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**"HEALING THE EARTH :  
THE WORK  
OF  
MARKO POGAČNIK"**







COVER PLATE



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**"Healing the Earth :**  
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## INTRODUCTION

In the following thesis the work of the environmental sculptor and ecologist Marko Pogacnik will be explored and analysed. The thesis aims to discover why Pogacnik Pogacnik has chosen to work in a "green" framework?, what has led him to this point in his work?, and what he hopes to achieve, if anything, through such a practice? The asking of these questions will attempt to lead into wider issues concerning contemporary art - primarily, can Pogacnik's work, and all that his concepts of art and reality encompass really, be considered as art?





## CHAPTER 1

### NATURE V'S SCIENCE

When Irving Kristol, Professor of Urban Values at New York University resigned his chair, he said it was because "I don't have anything to say any more. I don't think anybody does. When problems become too difficult you just lose interest." (Robbins, 19, pg 1). Today, at the end of the twentieth century, society faces crucial decisions about its way of life. We find ourselves in the midst of the most perilous time in the history of the earth. The problems we face are so incomprehensible that most of us feel paralysed by their magnitude. In a time period which is a dot in comparison to that of mankind's total existence on planet earth, we have committed environmental crimes, many of which are irreparable. Today's society faces an ecological crisis.

A growing concern for Nature has appeared World-wide over the last two decades. Environmentalists, warning us of the irreversible consequences of continuing environmental exploitation are developing an ecological ethic emphasising the interconnectedness between people and nature.

At the heart of the environmental problems is a mechanistic mind-set obsessed by quantification, rationalisation and measurement and which tends toward the domination of nature.

(O'Brien, 1991, pg 19)

The German sociologist Max Weber believed that with the rationalisation of the world by scientific techniques ("ie the rendering of all aspects of the world as potentially controllable and calculable") we have lost our sense of the sacred and the world has become "disenchanted." (Weber 1984,1948). A view which states clearly the link between a gaining of scientific knowledge and a loss of non-scientific values.

Carolyn Merchant in The Death of Nature : Women, Ecology and the Scientific Revolution, states that this disharmony with nature is due directly to the scientific revolution. She continually forges strong links between the events of centuries long past and dilemmas faced by twentieth century industrialised societies. In investigating the roots of the present environmental problem, she says the development of the concept of nature as a machine can be traced.



In her book she states that Francis Bacon (1561-1626) "The father of modern sciences", shaped a new ethic which sanctioned the exploitation of nature. He moulded already existing tendencies of the time, promoting the control of nature for man's benefit.

According to Bacon

The new man of science must not think that the "inquisition of nature" is in any part interdicted or forbidden. Nature must be "bound into service" and made a "slave", put "in constraint" and "moulded" by the mechanical arts.

(Merchant, 1980, pg 169)

Bacon insisted that the domination of nature was crucially beneficial to the entire human race. In 1624 Bacon wrote the "New Atlantis", a mechanistic utopia where new forms of order and power provided a remedy for the disorder thought to be spreading throughout culture. In this new society, progress was the responsibility of a group of scientists and technicians who studied the newly altered nature which had been changed by "the hand of man." (Merchant, 1980, pg 180). By doing so, creating new species of animal and plant life themselves, the scientists would possibly be closer to answering vital questions, which beforehand with already existing species could not be solved. For Bacon, this dissection of nature was necessary in order to force it to reveal its secrets. A breaking down of problems into each component part, isolating them and solving them was the mechanical method that evolved. This mechanistic utopia was "fully compatible with the mechanical philosophy of nature that developed during the seventeenth century" (Merchant, 1980, pg 185). Attitudes in the Baconian program concerning nature and the scientist tend to reinforce progress essential to early capitalism. As we know today the tendencies of this period have continued and the possibility of their reversal is highly problematical. The new mechanical philosophy of the mid-seventeenth century achieved a reunification of the cosmos, society and the self in terms of a new metaphor - the machine.

In the 1620's French mechanists Marin Mersenne (1588 - 1648), Pierre Gassendi (1592 - 1655) and Rene Descartes (1596 - 1650) reacted strongly against naturalism, vitalism and animistic magic. Mersenne challenged the organic world view and argued that "since the Earth did not have organs of sensation, it was not alive." (Merchant, 1980, pg 197). He and the other French mechanists, were in search of a respectable rational religion and a new science. They reduced the holistic world view to "an individual operation of individual souls." (Merchant, 1980, pg 205). Spirits became merely a part of man's imagination. The cosmos, society and the human being had to become ordered systems of mechanical parts that could be governed by law. Man by creating this order was asserting his power, his need for superiority.

In the 1700's, Issac Newton and Gottfried Wilhelm von Leibniz continued the search for answers to scientific questions and to apply their findings to already existing theories. Their contributions to advances in relativity and quantum theory are without question, but their conclusions are the basis of our present-day thinking and so must be looked at. Newtons division of matter into atomic parts resulted in "the book of nature no longer being written in symbols, signs and signatures, but in corpuscular characters." (Merchant, 1980, pg 278). A further restructuring of the Cosmos. The mechanists (Gassendi, Marsenne and Newton's) view of science was based on, the theory that things rather than relations were the ultimate reality, relations being externally imposed by God. The mechanists rationalisation created in the seventeenth century has in time become a way of life for western society.

During the three centuries in which the mechanical world view became the philosophical ideology of western culture industrialisation coupled with the exploitation of natural resources began to fundamentally alter the character and quality of life.

(Merchant, 1980, pg 287)

By the aid of reason and rationalization we assure ourselves we have conquered nature. The mechanisation of the world was ruinous, yet inevitable. We rely so much on our advanced technology, that life would be hard to imagine without it. The human mind is there to be used and explored, we will inevitably always invent. Progress is continuous, but progress without learning is still missing today. Man still seems unable to learn from his mistakes. His genius shows the uncanny tendency to invent things which become more and more dangerous, because they represent better and better means for wholesale suicide.



What has happened in the modern period is a deviation, not a development; a deviation that is failing economically, socially and environmentally. There has been unleashed a growth of expansion that has no regard to natural balance.

Today we have two kinds of knowledge, acquired knowledge from without - experience, teaching, research - and inspired knowledge which comes from within. This, [the latter], is largely absent in today's secular society.

(El Wakil, 1990, pg 36)

On the one hand, you have acquired rational knowledge, established by analysis, by polarity, and on the other the holistic - which the ancient Egyptians called the knowledge of the heart. Once the oral tradition ensured that knowledge went not only to the brain but to the heart, to become a synthesis from within. The balance was correct. With the mechanisation of the world we seem to have lost the quality of life itself. Holism was proposed as a philosophical alternative to mechanism by J. C. Smuts in his book "Holism and Evolution" :

Holism is a process of creative synthesis; the resulting wholes are not static but dynamic, evolutionary, creative... The explanation of Nature can therefore not be purely mechanical; and the mechanistic concept of Nature has its place and justification only in the wider setting of holism.

(Smuts, 1926)

The most important example of holism today is provided by the science of ecology. Its philosophy of nature is that of the interconnectedness of all things, ie that everything is connected and dependant on all others. What affects the part, affects the whole. It is especially the view of the deep ecologists, who blame the problem on a split between man and nature. Man's move away from nature, in his development of a mechanistic mind and world has resulted in a loss of the sacred in his life. As a direct result of this, natural values have been turned around. Deep ecologists argue, that this is where the heart of today's environmental problems are found :

Deep ecology thus strives to be non-anthropocentric by viewing humans as just one constituency among others in the biotic community, just one particular strand in the web of life.

(Fox, 1984, pg 194)





By removing the idea of man as the central fact of the Universe, the deep ecologists have "moved in the direction of the levelling of value hierarchies." (Merchant, 1980, pg 293). Their's is a striving towards that which was lost with the mechanisation of the world.

Although ecology is a relatively new science, its philosophy of nature, holism is not. Historically, holistic views were followed throughout the ages, by societies seeking an equilibrium with the world. The attempt to restore harmony through art, has a history through time that has responded to the real needs of people for change due to the existing conditions of a particular era.

This attempt to regain values, to find harmony once more with nature, and the earth has played an important role in certain artistic fields today. Art has always reflected the questioning of a society by itself and often takes an active role in the search for answers to those questions. It can be seen that the artist has been the spokesman of the spirit of his age. Ezra Pound once said that artists were becoming "The antennae of the race." (Pound, 1954, pg 58). The last two decades have seen a growing concern for nature world-wide.

Marko Pogacnik, a Slovenian landscape sculptor, could be said to be a spokesman who is reacting to the environmental crisis of today. He works to reintroduce a spiritual dimension in his art, which he actively uses in an attempt to "heal" the landscape in which he works. He is closely involved with landscape conservation issues. According to Paul O'Brien in "Art and Ecology. A New Orthodoxy.", ecological perspective has recently played a decisive role in art in the work of "artist shaman" Joseph Beuys, and that of environmental or land art (O'Brien, 1991, pg 23). John Moffit, sees Beuys "as a direct follower of Steiner, attempting to restore the 'soul faculties', of his audience", and "the real purpose of this is a 'healing' ritual or homoeopathic magic, which attempts to restore the lost unity of man with the 'spiritual' and with Nature." (O'Brien, 1991, pg 22). The second area influenced directly by ecological views according to O'Brien is that of land art. "With its emphasis on 'primitivist' work in remote locations and its rejection of the conformity and consumerism of contemporary culture." (Beardsley, 1989, pg 23)

Pogacnik can be said to fit into both groupings. He was originally in the same line of meta-spiritual conceptualism as Beuys and has developed his work in the direction of landscape sculpture and earth healing through lithopuncture. He is an artist who responds directly to the environmental crisis of the present, by attempting to create a link with the past :

He is repeating the rhythms of his own history as the history of civilisations. Civilisation , designates a complex historical community which in a symbolic and existential manner develops its relation towards the world, life and death.

