

KARTE ERRESTRUKTUR  
BEMERKUNGEN ZUR ENTWICKLUNG  
STRUKTUR DES WISSENSCHAFTLICHEN

SEINFaktoren BEEINFLUSSEN JAHRE  
FORM DES DENKENS

- WAHL
- FORSCHUNGSTHEMEN
- BEGRIFFE, THEORIEN UND METHODEN

INTERDISZIPLINÄRE ASPEKTE DER  
KUNSTSOZIOLOGIE

- ! HIPPOLYTE TAINIE (1828-1893)  
PHILOSOPHIE DER KUNST (1866)
- ! JEAN MARIE GUYAU (1854-1888)  
DIE KUNST ALS SOZIOLOGISCHES PHÄNOMEN  
1889

JAHREN

BILDANALYSETECHN. (HENL...)

ALPHONS SILBERMANN (1909)

!!! THEODOR W. ADORNO (1903 - )

4. DAS BEISPIEL IKONOLOGIE

!!! ABY M. WARBURG (1866 - )

DREI PROBLEMATISCHE  
ASPEKTE DER  
ARISTOTELISCHEN  
KONZEPTION.

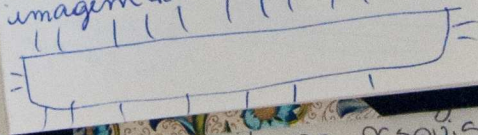
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Sorja Ringner

- Pensar no que mandar para os colegas.
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- Winnich
- ~~Winnich~~
- Aristoteles
- Bergson

Para a apresentação  
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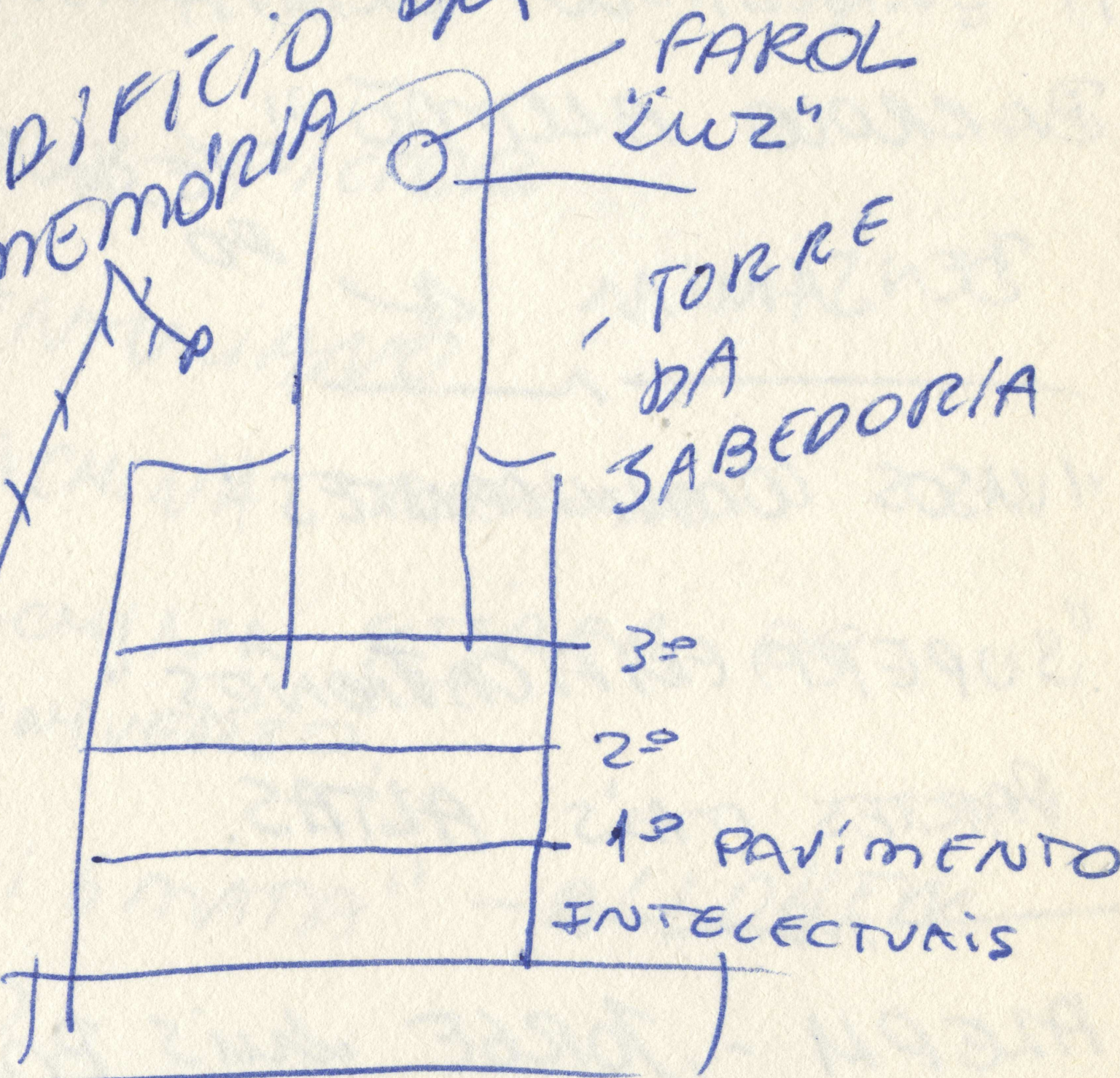


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PELO MENOS DOIS MESES. E TENTAR  
INGRESSAR EM ALGUMA ACADEMIA  
BUSCANDO UM MESTRADO COM ORIENTAÇÃO  
NA ÁREA DA MEMÓRIA.  
OUTROS AUTORES QUE TÊM PERMEADO  
ESSE MOMENTO SÃO OLIVER SACKS,  
WERNER JAEGERL E CÍCERO.

RIA

AVTORES  
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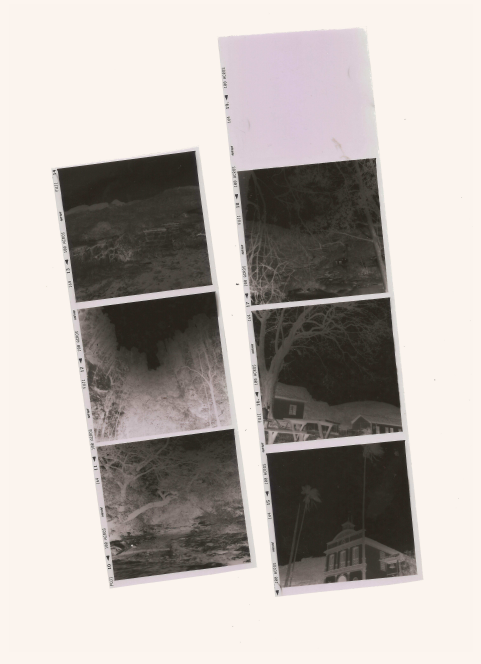
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DE SÃO  
PAULO





*Imago Agens: Memory, Forgetfulness and Invention*

**THESIS**

Bruna Penna Mibielli

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Thesis presented by Bruna Penna Mibielli in partial fulfillment of the requirements for the Master degree in Arts offered at the *Institut für Medien - Program Visuelle Kommunikation (Schwerpunkt Fotografie)*.

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## ABSTRACT

This thesis intends to talk about memory, forgetfulness and invention, having as a central element the *imago agens*, which are images able to turn on the memory machine. Some important topics of the history of the art of memory and its imagery are on the first part directly followed by the myths and stories around forgetfulness. Memory is a powerful tool in mind, able to remember, to forget and mainly to invent. It seems that walking through the places of memory is also visiting the rooms of forgetfulness and this movement open loopholes that enable the manifestation of invention. The importance of photography in defining the outlines of the art of memory in contemporaneity will be discussed and photography will be understood as an *imago agens*. This hypothesis is exposed in more detail in the field research. In the second book my artwork is presented, which is my authorial contribution as an artist to complete the search for the answers to the questions I had in mind around art, memory and the role of photography in evoking, fading and inventing recollections.

**To Tom and Lila.**

## ACKNOWLEDGMENTS

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Thanks to my Mom, for understanding the necessity of thousands of kilometers of distance between us.

S PERSISTENTES

SPERANÇA

BLEMA LAICO, POD

IMPOSSÍVEL

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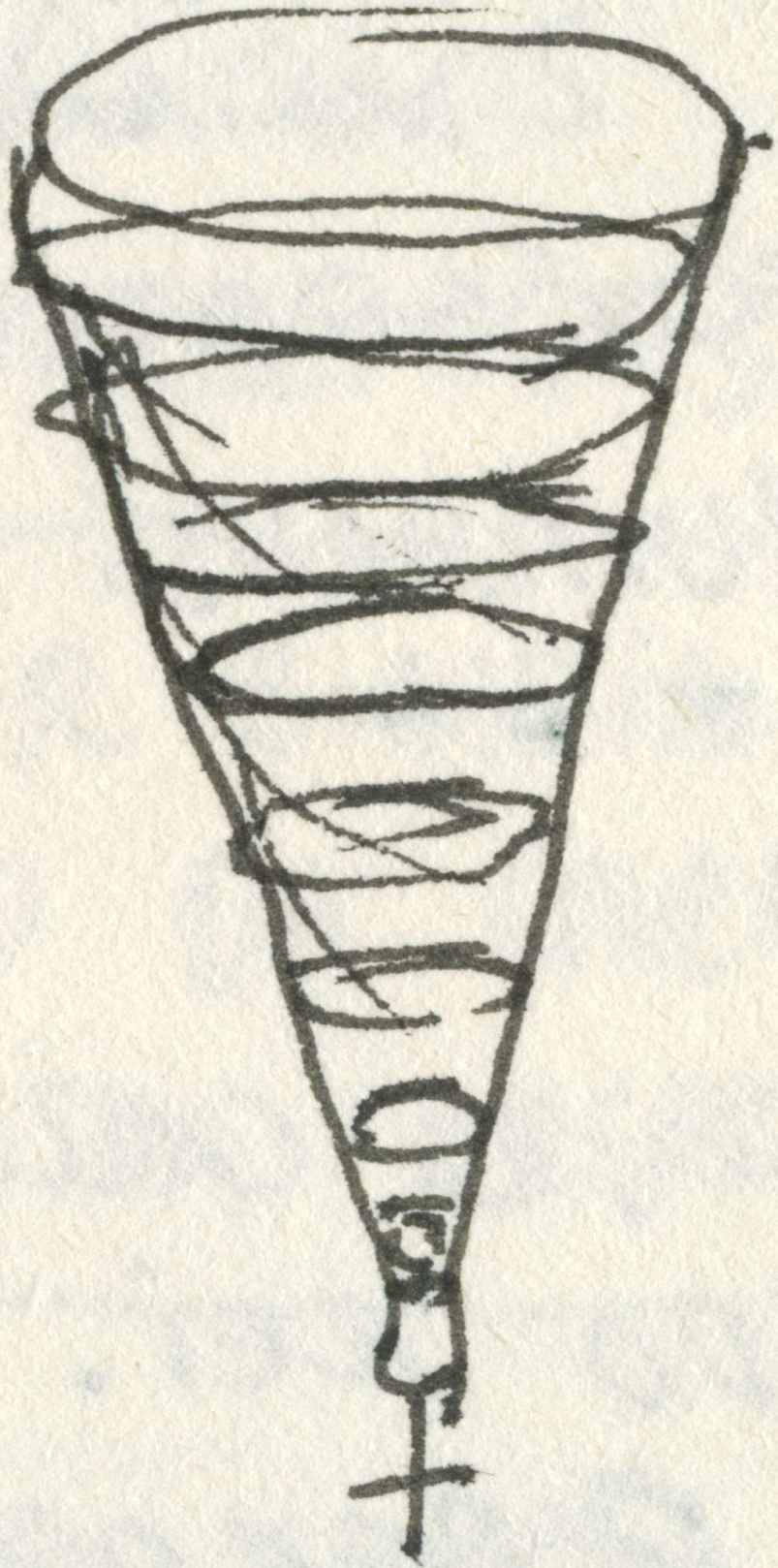
"No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me. An exquisite pleasure had invaded my senses, something isolated, detached, with no suggestion of its origin. And at once the vicissitudes of life had become indifferent to me, its disasters innocuous, its brevity illusory – this new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me it was me. ... Whence did it come? What did it mean? How could I seize and apprehend it? ... And suddenly the memory revealed itself. The taste was that of the little piece of madeleine which on Sunday mornings at Combray (because on those mornings I did not go out before mass), when I went to say good morning to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of tea or tisane. The sight of the little madeleine had recalled nothing to my mind before I tasted it. And all from my cup of tea."

(Marcel Proust, *In Search of Lost Time*)



*Imago Agens*: Memory, Forgetfulness and Invention







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## INTRODUCTION

This work is the result of a research with emphasis on the theme of memory and its reverberations in the worlds of art, literature, culture and philosophy. This thesis, presented as the result of the program *Visuelle Kommunikation* offered by the Kunstuniversität Linz, aims to look at the art of memory and its imagery produced since ancient times. The research is the basis and structure of my artistic work which in turn feeds from and inspires itself in the theoretical analyses of authors and artists. The main objective is to develop a relevant research on the art and photography fields, taking into account the current cultural and philosophical debates, as well as to contribute as an artist with artworks engaged with the academic research and pertinent to the contemporary art scene.

Developing an interdisciplinary research is to assume that art can penetrate other areas of knowledge and launch interactions to increase the possibilities of dialogue between them. The opportunity of studying authors from literature and philosophy, for instance, contributes to widen the concepts and to raise discussions in a more diverse and multiple way, leading to discover new themes, to interlace theories and to structure the art practice.

The art of memory studies since antiquity, Middle Ages and Renaissance and the images produced by the artists concerning this theme will be shown in this research including the analysis of contemporary artists and my own artistic work. Still in the realm of memory studies, the text will approach the concept of forgetfulness and invention – investigating the *imago agens* as images able to trigger the machine of memory – and also reflect on the function and formation of recollections. Concerning this last topic, a field research based on artistic interests and methodology is presented at the end in order to study the possible relations between people and their photos from childhood and to investigate the role of photography as an agent working to evoke or to fade recollections.

This theoretic research, the field research and the practical artistic work are displayed here together as one project, divided in two books. The main reason for developing these studies is to explain how memory is closely related to the world of images and art and how art can work on memory, and also to point out the contemporary approach of the art of memory having photography as an agent image. Photography is very important to the new panorama of memory studies, since it daily shapes new forms of experiencing things in the reality and things in one's mind and memory. Photography plays a double role – it modifies the perception of the reality, since it refrains and reconstructs it in the format offered by the camera, and it also transforms the images attached to one's memory.

I present my masters, those who inspired and taught me. Only by understanding their journey and devoting myself entirely to the studies of their works was I able to fill myself with courage to write this text. By looking back and plunging myself into my masters' works, I saw ahead of me the new paths to be walked and the themes to be studied, and I hope this written production and my artistic work can contribute somehow to the study of the art of memory seen from the perspective of art and of artistic knowledge.



MEMORÁVEIS

LES FORTES

- ACEITA

ESTÉTICO

ENTE VISIONÁRIO

TIGO VISUAL

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## 1.1 THE ART OF MEMORY AND ITS ORIGINS

Those who wish to reflect on memory must pay a visit to the goddess of memory, Mnemosyne (*memoria* in Latin), who is close to the light, to the sun. Beside her one can see Lethe, the goddess of oblivion, who, having the shape of a river, is as dark as night. Humans always set out to the sanctuaries of these goddesses with requests for help to remember or to forget. Mnemosyne was one of the Titanides – daughter of Uranus and Gaia, she is the goddess who personifies the Memory and the one who prevents from forgetfulness. She is also the mother of all arts and sciences in the Hellenic-Greek legacy, the creator of education and culture. The learning and communication of humans depend on the principles founded in art and memory. In Greek cosmogony, what opposes to the imposing figure of Mnemosyne is a river, Lethe, which snakes through the dwelling of the dead. At times, the river appears in other myths in different places, such as the Elysian Fields, although the meaning remains the same: those who drank or even touched its water would experience complete oblivion.

Dante Alighieri, in his master piece *The Divine Comedy*, narrates in the book of *Hell* the presence of the river Lethe, of which no soul in hell can make use so as to forget their past sins, for they have to remember their mistakes and, for those, suffer.

“Then I again inquir’d: ‘Where flow the streams  
Of Phlegethon and Lethe? For of one  
Thou tell’st not, and the other of that shower,  
Thou say’st, is form’d.’ He answer thus return’d:

‘Doubtless thy questions all well pleas’d I hear.  
Yet the red seething wave might have resolv’d  
One thou proposest.

Lethe thou shalt see,  
But not within this hollow, in the place,  
Whither to lave themselves the spirits go,  
Whose blame hath been by penitence remov’d.”

22

(Alighieri, *Hell*. XIV, stanzas 130/133/136.)

In the book of *Purgatory*, Dante even explains the origins of the rivers Lethe and Eunoe, which were not originated from rains like the ones on earth, but from an eternal and invariable source. In purgatory, the souls that bathe in Lethe have canceled their memories of past guilt, as soon as expiated. On the other hand, Eunoe, to which one only arrives after traveling Lethe, has in its water the power to reestablish forever the memories of good deeds. The author, therefore, uses two rivers to represent the position of memory in places founded by religion.

“The water, thou behold’st, springs not from vein,  
As stream, that intermittenly repairs  
And spends his pulse of life, but issues forth



From fountain, solid, undecaying, sure;  
And by the will omnific, full supply  
Feeds whatsoe'er On either side it pours;

On this devolv'd with power to take away  
Remembrance of offence, on that to bring  
Remembrance back of every good deed done.

From whence its name of Lethe on this part;  
On th' other Eunoe: both of which must first  
Be tasted ere it work; the last exceeding."

(Alighieri, Purgatory. XXVIII, stanzas: 121/124/127/130.)

Memory is a theme which has been studied widely since ancient times, having as a founder treaty *Rhetorica ad Herennium*, initially attributed to Cicero, but in fact coming from an anonymous author. Dated from 90 BC, this treaty is the oldest book in Latin about rhetoric to which one can have access. It defines the basis of what would be the knowledge about the method of acquiring memory by art and presents the origins of the subject in Greek culture. It was widely spread in medieval era and used as source by other authors, such as Cicero, who also collaborated immensely to the literature of memory with his work *De Oratore*, and Quintiliano with *Institutio Oratoria*. In the treaties of antiquity, it is commonly seen that the memory is divided in two: the natural memory, which is effortlessly and comes from a natural experience, and the artificial memory, which can be improved through certain exercises.

The art of memory (*ars memoriae*) to ancient civilizations, who used discourse widely and

did not have the press nor made use of paper for annotations, was based upon the development of a good memory by the speaker, who needed to remember words (*memoria verborum*) or ideas (*memoria rerum*) in order to give a speech and, therefore, in ancient times memory was a part of the studies in rhetoric. “In Greece archaic, memory is a goddess, Mnemósyne, the mother of the Muses. The myth faithfully expresses the role, absolutely vital, played by memory in a society who is unaware of writing.” (Bolzoni, 2007, p.16) Poets and speakers like Homer and Hesiod, for instance, were widely dedicated to the study of mythology and, in their works, were inspired by goddesses and muses such as Mnemosyne and her daughters Calliope (Epic Poetry), Clio (History), Erato (Love Poetry), Euterpe (Music), Melpomene (Tragedy), Polyhymnia (Hymns), Terpsichore (Dance), Thalia (Comedy), and Urania (Astronomy), and, exulting the divinities in their poems, the poets established a connection with memory and their knowledge, and were keepers of tradition and culture, which supported its origins in the divine world.

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Still on the matter of exercises for memorization practiced by speakers, is in *Ad Herennium* the classic example of the murderer and its poisoned victim: “Often we encompass the record of an entire matter by one notation, a single image. For example, the prosecutor has said that the defendant killed a man by poison, has charged that the motive for the crime was an inheritance, and declared that there are many witnesses and accessories to this act. If in order to facilitate our defense we wish to remember this first point, we shall in our first background form an image of the whole matter. We shall picture the man in question as lying ill in bed, if we know his person. If we do not know him, we shall yet take some one to be our invalid, but a man of the lowest class, so that he may come to mind at once. And we shall place the defendant at the bedside, holding in his right hand a cup, and in his left tablets, and on the fourth finger a ram’s testicles. In this way we can record the man who was poisoned, the inheritance, and the witnesses. In like fashion we shall set the other

counts of the charge in backgrounds successively, following their order, and whenever we wish to remember a point, by properly arranging the patterns of the backgrounds and carefully imprinting the images, we shall easily succeed in calling back to mind what we wish.” (*Rhetorica ad Herennium*, III, xx, 33-34)

Let us go back for a while to the term cited in the previous paragraph *memoria verborum*, that is, memory for words. This type of memory, according to ancient treaties, is more difficult to reach since it demands continuous exercises from the speaker who wishes to remember word by word of a speech. On the other hand, *memoria rerum* requires the speaker to remember ideas, and to be able to invent or create his speech. Both these memories demand the use of a mnemonic technique, widely spread in ancient treaties, founded in places and images (*Loci and imagines*).

It is in the treaty *Rhetorica ad Herennium* that the first example of this mnemonic technique can be read: “The artificial memory is established from places and images (*Constat igitur artificiosa memoria ex locis et imaginibus*), the stock definition to be forever repeated down the ages. A *Locus* is a place easily grasped by the memory, such as a house, an intercolumnar space, a corner, an arch, or the like. Images are forms, marks or simulacra (*formae, notae, simulacra*) of what we wish to remember. For instance if we wish to recall the genus of a horse, of a lion, of an eagle, we must place their images on definite *loci*.” (Yates on *Ad Herennium*, 1974, p.6). In this excerpt memory is shaping itself, using places and images as structure. Architectural elements are used to build places in memory, like houses, arches and columns, where the things supposed to be remembered need to be transformed into image, so that they dwell in these places first formed.

The anonymous author continues: “If we wish to remember much material we must equip ourselves with a large number of places. It is essential that the places should form a series

and must be remembered in their order, so that we can start from any *locus* in the series and move either backwards or forwards from it.” (...) “In order to make sure we do not err in remembering the order of the *loci* it is useful to give each fifth locus some distinguishing mark. We may for example mark the fifth *locus* with a golden hand, and place in the tenth the image of some acquaintance whose name is Decimus.” (Yates on *Ad Herennium*, 1974, p.7) In the building of memory depicted here, it is important to have many rooms to store everything one would like to remember and these places cannot be identical to each other, to avoid confusion. The order and sequence of the rooms are still important and these should be marked as symbols to help us recognize them so we can move around in this building in any direction and continue accessing the wanted memories.

26

The studies of the art of memory reveal themselves as founders of a visual aesthetics of those times, and were used as well in the following centuries by many artists and scholars, who based themselves on the imagery to create their works. For the art of memory, these images are a part of a technique based on visualizations and, for the visual arts, it was of extreme importance the creation of a fantastic inventory of images and icons to represent people, objects, places, etc, which not only illustrates or decorates, but also introduces a visual pedagogy, educates and guides the human experience and view upon cultural, religious and political issues.

The principles approached in *Ad Herennium* are doubtless the origins of the *ars memoriae*, to which the anonymous author still adds information on the use of places of memory (*loci*), being extremely important to understand that the same group of places may be used many times with different materials or group of images. “The images which we have placed on them for remembering one set of things fade and are effaced when we make no further use of them. But the *loci* remain in the memory and can be used again by placing another set of

images for another set of material. The *loci* are like the wax tablets<sup>(endnote 1)</sup>, (fig.1) which remain when what is written on them has been effaced and are ready to be written again. (Yates on *Ad Herennium*, 1974, p. 7) It is pretty clear here an important point for our studies: forgetfulness. We see that since ancient times it has been believed that memory at the same time remembers and forgets. It contains recollections that are both lively and concealed, and just like the wax tablets, memory can renew itself, placing new recollections where old and concealed ones once lay.

