

MANUELA CORTI
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CURRICULUM

I was born in Siena, Italy, I'm living in London since 2003.

My skills in 25 years of artistic activity are: painting, sculpture, digital works and environmental installations.

EDUCATION:

- 1980 - High school graduation, Scientific High School Sabin, Bologna (Italy)
- 1981/1985 - Doctoral Degree in Philosophy of Science, Magna cum Laude. University of Bologna.

SOLO EXHIBITIONS:

2013

- Woolwich, London - no format gallery, Second Floor Studios & Arts.

2002

- Bologna (I), Fiorile Arte Gallery - curated by Edoardo di Mauro.

1999

- Venice (I), 48th Venice Biennale, Italian Pavilion and Gardens – *Video performance in action*.

1998:

- Bologna (I), Spazio&Dum Dum gallery - curated by Daniele Perra
- Parma (I), Galleria AlphaCentauri curated by Daniela Rossi.

1995:

- Parigi (FR), J&J Donguy Gallery, curated by Roberto Daolio.
- Bologna (I), SpazioCulturaNavile Gallery, curated by Roberto Vitali.
- Bologna (I), Hip Hop Gallery, curated by Silvia Grandi.

1994

- Bologna (I), Neon Gallery, curated by Roberto Daolio.

1993:

- Cesena (I), Ex Pescheria Gallery, curated by Roberto Daolio.
- Bologna (I), Jolly Hotel, sponsored by *Rank Xerox*.

1992

- Thionville (F), Françoise Bolognini Gallery, curated by Renato Barilli

1991:

- Rosemont (PA.- U.S.A), Lawrence Hall Gallery, curated by Renato Barilli
- Cento (Ferrara, I), Contemporary Art Gallery, curated by Renato Barilli

1990:

- Cesena (I), Biblioteca Malatestiana, Galleria dell'Immagine, curated by Renato Barilli
- Cento (Ferrara, I), Auditorium San Lorenzo, curated by Renato Barilli

COLLETTIVE EXHIBITIONS:

2017

- Reggio Emilia (I), Roma Street festival, - *Warlike Frail Women, Call to the arts, Work in progress 4* – curated by D. Rossi, S. Provinciali.

2016

- Parma (I), T caffè Gallery, - *Warlike Frail Women, Call to the arts, Work in progress 3* - curated by D. Rossi, S. Provinciali.

2015

- Rome (I), Lavatoio Contumaciale Gallery, *Warlike Frail Women, Work in progress 2* - curated by D. Rossi, S. Provinciali.

2014:

- London, The House of Peroni, environmental installations made in collaboration with Carlotta Actis Barone.
- London, Design Museum, sculpture made in collaboration with Carlotta Actis Barone
- Parma (I), Muse Contemporary Art Gallery - *Warlike Frail Women, Call to the arts, Work in progress 1* - curated by D. Rossi, S. Provinciali.

2013

- Bologna (I), Accrochage Art Space, curated by Patti Campani.

2006

- Potenza (I), Amnesiac Arts Gallery, *A Certain Form Of Heaven*, curated by Isabella Falbo.

2005:

- Copenhagen (DK), Italian Institute of Culture, *Novarum*, curated by Edoardo di Mauro.
- Torino (I) Castello di Rivara, *Blog on Arthur Rimbaud* curated by Hervé Constant, Louis Benassi.

2004:

- London, NYU in London, *Celebration: Arthur Rimbaud*, curated by Matteo Licitra, Carlo Fatigoni
- London, 291 Gallery, *Celebration: Arthur Rimbaud*, curated by Matteo Licitra, Carlo Fatigoni

2003:

- Piacenza (I) Castell'Arquato Gallery, *Paesaggio e paesaggio*, curated by Stefania Provinciali.
- Florence (I) Fortezza da Basso, *Momoyamaha Suite* curated by Matteo Licitra.

2002:

- Paris (FR), Centre Cultural Canadian, video installations: Corti, Di Giovanni, Capolongo.
- Paris (FR), Centro George Pompidou, *Irony, territoriality, and amazement* curated by M Corti.
- Perugia (I), Euro Chocolate, finalist for video competition: *45 seconds of sweetness*.
- Bologna (I), Strawberries Field Gallery, *Good friends*.
- Parma (I), S. Ludovico Gallery, *A Postmodern Babel, reality and allegory in the Italian Art of the 90's*. Curated by Edoardo di Mauro.
- Bologna (I), Artistic Club of Bologna, *Thread of Memory*.
- Bologna (I), Culture Space Navile, *Female Touch*, curated by Isabella Falbo.

2001:

- Bologna (I), Galleria Neon, *EXIT 5*
- Merano (I), Art Forum Gallery, *Click Here*, curated by Valerio Dheò.

2000:

- Bologna (I), Spazio&Dum Dum Gallery, represented by Giuliano Gavioli.
- Bologna (I), Cafe9 Gallery, curated by Pier Luigi Cappucci.
- Roma (I), Casa della Letteratura, curated by Daniela Rossi

1999:

- Parma (I), Palazzetto Eucherio Sanvitale, *Memory ON/OFF*, curated by Valerio Dheò.
- Venice (I), 48th Venice Biennale, Italian Pavilion – Oreste project, (S) Definitions / art against war.
- Bologna (I), Academy of Art, *W..A.P. web art projects*, curated by Piero Deggiovanni

1998:

- Rome (I), Palazzo delle Esposizioni, *LA COSCIENZA LUCCICANTE*, from video art to interactive art, curated by Paola Segà Serra Zanetti and Maria Grazia Tolomeo.
- Bologna (I), Salara, *Tourist Menu*, curated by Edoardo Di Mauro.
- Trevi (I), Flash Art museo, *Lady D*.
- Bologna (I), Artistic Club of Bologna, *The probable sculpture*, curated by Claudio Cerritelli
- Bologna (I), Strawberries Field Gallery, *Millennium*.

