

Ecomanierism

Ideas Be / Concordia University

28/NOV/2019 - Gabriel Peña

ecology (n.)

1873, oecology, "branch of science dealing with the relationship of living things to their environments," coined in German by German zoologist Ernst Haeckel as *Ökologie*, from Greek *oikos* "house, dwelling place, habitation" (from PIE root **weik-* (1) "clan") + *-logia* "study of" (see *-logy*). In use with reference to anti-pollution activities from 1960s.

eco-

word-forming element referring to the environment and man's relation to it, abstracted from *ecology*, *ecological*; attested from 1969.

manner (n.)

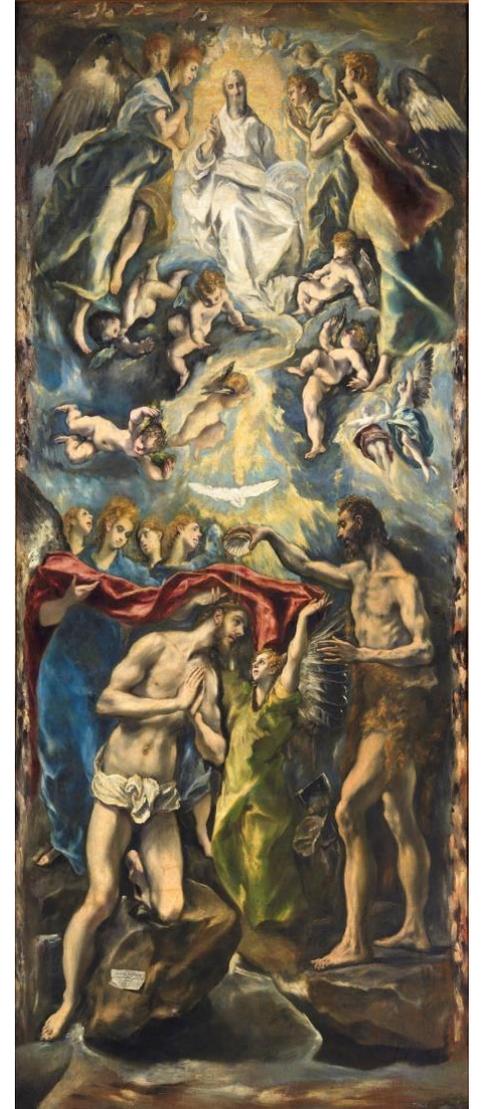
c. 1200, manere, "kind, sort, variety," from Anglo-French manere, Old French maniere "fashion, method, manner, way; appearance, bearing; custom" (12c., Modern French manière), from Vulgar Latin *manaria (source of Spanish manera, Portuguese maneira, Italian maniera), from fem. of Latin manuaris "belonging to the hand," from manus "hand" (from PIE root *man- (2) "hand"). The French word also was borrowed by Dutch (manier), German (manier), Swedish (maner).

Meaning "customary practice" is from c. 1300. Senses of "way of doing something; a personal habit or way of doing; way of conducting oneself toward others" are from c. 1300. Meaning "specific nature, form, way something happens" is mid-14c.

Of literature, art, etc., "way in which a work is made or executed," from 1660s. Most figurative meanings derive from the original sense "method of handling" which was extended when the word was used to translate Latin modus "method."

mannerism (n.)

"excessive or monotonous use of distinctive methods in art or literature," 1803, from manner + -ism. Meaning "an instance of mannerism, habitual peculiarity in deportment, speech, or execution" is from 1819. Related: Mannerisms.



The baptism of Christ, Leonardo Da Vinci, 1475 / The transfiguration, Rafael Sanzio, 1520 / The baptism of Christ, El Greco, 1608.



Basilica of Sant'Andrea, Mantua, Leon Battista Alberti, 1462 / Palazzo Farnese, Michelangelo Buonarroti, 1534 / St Peter's Basilica, Michelangelo Buonarroti, 1546.

