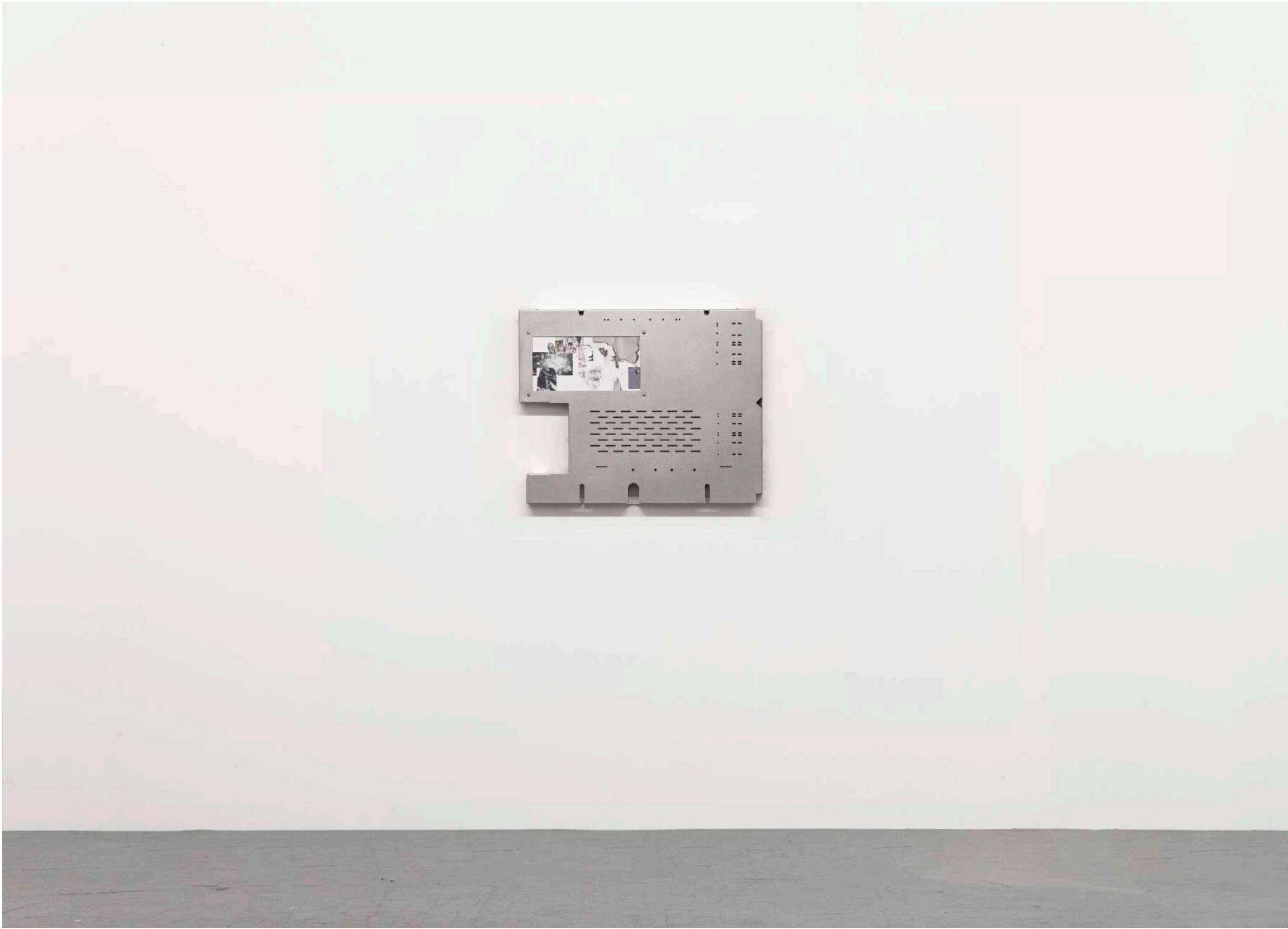
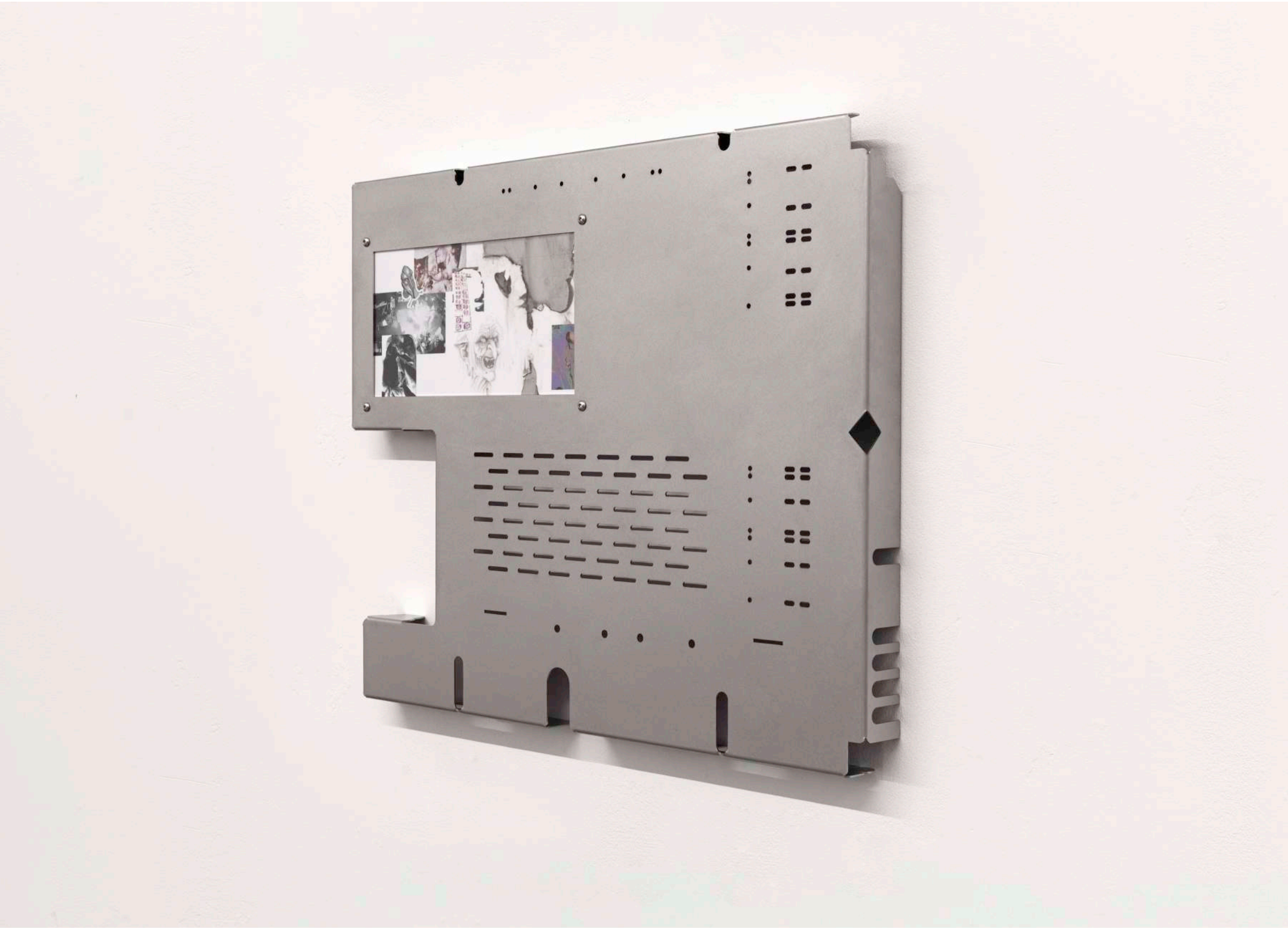
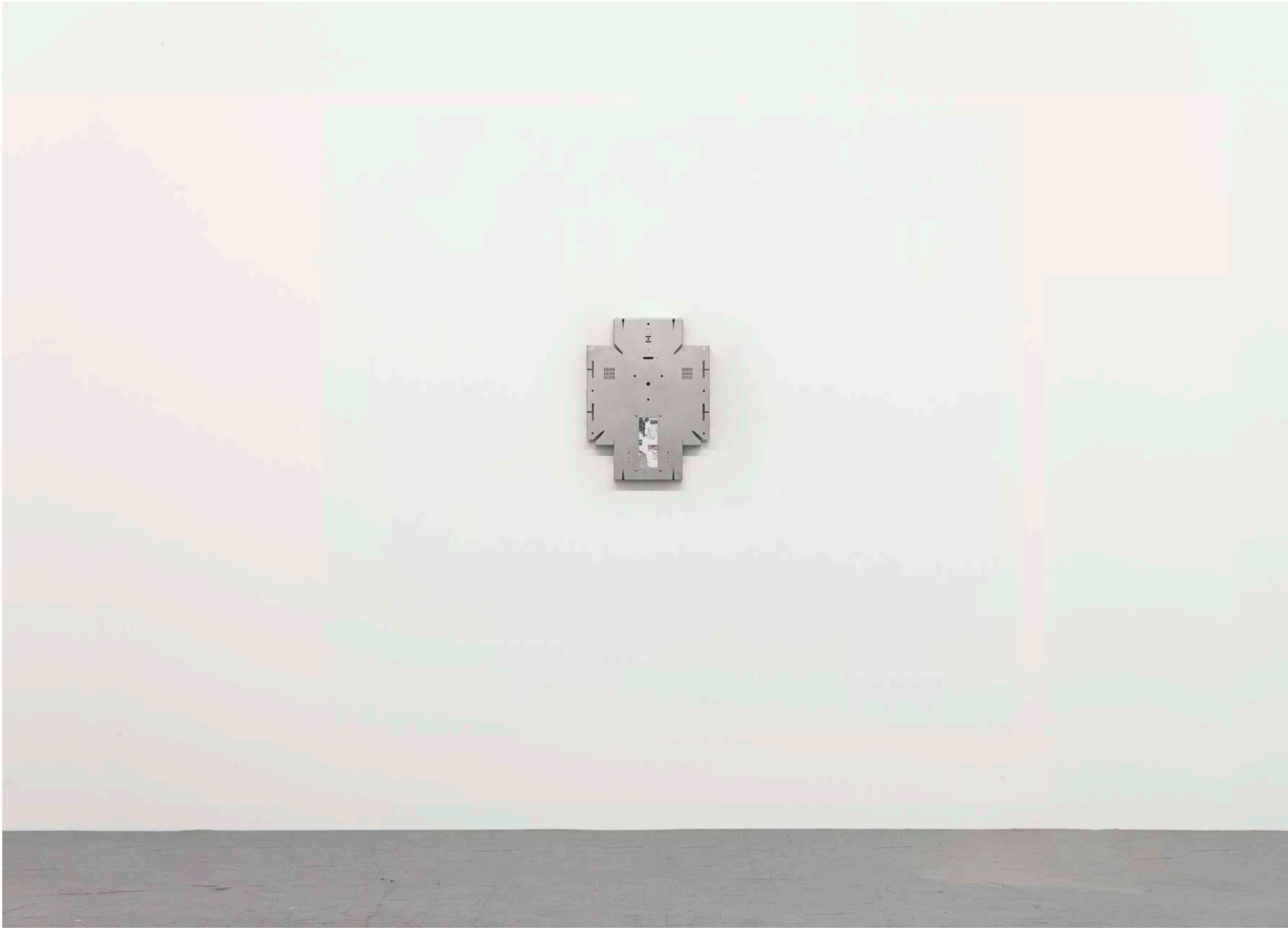
