

Manifestation International de Video et Television
4° edition

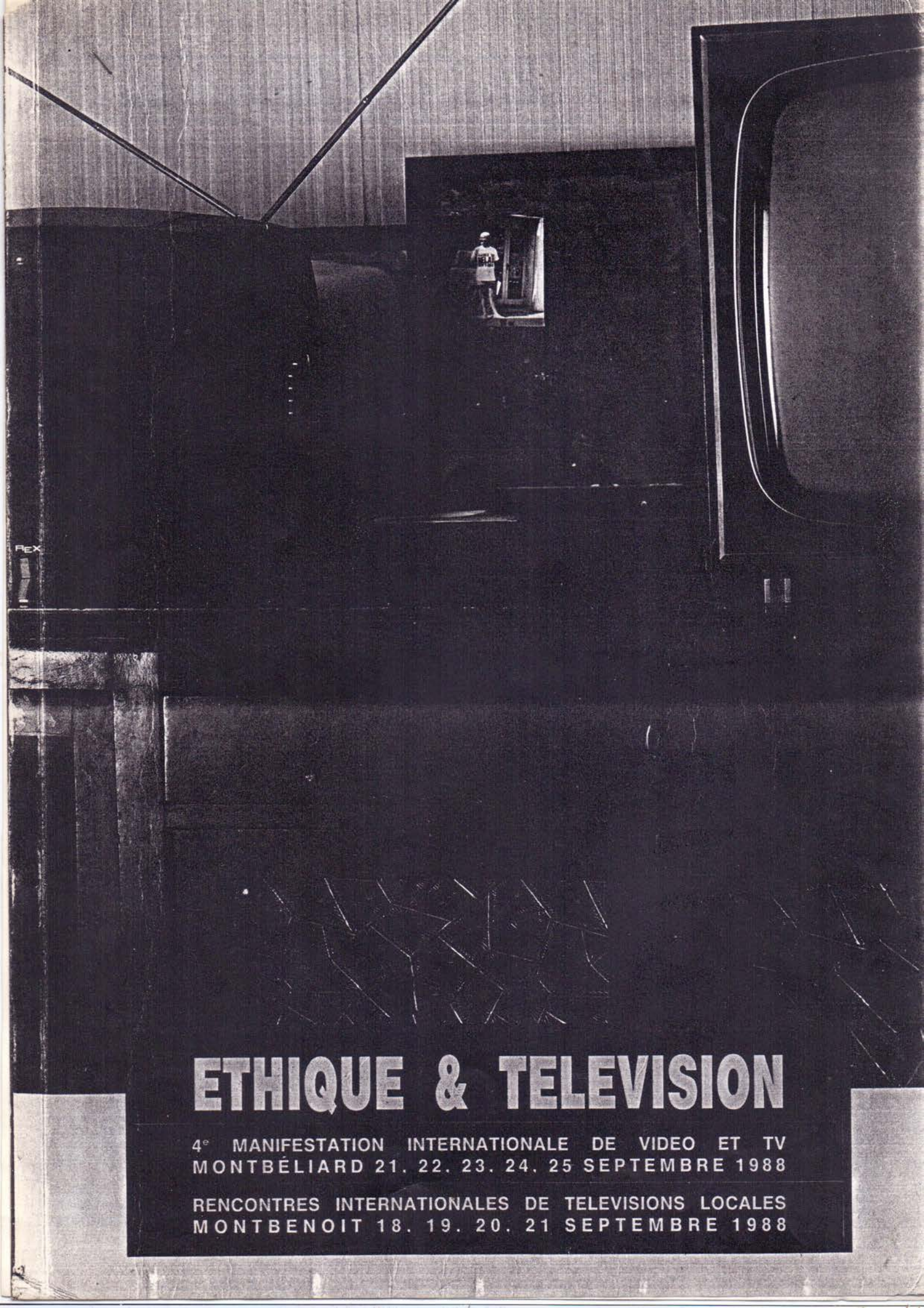
Pexer

Distribuzione Tape Connection

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ITALIE

sélection proposée par SOFT VIDEO. Réalisée par Felice PESOLI et Maria Grazia MATTEI

Felice PESOLI
 Directeur de Videomagazine
 ROME
 ITALIE

Directeur de la plus importante et la plus connue des revues de vidéo de recherche en Italie. Vient du cinéma ; a organisé des festivals comme "Filmmaker" et la sélection du nouveau cinéma USA, qui ont fait connaître en Italie des talents de la production indépendante. Actuellement, travaille à des projets de production télévisuelle ; est Président de la Consulta del Video (association de professionnels vidéo).

