



interfacies asteriae

L'ANIMA INTERMEDIALE

- » ANTONI ABAD
- » STEFANO CABOL
- » LORIS CECCHINI
- » TAKEHITO KOGANEZAWA
- » EVA MARISALDI
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INTERFACIES A to Z | Text by Francesco Bonazzi

"The meaning of a word is its use in its language" L. Wittgenstein

"The meaning – the objective reality – is the collective product of the ones who communicate"

J. Wheeler ⁽¹⁾



>> ANTONI ABAD

>> STEFANO CAGOL

>> LORIS CECCHINI

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>> EVA MARISALDI

>> LOUIS NERO

>> DIEGO PERRONE

>> OLIVER PIETSCH

>> IENJA PLASMA

>> MIKI SERDA

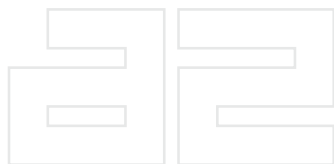
>> GIULIA ZUANNI

What are the keywords of the verb “to interface” ? What follows is an ideal glossary based on fragments from letter “A” of Asteria to letter “Z” of Zuanni. Every word of this dictionary is an element which interfaces with the other ones. They are fragment-words that reconstruct the theoretical idea of INTERFACIES ASTERIAE. We are living a reality where the message is fragmented and dissolved. “... Things change, evolve, organic processes happened rapidly – says Doug Aitken – silence falls in its contrary and every experience is lived in fragments, instants, sensations” ⁽²⁾. We have the task of recomposing – the intermedial soul – and to look the possible connections. Words like traces of an open hypertext. Because interfacing is deeply linked with communicating.

ASTERIA gives life to a new quality of communication. The soul of Asteria, a nymph loved and punished by Zeus, was transformed into Dèlos, light-generating island, so that still today it keeps showing itself >> in its luminous creations and mutations ⁽³⁾. The cosmopolitan language of contemporary art plays with cultural, artistic and technological interactions, one more time with the goal to communicate with the maximum smartness, beyond the borders of continents, of cultures, of languages, giving back to the ancient archetypes a new chance of expression. With *Interfacies* Asteriæ the company opens its doors to the public in order to show how art and work can live together to generate communication. The interaction among some of the most valid artists creates exchanges among technologies and artistic researches, with the effect of rediscover "The intermedia soul". Among the faces of Asteria the artists are invited to confront themselves not only with a laboratory-space that is so unusual for an exhibition, but also in order to interact, to interface with the company's staff.

Interfacies, in fact, will not end the evening of the event: before and after, the company's spaces and staff will be highly contaminated by the projects that will be installed in the offices like in the HDs of the employees' computers. In this way Asteria will be not only the place of the event, crossing of technical and creative synergies, but also the joint of exchanges and interactions. In this location, among media, various faces and boundaries, among connexions and linguistic parameters, the artists are stimulated to let their own language interact with new technologies. <http://www.asteria.it/interfacies>

ANTONI ABAD introduces a Net Art work : a freeware file, a sort of good virus, will be installed in the computers of the multimedia Trento company. It is a provocatory work that installs its creativity from >> the net. Just like in the movie "The Fly" by David Cronenberg (<http://www.filmscoop.it/cgi->



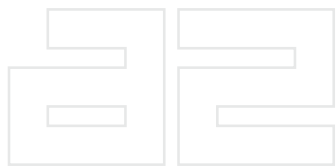
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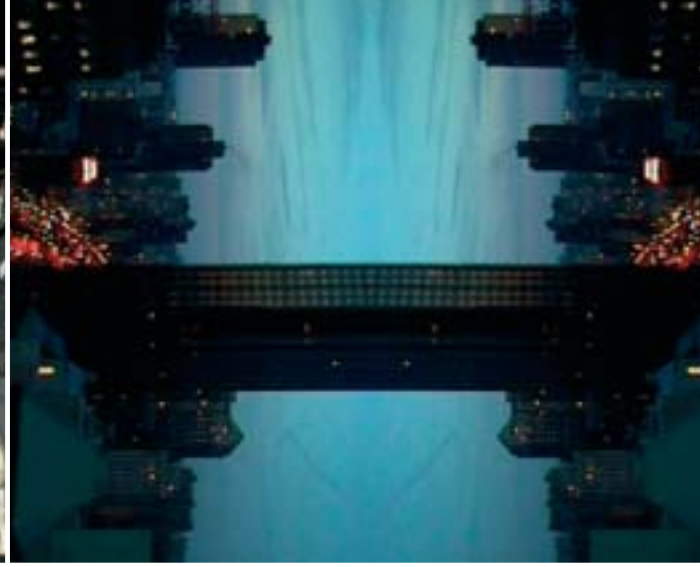
❖ Antoni Abad | Zexe | 2002 | net art | courtesy Galleria Civica d'Arte Contemporanea, Trento

