

C.O.M.M.E.N.T.A.R.I.V.M.

ARCANI VMBRARUM REGNI . Si.Vm E.T A V Vm
(Silence Is Golden)

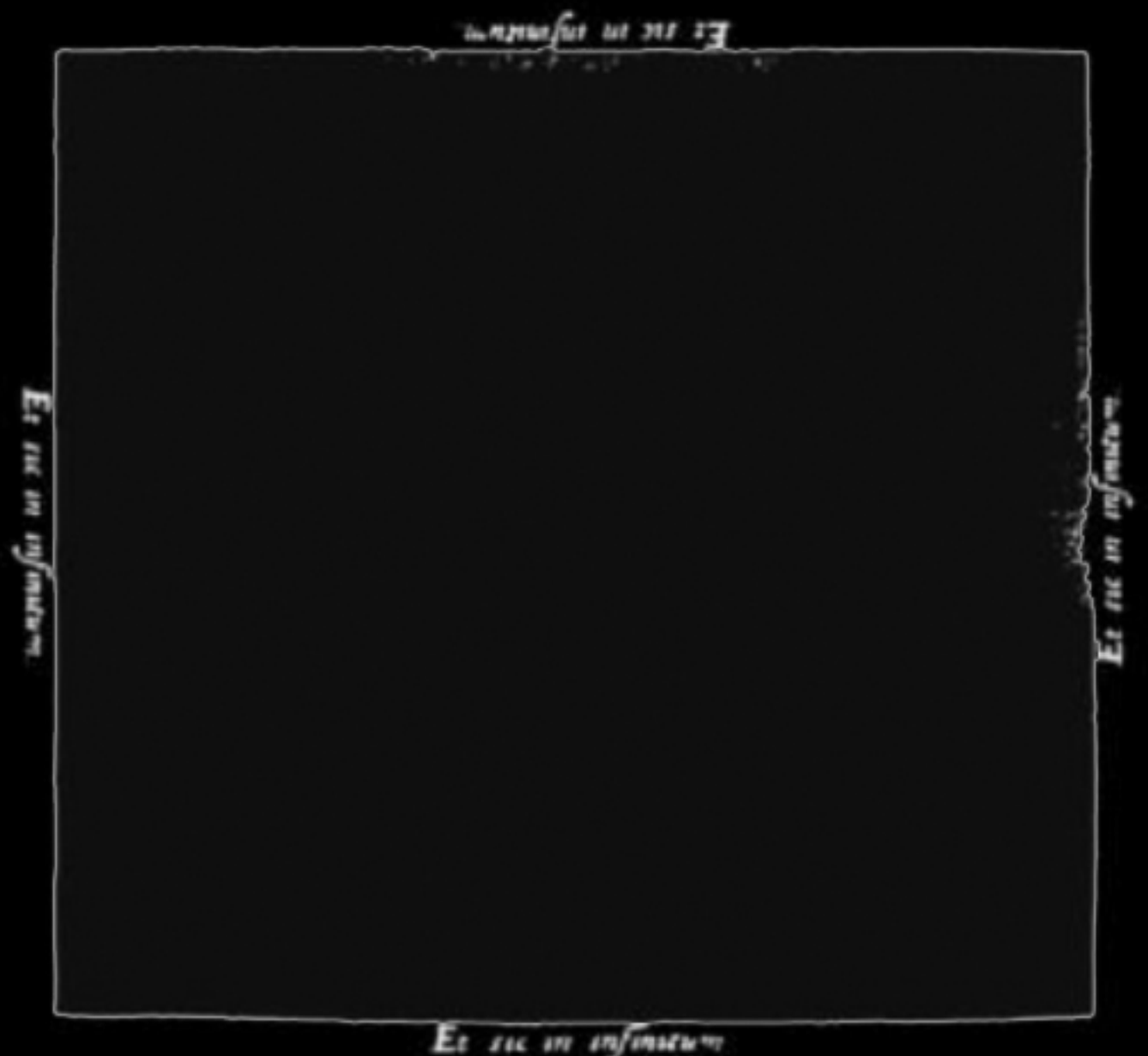
"Sometimes black can evoke a very personal response. In this case it relates to your acquaintanceship"

Black Painting I-XI

THE CHAPEL:

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Commentàrio - (ant. comentàrio) m. n. [from lat. commentarius (tacit. liber); commentarium, commentaries «thoughts»]. comménto (ant. coménto) m. n. [from lat. commentum, "invention, fiction"; commentus, comminisci "to imagine"; commentaries «comment»]. speech (ant. comentare) v. tr. ["to act with the mind, to reflect", then "to register", der. of mens mentis "mind, memory", with pref. con; cum+mens].



Art as Idea as Idea

I'm saying that, the one thing I still saying, is the one thing I say, that needs to be said over and over again, and this thing is the only thing to say.

Egyptian: kmt, kmm.

So you could say that black is subversive, in that it undermines the status quo. In his *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1756), Edmund Burke suggests that it is connected both with the terrible and the sublime. | Gabriel Ramin Schor.

It is from zero, in zero, that the true movement of being begins. [...] Black Square is meant to evoke the experience of pure non-objectivity in the white emptiness of a liberated nothing. | Kazimir Severinovic Malevic.

Our number system (called the 'position system') has used the zero for a long time, but only in the 16th century (Cardano, Tartaglia) is the zero for the first time not considered as nothing, but as a number, as numerical reality.

And only now in the 20th century, the Square is recognized as a plastic value, as the zero in the complex body of art. This fullcolored Square, stamped out completely continuously with color in a white plane, has now started to build a new space. | El Lissitzky.

Black: from old English *blaec* "absolutely dark, absorbing all light, the color of soot or coal," from proto-Germanic *blakaz* "burned, burnt", Dutch *Blaken* ("to burn"; also of old Norse *blakkr* "dark," old High German *blah* "black," Swedish *bläck* "ink," Dutch *blaken* "to burn"), from proto-Indo-European **bleg-*, **bhleg-* "to burn, gleam, shine, flash" (Greek *phlegein* "to burn, scorch," Latin *flagrare* "to blaze, glow, burn", Sanskrit *bharga*, "radiance"), from root *bhel-* "to shine, flash, burn". Meaning "fierce, terrible, wicked" is from late 14c. Figurative senses often come from the notion of "without light," moral or spiritual. Latin word *niger* had many of the same figurative senses.

Latin *nigrum*, accusative of *niger* : black, dark and, in a broad sense, gloomy, dark, grim, dreadful, mournful. The same root as the Greek *nekros*: dead, corpse. The black is a color resulting from the deprivation of every color, has always been associated with the idea of darkness, mourning, evil, silence. The metaphoric use of the Greek word, *Melas*, however, tended to reflect the notion of "shrouded in darkness, overcast." In English it has been the color of sin and sorrow at least since c. 1300; the sense of "with dark purposes, malignant" emerged 1580s (in "necromancy" black art; also in the sense in black magic).

RENUNCIATION OF ONTOLOGY

The philosophical tradition has identified and described a presumed external reality or "nature" existing in itself that, reflecting itself in the mind of a passive observer, would thus ensure the passage "from outside to inside". All this has led to considering the mind as a collection of abstract and absolute entities (ontologism). To this conception, the operationism has contrasted the constitutive activity of meanings, bringing it back to the operating subject and referring it to the dynamism of memory and attention, as the foundation of every mental content. | Scuola Operativa Italiana.

Radical Constructivism it is an unconventional approach to the problem of knowledge and knowing. It starts from the assumption that knowledge, no matter how it is defined, is in the heads of persons, and that the thinking subject has no alternative but to construct what he or she knows on the basis of his or her own experience. What we make of experience constitutes the only world we consciously live in.

It can be sorted into many kinds, such as things, self, others, and so on. But all kinds of experience are essentially subjective, and though I may find reasons to believe that my experience may not be unlike yours, I have no way of knowing that it is the same. The experience and interpretation of language are no exception. [...]

Finally Piaget, on the basis of his studies of biology, came to consider the intellectual activities as tools of the adaptation.

As he tried to illustrate elsewhere, it is difficult to guess to what extent he himself has renounced the cognitive link with a reality independent of the constructing organism. In any case I think that his analyses of the first conceptual constructions of the child are a contribution for now indispensable to constructivism, because they highlight the phenomenological conditions of the constructive activity.

As already mentioned, it is very difficult to avoid the way of thinking of a millenary tradition instilled in all of us from birth. It is part of the tradition to conclude that, if a concept, an action, a strategy brings us to the desired end, this success must reveal an aspect of

an independent reality. It is not easy to suppress this habit. From a constructivist perspective, however, such a link is necessarily illusory, because they can never constitute the description or explanation of an ontological reality. | Ernst von Glasersfeld

ANGERONA. TACITA. MUTA

The allusion to Silence and to the need to preserve the Secret constitutes a clear evidence of the reference to an initiatory tradition. The idea of Silence and, in particular, of initiatory Silence, found in the figure of the Egyptian god Harpocrates, son of Isis and Osiris, its most famous personification.

We will also refer, in particular, to the images of Arpocrates in Naples where, as we know, there was a flourishing Alexandrian colony in Roman times and where we can assume that there was a form of initiation transmission that, rooted in the Egyptian Mysteries, survived the decline of Paganism and then flourished again in the Neapolitan Renaissance Academies, in the Rosicrucian movement and finally in the Masonic Rites of Egyptian inspiration.

In Egyptian figurative art of the Hellenistic period, the images of Arpocrates show the young god as a child sitting with his legs joined on the knees of Isis or on a lotus flower, while his finger on his lips seems to intimate silence; he often wears a headgear with an uraeum while a braid ending in curls descends on the right side of his head. Other times it is depicted in



a similar way but in an upright position, while in later images take child, on the appearance of a chubby standing or sitting with overlapping legs and without headgear, sometimes winged, but always with the finger on his lips in relation to the function attributed to him as god of Silence and guardian of the sacred Mysteries.

The image of the young god Arpocrates was particularly popular in the ancient world, crossing the borders of his native land of Egypt, as evidenced by the frequent quotations of classical authors and numerous artistic testimonies.

Arpocrates (Sigelion) together with Isis and Serapis, had become one of the most popular gods among those who were inspired by the ancient Egyptian cults spread in the Mediterranean basin and centered mainly on the Mysteries of Isis and the myth of Osiris.

The cultural and religious syncretism that had developed in the cosmopolitan sphere of Alexandrian civilization, simplifying the traditional Egyptian pantheon, had merged the characters of ancient Egyptian deities with those of Greek deities. Arpocrates, confusing himself as son of Isis and Osiris, with Horus, made possible

his identification with the heir of Osiris and with the rising sun: moreover, his own name Her-pa-herd means Horus the child. | Siegfried E.F. Höbe

Silence. Activity or inactivity, words or silence all have message value. They influence others and these others, in turn, cannot not respond to these communications and are thus themselves communicating | Paul Watzlawick.

