The instant
Paper
Topic: Poetry-Philosophy-Generative Art

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Premise

I dare say you never even spoke to Time!"
"Perhaps not," Alice cautiously replied;
"But I know I have to beat time when I listen
to music."
Lewis Carroll, Alice's Adventures in
Wonderland

This is an investigation about the Parmenides concept of instant inside the generative process of art in our times for discovering in this so ancient philosophical concept possible connections with the GA digital process. After a long investigation for perhaps 30 years in researching and teaching Ga processes I have focused instant as a site where GA variations can live following an order of Harmony in endless variations together as in Nature *organicity*.

How is the best way for this kind of knowledge? Following Leonardo, that should be included between the most important founders of the modern science of Nature, science is the spiritual in the sensitive, the number, the shape, the reason of the senses. Following these procedures, he became the inventor of a unique shape of images and of chiaroscuro,

Like a magical chromaticism where objects dissolve, like a new form of visualisation of the invisible.

An instant of the complexity of living.

This uniqueness may live too in infinite all equal parallel worlds following the vision by Borges and the theory by Hugh Everett III, but **the unrepeatable uniqueness where past, present and future** live together simultaneously seems to be a philosophical approach perhaps closed to a digital generative art vision.

Objectives

Connections between the GA digital *numbering* process for endless variations and the concept of instant in Parmenides.

How they identify themselves, how they

work, possible open results *in fieri*.

Points of investigation:

The instant in Parmenides, Einstein, Prigogine, crossing St. Agostino.
The voice in poetry: open variations in a fixed text.
The popular voice: a generative collective sound for writing
Numbering: an open process for identity
Imagination: an active acting of memory
Variations: endless similarity

The instant in Parmenides philosophy
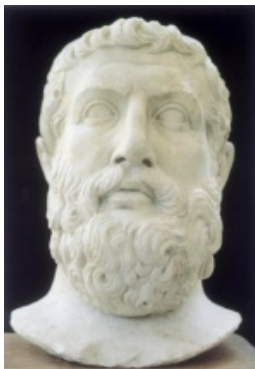
(VI-V century BC)
Παρμενίδης is **a** Greek philosopher son of Pyres, born in Elea (Velia) around 520 BC.
Of his **poem** "*Περί φύσεως*" (*About nature*), nine fragments rest that have transmitted his doctrine to us. Main exponent of the Eleatic school, he is the founder of ontology.
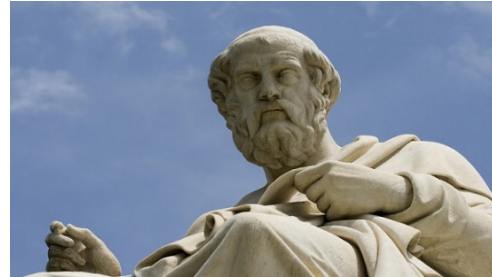In Parmenides' poem, the *nun* has a special status *vis-à-vis the other form of time:*

οὐδέ ποτ᾽ ἦν οὐδ᾽ ἔσται, ἐπεὶ νῦν ἔστιν ὁμ οῦ πᾶν,
ἕν, συνεχές
"Neither was it no will it be, since it is now all together,

One, continuous" *(*fr *8,5-6a)*

**Plato about
"The instant in Parmenides"**

Plato[1]

*"When the One becomes Many?" Here is one of the great questions by **Plato** about Parmenides instant- "So when does it change?" It does not change when it is unmoving or when it moves, nor does it change when it is in time.*
"Is there the extraordinary state in which it should be when it changes?
*The instant. In truth, this seems the meaning of the word instant: that from which the changes in the two opposite directions start. In fact, it is not from still stillness, nor from movement still in motion, that there is **a change**; but it is this instant of extraordinary nature, **placed in the middle.***
Between movement and stillness, and which is not in any time, what towards which and from which: What moves in stillness and what is stationary changes in movement". (Parm. 156c-156e)"
*"-Tell me one thing: don't you think is **a distinct idea of similarity** in itself, and another, opposite to it, which is the **Idea of dissimilarity**? That of these, which are two, belong I, you and all those realities that we call **plurality?** That those who participate in the similarity*

*become by the fact of participating in it and in the measure that they participate in it, and those who participate in dissimilarity become dissimilar, while those who participate in both have both **characteristics?** However, what is strange, if all things participate in both opposites that those same things are, for this double participation, similar and dissimilar together?"* (Parm.128e-129a)

