

"In many of his video works, Dennis Del Favero follows a very similar principle: at the beginning a text is frequently inserted, which reports a true event in a documentary style and like a agency press release. This is intended to give the viewer a basis for understanding the images which follow. But we very soon find that the images we are seeing do not explain the text we have read and only have an associative connection with this text. And the narration accompanying the images, which is generally spoken off-camera, does not really help the viewer to get a clear message."

"Short, suggestive scenes and images follow in filmic collages, most of them reporting on war and destruction, sexuality and desire, pleasure and sorrow, violence and cruelty and thus conveying the impression of a world which is out of kilter. Many of the filmic sequences are taken from television news programs or are extracts from historical documentaries, for example, on the Second World War, and are so well known that they are immediately recognised and classified. Thus the viewer also realises immediately, that what he is seeing cannot be a illustration of the text inserted at the beginning of the work. We are thus involuntarily confronted with the question: what is truth? What truth does the artist want to convey to us?"

"One of the core issues in the interactive video installation *Pentimento*, made in 2002, is also the search for the truth. The story, which is adapted from a true criminal case, which occurred in Sydney, deals with murder, sexual dependence and incest. But even if we pursue the individual interactive narrative strands, it is not possible to find out who is sexually dependent on whom, and who is the killer and who is the victim."

Excerpts from : *Dennis Del Favero: in search of truth* by Norbert Nobis, Chief curator, Sprengel Museum Hannover. *introduction to "Fantasmi"* -

**Jill Bennett: *Dennis Del Favero: Fantasmi 1994-2004*. UNSW Press and Sprengel Museum Hannover: Sydney, Hannover. 2004.**