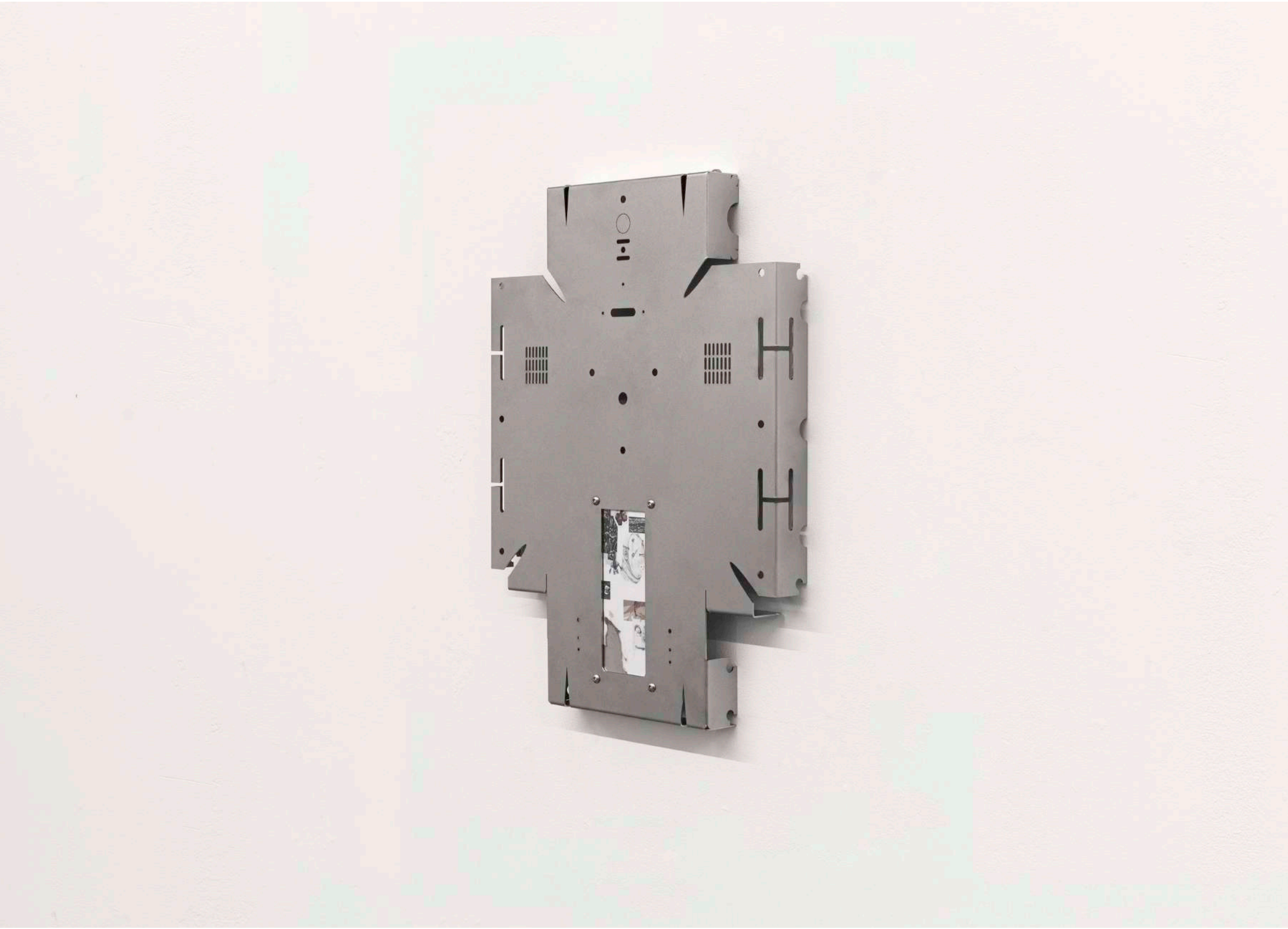
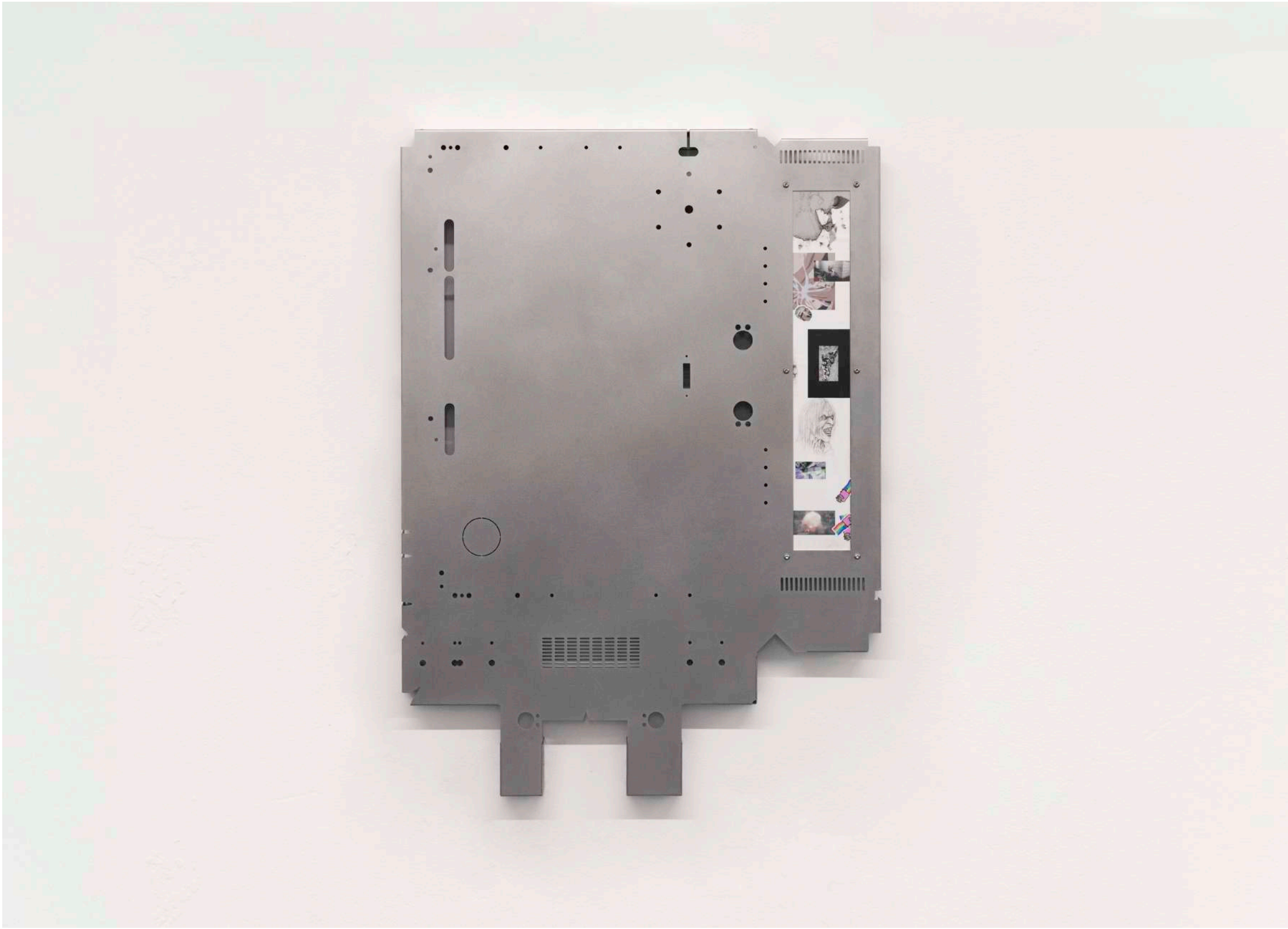
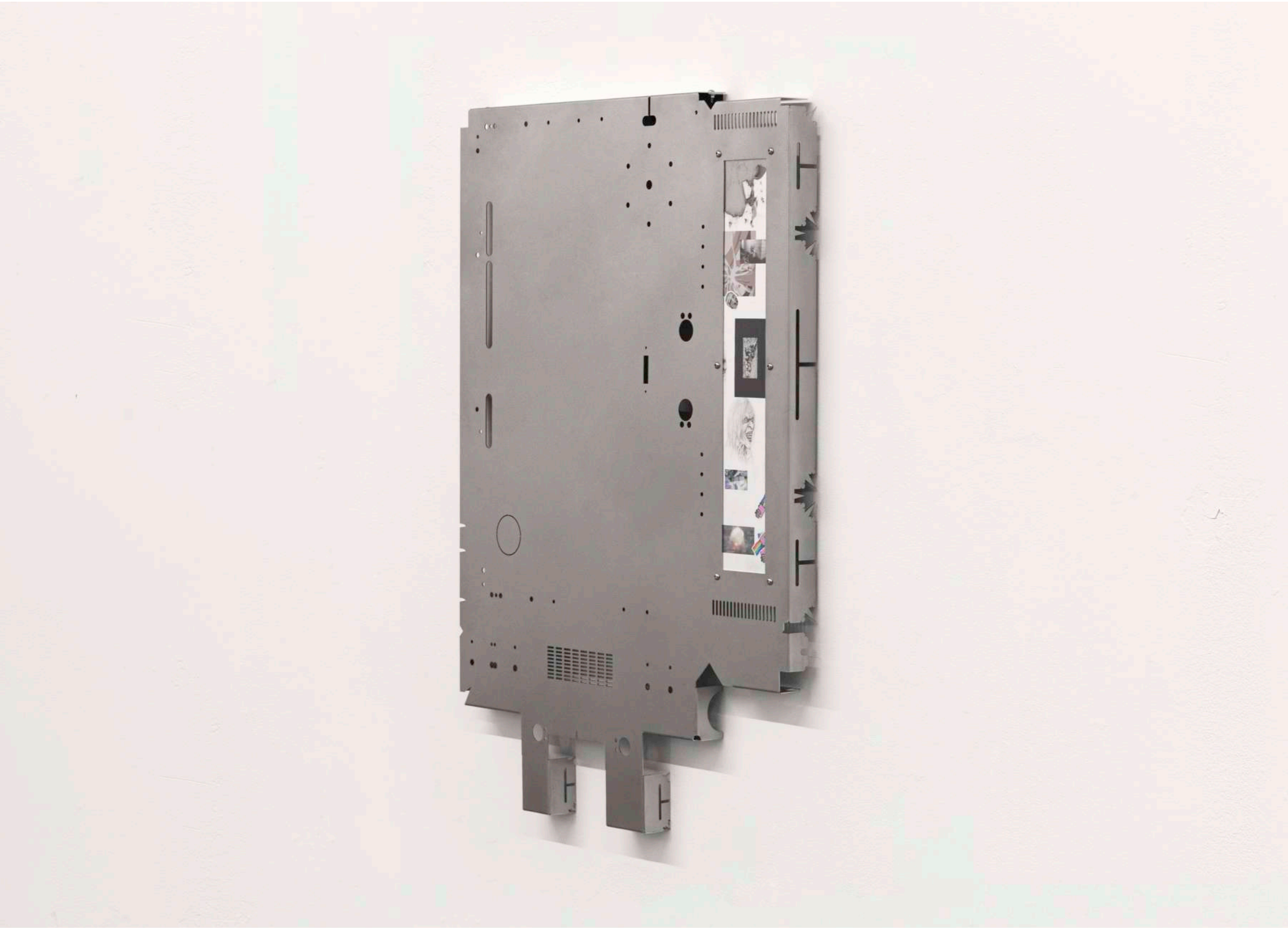


