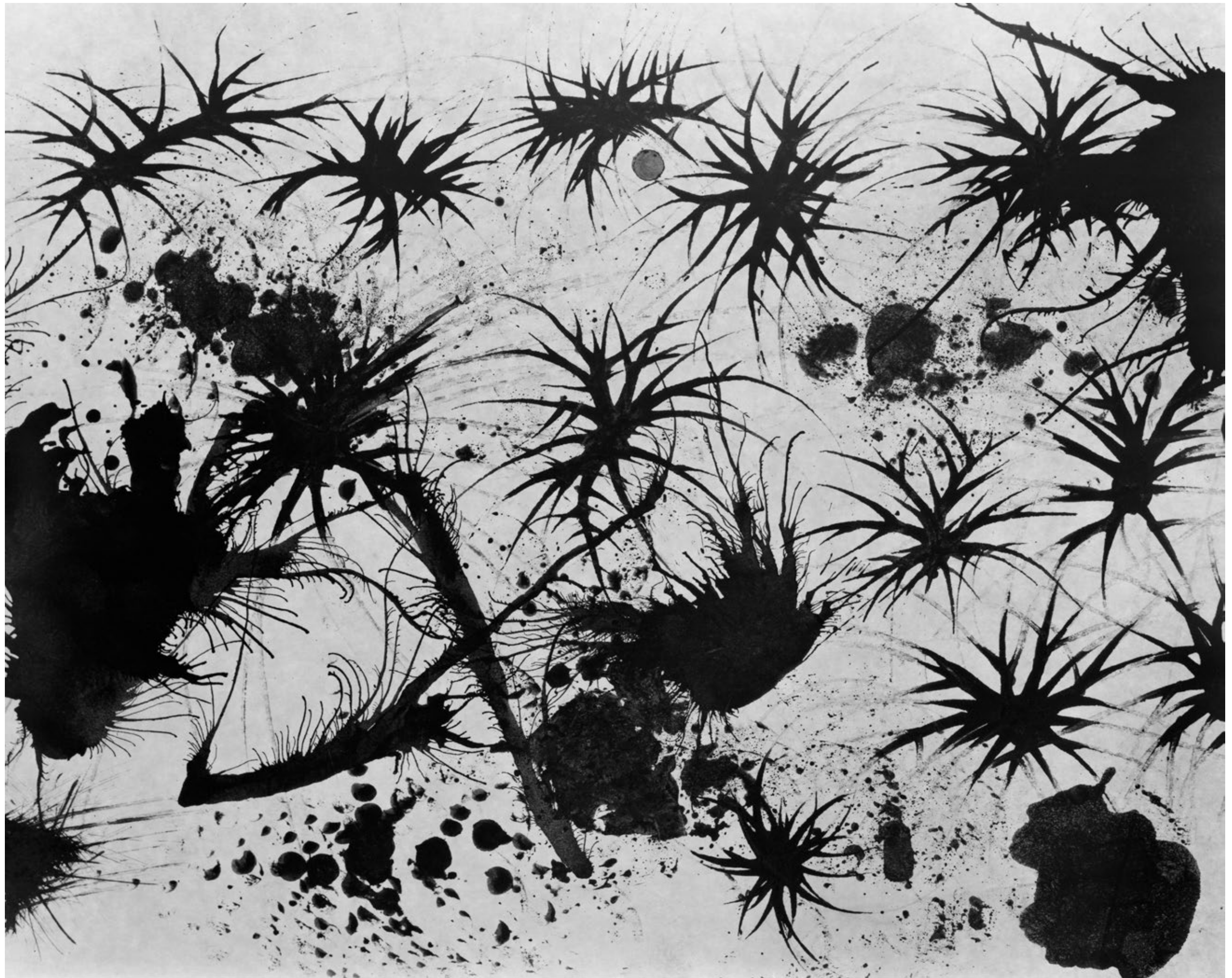


Thirty two variation of me by DALL-E
(as in november 2021).



