

The Oresteia

The real perceived from the reproduction of the museum artwork like a landmark of the perfect time, could be a persistent symbol for the virtual man common to the artist and to the social individual, through the slavery protocol to an absolute of the east with forms of the thought, to the west of an ancient passage able to serve as a repetitive matrix, on the effect of sedentarization or migration for the indo european group and from a habit of the image relationship to elements of nature, to the chronology of the witness accenting the progress of the dramatic action, at the droop of the link of the visible with its incursion into a city registered by behaviours of appropriation, the eponymy and the homonymy of the founder ideality, such as an entity of the soil, of the invisible of germination and of the burial, onto waters moves associated to the physiology and to climates.

The object of the Nemesis, the destine and the revenge inscribed in the being by the reject of the catalepsy, for a retrocession to the landscape of the origin, retraces the tissue of the trance by coupling the mother and the wife to the virtual individual, restoring him from the anthropological experience, on the offense of an antropopaic cycle that must move away the catharsis and refracts the actor harangue to the sequence that dissociates the action from the exaltation and the emotion, on the fixity of an uncreated and latent state that could become sacred by the funeral inscription of the drama, from the deadlock of its deadly deadline of the folding, like the wide opening of the individual in front of the disappearance of the same psychic fact leading the ceremonial of actors and its denouement onto the therapy of the mourning of the prior time, and its propagation of a phylogenetic that dissociates from the onlooker and the subject of their identification into a testament of the academic image and the mask, such the language of the indo european theatre, able to become the demonstration of its abstraction in the sacrifice of the passer to his alibi, and the difference from the child to the holder of the city rules, maintained by the initiatic allegory of the hero and his return under the ambiguous suspense of the image.

The Oresteia acts like the Etruscan and perso hellenistic will of the history to its grotesque plagiarism, using the funeral

honours of the romanity to access to the greek model and to the consciousness remorse onto the solution of an indo european space from the Medic wars and contemporaneous of Aeschylus , then later with Alexander and his conquests , for a same scenario renewed by Seneca for Claudius and Germanicus, on a slavery of the thought and on releases of blaming a king of the east for the mischief of his embassy of the nil, to the source of his disclaimer at an expired cycle of stoicism, for the same object amplifying and retroceding the tale.

The place of the theatrical action recomposes the cadaver of the Nemesis and its incursion into the excessiveness of the indo european space to surround the reserve of its alliance to the image libation, that opens the vertigo to the antic formula for the social individual, and his belonging to the infinite time of an artificial or spontaneous break with reality , such as the generative experience of west mediterranean acting like a support existence into diverse theories of creation all along contexts.



Mask of young man II s BC Lemnos