

NOTE,

My typist has
forgotten to number
the pages, she
bound it directly.
So I did not have
a chance to insert
them - Angeline.



THE NATIONAL COLLEGE OF ART AND DESIGN

THE ART OF ZEN
ORIENTAL PHILOSOPHY IN
THE OCCIDENT (1950-1980)

A thesis submitted to :

THE FACULTY OF HISTORY OF ART AND DESIGN AND
COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART
DEPARTMENT OF SCULPTURE

BY

ANGELINE DRINAN

MARCH 1993

THE NATIONAL COLLEGE OF ART AND DESIGN

THE FACULTY OF HISTORY OF ART AND DESIGN AND
COMPARATIVE STUDIES

A thesis submitted to:

THE FACULTY OF HISTORY OF ART AND DESIGN AND
COMPARATIVE STUDIES

AND

IN CANDIDACY FOR THE DEGREE

OF BACHELOR OF ARTS
DEPARTMENT OF SCULPTURE

BY

AMANDA BROWN

MAY 1993

CONTENTS

List of Illustrations	(iii)
Introduction	1
Chapter 1 Seven Characteristics of Zen	10
Chapter 2 Why Zen became popular in the West	18
Chapter 3 (i) Chance (in the working method)	25
(ii) Chance and randomness with reference to John Baldessari	27
Chapter 4 Nature and Art	33
Chapter 5 Influence of Zen on the artists Walter De Maria Robert Morris	36
Chapter 6 The Teaching of Zen	40
Chapter 7 A critical look at Zen through the eyes of science and technology	47

1953

10

1953

11

1953

12

1953

13

1953

14

1953

15

1953

16

1953

17

1953

18

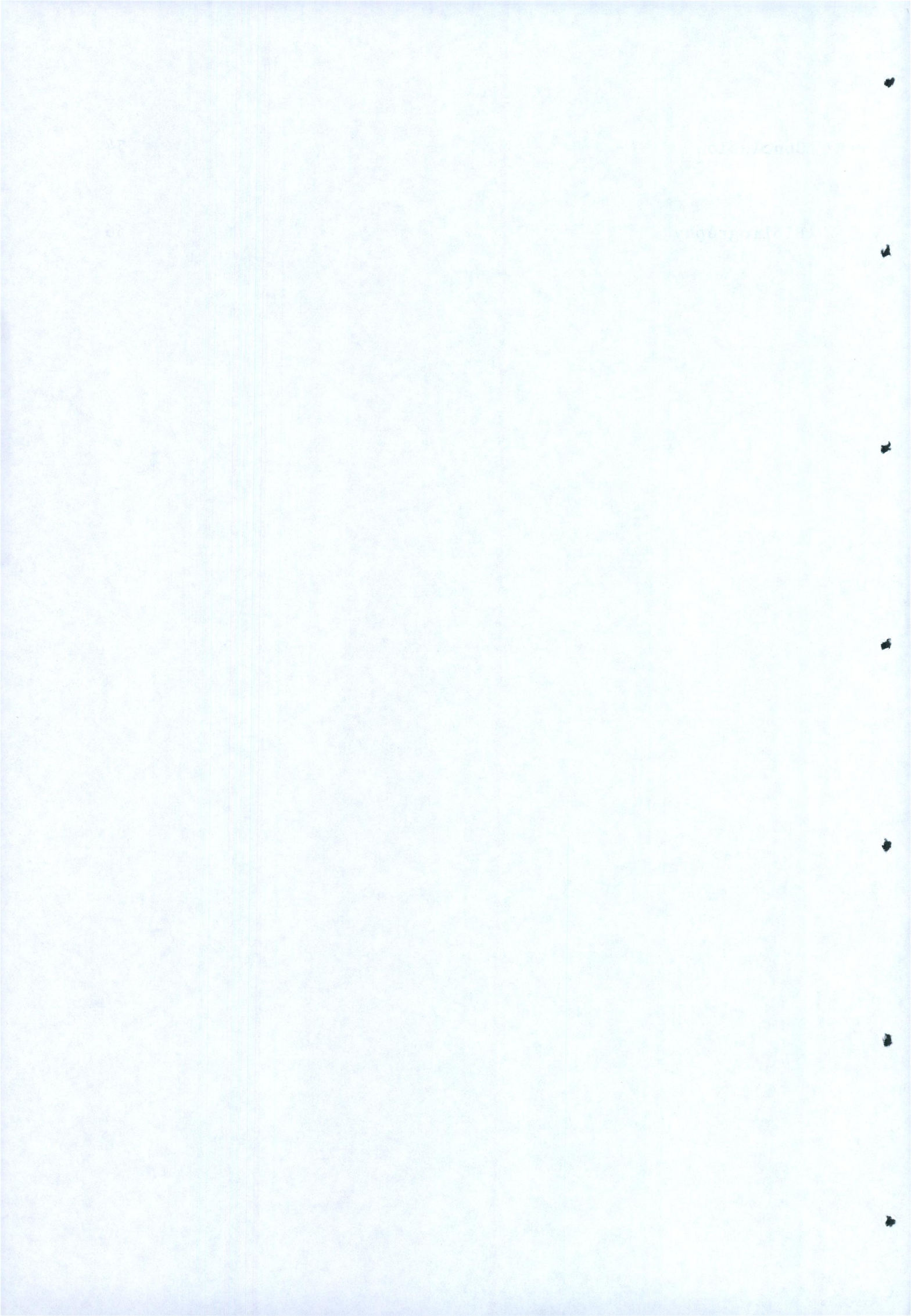
1953

Conclusion

54

Bibliography

56



LIST OF ILLUSTRATIONS

INTRODUCTION

Fig (1) Monks on walking meditation
Photographed by Graham Hantton
From the Art of Zen / Stephen Addiss (1989) Japan

Fig. (2) Gocho (1949-1835) 'One branch of spring'
Ink on paper
From the Art of Zen / Stephen Morris (1989) Japan

CHAPTER 1

Fig. (3) Artist Unknown. 'Amitabha Crossing the mountain'
From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (4) Artist unknown. 'Amithabha and the twentyfive
Bodhisttvas'
From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (5) Sakyamuni Descending the Mountain
By Liang K'ai
From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (6) 'The Bodhidharmas'
By Hakuin
From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

FIGURE 1

(1) The first figure shows the results of the first experiment. The data points are plotted against the theoretical curve. The fit is very good, indicating that the model is valid.

FIGURE 2

(2) The second figure shows the results of the second experiment. The data points are plotted against the theoretical curve. The fit is also very good, indicating that the model is valid.

FIGURE 3

(3) The third figure shows the results of the third experiment. The data points are plotted against the theoretical curve. The fit is very good, indicating that the model is valid.

FIGURE 4

(4) The fourth figure shows the results of the fourth experiment. The data points are plotted against the theoretical curve. The fit is very good, indicating that the model is valid.

FIGURE 5

(5) The fifth figure shows the results of the fifth experiment. The data points are plotted against the theoretical curve. The fit is very good, indicating that the model is valid.

FIGURE 6

(6) The sixth figure shows the results of the sixth experiment. The data points are plotted against the theoretical curve. The fit is very good, indicating that the model is valid.

Fig. (7) 'Tea Room Design'

Tea Room (shoin style) of the Zangetsu-Tei, Omote
Senke, Kyoto

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (8) Huai-Su / Excerpts from Autographical note

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (9) 'The Second Patriarch in Repose'

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (10) 'Certificate of the Title Kawzan given to a
disciple' - Daito Kokushi

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (11) The Character "Buddha"

Juin

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (12) Sanskrit Character

Hakuin

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (13) "Shrike"

Niten

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (14) 'Clear Morning in a mountain village' (detail)

Yu chien

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

Fig. (15) The Characters "Mind, Moon, Circle"

Ryohan

From "Zen and the Fine Arts" Shin'ichi Hisamatsu 1971 Japan

CHAPTER 3

Fig. (16) "Floating Colour"

John Baldessari, 1972

Select of Mario Bertolini, Breno Italy

Fig. (17) Entitled 'Pier 18'

John Baldessari, 1972

Held at the Museum of Modern Art, New York

Fig. (18) Entitled 'Throwing 4 balls in the air to make a
stright line'

John Baldessari, 1993

Fig. (19) Entitled 'Yellow with Onlookers'

John Baldessari, 1985

Edelston/Boardroom Collection, New York

Fig. (20) Entitled 'The Back of All Trucks Passed while
driving from Los Angeles to Santa Barbara, California - Sunday
20 January 1963 (details)'

1. The first part of the document is a list of names and addresses of the members of the committee. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

2. The second part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Chairman. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

3. The third part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Secretary. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

4. The fourth part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Treasurer. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

5. The fifth part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Auditor. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

6. The sixth part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Assessor. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

7. The seventh part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Collector. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

8. The eighth part of the document is a list of the names and addresses of the members of the committee who have been elected to the office of Marshal. The names are listed in alphabetical order, and the addresses are given in full. The list is as follows:

John Baldessari, 1963
Collection of the Artist

Fig. (21) Entitled (A game for two players): Rhubard
John Baldessari, 1972
Collect of Angelo Baldessari, Bari, Italy

CHAPTER 4

Fig. (22) Peter Hutchinson "Arc"
Tobago, West Indies, 1969
From "Art and Life" Udo Kuttermann

CHAPTER 5

Fig. (23) Walter De Maria, Bronze Column
1966 The Whitney Museum Of American Art, New York
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (24) Walter De Maria, Hexagon, 1973
Stainless Steel - the Rivendell Collection
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (II) (11) ...

Fig. (II)

Fig. (II) (12) ...

Fig. (II)

Fig. (II) (13) ...

Fig. (II) (14) ...

Fig. (25) Walter De Maria, 360 I Ching/64 Sculptures, 1918
Collection Dia Art Foundation, NY
Photo Credit - Nic Tenwiggenhorn
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (26) Detail from '360 I Ching/64 Sculptures'
Collection Dia Art Foundation, NY
Photo Credit - Nic Tenwiggenhorn
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (27) Robert Morris - Untitled 1976
Felt and Metal Grommets
The Rivendell Collection
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (28) Robert Morris - 'Box with Sound of Its Own Making
1961 - 1978'
Seattle Art Museum
From "Transparent Thread" by Gail Gelburd and Geri De Paoli
University of Pennsylvania press, 1991

Fig. (1) - [Illegible text]

Fig. (2) - [Illegible text]

Fig. (3) - [Illegible text]

Fig. (4) - [Illegible text]



Monks in *kyō* meditation
rahet II
Photograph by Graham Harrison

FIG 1



I N T R O D U C T I O N

"People through finding something beautiful
Think something else unbeautiful
Through finding one man fit
Judge another unfit
Life and death, through stemming from each other
Seem to conflict as stages of change
High and low as degrees of relation;
But since the varying tones gives
music to a voice and what
Is is the was of what shall be,
The sanest man
Sets up no deed
Lays down no law
Takes everything that happens as it comes
As something to animate, not to appropriate,
To earn, not to own,
To accept naturally without self importance
If you never assume importance
You never lose it."

**Excerpt: The Way of Life according
to Lao Tzu
Witter Bynner**

My own personal interest in Zen Buddhism came about through
contact with Robert M. Pirsig's "Zen and the Art of

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

"Motorcycling Maintenance", even though it is not strictly related to orthodox Zen Buddhist practice, it aroused my curiosity. I began to study attitudes of Far Eastern thought that were concerned with redefining concepts such as reality, illusion, space, time, matter and spirit. My task is to illustrate the effects of the encounter between Far Eastern thought and Western art through the 60's and 70's in relation to Baldessari, Walter De Maria and Robert Morris.

Full of paradox, Zen is beyond words, but has occasioned countless books, Zen is individual, but usually requires a teacher, Zen is everyday and down-to-earth, yet is traditionally practiced in very remote monasteries, Zen is profound serious, but fill of humour. Zen demands being rather than representing, yet has inspired many different kinds of art. It teaches us not merely to hear, but to listen, not just to look but to see, not only to think, but to experience and above all not to cling to what we know, but to ^{we} except and rejoice in as much of the world as we may encounter.

In other Buddhist sects, accomplished craftsmen have produced images with care and precision to be radiant, idealised and awe-inspiring. The art of Zen masters is rough, spontaneous and often irreverent.

Zen is said to have begun with a visual allusion. According to legend, the historical Buddha did not give his usual verbal

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

sermon to his followers one day, but simply held a flower in his hand. A single disciple understood this wordless gesture, and Zen (which comes from an Indian word meaning "meditation") was born. Zen was not directly a revival of the earliest Buddhist principles - in contrast to other sects it stresses that individual enlightenment can be achieved in this life through meditation and through inner discipline. Zen teachings have consistently emphasised that both desires and methods of rational thought are illusory, clouding over the inherent Buddha-nature. In order to succeed, total personal commitment and the guidance of an enlightened teacher are vital.

Zen was not for everyone. The strict discipline and intense concentration requires was even more rigorous than the training regimen of a samurai. Typically, an aspiring monk might have to wait three days at a monastery gate before being admitted, after which he entered into a demanding schedule of meditation, sutra chanting, and manual labour at the temple. The structure of Zen life was such that monks in training had little time for sleep an none at all for personal activities. The object was to transcend the ego in order to achieve Satori, and the more strict, stubborn, and difficult the teacher, the more likely the pupil would break through to enlightenment.

Zen art, as a part of Zen training, has a long history. More than one thousand years ago, Chinese Zen masters occasionally used painting as a teaching tool, drawing a circle in the air

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.



FIG 2



to suggest more than words could explain or creating ink paintings for their pupils to meditate upon. Although they seldom had any direct training in painting, long years of calligraphic practice gave the monks enough control of brushes and ink to express themselves freely [Fig. 2]. Zen art had a double function, it was a form of active meditation for the creators of the works and a method of visual instruction for those who received them. Although China was dominated by Confucianism, Taoism and other sects of Buddhism, Zen and Zen art flourished as a counterculture. Long after other sects had waned, Zen remained an active force in China until the success of Neo-Confucianism (which incorporated some Taoist and Zen principles) led to its decline in the fourteenth and fifteenth centuries. With Zen artists denied of high patronage, a new tradition named Zenga was born. Through brush and ink, the intensity of each monk's own spirit was conveyed directly to his followers. Zenga was a response to the social changes that were taking place in Japan: the advent of Neo-Confucianism, the increasing restrictive regulations of the Tokugawa shogunate, the closure of the country to the outside world, the rise of a mercantile economy, the general weakening of religious beliefs, and later the dramatic opening of Japan to the West. Through all these changes Zen art not only survived but flourished, lacking strong support from the government. monks were free to use art for both personal and public purposes. Some Zen masters attempted to establish connections with the leaders of society through such means as the tea ceremony, which bestowed

cultural prestige on the guests by allowing them to display a sense of personal and artistic refinement. Other monks rejected the work of the elite and painted merely to express their own Zen vision, giving their works to followers and pupils. Most Tao-period Masters however used art as a means of reaching out to the public popularising Zen in ways not attempted before. Realising that painting and calligraphy could have more immediate impact than sermons or rituals teaching monks took up the brush to express their experiences of meditation and enlightenment. The eighteenth century master Hakuin wrote that the art revealed elusive but universal aspects of the human spirit:

"We say that someone has the wondrous ability to play the zither or the lute, but if we ask where that art resides, not even the wisest man can answer...this art produced by something we cannot fully know, is like the innate of the mind that operates in all our daily activities"

[From Hakuin's Orategoma - Reprinted New York - 1971]

For many decades, Americans and Europeans have known Zen mainly through books. Gradually, however, a number of Buddhist centres have opened in the West, offering the direct experience of religious practice. Prepared in part through an ever increasing exposure to the principles of Buddhism in general and Zen in particular, many Westerners have developed an interest

Faint, illegible text covering the page, possibly bleed-through from the reverse side. The text is too light to transcribe accurately.

in exploring the visual heritage of the Chinese and Japanese masters. Artists, as so often, led the way. A number of contemporary painters reveal the influence of the Zen aesthetic in their work. Furthermore, such movements as Abstract Expressionism, Action Painting and Conceptual Art have helped to prepare Westerners for the drama and simplicity of Zen. Japanese prints, ceramics, scroll paintings and architecture have provided the Western artist with an alternative aesthetic influence - the decorative arts of the orient, their prints and calligraphy attracted the world's attention to the subject of Japanese art in general, but it is not their decorative art that concerns me - rather the philosophy behind it and the impact they have had on certain Western artists of the last 30 years. One can see the aesthetics of the Far East in the works of Edouard Manet, Georgia O'Keefe and Mark Tobey, but I would like to go beyond the surface of the form to understand the power that conceived these aesthetics.

My intention is not to offer any interpretation or analysis of Zen Buddhist philosophies but merely to establish and discuss the connections between Zen philosophy and Western artists including Baldessari, Carl Andre, Walter de Maria and Raushenberg, among others. Many critics are unwilling to address the issue of the influence of Asian concepts either because of their lack of knowledge about them, because they failed to understand the influence of them, denied its existence or referred to it as a popular fad. I must explain

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

at this stage, I don't believe every artist during this period (1960's and 1970's) was influenced or affected by them. To quote from Aaron Siskind in an interview with the author of 'Transparent Thread', Gail Geller:

"Yes those ideas (Zen) were around everywhere. You could accept it or reject it. Some artists took it in totally and pursued it, made it part of themselves like Tobey, Reinhardt, and even Barry Newman. Some took different parts of it and others rejected it. You can see the difference on the surface and in the edges."

There are few similarities between Buddhism in the West and Buddhism in its place of origin - India, China, Japan or South East Asia. What exists in the West is a Westernised Zen. The very nature of Buddhism demands that when they enter a new culture, they take on the nature of that new society. The authenticity of American Buddhism or how the artists idiosyncratic use of Zen material is not the issue that concerns me, rather it is what the artist took from Zen philosophy and how they used it that interests me.

The Asian world view is a holistic one in which everything is connected. To grasp the difference between Western and Oriental perception you only need to ponder the term "self-

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several paragraphs and is too light to transcribe accurately.

centred". The Asian self refers "to the state of awareness of all the connections in the universe - centred, balanced and in harmony in one self while centred in all selves, all others, in nature and the universe". The Western definition of "self-centred" suggests a division between self and others, a negative characteristic.

H I S T O R Y O F Z E N

(Seven characteristics)

THE INDEX OF THE

(Cover characteristics)

There are certain characteristics of Zen which are predominant. In speaking of these I should be more careful about considering what is meant by Zen, what kind of influence Zen inevitably exerted. Leaving aside for the moment the question of whether Zen influence was or was not present, I intend to first consider characteristics of these cultural expressions. [Note: Dr. Shin'ichi Hisamatsu the author of 'Zen and the Fine Arts' has clearly translated the seven characteristics of Zen. This is the first book to disclose the spiritual relationship between Zen and the fine arts and showing its intrinsic meaning.]. There are seven characteristics found, namely : Asymmetry, simplicity, austere, sublimity or lofty dryness, naturalness, subtle profundity (or profound subtlety), freedom from attachment and tranquillity. The order of these seven does not in any sense indicate their degree of their importance, each of the seven is of equal importance.

ASYMMETRY - 1st Characteristic

In the arts of ikebana and calligraphy people speak of three styles; the formal or 'proper' style, the semi-formal or 'running' style and the informal or 'grass' style. Asymmetry has most in common with the informal style, for what is symmetrical is roughly of the formal style. Anything unbalanced and uneven is by definition no longer formal.

To examine asymmetry on a deeper or higher level would enable one to better understand its meaning as a feature of Buddhist

The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) in the case of a linear operator. It is shown that the existence of a solution is guaranteed if the operator is self-adjoint and positive definite. In the case of a non-linear operator, the existence of a solution is not guaranteed in general. However, it is shown that the existence of a solution is guaranteed if the operator is self-adjoint and positive definite and the right-hand side of the system of equations is a linear function of the unknowns.

ASYMPTOTIC - FOR LARGE VALUES

In the case of a linear operator, the asymptotic behavior of the solution of the system of equations (1) for large values of the parameter λ is determined by the eigenvalues and eigenvectors of the operator. It is shown that the asymptotic behavior of the solution is determined by the eigenvalues and eigenvectors of the operator which have the largest real part. In the case of a non-linear operator, the asymptotic behavior of the solution is not determined in general. However, it is shown that the asymptotic behavior of the solution is determined by the eigenvalues and eigenvectors of the operator which have the largest real part and the right-hand side of the system of equations is a linear function of the unknowns.