In accordance with the ideas presented in *Ad Herennium*, to form good places for the recollections, one needs a place of solitude and seclusion, without multitudes of people or passersby, since that way could weaken the impressions or perceptions of what is to be memorized. More details to the form and content of the *loci* are given in the following excerpt: “Memory *loci* should not be too much like one another, for instance too many intercolumnar spaces are not good, for their resemblance to one another will be confusing. They should be of moderate size, not too large for this renders the images placed on them vague, and not too small for then an arrangement of images will be overcrowded. They must not be too brightly lighted for then the images placed on them will glitter and dazzle; nor must they be too dark or the shadows will obscure the images. The intervals between the *loci* should be of moderate extent, perhaps about thirty feet, for like the external eye, so the inner eye of thought is less powerful when you have moved the object of sight too near or too far away.” (Yates on *Ad Herennium*, 1974. p.7-8)

27

The founding myth of the mnemonic technique of places and images was told by Cicero and Quintiliano in their texts about rhetoric, and later also in fables by Fedro and La Fontaine. Around 500 BC a boxer named Scopas was victorious and hired the poet Simonides of Ceos (around 556 to 468 BC), to write a hymn to be presented in the

celebration of his victory. “At a banquet given by a nobleman of Thessaly named Scopas, the poet Simonides of Ceos chanted a lyric poem in honour of his host, but including a passage in praise of Castor and Pollux. Scopas meanly told the poet that he would only pay him half the sum agreed upon for the panegyric and that he must obtain the balance from the twin gods to whom he had devoted half of the poem. A little later, a message was brought in to Simonides that two young men were waiting outside who wished to see him. He rose from the banquet and went out but could find no one. During his absence the roof of the banqueting hall fell in, crushing Scopas and all the guests to death beneath the ruins; the corpses were so mangled that the relatives who came to take them away for burial were unable to identify them. But Simonides remembered the places at which they had been sitting at the table and was therefore able to indicate to the relatives which were their dead. The invisible callers, Castor and Pollux, had handsomely paid for their share in the panegyric by drawing Simonides away from the banquet just before the crash. And this experience suggested to the poet the principles of the art of memory of which he said to have been able to identify the bodies, he realized that orderly arrangement is essential for good memory.” (Yates, 1974. p.1)

28

Cicero, in his treaty *De Oratore*, concludes that the poet infers that people who wish to have a good memory must select places and form mental images of the things one wishes to remember and keep these images inside the places, this way the order of the places will preserve the order of things and the images of things denote the things themselves, and we can employ the places and the images respectively as a wax-writing-tablet and the letters written on it. Augustine also studied extensively the art of memory and in his work *Confessiones*, more precisely in book X, he defines: “I come to the fields and vast palaces of memory, where are the treasuries of innumerable images of all kinds of objects brought in by sense-perception. Hidden there is whatever we think about, a process which may

increase or diminish or in some way alter the deliverance of the senses and whatever else has been deposited and placed on reserve and has not been swallowed up and buried in oblivion. When I am in this storehouse, I ask that it produce what I want to recall, and immediately certain things come out; some things require a longer search, and have to be drawn out as it were from more recondite receptacles. Some memories pour out to crowd the mind and, when one is searching and asking for something quite different, leap forward into the centre as if saying ‘Surely we are what you want?’ With the hand of my heart I chase them away from the face of my memory until what I want is freed of mist and emerges from its hiding places. Other memories come before me on demand with ease and without any confusion in their order. Events give way to those which followed, and as they pass are stored away when I recount a narrative from memory.” (Augustine, 2008, p.185)

Nowadays one could judge the mnemonic technique to train the memory as obsolete or ineffective, but the idea of the Palace of Memory is still being used all over the years for different purposes. A very recent publication came out in The New York Times about a memorization game named Extreme Memory Tournament held in San Diego, USA, in which the participants had to memorize different kinds of contents, for example, numbers, cards or words, and compete in a memory world cup for a big prize. Companies working to develop drugs for cognition and also universities looking for detailed and conclusive information related to the memory were taking part in the event in different ways. The interesting point is that the memory athletes use the old mnemonic techniques, which are consisted of nothing more than using places for placing images: “People have been performing feats of memory for ages, scrolling out Pi to hundreds of digits, or phenomenally long verses, or word pairs. Most store the studied material in a so-called memory palace, associating the numbers, words or cards with specific images they have already memorized; then they mentally place the associated pairs in a familiar location, like

the rooms of a childhood home or the stops on a subway line.” (...) “Each competitor has his or her own variation. ‘When I see the eight of diamonds and the queen of spades, I picture a toilet, and my friend Guy Plowman,’ said Ben Pridmore, 37, an accountant in Derby, England, and a former champion. ‘Then I put those pictures on High Street in Cambridge, which is a street I know very well.’ As these images accumulate during memorization, they tell an increasingly bizarre but memorable story. ‘I often use movie scenes as locations’, said James Paterson, 32, a high school psychology teacher in Ascot, near London, who competes in world events. ‘In the movie “Gladiator”, which I use, there’s a scene where Russell Crowe is in a field, passing soldiers, inspecting weapons.’ Mr. Paterson uses superheroes to represent combinations of letters or numbers: ‘I might have Batman — one of my images — playing Russell Crowe, and something else playing the horse, and so on.’” (Benedict Carey for The New York Times. May 19, 2014)

30 The contemporary civilization has invented many different kinds of artifacts, for example smartphones, tablets, computers and also the online platforms like Google, Facebook and so on, which have erased the necessity of remembering humans had, just because they can immediately access all the information online when they need it. Most of the information accessed in these platforms passes through one’s mind very fast and then dissolves. This fact is something that could lead us to an interesting investigation on forgetfulness, since this could be an inclination of the memory on contemporaneity. Our society is probably living in the era of forgetfulness, therefore the studies of memory made nowadays also have to contemplate forgetfulness as a potency of memory, but this topic will be discussed more deeply in the following chapters.





ECCIVS DA MEMÓRIA

VOI - TENSÃO - CÍCEL

LD TODOS NÓS

TÊNSÃO - DENTRO DA

ESTADO DE REMNISCÊNCIA

TENSO .

BRAR É TÊNSÃO ?

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## 1.2 THE PRODUCTION OF IMAGERY

One of the most important examples of the mnemonic technique of places and images applied in the medieval art are the maps and the so-called *mappae mundi* (world maps). A medieval map, for example, can be described regarding its use as a picture or diagram with reference to administrative, philosophical and theological themes setting out spatial images of landscapes, specific regions or continents. It was not a common object in daily life nor was it meant to be consulted as a work of reference; it was rather more of an artwork produced for cultural purposes, and which clearly reaches all the concepts of the art of memory. “*Mappae mundi*, an imaginative type of world map created in the Middle Ages, attempted to form a visual encyclopedia of world knowledge based on varied and sometimes conflicting sources. Mapmakers used information from the Bible, Greek and Roman historians and geographers, and myth to create these hybrid objects, which employed text and images to transmit knowledge. This process of hybridization does not ensure complete harmony between the disparate elements but does produce a fertile document for an exploration of culture.” (La Porte, 2012, p.1)

The medieval maps were drawn based on many sources: the Bible, as said before, the apocryphal accounts of Alexander the Great, bestiaries that described strange animals,

geographical works that described strange peoples on distant lands and so on. The encyclopedic world maps of this period were essentially a genre of large sheet maps, produced for display, for instruction and for memorizing religious and cultural elements. In the Ebstorf World Map (fig.2), made in the Ebstorf monastery in the early 13th century, for example, the Holy Land is prominently displayed at the very heart of the map (fig.3), the place of men's redemption, showing Christ rising from the tomb. In Europe there is the drawing of the Danube River (fig.4), formed by the confluence of five streams. Along the Danube are Vienna, Passau, Regensburg, among other cities and placed alongside these real places we have the *Garden of Eden* (fig.5) with the *Tree of Life*, the four rivers of *Paradise*, and the *Tree of Knowledge* and also the *Garden of the Hesperides* (fig.6) – included as a heathen anti-thesis to the Christian *Paradise* – within the protecting coils of the feathered serpent, its guardian. The Nile's course runs at first from west to east, through regions inhabited by panthers, ostriches, giant reptiles and so forth.

34

The medieval society spread widely the ideas of heaven and hell through the art of memory. Memory, which used to be in antiquity a topic inside the rhetoric field, in medieval times changed completely to religious creeds of salvation and damnation. The Ebstorf World Map is an evidence of this change and presents not only the medieval cultural/religious aims but also founds a hybrid art mixing real and imaginary contents.

Going a bit further in the history of the production of the imagery related to the art of memory, in *Congestorium Artificiose Memoriae*, dating from 1533, Johannes Romberch presents some illustrations to the memory system. In both *Abbey Memory System* (fig.7) and *Images to be used in the Abbey Memory System* (fig.8) is to be seen a collection of objects in form of icons organized in places, commonly used by the monks on their memorization technique.

In fig.7, the first construction named *barbitonsor* (barber), in the upper left corner is possibly the barbershop, the second house in the sequence named *bellator* (warrior) belongs to the soldiers; following the order, in the second line we see the *abatia*, which is the abbey; after that, the *bibliopola*, which is the library; below is to be seen the *bovicida*, which is possibly a slaughterhouse; and finally the *bvblcvs*, which seems to be the stable. The important thing is to notice that in this image Johannes Romberch creates places, architectures for certain people and objects to dwell in. The doors or the front wall of each construction are open and show drawings that identify the activity developed in each place. The city depicted is the example of the mnemonic technique that uses places and images, and this model appears in many works of different artists as presented throughout this text. In fig.8, sets of objects are to be memorized in the courtyard, library, and chapel of the abbey. Each fifth place is marked with a hand and each tenth place with a cross, in accordance with the instructions given in the *Ad Herennium* for distinguishing the fifth and tenth places.

35

Another example of the imagery produced widely in Renaissance is the work by Andreas Alciati, who produced serious versions of the book *Emblematum Liber*, which was also published with different names like *Les Emblemes* and *Emblemata*. The editions date from 1531 to 1621, with the original edition in Latin. The book, translated in more than four languages at that time, reached a huge part of Europe and for sure influenced the mentality, and social behavior of the renaissance society. Alciati's emblems present in the following order: a title, an image, and a text in form of rhyming poems, which gives some further information about the image, context and concept. The three elements are deeply connected and together they usually enlighten a moral truth, but also scenes revealing attributes of the culture and nature; myths, beliefs, rituals, emotions, etc. Alciati's book of emblems is a legitimate mnemonic tool for the renaissance society to learn important

topics about the culture. It can be seen as a manual, an encyclopedia of how men should behave and how men were supposed to understand life.

In the emblem in fig.9, the title foreshadows the moral teaching: Que no se à de hazer mal à ninguno con palabra ni con obra (Never do to nobody evil with words, nor with acts)<sup>(2)</sup>. The image just below the title shows Nemesis, the remorseless, the goddess of revenge, who gives what is due. She is the goddess of indignation against and retribution for evil deeds and undeserved good fortune, a personification of the resentment aroused by those who committed crimes with apparent impunity. Below this image, the readers of Alciati's emblems see the poem, emphasizing the power of the avenger, who will do justice in the world, punishing whoever does evil and says discourtesies. To give an overview how powerful the emblem is as an elaborate tool for teaching and indoctrination, more examples are listed below: Contra la victoria ganada por engano (Be against the triumphs won by deception)<sup>(3)</sup> (fig.10), Que los hombres no an de ser pereçosos (That men will not be lazy)<sup>(4)</sup> (fig.11) Contra los que aman à las rameraz (Be against those who love the harlots)<sup>(5)</sup> (fig.12), Que el Hombre deue alegrarse en Dios. (Men should find happiness in God)<sup>(6)</sup> (fig.13), La vengança justa (The righteous vengeance)<sup>(7)</sup> (fig.14), Que mas vale el saber que la hermosura (Knowledge is more advantageous than beauty)<sup>(8)</sup> (fig.15). Alciati's work is, an encyclopedia of memory, listing rules and moral conducts that men should memorize and put into practice in 256 pages, and also reporting all the icons and myths the European culture cultivated at that time.

36

Cesare Ripa published the book *Iconologia overo Descrittione Dell'imagini Universali cavate dall'Antichità et da altri luoghi* or simply *Iconologia: or, Moral Emblems* in 1593, first without illustrations, then in 1603 with 684 concepts and 151 woodcuts. The version analyzed here is from 1709, an English version, printed in London, presenting 326 human figures with

their explanations. The book was a very significant work based on Egyptian, Greek, Roman and Modern Italian iconology to form emblematic representations. It was intended to inspire orators, poets, painters, sculptors and all lovers of ingenuity. Like Alciati's emblems, Ripa also approaches the virtues and vices as an important topic, including the passions, arts, humours, elements and celestial bodies, as described in the first cover. The order of the elements is different in Ripa's emblems. The title comes first, then the text followed by the illustration, showing an allegorical figure to embody the concept. To show how wide the knowledge presented in this book is, some examples are listed in which a huge and incredible inventory of elements is shown, collected from different sources all over the ages until Renaissance.

The beautiful and attractive woman in the field, having a pencil and other tools in her hands, is the figure of the Art (fig.16); Charity comes personified as an active woman dressed in red with a flame on the crown over her head and around her three children (fig. 17); the woman with the sword and balance in her hands and a globe under her feet is the Divine Justice (fig.18); the lady carrying a heart in her hands with a white lamb on the right side is the innocent and pure image of Happiness (fig.19); the woman with venerable aspect, vivid eyes, with a dress made of books is the mother of the liberal arts, Philosophy (fig.20); the charming woman with opulent clothes, reading a book and gesticulating with her right hand is Rhetoric (fig.21); and lastly The World, a man with horns on his forehead, a shepherd's crook in the right hand and in the other a musical instrument of seven pipes (fig.22).

Both books of emblems mentioned in this chapter, were tremendously influential in the 17th and 18th centuries. The message to the reader, which introduces Ripa's book, gives contextualized explanation of the importance of the emblems for the renaissance society:

“This work is owing to the Noble Idea’s and Fancy of Sig. Caeser Ripa, an Italian, who applied himself with indefatigable Study to make a Collection of the Figures of the Ancient Egyptians, Greeks and Romans, and to produce others of his own and other celebrated Authors in this Science: These Images are the Representatives of our Notions; they properly belong to Painters, who by Colours and shadowing, have invented the admirable Secret to give Body to our Thoughts, thereby to render them visible. The Ancients were much taken with those Images; witness such variety of painting their Gods, by which they have so ingeniously conceal’d the Mysteries of Nature and Philosophy, yea and of Divinity and Religion. This is that source from whence Poets have drawn their Fables with their Explanations; for example by the Image of Saturn they represented Time, which devours its own children; that is to say, Days, Months and Years. By Thundring Jove, they signified that Part of the Heavens where the greatest part of the Meteors are form’d. By Venus they express’d the Union of the Materia Prima, with the Form; from whence springs the Beauty and Perfection of all created Beings, &c. The invention of this Science is ascrib’d to the Egyptians, from whence Pythagoras brought it from the farthest part. Plato took the greatest part of his Doctrine from those Hieroglyphic Figures. The Prophets themselves veil’d their sacred Oracles with Enigma’s: and our Saviour himself compris’d most of his divine Mysteries under Similitudes and Parables. These Emblems are very properly drawn under human Figures, since Man, being the measure of all things, so likewise his exterior Form ought to be lookt upon as the measure of the Qualities of his Soul. Here you will find abundance of Figures and Emblems of every thing imaginable; accompanied with curious and solid Morals, owing to every learned Authors. The understanding Peruser of this Book will meet therein Things not only to divert the Mind, but to instruct it, and to inspire him with the Love of Virtue, and Hatred of Vice; and to regulate his Manners, Behaviour and Conduct. This Work has been printed in six several Languages, and is esteem’d the best on the subject of which it treats, yet extant, for the Instruction of Artists in their Study of



Medals, Coins, Statues, Bessorelicvo's, Paintings and Prints, and to help their Invention. Upon these Accounts it has been much desired to have the same in English, which now we have done for the Public Benefits: not doubting but that it will be acceptable to the Lovers of Art, as well as instructive to all sorts of People whatsoever." (Ripa, 1709, To the Reader)

The conclusion to the importance of the emblems is now presented. It is a collection which all sorts of people can consult and be inspired by. It is a didactic tool, a visual encyclopedia to educate people in their attitudes and thoughts and to shape an adequate moral inclination. It also establishes to artists how they should refer to certain themes and which elements are necessarily linked to an idea or image. Therefore, the emblem books, both by Ripa and Alciati, are certainly mnemonic collections, since they are deeply connected to culture and also because they have a visual content made carefully by using the *Image-Loci* technique to fix some ideas in one's memory. "Complete images inside the idea of *phantasiae*, knowledge through the image loaded with *pathos*, which acts with great strength in memory and mind. This images aggregated to their text, have imaginative and creative power. They match up with many other images like etchings and drawings that arise from the mystical work of looking for answers for the innumerable questions made by men about the existence. Like many allegories by Cesare Ripa in his *Iconologia* appear to amplify the language meanings, the *Emblems* by Alciati also present a text with an image, which educates and builds up strong and complex associations in thought."<sup>9</sup> (Diel, 2011, p.27 and 28).

The mnemonic technique of the *Image-Loci* used by Ripa and Alciati to describe the Vices and Virtues was already well-known from earlier times, remaining from the Middle Ages. The very famous frescoes from Giotto made in Padua at the Scrovegni Chapel (fig.23),

finished in 1305, show in the lower parts of the walls the illustrations of the Vices and Virtues in allegory, placing one human figure under an illustrated architecture to embody a moral truth. This work proves that artists and authors inspired themselves mutually and that previous works were a very important source for the new generation of artists and authors to be able to consult and to make their artistic or literary works. Like the other emblems, these ones presented a title, an image and a text, but even though the structure was the same, the presentation was totally different: while the emblems by Giotto being showed in frescos, Alciati's and Ripa's works printed in books. Giotto's frescos could reach a great variety of spectators – since the majority of the population was still illiterate, they could apprehend the message much more easily through the contemplation of images spread over a chapel than inside a book.

40 Detailed information is in the book *Giotto: Gli affreschi della Capella degli Scrovegni a Padova*, which gives accounts on the theoretical influences of Giotto and explains his choices related to the iconological and allegorical elements besides the position of his works inside the chapel. “The black and white representations of the seven Vices and the seven Virtues figures develop in two sequences on the pedestal of the isle, according to the grouping criteria by contrast. Giotto, dramatizing the representation and giving to each of the figures behavior and emotional expressiveness, is able to make them lose the heavily abstract character. In fact, to each Virtue we find along the right wall, there is in confrontation the corresponding Vice in the left wall, in a way that, from the chorus to the balcony, we see them associated as follows: Prudence/Stupidity (fig.24 and 25), Fortress/Inconstancy (fig. 26 and 27), Temperance/Wrath (fig. 28 and 29), Justice/Injustice (fig.30 and 31), Faith/Idolatry (fig.32 and 33), Charity/Envy (fig.34 and 35), Hope/Despair (fig.36 and 37). The forms identification is facilitated moreover by the presence of the inscriptions, unfortunately half-unreadable. The most noteworthy source about this theme certainly was

the *Psychomachia* from Prudenzio, a text that remounts to the seventh century. However, it is, above all, from Saint Thomas that Giotto will derive the characterization of his works. The movement variety and the actual placement of these works in a niche measured up the indications of Aquinate and the scholastic philosophy about the memorization techniques for concepts. The dramatic character that the mnemonic representations should assume, according to Aquinas's work, may, in fact, have inspired Giotto to the attractive beauty of Charity, as well as the Inconstancy's movement. Furthermore, it is due to Saint Thomas the systematization of the Virtues in three Theological and four Cardinal Virtues, which inspired the eventual sequence in which the works should be arranged. This thinking actually shows how each Virtue places itself in a casual relationship with the others, in a way that each one would be the pre-condition to the next one, to obtain, in the end, the merit of salvation. Likewise, the Vices are ordered in a precise progression that will lead to the fall. In the sequences of the Virtues, represented by Giotto due to a subtle interplay of references made of gestures, glances or particular postures, the spectator is accompanied from one figure to other, until he/she gets to Hope, which flies amongst the devout crowd of the contiguous Final Judgment. In a totally specular way, on the front wall, it is staged a tragic climax, that from the Stupidity comes finally to the Despair, which is represented by a hanged woman, as well as the neighbor Giuda, which is put in the right corner of the Judgment. Because of the privileged position of the pieces, so close to the viewer that divides the devotional path to the final ideal halt, constituted of the Judgment, these images take a fundamental role to interpret the complete cycle to which they relate conceptually and physically.”<sup>(10)</sup> (Giotto: Gli affreschi della Capella degli Scrovegni a Padova, 2002, p. 381)

41

Another curious and special art produced in Renaissance are the visual alphabets, which can be found in Publicius', Romberch's and in Giambattista Della Porta's treatises. Earlier

writers also have spoken about them, such as Boncompagno. Basically, a visual alphabet is the use of an image that resembles a letter's form, instead of the letter itself. This alphabet intends to make inscriptions in memory by putting the illustration of an object, like "compasses", for example, to represent the letter A. "The visual alphabet probably comes out of endeavours to understand *Ad Herennium* on how proficient in artificial memory write in images in their memories. According to the general principals of artificial memory we should put everything that we want to fix in memory into an image. Applied to the letters of the alphabet, this would mean that they are better remembered if put into images." (Yates, 1974, p.119). In *Congestorium Artificiose Memorie*, Romberch presents Grammar as a Memory Image (fig.38) and Visual alphabets used for the Inscriptions on Grammar (fig.39 and 40). Analyzing both plates, as Romberch explains, one should be able to understand and memorize the answer to the question as to whether Grammar is a common or a particular science; the reply involves the use of the terms *predicatio*, *applicatio*, *continentia*. "The female figure represents the liberal art of Grammar, *predicatio* is memorized by the bird beginning with a P (a Pica or Pie) which she holds, and its associated objects from the object alphabet. *Applicatio* is remembered by the Aquila and associated objects on her arm. *Continentia* is remembered by the inscription on her chest in the 'objects' alphabet (see the objects representing C,O,N and T)" (Yates, 1974, p.120).

The scholar Della Porta is also working with the visual alphabets in his treatise *Ars Reminiscendi* dated from 1602. He shows two alphabets, the first one shaped with objects resembling letters and the second with human figures (fig.41 and 42) and the last grid is a visual scheme for numbers from 0 to 9 (fig.43). Della Porta believed that if there is any content to be memorized by every single word, something that can not be summarized in an idea, one should place images to remember this words. For example, if one needs to memorize a poem, it is not possible to memorize it only by taking the general meaning. To

do so, one could place for the sentence: “Che facean nel fronte vn nuouo Sole” (That were making in the face a new sun): an image of a torch (in Italian: fascio) in the place of the word “facean” (in English: making); just after an image of a ring (in Italian: anello) to remember the word “nel”; and the image of a face (in Italian: fronte), meant to resemble “fronte”; then the letter N followed by the image of an egg (in Italian: uovo), to remember the word “nuovo” (in English: new); and the image of the sun (in Italian: sole), to remember respectively the word “Sole”, as one can see in fig.44. More examples are to be seen in fig.45 and 46, in which poems and Della Porta’s suggestions of images to memorize each word are displayed one above the other. The author explains his method, dividing the possible references in two types: one can resort to a visual pun, writes Della Porta, or one can create an image that refers to the word to be remembered through a resemblance to its meaning or to the written word itself: “one type [of resemblance] is derived from the meaning of the word, another from its written form, from the way in which the letters are arranged. Let us begin with the latter which is most reliable”<sup>(11)</sup> (*Ars Reminiscendi*, 1602, p.22). In our times, contemporary didactics separate text from image, and the visual alphabets may be strange and senseless tools for us, but it was not the same in earlier times. An image, placed inside a text was responsible for illuminating to one’s memory not only all the detailed stories written in the text, but they personified and embodied imagined ideas, which are related to the text but are not imprisoned in the concepts and contexts explicit in the text.

