

sahlan momo  
art as  
pre-text



seman editore

# ART AS PRE-TEXT

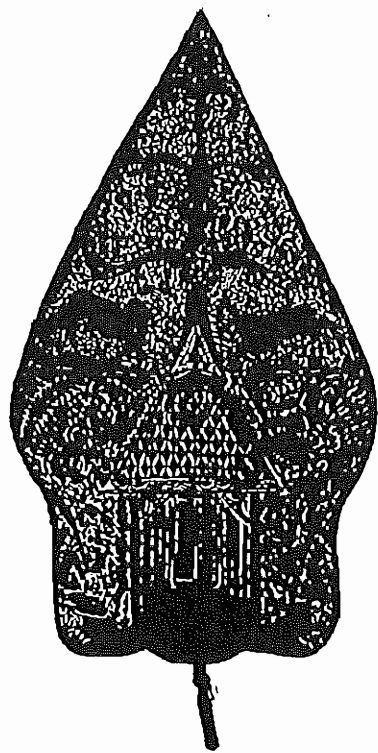
the spiritual-material experience  
in art

sahlan momo

• introductions by

g.c. argan / c. bertelli

semar editore roma



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cover and frontisplecte:

gunungan — the tree of life.

wayang kulit — shadow play.

the gunungan symbolizes on the upper half

the natural world of man and animals

which casts its roots into the supernatural

world on the lower half behind the entrance door

overseen by two guardians.

It begins and closes every performance.

... pour dahlijani



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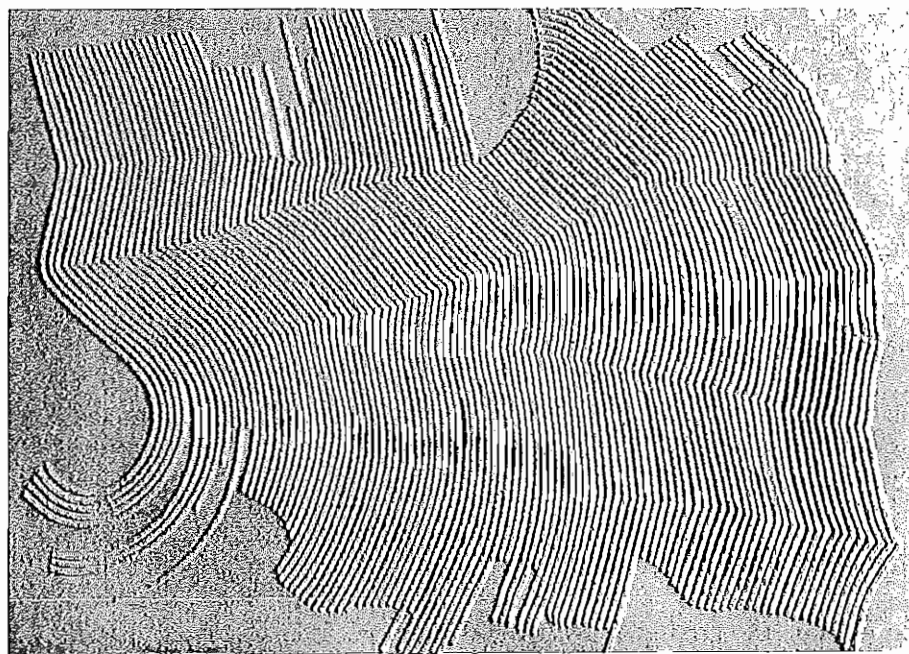
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introduction by giulio carlo argan

*But for a certain number of white pictures, realized in the process of the shaped canvas, which evolved later into a truly three-dimensional process, Momo's artistic work is tied up with a very difficult and delicate technique which he has developed by himself. This consists in very patiently scratching paper so as to lift the fibre and from the minimum thickness of the sheet to obtain images in relief. These images are perceived through the different reactions of the surfaces to the incidence of light, and to the subtle distinctions between two qualities of white. Evidently the artists intends to engage the whole surface in a continuous modulation of luminous frequency, in which the undulatory movement is determined by the succession of signs in relief. It is certainly possible to search for a directly or indirectly symbolic meaning of the plastic sign, but only after it has been taken into consideration that the sign is not a graphic tracing, a writing, but the result of a laborious and controlled operation on matter. In any case, it is necessary to bear in mind that the first significant sign is the sheet of paper and that it has a twofold meaning: it is a two-dimensional surface with its own consistency and its own thickness of matter, but it is also a geometric plane, an entity more intellectual than physical. All the work of the artist is developed between these two poles, within this contradiction; his is a manual and mechanical, in certain aspects a nearly automatic operation on matter, matter which is abraded and lifted as if boiling from within; but it is also a highly intellectual operation, because matter, in rising, sublimates itself and becomes space and light. Momo is certainly aware of the metaphysical sense, in certain way neoplatonic, of this process of his. This is apparent in the implicit cosmic symbolism of his images which he obtains by a rhythmical repetition of curves and straight lines, like successive slow waves. These give to the plane the sense of an alternate movement of expansion and contraction. But it is not the symbol which is superimposed on matter to give it a different meaning from its own; it is instead matter which, through recourse to sign, becomes*

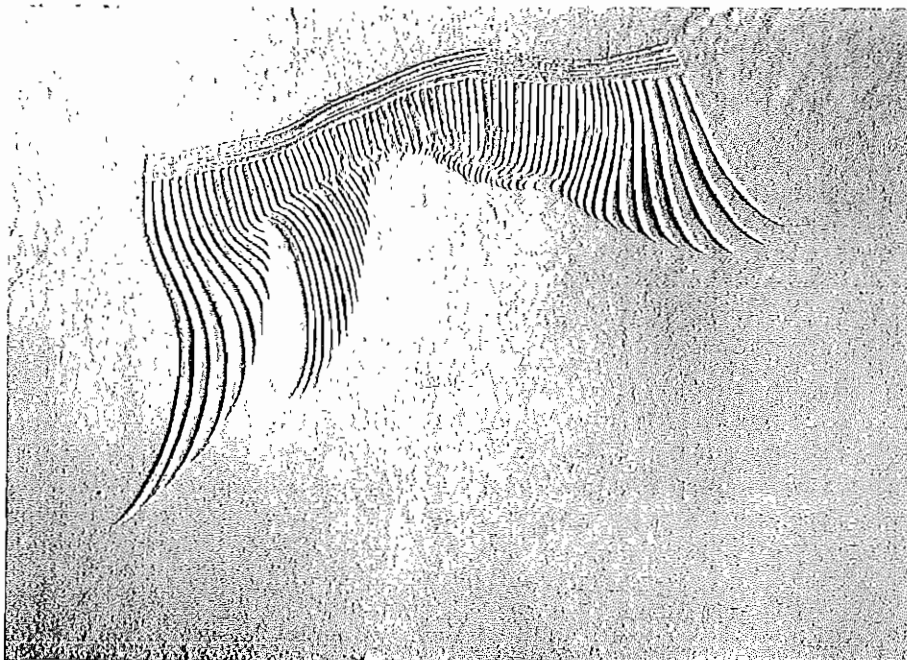


symbolical of the cosmos, in the same way as the hills and the furrows in the sand on the bottom of the sea repeat and reveal the rhythmical movement of the waves and the tide. This research has developed further in a more defined graphic way: in drawing and engraving, both sign, which is also colour and matter, and the rhythmic iteration of signs on the surface of the paper which they share in common, aim, through a kind of dialectic, in a manner ever more tense, at a synthesis of the spiritual and the material. The rhythmical repetition of the signs is, in effect, a way of passing from a quantitative reality to a reality which is pure quality, from matter to light; and Momo is still one of the few in our anguished historical condition, who believes that this is the meaning and the object of the artist's work. Now Momo brings together, along with a selection of his graphics, his writings on art from 1973 to 1976. And here he is not offering us a commentary or parallel creation, but rather a conceptual and verbal verification, not a description, but the realization of what he calls 'the spiritual-material experience in art'.

G. C. Argan

introduction by carlo bertelli  
*Meeting with artists who say at once what they want and maintain it can be gratifying. Whether we understand them or not, they give us the illusion of having found the meaning of their research. We recognize them right away, in museums, at exhibitions, inside the houses of the rich; we almost greet them. Very good, they can stay there. With Sahlan Momo it is different. People say that today's artists write books because they no longer retain any interest in the many techniques of communication; a book or a word demands to be read or listened to, asks for our participation and our reaction outside the channels of our traditional education in images. Let us keep then Momo's book as a work of art or, if we still believe in an actual possibility to make Art, as a substitute for what we lack. But the book comes with a set of engravings; immediately the account is wrong. We must read it, as a book must be read. Sculptor, painter, Momo has moved restlessly through the available media. In some of his panels of a few years back, on a background of night, the spheres and broken rings of a non-astronomical firmament aspire to fall into the space in which we stand, and by doing so, to provoke in us a deep uneasiness as if we were missing an essential point of reference. In even earlier works, tribute to the extreme rationalism of the Thirties (Moholy-Nagy, Lissitzky, Vandenbergh), the spheres and broken rings meet with bright metallic plates which seem to de-mystify every vestige of metaphor, even of a metaphor which confines itself merely to recognize, as a necessary structure, the laws of gravity. Then come the canvas of today. Dunes aflame fondled by the light which reveals the implied, faint drawing, buried in an unfathomable geology, just as the broken spheres gave us the sense that the space in which we live has become uncertain and unknowable, and theoretically recognizable only the created space before us. Then the discourse becomes more involved. The canvas panels become two-faced, and even three-faced because their profile*

— *their section* — acquires a meaning of its own. We are informed by fiction. The dunes have a recto and a verso. Toss a coin. We can take our choice. The probabilities are in balance. Now we believe we understand what this sculptor will do, when he moves to engraving. The signs will untie themselves in parallels as on a map, they will follow the lines of contour and give us the clear perception of light and shade 'translating' the images of sculpture into the media and the dimensions of garphics. Again we are belied. The 'translation' is entrusted by Momo to the ideal, objective and most tested medium: photography. However the engravings are something else. First of all Momo attacks the sheet of paper. He violates it and gently torments it, he digs into it and de-fibres it, revealing its material nature and depriving it of its arrogant bidimensionality. We understand: antiform. Once again, no, because, Momo, having to produce a reproduceable set, has to solve the problem of how to obtain many like copies of his paper which is no longer paper. To produce to reproduce: multiplicity as an end inherent in the former operation. There follow what should be the traditional prints, the signs bitten into the plate, the impression which gives the physical impact of the completed operation. Momo who rejected the innocent bidimensionality of the sheet, now refuses to accept the conventional and industrial imposition of the rectangle, the shape as predetermined by the loom of the paper-maker, the frame as dictated by the convention of prespective. In one of his prints the plate curves at the edges adapting itself to the composition: the two really born together, and not one superimposed on the other. In another print, the upper edge vanishes into an infinite distance; the print, as object, is again elusive in its entirety. Granted that the signs engraved by Momo do not represent, but merely exist, the colour black would appear to be categorical enough to demonstrate the wholly intellectual nature of this process. Momo instead allows himself the sentimentality, the sensuality and the excitement of colour. As in old biological, anatomical and geological illustrations, Momo's lines are scented flesh of seashelles, barren clays, fibres and muscles revealed by a pitiless lancet. Against a white ground the individuals attract and repel each other, seek and reject each other. They are whirling masses in a universe which refuses limits, movements of a ever-open curiosity. A long trilithic tradition has led us to reason within the limists of the rectangle, to conceive of ourselves as existing within a space of abutting rectangles, which usually is the one in which we live, or the one in which I am now writing. Since the Gothic upheaval, our writing has returned to the Carolingian reform and we have restored the trilithic architectonic ponderation of Roman script; an ideal rectangle lies behind each letter we



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write or read. Even the most recent instances of the combination of script and visual art have not questioned the underlying forms, the implicit grid behind our letter-forms. Momo is not entirely Eurocentrist. He does not ignore Islamic culture and of all that pertains to Islam. The cilia of his graphic masses are the sharpened ends of his tigras, they praise the joy of a script which wants to be more play and rhythm than alphabetical convention. It is a writing man has used on every known material; it has been made out of stone, ceramic, mosaic, brick, almost as much as out of paper and ink. Unforeseeably it is indeed the calligraphic background which, allowing Momo his freedom from the normative schemes of the Occident, permits him to recover his craftsmanship, his fingering of the line. It almost seems as if Momo's non-representational art has its roots in a cultural tradition which, after pre-sassanian and para-byzantine beginnings, found a way to affirm a non-anthropomorphic universe. It is precisely the plate with the inscription, the most programmatic of them all, which Momo has decided to entrust to the Calcografia, after the printing has been completed. It is an action which breaks a solid market tradition; another gesture of Momo's independence.

