

L'uomo ha sempre avuto l'esigenza di mappare è la storia grafica mostra esempi di come questa non si sia solo limitata ad aspetti prettamente geografici ma si sia estesa a fenomeni come la storia, l'economia, trasporti o anche esigenze di tipo medico o scientifiche in generale. non più mappe quindi ma diagrammi.

Carte Figurative des pertes successives en hommes de l'Armée Française dans la campagne de Russie 1812-1813.

Dessinée par M. Minard, Inspecteur Général des Ponts et Chaussées en retraite Paris, le 20 Novembre 1869.

Les nombres d'hommes présents sont représentés par les largeurs des zones colorées à raison d'un millimètre pour dix mille hommes; ils sont de plus écrits en lettres des zones. Le rouge désigne les hommes qui restent en Russie, le noir ceux qui en sortent. — Les renseignements qui ont servi à dresser la carte ont été puisés dans les ouvrages de M. M. Chiers, de Légar, de Fezensac, de Chambray et le journal inédit de Jacob, pharmacien de l'Armée depuis le 28 Octobre. Pour mieux faire juger à l'œil la diminution de l'armée, j'ai supposé que les corps du Prince Jérôme et du Maréchal Davoust qui avaient été détachés sur Minsk et Mohilew et qui rejoignent vers Otscha et Witebsk, avaient toujours marché avec l'armée.

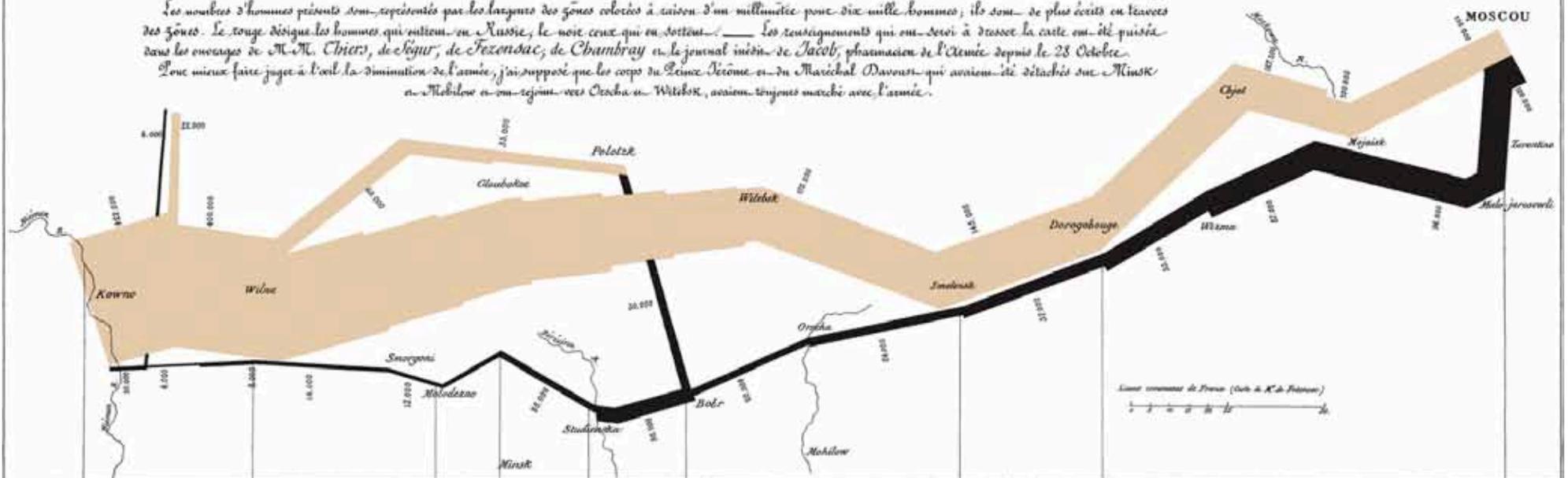
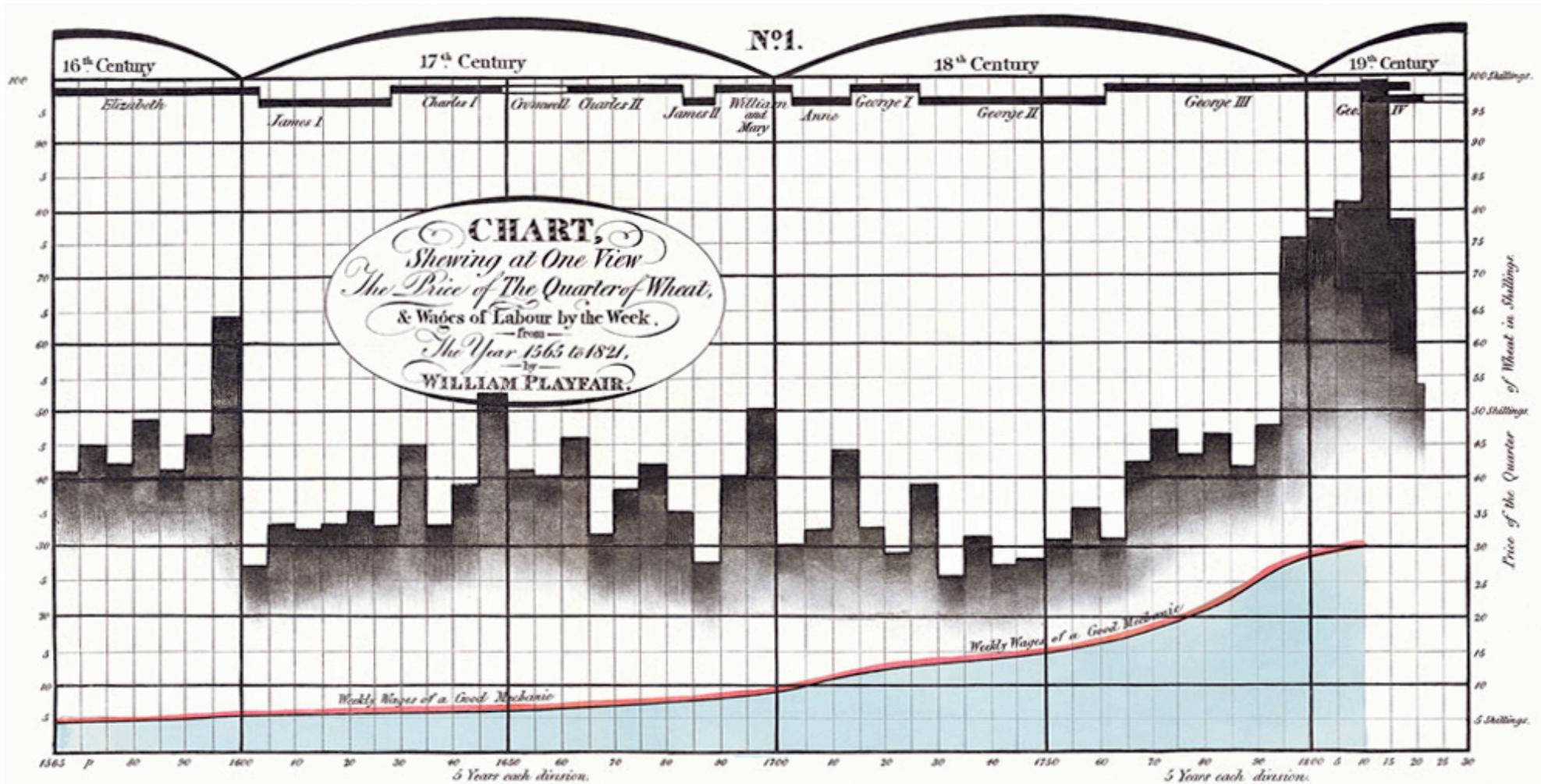


TABLEAU GRAPHIQUE de la température en degrés du thermomètre de Réaumur au dessous de zéro.

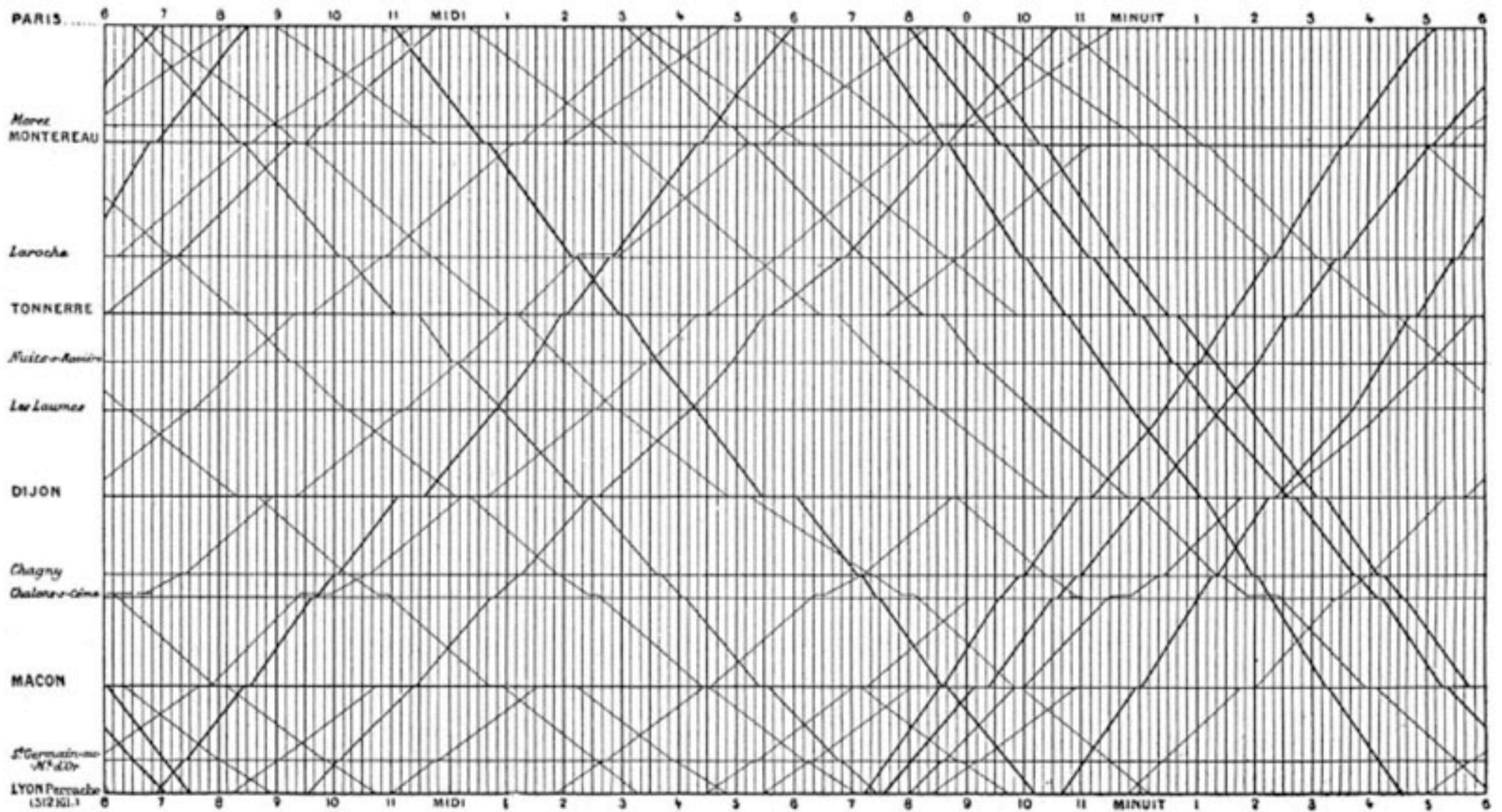


Aché par Requin, à Paris 57 Marie 27 000 à Paris.

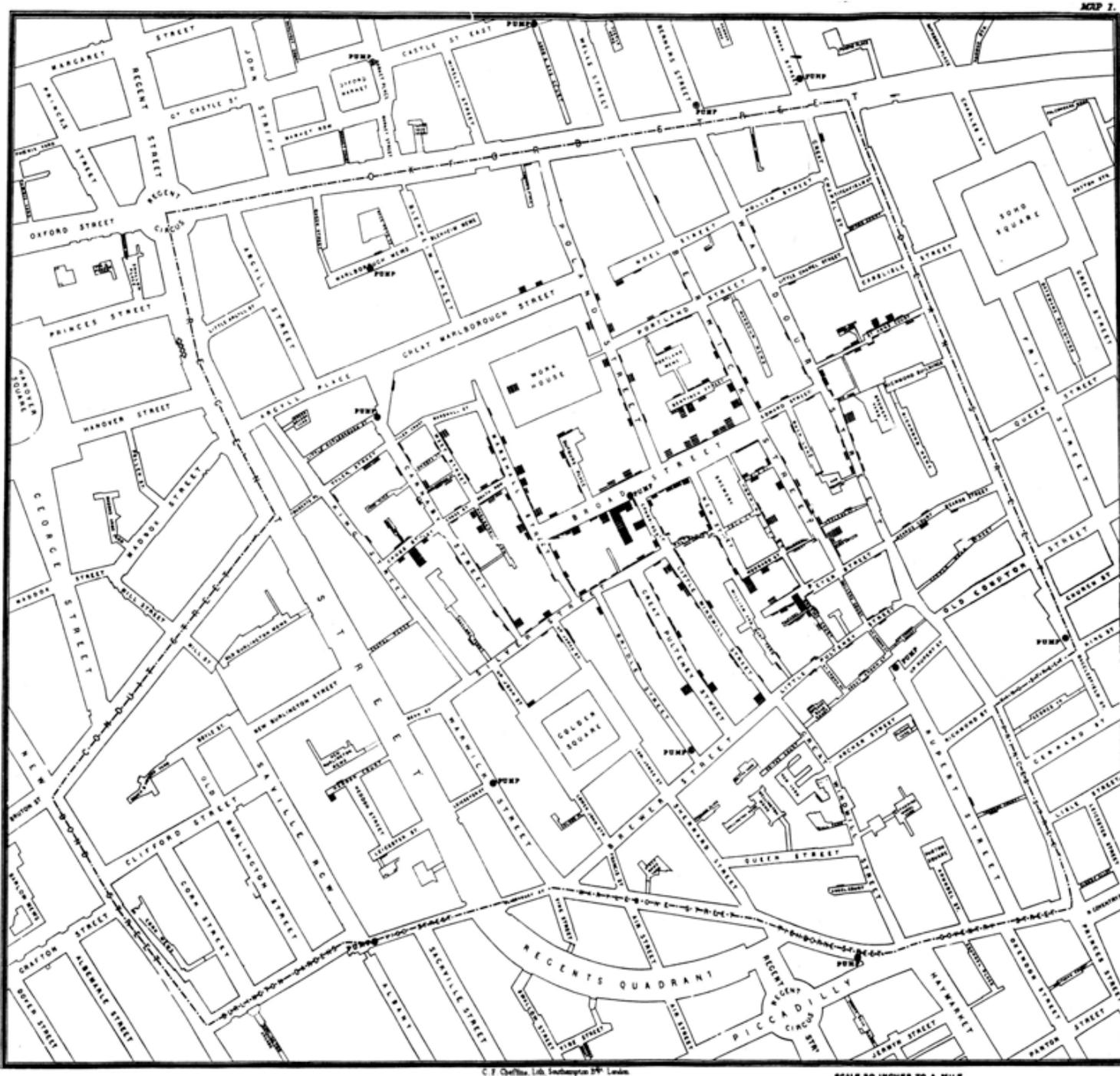
Imp. Lib. Requin et Desnoes.



William Playfair "andamento del prezzo del grano" 1821



E. J. Marey "orario dei treni in Francia" 1880



Jhon Snow "mappa del colera di Londra" 1854

NUMERO ASSOLUTO dei NATI VIVI

MASCHI

loro superstiti classificati per età

secondo i risultati dei Censimenti

SVIZZIA

1750-1875

— Linee di età — Linee dei censiti
— isodemiche — superstiti

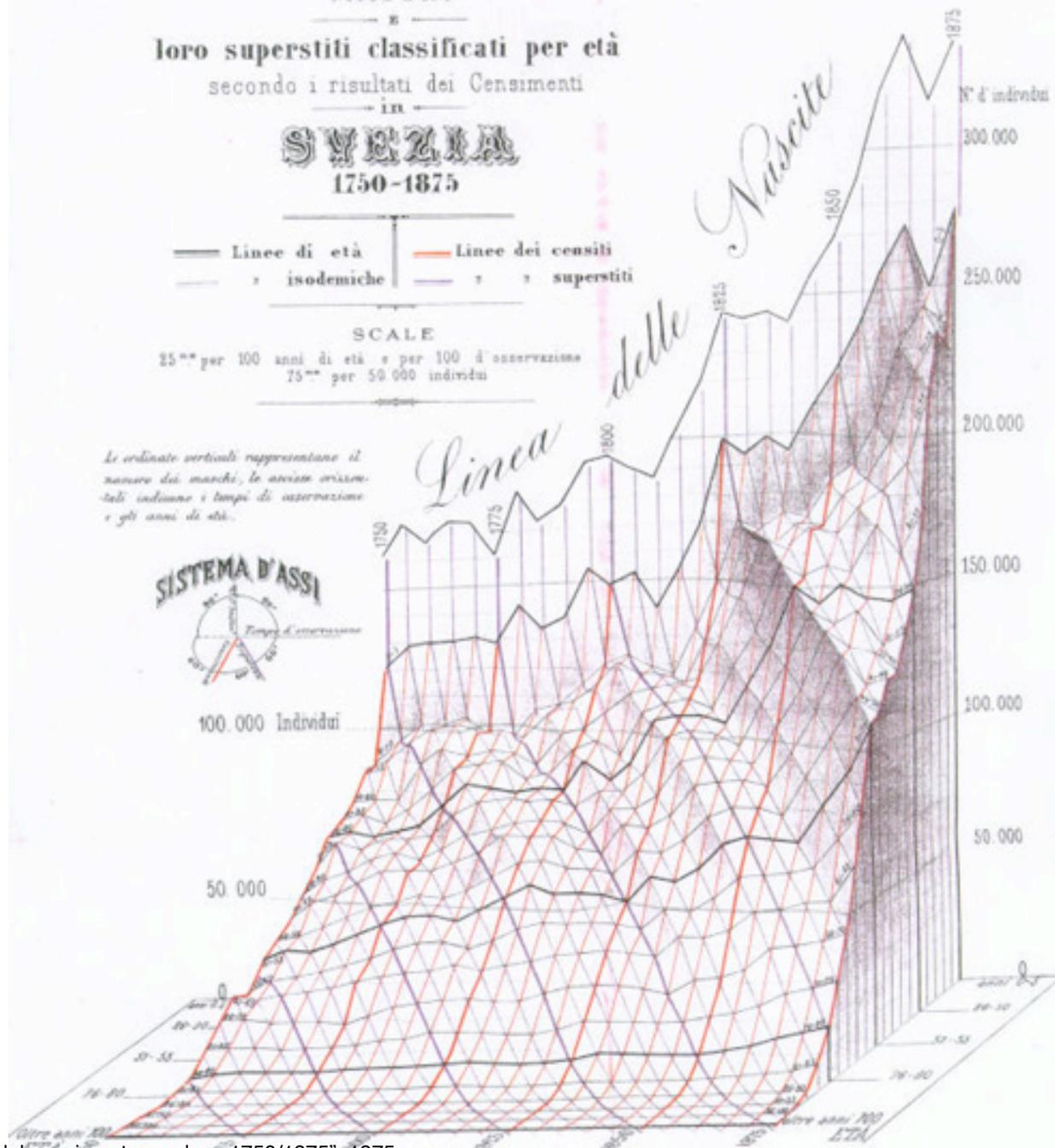
SCALE

25^{mm} per 100 anni di età e per 100 d'osservazione

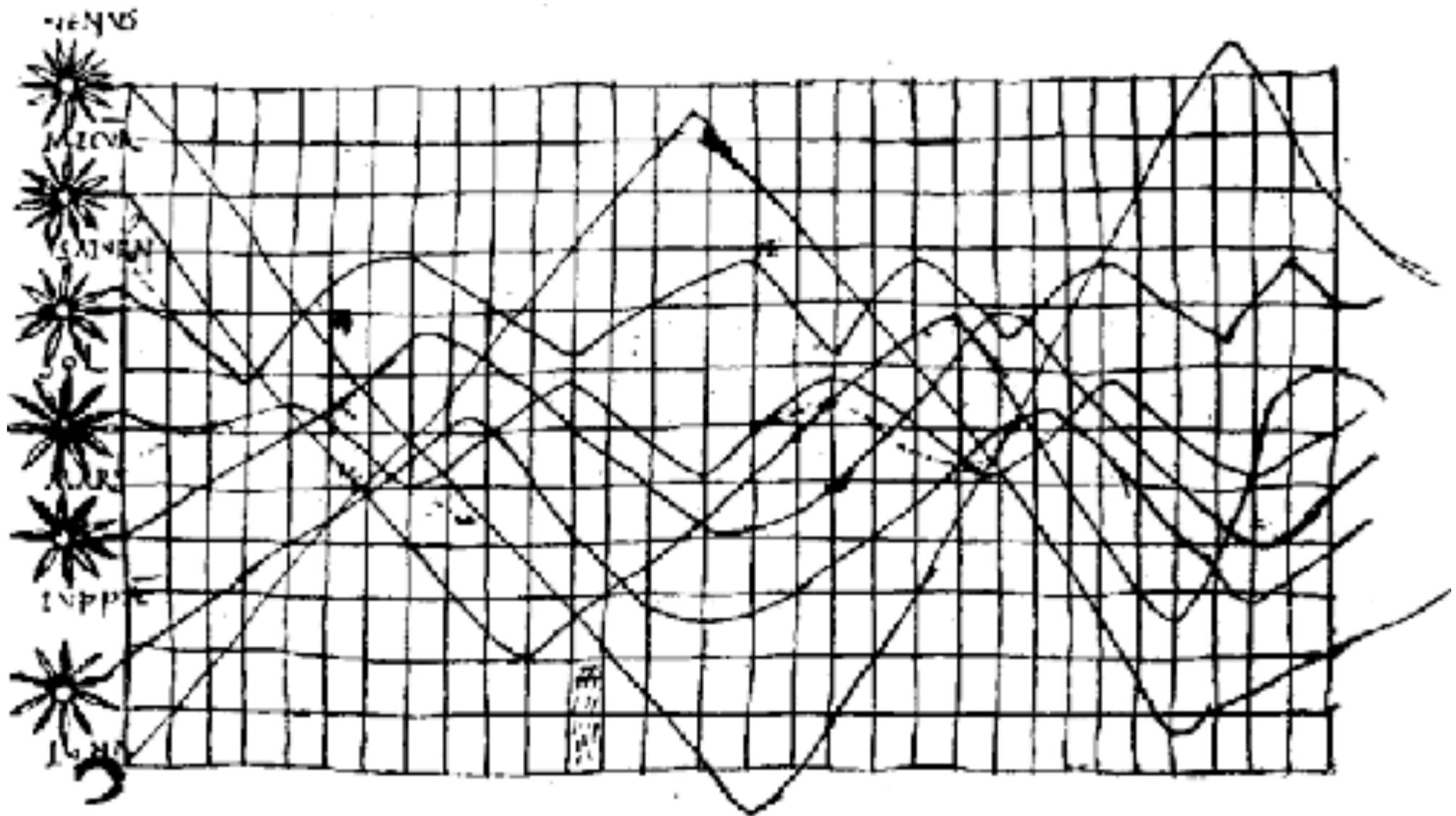
75^{mm} per 50.000 individui

Le ordinate verticali rappresentano il numero dei maschi, le ascisse orizzontali indicano i tempi di osservazione e gli anni di età.

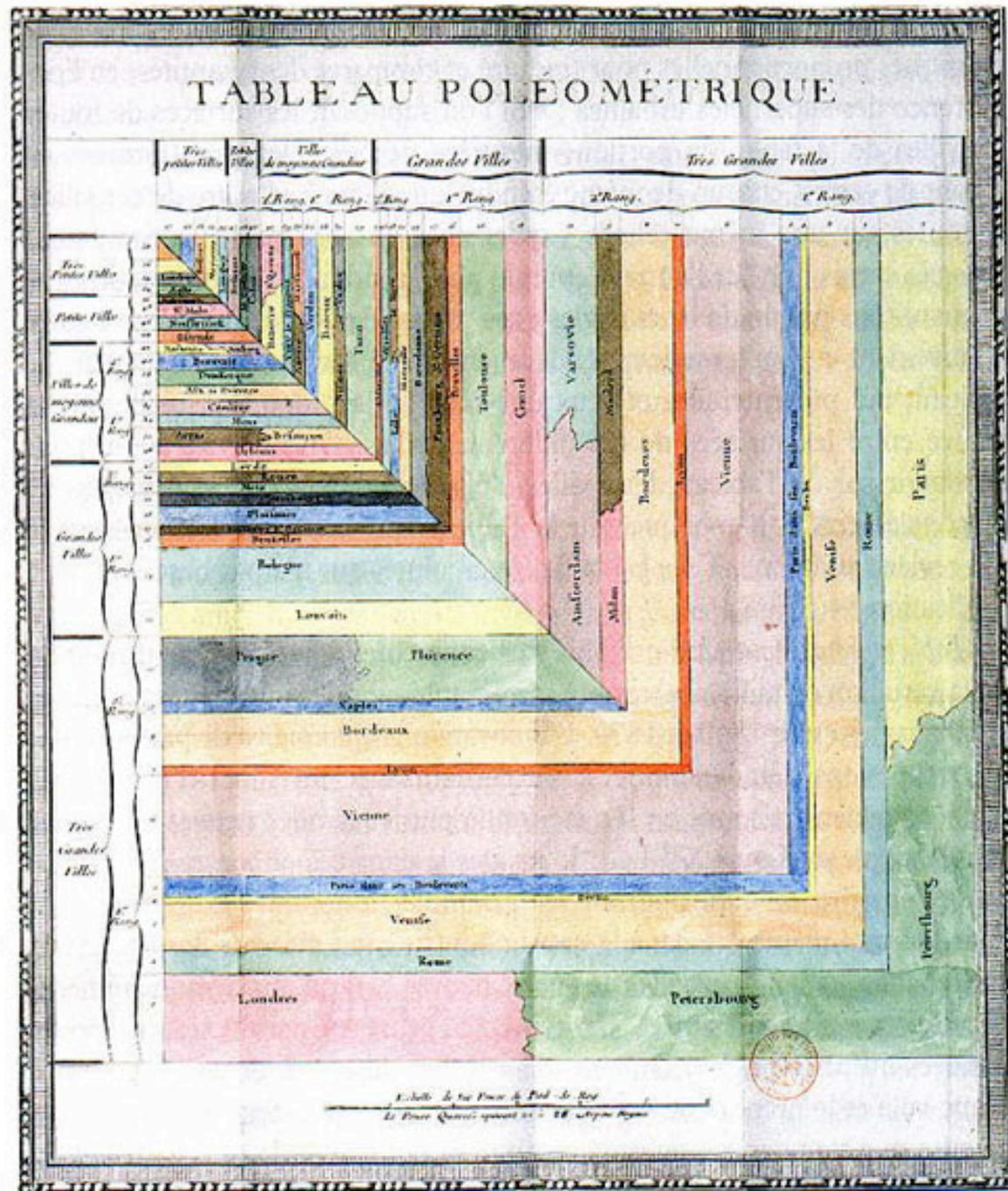
SISTEMA D'ASSI



Luigi Perozzo "modello 3D del censimento svedese 1750/1875" 1875



Posizioni del sole, della luna e dei pianeti durante l'anno (Europa, 950 dC)



Charles de Fourcroy "tabella poleometrica"

Questi elaborati, realizzati oggi da design, in collaborazione con matematici, informatici e statistici, in passato erano quasi esclusivamente opera di ingegneri o studiosi, lontani da discipline rappresentative come il disegno. Nonostante questo, a loro si devono le prime regole fondamentali di rappresentazione, con tanto di studi sulla sintesi formale, tutt'ora attuali nella realizzazioni delle moderne infografiche.