(Suvakovic, 1992, pg 26)

To describe how he has arrived at this point of his work, we must first consider his background.





## CHAPTER 2

### THE HISTORY AND HISTORIES OF MARKO POGACNIK

Marko Pogacnik is a Slovenian sculptor, ecologist, author and teacher, who has a developing international reputation as an innovator in the area of public sculpture. He is closely involved with landscape conservation issues and is noted for a number of private commissions in Germany, Switzerland and a major project for the Government of Slovenia, including the new heraldic symbol for the Independent State of Slovenia. He feels that for the human race to survive, individuals must deal with the present environmental conditions as a major problem. Obviously this cannot be something just superficial because it is a topic which concerns civilisation, but it has to come from an individuals own internal convictions. He is a spokesman of his day, responding to the environmental crisis. Pogacnik has devoted the past twenty-two years of his life to developing a spiritual dimension in his art, which he uses to "heal" the landscapes in which he works.

#### OHO GROUP

He was born in Kranj, Slovenia, in 1944 and graduated from the Academy of Fine Arts in Ljubljana. His first exhibitions were in Kranj between the years 1962 to 1966. From 1966 he worked with the OHO movement in the fields of conceptual art and land art. The OHO (OKO & UHO/Eye & eAR) movement (which was active in the cities of Kranj and Ljubljana in Slovenia) was an alternative youth movement whose members were involved in a "common revolt" that renounced the "civilisation of High Modernism, and late Socialist Realism", which was slowly in Yugoslavia, turning into "a neutral and moderate Modernism of bourgeois art" (Suvakovic, 1992, pg 21).

The movement was active in the fields of concrete poetry, experimental theatre/theatrical experiments, performance, sculpture, comics etc. Their underlying ideology was "reism" i.e. "the study of concreteness of objects (specifically of objects) and the emptiness of Being." (Suvakovic, 1992, pg 21)

Misko Suvakovic says :

Reism was an expression of radical artistic reductionism (the deconstruction of the artwork to the degree of pure object) supported by Wittgensteins tautology and Heideggers treatises on phenomenology.  
(Suvakovic, 1992, pg 21)

The "world of art" was reduced to that of primary objects, primary relations and processes, as for instance in "Relation Weight-Position" from 1969, "Simultaneous Distribution of Water in Water and Air in Air" from 1969, to mention only two works. These represented a break with the history of art, a break from accepted systems of symbols and a return to primary relations:

This is art understood as a stimulus for constant verification of the artists own mental and physical existence, i.e. a radical postulate of existentialism. (Suvakovic, 1990)

Kounellis exhibited live horses in a garage. Walter de Maria lay down to rest on desert ground. Smithson watched the lake cover the spiral dike he had constructed. Long and Fulton set out on a walk through hidden roads of England and Scotland. Serra equilibrated heavy metal plates etc. For certain artists the cycle of Western art restarts at the very beginning : the primary act in space and time.

At the end of the 1960's, four members (Marko Pogacnik, David Nez, Milenko Matanovic and Andraz Salamun) broke away from the OHO movement and formed The OHO Group where they developed their work into the area of conceptual art.

Up until 1971, the group worked to visualise different states of energy eg gravitation, time, heat and movement and to explore the actual sculptural/exhibition/natural space. They were also extremely interested in working within historical and archaeological sites. They accomplished a number of works in the following four regions; The Sava Valley, the locations of Zarica, Drulovka and Breg. Locations of contemporary OHO projects as related to historic locations. There the primary "signifying" work of the OHO group faced historic locations of a neolithic settlement (2500 B.C.), Celtic Sculptural Mounds (400 B.C.), Slovene Burial Site (900 A.D.), and a Medieval Church (1440 A.D.) thus re-establishing the chain of signifiers (of history).



They saw these sites as centres of great power and spiritual energy, as they were once considered long ago. The idea of working in and with such sites and the materials and symbols used there, re-establishes the chain of signifiers (of history). This link and the communicative power of symbols will be discussed in the following chapter.

The inspiration acquired from this voiceless and primary action of the OHO group in 1970, is akin to the social sculpture of Joseph Beuys in Germany, combining the romantic, anthroposophical, shamanistic and revolutionary gestures of the prophet artist, also associated with the spiritual movements shaped in the sixties and seventies around the concepts of "community" and "New Age". Pogacnik and Beuys could originally be grouped into the line of European meta-spiritual conceptual art.

Meta-spiritual conceptual art is made up of a belief in the power of the symbolic and the spiritual. Their understanding of spirituality is not only that of direct experience but is a complicated system of "esoteric languages, semiotics, religion, magic, ecological works etc, existing and happening at the same time." (Suvakovic, 1992, pg 20)

Pogacnik said his move towards metaphysics was:

Motivated by an endeavour to decrease the possibility of locating  
and creating concepts in surrounding phenomena and that one  
ought to increase it in the human spirit.  
(Suvakovic, 1992, pg 20)

The group came to the attention of Lucy Lippard who reviewed their work in her influential book "Six Years : The Dematerialisation of the Art Object from 1966 to 1972". She said "the group is primarily concerned with systems relationships between locations, time structures", and worked "in relation to historical locations." (Lippard, 1973, pg 153). Exhibitions from this period included the "Information Show" at The Museum of Modern Art, New York 1970; Aktionstraum, Munich, 1970; and the Paris Youth Biennale of 1971.





Misko Suvakovic says of the artist :

Marko Pogacnik's view of conceptual art represents , on the one side, a passage which leads to the world through art, and on the other, a model well united to the formalisation of artwork as the pure phenomenon, as the concept and project draft of an artwork and as a possible 'register' (structure hierarchy) of bringing together different media and linguistic forms of expression into a complex and total understanding of art, the interaction of art and the world, and the intertwining of art with the world and cultural change.

(Suvakovic, 1992, pg 21)

### SEMPAS FAMILY

In 1971, Pogacnik founded, together with his family and friends, a rural and artistic community, The "Sempas Family", at Sempas, Slovenia. The commune, at first, stopped producing artwork and concentrated on trying to make "life", art itself. Pogacnik during this time was living in the commune as an individual and as a part of the local collective. The communards had contact with other communes and spiritual movements, including Mary Bauermeister, Easter Sects and Anthroposophists. (Suvakovic, 1992, pg 23)

By the mid-seventies, Pogacnik was soon back in the world of art. Exhibitions by the "Sempas Family" included Trion 77, Graz and the Venice Bienalle of the 1978. His work at this stage was in the development of the symbolic (the growth of plants, dispersion of light, meditative concentration, the change of the seasons etc.) in sculptures of wood, clay, wool and iron, and the relationship of the symbolic to "concrete everyday life." (Suvakovic, 1992, pg 25). Through the use of symbolism he wanted to tap into the primordial logic of man, which he says Western society has repressed but not totally destroyed.

## LANDSCAPE ARTIST

Since his origins in conceptual art, Pogacnik from 1982 has developed his work in the direction of landscape sculpture and earth healing through lithopuncture. Though the materials and symbols he uses (stone/circle - sacred images) he hopes to establish a historical link with the communicative power of symbols and mankind's fascination with the sun, the moon and the stars. Two examples of his present works include lithopuncture of two castle parks endangered by coal mining : Turnick Park at Cologne 1986 - 1989 and Cappenberg at Dortmund 1988 - 1992. More recently he has been commissioned by the Orchard Gallery in Derry\* (1992) in a cross border art project to recreate the "wholeness" of the Derry/Donegal landscape through lithopuncture. (This project will be looked at in Chapter 4.)\*[Plate 1]

His work is a complicated transformation of "spatial exploration into the production of sculpture, installation and environment." The "spaces" he creates in his work, combine and explore the use of "hyperhistorical time" and the "complex phenomena of the worldly and non-wordly sphere." (Suvakovic, 1992, pg 31)

Pogacnik's work encompasses previous periods and certain traditions associated with such times in a further development to combine the past with the present, in an attempt to recreate an equilibrium of harmony with the Earth, which he believes has been lost due to the mechanisation of the World.







PLATE 1





## CHAPTER 3

### THE STRUCTURE AND LOGIC OF POGACNIK'S WORK

Marko Pogacnik is presently in the fourth seven-year period of his work, in a period he calls the "Healing the Earth" cycle. His journey to this point has been a natural progression, dating from his first exhibition in 1962 in Kranj, where he felt that art could be more than a mere aesthetic expression. From this point he tried to use his work as a means of revealing the truth about the society he was living in (ie communism). He says that "The ecological crisis made me believe that to engage in healing the ecological problem could be the most important issue to be done through art." (Pogacnik, 1994, Appendix Q 2.). From 1980 he strived towards healing the earth, limited only to his practice of meditation. He took several years to learn how to embody this idea in a particular work. The embodiment of such a "healing idea" has led him to a system of working that is both sophisticated and complex.

Pogacnik's work is complex because it is based on differing models, of the hierarchy of nature. Misko Suvakovic sees Pogacnik's work as:

- A. A direct exploration of space, ie radiaesthesia as the art of intuitive feeling and the discovery of invisible energies of space or the lithopuncture as an active effect on "energy points" (a centre in the earth corresponding to the energy centres [Chakras] in the body).
- B. The pre-symbolic pin-pointing and specification with Kinesiogrammes (drawings originating during the inner dialogue with the being of the corresponding space and which are indiscernible by man's intellect) and the symbolic moulding of discernible invisible archetypal energies of space through the cosmogrammes (drawings of individual geometrical and archetypal forms of the world).

