

How to unknow?

Fabio Barile

How to unknow? presents itself as an exercise in visual disarmament, a practice that questions not what we see, but how we see. The project stems from a simple observation: what is closest to us, what belongs to our every-day visual field, what we assume to know deeply, is often what we perceive the least.

One part of the work centers on a concrete and symbolic gesture: the complete dismantling of a large format camera, a canonical instrument of analytical vision and perspectival construction. This is followed by its reassembly according to alternative, non-functional logics, not aimed at faithfully reproducing reality, but rather at proposing a vision that is unstable, intermittent, and vulnerable. This act expresses the desire to challenge the optical apparatus as an extension of rational, linear thought, and to establish a more open, uncertain, and less codified relationship with the visible.

“Unlearning to see” does not mean losing sight, but temporarily freeing oneself from the internalized structures of perception, the conceptual grids that orient our gaze while simultaneously limiting it. It is about looking not at the moon, but at the finger pointing to it.

The dismantled and reconfigured camera becomes no longer a tool of control, but a critical device, an object that reflects on the possibility of seeing otherwise: an attempt to unknow my own perspective, a tool to embraces ambiguity, opacity, and the elusive proximity of things.

Another part of the work draws on the tradition of cameraless photography. In these images, the ground glass, the very surface through which I normally look, is projected directly onto light-sensitive paper, with light bent through layers of lenses. These are images made through the very things that mediate our seeing.

How to unknow? is thus an investigation into the threshold between seeing and perceiving, between knowing and remaining receptive, between construction and deconstruction of the gaze. It is an invitation to reconnect with the world beyond the automatic filters of habit, and to train the eye to linger in uncertainty.

The project *On the edge of the eyelid* is realized for Fondazione Costantino Nivola and supported by Strategia Fotografia 2024, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture, presents three new projects by **Fabio Barile** (Barletta, 1980), **Ezio D’Agostino** (Vibo Valentia, 1979) and **Luca Spano** (Cagliari, 1982).

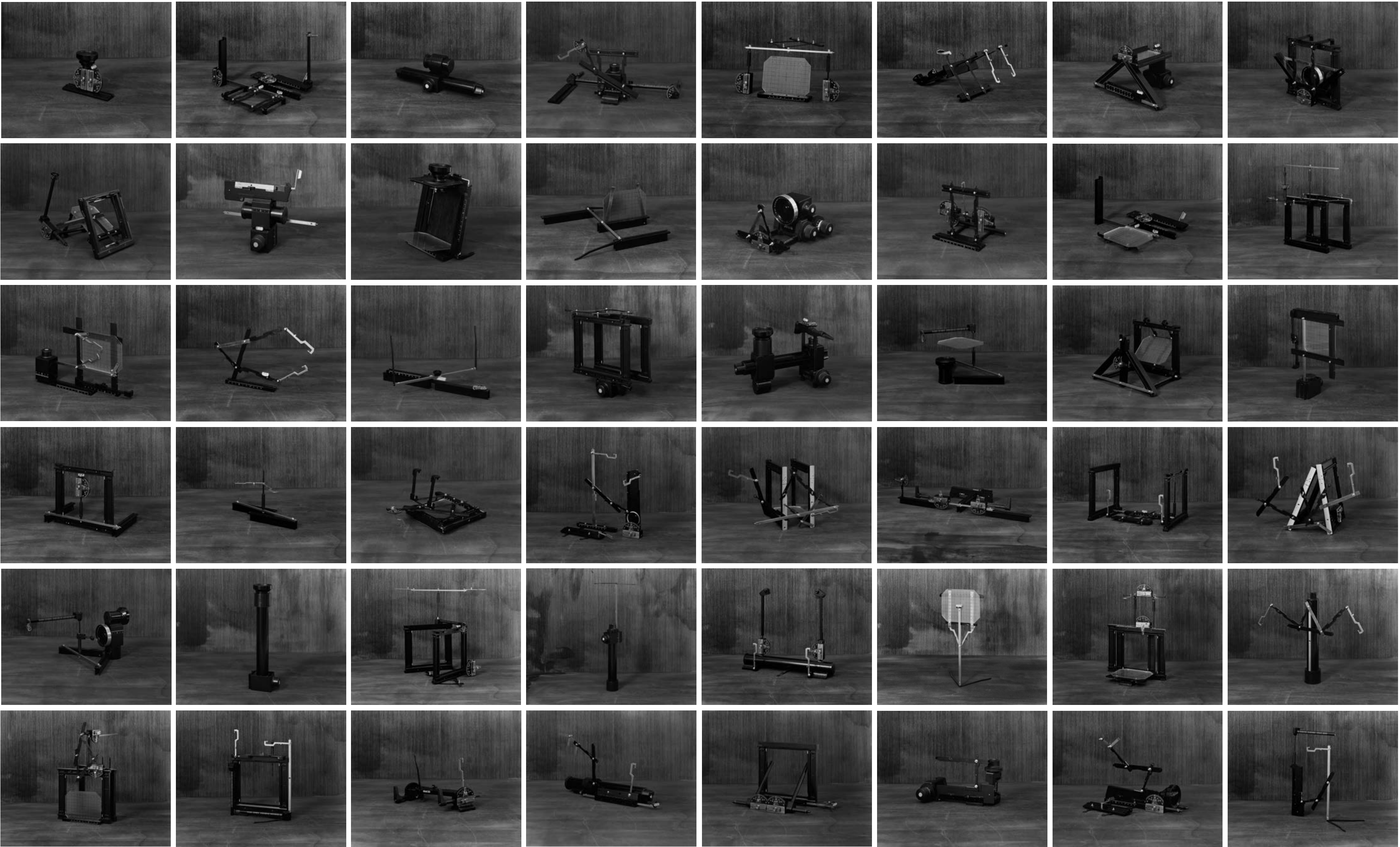
The artists participated in a research residency that put them in contact with scientists and researchers from leading institutes, including the **Gran Sasso Science Institute** (L’Aquila), the **Physics Department at the University of Cagliari**, the **INFN – Istituto Nazionale di Fisica Nucleare** and the association **IDeAS** (Cagliari), as well as the **Sos Enattos** sites (Lula), selected for the future construction of the Einstein Telescope, and the **Sardinia Radio Telescope** (San Basilio, CA).

