On the road with Mona



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On the road with Mona - research project a.pass

Ladies and Gentlemen.

Welcome to the journey with Mona! Come and discover a sculpture alongside a painting, and share in my obsession by becoming an actor. Welcome on stage where you can experience art as transformation. You are an actor, you just don't know it yet!

Together we will rediscover the well known ekphrasis of Walter Pater, which made her illustrious all around the world and which the educated elite of Europe would come and recite by heart at the Louvre during the 19th century: "Mona Lisa is the old fancy in the modern idea."
(W.Pater).

I wish that during this presentation the riddle of what made the painting famous will unravel in your hands and the magic will resonate through the course of 40 min. for the warriors evening. To end this presentation you will be invited to the meditation of the inner smile and experience what I think makes this picture universal!

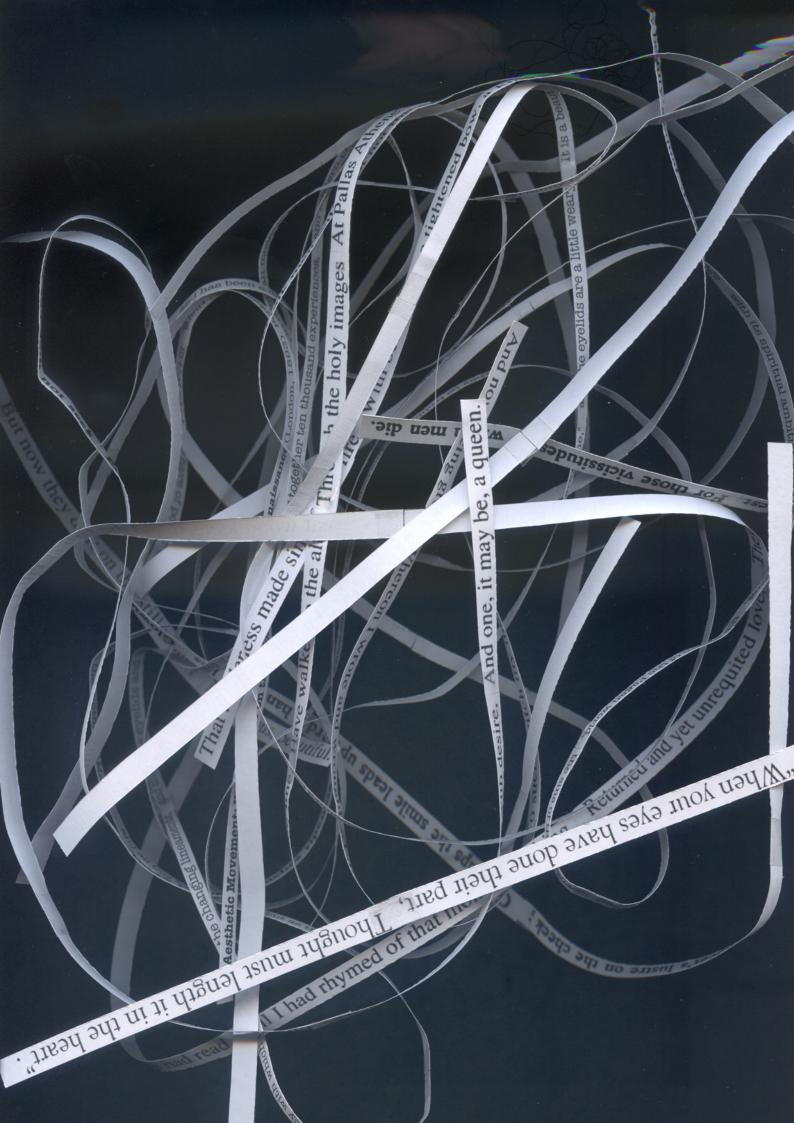
You are cordially invited to feature within a soundscape, a place performed with the heart and a non-judgmental attitude.

