

Future is now

For a long time I have been working on an idea of a 'society of feeling', which moves man towards his heart, towards his feelings. A journey that is not easy, weighed down by all the scars that post-technological man carries up and inside himself. With my visual research I invite man to look towards Nature as a primordial situation but combining this vision with the use of technology. This research has generated the work in progress "Future is now" a project that I have been carrying on since 2010 on the special relationship between Earth, Science, Spirituality, Geometry and Geography, crossing different disciplines, not only the artistic ones. In fact, I collaborate with some researchers in science and technology. Each work usually consists of a transmedia installation; i.e. presenting videos, digital images, interactive installations, performances, experimental theatre, contemporary dance. I make this with the benefit of the development of many software for the creation of 3D objects, computer animations, infographic. I also use Augmented Reality, Virtual Reality, QR codes and other technologies for the creation of detection maps.

The technology itself when told as it is, it ends up boring and the amazement it creates is momentary and exhaustible in a matter of seconds. For this reason I develop my themes always combining tradition and technology from a historical and, at the same time, analytical point of view; the result is an analysis poised between pragmatism and vision, rationality and emotion. Mine is an attempt to arouse in the viewer of the works a reaction of thought and action and not only a passive approach.

I live in the enchanted Ticino. Enchanted in the very sense of full of wonders and magical energies.

I moved to Switzerland in 2010 to live exactly where I felt this particular energy of the territory. In Ticino there is certainly a special and expanded Genius Loci (spirit of the place). An example for everyone is Monte Verità, where anyone can discover places that emit high energy, such as beneficial springs, magical rocks, sacred trees and woods, hills and viewpoints, valleys, chapels and ancient places of worship.

Through my works I wish to give those who observe them, or bring them to themselves, the chance to experience the history and the magical atmosphere of the places I have visited in various parts of the world. I do this through research on mythology, folk tales, architecture of landscapes, urbanized environments, places of worship and sacred places, often considered like that because left to Nature itself. During my stays I conduct research on how Nature acts on man, and vice versa, as an agent of transformation and constant cyclicity. I also observe whether in the places I visit studies have been made on the so-called Ley Lines, also known as "leys" and "dragon lines" or "energy lines" present throughout the globe and "navigable" using various terrestrial magnetic fields.

The expression 'Ley line' was coined in 1921 by the archaeologist Alfred Watkins, referring to alleged alignments of numerous places of geographical and historical interest, such as ancient monuments and megaliths, natural ridges and river crossings. There are various maps that over the centuries have been made to try to represent Ley Lines. The best known is the Becker-Hagens grid. This terrestrial grid was produced by taking two icosahedra and rotating one slightly out of phase, with respect to the other; a concept introduced by Buckminster Fuller in his work 'Synergetic Geometry'. From this process, which concerns all Platonic solids, a 120-sided polyhedron and about 62 main energy vertices is formed.

I also work on those concepts of time and space that are no longer referable to a real 'going to' 'somewhere' or a communication with 'someone'. The virtual world in which people connect to each other through digital processors, through the daily use of 'social networking' has, in fact, created a void, another time and space, a distance from 'tangible' reality. Absurdly, we are surrounded by touch screens but we don't directly touch anything or anyone anymore.

Much of my work is based on photos or videos whose "digital" use removes the sense of depth of field, so I add a new three-dimensional dimension to them thanks to digital manipulation. The results are not only part of a perception, but also a documentation of the information I collect about our environment. Photography and video, therefore, are not part of a perception but an integral part of the information.

In this context, I transform the architectural structures of the human environment, made up of physical factors, into an interactive world, not simply virtual, that allows us to play with the perspective of what is today "human being" and "nature". I don't like much the concept of virtual as opposed to real. Let's say rather that my work generates (and lives) a 'Second Nature'. Among other things, 'Second Nature' is the title of the exhibition I participated in a short time ago at the Hek Haus der elektronischen Künste (House of Electronic Arts) in Basel.

Pier Giorgio De Pinto, May 2018