

# Marignana Arte

## *Oltrenatura: the artist as copula mundi*

All Western thought is pervaded with a tragic tension, an unfathomable question, a demand for meaning, that both enlivens our culture and blocks it in an insoluble dichotomy: is there something beyond Nature? May it be the world of Platonic ideas, may it be called God, may we think of the soul, it is always the same thing. Thought questions itself on its own limits and tends toward the incomprehensible. It verges on the madness of wanting to define the incomprehensible, dreaming rather than reasoning, it even offers images and details of what can neither be seen nor known. For instance we can analyze the question arisen from an idea developed during the Italian Renaissance and that posits the drama of the relationship between physics (physis, Nature) and meta-physics (beyond-Nature) as an essential issue for developing a new anthropology – literally a new discourse (logos) on Man. This is the concept of *copula mundi*, which is not only at the roots of the reflection of philosophers like Marsilio Ficino, Pico della Mirandola, Niccolò Cusano, Giordano Bruno, but is reflected throughout the origins of modern art. In fact it is the idea that allows us to think of art as the work able to reunite the two worlds. If man is “copula” - bond of the world -, the artist is the one who determines and explains the modes of this bonding. The artistic idea penetrates in matter, and aesthetic contemplation rises from matter to the idea. So the dilemma that neither philosophy nor theology can explain is resolved in the work of art: that which is beyond Nature is transformed by the artist into something visible and tangible. The artwork becomes the object in which matter and spirit are reunited and manifested.