Fig. 2

FIG 3

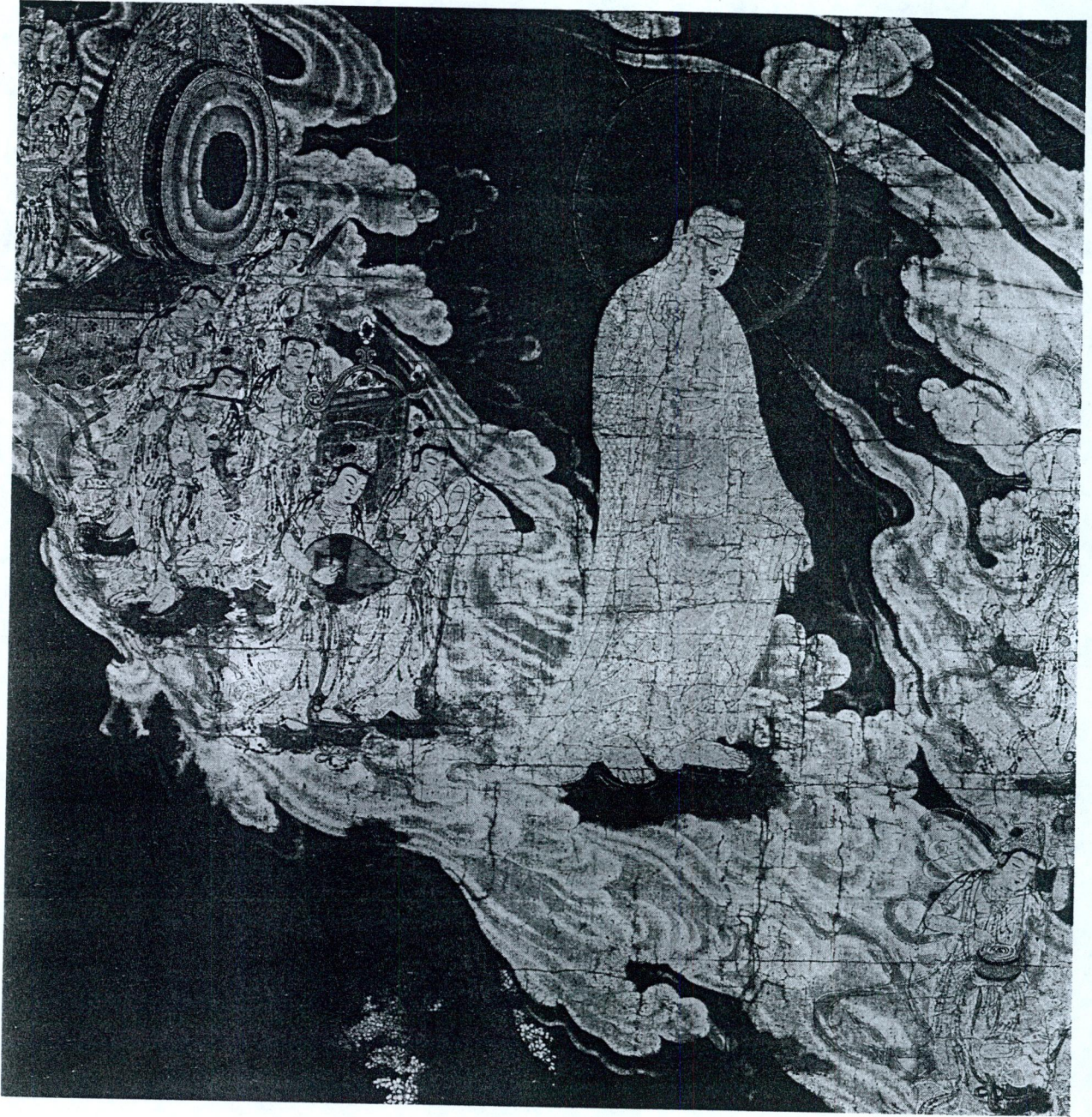
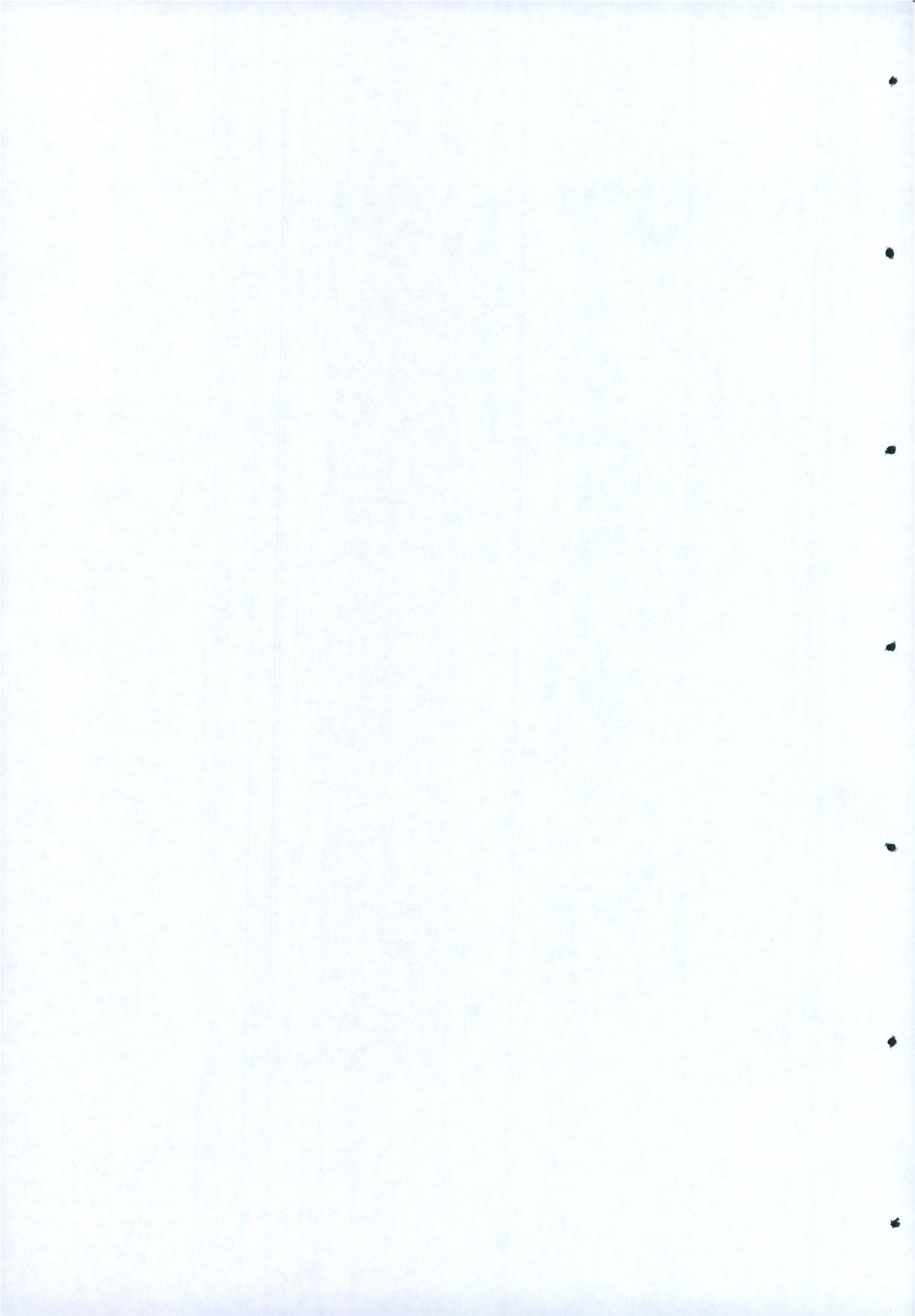


FIG 4



FIG 5



paintings. Painting of pure land Buddhism such as the Bhaisajyaguru tathagata, 'Amitabha crossing the mountain' [Fig. 3] and the 'Amitabha and the twenty five Bodhistravas' [Fig. 4] these all show very graceful figures displaying remarkable symmetry - they evoke the feeling of being perfect, well rounded and holy. The feeling of the avoidance of irregularity makes them seem flawless and distant. To compare with these there is a Buddhist painting called 'Sakyamuni Descending the Mountain' by Liand K'ai [Fig. 5]. There is a great difference between these two types ; One is symmetrical and graceful, the other is in every respect asymmetrical. Upon comparison, the latter, both in its colours and brush work gives the feeling of being informal. The Arhats by Ch'anyuh, Bodhidharmen by Mu-Ch'i and the Bodhidharmas by Hakuin [Fig. 6] are also very informal, uneven and asymmetric. From the Zen view these paintings disturb the ordinary characteristics of Buddhist paintings - namely perfection, grace and holiness. These paintings have a freedom which is no longer concerned with such forms. This is the realization of what Zen calls "worldly passions fallen away, empty of all holly intent." Instead of being in "the process through which perfection is sought" as Okakura Tenshin put it, they are unconcerned with perfection and grace. These paintings are imperfect and worldly in the sense of going beyond perfection and holiness.

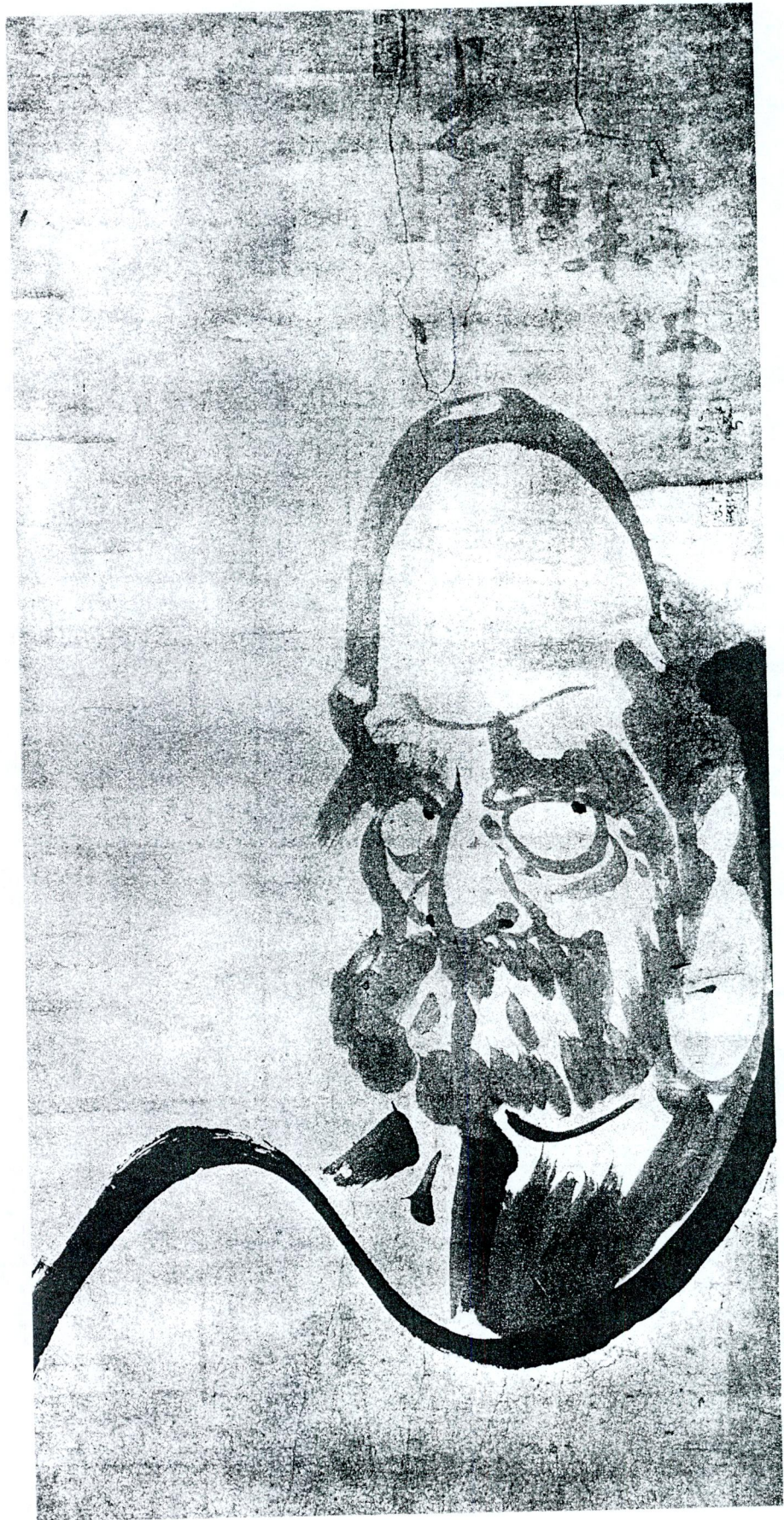


FIG 6

SIMPLICITY 2nd Characteristic

Zen is a religion of non-holiness. Ordinarily in religion, God or Buddha is something sacred, in Zen, however Buddha is non-holy. Here also is the basis in Zen art, of its deformation to perfection; it is of the nature, as Lin-Ch'i said of "killing the Buddha, killing the patriarch". The notion of Simplicity in Zen art implies sparsity not being cluttered - tea room design [Fig. 7].

The simplicity of its colour means it is unobtrusive. The simplest colour in painting is black Chinese ink. Light and shade are created from the one colour of the ink. Simplicity also has something in common with naivety and abandon. It is abandon rather than deliberation that is in keeping with simplicity.

AUSTERE SUBLIMITY 3rd Characteristic

The sense of 'austere Sublimity' or 'lofty dryness' implies the astringent, dried and sublime and lofty means, in short, being advanced in years and life, being seasoned. Roughly speaking it means the disappearance of the sensuous, of the skin and flesh, and becoming boney.

The frequently used term 'becoming dried' expresses an important characteristic of beauty in Zen, a feature of Oriental beauty. This phrase seems to be commonly understood

SECRET - SECURITY INFORMATION

1. The purpose of this document is to provide information regarding the activities of the [redacted] in the [redacted] area. This information is being provided to you for your information only and is not to be disseminated outside of your organization.

2. The information contained in this document is classified as [redacted] and is being provided to you under the authority of [redacted]. It is the policy of the [redacted] to protect this information from unauthorized disclosure.

SECRET - SECURITY INFORMATION

3. This information is being provided to you for your information only and is not to be disseminated outside of your organization. It is the policy of the [redacted] to protect this information from unauthorized disclosure.

4. This information is being provided to you for your information only and is not to be disseminated outside of your organization. It is the policy of the [redacted] to protect this information from unauthorized disclosure.

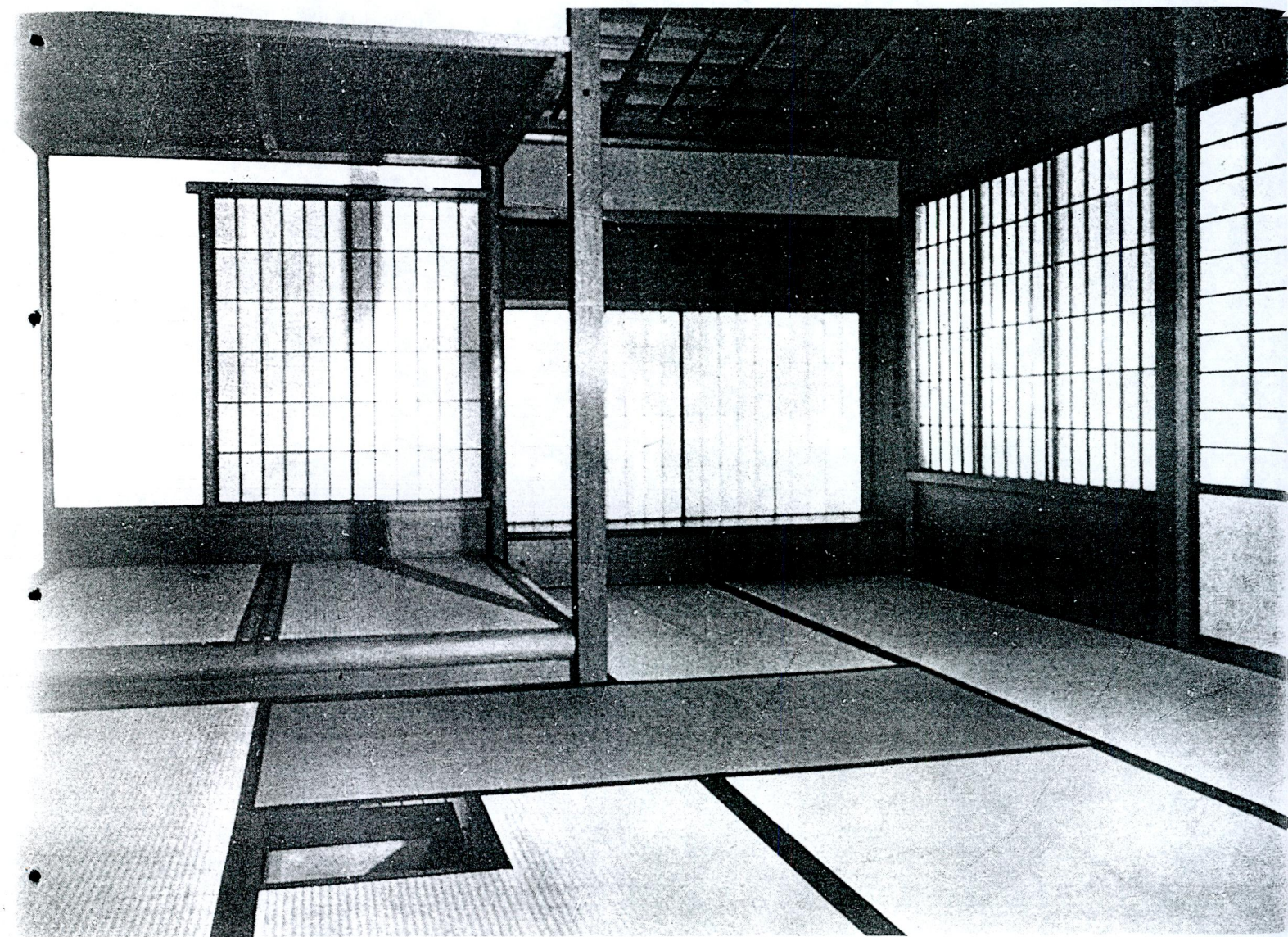


FIG 7

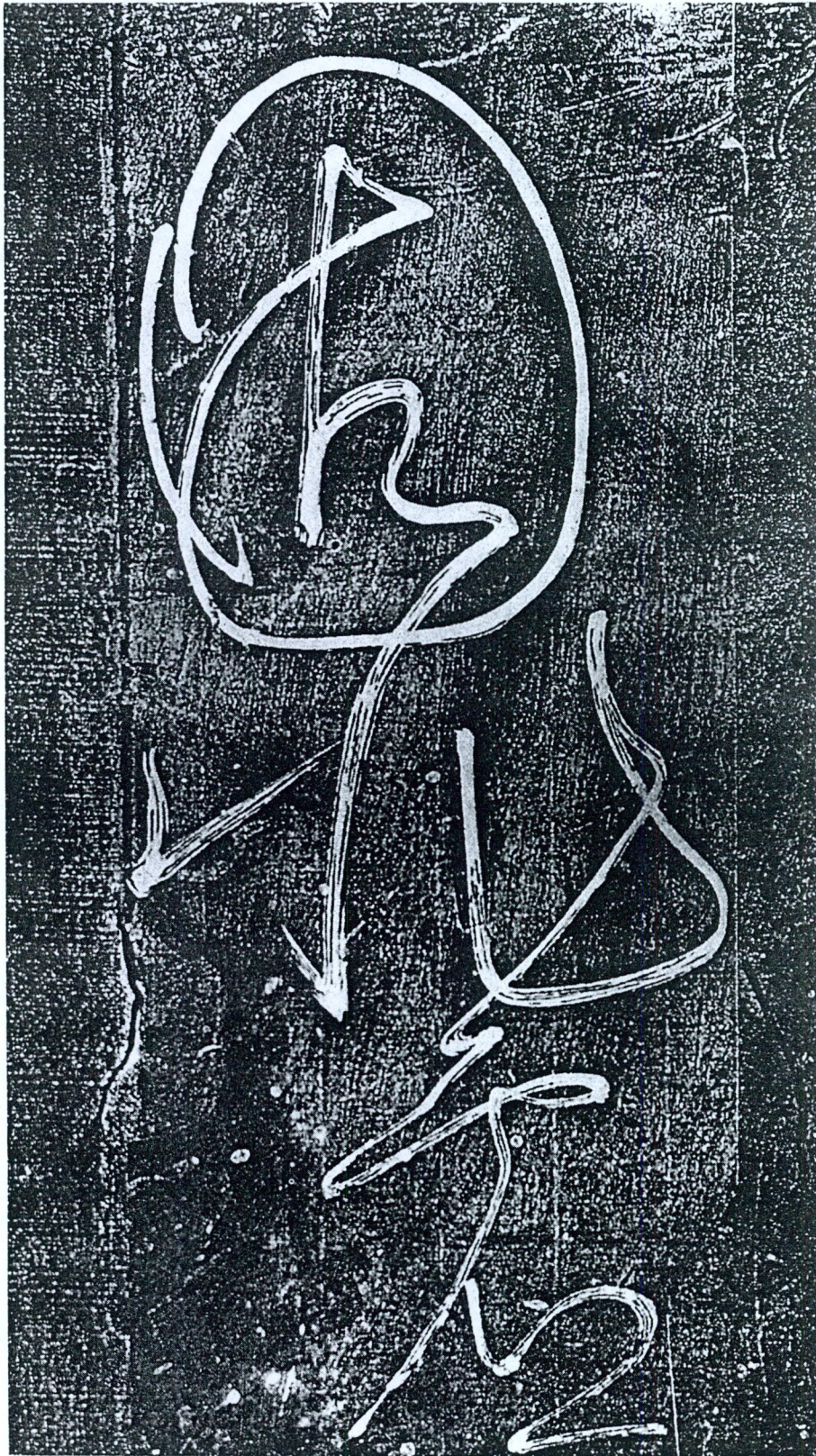
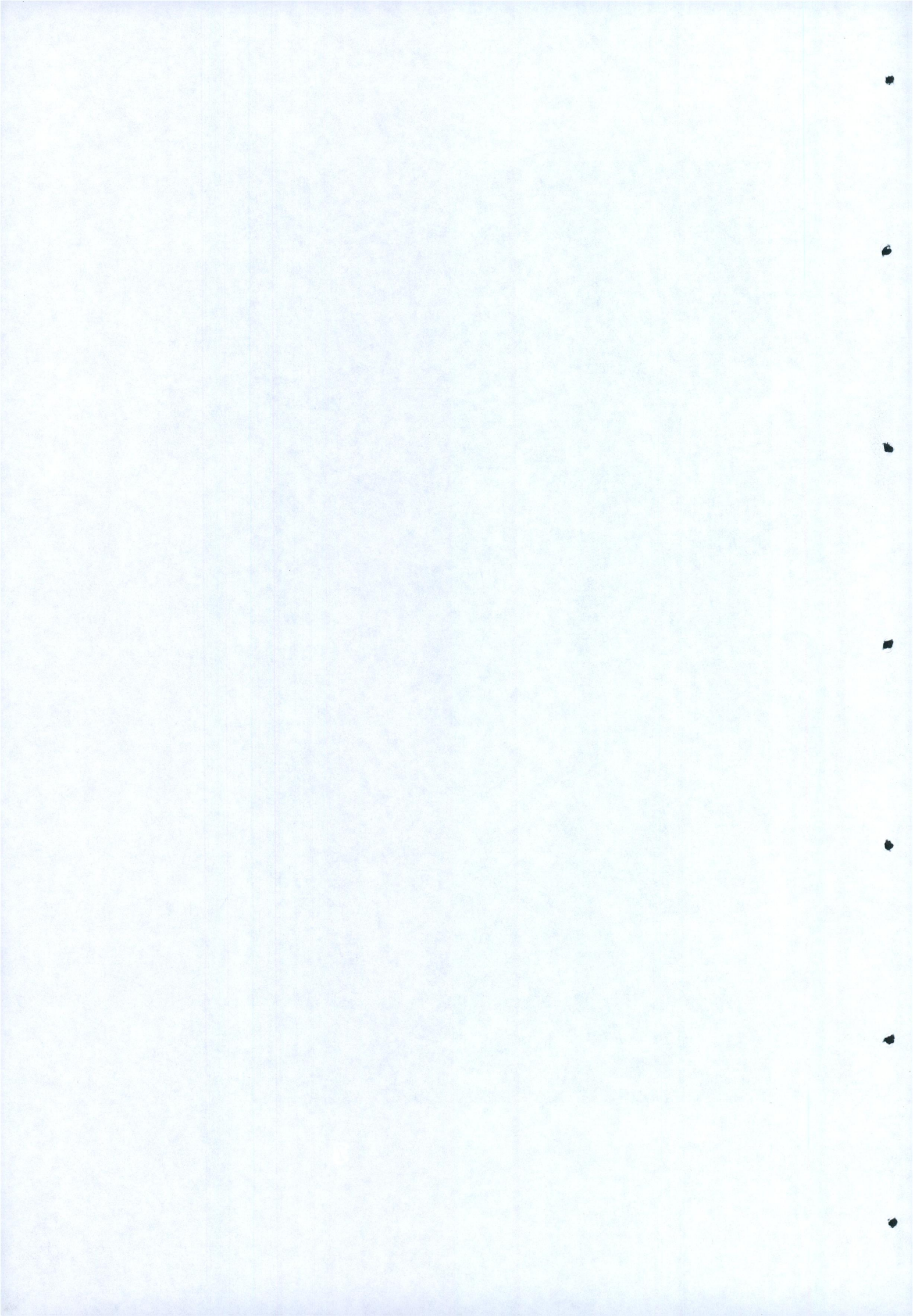


FIG 8





乾隆改元八月四日蜀石恪畫
二祖調心齋



FIG 9

to mean the extinction of vitality, the drying up of a well. In the Zen concept of beauty however, 'becoming dried means the culmination of an art, a penetration to the essence by a master, which is beyond the reach of the beginner and the immature. Such is the quality of external life, which far from ending, is without either birth or death.

