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**Name:** Manuela Corti

**Gender:** Female

**Date of Birth:** October 11, 1959

**Birthplace:** Siena, Italy.

Lives and works in London, UK

**Occupation:** Digital artist, Web designer, designer of and/or consultant for Internet and multimedia graphics applications.

#### MAIN EXHIBITION CURATED BY MANUELA CORTI

- 2002** - Paris, Centro George Pompidou, *Ironia, territorialità e stupore (Irony, territoriality, and amazement)* for the video section of Festival *Polyphonix 40* by J.J. Lebel  
- Project Polyphonix Site: [www.polyphonix.org](http://www.polyphonix.org)  
- Parma, Teatro al Parco, video show of the Festival Stanze Aperte 2002 by Daniela Rossi
- 2001** - Parma, Teatro al Parco, video show of the Festival Stanze Aperte 2001 by Daniela Rossi
- 2000** - Net Art, project GREY: [www.passiopea.net](http://www.passiopea.net)  
- Parma, Teatro al Parco, video show of the Festival Parmapoesia 2000 by Daniela Rossi
- 1999** - Parma, Teatro al Parco, video show of the Festival Parmapoesia 1999 by Daniela Rossi
- 1998** - Net Art, Passages: [www.passiopea.net](http://www.passiopea.net)  
- Roma, Palazzo delle Esposizioni, *PASSAGES*, section NET ART  
- Ragazzola (PR), *Alphacentauri Estate III – Rassegna VIDEO: VIDEA*
- 1997** - Barcelona, Spain. Sala Tecla - *Rassegna VIDEO: BYE BYE MOVIE*  
- Mestre (VE), in *VeneziaPoesia -*, *Rassegna VIDEO: BYE BYE MOVIE*  
- Bologna, Fiera District, *Rassegna VIDEO: BYE BYE MOVIE*  
- Parma, Teatro delle Briciole, *ParmaPoesia* curated by Nanni Balestrini and Daniela Rossi - *Rassegna VIDEO: BYE BYE MOVIE*
- 1996** - Bari, Palazzo Fizzarotti, *Virtual Light*, *Rassegna VIDEO: Videoensembmatique*
- 1995** - Parigi, Istituto Italiano di Cultura, *Rassegna VIDEO Vidensembmatique*  
- Parigi, Istituto Italiano di Cultura, Round-table: Video art and new technologies.
- 1991** - Rosemont (PA. - U.S.A), Invited Lecturer for a Workshop with art students.
- 1990** - Palazzo del Capitano, Lecture: Art and Science

#### One-Person Shows

- 2000** - Bologna, Fiorile Arte - Protagoniste, curated by Edoardo di Mauro  
-
- 1999** - 48° Biennale di Venezia, Padiglione Italia e Giardini – *Video performance in action* – from a performance by Alberto Sorbelli: *L'Agressé*; with the participation of Caroline Tymen (the she-aggressor) and Guillaume Victore-Puyebet (the he-aggressor)
- 1998** - Bologna, Spazio&Dum Dum curated by Daniele Perra  
- Parma, Galleria AlphaCentauri curated by Daniela Rossi
- 1995** - Parigi, Galerie J&J Donguy, curated by Roberto Daolio  
- Bologna, SpazioCulturaNavile, curated by Roberto Vitali  
- Bologna, Hip Hop Gallery, curated by Silvia Grandi
- 1994** - Bologna, Galleria Neon, curated by Roberto Daolio

- 1993** - Cesena (FO), Ex Pescheria Galleria D'arte, curated by Roberto Daolio  
 - Bologna, Jolly Hotel, *Rank Xerox*
- 1992** - Thionville (F), Galerie Françoise Bolognini, curated by Renato Barilli
- 1991** - Rosemont (PA.- U.S.A), Lawrence Hall Gallery, curated by Renato Barilli  
 - Cento (FE), Galleria d'Arte Contemporanea, curated by Renato Barilli
- 1990** - Cesena (FO), Galleria dell'Immagine, curated by Renato Barilli  
 - Cento (FE), Auditorium San Lorenzo, curated by Renato Barilli

