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NATIONAL COLLEGE OF ART AND DESIGN
DESIGN DEPARTMENT
PRINTED TEXTILES

**ANALOGIES OF PREHISTORIC AND
MODERN IMAGERY AND SYMBOLISM**

by
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and Complementary Studies
In Candidacy for
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1996

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INTRODUCTION

In this thesis I will explore the parallels between late palaeolithic art, Australian Aboriginal art and a number of contemporary artists, all of which have a common theme of human and animal imagery and symbolism.

In Chapter One I will investigate the concept of archetypal imagery. C. G. Jung states that *"natural symbols are derived from the unconscious contents of the psyche, in many cases they can still be traced back to their archaic roots"* (Jung, 1964, p93), i.e. ideas and images that we meet in the most ancient records and primitive societies. The myths and beliefs of primitive people appear farfetched, but modern people react in a similar way to stories of "heroics", or dramatic events. It seems civilised people are as susceptible to archetypal imagery as pre-technological tribes. I will discuss Jung's theories on archetypes and look at primordial images that have passed down through the ages, seeking out their form and function. I will examine symbolism and the symbolic use of colour.

In Chapter Two I will concentrate on palaeolithic art, looking at the regularly repeated animal representations and signs or symbols in an attempt to reveal the meaning behind the juxtaposed human/animal and signs. The only evidence we have to go on are physical traces such as pictorial representations on cave walls, portable objects and rhythmic foot prints preserved on cave floors, which may indicate spiritual practices or a belief in the supernatural.

In Chapter Three I will examine the hunter gatherer culture of the Australian Aboriginal which offers a better opportunity to uncover the meaning encoded in their representational

INTRODUCTION

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In Chapter One I will investigate the concept of archetypal imagery. C. G. Jung states that "archetypal symbols are derived from the unconscious contents of the psyche, in many cases they can still be traced back to their archaic roots" (Jung, 1964, p.23). The myths and images that we meet in the past and in modern and primitive societies. The myths and beliefs of primitive people appear forgotten, but modern people react in a similar way to stories of "heroes", or dramatic events. It seems, civilised people are as susceptible to archetypal imagery as pre-technological tribes. I will discuss Jung's theories on archetypes and how he primordial images that have passed down through the ages, seeking out their form and function. I will examine symbolism and the symbolic use of colour.

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figures and motifs. Aboriginal visual expression appears closely related to myth and ritual, the three aspects seemingly interlocked and interdependent. Their imagery and symbolism reflects the inseparable complex relationship between man, animal and his environment. The art traditions and rituals of Aboriginal society illustrate their belief systems which reveals an ordered, spiritual people.

In Chapter Four I will explore the effect Kandinsky and his contemporaries had on the changing direction of art the twentieth century in relation to archetypal imagery and symbolism in contemporary western art. Even today civilised man endows symbols and images with psychological and emotional importance. Modern art shows the interplay of religion and art is still alive. I shall discuss the work of the late Ana Mendieta, a Cuban born artist who sought to establish a dialogue between the landscape and the female body. Mendieta's use of her own body was an assertion of the female body as a primal source of life and sexuality similar to the palaeolithic Venuses of Europe. Joseph Beuys questioned the distinction between art and everyday existence, embracing new media such as performance, actions and film. Beuys attempted to give form to the orientation towards memory and spirituality, using "old" symbols he invents a ritual through a visual representation of his own code.

CHAPTER ONE

ARCHETYPAL IMAGERY AND SYMBOLISM: PAST AND PRESENT

Man first started making images very early in his evolution. It possibly began with an experimentation of the different uses for early tools, combining man's curiosity and capacity for making marks. Man's ability to extend himself beyond his empirical world, with the use of past memories and future projections whether imagined or factual, allow him access to ethereal areas of spirituality and aesthetics. Religious or spiritual beliefs have been one of the strongest powers behind art since its infancy. Prehistoric art was religious in the most primary fashion, there is an amount of evidence which implies that magic or ritual was used to ensure human survival. Today in remote parts of the world this primal relationship still exists, a close rapport between nature and tribal society allows both to co-exist in a balanced state. In pre-technological societies, the natural world is perceived as one in which even inanimate objects embody some dynamic vital force. These divinities or spirits, whether benevolent or malevolent, are appeased to ensure the protection nor well being of the tribe by means of religious ritual and related art forms. A sacred image may vary considerably in its illustration, being represented through a substitute image for symbol. The constellations, landscape, animals and plants were the tutors of primitive man, and the prototypes of the images and symbols he utilised can still be found around us in nature today.

Chambers Dictionary defines a symbol as *"A thing that stands for or represents another, a sign used as a short way of stating something, a mark, token, ticket, a material object representing or taken to represent something immaterial or abstract."*

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For the Hindu philosopher Ananda K. Coomaraswamy, "*Symbolism is the art of thinking in images*" (Cirlot, 1962, pxxix). Goethe asserts "*In the symbol the particular represents the general not as a dream, not as a shadow, but as a living and momentary revelation of the inscrutable.*" (Cirlot, 1962, pxxx), Mark Saunier points to an important characteristic of symbols when he states that they are "*the synthesising expression of a marvellous science, now forgotten by men, but they show us all that has been and will be in one immutable form.*" (Cirlot, 1962, pxxx) It seems that civilised man's capacity for symbol making has diminished over the last few hundred years, perhaps as a consequence of our tenancy to ignore the sub-conscious. Certain visions can suddenly appear out of the blue, and even though investigations into their origins may draw a blank, they must come from somewhere in our subconscious. J.E. Cirlot states that

It is usually accepted that modern ways of thinking differs from primitive thought processes only with regard to consciousness and that the unconscious has hardly changed since the upper palaeolithic stage. (Cirlot, 1962, pxxv)

Carl G. Jung extensively researched man's use of symbols and archetypes, delving into man's unconscious and exploring the idea of the collective unconscious. He defines the contents of the personal unconscious as "*mainly the feeling-toned complexes which represent the personal and private part of psychic life*" (Jung, 1970, p4) whereas the content of the collective unconscious are seen as archetypes. The Oxford English Dictionary states that an archetype is "*the original type, mould, model, example, the chief pattern whereby a thing is framed*". Jung makes a distinction between natural symbols and cultural symbols stating that:

1. The first part of the report is a general introduction to the project.

2. The second part of the report is a detailed description of the project.

3. The third part of the report is a discussion of the results of the project.

4. The fourth part of the report is a conclusion and recommendations.

5. The fifth part of the report is a list of references.

6. The sixth part of the report is a list of appendices.

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The former are derived from the unconscious contents and they therefore represent an enormous number of variations on the essential archetypal images, cultural symbols on the other hand are those that have been used to express "eternal truths" and are still used in many religions, and have gone through transformations, becoming collective images accepted by civilised societies (Jung, 1964, p93)

These collective symbols however retain much of their original power and it is the longevity and emotional responses they evoke that is so interesting. Rationally these images seem unimportant or ridiculous because in today's society we have somewhat lost the ability to interpret these archetypes, although anthropologists and psychoanalysts have shown this loss is limited to the consciousness and not the unconscious which may still retain the ability to decipher symbolic imagery. Gradually over the last few hundred years man's involvement with nature had diminished, as our scientific understanding has grown, nature has lost its numinosity, and the great emotional energy that this symbolic imagery supplied. Jung claims that our repressed unconscious is revealed in the symbols of our dreams, however *"they express their contents in the language of nature which is strange and incomprehensible to us"* (Jung, 1964, p95). He goes on to say *"Modern man is in fact a curious mixture of characteristics acquired over the long ages of his mental development"* (Jung, 1964, p96), suggesting that symbolic ideas progress within the unconscious mind of modern man as they too place in the rituals of ancient tribes, and that the human psyche retains traces left from previous stages of its development.

The use of archetypal symbolism in ancient history or in the rituals of contemporary primitive societies provide us with an abundance of information about their myths, beliefs and practices. Jung defines archetypes as *"pieces of life itself - images that are integrally connected to the living individual by the bridge of the emotions"* (Jung, 1964, p96). The

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Carl Gustav Jung (1904, 1957)

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The use of archetypal symbols in ancient history or in the minds of contemporary primitive societies provide us with an abundance of information about their myths, beliefs and practices. Jung claims archetypes as "pieces of the psyche - images that are universal, constant in the living individual by the bridge of the unconscious" (Jung, 1904, 1957). The

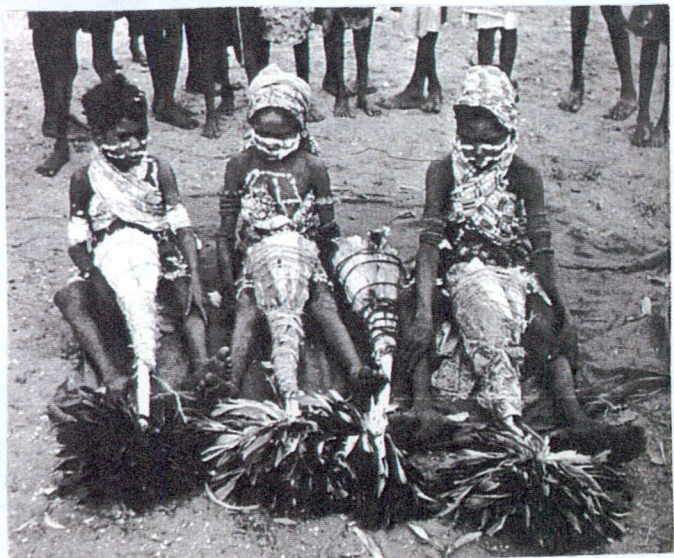
primitive listens and responds to archetypes seeing them as aids to help with the tasks that life confronts him with. In tribal societies many important rituals revolve around the passage from one phase of life to the next, involving some form of "sacrifice" or "rebirth" in symbolic form. One important rite of initiation for young men and women is the assimilation into the life of the group which takes place at approximately the age of puberty, and requires that they assume an adult role in society and leave behind the family unit. The identity of the group or the individual is sometimes symbolised by a totem animal. The ritual takes the initiate back to the deepest level of parent-child identity, then through some form of ordeal, forces the novice to experience a symbolic death. The ordeal may be lenient such as fasting, tattooing or extracting a tooth, or severe as with circumcision or other mutilations (See *Figure 1*). The tribe becomes a substitute guardian and the initiate is symbolically reborn into a new life. Rebirth is a common element that can be counted amongst the many religions of mankind and as an archetype it can be found in the most widely differing cultures. Jung proposes that rebirth has two main purposes, "*that of the transcendence of life and one's own transformation*" (Jung, 1970, p51). By the transcendence of life, Jung refers to the symbolic death which reveals the cycle of life, birth transformation and death. The personal transformation takes place as the initiate is influenced impressed or granted a divine grace on the grounds of his participation in the ritual act. The underlying goal of initiation appears to be the taming of the wild impetuous childlike nature, revealing a sobering spiritual side to life. Symbols of transcendence represent man's desire to unite the unconscious with the conscious side of his mind.

Symbols of transcendence take a multitude of form, the most apt being the bird. Evidence of the bird as an archetype can be found as far back as 20,000 years ago in the cave art

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Symbols of transcendence take a multitude of forms, the most often being the bird. Evidence
 of the bird as an archetype can be found as far back as 10,000 years ago in the cave art

Figure 1 *Initiates Being Ritually Circumcised*





of the Magdalenian people, the image depicts a shaman wearing a bird mask, he appears to be in some form of trance (see *Figure 2*). Shamen have a propensity to move from the human realm to the spiritual, an ability to leave their body and "fly" about obtaining knowledge of distant events, the bird symbol is often used in this context. The symbol of the snake is also linked with transcendence, traditionally a creature of the underworld it was seen as a mediator between one way of life and another. Many other amphibious creatures, because of their ability to live in two environments are viewed as symbols of transcendence.

The abundance of animal symbolism in art and religion from Palaeolithic times to present day expresses the importance man places on these symbols psychic content in their lives. In tribal societies that practice totemism, the individual has a close relationship with his totem animal, seeing it as a guide or benefactor or his bush soul. Even today modern man must recognise the power of his instinctive drives, and at times be shocked at his inability to control his emotions. In the myths and religions of many cultures divine beings are represented as animals, or animal attributes are bestowed upon their heroes or gods. The Babylonians elevated their gods into the heavens in the form of zodiac animals. Greek mythology employs a wealth of animal symbolism. Many of the Hindi gods are represented as animal or part animal part human (see *Figure 3*). The Christian faith also employs animal symbolism - e.g. Christ being symbolised as the lamb of God.

The meaning symbolised by any given animal varies according to its position in the symbolic pattern, and the context in which it is depicted. Animal symbolism may be seen in two categories, natural, which are often seen in pairs or groups, and imaginative, such

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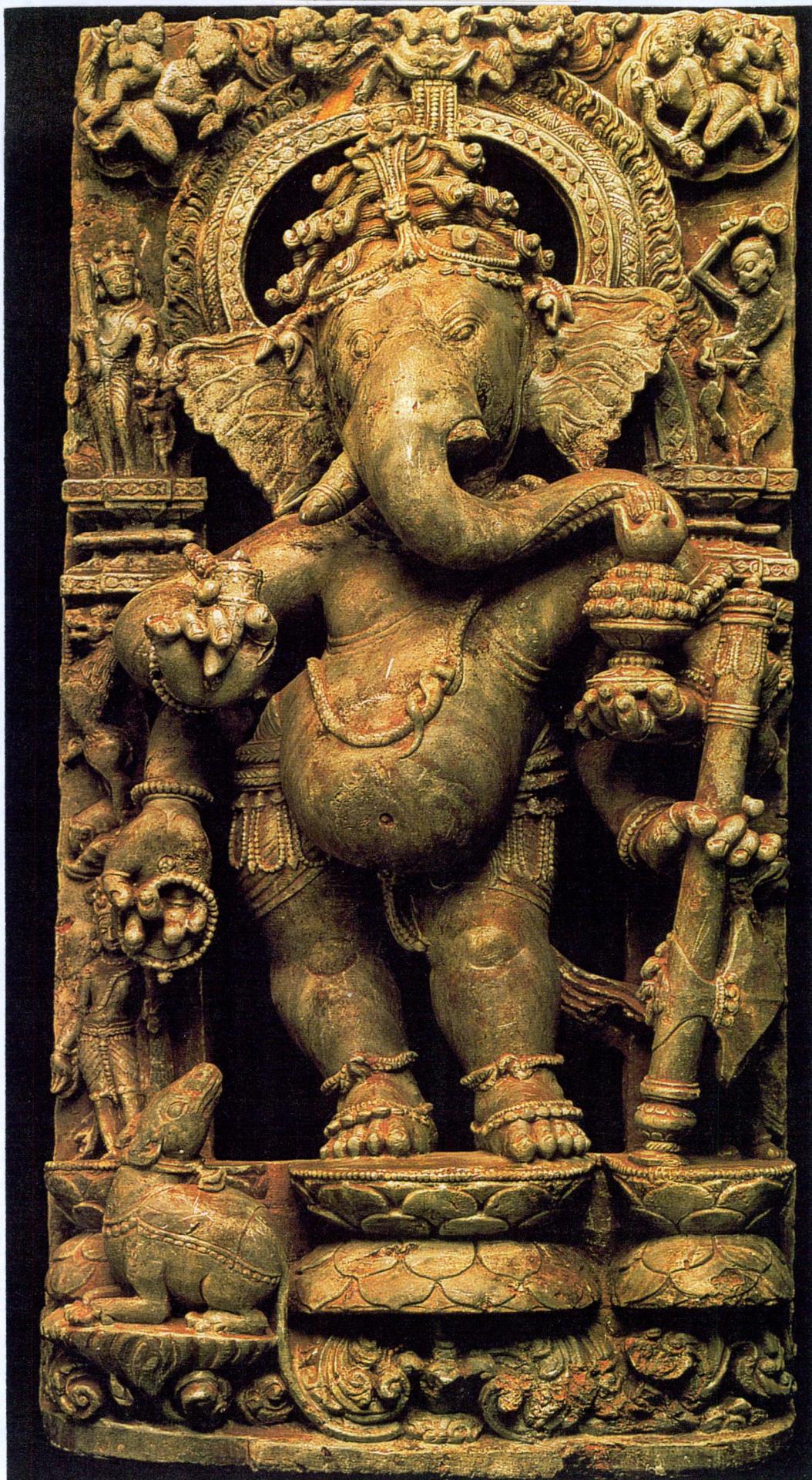
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Figure 2 Prehistoric Shaman With a Bird Mask





Figure 3 *Hindi Deity*



GANEŚA, LORD OF HOSTS

Artist unknown Relief: schist Height: 22½ in. (57 cm); width: 11¼ in. (29 cm); depth: 5⅞ in. (15 cm)
Eleventh century CE Site: Bhubaneswar, Orissa, India Location: Orissa State Museum, Bhubaneswar

as dragons, unicorns etc. Animals from either group may be positive or negative characters. J.E. Cirlot states:

In symbolism whenever animals (or any other symbolic elements) are brought together in a system the order of arrangement is highly significant, implying either hierarchy precedence or relative position in space.
(Cirlot, 1962, p12)

In the Hindi religion the elephant and lion occupy a higher position in the hierarchy than man does and this is often the case in primitive societies. According to Jung, *"The animal stands for the non-human psyche. The more primitive the animal the deeper the stratum of which it is an expression"* (Cirlot, 1962, p13). He also states that for the primitive man and the unconscious part of the mind *"his animal aspect does not imply any devaluation, for in certain respects the animal is superior to man"*. Repeatedly throughout time and from different cultures we encounter animal motifs which in myth and legend act and speak like humans, but may be superior in some way. It is generally accepted that this is the archetype of the spirit, expressed through animal form.