1997:

- Torino (I), Contemporary Art Museum, Promoter of Fine Arts, *Va' Pensiero, Italian art 1984–1996*, curated by E. di Mauro.
- Imola (I), Chiostrì di San Domenico, *Nuova officina Italia – Rete Emilia Romagna*, curated by Renato Barilli and AV.
- Bologna (I), Contemporary Art Museum, Villa delle Rose, *Artistic Research Lines 1965–1995*, curated by Roberto Pasini.
- Barcellona (E), Sala Tecla, *Poliphonix*, curated by Jean-Jacques Lebel Victòria Combalia Dexeus.
- Roma (I), Sala 1, *Sequenze Labili*, curated by F. Capriccioli, C. Colasanti, B. Di Marino, M. Pacifico.
- Bologna (I), Gallery of Modern Art – Open Space, *LIFT*, video With Andrea Renzini.
- Perugia (I), Teatro del Pavone, *Corto Miraggi*, curated by Moreno Barboni.
- Pordenone (I), Ex Essiccatoio Bozzoli, *Hicetnunc “One minute for a century”*.
- Roma (I), House of Culture, *Intravideo*.
- Genova (I), Ducal Palace, *Poevisioni Elettroniche*, curated by Caterina Davinio.
- Rimini (I), Gambalunga Palace, *Round '97*.
- Parma (I), Teatro delle Briciole, *ParmaPoesia* curated by Nanni Balestrini and Daniela Rossi
- Parma, Ragazzola (I), Alphacentauri Estate II.
- Venice, Mestre (I), *VeneziaPoesia*, curated by Nanni Balestrini.
- Cagliari (I), Alkestis Theatre, *V-ART Videofestival*, curated by Caterina Davinio.
- Palermo (I), Magazzini ferroviari ai Lolli, *L'immagine leggera – Palermo International Videoart*.
- Castel San Pietro Terme (I), Saletta Comunale, *Associazioni*, curated by Mauro Manara.
- Bologna (I), Studio Ercolani Gallery, *LIFT*, video with Andrea Renzini.

- Bologna (I), Strawberries Field Gallery, *En Plein Air*, curated by Luigi Mastrangelo
- Bologna (I), Sala Silentium, *Exit*, curated by Roberto Vitali.
- Urbino (I), Sala del Maniscalco, *Urbs Artis '97*, curated by Danila Bertasio.

1996:

- Rosemont (PA.- U.S.A), Lawrence Hall Gallery, *Women: object / subject*, curated by Patricia Nuget
- Bari (I), Fizzarotti Palace, *Virtual Light*, curated by Antonella Marino.
- Paris (FR), Musée des Arts d'Afrique et d'Océanie, *Poliphonix Videò*, curated by Robert Fleck.
- Macerata (I), Ass. Pio Monti, *End Century, Political Laboratory*, curated by Gabriele Perretta.
- Bologna (I), Strawberries Field Gallery, *Melody Makers* curated by Karin Andersen
- Torino (I), Lingotto, Elettronica Art Caffè.
- Venice (I), Auditorium Santa Margherita, *VeneziaPoesia*, curated by Nanni Balestrini.
- Milano (I), Academy Of Arts Brera, *0" Video 1'*, curated by Diego Esposito.
- Siena (I), Fortezza Medicea, *Visionaria*.
- Brescia (I), Centro Marcolini, *Imaginary Collective, and new languages Communication*, curated by F. Galluzzi and S. Righetti
- Bologna (I), Italian-French Association, *Aerials of perception from a imaginary swamp*, curated by Ausilia Binda.

1995:

- Prato (I), Pecci Museum, *Electronie*, curated by Caterina Davinio.
- Roma (I), Palazzo delle Esposizioni, *The word and the glance – 1st Exhibition of female creativity*.
- Bologna (I), Sanguinetti Palace, *Artevideo TV*, curated by Alessandra Borgogelli.
- RAI 3, FuoriOrario, *Artevideo TV*, curated by Alessandra Borgogelli and Marco Giusti.
- Düsseldorf (D), *Artifact Project*, curated by Joop Greypink.
- Monaco (D), Gögger Gallery, *Artevideo TV*, curated by Alessandra Borgogelli.
- Trieste (I), Civico Museo Revoltella, *Artevideo TV*, curated by Alessandra Borgogelli.
- Torino (I), Artifex, *Electronie*, curated by Caterina Davinio
- Milano (I), Agave-Atelier Gluck, *Electronie*, curated by Caterina Davinio.
- Rome (I), Lavatoio Contumaciale, *Electronie*, curated by Caterina Davinio.
- Padova (I), Computer Art Festival
- Paris (I), Italian Institute of Culture, *Vidensemblématique*, curated by Manuela Corti.
- Rome (I), Museo Laboratorio di Arte Contemporanea dell'Università La Sapienza, *Metamorfosi*, curated by Bruno di Marino.
- Bologna (I), Link, *Electronie*, curated by Caterina Davinio.
- Brescia (I), Ken Damy Museum, *Photocopies*, curated by Carlo Branzaglia.
- Rome (I), Rome Fair, *Electronie*, curated by Caterina Davinio.
- Bologna (I), La Soffitta Theater, *Strumenti a Voce*, curated by Enzo Minarelli.
- Bologna (I), Artistic Club of Bologna, *La parola vista, la parola detta*, curated by Ginestra Calzolari.

1994:

- Paris (FR), F.I.A.C., Niccoli Gallery, Parma, Italy.
- Bologna (I), Arte Fiera, Niccoli Gallery, Parma, Italy.
- Bologna (I), Il Graffio Gallery, *Una cena da fame*, curated by Roberto Vitali.
- Roma (I), Pino Molica Gallery.
- Firenze (I), Spazio Tempo Gallery, *Electronie*, curated by Caterina Davinio.

1993:

- Cologne (D), Koln Messe, Niccoli Gallery, Parma, Italy.
- Ancona (I), Biennial of Contemporary Art, *Marche Prize 1993, Rentrée*, curated by R. Barilli
- Bologna (I), Pavese club, *Patchworking*, curated by Silvia Grandi.