MÃO MÊ IMPORTA

ELA INVENTASSE.

RIA NUNCA É FOTOGRAFIA

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FOTOGRAFIA É O AGER

ADOR DA SUA MEMÓRIA



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MA TÊ TER POR APENAS

UMA HORA - FILME

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UMA HORA - FILME

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### 1.3 THE ARCHITECTURE OF MEMORY

Both the classical antiquity and the monastic heritage indicate the foundation of the thought of memory as a building; an imposing architectural structure. The key text which enlightens this idea is from St. Paul to the Corinthians, when he compares himself to a wise constructor. “According to the grace of God which is given unto me, as a wise master builder, I have laid the foundation, and another buildeth thereupon. But let every man take heed how he buildeth thereupon. For other foundation can no man lay than this foundation gold, silver, precious stones, wood, hay, stubble. Every man’s work shall be made manifest: for the day of Lord shall declare it, because it shall be revealed by fire; and fire shall try every man’s work of what sort it is. If many man’s work abide which he hath built thereupon, he shall receive a reward. If any man’s work shall be burned, he shall suffer loss: but he himself shall be saved; yet so as by fire. Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you? If any man defile the temple of God, him shall God destroy; for the temple of God is holy, which temple ye are.” (St. Paul in Carruthers, 2008, p.17) In this excerpt, St. Paul uses the architectonic metaphor indicating that all of us can build in our own way our temples, if we have God as a foundation. This way, each temple is the result of the invention of each one, and this unique building, constructed with precious materials, is a metaphor for the internal building one should

construct, so to say the memory building, where remembrances dwell. Therefore, the invented temple houses a complete inventory of experiences and knowledge assuming God as a foundation and proved by fire.

Solomon's Temple, (fig.47) built in Jerusalem in the century XI BC, was the first temple built in the Holy Land, according to the Hebrew Bible, and was used as a place of worship for the Jewish faith to adore Yahweh (Jehovah). The construction of this temple follows the descriptions of the Old Testament and traditions of Jewish origins. "No remains of Solomon's Temple have as yet been excavated; but the Bible account describes it with such loving detail that it can be visualized. The building itself was famous not for size (it was only about 100 feet by 30 feet), but for beauty and the splendour of its material and decoration. It was built of stone lined on the inside with cedarwood and gold. The interior was divided into three parts: the vestibule; the nave; and the inner sanctuary or Holy of Holies. The latter contained the sacred Ark of the Law<sup>(12)</sup>, under the outstretched wings of two fifteen-foot cherubim of olive wood overlaid with gold leaf. In the space above their wings, the invisible spirit of God was said to hover. The entrance to the Temple was flanked by two great bronze pillars. In the courtyard in front of the building stood the bronze altar, and an enormous bronze bowl or 'molten sea' supported on the figures of twelve oxen. The pillars and the bowl were fashioned and cast by an artist of genius from Tyre, whose name was also Hiram. Solomon's Temple stood for nearly four hundred years, until it was destroyed in the sack of Jerusalem in 587 BC by the Babylonian army under Nebuchadnezzar. Half a century later, in the reign of Cyrus, king of Persia, the Jews started returning from the Babylonian exile and began to build the Second Temple, completed in 515 BC. Herod the Great set out to reconstruct it on a grander scale in 20 BC. His temple was completed after his death, and just four years before the Romans razed it to the ground in AD 70. The Temple has never been rebuilt, and its most notable relic



remains the Western (Wailing) Wall.” (Comay, 2002. p.378 and 379)

The construction of this temple was totally settled on the fundamentals and detailed rules established in the Old Testament. The contrary principal was proposed in the text to the Corinthians for the first time, establishing the inventive freedom as a new parameter for the constructor. Each believer may construct his/her own temple in his/her own ways. It is truly important to understand that both in the Old Testament and in St. Paul’s text two kinds of temples are presented. The first text describes a temple to be constructed in reality with stones and wood, and the second text is about a temple constructed in one’s mind with imaginary materials. Both temples serve the same purpose: to house thoughts, experiences, knowledge and memories focused in religion and faith. Nevertheless, we notice that men have always tried to build temples to take refuge and address the thoughts, to elevate themselves spiritually, to remember what is important in culture and religion. This is potentially important to the studies of the art of memory and consequently to the studies of art too.

47

In 1544, Giulio Camillo finished his treatise *L’idea Del Theatro*, which was posthumously published in Florence in 1550. He is responsible for inaugurating with this text, another interesting mental architecture dealing with tradition and esoteric knowledge. Camillo constructed the Theatre of Memory with words and following is one part of his statement in *L’Idea del Theatro*: “This high and incomparable placing not only performs the office of conserving for us the things, words, and arts which we confide to it, so that we may find them at once whenever we need them, but also gives us true wisdom from whose founts we come to the knowledge of things from their causes and not from their effects. This may be more clearly expressed from the following illustration. If we were to find ourselves in a vast forest and desired to see its whole extent we should not be able to do this from our

position within it for our view would be limited to only a small part of it by the immediately surrounding trees which would prevent us from seeing the distant view. But if, near to this forest, there were a slope leading up to a high hill, on coming out of the forest and ascending the slope we should begin to see a large part of the form of the forest, and from the top of the hill we should see the whole of it. The wood is our inferior world; the slope is the heavens; the hill is the supercelestial world. And in order to understand the things of the lower world it is necessary to ascend to superior things, from whence, looking down from on high, we may have a more certain knowledge of the inferior things.” (Giulio Camillo in Yates, 1974, p.143 and in the original work in latin *L’Idea del Theatro*, p.11-12).

48 The Theatre, in the scheme in fig.48 and in the tridimensional project (fig.49 and 50), shows how Camillo wanted to structure knowledge, starting from Solomon’s Seven Pillars of Wisdom, then coming to the planets named by Camillo as Moon, Mercury, Venus, Mars, Jupiter, and Saturn. Arranged over the planets, six levels comes reproducing the wide knowledge existing between nature (lower levels) and art (upper levels), the lower levels represent things closer to god and the upper levels closer to men. The levels are named: The Banquet, The cave, Gorgon Sisters, Pasiphae and the Bull, Sandals of Mercury and Prometheus. The beholder should be able to access all the important knowledge he could need to make the best speech in the chosen area. Camillo’s theatre is a marvel of the art of memory. One could see the embodied images painted over the plates and access just below, in the drawer, the texts with all information related.

Its is known that Camillo made a small model that was never found after his death, but Viglius seems to have been inside this wooden theatre with Camillo and the text with the description remains:

“The work is of wood, marked with many images, and full of little boxes; there are various orders and grades in it. He gives a place to each individual figure and ornament, and he showed me such a mass of papers that, though I always heard that Cicero was the fountain of richest eloquence, scarcely would I have thought that one author could contain so much or that so many volumes could be pieced together out of his writings. I wrote to you before the name of the author who is called Julius Camillus. He stammers badly and speaks Latin with difficulty, excusing himself with the pretext that through continually using his pen he has nearly lost the use of speech. He is said however to be good in the vernacular which he has taught at some time at Bologna. When I asked him concerning the meaning of the work, its plan and results – speaking religiously and as though stupefied by the miraculousness of the thing he threw before me some papers, and recited them so that he expressed the numbers, clauses, and all the artifices of the Italian style, yet slightly unevenly because of the impediment in his speech. The King is said to be urging that he should return to France with the magnificent work. But since the King wished that all the writing should be translated into French, for which he had tried an interpreter and scribe, he said that he thought that he would defer his journey rather than exhibit an imperfect work. He calls this theatre of his by many names, saying now that it is a built or constructed mind and soul, and now that it is a windowed one. He pretends that all things that the human mind can conceive and which we cannot see with the corporeal eye, after being collected together by diligent meditation may be expressed by certain corporeal signs in such a way that the beholder may at once perceive with his eyes everything that is otherwise hidden in the depths of the human mind. And it is because of this corporeal looking that he calls it a theatre (...).” (Erasmus, *Epistolae*, in Yates, p.131-132)

49

Therefore, Camillo is one of the most important referral to the art and architecture of memory during Renaissance. He brought together the idea of the *image/loci* and presented

all important elements in one architecture, a theatre of culture and human thoughts. The architecture was never really constructed, only the modest model, but even not being able to enter this incredible building in reality, everybody can imagine and construct it in mind, while reading Camillo's text.

In Vicenza, the plan for a theatre of memory by Andrea Palladio was more successful than Camillo's plan. The Olympic Academy was founded in 1555 and the theatre was constructed between 1580 and 1585 (fig.51). Palladio could not complete the work because of his death only six months after the beginning of the construction. His son continued until Vincenzo Scamozzi assumed. With the drawings and sketches by Palladio, it was possible to finish the main architecture, the scenery was designed by Scamozzi inspired in some ideas left by Palladio about perspective and one sketch of the *Scaenae Frons* (Royal Arch). With wood and plaster were made the seven streets of Thebes, which had a long appearance even though placed in just 12 meters (fig.52 to 54), due to the perspective technique used, very innovative to the construction of theatres sceneries, even though widely used in Renaissance for paintings and frescoes. To accentuate the illusion, Scamozzi made oil lamps smaller than normal to fake the distance. A rich sort of imagery is spread over the theatre. Most of the statues in niches remembering the mnemonic technique of placing images in places are the people who sponsored the construction. Inferior members are portrayed as Roman soldiers of antiquity and superior members as senators as showed in fig.55 to 57. The panels in high relief on the top show the labors of Hercules, conserving the classical legacy as a main theme to the elements living in the Roman style theatre (fig. 58 to 60).

50

This marvel was constructed by two geniuses of art and architecture in the 16th century as a demand originated from the conviviality of the Vicenzan scholars and intellectuals for the

purpose of staging performances and intellectual debates – it also inaugurates for this society the perspective on the scenery, the instruction on the classical themes and the mnemonic techniques spread over the decoration used to inspire and to enlighten the ideas for the renaissance men. It seems that the society at that time needed a temple like this to live their culture, to stimulate the intellect, to celebrate art together with friends. 2000 people attended the gala opening in 1585, to see the play *Oedipus Rex*, although the theatre was designed to seat 800 people. This proves the extreme success of the theatre as a cultural, mnemonic and artistic construction which put together many people in the small village of Vicenza at that time, and which still do in our days. The researcher Maria do Céu Diel gives her statement about this theatre: “I look for drawing a rich investigative base, formed by representations of society through its body on science and religiosity which, together with the studies on rhetoric and on *ars memoriam*, come to us in shape of visual didactics, full of meanings, present on education and on the organization of the university and tertiary studies. These places present emblems of a visual order, which organized by the perspective, elaborate a complex and persuasive discourse. (...) ‘Convincement’<sup>(13)</sup> and Persuasion are elements found in the architecture represented by the Palladian programs, which provide space for narrative of sculpture and painting. In the city of Vincenza, the program of the theatre presents the desire of a city in reinventing its language and people origins. The same program is open in churches, palazzi and places where the visual discourse only describes an image or only enunciates its possibility.”<sup>(14)</sup> (Maria do Céu Diel de Oliveira, article published in Vitruvius magazine, Feb. 2005)<sup>(15)</sup>

The imaginary and real places described until now, and with some emphasis the ones described in *Ad Herennium* as the place in mind one should construct to house recollections, are reminders of images made much later by the artist and architect Giovanni Battista Piranesi, who produced a series of drawings called *Carceri D’invenzione di G Battista Piranesi Archit Vene*, which later were only called *Le Carceri*, dated around 1745 (fig.61 to 65).

Piranesi's fantastic prisons are surely a building of memory, a place of seclusion and meditation. As an architect, he was able too build walls, arches, stairs, domes, windows, all made with ink, to shelter the artist's imagination. We know that memory is also invention. The things or ideas to be memorized or internalized can only truly reach memory if they go through the process of becoming images, that is, of being understood and built by imagination. In memory there are no objects and places of any kind, only the images one makes of these things, which means that everything that one perceives in the surrounding world is influenced by ones own imagination so it can reach the spirit, the mind.

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Piranesi's prisons are unique and this is possibly the place where the artist finds rest and where he stores his "imagined images". The building of the memory presented in *Carceri* seems to surpass a little the rules described in *Ad Herennium*, maybe because there are many columns, or many arches, or due to being overly wide, but even though the space is confuse for recollections to dwell, we cannot fail to see that each space, each hall is singular, marked by unique elements, ornamented with its lamps hanging from the high ceiling, chains, ropes, mobile staircases, windows, stained glasses, basements, sculptures, and high reliefs.

The musician Yo -Yo Ma, in partnership with the director François Girard, has made the movie *The Sound of the Carceri*, inspired by the work of Piranesi (frames of the movie are shown in fig.66 to 71). 3D technology has brought to life the building of the great architect of the eighteenth century and Ma explores the mysteries in Bach's Second Suite for violoncello solo, performing alone in one of the rooms of this grand architecture. The artist is left there with his instrument, which resonates mysteriously as if reverberating around the walls of the great prison. It is the prison that the musician seems to need to invent and

perform and it is the music that the invented architecture seems to echo even when silent in the etchings of Piranesi. Both for Piranesi and for Ma this prison in imagination seems to be the refuge of their thoughts, the building of memory. And that is the way in which the places of memory get closer to the places of art, and it is through the imagination realm that everything is connected.

Anita Witek, a contemporary artist living in Vienna nowadays, also works with the idea of imaginary architectures and places. In many works, using as techniques such as collage and photography, she explores the space as a main element, making constructions of places she wanted to have lived in, overlapping cutouts from architectures and objects to structure and to shape the imagined rooms which once passed through her mind. Witek collects cutouts in order to reassemble them into a new constellation, thus obtaining images of imagined spaces. The Austrian journalist Walter Titz once said that Witek's places reminded him in some way of Piranesi's *Carceri*. It is totally plausible to make this comparison, since both are constructors of the places they have imagined using the art as a vehicle.

The series *Die Reise der Fotografin* (The Journey of a Photographer) (2007-2008) presents the spaces: Corridor, Pool (fig.72), Dance Floor, Upstairs, Stage, Delirium, Gym (fig.73), Living Room, Analytiker, Studio/night (fig.74), Studio/day (fig.75) and Top Floor. It is a result of the reflexion of the artist over her own imaginary work/living space. Witek constructs, in this series, the private and desired space that the artist created in her mind first. Like Piranesi's *Carceri*, this place is the palace of memory for Witek, the atelier of the photographer, the space that is the freedom and the prison of the artist, the temple of invention. "Hallucinating, on unsteady ground, moving towards a ruinous delirium, a confusion of pipes, rods, stools and revolving chairs, window bars, railings, the roof

construction, hoses, and extension cords. The floor and walls are mobile, open for change, any second they could be ready to dispose of a supposed meaning. We find ourselves in Fotostudio, one of twelve photography montages that can be read like stages for a fictional 'journey of the photographer'. The photographer named in the title, but not characterized or shown, appears in the form of Anita Witek herself in the scene, but at the same time includes the idea of the photographer and not least the beholder who sees him or herself challenged by the narrative arrangement of the series to follow the transformation of the spaces." (Ruth Horak, Eikon magazine, 2010)<sup>(16)</sup>

Another work by Anita Witek, which establishes the same propositions between the mental, artistic and real places is the series *Eine Stadt Muss Wie Ein Lebewesen Betrachtet Werden* (The City Should Be Treated as a Living Being) (2013) (fig.76 to 80). This work goes beyond the private space to explore the public space. The artist uses cutouts to build an imaginary city, mixing real elements from Viennese architecture to create new structures, new buildings and streets.

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Italo Calvino uses the same resource in his book *Invisible Cities*, putting together real characters from history, real elements from real cities and a complete imaginary apparatus, which brings to the tales high levels of fantasy. The example comes in the first pages with the tale named *Cities and Memory 1*. "Leaving there and proceeding for three days toward the east, you reach Diomira, a city with sixty silver domes, bronze statues of all the gods, streets paved with lead, a crystal theatre, a golden cock that crows each morning on a tower. All these beauties will already be familiar to the visitor, who has seen them also in other cities. But the special quality of this city for the man who arrives there on a September evening, when the days are growing shorter and the multicolored lamps are lighted all at once at the doors of the food stalls and from a terrace a woman's voice cries



ooh!, is that he feels envy toward those who now believe they have once before lived an evening identical to this and who think they were happy, that time.” (Calvino, 1974, p.7) Calvino constructs his imaginary cities in literature exactly like Anita Witek and Piranesi do in the field of art and Yo -Yo Ma in music.

Anselm Kiefer is another artist who decided to construct a palace of memory, where he could display his recollections, thoughts, ideas and art. In his atelier in the city of Barjac, France, he really constructed the whole imagined city. Concrete and steel are materials that shape high buildings emerging in the wild landscape (fig.81 and 82). Windows and doors opened in many of the walls of the building resemble the warehouses of memory (fig.83 and 84). The artist digs, stacks, heaps and builds his own temple, his refuge that once built is given to the nature, to the same primitive world that moves the artist to throw earth and ashes in his paintings (fig. 85 and 86), to dig galleries and corridors beneath the earth (fig.87 and 88).

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*Over the cities grass will grow* is the film by Sophie Fiennes, made in Kiefer’s installations in Barjac. Walking through the rooms, the viewer, conducted by Fiennes, can live in some senses inside the artist’s imagination. The artwork is not only the painting hanging from the wall or the sculpture in the middle of the room, but the whole experience of being inside the space. The artist offers the viewer his wonderland, his truth. “The truth is wondering around. Sometimes the truth is there, sometimes is there, sometimes is there (pointing around with the finger). It’s all in a flux.” (Anselm Kiefer - Aperiatur Terra gallery tour)<sup>(17)</sup> “The truth is a difficult word, it’s a big word, you know. For example, Heidegger, when he wrote about art, he wrote about art as a truth, it’s a seek for the truth, and we know that the truth we never get it, there is no truth in the world, it doesn’t exist. But if you shake the things, if you make new connections, then you can find another truth and you can

say, for this moment, this is perhaps the truth. But you know always that you will lose it, because the development will show that in the end there is no truth. But it's a big effort to find it" (Anselm Kiefer in Conversation with Tim Marlow)<sup>(18)</sup>. Both statements Kiefer gives around the truth help to understand his work as a Palace of thoughts, a mnemonic temple. When asking the question: "Where is your truth?" one has to analyze in depth its own essence. What one has in mind should be part of this essence and could point out a truth, not a major truth, but rather, a changing truth, which is going around looking for new connections. Therefore, everything stored in memory, this huge inventory including thoughts, images, recollections, knowledge, etc, should shape different truths when recombined. The atelier in Barjac is a statement of an artist who is always searching different ways to understand himself and this is to say that Kiefer uses architecture and art to find out more about his memory – here as an expanded concept including mind, soul and spirit. When the viewer penetrates the rooms, walks through the tunnels, or along the paths between the buildings installed in the garden, she/he can find out a new truth each moment, since art is an open space, where the viewer can project her or himself and find out his own truth.



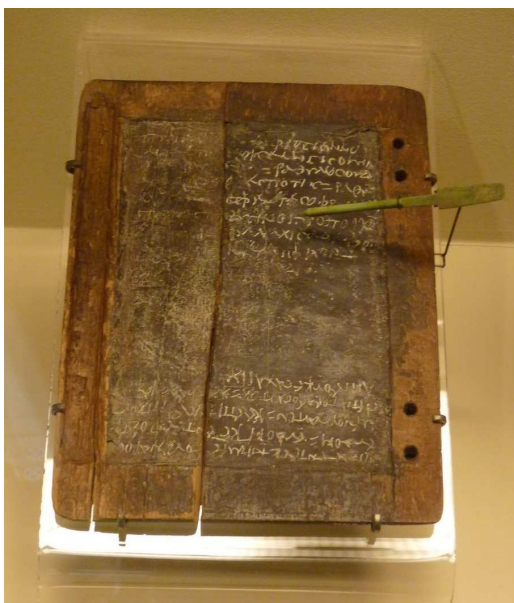


Fig.1  
Wax Tablet from 7th century AD  
Fayoum, Egypt.



Fig.2

Ebstorf world map . Kloster Ebstorf, Ebstorf, Germany. 3.58 x 3.56 meters.



Fig. 3  
 Central part of the Ebstorf World Map.  
 Jerusalem and Christ rising from the tomb.

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Fig. 4  
 Part of the Ebstorf World Map  
 Danube River and the Alps.



Fig. 5  
Part of the Ebstorf World Map  
*The Garden of Eden, Tree of Life, four rivers of Paradise and  
Tree of Knowledge.*

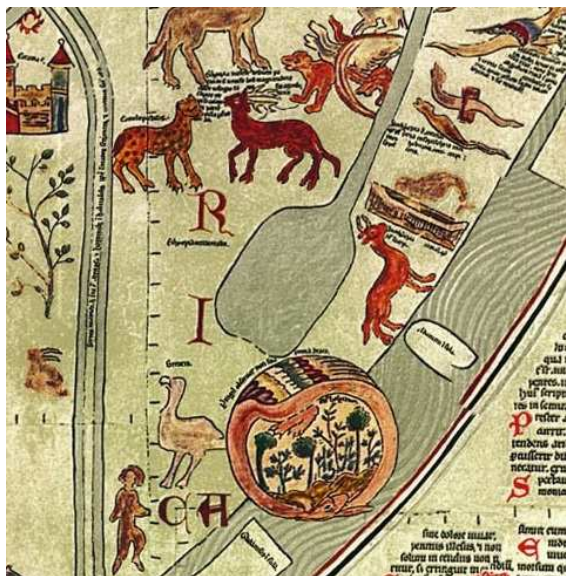


Fig. 6  
Part of the Ebstorf World Map.  
*The Nile and the Garden of the Hesperides.*



Fig. 7  
 Abbey Memory System  
 Johannes Romberch  
*Congestorium Artificiose Memorie*, 1533.



Fig. 8  
 Images to be used in the Abbey Memory System  
 Johannes Romberch  
*Congestorium Artificiose Memorie*, 1533.



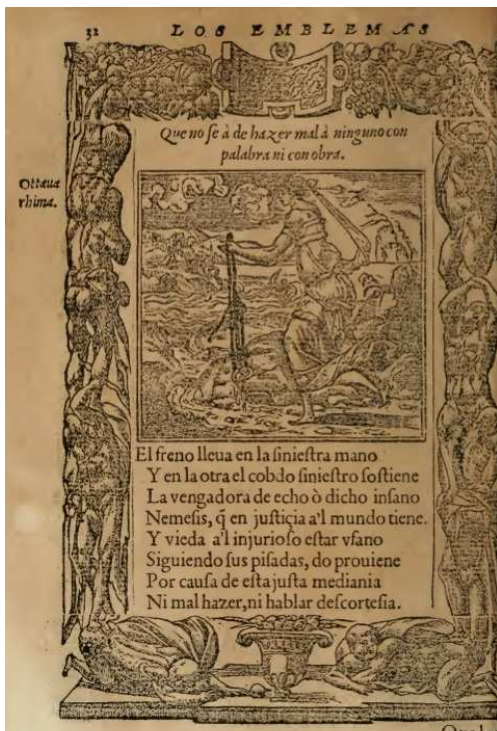


Fig.9  
Emblem by Andrea Alciati  
Emblemata, 1549.



Fig.10  
Emblem by Andrea Alciati  
Emblemata, 1549.

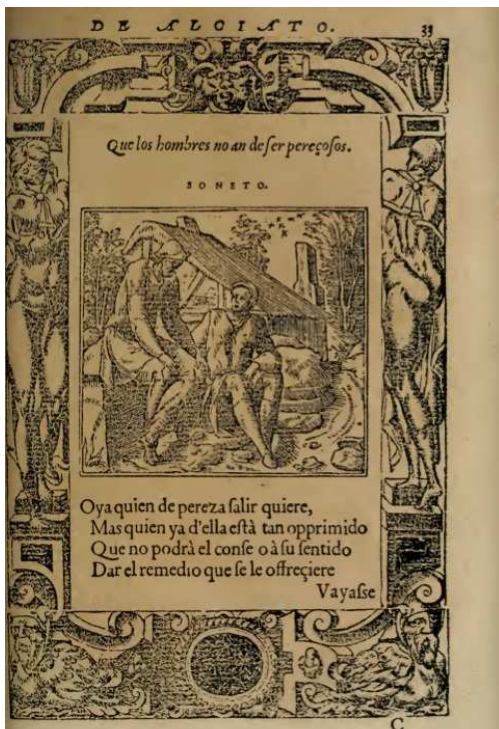


Fig.11  
Emblem by Andrea Alciati  
Emblemata, 1549.

