

NOTES FROM THE INSUBRIC LINE

VOICES WITHIN A STORY

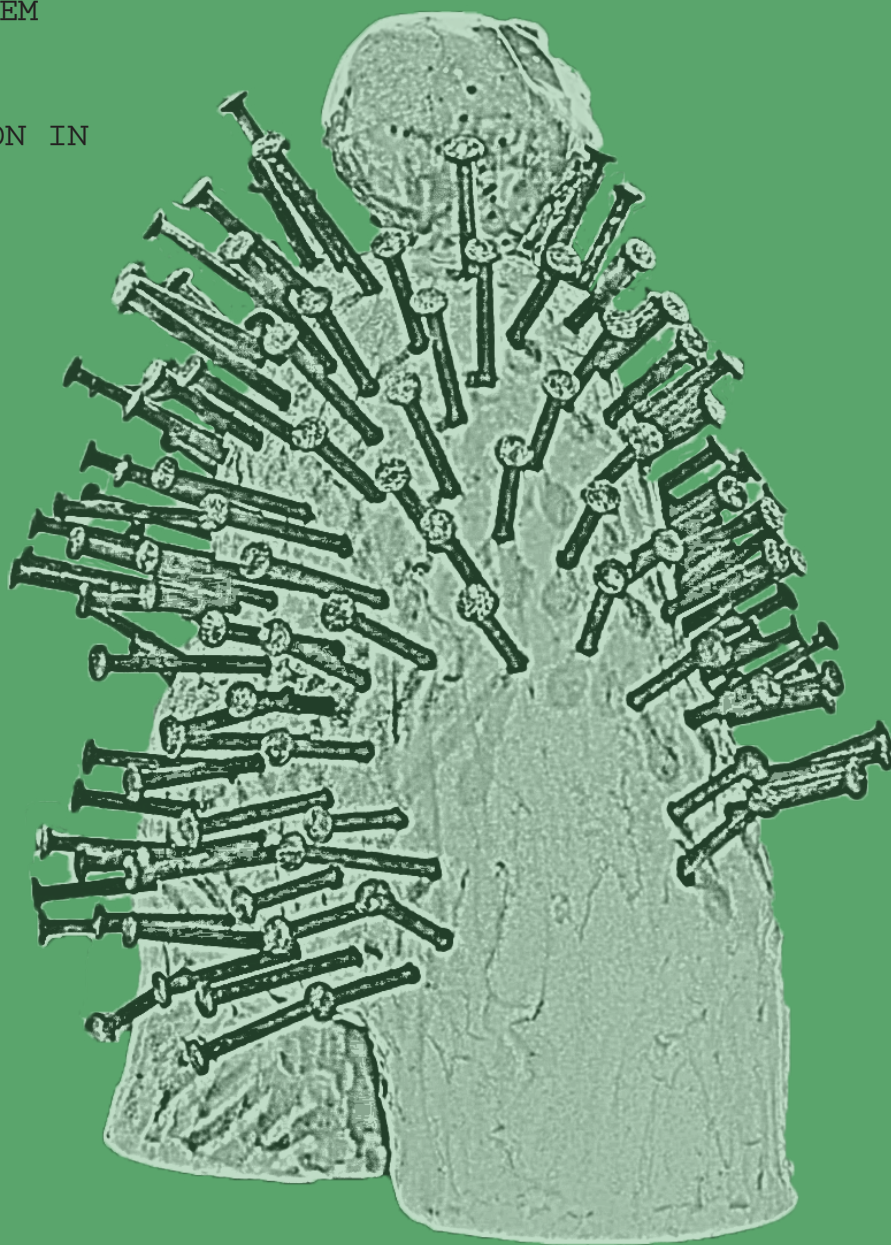
1_PLEASE DO NOT READ THE TEXTS
by Patrizio Agostini

2_THE CRY OF THE STORM: AEROLECTICS
BY BELINDA KAZEEM-KAMIŃSKI
by Alessandro Maruccia

3_ARTWORKS IN WHICH WE REFLECT
(ON) OURSELVES
by Mariavittoria D'Ambrosio

4_THE COMBONI MISSIONARY SYSTEM
by Veronica Binda

5_LEVIATHAN, A CONTRADICTION IN
THE IMAGE OF EVIL
by Daniele Nicolosi



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Areolectics, Belinda Kazeem-Kamiński’s monographic exposition, is the second exhibition project in the triennial program *The Invention of Europe: a tricontinental narrative (2024-2027)*. Kuns Meran Merano Arte’s project envisions exhibitions and public programs that critically reflect on the monolithic idea of Europe.

Lucrezia Cippitelli and Simone Frangi, co-curators and responsible for contemporary art exhibitions at the Kunsthaus, have involved the students attending the MA in Visual Cultures and Curatorial Practices at the Academy of Fine Arts of Brera in curatorial activities, educational planning, and theoretical-critical production related to the exhibition project.