Man himself can be seen as a symbol, in New Guinea and India the bull or ox's head with a human figure drawn between the horns is a common motif, the bull is seen as a common symbol for the masculine aspect of divine reality or the father - heaven, in this context man is seen as both God's son and of the earth. Esoteric Moslem thought holds man as a symbol of universal existence. During the romanesque period (twelfth century) Honorius of Autum in his *Elucidarium* states that

The flesh and bones of man are derived from the earth, blood from the water, his breath from the air, and body heat from fire (the four elements).

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The head corresponds to the heavens, the breath to air, the belly to the sea, and the slower extremities to the earth. (Cirlot, 1962, p197)

The sky and earth are commonly seen as symbols of transcendence and life, the father/mother aspect. For many primitive or nomadic peoples the sky is a fundamental part of their religion, no matter where they are the heavens remain a guide. The female archetype has three main aspects, (a) the mother, (b) the temptress, and (c) the beloved or the anima. Jung maintains that the ancients saw women as either "*Eve - impulsive, Helen - emotional, Sophia - intellectual, or Mary - moral*" (Cirlot, 1962, p375). The female image often appears as a symbol of nature and is associated with nocturnal/moon cycles, water, stone, caves, the maternal home, hollow cooking vessels and ovens. The female archetype is associated with fertility, plentitude, protection and helpful animals. In Hispanic folklore, one of their female archetypes is depicted with cloven feet, in Egyptian myths the goddess Sekhmet has the body of a woman and the head of a lion. In the ancient near east, figurines of slender females with reptile heads have been found in dwellings and graves, combining the female form - the great mother gives and nurtures life, and the serpent form which is a symbol of rebirth.

Colours play a major part in symbolism, whether it is modern or ancient. Our responses may have become automatic, because colour is used in almost every aspect of our lives, from breakfast cereal packets to the colour choice of your car. Marketing and the media take full advantage of our reactions to colour. Like archetypal imagery, colour association is primordial. Colour is a visual code which may symbolise a number of associated ideas. In some primitive societies colour may be indicative of status or rank, in many societies the more intense the colour the more powerful the concept behind it. White symbolises

purity and spirituality, it has a special "God like" connotation. In many primitive societies the albino is regarded as sacred. For the Mayan people of Guatemala black indicates the west, war and death. The west was the domain of the black god of war and the souls of the dead make the perilous journey westward through the land of the dead to the spirit world. Black symbolises the night, mystery, the occult and the unknown in western society it is associated with wealth and elegance. Red is the symbol of life, passion, blood, fire and energy. Yellow signifies warmth nurturing, new life, innocence, sustenance and abundance, a cheery lively colour. Green is a tranquil colour symbolising growth and fertility and hope, but it is also associated with poison and jealousy. Blue is a spiritual truthful colour, it can be powerful conveying a sense of authority, symbolic of holiness and infinity, it is the colour assigned to the Virgin Mary in Catholic symbolism. Purple is a colour not often seen in nature, it combines the power and vigour of red with the spirituality of blue, it is symbolic of both majesty and mourning. Orange is regarded as a cheerful colour and slightly aggressive. Dr Margaret Lowerfeld, eminent child psychologist, has observed that the colours used by children at the early imagery or pre-imagery stage are emotionally symbolic. Generally colours are divided into two categories, Masculine, red, yellow and orange, and Feminine, blue, green and purple. One of the tendencies that became apparent was that strong interest in using colour was paralleled with strong emotional drives, and that children at this stage expressed a main interest in the use colour over line and form.

To summarise, we see that archetypes and symbols have been used in every culture from continent to continent down through time. Man has an innate capacity to transform sensations, values and attitudes into symbols, thereby creating a visual language which may be read in accordance with acquired codes. One can see that over a period of time

and spiritual, it is a special "God-like" communion, in many primitive societies the white is regarded as sacred. For the Mayan people of Guatemala black indicates the west, war and death. The west was the direction of the black god of war and the souls of the dead made the business journey westward through the land of the dead to the spirit world. Black symbolizes the night, mystery, the death and the unknown in western culture. It is associated with wealth and elegance. Red is the symbol of life, passion, blood and energy. Yellow signifies warmth, nurturing, new life, innocence, enthusiasm and abundance, a cheery lively colour. Green is a tranquil colour, symbolizing growth and fertility and hope, but it is also associated with poison and jealousy. Blue is a spiritual colour, it can be perceived conveying a sense of calmness, stability or history and infinity, it was colour assigned to the Virgin Mary in Catholic symbolism. Purple is a colour not often seen in nature, it combines the power and vigour of red with the spirituality of blue, it is symbolic of both majesty and mourning. Orange is regarded as a cheerful colour and slightly aggressive. Dr Margaret Lowy-Ross, eminent child psychologist, has observed that the colours used by children at the early imagery or pre-imagery stage are emotionally symbolic. Generally, colours are divided into two categories, masculine, red, yellow and orange, and feminine, blue, green and purple. One of the tendencies that became apparent was that young interest in using colour was paralleled with strong emotional drives, and that children at this stage expressed a strong interest in the use of red, blue and green.

To summarize, red and blue, redness and blue, have been used in very culture from common to universal down through time. Man has an innate capacity to transform sensation, representing natural into symbols, thereby creating a visual language which may be used in accordance with acquired codes. One can see that over a period of time

an archetype emerges from the unconscious to be incorporated in myths or traditions, which becomes acceptable to the collective conscious or culture as a whole. It is through this unspoken relationship between the conscious and unconscious that the mind sorts through problems and crises. Man relates to features and characteristics of specific animals, adapting and applying these values to his life in the form of religion, myths or traditions.

an individual emerges from the unconscious to be incorporated in myths or traditions which become acceptable to the collective conscious or culture as a whole. It is through this symbolic relationship between the conscious and unconscious that the mind works through problems and crises. Man relates to feelings and manifestation of specific concepts, adapting and applying these values to his life in the form of religion, myths or

traditions.

CHAPTER TWO

PREHISTORIC IMAGERY AND SYMBOLISM

In order to explore some of the most primitive images and symbols in art history one can go back to the upper palaeolithic (from 40,000 to 10,000 years BC) or more specifically the Magdalenian era (from approximately 20,000 to 9,000 BC) when there appears to have been an artistic explosion. The Magdalenian people left a beautiful legacy of art. Of the hundred or so palaeolithic caves in Europe, the cave of Lascaux in France is probably the best known. Everything from cave walls to mobiliary art (small objects of carved bone, tooth or stone) was adorned with geometric figures, animal outlines or symbols. palaeolithic art has been called "animal art" because animal representations predominate, human representations are rarer and there is very little effort made to represent landscape or vegetation. There is a prolific amount of signs or symbols called tectiforms, claviforms, scutiforms, penniforms and aviforms, so named because of their resemblance to huts, clubs, shields, feathered objects and birds in flight (See *Figure 4*). Some of the most striking aspects are the spatial distribution and superimposition, which suggests conscious association or grouping of animals, humans and signs. The superimposition may imply that it was the act of painting that was important rather than the end result, or that the locality was especially important.

The most common animal representations are large herbivores such as horses, bison, wild ox, deer, large mammoth and woolly rhinoceros, also carnivores such as the brown bear, cave lion and occasional fish and birds (See *Figure 5*). It is difficult to comprehend the religious world of prehistoric man but the economic role of animals in Palaeolithic life was so important they were almost certain to also have religious significance. It is quite

CHAPTER TWO

PSYCHOLOGICAL IMAGERY AND SYMBOLISM

The first part of this chapter is devoted to a discussion of the various forms of psychological imagery and symbolism which have been observed in clinical practice. It is shown that these forms of imagery and symbolism are not merely decorative or ornamental, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The second part of the chapter is devoted to a discussion of the various methods which have been used for the study of psychological imagery and symbolism. It is shown that these methods are not merely descriptive, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The third part of the chapter is devoted to a discussion of the various theories which have been advanced to explain the origin and development of psychological imagery and symbolism. It is shown that these theories are not merely speculative, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The fourth part of the chapter is devoted to a discussion of the various applications of psychological imagery and symbolism in clinical practice. It is shown that these applications are not merely theoretical, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The fifth part of the chapter is devoted to a discussion of the various conclusions which have been reached in the study of psychological imagery and symbolism. It is shown that these conclusions are not merely speculative, but that they are often of great importance in the understanding of the patient's personality and his emotional state.

The first conclusion is that psychological imagery and symbolism are not merely decorative or ornamental, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The second conclusion is that the various methods which have been used for the study of psychological imagery and symbolism are not merely descriptive, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The third conclusion is that the various theories which have been advanced to explain the origin and development of psychological imagery and symbolism are not merely speculative, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The fourth conclusion is that the various applications of psychological imagery and symbolism in clinical practice are not merely theoretical, but that they are often of great importance in the understanding of the patient's personality and his emotional state. The fifth conclusion is that the various conclusions which have been reached in the study of psychological imagery and symbolism are not merely speculative, but that they are often of great importance in the understanding of the patient's personality and his emotional state.

Figure 4 Prehistoric Signs

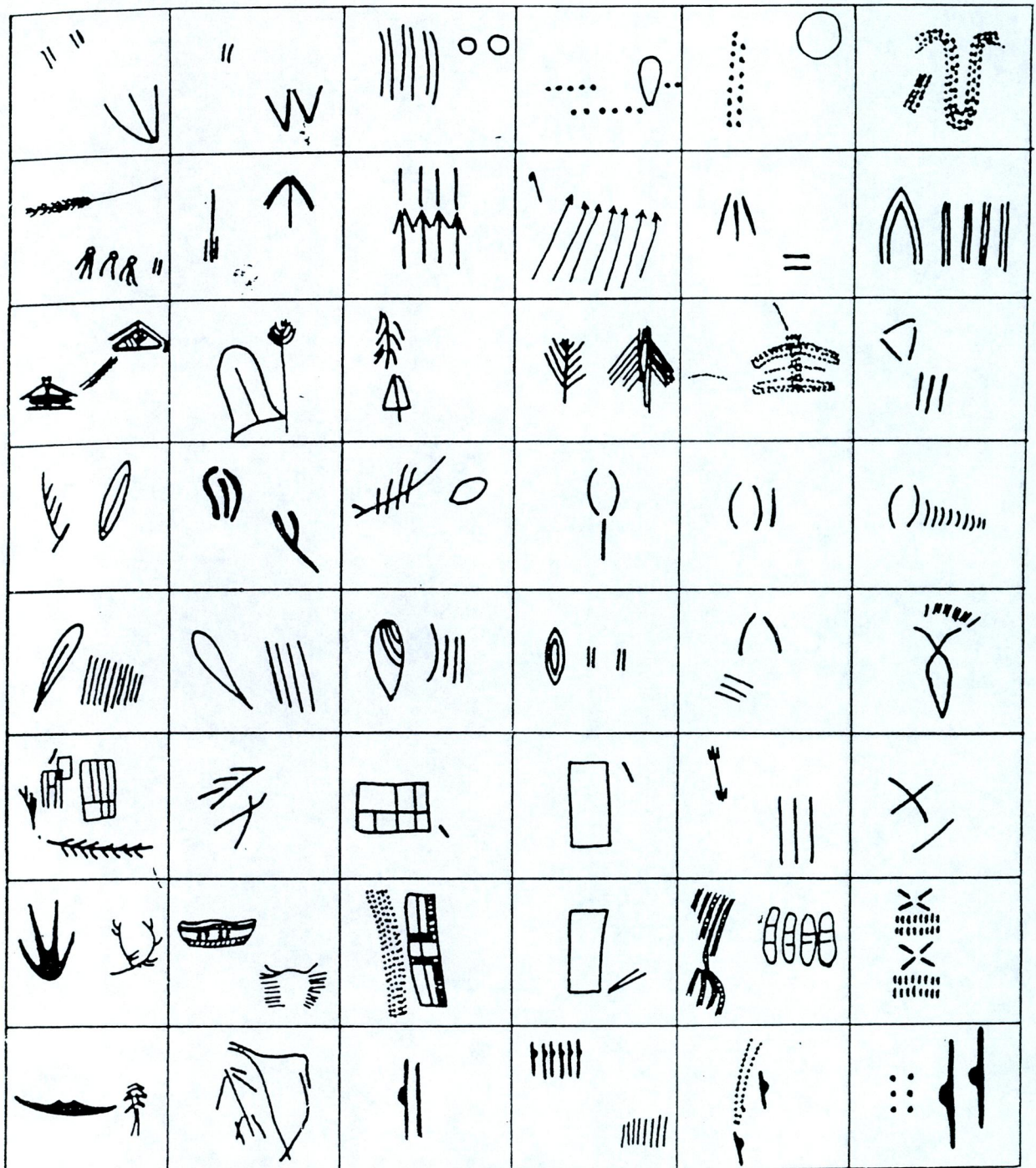


Figure 5 Prehistoric Animal Representations





possible that the Magdalenians incorporated animals into a vision of the world in which the barriers between natural and supernatural were not determined. Quite often panels include juxtapositions of animals, for example mammoth, horse and oxen, who would not normally be seen together (See *Figure 6*). In most caves one or two species predominate, or sections of the cave are given over to one species in particular. The animals are shown in profile, with the occasional three quarter view, and the scale of work varies considerably. The obvious lack of vegetation and natural features is difficult to interpret. It is possible that animals were the predominant concerns of palaeolithic artists or, as P.J. Ucko suggests:

The positioning and frequency of animal representations show that the art was meant to be viewed, and maybe a type of ceremony was involved in which the animal representations were a background for those performing the ceremony. (Ucko, 1967, p229)

The animal paintings and engravings are notable for their accuracy and detail. It is possible the animal imagery had similar connotations for the Magdalenians as they do for us today. The horse plays an important role in a great number of ancient rites, it is considered to be a symbol of the cyclic movement of the world of phenomena, symbolising cosmic forces. The horse pertains to the natural, unconscious, instinctive zone. The ox has come to be known as a symbol of sacrifice, suffering patience and labour it may also symbolise darkness and night in contrast to the lion which is a solar animal. The bear is related to the instincts, and is considered to be a symbol of the perilous aspects of the unconscious. It is closely associated with shamanic rites of healing. Among the Native Americans the bear is considered to be one of the strongest land animals, and medicine derived from contact with the bear, whether actual or symbolic, is

Figure 6 *Juxtaposition of Animal Imagery*





one of the most powerful available. Fish symbolise psychic beings, heightened power concerning the unconscious and the relationship between heaven and earth. Most winged animals or birds are symbolic of spiritualisation, the soul, spirit and supernatural. Birds are universally recognised as intelligent collaborators with man and myth, and are seen as the bearers of celestial messages from the nether world.