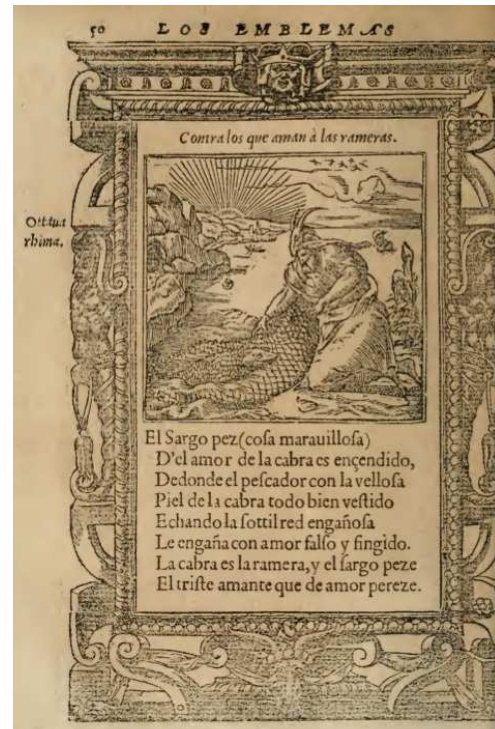


Fig.12  
Emblem by Andrea Alciati  
Emblemata, 1549.



Fig. 13  
Emblem by Andrea Alciati  
Emblemata, 1549.

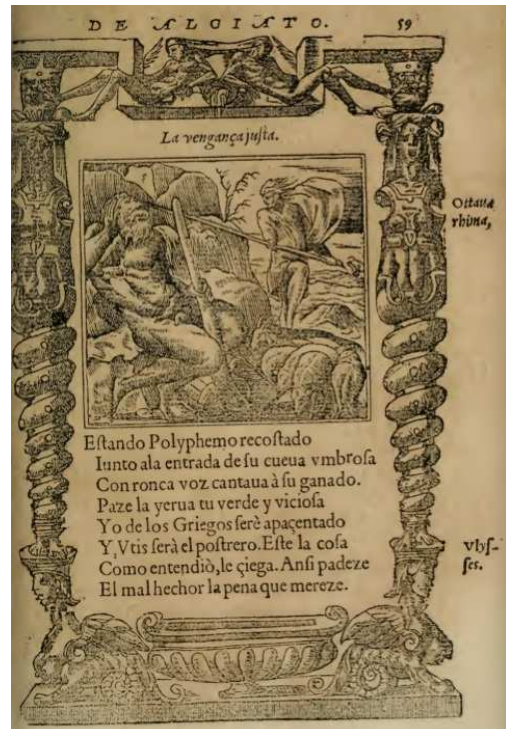


Fig. 14  
Emblem by Andrea Alciati  
Emblemata, 1549.



Fig.15  
 Emblem by Andrea Alciati  
 Emblemata, 1549.



Fig.16  
Emblem by Caesar Ripa  
Iconologia: Or Moral Emblems, 1709.

67



Fig.17  
Emblem by Caesar Ripa  
Iconologia: Or Moral Emblems, 1709.



Fig. 18  
Emblem by Caesar Ripa  
Iconologia; Or Moral Emblems, 1709.

68



Fig. 19  
Emblem by Caesar Ripa  
Iconologia; Or Moral Emblems, 1709.

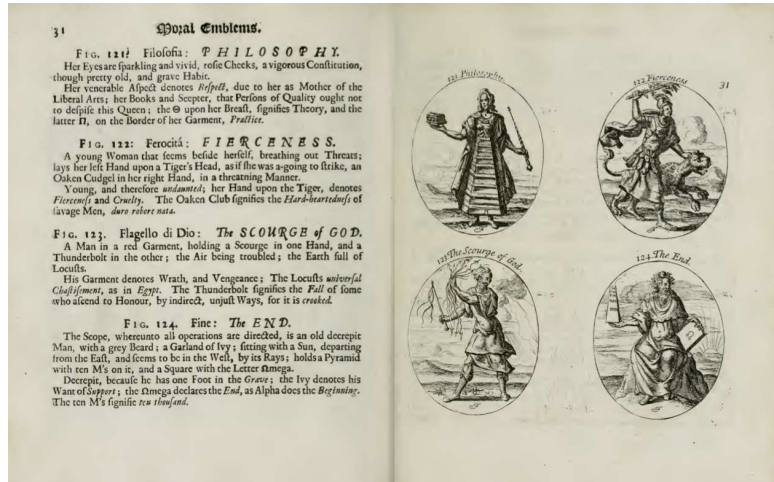


Fig.20  
 Emblem by Caesar Ripa  
 Iconologia; Or Moral Emblems, 1709.

69

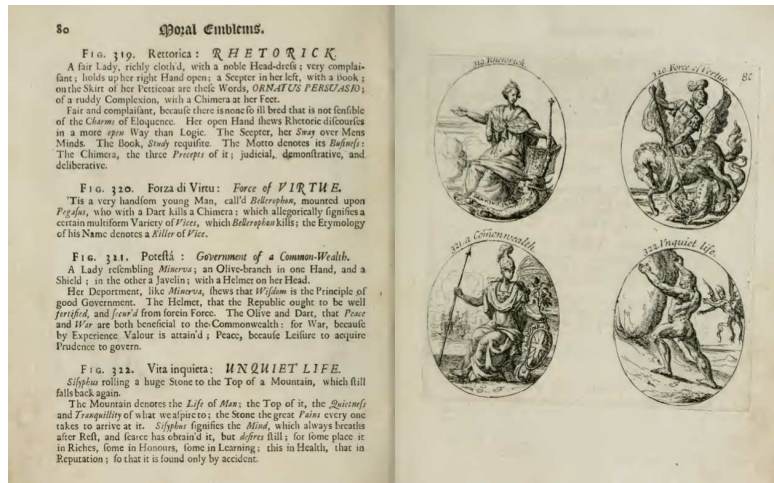


Fig.21  
 Emblem by Caesar Ripa  
 Iconologia; Or Moral Emblems, 1709.

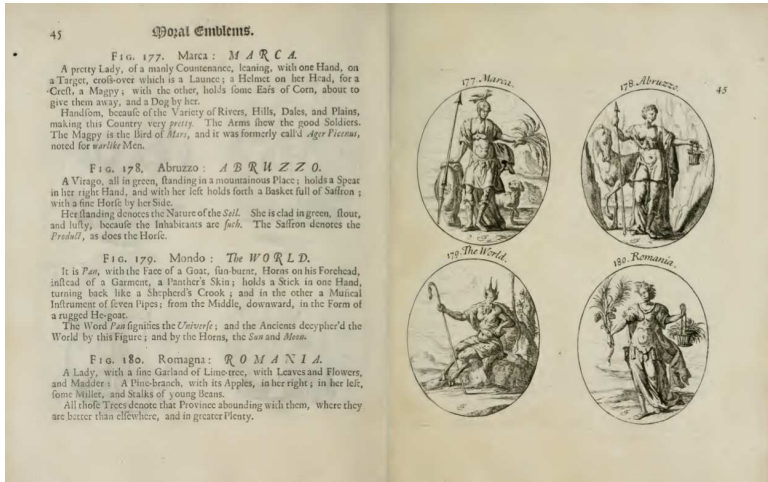


Fig.22  
 Emblem by Caesar Ripa  
 Iconologia; Or Moral Emblems, 1709.





Fig.23  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.24  
Prudence  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.25  
Stupidity  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.26  
Fortress  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.27  
Inconstancy  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.28  
Temperance  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.29  
Wrath  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig. 30  
Justice  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig. 31  
Injustice  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.32  
Faith  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.33  
Idolatry  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig. 34  
Charity  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig. 35  
Envy  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.36  
Hope  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.



Fig.37  
Despair  
Scrovegni Chapel - Padua, Italy  
Frescoes by Giotto.





Fig. 38  
Grammar as a Memory Image  
Johannes Romberch, *Congestorium Artificiose Memorie*, 1533.

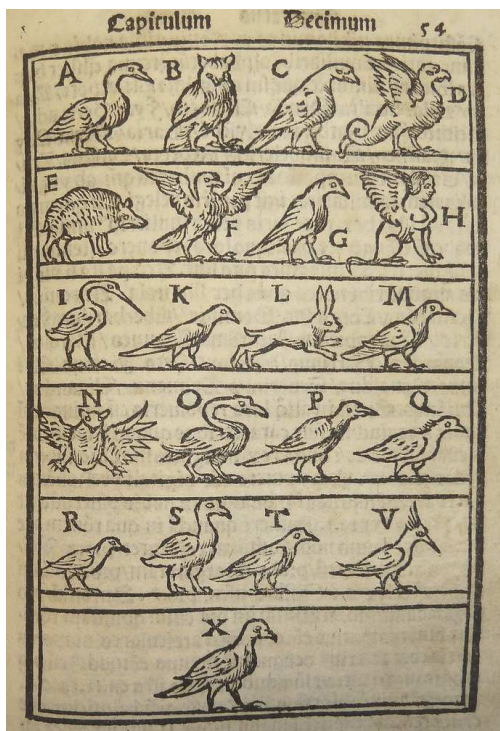


Fig. 39  
Visual alphabets used for the  
Inscriptions on Grammar  
Johannes Romberch  
*Congestorium Artificiose Memorie*, 1533.

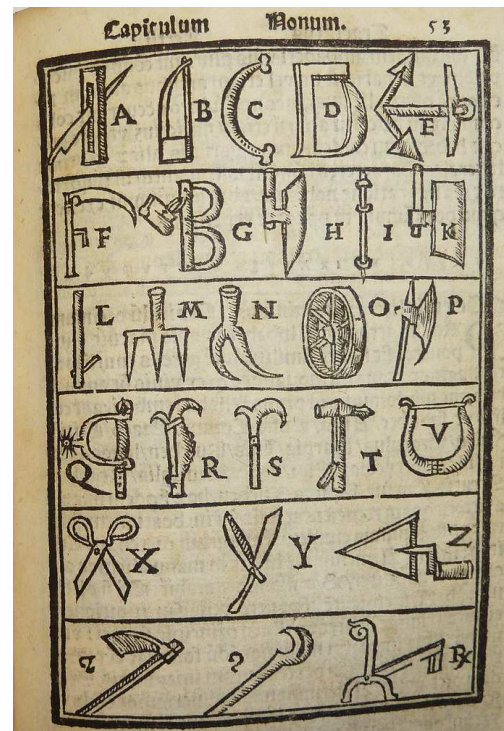


Fig. 40  
Visual alphabets used for the  
Inscriptions on Grammar  
Johannes Romberch  
*Congestorium Artificiose Memorie*, 1533.

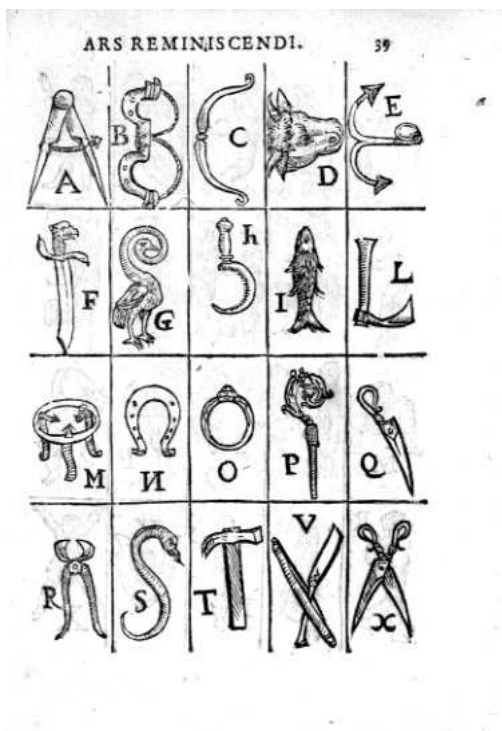


Fig.41  
 Visual Alphabets  
 by Giambattista Della Porta  
*Ars Reminiscendi*, 1602.

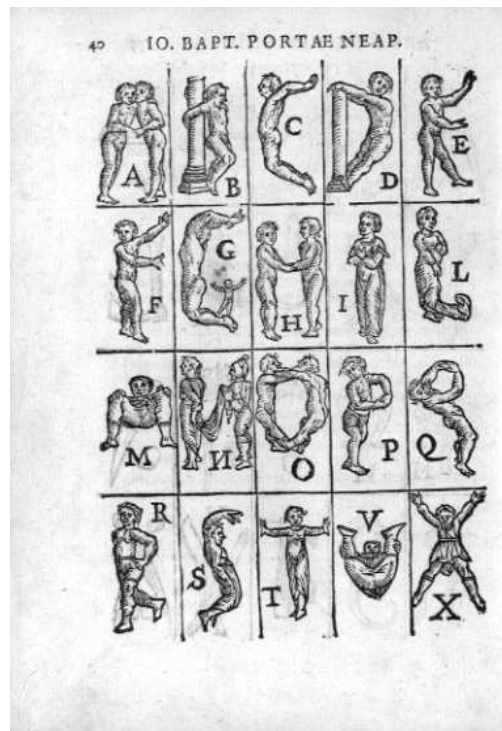


Fig.42  
 Visual Alphabets  
 by Giambattista Della Porta  
*Ars Reminiscendi*, 1602.



Fig.43  
Giambattista Della Porta  
*Ars Reminiscendi*, 1602.



Fig.44  
Giambattista Della Porta  
*Ars Reminiscendi*, 1602.

ARS REMINISCENDI. 17

quos italicos versus adducimus cum suis figuris, vt hoc exemplo in alijs vti possis.



DOUE SON GLI OCCHI, e la ferena forma  
 Del santo allegro, & amoroso aspetto,  
 Dou'è la man eburna, ou il bel petto,  
 Ch'appenfarui hor in fonte mi trásforma.



C Doue

18 IO. BAPT. PORTAE NEAP.



Doue del fermo pie quella santa orma,  
 Col ballar pellegrin pien di diletto.  
 Dou'è l'foaue canto, e l'intelletto,  
 Che fu d'ogni valor prestante norma.



Dou'è

Fig.45  
 Giambattista Della Porta  
 Ars Reminiscendi, 1602.

Fig.46  
 Giambattista Della Porta  
 Ars Reminiscendi, 1602.

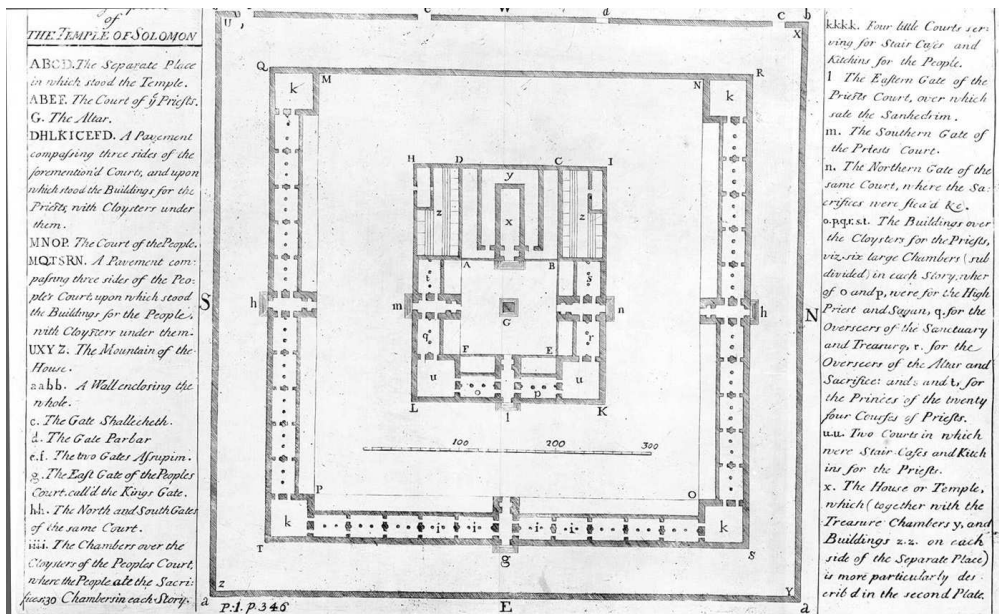


Fig.47  
 Temple of Solomon  
 Isaac Newton

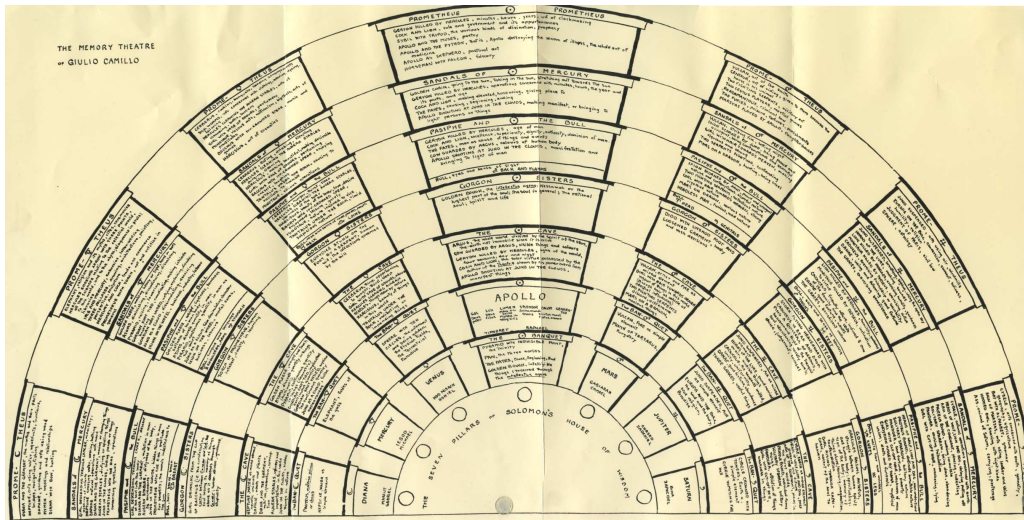


Fig.48  
The Memory Theatre - Giulio Camillo  
Schema by Frances Yates.

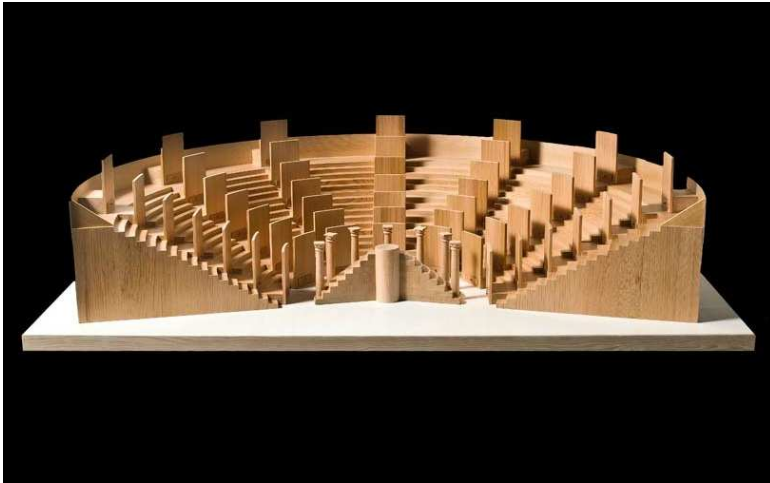


Fig.49  
The Memory Theatre - Giulio Camillo  
Architectural Study by Mario Fallini.

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Fig.50  
The Memory Theatre - Giulio Camillo  
Architectural Study by Mario Fallini.



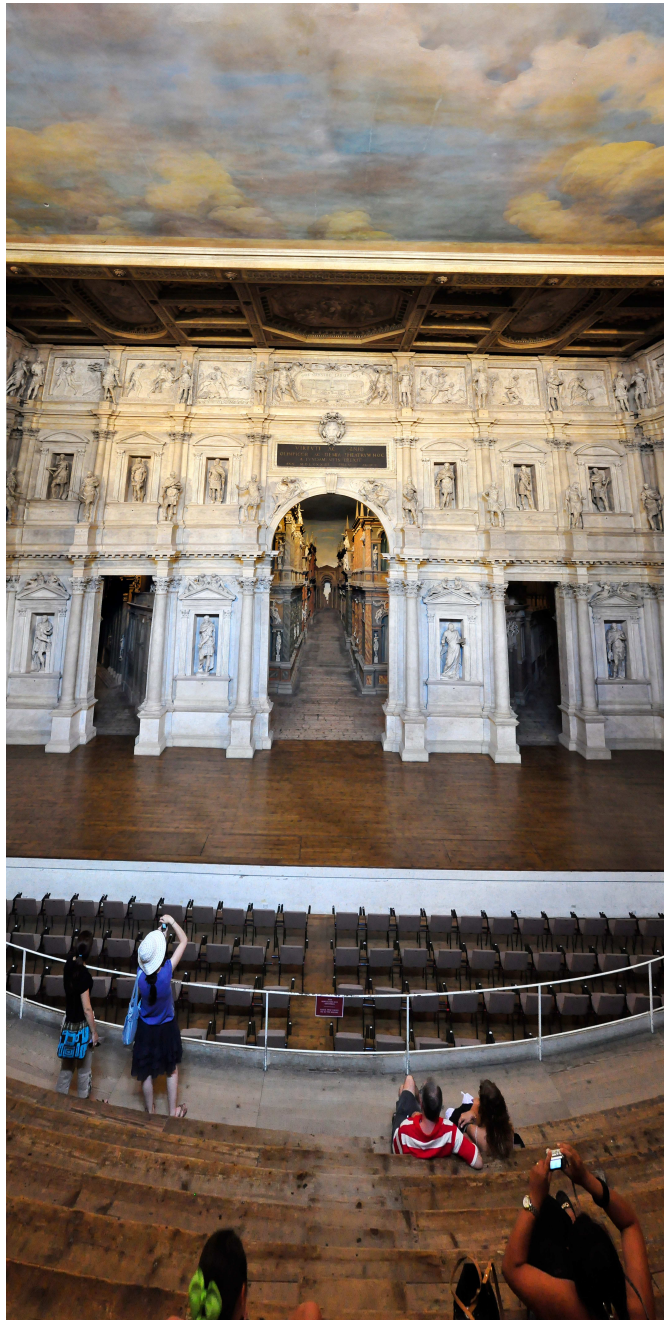


Fig.51  
Olimpic Theatre of Vicenza, Italy  
by Andrea Palladio and Vincenzo Scamozzi.



Fig.52  
*Scenae Frons* (Royal Arch)  
Olimpic Theatre of Vicenza, Italy  
by Andrea Palladio and Vincenzo Scamozzi.

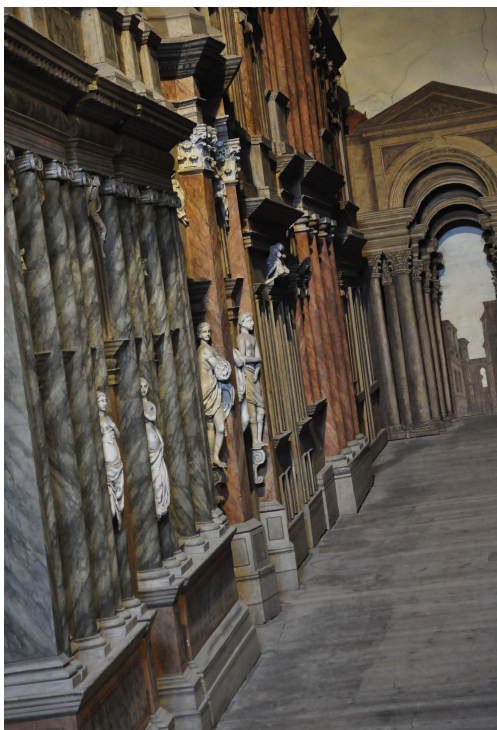


Fig.53  
Scenery (Central part)  
Olimpic Theatre of Vicenza, Italy.