Tacere audire, umbrarum artem, silentio eruditi, eius nomen est sigelion, magna fera.

G L O S S A
T U K È
G L O S S A
D A I M O N

ARCANA ARCANORVM

Few words have been written about the Arcana Arcanorum, summa of the Hermetic Mediterranean teaching, since the true hermetic teachings coming from the Traditional Egyptian Rite have been transmitted exclusively from the mouth to the ear and through rare texts written by the disciples of this hermetic corpus, available since the 18th century in Naples.

This partenope alchemical tradition is the first Schola Italica, known as "Scala di Napoli", an Hermetic system, established in the city of Naples by Don Raimondo di Sangro, Prince of San Severo and of his initiatic alchemical Cenacolo (with the fellowship of Giambattista Vico, Giuseppe Sanmartino, Antonio Corradini, Count Alessandro di Cagliostro, Sir Knight Luigi d'Aquino, etc). Since the XVIII century in the Kingdom of Naples, it was the continuation of the Egyptian and the Pythagorean culture, which for centuries had been kept in Naples in that initiatory cenacle of Egyptian origin, which dated back to the Alexandrians of the Temple of Isis, founded in Pompei (II century BC) and in Neaples ("zona Nilo", between Via Tribunali e Via San Biagio dei Librai) | R ... E ... T ...

ELLIPSIS AND APOSIOPESIS

The use of three dots dates to Aegyptian hieroglyphs (RA) where the symbol translates as the word 'grain'. This is multi-contextual, it means both 'sand' and 'seed'. The first grain of sand in the desert, is the beginning of the desert. The seed is the beginning of the tree. Thus, the three dots means 'it begins here'. What this means is a duality; the signature authorizes the document, represents a living being has made conscious decision regarding the manuscript, that it is endowed with more value than merely a piece of paper plus words on it. In logical argument and mathematical proof, the therefore sign is generally used before a logical consequence, such as the conclusion of a syllogism. The inverted form it's known as the "because" sign. In Masonic traditions the symbol of the three dots (or three points, or tripunctial mark) is used for abbreviation, instead of the usual period, essentially an initial or monogram continuing the meaning of "therefore", "standing for", "thus"; were originally intended to represent "Masonic Honor Points". The practice was apparently started in France by the non - recognized Grand Orient of France in 1774 and Masons were sometimes are called "Three Point Brothers". | Bshy.Krt. Vrtt.kr.

ECHEMITHYA

The rule of silence

Silentium: indo-european: si; to-bind; Sanscrit: bond; Slavic, silo, lace. Silence is a bond.

The black, if whether considered in the abstract sense, figuratively, could be described as silence, darkness, night, obscurity, dry, murkiness, absence, presence, infinite, density, space, shadow, unconscious, the invisible, the underworld, etc.

Differently, in a concrete sense the black could be described as matters at its end, exhausted, the result of a combustion, its remains, but it is also fertile soil, or fire under the ashes, a potential vitality that can come back to life, or also a covering pigment, dyes that own the complete absorption or absence of electromagnetic radiation in the visible spectrum, the kind of visual perception experienced when no visible light reaches the eye.

The black do not exist "outside" of us, there isn't any blackness immanent reality all around us, it's a mental construction, one of the archetypes of mental constructs; a neural cognitive product, the archetypes of mental constructs; a neural cognitive product, the

black it's yet "inside" us. The most deep black, can be still thought, imaged, evoked, lived in a vivid intense dream, while your eyes are closed, in the middle of the darkest night without moon and stars, so far from any form of light.

A symbol to reach beyond the veil, to conceive the Arcane, overcome the abyss, feel the seduction of the unknown. Black is linked to fear and the unknown, it is the color of shadow, it refers to the inner, dark and mysterious aspects, the unconscious, the underworld, the hypogeic hidden side of us, the unexplored, a potentially dangerous "unknown" to our personality. The unspoken part of us.

Black is also a strong shade that protects, in which it is possible to hide, as in the darkness of the night. | Bshy.Krt. Vrtt.kr.

Adhuc stat, Dirigit obliqua, In silentio, et spe fortitudo nostra; tenebre eam non comprehenderunt.

N.NC SC.O TEN.BR LVX
N.u.nc Sc.io Ten.e.br.is lux

Now that Light comes from
Darkness. | Kem: Mortificatio.
Melanosi. Putrefactio. Nigredo.
Blackness.

Black Metal is the "precipitate" produced by the catalysis of extreme rock music imaginary in the process of theoretical, aesthetic and musical production of the post punk era. The catalyst agent is the trómos, the fríki, the "horror"; from Latin "horror, horrere", "dread, veneration, religious awe," from proto Indo European root gheis- and gheiz-d- (cf. Sanskrit harsate { hRS, lie }, be anxious, excited or "impatient for"; harSam delight, m. harSa pleasure, lustfulness, adj. harSaka thrilling; harSaNa causing the hair of the body to stand erect, harSati / -te { hRS } become on edge, harSaka on edge).

Fear is a feeling induced by perceived danger or threat that occurs in certain types of organisms, which causes a change in metabolic and organ functions and ultimately a change in behavior, such as fleeing, hiding, or freezing from perceived traumatic events. Fear in human beings may occur in response to a certain stimulus

occurring in the present, or in anticipation or expectation of a future threat perceived as a risk to body or life. The fear response arises from the perception of danger leading to confrontation with or escape from / avoiding the threat (also known as the fight or flight response), which in extreme cases of fear (horror and terror) can be a freeze response or paralysis.

The fear response serves survival by engendering appropriate behavioral responses, so it has been preserved throughout evolution. Our body reacts in this way to both natural and artificially manufactured fear, but the pleasure of terror is subjective and depends on how unconsciously everyone feels safe. This brings fear to life as a positive emotion. In the horror praxis, when horror experience it conceived as a trigger for explore altered state of consciousness, is the release of dopamine which causes such intense pleasure that you want to try it again. Psychically could be really pleasant to be scared, because it's a sort of kátharsis experience. Playing with the things that frighten us, allows us, to put ourselves to the test, to test our limits. There is in us the desire to see how far we can go to achieve the knowledge. | Bshy.Krt. Vrtt.kr.

THE NATURE OF HORROR

"The horror-tale is as old as human thought and speech themselves. The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown." Howard Phillips Lovecraft.

To understand the nature of horror, it's essential to recognize that horror fiction is evolved from earlier, recognizably similar kinds of stories; that horror is not, exactly, a social or cultural construction, but rather a predictable product of an evolved human nature. The evolutionary study of horror fiction is largely unexplored territory. There are very few of Darwinian scholarship on horror fiction. Horror it's a very primal genre, one intimately concerned with life and death and the struggle for existence. It is a genre which reduces its audience to quivering hunter - gatherers in the twilight, anxiously monitoring a predator from behind an acacia tree.

Maybe, as has been argued by several Darwinian literary scholars, any theory which invokes biology and an evolved human nature is still anathema to humanists, even as the social sciences are embracing the evolutionary perspective. Timothy Keteleer: "ancient problem of predator

detection may lie beneath the modern link between religion and horror, and that a cognitive - evolutionary analysis of religion may extent to horror fiction". Lovecraft argues that religion and superstition are "virtually permanent" features of our mental architecture, "there is an actual physiological fixation of the old instincts in our nervous tissue", again presaging findings in cognitive and evolutionary science. The neurological layout of our fear system has been charted, and scientists have shown that the system is evolutionarily rigged to react automatically to objects which posed a threat to our forebears, but which no longer play a significant role in human mortality in the Western world.

Paul Shepard: "our fear of monsters in the night probably has its origins far back in the evolution of our primate ancestors, whose tribes were pruned by horrors whose shadows continue to elicit our monkey screams in dark theaters. Surely the echoes of a million midnight shrieks of monkeys, whose last sight of the world was the eyes of a panther, have their traces in our nervous system". Writing about fear and anxiety in an evolutionary perspective, the psychologist Arne Öhman notes that "reptiles provided an archaic prototype for

threats emanating from predation pressure, and this may explain the human tendency to equip the embodiments of evil with bestial features". Öhman's thesis is easily extended to the embodiments of evil found in contemporary horror stories, as well as in religious depictions and ancient myths". Edward Osborne Wilson has also touched on horror fiction, particularly in his many musings on the cultural significance of the serpent. In brief, the apparently universal fear and fascination that people display toward snakes is a product of natural selection, since an innate tendency to pay close attention to snakes proved an adaptive strategy when snakes were a major cause of human mortality.

Those humans who were genetically prepared to be cautious about snakes survived and passed on their snake - cautious genes at a higher rate than those who were indifferent toward snakes. In *Biophilia*, Wilson writes that "the brain evolved into its present form over a period of about two million years, during which people existed in hunter - gatherer bands in intimate contact with the natural environment. Snakes mattered. The naturalist's trance was adaptive: the glimpse of one small animal hidden in the grass could make

the difference between eating and going hungry. And a sweet sense of horror, the shivery fascination with monsters and creeping forms that so delights us today even in the sterile hearts of the cities, could see you through to the next morning. Organisms are the natural stuff of metaphor and ritual. Although the evidence is far from all in, the brain appears to have kept its old capacities, its channeled quickness. We stay alert and alive in the vanished forests of the world.

Wilson implies that the impulse that drives so many of us to consume horror stories is adaptive. The most contemporary horror fiction is a useless pleasure technology which merely exploits cognitive and physiological adaptations. As Michelle Sugiyama has repeatedly stressed, "narrative may function as a kind of cognitive 'dress rehearsal' as practice for certain challenges and hazards of human existence". Even counter - factual kinds of storytelling, such as myths, can provide accurate geographical, botanical, or psychological information".

Specifically, Sugiyama has speculated that the universal presence of predators in folklore indicates the usefulness of oral narrative as an informational vehicle. Can horror stories be adaptive today? Can horror stories have the

function of scenario testing that Steven Pinker assigns to some literature? Bluntly put, do horror fans leave more offspring than non-fans? Evolutionary psychology informs horror study, and conversely cross-cultural and cross-temporal analysis of horror literature may inform evolutionary psychology by providing catalogues of universal fears.

Mary Douglas noted that "interstitial" entities, that is, entities which

combine or violate, transgress, established cultural categories, command great attention and can be experienced as threatening or frightening.

David D. Gilmore writes, "people everywhere and at all times have been haunted by ogres, cannibal giants, metamorphs, werewolves, vampires, and so on." And as he notes, since these nightmarish beings are universal, "they must reveal something about the human mind". | Mathias F. Clasen.

