

Flowing GA naturalness

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The *coldness* is the singer of discontinued humans:
It mitigates the souls,
It sedates the anointers.
Discovering the silence between the curves of time.

Main aim:

Following GA approach, to discover aims and tools of the past in our time fixing in silence a deep impressive medium.

NATURA/ SCIENCE

Nature figures are silent;
A silence to be revealed in
almost infinite meanings

HILDEGARDE de Binged: Nature: discovering a site as Investigation mirror [1]

Leonardo: The Vitruvian Man- Art and Science

The Vitruvian Man is a representation of the ideal proportions of the human body. There are incredible similarities between **the Vitruvian Man** and a medieval illustration from the Liber Divinorum Operum, a writing containing the visions of the saint Hildegard of Bingen. More than 300 years before Leonardo's Vitruvian Man, in fact, Hildegard had already created what is known as **the**

Abstract

Sequence:

INCIPIT: objective, hypothesis, tools, poetic text in opening and in conclusion

1-Nature/Science:

Hildegard de Binged- Leonardo

2-Leopardi-Philosophy+Moral and Natural Works- Pound's Silence -

Redness in poetry: Heaney

3- Precedents of lost generation

Chomsky/Foucault:-

structuralism/deconstruction

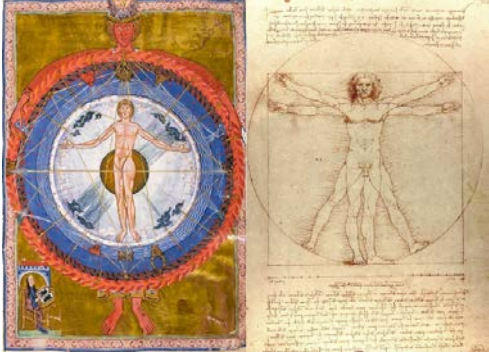
4- Our times -The sound of the earth/ Manaraga

5- From digital to Nft works

6- Lost generations: why art?

Art comes from Nature as site of discovering and mirror of investigation.

Symphonic Man [2] just like the Vitruvian Man, the Symphonic Man represents the ideal of perfection.



"Symphonic Man", miniature from the manuscript "*Liber Divinorum Operum*", I.2, ms. 1942, c. 9r, early 13th century, Biblioteca Statale, Lucca.

Leonardo da Vinci, '*The Proportions of the Human Body According to Vitruvius*', cat. no. 228, Gabinetto dei Disegni delle Gallerie dell'Accademia, Venezia.

In contrast to Da Vinci's work, however, Hildegarde's idea of perfection does not stem from science and measurements but rather from music and poetry. These arts, in fact, are considered by her as a symbolic connection between the philosophical ideas of macrocosm (the universe) and microcosm (man), as well as between God and Creation.

Like Leonardo, Hildegarde was also an incredibly eclectic personage: long before the Renaissance, and at a time in history when women were often considered unworthy of an intellectual and creative life, the saint was in fact a composer, poet, illustrator, philosopher, mystic, botanist and medical theorist. A woman definitely ahead of her time! Who knows what would have been born from the meeting of two such extraordinary minds as Leonardo and Hildegarde?

Perhaps a beautiful symphony of art, science and philosophy.

Word/Gesture

Leopardi: "*The silence is the language of all the strong passions, of love (even in sweet moments), of anger, of wonder, of fear*"

Word is an art learned by men. The variety of languages proves this. **Gesture** is something natural and imparted by nature.

An art:

- 1) Can never equal nature
- 2) However familiar it may be to men, there are certain moments when they do not know how to apply it.

Therefore in the accesses of great passions:

- 1) As the force of nature is extraordinary, that of the word does not reach to express it.

- 2) Man is so busy that the use of an art, however well familiar, is impossible for him.

But the gesture being natural, you will easily see him give sign of what he feels with gestures and motions that are often very vivid, or with inarticulate shouts, tremors, moaning etc. that have nothing to do with the word and can be considered as gestures. Except that such passion will not produce in him the immobility that is usually the effect of great passions in the first moments when he is not good at any action. In later moments, since he is not good at the use of words, that is, of art, yet he is capable of acts and movement.

- 3) For the rest you will always see him in silence. **Silence is the language of all strong passions, of love (even in sweet moments), of anger, of wonder, of fear, etc.** 27 June 1820. [3]

THE HUMAN NATURE

We have to turn to **Voltaire** (1694-1778) and his **Candide** (1759) to realise that we are embedded in the living world whose diversity of interrelated organisms is startling.

