Performing evocations

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Preludio

Voce corale d'amore accende/Love choral voice starts

Il sopore antico del risveglio/The ancient drowsiness of revival

Luce d'alba dolce e armoniosa/Sweet and drowsiness dawn light

Ricca di speranze tenere/Full of tender hopes

Nell'incontro di estatico umore/In the meeting of ecstatic mood

Caldo il manto scende sul talamo/Warm shell is stretching on the nuptial bed

Racconta umile l'amato desio/Humbly it tells about loved wish

Danza tenero tra le braccia intrecciate/It dances tenderly between braided arms

Solo, tra le pieghe di carne amante/Only, inside lover flesh crease.

Mia dolce Madre, a Dio/ My sweet Mother, To God

Riportami, per incanto/ Get me back,as if by magic

Tra luci d'amore/Among love lights.

1. Introduction..no tool makes better nature if same nature don't make that tool: so under that art that, you say, nature gives, there is another art that nature makes. See, sweet girl, if we combine a kind shoot with a wilder plant, and we get hard bark from fine germ: this is art that corrects nature, or rather changes it. Sad this art itself is nature. (1)

2. Aim

To catch the ancient poetic way in performing Art.

Materiam superabat opus [Art crossed material (2)]

3. 2 Thesis, *1* Hypothesis

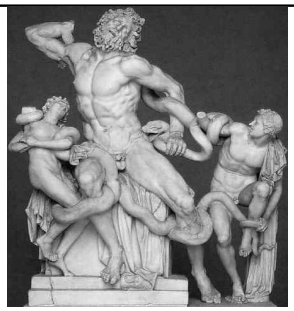
Thesis:

1-Evocation is a reminiscence process.This happens when we see our just defined and shaped idea in the mirror of History.Our work reaches a delineating contest. These reflected frames may belong to another fields: from Poetry to Music, or Visual Arts, or Architecture, etc. Evocation is something added. 2- Looking at our work, people say:" It seems…". It is Art.

Hypothesis: Every interpretation we give sets evocation flux. Reminiscence becomes clear using words. Reminiscence is an evocation.This is a generative/evocative process

4. Catalyst

This hyphothesis returns in famous tests by Gotthold Ephraim Lessing, by Winckelmann and Goethe about the group of the Lacoonte (3)



3. Performing structure and tools

Structure - Reminiscence can occur

ANALOGY	SIMILITUDE	EGUALITY
WE DISCOVER THE SAME PROCEDURE OR STRUCTURE	WE ASSOCIATE DIFFERENT SHAPES	WE REPEAT THE SAME

INVESTIGATION TOOLS: 3 adjective

hidden	bright	static

2 hendiadies that delineate through investigation sense borders:

