

KARST

- Curatorial Programme 2012/13 -



THE BEAUTY OF YOUR DESINTEGRATED DETAILS

Project by
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MALCOLMO's Project

"The Beauty of Your Disintegrated Details"

*If there is a beauty, it will be in the representation,
not in the represented thing*

This document introduces an artistic project specifically conceived for the Curatorial Programme 2012/13 of KARST. Before starting to explain my proposals of installation I'll try to inform in a few words about the conceptual and scientific bases of my artistic investigation.

The Self-Drawing Brain Project

Since 2010, when an accident disabled my right hand, in a period in which my interest for neuroscience was growing, my style is based on the **visual representation of the functional characteristics of the two cerebral hemispheres**, each of them linked to the opposite hand. So that my works are drawn , on one side, with the left hand and a red pen, and on the other side with the right hand holding a black one.

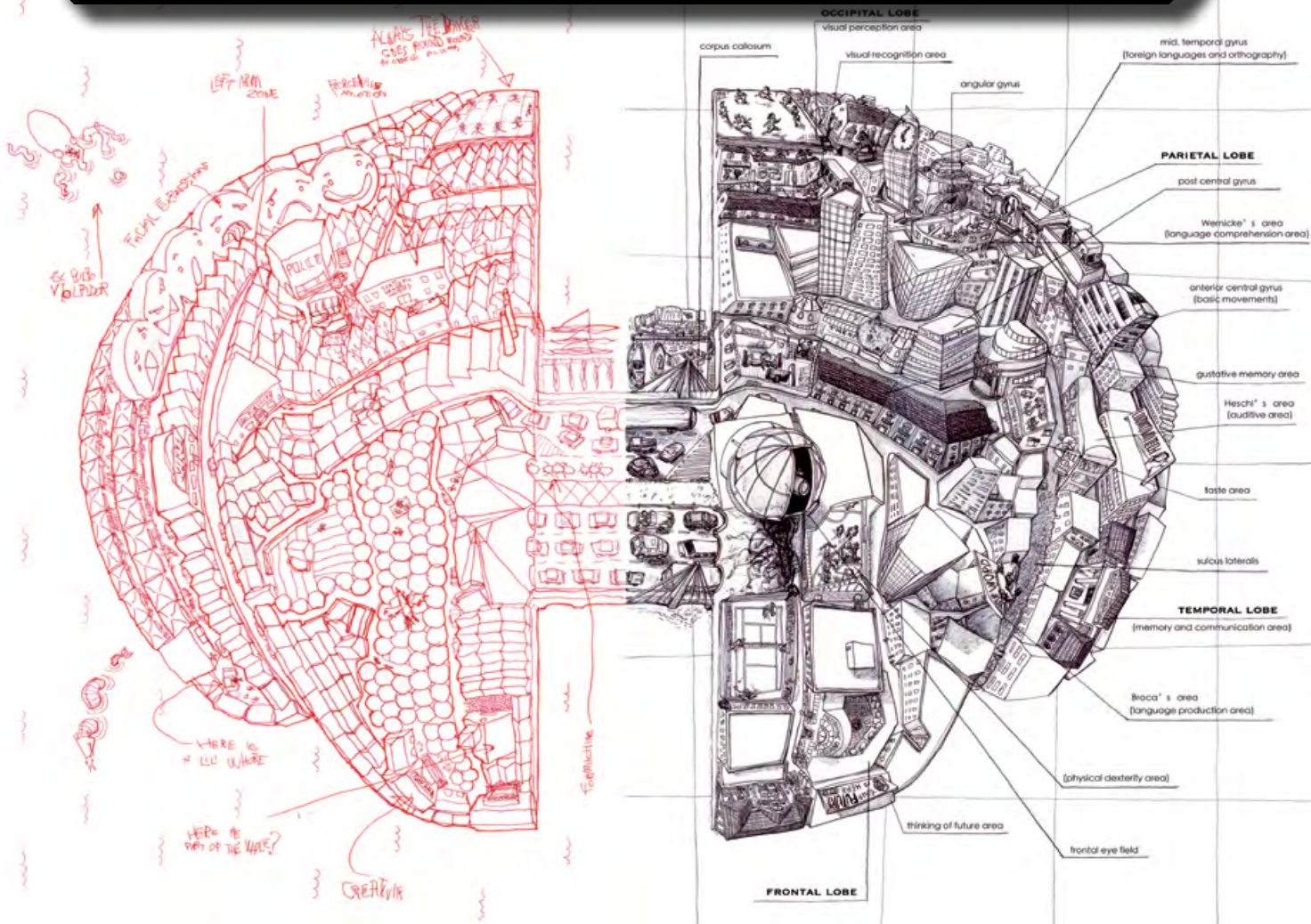
To understand better, here are the main features of both hemispheres:

RIGHT HEMISPHERE (left hand, red pen):

- spatial. It makes a 3D representation of the world
- holistic and synthetic. It perceives proportions
- is the home of unconscious
- timeless
- only capable of few words and short sentences
- pays attention to non-verbal meanings of words
- creative and imaginative, not linear
- dreamer, emotional. It feels like part of a whole
- controls the left side of the body

LEFT HEMISPHERE (right hand, black pen):

- analytic. It scans things as single parts
- perceives details but not proportions
- is the home of the ego
- temporal
- produces complex speeches
- capable of mathematical calculation
- rational. It feels like a separated ego
- controls the right side of the body





I also explored the opposite process, avoiding any kind of bipartition into two horizontal or vertical parts, in order to represent a sort of stream of consciousness, moments of madness, or less controlled sanity, in which the perception of reality overlaps with what reality should be, or what is feared, or desired, all in a continuous and rapid movement of eyes.

