

— #2022 —

CIRIACA+ERRE

2 YEARS- 2 WEEKS- 2 DAYS

HOMELESS FEARLESS BORDERLESS

www.ciriacaerre.com



b.1973, Matera, Italy

I live and work between London and Lugano.



Growing up in one of the oldest cities in the world, Matera, led me to investigate Human evolution and his impact on our planet.

My works transcending the threshold between life and art , dealing with Ecofeminism, Anthropocene, rituals, human behavior.

I'm drawn to the suspension and fractals. My "Suspended identities" refers to the "heterotopias" theorized by the philosopher M. Foucault.

I pushed myself searching remote African villages, where the women, condemned as witches, are segregated. I filmed Buddhist monks in an advanced treatment prison to highlight connections about human rights.

My life, as my practice, is inextricably linked to Nature and his primordial aspect.

My artwork are performance, installations, virtual reality, sculptures, videos, paintings, photographs, and interventions in public spaces.

I am the observer that becomes observed in a journey of consciousness where I learn by unlearning.

Awards and accolades, among which: winner / Bally artist Award (2019), finalist / Mostyn Visual Arts Centre / Wales (UK) (2015), special mention / Premio Terna (2010), finalist / Premio Cairo (2001).

Exposition: Mostyn Visual Arts Centre / Wales- UK (2015), Buchmann galerie/Lugano (2014) Tibetan Pavilion, parallel event at the 55° Venice Biennale / Venice (2013). MAMM - Multimedia Art Museum / Moscow (2012), Museo Macro Testaccio / Rome (2012), Permanente Museum / Milan (2012) International photo Festival, Musei Civici /Reggio Emilia (2012), Italian Cultural Institute /Los Angeles (2011), Palazzo Collicola / Spoleto (2011), Palazzo Bagatti Valsecchi / Milan (2010), Stelline foun-



Art, like life, it's not just something to look at,
it's something to experience



VISION

2 YEARS 2 WEEKS 2 DAYS HOMELESS, FEARLESS, BORDERLESS

To the fear of dying, which has dominated us in recent years, I choose the courage to live. I'll be leaving everything and overcoming geographical, social and intimate borders on foot, elevating life to a work of art. Art, like life, is a journey of awareness.

On 22nd of April 2022, World Earth Day, I will embark on a slow and lonely march, backwards through human history. Going through my longest and most difficult performance as an artist, woman and mother, learning by unlearning. Planet Earth will be my home. On my shoulders only the essentials and a tent. I will feed mainly on raw fruits, vegetables and experiment with foraging. Reconnecting with the wisdom of Mother Earth and the sacred wild feminine.

I will start my journey from the caves of my hometown, Matera, all the way to Africa, where I will find the caves in which Homo Sapiens survived the ice age. I will find the last matriarchal civilization in China, where marriage does not exist, and explore the utopian and eco-sustainable communities in the world. I will march for Peace together with some activists monks, I will visit the happiest country in Latin America which has abolished the army and much more. Heartfelt thanks to all those who want to support me in this utopian adventure/mission. If you want to follow me, I will do my best to stay in touch all the way, taking this intrepid artistic performance out of the museums to share it on the wide streets of the web.



*"You're always one decision away
from a totally different life"*

LIFE IN THE WOODS.

BY HENRY D. THOREAU,

AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."



WHY 2 YEARS ,2 WEEKS AND 2 DAYS

"I went into the woods because I wished to live deliberately, to face only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. (...) I wanted to live deep and suck out all the marrow of life to live so sturdily and Spartan-like as to put to rout all that was not life..." writes the philosopher Henry David Thoreau, in 1845, when he went to live in the woods, far from civilization.

Even Diogenes, the rebellious philosopher of 400 BC, believed that virtue is better revealed in action than in theory. He stated that civilization is regressive, and that wisdom and happiness belong to man who is independent of society. Diogenes made a virtue of poverty.

He also used to walk carrying a lamp during the day, and with this gesture he claimed to be looking for a "Human".

2 years 2 weeks and 2 days will be my project duration inspired by the exact amount of time that Thoreau remained in the woods. I want to pay a tribute to his revolutionary and resistance action. My performance will begin

on the 22nd of April 2022, on World Earth Day, related to the meaning of my actions and to number 222 which obsessed me for many years.

My performance started the moment I embraced this idea, even though it will properly commence on the 22nd of April 2022.

It is because I had to work deeply on myself to face the fear, to find the balance and the determination to realize that this will be my most difficult life and art performance.

Choosing a 'voluntary simplicity' does not express lack as much as totality and fullness. If this, for many, means 'poverty' for me it translates into 'not wanting to possess' and therefore not being possessed by what we have and think we want.

