

## Eros as the Unifying Force of a New Modernism



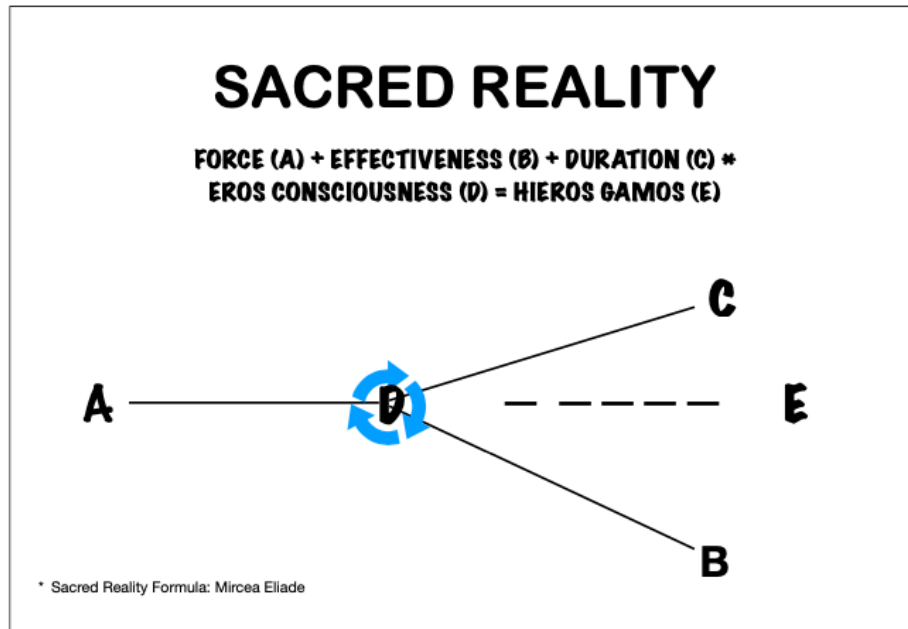
**FIG.1:** Zadik Zadikian “Six Points (Double Triangle)” is an icon of Self-contained Mastery explained by the creator: “Every single triangle was sculpted individually so that they can survive by themselves as a total finished work and together they form another pattern: the 11 black triangles versus 11 gilded with 24 karat gold leaf. Extreme black absorbs all the light and pure gold reflects all the light. The balance to similar forms interweave so perfectly that it creates a mystical pattern that is entrancing, and these qualities are very important in this work.”

**N**ine-eleven was the marker between the death of postmodernism and the emergence of a New Modernism. The Twin Towers destruction on the date identifying the disaster reflects the destruction of the binary. Indeed, 9/11 is a key date in the occult calendar. It marks the dual pillars of the Temple as the passage to wisdom, thereby provoking the charge among conspiracy theorists that the timing of destruction wasn't a synchronicity, but was pre-planned as an “inside job.”

This “Truther” notion tells us something crucial about the cultural meaning of the Twin Towers destruction. The binary of two global economic systems shattered by the fall of the Soviet Union created a chaos that gave rise to a hidden threat: terrorism. Cut loose from the geopolitical binary, the enemy of the 360 perspective is the Shadow guarding the Third (Streitfeld 2014). The post-9/11 world became a far more uncertain place. Yet, this Uncertainty is where we find the buried treasure.

The Yod is the last letter of the Hebrew alphabet that rabbis use to read the Torah. In mysticism, the configuration is known as the Finger of God, which establishes the context of the eureka moment. In 1997, one of these breakthroughs prompted me to place Mircea Eliade's formula for Sacred Reality [Force (A) = Duration (C) + Effectiveness (B)] into the Yod (Streitfeld, 2017). These three formal characteristics make manifest in time/space the lasting value of the *hieros gamos* as the configuration of a new modernism. I use this apparatus to briefly deconstruct the Sacred Reality (D) hosting the 21<sup>st</sup> archetype projected as the new horizon (E) of a holistic 360-perspective in the work of three artists, each with a single characteristic of the triplicity highlighted.

