



I.P. ETTORE MAJORANA BARI

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No more walls just bridges - Erasmus+

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Adopt the past save the future



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ART ALIVE

THE PROJECT

The students reinterpreted with photos and a backstage video 6 famous artworks.

The exigence of reinterpretate them came out when they had to deal with the reproduction of coral artworks following COVID safety rules.

On that occasion they realized that some habits or behaviours universally shared until the pandemic aren't anymore: the ways of mourning and comfort people for a loss have changed and people are suffering from new discomfort or soul illness.

They also questioned on how digital technology has changed the perception of classical values and ideals of beauty and perfection.

Therefore they decided to review the artworks from a contemporary point of view.

Prof. Vincenzina Vitarella

GRIEF AND CONSOLATION IN THE COVID TIMES

- AUTHOR : NICCOLÒ DELL'ARCA
- TITLE : COMPIANTO SUL CRISTO MORTO
- DATE : 1463-1490
- TECHNIQUE : ORIGINALLY POLICHROME TERRACOTTA SCULPTURE
- LOCATION: CHURCH OF SANTA MARIA DELLA VITA IN BOLOGNA



DESCRIPTION OF THE ARTWORK

The work is a group of 7 life size statues separated from each other. In the center lies the body of Jesus and his followers around him. In women, the representation of pain reaches its climax : Mary leans forward with her body, holds her hands clasped and has a terrible grimace of pain on her face (she is a mother who has just lost her son).

On the right, Mary Magdalene runs towards Jesus with her garment raised by the wind, taken by despair.

Another woman, in order not to fall out of pain, put her hands on her knees; the other puts her hands in front of her face so as not to see the dead man.

The drama and pathos of some of these figures draws on medieval sculpture from northern Europe where it was a very popular theme precisely because the moment represented was very intimate but also dramatic.



REINTERPRETATION

We chose this work because it gave us the opportunity to reflect on the way pain is experienced and externalized in the time of COVID.

The distance between the statues reminds us of the distance COVID forces us to.

The boys who replicate the work have their expression hidden by a mask.

This is to underline, comparing the reproduction with the original, how the mask hides a lot of people: it prevents you from seeing the features, to grasp their reactions, it changes and muffles the voice.

This increases the privacy of people who can hide much of themselves and their feelings if they wish.

But it takes away the truth and pathos from the dramatic moment.

At the time of COVID, people die and suffer alone.

- AUTHOR : MICHELANGELO BUONARROTI
- TITLE: LA PIETÀ
- DATE: 1497-1499
- TECHNIQUE : CARRARA WHITE MARBLE SCULPTURE
- LOCATION: BASILICA DI SAN PIETRO IN VATICANO



DESCRIPTION OF THE ARTWORK

Maria sits on a rock that represents Mount Calvary.

The young Mother of Christ holds the body of her dead son in her arms. She looks like a girl, younger than Jesus. She wears a robe with many folds.

A band crosses the bust.

On it there is the signature of Michelangelo: MICHELANGELOVS BONAROTVS FLORENTINVS FACIEBAT (Michelangelo Buonarroti from Florence made it).



REINTERPRETATION

This work shows the moment of loss.

Every day a lot of people die for COVID in the world and their relatives experience the pain for their the loss.

While Mary could hug her son for the last time and mourn his death, today many people did not have this chance and become aware of their loss too late.

Thus the pain is amplified by the solitude caused by the lock down.

There are those who escape this pain canceling themselves out.

Those who experience it as a disease that traps in themselves to protect themselves from the world evolving in a cold and insensitive society.

Covid creates prisons that amplifies and immobilizes everything, in an indefinite time.





NEW DISCOMFORT
OR SOUL ILLNES
IN THE COVID TIMES

- AUTHOR : GIAN LORENZO BERNINI
- TITLE: RATTO DI PROSERPINA
- DATE: 1621-1622
- TECHNIQUE : SCULPTURE - CARRARA MARBLE
- LOCATION: GALLERIA BORGHESE, ROME



DESCRIPTION OF THE ARTWORK

The work is a group of 2 statues that tells the abduction of Proserpina: Proserpina, young daughter of the goddess of the fields is kidnapped by Pluto, the god of the dead.

Pluto did not live on Mount Olympus, but reigned underground, in the cold and in the dark, alone.

No woman had ever wanted to give up the splendor of light, the warmth of the sun and the beauty of nature to become queen of the Underworld. Knowing that if he had gone to ask Proserpina to marry him, she would have refused his proposal, he decided to kidnap her, with the consent of Jupiter.