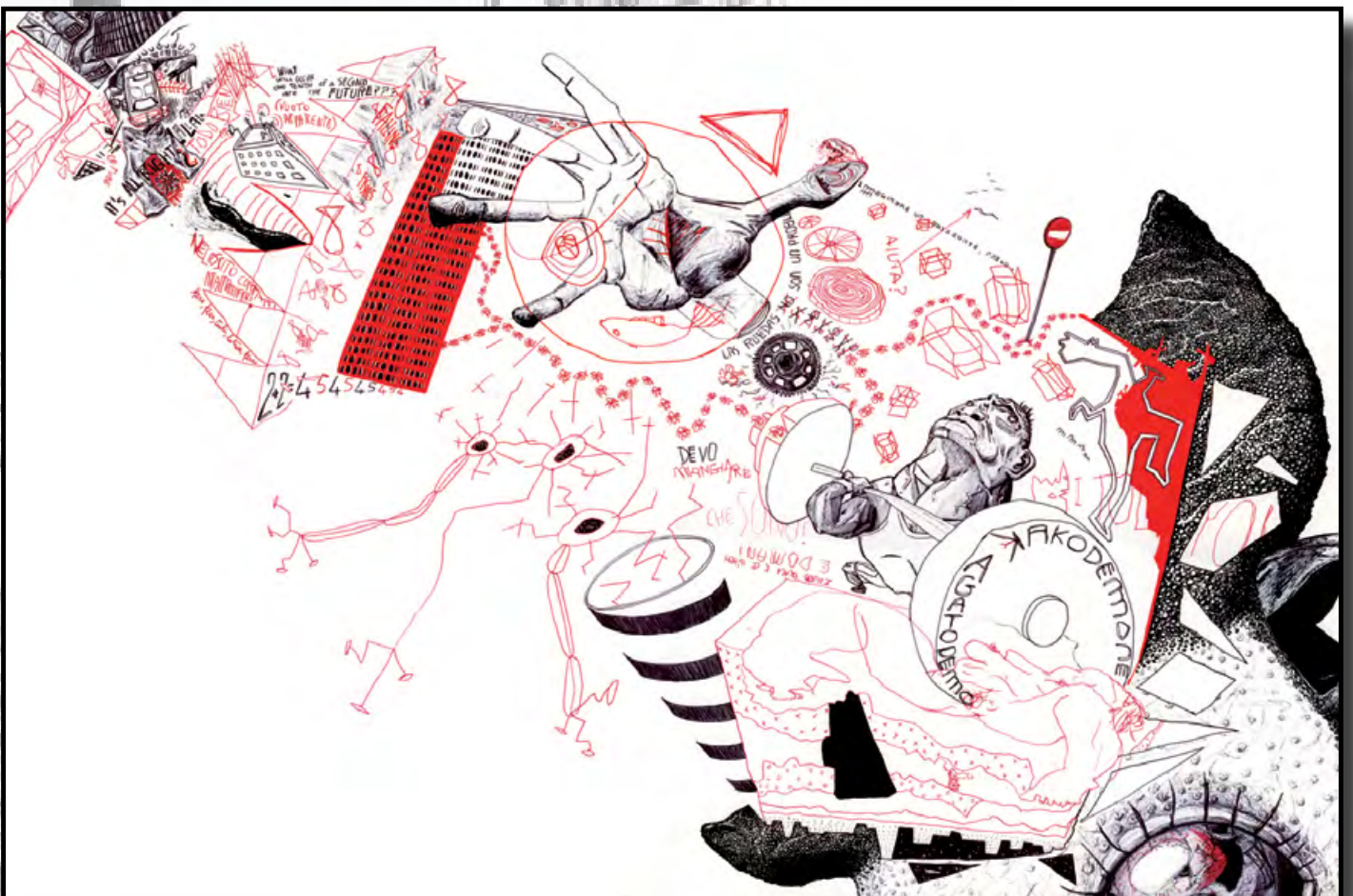
All a movement of the mind, which finally is the world itself.

This stylistic and conceptual procedure brought me to win competitions such as the *Art Stars International Competition 2011*, the *NSF's International Science & Engineering Visualisation Challenge*, the *CROMAfest 2012*, and the *Hand Drawn Competition 2012*.

The project continues growing up from drawing and illustration, to fine art, graffiti, installation and mapping projection.

With the purpose of deepening the relation between body and mind, that is between sense organs, perception, mental images, movement control and representation, I decided, between 2011 and early 2012, to join **various retirements of Vipassana meditation**.

The project I present here comes precisely from that experience.