F. Pesoli is director of Videomagazin (I).

Maria Grazia MATTEI
 ZOOM
 ROME
 ITALIE

Responsable de l'image de synthèse à "Zoom", magazine sur l'image parmi les plus prestigieux en Italie ; est aussi consultant du musée Fortuny à Venise où elle a organisé plusieurs expositions vidéo.

In charge of 3D images for the magazine "Zoom" ; consultant of the Fortuny museum in Venice where she has been curator of several video exhibitions.

SOFTVIDEO. Rome. ITALIE

Le marché télévisuel est bourré de sociétés qui s'occupent indifféremment -les grandes comme la plupart des plus petites- de téléfilms et de variétés, de programmes musicaux et de telenovelas. Comme si un programme en valait un autre, comme si toutes les télévisions étaient les mêmes, identiques et immuables !

Softvidéo, en s'occupant de télévision, fait autre chose.

C'est une agence créative, jeune, qui ne travaille pas pour le "prime time", ni pour une massification de l'audience, mais elle est spécialisée plutôt dans le marché -aujourd'hui en expansion rapide- des télévisions et des programmes qui s'adressent à un public bien ciblé, en particulier celui des jeunes cultivés, attentifs et sensibles aux nouveautés du monde de la communication, disposés à suivre des programmes dans des langues différentes et même dans les durées les plus étranges (de 30" à 6 heures), à condition que ces programmes aient quelque chose à dire et qu'ils le disent de la meilleure façon .

Softvidéo oeuvre dans un large rayon d'action : de la production à la distribution, de l'organisation de rassemblements, colloques, festivals, à la promotion de nouveaux talents, de la vidéo domestique à la distribution pour la diffusion publique, en s'engageant aussi dans un effort considérable au niveau institutionnel (en Italie et en Europe) pour la reconnaissance du genre spécifique et artistique de la vidéo et des nouvelles technologies de communication et pour le développement de projets de co-productions et de coordinations européennes.

Les interlocuteurs privilégiés pour ces activités sont, évidemment, les télévisions d'Europe comme : Canal Plus, Rai Trois, TV TRES, Channel 4 et la Sept. En Italie, les clients et les partenaires de Softvideo sont les principales chaînes de télévision : les trois chaînes de la Rai, les trois de Berlusconi, Odéon TV et Télé-Montecarlo qui s'ouvrent de plus en plus aux programmes ciblés, mais il serait plus juste de dire à une nouvelle esthétique de communication.

ITALIAN VIDEO AREA : EXPERIMENTATION - PRODUCTION - MARKET

The Italian market seems to be marked by an audiovisual "hypertrophy", at least for the independent but vast production.

The television on one hand and the cinema on other have always taken the lion's share. And as the cinema does not willingly accept filmmakers, so the television with its production criteria depending on the different audiovisual ratings, has the audiovisual monopoly; that is the possibility or not of boosting the production, improving the quality, experimenting new ideas. Beside the television there is no way out for those who want to live by producing independent videos, especially if experimental or artistic. There is no Italian law promoting or boosting such production or at least providing for the term audiovisual.

So far videomakers could only survive by self financing or inserting themselves into some promotional circuits (festivals or exhibitions) that recently have been investing some money in productions. After all, all depends on the ideas of those managing the market.

By the way, one should remember that the so called "Video Art" of historic memory is old fashioned in Italy, and it survives in some prestigious areas, such as the Video Centre in Ferrara and, however, it rarely has economic "rewards".

On the contrary, the Italian electronic and independent production offers a wide range of products: the research product, that of fiction, the realistic-documentary, well-structured, that with theatre origins or that of synthesis, all by now at a high professional level. But they do not find any space in the market. And yet reflecting on it, to tell you completely this story, many pages could be written on the contribution given by the experimental videos to the development of an avantgarde audiovisual and expressive language, from which much commercial television production has been completely drawing for a long time.

But the relation with the television is conflictual and the reasons are difficult to be unravelled. The officials oppose the word television, that is mass consumption, to that of experimentation, the term program to the word video. In short the idea of television does not seem to coincide with that of innovation. But the natural terminal of this wide Italian video production is the television and some insist on shortening the distances.