Dalla maniera alla mano, dalla mano al gesto

From mannerism to the hand, from the hand to the
gesture

gesture (n.)

early 15c., "manner of carrying the body," from Medieval Latin *gestura* "bearing, behavior, mode of action," from Latin *gestus* "gesture, carriage, posture" (see *gest*). Restricted sense of "a movement of the body or a part of it, intended to express a thought or feeling," is from 1550s; figurative sense of "action undertaken in good will to express feeling" is from 1916.

gesticulation (n.)

early 15c., from Latin *gesticulationem* (nominative *gesticulatio*), noun of action from past participle stem of *gesticulari* "to gesture, mimic," from *gesticulus* "a mimicking gesture," diminutive of *gestus* "a gesture; carriage, posture," noun use of past participle of *gerere* "to bear, to carry" (see *gest*).

[G]esticulation is the using of gestures, & a gesture is an act of gesticulation. On the other hand, gesture also is sometimes used as an abstract, & then differs from gesticulation in implying less of the excited or emotional or theatrical or conspicuous.
[Fowler]



Duchamp, *In advance of the broken arm*, 1915

Let's try to delve deeper into the properties of la maniera, or the gesture of the artist. For this purpose, I will rely on Octavio Paz definitions of the gesture and the Ready-made developed by Duchamp. Paz emphasise the singularity of the ready-made in relation to its limited reproduction, where "Duchamp exalts the gesture without ever falling, like so many modern artists, into gesticulation." The gesture, before is instrumentalized, "oscillates [taste] between instinct and fashion, style and prescription. As a notion of art, it is skin-deep both in the sensuous and in the social meaning of the term: it titillates and is a mark of distinction." Paz comments on the distance of the artist with the production of the work, leaving craftsmanship aside in favor for the 'act', the gesture. But when the act repeats as gesticulation, the gap between purpose and craftsmanship becomes even wider. For the architect that gesticulates an eco-feature in his project, usually relies in objects as "forms [that] are transmitters of what they signify. Forms project meaning, [the ready made, or the eco-feature] ... is an apparatus for signifying."

The eco-feature is a gesticulation that transforms nature into a manufactured signifier. For Paz, the gesture or the “or the signature of the artist causes the place... to enter the world of names, or in other words, into the sphere of meanings.”

For the architect, the gesticulation, causes nature to enter as well into ‘the sphere of meanings’, since its original purpose has been depleted. For the architect, the circle is complete, the technical reproduction and refinement of nature instrumentalized as ornamentation (as an eco-feature), transforms it into a symbolic object of nature.

“Technology is neutral and sterile. Now, technology is the nature of modern man; it is our environment and our horizon. Of course, every work of man is a negation of nature, but at the same time it is a bridge between nature and us. . . The familiar concept of the return to nature is proof that the world of technology comes between us and it: it is not a bridge but a wall.”

Octavio Paz



Ecomanierism and the Ecomanierist

-ism

word-forming element making nouns implying a practice, system, doctrine, etc., from French *-isme* or directly from Latin *-isma*, *-ismus* (source also of Italian, Spanish *-ismo*, Dutch, German *-ismus*), from Greek *-ismos*, noun ending signifying the practice or teaching of a thing, from the stem of verbs in *-izein*, a verb-forming element denoting the doing of the noun or adjective to which it is attached. For distinction of use, see *-ity*. The related Greek suffix *-isma(t)-* affects some forms.

-ist

word-forming element meaning "one who does or makes," also used to indicate adherence to a certain doctrine or custom, from French *-iste* and directly from Latin *-ista* (source also of Spanish, Portuguese, Italian *-ista*), from Greek agent-noun ending *-istes*, which is from *-is-*, ending of the stem of verbs in *-izein*, + agential suffix *-tes*.



1,5 Sou Fujimoto, 2, 4 Studio Heatherwick, 3.- Stefano Boeri, 6 BIG

Thank you