

## Chronology of video art in Italy

This chronology is a selected, revised and implemented version of Leuzzi, L., Catricalà, V. (2015) 'The Chronology of Video Art in Italy (1952-1992)', in Leuzzi, L., Partridge, S. (eds.) *REWIND early video in Italy/I primi anni del video in Italia*. New Barnet: John Libbey Publishing, pp. 319-334, translated by Simona Manca.

1968

### Exhibitions / Conferences / Festivals

The artists and architects Giancarlo De Carlo, Alberto Rosselli, Vittoriano Viganò, Marco Zanuso, Albe Steiner and Marcello Vittorini devised the exhibition *Il Grande Numero* [The Big Number] in Milan, at the 14th Triennale, in which they created installations, moving sound, light and images as new materials and elements of the architecture of the future, instead of drawings on the walls or objects on pedestals. The opening – that was supposed to be staged at the Palazzo dell'Arte on the 30th of May – never took place, neither did the exhibition, because of the students' occupation.

1969

Davide Boriani and Gabriele De Vecchi, in collaboration with the group Vd.N, created the environment with closed-circuit video *Che cos'è l'arte?* [What is Art?] for the Young Artists' Biennale at the Palazzo della Permanente (Milan). The work questioned its audience about the concept of art. The video environment would be repeated at the Biennale d'Arte Città di Milano in 1974.

### Publications

Guido Aristarco commissioned Carlo Lizzani to write the theoretical essay *La quarta età dell'immagine in movimento* [The Fourth Age of the Moving Image] published in issue 202 of the journal *Cinema Nuovo* [New Cinema], Nov.–Dec. 1969. The essay was entirely dedicated to the new expressive possibilities that electronic technology offered to cinema.

1970

### Exhibitions / Conferences / Festivals

From the 31st January to the 28th February, the *Gennaio 70. Terza biennale internazionale della giovane pittura. Comportamenti, progetti, mediazioni* [January 70. Third International Biennale of Young Painting. Behaviours, Projects, Mediations], curated by Renato Barilli, Maurizio Calvesi and Tommaso Trini, was held at the Museo Civico in Bologna. For the Biennale, seventeen videos were produced by as many Italian artists (Giovanni Anselmo, Alighiero Boetti, Gilberto Zorio, Pier Paolo Calzolari, Mario Merz, Marisa Merz, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, Jannis Kounellis, Luca Maria Patella, Claudio Cintoli, Eliseo Mattiacci, Mario Ceroli, Luciano Fabro, Gianni Colombo, Gino De Dominicis). Catalogue with the same name.

In May, Tommaso Trini, in the wake of *Gennaio 70*, organized in Milan *Eurodomus 3. Il Telemuseo* [Eurodomus 3. The Telemuseum], with visual artworks by Vincenzo Agnetti,

Gianni Colombo, Gino Marotta, Fabio Mauri, Michelangelo Pistoletto, Pierre Restany and Trini himself.

The Galleria del Cavallino in Venice, owned by Paolo and Gabriella Cardazzo, made a survey on video magnetic tape for the exhibition *Anticipazioni memorative* [Memory Previews] (23rd June – 8th July).

At the 35th Biennale in Venice, in the *Relax and Play* section, Curt Heigl fitted out a rough control room with a closed-circuit TV system based on the use of 4 cameras dispersed across the Gardens and in the city, connected to 4 control monitors through 4 control positions and 14 wide screen television sets. Visitors could zoom in and listen to the comments of the external audience.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

Wolf Vostell made *Impianto TV a circuito chiuso, riprese della calle in zona Garibaldi* [Closed Circuits Television Set, Shots of the Calle in the Garibaldi area] at the 35° Biennale Internazionale d'Arte, *Ricerca e Progettazione* [35<sup>th</sup> International Biennale of Art, Research and Planning].

### **Publications**

Maurizio Calvesi described the use of videotape in the exhibition *Gennaio 70* in the article *Schermi T.V. al posto dei quadri* [TV Screens Instead of Paintings], which appeared in the magazine L'Espresso on the 15th March 1970.

Renato Barilli published the essay *Video-recording a Bologna* [Video-recording in Bologna] in *Marcatré* (issue 58–60, May–June), dedicated to the experimentation with the video during *Gennaio 70*.

