

Egeria

From the Ararat mount in Turkey to Egypt and from the Pindus mount in Greece to Italy the way between east and west shown on the art as an incorporeal net of sources accomplices the same human being accordance with sane or contaminated waters that place their mirror on an uniform vertigo to the single sight on real when the fixed thought of an already evaporated feeling pours the notional recovering to the sun of the horse move hold by the bit that reaches utmost scum of land shores and mind banks with the current time when Hippolytus such as an archaic means to get the relationship with a dominant belief for the city memory ruled by nature ever expects the answer to the residual of former actors in the initial panoply subdued at the catch of the most intempestive belonging in the emphasis of speech that depicts the uncorrupted blood of an incestuous lineage to face upon the fright of a far country foreigner the composite repertoire of Rome that affords its ended theory by bringing a tribute to the antic fire of the housing when ashes of mourns focused on life at its start assign the first king of isles and rivers surrounded by the Tiber solely reached throughout the Pontifex rite of the Sublicus bridge and its lustral worship alongside the female tribe of wild amazons who wish to rob the fire of the men homelessness by using their golden belt of Are both for war and for germination in an inert strategy of sleep and death the anthropological nearness de facto of Egeria whose inherited the Etruscan wisdom through a flowing resurgence from the unseen displacement under the earth and upon it with waters of the Achelous god plans its agreement with the Tiber on the Hyppolitus situationship to the Ariccia wood where is Diana queen of hunting women and Phaedra half sister of the cretan Minatorus the wed of the proto Hellenistic background and the roman amalgam of diverse primordial myths ever forwards a predicable culmination to coming events where the passer exerts his desperate witness of inextricable convergences of destiny set on the art maker by the celestial scrap for depict like the Aphrodite conch failed on the soil the extinct oceanism from the nil of wilderness to the civilization steep that meets the restrictive balance of words at the Hades place where men are watching for the attractive wish to the substituted abolitionism of the primitive nature in the artwork neutral expanse allowed to the artist entity and nonentity



Milano Duomo