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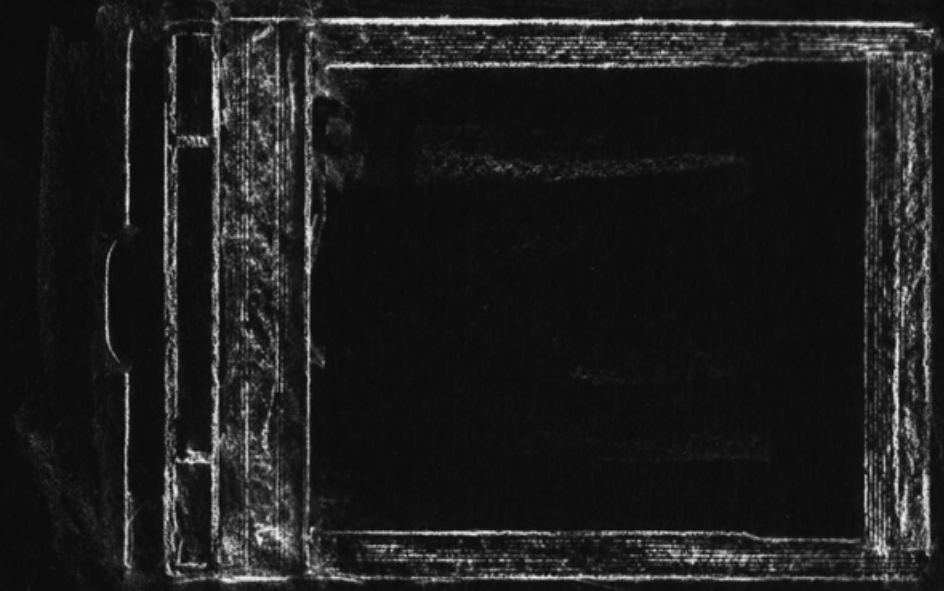


