

SACREDNESS LIES IN FEELING. PERCEIVING THE SELF IN EVERYTHING AND EVERYTHING WITHIN THE SELF

by Micol Ferrara

In the present time of global information we communicate in real time. Beneath our every encounter or conflict, or whether we find ourselves moving *towards* or *away from*, there lies an assumption that we can learn anything and everything by seeking information that is *out there*. And yet words often turn out to be hollow, fatuously uttered; and as time progresses and information builds up to overload, we move even further away from the essence of things.

So upon discovering a new work of art, this urge for information might make us immediately want to get in touch with the artist seek the precious knowledge from them. I have taken this approach several times in my career and would still make claims for its validity. And yet this time I was forced to ask myself (perhaps for the first time) if it really is the right approach and whether I shouldn't pause instead – feel first, then interpret.

What I mean is that while I cannot interview Mark Rothko, I can still fully enjoy his experiments with colour. And what about Picasso, or my beloved Klimt? The inexorable progress of history means I shall not be able to meet my favourite painters, although their art bears witness to the good they brought into our world.

So as I put off for a while the interview with Cosmo Gonik, I choose to give precedence to a short review of my own senses. It was only due to chance and the internet that I came across something I found absolutely magical: the works in the *hadronlepton* series. Now, if we ventured onto the linguistic trail, moving from the artist's name and the title of this series, there would surely be enough material for a treatise – with the former echoing Democritus' *Little Cosmology* and the latter opening into the inaccessible (to me, at least) domain of physics.

And yet, as I marvel at Cosmo Gonik's jewellery, I wish to leave aside all such things. Instead, my head rings with a little word, *Ratna*, which is the Sanskrit name for a pearl, or gem.

As *yoga* unites the individual to the universe of which they are an integral part, these beautiful artefacts also feed into our most intimate essence and bring it to light, so that we may *perceive the Self in everything and everything within the Self*. Observing these works of art (and personal ornaments) with the heart, and not the mind, I also see how their *simplicity* somehow signifies quite the opposite of a *simplification*.

Symbols pave our way towards the realm of the sacred. Some symbols (such symbols as these) constitute ‘ethnographic documents’: notions of truth and falsehood do not apply to them, because their domain is not that of conceptual reason.

Thus we make the experience of a process Italian ethnologist Ernesto De Martino identified as the *ethos of transcending life into value*. In a single act, some feature of reality comes to be de-historicized and is at once transfigured into a mythical, exemplary image, or icon, with which we are able to relate. One crucial feature of symbols is that we can make them our own: we are able to identify with them so that their intrinsic value is transferred to us and we become both active and passive subjects in their world.

Hence the importance of *identification*.

Myth pervades these creations and is the key to the deep meaning of what each of them represents. What myth truly represents is our collective memory; myth is our own past transfigured – and not just any time in the past: it is the time of our origins, where the roots lie of everything that is now, in the present.

Human societies cannot do without the symbolic domain, and this is an issue that asks for serious consideration. We ought to remember, at least, that a sacred component resides within each of us.

In Sanskrit, *svadhistana* means: situated in its proper place, and relates to the perception of the second chakra, in the region of the sacrum. Just like the therapeutic art of *hadronlepton*, the second chakra is where our emotional awareness lies, our ‘animal instincts’, and our consciousness of tribal belonging.

Having run off these brief remarks so that I could share my feelings, I cannot help but thank the creator of this line of jewels for taking me on the symbolic and yet vital trail of the emotions back to a place that feels like a sweet home.

In the hope that these marvellous artefacts will soon also be displayed in Italy, I have only to say: *Namastè*.





Cosmo Gonik

Was born Chile and has been living in Paris for the last 14 years. Throughout his life he has searched for hidden knowledge, investigating freely across forms. In his pursuit, Gonik variously employs acting, performance, direction, sculpture, and jewellery. For his artwork he has used bones to create new skeletons and structures, imagining they belong to chimeras and other mythological beings.

Cassis

Jeweller and doctor of Chinese medicine, Cassis' passion for understanding the body from an integral and holistic perspective permeates her jewellery designs. Each of her creations is inspired by and evokes symbolic abundance. Cassis studied jewellery-making at l'École de la Chambre Syndical in Paris and it is this technical knowledge that she brings to H&L, together with the leathercraft skills she developed working alongside specialized artisans in Chile.

Felipe Sáenz de Urtury

Illustrator, digital artist, director and actor. Using digital sculpting techniques which originate from his period of training as director of animated films at Supinfocom in France, Felipe is personally involved in the design and digital process behind each piece. On top of this, Felipe's input extends to the vision and concept behind the H&L brand as a whole. In parallel to H&L, Felipe dedicates his time to developing healing techniques and opening consciousness through art, physicality and creativity.

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