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Situated between cosmos and earth, between individuality and humanity, we, humans, are trying to intermediate between cosmic forces and reality and create a vision which translate the world for us.

Andre Gide once wrote: "Man cannot discover new oceans unless he has the courage to lose sight of the shore." Those "new oceans" Gide has mentioned, could be understood as efforts undertaken to describe the world and attempts to explain the origins of the world, a cosmogony.

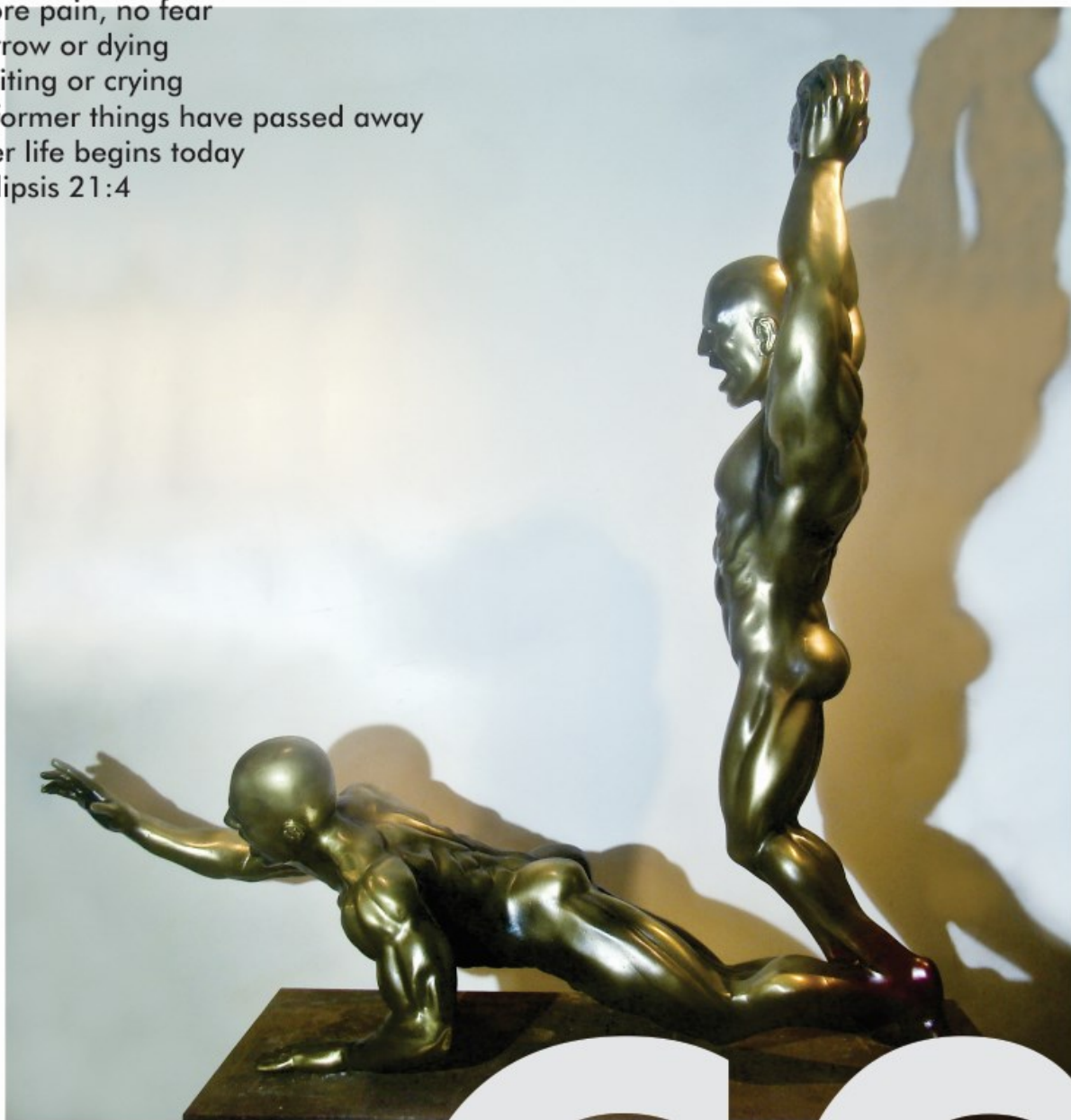
The artist is a mediator between the known and the unknown, between an invisible level of reality, and a level manifested by its intermediary. He is a magician, or better, a shaman, who knows himself by way of himself, and who reveals to his people the mysteries of the hidden world by way of a journey, or immersion in the underworld, whence he extracts the treasures of creation-of Truth or Beauty-emulating, throughout, the figure of the Demiurge, with whom he identifies.

