

**SILENT POETRY. IMAGES
OF GESTURING ACROSS
THE ARTS. PRETEXTS
AND THOUGHTS
ON A LANGUAGE
OF GREAT EDUCATIONAL
POTENTIAL**

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GRAPHIC IMAGES LEARNING

IMAGE-BASED EDUCATION

HERITAGE EDUCATION

DIDACTIC TRANSPOSITION

The claim –attributed to Leonardo da Vinci– that “painting is mute poetry and poetry is blind painting”, authoritatively sums up the topic of this paper. Unlike literary languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Based on a conceptualization of gesticulation as a universally intelligible form of communication, we examine dictionaries of gesticulatory movements such as that developed by Bruno Munari or the choreo-

graphic projects of Virgilio Sieni, which are both rooted in the transposition of movement into images. In choreography, the act of transposing into images, conventionally signs or drawings, is termed notation and is the instrument via which artistic projects are communicated to dancers and handed down to posterity. It involves marking out an idea, knowledge, or simply a state of mind, fixing it on paper by means of a gesture. The nature of gesturing as a medium and a tool for immediate transposition underpins its valuable role in the field of education.

SILENT POETRY, AN IMAGE-TEXT AS INTRODUCTION

During the Renaissance, it was standard practice for artists, or masters, to engage in rhetorical defence of their art, demonstrating its value and superiority over others.

Thus, critics, art historians, and art manuals have all drawn on and frequently pondered about these written exchanges, which enhance our insight into the different arts and the artists who practised them.

Among numerous such cases, the great master Leonardo Da Vinci wrote a treatise on painting in which he not only theorised about how to create a valid painting, but also argued for the primacy of painting over the other arts, thus offering an ideal synthesis of the topic announced in the title of this paper and addressed in the next sections.

Our specific aim here is to observe the educational potential of gestures, understood as a medium for language and a tool for didactic transposition. Using examples from different disciplinary fields, we shall observe gestures as images.

FROM LEONARDO'S TREATISE TO HUMAN UNIVERSALS

Leonardo conceived of painting as a natural science and, based on his own practice of it, maintained that experience was the best tool for acquiring knowledge. He mainly set out to pass on these precepts to his apprentices, yet by arguing for the superiority of painting over poetry, he offers the consumers of paintings with deep food for thought.

Leonardo's theoretical framework rests on his definitions of painting and poetry, which he returns to several times in the four chapters of his treatise explicitly devoted to the subject. In Chapter 16 (*Part One. The Difference Between Painting and Poetry*), he begins by examining the senses implicated in poetry and painting, namely hearing and sight, by means of which the two arts penetrate the intellect:

Painting is poetry that can be seen and not heard, and poetry is painting that can be heard and not seen. Therefore, these two kinds of poetry, or we might say two kinds of painting, have exchanged the senses through which they go about penetrating the intellect. [...] the deaf born will understand the operations and intentions of the operators, but the blind born will never understand what the poet has set out to illustrate, what he seeks to honour through his poetry; given that one of its noble elements is to represent the gestures and components of stories [my translation from Italian¹] (I, XVI).

According to Leonardo, therefore, the painter's 'intentions' may be grasped via the sense of sight and artists' depiction of gestures is the means by which they psychologically characterize the subjects of their paintings. Further on, in Chapter 17 on the difference between painting and poetry, he evokes two other foundational principles: the imitation of nature and the durability of experience.

Painting is silent poetry, and poetry is blind painting, and both imitate nature as much as their powers allow, and both can illustrate many moral customs, as Apelles did in his Calumny. [...] But much more will be accomplished by the proportional beauties of an angelic face in a painting, from which proportionality results a pleasant harmony, which serves the eye as music serves the ear [my translation from Italian²] (I, XVII).

The memory of the beauty of a painted image lingers longer because the eye can discern all aspects of the image simultaneously, differently to poetry, which offers a theory of elements that succeed one other over a linear timeframe.