ON THE SUBLIME

There are two things essential to a technical treatise: the first is to define the subject; the second (I mean second in order, as it is by much the first in importance) to point out how and by what methods we may become masters of it ourselves. And yet Caecilius, while wasting his efforts in a thousand illustrations of the nature of the Sublime, as though here we were quite in the dark, somehow passes by as immaterial the question how we might be able to exalt our own genius to a certain degree of progress in sublimity. However, perhaps it would be fairer to commend this writer's intelligence and zeal in themselves, instead of blaming him for his omissions. | Dionysios Logginos.

To the abyss' depths, Heaven or Hell, does it matter? To the depths of the Unknown to find something new! | Charles Pierre Baudelaire.

A PHILOSOPHICAL ENQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND BEAUTIFUL. Sublime objects are vast in their dimensions, beautiful ones comparatively small: beauty should be smooth and polished; the great, rugged and negligent; beauty should shun the

right line, yet deviate from it insensibly; the great in many cases loves the right line, and when it deviates it often makes a strong deviation: beauty should not be obscure; the great ought to be dark and gloomy: beauty should be light and delicate; the great ought to be solid, and even massive.

They are indeed ideas of a very different nature, one being founded on pain, the other on pleasure; and however they may vary afterwards from the direct nature of their causes, yet these causes keep up an eternal distinction between them, a distinction never to be forgotten by any whose business it is to affect the passions. In the infinite variety of natural combinations, we must expect to find the qualities of things the most remote imaginable from each other united in the same object.

We must expect also to find combinations of the same kind in the works of art. But when we consider the power of an object upon our passions, we must know that when anything is intended to affect the mind by the force of some predominant property, the affection produced is like to be the more uniform and perfect, if all the other properties or qualities of

the object be of the same nature, and tending to the same design, as the principal. If black and white blend, soften, and unite; a thousand ways, are there no black and white? If the qualities of the sublime and beautiful are sometimes found united, does this prove that they are the same; does it prove that they are any way allied; does it prove even that they are not opposite and contradictory?

Black and white may soften, may blend; but they are not therefore the same. Nor, when they are so softened and blended with each other, or with different colours, is the power of black as black, or of white as white, so strong as when each stands uniform and distinguished. [...] Terror is in all cases whatsoever the ruling principle of the sublime [...] The passion caused by the great and sublime in nature, is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other. [...]

To make any thing very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal

of the apprehension vanishes. Everyone will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds, which give credit to the popular tales concerning such sorts of beings.

Those despotic governments which are founded on the passions of men, and principally upon the passion of fear, keep their chief as much as may be from the public eye. The policy has been the same in many cases of religion. Almost all the heathen temples were dark. Even in the barbarous temples of the Americans at this day, they keep their idol in a dark part of the hut, which is consecrated to his worship. For this purpose too the druids performed all their ceremonies in the bosom of the darkest woods, and in the shade of the oldest and most spreading oaks. [...]

No passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whether this

cause of terror be endued with greatness of dimensions or not; for it is impossible to look on anything as trifling, or contemptible, that may be dangerous. There are many animals, who, though far from being large, are yet capable of raising ideas of the sublime, because they are considered as objects of terror.

As serpents and poisonous animals of almost all kinds. And to things of great dimensions, if we annex an adventitious idea of terror, they become without comparison greater. A level plain of a vast extent on land, is certainly no mean idea; the prospect of such a plain may be as extensive as a prospect of the ocean; but can it ever fill the mind with anything so great as the ocean itself?

This is owing to several causes; but it is owing to none more than this, that the ocean is an object of no small terror. Indeed terror is in all cases whatsoever, either more openly or latently, the ruling principle of the sublime. Several languages bear a strong testimony to the affinity of these ideas. They frequently use the same word to signify indifferently the modes of astonishment or admiration and those of terror. [Greek: Thampos] is in Greek either fear or wonder;

[Greek: deinos] is terrible or respectable; [Greek: ahideo], to reverence or to fear. Vereor in Latin is what [Greek: ahideo] is in Greek. The Romans used the verb stupeo, a term which strongly marks the state of an astonished mind, to express the effect either of simple fear, or of astonishment; the word attonitus (thunderstruck) is equally expressive of the alliance of these ideas; and do not the French étonnement, and the English astonishment and amazement, point out as clearly the kindred emotions which attend fear and wonder?

They who have a more general knowledge of languages, could produce, I make no doubt, many other and equally striking examples. | Edmund Burke.

Hýpsos
megalophrosýnes
apéchema.

Hýpsous
tis e bathous
téchne.

Dionysios Logginos

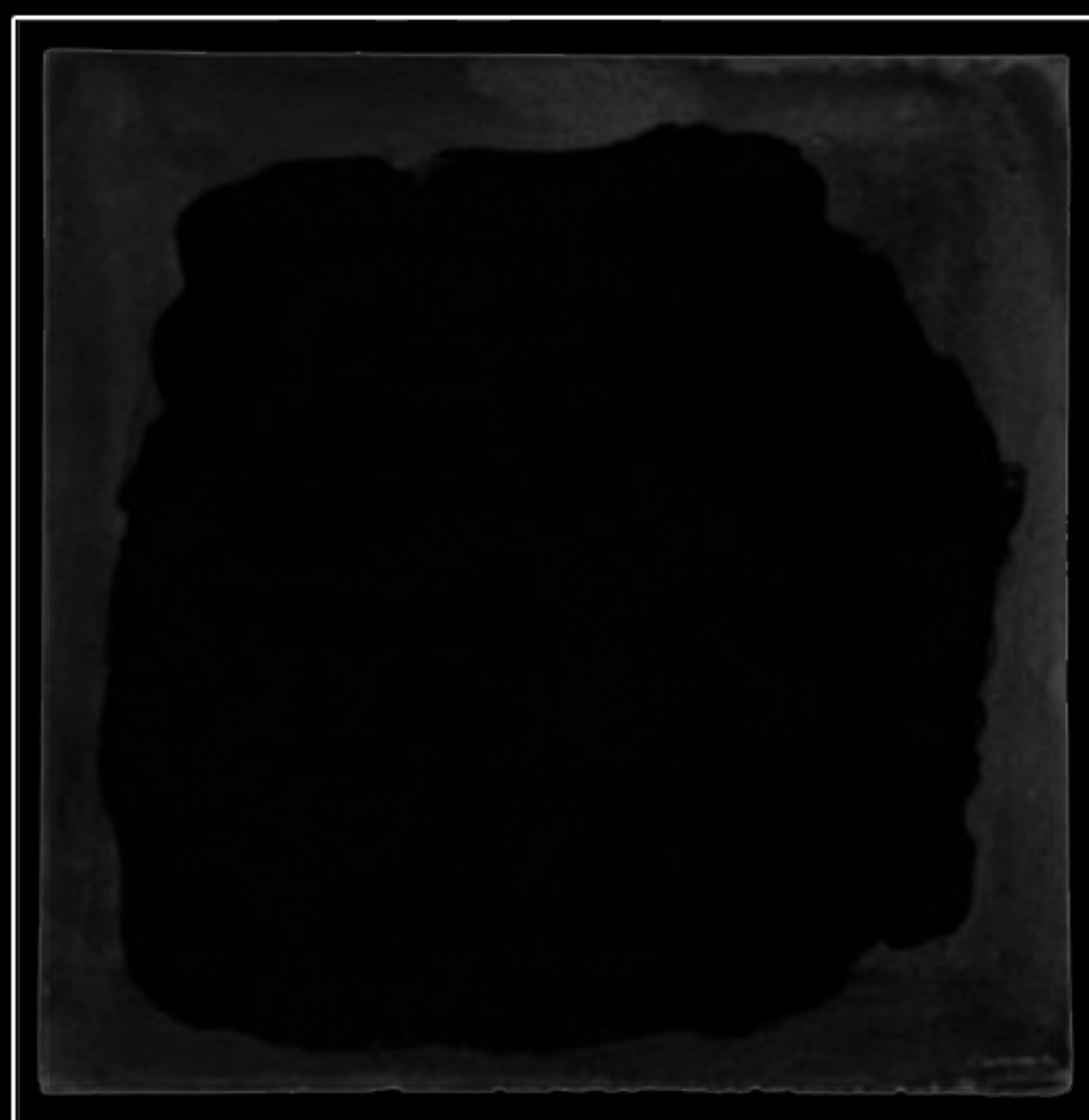
WHAT IS NOT WRITTEN, MUST BE ENSHRINED IN SILENCE

No religious confession has as much sin for the abuse of metaphysical expressions as the mathematics. The mathematician does not discover: he invents. The mathematics is tautological. | Ludwig Josef Johann Wittgenstein.

Mathematical objects do not exist 'somewhere in the universe', independently of all material and cerebral support" (its purely an irrational belief of the Platonism). There can be no ontology of mathematics: here evolutionist historicism (with chance becoming "necessity" through selection) takes the place of ontological necessity.

The reality, existence, coherence, and rigidity of mathematics are "a posteriori results of evolution". The empiricist and constructivist theses hold that mathematical objects are creatures of reason whose reality is purely cerebral. They are representations, that is mental objects that exist materially in the brain, and "corresponding to physical [i.e. neural] states". Mental representations – memory objects – are coded in the brain as forms in the gestalt sense, and stored in the neurons and synapses, despite significant variability

in synaptic efficacy: mental representations would then constitute, as they do for Fodor, an "internal language of thought" (mentalese) possessing all the characteristics of a formal language (symbols, symbolic expressions, inference rules, etc.). it's possible to identify a mathematical algorithm with a physical property of the brain. | Jean-Pierre Changeux.