*"In fact, if someone demonstrated that those things, which are similar in themselves, become dissimilar, or that dissimilar become similar, this would be **extraordinary.** On the other hand, it does not seem strange to me, Zeno, if what participates in both reveals to be affected by both similarity and dissimilarity. I wouldn't be surprised if someone showed that everything is One, because it participates of **unity**, and it is also **many** because it participates in **plurality**. If, on the other hand, it proves that what is One, precisely for this same, is many, and that what is many is One, I would be marveled for this. The same reasoning applies to all other determinations. It is right to be surprised if someone shows that **the same genres and ideas** are affected in themselves by **these opposite affections**."* (Parm. 129b-129c)

The transition from movement to rest, from one contradictory opposite to the other, therefore has to conceive in a way that preserves this separation. Plato's solution in the *Parmenides* is to have this transition happen at an instant (**exaiphnês**) that neither belongs to rest nor motion, but rather is **'between'** both.

This means that an instant is not a part of time, since at any part in time things are either in motion or at rest. This idea we also find it in Aristotle's account of **nun** where the now looks as a limit of

time, in contrast to a part. But with Plato, the *exaiphnês* **it is also outside of time and not in time at all:** it is μηδ' ἐν ἑνὶ χρόνῳ (156c3) and ἐν οὐδενὶ χρόνῳ (156e6),
and ἐν χρόνῳ οὐδενὶ οὖσα in 156e1.

For Plato, motion and rest works thus clearly separated with the help of something that is in between movement and rest and is neither the one nor the other.

Followers of Parmenides: Kierkegaard, Gadamer

It was first the Danish philosopher Soren Kierkegaard in his *"The concept of anguish"* to highlight the passage that speaks to us of the timeless instant, impossible to measure and therefore extraneous to the alternative between quiet and movement.

""He who is educated by anxiety is educated by possibility…"

*"…. When such a person, therefore, goes out from the school of possibility, and knows more thoroughly than a child knows the alphabet that he demands of life absolutely nothing, and that terror, perdition, annihilation, dwell next door to every man, and has learned the profitable lesson that every dread which alarms may **the next instant become a fact**, he will then interpret reality differently…"*[3]

The immediacy of intuition, the mysterious essence of the sudden instant is the concept that focuses on the analysis of the German philosopher **Hans Georg Gadamer** on this aphorism of Plato's Parmenides.

It was Kierkegaard, in fact, Gadamer tells us, to show that the essence of the

moment is the mystery of our psychic and spiritual presence, which encompasses all the differences.

Time

> *"Time is a game played beautifully by children."*
> Heraclitus, On Nature (c. 535 – c. 475 BCE)

For understanding better the instant concept by Parmenides, some reflections about the time concept. The Greeks evoked time through three different terms:

χρόνος ,καιρός, αἰών

χρόνος is the succession of instants, time in its chronological and **quantitative** sequence, as well as a terrible and powerful divinity

καιρός indicates the occasion, the propitious moment to seize in its rapid instantaneousness: here time seems to live only as **a present**, compared to which a watchful reading or "capture" ability determines the development of the future. In the military strategy, in the doctor's anamnesis, in the ability of the rhetorician, above all the καιρός operates, and with this the development of a time free from the will of the gods, in which the autonomous action of man is placed. This possibility, which arises from an intelligence and knowledge of signs, can determine the happy outcome of the future.

αἰών on the other hand, alludes to life as **duration**, in the intermittences and anachronisms of personal existence. This distinction works in part as that introduced by Henri Bergson between the time of physics, quantitative and calculable, and duration.

Time as eternal return: the Greeks themselves anchored a cyclical vision to the linear conception of time, to the succession of seasons and years.

