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Illuminated Table

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Summary

There is a saying that person brings their talents from other Worlds.

This Master Thesis *Illuminated Table* are not only to analyze table as a meeting point in relation with my Master works (*Evening Breakfast* and *Mensa Illuminata*), but actually to discover those Worlds which are the reason of works by itself.

Besides the tangible results which are the seria *Evening Breakfast* based on my observations towards our modern society meeting points such as table and bed, which play an important role in everyday culture and social life as well religion, I present the intangible achievements of science and history since early beginning in culture of human kind. The installation *Mensa Illuminata* is based on the table as an object and light as an idea. There are much more intangible results, those are ideas or archetypes which bring timeless value. The name of τραπέζα or mensa arrives from Greek language and has a meaning of square tomb stone, the same name is used to define an altar in Greece and Rome. Mensa, or table, can be found in different cultures, where it might take different shapes and has different purposes of use, but it is equally important in every of them.

Dependant on the culture table has different ways of being set or covered. One of the oldest and the most important act of table setting was found in Far East. The setting includes a cloth, which later travels through our world's cultural history, fairy tales and folklore as magic a self-spreading tablecloth, or as a magic robe.

No matter how much our values and lifestyle has been changed through the ages these two places – tangible and intangible - are still important and useful in everyone's everyday life. And because of that reason I wanted to investigate the metamorphosis of the idea of a table. What I found through the practice is that material costs certain deformation of the idea and in this Thesis I explain the reasons of that deformation through my cultural background.

Evening Breakfast took parts in exhibitions: “Kuvan Kevät” Academy of Fine Arts, University of the Arts Master graduation show at Exhibition laboratory in Helsinki from the 7th till the 29th of May 2016. *Evening Breakfast* is a series of 5 offset lithography monotype prints, each 68 x 99 cm.

Mensa Illuminata was exhibited in “Paradox” exhibition in Project Room Gallery in Helsinki from the 21st of October till the 6th of November 2016.

Mensa Illuminata is a glass waste and paper installation, 120 x 152 cm.

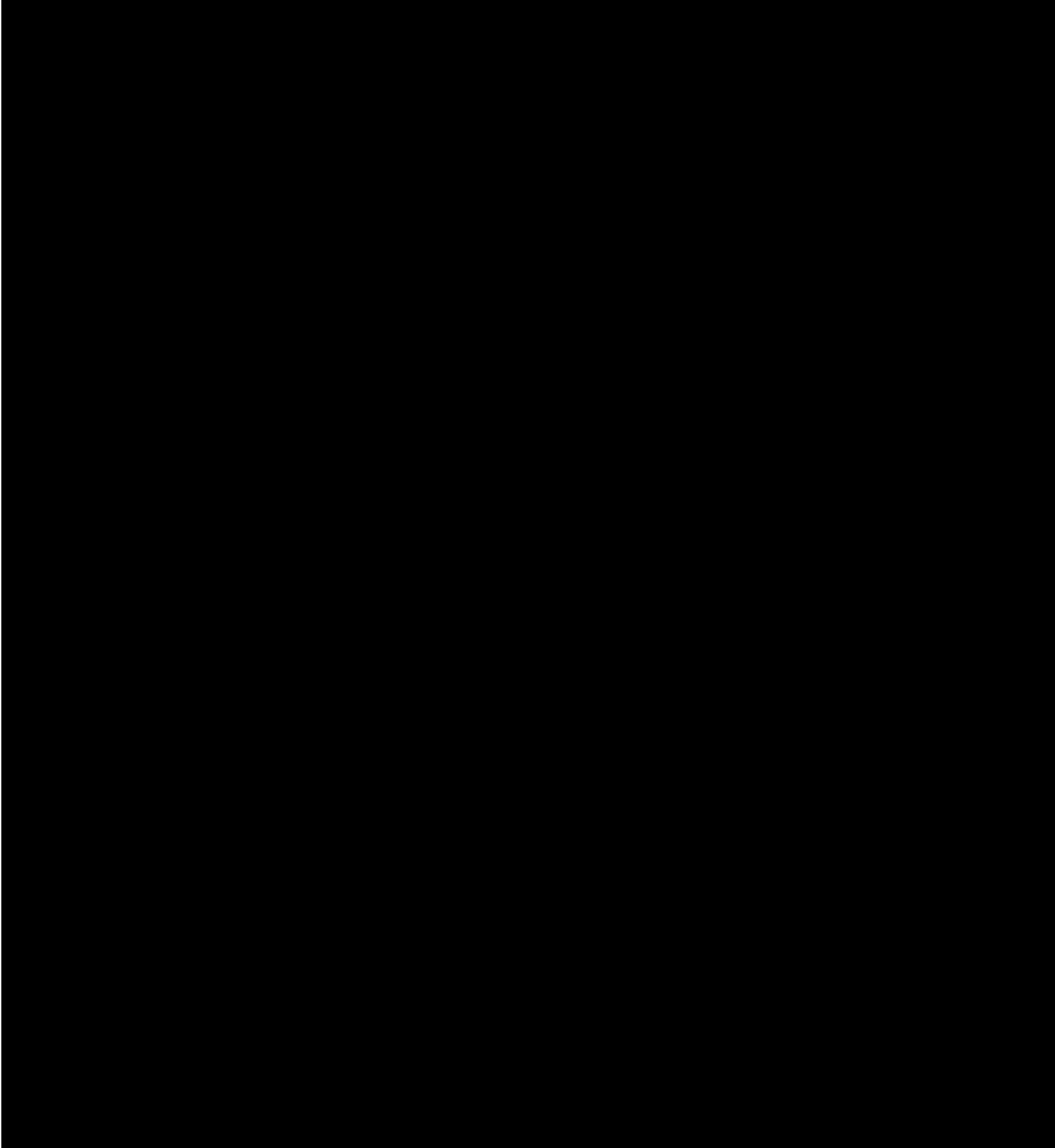
The works are completed in 2016.

Written component includes : an essay *Illuminated Table* and documentation of the process and exhibitions. All together it consists my graduation work.

*For my divine lover Art,
You're here to teach me
How to love
A dream of loving love (Sainte-Marie)*

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Preface

This essay was conceived some years ago, it is hard to define when it exactly happened. The most precise would be to trace it back to my first conscious memory: an image of a light and shadow pattern on a carpet of spruce needles under my running feet. This was 11 months later after I was born in my Ashkenazi parents bathtub, before the hot summer of 1992 started in Vilnius. Since then I started to develop an idea of the table. I started to gather material for my Master Thesis work consciously in 2014 while studying at University of the Arts Helsinki. I had an idea to continue my explorations around the concept of meeting points, in particular the table.

In this essay, I investigate the meaning of the table in various contexts in culture (*mensam tollere, remove, exstruere*) and religion (*mensae deorum*) of Jewish Mysticism, Hermetic Ancient Egypt Philosophy and Shia Islam. The text is based on my reflections on Jewish mysticist Gershom Scholem, one of the greatest Islamic philosophers Henry Corbin and Egyptologist and philosopher Algis Uždavinys. Moving from up to down and in circles I wonder about how our perception is shaped and how inherited cultural ignorance influence our beliefs. But at the most important about how a simple piece of furniture with a flat top and legs can be used in so many ways!

If the essay of my Master Thesis deals with inner discoveries the documentation part talks about their transition to outer experience. Both parts (essay and documentation) constructs one work, because only the process and methods are different, while discovery is always the same! The essay body is divided into chapters for reader amenity and here I shortly introduce each of them.

Mensa

In this chapter my reader is introduced to the guides of this Master Thesis: the Snail and the Rosebush. In case my reader gets lost, I advise them to ask the Snail for practical advice and if my reader encounters psychological or psychic struggles, talk to the Rosebush. And then will have a chance to visit the “land of no-where”.

Evening Breakfast

Where the reader will be going back there and again, just to understand, that there is dream reality and occult reality. The first is dependant on the reader, and the other exists in itself. In this chapter the first guest is called:

Come as you are, as you were

As I want you to be

As a friend, as a friend

As an known enemy

Take your time, hurry up

The choice is yours, don't be late

Take a rest as a friend

As an old (Cobain)

Colors

In this chapter the reader is introduced to Shiite color theosophy. A complete understanding of this chapter requires to leave a dense state of being and move towards subtlety.

Salvador Dali. Black gives way to blue

This is the part in which the second guest is called, so the reader can continue his journey towards the truth of the things - energy movements in subtle layers of reality that correspond with lower layers and how this is explained in the concept of blue in Jewish mysticism.

Mensa Illuminata:

Broken vessels

Knowledge of invisible forces is a dangerous process, because of the explosive nature of its components. That leads to culmination of this essay, which erupts as subtle nature phenomena explaining what we call supernatural. What comes up must go down and material limits will be introduced to the reader.

Restitution

This is the part, where third guest is called and wine turns into milk. The process of restitution is necessary part in search of subliminal knowledge. As a practice it requires deep concentration, because the truths and powers we are dealing with are hidden.

In other words you do an old familiar thing, like bottling dandelion wine, and you put that under RITES AND CEREMONIES. (Bradbury 27)

Yayoi Kusama. Not in rivers but in drops

Fourth guest presence is necessary to discover the subliminal within oneself and within world. Here the Snail creeps from its house and finds out why it is so big privilege to paint a fence and how one can use this privilege to acknowledge world within oneself.

An eye in the cup

In this chapter reader will find a piece of mirror. And find out where it is coming from and why there are a sharp piece of mirror placed in a bottom of 4 cups for the 4 guests. If reader will decide to look at the mirror he will see, that all good things in the world are in danger of deformation. Here I would like to add, that I neither encourage nor debilitate my reader to look at it and just want to remind, that once the reader will be reflected he or she will have to deal with consequences of it.

Fracture

Here we reach the stage, where perhaps most of us already glanced at the mirror and met my faithful friend and companion Azazyel. The reason of fracture first appears in mind wish to rationalise irrational things and secondly borrowing hidden Nature laws without asking and thirdly trying to operate them, without complex understanding of which part is cut.

About origins of glass

In this episode it starts to be clear, that present scientific classification of Nature processes does not recognize immaterial things. Formulas and contrivances which are present in systematization are powerful tool, on one hand it gives the power to subordinate material, but on the other it is limiting, because it subordinates until it is subordinated by sternness and grimness of material reality.

Collage

This is the part where essay is affiliated with the practical work to show the same process of working on visual work applied to dialectic and linguistic work, not only to give a tool to shape a future, but also to answer a question: why future is a bypass of the past?

Frida Kahlo. Iron heart

A last chapter which requires a certain oblivion limbo, which will protect the reader in a state of transition to become a Master of unspoken knowledge.

Conclusions

Which is a right moment to apologize my reader in advance, that I am not dying yet, it is more, that I am just starting to live, that is the reason my conclusions are of size of microdot.

Documentation

This is the unit which describes the same process of immaterial in material form.

This thesis is the key to my past and future works. And everyone will take from it according to their own capacity. The material is shaped in two ways: around the center and off axis, but as every good composition can be seen from many different sides. The essence of the *Evening Breakfast* and *Mensa Illuminata* is multilayered so it is important to check wall resistance. Each component of my Master work carries what I found and understood on the way while walking a straight line in its most practical and transcendental aspects. Practical and written parts of the Master Thesis are constructed in the same manner. Since my works have a visual appearance and they deal with by words indescribable nature I am living in, they can not be described in other than the metaphorical way. Though it contains full description of both the method and the process of work. From here on let it be the work, because it is always the same and one work, I have done I am doing and going to do. If one wants to get closer to the essence of the work, one has to look at, this will allow the work to unveil itself in the forms I can not imagine, since imagination is not my tool. I do not choose my works they choose me.

To be precise I am talking about *Evening Breakfast* which contains a series of 5 offset lithography prints:

1. Alejandro Jodorowsky. To paint a fence is a big privilege – edition of 11,
2. Salvador Dali. Black gives way to blue – edition of 10, 3. Gnosis Milk - edition of 5, 4. Yayoi Kusama. Not in Rivers but in Drops – edition of 16,
5. Frida Kahlo. Iron Heart – edition of 12, each 68 x 99 cm and each is a monotype print printed on Munken Lynx paper.

And *Mensa Illuminata* which is an installation containing glass waste and linocut print, with dimensions approximately 120 x 152 cm. Besides their different appearance both works construct one table which let's say is seen first through the right eye and then through the left eye. In other words it is one object but because it is reflected it is split in 2 and 3 and 4 and 5...

Mensa Illuminata was exhibited in “*Paradox*” exhibition in Project Room Gallery in Helsinki October 2016 and *Evening Breakfast* took part in exhibitions: “Kuvan Kevät” Academy of Fine Arts, University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016, “Evening Breakfast” in Kässärin Gallery, Seinäjoki 2016, “Finland 100 year, Päivi and Paavo Lipponen Foundation Collection Exhibition” in Salon

Dahlmann, Berlin 2017, “World Lithuanian Artists Exhibition” (dedicated to 100th Anniversary of Lithuanian Independency) Rathaus Vilnius 2018, “Century sheets”, Gallery “Arka”, Vilnius, “There and Back Again”, Contemporary art from the Baltic Sea region, Kiasma Museum of Contemporary Art, Helsinki 2018. The work has been completed in the year 2016.

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how to mix inks and showed how to carve wood. Eija Isojärvi who told me about moisture and dryness, water and paper, Erja Huovila who taught me about meditative essence of book binding and its perfectionism, Laura Elina Vainikka for teaching me how to keep things in order, her care and good will, Tatu Tuominen showing stone hard patience after I managed to destroy more than 400 sheets of brand new white paper, Sirkku Ketola who showed me how to make serigraphy and Valpuri Remling for her great technical knowledge in offset lithography technique and for being demanding and teaching me how to come on time. I also would like to thank my Professor Päivikki Kallio, who first of all took me into Printmaking Department, lead me through the years of Bachelor studies and taught me how to agree about disagreeing and endured my daily 5 o'clock madness with a smile. And secondly letting me go in to the direction I wanted to go. I remember, how in the beginning of my studies she told me, that by the end of it I will be doing conceptual art, this Master Thesis essay is the closest I could get to it.

I am very thankful for Professor Villu Jaanisoo who supported my wish to study glass and showed trust in my ideas. Thank you for wonderful care you took not only of me, but of all students. I am very thankful for

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sticker and has as great hair color as I do. I mentioned just a few names, but I am thankful for you all! It would be highly impossible to exist without your pragmatic and many times “invisible“ work behind the scenes.

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Already back then, memorizing those opuses I started to carve lino plates, which later on became offset prints of Evening Breakfast. As well I would like to say thank for my friend Miglė Dunčikaitė, who gave me home when I was in street and gave me food when I was hungry. Thank you for being my friend, I am so lucky I know you! Besides that I heard people talking, that I have an arrogant face I am still very thankful for my parents who brought me into life. My father who used to bath me under ice cold water and taught me how to make fire, gave me a knife, bought me most beautiful dresses and showed the mountain roads. And my mother who relentlessly reminded me of my duties over amusements and brought me to theater, opera, concerts and museums.

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Introduction

To describe work which has a visual expression, first one must understand what does 'vision' means, and how it is shaped. In that sense I can describe my work through explanation of inner and inherited cultural ignorances. We are born into a certain kind of context of inherited ignorance. This kind of ignorance is a whirl, which ties our existence of our true nature and nature of this reality, which is fragmented and distorted. It is classified as a reason for dualistic dream we are experiencing with eyes wide open or eyes wide shut. A dualism which cost a division between one and another, or between what we assume as right and wrong. That would be the reason grass constantly looks greener on the other side and we find ourselves in constant wish for comfort and happiness and denial of danger and sadness. Always wishing something what we don't have or holding things we think we have close to our chests, afraid of transition. While cultural ignorance is a cultural condition and its conventions. The rightest provisions in one culture are comprehended as faulty in other. Cultural belief systems are preserved in traditions, they construct the anatomy of knowledge through which our opinions and customs are shaped. We grow up in a context of certain value

system, education helps us to see reality through certain frame in that sense intellectual system development sharpens the mind as a pencil to draw the features of more refined ignorance. That is how we become professionals in one or another belief system capable to ask and answer according to what is learned. This acceptance of certain perception grows out of dualism, which is the result of inherited ignorance.

The most important reason which makes me constantly wonder is a gap between what we see and what it actually is. The glory of visual reality is so astonishing that it is hard not to believe in it, although this vision is so fractured that it is hard to know how everything really is. That is why ignorance is obscurity which covers our consciousness as subtle and refined fractions of our mind covering the surface of outdated constructs of yesterday. As if we would be attached to what we see and completely denying what we don't see, simply calling it paradox. Trying to pass through the dualistic veil of ignorance with an ignorance, forgetting that non dualistic wisdom does not recognize difference between what is important and not important. Because of these 2 types of ignorance our seamless unity of experience is divided into dualistic mind. And because of the dualistic mind we can use terms such as good and bad, and that

is why we can see light and shadow. This division gives us a chance to actually experience various object presences such as table. And that is the reason flat top with legs suddenly becomes a center of our believes - an altar or *mensa*. Dependant on believes it shifts and changes shape. Because it is not an Earth which once was flat and suddenly became a globe, it is our mind which made it to happen.

