



"P63 - FABULEUX ORCHESTRE ANTHROPOMORPHE DANS CYRTO"

Size (HxWxP) : 120x120x3 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Imagination / Category : Painting

Price : Euros 14400

Year : 2006

Desc. : FABULOUS ORCHESTRA IN ANTHROPOMORPHIC CYRTOIDEA - ART GALLERY / Canvas stretcher bilobed / Text translated by Google / Amazed by the beauty of radiolarians, I had always promised to one day use their complex form and aesthetic jewel glass miniature. A variety of Radiolaria, the cyrtoidea reproduced by the biologist Ernst Haeckel in his edition of 1899-1904, entitled *Kunstformen der Natur* will decide this table. This is to accommodate my little musicians in a bandstand worthy of their eccentricity that I chose this natural wonder. It is with great sorrow that I am forced to simplify it by detaching it from the top, and finally with anamorphic. Two operations required to bring it into harmony with my little anthropomorphic creatures. Let us turn to medieval texts, particularly those from the fourteenth century, to admire their borders bursting with illuminations. The artist emerges more often linger on the margins for these strange creatures, devils, monsters comic aspects profane, sometimes even trivial. We forget today that they have almost always a meaning: teasing, arguments or warning (a forgotten character biting an animal with it the sins of the flesh, if they ate meat!). All musical instruments, even whimsical, jokes are authentic vintage. Note the clear separation between the feminine and masculine. Radiolaria: elements of a class of marine protozoa in plankton bio. These animals are between 1-5 mm (0,04-0,2 inches), rarely more! They have a siliceous skeleton, which is not visible externally. It is intimately included in the cytoplasm, to find out, just destroy the soft tissue, appears extraordinary architecture that only nature can create in such beauty. The accumulation of thousands of dead radiolarian eventually lead to a rock called Radiolarian.

BABYLONIAN



"B109 - QUAND LES DIEUX ETAIENT DES HOMMES? 2009."

Size (HxW) : 125x190 cm

Style : realism / Tech. : Acrylic on canvas

Theme : Violence / Category : Painting

Price : Euros 11875

Year : 2009

Desc. : B109 ? WHEN THE GODS WERE (still) MEN ?2009 - Acrylic on canvas 125 x 190 cm ? 49,2 x 74,8 inches. - BABYLONIAN / (Text translated by Google) / Like many other paintings in the series Babylon, the title of this painting is an incipit or first words of the poem of Atra-Hasis. The poem begins: 'inum ilu awilum ... "Or:" When the gods were men ... "That means they have behaved like them, while men did not exist! Other translations are: "When the gods were man ..." = They behaved like them, or "When the gods were holding the man ..." = They held the man's role. As you can see, there are several possible titles as translators, so I approve all, especially since at first glance, the meaning does not leap to the eyes. Turning to the interpretation of the painting depicts the behavior of gods before the creation of man on earth. The show is familiar to us as they

wage war with each other! We found many glyptic evoking the war of the gods. Anthropomorphism seems to be the rule most commonly accepted. The images of gods are not gods themselves, they are only representations as well as emblems. Do not be astonished at their appearance whatsoever in the earliest writings about the gods, the interpenetration of divine and human is always closely linked. The Mesopotamians had their own interpretation of the relationship between homological deity's body, its symbol and its anthropomorphic representation, it is difficult to understand in today's world: But easy to imagine for a Battle of the Gods ! Do not worry, they had the power to revive or otherwise, if they were in pieces, to recover the pieces to create other characters, which sometimes become demi-gods, others mixed with clay and the blood of a sacrificed God become mortal humans first born! That is what tells us in miniature the oldest known mythology, but also unquestionably and by far the longest "religion" has existed on earth! To return to the heart of the table, here is some more information: The colored belts worn at the hips of the gods are the beginnings of future floating ribbons or "pativ" borrow later Parthian horsemen and fighters Sassanid. The tree of life is already present in the landscape zenith. Above a shooting star! Then the seven stars of Pleiades near our bird. Below a centaur brandished in his right hand the monogram of Philhelm! In the lower right corner on the most sacred symbol in recurrent glyptics Mesopotamian sometimes interpreted as the eye of a god! The seated figure with trident on a dolphin is the ancestor of Poseidon in Greek. When the overlapping curves background colors, they correspond to different layers of the world exists under the belief of the time. Atra-Hasis (or Atrahasis) Super good poem (or infinitely wise) is a Semitic language written in Akkadian cuneiform and therefore approximate date of the eighteenth century BC, tells the story of the Creation and the flood. The poem has about 1200 verses, the Bible was inspired to create the character of Noah. Addendum: If the characters are so curious, if not extraordinarily anthropomorphic, that they are borrowed from Etruscan few rare stamps, which I kept long in my possession in order to reveal them one day in one form or another . The Etruscans were of Anatolian origin, the creative leap did the rest. I would also like to emphasize that the round heads of the characters were already painted ocher yellow-brown rocks at the Jabbaren n'Ajjer Tassili in Algeria, and this, as attested to 7000 years old de5000! When the double or triple heads, they are already certified as a minimum since 7500 BC, and at Catal Hayak in Central Anatolia.



"B101 - L'arbre de vie babylonien dans l'Eden..."

Size (HxW) : 125x190 cm

Style : realism / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 11875

Year : 2008

Desc. : B101 - THE TREE OF LIFE IN HIS BABYLONIAN GARDEN ? 2008.- Acrylic on canvas 125 X 190 cm or 49,2 x 74,8 inches.- BABYLONIAN / Mesopotamia has always been considered as the original heaven with its tree of life and its marvellous animals, and this, in a world where the human had yet to appear. Therefore are we renouncing at the representation of the first couple and the snake lying at the foot of tree of temptation? Indeed, before being the Garden of Eden in the bible, it was already present at every era since the 4th millennium in Mesopotamia. Nevertheless the tree of life,

plentiful of fruits, blessing of god, was also present as an artificial form of gold and bronze, mostly located in the numerous Palace courts of Assyrian kings. It was the symbol of immortality and was often represented between two prayers or priests leading contemplation to adoration. We will find it again on other paintings of Philhelm. The sea with its fish is there to remind us that for Mesopotamians the human being came from the sea. The lion, king of animals is the only one watching us, he was the incarnation of cosmic forces. Only kings had the right to hunt them, even exterminate them if we're looking at the actual low-reliefs. Regarding the ostrich, it disappeared definitely from this region in 1941. Tree of life : ?Yahweh planted a garden eastward in Eden and there he placed the man that he formed. And out of the ground had Yahweh grow every tree pleasant to the eye, and good for food. And a river went out of Eden to water the garden; and from thence it was divided, and became the spring of four rivers: the name of the first river is Pischon,? the name of the second is Guihon,? the name of the third is Hiddékel, which flows toward the east of Assyria, and the fourth river is Euphrates. (Genèse, II, 8-14.)



"B110 ? Quand les poissons sortirent de l'eau ?.201"

Size (HxW) : 125x190 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 11875

Year : 2010

Desc. : BABYLONIAN / (Text translated by Google) / This painting assumes a continuation of the previous one, namely the B109 (When gods were men ... 2009) with which it forms a diptych, 125 x 380 cm / 49,2 x 149,6 inches. His interpretation necessarily follows, for the record, I refer you to his text for more information! On the other hand, you guessed it, the marine influence is predominant as often, whenever it comes to Mesopotamia. The origin of humanity is revealed by the origin of hieroglyphics to cuneiform. What could be easier than drawing a fish to represent: First sign = -3,300 years. Second sign = -2800 years, turn 90 degrees. This shift will be for the most part, for other performances: man, woman, animal, plant, etc.. Then the third sign = -2400 years, the appearance of cuneiform while keeping the main guidelines! The language and the signs are multiplying, the first mapping appears at the end of the millennium, is the fourth sign = - 1800 years. The last sign (known?) Is the new Assyrian 5th sign = - 700 years before Jesus Christ. Until one day appear the letter pronunciations and writing as we know it today! Fish written: HA and decide: ha ku. All this told in accelerated ... But the most surprising is that it has lasted over 4000 years, well above our current writing! We need to remember in our world of evolution and involution permanent. If you have identified the tree of life at the center of the table, the abduction of a minor goddess by a centaur, although this representation is more Greek than Etruscan Babylonian! At the extreme right, the scorpion man, although Sumerian, is the protector and defender of the path leading to the setting sun to allow it to make its long journey until sunrise. The rest is known to you, if you know my other paintings in the series Babylon. About the title of this painting, it has a purpose consistent with Mesopotamian mythology: "When fishes came out of the water ? they became men ! "



"B114 ? DIVORCE A LA BABYLONIENNE"

Size (HxW) : 80x50 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 2000

Year : 2009

Desc. : B114 ? BABYLONIAN DIVORCE?2009 - Acrylic on canvas 80 x 50 cm ? 31,4 x 19,6 inches. / The impossible divorce a babylonian couple in a archaic Mesopotamian posture and often represented on ancient cylinder seals dating back over 4000 years! Finally nothing new under the sun!