Carlo Bertelli

# 1.

energetic processes and their transmutations  
in art

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In the last analysis the universe is nothing but pure energy. This manifests itself at various levels: from the simplest subatomic combinations to the most complex operations of the human psyche. This energy flows through man leaving its trace in every field of human expression: art, philosophy, religion, science, civilisation, culture. For example one can distinguish the energy which manifests itself in sound in patterns or frequencies which are recognizable as particular kinds of sounds: low, high, sharp, dull; the type of energy remains the same, but it runs in different patterns.

Energy is by nature in a state of evolution. Its passage from one stage in this evolution to the next is characterized at every level by a series of energetic exchanges which result from the collision of two converging energies. These when they meet are transformed into another pattern of energy which is made up from two forces: one in contraction and the other in expansion (the index of this phenomenon is the entropic factor). The history of the world, that is the history of evolution, is nothing other than the history of these exchanges of energies, energies which at every such exchange become more synthesized. The two forces, the expanding and the contracting, in the resulting pattern of energy are, of course, really simultaneous, two aspects of a single energy, — everything is relative to the point of observation; however if the point is located inside the thing, this will no longer be subject to relativity.

To demonstrate how this process begins, we will consider the phenomenon of Light-Heat. Light is generally considered to be the most subtle detectable pattern of energy. The origin of this energy is the magnetic focal point of a vortex, or a sudden contraction of particles at the focal point of a magnetic field, a fault in an atomic



equilibrium. The phenomenon which appears to us as light is the result of the sudden attraction of the electrons to this point and their strong acceleration. Simultaneously Heat is emitted. Therefore: Light (contraction) and Heat (expansion).

Although light is usually considered to be the most subtle pattern of energy that can be detected, there are in fact, particles which are both finer than photons and travel faster. This becomes clear if we think of light as a true pattern and we consider the so-called 'black holes' in the universe — centres of highly dense mass and correspondingly strong gravitational pull. Light patterns do exist within these 'holes' but cannot escape as their gravitational magnetic fields are too strong. We can think of these magnetic fields as cross-over filters which imprison all patterns or frequencies lower than the frequency of the individual fields, but allow higher frequencies to pass through. If the frequency of the gravitational field of a black hole is equal to the frequency of the light, the light is imprisoned, but other particles whose mass is lower than that of photons, and which consequently must be travelling faster than the speed of light, may escape. Since the instruments used to measure their velocity are calibrated according to the frequency of light these particles cannot be detected.

The time-space dimension of the Continuum is merely one transmutation in an evolving series. When a phenomenon in evolution within this time-space dimension has attained its maximum expansion it will reach a state of self-awareness and will be transmuted into a new dimension. Similarly when the time-space dimension itself has attained its maximum extension (entropy equal to zero), it will reach a state of self-awareness and will likewise be transmuted into a further dimension devoid of space and time (Fifth Dimension). This may be compared to a human cell which attains self-awareness: becomes aware that it is at the origin of life and that it embodies the whole evolution of life up to the form it assumes at its extreme developed state, form that limits temporarily its further development. Therefore the cell may be considered as the maximum contraction of the 'content' of life, and the limit temporarily reached as the maximum expansion of the 'form' of life.

Let us imagine that man, as an integral part of the physical/natural world, fully responds to this continuum of evolution. Man, however, is singular in his capacity for reflection — that is his ability to reflect consciously on phenomena in their totality. This allows him to analyze, to consider and to weigh up, to open himself or to shut himself off from this play of energies; that is to erect rational (contracting) and/or emotional (expanding) barriers which prevent what is usually called 'self-realisation'. These barriers are equivalent to the 'cross-over' filters of the black holes and prevent coarser particles from reaching a further dimension. And it is really in and through man himself and by means of his power of reflection that these energies

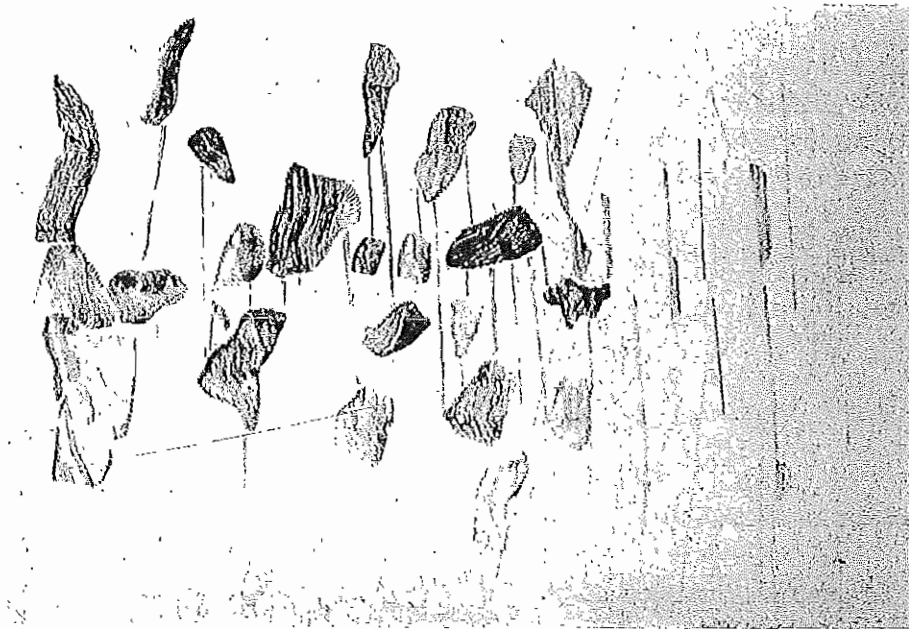


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become self-aware. This happens at the moment in which consciousness of Being (reflective) is born in man. At that precise moment he is in his totality and reflects in himself the order of the universe.

One can see that at the roots of every phenomenon there is a spring or motor which drives and determines its evolution. This motor can be defined as 'tentative' in so much as the phenomenon in transmuting itself into its next state attempts all the various possible/probable conditions of adaption, in its search for the path into a dimension yet unknown yet foreign: that of the succeeding phenomenon. If we observe mankind as a whole, (while he is passing through a phase of evolution in which everything that we have just said holds true), we see that man's present self-alienation is 'transmuted' into the alienation of man from society and finally into the alienation of man-society from the global evolution of mankind. So we see three transmutations of the phenomenon in encreasing order, each characterized as 'tentative' towards each new possibility/probability which presents itself. For instance among mankind we can distinguish a disease called war. We know that this is nothing else than an internal disease of man exteriorised to the point of being 'outside of him'. This reflects the alienated, 'warlike' nature of his internal relationships (conflicts) which seep out into his immediate relations with society and even into the relationships between society and evolution. This phase is surpassed in the moment in which man as an individual becomes fully aware and sets about putting his internal relationships in order, beginning to see them in their true light; this will automatically spread on the collective level (society) and on the global level (mankind).

One could say that the next major phase in the evolution of mankind will be characterized by the predominance of the so-called 'spiritual energies', — to use a term which is obsolete —, over the so-called 'material energies'. It is in this light that we see art as the most immediate link between man and reality. We can consider as the first phase of human evolution that moment in which man sought to express an interior reality outside of himself, and was conscious of his creative /expressive act. In order to establish contact with matter — all material energies in their various manifestations as far as light, man seeks to modify and to organize it outside himself. We can say that he is able to do this in as much as the pattern of material energy is the same as that of mental energy, and that therefore there exists an internal correspondence, a contact, and a fusion of the two. In the moment in which this happens there is a transmutation to the next phase, and there, is born man capable of making things (*Homo faber*). At this point the history of man and the history of art begin. The first flint implement is already art, — although naturally not in the sense which the word art has today, because art in its first manifestation of reality has a functionality which is real and concrete. One could say that art is a symbol of an internal reality (by symbol we mean a particular image

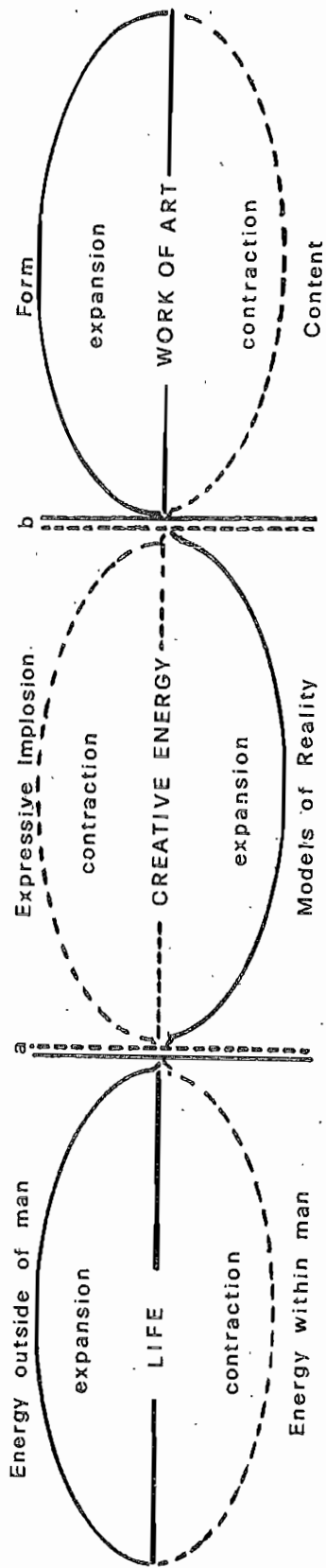


which reality takes at a particular moment to manifest itself). Today, however, it has lost much of its faculty of bringing the observer to an awareness of this internal reality, it becomes ever more sub-symbolic, and departs further and further from significance to become merely signification. This signification having lost its original significance in some manner, itself becomes in turn significance for the successive significations which depend from it. Here we have a phenomenon parallel to the beginning of any root language and of its derivatives. This decay is due to the rational-emotional barriers as we have pointed out above. The problem of art today is also the problem of man, of society, of languages and the rest; all have lost their true ground of being and are as if dead.

