

SYMBOLIC CONFIGURATIONS IN MYTHICAL CONTEXT - EARTH, AIR, WATER, AND FIRE

Abstract of the thesis:

I. Consideration:

Why between communication and communion? Settling of their relation; Symbolic revealing, state of communion with the Primary on the way of esthetic attitude.

Why between communication and communion. Settling of their relation

Symbolic revealing, state of communion with the Primary on the way of esthetic attitude.

Updating of the mythical dimension in the modern age; resonance and contemporaneousness of the live myth.

Consideration: *the collocation between communication and communion defines the concept of a third component that might intervene in a **non-dual** type outlook. Symbolic revealing is the state of communion with the Primary on the way of esthetic attitude, and of exterior communication. The option for symbols of the primordial elements was made due to their relation with the Primary – Archetypal. I viewed symbolic revealing as an essential form of knowledge, as an updating of the mythical archaic dimension in the modern age.*

II. The symbol – relational structuring

Generalization

Mythical – Primary

Archetype – symbol – individuation.

Archetype

Archetypal symbol

Individuation

The symbol *can be viewed from the perspective of multiple relational structuring criteria: its relation with the primary, with myth, with the archetype; and from another perspective, its relation with the metaphor, the parable, and the analogy. Apparently characterized by duality, the symbol actually proves to be a unifying force.*

The mythical is manifested as a language that extends the positive reflection into virtual spaces through the organic apposition between image and symbol. From the point of view of the relation with the primary it is the place of integration of the fundamental antagonist tension of the live development of the Meaning.

By working my way through the bibliography, I have identified equivalents for the term primary, such as: Presence, Being, or even more representative, the Verb as relational space. From this outlook, the primary determines the resonance and contemporaneity of the live myth.

***Archetype – symbol – individuation** – as a conclusion regarding their relation, I understood that the power of meaning, of the sense is archetypal and contains in its symbolic configuration, the dynamic character generating divergence of the live.*

***Archetype** is the foundation of the myth. As archetypes are not completely internal, nor completely external, their origin is the unitary world, as they are simultaneously individual and general. For Jung, they have dynamic character, for Plato they are pure mental constructions, in spirit, before the beginning of life. They are empty elements, formal ones that maintain the connection with the visible through resonance, as they exist in potential state. I viewed the **archetypal symbol** as a **prototype** and a vehicle of the direct relation with primordality.*

***Individuation:** here I signaled the two acceptations of the term, the scholastic one and the initiatic one, respectively the scholastic meaning considered as separation, the sense of separation from the species, and in initiatic sense, as the acceptance of integration of the unifying principle and accomplishment of an internal unity, and with the ALL.*

Metaphor – symbol – parable – analogy

Metaphor

Symbol

Parable

Analogy

Symbolic configurations

Metaphor – symbol – parable – analogy: were treated comparatively and relational.

Synthetically, I approached **metaphor** as an image of the object reflected through the configuration of another object (see Blaga, revealing metaphor and rendering metaphor).

I regarded the **symbol as a mediator, as a force of relation and as internal unit.**

The parable is viewed as an extended metaphor that goes from idea to image, or intensely exploited comparison.

Analogy was treated as a proportion of equivalence, as proportion between unit and multiplicity, between fragment and whole and as a basic assertion – resembling attracts resembling (or the Law of Universal Sympathy)

I have adopted the outlook according to which **Symbolic configurations** are combinations of structured perceptive elements in which they are/represent more than the sum of composing elements, respectively actually the structuring of elements. **It is a dynamic aggregate, structured and structuring, potential carrier of sense(s). A symbolic configuration determines a reaction, an active participation that surpasses a simple passive reception.**

2.2. Inner perception, opening towards the mythical fund and the perception of the exterior / Levels of perception; unity of perception or perception of unity? / Duality and non-duality. / Apperception. Conscious perception / direct contemplation and contemplation through reflection

2.2.1. Inner perception, opening towards the mythical fund and outer perception

2.2.2. Levels and unity of perception.

2.2.2.1. Level of perception

2.2.2.2. Unity of perception or perception of unity?

2.2.3. Duality and non-duality

2.2.4. Apperception. Conscious perception

The inner perception is first of all the immediate perception with opening towards the mythical fund, regardless of the level of personality on which that respective information is perceived.

The outer perception refers first of all to the information received on a sensorial pathway. The unity of perception or the perception of unity regards the successive perception (and selective one) but most of all simultaneous, of the different levels of perception, exploiting the duality/non-duality proportion, in the personality of the creator and/or the receiver of art.

Apperception. Conscious perception. Apperception and conscious perception have been treated synthetically, as the integration of perception with the previous cognitive experience.

2.2.5. Direct contemplation and contemplation through reflection

2.3. The interval. The concept of Presence or mundus imaginalis as a place of transition between signified and signifier/The fantastic as a symbolic emergence.

2.3.1. The interval

2.3.2. The concept of Presence or mundus imaginalis as a place of transition between signified and signifier

2.3.3. The fantastic as a symbolic emergence

Direct contemplation and contemplation through reflection: generally it is viewed more as a more intellectual as a perceptive vision, received less through senses but more through spirit, similar to immediate knowledge, as ideologists have determined various gradations (**reflection, meditation, contemplation**). In the case of direct contemplation, the consciousness surpasses the intellect for the “free areas” of immediate or direct contemplation. In the case of reflection, the intellect targets more its own contents of images and concepts.