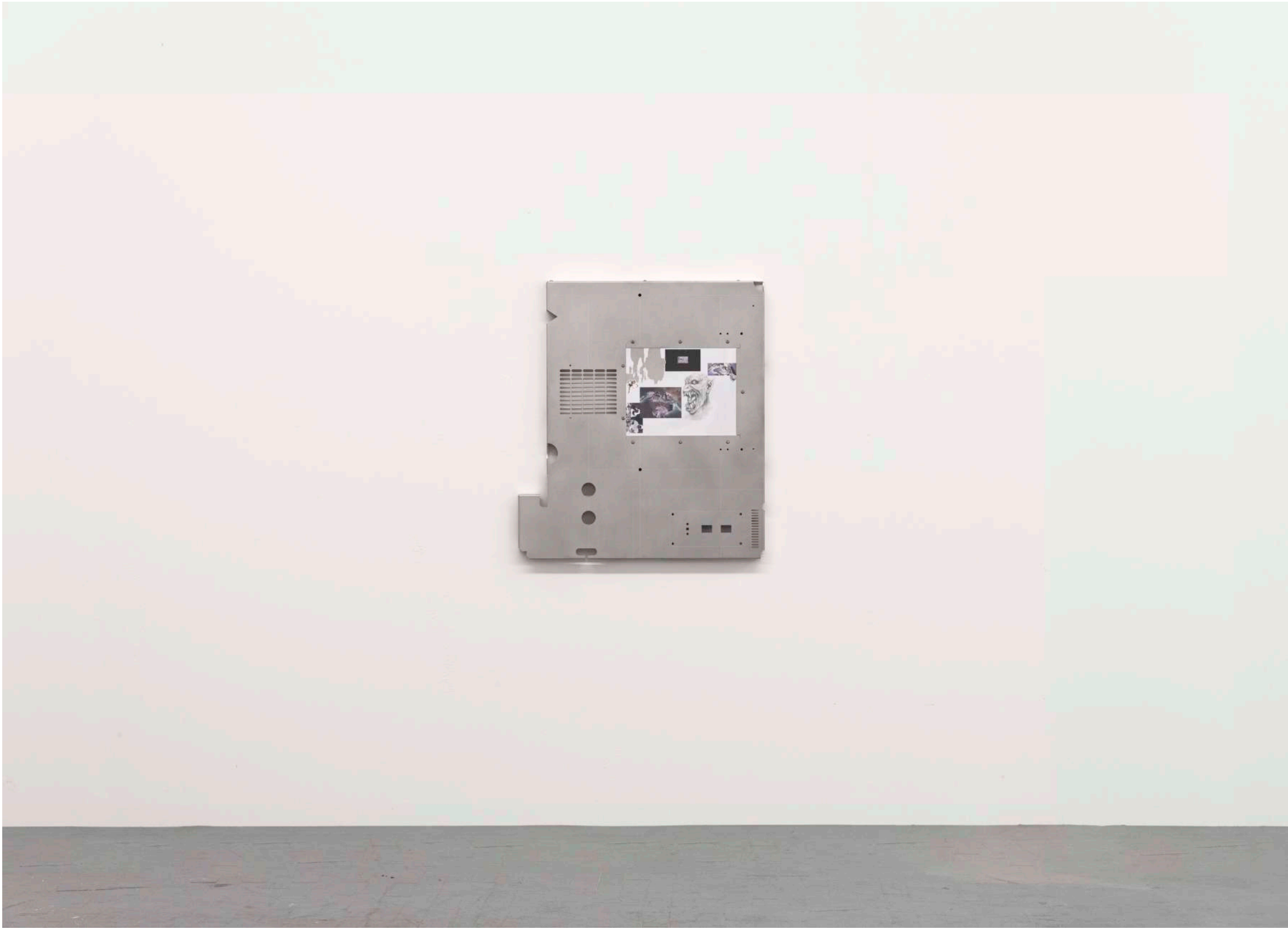
My practice focuses on exploring the thin and profound alterations that permeate our society, focusing on how our perception of reality is increasingly mediated and replaced by images produced by technologies, rather than by direct and immediate experience of the world. Exploiting various media, from visual works to installations, and using materials such as steel and paper, I seek to question pre-packaged narratives and unveil the layers of meaning hidden behind artificial realities made up of representations, symbols and simulations that submerge our everyday lives. In this way, I invite viewers to question the power of images in shaping our perspectives and reflect on this interaction's implications in our ever-changing society.