Many of the drawings in the Montespan in the Haute-Garonne have been slashed or pierced with holes as is seen in many caves. This has led to a theory on hunting magic whereby wounds inflicted on a painting would produce the same effect in the actual hunt (See *Figure 7*). Ethnologist Leroi-Gouhan questioned this theory after studying the layout of the cave paintings and concluded that it followed a formula: horses and bovines were given primary importance and central positions. Others, ibex and mammoth, were peripheral. Ethnographic research suggests that the Upper Palaeolithic was a period of considerable plenty and that deer was the main protein source, so why is it one of the least represented animals? It has been said that the artists themselves had no respect for their work because of the layering of images, but this supports the hypothesis that painting was a purely ritual activity.

Some of the most intriguing representations are those which combine human and animal characteristics, and may represent a hybrid deity or medicine man in disguise. In the cave of the Frois-Frères in the south of France there is a drawing of three figures. The one on the right depicts an upright figure with the legs of a man, a horse's tail, a bison's head and the front legs of an animal (see *Figure 8*). Neither of the two animals who precede this figure correspond to reality, and they also appear to be a combination of animals. Figures which combine human and animal characteristics occur elsewhere in Magdalenian

Figure 7 *Animal Imagery With "Wounds" or Slashes*

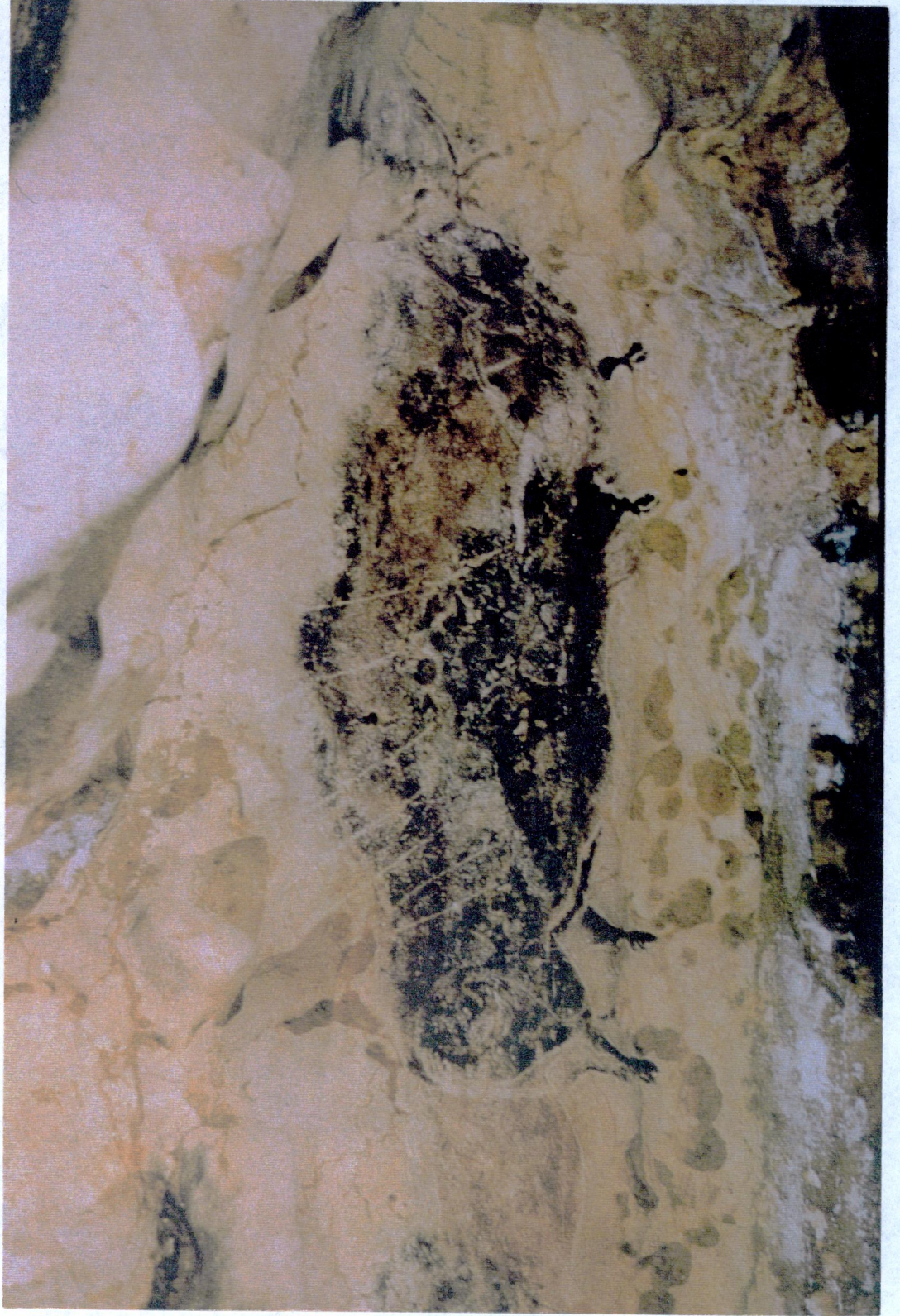




Figure 8 Combined Human and Animal Imagery





Figure 9 *Shaman in Ceremonial Dress*



Bouriat shaman from Siberia.

art. The power of the magician or shaman would have been somewhat attributed to his/her disguise which would have provided a supporting link to the mystic domain the shamen wished to enter (see *Figure 9*). These figures strongly indicate a culture which practised rituals, and held a form of religious belief projecting abstract ideas into material form. Decoding a culture's history from its art alone is next to impossible, but we can surmise that the shamen would have held the most central position in the tribe, as the healer, storyteller and mind traveller. Barthes states:

In ethnographic societies the responsibility for a narrative is never assumed by a person but by mediator, shaman, or narrator, whose performance (the mastery of the narrative code) may possibly be admired but never his genius. (Fiske/Hartley, 1978, p87)

As J. Fiske/J. Hartley point out, all cultures feel the need for a common centre or centralisation. In a culture that relies entirely on oral and visual stimuli to relay historical events, myths and dominant social value systems, it would be the duty of the shaman to pass on information and advice in a positive and dramatic fashion according to the need of his tribe.

J. Fiske/J. Hartley go on to say, "*The bardic mediator constantly strives to claw back into a central focus the subject of its messages. This inevitably means that some features of the subject are emphasised rather than others.*" (Fiske/Hartley, 1978, p89). The shaman image appears frequently throughout history and in some cultures such as the Siberian Eskimo shamanism is still practised. On the fringes of the Kalahari Desert, African Bushmen still practice a "curing dance". The ritual begins at sundown with the women sitting around the fire clapping and singing while the men dance. After a time the shaman

and the power of the majority or human would have been somewhat subdued to
 blather which would have provided a supporting line to the mystic domain the
 dancer wished to enter (see figure 9). These figures strongly indicate a culture which
 possesses rituals and holds a form of religious belief regarding elements into material
 form. Decoding a culture's history from its artifacts is not impossible, but we can
 surmise that the human world have held the most central position in the culture as the
 lesser, mysterious and more isolated, historical state.

In anthropological studies the responsibility for a culture is never assigned
 to a person but to the medium of history, which performance (the
 history of the narrative) may possibly be achieved but never be
 genuine (Hobsbawm, 1975, p. 1).

A. J. R. Hobsbawm points out, all cultures feel the need for a common code or
 organization. In a culture that relies entirely on oral and visual stimuli to relay historical
 events, myths and dominant social value systems, it would be the duty of the historian to
 pass on information and advice in a positive and dramatic fashion according to the need
 of his culture.

A. J. R. Hobsbawm goes on to say, "The battle between oral tradition, which is the basis
 of a culture from the subject of its message. This battle is fought between the oral tradition of the
 subject and the written word which is the subject of the message. (Hobsbawm, 1975, p. 1). The human
 image appears differently throughout history and in some cultures such as the African
 Bakongo tradition is still present. In the figures of the Bakongo people, African
 women will perform a "dancing dance". The first begins at sundown with the women
 singing around the fire clapping and singing while the men dance. After a time the women

goes into a trance which they describe as "dying". He then enters the spirit world. The shaman feels physically as though he is being stretched and likens it to swimming underwater. He believes magical energy from powerful creatures transforms him into an animal. The shaman may require assistance from other dancers to "swim" his way back into a more controlled state. A healing power is transmitted through his hands and sweat.

On a stone in La Madeleine in France a human figure is represented under the covering of a mask. On another piece of the stone there is a female figure which might also be masked. It is possible that in the Magdalenian era magic functions were not exclusively a masculine prerogative. A large number of human representations in Palaeolithic art are female and would seem to be the precursor of images of the mother goddess made in many later cultures. A great many of these images are represented as miniature sculpted figurines and were found between Europe's Atlantic coast and Siberia (see *Figure 10*). Many of these little figures are highly polished, suggesting they were handled a lot or were perhaps portable amulets. They are associated with living sites, often found around the hearth or in the remains of the living quarters. Described as "Venuses", these figures generally emphasise the female characteristics of the buttocks, breasts and stomach, sometimes the pubic triangle is represented, sometimes omitted. Hands, feet and facial features are not detailed and in some cases they too are omitted. They vary in appearance from the highly schematic Vestonice Venuses, which emphasise the hips or breasts (leaving the rest of the body to the imagination) to the more naturalistic shape of the Venuses of Willendorf and Lespugue. The appearance of the Venuses suggests they are figures of fertility, made to endow or ensure plenty in some form, rather than to be erotic symbols. The female body has long associations with the earth, protection, and provision, the mother brings forth and nurtures new life. The reclining figures at La Magdalene are

goes into a trance which they describe as "dying". He then enters the spirit world. The shaman feels physically as though he is being stretched and lifted as he swims under water. He believes magical energy from powerful creatures transfers him into an animal. The shaman may require assistance from other dancers to "swim" his way back into a more controlled state. A healing power is transmitted through his hands and sweat.

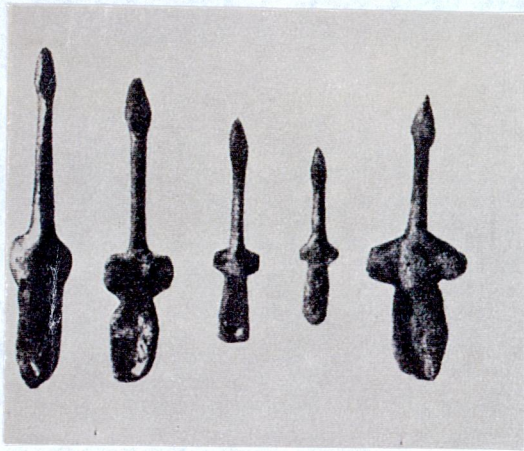
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Figure 10 *Prehistoric "Venuses"*

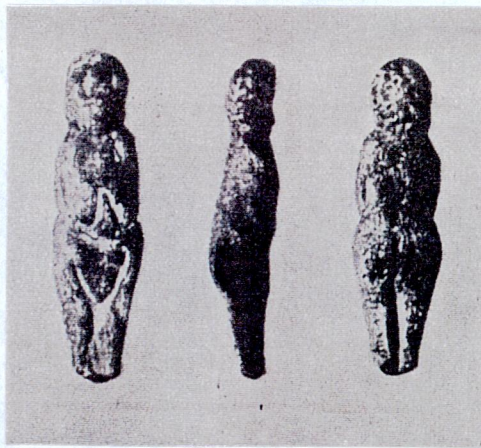


*"Willendorf Venus," from Willendorf, Austria.
Upper Paleolithic period. Limestone, height 4 3/8".*

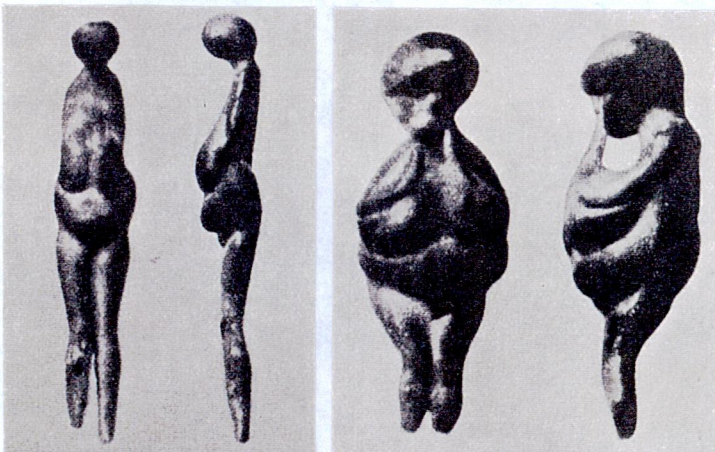




Figurines of birds (?), from Malta, near Lake Baikal, Siberia. Height 7 to 12".



Female figurine (three views), from Malta, near Lake Baikal, Siberia. Aurignacian-Perigordian period. Ivory.



Female figurine (two views), from Gagarino, near Tambov, U.S.S.R. Aurignacian-Perigordian period. Ivory.



done in bas-relief and are quite beautiful. Their facial features were omitted. Sometimes only part of the body is represented, or the female form is reduced to a symbol, e.g. vulva-triangle. Many of the human images seem clumsy or stiff in comparison to the animal images, but these reclining figures prove Palaeolithic man was capable of a high standard of human representation.

There has been much debate about the interpretation of Palaeolithic signs and the simple geometric symbols. G. Sauvet classified the signs strictly on formal grounds, rejecting the temptation to identify his ideas with the motifs. He described the analysis as an exercise in "pre-historic semiology". The many signs in palaeolithic art are engraved or painted but are not depicted in bas-relief. They may be found with animal representations, singly or in groups. They are never superimposed, with the exception of the signs shaped like feathers or arrows, which are found on the bodies of some animals. There are two types of symbols: solid forms such as triangles, ovals, rectangles and circles, and linear forms such as lines, dots, dashes or branches. Leroi-Gourhan claims Palaeolithic artists made use of different symbols to express female and male symbols. Female symbols would be derived from the vulva or whole female body. He attributed feathered, lines and dash signs to the male symbol categories. This theory is not entirely convincing.