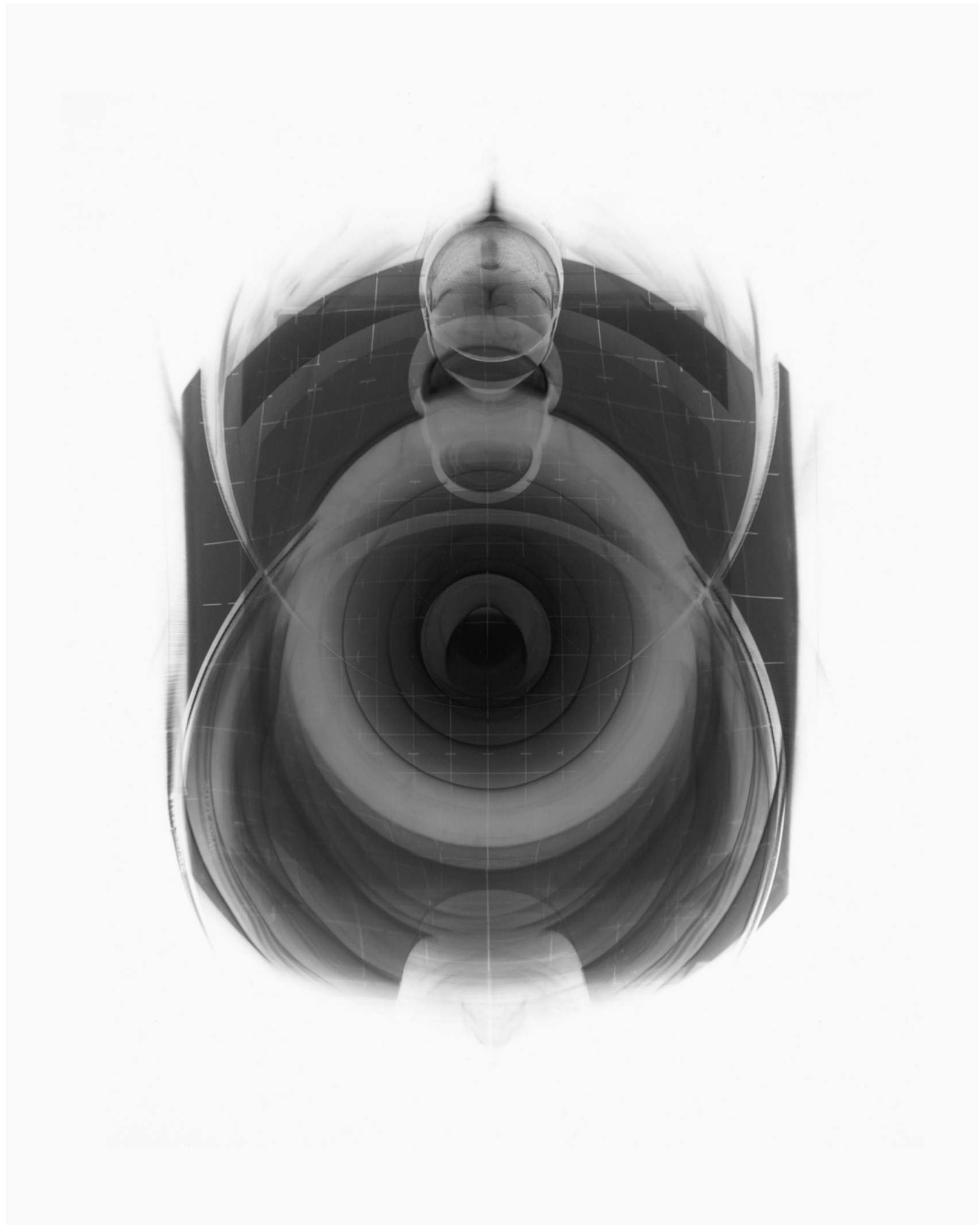
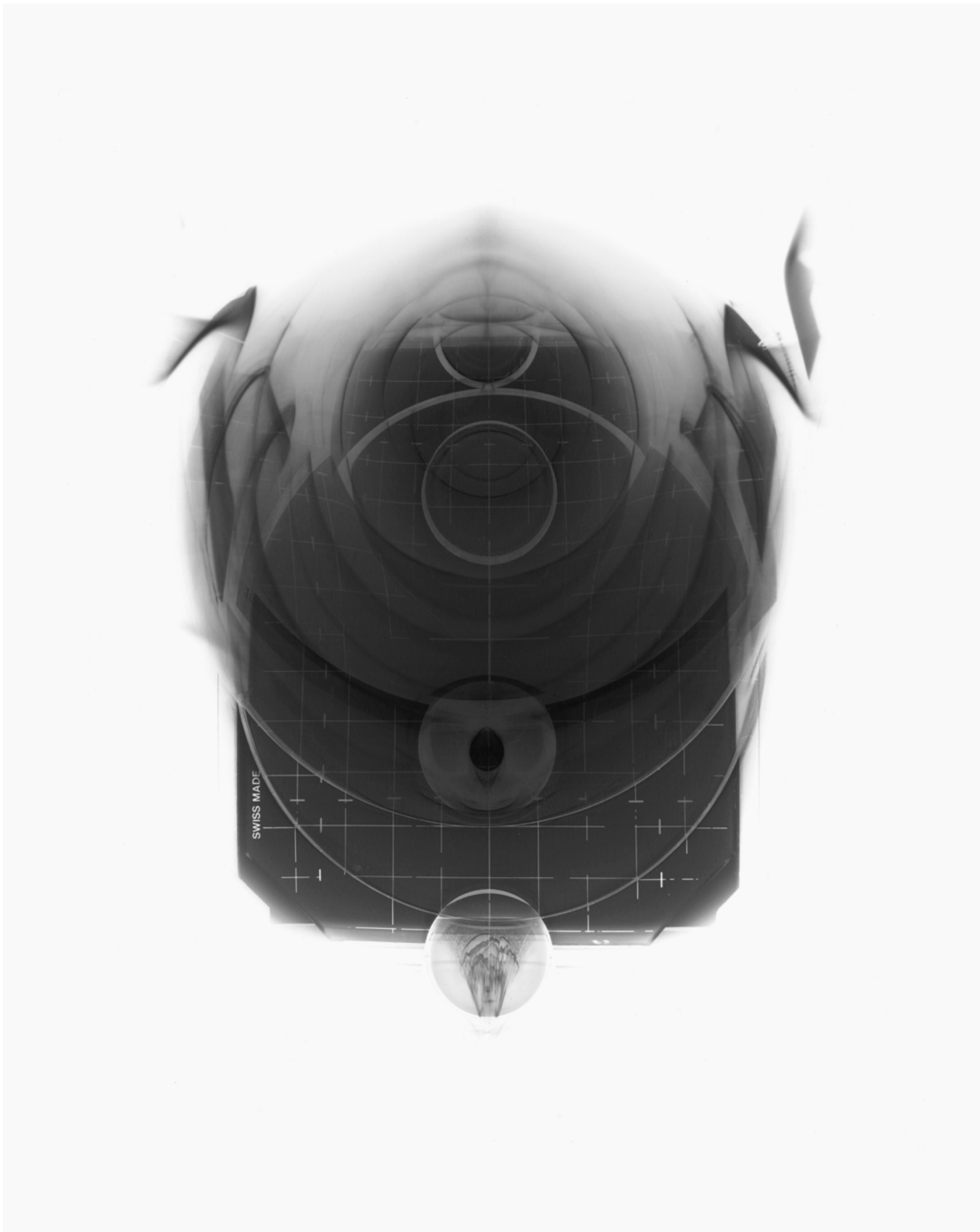
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