### **Collective Shows**

- 2005** - Copenaghen, Istituto Italiano di Cultura, *Novarum*, curated by Edoardo di Mauro  
 - Castello di Rivara (TO), *Blog on Arthur Rimbaud 2005*, curated by Hervé Constant, Louis Benassi
- 2004** - London, NYU in London and 291 Gallery, *Celebration: Arthur Rimbaud 2004*, curated by Matteo Licitra, Carlo Fatigoni
- 2003** - Castell'Arquato (PC), *Paesaggio e paesaggio* curated by Stefania Provinciali  
 - Firenze, Fortezza da Basso, *Momoyamaha Suite* curated by Matteo Licitra
- 2002** - Parigi, Centre Cultural Canadian, *3 video installations: Corti, Di Giovanni, Capolongo* curated by Paola Barbara Segà.  
 - Perugia, Euro Chocolate, finalista per concorso video 45 secondi di dolcezza  
 - Bologna, Campo delle fragole *Good friends*  
 - Parma, Galleria San Ludovico, *Una Babele Postmoderna, realtà e allegoria nell'Arte Italiana degli Anni 90* curated by Edoardo di Mauro.  
 - Il filo della memoria (Thread of Memory), galleria del Circolo Artistico di Bologna  
 - Bologna, Spazio Cultura Navile, *Female Touch* curated by Isabella Falbo
- 2001** - Bologna, Galleria Neon, *EXIT 5*  
 - Merano, Art Forum Gallery, *Click Here*, curated by Valerio Dheò  
 - Museo Trans-unto, Firenze, curated by Lorenzo Pizzanelli
- 2000** - Bologna, Spazio&Dum Dum represented by Giuliano Gavioli  
 - Perugia, Neovideo represented by Moreno Barboni  
 - Rochester, MI – USA, The Museum of New Art (MoNA) curated by Jef Bourgeau  
 - Bologna, Cafe9 curated by Pier Luigi Cappucci  
 - Roma, Casa della Letteratura curated by Daniela Rossi
- 1999** - Parma, Palazzetto Eucherio Sanvitale, *Memory ON/OFF*, curated by Valerio Dheò  
 - 48° Biennale di Venezia, Padiglione Italia – Progetto Oreste, *(S)Definizioni/arte contro la guerra*  
 - Bologna, Accademia di Belle Arti, *W..A.P. web art projects*, curated by Piero Deggiiovanni
- 1998** - Roma, Palazzo delle Esposizioni, *LA COSCIENZA LUCCICANTE dalla video arte all'arte interattiva*, curated by Paola Segà Serra Zanetti and Maria Grazia Tolomeo  
 - Bologna, Salara, *Menù turistico*, curated by Edoardo Di Mauro –  
 - Trevi, Flash Art museo, *Lady D.*  
 - Bologna, Circolo Artistico, *La scultura possibile*, curated by Claudio Cerritelli  
 - Bologna, Campo delle Fragole, *Millennium*
- 1997** - Torino, Promotrice delle Belle Arti, *Va' Pensiero, Arte Italiana 1984 – 1996*, curated by Edoardo di Mauro

