

# 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?

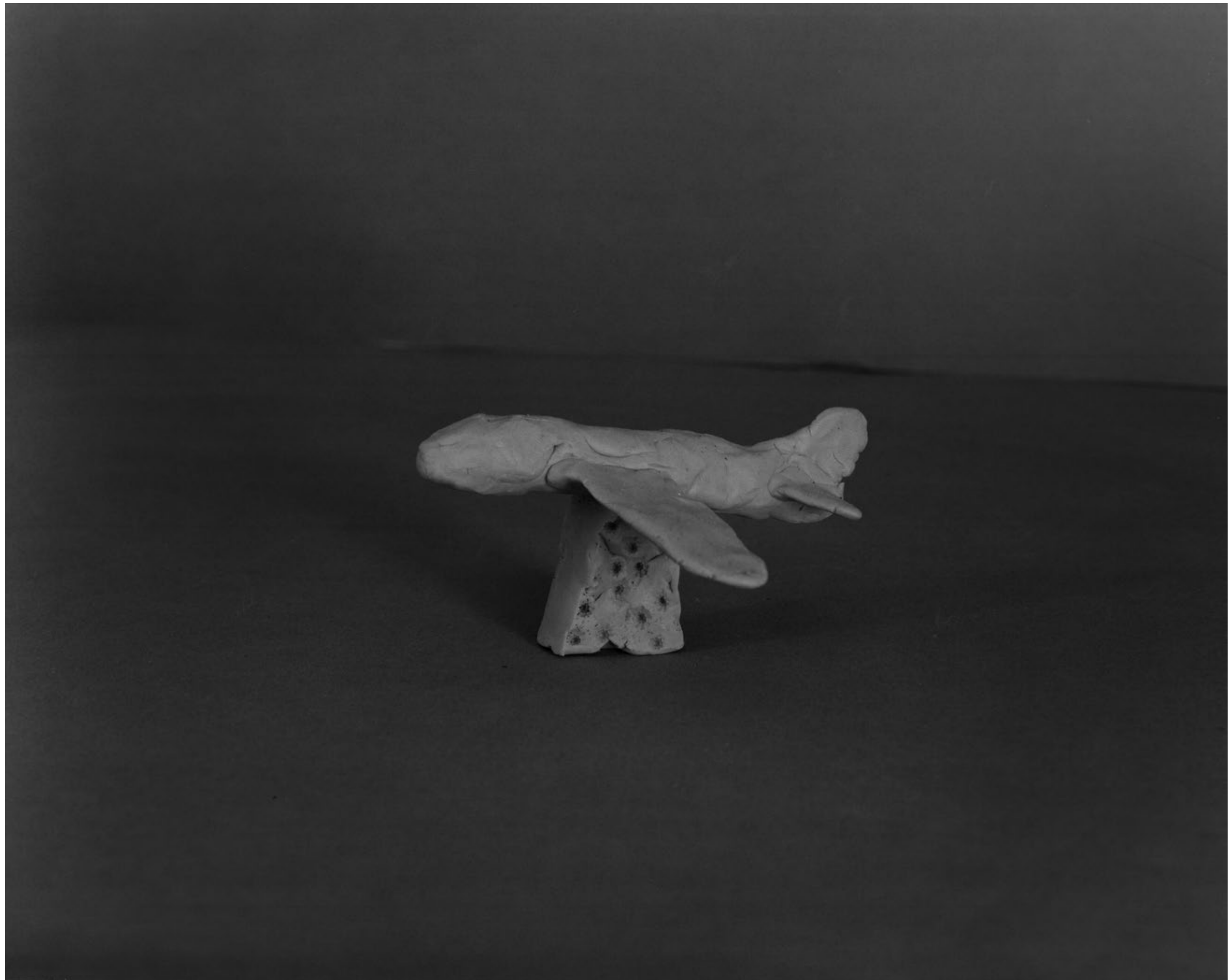
These questions are instrumental in constructing a path that, through fragments of memories, places, and ideas linked to the origins of my “self,” revolves around the concept of identity, seeking to define it, but ultimately realizing its fluid and evolving nature.

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



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



The first thing I remember I realized at kindergarden.  
2022





View from the terrace of my parents house.

2022





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









My mother,  
infrared film.  
2020



My father,  
infrared film.  
2020



View from the terrace of my parents house.

