

MATTEO CESCHI & FEDERICO RAMPONI



REMOTEClickING: A shooting technique involving two people working in two different places and with different roles: a *director* and a *remoteclicker*. The first directs the second taking the shots with a compact camera previously set by the director. The location/set is the remoteclicker's choice. The director, on the other hand, chooses the narrative of the project (not communicated to the remoteclicker), the shots, the subjects, and the shutter speeds. Everything is done through mobile video technology. The project is always signed by the director and the remoteclicker.

REMOTEClickING RULES:

- 1) The director must define a concept without sharing it with the remoteclicker
- 2) The director gives the remoteclicker a digital compact camera whose setting must remain unchanged from the start to the conclusion of the project
- 3) The remoteclicker should never inform the director about the selected locations

#remoteclicking #photoremoteclicking #remoteclicker #photoremoteclicker #remoteclick #photoremotclick

DIRECTOR: When the remoteclicking project/photographic technique took shape I agreed (almost) everything with my friend Federico Ramponi who would soon be ready to leave Italy for his vacation in Tokyo and Kyoto.

As director of the project I had ideas I meant to develop with Federico's help as remoteclicker. In addition to a myriad of movie references (Seijun Suzuki's and Akira Kurosawa's noir movies), I had in mind the late Seventies and early Eighties manga comics and the futuristic "Orientalism" of Blade Runner.

That was my Japan, my image of Tokyo in particular. Federico, visiting for the first time "The Land of the Rising Sun", did not know anything about the plot of my project— these are the rules of remoteclicking— and he could only add his personal touch of Western imagination to the picture.

My Tokyo, which surprisingly took shape from my imaginary journey (and Federico's real one), showed a dominance of blacks. It was populated by shadows and reverberations as well as by people and was, essentially, a night creature.

Dark shades, dictated by mobile video technology and the time of our calls, created before our eyes a dark fresco rich in rituals and solitude, which we probably do not understand fully.

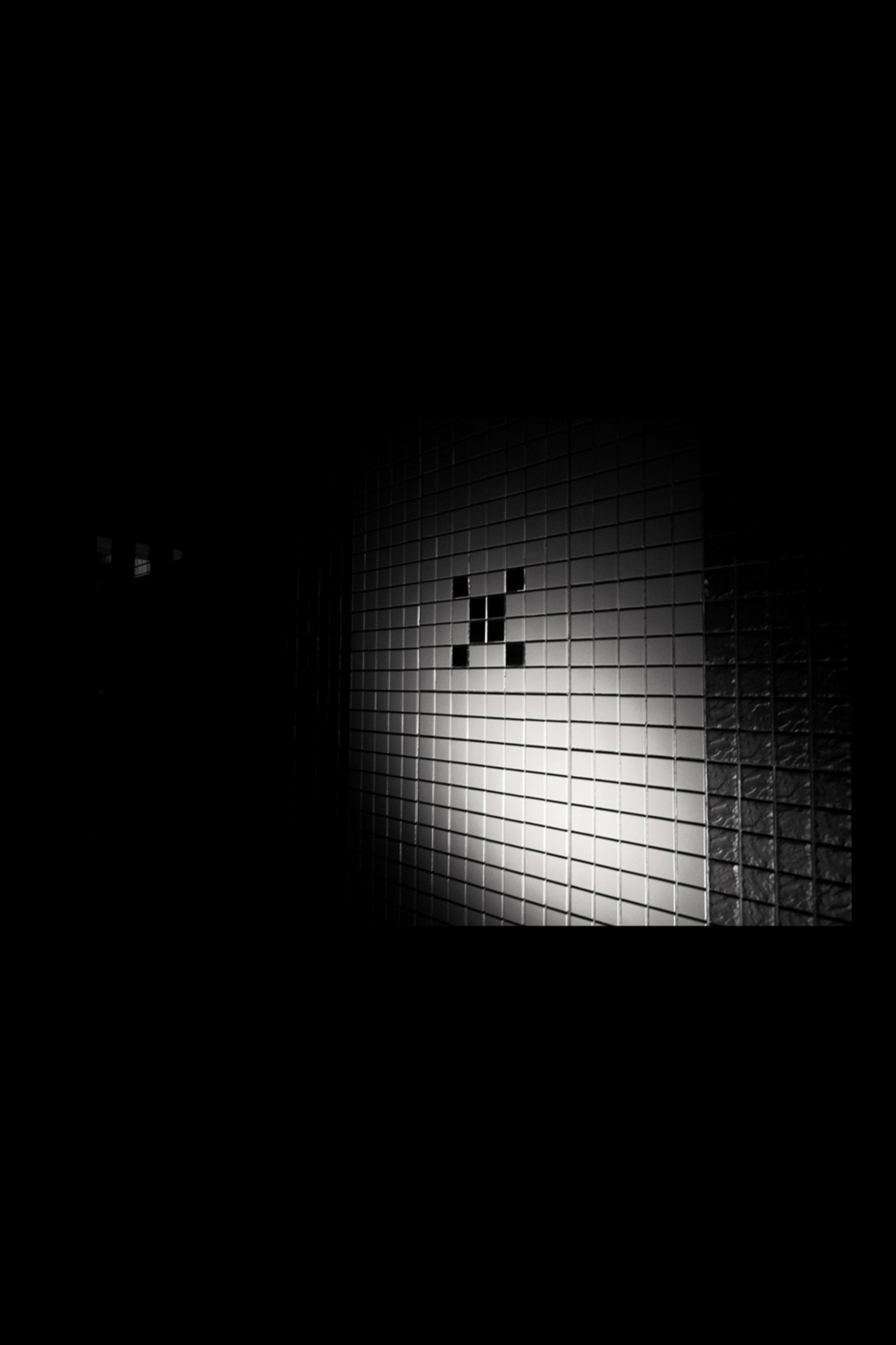
Only looking at the final result – I love it! – did I realize how strongly the PROVOKE movement influenced me. Daido Moriyama as well.