- Imola, Chiostrì di San Domenico, *Nuova officina Italia – Rete Emilia Romagna*, curated by Renato Barilli and AV.
- Bologna, Villa delle Rose, *Linee della ricerca artistica 1965 – 1995*, curated by Roberto Pasini
- Barcellona, Sala Tecla, *Poliphonix*, curated by Jean-Jacques Lebel
- Roma, Sala 1, *Sequenze Labili*, curated by F. Capriccioli, C. Colasanti, B. Di Marino, M. Pacifico
- Bologna, Galleria d'Arte Moderna – Spazio Aperto, *LIFT*, video con Andrea Renzini
- Perugia, Teatro del Pavone, *Corto Miraggi*, curated by Moreno Barboni
- Pordenone, Ex Essiccatoio Bozzoli, *Hicetnunc “Un minuto per un secolo”*
- Roma, Casa delle Culture, *Intravideo*
- Genova, Palazzo Ducale, *Poevisioni Elettroniche*, curated by Caterina Davinio
- Rimini, Palazzo Gambalunga, *Round '97*
- Parma, Teatro delle Briciole, *ParmaPoesia* curated by Nanni Balestrini and Daniela Rossi
- Ragazzola (PR), *Alphacentauri Estate II*
- Mestre (VE), *VeneziaPoesia*, curated by Nanni Balestrini
- Cagliari, Teatro Alkestis, *V-ART Videofestival*, curated by Caterina Davinio
- Palermo, Magazzini ferroviari ai Lolli, *L'immagine leggera – Palermo International Videoart International videoart Film and Media Festival*
- Castel San Pietro Terme, Saletta Comunale, *Associazioni*, curated by Mauro Manara
- Bologna, Studio Ercolani, *LIFT*, video con Andrea Renzini
- Bologna, Studio Ercolani, collettiva
- Bologna, Il Campo delle Fragole, *En Plein Air*, curated by Luigi Mastrangelo
- Bologna, Sala Silentium, *Exit*, curated by Roberto Vitali
- Urbino, 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, Palazzo Fizzarotti, *Virtual Light*, curated by Antonella Marino
- Parigi, Musée des Arts d'Afrique et d'Océanie, *Poliphonix Vidéo*, curated by Robert Fleck
- Napoli, Fondazione Morra, *Tr'arte*, curated by Manuela Corti
- Macerata, Ass. Pio Monti, *Laboratorio politico di fine secolo*, curated by Gabriele Perretta
- Bologna, Il Campo delle Fragole, *Melody Makers* curated by Karin Andersen
- Torino, Lingotto, *Elettronic Art Caffè*
- Venezia, Auditorium Santa Margherita, *VeneziaPoesia*, curated by Nanni Balestrini
- Milano, Accademia. Di Brera, *0” Video I’*, curated by Diego Esposito
- Siena, Fortezza Medicea, *Visionaria*
- Brescia, Centro Marcolini, *Immaginario Collettivo e Nuovi linguaggi della Comunicazione*, a cura di Francesco Galluzzi and Stefano Righetti
- Bologna, Il Campo delle Fragole, *Melody Makers* curated by Karin Andersen
- Bologna, Associazione Italo Francese, *Antenne di percezione da una palude immaginaria*, a cura di Ausilia Binda
- Macerata, Ass. Pio Monti, *Laboratorio politico di fine secolo*, curated by Gabriele Perretta

## 1995

- Prato (FI), Museo Pecci, *Electronie*, curated by Caterina Davinio
- Roma, Palazzo delle Esposizioni, *La parola e lo sguardo – 1° Salone della creatività femminile*
- Bologna, Palazzo Sanguinetti, *Artevideo TV*, curated by Alessandra Borgogelli
- RAI 3, FuoriOrario, *Artevideo TV*, curated by Alessandra Borgogelli and Marco Giusti
- Düsseldorf, *Artifact Project*, curated by Joop Greypink
- Monaco (D), Galleria Gögger, *Artevideo TV*, curated by Alessandra Borgogelli
- Trieste, Civico Museo Revoltella, *Artevideo TV*, curated by Alessandra Borgogelli
- Torino, Artifex, *Electronie*, curated by Caterina Davinio
- Milano, Agave-Atelier Gluck, *Electronie*, curated by Caterina Davinio
- Roma, Lavatoio Contumaciale, *Electronie*, curated by Caterina Davinio
- Padova, *Computer Art Festival*
- Parigi, Istituto Italiano di Cultura, *Artevideo TV*, curated by Alessandra Borgogelli
- Roma, Museo Laboratorio di Arte Contemporanea dell'Università La Sapienza, *Metamorfosi*, curated by Bruno di Marino
- Bologna, Link, *Electronie*, curated by Caterina Davinio