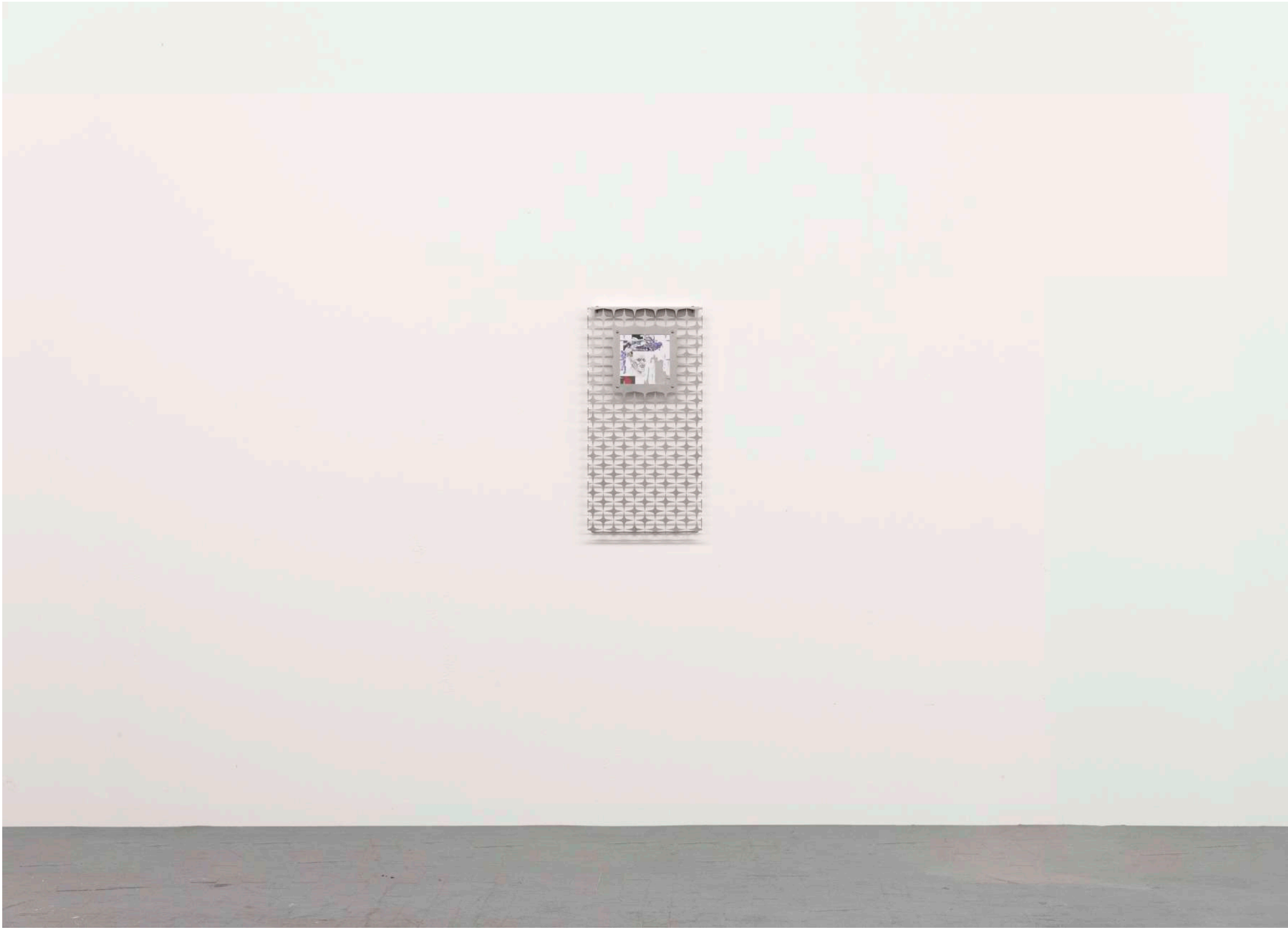


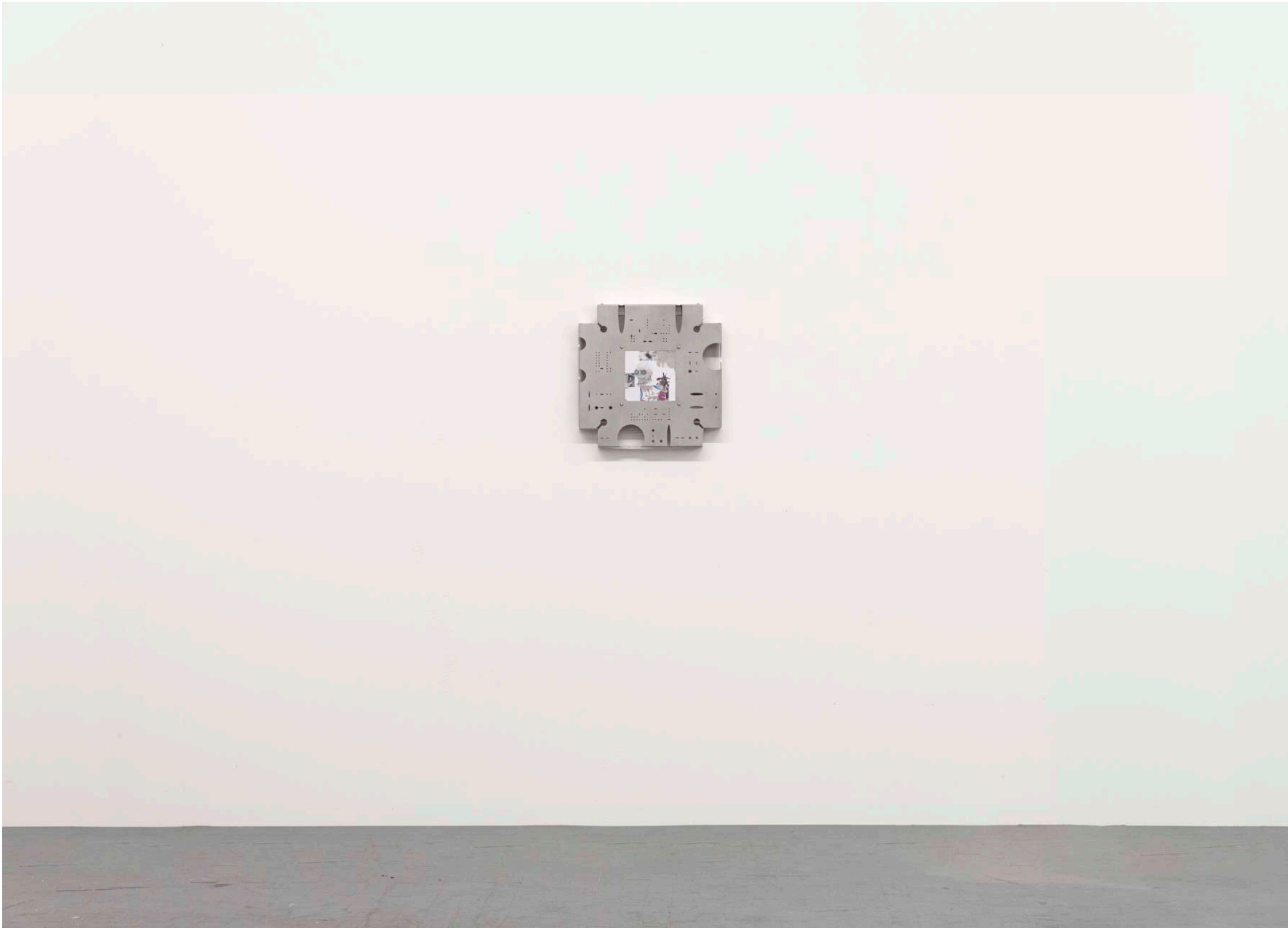
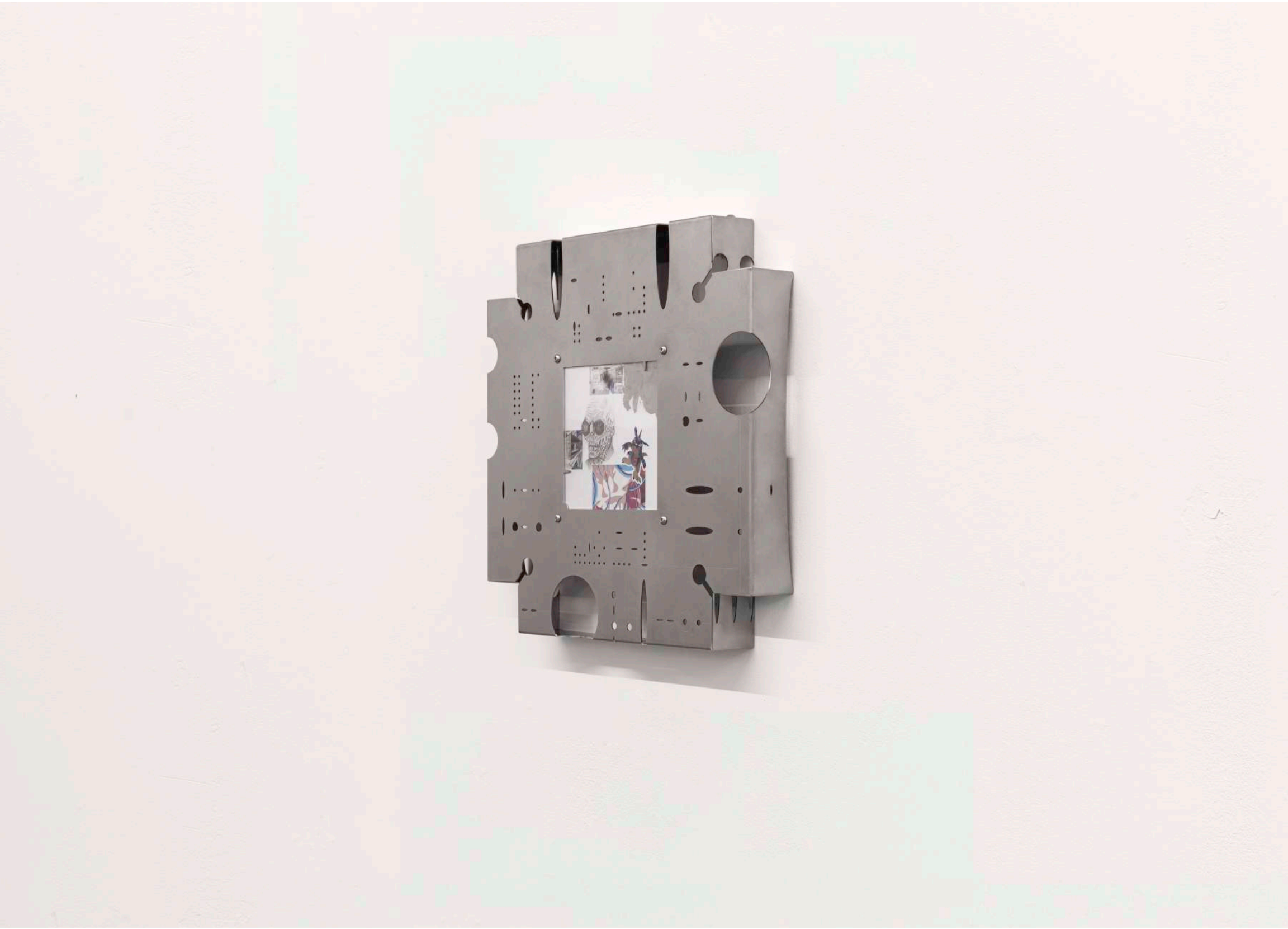