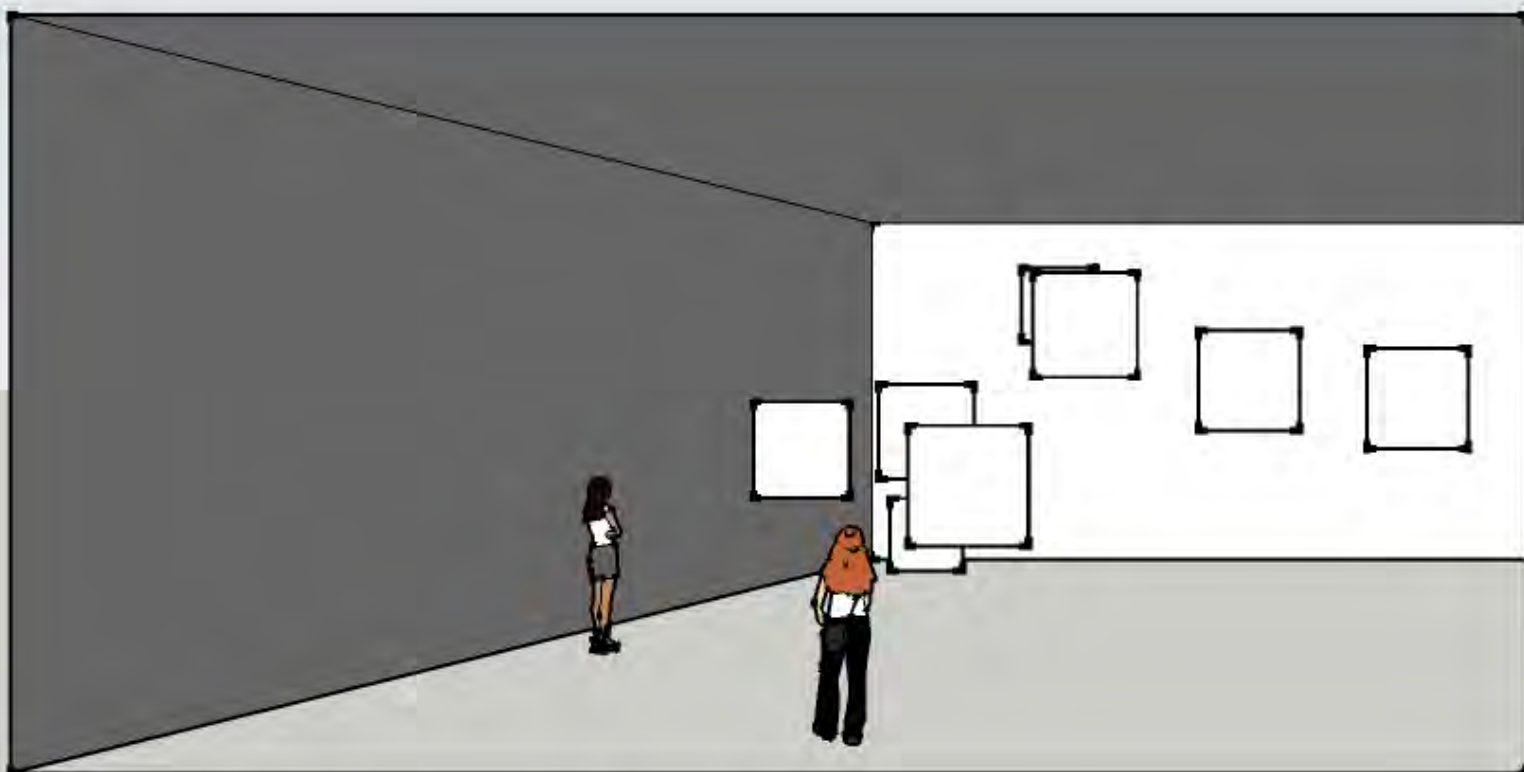
The Project Proposal

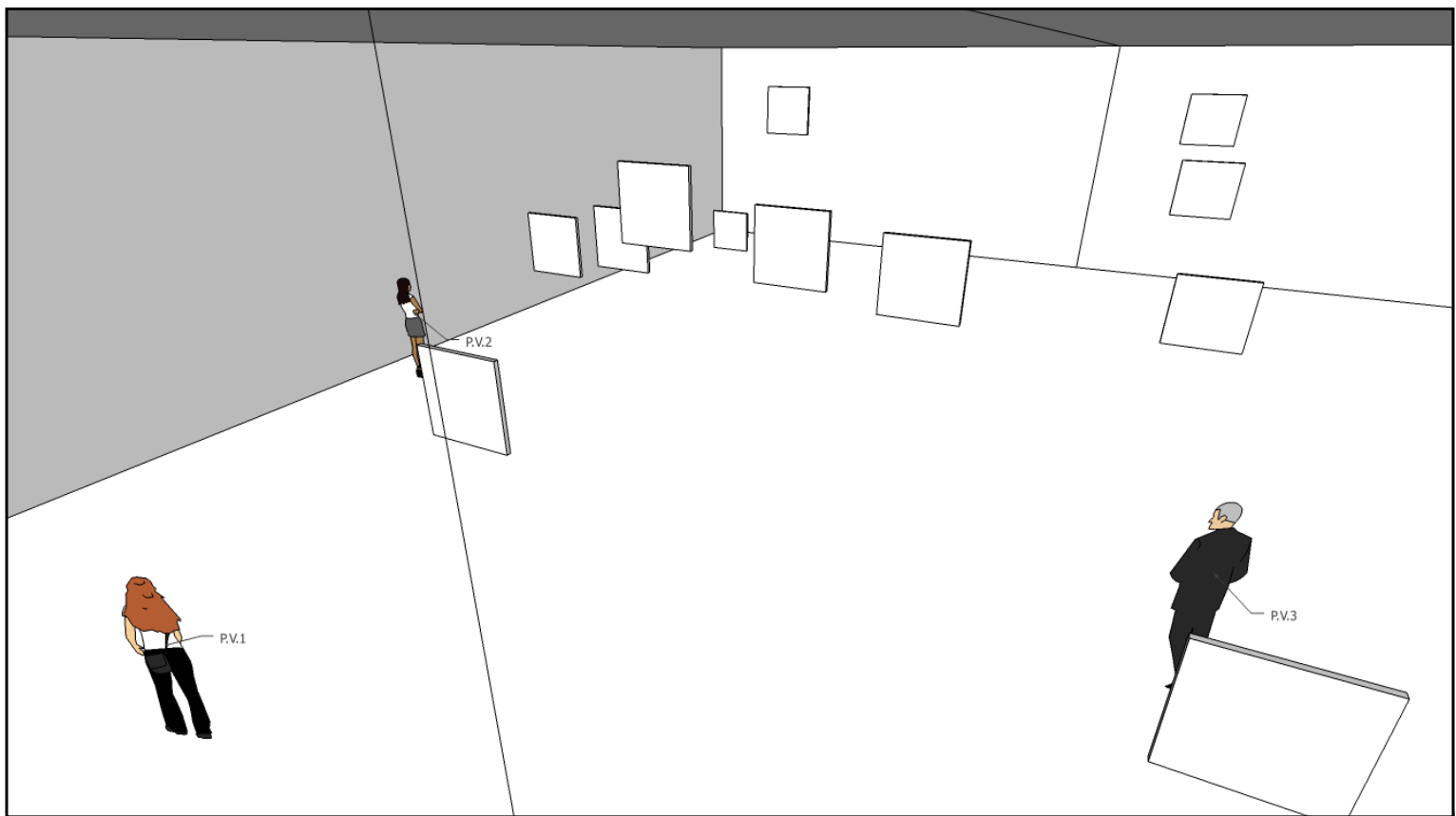
As I just said, This project was inspired from my practice of Vipassana, a kind of meditation which refuses any kind of verbalization or visualization, focusing only on the "objectivity of perceptions". The technique starts with the concentration on one own breathe (Anapana), and continues with the perception of the subtlest sensations of every part of the body, finally getting to the "Bhanga" or body dissolution. The purpose of this process, generally very painful because of the increased sharpness of the mind, is the change of the behavioral pattern of the mind, the reaching of the equanimity, the psychic state which doesn't develop neither craving to pleasure nor aversion to pain and sorrow.

What I'm going to realize is a 3D mapping projection based installation which deals with beauty, perception and human behaviour in relation to that.

