

David Perez



lunes 29
ejercicio del silencio como didáctica experimental
tomas saraceno presente

martes 30
termina taller de tomas
saraceno
tomas saraceno ausente

miércoles 31
estado de inercia colectiva
cada uno decide proyecto
no hay consenso

jueves 1
tomas saraceno mantiene
contacto
pero la posibilidades se
comparan con el taller se
debilitan
guido nos ofrece una
solución, continuar el taller
con el peter friedl en la ultima
semana

viernes 2
taller sobre la edición de libros
de arte y su importancia
con troller book

lunes 5
empieza taller con alberto
posavacío
sobre la vida dentro de los
monasterios, formas de
conducta y servicio
devocionales de los monjes
lecturas y apuntes sobre el
interior de estos espacios

miércoles 6
continuar las teorías y ideas
introducidas de los monasterios
empieza la información sobre
las cárceles y los modelos de
cárceles en italia
puntos comunes entre los
monasterios y las cárceles
puntos comunes con la
residencia de artista y sus
reglas

miércoles 7
la cárceles y experiencia
internas dentro de la misma
relatos de los diferentes
prisioneros que forman parte del
sistema cáncelario
información sobre un grupo
específicos de presos que de
una forma o otra se relacionan con el
sistema con gesto y actos de
subordinación dentro del
mismo sistema penitenciario.

jueves 8
se retira Alberto y finaliza su
aporte al taller

viernes 9
trabajo con 4 colegas del taller
en una obra llamada
frente de calamidad
la obra relaciona la calamidad
con la memoria y la memoria del

lunes 12
-taller con peter friedl
-la relación de la estética con -la historia
-concepto de contemporaneidad
-concepto histórico y su importancia
-la forma relativa
-como cambiar el contenido y -mantener
la forma
-la forma es relativa

miércoles 13
-arte y realidad
procesos de ficción dentro del arte
1 -la realidad es un invento ficcional
el imaginario no debe ser limitado
-la negación de la cultura italiana sobre el
colonialismo.
-el fascismo como frente de rechazo a la
apertura de la cultura.

miércoles 14
-análisis de film en donde se utiliza el
documento fotográfico como forma de trabajo
y revisión el contenido histórico del mismo.
del polo al ecuador
angelo ricciucci- yervant gianikian

-la imagen histórica fomenta → la imagen
contemporánea
-la imagen histórica no es inocente e
indeterminada
arrastra un contenido del imaginario
colectivo
-el elemento como simbolo
el espacio como forma de información y
estructura de una imagen

jueves 15
un memoria de todo el taller

Tres semanas de sucesos

lunes 29

ejercicio del silencio como didáctica experimental
tomas saraceno presente

martes 30

termina taller de tomas
saraceno
tomas saraceno ausente

miércoles 31

estado de inercia colectiva
cada uno decide proyecto
no hay consenso

jueves 1

tomas saraceno mantiene contacto
pero las posibilidades se continuar con el taller se debilitan
guido nos ofrece una solución, continuar el taller con el peter friedl en la última semana

viernes 2

taller sobre la edición de libros de arte y su importancia con troiller book



lunes 5

empieza taller con alberto pensavento
sobre la vida dentro de los monasterios, formas de conducta y servicio devocionales de los monjes
lecturas y apuntes sobre el interior de estos espacios

martes 6

continúan las teorías y ideas internas de los monasterios
empieza la información sobre las cárceles y los modelos de cárceles en Italia
puntos comunes entre los monasterios y las cárceles
puntos comunes con la residencia de artista y sus reglas

miércoles 7

la cárceles y experiencia internas dentro de la misma
relatos de los diferentes elementos que forman parte del sistema carcelario
información sobre un grupo específico de presos que de una forma u otra cambiaron el sistema con gesto y actos de subordinación dentro del mismo sistema penitenciario.

jueves 8

se retira Alberto y finaliza su aporte al taller

viernes 9

trabajo con 4 colegas del taller en una obra llamada frente de calamidad
la obra relaciona la calamidad actual como consecuencia del miedo histórico y la no aceptación del mismo.

lunes 12

-taller con peter friedl
-la relación de la estética con -la historia
-concepto de contemporaneidad
-concepto histórico y su importancia
-las formas relativas
-como cambiar el contenido y -mantener la forma
-la forma es relativa

martes 13

-artes y realidad
procesos de ficción dentro del arte
-la realidad es un evento reaccionario
-el imaginario no debe ser limitado
-la negación de la cultura italiana sobre el colonialismo.
-el fascismo como frente de rechazo a la apertura de la cultura.

miércoles 14

-análisis de film en donde se utiliza el documento histórico como forma de trabajo y revalúa el contenido histórico del mismo.
-del polo al ecuador
angelo ricilucchi-yervant gianikian
-la imagen histórica fomenta --la imagen contemporánea
-la imagen histórica no es inocente e indeterminada
arrastra un contenido del imaginario colectivo.
-el elemento como símbolo
el espacio como forma de información y estructura de una imagen
jueves 15
un memoria de todo el taller



david perez
karmadavis

Space **0** Space

Light Phenomenons

by HR-Stamenov

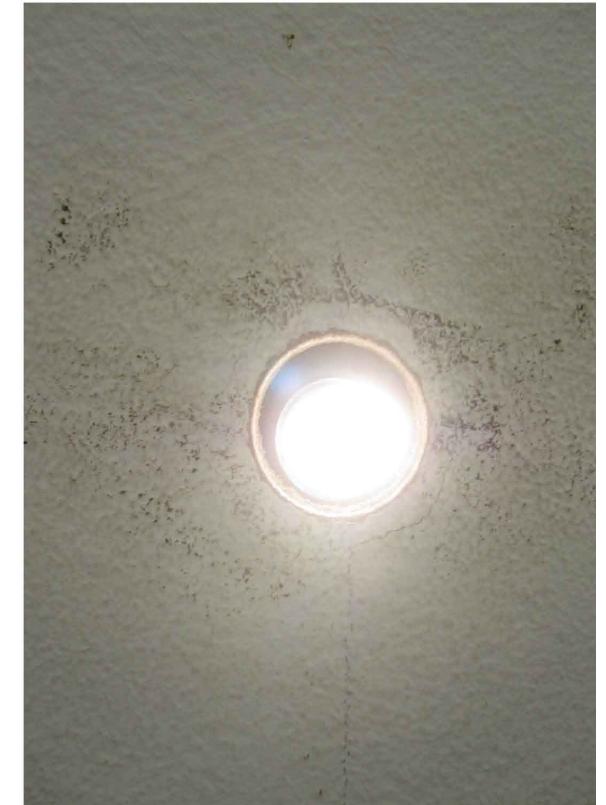
(Special thanks to Peter Friedl, Thomas Saraceno and Guido Costa)