Letting go gives us freedom, and freedom is the only condition for happiness.

If, in our hearts, we still cling to anything - anger, anxiety, or possessions - we cannot be free.



“A man is rich in proportion to the number of things which he can afford to let alone” Henry David Thoreau



WALK, THINK, MIGRATE

Human evolution began with migration on foot. The act of “walking” is in our nature and is linked to human history, it is part of us as much as thinking and speaking.

Walking, ideally, is a state in which the mind, the body, and the world are aligned and finally in conversation together. “All Is One!” Henry David Thoreau thought that his ideas began to flow the “moment my legs begin to move”.

Walking as art requires a break from our roots, it dissolves ties and is a way to reconnect with the environment, people, animals, and ourselves. Our life itself is a journey.

Charles Robert Darwin, the naturalist who theorized the evolution of the species, used to walk daily in his ‘thinking path’, the Sandwalk he had built around his house and that maybe helped him to conceive the theory of the evolution of the species.

My project is inspired by some of the great spiritual leaders, thinkers, and walkers of human history such as Herman Hesse, H.D Thoreau, Diogenes, Darwin, St. Francis, Gandhi, Jesus, Buddha, Hypatia.

I’m not sure If I could define Hypatia as a proper walker, but she said, “Life is an unfoldment, and the further we travel the more truth we can comprehend”. She believed in culture as an instrument of freedom that she carried on the

streets, so that it was not the prerogative of an elite but was disclosed to all the people.

Diogenes, as early as 400 BC, at a time when people certainly walked more than nowadays, stated that the world does not walk, in every sense, it remains sedentary, massive, immobile, impeded in its natural movements, and deteriorates, spoils, degrades just when it thinks it is progressing.

“All truly great thoughts,” wrote Friedrich Nietzsche, “are conceived while walking” and this is why he strolled for hours, often around lakes or up mountains.

A walk could be also a revolutionary and peaceful act. In 1930 Gandhi devoted twenty-four days to walking the countryside of India. He marched 241 miles from his ashram to the sea.

Walking, according to Hermann Hesse, is a form of “therapy” of perception, which relentlessly offers the traveller new medicines: “We travellers are all like this. Our craving for a wandering life is largely love”, one of his texts reads. “We free love from the object, only love is enough for us, just as in our wandering we do not seek the destination, but only the enjoyment of wandering, of being on the way”. After all, those who are “on the way” need no other “talent” than that of “thinking recklessly”.



*My life is my Art, because our own life
has to be our message*



THE PREMISE

During the Covid pandemic I felt the urge to understand if it was possible to live differently and be wholly authentic both as an artist and a person. We can't be happy if what we do is different from what we think, because thoughts that do not become action poison the soul. I believe that an artist should not think in terms of doing but in terms of being. As Kandinskij said: "The artist must train not only his eye but also his soul". We are the instrument of an innate drive that invokes the mystery of life.

I decided to revolutionize my life by starting from scratch, really being myself, letting go of my certainties and embracing what scares us the most: loneliness and freedom.

Freedom fascinates us, but it is a thrill that carries a frightening vertigo. F. W. Nietzsche stated that "Freedom is like travelling on a ship that continuously expands the horizon as it moves". Spinoza asked himself the question: "Can chains be preferred to freedom?" Could Humans be lured by chains because ultimately they palliate the actual burden that comes with freedom: a commitment to consciousness and responsibility? Nietzsche warns us of a symptom innate in all of us, which can affect the traveller: the 'nostalgia for the earth', roots and, in a certain sense, chains. What if you are just one decision away from a totally different life?

This project is about our history and evolution as human beings seeking the primordial essence of life through a voluntary simplicity. I want to highlight the interdependence between our planet and its inhabitants. Mother Nature can live without us, but we can't live without her.

To get closer to the truth we need to learn by unlearning, freeing ourselves from bonds, education, conventions, retaining only the essence of the greatest laws, those of Nature and the Universe. The Planet is our home, it has no borders, and we are all migrants.

We confine ourselves physically and mentally because of our fears, which also destroy the inextricably link with Nature, with other humans and the other creatures, which are equally part of this big living organism where we belong. We are a microcell of this planet, which is in itself a tiny cell of the Cosmo. Everything is connected, all is One.

This new performance relates to my practice of transcending the threshold between life and art.

It is also related to my research about "suspended identity" that in some way refers to the "heterotopias" theorized by the philosopher Michel Foucault.