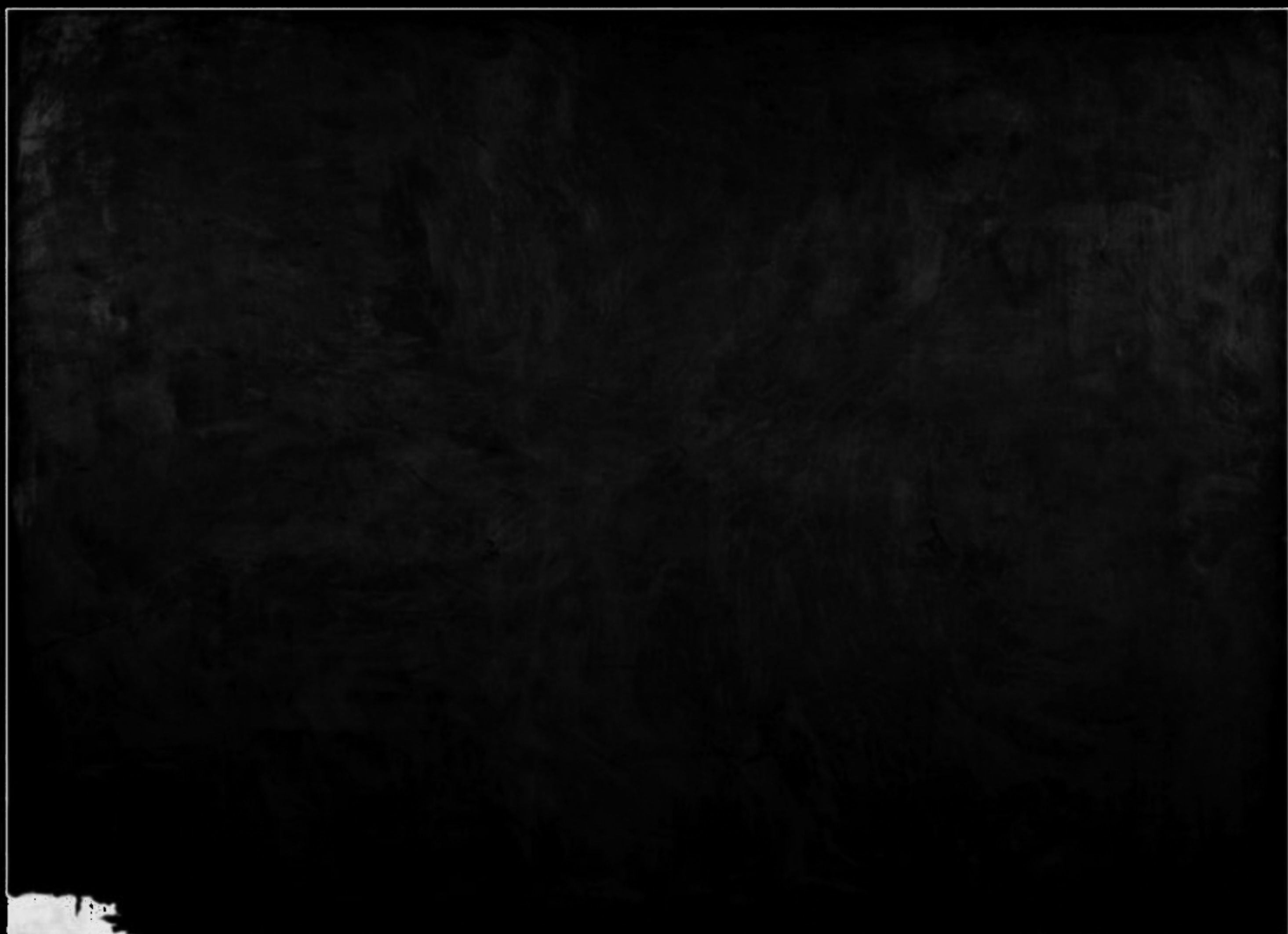


EPISTÉME

M.M.M.M.I. - Mysteria Latomorum

Epistème is a word that is rendered in Latin as "scientia" and in English as "science". But thus translated the word loses its original meaning which is then the same as that indicated by the word "Cosmos". "Epi-stème", in fact, is composed of the verb "istemi" which means "sto" and "epi" which means "above". "Epistème" means then "what is above", that which imposes itself, and which therefore does not need to rely on the authority of the speaker, as is the

case in mythical - religious language, nor in the persuasive force of language rhetorical. "Cosmos, Lógos, Epistème" appear at this point as synonyms that say the imposition of what is shown as it is shown, of the "Truth". The word "Truth" in Greek become "Alétheia" (a word composed of a privative "a" and the verb "lantháno", "forgotten", from "léthe", toponym of the mythological river of oblivion "Lete"): it indicates "not forgotten"; or "Apokalypsis" (a word composed of a privative "a" and the word "Kalypso", "veiled", as Calypso, the veiled goddess): it indicates literally "discovery", "unveiling". | Bshy.Krt. Vrtt.kr.



THIRD ORDER CYBERNETIC

Abstract and concrete: by concrete we mean everything that is assumed in a unitary sense in the absence of an analytical breakdown (in the constituent elements). The abstract defines the constitutive traits of the named thing. Example: triangle and triangularity, voice and vocality, pear and perity, abstract and abstractive-ness, beautiful and beautifulness.

By "triangle" we mean a triangle taken as a whole, while the term "triangulation" refers to the relationships that make up the figure. Example: "beautiful" is concrete compared to "beauty" which is abstract instead. The concept of abstract in the operational sense refers to the constitutive structure.

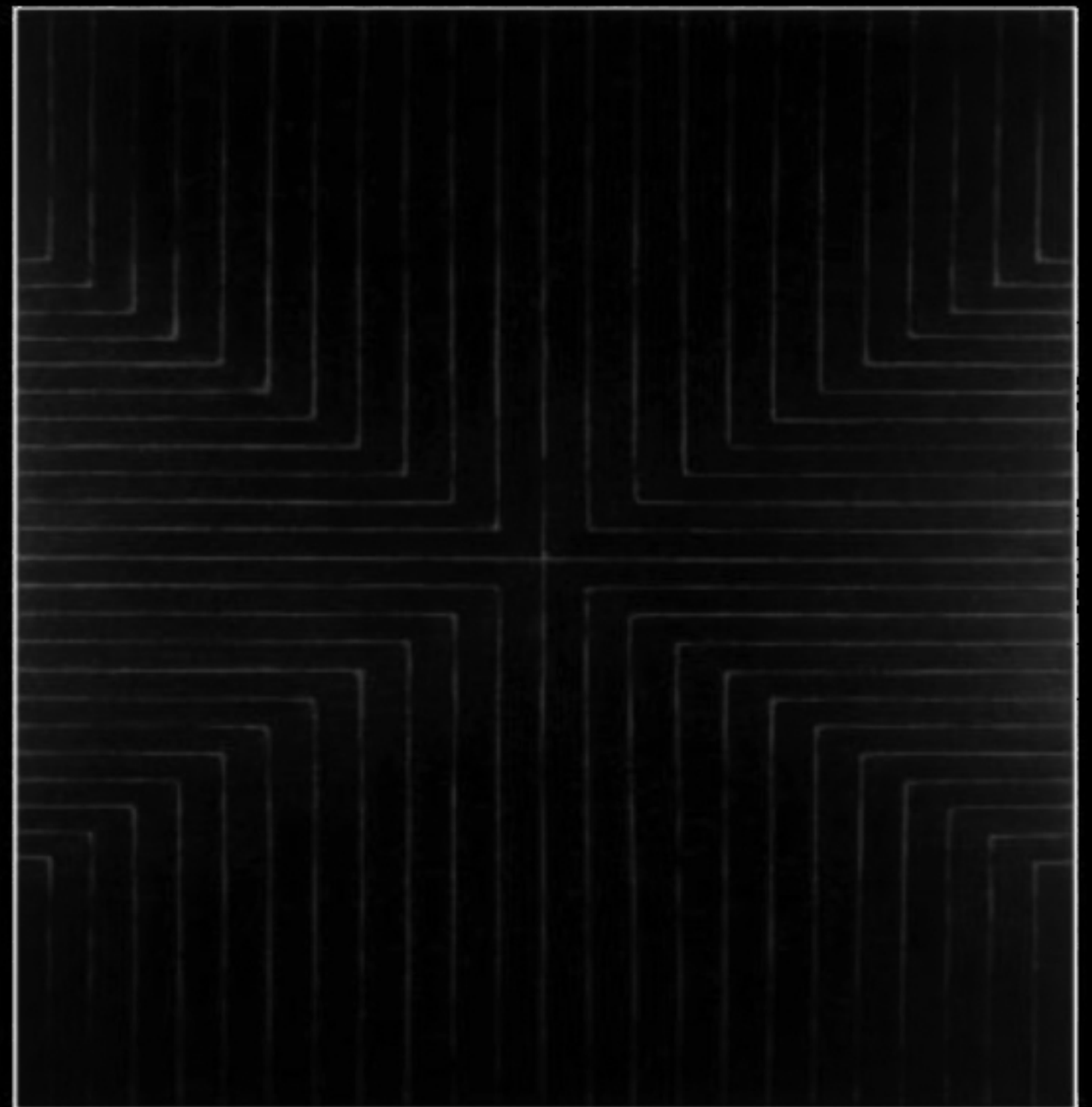
"Artistic" code and "aesthetic" code: the aesthetic is synchronically qualified as it operates a rhythmic fragmentation on the object. The artist qualifies instead, diachronically placing the work in its historical and cultural landscape (aesthetic attitude and descriptive attitude). In this regard, it is useful to introduce the distinction between observation in an "aesthetic attitude" and observation in an "artistic attitude", since the "aesthetic" one refers mainly to the operations

of the "subject", while the "artistic" one also refers to the "artwork", to "its meaning", to the "artistic product". | Gruppo Operazionista di Ricerca Logonica | Gruppo V | Scuola Operativa Italiana.

OU MALLON

Democritus: "P" and "not-P" is 'no more' "P" than "not-P".

And from the brain and only from the brain take our pleasure, joy, laughter, gesture, as well as sadness, pain, depression, tears. Through the brain we think, we see, we listen and we distinguish the beautiful from the ugly, the evil from the good. | Hippocrates of Kos.



LOGHIKÒS

The specification of all true elementary propositions describes the world completely. The world is completely described by the specification of all elementary propositions plus the specification, which of them are true and which false.



In the fact that there is a general rule by which the musician is able to read the symphony out of the score, and that there is a rule by which one could reconstruct the symphony from the line on a gramophone record and from this again - by means of the first rule - construct the score, herein lies the internal similarity between these things which at first sight seem to be entirely different.

And the rule is the law of projection which projects the symphony into the language of the musical score. It is the rule of translation of this language into the language of the gramophone record. The gramophone record, the musical thought, the score, the waves of sound, all stand to one another in that pictorial internal relation, which holds between language and the world. To all of them the logical structure is common.

I conceive the proposition as a function of the expressions contained in it. An expression has meaning only in a proposition. Every variable can be conceived as a propositional variable. An expression characterizes a form and a content. The thought is the significant proposition. The proposition is a picture of reality. The proposition is a model of

reality as we think it is. Although a proposition may only determine one place in logical space, the whole logical space must already be given by it. The propositional sign and the logical co-ordinates: that is the logical place.

The proposition determines a place in logical space: the existence of this logical place is guaranteed by the existence of the constituent parts alone, by the existence of the significant proposition. Only the proposition has sense; only in the context of a proposition has a name meaning.

Every part of a proposition which characterizes its sense I call an expression. What signifies in the symbol is what is common to all those symbols by which it can be replaced according to the rules of logical syntax. The rules of logical syntax must follow of themselves, if we only know how every single sign signifies.