The outcome of this collaboration is *Notes on the Insubric Line*, a series of short publications which, each month, present the students’ contributions prompted by the participating artists’ works and the themes elicited by the exposition.

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CONTENTS

1_PLEASE DO NOT READ THE TEXTS
by Patrizio Agostini

2_THE CRY OF THE STORM: *AEROLECTICS* BY
BELINDA KAZEEM-KAMIŃSKI
by Alessandro Maruccia

3_LEVIATHAN, A CONTRADICTION IN THE
IMAGE OF EVIL
by Daniele Nicolosi

4_THE COMBONI MISSIONARY SYSTEM
by Veronica Binda

5_ARTWORKS IN WHICH WE REFLECT
(ON) OURSELVES
di Mariavittoria D’Ambrosio

PLEASE DO NOT READ THE TEXTS

by Patrizio Agostini

In 1966, Luciano Bianciardi (1922-1971) suggested, half in jest, not reading books but having them recounted by others.¹ It is my opinion that, in the case of artworks, those which take on the shape of images, we should do the opposite. My advice – may my talented colleagues who have written the following texts not hold it against me – is not to read the exhibition texts accompanying the works on display. If you allow me this provocation, I would paraphrase Bianciardi with these few words: look at works of art yourself, do not have others recount them to you.

The art philosopher Federico Ferrari (1969) writes in *Oscillazioni. Frammenti di un'autobiografia*, «to look is not to read».² This aphorism condenses Ferrari's invitation to observe – or, better said, to feel – to allow ourselves to be taken aback by what we look at and accept the vulnerability that comes with the gaze. If we position ourselves as image readers and let the *res cogitans* prevail over the *res extensa*, we risk understanding the artwork rather than seeing it. Comprehension is the gaze's foe: by reducing everything to a logical statement, it annihilates the feeling, which is often a feeling of discomfort, generated by the work of art. However, the work of art is not a crossword puzzle to be solved intellectually; instead, it is an opportunity to transcend reality and to let the sensory dimension take over. To quote Isaac Bashevis Singer (1902-1991), «deciphering enigmas might be pleasant for certain pedantic minds, but it doesn't offer any artistic satisfaction».³

In the «age of the world picture, as Heidegger called it»,⁴ the continuous overstimulation of the visual leads to what Jean Baudrillard (1909-2007) defined as an «image overdose».⁵ Television was the first medium to subject the spectator to this overflow of images. Nonetheless, in the early Seventies, John Berger (1926-2017), in the BBC TV show *Ways of Seeing*, tried to teach a new method of looking. The gaze was trained not to comprehend, but, finally, to behold.

Hence, the following texts do not attempt to substitute the experience of viewing the exhibition and the displayed artworks. They are meant as an invitation to observe and to be observed by what is exhibited. The first text, written by Alessandro Maruccia, provides a vertical perspective, a bird's-eye view of the exhibition.

Maruccia, with the accuracy of a surveyor, describes the exposition setup and gives visitors a map to gain a better sense of direction.

Mariavittoria D'Ambrosio's considerations follow, offering the horizontal viewpoint of a spectator. In her text, questions of a Western subject dealing with the horrors committed by her ancestors prevail. Consequently, the difficulty of discussing such questions also emerges.

Veronica Binda, on the other hand, presents an in-depth historical study of the combonian missionary system. The text focuses on the widely unknown atrocities perpetrated by the Opera per il riscatto delle fanciulle more (Opus for the redemption of black maidens).

Daniele Nicolosi's closing text outlines a portrait of the Leviathan, widening the potential of the exhibited works through a parallelism between the religious apparatus and the biblical monster.

According to Giorgio Agamben (1942), art must show the visible instead of the invisible.⁶ Critics have the same task: to refrain from substituting the artwork with their words and let it be seen in its complexity, broaden its resonance, and not read, decrypt, or understand.



NOTES:

1 Cfr. Luciano Bianciardi, *Non leggete i libri, fateveli raccontare*, Neri Pozza, Vicenza, 2022

2 Federico Ferrari, *Oscillazioni. Frammenti di un'autobiografia*, SE, Milano, 2016; p. 17

3 Isaac Bashevis Singer, *A che cosa serve la letteratura?*, Adelphi, Milano, 2025; p. 31

4 Federico Ferrari, *L'antinomia critica*, Luca Sossella Editore, Roma, 2023; p. 59

5 Jean Baudrillard, *La sparizione dell'arte*, Abscondita, Milano, 2017; p. 23

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Giorgio Agamben, *Il fuoco e il racconto*, Nottetempo, Milano, 2014



Belinda Kazeem-Kamiński, *Untitled (Prototype Nkisi/Repurposed Savings Box)*, 2025
Courtesy the artist, Foto Ivo Corrà

THE CRY OF THE STORM: AE-ROLECTICS BY BELINDA

KAZEEM-KAMIŃSKI

by Alessandro Maruccia

Aerolectics is the second installment of the curatorial project *The Invention of Europe: a tricontinental narrative* (2024-2027), designed by Lucrezia Cippitelli and Simone Frangi, which takes place at Kunst Meran Merano Arte. This exhibition is the first Italian monograph by Belinda Kazeem-Kamiński (1980), Wien based visual artist, writer and educator with Nigerian heritage, whose work often begins with archival research: looking into the past to be aware of the present and act positively for the future.