This is also the evolution of my 2012 performance "I'M FREE, take a piece of me" during which, within a black cube of over 120 square meters, I disposed of the superfluous that suffocates our inner space as much as the physical space in which we live, donating over five hundred personal items, 80% of my clothes, valuables, my moped, furniture, bicycles and much more. Here is the link to a short video about it: <https://www.youtube.com/watch?v=XJ73jrdDAhA>

This project is also a tribute to some of the finest spiritual leaders, thinkers, and walkers in human history as Hypatia, Diogene, Darwin, San Francesco, Gandhi, Jesus, Buddah, Herman Hesse, Thoreau. It starts and it is connected with three meaningful places: Matera in Italy, Montagnola and Monte Verità in Switzerland. As I will explain better later.



*“Have you acted in accordance with the desire
that inhabits you?”
Jacques Lacan*



Unlike animals, man feels an urgent desire to give meaning to life, to ask himself questions and seek answers.

What if all the answers are already inside you?
What if you just need to ask the right questions?
Are your thoughts really in balance with your actions?

The following question, posed by the French psychoanalyst Jacques Lacan, has been crucial for me to start this project: “Have you acted in accordance with the desire that inhabits you?”

Lacan reminds us that we have a duty towards our desire which gives meaning to our life. In our society, desire is seen as opposed to duty, and we forget that we are all born with a desire. Living without desires means dying slowly. However, we live by supporting the cult of sacrifice. Above all the woman, by instinct is inclined to sacrifice herself.

Isn't it incredible how nature sets females up to take care of people, and yet it is tricky for them to take care of themselves?
What are the mental and physical limits for a woman today?
What if you ask what is best for yourself, instead of trying to please everyone else?

What does Free mean for you?
What is it that really scares you? What would you do if you had no fear?

What does it mean to live by Mother Nature's rules instead of the Humans' ones?
What if Mother Nature was our best master?
What if the Earth was your home?

What if you had the variation of the *ddl4-r7* gene, as 20% of humans?
What if walking was vital?
What if we were all connected?

What if we were aware that we are a microcosm reflecting a macrocosm and vice versa?
What if we tried to experience multiple lives in one lifetime?
What if there was another way to live and be an artist?

What if you lived your life as your great artwork?

What if in the middle of your life you found the strength to leave everything behind - your home, your children, your family, your belongings, your friends - to start all over again from nothing?

Art is a glimpse at Universe in every day life





THE NUMBER 222

I first started noticing the appearance of the number 222 in my life many years ago. It mostly happens in particular moments of my life linked to some of my artistic projects of social relevance.

It can manifest itself to me several times a day, especially in difficult moments and when I need to find the strength to move forward. It seems to suggest having faith and trust in the divine purpose of our life and the mission of the soul.

It happened so often that, when possible, I started taking pictures of it.

The number two is related to 'the great mother Earth'.

2 is the female number symbol of procreation and the womb.

2 are the breasts and ovaries. 2 are our ears and our eyes, wide open to the world. 2 are our legs and feet that support us as 2 are the arms and hands with which we interact and explore our surroundings.

The essence of the number 2 is the balance of Yin and Yang energies (polarity of the Universe).

The number 2 is intuition and knowledge as the second trump or Major Arcana card, The High Priestess (II).

Anyway, this number became so present that during the pandemic I finally understood and had the vision that it was related to my new performance lasting 2 years, 2 weeks, and 2 days, starting on 22 April (World Earth Day) of 2022.

This means a new R-Evolution and connections between my Life and Art.

Being an artist means finding the courage to follow the Unknown



WHY HOMELESS

The philosopher H.D. Thoreau built himself a hut in the woods but, considering that the house has been the golden female prison for centuries, I chose to deprive myself of it, like the ancient philosopher Diogenes. The latter gets rid of all that is needless, of the house, of education, of conventions and even of the laws. And only nature remains.

He declared himself a cosmopolitan and a citizen of the world rather than claiming allegiance to just one place. For him, Nature was his world, as well as for Thoreau and for me.

My action, therefore, starts with freeing myself, first from the narrowest boundary of the house, which relegates us to a permanent life of accumulation. Freeing myself from our golden prison (above all female), which we fill with objects with which we try to silence our truest needs.

In parallel, I will also do away with the studio, which could be considered also an isolated place, a sort of artificial bubble.

Choosing to leave on World Earth Day is extremely significant and symbolic for me, not just as the beginning of my

performance, but most importantly for the significance that it will carry along each and every step of my journey.

My project is a march of reconnection to the origins, and therefore to Mother Earth; it is a journey where I learn to unlearn by returning to what I believe is our real home, not a house.

So, the Earth and Nature will become my home and my studio as well.