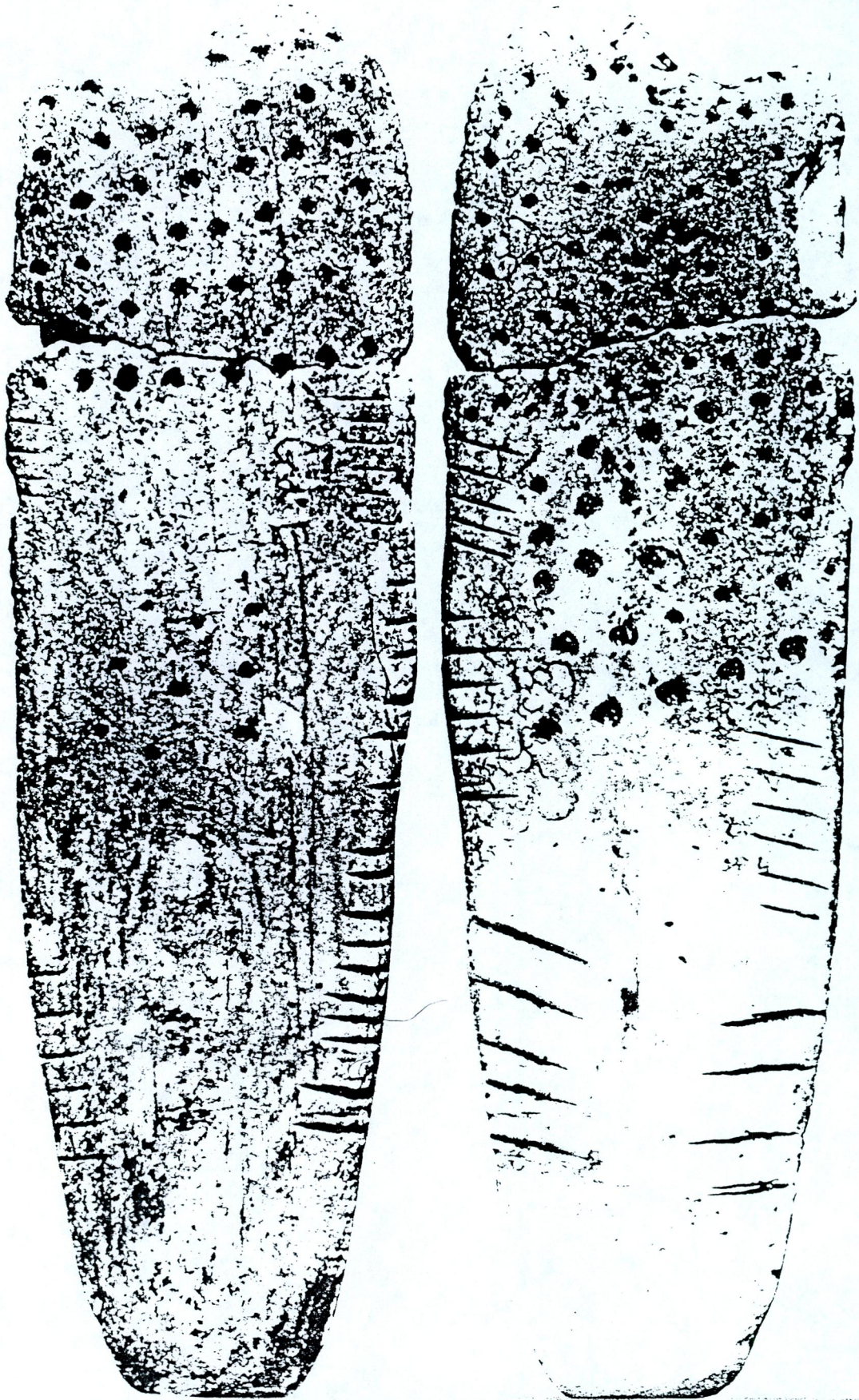
Other authors have suggested that these signs might denote topographical features. In his book *Root of Civilisation*, A. Marshack examines approximately 30 examples of bone, antler and stone which are engraved with marks and criss crossed patterns. His objective was to show that Upper Palaeolithic men understood and had learnt to give tangible expression to natural processes such as time, the lunar month and seasonal changes in the behavioural pattern on plants and animals (see *Figure 11*). He claimed the strokes engraved

The first part of the report is devoted to a description of the general situation in the country. It is followed by a detailed analysis of the economic situation, which shows that the country is in a state of economic crisis. The third part of the report is devoted to a description of the political situation, which shows that the country is in a state of political crisis. The fourth part of the report is devoted to a description of the social situation, which shows that the country is in a state of social crisis. The fifth part of the report is devoted to a description of the cultural situation, which shows that the country is in a state of cultural crisis.

The sixth part of the report is devoted to a description of the environmental situation, which shows that the country is in a state of environmental crisis. The seventh part of the report is devoted to a description of the international situation, which shows that the country is in a state of international crisis. The eighth part of the report is devoted to a description of the future of the country, which shows that the country is in a state of future crisis. The ninth part of the report is devoted to a description of the conclusion, which shows that the country is in a state of conclusion crisis. The tenth part of the report is devoted to a description of the appendix, which shows that the country is in a state of appendix crisis. The eleventh part of the report is devoted to a description of the bibliography, which shows that the country is in a state of bibliography crisis. The twelfth part of the report is devoted to a description of the index, which shows that the country is in a state of index crisis. The thirteenth part of the report is devoted to a description of the list of figures, which shows that the country is in a state of list of figures crisis. The fourteenth part of the report is devoted to a description of the list of tables, which shows that the country is in a state of list of tables crisis. The fifteenth part of the report is devoted to a description of the list of references, which shows that the country is in a state of list of references crisis. The sixteenth part of the report is devoted to a description of the list of sources, which shows that the country is in a state of list of sources crisis. The seventeenth part of the report is devoted to a description of the list of authors, which shows that the country is in a state of list of authors crisis. The eighteenth part of the report is devoted to a description of the list of titles, which shows that the country is in a state of list of titles crisis. The nineteenth part of the report is devoted to a description of the list of subjects, which shows that the country is in a state of list of subjects crisis. The twentieth part of the report is devoted to a description of the list of keywords, which shows that the country is in a state of list of keywords crisis.

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Figure 11 *Prehistoric Engraved Bone*



on the bone etc. represented the days of the month, and hence lunar phases. The linear sequence of engraved marks strongly suggests notation of some kind, but M. Marshack's theory is too imprecise to be convincing. Certain signs may be interpreted as traps, shelters or huts, others may be abbreviations for bird or animal tracks.

Neurologists in America have now begun to explore the visual hallucinations people experience when in a trance. Interestingly enough grid forms dots and geometric shapes are seen in the early stages of trance. In later stages realistic images appear combined in surreal ways seen against geometric forms. The search for the symbolic in both the unconscious and conscious leads us to a greater understanding of human culture. Leroi-Gourhan stated:

We must say "a priori" that symbolisation as a form of mental integration is capable of going from the heights to the fundamental depths and that everything in man can be linked to the process of aesthetically constructive thought. (Layton, 1988, p32)

In their condensed form symbols may only be deciphered by individuals who are familiar with its culturally generated codes which communicate consciously organised information to the group. The motivation behind this art is religious or ritualistic. It is in support of, or the expression of the myths of a culture. By the use of segmenting and reducing animal and human images to geometric signs and shapes, the palaeolithic artists went beyond the image to find the essence of form.

In conclusion, Palaeolithic art is a curious mixture of stylised, schematic and naturalistic work, which may never be understood completely but in all cases the underlying principle

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conveys the idea of communication intelligence and aesthetics. We see even at this relatively early stage in imagery and symbolism, man had formed archetypes (the Venuses), codes and signs. Evidence suggests a lack of violence between humans so we can assume there was a social structure and much of the imagery, signs and archaeological research indicates ritualistic or spiritual practices.

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CHAPTER THREE

AUSTRALIAN ABORIGINAL ART AND CULTURE

Australian Aboriginal art is perhaps one of the oldest continuous art forms in the world. It is the visual expression of a religion which has its origins in the distant past. Dance, song, ceremony and visual artifacts combine to form a unified whole. The Australian Aboriginals believe their earliest ancestors, whom they refer to as creation ancestors, lived on the land and through various actions and events created the features of the landscape. It is believed each clan or family group owns its own tract of land by virtue of descent from their ancestors. After the main creation work had been completed the ancestors passed into a state of rest remaining in special rocks or trees. Before the English invasion Aboriginals didn't use a written language. The recalling of complex genealogical and ceremonial songs enables the Aboriginal people to trace their affinity with distant tribal ancestors through song ceremony and the visual arts. This information is passed on to future generations. Songs, dances and ceremonies spread and change from group to group, and aspects of rituals are often shared or traded with other tribes (see *Figure 12*). This process creates a diffusion of design and symbolism.

Images and symbols are used for a number of different reasons in Aboriginal art. The meaning of arcs, concentric circles, bars, dots and wavy lines vary greatly depending on the site, religious inferences and the degree of information the artist is allowed to convey to the intended audience (see *Figure 13*). Symbols may be used as an alphabet to create a meaning that is accessible to the creator and the immediate tribe, or to create a ground plan/map showing important features with mythological relevance. Men trace tracks and

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Images and symbols are used for a number of different reasons in Aboriginal art. The meaning of each, ceremonial circles, bars, dots and wavy lines vary greatly depending on the size, religious references and the degree of information the artist is allowed to convey to the intended audience (see Figure 13). Symbols may be used as an alphabet to create a meaning that is accessible to the viewer and the immediate tribe, or to create a complex language showing ceremonial features with religious references. When these rituals and

Figure 12 *Aboriginal Ceremonial Dance*

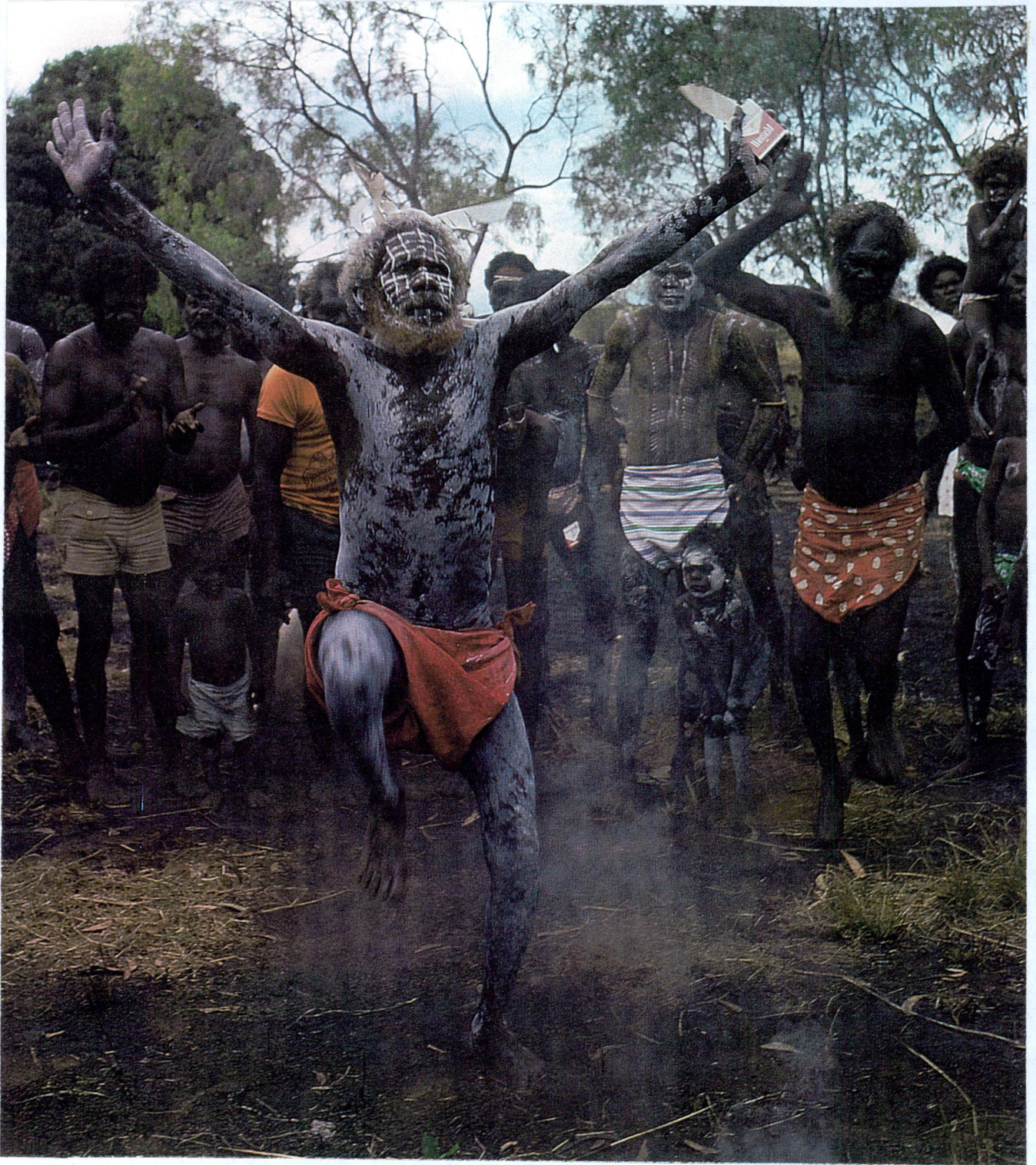




Figure 13 *Designs Incorporating Circles, Dots, Lines, etc*





sing during the process of painting and so it becomes a religious act, reaffirming their beliefs.

Information is contained in the shape of inanimate and animate objects, in the pattern, colour, cross hatching and superimposition. When interpreting designs Aboriginals take into account design groupings, nearby natural features and contemporary ceremonial practice. A hunter might prepare for a hunt by carving tracks or animal images while singing the animal to him. These images are also used to increase totemic species. Many archaeologists have hypothesised about the meaning of the many types of figures and motifs. Munn states that

The simplicity of form allowed a range of meaning to be encoded in a single geometric figure... Such meanings were often related at one level as the transformation of an ancestral hero and at the other as general symbols of Australian philosophy. (Layton, 1988, p32)

Some motifs appear in painting but not in engravings. These include sets of vertical stripes, wheel-like, feather-like, fan-like, star-like, yam-like marks and double arches. patterns of spirals lozenges and zig-zags denote territorial ownership. Ethnographic research suggests circular figures are associated with feminine themes and linear figures with male themes (see *Figure 14*). Many species of animals are depicted in a reduced or geometric form conveyed in characteristic bodily elements or forms of behaviour, for instance wavy lines may represent a snake, a creek or both. Designs combining circles and lines may represent the routes of ancestral heroes. Particular details of the design may encode a more specific meaning. For the Yolngu Aboriginals the diamond pattern is linked with fire. According to myth the design originated when it was burnt into an

ing during the process of painting and so it becomes a religious act, resembling that

beliefs.

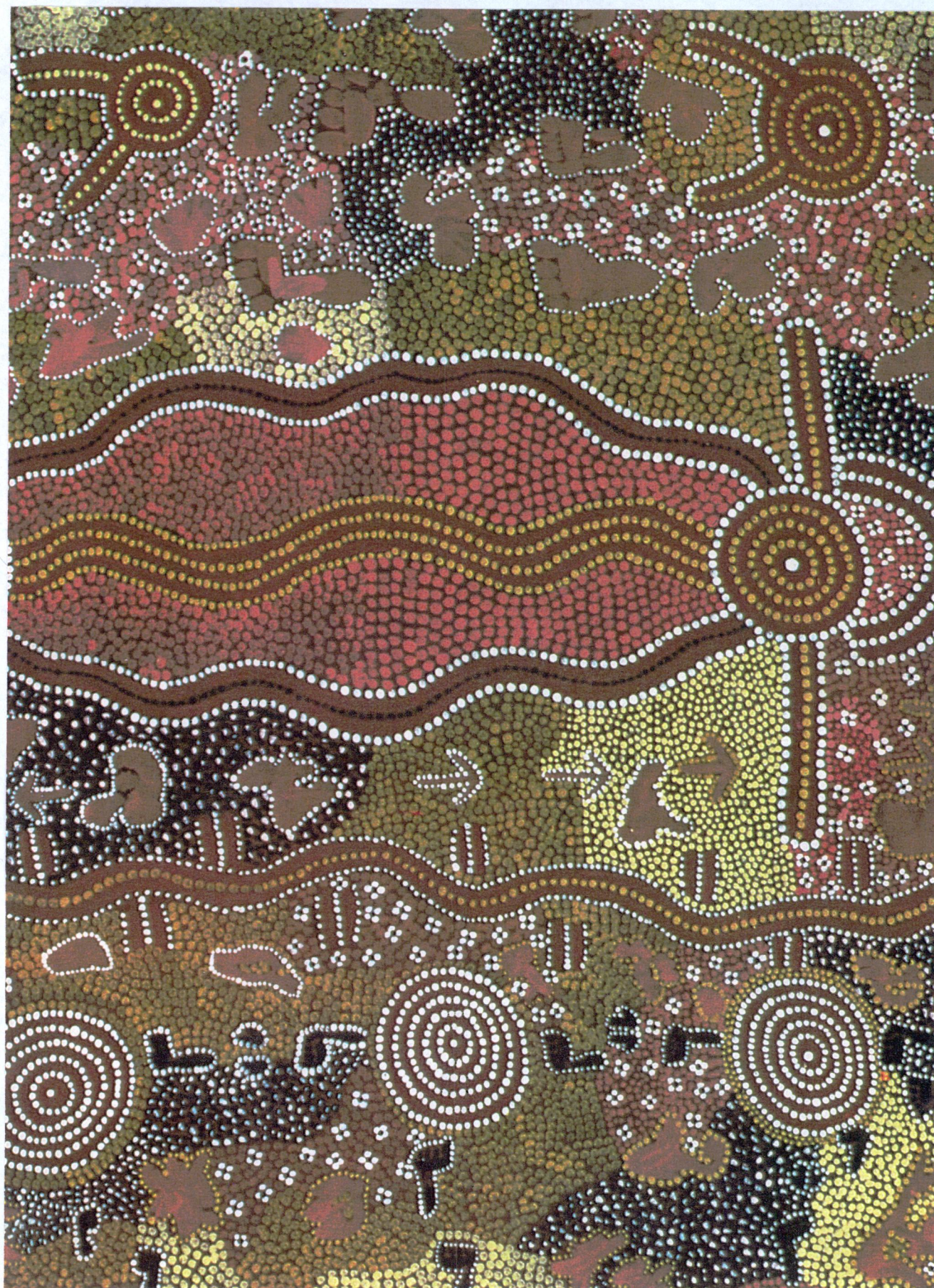
Information is obtained in the shape of mountains and animals appears in the pattern
color, cross-hatching and superimposition. When interpreting designs Aboriginals use
two ancient design languages, namely natural features and comparatively conventional
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archaeologists have hypothesized about the meaning of the many types of figures and

motifs. Many would say that

The meanings of forms reflect a range of meaning to be recorded in a
single geometric figure. Such meanings were associated or related to
the interpretation of an individual form and to the entire geometric system
of Australian painting. (Coxon, 1988, p.2)

Some motifs appear to remain but not in evidence. These motifs are of various
types, wheel-like, ladder-like, tree-like, star-like, sun-like, dots and double circles
pattern of speech, language and life-stage details, traditional ownership. Ethnographic
research suggests ancient figures are associated with female themes and later figures
with male themes (see Figure 1A). Many species of animals are depicted in a reduced or
geometric form conveyed as characteristic bodily elements or bases of behaviour. For
instance, a wavy line may represent a snake, a circle or path. Designs containing circles
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may encode a more specific meaning. For the Yolngu Aboriginals the diamond pattern
is linked with fire. According to myth the design originated when it was painted on

Figure 14 *Designs Incorporating Feminine and Snake Themes*



ancestral clap stick as a bush fire passed through ceremonial ground. The design may be infilled in different colours (red, white, yellow and black). These would represent different aspects of the fire (flames, ash, smoke and burnt wood). Other components of the design would refer to other details of the same mythic event.