On the opening day of the exhibition, Kazeem-Kamiński released an interview to us students of Brera, telling us about her vision of a circular time and therefore the past as something ongoing. She explains this through a metaphor inspired by *Sankofa* (1993), a feature film by Ethiopian director Haile Gerima (1946): Sankofa is a bird that walks forward but looks back and sometimes carries an egg in its beak, a symbol in which the present, the past and potential future coexist. Kazeem-Kamiński states: «we need to know the past where we came from in order to build another future, and know who we are in relation to the ones before us». Hence the artist wants to investigate stories of black people and African people who have lived in a German-speaking context just like her. Her research leads her piecing together the story of children forcibly taken by Christian missionaries in Africa and brought to Europe during the 19th century.



Belinda Kazeem-Kamiński, *Rub, Rock, Earth. Throat Clearing*, 2025
Courtesy the artist, Foto Ivo Corrà

Taken from their families and lands, they were deprived of their name after baptism and raised as Christians in monasteries. The purpose was to send them back to the territories from which they came and make them evangelize their own communities. The children in Europe were often commercialized, exhibited under payment as if they were an exotic relic, an achievement the Catholic Church showed as a testimony they freed them from their condition of non-white, non-Christian and non-European. Kazeem-Kamiński delves into the stories of the little girls brought by the priest Niccolò Olivieri (1792-1864) to the Orsoline convent in Brunico on January 11th, 1855; specifically, she focuses on the stories of Gambra*, Schiama* and Asue* (whose names are marked with an asterisk as they may be the result of incorrect transliteration in documents). If the first two find a way to adapt to the new life, following the rules imposed on them, Asue* instead rebels, she has a behavior considered inadequate by the nuns to whom she was assigned, to the point they describe her as a storm. The storm is precisely the image on which Kazeem-Kamiński reflects and from which her exposition blooms: Asue* has become a storm, the quintessential symbol of rebellion, an indomitable, driving force to start talking, ask yourself questions and act. The artist affirms: «it takes the power of the storm to unearth these stories and to make them visible for people who don't know it yet or don't want to know».



She therefore chooses to divide the exhibition space of Kunst Meran into four areas related to natural elements of the Yoruba's religious tradition. These people, originally from West Africa, consider the elements as divine manifestations. On the first floor, rock is the predominant element: geographic maps with stones and pins indicate where the girls have been taken, while the video installation *Rub, Rock, Earth. Throat Clearing* (2025) shows two female wrestlers grabbing and fighting, metaphor with which the artist reinterprets the image of the Insubric Line proposed by Cippitelli and Frangi as a clash between European and African tectonic plates, as well as a contrast between thought systems and models of domination. The path of *Aerolectics* therefore starts right from the beginning of the artist's creative process, with a research that starts from Brunico, in Italy. The theories of Édouard Glissant (1928-2011), a Martinican poet, philosopher and essayist, are taken up: according to Glissant, in order to tell an event we must start from the landscape, understood as living witness of the history of humanity. The following is the water room, in which the element is interpreted not only as sea, that the girls were forced to cross on their journey towards Europe, but also as the further constraint to a baptism that has deprived them of their name and their identity. Subsequently, the area linked to the element of fire focuses on the *Nkisi*, figurines originating in central Africa endowed with a spiritual power. According to the artist, who for the first time ventures into the creation of ceramic works, they want to remind us of the broken promises made to the little girls, but they are also meant to be a material and spiritual link with their homeland. Finally, in the air-related environment, the storm takes shape through a video installation where Kazeem-Kamiński, through a mask reminiscing of those African rituals, embodies Oya, the goddess of storm, anger and transformation. The artist's cry is the expression of a desire for revenge and redemption, a cry of unheard anger. Anger that, just like a storm, has the power to bring to the surface what is hidden within us.

Sound plays an extremely important role in *Aerolectics*. Kazeem-Kamiński collaborates with the artist Bassano Bonelli Bassano to create sort of a sound double for the exhibition, in which the sounds are intermingled and resonate throughout the exhibition space, inhabiting it. As Kazeem-Kamiński explains:

The way I think about sound it's not so much of what I want to hear but I think more of sound as something that I want to feel and create a certain atmosphere. [...]

It's not so much about hearing but it's really about feeling. In my opinion sound is very central in this exhibition because it is what first hits you in the space, before you even see a work you are confronted with the sound.

