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Studio Folder,
Marco Ferrari &
Elisa Pasqual

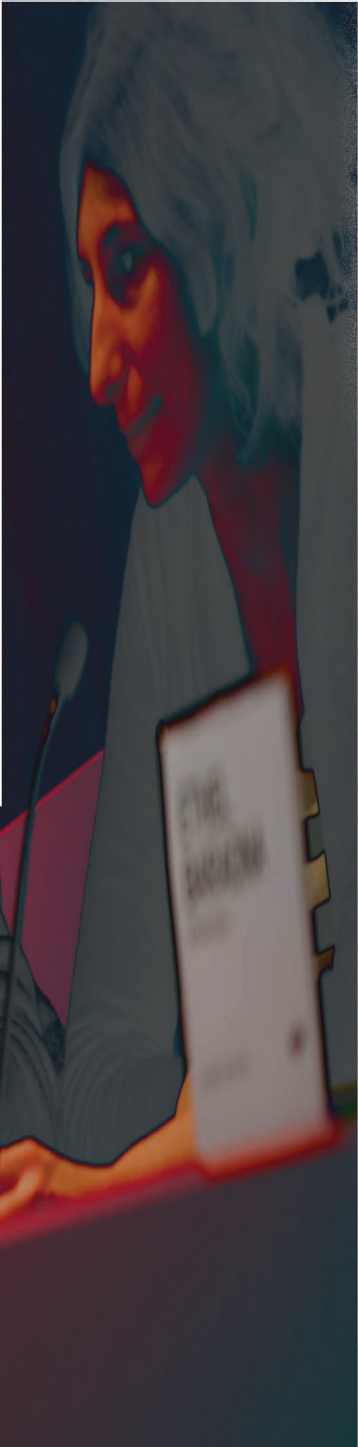
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Studio Folder, Marco Ferrari & Elisa Pasqual



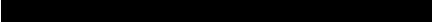
Moderator:
Joseph Grima

9th April 2014



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Studio Folder: Marco Ferrari and Elisa Pasqual

Folder is an agency for visual research founded by Marco Ferrari and Elisa Pasqual in 2011. Folder helps people visualise their ideas and concepts through a diverse range of work including editorial, art direction, exhibition design, brand identities, data visualisation, websites and digital publishing. They work on cultural and commercial projects, from concept to solution, for individuals and foundations, companies, and galleries of any size.

Weightlessness will explore how external masses and strains, or lack thereof, shape the thinking and production of design. How does the experience of our environments impact on the design process? What does this mean for the final product? With a shifting landscape of outside forces, what does this mean for practice? What would freedom, or weightlessness, from this mean for our work and for us?

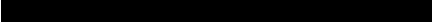




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M: Perspective, and our thought is, you only exist in one part, but autonomously you can go anywhere and show many different times in one drawing. This is the duty and it's really interesting as an alternative. So there's no one

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vanishing point, because there are many many points you can really focus on. So the variety of the focal points can allow you to bring more kinds of things into one drawing. So there's all this happening in painting, it's paint, it's draw, there are lines of bits of the pilot inside and outside, and you can see that. The behaviour is much more important in this drawing. You can create an analogy by using different parts in one drawing.

M: One interesting thing about the history of representation is even though the x and the metric is more abstract, it doesn't develop it. It wasn't designed to reflect the idea, it was much older than perspective. Perspective is a much newer idea.

F: I know it's closer to the human eye, but also we can see different things and choose different things from an audience and also there. I think it is also very, you're doing something! (Laughter). That is a very interesting point, and in the first drawing, the carriage drawing, the front is very colourful and it's got the cinema around it. Also the different seasons, people can draw together. It's also an interesting crowd. Normally people can see these clouds, so we can see different times together. It doesn't mean that we're in kind of an interesting mapping, which kind of plaid, society, movement happened on that occasion.

M: It depends on the profession. You

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can see the difference in the professions by reading one big one. This shows many types of opportunity together, so it's more about a policy, a

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social policy. Rather than just showing the power, the perspective is found here, I occupy this, I see this, this far, and this is the way off.

M: Also it's very interesting how the colour here uses perspective or geometry. When he draws for architects, he uses geometry, but when he draws for politicians, it's perspective. I have to do that!

M: As always, we have much to learn from the Grecian master!

Okay, there. Please, have a microphone. So I'd like to point out that there's an amazing installation here on the first floor, can you tell us about that and your background, then go onto the talk?

M: Sure. The installation is about making the audience choose it themselves. We dress up as futuristically, with capes on.

That's why I didn't dress up, I've only ever seen you with a cape on!

M: We tell them what to do and we get down there easily. Everyone can do them, but differently. We can see when the patterns will be free, the patterns that you're going to run, if they are going to lap, or if it's genetically modified. So yes, I think that also what I like to do as I work is combine the two worlds in a way where you see something you've never seen before, and you want to think about it. You have to put your thoughts into it.

Okay. We were wondering, did you paint the images?

M: Yes, I did.

Do you have them on a stick?

M: Yes, yes.

Okay, this is the installation on the first floor which you absolutely must show. Maybe I can handle a few. I'm going to pull up the image on the computer. Maybe you can talk about your response



to the idea of weightlessness?