The postulate of the possibility of the simple signs is the postulate of the determinateness of the sense. In the fact that there is a general rule by which the musician is able to read the symphony out of the score, and that there is a rule by which one could reconstruct the symphony from the line

on a gramophone record and from this again - by means of the first rule - construct the score, herein lies the internal similarity between these things which at first sight seem to be entirely different.

And the rule is the law of projection which projects the symphony into the language of the musical score. It is the rule of translation of this language into the language of the gramophone record.

The gramophone record, the musical thought, the score, the waves of sound, all stand to one another in that pictorial internal relation, which holds between language and the world. To all of them the logical structure is common. | Ludwig Josef Johann Wittgenstein.

Logical Tautology

P | P

T | T

F | F

S = S (L, O, A, I)

AISTHETIKOS

In the operational sense, the term "descriptive" (denotative) refers to characteristics improperly considered as intrinsic properties of the object observed, rather than the result of mental operations carried out by the subject. Whoever describes (denotes) things in any case inevitably carries out the constitutive mental operations of the things themselves but, not knowing that he is carrying them out, assumes the result of such operations as a characteristic proper to the things described (ontologism).

In the operative conception the aesthetic attitude is characterized above all by an articulation operated on the object: any object, observed in the simple attitude of common observation, is assumed unitarily and uniformly; if observed instead in an aesthetic attitude, the same object is articulated and fragmented according to a rhythm.

Furthermore, the aesthetic attitude places its object within a "frame", thus constituting a beginning and an end that are obviously not those of the object but that transcend it (attentional field). By observing things in an aesthetic attitude, each new rhythmic frag-

ment is also placed in a relationship of co-presence with what preceded it and with what will follow it in the observation (diachronic aspect).

One of the main dynamics of the attentional organ is the pulsing activity: the pulsing activity can be traced back to the dynamics of our whole organism, in fact, the behaviour of this organ is very similar and in close relation to the blood flow, the heartbeats, the pulsations of our breath, and so on.

This bistadial function also allows attention to be applied to the functioning of an organ or to itself, and at the same time to detach or remain suspended: just listen for an instant to the noises that surround us, focus attention on the position of your body, perceive the feelings of what we are touching, in this way you can realize the experience of attentional dynamism. Depending on how we fragment attentionally, we can interpret the same event in different ways.

Attentional dynamism indicates our individual way of organizing the sensory perception of the world. In the attentional model of the mind we can describe the functioning of perception as an integra-

tion between attentional activity and memory activity. It is precisely in the convergence of these activities that the imaginary is constituted:

"[...] the imaginary constitutes the determining imprint for the construction of the ego with which we express our peculiar personality which is formed as an integration between the genetic information and that derived from learning. The primary function of the imaginary is to anticipate our capacity for signification in order to accelerate our behavioral responses and our ability to predict [...]" - Paolo Manzelli.

From the developments of S. O. I. research, we can see how in the assumption of the aesthetic attitude we introduce a rhythmic attentional fragmentation that distinguishes the working of the mind from other attitudes. In the common attitude the construction of information takes place through isolation, division of parts, where the processes of mental economy become constitutive of the descriptive dynamic. On the other hand, in the aesthetic attitude, we have seen how a type of cerebral elaboration of information prevails, which takes into account the whole, on which

we mark our rhythmic attentional fragmentation. If we try to measure this particular way of operating of the mind in jokes, as happens in music, we will verify that it is around eight fragments every five seconds, which corresponds approximately to ninety-six jokes per minute, little more than heartbeats (eighty pulsations per minute).

Until now we have seen how aesthetic observation is guided by a rhythm, which if left free, is around a ninety-sixth of a metronome; by superimposing this natural operating of the mind with a further rhythm characterized by particular cadences, accents, or beats per second, we would obtain a variation of our mental fragmentations.

This allows us to understand the importance of the recognition and control of our own attentional dynamics, in function of an awareness of our own mental constructions. Everything we have analysed so far does not differ much if we move our field of interest from the sphere of fruition to that of expression. "...to give oneself a rhythm, to assume a rhythm, to succeed in making one, is the first condition to produce beautiful things...", to these I would like to be able to add

the evocative words of Emilio Scanavino, which equally clearly highlight some of the primary problems of the artistic practice: "...if these images that I mark have not apparent form, it is because in them there is life, they are the very machine that moves things.

Forms, symbols, signs, only signs. What is it for me to mark: if I think of El Greco I see the his sign, in it everything is accomplished, the representation takes place after...". | Gruppo Operazionista di Ricerca Logonica | Gruppo V | Scuola Operativa Italiana.

VERUM IPSUM FACTUM

If the self, as I suggest, is a relational entity, it cannot have a locus in the world of experiential objects. It does not reside in the heart, as Aristotle thought, nor in the brain, as we tend to think today. It resides in no place at all, but merely manifests itself in the continuity of our acts of differentiating and relating and in the intuitive certainty we have that our experience is truly ours. | Ernst von Glasersfeld.

Alétheia. Apokálupsis. Veritas. Treowthe. Treuwaz. Teiwaz.

It is necessary that there be in the nature of human things a mental language common to all nations (mentalese), which uniformly understands the substance of things that can be practiced in the sociable human life, and explains it with so many different modifications for how many different things they can have.



The human mind can only know what the human mind has made. Latin words *verum* (the true) and *factum* (what is made) are interchangeable. | Giambattista Vico.

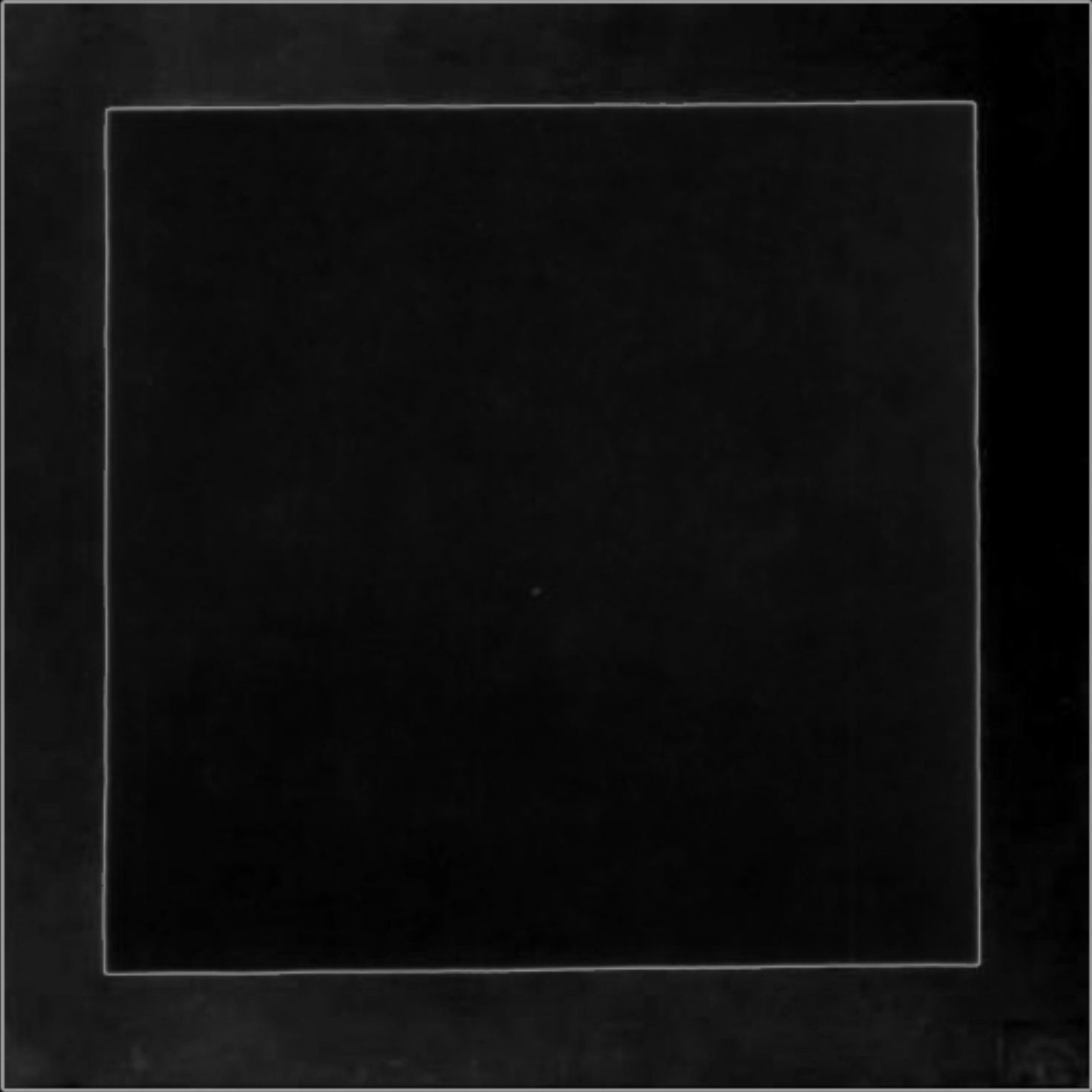
INFORMATION THEORY AND ESTHETIC PERCEPTION

Information aesthetics: some of the methodo-logical tools employed in the information theory, duly transposed, might also be profitably used in the field of aesthetics.

To calculate the amount of information contained in a particular message, one must keep in mind that the highest probability an event will take place is 1, and the lowest is 0. The aesthetic value of an artistic expression is no more dependent on the emotive use of language than on its referential function. Metaphors, for instance, rely greatly on references.

Poetic language involves at once the emotive use of references and the referential use of emotions, since all emotive reaction is the realization of a field of connoted meanings.

All this is attained by means of an identification between signifier and signified. "vehicle" and "tenor." In other words, the aesthetic sign is what Morris defines as the "iconic sign", a sign whose semantic import is not confined to a given denotatum, but rather



expands every time the structure within which it is inevitably embodied is duly appreciated, a sign whose signified, resounding relentlessly against its signifier, keeps acquiring new echoes. | Umberto Eco [Max Bense | Abraham André Moles].

In the third order cybernetic's model, the constructive atom of mental operation is the "state of attention," a "state of attention" by its nature is bistadial, "open or closed" (zero or one, on or off, applied or suspended) and it becomes the analogue of operation that works in a digital computer. It was the first step towards the description of the mind in terms of "attentional activities" and towards the construction of machines capable of "perceiving," "categorizing" and "semantizing." Silvio Ceccato often spoke of musical competence, both as a model and as a preparatory part of mental analysis.

