

A PARTICLE IN A WAVE:
A SELF-STUDY OF AN EVOLVING CONSCIOUSNESS
AND ITS CONCOMITANT ART PRODUCTION,
IN THE CONTEXT OF
TWENTIETH CENTURY CONTEMPORARY SPIRITUALITY.



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Declaration

I declare that *A Particle in a Wave: A Self-study of an Evolving Consciousness and its Concomitant Art Production, in the Context of Twentieth Century Contemporary Spirituality* is my own work, and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

A handwritten signature in black ink that reads "Olivier". The signature is written in a cursive style and is enclosed within a hand-drawn, elongated, arrow-like shape that points to the right.

Audrey Olivier

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Preface.

In this dissertation the tracing of a personal shift in consciousness is evidenced in my art production and through self-interrogation. Investigations into feminist theology proved resonant with a personal apostasy and provided a base for a feminine identity and language. The schism perpetrated by this pivotal thesis in the revisioning of women, its subsequent antithesis, motivated a search for synthesis.

A scientific enlightenment in the field of quantum physics promotes the notion of a unified consciousness. Psychology investigates the realities of mysticism and exposes commonalities within eastern and western religions revealing a thread of unified metaphysical thought.

The twentieth century has witnessed a radical in the art expression of the spiritual, some coincident with the revival of an interest in oriental art, and some as a manifestation of zeitgeist or collective consciousness. This past century of rapid technological change, clearly has its attendant spiritual shifting patterns.

The process of creativity in art-making has proved to be a conduit for an evolving consciousness.

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Introduction.

In situating this self-study in a feminist context, my intention is to contribute to the growing number of women's stories that conjoin to express a female spectrum of spiritual experience. Contingent in this objective is the feminist component of primary-experience authenticity. In validation of a self-study methodology, I proffer a praxis of reflection and action that involves a consciousness of one's authentic self as the knower of the known – a perspective of constructed knowing representing a women's integration of reason and intuition (Morris Baskett and Marsick, 1992:81-83).

The process of an evolving consciousness forms the nexus of this dissertation and uses the debate around duality and unity consciousness to identify that cognitive process. Evidenced in the creative action of my art production, I trace the stages of my shifting perceptions of reality in the final chapter.

Chapter one positions a personal self-perception in a *fin de siecle*, suburban context experiencing a natural, mid-life individuation challenge. The desire for equity and a deeper spiritual experience as a woman is discussed in relation to a gender-exclusive Godhead, provoking a questioning of patriarchy based on a religious denomination. An investigation of feminist theology, and comment on the decision to study fine art in search of creative expression, establishes a point of departure for further research.

The aim of chapter two is to argue that an inherent desire for an identity in God, a search for resolution of conflict, and peace as a possible consequence of communion with God, is normative in human consciousness. A discussion of a search for spirituality in its twentieth century popular usage, is set against a background of ancient mysticism that conjoins Carl Jung's idea of the inner life of the self that is able to transcend the ego and experience a spiritual

consciousness. Intuition as an experience of *élan vital* is recognized as the locus of the interface of spirituality and psychology, as this chapter attests.

The third chapter presents an investigation of the link between spiritual-mystical experiential process with certain twentieth century findings in scientific research and transpersonal psychology. The discovery of deep ecology and quantum physics in the twentieth century, has emerged to theoretically prove the existence of a life force that creates and energizes everything – physical and metaphysical – and establishes that everything is in revolutionary process. Whereas historically philosophers intuited the underlying life-force, and modernist mechanistic thought-patterns differentiated and qualified the observable universe, the emergent cognitive process embraces past theory and develops further to reveal a cognition of new perception of a causal force that is evidenced as the energy-intelligence of the superimplicate order. As metaphysicality is inherent in the superimplicate order, the idea of inner thought processes finding expression externally also indicates that inspiration and intuition, as part of that process, is normative.

In chapter four the idea of inspiration-intuition that finds expression in visual art is explored. The search for expression of spiritual and metaphysical experiences has significantly contributed to the abstraction of modern art within the gambit of art's multivalent expression of Western twentieth century, fragmented conscience. An exploration of transpersonal consciousness that emerged with Theosophy at the beginning of the twentieth century and its subsequent influence on the creative expression of Wassily Kandinsky (1866-1944) and later Mark Rothko (1903-1970), is intended to reveal two responses. One indicates Kandinsky's conscious endeavour to translate the concept of the metaphysical, and the other suggests Rothko's immersion in the experience and its manifestation in his art.

The fifth and final chapter chronicles a personal process of a transforming consciousness in the discussion of a body of work that reveals a gradual shift in

my world-view that was contingent in the research findings presented in this dissertation.

The research and subsequent assimilation of information gathered for this dissertation has been motivated by an intuitive drive. The emergent cognition of being carried in the flow of creative evolution gave rise to the title of this endeavour – *A Particle in a Wave* – of the natural process of greater complexity and higher consciousness.

Chapter 1: Feminist consciousness.

During my late thirties a sense of internal conflict initiated in me the awareness of a lack of personal identity. It was as if I was watching myself performing, acting out the role of the dutiful daughter, the good middle-aged middle-class housewife, the good school parent, the cheerful neighbour and so forth. I had the sense of living my life for other's approval. I was actively involved in a Protestant church, trying to be the good Christian woman. Furthermore, in the comparative privacy of my home my restraint attested a Calvinist grounding. Mothering for me was never role-playing – it was the place of honest relationships, creativity and personal growth. Other than that, I seemed to have no idea of how not to seek approval from external sources, or how to release the passions that simmered beneath the surface.

Identifying personal causal perceptions was not so much a conscious endeavour for me as it was an intuitive process. I searched for a link between my ambivalent perception of Christian dogma and the inner awareness of a spiritual union with God. I needed resolution to the conflict. As dialogue within known reference was scant, I unconsciously searched for literature, and only later, once I had accumulated several texts did I realize the focus of my intent was to be traced to feminist theology.

In an effort to discover my identity and its expression through art, I pursued my desire to study Fine Art (1987-1990), unwittingly seeking yet another societal role as artist rather than an actualized individual. My studies proved pivotal to that discovery in the process of art making that forced me to address my inner self. This introspection revealed a diffidence to produce original thought and intuitive creativity. I had difficulty thinking for myself and that proved to be a shocking revelation.

I realized that integrity and accountability were central to the creative process of art making. Subsequently, the spiritual and psychological task of engaging my interiority created in me a sublime chaos and confusion. This state energized a search for something more. I gratefully acknowledge key figures in my life process, namely Virginia MacKenny and Dan Cook, who were my lecturers at Natal Technikon at the time. They nurtured the development of my cognitive process and its subsequent expression in art, by encouraging self-referral and recommended literature. The books included publications by Suzi Gablik and Fritjof Capra among others.

Eco-feminist Gablik (1991) critiques the destructive social imbalance of the Modernist mindset that separated art from community based, interactive phenomenon, and encouraged an art that expressed the autonomous, isolated individual. Her commitment to work towards correcting the dualistic world-view embraced the redefining of the feminine principle of empathy and relatedness. Her stance concurred with the feminist artists of my art history studies and corroborated my suspicions, leading to a further investigation of feminist theology. Gablik's call to re-mythologize and creatively rediscover the human soul and the soul of the living planet introduced me to global unity consciousness and the need for an art which expresses this consciousness (op. cit: 3-12 and 62-63).

Yet it was the writings of Capra (1989), particle physicist, that my Western, scientific methodological mindset opened to the understanding of the oneness of cosmic reality. This concept looked beyond feminism and patriarchy – beyond signifier and signified dualism – towards a unified systems theory that proposes relationality and the unified consciousness of spirit and matter. He popularized the emergent, unified inter-disciplinary understanding of self-regulating, self-organizing deep-ecology systems, inherent cellular intelligence and cognitive science as a new understanding of life as unified and relational (op. cit: 277). The magnitude of this conceptual paradigm shift is comparable to the mechanistic,

empirical mindset established by Copernicus and Galileo, and Descartes' theory of two irreducible elements. Cartesian dualism officially separated the experiencer from the experience, distinguishing the thinking viewer from the object or experience – mind as separate from matter. The ancient perception of male representing culture and the female as nature served to entrench the dualistic mind-set in Modernist thought. The ancient erroneous perception of woman as object and possession persists into the twenty-first century. I needed to deal with my identity as woman in order to go beyond the ego in search of unity consciousness. To understand my self as a relational human being and valid participant in life as a whole, I searched for a new precept.

The introduction of a relational, interconnected networking of the living-systems theory, that emerged in the 1980s to involve inter-disciplinary participation, was proffered by Capra and presented me with three core areas of research – theology, science and psychology (op. cit: 79). The theological inquiry involved identifying the positioning of woman in the Christian Church and their repositioning in feminist theology. The scientific component served to underpin the concept of a non-dual, unified, interdependent existence as evidenced by scientific research in quantum physics, and finally, I investigate a psychological interface that facilitates cognition of an ultimate Causal consciousness that renders spirituality and mysticism normative in human development.

In the light of the inherent self-regulating capacity of life, I began to trust my intuition and resolve to search for vindication of women's quest for equity and unity – a search for a resolution that would stem from wisdom and not retaliation.

The emergence of the modern women's movements became evident in the twentieth century Enlightenment. Mary Wollstonecraft wrote *Vindication of the Rights of Women* (1792) 'an analysis of the situation of women and their demands for better education, legal and economic reforms' (Isherwood and McEwan, 1993). Addressing a woman's convention in 1851, Sojourner Truth

exposed the myth of the helpless female that selectively applied to the white, upper-class 'trophy' female, and Elizabeth Cady Stanton published her *Woman's Bible* in 1898. Nineteenth century women campaigned for women's suffrage and the abolition of slavery (ibid.). An inclusive record of the accomplishments of women for women is not within the scope of this dissertation, but suffice it to say that over three hundred years of Western women's striving for equipoise, her inclusion as participant in her own humanity remains tenuous. For although much has been acknowledged in theory, women remain what Simone de Beauvoir called, the 'second sex' and an apparent threat to the collective conscience of male power (Halkes, 1991:12 and 4,5).

Anguish accompanied my growing awareness of the church as male construct and its neglect of Christ's primary injunction to love. The directive to love a fellow being as part of one's self involves the need for introspection and a personal accountability that points to the transcending of ego-consciousness and a calling to action towards unity in God (as inherent in New Testament Scripture). That the human mind evolves in progressive and regressive spirals in its process of continual growth and consolidation eventually enabled me to accept a contextual critique of the patriarchal bias (Capra, 1997:290).

Language formation has been a male preserve and modern popular language evidences its violent nihilistic disposition that exposes the absence of female characteristics of compassion, nurture and relationship. Cartesian dualism formalized impartiality and objectivity and equipped science for the separate investigation of observable entities that included behavior analysis and, although criticized by contemporary philosophers, dualism remains predominantly a Western concept and practice (op. cit: 29). Nevertheless, the twentieth century has witnessed a paradigm shift of global understanding that could impact favourably on woman-consciousness in the fullness of time. The possibility of the determined intentionality of the collective female conscience to facilitate change

is connected to a process that will be addressed in chapter three of this dissertation.

In identifying women's situation as inferior and evil, an investigation into the historic naming, namely the language put in place to prescribe the identity and behavior of women, I turned again to feminist research (Daly, 1995:47-49). The denigration of the female was certainly well entrenched long before Copernicus, Galileo and Cartesian duality. Feminist research has evidenced female equipoise as having existed in prehistory, although there are no canons to be found proving a matriarchal religion. There are however surviving texts from ancient religions that revered the Mother Goddess. The Pantheism of world religions prior to Judaism, Christianity and Islam attests to the recognition of women's powers (Reuther, 1996:3-7). As this dissertation attempts to present a self-study, contextuality requires that I deal rather with the misogynist tendencies in the Church.

Questioning if women have reason to challenge their position in the Christian Church and how, if at all, that position is linked to Western society, I followed the four point hermeneutic used by feminist theologian E. Schussler-Fiorenza: suspicion (which motivates the historical expose); search; remembrance; and creative actualization (Cormick 1992).

In suspicion, I perceived the subsidiary role of Western women to be inextricably linked to the formalized Christian religious positioning of woman as non-male, subordinate and biologically defined (Daly, 1995:3). I began to reread and question Scripture in the light of Christ's radical message of a God beyond gender, race and social status, who was imaged in humanity. What emerged from this experience was a sense of misogynistic bias provoking a skepticism of scripture as a whole.

Coincident with the initial deconstruction of my belief system was the realization of the false hope of instant gratification, denial of suffering and the error of external reference to God as separate from creation in modern Christianity. This revelation by L. Crabb introduced a psychological perspective to the process of identifying my state of confusion in the attempt to redress the loss of a spiritual structure (1988:13-20). The incorporation of psychology would prove useful to my search for wholeness in God by situating spiritual-mystical experience as personal and normative of cognitive development (Wilber, 1996:70).

Moss places emphasis on a conscientizing of a deep love that is an energy (1981:14-28). He uses the term 'unconditional love' to express the awareness of a higher consciousness of the ubiquitous, creative life-flow that is analogous to the Divine. This subtle, more refined consciousness transcends the tensions of human emotional experience. He advocates the cultivation of an objective, compassionate awareness of emotive situations, and a subsequent examining of the contextual preconceptions that create a perceived reality.

The cultivation of that love proved to challenge my ability to detach and refocus my emotions on an overriding, understanding love during that period of anger at the betrayal of the Church. My initial understanding of unconditional love had been linked to female submission, obedience and loss of identity, according to the laws of Scripture. That perspective changed in time to a more spiritual awareness of the continual source of life and to acknowledge my participation in that creative process. This initiated in me an understanding and compassion for the whole of creation in the birth-death-rebirth process of cosmic life.

However, my determination to understand clearly the twentieth century positioning of woman and spirituality and, as a critique of this aspect of the Church had become central to my research, I began to investigate Feminist Theology. This experience gave voice to my frustrations and vindicated my suspicions of an entrenched societal inequality and the universal gender-based

inequality in World religions. Historically, women's voice, and their freedom to name their experiences has been denied them with the result that women suffer from the lack of an authentic women-defined identity (Daly, 1986:4).

In the Judaic and Christian tradition, reflection and interpretation was a male domain. In ancient Greek philosophy women were confined to a biological definition in procreation and aligned to nature. On the other hand, the male represented the definitive expression of creation, the soul bearers and the creators and custodians of culture (Isherwood and McEwan, 1993:19). This concept, together with patriarchal Judaic thought, has been carried forward into Christian/ Pauline theology compromising Christ's call to equity. The naming of the female by the male has had a devastating effect on women and society. The Genesis account in the Bible affords the male the God-given task of naming creation including the female. According to Elizabeth Cady Stanton, the patriarchal construct of Eve's culpability as creatrix of *sin*, situates women as the scapegoats of human failings, carries with it the entire Christian faith (Stanton in Daly, 1986: 69). Stanton identifies the key role of the myth of feminine evil as a foundation for the entire structure of entrism in Christianity. The naming of all things by the male includes the dislocation of the mystery of evil.

You are the devil's gateway... How easily you destroy man, the image of God. Because of the death you brought upon us, even the Son of God had to die. (Tertullian in Daly, 1986:44)

Take the snake, the fruit tree and the woman from the tableau, and we have no fall, no frowning Judge, no inferno, no everlasting punishment – hence no need of a savior. Thus the bottom falls out of the whole Christian theology. Here is the reason why in all the Biblical researches and higher criticisms, the scholars never touch the position of women (Stanton in Daly, 1986:69).

There are innumerable instances of the pejorative readings that have separated woman from her full humanity.¹

In her chapter *Destroying the Victim: From Witch-burning to Lobotomy* Daly cites millions of women murdered for their powers between the fifteenth and eighteenth centuries. She also mentions a second wave of misogyny in psychosurgery that includes lobotomy, the majority of patients being women, subject to this procedure that was encouraged by Dr. P. Breggin in the 1970s. He explains that it is more socially acceptable to lobotomize women because creativity, which the operation totally destroys, is deemed in Western society an expendable quality in women, and in agreement was psychosurgeon, J. Freeman, who is quoted as saying that lobotomized women make good housekeepers (Daly, 1986:65). The second wave of feminism is contemporaneous with the media obsession of the body-perfect that connotes that woman's diminished image in society remains linked to past prescription. The power to subvert in language and in the visual image continues into the twenty-first century, and many women are still unaware of the manipulative coercion. In the chapter *Feminist Politics and the Nature of Mind* in *The Politics of Women's Spirituality*, Charlene Spretnak discusses mind as function apart from the self in the context of observable thought patterns (1982: 565).

Women have been brought up in such a way that they manifest greater psychological insecurities. Patriarchal values have been internalized so thoroughly that they are accepted as the norm, and recent scientific findings have established that female and male brains are physiologically and functionally different. Thus, feminist theory postulates that cultivating the female mind, 'with its impulses towards empathetic comprehension, communion, and harmony, is essential to humankind's surviving the myriad forms of patriarchal destruction...' (1982:565-571).

