

Mr Momo begins his professional career as an artist in 1966 theorizing his artistic research and investigating the nonmimetic representation of symbols in the art-making practice, an analysis he extends further into the creative process, presenting his related artworks in the solo exhibitions *Souls* (I-1968) and *Ricerche sui processi di elaborazione dei simboli* [Researches on the process of elaboration of symbols] (I-1970). He will later systemise these findings in the *Manifesto per un'analisi formativa del processo creativo* [Manifesto for a formative analysis of the creative process] (IX-1970), an analysis that will underpin all of his future artistic research.

In 1971-'72, after earning his doctorate in Political Science and Governance (University “La Sapienza”, Rome 1969), Mr Momo carries out cross-cultural fieldwork in North Africa, the Middle East, Central and South-East Asia deepening his knowledge of the anthropological, metaphysical and aesthetic import of these cultures within a comparative analysis of the formation of symbols, and their interpretation and rendering in a spatial representation. He explores the ‘sign’ value in the chromatic environment, and the symbolic structure of surface-colour-light interrelations (solo exhibition, I-1972), disclosing his deductions in the essay *Processi energetici e loro trasmutazioni nell'arte* [Energetic processes and their transmutations in art] (1973|IX-1976). In the same year, he is awarded the *IX Premi Internacional Dibuix Joan Miró* prize (1973).

From 1974 through 1976 he explores the use of the mask and the treatment of the corporeal surface in theatrical forms with a distinct spiritual bearing, analyses the three-dimensionality of space, deepens the graphic and photographic arts, researches light-shade-matter relationships, and the plastic possibilities of the bi-dimensional surface. He writes *Simbolo-segno: processi della realtà nell'arte* [Symbol-Sign: the process of reality in art] (1973|IX-1976); *Appunti sul processo formativo e la sua riflessione nell'arte*, [Notes on the formative process and its reflection in art] (1975|IX-1976); and *Variazioni su di una Superficie Tensoriale* [Variations on a Tensorial Surface] (IX-1976|1976) in which he expounds upon the first formulation of his key concept of Tensorial Surface as a ‘mesoteric’ membrane stretched between the inner and the outer realities, and on which the artistic ‘sign’ takes place. He is appointed assistant to Marcello Avenali’s chair of Painting at the Academy of Fine Arts, Rome, develops an innovative painting technique, the ‘abraded paper’, deepens the investigation on the engraved surface (III-1975), and at the National Chalcographic Institute, Rome, produces the folder of engravings *Il tempo dell'evidenza* [The time of evidence] (III-1976). He collects his theoretical writings (1973-'76) in the volume *Arte come pre-testo* [Art as a pre-text] (IX-1976), and the chalcographic works in the livre d’artist “Arte come pre-testo”, which are presented at the homonym solo exhibition (I-1976).

Soon afterwards he expands both theoretical and expressive analysis to filmic medium, and is appointed professor of Photography at the Academy of Fine Arts, Rome (1976). Solo exhibition *Tensorial Surface* (I-1977a).

He is ‘Recommended’ by Giulio C. Argan to the *Catalogo Nazionale Bolaffi* and is awarded the *Premio Bolaffi* (II-1977). In his short films *Un'azione filmica* [A filmic action] (V-1978) and *Interazione* [Interaction] (V-1978a) he analyses the relationship between the visual and the acoustic sign, while in the livre d’artist *Appunti Operativi* [Operative Annotations] (IV-1978) presented at the solo exhibition *Sinergia* [Synergy] (I-1979), he examines the bond between uniqueness and reproducibility of the manuscript. In 1979 he writes *L'immagine sottesa* [The underlying image] (IV-1979), and sets up the homonym solo exhibition of related works (I-1980).

