

The light passes through the stone

In our youth we gathered at the Baltic Sea on the beach of the Chicken Gods. The Russian poet Yevgeny Yevtushenk Aleksandrovich had inspired us to dream with his Berlin love story published in 1966. Of course, it was difficult to find a stone into which a hole had been worn by centuries of water flooding over it. It had to be so small that you could wear it comfortably around the neck and the hole should be big enough to thread through a narrow leather belt that was knotted at the ends. Of course, it was believed that this stone would bring happiness. But above all, it generated inner pride from the envious people who had not found one or who had no holiday place on the sea.

The most important finding was the proof of authenticity. The light had to pass freely through the stone. If the sun was shining, Chicken God was naturally directed against them, thus the scattered beam was like a divine message falling into the eye of the finder. The desired goal was achieved; a narrow leather belt was quickly found or separated from an old skirt with a sharp knife.

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This time it was not on the Baltic Sea, but in Basel and the stones were not for the neck. In addition, they lacked the decisive hole. But the light passed through it from the opposite side as with the Chicken God. It had bundles of light. It was not just one point of light but some, even many, cleverly spread over the designed area.

Such a stone is not for the chickens but nevertheless well suited to vanity. The fugitive sees the light and nods, because he recognized the phenomenon. But the dreamer understands the stone first by hand and then with the mind. He walks in his memories with the abstract-ideal concept of form and light intensity. Now small events cross his mind that may have been perceived only superficially and now are awakened by the dematerialization of solid stone.

The transparency of the crystalline structure confirms and clarifies the experiences of light transmission. However, the light of the lightstone shines through with elegance balancing its external form and inner light.

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Let's call this luck by name: Paula Pakery. The painter and sculptor is the creator of such hard and weighty creations. With a well crafted package of life experiences and the knowledge of existing techniques for processing, lucid beings emerge, which in addition to their artistic image and effect also offer a significant esoteric part if the owner wants to get involved in this second level. In contrast to the history of art knowledge acquired here is not sought. Here the solution of the local constraint is as important as the rejection of physical interferences.

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