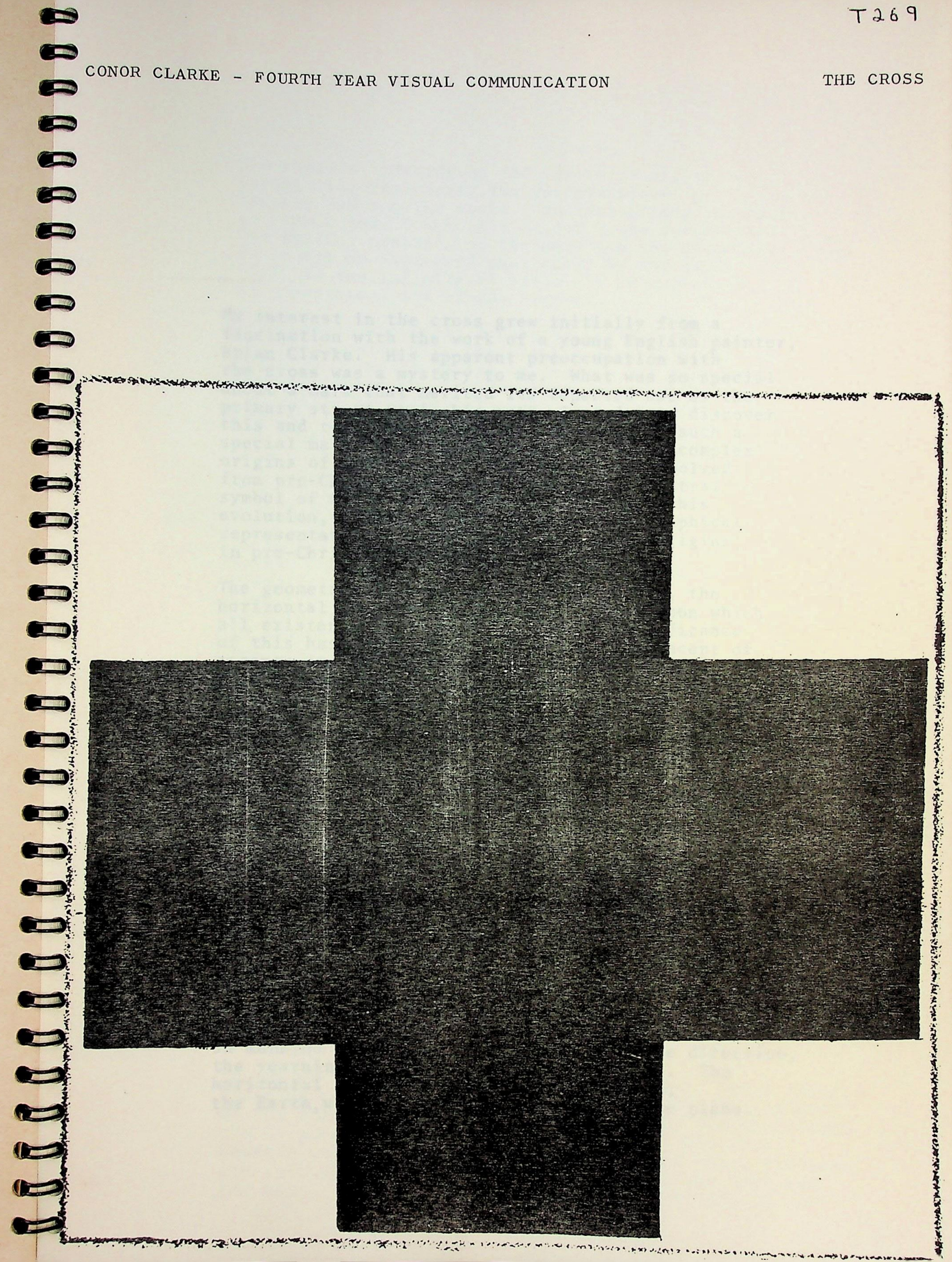


CONOR CLARKE - FOURTH YEAR VISUAL COMMUNICATION

THE CROSS



My interest in the cross grew initially from a fascination with the work of a young English painter, Brian Clarke. His apparent preoccupation with the cross was a mystery to me. What was so special about a mark that merited its repeated use as the primary structure in his art? In order to discover this and to explain just why the cross is such a special mark, this thesis shall trace the complex origins of the symbol. The cross motif evolved from pre-Christian times to become the central symbol of Christianity. I shall discuss this evolution, explaining the various iconographical representations of the symbol and their origins in pre-Christian decoration.

The geometrical co-ordinates of the cross, the horizontal and vertical, forms the fabric upon which all existence is based. The cosmic significance of this has influenced the fundamental concept of ascents and descents in many religious forms. Through an understanding of philosophical and theosophical concepts, certain artists have recognised the archetypal, universal nature of the horizontal and vertical. I shall discuss possible factors in their adoption of the cruciform and show how painters like Piet Mondrian and Kasimir Malevich integrated it into their aesthetic investigations. The results of their attempts to divest the cross of Christian symbolism can be seen in the now frequent use of non-objective cruciforms in modern painting, sculpture, architecture and graphic design.

Height, depth, breadth, direction, proximity and distance are the spatial forms in which the Holy manifests itself in Christian Art. The idea that the spirit of the Almighty is to be found everywhere in our physical existence is symbolised by the cross as the centre of the Universe. In Christian symbolism the vertical stroke represents the oneness of God and symbolises power descending on mankind from above, or, in the opposite direction, the yearning of man towards higher things. The horizontal stroke symbolises man's domain, the Earth, where all life moves on the same plane.

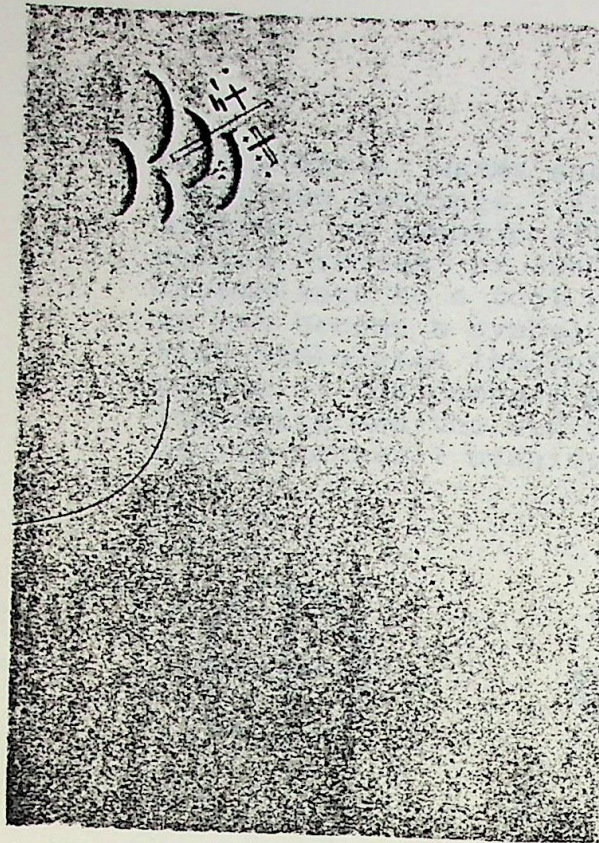
The angle or meeting of the celestial and the terrestrial represents the reciprocation between God and the world. As they possess nothing in common they touch, but do not cross one another. The spatial position of the Holy and the direction to it may be expressed abstractly by the cross form, as the infinity of space can be expressed by geometrical and linear figures.

The Russian Suprematist painter Kasimir Malevich was preoccupied with the plastic expression of the infinity of space as can be seen in his Suprematist compositions conveying "a sense of the universe" "a feeling of universal space" and "the feeling of a mystic wave from outer space" (1916/17). The predominant motif in these works is the simplest form of two lines intersecting at right angles, the cross. Malevich saw this form as the point of departure for four infinite lines, the cosmic co-ordinates of infinite space.

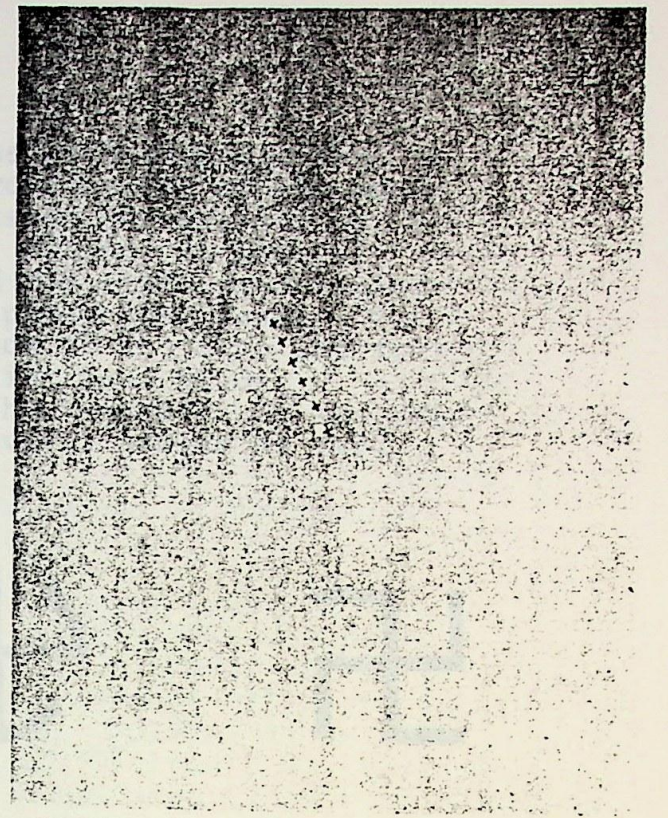
It is not so much the meaning of the cross but its formal characteristics which give it a symbolic potential. The religious meaning of the cross is always potentially present, however, it is interesting to note the frequency with which this motif occurs in pre-Christian decoration. The word 'symbol' from the Greek 'symbolon' means contact, token, insignia or means of identification and it was these functions that pre-Christian forms of the cross mainly served. The symbol, the picture, the sign, the word and the gesture require the association of certain conscious ideas in order to express what is fully meant by them. As a rule, this is based on the convention of a group that agrees upon its meaning. Symbolic representations are usually depicted in diagrammatic or ideographic modes as signs, abbreviations, images and objects of all kinds that indicate a larger context. The circle the disk, the rosette or the swastika may symbolise the sun, the universe or a star. The square and the cross may symbolise the Earth or the four cardinal points which are derived from the religious concept of the cosmic whole or the Divine quaternity. The four astronomical cardinal points are East and West (light and dark) and North and South (cold and warmth). The cross reveals that which is visible in nature, that unity made up of two divided one by the other in order to produce four. The different varieties of crosses may symbolise man and his extremities.