Whether in painting or calligraphy, 'becoming dried' signifies the disappearance of childishness, unskillfulness or inexperience, with only the pith or essence remaining. Involved here also accompanies the characteristic of simplicity in Zen art. Together with this loftiness arises a power or strength often characterised as the sturdiness and hardness of a aged pine, which is masculine and heroic. Examples of this quality are: from China the calligraphy of Huai-Su [Fig. 8], the painting by Shin-K'o [Fig. 9] and Liag K'ai and from Japan the calligraphy of Daito [Fig. 10], Jiun [Fig. 11] and Hakuin [Fig. 12] and paintings by Niton [Fig. 13].

NATURALNESS 4th Characteristic

Being 'natural' obviously means not being artificial. There can be many interpretations of this; what is meant by this is not simply naivety or instinct. The naturalness referred to here is equivalent to such terms as 'unstrained', 'having no mind' or 'no intent'. In connection to this, there is an expression used in the way of tea :

"What has the quality of sabi [of being ancient

1. The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is divided into two main sections: the first dealing with the general situation and the second with the progress of the work done during the year.

2. The second part of the report deals with the results of the work done during the year. It is divided into three main sections: the first dealing with the results of the work done during the year, the second dealing with the results of the work done during the year, and the third dealing with the results of the work done during the year.

CONCLUSIONS

3. The third part of the report deals with the conclusions drawn from the work done during the year. It is divided into two main sections: the first dealing with the conclusions drawn from the work done during the year, and the second dealing with the conclusions drawn from the work done during the year.

山

闕

鎖由巧頭難透

雲寒雲長帶

翠密峰韶伯一

字藏機者正眼

看未隔第重

右為慧玄藏之

賦闕山號嘉慶己巳

仲山龍峰山宗峰題書

FIG 10



FIG 11

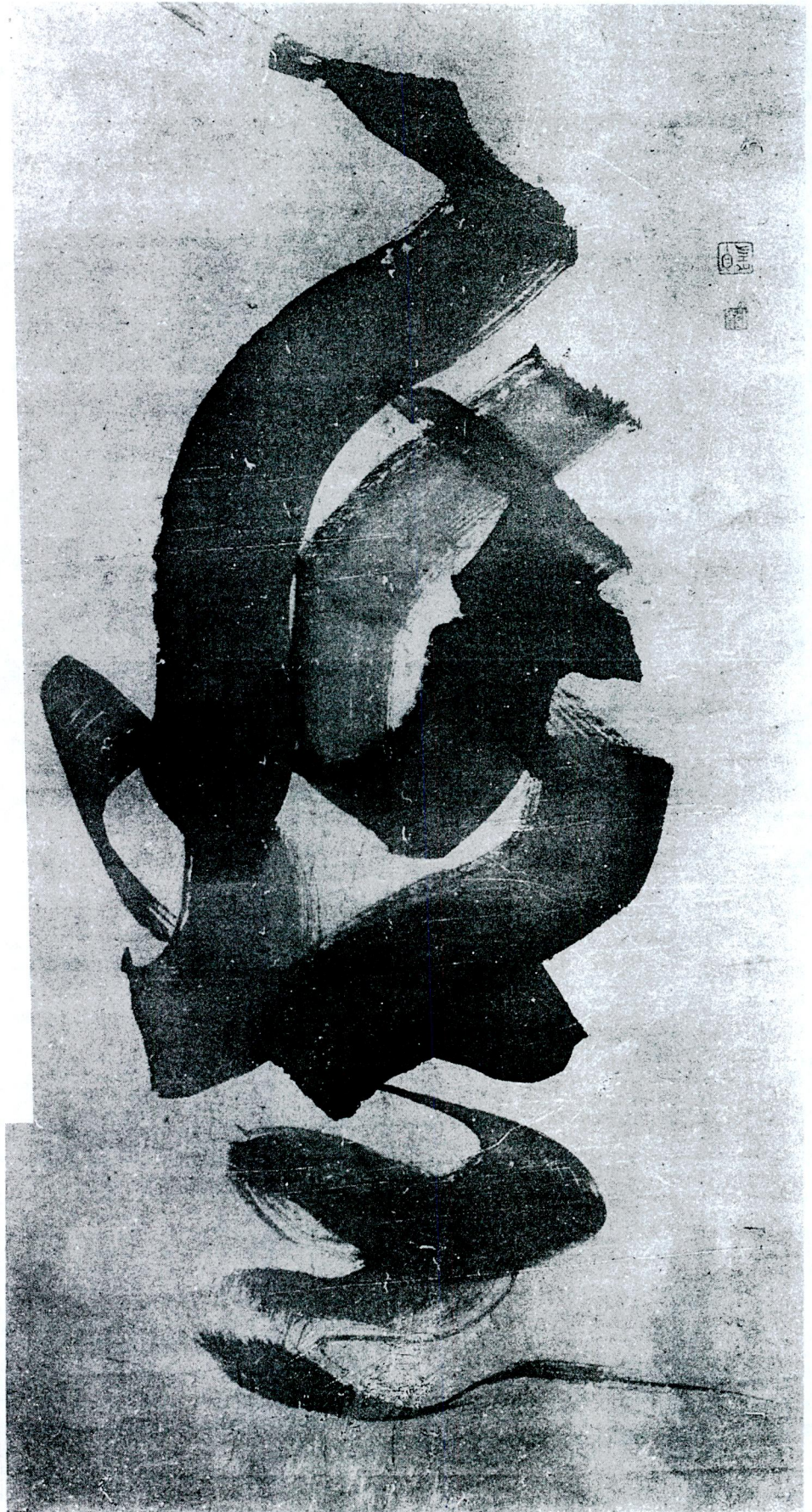
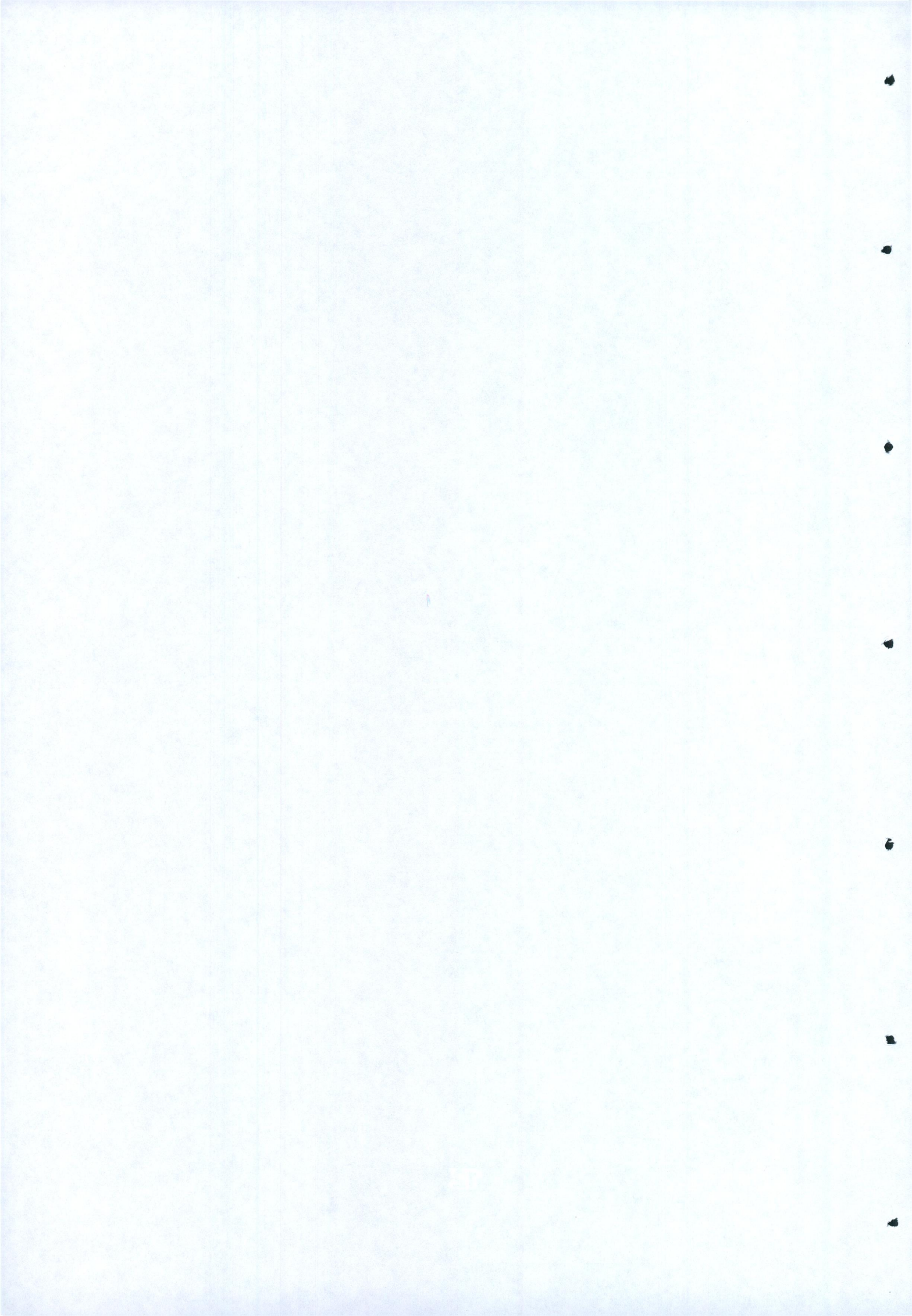


FIG 12



FIG 13



and graceful] is good, what has been forcibly given this quality is bad."

True sabi in Zen beauty comes naturally, it is never forced or strained. But this does not mean that sabi is a natural phenomenon and has nothing to do with intention or that it occurs in nature. On the contrary, it is the result of a full, creative intent that is so devoid of anything artificial or strained - of an intention so pure and so concentrated that nothing is forced. "Intentional" naturalness results when the artist enters so thoroughly into what he is creating that no conscious effort, no distance between the two, remains. Even such an everyday experience such as laughter is forced and ceases to be natural if one does not thoroughly enter into it. This sort of true naturalness is the "no mind" or "no intent" that emerges from the negation both of naive or accidental naturalness and ordinary intention.

SUBTLE PROFUNDITY 5th Characteristic

"Subtle profundity or deep reserve" is the fifth characteristic of being both profound and subtle and could be expressed as a deep reserve, ie, implication rather than the naked exposure of the whole. This sense of deep reserve is present when a person does not baldly confront us with his sense of abilities, but keeps them within, as if they were not there. One example of this in painting is the landscape in the broken ink and splashed ink methods by Yu-Chien [Fig. 14]. Their content is

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

Faint, illegible section header or title.

Bottom section of faint, illegible text, possibly a conclusion or a separate paragraph.

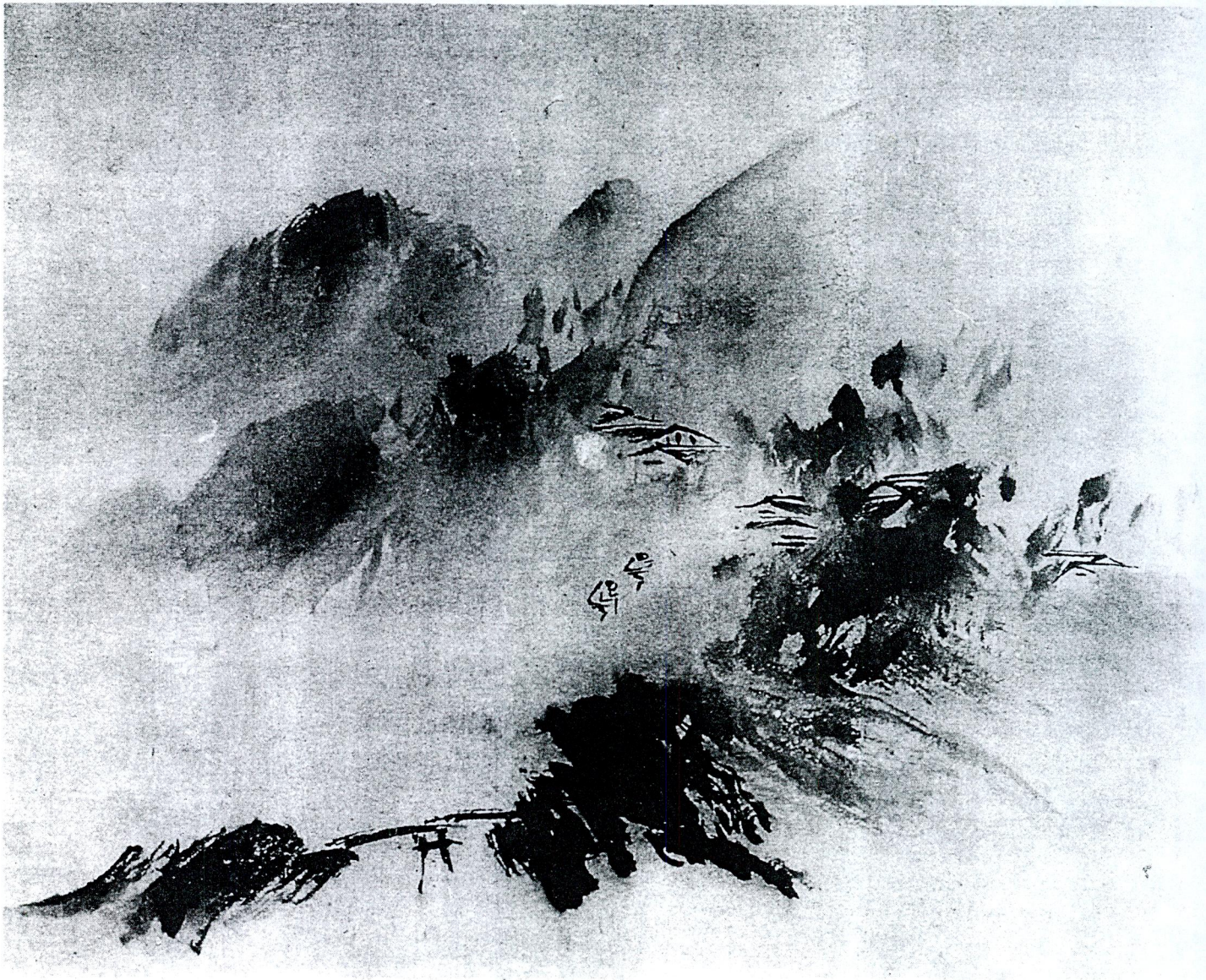


FIG 14

present more by implication than elaborate delineation. But Zen art has a stability, it is never buoyant or flimsy. The true stability derives from non-attachment, from freedom.

FREEDOM FROM ATTACHMENT 6th Characteristic

Freedom from attachment implies freedom from habit, convention, custom, formula, rule. etc. - that is, not being bound to things. This includes "being unconstrained" in thinking and action - so long as one remains attached to something, one cannot possibly be free in it and with it. Nonattachment is very important in Zen, and also can be observed in man's activities. For example, the activities of a true Zen man are described as being lively and vigorous as a jumping fish, or in the Lin-Chi lu, as "utterly detached" and "non-dependant".

Most religions demand adherence of some kind. This would be a commitment to God for Christians and to Buddha for Buddhists. But in the true Zen life, not only is there no commitment, there is even a denial of them. A Zen man is completely free of attachment either to things actual or transcendent. Further, non-attachment means not adhering to regulations as one whom no single coil of rope can bind. Such a person has something transcending rules. This quality is related to asymmetry, for leaving rules, as well as perfection, to crumble and collapse is part of non attachment. The Zen freedom is freedom in the sense of not being under any rules. Such paintings as Hakuin's monkey and Sesshu's Winter, and such

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Faint, illegible section header or title.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

Lower section of faint, illegible text, continuing the document's content.



FIG 15

calligraphy as Ryokan's "mind, moon, circle" [Fig. 15] are works in which this characteristic of freedom from attachment is present.

TRANQUILLITY 7th Characteristic

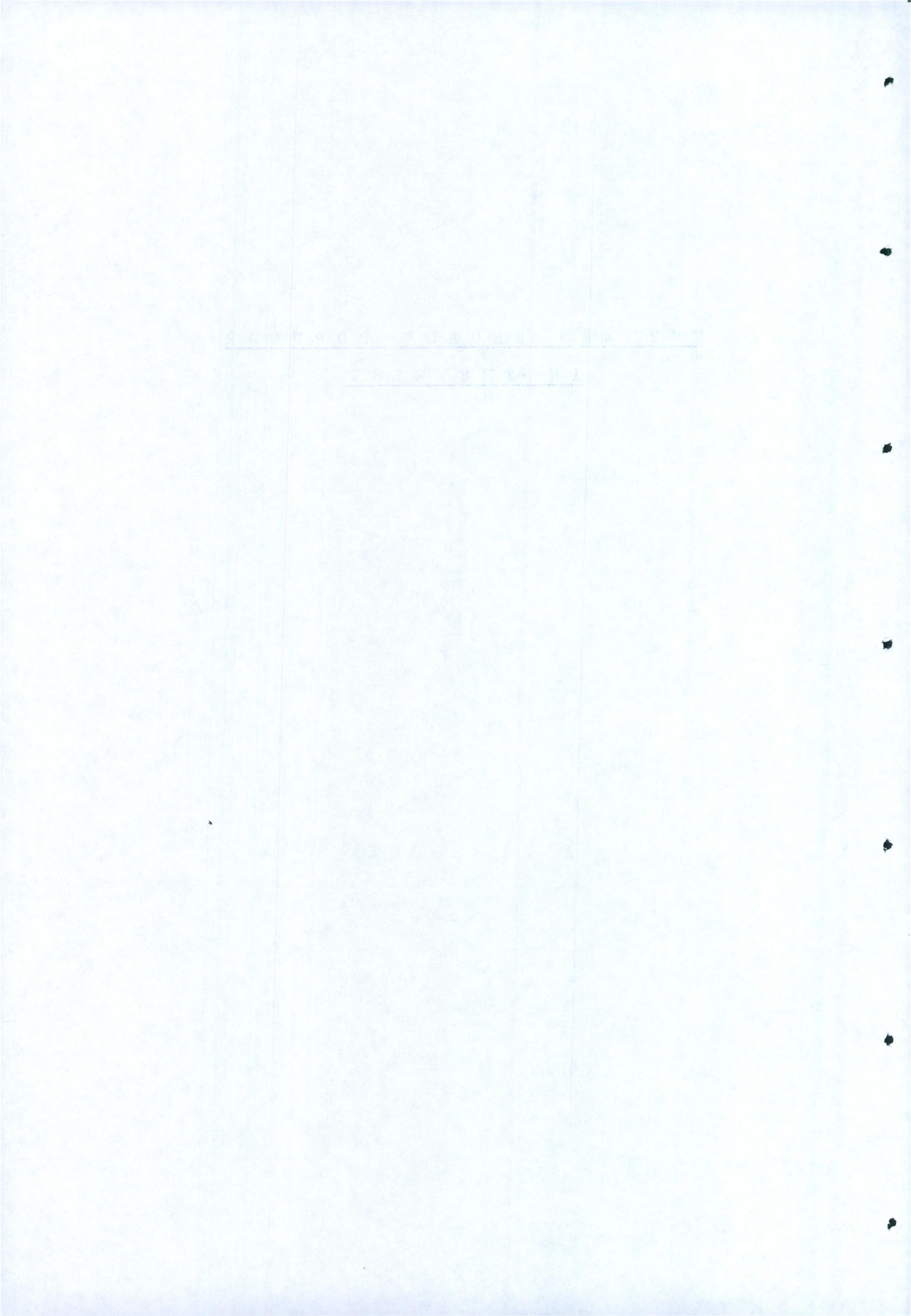
The seventh characteristic is that of tranquillity, of quiet and calm, and of being inwardly oriented. Examples of this are works that negate noise and induce calm. This sort of calm of composure is expressed in the phrase "rest amid motion".

Recently in the West, in the fields of architecture and decorative arts, artist especially minimalists have come to talk much about simplicity, but that simplicity does not seem to include the other six characteristics. Zen art necessarily includes all seven characteristics as an integral whole.

While the question of what Zen is requires careful steps, in brief, I think it can be said that Zen is the self-awareness of the formless self. Commonly the term "formless" means lack of form, in Zen it has a different meaning, though the common meaning is also included. Sometimes the formlessness of Zen is expressed as "body and mind fallen away" - "fallen away" means being free from both body and mind.

EXHIBIT 101 - 10/10/1982

WHY ZEN BECAME POPULAR
IN THE WEST



It is difficult to understand how Zen has effected the West without being superficial. When I talk about the true self and formlessness of Zen it presents only a very shallow view of the possible contributions of the East. It is necessary to go somewhat deeper into the source of human nature and to become awakened to what here in the West we have not yet been awakened to.

During the period of 1950's, 1960's and 1970's in America it was noticeable that artists were working less and less within established traditions and were more drawn towards the uncertain nature of art itself. This period has been greatly affected by contact with Asian art and ideas. Early Modernist attitudes dealing with wholeness, unity and non-hierarchical ways were fertilized by Buddhist, Tao and Hindu writings.

During the 1950's after the Korean War, young artists and indeed a growing youth culture were looking for an alternative. They were looking for an alternative to European Romanticism and Rationalism and they found Asian holistic attitudes towards nature amicable and harmonious.

Many Zen Buddhist groups inspired by Soyen Shaku, Sokei-an, Sonzaki, and Dr. D. T. Suzuki had opened centres for learning and meditation. In New York, the first Zen institute moved into East thirtieth Street under the leadership of Mary Farras. There were Zen groups in Philadelphia, Boston, Washington,

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business or organization. The text also mentions the need for regular audits and the role of accountants in ensuring compliance with tax laws and regulations.

The second part of the document focuses on the financial aspects of the business. It details the various methods used to calculate profit and loss, including the use of the income statement and the balance sheet. The text also discusses the importance of budgeting and financial forecasting in making informed decisions about the future of the business.