bin/film/lamosca.asp) nature can escape the control of science and for these mutant insects, even if virtual ones, no DDT or anti-fly paper is going to work, not even the click of the mouse is able to stop their proliferation in ASTERIA's PCs. We also remember, by the Spanish artist, the video-exhibit "Ultimo deseos", a paradox of a man in the dead row that has been projected on the ceiling of the Corderie of the Arsenale of Venice in 1999, and online projects like "Taxi", reachable on <http://www.zexe.net>.

- ✘ **BYTE. 01101001 BIT 10010011** (Binary digit) . . . on - off. Bytes without a weight. . . for a pluri linguistic, hyper-informatized, super-complex, multi-cultural, super-globalized and so ultra-light world. Some artists interface their poetical world with alphanumerical codes: the expressive languages get lighter and lighter, and this is a tendency that takes to a progressive loss of weight. The levitation of the visual languages is sometimes suspended in the anti-gravity fantasy of a flying carpet that flies over our running thoughts. Even the media utilized by the artist are more and more rarefied, without thickness, intangible, immaterial, and with a sometimes ephemeral duration. Digital video, digital cinema HD, digital photography, computer graphic, 3D animations, rapid prototypation, Web Art and, naturally, digital music, deal with image and sound in their binary inconsistency, without losing the quality and depth of their contents. All binary media are hanging to the software lightness and to the hardware heaviness. " . . . I have tried to lighten up the structure of the narration and the language." (I. Calvino)⁽⁴⁾.
- ✘ **CAGOL + CECCHINI** were both born in 1969, sons of the contestation and sons of MTV. Their generation has been defined "media generation" ⁽⁵⁾ and just in the exhibit at Palazzo della Triennale Loris Cecchini and Stefano Cagol found themselves facing the mutations of technological development. Today, *Interfacies* is the benchmark of new researches, of the connexions and the linguistic similarities. The



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➤ Stefano Cagol | Horizon | 2004 | DVD | courtesy dell'artista

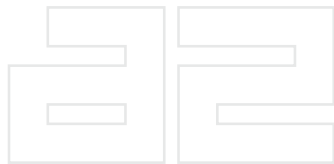


❖ Loris Cecchini | Monologue patterns (Squatter) | 2003 |
| modellino | courtesy Galleria Continua, S. Gimignano

language asks the artist's creativity about the technological tool. This time the relationship is disillusioned, the artist uses it much more freely, a sort of cyber-tool, hardware or software. **Stefano Cagol** plays with making the screen and the vision double. His neurons interface 24 hours every 24 hours. Just like in the Almodovar movie "Kiki, a lent body", his CCD eyes are ready to capture, even for a post-production rendering. The imagerie is cleaned with a symmetric and synthetic language. Even in the cycle "Horizon", estranging landscapes show us the new messed-up face of Mid Town. Cagol found the right feeling with Asteria's team, so that he could create industrial videos that are innovative for the contamination of the artistic language. <http://www.stefanocagol.com>

Loris Cecchini's reality is part of a parallel universe, dialogue structures bent in curve and non-Euclidean spaces. In "Monologue patterns (Squatter)" (2003) the polystyrene, wood, 3m film, pvc and debris model is rendered in scale. A utopian architecture that lives at the speed of light, an improbable reality suspended in a variable world; "an objective reality that exists outside of us, if it exists at all, cannot be perceived. Our action of perceiving mutates the reality that we are trying to perceive."(6) The 1:x reality of Loris Cecchini is part of a process, he's aware of the consequences of its realization; maybe what Baudrillard defines "...some sort of dramatic alternative to reality, when he was translating irreality's irruption into reality (...) that of reality laughing at itself in the most hyper-realistic way. (7) Who knows, maybe in the future numeric 3D models could be realized in collaboration with Asteria in stereolithography or in sinterization through quick prototypation!