Painting represents its essence to you all at once in the visual faculty, and through the same means that the impressive receives natural objects, and moreover, at the same time, the harmonious proportionality of the parts that make up the whole is composed, which satisfies sensibility. [my translation from Italian³] (I, XIX).

The immediacy with which the intellect perceives the harmony of the forms ensures the durability of the information imparted and the subject's pleasure in receiving it without experiencing boredom or annoyance. An image does not need to be constantly replicated like music or poetry, but rather becomes immortal, while the harmony it conveys via sight lacks only its 'older brother', the sense of touch, which

at the same time, [...] since it will have fulfilled its purpose, does not prevent reason from contemplating divine beauty. And in this case painting, copied from [divine beauty], largely makes up for what the poet's description is unable to supply [my translation from Italian⁴] (I, XIX).

The immediate nature of an image with respect to the sequential presentation of words or sounds, the importance of represented gestures, and the engagement of the senses are all key elements of visual culture. In examining them here we shall draw on W. J. T. Mitchell's approach, which is based on the concept of "imagetext" (1994), recently reformulated as "imageXtext" with a view to filling the space between image and word with a typographical sign (Mitchell, 2015/2018). This neologism, a cornerstone of Mitchell's visual theory, indicates the point of convergence between semiotics and aesthetics, that is to say, the point at which the theory of signs merges with that of the senses: "It is the place where the eye and ear encounter the logical, analogical, and cognitive relations that give rise to meaning in the first place" (Mitchell, 2015/2018, p. 47), the point where the visual and the verbal merge to form a unique combination of meanings and perceptions.

Mitchell's scientific approach to images represents one of the pillars of visual culture studies, a discipline that aims to "restore the gaze to the spectators" by explaining the "visual construction of the social sphere" (Mitchell, 2015/2018, p. 23). It is of value to us to evoke, albeit in passing, this hybrid approach, which is posited on the contamination of media, languages, and the senses that receive information, in order to introduce the case of a scientist who used images linked to gestures in his inquiry and later for the dissemination of

his research findings: namely, Charles Darwin and his *The Expression of the Emotions in Man and Animals*, first published in late 1872. This text examined the gestures, or rather the attitudes of humans and animals, with a view to describing and understanding the evolution of the species; it represented a first step in the study of the psychology of emotions, given its focus on the aetiology of universal gestures and expressions that are independent of cultural or social factors. As Jonathan Smith points out in *Charles Darwin and Victorian Visual Culture*:

Darwin faced a very basic visual problem: how could natural selection, a concept almost by definition impossible to illustrate directly, be illustrated, especially when the existing visual conventions of the natural sciences were associated in varying degrees with conceptions of species fixity? (Smith, 2006, p. 1).

As though they were imagetexts ante litteram, Darwin decided to use illustrations, and later photographs, to describe his discoveries and conduct his experiments. After obtaining a large repertoire of images of the expressions of indigenous peoples from all corners of the British Empire, Darwin showed them to the British and asked them to comment on them. Based on this experiment, as well as on the careful study of animal and human anatomy, he defined a set of expressions and attitudes as the outcome of the evolution of species and therefore universal. What generates disgust may be influenced by social or cultural factors but disgust itself and its expression are the same everywhere. In the late 1950s, psychologist Paul Ekman repeated the photo experiment by showing images of North Americans to inhabitants of New Guinea, discovering that highland natives who had retained a primitive lifestyle recognised the illustrated expressions and were able to mimic specific narratives associated with them (Graber, 1981). He repeated and further refined the exercise in other geographical and cultural settings, confirming that certain expressions of emotion are fixed regardless of different social experience. This guarantees the possibility of communication between individuals regardless of the

interlocutors' generation, culture, or status as strangers or family members. This was the beginning of the neurocultural theory of emotions. The many studies that have continued to contribute to this line of inquiry and can usefully inform our discussion include the efforts of the anthropologist Donald Brown –see *Human Universals*– to identify the behaviours shared by individuals from all human societies. Brown identified, in addition to these more general aspects, some of the assumptions underpinning the emergence of cultural phenomena that have been successful at the global level. For example, universal language “consists of those features of culture, society, language, behaviour, and mind that, so far as the record has been examined, are found among all peoples known to ethnography and history” (Brown, 2004, p. 47).