natural/artificial

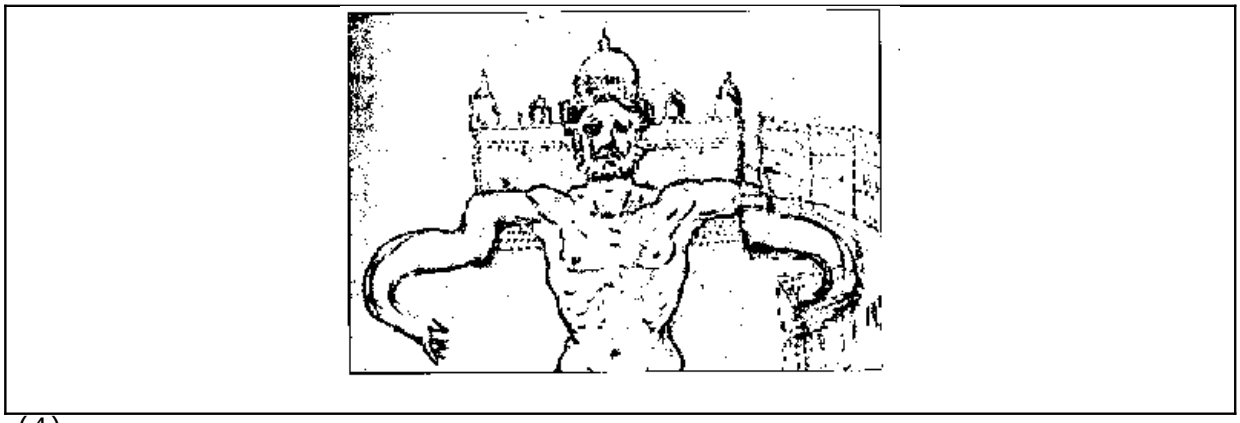
figurative/abstract

Related imaginary World

1 Gianlorenzo Bernini

Lecture keys: figurative/abstract +

Hidden



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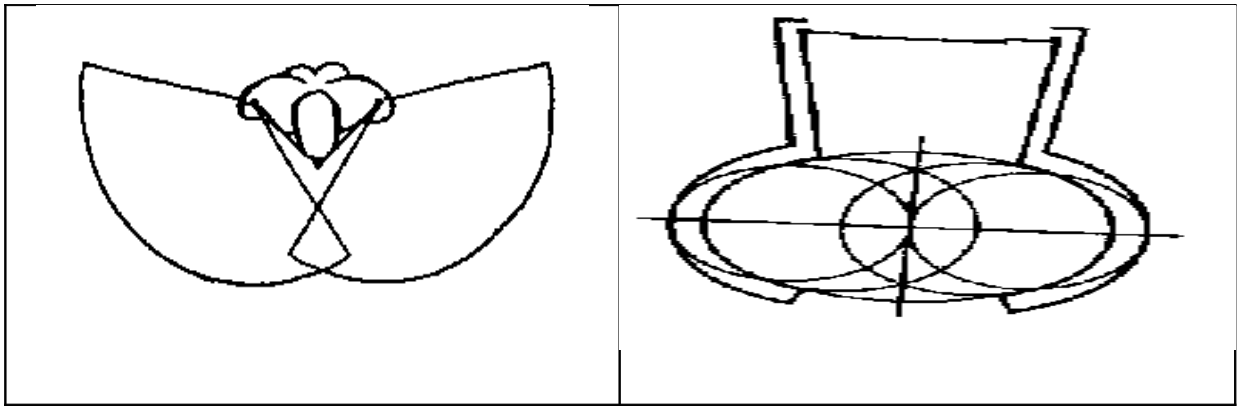
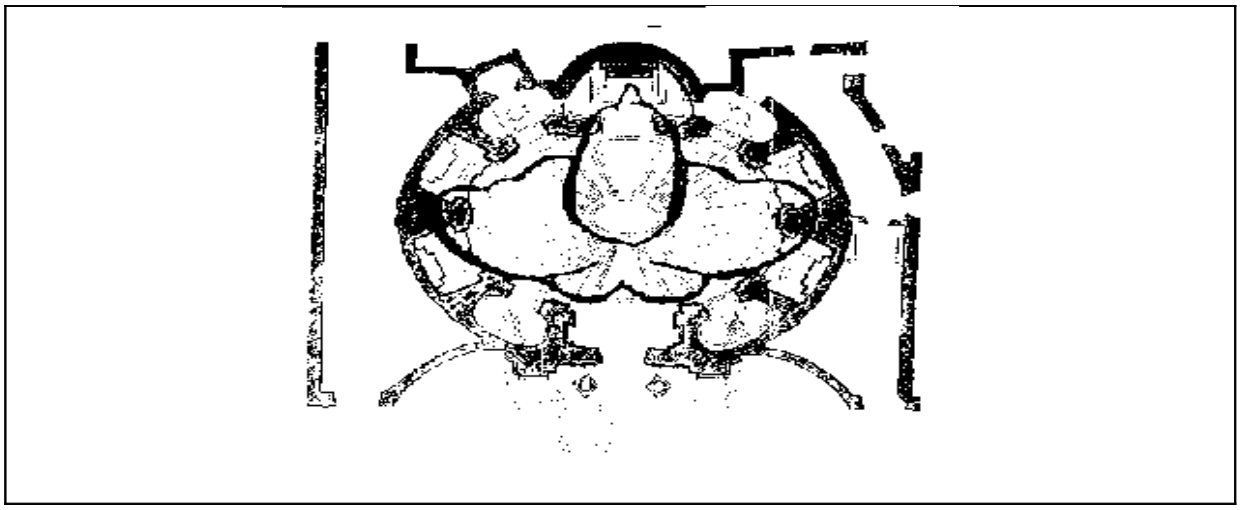
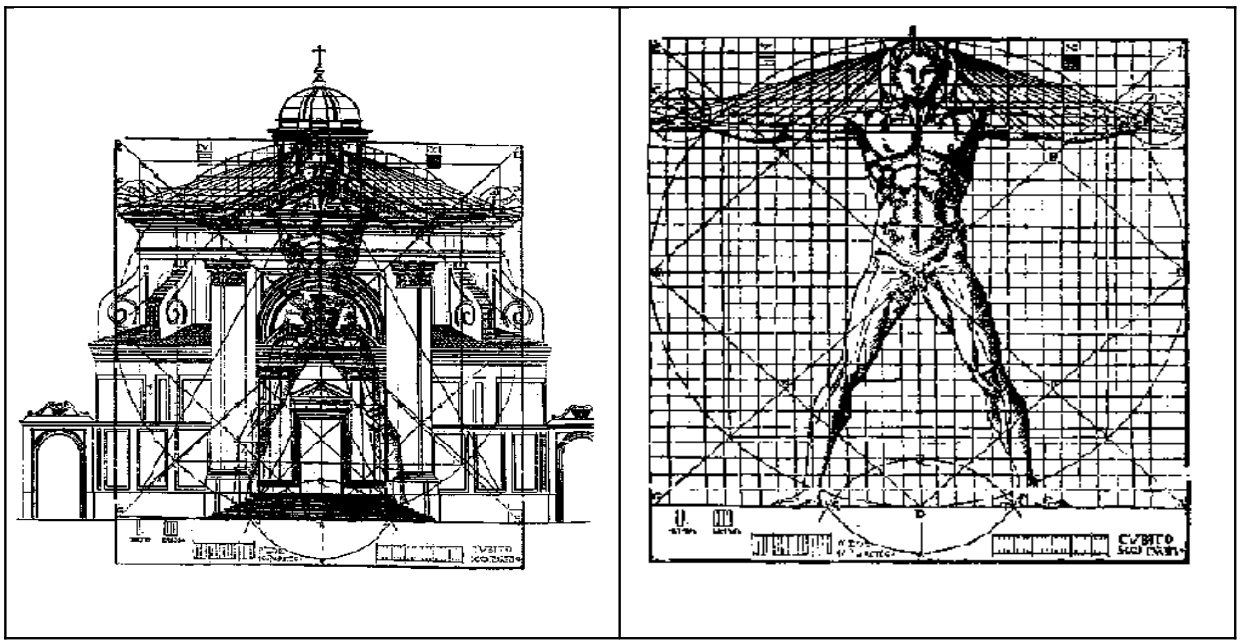


Left: horisontal movement of the arms , right: Geometrical system of Bernini's project for the Piazza S.Pietro (5)



The illustrated projection of the human body in San Andrea al Quirinale's plan (6)



Left: anthropomorphic proportions of San Andrea al Quirinale's facade, according to Caporali's proportions, right: anthropomorphic proportions in Caporali's coments on Vitruvius, 1536.(7)

The human beings identical

Alma Mater, svelami/Alma Mater, reveal to me

L’identico umano/The human beings identical

Insegnami il semplice/Teach me the simple

Principio di variazione/Variation principle

Dove l’identico si scopre/Where the identical unveils

Tra le molteplici differenze/Among numerous differences

Rimando l’universale silente canto/Rhyming universal silent song.

