

MADREPERLISMO DELL'UNO

FOUNDING MANIFESTO



LIGHT IS ONE.

MATTER REVEALS IT.

PROLOGUE

MADREPERLISMO DELL'UNO ARISES FROM THE RECOGNITION OF A FUNDAMENTAL REALITY:

EVERY FORM BELONGS TO THE SAME ORIGIN.

MULTIPLICITY IS NOT THE OPPOSITE OF UNITY.

IT IS ITS MANIFESTATION.

EVERY BEING, EVERY SYMBOL, EVERY FRAGMENT OF MATTER.

EVERY STAR, EVERY THOUGHT, EVERY VISIBLE AND INVISIBLE FORM PARTICIPATES IN THE SAME SOURCE.

MADREPERLISMO DELL'UNO DOES NOT SEEK TO EXPLAIN THIS SOURCE.

IT SEEKS TO REMEMBER IT., IT DOES NOT PROPOSE A FAITH.

IT DOES NOT PROPOSE A DOCTRINE.

IT DOES NOT PROPOSE A TRUTH TO BE ACCEPTED.

IT OFFERS A WAY OF SEEING. A TERRITORY OF INQUIRY.

A LANGUAGE THROUGH WHICH TO EXPLORE THE RELATIONSHIP BETWEEN MATTER, LIGHT AND CONSCIOUSNESS.

I. THE ONE

THE ONE IS THE FOUNDING PRINCIPLE OF MADREPERLISMO DELL'UNO.

IT IS NOT A RELIGION.

IT IS NOT A DIVINITY.

IT IS NOT A DOCTRINE.

IT IS NOT A SYSTEM OF BELIEFS.

IT IS THE COMMON SOURCE FROM WHICH EVERY FORM EMERGES AND TO WHICH EVERY FORM BELONGS.

THE ONE DOES NOT ERASE DIFFERENCES.

IT MAKES THEM POSSIBLE.

MULTIPLICITY DOES NOT DENY UNITY. IT REVEALS IT.

EVERY FORM IS UNIQUE. NO FORM IS SEPARATE.

EVERY MANIFESTATION OF EXISTENCE IS A TEMPORARY EXPRESSION OF THE SAME ORIGIN.

THE ONE IS NOT THE END POINT OF THE PROCESS.

IT IS WHAT MAKES THE PROCESS ITSELF POSSIBLE.

II. MULTIPLICITY

DIVERSITY DOES NOT REPRESENT A FRACTURE.

IT REPRESENTS A POSSIBILITY.

THE ONE DOES NOT DIVIDE TO DESTROY ITSELF.

THE ONE MULTIPLIES TO MANIFEST ITSELF.

EVERY FORM POSSESSES ITS OWN IDENTITY.

ITS OWN FREQUENCY.

ITS OWN STORY.

EVERY FORM REPRESENTS A UNIQUE PERSPECTIVE THROUGH

WHICH EXISTENCE OBSERVES ITSELF.

THE INDIVIDUAL IS NOT THE OPPOSITE OF THE WHOLE.

IT IS ONE OF ITS MANIFESTATIONS.

DIFFERENCE DOES NOT INTERRUPT RELATIONSHIP.

IT MAKES IT VISIBLE.

WHAT APPEARS SEPARATE MAY BE UNDERSTOOD AS A DIFFERENT

STATE OF THE SAME CONTINUITY.



ONE SOURCE.

INFINITE FORMS.

III. LIGHT

LIGHT IS THE PRINCIPLE OF MANIFESTATION.

IT REVEALS WITHOUT POSSESSING.

IT ILLUMINATES WITHOUT HOLDING ON.

IT PASSES THROUGH WITHOUT SEPARATING.

EVERY FORM BECOMES PERCEPTIBLE THROUGH LIGHT.

EVERY COLOUR IS A POSSIBILITY OF LIGHT. EVERY REFLECTION IS ONE OF ITS TEMPORARY MANIFESTATIONS.