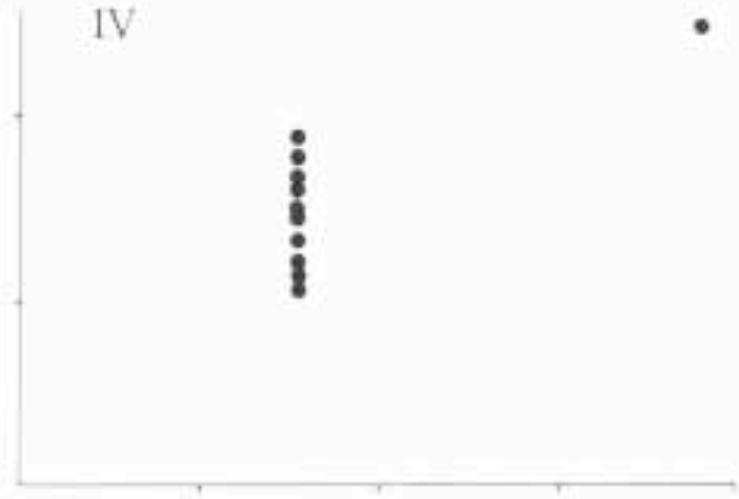
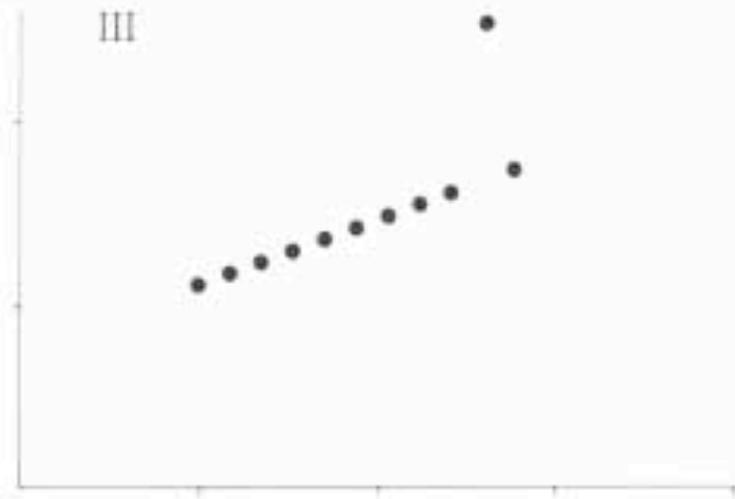
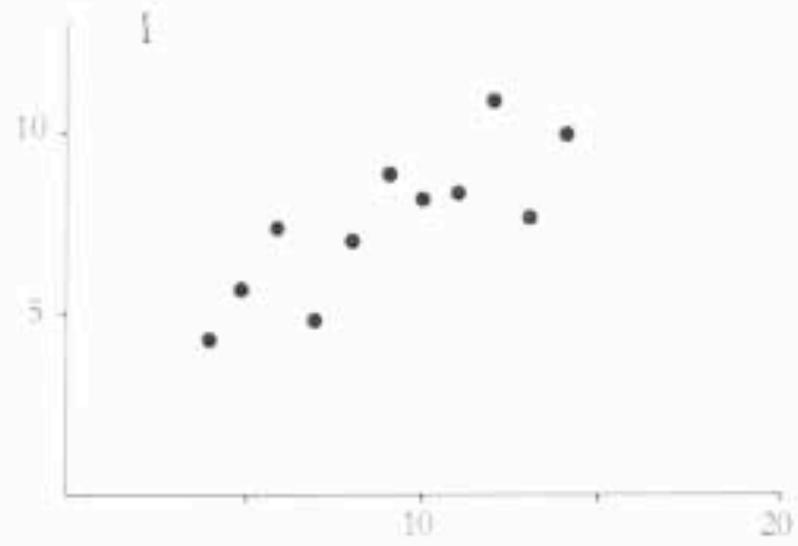
Edward Tufte le ha raccolte nel suo libro, ormai cult, "the visual display of quantitative information". Testo iniziato nel 1975 e pubblicato una prima volta in 2000 esemplari nel 1982, ma riscoperto solo di recente, quando viene ripubblicato nel 2001, diventando uno dei maggiori best seller americani di quegli anni.

Il Times recensisce Tufte come il Leonardo da Vinci dei dati.

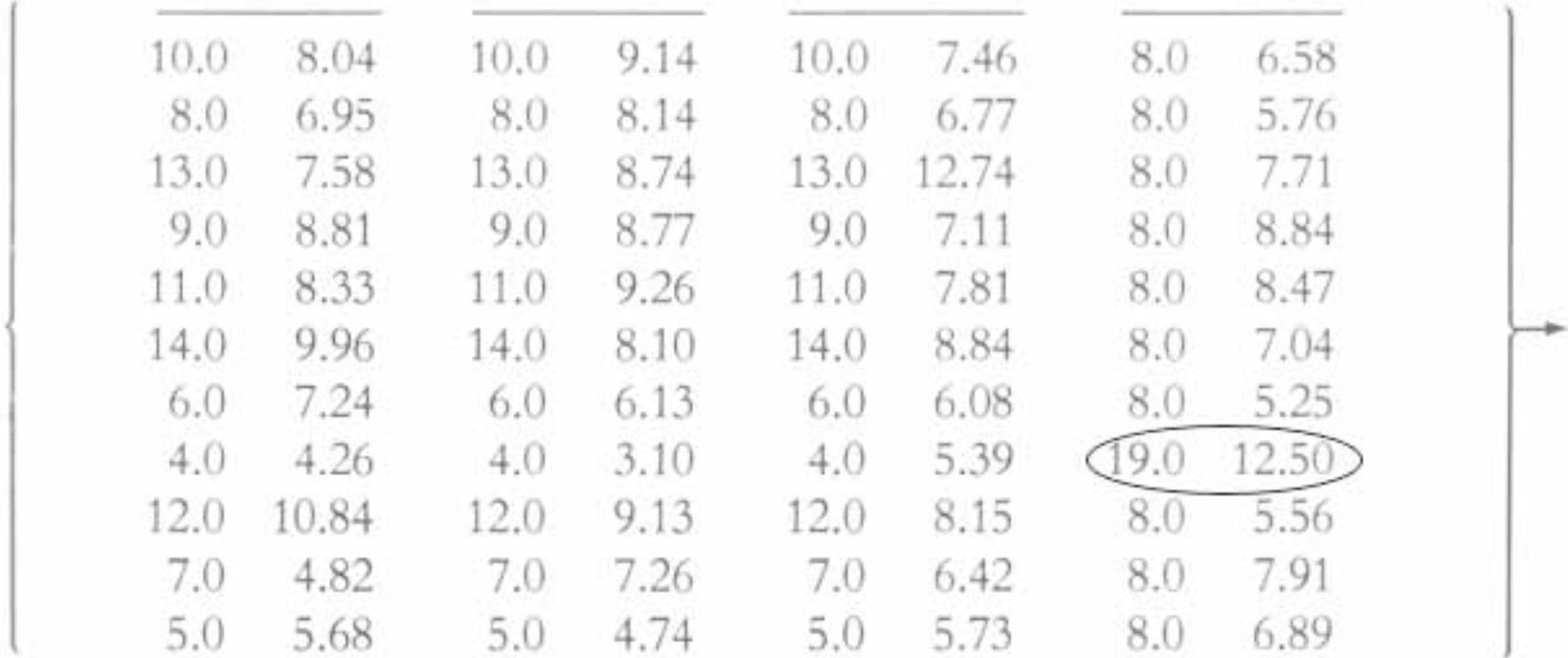
Nel suo libro Tufte ci fa scoprire in maniera semplice chiara e divulgativa, tutte le potenzialità dell'infografica e le regole fondamentali per ottimizzare questa tecnica.

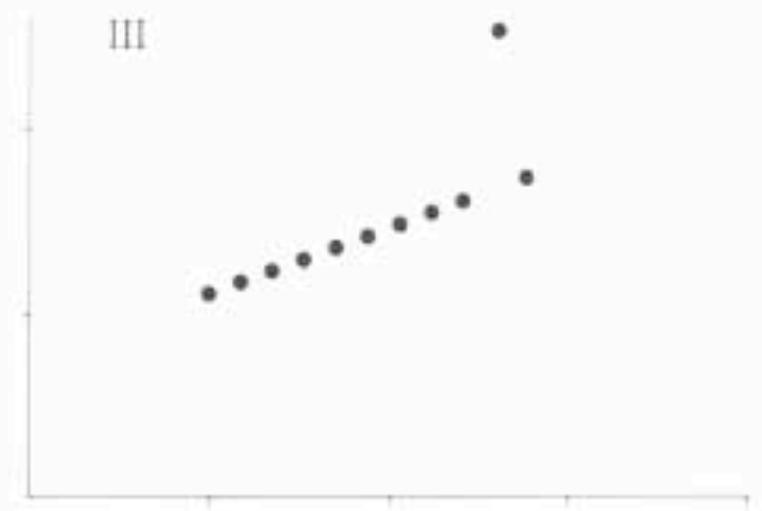
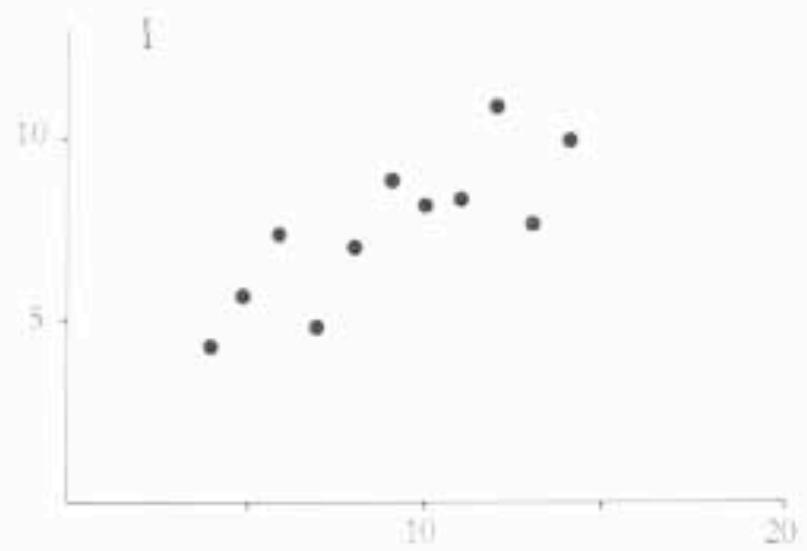
I		II		III		IV	
X	Y	X	Y	X	Y	X	Y
10.0	8.04	10.0	9.14	10.0	7.46	8.0	6.58
8.0	6.95	8.0	8.14	8.0	6.77	8.0	5.76
13.0	7.58	13.0	8.74	13.0	12.74	8.0	7.71
9.0	8.81	9.0	8.77	9.0	7.11	8.0	8.84
11.0	8.33	11.0	9.26	11.0	7.81	8.0	8.47
14.0	9.96	14.0	8.10	14.0	8.84	8.0	7.04
6.0	7.24	6.0	6.13	6.0	6.08	8.0	5.25
4.0	4.26	4.0	3.10	4.0	5.39	19.0	12.50
12.0	10.84	12.0	9.13	12.0	8.15	8.0	5.56
7.0	4.82	7.0	7.26	7.0	6.42	8.0	7.91
5.0	5.68	5.0	4.74	5.0	5.73	8.0	6.89

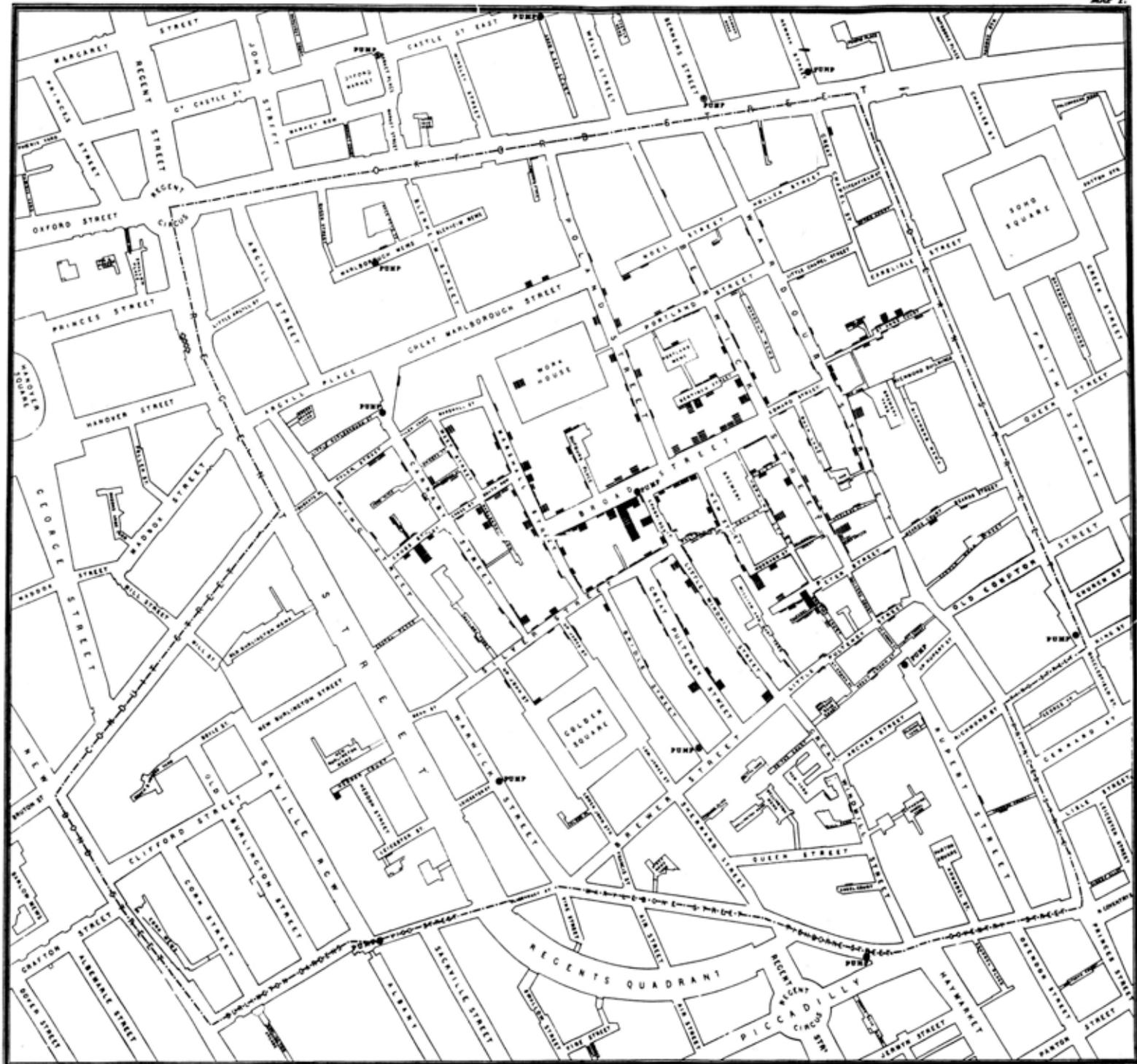




I		II		III		IV	
X	Y	X	Y	X	Y	X	Y
10.0	8.04	10.0	9.14	10.0	7.46	8.0	6.58
8.0	6.95	8.0	8.14	8.0	6.77	8.0	5.76
13.0	7.58	13.0	8.74	13.0	12.74	8.0	7.71
9.0	8.81	9.0	8.77	9.0	7.11	8.0	8.84
11.0	8.33	11.0	9.26	11.0	7.81	8.0	8.47
14.0	9.96	14.0	8.10	14.0	8.84	8.0	7.04
6.0	7.24	6.0	6.13	6.0	6.08	8.0	5.25
4.0	4.26	4.0	3.10	4.0	5.39	19.0	12.50
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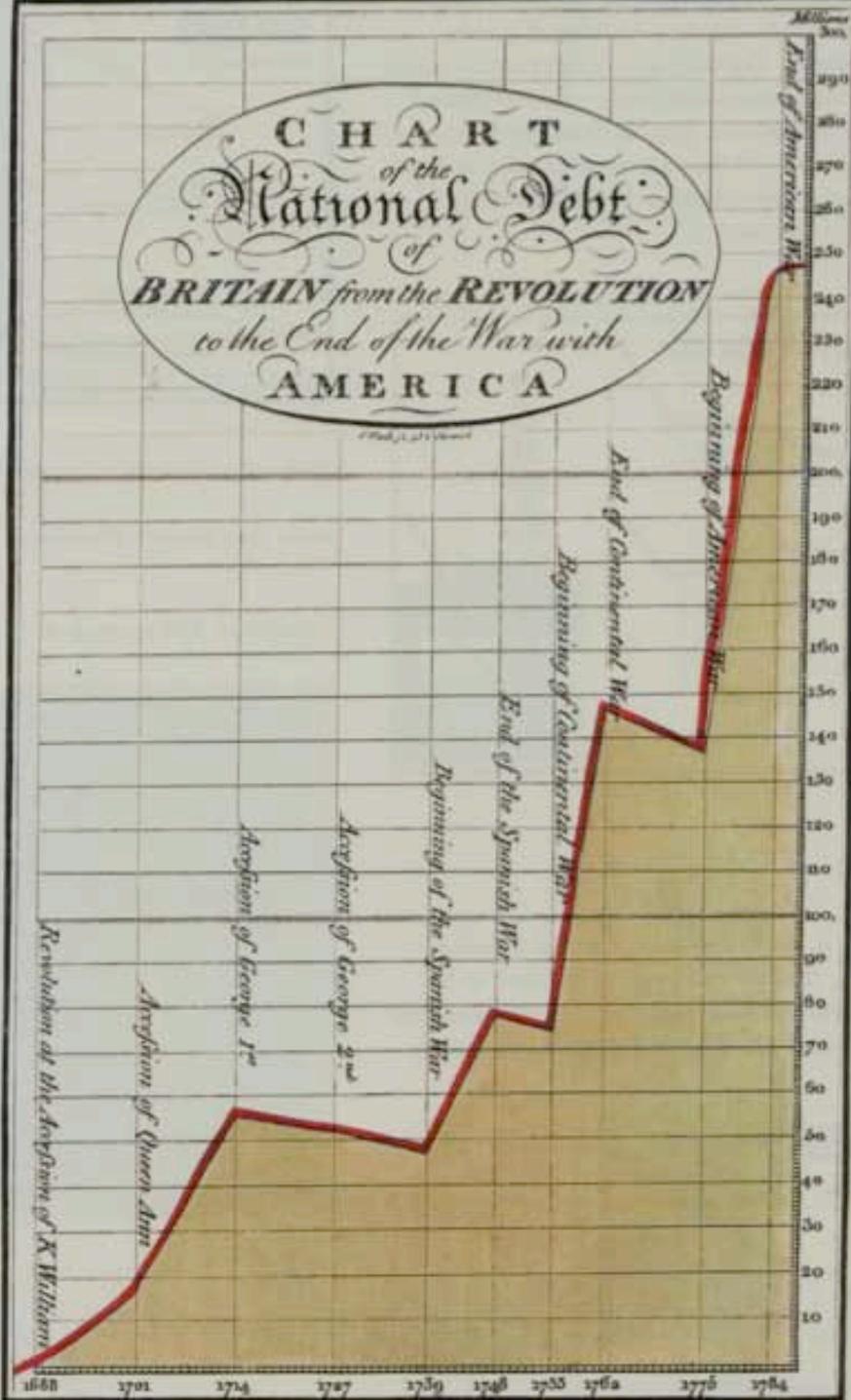




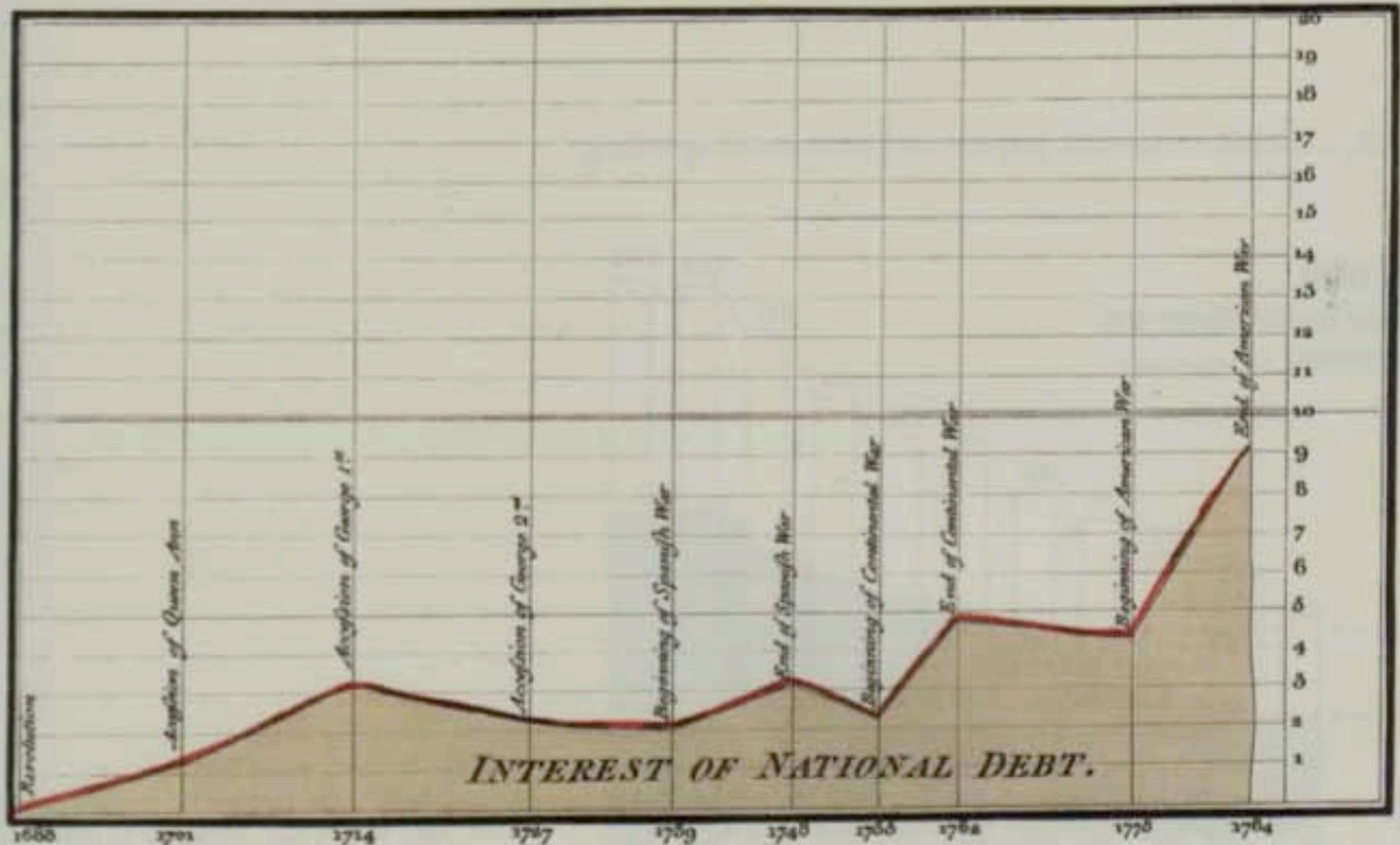
Sull'integrità del dato: Grafici reali e grafici falsati

C H A R T
of the
National Debt
of
BRITAIN *from the* **REVOLUTION**
to the **End of the War with**
A M E R I C A

of Public Money



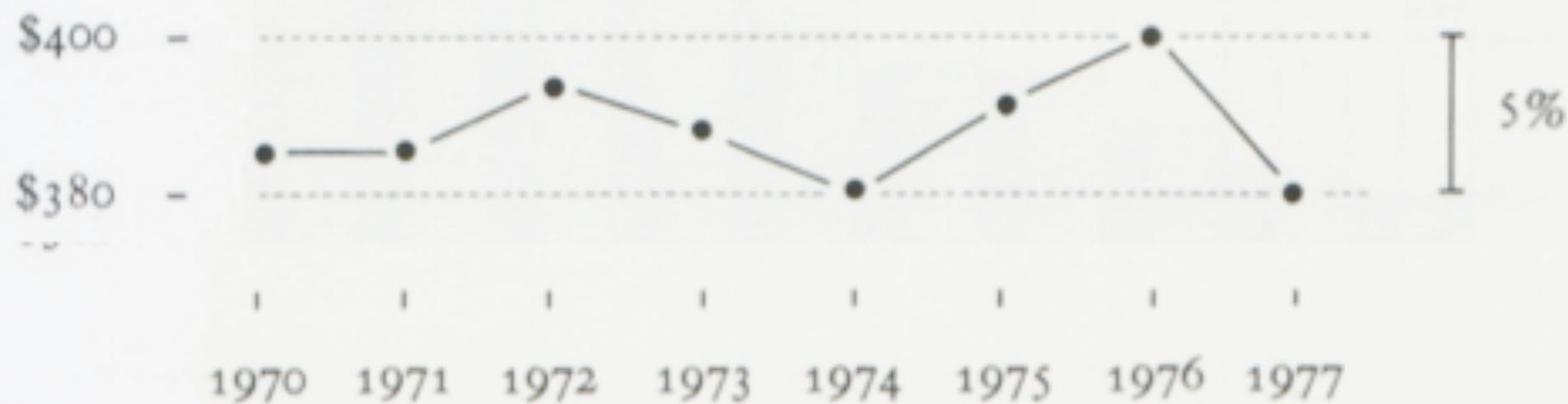
Interest of the NATIONAL DEBT from the Revolution.



INTEREST OF NATIONAL DEBT.

The Bottom line is Years, those on the Right hand Millions of Pounds.