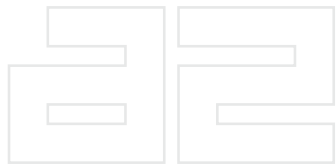
➤➤ **DIGITAL**, literally "numerical". It's said of the systems that deal with measures through a non-continuous representation of numerical values. Digitalizing analogic videos or simulating a pre-editing, thanks to



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Final Cut Pro, is no more a problem. The final masterization in DVD format is assisted by the most stable software.

- »» **EVA MARISALDI** lives in her language between poetic moments and the ging gestures of becoming, between what's said and what's not said. "Many questions don't have an answer" (1997) but sometimes fate offers us unexpected realities: the mistery of sublime. The DVD "Cuckoo" catches a reality that is entirely a synthesis. Rendering, thanks to the right applications, has generated wonderful 3D animation scenes where fantasy becomes dream and travel... in a chariot. Digital architectures located in a candy-pink Silicon Valley. With video-painting, compositing, modelling and 3D rendering, 1 step animation and bidimensional stop-motion Eva's videos embrace different techniques that are linked by her language: the minimum intent. <http://www.galleriaminini.it> (>artists >Eva Marisaldi)
- »» **FACIES ASTERIAE**. Asteria's faces are so different, so various, so multi-faceted. Even the exhibit's curators are two : Eva Maffei Gueret is the side of the coin, the side of the dialogic confrontation. Being the curators of this event means also interfacing with all the people, the artists who rotate around it. ...Multiplicity in its uniqueness. Uniqueness in its plurality. Plurality in its global dimension. Global dimensions in their open-mindedness. Open-mindedness in its endless links and connections of interactive relations. Interactive relations in a relation net. A relation net in a great web. The web in its multiplicity. *Interfacies* lets these faces connect with each other, just like Janus embraced by Kali.
- »» **GIGABYTE**. Kilo, mega, giga, tera, exa... In a double DVD we can store up to 10 GB of information. That means 10 times 10 at the ninth: 10.240.000.000 bytes ... 81,92 billions of bits. Unthinkable figures when telecommunication is at its dawn !



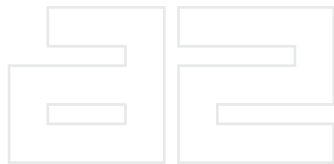
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Eva Marisaldi | Cuckoo | 2002 | DVD |
courtesy Galleria Massimo Minini, Brescia

➤➤ **HIGH DEFINITION.** The HD format is a digital television format that simulates the film, in terms of quality. The short-film presented by Louis Nero is freely elaborated in black and white from Golem, a movie that's been shot in digital – beta, now transported into 35 mm. There is an use / abuse of the technique and the digital. The image is fragmented and manipulated thanks to effects, slow-motion, and a changing utilization of perspective. Cromakey has been used to create the Golem, completely digital. It's also been used the Rotoscopi technique, that implies a painting on every single frame (3.200.000 frames, worked out one by one). When Jean Baudrillard speaks about HD , he means the end of the specificity of the electrical images: "We are moving toward high definition, that means the useless perfection of the imaginable. That consequently, reproducing in real time, is no more an image. The more we get close to absolute definition, to realistic perfection of the image, the more we lose its power of illusion."

➤➤ **INTERFACIES:** lat. *Interfacies*, between the faces. "It seems to be assessed by now that monkeys speak among each other - Eng. Osvaldo Carlon asserts- like humans, monkeys have mouths and ears in order to exchange sounds, that is they have exactly the same interface".⁽⁹⁾ The *Interfacies*- connection between computer and peripheries that follow a determined standard regarding connectors and the modality to transfer the data. The interfaces differ, on the side of hardware, for various connectors, and on the side of software, for various speeds. Interface is a dispositive hardware that allows two units to connect themselves physically and therefore to exchange signals in a sense or both senses. *Interfacies* is a shared border defined by common characteristics of interconnection. *Interfacies* is a point of passage between two zones of a system or between two systems it arranges, in which information, impulses and

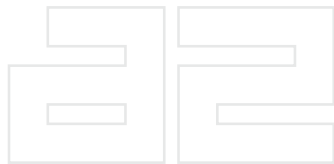


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marks are to be adapted so as to be understood from receiving part after transmission. For instance, signals coming from calculator to printer must be treated via the interface in such a way that the printer "understands" the commands dispatched to it. In the programming, *Interfaces* is an entity that is interposed, for example, between processes. In programming languages *Interfaces* defines parameters and results, for instance, of a function but says nothing on how this function is implemented.⁽¹⁰⁾

➤➤ **JUMPERS.** Regarding the linear principle of the scientific rigor, the jump is a metaphor of the artistic intuition and the brilliant invention. Also the nomadism of the web-jumpers takes advantage of jumps into temporary spaces. The free flight implies, in the landing, the accidental principle of indetermination; from a known point A to an unknown point B.

