

Enrique Enriquez

Velimir Khlebnikov explains the tarot:

Thus by changing certain existing values, the blue color of a cornflower (I mean the pure sensation as such) can be continuously varied through areas of disjunction we humans are unaware of and be transformed into the sound of a cuckoo's call or a child's crying; it *becomes* them.

On this day of sky-blue bears
Running across quiet eyelashes,
I divine beyond the blue waters
In the cup of my eyes an order to wake.

The silver spoon of my extended eyes
Offers me a sea buoying a storm petrel;
And I see how the Russian bird flies
Through unknown lashes to the roaring sea.

A sea of heavenlove has capsized
Someone's sail in the round-blue water,
But the first storm is hopeless and gone
And from now on the journey is spring.

Velimir Khlebnikov

<http://www.poemhunter.com/poem/on-this-day-of-sky-blue-bears/>

Luca Shivendra Om

This evening I'm planning to watch a movie... Lermite (The Hermit) = La lanterne (The Lantern) = La lanterne magique (the magic lantern) = Cinema



Bonnie Cehovet Love the progression!

Pip Trump Club 10 July 24, 2015

Timothy N. Evers

Doodlebug.



Marcos Parsons III MORTAL !!

See Translation

Mortal!!

L' TAR OM !!!

See Translation

L' takes about!!!

Timothy N. Evers LOT RAM!!!

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Marcos Parsons III

Stairway to Heaven!!!!



Paul Nagy How about a slip-slide down to Le Mat?

Devon Light after darkness

Andrew Kyle McGregor

The disorganized geometry of her waxing lunar belly finds order in his recognition. Spreading the word of harmony of a full money to come.



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Marcos Parsons III

"Because I can have all the names I can change all the meanings"!!!!



Enrique Enriquez this is important.

Ed Alvarez Capitulate!

Markus Pfeil The limits of my language means the limits of my world.

Ludwig Wittgenstein

La Mort is beyond both.

Paul Nagy Especially when the Card-with-No-Name is out of focus. Slur words...blur surds...

Markus Pfeil This occurred today in a reading. A wonderful gift you have given us readers here Marcos.

Luca Shivendra Om

"{ Transformation through choice } Ponder. Sever. Restart" OR "After a romantic heartbreak, a new cycle" OR "If in doubt, stay at home and do a tarot reading"

Key:

Ponder = L'Amouvrexx

Sever = La Maison Diev

Restart = La Rove de Fortvne

After a romantic heartbreak = L'Amouvrexx + La Maison Diev

a new cycle = La Rove de Fortvne

If in doubt = L'Amouvrexx (as choice)

stay at home = La Maison Diev (maison = home)

do a tarot reading = La Rove de Fortvne (Roue > Rota > Taro-t)

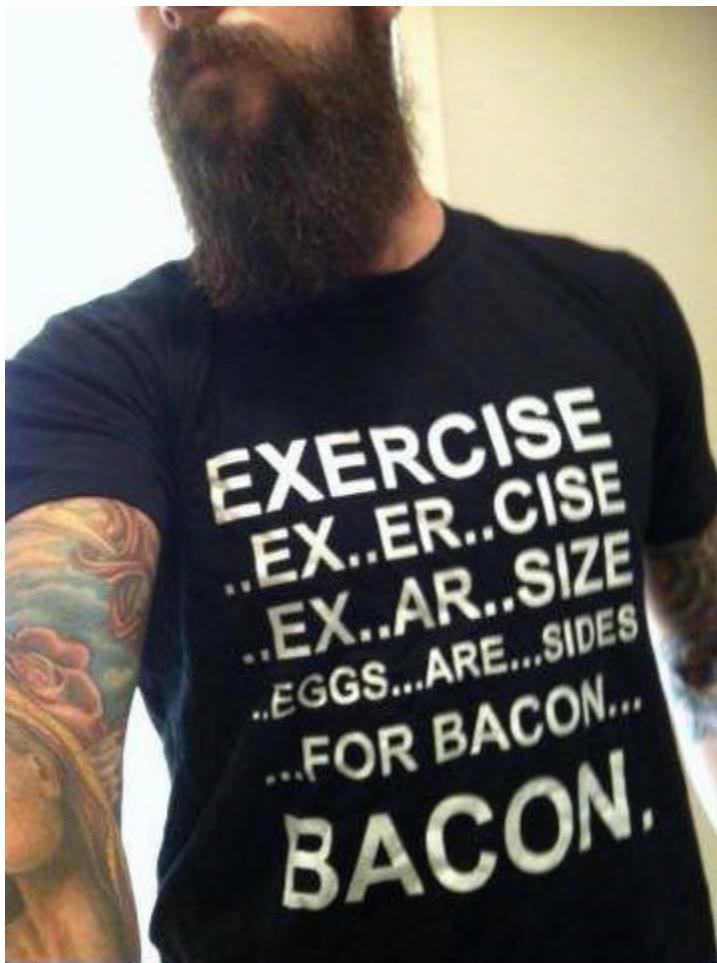


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Steve Mangan

OhGod I miss

BACON



Luca Shivendra Om "Exercise > Bacon = Be a con" Exercise is a con

"Exercise > Bacon = Be a con" Exercise is a con

Luca Shivendra Om

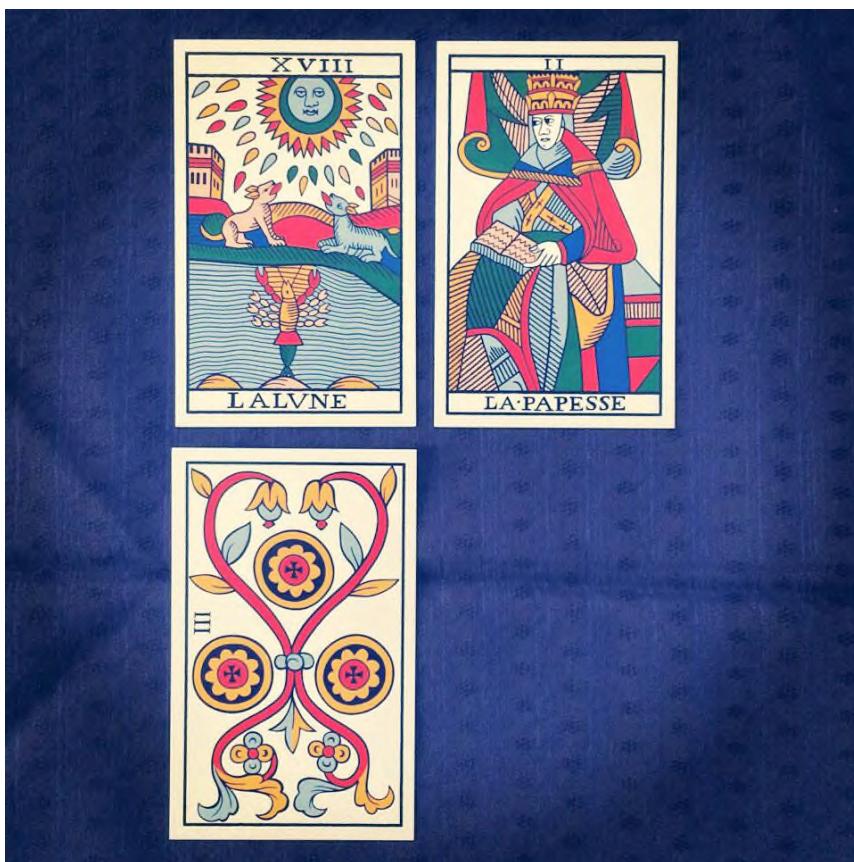
"{ One out of two: A dream about sensual Love } From affection, a sensual feeling rises: today, instincts seem to have their part in the Popess' scenario { Two dogs barking at the same Moon OR Even a Popess has her earthly desires }" KEY:

One out of two = Two coins become one in the Three

A dream about sensual Love = The Popess > The Moon = dream + dogs > instincts = sexuality

From affection, a sensual feeling rises = the heart shape in the Three + two dogs (and something rising from below) in the Moon

earthly desires rising = Three of Coins (Sorry, some elemental correspondences here smile emoticon)



Drafi Arora The popess throws the coins in the wishing well and hopes her dream comes true..maybe the scorpion gets choked with one of the coins...endless possibilities to endless wishes!!

Gunnar Andrésson The nurturing wisdom of the night

Luca Shivendra Om

"Social life of a couple"



Aurora Díaz Fernández Abundance for 2!

Ryan Edward Wedding reception? A group toasts.

Bhima Beausoleil Taking root and multiplying

Audrey Layden Those two make six more.

Enrique Enriquez zoom out.

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Ryan Edward

The lion was hiding under Temperance's gown the entire time, only his bit of tail shows.



Devon Lion or imp?



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Luca Shivendra Om

But... If I have to take the cards "literally" and ask myself "What is (really) happening?" —can I really identify myself with a female court card, for example? I know —it's a naïve question I'm asking myself... I know: animus and anima. I know: analogy and metaphors and poetry and so on. I know: gender is culturally constructed. Anyway, I really can't identify myself with the Queen of Wands of the Marseille Noblet... smile emoticon

Aurora Díaz Fernández In this case, I can relate to the active or passive quality of the element.

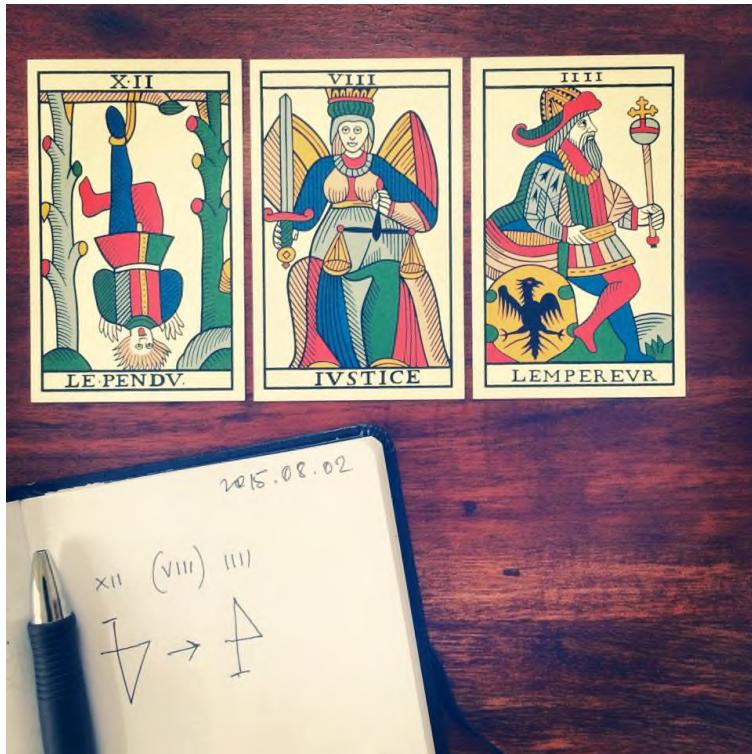
Enrique Enriquez EVERYTHING IS A SIGN = LIFE ISN'T ABOUT OURSELVES

Marcos Parsons III Internal and external projections. Macrocosm & microcosm ping pong !!!!

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Luca Shivendra Om

{ A Beautiful Symmetry } "Free the Four in you" OR "For Four's sake" OR "The King is back. Thank you, Holy Lady of Swords" OR "Liberation"



Aurora Díaz Fernández Love this! Have a lovely Sunday, Luca.

Ed Alvarez add the 4s. As above so below. Figure 8. The cape of justice.

Enrique Enriquez •

XII

X (I+I) II

III

Luca Shivendra Om Trite arithmetics but quite interesting XII - VIII = III "A traitor with no sense of justice or remorse may become a man of power"

Enrique Enriquez It is always enlightening to play with you, Luca.

Ed Alvarez "Swayed not by the wind, but hung tight at his belt. Justice is not overlooked, but carefully watched over the land."

Luca Shivendra Om Thank you Enrique. To play with you is a honor.

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Marcos Parsons III

" I will be your King Kong baby !!!!



Marcos Parsons III Left Hand Magick !!!!!

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Luca Shivendra Om

"La Lvne OR Quarreling neighbors" (Two houses, two dogs quarreling)

Tarot in the Google Age

Google Images search:

Quarreling neighbors

Googled content:

Two dogs fighting

Related page:

http://udupitoday.com/.../news_Karkala-Dog-fight-of-neighbour...

Related post:

"Karkala: Dog fight of neighbours leads to fight of their owners by Raj Udupi

Udupi Today Media Network

Karkala, 22 November 2013: The fight between the dogs of two neighbouring houses caused the fight between the owners of those two houses here at Maargudi Kelamane in Byloor Grama on Wednesday night.

The dogs of two neighbours Sanjeevi and Sudhir were fighting and biting each other on Wednesday night at around 8.00 pm. At that time Ananda, brother of Sanjeevi scolded the dog of Sudhir chased it.

Reacting to this Sudhir enquired with Ananda asking him why he scolded. This escalated the situation and then Ravi who was with Sudhir beat Sanjivi on his head with bear bottle and injured him.

Sanjeevi is admitted to Karkala Government Hospital. As per the complaint given by him the case has been registered in Karkala Police Station"

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Luca Shivendra Om "The dogs of two neighbors Sanjeevi and Sudhir were fighting and biting each other on Wednesday NIGHT at around 8.00 pm"

Luca Shivendra Om

"The time of conquest is over" OR "From young conqueror to mature ruler"



Bhima Beausoleil Stop moving and enjoy the view

Luca Shivendra Om Well spotted! Bhima Beausoleil

Paul Nagy Lech Char Riot :: letch, lust- burn, scorch - public violence, tumult, or disorder or a random or disorderly profusion. Lam Ort :: to thrash or strike or the flee and hide, on the lam, Lam[b] – a bit of crumb or leftover morsel. Lem per evr :: a limb or lemon or to lim – by means of, agency, through, for each or according to - evr, eve as a river, also to revere new life.

Enrique Enriquez

If you never read Italian before, start now:

<https://imparabilesriversi.wordpress.com/2015/05/27/anagramtarot-pierangelo-taboni/> :: Anagram Tarot :: Pierangelo Taboni

27/05/2015

Anagramma Tarologico di Pierangelo Taboni

Questi esaltanti 47 anagrammi consecutivi, scritti per il caro amico Pierangelo Taboni, sono un esempio disarmante di come la dimensione inconscia e poetica che abita nelle cose – in questo caso nelle parole e nel linguaggio verbale – possa esplodere inaspettatamente e svelare, ricondurre tracce, visioni in stretta connessione con la natura stessa del soggetto in questione. Anagrammare il nome di una persona, di una cosa, di un'immagine o di una definizione verbale, diventa di fatto un'indagine poetico-enigmistica che non dovrebbe, a mio avviso, ridursi ad un mero iniziale divertimento intellettuale di passatempo, ma bensì svilupparsi e finalizzarsi in una più profonda intenzione, un'azione psico-creativa che stimoli la percezione interna dell'individuo e favorisca il sorgere di una vera meditazione. Obiettivo questo che possa coinvolgere all'unisono sia l'autore dell'anagramma, sia il soggetto originario su cui è indirizzata la ricerca che il possibile lettore esterno, riassumendo infine tutti e tre i soggetti in una riflessione collettiva allargata. Tutto questo assume ancor più coesione e valore se abbiniamo all'iniziale pratica anagrammatica, in un secondo momento, l'apporto simbolico ed interpretativo dei Tarocchi: strumento archetipico assolutamente flessibile e mutevole che di fatto andrà a confermare ed esaltare il significato dell'anagramma stesso arricchendone il suo potere evocativo originale, ampliando gli orizzonti ed illuminando la lettura del risultato, che per la sua natura enigmistica appare spesso bizzarro, surreale e criptico.

Questo lungo Anagramma Tarologico inizia, come spesso accade, raccontando il carattere e le qualità del personaggio, in questo caso “brogio nel pianeta”, ovvero una persona sciocca e balorda, qui però intesa ovviamente, nella sua accezione più positiva: quella dell'arcano senza numero, il Matto, il vagabondo giullare che tutto può e nulla deve, padre di tutti i Joker dei mazzi di carte da gioco. Il folle dei Tarocchi è colui che nell'apparente mancanza di logica lineare o di condotta prestabilita, esprime e vive se stesso al massimo; spinto dal suo verace istinto rappresenta il libero arbitrio incondizionato di un'anima unica, originale, “ignaro abile ponte”, incosciente e saggio allo stesso tempo, incline alla molteplicità dell'essere e dell'agire, un individuo che pone in discussione continuamente il suo spirito, egli è libero di cambiare continuamente il suo percorso, ma sempre verso se stesso: come dall'acqua al ghiaccio, dal ghiaccio al fiume, dal fiume al mare. Per questo motivo Pierangelo nel suo sensibilissimo essere è per natura illuminato ed illuminante, “anteponi bagliori” ed è per sua indole predisposto ad esperienze spirituali “...angeli”, nonché a sperimentare pratiche naturali ed olistiche improntate al benessere psicofisico e collettivo “operi bontà, ogni nobel terapia”: ecco allora l'arcano celeste della XIII. la Temperanza che incorpora questa azione sanatoria, un'entità elevata che unisce contrari, favorendo il flusso vitale delle cose. Tutto questo prende magicamente corpo nella sua doppia vita quotidiana, nella sua articolata e talentuosa doppia essenza: da un lato il grande legame con l'arte e la MUSICA – egli di fatto è un formidabile pianista – dall'altro la TERRA, il contatto con gli elementi

naturali, l'ecologia, la botanica, le colture biologiche ecc... Pierangelo ama lavorare con la terra e le piante "beato riponi legna, ol piantar begonie..." ciò lo porta ad alimentarsi in nodo sano, coltivando lui stesso i genuini frutti dell'orto e del bosco: "bietola... erba... ape... boleto... polenta bigia... pane..." e ancora "genero la bio-pinta lager", ultimamente sta anche iniziando a produrre birra artigianale, la sua è una scelta, quella della cultura del buon bere (...è davvero incredibile il sincronismo e le affinità degli anagrammi che si sono rivelate in questo senso). Egli vive da sempre in simbiosi con queste dimensioni nei luoghi dove è cresciuto, dove sono nati i suoi avi, ovvero la montagna, e precisamente la Valle Camonica, a Brescia, nel nord Italia "Bianno*", Boario*, Breno** paesi a lui ben noti. Tramite il lavoro con il campo, a stretto contatto con l'ambiente, con gli animali e gli insetti, l'acqua e la flora, ha sicuramente iniziato ad apprendere fin da giovane il grande libro della natura "pianta, gene o libro", comprendendo bene una delle più grandi lezioni per l'uomo, un sapere vitale che spesso oggi ignoriamo, ovvero quello del ritmo del pianeta, del ciclo delle cose e della vita: c'è un tempo per fecondare, inseminare e con fiducia "piantare..." XVII. le Stelle, e poi un tempo per potare, "tagli pero..." recidere senza paura, trasformare e raccogliere XIII. Senza nome, tagliare però solo il necessario per lasciare così un terreno fertile e pronto ad essere nuovamente fecondato... e alla fine un tempo ricco e felice per godere e saper condividere in armonia il frutto di questo alchemico passaggio con la famiglia e i fratelli del proprio cerchio "gioire... tangibile oro" : XVIII. il Sole. Questa anima, non a caso, ha ben scelto un luogo dove fermarsi e poter attuare ciò che desidera, ancora le XVII. le Stelle, con la sua famiglia "famiglia per noi ...ne pianterai globo" XXI. il Mondo – il calore di quel ideale nucleo familiare alla quale è molto legato, un'eredità forse che viene da lontano, dai suoi padri, dalla gente del luogo "Orobi* gente alpina... ti plagiarono bene", ecco allora l'archetipo del padre, della discendenza, delle tradizioni e del legame con la terra, qui ben rappresentato dalla fiera e nobile carta III. l'Imperatore.

Nella seconda parte del poema anagrammatico, troviamo invece il mondo della musica in primo piano, un lungo percorso fatto di tanta ricerca e studio, al seguito anche di svariate esperienze, incontri e collaborazioni – alcune delle quali ritornano ed altre scompaiono, come in un eterno ciclo X. la Ruota, a volte benefico e propositivo "opere... organo... poni orbite", altre invece confusionario e statico, un' "inoperante bolgia... ne pago labirinto". Situazioni inevitabili per un temperamento creativo come il suo, storie ed eventi che spesso obbligano questo musicista "marinaio" a dover prendere delle scelte drastiche, come ripiegare le vele o cambiare improvvisamente la rotta "Parigi, nolente boa", dinamiche che richiedono nervi saldi, diplomazia ed anche il coraggio, a volte, di saper dire di no – virtù qui magnificamente incarnate dalla carta della VIII. la Giustizia – archetipo che ristabilisce un equilibrio precario, una difesa del proprio territorio vitale, un bisogno di ordine, coerenza tra il dare e l'avere, stabilire o meno degli obbiettivi comuni tagliando inevitabilmente, se necessario, quel filo "Atropo* innegabile" che ci vincola ripetutamente a realtà impraticabili, dispersive o poco chiare XVIII. la Luna "poetar non agibile", "ingoi talpe...", "non potabile regia".

Alla fine di questo lungo viaggio, ritorna e impera il protagonista diabolico della creatività, l'oggetto di potere per eccellenza: il pianoforte. Ecco la vera passione, il grande legame a cui non possiamo resistere, come una tana ancestrale alla quale sempre ritorniamo, "antro, nobile piega", dove regna il prepotente alleato creativo XV. il Diavolo entità che ci permette di riconnetterci con la nostra parte più nascosta, mettendoci ogni volta in discussione, "ponga eterno alibi", attraverso l'atto artistico. (Nel caso suo

personale la ricerca artistica è particolarmente indirizzata alla pratica improvvisativa, nella composizione spontanea alternata all'interpretazione di musica classica e contemporanea). Il pianoforte diventa quindi il catalizzatore erotico di un'estasi androgina: il musicista è un polo attivo-maschile quando suona lo strumento, ma allo stesso tempo ne è suonato, diventando un polo passivo-femminile, laddove incanala ed incorpora il flusso musicale; un'energia che in realtà non gli appartiene, egli è solo un medium, un testimone, una sacra cavità carnale che permette alla dimensione sonora di manifestarsi, moltiplicarsi ed espandersi nell'universo. La musica e il pianoforte per Pierangelo Taboni possono diventare il veicolo delle emozioni più contrastanti, il sogno lucido dei nostri desideri, un mezzo per navigare e liberare l'inconscio per poi ritrovare la sorgente dell'essere, "origine, ponte, alba". Ecco allora che si illuminano anche le coscienze e gli intelletti più acuti con il suono delle radici animali più profonde e remote: dunque istinto primordiale, calore e passione, elementi vitali senza i quali non saremmo che sterili rami e fredde costruzioni mentali vanitosamente mostrate al vento mondano, senza più corpo né anima. DAN

PIERANGELO TABONI

BROGIO* NEL PIANETA
IGNARO ABILE PONTE
ANTEPONE BAGLIORI
ANGELI, OPERI BONTÀ
OGNI NOBEL TERAPIA

BEATO RIPONI LEGNA
OL PIANTAR BEGONIE
BIETOLA NEGRA, PINO
TAGLI PERO A BIENNO*
LEONE* TI BAGNA PORI

PIGNE ORLANO ABETI
ALBERI TENGONO API
PIANTA, GENE O LIBRO
LEGNO, BAITA PER NOI
...NE PIANTERAI GLOBO

GiORE BEL PANTANO
PiGNA, ARNIE, BOLETO
ERBA, APE, INTINGOLO
NERO, POLENTA BiGIA
PANE, TANGIBILE ORO

OROBI*, GENTE ALPINI
PIETRA, LINEA, BONGO
GENTI, BOARIO*, NEPAL
Ti PLAGIARONO BENE

AGILE PINOT* A BRENO
PIRLO ANNEGA BEOTI*
BONARIO GENEPi*...ALT!
GENERO LA BIO-PINTA,
NEO BIO-PINTA LAGER*

OPERE "TANGO ALBINI"**
BOLERO, ENTI PAGANI
PARIGI, NOLENTE BOA
PREGNANTI ALI, OBOE
iNOPERANTE BOLGIA:
iRA, PEGNO BITONALE
POETAR NON AGIBILE
INGOI TALPE A BRENO*
NON POTABILE REGIA
ATROPO* iNNEGABILE!