On confronting my preconceptions and ambivalence to my compliant existence, I encountered another level of interior chaos and debate. My experience as woman had been one of comparative equity, albeit complicit in a role of felicitous Christian subordinate. The truth that emerged from the subsequent research was

that prejudice against women is implicit in the collective conscience. The media force-feeds violence against women to the point of desensitizing its audience. The workplace discriminates against women, commerce preys on the vulnerability of women's subverted authenticity and prescribed imperfection. The church confines her to the extreme archetypes of either pure virgin or filthy whore: It is interesting to note here that each of these roles is linked to sexual relationships and not the multivalent qualities of womanness. The ambivalence within the diversities of women's experiential knowledge and learned behaviours has eroded their deep consciousness and confidence. This in turn creates a pattern of obedience, rewarding compliance with comparative control (Slemon in Ashcroft, 1995:49). Like walls of glass, the imposed structures in time become as normal and ambivalence renders them invisible – to both women and men.

Daly uses a passage from Nietzsche to highlight the cyclic pattern of patriarchal backlash at woman's attempt to self-identify:

Whenever man has thought it necessary to create a memory for himself, his effort has been attended with torture, blood, sacrifice (Daly, 1993:142).

There are appalling statistics on the escalation of rape, woman battering, incestuous abuse, pornographic degradation and impoverishment in the twentieth century. Many of these crimes occur in the home, and are compounded by the fact that 'woman outside the home is prey' (Isherwood and McEwan, 1993: 31,32). Daly argues that this reactive collective-consciousness is intended to re-turn women to their masters, physically and psychically (1986:18).

The imposed image of woman is linked to evil and therefore the negative, yet it is her powers of compassion, intuition, healing, relational communality, nurture and creative preservation that belong to the little-understood metaphysical function of human consciousness. Freudian theory assessed her growing anger at oppression as penis envy and Jung speaks of the dark inner-world of the anima, maintaining the fear-based association of the female with evil. The ambivalent

image of woman as moral icon yet evil subaltern may be relevant in Jungian archetypal interpretation of the anima and animus of the human psyche, but as gender distinction it is unacceptable. Nietzsche cites the indefensibility of the attachment to existing morals and values that are irrelevant to our lives in the modern era, 'we cannot base our lives on value systems whose foundations we repudiate. It makes our lives and us, bogus' (McGee, 1998:173).

The topic of feminist research and feminist theology encompasses a vast spectrum of human experiences. For the purposes of this dissertation, I have included those aspects that are intended to situate a personal overview.

In search of a new concept of womanness, I became involved with three distinct Christian women's groups who were actively searching and experiencing a new-found sense of the feminine aspect implicit in the concept of God. One group consisted of ordained women theologians, academics and artists who collectively read books concerning women's responses to the patriarchal church. One such book was *The Dance of the Dissident Daughter* by Sue Monk Kidd (1996) – a woman's story of courage, risking everything to hold true to her quest for the sacred feminine and her journey to rediscover Goddess and female authenticity. Each story of discovery participates in redefining the image of the female Divine and each voice heard adds to the re-formation of being female (op. cit: 72).

My association with the American based 'Christians for Biblical Equality' group was concerned with rereading Scripture from the perspective of equity, questioning early translations of Biblical text and discussing problem areas. My conviction is that the issue of women's position in the Bible is largely a hermeneutical problem and by questioning of the 'God-given-Word', I alienated myself from the religious affiliation of my youth. The awareness of other Christians questioning the Church was affirming, but while the Church maintained its patriarchal hierarchy, I needed to search further and deeper for unity in God.

'The Circle for Concerned African Women Theologians' (CCT) is a sub-group of the Centre for Constructive Theology at the University of Durban-Westville that I attended prior to entering full-time study in Fine Art in 1998. This circle has become an important meeting place for discussion and debate where women are able to voice their concerns and promote equity in the Church. Seminars on violence against women, gender issues, HIV/AIDS, sexuality, peace and justice issues, Christianity in Africa, teaching resources and other constructive information are organized and generously subsidized by the CCT, as many of the women travel great distances to participate in this active, actualizing experience. The energy and commitment of many of these women attest to the efficacy of this group. The experience of listening and talking to these women was humbling for me, a position that led to my focussing on my particular talents in the visual arts and their capacity to express an evolving spiritual consciousness. My involvement with the groups mentioned above, served to realize empathy, anger and elation that I felt with those women.

During those earlier years of study I learned that gender issues were being addressed by American women artists such as Judy Chicago, Faith Wilding and Louise Bourgeois. Recovering a sense of authenticity through art making, their art dealt with recovering a sense of femaleness and celebrated the female body (Broude and Garrard, 1994:12). I found some of the imagery both shocking in its blunt presentation and unsettling – challenging my conservative contextuality. This experience began to develop in me a sense of ownership and awe of my body and my self, a perspective that had previously been linked to the multivalent role definition that I had assumed.

Among the isolated and little acknowledged American women artists of the mid-1990s was Mary Beth Edelson, who exposed the horrific position of dissident women in her performance art of 1977 entitled *Memorials to 9,000,000 Women Burned as Witches in the Christian Era*. Edelson was a feminist intent on repositioning women in and through art, reclaiming the ancient connection

between the microcosm and the macrocosm through the notion of the Great Goddess. Her work affirmed the emerging interconnected, spiritual consciousness of a unified world, and celebrated the ancient Goddess women (Broude and Garrard, 1994:163,22).

In my search for Goddess validation in 1998, I met with a group of women in Hillcrest, who were exploring feminist theology. We performed sacred rituals based on the notion of womanness – communion, circles of dance and song, labyrinth journeys, art-making, and fire-light storytelling – all of which broadened my sense of unity and uniqueness. Although this experience was necessary to the conscientizing of my woman-self, I was deeply conscious of perpetuating patriarchal dualism. My life experience as daughter, wife and mother of the male, compelled me to embrace them and bring them with me on my journey, as the participation these men in my life as process was integral to my pursuit of unity.

Ecofeminism connects the oppression of women with the abuse of the environment, and creatively repositions their intrinsic, essential value. (For example, the art of Fern Shaffer, Ana Mendieta, and Betsy Damon, to name a few.) These artists were imaging and establishing a female vocabulary that empowered my resolve of self-identity in relation to society, ecology and in relation to God.

Feminist art historians discovered unrecorded, unpublished work of great women of the past that had been undervalued or ignored by their male counterparts. As my personal concerns focus on spirituality, I was particularly interested to learn of the achievements of women mystics of twelfth century medieval Germany. Herrad von Landsberg whose illustrated encyclopaedia *Hortus Deliciarum* and Hildegard von Bingen's visionary book of knowledge, *The Scivias*, have been accredited as two of the 'most remarkable compilations by women in Western history' (Chadwick, 1990:48-55). Medieval women were denied education, with the result that they increasingly turned to mysticism in the cloisters of the

convents where they gained recognition and became influential through this alternate discourse (though not unique to women). Hildegard von Bingen, abbess, visionary, artist, musician, healer and a politically active woman left an unparalleled body of work and visionary imagery. (ibid.)

Another unsung woman mystic was Teresa of Avila, a sixteenth century Spanish Carmelite nun and contemporary of St John of the Cross. She made a substantial impact on the Catholic Church, and was involved in the first reformed monastery and started fifteen hermitages. It was concerning the process of prayer that she displayed her perceptive observations of human interiority. In writing a book, *The Interior Castle* relating personal experiences of her journey with and towards God.

No longer in isolation with my suspicions, the question now was, where to from here? A fellow student at University of Natal Pietermaritzburg, where I had enrolled for a Master of Arts in Fine Art in 1998, introduced me to Dr Felicity Edwards, Rhodes University. Serendipity as a phenomenon of intentionality had somehow provided a teacher. During the first meeting with Edwards, I was introduced to neo-feminism, contemporary spirituality and transpersonal psychology. I gratefully acknowledge her ongoing encouragement and support of my endeavours.

The concept of neo-feminism is introduced by Beatrice Bruteau in a series of Journal essays (1972-1979) that address woman consciousness, polarity, and the evolution of being. As I understand it, neo-feminism is the key to a revolutionary shift in consciousness. It embraces the masculine analytical, rational, and specialist ego-conscious growth of the past five thousand years. Bruteau re-positions that consciousness into a feminine paradigm of participation, intuition, and wholistic synthesis. 'But... only a gestalt shift in our patterns of primary perception would constitute a genuine revolution' (*neo-feminism and the Next Revolution in Consciousness Anima*, 1977:vol 3).

The notion of intellectual intuition, in itself a paradox if mind and spirit are indeed separate entities, connotes a cognition of a higher knowledge. This higher consciousness is investigated further in chapters two and three. Bruteau suggests that the neo-feminist principle may have been announced some two thousand years ago by Christ and his contrasting of the customary way and the new way (Matthew, 20:25-28). The call of Christ was to serving and nurturing each other, and he is reported to have said 'A new commandment I give you: love another. As I have loved you, so you must love one another' (John, 13:34 NIV). There are many definitions of the love in the New Testament, but it is in, 'Greater love has no one than this, that he lay down his life for his friends' (John, 15:13 NIV), that ego-consciousness is challenged. Is then this love consciousness beyond ego the indication of an evolving higher consciousness?

In searching for an interface between the motivation to love and its manifestation, I learned that A. Schopenhauer's (1788-1860) contention that the phenomenal is not different from the noumenal, rather it is the same energy known in a different way (McGee, 1998:140). Attesting this theory was Henri Bergson (1859-1941) who sensed a persistent drive that motivated the individual to pursue greater individuality and greater complexity. He called this drive 'life-force' and described it as an experience of unmediated knowledge and intuitive motivation, concluding that this life-force was a continual flow of change that we experience directly, not through concepts or our senses (op. cit: 214).

Understanding intuition as the process of spiritual consciousness, Zohar and Marshal, in their book *SQ Spiritual Intelligence The Ultimate Intelligence* (2000), note that the medieval Jewish and Christian mystics called that spiritual intelligence that motivates a search for God, the 'eye of the heart' – a metaphor for intuition. Eastern mystics concur; Bahya Ibn Paquda said 'A person who knows God will see without eyes, hear without ears....and comprehend without reasoning' (op. cit: 207).

In similar vein, Christ spoke the words of Isaiah,

'The knowledge of the secrets of the kingdom of heaven has been given to you.'
'Though seeing, they do not see, though hearing, they do not hear or understand.
...for this peoples' heart has become calloused' (NIV, Matthew 13:11,13,14).

Chapter 2. Intuition; Spirituality; Mysticism; Psychology.

In the tracing of certain concepts that have predetermined a cognitive pattern of women's identity in the previous chapter, I presented a personal search that proffered grounds for a feminist theological repositioning of women in a spiritual and societal context. The aim of this chapter is to argue that an inherent desire for an identity in God, resolution, and peace is normative in human consciousness.

As my initial motivation for this research project was intuitive, the idea of intuition fascinated me. In time I learned to trust my intuition and became more perceptive and increasingly more aware that I was a part of the natural cyclic evolution of global life. I wrestled with the concept of a relationship with a godhead, separate and somewhere out there, yet my faith in spiritual guidance strengthened in spite of my rebellion against the patriarchal Church. Understanding intuition as a knowing faculty inherent in human consciousness, I linked intuition with my perception of spiritual guidance as a source of the wisdom of God. Questioning the notion of a dualistic concept of God as separate benefactor presented a third area of investigation – the area of the interface between self and God.

Exploring the faculty or process of obtaining knowledge that is neither by the act of reason nor perception, I investigated the notion of intuition. In the last part of the previous chapter, I mentioned Bergson's reference to an unmediated knowledge or *élan vital* as intuition. Magee explains Bergson's understanding that we, as individuals, perceive and therefore live our lives simultaneously in two separate worlds, an inner world and an outer world (1998: 214). The inner world consists of our immediate knowledge, where 'all is continuum, all is in flux, perpetual flow'¹. which Bergson refers to as living in the reality of continuum – 'real time'². (ibid.). The outer world presents itself to our consciousness (inner world) in constructed time and space measurement, separated by our intellect to

facilitate intentional action - to manage, predict and control the events - during the experience of living in the physical universe.

McGee explains that in critiquing dualistic reasoning, Immanuel Kant (1724-1804) presents firstly, the limitations of the human capacity to acquire knowledge of what actually exists in the world of phenomena, as confined to our five senses, our brain and central nervous systems (1998:132-137). Each of these faculties has its own unique function in gathering knowledge and 'all the forms this knowledge takes is subject-dependent' (op. cit.135). Secondly, he relates Kant's theory of the 'noumenal...transcendent world', to which we apparently 'have no access' and therefore 'cannot be registered in experience', as obtaining validity on the experiential knowledge of religious contextuality (ibid.). Further Kant offered access to the noumenal, transcendent consciousness to the non-religious person by presenting scientific argument from a philosophic and rational perspective.

Addressing the decay of values and morals in the nineteenth century, Friedrich Nietzsche (1844-1900) condemned western religion as stemming from ancient societies that were radically different, unlike those of the modern world. He maintained that the colonizing of the individual's self was a 'slave-morality' that could not claim a transcendental origin, and he argued for the creative potential in self-fulfillment and its ultimate benefit to humankind. (op. cit.174-175).

Nietzsche claimed that a discovery of the self outside of religious pretexts enables a search for apposite values and morals. The process of individual introspection, inner debate and acknowledgement of consequential experience develops a personal responsibility and creates pertinent structure for values and morals. The mention of interior debate implies an interface between intuition and reason in that intuitive thought is deemed subjective, irrational and contentious by the objective, linear and rational mind.

If intuition resides in the inner world of continuum, flux and perpetual flow, and if equating intuition with the *élan vital* that carries the process of evolution

perpetually onward' - that also manifests itself in the physical world – then it was possible that a study of intuition as *élan vital* could embrace spiritual connotations and obtain in metaphysics (op. cit. 215). The concept of integration of science and religion will be pursued in the following chapter. As my desire for wholeness and unity included a spiritual dimension, a search for the meaning of spirituality and its location in interiority ensued. I discovered that I was again one of many in similar pursuit, just as I had experienced when reading feminist theology.

The subject of spirituality is vast and varied. The interest in alternative or counter-cultural spirituality was a phenomenon at the end of the nineteenth century, coincident with the search for new values and morals. It manifested itself in an assortment of beliefs and practices involving neo-paganism, the occult and pop-psychology throughout the twentieth century (Bloch, 1998 : 1). Some of these beliefs are grouped under the New Age umbrella, and allegedly involve parapsychological activities with facilitators such as mediums or guided meditations. Bloch identified from his research that a trend had emerged as a result of introspective and social needs.

Social fragmentation and individual needs for a more introspective and meaningful way of life became manifest in the way people expressed their struggle to come to terms with a fractured and harsh secular world. Bloch noticed the strain between desire for individual autonomy and a sense of community with others (op. cit. 5). He noted a lack of interest in the distinctive labeling of their eclectic personalized beliefs, which were referred to as spiritual rather than religious. Bloch maintained that in this counter-cultural spirituality, the individual's final authority is the self, yet people nevertheless considered themselves to be part of a like-minded community at large (op. cit. 115).

Making use of Thomas Luckman's terminology, Bloch equates this individualistic perspective with the advent of the 'invisible religion' which makes religion today

essentially a phenomenon of the private sphere with spirituality at its centre (op. cit. 8).

The term 'spirituality' is itself a topic of scholarly discussion (M. Chatterjee, 1989)³. In an attempt to define the word spirituality and the evolution of the concept of spirituality involved firstly a brief look at its historical origins. Ancient cultures apparently had no need to differentiate between the life of interiority and the physical world of space and time. Indian languages for example, have no word for either spirituality or religion, as the Hindu's life is religion – seen as a whole unified existence (op. cit. 16). The concept of an autonomous spirit possibly derived from the early philosophical debates where the mental separation of physical entities facilitated an element of understanding and management of existence, mentioned previously. Chatterjee suggests that the concept of spirituality is characteristically a Christian one (op. cit. 15).

According to Chatterjee, Judaic reference to the identity of the source of human vitality includes the word *nephesh* (soul), which alludes to God's gift of life in the world. Here spirituality and moral accountability - community consciousness - are inseparable, as it was for the Hindu. In order to facilitate their better understanding of the scriptures, Hellenistic Judaism added Greek terminology and substituted the word *soul* with *psyche*.

The word *psyche* was not adopted by Judaic theologians (op. cit. 7). In a further development of the concept of spirituality, Philo, the Stoic philosopher, introduced the word *pneuma* to Judaism, as applying to God. The word was already value-laden with Stoic thought as the animating principle and life force gift of God to humankind, divine order, prophetic inspiration, and also as a divine life principle in the cosmos. 'Pneuma on the human level was to be contrasted with pneuma as the spirit of God and the inspired wisdom of the prophets' (ibid.). Inspiration or Revelation was unique to Israel and was regarded as superior to

reason in Hellenistic Judaism. The implication here is that an inspiration of wisdom is derived from God.⁴ (ibid.)