The analysis of the working self developed in the context of "logonic" researches, is not dissimilar to the practices of type awareness that of the Oriental tradition, and is conducted in relation to the model of the orchestra conductor that splits into notes and intervals what, for others, is fluent. Attention activity can be defined as the process in which attention does not apply to itself or to any other. When applied to itself it gives rise to the activity called "categorical," and when applied to the functioning of other organs it gives rise to the "attendance" activity. The

mind can be described as a recursive, circular, set of these activities. the mind is a "category" too: therefore the "mind" is constituted by the categorial activity which is an element of itself. The "correlational network" (correlational grammar) is identified with the notion of "thought." Syntax in general can be referred to as a study of the principles and rules needed for the construction of a language or as a term in particular describing these principles and rules for a special language. Investigating the neuronal processing of musical syntax can serve two proposed aspects. The first is to learn more about the processing of music in general. That is, which areas of the brain are involved and if there are specific markers of brain activity due to the processing of music and musical syntax. The second aspect is to compare the processing of musical and linguistic syntax to find out, if they have an effect upon each other or if there even is a significant overlap. The verification of an overlap would support the thesis, that syntactic operations (musical as well as linguistic) are modular. "Modular" means, that the complex system of processing is decomposed into subsystems with modular functions. Concerning the processing of syntax this would mean, that the

domain of music and language each have specific syntactic representations, but that they share neural resources for activating and integrating these representations during syntactic processing. Actually the most of the studies dealing with musical syntax are confined to the consideration of Western European tonal music. The level of mental representation is different in linguistic and musical syntax. Grammatical categories, such as nouns and verbs and grammatical functions, as subject and object are not comparable in music (Patel), however, according to the Shared Syntactic Integration Resource Hypothesis (SSIRH) the processing of linguistic and musical processes would be based, at least in part, on a common syntactic processor.

The incongruous chords in a harmonic sequence can give rise to the same signals that can be detected in the brain activity that occur in case of violation of the linguistic syntax. These harmonic errors are quite similar to when a meaningless sentence is heard and give rise to a moment of perplexity (Ball). In this direction, a fascinating key to interpreting the analogies between linguistic syntax and musical syntax comes from the work of Maess and collaborators. Assuming the hypothesis that tonal

knowledge is the aspect of music that comes closest to a syntax and given the harmonic inconsistencies in music as equivalent to grammatical inconsistencies in the language, Maess's team has shown that the area involved for the elaboration of musical syntax was the area of Broca. Consequently, it is possible to assume that the linguistic syntax is elaborated not only in the left frontal lobe but also in the corresponding area of the right hemisphere.

This suggests that the brain uses the same mechanisms to interpret linguistic and musical syntax, but not that the two types of syntax are equivalent. In these same areas also the musical syntax would be elaborated but with a difference: if by language the area of the left hemisphere takes on a decisive role, for music the analogous role is played by the area of the right hemisphere. Giuseppe Vaccarino: in "The chemistry of the mind" it is stated that "all men think of little in the same way even if they speak differently, each with his or her mother tongue and within his own personal style." In "Analysis of the language," with regard to the formation of words, Vaccarino writes: "For example, the Italian" word "corresponds to the English"

word; the French" Mot ", the German" Wort ", which have form neutral The Sapir - Whorf hypothesis can at most be accepted in the sense that each language has specific formal solutions, but the contents do not change, and since they ultimately constitute the primary aspect of the meanings, we must conclude that all men, whatever their language, perform equal mental operations. The constitutive operations will be the same for all human thinkers, but if a language does not use a given datum, those who speak this language will not be led to build it in their thoughts. The subjects used in the study by Maess and collaborators, although not musicians, were able to identify a variation to the harmonic expectation. So, regardless of processing specificity understanding music and language share the ability to recognize syntax although they use it differently.

A theory of a "musical protolanguage" it was established by Charles Darwin. Wanting to reconstruct this story we believe that the initial step is identifiable in the birth of a communication system that is not yet referential, similar to singing and today better known as "motherese" (Falk), whose ability to synchronize with the vocalizations of another individual (Hatfield), has conditioned

the nature of our language. Our biological nature has therefore bound us first to a form of musical vocalization, the "motherese" precisely, and then to the actual language.

The syntactically articulated symbolic language therefore did not suddenly perform an evolutionary leap that favored it over all other living species, as claimed by Tattersall. For this reason, we support the possibility that the possible parallelism between the prosodic component of the language and the musical patterns of the articulated language (intonation, rhythm, intensity), facilitated the appearance of a communication initially of an emotional semantic type and only later, of a referential semantic (Brown).

Music, understood as the art of sounds, would therefore not be a cultural frill but a precursor of human language both because it satisfies the biological criterion of diffusion among species (Levitin) and because it allows us to identify the undeniable analogies with musical activity of which non-human animals are capable (Marler, Anastasi). Numerous researchers have explored algorithmic composition grounded in

a wide range of mathematical formalisms. For example, Al Biles has applied genetic algorithms to the composition of jazz solos, conceiving a computational jazz improvisation systems. | Alessandra Anastasi | Giuseppe Vaccarino.

Music is the pleasure the human mind experiences from counting without being aware that it is counting | Gottfried Wilhelm von Leibniz.

GNOSEOLOGY

The tonal system in music could be compared to perspective system in painting and visual art. There is an attentional semantics, a cognitive semantics correlation, between these mental processes: painting, music, language. Gioseffo Zarlino, during the XVI century, introduced the principle of tonality and the theory of the formation of the "musical chords" and the formalistic implant of the perspective system in the visual art, start just few decades before, but theories proposing the interrelation of the visual arts and music can be traced back since Greek

presocratic philosophers. Following the same principles in the visual perception analysis, the "syntactic" particles can be found through the studies of the rules of "figure - ground", "similarity", "proximity", "pregnancy" etc... that contributes, with the attentional - mnemonic activity, to construct our "constitutive structure" and the related "mental categories" through which we perceive and elaborate also the sounds and music phenomena.

Documented studies about the representational method of perspective, are already addressed by naturalist or pluralist philosophers such as Democritus, Anaxagoras and Aristotle, quoted over time for their theories on "concurrent linear perspective" representation and other projective geometry techniques.

In the same milieu, Pythagoras of Samos, elaborate his doctrine of musical harmony and tonal music system.

Around the eighteenth century, even the architect Carlo Randoni as well as Anne Claude Philippe de Tubières, count de Caylus, talk about Euclid's treatise on perspective, tracing it back to the teachings of Democritus, or of Theon. | Bshy.Krt. Vrtt.kr.

FIRST ORDER PREDICATE CALCULUS

The five main forms of verbal discourse: oral, written, gestural, textual and internal.

Treating the theme of the silent reading of texts (which is our form of reading and which is opposed to reading aloud of the ancients), I was able to keep in mind both the studies of the English historian Paul Saenger and those of the Soviet neuroscientist Alexander Sokolov.

The different forms of verbal discourse are in historical and functional relation with the technologies through which they are expressed (voice, handwriting, gestures, textuality, endophony) and are based on a common semantic - cognitive base derived from the social nature of the human communication process. In the essays on written and textual discourse it is shown that the endophonic reformulation processes proper to reading / writing, which have always been almost ignored, are instead decisive for clarifying the role of syntax and the order of discourse in written communication. The real object of a communication theory is internal communication, a multi -

layered phenomenon that must therefore be analyzed on several levels. The internal discourse is certainly the most identifiable trait of internal communication. | Franco Fanelli.

The first and the most important characteristic of the internal discourse is its very particular syntax [...] this particularity manifests itself in the apparent fragmentation, in the discontinuity, in the abbreviation of the internal discourse with respect to the external one. There is an absolutely original tendency to the abbreviation of the sentence and the "proposition", in the sense that it preserves the predicate and the parts of the "proposition" that are linked to it at the expense of the omission of the subject and the words that are related to it.

This tendency to the predictability of the syntax of the internal discourse is manifested [...] with a perfect regularity [...] so that in the end, using the method of "interpolation", we should suppose that pure and absolute "predicativity" is the fundamental syntactic form of internal speech. [...] In internal speech subjects and objects are omitted, because they are not indispensable to understanding, given that they are part

of individual memory. The law of internal discourse imposes the omission of subjects, as the law of the written word requires to keep both subjects and predicates. [...] The syntax of internal discourse, unlike that of external discourse, is not linear. In this sense the internal discourse is characterized by a strong "predicativeness" and multidirectional connections [...] Therefore the inner language, even if we could record it on a phonograph, would be abbreviated, fragmentary and incomprehensible with respect to the external one, more and more complete in the structures and more articulated in the attributes and expansions. | Lev Semënovic Vygotsky

Predicative Minds. A social ontogeny of Propositional Thinking: predication, in logic, the attributing of characteristics to a subject to produce a meaningful statement combining verbal and nominal elements. A propositional attitude is a mental state held by an agent toward a proposition. Linguistically, propositional attitudes are denoted by a verb governing an embedded "that" clause. Propositional attitudes are often assumed to be the fundamental units of thought and their contents, being propositions, are true

or false from the perspective of the person. An agent can have different propositional attitudes toward the same proposition. Software systems are now available to simulate propositional attitudes. | Bshy.Krt. Vrtt.kr.

The laws of construction of internal language are the same that are at the base of the most effective constructive principles of artistic production. | Sergej Michajlovic Ejzenštejn.

The impossibility of a precise translation of texts from discrete languages to non-discrete / continuous languages and vice versa derives from their different structure in principle: in discrete linguistic systems the text is secondary in relation to the sign, ie it is distinctly divided into signs. Distinguishing the sign as an initial elementary unit does not constitute a difficulty. In continuous languages the text is primary, which is not divided into signs, but is itself a sign, or isomorphic to a sign. [...] The internal discourse is continuous, because we think in terms of meaning and not of words, while verbal language is discreet and limited (for example the number of words is not infinite). The internal discourse is richer than the external

discourse, therefore in the translation from the first to the second a synthesis takes place, which involves a translation residue. | Jurij Michajlovic Lotman.

If the object of perception is not made of words, perception does not necessarily pass through verbalization: the subject manages to perceive something and to catalog these sensations without translating them into words, and this does not prevent him from recognizing the object of perception. Take the example of dreams. Already Freud in *Dream Interpretation* has analyzed the salient features of the mechanisms that lead to the formation of dreams. Dreams are not made of words, and arise from within us. Thought processes and affects in dreams are represented in visual and (less often) auditory form. In dreams also other modes of sensory experience appear: touch, smell, taste and kinesthetic sensation. [...] two elements of the dream work are the plastic and symbolic representation, that is the transformation of thoughts into sensory symbols and images; and the secondary elaboration, the connection of the images and the individual elements of the dream in a story or action with a minimum of coherence. Sometimes secondary pro-

cessing, or revision, does not take place and the dream is remembered as a disjointed, inconsistent and bizarre series of images or sentences. When, when we wake up, we remember a dream, this memory is made of non-verbal material, regardless of whether or not we have the feeling of a precise memory. If this material is stored as it is, it follows the destiny of all our other memories: it is eroded by time in a more or less rapid way, depending on the case.