Thirty two variation of me by DALL-E
(as in july 2023).
2023

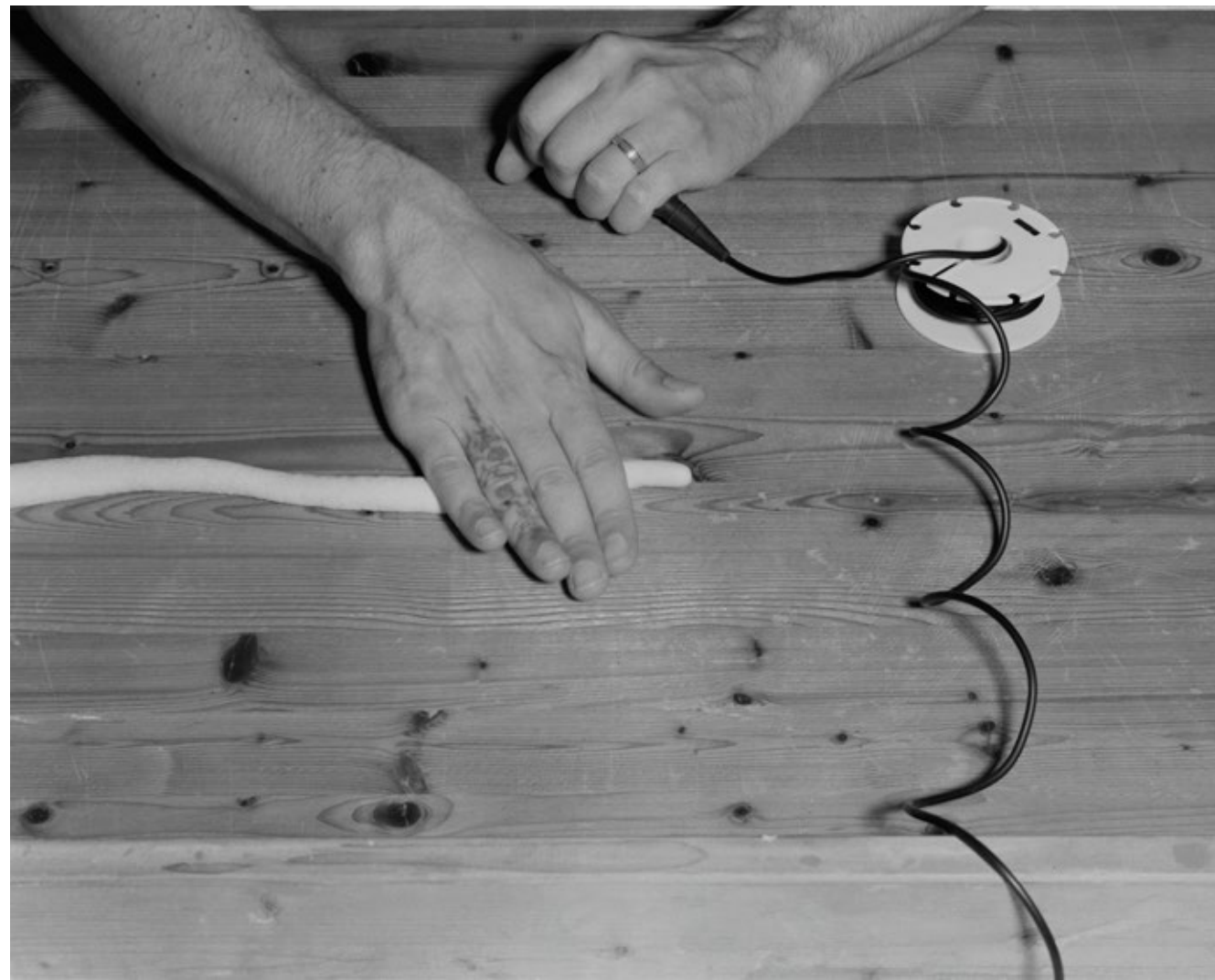




China ink blowing drawing I made around 2001 I found at my parent's house.

