



Bezec

GODS & GODDESSES

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AN.TU

THE SPOUSE OF AN.U

h = 240 cm

AN.TU was the Goddess spouse of AN.U - the head of the Mesopotamian Pantheon - and the mother of the great God EN.LIL who wanted Mankind to be wiped off the face of the Earth by the Deluge, fed up with its moral corruption; the latter being still today a hot topic, it's better to be prepared !

The frontal posture of the body and its predominant ivory-white colour – that hints to the beauty of the Goddesses' skin-tone as extolled in the Mesopotamian poems – emphasise the formal grace and regality of the spouse of AN.U, the greatest among the Gods; the 12 hard-stones diadem marks her as royalty as well as the large gorget made of sailing ropes; two horn-shaped roots stick out from each side of the head, the horns being in antiquity a symbol for divinity; at waist level the winged disk - symbolizing *Nibiru*, the planet of the Gods – is placed at the centre of the belly highlighted in silver.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been clad with sailing ropes to fashion the upper garment and create the Goddess' facial features; the lower part of the body is made from suitably shaped plastic sheeting covered with rough fabric; finally the whole sculpture has been painted and bright varnished.



AN.U

THE KING OF THE SUMERIAN GODS

h = 230 cm

AN.U was the head of the Mesopotamian Pantheon; after the Deluge he granted civilization to Mankind allowing the start of cities in the Land of Sumer (*Genesis, 11*): as of today the result of this civilization is arguable.

The frontal posture of the God gazing off into the distance sends out a message that emphasises his own divine mission and regality; his headdress made of sailing ropes is surmounted by a big horn-shaped root, the horns being in antiquity a symbol for divinity; behind the head a large nimbus made of sailing ropes represents his holiness and power; at waist level the winged disk - symbolizing *Nibiru*, the planet of the Gods – shows at its centre, in cuneiform script, the rank (60) of the Almighty among the Gods.

The framework of the sculpture consists of one half-body male mannequin supported by an iron rod; its torso, neck and head have been clad with sailing ropes to fashion the upper garment and create the God's facial features; the lower part of the body is made from suitably shaped plastic sheeting covered with rough fabric over which thick sailing ropes – hung at the waist-belt of the God - have been fixed and decorated with golden studs; finally the whole sculpture has been painted and bright varnished.



BES

THE EGYPTIAN GOD PROTECTOR OF HOUSEHOLDS

h = 220 cm

Bes is a minor deity in Egyptian mythology; however he was very popular and worshipped as a protector of households and marriage, also capable to cure fertility problems or - more generally - heal sick people; he was depicted as a goofy, fatty - sometimes ithyphallic – dwarf, often sneering and making faces; Bes later came to be regarded as the defender of everything good, being able to fight off evil spirits: maybe today he could help us throw out of our countries the ruthless banksters that are oppressing us all.

The framework of the sculpture consists of one half-body male mannequin supported by an iron rod; its neck and head have been clad with sailing ropes to fashion the gorget and create the God's facial features; his sizeable paunch has been made of polystyrene and paper-mache covered with rough fabric, thus making up a kind of tunic painted in green, a colour that in antiquity was connected to health; over the tunic, the armor's plates have been cut out of a thick plastic rag, then plastered and painted in colour bronze, the armor symbolizing his readiness to launch an attack on any approaching evil; the robust tree trunk placed behind the head and the big key laid on the base of the sculpture attest his function of households protector; the big red tongue sticking out the mouth, the Renaissance-like codpiece and the clown-like trousers allude to the frequent erotic-grotesque depictions of this God.



BLACK ATHENA

OUR AFROASIATIC ROOTS

h = 210 cm

Athena, the Greek Goddess of wisdom and warfare, was born from Zeus, springing from his head fully grown and armed; she was known for protecting civilized life; accordingly, *black* Athena symbolizes the surmise of the British scholar Martin Bernal about the Afro-asiatic roots of our Civilization; thereby the Aryan myth was killed: we are *All Blacks*.

The figure of the Goddess and, in particular, her timeless face are intended to communicate the image and the atmosphere of a world other than ours, where divine beings only can dwell, living in a kind of dream dimension where the artist also would love to dwell and live.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been suitably twisted and modified, then cladded with sailing ropes to fashion the upper garment and create the Goddess' facial features; on the top a headdress has been placed, made of plastic sheets covered on both sides with rough fabric and - on the upper part - with ornaments of plastered jute; the lower part of the body is made of suitably shaped plastic sheeting covered with strips of plastered cardboard; finally the whole sculpture has been painted and bright varnished.