This is the role of many Italian festivals where the video is presented, or of the three Distribution Companies (Soft Video, Tape Connection in Rome, Indigena in Milan) which often try to cooperate with RAI also as producers.

Also the recently created Consulta Nazionale Video, gathering filmmakers, critics, cameramen and so on, is booting this ignored production and tries to cause changes at institutional level.

As a consequence, for some years the television has begun to look out of its studios and has given "access" to some good productions and talented producers. Transmissions such as *Fuori Orario* (Rai Tre), *Immagina* (Rai due) have drawn ideas from the Italian and foreign independent videos.

Videomakers, such as Nam June Paik or Fabrizio Plessi, have worked for the small screen, videos of the Giovanotti Mondani Meccanici, of Studio Azzuro

and the transmissions were produced by Renato de Mario, Alessandro Furlan, or Ranuccio Sordi.

Research projects are rarely "let out on contract", sometimes it has happened, however the procedures are very questionable.

In autumn the third State network, for example, is going to broadcast some small productions of video experimentation adrift in the palimpsest. Good productions are paid with a token of consolation, but if considered optimistically, such initiative is a good business card for the selected videomakers.

If this is the destiny and the natural development of the Italian electronic experimentation, much is still to be done for a better use of the energies and for not wasting ideas and talents.

While waiting for some changes at institutional and television level new other ideas appear on the horizon. In the near future, for example, video magazines will be sold in the news stands.

Not only the small but also the big publishing firms have got a wind of this business and are searching through archives and production studios.

For the moment the treatments regard scientific documentary films, geographical reports, science and certainly not the electronics art, even if the first issue of a video magazine of technology and communication has already come out dedicated to the Computer Graphics and Animation...

ITALIAN COMPUTER GRAPHICS

Some maintain that the concentration of graphic computers only in Milan is higher than in Los Angeles. Anyway, since the appearance of the first Bosh, at that time an instrument of divergence between a commercial production and the "low definition" art adopted on cheap computers, the situation has considerably changed.

At present almost all the major systems for the two or three dimensional production are present on the Italian market; video production and services companies increase investing also in the research. A first phase seems to be ending. Videomakers that in these years have suffered on a PC keyboard, processing, when required, the software (CRUELITY STOFFE, Magnetic Currents, etc.) have passed the training period with full marks and now can work on more complex computers.

The 3D seems to have arrived also in Italy, and of course very spontaneously and without any promotion at institutional level.

The broadcasting pole still draws most of its creative energies on for long used products (signatures, commercials): an applied, more or less successful, art but standard and without soul.

However, in the colse-mesh state network there are some new good productions such as the signature of Mario Sasso, the set-designings of Vittorio Venezia or the videographics of Mario Convertino.

On the contrary the advertising market, always depending on the cinema, is still doubtful in giving space to the electronics. Some logos are accepted and beside some excellent exceptions such as Guido Manuelli and Pierluigi De Mas, deriving from the traditional animation, this market is substantially deaf to the 3D idea.

Most of the videomakers consider the computer as resounding spheres and are spoiled by the idea that Computer Graphics is a synonymous of rapidity and easiness.

There are some encouraging signs. The appearance of the digital computer encourages a long and slow development in the advertising world already won over by the creative capacities of a Paint Box (interactive and immediate) always used in many commercials.

It is a question of time.

In the meantime new markets have been adopting the Computer Graphics: the industry with its institutional programs usually with mixed technique, the publishing industry; the industrial planning is also developing. The image of synthesis, applied more on the visual communications, is used also in architects offices.

Gae Aulenti, Sollas were among the first to allow their projects for the Lingotto of Turin to be displayed on the computer by EIDOS in Milan.

Today Futura Film, with other instruments, interprets with a 3D computer the project of Gregotti e Associati to reconstruct the old factory Bicocca (ex Pirelli) in Milan. A well-studied image of the plant as to volumes and colours and convincing as a good hand drawing.

And what about videos by well-know producers?

The same cameramen, working on the machines producing for these sectors, also carry out pure research. In many cases the old dichotomy between profession and art has no reason to exist as for Sasso, Convertino and others already within a congenial context (as is should be).

However, since time and needs of the customer do not always coincide with the research, some still try to find space and time for their own art.

When they do not work, Alessandro and Alighiero (Rub - Rome) try to tell their ironic and imaginative story on "Life on Mars", and Mario Canali, one of the most meaningful and prepared artists (twice winner at the Prix d'Arts Electronica in Linz) has decided to finance his experimentation on his own. The result is that within two years he has produced two short productions in computer animation, without ignoring the commercial activity, and now he is working on a totally synthesis feature-film of which "landing space" is only a sample.

