



Bezec
SCULPTURES

BEHEMOTH

DAUGHTER OF YOUR SON

ELF # 1

ELF # 2

ELF # 3

MOTHER AND CHILD

SAINT GEORGE AND THE DRAGON

THE BEAST

THE BEAST AS EVIL TONGUE

THE DRAGON

THE FLIGHT OF THE RED SHAMAN



BEHEMOTH as symbol of the Land Powers

h = 45 cm

Behemoth is a land monster mentioned in the apocalyptic literature, where the sea monster Leviathan is also described: both beasts may be seen as mythical creatures with enormous strength that cannot be controlled by human beings; however, the German political thinker Carl Schmitt, in his booklet *Land and See* (1954), declared to see in the opposition between sea powers – symbolized by Leviathan - and land powers – symbolized by Behemoth - the main contents of world history: something that recalls the newly restarted opposition between USA and Russia: Apocalypse soon?

To the right side of a rare fossil coral from Galapagos three legs and paws have been added - made of a wood core overlaid with clay to get the desired shape; seven tropical flowers – coated with polymer emulsion - have been then fixed to the back part of the coral as tails of the monster; finally the coral has been very lightly polished whereas legs, paws and tails have been painted and bright varnished.



DAUGHTER OF YOUR SON

Virgin Mary and Jesus child

h = 45 cm

Dante's *Hymn to the Virgin* in Divine Comedy's *Paradise*-canto XXXIII begins with this paradoxical expression "*Virgin mother daughter of your son*"; during a holiday in France the artist had the opportunity of visiting the sanctuary of Lourdes where the Virgin Mary appeared to Bernadette in 1858; the day after, walking in the nearby forest, she found a wooden root laying in the undergrowth in which she immediately "saw" the image of a mother holding an infant that brought back to her mind the verse of Dante which all Italian children used to learn at school.

The wooden root has been lightly polished, then a little bit of clay has been added to the natural reliefs where the outline of the two faces has been marked with colour gold; the root is supported by a base made of clay; finally the whole sculpture has been painted and bright varnished.



ELF # 1

h = 210 cm

The Elves use to come to the Earth walking through the space-time wormholes; a wormhole, or Einstein-Rosen bridge, is a hypothetical shortcut connecting two separate points in space-time, in particular different universes or dimensions; ambivalent beings, the Elves can help or afflict humans.

The sculptures of the Elves were thought by the artist after “visiting” on the Internet the ancient African Mursi and Surma tribes that live in the Lower Omo Valley and around Lake Turkana, whose tiny-sized painted bodies, beautifully decorated with head ornaments from leaves, branches, seedpods, fruit and so on, recall the Elves of the north European folklore, the mythical creatures most beloved by the artist in her childhood.

The framework of the sculpture consists of a wooden skeleton around which the figure has been fashioned using paper-mache; the eyes show a white spiral iris made of sailing ropes and a green pupil made of hard-stones; the face is framed by a band of plastered tropical leaves coiled up together with iron wire; on the top of the head a branched root has been placed as headdress; the figure is sitting in a squat on a high tree fork that sticks out from a concrete base; finally the whole sculpture has been painted and bright varnished.



ELF # 2

h = 178 cm

The Elves use to come to the Earth walking through the space-time wormholes; a wormhole, or Einstein-Rosen bridge, is a hypothetical shortcut connecting two separate points in space-time, in particular different universes or dimensions; ambivalent beings, the elves can help or afflict humans.

The sculptures of the Elves were thought by the artist after “visiting” on the Internet the ancient African Mursi and Surma tribes that live in the Lower Omo Valley and around Lake Turkana, whose tiny-sized painted bodies, beautifully decorated with head ornaments from leaves, branches, seedpods, fruit and so on, recall the Elves of the north European folklore, the mythical creatures most beloved by the artist in her childhood.