Per capita
budget expenditures,
in constant dollars



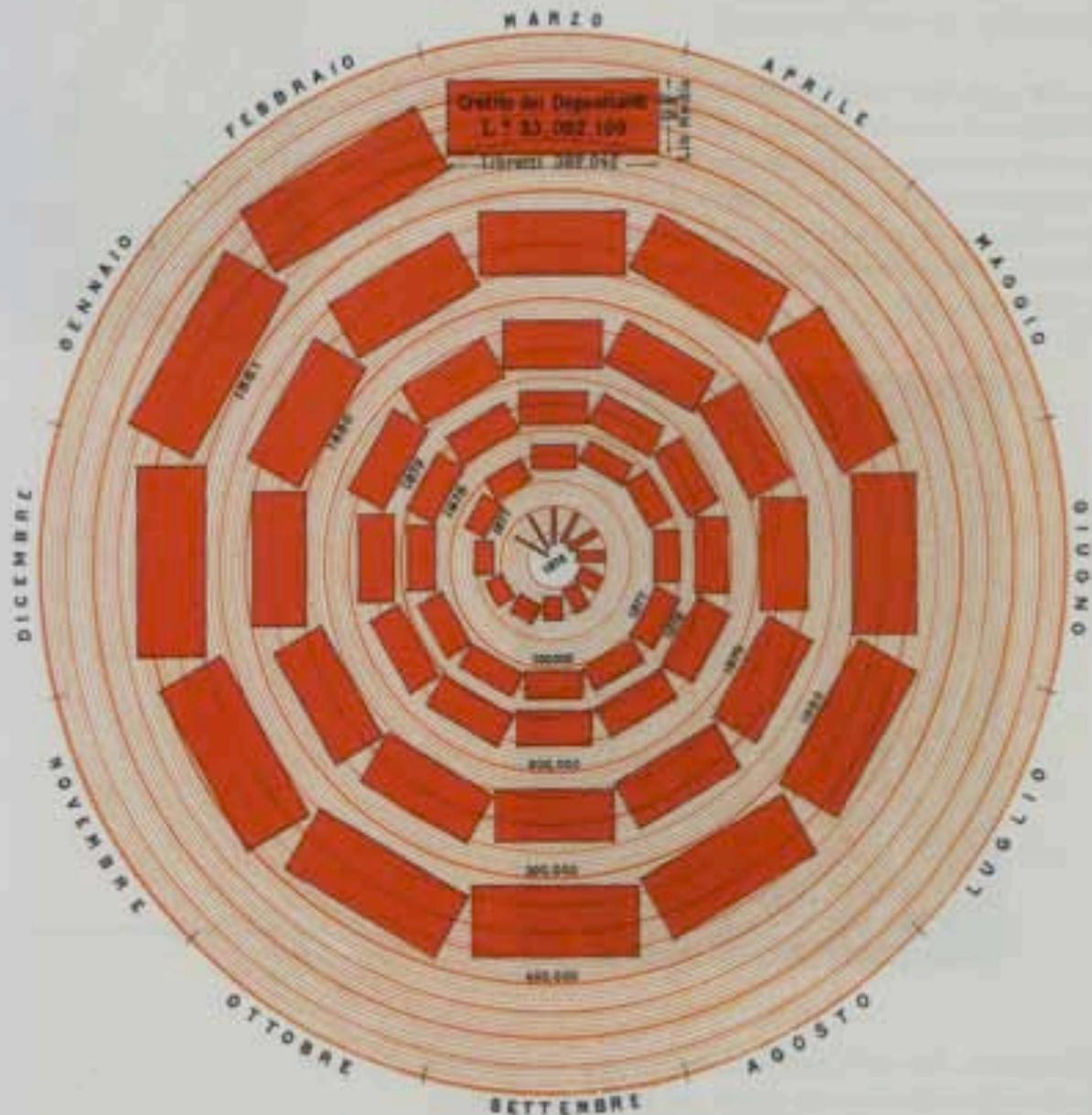
Per capita
budget expenditures,
in constant dollars



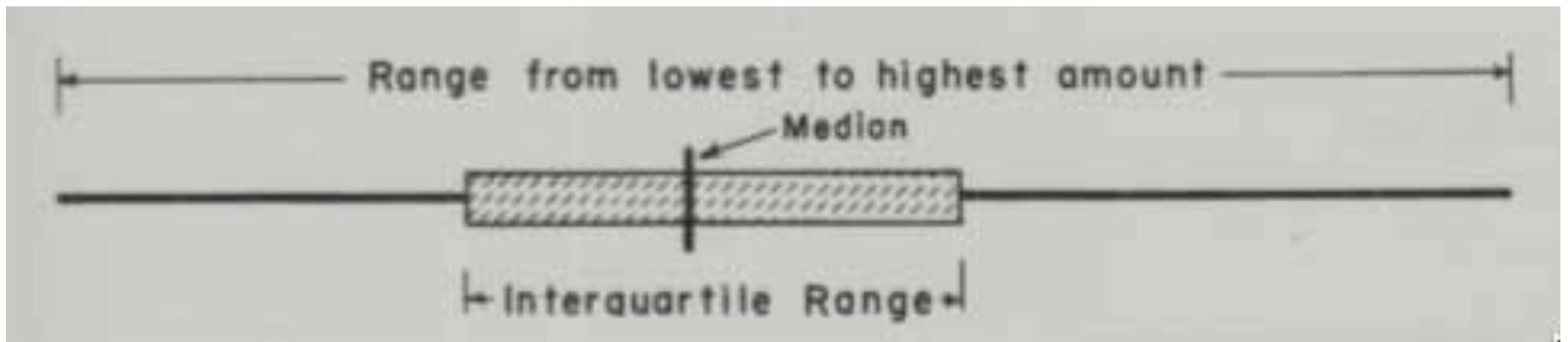


CASSE POSTALI DI RISPARMIO ITALIANE

Numero dei Libretti Libretto medio e Deposito totale
al fine di ogni mese



Sintesi formale e ottimizzazione del segno



maximum

quartile

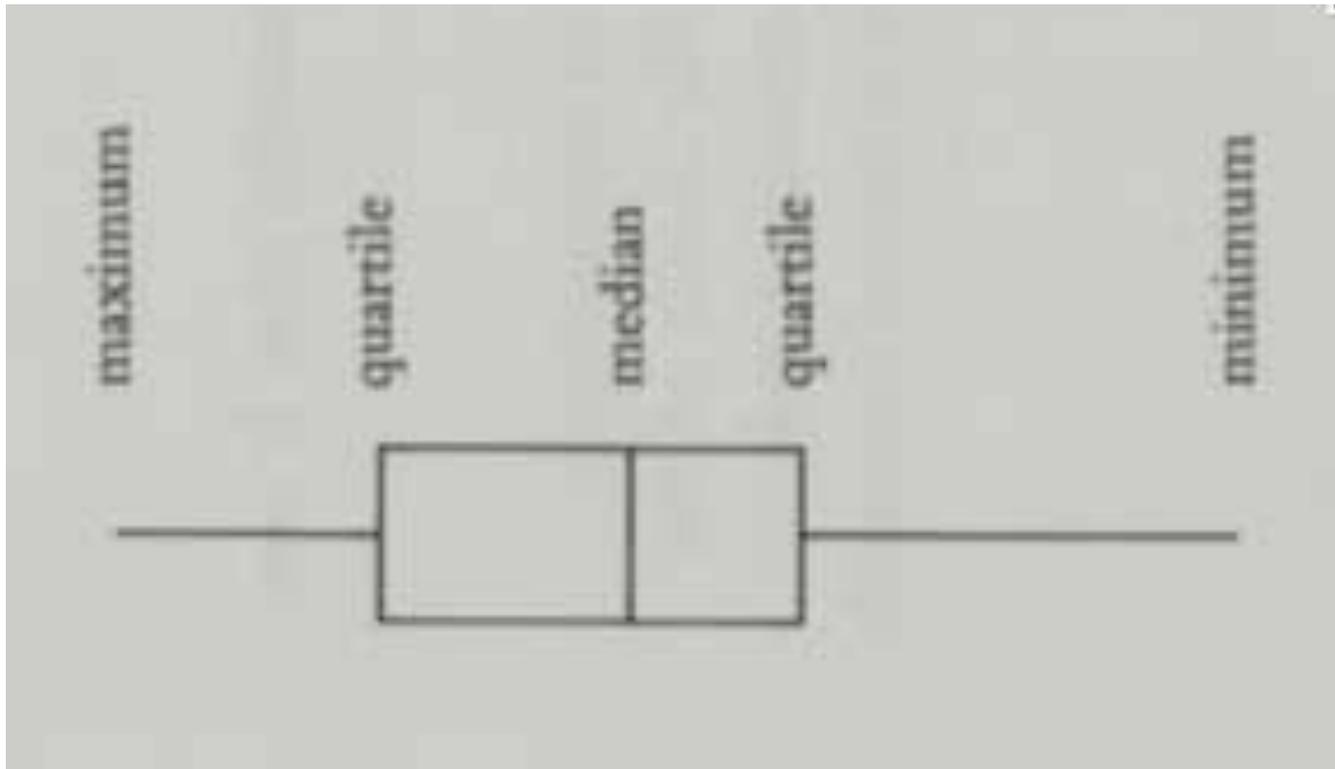
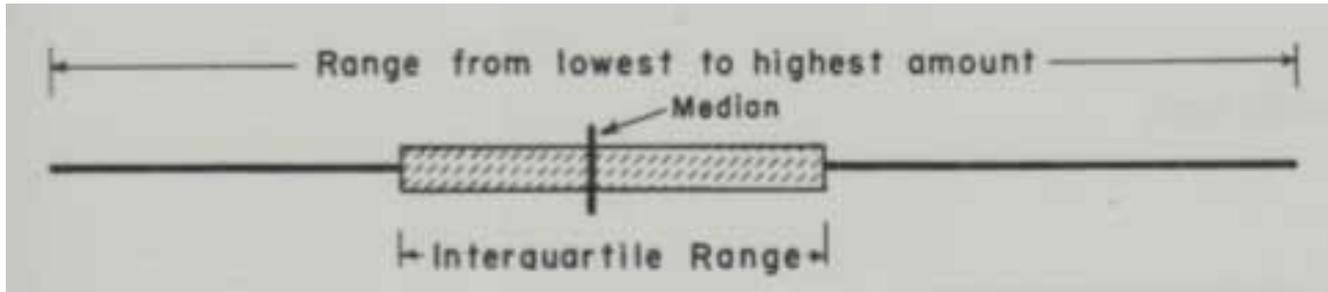
median

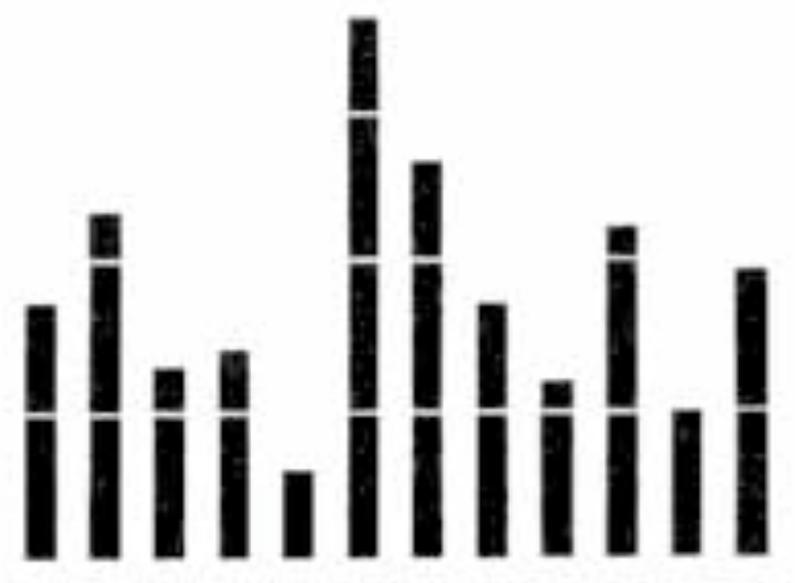
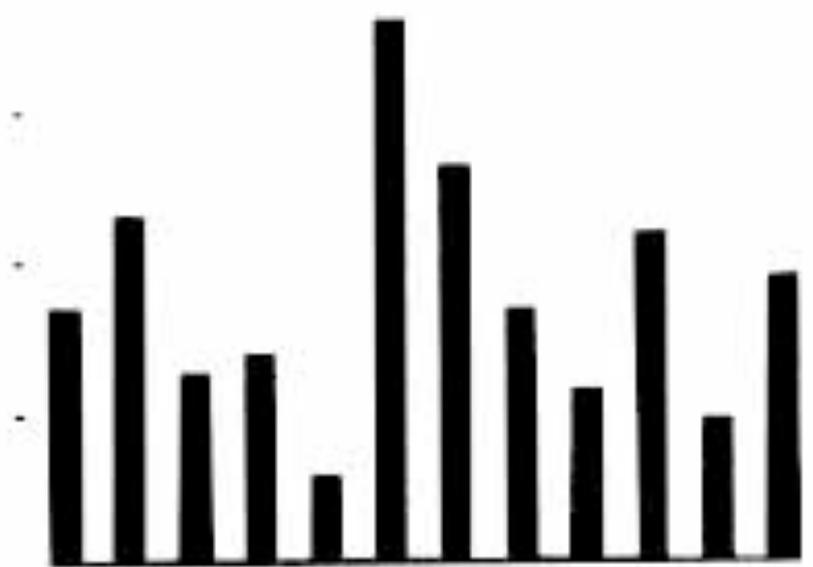
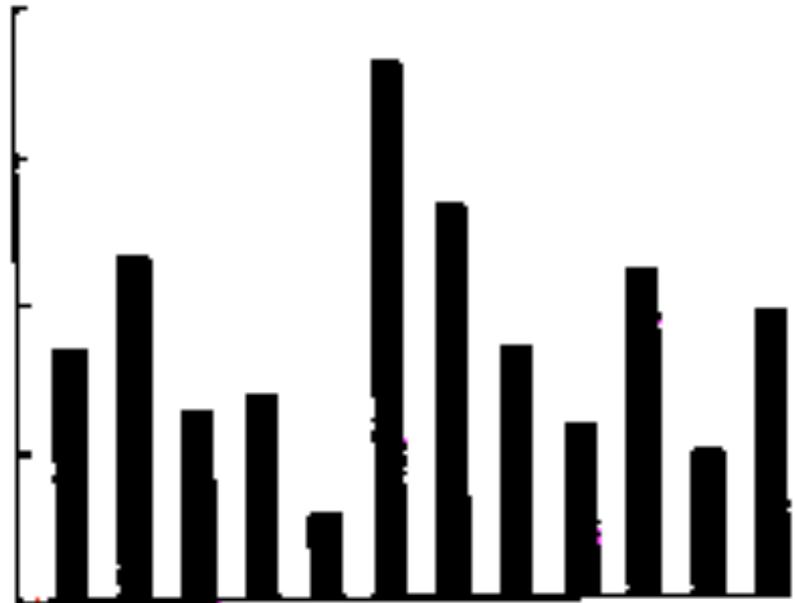
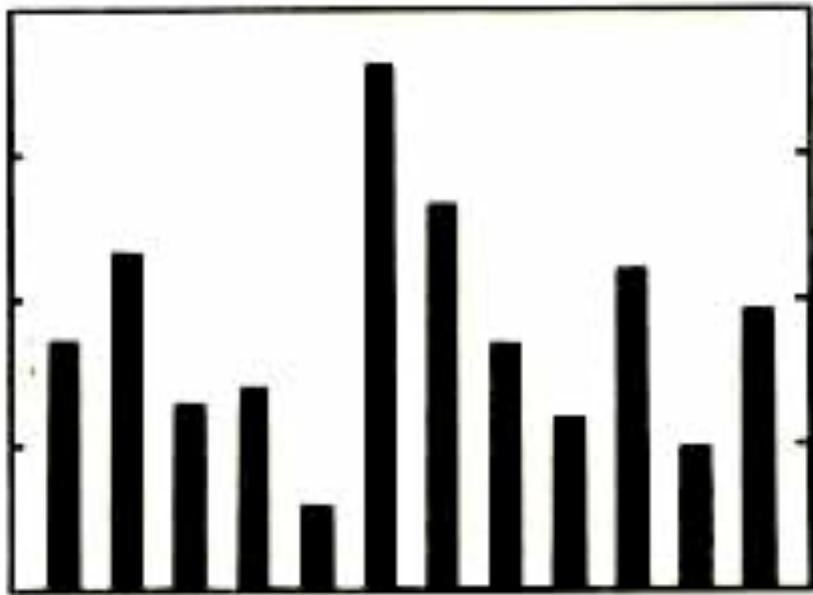
quartile

minimum











Ora vediamo alcune eccellenze contemporanee, realizzate dai più importanti specialisti del settore come Nigel Holmes, Sam Ward e Xavier Barrade.

Nigel Holmes (1942) è un teorico e graphic designer britannico, che si concentra sulla grafica dell'informazione e l'information design.

Holmes ha ottenuto un Master in illustrazione presso il Royal College of Art nel 1966.

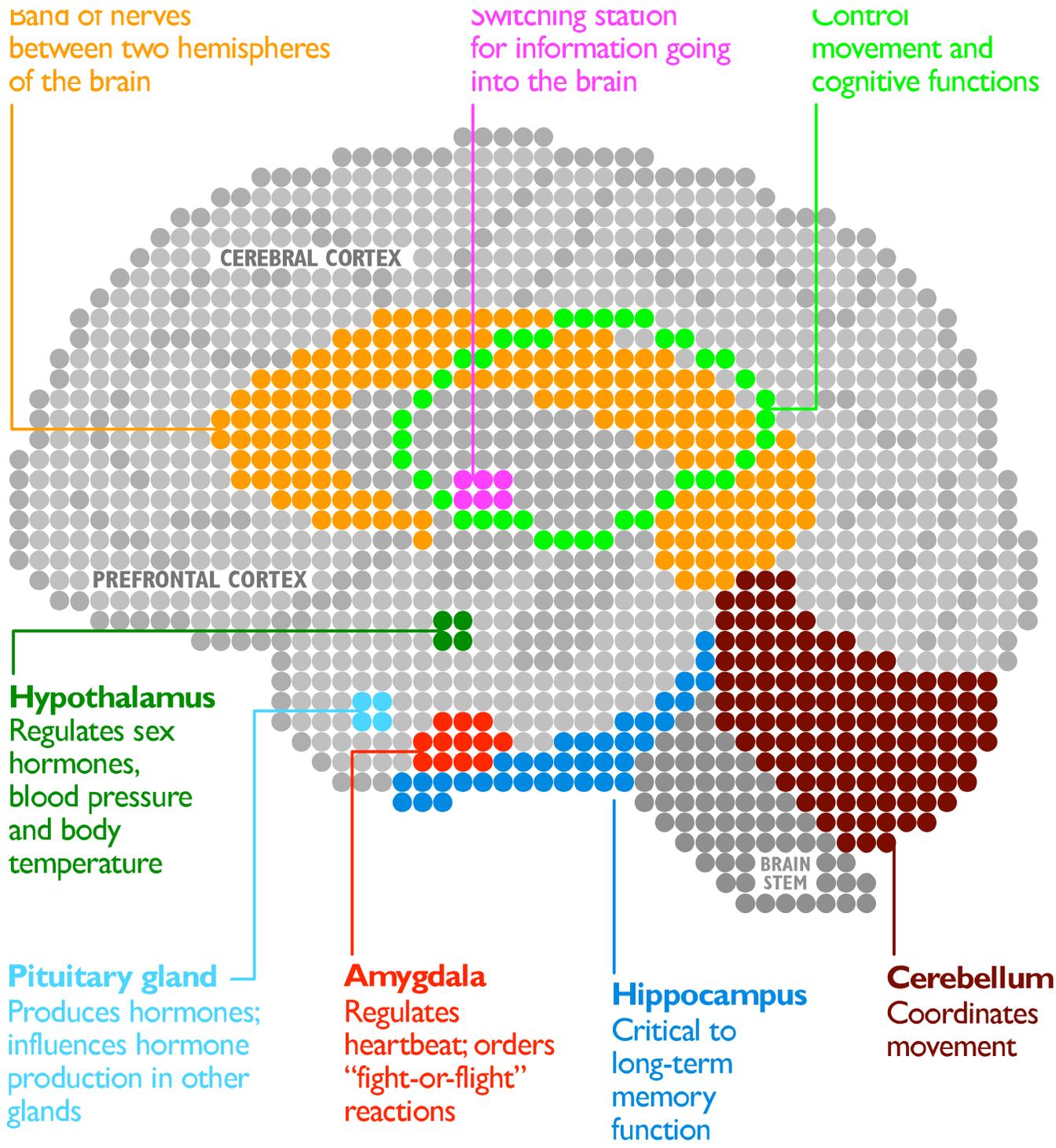
Dal 1966 al 1977 ha lavorato come illustratore e graphic designer freelance a Londra, per giornali e riviste. Dal 1978 al 1994 si reca a New York a lavorare per la rivista Time.

Ha inoltre lavorato per Apple, Fortune, Nike, Sony, United Healthcare, US Airways e Visa.

Continua anche a creare illustrazioni e grafica per Harper's, The New York Observer e The New York Times.

Un istituzione nel suo campo. Ormai un classico.

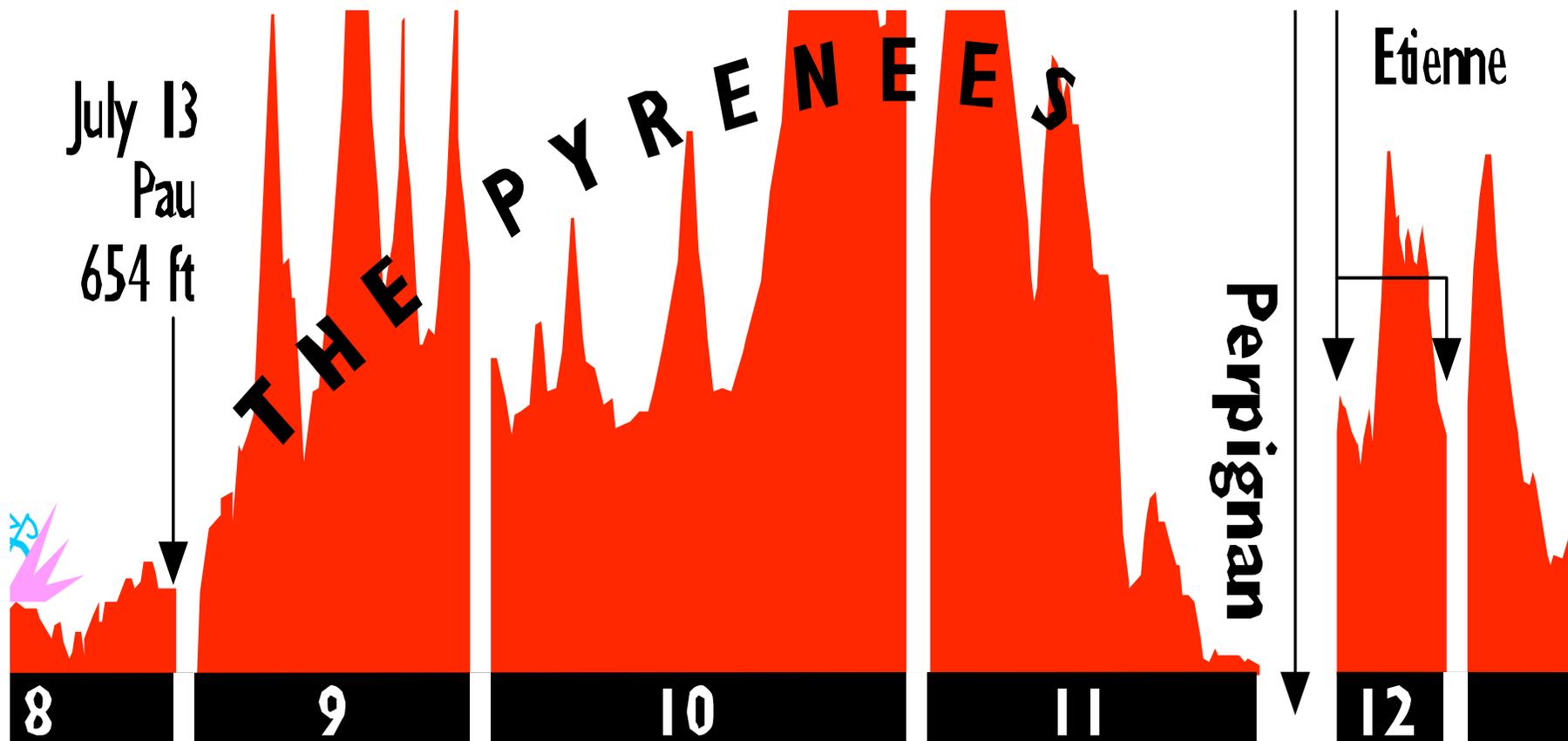
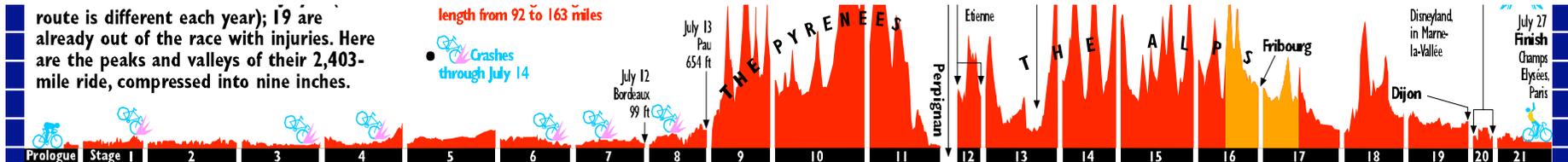
<http://www.nigelholmes.com/>



route is different each year); 19 are already out of the race with injuries. Here are the peaks and valleys of their 2,403-mile ride, compressed into nine inches.

length from 92 to 163 miles

Crashes through July 14



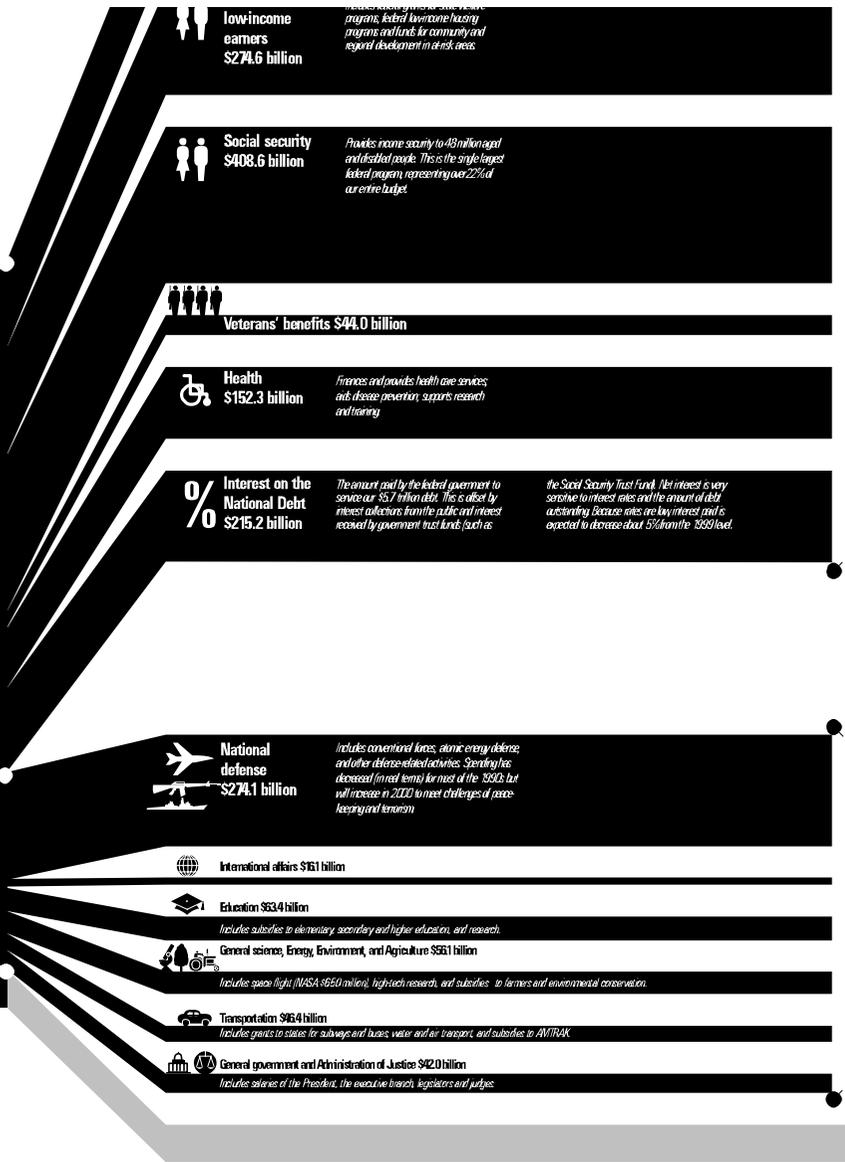
The government's income in 2000 is **\$1.9 trillion.** From this income, two kinds of payment must be made:

1 Payments to mandatory entitlement programs

Mandatory spending is money the government spends automatically—like the program and Congress cannot take away that money.

2 Discretionary service payments

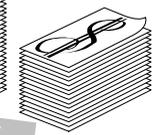
Discretionary spending is money the President and Congress must decide how to spend each year.



Mandatory spending \$13 trillion

So, in 2000, the U.S. will spend \$18 trillion...

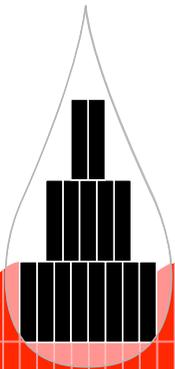
Discretionary spending \$0.5 trillion



... leaving about **\$115 billion** over what was taken in as taxes. This is the projected surplus.

But...

...let's compare the size of the \$115 billion surplus...



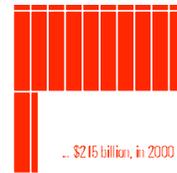
...to the \$5.7 trillion NATIONAL DEBT



- 1 U.S. and foreign citizens and institutions, including foreign governments, that invest in Treasury bills and other securities. *This is called The Debt Held by the Public.*
- 2 The U.S. government's own accounts, such as trust funds for the Social Security and Medicare programs, civil service and military retirement plans, unemployment insurance and transportation funds.

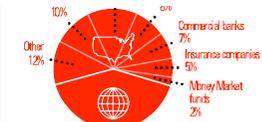
As a corporation or a family, America uses debt to grow. Further, we owe most of the debt to ourselves—our own banks, funds and individual investors.

Those who say it's bad argue that there is a real cost of the debt. For instance, each year we pay over \$200 billion just to finance the debt. In 2000, it's our fourth largest federal expense, costing roughly the same amount as the whole Medicare program. In addition, we owe a significant amount of money to foreigners, not to ourselves.



... \$215 billion, in 2000 ...

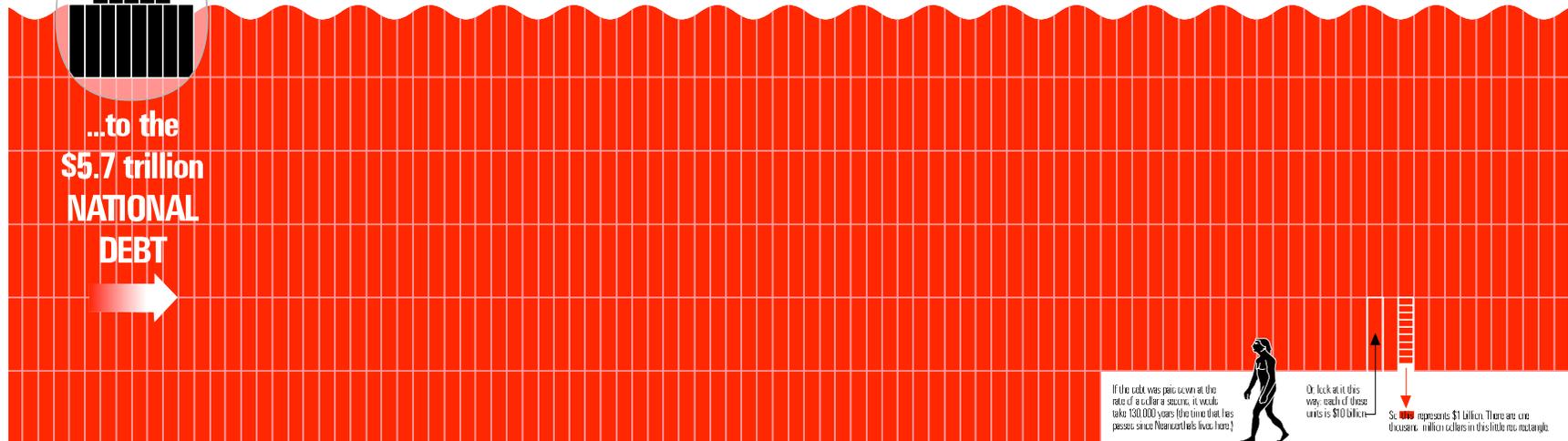
...could pull all the 14 million children living below the poverty line up to a "middle class" living standard.