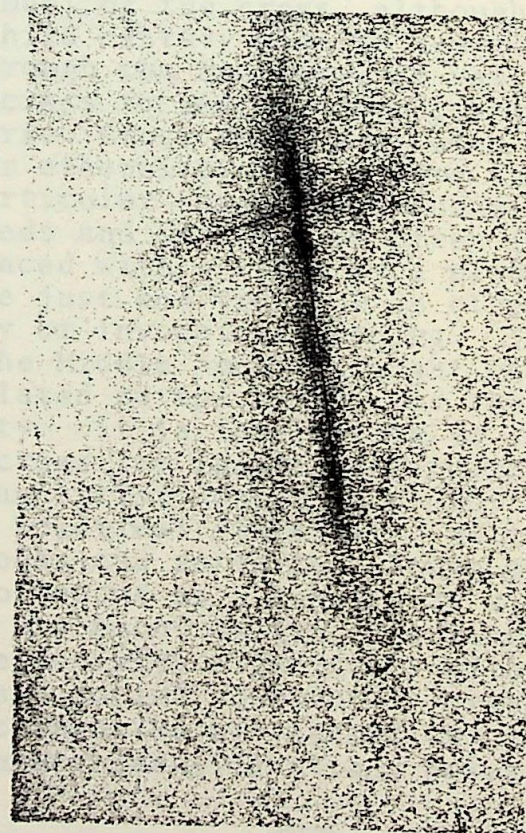
The word 'cross' derives from the latin 'crux' which really means pain or torture. However, because of the transfer of the word to a particular configuration, the cruciform, the original meaning has been forgotten. The Crux Gammata or Swastika, known by its sanskrit name, predates the introduction of Christianity in both the East and the West. It is composed of four Greek capitals of the



A SENSE OF THE UNIVERSE

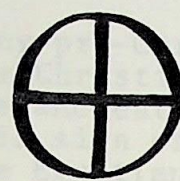


THE FEELING OF A MYSTIC
WAVE FROM OUTER SPACE



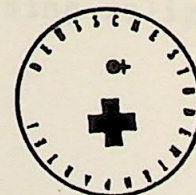
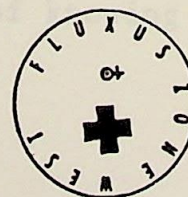
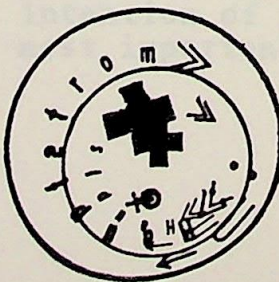
A FEELING OF UNIVERSAL SPACE

of the letter Gamma and has both symbolic and religious meanings. It provides one of the most striking of dynamic effects in design, the so called 'vortex' or 'whirl' motif. It has resemblance to a tool used for kindling fire and so has become a symbol of productive power. It also symbolises the rotation of the Sun, the four points of the compass and its four winds, lightning and the God of the tempest. An analysis of its sanskrit meaning reveals health or life



This drawing illustrates the development of the Swastika from the Pagan Sun Wheel.

The Swastika was marked on early Christian tombs as a veiled symbol of the cross, although this was not until the third century when it supplanted the anchor. Through the Swastika, it was intended to reveal the cross to the initiated, while concealing it from others. Cross forms were used as symbols, religious or otherwise, long before the Christian era. One particular usage was identification: on early deeds and Charters we often find the subject matter prefaced with a cross as a pledge that its contents are just and true, or in other cases having a dedicatory or invocatory meaning. In Masonic lodges of the Middle Ages the right angle, a symbol closely related to the cross, was the sign of Justice and integrity. It is interesting to compare this use of the cross for identification to the marks used by the German artist Joseph Beuys for stamping manifestos, political statements, editions, objects, drawings, books and so forth. Beuys maintains that these are not meant as a substitute signature; rather they are proof of his intention to integrate every single activity organically within the total concept of his social sculptural organisation. This would categorise his intentions for the use of such marks under identification, possession and belief.

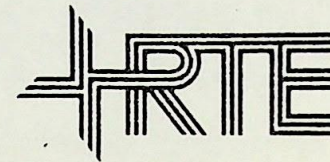
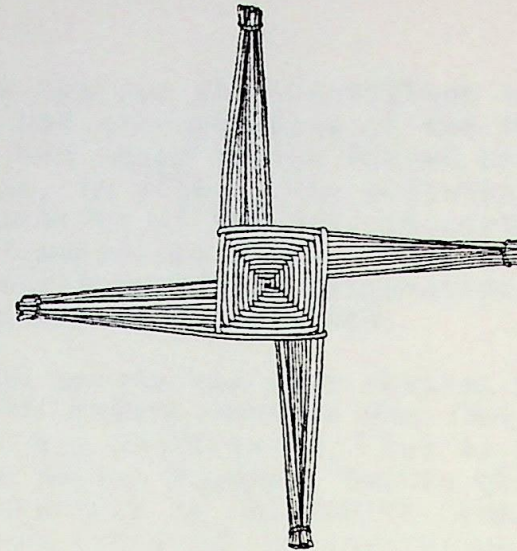


The Swastika can be seen on early Irish Christian tombs, such as the stone pillar from Aglish in County Kerry, now in the National Museum. Another early Irish Christian form was the St. Brigid's Cross variety, which is probably most widely known due to the fact that the National Broadcasting Service, Radio Telefis Eireann, uses a Swastika cross design of this type as its symbol. It was also used in its familiar form as a corporate symbol by the Dublin 'Swastika' Laundry and it can be clearly seen on the company's chimney stack at Ballsbridge. Despite all, it would seem that the symbol can now never be dissociated from Hitler and the Third Reich.

Many pre-Christian cross forms were later adopted for Christian usage. One such form was the Ankh the ancient Egyptian hieroglyphic symbol of life. This sign of divinity was a recurrent attribute of the Egyptian Gods to the King. Holding it to his nose they gave him the 'breath of life', an imperishable vital force. The Egyptians used it on temple walls, stelae and it was evident in friezes of objects usually in the region of the feet. causing them to see it in the image of a sandle strap. This form of the cross which resembles a T surmounted by a loop was later adopted because of its cruciform shape by the Egyptian Christian Coptic Church for whom it symbolised the key of heaven.

Early Christians saw in the marine anchor an allegorical and disguised form of the cross. It can be found in conjunction with the oldest inscriptions in the catacombs as a sign of the fixed hope of Christians. 'We have this as a sure and steadfast anchor of the soul, a hope that enters into the inner Shrine.' These words of St. Paul to the Hebrews caused this pagan emblem of hope to take on a deeper meaning for Christians as a heavenly hope anchored to the cross of Christ. With the related emblems of the fish and the dove, the anchor is found on seal stones as well as in the catacombs. At one time the anchor was popular with marine insurance companies, because of its association with security. It is a general maritime symbol and is the main feature of many civic coats of arms, mainly ports.

A discipline of secrecy practiced by the early church to prevent knowledge of Christian mysteries gave rise to much symbolism and iconography, Systems of symbols and pictures that are constituted in a certain ordered and determined relationship to the form, content and intention of presentation, are believed to be among the most important means of knowing and expressing religious



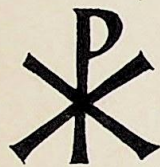
THE SWASTICA FORM OF THE ST.BRIGID'S CROSS
AS ADAPTED FOR THE R.T.E. LOGOTYPE

facts. Such systems also contribute to the maintenance and strengthening of the relationship between man and realm of the Sacred or Holy. The symbol is, in effect, the mediator, presence and representation of the Holy in certain conventional and standardised forms. In Christianity, the basic cruciform is a configuration which appeals to a deep rooted spiritual need.

The cross has become the most central symbol of the Christian world. Apopted centuries after Christ's death the cross not only recalls his crucifixion, but is also a symbol of Christian faith. However, before the time of the Emperor Constantine in the Fourth Century, open display of the cross was an invitation to danger or ridicule. This led to the widespread use of allusive symbols by Christians. These were often veiled symbols of the cross, such as the anchor. After Constantine converted to Christianity, he abolished crucifixion as a death penalty and promoted the cross as a symbol of the Christian faith.

According to Eusebius, Bishop of Caesarea and 'Father of Church History' the Emperor Constantine, asleep in his tent on the eve of battle, saw in a dream a luminous cross in the heavens bearing the words 'In Hoc Signo Vinces' - 'In this sign I conquer'. By command of the Emperor the sign was placed on the imperial standard and under this banner Constantine won a conclusive victory over his rival Maxentius at the Milvian bridge on October 27 312 AD. Eusebio also describes the symbol which Constantine ordered to be placed at the top of the standard as a monogram formed by the first two letters of the Greek word for 'Christ the Anointed' ΧΡΙΣΤΟΣ, the X and P (Chi and Rho) combined.

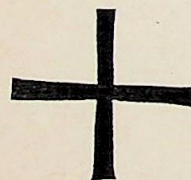
From that military success the Chi-Rho monogram became a sign of victory and was widely recognised as meaning salvation in the name of Christ. It became the first cross openly used by Christians in the fifth century. It was sometimes used in catacomb inscriptions as early as the second century and it was shortly after this time that the Greek letters Alpha (Α) and Omega (Ω) were added to the monogram as an affirmation of the Divinity of Christ. St. John records that Christ himself said 'I am the Alpha and Omega, the beginning and the ending'. However, the monogram fell into oblivion after the Goths conquered Rome, being then supplanted by the Cross.



In Christian iconography the cross has become a symbol of Christ's death and the redemption of mankind. It has been adopted to a multitude of various forms, however, for the purposes of this thesis, I have broken them down to four basic iconographical representations. The Crux Immissa (Latin Cross), Crux Quadrata (Greek Cross), Crux Commissa (St. Anthony's Cross) and the Crux Decussata (St. Andrew's Cross) constitute these four basic forms.

