

L'ignotto fiorentino

Individual representation
of numerous hybridizations
to reflect an unseparable entity
of the artist with the artwork
and define the continuous talk
for the neoplatonic feeling of a perfect time
the statue of David
like the revealed model
of a glorious cycle of Adam
similar to the annual nature
acts as a theoretical exemption
to the sequence of a city memory
and the remnant obligation
to divert an uninterrupted experience
that forwards initiatic stades prior to adolescence
by the same desire to show at the onlooker
the body preserved by a further creation
in its wild publicity
such the ambivalence of the image and the object
from an art of the substitution
to an antic and public thing
able to share the anthropomorphism
with a collective relationship to museum
and the opportunity for the artist and the curator
to exhibit a space of freedom of the thought

attached to the constant and adapted vision
of the same subject
that links the image with a former tradition
among its social circulation.