

Frigo was born in the summer of 1979 in an alpine plateau north-west of Venice, Italy. Within two generations the plateau was at first completely destroyed by the Škoda 35 cm K14, a long distance canon deployed by the Austrians during World War I. After a fascistic monumental reconstruction the plateau became a major hideout for partisans during World War II while its youth (or what remained of it after being deported in the disastrous Nazi invasion of Russia) was deported to working camps in Germany. After World War II the plateau was once again reconstructed this time allowing a largely deregulated tourist expansion. It is in this setting that Frigo was born, a setting of deep cultural uprooting and transformation of what had been a pacific mountain community for centuries.

As a result of this Frigo's father sought a new life in Canada, bringing the family to live with a relative in Montreal. After a winter of continuous abuses mixed with violence and alcohol Frigo's mother returns with her kids back to the plateau and remarries with a doctor from Vicenza where Frigo eventually settles. During this time all his links with his mountain community and his relatives there is completely cut and Frigo grows up in a highly alienating environment confined in a city apartment. He eventually resorts to drawings and starts writing a book about a boy escaping to North America.

At 16 he manages to win a scholarship and he spent one year as an exchange student in Fort Atkinson a small village in Wisconsin. Here he has the possibility to rebel from the highly oppressive Italian pedagogical system taking mostly art classes and beginning to paint and consistently write his journal and a film script of a modern time *Divina Commedia*. Back to Italy Frigo starts to write poetry and keeps up painting in various garages. Despite his strong artistic inclination he is not allowed to join the art academy and he is forced by his mother to become a physiotherapist in his stepfather's clinic. Frigo purposely fails all the entry exams and as a compromise he is eventually sent to study industrial design at the Venice university of architecture.

While supposed to study design Frigo writes a long novel on the Brazilian immigration of his mother's ancestors based on her grandfather's diary he was able to save from a flood hitting her parents' house. In the summer of 1998 he tries to publish his novel but only receives negative reviews. In the autumn of the same year he has his first exhibition of abstract painting mostly executed with random chemicals picked from the hardware shop. He begins to travel alone through Egypt and Spain always with a sketchbook at hand.

In the summer of 1999 he is eventually commissioned to make paintings for the Polish wife of a

rich industrialist who offers him to work in a villa on the hills. The commissioner mostly wants classic nudes of women and yet Frigo only focuses on ritualistic paintings using tar and bee wax and suspending himself on trees to paint using both his hands. At this point Frigo becomes almost exclusively interested in the actual ritualistic aspect and the film documentation resulting from it.

Back at his university he eventually manages to set up an exchange with an art academy in Vancouver, Canada where he mainly takes visual art classes and begins to film his process of surviving as a homeless in the city. In several occasions he would film the making of bread he would later distribute to the homeless or he would film the booklets he made for each student in his school using recycled paper and spending a whole night writing an introductory thought for each booklet while living as a homeless always with his shopping chart with tripod and 18mm camera at hand.

Frigo eventually gets fed up of all the time spent editing films, he builds a poncho where he sues his booklets and at the end of 2000 undertakes a 4500 miles road trip to Costa Rica. He planned to write a book with the many ideas and reflections written in these booklets but while living with some natives in the Nicoya peninsula he grows frustrated about all the post-editing. Waiting for a bus to begin his journey back to Canada, seating in San Jose's public library he conceives a digital system to record his life and the reality around him without the need for any post-editing.

At this point Frigo spends a few years at various universities in the Netherlands and Sweden to attempt to develop such a system using the newly born digital technology. After very clumsy attempts wearing a finger mounted camera and a screen and a microphone on the left hand he eventually resolves to use off-the-shelf digital equipment. While living in Stockholm in the fall of 2003 Frigo bought a small pen camera and officially begun his project at the age of 24 when social media, life-logging and quantified self wearable devices were not around and he just opted to document life manually without the use of any automation.