The character animation, the short story with references to the tradition of the animation cinema, can be often observed in the short productions of many producers (R. Ongaro of Doctor P, Aurora Ascoli of RBG, etc.), but there is also more abstract research or the attempts to carry out past projects never carried out (the architectures by Wright or Malevitch for example).

The colours are not so bright and even the rythm is not so speed like the American school has tried to impose.

The music is often studied in relation with the imagine. It's on these roads that our 3D production is going to be articulated.

LANDING PLACE

5'

ITALIE

REALISATEUR

Correnti Magnetice/ Mario CANALI
PRODUCTEUR

Futura Film

SYNOPSIS

Il s'agit d'un clip de promotion. C'est un long métrage en images de synthèse 3D et 2D, que le studio Correnti Magnetice a réalisé pour rechercher des partenaires financiers pour son projet. Mario CANALI est l'un des auteurs les plus connus dans le domaine de l'image de synthèse en Italie.

Promotional work used by the Correnti Magnetice Studio to find financial partners.

642

LETTERA D'AMOR
GRAFICO

1'

ITALIE

REALISATEUR

Rafaella FILIPPONI

PRODUCTEUR

Futura Film

645

LINEA GRAFICA
RAI DUE (LIGNE
GRAPHIQUE RAI DEUX)

10'

ITALIE

REALISATEUR

plusieurs artistes

Coordination Mario SASSO

SYNOPSIS

Anthologie d'un effort de renouvellement de la ligne graphique de la deuxième chaîne de la Rai, qui a fait appel à de jeunes graphistes et à de jeunes peintres connus pour concevoir sa nouvelle image. Des génériques de Rai Due de la saison 87-88 leur ont été confiés.

Renewal of the graphic line of RAI DUE by young painters and graphic artists.

648

LUCIDI FOLLI

2'

ITALIE

REALISATEUR

Ursula FERRARA

DISTRIBUTEUR

Tendenze

MUSIQUE

Georges Brassens

SYNOPSIS

"Lucidi Folli" est la première oeuvre de cette jeune vidéaste d'animation. Cet étrange ouvrage est constitué de 1 200 dessins tournés en 16mm noir et blanc et montés en vidéo. Il s'agit d'un conte érotique, sur une musique de Georges Brassens, qui est réalisé avec goût et peut se voir avec plaisir.

First work of this young videomaker. This strange work is constituted of 1200 drawings shot in 16mm and edited in video. Erotic tale

640

MADE IN ITALY

5'

ITALIE

REALISATEUR

Four Frames

PRODUCTEUR

Softvideo pour
Schermo e scena/Rai Tre

MUSIQUE

Tommaso VITTORINI

SYNOPSIS

"Made in Italy" est le dernier épisode d'une série de scratches vidéo, consacrée à des thèmes d'actualité. Ces scratches ont été réalisés par la même équipe d'auteurs spécialistes en vidéo. Le sujet de l'épisode est l'Italie avec ses tics, ses enfants perdus (Sinatra, Madonna) et ses enfants gagnés (le Pape Jean-Paul II), avec ses spaghettis et les images qu'elle transporte dans le monde. Un regard ironique mais très temporel, qui va au-delà de l'exercice de style.

Last part of a series of current events. This episode is dedicated to Italy and its stereotypes, its lost children (Sinatra, Madonna), its adopted children (Pope Giovanni Paolo II).

628

MY SWEET CAMERA

30'

ITALIE

REALISATEUR

Ranuccio SODI

PRODUCTEUR

Showbiz - Filmmaker'88

DISTRIBUTEUR

Indigena

SYNOPSIS

Unique exemple ou presque de vidéo d'humour italien, "My Sweet Camera" (d'après un roman d'un jeune écrivain italien à succès) est l'histoire d'un garçon qui tombe amoureux de sa caméra 16mm, avec laquelle il croit pouvoir contrôler le monde entier.

A young man falls in love with his 16mm camera. Inspired by the novel of a young and successful Italian writer.