The itinerary of the dream material is different if we try to write the content of the dream or if we try to tell it to someone: a real translation work is necessary. We need to translate images, sounds and other kinds of feelings into words. When we put a dream into words, we are constantly dissatisfied with the completeness of our translation, they remain excluded from the text that we have managed to produce sensations or images that escape the verbal description or that, transformed into words, are poorer, less expressive. A dream sometimes leaves very strong sensations, so that for several hours we cannot get rid of its influence, even if rationally we are aware that what we dreamed of did not happen in the external world, but only within us,

in the mental - imaginary world . It is very rare, however, that we succeed in transmitting the strength of these sensations to the outside, unless we possess artistic, multimedia, or ability to use the word in a poetic sense, or even the figurative arts, music, expression body. Furthermore, the logic of certain passages of dreams eludes our rational daytime mind: how is it possible that before I was on top of a mountain and then, without having undertaken any journey, I found myself on the carpet of my house? And therefore, in what we have called "secondary elaboration" in the quotation, our duty as a reporter imposes, perhaps without our realizing it, adjustments, modifications, corrections to make the story have a meaning, a story, perhaps totally unrelated to the original mental material.

Internal language is a particular formation due to its psychological nature, a particular type of verbal activity, which has absolutely specific characteristics and lies in a complex relationship with other types of verbal activity. [...] The external language is a process of transformation of thought into the word, its materialization and objectification. The transition from inner language to external lang-

uage involves a complete restructuring of the type of language, the transposition from the autonomous and independent syntax of the inner language of an intuitive nature, into other structural forms typical of the external, logical and objective language, which becomes a public heritage within everyone's reach. | Bruno Osimo.

In computational functionalism mental states have been computational. They are relationships with mental representations of a linguistic nature (statements of a language of thought, or "mentalese"). Mental processes (thinking, perceiving, understanding, etc.) are causal successions of representations; each passage from one representation to another is determined by the application of a formal rule (an "instruction"). Mental processes are computations on symbolic representations (such as programs running on a computer). Being in a certain computational state (in Logonica "mental attitude") means having the disposition to perform a certain action (and to get into a new state) given a certain input. | Alfredo Paternoster.

The brain is a syntactic engine that simulates a semantic engine. | Daniel Clement Dennett.

PROCEDURAL DRAMATURGY

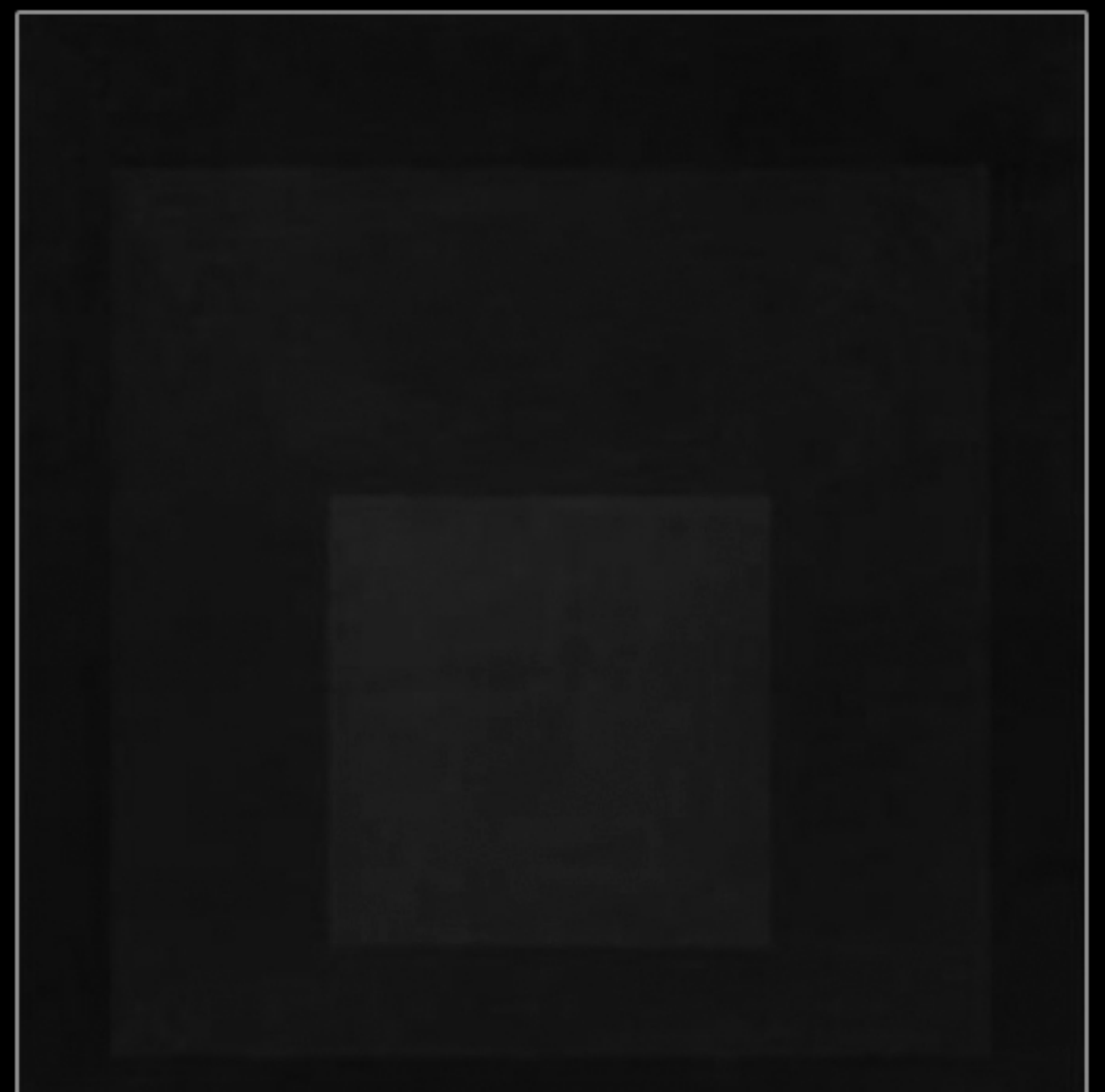
Drama from the Greek "drao", I act.

Drama it's a sequence of actions structured by a given set of connections, normally described in a text or in a score, it can be considered as a cultural object, that can be modeled and reproduced using algorithmic processes. It is possible to develop a conceptual model of dramaturgy intended as a system of rules in which above all the "actional" (propositional) characteristics are formally linked to the orchestration of the "characters", their emotional states and their evolution.

In recent decades, the contribution of "agent theories" has been developed within the researches on artificial intelligence, some models of formal description have been produced for the representation of "actions". If these theories indicate a way to describe "actions", they could also indicate a new way to describe or produce the drama.

What we call the formalization of drama, within a formal and computational theory of drama, is the model behind any system that intends to produce dramatic manifestations. Action, goals, conflict, are terms that have a specific relevance

in the computational perspective because they can be traced back to a sort of "actional" point of view. Agent theories can contribute to the segmentation of the dramatic event thanks to the creation of a formal model of action, understood as the result of a deliberative process, and described as a plan for the achievement of a specific goal, and segmented according to a recursive logic of plans and sub-plans. | Antonio Pizzo.



ACOUSMATIC ART

Acousmatic: a rare word, derived from the Greek, and defined in the dictionary as adjective, indicating a noise which is heard without the causes from which it originates being seen. The acousmaticoi are the outer circle of Pythagora's disciples who only heard their teacher speaking from behind a veil in the dark. The Pythagoreans observed a rule of silence called *echemythia*, the breaking of which was punishable by death. The use of silence related to the protocols of rituals connected with the *eleusinia mysteria* - like instruction and religious ceremonies of the Pythagorean order.

In a similar way, in the Acousmatic arts, one hears acousmatic music from behind the 'veil' of loudspeakers, without seeing the source of the sound. The source cause remaining unseen. The word Acousmatic was taken up again by Pierre Schaeffer and Jérôme Peignot to define the listening experience of *musique concrète*, to describe music specifically composed through the process of "sound organisation" method, for presentation using speakers, as opposed to a live performance. It stems from a compositional tradition that dates back to the intro-

duction of *musique concrète*, where is recognizable "the rediscovery of the musicality of sound in noise and in language, and the reunification of music, noise and language in order to obtain a unity of material". Acousmatic listening is the opposite of direct listening, which is the "natural" situation where sound sources are present and visible. The acousmatic situation changes the way we hear.

By isolating the sound from the "audiovisual complex" to which it initially belonged, it creates favourable conditions for reduced listening which concentrates on the sound for its own sake, as sound object, independently of its causes or its meaning (although reduced listening can also take place, but with greater difficulty, in a direct listening situation). Effects of the acousmatic situation: the acousmatic situation alters the conditions of listening, with certain characteristic effects. Some of these are: a) the help provided by sight to identify the sound sources is absent.

"We discover much of what we thought we were hearing was in reality only seen and explained by the context"; b) sight and hearing are dissociated, encouraging listening to sound forms for themselves

(and hence, to the sound object); c) by repeated listening to the same recorded sound fragment, the emphasis is placed on variations of listening. These variations do not arise from a "blurring" of perception, but from "specific moments of illumination, directions which are always precise and always reveal a new aspect of the object, towards which our attention is deliberately or unconsciously drawn". Emphasises the initiatory significance of the acousmatic experience which enables the listener to become aware of his perceptual activity as well as of the sound object. It was the acousmatic nature of sound on the radio which, in 1948, led Pierre Schaeffer to develop a self-contained "noise music" which he was to call *musique concrète*.

This is why he came to extend the meaning of the term "acousmatic" and speak of the "acousmatic experience" to describe a new way of hearing: "giving oneself over entirely and exclusively to listening", in order to discover the path from the "sonorous" to the "musical".

The tape recorder - speaker system, in this research plays the initiatory role of "the veil of Pythagoras", by creating not only

new phenomena to be studied (by manipulations in the studio), but also and above all "new conditions for observation". The active role of the ear in constructing and defining the characteristics of perceived sound can be demonstrated by showing that in certain cases the ear perceives fundamental notes which do not physically exist but which it supplies from the spectrum of their harmonics.

A particular example of the correlation between physical signal and sound object characterised by "certain irregularities" which are noticeable in the transition from physical vibration to perceived sound "suggesting a psychological distortion of physical 'reality', and which demonstrates that perception cannot be reduced to physical measurement".