He is ‘Recommended’ by Giulio C. Argan and Palma Bucarelli to the *Catalogo Nazionale della Grafica Bolaffi* (Bolaffi National Catalogue of Graphic Art) (X-1979). In the essay *Il Dramma* [The Drama] (IX-1979), he defines his theoretical approach to art-making, equating his inner search with his operative artistic research. In his *Iter su figure I*, and *II* [Iter on figures] choreographies (VI-1979, VI-1980), in his short films *I Viandanti* [The Wayfarers] (VI-1980) and *L'Ombra. Contrario dell'Io cosciente* [The Shadow. Opposite of the conscious I] (VI-1980a), and in the script of the full-length feature film *I Viandanti* [The Wayfarers] (VI-1980b), he intensifies the symbolic and anthropological assessment of the space-sound correlation, the corporeal tensions in the environment in a non-linear narrative.

Subsequently, he explores the permanence of the image and its structural reversibility on the plane, writes the essay *Il Cavallo di Troia* [The Trojan horse] (IX-1981), and is an invited-artist in residence at the international *Moussem cultural workshops of Asilah*, Tangeri, Morocco (1981). He investigates the diastemic factor in both filmic and stage actions in his short film *Interno/Esterno. Giorno* [Indoor/Outdoor. Day] (V-1981), researches the transposition of the visual sign into three-dimensionality, realises the marble high-relief *Tensorial Surface* for the Arrival Hall of the King Khalid International airport (Riyadh, Saudi Arabia, VII-1983), and explores the symbolic reading of the visual, musical, narrative and theatrical text within an anthropological and artistic framework. He writes *Presente indicativo* [Present Indicative] (I-1983) and conducts the homonym retrospective exhibition (IX-1983); leads the concept, direction, choreography, costumes and music for the performance *La Scala* (VI-1983); and holds a film retrospective (I-1983a, I-1983b).

He writes *L'ermeneutica del quotidiano e l'Uomo allegorico* [The hermeneutic of quotidian life and the allegoric Being] (IX-1984) and *L'indice di Rettiga* [The Rettiga Index] (IX-1984c), begins researching the conservation of cultural heritage, and tackles the thematic of the ‘book’ as an artistic expression. Another solo exhibition *Il tempo dell'evidenza: Piano inclinato* [The time of evidence: Inclined plane] (X-1984) is held before he accepts a commission to create a sculpture for the Italian Ministry of Culture, *De la nature de l'ame et de l'origine de ses connaissances* (VII-1985). He broadens his search into the negative space as a structural element of the image, addressed in his choreography of *Mira* (VI-1985). From his research on the conservation of cultural heritage and the materiality of the book as a meta-textual expression, he reformulates the concept of *editio* as a function

of the visual and the scriptural text, elaborates an innovative method for the conservation of durable and sustainable books, and founds the Semar publishing house (1986) which applies sustainable criteria to its editorial line for the production of printed books and contemporary learned music. He writes, directs and choreographs the musical opera *Incanto* (VI-1986), and takes on the function of artistic director with Semar Concerts.

In the period 1986-87 he writes *Arte e Artificio. Aspetti del simbolismo nell'estetica islamica* [Art and Artifice. Aspects of symbolism in Islamic aesthetics] (IX-1986d), and *Euterpe e le sue sorelle* [Euterpe and her sisters] (XI-1987), elaborates on the theoretical metaphysical co-penetration of light-matter-form-image and their transposition into the artistic paper watermark technique as an art reproducibility tool and, at the Fabriano paper mills, handcrafts the watermarks for his livre d'artiste *De Marginis Sophia* (IV-1986).

He founds and directs the *Tetraktys* acting company (1986) within which he designs the stage set and the costumes for a two-years training workshop-lab on Gilgamesh (VI-1986a) under the UNESCO patronage and with actors from the Centre International des Créations Théâtrales directed by Peter Brook. He composes and performs *Eco* [Echo] (VI-1987), a concert for tuned bells, from a large number of church tower bells, covering the whole of Rome old town centre with a tensorial sound; of the same year is the concept for the video-opera *L'Ottava* [The Octave] (VI-1987a).