Frequently sacred art contains only geometric elements, representing various elements of ancestral beings encoded within the work and so decoding the message relies on a knowledge and understanding of the art. The art in the Central Desert is generally symbolic. Symbols and geometric shapes occur in all art forms from rock engraving, painting, body pattern and ground designs to decoration on utensils and weapons. Aboriginals believe that the pigments they use contain a power of their own. Ochre is applied to the body as a coat of protection during fighting. Cape York people keep ochre secluded in storage for ceremonial use because of its power. Colours are derived from a range of earth based pigments, to give a range of whites, beige browns, yellow reds and black. Deep red ochre is considered sacred, full initiation ceremonies are referred to as "red ochre ceremonies".

Aboriginal figurative art varies from very simple elementary outlines to more complex cross hatched or X-Ray images. Many of the figurative paintings have religious significance and Aboriginals claim that they are ancestral heroes who put "themselves" on rock, during the creation era. The Aboriginals retain the ability to perform love magic and sorcery (see *Figure 15*). Sorcery images may show the victim inverted or upsidedown, painted in white ochre, perhaps with an odd number of limbs or with stingray barbs (which are poisonous) protruding from their bodies. After the victim's name is called their body begins to hurt and soon they die. In traditional communities sorcery is

Figure 15 *Images of Sorcery*





still practised, but its rituals are a closely guarded secret. Love magic is also used, these images may show a man and woman in coitus or in a sexually explicit position. To maintain the woman's affections the man must retouch the painting periodically. Suggestive magic may also be used to encourage pregnancy by depicting a pregnant or breast-feeding woman. The figurative painting at the Ayers Rock sites are of a simple style combined with abstract symbols. Hunting scenes with numerous small stick figures are common at sites in the central west of New South Wales. These painting depict people hunting or chasing animals into nets. Along the Darling River many paintings show a figure in profile sitting or standing with dap sticks (percussion sticks). These are probably sorcerers, also known as the clever men. There is a visually stunning collection of figures painted in the X-Ray style at Nourlangie Rock in Kakadu National Park. The elegant human figures are grouped together displaying their head-dresses, hair belts, skins and weapons. X-Ray art features elaborate internal decoration including depiction of the animal's known physical features such as heart, ribs, backbone, gut and intestines. It usually consists of juxtaposed images, sometimes superimposed over others. The Kunwinjky tribe see their most powerful sacred objects and places as consisting of transformed body parts, of ancestral beings. The X-Ray technique is used to aid in the instruction in initiates.

The Lumaluma (a major creation being) myth is told with visual aids of paintings describing how all the sacred objects, heart, bones, lungs, kidneys etc were released from his body and taken by different tribes to their homelands.

Each performs with their own sacred objects belonging to one original body, as did the ancestors of each different clan group, despite their totemic and political differences. The body of LumaLauma is a metaphor

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a summary of the findings.

5. The fifth part is a list of references.

6. The sixth part is a list of figures and tables.

7. The seventh part is a list of appendices.

8. The eighth part is a list of acknowledgments.

9. The ninth part is a list of footnotes.

10. The tenth part is a list of symbols and abbreviations.

11. The eleventh part is a list of references.

12. The twelfth part is a list of figures and tables.

13. The thirteenth part is a list of appendices.

14. The fourteenth part is a list of acknowledgments.

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16. The sixteenth part is a list of symbols and abbreviations.

17. The seventeenth part is a list of references.

18. The eighteenth part is a list of figures and tables.

19. The nineteenth part is a list of appendices.

20. The twentieth part is a list of acknowledgments.

21. The twenty-first part is a list of footnotes.

22. The twenty-second part is a list of symbols and abbreviations.

23. The twenty-third part is a list of references.

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29. The twenty-ninth part is a list of references.

of the regional body of clan groups who must stress the conception that they are all one people. (Morphy, 1984, p58)

X-Ray art is used as a means to explain parts of an ordered system, helping to reveal the occult or inside meaning of the painting. There are distinct variations in the manner in which humans and animals are portrayed in X-Ray art. Humans and mystical beings lack any illustration of organs, fat and muscle, the reason being that it is believed that evil "Namorodo" spirits would be attracted to the camp, causing death by eating the organs of the humans depicted. Many female human X-Ray figures have complex lozenge shaped patterns on their bodies, which are similar to body painting designs. In ritual today these designs are only worn by men, but myths record how these designs originally belonged to ancestral women, but were stolen by the men.

Generally animal images are far more complex and detailed than their human counterparts. The detailed animal anatomy suggests natural distinction, and attention to detail was more important than in humans. Usually animals are not incorporated into scenes, but are static portraits of the animal concerned. The perspective by which an animal is depicted varies, e.g. fish and crocodiles are painted in either overhead or profile; turtles, snakes and lizards from overhead; but land animals and birds were painted in profile. Humans and mythical beings were usually painted in the frontal view (see *Figure 16*). Many animal images are used to increase the totemic species of the individual or tribe. Fish images are found in high numbers in Aboriginal art, they are a powerful symbol and are associated with important cultural aspects. Aboriginal elders revealed that paintings of fish and animals were often done after the hunt. If the hunt failed it was suggested that a painting should be retouched. Only food animals and good things were painted on shelters where

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Figure 16 X-Ray Style of Representation





people lived. There are many symbolic associates with fish, indicating water, clan wells, spirit children, growth, reproduction, reincarnation, also states of transition, death, birth and rebirth. For the Kunwinjku of Arnhem Land fish are a potent symbol of fertility, sexual relations and birth. Coitus is often described as a woman netting a fish. Spirit children and fish both come from water holes. This is supported by the release of water from the womb when a child is born.

The rainbow snake myth is one of the most important to the Aboriginals. At a sacred site known as Dadbe the walls are covered with images of X-Ray fish, the main image is one of a doubled up snake with a Kangaroos head. Aboriginals have enormous respect and fear of this cave, believing the painting was done by Jingana, the rainbow spirit. It is believed that the rainbow snake once travelled the land making rivers and settling in remote water holes, where it waited to trap unwary people who disobeyed tribal law. There are many zoomorphic images (figures which are primarily animal but with some human or supernatural features) in Aboriginal art, e.g. images in Koolburra of echidnas, the spiny ant-eater which has human characteristics, a penis or breasts and supernatural features such as rays on their headdresses (see *Figure 17*). Mimi are small delicate spirits who live in the rock crevices (see *Figure 18*). They are so light and fragile it is thought a strong wind may blow them about. They are benevolent, nocturnal creatures and are thought to have taught the Aboriginals how to hunt. Evil spirits such as Nyol Nyol or Namrodo live in remote places and are frequently represented with grotesque features (see *Figure 19*). The concept of animal-human transformation is widespread in Aboriginal art, reflecting their religious belief in the shape changing abilities of their creation ancestors, and the interrelation of all living things. The myths are never entirely depicted, the

Figure 17 *Combined Human and Animal Imagery*

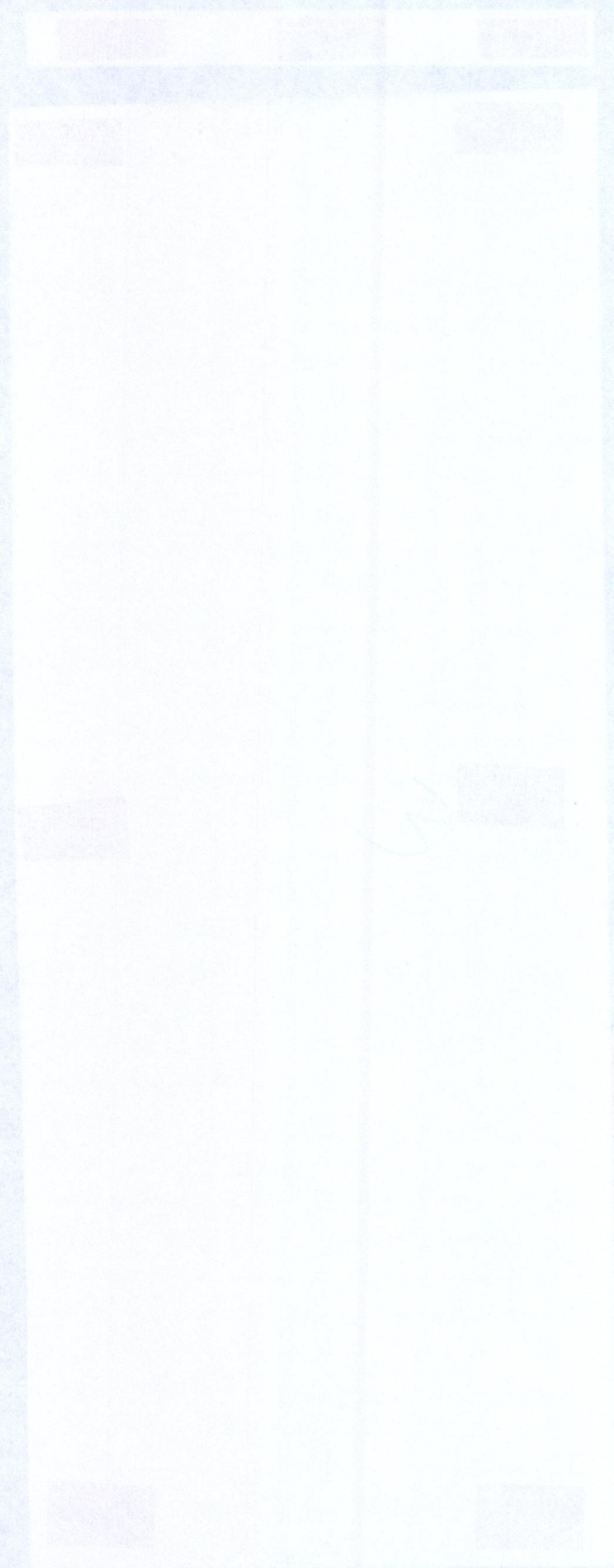


Figure 18 *Image of Mimi Spirits*



Figure 19 *Image of Evil Spirits*





transformations are not meant to be seen but revealed. Such transformations are encoded in geometric art:

This enables individuals to develop their won concepts of ancestral events, allowing the images to be psychologically satisfying and to maintain the power. They are condensed symbols which allude to the form of ancestral beings and refer to a time of transformation when everything was possible. (Morphy, 1984, p58)

As Gidden states,

They are socially transmitted forms associated with collective ideas, acted out in ritual and acquired in everyday life, they allow individual perceptions and understanding of the object to vary within limits and with respect to individual experience. (Cirlot, 1962, p30)

Aboriginal art is both visually powerful and symbolically complex, it is the main expression of the society's belief system, intertwining myth and ritual. J. Fiske/J. Hartley state the purpose of myths and rituals is to

explain, interpret and justify the doings of the culture's individual representatives in the world out there, using the mythology to claw back such individuals from any mere eccentricity to a position of socio-centrality, and to assure the culture at large of its practical adequacies in the world, by affirming and confirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world. (Fiske/Hartley, 1978, p87)

I hope to have illustrated the inextricable relationship Aboriginals have with the land, "spirits" and animals. The whole structure of society revolves around their spiritual beliefs, which maintains the balance of nature and their culture. The highly complex

the government is not bound to do so. Each institution has its own

policy on this.

The writer has been to a number of meetings of the National Council on the Status of Women in the past few years and has seen the work of the National Council on the Status of Women in the past few years. The writer has been to a number of meetings of the National Council on the Status of Women in the past few years and has seen the work of the National Council on the Status of Women in the past few years.

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systems of imagery, myths and symbolism establishes social boundaries, value systems and a consensus about the nature of reality. Australian Aboriginals are experts at interpreting nature's codes and visual information which plays a substantial role in their culture. This complex system easily fills the gap that might be felt in a culture without a written language.

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It also mentions the results of the last census.

2. The second part of the report deals with the economic situation of the country and the position of the various groups of the population. It also mentions the results of the last census.

3. The third part of the report deals with the social situation of the country and the position of the various groups of the population. It also mentions the results of the last census.

4. The fourth part of the report deals with the cultural situation of the country and the position of the various groups of the population. It also mentions the results of the last census.

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CHAPTER FOUR

ART AND SYMBOLISM IN THE TWENTIETH CENTURY

The beginnings of modern art (approximately 1900) heralded an awakened interest in the occult, the subconscious and the mystic side of life. Artists were searching for alternatives to limiting social and political attitudes. It has been stated that both social concerns and mystical thought provided stimulus to modern artists interested in symbolism and abstraction. Amniela Jaffé states that:

Modern imaginative painting is taken simply as a phenomenon of our time, that is the only way in which the question of its symbolic content can be justified and answered... The artist has at all times been the instrument and spokesman of his time. (Jung, 1964, p250)

The emphasis of modern art appears to have moved from the expression of great realism to great abstraction, exploring notions such as the inner vision of man and spirituality in life. One of the most influential artists behind the symbolist movement was Kandinsky, whose ideas echoed what was to come. About 1910 Kandinsky started collecting examples of folk and Russian art which provided him with simplified primitive interpretations of apocalyptic motifs, which he began using in his work to suggest the themes of struggle and regeneration which were central to his world views (see *Figure 20*). He wrote:

Contemporary art, which may rightly be called anarchistic, reflects not only the spiritual standpoint that has already been attained but also embodies a materialising force that a spiritual element was now ready to reveal itself. (Long/Rose-Carol, 1987, p41)

THE CONCEPT OF THE FUTURE

The first question that arises in the mind of the reader is: what is the future? It is a question that has puzzled philosophers for centuries. Some have said that the future is a series of events that are predetermined, while others have said that it is a series of events that are determined by our actions.

In this chapter, we will explore the concept of the future and its relationship to the present. We will look at the different ways in which philosophers have defined the future, and we will discuss the implications of these definitions for our understanding of the world.

1. The Future as a Series of Events

The first way in which philosophers have defined the future is as a series of events. This view is based on the idea that the future is a series of events that are predetermined, and that our actions have no effect on the future. This view is often associated with the idea of determinism.

2. The Future as a Series of Choices

The second way in which philosophers have defined the future is as a series of choices. This view is based on the idea that the future is a series of events that are determined by our actions, and that our actions have a direct effect on the future. This view is often associated with the idea of free will.

3. The Future as a Series of Possibilities

The third way in which philosophers have defined the future is as a series of possibilities. This view is based on the idea that the future is a series of events that are not predetermined, and that our actions have no effect on the future. This view is often associated with the idea of indeterminism.