(These ideas are expanded upon later in this chapter.)

- C. The creation of conceptual blueprints of the space of sculpture placement, installation or environment.

- D. The realisation of sculptures, installations and environments. This realisation is often as a long standing evolutionary project, as in the case of the work in the Vipava Valley, Duren or Turnich.
- E. The gathering of documentation (slides, photographs, films, texts, books) and the preparation of workshops in the form of lectures or talks/discussions in that very same exploratory space (showing the spectators around and talking them through the space of the installation, park, landscape or city).

(Suvakovic, 1992, pg 31)

### LEY-LINES

The most recognisable feature of the "new physics" underlying his work is certainly the theory of "ley-lines", and other invisible energy lines. Pogacnik claims to be able to find these energy lines, and in placing stones or "markers" in, on or around them (the process the artist calls "lithopuncture") claims to help restore or stabilise positive energy to the area surrounding the line.

While the theory of ley-lines is interesting, it is still very hard to grasp, because it cannot be concretely proven. We do know however, that other invisible energy forms do exist, eg radiation, and magnetism which can be measured. But this is not the case for ley-lines. We have no evidence of their existence. Is it right for Pogacnik to ask us to believe in something we cannot see and which has not been scientifically proven in any way? Furthermore, is it acceptable for him to base his work on these unproven theories? It would of course be wrong to say his "right" to use these theories is unacceptable, as this would be limiting the extent of artistic freedom. But, his work is open to question in so far as it claims to be more than a "mere" artistic practice and whether or not his work based on these theories can be considered artistic is another question.

Pogacnik claims "ley-lines" (in English) or "dragon lines" (in Chinese) are lines of energy, that can run for hundreds or even thousands of miles in relatively straight lines, he says they run from one energy point or "breathing hole" to another on the surface of the earth, forming a "breathing network". Through the use of "radiesthetic", ie divining instruments, Pogacnik claims the circular motion of energy can be located.



Radiaesthesia is an art of feeling and defining invisible energy structures of space by means of intuition. The human body is acting as a conductor for subtle radiations, while dowsing instruments such as pendulums, bio-tensors and L-shaped antennas react to the vibrations of the body and in this way help to bring the inner experience to one's consciousness.  
(Pogacnik, 1990)

Once again he is asking us to believe in something that is not based on fact but his own intuition. There are no scientific experiments to confirm his method of locating ley-lines. He states, however, that different types of radiation at breathing holes can be located - such patterns as "are well known to astronomers" (Pogacnik, 1986, pg 7), who locate similar patterns in the stars, eg the phenomenon of black (white) holes, fixed stars and periodic stars. Pogacnik argues "Thus we can appreciate the ancient wisdom that events on planet earth are micro-cosmic mirror - images of the events in the vastness of macro-cosmic space." (Pogacnik, 1986, pg 7)

Martin Brennan in his investigations into Newgrange found information supporting the idea that the megalithic structure was designed for astronomical purposes :

From observations made at megalithic sites, we gradually came to realise that the mounds were indeed accurate sun chronometers whose structures are a celebration of light and measurement. We also discovered a clear and distinct link between megalithic art and the astronomical events that animate megalithic structures, giving them meaning and function.  
(Brennan, 1983)

The megalithic monuments and temples of prehistoric Europe are a sore puzzle to archeologists, because the mathematical accuracy of their construction and the combination of astronomical and topographical considerations, behind their siting suggest their builders belonged to a civilisation far more scientifically developed than modern theories of historical progress allow. It is arguably impossible to comprehend the ancient in terms of modern science, for the latter is still philosophically disposed to assume the primacy of matter.

Many may be sceptical of the belief in ley-lines, breathing holes etc, and solid evidence is needed before such disbelief disappears. Pogacnik believes he has found some proof. In a study of the landscape of Istria, the artist in locating ley-lines, through meditation and dowsing techniques found on them many sacred buildings and monuments. Whatever direction the ley-line took, so followed a trail of these structures. Is this coincidence? Ley-lines, it is claimed run in relatively straight lines for thousands of miles. Pogacnik believes that the location of monuments on these lines suggests civilisations of the past were, through whatever means, attuned to the existence of energy lines and centres of the world. In following one of the 'found' ley-lines from Istria westward, he found that:

At a distance of approximately 150 miles the three central European cities (Venice, Strunjan and Zagreb) have erected their cathedrals on the same ley-line; but let us add that five more significant sanctuaries are also arranged in a series on this line. It is obvious that some time ago man was aware of the "breathing system", through which a landscape communicates with other aspects of the Universe. His most sacred buildings (San Pietro di Castello - the former Venetian Cathedral, a pilgrimage church at Strunjan and St. Marks Church at Gornji Grad and also St. Stephens Cathedral at Kaptol both in Zagreb, which at the same time were major works of art by Andrea Palladio the renaissance architect) were created on the locations to which he was attuned by the magnetic powers of the eight "breathing holes" on the line which runs across the "Acropolis" of Piran.

(Pogacnik, 1986, pg 8)[See illustration 1]

Pogacniks method of locating this ley-line is based on his belief of radiaesthia. His "proof" is founded on a system of intuition, and cannot be validated as actual evidence.

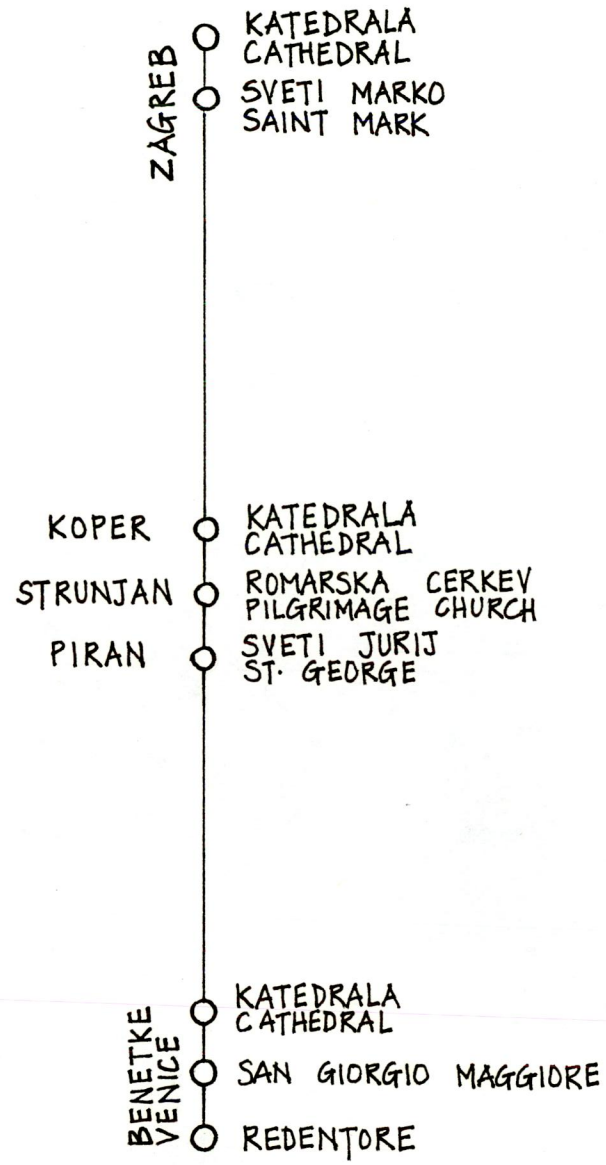


Illustration 1 : Example of Course of a Ley-Line in Istria.





## SYMBOLISM INVOLVED

### IN POGACNIK'S WORK

Marko Pogacnik's use of symbols in his art reinforces man's continual fascination with the symbolic, which can be traced back to the earliest known structures, paintings and buildings in history. Jung defined a symbol as "a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us." (Jung, 1964, pg 20). The history of symbolism shows that everything can assume symbolic significance, from natural objects to man made ones, to abstract forms. Pogacnik uses two recurring motifs in his work, the stone and the circle. The surfaces of stone columns are carved with archetypal images (cosmogrammes and Kinesiogrammes) and arranged in patterns according to the artists belief, upon ley-lines and energy points discovered within the area he is working. The stone and the circle have been considered as sacred symbols from the earliest expressions in art.

It is known today that even unhewn stones had a highly symbolic meaning for ancient and primitive societies, where they were thought to be the dwelling places of spirits or Gods. According to Jung what was felt to be the spirit or soul of the rock was expressed by working it into recognisable forms (Jung, 1964, pg 232). Pogacnik uses stones in his work, because they are a natural material:

I always use natural materials to enable me to communicate with nature and because they have a good capacity to resonate and thus through resonance come into contact with the energy lines and centres.  
(Pogacnik, 1994, Appendix Q. 5)

Pogacnik believes the stone carved with a cosmogramme will be the joining factor between the earth and the cosmos. "The stones laid on the ley-lines link the installation with the earth, whereas its cosmogrammes and signs connect it with the cosmic powers of planets and constellations." (Pogacnik, 1990)

The symbol of the circle also dates back to ancient history says Jung:

It expresses the totality of the psyche in all its aspects, including the relationship between man and the whole of nature. Whether the symbol of the circle appears in primitive sun worship, or in modern religion, in myths or dreams, in the Mandalas drawn by Tibetan monks\*, in the ground plans of cities, or in the spherical concepts of early astronomers, it always points to the single most vital aspect of life - its ultimate wholeness.

(Jung, 1964, pg 240)[\* See Illustration 2]

With this in mind, Pogacniks use of this archetypal symbol seems natural.