In the late 1980s he approaches the subjects of sustainability, the Third sector, and the ethical economy while actively devoting himself to conservation of the cultural and environmental heritage at the international level. He founds and is editor-in-chief of the international journal *Conservazione. Cultura e Ambiente* [Conservation. Culture and Environment] (1989-1999), hosting, among others, contributions by G.C. Argan, Maurizio Calvesi, Diego Carpitella, Fosco Maraini, Alberto Moravia, Mario Perniola, Sergio Quinzio, Vittorio Storaro, Manfredo Tafuri, Federico Zeri, etc., while advocating and convening meetings and conferences on the topic.

He delves deeper into the anthropological and artistic survey on the text, the icon, and theatrical writing; solo exhibition *Mundus Imaginalis* (I-1988). Writes *Rûkh e il paesaggio visionario* [Rûkh and the visionary landscape] (IX-1991). As an adjunct professor, he teaches History of Contemporary Art at the University "La Sapienza", and becomes a full professor of History of Theatre at the European Institute of Design (Rome 1989-1993). He contributes to domestic and international conventions and congresses, and defines his own theatrical method in the performance of the musical opera *Ciclo Astrale* [Astral Cycle], (VI-1992).

From 1992 through 2002 he is actively engaged in managing the Semar publishing house and shaping its editorial line on Human and Social sciences, publishing about three hundred works on related matters, and, as the artistic director of the Semar musical editions, organizes and produces concerts of contemporary classical music (VIII-1992-1998).

In 2003 he establishes Semar's international unit in The Hague, Netherlands, settles in the country and, in 2005, founds, and chairs the Spanda Foundation, an International Civil Society Organization for Development (ICSO) in Consultative Status with the UN Economic and Social Council (ECOSOC), and devotes himself to envision, design and implement sustainable cultural and social development projects. He founds and is editor-in-chief of the *Musiké. International Journal of Ethnomusicological Studies* (2006) and the peer-reviewed open-access *Spanda Journal* (2007).

From 2009 he conducts an analysis of the mimetic sign in the perimeter of the human countenance, paralleled, since 2015, with his 'shaped writings' cast on a unified reference plane at the intersection of scripture and visual narrative in a multilayered system of representation (sculpture/livre d'artiste *Meetings with Remarkable Women*, in print), (IV-2018).

From 2016 he is on sabbatical leave from managing the Spanda Foundation, elaborating on a post-conceptual artistic vision implemented in *Cave 3.0*, a multidisciplinary contemporary theatrical opera exploring the evolution of consciousness throughout different cultural realms and art domains, in which he applies his findings on countenance (2009-'16) to the make-up and costumes of the characters, and for which work he also conceived the set design (VI-2016-'17).

Since 2014 the documentation of his artistic activity is included in the iconographic and bibliographic repository of the Netherlands Institute for Art History (RDK) in The Hague, where he currently lives and works. In 2015, the systematization and the catalogue raisonné of his creative itinerary have begun, followed by the framing of the artist-endowed Sahlan Momo Foundation for the conservation and dissemination of his life and artwork legacy.

He has authored texts and cycles of radio broadcastings on cultural anthropology and comparative religions (*The Finnegans' Dream*, University of Leeds, 1992; *Daimòn. Gli archetipi della coscienza* [Daimòn. The archetypes of consciousness], RAI-RadioTre, 1995, etc.).