1992:

- Francavilla al Mare (Chieti, I), 44th Michetti Prize, *henceforward*, curated by Renato Barilli.
- Gubbio (Perugia, I), XXI Biennial Sculpture, *Cement, iron, metal*, curated by M. Vescovo and G. Bonomi
- Cento (Ferrara, I), Contemporary Art Gallery, *Exhibition of the acquisitions*, by Fausto Gozzi

PUBLIC ACQUISITIONS

2003:

- Mim Museum in Motion (Castello di San Pietro in Cerro – Piacenza, I)
DVD video: Foto di Vacanza e Daltrove, 2 Wood panels with postcards and digital images.

1996

- Centro Georges Pompidou (Paris, FR) – video: *Antiperformance*.

1993 :

- Pieve di Cento City Hall (Bologna, I) – *Concrete sculpture*.
- Bargellini Museum, Pieve di Cento (Bologna, I) *Iron-Concrete Sculpture*.

1991:

- Gallery of Modern Art – Governatore Palace, Cento (Ferrara, I), – *A491 -Painted Sculpture, mixed media*, 1991
- Rosemont College - Rosemont, PA – U.S.A. – *Solid Geometric GSA 291, 3 Sculptures , mixed media*, 1991
- Cesena City Art Gallery – Cesena (I) – *Figurative Construction six*, oil on canvas 1989 .

BIBLIOGRAPHY

AA.VV:

- RAUND '97, XVI Rassegna di film e video di autori indipendenti – ed. Cineteca Comunale Rimini ,1997.
- FESTIVAL DELLA PAROLA Festival Internazionale di Poesia Contemporanea, Performance, Musica, Danza, Teatro, Video Multimedia,(VeneziaPoesia) –Edimedia 1997 (TV).
- Catalogue: L'immagine leggera – international videoart festival – Editrice Priulla s.r.l. – PA 1997
- Catalogue: LA COSCIENZA LUCCICANTE dalla video arte all'arte interattiva – Gangemi Editore, Roma 1998.

RENATO BARILLI

- Catalogue: *MODULI – STRUTTURE – COLORI*- Editrice CLUEB, BO 1990;
- Catalogue: *INTERPRETATION OF SOLID SPACES* - Edizioni Rosemont College, U.S.A.1991.
- Catalogue: *LE DUE VIE* - Edizioni Art and Line –Thionville (F), 1992;
- Catalogue: “*TRENTA GIOVANI ARTISTI” D’ ORA IN AVANTI* – Mazzotta Editore , MI – 1992;
- Catalogue: *TRILOGIE* - Edizioni ESSEGI, Ravenna 1991.
- Catalogue: *OFFICINA ITALIA RETE EMILIA ROMAGNA* - Mazzotta Editore , MI – 1997.

G. BONOMI, M. VESCOVO

- Catalogue: *XXI BIENNALE DI SCULTURA*, Gubbio 1992 – Benucci editore, PG 1992.

CLAUDIO CERRITELLI

- Catalogue: *LA SCULTURA POSSIBILE* – Fondazione Guglielmo Marconi – Bologna, 1998

GIUSEPPE D'AGATA

- Book: *ARTISTI & GALLERIE a Bologna – 90/91”* – Editrice EM Delle Muse – BO 1992.

ROBERTO DAOLIO

- Catalogue: *PROVOC'ARTE*, Repubblica di San Marino, 1992;
- Catalogue: *FORMATO STANDARD* , Cesena 1992;
- Floppy disk Catalogue: *LES LAMENTATIONS DU MUR* , Parigi 1995

CATERINA DAVINIO

- Catalogue: *ELECTRONÈ D'ARTE E ALTRE SCRITTURE* – Roma 1994;
- Catalogue: *LA PAROLA E LO SGUARDO* – Roma 1995.

EDOARDO DI MAURO

- Catalogue: *VA PENSIERO...*, Arte Italiana 1984 – 1996, Torino 1997.
- Catalogue: *UNA BABELE POSTMODERNA, REALTÀ E ALLEGORIA NELL'ARTE ITALIANA DEGLI ANNI 90*, Mazzotta, Milano 2002.

F. GALLUZZI , S. RIGHETTI

- Catalogue: *IMMAGINARIO COLLETTIVO E NUOVI LINGUAGGI DELLA COMUNICAZIONE*, Edizioni dell'Ortica, Bologna 1996.

LEDA G.JAWORSKI

- Book: *FORUM ITALICUM* – USA 1994.

JOOP GREYPINK

- Catalogue: *ARTIFACT* - Düsseldorf 1995;

LIVIA FAGGETTI

- Magazine: *ARTE MONDADORI*, N°246 dic.'93,

ANTONELLA MARINO

- Catalogue: *VIRTUAL LIGHT* - Bari 1996;

ROBERTO PASINI

- Catalogue: *LINEE DELLA RICERCA ARTISTICA ITALIANA*, 1965 - 1995 " – Ed. Grafis 1997

DANIELE PERRA

- Book: *IMPATTO DIGITALE: Dall'immagine elaborata all'immagine partecipata: I computer nell'arte contemporanea* – Baskerville BSC Editore, Bologna 2007
- *PASSAGES: EVANESCENTE DEL CONTEMPORANEO* in Catalogue: "LA COSCIENZA LUCCICANTE", Gangemi Editore, Roma 1998.
- Book: *L'IMMAGINE DI SINTESI. Studio e analisi di una diversa morfologia della visione*", cap. *Arte interattiva* – Bologna 1996

GABRIELE PERRETTA

- Catalogue: *LABORATORIO POLITICO DI FINE SECOLO* - Monti Ass.Culturale, Roma 1996.

STEFANIA PROVINCIALI

- Catalogue: *PAESAGGIO&PAESAGGIO*, Edizioni D'Ars. Milano 2003

GIANNI ROMANO

- Book: *ARTSCAPE - PANORAMA DELL'ARTE IN RETE*, (p. 34-35) Costa Nolan, Roma 2000

ROBERTO VITALI

- Catalogue: *MIXED MEDIA*, BO - 1995;
- Catalogue: *GUGLIELMO MARCONI: Premio Internazionale Pittura Scultura E Arte Elettronica* Bologna 1995.

SPEECHES AND SYMPOSIUMS

2002 – Paris (FR), Centro George Pompidou, Speech.

1997 – Bologna (I), Italian-French Association, Symposium.

1995 – Paris (FR), Italian Institute of Culture, Round-table: Video art and new technologies.