The context of belief is a cultural and not a fundamental wisdom. I guess no matter who you are a core of doing things comes from the wish to know, or once again experience to be as whole. That is why we count the stars, or look for expression of Gods name or simply do puzzles. My interest in whole things appeared in early age while doing puzzles. Once a whole puzzle was done, I used to take one piece out and then put it back, after that it were two pieces, and three and so on, till I knew all picture by heart. That brought me feeling that I knew something.

While looking at contemporary art it is important to define what lies beneath the description of 'contemporary'. According to the book *Art since 1900* there is the place where modern art ends and contemporary art starts, but how to define the edge where 1 becomes 2 and 2 becomes 3. If the contemporary can be

understood as new, then it should start where the old ends. And here we could dive deeply into long list of polarities and dualisms, trying to make separate day from the night and night from the day and black from the white and white from the black, but if the white is black in itself and black is white in itself, then perhaps 1 and 2 has a symbiotic relation between each other. And all what is new is nothing but what is old and vice versa. So, everything what happened before 1900 and everything what will happen after are just marriage between the past and the future at the moment of everlasting presence.

From here on it starts to be clear, that we are now and it is so wide, that the context of contemporary expands without any limits. In Eastern Europe there is an old wisdom, which says: to speak about dead either good or nothing. It starts to be clear, that all what is unfairly unspoken today, or in more subtle manner treated as a secondary cause is pretty much vital and alive. Speaking in the terms of art, we all are in the Museum of God. If to believe, that one is capable of creating something, inventing something or finding itself under the concept of artist, would lead us to the symptoms of extremely narcissistic behavior. Which means, that contemplation of the greatest illusions is an easy job, while the struggle comes when it is interrupted.

After all day of life failures looking for my many selves, trying to gather them around my core self I am on my way of becoming of what is called a human being. This process of transition can be described as a practice which is hard to do, but even harder not to do. While after all day of art history including contemporary art, I would find myself the closest to Lucas Cranach the Elder making one of his woodcuts *The Origin and the Source of the Antichrist and of Monkenry* (1564) full of bliss and warm feeling in my resistant heart. So, if according to the old wisdom מַיִם “mayim” or waters does not mix with שָׁמַיִם “shamayim” or heavens, it would be fair to imply that the new must begin where those 2 starts to mix in between, and because of the eternal now, the imaginalistic art begins right here right now.





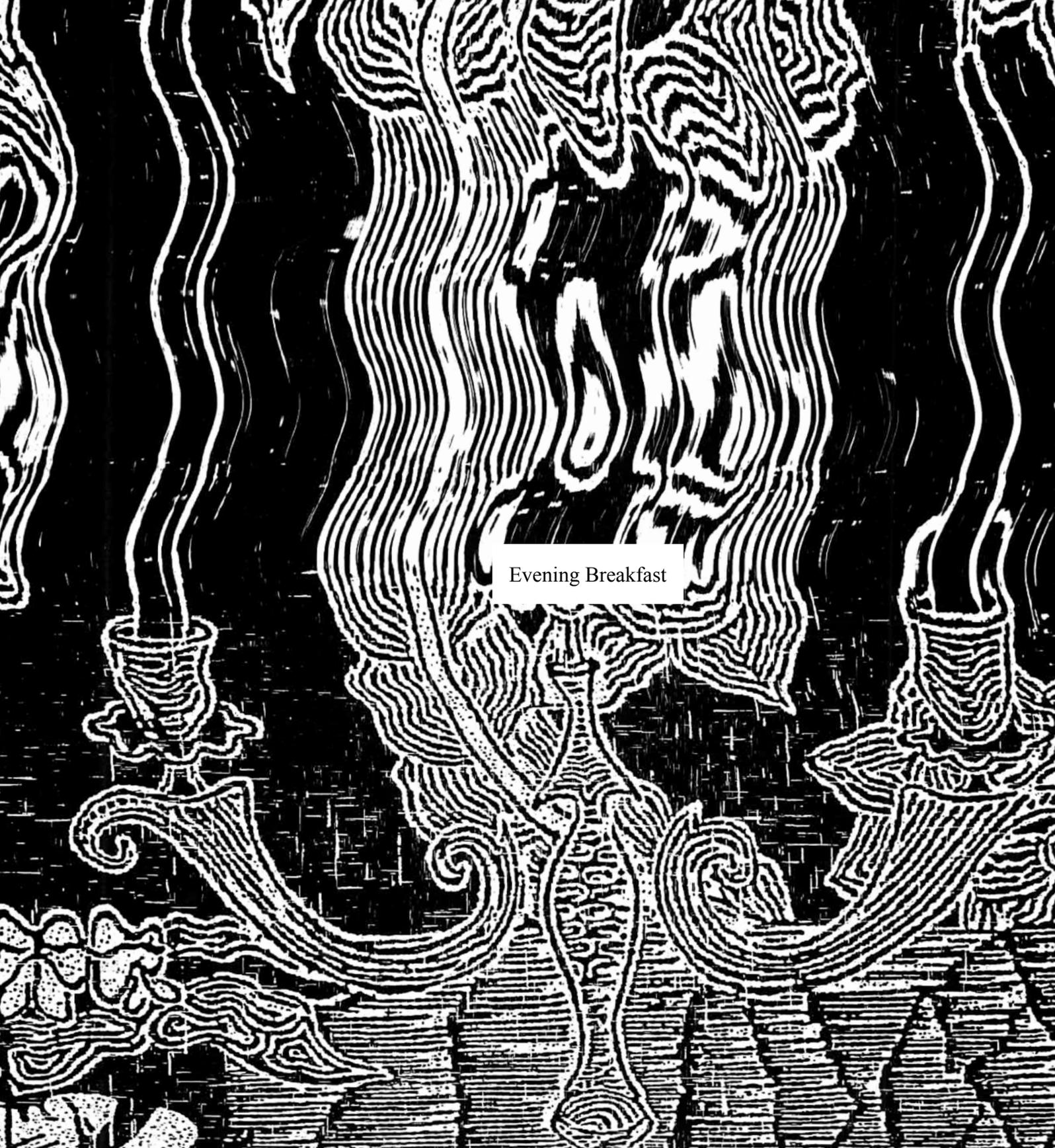
Mensa

The table as an idea in itself appeared early, as *aurora consurgens* white and black with green wings in the red sky of unknown or forgotten. At first as an edge of unreachable and utopian tomorrow, when edge of a kitchen table was still something above my head. I used to eat a lot of soil when I was a kid, and sometimes when I used to get very angry, I remember myself under the kitchen table eroding its leg. I did it metodically and slowly through the bone of the teeth I started to grasp material World. “You’re an old Rosebush now,” the Snail said. “You must hurry up and die, because you’ve given the world all that’s in you. Whether it has meant anything is a question that I haven’t had time to think about, but this much is clear enough - you’ve done nothing at all for your inner development, or you would certainly have produced something else. How can you answer that? You’ll soon be nothing but a stick. Can you understand what I’m saying?”. “You frighten me!” said the Rosebush. “I never thought about that at all.” “No, you have never taken the trouble to think of anything. Have you ever considered yourself, why you bloomed, and how it happens, why just in that way and in no other?” (Andersen “The snail and the rosebush”). As a worm with white teeth eating and digesting everything this World can give me, I discovered that materiality doesn’t contain a fundamental

essence in itself. The idea of the table always dwells somewhere above what we can understand with our intelligence.

That reality is described by H. Corbin as *mundus imaginalis* or designated by Islam theosophers as *na-koja-abad*. And even *na-koja-abad* or “land of no-where” linguistically has the same construction as Greek word *utopia οὐ τόπος* “no-place”, yet these two notions have entirely different meanings. The Persian word *abad* in entire Iran theosophical tradition means city, and that spiritual city in their texts is completely different than that of the imaginary city, which could be described with Thomas More’s noun *utopia*. “That is why spiritual reality is not “in the where.” It is the “where” that is in it” (Corbin “Mundus Imaginalis”). That is why *abad* is not in some place, because it does not depend on question *where?* The category *where* (*lat. ubi*) points out place in sensorical space. It is clear, that its place in relation of it is *na-koja* no-where, because its *ubi* in relation with insensory space is everywhere *lat. ubique*. That is how earthly measurable reality can exist for instance in google maps and be described by our senses, while no-where is in insensory space, that is why it can not be found in the same map. Even though pleroma of intelligence gives an access to eat all the tables in the world, but it does not help me to understand the essence of table.

Instead of poking my head with unknown *Flammarion engraving* author through 19th century obscurity I will try to explain, what Rumi meant writing that if one wants to see a god of love, one must have a love astrolabe. The metaphysical anthropology triad of *body-soul-spirit* corresponds to an order of universe on which all mystical theosophers agree, constructed from physical sensory world, suprasensory world and a world of pure archangelic intelligence. This construct of universe is acknowledged through three organs: the senses, the imagination and the intellect. So, if we did not have the senses this material world would not exist for us, and if we did not have imagination, we would not perceive that other world, but this imagination is not our intelligence, thus is why postulated organ is different. To get rid of empirical world and world of abstract understanding therefore to discover the intermediate world of the Image in suspense or *mundus imaginalis* one must use imaginative perception. If there is a table, which is mine and yours and other hundred of tables they all have a prototype which together with Platonic archetypes of light reflects in mirror of imaginative perception. Just as heavens מְיָרָם reflects in the waters מְיָרָם. The table leg I erode was not the substance of table image, it simply was a place of its appearance.



Evening Breakfast

While contemporary art is in search of personal and cultural identity, I am longing for a place which once was my home and which is my final destination. A cosmic mount Qaf which is farthest point on earth is a reference point of this journey. Leaving Sohravardi tale *The Crimson Archangel* behind and moving closer to its topography today I would like to look at professional geographer Barbet Schroeder's *La Vallée* (1972), because mountains and valleys usually are next to each other. As alternative name of this movie suggests valley on hillside is *Obscured by clouds*, which refers to those areas that have never been cartographically described. "His film is by no means uninteresting, but it lacks the clear vision that might have turned it into a genuine act of exploration" (Maslin). Thanks to J. Maslin whose critique perhaps not intentionally became the best compliment ever written for the valley obscured by clouds, it seems quite obvious, that obscured things are lacking clear vision. As an ancient Egypt goddess Maat *m3't* main character Viviane (*Bulle Ogier*) departs to a trip through rainforest to find some feathers, which she sells for boutique in Paris. The daughter of Ra and wife of Thoth goddess Maat together with Thoth stands in a ship of Sun god, which emerge from primordial waters *nun*. It is the refinement of the noetic cosmos consonance, which reiterates the material cosmos. The archetype unifying these heavenly Maat

and its earthly reflection Viviane is feather, which is a symbol of truth. The feather and hieroglyph *ab* or *ib* meaning “heart” are placed on the opposite plates of soul scales, which are superintended by Anubis and Thoth at Judgement of the Dead. The deceased called Osiris calls upon archetypal Osiris, just as reflection looking at its divine source, to prove that all his parts are full of truth and he is cleansed by the truth and meets the requirements of truth. Forasmuch as universe or name totality created by the Word of Thoth, he has a right to pronounce deceased’s name so, that he would gain his resurrection body. At certain viewpoint Thoth and Maat carry out philosophical function, if the philosophy understood in Pitagorian and Platonic sense, as preparation for death, so the soul could be cohered with its divine origin.

Barbet Schroeder talking about the meaning of *La Vallée* cites T. S. Eliot “We shall not cease from exploration. And the end of all our exploring will be to arrive where we started and know the place for the first time”, which is a paraphrase of Sohrevardi tale where *Protoktistos* answers to captive “No matter how long you walk, it is at the point of departure that you arrive there again” (Corbin “Mundus Imaginalis”). The valley range between point of departure and mount Qaf, in order to reach mount Qaf and find superior self one must pass the obscurity of clouds, which is intellectualized

existence lacking clear vision. And that is the reason why *La Vallée* actually turns into a genuine act of exploration, which holds a meaning visually more discrete and pure than Alejandro Jodorowsky's *Holly Mountain* (1973), which is the same tale told in different manner. The main element psychocosmic mountain remains the same, Viviane is replaced by Thief (*Horacio Salinas*), who travels accompanied by seven planets: Mars, Venus, Jupiter, Saturn, Uranus, Neptune and Pluto. Thief and seven planets together construct "*Eight climate*", which is *na-koja-abad*. Zoroastrianism depicts earthly landscape illuminated by halo of paradise as an echo of Zarathustra's visions and his encounter with Ahura Mazda ə, hʊərə məzdə. It is imagined in the top of the hills, which are in the rays of sunrise or in heavenly waters in which the plants of immortality are growing. In the beginning Earth was created as an united kingdom, but oppressed by the evil forces was divided into 7 *keshvaras*. This term should be understood as *lat. Orbis. Urbi et orbi*, to the City and to the World that is how 7 *keshvaras* creates a circle and 8 represents their quintessence and infinity. The paradise of archetypes exists in the very center, where Heavenly Beings meet Earthly Beings and that is central *keshvara* also named as *Chvaniratha* or radiant circle is a matrix where souls are born. Together with other *keshvaras* it creates *Imago Terrae*.

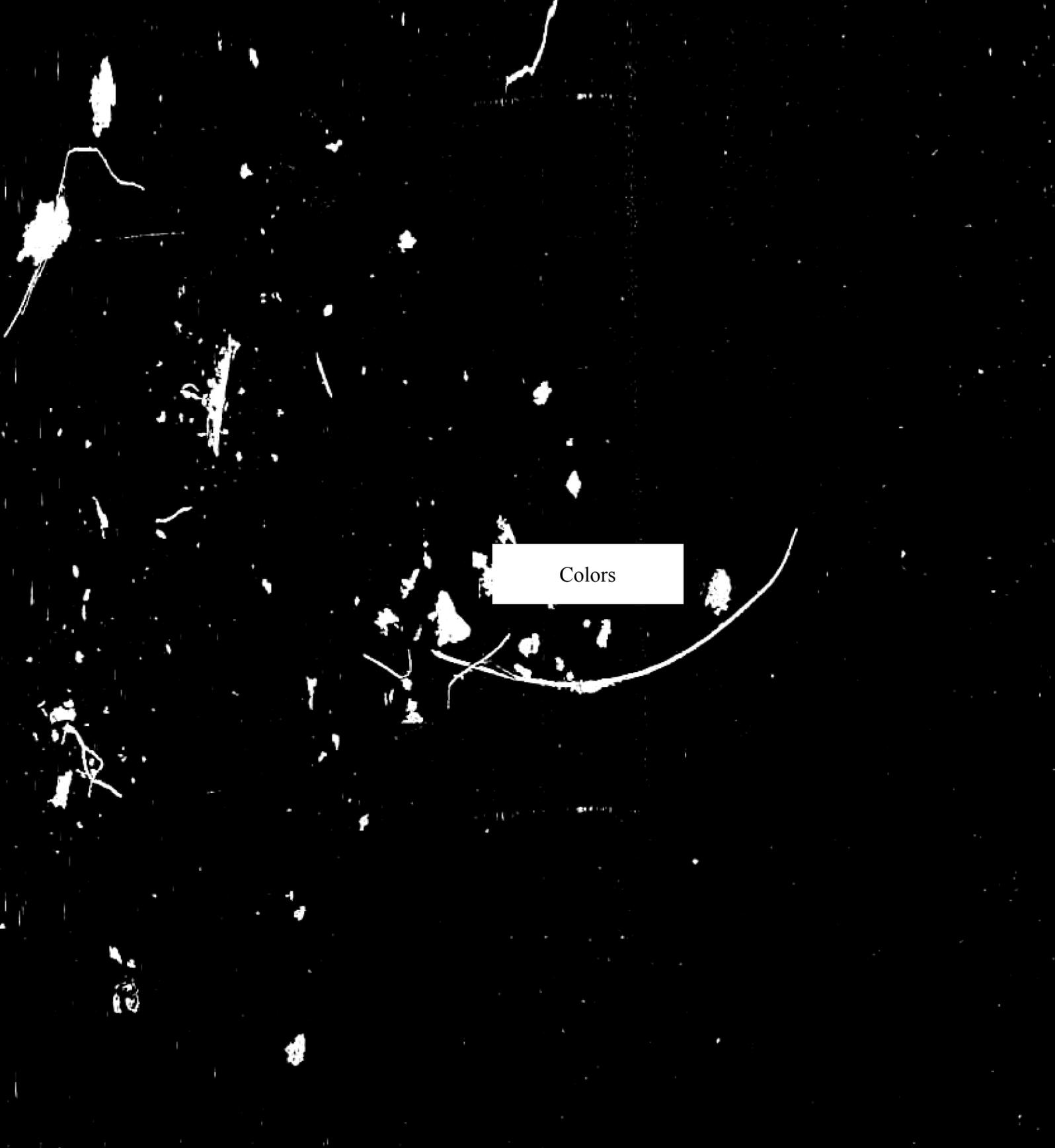
Immaterial things which exist in the core of hidden Immam can be expressed in material form. The Imago Terrae which is above sensual reality and below pure intelligible world is more immaterial than one below and less immaterial than one above. This immaterial materiality is a cloth surrounding those *imago* so they would not appear completely naked. Just as table is dressed in a cloth, and sometimes becoming cloth in itself. This cloth serves as transmitting function, as an obscurity and as revelation. At the same time, it is a line or a surface which separates unity in two parts interior and exterior, just as mirror surface separates external aspect of the internal state. And for it to be able to occur one must dissolve its imaginal perception so daily fantasy would appear. In that sense tablecloth dressing the table and waiting to be fulfilled with dishes is an obscurity, which can vary in size, shape and color dependant on its owner's fantasy. While self-spreading tablecloth is a revelation which transmits internal state to its external aspect. "The tablecloth hove itself up into the air, and rolled itself this way and that as if it were in a whirlwind, and then suddenly laid itself flat on the table again. And somehow or other it had covered itself with dishes and plates and wooden spoons with pictures on them, and bowls of soup and mushrooms and kasha, and meat and cakes and fish

and ducks, and everything else you could think of, ready for the best dinner in the world” (Ransome 163). Old Russian fairy tale in which an old man in search of stolen turnips encounters little children, which give him tablecloth and advice him how to use it: „Tell the tablecloth to turn outside in“ (Ransome 164). *Ab extra ad intra* is an inversion of those forms which live beyond mount Qaf through active imagination. Self-spreading tablecloth becomes an organ of transmutation, which allows hidden internal states to become external. Immateriality becomes material.