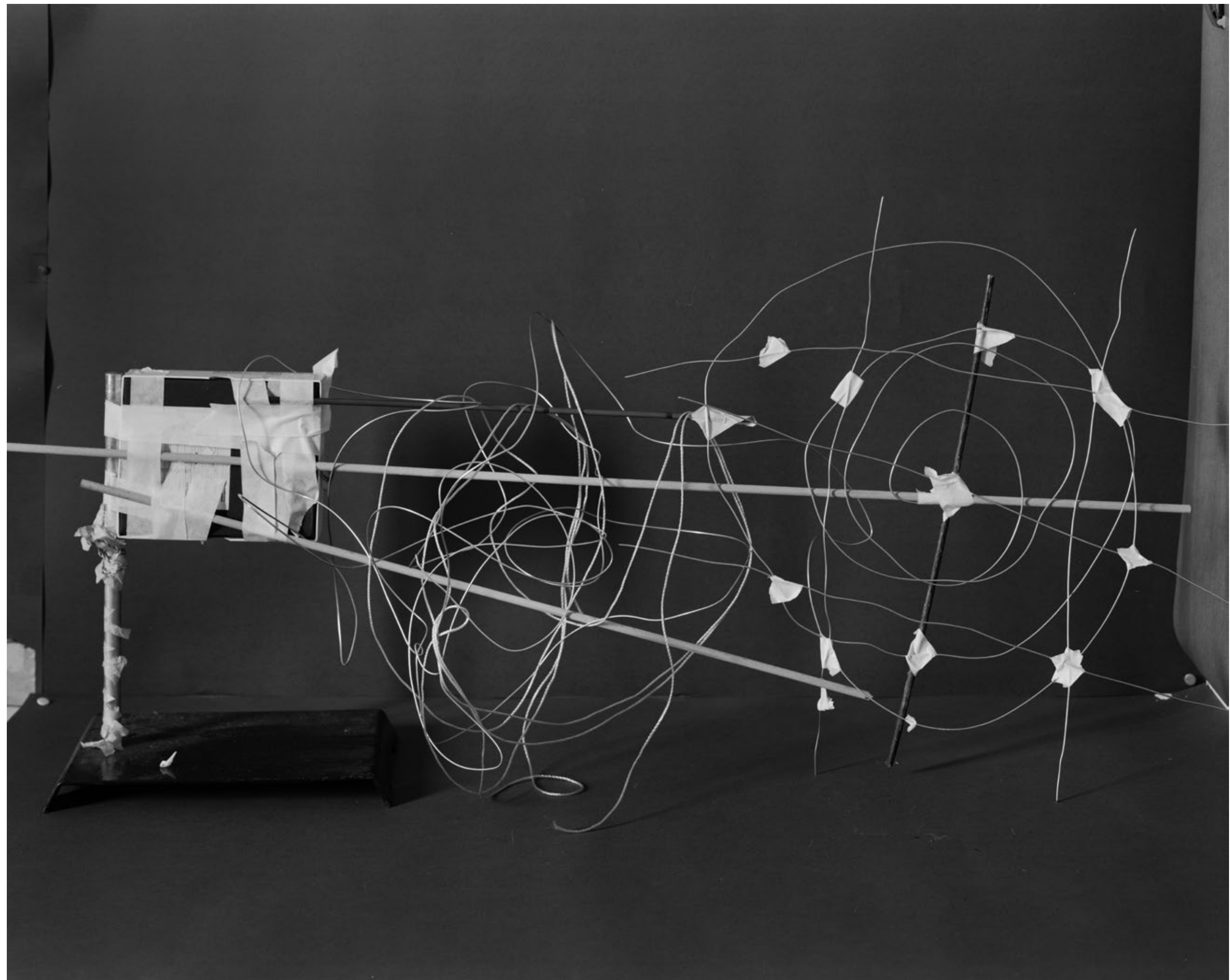


Wall on the terrace of my parents house.
2023





My primary incisors teeth I still have,
iPhone 3D scan. 2023



Object inspired by a drawing representing the past, the present and
the future, on Rudolf Arnheim's book "Visual Thinking."

