

THE ITALIAN MODEL



Emperor Maxence Pontifex Maximus

The area of the reproduction of the museum object can be the uninterrupted role of the Italian model and the demonstration of the original artwork showing both the influence of the social individual behaviour and the artist in the gestation of the creation and elements making easier his activity for image strategies and landmarks able to develop the transmission of the cultural person

External elements to the artist and the social individual bring back the synthesis of a vision raising the sustainability of a social contract onto the transmitted fame by the orality and the vulgarization of the artwork copied or spread for an emblematic mirroring its end on the beginning of a repertory already present in the search of an unconscious homogeneity destined to the purpose of a public retrospection on the collective or individual property for an initiation to features of its transgression from the person to the object

The visual education to the museum object prints the instinct of the thought reported from the language of the visible into a totality of the being from a relationship with a corporative symbolic of nature and from the process of the art on the voluntary or fortuitous defection of individual to a model that could be reproduced from itself

The emphatic tale of the origin on the perception of the space by the volume and by the vacuity retakes an arrangement of the individual reflected on his initial support alike abstracted to the multitude of a genericity of the form on the pathology of the same completeness of the thought

The existential episode that rebuilds the Italian model inscribes territories into the ontological agreement of Mediterranean exchanges such a rite of the object copied on the anatomy and on the difference of

material states to those of appearance as the appropriation of a knowledge prior to the flesh

The therapy of latent and syncretistic states by the rhythm of nature find memory links next or far on an universalism of the disappearance of the primordial object and its recovery in a public debt involving a passer of the theory of the incomplete for the same individual able to resolve the dilemma of the action in its appropriation of a beyond of the life won on the capture of the prohibited animal by the alteration of the same emptiness guardian of the scriptures and from the remnant image agreement peddles by phonemes

The transformation of dedicatory rites intervenes on the identification to the object like to a kingly wealth of the memory tracing copied from the east to the west on the sun trajectory to a structuralism of the thought able to reveal the opportunity of a derogatory realisation that illustrates the subject of a registered example

The virtual and initiator dialogue with the authority of the Pontifex Maximus on the convex transfer to the concave one of the rapprochement of the thought to the form realised interposes the absolute of the negation to the multitude on its manual intervention into an execution of the artwork representative of the incompleteness that impregnates on the onlooker the communion or the refusal of the art transposed from Numa Pompilius on the Egeria like a cortege that follows the waters trajectory at the place of their resurgence from a underground purification

The obsidional madness of Scyron find back the data of the archaic memory and expresses on the foreigner his code of the blind defence like the octopus ink to the transcription of the patriarchal legend on the plan of the royal migration returned to the tree of the origin

The Italian model represents the image of memory transposed on the object like the anthropological rite co-opting the ancient mental structure able to decrypt attributions of figures or motives that raise the symbolic of an archetype and show it like an art

The use of the city of memory from the rhythm of nature becomes the investiture of the actor that could imitate the droop of the image by the mask similar to the object that displaces it in the time to a process of the art up to dating its social existence by a repetitive appeal of the reproduction on an unique imaginary from the east to the west

The relationship to the tree unrolls the protocol with Adam at the medicine of its leaves and on the fruit that nurtures of a common vision to the alliance with the eponymous passer of the same prior tale such the generator reproduction of the face reflection to the formula of a written reserve of the glory in its opposition or its submission to the schism of a mood generated from itself like the shared food of the divine gift of the Charis on the holy offer of the soil to the new group sedentarization

Britanicus-Germanicus for Claude and Valerius Romulus Il divo Romolo for Maxence both dead during the life of their fathers operate the eschatology of the divine in the demonstration of an incorruptibility of the flesh like the imperial power on the alliance to a posthumous glory of the

contamination sealing in the escape of the mind to the east of stoicism the
print of romanity in a beyond of the Mediterranean and the richness of
substitutes of the earth and the water common to autochthonous

The witness of romanity generates a corporative brotherhood of the
gestation of the visible from the trajectory of waters to the remnant
symbolic that could exempt the individual from his own work and fix him in
the time by his relationship to the image that raises elements of the
museum into a different architecture of the thought

The manifestation of the divine and the Epiphany invests from the
universalism of a king of the east the adoration to the child restrictive
to his cult like a solution for the individual lack of participation to a
collective work able to intervene into a social culture of romanity

The Italian model reclaims the labyrinth of the grecity in the absence of
the syncretistic and collective mask of the flesh on the shifting of its
holy drunkenness such a celestial city celebrating the worship of its
foundation cult