

Idalet

Volume I: Transpersonal Contemporary Art

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1.0 The Artist: Idalet Emmerentia Haasbroek Pauw (1962 - 2008)

Unveiling the Artistic Journey of Idalet: A Fusion of African Heritage and Multicultural Influences

Introduction: As a child in Zululand, Kwa-Zulu Natal, Idalet was entranced by the rhythmic beats of African drums that echoed through the night. Her roots in a rich and passionate African culture, characterized by traditional dancing and the enigmatic presence of witch-doctors, left an indelible mark on her artistic soul.

Formative Years: During her high school days in Durban, the multicultural environment, particularly the influence of the Indian culture, played a pivotal role in shaping Idalet's artistic psyche. The vibrant hues of Indian saris, the intricate details of Indian interiors, and the allure of wedding ceremonies featuring exotic flowers became integral aspects of her artistic inheritance.

Education and Early Career: Idalet's journey into the world of art began at school, where she excelled and passed with cum laude honors. Her passion for the arts extended beyond painting; she showcased her vocal talents as a soprano soloist for various choirs. Eventually she earned a scholarship to study fine arts at the University of Pretoria.

Initially a successful businesswoman, Idalet owned and managed antique shops in Stellenbosch near Cape Town. However, her love for interior decorating, inspired by her architect-designed house in Somerset West, prompted a career change. For five years, she delved into a decorating and styling business, creating paintings tailored to complement interior spaces.

Artistic Evolution: The turning point in Idalet's career came when her paintings sold out at a joint exhibition. Encouraged by this success, she decided to pursue painting full-time. Her works are characterized by passion, playfulness, richness, exoticism, and vibrant colors, emanating inner peace and unity of spirit. Influenced by artists like Klimt, Gauguin, Matisse, Diego Rivera, and the Pre-Raphaelite Movement, Idalet seamlessly blended the spiritual and fantasy realms by incorporating medieval shapes and symbols.

Artistic Philosophy: Idalet's art is a reflection of her deep interest in color therapy and her commitment to promoting the elevation of all races. Her paintings strive to integrate and mend that which is broken, bringing peace to individuals and their environments. Her untimely demise at the age of 45 due to a pulmonary embolism marked the end of a remarkable artistic journey.

Legacy: Though Idalet's physical presence may be gone, her paintings endure, radiating peace and joy. Each stroke is imbued with honesty, openness, and, at times, a touch of naivety. Her art transcends boundaries, inviting viewers into a world where the spirit finds solace in the vibrant tapestry of nature and self.

Conclusion: Idalet's artistic legacy is a testament to the profound impact of cultural influences, personal experiences, and a genuine passion for art. Through her paintings, she

continues to convey a message of unity, peace, and the timeless beauty that transcends the boundaries of life and art.



1: Artist Idalet Emmerentia Haasbroek Pauw (1962 - 2008)

2.0 Art Interpretation

2.1 Artwork 1985



2: Composite Image A and B. Untitled. Framed size 40 x 30 cm.

After delving into literature encompassing ancient civilizations, art history, religion, psychology, and the realms of spirituality and subtle energy vibrations, I propose an interpretation. While I do not advocate for any specific faith or belief system, I utilize spiritual terminologies to elucidate the art.

The initial composite image appears to symbolize varying levels of consciousness, presented graphically as four colored blocks beneath the profile of a face. This composition might visually articulate the perceptual capacity of a clairvoyant, capable of witnessing thought-pictures or glimpsing visions emanating from the spirit.

In the second composite image, a connection to enlightenment, a sense of timelessness, and the ethereal domain emerges. This portrayal aligns with Plutarch's assertion that death is not an end but a transition—a mere shifting of scenes, an awakening in a new world.