The exhibition does not present itself as a result but aims to show an evolving research process. For this reason, the last room is designed as a study area where you can consult the sources referenced by the artist, as well as a wall installation made up of sheets of paper with the names of the children brought to Italy and the places they lived in. The visitors are ideally supposed to take note of the work, intrigued by a name or a place, and start their own research on the hundreds of other children brought to Europe by missionaries. Precisely the last room of *Aerolectics* is linked to Kazeem-Kamiński's thoughts on the term "haunting", the infestation of past or present presences. In German, this translates to "Heimsuchung", a phantom presence, which can also be read as "Heim Suchung", which is the act of looking for one's home. Gamba*, Schiama* and Asue*, similarly to the other little girls whose names cover the walls, are not considered as ghosts but rather human beings looking for their home, which is not necessarily a specific place: it can also be a thought, a concept, a conversation like the one we had the opportunity to share with the artist and that pushes us to deal with stories from the past, defining what our relationship is towards them.



OPERE IN CUI SPECCHIAMO NOI STESSI

di Mariavittoria D'Ambrosio

Is it possible to engage with difficult topics when one's personal experience is far removed from them? If a story doesn't belong to me, can I still identify with it, try to understand it, and truly relate to it? Am I capable of authentically portraying the pain inflicted by a few and endured by many? If so, what might my contribution be?

These are only a few of the questions I was overwhelmed by when I first saw the artworks at *Aerolectics*, the exhibit by Belinda Kazeem-Kamiński (1980). I felt a discomfort and a sense of inadequacy faced with the weight of the reflection that such complex themes require, and, as a consequence, I feel the same unease trying to speak about it now.

The artwork that more than any other awoke those feelings and reflections in me is *Untitled (Lash. Linger. Load/Nkisi)*, due to its strong symbolic force. It consists of a small group of anthropomorphic clay figurines pierced by nails, called *Nkisi*, and is positioned on a mirror.

Nkisi figurines are among the most frequent and important examples of ritual artistic production from Central Africa, particularly from Congo. The figurines come in different shapes and forms, they can be made of different materials such as wood, clay, or metal, and are pierced by nails or blades. *Nkisi* are fetishes believed to possess magical and spiritual power. They are used to protect individuals, families, or communities, ward off evil spirits, prevent diseases or curses, heal, and strengthen oneself.

In *Untitled (Lash. Linger. Load/Nkisi)* Belinda arranges the *Nkisi* on a mirror. This seemingly secondary element becomes a vehicle of a double meaning and a means of mediation with the viewers.

If on one hand the reflective surface welcomes the viewers to reflect on themselves, on the other, it becomes a means of reflection between the individual and the community.

In particular, I was able to notice how the visitors who got close to the artwork lingered in front of it, they counted the *Nkisi*, they looked lost in thought, and I felt deeply engaged. Above all, the spectators were reflected in the artwork and their image merged with that of the figurines. The effect created by this game of reflections led me to think about each of our pasts and how we connect with that of others.

The effect created by this game of reflections led me to think about each of our pasts and how we connect with that of others. Looking at the stories of others, it's necessary but it's hard; they're often filled with pain and we don't feel up to facing them. The risk is becoming paralyzed, stopping completely the effort to understand, avoiding facing the problem, averting your gaze when meeting others and chasing to speak.

On the occasion of the conference *Reparation and restitution. On the redistributive functions of museal institutions*¹ that took place at Kunst Meran, we had the opportunity to question the American artist Justin Randolph Thompson (1979) whose artistic research explores power dynamics and identity. We asked him: «Who has the right to speak about these topics?». His answer opened the way to an unexpected perspective.

«Sometimes we use legal language, like 'rights,' and I'm always untrusting of a certain legal language. I don't know if being able to talk is a right. Maybe it's something else. I think that one thing that needs to be clear is that we have to be willing to get things wrong. Most of the time, the concern that we have—that many of us have—is getting something wrong. And this keeps us from speaking. And we are so concerned about getting things wrong that we don't say anything at all.»

So, is it possible to discuss topics that feel far removed from us ? But more importantly, do only those who are directly involved have the right to speak?



This question is, in fact, born from a fear. An unconscious fear that belongs to each one of us: that of being wrong. The fear of being wrong could, however, hold back our learning and stop us from discussing very important issues that concern the lives of other human beings who, although seemingly distant from us, are actually an integral part of a global, and therefore universal, experience. Thus, exposing ourselves it's fundamental, having the courage to get rid of our certainties and interrogating ourselves about our historical privileges. The fear of being wrong shouldn't be an obstacle but a driving force for action. Maybe we should put our doubts aside and learn to speak up, even when we are scared our opinion could be wrong, because if we don't, in our encounters with others, we'll always see just ourselves.

NOTES:

1 Lotte Arndt, Elvira Dyangani Ose, Belinda Kazeem-Kamiński, Raul Moarquech Ferrera-Balanquet, Hannes Obermair, Jossien Pieterse, Justin Randolph Thompson, *Riparare e Restituire. Sulle Funzioni Redistributive delle Istituzioni Museali*, conferenza presso Kunst Meran Merano Arte, Merano, 16.03.2025.