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**FIG. 2:** Eros Consciousness is simultaneously the passage (D) and destination (E) of the Hieros Gamos—in which Subject/Object are interchangeable. Divisiveness is rooted in the subconscious struggle against the internal dynamism of the emerging icon of unity.

## Tripartite Approach to Eros Consciousness

The methodology of the Third (Science of Magic) utilizes the ancient art of sacred geometry to create a definition of a new modernism resonating with artifacts (Art-I-Facts) excavated from lost civilizations. Representations of a “sacred reality” in *illo tempore* (Eliade, pp. 80-86) are cultural Signifiers. Like the Lady of Lemba (FIG. 3), these figures are obscured in time to arise when the collective is ready to receive them.

If personalized expressions of the Emergent embodying intrinsic truth-seeking towards the Sacred Center are unrecognizable in the marketplace, it is due to their primacy as Strange Attractors transforming the divisiveness of love vs. hate. Truth arises in the vegetative body, where synapses crackle with electromagnetic energy projected from above/below. These complementary polarities attract/repel within a Self-contained system, catalyzing the long Nietzschean night of Uncertainty culminating in a new expression of love — not only as a force of energy (Subject), but as the (Object/ive) containment of the dynamic interplay of the tension between opposites. This *jouissance* is both worldly and divine, communicating across all boundaries.

**FIG. 3:** *El Gran Secreto* was a slide projected at an AECA conference at Reina Sofia in Madrid (June 2018). The Lady of Lemba is a key Cypriot Art-I-Fact of the Sacred Marriage Rites practiced in Cyprus two millennia prior to the Mycenean invasion that appropriated the Love Goddess KYPRIS to establish the mythology of Aphrodite landing in Cyprus after being born at sea from the discarded genitals of Ouranos.



## DREAMING A NEW MODERNISM: THREE SYMBOLS

- *The first dream* — a passageway extending up an ancient stone tower. This external journey of transformation between Earth and Heaven reflects the inner spiral of the **KUNDALINI**.
- *The second dream* — a bookshelf in which every individual text was complete unto itself, yet connected to the others as an ongoing series. Inside each of the covers, the principle of autonomous interconnectedness extended into every paragraph, every chapter, reflecting a literal **HOLISTIC NARRATIVE**.
- *The final dream* — a black patent leather clutch purse constructed in a way that the interior couldn't be separated from exterior. Inner/outer were erotically intertwined as a mysterious conundrum collapsing boundaries by means of the **MÖBIUS STRIP**.

—Lisa Paul Streitfeld

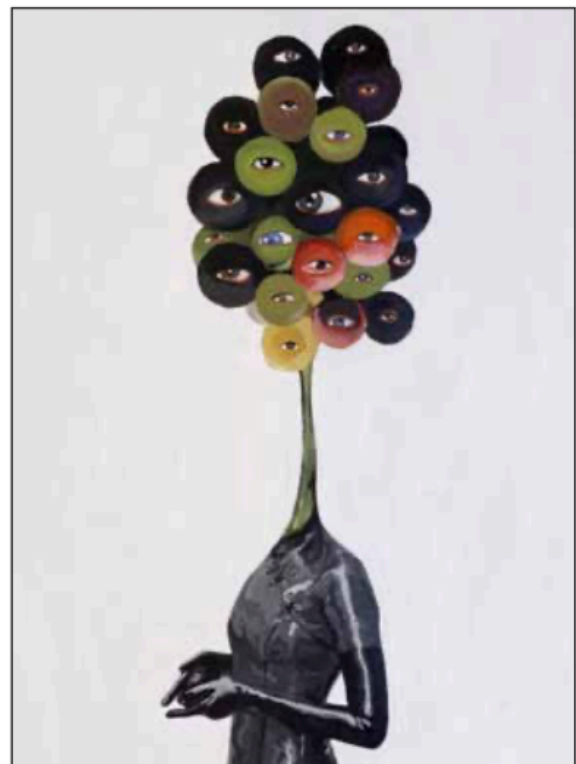
FIG. 4: Three dreams of the author highlighting the three main characteristics of a New Modernism: FORCE (Kundalini) + ENDURANCE (Holistic Narrative) + EFFECTIVENESS (Möbius strip)

Three artists working in different mediums have taken the night sea journey of the Love Goddess heralding the Nietzschean dawn of a new collective value. This surrender to process reverses the linear time relation of subject/object; the proactive artist becomes the conscious object/ive of a creative experiment in *illo tempore*.