2.1.1 Composite Image A



3: Composite Image A



4: Close-up of Composite Image A

In this portrait, a distinct light blue hue accentuates the area above the ear, while the profile features are minimally detailed, focusing on the hairline, cheekbone, and earring. The face deliberately lacks conventional facial features—no eyes, mouth, well-defined nose, or fully

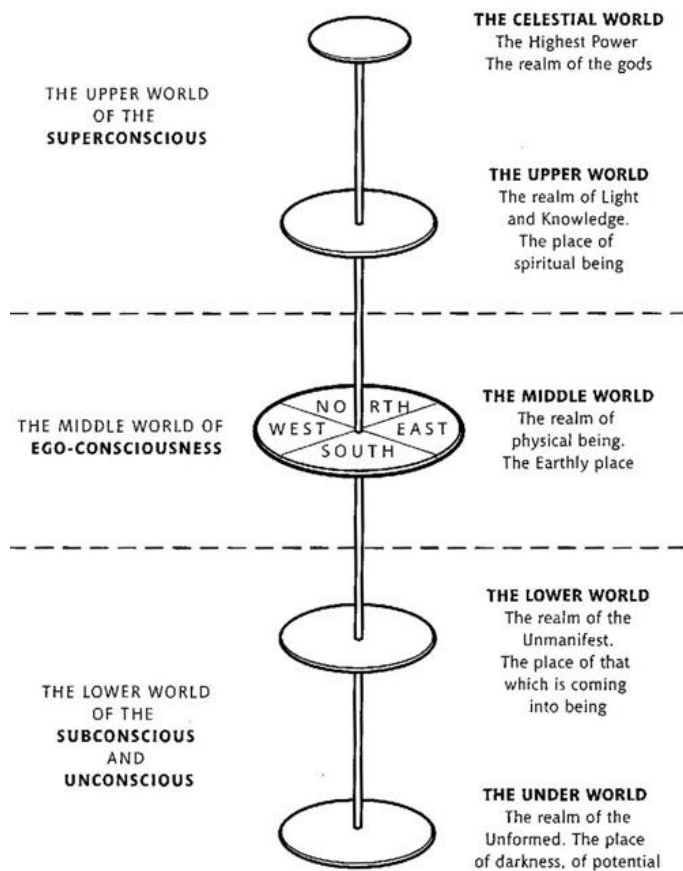
developed ears - potentially symbolizing the essence of a soul. The overall whiteness of the portrait suggests connotations of purity, purification, and connection to higher realms of perception.

Beneath the chin, a loosely rendered black goat emerges, carrying multifaceted symbolism. Traditionally associated with fertility, agility, determination, independence, ambition, exploration, intuition, intelligence, and persistence, it also - according to astrological interpretations - signifies financial acumen.

In the grey space to the left of the face, a floating human figure introduces an element suggesting harmony with intuition and a profound connection with the universe.

A sequence of colored rectangles—blue, yellow, red, and grey—adorns the composition from left to right, corresponding to distinct levels of awareness. Blue embodies spirituality, yellow mirrors higher intelligence or enlightenment, red signifies the physical world, and the grey area represents the subconscious. The black square below may symbolize untapped potential for development.

