

The Weird

I

The identification to the support of an initial individual could be the mood to separate an immunity of the work and to spread it as a physiology of nature renewed from itself showing the exchange of an original model

The relationship of the individual to the landscape captures the sounds of a simultaneous echo both to the cavern and to the relief rebuilding the external vision of the artwork and the element tagging the difference of a repetitive path like the dead end to the flow of an uniform structure

The proposal for an indo European cycle of the space on the oceanic vertigo of belonging to an infinite time expresses codes of its dismissal into an amalgam of the creation finality for a collective purpose such the association of the social individual to the artist for an unique being next to a marginal place and foreigner to laws composing the singularity of the Weird

The social individual escorts the artist in regressive phases of the behaviour able to access to the freedom of a naked thought similar to the physical union to the reflected or elaborated image on a common conglomerate raising a direct or elliptic access to a reconstituted and primeval form

The research of landmarks on the experience of an alternative theory for the same attitude of access or withdrawal destined to tag the time in the creation organizes the defection to an animist state of the nature on the planning of the visible and on its resonance to an inert mood of the artwork

The reconstitution of a symbiosis of physiology ages with the nature that renews describes the prior model on the excess of its illustration like the offence of a time trance on the activity of the pathology enlarged from a ride of the east imaginary to the west able to project through the day the dialogue with its own shadow on a night of gestation and cure by the instinctual premonition and by its planning in a syncretistic reflect of the latent state on the same perception and on its utilisation for an influence of the social individual to the principle of creation

The illusion of the collective property of the artwork operates the displacement on the anthropological entertainment of the prior man for a mastery of the original chaos on an immutable acuity of the discernment and on its attachment to an order already registered into the society

The indo European metaphysics expresses the existence of the man by the nature that gives an access to the countenance of the idol from the holy background and composes an alibi to the symbolic offence of the new individual from the transgression of its due role like the impossibility to have a direct contact with a continuity of the thought and with reverted cycles to an immaterial uniformity inseparable from the civility of a common memory

The perception of the time destined to be tagged by the artwork links the artist to the social individual on the complicity to a murder perpetrated for the appropriation of the same common model on the basis of a matriarchal mannerism flowing in the emulation of a total power and on its derision of the being to find back the primitive tracing of the negation that makes him external from the action and the passer of his comportment

The weird tramp of the image truth strolls his wild laziness able to stir up and divert scattered piece of a puzzle recomposing the common emptiness where could be limited an agreement on the original landscape like the window of a place already inhabited by the experience of invisible on the fixity of the artwork realisation

The sounds distancing to a same individual real and timeless captured by the landscape typologies conducts the recurrence of clues petrifying the imaginary as signs blocking the introspection of the artist to the social individual on a definition of the art by the nature

The incubation of the indo European substrate acts on the primordial object by the emblematic of its social alienation being neutralized by the art method on the voluntary development to the liberating action of its hybrid and savage dead end

A sacred aestheticism holds the false guiltiness of the artist onto the propagation of the artwork similar to the deviated absence of the unique model and acts on the social individual like the impossibility to discern an unanimous consciousness in the image saturation to make him the actor of his abolitionism for the interpretation of the history identical than the uninterrupted flow of its representation

The repertory already consumed of an animist folklore brings the vertigo of its identity to the evolution of contexts on the phytotherapy theatre of the nature rebirth into a mastery of the underground language allegorical of a world of kings men and dead persons for the sustainability of the dream feature

The ethno genesis of the art process invests a human quantifier destined to be substituted to his work and to his link with medicine like to divert from the bad luck on the unreachable promise of a faraway land of imaginary similar to the image transfer before the language

The weird interferes for the space volume full or empty by the initiatory knowledge from the museum and from a psychic fact that involves the art and its economical interest of the free exchange recomposing the exalted relationship to the nature by the projection onto the mountain through a common rite of spiritualities similar to the relief of the mask like the impossibility to have a relation "facie ad faciem" either than through the

veil of the face that prints the absolute of the being and becomes the alibi for an embassy with the eradication of the contamination and the restitution of the individual to a negation of the multitude

The habit petrifies and unties the place of the object from the soil reject that sustains it in its association to the artist such the simultaneous crossing of the physical right of the work to the left identical and frontal of its alienation at the due time replying to the space of the physical left for the one of the right showing its new realisation of the desertion to the being metamorphosis and the investiture of new connections able to reconstitute the obligation to be registered in the continuity of a corporation of the art and of its dedication to an experience already inscribed by the museum