## YULIYA LANINA: THE KUNDALINI SPIRAL

The metamorphosis of the invisible primordial energy through the Yuliya Lanina aesthetic of the Kundalini spiral into visible form has produced a full cast of original 21<sup>st</sup> century icons—and a new role for the artist to cast herSelf creation thru DIY digital multimedia, incorporating personal corps/universal corpus. A beguiling ferocity of feminine holistic Beingness sourced in an erotically Self-contained bisexuality characterizes Lanina's witty figures. The amorphous proactive pursuit of a Kairos reversal makes them the delightful icons embodying a *jouissance* liberated from the male gaze. Embodied meaning is the Third Eye of a 360 perception of a (r)evolution in feminine consciousness—the artist's motif of multiple eye embodiment sourced in the female attuning her internal rhythm with the cosmos.

FIG. 5: Yuliya Lanina: Kundalini Awakening in ever-shifting Forms







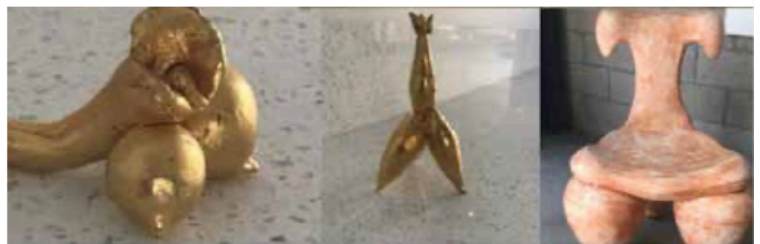
**FIG. 6:** Barbara Rachko pastel paintings as self-contained narratives of the universal 9/11 epic

## BARBARA RACHKO: THE EPIC NARRATIVE

A New York artist known for transforming pastel into painting, Barbara Rachko's journey took her from earth to the skies (she was a pilot); and from inside the Pentagon (ancient symbol of Venus) to the center of the art world. All art comes from a personal place, but paintings as chapters in a continuum, embodying a narrative transcending the personal Self-creation into the universal marriage of gender equality, is epic. Rachko's containment of every narrative component is integrated within the whole, like scenes within a film. Her three series inspired by her collection of Mexican and Guatemalan folk art—Domestic Threats, Gods and Monsters and Black Paintings—leading up to her most recent Bolivianos narrative climax, invite the observer as participant in the passage through the personal to embrace the Shadow. Passing over the threshold of fear into the 360 integral perspective of Eros Consciousness (FIG. 2), we arrive at the integral consciousness of Sacred Reality. This new expression of "art for the people" is the Art-I-Fact of Ouroboros self-devouring proactively masking the artist's process of life/death/rebirth.