Christian spiritual consciousness was largely derived from Pauline thought on Christ's life pattern and behavior rather than Christ's reference to spiritual matters or spirituality. Chatterjee highlights further the growing meanings and implications that attend the expanding awareness of spirituality, by listing some of St Paul's new roles to Spirit, which 'reveals, teaches, witnesses, confirms, strengthens, sanctifies, infuses love and sets us free'.⁵ (op. cit. 10). My inclusion in the text of this spectrum of attributes of Spirit – the energy that empowers interior experience to act out in the world – serves as part foundation for an investigation into spirituality and its identity in psychology that will be discussed later. If spirituality can be identified in the outward expression of irrational, intuitive knowledge – as in the 'fruits of the Spirit...' (Gal, 5:22. NIV) it is then integral to natural human experience, whereas historically the Christian concept of Spirit and spirituality was confined to the mystical characteristics of religion.

However, mysticism is a term that is closely associated with spirituality and matters divine that implies an experience with the numinous from the locus of interiority. Mystical experience was suggested by Rudolf Otto (1869 – 1937) to be 'if not at the core at least with the acme or goal of religion'.⁶ (McGinn, 1991: 327). Mysticism is defined as a belief in or experience of a reality surpassing normal human understanding or experience, especially a reality perceived as essential to the nature of life, and a system of contemplative prayer and spirituality aimed at achieving direct intuitive experience of the divine.

The mystical experience is however a fairly uncommon phenomenon in the 'normal' experience of daily living, whereas consciousness of spiritual qualities expressed and observed, is a common occurrence for some people. To explore the concepts of spirituality and mysticism further, I attended a semester of seminars entitled *Spirituality and Psychology: the Interface*, at the Department of

Psychology at the University of Natal, Pietermaritzburg, that proved very informative. I discovered that within the academic disciplines of theology and psychology, scholars argued the implications inherent in a concern for human wellbeing and development. Certain psychologists have suggested that Divine mystical experience is normative within a higher level of human consciousness, and certain aspects of these claims have proved problematic for Christian theologians (Helminiak, 1996:12).

The need for dialogue between theology and psychology at the locus of interiority is recognized by psychologists such as B. McGinn who notes that psychologists have been investigating the nature of special states of consciousness associated with mysticism, as have historians of religion since the early 1900s (1991: 326). The latter scholars worked from a predominantly Protestant context and offered a dualistic paradigmatic critique of two mysticisms - a mysticism of personality and mysticism of infinity (op. cit. 327). They 'viewed mysticism in opposition to evangelical and prophetic religion (or true Christianity)' (op. cit. 330).

Researchers in the field of empirical psychology noted that nineteenth-century Catholic theology had identified abnormal states of consciousness with the essence of mystical experience. McGinn notes that the data became evidence for the research of hysteria, and created tensions that alienated theology from psychology. The recent debate and search for interface between the two disciplines indicated a mutual attitudinal shift (op. cit. 331).

Secondly, what is psychology's relation to mysticism? Concurrent with the earlier research into mysticism by psychologists and theologians were the controversial contributions by psychologist Sigmund Freud (1856 -1939). Freud, according to McGinn, emphasized the regressive aspects of all religion as he saw mystical desire for contact with the divine as regression to the earliest post-natal union of mother and infant and he admitted the complexity of mystical experience, that can have a positive, cathartic value (Ibid.). Platten (1990) suggests that there are

at least two areas of contingency between Christian theology and psychology; one residing in the development of human personality as the importance of the conditions of nurture, and the other in Freudian theory that offers reasons and explanations for the Adam and Eve story and the concept of original sin in the light of modern knowledge (op. cit: 111).

Concomitant with the concept of original sin is the notion of original goodness that has long been expressed in the tradition of Christian humanism. To some theologians, the glib absorption of psychological insights may diminish the idea of accountability is central to theology (Ibid.). Platten challenges the Christian evangelical critique of Freudian theory, claiming that Freud puts undue stress on the reasons why people act as they do, sanctioning their behavior and thereby assuaging them of all guilt (op. cit.112). He defends Freud's intention to expose the irrational guilt caused by negative experiences and behaviour that formed a self-perception, and through the process of analysis, help people to come to terms with their own past. This perspective offers an interface between psychology and theology in their humanitarian consentience (ibid.).

The introduction of the significance of archetypal imagery to analytical psychology by Carl Jung (1875-1961) has had significant influence in the field of religious study (McGinn, 1991 :332). Relating Jungian thought to his studies on mysticism, Isaac Neumann (1905-1960) held the view that mysticism was thoroughly psychological in its manifestation at developmental stages of the individuation process towards the 'numinous transpersonal' (op. cit. 333). Similarly, John Welch, Catholic priest and Jungian psychologist, parallels the spiritual journey of St Teresa of Avila with the process of individuation in his book *Spiritual Pilgrims* (1982).

Both St Teresa and Jung were cartographers of interiority indicating situations and landmarks along an uncharted inner journey. Each of these visionaries is unique in her/his approach to a common direction that leads to a horizon which

essentially is transpersonal and liberated from the energy tensions of opposing developmental agencies. St Teresa's direction is towards the centre of union and wholeness in God, and Jung's intention is towards the centre, where the conscious and the unconscious become an integrated whole that Jung calls the Self. (op. cit. 73-75).

Jung calls this process of the integration of 'spirit and matter' the process of individuation - '...the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological individual as a being distinct from the general, collective psychology. Individuation, therefore, is a process of differentiation having for its goal, the development of the individual personality (ibid.).

It is this claim of the mystic union outside of religion that theologians argue against. The study of what is essentially human – human consciousness or spirit – can be studied independently of any theology according to Helminiak (1996: 17).

From within Cartesian paradigmatic practice, analytical psychology and philosophy researchers have inveighed against a valid study of the noumenal aspect of human experience. Ken Wilber proposes grounds for the validity of a research method in the study of religion-mysticism, as a move towards a unified field theory that is concurrent with the work of theorists of human consciousness such as Gregory Bateson, Ronald Lang and Fritjof Capra.

If this new, comprehensive paradigm is indeed starting to emerge, Wilber suggests that its single greatest issue is its relation to empirical science. In a comparative view of fields of inquiry empirical science, as a sensory methodology that measures things may be termed as 'the eye of the flesh' (Wilber, 1990: 2). Positioning psychology and philosophy researchers and analysts of behavior as a product of the mind, indicating that the 'eye of reason' or rational thought is a

prerequisite for consensus. Wilber postulates the validity of religious and mystical experience uses 'the eye of contemplation', finding consensus in the great mystical traditions of the Christian, Buddhist and Hindu religions (ibid.). He refers here to St Bonaventure, philosopher of Western mystics, who taught that there are 'three eyes of the soul' as outlined above, corroborating the claims made by Schuon that the supra sensible can be the object of a genuine perception and hence of a concrete experience (op. cit. 5). Wilber concludes, 'Thus it is upon an intellectual infirmity that these thinkers build their systems, without their appearing to be in the least impressed by the fact that countless men as intelligent as themselves have thought otherwise than they do' (ibid.)⁷.

Because revelation was confused with logic and with empirical fact, Western philosophers of Cartesian dualism, destroyed the rational side of religion and the empiricists destroyed the empirical claims. Wilber acknowledges that this is as it should be, that religion had concerned itself with universal claims of empiricism and reason so that when these two were withdrawn, 'Western religion all but went blind' (op. cit. 11). Scientific object-related reasoning together with the behavior analysis of the rational mind in psychology discredited the non-visible mystical faculty of human consciousness, as unreliable.

I return now to the interface between psychology and theology in a search for a methodology in the transformation towards transcendence and mystical union. In the earlier days of my search as a Protestant the method of acquiring spiritual union eluded me. My intention and desire were in place but cognition of my interiority was still emerging.

Linking Jungian archetypal imagery as inherent in the collective conscience with Biblical context-specific archaic images and symbols, I was able to identify a parallel process in psychology and theology in the interpretation of a situation by its symbolic reference, and a subsequent search for resolution from a transpersonal perspective. Jung thought that the archetype of the self was

virtually identical with that of God as the source of wisdom and the reading of Scripture as myth and metaphor for personal growth, evidence in me as a shift to a higher level of understanding (op. cit.106). In his essay *In the Image of God?* Platten looks at the conjunction of four schools of psychology with Christian spirituality, and in particular, the Jungian theory of the individuation integrative process appears to be cooperative with the idea of God as the inner force and agent for change (ibid.). Platten has indicated that the interface between psychology and Christian theology includes areas of counseling, the understanding of the human psyche and in the one underlying and consistent strand – the common ground of models, archetypes and images (op. cit. 114). He acknowledges that each of these metaphoric tools has its own individual significance, but that they have the potential of contributing to a broader myth that may aid the understanding of human existence. The discovery of a constructive partnership between psychology and Christian theology augurs well for the process of wholeness and healing (ibid.).

A substantial body of texts on spirituality as an academic discipline that is located at the interface of Christian theology and psychology has informed my research (Helminiak, 1996: 15). However, as my research is focused on a personal cognitive process, the inclusion of spirituality as a healing process is not possible in this paper. However, in a more universal application of psychology and mysticism, I found the broader significance of a contemporary spirituality.

The preceding discussion has concerned itself with spirituality in a Western Christian context. It has attempted to present a general appraisal of the historical and current perception of spirituality, its connotations, function and value in human experience. Where then is mysticism positioned in the psychological and religious debate? The word mysticism in the twentieth century East/West dialogue has gathered a plethora of meanings. In his book *The Inner Eye of Love*, W. Johnston ventured to predict that ‘a time will come, probably in the next

century, when we or those who come after us, will forge a common way of speaking and even some kind of common theology' (1978:16).

In an attempt to define mysticism, Johnston takes a Christian stance as he claims that any other would be presumptuous in view of extreme cultural differences. From the early Greco-Roman cults, gnosticism and neoplatonism, mysticism was associated with secrecy, mystery, the occult and a withdrawal from worldly matters (op. cit: 17). Mysticism was introduced to the Christian world in the late fourteenth century by an anonymous neoplatonist monk, thought to be Dionysius, who composed several theological treaties including *Mystica Theologia* (Walsh, 1981:3). The author instructs:

Do thou, then, in the intent practice of mystic contemplation, leave behind the senses and the operations of the intellect, and all things that the senses or the intellect can perceive, and all things which are not and things which are, and strain upwards in unknowing, as far as may be, towards the union with Him Who is above all things and knowledge. For by unceasing and absolute withdrawal from thyself and all things in purity, abandoning all and set free from all, thou shalt be borne up to the ray of divine darkness that surpasses all being.

The Cloud of Unknowing by Dionysius the Aeropagite
(J. Walsh, 1981:17-18)

The importance of this text lies in its universal description of mystical experience. It describes the transcendence of the mind to the area of 'supraconceptuality and interior silence by transcending all images and thoughts, thus entering into darkness' (ibid.).

Mystical experience can be seen as universal and beyond religion, presenting as an innate human capacity experienced as a result of personal determination in search of mystical union. The practice of prayer, contemplation and meditation, among many others, serves as method in the inner search for mystical union (Tansley, 1977: 30) 8. The mystic as 'shaman' has featured in all primal cultures from the prehistorical up to and including those of the modern world.

The methods vary in the inducement of altered states of consciousness. Some of these include the use of hallucinogenic substances, rhythmic dance, rituals and chanting (op. cit.21). Of primary concern to my research has been the discovery of the inherent human desire and ability to experience the otherworldly reality of the spirit and the Divine.

My growing awareness of the natural process of life as a cycle of birth-death-rebirth paralleled my spiritual consciousness that was emerging in the process of introspection and retrospection. The cyclic patterns of birth-death-rebirth and the continuity of life gave rise to the notion of a spiritual journey for many ancient cultures, and belief in reincarnation remained in the mystical traditions of Hindus, Buddhists, Gnostics, Jewish Kabbalists and Islamic Sufis (Freke and Gandy, 1998: 21). Historically, many of the great world religions have been characterized by a cyclic revelation of mystic rejuvenation, but contradiction quashes the vital life force that attends mystical experience when religiosity, orthodoxy and dogma reduce spirituality to laws and buildings. (op. cit.17). It is in the Indian traditions, however, that mysticism has produced numerous great enlightened masters, and 'India's influence has once again been felt in the modern West' (ibid.).

Dialogue began more than a century ago with Catholic missions to India and in 1955 Fr Bede Griffiths went to India to establish a Benedictine monastery, where the monastic lifestyle was the initial point of commonality (B. Bruteau, 1996 :93). He and others have made significant contributions in the development of an East/West 'spiritual' endeavour in the quest for global unity through the search for wholeness at the locus of mysticism. Fr Bede wrote of the Eastern experiential approach to the Divine:

... The Ultimate is experienced in the depths of the soul, in the substance or Centre of its consciousness, as its own Ground or Source, as its very being or Self (Atman). This is an experience of self-transcendence, which gives an intuitive insight into Reality (ibid.).

In my search for communion with Divine wisdom, I have learned that in the locus of interiority there is a process that links intuition as the *élan vital* with cognition that manifests in behavior. Mysticism as communion with God is paralleled with the inner, psychological awareness of a higher self that functions beyond ego, and is normative to human consciousness. In the following chapter I explore the link between mysticism and an emergent unity consciousness in transpersonal psychology.

Chapter 3. Science and Mysticism, Transpersonal Psychology.

In search of scientific authentication that would corroborate the claims made in chapter two, that link mysticism as an experiencing of the Divine, with intuition as a process of experiencing knowledge of the *élan vital*, I explored certain twentieth century findings in scientific research and transpersonal psychology.

The texts presented in a personal search for unity consciousness thus far have evoked a significant shift in my relationship to the world around me. Shortly after attending a workshop by Caroline Myss on her book, the *Anatomy of the Spirit* (1998), we experienced an aggressive burglary at our family home. I dealt with the resultant internal trauma by contemplating Jung's concept of archetypal imagery 1. of conflicting opposites that signify a conditional motivation for transition, either of a higher consciousness or a regressive arrest that prevents a transition. In an attempt to understand the incident in a context of global and cosmic chaotic order, I was able to apply introspectively, the archetype-identification principles of Myss' teachings. In time, my conscious choice was not to live in fear or anger (although respecting those energies) but to live in the reality of each moment. Although realizing this concept is a long-term process, I found that the same lesson portends in many areas of my life.

At times of extreme life-experience, of physical or emotional suffering, I began to recognize a choice of responses. Introspection and meditation have facilitated an acceptance of life, in all its natural events, as a whole evolutionary process, and that as a human being my task is to learn compassion through wisdom.

The acceptance of the 'dark' side of life had been contrary to my naive early beliefs of avoidance and escape, and altering this pre-concept proved difficult. Nevertheless, a sense of commitment to change that which I perceived as error has emerged from this experience.

Continuing a search for mystic union, I learned that alchemy as a process of change and refinement requires the application of intense heat to a substance, in order to change its qualities. During the process the colour and state of the substance changes and eventually produces a new third state, more purified and of higher value. (Schwartz-Salant, 1995: 8). For the alchemist, the process was analogous to the stress within human interiority that is synonymous with the process of personality transformation (op. cit. 6). My earlier references to the mystic/spiritual journey omitted the possible cost of this conscious endeavour. In chapter two I noted that Chatterjee and Bloch discussed spirituality as pertaining to the resurgence of a need for a deeper and more extensive sense of meaning, that is peculiar to Western society. In the mystic's journey, the ultimate experience of the mystic union connotes euphoria, however, the process is one of the death and birth of aspects of the self - a conflict of opposing inner forces. (ibid.). The process of transformation towards the union of opposites and wholeness is not to be undertaken lightly, as dealing with issues of interiority involve the dark side of human nature as is amply evidenced in mythology.

Many modern empirical scientists have been known to make passing reference to alchemy regarding it with disdain, yet many of the great scientific thinkers of past centuries including Sir Isaac Newton, were concerned with alchemical pursuits (op. cit. 1). Newton's quest for the 'true philosophical mercury' bears evidence to this fact (ibid.). Eliade notes that 'we have grown suspicious of the greatness of primitive cultures' as a result of empirical scientific thought and subsequently, alchemy has been regarded as an invalid pursuit linked to unscientific research (op. cit. 2).

As has been noted, the definition of alchemy as a process that sought a chemical method of transmuting base metals into gold also carried implications for the metaphysical transmutation of human aspiration - from base to more elevated forms of existence (ibid.). Much of the alchemist's interest in transformation stemmed from an observation of nature's birth-death-rebirth pattern and the

refining process of the natural elements of earth, fire, water and air. The ecological reference in the process of transmutation from one state to another - central to the alchemist's experimental search - was formed in the belief that the intense heat and pressures 'in the bowels of the earth' facilitated transformation (ibid.). Whether alchemy in hindsight has been mystified or was informed by mysticism is still debatable, but certainly the inner and outer dimensions of human consciousness were recognized and valued (op. cit. 3).