HR-Stamenov interference between light and matter #2

Interference between light and matter #2
2010

Flour OO , torch, fishing rope.
Dimension variable
Installation view at: Fondazione Spinola Banna per l'Arte. Poirino. Turin. Italy



Black Hole Vs Light Hole
2010

Light hole and black hole on wall
Holes 2cm Ø each
Installation view at: Fondazione Spinola Banna per l'Arte. Poirino. Italy

Disappearance of bio element into light hole
(disappearance of T. Saraceno)
the phenomenon from 16:34'52. 29.03.2010
2 still from video 00:01:37







Public display of physical medium Colin Evans levitating during a seance in the 1930s



The Marfa lights or the Marfa ghost lights are unexplained lights (known as "ghost lights") usually seen near U.S. Route 67 on Mitchell Flat east of Marfa, Texas, in the United States.

One of the most interesting larger issues in spirit photography is the way that it led to a fusion of art and science. Although spirit photography can often be simplified to a fascination with the ability to manipulate images, it also gave rise to serious experiments. On a grander scale, this shows the way that art and invention can actually work together. One of the most important reasons we study dead media is to look at the ebbs and flows in technological advancements and how society reacts to it. It seems that we have a way of constantly affecting and altering this process. While we may be inclined to think that technological advancement is confined to the work of scientists and academics, spirit photography demonstrates that outsiders can actually have a say in the process too. Usually artistic endeavors are not usually constrained to a simple process they're thought to be an everchanging process of interactions. But at some point in spirit photography's history, people began applying a more structured application to its use. John Beattie, for example, in London was one of the first to apply an experimentalist mindset to spirit photography by replicating the scientific method. This is precisely the way that invention can be altered by artistic factors because as much as Mumler and Hudson and Buguet used the medium as a way of producing simple religious images, the same technology could also be used in the almost exact opposite way to attempt to uncover truths. We can remember when the scientific method was first used and how it immediately contrasted with the church's doctrines. And in spirit photography we see the very same dichotomy.

12.04.2000@ да покрият са настъпилото връзко
настъпилото идентичността на извънредното
Близкото до Родния Томински обект
се е забелязан и създаден потографията
да се покрият са настъпилото

Призрачен Томински обект възникнал

13 16:34:52h на 29.03.2010

като съществуващ от прознамето на феномен
на Орбита на Древни светове
или като "the phenomenon of M24°58'59", 43°N 2°04'55", 29"

A (object)