The transversal justice for the confusion of the individual with the primordial object generates the artist the robber of himself on the destitution that imitates the inaccessibility of an external investiture of the richness by its diversion into the object that presides to the art as the luxury to dress and ornate the nakedness of a primitive experience raising from the same set

The plot of the artist with the social individual to the archetype and the image able to make easier exchanges of the registered time for the one of the art becomes the metaphysical impasse and its derision into an informal frame of the loyal appropriation at the architecture retrieved from the history of ideas and men on keys of ideologies transgression reborn from their own imitation like the proposal for an expression eluding the eternity of the same individual to the humanism of the object being reconstituted or disappeared next to the same freedom of the thought on its substitution to the artwork

The trade of belonging by diverse replacements to a common treasure inscribed in times becomes a transmission of the thought between the nature and the image on alliances to a continuous model and to the quantifier of its fatherhood for the definition of the new individual like his capture into an animal instinct of a mourning tribute to the uniformity of features renewed to the absence chanted by the erected stone that cures from the trance of the archaic group through a behaviour imitated from the pre Hellenism of west Mediterranean and its exchange with the legend of the royal migration to the sacred tree guarded by the proto historical animal such the inscription of the time in the mind torture of the single instinct

The agreement of an initial state inseparable between the artist and the social individual becomes the waste of a collective good of the matter detaining the wide of the same spirit and the reconstitution of his appearance in the suicide failure to the identity of the same archetype reflection different from a landmark between the real and the nil that convicts to the proofreading of a childhood under the anthropological group by its museum features

II

The anthropology like a support to the process of the art banking behaviours of the social individual in front of the artist acts onto the projection of the volume on the space tagging the time from an absolute without method and from an existential aestheticism integrated by the museum heritage reproduced from the artwork in situ composing the preliminary experience and references rebuilding the indo European labyrinth of an archetype

The calumny that invests the question to the formal beauty submitted to the judgement of the King Midas reminds the far country of gold and carnelian on the way traced by his tomb at Yazilikaya in Turkey the link between Surate in India and Firenze recalling the agreement of the nature imitation on the fabric like an idolatry emphasis of the childhood to the king function destined to insert the propagation of his fame on the derision of an unreachable adult state of the earth richness handled by isles and rivers able to join the influx of the same individual

The cap of an invisible of the east that hides the amplified hearing by the donkey ears of the King Midas holds the metamorphosis ceremony of the man into a king like to create a prosperity on the hero absence by an elliptic time of the judgement on the reject of belonging to an eternity of life and to the fiction of an eschatological expression of the stereotype for the social exclusion printed by the orality throughout the Weird emanation

The image of memory from the underground rite of germination recomposes a virginal state reborn evoked by the transgression of the public good into a divulgation of the intellectual work under the original definition of its existence

The dilemma between the actor of the prior idol and the initial thought becomes a Metier of the art and the association of the artist and the social individual on a blank state reminding the landmark of an imaginary of the east recomposed into an ex voto of the work identity won on the body ruin similar to the beyond of an agrarian prostitution driven like a cattle by the water to the volume of the phallic stone that creates the stop of a mould to the stripped instinct of the space

The mourning rite of west Mediterranean acted by confraternities influences the process of the art by the endless stage of the celestial law that realises the reading of an indistinguishable wish on the mercy introspection or to the guiltiness for an adhesion to a communal thread of the metamorphosis from the ancient to the new Adam reminding the donkey ears of King Midas in the emblematic of the slave tribe of Ismail for the entry into a city of memory that furthers the Scriptures

Supports of the Metier of The art for an indo European landscape true or ideal take back the example of the museum and its reproduction to discern the same social individual by the original artwork of the artist like the

inverted displacement of the real landscape to the one pictured deferring to Firenze and the Basilica San Lorenzo by the Cabinet of Devotion of the Martelli and Ginori notaries Chapels to look at the elevation of the holy cross to the glory of an original landscape chanted by the day and by the night and affirmed by the Annunciation of Filippo Lippi like the opportunity to dress the vocation under an alliance to the throne pedestal of Saint Antony Abbot on the displacement of the painted landscape of the altarpiece and doubled by the landscape decor of the painting posing both to the onlooker absence a return at the question of the false illusion of the adoration in the sky with the left door of the Martelli chapel that crosses the dedicated victim Giuliano da Medici to Saint Julian and the prevention of his redemption by Saint Leonard disciple of Saint Remy to value the work of the artist by giving it a same pricing of the blood offence at the sovereignty of the flesh and for the surrender to an imaginary of the idol production by the "res publica" able to be the one of the morganatic spouse of Cosmo da Medici Camilla Martelli on an infinite of love taken back from the courtesan culture and from the precedence of Eleonora da Toledo with the coveted richness of gold of new lands of America as a pact of two centuries of west Mediterranean on a spirituality habit to the art at the discovery of indigenous countries