1991 – Rosemont (PA. - U.S.A), Invited Lecturer for a Workshop with art students.

1991 – Philadelphia (PA. - U.S.A) Pennsylvania University, Speech.

1990 – Pieve di Cento (I), Palazzo del Capitano, Art and Science SIMPOSIUM.

WEB

<http://www.manuelacorti.net>

<http://www.passiopea.net>

<http://www.secondfloor.co.uk/members/manuela-corti.aspx>

<https://www.facebook.com/manuela.corti.1>

<https://www.facebook.com/MAGIAA.2014>

<https://twitter.com/ManuelaCorti>

<https://instagram.com/manuelacorti/>

<http://www.saatchiart.com/aleunam>

<https://www.youtube.com/user/manuelaaleunam100>

<http://www.undo.net/it/mostra/157195>

VIDEOGRAPHY

2006

UNTITLED 2006 – DEATH OF MARAT

Made on March 2006

Concept and Direction: Manuela Corti.

DVD 4' 00"

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

The video is dedicated to the "Death of Marat" in the version of the pre-Romantic and neo-classic great painter Jacques-Louis David. Here the reference to Caravaggio is well known and in particular the abandonment of the arm compared to the deposition of Christ by Caravaggio but also the use of the palette and the environment "scenic" and the use of light.

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2005

HATE SHOWING TACT - "ODIO CON TATTO"

Made on August 2005

Concept and Direction: Manuela Corti.

DVD 4' 26"

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Performers: Manuela Corti, Carlotta Actis Barone.

Actin Voices: Gianni Actis Barone.

Lyric by Lorenzo Stecchetti from 'Postuma' 1877 'Il Canto Dell'odio'

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti.

The *Il canto dell'odio* (the song of the hate) it's a courtly hate poem.

The stanzas echo like an auctioneer's exhortations. The *song*, gathered with one's own family, or at the tavern, resounds deeply to reveal, not a lost love but a love, may be, thought or rejected.

People sustain themselves as they are at the Coffee Bar, drinking wine and eating small cakes, all free from that grotesque frenzy passion. People look at and are looked at. They dress up to the nines for the *matinée*. The other one, the television, watches and reflects (Ionesco way).

It comes to the light a dialect *song*.

The dialect, with his song, enlarges the rancour of the *song*.

Not warm, then, but unable to break the family balance of the breakfast, until to the burst out laughing of the listeners.

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2005

Video-installation:

LAVACRO

Made on 1st April 2005

Concept and Direction: Manuela Corti.

Performer: Manuela Corti

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

DVD, 3'

Monitor A

Big Monitor or TV

This video is broadcast from a big screen television put on a big table, while beside, on the same table, or on another one as big as the previous one, there is another small television beside the big television, almost fasten. The small television must be one quarter of the big one. But people cannot see at once that it is a television. Actually around it there is a wooden box that covers it and arrives until the front edge of the table. The box is like a front projection of the small screen of the television. In front of the open space of the box there is a double curtain, U turned upside that hides the screen of the small television and to watch the video people must bend down and watch it inside.

Monitor B

Small monitor or second television

Here enclosed DVD – Lavacro Monitor B – to broadcast in loop

All the installation represents the washing of blood and sorrow inside the common lieu.

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2003

PHOTOGRAPHS FROM VACATION AND SOMEWHERE ELSE

Concept and Direction: Manuela Corti.

DVD 3' 00"

Performer: Manuela Corti

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

Video-installation with loop projection from DVD.

“Photographs from Vacation and Somewhere Else” is a tour, a revisitation of many places I have been or I imagined I had been. The marks I add to the images are the tracks of my passage and of that action I wanted to circumscribe, and which return the deceptive tridimensional perspective of the postcard back to two dimensions.. They are places of remembrance, but also places unknown. Places, therefore, where memory imagines other places, or the action on a single space, that wants to contain them all.

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2002

SICK BACCHUS

Concept and Direction: Manuela Corti.

DVD 3' 56"

Performer: Gianni Actis Barone

Music: Matteo Licitra

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

Video-installation

with loop projection from DVD

Reconstruction of the "Bacchino Malato", the Sick Bacchus (Galleria Borghese, Rome): it is a work that highlights "the scene" of the historical figure of Caravaggio, almost autobiographical, and that deliberately teases a kind of contemporary living.

The image of Caravaggio's "Bacchino" is revisited as if on the set of a movie. Images become plastic and are affected by remaining faithful to the original.

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2002

MASQUE DE BONTÈ

Direction:Manuela Corti

DVD 3' 56"

Concept: Lorenza Franzoni and Daniela Rossi

Performer: Lorenza Franzoni with Alessandra Rossi

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

Video clip made for the competition 'Eurocioccolate, Perugia 2002' and ranked among the finalists.

A naive lady enters into what he believes to be a beauty salon, but it comes out, surprise, adorned like a chocolate cake from a skilled master chocolatier.

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2002

UNTITLED 2002

Concept and Direction: Manuela Corti.

DVD 3' 00"

Performer: Manuela Corti

Camera Work: M.C., Digital camera PANASONIX NV-MX8

Post production: I-movie with MacG4, Manuela Corti

Video-installation

with loop projection from DVD

Jumping as an effort to lift oneself above one's stature. As trying to raise oneself above one's own capabilities. As a reiterated greeting, as the power of gravity reminding us of the useless effort of possible levitation. But also as a dream, when the body disappears in the final leap, leaving behind a part of ourselves that belongs to us, but perhaps is not a part of us. Therefore, even jumping as irony, as an irreverent vital rite.

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2002

IS ONE OF US MISTAKEN?

Video-installation

Two synchronized videos, each 5', in loop from - 2 DVD – 5'

The heads tossed in an imaginary baseball game and hit with a bat (a carpet beater) that is the symbol of homemaking are not metaphors of violence or rhetoric.

They represent the engagement of the viewer and the waiting of the actor champing at the bit to shoot the scenes, music that makes one feel good until the chosen product will be taken as champion of victory over the daily suffering of the order giving joy. Multicolored heads, made to look like rag dolls. In this way it is possible to exalt our capacity for living.