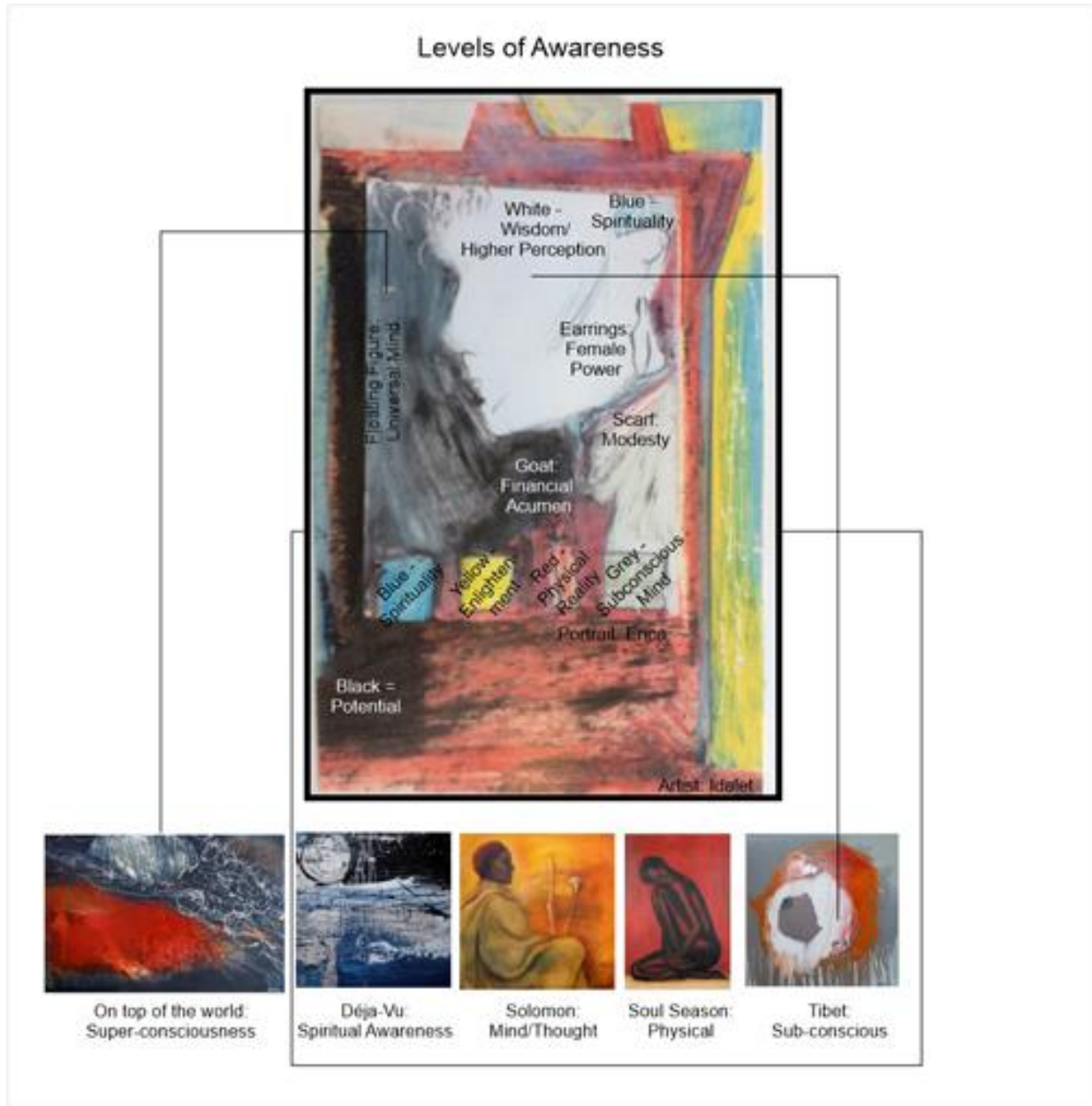
These tiers of awareness draw a parallel to the Tree of Yggdrasil in Shamanism, creating a visual and conceptual link between the depicted elements and spiritual traditions.



5: *The Cosmic Tree of Yggdrasil*

The size of the rectangles portrays the relative development of these levels of awareness. Notably, the colors employed in Composite A align harmoniously with those in Composite B. The light blue region above the ear appears to symbolize spiritual wisdom, adding a nuanced layer to the interpretation of the portrait.

Idalet dated and signed her name and added the initial (E) on the grey rectangle.





Déjà Vu



Solomon



Soul Season



Tibet



6: Composite Image A - Annotated interpretation

2.1.2 Composite Image B



7: *Composite Image B*



8: *Close-up of Composite Image B*

Interpreting Composite 'B' involves an assumption that the two figures depicted on the left and right are identical. This assumption leads to the inference of a soul duality, suggesting that the energy of the soul can divide into identical parts. In this conceptualization, a portion of our light energy remains in the spirit world, manifesting as our etheric body.