IN.ANNA

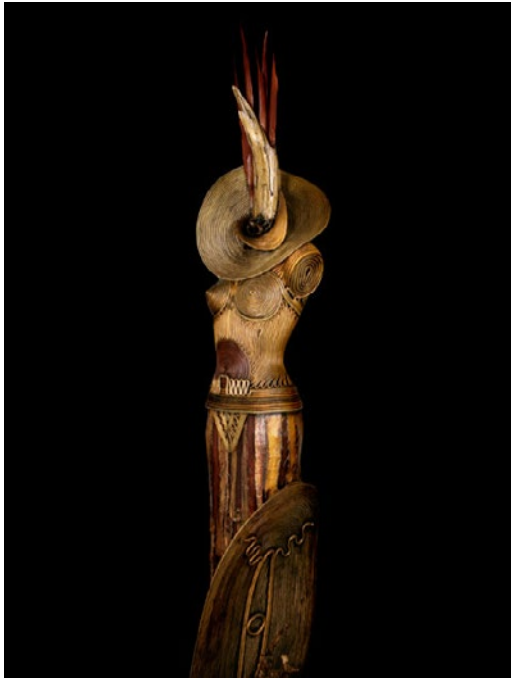
AS GODDESS OF LOVE

h = 210 cm

IN.ANNA, the archetype of Aphrodite and Venus, was the most popular Goddess in the ancient Mesopotamian mythology; above all associated with sexuality, she used to have a lot of love affairs with Gods, Demigods and men from the Earth, including the famed heroes *Gilgamesh*, Sumerian King of *Uruk*, and *Sargon*, founder of the Akkadian dynasty.

The posture of the Goddess, in particular the torsion of the upper body, and her enigmatic and mysterious look are intended to communicate sensuality and seductiveness: maybe a portrait of the artist as a young woman.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been suitably twisted and modified, then clad with sailing ropes to fashion the upper garment - including the winged disk symbolizing *Nibiru*, the planet of the Gods - and create the Goddess' facial features; from the back of the head a branched root extends outwards, maybe an allusion to the tentacles of sex and love; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric; finally the whole sculpture has been painted and bright varnished.



IN.ANNA

AS GODDESS OF WARFARE

h = 225 cm

IN.ANNA, the most popular Goddess in the ancient Mesopotamian mythology, above all associated with sexuality, was also worshipped as Goddess of warfare, in this role being better known by her Akkadian name *Isthar*; she used to fly her “*Celestial Boat*” personally over the battles of the Men speeding conflicts and carnages; the head’s configuration, the shield, the blood-red colour of the belly are intended to recall the determined cruelty shown off by the Goddess throughout the wars of the Men.

The framework of the sculpture consists of one female torso mannequin supported by an iron rod, then clad with sailing ropes to fashion the upper garment and the gorget wrapped round the neck; the head has been created putting one horn-shaped root together with plastered tropical leaves that extend upwards from the neck looking like sharp spearheads; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric; a large shield made of sailing ropes is laid on the ground oblique to the body; finally the whole sculpture has been painted and bright varnished.



IN.ANNA AS ASTRONAUT

h = 229 cm

IN.ANNA, the beautiful and ambitious Goddess of both love and war in the ancient Mesopotamian mythology, was granted by the great Anunaki Gods the Land of Harappa in the Indus valley as her domain, but she kept coming back to the land of Sumer in Mesopotamia and roaming Earth's skies in her "*Boat of Heaven*".

The shape of the head is intended to recall a space helmet with antennas sticking out from the top of the head and the back of the neck, just alike the statue found in 1930s at Mari in Iraq, where the Goddess wears a flight suit, ready for taking off to the sky; maybe an image of the artist's longing to escape from the emptiness and dullness of the daily routine to take refuge in a more spiritual world where to cultivate knowledge and sensitivity.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been suitably modified, then clad with sailing ropes to fashion the upper garment and create the Goddess' facial features and the arms, the latter in the form of wings; on the top of the head a wooden root extends upright and on the back of the neck seven strips of wood have been placed, the Earth being the seventh planet when coming from the outer space; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric, on which the astral route map to the planet Earth has been reproduced, that was found in 1850s in Iraq by H.Layard; finally the whole sculpture has been painted and bright varnished.