Come un antico aedo/As an ancient aedo

Cantero’ il perenne mutare/I will song eternal mutation

Delle fattezze umane/ Of human beings

Dove misteriosa ed immane/Where mysterious immanent

Emerge la bellezza/Beauty emerges

Melete,Mneme e Aoidè,figlie del cielo/Melete, Mneme and Aoidè, heaven daughters

Vegliate il mio canto/Watch my song

Trasformatelo in epos/Transform it in epos

Per insegnare agli sguardi muti/To teach silent looks

A leggere l’occulto/How to read the hidden

Che si rappresenta/ That is being performed.

Seminero’ nei cuori/I will sow in hearts

L’intelletto antico/The ancient intellect

Come una rondine non addomesticata/ As an untamed swallow

2 - Michelangelo

Lecture keys: figurative/abstract +

Bright

Michelangelo regarded sculpture as the most important Art.(8)

Michelangelo shaped his own vision of beauty, not only proportions and resemblance, but the shaped image that grows and must be represented, in line with Ficino and Pico della Mirandola.(9) (9a)

“Un choncetto di bellezza (a beauty concept)

Immaginata o uista dentro al core” imagined or seen inside heart)(LX)

The same in Dante:

“cosi come è ditta in cor vo significando”(so as in heart sung I try understanding)

All the incomplete statues Schiavis or Jails represented oppressed bodies, more than from the drawstrings of the imprisonment, from the theirsame internal torment. Slaves or Prisons are Schiavo ribelle, Schiavo morente(1513), Louvre, and L’Atlante, Il barbuto, Il giovane, Lo schiavo che si sveglia (Florence, Galleria Accademia).

It stopped to carving for himself only. The three " Pities ", that of Palestrina (Palazzo Strozzi, Florence), of Florence (Cathedral) and Rondanini (Milan, Castle), that he realized for his grave, in the silence of the house to Macel de' Crows near the column Traiana, those " Pities " that never satisfied him, on which he worked until he died, show how much his sculpture matured and changed together with him, with the events of his life, with the passing of the years. He worked to deline the imaginary

space of onlookers open or better their transcendental ideas. That was a trend toward abstraction. A big effort to perform visible transcendental values. It was a prelude to Art of tomorrow. He defined sculpture as site of various all around visions. It is possible to shape idea “per forza di levare”(for stregth of cutting), that is cutting directly “nella pietra alpestre e dura”(in mountainous hard stone).This is what Bergson (9b) defined:” he believe that is “affection” effect that coming from inside becomes one with what it get of unique and consequently of inexpressible.”On 18 February 1564, at vespers, Michelangelo died. His corpse, as happens saints, was kidnaped and carryed to Santa Croce, He left under other things;...another statue principiata (beginned) for Christ and another figure above, attached together and not finished.(9c) This opera testifies that Art is a process, a generative process, in which imagination represents itself starting the heart and interpreting first defines work with mind eye

Hora, unlimited interaction

Cade la distanza della sera/ Evening visibility falls

Tutto appare assopirsi in un’unica amalgama/All seems sleeping in a single amalgam

Si cerca un respiro amico/ We look for a friendly breath

Da sentire sulla pelle/To sense under skin

In vicinanze protette dall’oscurità/In dark protected nearness.

Sussurri distanziano i colori /Murmurs spaces out colours

E’ l’ora della metrica/It is the time of metrics

Poni alle caviglie sonagli melodiosi/Put at your ankles melodious jingles

Attira l’armonia con piccoli passi/Attract harmony with small steps

Per raccontare il giorno andato via/To tell about past day

Tra luci ed ombre/Between lights and shadows

Rintraccialo: E' perduto/Trace it: It is lost

Tu puoi disegnarlo indelebile/You can shape it indelibly

Tra ogive di sogno/inside dream vaults.