1971

### **Exhibitions / Conferences / Festivals**

In Rome, Gasparo del Corso's Galleria dell'Obelisco organized VideObelisco AVR (Art Video Recording), a section dedicated to experimentation in the video medium made available to the artists, curated by RAI journalist Francesco Carlo Crispolti. Artists included: Vincenzo Agnetti, Franco Berdini, Gianni Colombo, Cristoforo, Filippo Panseca, Luca Maria Patella, Attilio Pierelli, Giovanni Valentini. The catalogue that documents the activity of VideObelisco includes texts on the works, a 'mini-vocabulary' of video and an essential bibliography on the topic. See Francesco Carlo Crispolti (ed.), *Videolibro No. 1* (Rome: Galleria dell'Obelisco, 1971).

Giaccari opened the Video Salette [Video Rooms] at the Milan gallery Diagramma, managed by Luciano Inga Pin. The monitor featured some interviews shot with a videotape recorder, with a circuit directly connected to a monitor, and were immediately broadcast.

### **Videotapes / Creative Television Programs / Video Installations / Video Theatre**

Luciano Giaccari documented the performance *Print Out* by Allan Kaprow in Milan with video. Luciano Giaccari made *Suspence/Tempo* [Suspense/Time] (6'15", 1/2 Sony CV 2100 ACE, b/w). In the ambit of the VideObelisco AVR, Luca Maria Patella made *Co-azione* [Co-action] (Philips 1/2") in collaboration with the Swiss video-maker Gerard Minkoff.

## **Publications**

Tommaso Trini, *Di videotape in videotappa* [From Video-Tape to Video-Stop], *Domus*, February 1971.

## **Research Centres / Foundations / Galleries / Artists' collectives**

The Videobase Collective, made up by Anna La-jolo, Alfredo Leonardi and Guido Lombardi, was founded.

Gruppo OB was founded in Milan, consisting of Giuseppe Becca, Gianantonio Graziani, Antonio Marangoni, and it would make several video works.

1972

## **Exhibitions / Conferences / Festivals**

In June, Gerry Schum presented some 'video objects' at the Central Pavilion of the 36th Venice Biennale (Room 32). Stationed in a camper van outside the Giardini di Castello, he also produced a number of video works with different artists, Ketty La Rocca among them. Angelo Bacci, employed by the Biennale, worked as Schum's worker and assistant.

The exhibition *Filmperformances*, curated by Achille Bonito Oliva, and with the coordination of Bruno Corà, took place from the 24th of June to the 9th of July, at the Museo Civico in Spoleto, in the context of the 15th Festival dei Due Mondi. Film and videos by Italian and foreign artists were presented. The event was organized by Incontri Internazionali d'Arte [International Art Encounters].

The *Festival di Musica e Danza in USA* [Festival of Music and Dance in the USA], took place at the Galleria L'Attico in Rome. During the festival, internationally famous artists such as Philip Glass, Steve Reich and Charlemagne Palestine performed. The performances were documented on video by Luciano Giaccari.

*Circuito Chiuso-Aperto*. VI Rassegna d'arte contemporanea [[Closed-Open Circuit. 6th Exhibition of Contemporary Art] curated by Italo Mussa and Francesco Carlo Crispolti took place at the Palazzo Comunale di Acireale. The exhibition followed in the wake of Videobelisco AVR. Catalogue: Italo Mussa & Francesco Crispolti (eds.), *Circuito Chiuso Aperto. VI Rassegna di Arte Contemporanea* (Acireale: 1972).

The exhibition *Video nella strada* [Video on the Street] curated by Luciano Giaccari was held at the Gallery Il Naviglio in Venice.

The exhibition *Tv: Mezzo aperto* [TV: Open Medium], curated by Lola Bonora took place from the 7th to the 16th of April, at the Palazzo dei Diamanti of Ferrara.

One of the first video performances by the Gruppo OB was presented in Milan, in the ambit of the exhibition *Schifanoia-TV: mezzo aperto/opera chi- usa* [Schifanoia-TV: open medium/closed work].

## **Videotapes / Creative Television Programs / Video Installations / Video Theatre.**

*Happening* by Enrico Rossetti and Paquito del Bosco was broadcast on the Second RAI TV Programme. The television happening *Il televisore che piange* [The Weeping Television] by Fabio Mauri was broadcast within this context.

Giuseppe Chiari with Luciano Giaccari made the video-performance *Happening sulla tv* [Happening on TV] (4'30", 1/2, Sony CV 2100 ACE).

Ugo La Pietra designed the *Videocomunicatore* [Video-communicator] for the Triennale in Milan: a series of wooden booths scattered across the city in which anyone could record a video message and view the previous ones.