The interval may identify with: The concept of Presence or mundus imaginalis as a place of transition between signified and signifier. This THIRD ONE, MUNDUS IMAGINALIS, OR PRESENCE is the point of **active becoming between two extreme tensions** (seen-unseen, demonstrated-not-demonstrated), it is **the established place that contains energy and the Power of the symbol.**

The fantastic as a symbolic manifestation has been handled as an interruption of the known order, as an incursion of the inadmissible into daily legality and not the substitution of the miraculous.

III. Mythical context and the symbolic configurations of the primordial elements

3.1. Mythical context and the symbolic configurations of the primordial elements

For this singularity of the symbolic perspective, I have selected the primordial elements that can be found in the context of various mythical and artistic currents (European, predominantly 17th – 20th centuries) while seeking to observe their influence in the frame of the context, of de-contextualization and re-contextualization, the symbolic motives and valence that they bear.

Universal mythical symbols of the primordial elements have been viewed as forces, essences, powers, and archetypes and have been treated ever since the time of the scientific papers as antagonistic or contrary pairs (not according to the classical sequence). Axial symbols have been approached for the reason of their significance of relational tensions adjacent to primordial symbols. AS a general study case, we analyzed: James Turrell and Toshikatsu Endo.

*From the symbol perspective and the updating of certain elements in universal mythology, the following aspects have been approached: **The myth of Odin.** [Study case – Victor Brauner], Elementals – myth and representations, The Eleusinian Mysteries [myth of the earth], Gnostic and Orphic mythology [study case – Hermman Nitsch], Updating of the promethean myth in the 19th century (Symbolism – examples: the Messianic mythical perspective over the symbolism of the primordial elements. [Study case-Dali and Magritte, two surrealists, and Wladislav Hasior - a contemporary Catholic]. The hermetic mythical perspective over primordial elements; as part of the traditional elements I targeted both the archeology process, but mostly their updating, respectively the updating of the non-dual cogitation stream in the modern age with applicability in plastic arts [study case-Paul Klee, Joseph Beuys].*

IV. Primordial elements and the symbolism of the human body

Primordial elements and the symbolism of the human body

Study cases: George de la Tour, William Blake, Claude Monet, Yves Klein, Georg Baselitz and the symbolism of the cosmic tree

The chapter “Primordial elements and the symbolism of the human body”

contains an overlook over the symbolic valences where primordial elements can be found in the **structure of the human body as an image of the macro-universe into micro universe , of the part-whole relation, where the part contains the entire significance of the whole** (par pro toto). A few study cases have been selected: George de la Tour, William Blake, Claude Monet, Yves Klein, Georg Baselitz and the symbolism of the cosmic tree.

V. Personal intercession into plastics (selection)

5.1. The aspects of the personal intercession into plastics, as an expression of the symbolism of the primordial elements. Selection from three exhibitions: the black – analytical, the synthetic white in “expo-day”: “Telluric and the spirit of the air” and “In search for Mercury”. The interval or passing through symbols of the chromatic spectrum as a link between polarities in “expo-day”: “Rainbow tree” and utilized techniques.

This personal intercession into plastics (selection) is a selection with aspects from my personal intercession into plastics, as an expression of the symbolism of the primordial elements. Selection from three exhibitions: the black – analytical, the synthetic white in “expo-day”: “Telluric and the spirit of the air” and “In search for Mercury”. The interval or passing through symbols of the chromatic spectrum as a link between polarities in “expo-day”: “Rainbow tree” and utilized techniques. All intercessions were research themes with introspective character. For this reason, the entire theoretical analysis may seem subjective, although I have appealed to conventional exterior components that aim at the present context.

VI. Pedagogic experimental application: systems of equivalence: conscious perception. Methods, resonances, affinities, confluences.

The experimental pedagogic application was materialized in a series of themes approached along with the students, during the second semester of study of the subject: Basics of composition, 1st year as per the curriculum that commanded the study of the work with the symbol. Themes with introspective character and of relation with the environment, including symbols of the elements (e.g. “Inner self-portrait, epidermic self-portrait”) were approached. I have tried to set up a personal system and method of approach based also on the didactic strategies of

my predecessors that I have tried to integrate in my personal method. (Systems of equivalence: conscious perception, resonances, affinities, and confluences).

VII. Conclusion. Synthesis of an extension

*In conclusions or synthesis of an extension we become aware of the work of art as a unique and unifying configuration in which understanding passes through willingness to paradox. Only the hermetic perspective seems to succeed in the extent in which it opens directly over the creation. It may seem Orphic or Dionysian but it does not exist as a thaw of the being; truth is perceived, revealed in the inner silence of returning to one's self and the conscience of the humane. This double operation defines true inner alchemy, the experience of true transfiguration, the unifying principle in this elaboration which is **The Search of the Way.***

VIII. Bibliography. General and quoted

General and quoted bibliography, appendix: illustrations, professional activity, and the summary of the thesis conclude the paper.

IX. Summary of the thesis [RO and EN]