He has to his credit numerous national and international awards, and theoretical publications on art, the conservation of cultural heritage, and in consciousness studies. His works are featured in public collections (National Chalcographic Institute, Rome; National Gallery of Modern Art (GNAM), Rome; Institute of Contemporary Art (ICA), London; National Cultural Institute, Bologna; Museum of Modern Art (MoMA), New York; Museo della Grafica, Pisa; Museum für Moderne Kunst (MMK), Frankfurt; etc.) and private collections (M. Adami, Florence; G. C. Argan, Rome; A. Argentini, The Hague; V. de Balkaney, San Paolo; S. Barclays Strauss, Washington DC; D. Barittoni, Rome; O. Bassine, New York; A. Brachetti-Peretti, Rome; P. Busiri Vici, Rome; A. Cencelli, Rome; G. de Marchis, Rome; U. Eco, Milan; C. Filippi, Turin; C. Gimenez, Madrid; Y. Graziani, Rome; A. Lalatta, Milan; C. Mastrocinque, Rome; M. Monicelli, Rome; A. Morante, Hong Kong; I. Morante, Paris; I. Cábez - I. G. Muñoz, Madrid; C. Nicolaidis, London; R. Penrose, London; B. Poggi Banchieri, Florence; F. Ricotti, Carrara; S. Sapienza, Rome; V. Sgarbi, Rome; L. Sinisgalli, Rome; A. Sordini, Rome; I. Tapiovaara, Helsinki; M. Torella, Pisa; V. Vaccari, Turin, etc.).

I - MAIN SOLO EXHIBITIONS

- 1968 *Souls*, ASC Gallery, Rome. Critical text for catalogue by Elio Mercuri.
- 1970 *Ricerche sui processi di elaborazione dei simboli*, Galleria Schneider, Rome. Critical text for catalogue by Elio Mercuri.
- 1972 *Sahlan Momo pittore di ritmi musicali*, Galleria Stellaria, Florence. Critical text for catalogue by Lara Vinca Masini, following Giulio C. Argan introduction.
- 1977 *Arte come pre-testo*, Galleria Il Segno, Rome. Critical text for catalogue by G.C. Argan and Carlo Bertelli.
- 1977a *Superficie Tensoriale*, Galleria Centro Sei, Bari. Critical text for catalogue by Italo Mussa.
- 1978 *Sinergia*, Sala Polivalente, Palazzo dei Diamanti, Ferrara. Critical text for catalogue by Sahlan Momo.
- 1980 *L'immagine sottesa*, Museum of Modern Art, Palazzo dei Diamanti, Ferrara. Critical text for catalogue by Sahlan Momo.
- 1983 *Presente indicativo*, (retrospective), Italian Cultural Institute, Madrid. Critical text for catalogue by G.C. Argan.
- 1983a *Film retrospective*, Filmoteca Nacional Española, and Museum of Contemporary Art, Madrid. Critical text for catalogue by Americo Sbardella.
- 1983b *Film retrospective*, EINA - Escola de Disseny i Art, Barcelona, Spain. Critical text for catalogue by Americo Sbardella.
- 1984 *Il tempo dell'evidenza. Piano inclinato*, Mercato del Sale, Milan. Critical text for catalogue by Sahlan Momo.
- 1988 *Mundus imaginis*, Galeria Granero, Sala Alonso de Ojeda, Cuenca, Spain. Text in catalogue by Sahlan Momo.

