

ONG

THE GOLDEN DISH^o

The ONG entitled THE GOLDEN DISH
is a nongovernmental and non cultural organization
for the defence of abolitionism* and human dignities
by a social indexation
from the west mediterranean experience
making easier cultural exchanges of an indo european space
through the international involvement to the substrate of a common background
such as the universalism of a sustainable relation to nature
in the reported academism of its yearly rhythm
forwarding the progressive object
succeeded to a memory of the Metier of the art

The abolitionism concerns the servitude or the sustainability for the person linked to the background of the work of men and to the human dignity of its diverse expressions from the west Mediterranean example like federative behaviours for the same universal relationship to the yearly rhythm of the nature able to substitute the art production to the social identification with the same cultural individual.

I Vision

Anthropological supports of a community of cultural interest of west mediterranean between France, Spain and Italy , and the deontology of a culture of orality forwarding the real or virtual image prior to the writing thought , could be the opportunity for a research of behaviours next to the continuous memory of the work of men , able to federate the wisdom of an image tradition , by the potential belonging to the physiological immunity of an initial individual , such a preventive expression by the substitution of art to the uniform nil that precedes the proximity of its recovery or the propagation of its pathology.

II Representation

The representation is handled by Jean Jacques Martelli and Pietro Torrigiani Malaspina , founders for the communication of the Ligue de la civilisation , a concept of contemporary art like an entertainment of the aestheticism trading , through the archetypal showing of the original product , surrounded by the artificial space of dispatched and decorative elements , able to league an immunity of the work and the person, under a continuous museum witness to the yearly rhythm of nature, such the elaborated lack of a collective utopia for the absolute freedom of an initial man.

III Mission

The mission of the ONG The Golden dish , is to initiate peoples and influence the social fabric by the model up to dating , from printed roots of a west mediterranean culture set, and its relationship with an imaginary or real east , using archaisms for new involvements handling the creation , as single initiatives making easier the transversal development of international solidarities , and communication axis of communities , already registered by the story of countries and men.

IV Integration

The integration of the image tradition is relative to a social indexation of the same cultural individual, in his progressive evolution of fundamental liberties and humanitarian rights, through the image forwarded by an unique culture of the museum heritage, and by the freedom of expression of the academism and the art, for the proposal of its valuation, under the symbiosis between the artist and the cultural individual, to gather diverse expressions of the same concern.

1 Deontology of Cultural exchanges

The deontology is the one of a neoplatonic culture of orality peoples and civilization , prior to cults , such the safeguard of an obsidional memory for preserve the civil peace , through public and private partnerships , for shows of ethnological models raised from contexts , roots of ideas story , and men thought, able to promote analogies with present or past time contexts.

2 Representative Image

The participation to the ONG the Golden dish, is under a community of cultural interest of west mediterranean , for the public opening to a philological research for an image of archaic languages , that could aid individual identifications to the same ideas fatherhood.

The community of cultural interest , could be experiential by the social and human sciences, around the Egeria*** myth , as an anthropological approach to the contractual attitude of the same cultural individual , in the behaviour that elects and broadcasts the holder the new sight making easier the same background knowledge.

V Values

The valorisation of human potentialities could be supplied by

1 The obligation and the vulgarization of the museum culture,

The freedom of expression of the museum academism, could favour the visual education linked to the artist expression on nature, and become an obligation for the safeguard of the same cultural individual, thought the further steep of his anthology, valorising the social relationship to the environment of a background in situ, by the vulgarized access to the museum reproduction, like a single exemption to the uniform utopia, anticipated by the original artwork.

2 The protection of artist rights

The endless freedom of expression of the art and the museum academism, under the valorization of background features that helps the initiation to the process of the art, as well material as intellectual, could be the corporative safeguard of artists in diverse form of expressions linked to the image rights , for the diffusion of the original creation, differential from a cultural individual of the west Mediterranean usage.

3 The image companies

The synergy of men production with the cultural image inspired from roots of the west mediterranean set, could be an indo european exchange, and the opening to emerging moods of trading .