### COSMOGRAMMES AND KINESIOGRAMMES

The circle carved into rock columns encompasses a pattern or "cosmogramme". The artists own definition of this is that cosmogrammes are drawings and engravings :

..that come into being through my inner attunement to the place, my understanding of its [the particular areas] identity etc. They are often the result of an inspiration. The mental aspect which could be explained is not as important as the vibrational quality of the sign which comes into being through :

1. Geometry of composition
2. Symbolism of forms
3. The tension of the lines used  
(which are like strings of an instrument)

(Pogacnik, Appendix Q. 10)



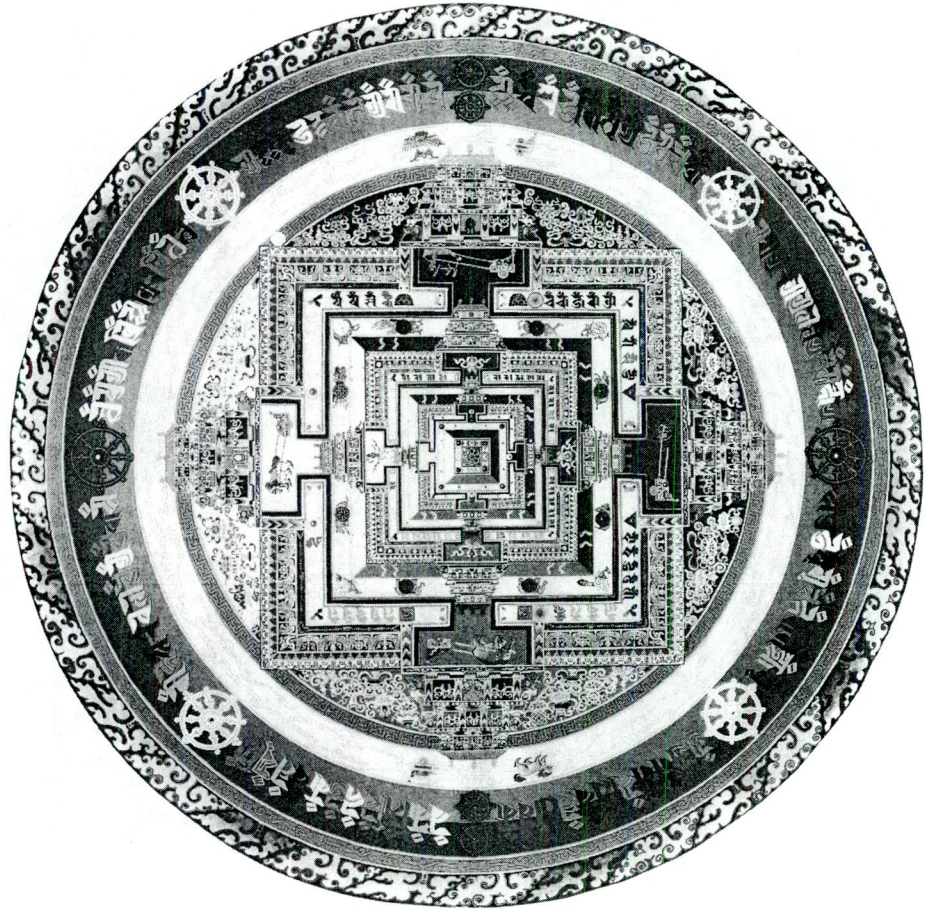


Illustration 2 : Kalachakra Sand Mandala.

The cosmogrammes are chosen according to the traditions of the place Pogacnik is working in. For the sculptural installation at the Iplas Chemical plant in Bivje (1989) the images were different signs of chemical elements (eg Oxygen, Nitrogen, Copper, Sulphur) transfigured into beings in such a way that their linear strokes were translated into hand gestures and snapshot facial expressions [Plate 2]. In the Derry/Donegal Cross Border Project (1992) he consciously used the language of the Celtic tradition [Illustration 3, Plate 3]. For a sculpture project in Turnich Park (1986 - 1989) (which was endangered by nearby subsurface mining and a land drainage system to lower the underground waters by 230 metres) we find his symbols transformed into landscape forms.

In the Turnich Park project Pogacnik included the use of kinesiogrammes (derived from the Greek word meaning kinesis). Pogacnik says these are signs which are drawn during an inner dialogue with the "essence" of the space in question.

Misko Suvakovic in writing on the relationship of the kinesiogramme and the cosmogramme states that the former is representative of pre-symbolic phenomenal structures, while the latter is representative of the symbolic. (Suvakovic, 1992, pg32) The kinesiogrammes are chiselled onto the stones with the other set of signs, the cosmogrammes. In combining the two an attempt is made at transforming the kinesiogramme into the cosmogramme, "the signifier into the sign." (Suvakovic, 1992, pg 32). The kinesiogrammes could be thought of as aspects of dialogue whilst cosmogrammes are thought to be aspects of action.

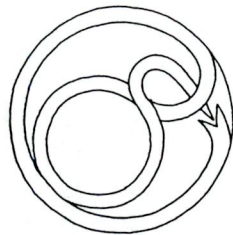
To the scientific mind such phenomena, as suggested in Pogacnik's symbolic ideas, are a nuisance. They cannot be formulated in a way that is satisfactory to intellect and logic. According to Jung "When we the viewer attempt to understand symbols, we are confronted with the symbol itself, but we are brought up against the wholeness of the symbol - producing individual." (Jung, 1964, pg 92). The individual in this case is Pogacnik, whose complete life practice has arrived at the point where these symbols are now the product of his work. Does this make their supposed effect more valid? That must be answered on an individual basis, though the viewers imagination and intuition are perhaps vital to understanding.



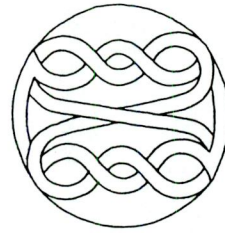


PLATE 2

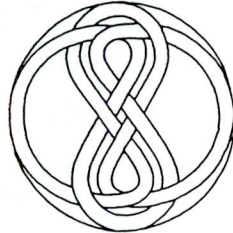




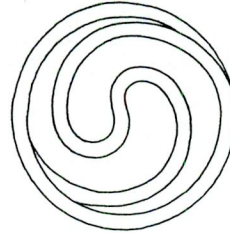
CASHEL HILL COSMOGRAMME



ALNAGELVIN COSMOGRAMME



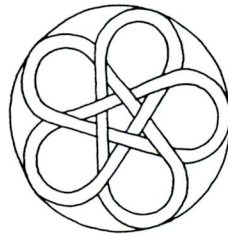
CORRADDY HILL COSMOGRAMME



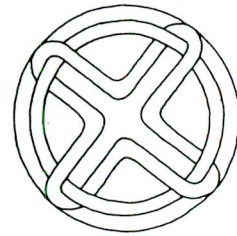
INCH FORT COSMOGRAMME



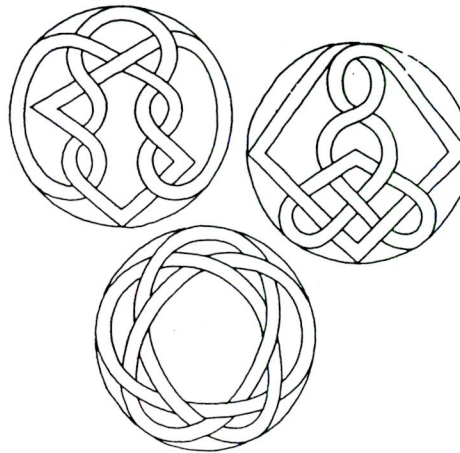
INCH CASTLE COSMOGRAMME



CASTLE HILL COSMOGRAMME



RED CASTLE COSMOGRAMME



COSMOGRAMMES FOR THE THREE HOLY WELLS IN DERRY

Illustration 3 : Cosmogrammes for Derry/Donegal Landscape Sculpture Project.



PLATE 3



Pogacnik's further use of the symbolic, is an attempt to represent the world through his art. He deals with "real" aspects of the world, ie the ecological problem, hence his environments could be thought of as constituents of the world. This exploration of space has resulted in Pogacnik's realisation of the permanent environment, where the artwork is integrated into the existing urban or natural space. In consideration of this environment, a comparison can be made with Walter de Maria's "The Lightning Field". Both artists work with the transformation of space generating a meta-physics of the environment and to deconstruct typical structure space. Though where "de Maria is in the pre-symbolic stadium of the forthcoming civilisation, Pogacnik is in the post-symbolic stadium of the cyclical rhythms of the change of civilisation." (Suvakovic, 1992, pg 31)

### LITHOPUNCTURE

Pogacnik combines his belief in the existence of energy lines (ley-lines) with the communicative power of symbols (cosmogrammes and kinesigrammes) to arrive at a process he calls "lithopuncture". This is a word derived from the Greek "lithos" (meaning rock) and the Latin "punctura" (meaning puncture/stitch) which basically means the acupuncture of the earth. Like the human body the body of the earth is regarded as a living organism with its energy centres and its interconnecting views of energy. This can be interpreted as acupuncture meridians. By positioning rock "needles" on the acupuncture points of the landscape, Pogacnik believes it should be possible to achieve some positive affects on the land. In planning a sculpture for a certain place, he first travels there, and attempts to tune into the various "vibrational levels" he says :

I do not create primarily through a thought process but through the means of body sensitivity, intuition and clairvoyancy. I have worked on myself for two decades to develop these capacities (through meditation, attunement to the language of my soul and to nature's beings etc). I have also learned the technique of dowsing to check the accuracy of my inner perceptions.