Belinda Kazeem-Kamiński, *Untitled (Lash. Linger. Load/Nkisi)*, 2025
Courtesy the artist, Foto Ivo Corrà

P. 14-15: Belinda Kazeem-Kamiński, *Untitled (Lash. Linger. Load/Nkisi)*, 2025
 Courtesy the artist, Foto Ivo Corrà



Belinda Kazeem-Kamiński, *Untitled (Lash. Linger. Load/Nkisi)*, 2025
 Courtesy the artist, Foto Ivo Corrà

THE COMBONI MISSIONARY SYSTEM

by Veronica Binda

Gambra*, Schiama*, Asue*:¹ it’s around these three identities and their respective stories that the first Italian solo exhibition of the Austrian artist of Nigerian origins Belinda Kazeem-Kamiński (1980) is inspired. The three girls were forcibly taken to Brunico in 1855 by the priest Niccolò Olivieri. The artist, with an in-depth archive research, digs out letters and documents certifying the forced transfer of more than 800 African girls and boys to German-speaking countries. Through a path of strong symbolic value, specifically conceived and curated for the spaces of Kunst Meran Merano Arte, the exhibition retraces the forgotten history of the Comboni missionary system, which involves the South Tyrol region and beyond.

The priest Niccolò Olivieri founded the *Opera per il riscatto degli schiavi* in 1838 in Genova, also known as the *Opera per il riscatto delle fanciulle* more.² The purpose of the *Opera*, approved by Pio IX (1792-1878), was to put girls - though more rarely boys - purchased in Africa from the Egyptian slave markets in Cairo, into religious institutions in Europe. The ones to be more frequently purchased were girls, mainly due to their lower cost, their status as orphans and their really young age, which made the processes of indoctrination and manipulation easier. The years of birth of the *Opera* coincide with the religious awakening of the nineteenth century, particularly in the fields of education and missions, they are most importantly the years in which European powers’ interest in Africa grew. The *Opera*’s ultimate goal was to turn the deported girls into missionaries themselves, so that the message of Christianity could become universal and be spread to all the regions considered “uncivilized”. Baptism played a crucial role in the indoctrination process: in the modern era, it was regarded as the first sacrament and was seen as a form of liberation from slavery to consequently become a “free” daughter of God. Only through baptism could the girls be redeemed and finally abandon their roots. What followed the baptism was changing the name to one often taken from the Christian tradition.

Two artworks in the exhibition address this topic: a photo collection and a video, titled *Nursery rhyme. (Holy) water*.



Belinda Kazeem-Kamiński, *Nursery Rhymes. (Holy) Water*, 2025
Courtesy the artist, Still

The priest then adopts a true *modus operandi*: once the redemption is completed, the travel by land and sea begins. After they reached European soil, through the different routes, the girls were shown as living trophies in different places. The people perceived them as exotic objects bought and later “saved” by the priest. An anti-slavery motif was therefore associated with Oliveri’s mission, he was considered one of the greatest benefactors not only of the Church but also of humanity. After Olivieri’s death in 1864, the leadership of the *Opera* was taken by one of his assistants, the priest Biagio Verri (1819-1884). Olivieri rescued around 810 girls and boys, while Verri rescued around 420 for a total of over 1200 lives.

Many of the children didn't survive the journey due to the extreme climatic conditions they had to endure, and many more died soon after due to illnesses and the trauma experienced. Even though the risks of the journey were known, no one was protected. The mortality rate, both during the journey and once the destination was reached, was extremely high. By looking at how the health of these boys and girls was completely disregarded, it becomes clear that the true objective of their forced displacement was obtaining a new property, showing a win and certainly not saving these souls and ensuring their survival. The missionary system and the *Opera Pia* therefore, hide a reality that is far more cruel than it appears on the surface, a reality in which colonialism, deportation and forcible removal are intertwined.

Faced with the rebellions of some of the girls, the nuns and priests in charge of the indoctrination adopted violent methods to "tame" those they viewed as wild, completely disregarding the psychological trauma they inflicted. With her artworks, Kazeem-Kaminski gives new life to these lost souls, she pays homage to these silenced lives, restoring their voice. In particular, she focuses on the story of Asue*, a girl who rebels against the punishments and the rules in place in the Monastery of Orsoline in Brunico, for this reason, she is called "tempesta" (storm). Within the exhibition, through sounds, images and the truth unveiled by the artist through her meaningful artworks, the storm overwhelms and pushes us to reflect on the actions that took place throughout history and their consequences.

Forcibly remove children from their place of birth, impose on them an ideological change, manipulate their souls and change their destiny forever; this is slavery, isn't it?

Throughout the Italian territory, there are archives of monasteries that guard full testimonies and documents of the missions that took place during the nineteenth and twentieth centuries. However, this theme is rarely discussed, as if we all know, but no one has the courage to speak up on this cruelty. This huge "fracture", hidden in our territory and not completely unveiled yet, reveals some truths we probably always wanted to silence.