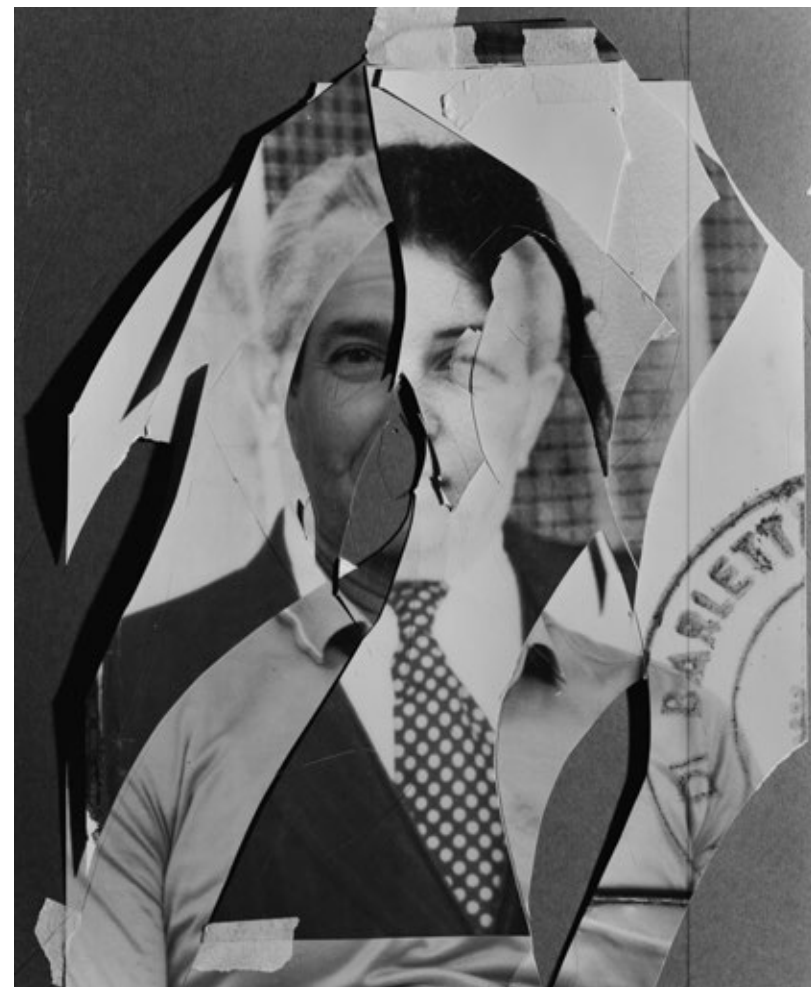
2022





Wall on the terrace of my parents house.  
2023











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





A large view of three six years old child, two girls and a blonde curly boy, playing the elastic game in via Montanara in Barletta in the 80' by DALL·E.

