

Mancus-Diwan event

The birth of Venus - Botticelli 1486

Reproducing with the painting
the cataleptic analysis of his own object
the subject holds
the uniform reciprocity
with the dramatized moment
that organizes the thought detained
and its freedom game
from dressed up to nude condition
with the apparent reality.

The search of social distraction
like the amplification
of a collective emotion to statism
that transmits from another illusion
more deep
nature and artifices
of an universe without reflection to image
making in the absence of art
the providential theatre
from visible to invisible
a polemic with the place
that handles image
and resolves with it

the birth of its theory.

Tuscan memory
evokes in the Persian magical
the prohibited homage to the same desire
that destines artist self examine
to his support
such a defection to image
in the decomposition of the truth
by the follow up through the sun course
migrations and settlements
of the night darkness
making the man dream contamination
that can insert
in the vision linearity
the passage to another reality removal
on which metamorphosis and projections
compose communication moving
registered like a reference
that changes spectator primitive emphasis
of the Diwan literature
in a private and silent garden
detained by an orphism code
and linked to the earth and seasons
by the lack of a predestined future
the negation of the moment
that cannot be defined

but be close and build
from an instantaneous and long time.

Surrounded by the gentle wind
and the virgin earth
the goddess of an universal richness of waters
shows the reality identity
and its natural ecstasy
the demonstration
proposed by Appelle for Alexander
doing the spectator
the amorous of his lover Pankaspe
such the instantaneous gift
of time paternity
in Cronos castration
by his son Ouranos.

In the sacred prostitution
of Cyprus shores
the mystical vulva transmits
the primaverial drunkenness
of the celestial body in the conch
substituting women to an east pearl
recomposition of the first claim of love
like an adventure
to conclude with vegetal reign
an origin and an end

of body and soul.

Venus Anadyomede

spouses her own reality
and shows in this new pact
the annual rhythm of the form apogee
that can appropriate
its space of the thought
and uses it in society
like the capture of fiduciary pragmatics
of a collective symbol.

Giovanni delle Bande Nere e Cosmo da Medici

remembering to the exit of their context
the material conflict
projected on image
and on the pre-objectal survival
confusing and emblematising
the demoralized illusion
of the same inform time
and its dialogue with an image rhythm
suggesting an inaccessible illusion
in the loss and recover
of initial model
conducted by epochs transfers
to the east achieved vision
able to appropriate the custom
of literalism derogation

and contribute to classicism essay
of its unattainable space.