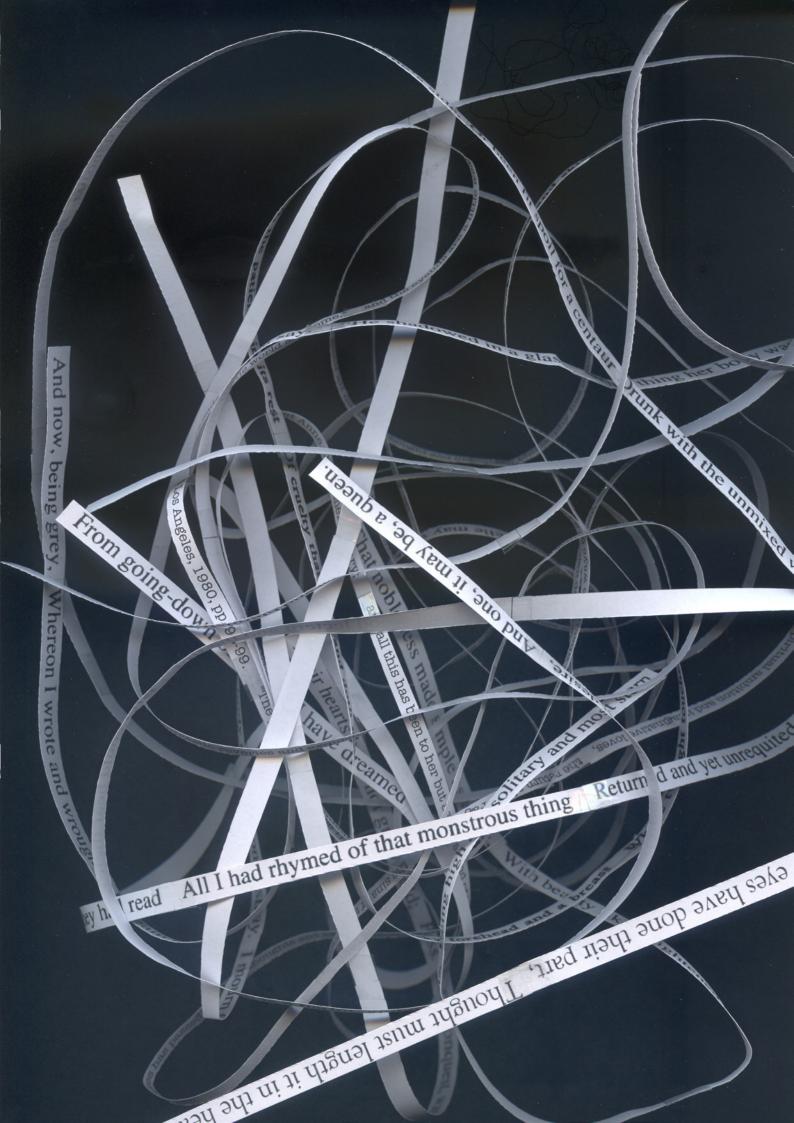
A translation of Mona Lisa

One sculpture

One painting

One specta(c)tor





Transparent Poetics: Translations of the Visual

The aim of this little volume is, as far as may be, to translate into verse what the lines and colours of certain chosen pictures sing in themselves. Michael Field, "Preface" to Sight and Song

We realize objects when we perfectly translate them into terms of our own states, our own feelings. Bernard Berenson, The Florentine Painters of the Renaissance³

Translation, with its rudiments of such a language, is midway between poetry and theory. Walter Benjamin, "The Task of the Translator" 4

the revolution of the object.





She is older than the rocks among which she sits;

Like the vampire,

She has been dead many times,

And learned the secrets of the grave;

And has been a diver in deep seas,

And keeps their fallen day about her;

And trafficked for strange webs with Eastern merchants:

And, as Leda,

Was the mother of Helen of Troy,

And, as Saint Anne,

The mother of Mary;

And all this has been to her but as the sound of lyres and flutes,

And lives

Only in the delicacy

With which it has moulded the changing lineaments,

And tinged the eyelids and hands.

experienced art.

Jamin has sense of the original, observed the way of meaning, thus making both vessel, as fragments of a greater land of this Benjaminian of the sense of the sen

It a translation, "instead of imitating the and in detail incorporate the original's the original and the translation recog-Iguage just as fragments are part of a efinition of translation implies a rePROFESCOR A. A. Brill's translation

of Cig. I. F. I' "I. I. I.

Vinci, a paychosomus I study of an informatic Particular of the particula

that, in his phantasy, he formed an image

of he smiling won him with a return of

A kindly nature has best and I appeal a sist the appoint to be most seems pay his followed by the following his and attended to the amount of his land when a strong to the authorization who are attended to the authorization of his land to the attended to

He who thinks of Leonarde's paintings will be reminded by the remarkably facchanted on the lipe of all his faminine figures. It is a final amile on alongated, since a lipe which is considered along tend, since a lipe which is considered along the since and beautiful visage of the Florentia Mona Lisa del Ciscon la it has pulled the greatest effect on the spectators and are perplaned than This smile in the pulled than a considered estisfactory. As Grayer puts it "It is almost four centuries since Mona Lisa causes all those to lose their heads who have looked upon her for some time."

Muther states "What fascinates the spectator is the demoniacal charm of this smile. Hundreds of poets and writers have written about this woman, who now seems to smile upon us seductively and now to stare coldly and lifelessly into space, but nobody has solved the riddle of he smile, mobody has interpreted her deadly has interpreted her handless of several the several is mysterious and dreamlike, trembling as if in the oultriness of severality."

The idea that the disease demonts were united in the smile Mona Lisa has been felt by many with They therefore recognize in the play of feature of the beautiful Florentine lady the most deminating the love life of the which is favoign to man, so that of recover and seduction, and of most demont to demons and inconsiderateness in argent and consuming senouality. Müntz expresses himself in this manner. "One

The presence that rose thus so strangely beside the waters, The presence that rose thus so strangely beside the words, The presence that rose thus so strangely within the gallery walls,

is expressive of what in the ways of a thousand years men had come to desire. is expressive of what in the ways of a thousand years men had come to desire. is expressive of what in the ways of recent years artists had come to desire.

Hers is the head upon which all "the ends of the world are come,"
His is the head upon which all "the letters of the words come,"
It is the painting upon which all "the ends theories of the world art are come,"
It is the object upon which all "the ends theories of the world art are come,"

and the eyelids are a little weary.
And the feathers are a little weary.
and the brush strokes are a little weary.
and the brush strokes are fresh and new.

It is a beauty wrought out from within upon the flesh, It is a poem wrought out from within upon the whisper, It is a beauty wrought out from within upon the paint,

the deposit, little cell by cell, of strange thoughts and fantastic reveries the elucidation, little phrase by phrase, of clear thoughts and common sense the deposit, little stroke by stroke, of strange thoughts and fantastic reveries the deposit, little stroke by stroke, of red and repeated shape the deposit, little stroke by stroke, of simple color and repeated shape

and exquisite passions. And exquisite passion. and exquisite red.

Set it for a moment beside one of those white Greek goddesses Set it for a moment beside one of those white Greek statues Set it for a moment beside monochromes, or beautiful women of antiquity, or beautiful philosophers of ancient times, or beautiful frescoes of renaissance,

and how would they be troubled by this beauty, and how would they be proud of this mind,

into which the soul with all its maladies has passed! into which the soul with all its remedies has passed! into which the soul with all its remedies has crafted! into which the hand with all its remedies has crafted!