object

time line of existence

object
TRANSFORMER

object
→ APPEARANCE
of the object
INTO THE PARALLEL
PHYSICAL REALITY

light
force
PARALLEL REALITY OR
SO CONSTITUTE LINE

PHYSICAL
SPACE A

object
l.hole

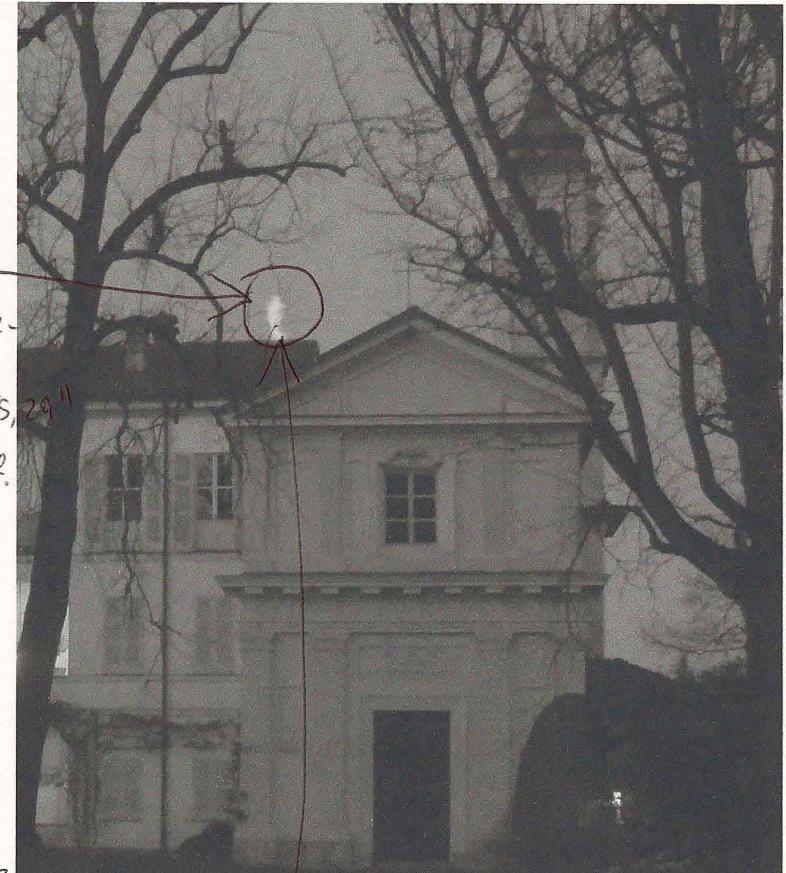
PHYSICAL
SPACE B

object (B) → TRANSFORMED

l.hole

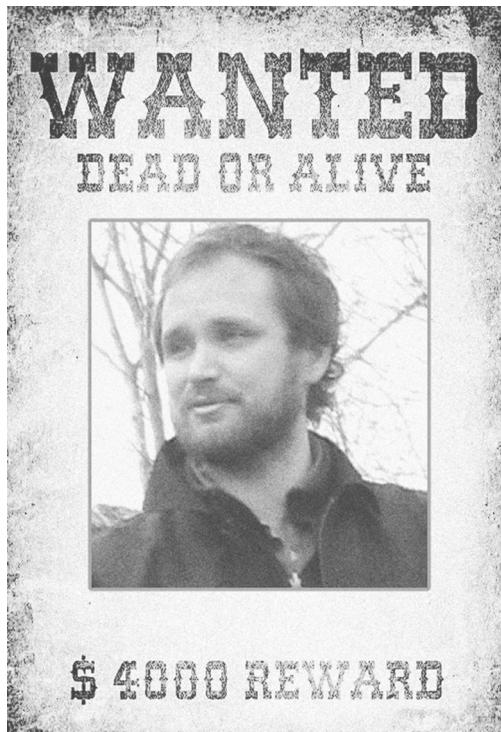
the OBJECTIVE SPACE BETWEEN
A & B → HILBERT SPACE / SPACE-TIME AUTONOMY
INFINITE-DIMENSIONAL FUNCTION SPACES

THE EXISTENCE IN SPACES OF THE OBJECT A/B INTO
THE SPACE BETWEEN

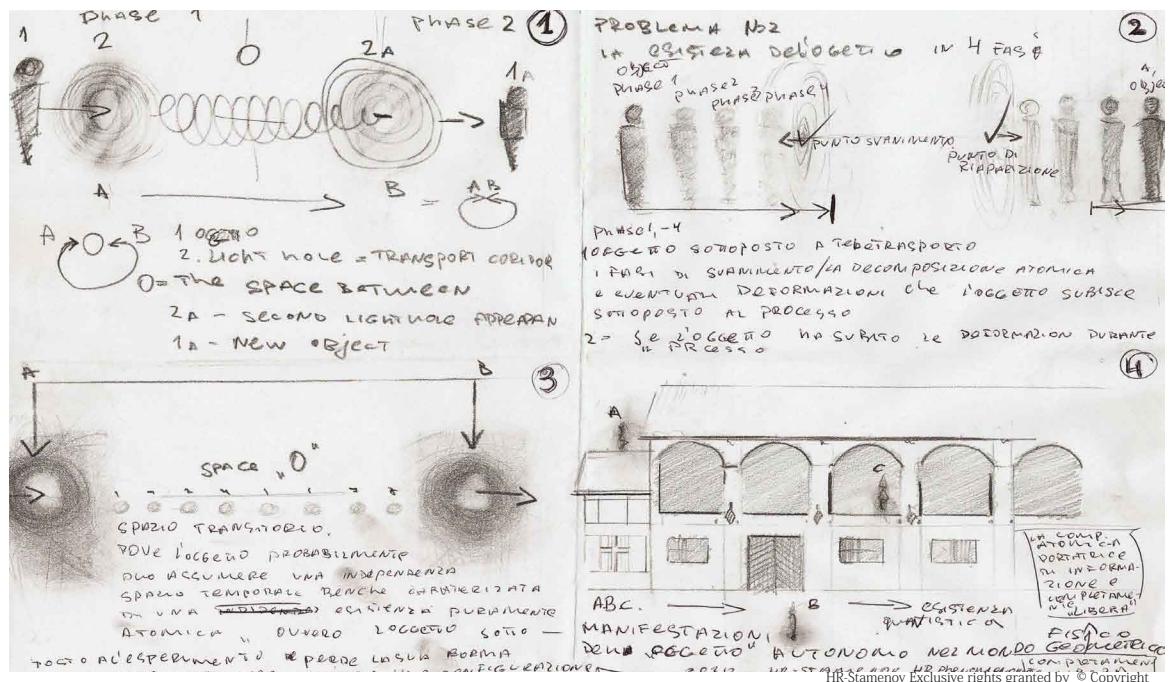
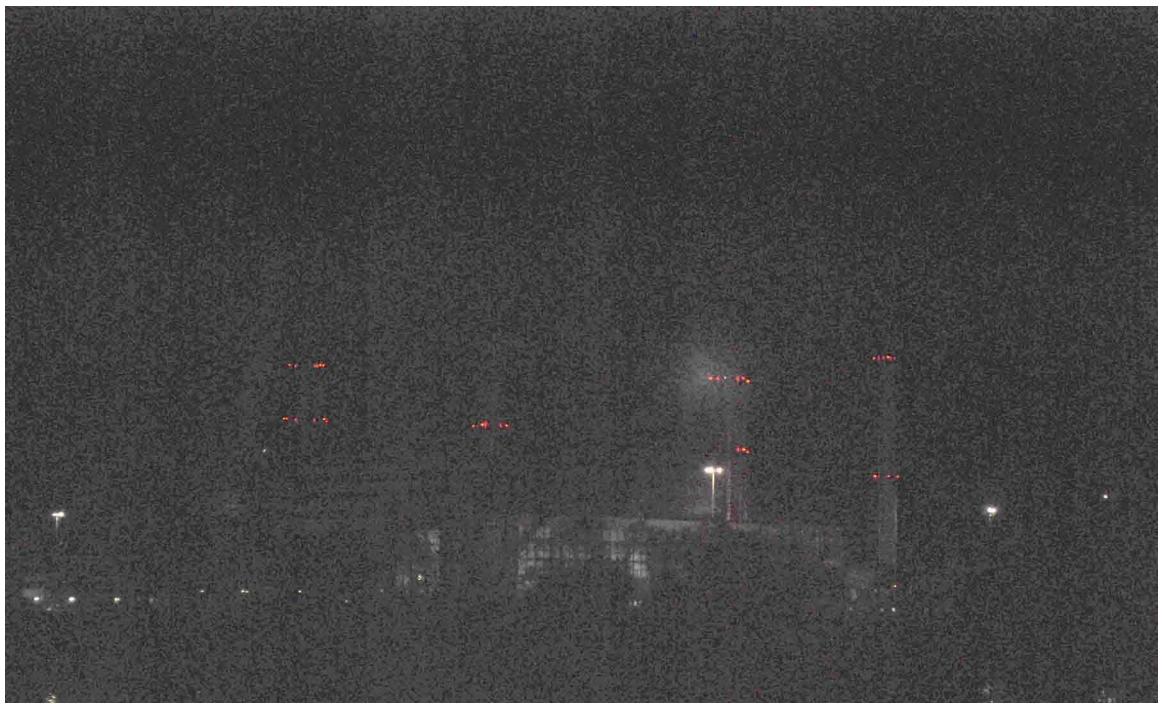


