

BACKGROUND OF THE SUBMITTED WORK

An important part of my video work includes the *Terra Morale* cycle, which consists of six video installations from the period 1989-2000. (The cycle has been shown in 2000 as a retrospective exhibition at the Netherlands Media Art Institute in Amsterdam.) In this cycle, the video installations 'Palinuro' and 'Miseno' take a central place; in 2000 they were shown together with 'Nox Umida' (that ends at Lake Avernus) in one context on the top floor of the exhibition.

http://www.noldekoning.nl/05n_app_01tichtn/05e_app_01explntns/05_summ_0110tm.html

For the 'moral landscapes' of the cycle, 'Miseno' in particular, the area around Naples was an important location for the main image of my video installations. The 'Palinuro' and 'Miseno' installations have remained a great source of inspiration for my later work. Even for the short video I submitted, which can be considered a spin-off from those works.

All of the installations shown at the retrospective exhibition at The Netherlands Media Art Institute in Amsterdam, 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_02lndschrp/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

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 and Velia 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). After 1989 Greece and (virtual) countries of ancient Mesopotamia also came into the picture. However, Lake Avernus (the entrance to the underworld for Greeks and Romans), the Cave of the Sibyl (Antro della Sibilla Cumana) and the Sibyl of Cumae (Deiphobe) itself remained an important location and character afterwards. Even in the project 'Et in Arcadia - Elyssa's glow', my most recent work in progress, of which the submitted short video work 'Dido's glow - The song of Helena Neaira' - is a spin-off.

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

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 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)