All the thoughts All the thoughts All the thoughts

and experience of the world is etched and experience of the world is etched and experience of the world is etched and personal experience of the research is etched and personal experience of the world is etched

and moulded there, and moulded there, and moulded there,

in that which they have of power to refine in that which they have of power to refine in that which they have of power to refine in that which they have of power to change

and make expressive the outward form, and make expressive the outward form, and make expressive the outward form,

the animalism of Greece, the legacy of Greece, the fauvism of France, the fauvism of Belgium, the fauvism of a.pass,

the lust of Rome, the union of Rome, the lust of Bruxelles, the lust of a.pass, the lust of Rome, the union of Rome, the lust of Bruxelles, the lust of a.pass,

the mysticism of the middle age with its spiritual ambition the mysticism of the middle age with its spiritual ambition the mysticism of the middle age with its spiritual ambition the mysticism of the artist mind with its spiritual ambition the mysticism of the ??? with its spiritual ambition

and imaginative loves, and imaginative loves, and imaginative loves,

the return of the Pagan world, the return of the will to know, the return of the Shamanic world, the return of the war world, the return of the spectator as actor,

the sins of the Borgias. the awakening of the pupils. the sins of the terrorists. the sins of Tantra. the sins of speculation.

PART TWO

The secret

smile

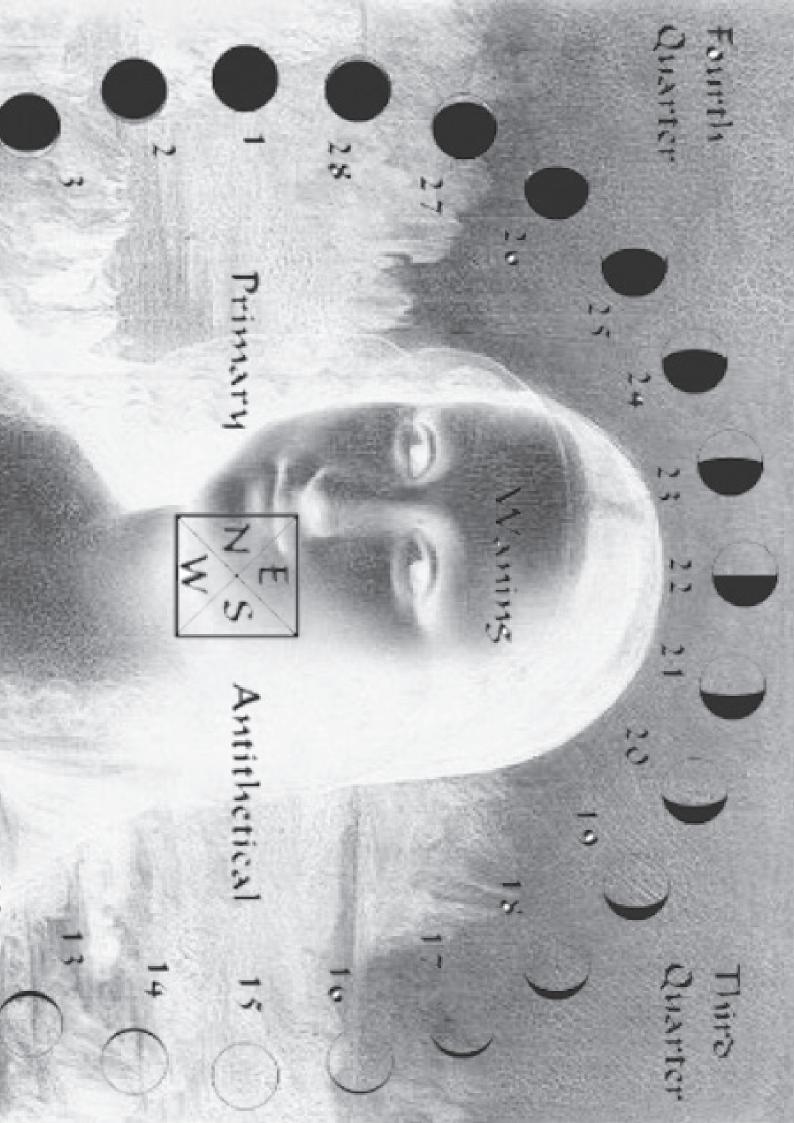
or the

inner

smile?







LA «JOCONDE»

Le célèbre tableau, proposé à un antiquaire, a été saisi à Florence et sera restitué à la France.

Menacé de destitution en cas d'erreur, M. Ricci, directeur des Beaux. Arts d'Italie, garantit énergiquement l'authenticité de l'œuvre confisquée.

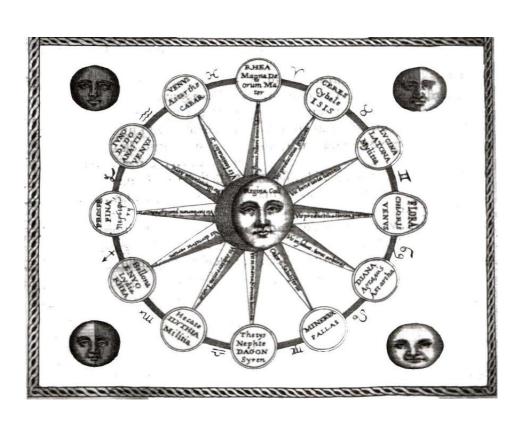
Une nouvelle stupéfiante nous est parvenue hier d'Italie da Loconde, l'incomparable chef d'œuvre de Léonard de Vinci, la libine Monna Lisa à l'enigmatique sourifé que te retrouvée par un antiquaire de Florence! On se souvient de l'intense émotion que