Bernini's work captures the action at the height of its development and offers the observer the maximum of pathos:

Bernini was a Baroque artist and the art of that period is scenographic, theatrical, he wants to capture the observer's attention by involving him in intense and violent emotions.



REINTERPRETATION

We chose this work because it seemed very actual to us because the closures in the house due to COVID have increased the cases of violence against women, because there is still little conscience and a male-dominated way of looking at the events of violence when they are reported, because yet the empowerment of women and especially of girls is still a difficult job that encounters many obstacles.

And so the violence against women and girls with low self-esteem, little aware of their own value, culturally relegated to secondary roles, is even more sneaky because it's carried out on even more defenseless and fragile people.

We don't want to reconstruct the moment of the kidnapping as described by Bernini but to compare it with several flashbacks that tell the attitudes and events that typically precede a sensational act of violence and that, if the victims of domestic violence above all were aware of it, they could interpret as warning signs.





DESCRIPTION OF THE ARTWORK

The work is characterized by the presence of a female figure, the only subject of the painting placed in a dining room. The woman, in a thoughtful attitude, is sitting with her eyes closed and her head resting on one shoulder, but with her back straight, her arms folded resting on her legs covered by the dark colored dress is in stark contrast to the pallor of the skin. Behind her, a table covered with a large white tablecloth on which some empty cups are arranged. The floor of the room is tiled and is lost in the shadow of the corridor that can be glimpsed beyond the door.



REINTERPRETATION

The choice of this work was made thinking about the historical moment we are experiencing, namely that of a global pandemic, which has forced individuals into isolation.

Just as the woman in the painting is standing still waiting for an indefinite time, so during the pandemic period one is forced into the walls of the house, waiting for the moment when everything will end, without know when this will happen.

The wait seems endless, time no longer marked by the old rhythms seems suspended.

In the still life on the table, time is represented: the feeling that that wait can last an instant as well as an eternity.

Everything is ready, everything is in order, yet nothing happens.





A CHANGED PERCEPTION OF CLASSICAL
IDEALS OF
BEAUTY AND PERFECTION

- AUTHOR: MIRONE
- TITLE: DISCOBOLUS
- DATE: 455/450 BC
- TECHNIQUE: BRONZE SCULPTURE
- LOCATION: MUSEO NAZIONALE DELLE TERME ROME (LANCELLOTTI VERSION) BRITISH MUSEUM LONDON (TOWNLEY VERSION)



DESCRIPTION OF THE ARTWORK

The Discobolus is one of the most famous sculptures of antiquity.

And it represents an athlete in the act of throwing the discus, during a sports competition.

Someone recognized in the young sportsman the mythological figure of Hyacinth, a boy loved by Apollo and killed, involuntarily, by the god, who then transformed him into a flower.

The bronze original of Myron has been lost but the statue is known thanks to some Roman copies in marble or bronze.



REINTERPRETATION

Aesthetic beauty, inseparable from fashions and the right, is a concept that has changed over time.

It has increasingly become free from moral qualities.

Today beauty coincides with the idea of physical perfection. Appearance has become a fetish that follows stereotypes and reveals our fragility towards others.

With a little gym, our body could become similar to that of Myron's Discobolus ... but no physical exercise will make us as beautiful as the Greeks. It is a matter of SOUL.





- AUTORE: MICHELANGELO MERISI DA CARAVAGGIO
- TITOLO: NARCISSUS - DATE: 1597-1599
- TECHNIQUE: OIL ON CANVAS 110×92
- COLLOCAZIONE: ROMA PALAZZO BARBERINI



DESCRIPTION OF THE ARTWORK

Narcissus is a young hunter who with his beauty kills hearts. The nymph Eco is so pained by her indifference that she lets herself be consumed until she is reduced to a faint voice. Nemesis, revenge, decides to punish the ungrateful. When Narcissus bends down to drink on a water mirror, he falls in love with his own reflection, believing he has met a young man of incredible beauty. In vain he will try to touch him and drown in an attempt to reach the other. Narcissus's body will disappear, giving way to the flower that bears his name



REINTERPRETATION

We live in a society that forces us to appear on a superficial level rather than on an interpersonal level.

The social media have contributed to increase this idea: digital natives, in fact, grow more "daffodils" than in the past. Just as Narcissus was reflected in the water, the contemporary "narcissus" is reflected in the screen of his devices, whether they are mobile phones or tablets.

The empty and self-centered Narcissus is the current symbol of our age: concentration on himself, as predicted, leads him to death, since it implies nothing other than the knowledge of the nothing that characterizes him.





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