

TO LIVE IN THE WORLD
Rebecca Container Gallery. Genova 2006

*C'est moi, moi, l'auteur de mon corps,
qui le désincarne et le décharne
pour le remanger obstinément.*

*Entre le corps et le corps il n'y rien,
rien que moi.*

Antonin Artaud (da *Suppôt et Suppliciations*)

The anatomy boards of modern medicine strike the common sensibility in two points of view: the meticulous precision by which every single piece of tissue is described and represented, and the otherness of the same organs, in whose alienating forms we do not recognize our body or we can not identify ourselves. It is difficult, indeed, to recognize ourselves in not visible; anatomical representation of the bowels describes the exact opposite of the usual visual cues that coordinate our relationships with each other and with the world: humours, tissues and organs are far from those appearances, modulated by the skin and expression, which, for centuries, art and poetry sing as manifestations of divine beauty. Yet, those weak bodies and even resistant, sprayed with blood, are not only the most plausible physical essence of our being the body, but the actual substances of which is composed of the body. How is it then that we appear so haughty, not to say foreign? We are still closely connected with the dualistic conception that the body opposes the idea, to the physical the mental illness, to the generation of ideas and desires that of instincts and impulses. The research by Giovanni Robustelli attempts the difficult task of bringing to basic consequentiality the inseparable link between creative and physiological functions, going as far as to captivate the viewer in his personal creative codes. The intermediality that characterizes organic Macroscopy (installed diagnostic equipment, the painted tables illustrating the anatomical atlas, in the organs in conservative solution) is the concrete declension of the critical-methodological thinking behind the whole exhibit. The content and meaning of the works slip into the background when considering the artist's original intent: to "build a methodology, a research tool; to create a body means to me physically present my creative process." What is presented to the viewer is therefore a complex and truly functioning system, a conceptual elaboration based on theoretical, formal and physical frameworks; this scientific premise - proved by their formal exemplification - leads the public to enjoy the work actively but being influenced by the authoritativeness of the sender of the message (just like it happens in different ways, in the relationship between patient and doctor or between listener and narrator): in a place and at a time other by these, five scientists (the different specialists mentioned by Robustelli in the appendix to the manual) show a condition of interdependence between organism and feeling in which the physiological and mental aspects constitute a whole; the result is shown here, in front of your eyes. This is the subliminal message through which the artist states control over access keys to his work; the public is free - since the finite element brought into play - to imagine and to play mentally that thread of responses and possibilities contained in the meticulous composition of the revealed body. The organic structure becomes the "materialization of the creative process", the latter can be read according to different levels of detail, making it a real mental atlas. As in all works of art with multiple levels of reading, the anatomical atlas is supported by a solid linguistic and conceptual structure; it would be possible to study it as a real manual of fanta-medicine: there is no contradiction or uncertainty in it but every concept in design reveals evidence of its effective realization and feasibility. The drawings take on planning value in their own minor mechanical-logical nuances that expertly place the work between the modern humanist tradition and the present: post-modern and post-organic. The research work that is aimed at a total body generation gradually built and tested (see the notes and diagrams accompanying drawings: perfectly functional), is not directed to the representation but to the conception of a new functioning

reality; this new world, with its cells and its mechanisms, is a synthesis of the aesthetic-creative and bio-engineering needs, granted in a variety of functions that connect the different aspects of the "body problem". Lastly, finally, here it deserves to be revealed. A poetic and delicate feeling emerges from the imaginative invention of terms, relationships and processes contained in the atlas text. The artist coined meanings as *Veneré*, *platoristotele apparatus*, *Sapphic or Junoesque room*, terms which at first may make people smile; actually, behind this irony lurks the desire to penetrate through the thought the perfection of organs that develop life, to make them their own through their own creation: in the word, in giving name is contained the will to do our own the object. It is no coincidence that, in addition to the theoretical framework, the predominant language was the one of the design: Amedeo Modigliani, as Osvaldo Licini underlined in a paper of 1934, used to say that "drawing is to own, an act of knowledge and deeper possession than actual sexual activity, that only the dream or death can give." Taking care of the body, of his phenomenology as its originality, from an anthropological point of view means inevitably face the mystery of death and, consequently, of the causes of life. Here, then, that the body takes on the mysterious universe value, the life that we carry with us without knowing the origin; the need to understand these dynamics reflected the need to "live in the world" (U. Galimberti, *The Body*) and, to make it familiar and friend, to give him not only mental but organic forms similar to ours, the creative act develops the image.

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