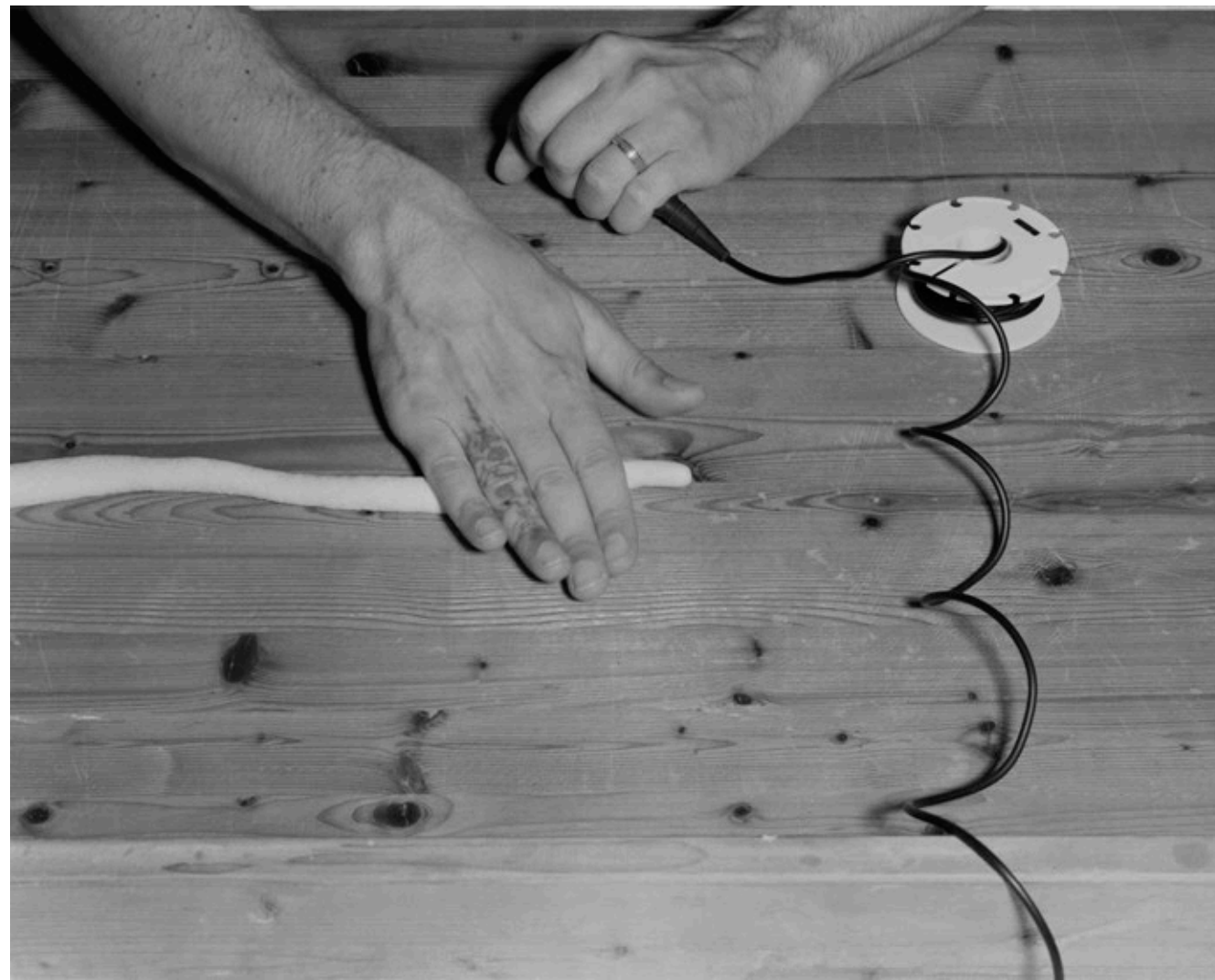


Selfportrait as a 23 years old me  
playing the bass guitar .  
2023



My father's cassette of the band The Chieftains.  
2023



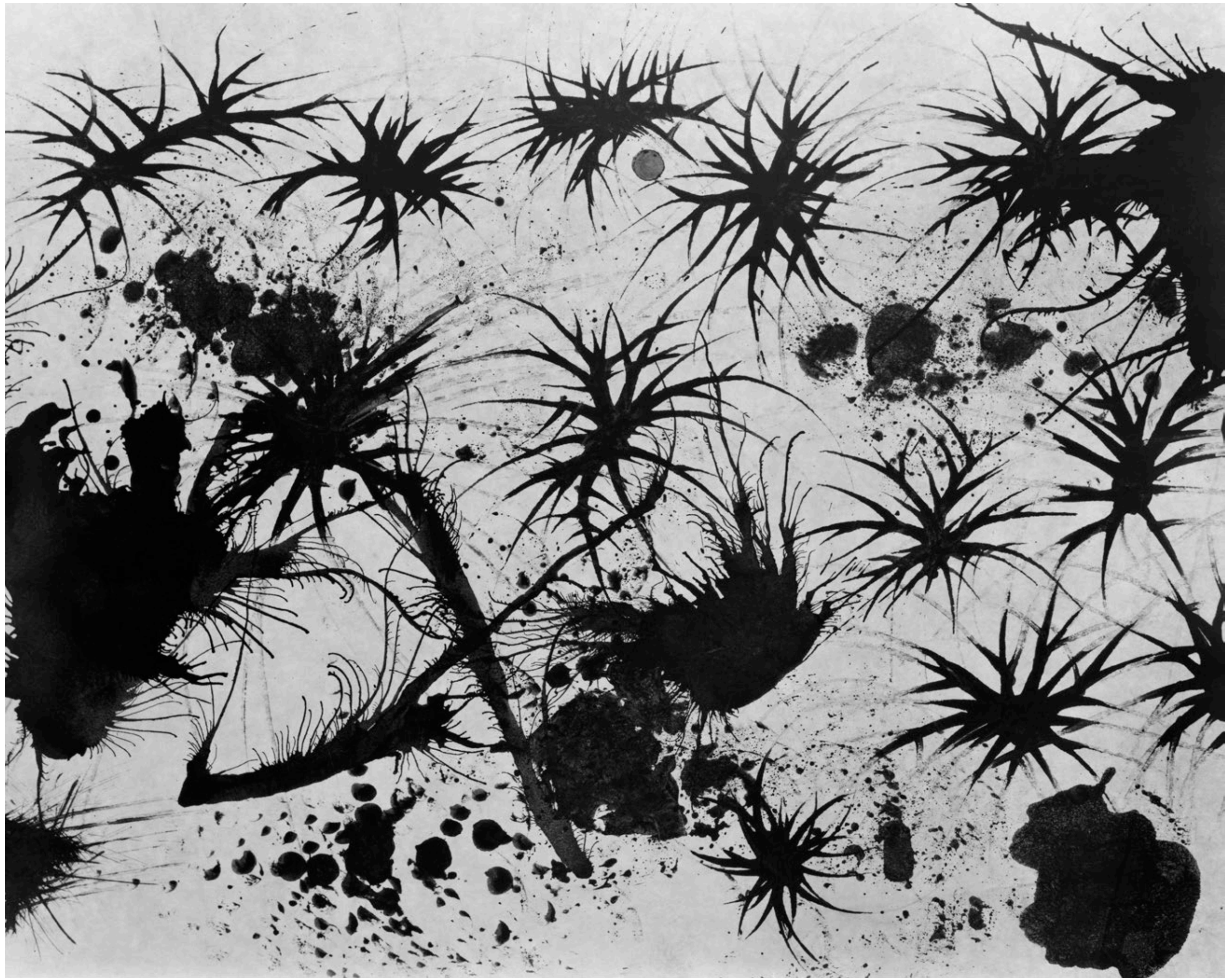




Self Portrait as a 20 years old me working with my father at local markets.