LIGHT DOES NOT BELONG TO THINGS. IT BRINGS THEM INTO RELATIONSHIP. FOR THIS REASON, MADREPERLISMO DELL'UNO RECOGNISES IN LIGHT THE LANGUAGE THROUGH WHICH MATTER BECOMES EXPERIENCE AND THE INVISIBLE BECOMES PERCEPTIBLE. MATTER → LIGHT → CONSCIOUSNESS

THIS DOES NOT DESCRIBE MERELY A PROGRESSION.

IT DESCRIBES A CYCLE. CONSCIOUSNESS RETURNS TO MATTER THROUGH THE GAZE AND PRESENCE OF THE OBSERVER.

MATTER GENERATES LIGHT ANEW.

THE PROCESS BEGINS AGAIN.

IV. MOTHER OF PEARL

MOTHER OF PEARL

IS THE FOUNDING MATERIAL OF MADREPERLISMO DELL'UNO.

IT IS NOT CHOSEN FOR ITS ORNAMENTAL VALUE.

IT IS NOT CHOSEN FOR ITS RARITY.

IT IS NOT CHOSEN FOR ITS PRECIOUSNESS.

IT IS CHOSEN BECAUSE IT PHYSICALLY MANIFESTS THE PRINCIPLE

OF THE ONE WITHIN MULTIPLICITY.

ONE MATERIAL. INFINITE REFLECTIONS. ONE SURFACE.

INFINITE MANIFESTATIONS OF LIGHT.

MOTHER OF PEARL DOES NOT REPRESENT THE PRINCIPLE.

IT EMBODIES IT.

ITS IRIDESCENT NATURE MAKES VISIBLE WHAT MADREPERLISMO

DELL'UNO AFFIRMS:

UNITY CAN MANIFEST ITSELF THROUGH INFINITE FORMS

WITHOUT LOSING ITS ESSENCE.

MOTHER OF PEARL NEVER OFFERS THE GAZE AN ENTIRELY

STABLE IMAGE.

LIGHT, MOVEMENT AND THE OBSERVER'S POSITION CONTINUALLY ALTER ITS MANIFESTATION.

THE WORK THEREFORE DOES NOT CONSIST OF AN IMMUTABLE SURFACE.

IT TAKES PLACE IN THE RELATIONSHIP BETWEEN MATTER, LIGHT AND PRESENCE.

V. THE FLOWER OF LIFE

THE FLOWER OF LIFE

IS THE GEOMETRIC MATRIX OF MADREPERLISMO DELL'UNO.

IT IS NOT A DECORATION. IT IS NOT AN ORNAMENT.

IT IS NOT A SYMBOL ADDED TO THE WORK.

IT IS THE REPRESENTATION OF THE ORDER THAT SUSTAINS MANIFESTATION. EVERY CENTRE GENERATES A NEW CENTRE. EVERY EXPANSION PRESERVES THE MEMORY OF ITS ORIGIN. EVERY PART CONTINUES TO BELONG TO THE WHOLE THAT GENERATED IT.

WITHIN THE FLOWER OF LIFE, UNITY AND MULTIPLICITY COEXIST.

YET ORDER DOES NOT MEAN IMMOBILITY.

GEOMETRY CAN FRAGMENT. IT CAN DEFORM.

IT CAN DISAPPEAR. IT CAN RE-EMERGE. IT CAN UNDERGO TRANSFORMATION WITHOUT COMPLETELY LOSING THE MEMORY OF ITS ORIGIN. FORM DOES NOT MERELY REPRESENT ORDER.

IT MANIFESTS THE CAPACITY TO TRANSFORM WHILE REMAINING CONNECTED TO THE SOURCE.



THE WHOLE LIVES

IN EVERY FRAGMENT.

VI. THE FRAGMENT

EVERY FRAGMENT PRESERVES THE MEMORY OF ITS ORIGIN.

NO FRAGMENT IS COMPLETE.

NO FRAGMENT IS SEPARATE.

THE FRAGMENT DOES NOT REPRESENT AN ABSENCE.

IT BEARS WITNESS. IT ONCE BELONGED TO A WHOLE.

IT HAS UNDERGONE A TRANSFORMATION.

IT CONTINUES TO CARRY ITS MEMORY.

FOR THIS REASON, MADREPERLISMO DELL'UNO

DOES NOT SEEK PERFECTION.

IT SEEKS PRESENCE.

IT DOES NOT CELEBRATE IMMUTABLE WHOLENESS.