### **Publications**

Luciano Giaccari launched the journal *Videocritica* [Video Critique] and, in the same period, compiled the *Classificazione dei metodi di impiego del videotape in arte* [Classification of the Methods involving the Use of Videotape in Art], published also in the US by Bolaffi.

### **Research Centres / Foundations / Galleries / Artists collectives**

The Collective Cinema Militante of Turin – founded in 1968 – decided to start a new operative phase through the use of videotape.

Art/tapes/22 was founded in Florence, devised and managed by Maria Gloria Biccocchi.

Art/tapes/22 would become an international hub for video experimentation. The activities of art/tapes/22 would cease in 1976.

The Centro Video Arte of Palazzo dei Diamanti in Ferrara was founded. Created by Lola Bonora, with the technical collaboration of Carlo Ansaloni. The Centre would become one of the main hubs for the production and distribution of video art in Italy.

1973

### **Exhibitions / Conferences / Festivals**

A video section curated by Francesco Carlo Crispolti, in collaboration with Guido Cosulich, was opened in the ambit of the 10<sup>th</sup> Quadriennale in Rome to document the exhibition and the artist and curator's interventions. Catalogue: *X Quadriennale Nazionale d'Arte. La ricerca estetica dal 1960 al 1970* [10th National Art Quadriennale The aesthetic research from 1960 to 1970], Rome, Palazzo delle Esposizioni, 22nd May – 30th June 1973 (Rome: Stefano De Luca Editore, 1973).

In June, art/tapes/22 took part in the Kunstmesse in Cologne in the stand of the Neapolitan gallery owner Lucio Amelio, presenting a number of videotapes.

On that occasion Maria Gloria Biccocchi met Ileana Sonnabend with whom she made an agreement: art/tapes/22 would work with the artists of the Sonnabend and Castelli Galleries for five years, at the end of which the American owners of the gallery would become financial partners of the Florentine production centre. Unfortunately, no such collaboration ever occurred, because of the premature closure of art/tapes/22.

The exhibition *Contemporanea* [Contemporary] took place in Rome (Rome, Villa Borghese subterranean parking, 30<sup>th</sup> November 1973 – February 1974), organized by Incontri Internazionali d'Arte, devised by Achille Bonito Oliva. Its different sections were curated by individual experts. Some art house videotapes were shown in the 'Art' section, curated by Bonito Oliva himself, with the collaboration of Luciano Giaccari. The cinema section, curated by Paolo Bertetto, included instead a sector dedicated to art house films.

*L'altro video. Incontro sul videotape* [The Other Video. Encounter on Videotape], round table at the *IX Mostra internazionale del Nuovo Cinema di Pesaro* [International Exhibition of New Cinema of Pesaro] curated by Adriano Aprà. The *Quaderno Informativo* [Information Journal] with the same name (issue 44, curated by Aprà himself) also contained, besides some testimonies on Italian video-activism, the publication of abstracts of *Expanded*

*Cinema* by Gene Youngblood (Dutton, New York 1970), of *Guerrilla Television* by Michael Shamberg and Raindance Corporation (Holt, Rinehart and Winston, 1971), *Video Obscura* by Douglas Davis (from *Artforum*, April 1972).

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

The first of five episodes of *Moby Dick* by Carlo Quartucci was broadcast on 7th of March at 21:30 on the second channel of RAI. The programme had been shot in the studios in Turin in the September–November 1972 period.

art/tapes/22 produced the videos *Kunst ist einfach* (20' 07", open reel, b/w, mono) by Giuseppe Chiari, *Documentario n°2* [Documentary #2] by Vincenzo Agnetti and *No title* (25', open reel, b/w, mute) by Jannis Kounellis.

Fabrizio Plessi made his first videotape called *Acquabiografico* [Waterbiographic] (30', Sony 1/2" open reel European Standard, Mono) at the Centro Video Arte of Palazzo dei Diamanti of Ferrara.

The Giaccari Video Library in Varese produced the video performances *Apocalisse* [Apocalypse] (1'55", open reel 1/2", Sony AV 3670 CE, b/w) by Mimmo Germanà and *Igloo* (4'45", open reel 1/2", Sony CV 2100 ACE, b/w) by Mario Merz.

Franco Vaccari made *Il mendicante elettronico* [The Electronic Beggar].

### **Publications**

Publication by Feltrinelli of *Senza chiedere permesso* [Without Asking for Permission] by Roberto Faenza. First theoretical essay entirely dedicated to the political use of magnetic tape.

