



# Fräsen, The Unseen Design of Industrial Processing Tools, from 2014 till Today

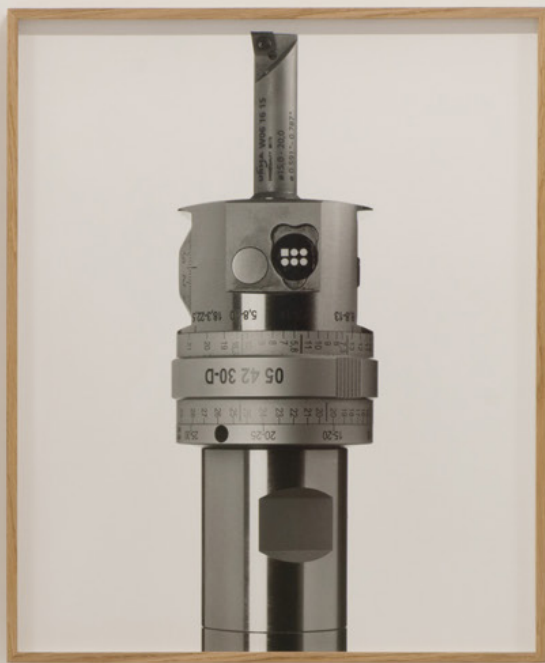
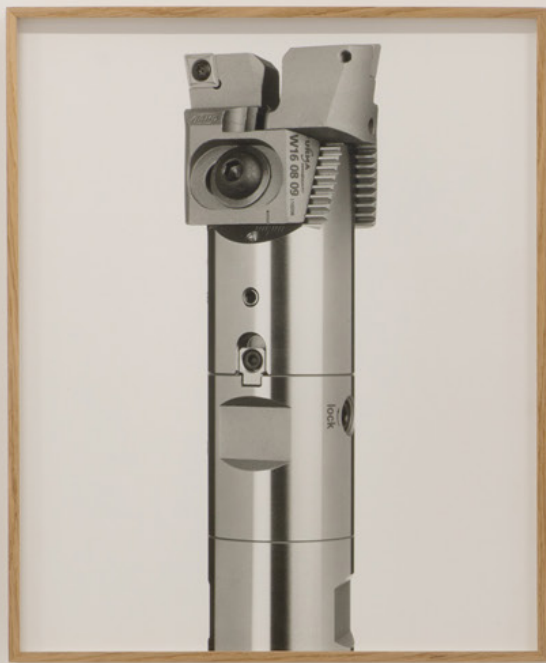
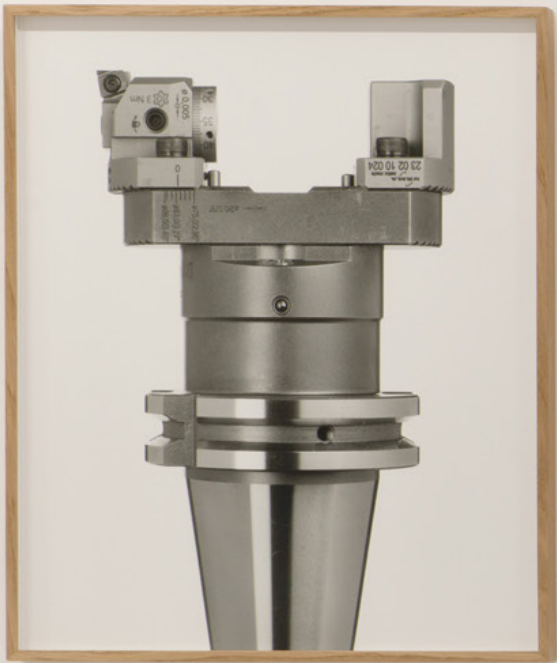
*Fräsen* - translated from German "milling" - is a photographic project started in Leipzig in 2014. The subjects of the photographs are small industrial tools that, when attached to a milling machine, engrave and shape materials such as metal, plastic, and wood. In the images, the milling cutters are depicted on a neutral background and removed from their original context. The photographs highlight the shapes of what we don't usually see: what we do see is, in fact, the cutters' trace in the things of everyday usage. The resulting images depict the shapes of objects originally designed to shape other materials. In 2016 the project was exhibited at the Fondazione 107 of Turin, a former industrial hangar, as an installation composed of eight slide projectors equipped with wide-angle lenses. The black and white slides, loaded into the projectors, show the tools enlarged within the exhibition space: the collection of industrial objects takes on the value of totems and possible architectures, something other than what they are. Referring to the aesthetic of Karl Blossfeldt's body of work, *Urformen der Kunst*, and Bernd and Hilla Becher's photographic ap-