Once more the engagement in social issues is translated into the engagement in the smallest satisfactions which every day comfort us.

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2001

THE FIVE SISTERS

Concept and Direction: Manuela Corti.

VHS pal – 17' 00"

Performer: several

Camera Work: M.C., Canon UC9 Hi camera

Post production: camera, TV, Mac

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1999

CULTURE, NATION, RELIGION.

Concept and Direction: Manuela Corti.

CD10' 00"

Performer: several

Camera Work: M.C., and collaborators, Canon UC9 Hi camera

Post production: camera, TV, Mac

Presented at the 48th Biennial Modern Art Exhibit in Venice, Italian pavilion and Gardens.

Video Performance in Action

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1998

RECIPE FOR GRAFTING EGGS.

Concept and Direction: Manuela Corti.

VHS pal12'00"

Performer: Manuela Corti

Camera Work: M.C., Canon UC9 Hi camera

Post production: camera, TV, Mac

Synopsis

The video shows a series of operations performed in the preparation of a recipe, just like given on the radio, in a repetitive manner. It deals with eggs, that are boiled and then grafted, with a procedure in between cooking, engineering, and agriculture. The eggs, using some screws, are grafted to a plant and, like the radio itself says, the plant will have, at ripening time, one more characteristic in addition to its own. One then will be able to use the plant to exploit the vegetable advantages of the new hybrid.

Comment

The techniques of implant and grafting, in a word, hybridization, fecundation, and new cloned bodies are part of a reality that fascinates and scares us at the same time. Delegating everything to science and technology is not a new thing, but understanding the mechanisms at the basis of such genetic transformations and new information is. Thus a normal organ transplant does not impress much, and just with a “noble” organ (the heart) the adventure of the “spare part” has started publicly. Research, after all, has sanctioned vegetable cloning for quite a while, and this transformation strengthens even in an aesthetic perception the human desire of being gods. A world, then, which can generate *de novo* other forms, similar to our, which can affect our life expectancy, old age, sickness, youth. So, with the aid of the oldest, by now, contemporary communication medium, the radio, one will be able to make home-made grafts of non-homologous organisms to obtain new forms, new functions, in a daily increase of passive acceptance of the monstrously new, and active rejection of the “monstrously” different

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1998

SATORI DRAMA

Text and Direction: Gianni Actis Barone

CD audio 10'

Performers: Gianni Actis Barone e Manuela Corti

Sound Edit – Power Macintosh 8500/180 A/V

Digital recording, post-production and CD production:

Manuela Corti

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1998

REAL GAME ONE

Concept: Gianni Actis Barone.

VHS pal – 4'

Digital recording, post-production: Manuela Corti

Sound Edit – Power Macintosh 8500/180 A/V

Performers: Gianni Actis Barone e Manuela Corti

Camera work: M.C., Canon UC9 Hi camera

*Post production: M.C., Adobe Premiere – Power Macintosh
8500/180 A/V*

This is a typical mystery plot, where the culprit avoids being recognized by people. There is a voice saying help, but it is a written voice. There is a man, a policeman, searching at random, a little like a ball bouncing in a videogame. The truth, that is, the solution, is given, maybe, by chance. As if in the search one should consider the whole universe. The mind of the policeman wanders without emotions because everything is trusted not to the search, but to the fact that the search meets it. The video game is a head start with catches, the typical head start of the short everyday, the one like: in a minute. And the video game ends with the name of a new catch, or

maybe of an unexpected solution.

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1998

VIDEA

Women's video selected by Manuela Corti

Video show

VHS pal– 60' 16"

Videos by:

Valentina Avon, Rosangela Betti, Manuela Corti, Ginestra Calzolari & Carmen

Esposito, Caterina Davinio, Lorenza Franzoni, Daniela Rossi, Luisa Sax, Francesca

Semeria.

“VIDEA” is an exhibit collecting video works by nine women: women poet, women artist, women computer expert, women comic, women VIDEA, who, by debunking the old superstition that women are removed from the use of technology, show how “women VIDEA” use the electromagnetic medium independently from their artistic actions, as an effective and suggestive medium to communicate their work, their memories, their being women.

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1998

PASSAGES

Post production: Manuela Corti

Voices: Manuela Corti and Gianni Actis Barone

Concept and production: Manuela Corti

VHS pal – 32'

Video-Demo for Internet viewing of the site “Passages”:

<http://www.passiopea.net/passages/index.htm>

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1998

A VEGETABLE TRAGEDY

Concept and Direction: Gianni Actis Barone.

Performer: Gianni Actis Barone

Camera Work: M.C., Canon UC9 Hi camera

Post production: M.C., Adobe Premiere – Power Macintosh

8500/180 A/V

VHS pal – 6' 30"

Anxiety of the everyday is sublimated in daily chores. Repetition, necessary for existence, becomes enormous until it takes on a role that displaces everything else. The role of the character handling a few potatoes while he is watching TV is that of waiting. He waits for another character, his wife, to complete her role in the kitchen. During this wait, and up to the final crisis, every other thought, every object is transformed in the focus of that one preoccupation, of that predominant daily wait. The whole video accelerates towards the redefinition of its own role, the everyday becoming necessary reality, the surrounding reality emptying of meaning, because what counts in life, the character seems to tell us, is a continuous cadence, devoid of breaks, where time, individual and objective, is marked by great physiological rhythms. There is no void all around, because those rhythms fill everyone of its crevices. And there is no way out because not only physiology does not allow it, but the mind itself, nodding off in the necessary hypnosis of repetition, cannot see a path other than the one already marked by its past.

And the present remains suspended in memory: I will live as long as someone makes me a meal, a bed, gives me diversion, work. Unless this certainty is there forever, I will not live forever.

Actually the uncertainty itself already drags me towards chaos, towards death. This is all there is in the world.

1997

LIFT FILM

Concept and production: Andrea Renzini
Performers: Giacomo and Francesco Martinengo
Music: Gianfranco Basile
Costumes: Evangelisti theater tailors
Camera work: Manuela Corti, Canon UC9 Hi camera
post production: Manuela Corti, Adobe Premiere
Power Macintosh 8500/180 A/V

VHS pal – 5' 00"

Video and Video installation, continuous cycle

Ercolani Studio, Bologna & Galleria d'Arte Contemporanea (GAM), Bologna

Everything revolves around the figure of the elevator operator (the artist Andrea Renzini) who, dressed in his uniform, takes real/virtual travelers along a mysterious path.