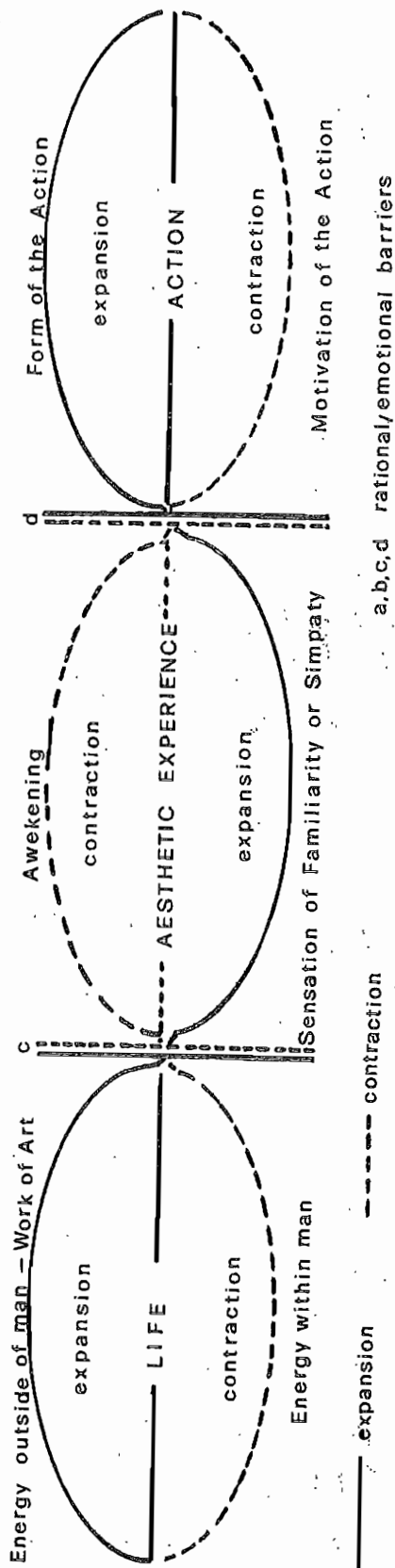
In attempting to explain the phenomenon of art from the first spark of a creative process to its last effects on the observer, we will consider the series of transmutations in which energy manifests itself. One could say that if the work of art has great power of attraction this is due to the fact that the energy transmuted in the work of art is the same as that which dwells in man's most inner being. One can see how the energy in its path artist-work of art-observer travels a circuit and after a series of transmutations returns and comes in contact with a complementary twin energy.

At this point we might better explain the different stages of this path which energy follows in a diagram. Unfortunately it is not possible to give a five dimensional representation, but we must imagine it as starting into existence, expanding and contracting simultaneously at an infinite number of possible points. (see Pl. I.).

*perception of the artist*



*perception of the observer*

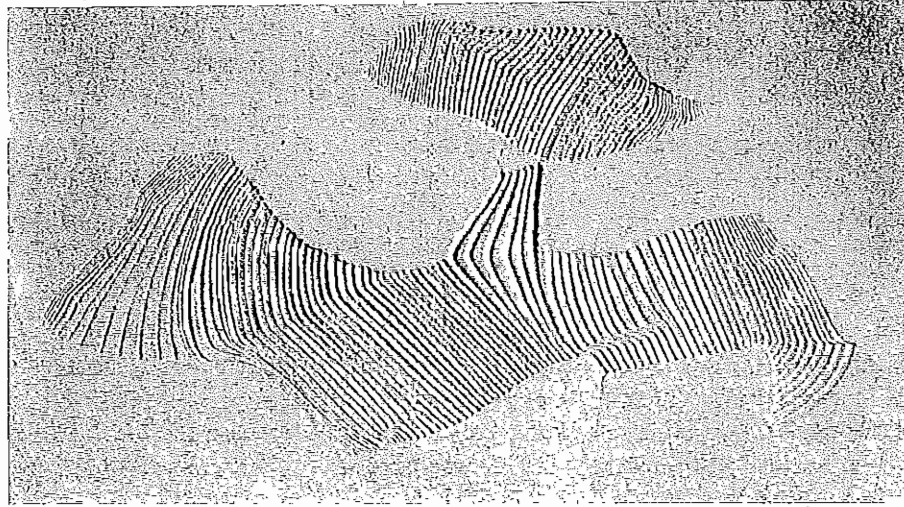


If we consider life itself as a pattern of energy (in expansion), it will not be difficult to identify its internal forces: an energy which exists outside of man (in expansion) and one which exists within man (in contraction). In the artist, when the rational-emotional barriers which prevent a collision of the two energies have been removed, these energies come into contact, and a new pattern of energy results, usually defined 'Creative Energy' (in contraction). In this sense the artist is the 'purer' the lesser he impedes the contact of these forces and the more he turns himself, consciously or unconsciously into a spokesman or channel for this primary vital energy. In Creative Energy we see two components: an explosion of the faculty of expression which we can define as 'Expressive Implosion' (in contraction); and 'Models of Reality' (in expansion). By Models of Reality we mean the total psycho-physical make-up of the artist, that is his understanding of the nature of the things, his Weltanschauung, his view of the reality in which he lives, everything to which he has been culturally 'exposed', everything which he has experienced up to the moment. These experiences naturally include the moment in which Models of Reality and Expressive Implosion come into contact with each other, and the latter enter into the language of the Models of Reality to become transmuted with these into the next phenomenon: the 'Work of Art' (in expansion), in all the concreteness in which we perceive it. Now we find ourselves face to face with a reality as palpable as a picture, a sculpture, a musical score, a piece of design, a poem.

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Now let us look at the next stage of this process. The Work of Art as a whole is made up of two components: 'Form' and 'Content'. The Form is the external visible shape. In a painting this would be what we will call 'external dimension' — that is the picture surface as determined by the space which bounds it —, plus the 'internal dimension' with all its linear (contracting) and coloristic (expanding) elements — that is the surface as determined by its extension in space —, the two coexisting in complete harmony. This eurhythmy results from the maximum contraction of Content and the maximum expansion of Form, a process precisely parallel to that which we saw in the case of the cell.

Now we will examine the different phases of transmutation in the observer. We see how the Work of Art is a phenomenon in expansion and how the internal energy of the observer is in contraction. When these meet the 'Aesthetic Experience' (in contraction) comes into being. The observer standing in front of the Work of Art feels that the energy given off, an energy complementary and like to that inside himself, enters into him and merges with his internal energy on a level of sensation-awareness. This is rather like a déjà-vu — that is a moment experienced on a level of sensation-awareness, identical to another moment experienced with the same perception, but is of considerably longer duration. It should be clear that this identity exists on a level of sensation-awareness and not on one of visual perception. From this union springs a state of satisfaction and pleasure, like an 'at last!'. Something succeeds in touching that chord which was waiting



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to be plucked, and what results is sound, music. We can also see this as the string of an instrument which is vibrating by itself and at a certain moment becomes aware that another string is vibrating in the same way, at the same frequency. They are vibrating in harmony, in sympathy, in unison. The plucking of the chord in tension, the awareness of another vibrating with the same frequency can be defined as 'Awakening' (in contraction); and the satisfaction, the pleasure, the 'at last!', the sympathetic vibration can be defined as 'Sensation of familiarity or Sympathy' (in expansion). It is clear that the various phases of the two main processes of transmutation, perception of the artist and perception of the observer, run parallel to each other. So proceeding one step further we can say that what for the artist is the step Creative Energy-Work of Art, corresponds in the observer to the step Aesthetic Experience-Action. By 'Action' (in expansion) we mean any distinguishable reaction, in the observer, at the level of external expression which is caused by the Aesthetic Experience. This Action, in turn is composed of a 'Form of the Action' (in expansion) and a 'Motivation of the Action' (in contraction), parallel to the Form and Content distinguishable in the Work of Art.

In conclusion, we can say that energy we are describing is always one and the same. But it develops and manifests itself in many patterns. From the more 'dense' — as in matter —, to the more 'subtle' — as in so-called 'spiritual experience'. In a vision of a world in which the words 'materialism' and 'spiritualism' no longer have any meaning, the energetic exchange lead 'Reality' to a level where 'space and time' also no longer have any meaning. Perhaps scientists are already on the track of an 'All-inclusive Equation' valid for all reality, for all the spiritual-material (we may call them 'Real') phenomena which result from these energetic exchanges.

Each of the barriers which energies surpasses in its course of evolution is a prefiguration of that point at which there is no longer either space or time. Reaching this point means surpassing the last barrier.

Rome, May 1973.

In conclusion, we can say that energy we are describing is always one and the same - but it develops and manifests itself in many patterns - From the more "dense" - or in matter - to the more "subtle" - or in so-called "spiritual experience" - In a vision of a world in which the words "materialism" and "spiritualism" no longer have any meaning, the energetic exchanges lead "Reality" to a level where "space and time" also no longer have any meaning - Perhaps the scientists are already on the track of an "All-encompassing Equation" valid for all reality, for all the spiritual-material (we may call them "Real") phenomena, which result from these energetic exchanges -

Each of the barriers which energies surmount in its course of evolution is a prefiguration of that point at which there is no longer either space or time - Reaching this point means surmounting the last barrier -

## 2.

symbol-sign: processes of reality in art

29

In every human experience we find, as the rendering agent of Reality, the symbol-sign process. We know that every symbol has a semiotic value and that every sign has a symbolic value as well. We shall see now which is the process conferring them both their consistency of being. We said that the symbol is 'a distinctive image which reality assumes to manifest itself at that particular moment'. This holds true in all manifestations of human experience. The symbol, expressing the numberless facets of reality, does not present itself as a plurality of images, but as one unique image: the most suitable to represent reality in that moment.

From the depths of the unconscious some fragment of reality strives to emerge into consciousness, trying to overcome the 'barriers' to concur in provoking a higher awareness in man, a major consciousness of his being part of reality. This process can be defined as the 'symbol-process'.

The sign too, like the symbol, is a distinctive image of reality: the symbol, image of an interior reality; the sign, image of an exterior reality. The process through which the conscious level flows into the unconscious is accomplished by the sign.

But Reality (Reality with a capital R) can only be perceived by man in its entirety when the two processes, obviously simultaneous, are perfectly balanced, and meet inside man at what we shall call the '*tensorial membrane*'. From this union springs forth Reality, not as a reflected image, but rather as the source itself of image; perceived by man as a conscious realisation of Reality, and of his undeniable



inclusion in it, hence 'Awareness' and the characteristic 'Vibration of Life'.

We know energy being constantly in evolution, attempting 'tentatively' to surpass itself. In observing the symbol-process we recognize it as having the same peculiarity: the expression of its inner content can be fully accomplished only by externalizing it. Therefore its natural development is the expression of the symbolic content through the sign; sign enriched by what permeates it: its significant, the symbol.