"B123 ? RONDE LEGUMENOMORPHE"

Size (HxW) : 85x85 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 3600

Year : 2009

Desc. : B123 ? ROUND LEGUMENOMORPHE?2009.- BABYLONIAN / text translated by Google / Acrylic on canvas nailed to a log diameter of 85 cm ? 33,4 inches / One of the oldest archaic UR scenes dating back over 4700 years and found a cylinder seal from Mesopotamia. Of course its representation has been transformed by your artist



"B143 ? SCEAU DE BEL-MUSHALLIM, QUI ENLEVE CE SCEAU"

Size (HxW) : 127x85 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 5400

Year : 2010

Desc. : B143 - SEAL OF BEL-MUSHALLIM, WHICH REMOVES THIS SEAL, RISK OF LOSING THE SHAMASH'S PROTECTION ! - 2010. Acrylic on canvas - Curved Frame - 127 x 85cm. BABYLONIAN / (Text translated by Google) / Sumerian myth in the flood well before that of the Bible, the god Shamash appears in a boat and back light after the storm! As Shamash the rising sun, whose ceiling is the sky that contains the bark of the sun! We know from



"DIPTYQUE B109 & B110"

Size (HxW) : 125x380 cm

Style : Figurative Style / Tech. : Acrylic on canvas

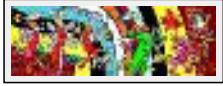
Theme : Story / Category : Painting

Price : Euros 23000

Year : 2009

Desc. : DIPTYQUE B109 ? B110 : WHEN THE BABYLONIAN GODS WERE WARRING?See reviews of B109 and B110 respective tables - 125 x 380 cm / 49,2 x

149,6 inches



"DIPTYQUE B99 - B100"

Size (HxW) : 125x380 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 23000

Year : 2008

Desc. : DIPTYQUE B99 ? B100 / INCANTATION TO BABYLONIAN GODS? - 125 x 380 cm / 49,2 x 149,6 inches - See reviews of B99 and B100 respective tables.



"B105 ? QUAND RÂ, HORUS ET ISIS ETAIENT DANS UNE BA"

Size (HxWxP) : 127x85x5 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 5400

Year : 2009

Desc. : Babylonian / Curved Frame / Three characters from Egyptian mythology in Phoenicia engaged in a sacred boat Isis with her son Horus, which she lent her breast she wears the solar disk supported by cow horns. She is wearing a tight dress decorated with strips which enclose in crossed lines. It sits (its name in hieroglyphs = seat). Facing Ra overcome the solar disk, wearing a short dress. He holds the scepter in stylized greyhound. Mehen snake guard is in the boat



"B111 ? QUAND UNE BALINAISE EMBARQUE AVEC BENU L'O"

Size (HxWxP) : 127x85x5 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 5400

Year : 2009

Desc. : B111 ? WHEN A BALINESE EMBARKS WITH BENU THE SACRED BIRD ? 2009 - BABYLONIAN / Acrylic on canvas, bent frame, 127 x 85 cm ? 50 x 33,4 inches / (Text translated by Google) / Phoenician Period under Egyptian occupation from 1800 to 1100 BC. Unlikely encounter abruptly exit the imagination of the artist, whereas Egypt has been planned for several thousand years to take the role of this usurper. In fact, the mural still exists in the depths of a pyramid, and evil be to him who evil thinks of any felony. Image paradoxically iconoclast, but embalmed a dream of your artist. Perhaps you've instantly recognized our vaguely puppet's Balinese? Anyway, it is Benu which is the main character! Not for what he did but for what it is, namely, the sacred bird of Egypt: Benu the first living being in Egyptian mythology, he emerged from the light and sat on the darkness, bringing in its wake heat and creative energy. He said that his first cry was never heard on earth! The Benu bird was particularly venerated at Heliopolis, where he was considered one of the incarnations of Râ, the sun god. Originally the Egyptians represented him in the form of a yellow wagtail or a heron Nile planted with two feathers

on the head as spearheads, in another life. May this picture help? The most common form represented in the tombs and retained by me. Benu was often engraved on precious stones and buried with the dead to help revive. Benu: a few words about our bird? It was primarily associated with Atum and Râ at a time. It was only later that he became the incarnation of Osiris when he was in the darkness of Douat during his journey of resurrection as the sun god, Benu regenerates itself! To convince you this is his incantation from the Book of the Dead: "I am Solar copulating with the phallus itself, I am the Benu bird in Annu (Heliopolis =). I am the keeper of the Book of beings and being. Who then is it? Osiris, his body is lying, or his injury. In other words Eternity (double): the light of day and the continuing to be the night !?"



"B155 - Chasse antique achéménide"

Size (HxW) : 95x95 cm

Style : Figurative Style / Tech. : Oil on canvas

Theme : Hunting / Category : Painting

Price : Euros 4500

Year : 2011

Desc. : B155 - Antique Achaemenid hunting - 2011 - Oil on canvas - 95 cm diameter circular frame moving with a ball bearing on the central axis - A few words about the Achaemenid civilization to locate the subject in time: The Achaemenid Empire (Old Persian Haxâmanishiya) (c. 550?330 B.C.), known as the first Persian Empire, expanding to eventually rule over significant portions of the ancient world which at around 500 B.C. stretched from the Indus Valley in the east, to Thrace and Macedon on the northeastern border of Greece. The Achaemenid Empire would eventually control Egypt, encompassing some 1,000,000 square miles (2,600,000 km²) unified by a complex network of roads and, ruled by monarchs, to become the greatest empire the world had yet seen. Calling themselves the Parsa after their original territorial range Parsua, Persians had settled in the southwest Iranian plateau, bounded on the west by the Tigris River and on the south by the Persian Gulf which had become their heartland for the duration of the Achaemenid Empire. It was from this region that eventually Cyrus the Great (Cyrus II of Persia) would advance to defeat the Median, the Lydian, and the Babylonian Empires, opening the way for subsequent conquests into Egypt and Asia minor. At the height of its power after the conquest of Egypt, the empire encompassed approximately 8 million km² spanning three continents: Asia, Africa and Europe. At its greatest extent, the empire included the modern territories of Iran, Pakistan, parts of Central Asia, Asia Minor, Thrace and Macedonia, much of the Black Sea coastal regions, Afghanistan, Iraq, northern Saudi Arabia, Jordan, Israel, Lebanon, Syria, and all significant population centers of ancient Egypt as far west as Libya. It is noted in western history, as the antagonist foe of the Greek city states during the Greco-Persian Wars, for emancipation of slaves including the Jewish people from their Babylonian captivity, and for instituting infrastructures such as a postal system, road systems, and the usage of an official language throughout its territories. The empire had a centralized, bureaucratic administration under the Emperor and a large professional army and civil services, inspiring similar developments in later empires. Contrary to popular belief, the vast size of the Persian Empire, and its extraordinary ethnocultural diversity across its realm, would not prove to be its undoing. The traditional argument is that the delegation of power to local governments eventually

weakened the king's central authority, causing much energy and resources to be wasted in attempts to subdue local rebellions and this was the reason why when Alexander the Great (Alexander III of Macedon) invaded Persia in 334 B.C. he was faced by a disunified realm under a weak monarch, ripe for destruction. Examination of the evidence demonstrate that Achaemenid Empire was not facing any such crisis by the time of Alexander, and only internal succession struggles within the Achaemenid family ever came close to weakening the Empire. Alexander, an avid admirer of Cyrus the Great, would eventually cause the collapse of the empire and its disintegration around 330 B.C. into what later became the Ptolemaic Kingdom and Seleucid Empire, in addition to other minor territories which gained independence at that time. The Iranian Culture of the central plateau, however, continued to thrive and eventually reclaimed power by 2nd century B.C. - We come to the theme of the painting: The royal hunt, it is surely the favorite hobby of kings and princes. It has indeed the advantage of being a good physical preparation for the young noble, and an event in which he can show his courage, his skill and power (the first line is reserved). Hunting is practiced in *pairidaeza*, parks closed wide area: in fact, the word for "having a fence on all sides." These gardens are both places of recreation and leisure, developed by horticulturists, and vast game reserves. Hunting techniques are varied: on foot, on horseback, by chariot, using the sword, the bow, the javelin, or the net. The fight of the lion with the man: Such a presentation of conflict is consistent with the image of the lion as the most powerful animal, and its dominance means the transfer of its strength to man. Note, however, that among the Assyrians, for example, the palaces are decorated with hunting scenes cruel; in Achaemenid, we often find peaceful processions of people dependent or majestic lions without apparent expression of ferocity, like the city of Suse. - Let's check the iconographic details: His presentation without high or low standard, and its kinetic rotational gives it a certain symbolism that I let you analyze if need be!. Another feature, in contrast Achaemenid elements around the canvas, the central birds are Assyrian faithful to their original representation. For those who want to know more about the different components present in the table, and this, in the opposite direction of clockwise, starting at the bottom near the signature, we have a Neo-Elamite rider shooting an arrow A Tree of Life, a lion fighting, a new Tree of Life, a monster deified, seen as a stranger among the Egyptian God, because from Arabia, it is "Bes", sometimes represented lifting and strangling two red deer, to get their wood for an apotropaic reason, function still used today by some shamans to deflect danger and protect their sponsors. (Dixit Leon Heuzey, archaeologist 1879). Follows a new Tree of Life, you will notice the wide variety of them! Comes a new Neo-Elamite rider with a spear against a lion fighting, followed by a second more peaceful. Then we find a single plant with its root, but more often represented at arm's reach of the Mesopotamian goddess of vegetation. Then a female anthropomorphic scorpion, one last Tree of Life, another anthropomorphic male bird royal appearance. Recall that in Mesopotamia, when we find two characters in front of a Tree of Life is to signify their desire to achieve or acquire immortality. To complete the loop, we find a lotus bud which differs from the Egyptian symbol always presenting the flower or the whole plant. Leave the edge to move towards the center across a marine space with a sacred symbol in a diamond shape, especially in the recurring glyptic of the time, but whose meaning was never really solved, sometimes referred to as the eye God sees everything. A fish, which as you know is for the Mesopotamian origin of humanity. The heart of the table ends up with six Assyrian birds.



"B 099 - LAISSE-LE, LUI QUI CROIT EN TOI, ...2008."