18.24/39
A/S → L.hole ← (S.B.)
Space between → L.hole B
SB = OBSERVED ARGUE
TRANSIT MUTUAL REALITY / PR.
RECALL
the object is given to the object
mass & core of physical performance
HILBERT SPACE

HR-Stamenov kh. phenomena 2010



Bio element into Space 0 Space
 Bio element into Space 0 Space



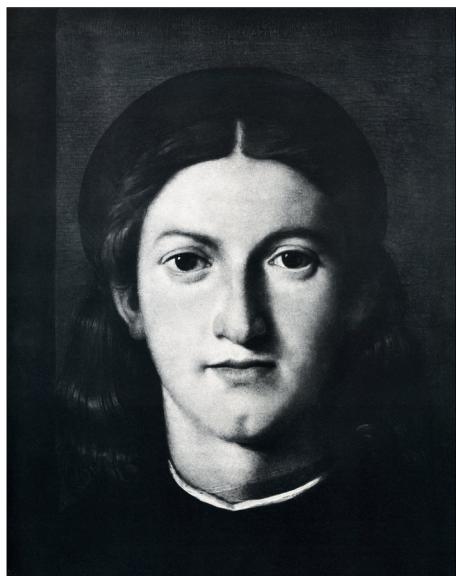
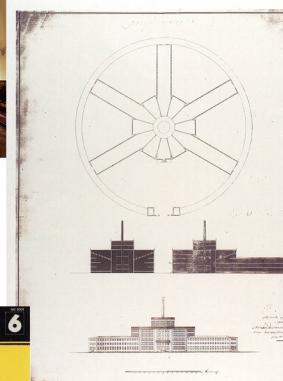
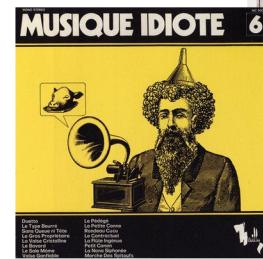
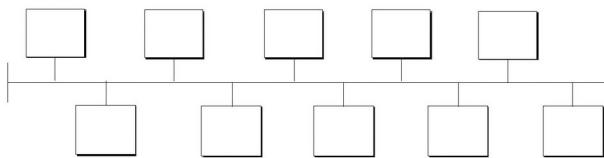


The Phenomenon # 3

The phenomenon of $44^{\circ}59'33.91''\text{N}$ $7^{\circ}40'31.04''\text{E}$

Still from video 00:01:23

Giovanni Oberti



Matteo Rosa

Come in un rito antico,
i campi sono spazzati di bianco,
il paesaggio viene ridipinto.
Una sostanza che va a correggere l'acidità del terreno,
purificandolo e rendendolo più fertile.
Una purificazione che allo stesso tempo brucia.







calce

dal gr. *chálix* 'pietra, ciottolo (calcareo)'
1 ossido di calcio, detto com. calce viva, che è una sostanza di colore bianco sporco e di consistenza terrosa, fortemente igroscopica e perciò caustica, ottenuta per decomposizione termica dei calcarri. **2** idrossido di calcio, detto com. calce spenta, sostanza polverulenta di colore bianco intenso, ottenuta per reazione della calce viva con acqua ...

*Come in un rito antico,
i campi sono spazzati di bianco,
il paesaggio viene ridipinto.
Una sostanza che va a correggere l'acidità del terreno,
purificandolo e rendendolo più fertile.
Una purificazione che allo stesso tempo brucia.*