3 – Artificial Tree

Lecture keys: natural/artificial +

Static

Temporary cult signs in Japanese village Shinto are shaped for folk cult.

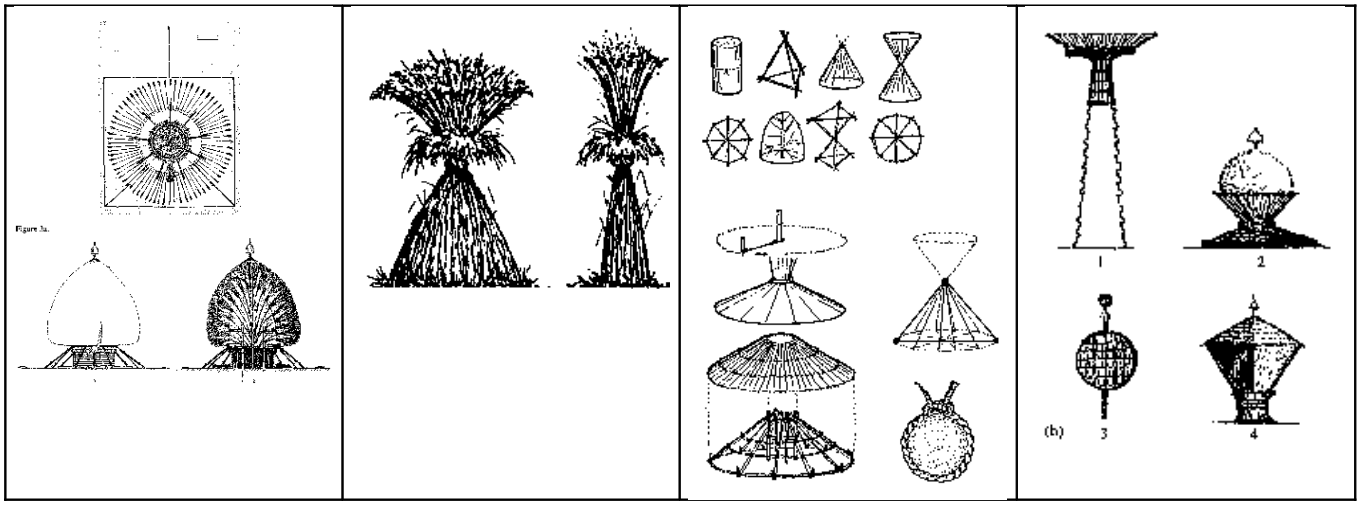
These are generally abstract, sometimes with a strong geometrical character.

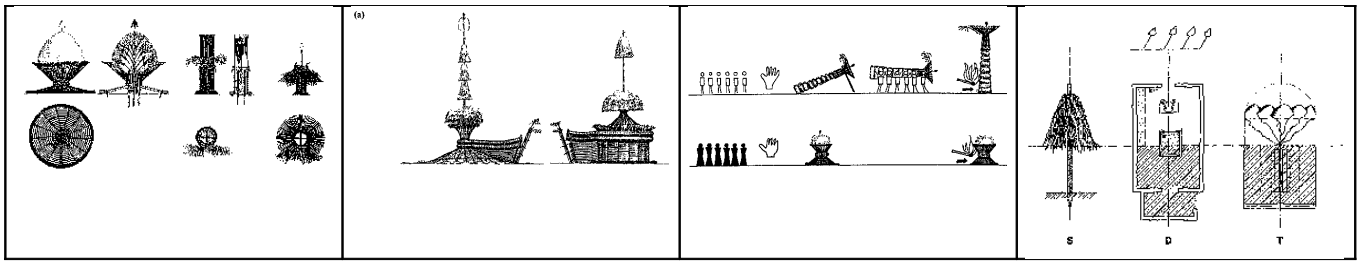
Their function is simply that of a sign, a symbol.