The framework of the sculpture consists of a wooden skeleton around which the figure has been fashioned using paper-mache; the eyes show a white spiral iris made of sailing ropes and a pupil made of hard-stones; a bundle of plastered tropical leaves wrapped up together with iron wire frames the face, finally sticking out from behind the head like a panache; the face shows the lower lip plate usually worn by the Mursi and Surma married women; the figure is sitting in a squat on a high tree fork that sticks out from a concrete base; finally the whole sculpture has been painted and bright varnished.



ELF # 3

h = 103 cm

The Elves use to come to the Earth walking through the space-time wormholes; a wormhole, or Einstein-Rosen bridge, is a hypothetical shortcut connecting two separate points in space-time, in particular different universes or dimensions: ambivalent beings, the elves can help or afflict humans.

The sculptures of the Elves were thought by the artist after “visiting” on the Internet the ancient African Mursi and Surma tribes that live in the Lower Omo Valley and around Lake Turkana, whose tiny-sized painted bodies, beautifully decorated with head ornaments from leaves, branches, seedpods, fruit and so on, recall the elves of the north European folklore, the mythical creatures most beloved by the artist in her childhood.

The framework of the sculpture consists of a wooden skeleton around which the figure has been fashioned using paper-mache; the left arm only is made from a three-“digits” forked branch; the eyes show a white spiral iris made of sailing ropes and a green pupil made of hard-stones; several plastered tropical leaves have been fixed to the chin, arranged to look like a beard; the top of the head has been shaped as a horn; the figure is sitting in a squat on a large log; finally the whole sculpture has been painted and bright varnished.



MOTHER AND CHILD

h = 75 cm

The Mother is trying to get away and protect her child, a common but ever touching scene in Nature; the artist also is a mother, whose motherly instincts have been reawakened when her daughter got pregnant in the time she was reading about what the international banksters are planning for the future of mankind: there are hard times ahead of us !

The artist has always been capable of seeing in Nature, particularly in the branches, roots and logs of cut off trees, peculiar "forms" - often originating from her wide reading and traveling experiences - that she tries to bring about making them up with clay to get the configuration she had "seen"; in this case the unnecessary branches have been cut off and a little bit of clay has been added to the original root, which has been then painted and bright varnished; the light brown color used for the figures of mother and child make them stand out very clearly against the dark background of the "tree" they are climbing up.



SAINT GEORGE AND THE DRAGON

h = 95 cm

The Dragon is perceiving an invisible, dangerous presence: St. George is coming to slay it, so that the *Katèchon* (i.e.*the one who withholds*) can keep doing its job: to prevent the Antichrist being fully manifested - as per *Saint Paul, Thessalonians, 2: 6-7*; the Roman Catholic and Eastern Orthodox traditions consider that the Antichrist will come at the End of Times and the *Katèchon* can be anything that restrains his coming: maybe even this sculpture can help !

The artist has always been capable of seeing in Nature, particularly in the branches, roots and logs of cut off trees, peculiar “forms” - often originating from her wide reading and traveling experiences – that she tries to bring about making them up with clay to get the configuration she had “seen”; in this case the unnecessary branches have been cut off and the sensory antennas placed on the top of the monster’s head are made of clay; the eyes are made of blue hard-stones; finally the whole sculpture has been painted and bright varnished.



THE BEAST

h = 77 cm

The Beast refers to the two beasts - as described in the *Book of Revelation 11, 13, 17* – that are aligned with the Dragon in opposition to God. The two beasts will be defeated by Christ in the battle of Armageddon at the End of Times and thrown into the lake of fire mentioned in *Revelation, 19: 18-20*; many Christian prophecies report that the Beast (identified as the Antichrist) would raise its head in our times, ready to annihilate Mankind; as a matter of fact the big business is trying to organize modern society as something half way between the society in Orwell's *1984* and that in Huxley's *Brave new world*, where no more than 15% of the present world population will have the right to live – an ultimate goal to be achieved by hook or crook, as stated by several members of the Anglo-American establishment.

