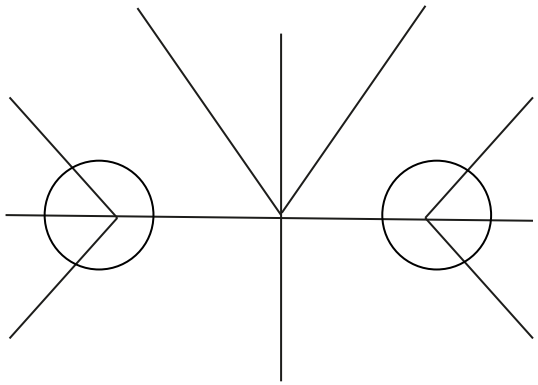
Archeornagia

a reconnaissance by Silvia Cane e Laura Savina

The project *Archeomagia* is a device for connection and reconnection with the surrounding world. Through the release of imagination and of those bonds that, often unknowingly, root us in a universal mythology, we move through a place in both its spatial and symbolic dimensions.

Along this path we are guided by the very matter the earth is made of—wild clay—and by the evocative charge it holds. The project takes shape as a laboratory that is at once intimate and communal: an act of care toward what is not yet visible, and an exploration of the landscape free of preconceptions, grounded in attentive listening.

Archeomagic is a discipline devoted to reconstructing ancient, present, and future presences through the study of material traces—such as artifacts, concretions, efflorescences, and crystallizations—and ephemeral ones, including echoes, legends, memories, dreams, visions, and reminiscences. This process may be supported, when available, by written and iconographic sources.



While archaeology seeks to answer the question “what was,” *archeomagic* asks instead “what would I like it to be.” For this reason, the *archeomagician* must combine a broad foundation of historical, geological, botanical, literary, and oneiric knowledge with a trained primordial instinct and a vivid imagination. These qualities are essential not only in the initial approach to a site, but also during the phase of reconstruction and documentation, which in archeomagic is known as fabulation (from the Latin *fabula*, meaning tale or story).

In early December 2024, unusual life-affirming energies were perceived by the inhabitants of the village of Topolò, a small village between Italy and Slovene. Reports described sudden inner stirrings, jolts, intimate calls, and emotional shifts. These manifestations appeared most frequently near a little-used path—one reached only by chance, or by destiny. After the initial sense of bewilderment faded, the recurrence of these experiences sparked a gentle curiosity among the villagers, who contacted us, Silvia e Laura, considering their altered emotional states sufficient evidence to initiate an investigation.

As *archeornagic* scholars and researchers, we welcomed the invitation from Topolò with great enthusiasm, immediately sensing the signs of a potentially extraordinary discovery. And indeed, it was. More than sixty *archeornagical* presences were identified, observed, and gently handled within a relatively small area characterized by a dense growth of mosses and hairy lichens. The intensity of this concentration of woodland magic moved us deeply and led us to celebrate, together with the local community, a ritual of *reconnection and release*.

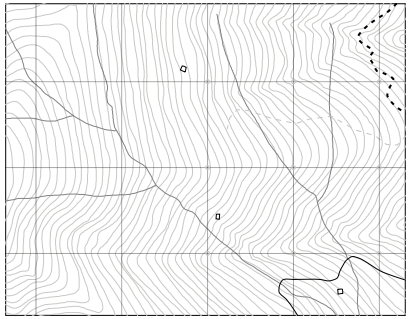
We present here part of the photographic documentation of that event. For the sake of shared knowledge, we also include descriptions of some of the creatures identified—those we have so far been able to delineate.

Scomposizione geometrica e analisi dei simboli

Famiglia: Soparodacae

Mapigordo

Il Mapigordo è il più piccolo della valle dei peli muschiosi, ha la proprietà di commuovere anche il più insensibile, e portare istinti genitoriali anche nei cuori e nei cervelli dei più ribelli di vincoli affettivi. È tenerissimo, non ci sono altre parole per descriverlo, non diviene mai adulto, non cresce e non decresce. Tutti gli standard di bellezza che conosciamo provengono da lui, anche quelli del mondo ellenico, e guardandolo si capisce il motivo. Ha l'ascendente in cancro, sicuramente unico difetto.

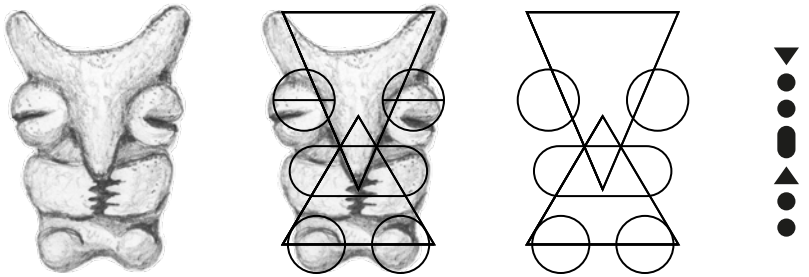


Luogo del ritrovamento: 46°10'30.1"N 13°36'12.9"E

Fig. 1. Visione frontale

Fig. 2. Visione laterale

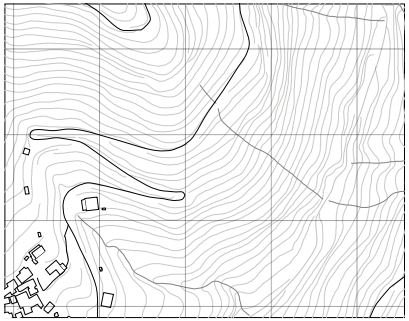
Scomposizione geometrica e analisi dei simboli archetipici



Famiglia: Ulyadanacae

Salmonago

Il Salmonago, anche se non sembrerebbe apparentemente, è funesto, cammina eretto come un bastone, ma nessuno fino ad ora lo ha mai visto camminare, che piedi non ha e neanche gambe ma sottili peli ruvidini; si nutre di formiche e tardigradi in crema di licheni. Ha virtù medicinali, ho sentito dire in paese che abbia proprietà afrodisiache, ma sinceramente, nessuno lo ha mai assaggiato, anche perché lo studioso di archeomagia Sante Perlini morì dopo averne leccato l'occhio destro.



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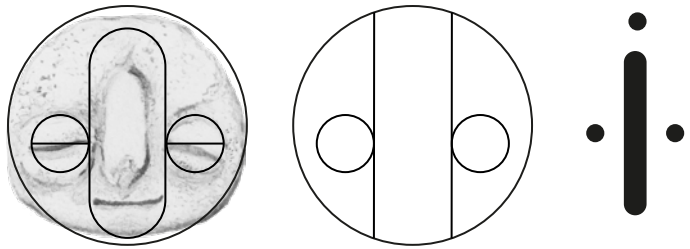
Scomposizione geometrica e analisi dei simboli archetipici