The responsibility we need to take on is to question ourselves, to try shedding light on a past that we have darkened, to understand it, and consequently, to act.

NOTES:

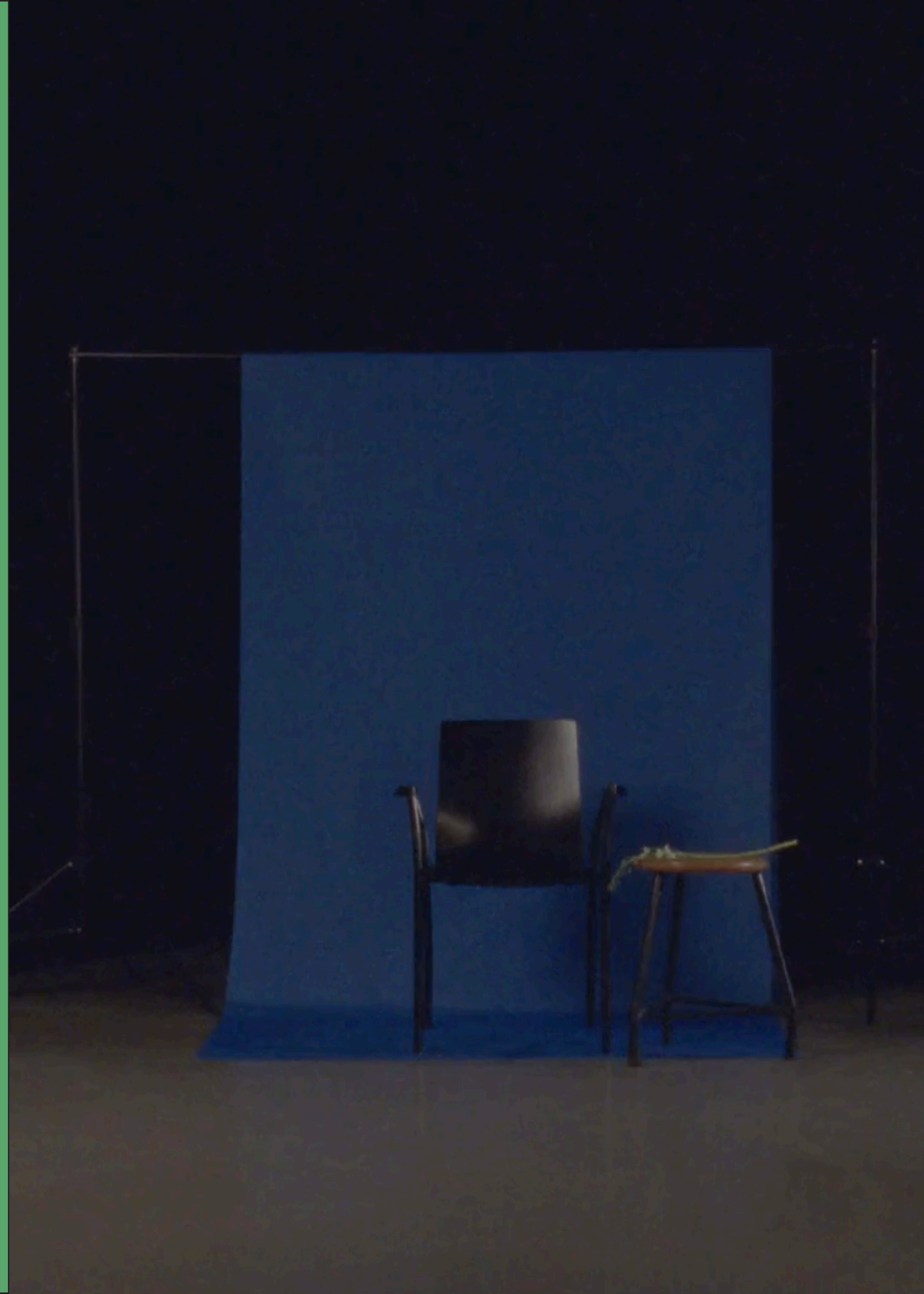
1 The asterisk indicates the possibility that these names found in archival documents may be self-designations or incorrect transliterations of the original names.

2 Cfr. Cesare Ghidini, Da "selvaggi" a "moretti". Schiavitù, ricatti e missioni tra Africa ed Europa (1824-1896), Firenze University Press, Firenze, 2023.