The structure are made of fresh material each year and always in the same configuration.

A generally valid design has been handed down and this can be recognized in most configurations.

The reconstraction of periodically renewed structure with a life of one year reflects the significance of the cultic symbols as an expression of settlement history(10)

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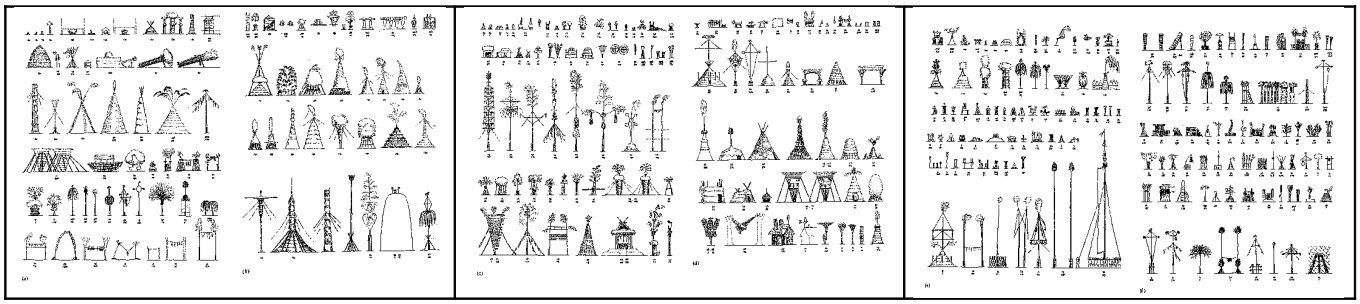