The third part of the document addresses the legal and ethical responsibilities of business owners. It highlights the importance of understanding and adhering to local, state, and federal laws. The text also discusses the ethical implications of business decisions and the role of business owners in promoting social responsibility and environmental sustainability.

The final part of the document provides a summary of the key points discussed throughout the document. It reiterates the importance of accurate record-keeping, sound financial management, and legal and ethical compliance. The text concludes by encouraging business owners to stay informed and proactive in managing their businesses.

Chicago, San Francisco and Hawaii. Many books were translated into English including Sutra, Tao Te Ching (meaning art of the living), the I-Ching, (meaning book of change) and the Tibetan Book of the dead. These books along with interpretations of modern philosophers such as D.T. Suzuki or Alan Watts helped Westernise Zen/Tao philosophies.

Only July 4th, 1978, Sesshin from all over the world came to the Catskills in New York State to mark the opening of Dai Bo Satsu, the first traditional Japanese style Zen monastery in America. Publications such as the San Francisco Oracle included ideas on Walt Whitman, American Indians, Buddha, Tarot, Astrology and Zen. They printed news about the Los Angeles Zen centre, the pages were decorated with psychedelic borders and naked goddesses. Timothy Leary, a former Harvard professor recast the verses of the Tao Te Ching into a book called Psychedelic Prayers and had taken the Tibetan Book of the Dead as a guide-book. Influenced by Leary, many participants took LSD in the belief that they would become clearer about the sutras, the Bhagavad Gita, and their own inner beings.

In the midst of the Vietnam War, race riots, inflation, drugs and political demonstrations, many artists of the 1960s and 1970s including Baldessari, Jasper Johns, Robert Morris searched for alternative art forms and alternative concepts. In a society of materialism and war, they expressed their disdain

Faint, illegible text at the top of the page, possibly a header or title.

Second line of faint, illegible text.

Third line of faint, illegible text.

Fourth line of faint, illegible text.

Fifth line of faint, illegible text.

Sixth line of faint, illegible text.

Seventh line of faint, illegible text.

Eighth line of faint, illegible text.

Ninth line of faint, illegible text.

Tenth line of faint, illegible text.

Eleventh line of faint, illegible text.

Twelfth line of faint, illegible text.

Thirteenth line of faint, illegible text.

Fourteenth line of faint, illegible text.

Fifteenth line of faint, illegible text.

for objects and Western traditions. In order to reach a higher reality they turned to Eastern philosophical ideas for aesthetic solutions. They read Tao Te Ching and the I-Ching. Some came to these texts indirectly through phenomenology and the writings of Maurice Merleau-Ponty. Influenced by the writings of Alan Watts, D.T. Suzuki, Eugen Herrigel, Allen Ginsberg, Gary Snyder, Jack Kerouac and Robert Pirsig's "Zen and the Art of Motorcycling Maintenance", the music of John Cage and the art of Mark Tobey, Morris Graves, Ad Reinhardt and Isamu Noyuchi

The artist of the late 60s and 70s developed an art that was intuitive "purposeless" and in direct response to their perception of their surrounding space. The artists of this generation came to feel that Western society had succeeded in ensuring physical comfort through technology but had neglected spiritual needs. Pollution, industrialisation, technology and materialism presented spiritual problems and European Rationalism and science no longer seemed to have all the answers. Americans were looking for alternatives, for a "reality" other than that which was verifiable by the senses. In the process of shaping their ideas, these artists moved from 'realism', an imitation of physical reality, to 'realisation', a direct perception of reality. Their work illustrates evolving states of consciousness. Asian philosophy, particularly Zen (as it was popularised in the West during the 1960s) promised a new approach, a new outlook on reality.

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

The pattern of Asian influence had considerable impact on the intent, process and product of the artist and on the role³ of the viewer/participant. Changes for the artist include new attitudes about space, time, form, void, subject and object, as well as new conceptions about the very reason for making art. For the viewer there is a change in how art is experienced.

Avant-Garde artists, poets, writers, musicians began to re-examine attitudes about sin and science, about human relationships and nature. Asian thought was found to be compatible with the American character. It was non-hierarchical and insisted on direct experience with nature, was non-literary and affirmed the rugged individual.

The issue of compatibility between Zen and American culture is a complex one, the merging of opposites is not only an essential component of Eastern philosophy and religious thought, it also characterises the broader issue of the thesis.

By the 1960s, Asian influence appeared in popular culture in the music of the Beatles, the practice of martial Arts, a developed adaptation of the Japanese aesthetic in ceramics, architecture and evidence of Asian design in contemporary fashion.

At this time American art and culture were influenced by aspects of an Asian world-view which led to the re-definition

...the ... of the ...
...the ... of the ...
...the ... of the ...

...the ... of the ...
...the ... of the ...
...the ... of the ...

...the ... of the ...
...the ... of the ...
...the ... of the ...

...the ... of the ...
...the ... of the ...
...the ... of the ...

...the ... of the ...
...the ... of the ...
...the ... of the ...

of the individual, the replacement of the ego (not substituted but given less importance) and the re-evaluation of the macho nature of the American culture - other patterns of thought from Asian sources which filtered into American intellectual consciousness included de-centring the sacred, rejection of absolute value judgements, the acceptance of paradox, recognition of Yin-Yang (relativism), a trust in chance or randomness, and a notion of cyclical processes rather than a linear idea of progress. Informed by Asian concepts artists in the 1950s and 1960s, art was no longer considered a substitute for or referent to something in the visible world. No outside model existed to measure the work - artists chose mechanisms of meditation and humour whereby they placed the viewer within a framework of experiences. Works of art were considered to be mirrors in which the viewer could see through to the 'self'. The intention was to achieve a new perspective or an altered awareness.

Japanese Zen Buddhism has also contributed to new forms of meditation in our culture which has in addition adopted such diverse models as the ritual of the Catholic Mass, and the tradition of Indian Music. The anti-thesis of the Catholic Ritual, the Black Mass, has also been drawn upon enrichment with the philosophy of the alchemists and within forms taken from ancient Jewish Rituals.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

It is a characteristic of these phenomena that they cannot be explained within the historical development of any one medium, the different threads come together in each case, and that is precisely their mutual influence and enrichment, crossing all boundaries, that is the common bond between them. Elements such as improvisation, audience participation, ironic portraits and a wide range of informal representation. These are also features of countless folk plays which have gone largely unnoticed by historians.

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

C H A N C E

(Chance in the working method)

SECRET
(When in the active state)

"Through-out the 1950s and 1960s the use of chance in the practice of art as well as changed concepts of space and matter are evident consequences of the catalytic effect of the assimilation of a Far Eastern World View". Meditation and other ritual preparations were practiced in order to achieve a state in which the ego could be transcended, as Philip Guston phrased it, "the work is done through me not by me".

Many artists, including Baldessari, Walter De Maria, and Carolee Schneemann, continued to practice various ways of yoga and other meditations, mantra chanting, and the use of I-Ching to promote trust in randomness and chance. Some others explored the martial arts and kebabana.

To many artists the notion that order, pattern or design could not be imposed but must be discovered. This presupposed a passively-active state, allowing time for things to happen. Forms were no longer placed upon a surface but were seen as emerging from an active void. The goal was direct experience which was to promote a kinesthetic, schematic contact with the viewer. Baldessari tells of his colleagues being impressed by the underlying message of judo or karate because "the results were achieved not by brute force but by balance".

The new attitudes towards materials and artists' working methods also appear in performance art and the happenings. Both of these art forms make use of Zen concepts and practices.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several paragraphs and is mostly mirrored across the page.

"The Zen koan can be compared with the processes in both types of art experiences in the use of paradoxical juxtapositions and changed spatial orientations." A

A prototype of the Happening was done by Cage, Raushenberg et al. at Black College, and in San Francisco the Beat Poets, visual artists including Jess, Bruce Connor, and Jay De Feo also staged happenings. The creative use of chance resulted from the artist an open, unprejudiced state, receptive to stimuli and silence, form and void equally, as in the state of Zen 'no mind' or the Taoist 'wu-wei' (doing-not doing). In this state the artist, work and viewer become participants in a universal flow; the image or experience is relative to a set of continually changing relationships as in the sixth characteristic of Zen 'freedom from attachment'. Briefly it means freedom from habit, convention, custom, formula, rule, etc. That is not being bound to things and includes being unconstrained in thinking and action. This art plays with our perception of things. It forces our mind to move beyond surface forms. It was a continued concern with attitude, with changes in the perception of space, a new awareness of the relationship between form and void, and a re-evaluation of the "role" of the artist. Many other artists looked to Asian philosophy as a way to deal with experience, space, and alternative perceptions.

C H A N C E & R A N D O M N E S S

With reference to John Baldessari

1948



Ken Feingold

fig 16

ating: Color, 1972
Type C prints
x 14 each
Collection of Mario Bertolini, Breno, Italy



One such artist is John Baldessari. The most common method used by Baldessari to keep himself and us off-balance is to incorporate accident and chance as source material for his work. As early as 1966 he wanted to make work out of things that no-one else would think of making art out of.

Baldessari was born in California in 1937. He went to San Diego to study art and has taught at the California Institute for Arts in Valencia from 1976 to 1987.

Accident also became a means of insuring that the outcome of a piece would remain unknown until it was finished - a chance word or overheard phrase could trigger an entire body of work, in the case of *Floating Cooler* (1972)[Fig. 16], the word 'defenestration' suggested the possibility of throwing something that was not an object out of the window. In his notes Baldessari comments that :

"using colour gave rise to a simple ordering system based on the colour wheel which was useful here and in later pieces because it was sequential yet brief in number. I wanted a form that was static but not limitless. Also, the form provided a way to avoid relational colour choices, that is, colour combinations based on intuitive process."

The following is a list of the names of the persons who were present at the meeting held on the 15th day of June, 1901, at the residence of the undersigned, at the corner of 1st and 2nd streets, in the city of New York, New York.

Attest my hand and seal of office this 15th day of June, 1901.

Notary Public in and for the State of New York.

Witness my hand and seal of office this 15th day of June, 1901.

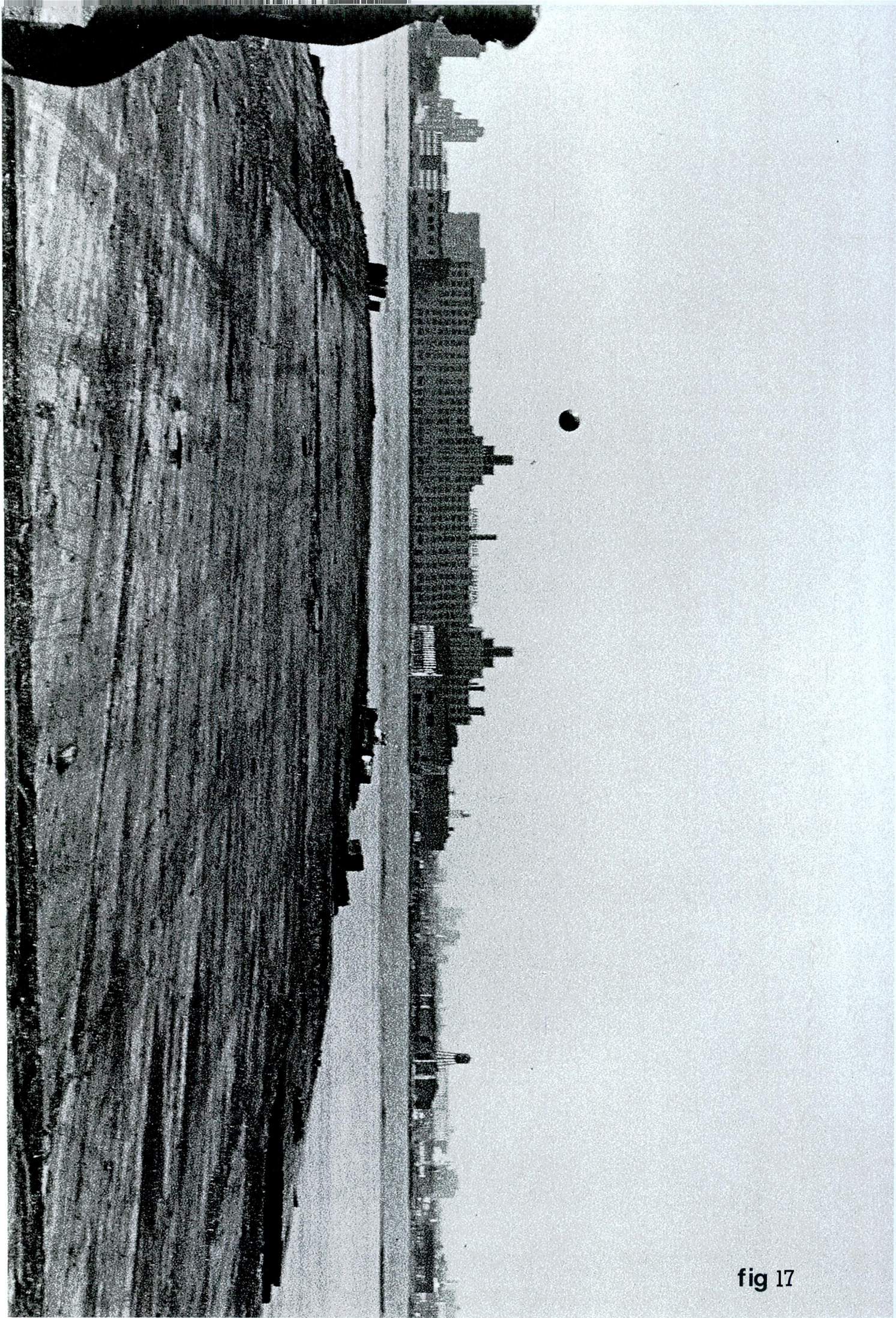


fig 17

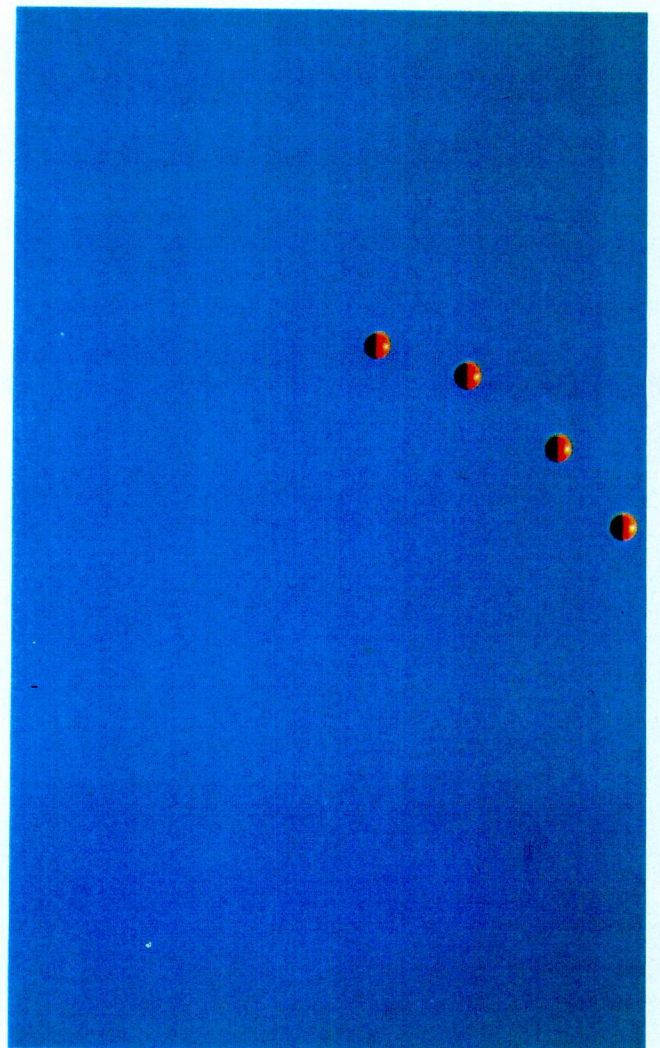
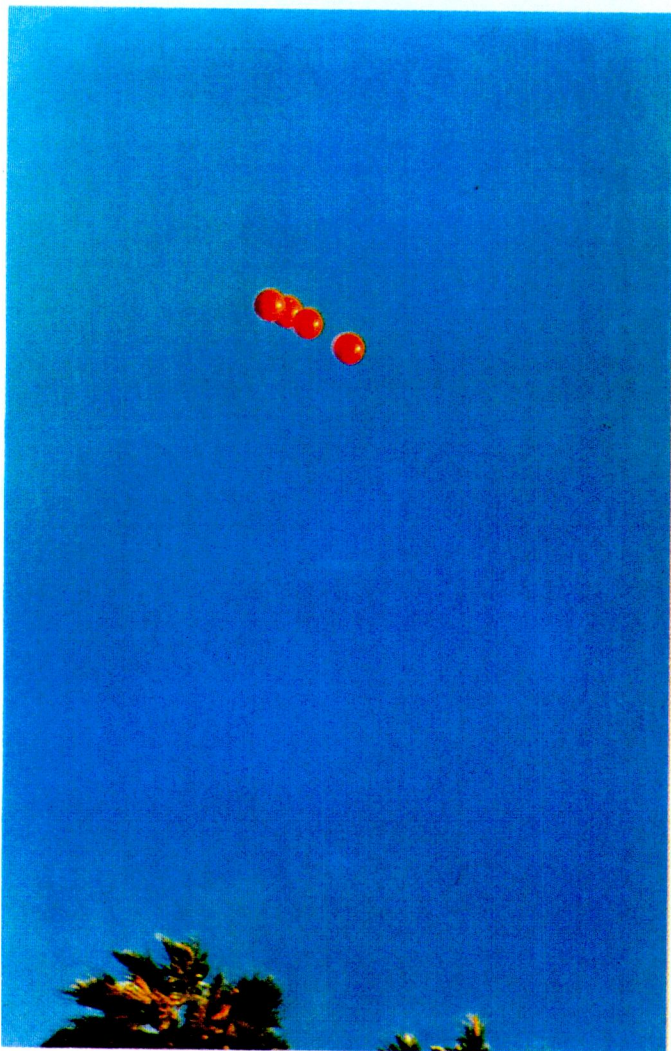
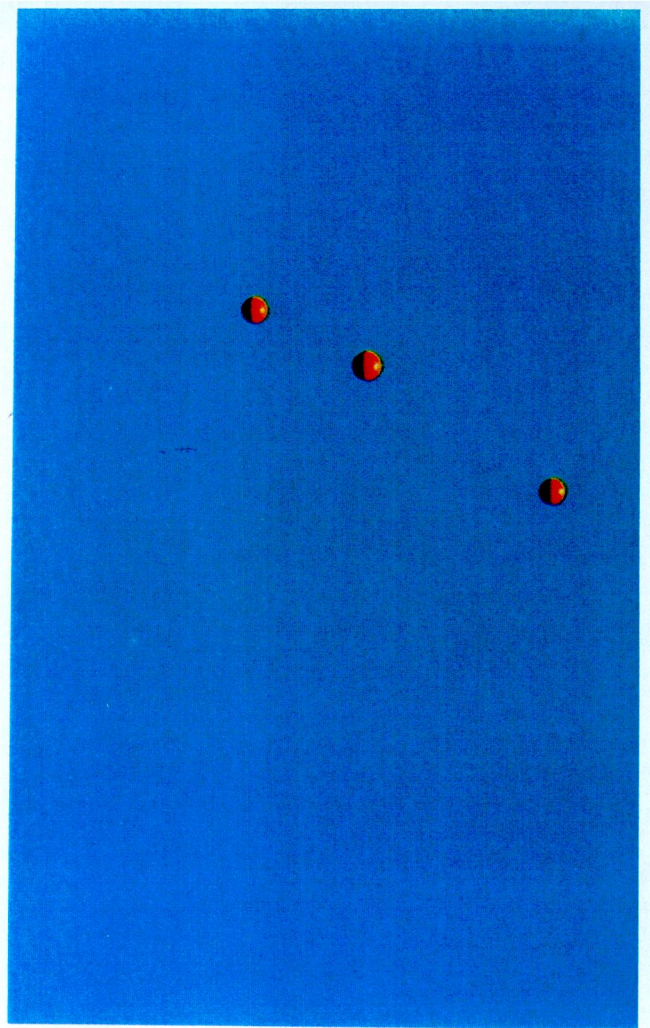


fig 18



Baldessari use of chance to avoid composition or aesthetic decisions had its prototype in an informal exhibition entitled Pier 18 held at the Museum of Modern Art in New York in 1971 [Fig. 17]. The projects were photography-oriented, and each participating artist was asked to meet two photographers at a deserted pier at a specific time and to present them with a project. Baldessari simply asked them to photograph a ball, which he repeatedly bounced on the pier, so that it would appear in the centre of the finished photograph. Consequently there was no opportunity to "compose" or to try to make a handsome picture. Many other works grew out of this strategy, such as trying to roll a hoop in a perfect circle, throwing four balls in the air to make a straight line - and throwing three balls in the air to make a equilateral triangle, all from 1972 to 1973 [Fig. 18].

"I'm concerned with the formal and aesthetic qualities to the point where I try to set up situations where I can't make any aesthetic decisions about it."

"I realise that as you go on you get better and better at making things look good, and you have to set up stumbling blocks so that you can escape your own good taste and even that creeps in alot."

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

(From an interview with John Baldessari by Geri De Paoli- 1989)
"I suppose I first came into real contact with Asian ideas through the general dissemination by the Beat movement in California, especially in San Francisco and through Alan Watts. I read Suzuki and Zen and the Art of the Archery early. Later the ideas re-surfaced in 'Zen and the Art Of Motorcycling Maintenance'.

Also in my early work, and its still there, John Cage's use of Zen was a pretty strong influence.

One way I remember being influenced by these ideas was in the sense of economy, the sort of "less is more" idea. Also the penchant for paradox which I seemed to identify with. The idea of non-linear thinking, global thinking or being able to make what would be identified by the Western mind as non-logical connections - and as you know all this is still very prevalent in my work.

The pictograms interest me - something that can be abstract and quite literal, something that could stand for something else. The idea of plainness was fascinating, interest in the mundane which could also be the profound - and like Koan, there is a statement which I will always remember. I wish I had said it but it was Sol Lewitt. "Once you get past boredom its interesting". I work on many levels : paradoxical, profound

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5708 SOUTH CAMPUS DRIVE
CHICAGO, ILLINOIS 60637
TEL: 773-936-3100

RECEIVED
JAN 15 1985
11 11 AM '85

FROM: [Illegible]
TO: [Illegible]
SUBJECT: [Illegible]

and banal at the same time there are always opportunities for connection.

There are indeed different attitudes towards nature between the Orient and the West, like for me Godzilla movies demonstrate Eastern thought - He is an element of mature not an evil monster. In oriental art they are more comfortable with a sense of humour because they can see the great profundity in humour. I love the outrageous humour, like that quality of the Zen monk's. Obviously there is a sort of redemption in humour.