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Courtesy the artist, Still



LEVIATANO, UNA CONTRADDIZIONE DELL'IMMAGINE DEL MALE

di Daniele Nicolosi

*Its back has rows of shields
tightly sealed together;*

*each is so close to the next
that no air can pass between.*

*They are joined fast to one another;
they cling together and cannot be parted.*

*Its snorting throws out flashes of light;
its eyes are like the rays of dawn.*

*Flames stream from its mouth;
sparks of fire shoot out.*

*Smoke pours from its nostrils
as from a boiling pot over burning reeds.*

*Its breath sets coals ablaze,
and flames dart from its mouth.*

*Strength resides in its neck;
dismay goes before it.*

*The folds of its flesh are tightly joined;
they are firm and immovable.*

*Its chest is hard as rock,
hard as a lower millstone.*

*When it rises up, the mighty are terrified;
they retreat before its thrashing.*

*The sword that reaches it has no effect,
nor does the spear or the dart or the javelin.*

*Iron it treats like straw
and bronze like rotten wood.*

*Arrows do not make it flee;
slingstones are like chaff to it.*

*A club seems to it but a piece of straw;
it laughs at the rattling of the lance.*

*Its undersides are jagged potsherds,
leaving a trail in the mud like a threshing sledge.*

*It makes the depths churn like a boiling caldron
and stirs up the sea like a pot of ointment.*

*It leaves a glistening wake behind it;
one would think the deep had white hair.*

*Nothing on earth is its equal—
a creature without fear.*

*It looks down on all that are haughty;
it is king over all that are proud.¹*



This is how the anonymous author of the parable of Job has God describe the Leviathan in both the Hebrew and Christian Scriptures.

In Job, the Psalms and Revelation, it appears as the sea monster that must not be awakened. Yet in the Bible, the creature's features can also be linked to the historical memory of crocodiles, symbols of Egypt, and of the cruel suffering inflicted upon the Hebrews. The Old Testament also evokes the image, drawn from Israeli folk and poetic traditions, of Yahweh subduing the Sea and the Monsters that dwell within it, in a time before the ordering of chaos.

A similar beast appears in Babylonian cosmogonies, where Tiamat (the Sea), after helping create the gods, is ultimately defeated and subdued by one of them.

It is well known that the name Leviathan comes from Phoenician mythology, where it is portrayed as a monster made of primal chaos. However, in ancient Canaanite traditions, drawn from agrarian legends, it symbolises the stormy cloud that terrifies Baal and brings a beneficial wave to earth.

Thus, the Leviathan is a metaphorical figure that has taken on a far broader dimension in both history and psychology, with allusions to the grandeur of the biblical monster. In its lowercase form, *leviathan* has even come to describe massive constructions or structures, such as the giant telescope built in Ireland in 1845, or the enormous Anglo-American transatlantic armed ships of the first half of the last century. *Leviathan* (1651) is also the title of a treatise by Thomas Hobbes (1588-1679) in which he expands his theory of the absolute (and Christian) state first outlined in *De Cive* (1642). The philosopher chose the name to designate «the Multitude so united in one Person, is called a Common-Wealth [...] that Leviathan, or rather that Mortal God, to which we owe our peace and defence»²

In later times, influenced by Hobbes' title, the name Leviathan has often been used to refer to any form of overwhelming power assumed by the state.

From antiquity to today, every depiction of this dreadful creature can be said to exalt, not without a shared sense of reverential fear, its deep connection to Christian dogma.

Bold, yet not absurd, is the *sui generis* definition that George Bataille (1897-1962) offers in his *Documents* (1929-1939) where he compares the structure of the Leviathan's imaginative body to ritual forms of religion or that evoke those of a belief system. As if the rhetorical and irrevocable image of the Monster reached toward the ideal imperfection from which all value originates, in such a way that its progressive organization would replicate from time to time «the ascending and immutable pyramidal hierarchy that Western religion tended to give to ideas themselves».³

The French philosopher encourage us not to be surprised knowing that the people have always submitted to perfect and academic forms of ignobility, and that, among them, the Leviathan, coinciding with the origins of Catholicism, «is one of the most perfect expressions of evil in the same way as, for instance, the downside of religious values or the architecture of its kingdoms»⁴

In this regard, a paradox grips us as we reflect on the implications of translating traditions that accompany the dark, monstrous and ecclesiastical figure into a context that is fundamentally disconnected from its moral origin.

Unlike "classical" cultures, which were deeply hybridized since ancient times through contact with various societies - the art historian Salvatore Settis (1941) uses the term "rhythmic forms"⁵ -, indigenous cultures are defined by customs that have always belonged to a specific geographical setting. Essentially, they are enclosed within their own model.

When the peoples at the edges of the Christian world, whose societies interpreted reality in ways fundamentally opposed to European dualism, encountered monotheistic groups determined to impose their ideas through the Western conception of the divine and the evil, the indigenous populations were likely shocked by evangelization, as if bitten by an unknown and deadly creature. Torn from their rituals and placed into foreign religious practices, as if cast into an alien world, they likely experienced Christian "charity" as an act of extreme violence.

Catholic culture, which has obsessively sought the perfect form in opposition to evil more than any other religion and has been so sure it had found it that it felt compelled to export it for centuries, has likely taken on the appearance of a monster come from under the sea to drag entire lineages into an absolute elsewhere, comparable not only to the death of their values, but to more than that.

