



"The Garden of Eden"

Art and Ecology

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TO ANY READER

As from the house your mother sees
You playing round the garden trees,
So you may see, if you will look
Through the windows of this book,
Another child, far, far away,
And in another garden, play.
But do not think you can at all,
By knocking on the window, call
That child to hear you. He intent
Is all on his play-business bent.
He does not hear; he does not look,
Nor yet be lured out of his book.
For, long ago, the truth to say,
He has grown up and gone away,
And it is but a child of air
That lingers in the garden there.

(Robert Louis Stephenson: 1885, p.120)

Berman writer, that in the West, the predominant view of nature, down to the eve of the scientific revolution, was one of an 'enchanted world'. Everything in the Universe, animate and inanimate was alive and wonderous. Mans relationship to the great natural drama, was one of participation. Berman describes

participating consciousness as a 'psychic wholeness that has long since passed from the scene".[1]

The cosmos is no longer a place of belonging. Enchantment is but a child of air that lingers in a forbidden garden.

Western mans foundation in reason and logic prevents him following the pathways of the heart, beyond the demons of the conscious mind, to the center of existence.

The dancer, Isadora Duncan (1877-1927) writes that the only principle she feels justified in learning, 'is a constant, absolute, and universal unity which runs through all the manifestations of Nature.' She writes that anyone who stands outside the continious flow of the Universe, becomes merely a 'mannequin', bereft of the living quality of true beauty. Duncan's hope for the future is man's realization of 'the highest intelligence in the freest body!', which she/he uses to dance the rhythms of the soul.[2]

Can we, who have strayed so far from the Magic of an enchanted world, re-discover its essence? Is Western Cilvilization progressing, or merely standing still? Are we satisfied, or do we secretly thrill at the thought of finding the key to the garden of the world, where we might merge again with the child of air, who still lingers there.

THE BIRTH OF REASON IN A MAGICAL GARDEN

In "Zen and the Art of Motorcycle Maintenance" Pirsig says of the Classical Greek attitude to reason, the ancient Greeks

Knew better than to use it exclusively to foretell the future. They listened to the wind and predicted the future from that. That sounds insane now.

But why should the inventors of reason sound insane?

(Pirsig: 1974, p165)

If Pirsig is correct in his interpretation of classical reason, then 20th century reason has diverged greatly from its roots. This chapter is concerned with the meaning and development of reason in Greek civilization. Sheldrake states that the legacy of mechanistic science was the idea of a physical eternity, an eternity of matter in motion, governed by universal laws. But the idea of a physical eternity was initially rooted in origins more mystical than scientific. It was the mystical element of classical science which hampered the development of an empirical epistemology.[3]

MAGIC AS A SCIENCE OF ORDER

It is curious that we look into mirrors through out our lives and yet may never question why we appear through them. Left side reversed but right way up. Is the answer to the puzzle, the source of of mirror illusions-in the mirror or is it in our selves? (R.L. Gregory)

Magic was a philosophy, a science and a religion. Magic created a comprehensive picture of the Universe, which man reflected. It was believed that man was a mirror image of the Cosmos, thus by exploing himself, he explored the world around him. Magic is based in the correspondence between man and environment.

Greek scientific thought was initially based in sympathetic action or natural correspondences. Correspondences drawn between man and the natural environment were accepted as 'common sense',

For it is through the doctrine of signatures or natural correspondence, that we see the warp and weft of our existence at the center of the cosmos; we are, then, clothed with the priceless garment of original unity when we become wholly aware of the patterns and harmony of the cosmos. (Versilus: 1986, p.39)

Natural correspondence was a pragmatic way of organizing a seemingly chaotic cosmos. If the principle of essential unity of man and cosmos, microcosm and macrocosm is realized, then the human being can enter into a creative dialogue with the environment. A mixture of practical observation, intuition and imagination allowed the ancients insights into the nature of man and the universe. For example the Greek physician Galen in the 2nd century had discovered 7 of the 12 major nerves in the head, by performing post-mortems. He theorized that the nerves were hollow, and acted as channels through which 'animal spirits'[4] flowed from the brain, creating sensation, movement and thought. Galen had no knowledge of electricity, yet his assessment of neurology is extremely accurate. Natural medicine relies on correspondence and is now becoming recognized as an equally relevant alternative to western medicine. For example yellow plants correspond to colour of jaundice and are useful in its treatment.[5]

MAGICAL GEOMETRY

In the West, the view of the cosmos as a manifestation of geometric and numeric values is attributed to Pythagoras. However, geometry and numerology are intrinsic parts of many ancient civilizations.

The doctrine of magic recognizes the circle as a very powerful symbol. The circle is a symbol of becoming. The circle is also representative of the Divine Self Knowledge which the magician can acquire. By standing in the middle of the circle, the magician is able to identify the source of creation, becoming one with it through the magical ceremony.[6] (Plate .1.)

In Taoist belief the dynamic interplay of polar opposites is represented by the symbols Yin and Yang. Yin is masculine and represents the creative strength of the heavens. Yang is feminine and represents the dark creative powers of the earth. The Taoists believe that a full existence depends on the balance between Yin and Yang, Heaven and earth, mind and body, male and female. (Plate .2.)

The circle is also prominent in American Indian Culture.

Everything an Indian does is in a circle and that is because the Power of the world always works in circles, and everything tries to be round. In the old days when we were strong and happy people, all our power came to us from the sacred hoop of the nation, so long as the hoop was unbroken, the people flourished. The flowering tree was the living center and the circle of the four quarters merged with it.

(Black Elk)

The sacred tree of life springs from the center of creation. It represents the axis of the physical and spiritual world. The

tree is the link between the various levels of existence. The Triangle like the tree of life represents the union of astral, mental and physical levels. The Triangle merges the finite with the infinite, it is a focus for what already exists. Through these symbols, all aspects of physical and spiritual life merge.[7]

In the 6th century B.C., science, philosophy and religion were not separated in Greek culture. All these fields were related in the search for the essential nature of things. The sages of the Milesian school were rooted in an animistic philosophy, which views all matter, whether animate or inanimate, as alive. Therefore there is no distinction between matter and spirit.

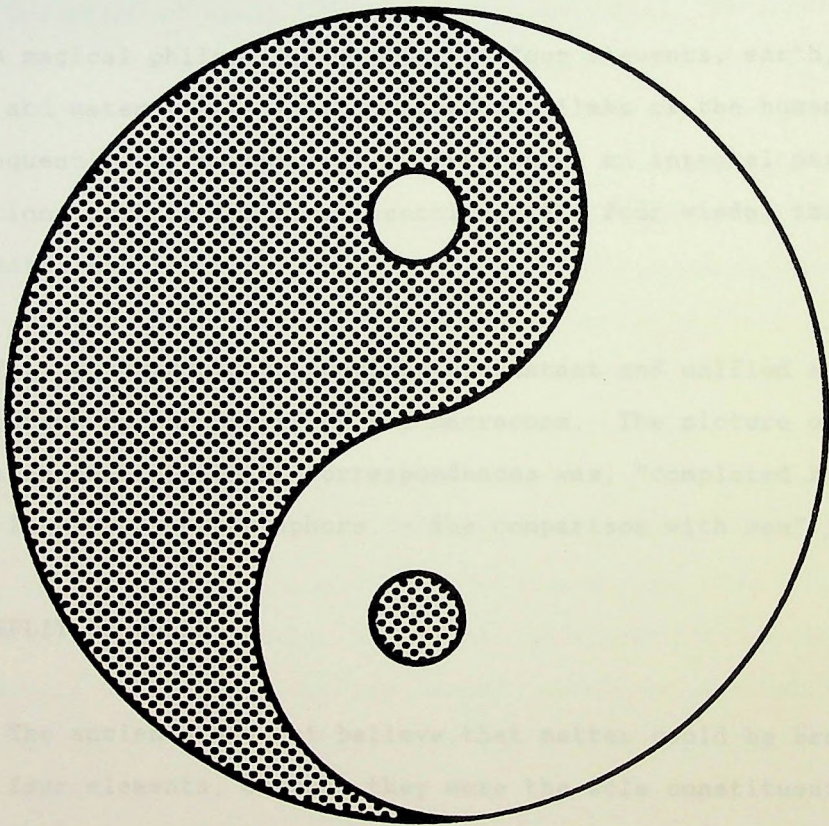
The universe was seen as an organism supported by a cosmic breath, in the same way that the human body is supported by air.

According to the doctrine of magic, there is an inherent link between inner and outer.

The tranquility of one's mind calms not only the minds of others, but the weather, the natural phenomena as well.

(Versliius, 1986; p85)

With this knowledge we can re-address the question, could the ancient Greeks tell the future by the wind? For the Ancient Greeks⁷ the future is not a succession of linear events and



occurrences which will affect man. Rather, the Greeks may have interpreted the wind's tranquility as an assessment of man's conscious state. If the wind was calm, man's conscious mind was peaceful. If the wind was turbulent the future would subsequently be an unsettled one. This is reminiscent of an old wive's tale, 'an ill wind blows nobody any good'.

A magical philosophy equates the four elements, earth, wind, fire and water to the four outstretched limbs of the human body. Subsequently the number four is revered as an integral part of creation, seen in the four directions, the four winds, the four elements, etc.[8]

This correspondence provides a constant and unified means of understanding the origin of the macrocosm. The picture of the universe as a system of correspondences was, "completed by the most inevitable of metaphors - the comparison with man".[9]

THE SPLIT OF UNITY

The ancients did not believe that matter could be broken down into four elements, or that they were the sole constituent of matter. Rather the elements represented a dynamic cycle of unity which lead Heraclitus of Ephesus to the tenet "everything flows" or the world is eternally "becoming". Capra associates Heraclitus to Lao Tzu, thus connecting the ancient Greek philosophy to Taoism. [10]

Cold warm themselves, warm cools, mist dries, parched is made wet. (Heraclitus).

Easy gives rise to difficult... resonance harmonizes sound, after follows before. (Lao Tzu)

The split of unity between matter and spirit occurred when the Eleatic school assumed a Divine Principle standing outside and above all mythological gods and men. The principle of a physical eternity was now ordered by an intelligent, immutable God, directing the world, but not evident in it. Parmenides, who strongly opposed Heraclitus, suggested that the changes we perceive are merely illusions of the senses and not the essence of existence, as previously understood in the doctrine of signatures.