(Pogacnik, Appendix Q. 6)



When properly placed the magnetic field of the stone is believed to resonate with the energy flow of the ley-line. Triggering the process of interaction. This "interaction" and all that goes with it, result in a complex set of systems, that are obviously vital to Pogacnik in the development of the spiritual element in his work - the claimed "healing element". Though can it be said the development of this set of systems has become more important than the physical structures themselves and the aesthetic quality of the work? An obvious tension between the spiritual factor and the aesthetic is apparent, with the latter in a seemingly second place. If so can his work really be considered art?

The sculptural installation for the Iplas chemical plant at Bivje (1989) consisted of eleven stone columns of Karst rock erected on plots of undeveloped land between the individual buildings of the plant. (Each was 250cm high keyed 50cm into the ground). They were located at points that supposedly connected them with the energy fields and currents of the built up area. The surface of each stone was carved with a chemical element (as described on page ). Pogacnik proposed that in much the same manner as the signs act on a psychical dimension of the space, the mass of the stone supposedly acts on the level of energy. In this playful manner, the artist hoped to expose the essence of the chemical elements, in contrast to the individual chemical processes which are going on in the surrounding plants, where they are restricted to their material sphere. [Plate 4]

The structure and logic of Pogacnik's work as has been described is that of a complicated multi-meaning, meta-symbolic and meta-spiritual set of systems. His work is so complex that it seems simpler to disbelieve. We are asked to believe that invisible energies on the Earth can be realised and through the techniques used (lithopuncture and cosmogrammes) can correspond to similar energies in the cosmos. Whether or not we believe these claims, Pogacnik believes he does and has spent his life following his belief. When declaring his conceptual structures to be reality, he follows the European meta-physical tradition in understanding reality as basically spiritual. We may understand his projects as an attempt to establish his own position into and towards the world, as an articulation of sense. Entering into this way of thinking must be done involuntarily and "irrationally" (ie without reason). That means the irrational dimension of belief or faith becomes a necessary premise in Pogacnik's practice. Hence it is possible to find an essential analogy between Pogacnik's work and religion. Religion asks us to cross the irrational border line of faith, and to believe, as does Pogacnik in his work. Though if we simply accept, how do we actually discern what is reality? Pogacnik in his work, is attempting to expand or change our present concept of reality, establishing a new conceptual structure. This idea will be examined in chapter 5. More



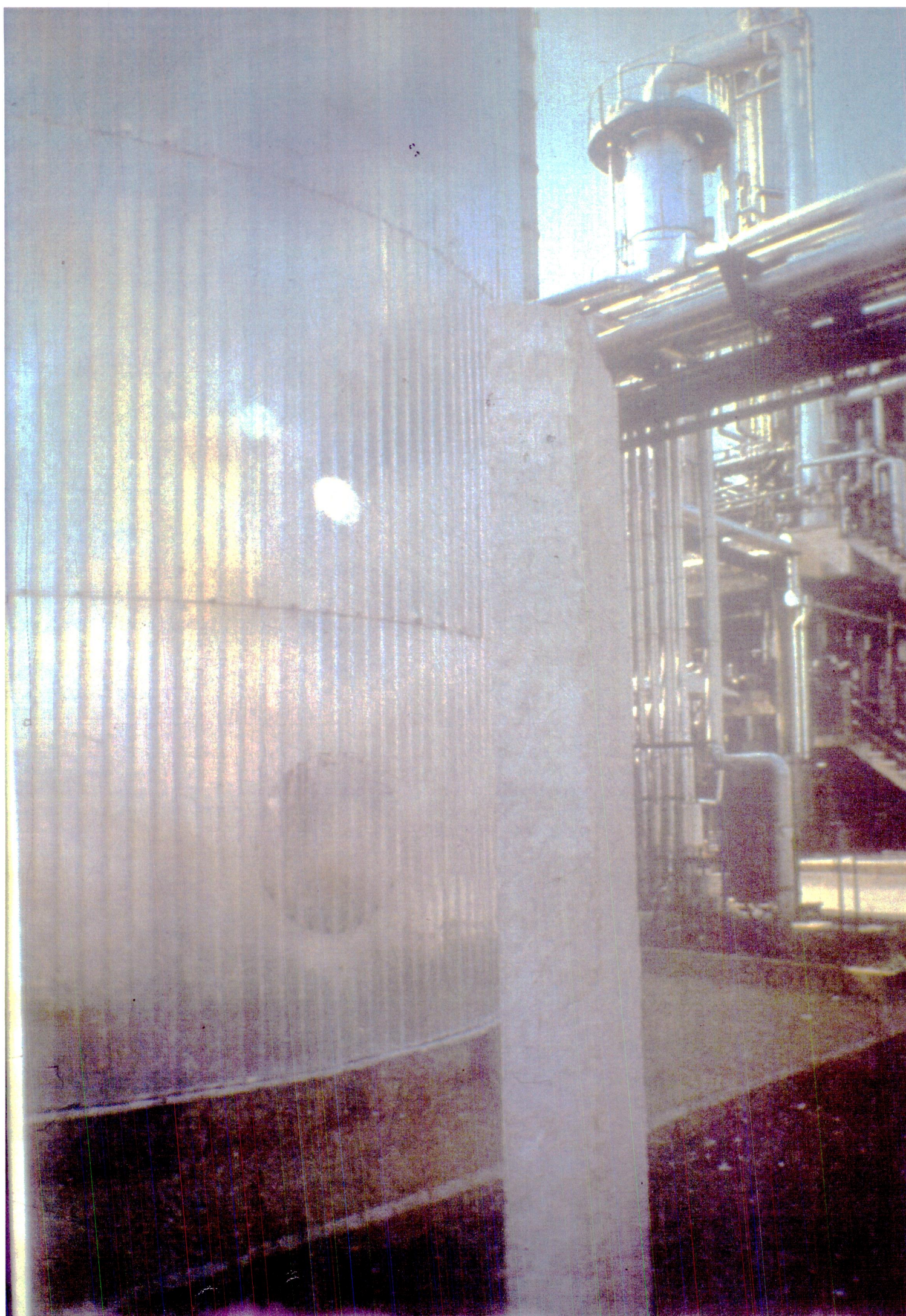


PLATE 4





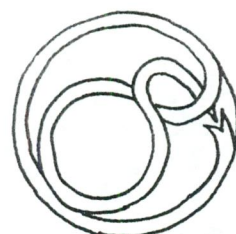


than simply asking us to believe, Pogacnik voluntarily declares that the elements in his work are the "actual state of things", and is therefore referring to the concept of objectivity itself. To illustrate this Pogacnik says:

I found myself teaching the inhabitants of the environment to grow aware of the reality of which they are, and change their behaviour in the world and with the world accordingly.

(Pogacnik, 1986, pg 134)

He establishes the subjects personal position as a horizon which is to permit dialogue with the environment and the world in which and out of which it speaks and acts. Pogacniks interference with what we consider reality "voluntarily" hopes to let reality speak. We are made to enter into a dialogue of questions.



## CHAPTER 4

### DERRY/DONEGAL LANDSCAPE SCULPTURE PROJECT

In 1992, The Orchard Gallery (Derry) commissioned Pogacnik to create a series of public sculptures for Derry and the Donegal hinterland. The project, one year in development was launched in September 1992 as part of Derry's IMPACT '92 cultural celebrations.

From a studio at Inch Island, Pogacnik assisted by his wife, Marika (also an artist), and his daughters Ajra, Miska and Ana prepared a series of engraved granite columns. Twenty eight lithopuncture points were chosen on both sides of the border. Seventeen of the six foot tall columns or standing stones of Mourne Mountain granite were installed at sites in Derry and Donegal [Illustration 4]. These were complemented by eleven lithopuncture points, marked with round bronze plates, embedded into the footpaths of Derry City Centre [Illustration 5]. The stone columns each had a cosmogramme carved on their surface, which it was hoped would reflect the specific qualities of the corresponding sites. To honour the traditions of the country, the cosmogrammes were designed according to Celtic principles [Plates 5 to 10].

The aim of this cross-border art project was to recreate the underlying wholeness of the Derry/Donegal landscape through lithopuncture which in turn represents an impulse for peaceful and co-operative living beyond the existing divisions. In recognition of the artists work, the Orchard Gallery hosted a series of workshops and discussions with Pogacnik and visiting European artists. Pogacnik also led public debates about his work in Ireland and abroad. The information Pogacnik conveys about his work is he feels an essential element of his practice. Two workshops with members of the general public were held. The first, encompassed three days touring the sites that represented the lithopuncture points of the Derry/Donegal landscape. Pogacnik hoped to demonstrate the invisible dimensions of ancient sacred sites like Bacon, Inch Island, Grianan, Holy Well Hill, Derry "Island" etc. His intention was also to compliment his findings of 1992 with new insights. In this workshop, there were also group "attunements" and voice work at certain locations in the attempt to contribute to environmental healing. The Two Day Workshop hoped to explore the inner ecology of the city. Taking Derry as an example, Pogacnik attempted to demonstrate its energy structures.