That is one of the things I really miss in reading the Bible, there is no sense of humour in it. No indication in any one place of any humour, which I find amazing.

Asian music has interested me and has been an influence, it is not structured at least in the Western sense. There are no highs, peaks, beginnings, middle or ends. That has influenced me alot. Its the sort of levelling, no one thing more important than another, sort of anti-Wagnerian.

The idea of collapsing dualities process/product...I'm very little product orientated. It is a fact that I burn all my paintings. It's the doing that is important. My work I look at as sort of elements in a conversation. I think that when I'm working at my best I can sort of trigger levers in people's minds.

will be the same. The first part of the report is the
introduction.

The second part of the report is the description of the
method used. This part is very important because it
describes the way in which the data were collected and
analyzed. It is important to know exactly how the data
were collected and analyzed so that the results can be
checked and compared with other studies.

The third part of the report is the results. This part
describes the findings of the study. It is important to
know exactly what the results are so that they can be
checked and compared with other studies.

The fourth part of the report is the discussion. This
part discusses the results of the study and compares them
with other studies. It is important to know exactly what
the discussion says so that the results can be checked
and compared with other studies.

The fifth part of the report is the conclusion. This
part summarizes the results of the study and states the
conclusions. It is important to know exactly what the
conclusion says so that the results can be checked and
compared with other studies.

Yellow (With Onlookers), 1986
Two black-and-white photographs
with vinyl paint; mounted on board
39¼ x 27¼ in. overall (101 x 69.2 cm)
Edelston/Boardroom Collection, New
York

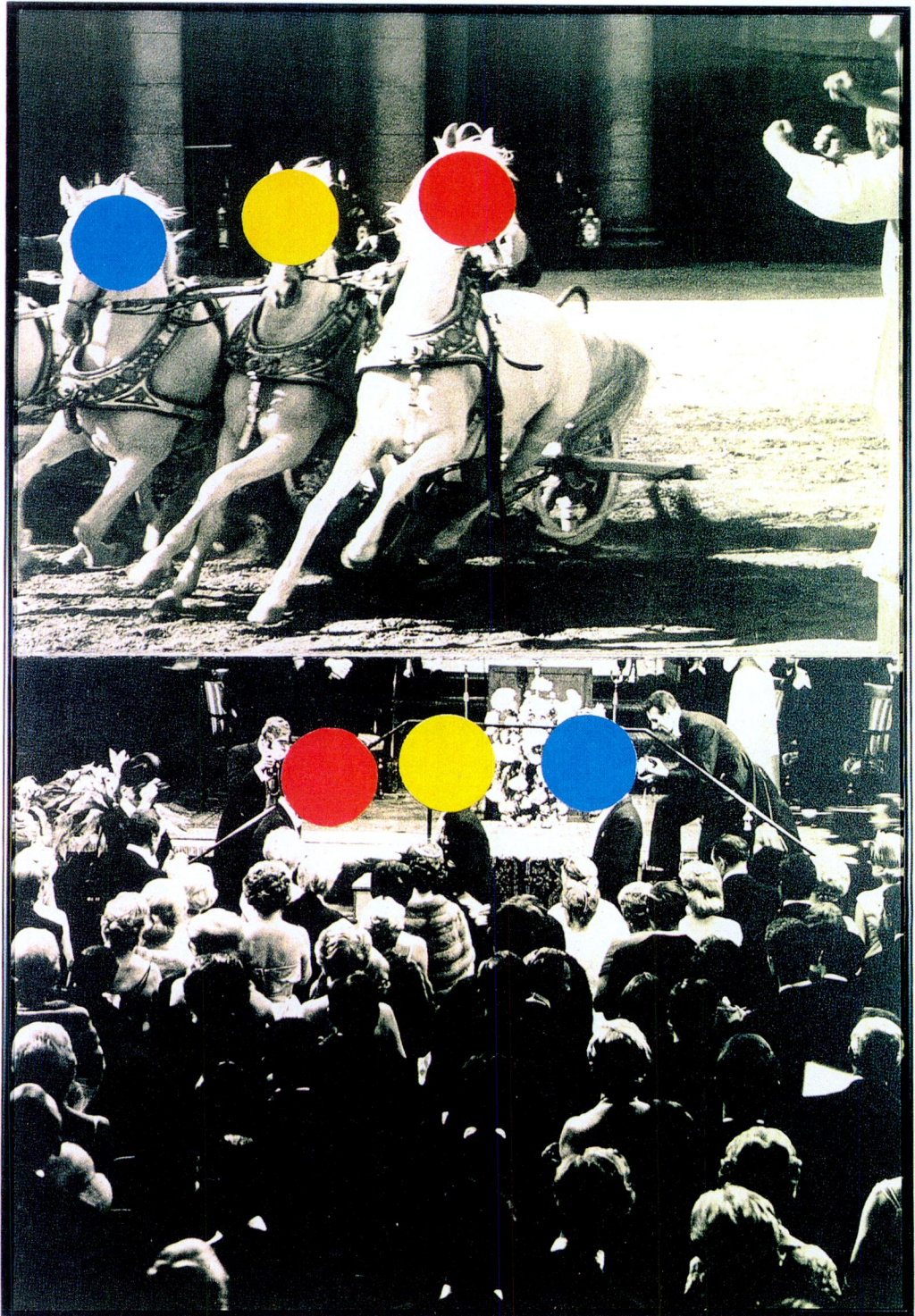
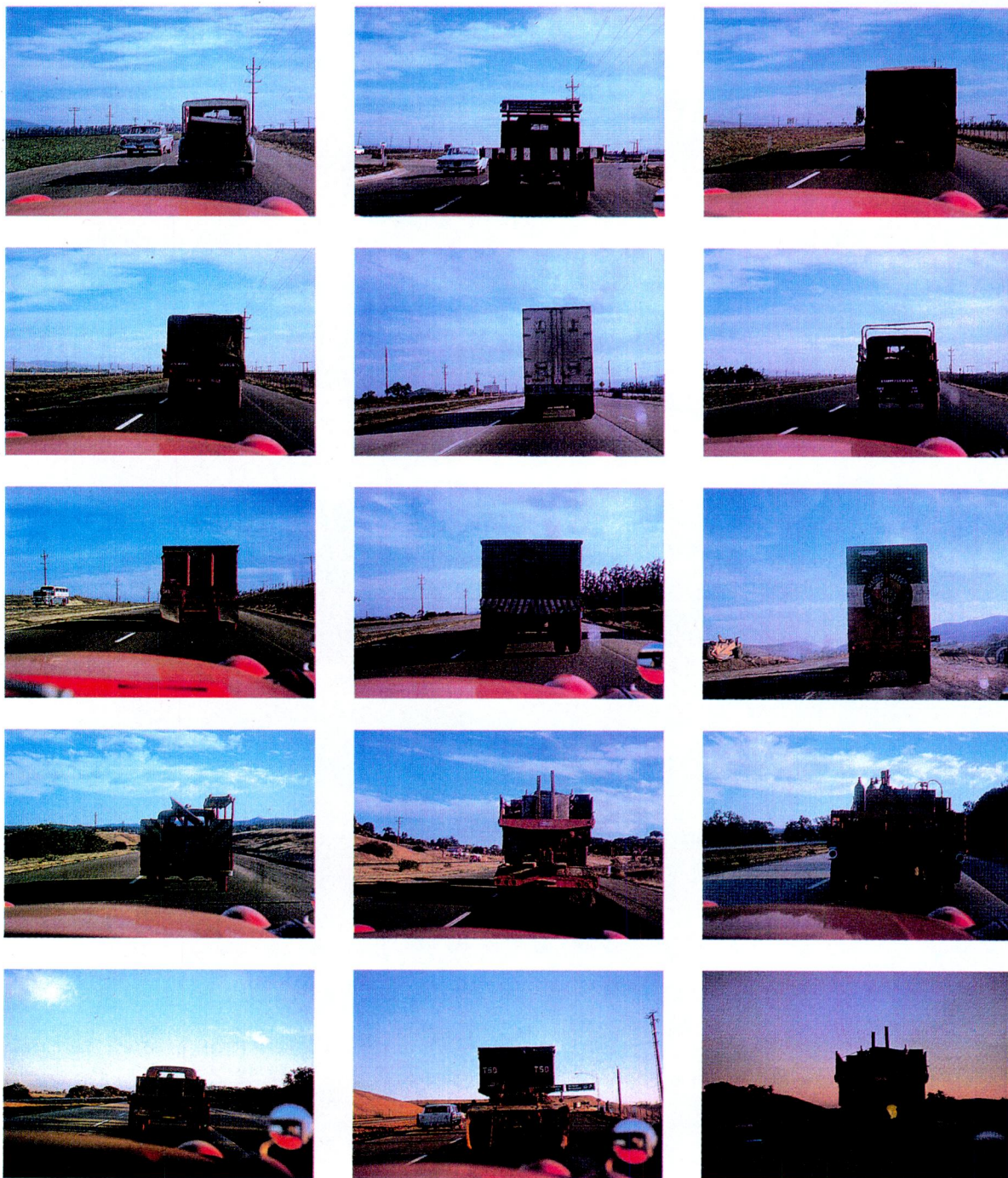


fig 19



*The Back of All the Trucks Passed
While Driving from Los Angeles to
Santa Barbara, California. Sunday 20
January 1963 (details), 1963
Thirty-two 35mm slides
Collection of the artist*

fig 20



JOHN

Coosje

"I am cor
that, visu

"Baldessa
repositio
different
palatable

Using in
twentieth
graphs, n
movie sti
Baldessa
of the wo
artist's w
has decis
the role o
Baldessa
southern
and—unt
nia Instit
erations o
experime
with Duc
art. His a
posters, v
the effect

In the l
idea—or
in langua
a group o
(1967–68
words, pe

Painting:
to execut
himself t
Quickl
ping art t
ceptual a
Douglas
encourag
museum
shows in
Basel, an
Angeles—
exhibitio

In thre
van Brug
the creat
through l
late 1970:
logical an
addition,
of the art
of narrat
1970s and

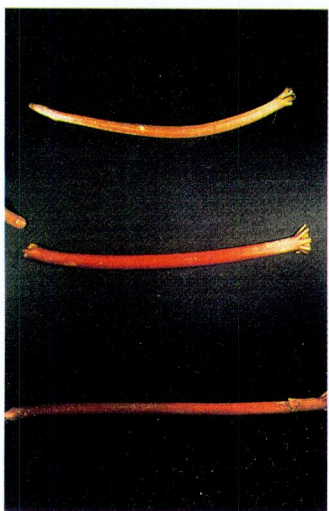
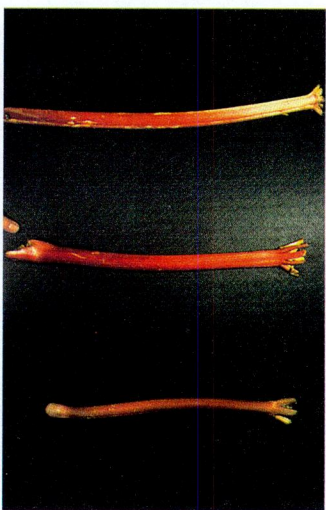
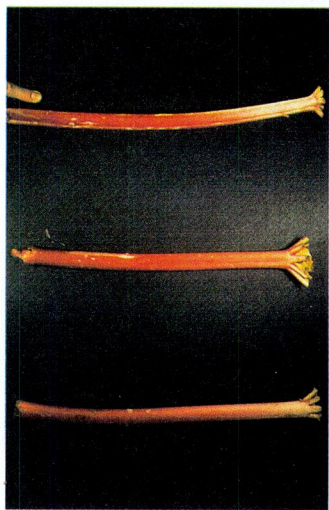
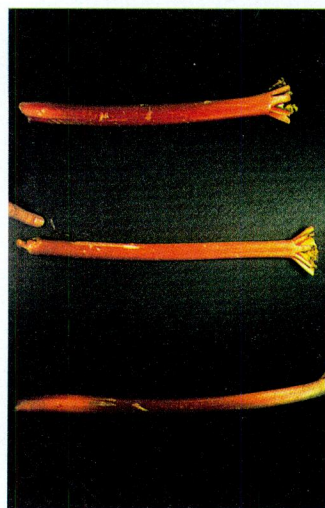
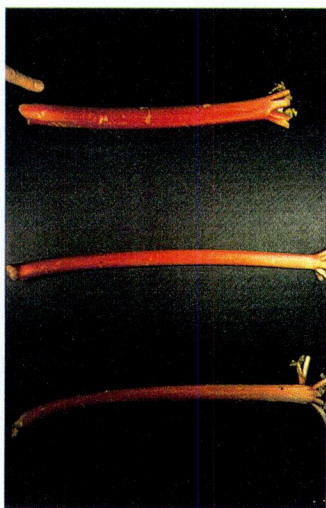
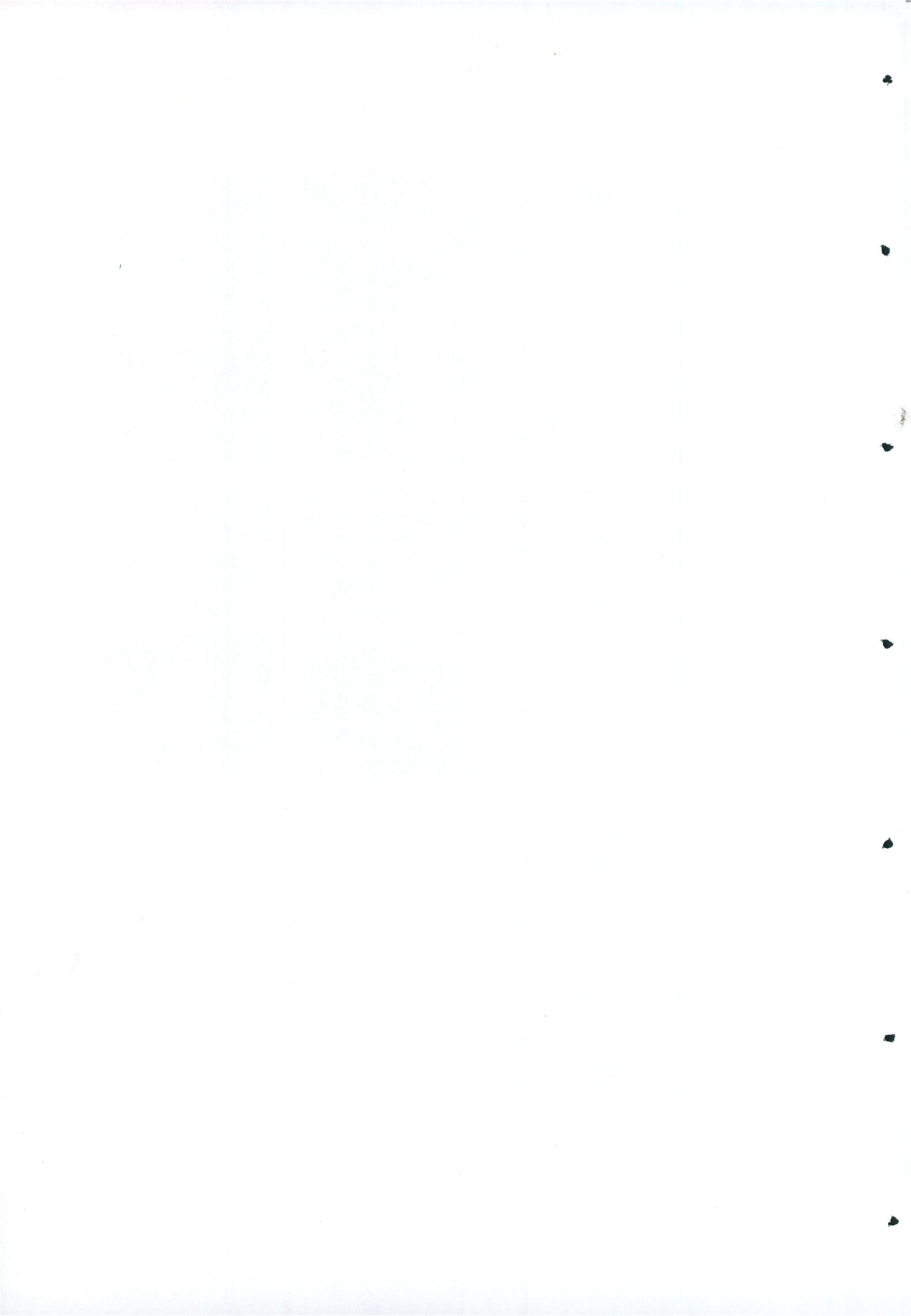
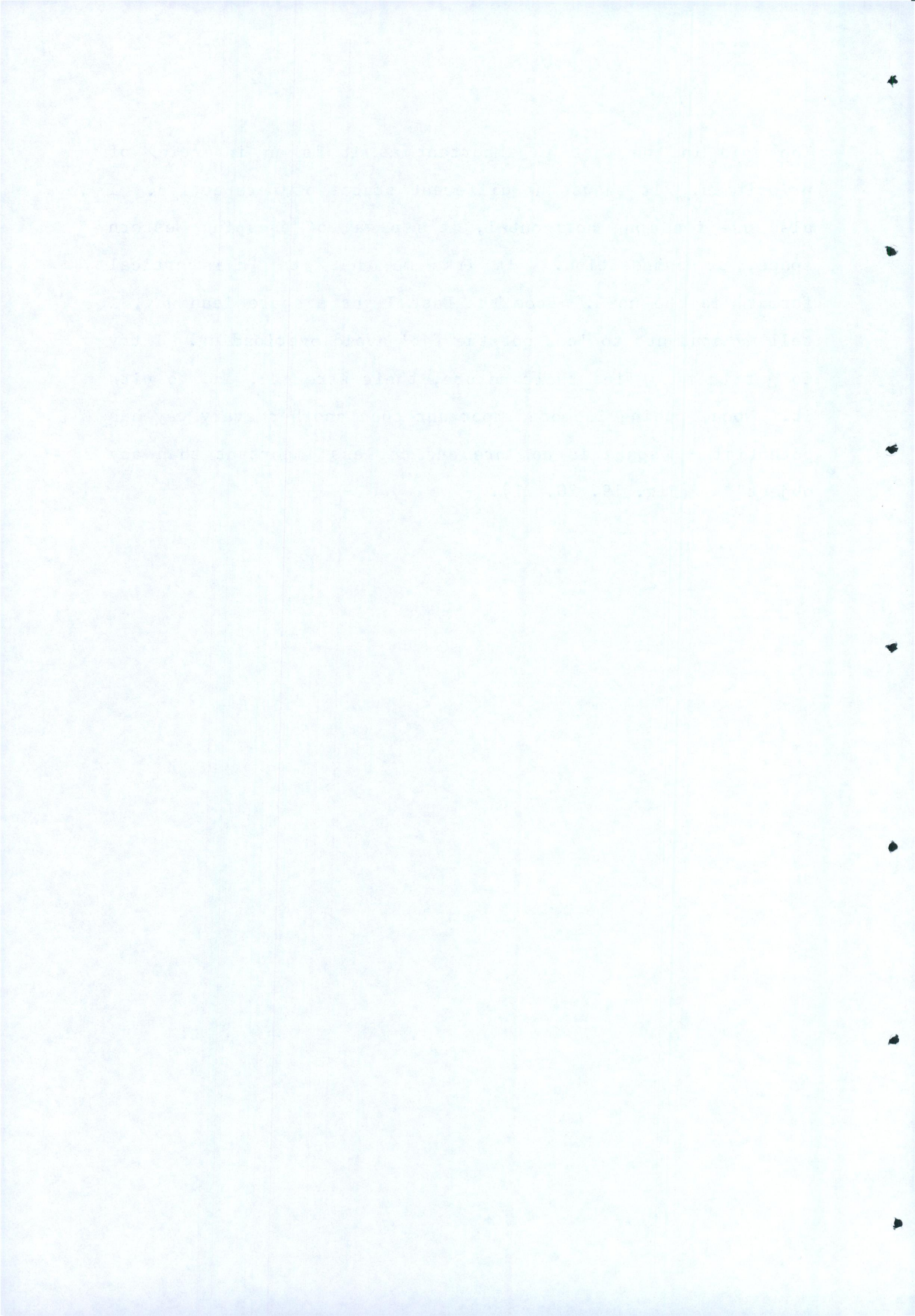


fig 21

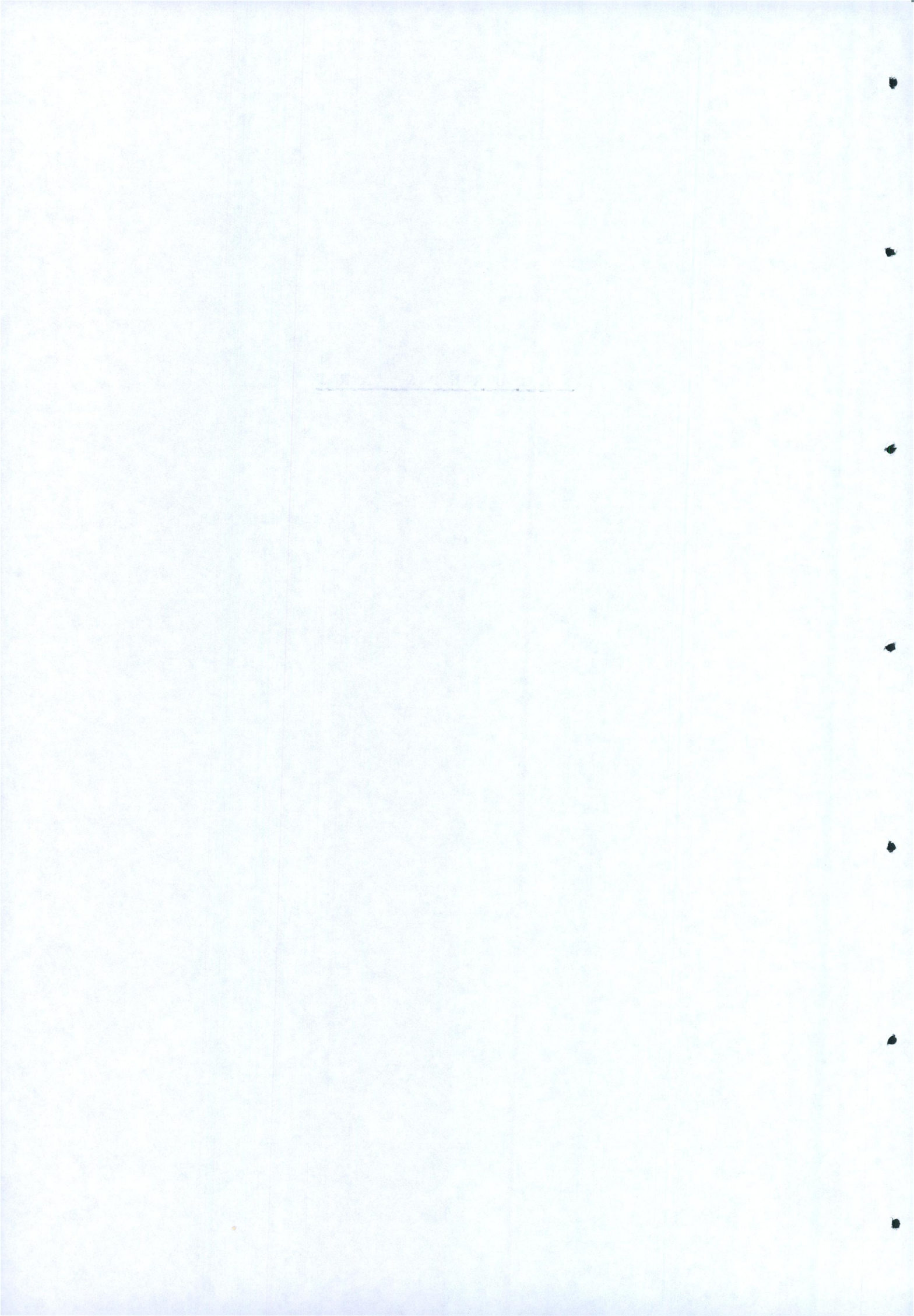
*Choosing (A Game for Two Players):
Rhubarb, 1972*
Seven Type-R prints and one
typewritten sheet; mounted on board
Prints: 14 x 11 in. each; text: 11 x 8½
in. (35.6 x 27.9 cm; 27.9 x 21.6 cm)
Collection of Angelo Baldassarre, Bari,
Italy



The void in the East is important as it is an inverting of priorities. It shows the different states of perspective. I also use the long horizontal, it's a way of escaping Western space, or composition. It irks me that its [the vertical format] ^{is} is the norm. From the East I got a spare lean way, I tell my students to 'cut out the fat' avoid overloading. I try to get them to find their nature, their strength, and 'go with it. Noone thing is more important than another every way has potential - space is no more and no less important than any object" [Fig. 19. 20. 21].