In his significant research and translations of ancient alchemical text, Jung resurrected alchemy as a respectable field of study in his articulation of the process of individuation (op. cit. 2). He recognized in alchemy a symbolism that could assist the human endeavour to 'enter a process whose goal is the internal structure he called the self, that would 'yield an inner stability and sense of direction for the ego' in times of 'emotional and environmental conflict' (ibid.).

Having previously expressed a desire to establish the human capacity for a cognitive mystic experience, I found literature on David Bohm (1917-1992). Bohm's questioning of quantum mechanics that concern elementary particles and atoms (energy). In his discovery of 'Bohm-diffusion', he evidenced a sea of electrons that was somehow 'alive', continuous and causal that disproved earlier theories of a fixed reality (Keepin, 1993:32). For Bohm this hinted at the 'deeper themes of wholeness and interconnectedness that characterized his life's work' (op. cit. 33).

Inspired by his work with Einstein, he examined the theoretical interpretations and ontological relevance of quantum theory. Bohm's interpretation of the ultimate nature of reality is his most significant contribution to science. What emerged from his investigations into quantum theory and the theory of relativity was the evidence that reality 'is not a collection of separate objects...but rather it is an undivided whole that is in perpetual dynamic flux' (op. cit. 34). Bohm termed this 'holomovement' - the effect of a split laser beam on an object that is

recorded as a three-dimensional whole, and explained that holomovement consists of two aspects - an 'implicate' (invisible state) and explicate (that which is observable) order' (ibid.).²

Although what appears to be random occurrences and disappearances of the explicate order (the manifestation of events) Bohm notes that 'a hidden order may be present in what appears to be chance...' (op. cit. 36). He developed a causal interpretation of the quantum *field* theory where the *superquantum*, similar to yet far more complex and subtle than the quantum potential field (op. cit.41). Bearing in mind holographic imagery, the superquantum causal potential, as implicit, acts on the quantum potential field that in turn acts on the particle-like quanta (ibid.). Bohm therefore postulated that above and beyond the implicate order is a *superimplicate order* - the superquantum potential (ibid.). The particle, or electron, 'behaves in a strange manner. It responds to the quantum potential as a result of observing its environment and receives information through the quantum potential and is doing 'exactly what human beings are doing' (ibid.). Creation, development and change are dependent upon holomovement creating the multiplicity of dimensions that constitute the whole: the evolution of a migratory bird for example (ibid.).

Weber said of Bohm, '(He is) someone who – through science – perceived a universe of truth and beauty...(He) seemed imbued with a feeling that whatever lies behind nature is holy' (op. cit. 33). Keepin comments on Bohm's dialogues with an Eastern twentieth century mystic about the holomovement and death - where they agreed that there is no death in the light of Eastern mystic thought and Bohm's findings. Bohm also met with an artist regarding the work of Cézanne and Monet to discuss the nature and function of order in art. These conversations exemplify the scientist's openness and capacity for a wider thought pattern in his inquiry into the 'nature of order' and thus 'into the foundations of science itself' (op. cit.38).

Deeply troubled by the strife and suffering worldwide, Bohm's vision called for a complete restructuring of our fragmented collective consciousness' and quoting Bohm, Schwartz-Salant notes,

'What is needed today is a new surge that is similar to the energy generated during the Renaissance but even deeper and more extensive; ... the essential need is for a 'loosening' of rigidly held intellectual content in the tacit infrastructure of consciousness, along with a 'melting' of the 'hardness of the heart' on the side of feeling. The 'melting on the emotional side could perhaps be the beginning of genuine love, while the 'loosening' of thought is the beginning of the awakening of creative intelligence. The two necessarily go together (op. cit.45).

A significant number of books on the subject of consciousness, spirituality and transpersonal psychology bears witness to Bohm's vision of a shift in the collective conscience. Capra and Wilber concur with Bohm's call for a cognitive change. Like Newton, they may say, 'If I have seen further it is because I have been standing on the shoulders of giants' (McGee, 1998:68). Building on the legacy of the great thinkers and mystics of the past, interdisciplinary scholars have dissolved boundaries and simplified texts to make them accessible to public scrutiny and benefit.

Situated in the Newtonian/Cartesian dualistic thought paradigm, my growing understanding of the emergent unified consciousness benefited significantly from Capra's discourse on deep ecology.³ Expanding on the living systems theory; cognition as integral to cellular intelligence, cognition as mind, shifts in perceptions and ways of thinking, Capra translates the abstractness of quantum potential into the reality of tangible evolutionary creativity, in which the human being is inextricably woven. He expresses the vital need for a shift - a bifurcation that can and does occur when a system is far from equilibrium - of our unhealthy values that have negatively impacted our inner and exterior reality, our world (Capra, 1995: 135,9). Capra states that in the emergent living systems theory, cognition as mind is not a thing but a process within the process of life itself, and

although cognition is an archaic intuition, the revelation of its process is radically new (op. cit. 257).

This knowledge of mind as process conjoined with my understanding of intuition as connective energy that links interiority with the self-regulatory systems theory described by Capra (op. cit. 26 and 62). I understood that cognition resulting from intuitive thought, carried the potential to facilitate change inherent in holomovement and was therefore a natural human capacity. Cognition, in the human mind, involves language as a vehicle of thought and is used to create and maintain perceived realities, repeatedly.

Bohm offered a critique of thought manifest in language. He stressed that thought creates structures and then believes that the constructed realities independent of thought largely a construct of thought that leads us to endless circles of self-deception' (Keepin, 1993: 42). Keepin notes Bohm's view that thought, as the primary epistemological engine of scientific inquiry is inadequate (op. cit. 42). According to Bohm, thought has structured the word 'non-manifest' and created a reality of the non-manifest and with the manifest has created a whole that it perceives to be beyond thought, Yet thought itself remains a manifestation of being, therefore cannot be beyond it (ibid.). Bohm suggests that meditation actually transforms the mind and transforms consciousness (ibid.).

In the light of Bohm's superimplicate theory, I understood the emergent search for meaning, peculiar to Western thinking to be a search for values, that include an 'integrative' rather than 'self-assertive' consciousness as counterpoise to the prevailing concept of fractured existentialism (Capra, 1995: 10).

Consciousness involves being 'aware of one's surroundings, one's own thoughts and motivations' (Collins English Dictionary). We have seen that much of the way we perceive ourselves is linked to a constructed, cultural prescription and its effect on the individual and the collective conscience – 'the bandwagon effect' or negative self-reinforcing, and its binary positive self-regulating theory (Capra,

1995: 62). The emergent awareness of a more complex and more subtle source of information could be effective in the development of a 'higher' consciousness. I recognized the need for a basic understanding of levels, or stages of consciousness was necessary for me to grasp the concept of a higher consciousness and a search ensued.

Transpersonal psychology 4. attests the theory of a spectrum of consciousness that is heirarchal in that the earlier developmental stages serve as foundations for subsequent more complex and more encompassing developmental stages (Wilber, Engler and Brown, 1986:4). Generally, any fully developed stage in itself is a whole or holon – for example, when a molecular stage or holon is formed, it embraces that totality and proceeds to develop– upward causation – and influence its specific, definitive identity through the process of growth sequences. (Conversely, in the increasingly complex formations, higher levels can exert a controlling power on the lower levels – downward causation – creating a disruption or pathological phase-lock.) (Wilber, 1995:20). Wilber notes that the cure for this pathology resides in the identifying and removal of the pathological holons allowing the holarchy to regain equilibrium, and the method is essentially the same in all living systems (op. cit.22).

Conventional psychology defines six developmental stage-models of consciousness. Comparative contemplative studies reveal the same six stage-models of human cognitive development and record yet another four 'higher' stage-models (Wilber, 1986:7) which are also subject to the possibility of pathological disruptions occurring at any level of the spectrum. What occurs as a pattern of sequential growth of complexity (of holons within holons or fields within fields of quantum energy) occurs in the collective and societal holon. There is always the possibility of both upward and downward causation manifestations that is resonant on the subsequent (and environing) holons or realities (Wilber, 1995:20,21and 94).

Using Aurobindo's developmental life cycle as a comparative study (along with certain Buddhist and Hindu traditions⁵, and the more crude developmental accounts such as those found in the Kabalah, and certain Christian contemplative schools, among others), Wilber, Engler and Brown identified a quasi-universal deep structure in the conventional stage-models that they claimed to be largely cross-culturally invariant (op. cit. 4).

Securing this thread of commonality within mysticism and scientific methodology of human development, Wilber proposes an integrating of sense and soul. He attempts to position the value-less, objective, global scientific infrastructure within the holographic movement of cosmic causality and reveals this causality as the ground in which the mystic union perceives its omega point (op. cit. 301).

Consciousness implies the awareness of the self as thinker that interacts with the manifest world, and the exhortation of the great thinkers of the past and present, has been to know the self. The process of cognition is natural in human development up to and including a sixth stage-model in conventional psychology that Wilber calls the centaur (Wilber, Engler and Brown, 1986: 65). The sixth stage-model is concomitant with Jung's process of individuation, and the knowledge of an integrated-self beyond ego, as whole and indivisible, is connected to the archetypal symbol of wholeness that he approximates to the God-image (Rycroft, 1995:80); (Schwartz-Salant, 1995:113). The fully integrated-self is a holon and not an ultimate state of being as I shall explain in the following.

Jung's use of alchemy serves as analogy in the process of transcendence, where the idea of a metal, adapting or participating in the process of melt-down, is transformed into a more refined metal – exhibiting its ability to change (op. cit. 12-14). The fundamental idea of the capacity for change is concurrent with Wilber's description of holonic behaviour that displays four fundamental capacities: self-preservation (of individuality and autonomy), self-adaptation (as a part of a larger whole as its agency and communion), self-transcendence

(transformation when the holon is acted upon by a second different holon to form a new whole, for example H_2O = water) and self-dissolution (its ability to break down) (Wilber, 1995: 40-45). Wilber illustrates this constant tension between self-transcendence and self-dissolution, seen as vertical opposites, and self-preservation and self-accommodation, as horizontal opposites.

Wilber notes that in limited contexts of a status quo development is arrested, but transcendence to a deeper, higher and wider context creates a tension, a 'telos', on those contexts (op. cit. 78). The fact that there is no final omega point that exists as a holon in manifest existence, the understanding of what moves the entire cosmos may be interpreted as telos or even Eros, and that God may be a chaotic Attractor effectively active in the world 'by gentle persuasion toward love' (Whitehead in Wilber, *ibid.*).

During the past few decades, Wilber and many other researchers, (op. cit. 277) have worked to rationally reconstruct the higher stages of contemplative development. The natural development beyond personal ego consciousness to a transpersonal consciousness is possible if a pathology or fixation has not occurred at one of the prior developmental stage phases – as described above in holonic behavior on page 38 (*ibid.*). The findings and subsequent thesis on the subject of transpersonal psychology is vast. What follows is a brief summation of what it could possibly mean to be more fully human in a universe that is not what it appears (op. cit. vii).

Wilber reestablishes that in referring to external structures and the abstract ego-bound thought that creates those structures, the individual diminishes her capacity to self-identify and creates substitutes that exacerbate a decreasing consciousness (1996:200). This constitutes involution (transformational downward) and is accompanied by a forgetfulness of the higher levels and our groundedness in the reality of our unity as a living globe within the cosmic movement.

The implications of remaining fixed in the present state of our collective conscience, as ego-centred, mechanistic hedonists are manifold. The ramifications are in destruction at every level of existence, but they also include forgetting the previous, in this case, higher levels that are concerned with the ability to heal, nurture, pursue justice in equity, creatively process relational opposing forces and develop beyond the apparent present pathological arrest (ibid.). The number of people who are conscious of the transpersonal reality are few, but as 'pacer(s) of transformation' in the collective conscience, their presence is evident in ecology conservation, humanitarians, peace emissaries, spiritual teachers and researchers that open the path of understanding (op. cit. 167).

It is to be remembered that the process of transformation is normative in human development from our pleromic, pre-social days of infancy, through puberty to mature adult life (op. cit. 127). It was only in adult life that I became aware of being aware, a self witnessing an awareness of self, and conscious of the effect I had on others.

Simply, that each holonic, complex individual is contained in and effects the development of the whole. As a part of the evolution process, I have had and will have both an enabling and disabling effect on what is manifest subsequent to the present moment. Such responsibility for the ego is stupefying. But beyond ego, and saturating absolutely everything, is possibly the no-thingness of superquantum, the telos, the all-embracing chaotic attractor, non-gender/non-thing God - whatever the contextual conceptualization – I am the *élan vital* in part/particle of the whole. From within my limited context, fearing this power was reductionist in that I had rationalized and perceived the life-force as separate from myself and a threat to my being. But addressing my fear, working with meditation, and researching the process as fully as was possible for me at the time, I have experienced a deeper and wider consciousness and a profound sense of awe that attends this research project.

The process as a whole has been closely linked to my process of creativity and specifically, visual art. Researchers in the field of mysticism and creativity have paralleled the processes, and others critique the possibility of its physicality in relation to the non-manifest. The inner search for symbols that would express my thoughts and experience has its roots in art history. A discussion on the subject of spirituality, mysticism and scientific thought, and its subsequent expression in art, is the topic of the next chapter.

Chapter 4. Spirituality, Mysticism and Visual Art.

The aim of this chapter is to investigate the transpersonal occasion in twentieth century visual art as expressed in the work of the selected artists who have influenced my work.

Assuming that spirituality-mysticism conjoins with psychology and quantum physics in the locus of human consciousness is a given, I investigated certain artists who have evidenced the twentieth century shift to transpersonal consciousness. The disparaging ethos of the Age of Reason that had suppressed the authenticity of a metaphysical reality resulted in the sense of control of materiality and neglect of metaphysical dimensions that qualified or explained existence in non-material terms. From the fourteenth century European Renaissance, the Age of Reason developed over the subsequent four centuries to express itself in a representational style in art that reflected the thinking and ethos of the development of Western consciousness. The dominating consciousness of the Age was the exponential scientific, analytical evaluation of observed reality that resulted in the imbalance of the nineteenth and twentieth century technological, materialistic dissociation and devaluation of spirituality – the unseen experience of psychological reality. Even art became the object of critical methodological analysis and materialistic acquisition rather than being valued as means for subtle metaphysical interaction (Lipsev, 1988:22).

Embracing the significant advantages and disadvantages of that era of creative diversity, Wilber positions the Enlightenment level of consciousness as having a this-worldly orientation to the neglect of metaphysical reality. In the context of scientific methodology, differentiation of mind and matter created a sense of isolation and disconnection that was acutely experienced by the intuitive creative thinkers of the nineteenth century. 'The Great Dualism of all dualisms has been the concept of a 'this world' and an 'other world' (1995:135-137). But the remarkable creative potential for change that is synonymous with being - as it is indefatigable in its scientific identity as the superquantum-potential self-regulatory

director (see chapter 3), and revealed in spirituality as aspiration towards unity and harmony in God - thereby offers transformation.

As with the tension of opposites analogous to alchemy, a new phenomenon emerges on the unification of those opposites. In the scientific living-systems theory of *autopoiesis* 1., the self-making process of cognition develops from the equilibrium of the perceived state (e.g. mind-matter dichotomy), and responds to the imbalance/chaos that the tension of opposites naturally create (in this case mechanistic linear perception of knowledge). This causes a bifurcatory development of greater cognitive complexity (resulting in the cognition of the non-linear networking of existence) (Capra, 1997:97). Similarly *autopoiesis* attends psychological and spiritual development, manifesting as consciousness and its subsequent actualizing of expression in the world – ‘mind and world arise together’ (op. cit.:262). The notion of ‘bringing forth a world’ pertains to the macrocosmic manifestation of the network, or holomovement, of existence in which the human being is a participant.

Language as a development of cognitive complexity facilitates communicatory potential for the coordination of actions by distinguishing and naming objects and abstract concepts. Thus a linguistically created reality appears to be, the sum of cognitive existence in organized communities (op. cit.281). The creation of a language is then peculiar and particular to those communities in the expression of their unique abstract cognitive awareness. Having situated the development of Western language as a dualistic and mechanistic construction of reality in the previous chapters, Eastern languages pertain to a more unified and spiritual consciousness of causal potential that intrinsically activates everything. In modern Hindu philosophy where objective reality is denied, the word *maya* signifies as a psychological state of being that is fixated with object-reality in which cognition of the unity of Brahman as the underlying principle of everything and ultimate reality, has not been realized (op. cit.283).

Weber traced a source of the frustration among artists working in a modern unmagical world to a this-world perception that emanated from Christian asceticism and its disenchantment with the flesh and the world. Eliade further suggests that there is a core issue inherent in the Judaeo-Christian world-view that is largely implicated in the neglect, or abuse of the 'chain of being which has been a disfiguring feature of recent western culture' (Tucker, 1992.:17). Further, having stripped the western world of its pagan sacred significance, Christianity, particularly Protestant Christianity, projected spirituality into a distant, transcendent male realm, that was unable to 'offer much resistance to the desacralising ideology of industrialization' (ibid.). The source of western spirituality had failed.