Size (HxW) : 125x190 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 11875

Year : 2008

Desc. : B99 - ?LET HIM, HE, WHO BELIVES IN YOU, NOT ASHAMED HIMSELF, O NABU, LET HIM FOLLOW YOU, GIVE HIM THE TASTE OF WEALTH AND LONGEVITY? ? 2008 - Acrylic on canvas 125x190 cm. or 49,2 x 74,8 inches. - BABYLONIAN / Cylinder-seal from the hegemonic period neo-Assyrian, 1100-612 B.C. Characters: a four-winged?s female goddess, perhaps Ishtar, accompanied by two sphinxes. Top: a moon, a fish, two bowls or asters, a winged sun, two fishes and the monogram of Philhelm. Middle: the moving moon or an aster? Bottom: an unidentified orange symbol, a green comet, a blue rhomb or an eye and a dog. The colours of the background symbolized the superposed vault of heaven. The cuneiform text is an incantation of Nabu, son of Marduk, main Babylonian god. The original cut of the signs has been modified and the literal translation would be : ? Let him, he, who believes in you, not ashamed himself. O Nabu, let him follow you, give him the taste of wealth and longevity. ? - Cylinder-seal: it?s a little cylindrical piece, sculpted with various patterns in some materials which could be a stone: marble, serpentine, hematite, lapis-lazuli, sometimes even metal such as gold, silver or bronze, earthenware and glass. Its diameter is about one thumb, sometimes smaller but rarely bigger! It?s a cylinder, so basically you can unroll it on clay tablets which can form friezes, extensible to the infinity. The object was often pierced at the vertical, thanks to a small cord; you could carry it around your neck. Seals were very small and the stand pretty strong so the sculptor?s skills were obvious and required them to practice a lot before becoming masters in this Art. The cylinder-seal were used for economics functions of identification and control of the owner. According the epoch, the pattern was often a little scene with or without genuine inscriptions and themes. The first seals appeared more than 6000 years in Uruk, Mesopotamia. - Ishtar : for Babylonians or Inanna for Sumerians sometimes considered as the daughter of the God of rain. Each New Year, the sovereign was supposed to marry one of the priestess of Inanna in order to insure the fertility of lands and the fecundity of females. This rite, called the holy marriage became generalized at the end of the third millenary. - Nabu : starting for the second millenary, Nabu, treated as the son of Marduk, main Babylonian?s god, became the god of Scripture, scribes and wisdom. His protector?s genius was Dragon-Snake and his symbols: tools of scribes: a quill (Calamus) for writing and a clay plate as a board.



"B100 - Sceau de Talmi-Teshub roi de Karkemish-2008"

Size (HxW) : 125x190 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 11875

Year : 2008

Desc. : B100 ? ?SEAL OF TARIBA TESHUB KING OF KARKEMISH, SON OF INI-TESHUB? ? 2008 - Acrylic on canvas 125 x 190 cm or 49,2 x 74,8 inches. - The B99 and B100 make a diptych 125 x 360 or 49,2 x 149,6 inches - BABYLONIAN / Cylinder-seal recovered in Israel (ref. S.333, Keel & Uehlinger 1995), also from the hegemonic period neo-Assyrian, 1100-612 B.C. The hunting god Nin Ur = Ninurta in the sumerian and akkadian mythology, is chasing after the bird's monster Imdugud = Anzu, that he'll killed at the end. Because he stole the tablets of destiny to Nin Ur's father Enlil. Top: from the left to the right: a seal, the sun's god and a flying bird. Middle: two undefined symbols. Bottom: a dog, the rhomb is perhaps an eye and an unidentified symbol topped by the monogram of Philhelm. The colours of the background symbolized the superposed vault of heaven. The cuneiform's text is coming from the original cylinder seal sent to the king of Ugarit. The original cut of the signs has been modified and the literal translation is: ?Seal of Talmi-Teshub, king of Karkemish, son of Ini-Teshub.? - Ninurta: Nin Ur, in Sumerian and Akkadian mythology was the lord of land and the God of Hunting. His name is related to Saturn's planet. - Anzu: or Imdugud, an evil bird but which could also represent holiness is at the origin of the symbol of Ninurta. Years passed and the Mesopotamian mythology removed the more favourable facet of the bird and described it as a mischievous monster. A poem has been released after a fight with his ex master: it enables us to remember the myth of Anzu: how a holy hero such as Ninurta was forced to kill the beast in order to recover the shelves of destiny which were stolen from his father. Therefore, the harmony on earth has been restored. Did something happen in the mean time to break this harmony again? - Ugarit: or Ougarit was an old city of the Levant, actual Ras Shamra near Lattaquié on the Syrian coast. It's one of the most ancient sites of the Near-antique East, occupied by the Neolithic, 6500 BC. - Talmi-Teshub: one of the many Karkemish kings, mostly famous thanks to his magnificent royal seal, recovered on the east bank of the Euphrates. He has been replaced by his own son Kuzi-Teshub. - Karkemish: at the present time located on the Turkish territory near the Syrian border, the city, quoted in the bible, was the theatre of an important battle between Babylonians and Egyptians who had enslaved this land.



"B102 - Quand un roi sumérien rencontre son dieu..."

Size (HxW) : 125x150 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 9375

Year : 2008

Desc. : B102 ?WHEN A SUMERIAN KING MEETS HIS GOD AND HIS GODDESS?2008 - Acrylic on canvas 125 X 150 cm.- 49,2 x 59 inches - BABYLONIAN / (Text translated by Google) - Reading a cylinder seal gone, fortunately the mark on clay still exists, it is in the collection of ancient oriental seals the National Museum of the

United States Washington: Cat. No.168976F, U.S.N.M. Its particularity is to be very small at 19 x 25 mm (0.7 x 1 inch) for the ground and be easily interpretable. This corresponds perfectly to the early periods of the appearance of seals in Mesopotamia. Andre MALRAUX wrote in 1960:



"B103 - Sceau de Tariba-Ishtar...2009."

Size (HxW) : 125x190 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 11875

Year : 2009

Desc. : B103 ?? Seal TARIBA ISHTAR, WHO WILL CARRY THE SEAL WILL REMAIN IN GOOD HEALTH? ? 2009 - Acrylic on canvas 125 x 190 cm ? 49,2 x 74,8 inches - BABYLONIAN / (Text translated by Google) - The scene is a neo-Assyrian, appeared before an adoring their gods with a present she holds in her right hand, this is a seal-cylinder representing the identical monogram PHILHELM on its six sides. On the other hand, it may be an artificial flower in precious metal. At his feet, totemic symbol of the god MARDUK. Which faces him, taking high the insignia of his power, the red circle and blue stick. In his left hand on another symbol whose meaning escapes me. From his back major emerging stars. The third character is the goddess ISHTAR which radiates a melammû of his whole being. She holds a bouquet in her right hand. In the seven overlays Mesopotamian world (3 bunk heaven earth hell + 3 shots) are from left to right: - A meteor - the crescent of the moon slept with the sun above - three stars in motion - a flying fish - a meteor - the sacred triangle - and a dog sitting with irradiation of planets. The final entry in cuneiform means:



"B104 - BABYLONE VI ? ADDA LE SCRIBE ? 2009"

Size (HxW) : 125x190 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 11875

Year : 2009

Desc. : B104 - ADDA THE SCRIBE ? 2009.- Acrylic on canvas 125 x 190 cm - 49.2 x 74.8 inches. - BABYLONIAN / (Text translated by Google) This table is inspired by an imprint of Miss M.W. Bruce recorded: cat. USNM No. 130272. Like most previous tables, it is still a scene of adoration of a subject before his God. However it displays a typical individual, which we owe much to the anthropomorphic character. What do we see? From left to right: a bald king presenting himself before his god. It was the custom in ancient times, with origins in the King presented the most complete humility naked and bald fearing his god. Then wearing only a towel and bald and gradually over the coming millennia hair and clothing covered with precious jewels and look up to her alter ego. The king raised his hand as a sign of devotion, to note his hair at his feet and the stick he holds in his left arm, which already has some resemblance to the attribute of his vis-à-vis. Totemic symbol of the god stands before him. Marduk, recognizable by its Dragon attribute on which he sits, dominates the scene despite its small size, it stands at the end of

his scepter the sun and the crescent moon. His left hand raised towards the Pleiades appears to order. The character is certainly the most unexpected Enkidu, he is the star of Ishtar in the left hand and the monogram Philhelm in his right hand, walking on a carpeted structure, it seems to come from another universe that could be the forest from the animal world and that of humans. Behind him stands the stylus of Nabu and above the winged sun. We still see some fish out of water to recall the origin of mankind according to the Mesopotamian (nothing new since many scientists continue to assert even today!). The cuneiform inscription in archaic means:



"B106 - Quand une reine nue syro-hittite sollicite"

Size (HxW) : 125x150 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Oriental / Category : Painting

Price : Euros 9375

Year : 2009

Desc. : B106 ? WHEN A NAKED QUEEN SEEKS THE INTERCESSION OF A LESSER GOD WITH HIS MAJOR GOD ? 2009. - BABYLONIAN / Acrylic on canvas 125 x 150 cm ? 49,2 x 59 inches / (Text translated by Google) / According to the design of a stamp of glyptics transition origins to the Syro-Cappadocian Hittites in the second period: XI-XVI centuries BC. Part of the collection of the Guimet Museum pl.VI: 93. A subject quite common in the Mesopotamian glyptics even archaic, as was the custom with origins appear naked before her to serve on the recount and express complete submission to the divine. It was almost always a priest king. On the original it was one more person who stands behind the seated god (bearer of a star) and is the alter ego of one who is at the extreme left, I sacrificed to give more simplicity of the scene (this character is often a lesser god therefore standing). Moreover, the character waiting in the paddock was unisex, I decided it would be a woman. When the tool used by lapicide, it is clear that this is a snap, a tool commonly used in time, knowing the minutiae of running on rocks not exceeding a few millimeters. But it is mostly the original treaty, which I think is quite extraordinary, even though it was part of the pro-dynastic period where older worshipers are stylized to the extreme so that their body is made so abstract and geometric. This dry simpler than the human form suggests the fragility of the human to the divine concern. The image, not actual representation of reality becomes a way of thinking about the unreality of reality, in a sort of Plato's cave, which we threw in our faces. Returning to the subject of the painting, running late third millennium, where the devotion of the Mesopotamian king expressed by the "prayer of the king is represented in a pen waiting to be introduced by a lesser god before his major god, either the back of his intercessor who gives him the hand or arm. Over the millennia, the fear of God will turn into glare then peacefully. Gradually change the behavior devout kings and some will not be afraid to meet without an intermediary (seated and covered with precious clothing and jewelry) on major god who might even be standing before the same king who has added the name of a his god, considering himself as half-divine and reigning absolutely. Soon dignitaries, priests and scribes to imitate their turn these scenes of devotion and turn them away for their personal account! They also change its name in the deifying and will also create their own personal god. It is not uncommon for him to do several times, gradually as they rise in the hierarchy. In conclusion, considering the period of transition that is engraved gems,

our intercessor bearer of a present, may be either a high priest, a lesser god, perhaps the personal god of the Queen? The length of the scene, also requires us to take it all in the conditional! - Plato's Cave: Spectators at the cave, cut off, watch the real world think when they see only images in the case of moving shadows and distorted: The man tries to understand the world as he perceived not as it really is, there is the fate of ordinary humanity. - Personal God: In the early days, when the gods inspired, if not terror, at least the fear, it was more practical to approach closer to the gods, and further simplifications, some did not hesitate to create a personal God, much more manageable!