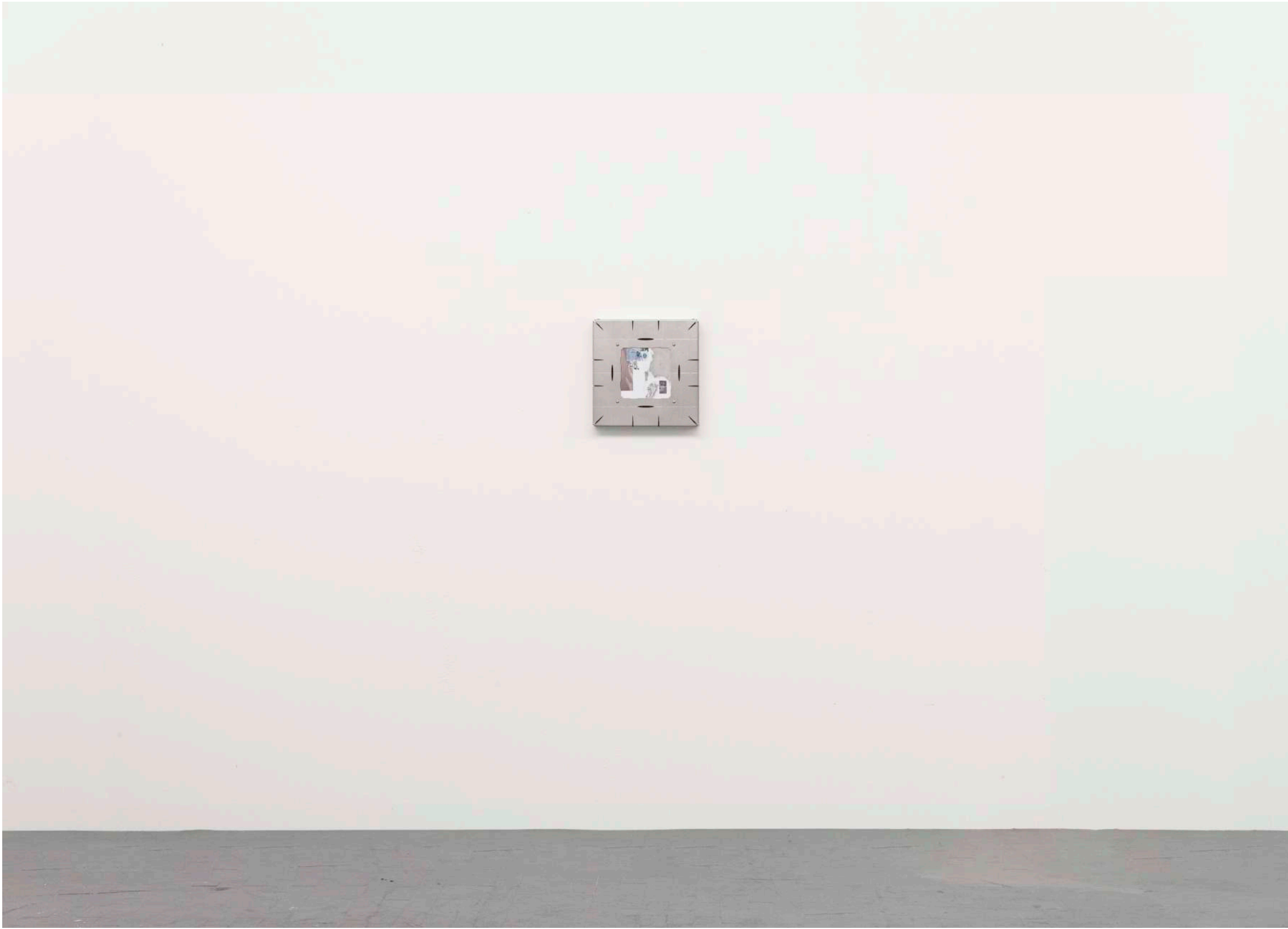


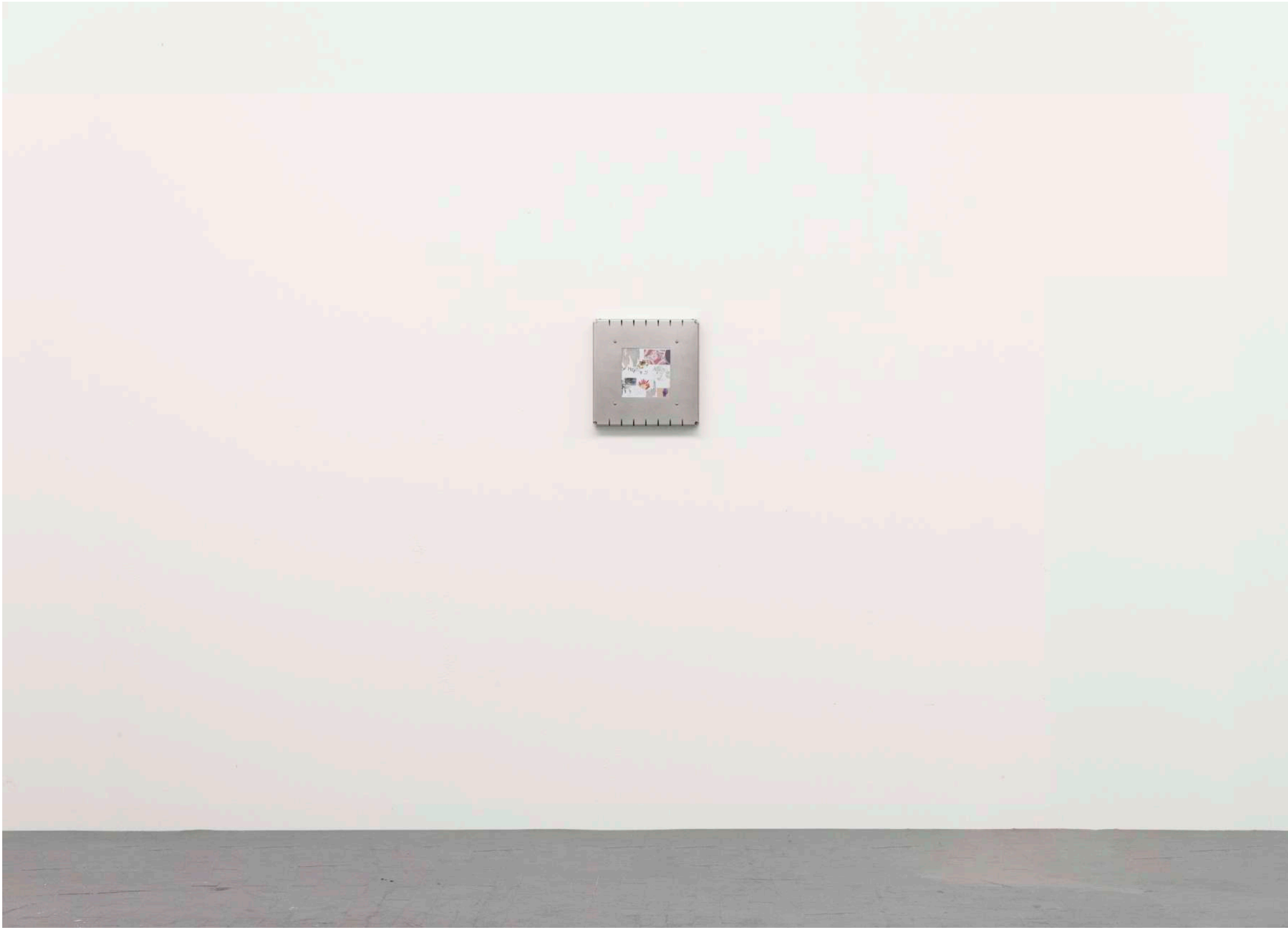


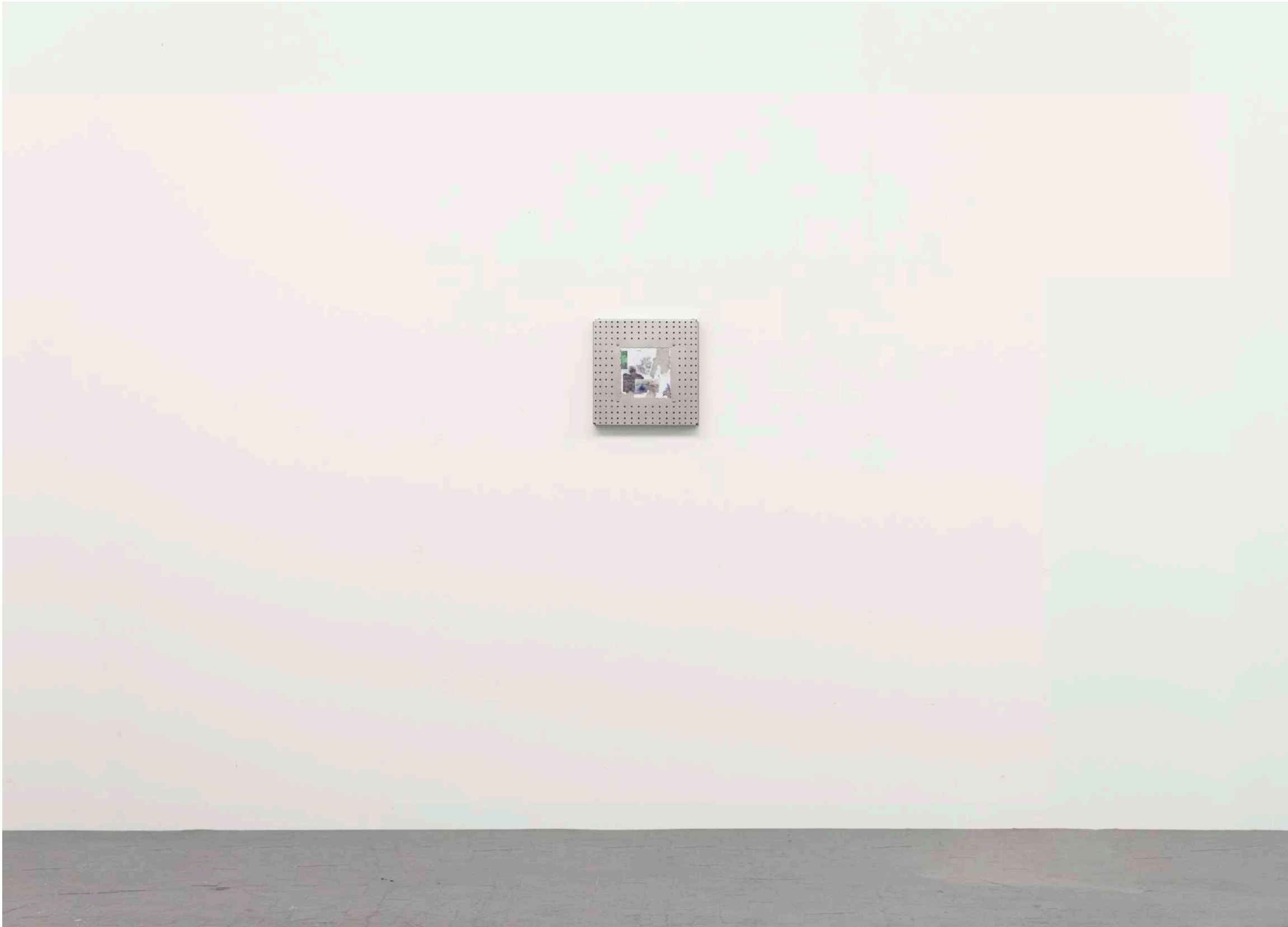
















In an unstable present, saturated with images and emptied symbols, Drift tells the story of a drift. A mental, visual, cultural drift. Demonic figures, stickers, collages, and post-capitalist fragments accumulate like the debris of a collective identity in crisis. Frames become containers of a disturbing iconography, disconnected from reality but obsessively present. Drift is a psychological and cultural condition: a slow, silent slide in which meaning disintegrates and the image becomes charged with tension. There is no direction, only movement: an unstable archive, teetering between memory, collapse, and visual schizophrenia.