Later philosophers tried to explain both theories and arrived at the conclusion that the 'being' (absolute and immutable God) manifested itself in certain invariable substances. The idea of a basic building block - the atom - was formulated. But the atom was a dead particle moving in a void. The power which commanded the nature of the atom was the 'being' or absolute outside it. Consequently mind and matter, body and soul split. [11]

PYTHAGORAS

Pythagoras in the 6th century B.C. initiated one of the main currents of scientific and mathematical thought. Pythagoras was himself immersed in the influence of ancient Egyptian civilization. These civilizations pursued a myriad of mystical practices.

Pythagorean philosophy introduced logical reasoning into the domain of religion. Bertrand Russell wrote that Pythagoras intellectualized theology and affected philosophers and theologians such as Plato, Kant and Thomas Aquinas. [12]

Pythagoras thought that numbers were divine, and changeless principles, which were part of a physical eternity. He thought that symmetry was inherent in nature and the absolute, manifesting itself thorough ratio and proportion.

For Pythagoras, reason and the mystical experience complimented each other. In Pythagorean philosophy, numbers were more than mere abstractions. Each number was endowed with a mystical life of its own. Magic number mysticism has its roots in many traditions all over the world and even today takes shape in numerology. Pythagoras related numbers to music and these theories are important because they seek "a kind of knowing" which penetrates to the very core of a harmonic universe. However, this too had its roots in magic. For Pythagoras the cosmos was a vast

harmonic system of ratios and he claimed he heard the cosmic music, although "not with normal hearing".[13] The Pythagorean sense of 'knowing' is both rational and intuitive. The cosmos was approached mystically and ordered through abstraction

PLATO AND ARISTOTLE

The deductive reasoning involved in Pythagoras theorems become a characteristic of Greek thought.

Geometry was considered to be the perfect combination of logic and beauty and was thus believed to be of divine origin. (Capra: 1975, p.78).

Plato impressed by geometry, believed that absolute knowledge must exist, and was unitary and unchanging. He created the 'ideal' or the 'absolute' reality, of which the phenomenal world was merely reflected.

The eternal forms could be grasped only by intellectual intuition. Plato felt geometry was the perfect approach, hence Plato's dictum "God is a geometer".[15]

Aristotle's belief was animistic, and he adhered to a belief that all living beings had souls. However souls were changeless entities and did not evolve. They had a fixed nature which

settled their purpose in life. This allowed Aristotle to create his hierarchy of souls.

The living creature consists in the first place of mind and body, and of these the former is ruler by nature, the latter ruled. It is clear that both natural and expedient for the body to be ruled by the soul, and for the emotional part of our nature to be ruled by our mind, the part which possesses reason. (Aristotle).

In magic the body had always been as important as the mind and Eros was a way of knowing. Aristotle placed the mind above the body, and sensuality and sexuality were negated. Aristotle and Plato adhered to Socrates' maxim "the unexamined life is not worth living". Plato enthroned reason, to suppress the Shamanic world, which had descended into decadence, and threatened the might and glory of Athens with superstition.[16] Self-examination and reason became the key to a virtuous life, devoted to intellectual and political purists, which alluded to the divine. The mind was a seat of "restraint, courage and justice", [17] and Aristotle believed slaves and women lacked such qualities.

TRIANGLE OF POWER

However a dichotomy arises, slaves and women are after all human beings. Aristotle believed the fully rational part of the soul, the "deliberate faculty" was not present at all in slaves and was ineffective in females. The knowledge and virtue of slaves and women consisted in knowing how to be ruled and how to perform their allotted tasks and this did not qualify as fully rational. [18] Aristotlean philosophy considers the mind as ruler of the body, the rational as superior to the intuitive. Aristotle sets up a triangle of power, which perverts the Magical triangle in which all elements have an intrinsic worth equal to the worth of other elements. The symbol of the triangle can be associated to the hierarchy of power inherent in Aristotlean philosophy. The free male resides at the apex, leading a life for his own sake, and the lower classes, slaves and women, are merely tools to aid this lifestyle.

There is a tension in Aristotle's philosophy in relation to the role of women. On the one hand women are inferior because they are seen to lack rational abilities which exemplify ideals of excellence. On the other hand women are seen as possessing their own virtue necessary for the female role.

Despite the praise of woman's virtues, they are of a lower level than those virtues which are reserved for men.[19] This notion of womanhood has developed throughout the ages. This view

of the female is in complete opposition to the view of femininity in the magical philosophy.

It is a woman who holds the key to the inner planes for a man. If you want to pass the Cumaen gates you must become as a little child and a woman must lead you..(Austin Spare)

In American Indian mythology it is also a woman who guards the gates to the underworld and to the heavenly plane. In Tribal Culture the relationship between the lunar cycle and the Female menstruation cycle is revered. The Female is seen as a link to the 'way of the seeded earth.' [20]

However Aristotle and Plato are reflecting the values of a society steeped in the myth of the heroic male. It is true that the Greeks revelled in bodily sensation and sexuality and this is evident in their myths, but they emphasized the strength and force imminent in the male physique over the female body. The sexuality of their myths is often passionate, forceful or violent. The archetypal heroic male, whose body reflects perfection, is the Greek ideal.(Plate.3.) The communal pride that the males shared in their bodies expressed itself naturally in homosexual relationships in their society.

COMMENT

In Greece ideas went hand-in-hand with life; so the artist's life was poetic realization, and the philosophers life putting into action this philosophy; in this way, as both philosophy and poetry took part in life, instead of remaining unacquainted with each other, philosophy provided food for poetry, and poetry gave expression to philosophy. The result was admirably persuasive. Nowadays beauty no longer acts; action no longer desires to be beautiful; and wisdom works in a sphere apart. (Andre Gide:1902)

From this chapter we can understand that classical Greek reason, despite deviating from the mystical nature still depended upon it. The Greeks still did not take logic too seriously. The root of Greek culture was animism and magic, and their belief in correspondence was not easily shaken.

Havelock says: 'Poetry - mimesis, the whole Homeric tradition,... involves identification with the whole action of other people and things - the surrendering identity.'"[21]. The volatile nature of early Greek civilization, lead philosophers to believe that man must be responsible for his life.

Plato believed that although life seemed like a series of senseless accidents, the nature of the noble animal lies not in the surrendering of identity, but in the definition of it. Thus

Berman says Plato viewed "participating consciousness " as pathological.(22) He defiled all creative activity, which echoed the era of 'participating consciousness'

He urged man to become his own center of existence, using his will to control and unify the psyche. Man must resolve the paradox of existence by knowing and seeing the truth. For Plato the quest for the ultimate truth or absolute beauty, was a way of fixing reality, thus dissolving the paradox. However Tao Te Ching says:

When every one recognizes beauty as beautiful,

There is already ugliness;[23]

Lao Tzu says that only by ugliness can we know true beauty and have an appetite for it.[24] Perhaps it was necessary to plant the seed of ugliness. Eventually man's sense of beauty might be so stale, that simple things might radiate beauty, without having to think about it.

The Greeks in their quest for absolute perfection and beauty could never find it. Their legacy has tainted "Western Man's" consciousness throughout the ages, as we deviated from a sense of beauty to type of beauty which could be defined by logic and analysis.

LOCKING THE DOOR TO THE ENCHANTED GARDEN

The marriage of Classical Greek reason with Christianity strengthened the emphasis on linear time, as opposed to the ancient belief in cyclical time. In Greek Civilization there was a well developed aesthetic sense and a firm grounding in eroticism to balance the development of reason and analysis. Their love of music, dance and poetry nourished the sense enchantment. This section investigates the decline of Magic and enchantment in Medieval times.

THE MEDIAEVAL CHURCH

Christianity adopted Aristotlean philosophy. Souls had been created in the first place by God and remained unchanged ever after, chained to the position allotted to them by the Almighty.

However, Mediaeval Man's helplessness in the face of disease, disorders and misfortune gave rise to a capricious environment which was still dependent on magical practices. Poverty, sickness and sudden disaster, as familiar features of the social environment urged an attitude of stoicism, and a detached relationship between family and society. The low life expectancy meant that parents were slower to recognize the individuality of their children.

Detachment therefore acted as an emotional safety net. Magic still occupied an important position in the life of mediaeval man, although the levels of man's participation in the environment had diminished. "The mediaeval church thus found itself saddled with the tradition that working miracles was the most efficacious means of demonstrating its monopoly of truth".[1] Even the lives of the saints became stereotyped as miracle workers. The ceremonial mass incorporated magical elements like the miraculous transmutation of bread and wine into body and blood of Christ.

As a consequence, ritual prayers were recited like charms and more emphasis was placed on recitation and pronunciation than the meaning of the words. "A plethora of sub-superstitions thus accumulated around the sacrament of the altar".[1] The church assimilated pagan rituals into its calendar. The rituals retained their magical purpose but were associated with various Christian occurrences

'The consolations afforded by such practices were too considerable for the church to ignore'.[2] The church thought it appropriate to maintain control over magic rather than to eradicate it. The magical aspects of the church's function were often inseparable from the devotional ones.