Fig.54  
Scenery (Right side)  
Olimpic Theatre of Vicenza, Italy



Fig.55  
Olimpic Theatre of Vicenza, Italy  
by Andrea Palladio and Vincenzo Scamozzi.

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Fig.56  
Olimpic Theatre of Vicenza, Italy  
by Andrea Palladio and Vincenzo Scamozzi.



Fig. 57  
Olimpic Theatre of Vicenza, Italy  
by Andrea Palladio and Vincenzo Scamozzi.



Fig. 58  
The labors of Hercules  
Olimpic Theatre of Vicenza, Italy.



Fig.59  
The labors of Hercules  
Olimpic Theatre of Vicenza, Italy.

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Fig.60  
The labors of Hercules  
Olimpic Theatre of Vicenza, Italy.



Fig.61  
Le Carceri by Giovanni Battista Piranesi, around 1745.

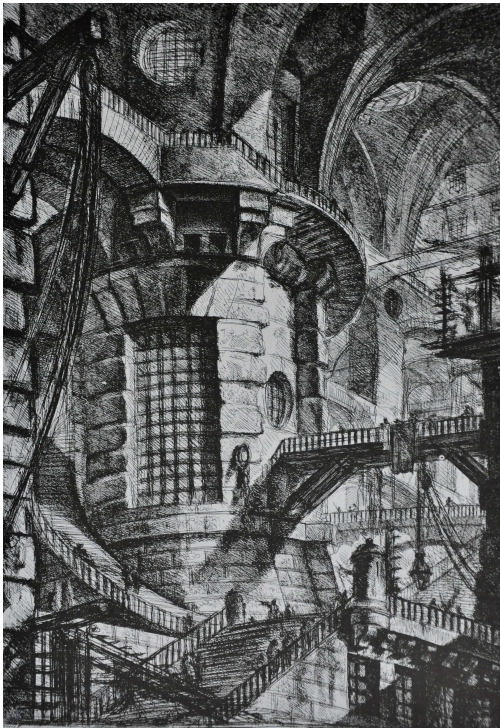


Fig.62  
Le Carceri by Giovanni Battista Piranesi,  
around 1745.

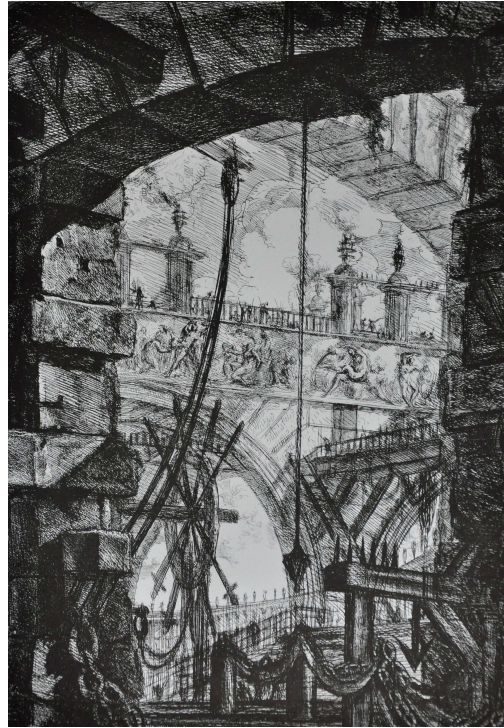


Fig.63  
Le Carceri by Giovanni Battista Piranesi,  
around 1745.



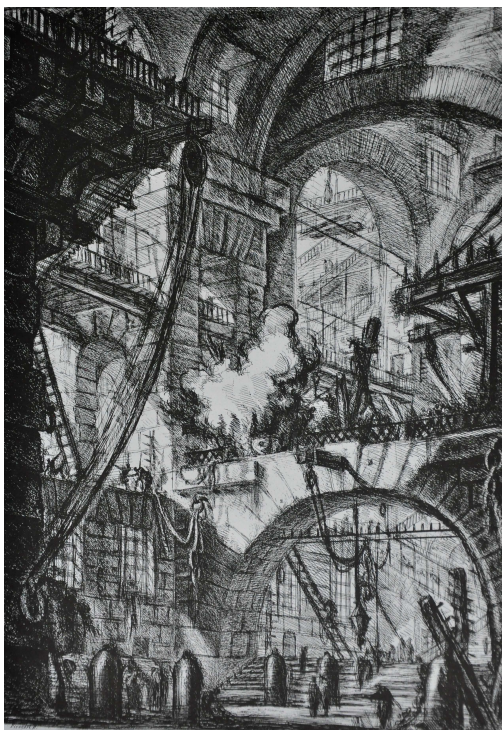


Fig.64  
Le Carceri by Giovanni Battista Piranesi,  
around 1745.

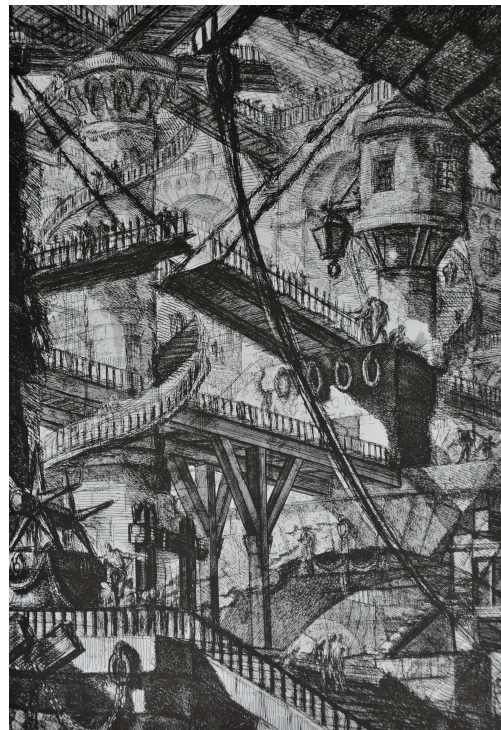


Fig.65  
Le Carceri by Giovanni Battista Piranesi,  
around 1745.



Fig.66

Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.

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Fig.68

Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.



Fig.69  
Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.

97



Fig.70  
Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.



Fig.70  
Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.

98



Fig.71  
Frame of Yo-Yo Ma's DVD Inspired by Bach.  
Film The sound of the Carceri by François Girard, 1998.



Fig.72  
Pool. Die Reise der Fotografin, 2007/2008. By Anita Witek.

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Fig.73  
Gym. Die Reise der Fotografin, 2007/2008. By Anita Witek.



Fig.74

Studio/night. Die Reise der Fotografin, 2007/2008. By Anita Witek.

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Fig.75

Studio/day. Die Reise der Fotografin, 2007/2008. By Anita Witek.



Fig.76  
Eine Stadt muss wie ein Lebewesen  
betrachtet werden, 2013. By Anita Witek.

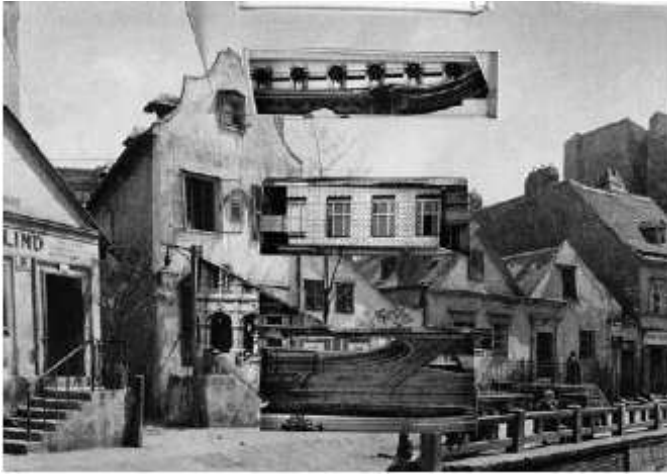


Fig.77  
Eine Stadt muss wie ein Lebewesen  
betrachtet werden, 2013. By Anita Witek.

102



Fig.78  
Eine Stadt muss wie ein Lebewesen  
betrachtet werden, 2013. By Anita Witek.



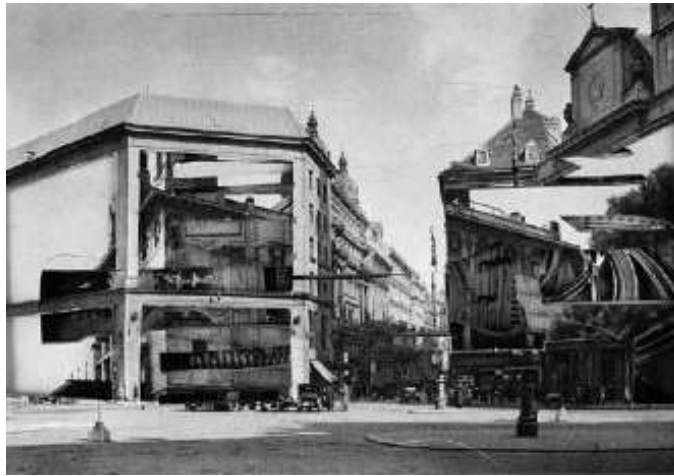


Fig.79  
Eine Stadt muss wie ein Lebewesen  
betrachtet werden, 2013. By Anita Witek.

103



Fig.80  
Eine Stadt muss wie ein Lebewesen  
betrachtet werden, 2013. By Anita Witek.



Fig.81  
Anselm Kiefer's Atelier in Barjac, France.

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Fig.82  
Anselm Kiefer's Atelier in Barjac, France.



Fig.83  
Anselm Kiefer's Atelier in Barjac, France.



Fig.84  
Anselm Kiefer's Atelier in Barjac, France.

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Fig.85  
Frame of the film *Over the Cities Grass will Grow*.  
Anselm Kiefer's Atelier in Barjac, France.



Fig.86  
Frame of the film *Over the Cities Grass will Grow*.  
Anselm Kiefer's Atelier in Barjac, France.



Fig.87  
Anselm Kiefer's Atelier in Barjac, France.



Fig.88  
Anselm Kiefer's Atelier in Barjac, France.

E OS MORTOS"

SCHMITT  
S NETRAS



INTENTIO"

ÃO

ENSAO

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## 2.1 WALKING THROUGH THE PALACE OF MEMORY

When it comes to accessing memory, one must visit the Palace of Memory. It is composed of countless mnemonic places, rooms where recollection are stored, much like files in an archive. However, in order to enter the Palace of Memory, it is necessary to use the *machina memorialis*. This machine of memory is a type of crane that reaches one of the rooms in the edifice, hooks a recollection from the past, uses it to fulfill a present need and then puts it back in its original mnemonic place. To enter this building you need to be carried by an *imago agens*, which leads you to the machine, which in turn will look for images that can be related to the *imago agens*. Concerning the access to mnemonic rooms, the use of *machina memorialis* becomes unambiguous, as the mental instrument that connects an image coming from the present to the large inventory of images in the past for the recognition of the world. Reminiscence is a state of mind (from Latin, *reminiscentia*), when the recollections appear due to the visits to the mnemonic places (from Latin *permeare*, *pervagari*, *percurrere*). The recollections present themselves as colored sparkles, *phantasiae* (icon images, complete ones, which in Greek are understood as *phantasmata* and in Latin, *imagines*), which get through the veils of the past and adhere to the present. Then, they go through the opposite way, adding more images to the memory, which expands. “There are always some dominant memories, shining points around which the others form a vague

nebulosity. These shining points are multiplied in the degree in which our memory expands.” (Bergson, 1929, p.223)

As in every palace, here too one can see a garden, growing wild, it is enormous and wonderful. Big trees grow so high that they let slip away just a few sunbeams to the ferns and lower plants living below them. These are the trees of knowledge and climbing their branches to the top, one discovers the mysteries of life. Walking through the nature one can see a narrow trail leading to the lowest part of the relief where a lake can be found. There, some recollections wander the mists that Hoover over the water. This lake has a name and it is Eunoe, the one which can reestablish the power of faded recollections. The waters of this lake are bright and transparent. One can see in its bottom rounded and small white stones, some with yellow golden brindles. Who brings the water to the lake is Lethe, the river of the dark and warm waters, which can lead recollections to forgetfulness. Crossing these waters, one arrives in a huge natural temple. Walking through the forest suddenly the field is open and free of vegetation. The rocky marvel appears in front of one’s eyes. Crystalline and delicately formed, stones huddled together forming the big salons. Spiky and sculptural is this canyon, where one can experience the nature of imagination, creation and invention. Here, recollections which are faded, discolored and opaque, can be reinvented, like in the backstage of a theatre, recollections visit the powder room to find new costumes.

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While wandering through this huge Palace, one has enlightened for oneself the truth of memory. It is a potency of the soul, mind or spirit, able to remember, to forget and to invent.





VAS, COMO TAMBÉM O  
A IMAGINAÇÃO E A  
SIBILIDADE. A MEMÓRIA  
TÉM E COMPREENDE EM  
MESMA ESTAS QUATRO  
UNDADES, COM AS SUAS  
RAÇÕES. E DE MODO ALGUM  
PODE AFIRMAR QUE A  
MÓRIA AGE, SE NÃO SE  
SIDERAR ESTA COMPREEN  
UMA ATIVIDADE.

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## 2.2 THE PHILOSOPHY OF THE IMAGES

From a mnemonic-technique point of view, everything in the world is image and one is left with the task of identifying the connections between them. The body is an image that relates to other images, which might be external or internal, and it is also a center to which the other images converge and seek representation. The perception is the manifestation of the sensation, which connects the external image to our body; and the sensations are a link between the external and the internal, and the body, in this case, is only a mediator. The internal images are the mental images, the memory; the brain itself is a conduit, a machine, which makes the connections between the external images and the internal ones. It is not known for certain, however, where the memory itself, the recollections, dwell.<sup>(19)</sup> Although it can't certainly be in the brain nor in the body, because memory is something living in the past and the body is placed in the present.

There seem to be two types of memory: the memory of past facts, which is presented in the shape of recollection; and the memory related to movements, exercises, connected to the memories of the present. Out of these two types of memory, one has an imaginative and reminiscent characteristic, and the other a repetitive one, as the things we learn by heart. It is also possible to identify two kinds of recollection: one is real, coming out of the

facts or important things one lives, which is similar to a sparkling point of lively colors. The other is an invented, a made up memory, which is born when the real memory, tangled in the veils of memory, tries to hook itself to the present, but becomes a little hazy, since it is not a strong recollection, and, many times, ends up turning itself into something invented.

Therefore, invention is the memory's biggest friend. Together, they wander around the Palace of Memory. It is through invention that one overcomes forgetfulness. When something very important from one's past is forgotten, a hint or slight recollection is sought for, one that leads to one of many possible connections, and this way memory reinvents itself at each access. It seems that wandering through the places of memory means visiting the places of forgetfulness. Both, situated in the past, only show themselves to the ones aware of their place in time. "Corollaries. But for this, memory would not belong to animals lower than man, and perhaps to no mortal animals. Even as it is, it does not belong to those animals which lack perception of time." (Aristotle, I, 449b30)

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When the experience of the present can only refer to hazy and weak memories, a loophole is opened to the construction of a new memory, in other words invention. The invention is, therefore, a process in which one distances oneself from the past and past experiences; on the other hand, invention is only possible, if one uses the past as raw material, even if that is partially or completely veiled. Studying memory means assuming a constant movement in time of the images of the mind which slide from present to past and vice versa, occasionally adding invented images that participate equally in the process of reminiscence. One also moves through space, the body being offered to its surroundings as it seeks representations and internalizes them. "Space thus appearing to preserve indefinitely the *things* which are there juxtaposed, while time in its advance devours the *states* which succeed each other within it." (Bergson, 1929, p.184)

The past, therefore, overpowers the present, but when forgetfulness opens loopholes the material from the present is able to bring more sparks to veiled memories, through invention. This seems a routine process, since memory is always suffering the effects of forgetfulness and, at the same time, renewing itself every moment. Besides that, present experiences would not be able to create a new memory every moment without being connected to previous memories, and if that happened they would possibly not be connected to memory and would be lost. That is why forgetfulness is necessary, so that the memory can renew itself, bend its efforts to the present and also invent, create images to fill the holes that forgetfulness has created.

In the theory of the relationship between the body and the mind proposed by Bergson, one essentially finds a relationship between images, in which our body is a central image to which external images converge, accessing through perception the recollection-images that come down to meet the images of the present, joining, modifying and amplifying each other considering the present usage and then going back again to the confines of memory, in continuous movement and comings and goings.<sup>(20)</sup> To conclude, the material found in memory must be composed by the previous experiences, the present ones and by invention, a type of multiple and richly detailed content, which joins and transforms itself into new images, in updated recollections.

One walks towards the future overlooking the past and the present nearly goes unnoticed, for it is a very brief moment. While moving through time, one adds new experiences from the present, searches for understanding of the past, and coming upon veiled memories, one activates the inventive potential to be able to throw these images in the present and turn them into part of the experience, redecorating them with new sparkles, so that when they reach the past they are once more vivid and shining recollections.

ENS AGENTES

DE ORIGEM

RES FORTES

SVIO DA QUEDA

MS

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ISTAS - FRANCIS

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### 3.1 THE VEILS OF FORGETFULNESS

Like the art of memory had its inventor in Simonides, the art of forgetfulness got famous through an old anecdote that happened to the general Themistocles (524-459 BC), contemporary of the poet Simonides. According to Cicero, one day Simonides came to Themistocles, offering to teach him the science of mnemonics, which was then being introduced for the first time. The famous Athenian general asked what precise result that science was able to achieve and the poet answered that it would enable him to remember everything. Themistocles seemed not to be very interested in the offer and promptly answered that the poet would be doing him a greater favor if he taught him to forget what he wanted rather than teach him to remember. It seems that Themistocles was already aware that memory can be trained to remember but it would be much more difficult to train memory to forget. This famous story about the invention of the art of forgetfulness (*ars oblivionis*) by general Themistocles appears also in the poetry of Camões, which puts side by side the figures of the poet and the general to embody the birth of the two faculties of memory: remembering and forgetting.

“Talking with captain Themistocles  
one day, on matters of practical science,

the Greek poet Simonides  
offered him some contrivance  
just invented, to file  
systematically all his experiences,  
showing him such subtle rules  
that nothing would fade from his memory  
bank, however swiftly time rolls.  
He surely merits fame and glory  
Who finds methods to stop oblivion  
burying any remote history,  
but the renowned captain whose opinion  
was very different, given he had  
thoughts that exacted their own pain,  
118 'O illustrious Simonides', he said,  
'do you really put such faith in your trick  
of showing memory a fresh road?  
If you could only show me the knack  
of recalling nothing from my past,  
you'd be doing me the better work!'" (...) (Camões, 2007 p.148)

In general, the amnesia of important life facts is considered to be the forgetfulness of the knowledge one has of oneself, but, on the other hand, this forgetfulness, similar to archiving, is also important as to give space to new memories. This process is Lethe-technique, a technique of forgetfulness founded in Lethe, the river of forgetfulness. The treaty *Memoria Artificial ov Modo Para Acqvirir Memoria Per Arte* (Artificial Memory or How to Acquire Memory through Art) from 1631 by Álvaro Ferreira de Véra addresses



forgetfulness through allegories in the last chapter, as follows: “Rules to make us forget. These spaces will only serve as a port for the use of those things that after said and recited once, in public or in secrecy, are no longer necessary in the memory. And because they get mixed up, and the images that first were inserted prevent the ones we once again want to insert, then if necessary, throw away these images, when we want to insert others in this place. The first remedy will be to imagine that over those panels slip some black curtains and when I want to forget, I shall slip them with the imagination. Second, imagine that the owner of that places is dead, and all are dressing in mourning. Third, fake an eclipse, which leaves everything in the dark. The fourth finally, imagine an earthquake that destroys all places. With that we also give an end to the matter.”<sup>(21)</sup> (De Véra, 1631, p.75).

De Véra introduces here metaphors that will certainly not work as a treatment to one who wishes to forget, but in any case the author proposes in the text a visual collection, which makes the experience of forgetting more enlightened. First he establishes that some images stored in memory can be useless and they can also prevent new memories to come into the archive. In this way the author assumes that forgetfulness is intrinsic to memory and the metaphors linked to the theme present two possibilities: darkness or destruction, in order to be able to forget. There are many other possibilities to describe forgetfulness through images, like memory, forgetfulness also needs a landscape, then one should create wilderness and desert places, including sand or wind in the scenery, on which one could write down what one wishes to forget, since the sand changes every minute and will destroy the writings, and so will the wind. Another alternative could be leaving the object one wants to forget in the midst of nature, so that the weeds grow and cover or bury the object. Fire also is a recurrent element linked to forgetfulness. But taking into account the personal memory would it be possible to force an erasing or forgetfulness of chosen recollections? Baltasar Gracián gives his answer: “To know how to forget is lucky more

than an art. Things we wish to forget are the ones we better remember. The memory not only has the incivility of not furnishing this necessity, but also the impertinence of, most of the times appear inappropriately.”<sup>(22)</sup> (Gracián, 1984, p.454)

Concerning the techniques of forgetfulness, a recurrent theme seems to be forgetfulness through writing – once it acts as a support, writing also imprisons recollections. Can it be that the act of writing down things on paper might not only stimulate memory, but also cause the opposite and ease forgetfulness? The author can, through the exercise of writing, retain the text and never forget it, or, responsibilities passed on to the text, never remember it again. Of course after the invention of writing we gained access to a vast cultural memory, but if we relate it to the natural memory of those who passed knowledge on orally, generation after generation, writing has clearly relieved them from that task. Apparently, the art of memory is built on the verge of oblivion.

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The greatest example which puts in question whether writing can work in favor both to remember and to forget, happened with the philosopher Immanuel Kant, who had for a long time a faithful servant called Martin Lampe, who helped him in his domestic life. In 1802, Lampe was removed from his functions for reasons that have never surfaced. Kant at the age of 78 and already senile could not get used to the new servant chosen by Wasianski, his friend and administrator. Kant came across the incredible destiny of memory. He was so used to the figure of Lampe, that he began to be tormented by his name, which Kant was unable to forget. The philosopher, who was at that time using the technique of writing down in small pieces of paper what he wished to remember, since memory was already failing him, decided to write down the current task he proposed himself in order to remember what he desperately wanted to do: “I need to completely forget the name Lampe”. It is very interesting what this episode with Kant illuminates. The philosopher

wrote something on a piece of paper to help memory remember that he needed to forget. For this and other reasons, forgetfulness should be linked to memory somehow, because even when memory fails, when something is forgotten, one can perceive that something is missing. If a person remembers that she/he forgot something, probably forgetfulness is also part of memory.

