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Storia dell'arte contemporanea.
Professor Ernesto L. Francalanci

Mauro Arrighi

Conferenza:
"Japanese Spell in Electronic Art"

Abstract

"È lo Shinto ad essere alla base delle ricerche degli autori Giapponesi operanti nell'ambito della Hybrid Art e della Device Art?

Dalle esperienze proto-elettroniche e performative del Gutai Group (1954) sino ai giorni nostri le avanguardie giapponesi sono informate da uno spirito religioso. Ciò che ad uno sguardo occidentale si presenta come un paradosso è pratica comune in Giappone: l' 'high-tech' incarna la "vera" magia".

Materiali in visione

Le opere recenti di nove autori giapponesi operanti nell'ambito dell'arte elettronica coinvolgono questioni di antropologia, sociologia, storia delle religioni ed estetica:

Nobuyuki Tanahashi, *Chinju no Mori project / Kagura – sai*, 2000.

Hideaki Ogawa, *One Small Connection*, 2005.

Michihito Mizutani, *Sharing the Moment*, 2005.

Masaru Tabei, *Wakuraba - Ethereal Encounters*, 2007.

Hisako Kroiden Yamakawa, *Kotodama*, 2004, e *Kodama*, 2005.

Haco, *Stereo Bugscope*, 2005.

Rieko Nakamura & Toshihiro Anzai, *Let's Play Dodge Ball/700K Heavy Ball*, 1992.

AEO, 2008.

Verrà inoltre presentato il video della performance di Mauro Arrighi, *Iki no Yabo*, 2009, eseguita dall'autore in Giappone ed Austria.

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Ha esposto alla Biennale d'Arte di Venezia, alla Biennale di Architettura di Venezia, ad Ars Electronica Festival di Linz e nelle più importanti manifestazioni di arte elettronica a livello mondiale.

IKI no YABO
by Mauro Arrighi

A good artwork does not need explanation: then **do not read** the following.

“One might even call an art museum a yabo (the opposite of iki) place since its primary objective is to explicitly exhibit artifacts. Verbosity of labels and explanations of works backed by intellectual backgrounds does not comply with iki.” (Yamamoto 1999, p.21)¹.

Okakura (2001, p.42)² writes: “To a Japanese, accustomed to simplicity of ornamentation and frequent change of decorative method, a Western interior permanently filled with a vast array of pictures, statuary, and bric-à-brac gives the impression of mere vulgar display of riches.”

“A museum collects artifacts and attracts the focus of the visitors’ attention, but iki avoids focus and despise intellectual analysis.” (Yamamoto 1999, p.21)³.

“[...] because of this, from an eastern point of view, an artwork will be as much as perfect as less it would be found in it the subjectivity of the author.” (Pasqualotto 2001, p.12)⁴.

“[...] one sees iki⁵ in abstract simplicity, which corresponds to situational iki. One extremely simplified – not only visually, but structurally – form of art would be “a choice,” as Marcel Duchamp demonstrated “ready-mades”. As seen in his Fountain, a urinal, or any mass-produced artifact “becomes” works of art, when it is chosen, signed, and placed in a museum.” (Yamamoto 1999, p.20)⁶.

When iki is practiced the distinction between ‘art’ and ‘everyday aesthetic’ as everydayness is not present, then there is no distinction between ‘art in general’ and ‘fine art’. Iki does not rely on artfulness or special skills, does not flourish from deep reasoning that has to be explained later on in order to grasp the meaning of the work...

¹ Yamamoto, Y. (1999). *An Aesthetics of Everyday Life – Modernism and a Japanese popular aesthetic ideal, “Iki”*. Thesis, Master of Arts, Master of Arts Program in the Humanities, University of Chicago. <http://cosmoshouse.com/works/papers/aes-every-e.pdf>

² Okakura, K. *The Book of Tea*. Originally published on 1906, Dreamsmyth edition first printing 2001. U.S.A. Here referring to the online version. http://mysite.verizon.net/william_franklin_adams/portfolio/typography/thebookoftea.pdf

³ Yamamoto, Y. (1999). *An Aesthetics of Everyday Life – Modernism and a Japanese popular aesthetic ideal, “Iki”*. Thesis, Master of Arts, Master of Arts Program in the Humanities, University of Chicago. <http://cosmoshouse.com/works/papers/aes-every-e.pdf>

⁴ Pasqualotto, G. (2001). *Yohaku: Forme di ascesi nell'esperienza estetica orientale*. Esedra. Translated from Italian by Mauro Arrighi.

⁵ Iki is a traditional aesthetic ideal in Japan. For a complete description refer to:

Kuki, S., Clark, J. (2007). *Reflections on Japanese Taste : The Structure of Iki*. Power Publications & French Film Guides.

⁶ Yamamoto, Y. (1999). *An Aesthetics of Everyday Life – Modernism and a Japanese popular aesthetic ideal, “Iki”*. Thesis, Master of Arts, Master of Arts Program in the Humanities, University of Chicago. <http://cosmoshouse.com/works/papers/aes-every-e.pdf>