The mystical alliance of the social individual and the artist on a common matrix similar to the artwork like as physical death reverts its prior metaphysics by the written witness on the stone and on the disappeared body of both the totality of the flesh and the spirit such a spontaneous impregnation that evaporates the symbol of the indo European migration and realizes the shepherd portrait on a submission cycle of the reproduced form of the animal instinct as a price on the deal spread by the role of the internal waters contained into the body on a fire of the external vision that opposes to the cure of a pre genital nurture exorcizing the theatre of the individual in the role of his own food the one opportune to raise the Mithraicism and the sacrifice of the bull genitor to a time prior of the image of the object for the writing and its analysis playing with the art like the artist killer on the denial of the same new Adam with the transgression at the agrarian and pastoral vision for the linearity of a holy fatherhood of the artwork the one of Seth the third brother of Abel and Cain promoted on the symmetrical shores of the river of memory and on the spring of his inadequacy of real able to become a mystery for the natural instinct of the man to the animal by the tradition of image of the Egeria of waters and on their harmfulness or their cure to the theory of a formal beauty of the Italian academism such a beyond the instantaneous image of its epitome petrified at Pompei in 79 AD and the introduction to a freedom showing the amalgam of Egyptian cults of Ptolemy heirs of Alexander on the definition of the epic dream in a heroic society of the underground Hades of Aeneas guarded by the sedition of the greek dream to the place of its existence among men maintained through the fire of altars of Lares gods the " Genii Loci "by the Egypt of an everlasting slavery to a zenith of the Isis-Selene moon

The golden bracelet found focalizes the reserve of a creative energy for the antic and sacred fire like a venue in the thought removing robbers and disease from an arid place that reflects snakes of an antidote of the undistinguishable pervasion of the mask and of the theatre of actors presents with the visible of reality where the illness can't be cured by a

man but only by a god who like Mercury and Asclepius exalts the diurnal language of its uterine amnesia of the form similar to the image making the childhood memory suitable to the belonging both to Eros and to Thanatos of the contaminated flow that disintegrates the flesh and the thought of the reciprocal negation able to eradicate the slur to the initial group and regulate the Dionysian drunkenness to the art process interposing the dream power to the therapeutic weeding of Zeus and Selene on the insubordination having derogated to an inform time of Cronos and to the cure of the fix habit for the primordial object the Protogonos raised by Mercury to neutralize the propagation by stopping the time leakage

The Mediterranean echo to traced ways by Scottish Kings and from a British literature of the noble savage for the discovery of the autochthonous country and the primitive mask similar to the freedom of an out of the law of the Rob Roy model forwards the embassy of an elegant colonialism with the barter of the Scottish monarchy of clans to the ancient memory of an antique dramaturgy required like a remedy to the group asphyxia on the informality of hurts and powers linked to Hades and to the report of the Lares place that guards the fire of the altar for the cure of the whole illnesses through the Horus childhood to a descending rite of the moon and with the same vision of an eternal sleep of Endymion the shepherd carried to the spectacle of the initiatory ascent of the foreigner at the group petrified by the Pompeian academism like the Armigerous for the service of a kingdom already having traced the lack of the Weird linked to the artist and to the social individual in the ecstatic robbery of the artwork property that unties threads of its post mortem reproduction and pledges the same bracelet of the artist hand to illustrate the anonymity of his testimonial dedicated to the esquire for the medicine of the sickness that gathers elements able to compose the reflect to a natural alliance with the time and to the offense to real of a roman protocol

The social science of a natural law for the artist and the social individual holds the primitive investiture by a tribute of a golden imaginary of the east to the power to deliver men from their memory and to make them rich by the sun course to a night prolix for a function of the art that maintains a reciprocal sight on the artificial light like to witness on the exceeding of the indo European space by the physical containing to his own dedication from the child to his registration will at the artwork belonging

The artwork analysis makes the art an analysis of the artist to his proper social individual mending the same relationship to a dress imitated of the nature like the safeguard of an available space of creation that federates artists on the renewed rhythm of a virtual exemption perpetuating the obsidional memory of an original fiduciary on the idol appropriation from the anthropological role of the museum for the slavery or the abandonment to the precursor witness with an iterative propagation of the same collective model and to the defection to the singularity of its property