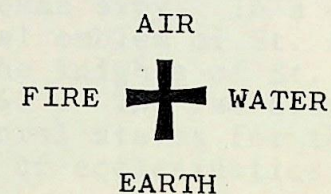


Tradition favours the Latin cross as the form on which Christ died. It was also known as the Cross of Calvary or Passion Cross. In its construction the upright shaft is longer than the transverse branch and in form it resembles a man standing with arms outstretched. Devotional Latin Crosses can be found in various finishes, as a tree trunk with bark; round and smooth and squared as with a plane. In colour it may imitate veined wood, be green to symbolise the Tree of Life and Hope, red to recall the Blood of Christ or gold to signify glory. The Latin Cross is the most widespread form used today, especially in Western Christian monuments. It has influenced the symbolism of architectural ground plans and styles of church building. The cruciform plan of a Church immediately identifies the form of the religion as well as the placement of the walls and this is, I feel, one of the few examples of a total marriage of symbolism, plan and structure in the visual arts. Within the plan there are also formal symbols of arrangement, the position of the altar, the axis of east and west and so forth. The cathedrals at Santiago di Compostella (Spain); Sienna, Florence; (Italy); Cologne (Germany); Elgin (Scotland) and Lincoln (England) have Latin cross ground plans.

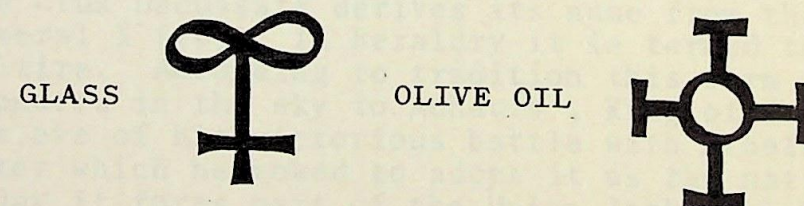


The Crux Quadrata or Greek Cross has four arms of equal length, the transverse branch dividing the upright shaft into equal parts. It was this cross that supplanted the use of the Chi-Rho monogram as the principal symbol of Christianity. Although it has been more frequently used in the East it was interchangeable with the Latin form in all places until the Schism between the East and West.

After Constantine, realistic portrayal of Christs suffering on the cross was avoided. Instead, devotion to the cross centred on Christs victory over evil and death. The earliest crucifixes depict Christ alive, with eyes open and arms extended in glory. However, by the ninth century artists began to stress the realistic aspects of Christs suffering and death. Western portrayals of the crucifixion began to suggest pain and agony, often showing the crown of thorns. Western Theologians suggested that the Latin Cross was most likely that used at the crucifixion, while the Greeks had transformed the instrument of cruelty into an ornament. It is interesting to note that the Austrian theorist Adolf Loos, associated ornament with primitive eroticism and wrote that the first ornament ever created, the cross, is of erotic origin, 'the horizontal stroke is a reclining woman, the vertical stroke a man penetrating her'. Loos ideas on the symbolism of the cross co-ordinates can be closely related to those of the philosophical cross.

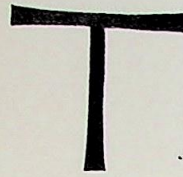


Air and Earth represent the male principle, fire and water, the female principle. To these four elementary forms correspond the four following philosophical ideas: spirit; matter; motion and rest. All science is comprised in the understanding of these four principles. Chemistry has reduced this to three - the Absolute, the Fixed and the Volatile. It is interesting to note the inherent cruciformity in early chemical signs.



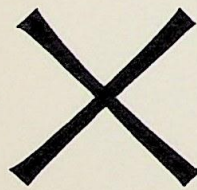
Greek Cross motif was commonly seen in early Irish stone carving, often inscribed in a circle, as on the West side of the Duvillaun slab in County Mayo. This form of the cross also forms the basis for many authoritarian monograms including the universally recognised Red Cross, which is an internationally recognised symbol for rescue and medical aid with no particular political, religious or national affiliation. The Greek Cross is identical

with the mathematical ampersand and in conjunction with the minus sign, it is the standard symbol for the positive charge in electronics.



The Crux Commissa or Tau (T) Cross is sometimes termed the anticipatory or type cross, the cross of the Old Testament. For the Ancient Egyptians it was the symbol of eternal life and according to tradition this symbol of life was the form painted by the Israelites in blood upon their door posts when the Angel of Death passed through the land of Egypt to smite the first born of the nation. It may also have been the form of cross on which the brazen serpent in the wilderness was raised by Moses, 'And Moses made a serpent of brass, and put it upon a pole, and it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass he lived'. Many of the early basilicas were built on a Tau-shaped ground plan. This concealed symbol of the cross was found in the catacombs in Rome and has a likeness to the Standards used to carry the banners in the Roman army. In a crutch - like form it is the especial emblem of St. Anthony of Egypt and is worn by the Knights of St. Anthony, who were instituted in 1352. The Tau Cross is also used as the head of pastoral staves for the actual or symbolic support of ecclesiastics in the Orthodox Church.

Early Christian tradition affirms that St. Andrew was crucified on a cross of the Latin form, but with his body extended horizontally. Like St. Peter who was crucified upside down, St. Andrew deemed it too great an honour to be crucified as was his Lord. It was not until the Fifteenth century that his crucifixion was represented by an X shaped cross.



The Crux Decussata derives its name from the Latin numeral X (10). In heraldry it is termed the cross saltire. According to tradition this form of the cross appeared in the sky to Achauis, King of Scots, on the eve of his victorious battle with Athelstane, after which he vowed to adopt it as the national emblem. Today it forms part of the Union Jack, which consists of three crosses, St. George for England, the Saltire of St. Andrew and the Cross of St. Patrick. The Union Jack was originally the national banner for Great Britain and Ireland (hence the inclusion of St. Patrick's Cross.)

UNE ORANGE

UNE GOUTTE DE VIE

TERRE DES HOMMES

The X form has all the associations of the cross, including the cancellation meaning. It is used as a cancellation mark on all forms of visual material, cancellation of the unwanted photographic negative for example. It can also be used as a mark of affirmation and 'X' is traditionally the signature of the illiterate or the mark of the voter. Its mystery and ambiguity are reflected in its graphic interpretations; mathematical symbol for the unknown quantity; a kiss; X-Ray; X-Rated Movies and so on.

The four basic iconographical representation of the cross have developed into a multitude of various forms; professional celtic and heraldic are just three examples. Although for Christians the cross has become a symbol of Christ's death and the redemption of mankind, it is unlikely that he died on an actual cross, it was more likely a simple stake. The cross has been shaped more by myth than by history. For Christians it symbolised the cosmic significance of Christ's sacrifice. The geometrical dimensions of the cross represent Christ's sacrifice at the centre of the world, on the cosmic tree. This stretches from Heaven to Earth and stands at the mid-point of the horizontal vertical convergence of the four cardinal directions, North, South, East and West.

In Christian tradition the counterpart of the second tree of the Garden of Eden is the Cross. Hippolytus, Bishop of Rome, in the third century, spoke of the cosmic cross; 'this tree, wide as the Heavens itself, has grown up into Heaven from the Earth. It is an immortal growth and towers between Heaven and Earth. It is the fulcrum of all things and the place where they are all at rest. It is the foundation of the round world, the centre of the cosmos. In it, all the diversities in our human nature are formed into a unity. It is held together by the invisible nails of the spirit so that it may not break loose from the Divine. It touches the highest summits of Heaven and makes the Earth firm beneath its foot, and it grasps the middle regions between them with immeasurable arms'.

In Christianity the cross embraces all the symbolism pertaining to the tree at the centre. In the thirteenth century the cross sometimes assumed the shape of a living tree, the Tree of Knowledge brought to life again by the power of the Redeemer's blood. This is illustrated

by the Medieval legend connecting the Fall of Adam from the Garden of Eden with the Redemption. Adam, when expelled from Paradise took with him a branch of the Tree of Knowledge. It passed from hand to hand, and in due course became the pole on which Moses raised the brazen serpent. The wood found its way to Jerusalem, where it functioned as a bridge over a stream. The Queen of Sheeba at the time of her visit to Solomon, knelt down and worshipped it, it's future having been foretold to her in a vision. Then with bare feet she walked through the stream rather than tread on the wood. It was later found floating in the pool of Bethesda, whose waters had miraculous curative powers. It was taken from here to make the Cross of Christ.

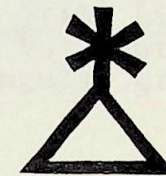
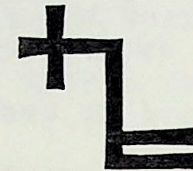
It is interesting to note that in paintings of the Virgin and Child by northern European Artists of the Fifteenth & Sixteenth Centuries, the apple usually held in the infants hand is traditionally the fruit of the Tree of Knowledge and therefore alludes to him as the future Redeemer of Mankind from original sin.

As symbol of the centre, meeting-point of the three cosmic planes, the cosmic tree has been perennially associated with rites, myths and symbols of ascent. It was from the centre, along the Axis Mundi, that Christ, Buddha and Shaman all made their ascensions. Christ made his ascension up the Tree of the Cross. Ascents and descents into sky and underworld are a central feature of many religions; Shamanism, Buddhism and Christianity are just three examples.

The cosmic cross reflects not only the endless regeneration of the Cosmos through Christs sacrifice but also its undying centre. The vertical axis of the cross centres on the pole star, around which the Heavens revolve and from here it descends to become the axis of the world. In Christianity the Tree of Life and the cross unite the Alpha and the Omega, past and future, beginning and end. The Tree of the Cross stands between the Tree of Life in the Garden of Eden and the Tree of Life in the World to come. Thus the tree that brought about mans fall is also the source of his redemption.

This strong connection between the Cross and the Tree of Life can be seen at the centre of the westside of the North Cross at Castledermot in County Kildare. It is depicted in a large eight sided panel, showing Adam and Eve on either side of the Tree of Life. The strong organic nature of the central Greek cross motif on the westside of the Fahan Mura Slab is another early Irish Christian portrayal of the cosmic significance of Christs sacrifice.