- Brescia, Museo Ken Damy, *Fotocopie*, curated by Carlo Branzaglia
- Roma, Fiera di Roma, *Electronie*, curated by Caterina Davinio
- Bologna, Teatro La Soffitta, *Strumenti a Voce*, curated by Enzo Minarelli
- Bologna, Circolo Artistico, *La parola vista, la parola detta*, curated by Ginestra Calzolari

- 1994**
- Parigi, F.I.A.C., Galleria Niccoli
  - Bologna, Arte Fiera, Galleria Niccoli
  - Bologna, Il Graffio, *Una cena da fame*, curated by Roberto Vitali
  - Roma, Galleria Pino Molica
  - Firenze, Spazio Tempo, *Electronie*, curated by Caterina Davinio

- 1993**
- Colonia, Koln Messe, Galleria Niccoli.
  - Ancona, Biennale d'Arte Contemporanea, *Premio Marche 1993 Rentrée*, curated by Renato Barilli
  - Bologna, Circolo Pavese, *Patchworking*, curated by Silvia Grandi

- 1992**
- Francavilla al Mare (CH), 44° Premio Michetti, *D'ora in avanti*, curated by Renato Barilli
  - Gubbio (PG), XXI Biennale di Scultura, *Cemento, ferro, metallo*, curated by M. Vescovo and G. Bonomi
  - Cento (FE), Galleria d'arte contemporanea, *Mostra delle acquisizioni*, curated by Fausto Gozzi

#### **PUBLIC ACQUISITIONS**

- 2003**
- Mim Museum in Motion (Castello di San Pietro in Cerro - PC)
  - DVD video: *Foto di Vacanza e Daltrove*
  - *2 Pannelli in legno con cartoline e immagini digitali*

- 1996**
- Centro Georges Pompidou (Paris) – video: *Antiperformance*.

- 1993**
- Comune di Pieve di Cento (BO) – *Scultura in cemento*.

- 1993**
- Museo Bargellini, Pieve di Cento (BO) *Scultura in ferro- cemento..*

- 1991**
- Galleria d'Arte Moderna – Palazzo del Governatore, Cento (FE) – *A491*, 1991
  - Rosemont College - Rosemont, PA – U.S.A. – *Geometrico Solido GSA 291*, 1991

- 1990**
- Pinacoteca Comunale di Cesena – *Costruzione Figurativa 6*, 1989 – (FO)

#### **CURATORS OF COLLECTIVE AND PERSONAL SHOWS :**

Renato Barilli, Moreno Barboni, Alessandra Borgogelli, Giorgio Bonomi, Carlo Branzaglia, Ausilia Binda, Ginestra Calzolari, Pier Luigi Capucci, Claudia Colasanti Canovi, Roberto Daolio, Caterina Davinio, Valerio Dehò, Edoardo di Mauro, Bruno di Marino, Diego Esposito, Francesco Galluzzi, Silvia Grandi, Marco Giusti, Fausto Gozzi, Jean-Jacques Lebel, Antonella Marino, Enzo Minarelli, Roberto Pasini, Daniele Perra, Gabriele Perretta, Lorenzo Pizzanelli, Stefano Righetti, Daniela Rossi, Carlo Terrosi, Marisa Vescovo, Roberto Vitali.

#### **ARTICLES AND CITATIONS:**

Sandrine Alberghini, Carlo Branzaglia, Renato Barilli, Tom Brylawski, Ginestra Calzolari, Vittoria Coen, Giuseppe D'Agata, Cristina Frabetti, Gianni Franceschetti, Fausto Gozzi, Martine Jung, Karen Kegg, Teresa Macri, Pietro Marino, Paola Naldi, Daniele Perra, Romano Pieri, A. C. Quintavalle, Pier Guido Raggini, Gianni Romano, Brigitte Rossignol, Monica Ravasini, Giuseppe Selvaggi, Chiara Somajni, Marco Taddia, F. Tanzi Mira, Stefano Tassinari, Lorenza Trucch Roberto Vitali, Sabrina Zannier.