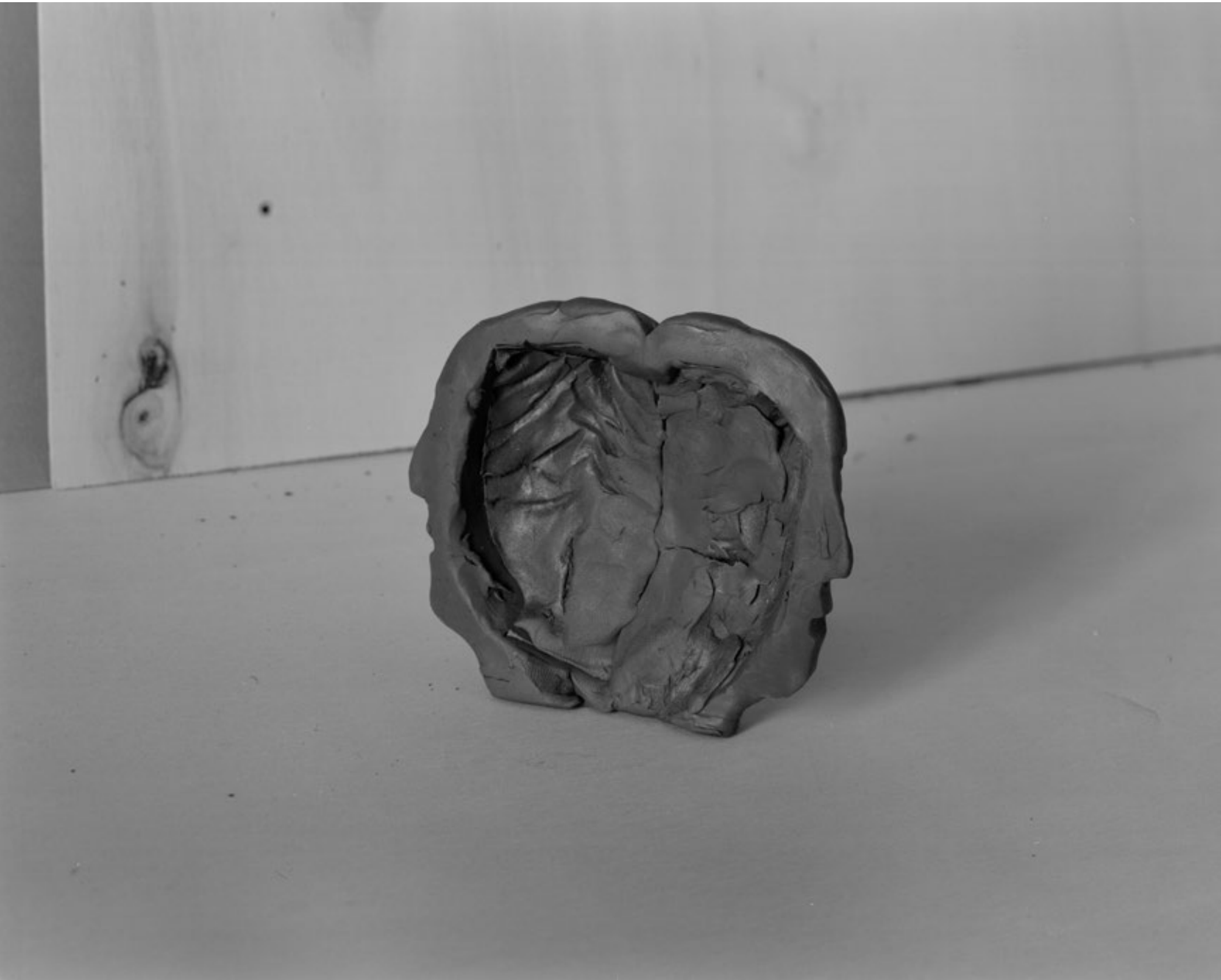


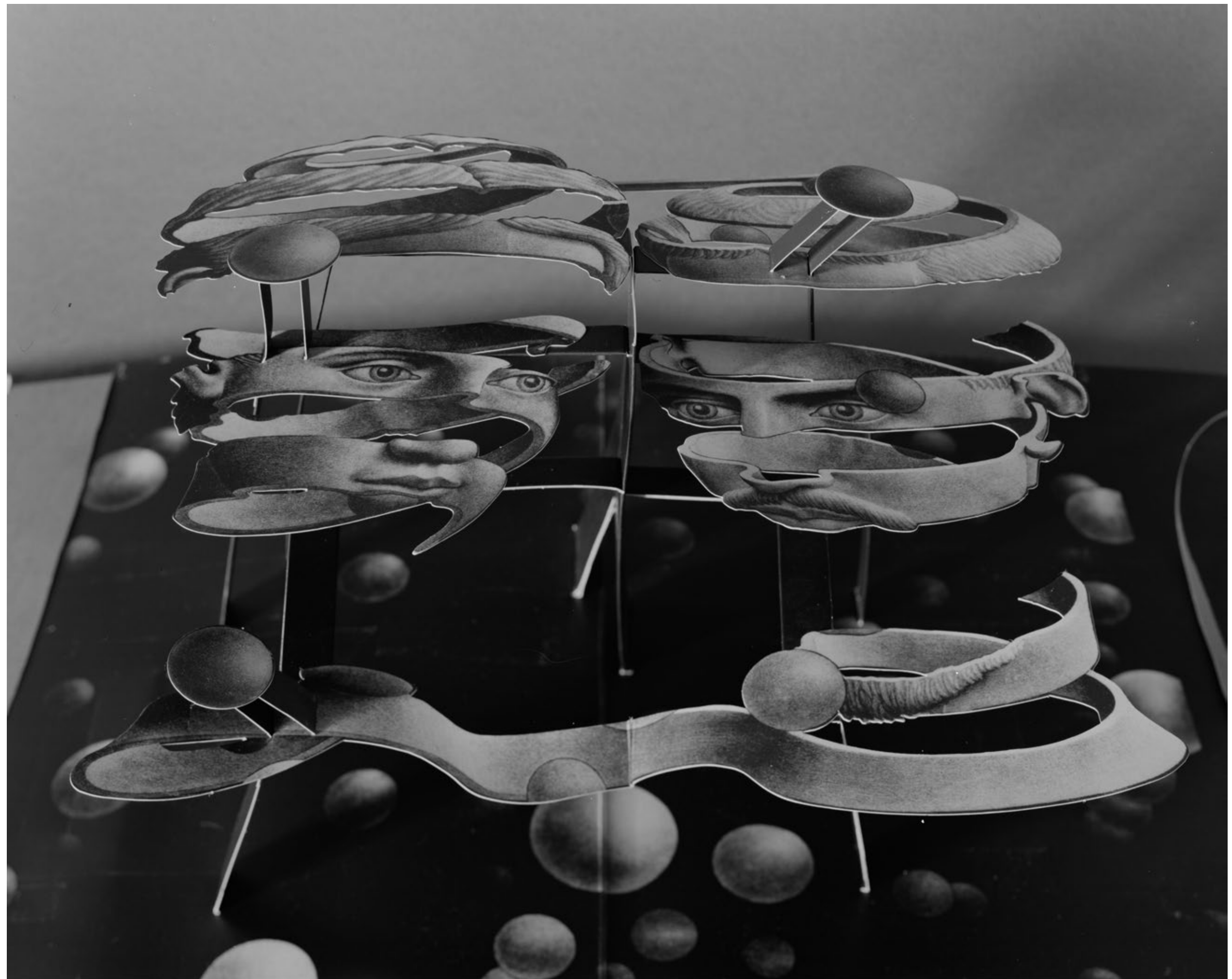
Black and white Ai abstract painting about symbiosis #1.
2023