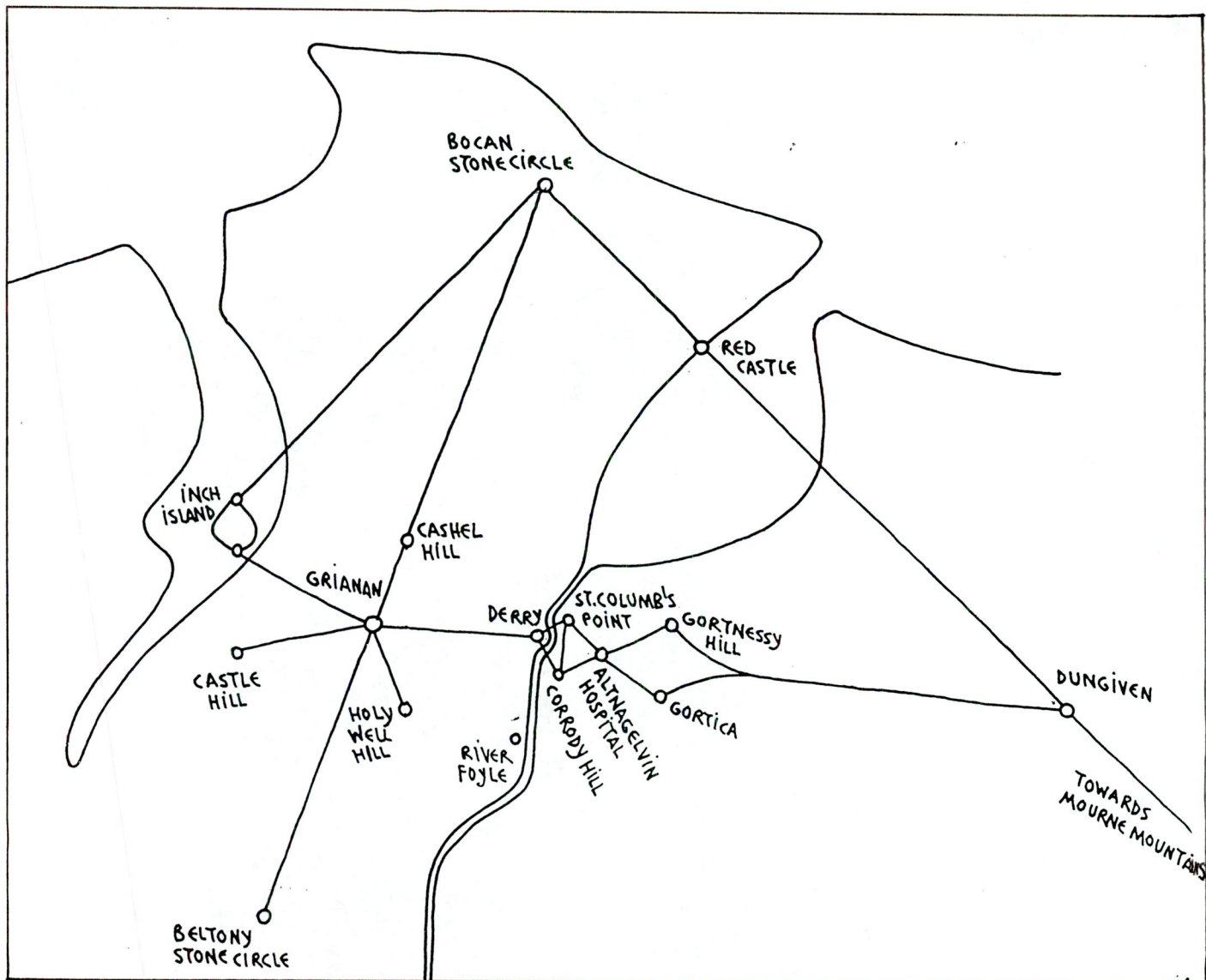


Illustration 4 : Concept Map of Landscape Sculptures, County's Derry/Donegal.

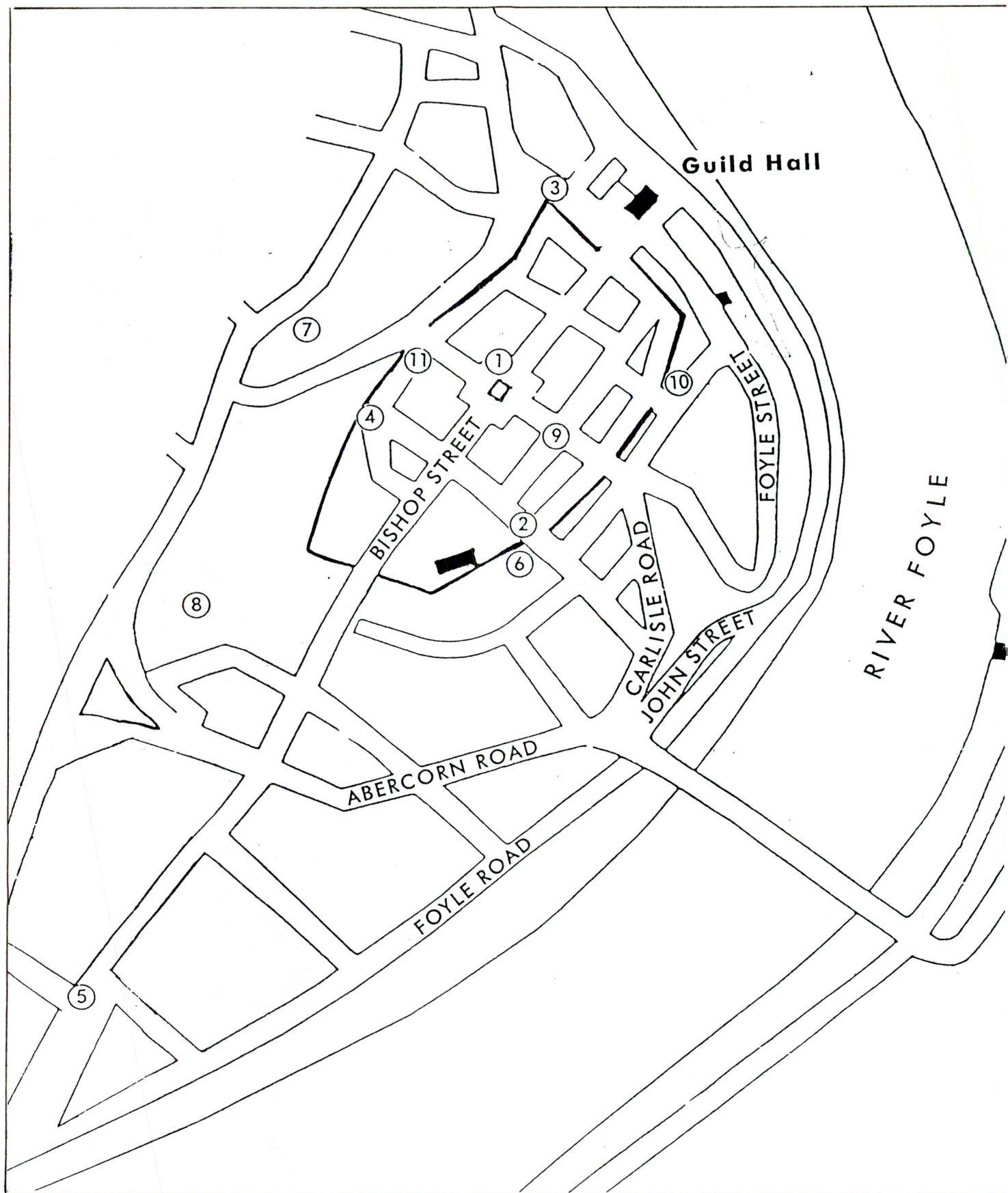


Illustration 5 : Map of Locations of Bronze Plates in Derry City.





PLATE 5









PLATE 6



PLATE 7



St. Louis, Mo. / 1890

PLATE 6

Lower Foss

PLATE 7

























## CHAPTER 5 AN ANALYSIS OF POGACNIK'S WORK

In following Marko Pogacnik's work from the time of his involvement in the OHO group, we can see that he totally rejects the concept of institutionalized art as a separate sphere, in which an artist, can, indeed, take many liberties but in which he must also pay for this freedom by accepting the essentially non-real, invented or imagined, nature of his activity. In one of his answers to Kermauner's questions about the Sempas commune and his creative activity at the time he said :

We believed art as "reserve" in which creation can be experienced only appears in the classical dualistic world in which vital occupations, including agriculture, have lost their absolute power. We saw ourselves on the threshold of a new era of total world in which art as "a reserve for experiencing total creation" will be superfluous again.

(Pogacnik, 1986, pg 116)

Pogacnik's response to the experience of art as a "reserve" in his works from the "Healing the Earth" cycle is no different from his response at the time of the Sempas commune, yet his basic premise remains invariably a non-acceptance of such a "reserve". In a way Pogacnik's work evokes again one of the most acute traumas of artistic (self) reflection and practice in the twentieth century. The avant-garde perceived it as opposition between "autonomous art" and "life practice". The task of this subversive practice is to transpose the alienated autonomous art from the invented or imagined sphere into reality, which obviously implies a basic criticism of "institution art". This is both the external framework and the substance of his work. On the one hand he is clearly distancing himself from the concept of art (in the sense of institution art) but on the other hand, he cannot avoid questions between the relation of his work to art, or about the significance of the "Healing of the Earth" cycle as art. Pogacnik's activities seem to be trapped between the compulsory life practice and the illusory autonomous art.



What, then, distinguishes the "Healing of the Earth" project from avant-garde art, considering what has been said above, is it art? One answer is that these works lack those critical and destructive impulses of change which are crucial for the avant-garde. Hence one can argue that they are not posed as the criticism of institutional art. In brief, they are not anti-art. The aspects that could only be preserved as art are essential in Pogacnik's activity, for as Foucault would say, only a poet remains capable :

..of unveiling above the previously mentioned differences, the fascinating similarity of things and their dispersed closeness. Under, and despite, the established signs he is listening to a different and much coarser language, reminiscent of a time when words glittered in the universal similarity of things; the sovereignty of sameness, so difficult to express, erases in its language the differences in signs.