MINOAN



"M85 ? HOMICIDE A KNOSSOS - 2008."

Size (HxWxP) : 125x190x2 cm - Weight : 5 g

Style : realism / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 11875

Year : 2008

Desc. : MINOAN / (Text translated by Google) / A few words about Minoan: This term was coined by Sir Arthur J. EVANS, the discoverer of a lost civilization that lived on the island of Crete in the early days? While he was looking for the origin of Greek letters, and this, from Mycenaean tablets. In 1900, he went to Crete and began excavations on the site of Knossos, which he soon bought the place, there remain 24 years by devoting his entire fortune. From the beginning of the excavations, it updates the throne room of a palace at Knossos, as well as hundreds of tablets in Linear B, then linear A. Six years later, most of the palace was unearthed. He then realizes he has just discovered a lost civilization for 2,000 years, which he dubbed "Minoan" after King Minos, a legendary king who would reign on the island ... Island more than legendary, since It is the cradle of Greek gods, and place the Labyrinth of the Minotaur retained its center! Theseus, Ariane, Daedalus and Icarus are not far away ... When the Minoan civilization, it has developed in Crete from 2700 to 1200 BC The absence of deciphering Minoan writing, the Linear A, limits our knowledge of this civilization which has been brilliant in his art! In 1400 BC, Knossos is totally destroyed either by an earthquake or by a generalized external invasion, that of the Achaeans. It seems now widely recognized that women have played a Minoan role in the life of cities. It is this supremacy that I wanted to express in this table and some others Of course, all elements included in this table and the series 'Minoan', are the seals of stamps from original (some more than 4500 years) and this, in a free interpretation of your artist! The monogram Philhelm lies between the legs of the Minoan.



"M86 - COMBAT SINGULIER A KNOSSOS - 2008."

Size (HxWxP) : 125x190x2 cm - Weight : 5 g

Style : realism / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 11875

Year : 2008

Desc. : M86 - SINGULAR COMBAT AT KNOSSOS - 2008. - Acrylic on canvas 125 x

190 cm or 49 x 75 inches.- MINOAN / (Text translated by Google) / Although a single combat with Minoan woman with Minoan one (or Mycenaean?), Nothing in the ancient past only confirms some Cretan aggressiveness of women to men, there is also invalidates the opposite ... The issue remains, the dominant woman, as is assumed today, thanks to the few artistic elements that remain to us! Minoan Women's costume is instantly recognizable with her clothes on several wheels and a corset revealing a bare chest, as can still be seen in murals and statues millennia! The island of Crete was often cited in ancient times as The Island of goddesses topless! Sacred element in the right hand of our Amazon: the double ax, which was found in multiple copies, sometimes on a huge pedestal, and also many other ceremonial solid gold, the double ax appears on hundreds of seals rings and the seals holy. The word labrys which means double ax, is the origin of the word labyrinth in the Palace of Knossos, also known as the Palace to double axes. Another item in the left hand of our Minoan, a hieroglyphic sign, found by Sir A.Evans unidentified weapon and arbitrarily transformed by your artist. As for the clothes of our man, if there are clothes, they are more or less visible to the reality of the seals that are sometimes only a few millimeters in diameter! There are no comments on the dog in the center of the table and who is indifferent to what happens ... The monogram of the artist is born in an egg and top left writing in Linear A inscribed Philhelm in a red cartridge. Labyrinth built by Daedalus on the instructions of King Minos, to confine the Minotaur. As Daedalus helped Ariane, the daughter of the king, to make the thread that will help Theseus escape the labyrinth after killing the Minotaur, Minos will lock up Daedalus and his son Icarus in the labyrinth ... you certainly know also subsequently manufacture wings Daedalus ... for he and his son, and together they will save through the air, but Icarus did not listen to recommendations from his father, in the excitement of newfound freedom, will fly too near the sun ... the wax that held the wings melted and Icarus fell in free fall would say today!



"M151- Couple minoen en lutte avec deux lions"

Size (HxW) : 105x150 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : \$ 11650

Year : 2011

Desc. : M151- Minoan couple struggling with two lions - Acrylic on canvas 105 x 150cm - 41, 34 x 59, 06 inches - with cracking varnish around a diamond-shaped surface - MINOAN / Translated from French / Another picture taken at Corpus ?Der Minoischen und Mykenischen Siegel? (CMS). Like most of my paintings in this series, the theme is borrowed from Minoan seals or seal impressions, it is borrowed from a ring that dates from 1500 to 1200 BC, is the same period as the M147 painting depicting two lions attacking a wild goat. For more information about the lions in ancient times, refer to the legend of the previous table. When the use of seals and rings in Crete, it probably comes from Babylon or Egypt, for their convenience in identifying or securing documents, and were also used as amulets. But the use of utility seals evolved into an art of cutting stone. The seal, representing basically a sign, led to what can be considered a form of writing. Among the goods found in Minoan tombs, often include seals, which shows the idea of personal identification attached to such seals. Regarding the original ring, it is in France in

the archives of the Museum Alfred Danicourt at Peronne in Picardy (Inventory No.: F178). After its discovery, the ring was bought by the Comte de Gobineau and bought in 1882 by the great collector Alfred Danicourt. It is gold and has an oval shape with a ring of 24mm (0,94 inch) diameter, a width of 32mm30 (1,27 inch) kitten and a height of kitten 21mm80 (0,86 inch). Its weight is 16 g 60 (0,585 once). It was created at Mycenae in Greece and discovery in Salonika. The original subject is positive in the round, two young men standing back to back, each fighting against a lion leaping. The fighter raises his left arm above his head, while the veteran right keep it at chest height, in the background at the ground line, two trees or shrubs, beneath their feet windings vegetation. The Philhelm's version of the same subject that is both a sexual couple in the same position, two birds, a cactus on the left and symmetrical convolutions that replace old ones that were nevertheless more natural! Do not forget the monogram of the artist seems to be that woman as an object which it lends apotropaic virtues. In ancient times, the representation of a ritual in pictures was a guarantee of future success! Indeed, the image is not a mere representation, is in turn a force, a lens of appearances that defy both the curse that the gods themselves! Seeking to make sense of all these works, it's also admitting their character retained and therefore the incomplete nature of our interpretations, to finally keep an irreducible mystery. It was worth painting a canvas Cretan-Mycenaean again, what do you think?



"M95 ? CERVIDÉ DANS UNE PLEINE LUNE"

Size (HxWxP) : 50x50x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Animals & pets / Category : Painting

Price : Euros 1250

Year : 2008

Desc. : The deer in a major twist are recurring themes in the iconography glyptics in intaglio or cameo in Central Asia in general and in particular Minoan. This magnificent beast, head up, owes its existence to its first appearance could not be more providential for our greatest pleasure thanks to the Corpus der Minoischen Mykenischen und Siegel "Symposium 1985 F. Matz and I. Pini, I do know that recommend all Crétologues, and Cycladophiles Mycénolâtres, deer Reference: CMS X 295. Note that the writer had forgotten Minoan male attributes of our animals, our contemporary artist was quick to add some 3500 years later?



"M139 ? In hoc signo vinces"

Size (HxWxP) : 80x110x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 4400

Year : 2010

Desc. : " By this sign you will conquer " The Minoan woman-centaur may have lived there more than 5000 years, or 300 years prior to the actual onset of the Minoans? Flavia Valeria Constantina is the name I gave her ! She is studded heavenly crescents and exhibits a hand Philhelm? monogram as a prophetic trophy and other weapons

indefinitely. Facing her, Maxenkos a no less curious green figure, bent under the weight of a dog that appears to have thrown at once on his back? Perhaps he is simply embarrassed by the weight of the unidentified object that he holds in his left hand? Note particularly the abnormal length of his right arm! In the sky left a big fish is a reminder that for the Minoans, the origin of humanity was out of the water. The item on the right could well be a constellation of planets become a simple aquatic invertebrate? In conclusion, the Latin motto of the picture is much more recent, it is attributed to the Roman Emperor Constantine First the Great (306-337) who before the battle of the Milvius bridge lives in the sky like a sign made up of two Greek letters : Khi and Rho meaning "en toutô nika" = triumph by this! He asked all his soldiers to put it on their shield. After the victory, these letters became the emblem of the Christian fighters in the Eastern Empire under the sign of chrism, forming the initials of Christ. On our painting, telling the fictional story, the monogram was replaced by the monogram of the artist, can no longer iconoclast!