II - MAIN GROUP EXHIBITIONS

- 1967 *Terza Rassegna*, Palazzo delle Esposizioni, Rome.
- 1967a *Mostra internazionale di pittura e scultura*, Attico, Rome.
- 1968 *Sesta Biennale Romana*, Palazzo delle Esposizioni, Rome.
- 1968a *Gemellaggio Roma-Napoli*, Palazzo delle Esposizioni, Rome.
- 1970 *VII Premi Internacional Dibuix Joan Miró*, Barcelona, Spain.
- 1970a *Grafica Due*, Museo Civico, Pescocostanzo.
- 1970b *Per una nuova generazione dell'arte*, Spoleto.
- 1971 *Mostra internazionale di arte contemporanea*, Sala Bolaffi, Turin.
- 1972 *IX Premi Internacional Dibuix Joan Miró*, Barcelona, Spain.
- 1972a *Artistas seleccionados al Premio Joan Miró*, Galeria Barchet, Madrid.
- 1972a *Sette artisti a Pavia*, Collegio Cairoli, Pavia.
- 1973 *Due artisti*, Artespazio, Rome.
- 1974 *Roma 2726 anni dopo*, Museo Civico, Rome.
- 1976 *Artefiera*, Bologna.
- 1977 *Premio Bolaffi*, Sala Bolaffi, Turin.
- 1977a *International Drawing Biennale*, Cleveland (USA).
- 1978 *XXII Biennale Artistique des Pays Méditerranéens d'Alexandrie*, Alessandria, Egypt.
- 1978a *Musica e Tecnologia*, Sala Borromini, Rome.
- 1979 *Sperimentazione aperta*, Istituto Italo-Latino Americano (ILLA), Rome.
- 1980 *Conservatorio di Santa Cecilia*, Rome.
- 1980a *Rassegna del Giovane Cinema Italiano*, Filmstudio, Rome.
- 1980b *Il cinema underground italiano (1965-1979)*, Massenzio '80, Rome.
- 1980c *Rossini Opera Festival*, Palazzo Mosca, Pesaro.
- 1980d *Il Giovane Cinema Italiano*, Galleria Nazionale d'Arte Moderna, Rome.
- 1981 *Premio Lario*, Como.
- 1981a *Giovane Cinema Italiano*, Filmstudio, Rome.
- 1981b *4th Cultural Mussen of Asilah*, Asilah, Morocco.
- 1982 *Arteder 82*, Bilbao, Spain.
- 1982a *XXXV Stagione Associazione Amici della Musica*, Sala Brugnoli, Perugia.
- 1982b *Incipit Musica Nova*, Paradiso, Anzio.
- 1982c *Biennale de Paris*, Paris, France.
- 1983 *Transmetrò. C'era una volta l'Underground*, Museo Civiltà Romana, Rome.
- 1984 *Prima Settimana di Musica Contemporanea*, Villa Bonelli, Rome.
- 1984a *La Carta*, Palazzo Albertini, Forlì-Rome-Turin-Copenhagen.
- 1985 *La musica elettronica e le altre cose*, Palazzo della Cancelleria, Rome.
- 1986 *Computer Music*, La Spezia.
- 1986a *Festival d'Arte Elettronica*, Camerino.

- 1986b *Ellittica*, Galleria Ariete, Rome.
- 1986c *Inventionen '90*, Akademie der Kunst, Berlin.
- 1991-'92 *Stagione sinfonica corale e da camera*, Società B. Barattelli, Auditorium, L'Aquila.
- 1992 *Salon de l'estampe et de l'édition d'art*, Gran Palais, Paris.
- 1992a *Stagione sinfonica corale e da camera*, Società B. Barattelli, L'Aquila.
- 1992b *The Artist and the Book in Twentieth-Century Italy*, Museum of Modern Art (MoMA), New York.
- 2005 *Pittura y Escultura de la colección Irene Cábiz - Ignacio C. Muñoz*, Cuenca, Spain.

III - CHALCOGRAPHIC FOLDERS

- 1975 *Variazioni su di una superficie tensoriale*, 6 etchings, 3 colours. Run: 35; 35x50cm, Printer, A. Volo, Rome.