(Foucault, 1971, pg 114)

One of the major dilemmas of Pogacnik's work seems to be the question of how to reintroduce the real into art (or in turn, how to reintroduce art into reality). This tendency in Pogacnik can partly help us to understand why he shifted his interest to ecological problems. Indeed what could be more real today, or more palpable in terms of the actual far reaching risks it implies, than precisely the environmental issue. Does Pogacnik in reaching the practical stage in an attempt to restore the ecological balance, do so to the extent that this becomes the prominent act, and the structures themselves secondary? In turn, can the result really be considered as art? One feels that Pogacnik not only concretely intervenes in the environment, but that he is also in the process of establishing a conceptual structure, which will redetermine and redefine this environment (and its cosmic context). The latter actually gives meaning and reality to his artistic activity, which in terms of everyday life practice can only be justified as art. In his practice Pogacnik is confronted with the impossibility of escaping the dimension of art. Above all, his work is necessarily confined in social practice, hoping to act at the same time as a vehicle of ideological distribution. In her book on the problems of art, "Overlay. Contemporary Art and the Art of Prehistory", Lucy Lippard gets close to the questions raised by Pogacnik. Also, she emphasises the practical and social aspects of this art :

This book is written on the premise that art has social significance and a social function, which might be defined as the transformation of desire into reality, reality into dreams and change, and back again.

I see effective art as that which offers a vehicle for perceiving and understanding any aspect of life, from direct social change to metaphors for emotion and interaction, to the most abstract conceptions in visual form.

(Lippard, 1983, pg 5)

Pogacnik in an attempt to introduce reality into art, and art into reality, is calling for change. The idea of change is inevitably implicit in the very idea of the "Healing the Earth" cycle. Though perhaps we should ask ourselves whether Pogacniks practice of making cosmic constructions and incorporating them into reality by way of interpretation (and interactive practice), is not in fact a nihilistic transformation of the world in the name of an idea. Pogacnik does not believe his work to be based on ideas but reality. It is his real conscious belief that could ratify the validity of his art. In contrast with modernist projects, focusing on the realization of an idea, Pogacnik deals with the manner in which the subject and its activity are established.

Rudolf Steiner, theosophist and founder of anthroposophy, made a turn to art outside the realm of art in creating his Geotheanum. Geotheanum is both architecture and sculpture, marking the starting point of modernism and being the "sacred" space of the anthroposophic community : a creation which is open and undergoes changes in and with the time. This bridge between spiritual research and art created around 1907 by Steiner is comparable to the bridges built by Kandinsky, Mondrain, Klee etc. from art to spiritual research. In his study, "Transcending the Visible : The Generation of the Abstract Pioneers", Sixten Ringbom points out the scope of relations between theory and practice in abstract painting and spiritual teaching at the beginning of this century :

Who knows, maybe all our "abstract" forms are "forms in nature". Kandinsky declared in 1937. It seems that Kandinsky never quite came to grips with the question of the missing object. In his dread of the danger of ornament and "the dead semblance of stylized forms", he adopted occult claims that made non-representational painting not only an art movement but also an offshoot of mystical tradition.

(Ringbom, 1986)



1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and most difficult in the history of science.

2. The second part of the paper is devoted to a detailed discussion of the various theories of the origin of life. It is shown that the most plausible theory is that of the spontaneous generation of life from non-living matter.

3. The third part of the paper is devoted to a discussion of the evidence in favor of the spontaneous generation of life. It is shown that the evidence is very strong and that the spontaneous generation of life is a fact.

4. The fourth part of the paper is devoted to a discussion of the various objections to the spontaneous generation of life. It is shown that the objections are all unfounded and that the spontaneous generation of life is a fact.

5. The fifth part of the paper is devoted to a discussion of the various theories of the origin of life. It is shown that the most plausible theory is that of the spontaneous generation of life from non-living matter.

Ringbom points out that certain examples of twentieth century art can be looked at, read, deciphered and interpreted simultaneously as modernistic works of art and as examples of the development of spiritual movements and teachings. Pogacnik started his works in the mid-sixties acquainted with the history of art and at a certain movement in time cut the chain, only to return to the origins, the starting points of the action, image, speech; he thus gradually arrived at a more complex, multi-meaning, meta-symbolic and meta-spiritual set of creative systems in the eighties.

Why has Pogacnik followed this course in his work? It is widely accepted that the present resulting situation in art is a deliberate search for the "new". Abraham Moles in his study, "The Three Cities", states :

..after having observed the exhaustion of all the arts, they (artists) can only renounce their actual existence or try to renew the arts themselves, that is to say to look for other arts. The creative function has shifted from the "idea of making work" to "creating new arts".

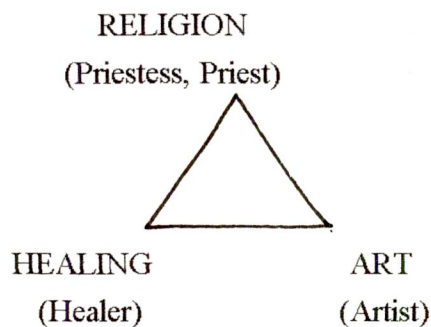
(Moles, 1968, pg 182)

Is this not, a recurring theme in art that has existed since its origins? A striving to advance or revolutionize, that which was already known or established? Pogacnik one feels, is part of a natural progression of all that has come before. Though this is not to suggest that he is some kind of victim, with no say over his fate. On the contrary, Pogacniks internal aesthetic goals are based as has been described on a deeply complex set of systems, which have evolved through him and which are rooted in a spiritual vision.



In furthering an analysis of Pogacnik's work, we must look at the underlying theory behind his work - his belief that art can be more than the aesthetic - that it can heal. Art throughout time has had many functions other than the aesthetic. It has been a medium of expression for many differing civilisations, from self expression to religious ceremonies, to the marking of solar and lunar cycles. It has been used as a means of propaganda and more recently in art therapy. Its use and function is diverse and widespread, but whether or not it has the ability to heal is in question. In Pogacnik's mind there is no doubt of the healing power of art :

Yes [it is possible to heal through art]. Originally in the Neolithic there was one single role of the Shaman, healer and artist, in one person. At the base of art there is according to my intuition a triangle:



The unity of priestess-healer-artist has later been fragmented; (which was right in its time for each of the three aspects to be developed by itself). For the future I see the possibility for the above triangle to be realigned on a new level of awareness. My work goes in this direction.

(Pogacnik, 1994, Appendix Q.1)

Through the technique of lithopuncture, Pogacnik states:

If I can help through art to create unity, correctness and harmony in the flow of the landscape this would provide a stimulating ambience, in which other problems of the place could easily be solved. I do not strive towards practical effects.

(Pogacnik, 1994, Appendix Q. 17)

His creations are an attempt to help the areas in which he works. Does the fact though, that he merely expresses a conflict in visible terms (or non-visible as the case may be) result in a resolution of the conflict? David Bohm in his study, "On the Relationship of Sciences and Art", says:

Art has also entered the field of self-knowledge. Many artists have tried in their work to express the present state of confusion, uncertainty and conflict, probably hoping that if these are given a visible shape and form, then somehow one can obtain mastery over them. This is a resurgence of a primitive "magical" way of thinking, a way that may have been the best that primitive man could do, but is surely inadequate today, even it was perhaps useful in earlier times.

(Bohm, 1968, pg 166)

Bohm firmly states that expression of a conflict is not enough to help and that a more direct confrontation is needed. Pogacnik says that :

More direct confrontation could also lead to war! I believe that art has to heal in depth - perhaps not to heal, but enable a healing to take place. I respect conflicts and do not work against them, they are needed to clarify ones true identity, to cleanse etc. I hope that a conflict would lead to the highest possible good for all parts involved. "Highest possible good" does not mean selfish interest, but a divine quality.

(Pogacnik, 1994, Appendix Q. 14)

Whether or not Pogacnik's work heals, cannot be proved or disproved. What his works achieve is an opening for dialogue, which can be the basis of change. Lucy Lippard believes that :

Those working with themes of regeneration and dissemination, as well as those overtly political issues, share a need to see art become useful again, beginning with a recognition of the insights it can provide into life and nature - their human significance in an age of dehumanized technology.

(Lippard, 1983, pg 8)



When it comes to talking about the rural landscape and interaction of artists with it, contradictory issues are raised. Firstly, has Pogacnik the right to interact - should we not leave the land alone? This raises the question of what is 'natural' and whether man can exist in the world without substantially changing it? Pogacnik's interaction with nature is considerably different to that of many artists who work in the field of environmental art. Walter de Maria's use of landscape eg. "The Lightning Field", in Hamish Fulton's view is without a sense of respect in a (so called) "heroic conquering of nature" (Fulton, 1982), in contrast Pogacnik calls upon nature, not in an attempt to conquer, but in an attempt to unify. Even still Pogacnik is imposing something on the landscape that was not naturally there. Imposition in the landscape for artistic impression, whether right or wrong is something that has been occurring since Ancient times and no doubt will be continued in the future.

## CONCLUSION

Pogacnik believes that in his "Healing The Earth" cycle he is responding directly to the call of the most frightening dilemma faced by twentieth century society - the ecological crisis. He is an environmental sculptor who works with strange processes (ley-lines, cosmogrammes and lithopuncture) in an attempt to combine the worldly and non-worldly spheres of life. This in turn, he hopes will lead to a "healing" of the landscapes in question.

The unprovability of these theories results in a degree of doubt where it must be asked, is this a satisfactory basis for his work?. There is no scientific way of proving or disproving the systems he uses, hence Pogacnik is asking a lot for us to believe in them. His "right" to ask is not in question, as that would be restricting artistic freedom but we have also a right to ask for proof. This will have to wait until some instrument can be developed to measure earth energies.