➤➤ **KOGANEZAWA** is aware of enjoy when opening a can of a sparkling juice, glu-glu of one bottle of special vine of the year, slicing the hard eggs, struggle cutting one more onion or the disparate verdure... A cooker, or a housewife, emits sounds during everyday activities. The knowledge of these noises (sounds), if correctly reflected, makes them mixed sounds, syncopated rhythms, images perfectly synchronized and concerted in one screen. The style is essential and dry; only the sonorous sounds are useful in order to play seriously. "Dance in your head" is a temporary fluctuation of noises more and more syncopated by you, a rhythmic-cooking concert. This cooking dance is a sonorous forest that is born from the daily activity. Takehito Koganezawa slips in the unconscious one of the linguistic movements, waves, refuses sense and non-sense. The artist dreaming the paradox of the situations discovers the sequence of artwork of the synchronism. Therefore from the art the emotions emerge, the incessant flow of the cerebral waves where "the time - the artist says- is not truly stable, but fluctuating"⁽¹¹⁾.



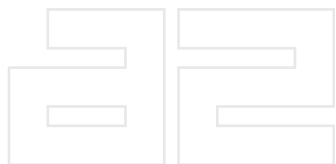
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>> Takehito Koganezawa | Dancing in your Head | 2004 | DVD, tritico |
courtesy Francosoffiantino Artecontemporanea, Torino

http://www.wohmaschine.de/tk_video.0.html?&L=1

- **INTERMEDIAL SOUL.** What is the intermedial without soul? *Interfacies Asteriae* watches to the intermediate essence where the language of the work goes to interface among different media.
- **MEDIUM EVO.** When the language coincides with the message, the medium watches under the light of the purity; the art of the Medium Evo therefore associates interfaces unusable for you. The medium chosen from the artists of the Interface is especially all the technologies that Asteria ordinarily uses and develops.
- **NERO.** The cinema of Louis Nero is interconnected gladly between art and direction, experimentation and synthesis of the imaginator. In the Factory of the Dreams the director creates the scene like scenario exited from the scene. Louis was born in September of 1976 in suspension of the state of poetry. I asked a film-maker about his ideas of media, technology, interface. "The average becomes half in order to express in different way a same content that it is rooted in the formation of the artist, which through its " poetry " succeeds to elevate it or to make it to sink in the abysses. As far as my job, the technology has been an indispensable aid in order to realize my plans, because the arduous passage between idea and its realization facilitate you, so as to represent "your demons" with more effectiveness. The art surely becomes fundamental interface in our society, it is the features of destined art to the galleries or simple artistic attitude: it becomes an important vehicle in order to understand the person that is in front of you. In fact, the work of an artist creed is the best way to exceed the false appearances and to arrive to the substance of the person. The work is like a glare of the artist ". <http://www.altrofilm.it>
All films of Nero are the preparations of plays alternating the projection with the cinema-assemblages



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❖ Louis Nero | Golem | 2004 | film d'azione | courtesy dell'artista

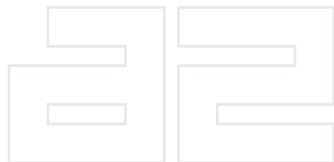
of Pietsch.