623

NOME DI BATTAGLIA :
BRUNO (PRENOM DE
GUERRE : BRUNO)

30'

ITALIE

REALISATEUR

Bruno BIGONI

PRODUCTEUR

Electric Film

DISTRIBUTEUR

Indigena

SYNOPSIS

Conversation avec la mère d'un membre des Brigades Rouges qui s'est suicidé le jour où la police est arrivée chez lui. La mère raconte face à la caméra les souvenirs qu'elle tient de son fils. La caméra, en même temps, filme la petite maison et décrit la vie de "Bruno" avec ses objets quotidiens.

Conversation with the mother of Bruno, member of the Red Brigades, who committed suicide the day the police came to his place.

630

PEXER

4'30"

Expérimental
ITALIE

REALISATEUR

Roberto NANNI

DISTRIBUTEUR

Tape Connection

SYNOPSIS

"Pexer" est le deuxième film expérimental de vidéo abstraite réalisé par Roberto NANNI, ancien metteur en scène de théâtre et rédacteur d'émissions télévisuelles de musique. Il n'y a ni histoire ni de fil rouge à suivre ; il s'agit plutôt du plaisir pur de l'émotion vidéo qui passe sur l'écran.

Second experimental and abstract work of R. Nanni.

632

RIFLESSIONI

Descrivere mediante parole il proprio lavoro, la propria attività è per me piuttosto arduo.

«Cipraea» e «Pexer» nascono essenzialmente dal desiderio di negare ogni riferimento con l'immagine realistica del mondo, proponendo invece una progressione di sequenze legate tra loro da proporzioni di colori, suoni e movimenti. Gli strumenti che ho adottato sono anche espressione di una personale ricerca sulla inestinguibile capacità modificante del mezzo stesso.

Roberto Nanni

« Usando soltanto elementi geometrici essenziali, perciò esattamente misurabili e controllabili nelle loro proporzioni e rapporti, e combinando e sviluppando tali elementi secondo leggi di armonia e di contrappunto visivo, i realizzatori di films astratti intendono fare opere in cui la musicabilità sia data dai soli elementi visuali: forme e colori in movimento e in rapporto tra loro ».

Luigi Veronesi 1947

the tape connection - produzione e distribuzione video - via pietro querini, 3 roma - italia - tel. 39(6)5781104

ROBERTO NANNI

REFLECTIONS

It is quite difficult for me to describe my work — my activity — in words.

"Cipraea" and "Pexer" essentially derive from my desire to deny any connection with a realistic representation of the world. On the contrary, I propose a succession of images which are related to one another by the varying proportions of colour, sound and movement. The expressive means I employed are also the result of my individual research on the inextinguishable modifying power of the medium itself.

Roberto Nanni

"The makers of abstract films use only simple geometrical elements, which can be measured with precision and whose proportions and relationships can be easily controlled. They combine and develop these elements according to the laws of visual harmony and counterpoint. This, they mean to create works whose rhythm and melody are based on visual elements alone: dynamic shapes and colours in a mutual relationship".

Luigi Veronesi, 1947

REFLEXIONS

Il est assez difficile pour moi de décrire mon travail, mon activité, avec des mots.

"Cipraea" et "Pexer" découlent essentiellement de mon désir de nier toute référence à l'image réaliste du monde. Au contraire, ils proposent une progression d'images qui sont liées les unes aux autres par des proportions de couleurs, sons et mouvements. Les instruments que j'ai adoptés sont aussi l'expression de ma recherche personnelle sur la capacité inextinguible de modifier qui est propre au moyen.

Roberto Nanni

"Les réalisateurs de films abstraits n'utilisent que des éléments géométriques essentiels qui sont donc mesurables et contrôlables dans leurs proportions et leurs rapports. En combinant et développant ces éléments selon les lois de l'harmonie et du contrepoint visuel, ils comptent créer des oeuvres où la musicalité est le produit des seuls éléments visuels: des formes et des couleurs en mouvement et en relation entr'elles".

Luigi Veronesi, 1947

T H E T A P E
CONNECTION

CENNI BIOGRAFICI

Roberto Nanni. Nato a Bologna il 29 febbraio 1960. Cura la produzione realizzata in Italia dalla video opera «Gost Sonada» dei Tuxedomoon per il festival del teatro di Polverigi. Cura l'adattamento e la realizzazione del video tratto dallo spettacolo teatrale «Verdi Sponde» del Padiglione Italia. Dal 1985 al 1988 collabora in modo continuativo con l'emittente Videomusic svolgendo l'attività di programmatista.

Grafica ALBERTO FOLLESA - Stampa FERROCE ROMA