"M90 ? CHEVAL MINOEN PIQUÉ PAR UN SCORPION"

Size (HxWxP) : 95x120x2 cm

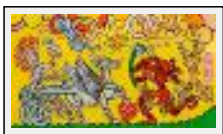
Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 5700

Year : 2008

Desc. : This table is filled with symbols from Minoan seals without power for much, they decide to sacred connotations of personal seals to identify the owner of a mark on a door or a good seal. The scorpion, as already mentioned in a previous picture was likely to frighten those who would break the seal. The horse remaining on the island of Crete at this early period, not surprising, since the oldest known image of the world comes a rider on horseback Site Cretan Prinia, it dates from the second millennium BC In addition The myth of horses from the Mediterranean sea is ... Poseidon and the horses of Ishmael, Abraham's son reminds us. The horse in our table has 3400 years, it has been discovered on a sardonyx lentoïde 15 mm in diameter at Knossos. The skinned bird and two fishes (the middle one Marine could be an insect?) Are quite distinctive style oversimplified Minoan sculptors. Remember, these fees are sometimes measured in millimeters or rarely less than two centimeters in the rare-ring seals of royal gold? At the extreme top left representation of a leaf after a plant of the island? On the same side below, a lyrebird very reworked by the artist, lower middle: two possible interpretations: the top of a cactus or a lion's head without eyes?



"M91 ? FEMME AURIGE AVEC CHEVAL-OISEAU ET MINOTAUR"

Size (HxWxP) : 85x150x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 6375

Year : 2008

Desc. : MINOAN / Bent frame / We discover a female charioteer holding in his left hand the monogram Philhelm, a horse-female bird is held stationary, the right shoe on a heart-shaped symbol, certainly a stylized leaf of a plant on the island which is also part of

the first Minoan hieroglyphic writing. Facing a minotaur happens in the race, though embarrassed by the presence of a quarrelsome dog, especially as the readiness of our anthropomorphic seems relatively peaceful, with its large flower offering! Besides the dog, the signing of Philhelm in Linear A. In the sky, and increasing amounts of circles that have been found by the hundreds at archaeological sites of the island. They could represent either waves or the stars? A bird in flight and a central star complete the scene! As with other paintings in the series Minoan all symbols used, except with monogram, stamp-seals from Crete dating back over 4000 years protopalatial period for 3,200 years and older, post-palatial Mycenaean period or for more lately!



"M93 - CHEVAL PIQUÉ PAR ABEILLE AVEC CAVALIER DÉSAR"

Size (HxWxP) : 95x95x2 cm

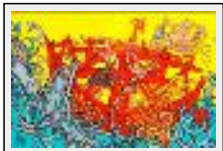
Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 4500

Year : 2008

Desc. : Horse center of our table could very well be other than Minoan, so it looks like the usual interpretation of the horses on Celtic coins. By cons, these similarities are particularly common with the usual iconography of Central Asia. What is not so surprising, given that the Minoans might be from!



"M87 ? NAVIRE-SQUELETTE SUR MER DÉCHAÎNÉE"

Size (HxWxP) : 97x146x2 cm (80 P)

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Land and sea / Category : Painting

Price : Euros 7080

Year : 2008

Desc. : MINOAN / (Text translated by Google) / It is not surprising that the Minoan ship has been for centuries a symbol of Cretan major. Thucydides had already mentioned a thalassocracy Minoan actually sea pirates, and a total absence of fortifications, ports and cities near the sea several types of vessels have been identified include the most important...



"M88 - NAVIRE-SQUELETTE COLVILLE SUR MER DÉCHAÎNÉE"

Size (HxWxP) : 97x146x2 cm (80 P)

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Land and sea / Category : Painting

Price : Euros 7080

Year : 2008

Desc. : M88 - SHIP-TO SKELETON COLVILLE RAGING SEA - 2008. - Acrylic on canvas 97 x 146 cm or . 38 x 57,4 inches. - MINOAN / (Text translated by Google) / This ship is called Colville, to differentiate it from table M87 with which he seems to have many similarities, even though the boat is quite different. The original seal is part of the collection Mr. Colville, reference CMS VIII, 106. L. Basch, No. C3. Ashmolean Museum,

Oxford University. Let us focus on the differences: The wing is more important, the rudder did not exist on the original, the special hull of the boat might suggest a catamaran, it was perhaps not? Otherwise the two fishes in the water are very skeleton on each outer edge is parallel to the central body! In the sky left, two birds or flying fish? A straight skeleton still a star! These are original Minoan symbols whose meaning escapes us! The ship left to right, a characteristic Minoan Crete in a skirt, a man handed him the central beaker sacred in the other hand the monogram of the artist. Next on deck, a second Minoan playing the lute, and above it one last woman lying in a strange position and this in a long dress with ruffles that look like long pants and baggy. Friend of the human, the dog is not forgotten ... Beaker sacred: This vase is now on hundreds of seals Minoan, one can imagine that their role was worship.



"M92 ? SIRÈNE, COURTISAN ET CHEVAL DE MER ÉGÉEN"

Size (HxWxP) : 127x85x5 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Land and sea / Category : Painting

Price : Euros 5400

Year : 2008

Desc. : No wonder revisit the theme of the sea for a table Minoan, when we know that the Cretans were known since antiquity as rough sailors. The first thalassocracy would be that of King Minos, with a powerful fleet, he would, according to Thucydides, established his dominance over the Cyclades and the Aegean served pirates. Other sources, present the Cretan sailors as pirates of the Aegean Sea. Returning to our table and its interpretation. The situation in which there are three characters seems easy: A mermaid welcomed with open arms a Minoan come to join in its waters. When the presence of the seahorse, it is assigned for more than 4,000 years in its representation on Minoan seals holy! We can only wonder about the significance of three hearts in bracelets worn around a wrist of our courtier. In fact, for reasons unexplained to this day, often appear on Minoan characters naked, detached or hip, thigh or the right or left, three strips of material indefinable. These have been deliberately turned into three bracelets. When the eggs hatch seems the seabed, this can be a good omen for the artist, since it is the monogram Philhelm.



"M94 ? RONDE D'UN MINOTAURE AVEC UNE CHIENNE ANTHRO"

Size (HxWxP) : 50x50x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Bulls or bullfighting / Category : Painting

Price : Euros 1250

Year : 2008

Desc. : This painting is the first of the series Minoan. It is not surprising that begins with a minotaur. Since his well-known mythological origin comes from the island of Crete. This subject is clearly addressed many times in other tables. The Minotaur presented in an exaggerated twist to the limit of anamorphosis is a recurring theme on Minoan seals. When the anthropomorphic dog, whose significance is not known, it has been revealed through sacred Minoan rare stamps found on the island. What is less clear is the association of these two beings in a common discussion. Nothing surprising, since it is a

novel staging desired by your artist. Fear that this union is not against nature, when one knows the number of monsters and demons that have been generated in this time!



"M147 ? Deux lions minoens chassent une chèvre sauv"

Size (HxWxP) : 97x125x2 cm - Weight : 4 g

Style : Strange Art / Tech. : Acrylic on canvas

Theme : Animals & pets / Category : Painting

Price : Euros 6000

Year : 2011

Desc. : Acrylic on canvas 97 x 125 cm ? 38,1 x 49,2 inches. - MINOEN / Translated from French / The origin of this picture is in the spirit of the Mycenaean tradition. It is inspired by an oval agate seal discovered in a tomb in the city of Chania in Crete, identified with the ancient Minoan city of Kydonia on the hill of Kastelli where a theater was demolished today. This necropolis discovered in 1895, when the Late Minoan III, from 1400 to 1200 BC. Remember the place that held the lion in ancient times. The lion refers to the sun by the colors of its fur and because they live in hot countries. More importantly, it represents strength and power. Among wild animals, the lion holds in the imagination of ancient times and particularly the pre-Hellenic Crete and the ancient Near East a special place, a symbol of the chaotic forces of the world, it is considered the king of beasts. As such, it is often associated with human monarchs, and to certain deities. At once fascinating and frightening, the lion was also an apotropaic function. Indeed lions clay, metal or stone often ensure the gates of cities, temples and palaces (Lion Gate at Mycenae), and they are supposed to protect against external enemies and harmful influences. Homer (circa 850 BC.), The lion describes the attitude of the warrior in combat, he expresses the courage and honor, this beast, which vies with the man on his own ground feeder cattle, is both symbolic model and double full hero! According to Pliny the Elder (23-79 AD). This animal is full of good feelings, "the lion is the only beast who shows mercy to suppliants, and he saves those he overpowered his fury exerted on men rather than women, and attacking children in case of famine. Libya is believed that he understood the prayers and in any case I heard back from Gaetulia a captive in North Africa, saying she was in the woods, stopped the assault many Lions, daring talk to them and tell them she was a woman, fugitive, sick, a suppliant at the feet of the noblest of all animals, he was their king at all, and thus, it was unworthy of a prey his glory. " Plutarch (circa 50-125 AD.), in his treatise entitled "love of offspring," notes that philosophers often refer to the animal kingdom. He added: "They appeal to the nature of irrational animals as in a strange city and, to judge, they do not relate to their passions and their manners in the idea that they are honest and incorruptible." This remark could apply to Plutarch himself and especially, dialogue that is titled "The animals were deprived of due use of reason." It was also every reason to doubt that humanity is in the same case? What do you think? Before discussing the table again as we are concerned, we note that the word lion comes from the Latin, "leo" and Greek "leon", but considering that the word is foreign, without we know its origin. The names Leo, Leon, Leonard, Leonie ... are derived. The lions were widespread across parts of southern Europe, we know they were smaller than those in Africa, and therefore it counts also for Greece, Crete and South Italy. Conclude with a stylized to the extreme of our canvas: Two lions flank a wild goat Minoan they are about to devour. It must be very crétophile (what I am!) to recognize instantly the two lions. To the wild goat,

the exercise is more difficult unless you know that Mycenae, it was found a fragment wild sheep with slender legs, body spotted line and hail in a bent position (Furtwängler and Loeschke, Mykenische Vasen, No. 408, Post-Minoan. See: Animals in the paintings of pre-Hellenic Crete - 1926.)