In the famous book *Confessions*, Augustine gives his account on the matters of forgetfulness. “What then? When I mention forgetfulness, I similarly recognize what I am speaking of. How could I recognize it except through memory? I refer not to the sound of the word but to the thing which it signifies. If I had forgotten what the force of the sound was, I would be incapable of recognizing it. So when I remember memory, memory is available to itself through itself. But when I remember forgetfulness, both memory and forgetfulness are present – memory by means of which I could remember, forgetfulness which I did remember. (...) What shall I say when it is certain to me that I remember forgetfulness? (...) If, then, memory holds forgetfulness not through itself but through its image, forgetfulness must itself have been present for its image to be registered. But when it was present, how did it inscribe its image upon the memory, when by its very presence, forgetfulness deletes whatever it finds already there? Yet in some way, though incomprehensible and inexplicable, I am certain that I remember forgetfulness itself, and yet forgetfulness destroys what we remember.” (Augustine, X.xiv(24)–X.xvi(25))

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Augustine’s thoughts are very important to understand that forgetfulness lives in memory, however, he also proposes that forgetfulness could be an image that memory once perceived in reality, and when someone realizes that he/she forgot something, what really comes from memory is the image of forgetfulness, but what, if we assume that memory is a potency with the power to detect the existence and absence of the images and more, what

if we say that memory also has the power of invention? If so, memory would be a complete machine, able to bring to the present all sorts of images or impressions, then Augustine's proposition to the image of forgetfulness would be considered false. If one person forgets something, one can perceive the absence, and the absence can't be replaced by an image, since to the perception of absence nothing can appear, not even one image. Forgetfulness must bring the mind to the bottom of a deep and dark hole, where the person plagued by the emptiness will run out in search of other images to fill the necessity of remembering. It is in this situation that memory works with the most powerful tool, which is invention. There are some occasions when the mind can not go out of the hole, but in most of the cases, memory tries to find new images related to *imago agens*, the one which triggered the act of reminiscence. Recombining the inventory of images, memory invents a new recollection to bring to present. That is probably the reason why forgetfulness is so important to the mind, since it makes possible for memory to reorganize images, to invent new possibilities, to be flexible when facing a new *imago agens*. Therefore, the opaque images that come from the memory hidden under the veils of forgetfulness can be called *phantasmata*, a term directly related to the origin of another Greek term *phantasia*, whose equivalent in Latin is the word *imaginatio*. Consequently, it is possible to accept the relationship between the *phantasmata* images and the universe of invention, imagination and fantasy.



DISTANCIADO

ATRIBUIR MEMÓRIA A  
UM OBJETO.

!  
GÓRICA

E PAREÇAM REAIS  
MAS SÃO REAIS.

RA CONMECER O INVO

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### 3.2 THE ARCHITECTURE OF FORGETFULNESS

First, it is important to clarify what is to be understood as architecture of forgetfulness, as it is a name that could be applied for many different types of architecture, including the abandoned, which people don't care or remember anymore, but it is not in the forgotten architectures where the interest of this research is lying. On contrary, the focus is given to architectures built under the oblivion idea or purpose, wishing to hide something, to erase, to protect or to extinguish, in sum, to forget. Two examples will be shown and explained in the following paragraphs, the State Mental Hospitals and the architecture of the concentration and extermination camps. Both are architectures of forgetfulness, although the intention behind their construction is totally different, they are together under the same purpose of forgetting something.

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In the book *Asylum: Inside the Closed World of State Mental Hospitals*, Christopher Payne shows the abandoned hospitals in the United States through a great photographic series and introduction by Oliver Sacks telling the story about its construction and demise. The grandiose buildings housed thousands of mental patients between late 19th century and 20th century, when many of them were deactivated. The idea behind the word Asylum is refuge, protection, sanctuary and this was the main concept hovering in these hospitals.

Most of the patients constructed new life inside these institutions, recreated their affective ties with colleagues, doctors and nurses, worked in the garden, helped in the kitchen, represented their own plays in the theatre, went to the cinema, to swim, etc. The State Hospitals were as huge as cities - Pilgrim State Hospital (fig.89) for example covered an area of 400ha of land and had its own police and fire department, courts, post office, rail road station, power plant, swine farm, church, cemetery, water tower, houses for staff and administrators, including underground tunnels used for routine utilities. The images in (fig.90 to 93) show the architecture and facilities in different hospitals. The patients had a decent life like in a normal city, except for the fact that they were enclosed without easy access to the outside world.

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The situation of these hospitals changed a lot over the years - overcrowding and lack of resources were the factors that brought terrible conditions to most hospitals, including the polemic implementation of radical treatment techniques such as lobotomy and electroconvulsive therapy. Despite that, some reports of patients showed that the Mental Hospitals were a good place to live, where they had their illness recognized and respected, where kindness and assistance continued to be the principles and where the patients could be protected, both from their own impulses, some of them suicidal or homicidal, and from the outside world, often scenery of isolation, aggression, abuse and ridicule. Anna Agnew, judged insane in 1878 and accepted in the Indiana Hospital for the Insane gave her testimony: "Before I had been an inmate of the Asylum a week. I felt a greater degree of contentment than I had felt for a year previous. Not that I was reconciled to life, but because my unhappy condition of mind was understood, and I was treated accordingly. Besides, I was surrounded by others in like bewildered, discontented mental states in whose miseries... I found myself becoming interested, my sympathies becoming aroused... And at the same time, I too, was treated as an insane woman, a kindness not



hitherto shown to me. Dr. Hester being the first person kind enough to say to me in answer to my question, ‘Am I insane?’ ‘Yes, madam, and very insane too!’... ‘But,’ he continued, ‘intend to benefit you all we can and our particular hope for you is the restraint of this place.’ ... I heard him [say] once, in reprimanding a negligent attendant: ‘I stand pledged to the State of Indiana to protect these unfortunates. I am the father, son, brother and husband of over three hundred women... and I’ll see that they are well taken care of!’” (Asylum, 2009, p.1)

Even knowing that it can be that most of the patients were well treated, and they could rebuild their lives in certain peace inside these hospitals and also considering that these places could be a good solution for them to live with their illness having more attention and care from doctors and nurses, another part of the history has to be seen. The families and the American state at that time decided on the idea of giving protection, of separate these people from all the things that surrounded them: families, house, friends, etc. They were kept in this special cities condemned to oblivion. Many relatives, once having left their kin in the hospital, visited them in the first months and years but time went by, visits became rarer every day. Many of them died in the hospitals and the family never came to bury them or to take the cremation urns. (fig.94). The Mental Hospitals were then, probably a relief for the family, society and state that had their responsibilities canceled, since they didn’t have to live and deal with their mentally ill. It’s a hard truth to say that the society decided to hospitalize these people in remote towns, away of the main centers as a way to get rid of the supposed problem, and this could be a very pessimistic way to look at this matter, but one cannot be totally romantic to think that mental hospitals were a wonderful solution for everyone. Given the incredibly huge number of inmates, (fig.95) and (fig.96), it is important to ask about the necessity and urgency of having all these people admitted as permanent inmates in the Mental Hospitals. Therefore, it is possible to consider these

hospitals as architectures of forgetfulness, because analyzing it from the point of view of the society and relatives, they could go on with their normal lives without assuming the huge responsibility of having a mentally ill at home or in schools, squares and public places in general.

After the World War II, Pilgrim State Hospital (fig.97), for example, increased its population and was the world's largest hospital with 13,875 patients and over 4,000 employees. To keep the patients and manage the overcrowding, agriculture centers were founded to employ the inmates in a kind of rehabilitation treatment. During the late 20th century, community care supported by the new possibility of treatment with psychiatric medication led to complete or partial closure of these hospitals. The inmates had to resume their lives outside the hospital, something that many of them could not do anymore, since their lives were totally depending on the possibilities offered by the hospital during their stay. The history of the State Mental Hospital is certainly difficult to define in positive or negative terms, and probably these places have successful and sad stories written down in their diaries, but it is possible to see that the protection offered to the mentally ill was a way of covering the truth, veiling the existence of these people, and forgetting them in exile. A poetry written on a basement wall by a patient says:

“If my heart could speak,

I'm sure it would say, I wish I were  
someplace else today.

Among these books, a great amount of knowledge there must be,  
but what is good is knowledge where others carry the keys.

Through the last ten years, many improvements have been made,  
but the final words seem to say, don't forget, my good man you're still

a patient here today. Intelligence, ability and knowledge surely will never last. Why, all we want to look at, my good man, is your past. I wish that some of these people, who write the books and make the rules, could spend just a few years walking in our shoes.” (fig.98)

Now comes the search for forgetfulness in another place. The vast field, where the railroad has its end, full of barracks with walls crumbling and warping as the dust falls is the morbid architecture of Birkenau, also known as Auschwitz II (fig.99 to 101). This place, together with Auschwitz I (fig.102 and 103), plays the distressful role of remembering the whole humanity about the holocaust. These camps formed a huge complex in Poland (fig.104 and 105) and were founded in the spring of 1940 as concentration camps and rapidly changed to the major extermination camp constructed by the Nazis. Prisoners from all over Europe were brought to die in this place, including Jews, Poles, Slavs, Gypsies, Soviet prisoners, physically and mentally disabled, homosexuals, Masons, Jehovah’s Witnesses and many others. The existing documentation informs that at least 20 million people died in the Nazi massacre in the innumerable concentration and extermination camps and ghettos.

In these devastating camps the whole architectural complex indicates the path of death. The super crowded barracks housed the prisoners stacked, being cold, hungry, and suffering from numerous diseases (fig.106 and 107). The hospital was a place for more suffering, as prisoners, mainly women, were exposed to all types of drug testing principally for developing mass sterilization. All facilities were precarious, driving thousands of people to death. Prisoners marched to the gas chambers (fig.108) dreaming of having the promised bath and being united with their families. Instead of this, doors were sealed hermetically, cans of Zyklon-B were opened, granules of diatomaceous earth impregnated with hydrogen cyanide were poured into the chambers. The bodies, once taken out, had hair and precious

metals from the teeth removed, then, they were burned in the crematorium furnaces or in open air. (fig.109 and 110)

Nazi ideology to exterminate all the so called “sub humans” led to the construction in Krakow and in many other places around Europe (fig.111), of the most gruesome architectures of the extermination camps. Complexes to eliminate, extinguish, and to consign to oblivion what they didn’t want to remember anymore. The whole Nazi program was founded in forgetfulness. The Germans wished to “erase” the Jews and all “sub races” from their memories so they would be able themselves to forget the old image of barbarism, created by the Romans, and the image created after the first world war of a defeated people. All steps very well conceived and developed by Hitler for the invention of the “pure German race” figure, implemented by Nazi Propaganda.

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The author Tai Nunes historically explains in an article published in *Linha. Escritos sobre a Imagem*<sup>(23)</sup> the myth of origin of the Germanic people until the culmination during the World War II of the exacerbated nationalism. “(...) myths which the earliest known origins is registered in the stories contained in *Germania*, a document written by the Roman historian Cornelius Tacitus around the year 98 AD. In this work, Tacitus recognizes how difficult it was for the Romans to win the battles against the Germanic people - extremely strong breed of warriors who disliked rest, inhabitant of swamps and forests. (...) Moreover, the Germanic people lived freely in the forests (...) The forest was undoubtedly the great founder of Nordic identity. Tacitus believed that the Germanic race had emerged as a plant sprouting from the dark and spongy humus and the memory of their origins were renewed in rituals that perpetuate their wild genesis. One of the rituals exposes human bodies sacrificed to the God Wotan / Odin stuck in tree trunks to restore some aspect of tribal life as the God Wotan had done. Another ritual is represented by the

tradition of tying the hands and feet of the visitor before he entered the forest. If, by chance, happened a stumble, he should writhe on the ground under the trees as a deadly worm. The rituals of death are linked to the trees. Were buried with simplicity under a heap of soil and the noble men were burned with a certain type of wood reaffirming until the death their link with the forest. The wars between the Romans and Germans were many. The Battle of Varian represented a humiliating defeat for the Roman troops, resulting in all sorts of cruelties practiced by the Germans such as heads hung from trees or bodies of centurions slain on altars. This scenario was reported 15 years later when the Romans finally got their revenge in the battle known as Teutoburg, led by the Roman general Germanicus, nephew of the Emperor Tiberius. To penetrate the forest, outraged witnessed the remains of his compatriots rotting in Germanic trees. (...) In the twentieth century, at the end of World War I, political issues involving agreements between the victorious nations - France, England and USA - imposed severe penalties to Germany, which lost colonies, and warlike resources but, in contrast, exacerbated its nationalism as an independent nation of monarchical power and confident in its military strength. Then, during World War II, the story ironically, contributes again to the manifestation of the Germans' myths. The expression "Blood and Soil" (Blut und Boden) was a Nazi theme authored by Walter Darré who fought for the protection of nature to be one of the government's philosophies. His concept also extends to the myth of pure breed - as the Germans were seen - since being originally inhabitants of the forest they were isolated, unable to interracial breeding."<sup>(24)</sup> (*Linha. Escritos Sobre a Imagem*, 2012, p.129 - 131)

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The beautification program instituted by the Nazis was responsible for constructing innumerable edifices, like museums to show the art selected by Hitler to shape the visual of the aspirated "new German man", enormous architectures emerged in Linz, Berlin, Munich and in many other cities, to house the new identity. A large number of films and

propaganda were made to turn society's mentality in favor of the elimination of the races taken as "minor", physically and mentally disabled people, among others. The impetus for the formation of the "new Germany" leads not only to building a Berlin that wished to be more beautiful and bigger than Paris, according to Hitler, but also the construction of the extermination camps to carry out the ethnic and racial cleansing. The camps are the attestation of an arrogant and inhuman politics without limits, which led the Germans, aspiring power and progress, to face its most primitive myths of barbarism. Today the site and the buildings, the huge complex of terror, the architecture standing over the times, remain to show the whole world the place where forgetfulness is born, although it is clear that its history is unforgettable.



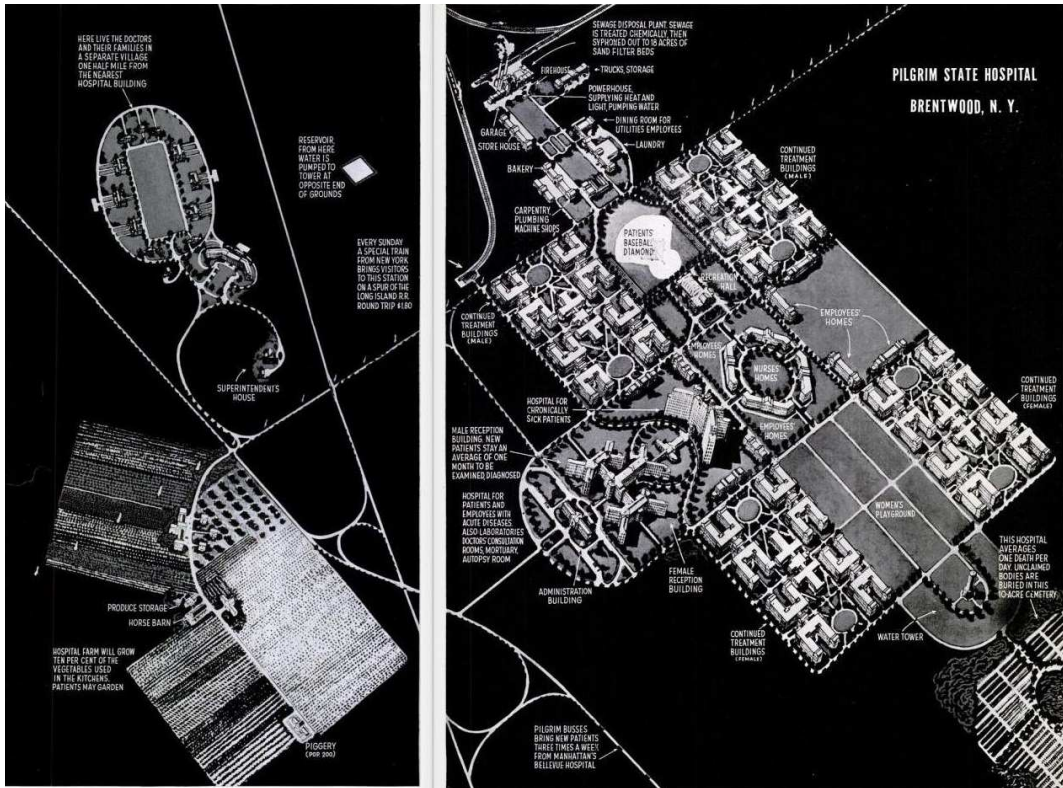


Fig. 89  
Map of the Pilgrim State Hospital. 1938.





Fig.91  
Corn Crib, Eastern State Hospital, Lexington, Kentucky.  
By Christopher Payne

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Fig.90  
Dairy barn, Malboro State Hospital, Malboro, Ney Jersey.  
By Christopher Payne

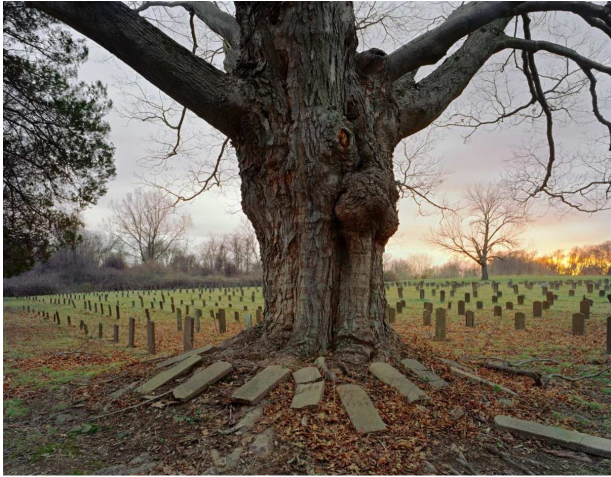


Fig.92  
Cemetery, Connecticut Valley State Hospital, Middletown,  
Connecticut.  
By Christopher Payne

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Fig.93  
Noble Hall, Connecticut Valley State Hospital, Middletown,  
Connecticut.  
By Christopher Payne



Fig.94  
 Unclaimed copper cremation urns, Oregon State Hospital,  
 Salem, Oregon.  
 By Christopher Payne

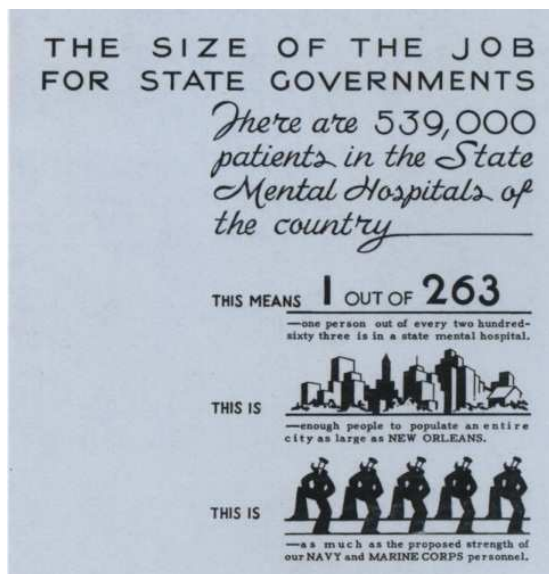


Fig.95  
 From a national survey conducted  
 by the Illinois department of finance.  
 By Christopher Payne

CREEDMOOR			
CENSUS 3 1953			
PATIENTS	MALE	FEMALE	TOTAL
CERTIFIED CAPACITY	1558	2584	4142
IN HOSPITAL	218	3612	5795
IN FAMILY CARE	2	2	4
CONV CARE	221	408	629
ESC PTS	10	2	12
TOTAL CENSUS	2418	4024	6440
EXCESS	625	1028	1653
3 6 1953			
BUDGET PERSONNEL	A 605	743	1348
MEDICAL SERVICE	A 33	4	37
PHYSICIANS ON DUTY	25	3	28
VACANCIES	8	1	9
WARD SERVICE	A 331	521	852
NURSE & ATTENDANTS ON DUTY	281	42	709
VACANCIES	50	93	143
ON PASS	36	54	90
SICK	3	19	22
OTHER DEPTS	A 241	218	459
ON DUTY	231	178	409
VACANCIES	10	40	50

Fig.96  
 Census, 1953, Creedmoor State Hospital, Queens, NY.  
 By Christopher Payne



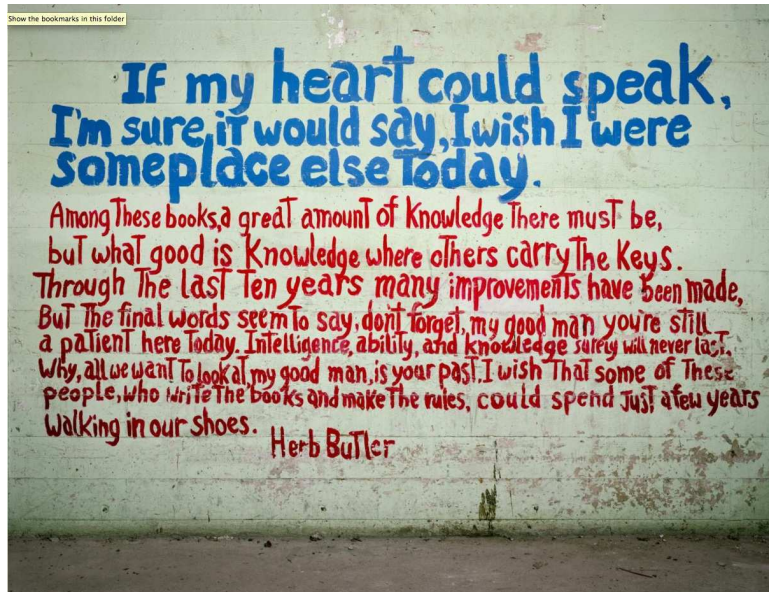


Fig.98  
Patient poem on a basement wall, Augusta State Hospital, Augusta, Maine.  
By Christopher Payne



Fig.97  
Pilgrim State Hospital; New York,  
in construction, 1933.



Fig.99

A frame from the "Chronic of liberation on KL Auschwitz" made by Soviet army cameramen. (Auschwitz-Birkenau State Museum Archives)

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Fig.100

The unloading ramp and the main gate called the "Gate of Death."  
(Archiwum Panstwowego Muzeum Auschwitz-Birkenau)



Fig.101  
A fragment of Sector BII with wooden barracks right after finishint the building.  
(Auschwitz-Birkenau State Museum Archives)

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Fig.102  
The main gate of Auschwitz I camp. The picture was taken after the war.  
(Auschwitz-Birkenau State Museum Archives)



Fig.103  
One of Auschwitz I streets with a row of poplars.  
(Auschwitz-Birkenau State Museum Archives)



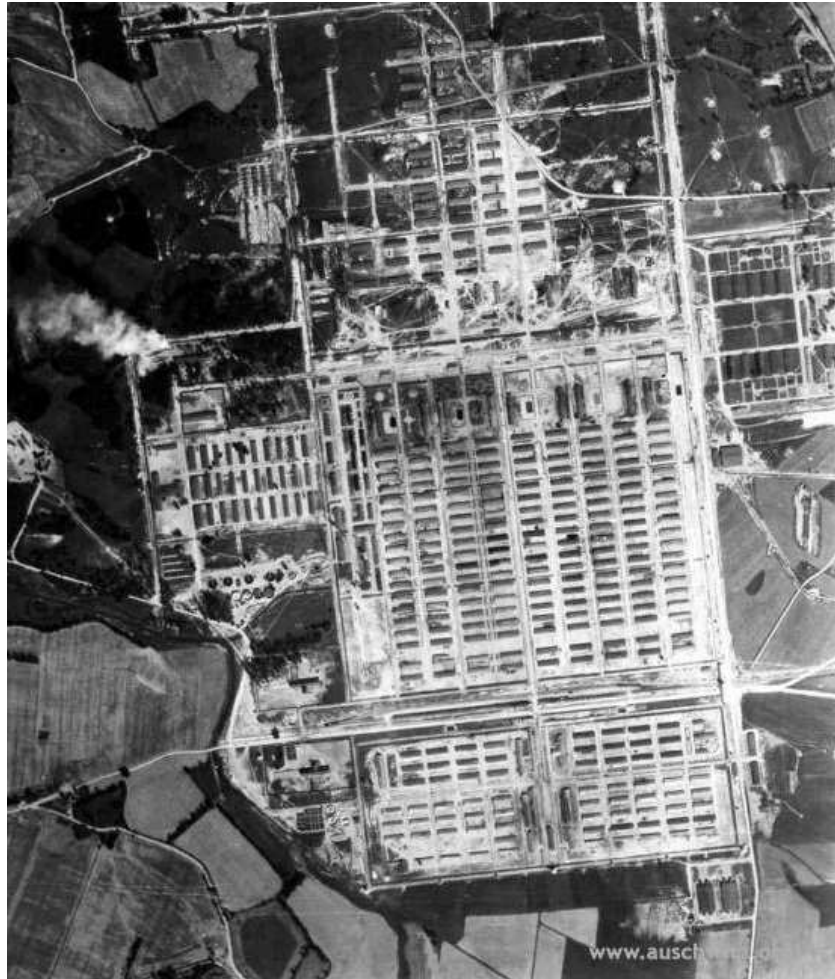


Fig.104

The picture was taken by the Allies. This is Auschwitz II-Birkenau in summer of 1944. On the left the smoke is clearly visible. It comes from burning pits next to crematorium V, where Germans burned bodies of murdered Jews.

