

TransmissionS: In the WELL is Peter d'Agostino's interactive, video disc installation constructed around the themes of falling and emergence, resurrection and rebirth. Here, a well-like enclosure is created in the configuration of the Hopi symbol of the Emergence to form an arena within which a real-life fable is retold. Onto the ceiling a projector beams a cycle of television images recounting the saga of an Italian boy who fell into a well and could not be saved, despite the strenuous efforts of the country's military and governmental officials. This installation offers access in three ways: a peephole containing an image of the well and an eye gazing back at the spectator (d'Agostino's homage to Marcel Duchamp's *Etant Donnés* . . . , housed in the Philadelphia Museum of Art); a large video screen playing images of transmitting apparatus; and an interactive touch screen that permits the visitor to "intervene" in the work's preprogrammed set of images to effect a series of "new" narratives out of this story.

Peter d'Agostino

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Selected Exhibitions Le Grand Huit, Rennes, France, "Festival des Arts Electroniques," 1988; São Paulo, Brazil, "17 Bienal de São Paulo: New Metaphors/Six Alternatives," 1983; Whitney Museum of American Art, New York, "Whitney Biennial," 1981; San Francisco Museum of Modern Art, "Space/Time/Sound—1970s: A Decade in the Bay Area," 1980; The Museum of Modern Art, New York, "Projects XXIX: California," 1979

In the WELL, from a series called "TransmissionS," is conceived as an enclosed symbolic space to entomb an almost fable-like tale of a boy who falls into a well. The installation explores a number of universal themes: myths of falling (Icarus) and the underworld (Orpheus); stories of Mother Earth and emergence, rebirth, and resurrection.

*The mediation of the tale (based on an event broadcast live on Italian television) through the interactive videodisc installation allows the viewer to become a participant in the story, an "interactor" able to intervene from different physical and metaphorical viewpoints. Contained in a closed kirva-like circular space are several mechanisms that provide insights into the piece. A peephole, with obvious references to Duchamp's *Etant donnés*, contains the image of an idealized landscape leading to "an eternal city," while a reflexive eye continually gazes back at the viewer. The touch screen permits metaphorical entry into the well, where the "interactor," like Orpheus, begins the search.*

ter d'Agostino

■ *TransmissionS: In the WELL*, 1990. Interactive video disc installation
(illustrated by working images)