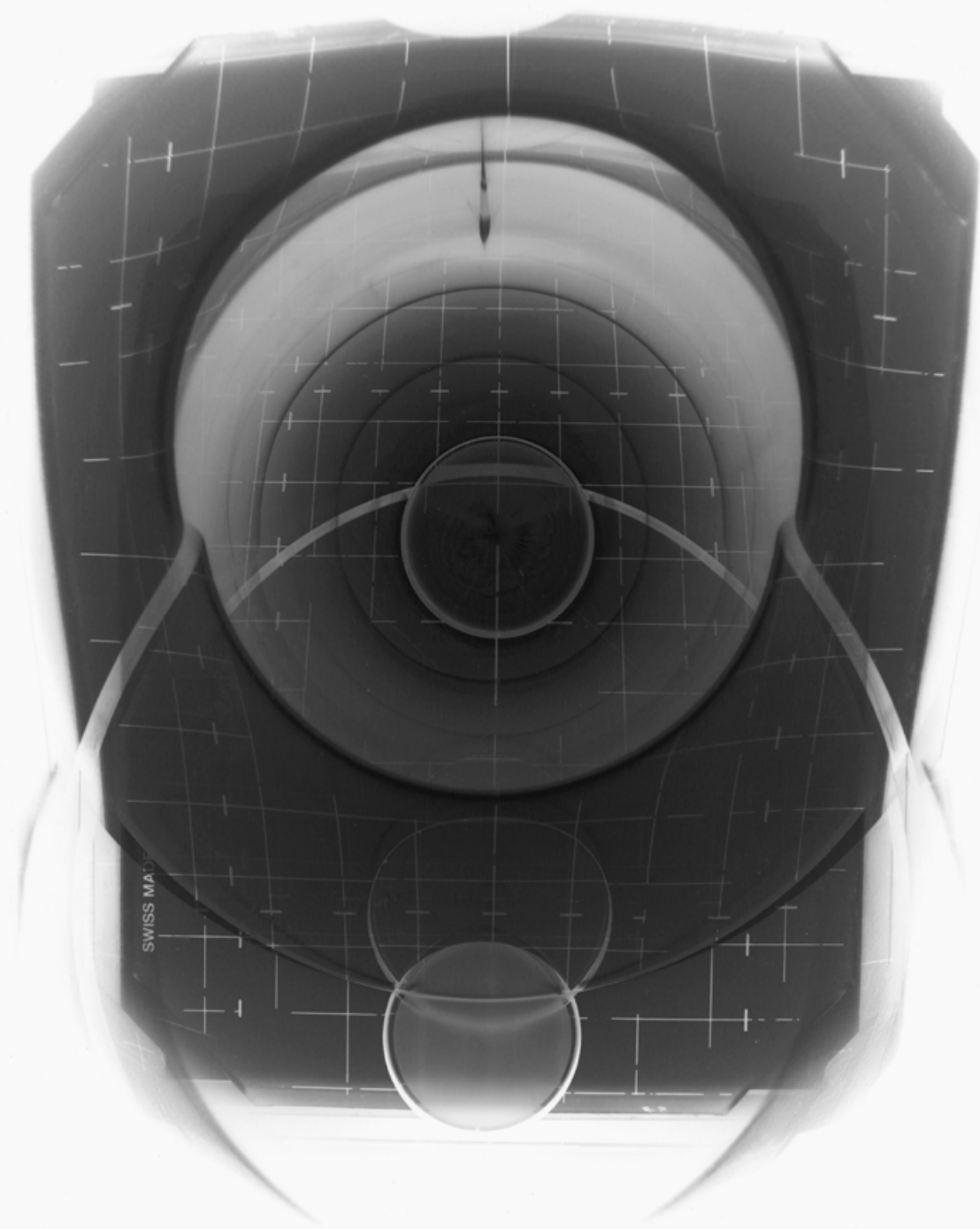
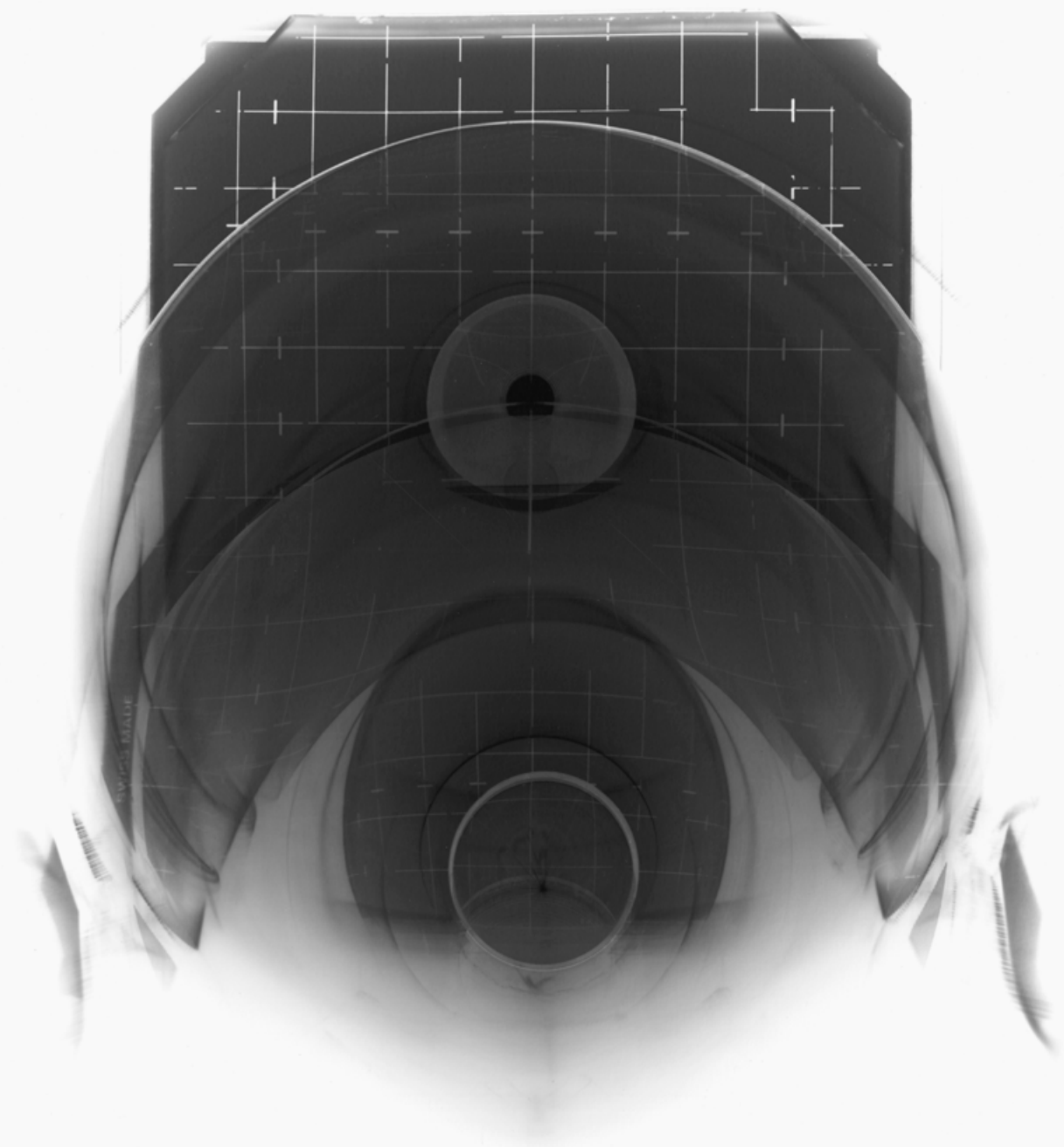