#### **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 FESTIVALA* – 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.
- Bonomi e 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 - *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* – traduzione di M. G. De Stefani, Cesena 1992;
- Catalogue su dischetto Macintosh: *LES LAMENTATIONS DU MUR* , trad. Di B. Brandani, 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...*”, Torino 1997.
- Catalogue: “*UNA BABELE POSTMODERNA*, Mazzotta, Milano 2002.
- Francesco Galluzzi - Catalogue: “*IMMAGINARIO COLLETTIVO E NUOVI LINGUAGGI DELLA COMUNICAZIONE*  
e Stefano Righetti: Edizioni dell’Ortica, Bologna 1996;
- Leda G.Jaworski : - “*Forum Italicum*” – USA 1994;
- Joop Greypink: - Catalogue: “*ARTIFACT*“- Düsseldorf 1995;
- Livia Faggetti: - “*Arte Mondadori*” N°246 dic.’93,
- Antonella Marino - Catalogue: “*VIRTUAL LIGHT*” – Bari 1996;
- Roberto Pasini - Catalogue: “*LINEE DELLA RICERCA ARTISTICA ITALIANA, 1965 - 1995*” – E. Grafis 1997
- Daniele Perra: - “*L’IMMAGINE DI SINTESI. Studio e analisi di una diversa morfologia della visione*”,  
cap. *Arte interattiva* – Tesi di Laurea D.A.M.S. Bologna 1996
- “*PASSAGES: Evanescenti del contemporaneo*” Catalogue: “*LA COSCIENZA LUCCICANTE, dalla videoarte all'arte interattiva*” – Gangemi Editore, Roma 1998
- Gabriele Perretta: - Catalogue: “*LABORATORIO POLITICO DI FINE SECOLO*” Monti Ass.Culturale, Roma 1996;
- Stefania Provincial - Catalogue: “*Paesaggio&Paesaggio*” Edizioni D’Ars. Milano 2003
- Gianni Romano *Artscape - Panorama dell'arte in rete*, (pagg 34-35) Costa Nolan, Roma 2000
- Roberto Vitali: - Catalogue: *MIXED MEDIA* BO - 1995;
- *GUGLIELMO MARCONI: Premio Internazionale Pittura Scultura E Arte Elettronica* BO – 1995;

## VIDEOGRAPHY

**2006 Video**  
**UNTITLED 2006**  
**Made on March 2006 by Manuela Corti**

DVD, 4'00”

*Concept and Direction: Manuela Corti-*  
*Camera Work: M.C., Digital camera PANASONIX NV-MX8:*  
*Post production: Manuela Corti*  
*Production: I-movie with MacG4, Manuela Corti*

**2005 Video**

**Hate showing tact - "Odio con Tatto"**  
**Made on August 2005 by Manuela Corti**

*Concept and Direction: Manuela Corti*  
*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: Manuela Corti*  
*Production: I-movie with MacG4, Manuela Corti*

DVD, 4'26"

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.

**2005 Video-installation:**

**LAVACRO**

**Made on 1<sup>st</sup> April 2005 by Manuela Corti**

*Concept and Direction: Manuela Corti*  
*Performer: Manuela Corti*  
*Camera Work: M.C., Digital camera PANASONIX NV-MX8:*  
*Post production: Manuela Corti*  
*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, V 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 liu commun.

**2003 Photographs from Vacation and Somewhere Else**

*Concept and Direction: Manuela Corti*

*performers: Manuela Corti*  
*Camera Work: Manuela Corti, Digital camera PANASONIX NV-MX8:*  
*Post production: Manuela Corti*  
*Production: I-movie with MacG4, Manuela Corti*

**DVD, 3'**  
*Video-installation*  
*with loop projection from DVD.*

“Video Holiday: photographs from Vacation and Somewhere Else” – 2003  
*Video-installation with loop projection from DVD.*  
 “Photographs from Vacation and Somewhere Else” is a tour, a revisit 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.