"M89 - SCENE OF COMBAT FROM HAGIA TRIADA"

Size (HxWxP) : 95x120x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Pyrography

Price : Euros 5700

Year : 2008

Desc. : Both fighters, dog excluded, just a seal dating from the Middle Minoan III, found during excavations at the site of Hagia Triada in the southern island of Crete, reference Levi, TA No. 115 Iraklion Museum: SMI. The little we can say is the extremely rude and extremely stylized characters engraved on a seal of a few millimeters? Cons by far left behind the cactus, we recognize a large shield-shaped ceremonial Minoan bilobed. In the sky, two birds in flight-Skeletons, croissants and many rounds interspersed with the sun in the far right and right of the second cactus symbol of a ship's mast, back, lower, a poisonous spider and Monogram Artist's finish. Few instructive elements in short, except that each of these details was the subject of a seal individually, here they are in a scenic imagination ...

ETRUSCAN



"E74 - ATTAQUE D'ABEILLES EN ÉTRURIE"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 140 x 190 cm or 55,1 x 74,8 inches / (Text translated by Google) / Inspired by Greek Etruscan the reason comes from a black-figure vase now in the British Museum. Gourmet went disturb bees. The scene showing four men, naked, bearded, in the prime of life, attacked on all sides by bees: a man still licking a honeycomb, two other standing waving branches, while a fourth was defending himself squatting arm. Bees do not respect any body part and the artist then has combined the indecent comic focusing on the suffering = Mirko Grmek Dradzen dixit, in: Diseases of Ancient Art, Editions Fayard, 1998. Of the four characters, two have undergone a facelift to become sufficiently serious for women, one is spared from the attack, protected by a providential amulet bee, her chest is taken from Lemi, while the second, apart from the fact that it has changed its location, became totally unrecognizable. The two remaining men, they also changed places and positions while becoming hairless! He was squatting was replaced by ex-satyr, ex, because it is rooted out of a cup with a red face painted by Onesimos 500 BC. J-C. The head has been replaced by that of a patient from a medical treatise prepared by Oribasius in art and how to bandage the wounds of the head! The dog

dead or dying, when he and his master -540 was the painter of Inscriptions. The artist's signature appears three times: Etruscan writing, monogrammed and final signature in red on the bottom left! Black figures: painting technique used by painters of vases. The characters are painted with a varnish to darken when cooked, while the background remains red clay. Figures red: The opposite of above, the bottom is painted black, the figures are the color of the clay and the details are painted. Lemi: Monstrous creature Libyan half female, which has experienced the worst punishments attached to a palm tree. Painter of the Shrew 480 BC J-C. visible at the National Museum of Athens. Punishments in the tree were a common practice Etruscan, Italic and Roman! Satyr: Creature hybrid ape almost always ithyphallic, snub-nosed, with a horse tail and ears. Oribasius: Famous Greek physician, attached to the Emperor Julian, about 325-403, mostly known for the resumption of treaties antiquity's medicine !

"E75 - LE RETOUR DE TEREUS"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 140 x 190 cm. ? 55,1 x 74,8 inches / (Text translated by Google) / Tereus is part of Greek mythology, not to be confused with Theseus, legendary king of Athens, much more often cited than the last! Tereus is still a hero of a popular legend in which the characters are borrowed from the world of birds. Procne and Philomela (the nightingale and swallow) are the daughters of King Pandion of Athens. Tereus, king of Thrace, and son of Ares is none other than the hoopoe (gr.: epops -lat.: upapa). The crest is the enemy of the swallow and the nightingale, the more it was considered unclean bird by the Greeks, mostly because it also feeds on larvae extracts of feces! Pandion had Tereus patron and gave him his daughter in marriage Procne, but the barbarian king takes more his step-sister Philomela and rapes. He cut off his tongue so it can not betray him. But the latter, because writing did not exist at that time, weaves a fabric whose patterns tell his misadventure. Procne come to light, and together the two sisters get together to punish Tereus by serving in a meal, members of Itys, the child of five years he had been Procne. To punish the three protagonists are all guilty, the gods change them into birds. Since then, they say, the swallows do not know how to sing, they chirp. Greek poetry is filled with allusions to this story: Tereus is sometimes changed to hawk or vulture! Sophocles fired a tragedy, now lost, but were said to be among its best! This table shows continuing to pursue Procne Tereus Philomela and protected by their faithful excited! Among the representations on this subject from Ovid's Metamorphoses: 1 Bernard Solomons in 1557 in Lyon: Tereus violates Philomela, woodcuts preserved in the Central Library of Montpellier, Rating C189, funds Cavalier. 2 Pablo Picasso, undated: Fight between Tereus and Philomela, this engraving of the Franklin Bowles Gallery in San Francisco, baer 154 bloch 110. Of the four people present on the table: Left: initially it was a satyr with black figures. Middle left: The woman, one knee on earth was almost raped Cassandra (present in a penthouse hydria 490 BC.) Middle right: the kneeling man was originally an Egyptian slave, with shaven heads and Negroid features, circumcised and beaten by Heracles in battle against the servants of Busiris, hence its



ambiguity arises from a painting in red figures on vases by the Painter pelike Pan 470 BC. Right: the woman is a visible Maenad Antikensammlungen Munich, No. 2344. The dog is in the usual dogs raised by the Etruscan artist. Letters: Tereus in the table are in line with Etruscan writing, either boustrophedon: from right to left on the front row, from left to right if there is a next row and so on. The monogram and signature Philhelm round off the work. Maenad: woman possessed, worshiper of Dionysus, who personifies the spirit of orgiastic nature.



"E76 - SI VIS PACEM PARA BELLUM"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : IF YOU WANT PEACE PREPARE THE WAR. ETRUSCAN / Acrylic on canvas 140 x 190 cm or 55,1 x 74,8 inches (Text translated by Google) /The bearer of this news is a priest with an Etruscan lituus in his left hand and a horned, he squeezes awkwardly on his hip with his right hand, just lost the lower fixation of the central shaft. It blows loudly in his wind instrument to proclaim the war. The short himation draped or covered by our man exists only to showcase his nakedness. The gentleman is right in the shock, he is now offering a lotus flower to a woman as a sign of love or peace? Is it not instantly become an enemy? If the left half of the table represents the announcement of the war, while his right hand, that of peace, here seems very much in jeopardy! Only the dog made the connection between the "bellum" and the "pax", while the bird fled. The Etruscans practiced fluently Ornithomancy! Quick reminder about the original characters: the back of two Etruscan mirrors, we had a runner a little chubby, looking behind him with arms outstretched with bare hands it became our promising musician. In another, four women, including our heroine, made the toilet their mistress. At the bottom of a large platter, surrounded by satyrs pickers stood the god Dionysus on a horse ithyphallic: it has become somewhat reworked our rider! As for the dog, it comes with a miniature English has nothing to do with Etruria, except the leg of the artist who you turned it into pure strain Etrurian! Do we remember that the Etruscan inscriptions are read in reverse order according spent? Lituus: Baton sacred shaped butt, which served to define the in augury templum (space gaze). It was used to trace and identify the divisions in the sky ideal to divine the future. He is represented here, was discovered in a tomb from the 6th century BC. It is a bronze ribbon 36 cm or 14,17 inches! The lituus was also the name of a musical instrument-shaped brass trumpet-like whelks. Cornu: Musical Instrument, used by musicians or cornicines armies, their role was specifically coded transmission of orders to carry the emblems, which gave them a sound and visual record of the conduct of armies. The two ends are connected by a wooden shaft cross facilitating the conduct and practice. Himation: Wrapped around the body, often unsymmetrically, it could be arranged symmetrically on the arms like a shawl, which is the case here against the skin. Ornithomancy: practice divination practiced on the accidental appearance of birds at a key moment.



"E77 - VIOL AVORTÉ D'UNE MÉNADE EN FURIE"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 140 x 190cm or 55,1 x 74,8 inches (Text translated by Google) / Since the main character is a Maenad more than a worshiper, a true follower of frenzied Dionysus, who was as everyone knows, the God of vegetation, wine and ecstasy, remember that Maenads were generally represented engaging in ecstatic round bearing swirling dresses, their hair tousled selected most often by a snake, if not by a wreath of ivy. Their dresses put attention to their nakedness, by the time the draped dresses with extremely fine translucent or transparent if not completely, covered on the shoulders of a fawn-skin or animal skin. They are almost always carry a big stick or thyrsus Seabuckthorn with a pineapple or a bunch of ivy tied at the end. A raging maenad rejects what might be called today a sexual stalker. There is no other clothing on the head, the tire characteristic described by Oribasius in one of his treatises on medicine and also with ankle collars set with decorative straps. His body as his erect penis summers have deliberately wasted. The young man left was a pugilist in a vase pelike Attic black-figure. He had initially strips wrists and hands. The woman on the right was originally a satyr ithyphallic bearded, like the painter Sotadès 460 BC present in a clay vessel. He was holding a stick in one hand and a vase in the other. If she holds a fish in her left hand, because it corresponds to a recurrent iconography of the time. The monstrous crab is one that has attacked Heracles during the fight against the Hydra of Lerna. It will be overwritten and become carcinos! The two icons to the left and center above, are strictly taken from the Etruscan symbolic. When birds and dogs, they have become almost an integral part of the Philhelm's landscape, should we say, philhellenic? When the signature Philhelm Etruscan writing, it is now known you. Menades: These are the nurses of the god, the nymphs of Mount Nysa, which Hermes had given the divine infant. The Maenads are constantly drunk ... they do not care what they do: they become crazy, they have no mercy, dismembering the unfortunate passengers and eating their raw flesh, which Orpheus! Their favorite is the month of October, because it is the harvest. Oribasius: Famous Greek physician, attached to the Emperor Julian, about 325-403, mostly known for the resumption of treaties medicine's antiquity ! Carcinus: The sign in the constellation Cancer