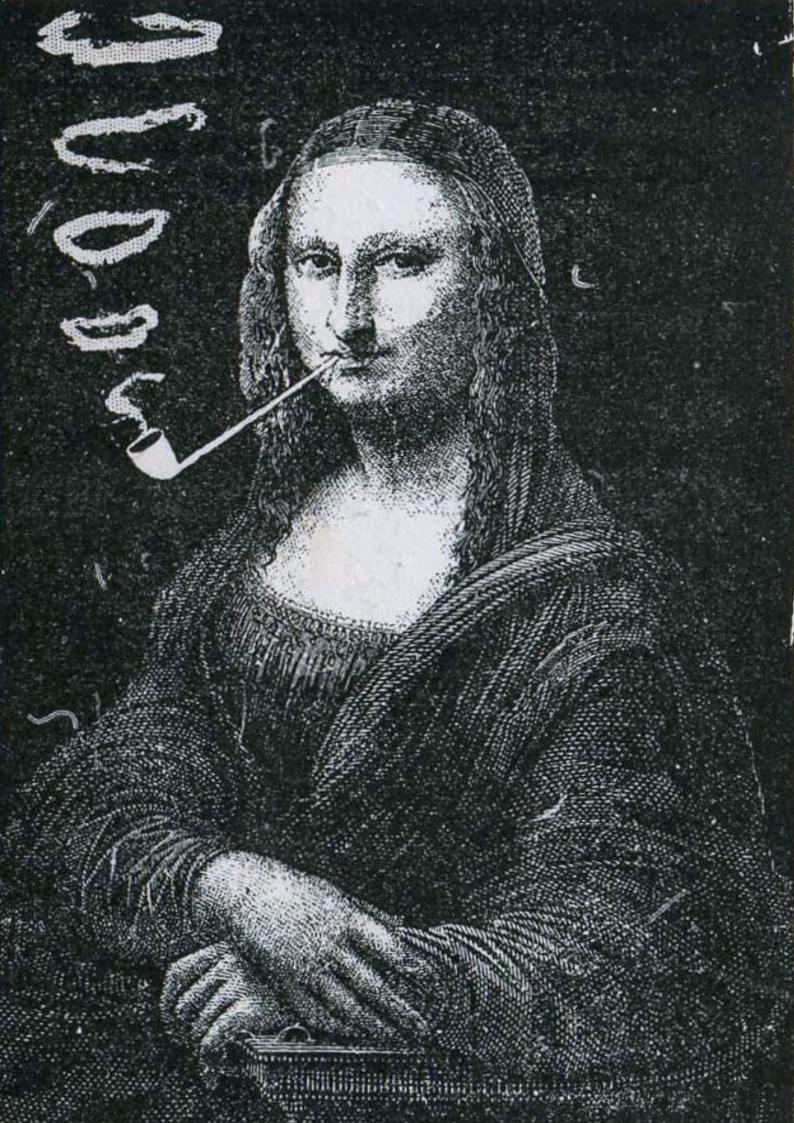
On se souvient de l'intense émotion que provoqua, il y a un peu plus de deux ans,

EST RETROUVÉE



my friend Son White Covingly Rrose Sélany alies menel Duta





determined his fate and the privations love of the mother became his destiny, it tent of his earliest reminiscence. For the which were in store for him.