If we are all aware that our planet is our home, I'm sure we will treat it with love and respect.

On this journey, I voluntarily embrace solitude to remember that we are part of the whole, that we are not alone but always connected with what surrounds us: with the sky, the oceans, the trees and the animals. We own nothing, not the earth, not animals, not our children, women, and men, not our life. By becoming aware that everything changes, that everything is passing and impermanent, we are on the right path to make the most of our "life experience", respecting what surrounds us and what Nature gives us generously and freely every day.



WHY FEARLESS

We live in an era of uncertainty, of lack of direction where fear has taken over and paralyzed us worldwide, making us more and more mass hermits. We live in overcrowded cities and buildings without even knowing our neighbours and we increasingly look at each other with suspicion.

For the Covid pandemic, we have moved further and further away from the people closest to us. This seems to be becoming the norm, even if it has nothing Natural. So, we risk losing our “humanity” in the highest sense of the term.

This is why I decided to feel the fear but do it anyway, because to fly we need to have resistance. Resistance is nothing but a sign that you are on a path leading you to a breakthrough. We are not alone in feeling fear. We are connected and we could be inspired and support each other.

I strongly believe that art should not only inspire artists but also all human beings. Kandinsky said: “The artist must train not only his eye but also his soul.”

Art passes through the experience of the artist, who acts as a catalyst of subtle, invisible energies, in a sort of shamanic act that yearns for a connection with universal vital energy. As an artist and human being as well, it was necessary to rediscover fundamental values and principles for a personal, human, and social evolution, deeming it necessary to

“Raise every daily action to an artistic act” using the words of the artist and ecologist Josef Beuys.

Being an artist means finding the courage to follow the Unknown because our own life must be our message. My performance is not about ‘doing’ something but about ‘being’ that same thing.

During the last few months, while I have been preparing myself to face fear both on a social and personal level, I chose not to be afraid of Covid and to get sick when circumstances put me in front of it. Then I found the strength to heal myself according to my principles, in a natural way.

As a result of Covid, I lost my hair and I accepted it as another sign telling me to let go and go back to the beginning.

I am working on the fear of never being perfect, of never being enough as a mother, human and artist as well.

I’m working on finding the strength to let go of my children and of course all my loved ones, my certainties, my cats, my home, my works, my rules, as well as the security of a good life, to face voluntary loneliness, the frailties, and insecurities of being a woman who travels on foot, alone in the world.



WHY BORDERLESS

“Nothing is more hateful and more stupid than borders; they are like cannons, like generals: as long as reason dominates, their existence is not felt, but as soon as the war breaks out, they suddenly become sacred and essential”, wrote Hermann Hesse, walking between the Canton of Ticino and Lombardy after the First World War, in 1920, not far from the house in Montagnola where I too have lived over the years.

This historical moment marks the borders which separate us not only geographically but emotionally too, we built walls that are getting taller and taller and which are progressively segregating us, even within our own homes.

We spend our life building higher fences and stronger locks when the gravest dangers are already inside. Not only physical boundaries but also social and intimate ones. Recently we have been wearing a new barrier, which limits the natural and vital act of breathing.

Rules for how to live a perfect life, how to dress, talk, eat, smile.

On the other hand, is it not by pushing against our comfort zones that we evolve?

Instead of breaking down borders we continue to create them by counteracting our innate desire to cross them. The Homo Sapiens, from whom we all descend, crossed Africa, inaccessible lands, seas, mountains, and continents, to discover the world in its most remote and unlikely corners, all the way up to reaching space.

We are all migrants, explorers. This is part of evolution and human nature, as evidenced by the latest scientific discoveries, which have identified this vital need in the so-called Wanderlust Gene or variation of the gene known as DRD4-7R, which is present in 20% of the population.

I want to experience this primal need to evolve, explore, travel, and connect with our wild nature; otherwise, in the reassuring routines, we easily forget that life is an ongoing adventure.

As Thoreau concluded, “the survival of the world depends on wild Nature”.



Art start where language ends

THE PROJECT

2 YEARS 2 WEEK 2 DAY HOMELESS, FEARLESS, BORDERLESS

*Being an artist means finding
the courage to follow the unknown
so that our life itself become our message.*



*Art must be the Art of living capable
of awakening the senses,
instinct and the cosmos that resides within us.*

My performance consists of overcoming boundaries and challenging social and personal fears and limits.

Facing it as a human being, woman, mother, artist, leaving my home, my family, my loved ones for an inner, anthropological, and geographical journey in an historic moment when travelling is increasingly difficult.