NATURE & ART

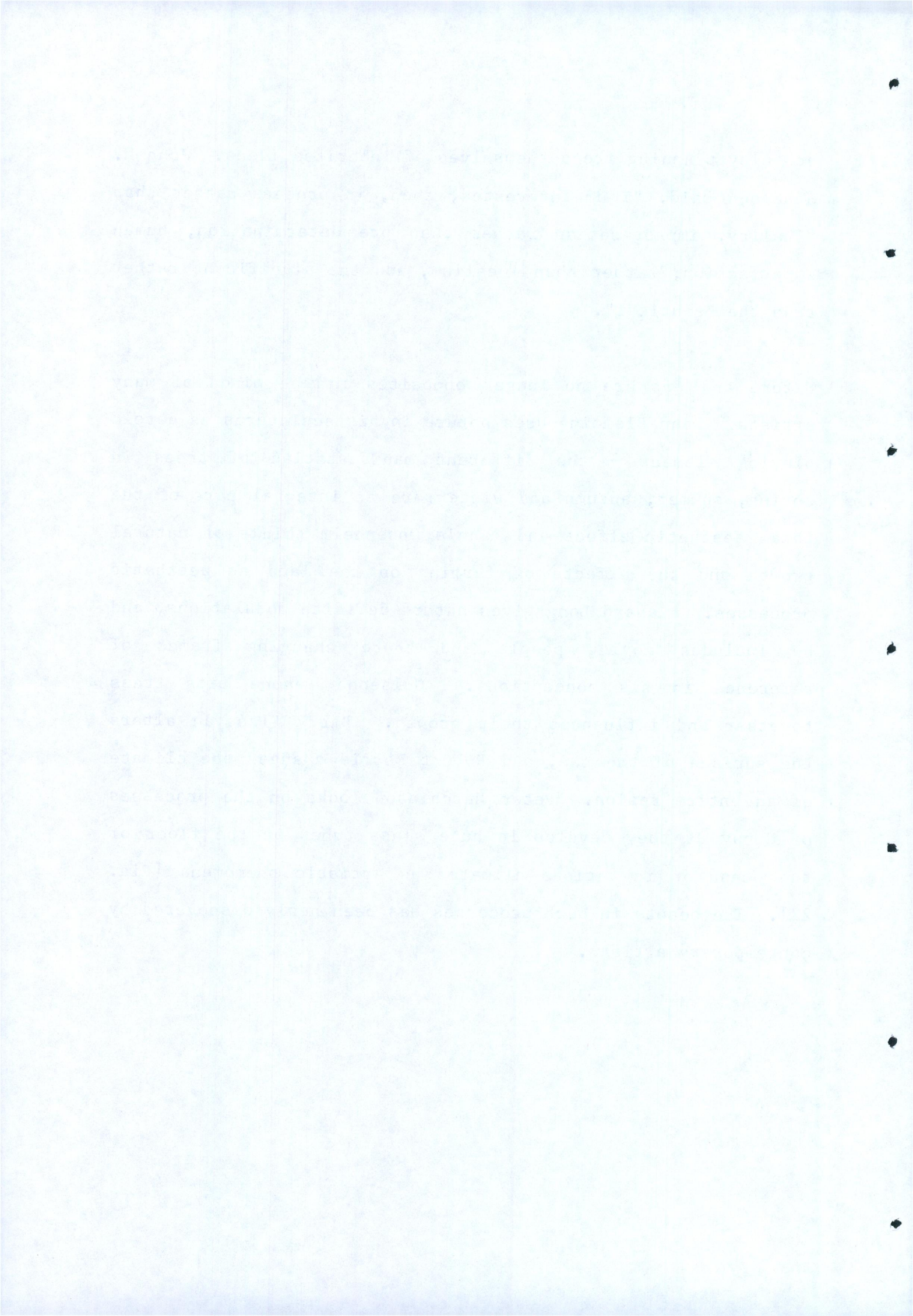


Even the earliest known works of primitive man share with those of contemporary artists the need to ask the question most central to life. How did the world come into being? Can man survive? John Cage formulates it like this: "Art, instead of being an object made by one person, is a process set in motion by a group of people. Art's socialized. It isn't someone saying something, but people doing things, giving everyone (including those involved) the opportunity to have experiences they would not otherwise have had". Art enables man to organise his life in ways impossible for plants or other animals. Art was and is and will be as long as he exists on this earth a sign of man's emancipation, of his ability to exist in the world in a way completely unattainable for all other forms of life.

The re-evaluation of the significance of the subconscious in the 20th century brought with it important discoveries. The meaning of the subconscious mind emphasised more and more as time passes, was summarised by Salvador Dali as early as 1934, in his writings on surrealist art: "The subconscious has a symbolic language that is truly a universal language, for it does not depend on special habitude or state of culture or intelligence, but speaks with the vocabulary of the great vital content - sexual instinct, feeling of death, physical notion of the enigma of space - those vital constants are universally echoed in every human". These theories even found their equivalents in the theories of young architects. Architecture

and city planning freed themselves of inherited ideas. John M. Johansen said: "I am interested, then, in process rather than finality, improvisation rather than pre determination, human imperfection, rather than idealism, and the significant rather than the beautiful".

Nature and art are no longer opposites in the minds of many artists. Dean Flemming uses nature in his sculptures as a role playing element - the different manifestation of trees in spring, summer, autumn and winter are an integral part of the total aesthetic effect and Dennis Oppenheim thinks of natural growth and the effects of farming on the land as aesthetic processes. Richard Long gives nature definite modulations, and he includes moving people and their changing frames of reference in his conceptions. Guisepe Penone ties trees together and influences their growth. Barry Flanagan alters the surface of the sea, and Robert Morris changes the climate of an entire region. Peter Hutchinson looks on the processes of decay as they develop in huge glass tubes on the floor of the ocean or in various climates as artistic phenomena [Fig. 22]. The beauty in such processes has been newly discovered by contemporary artists.



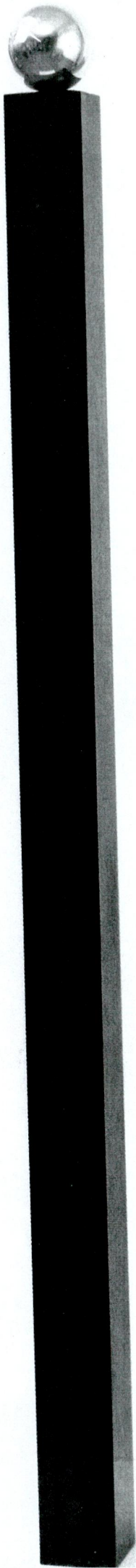


fig 22

The Influence of Zen on the Artists:

WALTER DE MARIA & ROBERT MORRIS

"Process in the working method"

THE INFLUENCE OF THE NEW ARTISTS

ANDREW WOODS & ALBERT WOODS

"Process in the working method"

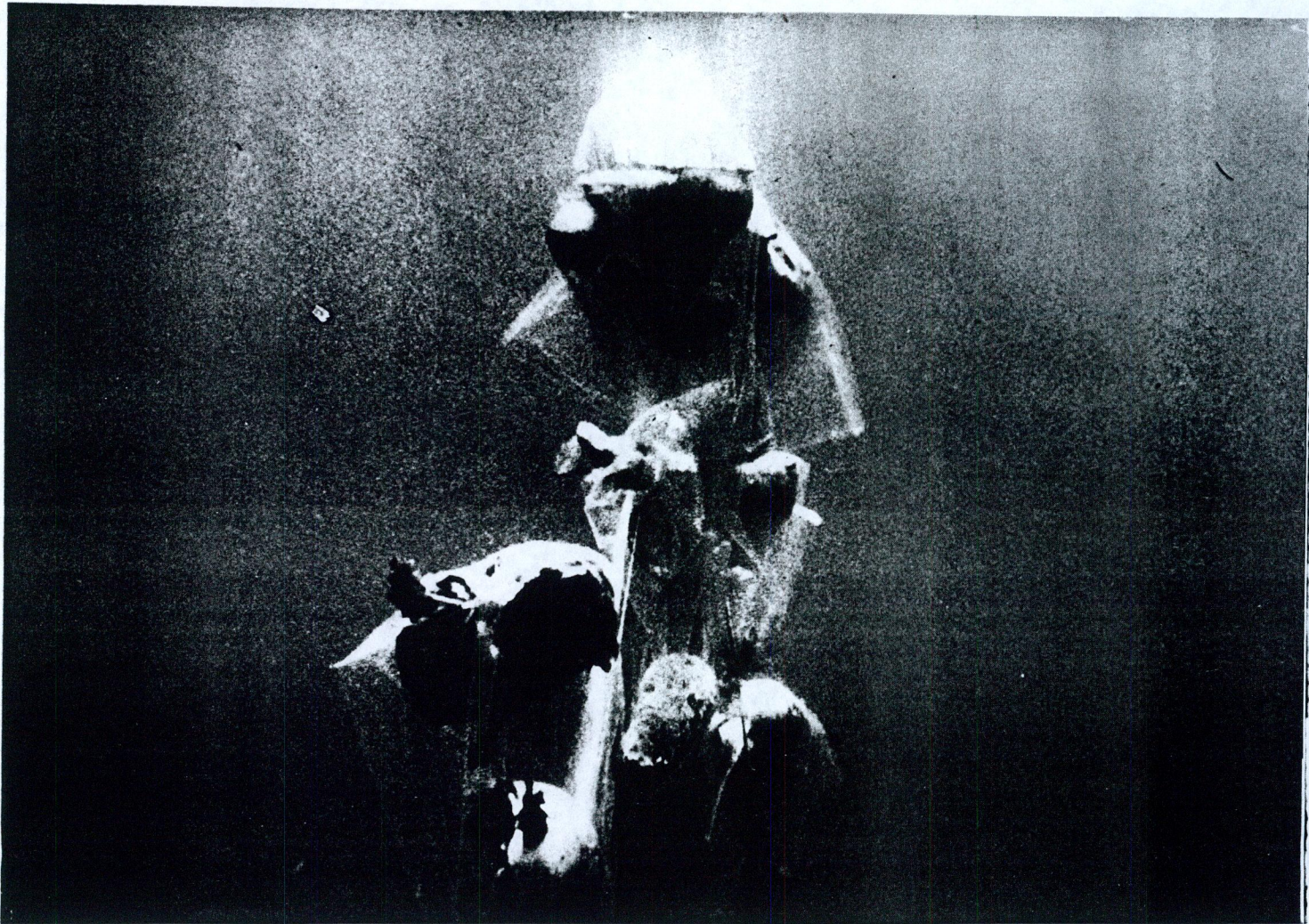
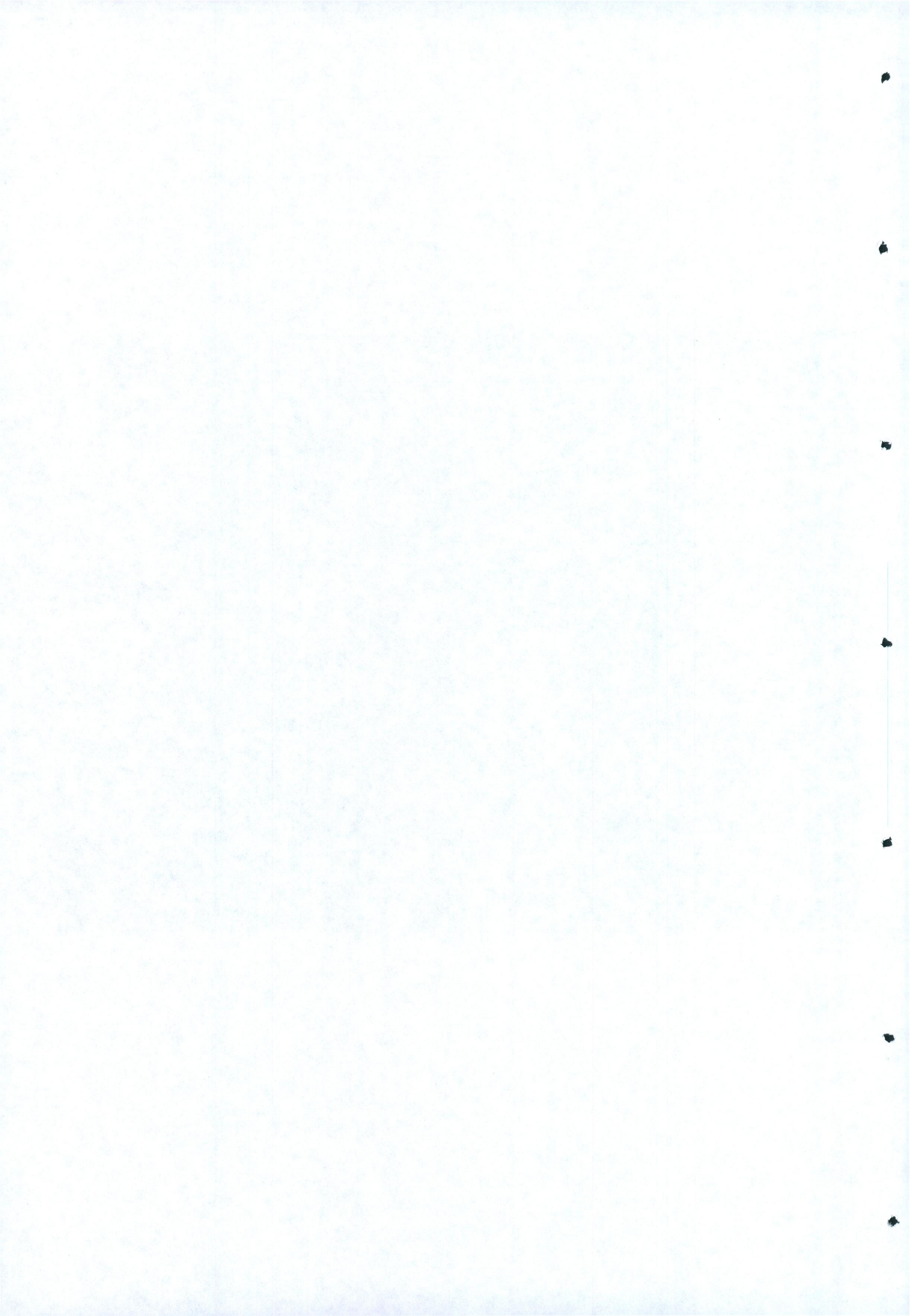


fig 23



Many artists looked to Asian philosophy as a way to deal with experience, space, and alternative perceptions. Carl Andre is one of the many artists who admits to having been influenced by Zen. He deals a lot with the void and the balance of opposites.

Walter De Maria is another such artist whose art has different layers of meaning. Such works as high energy bar or bronze column appear to be simple, beautifully polished, static forms. The column reminds me of Brancusi's Endless column and becomes the infinite continuity of space and time [Fig. 23]. De Maria's Hexagon [Fig. 24] is a stainless steel form which lies on the floor. A channel holds a ball which the viewer/participant can move. The idea of the viewer/participant is reminiscent of the De Maria earlier sculpture, Boxes of Meaningless Work (1961) which instructed the individual to move a ball from one place to another. The sculpture is never static. The sculpture is about change. A hexagon has six sides, but De Maria's has seven. If you look at the I-Ching perhaps you will find the answer.

The I-Ching or Book of Changes is an oracle book as well as a philosophy. It contains 64 hexagrams made up of six broken or solid lines, with text and commentaries. These lines symbolize the forces of action and change. The broken lines represent Yin (negative, passive, weak, docile); and the solid lines Yang (positive, active, strong). The underlying concept is that two forces are always interacting and producing changes. The one

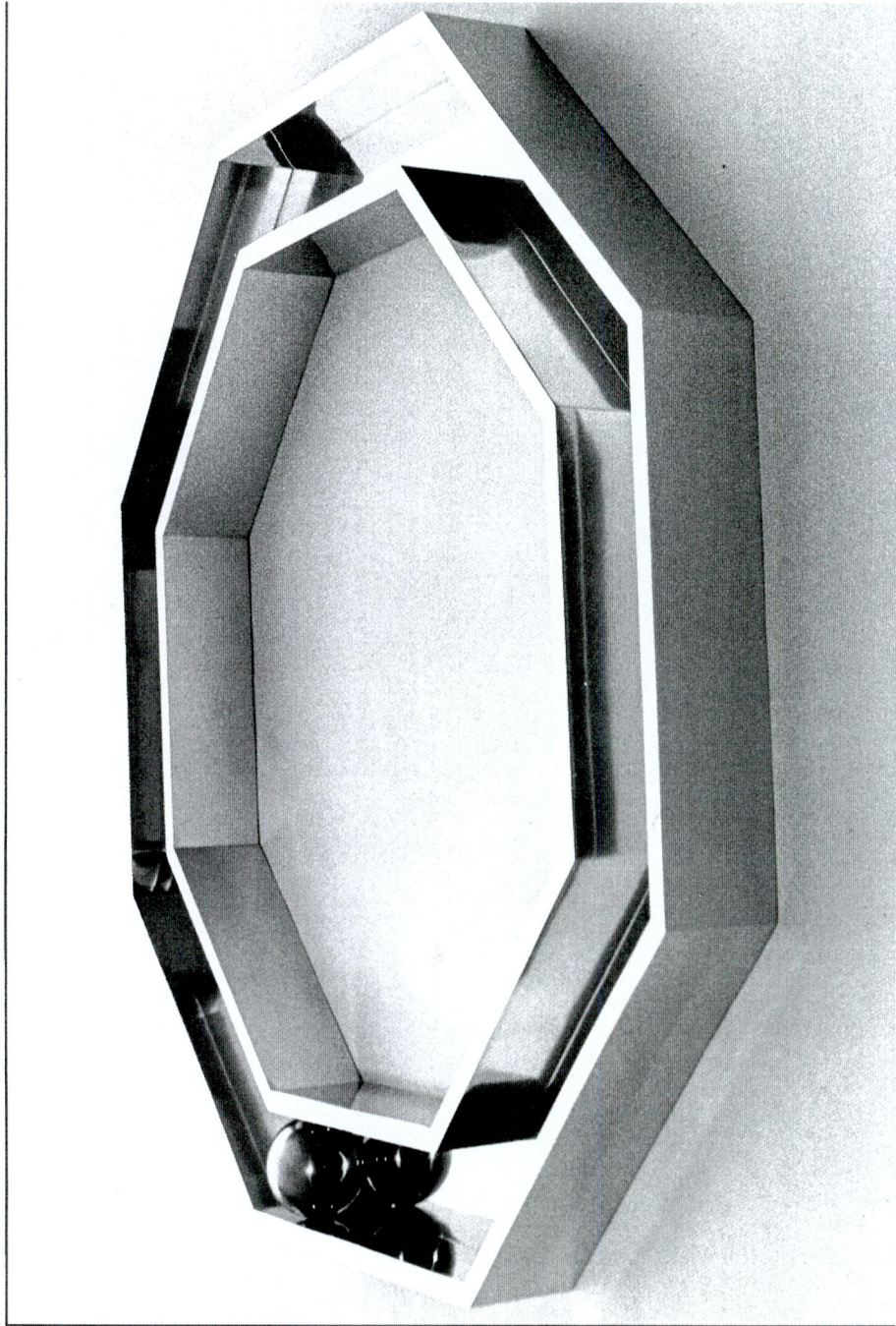
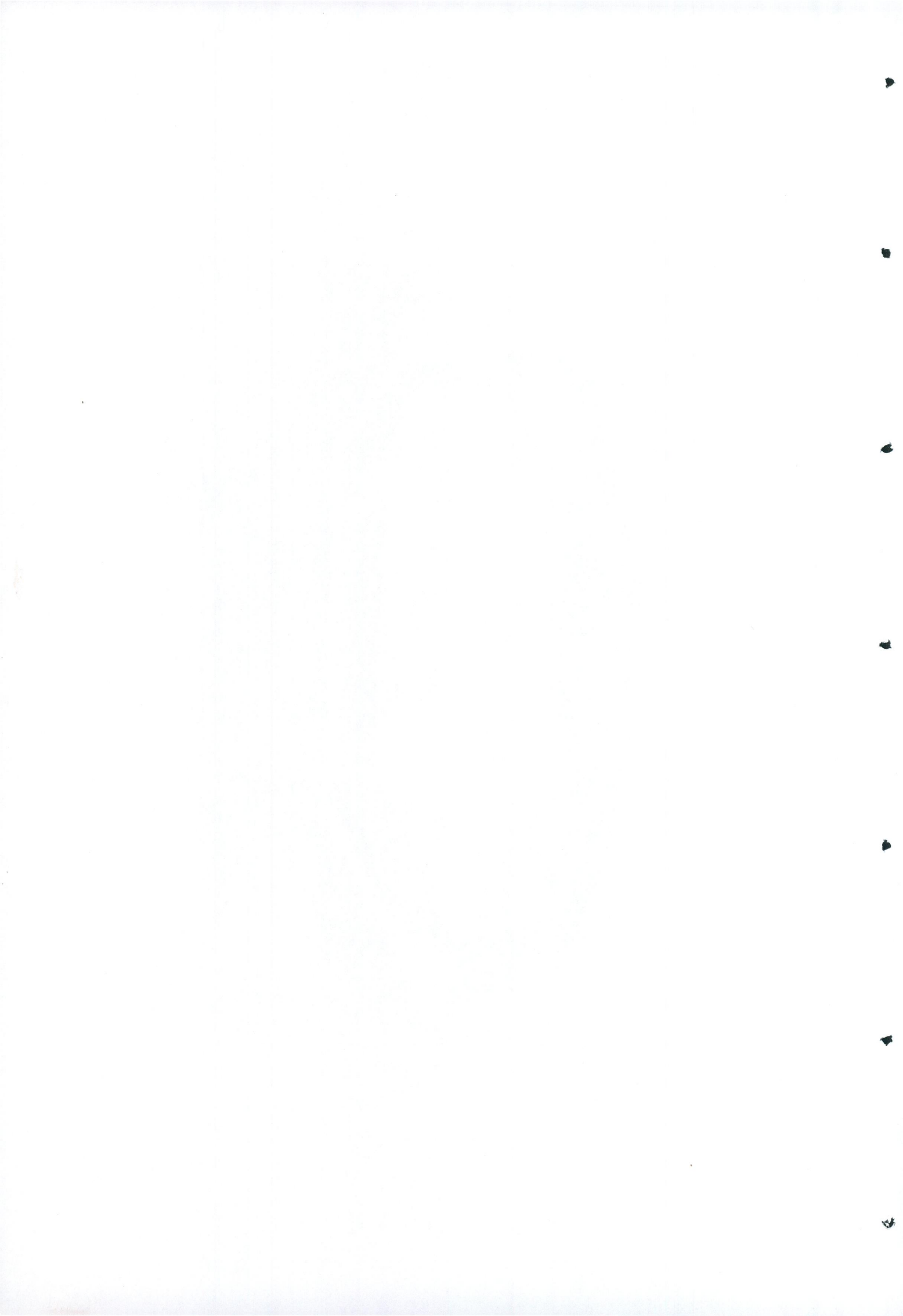


fig 24



constant in life is that there will always be change. Through simplified forms we can reveal life's constant change. In "360 I-Ching" [Figs 25,26], De Maria actually reconstructed all 64 hexagrams on the floor out of stainless steel rods.

