

Self portrait

The forthcoming self portrait of the artist becomes an exercise to fix the whole means of an insubstantial space that could be shown as a matter of the thought and the ended form of an entirety balance

The purpose of the artwork catches landmarks of the past such as near of far remembrances as well involved as curing the pathological approach with the subsequent object of beauty

The useful myth of Narcissus follows expressions of the consciousness & tries to feel the thread of its elegant mannerism that comes to the art process and makes it primitive

The antic involvement to an existing psychic fact like Eros and Psyche or Perseus and Andromeda makes dual the spectrum that surrounds the former image next to the truth of reality

The way to get an artificial light in the pre objectal scheme of a varnished paper acts the tribe dependence of an invisible roof that detains the mind of its uninterrupted way as a passer by the time for the forsaken limit of a life sequence

The exceeded capture of exalted feelings that expels the fixity of the social image retrieves the nature wealth shared with death like an agrarian place that values without words the anthropological sight of the accomplice curator with the art maker

The tree as a residual object of the thought evaporates reverted roots on the sky as a question at the new one substituted to an inexistence of the multiple

The Alexander of Macedonia shadow tags the time of ashes madness and makes it an already printed feet for the place conquest of the indo European fire

The incongruity of nature set up the richness of the far country of souvenir when the sole artist was a public image in the self-portrait reported by the curator as an exasperated steep of the background analysis in the blank acknowledgement to the handmade fabric that negatizes its female encounter with the past

The new born artist by his own portrait or by the space of his absence expects the ended depiction of a social acquaintance to the absorption of the whole words that handles the object of a

reconnected freedom with beliefs and sorrows of life useful to claim a corporative link of the art from an epoch to the other one as the affordable waste of a same civilization set that obliges a devoted sight to nature

The west Mediterranean experience and its oriental change invests the artist process by an uncorrupted garden from where is reborn the same universal man whose holding both the three ages of life on the Egeria waters metamorphosis

Among the furtherance of an artificial wholeness the self portrait of the artist is the passer of an unachieved sight on nature experience as an academic repertoire that maintains the balance of the social individual with the moving reality

The cataleptic relationship to the object of the art like a space between the artist and the artwork occurs a collective analysis for the context destabilization often stood up by sounds and voices for the essential captation of a public heritage already imprinted by worships in the format of an image prior to the thinking and the writing like the childhood perversion to an adoptive belonging thread without normative landmarks between the artist will and his self-portrait

Ever the artist self-portrait acts like an influencer and the quantifier of the reciprocal sight who broadcasts the biological form of the thought under psychopathological links to the motherhood confusing often his own and single feeling with a chained one at an unsubstantial place of mind its source of image and water mirror on earth that flows a dispossessed fire never extinct