Americans own just 58%. Foreign investors control the rest. The largest purchaser in 1997 was the UK, with \$170 billion in net purchases, followed by Japan at \$35 billion.



Estimates of continued annual surpluses suggest it would be possible to pay off the National Debt by 2015. But no past deficit or surplus estimates have been accurate.



If the cube was paid down at the rate of a dollar a second, it would take 150,000 years (the time that has passed since Neanderthals lived here.)

Or, look at it this way, each of these units is \$10 billion.

So, this represents \$1 billion. There are one thousand million dollars in this little rectangle.

Sam Ward è cresciuto studiando arte con suo padre. multa artisti.
Poi si diploma in belle arti al Ringling college of art di Sarasota, in Florida.

Il suo lavoro conosciuto in tutto il mondo è stato pubblicato in numerose antologie di illustrazione e Design.

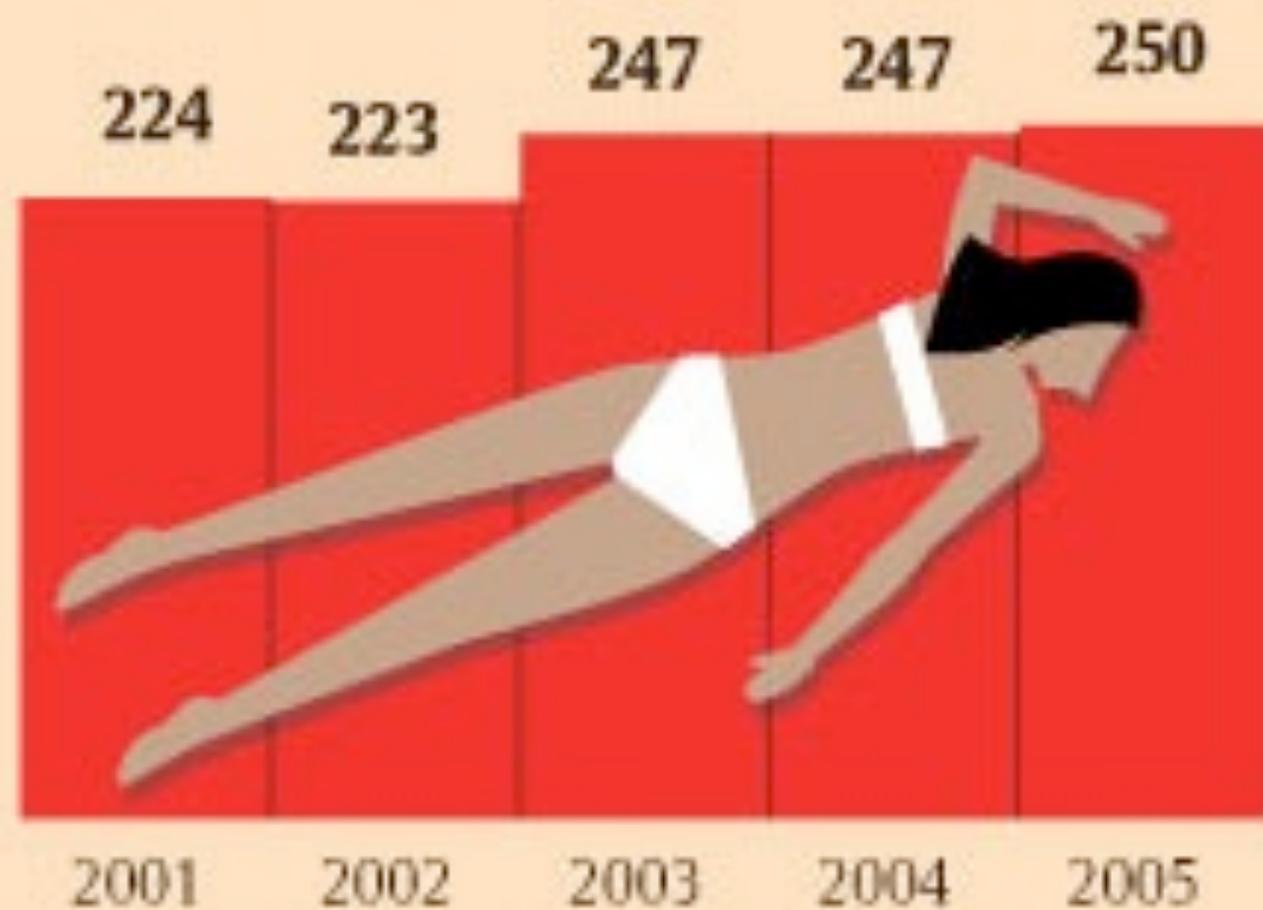
Tra i suoi clienti : Pepsi, IBM, Fisher-Price, Hasbro, Mattel, Kodak, Disney, McDonald's, Pizza Hut, Popsicle, Jose Quervo, Fujitsu, Bristol Myers, Franklin Mint, Major League di baseball, US Postal Servizio, Apple Computer e software Lotus.

L'aspetto più riconoscibile del suo lavoro sta in una formidabile abilità di morfizzare i diagrammi, contestualizzandoli al soggetto da visualizzare.

<http://samwardart.com/>

USA beach attendance

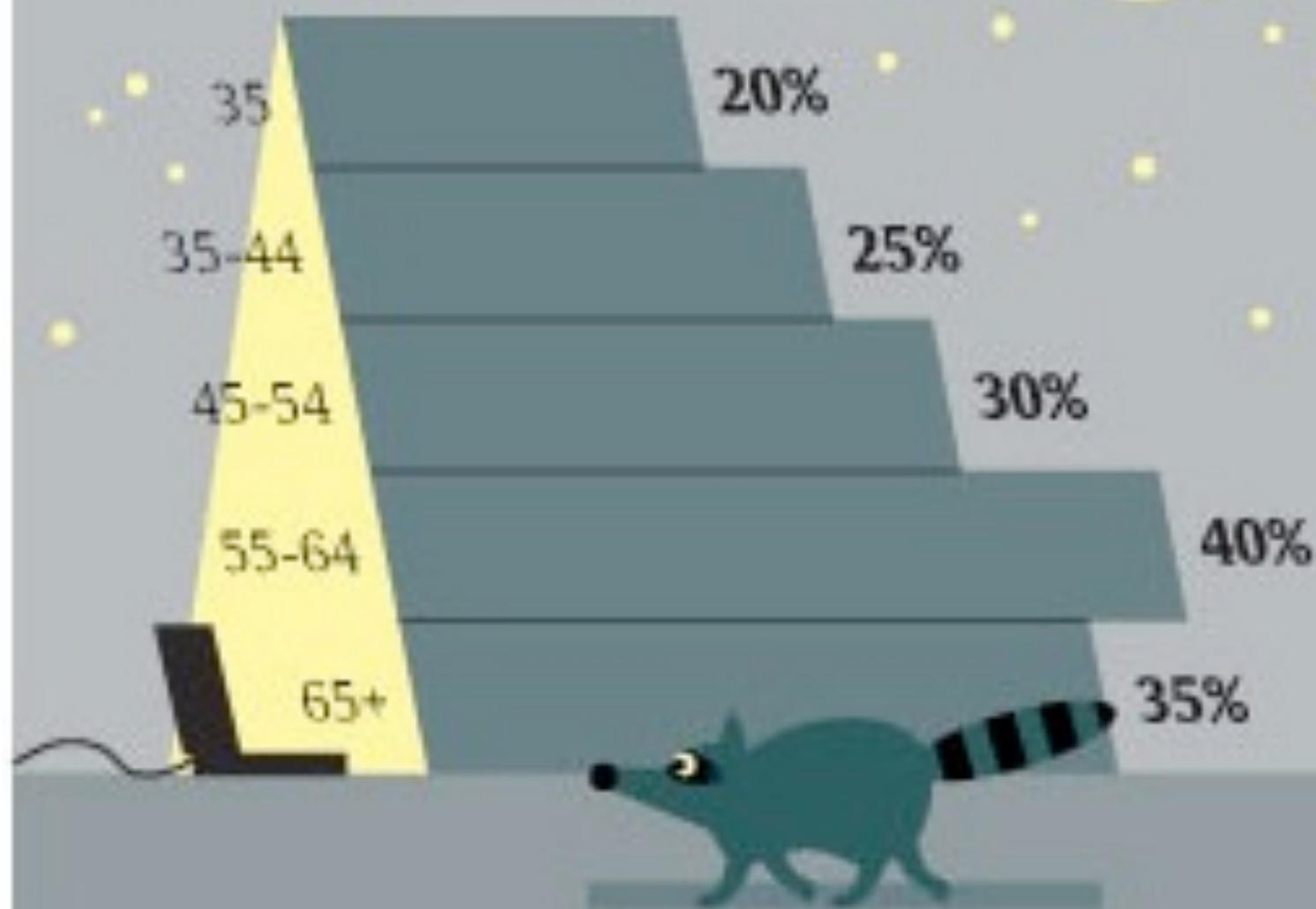
(in millions):



Source: United States Lifesaving Association

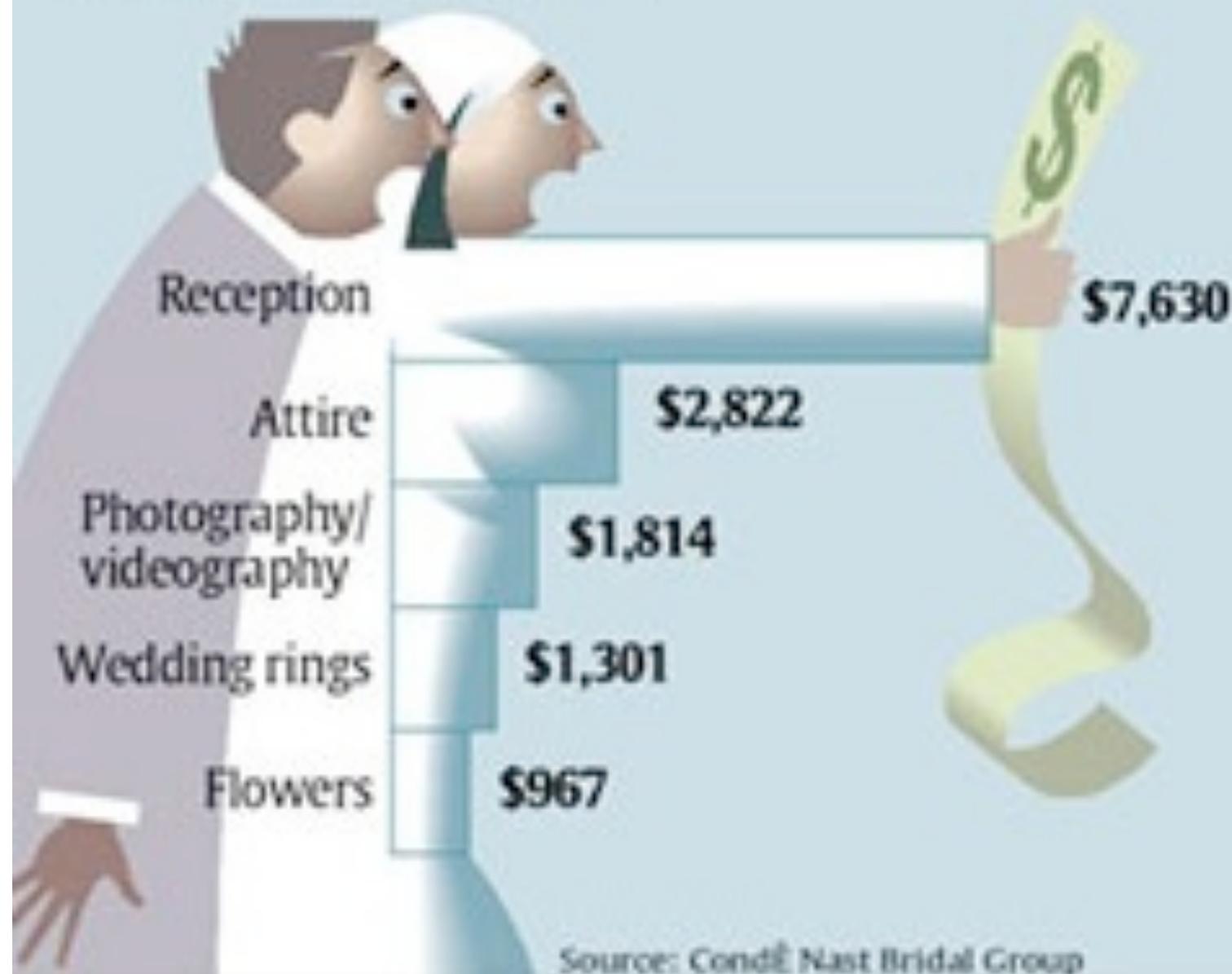
Online and outdoors

Percentage of campers who camp with a computer, by age group:



Here come the bills

A U.S. couple will spend, on average, \$22,000 on their wedding. The top expenses:



What do women "splurge" on these days?



Turkey trauma

It will come out too dry

43%

It will be undercooked

28%

Touching or
cleaning raw turkey

8%

It will taste bland

6%

It will be burnt

6%



Gas guzzles your driving dollar



1 - Fuel costs based on late-2007 average price of \$2.94 per gallon

Hours and spending on recorded music

(Per person)



1 - projected

Xavier barrade è un graphic design francese

Nei suoi lavori più sperimentali, veri e propri studi sulla visualizzazione dei dati,

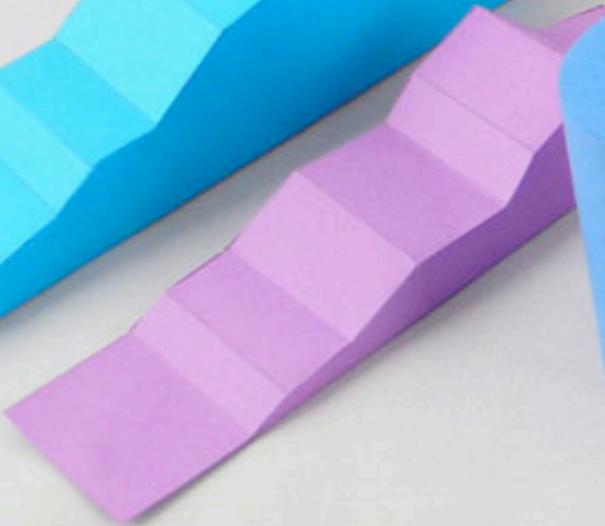
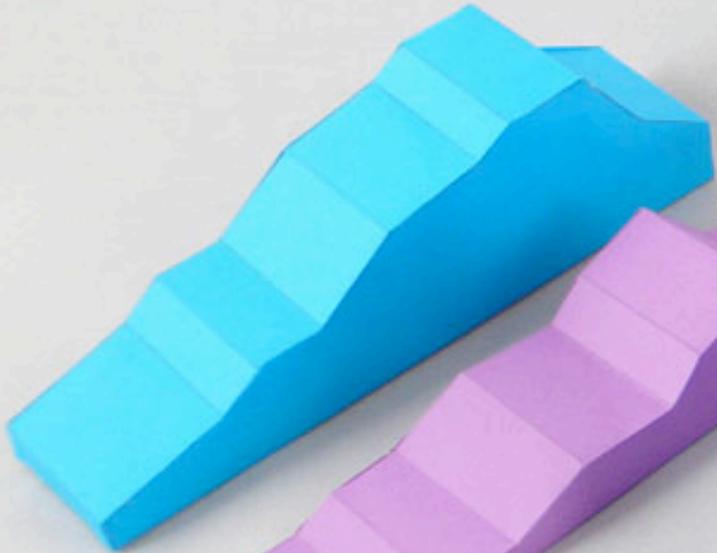
aiuta la misurazione, utilizzando stereotipi o immagini tautologiche del soggetto visualizzato.

<http://www.xavierbarrade.com/>

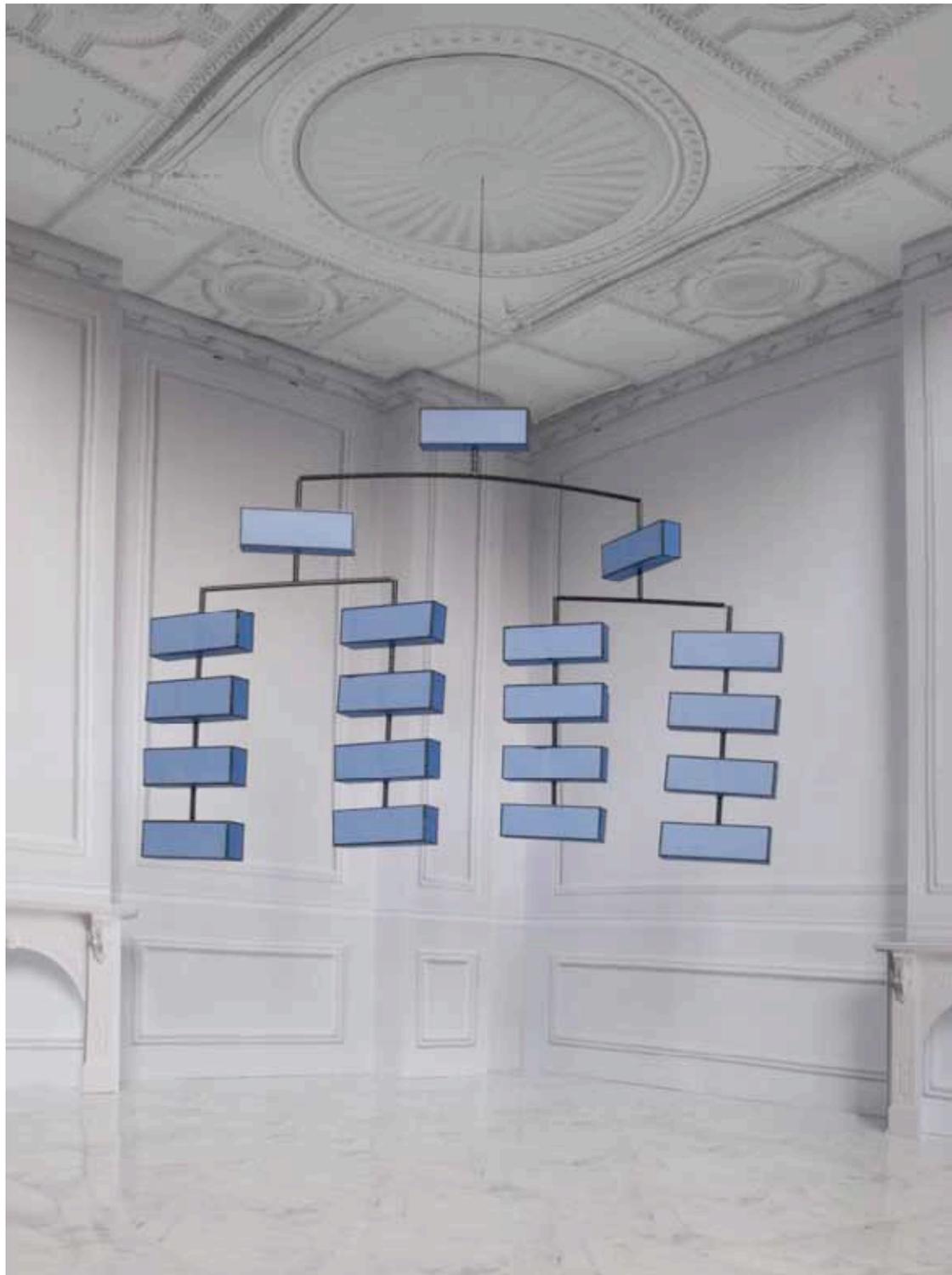














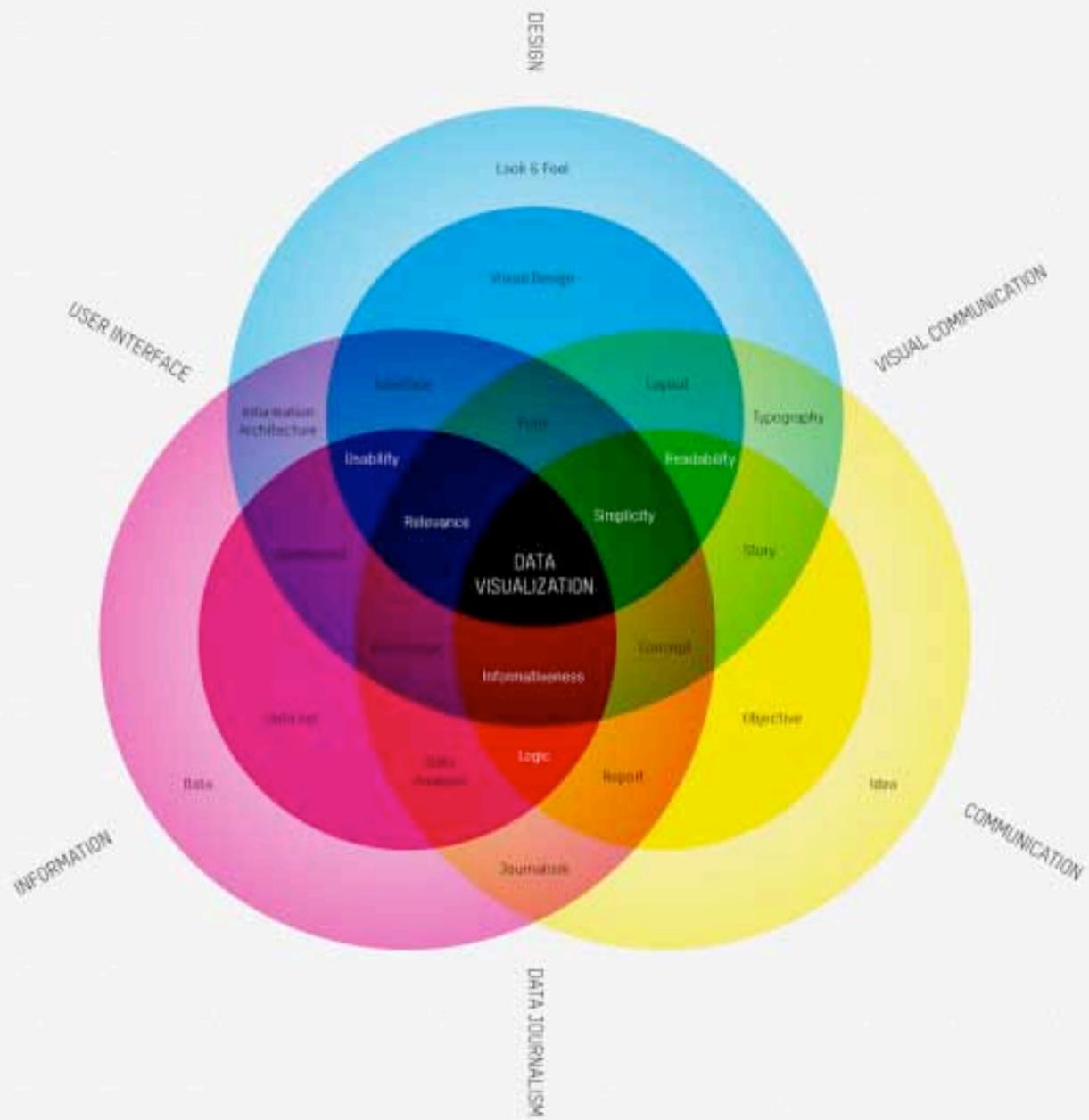
Cool infographics

ovvero

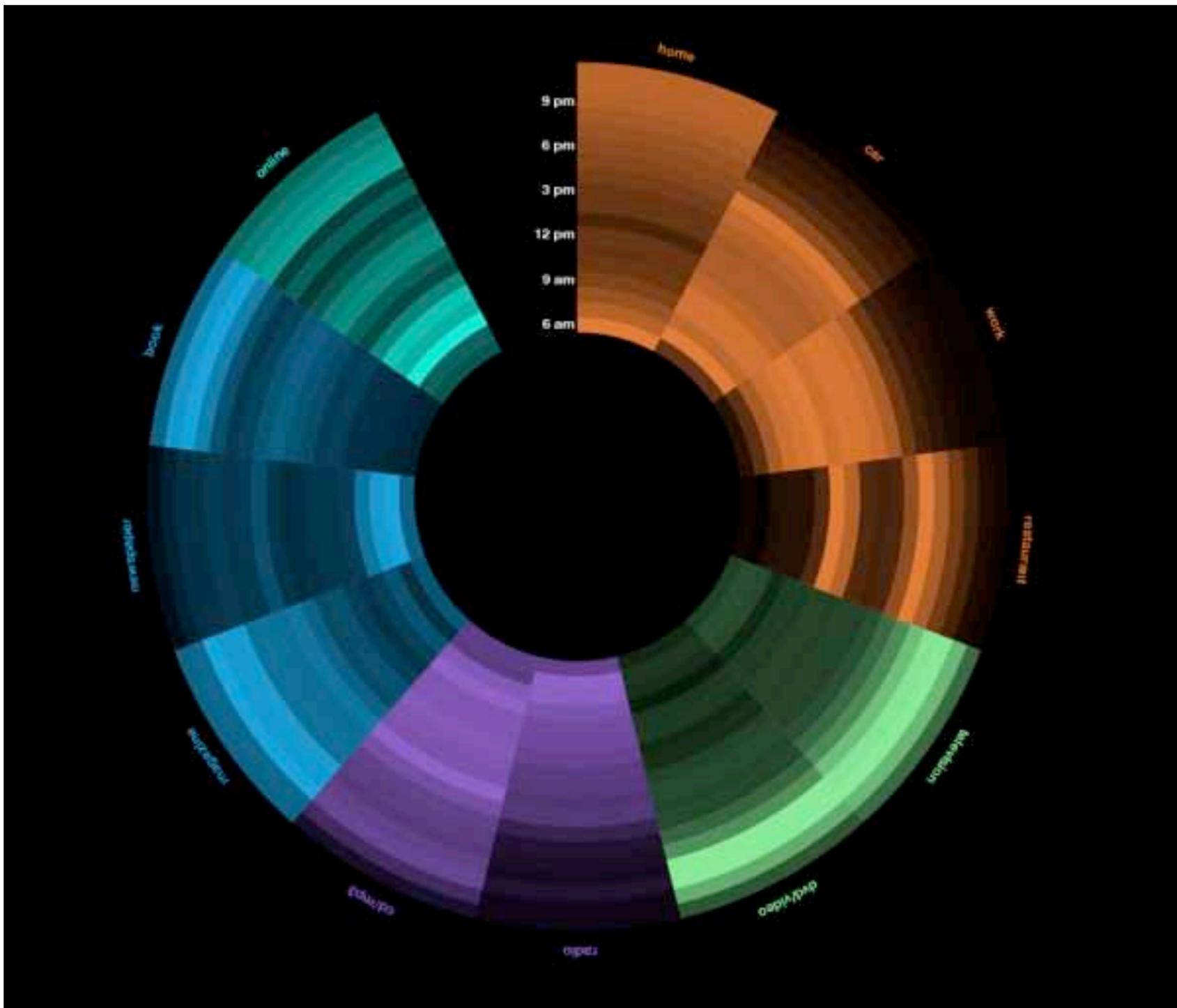
...in tutti i modi e in tutti i luoghi...