"E78 - AMOUREUX AUX OISEAUX DU STYMPHALE"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 140 x 190 cm or 55,1 x 74,8 inches (Text translated by Google) / In classical Greece, the eraste was an adult man engaged in a relationship with a teenager pederastic called eromene, and this, with the approval of his father. The man then proceeded to the ritual removal of the boy. While the latter began an

apprenticeship under the responsibility of adults, which isolated him in the campaign for several months. It was about a boy's clever fighter and a courageous fighter. Throughout this period, the couple shared sexual activities. It is considered normal for the boy to offer himself to his lover as a token of appreciation for the efforts of the man dedicated to his training. After this period, the boy was taken back to the city, where they celebrated his return and social renaissance, publicly and at great expense. The eraste was generally an influential citizen, engaged in social and political life of his city, mostly married with families, enjoying a considerable fortune. Taking care of a pederast relationship was expensive, especially during the festivities which ended the period of probation, which required a banquet and gifts prescribed as an ox sacrificed to Zeus, military equipment to serve as eromene became a warrior capable of defending his city and finally a section to indicate that he could now share the civic feasts male called symposia and banquets of men. It was not uncommon that friends of eraste clubbed together to meet the expenditure, the event brings together friends and one of the other partner, as an important family celebration. Depending on the periods and regions, the boy could expose his partner if the relationship was forced against his will and thus sever the relationship. Besides, in Sparta where it was mandatory, this initiation ritual does not concern all citizens. But those who knew her were given special marks of honor! This preamble was very necessary to understand the scene of the table where a couple of men face to face, the knees slightly eraste to be at the height of the young Adonis. The scene seems unambiguous, the young man is a plaintiff. The father of our love is due to Peithinos, painter of Greek vases with red figures at the end of the 6th century BC . The birds are those of Stymphalos Heracles had to face in the context of his twelve labors. Their behavior seems very peaceful face of this beautiful couple! Birds of Stymphalos: The sixth of Labours of Hercules was to exterminate the birds Stymphalian, which killed all passengers, men and beasts, by throwing a hail of bronze feathers as arrows and ate them with their beaks and claws of brass.



"E79 - ENLÈVEMENT DE KORONÉ"

Size (HxWxP) : 140x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 13300

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 140 x 190 cm or 55,1 x 74,8 inches (Text translated by Google) / Interpretation of a painting on red-figured Attic amphora from 510 BC to Euthymides. In continuation of the series still very Hellenized Etruscan, here is a scene long attributed to Theseus with the beautiful Helen, it would also be removed before the Trojan War, like many others throughout his life ... In fact, he would rather be one of the most beautiful women of Athens then called Korona. This most recent award was finally confirmed by a few specialists, I'm obviously not an artist obliges! The scene has obviously been customized by your professional plagiarist. On the left, bouncing a rival is ready to do battle with a fish as a bludgeon. At right, a spurned lover or husband begs in vain! Three typical Greek vases: a pitcher with a bird on the edge, a lebes in the middle and a lekythos. On the right the sacred tripod, a dog can be threatening and a bird also characteristic of the Greco-Etruscan. Table monogrammed and signed in black around it.

Amphora: The most famous of Greek vases, which was 20-100 cm (8-40 inches) tall, and was intended to carry wine, olives, oil and seasonings. Its name comes from the fact that it has two handles to be worn. Lebesa: 20-50 cm (8-20 inches) tall and used to carry water.

Lekythos: 15-50 cm (6-20 inches) high and was used to contain oil scented especially for religious and funerary rites. This vase was placed on the grave of the deceased. But the anointing oil was too expensive, too many of these lekythoi had an abnormally thick layer of clay to have the smallest capacity possible. Man has he changed much since? Tripod sacred: attribute the Pythia who sat on the sacred tripod and thus gave predictions more or less incoherent ecstatic. Heracles the consultation without success and furious, flew the tripod. Apollo tried to take in a fight without a winner when Zeus finally intervened for them to reconcile.



"E80 - MAMEKAPOTEO ou JE SOUFFRE ET JE DESIRE"

Size (HxWxP) : 127x85x1 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 5400

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 127 x 85cm ? 50 x 33,4 inches - Canvas nailed on bentwood / (Text translated by Google) /The ancient Greek painters did not reserved to the special place that expresses the song listing, and do not seek to isolate the writing on the subject by separating it from any device. Instead, the trajectory of the entry describes a curved line in the image to give it more dynamism. Here the meaning of writing, reading from bottom to top, the notes come out more music than words, as though it were one with the zither. A writing may well be read right side up on a first line, then down on the second, which was common among the Etruscans. In our case, the term mamekapoteo is a contraction of phonetic maomai poteo kai which are the first lines of a poem by Sappho entirely characteristic of singing poetry banquet. When our musician, he has, I think, look good in her transparent dress and himation. The zither is also fairly representative of what was best in this time! The two spectators in the animal world seem to be part of the show, as they are captivated by the performance of our love? You've probably noticed the monogram Philhelm hanging in balance at the end of the musical instrument? Sappho: Greek poetess of antiquity, seventh century BC in Mytilene on the island of Lesbos. She has left many poems dedicated to girls with whom she lived and she was initiating inter alia to same-sex love. However, she was married and had a daughter called Cleis, she said she loved more than anything! She had a tragic end, since she committed suicide by throwing herself into the sea after being spurned by Phaon, a man she wished intensely. Himation: Draped and pleated embossed starch, which was worn around the body is symmetrically or unsymmetrically on arms like a shawl, which was the most frequent case, as here in the skin.



"E71 ? JOUEUSE D'AULOS"

Size (HxWxP) : 190x114x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 10800

Year : 2006

Desc. : ETRUSCAN / Acrylic on canvas 190 x 114 cm or 75 x 45 inches / (Text translated by Google) / This player is aulos Greek-inspired 500 years before our era, she was the daughter of painter Kléophradès near Pioneers face red. Initially the body is built like a javelin thrower. After a slight anamorphosis, breasts still perched high under the arms are plated on a torso of an athlete normally heavily muscled hips, however, markedly attenuated in this case, which gives it its elongated shape. In Greek art, the male body that forms the single most desirable model, is the absolute cannon of beauty: the body is supposed to be so perfect that it is sufficient in itself! The amulet attached to his right thigh is nothing less than the monogram Philhelm. The dog is the painter who accompanied Heracles Sappho here 490 years before Christ. The projections are anamorphic architectural zenith of a neck Etruscan vase, on which balls were added and spikes of gilded copper. Aulos: wind musical instrument antique oboe type, consisting of reeds (can also be made of ivory) consisting of a double pipe and with a reed. Red face: On painted vases, the background is black, the figures are the color of the clay and the details are painted, not incised. Sappho: Greek poetess of antiquity, seventh century BC in Mytilene on the island of Lesbos. She has left numerous poems dedicated to girls with whom she lived and she initiated him ... She committed suicide by throwing himself into the sea after being spurned by a man she wanted.



"E73 - PROMENADE CHAMPÊTRE EN ÉTRURIE"

Size (HxWxP) : 125x190x2 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Story / Category : Painting

Price : Euros 11800

Year : 2007

Desc. : ETRUSCAN / Acrylic on canvas 125 x 190 cm - 49,2 x 74,8 inches / (Text translated by Google) / As the chart E71 - Aulos player, the charter pictorial series Etruscan remains the same: the characters always come to an oval or oval, for a symbolic passing of the past in our present? Inspired by Greek obvious. The reasons for this table are largely a bronze situla rejected the grave Capodaglio 38. What do we see? The image of a quiet couple of walkers Etruscan, accompanied by a family of deer and a dog. A stylized lotus blossom in the jaw of the deer and decorative palm leaves in the sky. The man who could be a priest, holding in one hand a cross-shaped emblem, borrowed from the goddess of animals Potnia Theron, in the other hand, a cartridge with Etruscan inscription: Philhelm. If the woman's face has been revised and corrected from the original, the man's scrupulously respects the characteristic figures of the era. The woman holds the Philhelm monogram, or a triple signing converted three times in this table. Etruscan: In Latin Tuscii, people who lived in Etruria, the present-day Tuscany and northern Lazio, is the center of the Italian peninsula. Their culture was born in the first millennium BC, with a peak between the seventh and fifth century BC. Their language,

undeciphered to date, however, is a slightly different Greek alphabet, which gave birth to the Latin alphabet! Their origin is East, indeed the resemblance between some Etruscan tombs and other Asia Minor, and certain aspects of their culture seems much more oriental qu'italiques, as the pleasure of luxury, love for parties and dances, and their practice of hepatoscopy or analysis of liver victims to make predictions. Situla: situla the vase was truncated with the narrowed-down, sharp edge to the shoulder or slightly rounded, broad, short neck, the flat lid barely rounded or pointed at the center. Large situlae of all materials were part of the equipment of the temples. Small in size, equipped with a handle, the situlae calcite, earthenware or metal used to carry water from spraying ritual. Its use in growing fields of urns. Potnia Theron : Mistress of Animals = Title ancient Goddess Minoan Crete in the Aegean Sea between 2700-1450 BC. Also represented in Asia Minor and Greece where it was called Artemis, still represented surrounded by and other animals, often rampant.

