

Dennis Del Favero			<b>Edition No</b>		<b>Printed</b>
<i>Parting</i>	No 1	1997	Type C Photograph	100cmx150cm	
Dennis Del Favero			<b>Edition No</b>		<b>Printed</b>
<i>Parting</i>	No 2	1997	Type C Photograph	100cmx150cm	
Dennis Del Favero			<b>Edition No</b>		<b>Printed</b>
<i>Parting</i>	No 3	1997	Type C Photograph	100cmx150cm	
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<i>Parting</i>	No 4	1997	Type C Photograph	100cmx150cm	
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<i>Parting</i>	No 5	1997	Type C Photograph	100cmx150cm	
Dennis Del Favero			<b>Edition No</b>		<b>Printed</b>
<i>Embrace</i>	No 1	1997	Type C Photograph	100cmx150cm	
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<i>Fold</i>	No 1	1997	Type C Photograph	20cmx25cm	
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<i>Fold</i>	No 2	1997	Type C Photograph	20cmx25cm	
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<i>Fold</i>	No 5	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 6	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 7	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 8	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 9	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 10	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 11	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 12	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 13	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 14	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>
<i>Fold</i>	No 15	1997	Type C Photograph 20cmx25cm
<b>Dennis Del Favero</b>			<b>Edition No</b> <b>Printed</b>

*Crossing* 1997 Type C Photograph 20cmx25cm

*Crossing*  
*Slow dissolve*  
*Cross-current*  
*Dissolve*  
*Fold*

*Interlacing*  
*Intertwining*  
*Entanglement*  
*Crossing-over*  
*Enmeshing*

*Chiasm*  
*Enlacing*  
*Entwine*  
*Intertwine*  
*Transection*  
*Pectoral*  
*Plait*  
*Intersection*  
*Criss-Cross*  
*Enfolding*  
*Borderline*  
*Threshold*  
*Horizon*  
*Edge*

## ***PARTING EMBRACE* by Dennis Del Favero**

### **LIST OF WORKS**

**"Parting"** No 1, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Parting"** No 2, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Parting"** No 3, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Parting"** No 4, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Parting"** No 5, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Embrace"** No 1, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Embrace"** No 2, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Embrace"** No 3, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Embrace"** No 4, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

**"Embrace"** No 5, 1997, Type C Print in timber and perspex frame, 100cmx150cm, Value DM4,000

## ***PARTING EMBRACE***

## List of works

*Parting* polyptych, 1997, Type C Prints 1.5m x 5m \$10,000

*Parting* No 1 1.5m x 1m \$2,000

*Parting* No 2 1.5m x 1m \$2,000

*Parting* No 3 1.5m x 1m \$2,000

*Parting* No 4 1.5m x 1m \$2,000

*Parting* No 5 1.5m x 1m \$2,000

*Embrace* polyptych, 1997, Type C Prints 1.5 x 5m \$10,000

*Embrace* No 1 1.5m x 1m \$2,000

*Embrace* No 2 1.5m x 1m \$2,000

*Embrace* No 3 1.5m x 1m \$2,000

*Embrace* No 4 1.5m x 1m \$2,000

*Embrace* No 5 1.5m x 1m \$2,000

*Fold* No 1- No 15, 1997, Type C Prints 15cm x 25cm \$300 ea (including frame)

All prints are in an edition of six

***PARTING EMBRACE* by Dennis Del Favero**

**DOCUMENTATION NOTES FOR BODY SHOW,  
AGNSW**

# ***PARTING EMBRACE* List of Works**

**INSURANCE VALUE:** All works are to be insured for \$3,000 each.

**All works are signed and dated in the bottom right hand corner.**

**The prints comprise a polyptych of four adjacent works.**

## ***PARTING EMBRACE* INSTALLATION NOTES**

The following instructions are to be strictly observed:

### UNPACKING

• Please check and document each print for damage. Report any damage immediately to Mori Gallery, 168 Day Street, Sydney. Phone 92832904 or 92832903, Fax 92832909.