The primordial co-ordinates of the Cosmic Tree, the vertical and the horizontal played a vital role in the radical transformation that took place in painting at the beginning of this century. Perhaps more significantly than any other painter, Piet Mondrian rediscovered the cosmic symbolism of the union of these opposites. The appearance of the tree in his work marks a crucial turning point in its development. Even his earlier works betrayed his different way of looking at things and it is interesting to note the overt cruciformity in the vanes on the 'Windmill near Blaricum in the Moonlight' (1906/7). Indeed early Dutch symbols for the windmill were essentially cruciform.



Mondrian saw landscapes with their clumps of trees, houses and so forth as a combination of sharply defined masses contrasting with one another. One element, the tree, constantly reappeared in these early paintings. Starting from his studies of a real tree observed in nature, Mondrian produced numerous drawings and paintings in which the cosmic aspect of the tree, represented by the weaving of its two vital axes, became more and more apparent. It is interesting to note that the cruciform structure of Mondrian's tree drawings was not unlike the early botanical signs for the tree and bush.

TREE



BUSH



At the start of his career, Mondrian arranged his trees in groups, planted along a canal bank for example. In 1905 these clumps and lines of trees began to express true feeling, painted in brownish, greens and intense blues combining together to form a whole. Then around 1907 groups of trees were replaced by pictures of a single tree, complete in itself and giving a sense of repose.

At this point Mondrian's images were quite naturalistic. However, his constant preoccupation with unity, completeness and continuity of form made him concentrate more and more on basic shapes. The vertical upright of the trunk remained a constant element,

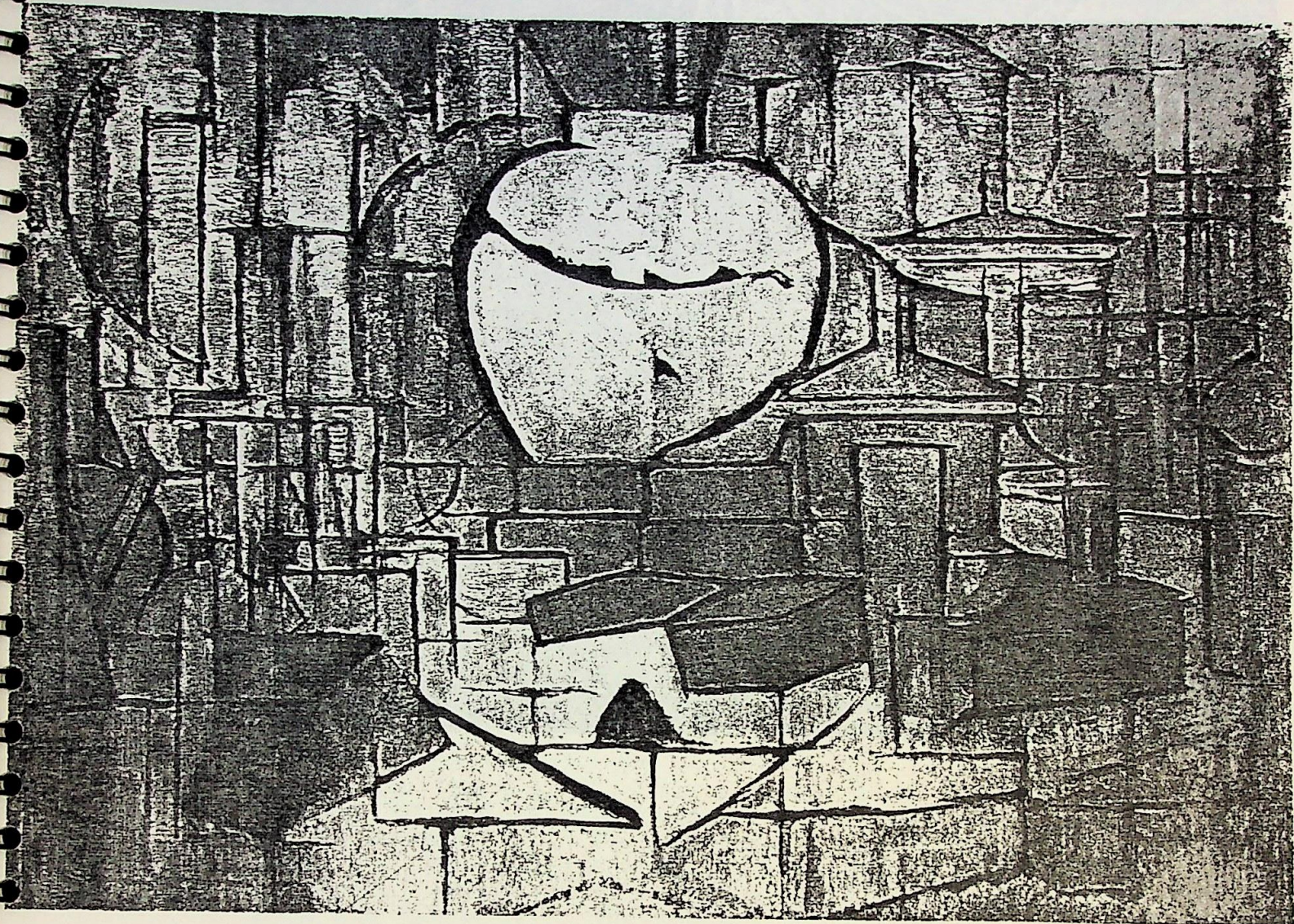
however, the upper part of the tree was metamorphosing to form a complete triangle, verging on the abstract.

Two paintings of 1911 Horizontal Tree and Still Life With Ginger Pot show a midpoint of his development from Cubism to Neo-Plasticism. Mondrian felt that Cubism was purged with subjectivity, nature and pictorial illusion. Mondrian in taking Cubism to its logical conclusion developed a wholly abstract geometric art of surface. He was perhaps influenced by the writings of the Medieval German mystic Meister Eckhart who wrote 'to find nature himself; all her likenesses have to be shattered and the further in the nearer the actual thing'. Horizontal Tree shows the observed image of the tree gradually dissolving in the warp and weft of verticals and horizontals. In Still Life With Ginger Pot volume and depth are conveyed but, anticipating the later work, move into heavy rectangular gridding with forms outlined in black.

Mondrian acknowledged his debt to three founder members of De Stijl, Theo Van Doesburg, Wilmos Huszar and Bart Van der Leek in helping him to adopt the forms with which to banish all subject matter. It is interesting to note that all three had been involved in designing for stained glass and in due course had been experimenting with the geometrical division of colour planes. Experience gained in working on a gridded format for stained glass window designs was of fundamental importance to Van Doesburg and Wilmos Huszar in the development of grid-based abstract painting. Thus it may be said that stained glass was an indirect influence on Mondrian's adoption of non-objective forms.

Van Doesburg wrote on the spirituality of grid-based abstract art, 'However, man as the appearance of the utmost internality of spirit, does not possess any point at all towards which he could define a dimension. This explains why in expressing the spiritual, in making spirit an artefact, he will be forced to a mono-stereometric form of expression'.

After 1910, Mondrian used nothing but monochrome grays and browns and the pattern of lines bore only a distant resemblance to real trees. In 'Gray Tree' the natural sweep of branches has been schematised in the Cubist manner and turned into an abstract pattern of lines, intensified by the use of colour planes. He took the final step when he painted the almost completely abstract 'Flowering Appletree'. The image of the tree had disappeared altogether, leaving behind what Mondrian called 'the single primordial relation', the dynamic

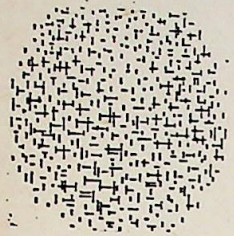


TILL LIFE WITH GINGER POT



FLOWERING APPLE TREE

equilibrium' or rhythm of vertical and horizontal, the cosmic axes of the Universe. This symbolised for him all the dynamic polarities of life; the perpetual interpenetration of male and female, active and passive, spirit and matter, universal and unique.



Mondrian's colleague in DeStijl, Theo Van Doesburg, had great enthusiasm for what he called the spiritual and architectural qualities in Mondrian's work. Mondrian had finally arrived at complete abstraction in his 'plus and minus' series which were based on the sea. 'Looking at the sea, sky and stars, I represented them through a multiplicity of crosses'. He was for the first time expressing himself with absolute freedom in a pictorial language that was entirely his own. He endeavoured to paint in this 'Neo-Plastic' manner, from the mind, using pure form as far as possible. Both Mondrian and Van Doesburg wanted to attain a complete harmony of the spheres, an equilibrium of mind and matter. They were convinced that creations of plastic art were independent products of the human mind, like music or philosophy. Mondrian wrote; 'As a result of a continuous effort De Stijl managed to produce a composition based exclusively on the equilibrium of pure relationships and arrived at intuitively by a combination of deepened sensitivity and higher intelligence... the new type of composition is based on the presence of permanent oppositions, contrasting with and neutralising one another. Lines are straight and always occur in their two principle opposites, thus making a right angle, the plastic expression of the constant. Dimensional relationships are always based on this key relationship. So the new plastic art is equivalent to nature and works of art no longer bear a visual resemblance to natural objects'. He believed that man by means of abstract aesthetic contemplation, could achieve conscious unity with the Universal. The deepest purpose of painting has always been to give concrete existence, through colour and line, to this universal which appears in contemplation'.

Mondrian had joined the Theosophical Society in 1909 and was greatly influenced by it. It is interesting to note that Kasimir Malevich, who insisted on the spiritual essence of his Suprematist paintings, and much later on Brian Clarke had also been students of Theosophy. They had all undoubtedly been aware of Madame Helena Petrovna Blavatsky's concept of the Philosophical Cross, which conveyed that the absolute movement of life is the perpetual consequence of two

contrary tendencies which are never opposed.
In a similar manner, Christian prophecy contains two affirmations and two negations, a fourfold revelation.

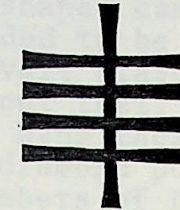
1. The fall of the World and the triumph of the Gospel under the first Advent.
2. Great Apostasy and the coming of the Anti-Christ.
3. The fall of the Anti-Christ and the recurrence of Christian ideas.
4. The definitive triumph of the Gospel, or second Advent, designated under the name of the Last Judgement.