The four listening modes:

4. Comprehending.		1. Listening
3. Hearing		2. Perceiving

The clockwise numbering indicates not a chronological sequence but a "circuit", where perception moves in every direction and where the four sectors are most often involved simultaneously, interacting with each other.

Sector 1: Listening, means listening to someone, to something; and through the intermediary of sound, aiming to identify the source, the event, the cause, it means treating the sound as a sign of this source, this event (Concrete/Objective).

Sector 2: Perceiving, means perceiving by ear, being struck by sounds, the crudest, most elementary level of perception; so we "hear", passively, lots of things which we are not trying to listen to or understand (Concrete / Subjective).

Sector 3: Hearing, here, according to its etymology, means showing an intention to listen, choosing from what we perceive what particularly interests us, in order to make a "description" of it (Abstract / Subjective).

Sector 4: Comprehending, means grasping a meaning, values, by treating the sound as a sign, referring to this meaning through a language, a code (semantic listening; Abstract / Objective).

"Every specialised auditory activity establishes a domain of objective practices which are entirely original". "In every act of listening (...) on the one hand there is the

encounter between a person receptive within certain limits and an objective reality; and on the other hand, abstract value-judgements, logical ways of describing, detach themselves from what is given in the realworld, which tends to organise itself around these, but without ever being reduced to them". | Institut de Recherche en Musicologie (IReMus).

VISUAL OBJECTLESS ART

Concrete art is opposed to abstract pictorial arts. Abstract works have as their starting point reality, which they interpret and elaborate, through the processes of abstraction of the images of nature. Concretism aims to contribute to the real with the work itself. The work is the artist's conceptual creation, far from any symbolic meaning.

Painting is a means to realize thought by using optical effects.

A "new realism", because he manifests the reality of the "objectless" world. A pictorial element does not have any meaning beyond "itself"; as a consequence, a painting does not have any meaning other than "itself". | Theo Van Doesburg | Max Bill | Gillo Dorfles | Bruno Munari.

CONCEPTUAL ART

The idea of "mort de l'auteur" is consolidated as announced by Roland Barthes, and by Lucy Lip-pard and John Chandler, in 1968, places the emphasis on the dema-terialization of the work.

Therefore on the primacy of the idea with respect to the realiza-tion: the artist is only a scriptor, a director, and the role of "bearer of passions, moods, feelings" is en-trusted solely to the "reader" or the audience.

Conceptual art aimed at critical reflection on the very fact of making art, producing self - refer-ential works, creating a short circuit in which the mental activity of the observer be-omes the pro-tagonist activity of the conceptual artwork. The work of art is there-fore a tautology in that "it is a presentation of the intention of the artist".

The self - referentiality, the recur-sivity of conceptual art draws fully on the principles of logical positivism and the first radical constructivism, insisting on the internal coherence of the linguis-tic system, whatever linguistic dominion which its involved in the work of art. | Bshy.Krt. Vrtt.kr.

A SET OF STRATEGIES

Concept art is first of all an art of which the material is "concepts", as, the material of music (for exemple), it is the sound. Since "concepts" are closely bound up with language, concept art is a kind of art of which the material is language. That is, unlike for exemple a work of music, in which the music proper (as oppo-sed to notation, analysis, and so forth) it is just the sound, concept art proper will involve language.

Conceptual art was meant to re-place all of mathematics with an endeavor which involved a sort of "Rorschach blot" semantics. Mathe-matics had already been discon-nected from claims of realism; and I was extending that disavo-wal to a disconnection from cla-ims of a priori truth. Concept art's value consisted in beauty, a beauty which was non - sentimental. Later I would say that its value consisted in "the invention of new mental abili-ties". Concept art was meant to exhibit syntactical structures whi-ch broke the framework of objecti-fication. We find that for the first time ever, I used a perceptual illu-sion as a logical notation. I relati-vized the existence of a derivation to the perceptual agility of the "knowing subject" or "viewer". | Henry A. Flynt Jr. 1961.

PLACEMENT AS LANGUAGE

In Concept art it should be possible to construe a situation in which persons, things, abstractions, become simply nouns and are thus potentially objectified. As "objects" they may be heaped or dumped in any way (a definition of life?).

Or they may perhaps be conjugated in such a way that their positions imply "verbs" in the spaces (silences) between them.

This invisible grammar can be read within and between categories. As a function of placement, it can be permitted to imply different systems, that is languages. Some of these languages we have not yet deciphered, that is invented.

To identify such a grammar, to read such a language constitutes a test for the reader. This linguistics of interval and position is usually closed off by themes and titles, complex nouns that immobilize a system in a particular attitude. In this sense, explanations are modes of concealing what is accessible by removing concepts to the area of other concepts (initiating that process which eventually leads to "meaning" in

the least fortunate academic sense). Placement as a grammatical concept can be extended to any abstraction; to a degree we may speak of meaning as a system of permutations, as a mathematics of placement.

It is, of course, also possible to consider how placement is concealed, how the objectified unit (a person, a concept, a period) can conceivably occur without dimensions, in no place and in no time, and thus approach the condition of art. | Sigmund Bode - 1928.



VERB. D.SVM C.S.T, ARCAN.
Verb.um. Dimis.s.u.m. C.us.todiat.
Arcan.um.

The lost word guards the Secret.

THE NARRATIVE DEVICES

Suspension of disbelief it is a particular semiotic feature which consists in the will, on the part of the reader or the spectator, to suspend their critical faculties in order to ignore secondary inconsistencies and enjoy a katharsis aisth-anesthai.

Black Metal:

a music genre that comes from the linguistic researches developed from music theories and practice branched in the history of heavy metal and its roots that comes from punk, hard rock, rock 'n roll, rhythm and blues, jazz, blues, folk, skiffle and so on, ontogenetically developed to be performed live, on stage. The obscure imaginary, the subversive visual codes and the extreme forms of staging, are some of the vehicles of the aesthetic program, in which the horror remains the central sentiment, the main leverage, together with the sound and the musical style, where scenography and

make-up, growls, screams, together with the so-called adversary metaphor, and attitude to overthrow, found new acts into the antiestablishment, extremism, iconoclasm, arcaicism, austerity, asceticism, existentialism, eros, nihilism, shock tactics, melancholic ethos, transgression (from Latin transgressus, "step across, step over; climb over, pass, go beyond") etc, contributing to create an empirical imaginary of terror, strictly linked to the theatrical proxemics codes expressed by the artists, who embody the scenic representation, which can reach the realization of the staging, through an allegorical - symbolic - extradiegetic - abstract - mimesis, or through a diegetic - concrete - cathartic - possession, or through the various shades of these paths, which in any cases contributes to abolish any solution of continuity between the show and its spectators.

The Bestial Black Metal current never strayed as far from the first wave Black Metal way of riffing and drum beats, but took this several steps further in terms of radicalism, sonic aggression, velocity, intensity and extremization, pushing the aesthetic conceivment of the idea of intellegible cacophony and noise as form of art, toward the mythologizing of chaos as con-



Tele.s.therion - The content of this picture is invisible, the subject of the content is to be kept permanently secret

ceptual reference. Musically deviant, forceful, primitive, brutal and feral sound, this style of aural art took the Black Metal genre to levels of aggression that hadn't yet been heard inside this linguistic dominion.

Since its second wave, Black Metal, it was influenced from many different music styles, contributing to develop and investigate a lot of nuances, layers and shapes of the narrative techniques of this language.

Its structural characteristics, made by specific genes, meme and tropes, as consequential results of the interaction of the common syntagmatic line roots of this music genre; then become a self - organized system, autopoietic language, developing new musical theories and practices within its own aesthetic and sonic dominion, starting also to explore and metabolize "outer" methodological "acts" and "gestures", proper to the frame of reference of contemporary art.

Acousmatic Black Metal:

is a term coined as technical manifesto for the researches developed into the Tele.s.therion ensemble; absolute music conceived for loudspeakers and audience; devised as a private or public sound projection

through acousmatic devices. The dramaturgical dimension of the *mise en scène*, it is designed to amplify the main theoretical conceptual framework of Black Metal music, transfigured here, to operate on the psycho-acoustic plan, the imaginative plan;

Excluding programmatically the visual code from this kind of aesthetic pragmatics, in order to focusing and acquire awareness about the attentional activities in the creative experience of the act of listening.

The founding methodological rule assumed into this kind of acousmatic practice, it's to avoid any descriptive images and any figurative suggestions or visual references.

An aesthetic doxology based on conceptual, concrete, non figurative, non objective, non representational attitude, in order to evoke, stimulate the mental activity, to explore a greater range of subjective, psychological and introspective effects, by denial, deprivation, apophatism, liminality, sublimation, reduction or exclusion of the visual perception stimuli during the musical experience, lead to dig deeper into one's process of imagination. | Bhashyakrit Varttikakara.

Acousmatic Black Metal

Tele.s.therion music program it's based on the use of techniques and dynamics borrowed from musical genres such as Jazz and Rock, and thus from the practices of the radical primitive Blues that unites them, and that can be find ourselves in the original Black Metal music, introduced here as an interpretive key inside of a compositional and executive system linked to practices carried out by the fringes of classical, modern, contemporary, improvised, avant-garde (with a special interest on the "concrete and acousmatic process"), sound-art, atonal, black, dark and doom heavy metal music, searching for the roots of the meaning of these terms, for their sonic phenomenas, their thought-forms, before they became a music genre. What we commonly know today as black metal, it's just one of the possible "forms" availabes. It is necessary start to watch through the veil of this "genre", with an "upside down" point of view, to discover its "das unheimliche", to transgress the stereotopies and cliché, and design new possible forms whithin this musical dimension; to start a new auditory journey to the roots of Black Metal music. Tele.s.therion compositional and executive system, it is linked to the work of Luigi Russolo and his researches into the Art of noise, to Pierre Schaeffer and the acousmatic principles explored in the musique concrète, to the sound spatialization studies of Karlheinz Stockhausen (and his music theory), and to Edgar Varese and his studies on "sound masses". T.S.T. methodolgy it is based on conceptual principles; using "concrete scores" (or other kind of scoring related to the praxis of "no-idiomatic" or "intuitive music") instead notation; besides each author perform and record himself, without knowing what the other authors have recorded before, just using the "enharmonic electric bass guitar" fixed sounds as unique common "script", a unique common relation between each author's session. The orchestration of these sound objects, it's the result of an aural dramatization mixing techniques, to unleash, during the sound projection, auditory stimuli (pareidolics) that allow to alter the cognitive-perceptual processes in the listener, to trigger imaginative's subconscious and unconscious sinesthetic processes.