»» **OLIVER PIETSCH** loves to capture from the cinema, to unite different parts of action, to recover the art of the assembly: from Blob to the technique of the Rubamatik taken to loan from the cut-up of the art director of the spot. "The art does not find satisfaction of a failed culture, it creates and recreates itself indefinitely" enunciates T.W. Adorno and Oliver Pietsch are post-modern sons of the co-existence in the semantic confusion. Just to "Adorno" Oliver dedicates one short loop, explosive in the short linguistic circuit. The palimpsest introduced from the video-maker Berliner sees growing when leaving from "Tuned" to the outcomes of "Drugged". The assembly is locked and music is perfectly sincronised to the cut. In the spirit of Enrico Ghezzi the editing of "Tuned" is a kaleidoscope of emotions that the "smoke" can provoke. Growing of the trip leads to us in "Drugged": here the images take advantage of an assembly when pyrotechnician produces for the feelings of the psychedelic travel. The filmic and sonorous approaches work: "a raw hard jolt that turned the stomach (...) Pietsch uses the assembly in order to render the truth through fiction"⁽¹²⁾. Overdose, delirium, visual adrenalin is seen outside the measure? No problem, fixing an "Black Out" with Dr. Zuanni, will be a highly purifying experience from episodes of image saturation <http://www.carasi.it/pietsch.html>

»» **PERFORMANCE:** When art is exactly situated in the present time.

»» **QUESTION.** "That there is a possibility and that however not is null of real, it is conflicting - observed Kant-even if, null does not exist, it is not given null that is thinkable and that contradict if it still wants that there is something possible"⁽¹³⁾.

»» **RAPID.** "You stop yourselves. Have you haste? One more reason in order to resume to you! Have you



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❖ Oliver Pietsch | (1) Adorno | (2) Tuned | (3) Drugged | 2004 |
DVD | courtesy The Flat Massimo Carasi arte contemporanea, Milano

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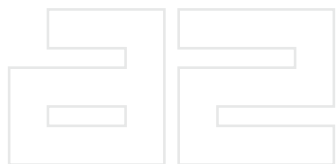
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something to do? Suspend it, or you will do foolish things. (...) Therefore relax yourselves; stop yourselves. Breathe to full lungs. Withdraw your senses to the inside. You remain suspended in front of the dark and empty inner space. And even if it does not happen anything, you will have broken the chain of the precipitation ". (G. Lanza "Of The Immense One") ⁽¹⁴⁾

➤➤ **SEROR** is entrusted to the web withdrawal from chat lines with sensual transgressive inks. In capturing, Kiki is aware that "the language cannot be spoken, it must be made of experience, and this reversal creates depth". They are verbal withdrawals, sometimes explicit and sometimes seductive, with a virtual erotism, that can create attractive graphical structure using letters special effects. Oral tattoos lay down to you on porno images in low definition that Kiki Seror downloads from the web. "She is here behind this wall drips, and all her crime was fond of fantasy", this Baudrillard purpose remembers us that "if in the pornography that encircles us the illusion of desire has gotten lost, the contemporary art has lost the desire of illusion. In porno the nothing more is left for desire.(...) In fact, it is not more possible to find pornography in real life, because it is virtually everywhere and its essence is transmitted to and via all media and TV ". ⁽¹⁵⁾ <http://www.artnet.com/ag/fulltextsearch.asp?searchstring=kiki+seror>

➤➤ **TÉCHNE**, yes, it is the Greek root of technology but it means art, ability, work of art, mechanical together with spiritual ability. Today, where the specialization reigns, the artists are the *Interfaces* between creativity and technology; all of them interface their job to the use of the technology, preferably digital in order to develop their poetic. The semantic meaning of the Greek word *téchne*, currently translated with "art", has much wider meaning than just the translation ⁽¹⁶⁾.

➤➤ **USB**, Universal Serial Bus. Interface for digital types, like video cameras, keyboards, mouses, scanners...



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» Kiki Seror | She's here behind this Wall that drips and all her Crime |
2002 | DVD | courtesy Francosoffiantino Artecontemporanea, Torino

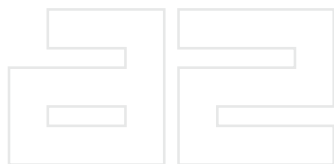
It permit the high speed transmission of the data. It permit the transfer of the data in 12Mb in a second. It is only operated by Windows and MacOS. The peripherals are connected "in parallel", so one single peripheral is connected to a connector. In order to connect some until 63 it is necessary to arrange a hub.⁽¹⁷⁾