Adding a nuanced dimension to the interpretation, the figure on the right is partially outlined in silver.

Top Left (Red relates to a physical awareness or world as in 'Composite A'): The red structure could represent three levels of physical manifestation.

The vase is shaped typically for the storage of food (grain). The symbols on the vase could signify the ancient Latvian signs of the material world of healing, water and earth (from top to bottom).

Top Right (Yellow relates to enlightenment as in 'Composite A'): This 'place of enlightenment' is known as the realm of the mind and links to the purpose of ones life.

The vase is shaped for the storage of oil that is used for spiritual ceremonies. The markings next to the vase could relate to the ancient Latvian healing signs of Fate/Destiny.

Middle Left: At the moment of death, a soul (a white figure with a silver marking around the face and yellow halo above the head) rises out of the physical body (a human figure outlined in black lies on the ground). This becomes 'now' time (Nagual) for the soul, as opposed to linear time symbolised by the ruler. 'Now-time' refers to the feeling of timelessness. The blue square represents a spiritual door.

Bottom Left (The grey area relates to the subconscious mind as in 'Composite A'): The face with a silver third-eye (bottom left) may symbolise an instinctive/primordial self or astral body.

Bottom Middle (Passing over): As souls move away from earth, they experience an increasing brilliant light around them and sense passing through a tunnel or portal towards a spiritual world.

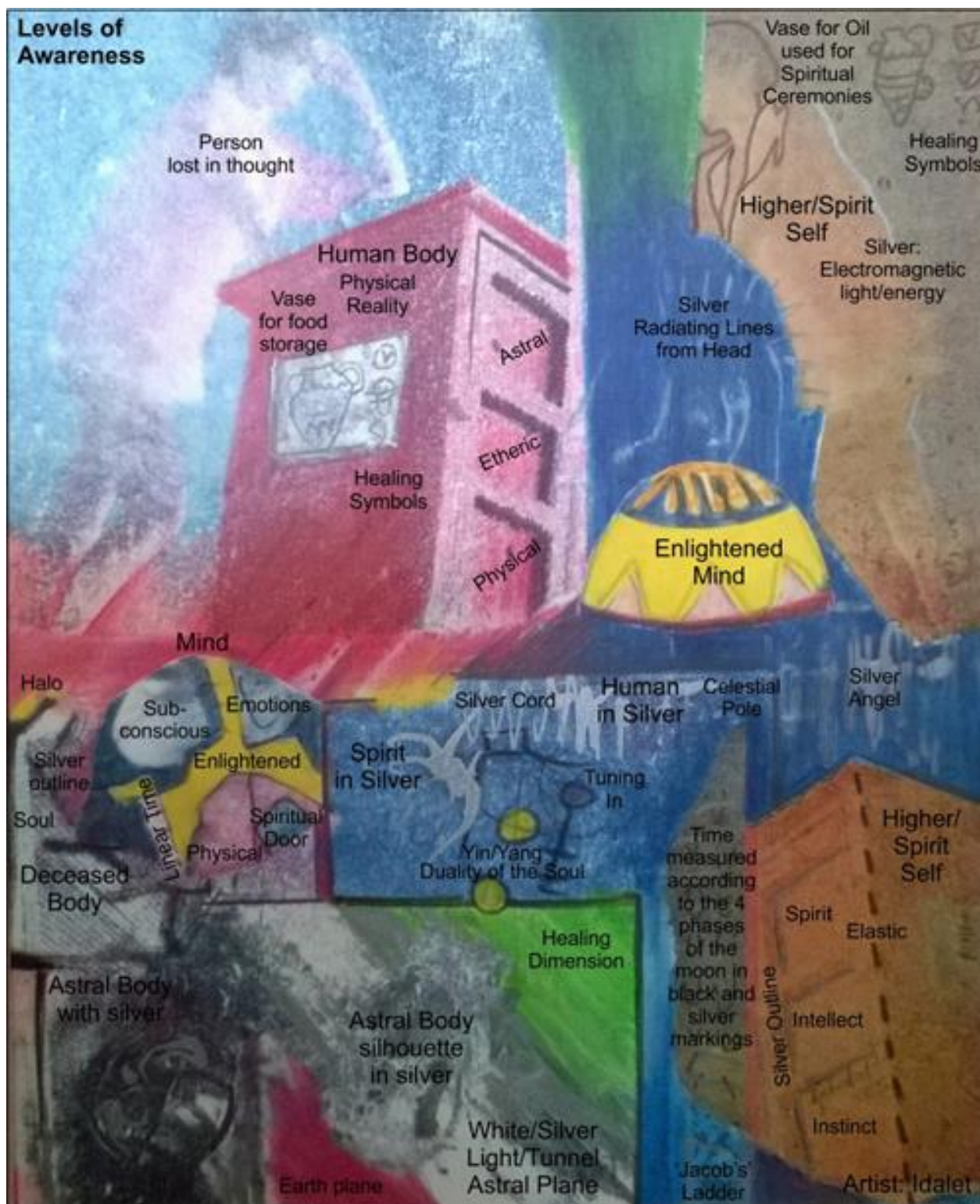
Bottom Right (The silver/blue area relates to a spiritual awareness): The two yellow circles can indicate completeness and wholeness. It encompasses death and rebirth and is a balance of yin and yang energies.