Through this Cosmogonia series I explore my inner world and bring to light its inhabitants, recurrent figures, archetypes, gods, demons and tricksters alike. In it, I expose a world centered on my being but that can be held as a mirror towards the public, allowing him to question his own identity and possibly identify with part of the exhibition.

Erick Sommet.

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A stone to wipe away the tears  
No more pain, no fear  
No sorrow or dying  
No waiting or crying  
these former things have passed away  
another life begins today  
Apocalipsis 21:4





## **CAIN**

The transition from childhood to adulthood implies a reassessment of one's own being  
"I understood very early that they would not help me in any way and that I would only have to rely on my own will. Know it, you, all that you credit me for, ardor and toughness, strength and obstinacy, I had to conquer them.  
May life win at the price of death.





## Cheval

'Mother' is an archetype and refers to the place of origin, to nature ... to substance and matter, to materiality and the womb. It also means the unconscious, our natural and instinctive life, the physiological realm, the body in which we dwell.

'Horse' is an archetype that is widely current in mythology and folklore. As an animal it represents the non-human psyche, the subhuman, animal side, the unconscious.

As a beast of burden it is related to the 'mother' archetype

Cheval is my second primeval deity. Nurturing and devoted, she can also be incredibly violent when it touches my own protection. She is my unconscious psyche, my memory of the world connected to the giant natural clocks.

In Hebrew, Horse (Cheval) means "the one who helps the man to grow up".

cheval



Instinct is a marvelous thing. It can neither  
be explained nor ignored.  
Agatha Christie



wol



"This tremendous world I have inside of me. How to free myself, and this world, without tearing myself to pieces. I'd rather tear myself to a thousand pieces than be buried with this world within me."  
(Kafka Franz)



## Cobra

The creative process is, according to Freud, an alternative to neurosis, that is a defense mechanism protecting against neurosis, leading thus to the production of a socially acceptable source of entertainment and pleasure for the public. For the artist has the ability of turning his fantasies into artistic creations instead of into symptoms.

The unconscious plays a major role in the act of creation. That is, the act of creation is made possible by the libido, the energy of the id, and by a defense mechanism considered to be the most beneficial – sublimation making the thoughts of the unconscious more acceptable to the conscious.

Art is thus a means of giving expression to, and dealing with, various psychic pressures. The artist can work his fantasy - a substitute for satisfaction - by means of sublimation, into a socially acceptable form, art, that the others can enjoy. He works out the personal in his daydreams, fantasies into something he can share with the public. Any artistic creation is a compromise between the unconscious and conscious intent of its author. However, how the artist accomplishes this effect of pleasure is, according to Freud, his 'innermost secret'.





## **Daemon**

One of my two primeval deities. Daemon refers to the biological and merely impulsive and embodies the base instinct that protects me and is only active in an immediate danger situation.

A subconscious urge, behavior, or intuition directed by primeval, animalistic, self-preserving motivations.

She is the godlike guardian of my fate, the power that keeps me going on in the face of adversity.

Daemon always remains invisible, known only by its acts, interpreting and transporting human things to the gods and divine things to men; entreaties and sacrifices from below, and ordinances and requitals from above.



ddde

"I have been and still am a seeker, but I have ceased to question stars and books; I have begun to listen to the teaching my blood whispers to me.  
Hermann Hesse



moon



The absence that precedes  
man's existence is the form of  
the beast.  
(Baal HaSulam)



adil

It is necessary for every person to begin in the state of a beast. The notion of the animal within is acknowledged in Indian thought in the idea of the asuras who precede the gods. The asuras take the body to be everything, whereas the gods seek higher meaning. Without culture and self-discipline, we are paṇu (animals). When our habits (pasa) that bind us down to our animal nature are broken, we become truly human (pasupati).

But as human beings, we should not forget that we're animals with instincts and needs. In order to understand ourselves, we have to remind ourselves of this fact

Where do we draw the line between the individual/beast and society?

Acknowledging violence as a part of the human condition helps a culture to devise ways to confine it to the theatre of the mind. Ignoring the individual's propensity for violence we run the risk of continuing the mistakes that made the last century one of the most bloody in history.

This is because violence arises out of ignorance, by a misidentification with the animal self within. Nature transcends the dichotomy of good and evil. Beauty softens the horror of this, taking our minds into imagination and the domain of divinity. Art, as representation of beauty, intimates transcendence beyond the humdrum. For modern life alienates us from Nature, even our own, Culture is a structure that keeps the animal instincts of man at bay.