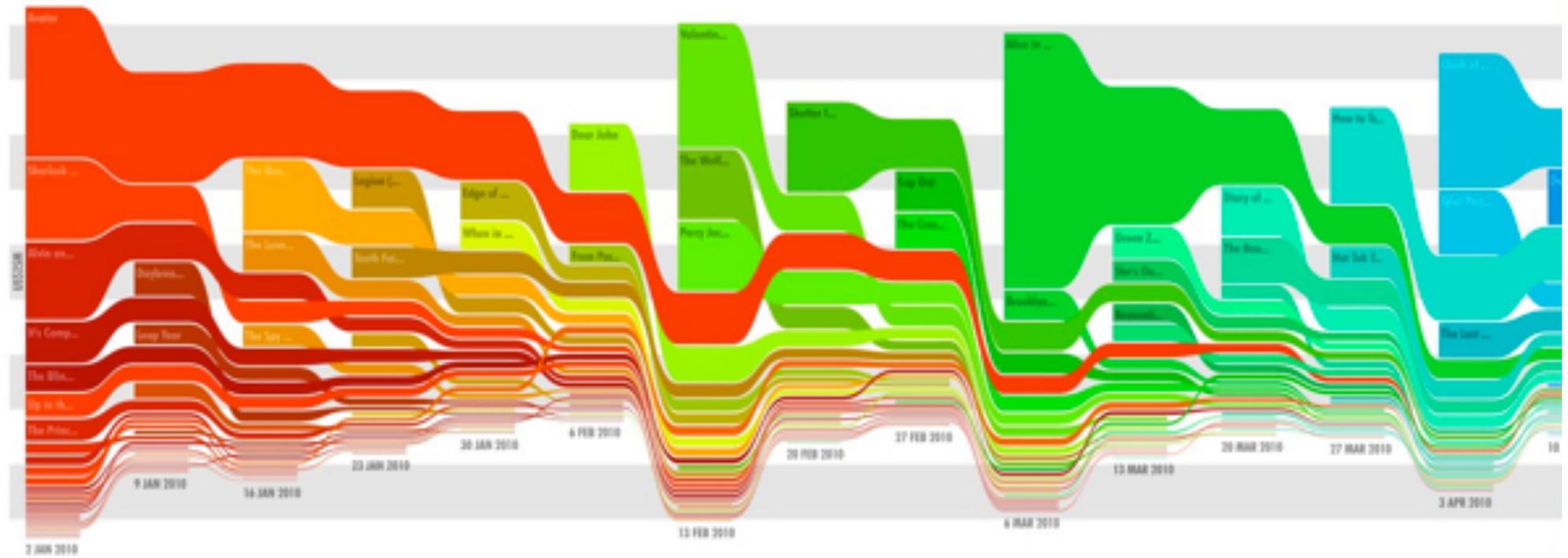




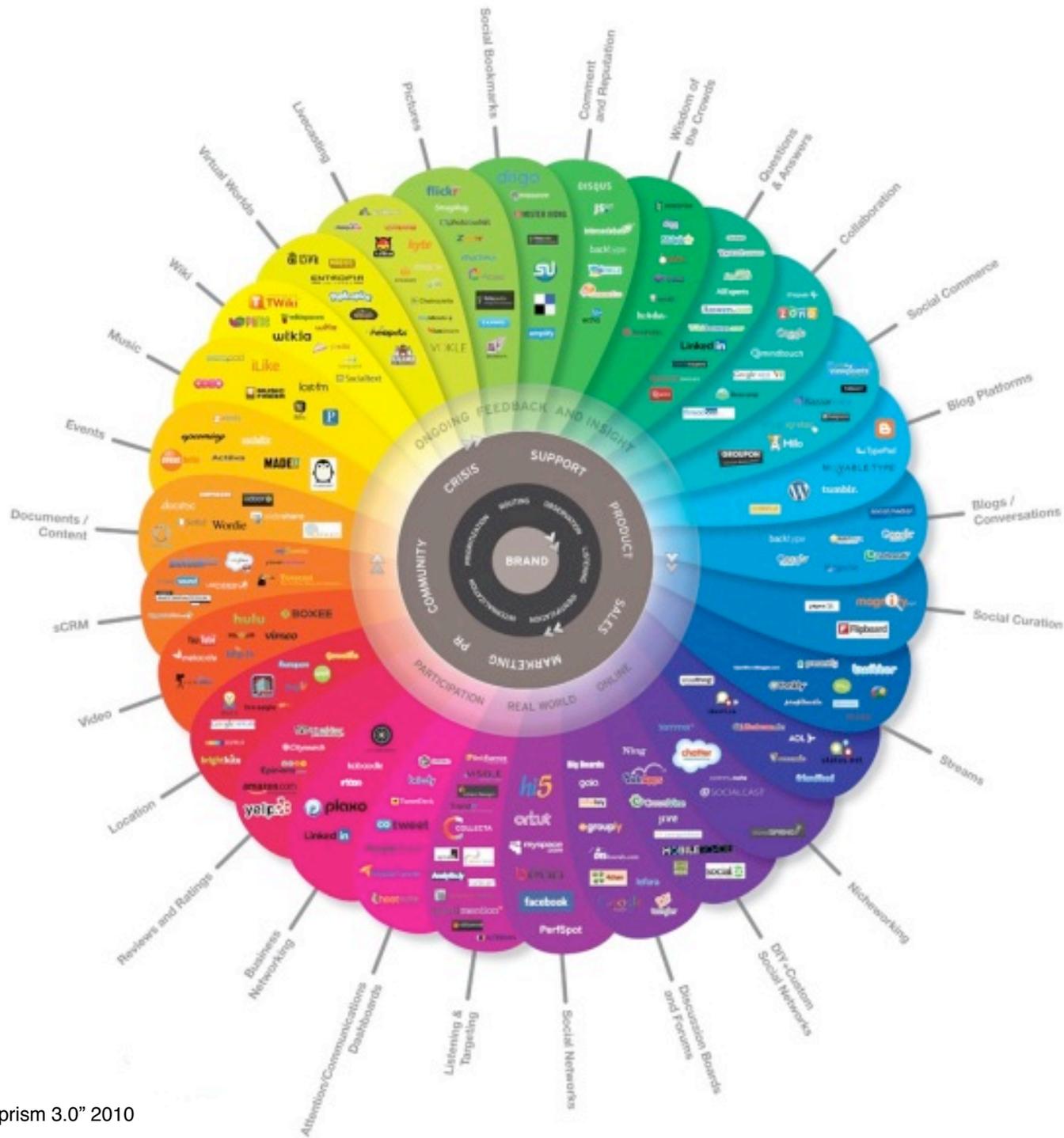
Sebastian Pierre "What is data visualization?" 2010



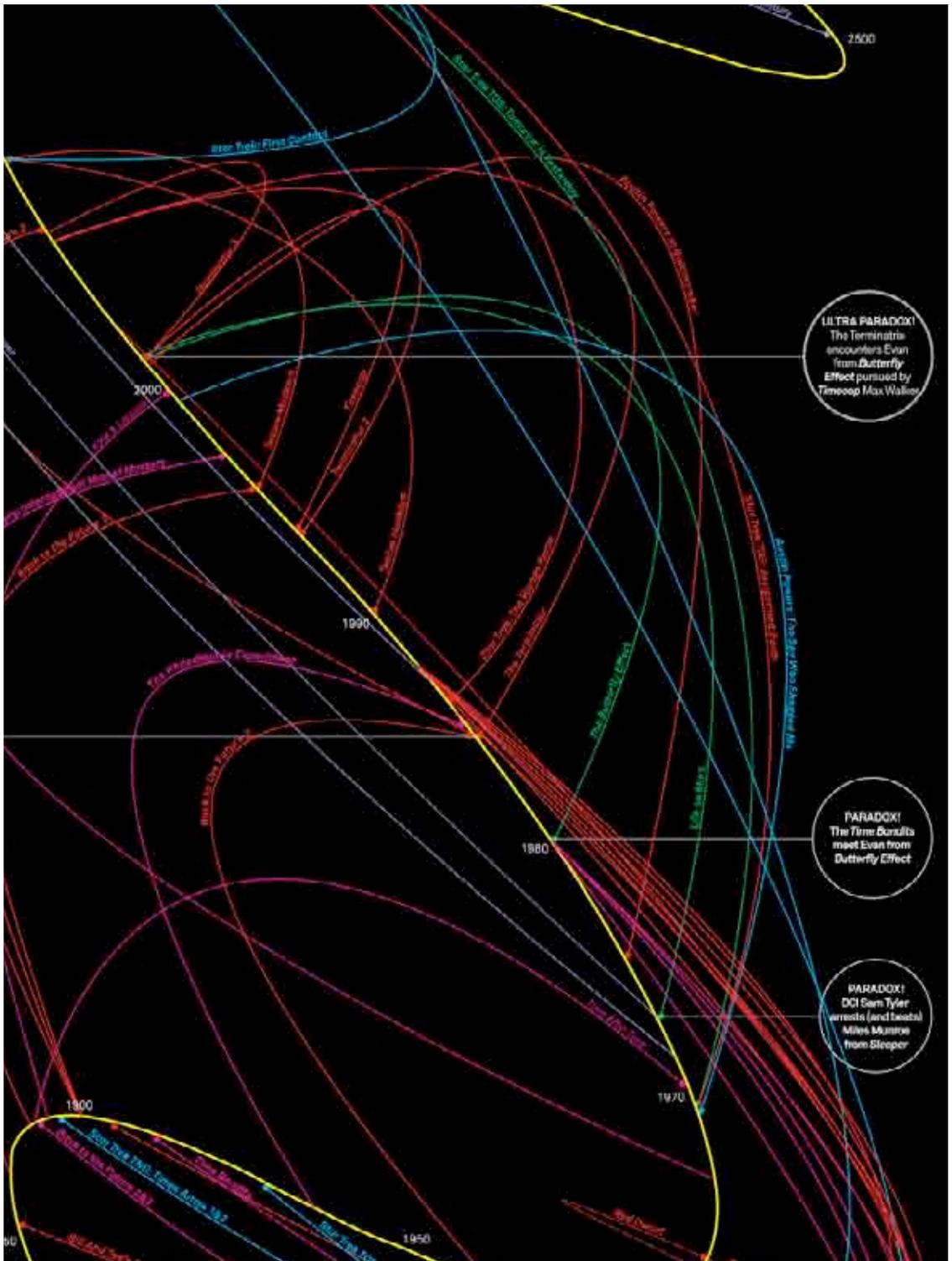
Hill Holiday "visualizing daily activities" 2009



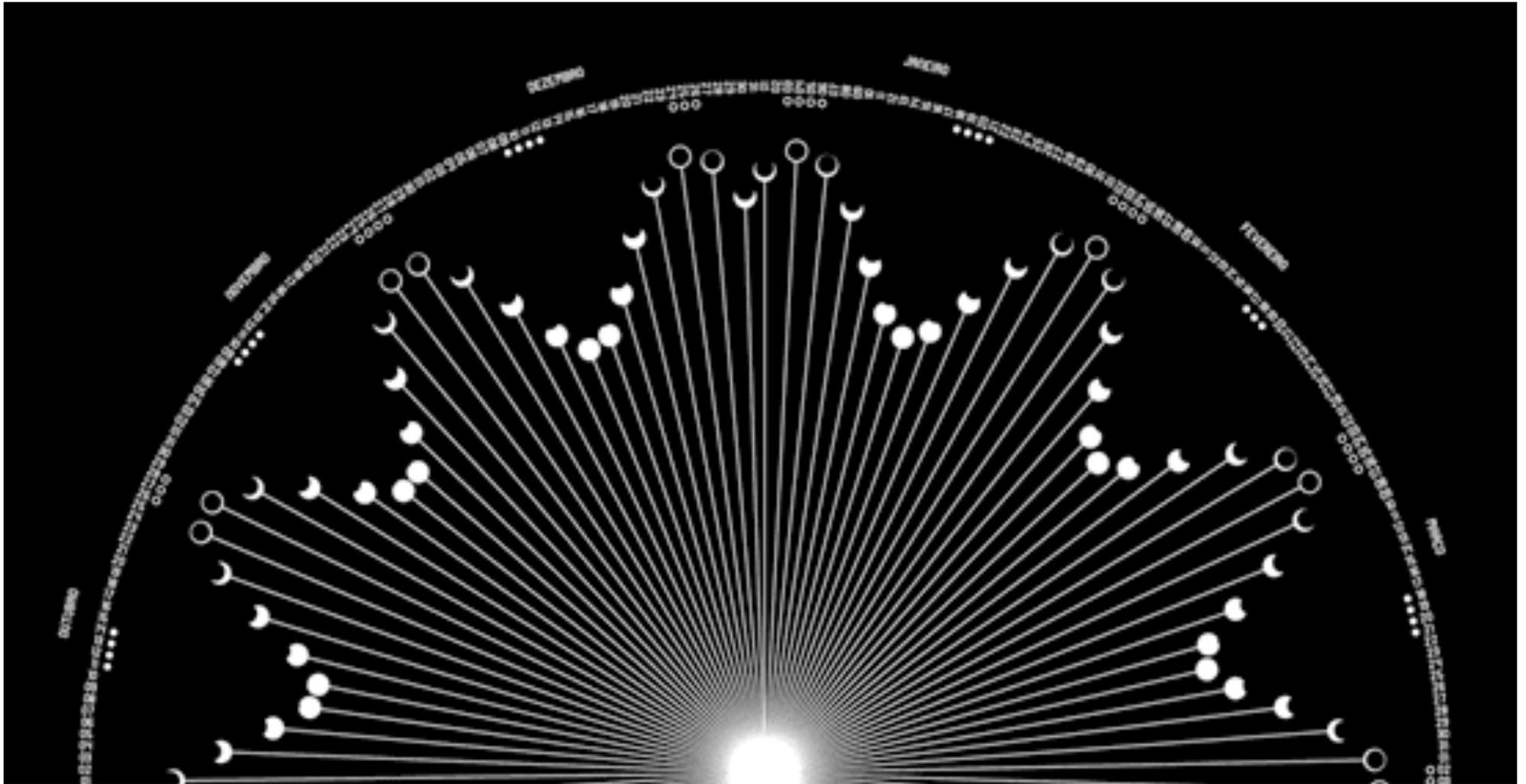
Zach Beane "box office movie chart" 2010



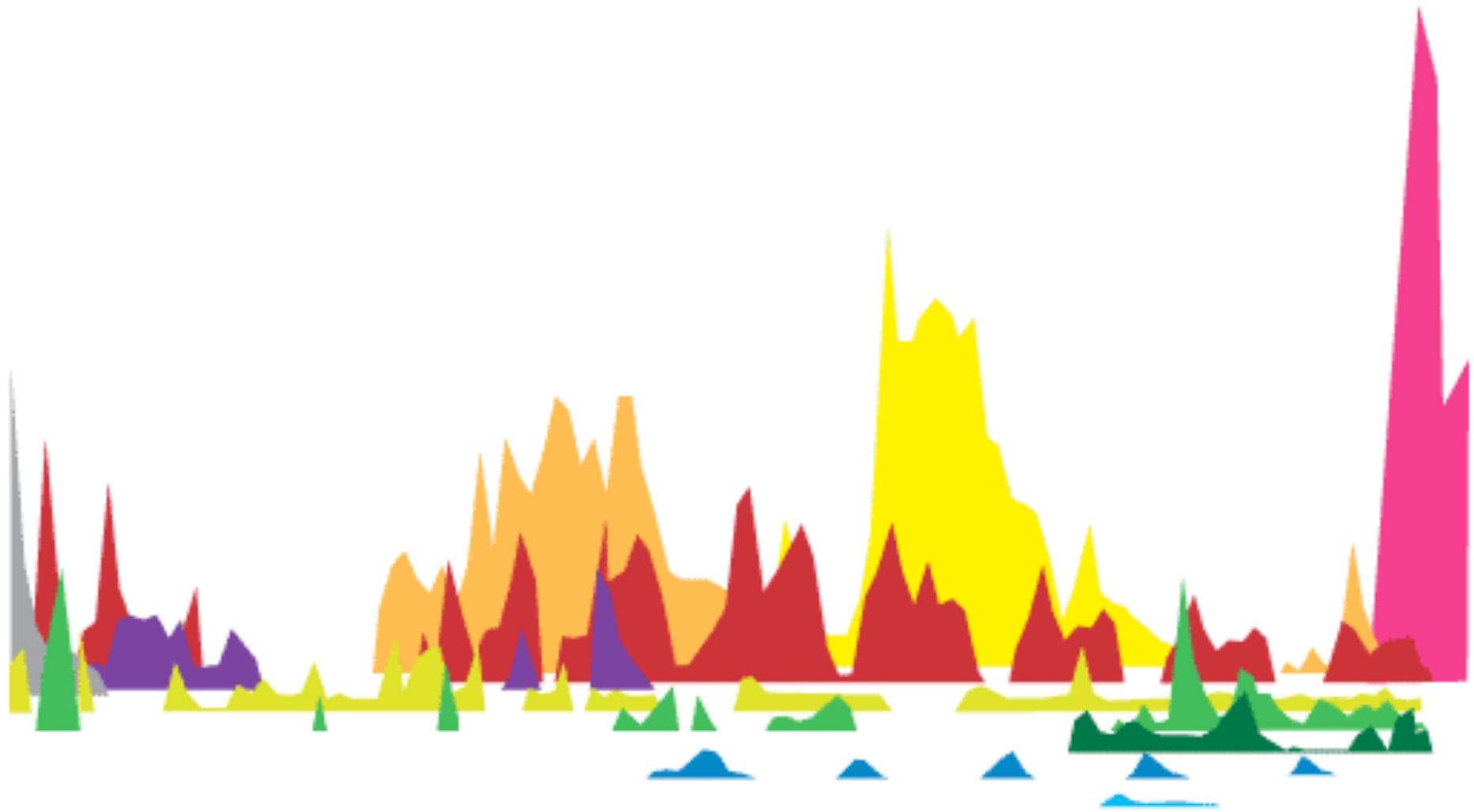
Brian Solis "conversation prism 3.0" 2010



David McCandless "Timelines:time travel in popular film and TV" 2009



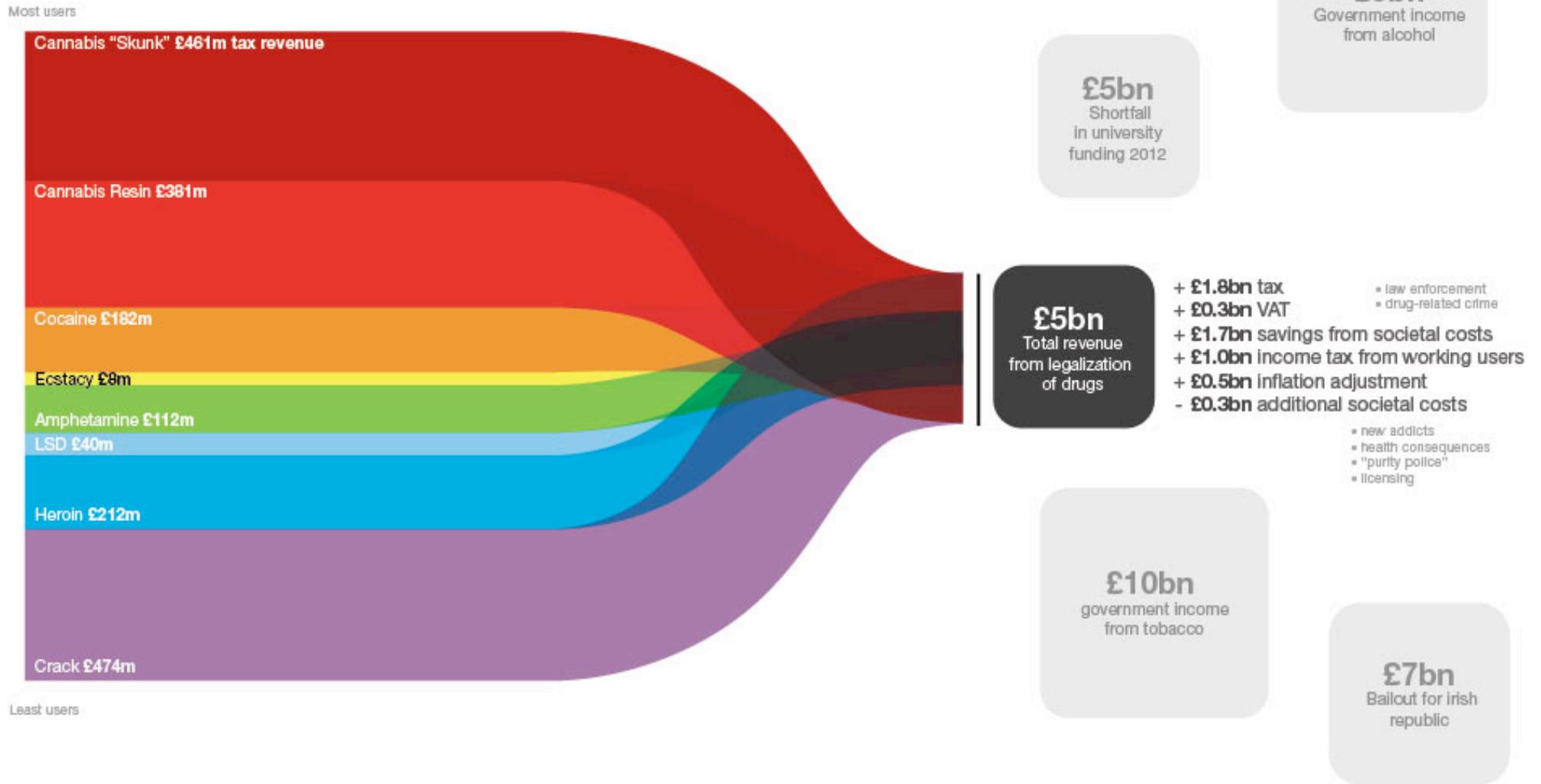
Dimitre Lima "moon flower" 2011



David McCandless "mountain out of molehills – a timeline of global media scare stories" 2009

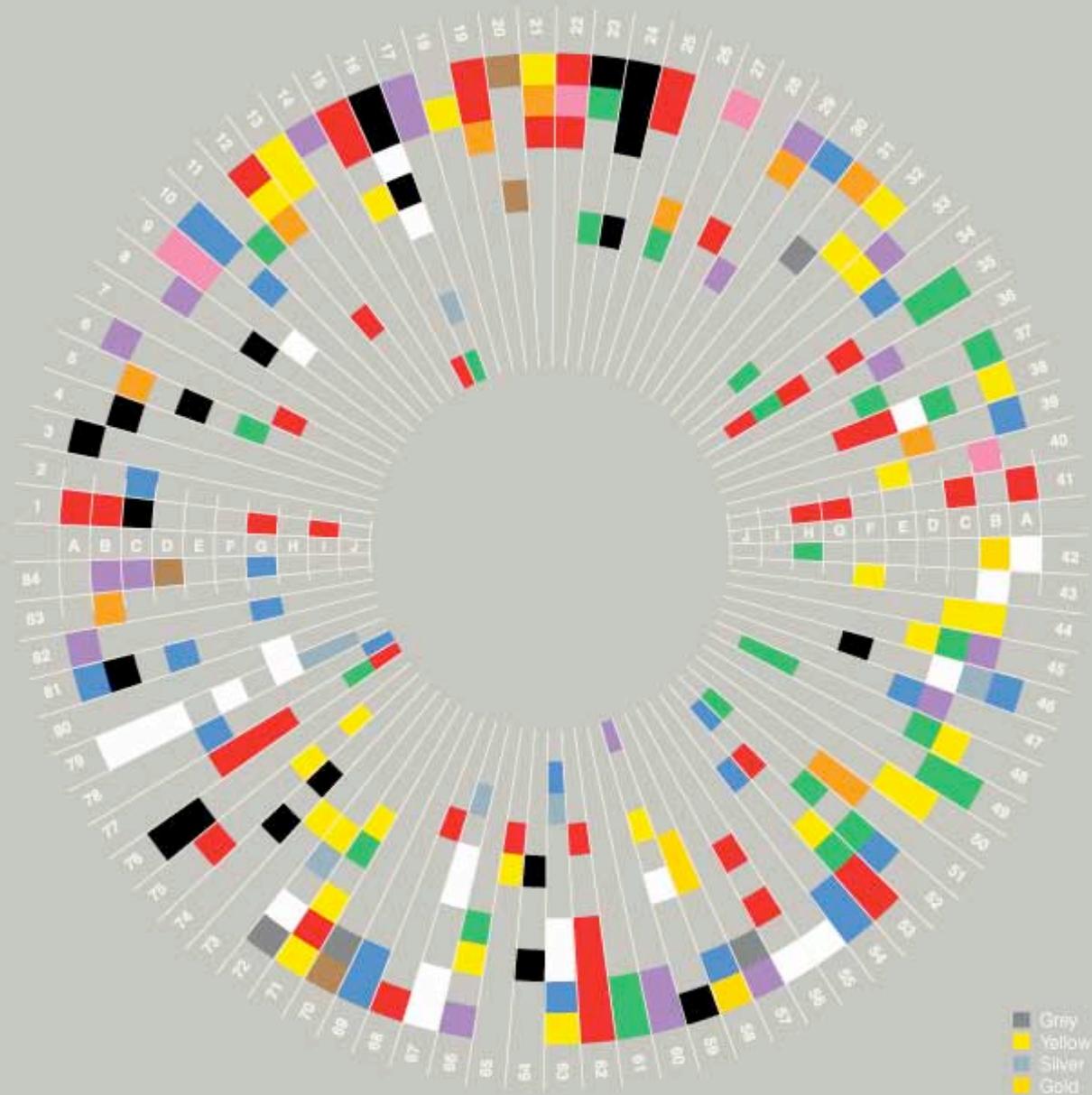
Drug Deal?

Potential tax revenue from legalising drugs in the UK





Colours In Culture



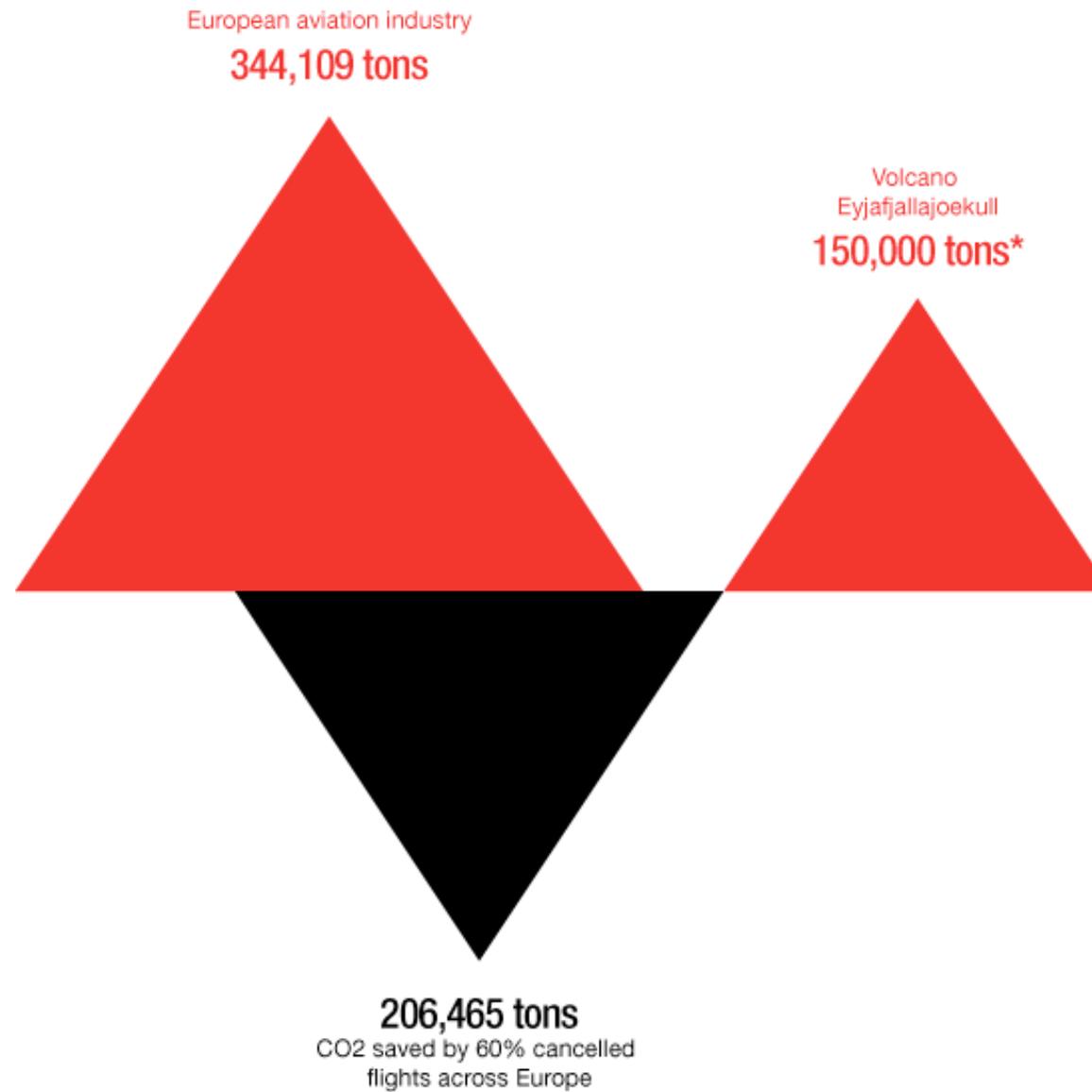
- A Western / American
- B Japanese
- C Hindu
- D Native American
- E Chinese
- F Asian
- G Eastern European
- H Muslim
- I African
- J South American

- 1 Anger
- 2 Art / Creativity
- 3 Authority
- 4 Bad Luck
- 5 Balance
- 6 Beauty
- 7 Calm
- 8 Celebration
- 9 Children
- 10 Cold
- 11 Compassion
- 12 Courage
- 13 Cowardice
- 14 Cruelty
- 15 Danger
- 16 Death
- 17 Decadence
- 18 Deceit
- 19 Desire
- 20 Earthy
- 21 Energy
- 22 Erotic
- 23 Eternity
- 24 Evil
- 25 Excitement
- 26 Family
- 27 Femininity
- 28 Fertility
- 29 Flamboyance
- 30 Freedom
- 31 Friendly
- 32 Fun
- 33 God
- 34 Gods
- 35 Good Luck
- 36 Gratitude
- 37 Growth
- 38 Happiness
- 39 Healing
- 40 Healthy
- 41 Heat
- 42 Heaven
- 43 Holiness
- 44 Illness
- 45 Insight
- 46 Intelligence
- 47 Intuition
- 48 Religion
- 49 Jealousy
- 50 Joy
- 51 Learning
- 52 Life
- 53 Love
- 54 Loyalty
- 55 Luxury
- 56 Marriage
- 57 Modesty
- 58 Money
- 59 Mourning
- 60 Mystery
- 61 Nature
- 62 Passion
- 63 Peace
- 64 Penance
- 65 Power
- 66 Personal power
- 67 Purity
- 68 Radicalism
- 69 Rational
- 70 Reliable
- 71 Repels Evil
- 72 Respect
- 73 Royalty
- 74 Self-cultivation
- 75 Strength
- 76 Style
- 77 Success
- 78 Trouble
- 79 Truce
- 80 Trust
- 81 Unhappiness
- 82 Virtue
- 83 Warmth
- 84 Wisdom

Planes or Volcano?