Tablecloth which dresses the table or rather table which is dressed by the tablecloth is mystery of an eternal theophany, which in personal level of humankind can be compared with daily habits of dressing up. The simple act of covering something internal from what is external to provide comfort for body and nurture the appearance in a physical sense is an act of transmission in a metaphysical sense. “This mantle is for us indeed a symbol of confraternity, a sign that we share in the same spiritual culture, in the practice of the same ethos. It has become customary among the masters of mysticism that when they discern some deficiency in one of their disciples, the shaikh identifies himself mentally with the state of perfection he wishes to communicate.

When he has effected this identification, he takes off the mantle he is wearing at the moment of achieving this spiritual state, and puts it on the disciple whose spiritual state he wishes to make perfect. In this way shaikh communicates to the disciple the spiritual state he has produced in himself, and the same perfection is achieved in the disciple's state. Such is the rite of investiture, well known among us; it was communicated to us by the most experienced among our shaikhs" (Corbin *Alone with the Alone* 65). Shaikh is Khizir الخضر by C. G. Jung identified as archetypal green man or more precisely supposed to be described as a man in a green mantle who stands on a fish swimming in a cosmic ocean undulating around central radiant circle of central *keshvara*. Pieces of his mantle still can be found in raiment of saints and favored ones, as visible and invisible pieces of cloth.



The image is a high-contrast, black and white photograph of a dark, textured surface, likely the cover or endpaper of an old book. The surface is covered in numerous small, light-colored specks and fibers, giving it a grainy, aged appearance. A prominent, thin, curved line, possibly a crease or a piece of thread, arcs across the lower right portion of the frame. In the center, there is a white rectangular box with the word "Colors" written in a simple, black, sans-serif font. The overall composition is abstract and focuses on texture and light patterns.

I do not denounce myself too much nor I regret that I barely carried the backpack with the books to 5th floor of National M. K. Čiurlionis Gymnasium history class. Anyhow “the ancient Romans did not use table-cloths (*mantilia*), but wiped the table with a sponge, *Martial.* xiv. 44., or with a coarse cloth (*gausāpe*), Horat. Sat. ii. 8. 11” (Adam 406). Mantle in Roman culture appears as a towel, in which guests used to wipe their hands after washing them before eating and only later figures as *linthea villosa*, *gausāpa* or *mantil* representing table-cloth of the emperors. Though every guest was carrying a piece of cloth called *mappa* which served as a table-napkin. During the feast guests would wipe their mouths and hands in the *mappa*, which sometimes was adorned with a purple fringe¹. With the approval of the master *mappa* would be fulfilled with leftovers of the entertainment as a gift for the slaves. Ancient Romans carrying napkin with a purple fringe, as reminiscence of ancient God as a thin snake on a piece of cloth, marks the place from which our subtle and refined Western table manners arrives. Table *mappa* and a woolen garment of the Šūfis, in the first case also appears as a towel of *balnea* wrapping the naked body of the Christ and the public bath visitor, and in more metaphysical aspect divides space in 2 as feminine and masculine and in the second case traces to its

etymological roots. The Arabic word *ṣūf* means wool and in the second case as a word of Greek origin *Sophos* means sage². In each case expressed in different way though carrying the same function of transmission in the mantle of Khizir. How strange is the nature of the tablecloth and how large it is, covering from the one side and revealing from the other. Whatever happens to us we are always connected with everything that happens to us.

To illustrate this transmission in the visual art in the most comprehensible way I will use the example of geometry, like for us very well known of King David star, which is constructed from 2 triangles. This interpenetrating shape represents the relationship between *rabb* from Arabic language meaning The Lord and *marbūb* meaning knight or what we can comprehend as relationship between light and color, so as a sign it represents double dimension. Color as a service for the light and knight as a service for his Lord exists in symbiotic relationship, which easily can be illustrated through the color red and its symbolism in Shiite color theosophy. To understand the essentials of this system it is important to perceive the difference between the light which is color and color which is light. At the first glimpse it might look as the meaningless sentence, though the difference is less than visible and at the same time can be identified due to its visible nature.

My duty at house was to wash dishes, and I had to do it every day for around 6 years of my life, till my brother became 4 years old. Through the one step of a ladder I was raised into position in which I had to do with dust and pulverization and he took my position and had to deal with the dirty dishes. I remember myself standing in the door of the kitchen, holding vacuum cleaner in one hand and the other placed on the door frames watching my brother Gabriel washing dishes. The reason why I lost my track and found myself standing in the kitchen listening to the monotonous echo of the vacuum cleaner is because I wanted to tell about red and the archangel Gabriel. And it would be precise to define, that existence and manifestation are from different kinds. “This is the root of the law which requires that we distinguish between existence and manifestation, a law so rigorous that the Shaykhi School, of which Muḥammad Karīm-Khān Kirmānī was a leading figure, had to remind the Shiites that it was the basic law of their esotericism, prescribed by the holy Imams themselves” (Corbin “The Realism and Symbolism” 85). Supreme lights through the surface of the mirror become manifestations just as sky reflecting in the water and becoming visible and sensible. The archangel Gabriel who is Active Intelligence, Angel of Knowledge and Angel of

Revelation, he stands for the world of Nature, which is the 5th in the system of 8 Worlds and it is the world of red light, where colors get their names according to their nature and genus, because it is accessible to our senses. From here on it starts to be clear, that archangel Gabriel can manifest through the fire, since fire is the element of the world of Nature and its color is red. Though to be perceived it needs black coils in which it can exist. And it is said, that:

- 1) The color of the world of Intelligence is *white*;
- 2) The color of the world of Spirit is *yellow*;
- 3) The color of the world of Soul is *green*;
- 4) The color of the world of Nature is *red*;
- 5) The color of the world of Matter is *ashen*;
- 6) That of the world of the Image is *dark green*;
- 7) The color of material body is *black*

(Corbin “The Realism and Symbolism” 74).

This light which is manifested through the archangel Gabriel or element of fire, as one of 4 pillars of the Throne of Mercy, needs to be mixed with black so it would be visible, just as soul needs body to be embodied.

The color for a light is as a tablecloth for the table, in both cases it dresses the light, which allows it to exist in the tone we see it. There is only one way to transfer the light into our reality, it has to be wrapped as a present into many layers of those visible and invisible pieces of cloth, so our senses would be capable to digest it. In other words, the mystery of light can be revealed by obscuring it, as a red light in the exposure room, so our reality could catch these light reflections and shape itself according to the capacity of eyes gazing at them. The subtle light and transparent things need certain condensation to be perceived, as clouds need water, fire and air to consist. In that sense imagos dwelling in higher layers of reality can be transferred and embodied in color and shape of this reality. “Such colors are the *hikayah* (imitation, parable) of their Principle; they are not something that needs to be illuminated in order to be actualized, but are themselves acts of the Light which acquires their *tincture* in the subtle state, so subtle and pure that this Light is not perceptible to our eyes and remains occulted” (Corbin “The Realism and Symbolism” 83). These lights in certain condensation can manifest themselves into different realities according to their subtlety. This kind of condensation is visible in copper, when it by its nature being red through the process of oxidation turns green.

This shows us, that what we see is not always what it really is, original supreme lights react with each element of our nature and that requires them to be certainly occulted. That is why imaginalias are mixed with soil, as black shadow silhouettes of its principle and dark green is replaced by black that is how colors appears to be.

The highest dimension of light is hidden, and it is unknowable even for the cherubic Intelligences, this is the dimension where colors exist in union. It is said, that this dimension is covered by seventy veils of Light. “If these Veils were to be lifted, the splendors of his Face would set on fire all that met his gaze” cites Corbin shaykh Kirmānī (“The Realism and Symbolism” 87). It is possible to illustrate this process by the beautiful fairy tale told by Attar of Nishapur (North Iran) about a conference of the birds in which birds led by hoopoe decides to fly to look for their Lord or King Simorgh. They fly over the 7 valleys after each there are least birds left and when the group of 30 birds reaches the last valley where their King Simorgh suppose to be, they realise that they are Simorgh. Si-morgh in Persian means 30. The story includes hundreds of stops which make the logic of content of the birds’ conference and their trip. The poem is divided into 3 sections, where author describes 3 stages

of spiritual path: law-path-truth (*sharī'ah - ṭarīqah - ḥaqīqa*). If one is told do not put your hand in the fire that means way of law- *sharī'ah*. If one is told put your hand in the fire, and look up, the fire is hot that is way of path- *ṭarīqah*. And if one burns in the fire, it means one has reached the truth- *ḥaqīqa*.

The birds are leaded through the valley by the Hoopoe, who says that “the one who feels the aroma does not need a color”. That means that even the most intellectually right provisions can not describe seamless world unity.

This is a prelude for color, because they do not arise from the darkness which is more that they obscure, so finally we could see them.



Salvador Dali. Black gives way to blue

As I already explained very basics of light and color relations the question is, what happened with the color blue, and that brings us to Kabbalah and its interpretation of color blue, its place and its quality. *Tekhelet* תכלת means dark blue with all the possible blue shades and their variations so large and deep as the sea. Blue pigment used for dyeing threads for garments of the high priest arrives from the sea, because it was made out of Mediterranean mollusk named *hizon* or *hilazon* or possibly from cuttlefish *Sepia officinalis*. The color which could be achieved from purple sea snail is shade of blue, while *Sepia officinalis* would produce brown, and at very intense state black tone, though its reddish tone might be the reason. Tekhelet is sometimes described as blue-violet. The blue, magenta, crimson and white in this particular order are the colors which can be found in priest's codex as cult regulations. The threads of blue, fluorescent magenta, scarlet or crimson and white were the offerings from which curtains and roof carpets were woven as these colors were the colors of belts, shoulder pieces and breastplates of the high priests. In Jewish color symbolism we can see the same mindset as in Shiite color theosophy, because any particular color which in Kabbalah can be found as a color in its pure state is also a color changing its appearance into blackish tones.

Just as it happens with the sea snail giving blue pigment and cuttlefish giving red-blackish tone and their mixture in between.

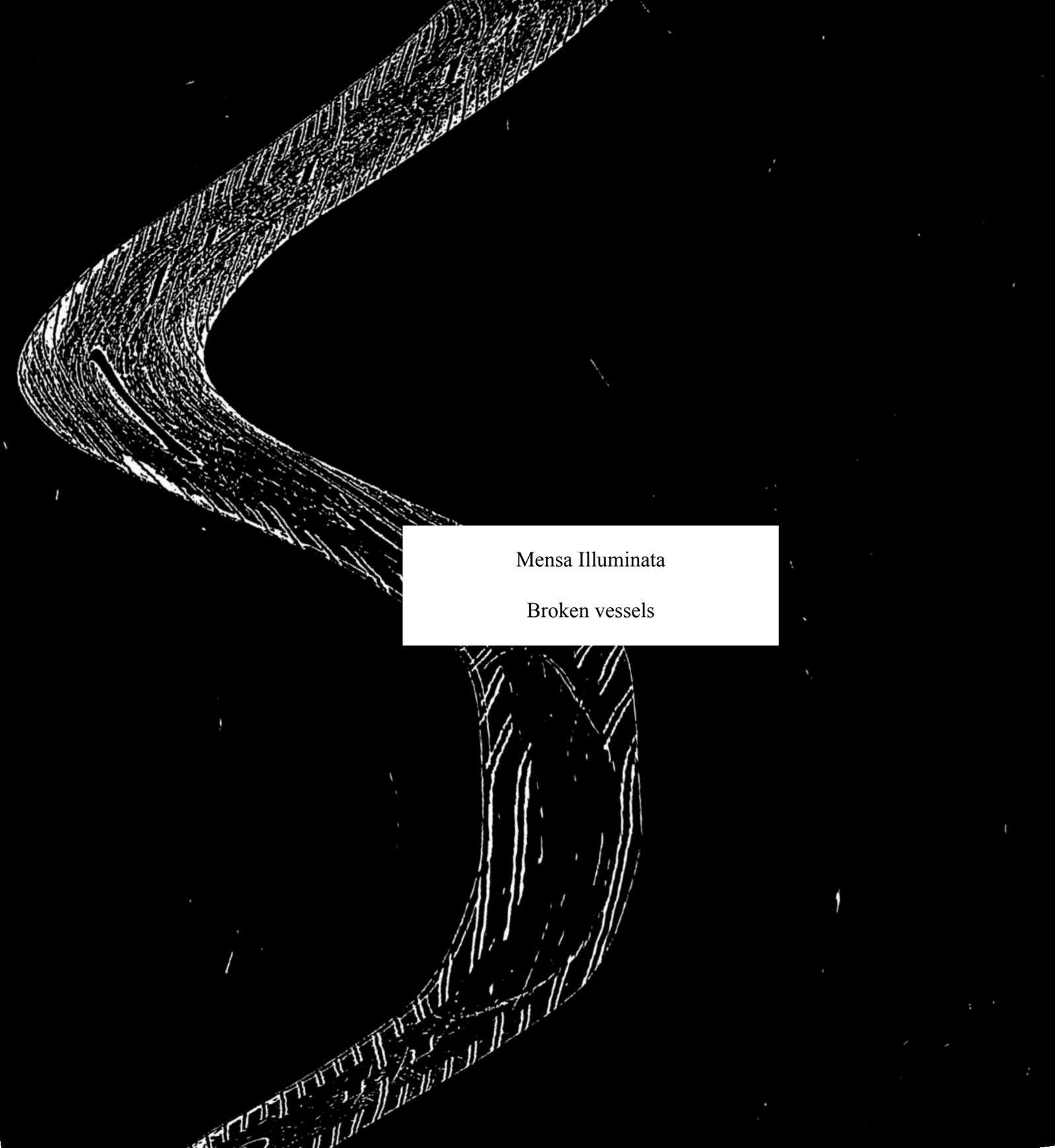
We can find those sapphire blue reflections in the Marc Chagall windows of the Synagogue of the Hadassah University Hospital. The colors he chose for these stained-glass windows represents the twelve precious stones on the breastplate of the high priest with engraved names of the twelve tribes of Israel (Exod. 28.17-21). Twelve windows in variations of red, green, white and sapphire blue. Scholem refers to the color symbolism in the Midrash: “Issachar had sapphire, and the color of his flag was black, similar to charcoal eyeliner, with a drawing of the sun and the moon [according to 1 Chronicles 12:32]” (“Color and their Symbolism” 17). The mystical sapphire appears as translucent treasure glowing in white, blue and black dependant on its position in divine hierarchy of Sephirot tree. In Maimonides’ Guide of the Perplexed it appears to be white. According to this Jewish philosopher, “the sentence [from Exod 24.10] “They saw the God of Israel; under His feet there was likeness of a pavement of sapphire” can also be translated as “like whiteness of sapphire” (Scholem “Color and their Symbolism” 18), though sapphire is not white and here we walk hand in hand with Shiite theosophy of color,

because white here is understood as transparency of a stone, instead of being a color. So, we have a similar concept of the light being extreme and primal, white describes its transparent state instead of its color and that is why it can receive a color or be tinted by it. Difference between light and color in Shiite theosophy explained through relationship between 2 interpenetrating triangles in late Kabbalistic tradition can be found in a shape of a rainbow which is understood as a manifestation of God, in that sense it is not a place of divine glory, but the way it is perceptible. The difference of divine sky blue and dark blue can be found in Tzitzit ציצית which is a ritual tassel weared by Israelites, Jews and Samaritans. “According to tradition, each tassel typically contains generally seven white threads and one blue thread“ (Scholem “Color and their Symbolism” 25). The sapphire blue thread in fringe has a significant meaning, it represents the sea and the grasses and it stands for the throne of glory. So in early Kabbalah sapphire represents visible aspects of divinity and that is the reason why blue is not a color, but rather desired quality and potential of every color.