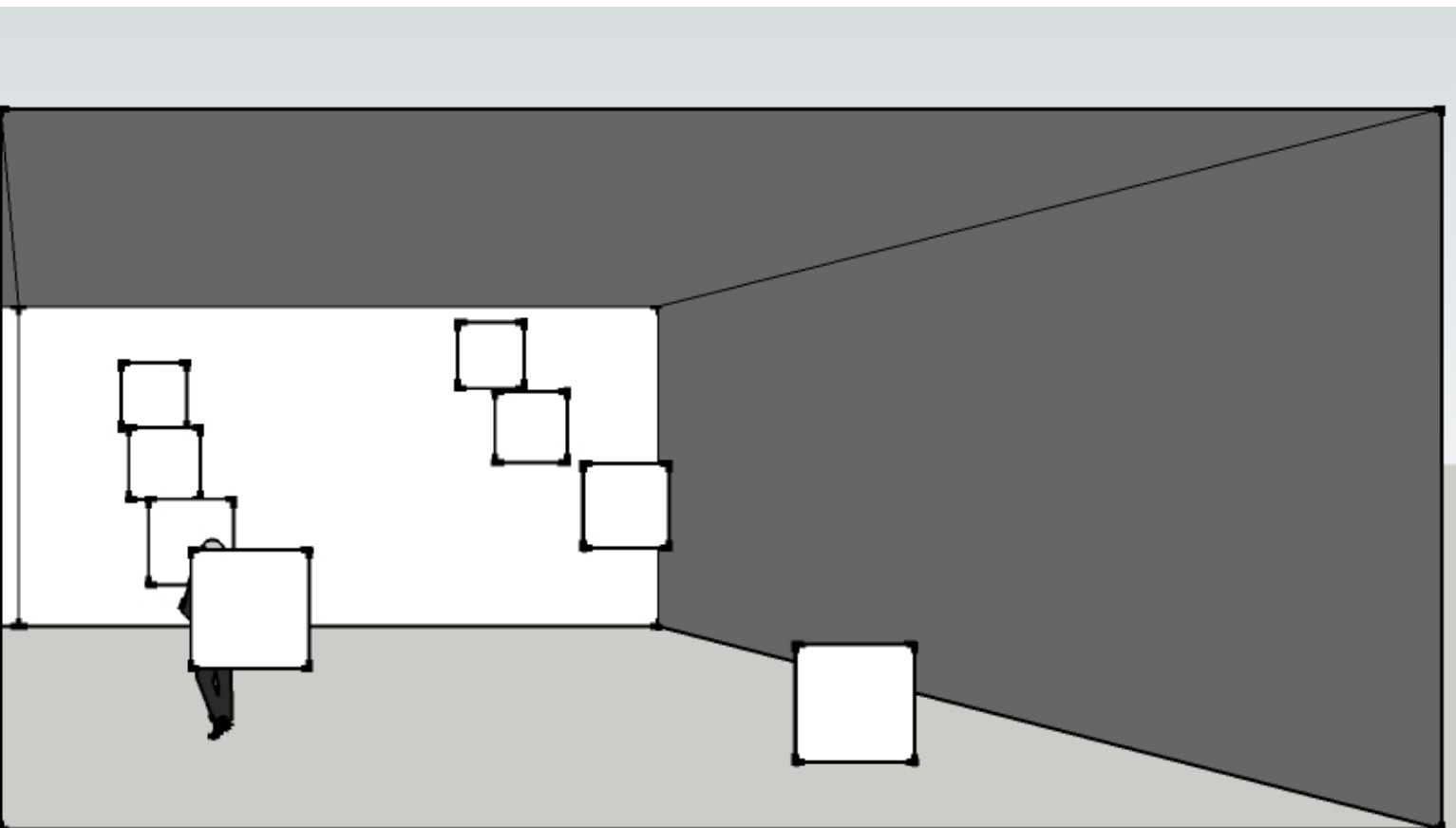
Here I present only a possible example of this kind of installation, based on a 20m² exposition space, 16 100x100cm canvases and 2 projectors, one for each half of the room, respectively at a height of 360cm and 310cm.

Obviously all parameters of this installation are modifiable, such as dimensions and number of the canvases, depending on the size of the available room and on the budget. Time should not be a determinant factor.





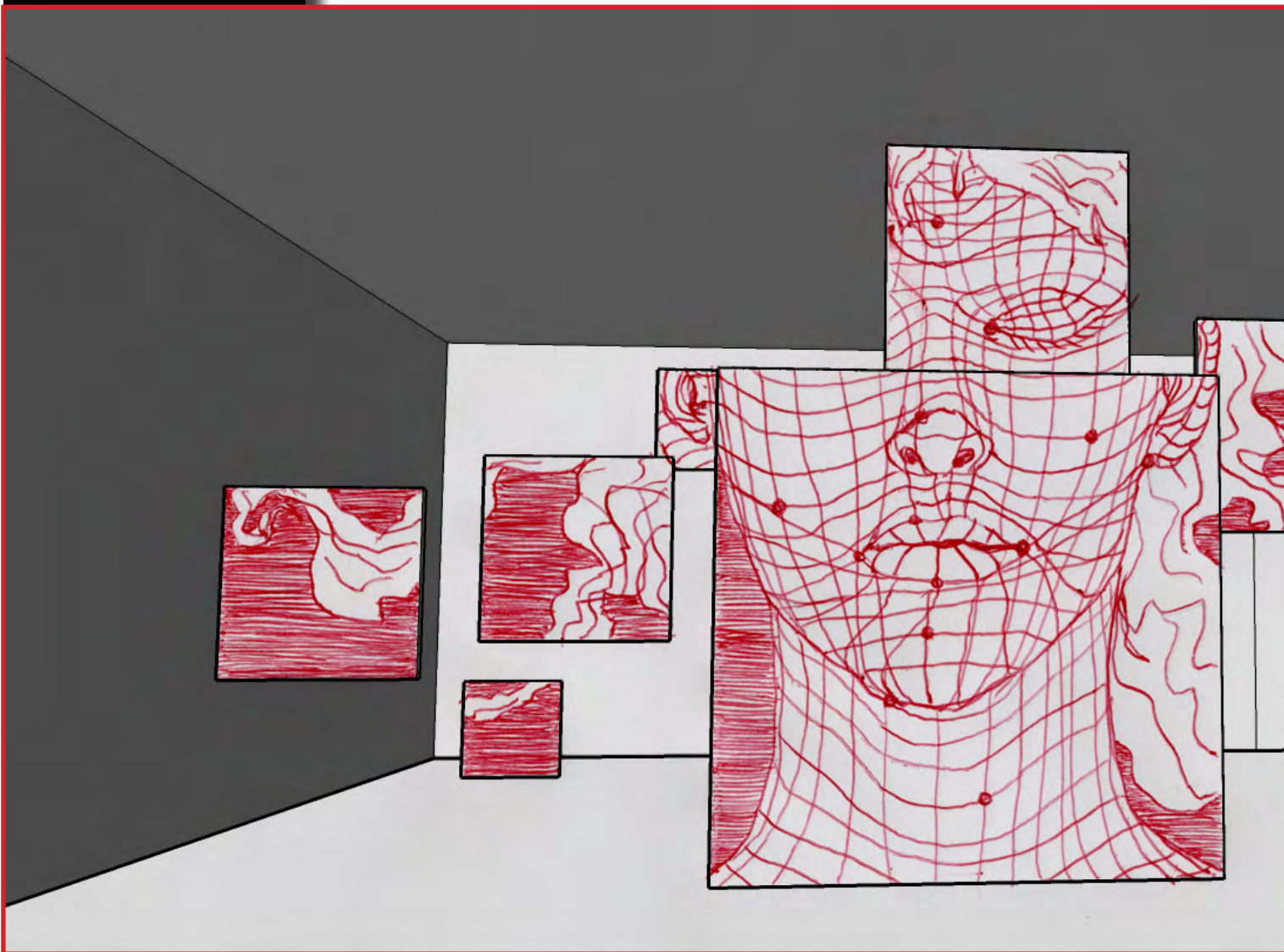
An overall view of
the three P.V.s of
the LEFT SIDE.