III

The weir is an uninterrupted action below the law that tries to surround the virtual individual by using the tale of the visible world as the original artwork that defines the intellectual property on a same emblematic and a role of passer for the artist making easier the visual key of a context prior and after the same knowledge of the absolute into restrictive features of an incurable genetic disease and on the propagation of a physiological contract on the same origin of the object showing the experience identical to the mask of the art on the medicine of a collective mould such a mosaic sight turned into the homogeneity of a sketch academism to the artwork on the admiring quest of the childhood with a generic age of the object reading

The perso Hellenistic metaphysical of the west plays the eclectic hazard of the object similar to the mastery on the corpse petrification on a sold to the guard of its civil disappearance for the reject by the dead world of a posthumous feature to the primitive stand off reported into an incorruptible aestheticism of the tree like the obligation to link again an agreement of the soil and the space on the artificial nature of the art as a tent that encompasses the man and realizes him

The social individual the same man of printed conflicts onto historical threads of communication that could define a support of the artist to his projection on the retrocession of an iconological age of the Weird awakes in the Naples echo to Edinburgh the comportment of the thought and a beyond the seas of the west Mediterranean similar to the archaic debt of a collective model on a millennium time imitated from the king David cycle like the trying for a power immunizing by the same wisdom the eschatological experience of Salomon to the glorious succession of the ontological substrate able to liberate from the approbation of the space the same than the propagated work that anticipates its substitution or its alienation to an abolitionism of the object imitated from the Metier of the art

The report to the actor of a corporative aegis of the museum by its diffusion diverts the uniformity of the vision to the parody of the social individual at the artist on an reciprocal emulation able to petrify a snapshot of the art process into an external attitude that anticipates the decomposed state of the analysis as a projected medicine on the artwork and destined to become the preventive communication to the physiological lack of a formal lesion at the adhesion with the renewed rhythm of nature and for the transfer of its prescription

The anthropology of west mediterranean prints the social behaviour by the habit of an object generation and the barter of its space of invisible on a corporative insertion in a adventure of a beyond the natural law able to be scalable of features and federative for the will of preservation of the cultural person in the artwork propagation

The agreement of the social individual and the artist on the freedom of the Weird like the passer of the object focalization projects the limit of

reality and the artwork on an alienation of the breath of the image such the theory of a repertoire already consumed detained by the servitude of the time to a presence relativizing reports of the story of ideas to the witness of the work of men and becoming an innovative means for the virtual image of cultural economy flows connected to the up to dating of the symbolic of nature in the tradition of image

The labyrinth of the time of the west mediterranean space displays the social role of the art process into a migratory theory already inscribed on behaviours by a lesion therapy to the physiology of the same thought in the correlation of the place and the image with the original artwork such an uniform exoticism to the vulgarization of the indo European virtual model able to realize the social individual by the artist precedence to the exercise of a initial freedom regenerated on the aestheticism of a linear archetype

The Weird like the humanitarian link to a preventive medicine of the art process could make easier the evolution of individual and image rights using the roman and byzantine background on the generation of its transmission into a contract of an existential knowledge of the space real and virtual of indo European exchanges of communities and become the opportunity for a cultural person of the west mediterranean linked by the museum to an imaginary or true orient making easier the moving features of an anthropological code that rebuilds the synthesis of its countenance in the literality of the artwork at the same time on the dead lock of the idol of a barbaric worship of the power and the wealth and on the appropriation of the place of the public god of the museum for the same object of the actor and the onlooker reporting the apostasy of a civilization space to the instantaneity of its ephemeral vision

The freedom of expression of the art such the literature of a terra incognita reports the Mediterranean print on the idea of the multiple reflected by the same primordial object frequency that must naturalizes the synergy of the being disappearance and the substitute to its droop and become in the invention of the former idol reported on the symbol of the new Adam the onlooker mask printing the mystical wedding of the dark underground world and the oceans with the sun light birthing on the servitude to the increate state

The Weird passer of the art process by the image for the inscription in the time of the association identical and uniform in front of the disappearance of a chronology of the experience spontaneous or artificial of the west Mediterranean in its tale transposed could be an intellectual strategy of the artwork in the adamic amplifier of its fiction and its diffusion like the continuation to a repertoire acting on the same social individual and screening the artist in a beyond the real and the law to recompose the written adventure of the latent state to the capture of a self medication of the object given back at its first state able to rebuild the natural state