LIFT FILM, a hallucinated narrative of a temporal passage, avails itself of the contribution of Manuela Corti, compu-graphic artist always brilliant in her work, for digital editing. The video revolves around the figure of this elevator man that multiplies and reproduces under different forms (*Daniele Perra*).

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1997

TRANSUSTANZIA AZIONE

Performer: Manuela Corti and Gianni Actis Barone
Concept and production: Manuela Corti
Camera work: Canon Uc9 Hi camera
Post production: M C Adobe Premiere - Power Macintosh
8500/180 A/V

Video environment

6 monitors with 5 videos

5' 00" long and one video 50' long (continuous cycle),

Music: Mozart's Requiem

2 prie-dieu, incense.

Fine Art Promotion, Turin

Transubstantiation is the act of transformation of the substance of bread and wine into that of Christ's body and blood, by virtue of the Mass, with the appearance of the consecrated matter remaining unchanged.

Transustanzia Azione, on the contrary, keeps distance from the act of transubstantiating because the transformation into something else unique and inseparable is not there, while its dissociation is.

The action of eating and drinking does not become one, but remains distinct facing the image of Caravaggio's basket.

There is a mythical, mythicized idea of the eternal masterpiece. It is there: forever lasting. It does not have beginning or end, because the idea of beginning, that is, of the action which created it, is lost in the final result. In practice it is as if the basket has always been; it is the happening of the work, nature rendered by the eye (and to the eye) as such. The basket thus takes on a connotation above linearity (of the vanishing point) and mimesis. It becomes an indecipherable simulacrum, a legend, almost a miracle. From this icon the idea of the mystical rite and of the consummation of the rite are born.

Western man lost its ability to measure himself with nature, to go back within himself: rite is a border threshold which one crosses alone, backwards, erasing Westernness. But rites, ceremonials, are scientifically valid if considered as a tautological procedure. Every gesture can be repeated infinitely as a scientific experiment. But gestures contain in themselves an immeasurable physical value, which in turn recalls another one, strongly metaphysical. Everything gets pulverized and then comes back, accelerated, for the quest of Being. This 'Transustanzia Azione' is the fragmentation of rite, the loss of the univocal. It is the rejection of accepted knowledge, of Westernness. It is a spy that does not accept the neo-manicheistic idea of the "not being" as if it were the space between two letters on a white background.

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1997

LUPUS

Concept and production: Manuela Corti VHS pal 2'
Performer: Carlotta Actis Barone
Camera work: Canon Uc9 Hi camera
Animation: Director 4.0 – Power Macintosh 8500/180 A/V
Post production: Manuela Corti - Adobe Premiere

This video represents the slipping of the famous Hobbes thought towards the indifference of actual positivism where not even the aphoristic scheme takes value from or gives it to language. The aphorism changes into uncertainty because everything stands for everything, and therefore nothing for nothing. Sentences do not have a primitive value, and their analysis becomes objectual, that is solid and almost incomprehensible, because it is the analysis of annihilation.

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1997

IO CHI SONO? (WHO AM I?)

Concept: Camillo Capolongo VHS pal 5'
Animation: Director 4.0 – Power Macintosh 8500/180 A/V
Post production: Manuela Corti - Adobe Premiere
Post-production: Manuela Corti, VideoFusion™ 1.5.1

Concept:

Camillo Capolongo, illustrator, organizer for handicapped people, mental patients, inmates, and disadvantaged persons, founder of "Match" magazine, of the International Match festival, of "I Nopolitani con la o" (Nopolitans, with an o), of two museum foundations, renown poet, artist, theater figure, interviews the patients of a Naples mental hospital, who improvise a little concert for him. From the amateur video reporting of this experience, Manuela Corti produced a video highlighting the sad and sincere humanity of these patients, whose marginalization from society derives from not being able to attribute to themselves just one identity.

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1997

BYE BYE MOVIE

Video show VHS pal 60'

The show **Bye Bye Movie, curated by Manuela Corti**, proposes different languages: from the figurative or visual one to the one in which words are prominent over images. All of them under the peremptory restriction of brevity, so that the image transforms into spoken language, and vice versa. The temporal limit is generated also by the need of expressing such languages in a synthetic form. Then the videos are not an attempt at competing with the more classic cinematographic instrument, but at presenting, in a totally separate way, a sort of artistic zapping between micro-history and analysis, even only hinted at, of an event. It is thus that Bye Bye Movie becomes a happening for the observer: what is happening there, really happens in our "reality" at every which corner. A great happening, where the alienation is in the event itself, happening on a monitor without ever any effort or rhetorical attempt to give sense to every action (even if it were possible) or to every complete message. What happens, life's happening, happens without ever ending, and sometimes it ends before the act, rather than the action, is completed. From this meaning or from these explanations one also can derive the title of the show. Cinema is not far away only for economic or historical reasons; imagination is but one of many spectators. The voyage into the show is made with th senses and it makes the perceptive intent of every happening explode: Bye Bye Movie is real or virtual perception; it is an event which is also an action.

Videos are produced by: Gianni Actis Barone, Alessandro Amaducci, Andrea Rossi Andrea, Valentina Avon, Marco Bragaglia, Bondage, Brigata Es, Federico Bucalossi, Ginestra Calzolari, Camillo Capolongo, Antonio Caronia, Manuela Corti, Caterina Davinio, Franco Duranti, Emilio Fantin, I Gommisti, Rosanna Guida, Gerd Holzwarth, Roberto Lucca Taroni, Marco Montanari, Giovanni Nicolini, Giacomo Verde, Fabrizio Sabini.

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1996

PUNTO DI VISTA

Concept and production: Manuela Corti

Text: Dante Alighieri, Vita Nova

Reading Voice: Gianni Actis Barone

Animation: Director 4.0 – Power Macintosh 8500/180 A/V

VHS pal 1'

The video "PUNTO DI VISTA" (point of view) consists of the generation or presentation of points of light that are born as gashes in a hypothetical empty universe, or better yet, in a hidden universe full of light.