The silver alien figure symbolises the fluid quality of a spirit. There is a silver wave-like etheric cord ('the silver cord' as in the Bible Ecc. 12:6) linked to a human body. The antenna on the rooftop represents the tuning into other humans, similar to radio waves that are picked up when the dial is tuned to the appropriate wavelength. The human mind and body will tune in to these energy waves.

The ladder, depicted with silver lines on the blue background, represents the attaining of higher awareness or reaching new heights in life. This may symbolise Jacob's ladder to heaven and the ascent to the realm of the angels.

The 14 ancient Latvian (black) markings on the front of the grey celestial pole may relate to the four stages of the moon cycle. The silver lines across may reflect the passage of time.

The clay-coloured building corresponds to the clay-coloured spiritual body. The clay structure portrays three levels of the mind. These levels are partially outlined in silver. Above this structure, there is a silver angelic figure.



9: Composite Image B with Annotated Interpretation

2.2 Artwork 1991

2.2.1 Fight or Flight

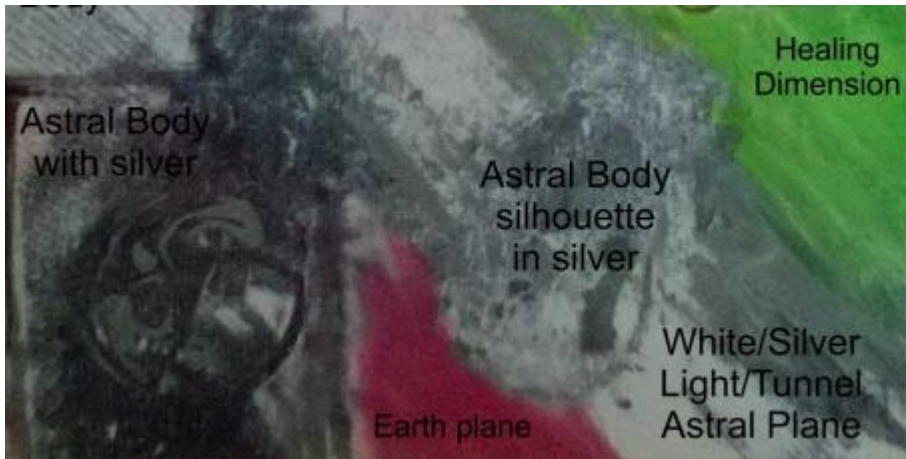


10: *Untitled*. 1992. 123 cm x 40 cm. Acrylic painting on hardboard.