Owing to the influence of the 'barriers' while processing, the opposite may also result: the sign-process prevailing over the symbol-process. Thus a case of 'non-expression' occurs and a back-fire into unconsciousness takes place. The sign, confined to inner realms, will tend to sediment, crystallizing at psychic level; re-proposing its image on the tensorial membrane will act as 'conditioning reflex' in the perception of Reality. Such image, not reaching the symbolic level, will rise only to a sub-symbolical degree and on coming into contact with the external reality carried out by the sign, will not be able to spark off Reality, but merely provoke a distortion which in its turn will reverberate on the different planes of existence. We see nowadays this phenomenon reproducing itself with increasing frequency, and we recognize it as being one of the basic components of many psychic disturbances originating from repression or lack of expression. Man finds himself in this state of being when his inner reality has no counterpoint with outer reality. If this state exceeds a certain threshold, man enters a dimension of living only partly — if it all —, shared by others which can lead him to increasing alienation from the society in which he lives, up to the point of his almost entirely losing contact with the environment. Only by simultaneously and entirely living the two aspects of Reality can man reach the position of fulcrum in the balance: with the two scales in equilibrium he is immersed harmoniously in the becoming of the whole; and this condition is only seemingly static in as much as man finds himself integrated in the physical/natural world.

We have seen how symbol and sign meet and merge inside man on the tensorial membrane and how the next step of this transmutation is the complete embodiment of this binomial in external reality. Although this is present in all dimensions of human experience, its most focalized point is art. In this sense art is 'symbol' of the internal reality; and 'sign', presence, evidence, witness of the vibration of life.

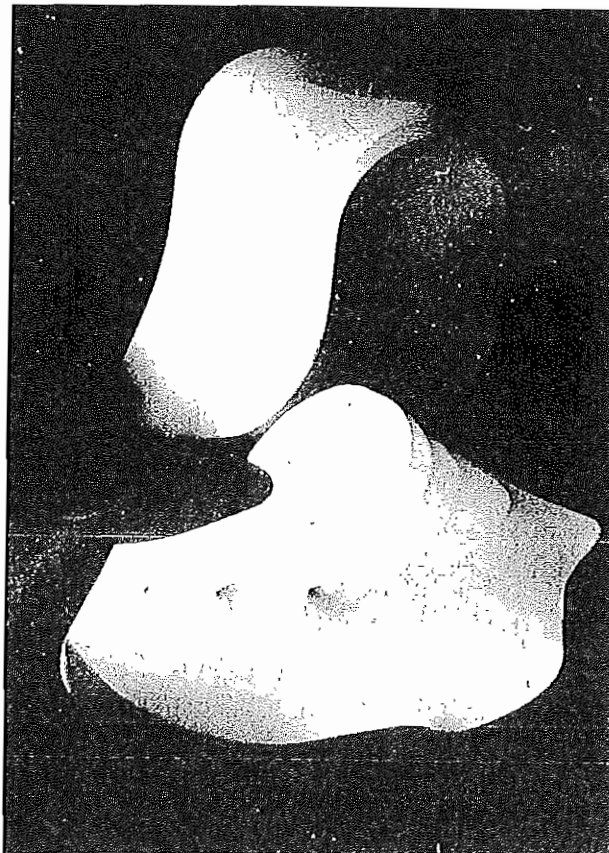
Observing art externalizing itself on the '*tensorial surface*' (parallel to the tensorial membrane) on which all plastic arts develops and progresses, one is bound to see that the plastic figure bearing the highest concentration of this binomial is the point: it is the briefest sign.

Now, we know that every language has as its constitutive base a combination of signs. In this sense the point would constitute the base of an alphabet for a 'language of art' and the line its logical further development. Moreover, as any language is a significant-significance

man finds himself in this state of  
being when his inner reality has no  
correspondence with outer reality - If  
this state exceeds a certain threshold,  
man enters a dimension of living only  
poorly - if at all - shared by others, which  
can lead him to increasing dislocation  
from the society in which he lives, up  
to the point of his almost entirely  
losing contact with the environment -  
Only by simultaneously and entirely  
living the two aspects of Reality can  
man reach the position of fulcrum  
in the balance: with the two scales  
in equilibrium he is immersed  
harmoniously in the becoming of  
the whole, and this condition  
is only seemingly static in as  
much as man finds himself  
integrated in the physical/natural  
world -

binomial, so the symbol-sign relation holds true in art, in which the correlation between symbol and significant, and sign and significance is equally to be found. When symbol and sign meet they transmute into a symbol-sign unity in which the symbol becomes the significant of the sign, and the sign the significance of the symbol. By this the symbol-sign is expressed in a permanent way through art; otherwise it would merely remain a possible/probable image; an abstract idea that could never be verified, that would never happen. When the artist draws from his nearest source — himself —, a reality not having counterpoint outside himself, that is, when the expressive need of the symbol does not collate in nature, the artist creates what is lacking; creation, hence, of a 'form' having its field of origin inside man himself, that by appearing on the 'tensorial surface' — any material suitable to receive it —, fully responds both to inner demands and to formal requirements — necessities of sign. Thus, the symbol-sign appears and starts into life. After various combinations, alterations, developments and envelopments it meets colour — the whites, the blacks, the grays, etc. —, then tries to penetrate the surface — bas-relief —, to rise itself — high-relief —, to free itself of the limitations of bi-dimensionality to become sculpture. From the first 'tentative' modifying of the tensorial surface light has played a leading rôle: it has become a formal element external to the work — one should not forget that light is matter. We observed how the symbol-sign reached the space-light dimension and how its development invades the field of movement and light; not taking movement as an internal dynamic structural component, nor taking light as its natural element, but rather shaping each to its required creative purpose. We face now a work of art that without light or movement would not be such. The symbol-sign by reason of rhythmic movements invades the field of dance, and when it acquires a dramatic expressivity value penetrates the field of theatre, where its plastic components fuse with the dynamic components: rhythm and music. When it serves man in the building of his habitat, permeating his daily life and merging with his implements, enfolding the objects he habitually uses, it acquires an artistically functional value and becomes design. Furthermore, by assuming a structural value as well it becomes architectural art, and when it extends to the needs of collectivity it penetrates the dimension of town-planning, becoming habitat both at individual and collective levels.

Now we have a language able to transmit, a work of art able to convey Reality. The symbol and the sign after their fusing on the tensorial membrane become a whole, tending — when there is no defect of expression —, towards the exterior, and it will be channelled in various directions or dimensions of human experience: art, science, philosophy, religion, culture. Since the matrix of this process is life energy, it should be clear that every human experience, right down to the most minimal everyday action, can hold traces of it.

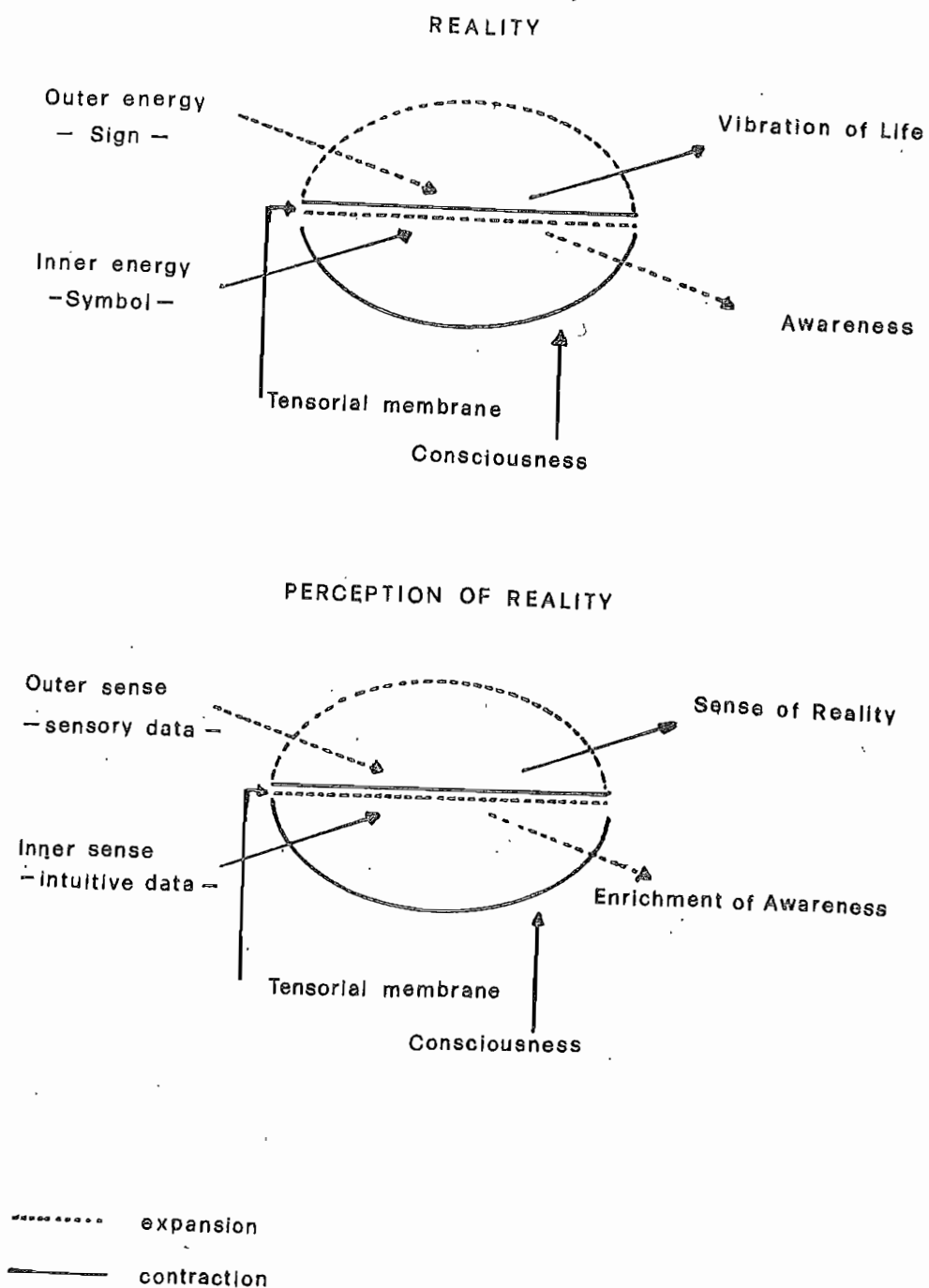


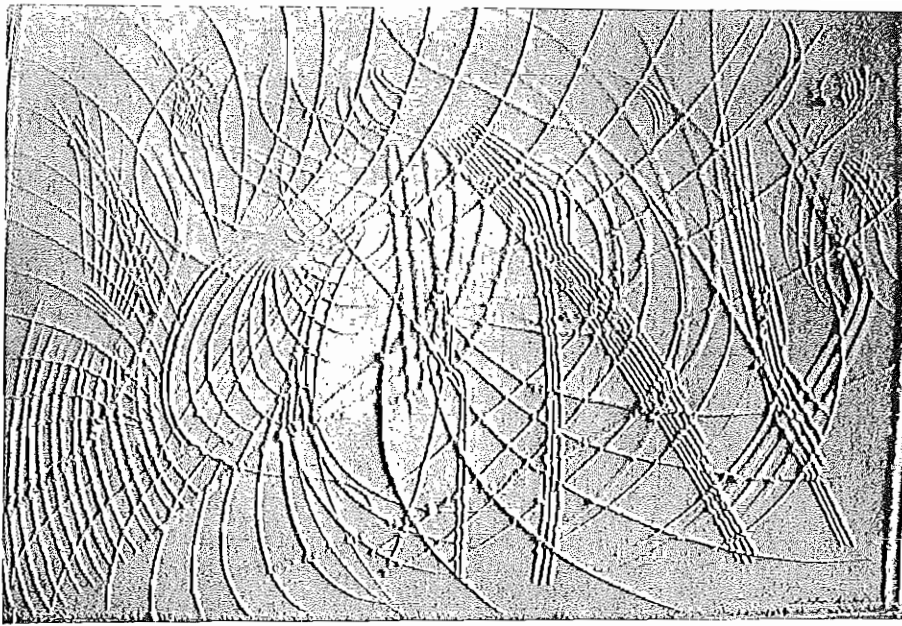
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We have thus analyzed the symbol-sign process and it is possible now beginning to deduct conclusions, even if we know them to be not definitive but temporary, in as much as they themselves will be used as materials for further analysis. No synthesis of result from the analysis of a phenomenon, however accurate, can be definitive, as the result itself will become an integral part of the successive phenomenon to subject analysis and there will always be a next step to undertake.