In this perspective, the future loses its special nature of time *"to come"* and becomes entangled in the plots of an eternal return of **the identical.** This is the case for Heraclitus, for whom "god is day-night, winter-summer, and satiety-hunger", according to a cosmological vision in which **the coexistence and unity of opposites translate into an event of eternal change and return.** Even for the Stoics, each event occurs in a precise order and destined to repeat itself eternally, always identical to itself, within individual temporally finite cycles. Each historical cycle ends with a huge universal configuration, a primordial fire in which everything consumes itself dies and from which everything is reborn. **"Every truth is curved. Time itself is a circle,"** says Nietzsche in Zarathustra

Sant'Agostino, *unicum* and *unrepeatable* **time**

> *"About what is time, if nobody asks me, I know;*
> *if I try to explain it to those who ask me, I don't know",*
> *St. Agostino*

Botticelli, Sant' Agostino

"The present **"one and three"** ... neither future nor past exist, and only improperly it is said that the times are three, **past present and future**, but more correct it would perhaps be to say that the times are three in this sense:
Present of what is past [**memory**],
Present of what is present [**perception**],
And present of what is future [**anticipation**] ". Confessions, XI book, 397 AD
In a generation art time, each event is unique and unrepeatable. This uniqueness is strongly similar to the morphogenetic process of Nature, where the memory of the process produces evolutionary path from experience after experience. It works as collection action and performs a singular/plural recognisability.
This process runs from micro to macroscale by following a singular poetic vision as a possible interpretation. May be this rule similar to a universal rule?
From ancient time, the discovering sound is the spheres music, declaimed by Dante too.

Modern Times

C. Chaplin, **Modern Times**, *in the middle* between sonority and silence

«… devons-nous reconnaître que le temps sépare l'homme de la nature, ou bien

pou-vons-nous construire un mode d'intelligibilité qui s'ouvrirait à l'idée du temps humain comme expression exacerbée d'un devenir que nous partageons avec l'Univers? »
"*Do we must recognise which moment man from nature separates, or we can build a way of intelligibility that will open up to the idea of human time as exacerbated expression of a becoming, with whom we share the universe? "Prigogine and Stengers, 1988*
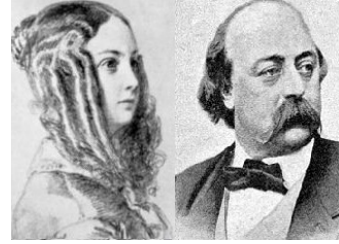
"Being is ... now" and Einstein

"In his poem "On nature", Parmenides said that Being is eternal: it would make no sense to say that being first is and then is no longer. Therefore, this Entity above all and everything works compared to a sphere, as equal in space and time, finite but apparently infinite for anyone inside it. In the twentieth century, the Parmenidean conception of Being was taken up again with scientific arguments from Einstein who imagined a more or less homogeneous curvature of space-time; so we do not live in a boundless but spherical universe in which we do not realize the curvature of the trajectories".
For Einstein, the analogy with Parmenides came out also in these terms: for the theory of relativity, all the events of the world are as already recorded in the" spool", as a spool of movie that contains all the events of the world. It is certainly a deterministic conception, but if all events are like frames in a spool, then there is no past, future, and present, it is only a matter of projecting the spool. This is the analogy that leads Einstein's discourse, which

therefore excludes a not yet being and a no more being. This for the reason that in the spool all the frames are at the same time.

This is the analogy between Einstein's theory and Parmenides' instant concept.

A Generative science for art in an instant

GA is an art and science process, connected to the past toward future, where past and future stay together in endless variations. Art and science with imagination.

….The time for beauty has passed. Humanity, except to return to it, does not know what to do with it for more than a quarter of an hour. The farther you go, the more scientific art will be, as science will become artistic. Both will join at the top after separating from the base. No human thought can now foresee to which glittering psychic suns the works of the future will unfold. In the meantime, we are in a shaded corridor, groping in the dark. We lack a lever, the earth slips under our feet. …. But since everything has a reason, and the imagination of an individual seems to me as legitimate as the appetites of a million men and can occupy just as much space in the world, we must, abstracting ourselves from things, and regardless of the humanity that denies us, live for our vocation…..

Gustave Flaubert, letter to *Louise Collet, Poetess,* 24 April 1852

"…Both will join at the top after separating from the base." This was the main aim that I researched connecting poetry and architecture in a Generative Art process in my discovering art and science processes and in my teaching experience too from 1994.

GA works following a numbering digital process for endless variations.

In poetry **numbering** is performed by identified elements as numbers and a figured whole **(set)** as shape structure. Each part and the whole generate an open result in transformation following the voice sound.

Each identified transformation produces a unique result in the time of the generation process. The numbering process works on logics due for growing and expanding knowledge and discover, following *(in specular way)* **the complexity of Nature.**

In Nature, an alive mirror of this transformation process is **the tree**.

The transformation time works in *an instant* following Parmenides definition.