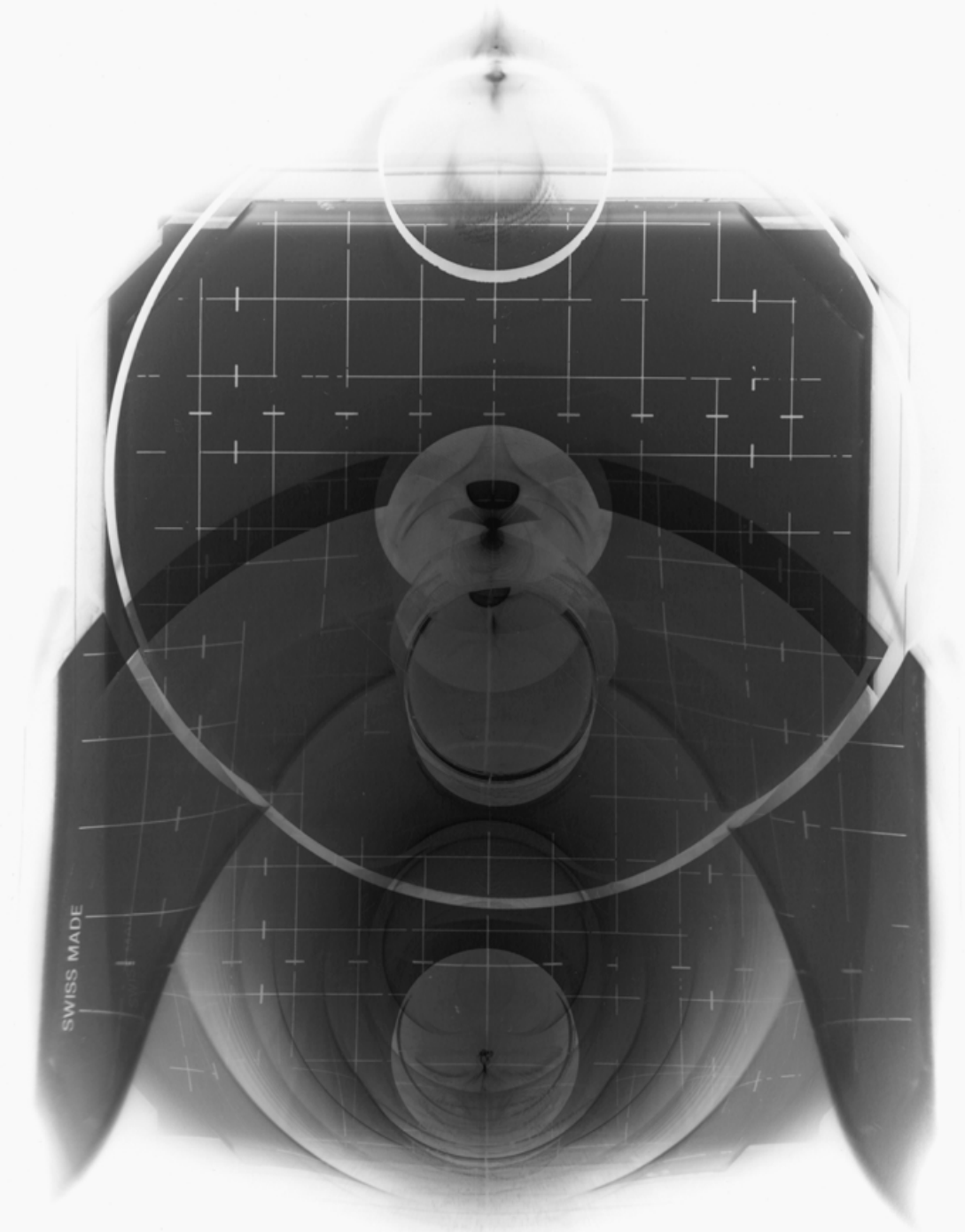
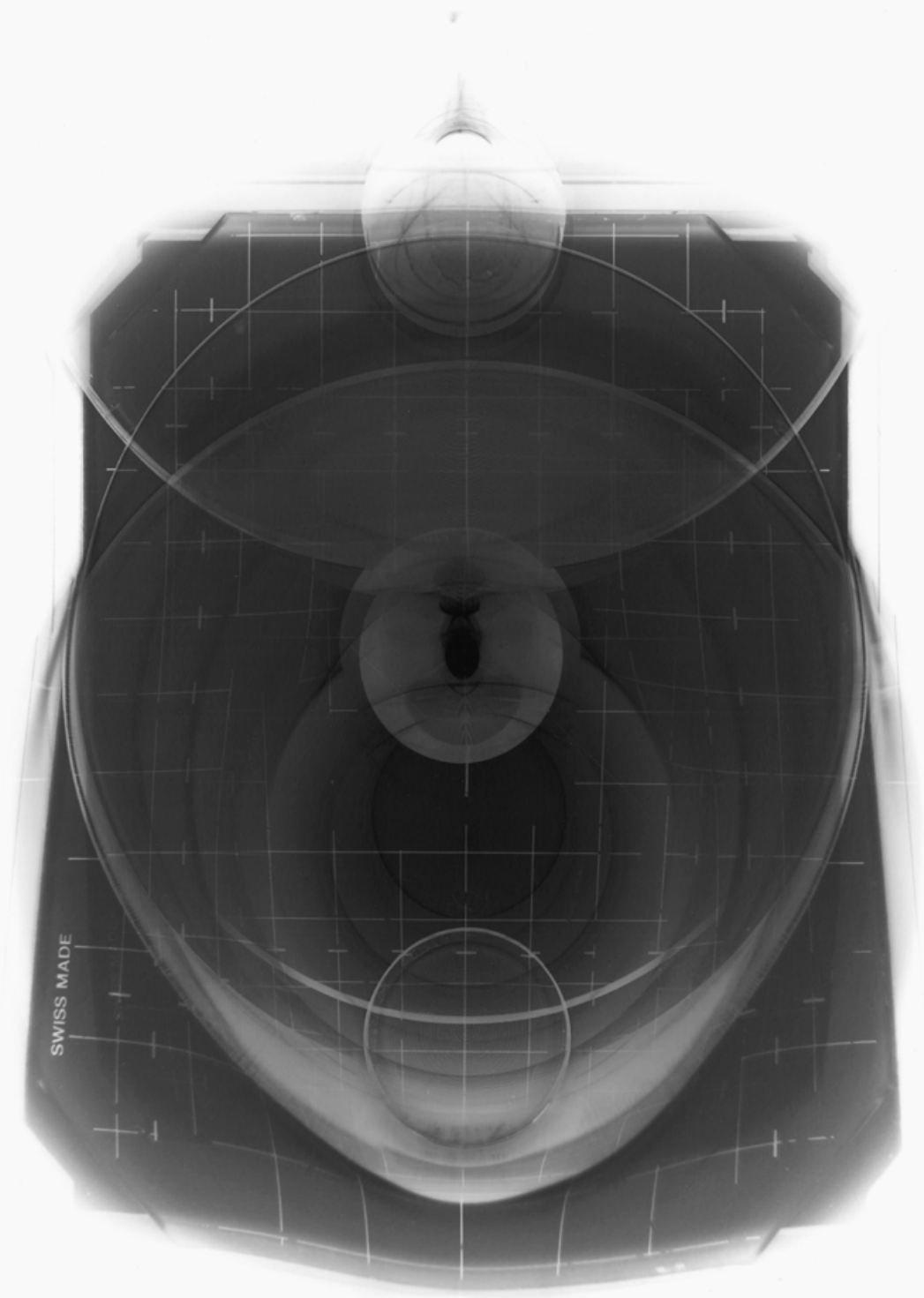