As co-founder of the Theosophical Society with Henry Steel Olcott in New York in 1875, it was Madame Blavatsky's aim to express the ultimate spiritual relationship between man and the Universe. She was dedicated to promoting man's awareness of his universal human brotherhood, rooted in a common spiritual origin. According to Madame Blavatsky, a Theosophist accepts three fundamental principles.

1. An omnipresent, eternal, boundless and immutable principle on which all speculation is impossible, since it transcends the power of human conception and could only be dwarfed by any human expression or similitude. It is beyond the range and reach of thought - in the words of Mandukya (an Upanisad) 'unthinkable and unspeakable'.
2. The eternity of the Universe in toto as a boundless plane; periodically the playground of numberless Universes incessantly manifesting and disappearing, called the 'manifesting stars' and the 'sparks of eternity'.
3. The fundamental identity of all souls with the Universal over-soul; and the obligatory pilgrimage for every soul - a spark of the former - through the cycle of incarnation (or necessity) in accordance with cyclic or Karmic (casual) law, during the whole term.

In addition to these basic principles Theosophists believe that the Universe evolved through seven planes. These are the physical plane; the emotional or astral plane; the mental plane; the intuitional or Buddhic plane; the spiritual or Atmic plane; the monadic or Anupadaka plane and the Divine or Adi plane. They

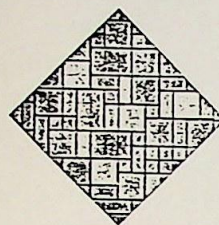
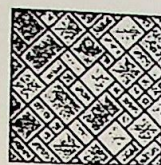
believe that man undergoes the same sevenfold progression, eventually reaching perfection, and that Reincarnation and Karma (the law of cause and effect) govern mans spiritual ascent. This idea can be seen in the ancient oriental ascension concept of the souls pilgrimage through life. Interestingly this is symbolised by a cruciform symbol:



The soul climbs up through the four belts of the world, or elements to its purification, and wins through from darkness into light.

This highly structured contemplative process was of paramount importance to Mondrian's plastic vision of the Universe. He felt that abstract-aesthetic contemplation brought the artist to a conscious vision of the unchangeable and the Universal. In Mondrian's words, 'art had to attain an exact equilibrium through the creation of pure plastic means, composed in absolute oppositions. In this way the two oppositions (vertical and horizontal) are in equivalence, that is to say of the same value; a primary necessity for equilibrium. By means of abstraction, art had interiorised form and colour and brought the curved line to its maximum tension, the straight line. Using the rectangular opposition, the constant relationship established the Universal individuality; unity. This is the basis of Mondrian's, Neo-Plastic vision and it is interesting to see how close it is to the ideas put forward by Madame Blavatsky in her work, The Secret Doctrine (1888) in which she wrote that 'the vertical straight line symbolises the male, spiritual element and the horizontal line the female, material element. The crossing of these lines, sometimes creating the cruciform, represents the coming together of these two forms.

Mondrian stated time and again that the 'New Art' must express the union of opposing forces by means of lines and colour planes at right angles. His first Neo-Plastic paintings were closely patterned, some of the lines reaching the edges of the canvas, some stopping short. The verticals tended to be thinner than the horizontals, however, he insisted that the relative positions of the lines and the limits of the planes were paramount, and not the horizontal and vertical directions per se: 'Neo-Plasticism visualises the unity of the inner and the outer by right angled position'.



Mondrian's awareness of Theosophical symbolism, such as the fact that the white triangle called the upper, refers to the spirit and the lower or dark one refers to matter and that their fusion signifies that spirit and matter are coeternal, was a major factor in his adoption of the diamond motif. His first diamond shaped canvasses were originally executed and intended to be hung in a perpendicular position with an overt diagonal composition. He had been uneasy about their appearance and his last minute decision to hang these first diamond compositions in a diamond position was his final answer to other members of De Stijl, Van Doesburg and Vander Leck especially, using the diagonal. Mondrian disagreed with the use of the visual oblique (diagonal) in combination with the static construction of the universe, as expressed by orthogonal (vertical and horizontal) relationships.

The diamond shape can be looked upon as a rotated square and Mondrian referred to it as such in 1943. It has compositional potential that is not inherent in the square. Longer horizontal and vertical lines are possible, the longer being the two diagonals, which if drawn in would form a cross. The cross which has philosophical and theosophical significance is implied by the diamond. The perpendicular character of the geometry within only implies diagonality as it moves towards the edges of the containing diamond-shaped canvas.

Van Doesburg wrote of Mondrian's diamond composition No. II6, 'This work spiritually dominates all others. It gives the impression of repose, the repose of the soul' Van Doesburg felt that there was a basic struggle taking place in art, a struggle for a spiritual materialistic existence. This he saw as a reflection of the struggle of our daily lives. This struggle is based on the structure of life and comprises a battle between two opposite forces. These forces have many forms; nature and spirit, feminine and masculine, negative and positive, static and dynamic, horizontal and vertical. The cessation of this struggle in art is expressed by harmony or vital rest, the combination of vertical and horizontal sometimes creating the cruciform.

This perhaps explains why Christian tragedy remained a subject for art far into the Renaissance. The crucifixion represented the struggle of life and the Ascension was a symbol of the balance and harmonising of this struggle. I contend that the crucifix (cross containing the figure of the dying Christ) represents struggle but that the

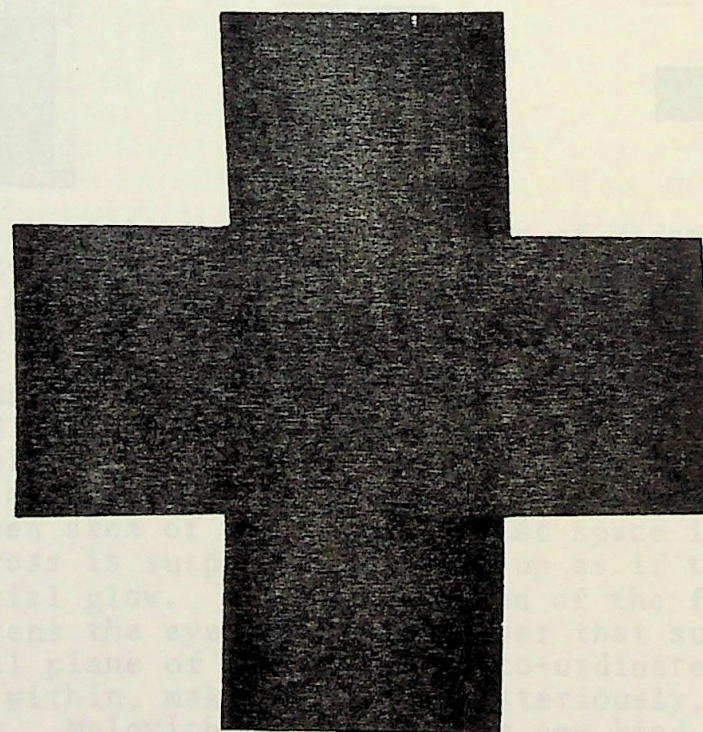
Cruciform in itself is a symbol of harmony, the ascension has happened, the cross no longer bears pain.

It is interesting to compare a realistic interpretation of the Crucifixion by Grunewald, in which the tragic reveals this struggle, with a non-objective interpretation of the cruciform, such as Malevich's supermatist Black Cross. Grunewald's work is wrought with images of anguish and pain, the emaciated figure with his head fallen on one shoulder wearing the crown of thorns and streams of blood flowing from his wounds. It is quite definitely the image of an earthbound struggle. Malevich's work, although it employs the same coordinates as the instrument of torture, transcends all material struggle by virtue of its non-objectivity. Malevich was fully aware that the cross had been the most powerful, symbol-charged image in the western world for centuries. Through Suprematism he attempted to dissociate it in the eyes of a conditioned western viewer, from Christian symbolism. He believed that Suprematist design could inject the image with an entirely new form of pure feeling. The vertical would negate the horizontal in the same way as Christ's ascension had redeemed mankind. Through the 'Supremacy of pure feeling' it was his intention to turn what was a symbol of pain into a non-objective representation that exists in and for itself. Kasimir Malevich was the founder of Suprematism. He says it as an attempt to remove all vestiges of representation that still lurked in painting. Thus would be achieved the supremacy of what he described as 'pure sensitivity'. 'Under Suprematism I understand the supremacy of pure feeling...feeling is the determining factor...thus art arrives at non objectivity representation'. This phase of his work emerged quite suddenly in 1913, heralded by the famous 'Black Square'. That move into total geometric non-objectivity is now widely regarded as perhaps the most courageous and momentous 'quantum leap' in modern aesthetics.

Suprematism was not an absence of reality, it was an exit from the world of objects, a new aspect of reality, which nature, space and reality had revealed to the artist. 'When I fled to the form of the square in 1913, desperately struggling to free art from the ballast of objectivity and exhibited a picture that represented nothing but a black square in a white



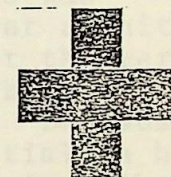
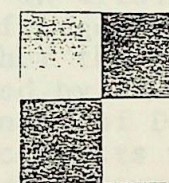
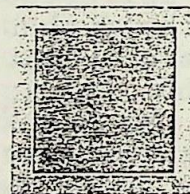
THE CRUCIFIXION - GRUNEWALD



BLACK CROSS - KASIMIR MALEVICH

field, critics and with them society moaned, 'Everything that we loved is lost. We are in a desert...before us a black square on a white ground.' But the gratifying feeling of the liberating non-objectivity tore me away into that "desert", where nothing but sensitivity is actuality. And so this sensitivity became the content of my life. It was not an empty square that I had exhibited, but the sensitivity of non-objectivity."

The Black Square was the earliest and foremost suprematist image. It was the first form in which non-objective feeling came to be expressed. The second basic suprematist element, the Cross, was developed by Malevich, into 'one of the fundamental forms of his plastic language'. It evolved out of a slow process of changing geometric emphasis and arrangement and it crystallised for him the issue of orthogonal relationships inherited from Cubism. Indeed one of the most interesting of Malevich's famous series of drawings developing the Suprematist formal vocabulary reveals a square subdivided into four equal subsquares, alternately black and white. This he called 'the suprematist composition of squares' and it is the inversion of a cross with equal bars. This was schematically and verbally explained by the artist in his manuscript 'Paintings and the problems of Architecture'.



