

ART UNIFYING PEOPLES

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The love story of Shiva and Leda, which leads to the awareness of meaning, to the universality in the self nature of man and woman.



Dancing Shiva



Psychogram



Leda Atómica
Salvador Dalí, 1949

Here a hidden treasure still awaits its discovery!

There are, after all, wonders and treasures that still await their discovery. Here, for example, the above, still unexplained phenomenon - when one connects the lines of the figuratively intimated coordinates on «Shiva» as well as on «Leda», two identical psychograms emerge that through rotation can be brought into alignment. This psychogram is an information key to the awareness of meaning. But what does this phenomenal coincidence mean? Did «nature herself» contribute to these wondrous works of art from different cultures and eras? Psychologically and paradoxically speaking through the artist's «self nature» into «nature herself»? Does a hidden message lie within as a type of tunnel effect? For example, a clue to the causality of nature in the principle of cause and effect? And consequently, about her almost inconceivable universality?

This hidden secret mystery - an information key to becoming aware of the meaning therein - comes through chance and luck to those who are capable of airing this mystery. The to-be-discovered constellation of basic geometric form is a sort of metaphor for the psychology inherent in the work of art that is still to be found in «nature herself» as well as in man's «self nature» with its thirst for action and its curiosity. And so, because of the unity of the congruent psychograms of «Shiva» and «Leda», of the masculine (σ) and feminine (ρ) principle, the information plays an important and central role for the awareness of meaning that still awaits an exact definition!

The common congruent psychograms contain in their universality not only the static ensuing from the basic geometric forms with the figuratively intimated coordinates, but also the dynamic of the creative and/or destructive spiraling or transformative energy, that is metaphorically intimated through the dance and the beating wings. If «nature herself» wants to thereby express that her evidence, created through the artist's «self nature» from different cultures and eras with the geometric information contained therein, are archetypal universal symbols, then it makes sense to use these examples of art unifying peoples as information keys to the general realization of meaning and crossover formation of knowledge. Out of gratitude toward these significant causes in a world full of conflict and hopelessness, in the future an answer must be expressed, that such a precious still-to-be-discovered treasure be brought to public awareness in a manner that is also truly exemplary, if the cultural, political and economic policy makers want to make this a reality, in union with the tidings of the mysterious, playful and hopeful effect of the tremendously wondrous and complete «nature herself».