THE GESTURE, A MIMETIC RESIDUE OF A UNIVERSAL LANGUAGE

Unlike verbal languages, figurative visual arts draw on body language as a medium comprising expressions, postures, gestures, and signs representing gestures.

Since the era of Aristotle and Plato, gesture has been seen as the mimetic residue of language. Each individual gesture may be read as a ‘clandestine word’, albeit of a completely different nature to verbal words, as Elenio Cicchini has pointed out (2017). The gesture represents the visible form of a concept, of an idea in the Platonic sense, still before this is expressed through words. Giorgio Agamben (2014, 2017) defines the gesture as mediality without end; in other words, as an act of pure communicability whose object is the potential knowability of something. The gesture bears immediate meaning, the realisation of something via a process of resemblance to reality, within a defined time and space.

This brief philosophical outline of the gesture requires an effective illustration and summing up, which will lead us to the next point in our line of reasoning.



Fig. 1 © Katy Couprie, 2019,
Dizionario folle del corpo, pp. 80,
 81. © Fatatrac.

To this end, let us consider a project inspired by ancient treatises, in which an artist (an engraver) and scientist of anatomy worked together to offer readers a more complete knowledge of the theme of gesturing.

In a volume published for the exhibition *Katy Couprie. Dizionario folle del corpo*⁵ [An insane dictionary of the body] (Couprie, 2019), the author investigates the body and its representation via word games, metaphors and images originating in the French and Italian cultures. The book's strength lies in its light-hearted use of multiple linguistic registers, from everyday language to the specialist code offered by anatomist Alessandro Ruggeri, whose input prompted the use of iconographic sources drawn from the archives of the Institute of Human Anatomy at the University of Bologna. The work's hybrid nature means that it can appeal to a wide audience, from curious children to experts seeking witty and aesthetically meaningful entertainment. In this example of imageXtext, word, image and typographical

signs –we might say to paraphrase Magritte for our own purposes– penetrate mental space. This exemplifies, as Romano Gasparotti puts it, “a way of thinking that is not only completely incapable of being in tune with the existence of the world, but which stubbornly strives to unravel and dispel any mystery, in full solidarity with mainstream philosophy and Galilean science” [my translation from Italian⁶] (Gasparotti, 2019, p. 15). The *Dizionario folle del corpo* restores for us the unity of thought, in its visual, expositional, and verbal forms. Thus, Couprie characterises the gesture as a “Movement (most often) of the arm, hand or head that speaks without one having to open one’s mouth or that betrays something that one wishes to keep quiet” [my translation from Italian⁷] (Couprie, 2019, p. 100) associating it with the lemmas *Expression, Gesticuler, Mouvement*. *Gesticuler* evokes the concept of movement, which in turn is associated with the headwords *Pose, Position* and *Posture*. While Couprie defines the pose as an attitude of the body, and position is an attitude that in anatomy may be read as a movement of a body part *vis-à-vis* its three spatial planes (sagittal, frontal, horizontal), posture is defined as “a surprising or artificial position. Posture says a lot about a person’s social behaviour or habits” [my translation from Italian⁸] (Couprie, 2019, p.186).

EXAMPLES OF PRETEXTS

Following Leonardo, let us assume that postures, expressions, and gestures are elements of body language, through which visual art expresses the so-called motions of the soul and much more. As zoologist Desmond Morris (2019), reminds us, analysis of body language transposed into images and situated in a context provides us with an account of socio-cultural rituals and conventions, documents the facts, manners and customs of the various epochs, and illustrates forms of perception of reality, including the evolution of artistic styles and movements.



Fig. 2 La Domenica del Corriere, 10 August 1958, *Supplemento gesticolato al dizionario italiano*.

Gesturing, as we have seen, can be a universally intelligible form of communication. This assumption led Bruno Munari to create the *Supplemento al dizionario italiano* [Supplement to the Italian dictionary], initially commissioned as a marketing tool by the Carpano distillery in Turin in 1958.