The holes self regenerate, but also close so as to modify each time the observer's point of view, following a sequence devoid of a spatial or hypothetically aesthetic sense. In this continuous flow of openings and closings rests the duality or winning polarity of the luminous eye which becomes an image, even though it is not, on a background that therefore remains not only unprevailing or insignificant, but also serves as a shroud for each gash. The ending is, as all surprise endings, intentionally ironic, like a gift package, like a simplistically artificial dream. However, it disappears as well, and closes itself into that same universe which earlier included it. Not an objectual or symbolistic yearning, but a return to the physical, if you will, intended as a ludic or perhaps categorical moment, an ending with a capital E.

Poetry is also part of this dreamily romantic universe, where the generation of dreams is already its own interpretation. Poetry which repeats itself like a universe that, unstable by epistemological definition, repeats itself in an unstable and fragmented manner giving instability, experience, the flavor of continuity always identical to the previous phenomenology. Not by chance the choice of *Vita Nova* is a citation of the heaven of fixed stars, almost as if poetry folded upon itself for reasons of asyncoated repetition like the universe that contracts, here more, here less, that expands not only in relation to the first mover (the big bang), here more, here less. And it is the *point of view*, missed in this case, that repeats the poetic refrain as a background to the other interpretation, the one which is heard even through a constant hubbub, a prearranged and scientific echo. Just like the epistemological theory that accompanies it and the medium that

distinguishes it.

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1996

TR'ARTE

Video show

U-matic – 40'

REVIEW OF VIDEO-ART-POETRY curated by Manuela Corti. This show presents different languages of approach to the visual. It is not visual poetry, because it does not define by itself an established model, but rather a possible one. These languages are tied by a video which transforms a word, in fact each letter of a word, the title of the show, into an image. The image as a representation of oral language, which then transforms the meaning into new and possible significances. The eight videos comprising "TR'ARTE" were produced by: Gianni Actis Barone, Federico Bucalossi, Ginestra Calzolari, Manuela Corti, Caterina Davinio, Carmen Esposito, Giacomo Verde-Lello Voce.

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1995

LES LAMENTATIONS DU MUR

Concept and production: Manuela Corti

Sound sampling: Marco Montanari

Animation: Director 4.0 – Power Macintosh 7100/66 A/V

VHS pal – 6'

loop

Video environment - Galerie J&J Donguy, Paris

With "LES LAMENTATIONS DU MUR" (lamentations of a wall), an interactive installation, the viewer enters inside a physical environment, exposed to the rain of an artificial thunderstorm. The digital image of rain is created and animated by computer, and the noise made by the water comes from a synthetic sound which is real at the same time, comes together in the physical space, and changes according to the frequency and number of spectators. In a room the artist located a spiral on the ceiling, made of water pipes. Upon this spiral, by means of a hidden liquid crystal projector, the image of a digital wall is projected, oozing tears of rain. The viewer, using an umbrella with sections of different transparency, sees the image of falling water as if it were coming from a video, and at the same time real rain falls from the spiral. It is a sort of extreme mixing between real and artificial, generating an experience necessarily and naturally multisensory. A sheer act of suspension, of reflection. The water, a purifying element, is contaminated, dirtied by human presence. The footsteps one leaves indicate a taking possession of the place which is continually (re)generated. The viewer is thus interacting with an artificial image created by computer and the real rain falling in the physical space he paces, in an interaction which the artist herself likes to define "synthetic", because it does not develop between man and machine, but among the "medium becoming environment in contact with man (medium-environment-man)." (*Daniele Perra*)

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VIDENSEMBLEMATIQUE

Video show

Betacam sp 50'

The exhibit VIDENSEMBLEMATIQUE, **curated by Manuela Corti** and presented at the Italian Culture

Center in Paris, is comprised of the works of three artists from Rome (Caterina Davinio), Bologna (Manuela Corti), and Milan (Federico Tanzi Mira). It consists of seven videos epitomizing a different and significant contribution of Italian post-production and video art. The seven videos, selected not only by a visual criterion, summarize artistic exploration of the perceptible recapturing and questioning the value of synesthesia in art.

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1995

MIXED MEDIA

Concept and production: Manuela Corti
Animation and A/V filters: Adobe Premiere
Power Macintosh 7100/66 A/V

VHS pal 5' 00"

Video environment (continuous cycle)

Visualization of sound waves is not a new thing. Examples being specific instruments used for this purpose, not only for radio but also for sound waves broadcast by other bodies or instruments. For instance, it is normal that a heart beat be visualized as a wave, and this specific wave show different traces according to physiological or pathological variations in the heart. The same can be said for every voice, which carries within itself particular tones and modulations generating particular waves, specific to the voice itself. Therefore a means of identification, if you will, a sound wave paternity. To say nothing of seismographs, echographs, etc.

In Mixed Media a sensoriality is identified, which then generates other sensorialities and makes them intelligible, so that their meaning can be understood beyond the physical act, and they can be reproduced just as we saw and heard them, or even so that their decoded message can be distorted into another message which, then, also in the physical terms of *movens*, acquires a meaning and a sound, and therefore a different wave.

Sensoriality: the ability to understand through the senses or through one sense the language of another sense, opposite or different from the first one. But also with the aid of or through electronic instruments, the capability to modify the first mover, the primal indication with manipulated ones, which alter what the senses had perceived at first. The ability to manipulate the natural by artifice, to make it again as if it were natural. Here the electronic medium has possibilities as wide as the number of programs it has, and thus radio waves can not only be visualized, but also rarefied or compressed or distorted, and therefore take on in its rebroadcasting those manipulations that were given to it in a lasting manner, and therefore deceivingly reproduce a reality which reproduces an artifice.

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1995

ORLAN ET ORLAN

Concept and production: Manuela Corti
Performer: Orlan
Animation: Morphi and Director 4.0
Power Macintosh 7100/66 A/V

VHS pal 2' 45"

This is a video produced with Orlan's permission (famous French artist who is working on the transformation of her body by numerous plastic surgery operations). She also gave her voice for the sound track. The video was produced by morphing, starting from an old image of Orlan, and

showing, in synthesis, some of the various transformations which characterized the artist's "flesh" art in these past years. The final image appears undefined, waiting for further interventions.