- Handle all prints with white gloves.
- When unpacking and mounting all prints are to be kept absolutely flat at all times to avoid creases, buckles and dents.
- Ensure that prints are handled with extreme care at all times.

### PACKING

- Check before packing for any new damage and notify Mori Gallery, Sydney, immediately of damage.
- When demounting and packing all prints are to be kept absolutely flat at all times.
- Carefully remove low tack tap and velcro from back of each print.
- Interface each print with supplied white tissue.
- Pack the large prints into supplied large white folder.
- When all the prints packed, tape white folders over the grey tape on the three edges of the folder.
- Wrap folder in its entirety in plastic bubble.

### MOUNTING

- All prints are signed and dated in the bottom right hand corner.
- Handle prints with white gloves at all times.
- Do not rub the surface of the prints.
- Mount prints by strictly applying only the LOW TACK TAPE supplied to the four back corners of the prints and applying either velcro or double-sided tape to the back of LOW TACK TAPE and then applying to the wall.

- There should be a gap of 0.2m between each work. The works form a polyptych of four adjacent prints.

**TO: Lubo Marun,  
Head of Registration,  
Art Gallery of NSW  
13th August, 1997**

Dear Lubo,

Please find attached the first consignment of five photographs for Berlin. The second consignment of two photographs will be arriving by the end of next week, namely the 22nd August.

The two consignments are to be packed into one as large a PVC Tube as possible. Rosemary Peel has suggested that it is best to roll the prints with the interleaving around a smaller tube then place this tube inside the larger tube. Please ensure that photographs are handled with white gloves and extreme care to ensure that they are not bent, creased etc. Please interleave the photographs with the white sintera supplied. The photographs are to be sent to :

**Andreas Weiss  
Galerie Andreas Weiss, Leibnizstr. 45  
10629 Berlin  
Germany  
Phone +49.30.32701280 or +49.30.32701281      Fax +49.30.32701282**

**Please instruct Bryan Barrel to fax the Airway Bill Number and Flight details to Andreas Weiss at the above fax number and to myself at Civitella Ranieri Foundation, Umbertide, 06019PG, Italy, Fax +39 75.9417613  
Phone + 39 75.9417612 once the tube is on its way. I will be at the Italian address from the 20th August.  
Galerie Andreas Weiss will collect the tube from the airport in Berlin. If there are any problems please call Stephen Mori on 92832904 or 92832903 immediately.**

**Please retain the foamcore folder until my return from Berlin on November 3rd.**

Sincerely yours

**Dennis Del Favero**

**TO WHOM IT MAY CONCERN**

**INVOICE                      13th August, 1997**

**TO: Andreas Weiss  
Galerie Andreas Weiss, Leibnizstr. 45  
10629 Berlin  
Germany  
Phone 49.30.32701280 or 49.30.32701281      Fax 49.30.32701282**

**DESCRIPTION:** Seven artworks Type C Prints 1 x 1.5 metres each by Dennis Del Favero for exhibition in Germany. The subject matter of the work is the human environment. The total value of the work is \$2,000.

Dennis Del Favero

# DENNIS DEL FAVERO

## *BODY show*

### *PARTING EMBRACE*

#### LIST OF WORKS

**INSURANCE VALUE:** All works are to be insured for \$3,000 each.  
**The four works comprise of polyptych.**

"Embrace" No 2, 1997, Type C Photograph, 100cmx150cm

"Embrace" No 3, 1997, Type C Photograph, 100cmx150cm

"Embrace" No 4, 1997, Type C Photograph, 100cmx150cm

"Embrace" No 5, 1997, Type C Photograph, 100cmx150cm

All works courtesy of Mori Gallery, Sydney

## THIS SIDE UP FACING CEILING

## OPEN FROM THIS SIDE DENNIS DEL FAVERO

# ***PARTING EMBRACE***

## **THIS SIDE DOWN FACING FLOOR**

**TO: Lubo Marun  
Head of Registration  
Art Gallery Of New South Wales  
Sydney  
Phone 2251700**

**Freight to: Galerie Andreas Weiss  
Leibnizstr.45  
10629 Berlin  
Germany  
Fax 49.30.3271282  
Phone 49.30.3271280 3271281**