Malevich, like Mondrian was aware of Madame Blavatsky and the Theosophical Society and in the last ravaged years of his life a Christian infused mysticism has been attributed to him. This perhaps explains his use of the elongated cross motif in several of his Suprematist paintings on or after 1920. What he called the 'Supremacy of pure feeling', conveyed in his 'Black Cross' painting, inevitably conveyed a religion equated, overwhelming feeling or sensation. The open area of white Suprematist space in which the cross is suspended is built-up as if to achieve a spatial glow. His manipulation of the flat surface heightens the eyes excitation over that surface as a focal plane of the geometric co-ordinates of the cross within, making it loom mysteriously, before the viewer. Malevich had produced a new kind of static

interrelation between independent forms. 'The Cruciform is used in the structure of relations, but in no way determines the dependence of forms. 'Very subtle non-parallelism keeps the eyes focus transfixed and diffused at the same time.

Although I feel Malevich did succeed in his attempt to elevate the spirit and intensify human consciousness by the sheer austerity of his Suprematist Black Cross I feel he failed to divest it completely of Christian symbolism in the eyes of the western viewer. Although he did restate its cosmological significance, he did it in such an overwhelming manner that in my opinion it was no longer a non-objective cross. Malevich did not transcend the concept of the Philosophical Cross as successfully as Mondrian had done. Mondrian had integrated the cross into his investigations of the universal nature of the vertical and the horizontal, Malevich still left us standing in awe of its symbolic significance.

It was a tribute to Kasimir Malevich that constituted Brian Clarke's first cross painting in 1977, but perhaps it is more interesting to note that his first multiple cross-paintings were exactly contemporary with his first clearly gridded stained glass designs. Like Theo Van Doesburg, Clarke had been constantly working for architectural situations and had a firm belief that stained glass should be an essential component in architecture. He was undoubtedly aware of Leger's concept that architectural surface is either the horizontal or the vertical plane, and is defined by volume. Clarke's knowledge and awareness of De Stijl the Bauhaus and the Russian Constructivists was influential on his work for architectural situations. The fact that he conducted his investigations into the cross within the realm of grid based abstract painting was a logical consequence of his stained glass work, just as it had been for the De Stijl painters.

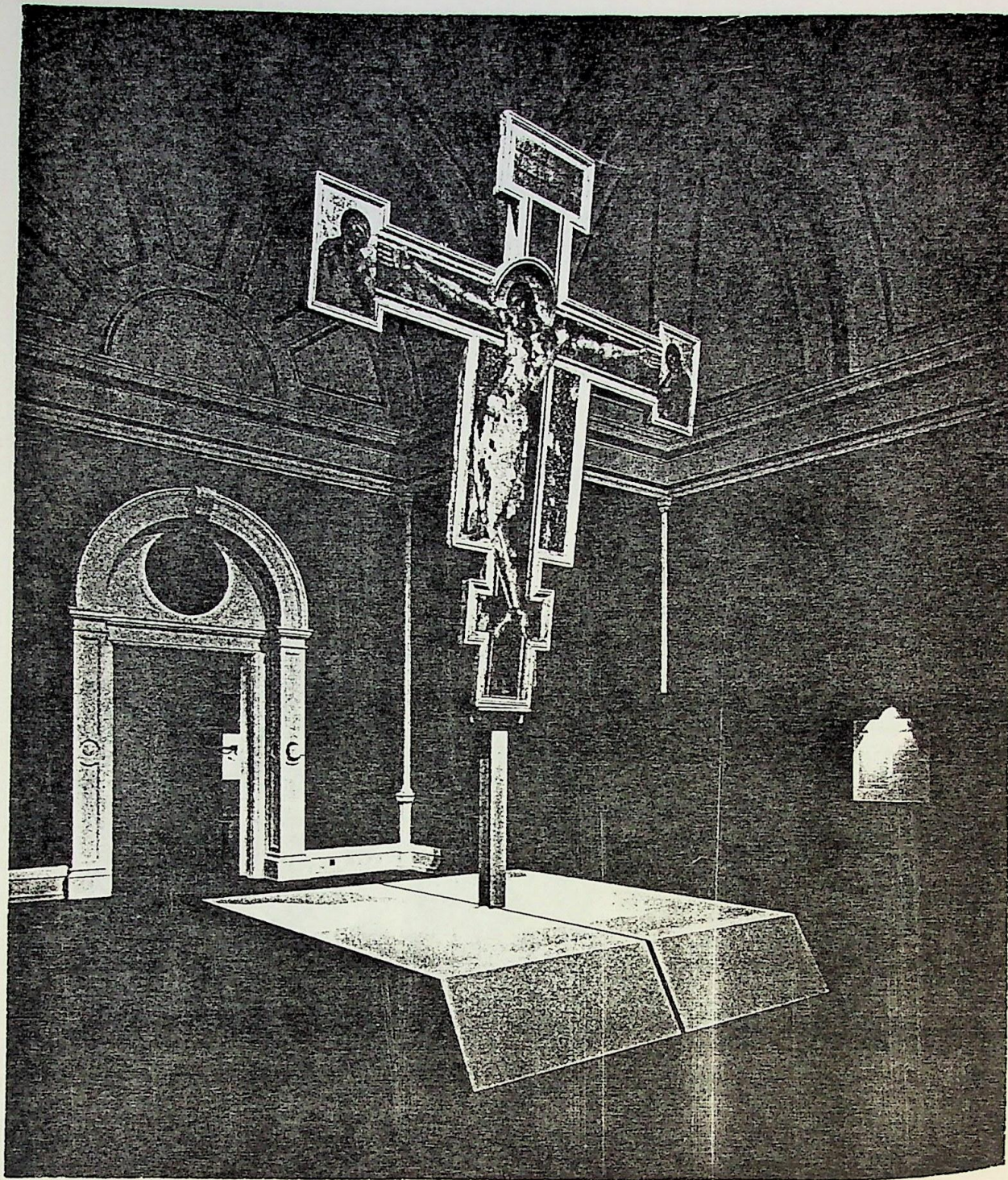
As I mentioned earlier in connection with Mondrian and Malevich, Clarke had been in his early years a spiritualist and student of Theosophy. As a student his fascination with things mystical led him to attend certain services where he was deeply moved by the ritual, singing and the burning of incense. At one point his involvement was so intense that he had to take a decision to pursue it or art. Clarke's continued adherence to the cross motif is not however an affirmation of his previous beliefs in spiritualist doctrines. Like Mondrian his spiritualist influences

were transcended by his recognition of the cross as the archetypal symbol of structural stability.

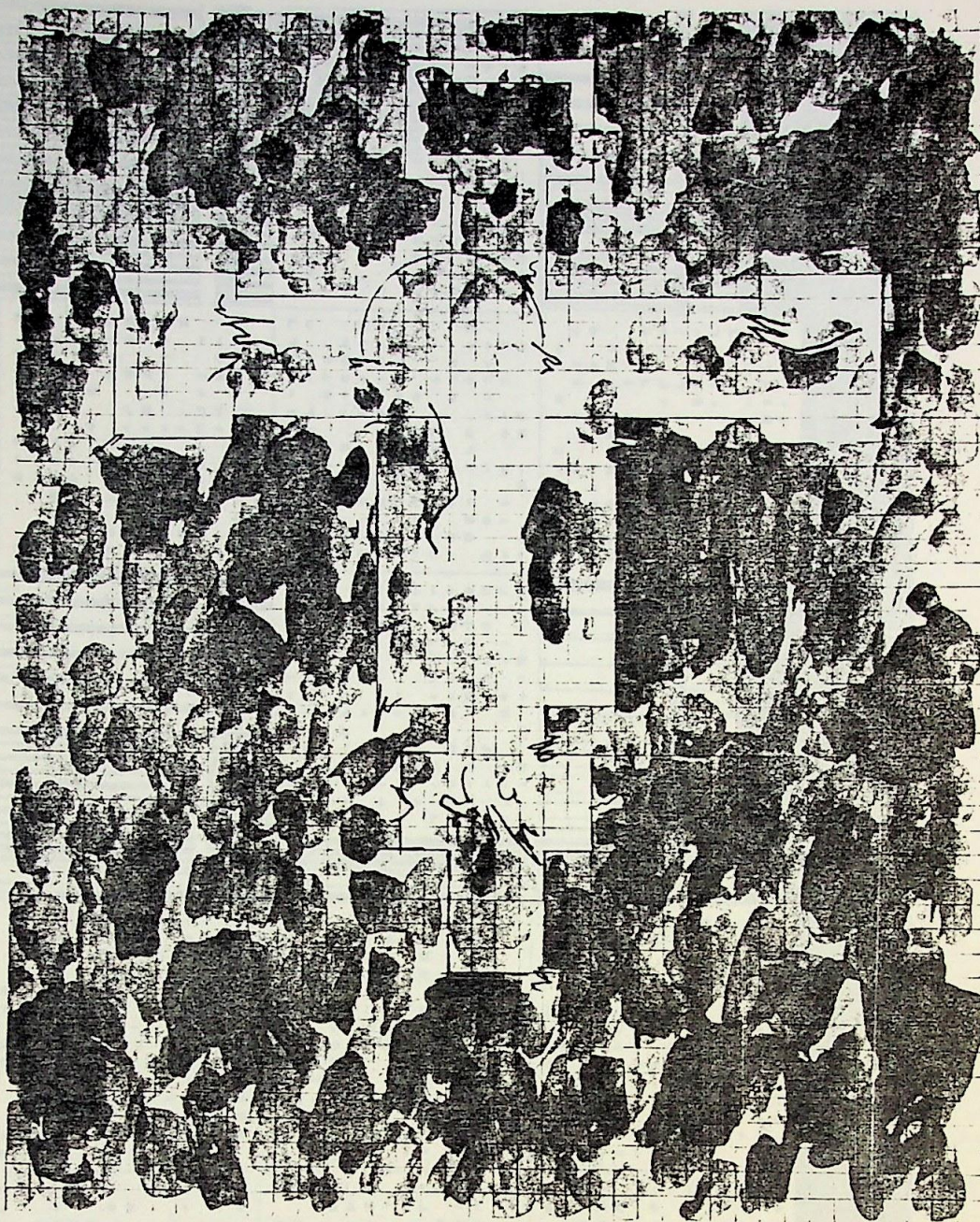
Clarke now strenuously denies that any religious symbolism underlies his adoption of the cross. The predominance of the cross and related geometrical symbols in his paintings since 1978 evolved from the structural reference marks he used in his life drawings. The method of drawing he was taught involved the use of crosses as reference marks on a grid-system. Clarke is convinced that it was his observing the inextricability of these marks from their relationship within an overall structure which was the probable reason for their eventual transference into his painting. The verticals and horizontals in his paintings and constructions represent order, equilibrium and an anchor around which opposing activities can be set. He claims it is unrealistic to suggest that they have historical or religious connotations - subconsciously perhaps. They represent graphic purity, a structural stability, order, the foundation of things. "It is the only symbol I know that at the same time creates the psychological reaction of pragmatic realities and idealistic possibilities."