## Goliath (MAN AND BEAST)



"For in everything it is no easy task to  
find the middle" Aristotle





## Icaro

The wings embody an elevation towards the sublime, a momentum to transcend the human condition, they are also the symbol of over achievement or of carelessness in the face of the reaching of The Goal. Ambition is sometimes thought of as a form of greed, or the acceptable face of greed, which can be defined as the excessive desire for more than is needed or deserved. However, in contrast to greed, which limits us to its object, ambition can enable us to flourish while also contributing to the greater good.

In life, few things are either good or bad. Rather, their good and bad depend on what we can or cannot make of them. People with a high degree of healthy ambition are those with the insight and strength (strength that is often born of insight) to control the blind forces of ambition, that is, to shape their ambition so that it matches their interests and ideals, and to harness it so that it fires them without also burning them or those around them.



## In Chains

Emotional self-regulation is the ability to respond to the ongoing demands of experience with the range of emotions in a manner that is socially tolerable and sufficiently flexible to permit spontaneous reactions as well as the ability to delay spontaneous reactions as needed. We create those chains to be able to co-exist in our society but the demand might sometimes exceed the capability. We are invoking that necessity of restraint as a harbinger of happiness and this involves making oneself do something or keep at something though your own nature would rather be doing something else.

As in the message that arises from the Devil tarot card which is that although the chains of our habits are real, they exist only because we have chosen them to, and there is no other barrier to our own personal happiness than ourselves. If we are truly committed to overcoming our inner demons, the routines and forces which restrict our spiritual growth, then we must summon the will to step out from the chains, understanding that the world is much bigger than the individual ego.



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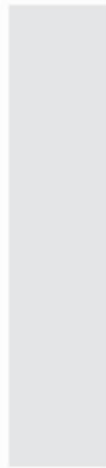
"Men spend half of their time  
making chains and the other  
half carrying them."  
Octave Mirabeau



chains

# Judas or the spirit of negation

(The power that works  
for Good, while wanting  
Evil.)



It is this nook of the mind that always warns us or tries to warn us and take control for the good of the ego and sometimes to the detriment of the being or his entourage, his universe.

Sometimes called instinct, sixth sense, spirit of survival,... Judas is more than just these simple ideas because Judas implies a possible destruction or self-destruction, a much more human aspect than conceded by these simple intellectual concepts. It implies in itself the basic element of the human being: Duality. The power to decide for good or bad is often for both at the same time. This immense license which was granted to us at the moment of receiving the gift of self-determination.

Judas? Beyond duality, I speak of the binomial when the Passion of Christ could not have taken place without Judas. Their destiny was irreparably sealed and that from the beginning.

Judas? Absolute traitor, it is also through him that everything is accomplished ... And the translation of the Greek verb "paradidonai" carries all the ambiguity.... "Betray" as the exegetes want from the beginning of the second century or "Transmit" as the first sense designates. That is what duality brings. If Judas betrays, as he does so, he reveals the divinity of Christ to come and allows thereby the future transmission of the message....



## Matador

There is not only aggression and violence in Nature (as in the matsyanyāya of the big fish eating the smaller fish), but also within the human soul. Rousseau's idea that man is fundamentally good led to the naïve view that violence is a consequence of social ills alone. But society only embodies that already exists as potential in each individual, and violence is a fundamental impulse of life. Hobbes and Sade represent ancient psychological views more accurately than Locke, Rousseau, or contemporary liberals.

Desire is the impulse of life for new and greater expression through you. It is a spiritual gift that leads you to the joyful experience and expression of who you really are, and to the unfolding and fulfillment of the purpose that only you can fill. The Desire holds the seeds for its own fulfillment. Within it lives the inspiration for each next action. The Desire expressed gives birth to Life Abundant and the experience of greater Aliveness.

In the human mind violence and desire are intrinsically connected as it is now supported by scientific research. The neural processes behind sexual attraction and violence are so similar that they can encourage both emotional traits to be demonstrated in some form simultaneously. Violence can and has historically proven to be a means by which to sate carnal desires, set instinctively in the brain as reproductive urges, thus in permitting conditions, sexual desire may become inherently violent.



When moral worth is at issue,  
what counts is not actions, which  
one sees, but those inner  
principles of action that one does  
not see.

Immanuel Kant



ador

## Ogumo

Symbol of the creative power and the insufflation of the soul contained in my creations, creator and destroyer, Ogumo is at the convergence of the two directions and symbolizes the origin of oppositions, opposites and ambiguities.