It is about overcoming one's comfort zones and fears to finally give voice to an authentic self and to what we are and want. I will do this by travelling part of the world, mainly on foot (with the necessary exceptions, or in case of need or danger, but no planes), with a slow and more ecological pace as much possible.

Travelling the world on foot is a significant gesture of reconnection, step by step, to the earth, to my ancestors and myself. It reminds us that Nature has already equipped us with everything we need and that we are more courageous and stronger than we may believe.

Walking, like art and thought, progresses through an unstable balance. To advance, we must leave our stable centre of gravity and always look for a new one.

It is a slow pace that contrasts with the modern sedentary society where movements are mostly mechanized and motorized. This gait that characterizes us as a species is so special that no machine can perfectly imitate it.

My luggage, as well as my food, will be essential. I will be like a sort of turtle that carries its house on its back and walks slowly, always in contact with the earth.

I do not use chemicals (I have not used shampoos, cosmetics, dyes for some years). I will continue to nourish myself with the food that Mother Nature gives us for free from seeds, with raw or dried fruit and vegetables, as I have been mostly doing for some years already, also experimenting with foraging, therefore also nourishing myself with herbs and wild fruits, looking to recover knowledge that we have lost.


I will bring with me some seeds, some dehydrated fruit, algae and – only occasionally – eat cooked foods of vegetable origin.

The phone will have to act as my camera and computer, with which I will be able to share the performance on the web.

I am evaluating the idea of a small go pro 360° with which to make small videos for a 360° virtual work to be made on my return, so that viewers can immerse themselves as if I had brought them with me during the trip.

My new performative action is for me a natural evolution both of life and of some of my latest performances, like "I'M FREE, take a piece of me" of 2012 (as previously described).

"I'M FREE, take a piece of me" (2012) underlines my modus operandi, that is to donate and give oneself, part of the artist's soul, like that of the mother and Mother Nature herself.



It also outlines my limitations. I know how to give but I do not know how to ask.

As Nature and Tao teach us, it is necessary that all energies, positive or negative, are compensated and find a balance. Even while carrying out a social art project that sometimes prompted me to risk my life, I never sought help of any kind. Like when I travelled to Africa searching for women who are forced to live in isolation because they are condemned as witches.

For this new performance I literally start from scratch.

This work is once again a gift. It is also a solitary action that becomes participatory, reminding us that we are not alone but part of a whole. I will do this, one more time, by bringing art out of the spaces assigned to it to let it enter the most intimate places through sharing it on social media and the wide 'streets' of the web.

I decided to face my fear and the inability to ask for help by appealing to solidarity, which defines and characterizes us in our 'humanity'.

I will do this through crowdfunding, involving not only art lovers but everyone. Changes and a difference are made by individuals, not by institutions.

As Hypatia, I believe that culture should not be for the elite but should be shared. I hope I will be able to share almost daily, as a diary of images and thoughts, technology and connection permitting. I think art should not be only the artist's inspiration but also an inspiration for others so that it is not something abstract and superfluous but part of our personal growth as individuals and part of our daily life.

As primitive beings, music and art were born before language, and still today they begin right where language ends. I seek that primordial, authentic, and experiential language that is one with life itself and that I believe no culture, as we understand it today, can give us.

Dante would have started: "In the middle of the journey of our

life I found myself in a dark forest that the right path was lost."

So, on the threshold of my 50s, an age in which we believe that our life is somewhat defined, or when we become used to play family and social roles that possibly no longer represent us or who we are, I choose to feel free and get lost to find the way.

With this performance, I want to start right from the beginning by distancing myself from tamed humanity.

The choice not to have a home is to remind me, and all of us, that the Earth is our home.

The initial idea was to sleep mainly in tents, accept the hospitality of temples, monasteries, and those who want to support me in my journey, with the intent of promoting solidarity towards others and travellers, as was done in the past and as it is still a custom in some cultures and communities today.

Even though the Earth belongs to all of us, I discovered that being able to camp in a tent, even just for one night, is not legal in many countries if not above 2000 meters, although it has zero impact and is mainly done by people who love Nature.

It is incredible to think that there are very few truly free lands, even woods are owned.

I am saddened at the thought that in a camper, or a car, I could stop more or less anywhere, as opposed to the vision of a greener world that we should aspire to.

I have accepted the idea of occasionally stopping in private structures such as hostels, especially when I will cross cities to apply for visas. So, crowdfunding will also be used to support and cover these expenses.

In this journey, I want to probe the roots and values of the human being by going backwards in our evolution/involution. I will continue my investigation of what I call "suspended identities," people and places able to reconnect with the Earth and its inhabitants, where utopia tries to make its way into reality.