M: Okay, so, like, I think from my perspective and how I like to change materials or the experience of materials, talking about weightlessness, I like to achieve that with materials that are, like, originally heavy like metals. It can be stone, anything. Place them in a way that you can have a completely different character, so another way around. What I like to do is play with really dynamic materials and make them appear very static. The other thing we do is use dry materials like paper and make them appear to have explosions, move them far away from the original material. Yes.

So maybe you could talk about what we're looking at?

M: This is my installation. These are tactile I create by the use of latex, so everything you see is being put on by the audience. It's been also modified again so you don't see the hand wiring of the body anymore. I manipulate it like set textiles. It's funny, you see a lot of people have a need of personal in there. They go through clouds, sunshine, smilies, does that, they do nothing. mistake, sometimes people but that's part of the tactile.



It's very random.

So no matter the contribution, the result is often the same?

M: Yes, I more design the process and it can vary. It's different, but also the same.

Talk about this?

M: I wanted to create in this palace the illusion of an endless conveyor belt. I think it's nice that in the room, it's a bit spread out, and the feeling is getting off a bit. My installation is quite futuristic. The halls make it interesting, you walk in, and then it has the smell of latex, it gets warm in there. That combination again, looking for two opposites and combining them in one space makes the audience surprised and think for ten seconds what the mood is, what they feel about it.

It feels more like a theory of production, a proposal for making things



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Linda Fregni

9th April 2014 Weightlessness

Moderator:
Joseph Grima



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done.

M: Yes, exactly. It's quite a nice textile, but that's not the point.

Okay, I'm going to attempt to introduce Linda. That's not easy. Your work has been a unique look at the image. Whereas Barthes has been projected into the future, yours has gone into the past. I wanted you to come because your understanding of the image is, I think, almost unique. It's a reminder of the different perception of the image, the way of understanding it. You're currently working on a project questioning the limits of the image. Could you talk about that, and also the topic of weightlessness on this topic?

F: Thank you. It's a very impressive coincidence that the theme is weightlessness. As you were saying, I'm working on a series of images that stem from newspapers in the US, basically, not only, but the majority. It's a series of images of people about to jump from some buildings, bridges, mountains, but they're not necessarily jumping for a dramatic reason. So there was a big research on this theme. Everything started from an artist called Lyle Owerko. She blew up images of people falling from the World Trade Centre. These were people frozen in the moment of falling. I was thinking of that quality of photography, of freezing something we can't see with the naked eye. I tried to think what would happen if I saw the minute before they were jumping. If I saw an image of someone like this man sitting, watching, looking down, and thinking about his destiny, whether to jump or not, whether I'd find myself in front of a limit of photography. The image wouldn't tell a story; it'd tell me about the moment, it wouldn't tell about the person, the past, why he's there, what happened afterwards. I was interested in that, it was about the narrative image of photography. That was the idea behind the image.

You become gradually more invested in an image as you work on it. What was the point of arrival?

F: I don't know, but during the research layers were added, material layers, because people, editors of the newspapers, made drawings on the images. It was the Photoshop of the time, they underlined some piece of the page, they darken some parts, they drew lines to tuck the images they want. It became a Victorian layer that was added on top. So I re-photographed the material I had in my mind then blew it up. These two layers meshed together in something that became totally different. Printing them manually on paper. they became something between c something else. That was into me, it was research

on the material matter of p
It was an idea which came from
concepts I had to blow up.

When you blow something up big,
details emerge you didn't expect. Was
that the case?



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F: In a case, I had something out of
a window and you imagine something
that you didn't see before, like a dialogue,
please don't jump. Then there's



something else interesting, that blowing up doesn't necessarily mean discovering details but alluding also. I was printing with a very traditional printer. He said if you blow it up so big, you won't have the quality. I said that was interesting to me, I wanted low quality, the image grain, what's in the paper. Something interesting came out. Many of the originals were not on photographic paper, they were printed with small vertical lines and you really perceive the vertical lines on the image. Nothing of the photographic was left there. That was also fascinating to

RedAEDE 2014-04-09 17:14:56 "@nanimarquina_NA: Nothing but smiles between Nani Marquina & Nipa Doshi of @DoshiLevien! #OnTheFlyMilan <http://t.co/TuUknr0zdt>" #REDmilan14

esquis 2014-04-09 16:59:31 #OnTheFlyMilan #domusacademy <http://t.co/3pH2mLXWDa> ArtekAmericas 2014-04-09 17:00:07 Having a blast at #iSalonil Here's how we decked out our booth this year. #OntheFlyMilan <http://t.co/PLLFoFQvK5>

nanimarquina_NA 2014-04-09 17:05:01 Nothing but smiles between Nani Marquina & Nipa Doshi of @DoshiLevien! #OnTheFlyMilan <http://t.co/otWfLJ8EnV>

discover for me.

By the way Linda, that's also published. My voice is completely abandoning me. Here's the output from this publisher, sorry for the brief statement.

Thank you all very much, let's wait for something to come out the other end.

Thank you all very much.

formafantasma 2014-04-09 17:20:43 RT @Dezeen: Formafantasma and Martino Gamper among speakers announced for Milan FOMO talks: <http://t.co/MIOUXptgiZ> #OnTheFlyMilan <http://t....>

_tomkeeley 2014-04-09 17:30:10 FOMO Round One #ontheflymilan <http://t.co/WLm0jvJyoC>



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9th April 2014 Weightlessness				
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Bart Hess

9th April 2014 Weightlessness

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