calce
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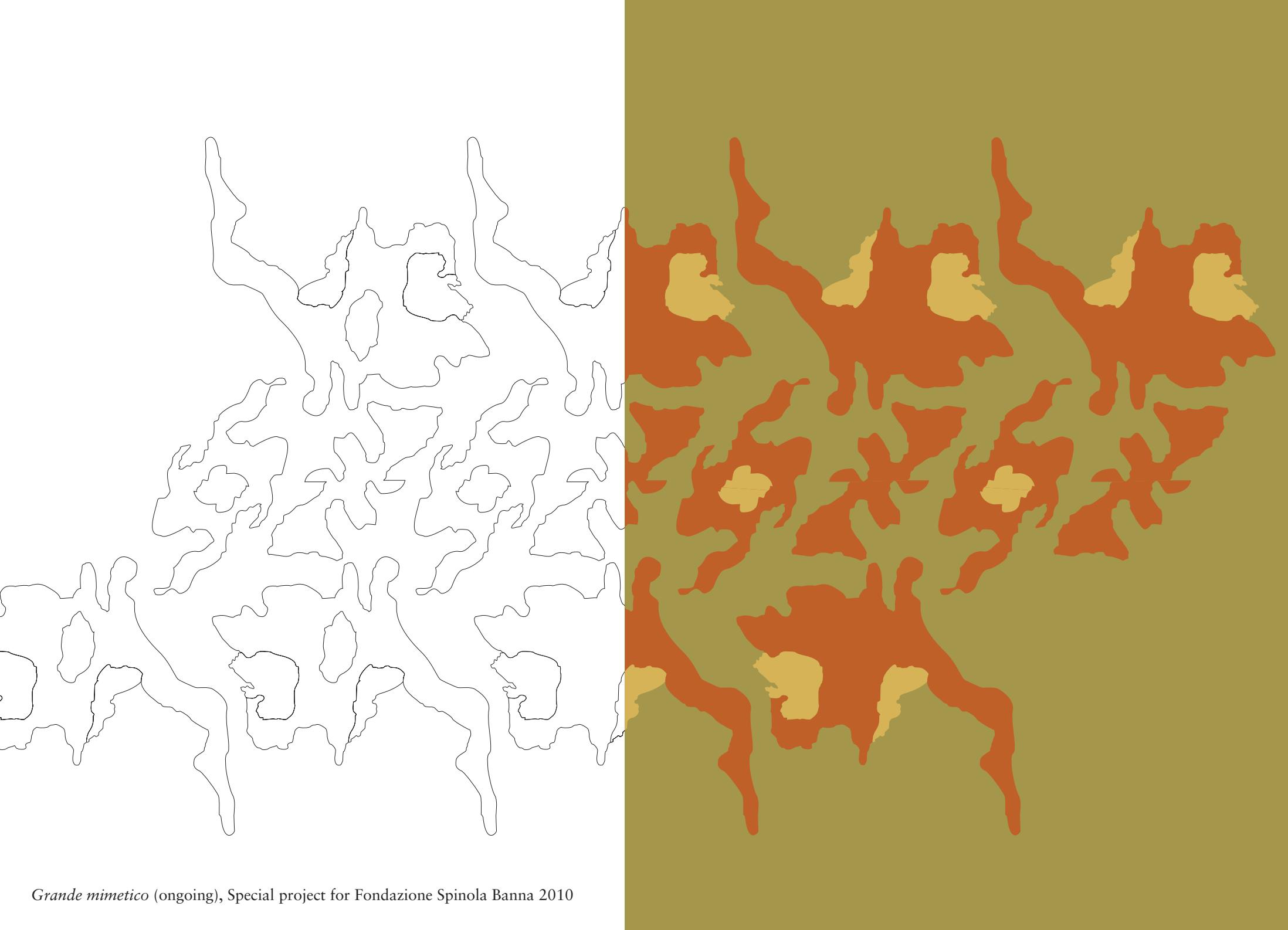
1 ossido di calcio, detto com. calce viva, che è una sostanza di colore bianco sporco e di consistenza terrosa, fortemente igroscopica e perciò caustica, ottenuta per decomposizione termica dei calcarì

2 idrossido di calcio, detto com. calce spenta, sostanza polverulenta di colore bianco intenso, ottenuta per reazione della calce viva con acqua; se resta, o viene riportata, a consistenza pastosa è detta com. calcina; si usa come legante per malta da costruzione ...

La calce viva è usata:
per ridurre l'acidità delle acque;
come candeggianti e sbiancante;
per disinfezione ambienti;
in agricoltura per correggere terreni acidi;
...



Riccardo Beretta



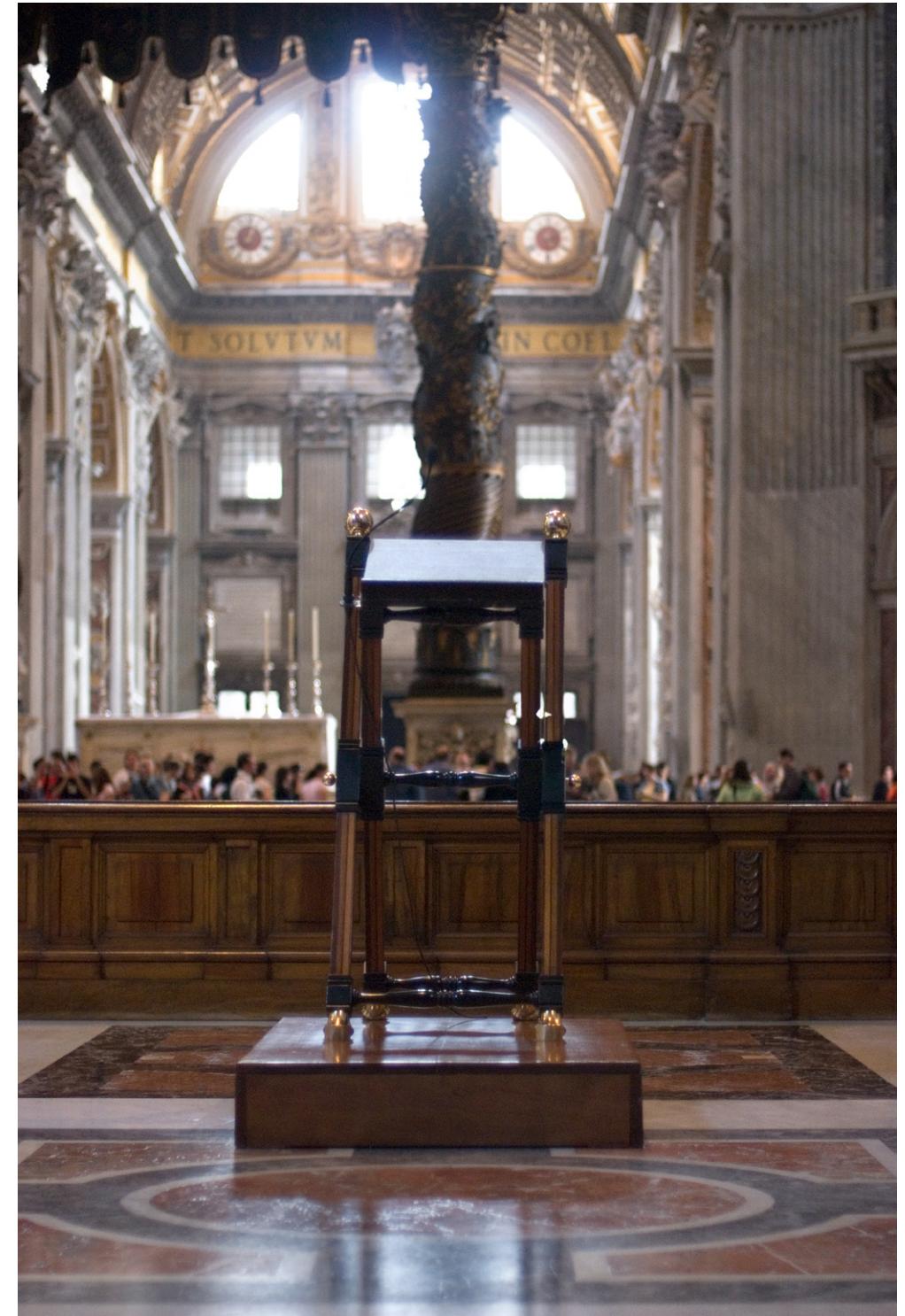
Grande mimetico (ongoing), Special project for Fondazione Spinola Banna 2010