BEL ORGANO, iN PIETÀ
LAGNA E PONI ORBITE
PREGO iNABILE NOTA
E NE PAGO LABIRINTO

...E BEN GRATO IL PIANO
ANTRO, NOBILE PIEGA
ORIGINE, PONTE, ALBA
PONGA ETERNO ALiBi

***BIENNO, BOARIO, BRENO**
Comuni della Valle Camonica, in provincia di Brescia, ai piedi del ghiacciaio dell'Adamello. Paesi famosi per le sorgenti dell'acqua minerale delle Terme di Boario e i siti preistorici delle incisioni rupestri Camune.

***LETOILLE**

XIII

***BEOTA**
(abitante della Beozia, regione storica della Grecia centrale)
Persona di tardo ingegno, per la fama di ottusità mentale che avevano gli abitanti della Beozia presso gli Ateniesi: è un beota; anche come aggettivo: idiota.

***GENEPi**
Nome comune di diverse specie di piante aromatiche del genere Artemisia che crescono sulle Alpi Occidentali, da alcune si ricava per infusione e distillazione un liquore che porta lo stesso nome.

***TANGO ALBINI**
Libero riferimento al maestro violinista bresciano Vincenzo Albini, virtuoso interprete di musica Tango - argentina.

XVII

***BROGIO**
Uomo sciocco, balordo.

XIII

***OROBI**
Antica popolazione preromana, di origine ligure o gallica, stanziata sulle pendici di una catena (Alpi Orobie) delle Alpi centrali, nella sezione compresa tra il lago di Como e il fiume Oglio, alla quale è attribuita l'origine delle città di Como e di Bergamo.

***PINOT**
Famiglia di vitigni e di uve differenti, che si distinguono per caratteristiche e per utilizzo, discendono geneticamente dal Pinot nero (o Pinot noir) con la quale si producono importanti vini del nord Italia e della Francia.

***LAGER**
Tipologia di birra a bassa fermentazione, di origine tedesca.

VIII

***ATROPO**
(in greco: Atropos cioè in nessun modo, l'immutabile, l'inevitabile)
Nella mitologia greca, era una delle tre Moire (o Parche, nella mitologia romana), figlia, secondo una versione, della Notte o, secondo un'altra, di Zeus e di Temi (o Mnemosine). Atropo, la più anziana delle tre sorelle, è colei che non si può evitare, l'inflexibile; rappresenta il destino finale della morte d'ogni individuo poiché a lei era assegnato il compito di recidere, con lucide cesole, il filo che rappresentava la vita del singolo, decretandone il momento della morte.

***LEONIDE**

XVII

***LA-LUNE**

VIII

LE-DIABLE

AnagramTarot
IMPARABILESCRIVERSI

CBD TAROT de MARSEILLE
by Yoav Ben-Dov

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Anagram_Tarot :: ETTORE GiURADEi

21/05/2015

Dedico questo AnagramTarot all'amico cantautore Ettore Giuradei. Ogni verso è un anagramma del suo nome. Il primo verso denota la sua duplice natura "dea o tigre" e la sua lotta tra istinto e ragione, tra sacro e profano, nonchè il desiderio di ricongiungersi al suo lato creativo e inconscio dopo un lungo periodo XI. la Forza. La prima parte del poema descrive l'autore stesso che osserva il mondo attorno a sè negli abusi di potere materiale e spirituale che ingannano l'uomo con falsi miti e falsi riferimenti V. il Papa, III. l'Imperatore e XV. il Diavolo. Poi nel mezzo "tra due tre gioie", giunge un avvertimento al popolo e ad una imminente presa di coscienza, XX. il Giudizio una sorta di premonizione che sfocia poi nel finale, ovvero il messaggio spirituale dell'artista, "e te autore gridi", un richiamo alla lotta artistica, la creatività e la poesia al potere che guariranno il mondo: "regie diate urto!" VII. il Carro. DAN

ETTORE G i U R A D E I
TU E R i D E A O T i G R E

e TE GUARDi TROiE
GUiDE, ATTORi e RE
EGO, ARTi ERUDiTE
D'EUFRO e TETRi AGi
e Di ORE GRATUiTE

TRA DUE, TRE G i O i E
GRiDERETE AiUTO
O GUARIRETE TEDi

e TE AUTORE GRiDi:
GUiDEREi TEATRO
REGiE DiATE URTO!

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AnagramTarot
IMPARLABILESCRIVERSI

CBD TAROT de MARSEILLE
by Yoav Ben-Dov

AnagramTarot :: Karina G.Trevino

22/05/2015

Questo AnagramTarot è per mia moglie Karina Gonzalez Treviño, musicista messicana, grande anima e donna speciale con cui ho la fortuna di condividere questa avventura. Anche qui, come sempre, dopo aver composto la sequenza di anagrammi, involontariamente salgono alcuni lampanti richiami all'alfabeto dei Tarocchi. I primi cinque versi rivelano ognuno un arcano: un viaggio evolutivo che inizia da un lunga "letargica" e apparente ritirata dal mondo, e questo avviene dopo una larga accumulazione di esperienze con il conseguente bisogno di lasciar sedimentare e rielaborare dentro di sé il proprio vissuto II. la Papessa per prepararsi a nuove imminenti avventure "rinnovi nozze". Non a caso, in seguito s'apre un periodo di auto-realizzazione più sicuro, concreto, III. l'Imperatore "realizza regni con vanto", però con il prezioso sostegno e la supervisione di un'acuta percezione e di un'attitudine selettiva verso se stessa e gli altri VIII. la Giustizia, rivolgendo al mondo "antenne corazza", ribadiamo la necessità di proteggere e ribadire la propria identità e i propri intenti, reindirizzando la mente verso ciò che realmente è necessario per il nostro personale equilibrio, questo anche a costo di essere poco socievoli o poco disposti ad assecondare le esigenze degli altri. In un secondo momento, affidandoci all'intuito profondo, e parallelamente ad un maturato bisogno di comprendere meglio il passato e quindi il presente, ci si avventura in una ricerca spirituale, a spasso nel mistero, incontrando e ascoltando la vera saggezza del cuore VIII. l'Eremita, arcano chiave che ci rende al tempo invulnerabili da influenze esterne, mode del momento e illuminazioni-informazioni comprate o prese a prestito mentalmente. Da qui incominciamo di riflesso a riconnettersi con la dimensione dell'arte e dell'inconscio, grazie anche ad una ritrovata ispirazione e voglia di creare: "v'incontri ragazza leone" XI. la Forza. Infatti, nel mezzo di questo cammino simbolico, ciò si conferma magistralmente con gli arcani XV. il Diavolo preceduto poi dalla XVI. la Torre: esplode un vero trionfo dell'istinto sulla ragione, "galvanizza rinoceronte", della passione e della creatività (intesa qui sia sessualmente che in senso artistico, ovvero il desiderio di creare qualcosa di proprio: ricordiamo che il sesso è la sede dell'energia vitale e creatrice in senso lato). Quindi sono "cazzi, vagine, non torre", ejaculazione androgina, allegoria positiva di una liberazione totale delle emozioni, si leva un'anima più autentica ed incondizionata, niente più catene! Nasce un contagioso sentimento di "rivolta" e di "canzone", prendendo assoluta distanza da schemi e regole imposte dall'educazione familiare, dalla società e dalla cultura ereditata dai nostri padri; il desiderio di esprimerci senza censure e senza costruzioni mentali, "non torre", "non vangelo" e andare incontro alla NOSTRA verità, imparando anche dagli "errori", immaginari o meno che siano. Ecco allora che senza paura di mostrare o svelare i propri limiti e il proprio ego difronte a situazioni improvvise, incomprensibili o ripetitive, ad un inevitabile momento impariamo a danzare con i nostri demoni interiori, "canaglia in rozzo ventre" e insieme a non reprimere bisogni e sentimenti reconditi: parti vitali di noi stessi che una volta riconosciute e accettate non potranno più limitarci o prendere il sopravvento esplosivo sulle nostre decisioni, azioni e pensieri. Da questo momento in poi s'inizia una nuova vita, un percorso più consapevole XVII. le Stelle più luminoso e senza più nodi, "ogni altezze rincoravan grazie", in totale coscienza e fiducia delle proprie risorse si cerca, con amore, leggerezza e perseveranza, di attuare e invistire nei propri talenti, sogni e virtù: non importa a che età ed in quale luogo o circostanza, solo così di conseguenza inizieremo a brillare di vera luce, ad illuminarci ed illuminare, andando verso quell'unità che era andata perduta, "colgo interezza" dice l'arcano XXI. il Mondo, quell'incredibile ed unica occasione d'evoluzione nell'universo verso l'infinito... verso il "nirvana". DAN

KARiNA GONZALEZ TREViÑO

LETARGiCA RiNNOVA NOZZE
REALiZZA REGNi CON VANTO
RiVOLGi ANTENNE CORAZZA
TROVA ZONE, GLi ARCANi ZEN
V'iINCONTRi RAGAZZA LEONE

CANAGLiA iN ROZZO VENTRE
GALVANiZZA RiNOCERONTE
CAZZi, VAGiNE, NON LA TORRE
ViTA, ANGELi, NON CARROZZE
RiVOLTA, CANZONE, ZiNGARE
CAREZZA, RiTi, NON VANGELO

OGNi ALTEZZE RINCORAVAN
GRAZiE, CORVi, LONTANANZE
COLGO iNTEREZZA... NiRVANA

- VII. L'AMOUR (LOVE)
- XI. LA FORCE (THE FORCE)
- XV. LE DIABLE (THE DEVIL)
- XVI. LA MAISON-BREV (THE HOUSE-BREV)
- XXI. LE MONDE (THE WORLD)

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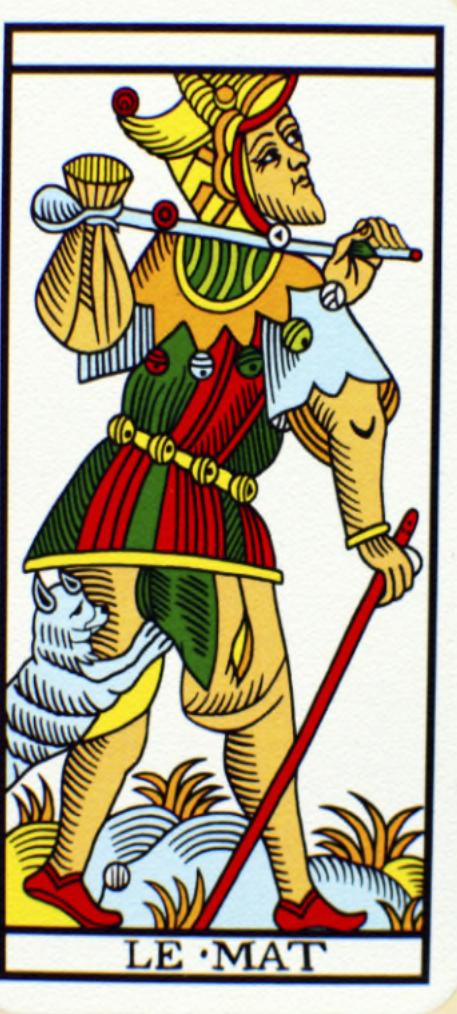
AnagramTarot
IMPARLABLESCRIVERSI

CBD TAROT de MARSEILLE
by Yoav Ben-Dov

ACROSTiC TAROT by D.DiPrizio & K.G.Treviño

Ogni acrostico è differente e racconta della carta . Cada acrostico es diferente y cuenta sobre la carta .
Every acrostic is different and tell about the card

il MATTO . el LOCO . the FOOL



incredibile libertario impossibile lasciar

Manda Amorevolmente Tanti Trascendenti Oracoli Marcire Aspirazioni Tesori Tuoi Originali

eres la entre laberintos

Libertad Oculta Cantando Odas Liberando Océanos Creación Omnipotente

the holy eternity timeless highway evolving

Falls Over Optical Language Freely Opening Original Life

Tarocchi di Marsiglia © Jodorowsky/Camoin

Acroscopic Tarot by D.DiPrizio & K.G.Treviño
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il MAGO . el MAGO . the MAGICIAN



illuminata
la

Mente
Aperta
Genera
Opere

experimenta
luces

Maravillosas
Accionando
Graduales
Obras

testifies
his
energy

Manipulates
Ancient
Growing
Ideas
Creating
Improvisations
Always
New

io
leggero

Motivato
Abile
Giovane
Orgoglio

el
libro

Milagroso
Afortunadamente
Genera
Obstáculos

through
his
experiences

Missing
All
Good
Intentions
Certainly
Innocent
And
Newbie

Tarocchi di Marsiglia © Jodorowsky/Camoin

Acrostic Tarot by D.DiPrizio & K.G.Treviño

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PAPESSA

PAPISA

POPESS



Puoi
Acquisire
Potere
E
Sapienza
Semplicemente
Amando

Possiamo
Aiutarci
Per
Evolverci
Serve
Saper
Ascoltare

Para
Aprender
Puedes
Iniciar
Sacando
Arpones

Pensamiento
Activo
Por
Intransigencia
Sin
Amor

Pregnant
Offers
Power
Explaining
Seventy-eight
Secrets

Psychic
Ovule
Precedes
Enormous
Sunlight
Shot

Tarocchi di Marsiglia © Jodorowsky/Camoin

Acrostic Tarot by D.DIPRIZIO & K.G.Treviño

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IMPERATRICE . EMPERATRIZ . EMPRESS



Invento	Io
Mondi	Madre
Partorisco	Profonda
Eventi	Esprimo
Rari	Realizzo
Amo	Amplifico
Trasformare	Tante
Ridendo	Realtà
Immetto	Inesauribili
Creatività	Concezioni
Esplosiva	Eterne
Entre	Estallido
Merecidas	Mágico
Puertas	Primario
Engendra	Enciende
Retoños	Realidades
Auténticos	Artisticas
Tálamo	Tirando
Roborante	Razones
Incontrolable	Inútiles
Zodiacos	Zapatos
Early	Extraordinary
Magnificent	Movement
Plan	Progressive
Reveals	Rush
Explosive	Encountering
Supernatural	Sensational
Stream	Stars

Tarocchi di Marsiglia © Jodorowsky/Camoin

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IMPERATORE . EMPERADOR . EMPEROR



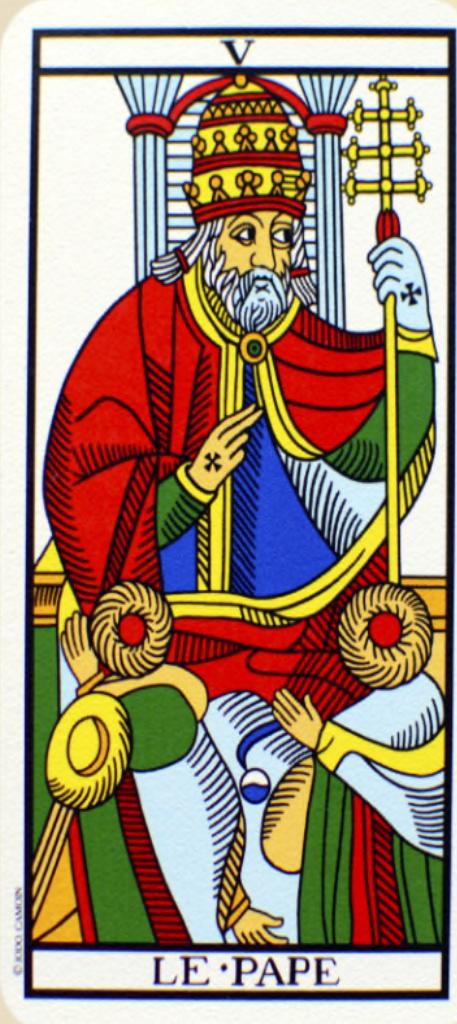
III
L'EMPEREUR

Intelligenti	Intransigente
Muscoli	Mano
Per	Paterna
Esaltare	Espande
Rispettosa	Realtà
Autosufficienza	Assolute
Testimoniano	Trasferisce
Ovvie	Oro
Ragioni	Reclama
Elettive	Eserciti
Elije	Esta
Magnificencia	Matriz
Patriarcal	Perfecta
Escojiendo	Está
Reinos	Respirando
Absolutos	Aire
Domína	De
Orgullosas	Oxigenada
Realidades	Razón
External	Every
Matrix	Man
Patronizes	Puts
Exemplary	Economic
Realms	Rules
Ordering	On
Rocks	Reality

Tarocchi di Marsiglia © Jodorowsky/Camoin

Acrostic Tarot by D.DiPrizio & K.G.Treviño
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PAPA . PAPA . POPE



Possiamo
Attraversare
Ponti
Altissimi

Potente
Anima
Pensiero
Assoluto

Palabras
Antiguas
Proclaman
Agudeza

Potente
Alma
Predice
Amor

Proud
Orchestration
Praying
Ever

Permanent
Oracle
Philosophical
Echoes

Tarocchi di Marsiglia © Jodorowsky/Camoin

Acrostic Tarot by D.DiPrizio & K.G.Treviño
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Pip Trump Club 10 July 24, 2015

Luca Shivendra Om Gran bella lingua smile emoticonNice big tongue smile emoticon

Automatically Translated

Enrique Enriquez Indeed! The beauty of a language can be appreciated without understanding it, just like one appreciates a river without speaking water.

Luca Shivendra Om I particularly like this part of your comment: "speaking water" smile emoticon I always feel myself caught in a vortex of watery words.

Paul Nagy gargle garble

Luca Shivendra Om Camelia, I have to take up the defense of this author and his essay. It is a good example of aphoristic writing. I read it like a map. A rhizomatic database of concepts. The author shaped the perfect form for the subject of his writing (creativity, writing, originality, innovation... in the digital era). I'd dare to define it "iconic writing". And by means of his own verbosity, he also tested that "fluctuant and short term attention" typical of the web surfer smile emoticon I really appreciated it.

Shelley Ruelle at Zaanse Schans

Took this for my P&T friends. Here's Trump XIII for you all, on a Dutch windmill. I looked up "De Bleeke Dood" and it means The Pale Death but I prefer to simply call him "The Bleak Dude" ... I suppose I'd be bleak too if I were the pale death.



Luca Shivendra Om

"{ Solitary heart } Dating agency —Come in: we will find you the perfect partner"

Key:

Solitary heart = Le Fov

Dating agency = Le Pape

Come in = Le Fov (as the solitary heart) > Le Pape (as the dating agency)

we will find you the perfect partner = Le Pape + Le Soleil

Dating agency definition:

A dating agency is a business which acts as a service for matchmaking between potential couples, with a view toward romance and/or marriage between them.

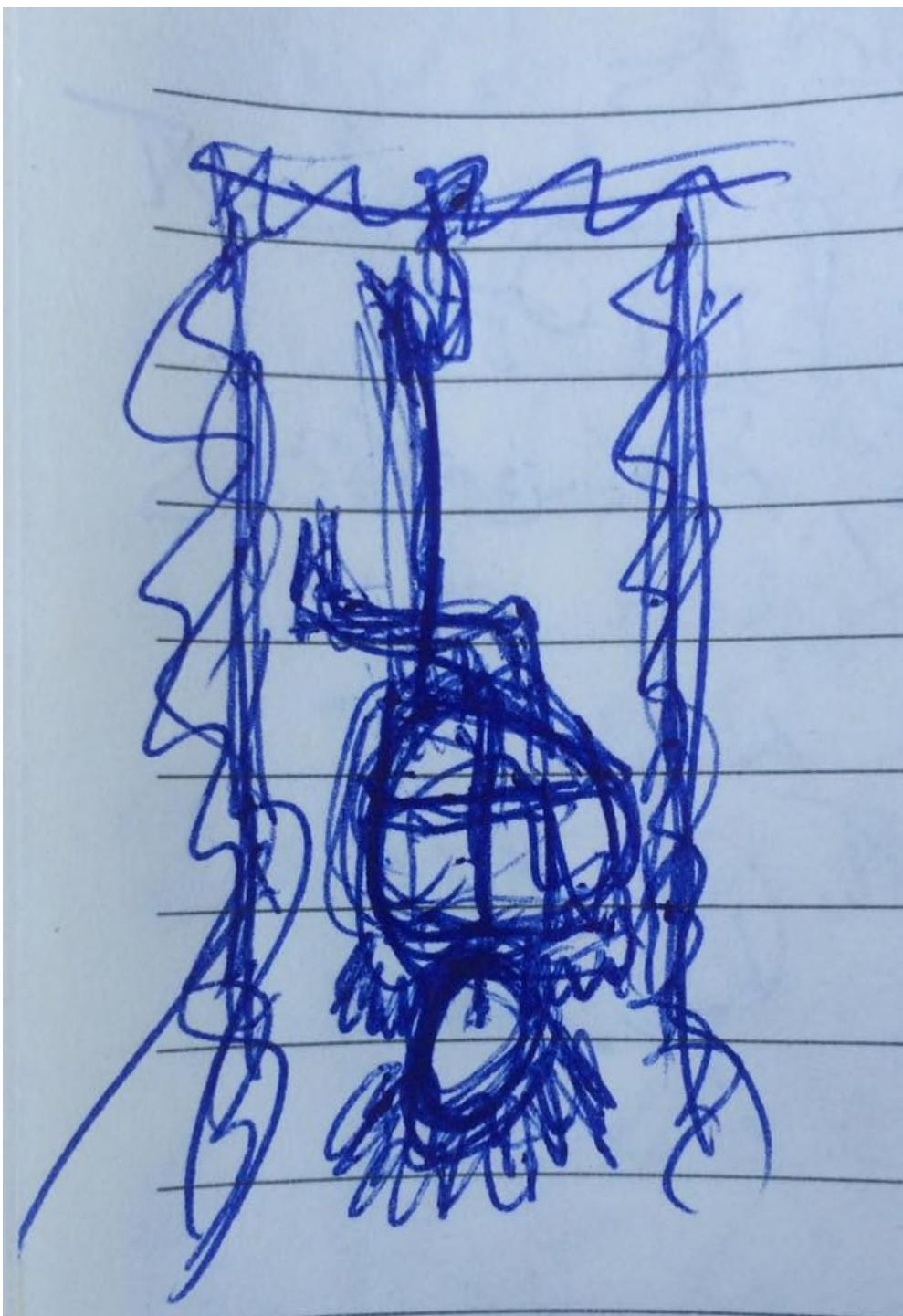


Shelley Ruelle Love this! (Appropriate, given the reading). I think Le Pape is marrying them. It turns out to be a very warm partnership.

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Timothy N. Evers

Wiggle with the squiggle.



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Gunnar Andrésson

Suspiciously guarding his night secrets



Bonnie Cehovet Everyone should guard their secrets. wink emoticon

Paul Nagy That's a crayfish, not cousin, scorpion.

Luca Shivendra Om

Comparing pairs / Comparing details

The Eights: XVIII & VIII

The Moon and Justice

A pacifier or peacemaker

Fight or Quarrel = the two dogs

Lobster > scales = the peacemaker > the fair compromise

The lobster wants the quarreling dogs to reach a fair compromise. The lobster in the Moon card is the peacemaker.