**2002 BACCHINO 2002**

*Concept and Direction: Manuela Corti*  
*performers: Gianni Actis Barone*  
*Camera Work: Manuela Corti, Digital camera PANASONIX NV-MX8:*  
*Post production: Manuela Corti*  
*Production: I-movie with MacG4, Manuela Corti*

**DVD,3'**  
*Video-installation*  
*with loop projection from DVD*

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

**2002 UNTITLED 2002**

*Concept and Direction: Manuela Corti*  
*performers: Manuela Corti*  
*Camera Work: Manuela Corti, Digital camera PANASONIX NV-MX8:*  
*Post production: Manuela Corti*  
*Production: I-movie with MacG4, Manuela Corti*

**DVD,3'**  
*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.

**2002 UNO DI NOI E’ IN ERRORE? (Is one of us mistaken?)**

*Concept and Direction: Manuela Corti*  
*performers: Manuela Corti e Gianni Actis Barone*  
*Camera Work: Manuela Corti, Canon UC9 Hi camera:*  
*Video installation and Post production: Manuela Corti*  
*video CD, two*  
*synchronized videos,*  
*each 5’, in loop from*  
*- 2 DVD – 5’*  
*Production: I-movie with MacG4, Manuela Corti*

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.

2001 **LE CINQUE SORELLE** *Concept and Direction: Manuela Corti*  
**(The Five Sisters)** *Performers: several*  
 - VHS pal – 17' *Camera Work: Manuela Corti, Canon UC9 Hi camera*  
*Post production: Manuela Corti*  
*Production: Manuela Corti*

1999 **CULTURA, NAZIONE, RELIGIONE** *Concept and direction: Manuela Corti*  
**(Culture, Nation, Religion)** *Performers: several*  
*Camera work: Manuela Corti and collaborators, Canon UC9 Hi camera*  
*Post-production: Manuela Corti*  
 CD – 10' *Production: manuela Corti*

Presented at the 48<sup>th</sup> Biennial Modern Art Exhibit in Venice, Italian pavilion and Gardens.  
**Video performance in action**

1998 **RICETTA** *Concept and direction: Manuela Corti*  
**PER UOVA DA INNESTO** *Performer: Manuela Corti*  
**(Recipe for grafting eggs)** *Camera work: Manuela Corti, Canon UC9 Hi camera*  
*Post-production: Manuela Corti, Adobe Premiere*  
*Power Macintosh 8500/180 A/V*  
 - VHS pal – 12' *Production: Manuela Corti*

*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

1998 **SATORI DRAMA** *Text and Direction: Gianni ACTIS Barone*  
CD audio – 10’ *Digital recording, post-production and CD production: Manuela Corti*  
*Sound Edit – Power Macintosh 8500/180 A/V*  
*Performers: Gianni Actis Barone e Manuela Corti*  
*Production: Manuela Corti*

1998 **REAL GAME ONE** *camera work: Manuela Corti, Canon UC9 Hi camera*  
*post production: Manuela Corti, Adobe Premiere – Power Macintosh*  
*8500/180 A/V*  
*performer: Gianni Actis Barone*  
- VHS pal – 4’ *concept: Gianni Actis Barone*  
*Production: Manuela Corti*

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.

1998 **VIDEA** *women’s video selected by Manuela Corti*  
- VHS – 60’ 16” *videos by:*  
**video show**  
*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.