➤➤ **VIDEO** ergo sum. ⁽¹⁸⁾

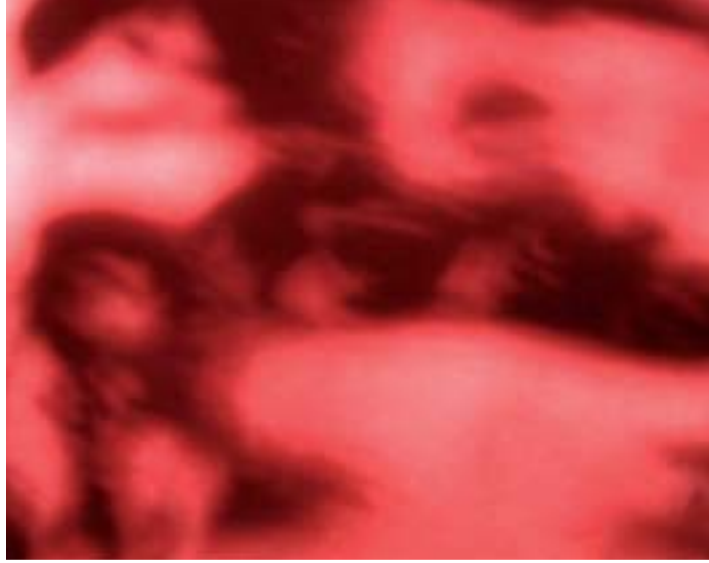
➤➤ **WEB ART.** In a reality in which "not the things but iridescence of emptiness fluctuates. The sense is a continuous creative process that comes from the null one and in the null one it returns. If it is not evanescent it is not alive. All is symbolic, transitory, unstable. The consolidation of the sense creates idols, stable significant come petrified "(Norman O.Brown). Time and space in the web, immanent relativities. The Net Art exists like cerebral extension, stage of contingent knowledge. Interface of intermediate interaction. Internet, in order to cite Negroponte, comes considered Golem, because it is completely composable, the narration is created in constellations. The truths are neutral and take shape as they come filled up. The web as a free trade zone, global non-lieu as it can be led back to the theory of the sur-modern anthropologist Marc Augé.

➤➤ **YLE SENSUELLE.** With this expression Husser sees the colours, the sounds, the impulses as sensitive contents that place reference in ours lives. Sometimes the sensitive contents of the art work are the mirror of the experience lived by the YOUNG ARTISTS.

➤➤ **XENJA...** for the Greeks they were gifts, gifts that the hosts offered to guests, in order to thank them for the hospitality. Xenja Plasma is abstract truth, vibration, lucid dream in eternal search of hospitality, continuous search of interchange, in order to transform itselfes in gift. Music "electronic" of Xenja Plasma, ("electronic" in means of use: PC, laptop, microphones, sequencer, radio waves), is the result



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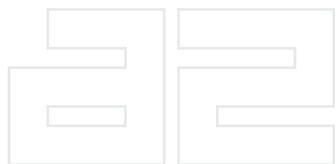
❖ Xenja Plasma | Poesia in forma di nuvola | 2004 | Performance musicale visiva

of a careful sonorous fluid search to the inside of the enormous database of the human audible. The sounds of the world are plasmated and manutted in order to re-donate a "live sonorous gift". It is a special gift offered to the hosts of Interfaces. A projection accompanies the music... the sound one recalls the visual one... Sidereal sinesthesis, sounds of colours ⁽¹⁹⁾. wrote: To: bonazeta@tin.it Sent: Friday, August 06, 2004 9:49 AM Subject: Poetry in cloud shape. "... Sometimes from these wounds, those are my eyes, I allow to my dreamlike of interfacing the sky... sometimes from these clouds, those are the dreamlike, I allow my wounds of interfacing the frequencies... sometimes Xenja translate them in sound, translate them in light. <xenjaplasmata@yahoo.it>

➤➤ **ZUANNI.** *In a society overstructured*, stuffed from an overdose of images, Giulia Zuanni perceives a strong interior need of internalization in the dark. "Black Out" as antidote to the excess of visual listening, in order to avoid more and more fast and superficial relationships, in order to arrive to the encounter between the persons from inside. It is a relational encounter from the deep, to you for you, with the images that emerge from the spirit. The mediatic artist as schamanic medium, who wants to dig the intermedial soul that is hidden in the folds of the mind: here to relate means to interface a dialogic art that the artist calls "Dialog-Arte".

http://www.teknemedia.net/artisti/elenco_artisti.html?biografia=1&ald=1005

From A To Abad to the Zeta of zexe.net, from the fantasmagory of Oliver Pietsch to the introspective rarefaction of Giulia Zuanni, "what will be the future of the individual imagination in what it is used to call <the civility of image> ⁽²⁰⁾