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1995

EIGHT HOURS A DAY

Concept and production: Manuela Corti

VHS pal – 8' 30"

Performer: Carlotta Actis Barone

Camera: Sony Video 8 Handycam

Post production: Adobe Premiere

Animation: Director 4.0 – Power Macintosh 7100/66 A/V

Subject: this performance is the parody of gestural urbane repetition, almost Body-Art of rituals, of making sure of oneself by touching and retouching one's own body.

Intents: it is a parody, yes, but not a metaphor, because here the individual, in this case a young woman, reviews herself again and again inside and out, and discovers not the unknown, but the methodical.

This enlarged methodicalness shows a caricature of itself and it is a parody in that others do not see anything strange in dedicating a good part of one's existence to taking care of and making up something that, in itself, seen from the outside, does not change because it is compared to itself. Therefore repetition is also a necessary punishment, one that makes us smile and every time, in fact, makes us smile at ourselves.

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1995

ANTIPERFORMANCE

Concept and production: Manuela Corti

VHS pal – 3' 00"

Performer: Maria Pia Corti

Camera: Sony Video 8 Handycam

Post production: Adobe Premiere

Animation: Director 4.0 – Power Macintosh 7100/66 A/V

The video "ANTIPERFORMANCE", produced in Paris, appears to be the interview of a performance artist, done to order and in absolute secret. Images and sounds have been processed, deformed, and edited by computer by Manuela Corti, who is the author of the text and did the filming. The work was presented for the first time as a video-installation at the HIP HOP gallery (Bologna, May 1995). Later, as a video, it was inserted in many video-art and video-art-poetry exhibits, among which "STRUMENTI A VOCE" (International Symposium and Festival on new sounds in poetry, Theater "La Soffitta", Bologna, May 1995), "ARTE VIDEO TV" (FUORI ORARIO – RAI 3, June 1995), "VIDENSEMBLEMATIQUE", an exhibit curated by Corti, presented at the Italian Culture Institute in Paris (November 1995), "VIRTUAL LIGHT" (Bari, March 1996), POLYPHONIX (Paris, April 1996). In ANTIPERFORMANCE only the questions posed by the interviewer are understandable; the answers, through a sound sampling procedure that inverts their sequence, acquire the flavor of a magical and archaic language with unknown and suggestive sounds. Even the subtitles run in reverse, while the image is transformed into a sort of tragic animated icon of which only short fragments are distinguishable, showing wounds on the body of the woman being interviewed. The viewer is therefore forced into a total sensory and emotional participation. In this video, then, a critical

investigation of performers' corporal investigation is carried out. One goes from an exasperated study of the body, from body-art, to drow-art (where drow is word reversed). That is to say, the inverted performance of the word. The subject is the final remnant, the decaying heap of a long series of experimentations which eventually took away the meaning of understandable language. The inversion signifies detachment from any further possible contact, and dialogue can only happen through reflecting surfaces, where the performing body-artist contemplates his own last experimentation, that is, the attack on his own language and tongue.

1995

COMMEMORAZIONE

Concept and production: Manuela Corti VHS pal – 3' 00"
Post production: Adobe Premiere
Sound sampling and filters: SoundEdit
Editing&Animation: Director 4.0 – Power Macintosh 7100/66
A/V

The video "COMMEMORAZIONE" (commemoration) is the implantation of the memory of death. The steps of the inhumation hidden by a shroud of words are the remembrance of death which is hidden in the daily necessity of living. The romantic celebration is emphasized here with the opposite of its ancient and original message. There are no dramatic displays of pain or dismal rediscoveries in front of impassive Nature. There is only a sequence of gestures, despoiled of their ritual significance, for the discovery, even amused or curious, of a past which did not belong to and cannot reside in objects, in remains. Words, or rather the word *commemorazione* acts as an emphatic covering of what is happening, and music follows the same Messianic anti-ritual.

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1995

FINE

Concept and production: Manuela Corti VHS pal – 3' 00"
Performer: Ginestra Calzolari
Post production: Adobe Premiere
Sound sampling and filters: SoundEdit
Editing&Animation: Director 4.0 – Power Macintosh 7100/66
A/V

The video "FINE" (end) represents the discovery of trying to identify oneself. The ensuing of broken sentences stands for an inexpressible dream, a dream involving being awake as well. Self identification as an internal state is continuously distracted by a mass of background words and whistling which hinder its formal reconstruction. Our identity, therefore, proceeds in starts, but such starts are continually referred to themselves, and therefore, formally, it does not proceed at all. Steps, words, screams, yelling are the wall against which our far from serene conscience has to have a confrontation, spurred by remorse to advance, but wounded in its eternal proposition.

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1994

REALTÀ

Concept and production: Manuela Corti VHS pal – 3' 00"
sound sampling and filters: SoundEdit
Editing&Animation: Director 4.0 – Power Macintosh 7100/66

The video "REALTÀ" (reality) is a representation of the artist's world, where one finds his/her themes of papering objects thus creating different ones which emphasize either a familiar space or object (a ceiling, a cube, etc.).

Intent: even though the video shows the artist's work, it is not just a compiler, but a work of art in itself. In fact, the works shown are installations that are born with the video, such is the case with the work "PARQUARTE" (interactive environment video produced for the Marche award – Ancona, October 1993), or that the video can modify "as point of view", such as in "CARTADAPARARTE" (environment produced for the former Fish Market in Cesena, May 1993), or that the computer can modify, such as "DADARTE" (an interactive work in multiple parts, produced for *Patchworking* – Bologna, June 1993). All this taken in a linguistic context in which words, or rather the language, trying to explain itself in synonymous or tautological forms, can only make every noun or adjective alienated from itself. The meanings change according to the context. The meanings are known, but taken separately they lose their attachment to the context that generates them, and take on a new meaning, bringing the visual and aural dimension to have a confrontation on different grounds. Figures are but fragments of actions; words and language follow actions in a rather different manner.

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