Ogumo is able to build, animate, ordain, elevate, but is also able to destroy, kill, trouble, and lower. His job is to find and digest the scattered elements in my inner world, fostering contacts and removing distances to create new connections that will give rise to new works.

Ogumo is a transfigurative mediation between the celestial circle and the material square.





Odd how the creative power at once brings the whole universe to order. Virginia Woolf



u m o

# Shame

## The Principal Of Duality

As soon as we become conscious of existence we are at once confronted by the principle of duality. The moment we try to imagine the dawn of the universe we formulate the conception of life, and life is inconceivable without motion, which is change, either of place or condition, Evil is the shadow of Good as Darkness is the shadow of Light, and everywhere throughout creation the opposite poles of positive and negative maintain the balances of universal law. In the Cosmos the equilibrium must be preserved. The operations of the two contraries produce harmony, like the centripetal and centrifugal forces which are necessary to each other, — mutually interdependent- — in order that both shall live. If one is arrested, the other will immediately become self-destructive." These two equal and coordinate aspects of the Divine can also be perceived as an everlasting struggle, of never-ending discord that rages inside the universe as it does inside oneself.



Shame

But the principle of duality is not only shown in all the "pairs of opposites" that make up the universe, but also in the rhythmic changes of its periods of activity and repose. This Law of periodicity, of flux and reflux, of ebb and flow, is absolutely universal and also characterize the state of the inner self passing from one to the other in order to abide its environment (male/female, aggressive/defensive, active/passive, etc.) since there is nothing stable in this world where everything is most literally in a state of change and transition

The darkest hour of night precedes the hour of dawn. Dark hours must come to all of us, when our bodily strength fails and our mental powers are clouded, when all relation to the spiritual world above us seems cut off, and we drift like idle weeds upon a midnight sea. But even then the tide is turning, and if we only keep our hearts faithful to the right, the sun will shine for us again and the faint light of dawn broaden into the perfect day and we will shift from one state to the other presenting the adequate face to the world.

The legend tried to explain the inexplicable. As it came out of a substratum of truth it had in turn to end in the inexplicable.

Franz Kafka



me



Man is least himself when he talks in his own person.  
Give him a mask, and he will tell you the truth.  
Oscar Wilde



### **Yipae**

Ritual recreates the universe in a symbolic mirroring whose structure depends on the cosmology underlying the culture and is intimately connected with the mask, either in the wearing that hides the true face, or in the adoption of a public face. Together, ritual and mask facilitate the apprehension of identity and its connections with paradox by placing the mystery of change outside of life's ordinary reasonableness into the domain of magic and power. This change and transformation is enacted by the



The mask/persona appears as a consciously created personality or identity, fashioned out of part of the collective psyche through socialization, acculturation and experience.

The persona is a mask for the "collective psyche", a mask that 'pretends' individuality, so that both self and others believe in that identity, even if it is really no more than a well-played role through which the collective psyche is expressed. Jung himself regarded the "persona-mask" as a complicated system which mediates between individual consciousness and the social community: it is "a compromise between the individual and society as to what a man should appear to be". But he also makes it quite explicit that it is, in substance, a character mask in the classical sense known to theatre, with its double function: both intended to make a certain impression on others, and to hide (part of) the true nature of the individual.

In the ritual, the artist then aims to assist the individuation process through which he regains his "own self" – by liberating the self, both from the deceptive cover of the persona, and from the power of unconscious impulses.



ode



<b>Title</b>	<b>Size centimeter</b>	<b>Size Inches</b>
<b>Cain</b>	40 x 100 x 110	16 x 40 x 44 in.
<b>Cheval</b>	72 x 34 x 38 cm	29 x 14 x 15 in.
<b>Cobra</b>	35 x 30 x 60 cm	14 x 12 x 24 in.
<b>Daemon</b>	28 x 43 x 18 cm	11 x 17 x 7 in.
<b>Goliath</b>	45 x 56 x 80 cm	18 x 22 x 32 in.
<b>Icaro</b>	32 x 76 x 50 cm	13 x 30 x 20 in.
<b>In Chains</b>	30 x 30 x 75 cm	12 x 12 x 30 in.
<b>Judas</b>	33 x 42 x 105 cm	13 x 17 x 42 in.
<b>Matador</b>	30 x 30 x 110 cm	12 x 12 x 44 in.
<b>Ogumo</b>	75 x 75 x 50 cm	30 x 30 x 20 in.
<b>Shame</b>	35 x 45 x 100 cm	14 x 18 x 40 in.
<b>Yipae</b>	40 x 40 x 58	16 x 16 x 23 in.

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