(Auschwitz-Birkenau State Museum Archives)



Fig.105  
Auschwitz I and II.  
(Auschwitz-Birkenau State Museum Archives)



Fig.106  
Inside of brick barrack at Sector BI in KL Auschwitz  
II-Birkenau. (Auschwitz-Birkenau State Museum  
Archives)

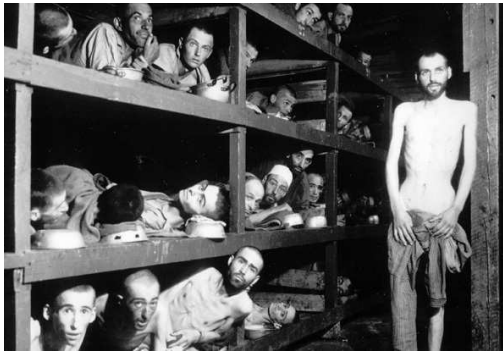


Fig.107  
The prisoners slept in barracks that had many  
prisoners to a bunk.



Fig.108

Ruins of gas chambers blew up by Germans running away from the Soviets in January 1945. (Auschwitz-Birkenau State Museum Archives)

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Fig.109

Crematory I in Auschwitz I. The picture was taken after the liberation. (Auschwitz-Birkenau State Museum Archives)



Fig.110

The picture was taken illegally by a members of the Sonderkommando. It shows burning bodies of victims of mass extermination in

Auschwitz II-Birkenau.

(Auschwitz-Birkenau State Museum Archives)





Fig.111

The Holocaust map showing the localization of the extermination camps, concentration camps and ghettos.

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#### 4.1 INVENTION FILLING THE LOOPHOLES CREATED BY FORGETFULNESS

In Latin, *Inventio* is related both to invention and inventory. Invention, in turn, is connected to the creative manifestation of memory considering a certain inventory, a collection of things displayed in a certain order. The two terms are deeply connected. To invent one needs the inventory, to have a starting material as inspiration to create something new, and new here doesn't mean inedited and it can not be inedited, since it comes from a previous material. Meanwhile, to create an inventory one also needs to invent, to create classification systems, taxonomies like an encyclopedia to organize the material.

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The inventive process that takes place when, while accessing memory, one can only hook hazy or veiled memories, that is, the ones affected by forgetfulness. Creation can not be out of nothing – it starts with the inventory of mysterious and veiled memories which, as soon as perceived that way, try to bring from present time new sparkles to decorate and strengthen themselves. In the end of the process of invention what one has is an invented recollection and throughout life one needs to renew memory this way, so that old memories are useful in recognizing the present and this, in turn, becomes part of the memory in expansion.

Invention is, therefore, something that brings life back to veiled recollections, which have been affected by forgetfulness. This life, brought from the present, is an update brought to the new images which are apprehended from experience, from the perception of the surrounding world. The way one looks into the present is in constant anxiety of influence<sup>(25)</sup> of the past. The body that apprehends the experience in the present is not free, since it needs to refer to the past in order to understand what is in its face.

Invention in itself must be a need born in the past, – since what is born in the present is the need to remember – and it must come from this archived material in memory which, after recreated, starts to act in the present. “It is apparent, then, to which part of the soul memory belongs, namely the same part as that to which imagination belongs. And it is the objects of imagination that are remembered in their own right, whereas things that are not grasped without imagination are remembered in virtue of an incidental association” (Aristotle, I, 450a22)



COM O INTELLECTO.

QUE FAZER SEM A LINGUA

SE FICARMOS SO' COM O

AFFETO E COM A MEMO

→ CENA DA MULHER QUE

COMO FALA-GUERRA DO

GOLFO.

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## 4.2 ARTISTIC PRACTICE AND INVENTION

The mnemonic images and movements are an interesting metaphor for the artistic and literary work. The images an artist creates or the texts an author writes are the product of a restless effort to mix the material from the past with the one from the present. They are the result of a claim that is born in the present, reaches out to the collection of images in the past, eventually faces forgetfulness and sets the inventive and creative potential. The artist is always in debt with its predecessors and under the anxiety of influence of their works. This happens due to the realization that one has to refer to the past and understand its masters in order to find the loophole of creation. In Bloom's theory, this loophole is a deflection, which means that the artist-author has given itself to its master up to the point of "misunderstanding" its lessons, as in a process of generalization<sup>(26)</sup> or oblivion of its theory – only then does it manage to deflect the master. "Poetic Influence – when it involves two strong, authentic poets – always proceeds by a misreading of the prior poet, an act of creative correction that is actually and necessarily a misinterpretation" (Bloom, 1997, p.30) In case the artist-author fails to deflect, it dies along with its master – its theory and images – since it was not able to find a new way. Academically, it would be forever stuck to the revisionism of its master's work.

Artistic work is, therefore, possibly born out of the tumultuous and uncertain dialogue between present and past, memory and present experience, and between the relationships between the body-mind complex. If the starting point of the living and creating experience is a previously apprehended material, archived in the memory in shape of images, this material is then the awareness one has of oneself and the surrounding world. Thus one could consider all the rest as the unconscious, which, in turn, is formed by all the material not yet experienced, that is, what one has not noticed with her/his body and that does not establish contact with one's mind. If one's body is perhaps put in touch with its unconscious, images which were previously far away will be brought to our attention and then one can establish contact with its conscious, which consists of that known collection that exists in the past, and, therefore, does not exist in the body, but in the mind, because the body only acts in the present.

156 Imagination must be born out of the movement of the images of the present walking towards the images of the past, and that is how the artist and the author are able to do their works. The created, invented work was certainly born in the past and will have to walk the way back to face the present again. That is, not only does the artist use its potential creativity to renew memories, but it also learns to walk the path of creation and invention to create its works and give back the world a material that has been modified by its creation.

The invention that takes place in the movements of memory might then have a connection with the invention and the creation from the world of the artist and, if the artist seeks for influences and its predecessors in the past in order to find its own personal path, it does exactly the same movement as a body in the present seeking for understanding in the past. The artist gives itself over completely to another artist's legacy or another writer's work,

but it needs to deflect in order not to be consumed by this strong author. The deflection is similar to forgetting its predecessor's work. This way, it is possible to walk towards creation. If this artist in the present is able to step aside, to deflect, it has found the loophole to invention, to the creation of its own work, being able to mix the past with the present and become the author of its own future. Looking at it that way, creation is to the artist something very similar to what invention is to memory.

DE FUGA

TUS.

DO HORIZONTE

A VISUAL

SCAMOZI

5





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## 5.1 PHOTOGRAPHY: AN EXERCISE OF MEMORY

Photography plays a curious role in the arts of memory and forgetfulness. Photographic images, once collected, are an inventory of life and are related to the mnemonic space, since they function as agents that trigger the *machina memorialis*. In this process, photography seems to favor memory. However, like writing, it may as well favor oblivion.

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First, it is important to analyze the use of a camera as an instrument of perception. To photograph is to put oneself in relation to external images. It is a way of modifying and selecting the reality. One can look through the camera and see the world, like one also does with glasses, sunglasses, binoculars or only simply the eye facing the world. The object, camera, works as visual prosthesis, it frames the reality, it changes colors, shapes and light. Wim Wenders, a German film-maker, gives a testimony on the Brazilian documentary *Janela da Alma* (The Window of the Soul)<sup>(27)</sup>, which clarifies the ideas around the topic vision and the visual prosthesis: “I think you are more aware of framing. For a while, when I was thirty or so, I tried contact lenses, but even when I had the lenses on, I was constantly looking for my glasses, because I saw sharp without the lenses, but I was missing the frame. Your viewing, your seeing is more selective, I think... And you are more aware of what you actually see. If I don't have my glasses, I feel... I see too much,

and I don't want to see that much, I want to see more refrained." The point of view of Wenders certainly also explains the wish of a person to use a camera. With this object a person is able to see the world, to experience life in another way, possibly more distant but also more focused in a sense of choosing what one wants to see. Each kind of camera offers a different framing, a different approach to reality and every person uses this frame in a different and unique way. A photographer, for instance, could choose between 50mm lenses, or wide angle lenses or tele-lenses. Choosing one of these three options she/he is able to change her/his own experience of the world completely. Photographing in contemporaneity is definitely not only registering the world, but it is for sure experiencing it.

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Let us take the example of a man facing a beautiful waterfall. To experience this waterfall, he has many options. He could choose between taking off his clothes and jumping into the water, or he could take out the camera and start photographing the surroundings. Let's assume that he arrived at this place after a long walk under the sun and he is now feeling so hot that he can't think of anything else but cooling himself off in the water. If so, he would choose this option instead of photographing. Another option would be that he arrived in the place with his car with air conditioning. He now has a cold body and wants to warm up a bit before diving into the cold water. In this case, he could choose to get the camera, walk around and take some photos. The third option could be that he swims first, then takes pictures or vice versa. This example helps to understand that a person, when deciding to photograph, is not always thinking about registering the moment to remember later. It can be only a practice to perceive the world with another lens or frame, instead of the normal already given, which are the eyes.

While analyzing the exercise of photographing it is possible to infer that a photographer is

practicing part of the memory potencies, since he/she is using his/her creative potential to create images. Following what has been described in the previous chapters of this text, invention is a quality of memory and always refers to an inventory of previous images, and therefore, a photographer is also doing this mnemonic process, while trying to perceive the world around him/her. He/she perceives the outside world always consulting what he/she already knows. The information consulted is stored in memory. Once the photographer decides to take a photo, he/she is inventing, since he/she perceives the outside world in his/her manner.

Imagination is a complex concept, but its conception starts with the understanding of perceiving images and every image perceived is already imagined. In this case, imagination is not related to things that do not exist, or fantastic creations of beings and places, but on the contrary, it is the potency of the body-mind complex to perceive the surrounding images. A photographer is first a person who has in memory a large inventory of images. When experiencing the surroundings, without a camera, he/she is internalizing new images every second through perception, sensations and the whole complex mind-body, which in turn puts him/her in contact both with the external and internal images. This is a normal process to every individual who owns normal physical and psychological conditions. Once this person takes a camera and starts to photograph the surroundings, new images are still internalized, still brought from memory to recognize the world, but a new inventory is created aside the mnemonic collection. The photographs taken are a collection also influenced by memory and the potency invention, since every second one person lives in the present is establishing connections to something stored in memory, but it is not a collection created by memory, instead of this, it is created by an inventive person who wants to set up the outside world in his/her manner. The exercise of photographing is definitely the imagination looking at the images outside and producing another world with

this material, an imagined one. This idea is only possible, if the concept imagination is taken into consideration as the power of humans to comprehend the world through images, and the concept imaginary as something created by imagination, instead of something simply unreal.

Manoel de Barros, a Brazilian poet, gives his statement in the documentary “Janela da Alma”, presenting his understanding around the visual perception, memory and imagination: “My own things do not come to me through my eyes. They don’t come in, they appear inside me, from inside. They don’t enter through my eyes. Unfortunately, I don’t think this is what you want to hear. The eyes see, the memory reviews things and imagination is what “trans-sees”, which transfigures the world, which makes another world for the poet and the artist in general. Transfiguration is very important for the artist.”

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The similarity between the invention in mnemonics, and the creative exercise which the photographer does is probably one aspect that brings closer the studies of memory and photography and art, but let’s go further on this matter in the next paragraphs.

Let us suppose that the whole process goes in this direction: 1) A PERSON experiences the OUTSIDE WORLD, consults MEMORY and is able to create a PHOTOGRAPH. What happens when the photographer or even another person not related to the first described process sees the photograph? If so, another process must start: 2) A PERSON sees a PHOTOGRAPH and consults MEMORY. The outside world is excluded, since it is not an intrinsic part of the photograph, which in turn substitutes the outside world in this case as explained in the two following diagrams<sup>(28)</sup>.

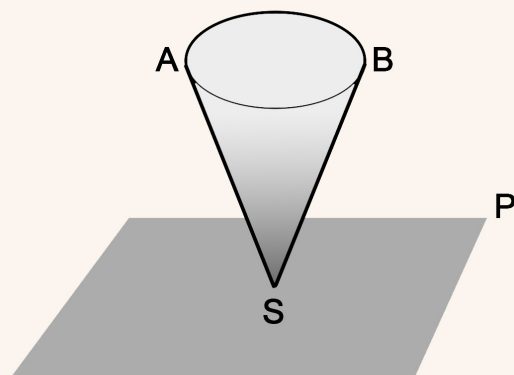


Diagram 1

Now take circle AB as Memory, living in the past. Vertex S is the body of a person in the present. P is the outside world, also in the present. Process number 1 described in the paragraph before is the body of a person S experiencing the world that surrounds it, P. This world P offers hundreds and thousands of images to S experience. The images recognized by S in P are part of the consciousness and the images not perceived are part of the unconsciousness. The images perceived by S in the present go in direction to circle AB, to find in the past the other images which could be attached to the new one. Then, the whole package of images goes down towards S, in order to make this experience in the present more understandable and recognizable. If S is a photographer, seeing through a visual prosthesis (camera), what goes up to AB is already a reframed image, thus not anymore a reality, then AB will send continuously send more information to vertex S, making it able to create and invent more images. While S is getting nourished by memory, it can start photographing and the result is the image, the photograph.

Process number 2 described previously can be understood in the second diagram:

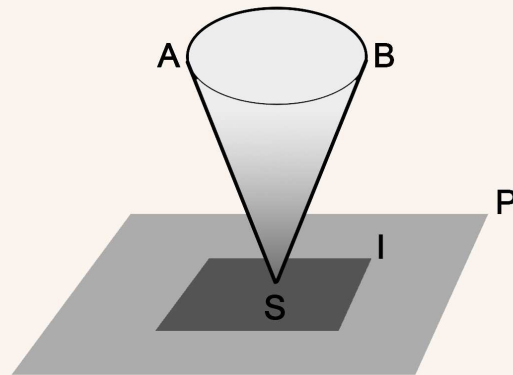


Diagram 2

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In this case, Plan I is a photographic image. S perceives I and directly goes to reach some information in AB to attach to the image presented. From the past, AB sends images through the cone to make S able to interact to I in the present, but doing this, S doesn't necessarily need to consult P to understand I. It may do it, but AB is able to address these needs of one's mind. This is to say that a photographic image is in the present but it is not reality, it can access one's memory directly, without consulting anything from reality before, therefore it is an *imago agens* which is powerful and directly goes to be in contact with one's mind. Therefore, a person looking at a photo first consults memory, and the response that comes from memory to reality is something created by imagination.

This could be one of the ways to get closer to what is more important to photography and

to art in general. The essence of an artistic object lies in the power of directly accessing information in one's mind and not being directly attached to reality. The photograph of course has a relation to the outside world, to reality, since it brings the photographed elements from it, but it is definitely not reality. It is an *imago agens*, an image able to create movements in one's mind. A complete image, since it does not depend on elements from reality to survive, but still an open image, an image that one can see through it, one can imagine, create and invent different meanings for it. When one is looking at a photograph, what is seen is a simulacrum, an image already imagined by the photographer. The photograph leads the viewer to find his/her mnemonic inventory, his/her own internal images to understand the given image. What is then the essence of the art in the process here depicted? It could be two important things: firstly, the power of a work of art in accessing one's memory, mind and soul and the power of bringing from one's memory the needed images to understand the art. Secondly, it is important that this image (the work of art) is open, so the viewer can project him/herself on it.

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Going further on the matter of the use of photography nowadays, people are interested in photography for many different reasons, and they mix all the purposes along with the experience of living. Sometimes they are concerned with remembering their past, saving it from oblivion, since families are smaller and not as closely knit as they once were, and they are told little about their life story by relatives. Sometimes they have photography as a current need created by oblivion, in a time when people are overloaded with daily tasks and responsibilities, they use photography as a calendar or diary, "writing down" through images what they want to forget in order to unburden memory. Sometimes people use photography to be able to see the surrounding world, partly because looking straight with the eyes is sometimes overly direct to the current generation, which also appreciates relationships through social media platforms, like Facebook and conversations through

WhatsApp. Finally, people also use photography to communicate. If you see people in WhatsApp for example, they use photography with the same purpose they use text. One person, for example, could explain using text, what he/she is doing at the moment, but it could be easier and, sometimes more efficient to take a photo with the smartphone and send it to the other person. The platform Facebook, for instance, shows photography with a different purpose. It is more related to people's interest in publishing their personal life, showing off what they do and promoting their own image and ideals.

In general, photography is being used nowadays in a completely new way in comparison to earlier times. Men seem to need the photographic record to guarantee the existence of memory and seem to need a camera, so that they are able to relate to the world, to see the world and to forget the world. This thesis is interested in studying photography having as basis the art of memory, because it seems that photography is closely related to forgetfulness much more than memory, taking into account the current uses. A person who photographs with the smartphone and publishes the photos on Facebook, or sends them through WhatsApp, is not interested in remembering that moment over the entire life. People nowadays are not pretty much interested in storing their images safely, or printing the photos to have them for many years and to be able to show them to the next generation of the family. The images are made quickly and also disappear very fast. Photography is therefore a new form of living the reality, of experiencing the world and also a way of communication between people. This is to say that these images are doomed to forgetfulness and the contemporary men is driving the history of the art of memory in that direction, by using photography that way.

The dissemination of photography, nowadays present in many devices and so easily accessible, makes people very interested in recording the surroundings, in communicating,



publishing and sharing images. This is also the reason for our society to be now living the time of forgetfulness. Never before in history people were so overloaded with images and information like in contemporaneity, therefore, to survive this, forgetfulness and erasure are necessary. “An epidemic of amnesia, as potent as one of the surreal plagues in Gabriel García Marquez’s novels, seems to have hit our culture. It is not just aging baby boomers who are complaining about their lousy memories. Their kids, too, have forgotten how to remember phone numbers, driving directions and the basic data of daily life. After all, why bother to memorize anything when there are cellphones and Google to do it for you?” (Michiko Kakutani to The New York Times. March 8, 2011)

Over the times, since Antiquity, Middle Ages and Renaissance, the art of memory is changing into different things without losing its essence. In Antiquity men were studying ways to remember and to train the memory, since they really had this need in their society; in Medieval a huge imagery to educate people in the principles of religion appeared, so they could get to know hell and heaven through images. Then in Renaissance the art of memory opened the doors to science. Therefore this art is closely related to knowledge and culture since the earliest apparitions. Contemporaneity is now shaping another meaning for the art of memory and certainly photography plays a huge role in this task. When images go fast through one’s eyes and dissolves in time, the forgetfulness that permeates our days appears.

TAÇORAS PA MEMÓRIA

RUGAS DE UM LUGAR  
INVENTA.

TA ET ~~FACTEA~~ <sup>FACTEA</sup> E

MORA BILEA

TAÇAS

CIO DA MEMÓRIA

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## 5.2 PHOTOGRAPHS AS *IMAGO AGENS*

The role of photography as an agent that evokes memory does not nullify its role in favor of forgetting. Certainly, photography ends up serving both purposes. It is clear that it has a direct relationship with reality, but it is not entirely faithful to reality, since it is a limited eye that is only able to see what the human eye wants to see within a given format. Thus, photographic images appear from the perception of reality although they encompass the possibilities of deconstruction and withdrawal from reality. That is the reason for photography to be more of an invention than a document. It is more related to the imaginary, less to reality. It is creation and art and for this reason it cannot be trusted as a document to prove reality, whereas it is a simulacrum to create new realities.

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The relationship between a man and his family album, which is a collection of *imago agens* that facilitate access to memory, is a curious one and is full of mnemonic loopholes. When one looks at a photograph, recollections, knowledge, details and emotions are evoked and, while choosing what is most useful for the moment, later associations are formed.

The field research presented in this chapter will clarify how photographs from childhood can be an *imago agens* and what kind of images they access in one's mind. The method is

simple: A person chooses a photo from childhood and looking at this image he/she writes down all the thoughts that goes through his/her mind, the recollections he/she accesses during the reminiscence process started upon looking at the photo. The second step requires this person, who appears in the photo, to reach the photographer, the person who realized the click, and without discussing or informing this person about any of his/her own recollections, asks the photographer to look at the photo and write down the things that pass through his/her mind. The result is one text by the photographed person, one text by the photographer and the photograph from childhood of the photographed person, as showed below in the seven different collections named Quintal (Backyard), made with 14 participants.

## Quintal #1

Participants:

Bruna Penna Mibielli (Photographed person)

Teresa Carneiro Penna (Photographer)

Image analyzed by both participants:



Testimony from the photographed person:

“I know that I was there in the backyard and my mother always liked to photograph me. She was there with the camera asking for poses. I was there with my plastic ball. I always loved playing with the ball and our backyard was a perfect place for it. It was big and I remember that in the planted area there was a plum tree and I loved its plums. Just near the yard there was a little room where I kept all my toys and a mini railway, which I loved. This was the mess room where I could leave everything as I pleased. Well... But Mom was there and took the camera and asked me to strike poses in front of the decoration of my Circus birthday that she had done herself for the party, which had taken place the day before. Mom always did everything for my birthdays and she loved to work with the decoration. This must be the reason why she wanted to take some more pictures in front of the decoration. Also maybe because the photographed scene was during the day and she could photograph better with the sunlight instead of the darkness during the party. I know that suddenly I saw a snake on my side and I had not fully realized the danger, but I was totally paralyzed with panic. I think also that maybe I stayed there paralyzed, because Mom was taking a photo and I could not spoil her picture. So I stayed there until she took the photo. After that I do not remember anything else. In fact, I’m not really sure if I remember this case, but I know that it happened.”

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Testimony from the photographer:

“We were there... You were about two or three years old at most. We were playing “queimadinha”, a game in which the players try to “burn” the others with the ball. The backyard was half made of cement and the other half was a small forest. It was a small forest because there were a vine, a big plum tree, a vegetable-garden, a mulberry bush and

wild lawn. What we did not know was that the lawn had a big hole, which went under the backyard and the house up to the street. You remember when the house sank, right? So, we were playing on the cement side of the backyard and then, suddenly the snake appeared! The snake was one that we call two-headed, because she has the eyes and mouth in the real head, but in the tail, she has two spots that look like eyes. It is a defense. She is completely green and she isn't a poisonous snake. The head is rounded like the tail. The poisonous snakes body opens in a triangular head. The camera was not far away. I do not remember exactly, but it should be there in the laundry area, but it could also be inside the house. Ah! Wait a minute! It was not like this. Now I remember it! We were playing and I went in the house to pick up the camera to take a picture of you playing, when the snake appeared. You had a birthday with Circus theme and we made decoration with some cloths like a circus hanging down near the tree. I made big drawings of clowns and scattered them around the house. The day in which the snake appeared was just a few days after your birthday party. The decoration was still there.

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I think I forgot to say that you were there standing, screaming, with a goose bumps and a face of terror and I took the photo first and then, I went there to get you away from it and kill the snake.

Actually, I don't remember what I did with the snake.”