What's emitting the most CO2 per day?

Version III

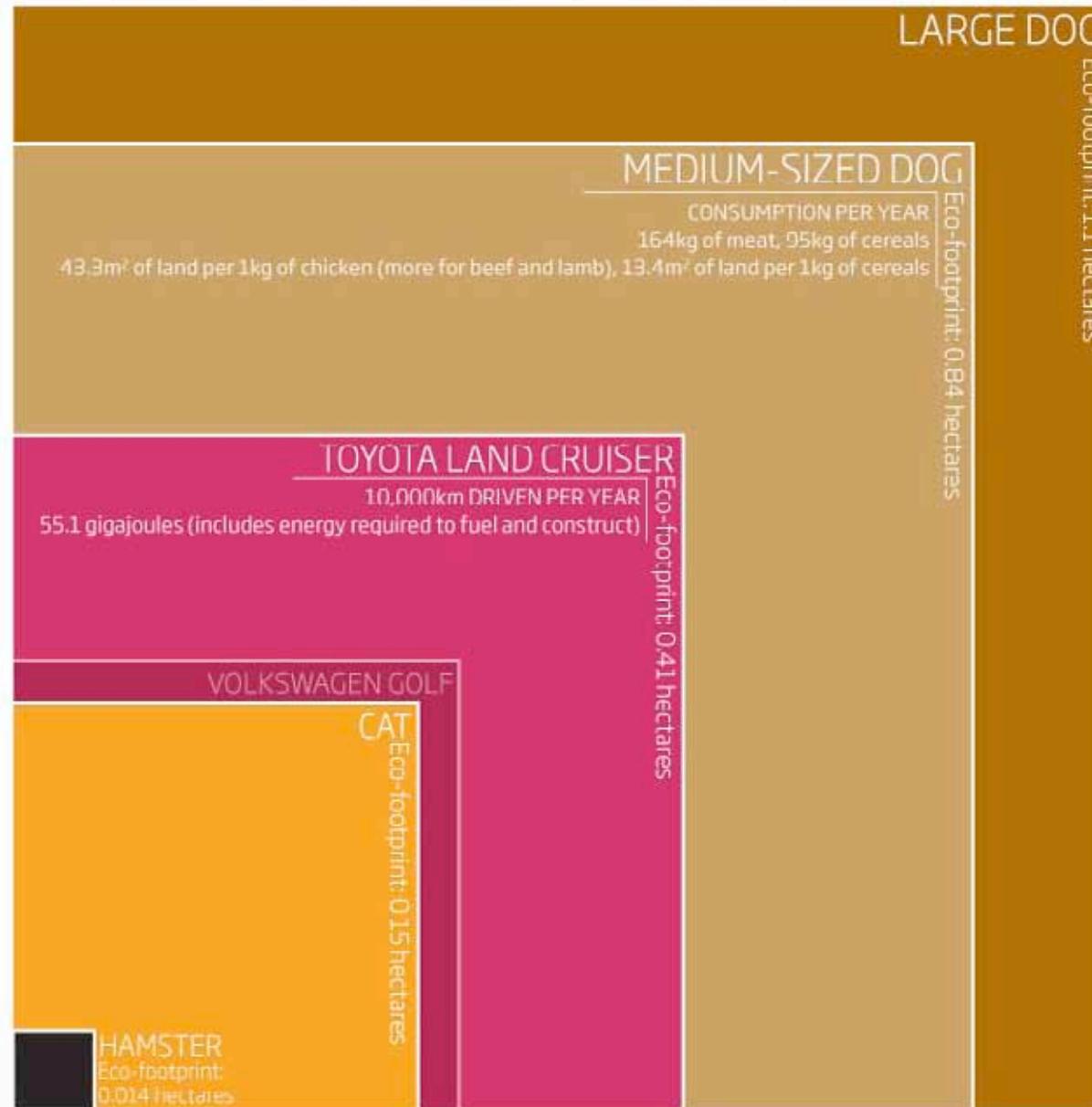


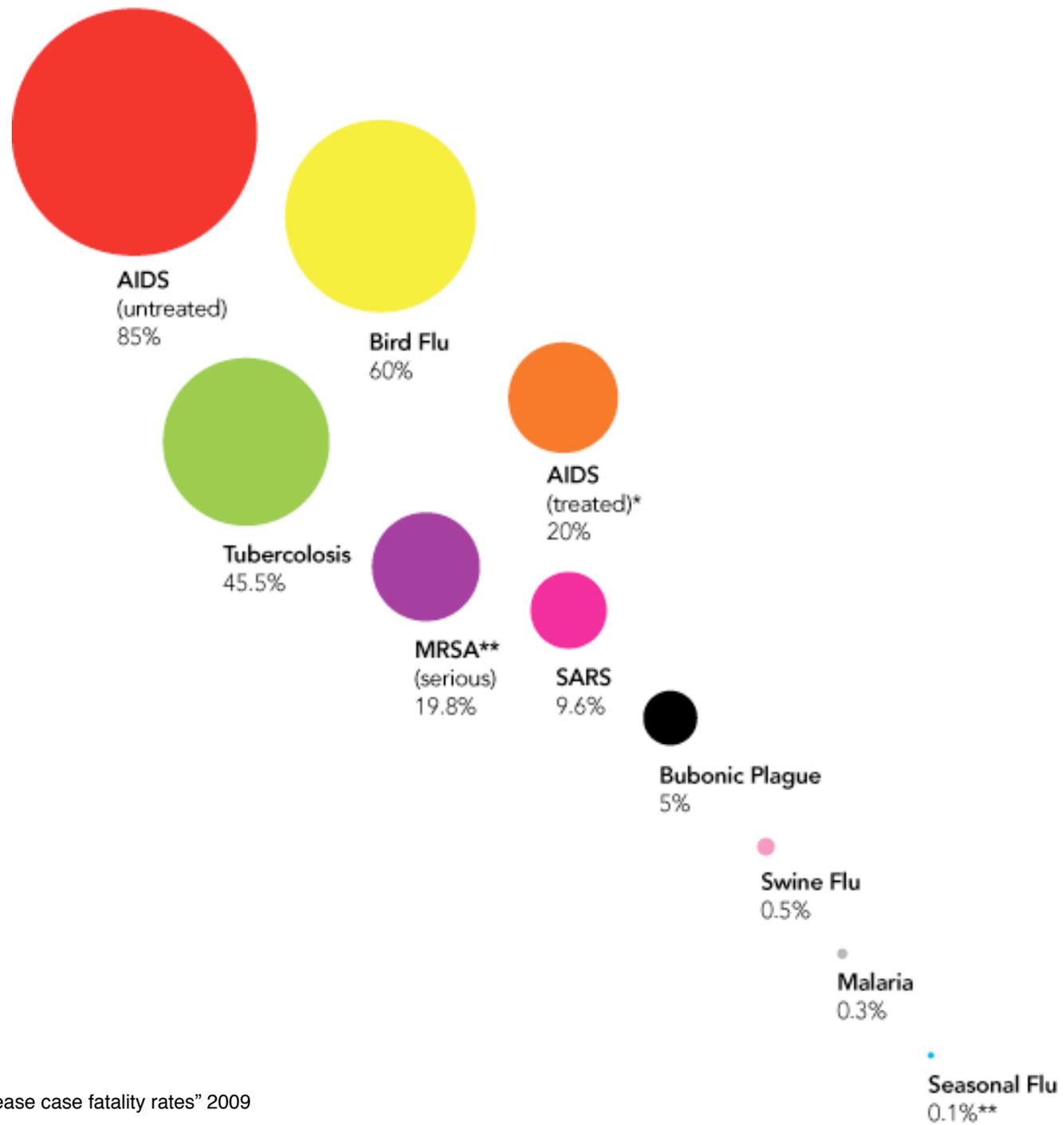
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purepwnage.co Chinese Students and Scholars" "Tiananmen incident" "Tiananmen a.it runescape.com
sapo.pt seznam.cz Mothers" "Tiananmen Square massacre" "Tibet Talk" "Tibetan sony.com spiegel.de
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itchmo.com lachschoen.de lamermelculo.com libertaddigital.com livejournal.com lunarstorm.se

Land guzzlers

©NewScientist

The ecological footprints of our pets can make SUVs look positively eco-friendly







Mahir M. Yavuz e Ebru Kubrak "news knitter" 2007

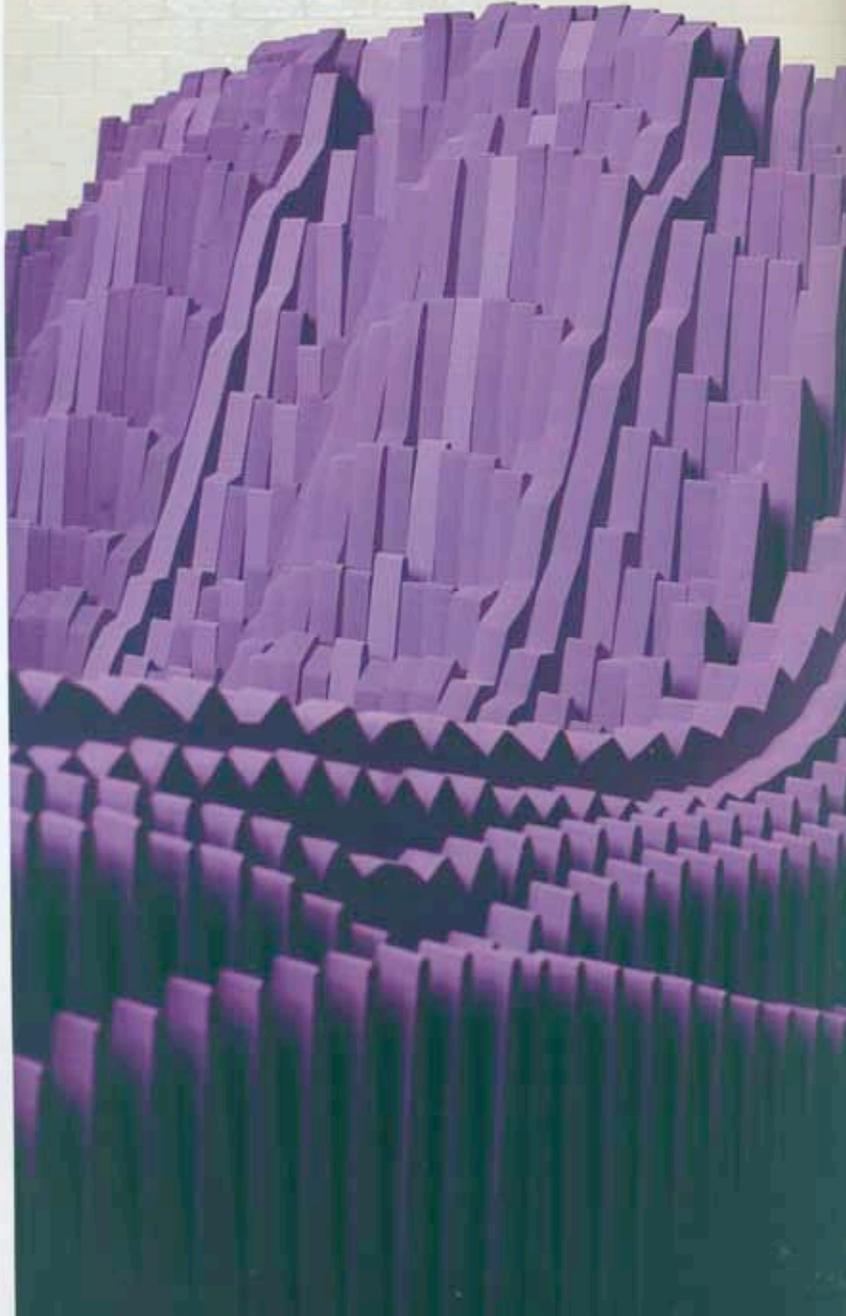


Stefan Sagmeister "move our money" 2001

DATASCAPE



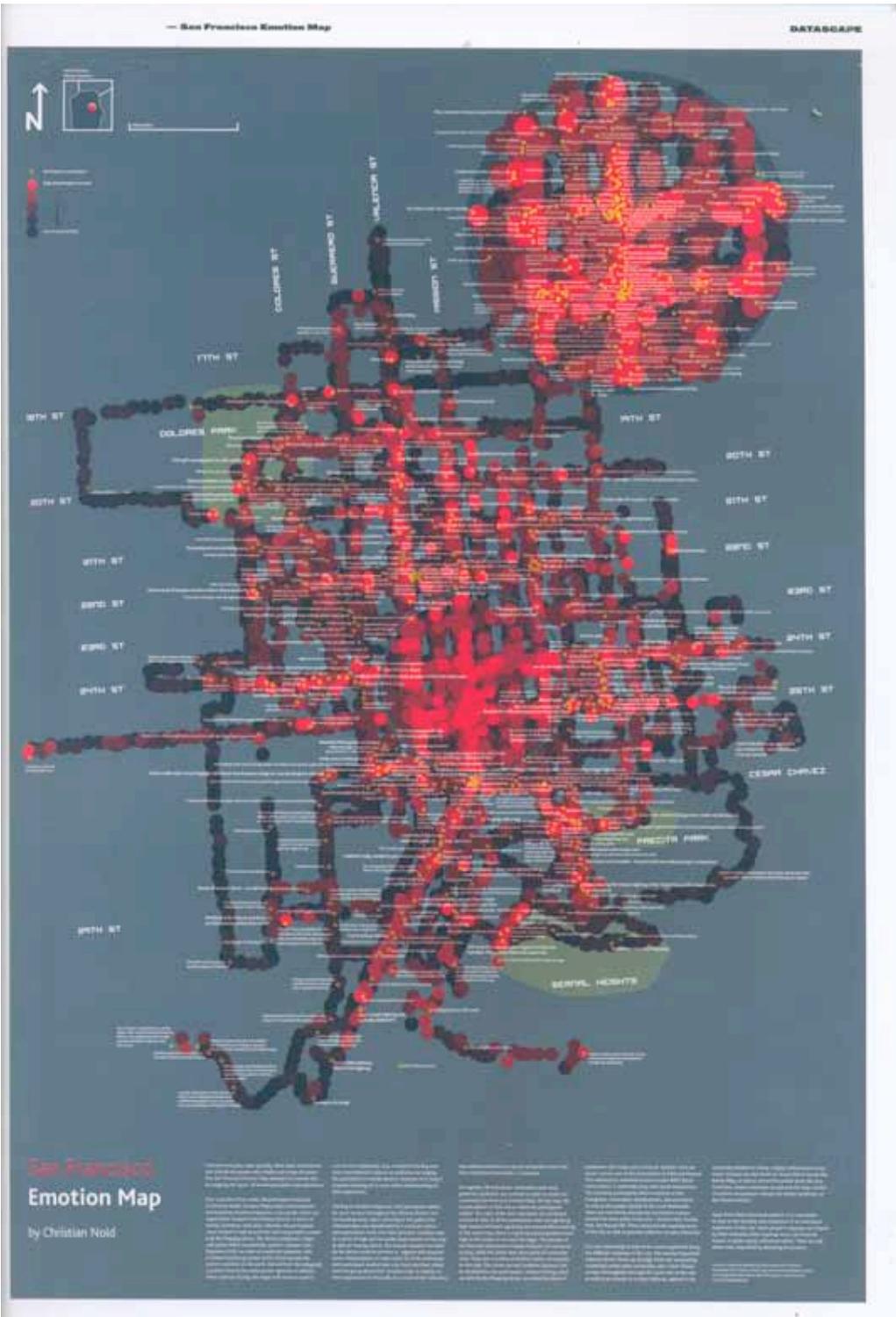
— Sound / Chair



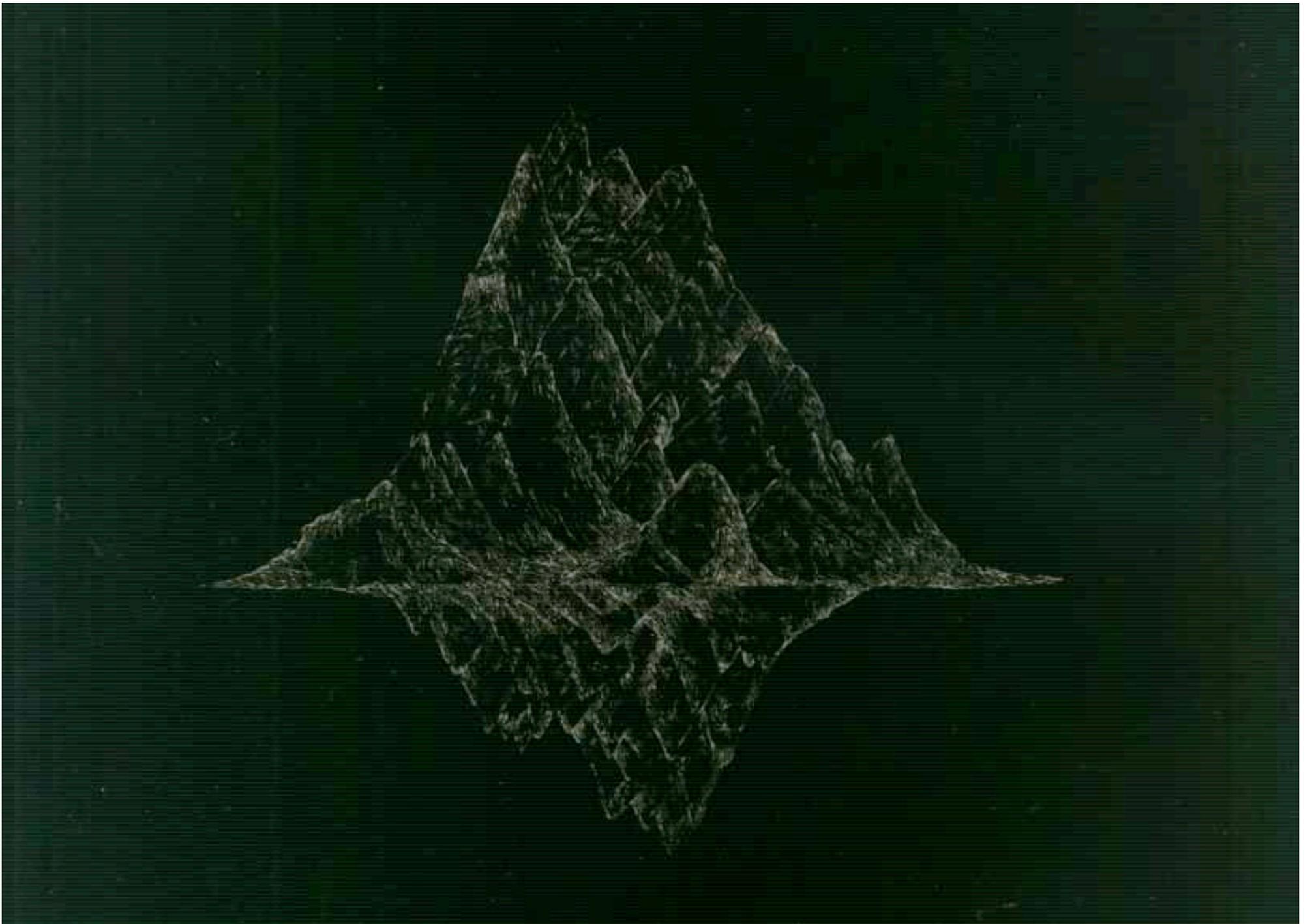
Matthew Plummer-Fernandez "sound/chair" 2007



Nikki Chung "experience" 2005



Christian Nold "San Francisco emotional map" 2007



Jeffrey Docherty "the long black veil " 2007

Tralasciando gli innumerevoli artisti che in modo superficiale si sono avvicinati ai diagrammi in maniera pop, cioè riproponendone alcuni preesistenti, in chiave pittorica ed estetizzante, andiamo a vederne alcuni che sono legati a doppio filo all'infografica, sia per averne anticipato gli sviluppi sia per averne preso spunto arrivando a soluzioni formali e concettuali inedite.

L'artista non avendo i limiti "professionali" del graphic design, legati alla stampa, la divulgazione o la stessa commissione, attua un passaggio dalla *rappresentazione* alla *presentazione* del dato.

A differenza del grafico non si limita a dare forme ad un dato ma si spinge oltre, con l'intento di trovarne il senso.

Parafrasando Cezanne, la natura dell'arte non è copiare l'oggetto ma realizzare la sensazione di quell'oggetto.

Avanguardie Storiche del 900

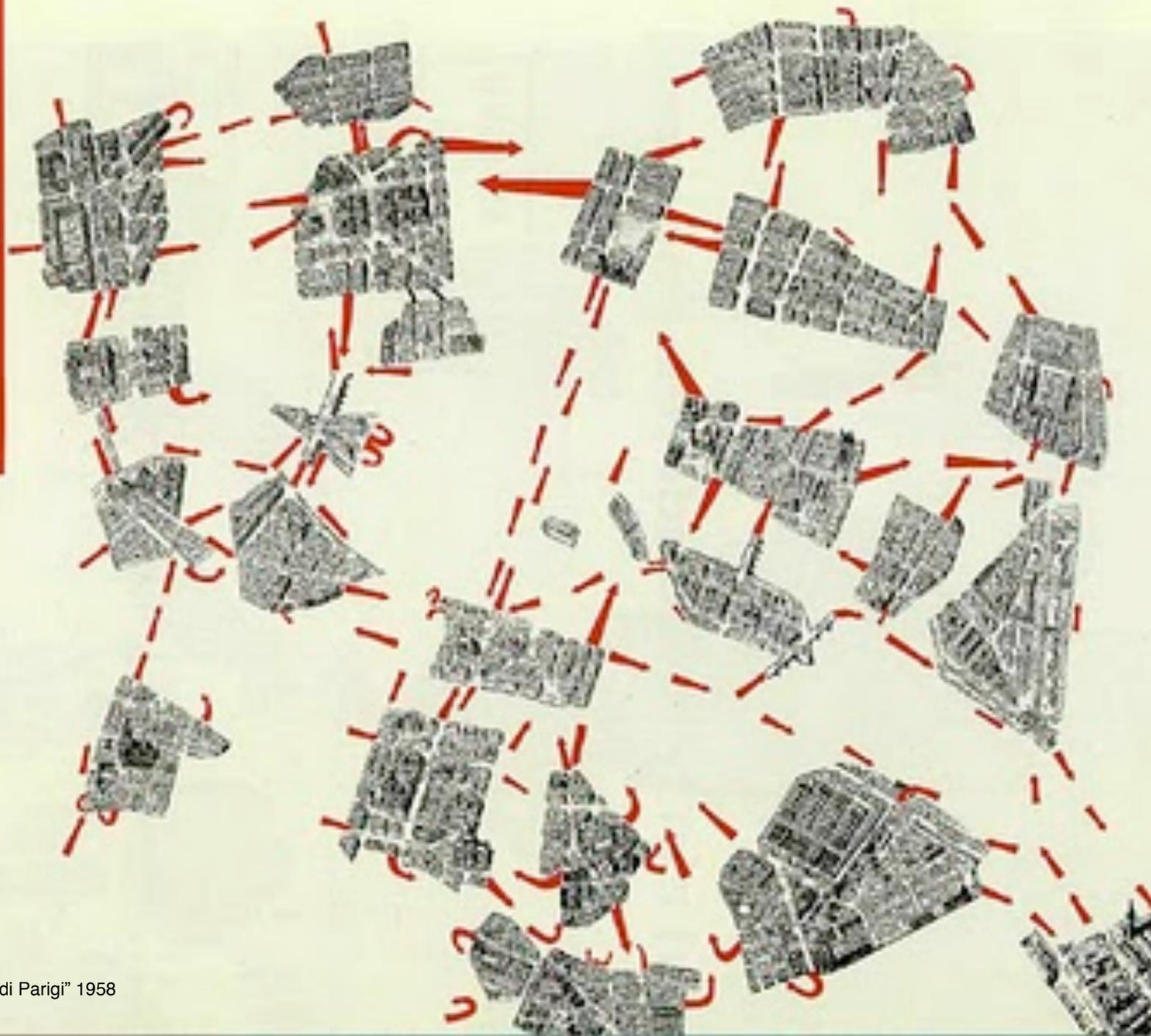
(Mappe come simboli, metafore, spiegazione di concetti e dinamiche, strumenti di denuncia o documentazione di un progetto artistico)

GUIDE
PSYCHOGÉOGRAPHIQUE
DE PARIS

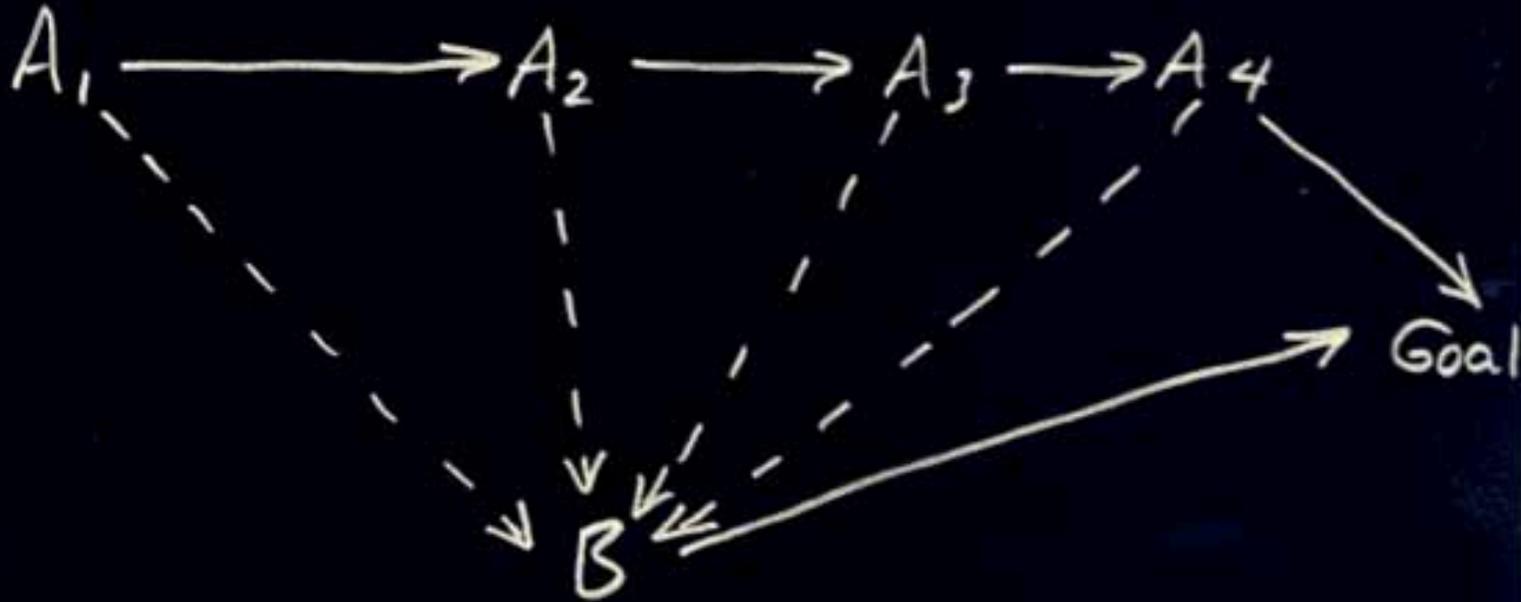
TRAITÉ PAR LE GÉNÉRAL MAURICE
MARTIN ET JEAN-PIERRE
FRANÇOIS ET AL.

