

## ANTI HISTORIA

The act of remembering implies the reconstruction and conformation of different fragments into a coherent narrative. Individual memory derives from processes of consolidation and updating; it should not be understood as a stratification or repository of fixed entities, but as a series, a stream of mnemonic events that rewrite the facts. To some extent, the process of inducing a memory is therefore natural.

The conflict between the complexity of individual memory processes and collective narratives can be an opportunity for new experimentations on the notion of historiography, which constitutes the subject of the fourth edition of *Against Sun and Dust: Anti Historia*.

Conceiving history as a systematic statement of past human facts and events, arising from a critical investigation that defines their mutual connections, implies its strangeness to the living. The actuality of our actions, although programmable in the future or understandable in retrospect, is, by definition, unthinkable in the present; a void of consciousness is necessary to act.

In contrast, *Against Sun and Dust* is a paradoxical attempt to make history and life coincide in a sequence of events of a day in August, virtually superimposing the memory of the villa on the simultaneous perceptions of visitors.

This attempt is a way to undermine the tendency to the univocity of historical restitution, resulting in the ouster of other latent interpretations that belong more to the disorder of individual perception rather than the logic of collective narratives.

*Against Sun and Dust* was conceived to bring to light the hidden virtualities and potentialities of Villa Imperiale: unveiling its dense spatial stratigraphy and intersecting eras lesser known than the established Renaissance identity; analyzing the implications of the route on the perceptions and the evolving reconstruction of fragmented landscapes; reactivating the latent potentialities of scenic spaces; and dissecting it to reveal the private functional sides and secret infrastructures designed for humans and water.

In this sense, the theme of anti-historicism intended as the recovery of virtualities is a perpetuation or deepening of a sensibility that has guided past editions.

Further analyzing the history of Villa Imperiale, we will focus on the difficulties of reconstructions, methodological uncertainties, errors and mythologies that can generate creative and expressive energy. Starting from these critical issues, symptoms of the irreducibility of perceptions to the structures of discourse, artists are invited to force their languages and expressive methods in relation to the history of the architectural complex.

If history exerts a fascination, this lies not in the orderly reconstruction of facts, but in the temporal abyss perceived in the physical encounter with material, artistic, and architectural evidence. This vertigo, unmeasurable by definition, is at the heart of this edition, beyond the critical analysis implemented by the historical reconstruction.

This attraction is accompanied by an inevitable political tension, inherent to the power of dominant historical reconstructions. The intention is not to undermine the importance of reflections on historical-political context, which are necessary for understanding the phenomena of human life — including artistic ones — but to bring to light potentialities excluded from current perspectives.

At the same time, we want to move away from current forms of historical revision.

If revisionism is the denial and replacement of one narrative with another, anti-historicist sensibility aims at undermining the narrative itself.

Anti Historia is the will to disorient the solemnity of historical reconstruction, to unveil the paradoxes and contradictions from which the desire to express oneself arises.