Kabbalistic tradition speaks about colors and their particular mixtures as well states of colors in Godhead. Following Azriel’s *Explanation of the Ten Sefirot*

the first sefirah named *Keter* which means “Crown“ conceals the light and following Cordoverian Kabbalah it can be called supreme whiteness, that is the reason why in metaphorical way it can be also referred being black, but only in a sense, that it is opposed to the primal space of *Ein sof*, while in itself it is colorless. The second Sephirot *Hokhmah* meaning “Wisdom” contains all the colors and by itself is colourless. “On the other hand, the author follows a Hebrew play on words, which connects *tekeleth* (dark-blue) with *takhlit* as “boundary” (namely, to blackness) and the “embodiment” of all colors.” (Scholem “Color and their Symbolism” 25). In a footnote to this sentence Scholem further says that according to Azriel “this blue is not a color but the potentiality of all colors” (“Color and their Symbolism” 25). The third Sephirot *Binah* or “Understanding” is green, though in the oldest Kabbalistic texts, like that of *Sefer ha-Bahir*, it appears as wine and milk, silver and gold which are red and white and the reason why it is stated in this order, because wine or blood or red is closer to us, as we know it to be the world of Nature. As silver can be purified to the whiteness and it refers to Sephirot *Hesed* meaning “Grace”, the red of wine can get deeper in its tone and become bluish and blackish and that leads to *Gevurah* meaning “Severity”. The gold being below the silver

represents only earthly gold quality, while mystical gold is part of *Binah*. The red and white mix with the green in *Tiferet* meaning “Beauty”, though often it is referred to magenta, which encompass white, black, blue, green, yellow and red. The “Eternity” or *Netzach* accompanied with *Hod* “Splendour” connects all previous and forms the 9th rainbow Sephirot, which is *Yesod* “Foundation”, which leads us to the very last and the lowest Sephirot *Malkuth* “Kingship”, which is blue. If Shiite theosophy of colors explains the relationship between the light and the color, Kabbalistic tradition looks into the subtlety of this relationship at its most divine aspects.



Mensa Illuminata

Broken vessels

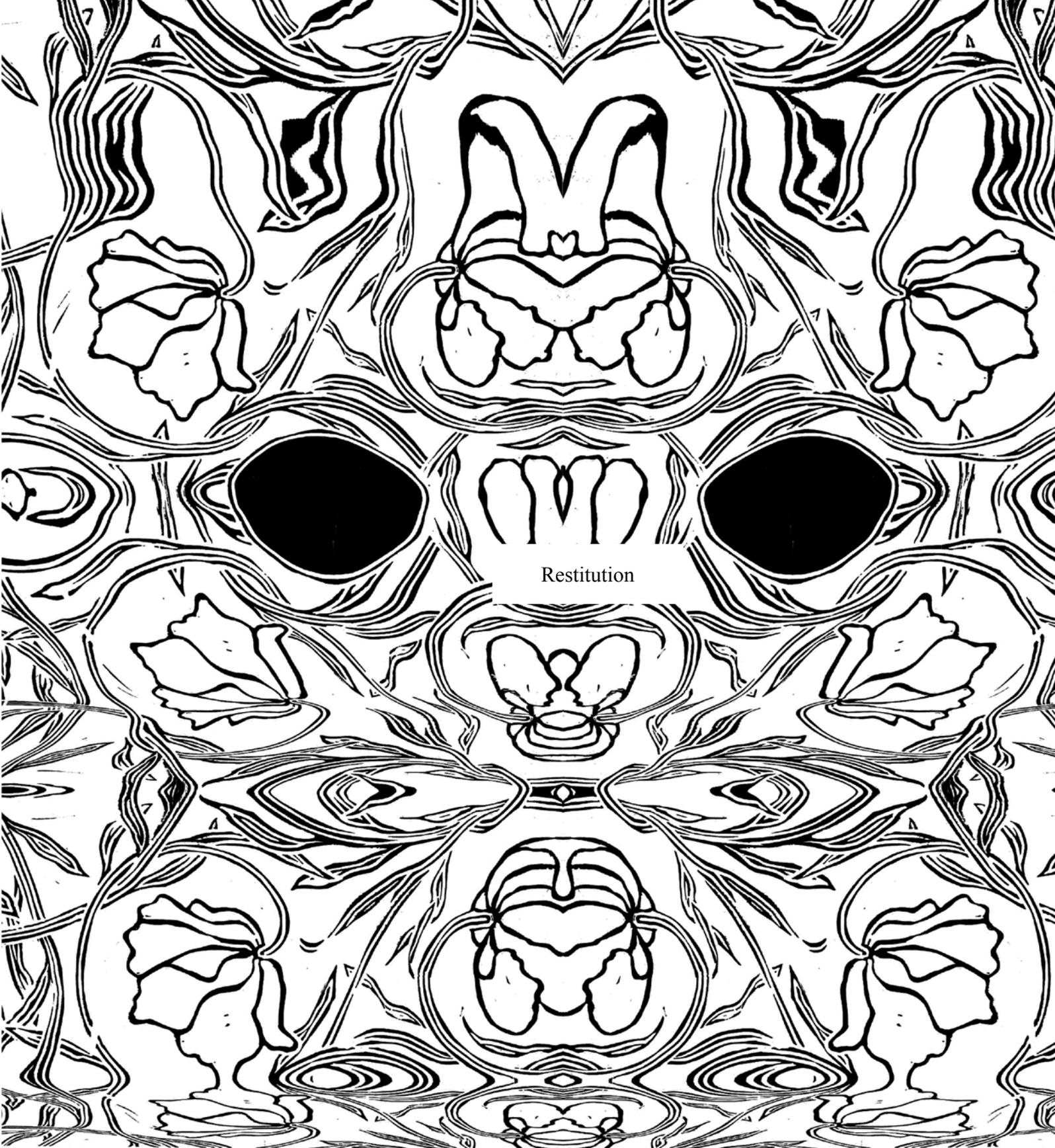
And now when we start to be close to the end of these thesis it is time to start to talk about the beginning, about a unity or *Olam ha-Yichud* - a world of unity which binds holding the creation till it brokes. This cosmic process which starts from infinite *En-Sof*, as an absolutely transcendental God who stands in opposition for Sefiroths. Sefiroth in Hebrew סְפִירוֹת arrives from verb *safar* which means *to count* and that is one of 10 from the beginning of times existing ideal “numbers”, which serves as God immanent emanations. This constructs the main Kabbalistic term and describes 10 stages of *En-Sof* - emanations which shape ontological realities, or more precisely the parts of that ontological reality as the certain God manifestations. Human being as a God creation is somewhat capable to perceive. “The decisive point is that, according to this doctrine, the first being which emanated from the light was Adam Kadmon, the ‘primordial man.’ Adam Kadmon is nothing but the first configuration of the divine light which flows from the essence of En-Sof into the primeval space of the Tsimtsum — not indeed from all sides but, like a beam, in one direction only” (Scholem, *Major Trends* 296).

As a whole Sephirots form the world of divine light from which 3 upper ones are hidden, because they link to unknowable God nature and the lower 7

serves as 7 days of creation and they are knowable, they express God as it expresses itself to his creations. The light is floating from the upper Sephirots to the lower ones, and there reflected rises up, so light is refracted. Sephirots are interconnected by the channels which lets them to come into contact with each other, their vessels are porous and that is the reason why light is filtered from upper Sephirot vessels into the lower ones, which are the lower levels of reality. Although some of the light stays inside the vessels so the light compression should be equivalent the capacity of the walls and at the point when the walls of the vessels could not hold the light anymore the vessels shattered. “Side by side with this conception of the cosmic process, we find two other important theosophical ideas. Luria has expressed them in bold mythical language, at times perhaps rather too bold. These two ideas are the doctrine of Shevirath Ha-Kelim, or “Breaking of the Vessels,” and that of Tikkun, which means mending or restitution of a defect” (Scholem, *Major Trends* 296). On the one hand Shevirath Ha-Kelim is comprehensible as cosmic catastrophe befallen because Adam Kadmon body was not capable to carry the pressure of the light streaming from his head. Although light partly came back to its source, partly it became the *Qliphoth* קְלִיפוֹת – shells either the dark forces incarcerated

scintillas of the divine light. On the other hand, the breaking of the vessels can be understood as a lawful process, which had to happen due to rugged husks of the Sephirots, which needed to be removed so at the same time light would be purified and evil forces would get their own identity.

As *Sitra Achra* from Aramaic language אחרא אחרא meaning the *Other side* or *Sitra de-smola* meaning *the left side* or *the north side* is an euphemism naming demonic site as the “other” in comparison with *Sitra Kedusha* meaning “holly side”, which is a site of divine rule. Following Lurianic Kabbalah tradition : “... the forces of evil, existed already before the breaking of the vessels and were mixed up, so to speak, with the lights of the Sefiroth and the above -mentioned Reshimu, or residue of En-Sof in the primordial space” (Scholem, *Major Trends* 298). What happen at the surface can be understood as a cosmic catastrophe, which is a literal interpretation condemning our existence as a fatal, or can be seen as a reason given for our existence filling it up with meaning, leading existence through its development from lower forms to the higher ones.



Restitution

This progress exists because of *Tikkun* תיקון - *rectification* or *reparation* - which is cosmical process of the whole ontological order rectification. If Sephirot system is contemplated as a body of Adam Kadmon, *Tikkun* in the very literal sense can be understood as a gradual Adam Kadmon body restoration or more as its own reconstruction of itself. The physical Adam Kadmon is created from a divine form of Primordial man, an Old man, *Adam Elyon* אֲדָמוֹן אֲלִיּוֹן - *Supreme Man* - in the early Kabbalah, or Divine Sapience in *Zohar*. In Lurianic Kabbalah Adam Kadmon becomes not only the God emanations expressed as Sephirots, but a symbol of the World of the Light emanating into the *En-sof* primeval space, which means that it exists even before the manifestation of Sephirots. The human look like figure is mentioned in *The Book of Ezekiel*: “Above the vault over their heads was what looked like a throne of lapis lazuli, and high above on the throne was a figure like that of a man” (*New International Version*, Ezek. 1.26). In Kabbalistic texts like those of Cordovero anthropomorphic Adam Kadmon appears in 4 different worlds which are: the “World of Emanation” *Olam Atsiluth* עוֹלָם אֲצִילוּת the first one in hierarchical system of four Worlds, where 10 Sephirots are created as reality it exists before the act of creation, the “World of Creation” *Olam Beriah*, בְּרִיאָה עוֹלָם, where stands the Throne and the *Merkabah* it is a reality

in which God calls the “World of Creation” into being although He is not yet forming the World, or more precisely the concrete forms, that happens in *Olam Yetsirah*, עולם יצירה, the “World of Formation” where concrete being forms are created as angels surrounding Metatron the highest Shekina emanation and the fourth world is *Olam Asiyah*, עולם עשייה, which Scholem identifies as the “World of Making”, but literally can be translated as the “World of Action”. Though our human world functions as a part of to “Become World” or the “World of Making” which in mystical teachings appear as site of materia and evil forces. This world in teaching of Luria after the breaking of the vessels was mixed with *Qliphoth* and that is how it becomes the beginning of our “material world of the senses” (Scholem, *Major Trends* 303). Another factor while drawing an anthropomorphic picture of the God is *Partzuf*s, as 5 “countenances” of God they form configurations of the Sephirots or their divine hierarchy into a new recreated Adam Kadmon or his aspects. In Luria teachings they are described in five Aramaic origin words *Arikh Anpin*, אריך אנפין, the “Long Face” or “Extended Countenance” also called as *Attika Kaddisha*, *Abba* (“Father”), *Imma* (“Mother”), *Zeir Anpin* (“Small Countenance”), *Nukvah de Zeir* (“Female of Small Countenance”). The “Holy Ancient One” marks God transition from the

En-Sof, His formless nature into nothingness which also can be understood as shapelessness. “And Atika Kadisha is not in number, or in thought, or in calculation, but in the devotion of the heart.” (*Wisdom of the Zohar* vol. I, 335). Transcendence of this mythical divine configuration of *Atika Kadisha* and *Shekinah* in *Zohar* or *Zeir Anpin* and *Rachel* in Lurianic Kabbalah can be grasped only in mystical harmonious song of the heart of oneself at the very center of the soul table.

This mystical union can be very well “illustrated” through the “mythos of God giving birth to Himself” (Scholem, *Major Trends* 301). The myths Scholem is talking about are the ancient Egyptian myths where we meet adder and snake. Adder and snake can be understood as metaphor for masculine and feminine aspects of God, as *Attika Kadisha* and *Shekinah* or *Zeir Anpin* and *Rachel*. It is the first highest Divinity manifestation expressed as an archetype of adder or snake arising from primordial waters *Nun* and his length is as long as manifested being. Its own tail eating snake is a symbol of divine unity and eternity and it stands for cosmos integrity in its metaphysical aspects. Giving the end to beginning and the beginning to an end, while intermediate levels of reality develops in cycles. “The divine “soul”, *ba* (in a certain sense analogous

to immanent Form) makes the statue a manifestation of deity whose epiphany in the religious procession (a ritual counterpart of the Neoplatonic *proodos*) is called “lifting up the beauty” (Uždavinys *Philosophy as a Rite of Rebirth* 122). The name of *Ba* in sarcophagus or the *Coffin texts* is the strongest from all the gods and it gives life vitality *ka* and the essential existence. According to these texts *Ba* created cosmos while making love with his own hand, twining round itself *Ba* created place for itself among the strings and pronounced creative Word, anyhow there are more than one mythical archetype.

Primordial snake is associated with Atum who masturbating creates Shu and Tefnut gods couple. The strings around the snake creates infinity and boundlessness (gr. *apeiron*), but together it creates a boundary (gr. *peirar*) for the different manifestation levels. In the nucleus of the strings in the mouth of the snake, as if this mouth would be a divine archetypes book scripter, demiurgic Word *Logos* is born. This snake or adder both can be equally understood as androgynous nature quality of the manifestation of the serpent, which is a hidden and invisible *Amun* who provides spirit, vitalic life and being aspects. Who is found next to the *Ankh* hieroglyph as slithering double-headed snake? In the shape of *Atum* she destroys its previous invisible snake form

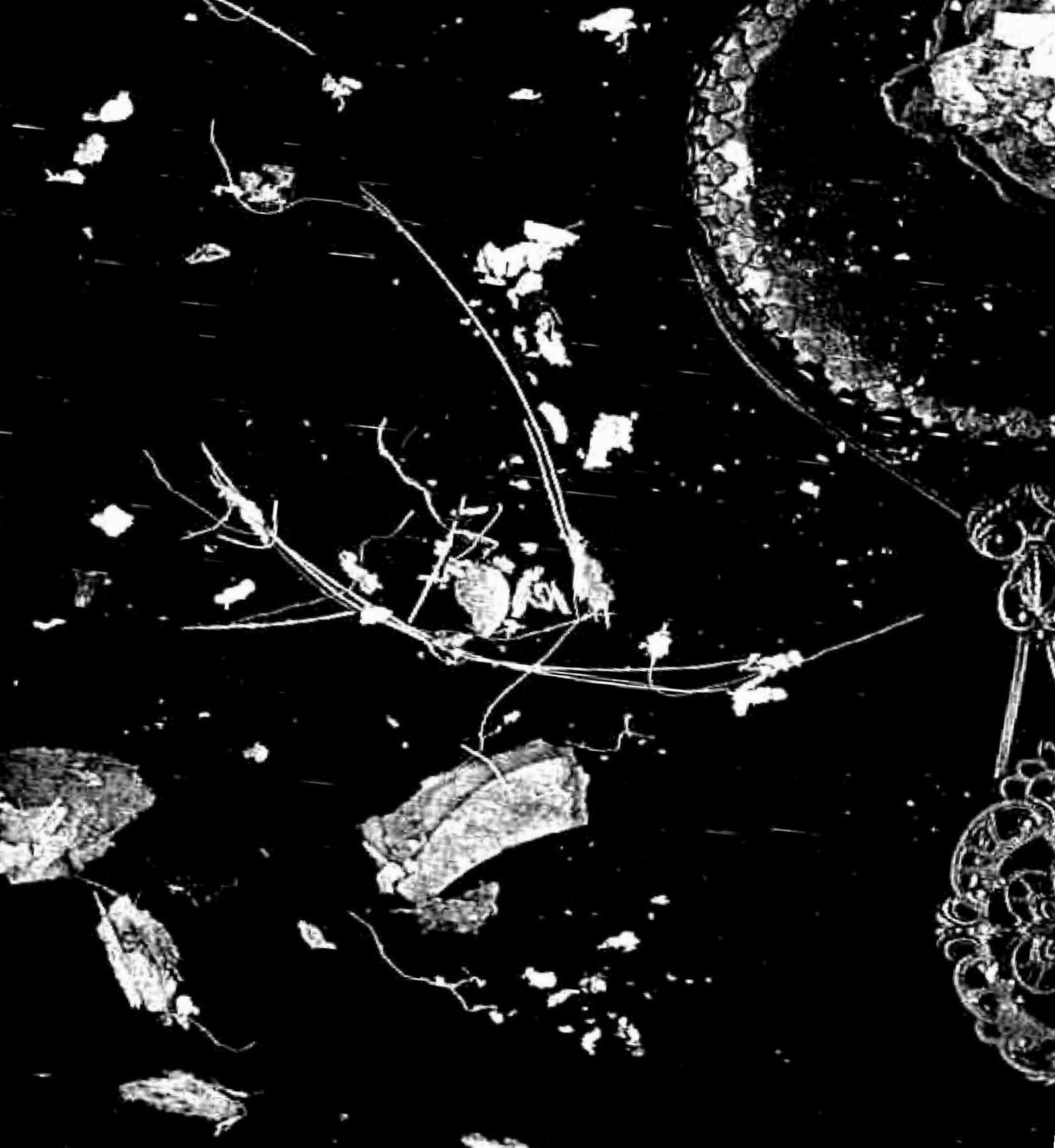
and establishes the world of theophanies which holds a unity of fundamental primaries. The world which is imagined as a mountain which is encircled by the adder. This is a hermetic *Ouroboros* appearing in different planes of being. As a scripter of the divine book the serpent can be represented in the shapes of *Toth*, anthropomorphic figure of *Geb* or as a figure its own mouth penetrating its phallus, which is a symbol of unity and the symbol of idea about transcendental fulness. In Hellenistic and Egyptian alchemy this can be found as a cosmic egg as well as a stone of the philosophers, as a winged serpent or as an Agathodaemon. Words indescribable deity is the beginning, the middle and the end of everything.