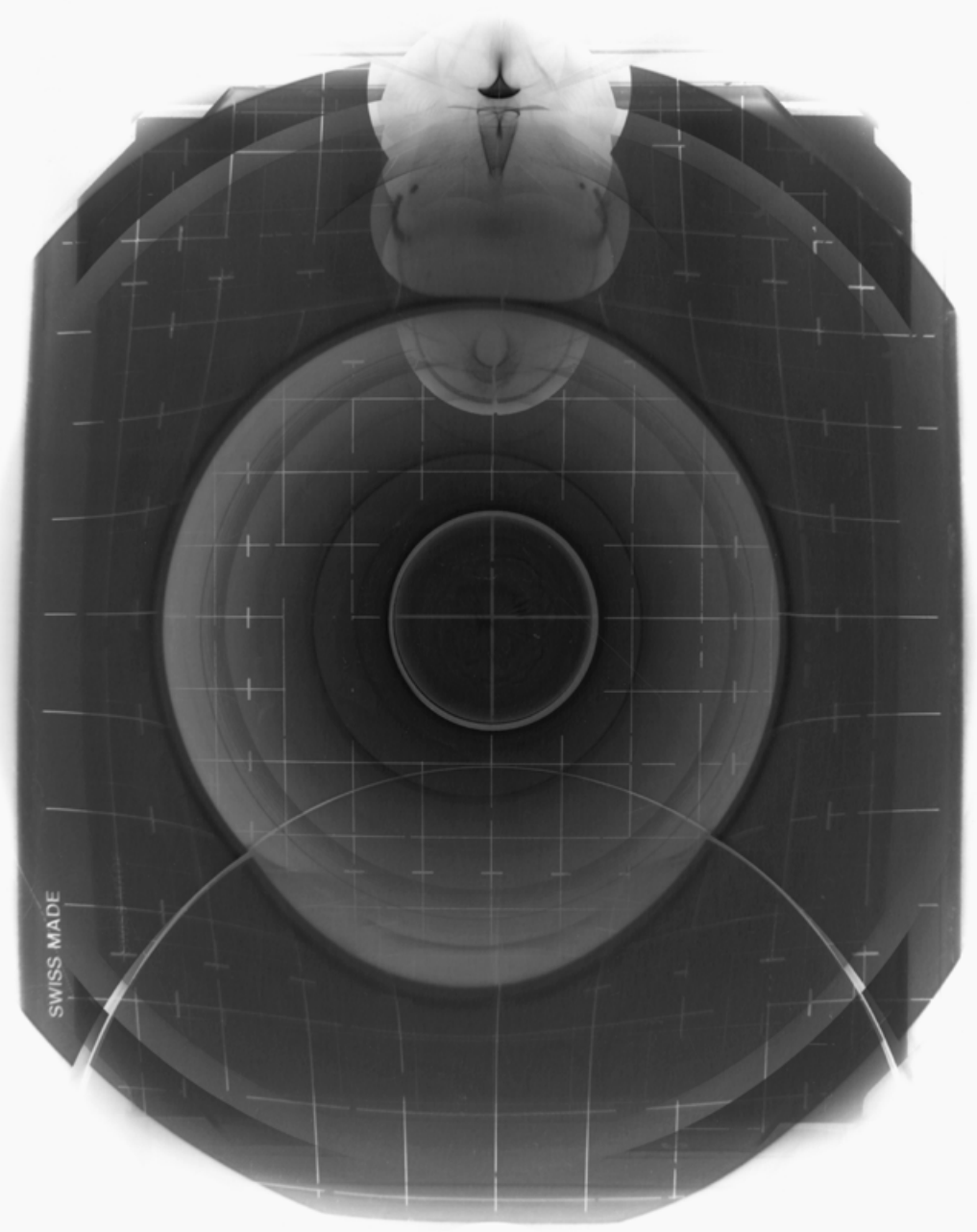
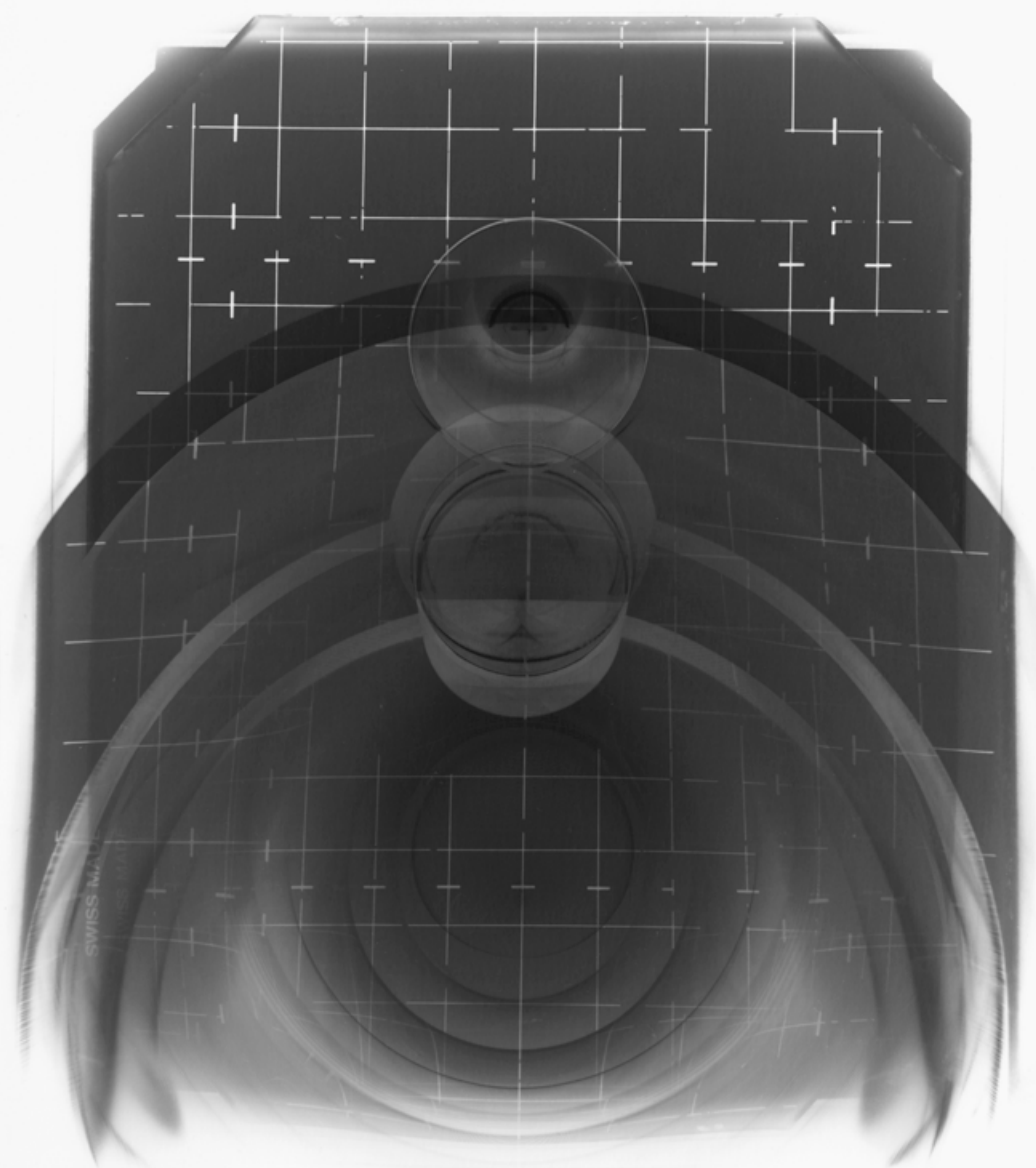