Numbering for imaginative constraints

… El presente està solo. La memoria
/The present is alone. The memory
Erige el tiempo. Sucessiòn y engano/
Erects time. Succession and deception
Es la rutina del reloj. El ano /Are the

routine of the clock. The year
No es menos vano que la vana
historia./Is no less vain than the vain
history.
Entre el alba y la noche hay un
abismo/Between the dawn and the night
there is an abyss
De agonìas, de luces, de cuidados;/Of
agonies, of lights, of care;
el rostro que se mira en los
gastados/The face that looks itself in the
worn
espejos de la noche no es
mismo./mirrors of the night is not the
same.
El hoy fugaz es tenue y es eterno;/The
fleeting today is evanescent and eternal;
Otro Cielo no esperes , ni otro
Infierno,/Another Heaven don't hope, nor
another Hell.
Jorge Louis Borges, El Istante

How numbering gains a time instant is a secret by discovering.

In the theory of the two separations of the brain in human activities also connected to the research on the left side of the brain for creativity in drawing, how the concept of the instant in Parmenides may be connected? Is this the moment that can determine a character in the creative process? How to check it in a generative process? Is it always the instrument of the word the most suitable for constructively following an operability sequence? Is it the instant a crisis, a connector or an estrangement? Are we still able to trace creative paths where we become the creators of visionary connections? [5]

An answer to these so deep questions about a process of art comes from the imaginative world of poetry, where for performing a text many tools are actioned memories, sounds, feelings, impressions, chromatic visions, smells of infancy and a lot perhaps infinite of feelings strictly focused to the theme of investigation.

The numbering process is able to control of these so different elements that can be associate also in a unique line of verse, following an instant.

Variations in a Generative Art process

The concept of multiplicity results as variation is **the main character** of a generative art process.

Many artists use random for gaining uncontrolled differences, but sometimes this works as an easy reduction of the open complexity of a GA process.

Transformation time in GA works in *a time instant* following Parmenides definition:

"Being is ... now"

"The time is appearance because its existence would imply that appear in the being of events, or an absurd passage from their previous non-being (what is future is not yet) to being (the present)".

How numbering gains a time instant is a secret by discovering from so many centuries.

***Numbering structure in "Le Cimitière marin" by* Valery**
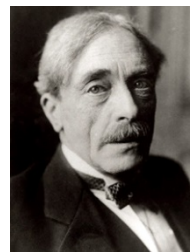
The first sestina of *"Le Cimitière marin"*:

Ce toit tranquille,

où marchent des colombes,/ This quiet roof, where doves walk,
Entre les pins palpite, entre les tombes ;/ Among the pines throb, between the tombs;
Midi le juste y compose de feux/ At noon the righteous composes of fires
La mer, la mer, toujours recommence/ The sea, the sea, always restarting
Ô récompense après une pensée/ O reward after a thought
Qu'un long regard sur le calme des dieux !/ What a long look at the calm of gods!

A *"monologue of my ego"* will say Valery of his composition.

Recalling, many years later, *Le Cimitière marin*, the poet will say that the first movement towards poetic writing was born from **a purely rhythmic sensation**, devoid of meaning, filled with vain syllables, which had become an obsession:

In short, **a musical phrase** that settles in the mind, devoid of words, but which tries to fix itself in the metric measure of the decasyllable.

At the same time, that measure, as it rang, showed on itself **"the shadow of the twelve"**, the Alexandrian syllabic number, with its "power", and at that threshold, it tended and withdrew from it. For this half of the twelve, **the sestina**, becomes the strophe of the composition, and the double of the twelve, **twenty-four**, becomes the whole of the stanzas.

The silence in numbering

Ennio Morricone: «*Silence is music, at least as much as sounds, perhaps more. If you want to enter into the heart of my music, look through the voids, between the pauses.*
*Each sound is only the pause of a*

silence. My music starts from here, from this idea….. And by two giants, Johann Sebastian Bach and Igor Stravinsky."
In his life, each day Maestro Morricone walked perhaps for 5 Km staying at home, **numbering** each step from the starting one until its ending last step. This is a silent shape for music.

THE VOICE

Each part and the whole generate an open result in transformation following **the incoming voice** sound. This process follows the oral tradition. It was not until the '60s that people remembered that Homer did not write *The Iliad* and *The Odyssey*: he spoke it. Or better *they* spoke it. All of a sudden, all of this consciousness expansion, which is really just allowing orality to be not the precursor of writing but *a consciousness* that was the equivalent of writing.