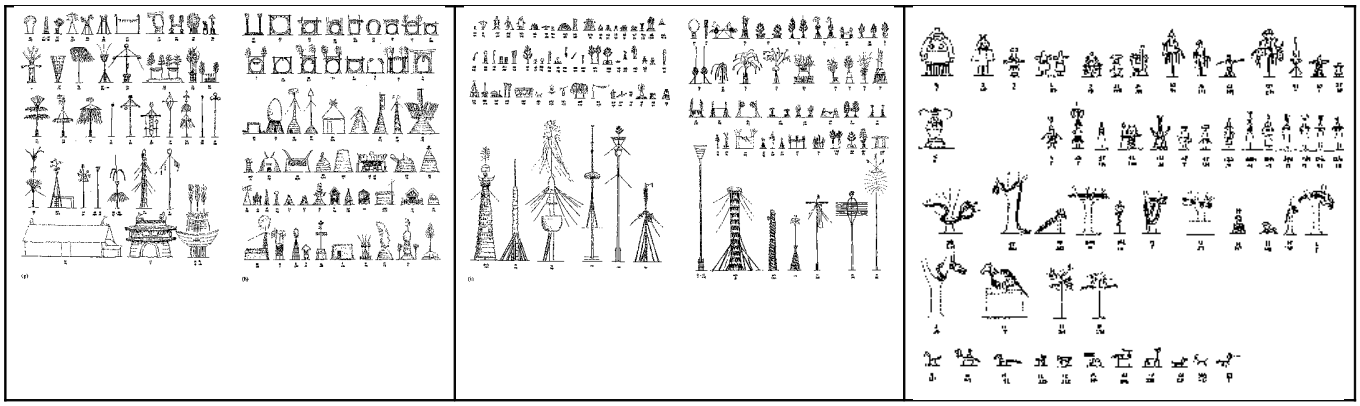

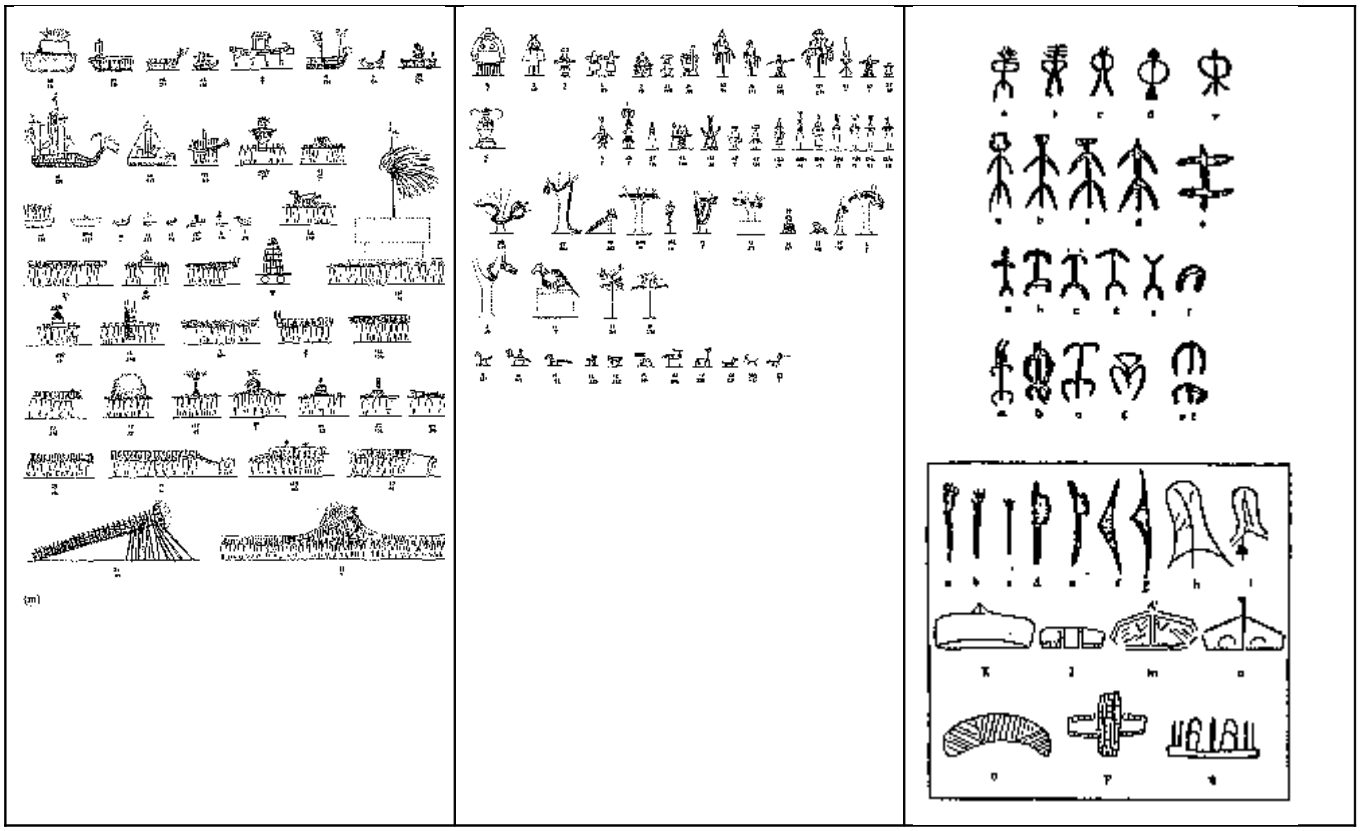

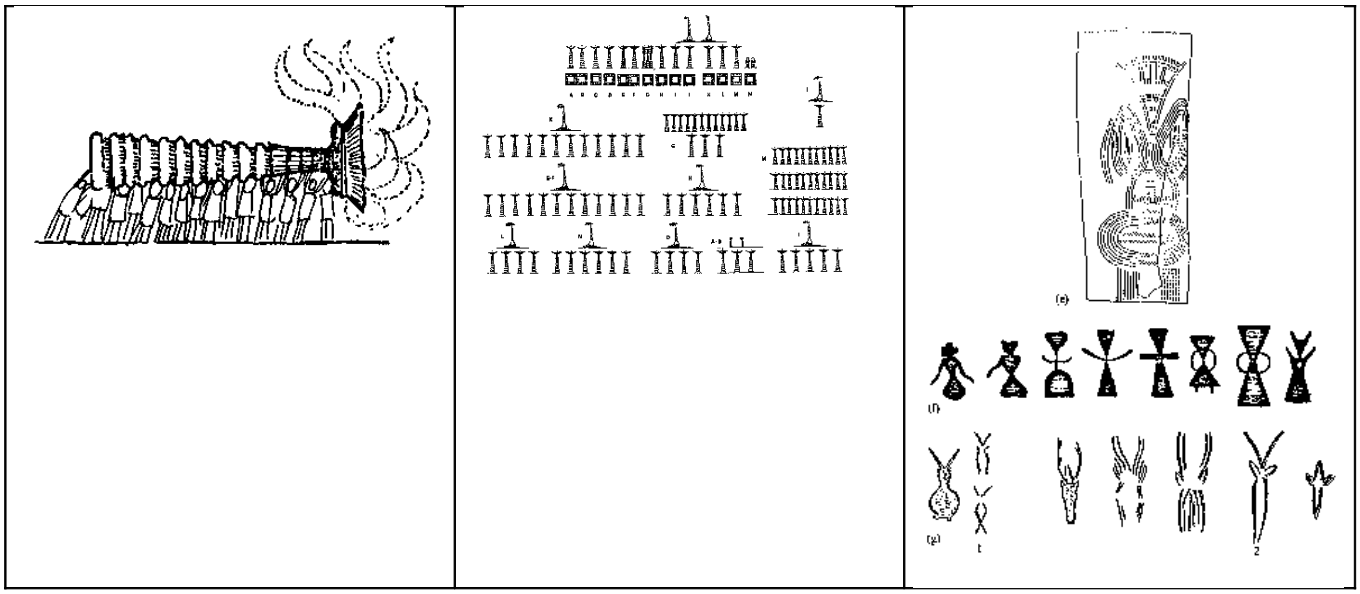

Anamnesis excercise

La felicita' nasce su un velo nero di dolore/Happiness rises on a black veiled pain

E muore lasciando traccie fluide/And dies leaving fluid traces

Di un tenue chiarore bluastro/Of a soft blueish lighting:

Oasi della mente nel ricordo/Reminding is a mind oasis

Solo cio' che è perduto puo' tornare/Only what is lost may come back

4 Pieta' Project

Lecture keys: artificial/artificial +

Static

This project used a 3D scanner to measure shape and appareance of each part of statue.(11)

Fluxus

L'anima mia si perde/My soul gets lost

Tra frastuoni sommessi/Among soft sounds

Nascienti dal piu' profondo del mare/Rising from deepest sea

Tra flussi riflessi su schermi/Among fluxes reflected under screens

Fosforescenti e sotto controllo/Phosphorescent and controlled

Dove pensi di andare/Where are you going

Se hai rappresentato tutto?/If you represented everything?

Cloni, e l'anima?/You clone, and the soul?

Quale musica smuovera' le lacrime/Which music will move to tears

E raccontando il tempo comune/And telling about commun time

Svelera' l'universale?/Will it reveal universality?

Tra le pieghe del giorno morente/Among dying day folds

Dove siedero' con l'immaginazione/Where will I sit with imagination

Per prendere coscienza nell'attimo dislucente/To get conscience in the shining instant

Che alimenta l'intelletto?/That harbors intellect?

Il flusso è forte come un vento alpestre/ Flux is strong as an alpine wind

Immenso e dolce come una lieve/Immense and kind as a soft

Carezza materna/Maternal caress

Suona campana la gioia d'amore/Bell rings the love joy.