### **Research Centres / Foundations / Galleries / Artists collectives**

I Magazzini in Florence were founded under the direction of Federico Tiezzi, Marion D'Amburgo, Sandro Lombardi. Research, video and theatre.

1974

### **Exhibitions / Conferences / Festivals**

Maria Gloria Biccocchi and David Ross organized and curated the travelling exhibition *Americans in Florence: Europeans in Florence*, dedicated to the video works produced by art/tapes/22. The exhibition was presented at the Long Beach Museum of Art (California), the Musée d'Art Contemporain in Paris and the Palais des Beaux Arts in Brussels at the same time.

The exhibition *Fotomedia*, curated by Daniela Palazzoli, took place from the 10th of March to the 28th of April at the Museum am Ostwall in Dortmund. This was one of the first exhibitions to present an anthology of Italian video artists abroad. The exhibition would be re-displayed in Milan the following year at the Rotonda della Besana. See the catalogues: *Fotomedia. Die Erfahrungen italienischer Künstler im Umgang mit Foto und Video: Agnetti* (Dortmund, Museum am Ostwall, 1974); *Fotomedia 12 Artists Who Work with Photography and Videotape 18 Artists Who Work with Videotape*, (Milan, Rotonda di via Besana, 24 March – 13 April 1975), (Milan 1975).

The exhibition *Nuovi media-film e videotape* [New media-films and videotapes] took place in Milan from the 27th to the 30th of May, at the Centro Formentini in Brera. The exhibition

was divided into four sections: *Musica e danza in USA* [Music and Dance in the USA], curated by Germano Celant, *Appunti sul mezzo* [Notes on the Medium] curated by Jole De Sanna, *Videotape e video arte* [Videotape and Video Art] curated by Daniela Palazzoli, *Usi e abusi del corpo nella Body-Art* [Uses and Abuses of the Body in Body-Art] curated by Lea Vergine.

Some videotapes by art/tapes/22 and a video performance by Joan Jonas, staged by Luciano Giaccari, were presented in June, in the ambit of the international exhibition *Project '74* at the Kunsthalle of the Kölnischer Kunstverein.

During the Festival Internazionale del Film sull'Arte e di Biografie d'Artisti di Asolo [International Art Film and Artists' Biographies Festival of Asolo] *Travel* by Fabrizio Plessi was awarded a special prize.

The Galleria del Cavallino participates in the annual Incontri di Motovun [Motovun Encounters, Istria] dedicated to the theme *Progetto di intervento urbano* [Project of Urban Intervention], in which Italian and Yugoslav artists took part. For this event Paolo Cardazzo made *Da zero a zero* [From Zero to Zero] in collaboration with Peggy Stufi.

*Incontri video '74* [Video Encounters '74], curated by Achille Bonito Oliva and Graziella Lonardi was organized at the Art Encounters.

Debates, openings and encounters with artists and critics were recorded at the gallery Spazioarte in Rome, managed by Valerio Eletti with Mauro Marafante and Luigi Belli, and then later broadcast on monitors in the gallery.

### **Videotapes**

*Segare l'acqua* [Cutting Water] and *Travel* by Fabrizio Plessi were produced at the Palazzo dei Diamanti of Ferrara.

The painter Eugenio Carmi and the musician Angelo Paccagnini made the abstract work *C'era una volta un re che aveva tre figlie bellissime* [Once Upon a Time a King had Three Beautiful Daughters] for RAI.

Claudio Cintoli made *Il filo d'Arianna* [Ariadne's Thread] (25', Sony European Standard, mono, 1/2" open reel), with shots by Lola Bonora, Carlo Ansaloni, Giovanni Grandi, produced by the Palazzo dei Diamanti in Ferrara.

art/tapes/22 produced: *Il suono* [The Sound] (14', b/w, sound) by Giuseppe Chiari, *Unisono* (1', b/w, from 16mm film) by Giulio Paolini and *Ciò che parla sempre in silenzio è il corpo* [What Always Speaks in Silence is the Body] (open reel, b/w, mute) by Alighiero Boetti and *Concerto al buio* [Concert in the Dark] (24', b/w, sound) and *Videotape* (4', b/w, sound) by Gino de Dominicis, *Tous les animaux* [All the Animals] (10', b/w, sound) by Pier Paolo Calzolari and *The Missing Poem* (16', b/w, sound) by Maurizio Nannucci.