The secret

smile

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ONTHE ROAD WITH THE SIMILE



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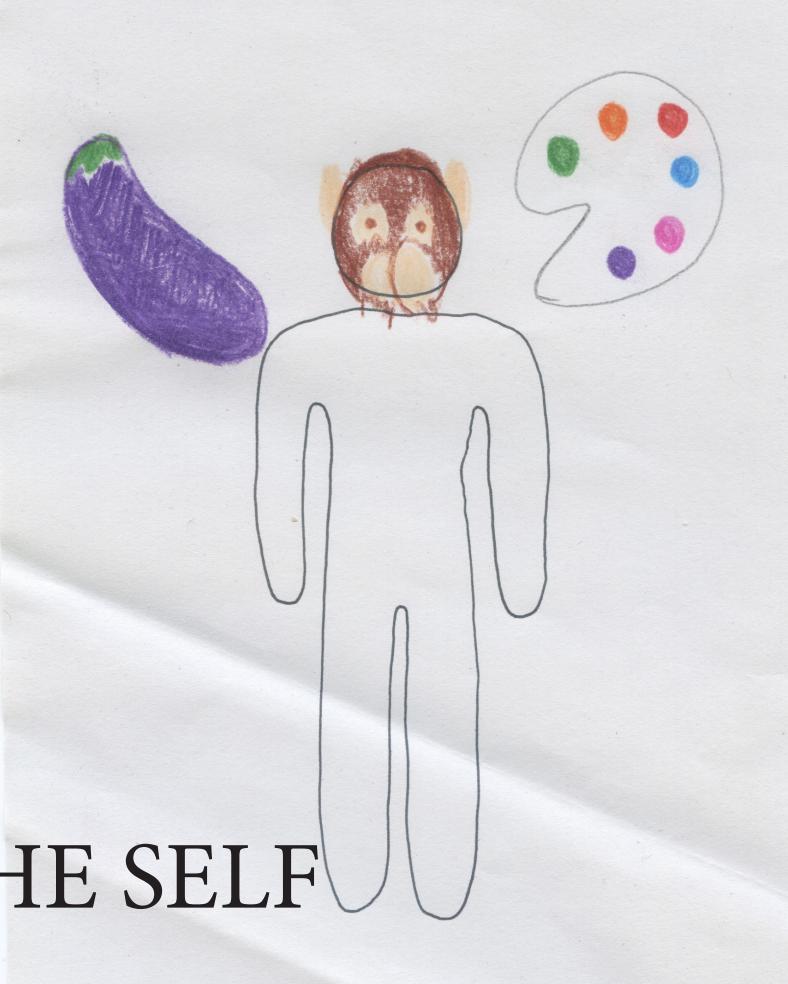
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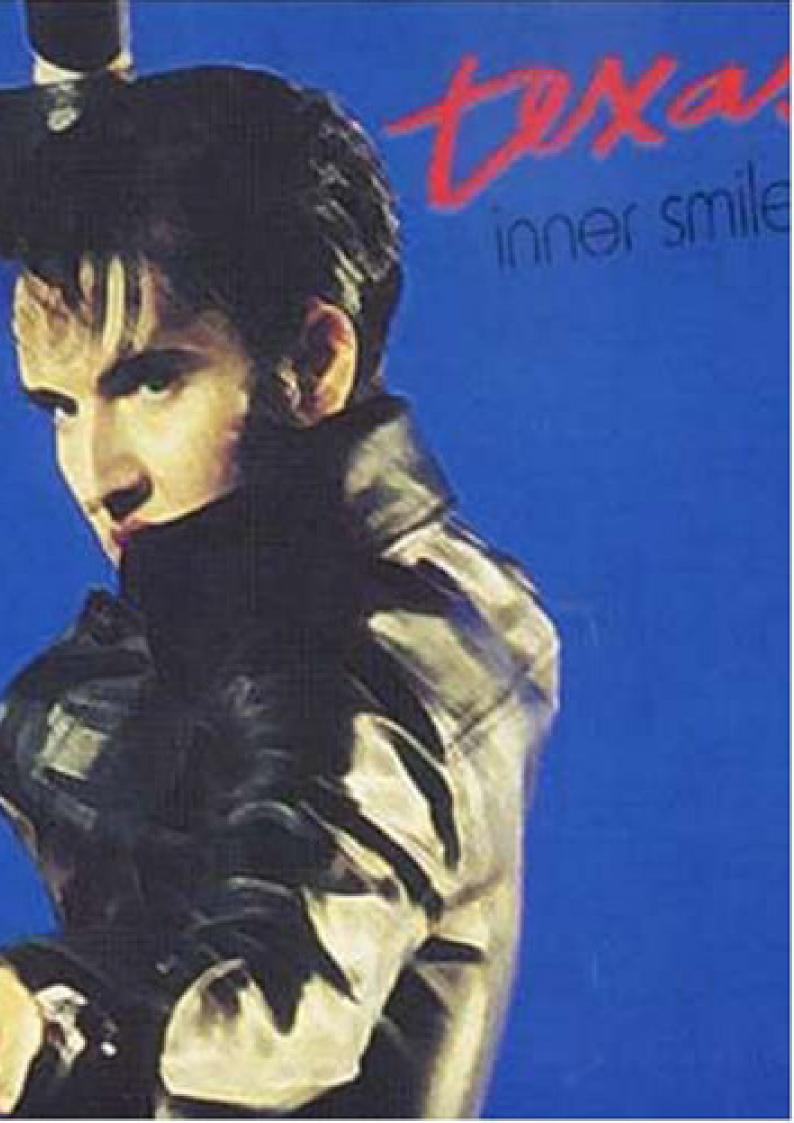
self to you





These multiple layers of signification in "Among School Children"—the symbol, the work, the text, the subject, the artist—all knot in that final line: "How can we know the dancer from the dance?" Applying Yeats's comment on Pater's da







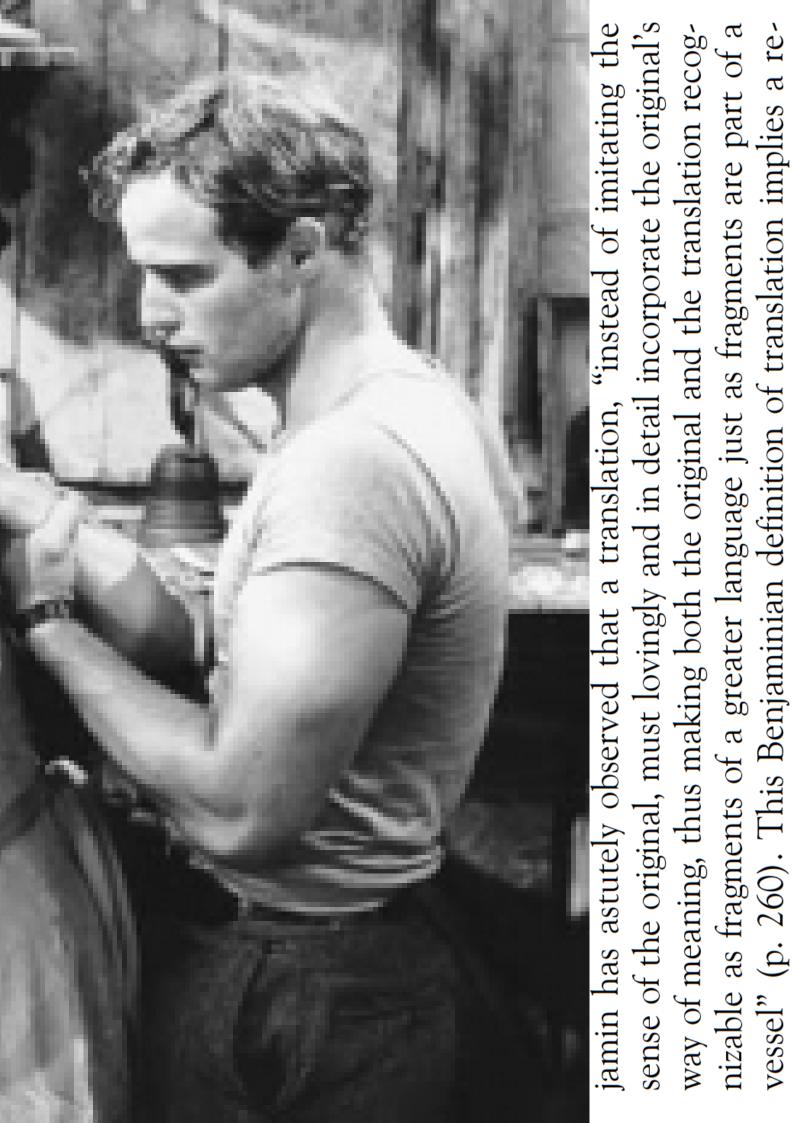


of colour, merely as such, without consciousness of what they signify,—as a blind man would see them if suddenly gifted with sight. 16 the innocence of the eye; that is to say, of a sort of childish perception of these flat stains The whole technical power of painting depends on our recovery of what may be called