There are six hexagrams in the I-Ching which consist of five solid lines and one broken line. If we look at De Maria's Hexagon [Fig.24], we realize that one side is not symmetrical and appears to be a straight line that has been bent or broken. This would account for a six-sided hexagram having seven sides : one side is a broken line, the form can then represent any one of the following:

Hsiao Ch'u (the taming power of the small)

Li (treading-conduct) (difference between high
and low)

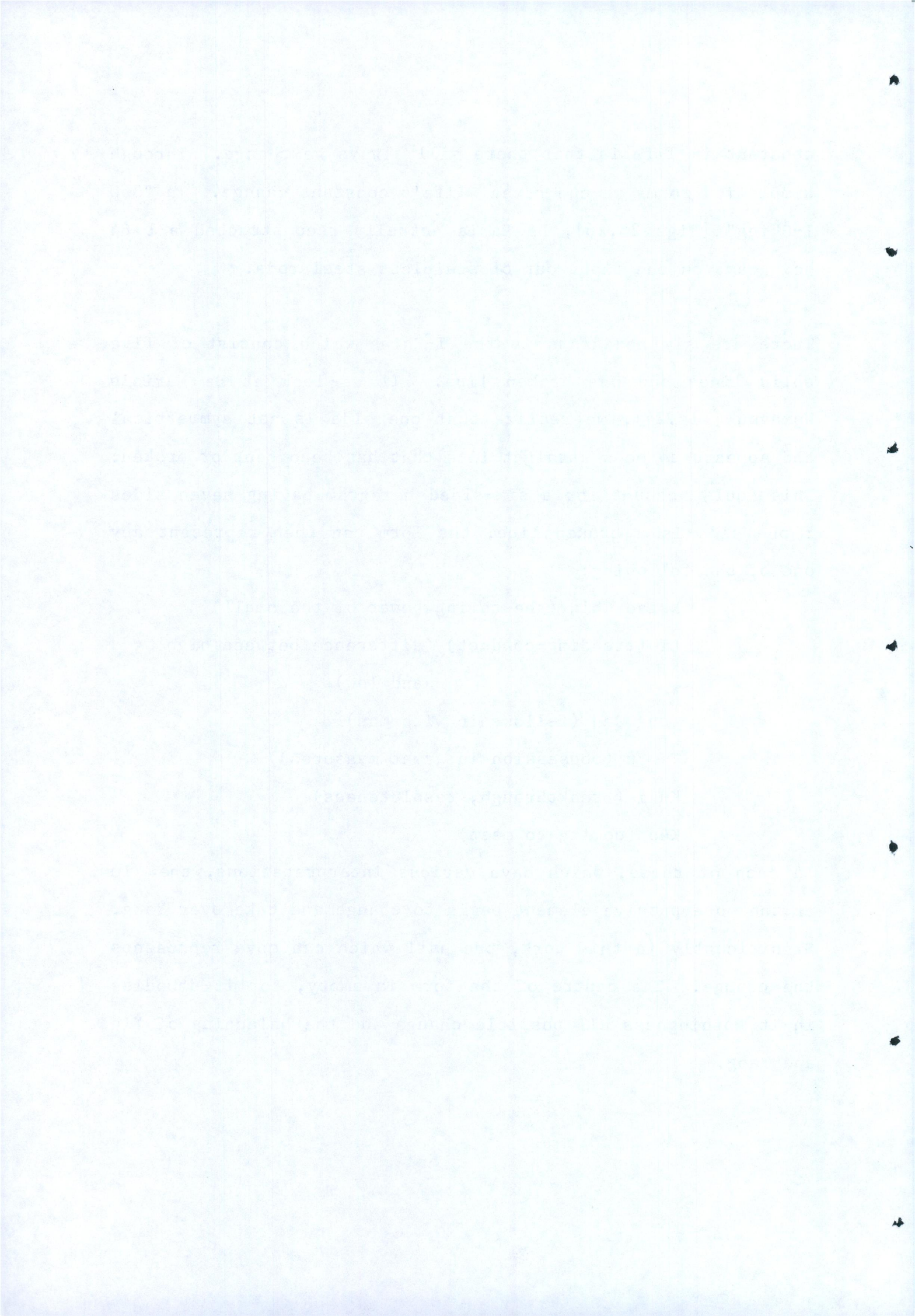
Tung Jen (fellowship with man)

Ta Yu (possession in great measures)

Kuai (breakthrough, resoluteness)

Kuo (coming to meet)

In each of these, which have various interpretations, the Yin or the more passive element begin to change and take over Yang. Significantly in this work, the ball which can move represents the change. The centre of the form is empty, for it embodies in it Nothingness all possible change and the balancing of Yin and Yang.



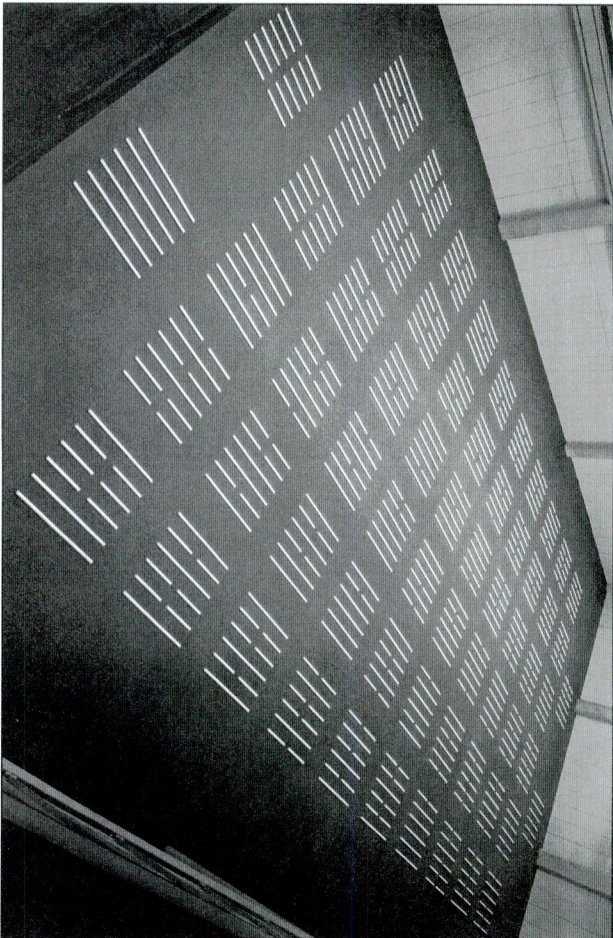


Fig. 25 Walter De Maria, 360° / Ching 64 Sculptures, 1981
Collection Dia Art Foundation, NY
Photo credit: Nic Temwiggenhorn

fig 25

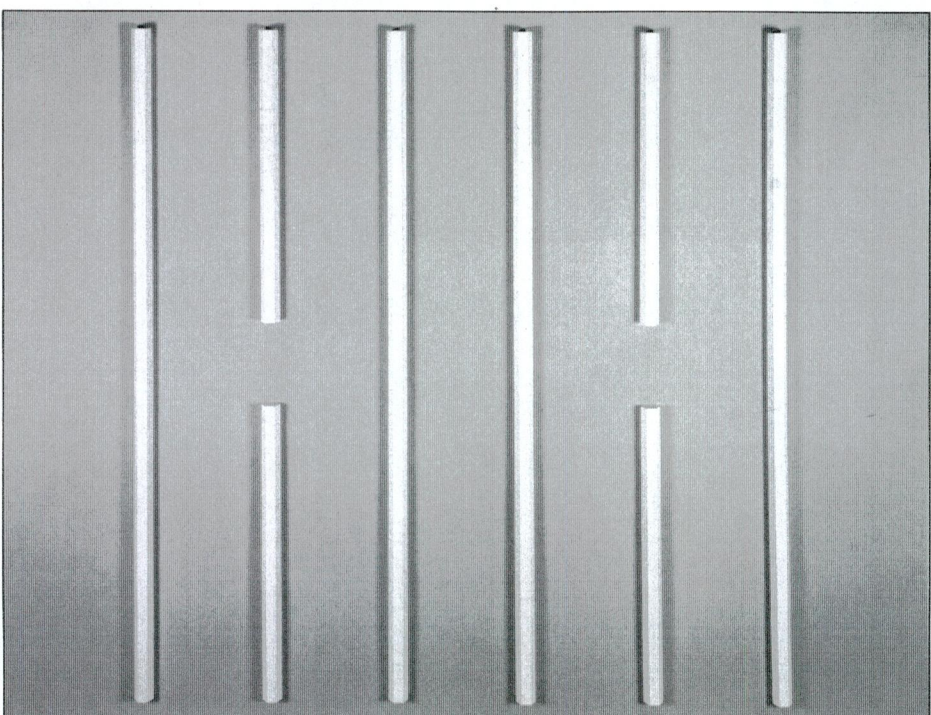


Fig. 26 Walter De Maria, 360° / Ching 64 Sculptures, 1981, Detail
Collection Dia Art Foundation, NY
Photo credit: Todd Lunn

fig 26



Robert Morris explicates these ideas in his art and his writing. His article titled "The present Tense of Space" (1978) on the Japanese art of swordsmithing explains the perennial balance of contradiction in life

"The sword was the primary side are before the perfection of the flintlock. For centuries two types of swords were made. Those tempered soft were flexible but had no cutting edge. Those tempered hard held an edge but were brittle and easily broken. The idea of a good sword was a contradiction in terms until around the 11th century when the Japanese brought the mutually exclusive together by forging a sheath of hard steel over a core of softer temper."

Frederick Wilkinson,
Swords and Daggers, (1978), N.Y.

He ends the article with the words, "the pursuit of the contradictory, be it art or sword-making, is the only basis for perceiving reality." This perception of reality as the melding of the contradictory is a constant theme in Morris' work. The direct perception of the T'ai Chi, which is composed of the Yin and Yang, is his ultimate goal. A balance is struck between Yin and Yang. Morris says he wanted to provide "an experience of an interaction between the perceiving body and the world

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several lines of a document.

A line of faint, illegible text, possibly a separator or a specific section header.

Bottom section of faint, illegible text, possibly a conclusion or a signature block.

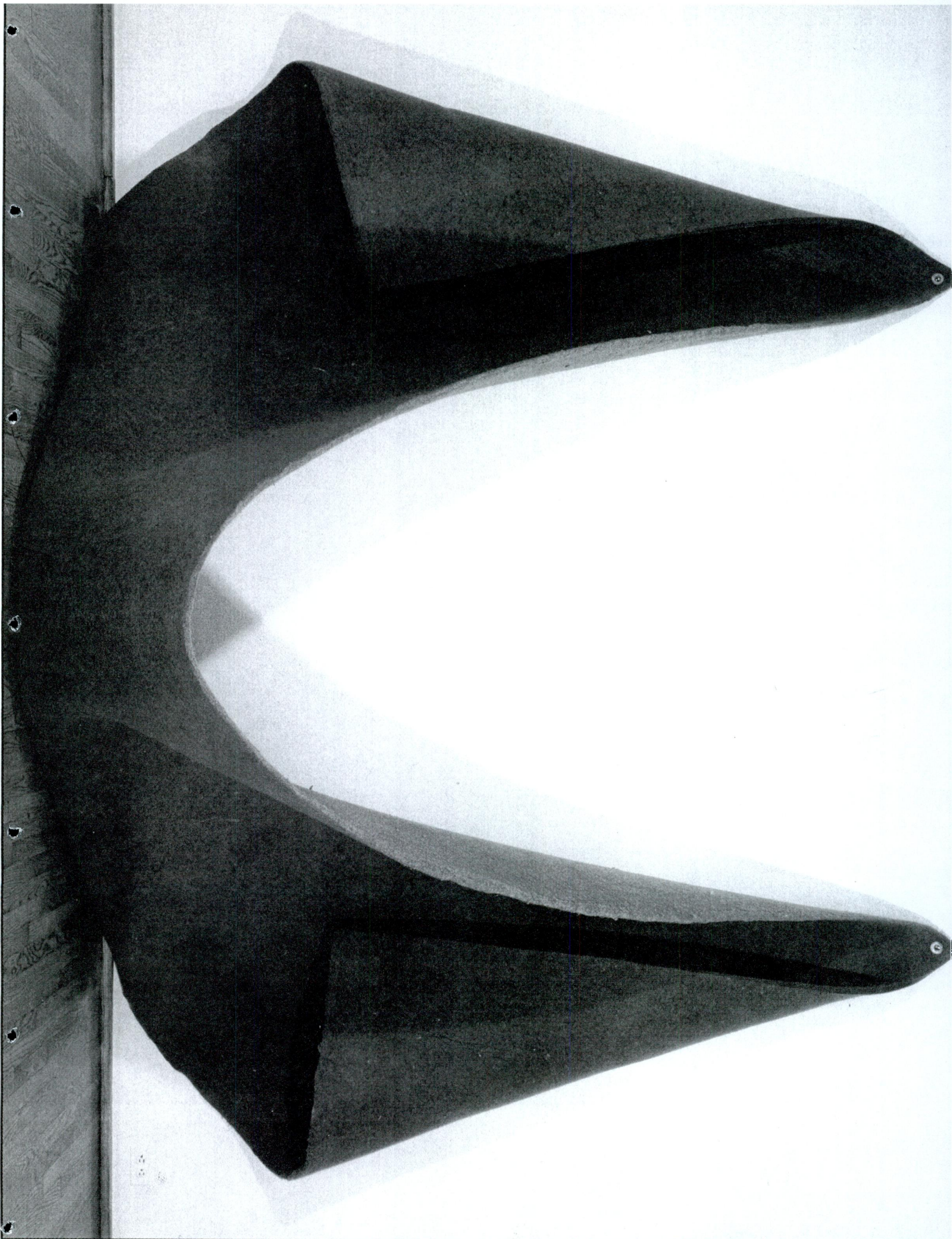


fig 27



which fully admits that the terms of this interaction are temporal as well as spatial, that existence is process, that art itself is a form of behaviour." His felt pieces balance the regular cuts of felt against the way they fall, irregularly and by chance [Fig. 27].

From the mid-1960s to the early 1970s there was an intense interplay between Morris and other artists (between Morris and other artists) such as Walter De Maria. They worked and influenced each other. Morris' first major sculptural piece was Box with sound of its own Making(1961) [Fig. 28], which contained within the box a recording of the making of the box. In this work, the process of making the cube seems to go on endlessly, and the maker of the box seems trapped inside in this continuous process. The mindlessness is enlightened mindlessness, like Zen. As John Cage stated, in 'silences' (1966), the contemporary mind has learned to "Turn the tables and see meaninglessness as ultimate meaning".

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

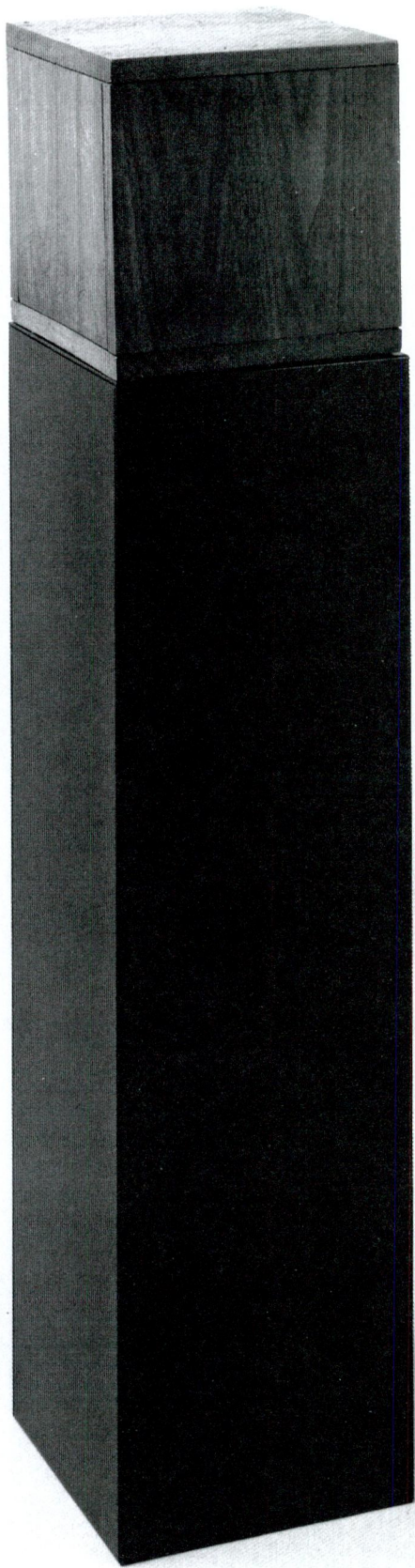
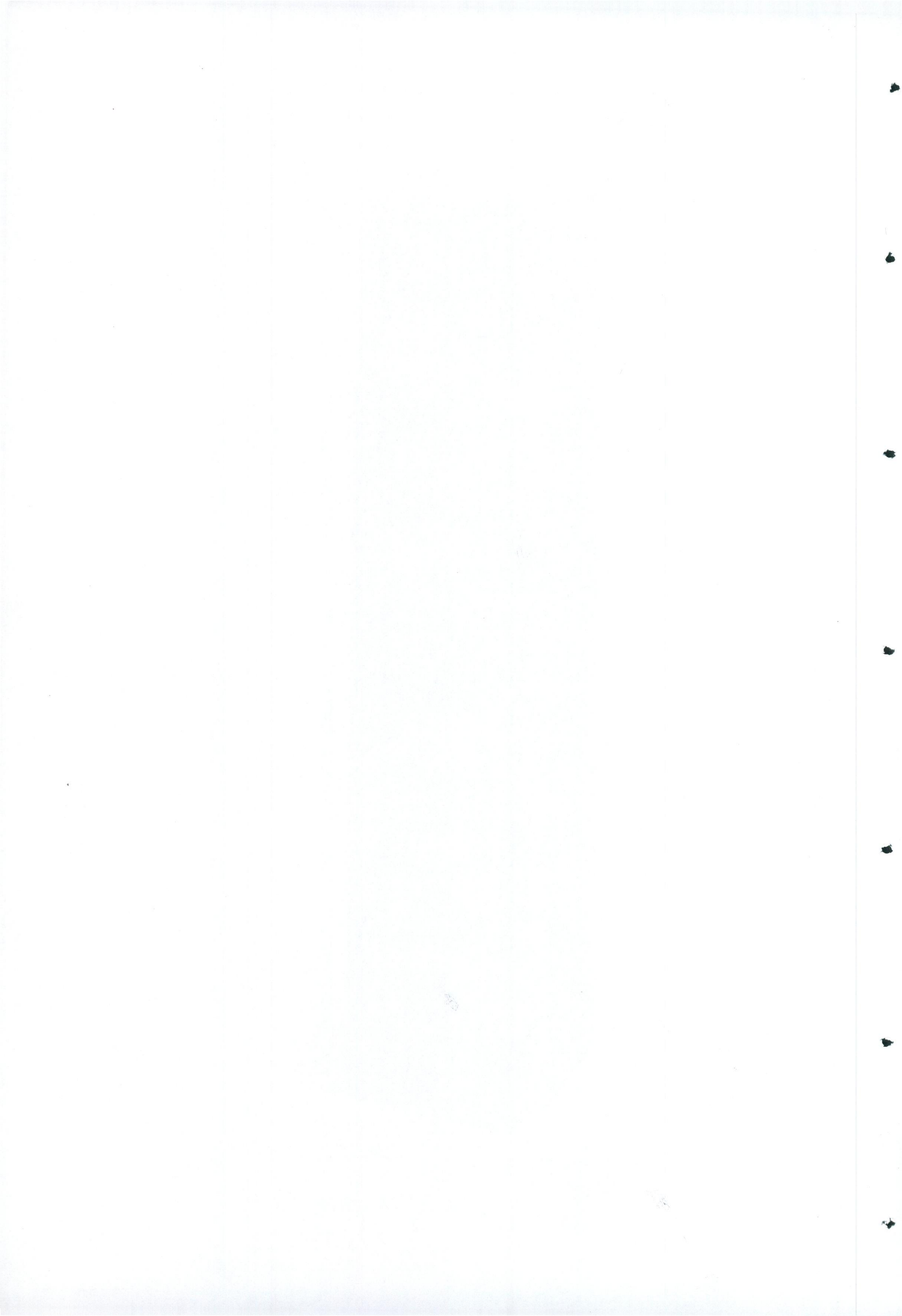
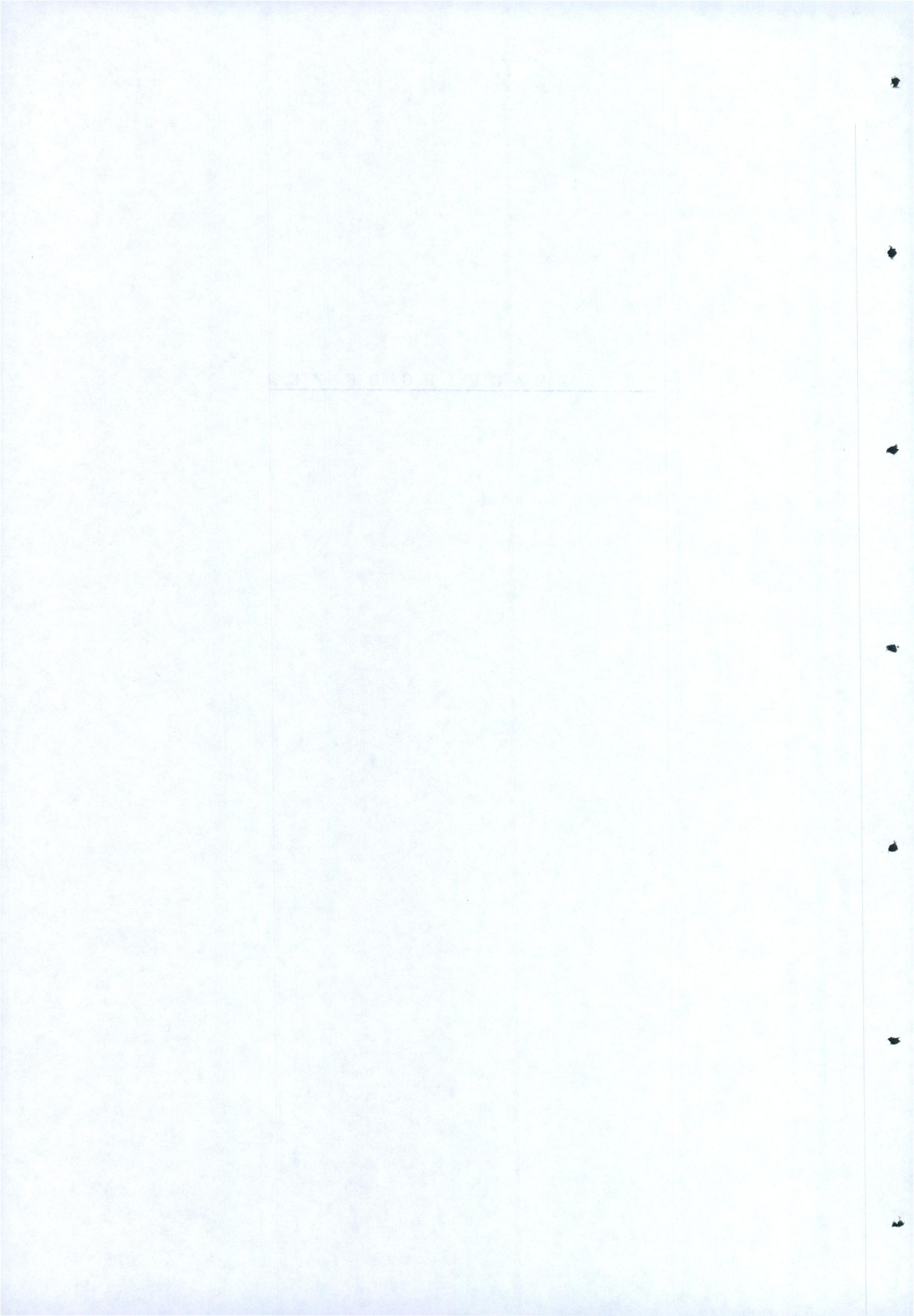