Luca Maria Patella made the video *Arte della conoscenza dialettica* [Art of Dialectical Knowledge] (Sony, 1/2") and Luciano Giaccari video documented one of his ventures at the Attico in Rome, *Luca Maria Patella e il test Lüscher dei colori* [Luca Maria Patella and Lüscher's Colours Test] (Sony 1/2").

The video installation by the Gruppo OB *25.000 Hz. Variazioni per una volta a crociera* [Variations for a Cross Vault] that compared video recording with live intervention was staged in Pavia, in the exhibition rooms of the Collegio Cairoli.

La Galleria del Cavallino produced *Da zero a zero* [From Zero to Zero] (7' 26", b/w, European standard, sound) by Paolo Cardazzo and Peggy Stufi, and *Tempo spazio*

*superficie* [Time Space Surface] (4' 32", b/w, European standard, sound) by Guido Sartorelli.

### **Research Centres / Foundations / Galleries / Artists' collectives**

The Galleria del Cavallino in Venice, owned by Paolo and Gabriella Cardazzo, started the production of videotape works, with the technical contribution of Andrea Varisco as operator and of Paolo Cardazzo himself. The end of this venture is usually dated to 1981.

1975

### **Exhibitions / Conferences / Festivals**

On the 22nd February the exhibition *Videotapes* opened at the Galleria del Cavallino with tapes produced by the same gallery (Paolo Cardazzo and Peggy Stufi, Paolo Patelli, Michele Sambin, Guido Sartorelli) and works by art/tapes/22.

The exhibition *Artevideo e Multivision* [Artvideo and Multivision] opened in March at the Rotonda della Besana in Milan. The director of the first edition was Giulio Carlo Argan and the curator was Tommaso Trini, with the collaboration of Jole De Sanna.

art/tapes/22 and the Galleria del Cavallino shared a stand at the Fiera in Bologna where they presented the videos produced up to that point. Some events dedicated to videotape *Video-Arte in Europa* [Video Art in Europe] (15th April), *Video- Arte in America* [Video Art in America] (16th April), *Analisi ed estetica del videotape* [Analysis and Aesthetics of Videotape] (19th April) took place at Incontri Internazionali d'Arte in Rome. Achille Bonito Oliva, Renato Barilli, Maria Gloria Bicocchi, Luciano Giaccari, Vittorio Fagone and Italo Mussa participated in the latter.

The *International Open Encounter on Video* began, organized by CAYC (Centro de Arte y Comunicación) whose president was Jorge Glusberg. Among the editions the third took place from the 25th to the 29th of May 1975 at the Centro Video Arte at Palazzo dei Diamanti of Ferrara.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

Alberto Grifi and Massimo Sarchielli presented the film *Anna* at the Biennale in Venice, the shooting of which, on film first and then on magnetic tape, had started in 1972. Thanks to a kinescope assembled by Grifi (which he called a '*vidigrafo*'), it was possible to transpose the material previously shot in video on 1/4" open reel tape to 16mm.

The Centro Video Arte at Palazzo dei Diamanti in Ferrara made the videotapes *Liquid piece* (Sony 1/2" open reel European Standard, mono, b/w) by Fabrizio Plessi and Christina Kubish and *Proporzione alla memoria* [Proportion to Memory] by Guido Sartorelli (10', European Standard, mono, 1/2" open reel, b/w).

art/tapes/22 produced *Di come il fuoco rigenera la candela* [On How Fire Regenerates a Candle] (30', b/w, mute), *Tempo medio per un videotape* [Average Time for a Videotape] (13', b/w, mute), *The navel-less singer* (6', b/w, sound) by Sandro Chia.

The Galleria del Cavallino produced the videos *Spartito per cello* [Cello Score] (13' 57", open reel 1/2", b/w, sound) by Michele Sambin and *Filarete* (8' 14", open reel 1/2", b/w, sound) by Guido Sartorelli.

In Venice, the artist Luigi Viola, with the newly established C.A.V. (Centro Audiovisivi Venezia), made (self- managed) the video poems: *Cancellazioni* [Cancellations] and *Diario pubblico e segreto* [Public and Secret Diary], among the first Italian examples of video performance and *public art*. Between 1974 and 1975, Luca Maria Patella carried out a video performance recently re-entitled *Grammatica dissolvente – Gazzuff! Avventure & cultura* [Dissolving Grammar – Gazzuff! Adventures & Culture].

The artist Luciano Romoli carried out *Registrazione di un segnale video per la costruzione di una struttura grafica* [Recording of a Video Signal for the Construction of a Graphic Structure] and *Struttura grafica di un segnale video digitalizzato* [Graphic Structure of a Digital Video Signal], among the first artistic experiments to be conducted with computers.

