

**LUOGHI NON COMUNI**

UNCOMMON PLACES

video d'arte e ricerca

CHARTA

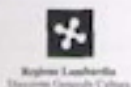
**INVIDEO**

TRIENNALE DI MILANO

**Mostra internazionale  
di video d'arte e ricerca** V Edizione

*International Experimental  
and Art Video Exhibition* 5th Edition

**Triennale di Milano/Palazzo dell'Arte**  
26 febbraio/1 marzo 1998



Regione Lombardia  
Dipartimento Generale Cultura



Provincia di Milano  
Settore Cultura



Comune di Milano  
Settore Cultura e Musei



Commissione Europea

**TEMA**



Area Milano

## Sommario/Table of Contents

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Autori e opere/Directors and Works	11
Ritratti/Portraits	57
Voci dei luoghi/Voices of Places	69
Coordinamento dei Festival delle "Nuove Immagini" New Images European Network	77
Lo ZKM e il CD-Rom "Media Kunst Aktion - Die 60er und 70er Jahre in Deutschland" ZKM and its CD-Rom "Media Kunst Aktion - Die 60er und 70er Jahre in Deutschland"	83
Videoinstallazioni/Video Installations	87
Videoinstallazioni a cura di "Filmmaker" Video Installations by "Filmmaker"	91
Originale TV - Tracce della sperimentazione televisiva in Italia Original TV - Traces of Experimental Television in Italy	95
Indice degli Autori/Index by Directors	112

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Year by year, with ever greater commitment and responsibility, the staff at *INVIDEO* do their utmost to discover the very best of creative video production from around the world. *INVIDEO* has now become an annual event, but will continue the practice of purchasing videos, adopted at the outset in 1990, which has since become established as one of the festival's distinguishing marks. *INVIDEO* is now also set to create a decidedly more international video mix, with more foreign entries alongside the Italian titles shown. This year the review is still focused primarily - following the international panorama shown in 1997 - on Italian product; however, we were concerned to weave in some new productions from a number of other countries, deliberately placing Italian titles alongside their foreign counterparts in the various sections. This co-presence will in future be a distinctive characteristic of the exhibition, whose objective is thus more and more to raise the international profile of domestic product and to introduce the home audience to the latest and best in international electronic experimentation. And how do we make our selection (hundreds of titles, trips to festivals and production centres, contacts with filmmakers and distributors...), how did we decide to pitch things this year? The main desire here was to be astonished by "different" points of view, on the distant world as on the world close at hand; a search for works that proclaim a non-standardised, visionary eye for things; a determined approach unfazed by audiovisual technologies or by that much-imitated (even when most despised) role model, television. The desire to go beyond - or else stay firmly this side of - the story, so as to make vision itself the object of wonder and reflection. But also experimentation with new ways of approaching established genres such as documentary, the travel diary, portraiture, dance, theatre. It would be hard to single out a dominant theme in this year's selection. We intended that the two sections (Portraits and Voices of Places) should underscore a few important trends, but the

videos are as varied as could be, speaking of far-off lands or taking place within the pupil of an eye, weaving dances of forms or digging deep into memory; they are moving lives, landscapes with figures, answering back the media, keeping their eyes open for the things that commercial TV cameras are blind to. It will be up to viewers to identify a common figure, if they can, or at least spot the similar differences...

As always there is a wide range of activities taking place in and around the video season: video installations, including some by younger artists (presented by *FILMMAKER*); videos from the other festivals which like *INVIDEO* enjoy European Union support; a presentation of *ZKM*, Germany's mega-centre for media art and technology, of which so much has been heard and so little is known; a retrospective, featuring a convention, on how much (or little) has been done in Italian television in the way of research and experimental programmes; a presentation of a number of video classics acquired for our archives in previous years. The linking idea behind all these activities is fairly clear: to broaden horizons, improve and exchange our awareness, open up distribution opportunities, think out possible production models: unconventional but not marginal ones, on the contrary, high-profile ones. The tasks and the responsibilities are growing in scope, while audiences and artistic and institutional contacts are also increasing. The overview of video art on offer is also ever more complex and multi-faceted. It only remains for us to get to work: the work of vision, its productivity and enjoyability beyond the limits of *INVIDEO*. ■

Romano Fattorossi  
Sandra Lisch  
Felice Pesoli

**Autori e opere**

*Directors and works*

## ADRIANA AMODEI

## Intersezioni

Italia 1997, 3'10"

Regia: Adriana Amodèi

Fotografia: Adriana Amodèi

Montaggio: Giovanni Madonna

Musica: Luca Spagnolelli

Produzione: MacCane/Amodèi

Nata a Roma, Adriana Amodèi vive e lavora a Roma e Basilea. Scultrice, sviluppa la sua ricerca nel corso degli anni '80 in Svizzera e dal 1990 la estende al video e al computer. Diplomata in Scenografia all'Accademia di Belle Arti di Roma, lavora in vari teatri in Italia e all'estero. Dal 1985 espone le sue sculture e installazioni in diverse mostre personali e internazionali. Dal 1995 le sue opere in video e le sue videoinstallazioni vengono selezionate da vari festival internazionali di videoarte.

*Computer-assisted designing of sculptures, followed by the forms, then the video which witnesses, recomposes and interprets the play of the iron sculptures, which really amount to installations.*



**L**a danza eterna dell'acqua e del fuoco mentre sfidano le maglie che le stringono.

Scultura in ferro nata nel computer, tempo che si consuma nel metallo, l'installazione video come liberazione.

Materia mobile, rielaborata nella struttura fluida delle immagini elettroniche in movimento, e dei colori e dei suoni della materia." (Adriana Amodèi)

"Opera in sé compiuta e al tempo stesso atto di un processo creativo tuttora aperto, il video testimonia di una relazione assolutamente libera con la materia: relazione che ha tra l'altro saputo trovare, e non per paradosso, nella consistenza del ferro e nell'impalpabilità dell'elettronica alcuni tra gli elementi costitutivi di un approccio al medium insieme narrativo e plastico, e per questo profondamente evocativo." (Dalla presentazione del video)