IV - LIVRES D'ARTISTE

- 1976 *Arte come pre-testo*. Chalcographic folder *Il Tempo dell'evidenza*, comprising: 1 vernis mou on India paper; 1 etching, 2 colours; 1 etching, 4 simultaneous colours; 1 embossed on linoleum plate; 1 embossed on wood and masonite plate; 1 photograph b/w; 2 volumes: 1 *Arte come pre-testo* + 1 *Art as a Pre-text*. Edition: 60 + X; 31x43cm (Rome: Chalcographic National Institute – Semar).
- 1978 *Appunti Operativi*. Comprising a handwritten 3 colours volume of 43 pages + 20 original *Tensorial Surfaces* abraded paper (23x20cm) + 1 printed volume text. Edition: 20 + III; 25,5x23cm; bound in half leather case (Roma: Semar).
- 1986 *De marginis Sophia. Del margine della Sapienza, della sapienza marginale*. Printed volume of a collection of Author's aphorisms typeset in movable types, 16 images retouched in watercolour by hand + 4 watermarks in the clear; hand bound. Edition: 75 + XV + A-E; 36x25,5cm, in Perspex case (Roma: Semar).
- 2016-'18 *Meetings with Remarkable Women*. A transdisciplinary multilayered sculpture/livre d'artiste integrating plural systems of representation. It comprises a perspex cubic exoskeleton containing a book printed on demand with archival ink, portraying the Author's one-sided epistolary cast into 74 unbound shaped writing pages hand-retouched with gold leaf by the artist. Cube: clear perspex 350³mm x 8mm; book: page size 300x300mm, format fini 320x320mm. Edition: 90 copies (77 + VII + A-F); 36x25,5cm, (The Hague: Semar) Forthcoming.

V - FILM AND VIDEO

- 1978 *Un'azione filmica*. Script & realisation. Music, M. Lupone, 16mm, colour, sound, 22' 20".
- 1978a *Interazione, for soprano, magnetic tape, and film*. Script & realisation. Soprano, Serena Facci; music, M. Lupone. 16mm, colour, sound, 10' 30".
- 1980 *I Viandanti*. Script, realisation & music. Puppets, Marcello Avenali; 8mm, colour, sound, 11' 30".
- 1980a *L'Ombra. Contrario dell'io cosciente*. Script & realisation. With Rossano Jarenti, and Dahlijani Laglace; music, W. A. Mozart; orig. music, E. Racano. 16mm, colour, sound, 35' 20".
- 1980b *The Wayfarers*. Concept & script. Full-length feature film.
- 1981 *Interno/Esterno. Giorno*. Script & realisation. With Rossano Jarenti, and Dahlijani Laglace; music, Sahlan Momo. 16mm, colour, sound, 15' 15".

VI - CHOREOGRAPHY, PERFORMANCE, MUSICAL THEATRE, SET DESIGN, COSTUMES, MUSIC

- 1979 *Iter su Figure I*, a choreographic action for 2 dancers and magnetic tape. Dancers, T. Cherubini, P. Nucci; music, M. Lupone. Concept, choreography and costumes.
- 1980 *Iter su Figure II*, a choreographic action for 4 dancers and magnetic tape. Dancers, T. Cherubini, P. Nucci; music, M. Lupone. Concept, choreography and costumes.
- 1983 *La Scala*, performance, a choreographic action for 2 dances. Dancers, Pedro Garhel, Rosa Galindo. Concept, choreography, set design, costumes, and music.
- 1984 *La Musica Elettronica in Europa*. Set design.
- 1985 *Mira, choreographic action for solo dancer and computer in real time*. Dancer, Beverly Sandwith; masks, P. & P. Consiglio; music, M. Lupone. Concept, choreography and costumes.
- 1986 *Incanto, choreographic action for 2 dances, soprano e Fly computer in real time*. Dancers, Vincenzo Cozzi, Beverly Sandwith; soprano, Barbara Lanzotti, music, M. Lupone. Concept, direction, choreography, set design, and costumes.
- 1986a *Gilgamesh*, two-years training workshop-lab. Music, choreography, set design, costumes.
- 1987 *Eco, concert for 47 church bells and ringers - Tuned percussions*. Action on the urban territory, Rome old town centre. Music.
- 1987a *L'Ottava. Dramma musicale in 8 quadri*. Video-opera. Concept.
- 1988 *Eumusica*, festival di Musica Verticale. Direction, choreography, set design, and costumes.
- 1990 *I profili del Suono*. Musica Verticale Festival. Direction, choreography, and costumes.