I feel the type of activities Clarke had been involved in; his early Theosophical studies; the grid system approach to life drawing; his deep interest in architectural design; the highly structured music of Kraftwerk and Brian Eno which he listened to and above all his stained-glass-design-training contributed to the range of geometric shapes he incorporated into his work. Ironically most of these shapes are a derivative of the cruciform, the cross being the primary structure. In addition, however, we see T and X shapes which have iconographical significance. There is cosmos behind the open lattices of stereotypical crosses and squares and at times Clarke depicts individual forms with varying colour areas which suggest expansion of the form itself.

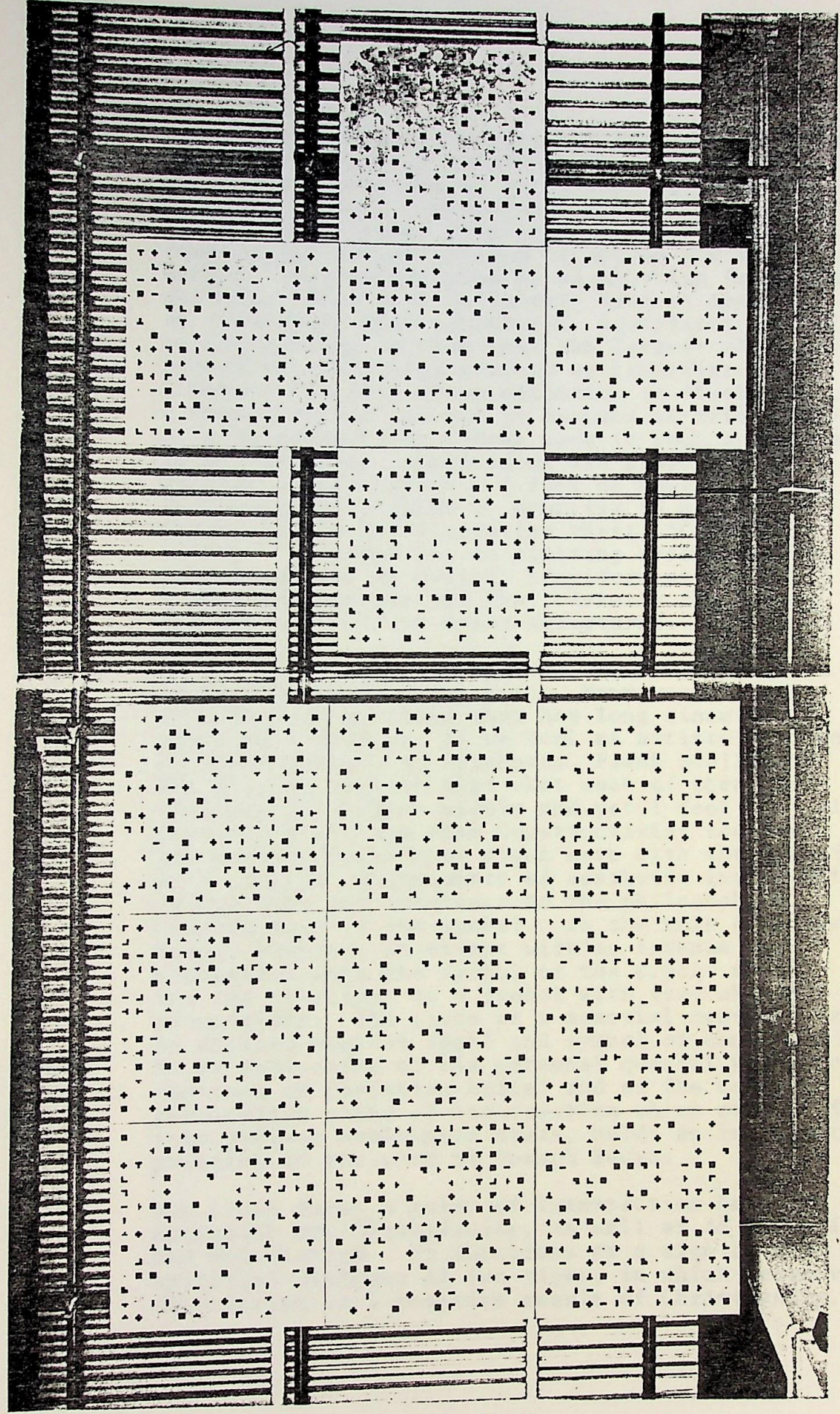
One of Clarke's more interesting departures was his series of investigative drawings of Cimabue's Crucifixion in the Galleria Santa Croce in Florence. His studies ignored the religious connotations of the crucifixion and instead highlighted the complex cruciformity of the piece. This crucifix (c 1290) which was badly damaged in the 1966 flood, is a monumental sixteen feet tall. It shows Christ crucified on a cross with vignettes of Mary and John. At the broadened ends of the transcept there is a symmetrical pattern of widened



CRUCIFIXION BY CIMABUE - 1290



A NON-OBJECTIVE STUDY OF CIMABUE'S CRUCIFIXION BY BRIAN CLARKE-1980



CLUB TANGO-BRIAN CLARKE * 1981

rectangular zones extending out from an otherwise symmetrical pair of crossing bars. It is made of wood and provides an irregular but symmetric painting ground. Dependent essentially upon the concept of a framed painting, it comprises a complex but elegant system of narrow and wide bands. It is surrounded by an unbroken framelike molding. This very definitely sets it apart as a painting from sculptural crucifixes and it is interesting to note that the largest class of non-oblong paintings consist of crucifixes. Cimabue's crucifix draws attention to itself as a shaped object and yet it happens to affirm itself as a painting. Brian Clarke came to such a conclusion in his drawings, emphasising its properties as a painted shaped object. I feel he must have been influenced by Cimabue's crucifix in a work subsequent to his Florentine visit, 'Club Tango' (1981). It comprises an abutting assemblage of paintings into an overall cruciform structure, a painted construction that cleverly transcends the question of its being sculptural.

Clarke is a painter who has addressed himself to the Constructivist question. Many would argue that it is a question that has long since been resolved. However, if we look at artists as diverse as Brian Clarke, Ad Reinhardt, Frank Stella and Max Bill, we can see that what each of them has assimilated differs widely and yet I feel they all have a debt to the same Constructivist sources. Any preoccupation they might have with the cruciform is a logical consequence of aesthetic investigation rather than any adherence to the philosophical significance of the symbol. In the work of Joseph Beuys, however, an artist with 'an intense pre-occupation with the symbol of the cross' we can see the cruciform as a symbol with very abstract connections. The cross as a memorial monument, as an ancient magical spell and symbol of consecration as an indication of his personal quarrel with the contents of Christian belief and as the central germination point of intersection which extends far into profane emblematic areas, holds an important position in the work of Joseph Beuys.

The cross forms a point of intersection between antiquity and Christianity, as well as of Christianity and materialism. It functions as a sign of the spiritual dialogue of two views, in which Beuys values materialism as a positive result of Christianity.

His overall social-political vision can be divided into negative and positive principles. He sees technology as the greatest social evil because of its power to deprive man of the right to self-determination. The idea that man is a product of his environment is in Beuys's view a half-truth employed to keep the power structure of a man-made environment exactly as it is. The specific mission of man according to Beuys, is that of 'incarnating himself in matter; but matter as experience, not as determining factor. This is what Christianity initially understood and Beuys sees a clear parallel between perverted science and institutionalised Christianity. 'How can men be brought to the point where they are very strongly, so to speak, in contact with the Earth, in contact with matter? That is an incarnation process. Materialism is - in this sense - a Christian method Without Christ there is no materialism.'

A further meaning for this symbol can be found in Beuys's belief in the Resurrection, which prevails over the cross as a sign of the dead and as a symbol of self sacrifice and suffering. He attempts to express this by giving the cross plant like, organic forms. The connection of the cross and the rose acquires particular significance in his work. Early Christians believed that at the centre of the cross bloomed the Mystical Rose, Rose of Light, Flower of Life and Love. The Rose was linked to the great devotions to the Virgin Mary in the Middle Ages. The five petals of the rose were seen both as the Five Joys of Mary and the five letters of her name 'Maria'. It was also found on early Christian rose crosses. Beuys however, interprets the rose cross emblem, showing five roses arranged around a cross, as relating to the idea of five corners, in other words the pentagram.



This symbol was long regarded as a sign to ward off witchcraft and the Evil Eye. It has been termed the 'Endless Knot' and 'Solomon's Seal' and it is also the sign of the five senses. When the letters S A L V S are found in the five points, it is a symbol of health. The pentagram is read by Christians as three overlapping triangles, signifying the Trinity. With its celebrated significance for mythology, Pythagoreanism and for certain Agnostic sects, the pentagram is interesting for Beuys both as a symbol and as a dynamic motion that overcomes a dialectic. In the association of the cross and the pentagram Beuys sees the true symbol of Christianity. "In reality the symbol of Christ is not the cross,

but the pentagram. The pentagram in the area of geometric figures, is the only figure which is both dynamic and can be drawn with a line... thus the pentagram is a symbol of the dynamics of movement and is thus the symbol of Christ. For this reason rose crosses have a pentagram in the form of five roses around a black cross, which indicates the edges of the pentagram'.

Beuys sees the idea and history of socialism as being founded in Christianity, despite the fact that socialism never became a reality in Christian institutions. In his 1971 action of April 6 'Celtic + ~~~', in the civil defence rooms in Basel, he began by washing the feet of seven people. The foot washing directly symbolised work on or for others. The action closed with an assistant pouring a can of water over him. This 'baptism' closed the circle of the action and pointed again to the beginning.