A legend tells that **Ludwig van Beethoven** (1770-1827) in search of inspiration **used to wrap a large lime tree with his arms.**

John Stuart Mill (1806-1873) wrote in his essay "**On Liberty**" (1859) that human nature "**is not a machine to be built after a model, and set to do exactly the work prescribed for it. But it is a tree, which requires to grow developing itself on all sides, according to the tendency of the inward forces which make it a living thing.**" [4]

POETRY, sonority from silence

"If poetry is not born with the same naturalness as leaves on trees, it had better not even be born".

*John Keats, Letters
1848/21 (published 1848)*

'Silence is all we dread'
Emily Dickinson [5]

This poem consists of a single quatrain:

*Silence is all we dread.
There's Ransom in a Voice –
But Silence is Infinity.
Himself have not a face*

There is something terrifying about silence because it reminds us of infinity and 'Himself' – God, the one who does not speak to us.

Poetry dialogues with silence, underlying it is a music that generates itself slowly and patiently in the text unfolding. Like a sister friend which manifests itself from its underground place to promptly and diligently accompany the text alive in the voice.

"...I have stilled and quieted my soul..." Psalm 131:2

Walter Benjamin [6]

In "*The Metaphysics of Youth*" Walter Benjamin observes: "*Conversation strives toward silence, and the listener is really the silent partner. The speaker receives meaning from him; the silent one is the unappropriated source of meaning.*" In other words, it is the space between words that sets off language. The dim background against which a light becomes visible. For Benjamin, silence was the precondition for a community out of which story arises, and the vast expanse waiting just beyond its inevitable end. Recent collections of poetry fully do justice to this *complex relationship between* silence, narrative, and the tacit relationships out of which language is born. The possibility of transcendence resides in the space between the aperture that gives rise to a "*queer flutter that knocks about your ribs*".

Small Trees

*Small, high-stemmed trees
I wonder if you feel the new pain of the livings.
Among the species mixed without knowledge in cloning,
The ancestral song has broken into the small invisible.*

The mountains have broken their centuries-old mantle of ice
Rivers say goodbye to their ancient banks, drying up in silence.
The intensity degree of the sounds of the universe changes:
Every organicity mutates into pitiful and corrupt eugenics.
Transmigration is not an escape for hope, only fear, fear, fear.
Accepting the irreparable is more painful in the native place.
You little goldfinch slow your lonely wanderings in search of harmonious silence.
Try to stop on a friendly oak branch.
Sing again your song only for children abandoned by their mother's love.
Sing for them; flood their hearts with the deepest perceptible caress,
As only Nature from ever can give to the pure in heart.

Philosophy: the Nature discovering

"Philosophy," writes Josef Pieper, "not only does not in fact serve any purpose, but absolutely cannot and must not serve anything! In the sense that it must not be a particular instrument of any practical activity, but must serve life. To philosophize means to reflect on the ultimate and profound meaning of the totality of what is coming towards us; and this philosophy understood in this way represents an occupation that is not only meaningful, but indeed necessary, and from which a spiritually alive individual cannot possibly be exempted. Philosophy, as a genuinely human occupation, is just as threatened by the totalitarian pretension of the technical-practical world as it is by the nihilistic dogma, according to which the world as a whole is absurd, and everything that

exists deserves to go to ruin, if not with greater at least equal intensity. Perhaps both threats are joined at some secret point of contact. Philosophy like existence itself possesses the structure of openness. Philosophy is a free space, it is the place of listening and silence and in this sense, it is no different from the "contemplation" of which the mystics spoke. The oldest saying that has come down to us from Greek civilisation is still alive, and it is Anaxagoras' answer to the question "For what purpose are you on earth?". Here is the philosopher's reply: 'To observe and contemplate the heavens and the disposition of the Whole'. [7]

"Nature loves to hide itself."

Heraclitus

From Goethe letters to Charlotte von Stein which were sent by Goethe during his stay in Palermo, Italy.

"Seeing such a variety of new and renewed forms, my old fancy suddenly came back to mind: among this multitude might I not discover **the Primal Plant** (Urpflanze)?"