1998 **PASSAGES** *post production: Manuela Corti*  
- VHS pal – 32’ *voices: Manuela Corti and Gianni Actis Barone*  
*concept and production: Manuela Corti*

demo for Internet viewing of the site “Passages”:  
<http://www.passiopea.net/passages/index.htm>

1998 **TRAGEDIA VEGETALE (a vegetable tragedy)** *Camera work: Manuela Corti, Canon UC9 Hi camera*  
*post production: Manuela Corti, Adobe Premiere – Power Macintosh 8500/180 A/V*  
- VHS pal – 6’ 30” *performer: Gianni Actis Barone*  
*concept and production: Gianni Actis Barone*

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**

Video and Video

-installation

-VHS pal – 5'

continuous cycle

Ercolani Studio, Bologna

Galleria d'Arte

Contemporanea,

Bologna

*Camera work: Manuela Corti, Canon UC9 Hi camera*

*post production: Manuela Corti, Adobe Premiere – Power Macintosh 8500/180 A/V*

*performers: Giacomo and Francesco Martinengo*

*music: Gianfranco Basile*

*costumes: Evangelisti theater tailors*

*concept and production: Andrea Renzini*

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*).

1997 **TRANSUSTANZIA AZIONE**

*camera work: Canon Uc9 Hi camera*

*post production: Adobe Premiere - Power Macintosh 8500/180 A/V*

*performer: Manuela Corti*

Video environment *concept and production: Manuela Corti*

6 monitors with 5 videos

5' long and one video 50'

long (continuous cycle),

2 prie-dieu, Mozart's

Requiem, 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.

1997 **LUPUS**

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

- VHS pal – 2'

*camera work: Canon Uc9 Hi camera*

*post production: Adobe Premiere*

*concept and production: Manuela Corti*

*performer: Carlotta Actis Barone*

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.

1997 **IO CHI SONO? (WHO AM I?)**

*Animation: Director 4.0 – Power Macintosh*

*8500/180 A/V*

- VHS pal – 5'

*post-production: Manuela Corti, VideoFusion™ 1.5.1*

*Concept: Camillo Capolongo*

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.

1997 **Bye Bye Movie**

- VHS – 60'

- **video show**

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 the 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.

1996 **PUNTO DI VISTA** *Animation: Director 4.0 – Power Macintosh 8500/180 A/V*  
- VHS pal – 1' *Concept and production: Manuela Corti*  
*Text: Dante Alighieri, Vita Nova*  
*Reading Voice: Gianni Actis Barone*

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 symbolic 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.

**TR'ARTE**  
-U-matic – 40'  
- video show

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.

1996 **TR'ARTE** *Animation: Director 4.0 – Power Macintosh 8500/180 A/V*

- VHS pal – 1' 46" *Concept and production: Manuela Corti*

This is a video that wants to be emblematic of the passage from an alphabetical letter to a visual letter, where the letter, as in a spelling or mathematical game *à la* Carrol, figures with a contextual meaning and not just by itself, that is, a letter without a meaning. Thus woven, the plot in the different moments of the video takes on the most diverse appearance not only of a word, but of the letter itself, thrown into becoming part of a vision that is not restricted anymore to the alphabetical or alphabetizing sphere.

1995 **LES LAMENTATIONS DU MUR** *Animation: Director 4.0 – Power Macintosh 7100/66 A/V*

- VHS pal – 6' *sound sampling: Marco Montanari*  
(continuous cycle) *concept and production: Manuela Corti*  
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. Le 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*)

1995 **VIDENSEMBLEMATIQUE**

- Betacam sp 50'
- **video show**

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 synaesthesia in art.

1995 **MIXED MEDIA** *Animation and A/V filters: Adobe Premiere – Power Macintosh 7100/66 A/V*

- VHS pal 5' *post production: Adobe Premiere*  
video environment *concept and production: Manuela Corti*

(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 *movers*, 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 deceptively reproduce a reality which reproduces an artifice.

1995 **ORLAN ET ORLAN**  
7100/66 A/V  
- VHS pal 2' 45"

*Animation: Morphi and Director 4.0 – Power Macintosh*

*performer: Orlan*  
*concept and production: Manuela Corti*

This is a video produced with Orland'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 Orland, 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.

1995 **OTTO ORE AL GIORNO** *Camera: Sony Video 8 Handycam*  
**(Eight Hours a Day)** *post production: Adobe Premiere*

-VHS pal – 8' 30" *animation: Director 4.0 – Power Macintosh 7100/66 A/V*  
*performer: Carlotta Actis Barone*  
*concept and production: Manuela Corti*

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.