*I am an artist, I am the observer
that become observed in a
journey of consciousness
where I learn by unlearning*



ITINERARY

This trip does not intend to be completely planned, as it wants to give space to the 'the flow' and to the discovery and the rhythms closest to Nature, with the desire to get lost to be able to find oneself.

This project and journey took inspiration and starts from those four meaningful places that have been part of my life and are close to my values and who I am: Matera, Montagnola, Monte Verità, London.

From here I continue in search of what I call "suspended identities". These take shape in places, communities, tribes, hermits, individuals, places or even in the ancient trees that try to survive the Anthropocene era.



1- FROM THE CAVE OF MATERA TO ...

Matera, my city of origin, is the oldest continually inhabited settlement in the world that testifies the evolutionary passage of man from the caves to the present day and led me to investigate Human evolution and its impact on our planet.

This city was designated as “Italy’s shame” in the 1950s based on the novel “Christ Stopped at Eboli” by Carlo Levi and for its dismal poverty but in 2019 became European Capital Culture. Matera’s ancient warren named Sassi (Italian for “stones”) comprises 1,500 honeycombe cave dwellings on the flanks of a steep ravine. First occupied in the Paleolithic Age, the myriad of natural caves was gradually burrowed deeper and expanded into living spaces by peas-

ants and artisans.

In the 1950s, the entire population of roughly 16,000 people, mostly peasants and farmers, were relocated from the Sassi to new housing projects in an ill-conceived government program, leaving “i Sassi” as empty shells.

Starting from my caves I’m heading to the caverns in Africa where the Homo Sapiens, from which our species derives, survived the glaciation. I also want to rediscover the Sacred Feminine that relates to Nature and our origins. So, I want to travel to the last matriarchal society in the East, meet the community of the first female Buddhist nuns in India, and meet shaman women in connection with Pachamama.



-2 FROM MONTAGNOLA AND HERMANN HESSE TO ...

Montagnola, where I live, is where the Nobel prize Hermann Hess lived. He came to Ticino “to live for a while as a hermit in nature and in my work” he wrote.

In this place, where he retired, he lived his last forty years and wrote “Siddhartha”, a milestone of my adolescence and one that inspired my project.

The poet lived precisely in Montagnola, where I moved a few years ago and acquired my Swiss citizenship like him. He was a great walker, as evidenced by some of his writings and the quotations I reported in the Walking chapter.

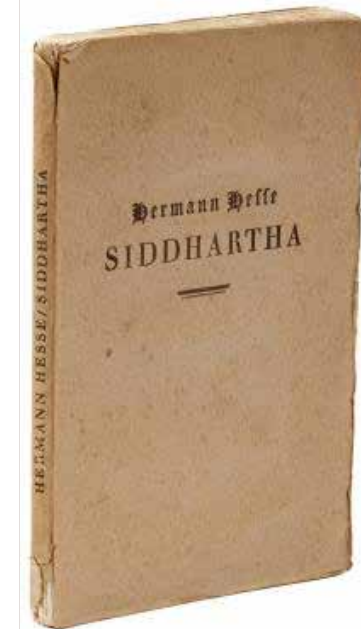
In recent years I have walked his steps in the paths of the

woods where he walked.

“Travelling should always mean experiencing, feeling deeply,” writes Hesse, linking the experience of the world to the experience of the self.

“Siddhartha” represents the metaphor of the journey of awareness, which is life itself. In this path he experiences several lives in one, which is also the fulcrum of my project.

As a tribute to “Siddhartha”, I will go in search of the hermits of the modern world, as well as old sages who know the earth more than many scholars, such as the illiterate man in Africa who was able to restore life to the desert.