2023





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





Left hand drawing of my 1998 finger tattoo.  
2023



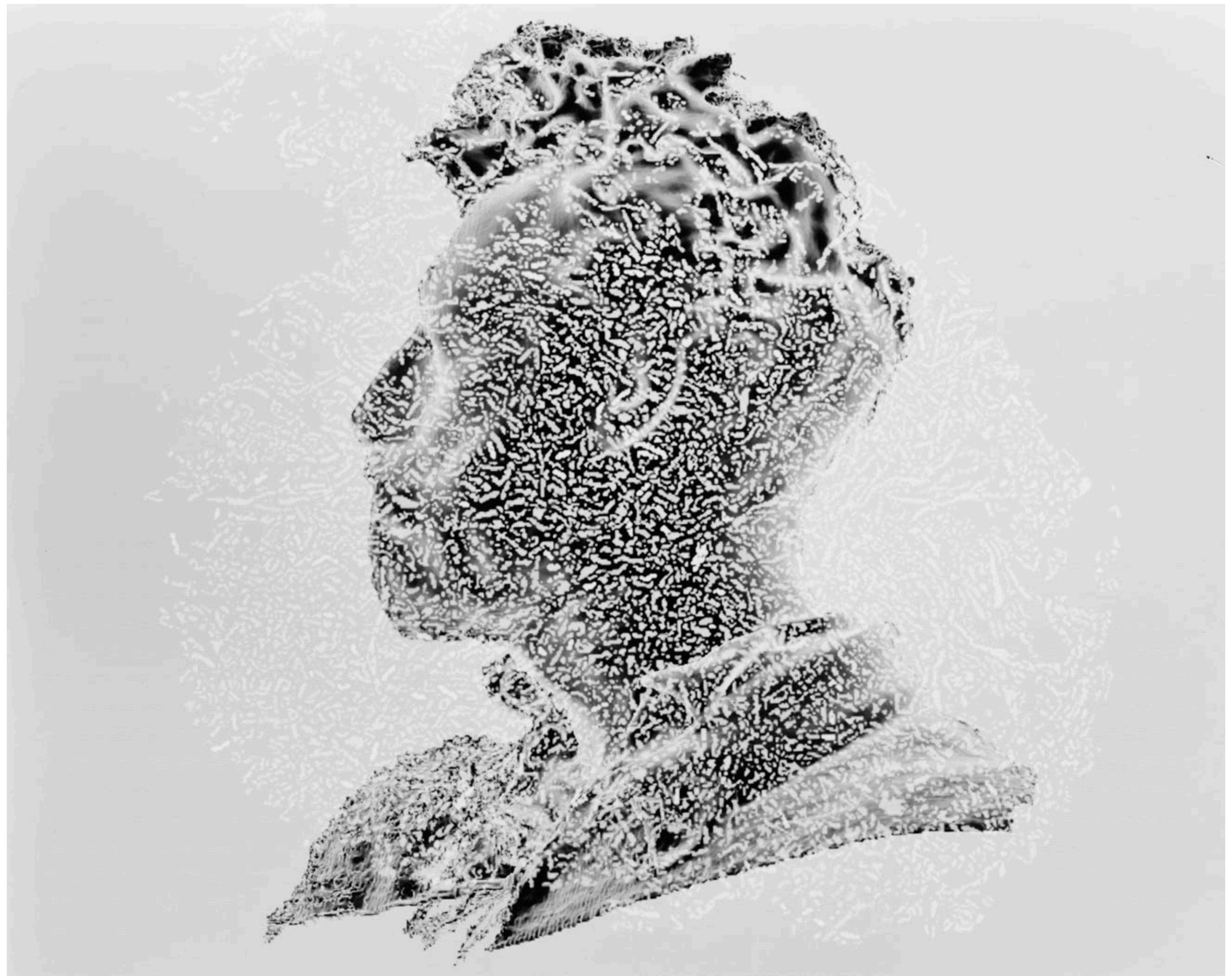


Catching my hand while shooting.  
2023



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