Whether or not his work can be considered "artistic" must also be questioned. There is a definite tension between the healing element, the spiritual, and the aesthetic element, and it seems the latter has been notably sacrificed to the conceptual. "What is art?" is an age old question, that can really only be answered on an individual level. With this in mind, Pogacnik's work can be considered art, but his claim to the function of such an art causes scepticism and doubt. However if, art is part of the expression of a value system, then to question the dominant values of a society or cultures is a legitimate subject matter for art:

The movement in the eighties towards a settled unproblematic art is at last beginning to create a visual need for art to address ideas and issues which are problematic.

(McGonagle, 1990, p. 43)

Pogacnik's work, though unsubstantiated by proof of healing in the way he proposes, offers more than objects to be received passively. Quietly or noisily, it may open a dialogue with its audience, drawing them together to consider wider issues than the aesthetic. It is possible his art could reveal the world to us anew, to combine symbolic form with the landscape in the creation of differentiated and evocative places. Some of the most remarkable of these works are arguably sacred or at least transcendent in intention, in that they assert a nonanthropocentric view of the world : they are attempts to reconcile humans with the natural environment and its implicitly sacrosanct character.



## APPENDIX

### QUESTIONNAIRE FOR MARKO POGACNIK 1994

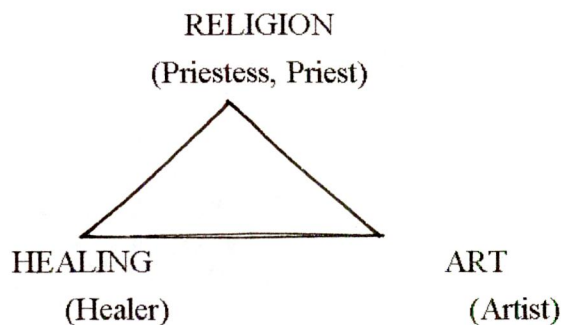
The artist's answers are written in broken English  
to questions posed by Aileen McGovern

Q 1. Can art have any function other than the aesthetic?

Is it possible to heal through art?

Why do you think so?

A. "Yes, originally in the Neolithic there has been a one single role of Shaman, Healer and the artist in one person. At the base of the art there is according to my intuition a triangle:"



"The unity of priestess-healer-artist has later been fragmented; which was right in its time for each of the three aspects to be developed by itself. For the future I see the possibility for the above triangle to be realigned on a new level of awareness. My work goes in this direction."

Q 2. How have you arrived at the point you are at in your work?

Was it a natural progression in your life or was it a deliberate change where you felt you had to try to help a problem situation through your art?

A. "It has been initiated in the very beginning of my art work in 1962. When I had my first public exhibition in Kranj. I tried at the time to use art as a way of revealing the truth of the society I was living in (Communism). Also later I was asking myself again and again what art could practically do for this life beyond being a mere aesthetic expression. The ecological crisis made me believe that to engage in healing the





*ecological problem could be the most important to be done through art since the science is unable to render help in a wholistic way."*

Q 3. Must the viewer understand the background in the work for any significance or healing to be gained?

Or is the taking part enough, even without knowing-the walking through and around the "spaces" created?

*A. "The healing is going on in the vital-energetic level as interaction between the energy structure of the place and my artists work, the sculpted stone. Both interacting sides have been during the process of work precisely attuned to each other. The viewer comes in as a possibility of mediating and strengthening the work. This function is performed better if she or he is aware of the purpose and mechanism of the lithopuncture work. This is why in the age of D/D (I will use this sign for the Derry-Donegal Project) we have published a leaflet for the visitors."*

Q 4. Does the structure that you use stem from the concept of the seven-dimensional Universe?

Could you explain/enlighten?

*A. "I am parallel to my work developing also theory, which I am publishing in my books. In the book "To Heal the Earth" (in German, French and Slovene) I have indeed presented a model of seven-dimensional space:"*

*DIM 1-3 : PHYSICAL SPACE*

*DIM 4 : TIME STRUCTURE*

*DIM 5 : (CASUAL DIM) VITAL ENERGETIC STRUCTURE*

*DIM 6 : (ARCHETYPAL DIM) SOUL LEVEL*

*DIM 7 : (DIVINE DIM) SPIRITUAL LEVEL*

Q 5. Why do you use the particular materials you do?

*A. "I am using always natural materials to be able to communicate with Nature. Since I am working in open spaces of landscape and cityscape I am using stone and bronze.*

*These materials have a good capacity to resonate and thus to come through resonance into contact with the energy lines and centres."*

Q 6. How do you know where to place the stones?

Do you create the alignments through a thought process of your own?

*A. "I do not create primarily through thought process but through the means of body sensitivity, intuition and clairvoyance. I have for two decades been working on myself to develop these capacities. (Through meditation, attunement to the language of my soul and to nature beings etc.) I have also learned dowsing techniques to check the accuracy of my inner perceptions."*

Q 7. Do the stone alignments create an energy field?

*A. "They come from their precise positioning into resonance with the existing energy fields of the landscape. By this a weakened energy field will be strengthened. There will also be an enrichment in the energy structure of the place. But I do not have the tendency to create energy fields out of my intention. This would mean opposing something on the landscape."*

Q 8. Could you explain the idea of ley-lines and energy centres?

*A. "I am sending you an extract from my book "An Introduction to the Sacred Landscape of Istria."*

Q 9. Does the energy created affect the unconscious of the city or people or does it affect the ground, as in the earth/soil of that area?

*A. "As I said in No.3 the lithopuncture work is operating on two levels. Primarily it releases some blockages in the energy system of the landscape. Secondly through the new positive quality of the space it provides a background for positive changes in the minds of people. By no means would I try to influence the subconscious level of population directly. I would consider such an act as magics. The quality of freedom as a prerogative for art to be art would be lost."*



Q 10. Could you explain the symbols on each of the stones?

How do you know what symbol to put on each stone in a certain area?

A. *"The cosmogrammes come into being through my inner attunement to the place, my understanding of its identity etc. They are often the result of inspiration. The mental aspect which could be explained is not as important as the vibrational quality of the sign which comes into being through:"*

*i) Geometry of composition*

*ii) Symbolism of forms*

*iii) The tension of the lines used (Which are like strings of an instrument)"*

Q 11. Are the Cosmogrammes you use in your work, either those expressed in the art and cosmology in the Boyne Valley (New Grange, Knowth, Dowth etc.) or directly influenced by them? Or do they originate elsewhere?

A. *"The language I use for the cosmogrammes is chosen according to the traditions of the place I am working in. In the case of the D/D project I have consciously used THE LANGUAGE of the Celtic interlaced ornaments for this reason. But the cosmogramme itself is my original creation."*

Q 12. Do you feel yourself to be part of a particular artistic generation?

A. *"I hope that I am co-creating a new artistic generation which would rediscover art in its wholistic stature."*

Q 13. How, in your opinion, does your work compare with other methods of public sculpture which deal with the problems of the North?

Are there any particular sculptures in the North you like or dislike?

A. *"Upon arrival in Derry I was really shocked by seeing monuments in the manner of Stalinistic Socio-realism, like the one for the Second World War in the centre of the city. These are without questioning their language still in their place. During my work in Derry a realistic sculpture of two Irishmen shaking hands was being put in place. I could see daily how people were performing jokes on them. This is not art but ideology made visible (A mental pattern)."*

Q 14. You work to heal. Do you not think a more direct approach to the problem would be more effective?

Must art have an immediate response?

A. *"More direct confrontation could also be war! I believe that art has to heal in depth - perhaps not to heal but to enable a healing to take place. I respect conflicts and do not work against them. They are needed to clarify ones true identity, to cleanse etc. I wish to help that a conflict would lead to the highest possible good for all parts involved. "Highest possible good" does not mean selfish interests but a divine quality!"*

Q 15. Do you really believe that the situation in the North can be helped or solved through efforts in your work, or is it a case of any attempt is a positive attempt?

A. *"I do believe my/our work in the North. "Our" means that I have done it together with my wife and two daughters and we believe that we have done it in the deepest attunement with this land and its guiding spiritual authorities. We have done our part as well as possible. There are other elements involved in the conflict which I have no direct influence."*



Q 16. What kind of negative elements in your view lead to social violence and how?

Do you believe that it is an alienation from nature which leads to an alienation of man to man?

A. "Human beings do not know any more who a Human is. Alienation from our true self (which is on one side connected through the soul to the spiritual level and on the other through the body to Nature and Earth), leads to the conflict with other people and with Nature. As I said earlier, I try to see conflicts in a positive way. They are a logical result of our self alienation and can help us by forcing us to ultimately see the truth of our alienation."

Q 17. On what level, or in what way do you think your work will affect the community?

What sort of reaction has your work created with the everyday people?

A. "If I can help through art to create unity, connectedness and harmony in the flow of the landscape this would provide a stimulating ambience in which other problems of the place could be easily solved. I do not strive towards practical effects. Do not think only in terms of Human needs. Also the landscape is a multi-dimensional living being. If the art project has helped the landscape to become more whole and to breathe better then a good work has been done. I hope of course it will also help to solve Human problems but this is not my primary task."

Q 18. Are there any common elements in the ethnic violence in Yugoslavia compared to the North of Ireland?

A. "It is very sad. But there is one basic element which is common to both conflicts! Religious conflict between the Christians. It means that we have totally misunderstood Christs message of Love and Tolerance. Both conflicts are in this sense happening so that we would have to realise that we have totally misunderstood the base on which our civilisation should be standing."

Q 19. Deep ecology strives to be non-anthropocentric, by viewing humans as just one constituency among others in the biotic community, just one particular strand in the web of life.

What are your views on this?

A. *"Since the mid-Sixties I am consciously non-anthropocentric orientated. I see the future of the Human race in conscious co-operation with other forms and levels of life. Also those invisible, like the world of elemental beings of Nature (Elves, Fairies etc.) and Angelic beings."*



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