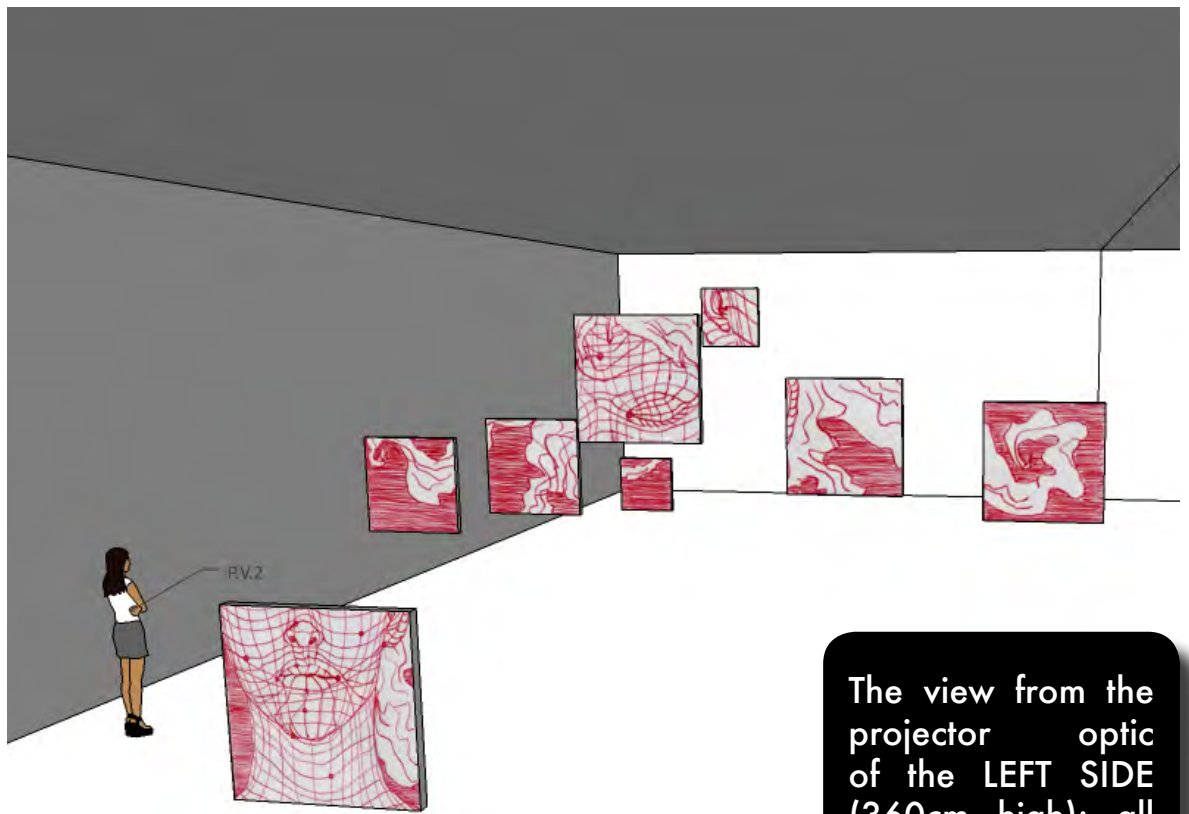


The 16 white squared canvases are displaced through all the tridimensional space, hanged on the ceiling by nylon wires. The entire room is split in two parts, left and right side, following the same conceptual and scientific bases explained in the first pages of this document.

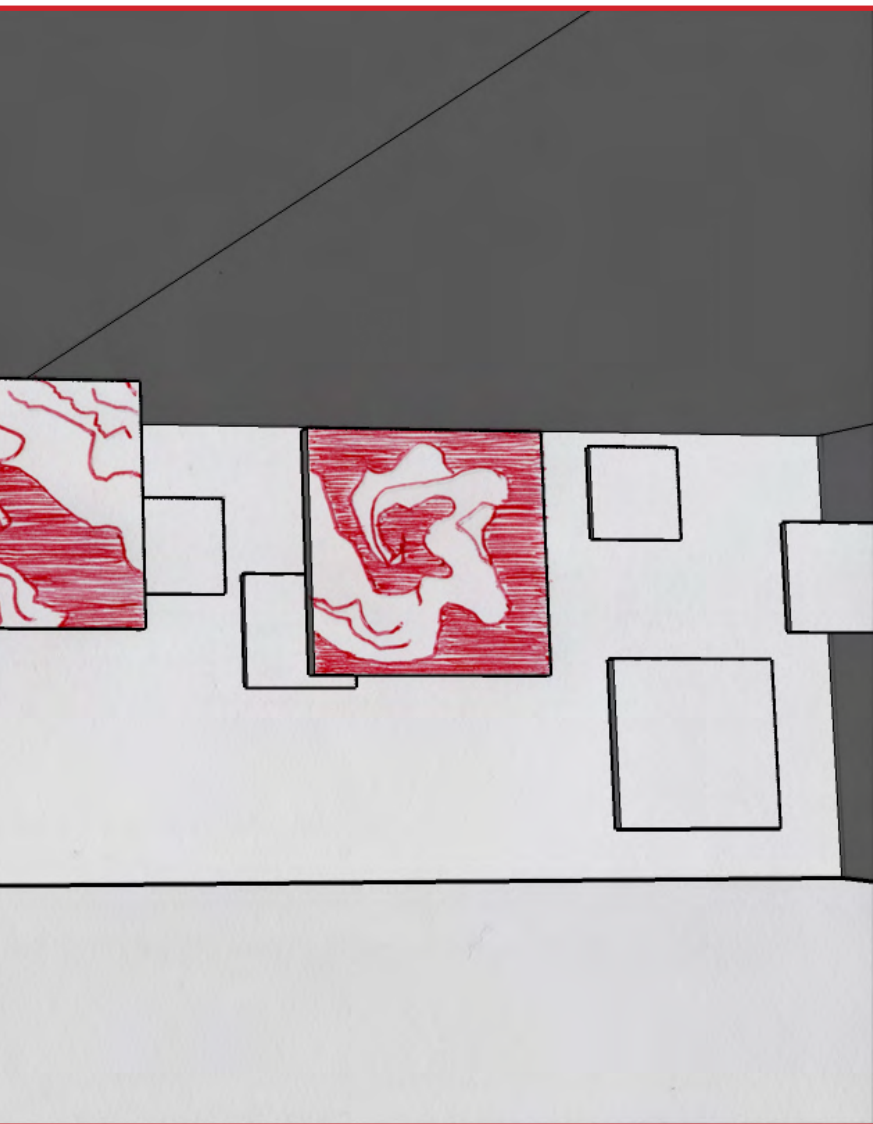
On the 8 canvases of the left side, placed in an apparently messy way and with a lot of distance in depth between one and another, details of a huge, beautiful woman face is projected. The face (an animation) is tridimensional, visualised as made of red wire-frame in a white space. All the details compose the face exclusively if the observer look from a specific point of view, which will occasionally change in order to "force" the audience to move to the correct perspective to give sense again to what they are seeing. All the time, the woman face, allegory of sense, direction and beauty, will be pointing at the virtual camera, coinciding with the P.V., that is, pointing at the observer, but with her eyes closed.