THE REFORMATION

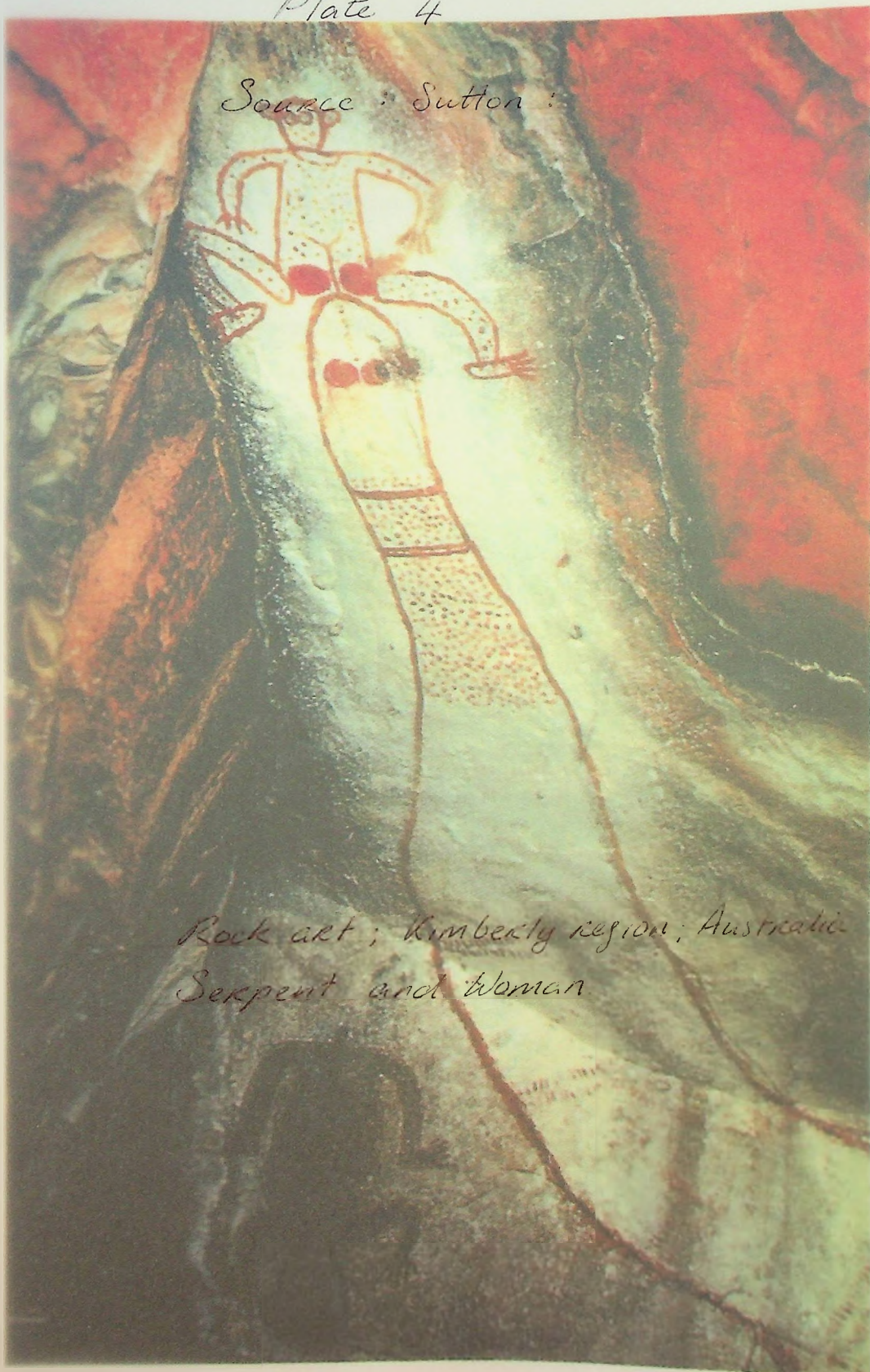
Early Protestantism denied the magic of the opus operatum. They denied the magic force in the sacraments, and argued that incantations over matter could not change its nature. This attack severely eroded the ritual established by the church.

The incantatory nature of prayer was not easily eliminated. But for the Protestant reformers, the middle ages became notorious as the time where darkness prevailed, 'when spells and charms masqueraded as religion and when the lead in magical activity had been taken by the clergy themselves.' [3]

During the Reformation the Protestant reformer adhered to the tenet that nothing prospered when alienated from God. Although such a maxim sounds very close to the ancient's idea, that one must not alienate oneself from the roots or the origin, both are extremely divergent ideas.

Campbell contrasts mythologies in which a solitary masculine God fashions creatures from clay [Christianity], and mythologies based in the pouring of living creatures from the fertile body of a primal female power [Tribal Mythology]. Andreas Lommel writes that in Aboriginal Mythology, everything is born from the 'bisexual ground of creation'. [4] A great androgynous serpent resides at the centre of the earth. In Christian doctrine the snake became a symbol of evil. (Plate.4.)

Source : Sutton :



Rock art ; Kimberly region ; Australia
Serpent and Woman



All life and all force comes from God - while matter itself is dead. To the tribal mentality such a view of the world has no meaning. Even the smallest thing, to the tribal mentality is ground in myth, all is integrated, all is beauty, nothing is insignificant. [5].

Your God keeps himself shut up in a house as if he were old and infirm, ours is in the forest, in the fields and on the mountain of Sipapu whence the rain comes. (Jungle Native, 1795)

For the tribal society, their relationship to the phenomena of nature was one of participation. Tribal Man did not feel superior to animals or the earth. If anything man was inferior because he was alienated from the origin and had to continuously work to overcome the barrier between civilization and wilderness, reason and instinct, self and origin. (6)

GOOD AND EVIL

The reformers rejected the Aristotlean world view in favour of the Platonic ideal. The absolute force or God was outside man and nature.

The Devil did not become a popular figure until the 13th century. The re-evaluation of Platonism created a distinction between good and evil. (plate.5.)



" God, if he be good, is not the author of all things as the many assert, but he is the cause of a few things only, and not of most things that occur to man. For few are the goods of human life, and many are the evils, the good is attributed to God alone; for the evil causes are to be sought elsewhere, and not in him". (Plato: The Republic)

Christianity attributed the evils to the Devil. The good was the external will of God. The mind's power over the body was equated with Gods power over the Devil. God was concerned with pure ideas only. The Devil became synonymous with the wilderness of instinct and the savage nature. As Leslie Stephen remarks, Protestantism inevitably became a screen for rationalism. [7] Words like 'nature', 'fortune', and 'destiny' no longer existed as chance happenings, they were transformed into the wrath and nature of God.

" So whence disaster struck, the preachers and pamphleteers were quick to direct its origin in the moral delinquencies of people.". (Thomas :p)

CONTROLLING DEVIANTS; WILDERNESS AND CIVILIZATION

Hans Peter Duerr writes of how the inquisition believed drugs deprived the witches and the 'savages' (Shaman) of the new world, of their perception of reality. [8] Drury notes that the Jivaro Indians believe that the supernatural is the real world. The



Witch's Sabbat. Hans Baldung Grien (1510).

Shaman is a traveller in a real sense, a visionary who has access to other dimensions of experience. Shamanic flights, in ancient Greece and aboriginal cultures were not always precipitated by hallucinogens. Eastern mystics relied on meditation, and the Aboriginal often relies on artistic and imaginative excursion integrated with the ceremonial experience. The salves or mind-altering drugs are merely catalysts for these experiences. They did not produce the cosmological content in the Shaman's altered state of consciousness[9].

The Inquisition warned that the poisonous plants put reason to sleep, leaving witches open to delusions about the true nature of reality. For the theologians and demonologists of the Renaissance, demons were not created, or brought forth by the sleep of reason.[10] Evil demons existed independently of human thought, and appeared in various guises to tempt man away from the true path of God.

" If the sexual intercourse of a witch with the devil, or her dance at the witch's Sabbath turned out to be nothing more than an illusion, the next logical step would be that the Devil himself was nothing but a phantom also."

(Duerr:1985,p42)

However the Devil must possess a real 'phenomenal' existence, if the sexual and moral delinquencies of the witches was to be proved. During the Inquisition the interrogators forced the issue of the Devil's existence, until, under duress, men and women



incorporated him in their confessions. They under-emphasized the role of the witches' salves, or hallucinogens in the witches' night flights. The witches' voyage of consciousness acquired a very real status. The idea of a broomstick originated. It was believed that the witch applied salves to the broomstick so that it might fly.[11] Then the naked witch would fly away to cavort with very real demons. Freud would have considered the broomstick a very symbolic invention. The phallic symbolism suggests that the Inquisition was more afraid of actual demon eroticism than the external demons. Sensuality and eroticism posed a threat to God's dominance.

The demons were very tangible entities, and the witches' sexual and moral deviance existed in the phenomenal world and not in the world of consciousness alone. This indicated that a crime had been committed. The Inquisition could then punish the witch for his/her moral and sexual deviance

EROS

In mediaeval times, the sensual and erotic nature of magic still prevailed. Medieval man used the body in the configuration of tacit knowledge. There was no distinction between the bodies and the minds involvement in the mysteries of the Universe.

Berman states that Eros is a fully articulate way of knowing, and after many years of subjugating the body in favour of the minds power, the scientific discovery that the unconscious and the

body are one, dissolves the distinction between subject and object, mind over body. Sensual knowledge becomes a part of cognition, as it was in medieval times.

THE WORLD MACHINE

Modern science created modern technology and technology permeates modern western civilization. However, as Pirsig says;

"What's wrong with technology is that it's not connected in any real way with matters of the heart. And so it does blind, ugly things quite by accident and gets hated for that". (Pirsig: 1974, p.162)

Now that technology can provide for our needs, we wonder if it is necessary to suffer spiritually and aesthetically in order to satisfy material needs. [1]. In this section we are going to investigate how the mechanization of the world, annihilated man's spirit.

ALCHEMY

Alchemy urges its practitioners to participate in the universe, and offered a holistic cosmos in which man was integrated. Jung claimed that the real work in the Alchemists' laboratory was the psychic process of self-realization.[2] Jung suggests that the Alchemists gold, was buried in the dictates of

man's own nature, and that cannot be achieved until the risk of psychic death is confronted directly. (Plate.6.)

This aspect of the Alchemical tradition can be equated with the Shamanic quest. Humans and all things originated from 'the Uterus of the earth'. [3] In order to understand their own essence they had to return to the place of origin. In the classical Greek period the Greeks equated knowing with memory. This meant leaving behind the 'world of separation' and returning to the 'unifying womb of things', where knowledge of objects didn't exist and everything became whole. [4] This idea is almost identical to the Alchemical belief that, 'If one could go deep into the depth of the dark earth one would discover the bright gold'. [5]

For Berman, Alchemy represents 'a psychic journey' which aimed to re-introduce the unconscious mind into the realm of consciousness, achieving harmony and balance. However, "because matter possessed consciousness, skill in transforming the former automatically meant that one was skilled in working with the latter".

The Alchemist could permeate matter, becoming golden and making gold, simultaneously. Berman writes that the material aim of the alchemists has now been realized by science, and the alchemical vessel is the uranium pile.