***PARTING EMBRACE*** by **Dennis Del Favero**

### **LIST OF WORKS**

**"Parting"** No 1, 1997, Type C Print, 100cmx150cm

**"Parting"** No 3, 1997, Type C Print, 100cmx150cm

**"Parting"** No 5, 1997, Type C Print, 100cmx150cm

**"Embrace"** No 4, 1997, Type C Print, 100cmx150cm

**"Embrace"** No 5, 1997, Type C Print, 100cmx150cm

## **THIS SIDE UP**



# **FACING CEILING OPEN FROM THIS SIDE**

**TO: Lubo Marun  
Head of Registration  
Art Gallery Of New South Wales  
Sydney  
Phone 2251700**

**Freight to: Galerie Andreas Weiss  
Leibnizstr.45  
10629 Berlin  
Germany  
Fax 49.30.3271282  
Phone 49.30.3271280 3271281**

## ***MASTER COPIES***

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***PARTING EMBRACE* by Dennis Del Favero**

### **LIST OF WORKS**

**"Parting" No 2, 1997, Type C Print, 100cmx150cm**

**"Parting" No 4, 1997, Type C Print, 100cmx150cm**

# **THIS SIDE UP**

**FACING CEILING**  
**OPEN FROM THIS SIDE**  
***MASTER COPIES***

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**DENNIS DEL FAVERO**  
***PARTING EMBRACE***

**THIS SIDE DOWN**  
**FACING FLOOR**  
***SPARE COPIES***

---

**DENNIS DEL FAVERO**  
***PARTING EMBRACE***

# **THIS SIDE DOWN FACING FLOOR**

**TO: Lubo Marun  
Head of Registration  
Art Gallery Of New South Wales  
Sydney  
Phone 2251700**

***SPARE COPIES***  
***FREIGHT TO GALERIE***  
***ANDREAS WEISS ONLY IF***  
***DIRECTED BY ARTIST.***  
***OTHERWISE HOLD IN***  
***STORAGE AT ART GALLERY.***

***PARTING EMBRACE* by Dennis Del Favero**

**LIST OF WORKS**

**"Parting" No 2, 1997, Type C Print, 100cmx150cm**

"Parting" No 4, 1997, Type C Print, 100cmx150cm

**THIS SIDE UP  
FACING CEILING  
OPEN FROM THIS SIDE**  
*PARTING EMBRACE* by Dennis Del Favero

**THIS SIDE DOWN  
FACING FLOOR**

**OPEN ALONG THIS EDGE OF FOLDER**

**DO NOT TEAR OFF GREY TAPE - CUT ALONG EDGE OF FOLDER**

**OPEN ALONG THIS EDGE OF FOLDER**

**DO NOT TEAR OFF GREY TAPE - CUT ALONG EDGE OF FOLDER**

**OPEN ALONG THIS EDGE OF FOLDER**

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**DO NOT TEAR OFF GREY TAPE - CUT ALONG EDGE OF FOLDER**

***PARTING EMBRACE* by Dennis Del Favero**

## **LOW TACK MOUNTING TAPE**

Mount prints by strictly applying only the LOW TACK TAPE supplied to the four back corners of the prints and applying either velcro or double-sided tape to the back of LOW TACK TAPE and then applying the velcro or double-sided tape to the wall.