The artist has always been capable of seeing in Nature, particularly in the branches, roots and logs of cut off trees, peculiar “forms” - often originating from her wide reading and traveling experiences - that she tries to bring about making them up with clay to get the configuration she had “seen”; in this case the unnecessary branches have been cut off and a little bit of clay has been added to the original trunk; finally the whole sculpture has been painted and bright varnished.



THE BEAST AS EVIL TONGUE

h = 50 cm

The apostle James in his Scripture describes the evil tongue as “fire” and “world of iniquity”; derogatory speech about another person is considered to be a very serious sin in the Jewish tradition. The Beast – as described in the *Book of Revelation* - makes use of slander and defamation to cause and spread suspect, resentment and, above all, envy between Humans to annihilate them.

In the African traditional *Voodoo* religion - that originated in Benin, where the artist had the opportunity of talking with a *Voodoo* priest and attending real *Voodoo* rites - an important part is devoted to remove spells cast upon someone by envious persons, i.e. envy is considered the root of all evil, physical and psychological, that can affect humans; this notion is amazingly consistent with the theory of “*Mimetic Violence*” as surmised by the French scholar René Girard, who – in his books – declares that our desire for a certain object is always provoked by the desire of another person — the model — for this same object; the mimetic rivalry (i.e. the *envy*) that develops from the struggle for the possession of the objects is contagious and leads to the generalized violence that will annihilate the community.

The artist has always been capable of seeing in Nature, particularly in the branches, roots and logs of cut off trees, peculiar “forms” - often originating from her wide reading and traveling experiences -that she tries to bring about making them up with clay to get the configuration she had “seen”; in this case two similar roots have been fixed together, the unnecessary branches have been cut off and a tongue, made of wood and looking like a blade, has been added to the root; finally the whole sculpture has been bright varnished; the eyes have been outlined by red marking two existing root reliefs and the red tongue that sticks out from a split of the root alludes to the evil tongue as “fire”.



THE DRAGON

h = 175 cm

The Dragon, who gives the Beast authority and power, is scared; more and more it is feeling the heat of the Lake of Fire - mentioned in *Revelation, 19: 18-20* - into which it will be thrown; hopefully together with the “*New World Order*” and all its supporters.

The term “*New World Order*” refers to the emergence of a new kind of totalitarianism; this theory surmises that a secretive power elite is conspiring to eventually rule the world through an authoritarian government which will replace sovereign nation-states, and an all-encompassing propaganda whose ideology hails the establishment of the New World Order as the culmination of history’s progress: conspiracy or not, an appalling scenario that terrifies the artist.

The artist has always been capable of seeing in Nature, particularly in the branches, roots and logs of cut off trees, peculiar “forms” - often originating from her wide reading and traveling experiences - that she tries to bring about making them up with clay to get the configuration she had “seen”; in this case to the branch that sticks out from a concrete base a root has been added to make up the monster’s muzzle; the eyes are made of golden studs; several plastered tropical leaves and a wooden bar have been fixed to the back of the head and arranged so as to look like a crest; two wooden roots make up the horns; finally the whole sculpture has been lightly polished, painted and bright varnished.



THE FLIGHT OF THE RED SHAMAN

h = 74 cm

In cultures worldwide, the shaman is a religious practitioner who acts as an intermediary between the natural and supernatural worlds. The shaman, after entering a trance, sends his soul forth and travels to the supernatural realm.

The structure of the sculpture consists of a wooden branch sticking out from a concrete base; the figure of the shaman's flying soul has been fashioned using paper mache and finally the whole sculpture has been painted and bright varnished; hands and arms of the shaman are transforming into wings, a metamorphosis the artist often dreams of: to leave the body and escape from daily life's monotony and harshness to take refuge in another more spiritual world; something she tries to do by creating her works of art.

www.bezec-lu.com

© 2015 Luciana Chiusole