IT CELEBRATES LIVING MEMORY.

MATTER CAN BE BROKEN, ENGRAVED, LAYERED,

ERODED, DEFORMED, RECOMPOSED.

EVERY TRANSFORMATION LEAVES A TRACE.

AND EVERY TRACE CHANGES THE WAY MATTER ENCOUNTERS

LIGHT.

VII. THE MEMBRANE

THE MEMBRANE

IS ONE OF THE CENTRAL PRINCIPLES OF MADREPERLISMO

DELL'UNO.

IT IS NOT A WALL. IT IS NOT SIMPLY A BOUNDARY.

IT IS NOT NECESSARILY A LINE.

IT IS A THRESHOLD CONDITION IN WHICH DIFFERENT STATES

ENTER INTO RELATIONSHIP.

BETWEEN SEA AND LAND.

BETWEEN MATTER AND LIGHT.

BETWEEN VISIBLE AND INVISIBLE.

BETWEEN INDIVIDUAL AND TOTALITY.

BETWEEN ORDER AND CHAOS.

BETWEEN WHAT A FORM HAS BEEN

AND WHAT IT IS BECOMING.

A BOUNDARY SEPARATES.

THE MEMBRANE BRINGS INTO RELATIONSHIP.

YET THE MEMBRANE DOES NOT FULLY EXIST MERELY BECAUSE

TWO CONDITIONS ENCOUNTER ONE ANOTHER.

IT FULLY EXISTS

WHEN A CROSSING TAKES PLACE.

WITHOUT PASSAGE, IT WOULD REMAIN A LIMIT.

IT IS THE TRANSFORMATION THAT OCCURS BETWEEN TWO

CONDITIONS THAT MAKES THE MEMBRANE WHAT IT TRULY IS.

THE MEMBRANE DOES NOT SEPARATE.

IT TRANSFORMS.

THE MEMBRANE CAN HAVE DEPTH.

IT CAN BECOME A THRESHOLD ZONE IN WHICH WHAT PASSES

THROUGH NO LONGER BELONGS ENTIRELY TO THE PREVIOUS

CONDITION

AND DOES NOT YET BELONG ENTIRELY TO THE NEXT.

IT IS THE TERRITORY OF BECOMING.

THE PLACE WHERE FORM TEMPORARILY LOSES THE CERTAINTY

OF ITS OWN DEFINITION AND BECOMES POSSIBILITY.

VIII. THE CROSSING

IF THE MEMBRANE IS THE CONDITION OF THRESHOLD,

THE CROSSING IS THE EVENT.

TO CROSS DOES NOT SIMPLY MEAN MOVING FROM ONE PLACE TO ANOTHER. IT MEANS BEING TRANSFORMED.

WHAT CROSSES THE MEMBRANE DOES NOT EMERGE IDENTICAL TO WHAT ENTERED IT.

NOR DOES THE MEMBRANE REMAIN UNCHANGED.

EVERY CROSSING TRANSFORMS BOTH PARTIES INVOLVED.

WHAT CROSSES CHANGES. THE MEMBRANE CHANGES WITH IT.

THIS IS THE PRINCIPLE OF RECIPROCITY.

AFTER THE CROSSING, EACH PART RETAINS SOMETHING OF THE OTHER. THE MEMBRANE BELONGS TO WHAT CROSSES IT, AND WHAT CROSSES IT BELONGS TO THE MEMBRANE.

TO CROSS IT MEANS LEAVING A TRACE

AND CARRYING ANOTHER AWAY.

THE CROSSING DOES NOT ERASE THE ORIGIN.

IT TRANSFORMS IT.



MULTIPLE IN FORM.

ONE IN LIGHT.

IX. TRACE AND MEMORY

EVERY CROSSING LEAVES A TRACE.

EVERY MEMBRANE PRESERVES THE PASSAGE.

THE TRACE IS NOT MERELY THE RESIDUE OF SOMETHING THAT HAS HAPPENED.

THE TRACE EXTENDS THE EVENT.

WHAT REMAINS IN MATTER CONTINUES TO MAKE PRESENT THE TRANSFORMATION THAT PRODUCED IT.

FRACTURES. OXIDATION.