Yayoi Kusama. Not in rivers but in drops

To come closer to this immeasurable divine light and its movements and in particular the contraction movement it is important to understand, that human mind is simply not capable to reach it with a bold thinking, what man is capable is just to contemplate it as a figurative metaphor. What happens in *Tsimtsum* is God contraction in Itself creating a space for a new world. This act creates circumstances for world to exist and that is why Jewish mysticists and especially Luria understands it as a sacrifice act. The God divine love for humanity creates a self restricting fence, because God love for Its creations is closely bonded and close to impossible without certain sacrificial. “Breaking of the Vessels—the greater the chance of subduing, refining, and purifying it. The existence of evil in potentia, indeed, of Satan himself, is rooted in God; but whereas prior to *tsimtsum* it was included in the light of the Infinite, which contains the seeds of darkness, evil becomes progressively more independent during the course of a dialectic process in which, on the one hand, God continually restricts Himself through repeated acts of *tsimtsum* and, on the other, He manifests His potencies by means of the Sefirotic system” (Scholem *On the Mystical Shape* 83-84). The creation in the manner of contraction is not creation from something or some specific material neither creation *ex nihilo*

neither the creation from Its own divine substance and if it is, then only from microdotic amount which is so diluted that reminds an unknowable x which is placed somewhere beyond the fence, something that can not be comprehended as a part of him, neither not a part of him and remains as a site of his property. As it is something belonging to God and something from what world was created it contains divine light as well as divine darkness and relationship between these two parts or rather aspects of God suggests not only dualistic construction of the material world, but starts to appear as a divine space we are brought to. The cost of this dualism reverberates into our reality bringing so many refractions to fix, that it would be very unfair to put an effort trying to prove an act of creation based on human power as possible. What truly is possible is that there are much more what we can acknowledge by following this process in the best possible way and restituting existing shapes and forms.





An eye in the cup

Jumping at the speed of light through phases of creation as high as much as down, it would be nice to land in one of those evenings, when I used to sit with my mother, her reading for me *The Snow Queen: A Tale in Seven Stories* written by beloved H. Chr. Andersen. The book was old and soft by its appearance, with yellowish tone paper very fine quality and smooth texture and the illustrations made by Jan Marcin Szancer, a Polish Jew illustrator, creates the story in a subtle way, though at the same time dynamic brush strokes, not so bright in tones and not as rich in detail as other edition of the same story, which I also like very much illustrated by Ukrainian painter Vladislav Erko, and perhaps due to multidual nature I can not decide which one I like more. Though what I wanted to say is that the story which happened after the high times of Ancient of Days and the breaking of the vessels and all doctrine of *Tikkun* metaphorically can be told in different manner. The reason why I could not completely retell it is, that it would lose a great style of the H. Chr. Andersen as he begins: “Now then! We will begin. When the story is done you shall know a great deal more than you do know. He was a terribly bad hobgoblin, a goblin of the very wickedest sort and, in fact, he was the devil himself. One day the devil was in a very good humor because he had just finished a mirror which

had this peculiar power: everything good and beautiful that was reflected in it seemed to dwindle to almost nothing at all, while everything that was worthless and ugly became most conspicuous and even uglier than ever. In this mirror the loveliest landscapes looked like boiled spinach, and the very best people became hideous, or stood on their heads and had no stomachs. Their faces were distorted beyond any recognition, and if a person had a freckle it was sure to spread until it covered both nose and mouth” (Andersen “The Snow Queen”)³.

Boiled spinach! Very well put, that’s what crosses my mind when thinking of the majority of art and culture landscapes of 21st century. Some kind of amorphic appearance with no taste, no smell, no colour and almost no touch, at least the bite of mosquito would be understood as sensorial apotheosis. That is the reason why the best would be listening H. Corbin advice, shut my mouth and stay alone with alone, but as a story just began let’s continue to fall, just to give us a chance to rise up again. Our corporeal presence of the moment is so positive aggressive, that only way to extract sugar from salt and stay truly positive is to be negative. The story is connected with substances and their origins and phases of that origins. Both ice and glass are cold and hard, although both carries their inner quality to be liquid and hot, just as a fire which

is red and blue, which can be burning or giving warm. “The imagination as a mirror reflects images which come from a higher ontological level and the sight or contemplation of them turns the soul back towards that higher level. Proclus in the *Commentary on Euclid* (141.2ff) says: “Just as nature stands creatively above the visible figures, so the soul, exercising her capacity to know (kata to gnostikon energousa), projects on the imagination, as on a mirror, the principles of the figures (tous ton schematon logous); and imagination, receiving in pictorial form these reflections of the ideas within the soul, by their means affords the soul an opportunity to turn inward from the pictures (ton eidolon) and attend to herself. It is as if a man looking at himself in a mirror and marvelling at the power of nature and his own appearance (morphēn beaution) should wish to look upon himself directly and possess such a power as would enable him to become at the same time the seer and the object seen” (qtd. in Uždaviny's *Philosophy as a Rite of Rebirth* 270). We all know cliché that eyes are the mirror of the soul and what makes it cliché is that there is a sense in that. After all the mirror is a glass so it can be a window just with special layer of coating, filter or simply with the blinds. When piece of glass from the magic mirror falls into Kay eye in the *Second Story: A Little Boy and*

a Little Girl, he stops crying and when it falls into his heart he stops feeling.

The opposite reaction happens when at the end of the story pieces are removed from his eye and heart. Not only literally but also in practice crying is antidote for impurities or little particles such as sand in eyes. So as glass breaks, ice melts, water which is fire and fire which is water purifies. Lacrimation is the cure for positive aggressiveness. Tears of happiness or joy are from the same substance as tears of sadness or grief, tears who wash the windows very well. In that sense negative can become positive.





Fracture

The results we are experiencing at 21st century are a climax of our split consciousness, which is a price which needs to be paid for scientific reasons of an “I” existence, which divides it into pieces of psychological, physical, biological, sociological, ethical cake. Which can be digested only because of thinking quality superiority of an “I”, which allows “I” to exist in the highest degree dictatorship over other species. “Azazyel taught men to make swords, knives, shields, breastplates, the fabrication of mirrors, and the workmanship of bracelets and ornaments, the use of paint, the beautifying of the eyebrows, the use of stones of every valuable and select kind, and all sorts of dyes, so that the world became altered” (*Book of Enoch* 8.1). In comparison with construction of the most powerful mass weapon of all time, that was only the crafts covey. Anyhow “I” somehow has to become demonic, so later it could be redeemed through the process of thinking. Thanks to René Descartes who can share the same honour with a good housewife who knows how to take protein apart from the yolk, separating mind from the heart, the ratio from the feelings, thinker from his thoughts. It would not be enough to call rationalism attempts to fuse all these different fields of sciences dualistic, but rather schizophrenic. Taking in consideration, that mathematics, physics, chemistry, history, psychology and

biology suddenly becomes one big shakshouka of evolving future with spices of the Holocaust, Fascism and Bolshevism, just because the knowledge of the world suddenly is unified in the empty form of the *cogito*. The gap between Eastern mysticism and Western philosophy becomes infeasible together with Averroes funerals, when his body after his death in 595 of the Hegira in Marakesh was carried on the horse back to Cordova. “His remains were taken to Cordova, where his tomb is. When the coffin containing his ashes was loaded on the flank of the beast of burden, his works were placed on the other side to counterbalance it” (Corbin *Alone with the Alone* 43). This scene has a great symbolical value on one side loaded by the dead corpse on the other outweighed by bundle of books, but both are dead burdens marking a beginning of Western philosophy secularization.





About origins of glass

A fairy tale name: *The Snow Queen, A Tale in Seven Stories* refers to Seven days of creation or seven lower Sephirots which are partly possible to know by human intelligence. And this is one of those situations of the Lurianic Kabbalah which Scholem describes as: “The tendency to interpret human life and behavior as symbols of a deeper life, the conception of man as a micro-cosmos and of the living God as a macro-anthropos, has never been more clearly expressed and driven to its farthest consequences” (*Major Trends* 299). Five main God countenances *Partzufim* appearing as metaphor of time creates worst possible interpretation. It was 5 o’clock and Kay cried, time for mimicry marking a line between fairy tales, which are memory and history which is phantasy... “Kay could mimic so well that people said, “That boy has surely got a good head on him!” But it was the glass in his eye and the glass in his heart” (Andersen “The Snow Queen”). This alchemical substance which dwells in *Olam Ha-Nekudoth* the age-old divine light world gathered from light dots as nikkud in Hebrew means dots it is named the “World of Dots”. This arbitrary not structured light floating from the body of Adam Kadmon eyes and coming back to them can become structured through the process of *Tikkun*. The act of restitution happens as the piece of mirror glass later is

removed from Kay's eye and heart. *Olam Ha-Nekudoth* in Lurianic Kabbalah is called *Olam Ha-Tohu*, "world of confusion or disorder" (Scholem, *Major Trends* 296) taking in consideration that primordial light is not yet organised structurally, in other words can be described as the world of chaotic nature primordial light, the world of light dots and their cosmical pulverization. The process of *Tikkun* unfolds in material of glass, which in its divine aspects is a biproduct of *mundus archetypus*. Following man's keen interest to measure immeasurable things the glass origin chemical formula is silica dioxide (SiO_2). "In nature, vitrification of quartz occurs when lightning strikes sand, forming hollow, branching rootlike structures called fulgurites" (Klein), with additive of sodium carbonate (Na_2CO_3) which lowers glass melting temperature and makes it water-soluble and that is why calcium oxide (CaO) which is obtained from limestone is added, as well some magnesium oxide (MgO) and aluminium oxide (Al_2O_3) to remove the yellowish tone and extend its endurance. According to *Recipes for Flint Glass Making, Crystal and Demi-crystal* recipe components are: "Refined Pearl Ashes — 76 lb.; Saltpeter — 10 lb.; Lead — 200 lb.; Sand — 260 lb.; Manganese 4 drs.; Arsenic — 8 lb" (23). Whereas the mirror glass we are dealing with might had optical quality and have something

in common with achromatic glass, since it distorted everything what touched its surface, it is possible to consider it as composition of both positive convex and negative concave surfaces. To get achromatic glass anonymous British glass master recommends to take: “Lead — 500 lb.; Sand — 600 lb.; Refined Ashes — 180 lb.; Salpetre — 60 lb.; Manganese — 7 oz.; Antimony — 3 oz” (*Recipes for flint glass making* 26). It is quite clear, that no matter which composition of glass we take, the fundamental substance of it is what we call sand. Carrying pipe and broom manager duties at *Lasikomppania* I noticed this chaotic sand nature and tendency to dispersion. When we deal with a glass at the stage of its raw unpurified state, we are encountering into contact with *Olam Ha-Nekudoth*.

Amorphous non-crystalline glass origin is sand which is crushed into tiny pieces of crystall structure quartz, possibly to say a stone. “Sand forms when rocks break down from weathering and eroding over thousands and even millions of years. Rocks take time to decompose, especially quartz (silica) and feldspar. Often starting thousands of miles from the ocean, rocks slowly travel down rivers and streams, constantly breaking down along the way. Once they make it to the ocean, they further erode from the constant action of

waves and tides” (NOAA). This fundamental substance of the divine origin in Egyptian mythology and culture is one of the essential not only as a main building material, but also as a cosmogonic Isle of the Egg. In the Egyptian myths Kamutef which according *The Oxford Encyclopedia of Ancient Egypt* is “bull of his mother”, *autogennetos* - not borned, but giving a birth to himself, Babylonians call it Kneph an adder hermaphrodite with a falcon head carved on gemstones and the Phoenicians names it Agathodaemon who is a guardian angel. The Greek name *Aghatos daimon* arrives from a tradition to keep house adders or snakes for home protection and that is why it is a spirit, a mystical guide and alchemical transformations principle, who is neotic cosmos Demiurge called Amun Ra Kamutef.

There was no mother to Him, that she might have born him His name,
there was no father to father the one
who first spoke the words, “I Am!”⁴

Nicolaus of Damascus interprets it as demiurgic *arche* triad, which first element is born from Water and Sand or Sand and Water, the second comes from the first and the third from the second. And according to Algis Uždavinys: “It is the solar ben-ben, the tomb-like stone of Heliopolis, and ‘stone’ or ‘tomb’

in this respect is the same as ‘egg’ in the Orphic cosmogony. Ben-ben emerges from the abyss of the ineffable One. This supreme pyramid-like Stone, on the top of which rests the Egyptian Phoenix, the bennu bird (the original Logos—and in Middle Kingdom terms, the ba of Osiris), is both a symbol of eternal life and a prototype of the ‘philosophical stone’ in alchemy” (*Philosophy and Theurgy* 61). In Arabic tradition Agathodaemon and Hermes are called the beginners of alchemy and primal Sabians (today Mandeans) wisdom keepers.



Collage

Andersen constructs his stories in the same way as I do, because same objects literally are traveling from one page to another, possibly changing their topographical place but never losing their inner quality features, as it happens with the *Snail and the Rosebush*, which is growing in the garden at one end of these thesis and the rosebush in the first story of *Snow Queen* at the other end. I wonder if I knew it then, listening my mother reading, that I will be writing about it now. “That summer the roses bloomed their splendid best. The little girl had learned a hymn in which there was a line about roses that reminded her of their own flowers. She sang it to the little boy, and he sang it with her: “Where roses bloom so sweetly in the vale, There shall you find the Christ Child, without fail.” The children held each other by the hand, kissed the roses, looked up at the Lord’s clear sunshine, and spoke to it as if the Christ Child were there. What glorious summer days those were, and how beautiful it was out under those fragrant rose bushes which seemed as if they would never stop blooming” (Andersen “The Snow Queen”). Another junction between two stories, where the Rosebush is having a conversation with the Snail: “although once I saw one of the roses laid in a mother’s hymnbook, and one of my own roses was placed on the breast of a lovely young girl, and another was kissed

by a child in the first happiness of life. It did me good; it was a true blessing. Those are my recollections - my life!” (Andersen “The Snow Queen”). We can see an allusion into kabbalistic understanding that Adam Kadmon typologically or perhaps also genetically connects with Christian teaching. About that not only human races but also whole created World fate is essentially touched Attika Kadisha, or the fall of the old Adam, primal sin and redemption of whole humanity and the World fulfilled by new Adam or Christ. Similarly, as during the Adam’s fall the death and evil came into the World, during the redemption of the Christ not only redeemed mankind but the World as well are implanted into the body of the new Adam which is Christ.

To cross through time and open up more layers than linear historical time understanding one needs to have a symbolic thought, which allows us to re-remember the future. If time is applied to a spiral shape and observed through astronomical lense based on regular pattern of return it totally grounds the possibility of making the same mistake twice. For example, going back through pages of history written by radiophysist Paris Herouni who claims Carahunge located at Sisian, Syunik Province in Armenia, to be the world’s oldest astronomical observatory (*Armenians and Old Armenia*).