4 The social indexation of the image tradition

The art maker research could be a progressive attitude to abolitionism, under the slavery to a corporative fatherhood of an endless background , by an imitation of the reborn

academism of nature, that substitutes the artwork proposal, to a new sight of the image tradition , and to the indexation of the yearly pact of its ancient features.

5 The evolution of fundamental rights

From natural rights to individual rights , the relationship of the nature to medicine and art could be progressive for fundamental liberties of a global attendance that gathers unknown quantifiers of peoples experience with territories , using the virtual witness of the art process , that links the artist to the social individual ,like a countenance that holds roots to reconstitute and sustain the corporative set of an uninterrupted cultural thought.

6 The ethic

the ethic focusing an image substrate of the indo european universalism, by the Italian model of a perso hellenistic readjustment, could be a generic landmark to the uniform identification with a social advertising .

7 The Metier of the art process

The transfer of an indo European substrate on the process of the art, pervaded by metaphysical landmarks, that generates an architecture of the thought similar to an initial feeling , could be a reconstitution of the cultural person , into the preservation of the indo european landscape of nature , by his attitude to the virtual one.

VI Strategy

The strategy is the reciprocation of three associations

1 The association **Metier of the art** in Italy

To show by a contemporary art concept, the anthology of the nature view through anonymous or famous artists, and open an educative program for the culture of orality that gives an access to the image tradition.

2 The Charity trust **Indo European Circle** in England

To show the anthropological support of the art process , under human and social sciences of the west mediterranean group, for the link of the art to medicine , and to gather art makers by the symbiosis of the social individual and the artist , around events to the profit of handicapped organizations.

To federate an intellectual right of the creation , like to report an abolitionist substrate of a recurring image , on the passing of the same cultural individual, such the merchandising of a “ trimesgism ” custom , common both to artists , robbers and curers , in the

instinctual and uniform co-optation of the false and human model acting on the same object fatherhood , making the man and the artist alone at their proper law, in front of the showing that acts onto a forsaken space , and dispatches through the reciprocal game with the petrified trance of an instantaneous art , an apotropaic means of imaginary, such the childhood feed back to a corporation used to overtake the illness incubation and deliver from transfers of the contemplation.

3 The association *Eroie Murracsu* in France

To show the cultural image of a community of cultural interest , in partnership with image companies , by the research for an image of archaic languages , of common roots between France-Corsica and Italy , to create a dynamism of cultural economy by the valuation of private heritages , being an expanded preservation for men and properties.

To forward a deontology former to cults for the created that favours abolitionism , through the image of archaic languages of the sacred iconology , by a humanitarian mission with confraternities under the aegis of the Venerable Miguel Manara founder of the hospital Santa Caridad at Seville , for the help to Handicapped .

4 Currencies

The fashionableness and the circulation of an indo European exchange , about the universal individual similar to the culture of his own shadow under the sun course , ever registered as a remnant image of the east to a former passage into west , is the migration constancy carrying the yearly rhythm of the nature theogony , through the endless fame of the Daphnis model spared like the immunity of his glorious oil , at the boor embodiment of Pan, recalling and adorning the loving memory and the visual belief for Adam and the holy tree, that forwards medicine plants and nurtures, like the pre objectal lack of an initial knowledge , on the Arcadia of a golden time according to Virgil , where “no one kills or eats else one”.

5 The *Adam day*

The ONG the Golden dish , is dedicated to the Donatello Cenotaph **** of Firenze , for the ideal relation to the unknown artist , that preserves the cultural individual , in his exemption to the further artwork, to perpetuate a corporative chain with the past , and with a background experience registered into museum features , such an anticipated attitude to a simultaneous freedom for both the expression of the art and the information , from the identification with an initial relationship with nature, able to reveal the elements recomposing the new Adam through transgressives roots and creative processes , that escort and enfranchise the thought of men, like an underground rite of invisible focusing the Egeria metamorphosis into an archetype , for a recomposed imitation of history, retracing the epic cycle*****of his eponymous founder, in his retrospection to a city of memory .