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» Giulia Zuanni | Black Out | 2004 | Performance relazionale

Notes:

1. John Wheeler, he worked at the "Center for Theoretical Physics", University of Texas in 1983.
2. "Doug Aitken", interview by Gabriella Serusi, in "Uovo" n. 6, 2003.
3. Astèria daughter of Titan Ceo and Phoebe, sister of Leto and mother of Ecate. Loved by Zeus, she tried to run away from him and she was turned into an oak. She threw herself into the sea where eventually the island of Ortigia was born (from *örtix*, in greek <quail>), and this island was later called Delo. It took this name after the God of the Sun's birth, from the verb *delòo*, <I become clear>, intelligible. Musagete, nickname of Apollo, nephew of Asteria, brother of Artemide, was born in Delo, God of art and music, "He who leads the Muses".
4. Italo Calvino, "Lezioni americane", Mondadori, Milano.
5. "Generazione Media", from an idea by Paolo Rosa, Palazzo della Triennale, Milano, 1997. Catalogue. www.undo.net/generazionemedia
6. Don Foresta, "Comunicare realtà individuali" in "Arte e Scienza" XLII International art exhibition la Biennale di Venezia, general catalogue Electa, Venezia, 1986, p.189.
7. Jean Baudrillard, "Il complotto dell'arte & interviste sul complotto dell'arte", Pagine d'Arte, Milano, 1999, pp.17-19.
8. Jean Baudrillard, "Illusione e disillusione estetiche", Pagine d'Arte, Milano, 1999.
9. Link: Ing. Osvaldo Carlon e-mail: carlon@tvtecnologia.it Treviso Tecnologia tel. 0422/60.88.58 fax 0422/60.88.66 www.tvtecnologia.it
10. from www.dizionarioinformatico.com
11. The artist, born in Tokyo in 1974, moved to Berlin. His work have been showed at Montreal Exhibit, at Manifesta 4 (Frankfurt) and in the exhibit Circuit City at Museum Ludwig of Koln. A text and an interview of Hans-Ulrich Obrist is published on the catalogue "Drawing", Verlag fur Moderne

Kunst, Norimberga ISBN 3-936711-00-3

12. Viviana Siviero, "Oliver Pietsch", in "Espoarte" n. 30 July/August, 2004, p.53.

13. Kant, *Der einzig...*, I,2,2.

14. Giuseppe Lanza Del Vasto, "Lezioni di vita", Libreria Editrice Fiorentina, Firenze, 1980, p. 34.

15. Jean Baudrillard, "Il complotto dell'arte & interviste sul complotto dell'arte", Pagine d'Arte, Milano, 1999, pp.13 -15.

16. "Techne implies our art, our technique and our ability, manual or not, of doing something that develops following a certain rule. So, it's not a mere execution of someone's project, that the executioner could or could not understand, but it's not either a creativity without rules. Artists are also technicians, and technicians are also artists, because their actions, in both cases, implies an ability and a method. It implies, basically, a knowledge, a practical and a theoretical one, and a self-conscious participation in what they are doing. And this is true for intellectual and manual work: to the greek *techne* can participate even the architect, the engineer, the bricklayer, as long as they are experts in their job". From the "Liddel-Scott-Jones Lexicon of Classical Greek".

17. from www.pc-facile.com

18. Quoting Cartesio "Video ergo sum" is the title of a work by the artist Fluxus Jean Dupuy of 1989. Acrylic on canvas + object television cm. 170x110 – Ed. Conz n. 8 ex. Published in "Fluxus S.P.Q.R.", ed. A. Parise, Verona, 1990.

19. Xenja Plasma participated in both editions of "Colori Sonori" (June and September 2003), events dedicated to the artistic researches of *sinesthesys*, curator: Eva Maffei Gueret, texts: Margherita Salmasso.

20. I. Calvino, as quoted above.

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gli artisti: Antoni Abad, Stefano Cagol, Loris Cecchini, Takehito Koganezawa, Eva Marisaldi, Louis Nero, Oliver Pietsch, Xenja Plasma, Kiki Seror, Giulia Zuanni.

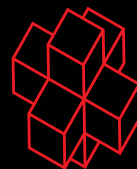
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