ART GALLERY



"P164-P165 ? DIPTYQUE BRACTEATES DES DIEUX ET LEUR"

Size (HxW) : 95x190 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Character / People / Category : Painting

Price : Euros 9025

Year : 2012

Desc. : Here again are the theme of the Gods and bracteates developed in two of my latest paintings in spring 2012. They are presented as a diptych for aesthetic reasons, although they are each independent. The left, the P164 is entitled Bracteate Söderby two birds. It is named after the locality of Söderby Väsby in Swedish Uppland where this bracteate was found, knowing that it is at least three localities Söderby that carry the same name. It is more interesting that this type of design dates from the sixth to early seventh century, and this, in the northern regions of Europe. The man who was on the bracteate has undergone numerous ?surgical? operations from your favorite artist, because he "transitioned" from man to woman, so to speak before the time a transsexual? Both birdies were very schematic with a strong connotation exotic, have become a little more realistic and curiously wrapped! As regards the runic writings rim from the top of the left in the direction of clockwise, this is simply the title of the table on three sides, the fourth meaning: PHILHELM. For purists of writing, I confess to having mixed for purely aesthetic and practical than the original alphabet of medieval runic variant including the Latin alphabet, which enabled me to find several missing letters, which did not exist at this early date. The table at right P165 headlined Bracteate von Sletner the bird, is also the same format. The name of the bracteate owes its origin to the Norwegian village named Sletner, but, you have probably already guessed! The pattern is a man, in fact a God, exaggeratedly contorted and with a single birdie that was not there originally. Remember that the theme of contortion and birds is recurrent in the iconography of the period and region. When the runic inscriptions from around, it is also the title of the table, you read from top left: bracteate, von Sletner, the bird, Philhelm. But for those who want to know more about bracteates, you have my previous paintings P153, P154 and P162 with their respective captions comments, and the following text as a reminder for forgetful of being

unhappy. Happy reading again, knowing that I added a few details and shortened some passages, good luck. Bracteate: A bracteate from the Latin ?bractea? is a thin piece of metal. The imprint, struck by stamping on one side of a very thin metal blank is embossed on the face and hollow on the reverse. The term is used for both currencies for the medals. The pattern is always central, circular, and sometimes abstract for our understanding. The bracteate is almost always surrounded by a net cord or a series of zigzag friezes delicately worked. These jewels were manufactured primarily in Northern Europe, especially during the migration period we call the great invasions, or the Germanic Iron Age or Age of Migration in Sweden, which includes the Vendel period called from 550 to 793 AD, but the name is also used to produce parts later of silver produced in Central Europe in the early Middle Ages. It also describes parts of the neighboring Huns and the invasion of the Huns in India, in the style of Gupta and Roman coins. Their manufacture did not exceed 150 years between the late fifth century and the middle of the seventh, after the great influx of gold following the bags of Rome, that of 410 by the Visigoths and that of 455 by the Vandals. Their model was offered by the medallions struck gold as the Roman emperors of the fourth century. However the evolution of the figures move away quickly from the Roman model and recomposed according to an aesthetic extremely confusing, perhaps related to Norse mythology, but it seems equally imaginary? Even the runic inscriptions on some gold medals seem to have no meaning except the magic words? The bracteates are often taken for amulets, some served as penny to Charon, placed in the mouth of death! Regarding currencies bracteates, no runic legend is transcribed or translated in any way the coin legends in Latin, proof that the Norse did not attach any interest within the meaning of these, but only in their material aspect. Despite their ?moneyform? appearance, the runic bracteates seem absolutely independent of runic coins that appear only four centuries later! Because now, there are women, on one of these paintings, it can be the goddess Freyja, by the will of your favorite artist. Freyja was a goddess Vane of the tribe of the Veneti. She was one of the most popular goddesses of Norse pantheon, the god of love and beauty, but also the intimacy, the attraction between people, wealth, magic, earth, the fertility and war. It was for the Nordic equivalent of Venus and Aphrodite. It is for this reason that Freyja was considered the first of the Valkyries. Richard Wagner implements it in "Der Ring des Nibelungen?. When the man, he is obviously the god Odin, or Wodan in old-Saxon, or Wotan in Old High German (althochdeutsch).



"P168 - L'origine du cheval sur terre ..."

Size (HxWxP) : 165x190x5 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Animals & pets / Category : Painting

Price : Euros 15000

Year : 2012

Desc. : This table should be read as a book that actually exists because it is the only pictographic writing extant in the world. It is Tibeto-Burman origin. Only sixty old priests are still able to read it that is why, recently, it is taught in schools Lijiang Naxi capital, one of the Chinese minorities in southwestern China again. Formerly this area was called



"P162 - Bractéates de 12 cavaliers en furie dans un"

Size (HxW) : 125x190 cm

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Hunting / Category : Painting

Price : Euros 11850

Year : 2012

Desc. : / Here we are again in the world of pre-Viking Nordic tribes of the middle fifth of the seventh century straddling the age of migration and that of Vendel. Nothing new under the sun if you have read, failing to have completely memorized the legends of my paintings P153 and P154 which addressed each one bracteate. We are transported into a real wild horde of 12 riders, each from a bracteates, all dating from the period and found in a geographic area that is principally northern Germany, through Denmark, Sweden and Norway. With few exceptions, most were made by different craftsmen, but in a style that I would qualify for both identical and inimitable, if he had not exactly been continuously imitated by other creators unknown us, and this, over a period that did not exceed 150 years! The variety of styles extraordinarily original, forced me to give them a common framework so that there is a semblance of consistency in a table that ends in an uncontrolled inconsistency. Each rider is in flux in a yellow circle that recalls its original circular. And for good reason, since we are witnessing a mad stampede perhaps sponsored by the isolated figure on the far left in his singular bracteate surrounded by runic inscriptions, and this, in a gesture of distress? : Is it his wife or a bride who runs away, and he must bring back dead or alive? Three colors for three different strengths define the unfolding tragedy: red, black and magenta. Elements are present in a woman, thirteen men, five dogs, twelve single birds, three birds included in the caps, an egg in the upper right , a star at the top left and different runic symbols unidentified. Almost in the center of the table the stylized monogram of your artist



"P152 ? Entre la mort d'un fils et le désespoir de"

Size (HxWxP) : 85x85x1 cm

Style : Strange Art / Tech. : Acrylic on canvas

Theme : - / Category : Painting

Price : Euros 3600

Year : 2011

Desc. : P152 - Between the death of a son and his father's despair, we have the memory of their runic tracery! - 2011Acrylic on canvas nailed on wood to a log diameter of 85 cm ? 33,4 inches - .ART GALLERY / Translated from French / In my city, after the recent unexplained death by drowning of Samy, a young student of 18 years and the chagrin of his father that I had the opportunity to mingle and enjoy for her great empathy, I decided to paint this canvas in the ?philhelmien? style, you start to know, and this, in one theme that I kept rune long in my possession. Around the year 1000 in Sweden at Tibble in the region of Uppland, a father in despair after the death of his son made by burning some Livsten, gravestone of 1.50m by 1m 50 (59,06 x 59,06 inches) with registration rune as you can read it on my table, and this, in the greatest fidelity. Phonetic reading from top left reads:



"P160 Clin d'oeil à Victor Brauner"

Size (HxW) : 40x30 cm Framed

Style : Strange Art / Tech. : Acrylic on paper

Theme : Imagination / Category : Painting

Price : Euros 1200

Year : 2011

Desc. : Nod to Victor Brauner



"P158 & P159 Cheval scythe à l'arrière-train retour"

Size (HxWxP) : 54x39x3 cm - Weight : 5000 g

Style : Strange Art / Tech. : Wood, painted relief

Theme : Animals & pets / Category : Sculpture

Price : Euros 15000

Year : 2011

Desc. : Scythian horse to the rear end back, carved in bas-relief wood and a single print in plaster, reversed, enhanced and colored : Each 54 x 39 cm. This magnificent animal was an ornament of a horse harness princely certainly, because recovered in a large Kurgan in the city Sagly Bajy in the region of Tuva on the border of Mongolia. (The great warrior's was buried with his weapons and perhaps his horse, plus containers that contained food.) The original bronze is in the Hermitage Museum in St. Petersburg, it measures 4.2 x 5cm and date of IV century BC For the pleasure to discover again, here presented in my own way, carved in low relief in negative in a wooden pine assembled here fifty years, and from this mold, to draw a single plaster reinforced then raise it to give it more volume, and this, with components of polyesters, polish, and paint it with acrylics and finish with a mesh of small circles superimposed with paintings Interfering mixed with iridescent. Is it necessary to clarify that the two bas-reliefs together form a single work? Now turn to the art of the steppes or Scythian art, an art which is essentially composed of decorative items such as jewelry, decorations, weapons and equipment of the rider, the horse harness, produced by the nomadic tribes of the Pontic steppe stretching from Kazakhstan to the modern Baltic Sea. These nomads were among the oldest horse breeders in the world! Nomadic peoples have represented many scenes of hunting and fighting between animals. The theme of the Wild, a cat or a bear jumping on its prey, is very common. Everyday scenes of horse breeding and sheep are also shown. The Assyrian art has brought a taste of realism and naturalism to his tribes, who then sent throughout Eurasia, including the Germanic peoples and Asian. China has received from such an important contribution of realism of the Art of the Steppes at various Mongol invasions. Deltas of the Black Sea to the plains of Mongolia lies the vast steppes of the band. It crosses the entire Asian continent. It is the road of the nomads, not to be confused with the Silk Road, which connected with one another, further south, the towns of sedentary. The nomads have always fascinated sedentary. They borrowed their techniques, such as metallurgy, and with these loans they have developed a culture powerfully original. In return, they were irrigated, fertilized crops they grazed, or in which they competed, giving them the echoes of unknown worlds. The art of the steppes keeps its mystery. He was born anywhere. (A crib can be a vagabond?) It has the refined taste of travelers who can snap up the best in their path to transform it according to their requirements. Nothing in common with those people who set up shop, who build palaces, silos, sanctuaries where they can accumulate,

spread out, getting lost in long diversions. The art of the nomads going straight to the point, it does not separate the useful from the pleasant. It does not tolerate dead weight, spartan, but impregnated gestures and daily rituals.