Such was the state of Western consciousness in the nineteenth century. In positioning art as an expression of consciousness, Wilber notes that the 'rational mind' began to emerge in the fourteenth century to manifest itself as the Italian Renaissance. The shift to a higher, more complex consciousness exhibited as a beginning of portraiture depicting the increasing visibility of the individual in society that was concurrent with the discovery of a formula that visually described spatial context – *perspective*. In accord with living systems theory Wilber proffers Gebser's thought that a totally new cognition of spatial orientation had occurred and had the effect of an expanding world image (Wilber, 1995:379).

The notion of perspective was illustrative of the initial differentiation of the biosphere and the noosphere – body and mind – and recognized an emergent repositioning of known realities. A differentiation between individual, the communal and the objectified – the 'I', 'we' and 'it' – characterized the isolation and fragmentation of entities that would enable a more specialized, objective investigation of the particular (op. cit.:392-394). As the male was not restricted by the physicality of procreation he was at liberty to develop and control the naming of the emergent analytic consciousness. The objectification of separated realities

in a gender specific context affirmed the existing religious beliefs that had confined woman to her biological function, objectified her as Other, and female representation in societal decision making was poor or even absent (op. cit.384-389).

But as consciousness is a development in the collective human psyche, the recognition of the mind as distinct from the body heralded a new woman-consciousness that extended beyond purely biological constraints to question religious prescription and also participate in the public domain (op. cit.:181-184). With the unprecedented acknowledgement of mind-body rationality, woman as mind and body could now begin to claim her rightful place as creative agent of reality and begin to name reality from experiential authority. What emerged from a radical feminist component of woman-nature redefinition of reality was further differentiation, dissociation and fragmentation. The understanding that both the female and the male embody the biosphere-noosphere characteristics of humanity invites a consensus. It is this integration of dualism to a unified consciousness – the ‘theosphere’, a deeper more extensive ultimate causal consciousness that transcends the ego as the centre of being (op. cit.: 264,301-308) – that is emerging in the Western collective conscience. The feminine principle of relatedness and empathy, intuitive wisdom and cooperation, where nothing stands alone independent of a larger framework, are the qualities that have been denied in the self-assertive dominator attitude of the patriarchal past (Gablik, 1991:62-63).

Wilber postulates that in this new era of an entirely new consciousness, fixating on inherited archetypes and old mythological motifs, (for example, the ecofeminist re-sourcing of imagery from past horticultural societies in search of women’s close connection to the world) cannot depict the unnamed (1995:181-184). A new, unprecedented cognition requires a new expression, new imagery and a new language that embraces the past and forges a new sense of being in the world (op. cit.).

What was evident in the art of nineteenth century Romanticism was the response to 'the dark Satanic mills'. Pre-empted by the mystic poet-artist William Blake (1757-1827) whose work was profoundly spiritual and archetypal, artists of that time, such as John Constable (1776-1837), Joseph Mallord William Turner (1775-1851) and Caspar David Friedrich (1774-1840) (among many other great names), sensed this despair and began to express a nostalgia for an imagined chivalrous era that may have existed prior to the mechanistic impersonalization of modernist society. The evocative paintings of nature and individuals were enhanced by the expression of mood, mystery, emotion, the exotic and the dramatic in their use of rich colour and composition. There was a sense of the sublime and metaphysical anticipation inherent in their work (Read, 1966:775).

The Impressionist painters made use of colour to depict the effect of natural light on every-day occurrences and captured the sensation of its effective quality. In an interview for *Art meets Science and Spirituality* (1988), Bohm identifies the Impressionist style of juxtaposing of separate spots of colour in a work by Georges Rouault (1871-1958) as similar and analogous of the mathematics of quantum theory and his theory of implicate order. When complete holonic-entity of one specific colour spot is integrated into a greater holon of associated but distinctive coloured spots, it retains its identity as a distinctive part of a whole effect (Keepin, 1993:34). The picture had the effect of a pulsating whole entity that in turn created another perception altogether (Papadakis, 1988:30). Bohm was acutely aware of the effective reality contingent in art. His perception emanated from a contextual, personal level of consciousness and could more readily express verbally the subtle subconscious communication of the artist's intuitive work.

Intuition as agent of metaphysical embodiment in art - making visible the invisible content of thought – evoked in Paul Cézanne (1839-1906) and Wassily Kandinsky (1866-1944) the need for a new creative means to express the

emergent awareness of realities contingent upon introspection. Cézanne as 'the master of us all', was one of Kandinsky's major influences along with Symbolism and the teachings of Helena Petrovna Blavatsky (1831-1891) (Matisse in Lipsey, 1988:30,29). Cézanne demonstrated the ascetic tensions of the uncompromising struggle to see, to penetrate the essence of nature, and to ascend to a higher and deeper understanding of being temporary and yet in unity with the world of nature. He described the painful cognitive process and its subsequent search for expression in a letter to the young Henri Matisse (1869-1954), noting that he could not 'attain the intensity that is unfolded before my senses' (op. cit.:30). Like Cézanne, Kandinsky sought to communicate an otherworldly mystery, expressing the emergent consciousness of the interdependence of matter, mind and spirit that situates these artists in an evolutionary transpersonal occasion.

By the dawning of the twentieth century a new style and content in art was emerging, enabled by Kandinsky. An unprecedented consciousness, unlike the plerobic unconsciousness of preverbal expression of ancient shamanic-aboriginal spirituality or the differentiation occurrence of the Renaissance, began to express spirituality in a new way (Wilber 1996:207). Concomitant with the development of consciousness of the transpersonal/theosphere, was the search for definition and expression of the emergent state.

To situate Kandinsky within the context of transpersonal consciousness, a brief outline of the nineteenth century metaphysical awakening will further reveal that the experience of the transpersonal occasion was finding expression in a new creative vocabulary.

For Kandinsky, Theosophy proved to be the vital source for an alternate perspective on life that he desperately sought. Born in the Ukraine, Blavatsky traveled from Russia to Egypt, India, China, England, Europe and America absorbing and disseminating mystical teachings and compiled two books of her findings and thoughts (Gilchrist, 1996:9). The books contained studies and

comment on cosmology, philosophy, comparative religion, science, history, magic, occult studies and spiritualism (Lipsev, 1988:32).

Interestingly the feminine principle conjoined with the adventurous investigative nature of masculine initiative. Blavatsky was a formidable, forceful woman who was determined to correct the imbalance of the prevailing mechanistic materialism that seemed intent on the destruction of the Western world. Lipsey notes Blavatsky's resolve to search for wisdom, not only in the mainstream traditions but also the backwaters of the occult and the heretical. Lipsey quotes Blavatsky, '... Our work then, is a plea for the recognition of the Hermetic philosophy, the anciently-universal Wisdom-Religion, as the only key to the Absolute in science and theology' (op. cit :33).

Theosophy had a significant influence on the arts community and contributed to the transformation of painting and sculpture in the form of abstract art – the non-objective response to objective reality (ibid.). In his book, *Concerning the Spiritual in Art* (1911) Kandinsky writes of his development of a vocabulary of colour and form that was in keeping with the findings of the second generation Theosophists C. W. Leadbeater and Annie Besant (1847-1933). Followers of Blavatsky's 'path of inner consciousness', they developed further the astral and psychic aspects of human experience, expressing the colourings and forms that emanate from the 'subtle body'. Descriptions and colour examples of the human aura were published in their 1908 German publications of *Man Visible and Invisible* and *Thought Forms*, where they discussed the light-wave emissions of the body that characterize the state of the emotions (op. cit.:35). Capra notes decades later that recent research 'strongly indicates that there is an emotional colouring to every emotional act' (Capra, 1997:262).

Kandinsky's book was more than his personal statement of belief, it was his concern for a new art that could 'reflect the deepest longings and insights of men and women' – a call to other artists (Lipsev, 1988:1). The reflecting process thus

pertains to transpersonal consciousness - an introspection and spiritual awareness of the individual within the whole of life – and its subsequent articulation in the creative imaging of inner feelings rather than an imitation of objects. Kandinsky intuited two universes in one - ‘a visible universe of matter, space and time, and an invisible universe of spiritual energies’ (ibid.). In the sense that introspection is a deep incursion within a human being to which one surrenders, ‘the spiritual is a dramatic shift in experience and an undoing of what we take to be ourselves’ – a shift in consciousness (Ibid.:10).

Historically throughout the world, art has accepted the mission to depict the sacred, and the spiritual in art continues to offer a transient experience of intensity. It speaks of the larger truths, the realm of the hidden, and the mystical environs of interiority and the Divine (op. cit. 12). Kandinsky left a legacy of the language of abstract art to the twentieth century. But his primary intention to develop the spiritual aspect in art became misunderstood or ignored as critics and viewers interacted rather with the formal aspects of subsequent abstract art by other artists. Key critics ‘were reluctant to taint their starkly observant approach with a subjective, menacingly vague inquiry into religious or spiritual content’ (op. cit.:299). Some sympathetic art dealers needed to argue on aesthetic grounds to gain public and institutional grounds acceptance of the art of the spiritual or the sublime (ibid.) Abstract art became one of the expressions of Modern art that also frequently reflected the egotistical Cartesian thought of ‘static ‘autonomy - of self acting upon rather than as part of the world (Gablik, 1991:62).

In 1913 Kandinsky wrote that ‘Nothing can and will be dangerous any longer to the spirit once it is established and deeply rooted, not even therefore the much-to-be-feared brainwork in art’ (Lipsey, 1988:22). It is the perception of spirituality that is being transformed and established, and the expression of that process of transformation, perception and consciousness is what has been and will be manifest in our art. For as much as the spiritual experience is intensely personal,

the art as product is bound to reveal a multifarious spectrum that is of the spirit, if indeed the transpersonal dimension is actively involved. The visual art of artists/metaphysicians may come to express a common feature that holds to that confluent movement towards unity-consciousness. Lipsey's critique of Kandinsky's engagement with emergent spiritual teachings, cites a tangential involvement rather than a penetration to the heart of the matter as artist/metaphysician (op. cit.:467).

Although the development of abstract art has experienced the tensions that accompany any transformational process, it remains new and at root little understood, yet it has proved to be an enduring passion of the twentieth century (op. cit.:20). Almost a century after its inception critics and the public are better equipped now, with the spread of New Age spirituality, to acknowledge the full intention of abstract art (op. cit.:22). Lipsey offers that artists of this age can face more squarely the question of spirituality raised by the founding artists (ibid.).

In describing the American birth of Abstract Expressionism as an epiphany on two levels, Lipsey defines the root meaning of *epiphany* as a 'sudden disclosure of the sacred as if it is shored up behind barriers and unexpectedly breaks into human awareness', and its adaptation by literature 'to the realm of personal self-discovery... (and) liberating insight' (op. cit.:299). Among the New York based artists working in the field of the unconscious mind and 'in touch with raw energy and refined aspiration' was Mark Rothko (1903-1970). Born Marcus Rothkowitz in Russia, he was influenced by Matisse's colour, Greek mythology (possibly introduced in his reading of Nietzsche) and the post-war Surrealists' accomplishments of imaginary organisms and translucent bodies immobilized against background washes of colour (op. cit.:309).

In 1994, I entered a room in the Tate Gallery, London, to be emotionally transported into a realm of profound contemplation. The room housed the large paintings of Rothko's maturity. There was no audible sound yet the ambient

atmosphere resonated with the inner sound of Kandinsky's *Concerning the Spiritual in Art*. The resonance, the inner sound that I experienced in Rothko's mature work remained with me. It was the integrity of inquiry into his interiority and search for the means to express what it is to approach and experience the spiritual that influenced my spiritual/artistic endeavour.

Dore Ashton describes a visit to Rothko's studio where the works were in progress,

'...the great space was as dim as a cathedral...I felt as if I had walked into an theatre, or into an ancient library...Rothko watched my reaction as I examined the arrangement of large canvasses and said, "I have made a place."..."They are not pictures." (op. cit.:308).

Lipsey acclaims Rothko's mature work as 'one of the great spiritual realizations of twentieth century art in any medium.' He continues, 'At best it stops one in one's tracks, gradually suggests that the world as we know it daily is ringed by something more, and makes one feel akin to that 'something more' (op. cit.). As a manifestation of the transpersonal experience, art is able to achieve a communication of the subtle, the spiritual and the sublime. Rothko's art is capable of evoking an epiphany. 'The burden of art, at its best, is to still words by bringing other kinds of perception to the centre of awareness (ibid.).

Of importance to the idea of a new expression for a new cognition, is a quote from a radio broadcast by Rothko and his fellow artist and friend, Gottlieb;

'Today the artist is no longer constrained by the limitation that all of man's experience is expressed by his outward appearance. Freed from the need of describing a particular person, the possibilities are endless. The whole of man's experience becomes his model...' (op. cit.:310).

When the transcendental is part of man's experience, the challenge of how to communicate that experience becomes the task at hand. All that remained of these ideas of endless possibilities after a few years was the 'yearning for the

tragic and the timeless', and for contact with the whole of life rather than anecdotes of some aspect or other. The single tragic idea was to make itself known in Rothko's later artworks (ibid.) He searched for transcendence and the void by means of the self-referent process of introspection that manifested itself in formulated biomorphic forms and echoed the biomorphic abstraction formulated by Kandinsky (Kuspit in Weisberger, 1986:50). Rothko's influences do not overtly include Kandinsky, but his work expresses the latter's awareness of the difficulty of achieving silence. Kandinsky writes; 'Today a point sometimes says more in a painting than a human figure... the painter needs discrete, silent, almost insignificant objects... A circle is even more silent' (op. cit.:315). Koslof, writing on Rothko's silent paintings stresses that it was necessary to find that consciousness capable of changing a 'blank painted fabric into a glow, perpetuating itself into the memory', and Conil-Lacoste identifies in Rothko's paintings, 'the engaged heart of mysticism' (op. cit.:317)

The parallel process of the artist and the mystic is evidenced in twentieth century practice of introspection and of going beyond ego-relatedness and the sensible. Lipsey notes that Rothko began the transition into biomorphic forms with an unfocusing, a loss of familiar identity of things to dissociate from the finite occasion and created unpredictably shaped patches of colour that dissipated, cloud-like, at the edges (1988:310). Lipsey develops the symbolism of the cloud, not implying Rothko's deliberate use as such, but with the symbol's hidden roots in Old Testament Mosaic experience of the place of interface with God. '..God... called to Moses out of the midst of the cloud... And Moses entered the cloud...' (op. cit.:317). In Rothko's painting Lipsey experienced a presence 'mingled with and concealed by the clouds' and he further equates the forms with *The Cloud of Unknowing* a book on the mystic pilgrimage by Dyonisius, a fourteenth century English monk (ibid.). There is no evidence that Rothko even knew about the book, but the symbolic significance is pertinent to the internalizing of the cloud as two barriers – one above the contemplative by the will of God, and the other below the contemplative by his own effort. The cloud

above is 'the cloud of unknowing that is betwixt thee and thy God... and if ever thou shall come to this cloud... so put a cloud of forgetting beneath thee; betwixt thee and all the creatures that ever be made'. And beyond this point what is revealed may not and cannot be spoken (op. cit.:318).

Ashton noted that Rothko's prophetic transformation of his cloud-like forms into as a series of dark, somber, open gates, was expressive of a troubled and difficult inner journey (ibid.). Lippard denied any nihilistic intent in the tradition of silent or monotonal paintings, and stressed that their emptiness was an expression of spiritual matters (op. cit.:317). Yet Robert Rauschenberg (b 1925.), contemporary of Rothko, commented on the self-pity and suicidal tendencies in Abstract Expressionists regardless of their financial success (Papadakis, 1990:19).

The comment on the depression that accompanied the Abstract Expressionists can be associated with the search for the transcendental and suggests a parallel experience to that articulated in *The Dark Night of the Soul* by the sixteenth century Christian mystic John of the Cross. Walsh identifies the stages of the spiritual pilgrimage of Teresa of Avila and those of St John with the Jungian psychological framework,

'the person's conscious attitude is no longer sufficient to provide meaning and the unconscious is stirring and dimming the bright light of consciousness. The ego needs life-giving contact with the self. But first, the need to be dis-identified with the self in order to eventually have a relationship with that self' (Walsh, 1982:144-145).

In John of the Cross' night, there are three stages – twilight, midnight and dawn. 'The night of the senses is a time of dryness when both the things of God and the things of the world lose their appeal'. Teresa of Avila likens this stage to being isolated, locked in a cocoon prior to the emergence of the butterfly... Union with God (ibid.). The desire for this conscious union is concomitant with the creative impulse that accompanies transcendence of each of the psychological stage

models. As in adolescence to adulthood, it is possible to experience the transition without the intensity of conscious deliberation, but to the few that are the conveyers and communicators of that experience - such as Teresa, John and in art, Rothko, the 'systole and diastole of receptiveness and creativity, absorption and transmutation' (Sangharashita, 1988:89) is one of the experiences shared by the artist and the mystic (Ibid.:61).

