

## BACKGROUND

*The Ischia Film Festival is dedicated to works that valorize the locations used for filming, as well as the cultural identity of the territories in which the films are set. How does your work represent the mission of the festival?*

An important part of my video work includes the *Terra Morale* cycle, which consists of six video installations from the period 1989-2000, that can serve as an answer to your question. (The cycle has been shown in 2000 as a retrospective exhibition at the Netherlands Media Art Institute in Amsterdam.) This cycle is a good example to answer your question, also because the '*Palinuro*' and '*Miseno*' installations have remained a great source of inspiration for my later work. And so also for the short video I submitted, which can be considered a spin-off from those works.

The cycle started with five paintings involving the seven circles of hell in Dante's '*Inferno*', the region where those guilty of violence, dissipation, fanaticism and usury undergo their punishment.

These paintings (1985) form the basis of '*Terra Morale*', a cycle of six video video installations.

[http://www.noldekoning.nl/05n\\_app\\_01tichtn/05e\\_app\\_01explntns/05\\_summ\\_0110tm.html](http://www.noldekoning.nl/05n_app_01tichtn/05e_app_01explntns/05_summ_0110tm.html)

All of the installations (shown at a retrospective exhibition at The Netherlands Media Art Institute in Amsterdam, 2000) can be considered as a '*paysage moralisé*'. Both their form and content is inspired by classical literature (Dante, Virgil, Vitruvius, Hesiod). In this literature '*the heavens and the earth, the sea and the wind, lightning and volcanos are constantly used as symbols for developments in and around the inner life of the characters, and for the spiritual, cosmological and political abstractions that are being unfolded.*' (Victor Pöschl). For that reason, landscapes and elements of nature play an important role in my video works. For an overview of the landscapes and locations of the cycle go to the location/landscape menus of my website (click on the red-colored names of the video installations to go to their individual location and landscape web pages):

[http://www.noldekoning.nl/01n\\_tm\\_03locaties/01n\\_tm\\_03loc\\_02lndschn/01ntm\\_03loc\\_0200mn/01n\\_tm\\_03loc\\_0200mn.html](http://www.noldekoning.nl/01n_tm_03locaties/01n_tm_03loc_02lndschn/01ntm_03loc_0200mn/01n_tm_03loc_0200mn.html)

[http://www.noldekoning.nl/01n\\_tm\\_03locaties/01n\\_tm\\_03loc\\_01loc/01ntm\\_03loc\\_0100mn/01n\\_tm\\_03loc\\_0100menu.html](http://www.noldekoning.nl/01n_tm_03locaties/01n_tm_03loc_01loc/01ntm_03loc_0100mn/01n_tm_03loc_0100menu.html)

Except for '*Bulicame*', all these landscapes and locations are in southern Italy. From the Gulf of Naples and the area around it (Capo Miseno, Lago d'Averno) via Palinuro to Catania (Scilla), and various locations in Sicily and on the Aeolian Islands. This also applies to later works - for example '*Versions of the Blue Hour*' (2001) and '*Not from Land any Longer*' (2007/11) - but after 1989 Greece and (virtual) countries of ancient Mesopotamia also came into the picture.

## SYNOPSIS OF THE SUBMITTED WORK

For the synopsis of the submitted work go to my website, page

[http://www.noldekoning.nl/08n\\_Elyssa's\\_box/Korte%20inhoud%20E&N.pdf](http://www.noldekoning.nl/08n_Elyssa's_box/Korte%20inhoud%20E&N.pdf)

## BASIC PRINCIPLES OF MY VIDEOWORK

Basic principle of my video work is a layered image formation with:

- a panoramic landscape main image,
- a number of secondary layers of images which are interwoven with the main image.

Form and content of the main image and the secondary layers of images are inspired by (classical) literature and mythology.

The landscape main images have been *recorded on locations* connected with the literary theme of the work. The secondary layers of images are for the most part images *recorded from TV documentaries and newscasts*. In the later work also imagery that consist of my own video recordings.

The layered formation of the main image and the secondary images is based on a '*pattern of timelines*', starting from certain *prime numbers* being derived from the metre of the present literary work. The pattern of timelines determines:

- the *proportional lines for the entire composition*, both the spatial arrangement and the duration of the work as a whole and the

duration of its parts;

- the *composition structure for the secondary images*, that means for the rhythm, frequency and intensity of these images and their distribution on the different screens according to certain '*polyphonic*' principles as fugue, mirror symmetry and inversion.

The story of the submitted work takes place during the final leg of a years-long wandering that once started in Troy and ends via Cumae near present-day Naples at Scilla. The voyage took us across the Aegean, Ionian and Tyrrhenian Sea, which means the area of classical Magnia Graecia. There are many similarities of the Palinurus story (both my story and Vergil's story) and aspects of the Greek world. I'll mention only three.

(a) In terms of narration. My Palinurus story takes place in Troy (Kassandra), Erice/Eryx in Sicily (Helena Neaira), the Gulf of Naples (Hekate), Cumae (the sibyl Deiphobe), Velia/Elea (Hekalene) and Scilla (Skylla and Nemesis). There are three fortune-tellers/oracles: the Sibyl of Troy, the Sibyl of Delphi and the Sibyl of Cumae; in my story *Aegean* Kassandra (Troy), *Ionian* Helenus (fortune-teller in Kerkura, close to the west part of Greece and so too to Delphi) and *Tyrrhenian* Deiphobe (the sibyl of Cumae).

(b) In terms of mythology. In classical mythology – both Greek and Roman – the lake near Cumae with the name *Avernus* (lake 'a-ornis', which means 'without birds' and invoked by Helena Neaira in the last part of her song) provided entrance to underworld, the realm of the Shades. And both mythologies have the sea monster Scilla (Skylla), in my story the monster that devoured Helena Neaira's protector Palinurus.

(c) In terms of culture and classical philosophy. Already in Minoan times there were intensive contacts between the Aegean world and Cuma, the central location of my Palinurus story. Velia (in Greek called 'Elea'), the city where Palinurus is buried, was also the city where the Eleatic philosophers lived.

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Against this background, it is not surprising that I would like to show my work - the submitted work but also previous and future work - in Naples and its region.

(ndk, March 29, 2024)