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WEDNESDAY, MARCH 14, 2007

Art Space Talk: INTERNO3

I recently interviewed INTERNO3 (Laura Riolfatto and Manuel Frara). I observed their work at the DiVA- Digital & Video Art Fair (2007) in New York. Their work was represented by the nt art gallery (Bologna, Italy). I'd like to thank Marta Anibarro personally for her help in translating this interview.

In recent years INTERNO3 have presented a capillary phenomenon that is becoming more diffused. In which, individuals and partnerships confront themselves in a new interface, working, side by side to develop a free and independent form that takes shape from using various media. In a sense, INTERNO3 are striving to create a new aesthetic involving technology.



CONTRIBUTORS

[BRIAN](#)

[NATHANTOWN](#)

[CATHERINE MCCORMACK-SKIBA](#)

[BALHATAIN](#)

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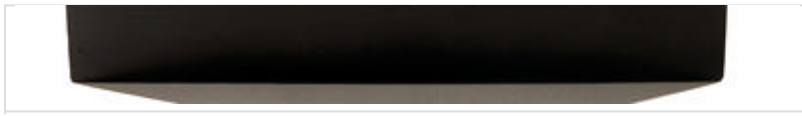
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Q. You are represented by the NT Art Gallery. How has that experience been for you? What is the website for the gallery?

A. "Everything is extremely fantastic at the gallery.
<http://www.ntartgallery.com/>"

Q. When did you first discover that art would be an important part of your adult life?

A. "The video and the research are a necessary need."

Q. On average, how long does it take you to create a piece?

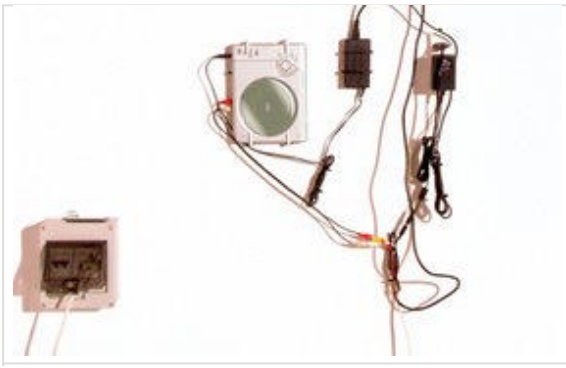
A. "We work on a project in different ways. It can take a short time like a month or maybe even a year. A video –or a video installation- has different moments or steps. The first version -that is shown just to a few people- is followed by another version. Some works are shown on an exhibition, others finish on the web site.

When a piece works, we try to use it at least for a couple of exhibitions. Where it is always completed and perfected.

A video work –or a video installation- is finished when it has completed this process. We usually work always with an open structure and in progress.

The easiest example is Sky tape, a monotype – unique edition – that has already arrived to the third level of development."





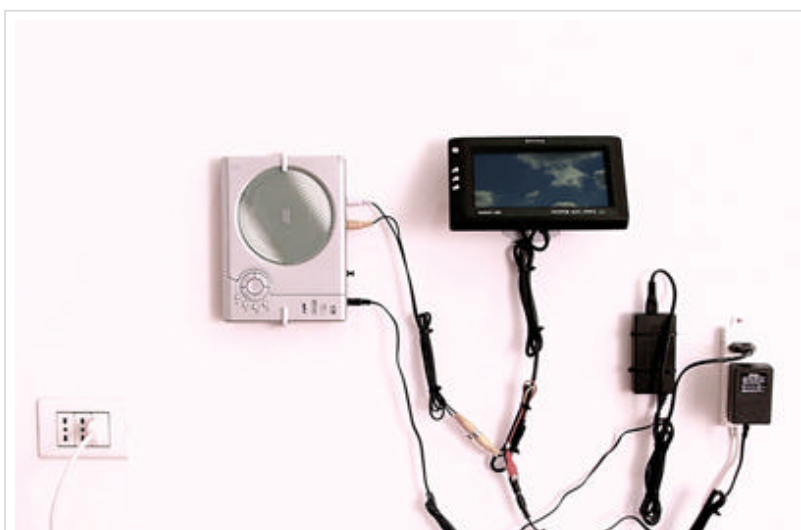
Q. Can you share some of your philosophy about art and artistic creation?

A. "We essentially work with the language and the deconstruction of the narrative systems through the use of the new technologies and their codify codes."

Q. Do you have any 'studio rituals'? As in, do you listen to certain types of music while working? What helps to get you in the mood for working?

A. "No. We don't have a predetermined ritual. We drink coffee and walk a lot, during the evening, in Venice. The calm of the city, during the night hours, is just incredible.

We listen all types of music, recently different friends musicians have given their compositions to us. "Field recording", "concretely music" and "glitch music" are the ones we like most lately. This is better than others in that they decode the contemporary world."





Q. Discuss one of your pieces. What were you thinking when you created it?

A. "About the exhibited works in DiVa New York (image above), in monitors of 7 inches I could say that while I register the pieces I was thinking about how to uniform the white balance of the different sets. One afternoon the bulb of our Yaniro of 800watt – light brand for photographic and video sets- exploded and registering with mixed light was quite a disaster.

Also, we missed an alarm clock from the 70's – a copal Flip Clock- that we couldn't find even in the world market web; but thanks to ebay we won an auction sale and bought a new Copal original from Japan, that was placed at the end of a storeroom of a shop 20 miles far from Venice."

Q. Do you have a degree or do you plan to attend school for art? If so, how did it help you as an artist? What can you tell us about the art department that you attended?

A. "We have done the courses of the Academy of Fine Arts in Venice, where we met. It was the 90's and it was possible to breath the post human atmosphere. Aphex Twin, Nick Cave, Sonic Youth, Nirvana, and a lot others made disks one better than the other. After, Cobain committed suicide- something broke."

Q. Why did you choose the medium(s) that you use?

A. "The deconstruction is necessary."

Q. Where can we see more of your art?

A. " <http://www.ntartgallery.com> / and <http://www.interno3.org/> ."





Q. What trends do you see in the 'art world'?

A. "The trends are confusing. The art system is always two steps behind."

Q. What was the toughest point in your career as an artist? Have you ever hit rock-bottom?

A. "When we pushed the "rec" bottom."



Q. What can you tell our readers about the art scene in your area?

A. "In Italy you can eat very good food, the temperature is mild and it is possible to enjoy life. There is pasta and pizza. There are the serenades under the moon light, but there are also the fascists, the communists and the Pope."

There are the soccer teams and the supporters. Millions of cell phones, The Biennial and Andrea Bocelli. There is Ferrari, Fiat and Ducati. In Italy there are also the paintings and the monuments, the Coliseum, Florence, Assisi, Rome and Venice.

There are the Italians and the foreigners. Most of them arrive by boat, because Italy is really beautiful. They start their trips on the coasts of the north of Africa or in the Albanian territories and they are a lot. The boats sometimes risk to sink because there is too many tourist on them. We are people with a civil and hospitable culture, we receive them in hotels called CPT – Center of Center of Temporary Permanence for immigrated people – The most beautiful one is in Lampedusa and is always full. Italy is just a beautiful country even if we have a problem, that is really a very big problem: the traffic on the road that goes around Mestre."

Q. Has politics ever entered your art?

A. "Unfortunately yes."

I hope that you have enjoyed my interview with Laura Riolfatto and Manuel Frara of INTERNO3. Feel free to critique or discuss their work.

Take care, Stay true,

Brian Sherwin

POSTED BY BALHATAIN AT 4:43 PM

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