

D'IO

Having finished exploring the near world around him, the child turns his gaze for the first time upon himself.

In the deep pool made by Nemesis, or in the bathroom mirror at home, he sets his eyes inside his own eyes, to discover that he is looking at someone else: God. For a moment he stands nonplussed, observing himself upside down in the colour of his iris. The forever changing landscape around his own pupil tells him of extraterrestrial landscapes.

Distracted by an animal behind the bushes, or by the telephone ringing in the hall, the child returns to the world, forgetting what he has just seen.

A friendly God so close at hand seems too easy to find, and cannot be true.

The child destroys and builds, seeking God in other people's eyes, and, now become a man, he finds himself looking into his own eyes and discovering in his iris a landscape altered by craters, wounded by collisions with other heavenly bodies, warmed by suns or frozen by the death of imploded stars.

Once again the child become a man sees God and, with gooseflesh, begins to speak to him: he wants to know who he is, and where he must go.

God stares at him blankly from the mirror without giving any answer, and the adult has the feeling of talking to himself.

A crying baby, or an alarm clock going off, brings the adult back into the world.

A God who does not answer is a deaf God, a wicked God, and a God who does not exist.

Until the adult, now grown old, finds himself in the morning before himself, washing his face:

the extraterrestrial landscape of his eyes, from which he comes and to which he is about to return, has changed again;

the God who dwells there awaits him impassive among tangles of flowers, shadows of mythological animals, rainbows of coloured yarn.

The child become a man become an old man will set out to meet, in his own eyes, D'IO — God, and of I.