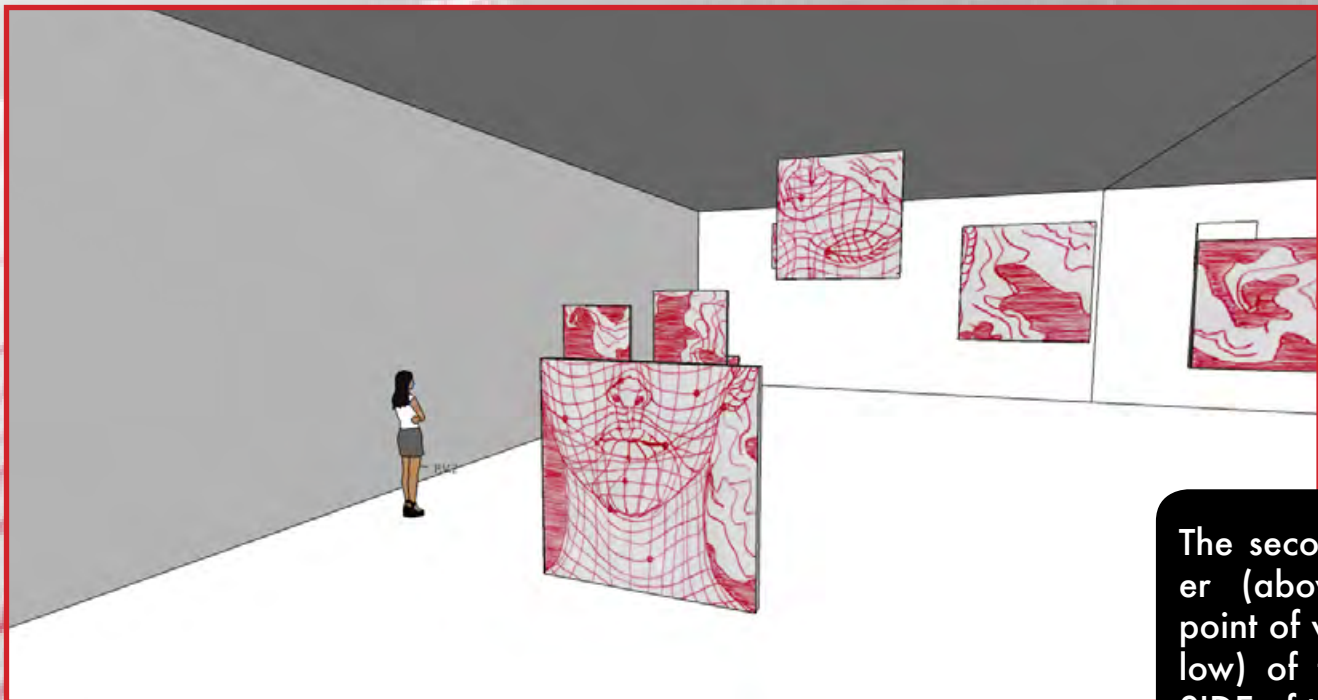
Rough example of how visually would appear the LEFT SIDE, as seen by the P.V. 1





The view from the projector optic of the LEFT SIDE (360cm high): all the canvases enter in the field of projection





The second viewer (above) and point of view (below) of the LEFT SIDE of the installation.



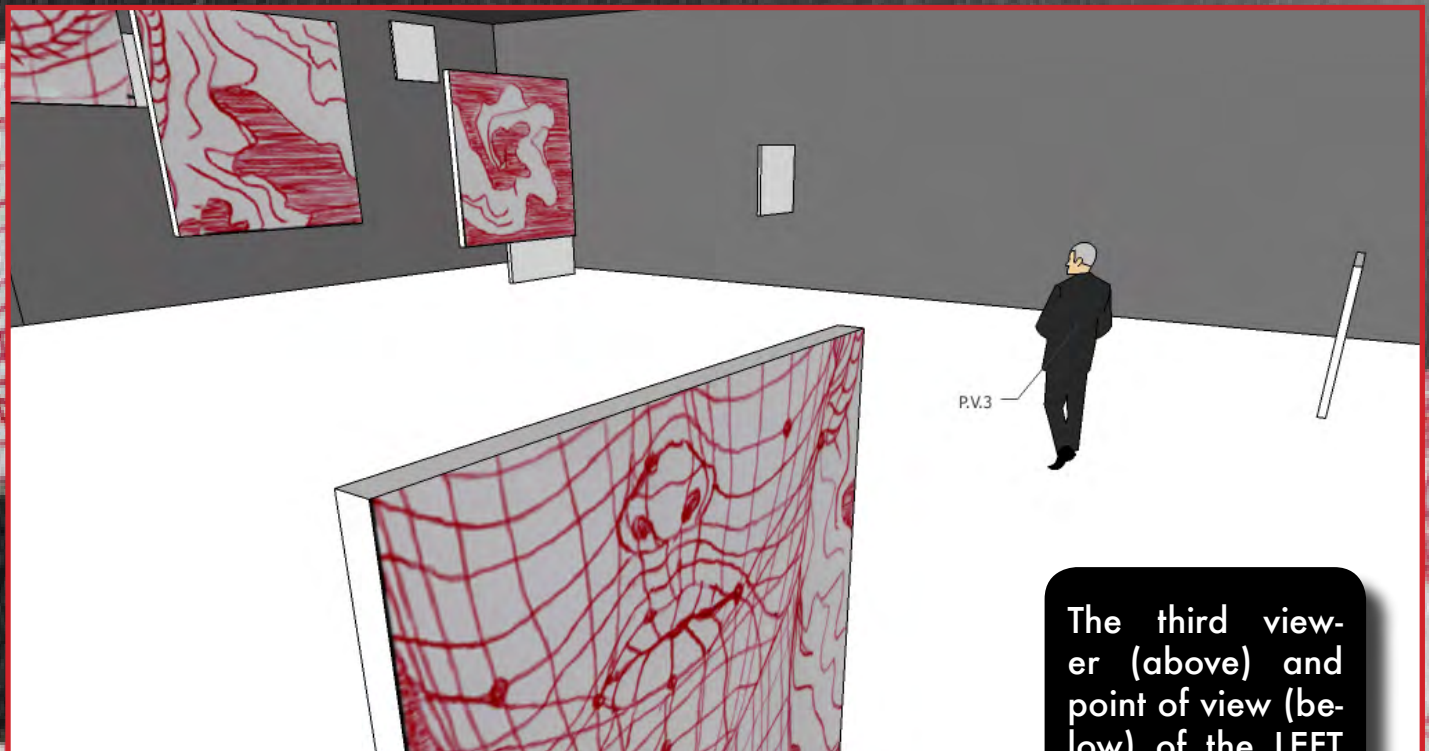
The wireframe would be constantly waving and trembling, electrically, and possibly the entire left part will be enriched by small creatures taken from my oneiric imagery, though it's not important.