Red House, William Morris and Philip Webb, Bexleyheath. Photo by Riccardo Beretta 2008



Cappella Spada at Church of San Girolamo della Carità, Rome. Photo by Riccardo Beretta 2009



Lectern in Rome, 2009

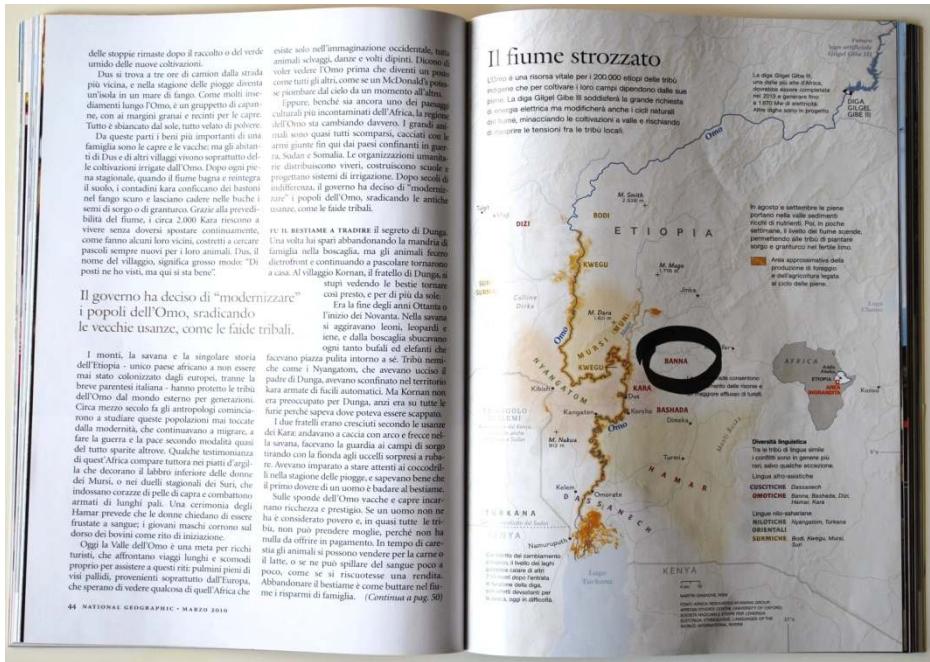


Portrait of my grandfather by his son, 2010

BANNA

Valentina Roselli





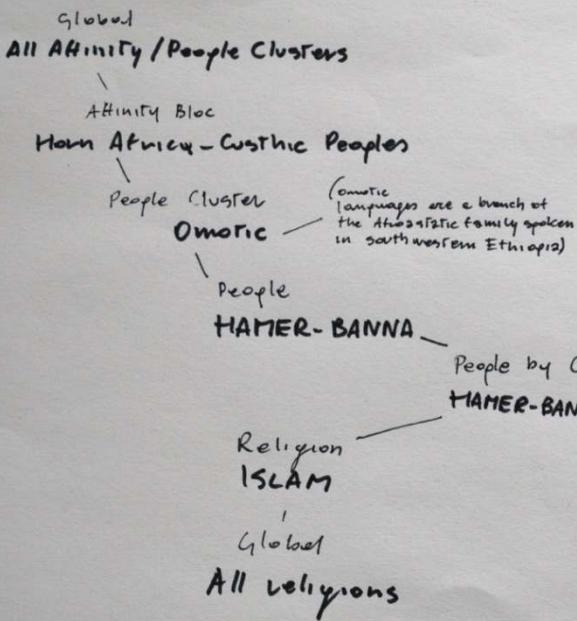
Introduction

The Hamer-Banna are Muslim shepherds living in the highlands of southwest Ethiopia. They are primarily located in the Gemu Gofa province, which is east of the Omo River and north of Lake Turkana. This area, called the Lower Omo region, has remained one of the most inaccessible and least developed parts of East Africa.

The Hamer-Banna consist of two separate ethnic groups, the Hamer and the Banna, who speak virtually the same language. Though they refer to themselves as either Hamer or Banna, they call their language Hamer-Banna. Most of the Hamer-Banna are cattle breeders. They belong to a group of culturally distinct people known as the Sidamo. Although they are racially mixed with the Bushman hunters who originally inhabited the region, they do not have any Bushman features. Authorities agree that they are clearly a mixture of the Caucasian and Negroid races.