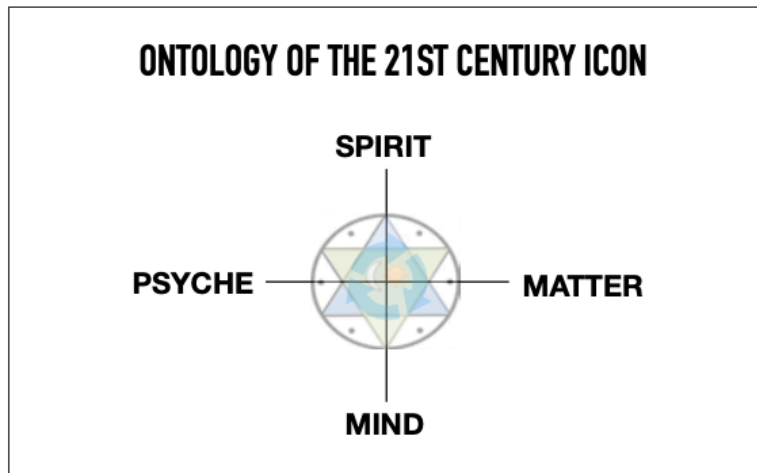
## ZADIK ZADIKIAN: THE MÖBIUS STRIP

An Armenian classically-trained sculptor in museum collections, Zadik Zadikian left everything but the clothes on his back in a daring escape from the Soviet Union. Leaping into an Unknown future, he began the difficult passage of letting go of formalism by way of creating a new vocabulary of the golden center between the two opposing late 20<sup>th</sup> Century styles: abstraction and figuration. Holding this tension in balance took him to the center of the exploding Manhattan arts scene, where his gold studio became a gathering center, opening up space for the Third. Into this Void entered a vision for modernizing ancient symbols such as the Seal of Solomon (FIG. 1) and the Yod (FIG. 7) by means of new language of Bracketted embodied meaning (Brackett 2026). The Blossoming Lips epitome of the very simultaneity of this inner/outer process are multidimensional sculptures in which there are no boundaries of time and space, no beginning or end, as in the Möbius strip (FIG. 4).



**FIG.7-8:** Sculptures by Zadik Zadikian that reference the female figure





**FIG. 9:** *The 21<sup>st</sup> century archetype of the Hieros Gamos is the fourfold relation between Masculine (Spirit/Mind) and Feminine (Psyche/Matter) in the eternal cosmic erotic dance.*

## Conclusion

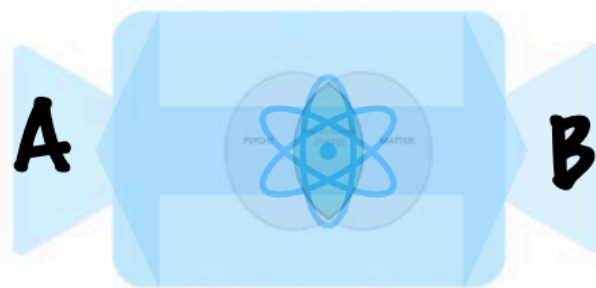
The ultimate truth of a New Modernism is the dynamism of an Eros Consciousness embodied in the process of shedding skins on the fourfold journey to the essence of life itself. The achievement of an authentic Self-contained wisdom is what makes the Art-I-Fact (the discarded skins of the Kundalini serpent) recognizable as a transformation process of the Shadow (Lead) into Illumination (Gold), demonstrated in Figure 1 (page 22).

While Art-I-Facts of the paradigm shift into quantum reality come in all colors, sizes, shapes and patterns, they share three characteristics integrating form with content: Kundalini, Ouroboros Self/Containment, and the Möbius strip. This process of eternal BECOMING defines the absolute truth of holistic Being. Unifying in its universalism, the art of a New Modernism is an abrupt departure from the “anything is art” postmodernist era. Rather than serving the system, the artist serves humanity by materializing the myriad forms of the universal via mastering the synchronizing process. This externalizing the internal dynamic tension of the fourfold relation between masculine (Spirit/Intellect) and feminine (Soul/Matter) is signified by the Twin Towers tragedy marking the explosive birth of the Age of Aquarius. We now approach the 20-year anniversary of the 9/11 date, symbolizing the twin pillars at the entrance of the Temple where the Seal of Solomon was placed above the portal to the Holy of the Holies. The universal body politic is striving for universal love as the new stage on which to create from a holistic template.

### Is this universal love the optimum truth?

What else could it be? The new Real returns humanity to its origins—the Sacred Reality, reflecting the Galactic Center where an unbounded universal love is the unifying center of Mind integrated with Spirit, complementary to the marriage of Psyche and Matter. At the center of this fourfold relationship is the dynamic spiral of aliveness, the 21<sup>st</sup> Century icon of the *hieros gamos*. This dynamic spiral, this aliveness, is the s/he/art of a 21<sup>st</sup> Century Modernism.

## ONTOLOGY OF A NEW MODERNISM



**FIG. 10:**  
*The New Real: A Galactic Center of unbounded universal love*

For Footnotes  
and Sources,  
see page 58