- 1992 *Ciclo Astrale*. Four works of musical theatre, for 6 dancers, computer, and live instruments. Music, M. Lupone. Concept, direction, choreography, set design, and costumes.
- 2016-'18 *Cave 3.0*. A multidisciplinary opera depicting the creation and development of human consciousness. Concept, libretto, direction, set design (in progress).

VII - PUBLIC WORKS

- 1983 *Tensorial Surface*, high-relief in Carrara marble, 3x10,5m, Arrival Hall, King Khalid International Airport, Riyadh, Saudi Arabia.
- 1985 *De la nature de l'ame et de l'origine de ses connaissances*, sculpture, 1,20x1,20x1m, Ministry of Culture – Institute of Culture, Bologna.

VIII - ARTISTIC DIRECTION - Semar Concerts

- 1992 *Tradizione e nuovi strumenti*. Composers: Larry Austin, James Dashow, Richard Karpen, David Keane, Sandra Sprecher, Barry Truax. Semar Ensemble: D. Conti, E. Filippetti, B. Lanzotti, F. Rogai, G. Ruggeri, M. Tedeschini Lalli. American Academy, Rome.
- 1993 *Una triade simbolica*. Composers: Fabrizio de Rossi Re, Guido Ferraresi, Boris Porena, Jean-Claude Risset, Barry Truax. Semar Ensemble: G. Ruggeri, B. Lanzotti, M. Zurria. Auditorium RAI-TV, Rome.
- 1994 *La voce della Grand Madre*. Composers: Carlo Crivelli, James Dashow, Fabrizio de Rossi Re, Domenico Guaccero, Gottfried M. Koenig, Mario Lavista, Boris Porena. Semar Ensemble: L. Bova, P. Bucan, B. Ghigo, B. Lanzotti. Goethe Institut, Rome.
- 1995 *Omaggio a G.M. Koenig*. Composers: James Dashow, Agostino Di Scipio, Franco Evangelisti, Gottfried M. Koenig, Reiner Riehn, Martin Supper. Semar Ensemble. Goethe Institut, Rome.
- 1998 *In Signo. Tre quartetti d'archi*. Composers: Sylvano Bussotti, Aldo Clementi, Francesco Pennisi. Polimnia Ensemble. Galleria Giulia, Rome.