Imaginative variations: Celine, **rhythm** in punctuation
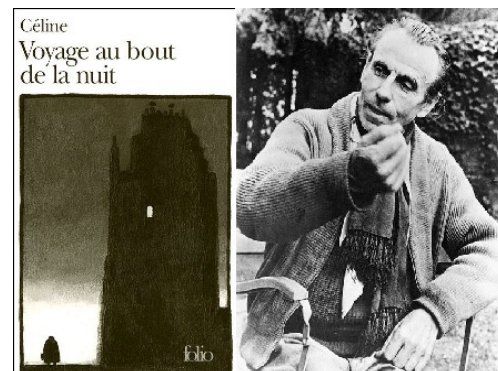
The *instant* sound of life: a popular voice.
Céline is on the *recherché* for colourful expressions on the mouths of the

characters he attends: old and new friends, show people, artists, shopkeepers, and bums, exponents of the bad and common people.

The Argot sound becomes an active logos traduced by his poetic voice in written words. Its real innovation lies in the syntactic and semantic breaks that agitate the period, in *the dislocation of words*, which are anticipated or postponed in the sentence, creating effects of **surprise**, **estrangement, suspension**, multiplying unprecedented **resonances**; hence the impression of *emotional swing* which is one of Céline's programmatic objectives.

*"Wanting to make the spontaneous effect of spoken life written, you have to twist the language in pure rhythm, cadence, words, and it is **a sort of poetry** that produces a great spell - the impression, the charm, the dynamism - and then you have to choose your subject - Not everything can be transposed".*

Céline praises the *"precision"* of the movements, **the mathematical exactness** of the gesture that manages to deny itself for transform itself into the abstract arc of movement, in the enchantment of *an instant* that becomes a sign, an ideogram.

When the typescript of **The *Voyage au bout de la nuit*** was sent to composition, the printers, amazed by that unusual style, decided to intervene *ex officio* on the punctuation, removing commas, giving a grammatical arrangement to what seemed a little excessive. Celine when learned of this wrongdoing, he made a scene to the editor: "**… Do not add a syllable without telling me! You would blow the rhythm to me like nothing! ... I have a scrambled air but I know perfectly well, what I want**. "

I guanti dei muti/ The gloves of silent

Where do you come from?
And where are you going?
Look up, speak nicely,
and don't twiddle your fingers all the time.
Lewis Carroll, Alice's Adventures in Wonderland

GA is a process performed by the translation from the silent language of numbers into the figurative language of shapes, following the tradition of the poetic tongue too.   The connection between numbers as structures and shapes as results is in a transformation tool able to cover as a glove the hidden manipulation of acting. This works without any sound in a mute transformation: the gloves of silents.

These are a very thin connector between the numbering fingers and the incoming configurations as a performing trip of transformation from Nature to art.

WORDS

τοῦ λόγου δὲ ἐόντος ξυνοῦ ζώουσιν οἱ πολλοί
ὡς ἰδίαν ἔχοντες φρόνησιν- I. p. 77. Fr. 2.
"Though word is common, the many live as if they have wisdom of their own."

ὁδὸς ἄνω κάτω μία καὶ ωυτή
I. p. 89Fr.60.
"The way upward and the way downward is one and the same."
Fragments, Heraklitus

"…Words move, music moves
Only in time; but that which is only living
Can only die. Words, after speech, reach
Into the silence. Only by the form, the pattern,

Can words or music reach
The stillness…...
Not the stillness of the violin, while the note lasts,
Not that only, but the co-existence,
Or say that the end precedes the beginning,
And the end and the beginning were always there
Before the beginning and after the end.
And all is always now. ..”
T.S.Eliot, “*Four Quartets: Burnt Norton*”
[6]

Consciousness and the instant, where real and abstract coexist in a single voice.
"…..About reading a piece of real poetry, in verse or prose, one can say what Sterne said about a smile: **it adds a thread to the very short canvas of our life."** *Leopardi,Zibaldone*
Interpretations

   "So when one person has said 'Moses thought what I say', and another 'No what I say', I think it more religious in spirit to say 'Why not rather say both, if both are true?' And if anyone sees a third or fourth and a further truth in these words, why not believe that Moses discerned all these things? For through him the one God has tempered the sacred books to the interpretations of many who could come to see a diversity of truths."
St. Agostino, The Confessions 12.30 (41)

Dante himself wrote on the nature of interpretation in his early work
 “**Il Convivio”**.
There, he reflected the traditional medieval understanding that interpretation can take place on four levels: the literal, the allegorical, the moral, and the anagogical.