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





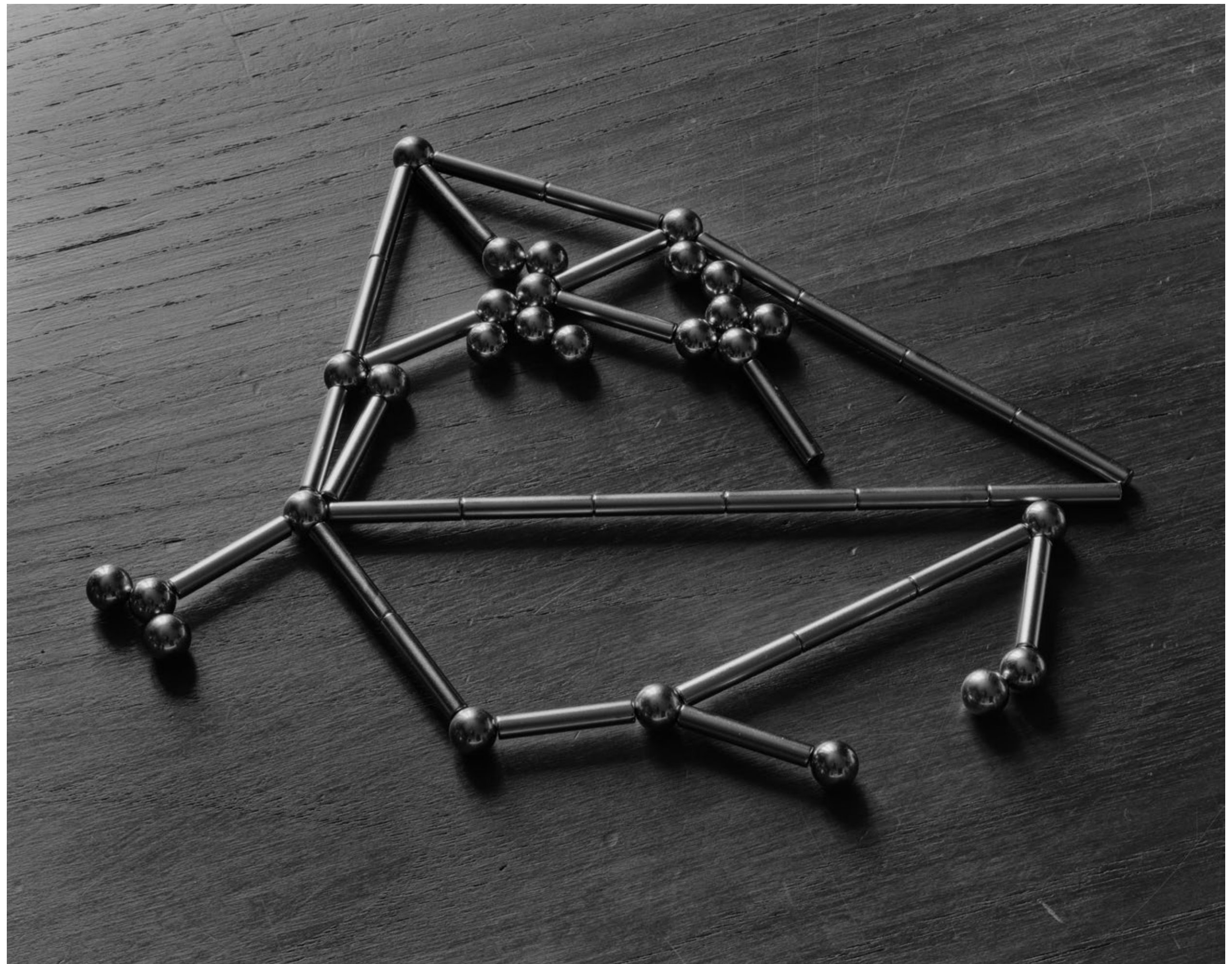
A certain amount of skeletons.  
Attempt to create an atlas of the animal forms.





Sveva's board of memories.