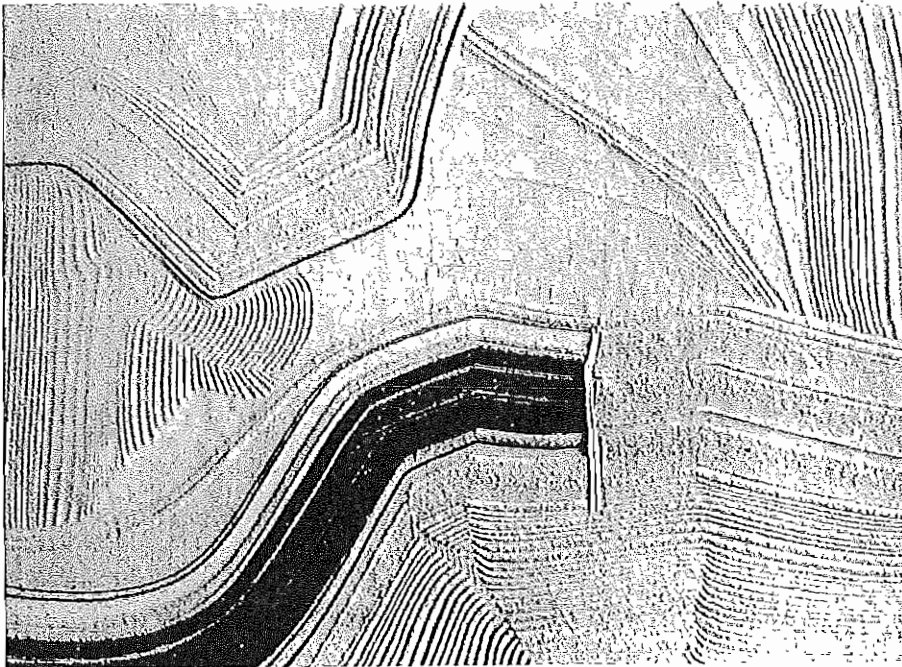
So, it could be said that what gives life to the sign is its pregnancy with symbol, and that a more suitable term defining this binomial would be 'living sign'. We shall now see the schematic representation of this process, even if this can not by its nature be represented; we should not forget that, being an interior-exterior, spiritual-material process, it takes place on a plane beyond the time-space level, even though retaining the characteristics of the precedings dimensions. Every representation is always and merely illusory if it not perceived in the two realities, that is in Reality. (see Pl. II.).

PLATE II.





6



7

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But we know that the traveller in two worlds is not easily deceived. Leaving aside for a while the rational/emotival barriers, he perceives within himself the life-energy permeating him and what he finds is only 'one' world, no longer in contradiction by denying itself as a possibility; but, verifying itself it exists as proof of this to itself. Man, not surprisingly finds himself no longer split in two and recovers a unity stretching out a welcoming and familiar hand; from this reunion the life vibration spreads out like the ripples from a pebble falling into a pool, multiplyng, pursuing one another, rebounding and resounding in all infinitesimal points of the universe

If all this will have added one single drop to the sea of sensibility, or widened the space of comprehension by one hair's-breadth, it will have performed a valid contributinal function.

Rome, December 1973.

### 3.

37

annotations on the formative process and on its reflection in art

The symbol-sign process is clearly not the sole means of the perception and creation of Reality. Any other event bearing within itself the characteristics of unity and multiplicity at the same level verifies this condition: by priming it, it provokes it.

The word 'end' has not yet been set to human research. It is true that every investigation has attempted to approach it, and by doing so has contributed to the deepening and to the fulfilment of specific events, which, once brought to light, have been the basis for consequent human actions.

Man, in his action in the world, provokes the events into which he moves and is moving. There are neither events, acts, formerly delineated, nor possibility of choice. Man's action manifests itself by the fulfilment of events which are effects of their own causes. Finding himself at any moment at the cross-roads and by fully acknowledging it, he deals with both. It is not a question of choice, but of the awareness of option. Free-will comes to an end either when one lives unaware a dimension of consciousness different from one's own, or when by expanding it, one extends its own limits. We are free from the influence of the chain of cause-effect when in Reality the two links, no longer in a successive order, have become a unity which, by eliminating its reflection on the next action, leaves man free to live his own existential dimension.

In a world where self-glorification leads to a total destruction of



the self, man finds himself freed from the chain of cause-effect. Rules: settled realms from which one is not allowed to move, imposed boundaries in which action is choked; by following them one is reassured against the possibility of error into which one could fall: giving way to a possibility of freedom from ties that, unknown for too long a time, have not permitted the overcoming of their borders. The power pressing from within on our consciousness presents itself fully and restrictions fade away giving rise to unexpected events. The situation in which the doubt of choice comes into being is precisely where we recognize the clearer effectiveness of acting in synchrony with Reality; giving it the possibility of being. The event, proceeding by 'tentatives' realizes itself. Doubt, as the only realizable condition in that moment, is an ontological step towards the acceptance of verification.

Used to live well padded with principles which narrow the field of the possibilities of being, it becomes indeed difficult to be free to accept entirely these assertions. But to refuse such events their possibility to happen, signifies refusing to the human being its progress; a refusal to his becoming. The relationship between man and society is similar by nature to the one between man and himself, between man and mankind. Energy, assimilated by man, becomes cognitive to man and to itself. By letting the energy be filtered not only through our Weltanschauung, but also through what we will call our 'Selbstwelt' — our way of being the world, it assumes awareness of its own existence. The intention is determinate.

Action is a living sign imprinted on Reality: effaceable sign tending to vanish, once having worn threadbare the temporal crust, to expand into the void. The contradiction on the possibility of being singled out inside man verifies itself: is man bound to live this dimension which casts its roots into the unreality of reality to 'realize' reality itself? Or is he, conversely, a catalyst of lost energies acting at their liking, compelling man to submit to them? Neither of the two, but more probable is their fusion to form a third defined unity. In such a view the death of the ego should not alarm our 'self', even if, to give place to spaces into which new events might happen, it is necessary to shatter all the institutions created on the ego affirmation. These spaces, that man is trying to fill, are assembled on the world's surface. The fifth dimension comprises all the preceding ones, just as the fourth comprises tri-dimensionality; the third, bi-dimensionality; the second, mono-dimensionality; and the first comprises zero-dimensionality, which is the act or event giving existence to the tensorial surface, giving life to it.

We know that Reality springs forth and is present in the verifying of any probable/possible event and that this niche can be located in any part of the human being, depending on his assumed attitude — by attitude we mean the trend of the consciousness towards the 'possibility' of an event to come into being, and on his particular situation lived in that moment. The fourth dimension, based on the non-con-



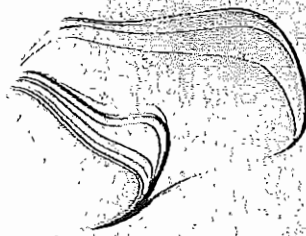
2 step: settled reality in which one is not allowed to move, imposed boundaries in which action is choked; by following them one is reassured against the possibility of error into which one could fall; giving way to a possibility of freedom from Fiey that, unknown for too long a time, have not permitted the overcoming of their border - the power pressing from within on our consciousness present itself fully, and restrictions fade away giving rise to unexpected events - the situation in which the doubt of choice comes into being is precisely where we recognized the clearer effectiveness of acting in synchrony with reality; giving it the possibility of being - the event, proceeding by "tentative" realizes itself - doubt, of the only realizable condition in that moment, is an ontological step towards the acceptance of verification -

temporaneity of events, no longer corresponds to the present demands. The division nowadays separating man from the society in which he lives, his feeling devoid from it, provokes rebounding dissensions on the different planes of existence; dissensions that, by extending themselves to their potential limits, merge with the hooks offered from the outer reality and bloom into the crisis characteristic of the present man. Crises which can be considered as the temporary penetration into another reality and the almost immediate subsequent withdrawal from it. Just to think that such situation might stabilize itself, crystallizes it, not letting it reach the next level in which the possibility that it may happen is beheld in it.

In a world intruding every day on a different level, the intellectual level itself is already worn out. This level, being constituted by a 'dense' energetic pattern, can not perceive and behold Reality in its entirety. By filtering it, it consumes it. It makes it assume a different gradation, which maintaining merely the outer covering of the primary phenomenon — this being either 'symbolical, formal, ritual or mythological' —, will manifest itself with 'less' presence and will become 'ism'.

The intellectual level does not have to be eliminated, since it is the primary means of perception of the outer reality through the 'outer sense'. Outer sense led on by the functional mind center — the brain —, and formed by the five senses: sight, hearing, smell, taste and touch. This last, being the most extensive, by occupying more space, reaches and touches its limits by developing itself in the frequencies ranging from hair, nails, corns, skin, up to the sex, where the inner reality combines as if the ability to keep one's balance would be attained through it. We can see how, to the outer senses correspond their inner correlatives led on by the 'inner sense' of sensitivity, located in the self. The inner senses do not always tally exactly with the outer senses. This can give rise to deformation and wrong-perception of Reality, as when to the 'outer sense' of hearing corresponds the 'inner sense' of touch — an atypical case of synaesthesia —, bearing all the resulting psycho-physical consequences. There will be one of the most disturbing cases when the two senses of touch are not related to each other, especially for the repercussions on the sexual field. In fact, we could say that the best perception of Reality does depend on the exact joint, on the fusing of the 'outer' and the 'inner' senses. Through the two-way channel of perception, the 'sensory data' — perceived by the outer sense, and the 'intuitive data' — perceived by the inner sense, will reach consciousness simultaneously giving rise to the 'Enrichment of Awareness' and to the 'Sense of Reality'. (see plate II - b).