The **literal** represents the most obvious reading.
The **allegorical** tends to understand the literal set of actions as being symbolic of certain other principles.
The **moral** draws ethical principles from the literal action.
The **anagogical** applies the principle to the final state of the believer.
To these the **abductive** concept by Pierce is really a useful tool for GA process.

Variations

Each identified transformation produces a unique result in the time of the generation process. The process is in recharging a **figurative** expression in **abstract** way. The numbering process works on logics due for growing and expanding knowledge and discover, following *(in specular way)* **the complexity of Nature, as *natura naturans* in a dynamic process of generation.**
In Nature, an alive mirror of this transformation process is the tree.
The great German-speaking Bohemian poet, Rainer Maria Rilke, in his “*Sonnets to Orpheus*”, in a best way describes this *overpowering* by the notes:
                 "…..There a tree raised.
                 Oh pure being above!
          Orpheus sings! Greatness of the listening trees!
          And everything was silent. But precisely in that silence
          There was a new beginning, a sign and a change happened.
          (...) you created for them a temple in hearing ".

Natura *Naturans*

L'istante antico / The ancient instant

L'istante antico, essere plurimo in unicità, /The ancient instant, plural being in its unicity,
Fremeva tra le foglie in espansione: / Trembled among leaves in expanding:
Toccava l'unità della *natura naturans* / It touched the uniqueness of the *nature naturans*
Come fissità di un eterno instabile. / As fixity of an unstable eternal.
"Eppur si muove" urlò Michelangelo / *"And yet it moves"* shouted Michelangelo
Colpendo il suo Mosè sul ginocchio / Hitting his Moses on its knee
Per estrarlo dall'uguale tempo, fissato nella pietra come passo eterno. / For extracting it from the equal time, fixed on the stone as an eternal step.
Il precario è ucciso per sempre, / The precarious is killed forever,
 L'unicità dell'attimo si fissa nel flusso naturale, /The uniqueness of the instant fixes itself in the natural flux,
Dove si specchiano variazioni con lo stesso pathos. / Where variations with the same pathos reflect themselves.
Specchi *curvi* infiniti. Trame di vita organica dove si flette / Infinite *curved* mirrors. Plots of organic life where flexes itself
Il raggio verde della vita sulla città curata nel cuore, / The green ray of life on the city attended in the heart,
"Poiché ai tuoi servi sono care le sue pietre / "Since to your servants your stones are dear

E li muove a pietà la sua polvere." /
**And its dust moves them to pity. "**

ἐξαίφνη

From **Exaiphnes-ethopoieia**: of a *sudden, suddenly, unexpectedly*
In his essay "*Mathematics and Dialectic in the Republic VI-VII*", F.M.Cornford [8] speaking of the adverb ἐξαίφνη [suddenly], states that in *the Symposium, the Phaedrus* and *the Republic*:
"*Plato adopts the language of the Eleusinian mysteries, because as the initiation ended in the ἐποπτεία, in the sight of certain sacred objects" in a flame of light ", so the cognitive process founded on mathematics and dialectics is a passage from darkness to light and ends in a different order experience, **in a vision"**.
An hypothesis of mine reads "*Still life and Plaster Cupid" by Cezanne* as a fragment of a space where a central axis folds *the vision,* building time structures according to ἐξαίφνη concept. A passage not only spatial but also deeply chromatic as **an allegory** between nature and art, from classicism together with the caducity of the fruits of nature. This transfiguring vision traces an almost eternal **abstract time** that results caduceus and intense in the lightness of only an instant, an unexpected time. Cezanne also tries to synthesise in his painting the phenomena of rational interpretation that lead to the recognition of forms and space. However, to do this, he never used the traditional tools of drawing, chiaroscuro and perspective, but only colour. His great ambition was to solve everything only with colour, going where no painter had ever gone before: to synthesise in colour the optical vision and consciousness of things.