Justice is the reflection of a quarrel. The quarrel allows Justice (as an abstract principle) to manifest herself in the world.



Luca Shivendra Om Even Gerard de Nerval agrees on the peaceful nature of Lobsters!!! (Astounding synchronicity or bibliomancy ~ Enrique Enriquez - Tarology, p 73)

There was another French occultist, Gerard de Nerval (1808-1855), who is thought to have said "heraldic is the key to understanding the history of France". Perhaps Nerval was answering to Victor Hugo, who said that coats of arms were: "the symbolic hieroglyphs of feudalism". We take these comments as demonstrative of a sensibility towards symbols that may have been the basis for French occultism, and which manifests itself beautifully in French literature. Following the pataphysic example of our predecesors, we have found a link between Nerval and the tarot: Gerard de Nerval was known for keeping a lobster as a pet, under the argument that lobsters were peaceful and would never bark nor sniff one's manhood. (We were almost sold to that last argument until we noticed how the French word for lobster is *homard* whose anagram, 'Ah, Mord!' literally means 'Ah, Bites!') The lobster's name was Thibault, and Nerval liked to walk it on a leash around the Palais Royal in Paris. Now we know why there are two dogs and a lobster in La Lune. It is obvious that the image-makers who conceived that card committed an act of plagiarism by anticipation, at least three centuries before Nerval was born.

E R

Brutus Takemoto, if ever Raymond Roussel ate over the

Paul Nagy A waste of a pleasant luncheon dish or guest. Boiled or broiled is better than roasting on a sidewalk.

Luca Shivendra Om

"{ Burial } Going to a funeral of a friend's father, today The Popess meditates on Life and Death"

KEY

Burial = Seven of Pentacles (the Three descends into the Four = the Three as Life is being buried in the Four as eternal immutability)

Going to a funeral (...) The Popess meditates on Life and Death = The Popess + Death

funeral of a friend's father = the father > the king's head in Death card; The Popess' (female) friend > the woman's head in Death card



Luca Shivendra Om

"Find your inspiration and make it your driving force"



Enrique Enriquez Fire and tower are two horses pulling in the same direction.

Bhima Beausoleil For the new head to arise, the old must be cut off

Luca Shivendra Om "Watch your crown"

Bhima Beausoleil "get moving, lad!"

Luca Shivendra Om

Tarot in the Google Age

Tarot and Google Divination

Google search: "Since I feel lonely..."

(LERMITE being the card that gives the "direction" of the reading, it "inspires" the Google search)

Googled content: "Can I come and visit you every day, since I feel lonely most of the time?"

From the book: So that is Life by Luis E Gonzalez

Source: <https://books.google.it>

Reading: "Since I feel lonely (LERMITE) I'd come and visit you (LE SOLEIL + LE CHARIOT) at home (LA MAISON DIEV)" OR "Go and meet your friends"



Luca Shivendra Om

Which one could be identified as "The Writer"? Any thoughts?



Ryan Edward That Baston is one mighty large pen. Him.

Ed Alvarez One writes legal debts, the other does calligraphy.

Bonnie Cehovet Ed - I like your thought. I was going to say that they both write, from different perspectives.

Ed Alvarez Actually this particular scene came to mind. Jet Li as the king of swords and Tony Leung as the king of bastons. <https://youtu.be/sjVgX0A8Jtc>

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Hero (2/11) Movie CLIP - Calligraphy and Swordplay (2002) HD

Marcos Parsons III Two of them !!!!

Paul Nagy The Roy Baston may scribble and write or draw but the Roy Despee is the editor if not censor and critic.

Enrique Enriquez

<http://www.forbes.com/sites/jonathonkeats/2015/07/27/the-origin-of-immersive-design-this-getty-exhibit-reveals-the-technology-of-medieval-manuscripts/>

The Origin Of Immersive Design? This Getty Exhibit Reveals The Technology Of Medieval Manuscripts

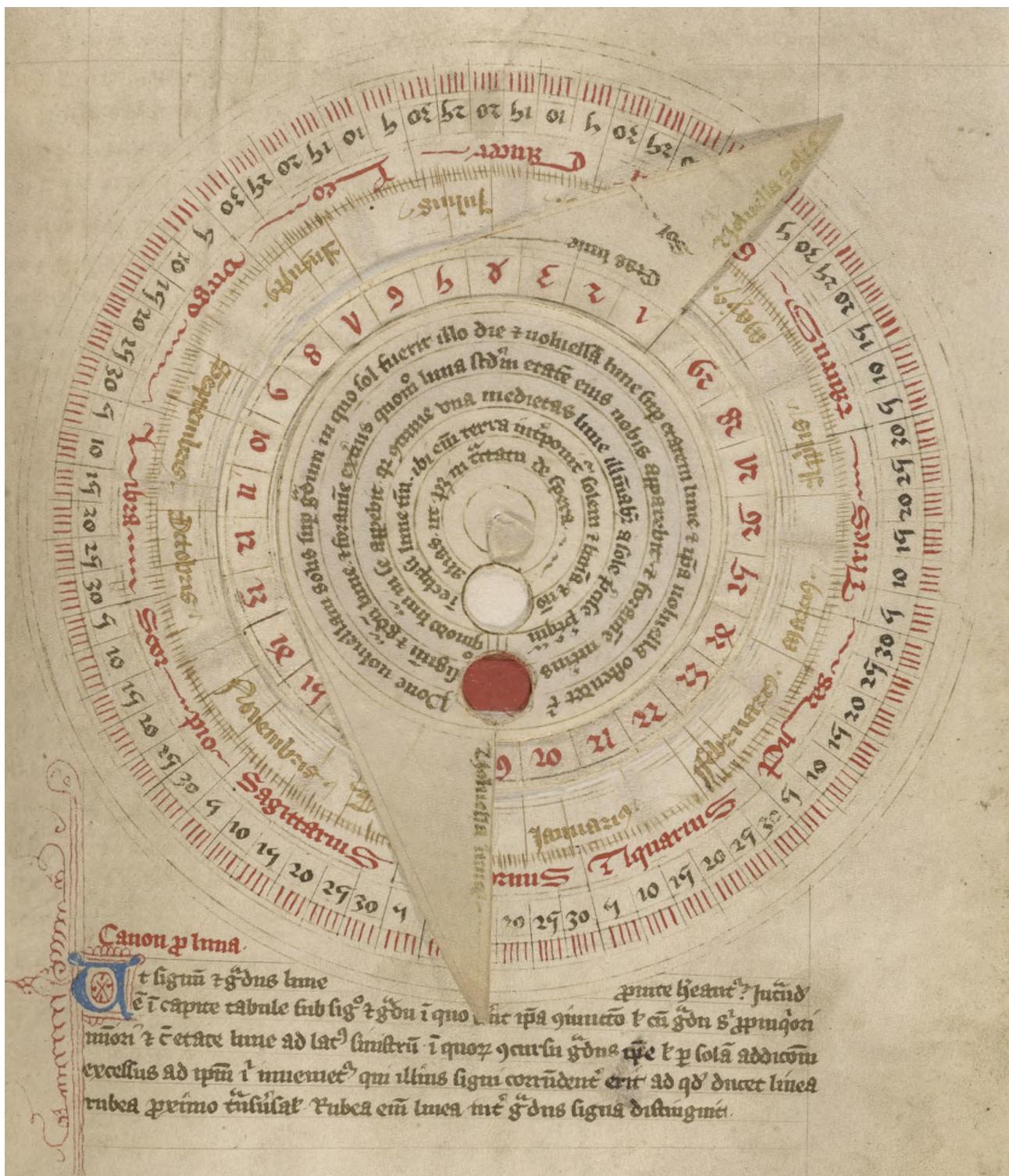
Jonathon Keats, Contributor

I comment on art exhibitions around the world.

Opinions expressed by Forbes Contributors are their own.

In the late 1300s, an anonymous English scribe made a book that could reveal the phase of the moon on any given evening. The book contained a volvelle, a set of overlapping parchment disks that the reader would rotate to calculate astronomical information. Related to the astrolabe, the volvelle has often been called a primitive computer. (Another 14th century example could reckon the time at night by aligning disks with the stars.) The comparison to computers is legitimate inasmuch as volvelles processed data – and even anticipated the reader interactivity of a modern-day tablet – but Medieval books also had advantages that no iPad or Nexus can match.

Reading a Medieval manuscript was a thoroughly immersive experience, the richness of which cannot be electronically emulated. We tend to ignore the tactile qualities of manuscripts given how seldom the fragile old tomes are handled. A fascinating new exhibition at the J. Paul Getty Museum provides an important corrective.



Astronomical Table with Vovelle, shortly after 1386. (Detail.) Pen and black ink and tempera on parchment bound between pasteboard covered with black morocco. 21.3 x 15.2 cm. The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XII 7, fol. 51.

Worn on a belt for constant companionship, Medieval books were unclasped and read with dexterous fingers. There were cloth veils to lift, revealing the illuminated figures of saints. (Slips of fabric were stitched to the vellum pages to protect the delicate brushwork, and also to draw the reader closer to holy images.) Some pictures were intended to be ritually kissed, others to be touched. (Depictions of Christ's wounds were painted life-size to invite probing with the fingertips.)



Master of Guillebert de Mets. Saint Veronica Displaying the Sudarium, about 1450 - 1455. Tempera colors, gold leaf, and ink on parchment. 19.4 x 14 cm. The J. Paul Getty Museum, Los Angeles, Ms. 2, fol. 13v.

More than half a millennium separates us from Medieval manuscripts. Few of us can read their Latin text, let alone relate to the worldview expressed. Yet the tangible qualities remain as intelligible today as when the books were made. Evidence of intensive physical contact eloquently expresses why printed books will always be essential. And the immersive ingenuity of their design can inspire publishers today to give books more of the interactivity we crave

Books were also modified by their owners. Significant passages were marked with knots, with larger knots signifying greater importance. Annotations were penned in the margins. Occasionally pages were scraped down or sliced to keep current with Church doctrine. (One example in the Getty exhibit shows Saint Veronica with her halo cut away after her holy status was challenged in the 16th century.) In other words, reader interaction was so intense that readers practically became coauthors.

Pablo Robledo sumamente interesante Extremely interesting

Automatically Translated

Pablo Robledo este articulo me llega como anillo al dedo para conectarme mas con los elementos para estampar las cartas del trabajo que estoy realizando

See Translation

Here I come just what the doctor ordered to connect more with the elements for stamping the letters of the work that I am doing.

Luca Shivendra Om Middle Age 2.0

Markus Pfeil Just visited a bible exhibit here where I live and learned a lot about those scribes...the most interesting was how many standing expressions in german derive from their practice....one being "Ein Buch aufschlagen", literally to beat open a book, which is the standard way of saying "opening a book". This related to the medieveal books being held closed by metal clasps to protect against mice and those were literally "beatten open" against the lectern. And yes, they were very immersed....

Luca Shivendra Om

Coming across meaning playing with meanings { reading Tarosophy ~ p. 95, on LE BATELEVR aka IL BAGATTO }

the solar plexus, represented by the horizontal stroke right in the middle of the letter, steadily anchoring the whole structure. Strong balance, solid instinct and a sharp head: that's our magician. The letter A is the first letter in our alphabet, just as Le Bateleur is the first trump. Both share the same body posture and the same position within their systems. Le Bateleur is all body, all presence in the material realm. But AEEU is an interesting structure that suggests an evolution, taking us from being receptive to the ground (letter A) to being receptive to the sky (letter U). Right in the middle, the expansive letter E gets doubled, as if suggesting the repetitive work of the artist who has to practice his sleights until they become second nature. In other words, the soul of the word AEEU seems to be telling us "repetition turns practice into insight". It is through the smallest things that we reach transcendence.

Now look at this: BTLR. Only the letter T suggest stillness, while the B, the L and the R face right, suggesting a motion forward. Le Bateleur is always on the move! His table never remains at the same spot for too long.

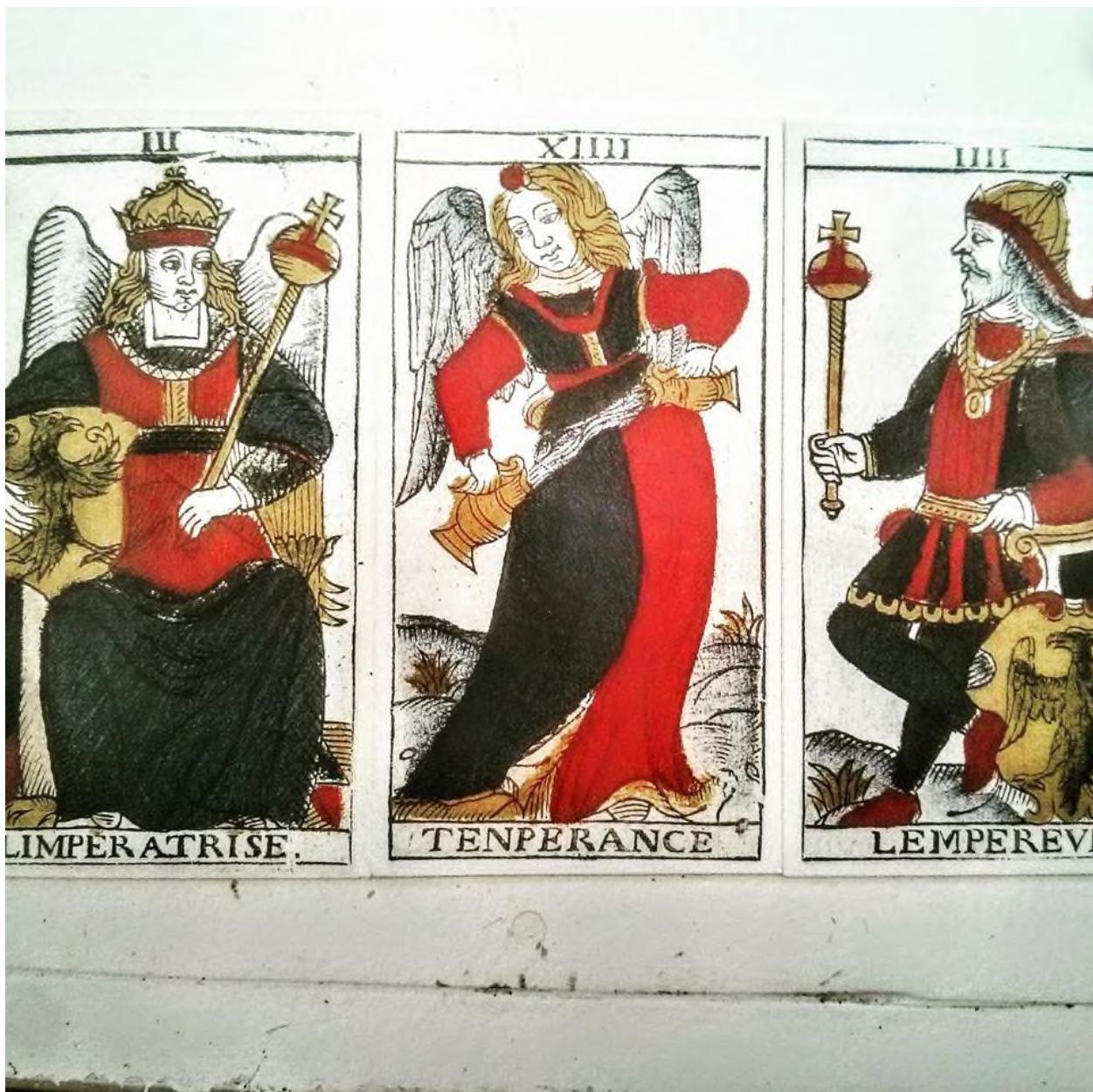
Aurora Díaz Fernández Beautiful...

Paul Nagy Do you think this holds true for tdeM?

Luca Shivendra Om I'm not sure to understand your question, Paul smile emoticon Anyway... I played with this nice connection "smallest things" > bagatelle (in italian) > Bagatto (Le Bateleur in Italian Tarot decks)

Ed Alvarez

Finding your own authority.



Ed Alvarez Following the suffix of the name of the cards. We get -ise, -ance, and -eur. All have a root of -per- by means of. whether it is form in, out, or between. Ise is a state of, ance is the changing of a quality into an object, eur is of expansion.

Curtis Cates much easier said than done... but supremely necessary, nonetheless...

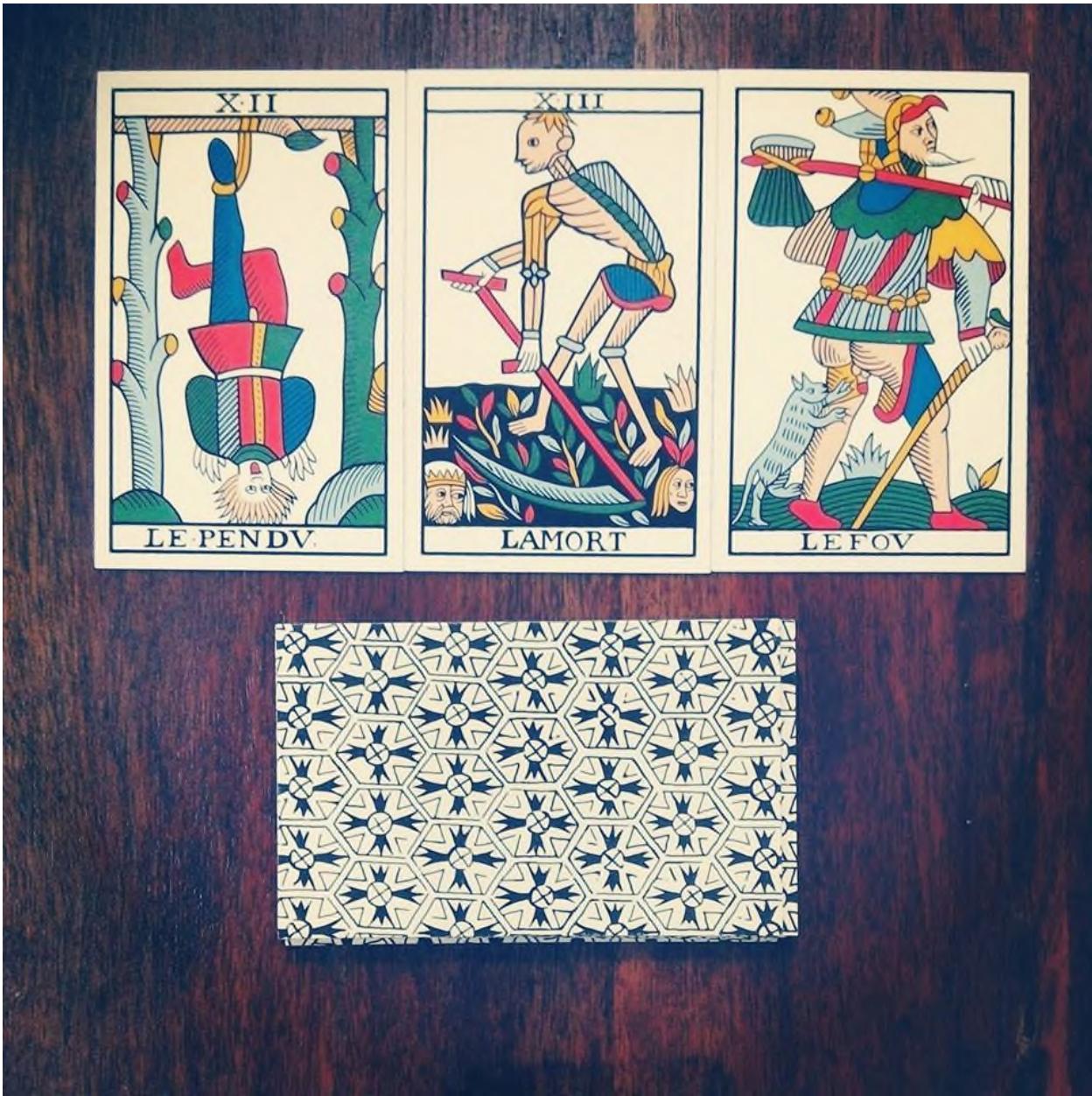


Gunnar Andrésson

Luca Shivendra Om

The pure beauty of the Marseille...

{ Breaking loose } "Sever the bond, take your deeds and move on"



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Enrique Enriquez shared Monoskop Log's album.

Thanks Charles Bernstein. Paul Klee understood the life of forms.

'<http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BF/2012/01/01/182/>'

'<http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BF/2012/01/01/117/>'

'<http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BG/2012/01/02/157/>'

'<http://www.kleegestaltungslehre.zpk.org/ee/ZPK/BG/2012/01/03/901/>'

Monoskop Log added 11 new photos to the album: The Notebooks of Paul Klee (1921-1931).

A collection of notes made by Klee while teaching at Bauhaus, now kept in and recently digitised by the Zentrum Paul Klee, Bern. Included is the book of lectures and exercises titled "Beiträge zur bildnerischen Formlehre", created between November 1921 and the end of 1922, and another ca. 3900 loose manuscript pages from 1923-31, collected under the title "Bildnerische Gestaltungslehre".

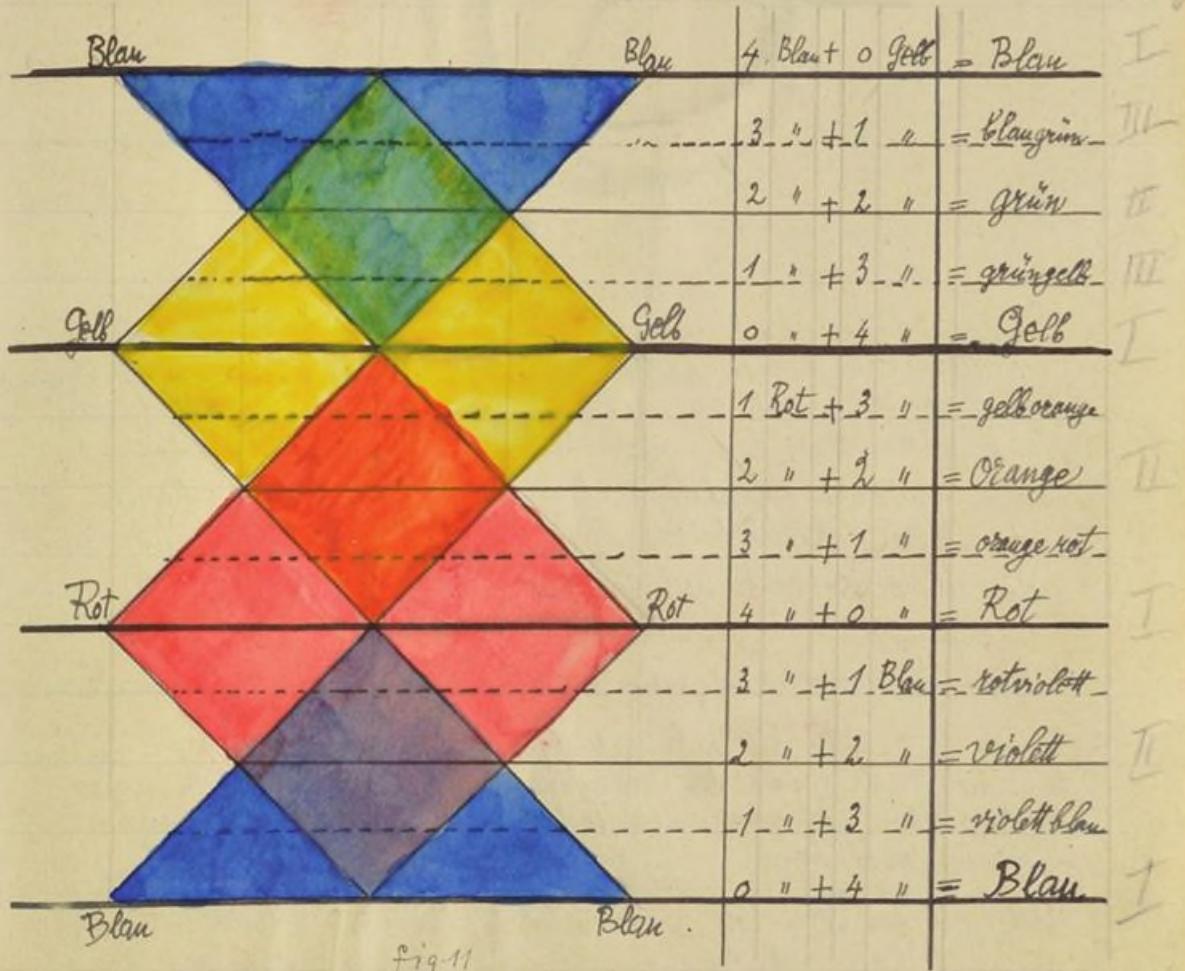
Scans: <http://www.kleegestaltungslehre.zpk.org/.../BF/2012/01/01/001/>

Markus Pfeil Very Kleever.