Lipsey notes that Rothko had sensed a societal alienation and hostility towards transcendental matters, but acknowledged that the same hostility can facilitate liberation. Lipsey adds that an artist friend of Rothko recalled that "You have to remember that Mark did not want to be a great colorist...He wanted to be a visionary" (1988:312).

Jung (1875-1961) was exploring the idea of transcendence beyond-ego consciousness, or fourth-force psychology contemporaneously. Rothko, and other artists working in that solitary dimension, had little recourse to a teacher or guide – he was a pathfinder, in his interiority and his work.

Lipsey concluded that Rothko 'had genius enough to uncover an icon uniting light and air in a single transcendent image, but he lacked the genius to transcend his achievement and in the end fell prey to personal weakness' (op. cit.:467)

I elected to limit this discussion on twentieth century artists to Kandinsky and Rothko in order to illustrate clearly the radical shift in consciousness as communicable through the creative process of art. The groundbreaking work of Kandinsky's experimental, new art form that begins to image the unprecedented, emergent transpersonal consciousness that is central to this dissertation and my concerns as artist and emergent metaphysician. My intuitive response to Rothko's work motivated my choice of a simple representation of the spiritual in art. His work is intensely expressive of a spiritual journey and resonates with a deep integrity that connotes the ascetic conviction of a mystic.

In the light of the findings in my research, it remains for me to briefly document my personal path by presenting photographic evidence of my work in the exploration toward unity-consciousness, in the following chapter.

Chapter 5: My Work.

The aim of this chapter is to chronologically document the developmental process of my art production as creative expression, as a retrospection of a personal cognitive transition towards individuation and transpersonal consciousness in the context of a contemporary spirituality.

At the outset of this dissertation the situating of a personal condition was presented to establish a stage-phase in consciousness, and what followed was a tracing of an intuitive search for unity consciousness in the field of contemporary spirituality. As my primary tool for expression resided in art making, the tracing of that search and concomitant introspection, was readily available in the form of artworks and journal entries. The artworks, certain of which will be discussed in this final chapter, have subsequently informed my process of cognition and in retrospect, have become more accessible as expressions of intuitive creativity. Art history concurs with the retrospective analysis of development in the artist and the artworks themselves, for example, the colour phases, subject matter and materials that chronicle the life of Picasso. ¹ A discussion of my work will include a comment on materials, imagery, content intentionality and process methodology.

The artworks discussed here have been selected from work done over the period 1993 – 2000 and correlate a research in which a personal cognitive process was contingent.

Having graduated as a graphic artist in 1966 the style that I had developed in that era proved problematic for me as a student of fine art in 1988. It was problematic in that the diffident restraint that attended my art-making was no longer sufficient to express my needs at that time. The frustration inherent in the challenge to search for a new creative vocabulary reflected my need for self-identity. This

tension led to an abandoning of a tentative, photographic rendering of subject matter in the search for translation of the given through playful creativity – a radical departure from my self-controlled conformist past experience. The adopting of more objectified art-form of collage and assemblage as reflected in the protodadaist constructions of Marcel Duchamp (1887-1968), the nostalgic art-in-boxes of Joseph Cornell (1903-1973) and the collage-constructions of Kurt Schwitters (1887-1948). Rummaging through junk shops – responding spontaneously to found objects – became a compulsion during those student-days, and the search for self-integrity and a vocabulary of my own was implicit in the attempts to order the chaos of the *objets trouvés*, giving them a new life. Subsequent works evidenced a focus on boxes with hinged lids that could be opened, inviting interaction with the interior contents – an ambiguous and revealing metaphor in retrospect of an introspective phase.

From the body of work shown in my first two-person postgraduate exhibition in 1993, I have chosen three pieces that illustrate self perception, a perception of woman in society and a search for the feminine divine. A short description, a formal reading, a comment on the content, and a discussion on the selection of the materials and the method used, will constitute evidence of a phase that offers a starting point in the mapping of a personal transformation of consciousness.

The first of these artworks to be discussed is a self portrait (fig.1) *Just as I Am*. It is a small, vertical diptych comprising a found object linked to a handmade-paper form, and a box on and in which is painted self-referent imagery. The work is presented as a cruciform.

The uppermost object is made of brass and frames a glass-covered disk that protects the organic, abstract forms created by the natural process of chemical patination of metal. Establishing an apex or summit, reminiscent of a gothic church nave, shoulder-like transepts suspend a cloud/wing form that protrudes

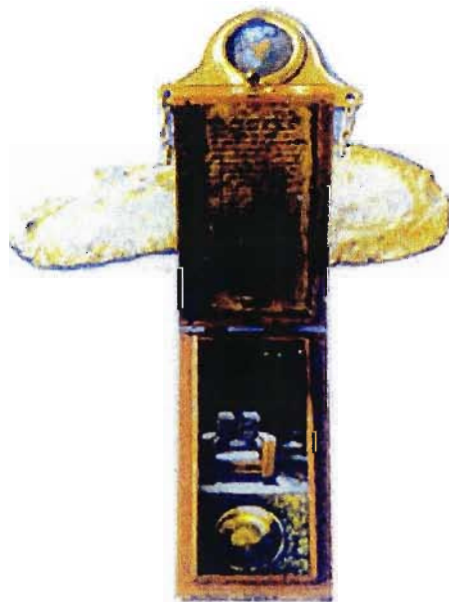


Fig. 1 Just As I Am, 1993
Mixed Media and objets trouvés
(500mm X 320mm X 50mm) X 2 pieces

the perpendicular composition to left and right. Formed from paper pulp this layered image was lightly coloured using oil-paint glazes.

At a point just below the cloud form the box hangs separately but in tension with the cloud. On the surface of the hinged lid a self-portrait peers out through the limited format. A latch at the base of the box invites interaction from the viewer, and when lifted, transparencies of my birth, identity and marriage certificates flap freely from the hinges of the box. Inside, on the lid of this old, shallow cigar box is a textual excerpt, and below, on the opposite or bottom section of the box interior, two oil-painted images are placed one above the other. The top image, a lounge chair stripped ready for reupholstering, exposes the stuffing. The second image is of water in an old brass bowl. These two images are carefully and richly painted, and refer to the experience of being woman as comforter, container of life and nurturer. The image of a comfortable old chair invokes manifold associations dependent on the viewer's context and reception. The exposed stuffing alludes to layered levels of sub-dermic or inner-life experiences. The metaphor inherent in its state of reparation carries a notion of caring for a thing of value, but at the time of painting, the image symbolized a self-conscious state of loss and overuse. In accordance with a transforming consciousness, allowing the release or death of preconceptions enables transcendence to another stage-phase. Whether I was severing from, or valorizing that sense of victimization at having been duped by patriarchal constructs, may well reveal the dichotomous contention for dominance between a self-preserving ego and the natural drive to evolve that attends the process of transcendence to the natural development of a transpersonal higher consciousness (chapter three). The old brass bowl with water offered a dual meaning of ritual cleansing and life-sustenance, and prefigured the baptismal fonts of later works. Further indication of a self-constructive rather than a destructive nature, is the central placement of the images in their rich but shadowed environment that suggests a deliberate encounter with aspects of myself.

The decision to integrate representational painting with found objects was deliberate. My immediate family acknowledged and encouraged the creative integrity of my work, but expressed their inability to interpret the non-figurative visual-language of the constructions of earlier works. The importance of relationships and interconnection was a prerequisite for me as an integral part of a family and a community. Their desire to understand my work motivated in me an integration of my introspective experiences with my intuitive need for a greater viewer-participation that enabled a process of interconnection. Recovering the discarded figurative style of earlier work, I embraced both the old and the new visual vocabularies in a marriage of styles that evidenced a more inclusive unity-consciousness.

Analyzing the use of materials and images retrospectively, I identified the search in junk shops as a reviewing and redressing of past issues that parallels the Jungian notion of midlife crisis and the natural process of individuation (see also parallels in Hindu mysticism and Taoism in chapter two). The careful selection of previously valued castoffs, hand-crafted wooden boxes and relevant fragments retrieved from dark and dusty shops, felt therapeutic and stimulating. My choice of imagery invariably arose out of self-interrogation coincident in that phase of art making. Artworks were not preconceived but rather evolved intuitively as if the work suggested its own resolution and usually the container served as the point of departure into the unknown creative process, and this process was consistent throughout this period. Resolution was often difficult and prolonged, but there was a final acknowledging when a work was complete. I identify this process of creativity as representative of an enduring personal methodology.

A subsequent reading of J. Barry and S. Flitterman-Lewis' article in *Feminist Art Criticism* (1988:87-97) on *The Politics of Art-Making* challenged my perception of personal expression as the idea of individual virtuosity inherent in the tradition of Romanticism and Modernism. In the light of feminist art practice as creative production towards social change, the authors indicate that a reconceptualization

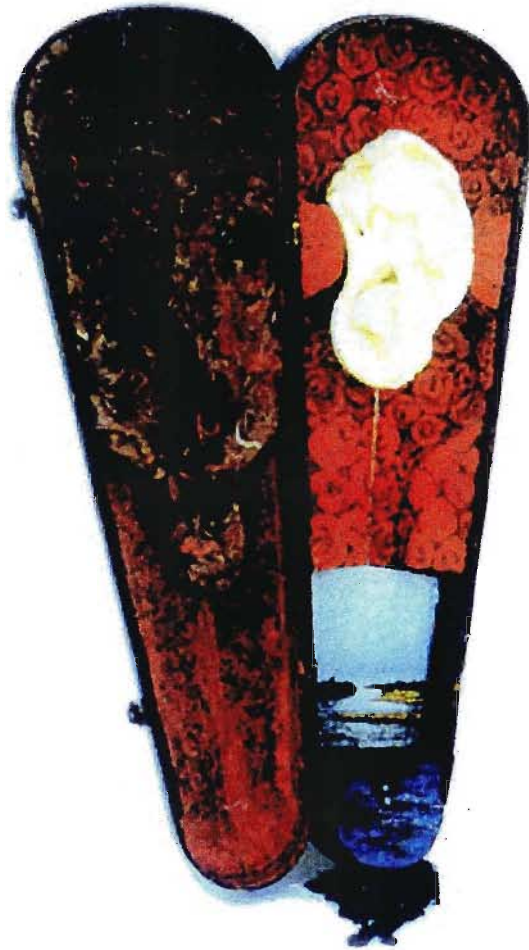


Fig. 2 Eve: Mother of All the Living 1993
Mixed Media and objets trouvés
(760mm X 235mm X 110mm; open 470mm)

of personal expression that includes the social and the unconscious powers that control women, supersedes the expression of personal oppression and aspirations of earlier feminist conscientizing practices. This emergent transpersonal consciousness necessitates the need for an art that expresses the experience of transcending beyond situational definition and that points towards new liberating patterns of human being (op. cit. 87). The above critique caused me to question the issue of the personal framework of that body of work shown in 1993 as self-serving. The ensuing self-analysis revealed that my position was one of an emergent neo-feminist that had developed from a questioning of patriarchal Christianity as the root of Western woman's subaltern positioning. Feminist art per se, as a political tool for social change, had not been my intention, yet the viewing of my work evoked responses from women that reflected both empathy and sympathy. Interestingly, the 1993 artworks prefigured my involvement with the emerging women's groups in discussions around the topic of feminist theology from 1996-1998.

The second work in this feminist-theological grouping is *Eve: Mother of all the Living* (fig. 2). Gert Swart, friend, mentor and sculptor, discovered this beautiful old violin case and purchased it for me from a junk dealer. This work of interiority initially encountered as a closed, black violin case or small coffin with its clasps open, invited entry. Inside the lid (the left panel) is a richly textured mass of black, grey and red cotton threads that press down into the lower half of the space under which lies a red and black painted ground. The right-hand panel has an oil-painted background of massed red roses, covering the pre-formed casing that locks a plaster cast of an ambiguous form – suggesting a cast of an ear, walnut shell or foetus - each interpretation of the latter and their connotations enriches the reading of the metaphor. In a lower recessed part of the work, is a painting of a landscape with a centrally placed river. Below this image on the raised surface of the 'resin-box' flap, there is a painting of the under-water view of the river, as if in cross-section. On lifting this flap, the viewer encounters a

cascading of the dried red rose petals that are concealed in the box. The viewer's attention is subsequently drawn to her own feet, on which the fallen petals lie.

The work evolved in time to produce some overt and some obtuse imagery that served to offer access points to further contemplation. An initial encounter with the violin case/coffin evoked a dichotomous response – the idea of the violin as an instrument for creative harmony and pleasurable experience contrasts the idea of death as loss and sadness that may be compounded by the inference that the coffin could contain an infant. On opening the case, the actual cotton stuffing (from the old chair imaged in the first work) pushes through a narrow passage, symbolizing womb-lining and immanent menstruation. On the facing panel the womb lining is rendered 'fruitful' in the blood-red rose imagery. The white undefined cast-form eases through a first stage towards a final narrow passage that appears impassable. The image of the landscape as part of the Christian myth of the Garden of Eden also alludes to another metaphor in the flow of creative, spiritual potential in the river – a symbolism borrowed from Renaissance paintings such as da Vinci's *Mona Lisa*. The metaphoric use of dried rose petals alludes to past miscarriages or aborted creative actualizing of woman's equipoise in society.

My intention at the time of making the piece was to express womanhood within the creative process of the world, its restriction and containment, and the denial of a feminine identity as a reflection of the Christian interpretation of God as all-male. Revisiting the work seven years later from a psychological perspective, it signified my own failed attempts of transcendence and sacrificial denial of my own creative talent that was at last opening and becoming receptive to change.

The third and final work of those earlier years is *Rest* (fig. 3) and is housed in an old, traveler's writing-desk box. The box remains permanently open and supports a pair of damaged shoe-lasts. There is a hinged writing surface that when closed, creates the initial separation of the viewer from its contents. At the base of the



Fig. 3 Rest. 1993

Mixed Media and objets trouvés

(580mm X 410mm X 100mm: open 600mm)

box are five pigeonholes that beg the addition of memorabilia. Lifting the hinged flap a mountainous landscape is viewed from deep within a cave, positioning the viewer in a new space. From the right side of the box, a concealed drawer slides open to submit an image of an alternate, man-made construction recorded in an old black and white photograph/postcard. The image, protected under an old thick-plastic found object, is of the interior of a church with rib-like buttresses, rigidly echoing the structure of the adjacent oil-painted image of the cave.

Once again the overall composition of the piece is one of centrality and balance, identifying a classical approach. The imagery alludes to feminist expression in the raw womb of the cave, the shoe-lasts and old brass ashtray. Reviewing the work on a deeper level, it conveys a deep spiritual ethos in the expression of surrender of the shoe-lasts – and the multiple connotations that are contingent with the metaphor of feet and path – to the dark recesses of the unknown. The positioning of the artist (and viewer) in the depths of the soul-cave suggests relocation to interiority. In the small scale of the photographic image of a church interior that is secured in the partially closed drawer, invites a closer scrutiny and alludes to a careful reviewing of the church as a patriarchal construction.

The characteristics of collage and more pertinently assemblage that categorize my work exhibit tendencies of the Postmodern discursive field of challenging the descriptions and explanations contained in Modernist thought in the transcending consciousness of the era. The eclecticism of unrelated images and objects and style-shifts exposes a corresponding identity consciousness in my work. In her unpublished dissertation, Z. Edelsburg links collage (sharing a definition with assemblage – as an art form of juxtaposed miscellanea) to allegory as a device for a layering of interwoven experiences that tell a potentially open-ended story (2000:15-17). It is this potential that is intended in my work as a manifestation of twentieth century concerns with fragmentation and dissociation, and in collage and assemblage it finds partial expression.

The three works discussed above evidence a personal questioning of woman's position in religion, specifically Christianity, that rose out of an intuitive drive to reposition the erroneous perception of woman as non-male – derived from the misconception of male as norm – to their fully-human capacity of complete wholeness in creation. The feminist approach to conscientize society of the male bias and woman's experience was pivotal to the re-construction of woman's identity, but it remains partial and not the same as resolution of the problem. I believed that until woman was identified with the Divine in equipoise with her male counterpart, society could and would not acknowledge her authentic experience in the world and her value as co-creator of known reality.

The search for an understanding of a spiritual equipoise has been the nexus of this dissertation, and the following group of artworks manifests the struggle inherent in that search.

During the years 1993 – 1998 much of my search involved readings on feminist theology, the new paradigm in understanding mind and matter that included an East/West dialogue on cosmic unity. Mysticism and spirituality provided a link – a methodology of movement towards a deeper understanding of an accessible source of Wisdom/God – and conjoined with the emergent psychological discourse on a possible point of interface. Any skepticism I had experienced during the rebellious years of questioning the only reality I had known, that of male-prescription in Christian dogma and Western language manipulation, was finally released.