On the 8 canvases of the right side, placed in a very ordered, methodical way, the same elements of each one of the left canvases, the same details, are visualised as disintegrated, floating like in a bidimensional universe, meaninglessly separated one from another and moving slowly like a sort of organisms seen with microscope. It is the scenario of a paradox: the abundance of details (the soft texture of the lips, the shiny roundness of the - opened - eyes...), which are supposed to contain and give form to the beauty itself, once disintegrated, appear meaningless, charged of useless information, curious relics of a limited mental pattern.

The moving "anatomical objects" will be underlined by thin lines bringing

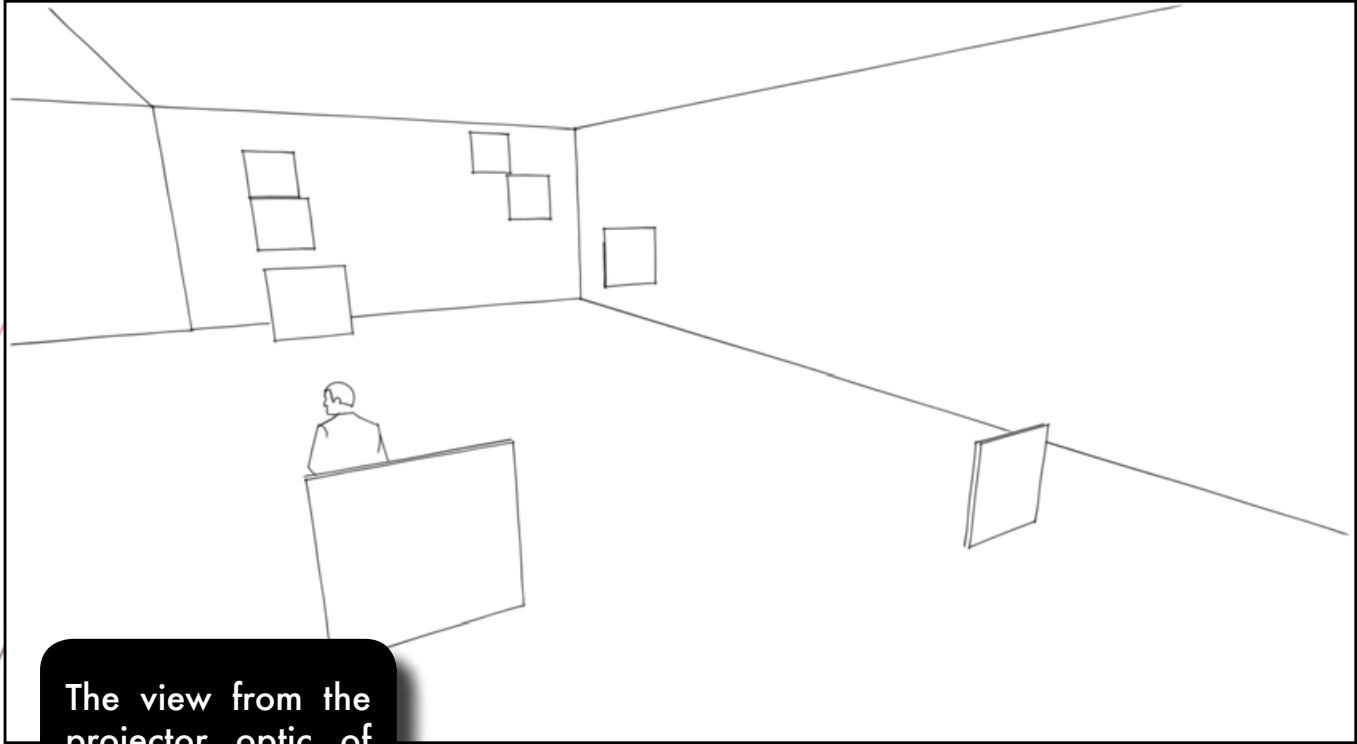
to unreadable words (letters will always be changing), as if it were a useless anatomical study.

All the images are supposed to be drawn with pens and acrylics, but this it is not the most important thing in this installation, so it could be reconsidered. I'm only sure that quality of the realization will be high and the overall result should be interesting and groundbreaking.



The third viewer (above) and point of view (below) of the LEFT SIDE of the installation.