Observations based on scientific thought describes place as longitude with 223 stones, some possibly burial cists and standing stones or Menhirs, which are between 0,5 and 3 m high and weights up to 10 tons from which 80 stones have a circular hole. These little around 2-5 cm holes complicates Herouni precise vision of the site, since precise determination of the summer solstice postulated by Herouni requires insert a narrow tube into megalithic stones for the astronomical observations. As if it would be as simple as to heat copper pennies as Kay and Gerda did, pushing them against the frozen window.

“Then they had the finest of peepholes, as round as a ring, and behind them appeared a bright, friendly eye, one at each window-it was the little boy and the little girl who peeped out” (Andersen “The Snow Queen”). So, without required archeological evidence and González-Garcia’s *Critical Assessment* (1453–1460) scientific mind is left twice to gaze through the transparent perforations of stones.

So, if Paris Herouni would ever sat next to Parisian table, he would have definitely noticed, that: “Plus il y a de Fromage, plus il y a de trous. Plus il y a de trous, moins il y a de Fromage. Donc, plus il y a de Fromage, moins il y a de Fromage”, which more or less would translate: “More there is cheese,

more there are holes. More there are holes, less there is cheese. So more there is cheese, less there is cheese” (“La grande énigme”). Anyhow science is so compulsive dogmatic, that it necessary leave a gap for more symbolic interpretations which are multilayered and multiregional in time and works as a complete opposition for historicism. Layers of time are as different plant leaves in Goethe’s *The Metamorphosis of Plants* having different appearance, but possessing the same root of the future tree re-remembered in the past.

“That’s very funny!” said the devil. If a good, pious thought passed through anyone’s mind, it showed in the mirror as a carnal grin, and the devil laughed aloud at his ingenious invention. All those who went to the hobgoblin’s school - for he had a school of his own - told everyone that a miracle had come to pass” (Andersen “The Snow Queen”). As a good hobgoblin he definitely should had a school and I know one of that kind. As we are already travelling through space and time why not to enter the blue planet Earth and stop denying laws of gravity with a big fat fly? Let’s hear the same story once again, this time through the lips of Daniel Stolte who brings as in year 2017, Nov. 2 at the Richard F. Caris Mirror Lab where the world’s largest telescope is casted, 1,165 degrees Celsius, or 2,129 degrees Fahrenheit, I assume suppose to be

quite hot for the Snow Queen. The snowflake of the desert or GMT as well can be referred to Giant Magellan Telescope which according The University of Arizona News will be an extremely large telescope. Glass casting process is led by the lab's founder and director, UA Regents Professor and Professor of Astronomy and Optical Sciences at the University of Arizona Roger Angel, the winner of Newton Lacy Pierce Prize in Astronomy 1976, MacArthur Fellow Program 1996, Kavli Prize for Astrophysics 2010, National Inventors Hall of Fame 2016. Here we can see how great importance tools have in science.

Angels on the sideline,

Puzzled and amused.

Why did Father give these humans free will?

Now they're all confused.

Don't these talking monkeys know that Eden has enough to go around? (Tool)

And if the fat fly was not enough to deny the power of gravitation, then Angel walking on the ground with his bare feet will definitely be enough to prove it. This spectacular honeycomb glass structure mirror is so light

that it can float in the water, but also very stiff and capable to adjust to a temperature of the night, though the best is that it gives much sharper images. “Now look through the glass,” he told Gerda. Each snowflake seemed much larger, and looked like a magnificent flower or a ten-pointed star. It was marvelous to look at” (Andersen “The Snow Queen”). What GMT promises is that: “The telescope will allow astronomers to answer some of the most pressing questions about the cosmos, including the detection, imaging and characterization of planets orbiting other stars; the nature of dark matter and dark energy; the physics of black holes; and how stars and galaxies evolved during the earliest phases of the universe” (Stolte). Study of light is so boring, in light everything is clear, so clear, that there is barely anything to be prized as invention in comparison with the great joy of discovery while walking in a dark room and sticking pencil into things, trying to guess their primal material. But what science truly achieved is science of the holes, after failure of investigating transparent ones it seems to be very reasonable to investigate the black ones, because black might be fuller. And nature of dark matter and dark energy might truly enable man to squeeze a cheese from a stone. Western philosophers and scientists seem to forget, that to stick “things together in one area it is only to

cut them apart somewhere else” (Durand 7). Science at the surface so opposed to magic, seems to share same quality of thinking, on the one hand it gives the milk for one cow, but on the other it steals it from the other and every prize for invention at the first glimpse lose its pathetic value on the second.

Slightly smaller than basketball court 360 square meters area combined from the 7 mirrors. All together they create a paraboloid surface. The specific shape of paraboloid is somewhat similar to a half of an egg, because its surface arrives from a conic section, for whom belongs the hyperbola, the parabola and the ellipse, while the circle is a special case, and sometimes can be understood as the fourth type of conic section. It has one axis of symmetry, but no center of symmetry. Paraboloid mirror is done applying spin casting technique, this reduces glass finishing process, since it is done by rotating furnace. In other words, it is not casted by simply pouring glass into the mold, but is carefully placed on a form with honeycomb pattern assembled with the furnace. “An entire turntable containing the peripheral mold and the back pattern (a honeycomb pattern to lighten the finished product) is contained within a furnace and charged with the glass material used” (Spin casting). This huge surface of the rotating table is covered with glass, and later is closed

with a round lid coming from the up. These two parts are sealed and melting process begins, the table starts turning and temperature starts to rise. “While turning at the slow speed it creates shape taken on by water in a bucket when the bucket is spun around its axis; the water rises up the walls of the bucket while a depression forms in the center” (Stolte). A small bucket creates a small depression, while big ones can create pretty big depressions. All the glass material should be carefully inspected, so not even a small particle of raw material or dust would be there, not even talking of a tiny piece of rock or sandy sand which would be just enough to make it crack. I am singing “ירושלים שחורה אני ונאווה בנות”⁵ and shaking Bachelard hand with my soily palm agreeing, that psychoanalytically speaking, cleanliness is really a form of uncleanliness (*Psycho-analysis of Fire* 30) and transparent scientific facts might obscure due to enigmatic traditional thought as the words from *Isis* mouth when she whispers *Horus* about perfect black lore. “On Oct. 23, technicians spent the better part of the workday lying on their bellies on a platform, reaching down and carefully placing each glass chunk inside the furnace’s base, creating a sparkling pond of jagged glass in the process” (Stolte). And why one would climb on a giant shoulder to see stars, if one can successfully spend his life

with a loop investigating his shoes, like Carl Linnaeus or Hemuli did? Because of the transition from circle into parabola, from traditional order into scientific world of reason. One of those cases when a table of an oval shape gives a square reflection. What makes this rare mirror flower so unique is that its shape is asymmetric in profile. Outer mirror segments should be off-axis, so all together mirror would assemble a paraboloid mirror.

A parabolic mirror or parabolic dish with its reflective surface both collecting and projecting energy of light or sound or radio waves is famous in creating optical illusions and they have a great history, known since the times of Diocles from the book *On Burning Mirrors*, in which he proves that these parabolic mirrors focus a parallel beam to a point (Fried *Apollonius* 162–164). It was studied by a Persian physicist Ibn Sahl at the days of the Islamic Golden Age (McLean) and by Scottish mathematician and astronomer James Gregory who describes them as being in charge of spherical and chromatic aberrations which used to appear in refracting telescopes. Spherical aberration from its name sphere connects with all kinds of optical devices, such as lenses and curved mirrors and it is not a welcome factor in lenses since the rays going through it do not meet at one focal point, which cost an imperfection in the

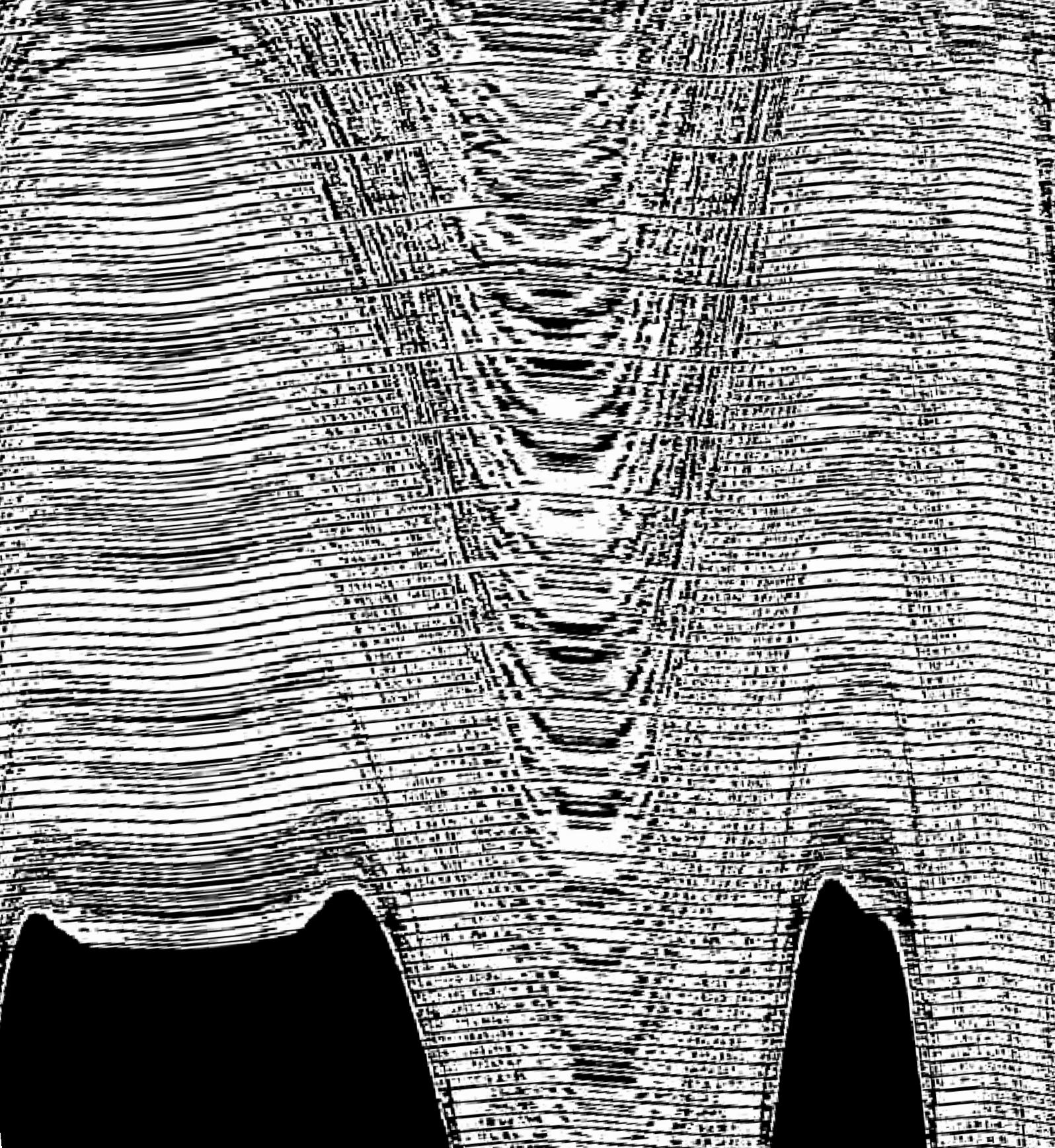
terms of science. Chromatic aberration unfocus the colors to the same point, so the overlapping and distortion of the picture appears, but because of the lack of the skills of the author, Gregorian telescope was not constructed. Although Newtonian telescope was spherical shape construction (Hogendijk 89).

Parabolic mirrors mimic the beam of the light coming from its source. But that has nothing to do with the inner light qualities as La Chambre writes: “Were we to follow the common view, we would need to add at this point that of itself, Light grows weaker as it goes farther from the luminous body; that following the example of all other qualities, it gradually loses its virtue as it makes progress; and that this is the true reason why it grows weaker and even in the end becomes imperceptible. Yet whatever may be the case with regard to the other qualities, we hold it to be certain that Light is of a nature and of an order so high above them that is not subject to any of their infirmities... (its) weakening is only external, and it does not affect the essence and inner virtue of Light” (qtd. in Bachelard *The Formation of the Scientific Mind* 93). Hidden qualities are opposed by those which are understandable immediately and in *The Poetics of Space*, Bachelard reveals time after time that setting is more than scene in works of art, that it is often the armature around which the work revolves (9).

And anyhow coming to where it all started in astronomical observatory in Las Campanas in Atacama Desert where rotating furnace is cooling down keeping its unbearably light treasure of human invention, the annealing process begins. Which is the trickiest part, because it takes so much time for such a huge glass piece to cool down. The temperature should drop very evenly, because every degree can cost a tension formation in glass. Nearly impossible operation at a stage of completion will give a tool for the next generation. The scientific attempts with the biggest to study the smallest and the most primitive is so beautiful and naïve and the Richard F. Caris Mirror Lab promises it “will provide astronomers with a one-of-a-kind tool to answer some of the most fundamental questions about the cosmos and our place within, including searching for signatures of biological activity on planets outside our solar system” (Stolte). Man sacrificed everything for a myth of history we are living in, which cost became so unbearable, that colonialism on ground starts to be not enough to cover nude lonesomeness of our existence. And only hope that we are not alone looking at the ugly reflection of ourselves in a mirror can partly appease this despair. As a rule, fixing one eye brow leaves the other unfixed, and that is not what Azazyel told to man, the man by itself decided,

that to do more is to make the other primitive, so “I” could safely exist as a better one. This is the moment described by Goethe and Bulgakov when Devil by himself would not have what to add, because man all the work to guide himself to evil has done alone, and is perfect in it.

Roger Angel, can you hear me? Ask the Major Tom how to release Ground Control, so you could fly in the most peculiar way with other angels so close to the stars, that you would notice, that they look very different today.



III

Frida Kahlo. Iron Heart

I

8

2

III

As flat surface makes a table and most of tables have numbers and/or signs, usually displayed as lines those create a timeline for counting our mortal existence. Table as a 3-dimensional solid object in material of stone is a tomb. Here I would like to explain why drawing in the math lessons gave me a symbolic thought, and allowed me to explore gnostic value in numbers, because 4 and 1 makes 5, but to get 5 I needed 4 which makes 1, that is why 5 represents unity of earlier 4 and that is how it becomes both the reason and the conclusion. Or in other words agnostic perception, where $1+1=2$ and $2+2=4$, is opposed by hermeneutic view, where 4 needs 1 to become 5, just as 7 needs a dot to become eternity and mathematics wishes to be deciphered. Here we can see how numbers sharing qualitative pluralism react within each other differently than the numbers unified by the quantity, but our science is unambiguously positive and is not capable to admit, that things might have more than one dubious meaning: “This had not been done and for very good reason! Quality has been destroyed in order to prove it existed, simply by applying a table of absence” (Bachelard *The Formation of the Scientific Mind* 110). That is the reason science without considering itself as one of them knows problems and has no clue about secrets.

How easy stable becomes unstable and vice versa. “The Egyptian royal tomb, especially, that of the late New Kingdom, is a model of cosmos and the temple of divine rites. It symbolizes the primordial mound and the womb of Nut-Hathor, the furnace of alchemical transformations and of spiritual gold-making” (Uždavinys *Philosophy as a Rite of Rebirth* 238). That is how tombs become places where earthly knowledge is left together with an earthly master’s body as a library with its keeper. And increased interest in human anatomy between Italian Renaissance artists was a way to deepen the knowledge in hermetic sciences as well investigating the tomb and a human body as a hermetical object in its eternal and mortal aspects. Tombs are important in the search of secrets of esoteric wisdom, philosophical teachings and alchemical recipes as arts and crafts manuals. “The body as such is not an evil thing, but a vessel of divine presence, the house of ba. Therefore, only the corruptible mortal side of corporeality must be neglected or rather transformed, as far as possible, into the icon of intelligible form. The Egyptian tomb as a bridge between visible and invisible is the most important thing on earth, since “the time that one spends on earth is only a dream”, according to *The Harper’s Song* (Theban Thomb 50) (qtd. in Uždavinys *Philosophy as a Rite of Rebirth* 241).

The tomb brought from its macrocosm into its microcosm complexion stands as a brick of mortal body, as a raw building material for building a furnace for our own death. It would be impossible not to mention Plato and Pythagoras trying to impose already existing Egyptian connection between the tomb and a soul, while calling it soma-sema as juxtaposition to body-prison. Tomb as a safe place as a closed place is sema, which encloses the soul, while soma or body is a building material for a brick from which walls of the furnace are build. In ancient Greek and Roman architecture, it can be found as a stone fence surrounding a court of sacred and safe place, such as altars and shrines. *Peribolos* is a fence surrounding residency of the soul.



Conclusions



Here I am to follow the table complexity, therefore there are so many routes to the global gnosis of it. And once I am here, I am at the point where I started, following hermetical and mystical route, in its metaphysical and ontological aspects - where bodies of art, *malakut* beings, and *imaginatio vera* can all work together.