On the spine of the boy, there is a depiction reminiscent of an illustration previously identified as an 'astral body.' Alternatively, this portrayal of the spine could symbolize the sympathetic nervous system. The sympathetic nervous system originates in the spinal cord, and its primary role involves triggering physiological changes associated with the fight-or-flight response. This visual element may metaphorically represent the activation of this system, suggesting a connection between the depicted boy and the physiological responses associated with heightened alertness or stress.



11: Close-up detail



12: Close up detail

2.2.2 Minds-Eye

The concept of the third eye, often associated with the mind's eye or inner vision, plays a pivotal role in the interpretation. This metaphysical notion suggests that the third eye fosters clarity of perception, extending beyond ordinary sight and interpreting sensory feelings, such as those experienced on the skin.

The artist skillfully conveys this idea by illustrating elements like the sky and fish outside the bounds of normal vision. These symbolic representations imply that the third eye perceives and processes information situated at the back of the head, transcending conventional visual experiences to grasp events beyond the immediate and tangible. This artistic choice enhances the portrayal of heightened awareness and the ability to apprehend realities that lie beyond the scope of ordinary sight.



13: *Untitled*. 1992.

2.2.3 Premonition



14: 1992. *Untitled (Premonition: 9/11 Terrorist Attack)*. 123 cm x 40 cm. Acrylic painting on hardboard.

The painting provides a bird's-eye view of a building, capturing its layout from an elevated perspective. This unique viewpoint allows the observer to see the structure in its entirety.

The composition may carry an inspiration derived from intuitive wisdom, as symbolized by the inclusion of cat ears and a pool of water. The cat ears could evoke a sense of heightened perception and intuition, suggesting an attunement to subtle energies or an ability to perceive beyond the ordinary. The pool of water might further signify a connection to emotions, reflection, or the deeper currents of intuition. Together, these elements contribute to the notion that the artistic creation draws from a source of intuitive wisdom, adding a layer of depth and symbolism to the representation of the building



15: Close-up detail

The composition depicts a sudden and destructive event, evident in the jagged red edge that signifies an abrupt path of mass destruction. This destructive force takes the form of a cat's downward spiraling tail, symbolizing chaos and turmoil.

The catalyst for this devastation is a man donning a black helmet, possibly suggesting a connection to thoughts of death or a sinister motive. Positioned in a seat shaped like a scorpion's tail at the bottom center, he steers the plane with intent. The choice of a black scorpion's tail conveys the lethal nature of the attack, emphasizing the severity of the consequences.

The aftermath of this act is portrayed through symbolic elements: a depiction of blood loss in the form of red splatter on the rooftop and a silhouette of an airplane on the side of a building at the top middle. These details poignantly capture the impact and lasting impressions of the destructive event, offering a somber reflection on the consequences of such actions



16: Close-up detail

The narrative unfolds with a man, depicted in green, a color often associated with envy, positioned below the building. This figure, adorned with a black mustache, suggests an ominous character with potentially malevolent intentions. The choice of a black mustache may symbolize a predisposition to discussions or actions associated with harm, possibly even hinting at a focus on lethal outcomes.

This envious orchestrator sets in motion a chain of events leading to a fire, vividly represented by the presence of red flames on the left side of the composition. The flames symbolize the destructive consequences of the man's actions, adding an element of urgency and peril to the overall narrative. The use of color and symbolism enhances the visual storytelling, providing viewers with cues to interpret the emotional and thematic dimensions of the depicted scenario.

2.2.4 Psychometry



17: 1992. *Untitled*. Oil on hardboard. 80 x 60 cm.