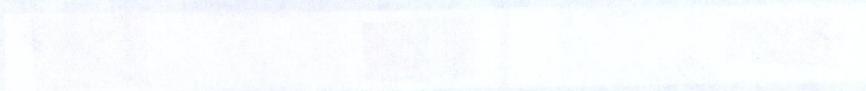
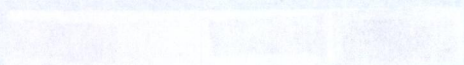
4. The Future as a Series of Probabilities

The fourth way in which philosophers have defined the future is as a series of probabilities. This view is based on the idea that the future is a series of events that are not predetermined, and that our actions have a probabilistic effect on the future. This view is often associated with the idea of probabilism.

Figure 20 *Kandinsky*



Wassily Kandinsky (1866-1944) : Watercolour for the cover of the almanac of "Der Blaue Reiter." 1911.



During his student days Kandinsky had made a trip to the remote Vologda area to research some ethnographic works and was profoundly influenced by the mythic and shamanic elements of the Bavarian peasant art. Kandinsky believed anarchy and disruption were the catalysts for change. He wrote two documents completed in 1911 and 1912 called *On the Spiritual in Art* and *Blaue Reiter Almanac* which were both written with the intention of realising the spiritual in all mankind, pointing out alternatives to the detrimental ways of contemporary life. Kandinsky and many of his associates around this time sought to combine individual freedom with collective responsibility, considering society too authoritarian and self-indulgent.

They urged that the artificial restraints of governments, religious dogma and traditional morality be removed in order for a new society based on the natural law of voluntary service and sexual love to evolve. (Long/Rose-Carol, 1987, p39)

Kandinsky believed that *"Political institutions like nature, science and art had their won timeless law and he stated that each of these separate realms would at some point in the future work together to "constitute that mighty kingdom" (Long/Rose-Carol, 1987, p41)* which at present could only be imagined.

Many artists followed in the footsteps of kandinsky and his comrades, incorporating semiotics, archetypes and myth into their work, or indeed basing it in these ideas. Artists explored a wide spectrum of themes, styles and media, adopting archaeological images, retracing processes of nature and exploring the sub-conscious. Modern art attempted to leave behind realism, directing its messages at the masses in its efforts to touch the unconscious of the collective. The significance of some modern art is not always

immediately apparent, which often leaves a confused audience. Twentieth century science also had a profound effect on modern art, conditioning our thinking and understanding of the world. The aims of symbolic art may be to

Articulate the main lines of established cultural consensus about the nature of reality, and to expose, conversely, any practical inadequacies it eh cultures sense of itself which might result from changed conditions in the world out there, or from pressure within the culture for a re-orientation in favour of a new ideological stance. (Fiske/Hartley, 1978, p88)

Works of art which are antiformal, minimalistic or symbolic, transform art from the object into the sphere of human psychology, culture and natural occurrence. There is a growing interest in what lies beyond the visible, artists and the audience alike are searching for a higher, significant meaning. Jean Bazaine wrote *"an object awakens our love just because it seems to be the bearer of powers that are greater than itself"* (Jung, 1964, p254). Paul Klee believed it was the artist's mission *"to penetrate as far as may be toward that most secret ground where primal law feeds growth. In the womb of nature, in the primal ground of creation the secret key to all things lies hidden"* (Jung, 1964, p263)

During the sixties and seventies a variety of artistic trends took shape, with artists seeking out new ways of communicating, embracing new media such as film and performance. The artist Ana Mendieta, 1949-1985, was Cuban born but at the age of twelve was sent with her older sister to Iowa in the United States where they grew up in foster homes and orphanages. They didn't see their mother for five years or their father, who was a political prisoner, for the next thirteen years. Obviously her scarred childhood influenced her work greatly. She wrote:

immediately apparent, which often leaves a confused audience. The overall country scene also had a profound effect on movement, conditioning our thinking and understanding of the world. The idea of symbolic art may be to

attribute the new type of established cultural consensus about the nature of reality, and to expose, conversely, any political, ideological or cultural sense of itself, or a system which has changed conditions in the world out there, or from pressure within the culture for a re-orientation in favour of a new ideological stance. (Friedlander, 1972, p.88)

Works of art which are a historical, linguistic or symbolic transition out from the object into the sphere of human psychology, culture and natural occurrence. There is a growing interest in what lies beyond the visible, artistic and the audience also are searching for a higher, significant meaning. Jean Baudrillard wrote "an object exists out there just because it seems to be the power of power that are greater than itself" (Guig, 1984, p.534). Paul Klee believed it was the artist's mission "to penetrate as far as may be inward that may reveal ground where primal law feeds growth. In the world of nature, in the growth of creation the secret key to all things lies hidden" (Guig, 1984, p.535).

During the sixties and seventies a variety of artistic trends took shape, with artists seeking out new ways of communicating, combining new media such as film and performance. The artist was challenged, 1945-1985, was Cuban born and at the age of twelve was sent with her older sister to live in the United States where they grew up in lower income and orphanages. They didn't see their mother for five years of their father who was a political prisoner for the next fifteen years. Obviously her parenthood influenced her work greatly. She wrote

I have been carrying on a dialogue between the landscape the female body. I believe this has been a direct result of my having been torn from my homeland during my adolescence. I am overwhelmed by the feeling of having been cast from the womb (nature). My art is the way I re-establish the bonds that unite me to the universe. It is a return to the maternal source. This obsessive act of reasserting my ties with the earth is really the reactivation of primal beliefs in an omnipresent female force (Barrebes/Perreault, 1987, p1)

Ana Mendieta received her Masters Degree from Iowa University, in painting, in 1972. She re-enrolled the same year in a multimedia and video art program, feeling that her paintings *"were not real enough for what I wanted the images to convey and by real I mean I wanted the images to have power, to be magic."* (Barrebes/Perreault, 1987, p2). It was around this time Mendieta started to use her body in her work. In 1973 at Old Man's Creek in Iowa City she rubbed blood over herself and rolled in a bed of white feathers, which covered her naked body. This performance suggested her transformation into the white cock whose sacrifice is a ritual which the Nanigos, a secret male society of Santería, use to embrace the spiritual traditions of Catholic/African elements (see *Figure 21*). She stated of the use of blood in her work: *"I started immediately using blood, I guess because it's a very powerful magical thing. I don't see it as a negative force."* (Barrebes/Perreault, 1987, p2). Mendieta used archetypal images and symbolic elements repeatedly in her work. She drew inspiration from Santería because it supported her art which had a lot of healing imagery.

She continued to be influenced by the myths and traditions of African and Pre-Columbian nature worship. In the late seventies she started work on the Silueta series, outdoor earth body sculptures. Using natural rock formations, vegetation, debris, earthy material, stones, water, wood and fire, in the form of gunpowder and fireworks, she created female

I have been carrying on a dialogue between the landscape and the female body. I believe this has been a result of my feeling that there was something about the female body that was being overlooked by the feeling of having been cast from the womb (nature). Why not let the way I re-establish the bond that exists in the landscape, let it be a return to the natural world. This conscious act of reasserting my ties with the earth is really the reassertion of power within an unconscious female force (Bartolacci/Perkins, 1987, p. 1).

And Mordred received her blessing Degree from John Lawrence, in January, in 1972. She completed the same year in a multimedia and video art program, feeling that her paintings "were not real enough for what I wanted the images to convey and for real." When I wanted the images to have power, to be stronger" (Bartolacci/Perkins, 1987, p. 1). It was around this time Mordred started to use her body in her work. In 1973 at Old Man's Creek in Iowa City she rubbed blood over her body and rolled in a bed of straw. Her body which covered her naked body. This performance suggested her transformation into the white cock which she had a ritual which the Negroes, a sacred male society of Sambo, was to perform the spiritual traditions of Catholic African elements (see figure 1). She stated of the use of blood in her work: "I started painting using blood. I used to use it in a very powerful magical thing. I don't see it as a negative force." (Bartolacci/Perkins, 1987, p. 1). Mordred used archetypal images and symbolic elements repeatedly in her work. She drew inspiration from Sambo because it suggested her art which had a lot of healing energy.

She continued to be influenced by the myths and traditions of African and Afro-Caribbean nature worship. In the late seventies she started work on the Shango, a deity, ancestor, body sculpture. Using natural rock formations, vegetation, debris, earth, natural stones, water, wood and fire, in the form of gunpowder and fireworks, she created female

Figure 21 *Illustrating Mendieta's Use of Blood*



**BODY TRACKS (RASTROS
CORPORALES), 1982**

—
Photograph taken during a
performance at Franklin



forms, natural Icons (see *Figure 22*). She incorporated her own body in this ritualistic union of female body and earth in an effort to placate the primal need to "belong".

Miriam Seidel said of her work:

Mendieta's artistic development can be read as a microcosm of the evolutionary history of religious worship, the development of her work illustrates the complete movement from palaeolithic body magic through neolithic nature worship to church religion... It is her juicy and sometimes disturbing recall of the female body into an equation for religious experience that give her work its persistent edge. (Seidel, 1994, p36)

During her work Mendieta did not destroy the earth in any way, she would choose a site, mark the image, sometimes the body or earthen shape of abstracted female form, and dig it out. Often the ritual or performance appeared violent (as when the image was filled with gunpowder and set alight) but it was always contained. With time the image eroded and disappeared as regrowth and the earth reclaimed its ground. Mendieta stated: "*Art for me has been a way to sublimate rage. In fact it has been necessary to have such rage to free myself from confinement and fury of confinement.*" (Seidel, 1994, p36).

At the time of her death Mendieta was working on a project, a series of phont etchings which she wished to compile into book form. The works were based on myths and beliefs of the Tainan people, native inhabitants of the Pre-Hispanic West Indies who became extinct as a consequence of the colonisation of the Americas. As a Cuban American, Mendieta regarded herself as a "cultural inheritor" of Tainan culture and named her Rupestrian sculptures, the first work she created in Cuba, after Tainan goddesses, i.e. Maroya (Moon), Guabancex (Goddess of the Wind), Iyare (Mother), Guaharoca (First Woman), Albohoa (The Beautiful One) Bacayu (Light of the Day), Guacar (Menstruation),

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Figure 22 *Mendieta's Female Forms From the Silueta Series*



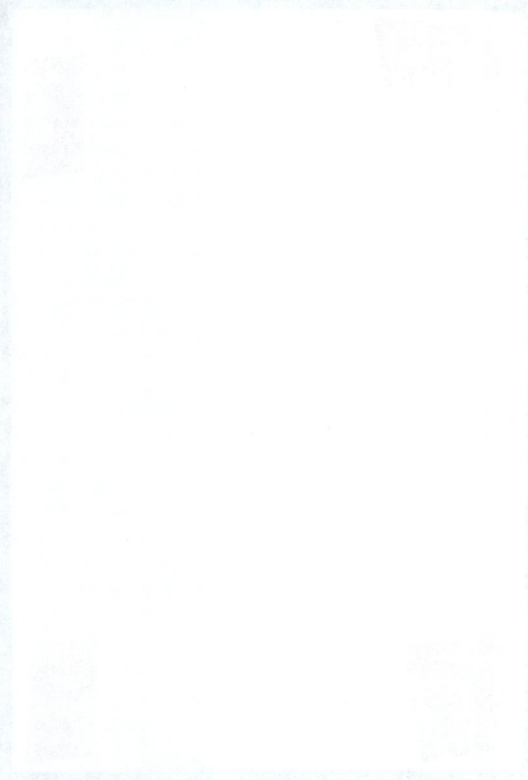
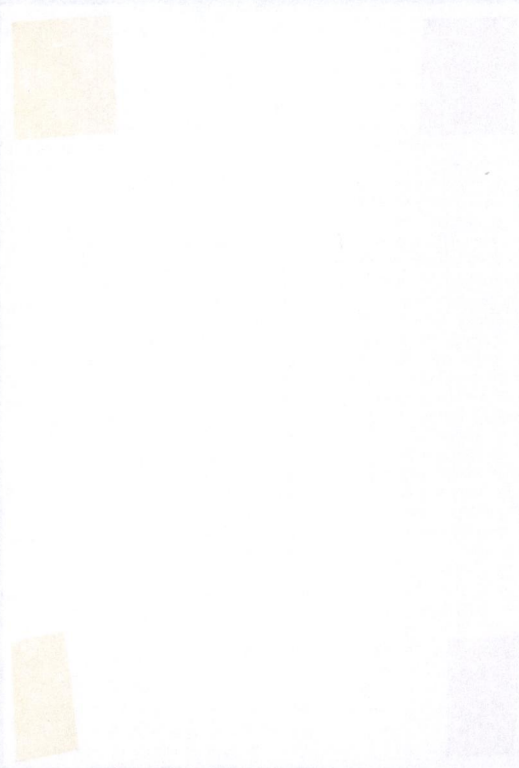


Figure 22 Mendieta's Female Forms From the Silueta Series





Atabey (Mother of the Waters) and Itiba Canababa (Old Mother Blood). The majority of Tainan myths were connected to the cycles of nature. They believed humans emerged from two mythical caves and it was in caves that these spirits were worshipped. It was because of this connection that Mendieta chose a cave as the site for the Rupestrian Sculptures, associating the interior and its red walls with the womb and childbirth. She described the work as "*an intimate act of communion with the earth, a loving return to the maternal breasts*" (Clearwater, 1993, p11). Many of the genitals in her cave sculptures are emphasised and this may be a result of Tainan influence (see *Figure 23*). The Tainos believed the goddess Itiba Cahubaba, Mother Earth/Blood, died whilst giving birth to her quadruplet, who after being delivered by caesarean section went on to populate the world. Idols of this goddess can be identified by their prominent genitals and heavy lidded eyes, which indicate the goddesses imminent death. According to legend the female genitals "*were created by the Woodpecker who pecked and pierced the place where the sex of women is ordinarily located*" (Clearwater, 1993, p17). In the early eighties Mendieta's work took a new track, she began to integrate her drawings, using black acrylic paint on bark paper and leaves, images, still female figures became more symbolic and abstract.

In 1983, in Rome, Mendieta worked from a studio for the first time and as a result her work became more accessible and took on a relative permanence. In 1985 the Director of the Otis Art Institute of Los Angeles commissioned Mendieta to create an installation for McArthur's Park. The proposal was a work, *La Junglia*, consisting of seven redwood tree trunks varying from eight to ten feet in height and twenty-five to fifty inches in diameter. The trees were to be set up in relationship to each other, charging the space with a tenseness. Each trunk would have an image carved or burned into it representing

Figure 23 *Mendieta, Untitled*

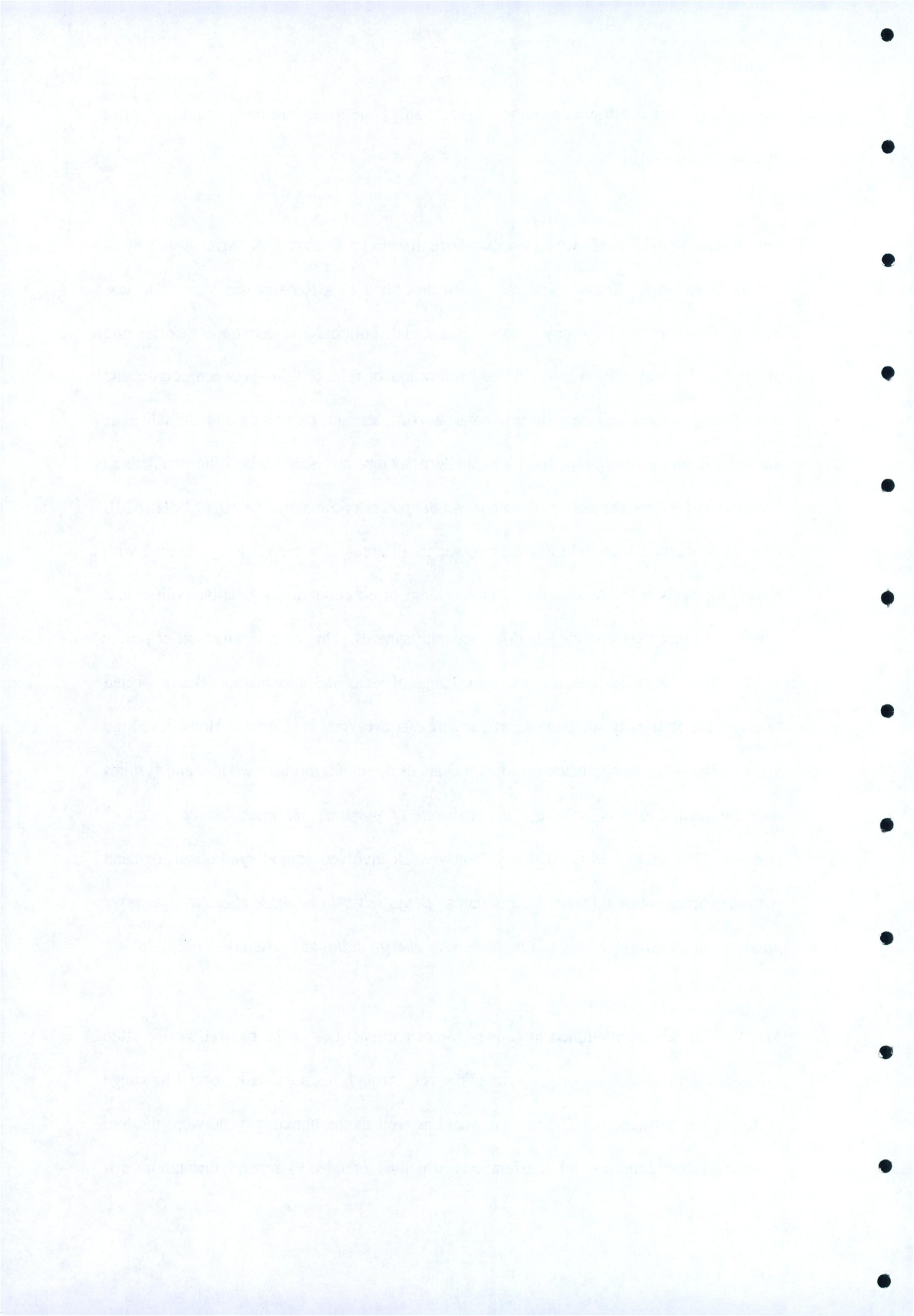




the seven powers of life that rule the jungle. Sadly, due to her untimely death, the work was never completed.

