

# ONG

## THE GOLDEN DISH°

The knowledge who escorts the yearly rhythm of the nature

The ONG entitled THE GOLDEN DISH is a nongovernmental and non cultural organization raising a social indexation from the west mediterranean experience to make easier cultural exchanges of an indo european space such as the involvement to the substrate of a common background from a sustainable relation to the universal nature\* and to its rhythm able to become the reference of a cultural individuation .

### **I Extension**

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 initiate a research of behaviours next to the continuous memory of the work of men and federate the wisdom of an emblematic in the transfer of an immutability shared with the same individual of the start for a structural stand to its uniform nil .

### **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 forwarding the 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 the elaborated lack of a collective utopia for the absolute freedom of an initial man.

### **III Action**

The action of the ONG The Golden dish is to initiate peoples and influence the social tissue 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 who handle 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 same cultural individual through the image broadcasted by an unique culture of the museum heritage and by the freedom of the academism research and the expression of the art for the proposal of its valuation under the symbiosis between the artist and the cultural individual (the weird) to assemble diverse expressions of the same concern.

#### **1 Deontology of Cultural exchanges**

The habit of a secular worship for the renewed nature could be assisted by a humanitarian and charity mission for the created through a neoplatonic culture of orality peoples and civilization prior to cults like the safeguard of an obsidional memory anticipating the civil peace under public and private partnerships for shows of ethnological models raised from roots of ideas story able to promote analogies and reports with present or past time contexts.

#### **2 Representative Image**

The participation to the ONG the Golden dish is by 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.

#### **3 Emerging expression**

An emerging and synthesizing attitude for the culture of west Mediterranean and for its print into diverse countries could league women in front of stakes of creation and relation to image in the focalization of the muse and Egeria archetype with the Italian model emblemized by the Donatello cenotaph alike the unknown or famous artist the passer and the provider from the social experience shown by the museum to the new sight able to retrocede the same knowledge who escorts the yearly rhythm of the nature.

### **V Values**

The valorisation of human potentialities could be supplied by

### **1 The vulgarization of the museum culture**

The original artwork inspired from the same cultural individual by an exemption to its uniform utopia could be the use of an enlarged vulgarization of museum reproductions.

### **2 The protection of artist rights**

The endless freedom of expression of the art and the freedom of the academism research valorising 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 of the cultural individual for the diffusion of the original creation differential from a west mediterranean usage .

### **3 The social indexation of the image tradition**

The art maker like a quantifier of the same primordial objet could insulate a progressive attitude to abolitionism\*\* under the obligation or the slavery to the corporative fatherhood of an endless background by the sustainability of a new vision on nature that reborns substituting the artwork proposal to the indexation of the cultural pact for its ancient features.

### **4 The evolution of fundamental rights**

The relationship of medicine to the nature and art could be progressive for diverse witnesses of the art process linking the artist to the social individual like a countenance holding the roots of an uninterrupted cultural thought.

### **5 The ethic**

the ethic focusing an image substrate of the indo european universalism by the perso hellenistic readjustment of the Italian model in the one of the anonymous artist emblemized by the Donatello cenotaph as simultaneous with a same Egeria countenance could design the generic landmark of the uniform identification with a social advertising and become the influencer of the museum obligation to sustain the same cultural individual by the appropriation of public places for original demonstrations in situ.

### **6 The Metier of the art**

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 instinct 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 promote a culture of the object under the yearly rhythm of nature forwarding the broadcasted substrate of the same product of the art imitated from the Italian manner of the museum as an 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 their symbiosis with the social individual .

To federate the abolitionist substrate of a recurring image on the overtaking of the same cultural individual such the regressive communication of “ trimesgism ” common both to artists robbers and curers in the uniform co-optation of the false model (the Weird) acting on the same object fatherhood making the social individual and the artist alone in front of an apotropaic means of imaginary that acts on the aestheticism space and on the feedback to the petrified trance of an instantaneous art for a sanitary state of the childhood like a corporative habit of the sole image able to prevent the incubation by its propagation frequency to the identification at a generic model and deliver from the time flow on derivative 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 –Tuscany to create a dynamism of cultural economy by the valuation of private heritages being an expanded preservation for men and properties.

To promote a deontology prior to cults by “the created” maintaining abolitionism through the image of archaic languages and their hermeneutic of the sacred iconology.

### 4 Flows

The anthropological allegory and the circulation of an indo European cultural exchange similar to the individual imitated from his own shadow under the sun course like a theory of the remnant image with his former passage from the east to the west is the migration constancy carrying the yearly rhythm of nature the Daphnis theogony that civilizes and

adorns the boor embodiment of Pan into the lack of a freedom wisdom for a golden time according to Virgil where "no one kills or eats else one".

## **5 Actors and influencers**

Actors and influencers for a structural space of the cultural individual from exchanges of west Mediterranean enlarged to an anthropological allegory of an indo European area could be artists , private and university searchers , art lawyers , the medical staff, civil and military procurators , confraternities and clergymen, as well cultural patronage representatives for societies image as the communication of cultural economy made easier by a sustainable emblematic.

## **6 Public service**

The public service of a cultural individuation, is the one gathering the same anthropological group composed by a community of cultural interest singular to the west mediterranean and to its deontology of a neoplatonic memory of peoples and civilization, like a structural communication diversified by actors and influencers.

### **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 an experience of men and territories registered into museum features such an anticipated attitude to a simultaneous freedom for both the expression of the art and the information able to reveal the elements recomposing the psychic of the old 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 in its retrospection to a city of memory.

*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 .

\*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 abolitionism concerns intellectual or material elements that inhibit the thought revealing the yearly sequence of diverse knowledge of west mediterranean background to compose a transmission chain of ideas story forms of the thought and of 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 for sole powers in front of immaterial purposes to objects tagging 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 an 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 similar to the absolute freedom of a continuous antic thought.

***The ONG the golden dish is destined to standardize the effulgence and the preservation of backgrounds in the continuity of their museums in situ like the shipwreck of their social utopia to its autochthonous theory evoked by the creation symbolic and become a cultural strategy progressive in the furtherance of the Italian model emblemized by the Donatello cenotaph contained as a knowledge of the Egeria for the integration of the exemption to its humanitarian action.***

***°The Golden dish refers to a romano byzantine tradition of "Missorium" in the golden plate regalia at the London Tower depicting the last supper of Christ such as a national iconology able to forward the appropriation of a pre objectal and collective wisdom for the individual facing a shared museum with a differential aestheticism of the contemporary art.***