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Concep SPORE Manifest v0. Why, Artistic intention

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SPORES is an artistic project that creates "intermedial experiences" at the crossroads of arts and technology, offering unprecedented opportunities for artists, audiences, cultural operators, institutions and technology designers to explore and implement new ways of experiencing live artistic performances both online and offline. ACTIVITIES The project comprises three steps: 1) Invent an original methodology for designing intermedial experiences, then train 15 cultural operators and artists to create 4 intermedial shows 2) Produce these 4 intermedial shows based on the SPORES methodology: – Sensible Archive, by Eugenio Barba, founder of Odin Teatret – Delirium, by Ikarus Stage Arts, company from Nordisk Teaterlaboratorium – Intermedial Travel, by Appercezioni – Euforia Carogna, by Antonio Rezza and Flavia Mastrella These 4 shows will be presented in 11 events in Denmark, Albania and Italy. 3) Share results and lessons learnt about intermedial experiences through 20 dissemination events hosted by associated partners comprising universities and cultural institutes (Goethe Institut and Istituto Italiano di Cultura) in France, Denmark, Italy and Albania. OUTREACH The 3-fold structure of the project is linked to a progressive outreach of 1) artists, 2) audience 3) stakeholders of the cultural and creative sector.

Partners
Associazione culturale APPERCEZIONI (Italy)
Carraro LAB (Italy)
Universiteti Polis (Albania)
Nordisk Teaterlaboratorium (Denmark)

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In 2022 the SPORE project comes to life. During the same year his collective was formed; they are varied artists and belong to different fields of performing art. The school of thought that inspires SPORES is partly linked to Carlo Rovelli's studies on quantum mechanics, inexhaustible sources of inspiration for the artists who take part in the project.

The notion of creativity has to do with the invention of something that didn't exist before ("to create" is, strictly speaking, to draw from nothing), therefore it cannot be a simple repetition of the normal habit, but must constitute some deviation. Thanks to a stroke of the wing, let's say so, a certain amount of disorder is produced. Not that order is not necessary for life, however the emergence of disorder is equally necessary to ensure that one does not remain imprisoned in the asphyxiated circle of repetition of the always the same, even if it is satisfied by an ambiguous serenity. Indeed, the vocation of modern art is creative in a disruptive sense, which in this way is connected to a request for freedom, and consequently to an anarchist-type utopia; anarchy as an expression of equality, of an equal measure of all components. Now, art can take charge of this utopia in its own way of doing, by approximation or by anticipating figure. Thus, for example, the different arts can converge and strengthen, actively participating, each in its own way, to stimulate the senses, or even producing polysenses and allegorical references.

The anarchist-creative principle, then, can manifest itself in overcoming both the constraints of the dramaturgical text and above all in the passage from a vertical structure to horizontal formal hypotheses where each "figure" is reworked and where the direction becomes pure interrelationship, remaining upstream (paradoxically) a conscious project of disorganization, disjunction and heterogeneity of the parts; even more if the liberation from the agreed and pre-established genres, the experimentation of new technologies, the ironic deconstruction of excessively armored identities intervenes.

Among the various components put in place, not so much multimedia develops, but "intermediality", i.e. a relationship not given at the outset, but everything to be verified even in the possible interferences. The show as a test. Precisely the freedom of indetermination, in addition to arousing unprecedented sensory reactions, solicits reflection and therefore – while relying on the momentary inspiration of the sudden – however, in its complex representation, it requires recourse to intelligence and reason for doubt .

The SPORES project unveils, defines, illustrates and promotes the concept of intermedia experiences as a creative endeavor. All experiments will be accessible both offline and online.

To do this, SPORES designs a methodology that puts digital solutions and design thinking methods at the service of creativity, in order to explore unknown territories of digital humanities.

This implies the ability to invent new artistic formats, to rethink relations with the public (way of interaction between artists and the public) and the open cooperation between operators of other professional cultures.

SPORESs is based on the creation of an intermedial approach that gives life to an interaction between different arts and different disciplines;

His synesthetic journey has gradually intensified in the almost natural fusion between humanistic and scientific disciplines; generating "unstable" languages that are continuously reworked.

Ranging from poetry to information technology, from theater to the figurative arts, from mathematics to music, from dance to cinema and its transformations, in a constant synergetic research that perceives Knowledge as the last form of resistance.