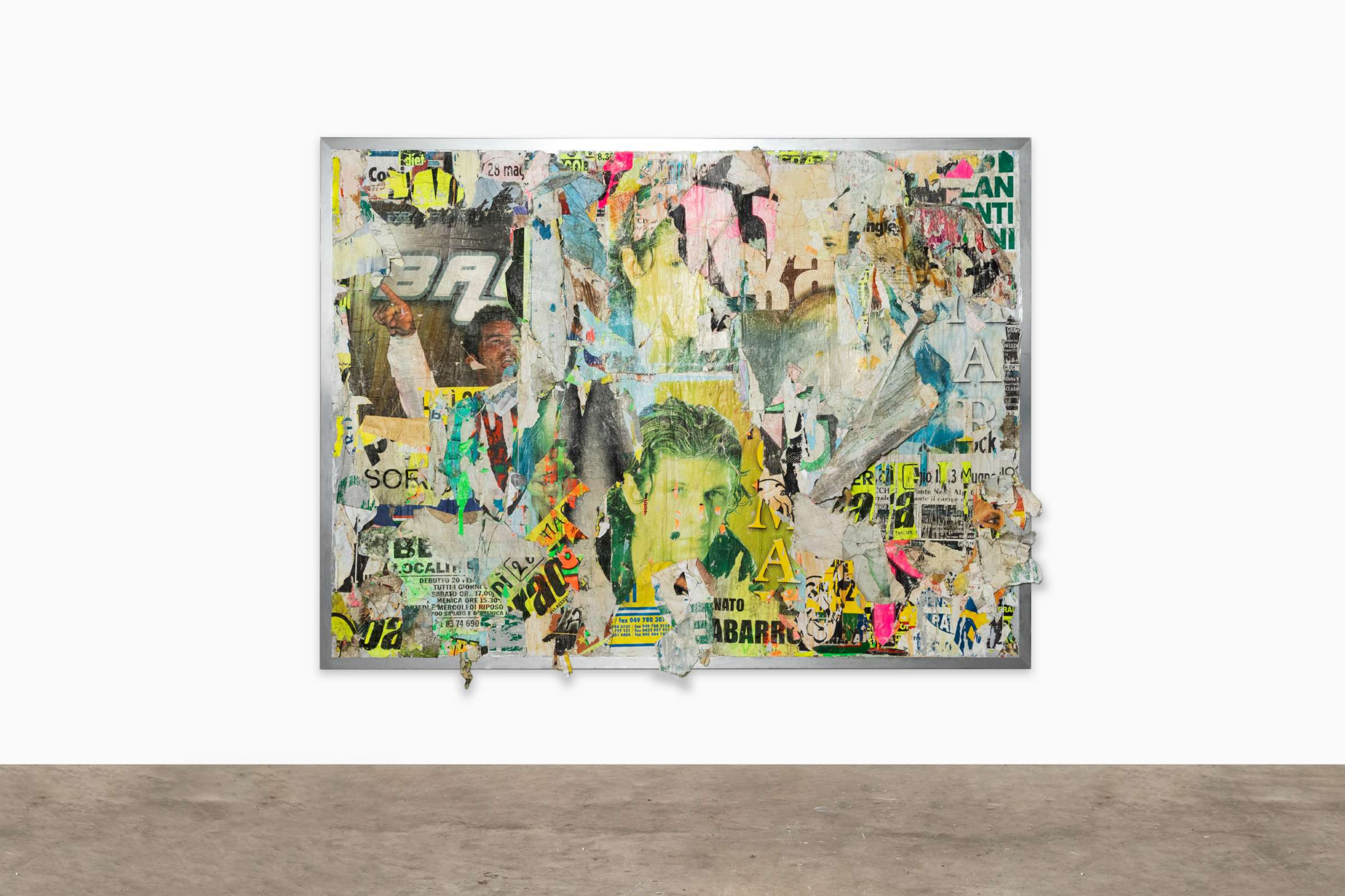




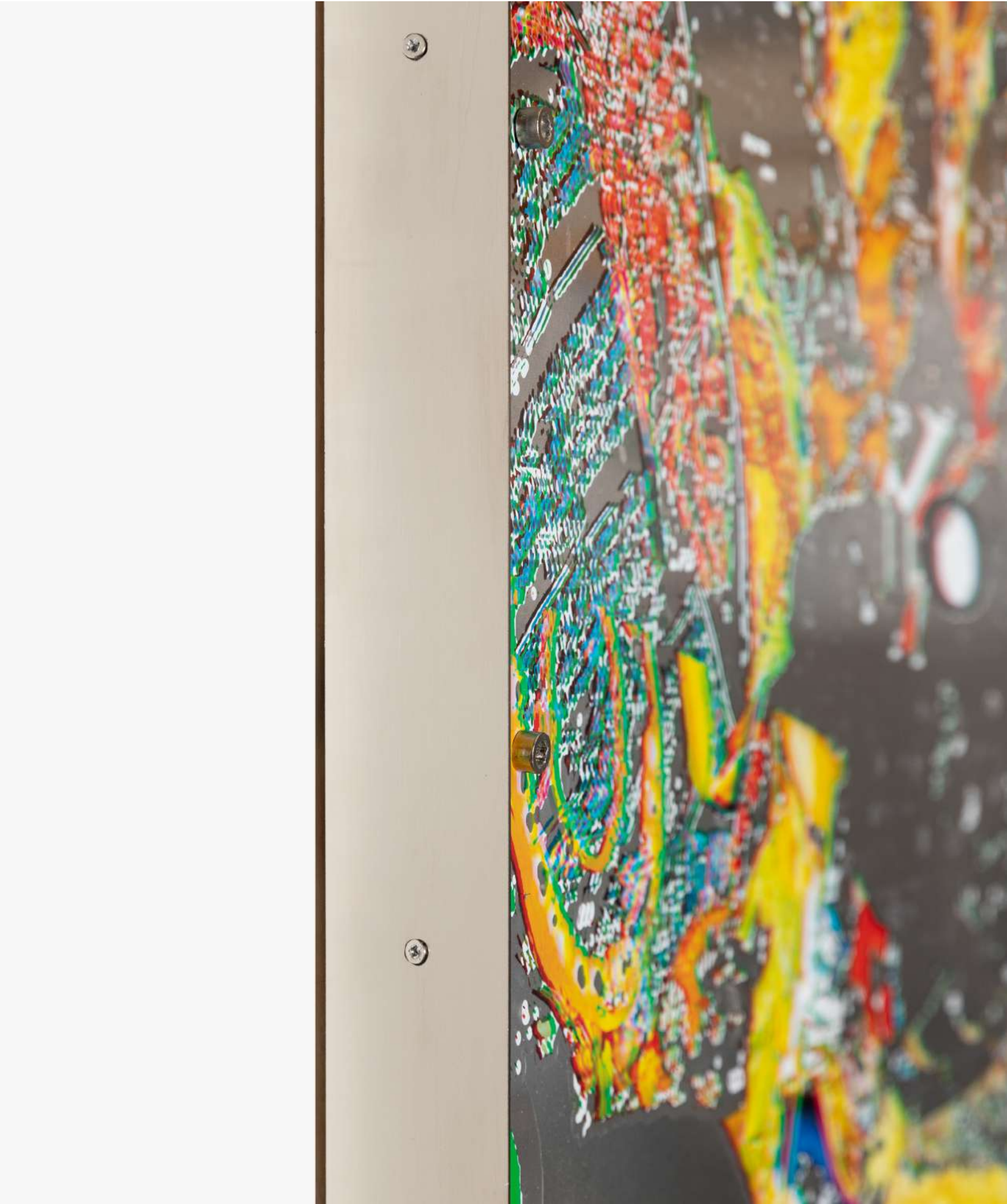


The idea materialises in the development of a reflection on how something fleeting or ephemeral, like an image on paper, can leave a lasting trace when transferred onto a more permanent material such as steel. Echo of Persistence consists of steel panels engraving images using laser screen printing. The subjects of the photos are obtained using a portable scanner that captures printed elements on paper, destined to deteriorate over time, such as those found on the surfaces of advertising panels or in old current affairs magazines. The captured images are then processed with computer software connected to a laser machine that transfers the file onto the steel. Through this project, I wish to evoke the idea that images survive and continue to influence and inspire over time thanks to the transfer onto a material immune to alterations. This element represents the continuity and resilience of what might be considered temporary, emphasising the value of memory, history, and transformation. The title "Echo of Persistence" identifies the traces left by the ephemeral, made tangible and permanent through their transformation into a more solid form. The search for something stable and enduring over time, like steel, metaphorically reflects the human desire for security, reliability, and continuity. In a world characterised by rapid changes and uncertainties, we seek something we can rely on: something that remains solid and unchanging over time.