Joseph Beuys (1921-1986) was a German born artist who studied at the State Academy of Art in Düsseldorf. Beuys could have been described as a Renaissance Man. He was deeply concerned with ecology, human life, social, political and economic theories and practices. He was a forerunner in the exploration of relationships between people, the natural environment and art. He saw consumerism, statism, patriarchy and capitalism as the main ecology destroying forces in western society and summarised the problem as "*complicity between the power of money and the power of the state*" (Adams, 1992, p28). He was concerned with the misuse of power in all areas of society. Beuys agreed with Rudolf Steiner's proposal to separate the workings of the economy, legislative politics and culture, so that they operated as three separate spheres. This de-centralisation of power would allow the great dialogue, a free exchange of ideas and information. Beuys wished to dispel the ambiguity surrounding art, saying that everyone is an artist. He believed the artist had an obligation to make significant changes by reintegrating new ideas and systems into the mainstream of culture, "*a revolution of purpose, an evolution of practice*" (Adams, 1992, p28). Much of Beuys' early work involved animal symbolism, or dealt with the forces nature. David Adams states "*Beuys felt it to be more effective, whenever possible, to transform verbal dialogue into an energy dialogue*" (Adams, 1992, p26).

Much of his oeuvre attempted to convey forces and energies of the natural world, often grasped at a pre-linguistic or pre-symbolic level, through his personally forged language of forms and substances. The natural world as well as the human psyche were the loci of mysterious and meaningful interrelations, which he intended to transmit through his art.



In the early sixties Beuys' interest in the Fluxus movement became apparent in his work, becoming more "action" or performance orientated. The Fluxus movement echoed many of Beuys ideas. Fluxus attempted to bring together all artists and performers of every type to combine different nationalities and visions in a collective concept. The idea of a specialist artist becomes obsolete, being replaced by a melting pot of communication, where the emphasis is laid on the power of the image, the action and performance "a superior output of mediatory possibilities" (xx, 1991, p13). Here we see a reiteration of J. Fiske/J. Hartley's ideas about the age old tradition of bardic communication:

The aim is to expose any inadequacies in the culture's sense of itself which might result from changed conditions in the world out there, or from pressure within the culture for a reorientation in favour of a new ideological stance (Hartley/Fiske, 1978, p89)

In 1964 Beuys created a piece of work called *Fat Chair* (see Figure 24) Beuys stated:

My initial intention in using Fat was to stimulate discussion. The flexibility of the material appealed to me particularly in its reactions to temperature changes. This flexibility is psychologically effective - people instinctively feel it relates to inner processes and feelings (New Art, 1991, p13)

The fat in *Fat Chair* is not geometric. To suggest its chaotic character it is placed in layers to portray a cross section. The chair itself represents a kind of human anatomy, as Beuys states, the "area of digestive and excretive warmth processes, sexual organs and interesting chemical changes, relating psychologically to will power." (Adams, 1992, p29). Beuys exploited the nature of fat using the easy transition between its melted, unformed, confused state and its cooled, specific form. *Fat Chair* has been seen as "Images of how modern, male dominated civilisation has mechanistically imposed the abstract cub and

Figure 24 *Beuys, "Fat Chair"*





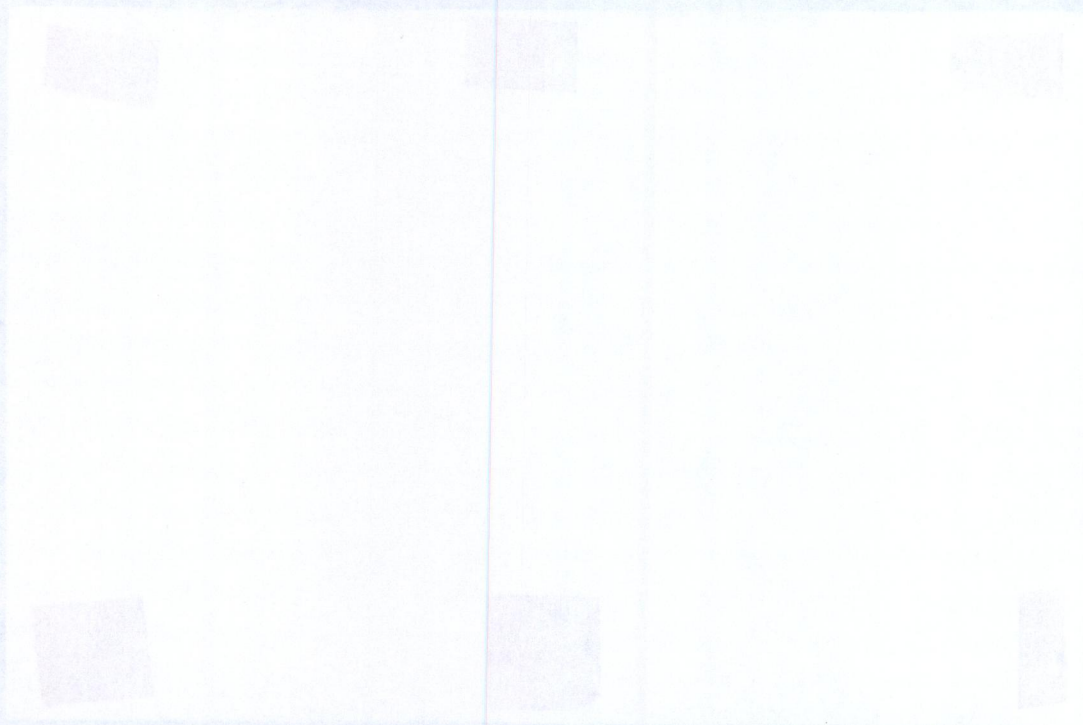
Figure 25 Beuys, *"Explaining Pictures To A Dead Hare"*





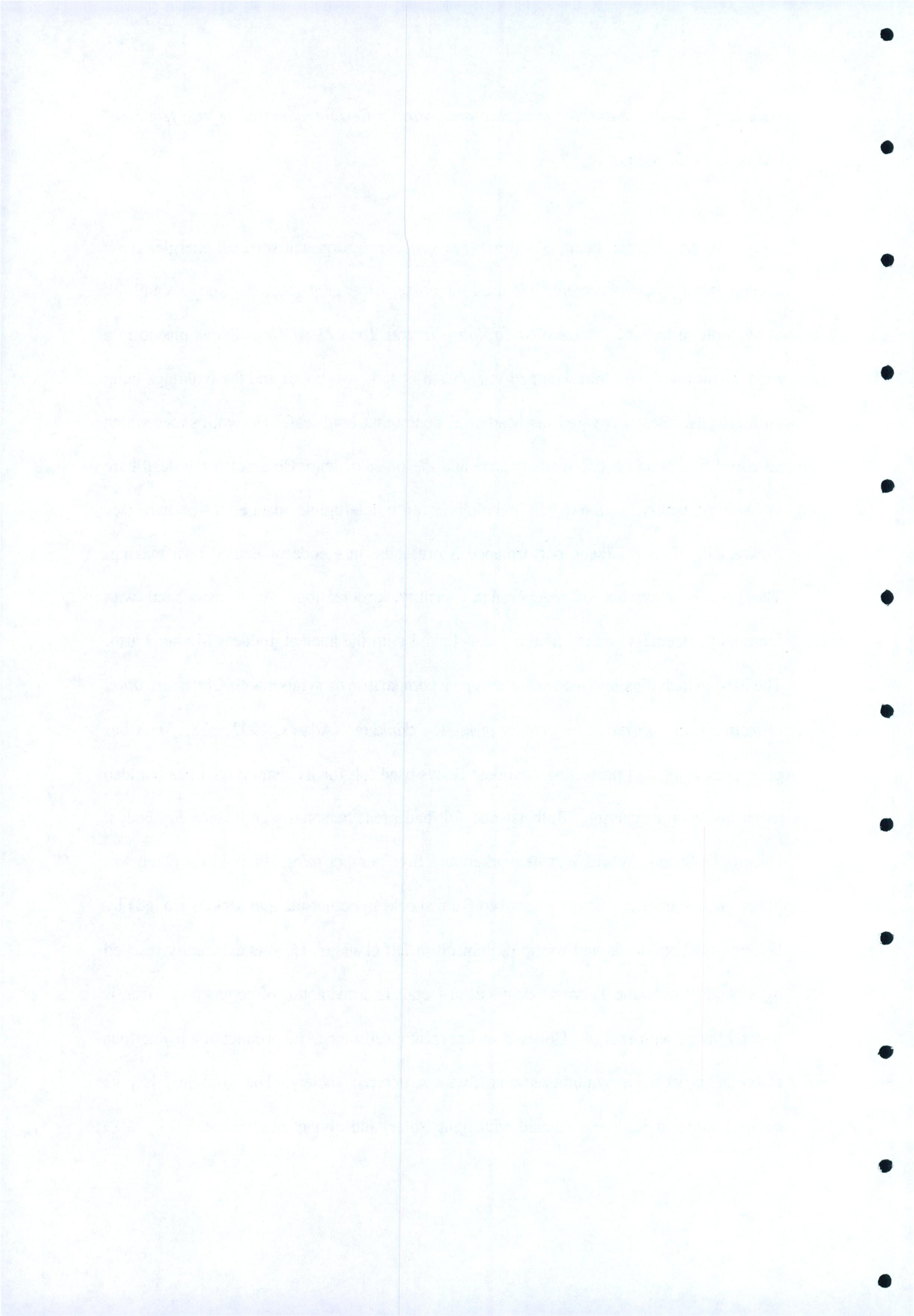
Figure 25 *Beuys, "Explaining Pictures To A Dead Hare"*





right-angle on the naturally irregular and warmly flexible qualities of the feminine"
(Adams, 1992, p31)

Beuys felt the essential being of animals gave access to forgotten spiritual energies, now needed gain by human society. He used the horse, hare, goat, bee, stag, coyote and fox as symbols in his art. In *How To Explain Pictures To A Dead Hare* Beuys placed in a room a stool with one foot wrapped in a sheath of felt, two bones and the paintings hung on the walls. Beuys covered his head with honey and gold leaf. He wore shoes which had two different soles, one made of iron and the other of felt. He cradled the dead hare in his arms whilst explaining the paintings in an unintelligible manner to the hare (see *Figure 25*). This ritualistic performance is presented in a code of Beuys' own making. The hare is a symbol of regeneration, fertility, procreation. It is associated with femininity, fleetness and the moon, and is linked with the ancient goddess Mother Earth. The hare, which digs into the earth, became a comparison or symbol with "*the penetration of matter's laws through the activity of human thinking*" (Adams, 1992, p28). Felt has great preserving and protecting qualities. Beuys used felt for its healing qualities but also as an insulator of energy. Both fat and felt had great personal significance for Beuys. During the Second World War he worked as a dive bomber pilot. In 1943 his plane was hit by enemy artillery. Beuys was saved from shock, hypothermia and serious wounds by layering his body in fat and wrapping himself in felt blankets. He was eventually rescued by a band of nomadic Tartars. Beuys used metals as a metaphor of conductors. Iron is a metal linked with energy. Honey is an energising substance, the product of a mysterious elaborate process, it symbolises a perfectly structured society. The gold leaf has its cultural value, it is also associated with light (solar) and divine intelligence.



In 1974 Beuys performed *Coyote: I Like America And America Likes Me*. This particular action began at Kennedy Airport where Beuys was wrapped in a felt blanket and taken by ambulance to New York's René Block Gallery where he was carried on a stretcher to a room with a recently captured Texan coyote, gloves, flash-light, a triangle chime and a bundle of Wall Street Journals. Here Beuys and the coyote spent a week together (see *Figure 26*). Beuys talked to the coyote, and moved around, occasionally playing the triangle which was hung around his neck. As the days passed the coyote became calmer and quieter and a relationship began to develop. The American Indians regard the coyote as divine, being gifted with very powerful instincts. *"It is a symbolic example of consciousness in the relation between the community and the individual"* (New Art, 1991, p18). The white colonialist explorers introduced materialism and exploited the Native Indians' land, culture and resources. Beuys saw the growing injury to the Native American Indians as a wound. For this reason the performance began with Beuys in an ambulance. During their time together Beuys tried to make contact with the spirit of the coyote, which for the Indians is an image of cosmic spiritual-physical transformation, so that physiologically their two energies might co-exist in compatible partnership. The coyote's straw and Beuys' felt served as an isolating medium. The flashlight was an image of energy and dominating technology. The brown gloves represented the flexibility and freedom of the human hand and the bundle of Wall Street Journals represented *"the tyranny exerted by money and power"* (Adams, 1992, p28), urinated upon by the coyote. It might be said the coyote by this action reclaimed the objects representing the civilised world. Man rejects his isolation (the felt blankets) and takes the risk of existing with the wild coyote which proves to be peaceful and willing to share his environment.