1995 **ANTIPERFORMANCE**

- VHS pal -3'

Video and video-installation

*Camera: Sony Video 8 Handycam*

*post-production: Adobe Premiere*

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

*Performer: Maria Pia Corti*

*concept and production: Manuela Corti*

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). This video has been purchased recently by the CENTRE GEORGES POMPIDOU (Paris). 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**

A/V

- VHS pal - 3'

*Editing and animation: Director 4.0 – Power Macintosh 7100*

*sound sampling and filters: SoundEdit*

*concept and production: Manuela Corti*

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.

1995 **FINE**

- VHS pal -3'

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

*post-production: Adobe Premiere*

*performer: Ginestra Calzolari*

*concept and production: Manuela Corti*

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.

1994 **REALTÀ** - VHS pal – 3'

*Animation: Director 4.0 – Power Macintosh 7100/66 A/V  
sound sampling and filters: SoundEdit  
voices: Gianni Actis Barone and Manuela Corti  
concept and production: Manuela Corti*

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.

### **Concluding notes on my activity**

In the course of my career as an artist, I believe I used a computer ever since a minimal list of programs made it available to the general public. Immediately chose to adopt it as a medium that, just like the *Aleph*, represents all media, and by all can be represented.

As Art Director of Kyros Consulting in Modena, a company that I have been collaborating with for more than five years and that operates in Italy and abroad in, among other things, the field of multimediality, I have also used for my works of art the expertise of technicians and engineers that worked with me. Multimediality. This is a term perhaps overused to mean different things but, in fact, multimediality must be intended as the simultaneous use of different media. As I was saying, it is a term that computers can recapitulate as the synthetic element of writing, music, and video. I also think that I always worked in this field without defining myself as part of a more restricted area. For instance, at the *Donguy* Gallery in Paris and at the *Interno e dum dum* Gallery in Bologna I simulated rain in the gallery. I also created several videos

that I showed during a Polyphonix in Paris in a Natural History Museum, among prehistoric and contemporary animals. For Polyphonix 2002, which took place at the Centre Pompidou in September of that year, I created a large Internet site featuring the voices of many great poets (Corso, Ginsberg, Heidsieck, Lebel, and others) mixed with videos of their performances, philosophers such as Deleuse, Guattari, Fabbri, and writers of Borges' stature. I also used Mozart's Requiem to create a model of laic Transubstantiation that was shown in the exhibit *Va' Pensiero, Arte Italiana 1984-1996*, curated by Edoardo Di Mauro. In February, 2002, in Parma, for the show *Una Babele Postmoderna: Realta' ed Allegoria nell'Arte Italiana degli Anni '90*, also curated by Di Mauro, I presented two videos re-processed by computer, dealing with the media's power of distraction. Of course I am referring to distraction from social issues. As far as the ability of the object multimedia computer to falsify events that can be then pushed as real, at the gallery *Art Forum* in Merano for the show *Click Here*, curated by Valerio Deho', I presented two photographs of inexistent events, and I was repeatedly asked where they took place. For *Officina Italia*, curated by Renato Barilli, I reproduced a fake Caravaggio painted by a fake sidewalk painter, and set the whole within church windows (created with fake computer texture stained glass), thus creating a place of worship both spiritual and artistic. My engagement in this powerful field, which by now involves information for the whole world, allowed me, in this past year, to be in charge of a seminar on Web Art in Prof. Paola Barbara Segal's class in the Department of Art History at the University of Bologna. After all, together with Paola, we had been catapulted into that fantastic experience named *LA COSCIENZA LUCCICANTE dalla video arte all'arte interattiva*, held in Rome in 1998. I'd like to add that the project drove me to explore from a visual angle the reaction to Gianni Actis Barone's writings, and that this latter project involved 23 web artists from all parts of the world.

**(Manuela Corti)**