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gleichen Teilen, und analog verhalten sich Orange und violett wie Wirkungen zu ihren Ursachen Gelb Rot bzw. Rot Blau. Wir sind also wohl berechtigt, den rechts erscheinenden Farben verschiedenen Rang beizumessen. Primärer Rang

Darstellung
Die geometrische Ausdehnung des ganzen Geschehens wird uns dies mit noch knapperer Deutlichkeit zeigen.



Jetzt springt der secundäre Charakter der drei Mischungen direct ins Auge. Ihre Einordnung in die primären Blau-, Gelb- und Rot Bewegung kann klarer nicht zum Ausdruck kommen. Die Ursächlichkeit der drei Primären

114

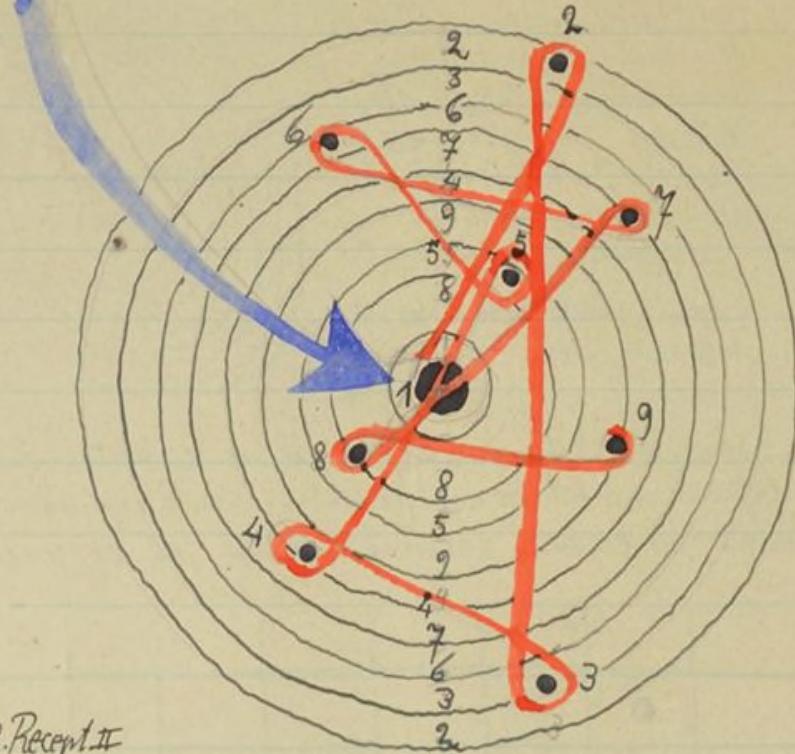


fig. 12. Recept II
(zu Produkt fig. 8)

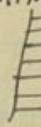
*

Bei der bewegten Form angelangt, wollen wir zunächst eine kleine Unterscheidung machen.

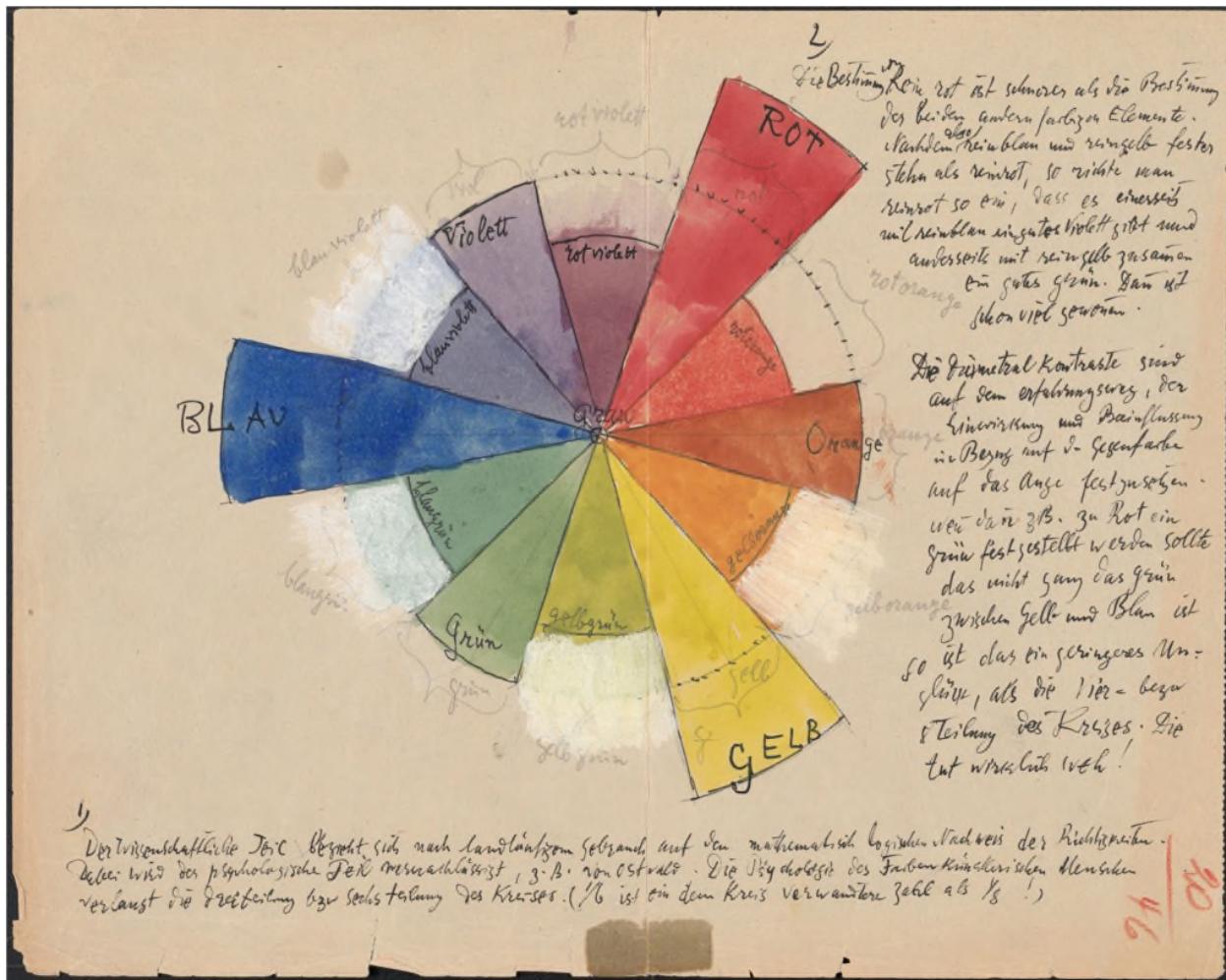
Die Bewegung eines Formelementes die zur Bildung eines neuen Formelementes führt braucht noch keine bewegte Form hervorzubringen. Die Bewegung eines Punktes zur mathematischen Geraden

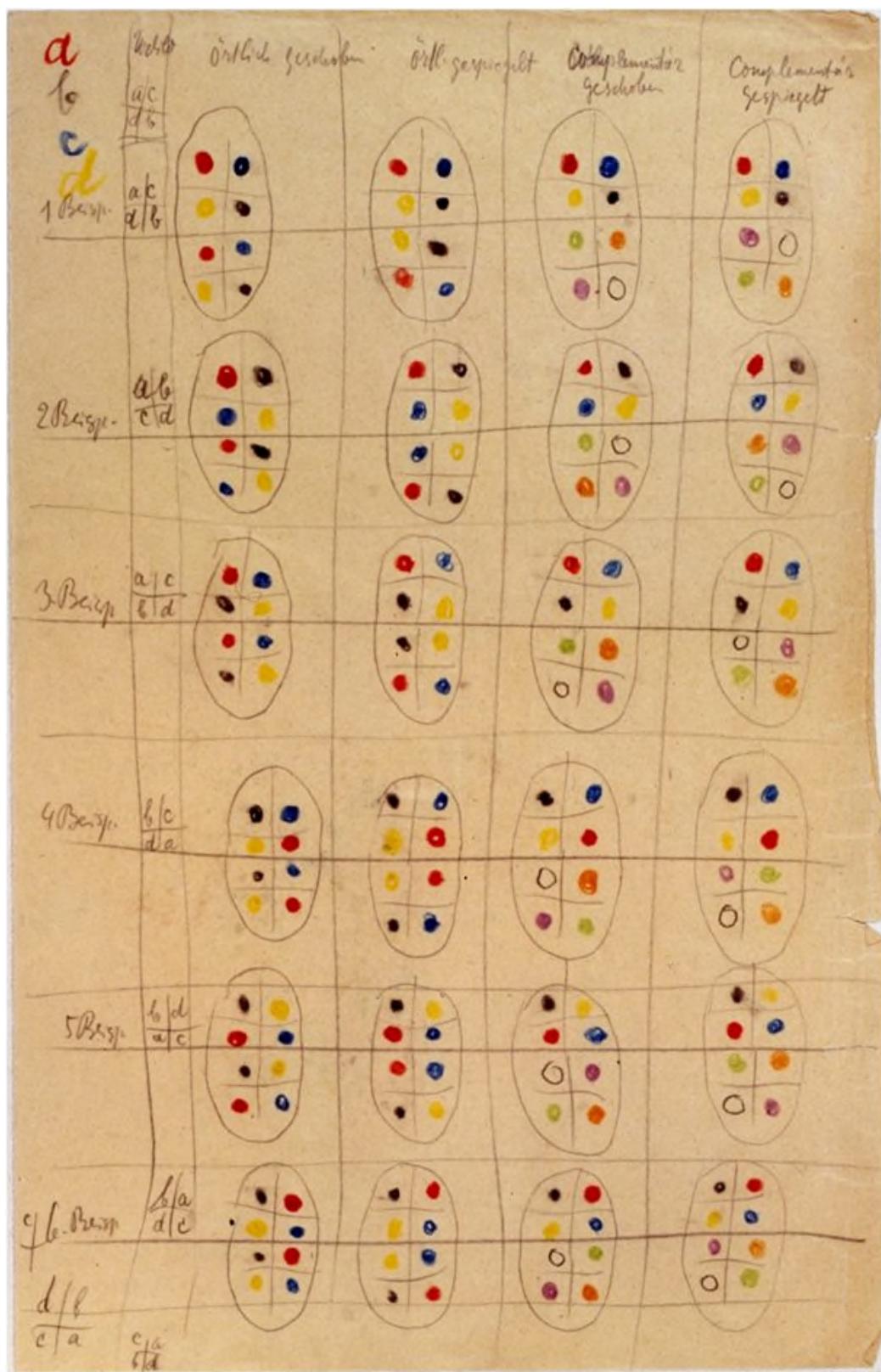
ist wohl Bewegungshandlung, aber nicht Bewegungsform.

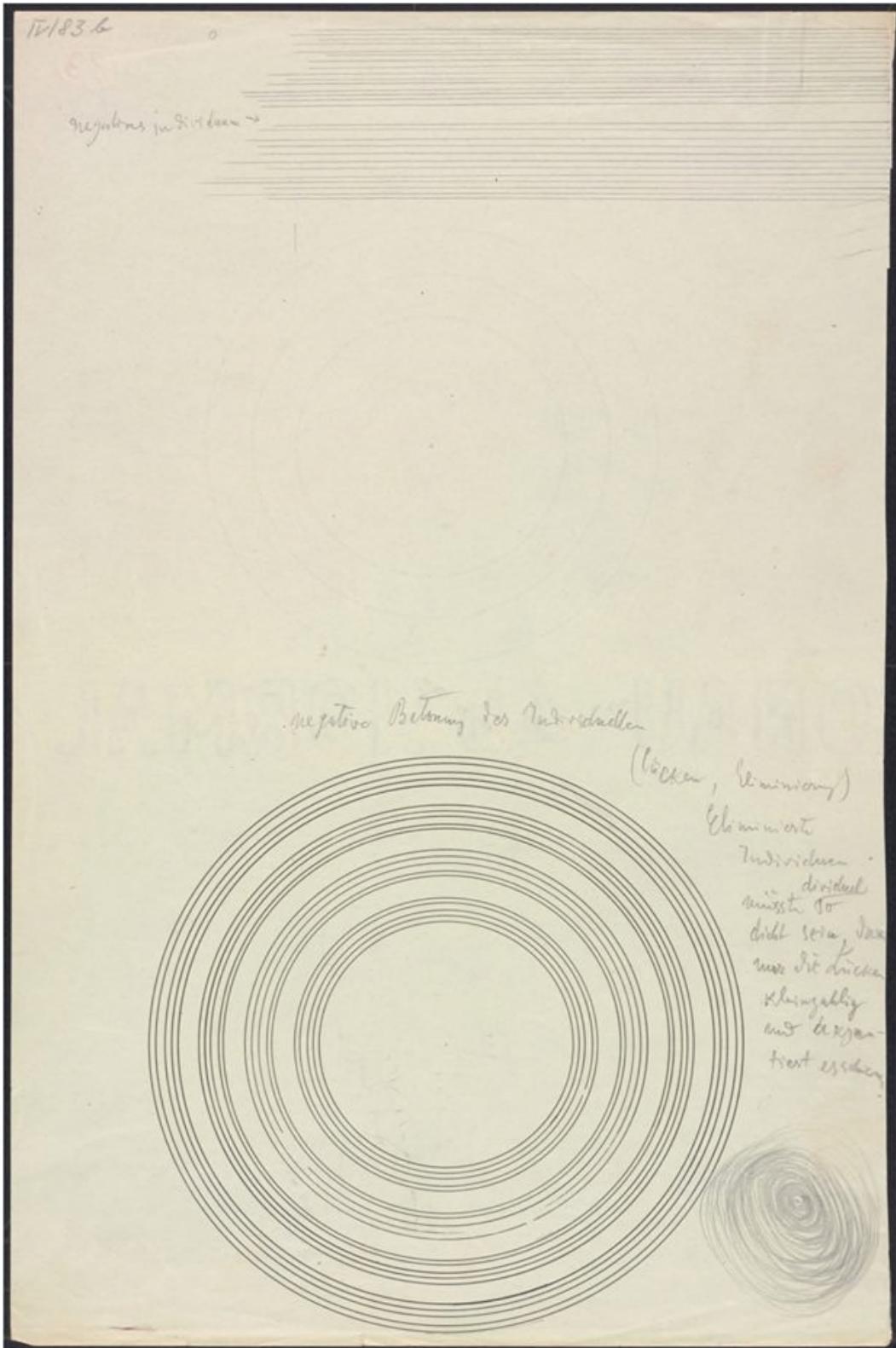
Dieselbe Linie, welche sich des Weiteren zur Fläche verschiebt

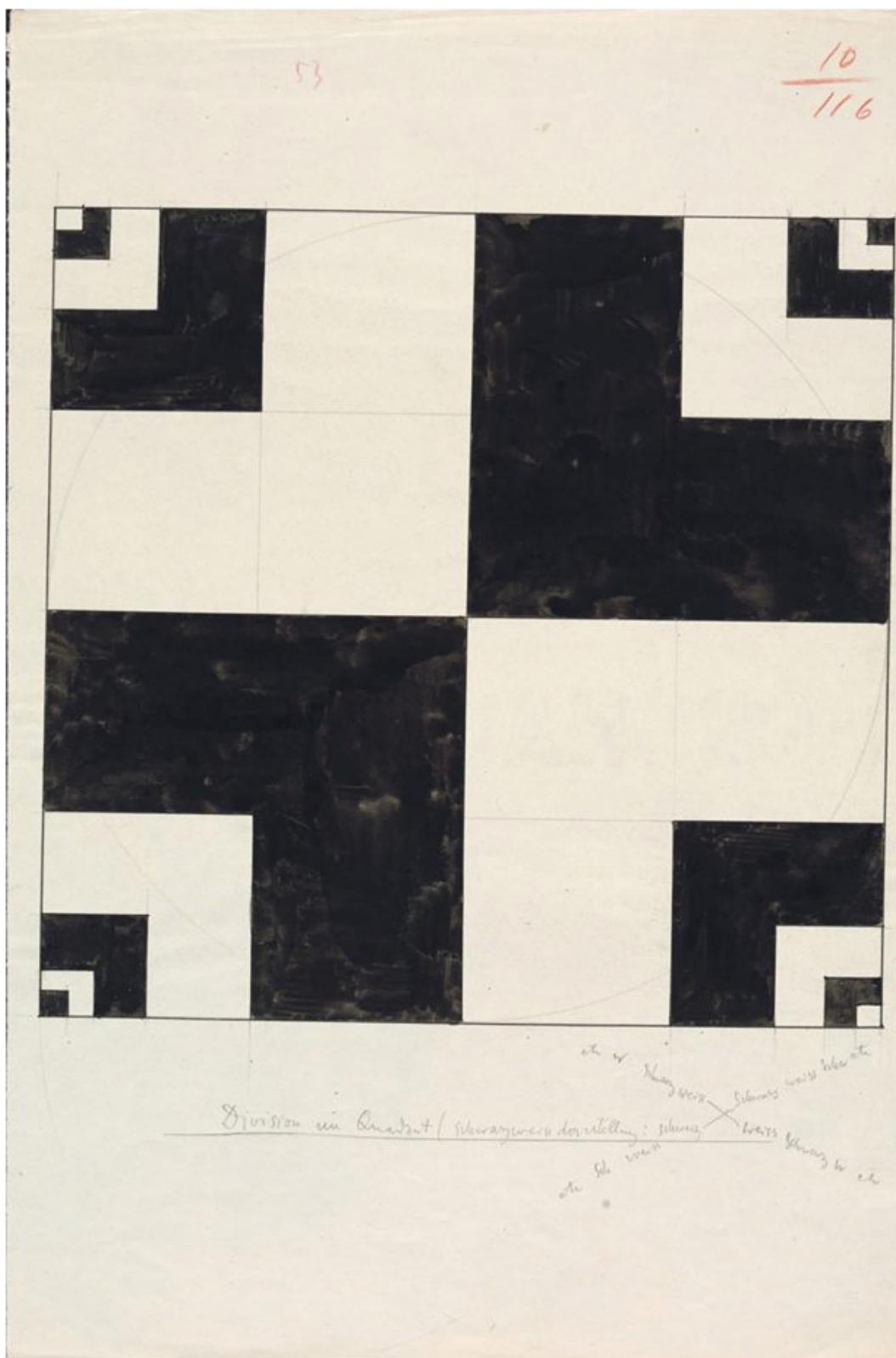


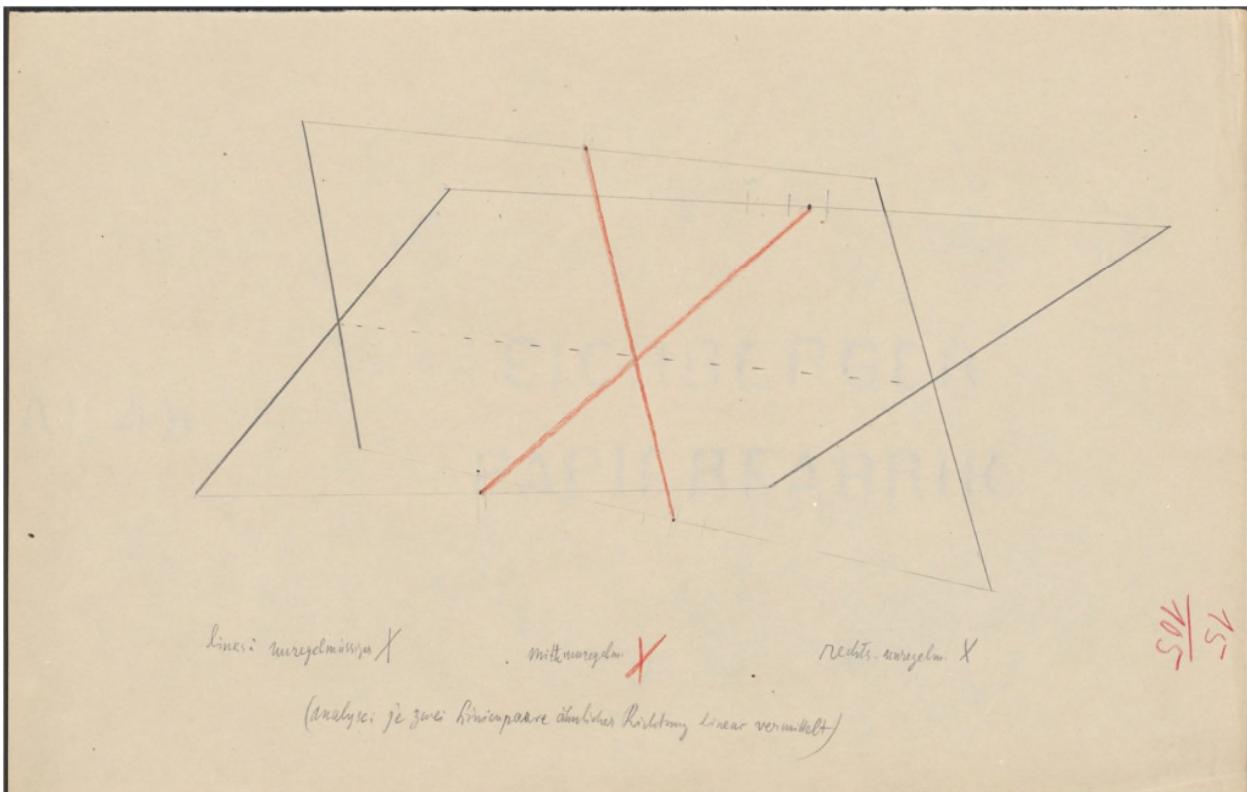
ist keine bewegte Linie weil sie dann überhaupt nicht mehr Linie sondern Fläche ist. Aber auch die