And still the table reveals more about me, than I can reveal about the table. This route revealing a point as physically real and those aspects of bodies and beings seize in relation with our human experience. The table then, can be visualized and seen to take the position in space. Real manifestations only can be measured by the understanding of matters of the essentials, because our being can never be measured with less than multi-dimensional tools. Through spherical eyes and spherical thinking accurate understanding of the unified table appears. Or in other words table is no longer “flat” but becomes integral part of a curved surface creating boundaries for each of our spheres. The first printed illustration of rhombicuboctahedron, drawn by Leonardo da Vinci⁶, depicts the dual nature topologically identical with my relation to art. Polyhedron star of the table in material world is so immaterial, that it needs an armor to cross the valley obscured by clouds as one who wants to see should develop

spherical eyes, one who wants to invoke self-spreading tablecloth and drink from glass containing the well needs to hold a word for a toast. If this is my last sentence for this thesis, let it be the first sentence of the toast for my eternal lover, husband and friend Art. Not for a recognition sake, not for achievement sake, but for Art for the Art's sake. For its pure and beyond price value cloth covering our otherwise naked existence of immaturity of our minds. As I was told not use word beautiful when expressing my thoughts about art, I would like to say, - for a rare flower of art which can grow in darkness and bloom in desert, for art which from stone becomes water and from water to fire, for it to be beautiful.

Notes

1. “The ancient Romans did not use table-cloths (*mantilia*), but wiped the table with a sponge, *Martial.* xiv. 44., or with a coarse cloth (*gausāpe*), *Horat. Sat.* ii. 8. 11. [...] The *mappa* was sometimes adorned with a purple fringe (*lato clavo*), *Mart.* iv. 46. 17. The guests used sometimes, with the permission of the master of the feast, to put some part of the entertainment in to the *mappa*, and give it to their slaves to carry home, *Mart.* ii. 32. [...] In later times, the Romans, before supper, used always to bathe, *Plaut. Slich.* v. 2. 19. The wealthy had baths (*BALNEUM* vel *Balineum*, plur. *-neæ* vel *-a*), both cold and hot, at their own houses, *Cic. de Orat.* ii. 55. There were public baths (*BALNEA*) for the use of the citizens at large, *Cic. Cæl.* 26. *Horat. Ep.* i. 1. 92., where there were separate apartments for the men and women (*balnea virilia et muliebria*), *Varro de Lat. Ling.* viii. 42. *Vitruv.* v. 10. *Gell.* x. 3. Each paid to the bath-keeper (*balneator*) a small coin (*quadrans*), *Horat. Sat.* i. 3. 137. *Juvenal.* vi. 446” (Adam 406).

2. “Certain Western orientalist have simply regarded the word ‘Sūfi’ as a transliteration of the Greek *sophos*, sage (*ṣūfiya*, Sūfism, is indeed the Arabic spelling of Hagia Sophia)” (Corbin *Alone with the Alone* 30).
3. “The Snow Queen” is number 68 in the Hans Christian Andersen Center’s register of Andersen’s literary works, i.e. no. 68 in the category fairy tale (the range 1 - 300). BFN 456. “The Snow Queen” was first published 21 December 1844. Translated by Jean Hersholt. (Andersen “The Snow Queen”).
4. Verses from the ancient Egyptian hymn “When Being began back in days of genesis”. The hymn is taken from the rich collection in National Museum of Antiquities in Leiden, which contains New Kingdom hymns from the time of Ramesses II called “The Leiden Hymns to Amun and Thebes”. Translated by Foster (*Ancient Egyptian Literature* 162).
5. “Dark am I, yet lovely, daughters of Jerusalem” (*New International Version*, Song of Songs 1.5)
6. An illustration of this Archimedean solid with eight triangular and eighteen square faces Leonardo da Vinci drew while he lived with and took mathematics lessons from mathematician Luca Pacioli.

It appeared in a book *Divina proportione* (*Divine proportion*), later also called *De divina proportione* (*The divine proportion*), which Luca Pacioli composed around 1498 in Milan and first printed in 1509.

See *De Divina Proportione* by Luca Paciolo. 23 Aug 2011, [issuu.com/s.c.williams-library/docs/de_divina_proportione](http://www.s.c.williams-library/docs/de_divina_proportione). Accessed 10 Dec 2018.

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Illuminated Table: documentation

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*For my divine lover Art,
You're here to teach me
How to love
A dream of loving love (Sainte-Marie)*

Content

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The documentation part of my Master Thesis contains description and images of the 5 offset lithography prints of *Evening Breakfast* and the glass waste installation *Mensa Illuminata*.

Evening Breakfast

I choose offset lithography as a main technique of my works. It is most suitable for myself, because it provides big scale colorful prints with and biggest variety of the ways to build images. Offset lithography is consolidating features of photography, painting and printmaking. In the field of printmaking offset lithography is a technique with the most visible interconnection between the past and the future, taking into consideration, that it was developed from the ancient lithography technique and today it is highly digitalized process, serving industrial printing. This special process having so many evolution stages, gave me a chance to choose the one most suitable for my practise. *Evening Breakfast* is printed with *Steinmesse & Stollberg* press mostly used in 70's and 80's the time when posters were drawn, painted or printed, but always constructed manually.

I choose collage technique to construct my works, because it best reflects my way of thinking. The fragments are dispersed and then gathered together. The essence of collage in my works is to change context of things, or change the things through the context.

About steps of offset lithography:

Technically there are 3 stages of making offset lithography print:

Constructing image

Exposing image

Printing image

Constructing the image

Once I get a vision with every precise detail, the most of work is done and I can start to manifest it. The very early stage of constructing the image is gathering the materials, that means everything, that I found suitable for that vision, most of times it simply can be trash, or household items or personal belongings. It does not matter what the thing is, because it becomes what it represents, that is how *Evening Breakfast* manifests.



*Hidden qualities are opposed by those which are understandable immediately and in *The Poetics of Space*, Bachelard reveals time after time that setting is more than scene in works of art, that it is often the armature around which the work revolves (103).*

Because most of time I work with 3 dimensional objects and printmaking is technique in its essence based on 2 dimensional space, objects undergo transmission from 3 dimensional space into 2 dimensional . For that reason I use Xerox copying machine. Xerox works as a father of Photoshop, because it distorts the image while making copies of the copies and copies of those copies and so on.



Later I have to decide which method I am going to use in order to create images for each of the layers. Here I want to add, that technically the image should be created on a piece of transparent plastic film. Image can be drawn, painted, cut, glued and etc. Similar to creating image for silkscreen, but there is an important difference - silk and offset plate reacts to the light differently. From practical side they both provide different varieties in tonality of printed colors. The main difference is that silk has a grid.



My interest in whole things appeared in early age while doing puzzles. Once a whole puzzle was done, I used to take one piece out and then put it back, after that it were two pieces, and three and so on, till I knew all picture by heart. That brought me feeling that I knew something (33).

Collages were made using different techniques such as cutting, painting and drawing. They are done in similar way as puzzles. The process starts with sorting out the material according shape, tone and object it represents. And then cutting it apart and reassembling those tiny pieces together.

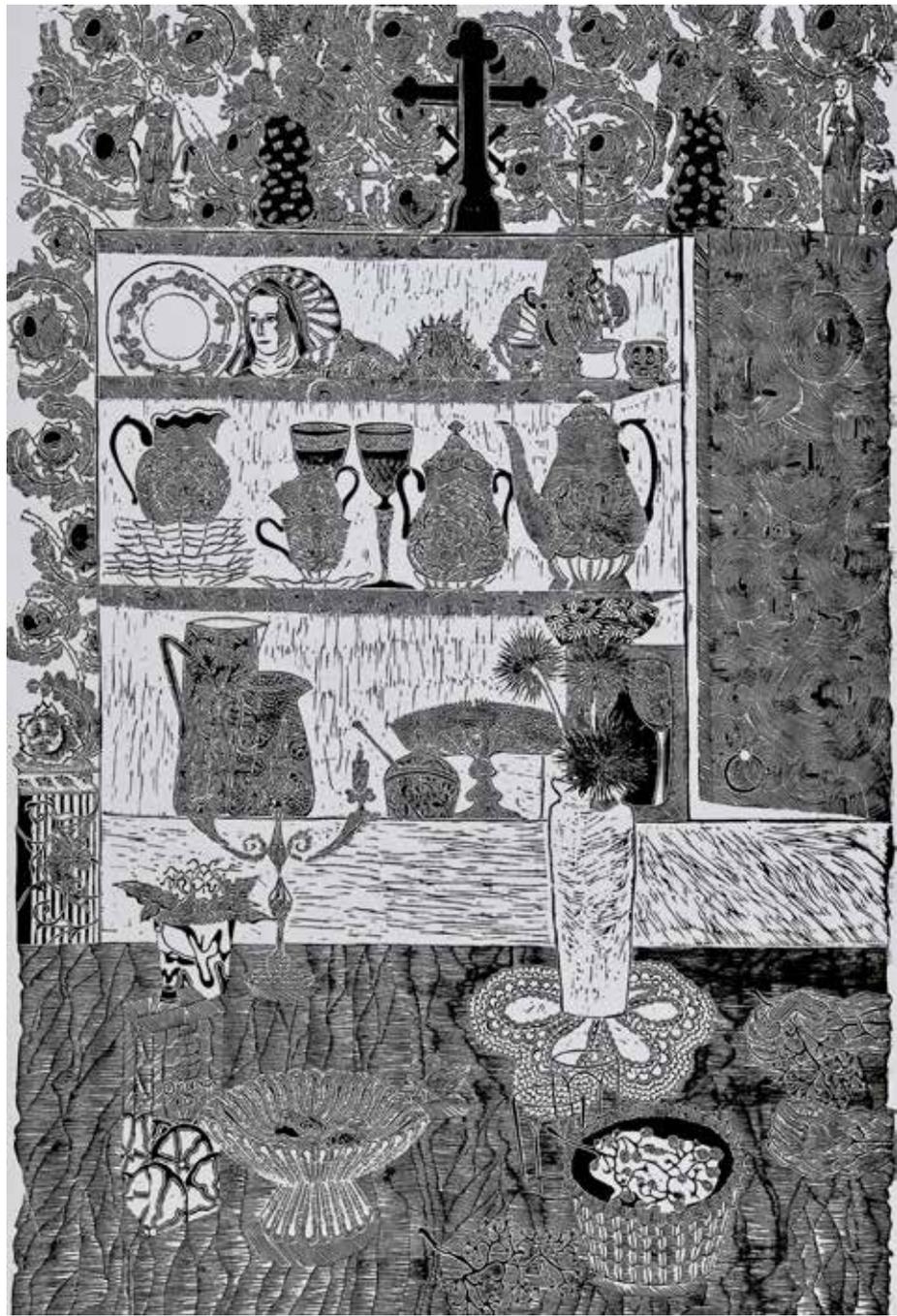
Some parts of the collage were painted:



the tableware was taken from the same work, which was done in linocut technique in 2009.

Tableware: 2 cups and cup plates, a tea-pot, a sugar vase and a goblet, a plate with butter, a plate with fruits, 2 candle holders, a grape bunch, an orange juice pack and a pencil were copied and distorted, cut out and placed back again. Table was undressed *mensam remove* and dressed again *mensam exstruere*.





This is the process of restitution, as a practice I inherited it from my mother. She told me how to heal books, as a child I grew up with her reading for me. Later on, I got a nanny, who was very sweet, and her job was to read for me. I used to collect books in a pile and then insist her to read. At the moments when got very thirsty, she used to ask me, if she could get a glass of water. And that was fine with me, but she needed to do it fast, and then immediately continue reading. It happened so that some of the books were belonging to my parents and grandparents before me. The books had parts which were broken or missing. To give nanny a break from me, my mother asked me to heal all the books, so they could be read again, she taught me how to cut little pieces of paper and replace them nicely to cover the holes, and how to connect the missing sentences and sort out the material. I really liked this process of restitution and the transparent tape seemed to be used only for the pure art purposes, to heal the books and wrap the present.



I knew, that I am going to make 5 prints and each of them must have 3 layers and central composition. The works are interconnected by the one line representing the edge of the table going from print to print. And every layer contains the part of full image, so in total *Evening Breakfast* is constructed from 15 layers.

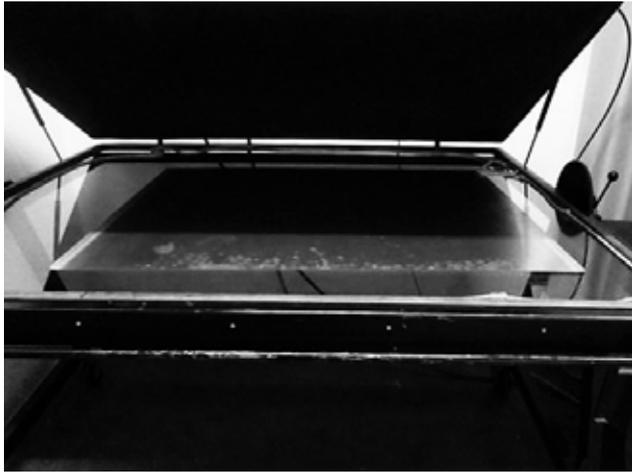


Here I would like to explain why drawing in the math lessons gave me a symbolic thought, and allowed me to explore gnostic value in numbers, because 4 and 1 makes 5, but to get 5 I needed 4 which makes 1, that is why 5 represents unity of earlier 4 and that is how it becomes both the reason and the conclusion. Or in other words agnostic perception, where $1+1=2$ and $2+2=4$, is opposed by hermeneutic view, where 4 needs 1 to become 5, just as 7 needs a dot to become eternity and mathematics wishes to be deciphered (108).

Exposing image

This is the part of the process which happens in a dark room, where every layer of the work is exposed on a photo sensitive plate. If lithography is done on a lime stone surface, offset lithography is done on a coated aluminium plate. While exposing the transparent sheet of plastic with paper collage is placed on top of the photo sensitive plate lying on a glass table. The table is closed with a rubber lid, which is connected to a vacuum. So the air is sucked and the plate is tightly placed next to the transparent plastic sheet. Then the table is flipped. The simplest kind of table through history sustained huge metamorphosis. Besides well-known concept of dinning table were many other kinds. In China small tables were used for calligraphy art which later were assimilated into shape of drawing table or architect table, which included measuring tools, here would be possible to mention various kinds of working desks: starting with medieval lecterns and finishing with school desks and carpenters tables, while Egyptians elevated game boards, which later became chess, poker, tennis and billiard tables, first bankers had a special elongated metal framed, wooden top tables to place the money. When the money finished they would place the table upside down.

The exposure table has a similar construction to that of an early bankers, because of its frame and rotation movement.



Closed table with image on a sheet of plastic and photo sensitive plate facing glass is exposed to a light for couple minutes and the plate is ready to be developed.



These lights in certain condensation can manifest themselves into different realities according to their subtlety. This kind of condensation is visible in copper, when it by its nature being red through the process of oxidation turns green. This shows us, that what we see is not always what it really is, original supreme lights react with each element of our nature and that requires them to be certainly occulted. That is why imaginalias are mixed with soil, as black shadow silhouettes of its principle and dark green is replaced by black that is how colors appears to be (55).



When the plate is exposed and developed it can be brought to the light and drained. The dry plate is cleaned by rubbing preserver, which is used for a work with positive and negative plates. It helps to remove small particles of stacked emulsion from the plate, the best fabric to rub and clean is cheesecloth.



Printing image

Printing part starts by mixing the colors and preparing paper.

The name of the technique already explains which ink has been used. I used offset inks.



The offset press works so that ink goes to rollers which are mixing the color blend in between of them then the upper part of the machine goes over the paper and touches only the plate. That is how the ink is applied on the plate. When it reaches the end the machine stops for a moment there and goes back. On the way back the biggest roller (drum) touches the inked plate and takes the image and prints it on the sheet of paper. So the paper sheet and the plate lie next to each other.



Between every round of printing, water is applied to a plate so it would be inked well.



The very last stage of printing and the essential part of printmaking is cleaning, so practically printmaking can be a good profession for people with Obsessive Compulsive Disorder and only those, who can make onions cry can stay not intoxicated by all the solvents used.





Not only literally but also in practice crying is an antidote for impurities or little particles such as sand in eyes. So as glass breaks, ice melts, water which is fire and fire which is water purifies. Lacrimation is the cure for positive aggressiveness. Tears of happiness or joy are from the same substance as tears of sadness or grief, tears who wash the windows very well. In that sense negative can become positive (81).

In between of layers and at the last prints are painted with different kinds of metal dusts and oxides, such as gold and silver.



My duty at house was to wash dishes, and I had to do it every day for around 6 years of my life, till my brother became 4 years old. Through the one step of a ladder I was raised into position in which I had to do with dust and pulverization and he took my position and had to deal with the dirty dishes (52).



