

## Lisa Waldner: The Prismatic Ekdiplosis of Impermanence

Aias Christofis

Every being constitutes a process of inner ekdiplosis; and imagination —like the dream, as well as the cosmos of suspended images (‘ālam al-mithāl)<sup>1</sup> that preexist all visual art, or even the iconostasis of an Orthodox church— serves as the medium through which every spectral unfolding is refracted.

In this imaginal topology, fantastic color ceases to be mere sensory datum and assumes the role of a metaphysical vector such as Grosseteste's lux —mediating between eidetic prefiguration and material dissolution— thereby unfolding into Earth's space-time with the tension of an ever-receding spiritual and imaginary horizon.

i.e.,

These handcrafted chromatic tones —reminiscent of Nolde's viscous colorwaves— (de)composed from the pulped flesh of flowers, function as an incarnate simulation of transience within a fluid continuum of imaginal ekdiplosis from the two-dimensional barbaric rigidity of the plain into the three-dimensional sentient realm of worldliness.

“In plants and herbs, in trees and flowers, it is the painful writhing of one universal wound that moves and works; they are the corpse of foregone glorious worlds of rock, they offer to our eye a horrid universe of putrefaction.”

These pulsating ink stains and hatching writhings of color unfold centrifugally across the pleated undulations of the fabric, which spectrally haunts the geometric void of the senses; and the wavering ephemeral incarnates itself in the immaterial fragility of textile spectrality.

Within the static tranquillity of the two-dimensional, chromatic breath collapses into self-enclosed repose or anadiplosis —akin to the Plotinian ĕv or Eminescu's Evening Star— yet nothing guarantees the same for the immanent 3D; here the flowing arrow of impermanence pierces irreversibly each destined target.

The color of Waldner's works is but a diathlasis of impermanence into static space.

---

<sup>1</sup> In his studies on Iranian and Islamic mysticism, Henry Corbin describes the ‘ālam al-mithāl —often translated as the “world of imaginal forms” or “imaginal realm”— as an ontological intermediate zone between the sensory and the intelligible worlds, wherein archetypal images and spiritual realities manifest not as abstract concepts, but as subtle, imaginal presences accessible to the active imagination. It is neither mere fantasy nor physical reality, but a real, autonomous domain crucial to visionary consciousness and spiritual perception (see: Corbin, *Creative Imagination in the Sufism of Ibn Arabi*, 1969).