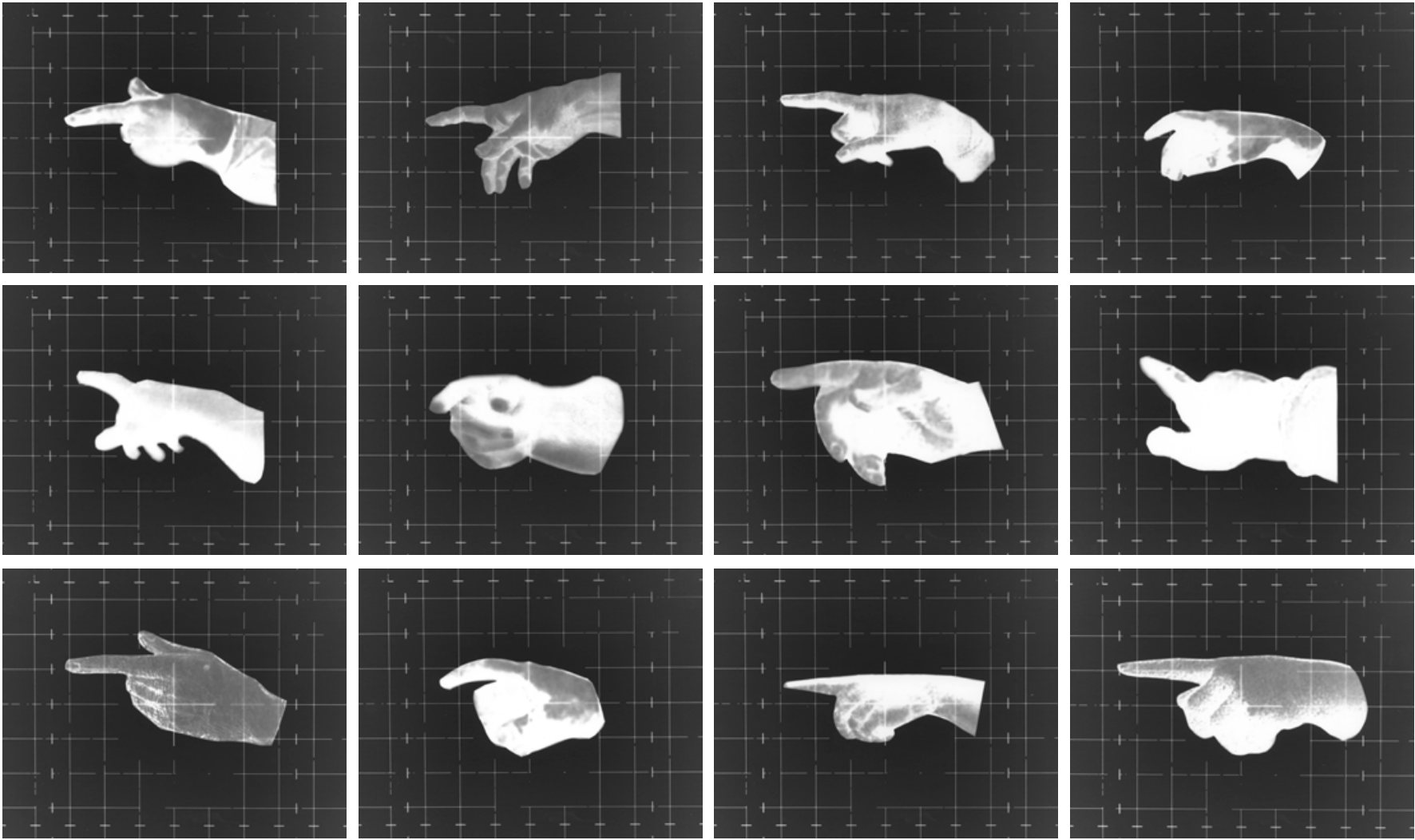


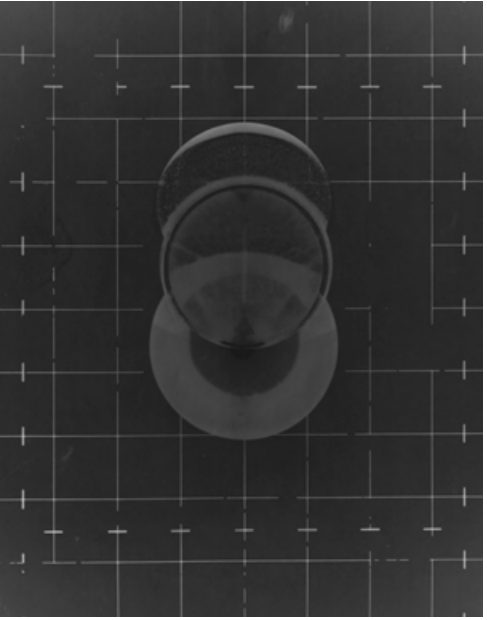
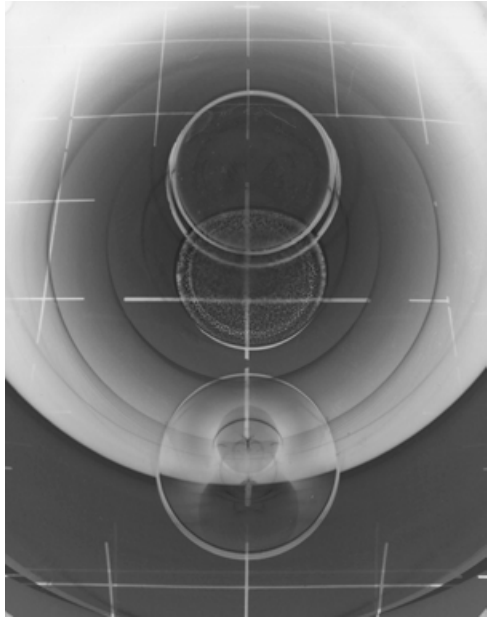
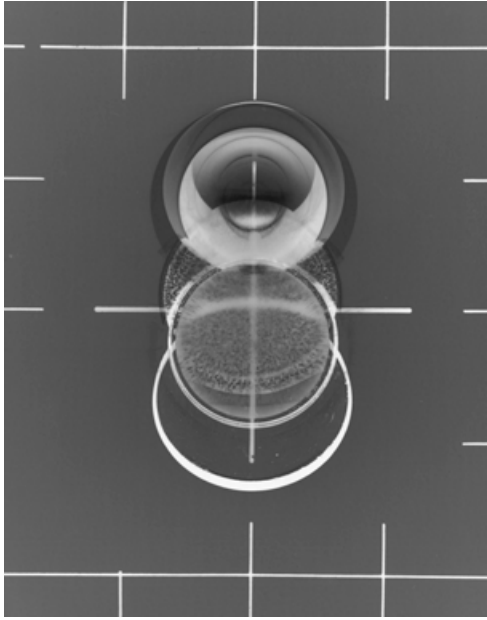
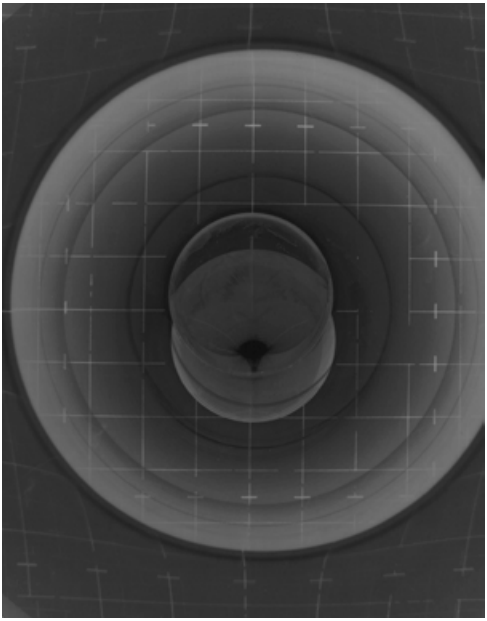
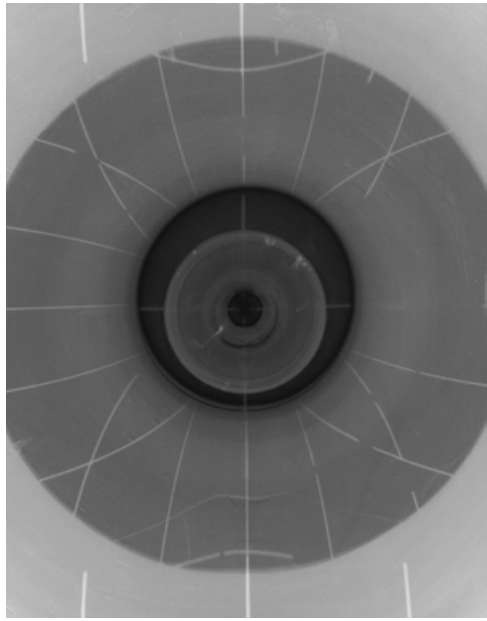
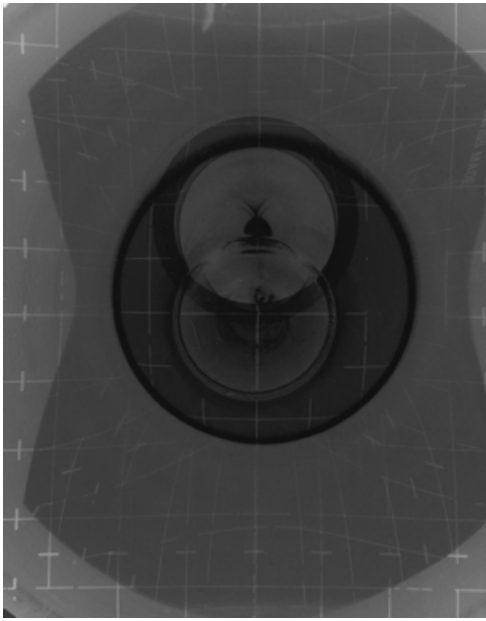
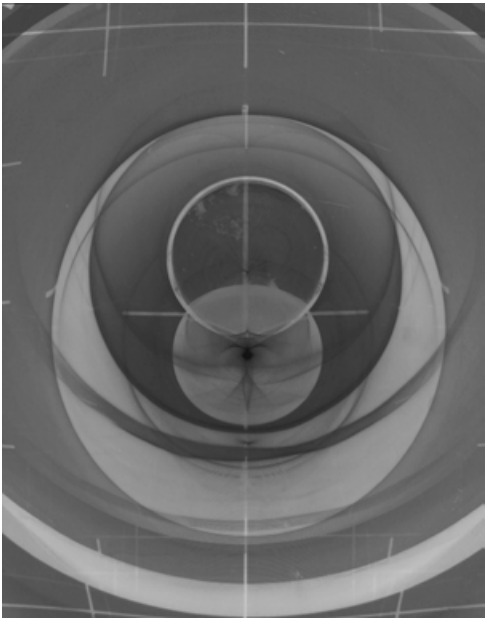
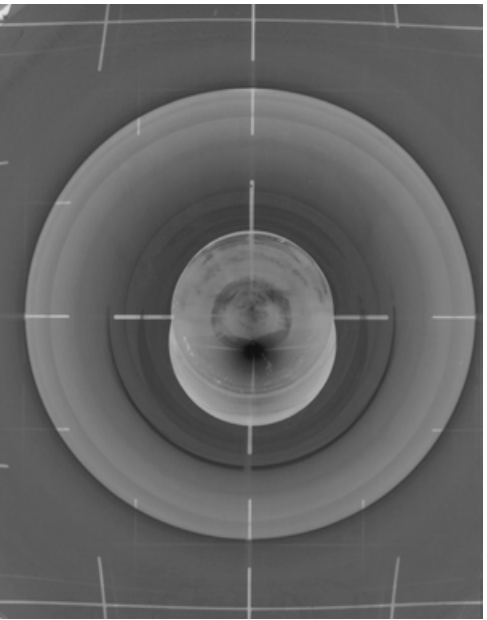
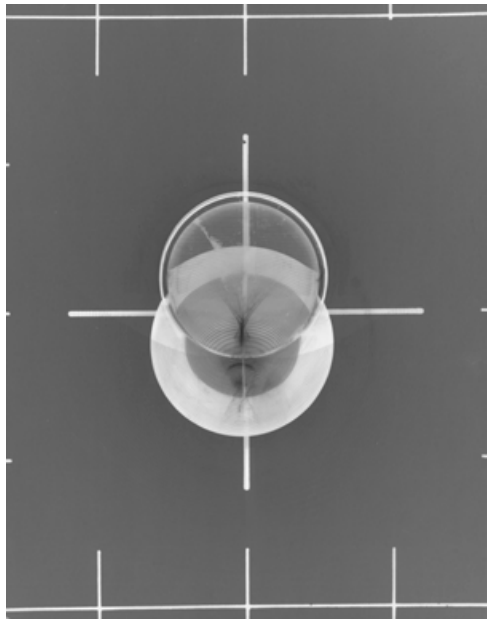
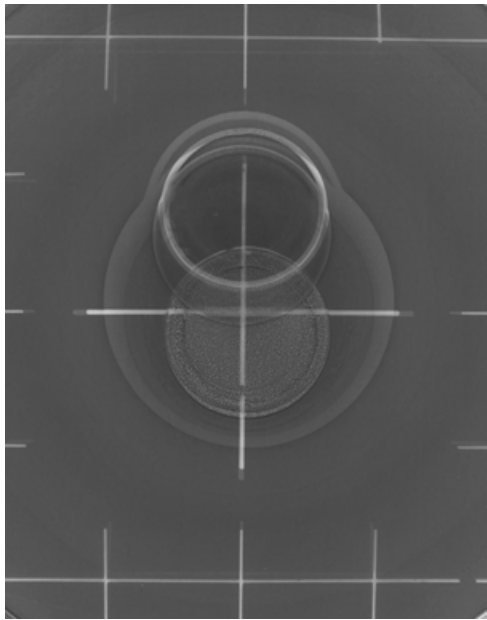
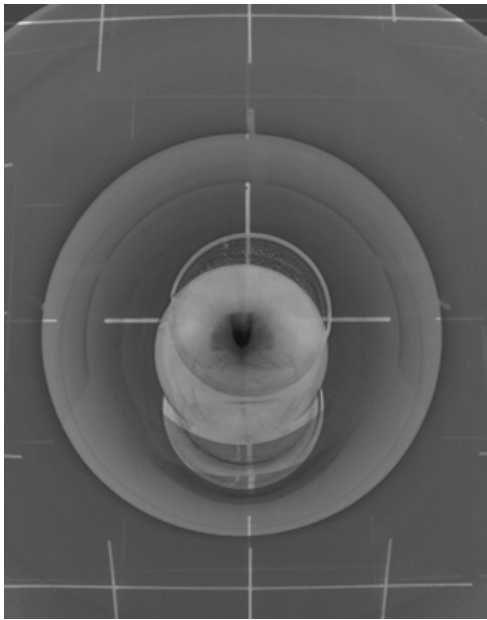














