

VIDEOGRAPHY

Fast Food

(93 video spots made between 1992-95)

If the infinite can fit into an instant, my research has been applied to the definition of this instant, in the context of television video spots. The fast food videos are syncopated film sequences similar in construction to silent films, where text is interspersed through the filmed sequences to narrate the story and reveal the missing dialog. The construction of the episodes is based on laws of physics translated into image such as chain reactions, force fields, synchronised phenomena... The material of the images was taken from recordings of various television broadcasts, and partly constructed in the studio. Played out in just a few seconds, the fast food spot's action maintains destabilizing characteristics such as comedy, irony, surprise, and the grotesque. These video spots could function as transition pieces between two television programs during the daily flow of a station's transmissions.

STAR TRICKS

(1996, duration 30 min, production: Kunsthochschule für Medien Köln & with the support of I.F. Kostopoulos Foundation, Athens) "Where no man has been before..." this phrase from TV's renowned Star Trek series is the key for entering into the universe of science fiction films and fantasy assembled in the video "Star Tricks". A universe inhabited by charlatan scientists, high-tech apparatuses that do not work, journeys through the impossible, every type of monster, martians and endless UFOs for every season. Where no man has been before...but where films have been... "Star Tricks" is a video composed of 400 clips coming from 60 genre films. The selection concerns above all those films that were suitable for their spectacularity (of actions of film) cartoons and children's films, commercial spots inspired by the genre and documentaries. The most captivating science fiction films, the funniest comedies show us tricks that are more or less perceptible as tools of discourse; in fact these genres are based on just this; they work as such just because they arouse a double reaction in the public: faith in the reality, whether fantastic or comic, of the events presented, and interest in the difficulties that the cinema shows it is able to overcome. In the end what is important is to realise that film in its totality is in a certain sense a big trick. That is the definition closest to my heart and that is why I called the work Star Tricks.

BODY & SOUL

(1998, duration 42 min, with the support of: Art for the World, Comune di Milano, Collective editors, & Friends) Montage video made especially for the contemporary art exhibition THE EDGE OF AWARENESS (commemoration of the 50th anniversary of the World Health Organisation) The video is made up of clips from more than 50 films from Western cinema exploring the social contradictions tied to the theme of health. The video was made in Milan, between November 97 and March 98, with the assistance of the cultural association VIA FARINI in a workshop of 30 young artists co-ordinated by Dimitris Kozaris and signed by: COLLECTIVE EDITORS.

The contents: the human body as central value (handicap, war situations, the food problem in poor communities, epidemics...) within social relationships (living together, the family, relationships with others) and nature (ecological crisis, environmental resources, geo-politics and ethnic minorities...). In these months of work, more than 300 films were analysed and around 120 extracts were made creating short episodes based on key words like: handicap, war, migration, hunger... The articulation of these filmic units created the video's narrative structure and so the script matured with the passage of time and without a predefined project. The operation does not claim to exhaust the possible analytical variations on the theme, but to open a road for experimentation and aesthetic/ethical reflection on the world around us.

ONCE UPON A TIME IN THE WESTERN

(2000, duration 32 min, with the support of: STEDELIJK MUSEUM VOOR ACTUELE KUNST in Gent,)

In other words, how Italian film directors managed to warm again a classic western recipe in a revolutionary way, for the standards of that time.

We find ourselves in a landscape that looks like on the West, the place where the legend predominates over the history and the heroes come from nowhere. That place where the Bounty Killers of Sergio Leone reign and the screen immerses in the sounds of Ennio Morricone.

The western, together with the musical and the detective films is considered to be American cinema par excellence and after the war it became the symbol of American power. In 1964 though, Sergio Leone, under

the pseudonym Bob Robertson, with a very low budget and a unknown actor at that time Clint Eastwood, makes the film For a Fistful of Dollars, wich brings more money than the Magnificent Seven by Starges.

Thus, the first meta-western is created, wich the Americans were beforhand in contemptously calling Spaghetti. Few years later, the themselves will assign him the Monument Valley for the shooting of Once Upon a Time in the West and they will copy him as they have never done with any European film director.

Today, as the American dominance is writing the history by having conquered the meaning of West, it is putting the western aside, because it does not need it any more. The despised meta-western has not died though, It is at the place where Leone, Houston, Brooks and Jarmoush left it. It survived the continuous shootings by the critics, the distributors and the orthodox of the genre, mainly because, If it wanted to conquer somebody or something, it was the public and not some geographical region. It created good, bad and ugly heroes, it often made us laugh and it made us stick to the cinema chairs shortly before the colts were drawn out, constructing thus the leggend of the conquest of a non-existing West.

The research on the western began in 1997 and was completed in the autumn of 1999. In those years, over 250 western films were analyzed, although the final version consists of 60. The production of this video was made possible thanks to the support of the STEDELIJK MUSEUM VOOR ACTUELE KUNST in Gent and of the curators of the "Over the Edges" exposition, Jan Hoet and Giacinto di Pietrantonio, who I am very grateful to.