**THIS FOLDER IS PROPERTY OF DENNIS DEL FAVERO**

**STORE NEGATIVES AND PROOF SHEETS IN THIS FOLDER**

**THIS FOLDER IS PROPERTY OF DENNIS DEL FAVERO**

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**THIS FOLDER IS PROPERTY OF DENNIS DEL FAVERO**

**STORE NEGATIVES AND PROOF SHEETS IN THIS FOLDER**

**ATTENTION: FRED UDEN**

**PRINTING AND PACKING INSTRUCTIONS FOR AGNSW PRINTS**

- 1 PAPER TO BE HANDLED WITH GLOVES AT ALL TIMES**
- 2 PRINTS TO BE PLACED IN MASTER COPY FOLDER SUPPLIED AND INTERLEAVED WITH THE WHITE MATERIAL SUPPLIED**
- 2 ENSURE DURING PRINTING NO KINKS OR MARKS ARE LEFT ON PRINTS**
- 3 AFTER PRINTING CHECK PRINTS WITH USE OF TUNGSTEN LIGHT PROVIDED TO ENSURE THAT THERE ARE NO DRYING MARKS OR LINES ON THE PRINT SURFACE**
- 4 DURING RETOUCHING ENSURE THAT GLOVES ARE USED AT ALL TIMES**
- 5 PRINTS ARE TO BE CUT TO 1 X 1.5M**
- 6 DURING CUTTING DO NOT TOUCH PRINT SURFACE WITH BARE HANDS**
- 7 ON COMPLETION OF PRINTING AND RETOUCHING CONTACT STEPHEN MORI AT THE MORI GALLERY ON 92832903, 92832904 SO THAT HE CAN INSPECT THE PRINTS**

**FREIGHT INSTRUCTIONS FOR AGNSW PRINTS**

- 1 ONCE STEPHEN MORI HAS GIVEN THE OK CONTACT CAROLINE BUTLER-BOWDEN, CURATORIAL SERVICES COORDINATOR AT THE AGNSW, ON 92251873 OR 92251700 TO CONFIRM THAT THE WORK IS READY FOR COLLECTION. WRAP BOTH MASTER AND SPARE COPIES FOLDERS, COMPLETELY IN BUBBLE WRAP.**
- 2 THE AGNSW TRUCK IS BOOKED TO COLLECT THE WORK ON FRIDAY THE 22ND AUGUST. IF THERE IS A PROBLEM WITH THIS**

**DATE PLEASE CONTACT CAROLINE BUTLER BOWDEN IMMEDIATELY SO THAT SHE CAN RESCHEDULDE THE TRUCK**

**3 BOTH THE MASTER AND SPARE COPY FOLDERS ARE TO BE COLLECTED BY THE AGNSW TRUCK**

**4 RETAIN THE NEGATIVES, PROOF SHEETS AND REFERENCE PRINTS AT FLASH IN NEGATIVE FOLDER SUPPLIED. ALSO RETAIN THE TUNGSTEN LIGHT. I WILL COLLECT THESE ON MY RETURN NOVEMBER 3 AT WHICH POINT I WILL REQUIRE TO COMPLETE THE PRINTING OF THE FINAL FIVE MURAL PRINTS**

**5 ONCE WORK HAS BEEN COLLECTED BY AGNSW PLEASE FAX ME ON +39.759.417612 TO CONFIRM**

thanks

## Production Schedule

July-August

July 1-July25	F Prints 23x15 F Design
July 25	F Photo shoot final
July 28	CA Fotofeis/EAF Design
July 24-Aug 8	EAF Mural Prints
Aug 1	DCA photocopies to Civitella
July 28-Aug 14	DCA
Aug 8	F Documentation
Aug 11	EAF Freight
Aug 19	Depart for Civitella
Nov 1-30	F Mural prints
Nov 17-28	F Video editing
Jan 13	F Mori opening
Feb 14	F Mori bump-out
Feb 16	F Freight to Berlin
Edit suite	VHS3 Nov 17-28 Dec 1-19 SP Beta Nov 17-28 Dec 1-19
I gun projector	July 28-Aug 8

November 17-December 19

1 gun & 3 gun projector Jan 6-Feb 17, 1998

# *Phantasms*

by Dennis Del Favero

Draft project proposal 5.6.97

European Art Fair, Berlin, November, 1997

Mori Gallery, Sydney, January, 1998

Galerie Andreas Weiss, Berlin, April, 1998

## **Description**

*Phantasms* investigates incest through the lens of the psychotic fantasy linking the abuser and the abused, the seductive father and the "complicit" daughter. The work is based on research into a number of recent case studies .