"Its success has had precisely the result that the alchemists feared and guarded against, the placing of gigantic power in the hands of those who have not been fitted by spiritual training to receive it. If science, philosophy and religion had remained associated, as they were in alchemy, we might not today be confronted with this fearful problem." [7]

MECHANICAL MIND OF GOD

From the 13th Century many scientists returned to the Pythagorean world view. However the magical and mystical element of Pythagorean geometry diminished and the cold, clear objective life of numbers and symmetry became dominant; scientists depended upon the insights the Alchemical tradition provided.

Copernicus exploded the classical view of earth as the center of the solar system, instead he found the earth was one of many planets that orbited the sun. His theory was intellectually derived but owed its inspiration to the magical reverence for the sun. Kepler advanced the mathematical, quantitative grip on reality by suggesting that;

God created the world in accordance with numerical harmonies and that is why he made the human mind in such a way that it could truly know only by means of quantity.

Galileo sees the universe as a book, written in God's mathematical language. From this Galileo deduced that human and divine knowledge lay primarily in objective and mathematical thought. He sees intuitive thought as subjective and fluctuating the therefore it was insubstantial, leading to illusion and opinion and not reality. Science and Art divorced when the simple beauty was not recognized in the phenomenal world, but sought in the abstract mind of God. Intuition and feeling could then be replaced by reason.[8]

THE WORLD MACHINE

These long chains of reasoning, so simple and easy, which enable the geometricians to reach the most difficult demonstrations, had made me wonder whether all things knowable to men might not fall into a similar logical sequence. (Bacon) [9]

Bacon advocates breaking a problem into units, solving the units and then placing them back together. But as we have seen, Pythagorean geometry was as mystical and intuitive as it was rational. When geometry was separated from its mystical roots it was severed from its base in beauty and harmony. Numbers became mere functional pieces of the rational machinery.

Descartes cultivated a deep interest in mathematics as a

youth, but it was a visionary experience which established his belief in mechanism. From this, Rene Descartes fully developed the mechanistic philosophy -

On the eve of St Martin's day 1619, the Angel of Truth appeared to Descartes and revealed that in mathematics and only in mathematics lay the key to the mysteries of the universe. It is strange that the man who established the mechanistic philosophy should be swayed by what can only be described as a mystical experience. It was on the basis of this dream that men and women lost the right to dream in the future. Descartes built upon the strength of mathematics, a world machine, inhabited by human drones.[11]

It was believed that God proclaimed Himself only in the rational mind and the mechanical universe. If man was to be like God, he had to develop his faculty for reason. Man could then control, the world around him and become "Masters and possessors of nature".[12]

Bacon believed the universe lay before us to be acted upon and not for contemplation. Bacon developed the idea of an empirical science, collecting data and making tables. Man was to do and not to be, and truth lay in utility. This utility became industrial utility and technology became the new epistemology.

"A dead earth ruptures the delicate ecological balance that was maintained in the alchemical tradition, but if nature is dead, there are no restraints on exploring it for profit"[13]

GHOST IN THE MACHINE

The Enlightenment promised to replace superstition with a firm grounding in reality. However there was a ghost in the machine.

ENLIGHTENMENT

John Locke developed capitalism, saying that the ultimate aim of man was to own property. This augmented Cartesian materialism. The upper classes in the nineteenth century whole-heartily believed in their refinement, and tallied between amusement and disgust when considering the actions of the 'brutes' who worked in the factories.

Charles Dickens was considered a 'vulgar demagogue and comedian,' who invested his mediocre talent in description of the 'unpleasant low life of England's industrial cities'. The upper class sealed their perception of Dickens in the belief that his ability could not extend itself to 'the subtle psychological reaction of baronets'. [1]

Sitwell says of Dickens, that he ascribed himself, 'To that dark moment of sudden wealth, when, within a few decades, her [England's] cities, losing all proportion to the landscape out of

which she had grown, had swollen to elephantine and meaningless dimensions.' [2]

Subjugation of the earth for profit offended few, as matter was dead and there to be exploited.

In 'Hard Times', Dickens portrays the environment in which the Utilitarian method of education was enforced. The system banished emotion, 'taking childhood captive, and dragging it into gloomy statistical dens by the hair.' Children's minds were treated like machines. [3] 'Facts alone are wanted in life. Plant nothing else, and root everything else out. You can only form the minds of reasoning animals upon facts!'

Grinwald tells his daughter, "Never wonder", as reason and logic are the only true knowledge. Dostoevsky writes that reason is an excellent thing, but reason only satisfies the rational side of ones nature. Reason can never entertain man's impulses. The secret of life does not lie in "exacting square roots", but rather in the exploration of all ones capacities for life. [4]

"Reason only knows what it has succeeded in learning (some things, perhaps, it will never learn; this is poor comfort; but why not say so frankly? and human nature acts as a whole with everything that is in it, consciously and unconsciously, and even if it goes wrong, it lives!").

Dostoevsky believes that man cannot speak of true consciousness, when his heart is dark and corrupt. Dostoevsky revives the alchemical tenet in his understanding that man's heart houses ghosts which he can't even admit to himself.

However, the alchemists realize the perils in reintroducing the unconscious mind to the conscious mind. The cycle of sublimation and distillation is slow and tedious, and there is always a possibility that the conscious will overwhelm the unconscious. Hence the saying, 'Not a few have perished in our work'. Goya, who had found patronage in the clergy and in the royal court, had placed his faith in the enlightened. By the end of his career, he had abandoned his optimistic hope that reason could bring amelioration. In his later works, Goya explored the injustice and brutality inherent in war, and the aggression which manifest itself in a society founded solely on reason. (Plate .7.)



The Sleep of Reason Produces Monsters. Francisco de Goya.

THE 'EGO AND I'

For the Greeks, it was language which differentiated man from beast. Language and rationality became synonymous. Language defines our humanness. The brain is seen as an 'internal gyroscope', which maintains a comfortable distance between organism and environment and a central control over man's behavior.

Freud believed that the ego developed in reaction to the threatening nature of the environment. The 'id' represents the spontaneous reactive life, inherent in young children and animals. The discovery of these distinctive aspects of the mind, revealed man as a divided entity. Man consisted of an inner wilderness of desires and urges (id), and a controlling civilizing agent (ego). The ego fixed time, the result being that man recognized the transitory nature of his existence. Fromm said that all human endeavor is a stoic attempt to avoid insanity in the face of the contradictions of existence.

Becker explains, that the ego needed a symbolic rallying point, the pronoun 'I'. This 'wedding of the nervous ability to delay response, with the pronoun 'I', accomplished nothing less than the unleashing of an entirely new type of animal to take command of the world.' 'I' fills out the world, by giving form to

oneself and the world in reaction to self.[1]

In Aboriginal Culture, each person has a symbolic identity through which they can discover, 'an inseparable unity with rocks, fish, birds or trees, they can experience life larger than themselves.' A totemic existence endows the individual with an expanded identity, enriched by the extent an individual 'is prepared to descend into the stygian water of his or her imaginative life.' In Western Culture, man fears expansion and favours contraction.[2]

The Cartesian paradigm and the materialist nature of Western society has accentuated the individuality of the human to the detriment of instinct and intuition. Rigid distinctions are created between observer and observed. Berman believes the logical end-point of the mechanistic or atomistic epistemology lies in the man's understanding of 'self' as an alienated object. 'An alienated 'thing' in a world of other equally meaningless things. This world is not of my own making, the cosmos cares nothing for me, and I do not really feel a sense of belonging to it. What I feel in fact is sickness of soul'. [3]

THE HERO SYSTEM

'The supreme law (of life) is this: The sense of worth of the self shall not be allowed to be diminished.' (Alfred Adler)

'...Mankind's common instinct for reality... has always held the world to be essentially a theatre for heroism.'

Once humans defined themselves as objects, alienated from environment and from other individuals by a barrier of skin. They need to know the value of their life. When a child asks 'Who am I', essentially they are asking 'what is my value'. As Becker writes, how can I 'be recognized as an object of primary value in the universe'. We need to know in what way we contribute to world life, or specifically 'Where do I rank as a hero'. The heroic self identity is a necessary symbolic expression of man, the object.

Narcissism is a perversion of healthy self-confidence and an urge towards heroism. Fromm considers narcissism as ultimately destructive, because it creates closed personalities, who are unresponsive to the world. Narcissism leads to blind identification with one group, race, class, nation or authority. 'In its pathological form, narcissism originates as a defence

against feelings of helpless dependency in early life, which it

tries to counter with 'blind optimism and grandiose illusion of personal self-sufficiency'. [3]

The narcissist becomes the lover of 'self' and becomes preoccupied with only that reality which applies to him alone. He believes that he represents life. He becomes dogmatic and fixed in his perceptions and can often become neurotic in his need for power over those whom he recognizes as inferior or alien to him. Dictators like Hitler utilized this weakness in man for their own aims. [4]

Man subjugates the earth, he utilizes others like tools. He profits from all below him in the triangle of power, and he can justify it.

IMBALANCE

"We live in a historical period characterized by a sharp discrepancy between the intellectual development of man, and his mental-emotional development, which has left him still in a state of marked narcissism". (Eric Fromm)

Fromm says of the narcissist, his most devastating pathology of perception is the distortion of rational judgment.

Everything that belongs to the Narcissist, to his group, is over-valued; everything that reflects the outside is undervalued. (Becker)

In Western civilization, rational thought is the keystone of the heroic individual, but the over-indulgence in the rational to the detriment of the intuitive is characteristic of the Narcissist.

Einstein believed that the realm of the paradigm marker was rooted in the intuitive side of the brain, Nietzsche says that the truly creative person acts intuitively and checks himself by reason. In Taoist philosophy, human happiness, is only achieved when one follows the natural order, acting spontaneously and trusting ones intuitive knowledge.

LOST INNOCENCE

The theme of lost innocence which is usually associated with youth is predominant in Western poetry, and can be found in the work of Yeats, Wordsworth and T.S. Eliot to name a few. the Irish poet Patrick Kavanagh, shares with tribal culture a world view which 'sees divinity as imminent in all things'.

Kavanagh realized that modern man had lost the sense of

wonder by disassociating self from environment and elevating rationality to the detriment of wonder.