The booklet, characterised by its author's famous distinctively visual approach, shows photographs of Italian hand gestures accompanied by brief explanations in four languages. Once again, images and words are not merely juxtaposed, but rather used as *ante litteram* imagetexts, in which images of gestures of ancient origin, especially those used by Neapolitans, which over time came to be used nationally and then internationally, are the protagonists of an intercultural somatic mediation process. Nonetheless, the analysis of these gestures bears a much deeper value.

As mentioned in the 1958 *Domenica del Corriere* article commenting on the publication of Munari's text, Andrea de Jorio, a scholar of archaeology and antiquity working at the [Reale] Museo Borbonico of Naples, published a study in 1832 entitled *Mimica degli antichi investigata nel gesticolare napoletano* [Mimicry of the Ancients investigated in Neapolitan gestures].

Elenio Cicchini (2017) offers us an analysis of this work, in which he describes the singular methodological process adopted by de Jorio, who drew analogies between images of figures painted on ancient pots from the excavations of Pompei and Herculaneum and the gestures of his contemporaries.

Assuming a grammar of gestures similar to St. Augustine's and Ludwig Wittgenstein's theories about verbal language and its relationship with reality, de Jorio affirmed that "Each gesture can have one or more meanings, as is the case not only with the words of any language, but with the very letters of the alphabet" (Cicchini, 2017, p. 5) and called for the development of a dictionary of these gestures. In Cicchini's view, de Jorio's intention was not to reveal information about the subjects of the vases, but to shed light, via careful observation of Neapolitan gestures, on the attitudes and ways of life of the ancient Greeks. This revolutionary approach that linked cultural heritage with its audiences predated by almost a century the theories on the interpretation of cultural heritage put forward by Freeman Tilden in 1957.

Observation of the mimetic gestures portrayed on ancient pots also features in another line of research concerning a particular type of gesture: the trained, or choreographed, gesture. Beginning in the early twentieth century, proponents of modern dance began a process of imitation of ancient poses based on tableaux vivants. For example, from the letters of Isadora Duncan, we learn that she and Ruth St. Denis primarily studied the ancient pots conserved at the Louvre: Duncan with a view to creating a repertoire of poses to alternate in the flow of action, and St. Denis with a view to assimilating a hieratic attitude spread across a performance of alternating poses forming a slow and suggestive flow of actions. As we are going to approach the *Dizionario del gesto* [Dictionary of gesture] by choreographer Virgilio Sieni, we are treating the body as an object, the protagonist of the images we enjoy. In this instance, in the context of choreographic, the peculiar relationship that is given between the dancers' bodies and the audience's gaze modifies our perceptions of space, transcending the two-



Fig. 3 Arianna Vairo, 2019, pp. 114-115, *Risonanza*, in Palma et al., *Dizionario minimo del gesto. Corpo Movimento, comunità nella danza di Virgilio Sieni*.

dimensional character normally attributed to images. All the more so, because Sieni's inquiry engages communities and ordinary people in his work with professional dancers. For the purposes of the present chapter, we might mention two of his large-scale projects: the direction of the 9th International Festival of Contemporary Dance Mondo Novo - gesture place community (Biennale Danza in 2014); and the *Dizionario minimo del gesto* [Dictionary of Gestures], published in 2019 following a cycle of encounters with the general public organised by the Fondazione Feltrinelli in Milan. The aim of the festival was to create a community, a *polis*, where the artist would be required to engage in the practice of transmission and to integrate his own work/process into a crossroads of experiences. Proximity to the body and gestures of the other, in forms grounded in individual diversity, encourages a thought process that is ever new, and ever in need of confirmation. Drawing on the concept of the 'use and reuse of bodies' –theorised by Giorgio Agamben, who has greatly influenced the work of the choreographer– Sieni started from the positive assumption that impoverished human postures might thus be inspired

to open up to an attitude of presence and listening (Sieni & Tomassini, 2014). This applied to everyone, professional artists and public alike. Alongside this initiative, which with the *Vangelo secondo Matteo* project staged an itinerant workshop involving professional and amateur dancers across various regions of Italy, a further section of the festival, *Aura*, was devoted to the observation of details from selected Venetian masterpieces. Five choreographers chose to explore specific Venetian paintings, taking the life of a detail as their starting point for creating a personal geography of gestures.