*Phantasms* will take the form of eight photographic tableaux and a video projection. Six of the tableaux, entitled *Act I*, will present the fantasies from the perspective of the father, the other six, entitled *Act II*, will present the fantasies from the perspective of the daughter. Two texts accompanying the photographic tableaux will document on the one hand the suicide note of the father, and on the other, the courtroom testimony of the daughter. *Act III*, comprising the video projection, will revisit a number of episodes in the father's psychotic fantasy, projected across a male mannequin protruding from the gallery wall.

## **Components**

Solo exhibition: eight tableaux comprising 1x1.5m to 2x1.5m Type C framed photographs.

Group exhibition: two tableau 2x1.5m Type C unframed photographs, along with video projection (single channel video three minutes duration with audio, SVHS format).

The work will tour in a timber crate 1.1x1.51x0.2m, 65 kilos in weight.

DENNIS DEL FAVERO 97 HOLDEN STREET ASHFIELD NSW 2131 AUSTRALIA PHONE/FAX +61 (0)2 97989102

Email: d.delfavero@nepean.uws.edu.au

# *Phantasms* Design Concept

3.5.96

Twelve separate vertiginal scenes, detailing an unspecified but concrete case of abuse/complicity. Each scene evokes the intrapsychic phantasies of "abuse" on the one hand and "complicity" on the other. The scenes are in the form of phantasy fragments recounted by the pair. The two narratives are in conflict. (photography/video as cross-section of blurred sexual space) either:

- fourty something father and 18 year old daughter OR
- fourty something male academic and 18 year old female student OR
- thirty something brother and 18 year old sister
  
- *Six scenes from the point of view of the man (& female mannequin).*
- *Six scenes from the point of view of the woman (& male mannequin).*
  
- *Six micro-scenes from the point of view of the man as a child (and child mannequin) recounting his childhood*



## Scene 1

Photographic series 1 ( images + separate text tablet)

### *IMAGE*

- folded male body & flesh
- male with female mannequin
  
- marked female body & flesh
- female with male mannequin

### *TEXT*

- separate statement by man and woman (testimony, analytic notes ?)

## Scene 2

Photographic series 2 ( images + overlaid text )

### *IMAGE +TEXT*

- composite images of boy's body parts + boy with mannequin
- monologue of child

## Scene 3

Video projection across a toy house

### *IMAGE*

- young male body & sexual intercourse

### *AUDIO*

- muffled sounds/sex

## *Titles*

*Cutting/embrace*

*Splitting/embrace*

*Bosom/embrace*

*Frigid/embrace*

*Intertwining/embrace*

*Cross/embrace*

*Phantom/embrace*

*Icy/embrace*

# *Phantasms : text*

*he*

*it's as if an electromagnet in my solar plexus were switched on*

*my mouth dry and my heart pounding*

*I am like another person when I go into sex*

*the best was anonymous sex initiated with a secret touch*

*I spent my adult life watching for her pouting, damaged, sullen*

*the social world is a thin, irritating haze covering the real world of sex*

*I'd store it in my fantasy bank and shape it into a porn video*

*the substance I used was human beings*

*my heart slamming my breastbone like a hammer*

*the membrane between the two worlds had by this time been worn to nothing*

*I concocted scenarios, relishing the anticipation*

*after we went to bed it was over for me*

*I'd have to find some way to stay inside sex with her*

*sex didn't satisfy my need to be seducing*

*Dark. Dangerous. Devastating.*

*I was a magnet for suicidal women for whom sex was self-annihilation*

*I could pick out the ones who had been molested the minute they walked into a room.*