Descartes believed his whole purpose 'was to achieve greater certainty and to reject the loose earth and sand in favour of rock and clay'.

Kavanagh believed there was no certainty when man rejected nature - man had sold his essence for 'the clay minted wages of pleasure, knowledge and the conscious hour'. (Advent)

THE TOPSY-TURVY WORLD

Nature has let us down, God seems to have left the receiver off the hook and time is running out". (Arthur Koestler)

We have seen that despite the success of the mechanistic, Capitalist paradigm there has always been a ghost in the machine. This ghost has taken many forms, magical, intuitive, the wilderness of the unconscious, the ecological dilemma. In many ways ghosts from the past, ghosts of ancient civilizations annihilated or crushed by Western man's narcissism. It is also apparent that these specters are persistent because they are not objective influences which man can control, these ghosts exist within man. Western man's disorientation and confusion is analogous of 'ghost dancing', ceremonies in which the Indians sought a visionary release from their confusion.

"Our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, whilst all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different".

(William James)

Pirsig equates present day reason to the mediaeval belief in a flat earth. The fear of falling off the earth is analogous to the realm of insanity, believed to lie beyond reason. However, conventional consciousness which depends on reason, steadily grows inadequate to handle man's experiences. This creates widespread feelings of 'topsy-turviness'. [5]

Watzlawick suggests confusion has its benefits, it 'sharpens our attention to detail'. A person who is confused, is likely to grasp the first piece of reliable solid evidence perceived through the fog of his confusion. [6]

ART AND ECOLOGY

In our time of impending ecological disaster there is much talk of ecological awareness. However, Verslius writes that in general, our awareness takes the form of manipulative technique and quantitative measurement. The exquisite unity between man and cosmos, upon which magic is based, remains unexplored. [1]

Ecology, as a shallow aspect of human existence, can be worn like a new fashionable dress, thus becoming nothing more than an attempt to enhance our social image, adhering to the tenet of modern heroism. The carcass of a ruptured earth becomes a very powerful marketing device, on which industry can feed. Man, the industrial materialist places money, technology and power between himself and the environment. Shallow ecology, despite the good intention, augmented the materialist society.

Herbert Marcuse suggests that people recognize themselves in their commodities. However, a study by Sennet and Cobb in America reveals that materialism, the acquisition of possessions help allay man's enormous anxiety of self. The latter approach seems to apply to the materialist approach to ecology. We can all buy products to annihilate our guilt in the face of disaster. We can all become 'planeteers' in league with the the ultimate hero, 'Captain Planet', as we set out to rescue the earth from the evils of an industrial materialist society, from which we have distanced ourselves. There is no personal involvement and therefore there can be no change.

Deep ecology thus strives to be non-anthropocentric by viewing humans as just one constituency among others in the biotic community, just one particular strand in the web of life, just one kind of knot in the biospherical net. (Warwick Fox)

Warwick Fox describes 'Deep Ecology' as 'a new philosophy of our time'. In this light, Chief Seattle's words seem visionary -

The earth does not belong to man, men belong to the earth.
The things are connected like the blood which unites us all.
Man did not weave the web of life, he is merely a strand in
it. Whatever he does to the web, he does to himself.
(Chief Seattle)

Western man, as yet, has not fully absorbed these words. Man still considers ecological problems outside himself. The ecological crisis is not equated with the turbulence and confusion in man's mind.

For the sculptor Andy Goldsworthy, ecological problems are the only real problems that man has to ascribe himself to. He says "Nature goes beyond what we call countryside - everything comes from the earth".[1] Goldsworthy's affirmation of the earth's power, as the source of all things binds him to 'tribal' philosophy, and the wisdom of the ancient magicians. He says that at the heart of his work, 'There is a growing understanding and sharpening perception of the land'.[2] Goldsworthy emphasizes using the land without possessing it. The Indians also believe that no one can own the land, it is sacred, as man is sacred, as long as he sees and understands God's work in the universe about him. Chief Seattle says, 'Our God is also your God. The earth is precious to him and to harm the earth is to heap contempt on its creator.' Goldsworthy,[3] like the Indians and the Aborigines, avoids scarring the land. His relationship with the land is reverential. Goldsworthy goes beyond the surface meaning

of ecology and makes it a way of life, rather than a superficial aspect of it.

In aboriginal culture, mind, body and environment are interconnected manifestations of the power which emanates from the center of the earth, ('The power-filled ground of existence').

[4] In Aboriginal mythology, the physical actions of the ancestors, walking, fighting, making love and singing brought the universe into existence. Creation required harmony of body and mind, and all aspects of humanness were to be explored.

THE PATHWAYS

The individual mind is imminent but not only in the body.

It is imminent also in the pathways and messages outside the body; and there is a larger mind of which the individual mind is only a sub-system. The large mind is compatible to God and is perhaps what some people mean by God, but it is still imminent in the total interconnected social and planetary ecology. (Gregory Bateson)

The Aboriginal concept of the Songline is a perfect example of Bateson's ecological premise. The Aboriginals believe that the whole world is wrapped in a web of song. The Ancestors walked and sung the world into existence. Thus the Ancestral legacy is a dynamic existence of creativity and motion. Understanding the landscape is essential to enhance life. It is from the earth, that man absorbs the creative energy, and re-establishes his knowledge

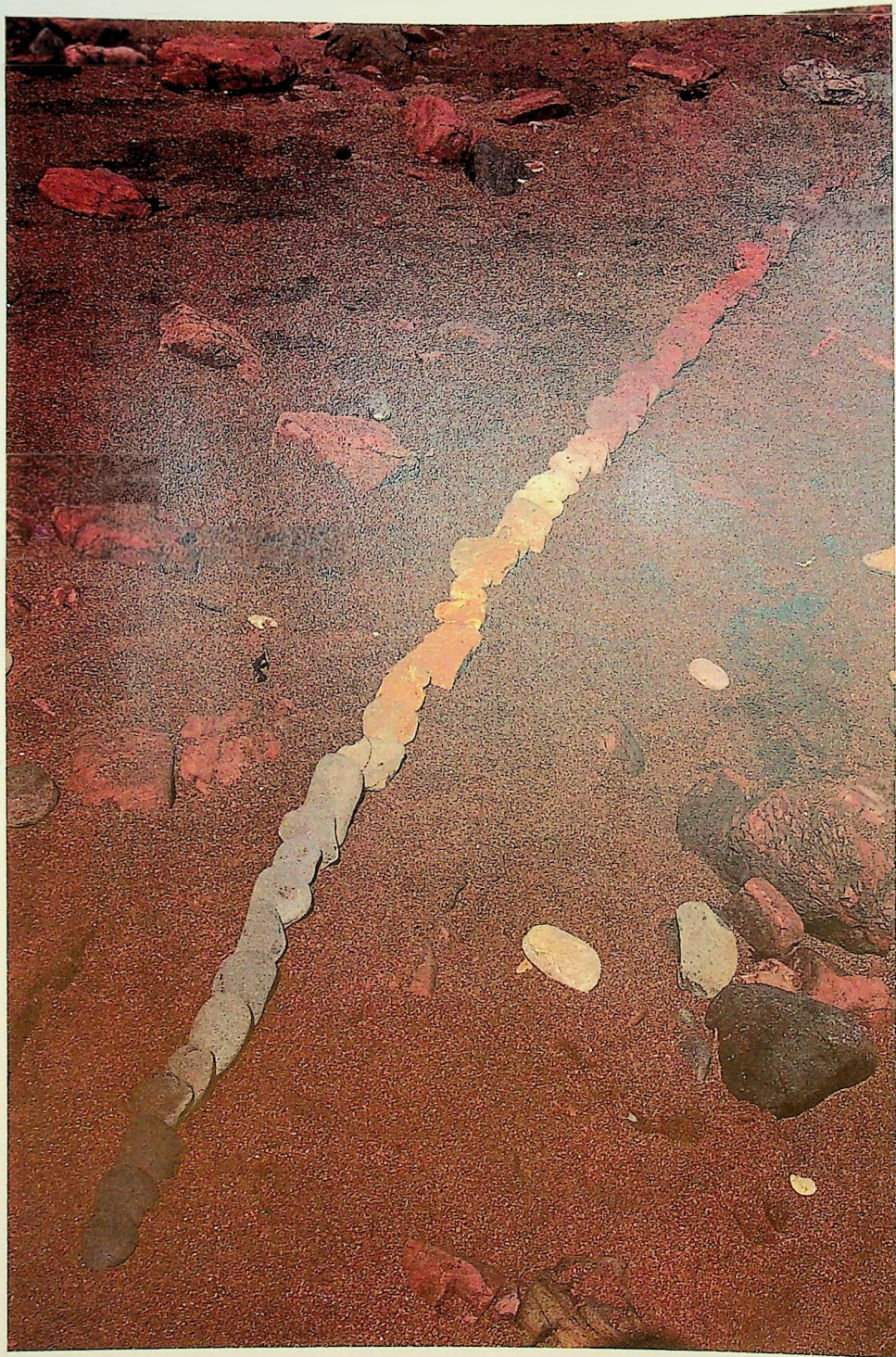
of the 'intelligently ordering essence' of the cosmos.[5]

The Songline is the pathway of man's physical presense and his creative mind, embedded in the landscape. While travelling the Songlines, Aborigines re-affirm their identity as sons of the earth, joining in the universal song of creation. "By spending his whole life walking and singing his ancestor's Songline, a man eventually became the track, the ancestor and the song." [6]

Goldsworthy adheres to the tenet of deep ecology, he believes that you must allow the earth to affect you as you affect it. This way man enters into its mysteries through a constant process of exploration and realization, rather than trying to wrest nature's secrets from her. Life and art become dynamic. Through the continual process of existence, the land, life and art become one.

One of the recurring forms in Goldsworthy's work is the line. He says that the line is an effective way of exploring and extending work over time, materials and locations. (Plate.8.) The line of stones suggests the feeling of an Ancestral songline. The journey of grey stone, through many variations, progresses like the cadence of a songline until the russet stone begins to merge with the earth, and the final sound is silence.