The *polis* and the universality of gesture are the key concepts informing the *Dictionary of Gestures* (Palma et al., 2019). Via Arianna Vairo's signs/drawings and the practice of gestures aimed at creating or reviving lexical memory, Sieni sets out to form a community of citizens capable of experiencing spaces with awareness of how their actions resonate with others. Whether in prestigious settings or places of decay, the words that make up the dictionary invite us to inhabit space in a more democratic and sensitive way. For example, the entries include words such as fingertips, automatisms, and waiting.

FROM SEMIOTICS TO DIDACTIC TRANSPOSITION

In choreography, the act of transposing into images – conventionally signs or drawings– is termed notation and is the instrument via which artistic projects are communicated to dancers and handed down to posterity. It involves marking out an idea, knowledge, or simply a state of mind, fixing it on paper by means of a gesture. Paul Valéry, in *Philosophy of Dance*, stated that those who ask philosophical questions about dance “have their ideas immediately complicated and paralysed” (1957-60/1992, p. 77). In order not to run this risk, let us organize our arguments here around the thinking of Rudolph Laban, whose work offers an excellent point of reference to anyone who wishes to learn about the discipline, thanks to three factors:

the elements of radical innovation he brought to Western choreography; his theoretical skills and the care he took with communicating the outcomes of his inquiry; his focus on the use of a specific methodology in education and training.

As Lucia Ruprecht (2015) states in her comparative text if Benjamin is the thinker of gestural interruption, Laban is the thinker of gestural flow. This flow derives from vibratory energy that now enters centre stage. For the dancer, choreographer, teacher, and dance thinker, dance did not just include gestures; it was a genuinely gestural event and experience, which gave expression to the human condition, and made visible and performed the flow of life. Dance experience makes available insights into a world that gives or discloses itself in the rhythms of gesture. (Ruprecht, 2015, p. 28)

One of the keys to the success of Laban's work is that he sought to describe movement using analytical, almost geometric, explanations, but poetic language. According to Laban, it is only through careful reflection on gesture and movement that the meaning of dance may be understood. For this reason, his analysis is centred around four points that may be summed up as follows (Bermúdez, 2010; Davies, 2006):

1. the use of a particular area of the body, the area that moves;
2. the direction of the body's movement in space;
3. the rhythm of development of the motor sequence and the time in which it is performed;
4. the position of accents and the organisation of phrases.

Dance is a composition of trained and carefully designed gestures, which via Laban's precise verbal and visual descriptions sheds its aura of evanescence to take on deeper significance. For example, by using graphs, it is possible to qualitatively analyse movement in terms of specific parameters, such as expressive, emotional, and mental state, soul, passion, hypnotic quality and vision. Furthermore, two elements spatially define dance: the natural zone occupied by the performer; the artificial zone occupied by the lights, the set and the audience. This approach allows us to explore

choreography through the lens of semiology and to reflect on the two ways in which contents may be transmitted:

1. The reportage, the live analysis, the chronicling of events.
2. The reconstructive analysis of movement via writing, or the de-composition of the movement in order to write a critique of it.

These are the bases of notation and *Labanotation*, a series of graphic symbols that allow a choreography to be defined via drawing. This linguistic code makes it possible to archive choreographic works, and to conserve a memory of them. Furthermore, this code is the basis of the training course created by Laban. Beatriz Bermudez in describing her training according to this method helps us to understand how the analysis of gestures via a suitable form of writing allows us to appropriate the meaning of the movements with considerable awareness and competence.