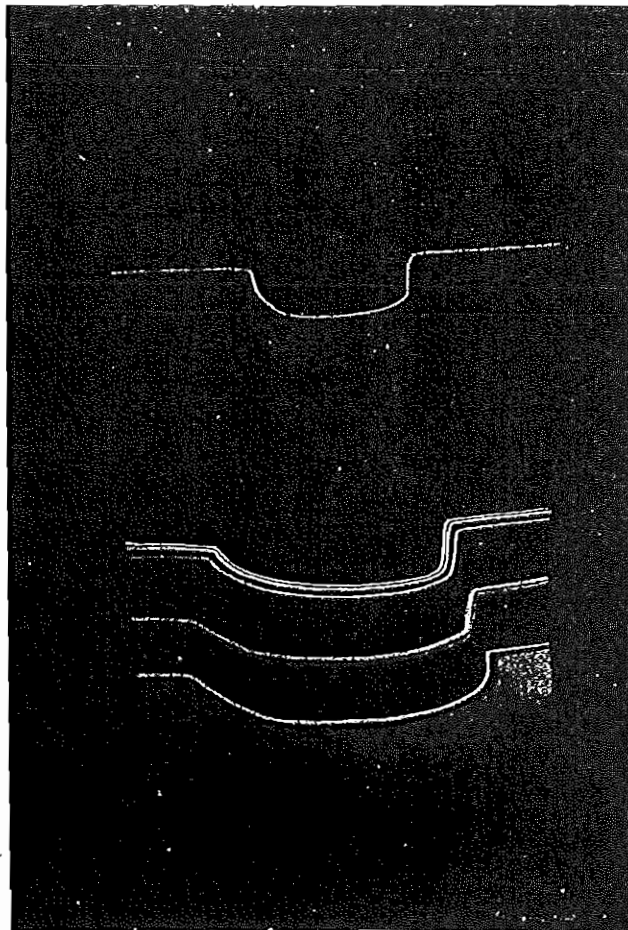
From the perception of Reality not only through intellect, but also through sensitivity comes the ontological mutation allowing man to experiment with spiritual-material events. With the cessation of the spur towards transcendence, man finds himself in a state in which transcendency is operating as priming factor. The knowledge of this structure permits him the understanding of its meaning; and time, with its main connotation — suffering, ceases its action too. It is a matter



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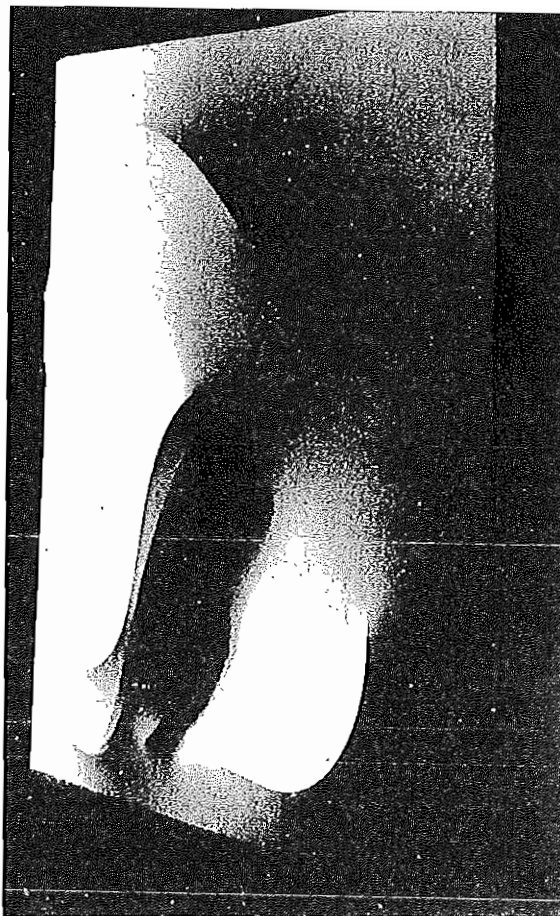


10

of experimentation with death and recognizing it henceforth, leaving aside the grieving imperfection of being. It is no longer a matter of genetic or biological evolution, but rather a matter of spiritual-material development; by development we mean the becoming aware of evolution itself, being activated by the reflective power of man. This is constitutive and characteristic of the human phenomenon, leaving out of consideration his cultural level and his social organisation.

We always have something to learn. If we think we have reached the end of the path we are misleading ourselves. We should now proceed to a level that in many ways appears unknown to us. Fathoming the boundaries of the Self, we do realize that in fact these boundaries do not exist; they are nothing other than our pretences, that once recognized as such expand and eliminate the obsolete archetypal symbology; not replacing it with other symbols, but creating instead spaces in which new events might have the possibility of happening. The sacred limits itself by becoming manifest, and ceases to be absolute. The possibility to live a certain moment influences the perception of the whole, and opens new paths on the border of nothingness. We know our history, but it no longer corresponds to us; delivered from the tie that fastens our 'self' to earth, the paths in front of us are all open, and it depends only on our attitude to step into one or the other. This attitude determines, brings about and modifies the perception of Reality. The alternating on the plane of consciousness of different moments gives rise to states of being, the perception of which proceed from our disposition towards them. The spiritual enchantment can not emanate from anything other than from our need of such experience. In this particular historical situation, the possibilities which present themselves to our consciousness are obscured by veils preventing us from perceiving clearly the Reality. This veil must be torn off to awake in man the power to see and recognize his true nature, which would not otherwise be expressed and would abide in a realm of aphasia. Politically it is not indifference, but the act, action tending to single out human necessities. Political solutions, accomplishing their intermediary function between man and society, belong in fact to the history of mankind. The system that wraps man up, trying to turn him into being a part of it, makes him unhuman and completely subservient. In this sense the system is the entropy of the development. The relationship between system and individual is a conjunction link hammered into the heart, the activating elements of which should be traced in the unexpressed human possibilities.

From the crumbling of the by now inadequate structures comes into being the synthesis from which proceeds the enrichment of awareness and the regeneration of social components and powers. The formation and the development of certain phenomena, as the movement that from below tries to modify the existing structures varying them to create new ways of being, brings within itself the 'tentative' of a deep renewal which, if not constantly up to date will crystallize and tomorrow will no longer hold up a truthful mirror to the reality lived by



11

man; becoming an obstacle to any further development it will transmute into conservative tendencies of a status quo, not only deeply demaging the process of individualization and differentiation of the self, but impediment fatal to the cultural and social development of mankind. It is true that certain phenomena are really themselves in so much as crystallization is their characteristic — as sedimenting factor, to be later withdrawn from innovating actions and become the strongholds of reactionary powers. Experiences not fully assimilated reappear as 'revival' to be reconsidered and consumed up to their end. By this action mankind purifies itself of its scum. The substantial elements of an era, if assimilated are means of progression to mankind. If it holds true that man, beside a genetic heritage, retains a cultural heritage too, this last will be gradually enriched, enlarged by the continuous overlapping of events. Those experiences not fully lived will be filtered by the inner sense, which has to be in its turn cleansed — to avoid the obstruction of perception, from the dross left behind by the process of assimilation. This obstruction is precisely what we reckon to happen nowadays: mankind is no longer able to perceive and assimilate new occurrences. With the age of the prophets come to an end, man finds himself in a great evolutionary stage and it is his concern to remove this dross. The idea is not a priori, developing itself by degrees it originates its own progress; in a simultaneous formative process it concurs with the expression of the synthesis by which any one of us become a prophet, being mainly a matter of activating and carrying out the process that will lead man to assume awareness and act accordingly.

The prospective reversal of today's man drives him to an active/contemplative vision of the reality in which he lives. The action contemplated in its becoming. Man, in his becoming; history: object of study. Are we not searchers after a truth, that because of its very nature, tends not to be manifest to us? The reflective consciousness makes man aware of his existence; recognizes itself in him at its most complex, synthetic, fine function, and merging with the wider awareness of the universe it reveals itself to itself. The false values and disused mythologies leave man and he finds himself completely emptied and able to perceive the power that makes him move: the energy that permeates him.

The analysis and the breaking up of language aim at the constitution of a new language, more consonant to the acquired human faculties. Linguistic sciences point at such analysis, synthesis and consequent reorganisation to adapt it to the changed faculty, way and attitude of being. Language in its profound change anticipates in some manner these phenomena; in other ways it is merely the mirror, the outcome of changes that have already occurred. From this springs forth the everlasting re-search — in art and elsewhere, of new significant systems, able truthfully to reflect in a contemporary way, not the thinking faculty only, but rather the whole being; to convey the basic anticipating germs of the human structural reorganisation, either at intimate or at social level. By this, language proceeds from a level merely expressing thoughts to a level in which it becomes expression of the whole being, part of a broad complex of significant systems: the expressive components of human wholeness. Detailed attention should be paid to the phonical substratum of some languages in which the formal, semiotical covering is expression of a purely phonical content. In these languages the element which is invisible — but audible, the sound —, conveys the reality laying upstream of the language itself. This relationship is reversed in the ideographical languages: the invisible element comes into being directly in consciousness; conveys the reality by the image, often symbolical. Here space operates, while in the former it is time, that by acceleration reveals the plasticity and by deceleration brings to evidence the form. Again, the fusion of the two components will give rise to a language able bipolarly to convey Reality, a language that in its turn will correspond to the wider state of consciousness resulting from the more highly accomplished synthesis and leading to a successive transmutation.

We have considered up to this point the energetic transmutations always in a sequential order, but in the field of 'real' activities we are bound to notice the simultaneity of events and their ensuing expression through the somatic innervations. Once the corporal gate has been passed the 'time' elapsed from the verifying of the event and its expression becomes significant: it brings to light the more or less immediateness of certain phenomena, on which bases it will become possible to identify different points or levels of origin, formativity and the transcription of artistic phenomena. (see Pl. III.).

PLATE III

ARTISTIC EXPRESSIONS

ORIGIN	FORMATIVITY	TRANSCRIPTION
<p>into CONSCIOUSNESS on the tensorial membrane poetry - music</p>		<p>In writing, with communication purposes. Not indispensable in itself.</p>
<p>onto the SOMA on the tensorial surface singing - dancing</p>		<p>In the movement of the body in space-time. In view of a performance in writing: of the acoustic vibration left into time and of the trace of the gesture left into space.</p>
<p>on the TENSORIAL SURFACE painting - sculpture - photography - design architecture - etc.</p>		<p>On the tensorial surface itself, into the formal elements of the work of art.</p>
<p>into, onto, on CONSCIOUSNESS, SOMA, TENSORIAL SURF theatre - movie</p>		<p>In the performance itself: By taking avail of past, present and future, real or imaginary events as formal elements.</p>





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Some artistic phenomena have their origin and form themselves directly in man's consciousness; have their formal creational field on the tensorial membrane and only later — and only for the purpose of communication —, will need the symbol-sign transcription through writing. Such is the case with poetry and music, in which, in consequence of the temporal/spatial distortion taken place in the consciousness, one will be operating, in the phase of writing, on language: adding with linguistic integration and/or subtracting with semantic disgregation, language will be able to convey the reality, which exists nevertheless leaving out of consideration its transcription.