par G. L. DEBORD

DISCOURS SUR LES PASSIONS DE L'AMOUR
poèmes psychogéographiques de la dérive et l'habitation
d'univers éphémères



Guy Debord "psicogeografia di Parigi" 1958



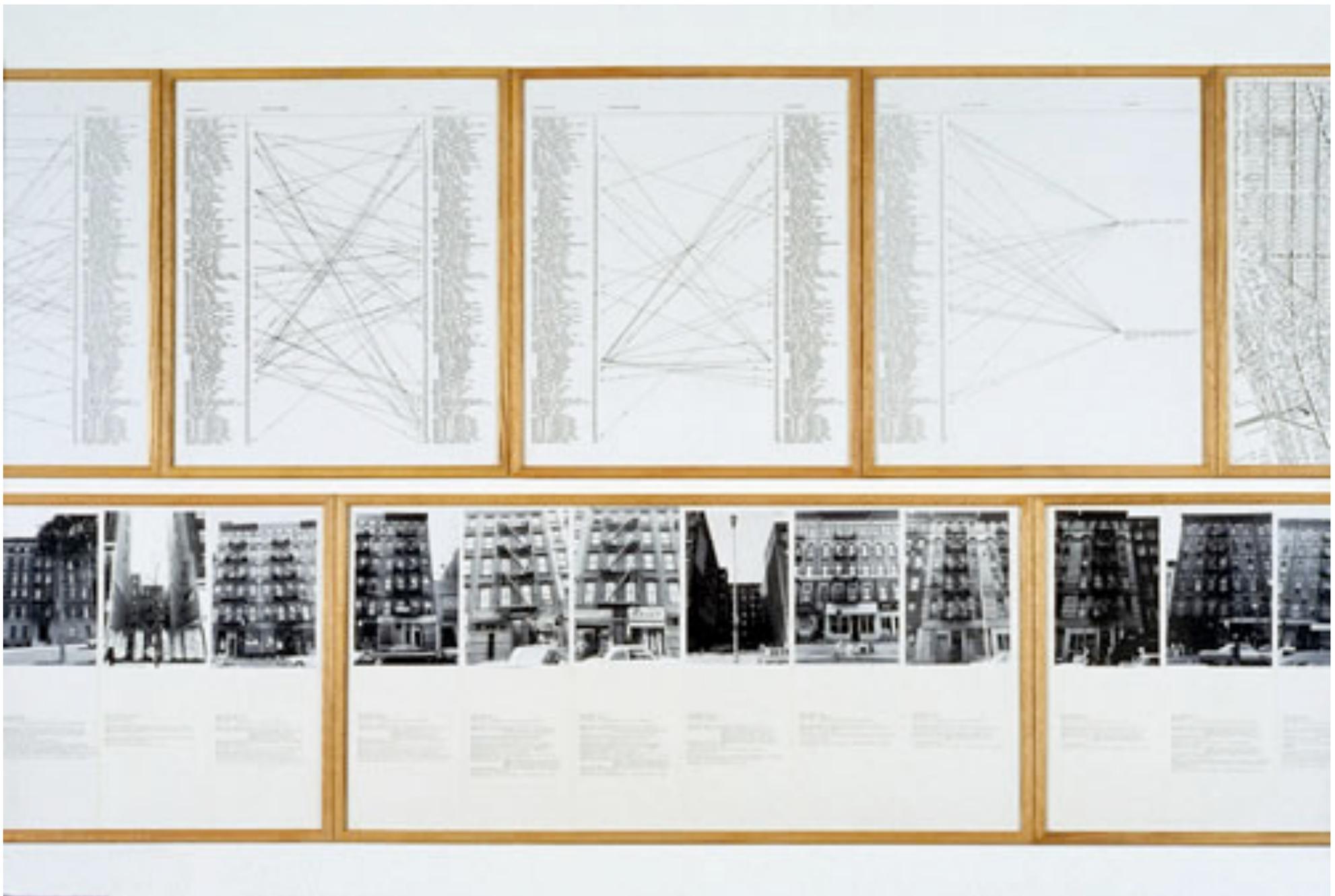
A = person followed

B = follower

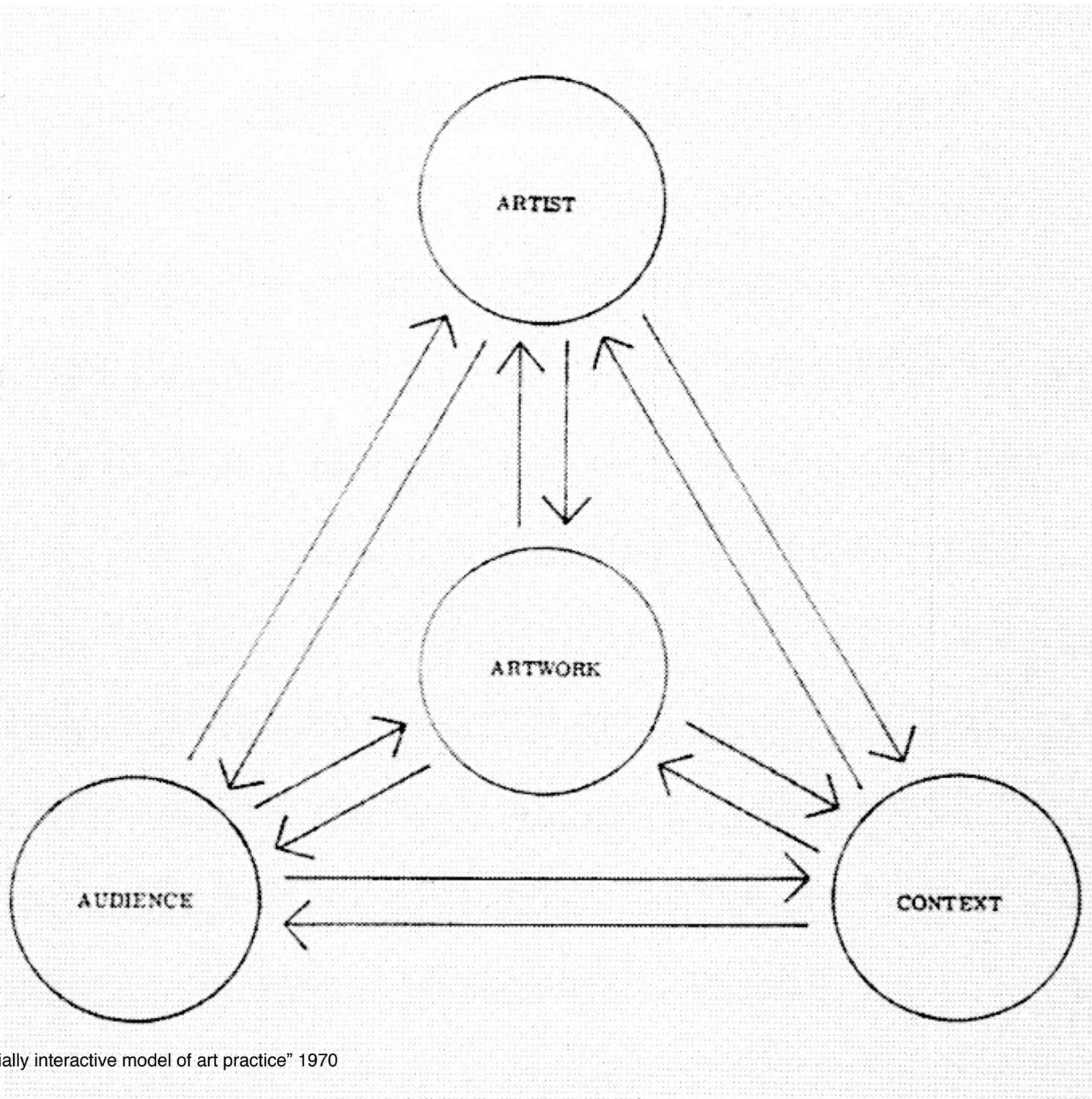
(B is adapted to A; as each of A's steps goes to his goal, it goes also to B, who takes it to bring himself to A's goal.)



Alighiero Boetti "occupied territories" 1969

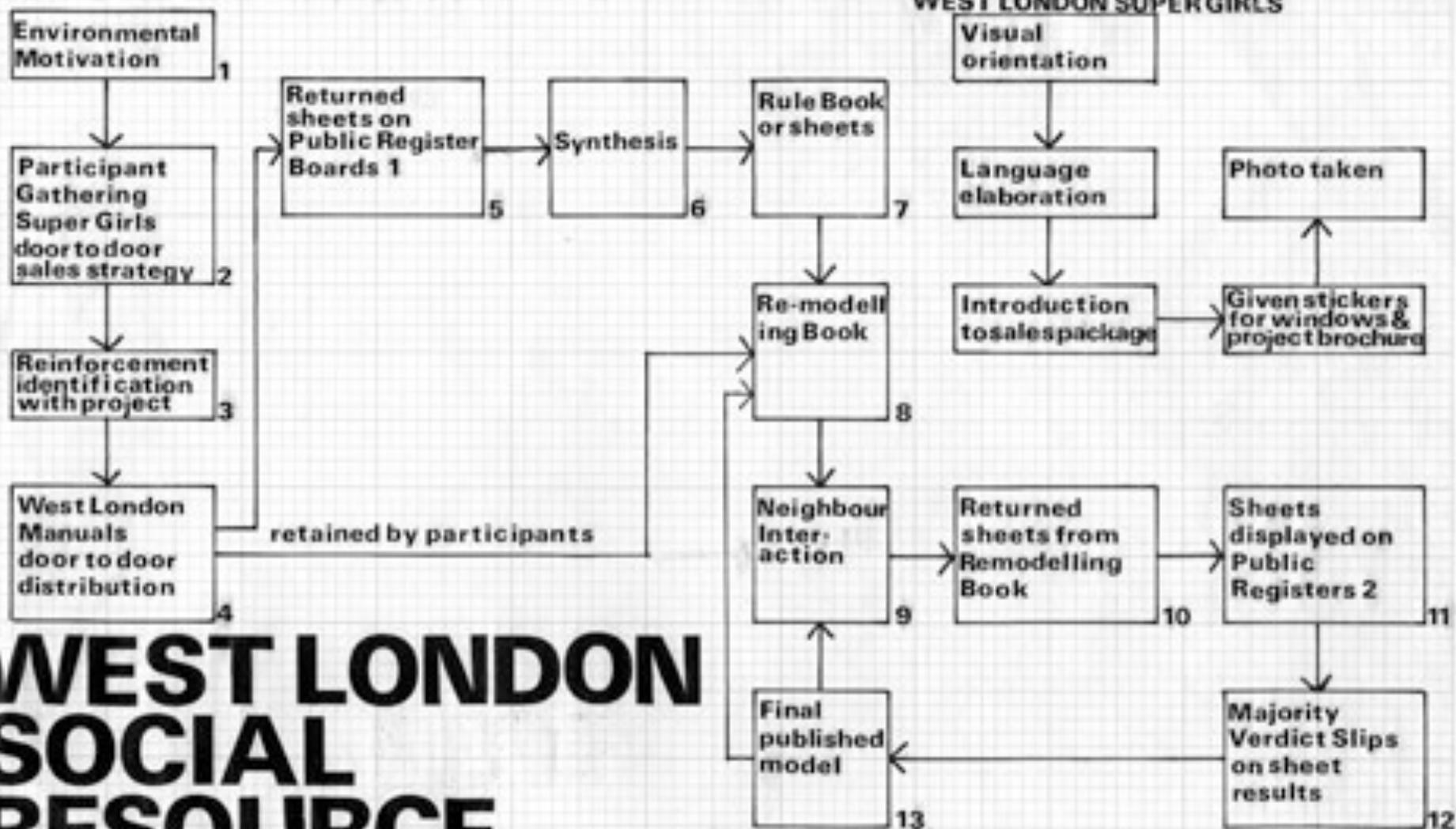


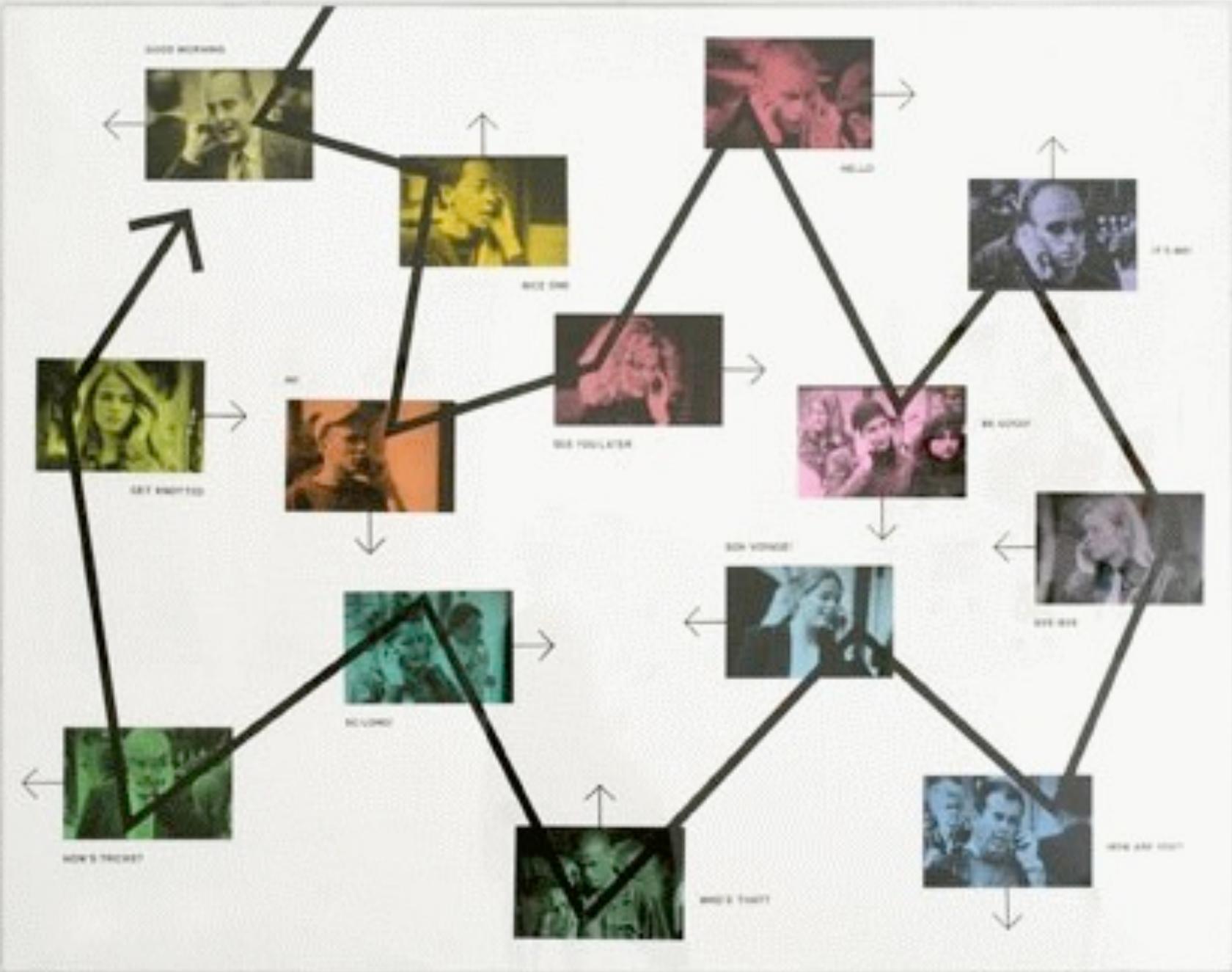
Hans Haacke "Shapolsky et al. Manhattan Real Estate Holdings, a real-time social system, as of may 1°, 1971" 1971



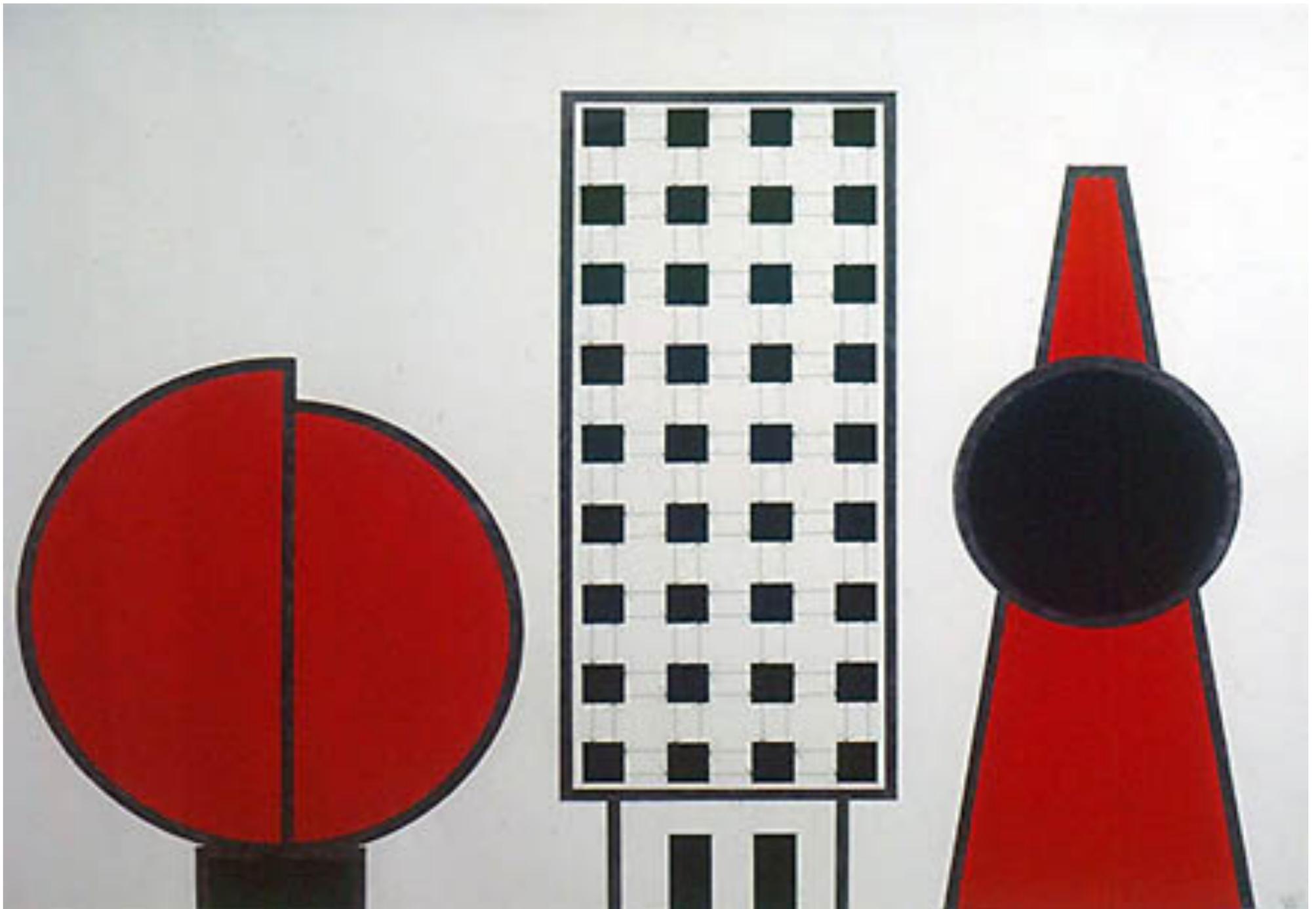
Stephen Willats "a socially interactive model of art practice" 1970

WEST LONDON SOCIAL RESOURCE PROJECT





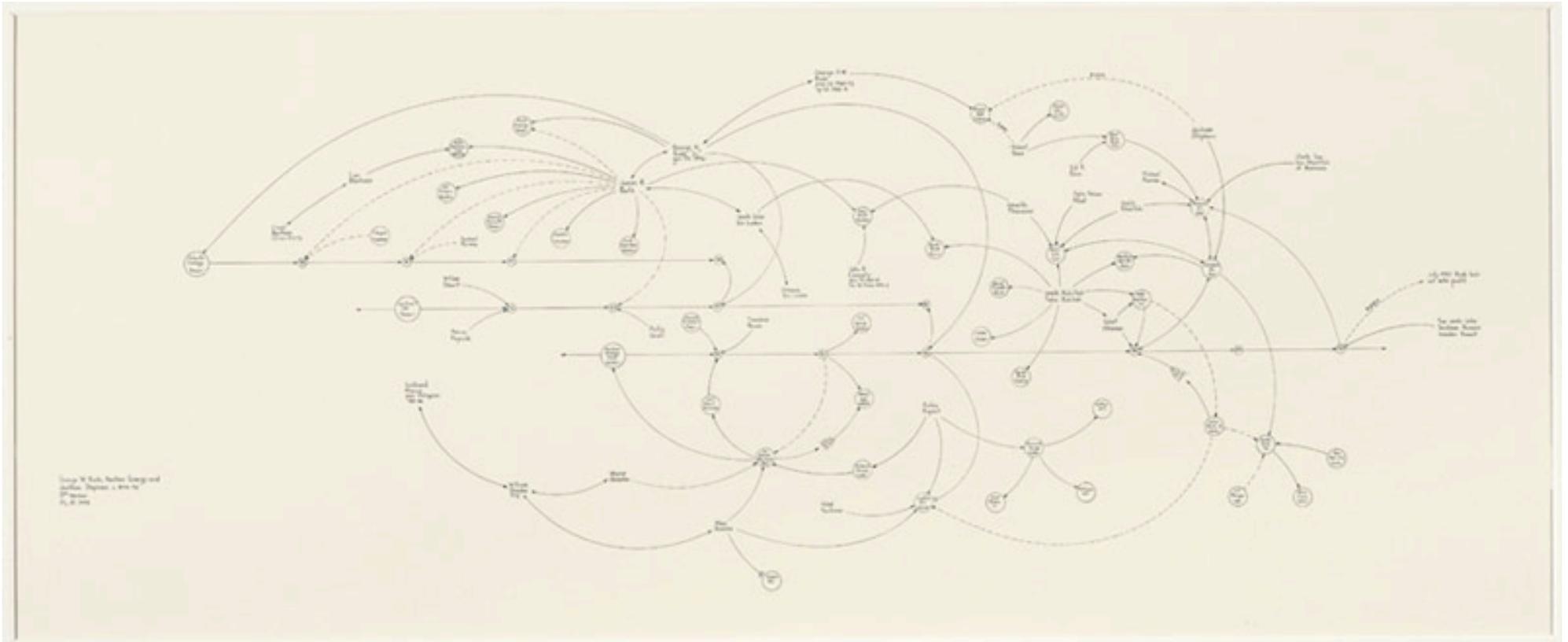
Stephen Willats "Around the networks" 2002



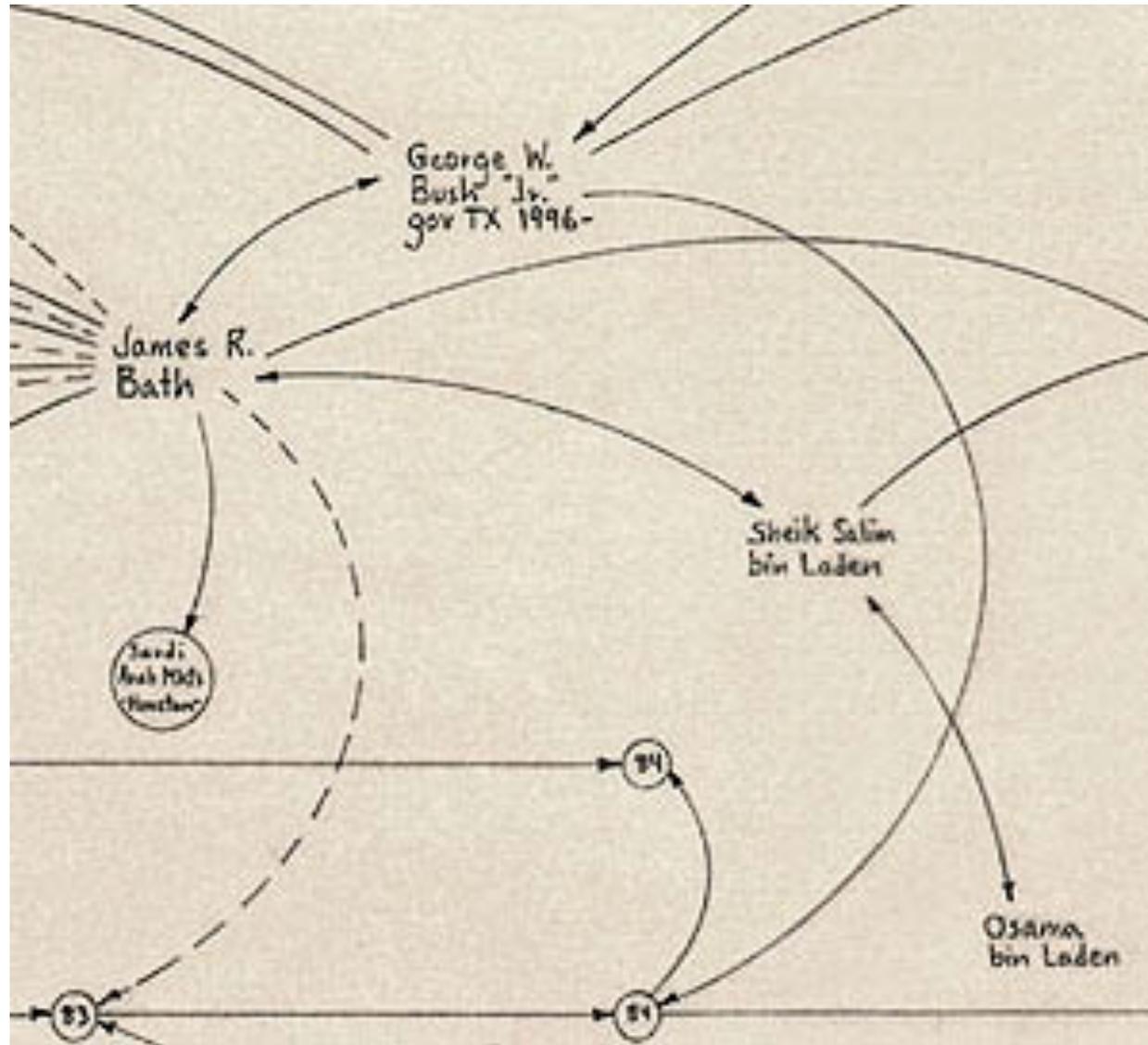
Stephen Willats "Conceptual tower series No.37" 1995

Artisti Contemporanei

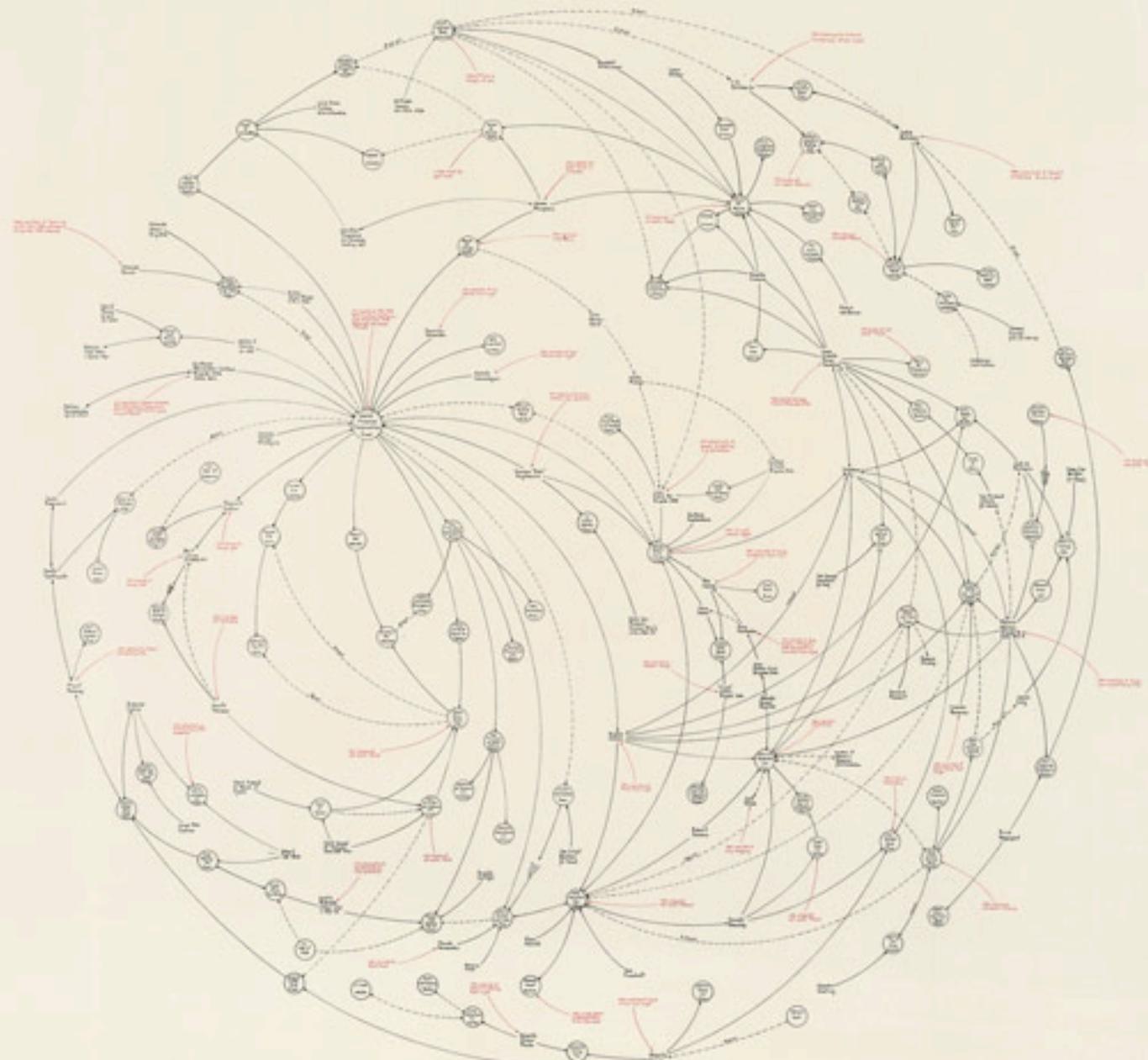
(La mappa o il diagramma, diventano essi stessi concetto, non più residuo di un processo ma fine ultimo di un pensiero. In questa pratica il "metodo" diventa indispensabile.)