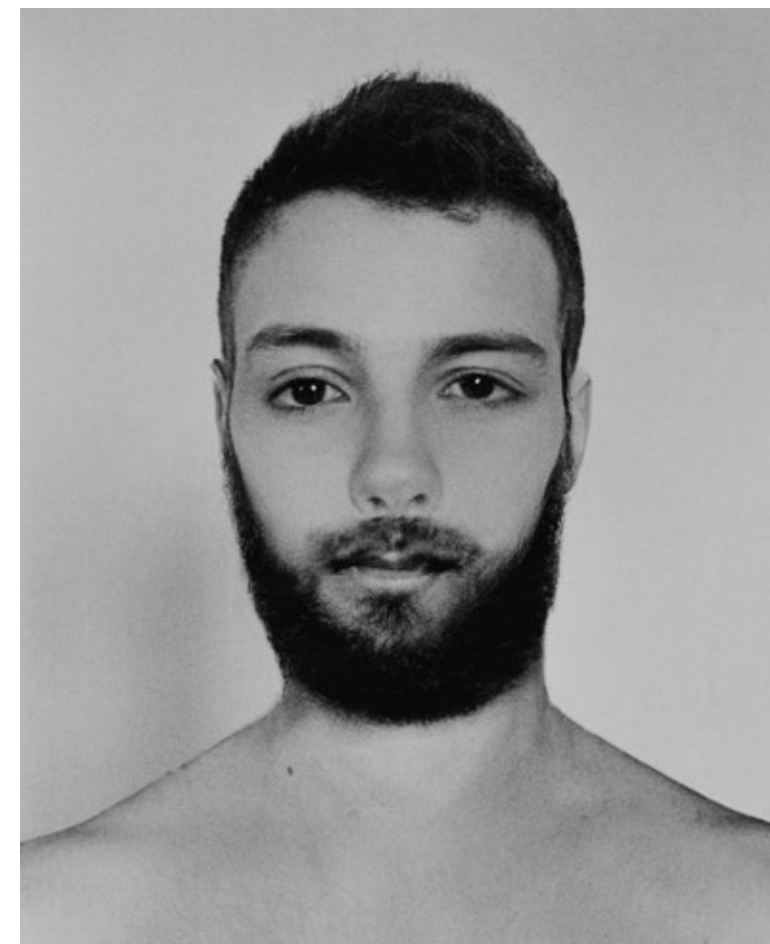
Selfportrait as a 23 years old me
playing the bass guitar.
2023