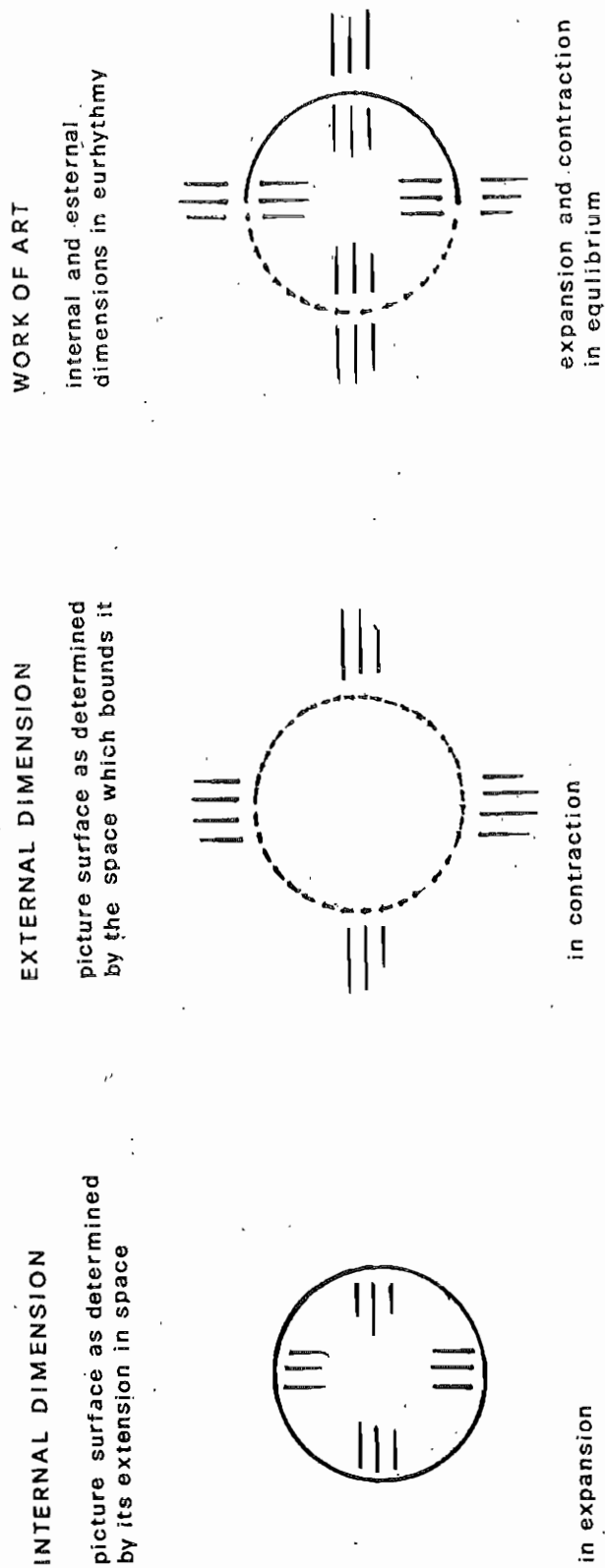
Some other artistic phenomena need a more 'material' support on which the living sign may rest: they originate and form themselves on the 'soma' as tensorial surface. By taking avail of the expressive movements of the whole or part of the body they give rise to dancing and singing respectively. We do not have in this case any transcription except for the trace of the gesture left into space or the acoustic vibration left into time; both can be later transcribed in view of a performance.

A further degree is reached when the living sign itself is formal creation; verifying itself on a tensorial surface, located outside of the soma, it gives to the surface itself expressivity by means of different tensions manifesting on it. Such a surface is the work of art itself, recognizable by its 'internal dimension' and 'external dimension' (see Fig. I). Hence plastic arts are born: painting, sculpture, design, architecture and so forth.



# PLASTIC ARTS

Fig. I



If these different points or levels are not yet hardened to the degree of preventing their mutual fusing in a whole and/or their reciprocal interacting within the sphere of their subdivisions, we will have theatre: here, all levels will be altogether superimposed, fused and will give rise to a unique event, which by simultaneously availing itself of past, present and future, real or imaginary events as formal elements, will lead the actor/audience — if such subdivision still holds true —, that is the performance itself, to that primordial dimension devoid of space and time.

Poetry, music, singing, dancing, painting, sculpture, theatre, etc., are the first expressions of something handed on to us, restlessly carrying on its course: the clearness of a changing 'always'. Images that are not to be halted as such: today, neither yesterday nor tomorrow we know to be existing; the dawn that breaks in front of us, might be the light of the eyes.

We neither maintain that art is the sole and highest expression of energy, nor do we consider it the most subtle energetic gradation and as such the only path leading to Reality. No. Any human expression may convey Reality. Art does it in so much as its particular characteristics demolish the conventional barriers and laws, by virtue of its 'tentative' power from and through which it springs and spreads out, testing the various expressive possibilities/probabilities to bring forth the immanent ones, infusing them with the required transcendence to make them real. It is not a matter of expressing concepts only, rather to express the wholeness of being — of which concepts are a portion —, either through the two-way channel of sensitivity or through the whole psycho-physical make up. Art is not merely expression of sensitivity: it springs from the friction, the constant tension — that by changing its intensity creates the differentiation —, between the Self and the Inner Sense, to expand further to society and to mankind in a reflective mode. We can see art lying today in a stone marsh, where neither sensitivity, nor imagination, nor intellect alone, if taken separately, are able to reconfer life to it: to intervene in the totality it is necessary to make something happen.

In the psychical constitution of the artist there undoubtedly dwells a megalomaniacal component that, associated with humility towards the power moving him, contributes to his becoming such, artist. His psychical make up, in all its various gradations, may easily create a turmoil in him — suffering —, arising from the friction of his ideals. Aesthetic values are not the artist's concern, rather ethical values are. Part and parcel of an intuition/function the artist acts in the field of ethics. Only the result of his action — the work of art —, is the subject and the object aesthetics. The condition which develops in him, sprouting from the verifying of 'real' phenomena concerning his behavior — behavior resulting from his ego attitude —, is not an outer action of his activity, but rather a reflection of a 'real' motion more than often unknown even to himself. Hence, one might suppose the beautiful as being a consequence of truth and/or both as holding their existence either inside or outside of man. But we know that in Reality such distinctions do

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not exist. In the final performances — works of art —, the transposition of ethical values on a tensorial surface gives rise to events constituted of aesthetical values, but determined in the first instance by the ethical substance. In the middle of the bridge linking the two realities lies the comprehension of both and their mutual influence is next to nothing.

It is as well to stress again that the aesthetic experience is merely a gradation of the spiritual-material experience. Gradation giving shape to a psychosynthesis leading on to the *arché*-beginning.

The possibilities of being are temporarily imprinted as expressive skills into the artist's expressive mode — a function of the coordinative center, that by appearing later in the expressive implosion of the creative act, will be firmly grounded in the 'matter' itself of the work of art. Matter, constituted of different elements whose common factor is their inert status, to which life is conferred by man through his action. Thus, man gives to matter the possibility of being, in a process in which art, philosophy, religion, science, culture and civilisation become collateral life expressions of an all-encluding phenomenon. It is clear that we tend to unify the artistic creative process with the creative process of the world itself by virtue of that all-inclusive equation that once applied melts away the enchantment of existence and frees it. The possibility held by the artist to inspire life into a work of art lies in the nature itself of the living sign, conveyor or Reality. The creative energy too is a gradation of spiritual-material energy, just as the aesthetic experience is. A work of art is 'alive', even if consumed by time, until it is possible to recall it in imagination: because culturally assimilated. Inventions, artistic creations such as characters of novels, poems, paintings, sculptures, pieces of music, gestures, happenings and so forth, enlarge the cultural field of mankind. They come into existence in the same way as scientific or philosophic discoveries, inventions, etc.; they all proceed from the same source: awareness. When man gives a separate value to them, conflict are born between man and his ideas. The artist not prone to illusion creates 'living', 'real' images.

A work of art is man's creation as leaves are creations of trees, both having their origin inside themselves: leaf and tree, work of art and man, as a consequential progeny extension, where energy flows at a much finer level than in the DNA, and whose graphic diagram is no longer a simple double helix, but rather a helicoidal spiralling at once into five dimensions. It should be clear at this point, that by fifth dimension reachable by man we mean both the inner human field and the simply outer correspondent physical field; both starting into existence first as possibility then verifying themselves overstepping the time-space relativity. Due to this superimposition of fields comes possible that syncretic state of refined energy with its more accentuate power of penetration into matter. Work of art becomes in this way alive. The energy flowing from the artist to the work of art is confined by this last and will become in its turn an unfailing source of energetic emanation.



Allen Kahn  
1963

And it is thanks to this process of resonance that there are works of art unalterably retaining their faculty to resound in space and time; others, whose power/duration is limited, decay extinguishing themselves in the brief elapsing of years, assuming that connotation of temporarily highest frequency submitted to casual temporal variations: fashion. But what can be worn out by time is solely the material shell of the work of art, in so far as art does not aim at preserving a definite energetic pattern, but rather aims at the synthesis resulting from the transmutations of the energy into present, to contribute in the progress of mankind towards an higher awareness — from the human level to a pure energetic level, conferring to energy itself consciousness of being. Thus, we are facing a true qualitative leap, whose transitory arrival point is a conscious energy gravitating both at collective and at global level, as an antigravitational power drawing man to itself. All energy has to flow through this process to enter a successive state before this universe will cease to exist. Art, as any other man's creation — perhaps in a higher degree —, gives its share to this synthetising process. Sooner or later art itself will transmute into 'other', bringing to an end its function. Mankind will have then made one more ontological step in the evolutionary spiral.

Art seeps out into the world and immediately involves a social effect which can by no means be evaluated, be estimated in economical terms, except when art itself is submitted to a merchandising process. In such a case the artist who keeps the responsibility of his

doing, falls necessarily at the level of 'goods'. And not only the artist is mashed by this tyranny; man himself and the community are pinched by the economical power altering them both at its liking. Thus is born the paradox shredding man, that by splitting him creates in his 'self' the germs of incompatibility towards himself and the system. Man, by surrendering to the economical power is brought to its level, and unless one pretends such a power to have a higher degree of consciousness than man himself, it seems a pure deceit towards oneself to claim to be above it. Hitherto the artist is a by-product of a disused mythology and man himself seems outstretched in the same direction. Only when man sets himself about to tallying the economical power — energetic components too —, with his inner counterpart, can he reach a state in which such energies, by acting in synchronicity, aim at the satisfaction of needs without becoming idols and with no hoarding to the prejudice of other human beings. Here too, are bound to happen those discrepancies among inner and outer, precisely parallel and equivalent to the 'senses', with all the deforming and ruinous consequences which nowadays we see to be the peculiar characteristics of capitalist societies, in which the outer economical energetic components are clearly plugged into greediness and avidity instead of into the needs of man.

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The gradations of being and of awareness are numberless and each one of us can be placed in them in a different position. Society is the product of man, and man is produced by society: their reciprocal interplaying is indeed real.

The potential and hidden qualities of art are revealed, manifested and implanted as formal elements in the work of art; they lie inside the surface and are disclosed to and from the observer at the moment of perception. Today, however, the existing fracture between the various artistic expressions tends to a new reunion in which there is no sense in maintaining divisions and subdivisions, in so much as the living sign, by expressing the 'real' evolutionary processes, manifests itself on a tensorial surface where fecundation by light takes place. The living sign, from its coming into being, bears in itself that 'tentative' leading it to merge with the space simultaneously taking shape around it; space that by delimitating the sign, keeps it suspended within itself. The living sign, by altering the surrounding space creates tensions in it; tensions whose particular spatial disposition as configuration is image. The compositional elements of the image are endured through oneness of rhythm — the oscillatory frequency of the tentative —, that in being enfolded by the tone — the vital moment —, confers expressivity to image itself. Rhythm and tone, condensed in the revealing capsules — the formal elements —, perceived simultaneously and at the same level of consciousness are source of 'awareness'.

In the plastic arts, the tensions determined by the living sign can either be conveyed inwardly or outwardly, giving shape to bi-dimensional or tri-dimensional images respectively. (see Fig. 2).