PEOPLES



GEOGRAPHIC



BANNA.
Profile text

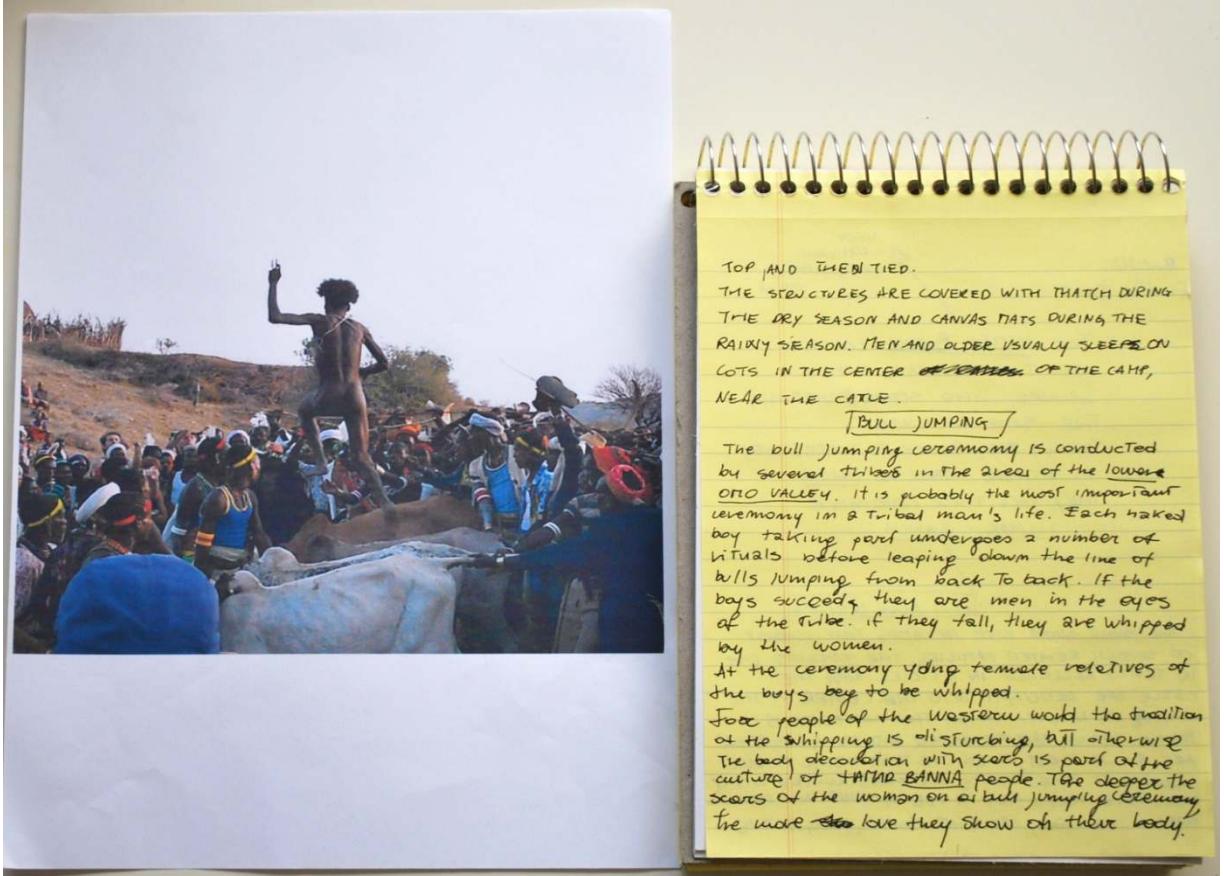
VEDI
NATIONAL
GEOGRAPHIC
ITALIA

The HAMER - BANNA consist of two separate ethnic groups who speak virtually the same language. Though they refer to themselves as either HAMER or BANNA they call their language HAMER - BANNA.

VEDI BULL JUMPING

THE HAMER BANNA LIVE IN CAMPS THAT CONSIST OF SEVERAL RELATED FAMILIES. THE FAMILIES LIVE IN TENTS ARRANGED IN A CIRCLE, AND THE CATTLE ARE BROUGHT INTO THE CENTER OF THE CAMP AT NIGHT. WHEN THE CAMP SITE IS BEING SET UP, BEDS FOR WOMEN AND YOUNG CHILDREN ARE BUILT FIRST, THEN THE TENT FRAME IS BUILT AROUND IT. THE TENTS ARE CONSTRUCTED WITH FLEXIBLE POLES SET IN THE GROUND IN A CIRCULAR PATTERN. THE POLES ARE BENT UPWARD, JOINING AT THE