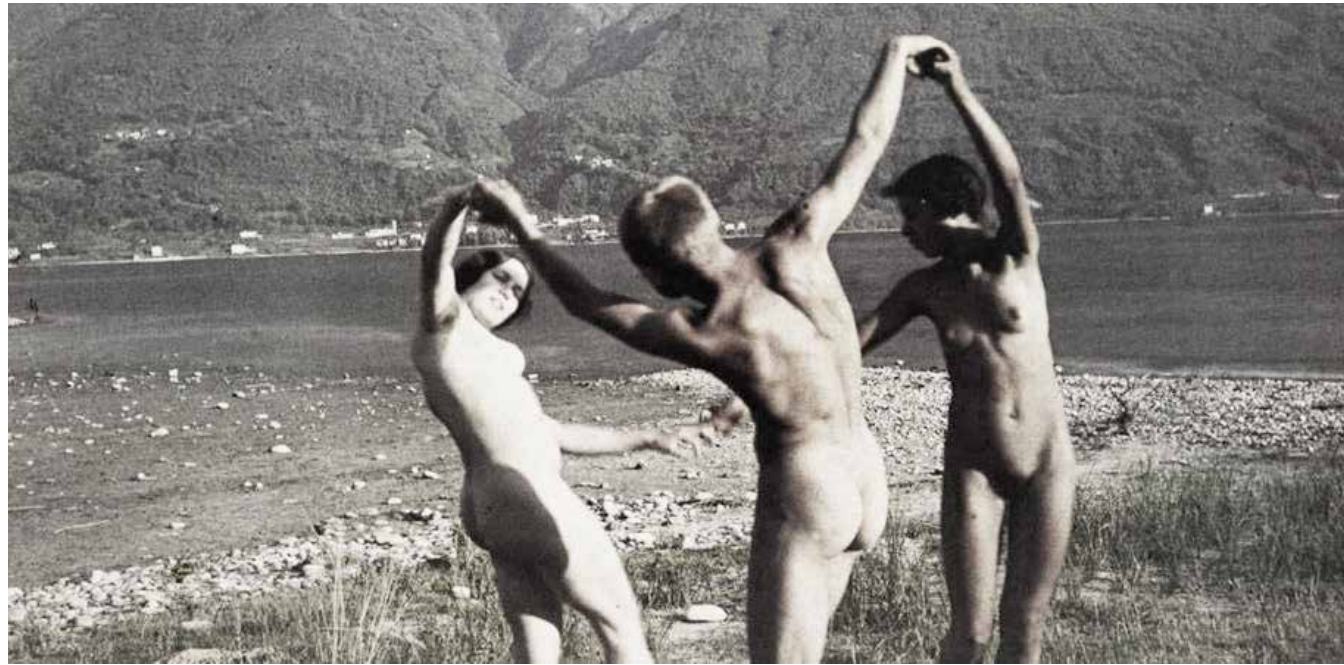
Hesse wrote “Trees are sanctuaries. Whoever knows how to talk to them, whoever knows how to listen to them, knows the truth.”

Inspired by Hesse’s love for trees, I will go in search of particular or ancient trees, now rare, that have survived the Anthropocene era.

Herman Hesse also believed that artists should place faith in their actions and creations.

He argued how books, art, music, can change reality





3- FROM THE UTOPIA OF MONTE VERITÀ TO...

Monte Verità is a significant place here in Switzerland, close to where I live geographically but also ideally connected with my research on “suspended identities”, which I have been carrying out for years.

In this “place of strength,” a utopian community of the early 1900s was born, founded by pacifists and seekers of truth who wanted to create a new world, an alternative to the mad rush of industrial modernity. They sought a natural lifestyle, they were pioneers of organic and ecological life, of vegetarian culture and natural care of the body and soul, with a courageous call for a feminist awakening.

Artists, anarchists, philosophers, and thinkers, as well as illustrious guests, have passed or stayed in this place.

The colony was visited by many internationally renowned personalities, and some of them even resided for a certain period.

To name a few, the psychiatrist, anthropologist and philosopher Carl Gustav Jung, the Nobel laureate Herman Hesse, the artist Hans Arp, the German choreographer Rudolf Laban, and many others.

The documentation of this place has reached us thanks to the brilliant Swiss art critic and curator Harald Szemann, who, in 1978 saved Monte Verità from its disappearance and the oblivion of future generations by bringing to light documents, photographs and anything else by creating an exhibition entitled: “The breasts of Truth”.