Fig. 2

# TENSIONS ON A TENSORIAL SURFACE

as determined by the alterations provoked by the living sign

## a. inwardly conveyed: bi-dimensionality

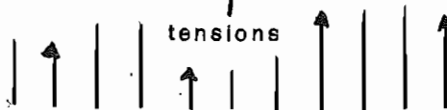
resistance opposed by the external dimension,



tensions



tensorial surface

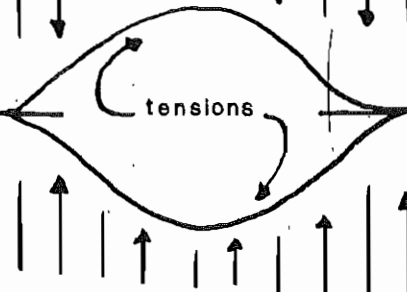
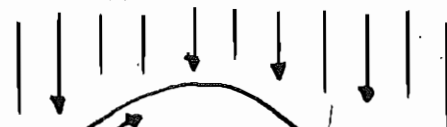


tensions

resistance opposed by the internal dimension

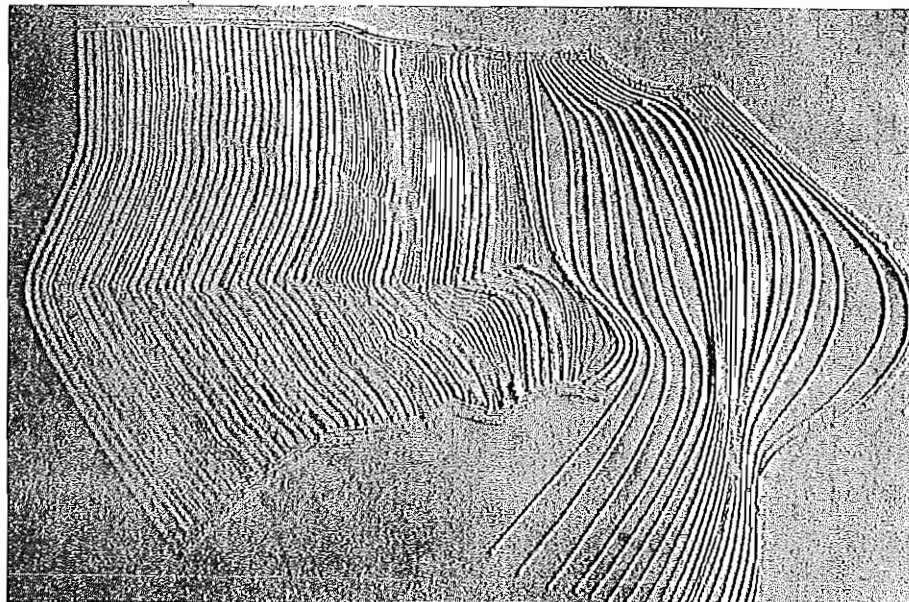
## b. outwardly conveyed: tri-dimensionality

resistance opposed by the external dimension



tensorial surface

resistance opposed by the internal dimension



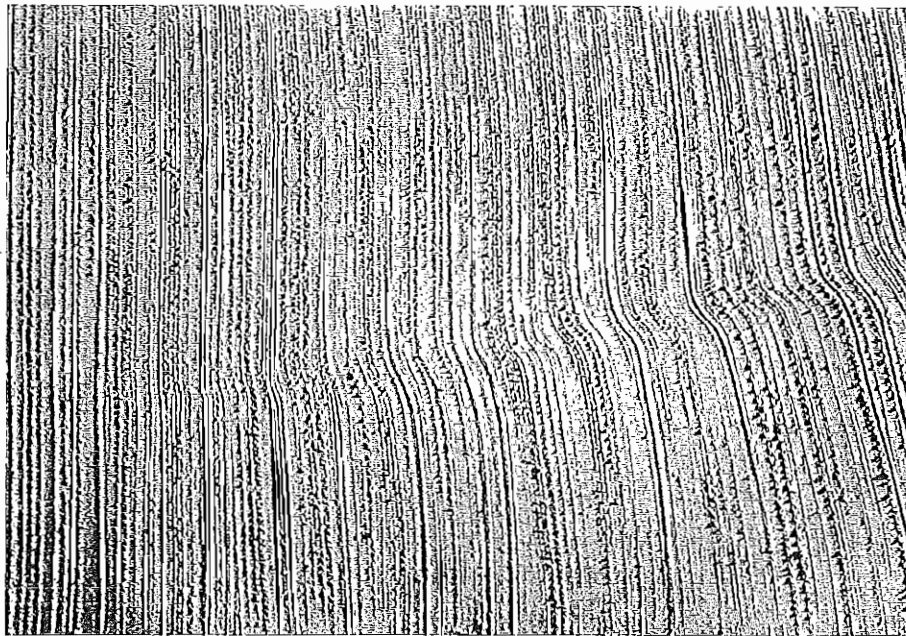
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When outwardly conveyed — by lifting themselves from the surface or by penetrating it, shade is born as a formal element, opposite of the conscious ego. From the interaction of light and shade, and from their spatial arrangement rises the oscillatory perception of consciousness between two or more modes of being. Within the limits of the opposites — events alternating with other events in the same locus, at the same time and at the same phenomenical level, materializes the energetic differentiation: from the active and/or passive polarization of light/shade on the tensorial surface, colour springs forth. The artist may find himself in a condition whereby art is an impediment to his own progress.

We intended to bring to the theses we have upheld the resolution adopted in the theses themselves, by applying it, solving them; and by searching their possible/probable developments, to point out at large the most evident consequential branches and issues. Trying to demonstrate how, by perceiving reality in a certain way — which we pretend to be that nearest to the present human feeling and condition —, such a perception and its ensuing application might be the determining factor to any further development. Moreover, according to such a vision, mankind as a whole, aim at a goal, a point of pro-tension, neither fixed nor changeable but gradually, coming into existence; that modifies itself from the sum of particular, individual and social events and from their interaction with the constitution and the transformation of other events aiming opposite directions. From the superimposing and the merging



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further development - Moreover, according  
to such a vision, mankind as a whole,  
aim at a goal, point of perfection,  
with firm nor changeable but  
gradually coming into existence, that  
modifies itself by summing up of particular,  
individual and social events, with the  
constitution and the transformation  
of other events - moving in opposite  
direction - From the superimposing  
and the merging of these patterns,  
springs forth the "aim", "goal",  
changeable at each next time -



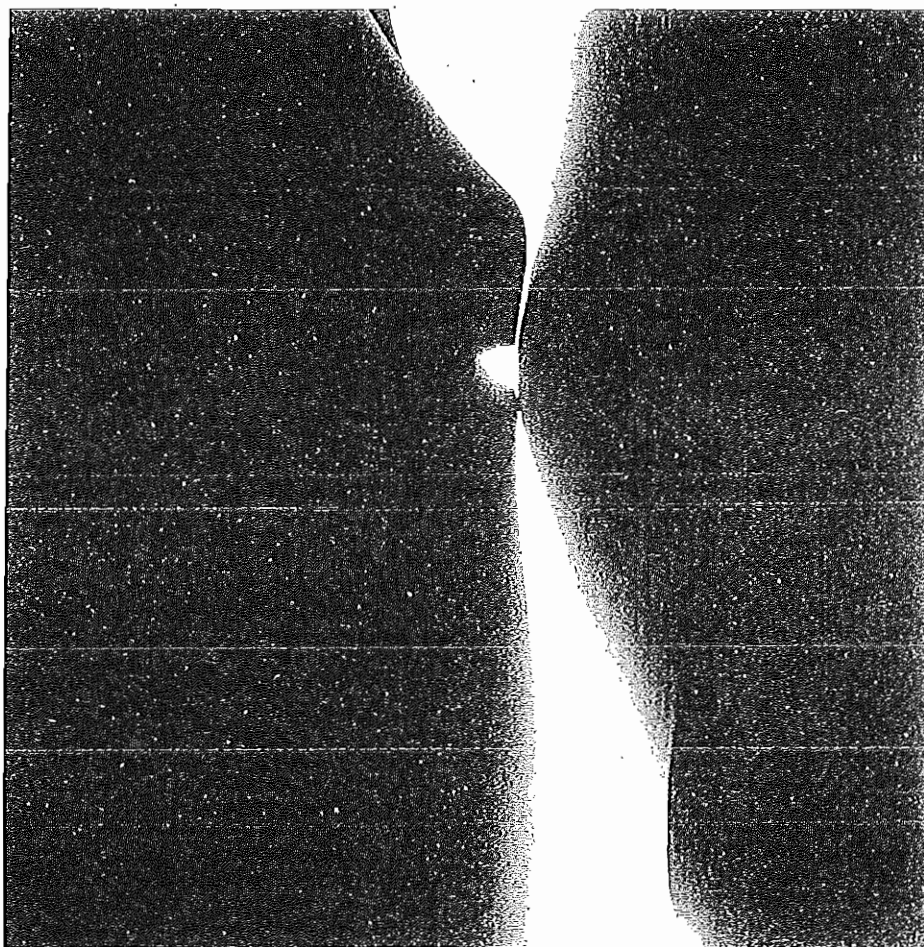
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of these patterns, springs forth the 'aim', 'goal', changeable from time to time.

Substantially it is a question of living that dimension in which every act of ours is as if pregnant of energy, it is energy itself and as such vibrates, assuming a gradation, a particular configuration, whose power of permeability will pervade matter and give life to it. Hence, not temporal sequences, but rather simultaneous spatial states of a tangible experience, reproduceable if certain conditions are verified: the removal of the rational/emotional barrier.

Such inferences have their ground of being in the intuitions of the means by reason of which such dimensions comes into existence. The relationships between phenomena are perceived by intuition — an energy finer than any intellectual process —, bearing within itself the instinctive faculty of comprehension of any whatsoever content, and of a gradation similar to the energy of the interphenomenical relationships. Able, then, to penetrate the layers of illusory meanings of reality: by hitting its core it brings to light the nature of such relationships. This process avoids both analysis and investigation of thought in so much as thought itself is of a less synthesized energetic gradation. These relationships, once brought to light, are assimilated by consciousness, surface at a cognitive and awareness level and are sifted by the mind.

In short, an experience taking place in man's most inner being, that modifies — by expanding itself —, his constitutive structure, makes possible its externalisation at a level of awareness/expression. An expe-



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rience which reveals itself simultaneously on five planes or dimensions: that of essence or content, that of attributes or from, on the plane of action, on the plane of similitudes or the imaginative, and on the sensorial plane. Undoubtely this experience shares an energy which, by prevailing on the spiritual-material energetic substance, and when man is inclined to accept its existence, can as a result lead him to action or retain him from acting. Such energy can be called faith.

We are certainly aware that the preceding assertions may be but a particle of Reality, and as such, depending on the degree of sincerity of the author, can reflect merely a part of it. But, if the reflected portion corresponds at the zero degree of sincerity, it should necessarily be a truthful mirror of the other, reflectively at leats.

Rome, March 1976.

this volume has been set with aster point size 10 on 12 according to sahlan momo's layout and finished to be printed the fifteenth of december nineteen-seventy-six by 'arti grafiche luigi ambrosini' in rome.  
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