Mark Lombardi "George W. Bush, Harken Energy, and Jackson Stevens c. 1979-90, (5th version)" 1999

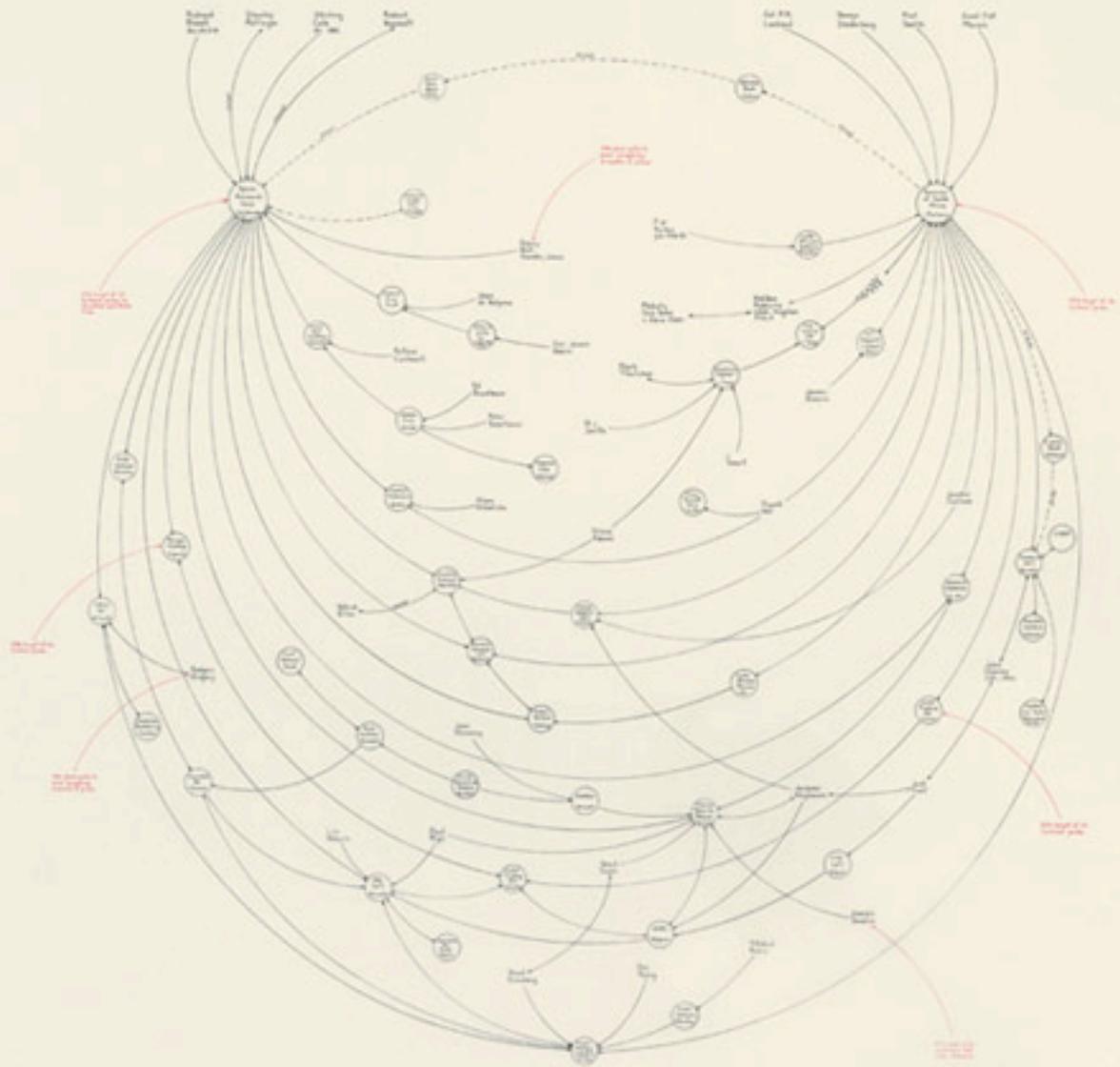


Mark Lombardi "Detail of George W. Bush, Harken Energy, and Jackson Stevens c. 1979-90, (5th version)" 1999



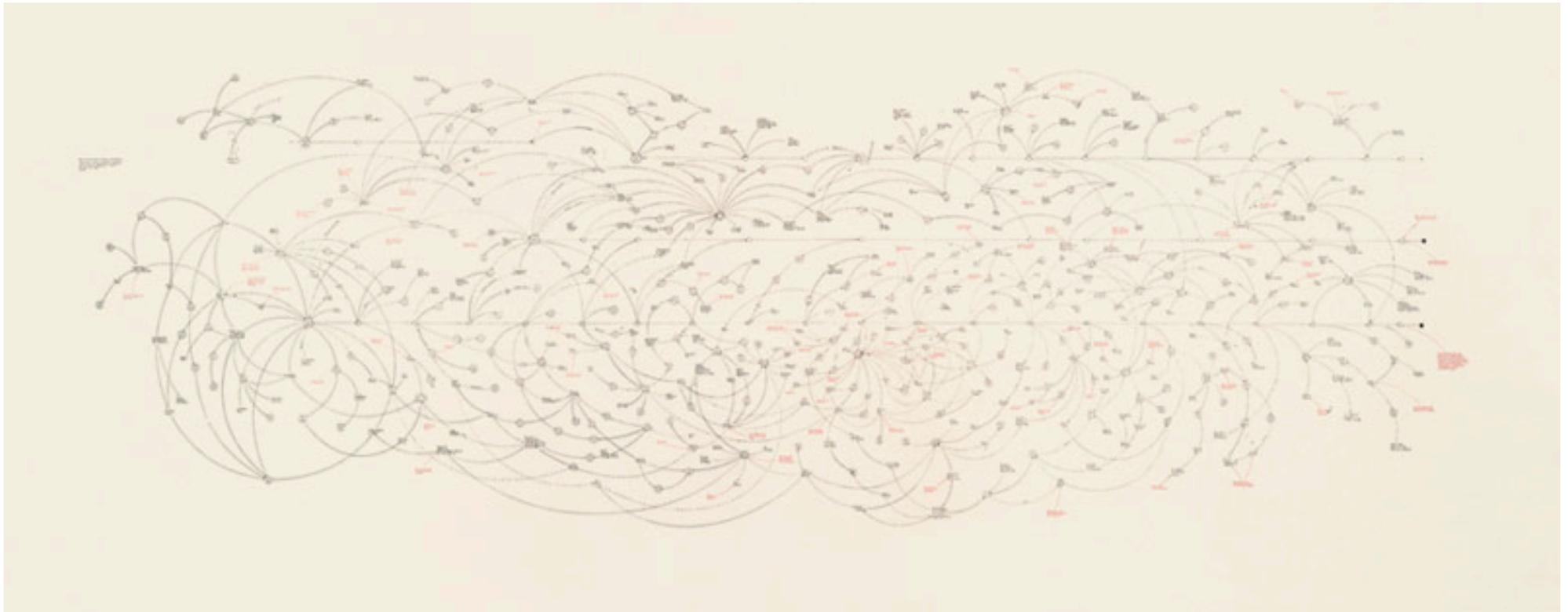
World Finance Corporation and Associates c. 1970-84
 Miami-Ajman-Bogota-Caracas (7th version)
 1999

Mark Lombardi "World Finance Corporation and Associates c. 1970-84, Miami-Ajman-Bogota-Caracas (7th version)" 1999

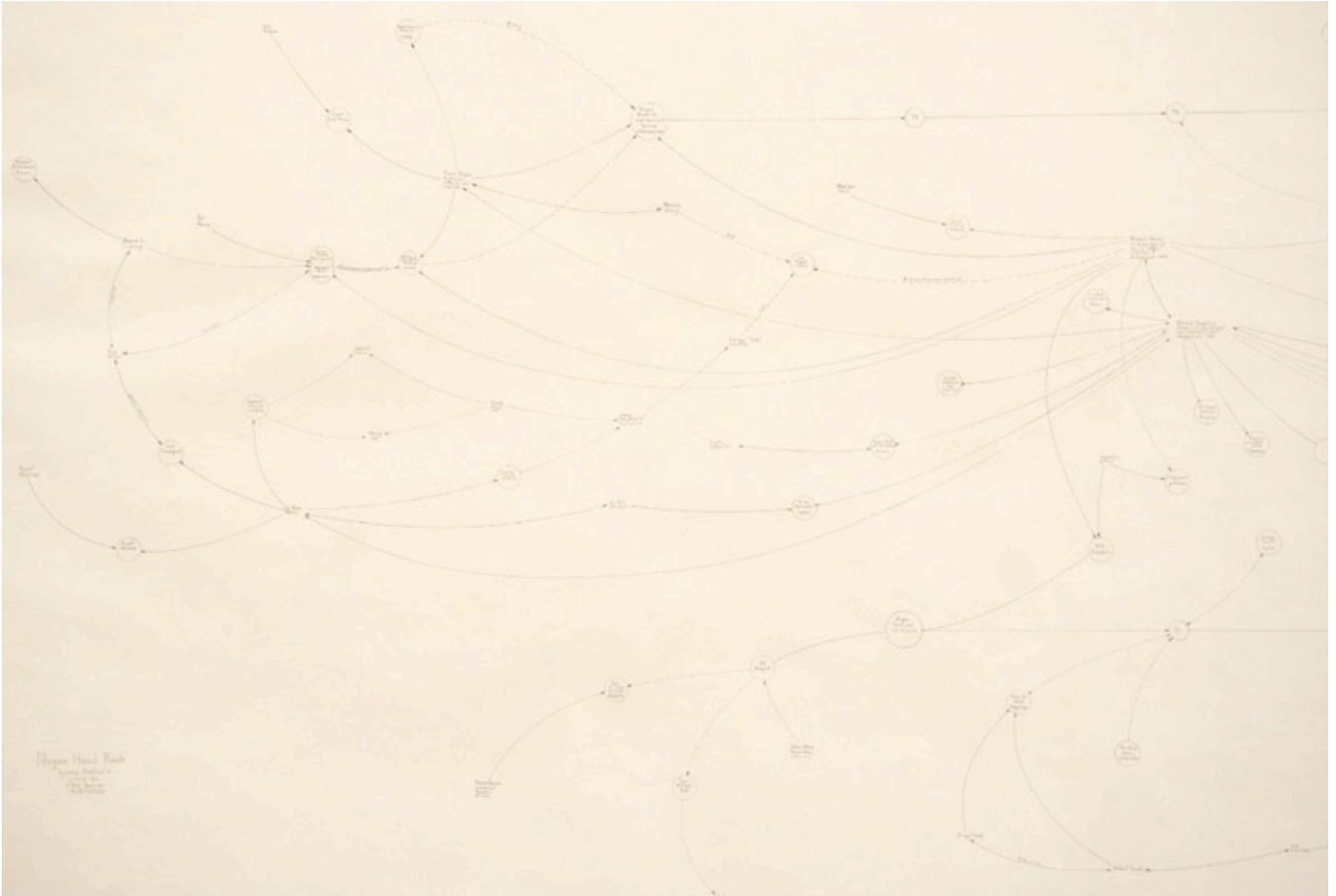


1111 Gerry Bull, Space Research Corporation and Armscor of Pretoria, South Africa, c. 1972-80 (5th version) 1999

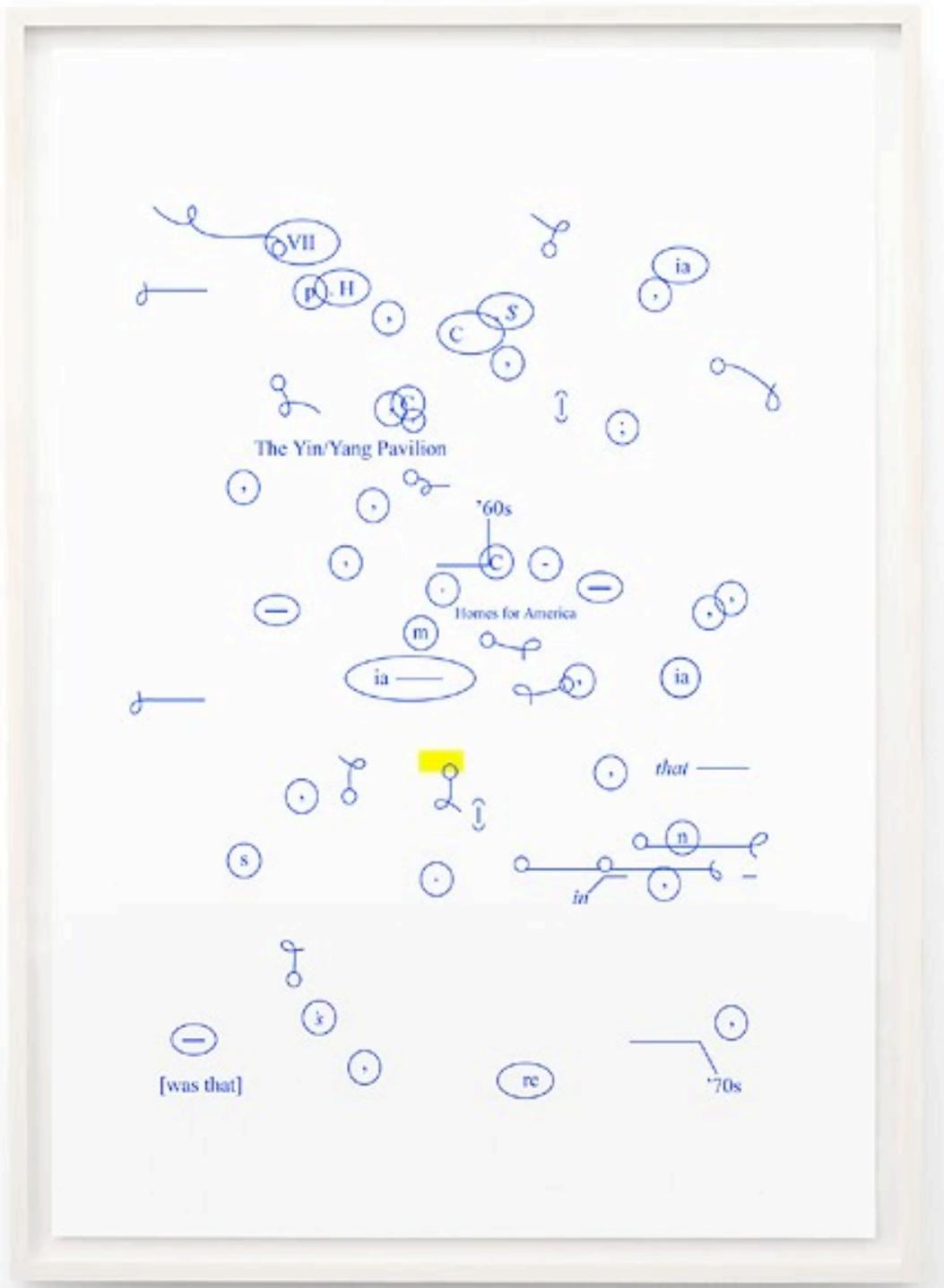
Mark Lombardi "Gerry Bull, Space Research Corporation and Armscor of Pretoria, South Africa, c. 1972-80 (5th version)" 1999



Mark Lombardi "BCCI-ICIC & FAB, 1972-91 (Fourth Version)" 1999



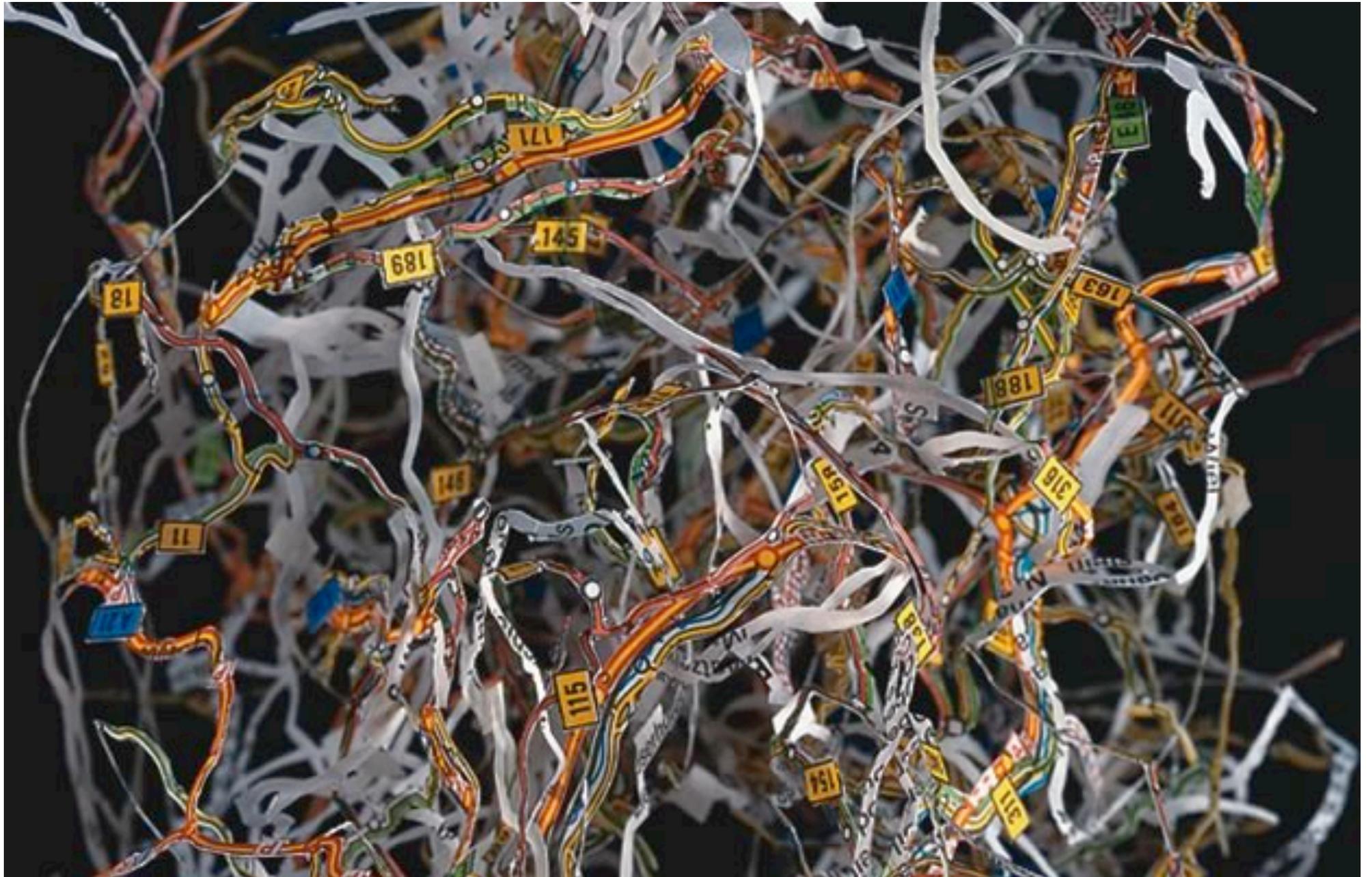
Mark Lombardi "Detail of Nugan Hand Bank Sydney Australia c. 1973-80 (5th Version)" 1999



Charles Gute "Dhan Grahm intervui" 2006



Nina Katchadourian "Austria" 2006

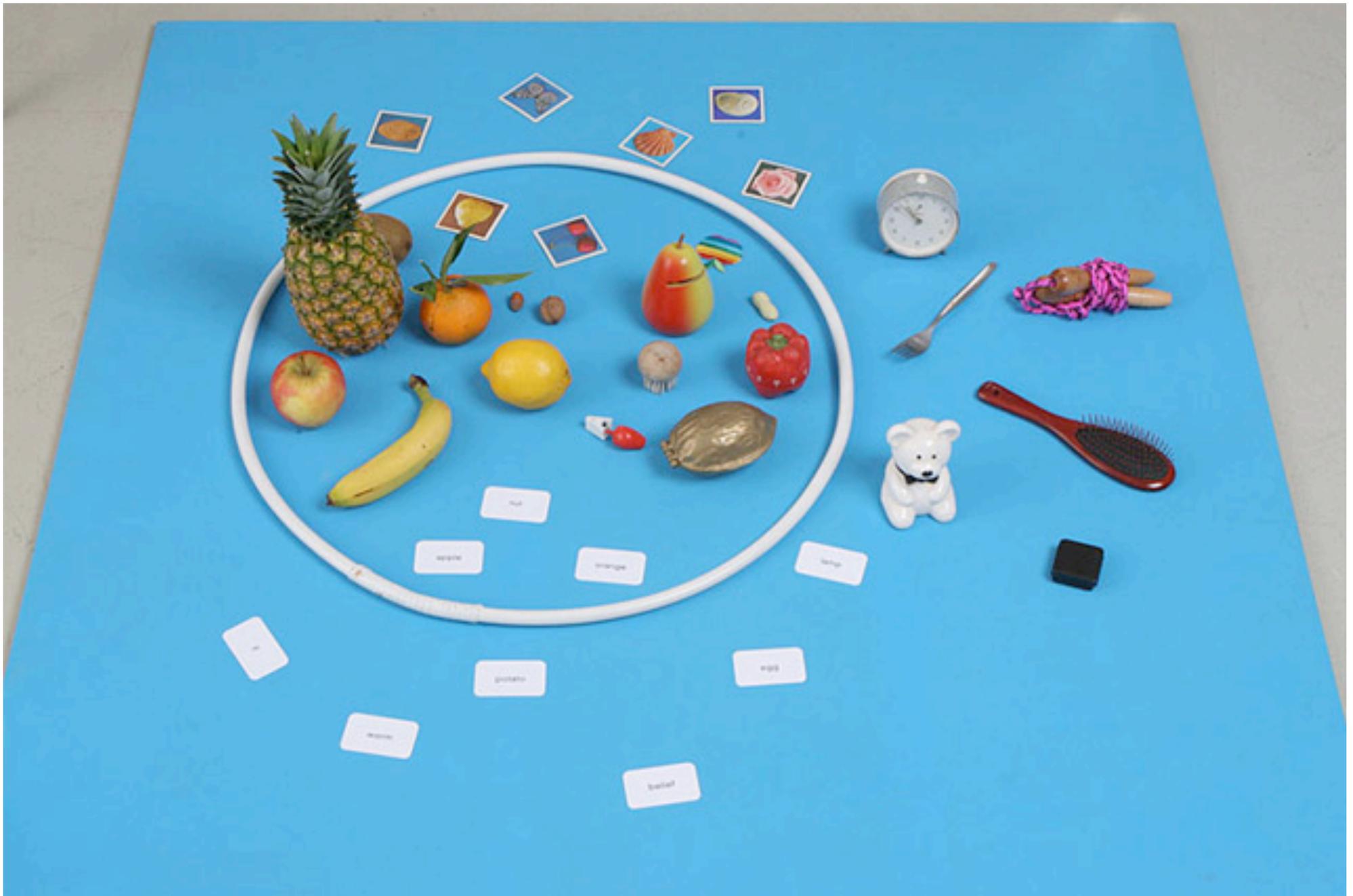




Elizabeth Lecourt "Les Robes Geographiques" 2006



Susan Stockwell "Empire Dress" 2005



Uta Eisenreich "vocabulary" 2005



Uta Eisenreich "Network, teamwork" 2002



Uta Eisenreich "a nor b" 2010



Andreas Nicolas Fischer "indizes" 2008



Andreas Nicolas Fischer "fundament" 2008



Andreas Nicolas Fischer "3 Days in the Life" 2008

Abbiamo visto come l'infografica non sia passata inosservata nelle pratiche artistiche del 900 o quelle più contemporanee a noi, adesso non rimane altro che suggerire ulteriori nuovi sviluppi possibili in campo artistico, tenendo presenti questi nuovi procedimenti realizzativi.

Le avanguardie hanno suggerito, nuovi modi di vedere il mondo, rivoluzioni, spesso soluzioni, ma la storia ci ha insegnato come queste siano sempre rimaste rilegate ad ambienti specialistici e/o autoreferenziali o comunque non sono mai riuscite a estendersi aldilà del mondo specifico delle arti o quando è successo sono state assorbite dalla società soltanto dopo il passare di molti anni, quando la forza dirompente di alcune idee era già stata disinnescate.

Dell'approccio concettuale del cubismo è rimasto solo l'aspetto formale, dell'analisi psicologica del surrealismo è rimasto uno strascico di arte narrativa, alla fine è stato Andy Wharol a fare pubblicità alla coca cola e non viceversa e l'arte concettuale è implosa su riflessioni inerenti più il linguaggio inteso in senso lato che non in linguaggio specifico dell'arte.

Ma tutte queste esperienze hanno aperto strade che possono essere ancora ripercorse, senza cadere nel citazionismo superficiale degli anni ottanta. Sono state trovate delle soluzioni, perchè non utilizzarle?

I "piccoli" spostamenti in arte partono sempre da un duplice sguardo sul passato e sul futuro. Del passato abbiamo accennato, sul futuro possiamo solo fare ipotesi e previsioni più o meno veritiere. Ma appare molto chiaro come le varie discipline sia scientifiche che sociali, vadano nella direzione di rendere il mondo più oggettivo possibile. Questo anche attraverso le varie mappature, dello spazio, del dna, del web o dell'informazione.

Si sta andando a cercare e verificare quell'ordine universale nascosto nella natura, non più con la filosofia, ma con il metodo scientifico, e si sta delineando un profilo delle cose molto più ordinatamente complesso e meno trascendentale di quello che appare.

Le informazioni del dna ci dicono che esistono cromosomi della timidezza e altri che regolano quelli che abbiamo imparato a chiamare sentimenti.

Un'ipotesi per nuove esperienze artistiche non può ignorare questi sviluppi e non può non misurarsi con l'oggettività delle cose.

Sfidare l'azione creativa ad agire con metodi meno arbitrari possibili, ma soprattutto agire con metodo.

L'unica via possibile per confrontarsi con la complessità del mondo contemporaneo.

Le obiezioni più facili, potrebbero essere che un operare in tal modo potrebbe frenare o in qualche maniera compromettere la libertà espressiva di un artista o dell'arte stessa e portare a opere talmente complesse da risultare non fruibili senza nozioni specifiche o ad una legenda.

A questo proposito, bisogna ricordare che mai l'arte ha avuto prerogative di divulgazione e che basta dare un occhio alla storia dell'arte, per rendersi conto di come i grandi capolavori hanno sempre avuto diversi livelli di comprensione, spesso schemi compositivi molto complessi e la loro lettura relativa alla cultura dell'osservatore.

Per capire fino in fondo *La Primavera* del Botticelli, non basta un pittore, ma è necessario un filosofo, uno storico, un sociologo, un teologo, un antropologo e perfino uno psicologo.