Note

The cenotaph concept , could be a link of the cultural individual with the roman repertoire, like the substitute of **human and social sciences** institutions, for the exchange of a west mediterranean experience of civilization set (Pascal Paoli cenotaph at Westminster) , to synthesize dispersed means of expression of the art , onto progressive attitudes of a cultural economy, like a knowledge of the image tradition, reported by the Donatello cenotaph at Firenze, for a checking and a development of the background , properties and persons, to a main reference of the art process , able to be a public opening to the commemoration of the millennium cycle of its transmission , by the creation of the Adalbert of Tuscany cenotaph.

The ONG the Golden dish could be presented next to afferent embassies

=to the British embassy,

for the exchange of a west mediterranean experience of civilization under the anthropological support of the art process.

=to the Italian embassy,

for the Italian model of the Egeria to make easier cultural exchanges of an image tradition.

=to the French embassy,

for the vulgarization of the museum culture and the cultural image of companies , under an image of archaic languages of a west mediterranean exchange , able to open a cultural dynamism with Tuscany , through the differential advantage of Corsica with the law for an “isle of mountain” and the taxes credit for research (CIR) for the heritage valorization and the preservation of nature.

**the abolitionism concerns intellectual or material elements that inhibit the thought, where the wisdom linked to the academism of the annual rhythm of nature , liberates the individual by the proposal of new visual landmarks recomposing the group synergy by the furtherance of its emblematic.*

***the nature rhythm is the principle of subsidiarity linked to the cultural individual, revealing the yearly sequence of diverse background knowledge of the west Mediterranean group, to compose a continuous chain of transmission for the story of ideas and forms of the thought by the creation.*

**** the Egeria myth is the anthropological sourcing of the words flow that contains the former image of a collective background transferred all along contexts by the artist corporation like a social alternative to the council of the sole power in front of immaterial purposes, to a valuable object that tags the endless quest of the being.*

***** the ideology of the unknown artist through the Donatello cenotaph, could be the inspiration that links the social individual to the artist, for a artwork fatherhood similar to the knowledge of the museum background, like an anthropological role of the Egeria, to reflect the vulgarization of the same object of memory,, emblemized by the water metamorphosis, on the synthesis of the indo European space of the writing thought, making the process of the art, an evocation of the notional east win on the twinning exoticism of the Asia, like an universal rhythm of nature, to the academic failure of its imitation, for the utopia of an initial individual, similar to the absolute freedom of a continuous antic thought, watering the invisible roots of the same tree.*

*****the epic cycle is retrieved from the regalia tradition of image , like a contractual protocol that must be centralised to an established power of social behaviours iterative for the identification to an experience of territories.

° *the GOLDEN DISH refers to the regalia of the London Tower , as a dish depicting the last supper of Christ and a national emblematic forwarding an appropriation of the museum wisdom , by processing the individual transfer to a tradition of image , for game the time from the past to the further one of creation , that could maintain the civil peace of an universal city of memory through the identification to the same cultural person.*

The object of the golden dish , could remind by its relief , a mask of archaic religions , furthering the human devotion to the other like another , that succeeds the old Adam to the new one, as a single initiative in front of the multitude linked to the same civilization set , that exempts from a corporative vision of an uninterrupted immunity between the process of the art and the artist, rebuilding the anthropological return to landmarks of an antic time Medes and Persian on the same greek cycle, like the adoption of a population demoralization to their initial belonging , such the destitution of the art revealed by the yearly rhythm of nature to the imitated fabric of the reborn nature , as a later report for the existential end and for the illness.

Opportunity

The ONG The Golden dish such the change for a beyond the seas of west Mediterranean with social and human sciences used as a support to the freedom of expression of the art and the museum academism could be a sustainable valorisation and a preservation of the cultural individual through individual rights linking him to gods and services of companies for the development of a federative image in the subsidiarity associated to the yearly rhythm of nature by its diverse knowledge connections integrative for an obsidional city of memory.