



## ANNA PACIFICO: The Virtual Restoration of Nadia Scardeoni

*A new way to 'navigate' through Art*

Any critical reflection of a work of Art risks being partial both in the sense of its incompleteness and its lack of objectivity.

Furthermore, the frequent use of a declamatory critical tone is especially disconcerting for its use of cryptic language and for the insufficient influence which this cold technical language has on our souls.

A painting, a sculpture, like any work of Art, speaks to our heart as well as our mind, and each one of us is drawn to or put off by what we see, without knowing why. Feeling lost we seek help from experts in the field. We prepare to heroically immerse ourselves in the meandering genesis of the works of Art, to delve into their historical cycles....terrified by the cold beckoning of providential audio earphones in museums, guides, guidebooks and what have you. Yet dissatisfaction cannot be kept at bay, especially for incompetent people such as myself (despite the fact that, thanks to his magnanimity, Flavio Caroli called me "the most competent of the competent").

The cause for such dissatisfaction has only become clear to me in recent years. It arises from the fact that in my opinion, critical reflection on Art, even in its most evolved expression, has remained anchored in interpretations essentially formulated on the significance of the content of the works of Art.

There are those who skillfully carry out profound and well articulated spiritual exegesis of works of Art, those who explore the psychological aspects, those who for fear of making mistakes, stop at the historical interpretation, and those who take the risk of looking at all of these analytical aspects together. Yet until now who has ventured beyond all this? Up until now, as far as I am aware, no critics, Art historians, historians and academics have been tempted to embark on new methods of traveling through the wonderful and complex world which each work of Art represents. I say 'travel' because indeed it is a journey. It is I believe, a journey into the humanity and the roots of emotions, which at a certain point, the artist and the person appreciating the work of Art find themselves traveling together.

Nadia Scardeoni holds the primacy of a new working instrument for the restoration of works of Art, which is, in my opinion, much more than this. It is also a real and proper innovative method due to the way in which it "interprets". This acknowledgement is upheld by the 'patent' of an unusual language which opens up to a new way of thinking, capable of revealing unknown aspects and/or indescribable in traditional language terms. This is documented in the work Nadia Scardeoni has done on Antonello da Messina's work and in particular, in the Virtual Restoration of the Annunciation, published in volume II of the magazine **Lettere Arti Scienze**. It is not up to me to illustrate these techniques and methods, Nadia Scardeoni will be in Rome in the CNR head office on the 19<sup>th</sup> of

September for the **Round table on Virtual Restoration: *work in progress. New technologies for cultural heritage work.*** (\*)

What I am capable of saying, having assisted Nadia's performances, is that she knows how to penetrate and 'navigate' through the works of Art with a delicate and silent respect – and we know that the language of silence is the language of painting and sculpture and therefore Nadia uses a method which we could define as 'non invasive'—she meets the artist, she observes the artist whilst at work, and almost as if in the very moment itself, she perceives the artist's soul, and recognizing the deepest motivations in the aesthetic conscience and in the artist's existential journey, she brings them back to share with us.

We can only get drawn to this emotional source which is offered to us, pregnant with silence, interiority, meditation, earnestness, spirituality and that which best befits our soul, that which best and most intensely moves our hearts so that we can feel the mysterious "hermeneutic circularity" both within us and around us, which is the real purpose of a work of Art. It is difficult to describe the effects. As far as I can see, there is only one which can sufficiently do justice to the worth of Nadia Scardeoni's work: the desire to poetize. The authoress herself is captured by this and affirms that "Poetry and painting meet along mysterious and fascinating paths" (Eugenio Borgna).

But Nadia Scardeoni is able to do this thanks to her special sensitivity and passion, as well as her competence which is constantly being recognized. Her experience as a teacher, has in fact followed and continues to follow a coherent principle: to become a mediator of Art and, faithful to the maieutic principle (of the Dolciana matrix) to stir the diverse sensibilities and attitudes in others, with the conviction that within every artist's creative leap there lies more than one special gift, a language which 'saves', and therefore is capable of redeeming us from pain and before this, from dissatisfaction, a source of much suffering in the present day. (\*) <http://vrrc1.splinder.com> **Anna Pacifico**, writer and poetess for "[LettereArtiScienze](#)"

**Traduzione di Kristin Sian Jenkins**

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Web [http://www.edscuola.com/archivio/interlinea/restauro\\_virtuale.htm](http://www.edscuola.com/archivio/interlinea/restauro_virtuale.htm)

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