Translating knowledge into a language other than that of the discipline that generated it, from the point of view of the sciences of education and the didactics of the different subject disciplines, recalls the concept of didactic transposition. The synthetic definition of this didactic methodology may be found in the subtitle of the volume in which Yves Chevallard first published his ideas on the subject: *Du savoir savant au savoir enseigné* (1985). Observing the situation of contemporary teaching, Chevallard noted that the knowledge addressed was artificial because it had been specially constructed for the class. *Transposition is a process of negotiation that allows the teacher to adapt the implementation of knowledge to the level of his students* [my translation from French]. Already in 1998 Philippe Perrenoud noted that although Chevallard's work had been devoted to

mathematical knowledge and more particularly to the transformations that mathematicians' theories undergo when they become school knowledge, first in curricula, then in textbooks and classrooms, this work has become a reference for other disciplines. It has made an important contribution to associating the notion of transposition with so-called 'erudite' knowledge, that which is claimed by school disciplines such as mathematics, the natural

sciences (biology, chemistry, geology and physics) and the humanities and social sciences (history, geography and philosophy in particular) (Perrenoud, 1998, p. 487).

What characterises the process of transposition is its strong pragmatic link with the socio-cultural context in which it takes place. It is not a simple change of form or content of the learned knowledge, but a “rebirth of knowledge in a different subject, via the mediation of tasks and interactions. Hence the notion of pragmatic transposition” (Perrenoud, 1998, p. 511).

Studies on the didactic transposition of history, for example, suggest that it shares many of the concepts previously expressed regarding the lexicon of gesture combined with image. In identifying the procedure that teachers may follow, Maila Petrucci (2018), expounds on the possibility of working on multiple dimensions at three different levels: semantics, syntax, and grammar. Alternatively, Ivo Mattozzi, drawing on the work of Chevallard, sees the process as taking place at three levels: 1. the re-invention of scholastic knowledge; 2. the transposition into textual structures; 3. the didactic transposition required to teach how to learn (Mattozzi, 2007).

Foundationally, teachers’ transpositional action must follow key deontological principles: 1) the avoidance of bad transpositions; 2) the development of good transpositions for their pupils, given that good learning is generated and starts from appropriate transpositions.

CONCLUSIONS

Ecstasy, repulsion, acceptance, hieraticism, horror, aggression, abandonment, surprise, fear, falling in love, desire [...]. These are some of the possible meanings of gestures transposed into art images. As André Chastel (2002) argued, hand movements are linked to the gazes and psychology of characters, becoming the visible signs of a non-verbal communication. Moreover, to quote Agamben: “The gesture is the exhibition of a mediality: it is the process of making a means visible as such”

(2000, p. 58). In this article, we have made an interdisciplinary excursus on the image of gesture in art; we have used the words of the good master Leonardo da Vinci to interpret this subject as a silent poetry, immediately comprehensible in its unity and for this reason destined to remain longer in the memory. In this regard, it is useful and necessary to refer to Aby Warburg who, at the turn of the 19th and 20th centuries, devoted much thought to the problematic nature of the rendering of movement in images in art and the psychological characterisation expressed through gestures, between Antiquity and the Renaissance, between figurative art and dance. In particular, in *Mnemosyne* (Warburg, 2021), the atlas of images made up of thousands of photographs ranging from archaeological artifacts of Oriental, Greek and Roman origin to Renaissance and 20th-century culture testimonies, Warburg conceives of the image as an engram, that is, a trace left in the nervous system capable of evoking dormant meanings when new fruitive experiences occur, even distant in time: “thanks to the miraculous work of the normal human eye, for centuries in Italy the vibrations of the soul remained alive for successive generations” (p. 209). Above all, with regard to silent poetry, it is pertinent to recall the structure of the atlas understood as a *machina memorialis*, in which images are juxtaposed in such a way as to favour an open interpretative process that, according to the author’s intentions, allows the image to take on the faculty of speech (*Image and Word*, p. 195). Warburg’s intention was to illustrate the mechanisms underlying the different figurative traditions. This stylistic-psychological approach (p. 716) shows a very different relationship between image and text than Mitchell theorised through the concept of imageXtext, in which semiotics and aesthetics, sign and sense act together to create new content or, as seen in the cases shown, as a tool to reinforce new theories (Darwin, Ekman, Brown), interpret ancient heritages or define forms and projects (Couprie, Munari, Sieni). In the course of the article, gesture as image was observed through the rapid analysis of some case studies that made it possible to make explicit the educational, formative and popularising value of this language.

