

From tender Dyad to inspiring Triad

The development of creativity is connected with a transformation of object relations. Dyadic experiences must have been made in sufficient quality and quantity. Some authors compare the opening of the dyad with the expulsion from paradise. But the "warmth" of the dyad can produce "inspiration", too.

An ideal image of the dyad - Madonna with the child .

1st Painting



Lucas Cranach: Mother and Child, 1533

Jesus touches his mother's breast...his universe, food, affection, protection, warmth, primordial love. The mother transforms the world (Bollas 1987). The child is desperate, alone, hungry and angry, until his mother arrives. And now the self and the environment change. Bollas calls this early experience the "unthought known" (Bollas, p 16)..... our paradise.

The little angel protects the dyad by a heavy, dark red velvet curtain. Mary and her child have their eyes almost closed ... like the curtain...to enjoy the exclusive intimacy between the two of them. The infant dedicates himself to Marie's breast and his content satisfaction, the "rêverie" (Bion 1962). The little angel defines the space between mother and child, the intermediate space of Winnicott (1951, dt 1971) ... embedded in red velvet and Marie's red dress.

In the Bible, the dyad ends like that: Adam and Eve are expelled from paradise....time and death enter our lives.

2nd Painting



Michelangelo: Fall and Expulsion from Paradise (1508-1512)

The loss of Paradise, the end of pure bliss, of the fantasized union with the mother or with the beloved is the destruction of the dyad by separation and death.

Prohibition and punishment create triangulation: prohibition produces ambivalence and we are forced to make a decision: Adam and Eve eat the apple and are expelled from paradise – look at them after the Fall: tousled hair, desperate faces, bent posture.

Let us now regard Michelangelo's snake: doesn't it look like the alter ego of Eve? Representing the repressed evil side of Eve? Twining around the tree, entangling, possessive, devouring, clutching? Does this scene express the ambivalence towards the archaic mother? Is it the aggression that prepares triangulation?

And because we always have a longing to return into a dyad, a cherub flies with a flaming sword at the entrance of paradise. We cannot return - the narcissistic universe remains closed, we cannot undo individuation.

3rd Painting



The next image is titled „keyhole“ and I am the painter.

In psychotherapy the expulsion from Paradise is referred to the entry of the child into the triad focusing at the primal scene. In response to the experience of loneliness the self is discovered.

What makes the triadic constellation so inspiring / inspired?

"Inspiration" comes from "spirit". The mentalization can be described as a development from "living in the body to living in the mind" as written by Blanck & Blanck. In parallel, the paintings of the Renaissance are a rebirth of mentalization.

Dyad: Agreement, harmony, symbiosis

Triangulation: inner space where confrontation with strangers and unknown experiences lead to reflexivity and creativity.

4th Painting



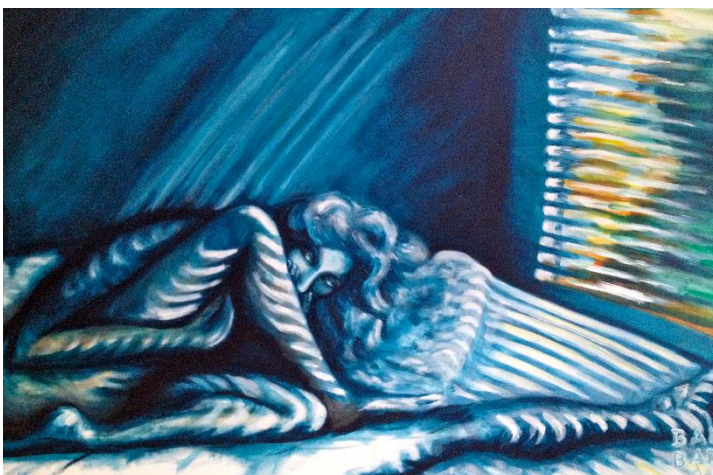
Caravaggio : Rest on the Flight to Egypt, 1594

The image is splitted: Mother - child - dyad. The father is excluded: he starts to imagine... an angel: and he becomes creative: Eroticism (naked young man) + Art (playing violin)
 Separation is associated with symbolization. Symbolization begins with the experience of absence (Bion (1963). The absent breast is the prototype for the first thought. No breast - a thought.
 Freud is convinced: the origin of art is the defense mechanism of sublimation.

Dyad, triad and outacted erotic relationships

In any relationship there are at the same time tendencies as well as fears towards opening the intimate proximity. Envy, a dyadic determined affect, seeks to destroy the dyad, while jealousy, an affect of the triadic context, potentially wants to protect the relationship between two people.

5th Painting



The image "Jalousie" is one of my own paintings. In French "jalousie" means both envy and jealousy. It shows the view through the slats of the window-shade as a sophisticated controllable curtain wall. Is the couple observed by the jealous third? Does he threaten the couple? Why don't they need shelter? Does the couple want to be observed and likes to show up? Will their passion and lust increase? Or their guilt?

6th Painting



It should not arise the impression that one of them - dyad or triad - is more or less valuable. On the contrary: Their interaction represents the main stimulator of balanced growth.

The most favorable intellectual stimulus of a child is the "dynamic variety between dyad and triad." (Metzger 2002).

My own painting entitled "Triad": Two people are devoted to each other and to their shared attention.

7th Painting

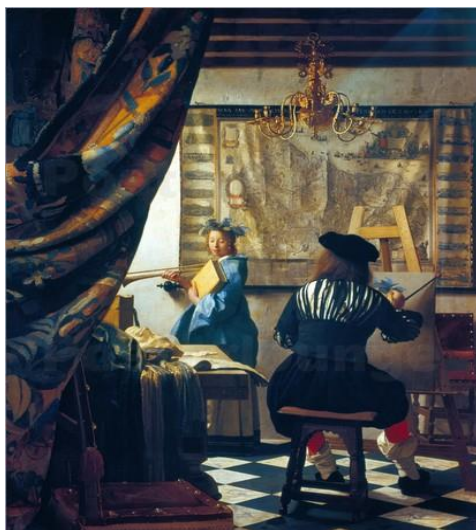


United in suffering the Pieta expresses the dyad even more than Madonna and Child.

A return to the narcissistic state in which the child is still merged with its environment is a form of existence without beginning and without end. We can imagine such an existence only in retrospect, because our reality is restricted and limited by death. (Rohde - Dachser)

And what's about dyad and triad while painting ?

8th Painting



Jan Vermeer, The Art of Painting, 1666/68
Triad: Artist - Model - Painting

9th Painting



Triad: Artist - Painting - Spectator
Art is an interaction between artist and spectator.

The 9th Picture is from Caravaggio (1597), Medusa: "Flee, for if your eyes are petrified in amazement, she will turn you to stone."

Thank you for your attention. Muchas gracias.