proach, the project renders and arranges the cutters with detachment and analytical rigor. In 2019 Del Conte started a new series in collaboration with UrmaTools, a company based in the Swiss canton of Aargau that has specialized in high-precision boring systems since 1963. This new series presents modern CNC cutting tools whose purpose is to process the metal alloys used, particularly within the automotive and aerospace sectors. Part of the work was exhibited in Milan at the Basilica di San Celso in October 2020. The exhibition, curated by Angela Madesani, displays the tools in a new light. The intelligence and knowledge behind the cutters' design mirror the holiness of the space, creating a dialogue with the architecture of the Romanesque church.

Fig. 1,2,3 Gelatin silver prints, 50x 60 cm, ED 3+2 AP, 2020  
 Fig. 4 Installation view, 10 A.M. ART gallery, Milan. 2022



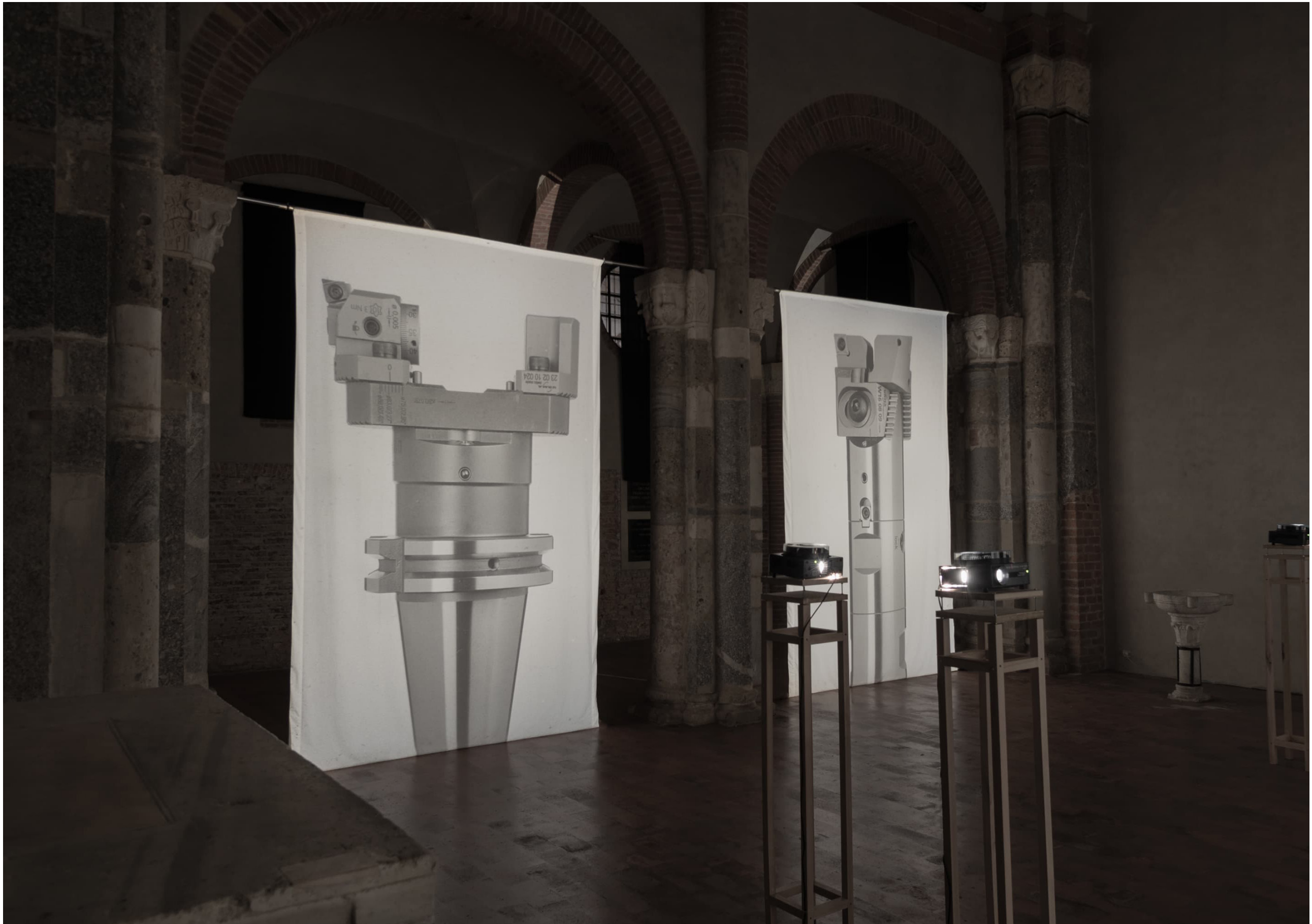
















05 42 30-D  
15:20 20:25 25:30  
10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60  
5.8-D 18.3-22.5  
8.8-13  
150.0-200.0  
100.0-150.0  