NANNAR.SIN

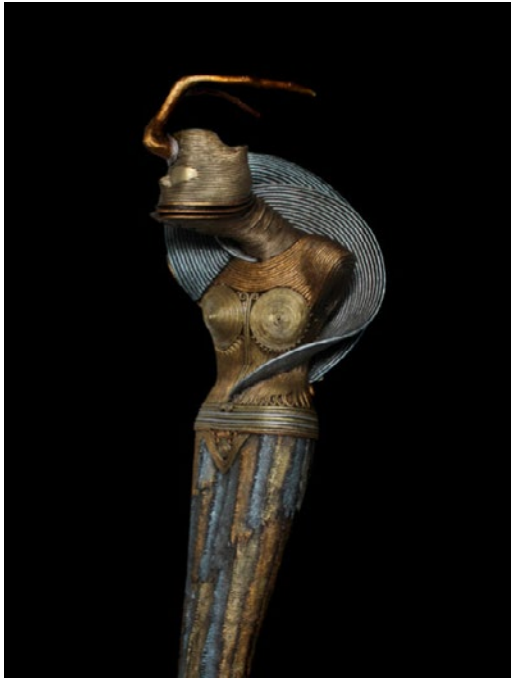
THE SUMERIAN MOON GOD

h = 215 cm

NANNAR.SIN, the God of the Moon in the Mesopotamian mythology, was the father of the Goddess IN.ANNA; when the Gods left the Earth, he flew into the outback of Arabia and eventually took shelter on the moon.

The posture of the God has been imagined by the artist after visiting the famed Romanesque church of Saint Zeno in Verona (Italy), whose wooden door is decorated with bronze panels portraying scenes from New and Old Testament; in the Crucifixion panel a figure is depicted while leaning over the Moon to observe the events on planet Earth, a figure astonishingly looking like the great God NANNAR.SIN as carved in some Mesopotamian cylinder seals: a further proof for the hypothesis of the Lithuanian art historian Jurgis Baltrusaitis, who, in his book *"Art Sumèrien, Art Roman"*, surmised that some elements of the Sumerian art style were used in the Middle Age, having come to Europe from Mesopotamia through the Armenian Christian art.

The framework of the sculpture consists of one half-body male mannequin supported by an iron rod; its torso, neck and head have been suitably twisted and modified, then clad with sailing ropes to fashion the upper garment and create the God's facial features; on the top a headdress has been placed, made of plastic sheeting covered with rough fabric (front side) and sailing ropes (back side); the headdress is surmounted by a moon made of small strips of wood; on the figure's back a large entwined root flows from the neck down to the base of the spine; at waist level a large medaillon shows, in cuneiform script, the high rank of the God (30); the lower part of the body is made from suitably shaped plastic sheeting covered with rough fabric; finally the whole sculpture has been painted and bright varnished.



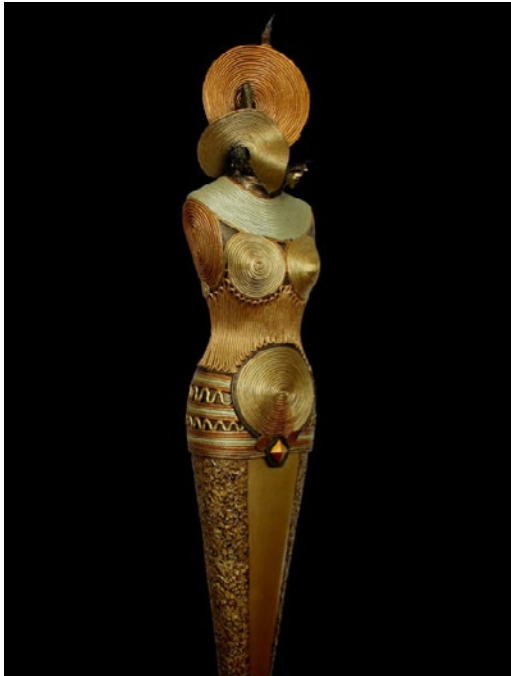
NIN.LIL

THE MOTHER OF THE SUMERIAN MOON GOD

h = 200 cm

NIN.LIL was the spouse of the great Mesopotamian God EN.LIL and the mother of NANNAR.SIN, God of the Moon; the figure of the Goddess has been imagined by the artist as in the day of the wedding, having painted her bridal outfit in gold and blue tones: gold was the metal of the Gods, that were described in the Mesopotamian poems as having blonde hair and blue eyes; the horned root sticking out from the forehead alludes to her heavenly nature, the horns being in antiquity a symbol for divinity; the neck has been lengthened thus creating the illusion of a disembodied head trying to look into the future.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been suitably twisted and modified, then clad with sailing ropes to fashion the upper garment – including the volutes that encircle the upper part of the body- and create the Goddess' facial features; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric; finally the whole sculpture has been painted and bright varnished.



NIN.KI

THE SUMERIAN BIRTH GODDESS

h = 193 cm

NIN.KI was a Goddess in the Mesopotamian mythology, the spouse of the great Sumerian God EN.KI; she volunteered for labour, under NIN.TI's control, serving as "*Birth Goddess*", thus allowing the first Adam to be brought forth: in brief, a healthy carrier of sinners !

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso and neck have been clad with sailing ropes to fashion the upper garment; the head has been made up using wooden roots surmounted by large volutes made of sailing ropes; the breast and the belly have been put in evidence to emphasize his role of "*Birth Goddess*"; the lower part of the body is made of suitably shaped plastic sheeting covered with fabric; finally the whole sculpture has been painted and bright varnished.