Goldsworthy's work defies rational interpretation, and this is the essence of its beauty. It has a magical quality, which lends



Line and cairn to follow colours in pebbles

ST ABBS, THE BORDERS
31 MAY & 1 JUNE 1985

itself to musical interpretation. However, the essence of the earth manifests itself in his work, and it is this aspect of his work which cements the bond between Andy Goldsworthy and The Tribal artist.

WANDERING FEVER

Another aspect of Goldsworthy's life and work which binds him to the tribal artist, is his sense of exploration, of wandering.

Internal burning... wandering fever... (Kalevala p187)

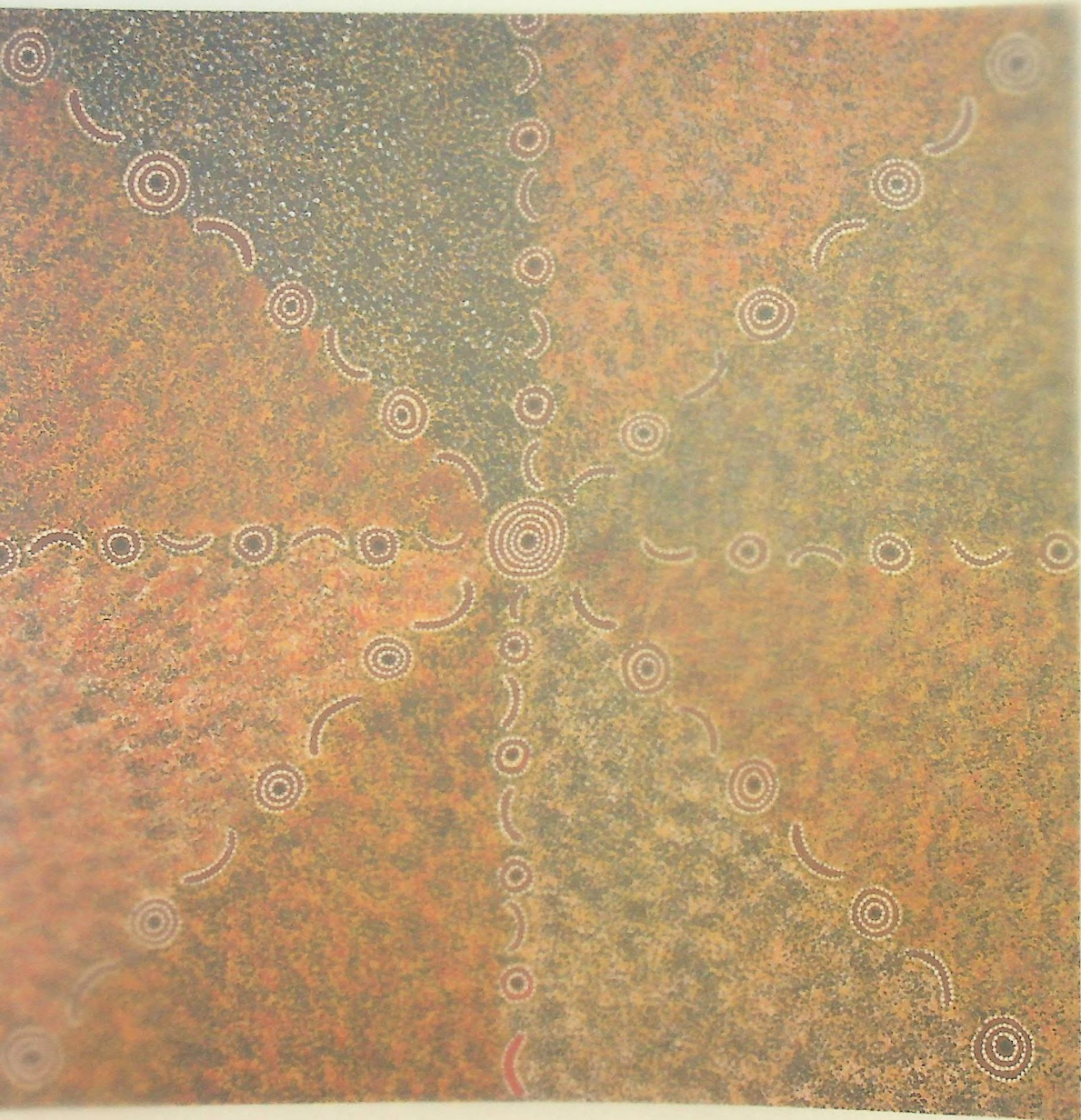
As a tribal woman said, one must live with one's people, but sometimes it is necessary to go into the bush alone, into the wilds to sleep under the trees, following only what you feel.

When you return to your people, they ask why you go off alone into the wilds. They think you are mad... You go to learn, living in the wild places, the mountains, the desert. You will go on doing this throughout your life... This is your life's work. What you learn is what the spirits are teaching you. This is the only way.[7]

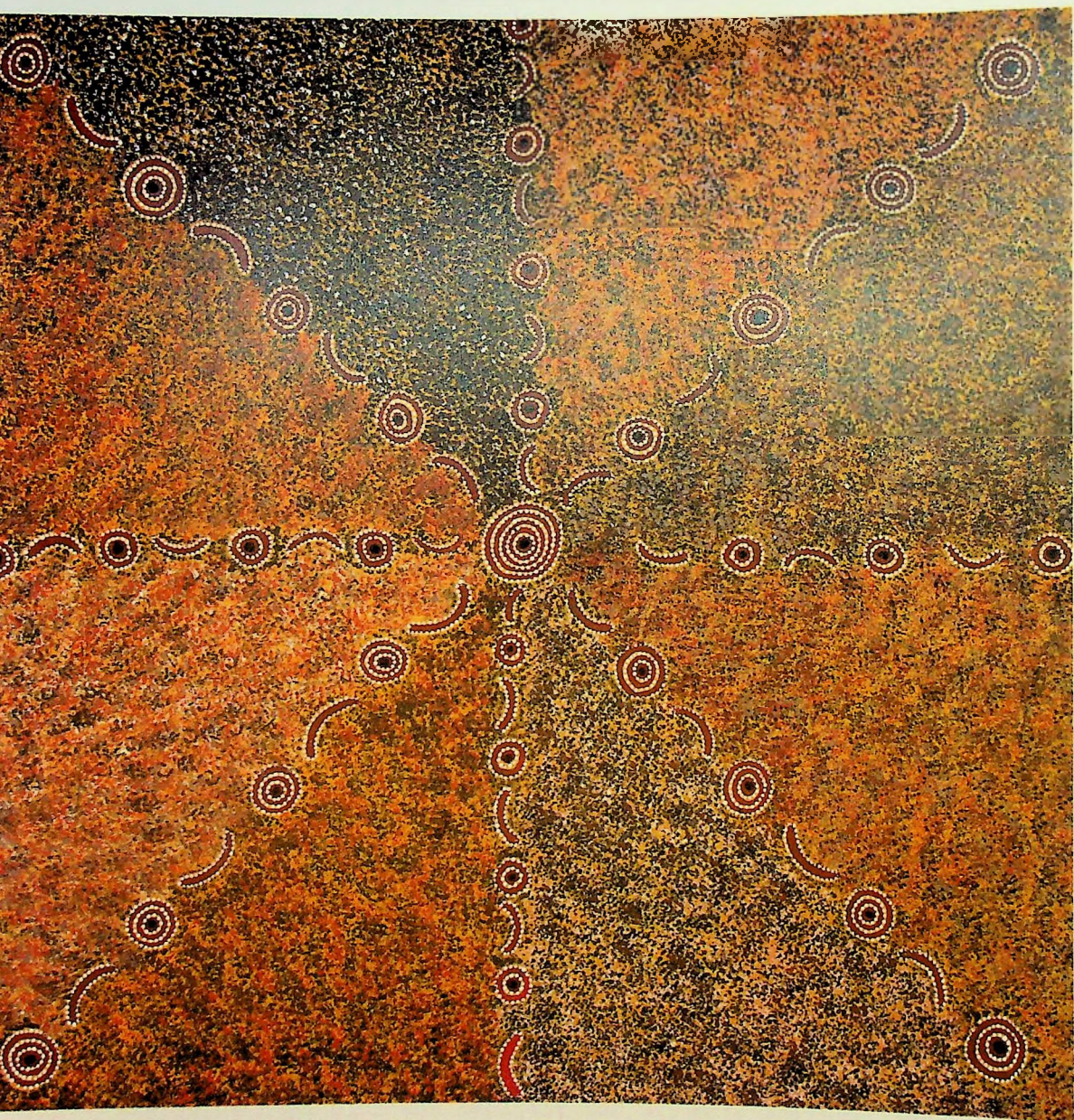
As Kavloj says, Western perceptions and personalities, are static. We need to train our sense of process, to liberate time from the static quality that classical physics allotted it. Tribal man believed his nature lay in movement.[8] The Aborigines believe that all good forces are potentially malign,

Source : Sutton : p. 64

Plate . 9.



Witchetty Grub Dreaming at Mt. Zeil : 1986
central Australia.
Acrylic on Canvas.
122.5 x 122.5 cm



if man stops moving, he goes against the dynamic energies which form him. Hence the static man creates an internal imbalance.

Our nature lies in movement; complete calm is death.

(Pascal, Pensees)

Man is unsettled. Eric Hoffer writes that Nature attains perfection, but man never does. Man is an unfinished animal and an unfinished man. This concept is similar to the Indian belief that Man is alienated from his true nature due to his reasoning ability.

It is this incurable unfinishedness which sets man apart from other living things for, in the attempt to finish himself, man becomes a creator. Moreover, the incurable unfinishedness keeps man perpetually immature, perpetually capable of learning and growth.