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A project that is continuously transformed by using and reworking new technologies; a meeting of different languages and creations that become a mirror of the ancestral passage that from analog to digital, through an intermedial journey that rests on doubts and perplexities.
Humanize new technologies, to experience the boundary between the "real" world and the "virtual" world in a more natural way, no longer feeling like consumers but "users", new people, capable of communicating, producing, generating.
Time and Space open up to the foundations of quantum mechanics: in the various experiments proposed, from reception to performances, everything mixes in a space-installation where it is no longer possible to distinguish who is an artist and who is a spectator (also because he is no longer a spectator).
It is precisely from quantum mechanics that this two-year course comes to life, from the studies of Carlo Rovelli. A hybridization between Art and Science, an attempt to make the concept of Indeterminacy palpable.

Reality is a lush stratification: snow-capped mountains and forests, the gaze of friends, the roar of the subway on dirty winter mornings, our restless thirst, the jumping of fingers on the keyboard of the laptop, the taste of bread, the pain of world, the nocturnal sky, the immensity of the stars, Venus shining alone in the ultramarine blue sky of the crespus… we thought we had found the underlying plot of this teeming kaleidoscope, the order hidden behind the messy veil of appearances. It was the time when the world seemed simple.
But the clarity of classical physics has been shattered by quanta. It was a rude awakening which however leads us to the beating heart of scientific thought which is not made up of certainties, it is a thought in motion that has the ability to question everything. "Reality" is continually redesigned.
What is Quantum Theory? It is not to describe how objects manifest themselves to us but it describes how any physical object manifests and acts to any other physical object. No object is alone, on the contrary they only act on each other. They live in a system of interactions. of influences- It's a simple idea after all: "reality" is a network of interactions in which the objects are the nodes. There are no properties outside of interactions. this is the meaning of Heisenberg's original insight.
The quantum world is made up only of interactions, happenings, discontinuous events, without permanence. Each interaction is an event, it is these light and ephemeral events that build "reality", not the heavy objects loaded with absolute properties that our philosophy placed in support of these events. An electron's life isn't a line in space: it's a punctuated unfolding of events, one here and one there, as it interacts with something else. Punctual, discontinuous, probabilistic, relative events. The solid continuity of the world to which we are accustomed in our daily life does not reflect the grain of "reality": it is the result of our macroscopic vision. An object is one, none, one hundred thousand. The world is shattered in a game of points of view, which does not admit a single global vision. It is a world of perspectives, of manifestations, not of entities with definite properties or unique facts. Properties don't live on objects, they are bridges between objects. Objects are such only in a context, that is, only in relation to other objects, they are nodes where bridges are tied. The world is a perspective game, like mirrors that exist only in the reflection of one in the other. The fine grain of things is this strange slight world, where variables are relative and the future is not determined by the present.
This phantasmal quantum world is our world. And from this we start; or rather, let's start again to look like SPORE for new habitats, new languages, new ways to communicate. The space becomes a free zone that does not indulge in repetitions because if the space changes the

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show will change with it.

If elaboration is already transformation, the concept of relativity begins to be a "tangible" suspension that comes to life from the mixing between Aion, Kronos and Kairos, where the latter is the master; a set of moments, opportunities, propitious moments, captured and reworked continuously.

Each artist represents a moment of creation, no matter the scenic duration, it is the intensity that spreads that makes the difference;

In this metamorphic path described above, one element remains constant, always relocating itself in new sequences of meaning: Poetry.

Poetry represented that expressive possibility capable of branching out into the most diverse revelations. A "form" capable of changing into something else without ever losing its essence, its identity.

Poetry is the ideal expression for a critical but open thought, capable of making the different variants dialogue, of giving meaning to the Hypotheses, to the Utopias, indispensable stimulators of human progress, necessary for a mutant, revolutionary thought, ready to overturn the schemes imposed by a power that has now become elusive, a-material, difficult to contest; a power that transforms itself into an unattainable universal entity, an abnormal monster of which nothing is known, neither name nor face; capable of relegating modern man to an unprecedented state of global solitude, devoid of footholds and consolations.

This is what Restlessness is for, to generate, to create continuously, to never be satisfied with what one is, with what one has; incessant research is the precious gem of our instinct, born to always desire something else, with all the consequent risks.

And if the world is an irrepressible multitude, if man is a multitude, the only way to represent this infinity is Interdisciplinarity, Intermediality. Many different thoughts and expressions that give life to a project based mainly on chance.

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[1] C.Rovelli *"Helgoland"* Piccola Biblioteca Adelphi 2020