### **Research Centres / Foundations / Galleries / Artists collectives**

Arturo Quintavalle ran the Centro Studi e Archivio della Comunicazione [Communication Research Centre and Archive] in Parma dedicated to research into art, communication and electronic technologies.

1976

### **Exhibitions / Conferences / Festivals**

The Galleria del Cavallino participated in the Encounter held in Motovun dedicated to the theme of identity.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

*Videoincontro* [Video Susret – Video Encounter] took place at the Galleria Suvremene Umjetnosti in Zagreb. Paolo Cardazzo participated with the videotapes by the Galleria del Cavallino, Maria Gloria Bicocchi with those of art/tapes/22 and Lola Bonora with those of the Palazzo dei Diamanti.

In the context of the Encounter in Motovun the following, among others, were produced: *The Motovun Tape* (4' 18", open reel, b/w, sound) by Ziva Kraus, *Make up make down* (9' 15", open reel 1/2", b/w) by Sanja Iveković, *Un suono a testa* [A Sound Each] (7' 45", open reel 1/2", b/w, sound), *Concerto per clarino* [Clarinet Concert] and *VTR* (3' 01", open reel, b/w, sound) and *Oihccepts* (1' 17", open reel 1/2", b/w, sound) by Michele Sambin, *Hair Cut* (2' 37", open reel 1/2", b/w, sound) and *De Photographia* (30", open reel 1/2", b/w, sound) by Claudio Ambrosini, *Taking place* (1' 33", open reel 1/2", b/w, sound), *Identity as identification* (2' 16", open reel 1/2", b/w, sound), *Who is Luigi Viola* (9' 15", open reel 1/2", b/w, sound) and *Fall and Loss of a Dear Family* (1' 04", open reel 1/2", b/w, sound) by Luigi Viola.

### **Research Centres / Foundations / Galleries / Artists collectives**

art/tapes/22 closed and the Venice Biennale, directed at the time by Carlo Ripa di Meana, acquired its video works (produced and distributed) and its archive.

Giorgio Barberio Corsetti set up, in Rome, the theatre company La Gaia Scienza (in collaboration with Guidarello Pontani, Marco Solari, Alessandra Vanzi) committed to experimentation at the interface between theatre and video.

Laboratorio di Comunicazione Militante [Workshop of Militant Communication], to which Tullio Brunone, Giovanni Colombo, Claudio Guenzani, Ettore Pasculli and Paolo Rosa belonged, was founded.

1977

### **Exhibitions / Conferences / Festivals**

First edition of *Il gergo inquieto* [The Restless Jargon] (second edition in 1979; third edition in 1983), curated by Ester de Miro; an international study conference with an exhibition on experimental cinema, where several art house videos were presented.

Vittorio Fagone curated the exhibition *Arte e Cinema 1965–77* [Art and Cinema 1965–77] at the Centro Internazionale di Brera [Brera International Art Centre]. Works on film were included especially, but art house videos including those of Fabrizio Plessi, were also presented. Catalogue with the same name, Venice, Marsilio 1977.

Maria Gloria Biccocchi worked for Venice Biennale as video manager: she curated the exhibition *Gli Art Tape dell'ASAC* [ASAC's Art Tapes] (7th – 12th November 1977), the seminar *Artisti e videotape* [Artists and Videotapes] (1st and 16th October 1977) and the course *Teoria e pratica del videotape* [Theory and practice of videotape] (26th October – 5th November) where the media scholar Marshall McLuhan was also invited for the first time in Italy. Videos by Michele Sambin (*Looking for listening*), Richard Kriesche and Jean Otth were produced on that occasion. The Venice Biennale – ASAC produced *Ritratto* [Portrait] by Claudio Ambrosini.

The *Settimana internazionale della performance* [International Week of Performance] took place in Bologna between 1st and 6th of June, curated by Renato Barilli, in which 49 Italian and international artists participated, including some with video performances.

The Galleria del Cavallino curated and staged *Video by British Artists* in Venice (28th January – 3rd February).

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

The Centro Video Arte at Palazzo dei Diamanti of Ferrara produced the videos *Discussione sulla struttura e sulla sovrastruttura* [Discussion on Structure and Superstructure] by Giuseppe Chiari and the video documentation of *Porci in alto non è il caso!* [There's no need for pigs at the top!] by Luca Maria Patella.