REMOTELICKER: A long journey. A photographic mission to accomplish. With me, a compact camera, a Nikon Coolpix P6000. A smartphone. I was very curious about the remoteclicking project but I also had fears: as remoteclicker, I was responsible for the choice of the right locations that would allow Matteo, as director of the project, to realize the plot he had in mind. That was a very exciting experience.

Matteo remained in the dark. He did not know what places I would choose: a blind director until the moment of the shot. Only during each video call his ideas would gain substance; till then I was given carte blanche.

Remoteclicking's uncertainty allowed us to partly shed our prejudices and stereotypes and helped us reduce physical distances. Matteo's virtual presence made me forget my limits as a photographer: I had to find places where Matteo's tale could live. That was my side of the challenge!

The result is surprising on both sides: the story has taken shape unexpectedly but consistently with both the concept, revealed to me only afterwards, and Matteo's photographic style.





第一集十全母







御注文表
にぎり・刺身・手巻

品名 価格
1 大とろ 398
2 あぶりとろ 298
3 中とろ 158
4 小とろ 500
5 上穴子 98
6 玉子
7 ひんとろ
8 たこ
9 いちご
10 いか
11 ケーモン
12 海老
13 いわし
14 鮭のり
15 ほうねま
16 かにみそ
17 オクラ
18 甘えび
19 あじ
20 こほし
21 まぼ
22 はたて
23 かんぼろ
24 あなご
25 数の子
26 えんがわ
27 特大あえび
28 たこ
29 スワイガ
30 しまじり
31 手羽こ
32 ねま
33 ねま
34 いくら
35 みくら
36 つぶ貝
37 赤貝
38 ほたて
39 うに
40 あわび

価格は手巻価格+100円
41 かんぴょう巻 120
42 納豆巻 120
43 かっぱ巻 120
44 お新巻 120
45 梅巻 120

価格は手巻価格+100円
46 穴子巻 200
47 えんがわ巻 250
48 いか巻 250
49 海老巻 250
50 鮭巻 250
51 ほうねま巻 250
52 かにみそ巻 250
53 とろとろ巻 600
54 うに巻 600

37 特選すしA 50
38 まぐろさんま 50
39 うまおい 50
40 50 上ちらし 50

Y/























@remoteclicking