Hopeness- The sound of silence over space/time noise

Seamus Heaney called it redress: repair, remedy, compensation. It is the inner resistance which poetry instils in the soul of its author, a metaphysical outsider. Heaney also referred to Robert Pinsky's words, taken from the essay *The Poet's Responsibilities*: 'An artist does not so much need an audience as he needs to feel a need to respond, a promise to react'. *The Redress of Poetry* is a collection of lectures delivered by Seamus Heaney while he was Professor of Poetry at Oxford University, from 1989

to 1994. In the first of them, Heaney discusses and celebrates poetry's special ability to function as a **counterweight** to hostile forces in the world. He goes on to explore how this **'redness'** manifests itself in a diverse range of poems, from **Christopher Marlowe's 'Hero and Leander'** to **Oscar Wilde's 'The Ballad of Reading Gaol'**. Twentieth-century poets such as **Dylan Thomas and Elizabeth Bishop** are also discussed, and the whole book constitutes a vivid proof of Heaney's claim that **'poetry is strong enough to help'**. [8]

GA Visionaries: Naturalness in Correggio [9]

Correggio (Antonio Allegri; Correggio, 1489 - 1534) was one of the greatest painters of the Renaissance. He did not work in a major centre of Italian art, which is perhaps the reason why Correggio's work does not find such great fame. His delicate feelings, his unconditional joy, the atmosphere of serene calmness that invariably permeates his creations define him as one of the greatest artistic geniuses of all time. Correggio developed a very new model of art, where it is no longer possible to trace the influence of one master or another within it. This new paradigm was totally his own and personal, created solely by his pictorial genius: **"a miracle of art without example"**. In the Dome of the Duomo is almost a zero point, which makes a **tabula rasa** to start again through something radically different from what had previously been developed in the field of art. After this fundamental turning point, none of the canonical elements of pictorial composition will remain the

same as before: **light, colour, movement and action, forms and linear design, the way of expressing feelings, the conception of space**, will be completely transformed. All of Correggio's innovations were destined to change the course of art for at least the next three centuries, that is, at least until Tiepolo, although the influences of his models can even be felt in Courbet. His inventions nourished all Baroque art: Carracci, Bernini, Rubens, drew from him, and from these fundamental ganglia. Correggio's lymph passed into the art of all the others; the entire 18th century, including the international one, was indebted to his pictorial achievements. There was no painter who would not later take his painting **"without example"** as an example, which in its development had no other reference models than his individual genius.



Correggio, Magdalene, from the cartoon for the Deposition in the Mantegna Chapel in Sant'Andrea in Mantua (c. 1509-1511; carboncino, black chalk and white chalk on two sheets of glued paper, 321 x 225 mm; New York, The Pierpont Morgan Library)

A new idea of space: a symphonic space

Only Leonardo with his aerial perspective of **"The Last Supper"** in Milan deviates from the terrestrial perspective used by Michelangelo (except for tromp l'œil at Palazzo Farnese) and by Raphael in Vatican rooms.

Correggio was so loved by painters because of the radical novelty of his idea of space: he was the first painter to completely transform the 'two-dimensional' and terrestrial perspective of the Florentines into a **'three-dimensional'** and celestial perspective.

Leonardo had a certain influence on Correggio, who for this purpose uses a complex and studied *light, colour, and proportional ratios* combination. Above all movement: **the kineticism** of the limbs of his figures fragments the geometric rigidity of the lines of ideal space into *an unlimited number of vanishing points*. The mind can no longer reconstruct and reduce them to a synthetic logic, as is also the case **in Nature**.

Correggio's characters are finally liberated from the constraint of gravity, the necessary link to the concept of terrestrial perspective. They are perfectly in control of the three-dimensional space in which they live and completely free to fly around happily in it, almost acrobats. Correggio arrives at the conception of an idea of space with **a complexity** which had never before even been imagined,

let alone realised. Correggio's space does not look like a rational space but a natural one, which records and reflects what happens in reality, not what happens in the ideal perfection of the mind. To give the greatest impression of verisimilitude to the action, he does not insert all the elements perfectly. Some of them are cutted out, voluntarily and arbitrarily limiting the area of the frame, just as the man's field of vision is limited in reality. In other words, he composes the frame as if he were filming a live scene, in a manner, which is innovative. It is therefore not the staging of a performance; on the contrary, it wants to give the impression of painting an action that is taking place right in front of his eyes, even though to our mind the overall picture may appear somewhat unbalanced.