fig 28



THE TEACHING OF ZEN



Baldessari comments on the influence of Far Eastern philosophy have special importance because of their relevance to his work he transmits his assimilation of the Asian world view by his method of teaching. His students underscore his importance in their development. Baldessari shares with Arneson, Marisol, Rasenquist and Wiley an interest in cartoons as a special key to American nature. They also share the use of humour in their work. Baldessari, Arneson and Wiley, all teachers, use humour to alter the perspective of their students, ^{who} however, are not aware of the Far Eastern origin of some of their teachers' attitudes and practices but some do discover the source and have pursued a study and use of Asian thought.

But how can a truth be taught? Teaching ideas is the transmission of logical construction from one mind to another, and the essence of Zen is that logical constructions are the greatest impediment to enlightenment. In answer, the Zen masters took a page from the Taoist and began using nonsense, conundrums, later known as mondo to undermine a novice's dependence on rational thought. A new monk would be presented with an illogical question or problem by the head of a monastery, who would then monitor his response (examples might include : Why did Bodhidharma come from the West, that is, ^{from} India to China? Does a dog have Buddha nature? What was your face before your mother was born?). If a novice struggled to construct a response using logical thought processes, he

failed; if he intuitively grasped the truth within the koan he passed.

The main objective of the Zen teachers was to inculcate a basically Zen/Taoist view of the world using a Buddhist framework. Such famous Zen Buddhist, such as Chuang Tzu had long demonstrated the irrelevance of logical inquiry into the mind through the use of absurdist stories which confounded conventional understanding. To this the Ch'an teachers added the Buddhist teaching that the mind cannot understand external reality. The hand cannot grasp itself; the eye cannot see itself; the mind cannot perceive itself. Quite obviously, no amount of logical introspection can elicit this truth; therefore the mind must abandon its pointless questing and simply float with existence, of which it is merely an undifferentiated part.

The pass or fail technique differentiated Zen from all previous Buddhist sects; Zen allowed for no gradual progress upward in the spiritual headachy through the mastery of rituals. In the early days of the T'ang dynasty when the number of initiates was small, the great masters of Zen directly tested the nonrational understanding of novices. In the latter years of the Sung dynasty it was necessary to develop a more impersonal procedure, such as handing out the sam~~r~~ koan (unanswerable question) to a number of novices during a lecture. The more effective exchanges between the old T'ang masters and their

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

pupils began to be roused by later teachers who had neither the genius to crate new challenges for their novices nor the time to tailor-make a special problem for each new face appearing at the monastery. Out of this there was canonized what are now the classic Koan of Zen. The Koan themselves began to be written down and used as the scriptures, resulting in a catalogue said to number around seventeen hundred today. The Koan is a uniquely Zen creation, a brilliant technique developed by the T'ang masters for transmitting a religion which revered no scriptures and had no god. It appears nowhere else in the vast literature of world mysticism.

If Zen had such a thing as scriptures, the collection of Zen and pre-Zen writings printed in a book called Zen Flesh, Zen bones,(1957), might constitute them. The first section '101 Zen stories', shadows the experience of Zen masters and students during the past seven hundred years in their search for satori or enlightenment.

To study Zen, the flowering of one's nature is no easy task in any age or civilisation. Many teachers, true and false, have ^(o)purposed to assist others in this accomplishment. It is from innumerable and actual adventures in Zen that these stories have evolved.

1. A cup of tea

"Nan-in, a Japanese master during the Meiji era(1868-1912),

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...

received a university professor who came to inquire about Zen.

Nan-in served tea. He poured his visitor's cup full, and then kept pouring.

The professor watched the overflow until he no longer could restrain himself. "It is overfull. No more will go in!"

"Like this cup;" Nan-in said "you are full of your own opinions and speculation. How can I show you Zen unless you first empty your cup?"

41. Joshu's Zen

Joshu began the study of Zen when he was 60 years old and continued until he was eighty, when he realised Zen.

He taught from the age of eighty until he was one hundred and twenty.

A student once asked him : "If I haven't anything on my mind, what shall I do?"

"Throw it out" replied Joshu.

"But if I haven't anything, how can I throw it out?" continued the questioner.

"Well" said Joshu, "then carry it out".

Teaching seems to be an essential part of Zen, It is shown here how the Zen masters communicated with their students through, non-linear, non-logical ways of teaching. Is there the same principle applied by western artists?

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

Robert Arneson is one such artist who teaches his students in the fashion of the I-Ching, by using Chance and Humour. He recalls how John Cage taught his students:

"He taught a class using the I-Ching. The students would select a number, it would refer to a page in the text and that was their assignment. I've explored the I-Ching attitude of "just do it". It's a short hand method I use. I've done it in my class, assignments drawn randomly from Sears catalog"

[Extract of an interview with Arneson by Gail Gelburd(1990)]

But the purpose of all Zen art is to awaken the viewer. The art points us to life's experiences; to the centre of experience. The art work becomes the Koan, the unanswerable question that can be answered only through experience. The answer is intuitive rather than a logical rationalization. Herrigal has written, "If you want to understand Zen, understand it right away without deliberation, without turning your head this way or that. For while you are doing this, the object you are seeking is no longer there".

Eugen Herrigal, Zen and the Art of Archery
New York, 1957

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

Like Zen this art seeks to restore the participant to the experience of original inseparability, to return to the original state of purity and transparency.

1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960

A CRITICAL LOOK AT ZEN IN
IN THE EYES OF SCIENCE
& TECHNOLOGY

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILL. 60637

Many people would see these Zen artists as a multitude of Romantics who are disturbed about the chaotic changes science and technology force upon the human spirit and are running away or condemning the whole situation without offering any solutions.

"The cause of our social crises is a genetic defect within the nature of reason itself. And until this genetic defect is cleared the crises will continue. Our current modes of rationality are not moving society forward into a better world. They are talking it further and further from that better world. Since the Renaissance these words have worked. As long as the need for food, clothing and shelter is dominant they will continue to work, but now that for huge masses of people these needs no longer overwhelm everything else, the whole structure of reason, handed down to us from ancient times is no longer adequate. It begins to be seen for what it really is - emotionally hollow, aesthetically meaningless and spiritually empty. That today is where it is at, and will continue to be for a long time to come."

[Extract from Zen and the Art of Motorcycling

Maintenance: Great Britain, 1974

The vision of an angry social crises that no one really understands the depth of, let alone has solutions to, you might begin to see artists, who predominantly use the philosophies of Zen in their art as being lost and alienated from the whole

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Main body of faint, illegible text, appearing to be several paragraphs of a document.

Faint, illegible text at the bottom of the page, possibly a footer or concluding paragraph.

rational structure of civilised life, looking for solutions outside that structure, but finding none that are really satisfactory for long.

Strange Weather by Andrew Ross is a book about spirituality and technology. It is the only book I came across that tackles such matters. He describes how modern science can make sense alongside the oldest religion in the world.

Theoretical physics has moved on to ground that has been traditionally claimed by metaphysics, transcendentalist, even spiritualist, rather than materialist. Physics has become a field of knowledge about the unknowable, taking on many aspects of a high speculative religion, while the new 'impossibility' of its object of knowledge aligns it with fields, like psychoanalysis. For many New Agers, there is good reason to conclude that this marks the end of the long conflict between scientific rationality and spiritualism. Weber's "disenchantment of the world" formented by rationalism's separation of man from nature, is held over. Scientists starting to talk religion may well be one bizarre symptom of the crisis of rationality, and a sign of the day when modern science can make sense alongside the oldest recorded thought of the world's religions.

There are two New Age books by scientists - Capra's "The Tao of Physics", and Gary Zukav's "The Dancing Wu Li Masters", which became bestsellers in the seventies by pursuing the

thesis that the new world-view of quantum physics was in harmony with ancient Eastern metaphysics. As theoretical physics the problem of representing its quirky new knowledge in the linear form and languages of Western rationality, Capra and Zukav argued that the paradoxes it encountered resembled those chosen by Zen masters and the like, to represent the kinds of mystical experience recounted in the philosophies of Hinduism, Taoism and Buddhism. Stumped by the problem of describing wave-particle duality or quantum fields, the physicist was encouraged to take comfort in the knowledge that Zen philosophy communicates its teachings without rational explanations and instructions.

Capra expressly points to the long years of training shared by the apprentice physicist and the Zen student in pursuit of their highly specialised crafts. Both are initiated into serious enquiry about the nature of the universe, and both become the curators of advanced knowledge about secrets that are inaccessible to the uninitiated.

Robert Pirsig's novel "Zen and the Art of Motorcycling Maintenance" attempts to focus honestly on the specifically Western contradictions that arise from the relationship between dynamic consciousness and external technology.

"The Buddha, the Godhead resides quite
as comfortably in the circuits of a
digital computer or the gears of a cycle

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the staff members who have been engaged in the work.

The second part of the report deals with the financial position of the organization. It gives a detailed account of the income and expenditure for the year and shows how the funds have been used. It also gives a list of the names of the donors and the amounts received from each.

The third part of the report deals with the personnel of the organization. It gives a list of the names of the staff members and their positions. It also gives a list of the names of the volunteers who have helped in the work and the amount of time spent by each.

The fourth part of the report deals with the future plans of the organization. It gives a list of the projects which are being planned for the next year and the amount of money which is required for each.

transmission as he does at the top of a mountain or in the petals of a flower.

To think otherwise is to demean the Buddha - which is to demean oneself."

Zen and the Art of Motorcycling Maintenance

Robert Pirsig

For the most part, the novel confines itself to the contradictions of its own culture, divided in the aftermath of the sixties by widespread challenges to its prevailing rationalist tradition. It tells the story of a brilliant young English instructor whose pursuit of the "ghost of rationality" throughout Western philosophy lends him to a traumatic break not only with his own psychic stability as defined by the other, medical institutions of rationality - learning the art of technology through motorcycling maintenance, an art that had been forgotten as external technology increasingly made his generation "strangers in their own land" - Zen and the Art of Motorcycling Maintenance (1974)

Zen and the art of Motorcycling Maintenance is tragically set against the backdrop of sixties technophobia (the counterculture revolt against reason, order and materialism). Represented in the characters of the narrators travelling companions, whose hatred of technology obliges them to know little and learn even less about the art of motorcycling maintenance, and whose attitudes the narrator finds to be

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

...the ... of ...
...the ... of ...
...the ... of ...
...the ... of ...

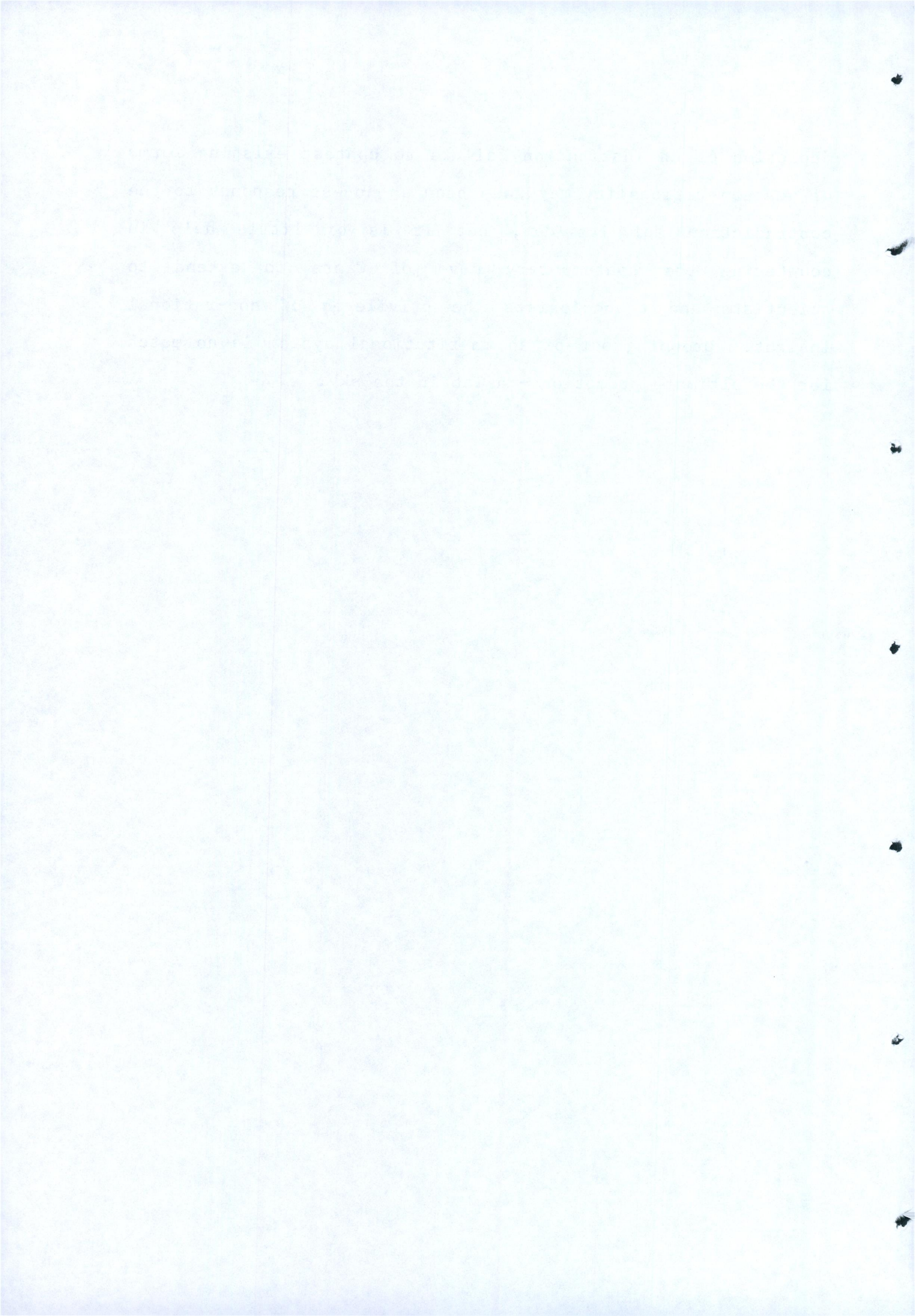
finally 'self-defeating'. By contrast his own tender devotions to the machine and its component parts convey a spiritual relation to technology habitually denied to people living under the influence of instrumental reason. "A motorcycle," he muses, "is a system of concepts worked out in steel," governed by the classical "mastery of underlying form.". In this respect, his motorcycle is a figure for all Western technology. To resist the labour of understanding the rationality that is technology is to code any individual control over the power of technological rationality. There is no specialised knack involved, since machines entirely obey the law of reason. Mastering these laws amounts to a triumph for technological humanism.

Pirsig's novel was an admirable response to the demonising of technology in the sixties as a "mindless juggernaut", a mechanical monster which was seen to be wreaking uncontrolled havoc on our natural and mental environments alike. Although it rejects any flight into the many arms of the Buddha, the novel finally reverts to the romance of the 'open road', the traditional site in North American letters, for self-reliant masculine souls in flight from the institutions of reasons (the university), correction (the prison, or psychiatric clinic), mysticism (the monastery) and domesticity (the family). In confining its lessons about technology to the realm of every day contact and understanding, the novel advocated an "appropriate" technoculture milieu. On the other hand, its

The first part of the report, 'Introduction', sets the context for the study. It discusses the importance of understanding the current state of the industry and the need for a comprehensive analysis. The report is organized into several sections, each focusing on a different aspect of the industry. The first section, 'Market Overview', provides a detailed look at the market's size, growth, and key players. This is followed by a section on 'Competitive Landscape', which examines the strategies of major competitors. The 'Financial Performance' section analyzes the industry's revenue, profit, and other financial metrics. Finally, the 'Future Outlook' section offers insights into the industry's prospects and potential challenges. The report concludes with a summary of the findings and a list of recommendations for stakeholders.

The second part of the report, 'Market Overview', provides a detailed look at the market's size, growth, and key players. This section is followed by a section on 'Competitive Landscape', which examines the strategies of major competitors. The 'Financial Performance' section analyzes the industry's revenue, profit, and other financial metrics. Finally, the 'Future Outlook' section offers insights into the industry's prospects and potential challenges. The report concludes with a summary of the findings and a list of recommendations for stakeholders.

depiction of an institution, failure to contest existing forms of Western rationality may have been an honest response to the contradictions of its day, but it is of little help in countering the contemporary move of Capra to extend to scientists and technologists the privileges of non-rational insight. Dropping out of an institutional system is no match for the ultimate promotion - a lab in the sky.



C O N C L U S I O N

FOUR FIFTEEN

The artists from the 1960s to today came to feel that Western society had succeeded in ensuring physical comfort through technology and had neglected spiritual needs. Pollution, industrialisation, technology and materialism presented spiritual problems but as Pirsig has pointed out in 'Zen and the Art of Motorcycling Maintenance' : "the Buddha can exist in the circuits of a digital computer" as comfortable as he can in the petals of a flower.

Life, art, culture and society have seamed disparate and fragmented since the mid 1960s. Have the effects of the encounter between Far Eastern thought and Western art narrowed the conflict between scientific rationality and spiritualism?⁷ Both are inquiring of the nature of the universe, redefining concepts such as reality, illusion, space, time, matter and spirit.

Zen art is not anti-technology and the art of artists such as Baldessari, Robert Morris and Carl Andre direct the viewer to the microcosm which represents the macrocosm, and structure the void in such a way as to ensure contemplation of the totality of the universe. Their art plays with perception and reminds the viewer that there is more to reality. The artists have embodied some of the Eastern Yin and combined it with the Western Yang to try to create an art that points to a way to understanding the Tao in art.

The first part of the report deals with the general situation of the country and the position of the various groups. It is followed by a detailed account of the work done during the year, and a summary of the results. The report concludes with some suggestions for the future.

The second part of the report deals with the work done during the year. It is divided into several sections, each dealing with a different aspect of the work. The first section deals with the work done in the field, and the second section deals with the work done in the laboratory. The third section deals with the work done in the office, and the fourth section deals with the work done in the library.

The third part of the report deals with the results of the work done during the year. It is divided into several sections, each dealing with a different aspect of the results. The first section deals with the results of the field work, and the second section deals with the results of the laboratory work. The third section deals with the results of the office work, and the fourth section deals with the results of the library work.

B I B L I O G R A P H Y

ART AND LIFE

Udo Kultermann
Praeger publishers, Inc
New York - 1971

BALDESSARI

Coosje van Bruggan
Rizzoli International
Publications Inc. 1990

STRANGE WEATHER

Andrew Ross
1991

TRANSPARENT THREAD Asian philosophy in recent American Art

Gail Gelburd &
Geri de Paoli, 1990
Hofstra University

ZEN CULTURE

Thomas Hover
New York, 1977

ZEN AND THE FINE ARTS

Shin'ichi Hisamatsu
1971, printed in Japan

ZEN AND THE ART OF MOTORCYCLING MAINTENANCE

Robert M. Pirsig
Bodley Head Ltd.
Great Britain, 1974

ZEN FLESH, ZEN BONES

Paul Reps, 1971

STATE OF TEXAS

County of _____

1900

1900

1900

1900

1900

1900

1900

1900

1900