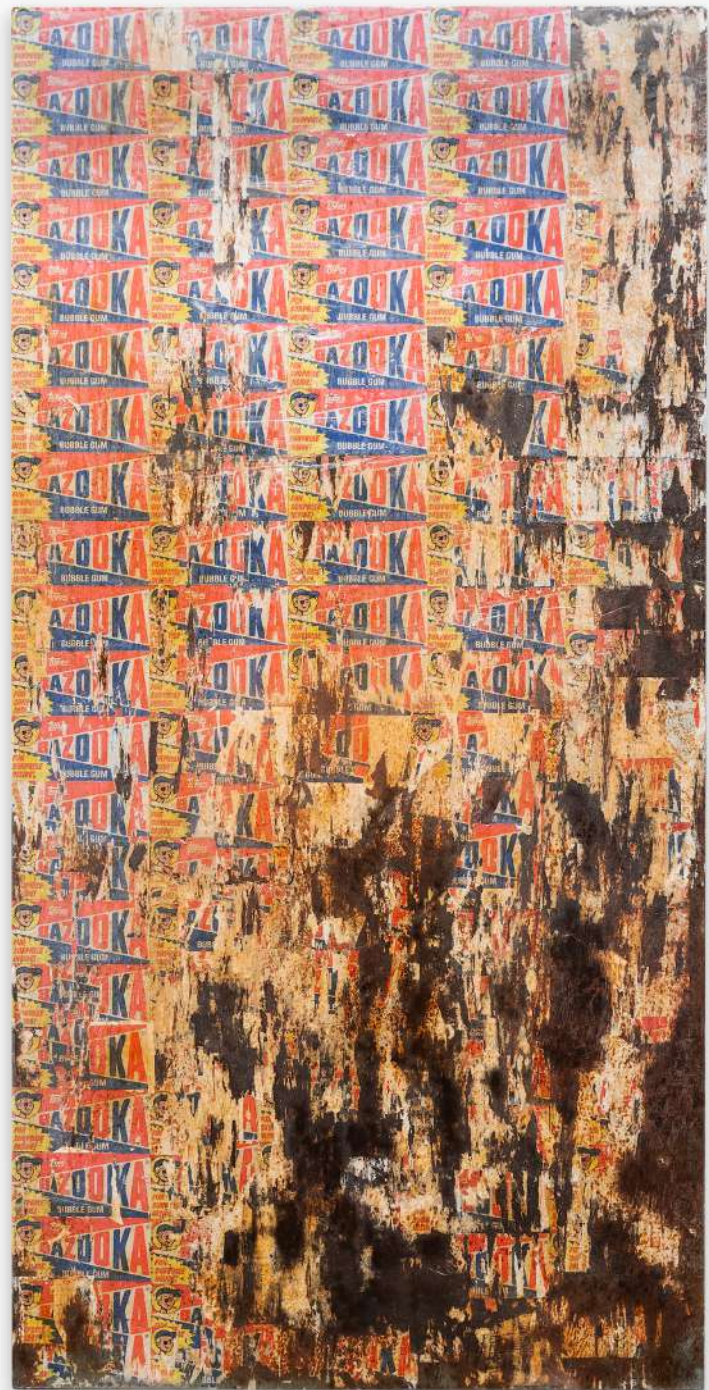










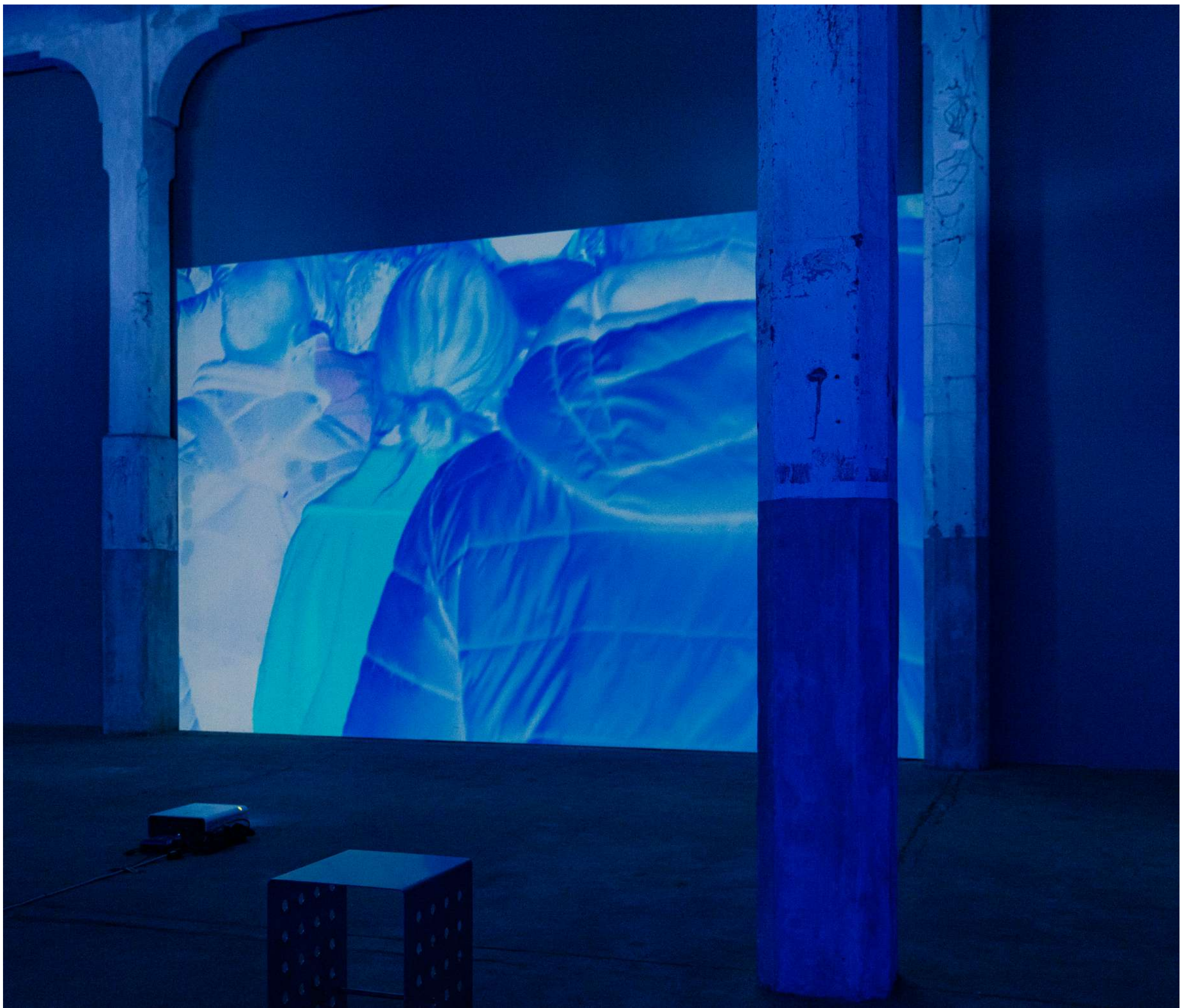




This work, with its strong chromatic value, refers to the advertising media present in the urban context. Layered mosaics of old posters recovered from the street are enclosed on galvanised steel panels through the use of glue and latex, which block the alteration process caused by external agents.

Layering becomes a metaphor of time and memory, where the layers represent the frames in our mental archive from which our cognitive system draws when interacting with an image. Antagonistic elements dialogue in the same space and interact in an aesthetic and temporal sense. The chaotic construction of the picture cancels the unconscious process of information retrieval and generates an experience of visual disorientation.

The superimposition of the posters evokes the non-linear character of time and opposes the rigidity and inflexibility of steel, giving rise to a new structure that follows rules opposite to traditional advertising posters. The poster remains an active element but loses its original function due to the context, it no longer communicates anything or generates new consumers. Everything is lost in a multitude of colours, writing, faces, objects....





“The alienation of the individual in modern society occurs only within the mass of people who populate the city”.

David Riesman, The Lonely Crowd 1950

Psychological disorders, such as depression and anxiety, have been spreading exponentially in recent years and, in parallel, a debate is opening up about the role that capitalism plays in this silent epidemic. The urban context of large cities gives us an image of a disjointed community that values productivity and competition and is composed of individuals in the relentless pursuit of achieving performant well-being. Faced with a future that has the appearance of a threat rather than a promise, we feel powerless. We are incapable of triggering real change on the outside, but we can change our perception of reality by creating our own individual space in which we distance ourselves from the frenzy, look at it from the outside without getting overwhelmed.

“FRE-MI” consists in a video installation documenting situations of crowding and city chaos, slowed down, however, to 240 fps and chromatically altered so that blue is the dominant color (according to some principles of color therapy, blue turns out to be a favorable color for the human eye for relaxation). This is accompanied by various sounds captured during filming and transformed into melodies with a frequency of 528 hZ, the so- called “miracle frequency.” The oasis of “relaxation and well-being” in which the viewer finds himself during the viewing represents the individual space from which each of us can observe reality while protecting ourselves from it.







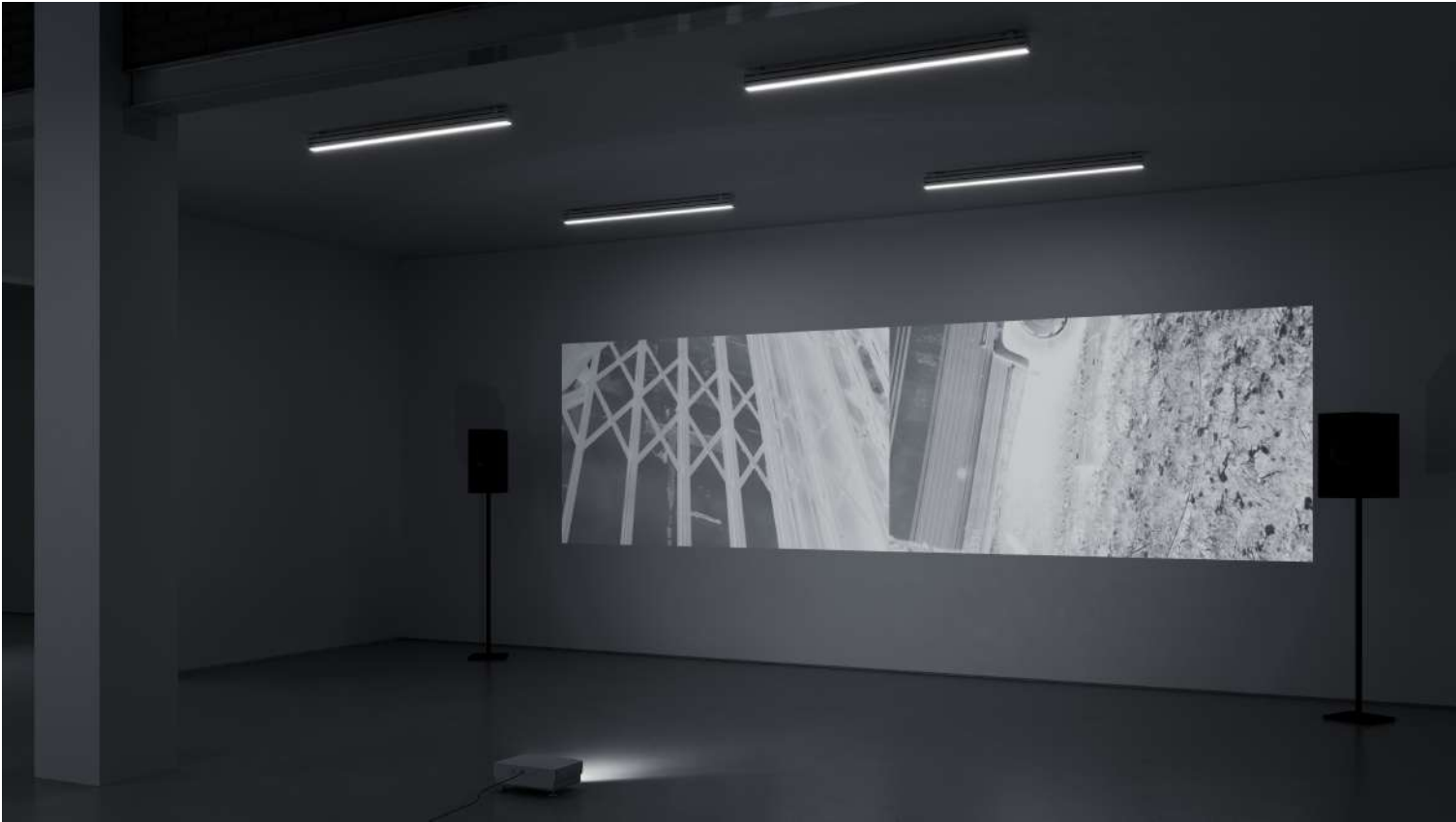
Starting from the 1960s, the Western world began to consume more animal-based proteins due to an increase in household incomes. This led to a change in food choices among people in the region. Sociologist Vance Packard argues that the rise of consumerism during this period was driven by advertising pressure, which exploited the social imitation phenomenon prevalent in modern societies.