IX - OWN WRITINGS

- 1966-'67 *Prima della Morte. Inner Travel Log [Before Death]*.
- 1970 *Manifesto per un'analisi formativa del processo creativo*.
- 1974 "Il mondo vegetale", in *Sicilia* (Palermo: Flaccovio): 38-48.
- 1976 *Arte come pre-testo* [Processi energetici e loro trasmutazioni nell'arte (1973); Simbolo-segno: processi della realtà nell'arte (1973); Appunti sul processo di formattività e sulla sua riflessione nell'arte (1976)], (Roma: Semar).
- 1978 *Appunti operativi* [Il processo di solidificazione dello spazio e la cellula di Realtà (1977); Un'azione filmica (1977)], (Roma: Semar).
- 1979 *L'immagine sottesa*. Text in the catalogue of the homonym solo exhibition, Ferrara.
- 1980 *Il Dramma*.
- 1981 "Il cavallo di Troia", reprinted in *Arc Voltaic*, Barcelona (Spain), (Spring 1993) 14: 27.
- 1983 *Presente indicativo*. Text in the catalogue of the homonym solo exhibition, Madrid.
- 1984 "Note sull'impiego di un materiale", in *La Carta* (Forlì: Cepac): 25-27.
- 1984b *L'ermeneutica del quotidiano e l'uomo allegorico*.
- 1984c "Art, Sexuality and Mysticism. Aspects of sexuality in some Asiatic cultures", in *Proceedings of the first International Congress on the New Renaissance*, Tokyo.
- 1984d *L'indice di Rettiga*.
- 1986 *Un'analisi simbolica: lo 'straordinario' nell'uso dei trampoli nel teatro colto*. Note to the *Incanto* choreographic action.
- 1986a *De Marginis Sophia. Del margine della Sapienza, della sapienza marginale*, (Rome: Semar).
- 1986b *Sophia e la filigrana. Methodological annotations and symbolical analysis*, in *De Marginis Sophia*, (Rome: Semar): I-II.
- 1986c "Arte e Informatica", in *Mondoperaio*, 39 (12): XVI.
- 1986d "Arte e artificio. Aspetti del simbolismo nell'estetica islamica", in *Islâm. Storia e società*, UIO, V(14): 25-34.
- 1987 "Euterpe e le sue sorelle o dell'opera multimediale", in *I profili del Suono. Scritti sulla musica elettronica e la computer music*, (Rome: Musica Verticale).
- 1991 *Râkh e il paesaggio visionario. Appunti per un'ermeneutica di geografia immaginale*, communication to the international meeting "Le Mille e una Notte. Una matrice per l'immaginario incrociato", Euro-Arab University (UEAI), VII session, Palermo.
- 1992 *L'antropologia fotografica di Ivan Meacci*. Textus receptus in the catalogue of the exhibition, (Rome: Argilla Teatri).
- 2008 "Transformation is Gearing up, Gathering Pace", *SpandaNews* "Consciousness & Development", II(4) :1-2.
- 2009 "Human Rights or Human Insights?", *SpandaNews* "Human Rights & Security", III(1) :1-2.
- 2010a "Turya: a Subtle Energy", *Spanda Journal* "Energy & Development", I(1) :2-3.
- 2010b "Micro what?", *Spanda Journal* "Microfinance. The Way Ahead", I(2) :2-3.
- 2011 "The Perplexity of the Unseen", *Spanda Journal* "The Placebo Effect", II(1) :2-4.

- 2011a “The Perplexity of the Seen”, *Spanda Journal* “Indigenous Culture & Development”, II(2): 2-3.
- 2012 “The Mesoteric Leap”, *Spanda Journal* “Consciousness & Development 2.0”, III(1): v-xii.
- 2013 “Mesoeconomy and the Clean Code”, *Spanda Journal* “Anarchy & Nonprofit”, IV(1): v-xii.
- 2014 “A Run-up Towards the Impossible”, *Spanda Journal* “Innovation and Human Development”, V(1): v-ix.
- 2014a “Mesoteric Intelligence & Collective Serendipity”, *Spanda Journal* “Collective Intelligence”, V(2): v-ix.
- 2015 “The Role of Language in Writing the Universe. Tentative Thoughts on Leadership”, *Integral Leadership Review*, San Francisco, USA.
- 2015a *Squint Dreams & Radical Lore. Collected Wisdom* (The Hague: Semar).
- 2015b “Mesocreativity”, *Spanda Journal* “Creativity & Collective Enlightenment”, VI(2): v-vii.
- 2017 “Benighted, Enlightened and Delighted”, *Spanda Journal* “Collective Enlightenment”, VII(1): v-xi.

INTERVIEWS

- AL-ZEIN, ROULA, *Al Hayat*, London, 14.11.1991.
- BAGGIOLI, ANDREA, *Pomeriggio musicale*, RAI-Radio 3, Rome, 30.12.1987.
- DAL'ONGARO, MICHELE, “*La Tigre di carta*”, Rome, 1991
- DE AMICIS, CARLO, *Un cero discorso*, RAI-Radio 3, Rome, 06.03.1987.
- GALEATI, MICHELANGELO, “*Musica e Pittura*”, *Musicalia*, (59) 1998.
- MITENZWEI, STEFANIE, “*Momo träumt von atler Zeit*”, *Mainzer Rhein-Zeitung*, Mainz, 11.10.1988.
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