0.5-1.0-1.5-2.0-2.5-3.0-3.5-4.0-4.5-5.0-5.5-6.0-6.5-7.0-7.5-8.0-8.5-9.0-9.5-10.0-10.5-11.0-11.5-12.0-12.5-13.0-13.5-14.0-14.5-15.0-15.5-16.0-16.5-17.0-17.5-18.0-18.5-19.0-19.5-20.0-20.5-21.0-21.5-22.0-22.5-23.0-23.5-24.0-24.5-25.0-25.5-26.0-26.5-27.0-27.5-28.0-28.5-29.0-29.5-30.0-30.5-31.0-31.5-32.0-32.5-33.0-33.5-34.0-34.5-35.0-35.5-36.0-36.5-37.0-37.5-38.0-38.5-39.0-39.5-40.0-40.5-41.0-41.5-42.0-42.5-43.0-43.5-44.0-44.5-45.0-45.5-46.0-46.5-47.0-47.5-48.0-48.5-49.0-49.5-50.0-50.5-51.0-51.5-52.0-52.5-53.0-53.5-54.0-54.5-55.0-55.5-56.0-56.5-57.0-57.5-58.0-58.5-59.0-59.5-60.0-60.5-61.0-61.5-62.0-62.5-63.0-63.5-64.0-64.5-65.0-65.5-66.0-66.5-67.0-67.5-68.0-68.5-69.0-69.5-70.0-70.5-71.0-71.5-72.0-72.5-73.0-73.5-74.0-74.5-75.0-75.5-76.0-76.5-77.0-77.5-78.0-78.5-79.0-79.5-80.0-80.5-81.0-81.5-82.0-82.5-83.0-83.5-84.0-84.5-85.0-85.5-86.0-86.5-87.0-87.5-88.0-88.5-89.0-89.5-90.0-90.5-91.0-91.5-92.0-92.5-93.0-93.5-94.0-94.5-95.0-95.5-96.0-96.5-97.0-97.5-98.0-98.5-99.0-99.5-100.0



In the previous pages:

[Fig. 5](#) Basilica di San Celso, Milan, 2020

[Fig. 6,7,8](#) Four slide projections, 400 x 280 cm each, Basilica di San Celso, Milan, 2020



In the next pages:

[Fig. 9](#) Basilica di San Celso, Milan

[Fig. 10,11,12,13](#) Gelatin silver prints, 50x60 cm, ED 3+2 AP, 2016

[Fig. 14,15](#) Eight slide projections, Fondazione 107, Turin, 2016