An investigation of the work of 12th century mystic Hildegard von Bingen (discussed in chapter two) inspired a work that prefigured the use of images set within glass in early 2000. *Untitled: von Bingen and Laing. 1997* (fig. 4), the piece incorporated an old hotel-intercom bell-box that I had found previously, and its resolution proved to be difficult and transitional. The complexity of the work developed out of my determination to resolve the challenge offered by this



Fig. 4 Untitled. (von Bingen and Laing). 1997
Mixed Media and objets trouvés
(255mm X 330mm X 160mm)

evocative object. The intention was to remove its object-dominance and allow it to become the structure for something else, as a metaphor for transformation.

The box was placed asymmetrically on a red painted ground on which the painted image of a statue of a bishop (with a 'for sale' tag swinging from one wrist – ex-Christie's auctioneers, England) teeters off the bottom left of the format. The positioning of the image was to be the first of a tendency to render images that extend beyond the boundaries of the given format in later work. On the left face of the box and centrally placed, is the damaged remains of a reproduction of an early Renaissance Madonna and Child. At the top left of the front face of the box, there is a rosary-ring reminiscent of the female sign – a small plus sign was attached to the ring (+O) that was decorated with ten small bead-like protrusions. Below this is window-glass sandwiching a transparent image of von Bingen's *Divine Zeal for Justice* that partially inhibits visual access into the gold-painted interior. At the back of the interior is another of von Bingen's work from the visionary *Scivias* manuscripts (chapter one). Suspended in and protruding through perspex window on the right face of the box is a small model-boat that supports a live air-plant. Inscribed above, on the perspex is a quote by D.R.Laing that reads,

'The truth that I am trying to grasp is the grasp that is trying to grasp it... The life I am trying to grasp is the me that is trying to grasp it' (Capra, 1989).

The work may be read like a narrative, in that it proceeds from left to right, where the floating form of the disappearing statue of a bishop alludes to a declining image of a patriarchal system of reference. As the eye is led to the box-container, the viewer is able to witness imagery of an inner mystical experience by von Bingen. The inner journey breaks out of its confines in the image of a boat suspended between two realities – the inner and the outer – emerging with an additional new life-form. The work is overt and a little simplistic but its value is inherent in its expression of a transitional consciousness and a search for

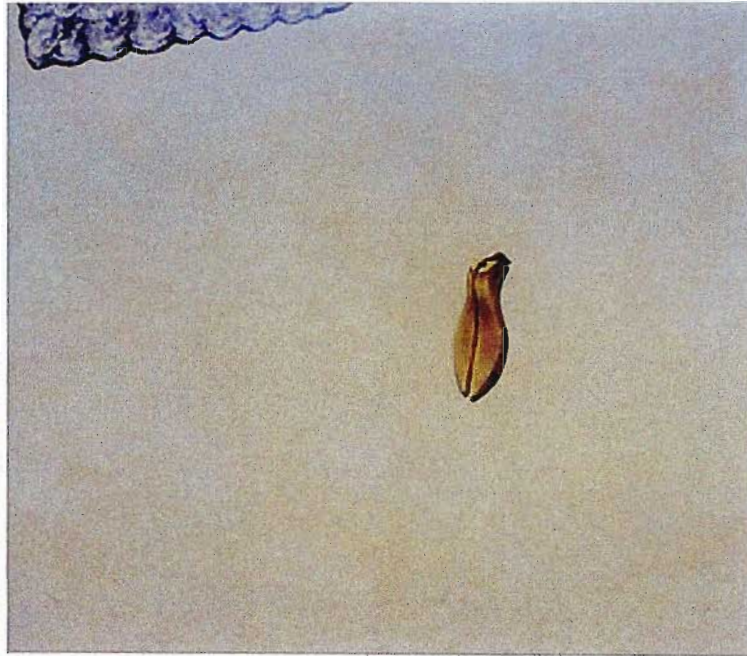


Fig. 5 Work In Progress: Life in Process 1998
Oil on Canvas
(800mm X 915mm)

expression of the interior as locus of that transformation. The search for further resolution materializes in the process of kiln-formed glass two years later.

My art production of those interim years was generally concerned with portrait commissions that proved to discipline my mind, eye and hand in the two-dimensional painting that I had abandoned a decade before.

My decision to study for a post-graduate degree was motivated by the need to consolidate the information gained both mentally and skillfully, and the need for mentoring. The establishment of a sound theoretical foundation for a valid experience of the transpersonal has been presented in the previous chapters and the tracing of the development of a concomitant creative vocabulary continues.

The enormous shift from the three-dimensional objets trouvés artworks to traditional paintings on canvas very obviously emerged from the commercial venture of the few years prior to reclaiming the pursuit of art as intuitive experience. My self-as-ego fancifully inflated its own illusion, and I went to paint more than one of what I imagined to be 'real' paintings.

The first painting in this group is *Work in Progress: Life in Process # 1* (fig.5). The painting is of a shoe-last and part of a frame on a textured white ground. The focal point is the carefully painted shoe-last that floats to the right of centre, untethered in a mass of differing white dots that appears as both matter and light, creating a subtle atmospheric environment. The edge of the frame image suspended in tension with the image of the shoe-last. It is that tension that holds them in relationship to each other and with the subtle energy of the ground.

The deliberate positioning of the frame edge off the top of the work repositions the idea of a frame separating and confining imagery to its prescribed limitations, and places it as just one object in relation to another within the Whole. The feminine form of the shoe-last may connote a negative form/fit prescription of the



Fig. 6 Work in Progress: Life in Process#2, 1998
Oil on Canvas
(500mm X 1320mm)

female in society, but its overriding symbolism is linked to the femaleness of the curves and its similarity to the vulva or yoni, a symbol for the Hindu female goddess— an unconscious aspect at the time (Rawson, 1979 :16).

The painting manages however, to convey an airy light at the same time as a feeling of claustrophobic density that speaks of energy particles in quantum physics that leave no space devoid of phenomena. The intention was to paint a subtle painting about subtle energies, but the work, though formally successful, remains in transition between the between the two – subtlety, and gross depiction – indicating finally, the license for further intuitive experimentation.

A subsequent painting of images entering or leaving the format was *Work in Progress: Life in Process # 2* (fig.6). The joined diptych has a common red/orange ground of layered paint, revealing at times a lightly penciled grid background. The image of a Catholic altar sits uneasily off the bottom right of the first panel and overlaps into the second panel. The painted image of sculpted sea horses floats in tension with the remains of a barometer container that straddles the top right-hand corner of the painting.

The image of the altar was taken from my photographs of a near-derelict monastery near Dundee; the sea-horses from Christie's auctioneers while I was in England; and the barometer was the remaining part of a found object from which I had made an art piece. The images were chosen because of my related experiences with them. The image of the altar had been the third image I painted in that position, having painted over the previous two – the painting of a photograph, and then a painting of a fossil – neither contributed to the resolution of the painting). Although the images imply change and states of flux, there is no chaos. The painting remains quiet and has a sense of order.

At the time of writing and from the perspective of hindsight, the images began to suggest spirituality in the religious symbolism of the altar, the use of myth in

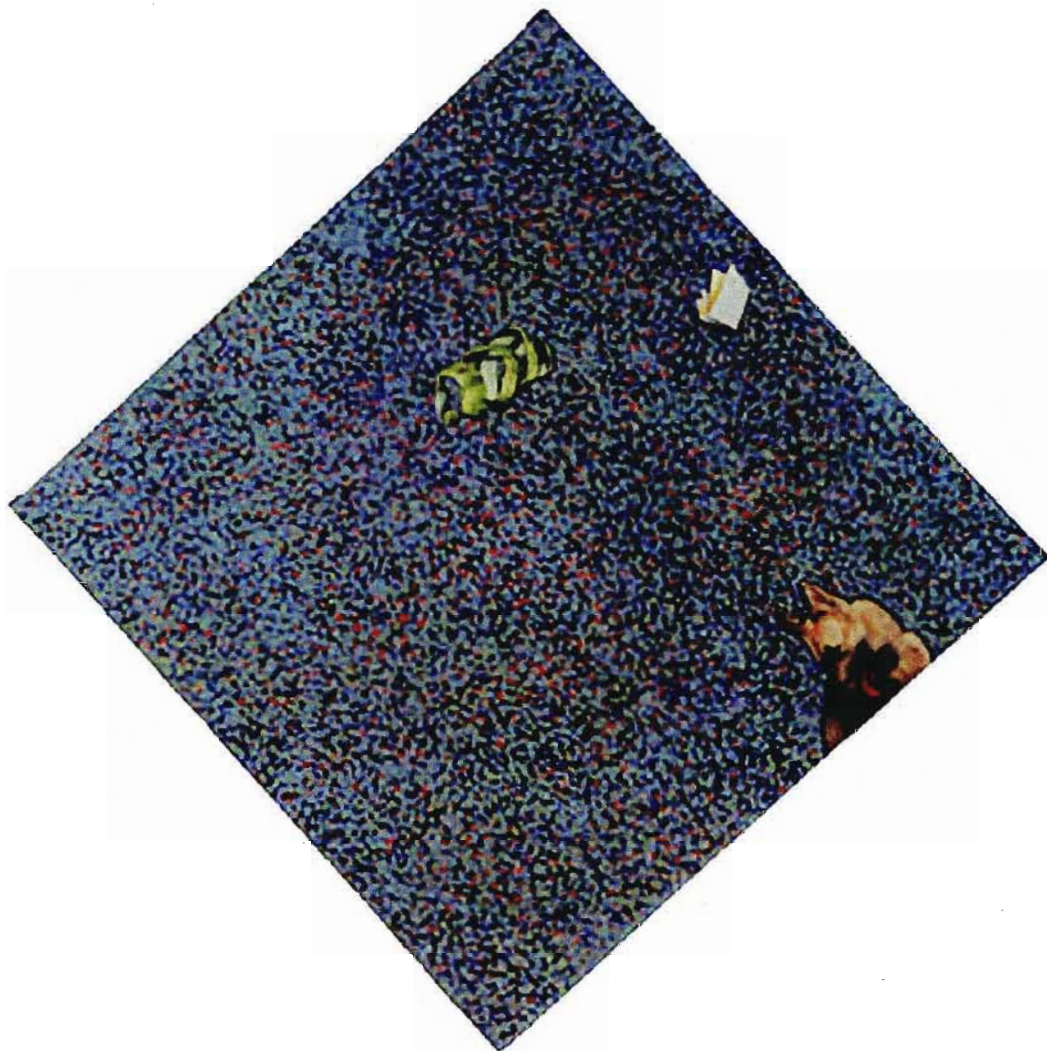


Fig. 7 Roxanne. 1998
Oil on Canvas
(500mm X 500mm)

Jungian psychology in a Poseidon archetype and the geometric barometer box that alludes to scientific measurement. They thereby give witness to the three areas of my research; feminist theology, transpersonal psychology and quantum physics. It is interesting to note that they form the parameter for something else, the possibility of the all-pervasive energy of Bohm's *superimplicate*-superquantum energy, Bergson's *élan vital*, the Toa, and an omnipotent God. Of additional interest is the individual context of the viewer who brings her unique experiences to the reading of an artwork. If an artwork can mean one thing at a specific time and more at another to the same person, the potential of a work to go beyond a formal critique is subjective. An example is implicit in Lipsey's (1988) reviewing the spiritual in abstract art decades after its manifestation, and there remains an audience yet unable to read that art as spiritual. This also invites reference to Wilber's discussion on the 'eye of the spirit' being distinct from the 'eye of the mind', and its direct reference to consciousness (1990:2).

The third and concluding oil-painting in this section is *Roxanne* (fig.7). The diagonal format of this work is amassed with pointillist dots, reminiscent of fig.1. The imagery is particularly domestic and ordinary – an apple peel, a folded paper and an Alsatian dog. The boldness of the coloured dots predominantly blue, create a visual stimulus that finds rest only in the representational paintings of the three images. The diamond format has a destabilizing effect that is enhanced by the asymmetrical positioning of three images, and creating a tension against an instinctive desire for equilibrium - yet the painting remains quiet and orderly.

The somewhat overt symbolism inherent in the image of an apple and the Eve myth of the 'fall' is extended in the spiraling apple-peel connoting further associations in the twentieth century unraveling and unpacking of that myth in many feminist theological debates (discussed in chapter one). The ancient symbolism, freed from its pejorative entrapments, floats in anticipation of a new definition in the spiral of life itself and the emergent Western consciousness of



Fig. 8 The Chalice, 1999
Mixed Media
(610mm X 800mm)

binary wholeness of opposites – of light and shadow, good and evil (see chapter three).

The folded paper image implies a potential for communication, of flight, of nostalgia, or even the unexpected. The image has been borrowed from a work by Virginia MacKenny, in which the folded prayer-notes float on the surface of the painting. It is this context that I use the image.

An ambiguity attends the portrait of Roxanne in that the wolf-breed identity of our times belies the gentleness and patience of one awaiting direction in a dedicated loving relationship. The decision to include the image of the dog was emotive, as she was my constant companion, even in my studio at the university – the epitome of faithfulness. On analysis of this painting I noted that the dog as symbol represents intuition. It is also the symbol of the aggressive animus in women (Chetwynd, 1982:124)².

One of the predominant shifts in the work discussed so far is the simplifying of the artworks as a whole. The heavily layered content of the work became less cluttered, less burdened by negative critique and began to exhibit a reorientation of referential context. Images shifted to the periphery and a concern for a development of the spaces between them that cause the tensions were becoming the element of discovery.

In a subsequent series, a shift to a more textured surface is noted in the example of *The Chalice* (fig.8), where a labyrinth was carved into the hardboard surface in low relief and wood-glue was dribbled and worked over the whole surface. Layers of gold, pinks and black oil paint and oil-pastel were applied, creating a rich environment for the floating image of a chalice. The ancient circular labyrinth motif, also used in subsequent artworks, signified the inner pilgrimage described by St Teresa and Jung (as discussed in chapter two). The ancient symbol of the

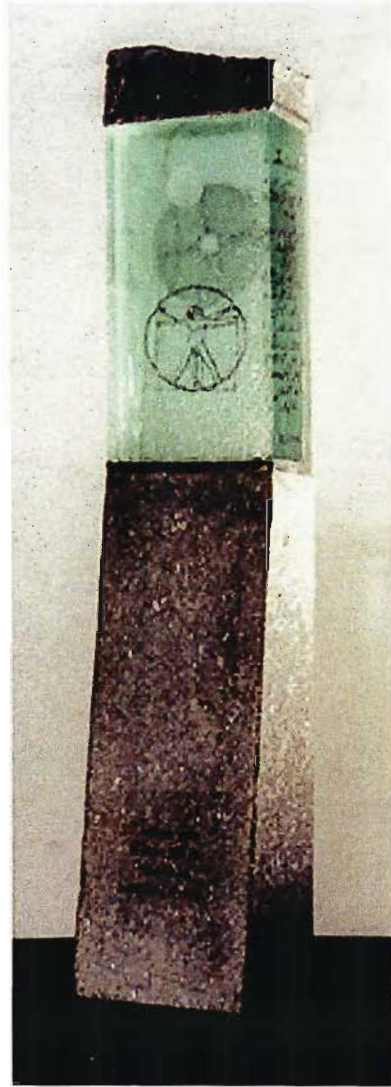


Fig. 9 The Shift. 1999
Glass on Granite
(500mm X 110mm X 95mm)

mandala-circle as paradox, unity and wholeness that represents the integration of ascent and descent has long been connected with meditation and contemplation. In the asymmetrical integration of the labyrinth with the image of the chalice, the notion of sacrament and ritual participation conjoins the inner with the manifest in an atmosphere of flux.

The search for a vocabulary to express the significant shift in my understanding of a unified reality has been gradual. The consciousness that embraces the idea that every individually defined entity is an integral part of another defined entity, and that the *élan vital* is the activator, generator and maintainer of the perpetual cosmic flow, involves a substantial shift in expression. I recalled the difficulties experienced in trying to resolve the work *Untitled von Bingen and Laing. 1997* (fig. 4) and redressed the challenge of the unresolved empty interior of that box. Having rejected the notion of objects suspended in resin as kitsch (kitsch as an art form would not accommodate my intention), I began to investigate the lamination of glass. A new window of challenges and creativity presented itself. I met Su Knight who was working in Durban with stained glass projects and experimenting with kiln-formed fusing of glass and I began to make some test pieces. I identified strongly with the quasi-alchemical process and the three-dimensionality of the product.

The initial artworks took the form of simple sculptures and panels that were devoid of paint and texture. In *Shift* (fig. 9), a free-standing sculpture, I engraved images of an adapted drawing of Leonardo da Vinci's (1459-1519) 'measurement of man', applying artistic license I altered the original drawing to include the female and the male diagramme as whole. On separate pieces of glass further engravings were of a labyrinth, a yin/yang symbol and a quotation by R. Radford Reuther (1996: 248).