Beuys strongly feels, and I must agree with him, that the institution of the Church caught up in its dogmatism, can offer no answer to the social and spiritual problems of the individual and society. Christian ideas and the practices of the Church are not in harmony with each other. Beuys maintains that the Church has not fulfilled the mission which Christ gave to its members. 'This is my commandment, that you love one another as I have loved you. Greater love than this, no one has, than one who lays down his life for his friends. You are my friends if you do the things I ask you' (Gospel according to St. John, Chap. 15, verses 12-14).

The introductory motif to his action 'Eurasia' and '34th. Movement of the Siberian Symphony' at Gallery IOI, Gruppe Handwagen, Copenhagen on October 15 and 16, 1966, was the 'division of the cross'. In this action the division of the cross was an allusion to the historical fundamentally unorganic process of the division of people. He completed the diagram of the division of the cross with a dotted line on the separated cross and restored it to its original form, its essence. He revised the historical process and in this way aimed at the fundamental East-West polarity and its dissolution. Beuys feels that the antithesis between East and West should be eliminated to create greater unity through simultaneous spiritual permeation.



FROM THE ACTION 'EURASIA'-1966



CRUCIFIXION-1962/63 JOSEPH BEUYS

The halved cross thus unites negative and positive principles in his work. This is perhaps most clearly seen in his sculpture '100 Kilos of fat and 100 dismantled air pumps'. This sculpture is the final stage of a 1968 action and incorporates a very complex array of concepts. An iron coffer in the form of a halved cross stands in the centre of a cellar. It contains both fat and air pumps. The fat embodies mass, the positive principle, and the air pumps represent a vacuum, a negative principle. Indeed crosses of felt, wood, plaster, chocolate and paint, are integrated organically to unite negative and positive principles throughout his social-sculptural activities.

Although for artists like Beuys, the cross can symbolise a very complex array of concepts, as a motif in its own right it remains completely and self-explanatorily itself. Any one cross is the same as another, in all but its exclusively artistic features since each cross is a very thorough reiteration of the cross. There is a tendency however to look for a permanent meaning for the cross symbol. In fact the cross has remained an almost inevitable design even when it is not intended to function as a sign. As an example of this we can compare two magazine articles employing the cross shape. The first page, from an article on the musician Brian Eno, employs a large black cross which serves no other purpose other than to emphasise the formal grid-system on which the page is designed. Yet because of the graphic interaction between the 'O' of the word ENO and the cross, one tends to see it function as a sign. It resembles a man with arms outstretched, the female sex symbol, an ankh and yet it means none of these things. It's function is purely aesthetic. The use of the cross as a graphic device has more relevance in the article on Joseph Beuys, as it is a recurring motif in his work. Indeed the designer has given us a visual clue to this connection by overprinting Beuys personal stamp on the top left-hand-side of the main photograph.

The cross is the earliest of all signs and is found everywhere quite apart from the conception of Christianity. Its origins are Pre-Christian, however, the transference of the cross to the configuration of crucifix, a symbol of Christ's Passion and the Redemption of mankind, has made it appeal to a deeply rooted spiritual need for Christians. As a symbol of the centre and as the meeting point of a universal path of ascent and descent between man and the realm of the Sacred, it's co-ordinates in their multiplicity

ENO

Interview Dave Rimmer ♦ Photographs Derek Ridgers

ONLY THE SMALL SURVIVE

One of the vital musical innovators of the Seventies, Brian Eno now inhabits a curious world. He lives in 'medieval' Manhattan, where he gambles on the stock market and works with esoteric concepts that may just turn out to be mainstream. Oddball, erudite, unpredictable, his views are a constant challenge. Right now he can't stand rock videos...

EA few years back I saw a film about Simone de Beauvoir. It consisted mostly of the talking (more precisely: philosophising) heads of herself and Jean-Paul Sartre. She was ageing elegantly; he — it was shortly before he died — an apparent physical wreck but still remarkably articulate. They discussed all sorts of weighty matters. What stuck, though, was the comic if slightly macabre sense of having watched two disembodied, characterless *brains* that did nothing but spout insights and which had simply been wheeled into proximity to interact for our entertainment.

Forgive my digression. The point is that interviews with Brian Eno — often consisting largely of direct quotes — frequently leave a similar, here-we-have-a-purely-intellectual-being impression. It's a classic "egghead" image, probably given a subliminal boost by pictures of his gently receding hairline. The reasons for this are obvious enough. He's a good talker whose usually refreshingly oblique perspectives are interesting and eminently quotable with a minimum of editing. "The reason I like to do interviews," he once said, "is it's a discipline for me. I can think out things that I wouldn't articulate otherwise."

It's also probably because the straight quote is the best way to cope in print with a man whose ideas — whether he's talking about video, evolution, his life in New York, the adolescent obsessions of most rock critics, the psycho-acoustical space of music or just telling a joke — constantly cross-refer and loop back on themselves.

There's a property of holograms: if you shatter one and look at a single fragment, you still see the whole image, only fuzzier. A good Eno quote is a bit like that.

And one other possible reason. Since most critics don't seem to know what to do with the "ambient" music he's mostly concerned himself with since abandoning the structures of rock, they probably find his talk easier than his work. This came up in the interview when I asked him what he considered the most astute, and the stupidest things ever said about him. To the latter he chuckled: "Most of the things written in the *New Musical Express*". The first he wanted time to think about, and was courteous enough to ring me from his holiday in Northumberland the following week with a list too long to quote in full. One was something Robert Wyatt once said to him (later to be incorporated in "Oblique Strategies" — the pack of aphoristic cards he and Peter Schmidt designed to be consulted at random in considering a problem): "You commit yourself to what you're left with". Another was what he could remember of a quote from WB Yeats:

"All empty souls tend toward extreme opinions. It is only in those who have built up a rich world of memories and habits of thought that extreme opinions affront the sense of probability."

One such opinion being the attitude of *NME* critics he was jibing at earlier, an "atmosphere" that fuels his reluctance to come back to England: "The idea that contemporary music is supposed to be something assertive and 'from the streets'; that if it isn't that, it's crap or pretentious. If it isn't made by people who wear leather jackets and take Quaaludes or whatever it is now, then it can't be authentic. In my experience the people who say this are always middle-class critics

14 THE FACE

who never went through that and idealise this fictional notion."

From the streets, Eno's current work is not. In the "Mistaken Memories Of Manhattan" videos it was drifting across mysterious roof tops; on his last LP, the excellent "On Land", it was experimenting with a sense of landscape based around memories from his Sussex childhood. The music on his current LP, "Apollo", was composed to accompany a selection of NASA archive footage (soon to see the light of day in a film by Al Reinert) all the way to the moon.

Eno has described his ambient work as "figurative". Uneventful enough to serve as soothing background, it can also be eerily evocative if approached more intently. Much of "On Land" was built around vague "animal noises". For "Apollo" the figurative approach presented a problem: there is no noise in space. One series of pieces is anchored in a shimmering sound he invented to "describe" stars ("I was pleased with that one"); another around gentle slide-guitar playing, Eno having discovered that all the Texan astronauts took country and western tapes up there with them. The results bear as much resemblance to conventionally "spacy" music as "On Land" does to the music in Wimpy Bars.

A key intention of Eno's is to inject a sense of place into his music. He recently took this further with a massive video installation in Japan involving 36 monitors — some linked, some individual — and a total of 72 speakers dotted about the room. Each would be repeating its own sound or image, all at different lengths to provide a gentle looping and changing. A selection of comments from the visitors' book:

"What a fantastic space! I felt like I was floating."

"I felt like I was being fed some kind of food at a zoo."

"It reminded me of my home town."

"I saw a couple making love in the zone and I was very jealous."

"I miss Eno's rock and roll."

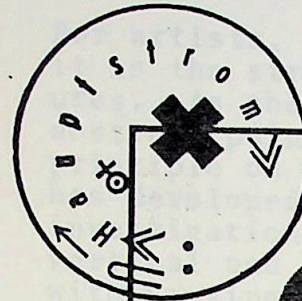
Like most people who visit Japan, Eno was impressed and intrigued. His New York studio was recently cleaned out by burglars, convincing him it's time to move. Maybe to Tokyo.

Eno has always explored interesting side-tracks rather than follow the straight and narrow path of least resistance. In the process he's been credited with, or blamed for, any number of things. The introduction of African sensibility into pop consciousness via Talking Heads, for example. In particular, his pioneering synthesizer work and advocacy of the studio-as-creative-tool have certainly contributed to the ever more dreary electronic pop boom. But then, if people want to follow him down one of those side-tracks, and then the music business contractors move in, pave the thing over and turn it into a horrible 3-lane motorway, that's hardly his fault.

Hardly anyone as yet has followed him in his ambient excursions, although I think he'd dearly like them to. Just as he'd like more music and video practitioners to avoid the easy option and indulge in the mix of playfulness, careful thought and random intuition he's developed into a total working method.

BEUYS⁺ AI

By Anthony Fawcett and Jane Withers



◆ Mainpic: Joseph Beuys lecturing at the City Art Gallery, Leeds, April 1983. Photograph by Anthony Fawcett/Jane Withers.

◆ Left: From the action *How To Explain Paintings To A Dead Hare*, Schmela Gallery, Düsseldorf, 1965. Beuys, his head covered in honey and gold leaf, carried a dead hare through the exhibition letting it touch the pictures with its paw. Afterwards he sat down to thoroughly explain the pictures to the hare "because I do not like to explain them to people."

of various forms (Tree of Life, Pentagram etc.) have become the philosophical key to many religious forms. From two simple lines a complete sign has evolved, it's very simplicity betraying the complexity of its many interpretations.

For artists, in terms of pure geometric form, it is the strongest of all compositional structures. As the primary structure of grid-based abstract painting it has become the governing principle on which modern aesthetic investigation has developed. It's integration into artistic investigation of the universal nature of the vertical and the horizontal has been achieved with varying degrees of success. Some have successfully transcended its philosophical and theosophical significance, others have only restated it. As a motif in non-objective art the cross remains self-explanatory, each cross differing from another in its artistic treatment. Despite attempts to strip the cross of its religious-equated philosophical significance, it remains the single, most powerful, symbol-charged image in the western world.

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