*She was my student during the week and my lover on weekends*

*She said she felt invaded.*

*I just wanted more and more of her, to take her further sexually than she had ever gone and then some*

*This fantasy was the way I could stay inside sex with her*

*I was another person when I went into sex: I was her molester*

*To be invaded, to be confused about where the other person ends and you begin: this is what it feels like to be molested*

*For each woman I seduced there were two more I tried to seduce and then more I wanted to seduce*

*She was perfect: sophisticated and furious at her parents, a bomb about to explode.*

*We'd play underwater games. This is when I would first touch her. It would be like lightning hitting my fingers. She'd love it and let me know she'd love it.*

*All evening our desire would be excruciating. I'd brush the back of her thigh while she was clearing the dishes. That night while her parents were asleep she would sneak down to my room in her nightie.*

## *she*

*all I can remember is a screaming child deep inside me*

*after that first night I had strange dreams - I had never dreamt before*

*my ecstasy was unbounded. I was be tied to him and would remember him for the rest of my life.*

*I don't know where I end and where he begins*

*nothing could be more absorbing, transporting, shameful*

*I feel like a detective trying to track down the missinmg parts of my soul as if they belong to someone else*

*I am without fondation  
my feelings are gripped by a hidden hand*

*I am a figment of my own imagination*

*I have few memories of specific incidents, mainly just snudges and half-images*

*I am swimming along in clear shallow waters and suddenly I feel afraid*

*why am I always afraid?*

*It is as if a tortured god had looked down and said: " I will make you special with these gifts. I will give you the gift of a mind so that you may know my confusion, the gift of sex so that you will know shame, the gift of being so that you will know fear, the gift of a self to know shit, and the gift of bewlilderment so that you may not know me" What the gods had done was too terrible for me to bear, so I became someone else.*

## *boy*

*I was in a strange house with lots of rooms*

*there was one dark and foreboding room*

*I saw a room flooded with water and a n electric cable in the pool*

*he put his arm around me while we looked at the guns*

*when I had pulled my clothes off he suddenly pulled the curtain back*

*standing straight up I didn't reach his waist*

*when it was still stiff he brought over a towel and dried me off*

*he had me and he knew it*

*he explained it was an even better secret we could share*

*inside the dream feeling he was kneeling in front of me*

*it was a lot bigger than mine, red and angry*

*I remember posing nude in his attic studio, a child Bacchus*

*it was as if I were imprinted*

*he was kneeling in front of me, my pants around my ankles*

*as my breath returned, so the dream feeling entered*

*I knew his hands would start moving soon and after that nothing else would exist*

*I began not to be able to urinate*

*at bedtime when my mother turned out the lights an octopus would grow under my bed looking for any part of my body protruding over the edge*

*the molester is never a stranger*

*I was different from other kids, a great hero bound for a great destiny*

<b>FANTASMI</b> <b>1996</b>	<b>Production Schedule</b>	<b>8.4.96</b>
November 30	Technical research final Theoretical research final	
<b>1997</b> January 30	Text final Design final	
February 15	Shoot final	
March 30	Catalogue copy Sample prints final	
April 30	Prints final Catalogue design final	
May 30	Catalogue print	
June 18	Mori opening Document European package	

<b>FANTASMI</b>	<b>Design Concept</b>	<b>8.4.96</b>
intimacy which is not intimacy	abuse	rape      complicity

Act 1  
scenario of older male philosopher and 18 year old female student in a case of sexual abuse  
eight separate scenes of events surrounding the abuse  
four scenes from the point of view of the man  
four scenes from the point of view of the woman  
one scenario but two conflicting narratives dealing with the violence and complicity revolving around the struggle for sexual power  
4 x male narrative      4 x female narrative  
color negative positive prints 1.5x2m      color negative prints 1.5x2m

Act 2  
eight separate narratives of sexual abuse dealing with eight distinct relationships  
priest and parishioner  
father and son  
brother and sister  
uncle and niece  
psychiatrist and patient  
photographer and model  
color negative prints 30x40cms