Mensa Illuminata

The 764-765 lines from Virgil's Book Two of the Aeneid about the sack of Troy sounds like: "Huc undique Troia gaza incensis erepta adytis, mensaeque deorum crateresque auro solidi, captivaeque uestis congeritur" [From everywhere, the treasure of Troy was heaped up here, torn from its blazing sanctuaries, tables of the gods, mixing-bowls of solid gold, seized garments] (Horsfall 40-41). Those tables (*mensaeque deorum* = *mensaeque sacrae*) were made out of marble, silver or gold. During the cult rites tables, called lectisternia, were loaded with a variety of dishes and wine. Along the tables were placed mattresses (torus), on the mattresses there were cushions (pulvinar) on which the god statues were laid down. Mensa is illuminated so *Evening Breakfast* can be served, or in other words *Mensa Illuminata* is *Evening Breakfast* brought back to 3 dimensional space. Technically it is constructed in the same way as *Evening Breakfast* as a restitution.

The process is done in 3 parts:

1. Gathering the material
2. Breaking
3. Gluing pieces together

Gathering the material

My joy is to collect the mix of trash and soil and to bring it back to its original order. It happens when for instance a glass jar stops to be a container for a strawberry jam, but rather manifests its essential principle as qualitative mode of the light, embodied in material.



Sephirot are interconnected by the channels which lets them to come into contact with each other, their vessels are porous and that is the reason why light is filtered from upper Sephirot vessels into the lower ones, which are the lower levels of reality (65).

Breaking

The other great event I had a chance to become witness of pure art restitution itself happened at my family kitchen. I was 6 years old when my brother was born, and my grandmother gave my parents a present, one of those Bohemian glass cake plates. It was a massive piece of glass, engraved in snowflake and star pattern and looked like the most outlandish object taking into consideration, that according my father's taste, kitchen floor was made to be black with tiny white dots, and the walls were orange. I can admit, that engraved cake plate looked very attractive to me as if every time I would enter the kitchen it would shine from the darkest corner with millions of edged faces, creating most beautiful illusions. And it happened so many times, that I could not resist to touch it as if it would be the most precious jewel. I have to admit, that it was almost never used to serve its role and carry the cake, and just before it possibly could have been used it happened to break. I was supposed to take it out from the closet, it was placed deep in darkness, between other cooking pots. I had to reach it with my hands and take it out, and the moment I brought it to the light it slipped and broke in thousands of pieces. In less than a second, I saw the extreme light floating on the black kitchen floor, and that was beautiful. The internal essence exploding its outer shell.

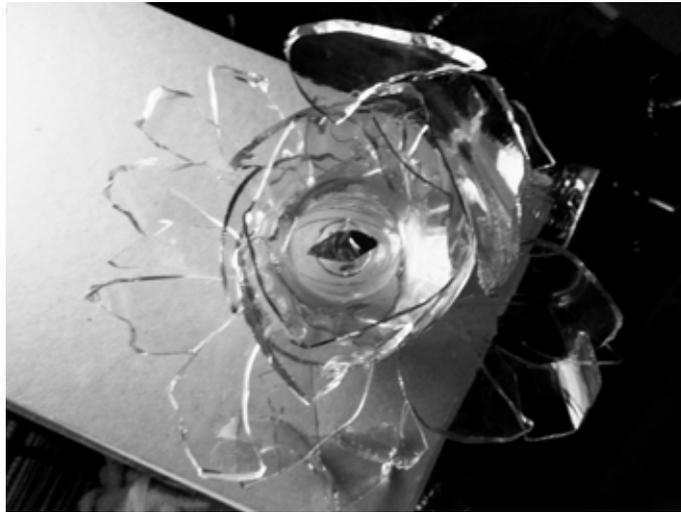


On the one hand Shevirath Ha-Kelim is comprehensible as cosmic catastrophe befallen because Adam Kadmon body was not capable to carry the pressure of the light streaming from his head. Although light partly came back to its source, partly it became the Qliphoth קְלִיפוֹת – shells either the dark forces incarcerated scintillas of the divine light. On the other hand, the breaking of the vessels can be understood as a lawful process, which had to happen due to rugged husks of the Sephirots, which needed to be removed so at the same time light would be purified and evil forces would get their own identity (65-66).

Gluing pieces together

To describe this part of the process I will employ the word דֶּבַעַ – deveq, which literary means to glue.

The word *deveq* in its mystical essence can be understood as an adherence or assignation with a God, as a conjugation with it in intimate and mystical amity. Although gluing is the process which allows mystic soul as a piece of glass to cling to a God, it does not dissolve in it. And that is what technically happens when the broken pieces of glass are gathered into tableware: 4 cups and 4 cup plates, a tea-pot, a cookie plate, a carafe and a goblet.



It was 5 o'clock and Kay cried, time for mimicry marking a line between fairy tales, which are memory and history which is phantasy... "Kay could mimic so well that people said, "That boy has surely got a good head on him!" But it was the glass in his eye and the glass in his heart" (Andersen "The Snow Queen" 25) (88).

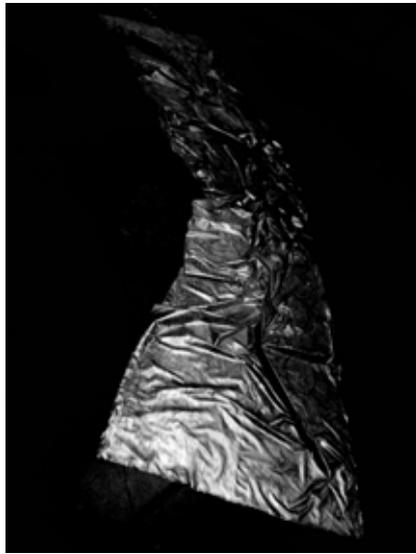


Each object has many layers and is a concentric construction and asymmetric in its profile.

The specific shape of paraboloid is somewhat similar to a half of an egg, because its surface arrives from a conic section, for whom belongs the hyperbola, the parabola and the ellipse, while the circle is a special case, and sometimes can be understood as the fourth type of conic section. It has one axis of symmetry, but no center of symmetry ... (Spin casting) (100).



Another important part in order to serve *Evening Breakfast* is a tablecloth, which dress the table and carries transmission function. The tablecloth is done in linocut technique and printed on Japanese silk paper *Gampi*. The plate is engraved with the irregular *Pattern of the Sea* with a sharp cutter and then printed through intaglio press.



Ab extra ad intra is an inversion of those forms which lives beyond mount Qaf through active imagination. Self-spreading tablecloth becomes an organ of transmutation, which allows hidden internal states to become external. Immateriality becomes material (46).

Every printed part is painted in different mineral and metal oxides and then assembled into one tablecloth. When the tablecloth is placed on a table, mensa is ready to be illuminated.

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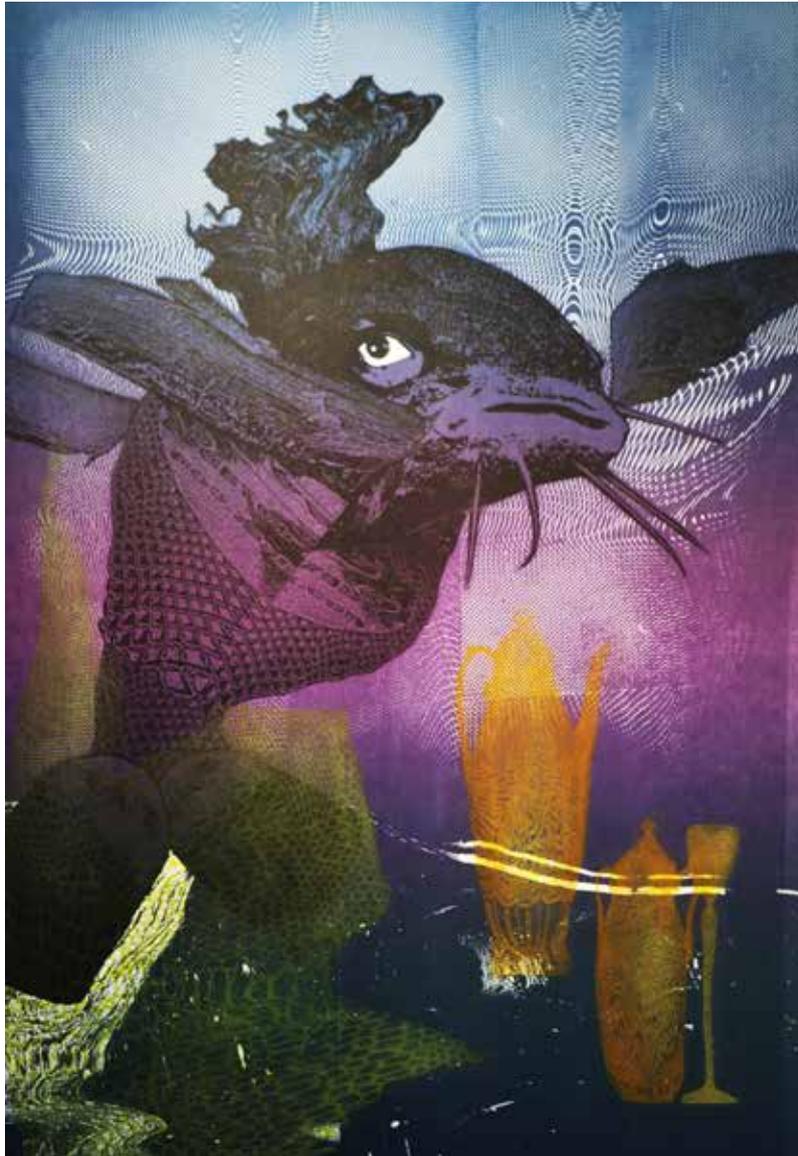
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Extras



Alejandro Jodorowsky. To paint a fence is a big privilege
Offset lithography, monotype print, 68 x 99 cm, 2016.
Alge Julija

Exhibition “Kuvan Kevat” view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



Salvador Dalí. Black gives way to blue
Offset lithography, monotype print, 68 x 99 cm, 2016.
Alge Julija

Exhibition "Kuvan Kevat" view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



Gnosis Milk
Offset lithography, monotype print, 68 x 99 cm,
2016.
Alge Julija

Exhibition "Kuvan Kevat" view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



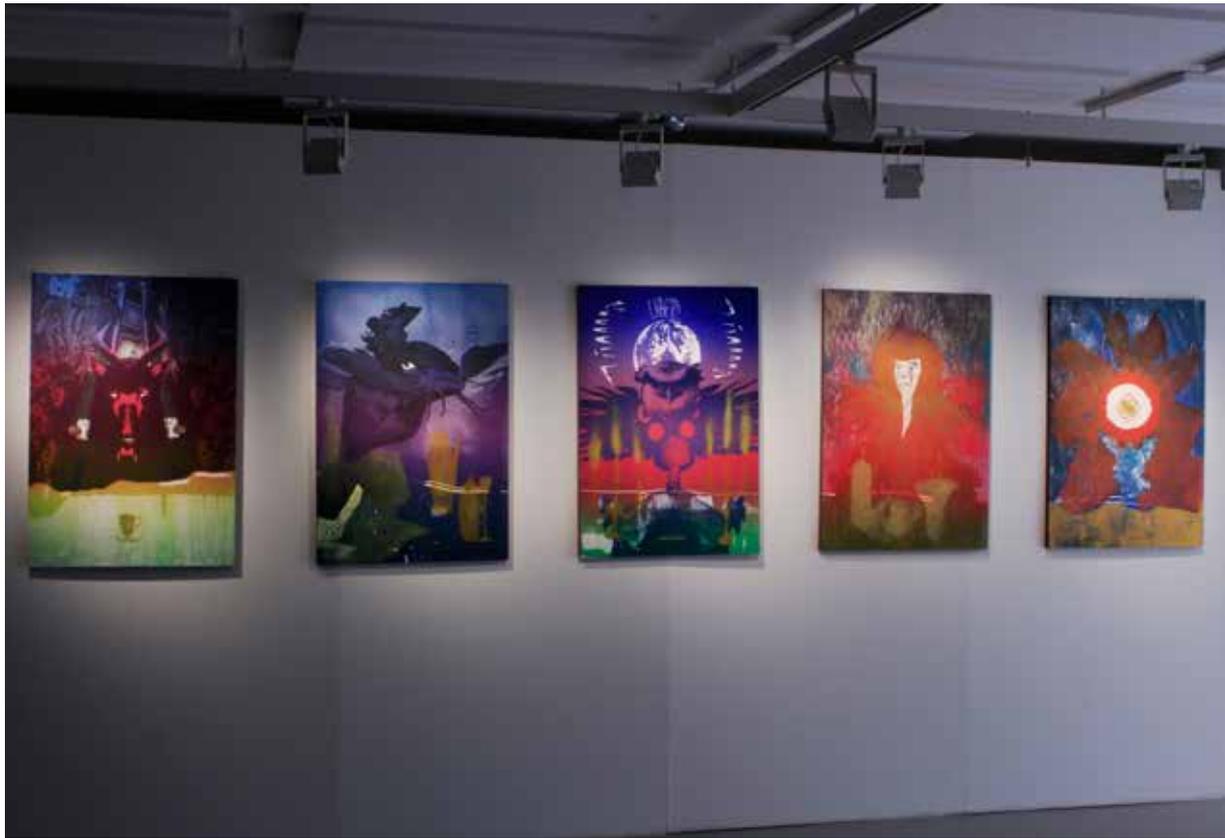
Yayoi Kusama. Not in Rivers but in Drops
Offset lithography, monotype print, 68 x 99 cm, 2016.
Alge Julija

Exhibition “Kuvan Kevat” view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



Frida Kahlo. Iron Heart
Offset lithography, monotype print, 68 x 99 cm,
2016.
Alge Julija

Exhibition "Kuvan Kevät" view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



Evening Breakfast
Offset lithography, monotype print, 68 x 99 cm,
2016.
Alge Julija

Exhibition “Kuvan Kevät” view, Academy of Fine Arts,
University of the Arts Master graduation show at Exhibition laboratory in Helsinki May 2016



Mensa Illuminata
Glass waste and paper installation, 120 x 152 cm, 2016.
Alge Julija

Exhibition "*Paradox*" view, Project Room Gallery, Helsinki, October 2016



Mensa Illuminata
Glass waste and paper installation, 120 x 152 cm, 2016.
Alge Julija

Exhibition "*Paradox*" view, Project Room Gallery, Helsinki, October 2016



Mensa Illuminata
Glass waste and paper installation, 120 x 152 cm, 2016.
Alge Julija

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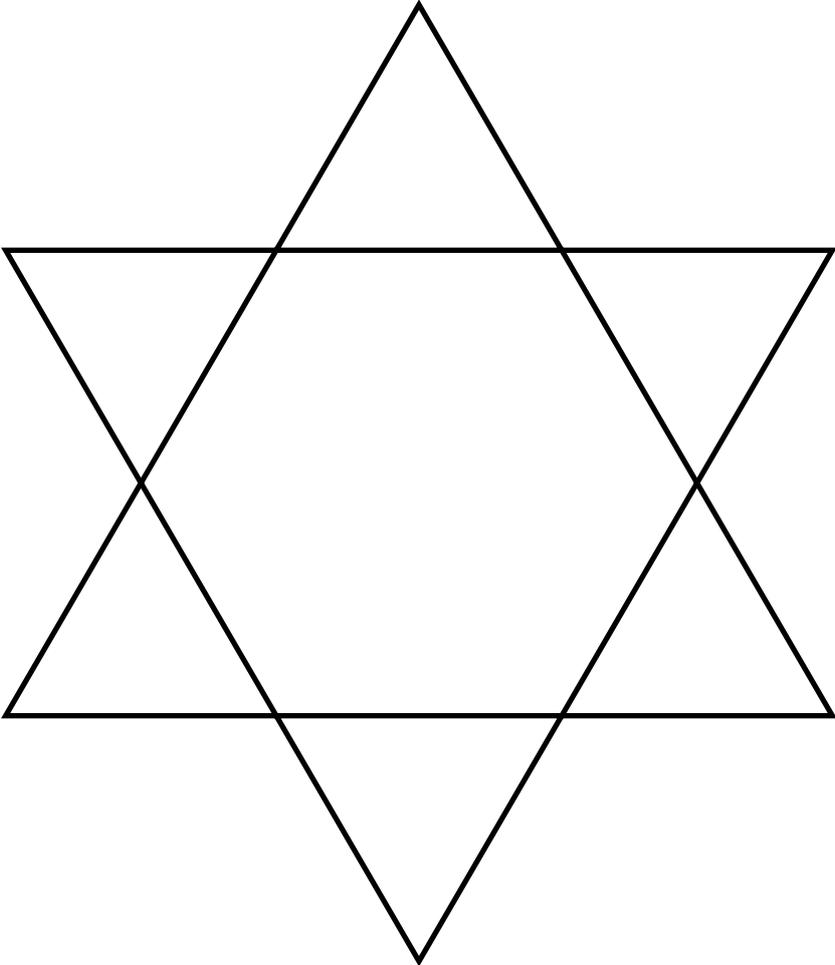
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S A T O R

A R E P O

T E N E T

O P E R A

R O T A S