From the dictum of Heraclitus (6th Century BCE) – 'Man is the measure of all things' – the scientific drawing of da Vinci's 'measurement of man' originally

served as a biometric symbol within the geometry, or 'measurement of the earth'. This geometry of pure symbols – the circle, square and triangle – became the method for the science of natural law, and its datum point (phi) was metaphorically illustrated as the half-way measurement of the human body – the genital organs. The metaphysical meaning was related to the proportional relation to unity (R. Lawler, 1982: 59). The image also signifies the male as the point of reference (see chapter two). My use of irony in the manipulation of the drawing serves to reposition woman in metaphysical equipoise.

The image of the labyrinth is borrowed from Rheims Cathedral, France. The symbol was used to illustrate the myth of Ariadne and Theseus as the process of introspection and rebirth, and I have used this image to signify a personal inner journey towards unity with God (see chapter two) (Monk Kidd, 1996:112).

The inclusion of the Eastern symbol of the yin/yang balance of opposites alludes to the process of integration of opposites in my understanding of reality, and the quote by Rosemary Radford Ruether alludes to the releasing of preconceptions and reads as follows: The spirit is not confined to past institutions and their texts. It leads us into new futures. We don't know the path, for we make the path as we go. But it is through generating stories of our own crisis and hope and telling them to one another that we light the path (1996: 248).

In the making of *Shift* (fig.9) black oxide was rubbed into the engraved marks and then the pieces of glass were supported in kiln and fused together. The final piece, mounted on granite, was sandblasted to 'contain' the images and remove some of the shiny appearance of the glass that threaten to appear decorative or ornamental and distract from the contemplative ethos of my inquiry. Conversely, the reflective skin of the transparent glass allows for the inclusion of a distorted view of the environment through the glass, the reflecting of that environment and the interaction of the viewer with her own image as part of the work. The images selected for this piece (fig. 9) signify the shift in awareness from an object-related



Fig. 10 Conjuntio. 1999

Glass, Bronze and Stainless Steel
(554mm X 290mm X 80mm)

perception of separate entities to a unified, inclusive and relational consciousness of evolving cognition.

An alternative inclusion of stainless steel wire and steel filings fused between layers of glass formed the rectangular format of the panel in *Conjunctio* (fig. 10). The inclusion of a small bronze figure of a woman identifies this work as gender-related and inextricably linked to the perpetual flow of the *élan vital* that permeates the self-regulating process of living systems (chapter three). The panel is mounted onto a stainless steel box creating a strange analytical witnessing of an event and is one of five pieces in a series.

An integration of kiln-formed glass with oil painting evolved as a challenging but natural progression of my search for expression of an integration of the physical and metaphysical distinctions that create known reality from a personal perspective.

Working with a large format to evoke a sense of continuum, I applied a thick layer of earth and adhesive cement to simulate the density of space as matter in *Approach* (fig. 11). The layering of paint intuitively created an increasingly darker, richer surface of reds, purples and blacks more reminiscent of the void or the shadowed depths of the psyche than the light transparency of inspiration that attended the glass works. Centrality within the composition reemerged in the positioning of a spiral encapsulated in a fused-glass oblong that just overlaps the subtle painting of a blurred-edged rectangle superimposed with a triangle, in warmer reds and purples. At the top, off the format, a shard of slumped glass with a fragment of gold-leaf completes the vertical flow of vision.

This work embodies the paradox of ascension – the searching for the highest reality in the depths of the soul. The copper wire inclusion creating the spiral, experienced a colour change in the ‘alchemical’ process of the intense heat that unified it with the glass causing the copper to reveal its inherent potential to



Fig. 11 Approach. 2000
Mixed Media and Glass on Canvas
(2000mm X 760mm)

create rich pinks and purples. A sense of both drama and silence attends this contemplative if not brooding artwork, but a resolution of three-dimensional glass and two-dimensional painting was emerging.

Another work of the same dimensions and character was *Ritual* (fig.12) in which the combining of glass and metal on a textured and painted surface exhibits an ethos of inner significance. The canvass ground was treated in the same manner as its twin panel (fig. 11), and is predominantly reds and blacks with a centre soft-edged rectangle of a lighter warm red. There are three inclusions on this painting. The slumped-glass oval form with an open-ended baptismal-font that alludes to its completion connotes a ritual of baptism as a form of 'rite of passage' into a sacred place, physical and metaphysical. Above and in tension with the font is a copper disk that is centrally placed as a symbol of completeness, contemplation and meditation. As in figure 11. A small piece of slumped glass tops the composition, pointing to above and beyond the reality of the format.

The twin artworks reflect a process that suggests an alchemical understanding illustrative of the process of individuation as the *Mysterium Coniunctionis*. The diffused layering of the rich darkly painted background suggests the *prima materia* from which occasions are manifest, and the differentiation of the ego from the unconscious self depicted by the subtle transparency of the glass alludes to the *mundificatio* state. The strong vertical composition points to the process of *coniunctionis* – the conscious integration of the personae of the psyche and the soul/self – beyond which lies the possibility of a higher consciousness that is an informing, inspiring spiritual intelligence (see chapter three).

As creator of the artworks I in no way presume any authority in the psychological processes of human development. It is from the perspective of a student that I present my growing awareness of the process as reflected in my work.



Fig. 12 Ritual. 2000
Mixed Media and Glass on Canvas
(2000mm X 760mm)

The final work in this discussion is *Towards the Subtle-Self* (fig. 13). This large artwork is constructed in the same manner as the previous two works and consists of layers of earth, cement and oil paint, and the addition of glass and metal trim. Working from a warm green base colour, lighter hues of blues and purples describe a diffused, blurred-edged circle that is centrally placed. A glass baptismal font supported by a red-painted half-oval form that is trimmed with a lead frame, presents as the first of three glass images. Above, a narrow form of slumped glass, backed with fragments of gold leaf, indicates the vertical direction of vision towards a small labyrinth that is fused with glass.

Preclusion of any stained or coloured glass from the kiln-formed pieces in this initial experimental series was intended to secure the images as symbols and to avoid a coercive or seductive manipulation that could result in distraction by the beauty of coloured glass.

The contemplative/meditative ethos created by the subtle workings of colour and transparent glass lend an enigmatic quality of the ethereal to this extensive artwork. What is evidenced in this work is the visual transformation of the *prima materia*, although shadow is contingent, there is a heightened tonality that interpenetrates the darker aspects of the textured surface. A sense of the embracing of a primal-energetic occurrence invites an experience of a transpersonal nature. The work echoes a resonant sensation of almost audible quality that I imaginatively liken to that of Kepler's *Music of the Planets* (McGee, 1998: 66) and the Hindu mantra *Om* as primal word. (A reference to the *Word* as Causal is traceable through the teachings of Plato to St John of the Gospels as the *Word* that was with God and was God (Freke and Gandy, 1997: 40).

The selected artworks in this discussion have been examples of stages of creative and cognitive development, and their conclusion is not contingent with that of this dissertation. Rather, the latter marks the beginning of explorations



Fig. 13 Towards the Subtle-Self, 2000
Mixed Media and Glass on Canvas
(2000mm X 1500mm)

that will include the idea of kiln-formed glass as one of the many tools investigated in a search for a personal spiritual expression of an evolving consciousness in the context of a contemporary spirituality.

Conclusion.

In the sense that the cognitive process is present both in the individual and in the collective, the idea of movement gave rise to the title of this dissertation. The involuntary evolutionary process of cosmic reality is characterized by a tension of opposites forming a cyclic pattern that develops and retards growth. As we became more conscious of our existence in the world, we have constructed our reality with the use of language that names our interpretation of occurrences, creating a conscious reality. How we see and name things becomes our reality – but things are not what they seem.

Situating myself at the beginning of this research, my reality was quite different from what it is at the conclusion. My perception of self in the world is shifting. What emerged from the inner tensions of gender prescription and personal inner-conflict was the search and subsequent identifying of the possible grounds for my discontent that were revealed in feminist theology. The personal search for identity and union with God led to the discovery of intuition as the connective process between *élan vital* as the unconditional life force, and cognitive reality. The inter-relational stance of neofeminism resolved for me the problematic dualistic position of earlier feminist debates, and pointed towards the ego-transcendence and unity-consciousness of other mystic traditions.

In the second chapter, an investigation of the potential for a conjunction within human consciousness that accommodates intuition and mystical experience as interconnective at the locus of interiority was presented. The idea of an autonomous spirit as separate from the physical stems from a dualistic world-view and is peculiar to western culture. The neglect of the metaphysical aspect of life from that perspective, led to the twentieth century resurgence of a counter-cultural eclectic spiritual consciousness. Transpersonal psychologists argued that spiritual and mystical experiences are normative in the developed ego-transcended universal conscience. Christian theologians argued against such a

possibility claiming that Eve's sin separated us from God and it is by grace we are saved through Christ. However, consensus between psychology and theology lies in the area of metaphysicality, and the concern for the well-being of humanity. The comparative study of psychology and altered states of consciousness with global mystic traditions also indicated a possible linking of those disciplines in the academic discipline of spirituality as located at the interface of theology and psychology. My growing understanding of an inner journey of interiority could now be signified as a path traveled towards union with God.

To my conditioned dualistic mind, the reluctance to shift my focus to emergent contemporary spirituality required an authentic, empirical understanding, despite the fact that the search had been intuitively motivated. In assessing the data collected for the third chapter, my scepticism was assuaged by the exploration of deep ecology and the indication of the superimplicate order of *élan vital*. An alchemical process illustrated a link between the physical change that occurs when two metals are fused into one, and the metaphorical symbolism of this unifying process as characteristic of the psychological growth process. The interpretation of that experience into transpersonal and archetypal imagery is a normative activity of a cognitive process. Learning to look beyond an occasion for a deeper, more embracing spiritual understanding became a conscious practice for me.

The creative actualizing of cognition as normative in the process of creating reality is traced in the work of two artists in the fourth chapter. The twentieth century manifestation of abstract art in the search for the depiction of emerging transpersonal consciousness bears witness to the occasion. The influential spiritual eclecticism of Theosophy provided western culture of that time with a tool for a reviewing of values and morals from a variety of ancient mystical traditions. The theories created a wide esoteric base for further exploration and the freedom from institutionalized thought offered potential for individual

metaphysical and scientific exploration and expression, to which twentieth century art attests. The intensely spiritual asceticism of Rothko's work that avoids representational object depiction, is emotive and contemplative, devoid of parameters and pulsating with potential. His work and dedication to a search for the transpersonal has significantly influenced my practice of art making.

Chapter five records my personal experience of the collective transpersonal occasion that coincides with a mid-life process of individuation, and traces that process through my art production. The retrospection has proved to clarify a personal cognition of transpersonal, unity consciousness and emergent understanding of my self as an integral part of eternal spiritual existence, and of the new wave of consciousness.

End notes.

Chapter one.

1. "Aristotle held to the belief that the female fetus developed a human soul long after that of the male, concluding that the soul belonged to the man before the woman...that the soul, the meaning of existence was something male rather than female" (Isherwood and McEwan, 1993:19).

A remnant of Judaic law persists; that women are not permitted to speak in church as women's witness is perceived as invalid. (1 Timothy 2:12)

"John Damascene saw woman as 'hideous tapeworm'. Augustine declares that woman was 'definitely not made in the image of God. Thomas Aquinas, 'But something of a mistake, a defective male'. 'Too stupid to teach'... Pope Gregory the Great. '...and only acceptable if she would become a eunuch and subdue her sexual appetite'... Clement of Alexandria." (Cormick, 1992)

Chapter two.

1. With the emergence of the philosophic thinkers of ancient Greece, came the development of focused rational thought that marked an important milestone in human evolution. The new way of positing an idea and its subsequent debate and critique, built the foundations for what we know today as rational thinking which is integral to scientific research. Among these thinkers was Heraclitus (570-497), who opined that everything was a coming together of opposites or opposing tendencies, that strife and contradiction were not to be avoided. He concluded that 'Everything is flux' (McGee 1988:14). Bergson continues the tradition of philosophic thought in the Twentieth century (op. cit. 214-215).

2. Concomitant with this theory, the philosopher Martin Heidegger (1889 –1976) identified the conceptual paradox of 'being and time' independently and from completely different starting points) (Mcgee 1988).

3. The dynamics of language as a complex cultural tool has the potential for successful communication of facts and ideas. Conversely, if language is used apart from its predetermined cultural context, confusion and misrepresentation may occur. Chatterjee (1989 : vii) reveals the diversity of types of phenomena that have been included in the broadening concept of spirituality, is not confined to religion but includes disciplines such as philosophy, psychology, art and literature. In describing its adoption into popular language she cites a classic case in point published in a newspaper, 'Twickenham (is) the spiritual home of

Rugby players the world over.’(op. cit.2) (my inclusion) she indicates the misuse or contemporary free-for-all borrowing of anything from anywhere that is characteristic of ‘the twentieth century fin de siecle situation’ (ibid.).

4. In Judaic text, sophia in her role of Wisdom presents the dilemma of her divine nature. Here too the feminine Shekhinah, the cloud, the shining glory, wind and breath all indicate a presence which yet somehow exceeds location (Chatterjee 1989).

5. In an attempt to define ‘spiritual qualities’ I use, in this instance, the example of a refined ego-transcended ‘love’ as proposed in the Holy Bible, 1 Corinthians 13:4-7.

6. End note. Rudolf Otto (1869-1937) insisted that Christianity, the ‘highest religion’ was nevertheless still a form of religion, and ‘that the investigation of religion as a comparative and phenomenological enterprise was not only important in itself but that had significant theological implications’ (McGinn 1991: 327).

7. Wilber presents the argument that when one eye usurps the role of any of the other eyes, a category error occurs. Schumacher concurs with Wilber’s notion of category error in his statement, ‘we ‘see’ not with our eyes... The truth of ideas cannot be seen by the senses’ (Ibid.).

8. In the Zulu culture of Southern Africa the Sangoma reaches for the mystical point beyond time and space – the ‘gate of distance’ (Tansley, 1998: 94)

Chapter three.

1. Archetypal imagery was developed by the ancient alchemists to illustrate the transformational processes inherent in the subsuming of one metallic substance by another to form a third, more pure substance. They held that closely allied to this process, a parallel process in metaphysics related to the transformation of the human personality, and the use of fantastic images of mythological extremity aided the identity of inner factions.

Recognizing that these images were resident in the collective human conscience, C. G. Jung identified how they affect the individual and how they can be effectively used to translate dream imagery and situational occasions, in the process of individuation (see chapter two).

2. I simplify Bohm's illustration of using a drop of ink in glycerine that is trapped between two cylindrical sleeves: When the inner sleeve is rotated ' n ' times the drop of ink dissipates and apparently disappears, but when the sleeve is reversed ' n ' times the ink re-forms itself. The invisible, enfolded ink is the implicate order and the reconstituted drop that reappears is the explicate order. (op. cit. 35)

3. Deep ecology is a philosophical school of thought founded by Arne Naes. In defining the term deep ecology, Capra compares it with 'shallow ecology' which is 'anthropocentric, or human-centered. It views humans as above or outside of nature, as the source of all value and ascribes only instrumental or 'use', value to nature. Deep ecology does not separate human beings - or anything else - from the natural environment. It does not see the world as a collection of isolated objects but as a network of phenomena that are fundamentally interconnected and interdependent. Deep ecology recognizes the intrinsic value of all living beings and views humans as just one particular strand in the web of life (Capra, 1997:7).

4. Since...the 1960s transpersonal psychology has expanded the field of psychology to include the entire range of human experience. (It) includes studies of altered states of consciousness, mind-body healing, religious and mystical experience, spiritual growth teachings and practices, shamanism, meditation, pre- and perinatal experiences...as well as various forms of experimental psychotherapy and psychospiritual transformation. Transpersonal psychology ...is centrally concerned with questions of value, meaning, purpose and spirit...(Taken from the International Transpersonal Association Home Page)

5. The East/West process of mystical endeavour has been extensively presented by Wilber in the books already referenced and *No Boundary* and *The Atman Project* but due to the limitations in length of this dissertation, the latter two books are listed under Further Reading after the bibliography.

Chapter five.

1. The art of Pablo Picasso expressed his consciousness in quite distinct shifts of development: His early work was influenced by art nouveau and the impressionists; his 'blue period' revealed a melancholy and pathos in figurative imagery; a more optimistic 'rose period' followed when he moved from Barcelona to Paris and communicated with the great thinkers of the day; an intensification of his experimental nature resulted after the influences of African masks and carvings, and Cézanne's revisioning of space and matter, culminating in Picasso's revolutionary 'freeing of the artist' from traditional obligation to

representation in Cubism; his use of collage extends the potential for an abstract art; and later, his creativity extends to include sculpture, ceramics and 'witty readymades' – firmly establishing the empirical freedom of art. (Read, 1966:710)

2. In Jungian psychology the 'shadow' is also appears as the archetype of the dog symbolizing both the inferior, unadapted negative side of the personality that displays a possessive emotional nature incapable of moral judgement, and the normal instincts, appropriate reactions, realistic insights and the creative impulses inherent in the psyche (Moreno, 1974:39).

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