

Istvan Kantor's
ANTI-CITIES TRILOGY
JERICHO 1991,17min BABYLON 1994, 19min NINEVEH 1997, 26min

With a recently finished third part, NINEVEH(1997), ISTVAN KANTOR's Anti-Cities Trilogy, a major video work of the 90s, is now complete and available for purchase, screening and installation.

Each tape emphasizes on a particular aspect of Kantor's main subject, technological organization, its power and decay, especially focusing on the subversive nature of creation and the struggle of the individual in today's mediatized society. Each title refers to a vanished city and serves as metaphoric background for transmitting reality through the remaining mythology of ancient culture and through the open space of lost time zones filled with today's cultural icons, surrounded by digital landscapes, 3D animation and videographic composition. Sounds and images are equally important.

The Trilogy begins with JERICHO(1991), an alarming artistic statement that manifests Kantor's rebellious attitude and his passion for crime and refusal. Istvan Kantor connects the biblical legend of the divine destruction of Jericho and the living mythology of today's techno-empire, the city. Kantor explores a provoking, manifesto- language to confront the oppressive forces of technological society. Segmented structure, computer animation, intensive editing, visual and textual quotations, unleashed megaphonic hyper-noise, multi-layered images, convulsive loops are some of the characteristics of his work.

BABYLON(1994) investigates the unavoidable corrosion and disastrous power of technology through narcissistic images and industrial sounds. Kantor's decadent vision of Babylon links high-tech spectacle and junkyard aesthetics. The heavily vibrating poetical structure and the absurd sonic-atmosphere is articulated through aerial and crane shots of monumental scrapmetal landscapes, demonstrative and provoking close-ups of expressionist performances, surprising inserts of 3D animation and appropriated mediatic images. Gabor Medvigy's camera work adds a strikingly cinematic aspect to this highly experimental production.

NINEVEH(1997) is a transmedia drama of image, text and sound, a philosophical adventure integrated in an operatic testimony. While exploring introspection, self-evaluation and intellectual-sophistication with irony, wit and intelligence, Istvan Kantor comments on the multi-dimensional existence of individual organisms within today's trans-technological society. Kantor continues exploring his characteristic convulsive method of "hyper-cutup" that reflects the nonlinear dramatics of CD ROMs. Fragmentation, sudden changes, abrupt jumpcuts add to the characteristics of the high profile production. Nineveh will be premiered in Europe in april/ 97 in Oberhausen, Germany and in may/97 at WRO in Wroclaw, Poland.

Istvan Kantor, aka Monty Cantsin AMEN!, is a media-artist presently living in Toronto. He received prestigious festival awards for his videos in Europe and North-America; his tapes are included in collections and compilations of video art in England, France, Italy, Germany, Holland, Hungary, Poland, USA, and Canada.

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