NIN.TI

THE SUMERIAN MOTHER GODDESS

h = 205 cm

NIN.TI was a Goddess in the Mesopotamian mythology, a daughter of the great God AN.U, the Almighty among the Gods; her name means “*Lady of Life*”; she implemented the order of the great Sumerian Gods, “to fashion the Adam in our image and after our likeness” (*Genesis 1, 26*); in the land of Sumer she gained the epithet of MAM.MI, a word which is still there in every language of the world.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso and neck have been clad with sailing ropes to fashion the upper garment; the head has been made up using wooden roots surmounted by big eyes made of sailing ropes, which allude to the scientific capabilities of the Goddess, who was able to investigate and replicate the secrets of life, thus creating a new human being – the *homo sapiens* - as an upgrade of the existing hominids; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric; at waist level a large volute made of sailing ropes hints at the DNA double-helix structure; finally the whole sculpture has been painted and bright varnished.



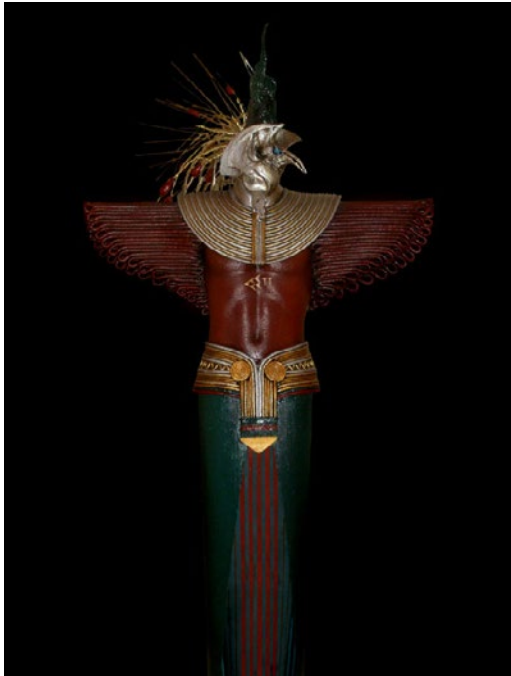
THE MOON AS MOTHER GODDESS

h = 210 cm

The Moon affects life on Earth and women's menstrual cycles; it is the symbol of the fertility deity known from the Paleolithic period as the "*Mother Goddess*"; however the Moon might be only an artificial satellite placed in the sky to allow Mankind to exist, as surmised by some American and Russian scientists (S.C.Solomon, C. Sagan, M.Vasin and A. Shcherbakov among them).

The central furrow of the torso that flows from the top of the moon - similar to that made in the ground by a plow - hints at women's fertility and its sinuous course is continued by the form of the headdress placed upon the inexpressive face of the Goddess: a mysterious creature reflecting the reserved and solitary behaviour of the artist.

The framework of the sculpture consists of one half-body female mannequin supported by an iron rod; its torso, neck and head have been suitably twisted and modified, then clad with sailing ropes to fashion the upper garment and create the Goddess' facial features; on the top a headdress has been placed, made of plastic sheets covered with rough fabric; the underlying image of the moon is made of a wooden cylinder, the front base of which has been shaped spherical adding polystyrene overlaid with paper-mache; finally the whole sculpture has been painted and bright varnished; the cold colours used – darker on the left side of the sculpture and brighter on the right one - mirror the far and the near side of the moon, the map of the latter having been painted on the lower disk; a golden stud marks the landing site of Apollo 11 at Sea of Tranquility.



THOT

THE EGYPTIAN GOD OF SCIENCE

h = 220 cm

Thot was the Egyptian name of the Mesopotamian God NIN.GISH.ZI.DA, the son of the great God EN.KI; he was a God of Science and in Egypt was depicted with the head of an Ibis bird; his emblem was a staff with entwined serpents, symbol of the DNA double-helix structure as perceived by its “second” discoverer, Nobel Prize Francis Crick, while under the influence of LSD: a safe card to play in favour of drug liberalization !

The framework of the sculpture consists of one half-body male mannequin supported by an iron rod; the torso has been adorned with a large gorget made of sailing ropes and completed with two wings; the head has been made up using a root – whose shape recalls that of an Ibis head - from which a series of wooden stems stick out depicting the feathers of Quezalcoatl – the “feathered serpent” – that was the name of this God in Mesoamerica; the high rank of the God (52) has been painted on his chest in cuneiform script; the lower part of the body is made of suitably shaped plastic sheeting covered with rough fabric; finally the whole sculpture has been painted and bright varnished; the prevailing colour is red, i.e. the colour of the Gods’ planet, *Nibiru*.

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