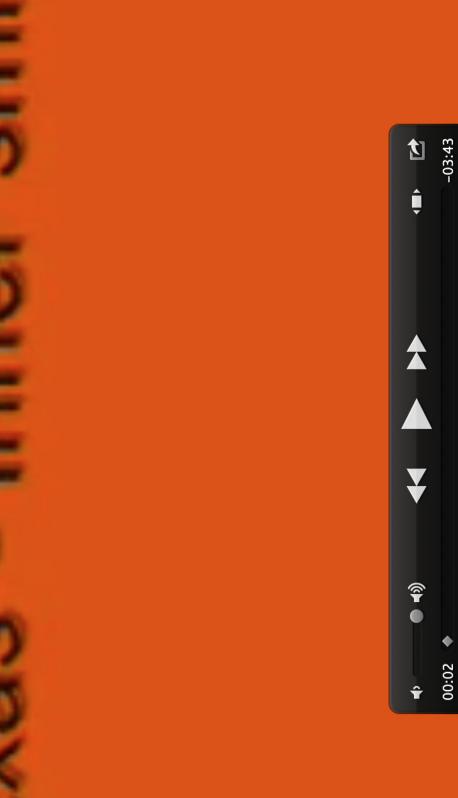














best possible prose. (Ellmann 250) Lisa, that "Can you direct me to St. Peter's Square, Hammersmith" was under the circumstances the it was hard to believe, after I had heard somebody read out let us say Pater's description of the Mona

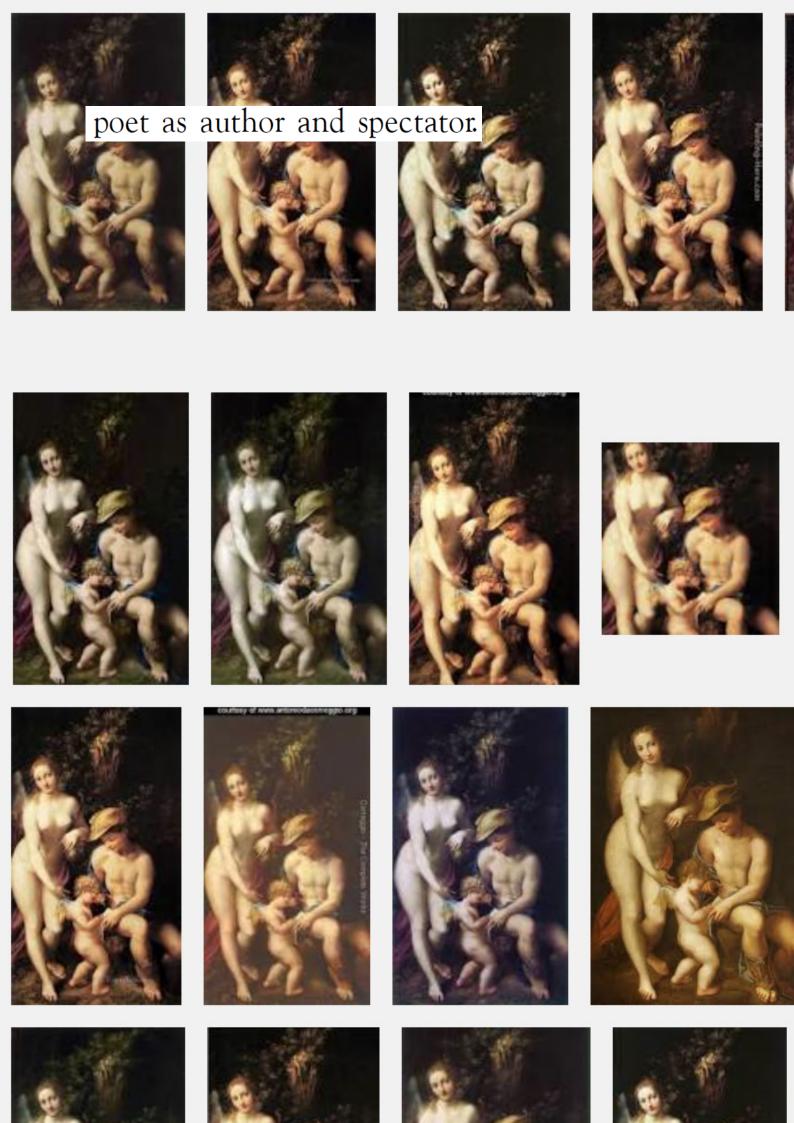
SIGHT AND SONG WRITTEN BY MICHAEL FIELD preud.

ὄσ' ἇν λέγωμεν πάνθ' ὀρῶντα λέξομεν.

Sophocles, Œdipus Coloneus.

'I see and sing, by my own eyes inspired.'

KEATS, Ode to Psyche.

