INTELLIGENTLY ORDERED ESSENCE

The Aborigines would say that (Plate 10) and (Plate 9) share the same 'intelligently ordering essence'. This essence emanates from 'the power filled ground of existence', the center of the earth from which all things possible emerge and to which all things return. The 'intelligently ordering essence', is the 'push' which brings all things into being, ordering their existence, but bestowing them with the capacity for ultimate variety. The

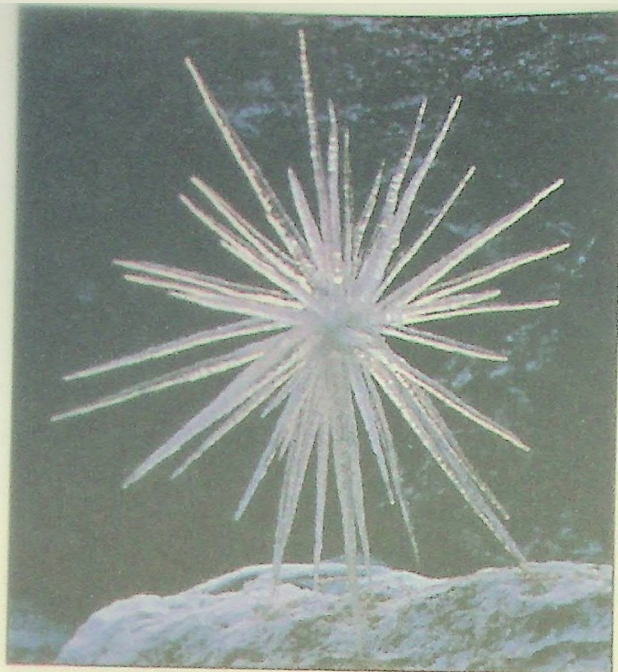


Aboriginals say that the 'Push' has great force, like a very powerful engine. The dynamics of the world engine manifests itself through movement.[9]

Goldsworthy seems to have discovered the push which is inherent in nature and also in himself. The rock piles are reminiscent of the stones piles the Indians built to mark their paths they used when travelling the country. They are like sentinels, guarding the way. Goldsworthy arranges nature in ways which might surprise nature herself. Lyall Watson says that nothing in nature happens without purpose. Perhaps nature formed us as incomplete entities so that she might use us as instruments to explore itself. (Plate 70.)

"If we are in an ecological, systemic, permeable relationship with the 'natural world, then we necessarily investigate 'that world' when we explore what is in the 'human unconscious and vice versa'(Berman: 1981, p.149)

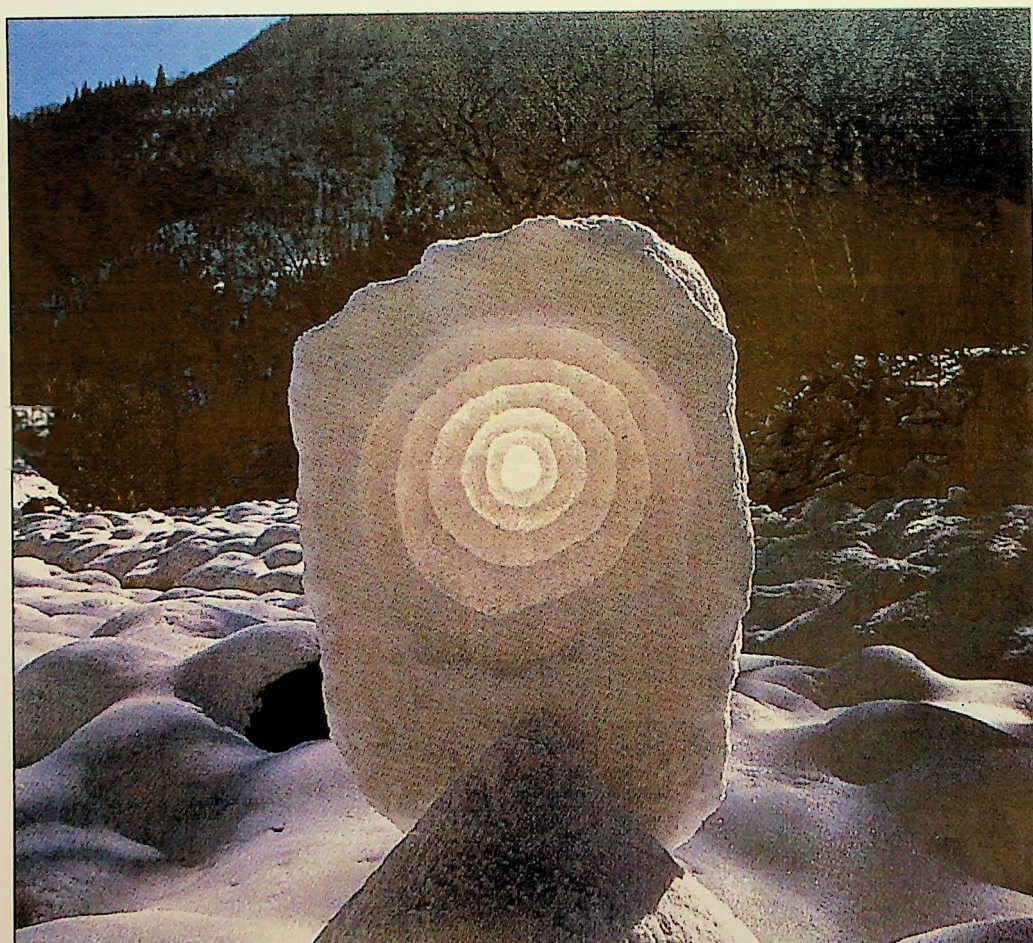
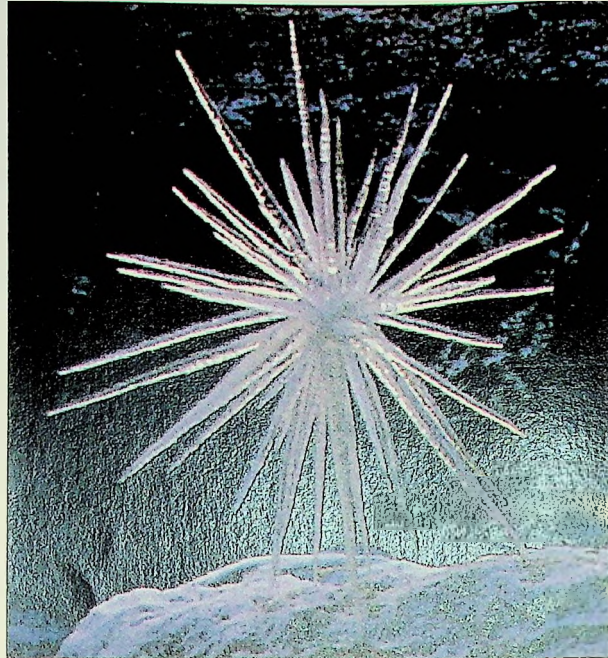
Plate 10.



SEAUR WATER, DUMFRIESSHIRE
12 JANUARY 1987

IZUMI-MURA, JAPAN - 19 DECEMBER 1987





MAPPING THE LANDSCAPE

"The map is not the territory".(Alfred Korzybski)

Classical physics and rational abstraction creates maps which lack the value of the territory that they are mapping. For example a cartographer maps the land accurately in points and lines. With such a map you will never get lost but from it you never get the sense of anything living. The cartographer in the 'Little Prince' says that maps are only 'concerned with matters of consequence' such as mountains which don't change position and Oceans that never empty themselves.[10]

'But extinct volcanos may come to life again' the Little Prince interrupted...'weather volcanos are extinct or alive, it comes to the same thing for us' said the geographer. 'The thing that matters to us is the mountain. It does not change.'[11]

Aboriginal paintings are conceptual and religious maps of the landscape. Plate.8 maps the Witchetty Grub Dreaming at Mount Zeil, each mark represents the value of a particular point in the landscape. The dreaming ancestors stopped at this sight and the central roundel represents the place where they rested. The symbols are endowed with the same value as the ancestral actions they represent. In this case the map is the territory.[12]

The artists, and the art enthusiasts of the Modernist movement failed to notice that 'Primitive art' had an esoteric language of its own, created by a complex network of symbols. These symbols were intrinsic parts of their culture, related to all aspects of life.

Goldsworthy maps the potential in the landscape. Unlike tribal art he uses symbols which everybody can understand. Goldsworthy believes that his work needs to address the loose, chaotic elements of the earth as well as the tight and regular. He says all forms are to be found in nature.

Spirals, circles and lines seem to appear naturally in his work as if the earth is ordering their form. The icicle seems to be a three dimensional expression of the energies represented in plate. In both there is a central core of energy, dispersing forces in all directions. Everything originates from the centre point and yet at the same time everything seems to be returning.

THE CENTRE

Goldsworthy does not try to fix reality, as he understands that reality lies in process, as Heraclitus and Einstein understood. Goldsworthy does not attempt to possess the land or force his will upon it. Rather he enters into an enchanted relationship with the 'matter' of the universe, affecting it and it affecting him. Earth and man together seem to create a reality which transcends both. The merger of man and environment is

equivalent to the American Indians' journey to 'the centre' of existence, from which all things spring and return to - the hole through which man creeps to re-discover his true nature.

' the hole has become an important element. Looking into a deep hole unnerves me. My concept of stability is questioned and I am made aware of the potent energies within the earth. The black is that energy made visible'.

CHILDHOOD WONDER

Erick Hawkins says, 'the little child is disappearing off the face of the earth and only the artist with his deep love can ever hope to ressurect such an image.'[13]

Goldworthy reintroduces the childhood wonder and amazement of constructing snowmen and sandcastles. He seems to enjoy the playful element of investigating forms. In plate.//, 'Rowan leaves laid around hole' the centre is full of dark mysteries, but the journey to the centre has the magical quality of play.

The joy lies in the making, and the pleasure is enhanced by the knowledge that our creation, like ourselves, lives for a brief moment and then returns to the earth, from whence it came.

Reality is never fixed, rarely perfect, but always exploring, always searching.



Rowan leaves laid around hole
collecting the last few leaves
nearly finished
dog ran into hole
started again
made in the shade on a windy, sunny day
YORKSHIRE SCULPTURE PARK, WEST BRETTON
25 OCTOBER 1987

"At its most successful, my 'touch' looks into the heart of nature; most days I don't even get close. These things are all part of the transient process that I cannot understand unless my touch is also transient, only in this way can the cycle remain unbroken and the process be complete".

Goldsworthy has assimilated the wisdom of the ancients, interpreting it in a very contemporary manner. The materials he uses are natural. Kavanagh would describe him as a 'King of banks and stones and every blooming thing.' Goldsworthy says that a rock, a leaf, a stick, are not dead material to be manipulated. It is necessary to allow the material to vibrate, opening the process of life around it. Like the Alchemists, Goldsworthy perceives consciousness in matter, value in the common place, the banal. "The energy and space around material area is as important as the energy and space within. The weathere - rain, sun, snow, mist, calm - that is external space made visible".