In the bottom-right corner of the painting, a despondent figure is portrayed being pulled towards an armchair by a dismal presence. The emotional turmoil is vividly depicted as an anxiety-inducing green monster looming at the top of the illustration. This monstrous manifestation captures the fear and distress gripping the central character, adding a poignant layer to the narrative.

Notably, the figure's memories and prayers leave imprints on his favorite chair, symbolizing a connection between his personal history, reflections, and spiritual contemplations. The chair becomes a repository of his experiences, emphasizing the significance of this piece of furniture in the individual's life.

A compelling element is the ghost-like head of a crocodile, presented in white. This spectral representation is reminiscent of the individual's ancestors and carries connotations of power and wisdom. The presence of ancestral figures suggests a source of guidance and strength, contrasting with the chaotic and fearful elements elsewhere in the painting. This duality of dark emotions and ancestral connection adds depth to the emotional and spiritual dimensions of the artwork.



The sitting room (above) with its conglomerate of fabrics, colours and objects. The huge fireplace dwarfs the actual 'fire' - a bright green Fifties electric heater. Not even the paintings, all by Idalet, are immortal - when she tired of one of her huge artworks recently, she cut the canvas in half and upholstered two chairs with the remains.

FAR LADY, 16 JANUARY, 1991

18: 1991. *The artist.*

2.2.5 Cloud People



19: *Untitled*. 1992. 86 cm x 61 cm Acrylic paint on rag and cardboard.

High above the landscape, a woman materializes in the clouds, gazing down upon the valley below. This ethereal figure, positioned above the earthly realm, assumes the role of an observer or guardian, casting a watchful eye over the expanse of the valley.

The clouds enveloping her might symbolize a connection to the celestial or spiritual realm, emphasizing her transcendent nature. Her vantage point, elevated and serene, imparts a sense of wisdom and detachment, as if she holds a perspective beyond the immediate concerns of the valley.

The woman in the clouds becomes a symbol of guidance, serenity, or perhaps a representation of a higher consciousness overseeing the events unfolding in the valley. This visual element introduces a layer of mysticism and contemplation to the overall composition, inviting viewers to ponder the significance of her presence and the narrative she might symbolize.

2.2.6 White Lady



20: *Untitled*. 1992. *Misty, airy and subtle artwork with rags on cardboard. 86 cm x 61 cm.*

Indeed, a "White Lady" is a spectral figure often characterized as a female ghost. This archetype is commonly associated with themes of tragedy and the profound loss of a daughter. The White Lady is frequently depicted in flowing white attire, and her spectral presence is often linked to sorrowful tales or untimely deaths.

Legends and folklore around the world feature variations of the White Lady, and her apparition is typically connected to narratives of love, loss, betrayal, or other poignant events. The choice of white for her appearance symbolizes purity, but in the context of ghostly lore, it can also signify an otherworldly and haunting quality.

These ghostly figures often become part of local legends, adding a touch of mystery and melancholy to the cultural and supernatural landscape. Whether as a harbinger of tragedy, a guardian spirit, or a restless soul seeking resolution, the White Lady archetype continues to capture the imagination in various cultural contexts.

2.2.7 Nature Spirits



21: *Untitled*. 1992.

Absolutely, the term "second sight" refers to a purported ability to perceive beings and phenomena that are typically invisible to the ordinary human eye. This includes entities such as nature spirits, elementals, elves, and fairies, which are believed to inhabit a realm beyond the ordinary, often described as the heavenly or metaphysical realm.

Individuals who claim to possess second sight are said to have an enhanced or expanded perception that allows them to see into these hidden realms. This concept is prevalent in various cultural and folk traditions, where those with second sight are often regarded with a mix of awe and sometimes fear, as their abilities are thought to bridge the gap between the mundane and the supernatural.