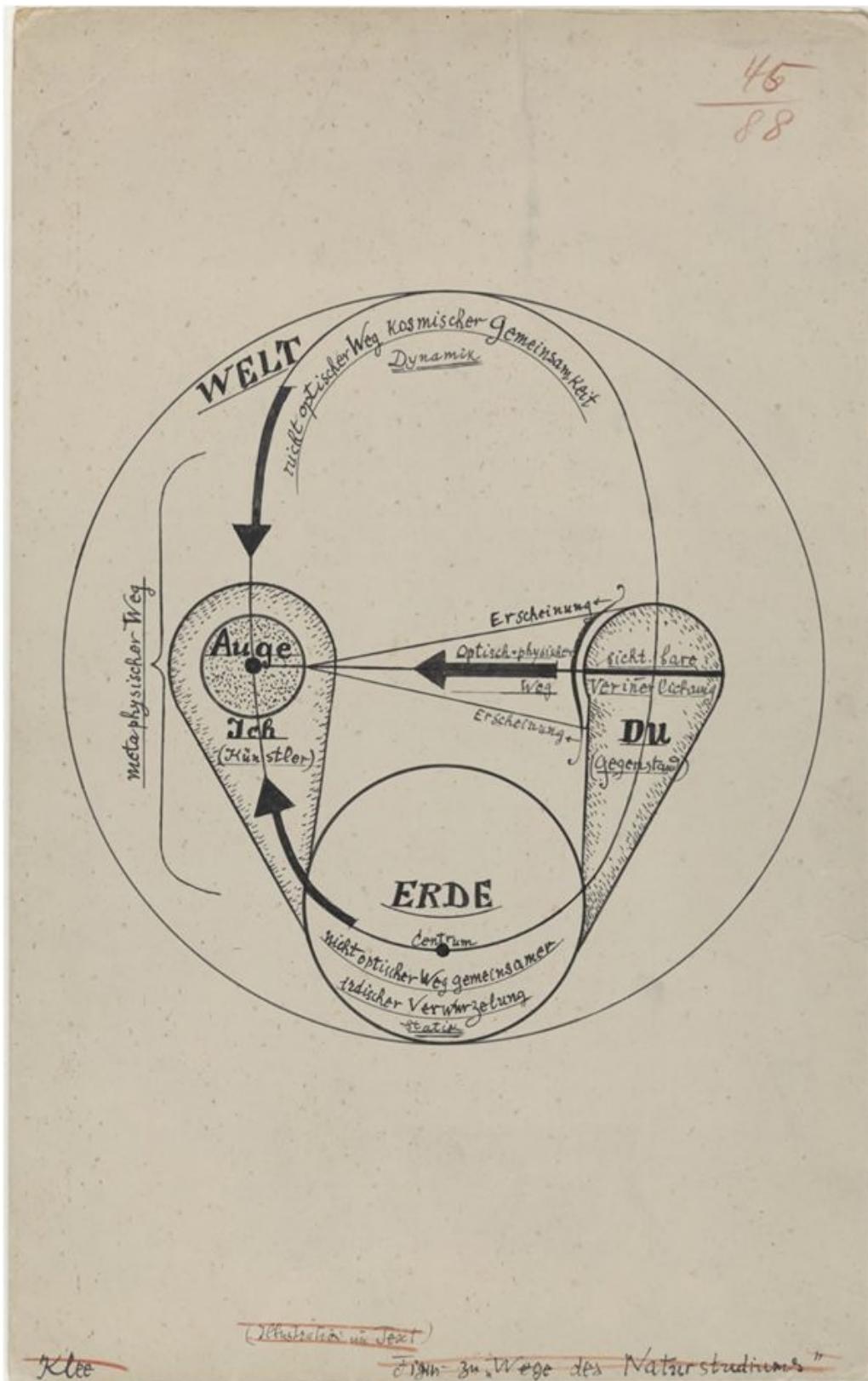


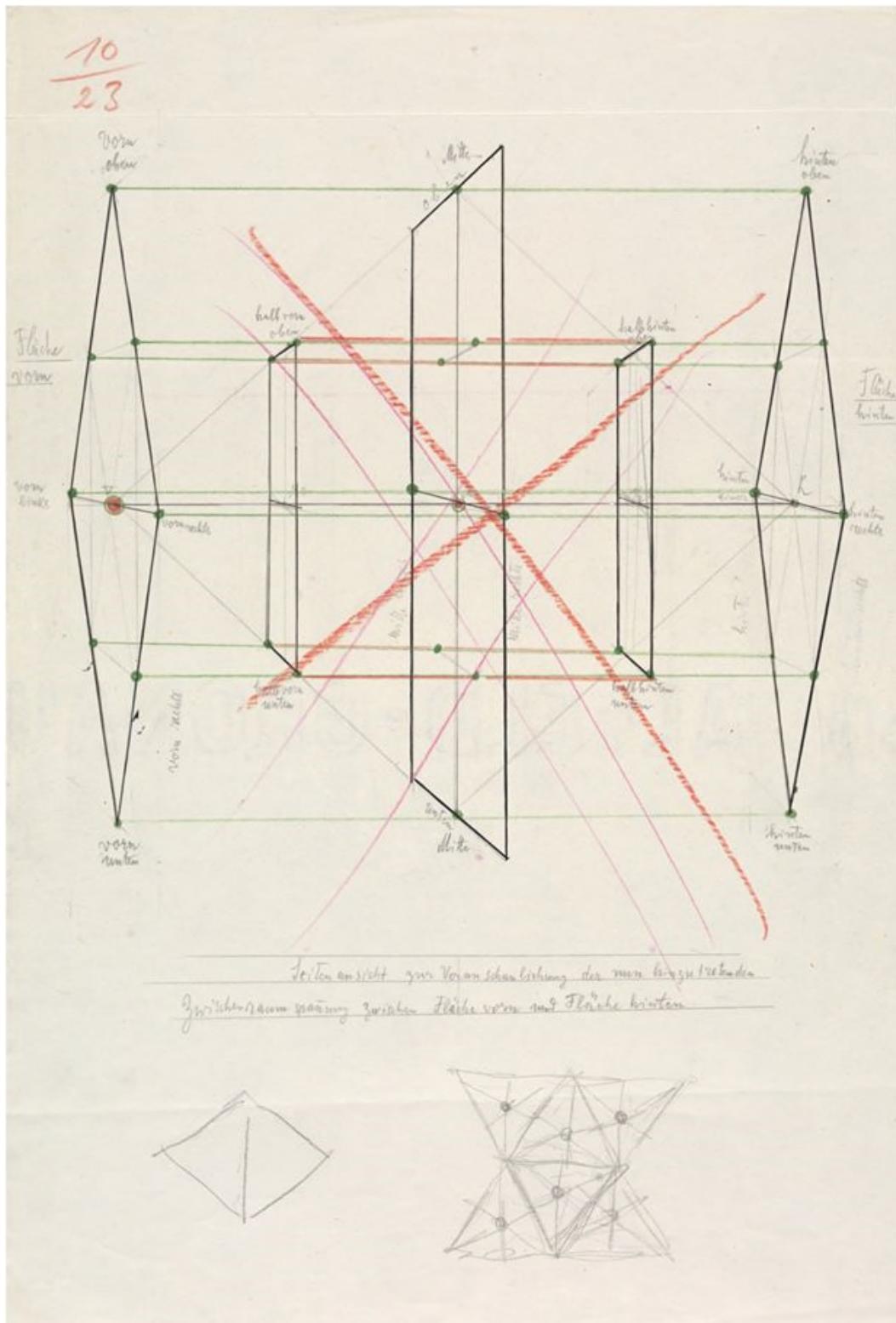


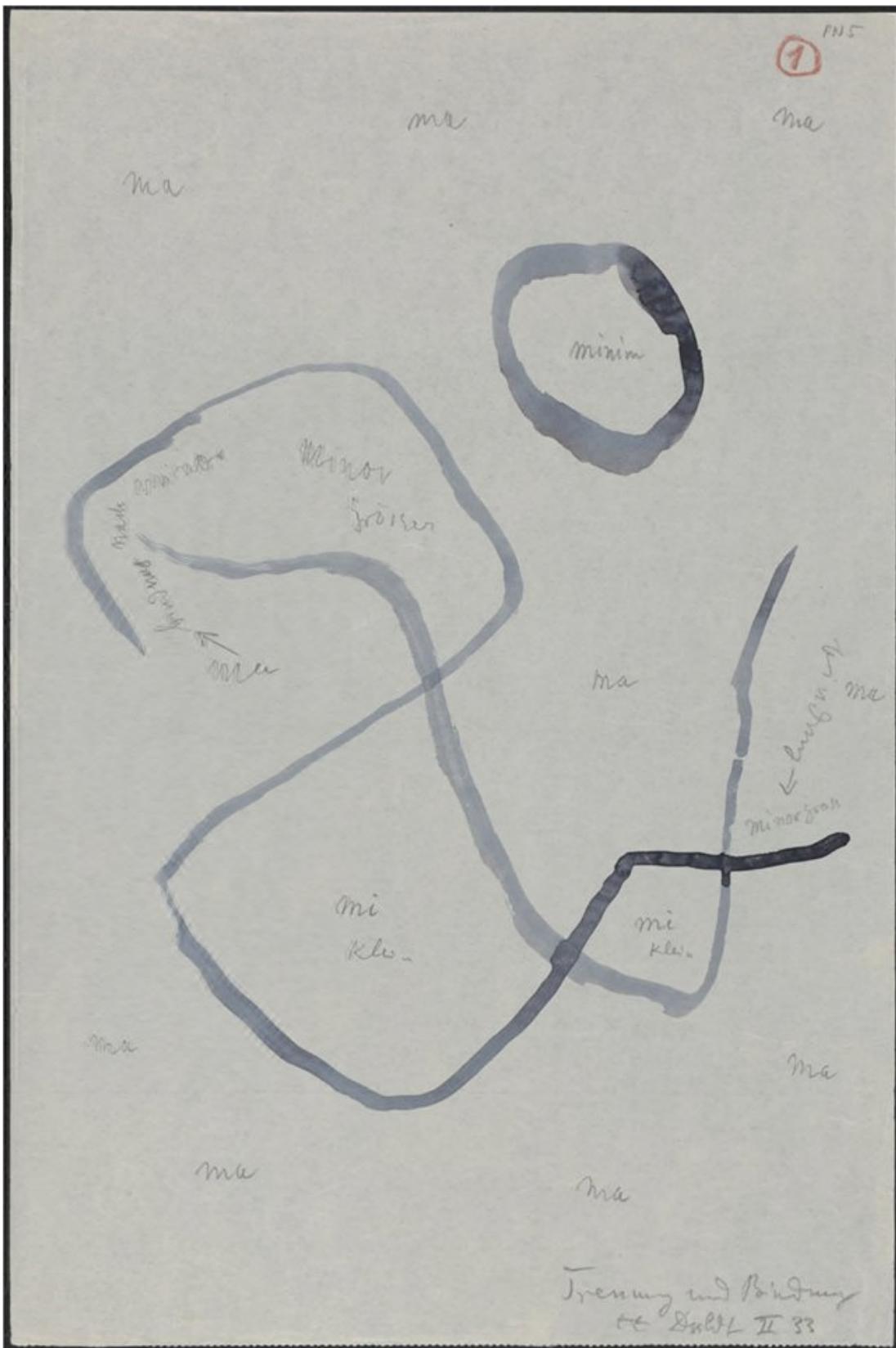












Pip Trump Club 10 July 24, 2015

Andrew Kyle McGregor shared The Hermit's Lamp's photo.

Keep following the golden moon in your eye until the wisdom of the nights waters flow in harmony with the cleaving sharpness of your discernment.



Pip Trump Club 10 July 24, 2015

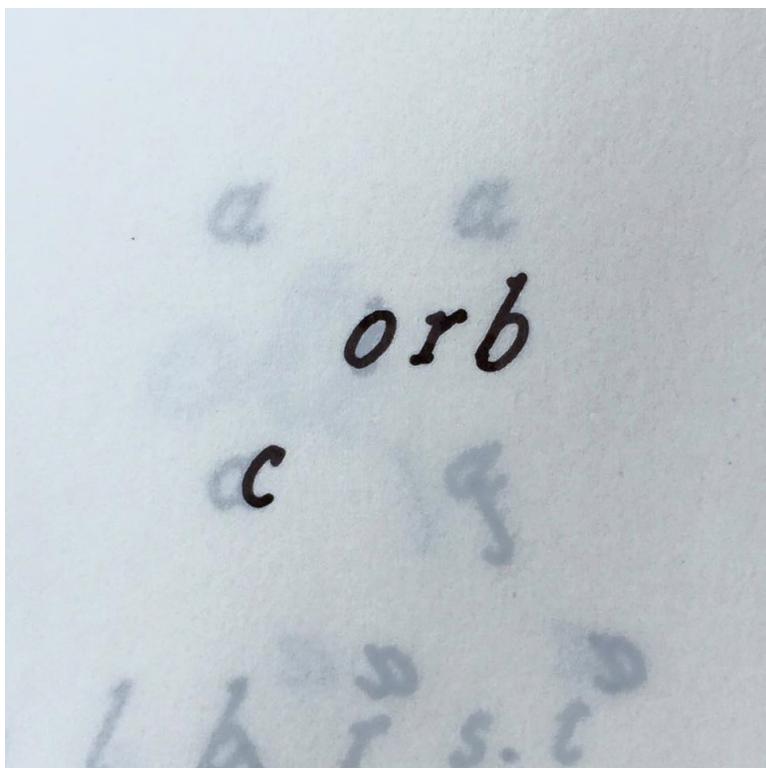
Luca Shivendra Om

"Booking an email reading from a master she-cartomancer"



Enrique Enriquez

The Catalonian word for crow, CORB, takes us to L'empereur.



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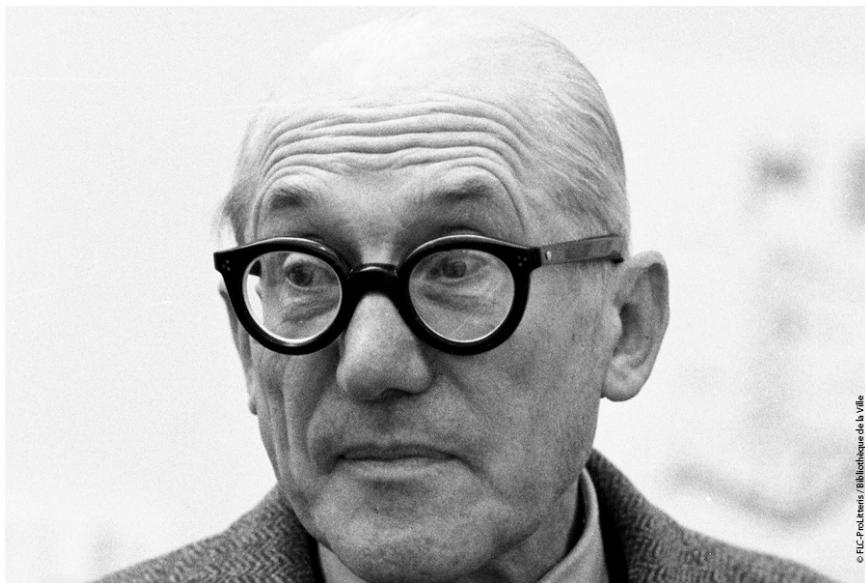
David Cri Ayyyy Catalonia, Catalonia... Nos va a matar a todos de un disgusto.

Oww Catalonia, Catalonia... He's gonna kill us all to shame.

David Cri Saludos

Greetings

Andrew Kyle McGregor <http://static1.squarespace.com/.../142065826.../le+corbusier>



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Enrique Enriquez :

LE CORBUSIER

LE CORB USIER

CORB LE USIER

CORB LEISURE

Andrew Kyle McGregor I CORB LE SURE

Luca Shivendra Om "From eagle to crow: a noble big bird turns into a vile carcass eater"

Pip Trump Club 10 July 24, 2015

Paul Nagy

Based on what Vargic has mapped world literature, what would a map of tarot decks look like?

See appendix

Enrique Enriquez

Notice the Bateleur

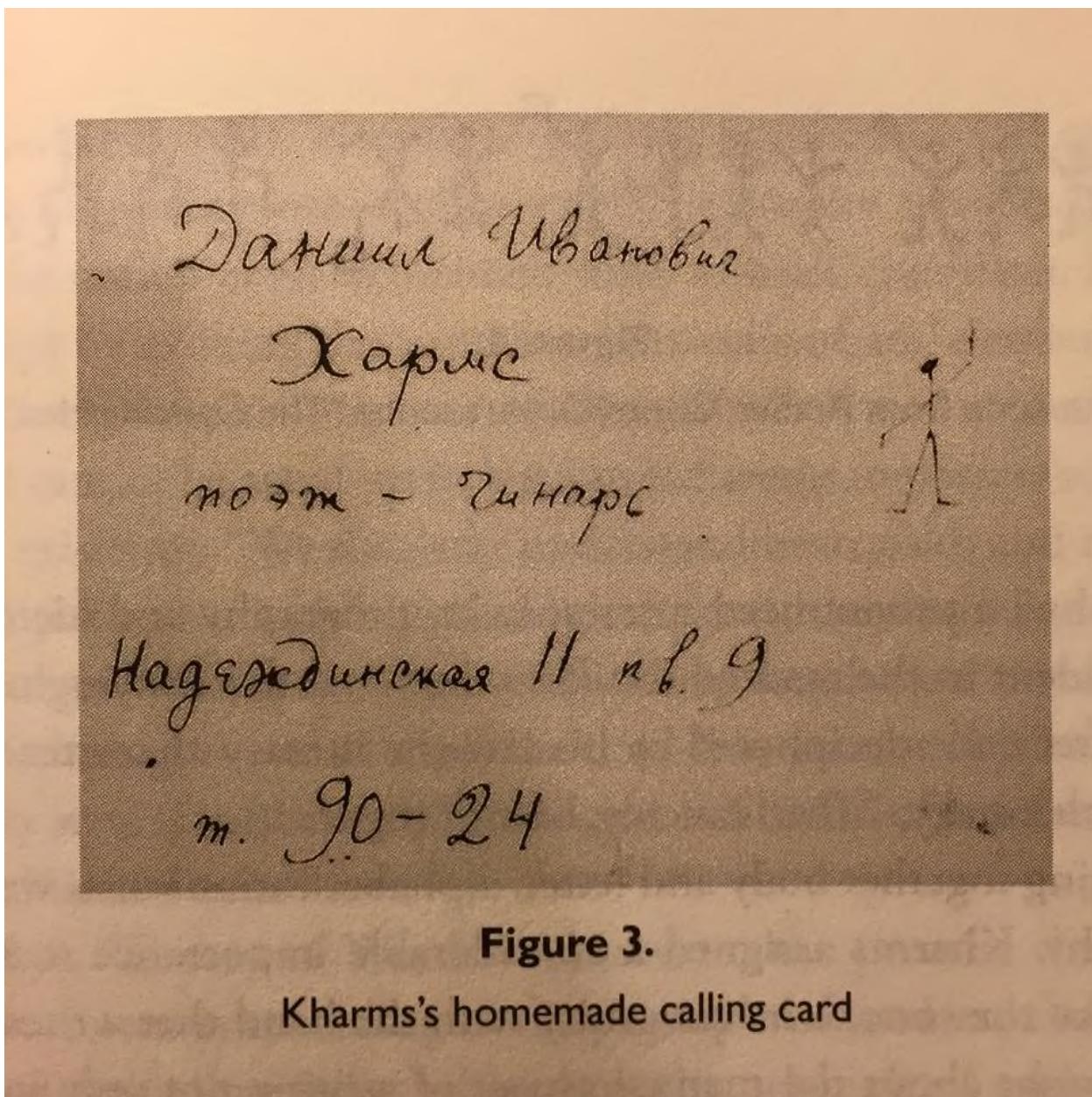
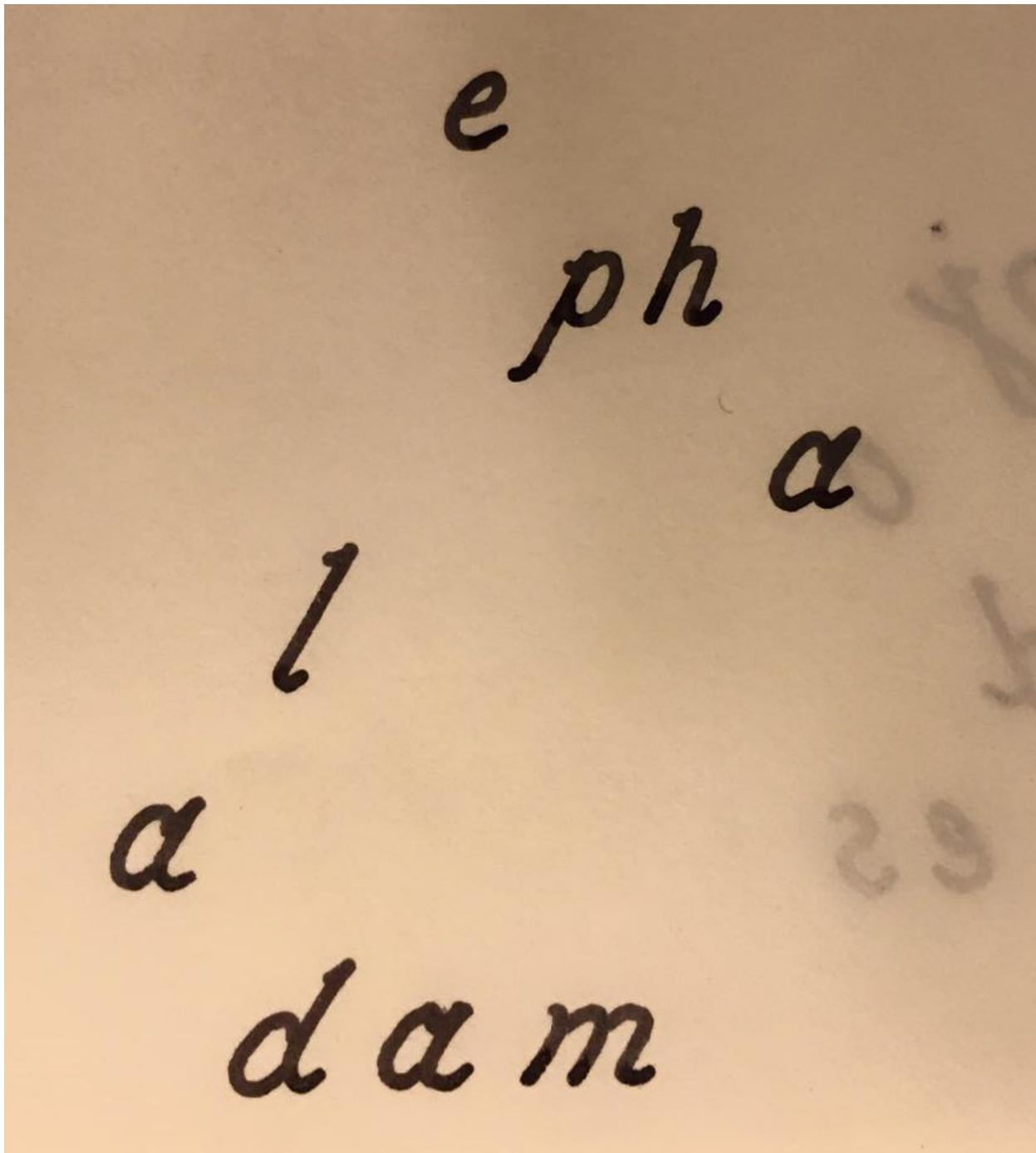


Figure 3.

Kharms's homemade calling card



Enrique Enriquez

October 18

I am O, I am sir, I am is

I am triad, teach me how to

read. We say

that is I

I

present you

the key,

so that you

say

I.

I take the key

when, as our grannies

taught us, I find

a fern flower

that blooms

only once a

year, on the eve of

Ivan Kuala Day.

But, where to find
that flower? It grows
in the forest under the tree
that stands upside
down.

You go to the big
slumbering forest, but
there is no single tree
that grows upside
down. Then you should
choose the most beautiful
tree and climb it.