Figure 26 Beuys, "Coyote, I Like America And America Likes Me

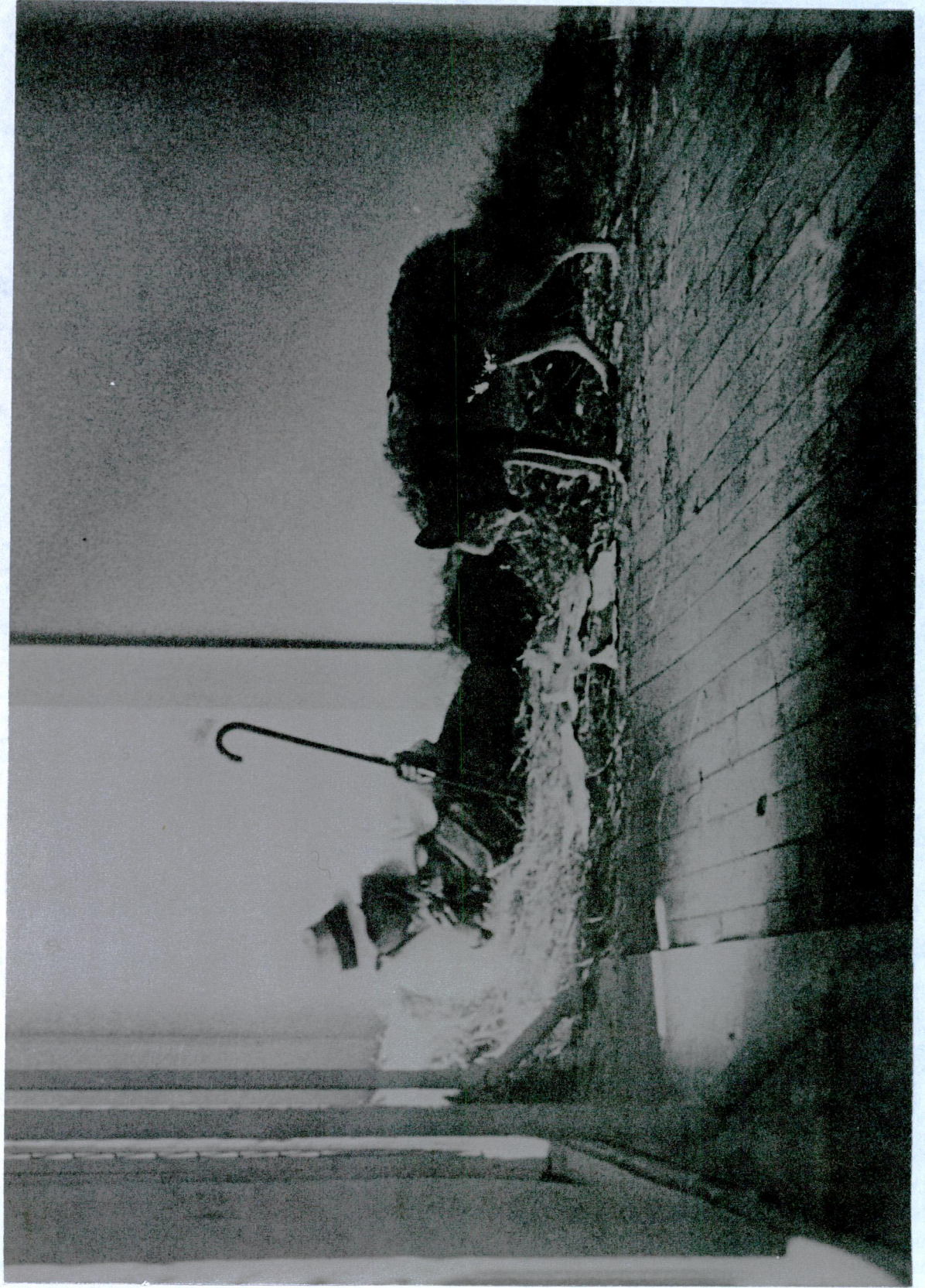
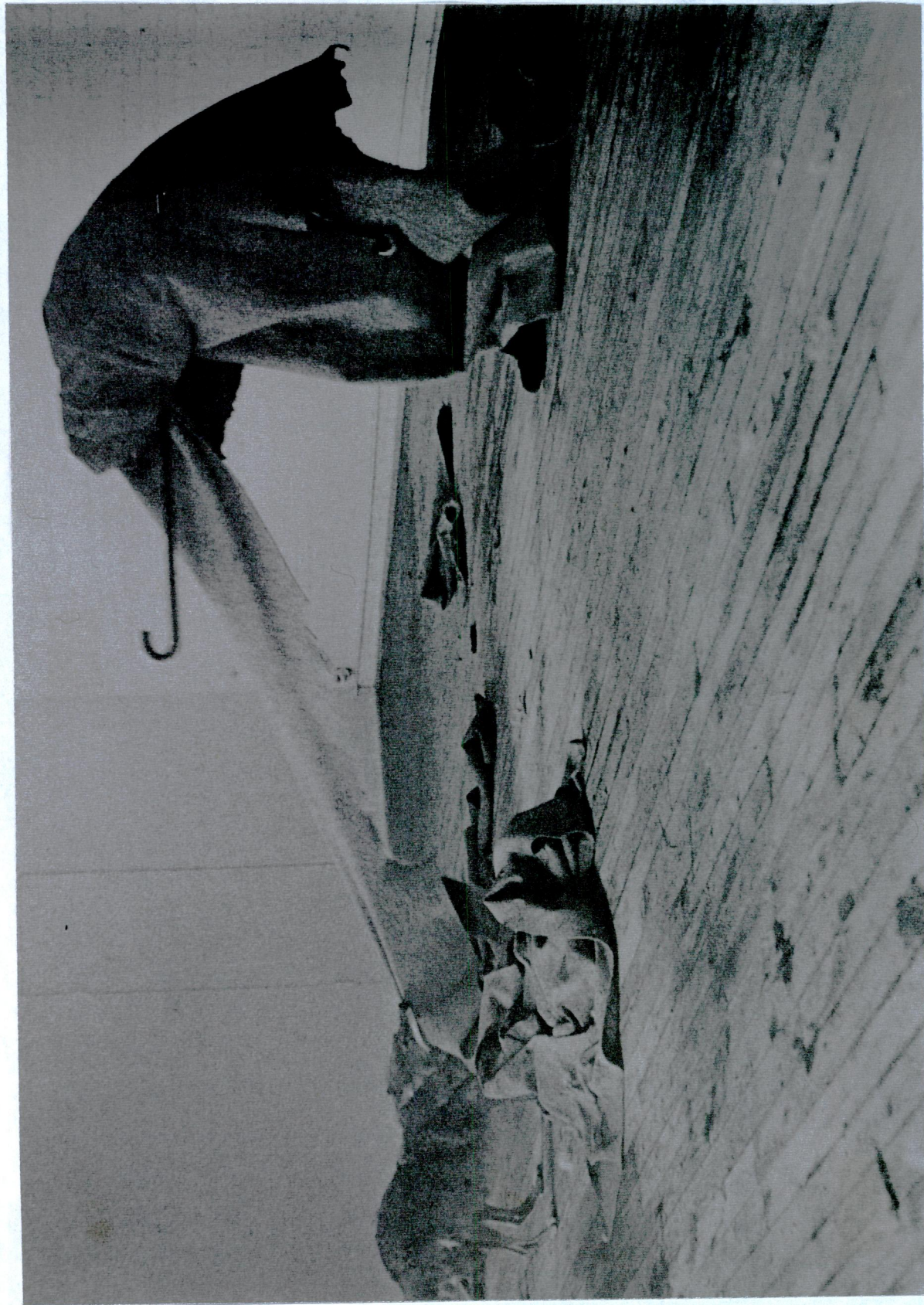




Figure 26 Beuys, "Coyote, I Like America And America Likes Me"



In this action Beuys takes on the role of the Shaman or medicine man. The coyote is a sacred animal in the eyes of the American Indians, revered as one of their most powerful Gods. Beuys uses the coyote as a symbol of the essence and spirituality which the animal represents, just as prehistoric artists did in their cave art, 30,000 years before. He used elements of the past to make a statement about the future, incorporating archetypes important to the age old Indian culture.

To summarise, we see art and the artist are tending to gravitate towards nature, inquiring into the subconscious in a search of "eternal truth". The industrial age and white colonisation are responsible for leaving many previously tight knit communities disorientated and displaced, having lost touch with their identity and nature, the meaning and structure of life disintegrates. Despite the changes this century has seen, the role of the artists remains a "bardic" one, with the artist as a visual commentator. Kandinsky, Beuys and Mendieta have much in common, drawing inspiration from nature, the unconscious, myths, ritualism and the spiritual. Their high moral standards were channelled towards the good of the collective rather than the individual, with all believing in the power of art to create change.

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used in the study.

3. The third part is a discussion of the results of the study.

4. The fourth part is a conclusion and a list of references.

5. The fifth part is a list of appendices.

6. The sixth part is a list of figures and tables.

7. The seventh part is a list of abbreviations.

8. The eighth part is a list of symbols.

9. The ninth part is a list of units.

10. The tenth part is a list of definitions.

11. The eleventh part is a list of footnotes.

12. The twelfth part is a list of references.

13. The thirteenth part is a list of appendices.

14. The fourteenth part is a list of figures and tables.

15. The fifteenth part is a list of abbreviations.

16. The sixteenth part is a list of symbols.

17. The seventeenth part is a list of units.

18. The eighteenth part is a list of definitions.

19. The nineteenth part is a list of footnotes.

20. The twentieth part is a list of references.

21. The twenty-first part is a list of appendices.

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23. The twenty-third part is a list of abbreviations.

24. The twenty-fourth part is a list of symbols.

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26. The twenty-sixth part is a list of definitions.

27. The twenty-seventh part is a list of footnotes.

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CONCLUSION

I have observed symbols and images which become archetypes, cross-cultural ideas and symbolic themes. There are many examples of motifs and images which occur intermittently over many thousands of years and still strike a subliminal chord within man's consciousness today. Why is a particular image or design important to people in diverse cultures? Levi-Strauss remarked "*Stability is no less mysterious than change*" (Anderson, 1979, p88). Jung's theories suggest that

The deeper layers of the psyche lose their individual uniqueness as they retreat further into darkness, lower down as they approach the autonomous functional systems, they become increasingly collective until they are universalised (Jung, 1964, p265)

This development of ideas may take place in the subconscious modern mind, as it did in that of ancient man. Symbols and archetypes are vital components in human society, and cannot be ignored as they are part of our mental make-up. previously men did not reflect upon their symbols, they lived them and were unconsciously inspired by them.

I have looked at evidence which suggests that the palaeolithic world (30,000 years ago, and possibly further back) was filled with ritual and ceremony. Images and signs were obviously very important as a means of communication and religious fulfilment. We have seen how the visual language, which Australian Aborigines use, interlocks with every facet of life from informal drawings made in the sand to aid the telling of a story, to the highly complex and exclusive meanings encoded in the more important designs, all of

Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is designed to provide a comprehensive overview of the factors that influence human growth and development, including genetic, environmental, and nutritional factors. The study is divided into three main sections: a review of the literature, a description of the study design and methods, and a presentation of the results and conclusions.

The first section of the study is a review of the literature. This section provides a comprehensive overview of the current state of knowledge regarding human growth and development. It includes a discussion of the various factors that influence growth and development, as well as a review of the methods used to study these factors.

The second section of the study is a description of the study design and methods. This section provides a detailed description of the study design, including the selection of participants, the measurement of growth and development, and the statistical methods used to analyze the data. It also includes a discussion of the strengths and limitations of the study design and methods.

The third section of the study is a presentation of the results and conclusions. This section provides a detailed description of the results of the study, including the effects of various factors on growth and development. It also includes a discussion of the conclusions drawn from the results, as well as a discussion of the implications of the study for future research and practice.

which may have more than one meaning. The spiritual side of Aboriginal life pervades all aspects of their universe.

Modern artists have attempted to give form to the essence behind "things", their work becomes a symbolic expression of the world and its state. The nature and values of this century are reflected by the artist who has always been the spokesperson of his time. The artist strives to represent what he perceives to be the central concerns of his culture,

To articulate the main lines of the established cultural consensus about the nature of reality (or the reality of nature), or conversely to expose any practical inadequacies in the cultures sense of itself which might result from changed conditions in the world out there, or from pressure within the culture for a re-orientation in favour of a new ideological stance (Fiske/Hartley, 1978, p88)

Modern artists use a broad spectrum of styles, media and themes but the role of the artist remains that of a commentator, storyteller or revolutionist. As with Beuys, who believed art had an important social relevance and restorative power. Much of his work concentrated on society's pervasive dependence on materialism and technology, and the effect of urbanisation on the environment. His performances worked as catalysts for ideas on the nature of existence. Artistic specialisation gave way to a middle ground of communication where everything is directed towards the power of the image, the action and the performance. As with the Palaeolithic and Aboriginal artists, Beuys was more concerned with energy and artistic effect than the final work of art. Is the role of the modern artist

to implicate the individual member of the culture into its dominant value-systems by exchanging a status enhancing message for the endorsement of

which may be a new way of meaning. The spiritual side of individual life pervades all aspects of their behavior.

Modern artists have attempted to give form to the essence behind "things", their work becomes a symbolic expression of the world and its state. The nature and value of this language are reflected by the artist who has always been the spokesperson of his time. The artist strives to represent what he perceives to be the central essence of his culture.

To understand the main lines of the established cultural consensus about the nature of reality for the reality of nature, or conversely to expose the practical consequences in the consciousness of itself which might result from changed conditions in the world and their, or from pressure within the culture for a re-orientation in favour of a new ideological stance (Fiske/Halliday, 1978, p.88)

Modern artists use a broad spectrum of styles, media and themes but the role of the artist remains that of a commentator, symbolist or revolutionary. As with Beuys, who believed art had an important social relevance and restorative power, much of his work concentrated on society's pervasive dependence on materialism and technology, and the effect of industrialism on the environment. His performances worked as catalysts for ideas on the nature of existence. Artistic speculation gave way to a middle ground of communication where everything is directed towards the power of the image, the action and the performance. As with the Futurists and Abstract artists, Beuys was more concerned with energy and intense effect than the final work of art. It is the role of the modern artist.

To influence the individual members of the culture into its permanent value system by exchanging a strong religious message for the endorsement of

that message's underlying ideology (as articulated in its mythology? It is to explain interpret and justify the doings of the culture's individuals representatives in the world out there; using the mythology of individuality to claw back such individuals from any mere eccentricity to a position of socio-centrality? (Fiske/Hartley, 1978, p88)

Such would have been the position or role of a Shaman in a tribal situation.

Art in this century has pursued the life behind things, the hidden meaning. It has delved into the subconscious which appears to have been dormant in western society for perhaps hundreds of years. Kandinsky wrote

Everything that is dead quivers not only things of poetry, stars, moon, wood, flowers, but even a white trouser button glittering out of a puddle in the street, everything has a secret soul, which is silent more than it speaks. (Jung, 1964, p254)

Aniela Jaffé states *"The symbol is an object of the known hinting at the unknown, and the deeper the dissolution with reality the more a picture loses its symbolic content"* (Jung, 1964, p264). Ana Mendieta turned towards the spiritual in her art. She flirted with the symbols, myths and gods of her heritage in an effort to re-establish her roots. *"She can be seen as someone who tried to heal the breach between humanity and non-human world"* (Barrares/Perreault, 1987, p4). Mendieta was attempting to project abstract thoughts in a candid formal way; to ritually condense her ideas, *"transmitting by these means a sense of cultural membership, (security and involvement), convincing the audience (and herself) that their status and identity as individuals was guaranteed by the culture as a whole"* (Hartley/Fiske, 1978, p88). Western civilisation with its ever changing structures, still responds and requires social ritual, which overrides individual qualities and allows it to

the message's underlying intention (as articulated in its ideology). It is an explicit function and hence the source of the culture's individual representations in the way it constructs the significance of individuality to those back stage individuals from any other society's own position of social centrality (Fiske/Halliday, 1978, p. 84).

Such would have been the position or role of a Shaman in a tribal situation.

At the same time, the pursuit of the hidden meaning, the hidden meaning, it has derived from the subconscious which appears to have been dormant in western society for perhaps

hundreds of years. Kandinsky wrote

everything that is dead gives not only things of beauty, but, more, more, more, but even a white flower, when placed on a globe in the center, everything has a secret soul, which is often more than it speaks (Jung, 1964, p. 254).

André Malraux states "The symbol is an object of the human spirit in the universe, and the secret the absolute with which the work of plastic form is symbolic content" (Jung, 1964, p. 254). And Malraux turned towards the spiritual in his art. He lived with the symbols, myths and gods of his heritage in an effort to re-establish his roots. "This can be seen as someone who tried to find the bridge between humanity and non-human world" (García/Ortega, 1987, p. 4). Malraux was attempting to project himself through in a sacred ritual way; to ritually connect himself, transcending his death needs a state of cultural individuality, (certainly and involvement, connecting the individual and herself) that their status and identity as individuals was guaranteed by the culture as a whole" (Fiske/Halliday, 1978, p. 84). Western civilization with its ever changing structures and responds and requires social ritual, which overrules individual qualities and allows it to

get in touch with its collective self. This "*assures the culture at large of its practical adequacy in the world by affirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world*" (Fiske/Hartley, 1978, p89).

In a way the artist is one of the few remaining links with our visual/oral past, and thankfully remains a strong connection through which the spiritual ritualistic and subconscious part of our mind can communicate. It has been said that our ability to use symbols, signs, archetypes and imagery defines our very humanness.

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