He said that *"In painting there are two things: the eye and the brain, and both must help each other".*
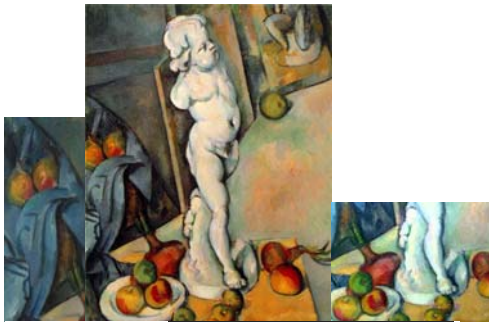
Paul Cézanne, *Still Life with Plaster Cupid*, 1895, oil on canvas (Courtauld Gallery, London) with two fragments[7]

This is one of Cézanne's most complex late still-life. Beyond the foreground table on which stands a plaster Cupid, the space and the arrangement of figures become highly ambiguous. The green apple on the floor in the far corner seems too large and the floor itself appears tilted. The blue drapery in the painting, propped up against the wall at the left, merges with a similar fabric in Cézanne's own still-life.

Cézanne may have been using these paradoxes to stress the artificiality of the composition, and perhaps, to comment on the act of painting itself. He was not looking for scientific painting, but rather poetic. His painting, however, remains very difficult to decipher and explain.

If we analyse the relationships of the line we have relationships that we can add or subtract. However, if we immediately read discontinuous non-linear relations we can discover relations that translate from imagination to configurable reality.

Voltaire wrote deeply in *Zadig* about this kind of process.

This approach to art seems to fellow too the Leonardo active approach to painting by a contemplation produced by the handwork, where the thinking action becomes prompter visible, comprehensible to man as man, in human measure.

For them all what is real crosses *thought human senses.*

On Roman Time Representations

At the National Archaeological Museum of Naples there is a four-sided marble memorial stone which goes under the wording **Menologium Rusticum Colotianum** from the name of its owner, the humanist bishop Angelo Colocci. It appears on the four sides of a marble altar base, inscribed in twelve columns (one per month).

Each column contains:

*A zodiac sign; the name of the month; the number of days in that month; the date on which the **nonae** fell (the fifth or seventh day depending on the month); number of hours of light and darkness on the days of that month; the astrological house crossed by the Sun; the tutelary deity of the month; the activities to be carried out in agriculture; the religious holidays that a farmer was required to observe.*

The villas in agricultural land often showed mosaics and wall paintings depicting seasonal or monthly agricultural activities, to some extent representations of rustic Menologia.

These were agricultural almanacs, a type of Roman calendar that provided information on agricultural conditions and activities on a monthly basis.

Van L. Johnson hypothesized that the four-sided form of the menologia retained an original cycle of the Roman "year" or holidays based on **the four months.**

The Codex Calendar of 354

Four examples:
**1 Januarius, 2 Februarius, 3 Aprilis, 4 November**

To create the Codex-Calendar of 354, more than a dozen diverse texts were brought together and united into one codex. These texts were already in circulation and readily available in Rome when work began on this deluxe edition in A.D. 353.[2] Each text, therefore, has an independent existence, can be located within its own tradition, and is of interest in its own right; indeed, the background and sources for these diverse texts have been much discussed. Little analysed or appreciated, however, is the fact that each of these texts was chosen for this particular codex.

Although the illustrations of the months in the Calendar have been much studied, they continue to be misinterpreted. According to one view, the illustrations of the months were merely decorative, added to the Calendar for nostalgic effect; a second

interpretation suggests that they were created for a completely different object and were simply reused for the Calendar of 354. Both of these views and the consequent identification of iconographic features of the individual months are untenable.