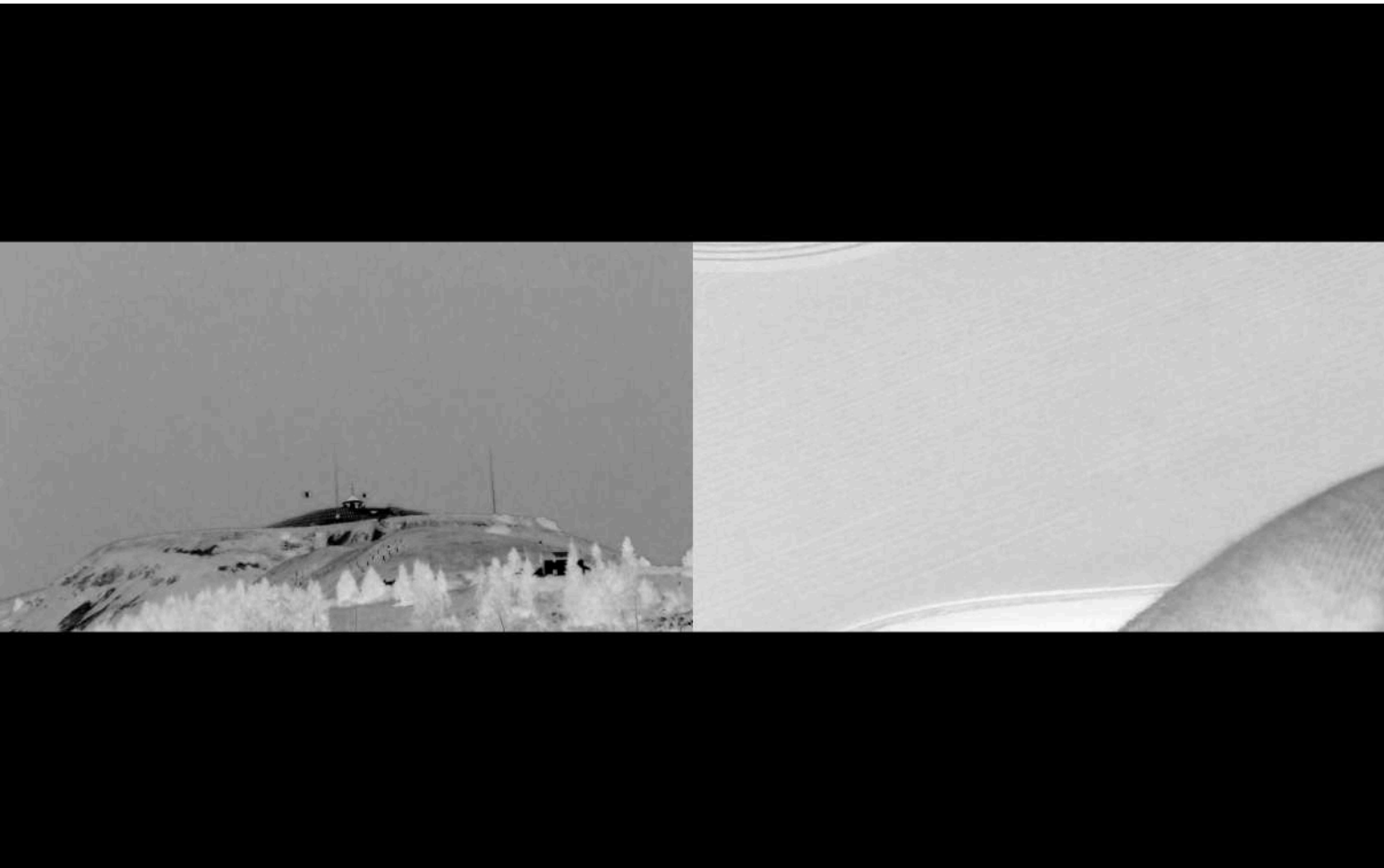
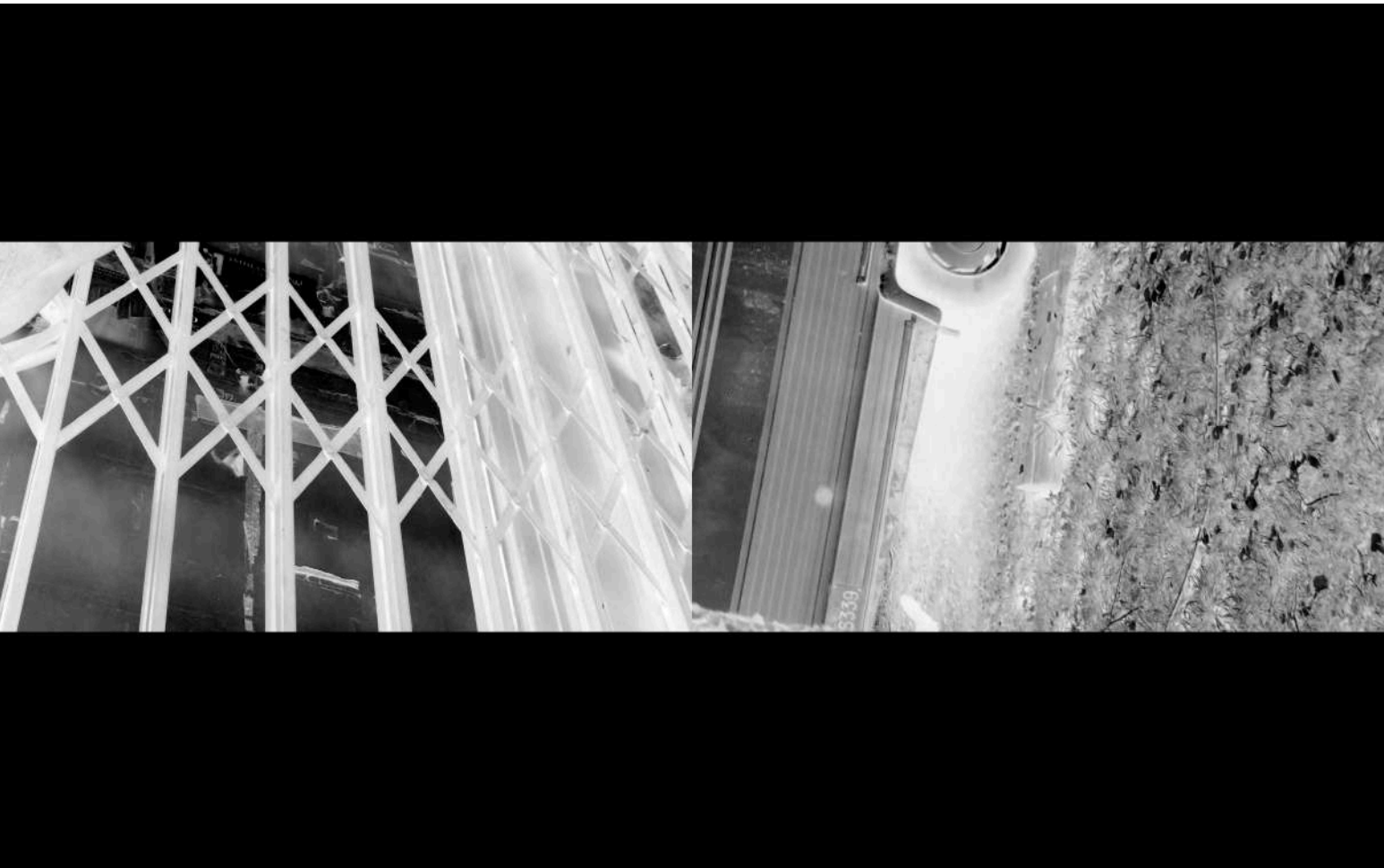
Advertising appealed to the emotions of consumers and manipulated their demands for goods that were not necessary, leading to a culture of overconsumption and waste. This has had devastating environmental and social consequences. Over the years, intensive meat production has resulted in cruel farming practices, where animals are kept in unhealthy and stressful living conditions.

The installation aims to create a sensory experience that prompts critical reflection on our relationship with meat consumption and its environmental impact. It also aims to highlight the role of capitalism and globalization in promoting an unsustainable model of production and consumption. The work consists of a five-minute audio clip that combines three sound layers and plays them through three separate audio monitors. These sound layers symbolize the three production stages an animal food commodity goes through before consumption.

The first sound layer represents the production stage and includes sounds sampled from intensive farms. The second sound layer represents the second step, commodification, and includes clippings of American commercials broadcast from the late 1960s to the early 1980s. Finally, the last sound layer represents the consumption stage and includes an ASMR audio in which a person is heard consuming a fast food menu. When these three sound layers are played together, they develop into a single track, relating different sound.

The second part of this project consists of three 10 second videos that loop different videos made by overlapping several clips taken from commercials, hidden reports of intensive livestock farms and videos of people eating fast food. The three videos together have the same duration as a commercial, that is 30 seconds, and are intended to recreate, with the help of chroma-altering effects, an alienating effect typical of advertising.





The artwork "Bruno" is a poignant portrayal of the life of a tramp, as seen through his own eyes. The tramp, who shot the footage himself over the course of a month using a video camera documents the daily struggles and progress of his life, choosing moments to capture as he sees fit.

During the post-production phase, the video footage underwent a series of changes through sound and chromatic sequences. These changes highlight the repetitiveness of Bruno's life and the irreversible passage of time that characterizes it. The resulting artwork is a powerful statement on the human condition, shedding light on the struggles of those who are often overlooked and marginalized in society.

Through this work, the artist prompts us to consider the ways in which we view and interact with those around us, and to recognize the humanity in all individuals, regardless of their circumstances. The artwork "Bruno" serves as a reminder of the importance of empathy and understanding, and the need to create a more just and equitable society for all.





VACUUM consists in a series of 10 prints made by scanning 10 collages composed through a series of images selected from advertisements. The images that make up the collages were glued with transparent tape and scanned, this passage gives the print a sort of vacuum effect. The work aims to underline how the quantity of advertisements images we unconsciously see every day “suffocate” our minds and conditioning the way we live.

Bio

Born in 1997, Mattia Ragni is an Italian artist working in a wide range of aesthetic and material strategies. His works include steel installations and video. He received a Bachelor's in Visual Arts from LABA in Florence and is currently a studio assistant at Davide Allieri Studio. His work reflects a dynamic interaction between forms and materials, exploring expressive possibilities through innovative use of available resources.

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