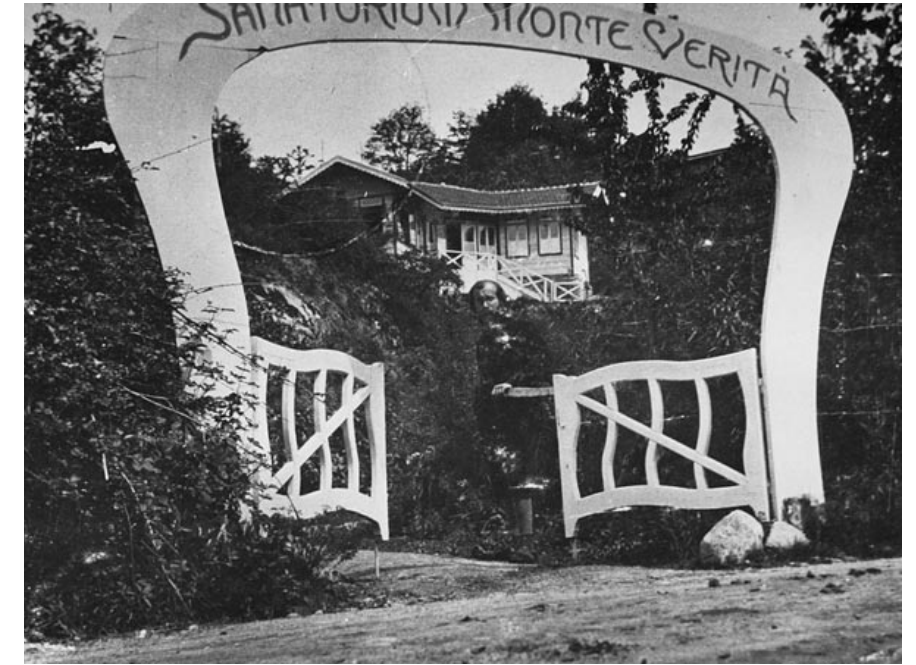
My tribute to Monte Verità lies in the search for those rebellious communities that still yearn for a new way of life, which dissociate themselves from reality, as it is generally understood, and can create a new one.

They choose and implement a new way of life.

The “suspended identities” that, for this project of mine, exalt the values of the mountain of truth meet with those of recent research, which lasted over twelve years, which was carried out in America, Japan, Italy, and France.

Cultural Creatives is the term coined by Paul H. Ray, PhD, to describe those groups of individuals who are early adopters of progressive trends in society. They are the ones who are creating and defining the future of life and living.

Because Cultural Creatives are not yet aware of themselves as a collective body, they do not recognize how powerful their voices could be taking shape silently and almost invisibly, vi-



sionaries and futurists have been predicting a change of this magnitude for well over two decades.

Those people value ecological sustainability, social justice and spiritual consciousness issues of gender, ethnicity, race, and class. They have a well-developed social consciousness and a “guarded optimism for the future”; they are disenchanted with “owning more stuff, materialism, status display and the glaring social inequities of race” and are critical of almost every big institution of modern society, including corporations and government.

Regarding these communities, I would also like to come into contact with ancient wild tribes in danger of extinction that resist, do not allow themselves to be corrupted by modernity, prefer to live free and in symbiosis with Nature.

They are our living primordial memory, they preserve and pass on our precious origins and our knowledge as human beings who are connected, live in harmony with Nature.



4 FROM THE LONDON PEACE PAGODA TO PEACE MARCH AROUND THE WORLD

London is the first world metropolis/park because it has as many trees as inhabitants and is linked with H. Hesse's tribute to trees too.

Here is where I lived and met one of those people who are part of my search for "suspended identities". He is a 70 years old Buddhist activist Japanese monk who lives isolated in a park near my home in London.

He remained there to take care of the Peace Pagoda, which he built together with other monks over 35 years ago, a kind of living monument thanks to his presence.


A few years ago, I had the privilege of going with him to India and sharing with him the peace walk dedicated to Mahatma

Gandhi, on the 150th anniversary of his birth.

Reconnecting with this special encounter in my life I would like to go and visit some of the monks I met and who live in different parts of the world and who meet to march together for peace.

For example, a nun fighting for the rights of American Indians, or helping another Japanese Buddhist monk who is building a new Peace Pagoda in Nepal.

At some point during the project, I will join some of these activist monks who cross the world on foot praying for peace, who surely will start walking again after the pandemic.

A misty forest landscape with tall trees and a path. The scene is captured from a low angle, looking up a hillside covered in dense green foliage. Several tall, slender trees with dark trunks and green needles stand prominently. The background is shrouded in a soft, white mist, creating a sense of depth and atmosphere. The overall mood is serene and contemplative.

“Genuine creative work makes you lonely, demanding something from us that we owe take away from the well-being of life.”

Hermann Hesse



CONCLUSION


We travel not to escape life, but for life not to escape us.

“The poetry of traveling is in the organic assimilation of the new experiences, in the growth of our ability to understand the unity in the multiple, the great intertwining constituted by earth and humanity, in rediscovering ancient truths and laws in completely new situations”, wrote Herman Hesse.

I am aware of how huge and ambitious this project seems, especially in this historical moment of worldwide upheav-

als where it has become difficult to travel. Certainly, it is not easy or safe for a woman to face it alone without any support, but I am confident.

For me the true meaning of Life and Art is a journey of awareness trying to improve oneself, questioning and connecting with a higher evolutionary will, with Nature and the Universe as we are part of a single living organism. “All is One, all is connected”.



“As soon as you trust yourself, you will know how to live.”
Goethe



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