Naturalness is the fundamental principle that Correggio chooses to adopt, which guides him in all decisions: he reproduces exactly what he sees, even in the study of light, of which he was one of the greatest innovators. However, it is not only the atmosphere of nature that attracts his interest, rather which is released by the delicacy of human feelings. This is the other field where Correggio makes a radical innovation, he refines a never before achieved ability to express emotions, which are always the focal point of his narrative. The representation of movement is the other major field where Correggio makes a radical innovation, there is no painting of his mature period where **action** is not at the centre, and this together with **feeling** does not create a bond between his characters, just as there is no scene in nature where there is no movement. The dome of the Duomo displays the most astonishing concertation of movements,

which has ever existed. Its draperies subdivided into a thousand soft facets, unravelled into increasingly complex folds, are the most direct consequence of the continuous movement that animates them. A perennial agent activity, which in his last works will be increasingly, transformed into wind, fluttering cloths that herald the Baroque taste that was to come.

Correggio is a painter who represents more **what he sees** than what he imagines, caching deeply the complexity of Naturalness.



Parma, Correggio. Dome of the Cathedral: Virgin of the Assumption



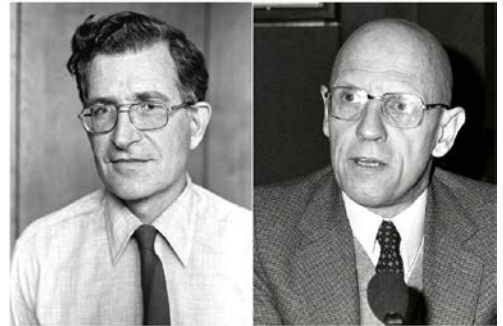
Detail of the dome: Virgin of Assumption

Leaves

*“Leaves pulled from the forest
They fall in many
At the first cold of autumn..,
VIRGILIO , (282-284), VI Book“Eneide”*

The large opaque elm, which is perhaps the home of vacua somnia, of illusory dreams, attached to the leaves on its old arms of branches

What is human nature Chomsky/Foucault



In the debate (1971), on Dutch TV, between Noam Chomsky, MIT, and Michel Foucault, Collège de France, on the subject of **'human nature'**. Chomsky coherently theorises the existence of human nature, which in his view consists fundamentally - and in this traces back to Descartes (who defines the mind as something opposed to the physical world) - in a creative capacity. This is a faculty that every child demonstrates when faced with a new situation, he reacts to it, describes it, thinks about it in a new way, and which allows him to learn his mother tongue quickly and without learning its rules. It is a *natural, meta-historical* faculty, which grounds our political action against all coercive power:

if this need for creative research (starting with language), for free creation, is an element of human nature, a biological invariant, then a more just society should allow us to maximise the possibility of realising this human characteristic. Foucault, fully denying human nature replies that instead everything is a product of History that in the notion of human nature there is always something regulative, that when we define it we borrow elements of our culture and civilisation. Revealing a Hobbes-like anthropology, he is not interested in defining what man is (his 'essence', definable only in metaphysical terms) but in understanding what can and should be done with man, in this singularly close to Sartre. This approach has led to the profound diffusion of *deconstructivism* in art and philosophy. More than 50 years after this confrontation, in our digital time even dogs no longer bark in respect of the silence of nature! Today we are more than eight milliard of humans. Will the silence still be able to gild the leaves of the elms in our perception of life? [10]

A silence acting

“Take thought: I have weathered the storm, I have beaten out my exile.”
 Ezra Pound *“The Rest”* (1913)

Silence as a vote through an act of will. Ezra Pound's: Vote of silence in the last times of his life. Toward the end of his life, Ezra Pound, 86 old, has found yet another eloquent new voice: silence. This American bard whose *“Cantos”* transformed the language of English poetry... this early champion and benefactor of *James Joyce, Robert Frost, Ernest Hemingway; D. H. Lawrence* and *T. S. Eliot*... this

inspired midwife to Eliot's *“Waste Land”*... speaks now mostly in monosyllables—when he speaks at all. A tall, blonde Austrian sculptor, Liselotte HMI refers to Pound's silence as *“his language of listening.”* Whatever one calls it, though, it has been going on for more than a decade. [11]

“The anechoic chamber”

John Cage composed music, which revolved around silence. Other than his well-known 4'33”, which features a pianist playing nothing for that duration, he was fascinated by silence, as well as sound. Cage famously recounted a story about his visit to an anechoic chamber at Harvard University. An anechoic chamber is one that is designed to trap all sounds made inside it; it is, essentially, the quietest place on earth. As Cage said in his work *Indeterminacy*:

It was after I got to Boston that I went into the anechoic chamber at Harvard University. Anybody who knows me knows this story. I am constantly telling it. Anyway, in that silent room, I heard two sounds, one high and one low.	Afterward I asked the engineer in charge why, if the room was so silent, I had heard two sounds. He said, “Describe them.” I did. He said, “The high one was your nervous system in operation. The low one was your blood in circulation.”
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John Cage famously described the experience: “In that silent room, I heard

two sounds, one high and one low. Afterward, I asked the engineer in charge why, if the room was so silent, I had heard two sounds. The high one was your nervous system in operation. The low one was your blood in circulation.” Originally designed to test loudspeakers for military purposes, the concrete and fiberglass chamber has inspired modern adaptations for commercial music purposes. Mr. Beranek’s advancement in the science of acoustics inspired recording studios, manufacturers and even musical works such as John Cage’s “4’33”.”[13]

Silence power

“The power of poetry able to possess the secret of life says to love in the same way. And of the ineffable role of poetry, which is deeper than life, has our being in its heart, resides its highest expression of existence in what one loves and, understood in this way, becomes, necessarily, the love of one’s being. It is the emergence from shadow and silence of figures of love which for him, as for Éluard, is the energy of language. His poetic reason appeals to the listening of words drawn from the depths in which the silent saying of being gathers.”
Joë Bousquet [13]

The fire silence

Ancient books on cooking fire, an Inflammable prophecy

*“A book is a whole world, which has gone forever.”
.”Vladimir Sorokin, Manaraga”*

The plot of the novel “Manaraga. The

*Mountain of Books’, 2017 takes place in a not-so-distant future where, after a destructive war, technological development reaches maximum progress. Paper is no longer used and this has led to the disappearance of paper books, whose only fate seems to be put under lock and key in museums. Thus, in the new reality, an illicit activity is born, called **book’n’grill**, whose purpose is to recover rare first editions in order to ‘read’ them, i.e. to prepare delicious dishes, using them as firewood. There are only a few specialised chefs and they are all part of a business called ‘Cucina’*

*“From the moment mankind stopped printing books and the best ones turned them forever into museum objects, the **book’n’grill** made its appearance. Men always stretch out a hand towards a forbidden fruit. [...] The first steak grilled that way was cooked in London twelve years ago, in the flame of an early edition of Finnegans Wake stolen from the British Museum. [...] Thus was born the **book’n’grill**, a great passion, which in these impetuous years has turned into a great tradition...’*

Nft: digital artworks

Damien Hirst burnt hundreds of his works after selling them in Nft, ‘Non Fungible Token’. He dressed in silver metal trousers typical of boilermakers and matching fireproof gloves after he collected each work he burnt them in a wood-fuelled fireplace.

Lost Generation silence

*“The beauty of life on the one hand, the expectation of death on the other.” This is how Gustav Klimt painted **Death and***

Life' over 100 years ago. *"In these days we are sliding into a catastrophe of unimaginable proportions because we refuse to recognise the mortal threat".* This the activists said in their several performances in galleries and Museum, using liquid food, glue and black paint on artworks. The group describes itself as *"the first generation to feel the beginning of climate collapse and the last one left to stop it"*.

Admission to the Vienna museum was free on Tuesday 15 November, as part of a day sponsored by the Austrian oil company OMV.

*Il Silenzio di una rondine / A swallow
silence*

*Vorrei abbracciare il silenzio / I would like
to embrace the silence*

*E tenerlo fermo sul mio cuore / And hold
it fixed on my heart*

*Fino a quando la verità emergerà / Until
the truth will emerge*

*E dorerà di luce l'ascolto dei giusti. / And
will gild by light the hearing of the
righteous*

*Torna, rondine, dove puoi ancora posarti.
/ Return, swallow, where you can still
land.*

*La casa è svanita nei sogni degli umani, /
Home has vanished in human dreams
Ma tu ritorni con affetto, in silenzio. / But
you return with affection, in silence.*

*E' luce sulle cose dei ricordi. / It is light
on the things of memories.*

*Ritmi antichi mai dimenticati. / Ancient
rhythms never forgotten*

*Ascolta l'altro, non solo la voce, / Listen
to each other, not only the voice,*

*Ma anche il cuore, in silenzio / But also
the heart, in silence.*

Ending

There is from more than ten years an Internet community that fixes a digital appointment for reading all together each own his/her book: in silence.

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