The Galleria del Cavallino produced *Senza Titolo* [Untitled] (7' 26", open reel 1/2", b/w, sound) by Paolo Fassetta and *Autoritratto in una stanza* [Self Portrait in a Room] by Anna Valeria Borsari.

In the context of the *Settimana internazionale della performance*, Christina Kubisch and Fabrizio Plessi presented *Two and two. Terra aria fuoco acqua* [Earth Air Fire Water], a concert / Video/ performance.

1978

The Convegno internazionale XXX Prix Italia *Le arti visuali e il ruolo della televisione* [International Conference XXX Prix Italia *TV and the Visual Arts*], organized by Alvisio Zorzi, with contributions from, among others, Douglas Davis, René Berger, Gillo Dorfles, Vittorio Fagone, Alberto Boatto, Eugenio Carmi, Luca Maria Patella and Lola Bonora, was held on the 12th and 13th of September.

The Festival dei Popoli [People's Festival] was founded in Florence under the direction of Franco Lucchesi; the festival announced an annual competition for independent videos and films.

The Galleria del Cavallino participated in the video exhibition *London Video Art* at the AIR Gallery in London (organised by London Video Arts) with works by Claudio Ambrosini, Michele Sambin, Guido Sartorelli, Piccolo Sillani, Luigi Viola, Dalibor Martinis, Sanja Ivekovi and Goran Trbuljak.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

The Galleria del Cavallino produced the videos *Video as no Video* (2' 52", U-matic 3/4", colour, sound) by Luigi Viola, *Il tempo* [The Time] (1' 24", U-matic 3/4", b/w, sound) by Paolo Fassetta, and *Analogie* [Analogies] (1' 53", U-matic 3/4", b/w, sound) by Guido Sartorelli, all with photography by Andrea Varisco.

### **Publications**

Release of *Extra Media. Esperienze attuali di comunicazione estetica* [Extra Media. Actual Experiences of Aesthetic Communication], by Enrico Crispolti (Turin: Studio Forma, 1978), dedicated to the artistic developments of the new communication technologies.

1978

### **Exhibitions / Conferences / Festivals**

The second *Video laboratorio* [Video Workshop] at the Galleria del Cavallino took place from the 16th of January to the 22nd of February. Guido Sartorelli curated the exhibition *Nuovi Media* [New Media] at the Bevilacqua La Masa in Venice (4th – 20th May).

*Milano 1980: un programma per le arti visive. Incontri, installazioni, interventi* [Milan 1980: a Programme for the Visual Arts. Encounters, Installations, Interventions], an exhibition organized by Milan City Council took place from the 11th of April to the 9th of May 1978 at the Palazzo Reale. The Centro Video Arte at Palazzo dei Diamanti of Ferrara organized the tape exhibition *Per una videoteca pubblica* [For a Public Video Library], curated by Lola Bonora, that included, among the others: *Abc video* by Carlo Ansaloni, Lola Bonora and Maurizio Cosua, *Il volto urbano* [The Urban Face] by Empio Malara, Gianni Drago, Armando Marocco and Vittorio Gobbi, the video performance *VTR & I* and the video installation *Ripercorrersi* [Retracing Oneself Again] by Michele Sambin.

The *Venezia – Revenice* exhibition curated by Pierre Restany, organized by New York University and the Centro Internazionale delle Arti e del Costume [International Centre of Arts and Costume] took place at Palazzo Grassi from the 7th to the 9th of July. The following were presented, among others: *The Box of Life* by Federica Marangoni and *Tempo liquido* [Liquid Time] by Christina Kubisch and Fabrizio Plessi. Catalogue: *Venezia – Revenice. Ambienti sperimentali: environmental conference*, Tipografia Sociale Artegrafica Cittadella (Padua: 1978).

Salso Film & TV Festival was founded in Salsomaggiore, from an idea of Adriano Aprà. The exhibition *Video Show Ferrara 1979*, organized by Lola Bonora in collaboration with Galleria del Cavallino, with videotapes by American, Canadian and Italian artists (including Fabrizio Plessi, Michele Sambin, Guido Sartorelli and Luigi Viola) was held between the 9th and the 11th of November at the Sala Polivalente in Ferrara.

1979

### **Exhibitions / Conferences / Festivals**

The first edition of Video Roma Festival entitled *Video '79* was held in May, curated by Alessandro Silj at the Museo del Folklore Romano, under the sponsorship of the Department of Culture of Rome City Council and in collaboration with RAI. 340 Italian and international works, including art house videos, documentaries and counter information videos, were presented. Video Roma Festival would have three editions (1979, 1980, 1982/83). Catalogue curated by A. Silj, *Video '79. Video-the first decade. Dieci anni di videotape* (Rome: Kane, 1979).