## Quintal #2

Participants:

Carolina Perpétuo Corrêa (Photographed person)

Ignez Helena Oliva Perpétuo (Photographer)

Image analyzed by both participants:





Testimony from the photographed person:

“Although I don’t remember the exact moment this photo was taken, it reminds me of many events that took place on the immediate previous and following days. These memories are the oldest ones I have, cause I had turned 4 no longer than two months before. And of course they are still with me – 30 years later – cause they’re related to a meaningful event in my childhood: the birth of my brother. I don’t know where we were when the photo was taken. The window, the furniture, they are certainly not recognizable, that is, not the ones in my house or my grandparents’ house. Then I suppose it was taken at the maternity hospital. I recall clearly that, when my mother went into labour, it was still the middle of the night. I was taken out of bed and, still sleepy, was put in the car, a bit confused and still in my nightdress. I remember that nightdress as if it were today: sleeveless, light blue cotton, above-knee length. There was a north-eastern lace top, with white and blue embroideries. And like this, in the middle of the night, I was left at my cousin Maini’s place. I clearly see the car parked at the entrance of the building, in Cidade Jardim neighbourhood, with a fence in shades of orange. Later, I heard from my parents that since my birth had been quite complicated (I was a premature baby), when the time came for my brother, they were very quiet about it. They went to the maternity hospital alone and told no one. Unfortunately I don’t have any memory of first holding my baby brother, the event probably shown in the photo. What I remember is the towel covering my head in the photo, which lasted for a long time. I also have memories of the following days, when the baby was brought home and occupied a room next to mine. I liked him right away – I don’t recall clearly ever feeling angry at or jealous of him on those first days. Later, of course, there were circumstances in which I resented this new member of the family coming to change my routine. There was this particular situation that really made me angry: we could no longer spend a long time in the bridges and suspended wooden-

houses of the Adventure Track because “the baby can’t be exposed to the sun”.

Testimony from the photographer:

“The baby brother had finally arrived and I confess I was a little afraid of the little girl’s reaction.

I don’t recall why she had the towel. I think it was Tom’s shower time and she had put on a costume as she always did. She was always dressed in something. She turned into a princess out of my dresses, handkerchiefs, whatever she found.

But I perfectly recall the scene in this photo and the circumstances in which it was taken. I was worried about Carol’s reaction to the little one, since everybody kept saying it would be one of intense jealousy, which might be expressed in a naughty way. What could she do to Tom? Pinch him? Put her little fingers in his nose or eyes? Drop him? Then I put Carol sitting in my bed, right in the middle, protected by the pillows and gave her little brother so she could hold him. And there she sat, holding Tomás very carefully and the result was this magic scene.”

### Quintal #3

Participants:

Fernando Noronha Martins (Photographed person)

Rosângela de Fátima Martins (Photographer)

Image analyzed by both participants:



Testimony from the photographed person:

“My memory was pretty selective when it came to childhood memories. I only remember the good moments of it. Even the punishments for the wildest childish pranks are lost in the corners of the brain, and what remains nowadays are often the sounds of laughter. This photo in particular brings back the playful time after school. There was barely enough time to take off the school uniform given the urge to have fun.

Side by side, I and my nephew – who is practically my age – made up games in the backyard. The mulberry tree was a refuge, an aeroplane, an interplanetary spaceship, a time travel machine. In that playful space, the manioc sticks were the aliens, the sugar-cane stick was the portal to faraway worlds (like in Stargate), there was also a big rock – or a dangerous meteorite that would destroy our spaceship.

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In relation to the click, the author of the photo could say a little more. I, a child still distant from this technology, couldn't understand well, what that invention was and what purpose that clicking act could serve. I'm sure, however, it was an act of sensibility. My sister, the photographer, understood how important that moment was for us; I say that because, even back then, when films and developing photos weren't cheap, she decided to photograph a trivial moment of us children playing.

The cut of the image in the photograph strongly brings back old registers of a memory which today often occupies itself with responsibilities of the adult life. While looking at this photo, I also remembered that I never found myself photogenic, I was always ashamed of having my image captured and always thought my cousin was very comfortable in front of lenses. Today, with the distance, I have a more generous look at myself and a good

relationship with the cameras. I go on photographing experiences and registering memories.”

Testimony from the photographer:

“When we take a picture, our intention is to eternalize the moment. My thought at that moment was to eternalize for the future the joy and innocence of two children while feeling at the top of an adventure. At that moment the biggest one ever.

The bliss and the courage with which they would acrobatically climb up and down the mulberry tree were the inspiration for my click. My overwhelming wish was that, in the near future, they would smile at the recollection of those intensely joyous moments. The freedom of thoughts and actions only found at this age is the magic in childhood, and through others’ clicks we are allowed to go back, relive, meditate and, many times, breath in and say: “How happy I was, and didn’t even know it!”

Today the two young men are in completely different paths, literally thousand kilometres away from each other, but something in their drawers makes them remember they were partners in the most creative and delicious adventures.

It was worth surprising them with that old little camera. How I miss it!”

## Quintal #4

Participants:

Leandro Alexandrino Vinhosa (Photographed person)

Francisco Luiz Teixeira Vinhosa (Photographer)

Image analyzed by both participants:



Testimony from the photographed person:

“This photo reminds me of faraway memories of my early childhood. From this period, when I was two years old, I don’t even think I could properly talk about concrete memories, but I know I used to live in Petropolis, even though I wasn’t born there, and that the stay didn’t last for a long time. Nevertheless, I see I still keep some of those sensations that I had when I first came to know this hilly city of gifted nature, cold wind, flowers coloured in red and yellow, all kinds of trees: mango trees, palm trees, imperial coconut trees and many others, all shades of green. The blue sky, the sunny days, the fresh breeze, the red soil grounds where I used to run around, many times trying to catch the ball... I recall the pouring rain, the sound against the window, and the scent it left on the following day around the wet grass. I remember I used to stay with my grandma and her husband, while my parents would go down the hills to work in Rio de Janeiro. And grandma – oh, yes, then I remember that time – her blue eyes, her white skin, her cornflour round-shaped biscuits along with milk on the living room couch, while I was tangled in my warm blanket, in front of the TV deck, the TV on and that tranquil nap in the afternoon... I also remember the small grocery shop near the house, the daily shopping, as well as going downtown for a walk, the candy we would share in the downtown candy shops in the end of the afternoon, the coming and going at the frantic Tereza Street... My grandma’s husband, who I considered my own grandfather, is in my memories of hanging out, the bare soil, the soccer field where I tried my first kicks at the ball... I also remember his mandolin and a blue plectrum... From my parents, I keep memories and sensations from this time connected to the weekends, the hanging out in the grassy garden at the Quitandinha palace, the paddle boat at the Cremerie park, the Imperial palace, where this photo was taken around 1977... At the back, looking back, even though I face the photo, I see that I still keep good memories from that place, my grandma’s house environment, the

city of Petropolis, where we lived a short period together, and the years that followed, but I'm not that sure, it seems to be just an impression that I have."

Testimony from the photographer:

"The year 1977, which Leandro, two years old, his mother and myself spent along with his mother's folks, in the imperial city of Petropolis, situated in the hilly region of the state of Rio de Janeiro, surrounded by astonishing nature from the Atlantic Forest. Son of parents who were teachers, and would go to Rio de Janeiro, the capital, to work, leaving really early to only return late in the night, Leandro stayed with his grandmother, who spoiled him in every possible way. He was her sweetheart and he was always smeared with ice lolly, or chewing gum hidden from his parents. During weekends, days off and holidays, everything was a party. On those days, usually in the morning, Leandro would go out with his mother and myself around the streets and town squares, with the museums and historic landmarks: in here the Rio Negro palace, still the President's summer house; over there the Cristal palace, with its London architectonic inspiration, which housed the greenhouse of the heiress of the throne, Princess Isabel; and there, the São Pedro de Alcântara cathedral, a French neo-Gothic inspired building, where the tombs of the emperor Dom Pedro II and his wife, empress Dame Tereza Cristina lie; also Princess Isabel and her husband, Count d'Eu. At the Rui Barbosa square, Leandro would go for rides on the carts pulled by billy goats. His favorite billy goat was Cheroso, which belonged to Zoin, a very humble cross-eyed boy, around 12 years old, who would always disagree with Cheroso, shouting along the way. But our favorite spot was the Imperial Museum, one of the most important architectural monuments in the country, with a vast green area and a rich historic collection. Dom Pedro II, emperor at the age of five, heir of a farm in that area, carried on his father's idea, Dom Pedro I, and built a neoclassic palace between 1845 and



1862, which served as the imperial family's summerhouse until the end of Dom Pedro II's reign, 1889, when the place was closed by the republican military coup d'état. In 1943, the Getúlio Vargas Era (1930-1945) reopened it as a museum. Besides the usual tourists, its patios and gardens were always filled with mothers and fathers who would go there taking their children to play around, have fun. Photography was something rare. Digital cameras were inconceivable. A fine Saturday morning, Leandro was sitting there at the stone stairs of the palace, with such a sweet expression, angelic innocence, and at the same time a contemplative pose, his eyes a bit lost (what was he thinking?) – then I took the photo: a Minolta SRT303 camera, black and white film.

Back in those days, photos being so rare, Leandro's grandmother's dream was to have a poster of her grandson, which was expensive, and often you could only get works of dubious quality. In February 1987 she left us, without seeing the poster of her grandson she had longed for so long.

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When the 1990s were over, a young artist of the School of Arts at UFMG, transformed the photo in a beautiful pencil-made poster, which was put in a pretty frame. It hasn't left Leandro's room since. It was a late, posthumous tribute to his beloved grandmother, who never imagined that her grandson's poster had always been there beside her in the photo of the stone stairs of the Imperial Museum of Petropolis.”

## Quintal #5

Participants:

Patrícia Eugenia Sasdelli Mendes (Photographed person)

Lucy Vieira (Photographer)

Image analyzed by both participants:



Testimony from the photographed person:

“This photo reminds me of a childhood filled with good memories and makes me think of one of my Mum’s qualities – turning tough situations into fun! I struck many poses to show my chickenpox...

Back then I used to live in Belo Horizonte in a neighborhood named São Lucas. I was around four years old and I distinctly remember the mornings, when I would go down to the streets around my building to sunbathe. I even had a routine – picking up castor beans and running after goatlings that were passing by. It was daily fun and I had a blast scaring off the little animals.

When I caught chickenpox I remember being given a nightgown that I found awesome, the one in the photo. The mess began with my brother coming to sleep with me to catch chickenpox too. I would take advantage of the disease to be naughty and mum wouldn’t get so angry. We had a blast! We were out of a strict routine, cause we didn’t go to school, and shower time was just a party – we called it little red shower – sitting in a huge washbasin filled with permanganate and spending a long time just having fun...

I was nicknamed Miss Chickenpox and I loved striking poses for photo sessions. The one I chose shows this moment.

I don’t remember the itching. I only have good memories from this episode.”

Testimony from the photographer:

“I remember not being able to understand Patricia’s fascination with the so-called little red shower. I recall her itching and me trying to stop her from scratching so she wouldn’t get scars. So I used to spend a lot of my day bathing Miss Chickenpox with wet cloths to alleviate the itching. She would laugh and love it because it tickled her. Although she was ill, she loved having chickenpox – she was all perky and kept asking me to take photos.”

## Quintal #6

Participants:

Werner Anselm Buhre (Photographed person)

Gabriele Buhre (Photographer)

Image analyzed by both participants:



Testimony from the photographed person:

“1958. Easter. Five years old.

The location is the garden of the house of my grandfather. It is in Wiesbaden in Germany in the year 1958. I was five years old. It is Easter and I'm in the garden searching for hidden Easter eggs my mother had been putting under leaves and behind bushes. For me it was very exciting and satisfying to find them, so I scurried through the garden. As the eggs weren't modern chocolate products, but real chicken eggs, I wasn't eager to eat them at once. I really somehow still believed that the Easter bunny had hidden the eggs in the big garden, solely for being a quite busy and nice little rabbit. And, if this wasn't true – I thought: who cares??

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My mother took this photo and asked me to pose for it for a moment. What you cannot see: She was already dressed in her sport clothes, ready to leave for a Hockey Tournament. In my left hand I carry a basket I didn't like, because it was way too female for me! You know, only women carry these baskets to bring bottles, bread and salad from the market... But as all this happened in our private space, in our garden, I didn't argue about this faux pas. I also didn't like the trousers I wore. Way too misshapen and bulky. But I liked the pullover, it was fancy.

What you cannot see: My father. He was persona non grata in this house. But this is another story. Also missing are my grandmother “Omi” Lieselotte and my uncle Peter. They were busy somewhere.

My grandfather stands on the terrace, his hands in the trouser pockets, dressed with a suit

coat. He rarely spoke to me, and, if at all, it was merely about the “important” affairs of good behavior or formal acquirements.

My uncle Heinz-Helmut, the brother of my mother, also dressed in suit coat, walks up the stairs to him. Uncle Helmut occasionally played with me, he was a friend of children.

On the right side of the picture stands “Aunt” Gretel, the housemaid. She wasn’t a true aunt, I just was taught to call her aunt. She was our housemaid for decades, she came somewhere from Pommern of northeast Germany. She was not married and had no friends, neither male nor female. Aunt Gretel was very nice to me, and I liked to stay with her in the big kitchen some time. Like me, she was the only person that was almost all day in the house except when she had her day off. She spent most of her life serving our family. Every week a dustcart came by to pick up our rubbish, and she always gave the garbage collection man a bottle of beer. When she got older and it was on her to retire, she married that man and we never heard anything of her again. After decades of living close to us and serving us she was gone for good from one day to the next. Fantastic!! What does this mean to us? We hadn’t been nice or interesting enough for her to stay any longer in touch with us. We only had a work relationship. No grounded friendship had arisen in all that time... But funny enough: For me, in this photograph Gretel is the most important person.

Without this photograph I wouldn’t remember all these things and details, but in looking at this souvenir shot all the details return to my mind...”

Testimony from the photographer:

“The Photo shows Werner while looking for Easter eggs in the garden of his grandparents in Wiesbaden. He was not amused of the interruption caused by taking the photos, as one can see from his face.

In the background on the terrace is the grandfather standing, and an uncle walks up the stairs. On the right side in the back is the factotum Gretel with arms crossed.

The mama was already in her Hockey dress. Soon afterwards she went on to the Hockey tournament in the Nerotal (Black valley), where Werner was playing at the brook during the Ladies match and promptly fell into it. This cemented his nickname "The Hockey shock"!

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More I don't remember in regard to searching for Easter eggs right now, except for the fact that in these times he had been a model for children's fashion.”



## Quintal#7

Participation:

Thiago Flaviano Theóphilo

Solange Antonina de Oliveira Theóphilo

Image analyzed by both participants:



Testimony from the Photographed person:

“Whenever I smell chemicals, those studio bleach ones, fixer ones or those used in analogue developing, I automatically remember my childhood. But it’s not a memory of a specific moment in the past – it’s the sensation of lightness of childhood, which brings indescribable pleasure.

And when I look at an umbrella, I see a good source of light, yes, light! That light my mother created in the living room of our house, which is well-represented in this childhood photo. They were light tests she would try with me and my brothers in order to catch it and reproduce it in the schools in Belo Horizonte.

I also recall being her junior assistant, carrying photography equipment I wouldn’t dare imagine that they were, in the near future, going to become my working tools and lifestyle.

And when I see this naughty look in my face... I think, therefore I laugh out loud. Since I was born I’ve been in the world of photography, the world which I’ve been honoured to experiment since I came out of my mother’s womb, and from this time memories, good feelings and photos are always too many to count.”

Testimony from the photographer:

“It feels like yesterday... Listening to your crying calling me in the middle of the night... As time went by, listening to your little steps running around the house. I remember each move, each look perfectly. I also remember the poses you made for the light test for the

photos... And just like that, a blink of an eye, you surprise me, making me see the wonderful person you have become. If God allowed me, I would do it all again. I'm proud of being your mother!"

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In the field research, it is possible to analyze what are the things that people really remember, when they look at a photo and even more important for this research is to extrapolate the mere analysis of the remembrances or real recollections, and to examine the moments of uncertainty or doubt in the texts that the person blurts out while writing down the recollections, the moments when memory fails. Interesting also is to perceive that not all the texts tell about the moment depicted in the image, because people mix all sorts of information that was previously in memory, for example facts that happened previously or after the moment in the photo, or things that other people said them about that moment or something about the place, another incident that happened in the same place, or one may talk about the objects that are in the scene, or about relationships between the photographed persons, etc. The possibilities are infinite, since one can mix real and invented recollections to create the ideal image related to the photograph.

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Real and invented memories occupy the same space and live together, often without distinction, because what matters is to give new meanings to the present and turn it into a past, which is connected to previously existing recollections. The relationship people have with a photograph from their childhood starts a mnemonic cycle: Memory is accessed through the *machina memorialis*, which is put in motion by any interest able to carry a strong image to the present, then from the present comes attached a new experience to reach old

recollections. This process occurs because people need their past in order to be able to see what lies ahead of them.

As it is clear in many examples, not every photograph allows easy access to memory. Some recollections are stored and others forgotten. When one looks at a photograph, which portrays him/herself at an early age, one often does not remember many details. Some moments are more special and they are more vivid in one's memory, but most of the moments from childhood usually have partly or completely faded. Forgetting part of the past brings out a feeling of loss of important references and of information that should be a part of the construction of each one of us as individuals. That's why memory is infallible as an invention machine.

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Additionally, in some cases it is interesting to notice that some people do not remember anything about the given picture, but still, it is to be seen that none of the participants were willing to admit: "I do not remember anything!" Or "I forgot everything!" This allows to infer the value of a photograph as an *imago agens*, an image able to turn on *machina memorialis*. Eventually, if the searched images can't be found, the photograph, as an open window to the mind, enables invention to appear in form of recollection. It is created from the collection of other images less close to the *imago agens*. By similarity and proximity, other recollections are combined, more distant to the first given image, yet still serving to fill the need of remembering forced by the photograph.

Nevertheless, it is important to conclude that photographs are not themselves recollections, as only people can have memory and can remember something. Photographs are certainly an image able to provoke memory; furthermore, memory itself is neither reliable nor predictable, since it depends on each person's experience of life. Hence,

memory can't point out any truth, as its own truth is changing continuously with the formation of new collections every second. Consequently, photographs are not able to point out truths in reality as well, because it is implicit in its utility, the interpretation of a person, who will immediately consult memory for this task.

The beauty and the essence of photography and yet, the element that really determines photography definitely as art and nothing else, lies on the matter of it being an *imago agens*. Paintings, sculptures, frescos, architectures and photography are images able to set in motion the machine that works in everyone's mind. Art offers, therefore, the opportunity to access memory, presenting to the person strong images full of force to provoke and to evoke. This is peculiar to art and to other selected images that one chooses even without knowing, as special elements capable of touching the soul. "If one says that the eyes are the windows of the soul, it suggests, somehow, in a sense, that the eyes are passive or that things just come in. But the soul and the imagination go out. I mean, what one sees is continually modified by what one knows, what one hopes, what one wishes, by one's emotions, by the culture, by the latest scientific theories." (Oliver Sacks' testimony on the documentary *Janela da Alma*)

GRÁFICAS

AS

DE ARTISTA

AS

- TEXTO

- IMAGEM

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## CONCLUSION

An *imago agens* therefore is every strong image emerging in the present that is able to wander through the vast archive of memory in the past and yet, an image with a special power, one of recombining recollections until infinite and able to start the creative potential, the phantasy and invention, which is the most brilliant act of memory. The inventive energy moves and combusts the *machina memorialis*, filling the whole palace of memory with radiant light. This means that memory is not only working on remembering or forgetting, but its major efforts are inventing.

Photography is an exercise that modifies the perception of reality and the result is the photograph, which in turn isn't reality, but an image waiting for being decoded by one's memory, like all the other kinds of art. The art of memory has its contemporary expression in photography, emerging from the need of forgetfulness born in our society. It is important to pay attention to the way technology brings a flood of images to our life, making it essential to select the information, to be able to enjoy something, to appreciate, to be inspired by those images and to project ourselves inside those images for eventually being able to remember part of our visual experience. "I think it's the same with all the other stuff we have too much of, I mean we have too much of many things these days and

the only thing we don't have enough is time, but I mean, most of us have too much of everything, and too much of everything means you get numb, and the overflow of images today means, basically, we aren't able to pay attention, basically we aren't able to be touched by images and stories have to be extraordinary to touch us today because simple stories we just can't see them anymore." (Wim Wenders' testimony on the documentary *Janela da Alma*)

Every art, including architecture and literature, somehow shapes the outlines of a community and give tips to recognize what is important for the society, talks about their trajectory and history, and clarifies more about their culture and their myths of origin. The shapes of a building, the lines of a drawing or a poem will lead to the visual programs, instituted by the strongest leading groups, sometimes political, religious, cultural and others. That is one important reason for analyzing all the artistic material mentioned in this thesis and the collection of images displayed hereafter is an important inventory of the research, but also a material presenting my masters and influences, which inspire and enrich my artistic work.

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Memory is the main topic, since it encompasses the understanding around images and thought. Bergson was invited to present his theories, as he noticed the importance of images to the philosophy of memory; Aristotle brought the understanding of time to memory, Augustine discovered forgetfulness in his confessions; Bloom created a theory for poetry which could be applied for the art studies; Wenders shared his ideas around the vision and the visual world; and Piranesi presented his imaginary architectures. All authors, artists and philosophers cited in this thesis construct together a mosaic of an interdisciplinary research, approaching the relations between the philosophy of memory, the art of memory with the art studies and artistic practice.



Last, but not least, the reader is invited to open the next book, where the palace of my own memory is presented and the places constructed to put my recollections. It will be possible to see the reflections of this research and some points establishing contacts between the artistic theory and practice, which are now divided into two books and formally organized – but all of this information was formerly wandering in my mind together and is still stored in my memory in the same box.

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## LIST OF NOTES

1. A wax tablet was a reusable and portable writing surface. One would write on the tablet with a stylus, which had a spatula-like opposite end for erasing, and then reheat the wax later to erase the whole tablet.
2. The excerpts in English of footnotes 2 until 8 are my translations to emblems' titles of the book *Emblemata*, Spanish version printed in Lyon ,1549. This first translation is on page 32.
3. *Emblemata*, Spanish version printed in Lyon ,1549, p.28
4. Ibid., p.33
5. Ibid., p.50
6. Ibid., p.53
7. Ibid., p.59
8. Ibid., p.71
9. My translation from the original in Portuguese.
10. Translation from the original in Italian.
11. The translation from Latin to English was made by Lina Bolzoni in the book *The Gallery of Memory: Literary and Iconographic Models in the Age of the Printing Press*, p.96. In the Spanish version of the book (see bibliography) is on p.142.
12. Better known as Ark of the Covenant, where the Tables of Stone with the Ten Commandments given to Moses were kept.
13. Literal translation of the Portuguese noun “convencimento”, which in English only can be translated as the verb “to convince”.
14. My Translation from the original text in Portuguese.

15. For more information see in References; Websites; Vitruvius Magazine.
16. For more information see in References; Websites; Anita Witek official website
17. For more information see in References; Websites; Anselm Kiefer: Aperiatur Terra gallery tour - Interview
18. For more information see in References; Websites; Anselm Kiefer in Conversation with Tim Marlow – Royal Academy of Arts
19. The relationships between body and soul are addressed more deeply by Bergson in his work *Matter and Memory* in the chapters I, II, and IV and also in the diagram available on page 197 of his book.
20. Consult the book *Matter and Memory*, by Henri Bergson, from pages 191 to 212, in which the author introduces the movements of the memory and the body in relation to the universe and also presents two diagrams explaining his theory.
21. My translation of the excerpt from archaic Portuguese.
22. My translation of the Portuguese version presented in the book *O Passado, A Memória, O Esquecimento: Seis Ensaios da História da Idéias* by Paolo Rossi. (p.187)
23. *Linha. Escritos sobre a Imagem* is published by the group of Research Linha: Grupo de Estudos Sobre o Desenho e a Palavra. Name of the article: *Anselm Kiefer: Uma Geografia para o Infinito*. (For more information see References; Magazines and Publications).
24. My translation of the original text in Portuguese.
25. Term coined by Harold Bloom in his book *The Anxiety of Influence*, in which he defends, while in the field of literature, the presence of a poetic influence between master writers and their successors. In this research this theory is adapted to the issues of memory and the relationship between past and present, and also to the field of Arts.
26. At this point I try to establish a connection between the concepts of "misinterpretation" or "misreading" suggested by Bloom and the assumptions concerning generalization established by Bergson.
27. For more information see References; Filmography; *Janela da Alma*.
28. Diagram 1 comes from the book *Matter and Memory* by Henri Bergson, chapter III, pag. 197. Here I use the same form, but for other purposes, similar to the bergsonian, but shifted to the art issues.

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