The fact that image has always played an educational role down through the centuries has been proven since Gregory the Great, who to head off the risk of idolatry in his thirteenth epistle, pointed out the immense value of painting for the illiterate, who, although they cannot learn through reading, have the opportunity to elevate themselves through images. With regard to gestures and the concrete use of the body transposed into images, Francesco d'Assisi, at the time he invented the first tableau vivant in history for the feast of the Nativity in 1223, stated that it is possible to see with the eyes of the body (Tommaso da Celano, 1228-29/1996). This means not translating events into words or artificial images, but physically reliving them within ourselves. The expression “translation into images” leads us to identify in the semantic universality of gestures, the opportunity to apply didactic transposition not only to visual disciplines, but also to scientific ones. As observed by Perrenoud:

In the field of expert, professional or common-sense knowledge, the objects of knowledge are not so easily identifiable and are more unstable or controversial. The research problems and practical obstacles to transposition are therefore different. Nonetheless, we are still quite close to a “knowledge trajectory”, albeit that, initially, it needs to be “extracted” from practices, unlike academic knowledge, whose formalisation is inherent in the scientific practices themselves (Perrenoud, 1998, p. 508).

NOTES

1 Leonardo da Vinci, *Trattato della pittura* (Carabba editore, 1947). Retrieved July 6, 2021, from [https://it.wikisource.org/wiki/Trattato_della_Pittura_\(da_Vinci\)/Parte_prima/16._Differenza_che_ha_la_pittura_con_la_poesia](https://it.wikisource.org/wiki/Trattato_della_Pittura_(da_Vinci)/Parte_prima/16._Differenza_che_ha_la_pittura_con_la_poesia).

2 Leonardo da Vinci, *Trattato della pittura* (Carabba editore, 1947). Retrieved July 6, 2021, from [https://it.wikisource.org/wiki/Trattato_della_Pittura_\(da_Vinci\)/Parte_prima/17._Che_differenza_è_dalla_pittura_alla_poesia](https://it.wikisource.org/wiki/Trattato_della_Pittura_(da_Vinci)/Parte_prima/17._Che_differenza_è_dalla_pittura_alla_poesia).

3 Leonardo da Vinci, *Trattato della pittura* (Carabba editore, 1947). Retrieved July 6, 2021, from [https://it.wikisource.org/wiki/Trattato_della_Pittura_\(da_Vinci\)/Parte_prima/19._Della_differenza_ed_ancora_similitudine_che_ha_la_pittura_con_la_poesia](https://it.wikisource.org/wiki/Trattato_della_Pittura_(da_Vinci)/Parte_prima/19._Della_differenza_ed_ancora_similitudine_che_ha_la_pittura_con_la_poesia).

4 *Ibid.*

5 Palazzo delle Esposizioni, Roma, 22 ottobre 2019 - 16 febbraio 2020.

6 The original text of the quotation is as follows: “di un pensare che non solo è del tutto incapace di porsi in sintonia con l'esistere del mondo, ma che pervicacemente si adopera allo scopo di svelare e dissipare qualsiasi mistero, nella piena solidarietà, tra filosofia mainstream e scienza galileiana” (Gasparotti, 2019, p. 15).

7 The original text of the quotation is as follows: “Movimento del braccio, della mano o della testa (più sovente) che dice senza che si debba aprir bocca o che tradisce ciò che si vorrebbe tacere” (Couprie, 2019, p. 100).

8 The original text of the quotation is as follows: “Una posizione sorprendente o artificiale. La postura la dice lunga sul comportamento della società di una persona o delle sue abitudini” (Couprie, 2019, p. 186).

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