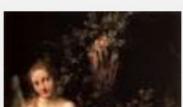






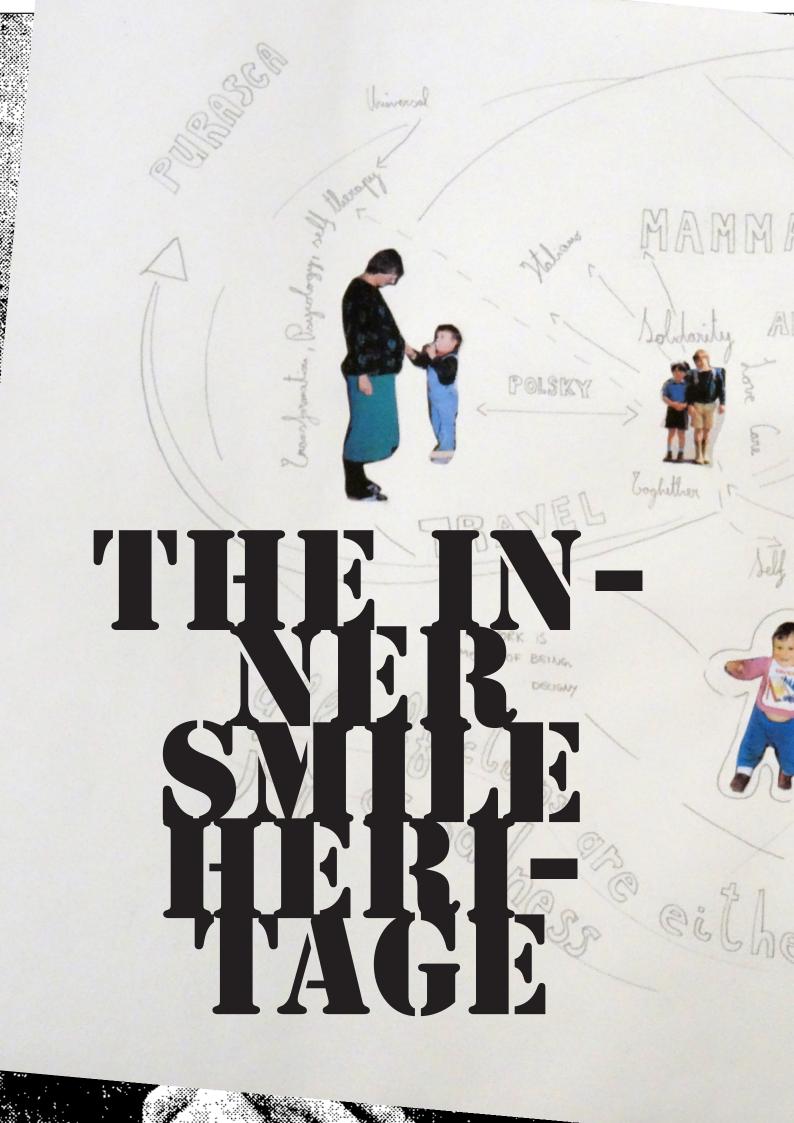




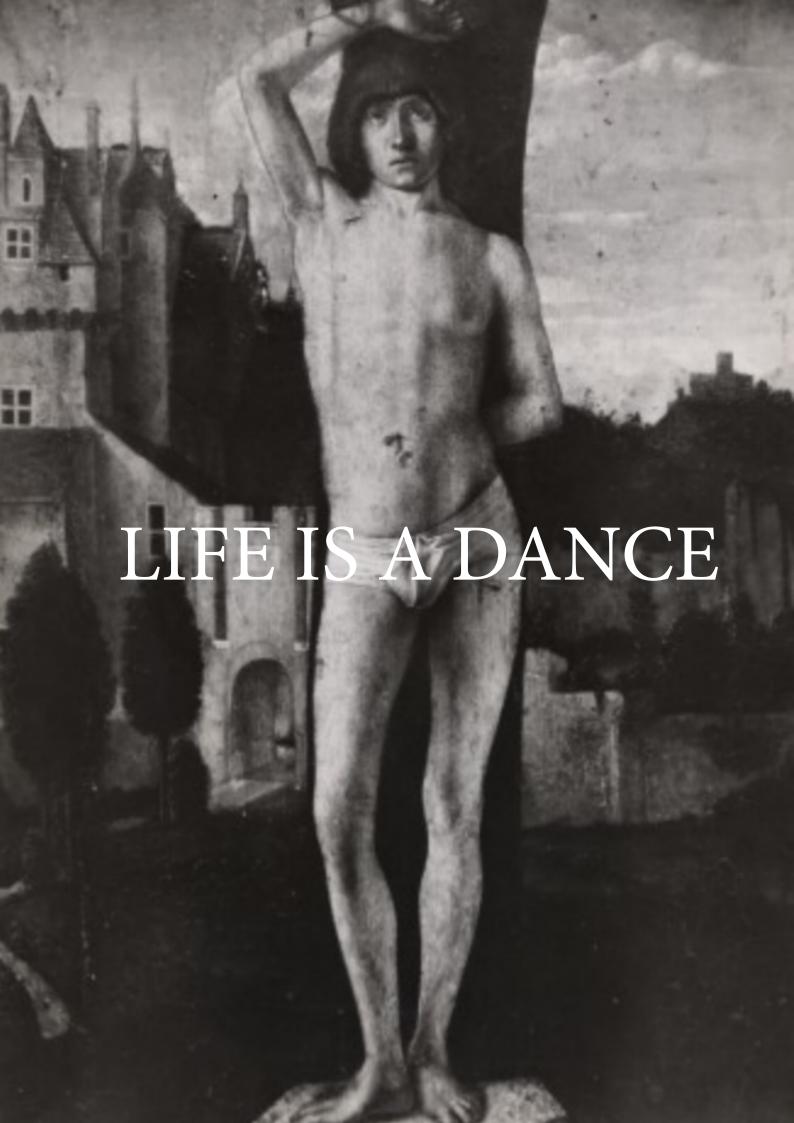