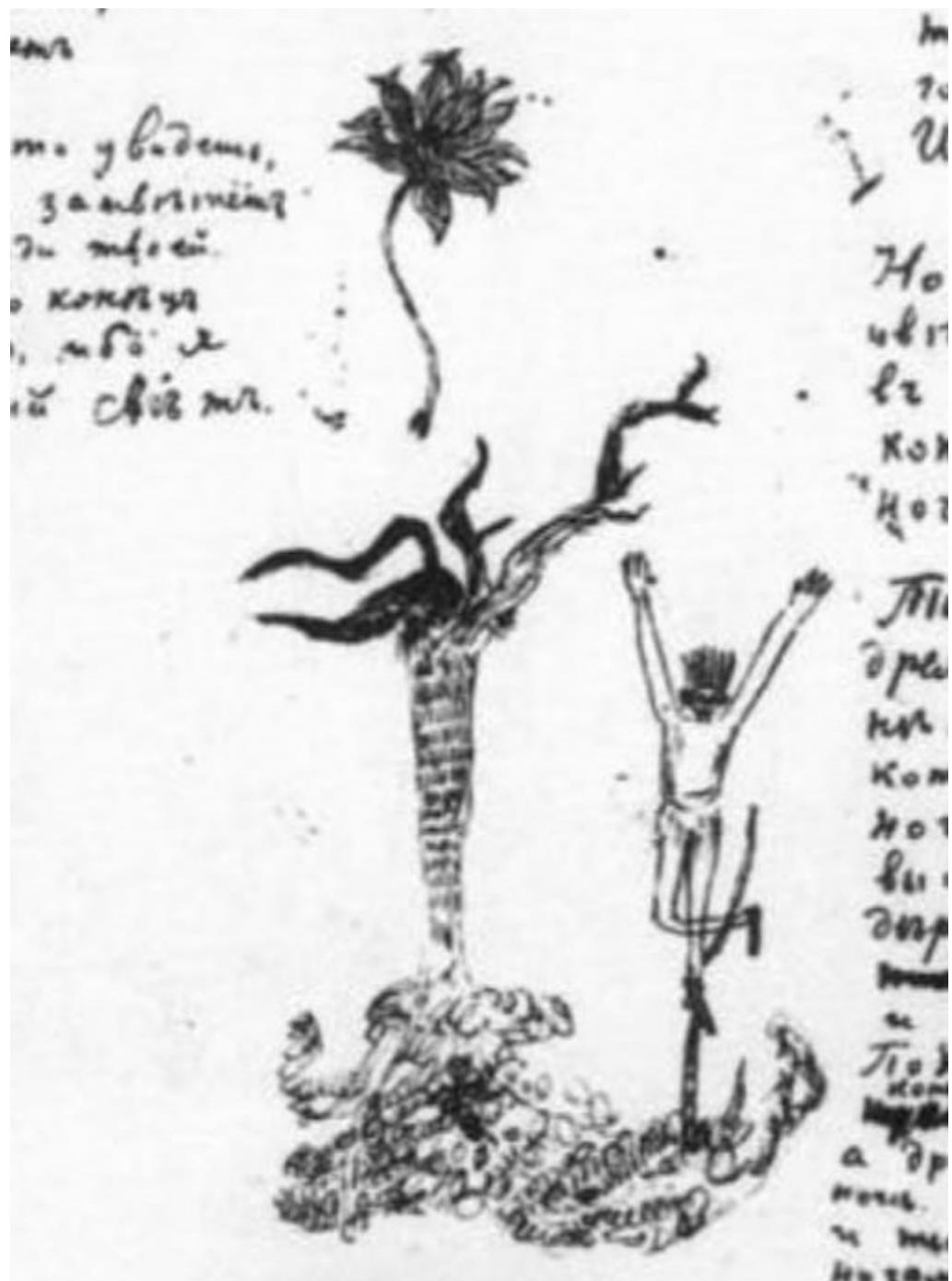
Then take a rope and tie one
end of the rope to the branch
and the other end to your
leg. Then jump off
the tree
and you will hang with your legs
up, and you will see
that the tree stands upside
down.

Before you go to the tree
look at the window
to check the weather.

* *

Daniil Kharms, 1931





Pip Trump Club 10 July 24, 2015

Enrique Enriquez

CULTURA CIBO PER LA MENTE, LO SPOT CON GIANCARLO GIANNINI

Published on Aug 2, 2015

(Agenzia VISTA) - Roma, 2 Agosto 2015 - Cultura, Ecco lo spot del Mibact con Giancarlo Giannini - È Palazzo Farnese di Caprarola il set dello spot con cui l'Italia si presenta al mondo. Lo spot "Cultura, cibo per la mente" che il Ministero dei Beni e delle Attività Culturali e del Turismo ha proiettato nel corso della Conferenza internazionale dei Ministri della Cultura dei Paesi presenti ad Expo, interpretato da Giancarlo Giannini per la regia di Alessandro D'Alatri, è stato realizzato nelle suggestive sale di Palazzo Farnese a Caprarola in provincia di Viterbo.

CULTURE FOOD FOR THE MIND, THE SPOT Giancarlo Giannini Published on Aug 2, 2015 (Agency VISTA) - Rome, August 2, 2015 - Culture, Here's the spot Mibact with Giancarlo Giannini - is Palazzo Farnese in Caprarola the set of the film in which Italy itself to the world. The spot "Culture, food for thought" that the Ministry of Heritage and Culture and Tourism has projected during the International Conference of Ministers of Culture of the countries present at Expo, starring Giancarlo Giannini and directed by Alessandro D 'Alatri, has been realized in the suggestive Palazzo Farnese in Caprarola in the province of Viterbo.

<https://www.youtube.com/watch?v=H2KezC7MFn8>

Luca Shivendra Om 0:31 is that a king of coins? (just next to that fabulous heart-shaped ex-voto) smile emoticon Anyway -this seems to be a nice response to that italian minister which once said: "Con la cultura non si mangia"

"With Culture you do not eat."

Luca Shivendra Om

If you can read in French (Google may help) you will find this article on Le Diable quite engaging.

See appendix

<http://www.vincentbeckers-cours-de-tarot.net/#!diable-symbolique-tarot/c1mcd>

Devil tarot card: symbolic aspect,

Vincent Beckers

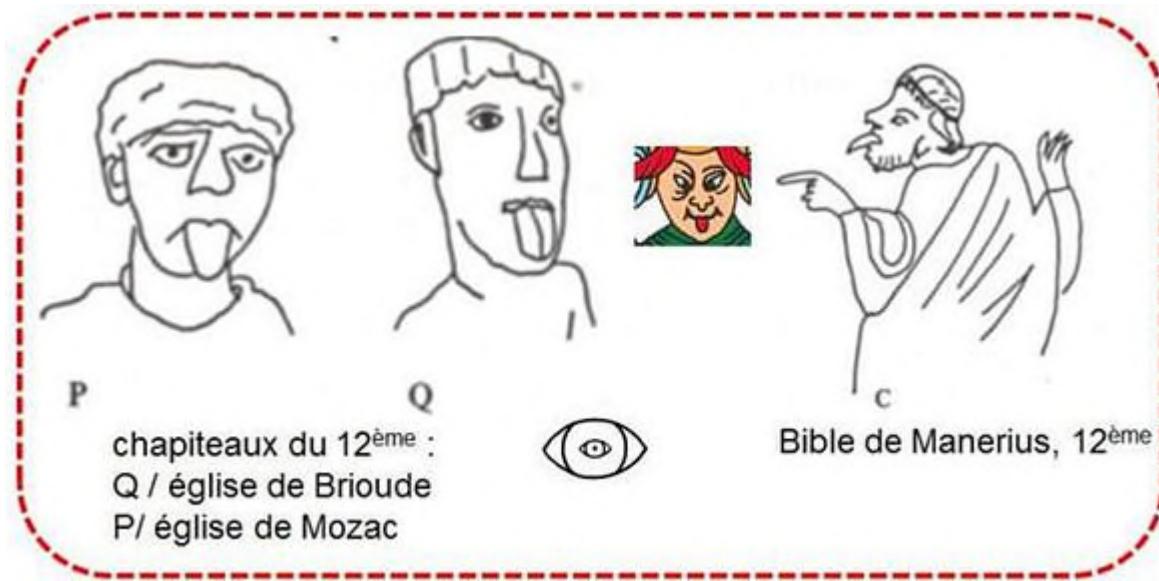
Symbolic Force Tarot card, Vincent Beckers, extract the symbolic tarot, Volume 2, Volume 1

psycho devilDevil reversed

Keyword devilDevil

This page is an excerpt from the symbolic tarot. Click on the cover to know more. vincent beckers symbolic tarot book Devil back Symbolic of the Devil card: if you read the other articles, you do expect no less: Devil ladle and pulls the tongue! No, do not sigh! I can not say it enough. The Devil ladle and pulls the tongue. Again, here! The symbolism of this makes sense if we dig in the context the medieval West. Sticking out your tongue is symbolically safe, in the Middle Ages. Considered an insult and / or blasphemy, according to the recipient's gesture. Punishable by imprisonment if thrown against an authority. This gesture is not trivial. The fact that we have drawn Imagiers 15 / Devil is obviously not a coincidence, either. "Any movement of the mouth is, in medieval iconography, a sign of a disorder, and more than others, the fact of pulling the tongue. (...) The devils make this gesture, especially when they make fun of their victim. (...) More generally speaking, it is the behavior of the wicked people who deal with derision sacred things, saints and God himself. "[1] The Devil is littered with himself. 15 / Devil said nothing else in a draw. And certainly to all those who want to decode it positively. N / A ! if I would have not said. The Devil mocks the beholder. 15 / Devil shows nothing else in a draw. Sticking out your tongue is characteristic of bad people. Personally, I dare term manipulator in a draw, because I added the presence of links, division devils, and the sequence / rooting of small characters. But at level 3 ... 15 / Devil he sticks out his tongue to conceal the name of God, following the card? To a certain religious tradition, one can not pronounce the name of God. Maybe the devil, who cautioned access, does mention the name of the one he protects? Kabbalists appreciate. Is it simply to inform us that arrived at this stage of development, we hear them even more language of birds? Pull the tongue, it is the highlight. Symbolically understand what we do with language will unveil. Though. "Symbolically, the language of birds is a secret language to protect the veil of Isis knowledge of mysteries. "[2] The bird is drawn as it is in 17 / Etoile. 15 / Devil pulls the tongue. 15 and 17 then put the secret language highlight, as an opening parenthesis and closing. With the heart, the essential message, subliminal quintessence of tarot: 16 / Maison Dieu. Well, we already talked about subliminal quintessence with 11 / Force. 11 / Force Mary Magdalene and 16 / House Jesus. Aaargh! For that matter, a small look at the expression tongue out in today's everyday language: "Pulling the tongue, out, or reflexively (eg, having absorbed the spirit) by an action that (in our culture) manifest aggression, derision. "[3] And if? And if 15 / Devil was very deep reflection, rather than an aggressive grimace? The devil ladle Let us now turn to the verb jobs squinting in our everyday language. • Make squint someone is to cause his curiosity, his desire, his spite. • She arrived in a beautiful car, it was squinting the whole neighborhood. • Squinting someone is

throwing glances of desire, lust someone. • Squinting on a pretty girl. • Squinting on, to something, it's lust stealth, hypocritically. • Squinting chocolate mousse on my neighbor. [4] I invite you to consider these expressions when 15 / Devil appear in a draw. And if the card that followed was responding to one of these expressions? And this time I not shoot language evoking these phrases. Whatever with foam ... Squinting in the symbolism of the body, it is not a gift. "Anxiety, insecurity, labile structureunstable ground under your feet. In a state of anguishand uncertainty, sorrow and ignorance,you clinging on to your parents, to a person,to a group, to a system or a faith:you do not recognize the authority in you. So you deviated from your own direction. "[5] Christiane Beerlandt wonderful! His book is a resonance wells.I really invite you to find out. And again: I invite you to consider the fact that explanation to squint when 15 / Devil appear in a draw.Squinting is no longer just do not see clearly or see disorder, but more specifically connotes related (devils) with "something" that will not let go. To return to C.Beerlandt, read what she advises to do to that fishy. And think hard to 15.5.Mets choice for foodie. "Do not close to what you deaf spontaneously in you, in your aggression, to your emotions, let them come forward, do not consider them threatening. " Dedicated to all those who think their ailments cured by the mind.The devil sticks her tongue. [1] THE Bible must for those seeking to enter the medieval symbolic F.Garnier, the language of the image in the Middle Ages (2 volumes), ed. Golden Leopard, p.136[2] J.Bonvin, energy and symbolic dictionary Romanesque art, ed. Mosaic, p.252[3] The Grand Robert French language[4] inspirational source (and I'm not talking about the foam): The Grand Robert French language[5] C.Beerlandt, Keys to Self-Liberation



Enrique Enriquez This is very nice.

I guess the very heart of it os this idea of STICKING ONE'S TONGUE = MOCKERY.

I enjoyed the bits on la langue des oiseaux, but they seem more of free-styling than anything else.

Telle une parenthèse ouvrant et fermante
15/ et 17/ encadrent du langage des oiseaux
la subliminale quintessence du tarot.



Audrey Layden

Birthday spread of 9/23/15

Left side supports, right side intends, middle is now.

Come, my love,

Let us view the world anew

and create fresh horizons....



Aurora Díaz Fernández ...and dance like an S.

Enrique Enriquez

That plus this: <https://www.youtube.com/watch?v=lQjbxXluCb4>



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Enrique Enriquez

Ante Timmermans



Aurora Díaz Fernández Ja, Ja! He knows...

And, and! They know...

Paul Nagy the Golden Ass

Steve Mangan

Beneath Moon, Stars & Storms: One Landscape!?



Markus Pfeil From the Tower comes a Moonstar. The lobstar frightens the girl and she breaks one of the towers in her hand.

Enrique Enriquez A good landscape is always reversed.

Markus Pfeil The lands cape will cover the revers.

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Andrew Kyle McGregor

Perspective. <https://instagram.com/p/9Jh7SnmKsp/>

Andrew Kyle McGregor

<https://instagram.com/p/9jR3REq00O/>

Paul Nagy I would prefer the picture posted here..Links are fickle and not reliable.

Andrew Kyle McGregor Alas no easy way to pull it from Instagram that I know of.

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Gunnar Andrésson

His collection of slides arranged on the floor



Bhima Beausoleil

Just got this wonderful deck smile emoticon



Paul Nagy

I say UFOs are Tarots for the far-sighted. Near-sighted seers stare down at a table full of a mess of cards, not up at the mass of stars. Who is to say which is purer: the long-view or the short-view, when both inhabit this same broad moment?

Markus Pfeil UFO as in unfortunate farsighted Oracle then...



Luca Shivendra Om

Ecole Esoterique : L'écrevisse de la carte 18/Lune est un symbole diabolique. Tu le savais, ça ?

<http://www.vincentbeckers-cours-de-tarot.net/#lune-symbolique-tarot/c1t2s>



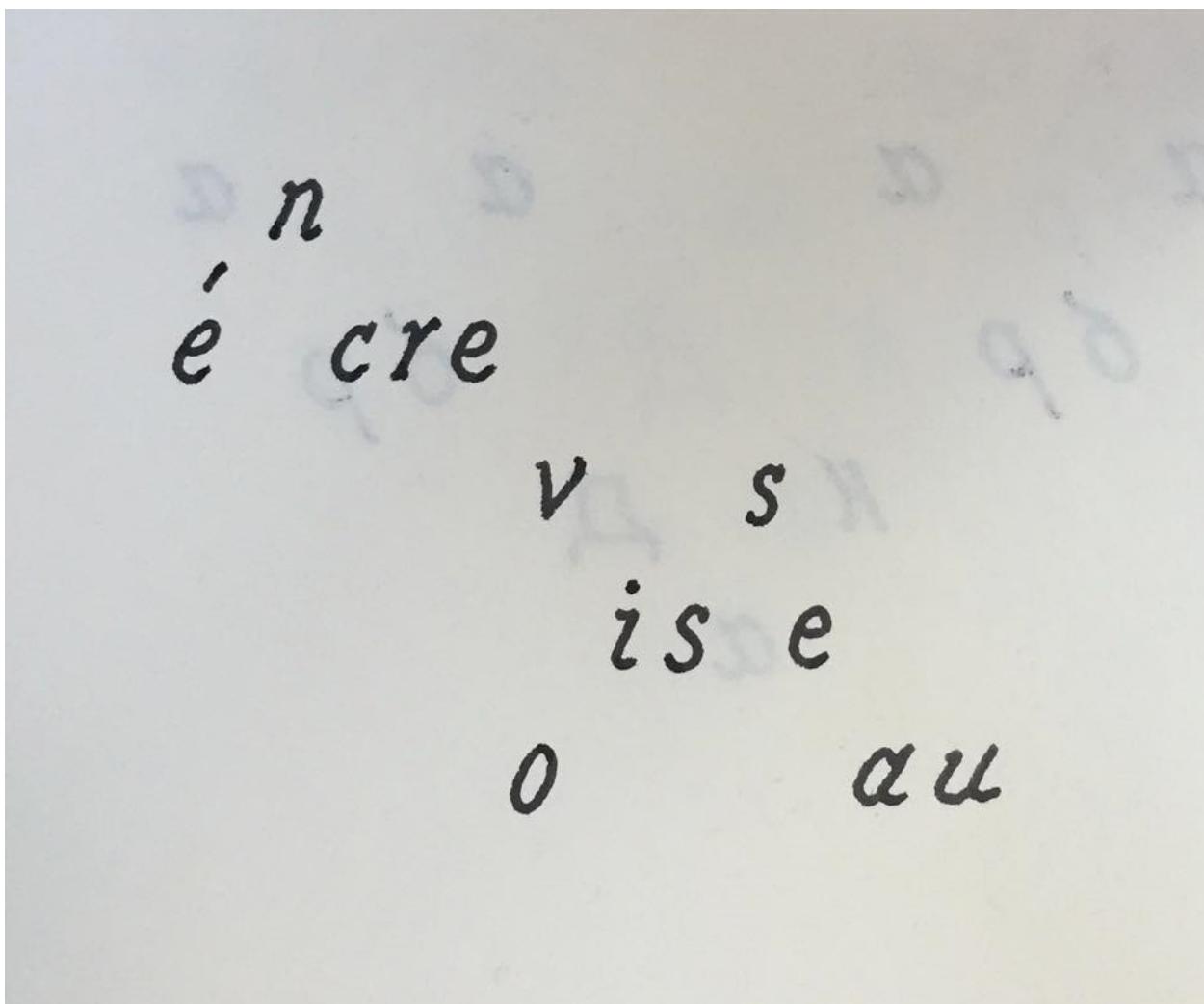
Toute la quintessence
du tarot repose
dans cette trilogie.



extraits de cartes du jeu de Camoin/Jodorowsky©

<https://www.facebook.com/EcoleEsoterique/posts/941936985890698:0>

Enrique Enriquez



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Paul Nagy

Niki de Saint Phalle : le Jardin des Tarots

<https://www.youtube.com/watch?v=fLcmyExFqdM&list=PL9LWAQYUI74vXtZkiITcStECDvaNFoUtc&index=14>

Œuvre publique réalisée par Niki de Saint Phalle, avec la participation de Jean Tinguely.

1978-1998, Pescia Fiorentina, Italie. Un film de Louise Faure et Anne Julien. © Réunion des musées nationaux-Grand Palais - Idéale Audience, 2014. Toutes les œuvres de Niki de Saint Phalle © Niki Charitable Art Foundation, 2014, All rights reserved

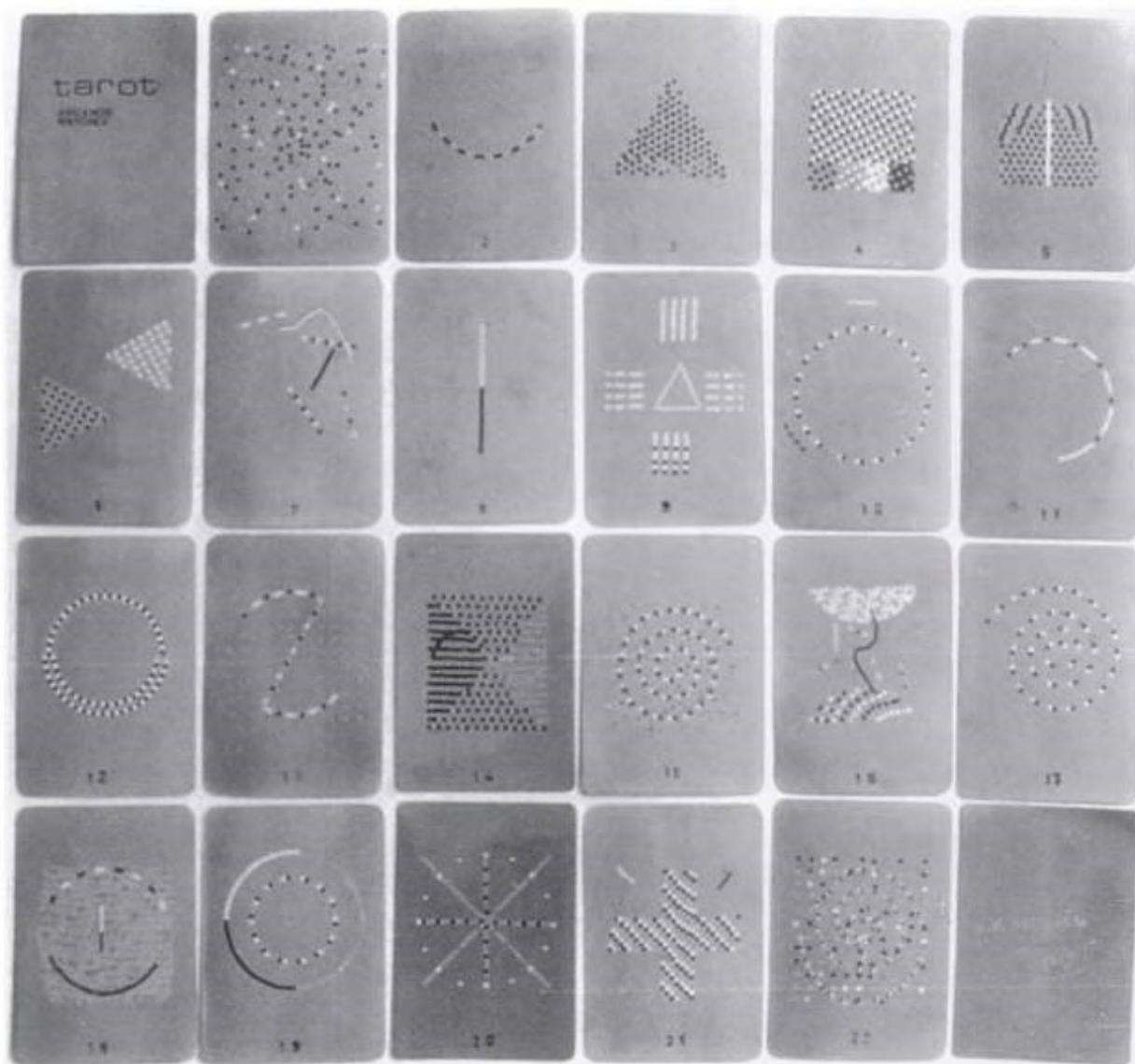
Bhima Beausoleil This is nice smile emoticon

I knew about this, as there's a few books about her tarot garden, but the movie does add another dimension to it

Paul Nagy

<https://www.youtube.com/watch?v=1Y2rLujdDW4&index=6&list=PL9LWAQYUI74vXtZkiITcStECDvaNFoUtc>

Enrique Enriquez



Gustavo Pérez Monzón, Tarot Cards, 1983, acrylic on cardboard, each card 10 × 7 cm. Collection of the artist. Photo by Gustavo Pérez Monzón.

Aurora Díaz Fernández Love the minimalist style.