LAYERING. RELIEFS.

IRIDESCENCE. DEFORMATIONS.

THESE ARE NOT MERELY SURFACE EFFECTS.

THEY ARE VISIBLE MEMORY AS CROSSINGS MULTIPLY,

THE MEMBRANE BECOMES AN ARCHIVE OF TRANSFORMATIONS.

EVERY PASSAGE CHANGES WHAT EXISTED BEFORE

AND PREPARES THE CONDITIONS FOR WHAT WILL COME AFTER.

THE THRESHOLD NO LONGER BEARS ONLY THE MARKS OF THE WORK. THE MEMBRANE BECOMES A WORK IN ITS OWN RIGHT.

X. ART AS REMEMBRANCE

THE PURPOSE OF ART IS NOT TO PROVE.

THE PURPOSE OF ART IS TO REMEMBER.

IT MUST NOT CONVINCE.

IT MUST NOT CONVERT.

IT MUST NOT IMPOSE A TRUTH.

IT MUST CREATE A SPACE OF RECOGNITION.

THE WORK DOES NOT CONTAIN THE ONE.

JUST AS THE SURFACE OF A LAKE DOES NOT CONTAIN THE SKY

BUT CAN REFLECT IT,

SO TOO CAN THE WORK MAKE PERCEPTIBLE A PRESENCE

THAT CANNOT BE POSSESSED

OR COMPLETELY DEFINED.

ART DOES NOT GENERATE THE SOURCE.

IT POINTS TOWARDS IT.

IT DOES NOT POSSESS THE MYSTERY. IT MAKES IT PERCEPTIBLE.

THE WORK REQUIRES PRESENCE. IT REQUIRES LIGHT.

IT REQUIRES MOVEMENT. IT REQUIRES TIME.

THE OBSERVER, TOO, CROSSES THE MEMBRANE.

MOVING BEFORE THE MOTHER OF PEARL, THE OBSERVER ALTERS

THE RELATIONSHIP BETWEEN SURFACE AND LIGHT.

THE WORK REMAINS MATERIALLY PRESENT.

BUT ITS MANIFESTATION CHANGES. CONSCIOUSNESS THUS

BECOMES PART OF THE EXPERIENCE OF THE WORK.

MATTER → LIGHT → CONSCIOUSNESS

CONSCIOUSNESS → LIGHT → MATTER

NOT A LINE. A CYCLE.



EVERY FORM PRESERVES

THE MEMORY OF ITS ORIGIN.

XI. FINAL DECLARATION

MADREPERLISMO DELL'UNO RECOGNISES IN ART A TERRITORY OF TRANSFORMATION AND RECONCILIATION.

IT RECOGNISES IN THE ONE THE SOURCE.

IN MATTER, THE ORIGIN OF MANIFESTATION.

IN LIGHT, RELATIONSHIP.

IN CONSCIOUSNESS, PRESENCE. IN MOTHER OF PEARL, MATTER CAPABLE OF MAKING THIS RELATIONSHIP PERCEPTIBLE.

IN THE FLOWER OF LIFE, STRUCTURE.

IN THE FRAGMENT, MEMORY.

IN THE MEMBRANE, THE THRESHOLD.

IN THE CROSSING, THE PROCESS.

IN THE TRACE, THE ENDURING PRESENCE OF TRANSFORMATION.

THE MEMBRANE IS THE PLACE WHERE THE ONE ASSUMES DIFFERENT FORMS WITHOUT CEASING TO BE ONE.

EVERY CROSSING LEAVES A MEMORY.

EVERY MEMBRANE PRESERVES THE PASSAGE.

EVERY TRANSFORMATION CARRIES WITH IT SOMETHING

OF WHAT CAME BEFORE.

WHAT WE CALL SEPARATION MAY BE NOTHING MORE THAN

THE VISIBLE FORM OF A TRANSFORMATION.

FOR NOTHING EXISTS SEPARATELY FROM THE ORIGIN

THAT GENERATED IT.

AND EVERYTHING CONTINUES TO PARTICIPATE IN THE UNITY

FROM WHICH IT COMES.

THE MEMBRANE DOES NOT SEPARATE.

IT TRANSFORMS.



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