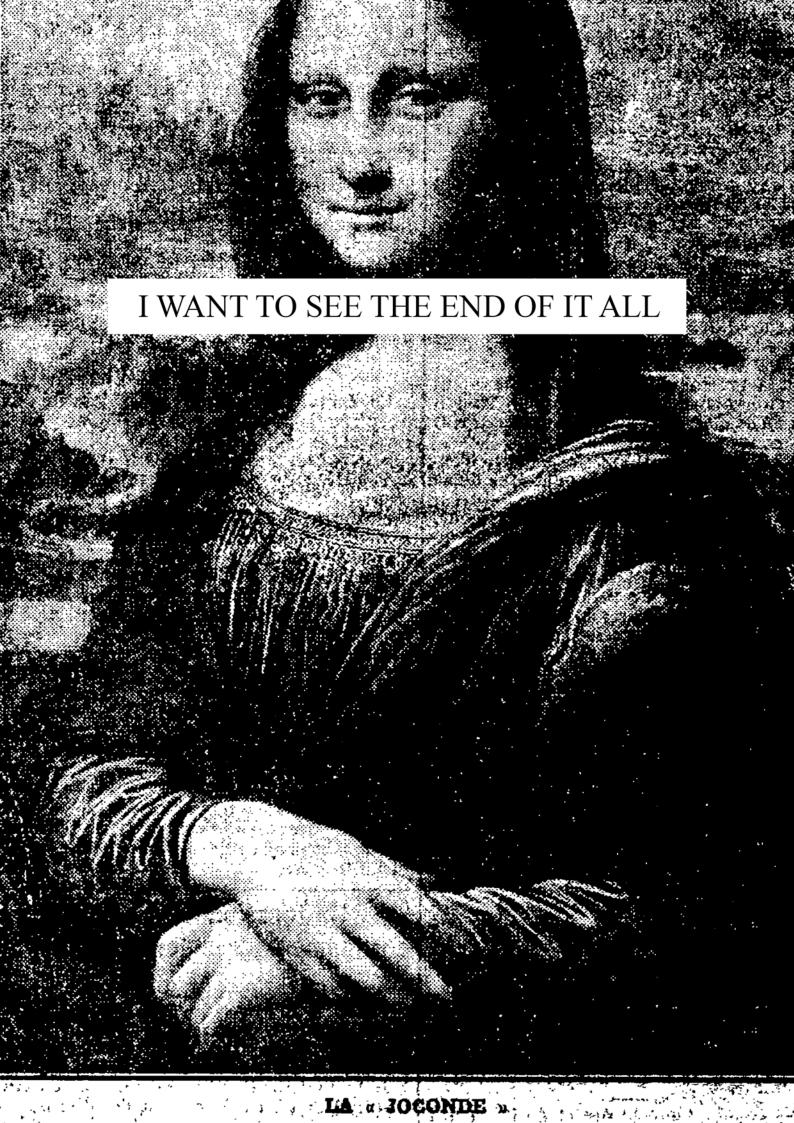


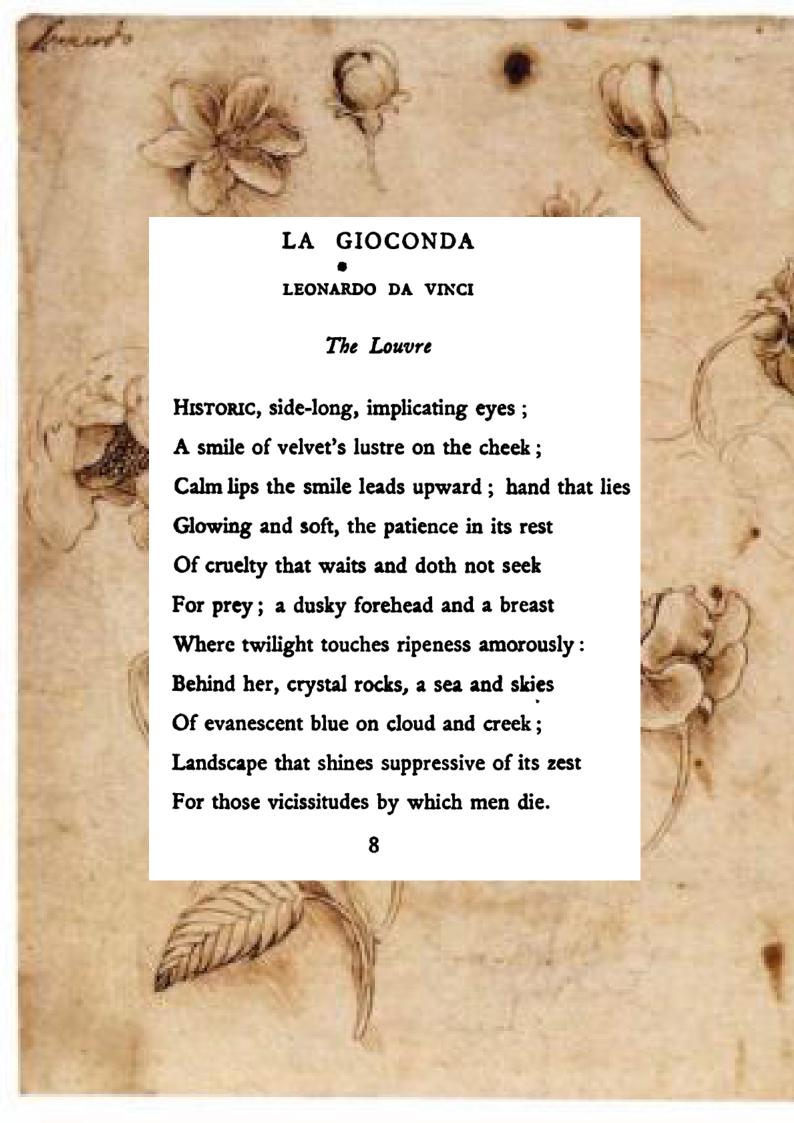




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