James Wells Oohh...want!

Markus Pfeil These make good cards for destinies meeting

Q: Who is James Bond?



A: Man with a licence to kill

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Imparlabile Scriversi

<https://imparlabilescriversi.wordpress.com/2015/12/15/francois-chosson-1736/>

See appendices

Enrique Enriquez

Olga Rozanova, 1915-16. [Two card by, woodcuts?]





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Imparlabile Scriversi via Danilo DiPrizio

buona alTALENA a tutti – feliz VANiDAD a todos

#MerryChristmas #AnagramPoem #Tarot #imparlabilescriversi

hermits cry mars :: merry christmas

[24/12/2015](#)

XXV . XII . MMXV

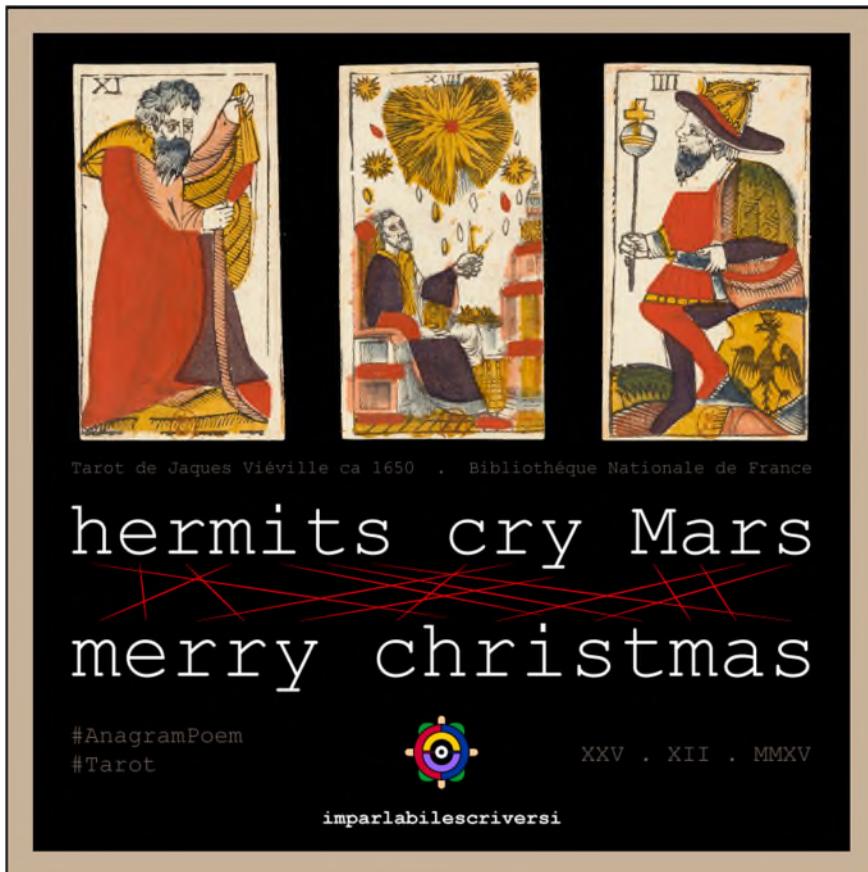
buona alTALENA a tutti – feliz VANiDAD a todos

DAN

hermits cry Mars

merry christmas

Good swing to all - feliz vanidad a todos



Pip Trump Club 10 July 24, 2015

Enrique Enriquez

Langue des oiseaux.

Language of the birds.



Markus Pfeil Primary Bi(r)ne ry... wonderful.

Enrique Enriquez

Gustavo Pérez Monzón

You're always referred to as an expert tarot reader. Numerology has always been of central importance to you. What does the tarot mean to you? Does it have any links to your artwork?

I like tarot cards because they are a complex system of meanings that can be articulated from different points of view. There is nothing arbitrary in tarot cards. It is a system where images, numbers and denominations interrelate in a game of connected meanings. It's not unlike the way we read artworks.

At different points in my life I have made graphic interpretations of tarot cards. Some versions seek to transmit the emotional sense of the card and others emphasize the relationship between numbers and forms. Even now, the tarot system is an indispensable guide for me.

Paul Nagy a storm of too good sense.

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Luca Shivendra Om

The birds sing

See appendices

Enrique Enriquez

<http://blog.icelanddesign.is/the-graduates-rakel-erna-skarphedinsdottir/>

See appendices

Audrey Layden Now that's a set of major arcana I'd like to have a copy of. Exquisitely clean.

Markus Pfeil Cool Nail design as well...thanks for sharing Enrique.

Aurora Díaz Fernández Thats what I like about the Tarot, it flows and changes form. Beautiful art!

I did order one...show when here..

Audrey Layden How did you order them? I didn't see any info on that

La carte du Diable du tarot : aspect symbolique, par [Vincent Beckers](#)

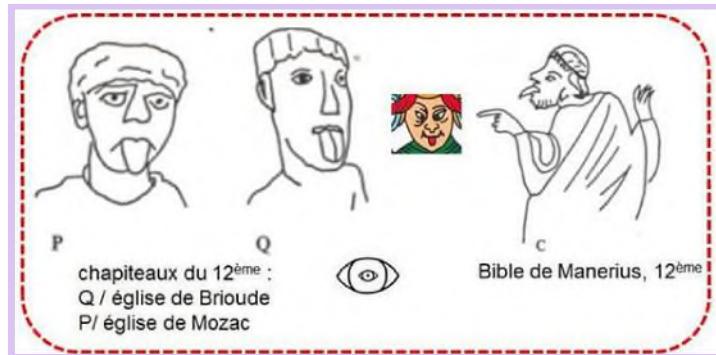
Symbolique de la carte du tarot Force, par Vincent Beckers, extrait du [tarot symbolique](#), tome 2, volume 1

Symbolique de la carte du Diable :
si tu as lu [les autres articles](#), tu n'en n'attendais pas moins :
le Diable louche et tire la langue !

Non, ne soupire pas !
Je ne le répéterai jamais assez.
Le Diable louche et tire la langue.
Encore une fois, tiens !

La [symbolique](#) de ceci n'a de sens
que si on se plonge dans le contexte
de l'Occident médiéval.

Tirer la langue est symboliquement
fort, au Moyen-Age.
Considéré comme une injure et / ou
un blasphème, selon le destinataire
du geste.
Possible d'emprisonnement
si jeté à l'encontre d'une autorité.
Ce geste n'est donc pas anodin.
Le fait que les Imagiers nous l'ait dessiné en 15/Diable n'est bien évidemment pas le fruit du hasard, non plus.



« *Tout mouvement de la bouche est, dans l'iconographie médiévale, signe d'un désordre, et plus que d'autres, le fait de tirer la langue. (...) Les diables font ce geste, en particulier lorsqu'ils se moquent de leur victime. (...) D'une façon plus générale, c'est le comportement des gens méchants qui traitent avec dérision les choses sacrées, les saints et Dieu lui-même.* »[1]

Le Diable est donc en désordre avec lui-même.

15/Diable ne dit rien d'autre dans un tirage.
Et certainement à tous ceux qui veulent le décoder positivement. Na ! au cas où je ne l'aurais pas encore dit.

Le Diable se moque de celui qui le regarde.
15/Diable n'affiche rien d'autre dans un tirage.

Tirer la langue est le propre des gens méchants.
Personnellement, j'ose le terme manipulateur dans un tirage, car j'ajoute la présence des liens, de la division des diablotins, ainsi que l'enchaînement/enracinement des petits personnages.

Mais à niveau 3 ...
15/Diable tire-t-il la langue pour voiler le nom de Dieu, la carte qui suit ?
Dans une certaine tradition religieuse, on ne peut prononcer le nom de Dieu. Peut-être que le diable, qui en garde l'accès, ne veut prononcer le nom de celui qu'il protège ? Les kabbalistes apprécieront.

Est-ce tout simplement pour nous signaler qu'arrivé à ce stade de développement, nous nous heurterons davantage encore au [langage des oiseaux](#) ?

Tirer la langue, c'est la mettre en évidence.
Symboliquement comprendre ce qu'on fait avec une langue lèvera le voile. Quoique.

« *Symboliquement, la langue des oiseaux est un langage secret permettant de protéger du voile d'Isis la connaissance des mystères.* »[2]

L'oiseau est dessiné tel quel en 17/Etoile.
15/Diable tire la langue.
15 et 17 mettent donc la **langue secrète**
en évidence, telle une parenthèse ouvrante
et fermante. Avec, au cœur, le message essentiel,
la quintessence subliminale du tarot : 16/[Maison Dieu](#).
Tiens, on a déjà parlé de quintessence subliminale
avec 11/Force.
11/Force-Marie-Madeleine et 16/Maison-Jésus.

**Telle une parenthèse ouvrant et fermante
15/ et 17/ encadrent du langage des oiseaux
la subliminale quintessence du tarot.**



Aaargh !

Tant qu'on y est, un petit regard sur l'expression tirer la langue, dans le langage courant actuel :

« *Tirer la langue, la sortir, soit par réflexe (notamment, en ayant l'esprit absorbé), soit par un geste qui (dans nos cultures) manifeste l'agression, la dérision.* »[3]



Et si ?

Et si 15/Diable était tout à sa réflexion profonde, plutôt que dans une grimace agressive ?

Le diable louche

Intéressons-nous maintenant aux les emplois du verbe loucher dans notre langue courante.

- Faire loucher quelqu'un, c'est provoquer sa curiosité, son envie, son dépit.
- Elle est arrivée dans une superbe voiture, ça a fait loucher tout le quartier.
- Loucher sur quelqu'un, c'est jeter des regards pleins de désir, de convoitise sur quelqu'un.
- Loucher sur une jolie fille.
- Loucher sur, vers quelque chose, c'est convoiter à la dérobée, hypocritement.
- Loucher sur la mousse au chocolat de mon voisin.[4]

Je t'invite à songer à ces expressions lorsque 15/Diable apparaîtra dans un tirage. Et si la carte qui suivait répondait à une de ces expressions ?

Et cette fois, je tire pas la langue en évoquant ces expressions. Quoi que avec la mousse ...

Loucher, dans la symbolique du corps,
ce n'est pas un cadeau.

« Angoisse, sentiment d'insécurité, structure labile,
sol instable sous tes pieds. Dans un état d'angoisse
et d'incertitude, de chagrin et d'ignorance,
tu te cramponnes à tes parents, à une personne,
à un groupe, à un système ou à une foi :
tu ne reconnais pas l'Autorité en toi.
Ainsi, tu dévies de ta propre direction. »[5]

Merveilleuse Christiane Beerlandt !
Son ouvrage est un puissant de résonances.
Je t'invite vraiment à le découvrir.



Et à nouveau : je t'invite à songer à cette explication au fait de loucher, lorsque 15/Diable apparaîtra dans un tirage.
Loucher n'est plus uniquement ne pas voir clair ou voir trouble, mais se connote bien plus précisément en lien (des diablotins) avec « quelque chose » qu'on ne veut pas lâcher.

Pour revenir à C.Beerlandt, lis ce qu'elle conseille de faire à celui qui louche. Et pense très fort à 15,5.
Mets de choix pour gourmet gourmand.

« *Ne te ferme pas à ce qui soud spontanément en toi, à ton agressivité, à tes émotions : laisse-les se manifester, ne les considère pas comme menaçantes.* »

Dédicacé à tous ceux qui pensent guérir de leurs maux par le mental.
Le diable tire la langue.

[1] LA Bible incontournable pour celui qui cherche à pénétrer la symbolique médiévale : F.Garnier, le langage de l'image au Moyen-Age (2 tomes), ed. Léopard d'Or, p.136

[2] J.Bonvin, dictionnaire énergétique et symbolique de l'art roman, ed. Mosaïque, p.252

[3] Le Grand Robert de la langue française

[4] source inspiratrice (et je ne parle pas que de la mousse) : Le Grand Robert de la langue française

[5] C.Beerlandt, Cles vers l'autolibération



diable psycho

[autre article sur la symbolique du diable](#)

retour diable

[et encore un autre !](#)

diable en affaires

[et un petit dernier pour la route !](#)

diable mots-clés

diable renversé

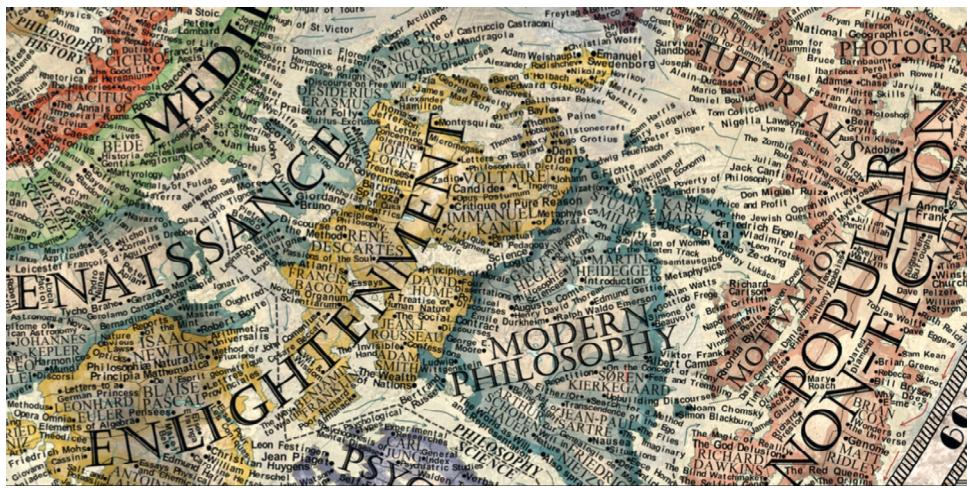
You can't miss Martin Vargic's Sea of the Absurd.

The Map of Literature combines centuries of books and poems in one gorgeous illustration

by [Margarita Noriega](#) on September 25, 2015

Romanticism serves as the bridge between realism, enlightenment, and fantasy in 17-year-old Martin Vargic's

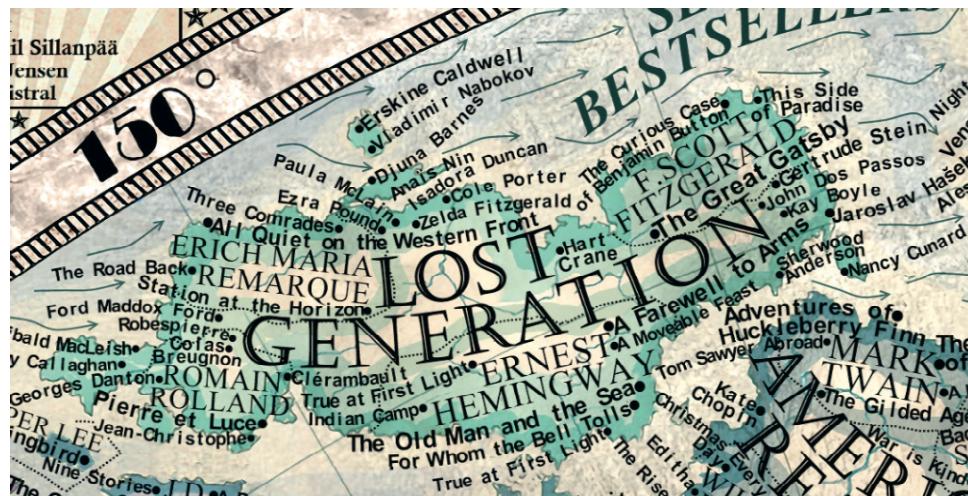
Voxmeticulously comprehensive Map of Literature. Vargic is a TWEET SHARE
self-appointed illustrator of brilliant worlds made out of our
own ideas. The Map of Literature, which reviews writers of
drama, poetry, nonfiction, and prose works, is one of 64 and
infographics featured in his new book **Vargic's Miscellany**
of Curious Maps: Mapping Out the Modern World (Available
in US/[UK](#)).



The literature map took Vargic three weeks to produce, and, like his other popular maps — including the viral [Map of the Internet 1.0](#) (http://www.halcyonmaps.com/map-of-the-internet_1_0/) — it includes such fine detail that the best experience is found by simply buying the hardcover edition. For example, the Theatrical Sea rests between Romanticism and Realism in the region of Drama, and deserves a longer study. By permission from the author and publisher, here are eight closer looks at elements of the

Niche, American-friendly genres have their own subcontinents.

Santiago, the protagonist from Ernest Hemingway's *The Old Man and the Sea*, is fittingly settled on the edge of Lost Generation, across from American Realism. F. Scott Fitzgerald's Gatsby no longer lives along the shore, and has moved inland.



Martin Vargic

Tom Sawyer and Huckleberry Finn spend their days causing trouble in Mark Twain country, just as the author would have it.

You can almost see Tom pontificating about the world while whitewashing the fence (

for Aunt Polly, as Twain described: "He had discovered a great law of human action, without knowing it – namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain."



Martin Vargic

**Jurassic Park is located between
1984 and Clear and Present
Danger on the continent of
Thrillers, a stone's throw away
from H.G. Wells's War of the
Worlds.**

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Martin Vargic

**In Modernist Poetry, T.S. Eliot,
Langston Hughes, Pablo Neruda,**

Herman Hesse, and Sylvia Path call one another neighbors.

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All of these writers would have made fascinating neighbors, but Vargic's placement of each in proximity to others becomes nearly humorous when reflecting upon their work. Take, for instance, what it would have been like to live and know the confessional poet Sylvia Plath as a neighbor based on this excerpt from **Blackberrying** (<http://www.poetryfoundation.org/poem/178965>):

"The only thing to come now is the sea.
From between two hills a sudden wind
funnels at me, Slapping its phantom
laundry in my face."

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There is doubt that the experimental Dr. Moreau would be pleased to see his island so close to nonfiction waters.

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**No man is an island — except for
the great Oscar Wilde.**

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Maya Angelou's *Phenomenal Woman* lives along the beaches of Postmodern Sea, where tides of poetry and drama pull toward the shore as one.

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Martin Vargic

The Literature Map also includes real-world data about publishing.

The United Kingdom was the top publisher for new titles in 2014, followed by China, the US, the UK, Russia, and Germany, according to the [2014 report on publishing](#) (<http://www.internationalpublishers.org/images/reports/annual-report-2014.pdf>) by the International Publishers Association. Around the perimeter of the map, Vargic included lists of best-selling books and authors.

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Martin Vargic

While there are opportunities for the literal-minded to call out some of the choices that Vargic made (such as the questionable "Chick Lit" alcove), he deserves credit for attempting to visualize the incredibly complicated history of literature. Vargic told Vox that

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while he finishes up his senior year of
high school this year, and celebrates the
publication of his new book, he's
transitioning his free time to work on
developing mobile games.

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As for the age-old question: Where's
Waldo? Couldn't find him.

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François Chosson 1736 . Tarot de Marseille

15/12/2015

ITA . ES . ENG

Prima frase-lettura con il mio nuovo mazzo di Tarocchi di Marsiglia inciso da François Chosson 1736, una meravigliosa edizione di ottima qualità a cura di **Yves Reynaud**. Trovata per caso in un negozio di Tarocchi a città del Messico, era l'unica copia e uno dei pochi mazzi interessanti da acquistare in mezzo a centinaia di "pseudo tarocchi", inutili parodie di ciò che in realtà non si comprende ma che qualcuno vuole a tutti costi manipolare per avidità e speculazione commerciale.

Lettura: (FANTE di DENARI) Hai un nuovo strumento nelle tue mani. (ASSO di DENARI) In questa nuova esperienza usa questo mazzo e adoperalo nel miglior modo possibile, condividi la sua bellezza con gli altri ed aiuta ad espandere la poesia intrinseca dei suoi simboli (VI di SPADE).

Visione: dal fante iniziale al sei di spade il fiore al centro della moneta si sviluppa, propagando la sua voce, il suo profumo: la moneta iniziale si allarga, il linguaggio dei simboli ha incominciato a girare e liberare il suo canto.



imparlabilescriversi

español

Primera frase-lectura con mi nueva baraja de Tarot de Marsella iprimidos por François Chosson 1736, una maravillosa edición de óptima calidad a cura de **Yves Reynaud**. Encontrada por casualidad en una tienda de Tarot en la Ciudad de México, fue la única copia y una de las pocas barajas interesantes que adquirir entre centenares de "pseudo tarots", inútiles parodias de lo que en realidad no se entiende pero que alguien quiere a toda costa manipular por avidez y especulación comercial.

(PAJE de OROS) Ahora tienes un nuevo instrumento en tus manos. (AS de OROS), En esta nueva experiencia usa este baraja y empléala en el mejor modo posible, compartes su belleza con los otros y ayudas a difundir la poesía intrínseca de sus símbolos (VI de ESPADAS).

Visión: desde el paje inicial hasta el seis de espadas la flor al centro del oro se desarrolla, propagando su voz, su perfume: la moneda inicial se extiende, el lenguaje de los símbolos ha empezado a girar y liberar su canto.

english

First phrase-reading with my new Marseille Tarot's deck engraved and printed by François Chosson in 1736, a marvelous very good quality edition published by **Yves Reynaud**. I found it by accident in a Tarot shop in Mexico city, it was the only copy and one of the few interesting decks to purchase in the middle of hundreds of "pseudo tarots", useless parodies of what it's not really understood but at any cost someone wants to manipulate for avarice and commercial speculation.

(PAGE of COINS) Now you have a new tool in your hands. (ACE of COiNS) In this new experience use this deck in the best way possible, share its beauty with the others and contribute to expand the intrinsic poetry of its symbols (VI of SWORDS).

Vision: from the initial page to the six of swords the flower in the center of the coin develops, spreading his voice, his fragrance: the initial coin expands, the language of the symbols has started to turn and liberate its singing.

Categoria : tarocchi, tarot, tarot reading

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20 Creative Drawings Completed Using Everyday Objects By Christoph Niemann

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Christoph Niemann is an artist who's bursting at the seams with creativity. When he's not drawing clever and insightful cartoons for the New York Times and other prestigious publications, he creates clever illustrations for fun, using everyday objects to enrich and complete his daily creations.

Niemann calls the drawings his "Sunday Sketches" and fits them in between his more serious illustrations, which include both political cartoons and column illustrations for the Times Magazine and the New Yorker.

We're big fans of using everyday objects to create drawings because it's such a fun and inclusive art form! [Javier Perez](#) and [Gilbert Legrand](#) are just two of the many artists we've covered who love this artform!

If you like Niemann's work, check out his books on [Amazon](#) as well! Read on to see his answers to Bored Panda's questions about his work.