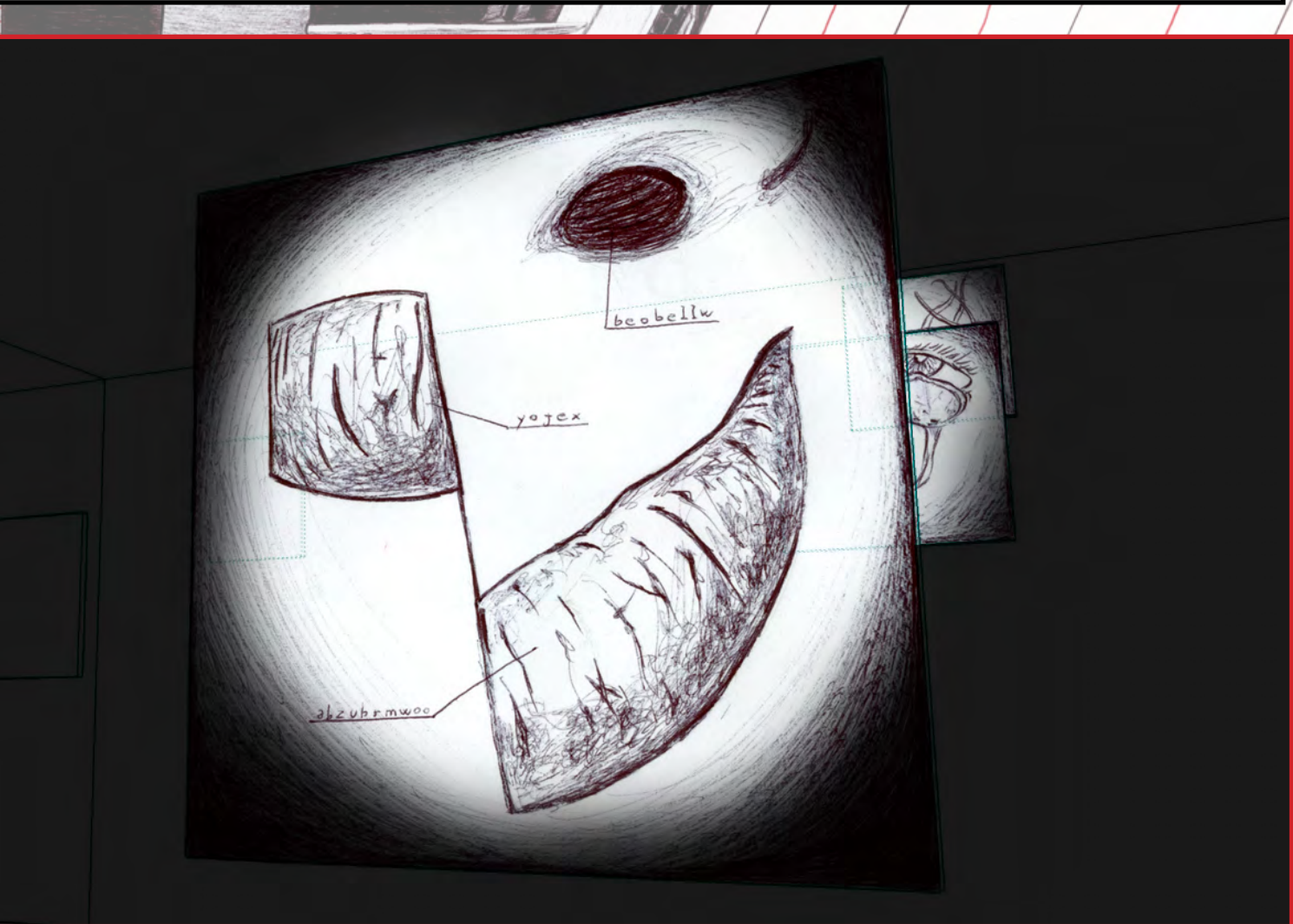
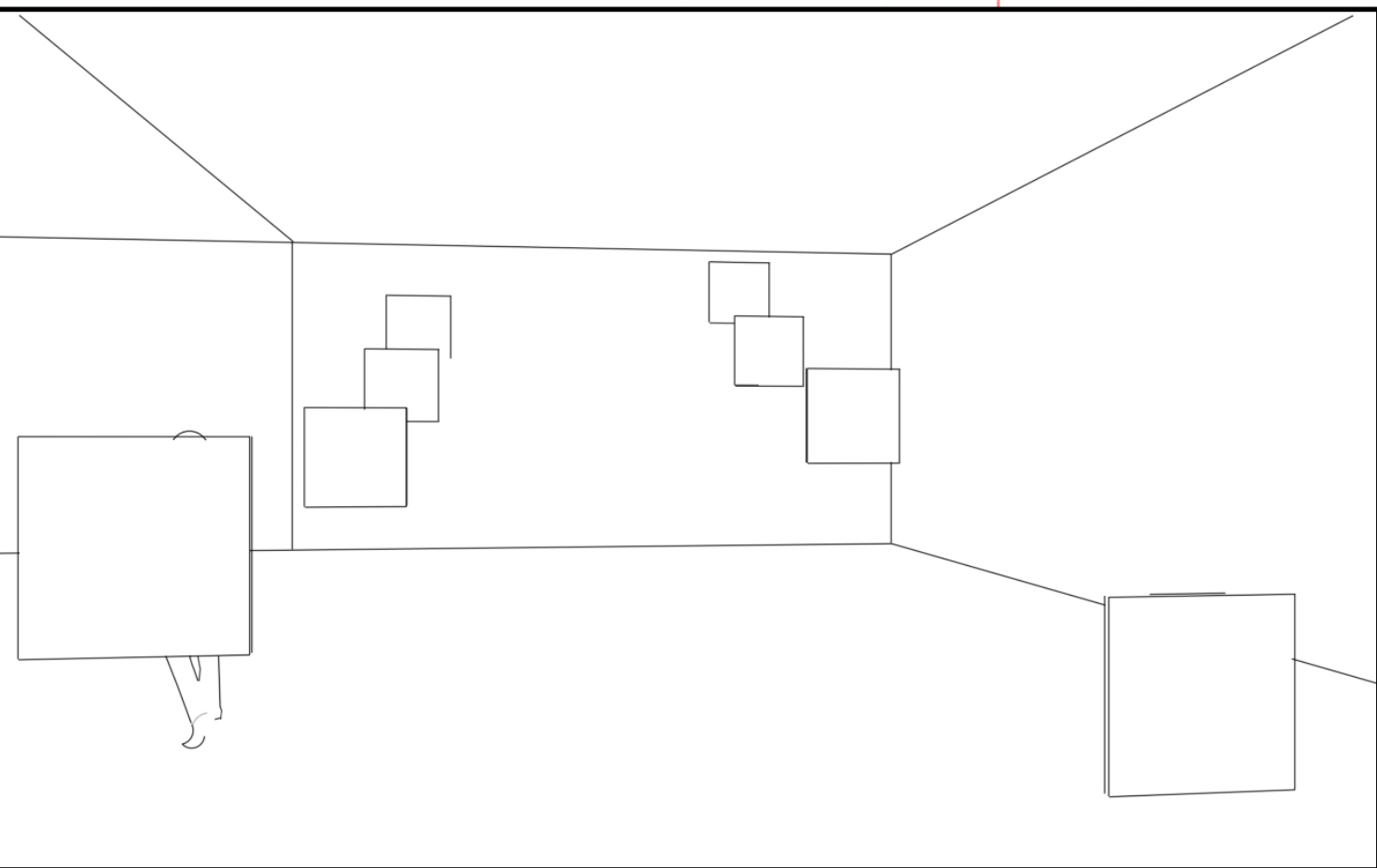


The view from the projector optic of the RIGHT SIDE (310cm high): all the canvases enter in the field of projection

Finally the details, free from the structure they belong, come to form a sort of moving abstract painting, like the one you can see in the drawing here, pushing the observer to ask himself what is beauty, which are its rules and what it stands for.

Rough example of how visually would appear the LEFT SIDE, as seen by the P.V. 1





CONCLUSION

Project description in one sentence.

"The beauty of Your Desintegrated Details" is a mapping projection based installation made with canvas, projectors and animation.

WHAT - What is the Project about specifically?

The project deals with perception of beauty and related behaviour: what beauty is supposed to be, how it changes and why we look for it.

HOW - Which resources am I going to need to develop the Project?

1 possibly powerful computer, 2 projectors, 16 canvases. The number and dimensions of the canvases can change depending on the size of the exposition space, time and budget.

WHY - Which one is the reason for I want to realize it?

Because I think the way this installation is interactive (moving people instead of being moved) can be a quite interesting, alternative use of one of the most contemporary instruments of art and communication. Moreover, I think my entire artistic research about mind, perception and reality (as concepts and as experimentable entities) is worthy of attention, as it involve potentially any kind of artistic expression in a sort of bridge between Art and Science.