This is a baleful and death-bearing antinomy, even more radical than the one found in the *theology of grace* ⁶ at the foundation of the Leviathan's power, a creature capable of swallowing the sun, the very symbol of the divine.

NOTES:

1 Job, 41, 15-34.

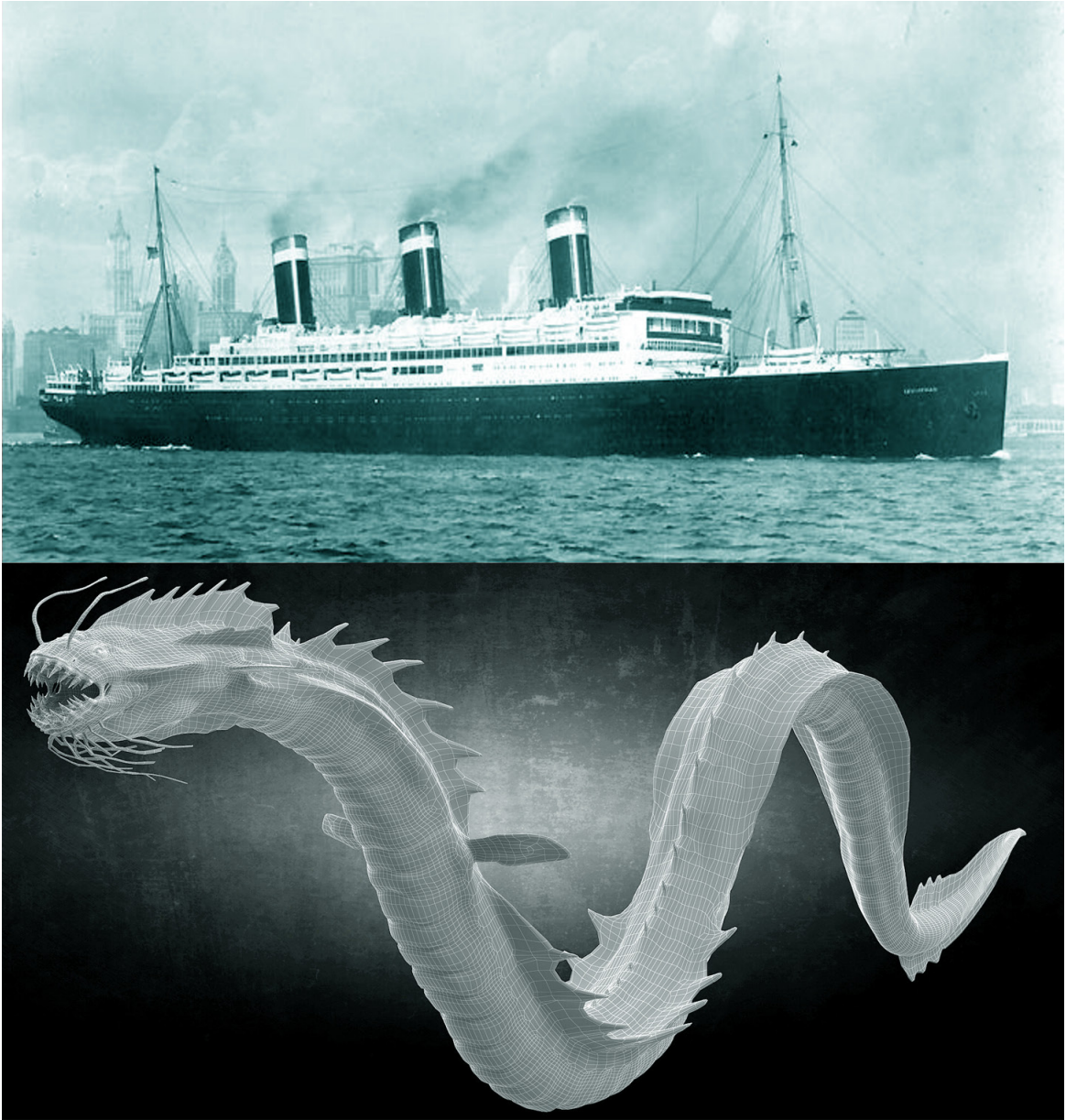
2 T. Hobbes, Leviatano, Editori Riuniti, Roma, 1976, p. 51.

3 G. Bataille, Documents, Dedalo edizioni, Bari, 1974, p. 25.

4 Ibidem.

5 S. Settis, Futuro del 'classico', Einaudi, Torino, 2004, pp. 112-113.

6 Ramo della teologia che studia la grazia divina.



Comparison between SS Leviathan (1919-1938), US Navy & Leviathan Biblical Sea Monster 3D model (2024) by AAkhtarC.

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S. Settis, Futuro del 'classico', Einaudi, Torino, 2004

A p. 26-27: Gustave Doré, *Destruction of Leviathan*, 1865

P. 33: Belinda Kazeem-Kamiński, *Aerolectics*, 2025

Courtesy the artist, Foto Ivo Corrà.





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