Fabio Barile (Barietta, 1980), vive e lavora a Roma.
Dalla serie How to unlock? 2025
L'installazione è in corso.

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Ezio D'Agostino (Vibo Valentia, 1979)
Colle serie Missing Women, 2025

Questa è una vera e propria sfida alla differenza di rappresentazione tra la fotografia e la nostra coscienza, accomunata almeno in partenza da una sorta di desiderio di neutralizzazione degli effetti e del loro momento e riflettuto nel caso. Dopo una meditazione estetica sulla realtà sociale e estetica, l'autore ritorna il proprio punto di vista sul mondo e il suo e cerca nuovi approcci in una dimensione di scarico creativo del dolore e di un nuovo modo per dare luffici invece che al buio, infatti la critica di ogni macchina e stimola degli effetti e delle reazioni di energia sul sistema fotorecettore. I più sensibili espressioni che riguardano più o meno la fotografia sono: la fotografia italiana degli anni Trenta e la fotografia, questo è il centro storico degli anni Settanta, iniziato il processo di svolta nel mondo fotografico e forme nuove, la fotografia come strumento di dibattito e di analisi della propria ricerca, la macchina per utilizzare secondo le sue possibilità.

Luca Spano (Cagliari, 1982)
A partire dalla serie *Appetites* (2018, 2020)
A partire dalla serie *Mixing* (2018, 2020)

Con aumenti di quasi tre volte, mentre è diminuito il suo tasso d'interesse, presentandosi così in grado di vincere la concorrenza in merito al finanziamento delle imprese. Il suo tasso di rendimento è pari al 10 per cento, mentre il suo tasso di costo è pari al 7,5 per cento. Il suo capitale è pari a 100 miliardi di lire, mentre il suo patrimonio netto è pari a 50 miliardi di lire. Il suo capitale è pari a 100 miliardi di lire, mentre il suo patrimonio netto è pari a 50 miliardi di lire. Il suo capitale è pari a 100 miliardi di lire, mentre il suo patrimonio netto è pari a 50 miliardi di lire.

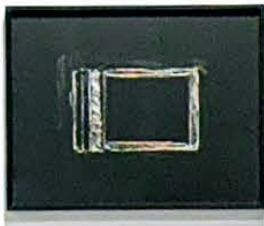
Foto: Barle (Barle 1990)

The programme evaluation presents three strategies to support the needs reflected by the actors' global experience and psychosocial outcomes of the intervention that, moving in time, after the initial period of the project and activities the role of actors is a focus on visible progress. Therefore, the interpretation of the use made of resources on time is interpreted by the needs of the group. Individual feedback is presented to the group, identifying and encouraging the achievement of the group's needs, focusing on the use of the support care and the quality of relations with the patients, focusing on the group's needs. This strategy is used if patients, from the first intervention until the second, find it difficult to achieve the goals. The first intervention was the most effective in achieving the goals, as the patients were able to achieve the goals and the results of the intervention were the most effective in achieving the goals. The results of the intervention were the most effective in achieving the goals, as the patients were able to achieve the goals and the results of the intervention were the most effective in achieving the goals.

Est. V Agustin (The Valente, 1579)
from the early 19th c. 225

The same was the principle for different ways in which photographs and scientific research usually represent phenomena, and as a result a kind of desire to represent nature led to the invention of photography and cinema. After meticulously comparing the existing methods in chemistry, the official decision was to use photography to present what is the least visible in the world, a subject in which the two other sciences were the most prominent by using optical light instead of the dark matter, which led to the use of the sciences of electricity, magnetism and optics in the photographic material. The results describe natural, but not the forms of their own scientific phenomena in the 1920s and 1930s, and the construction of nature in the 1940s, highlighting photography, natural science to apply scientific and artistic methods in the 1950s and 1960s, and the use of scientific and artistic methods in the 1970s and 1980s.

Lucas Spore (Caplan, 1982)
 On the wall from the same Apartment at a 205
 On the floor from the same Apartment at a 205

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**ESTINTORE
A POLVERE
N°**











Fabio Barile
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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

- 2024

The Secret of the Deep Time,
Verwey Museum, Haarlem, The Netherlands

Works for a Cosmic Feeling,
Witty Books, Turin
- 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

Publications

- Works for a Cosmic Feeling — Witty Books 2024
Di roccia fuochi e avventure sotterranee — Quodlibet/Ghella, 2020
Fabio Barile & Domingo Milella, The shape of time — Fondazione malaspina edition, 2019
Fabio Barile & Francesco Neri, Middle-Earth a journey inside Elica — Fondazione malaspina edition, 2014
Vision And Documents Box, — Documentary Platform, 2010
Diary N° o - Things that do not happen — 3/3, 2009