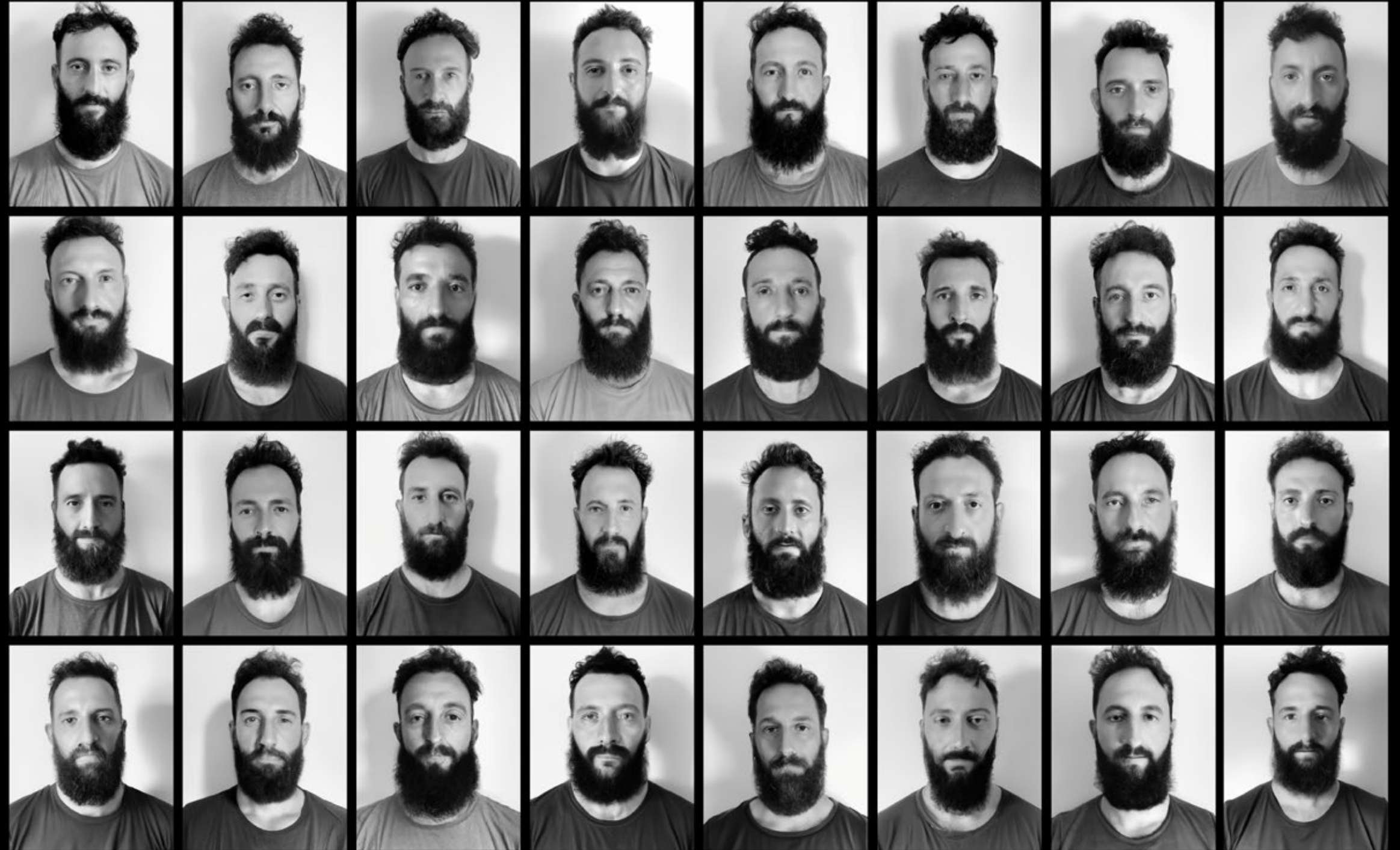






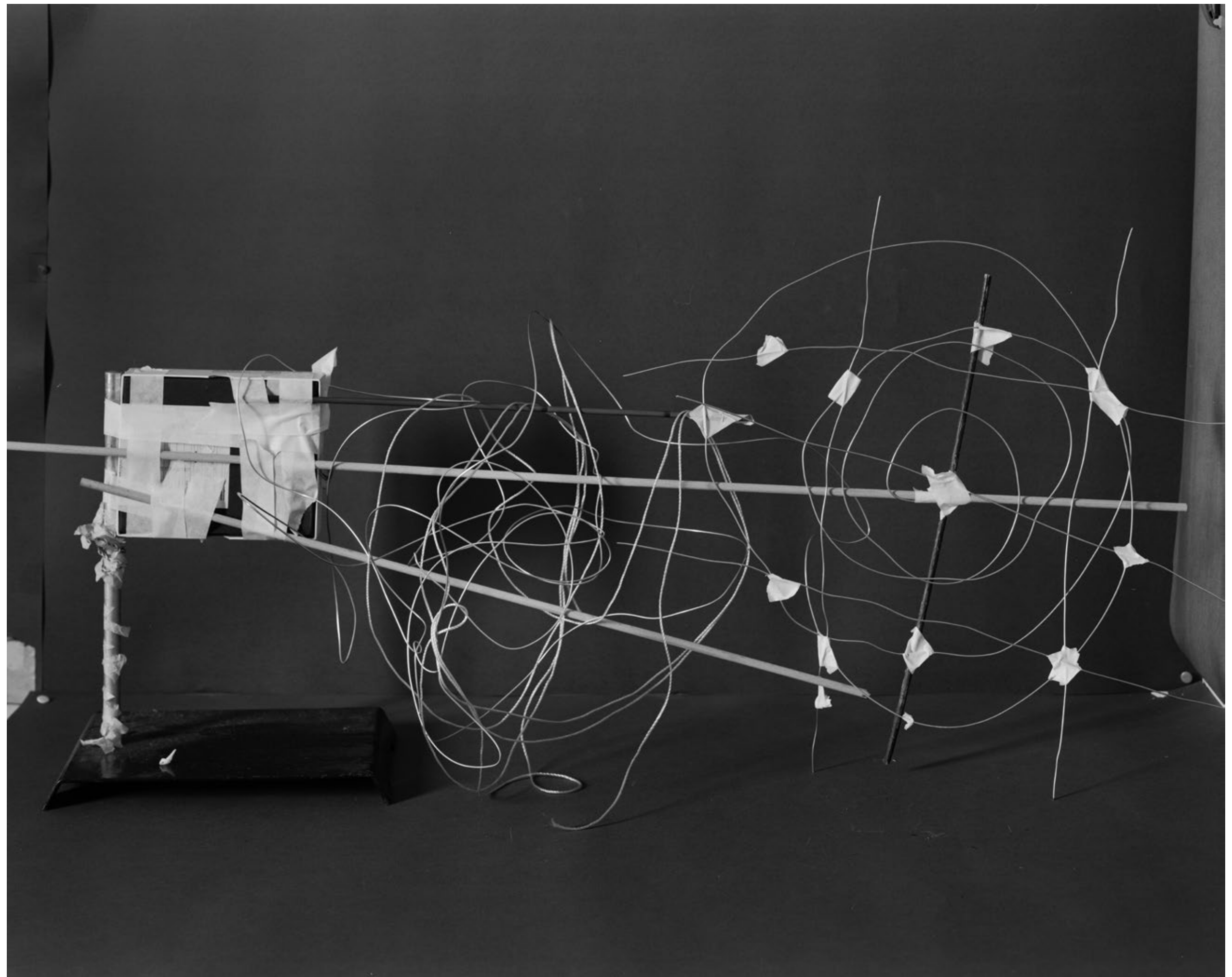


Thirty two variation of me by DALL-E  
as in november 2021.  
2023



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





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

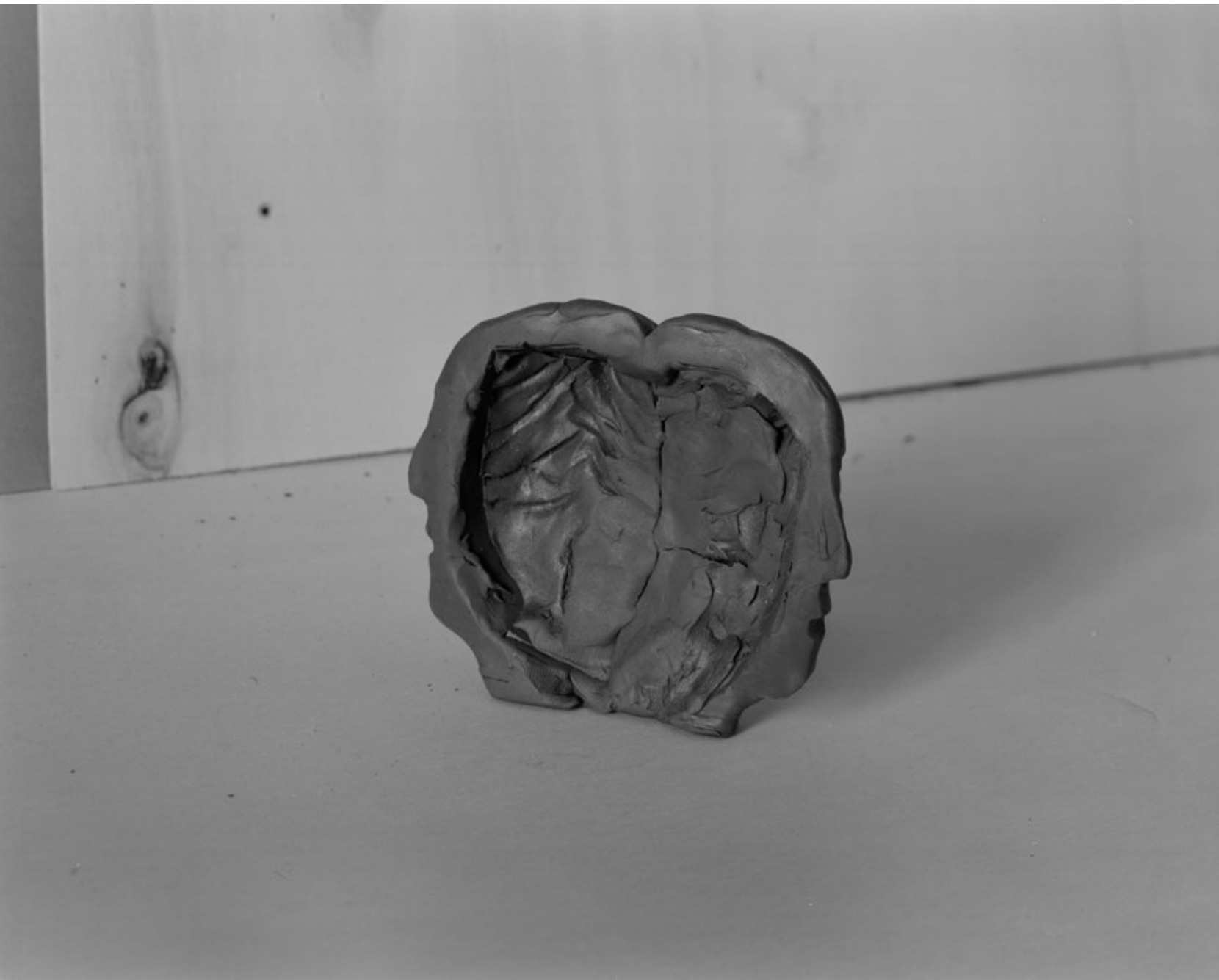




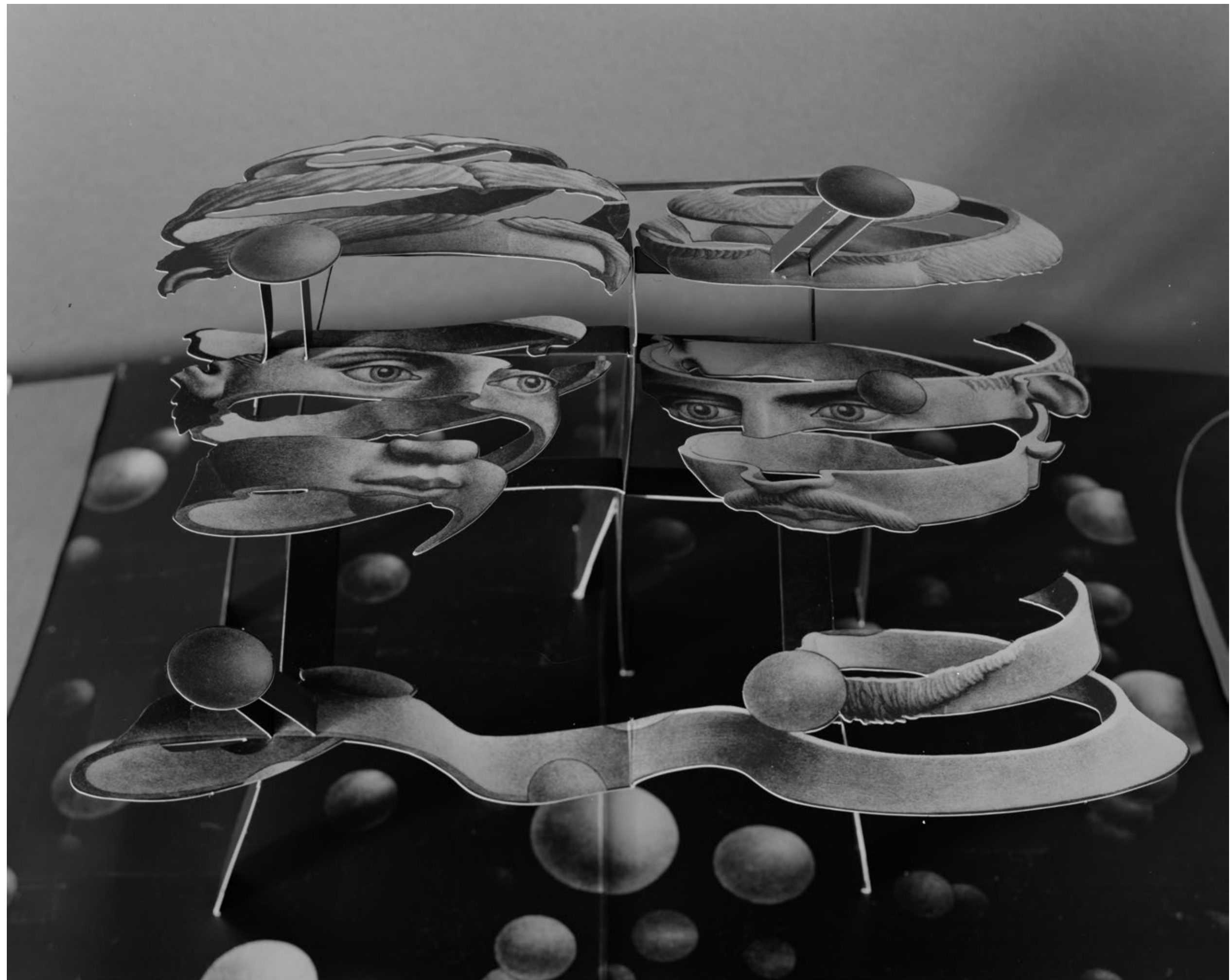
Sveva with his uncle Giovanni in the Supramonte  
while she ask him about his childhood.











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 WORLD  
CONTRACTED TO  
A RECOGNIZABLE IMAGE**



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 (deconstruction n°1).  
2023





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



Assumptions around my left eye (reconstruction after decostruction).

















Right eye training, roll n°3, December 2023



Right eye training, roll n°4, December 2023











Right eye training, roll n°7, December 2023



Right eye training, roll n°8, December 2023





Right eye training, roll n°9, December 2023









Right eye training, roll n°12, December 2023/January 2024





Right eye training, roll n°13, January 2024



Right eye training, roll n°14, January 2024





Right eye training, roll n°15, January 2024



Right eye training, roll n°16, January 2024





Right eye training, roll n°17, January 2024



Right eye training, roll n°18, January 2024





Right eye training, roll n°19, January 2024







**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**

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