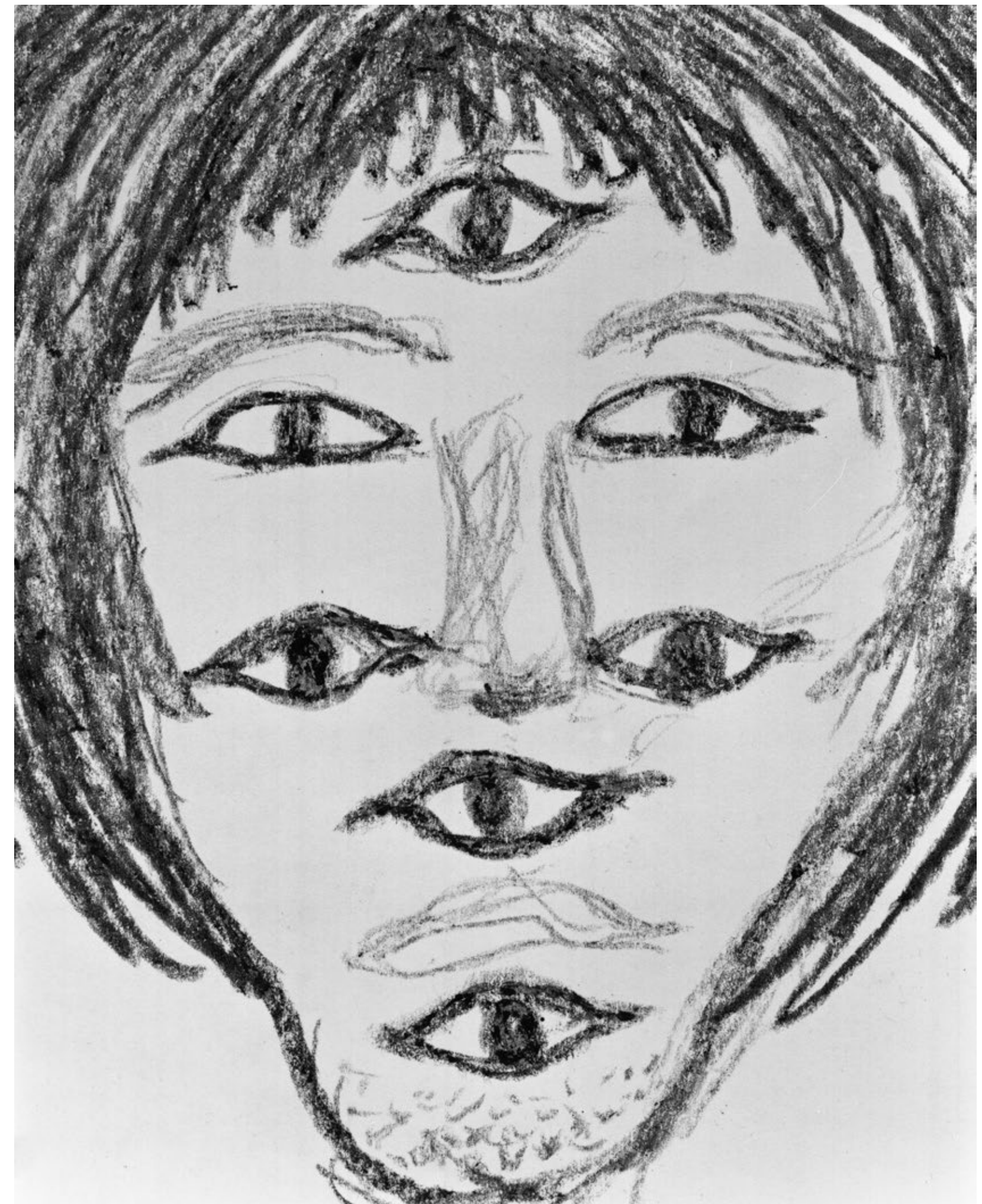


A Pop Up book of M.C.Escher that Sveva gave me for a birthday.
2023





View from my home.
2023



Crayon drawing I made around 2000.
2023



The picture of me at 3 as I recall
it with a camera in my hands, expanded by DALL-E.
2023



Assumptions around my left eye n°1.
2023



Assumptions around my left eye n°2.
2023



Assumptions around my left (deconstruction n°1).
2023



Assumptions around my left eye (deconstruction n°2).
2023

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Graduating from FSM in Florence with a degree in photography in 2007. He started his photographic research in 2005 with a project about coastal erosion, which affects 1500 km of Italian costline. The resulting project, “Among” aimed to investigate natural processes of the landscape. Over the last few years Barile’s work has been driven by an interest in science in relation to art - both conceived as tools for a better understanding of reality. His long-term project, “An Investigation of the Laws Observable in the Composition, Dissolution and Restoration of Land,” examines the manner in which geomorphology acts upon the land, serving as testimony to the vastness of geological time. The work employs photography to stimulate a deeper understanding of the landscape and our connection with the natural environment.

“At first glance, Fabio Barile’s practice could be said to follow in the long tradition of Italian landscape photography which includes practitioners such as Luigi Ghirri, Guido Guidi. On closer inspection, however, the images in An Investigation hew to a tight conceptual framework that belie their simplicity, asking deeper questions about the nature of Time, and geologic time questions whose philosophical implications underpin scientific endeavor, human perception, and the unknowable forces of creative destruction at work in Nature”L. I.Naomi Itami

Selected exhibitions

2023
Tre-di-ci ,Sguardi sui musei di Lombardia (Group exhibition)
Palazzo Reale, Milano, Italy

2022
Fabio Barile & Domingo Milella — Le Forme del Tempo
Terme di Diocleziano, Museo Nazionale Romano, Rome, Italy
Regeneration (Group exhibition)
American Academy in Rome, Italy
Di Roccia, fuochi e avventure sotterranee (Group exhibition)
MAXXI, L'Aquila, Italy

2021
Di Roccia, fuochi e avventure sotterranee (Group exhibition)
MAXXI, Rome, Italy
Works for a Cosmic Feeling
Matèria, Rome, Italy 2020
Group exhibition, On Earth - Imaging, technology and the natural world
FOAM Museum, Amsterdam.

2019
Group exhibition, On Earth - Imaging, technology and the natural world
50th edition of the Rencontres d'Arles, in collaboration with FOAM Museum.
Fabio Barile & Domingo Milella - The shape of time
Centro Arti visive Pescheria, Pesaro, Italy

2018
Osservare la terra — a dialogue between contemporary photography and the historical archive of ICCD about photography as a tool for observation
ICCD — Istituto Centrale per il Catalogo e la Documentazione, Rome, curated by Benedetta Cestelli Guidi

2017
An Investigation of the laws observable in the composition, dissolution and restoration of land,
Matèria, Rome

2015
Homage to James Hutton
Matèria, Rome, Italy