The idea of second sight adds a layer of mysticism to the understanding of the world, suggesting that there are dimensions beyond our usual sensory perception that certain individuals may have access to. It's a theme often found in folklore, mythology, and spiritual traditions across different cultures

2.2.7 Dust Fairy



22: 1992. *Untitled. Coloured pencil and paper collage. 30 x 21 cm.*

The concept of a "dust fairy" removing memories of the past introduces a whimsical and metaphorical element to the idea of forgetting or letting go. The use of the term "dust fairy" invokes a fantastical being with a specific task, suggesting a delicate and almost magical process of erasure.

In this metaphorical context, the act of removing memories by a dust fairy could symbolize the gradual fading or dusting away of recollections. It implies a gentle and perhaps natural process of releasing the weight of the past, allowing individuals to move forward unburdened by the memories that may have been haunting or holding them back.

This imaginative imagery offers a creative way to express the idea of personal renewal, growth, and the ability to free oneself from the emotional attachments of bygone experiences. It's a poetic representation of the human capacity to transform and embrace new chapters in life by shedding the dust of old memories.

2.2.9 Dust



23: 1992. *Untitled*. Collage on paper. 30 x 21 cm.

The concept of dust as the "forgotten part of ourselves" holds a poignant metaphorical significance. In this context, dust represents the remnants of our past, the experiences, memories, and aspects of our identity that may have settled and accumulated over time but are often overlooked or dismissed.

Much like the physical accumulation of dust in neglected corners, the forgotten part of ourselves encompasses aspects of our personal history, emotions, and lessons that may have been relegated to the background. These could be memories we choose to ignore, past traumas we try to bury, or facets of our identity that have been overshadowed by the passage of time.

Acknowledging the metaphorical dust within us involves recognizing and confronting those neglected aspects, allowing for self-reflection and the potential for personal growth. The metaphor underscores the importance of addressing the forgotten parts of ourselves to achieve a more complete understanding and acceptance of who we are, fostering resilience, and embracing the potential for renewal and transformation.

2.3 Artwork 1998

Medieval Boat



24: *Untitled*. 1998. Framed colour pencil on paper, 28 x 38 cm.

The inclusion of a decorative boat and an imaginary bird in gold within this context adds layers of symbolic depth to the artwork. These elements evoke archetypal meanings associated with mysticism, transcendence, and the journey between the earthly and spiritual realms.

The boat, in its archetypal significance, is often seen as a vessel for transporting the soul between the earthly realm and the otherworld or afterlife. This conveys a sense of spiritual journey, transformation, and transition. The boat becomes a symbolic vehicle for passage, emphasizing the cyclical nature of life, death, and rebirth.

The imaginary bird, represented in gold, further contributes to the mystical theme. Birds in many cultures symbolize transcendence, freedom, and a connection to the divine. The gold color enhances the bird's significance, suggesting a divine force or sacred aspect to its presence. The bird's symbolism of rebirth aligns with the transformative qualities associated with the boat, reinforcing the theme of spiritual evolution and renewal.

Together, these elements create a rich narrative that speaks to the profound and mysterious aspects of existence, transcending the ordinary and inviting contemplation on themes of spirituality, journey, and transformation.

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4.0 Author Erica de Kok

After completing my tertiary studies, I registered a business and sourced coal mines, large industrial corporations and consulting civil engineers as clients and offered a computer design service for their project proposals. This experience included the professional use and integration of the following software programmes: Corel (Draw and Photo-Paint), AutoCAD Civil (Advanced), Microsoft Office (including Project) and Adobe (Photoshop Elements and Acrobat).

I sponsored Idalet's first art exhibition in 2001. After that, I freely assisted her for seven years with her national and international fairs, paid for her last international show in Frankfurt, and purchased some of her beautiful paintings. In 2008, I took over the responsibility of selling her artwork after her sudden tragic death.

The website www.idaletandERICA.com serves as a valuable resource for more information about her and her artworks



25: Erica de Kok