Time *in space*:
an anamorphic vision, following the rays of sun for an instant
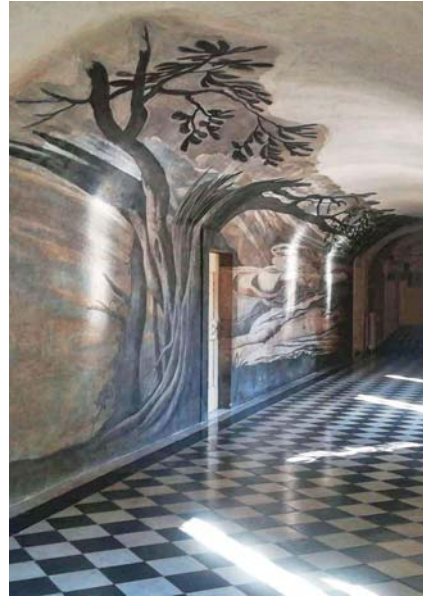
Discovers at micro/macro scale in an instant.
The S. Francis from Paola is a long fresco of around six meters, painted at Trinità dei Monti in Rome by Emmanuel Maignan in 1642.
Frontally seen, the image is a whole of lines with horizontal course that doesn't apparently represent anything, if were not for the small details of boats, little towns and more, inserted really to force the reading inducing who looks at to discover them inside the landscape. Therefore, the miracle happens if we move there along the corridor, estranging us from the fresco for about ten metres. More we get far more the lines, seen of foreshortening, recompose themselves in an image, this time legible, of the knelt St. Francis from Paola and the small countries with their boats disappear to the sight, overpowered by the Saint great figure.[9]

Score in silence, Schumann

Sweet and holy Nature let me walk in your arms.
Lead me by your hand like an infant.

He lived in a time when being an artist, moreover German, meant first of all being a romantic artist. Like the poet Friedrich Hölderlin, forty years older, whom Schumann loved and whose cursed fate he shared.

The composer's mind was strongly similar to the big pain that Hölderlin had for more than 34 years in his life. The musician was in fact an avid reader of his poetry, like that of Novalis, but also for the habit of signing himself sometimes with Italian names, which cannot be accidental. Hölderlin had chosen Salvator Rosa, Buonarroti, Scardanelli; Schumann Eusebio and Florestano, two Carnaval masks, op. 9. One is a reflective type, the other a handsome madman, a sparkling romantic hero. A Ugo Foscolo type, if we want to continue the references to Italy.

Schumann was really very cultured, at the top of his preferences were Goethe, Schelling and Schiller; in his own way he was also a bit of a philosopher, he believed in a pantheistic god and cradled a strong feeling of Nature. He liked to walk and pick wild flowers.

He noted in his diary on September 21, 1853 that he started composing **"a piece for violin"** (*ein Stück für Violine*), and that he finished it on October 3 of the same year.

Certainly, ***the Concerto for violin and orchestra in D minor*** does not result evidently affected by the psychic crisis of the composer and was elaborated in one of the rare lucid moments of his mind, before mental disorders became serious and led to madness and death. Schumann defined the main theme as "***Geister-Thema",*** that is, *spiritual theme,* for the absorbed contemplative poetry that emanates from it. **For eighty-four years** the Violin Concerto remains **unpublished** and, with the exception of some scholars, practically unknown.[10]

The Violin Concerto in D minor only emerged from the past when it was performed in Berlin in 1937 and shortly afterwards in the United States. All against the wishes of the widow Clara Schumann, and friends Joseph Joachim and Johannes Brahms, who had buried the score in the Berlin State Library and decided that it would only be possible to see it again a hundred years later. An incomprehensible decision, while its author, in the rare moments of lucidity, asked what had become of its music.

In ending: ***Expectation***

> *An "Image" is that which presents an intellectual and emotional complex in an instant of time…*
> *It is the presentation of such a "complex" instantaneously, which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art.*
> *Ezra Pound, A few don't [11]*

In GA investigations, each experiment gains indications and descriptions for a new possible experience in very different projects too. How and why?

A careful critique of the chronicle of the event establishes a dynamic relationship between past and future by generating indications and descriptions as operability sequences. Although our current time draws in every way to destroy any connection with our past by continually simplifying our creative expressions, reducing them only in tools for users, we try to actualize ancient complex patterns of mathematical expression by translating them into new digital tools.

This is GA's primary task: to translate the complex ancient structures of knowledge into art, poetry, music and expression of the body with dance using digital language.

The temporality of the generative structure is non-linear. For example, between the sequence of a poetic text read live or recorded there is a completely different perception by the part of the spectator. This is not less if we use digital devices following a visionary imprinting open to the art of expectation.

"Memory took on a prophetic sound. Her life seemed like a life expected and not yet lived." [12].

At the core of this story is the sense that expectation, not stability or predictability, is what characters live for.

Expectation is a way of stepping out of time:

"*The girl wondered if she was outstripping time, with her long stride and her empathic soles, and if her expectation of love and other pleasures served the same purpose.*"

In our without breath pandemic time, the walking girl expectation the silent land of our cities with a sunshine ray illuminates.

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