*Performance e videotape* [Performance and Videotape] was held on the 22nd and 23rd of June at the Galleria Comunale d'arte Moderna of Ancona, organized by Palazzo dei Diamanti of Ferrara, curated by Lola Bonora.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

The Galleria del Cavallino produced *Il tempo consuma* [Time Consumes] (5', U-matic, b/w) and *Duo per un musicista solo* [Duet for a Single Player] by Michele Sambin, *Focus* (4', Umatic, b/w) by Mario Sillani, *Videosonata* (8', U-matic, colour) by Claudio Ambrosini, *Tempo quadrato* [Square Time] (3', U-matic, b/w) by Guido Sartorelli.

On the 5th of October Claudio Ambrosini presented *Solo tutti* [Only Everyone] at the Venice Biennale, composition for "instruments, audio and video circuit with listening director" (28' 59").

The Centro Video Arte at Palazzo dei Diamanti of Ferrara produced *The Box of Life* (18', 16 mm) by Federica Marangoni, directed by Gianluigi Poli.

### **Publications**

*La TV come canale d'una nuova espressività* [TV as the Channel for a New Expressivity], by Gillo Dorfles, in International Conference Proceedings *XXX Prix Italia Le arti visuali e il ruolo della televisione* [TV and Visual Arts] (Milan 1978), curated by Alvise Zorzi, (Rome: Eri/Edizioni RAI Radiotelevisione Italiana, 1979).

### **Research Centres / Foundations / Galleries / Artists' collectives**

Palazzo Fortuny embarked upon its endeavours in Venice. From 1983 it began to include video, dedicating an entire section to it. The direction of the video section was entrusted to Sandro Mescola, Silvio Fuso (video curator) and Maria Grazia Mattei (scientific advice). Mario Martone set up the theatre group Falso Movimento after his experience working with Nobili di Rosa, a change due to the arrival in the group of Angelo Curti and Pasquale Mari, alongside the already present Andrea Renzi, Francesca La Rocca, Augusto Melisburgo, Federica Della Ratta Rinaldi.

1980

### **Exhibitions / Conferences / Festivals**

*Video arte a Palazzo dei Diamanti 1973/1979* [Video Art at Palazzo dei Diamanti 1973/1979] took place in April, an anthology exhibition about the experience of the Centro Video Arte at Palazzo dei Diamanti of Ferrara curated by Janus.

The first edition of the exhibition *Film-Maker* opened in Milan under the direction of Silvano Cavatorta, Gianfilippo Pedone, Stefano Losurdo, Studio Equatore Milan.

Vittorio Fagone was the curator of the exhibition *Camere incantate. Video cinema fotografia e arte negli anni '70* [Enchanted Rooms. Video Cinema Photography and Art in the Seventies], held in Milan, at the Palazzo Reale, between the 15th May and the 15th June.

### **Videotapes / Creative Television Programmes / Video Installations / Video Theatre**

The artist Luciano Romoli created the video installation *Spazio di scena, teatro di luce per presentazione d'immagini dinamiche associate al suono* [Scene Space, Light Theatre for the Presentation of Dynamic Images Associated with Sound].

Gianni Toti made his first video works: *Videopoesia* [Video Poem] and *Nebulosa testuale* [Textual Nebula].

Gianfranco Baruchello made the video *A partire dal dolce* [Beginning with Sweet] (Sony open reel, b/w), photography by Alberto Grifi.

Michele Sambin made the video *Anche le mani invecchiano* [Hands Age Too] (2' 30", U-matic, b/w).

Publication of the volume: Sirio Luginbühl, Paolo Cardazzo, *Videotape. Arte, tecnica e storia* [Videotape. Art, Technique and History] (Padua: Mas-trogiacomo, 1980).

Guido Sartorelli made *Nascita sviluppo e morte dell'illusione* [Birth, Development and death of Illusion] (3', U-matic, colour), produced by the Galleria del Cavallino.

### **Research Centres / Foundations / Galleries / Artists' collectives**

Foundation of the label Tape Connection for the distribution of video art, curated by Maia Borelli.

Carlo Quartucci and Carla Tatò founded *La Zattera di Babele* [Babel's Raft] in Rome, on the tracks of their experience at Laboratorio di Camion (started in 1969).

Studio Convertino was established in Milan under the direction of Mario Convertino. Video, software and research on audiovisual communication.