

video art

XXII FESTIVAL ET FORUM INTERNATIONAL DE LA VIDÉO,
DES ARTS ÉLECTRONIQUES ET DE LA NOUVELLE CULTURE ÉMERGENTE

LOCARNO - LAGHI 2001

[Test italiano](#)

The digital deluge

If memory is "the layman's relic", as Walter Benjamin said a century ago, the beginning of the new century risks relic inflation. And video, as an immaterial design object (as originally stated by Nam June Paik), triumphs in fine art to double relics. Between memory and dialogue, frequently transient and uncontrollable, the order of the digital revolution becomes a strong frame of an enlightening existence integrated for the public, and therefore, often, the archetypal origin of identification projects for advertising. But also, becoming, in a fruition always more vagrant, an added equivalent of mythic and scientific depth in many fields. It's numerical composition, besides having a Pythagorean translation, has a mysterious management of the world. And sometimes from a wrecked relic, the passage is brief.

This digital downpour of new possibility and new power drags and engulfs, above every guard rail, the perpetual ease of existence. Categorically, as the universal torrent from the Bible brought about destruction and life, the Arc and the germ of primordial hope, it also brought irreversible mutant effects. The multimedia institutional theory, for example, interprets now for the first time, an enormous selective body of research of merit through the distinct sum of its own language. Real time history becomes, in its own methodical way, vectorial and 'net-torial', an elaboration of intended ways of networks aware of past and future time but, also, in metaphorical cybertime, of every international 'Net' globalization from the 'Web'.

In the video field, specifically, the passing from analogical to digital signifies, above all, consolidated memory, usefulness and electronic self-management more fluid, and therefore, greater freedom of creation and of communicative navigation. Moreover, creating yet an easier mobility of reference and of connection between expressive forms and more diverse areas including Internet. It's installation of precise rapport between art and life can reopen deep interactions between nature and history. And then the creativity of video can also reinvest itself of conservative institutional functions, assuring a form in real time as ways of construction and of networks of museum-like sites. And as contribution to a archivalization in the field that comes back onto itself so in its way in an archive of cybertime. Where, also, a living forest, integrated however, with its characteristic translation on the Web, can configure itself, then, together as a metaphoric state of the muse and as museum. In this such context of art and of an informed culture, that is transforming themselves into a second nature, individual and together; the "School of Locarno" can assume a new significance, including in the denomination, the complete experience of the 22nd edition of the VideoArt Festival, determined and experienced, as coherence in present time, but also in the archive of cybertime. Then, not only as a group or as a didactic program, but also and above all, as a state of confluence of historical memory and of possible future projection in cognitive chronology and communicative creativity, digital components and multimedia included.

Lucio Cabutti, Vice President AIVAC Italia