The goal of the image reminds the dead end of a first manner by tracing on the onlooker the infinite of a flesh of animism following the sun shadow the one of a fabulous east reverted by men through the art process like the real movement imitated from metamorphosis of the ephemeral element of the water to the same symbol of an endless fire who nobody can extinct

reflecting the genesis of an antic thalassocracy of west mediteranean substituted forever at the adequacy of the image power to the continuity of an exchange with the uniformity of the origin giving to the primordial object the countenance of the abstraction and the inverted effect of its disparity on the escape of the idea and on its integration to the individual by the artwork

The communication axis registered between Scotland and Naples takes back the egalitarian echo of the same thread parallel of the spirituality overtaking the suit to an adventure of the thought on the formal reality like the free act making easier the transfer of the aestheticism background on the exoticism of an indo European emotion fixing the broadcasted image of the Pompeii museum for the analysis of the recurrent myth of the primordial object substituted to the same initial individual like the demonstration of an instantaneity of the frescoes painting petrified in front of the open bite of the freedom of expression escorted to the artwork and to its relegation at a public god of a standardized and identical repertoire retaken later from the magus of the transparent cap for the epopee of the east of Justinian shown by Theodora to the reflected spectacle of a collective unconsciousness won on the barbary using the pathology and the cure of an image tradition reported by the Weird to enslave or deliver peoples from their identification to the invisible passer of the time

On the flow of the time from a before and an after the idol propagation casted into gold and the destitution of a listening and tale servitude into an unique model of an art of the medicine raised from the cult of the holy tree by the leaves that cure the multitude of the agreement on the anteriority of the language of the sign and the writing that precedes to the image forwards the alliance witness to the glory of the individual born from the uniformity of the pathology and who answers to an approbation of the emptiness rebuilding the same space quantifying an immunity of the weird and his reciprocity to a support able to capture the unique vision between beings inscribed on objects like the chronology reporting the absence of the same initial individual

Art accomplishes on the space of the freedom of expression the appropriation of the place of the museum showing the trade of the social individual symbol by the display of the artist process and by its projection to a public treasure of the former idol able to give an access to a model from decorative objects taken back at nature elements and to an elaborated archetype

The weird handler for the image lack from the individual to the object fosters the progressive exchange of a preventive and immune integrity among diverse languages like the opportunity to up to date a synergy for the existence of an indo European tradition

The nature and the fabric that imitates it reflects such his own existential behaviour the Weird exemption to the apotropaic and premonitory support of the artwork for an image able to insert by the process of the art the endless thread of the time at its showing place



The action of the Weird is the one of an initiatory obligation of the museum to the civil memory different from the renewed nature for a same identification to a freedom of expression of the art projecting the artist to a beyond the society of his observer or of his own victim to separate a visual archetype from syncretistic to initial like a passage of orality at a theory of the ancient or new artwork analysis on the jurisprudence of its vulgarization and on the intellectual property of an emblematic linked to an uninterrupted and behavioural experience of the west Mediterranean group able to influence the same dynamic of a progressive image through the individual attitude in front of the contemporary art

Such as the continuous pathological lack to a collapse of the phantasm for the same virtual model maintained by the tale of the indo European space and by its transcription into a debt buying again through the art process the experience of a representative anthropology for places and men under a social behaviour using the resonance to a cultural heritage echo having lost its actors into the cyclic return to a yearly time and to the one of the spirituality the major opportunity for an instantaneity of the Pompeii image reports to the adventure of an initial autochthony enfranchised from the laws the literature of the primordial object into the printed mask on the onlooker by the academic repertoire of mediterranean such the animist plan for a belief succumbing to renewed supports transferring the whole law of nature like the body and the soul of the individual right on the structural negation singular to the evolution of its immunity

The popular expression of the Weird could be a contemporary riding of the society on the effect of an indo european imaginary different from global and the appropriation of the obligation of the European museum in its initial function making easier the preservation of the integrity of the person on the report of her observation and her witness to a sustainable inscription of the time transmissible by the eponymy of an intellectual family accustomed to uses of the west mediterranean raising the initiative able to transfer the reality to sale the flow of a cultural ethics or to rehabilitate its subsidiary protocol

The relation to the object could be a single culture through the same being of the social individual and the artist and become a prevention of goods and the person enlarged to a public health from the academic vision showing the ontological experience of west mediterranean like the ended propagation of the same model making easier the uniform fatherhood of a new archetype simultaneous to the freedom of the information and to the one of the artistic expression