More info: [christophniemann.com](#) | [Facebook](#) | [Amazon](#) | [Tumblr](#) | [Twitter](#) | [Instagram](#) (h/t: [demilked](#), [twistsfifter](#))



"I try to let the object dictate where I'm going," Cristoph Niemann told Bored Panda. "I pick a random object, put it on my desk and then just start staring at it, desperately hoping that something clicks"



"I try to tackle these images with absolutely no plan regarding the end result. I'm searching for an unusual angle that leads to a visual connection that is surprising for me (and the viewer)"



"This series started as a very personal side project – I had discovered Instagram and thought it was a nice platform for the visual experiments I often do on the weekends"

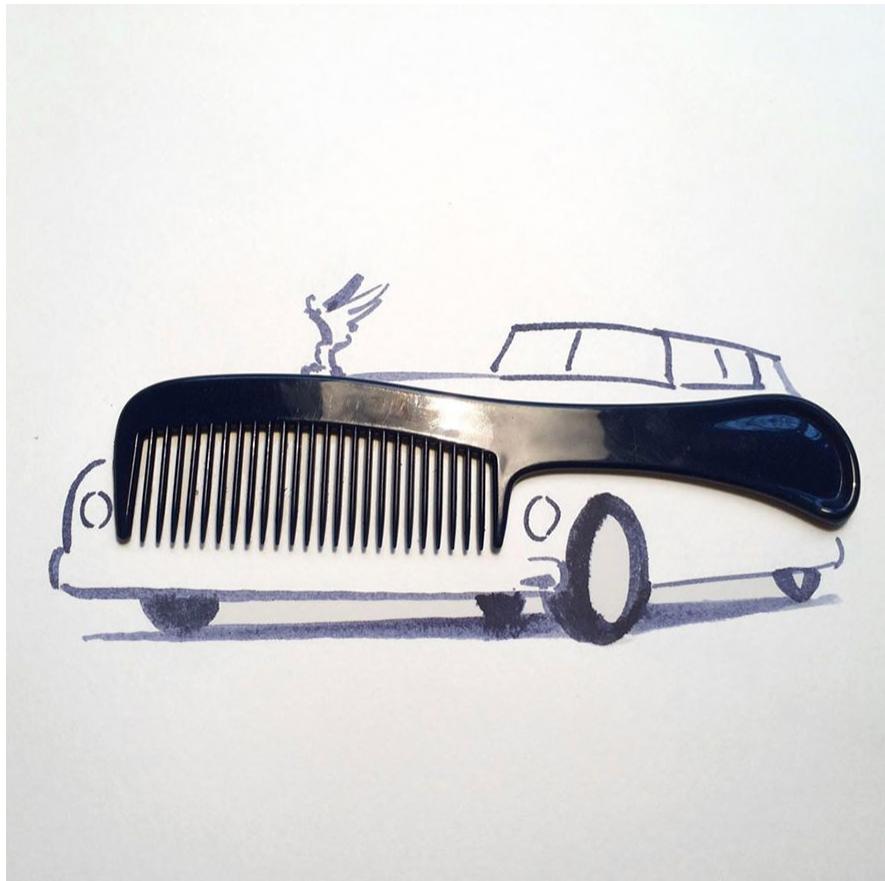


"For most of my regular work (whether it's a single image, an animation or a story) I come up with a specific idea first, and then try to find the best possible way to get my point across to the reader. This requires a lot of training and routine (drawing, writing and endless rounds of editing)"



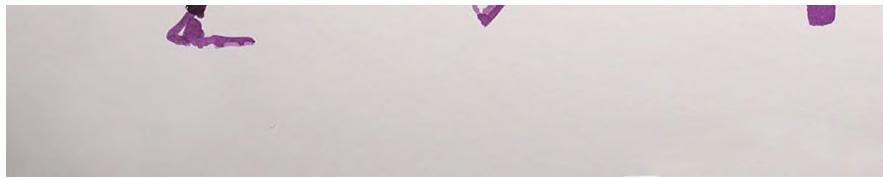


"The more I started working on the Sunday Sketches, I realized it's a great way to practice the most important skill of a visual artist: being able to look at something long and hard"



"I wish I could say they are fun to do, but it's actually a tormenting process: every time I feel like 'that's it, it's too hard – I can't do it'"



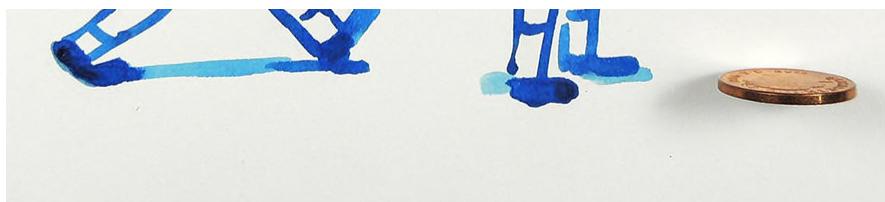


"Getting nice feedback from readers makes up for the agony though"



"My idea of art is to have a conversation at eye level with the audience"

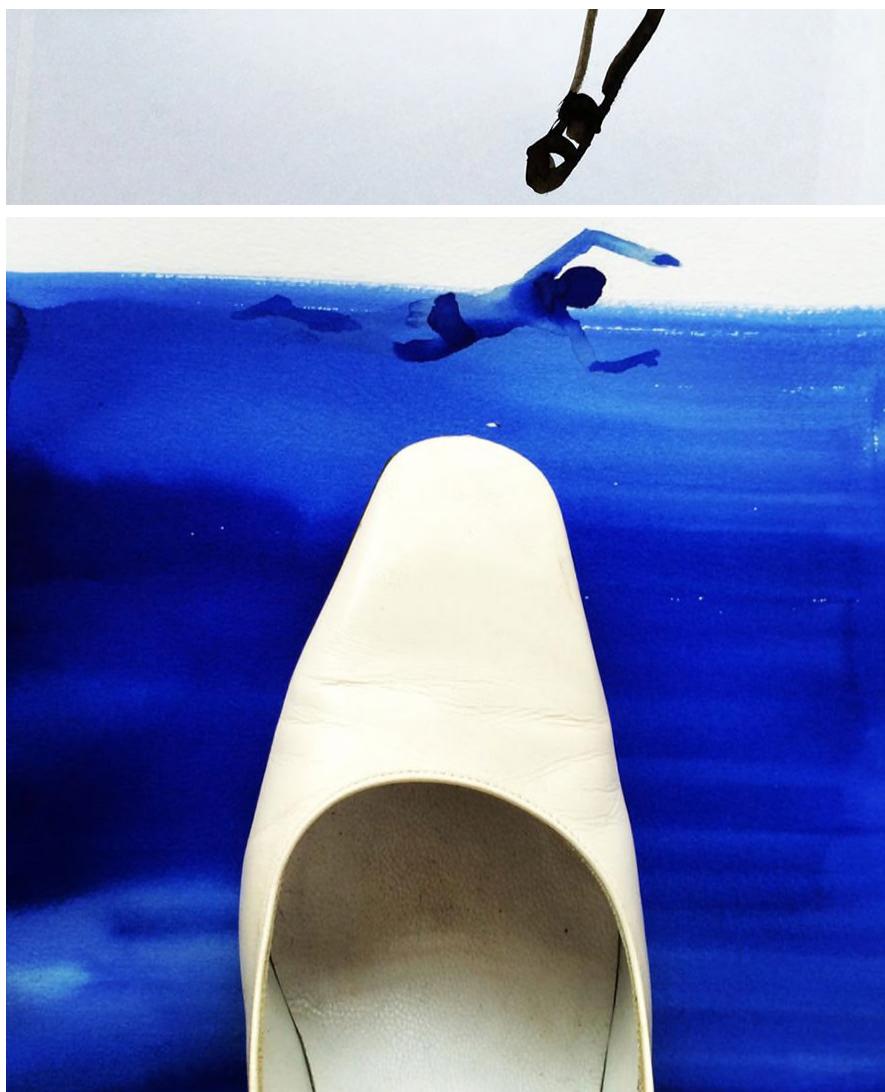


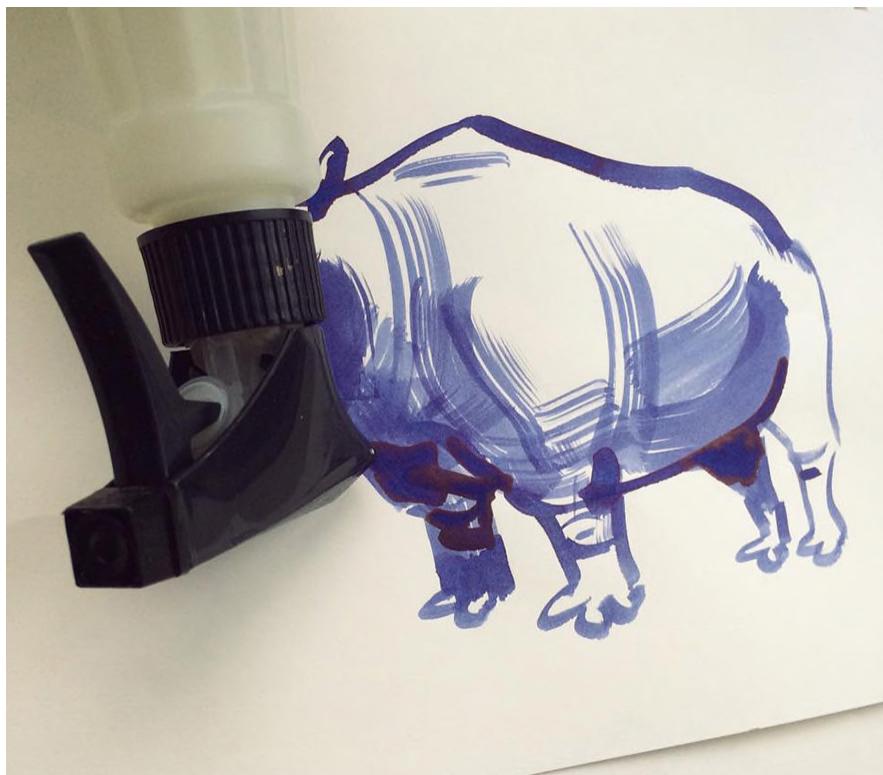
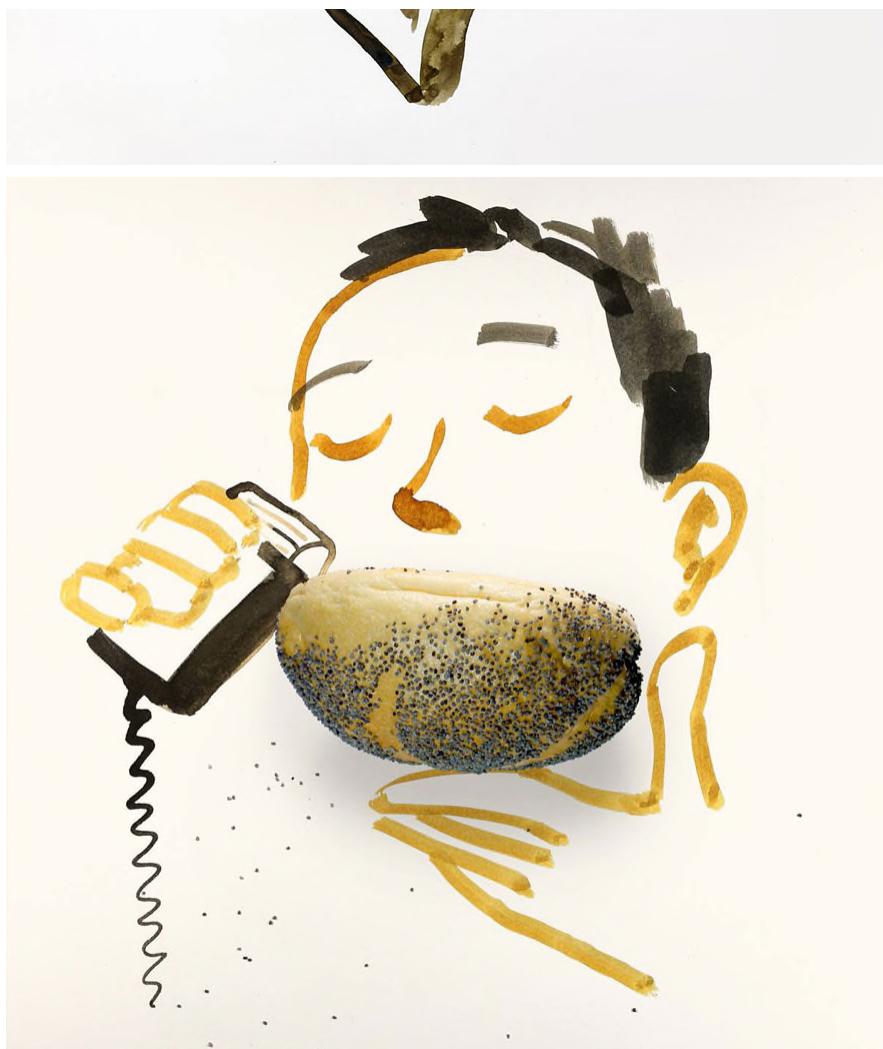


"I always rely on the visual wit of my readers. I'm not interested in sitting on a stage and showing off my artistic skills. The readers have to do the smart thinking – all I'm doing is giving them cues on how put together what they already know in a new and (hopefully) interesting way"













Christopher Niemann has released numerous books with his work, which can be found on [Amazon](#)

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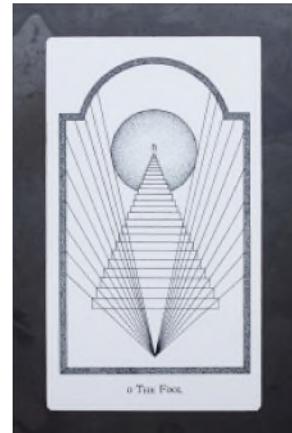
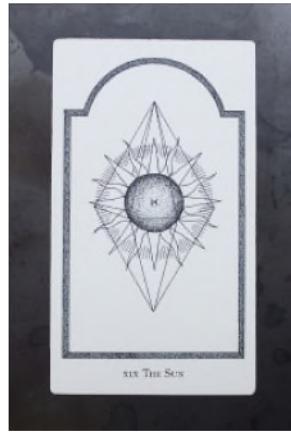
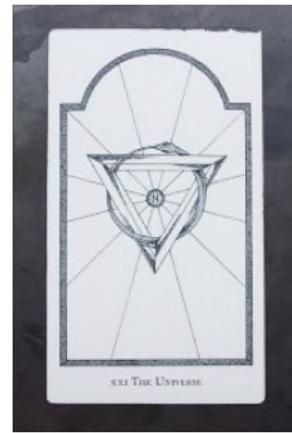
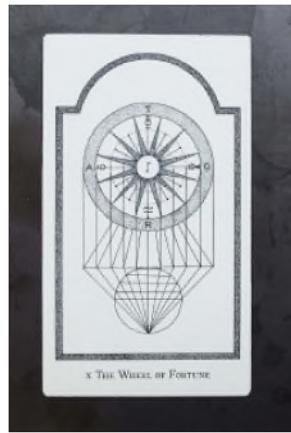
JUN 1, 2015 GRAPHIC DESIGN / ICELANDIC DESIGN / THE GRADUATES
written by SARI

The Graduates | Rakel Erna Skarpheðinsdóttir

Rakel Erna Skarpheðinsdóttir is a recent BA graduate in visual communication from the Iceland Academy of the Arts. Her final project is Ur Tarot, 22 cards that are traditionally considered the heart of the Tarot deck.



Each trump has its own name, number and symbology. The images are said to facilitate different reactions within the subconscious mind and by studying them, one may gain insight into the inner workings of the human condition, whether for psychological or spiritual reasons.



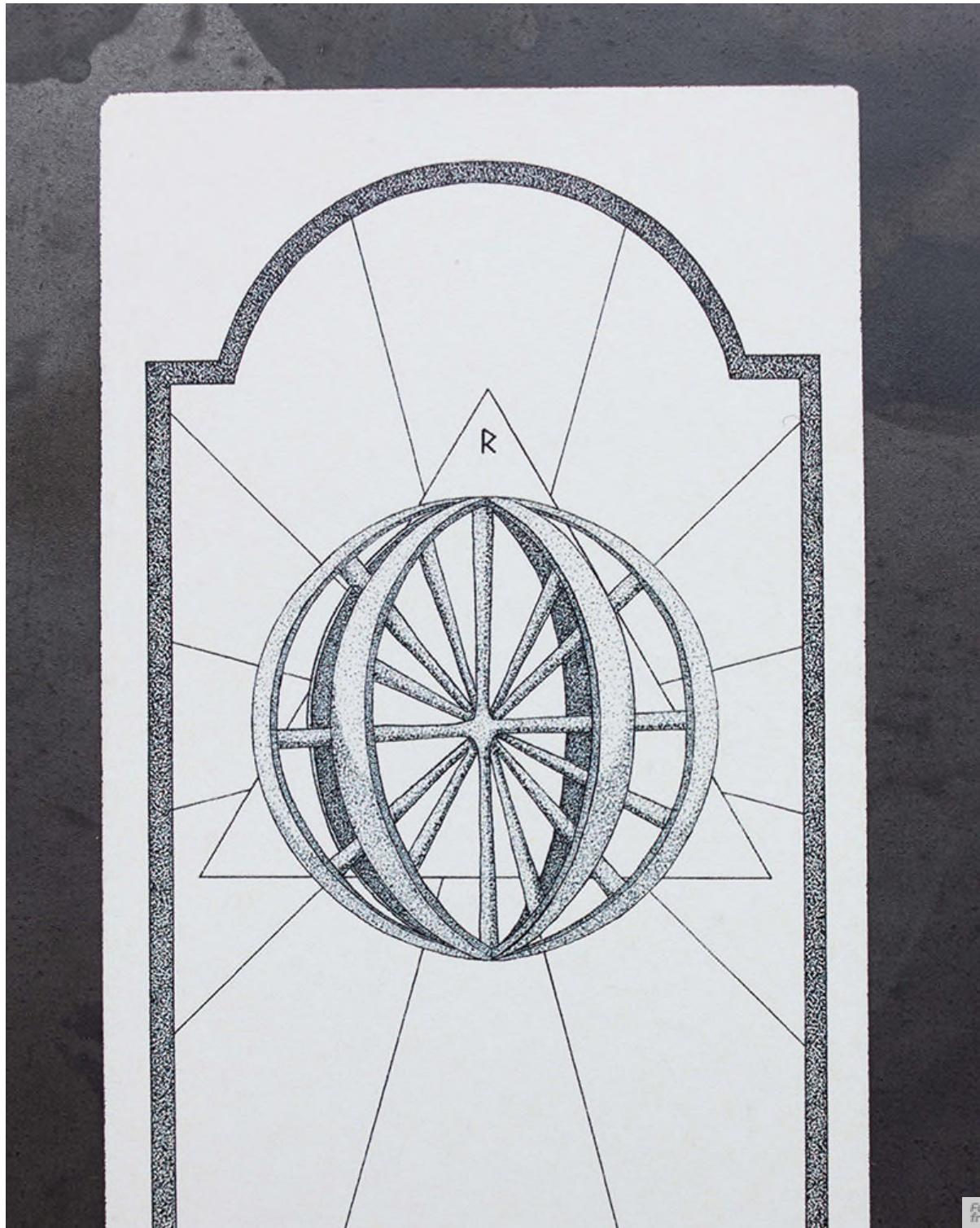
Ur Tarot is based on the hypothesis of an existing connection between two particular systems of esoteric tradition. On the one hand the kabalistic mapping of the spiritual cosmology of man, represented by the symbolic Tree of Life, and on the other hand the Nordic esoteric rune system known as UTHARK.

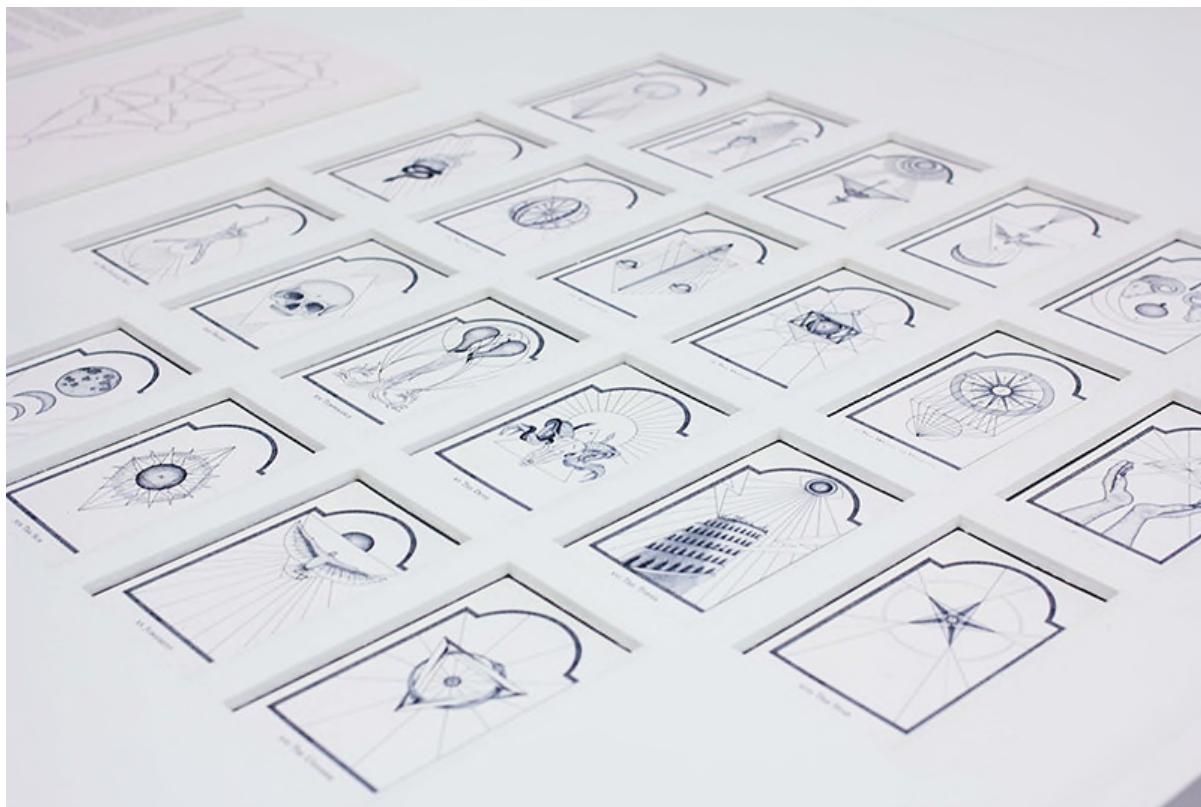
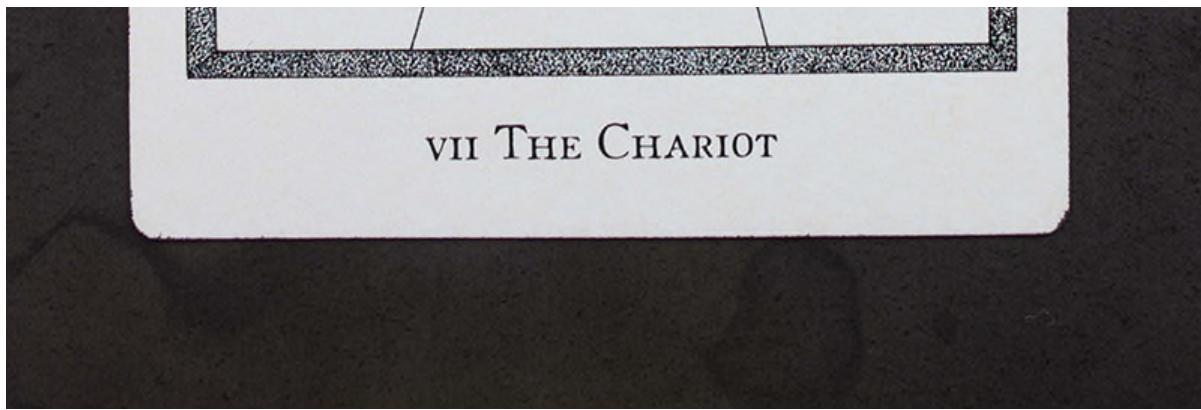
The meeting points of these two systems are given emphasis within the symbolic imagery of the cards to produce an active connection between the two systems.





The artistic execution of the images is rather different from the traditional style of Tarot imagery. Skarpheðinsdóttir focused on the symbolic utilization of projected lines and geometric forms, giving the cards new depth, while still retaining their fundamental archetypal imagery and traditional meaning.





This is our third annual round-up of the final project by graduates from the [Iceland Academy of the Arts](#), showcasing the brand new Icelandic design talent. For all previous posts in The Graduates category, see [here](#).

Images Courtesy of the Designer

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