Like the ancient magicians, and like the Greeks, Goldsworthy intimates that the energy of matter reflects itself in the external environment. The ancient magicians utilized correspondence to tell the future, Goldsworthy, like the magician, works with the energy and space to bring forth from nature all her possible manifestations.

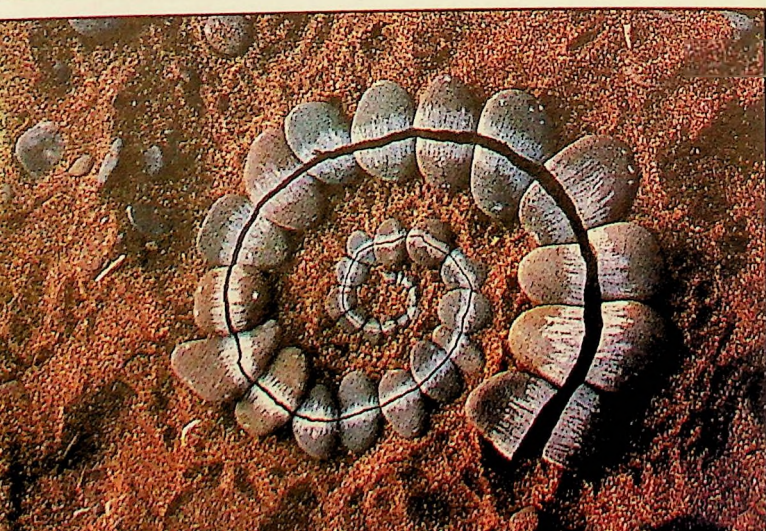
The reconstructed broken icicle seems to say there is no way to see reality, or to construct it. When man becomes part of the earth, he enhances the creative process, revealing more of the



Broken Icicle
Reconstructed
22-23 FEBRUARY,
1986



Broken pebbles -
scratched white
1 JUNE 1986



underlying reality through exploring all the possible combinations. Robert Musil describes this sense of possibility as the capacity to think how something could 'just as easily' be, attaching no more importance to what is than to what is not. The sense of possibility, which dwells in wonder and imagination has a fiery, soaring quality, a constructive will, a conscious utopianism that does not shrink from reality but treats it, on the contrary, as a mission and an invention.

New Physics now recognizes that there is no fixed reality outside man,

The word 'reality' is derived from the roots 'thing'(res) and 'think'(revi). 'Reality' means 'everything you can think about. This is not 'that-which-is'. No idea can capture 'truth' in the sense of that which is.

[(Bohm)Zukav p327]

New Physics recognizes that man participates in the universe. Each view of reality is particular to the participant.

" What we observe is not nature itself, but nature exposed to our method of questioning." [5]

Art, science and philosophy now seem to be unifying one more.

EVERYONE AN ARTIST

"A land free from works of art; I despise those who cannot recognize beauty until it has been transcribed and interpreted. The Arabs have this admirable quality, that they live their art, sing it, dissipate it from day to day; is it not fixed, not embalmed in any work. This is the cause and effect of the absense of great artists... I have always thought that great artists were those who dared to confer the right of beauty on things so natural that people say on seeing them, "Why did I never realize before that that was beautiful too". (André Gide ; 1902, p.148)

Fromm suggests that in a real democracy, the citizens will be the artists, opening up new aspects of reality. Mechanism creates Necrophiles. Fromm says the Necrophile can find beauty only in that which is frozen and not fluid. He loves order over freedom, revelling in routine and mechanical things. The Necrophile hates living things because he cannot control them. Once he identifies beauty, he tries to freeze it and possess it. But, as Musil, says something is undeniably taken away from beauty when it is possessed. In Taoist belief, when beauty is transcribed and interpreted, ugliness already exists.

Musil says that reality awakens possibility. Zen teaches that ordinary activity can be wonderous.

' Miraculous power and marvellous activity-Drawing water and hewing wood! '(Alan Watts p153).

I AM AT THE POLE

Goldsworthy's excursion north is analogous of mans excursion to the furthest point of existence. There he found a vast empty landscape. We are at the opposite pole of the cycle of mans existence. Goldsworthy explored this place and found in it a wealth of possibilities.

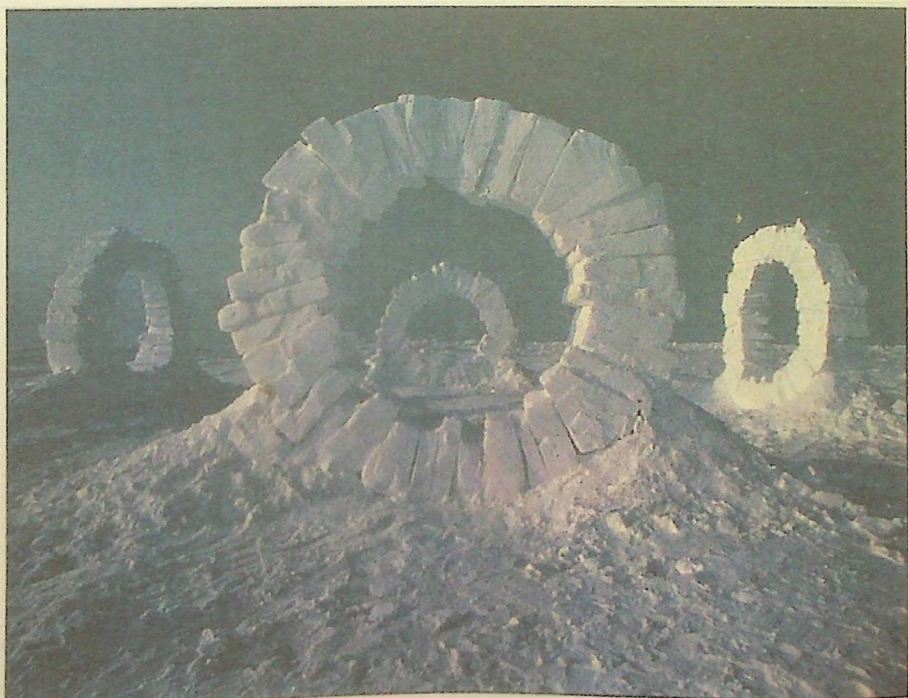
" I have made four snow round arches and I am now standing in the middle of them. Each arch faces a different direction - but they all face south! Everything from this place is south... I have made a work that gives the sense of being at the center of a place, and that from this point there is a feeling of all directions.

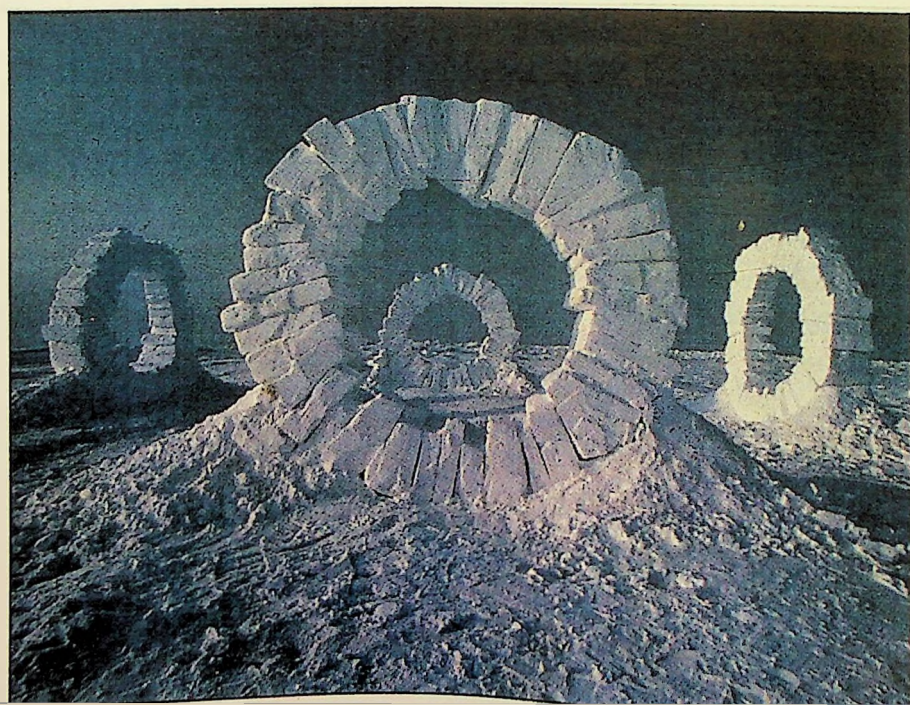
There four circles echo the early magical quality of our existence. They represent all the order of Yin as they face out in the four directions of the world. They also suggest all the possibilities inherent in the stillness of Yin. As Goldsworthy says;from this point all directions face south. We have no other way to go, but back towards our own roots. Hopefully on our journey back, we will discover the golden garden.

"One never reaches home. But wherever friendly paths intersect the whole world looks like home for a time."



TOUCHING NORTH : 24 APRIL 1989 : NORTH POLE





We are poised at the outer limits of our existence. We have enhanced Ying to the detriment of Yang, favouring reason and negating intuition. But Lao Tzu says, return is the motion of Tao, going far means returning.[12]

We have searched for beauty, but can only find it in dead things. We have hungered for enlightenment, but found only the darkness of a harnessed soul.

Now when ugliness prevails and when darkness cloaks the gleam and wonder of enchantment,

Through closer still the blind we pull
To keep the shady parlour cool,
Yet he will find a chink or two
To slip his golden fingers through.[13]

A little light shines through the crack, its wondrous beauty a thousand times enhanced, in the overwhelming darkness of the soul. Every man can find the song of enchantment in his soul. Every man is an artist, dancing through the crack of existence in a way which only he can, because as Herman Hesse says,

Every man is not only himself; he is also the unique, particular, always significant and remarkable upon where the phenomena of the world intersect once and for all and never again. That is why every man's story is important, eternal, sacred; and why every man while he lives and fulfills the will of nature is a wonderful creature, deserving the

utmost attention. In each individual the spirit is made flesh, in each one the whole of nature suffers, in each one the saviour is crucified.

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