BULL JUMPING



Hamer Tribe Bull Jumping

African Tribe Culture

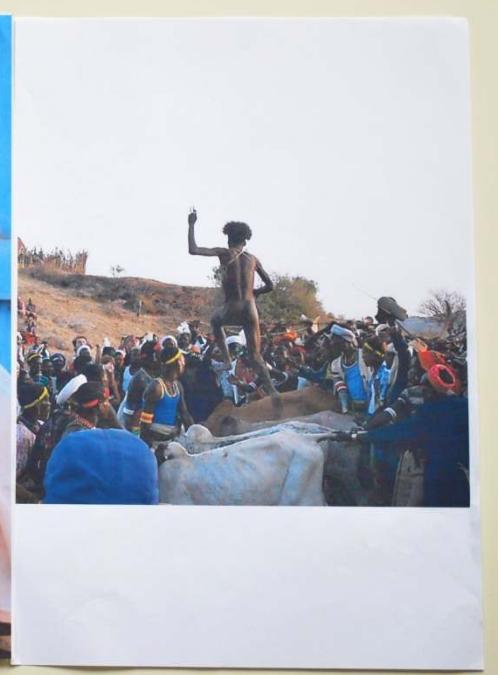
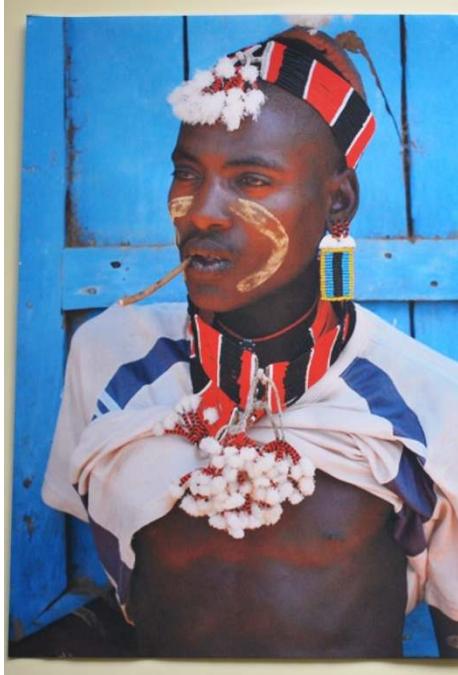
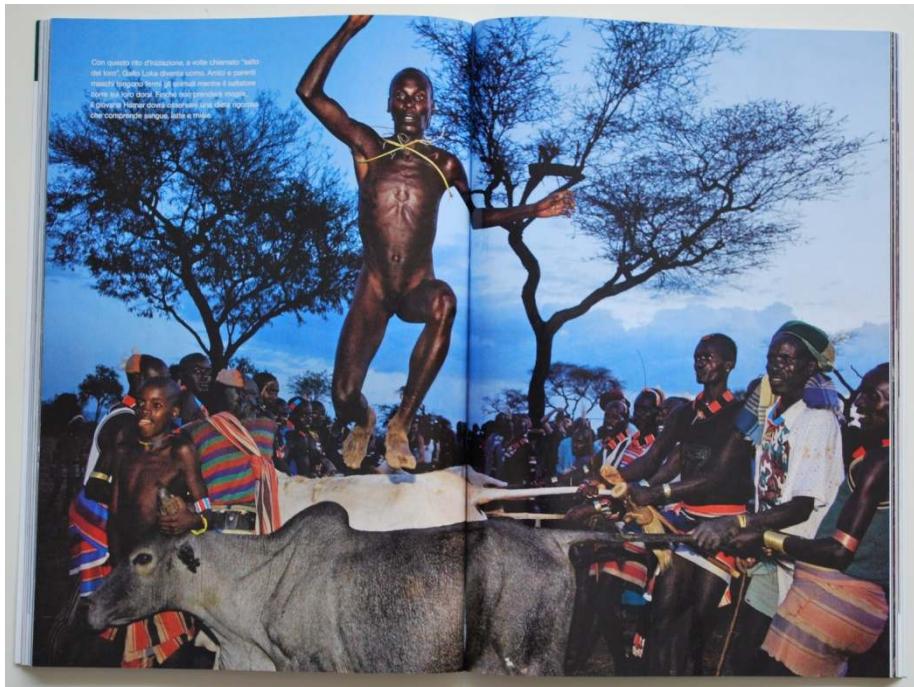
The Hamer (or Hamar) tribe has a famous ceremony involving bull jumping by young men about to marry. Other African tribes in the Omo Valley such as the Aari, Bashada, Tsamai, and Banna also practice this ritual. The bull jumping ceremony also involves his sisters and young female relatives being whipped with sticks before the actual jumping of the bulls takes place. The women willingly take part in the ceremony, even though they will be scarred for life. The ceremony tends to unite the family as if the woman ever falls upon on hard times, she can rely upon the man to help her. The scars on her back are said to be proof of her sacrifice for the man and it is therefore impossible for the man to refuse her needs in times of emergencies. Interestingly, the more scars that a woman possesses, the greater is her status in the Hamer tribal society by proving just how dedicated she is to her family. During the bull jumping ceremony, the bulls are held in place by men who have successfully completed the ceremony on previous occasions (the "Maza"). The "Maza" are responsible for holding the bulls in place and preventing serious injury to the man if he might fall. The man is required to transverse the bulls four times (two round-trip journeys). He must perform the bull jumping ceremony naked as is the tradition of the Hamer African tribe. If he should fail to jump over the bulls without falling, he will not be permitted to marry the woman of his choice and must wait another year to make another attempt. Moreover if the young man should fall, he will be whipped by the women. In addition to jumping bulls, the Hamer African tribe requires that the man pay the bride's family a dowry in the form of cattle. The bride and groom will then drink the blood of the cows mixed with milk. This African tribe is polygamous and one Hamer man can marry as many as four Hamer women.

The bull jumping ceremony is conducted by several tribes in the area of the lower Omo Valley. It is probably the most important ceremony in a tribal man's life. Each naked boy taking part undergoes a number of rituals before leaping down the line of bulls jumping from back to back. If boys succeed, they are men in the eyes of the tribe. If they fall, they are whipped by the women. At the ceremony young female relatives of the boys beg to be whipped.

For people of western world the tradition of the whipping is disturbing, but otherwise the body decoration with scars is part of the culture of Hamer-Banna people.

The deeper the scars of the woman on a bull jumping ceremony, the more love they show on their body.

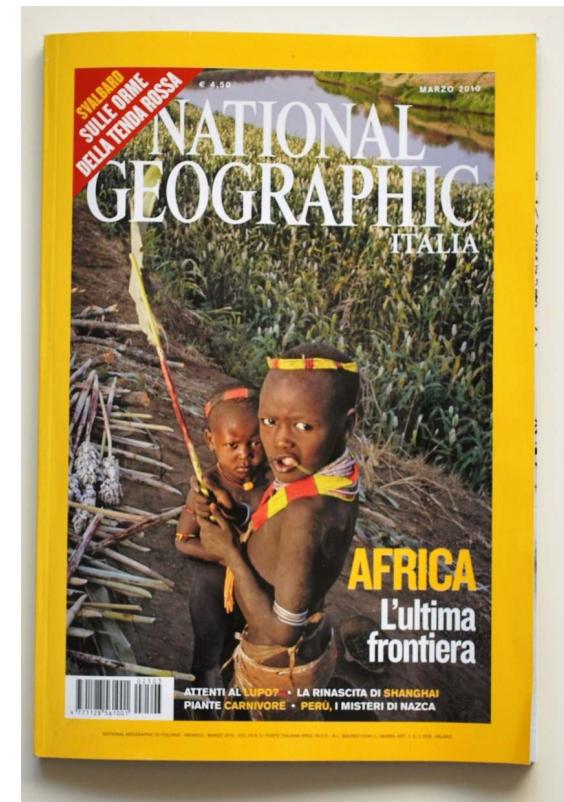




Ethiopia, young men from the Hamer-Banna tribe, lower Omo Valley



Banna dancing



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