

ART HISTORY RESEARCH PAPER

THE WAY OF THE SACRED

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There are moments in our lives, there are moments in a day, when we seem to see beyond the usual. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom. If one could but recall his vision by some sort of sign. It was in this hope that the arts were invented. Sign-posts on the way to what may be. Sign-posts toward greater knowledge. Robert Henri¹

In the art that aspires to the sacred, we are propelled on a journey through time and space. In the sacred art of prehistory and again, significantly, in the art of the twentieth century, we find artworks that attempt to define a primary interconnection among human, animal, plant, rock, earth and sky. As Mircea Eliade has noted, in the beginning, "all art was 'sacred.'"² For such artists as Paul Klee, Constantin Brancusi, Isamu Noguchi, Magdalena Abakanowicz, Nancy Graves and landscape artists Robert Morris, Robert Smithson and Nancy Holt, "the quest for union with the sacred is neither futile nor ended. The spiritual pilgrimage remains the most inspirationally compelling of aesthetic journeys"³ In our contemporary world, these artists, functioning as mystics, shamans and prophets, point the way both backwards and forwards in time toward a renewed balance and harmony with nature and the cosmos. Their works aspire to heal the rifts created by a dualistic perception of being and a mechanistic view of the universe.

¹Robert Henri, The Art Spirit (New York: Harper and Row, 1984), p. 13.

²Mircea Eliade, Symbolism, the Sacred and the Arts (New York: The Crossroads Publishing Co., 1986), p. 55.

³Edwin L. Wade, "Neo-Primitivism and the Sacred," in The Eloquent Object ed. Marcia Manhart and Tom Manhart (Tulsa: The Philbrook Museum of Art, 1987), p. 257.

The "arts" of the Paleolithic and Neolithic cultures were not so much, as Robert Henri said, "Sign-posts on the way to what may be," but an attempt to reconnect with what once was. That is, a time before the human consciousness had become differentiated, had become aware of itself as something distinct, aware of its own mortality. The Paleolithic artist strove to reconnect with that primary holism.

The cave paintings at Lascaux (Figure 1) are an example of that sacred celebration of connectedness. Living in a very basic relationship to their environment, the cave dwellers honored the sacred relationship of human and beast. "The figures expressed the moment during which man acknowledged the higher value of the sanctity belonging to the animal."⁴ To a people whose existence was so intimately affected and interwoven with the "forces of nature," the animal was not only a source of life to the hunter, but actually stood in a closer relationship (unconscious and instinctual) to the "divine."⁵ In addition, these sacred rituals were carried out in the mythic depths of caverns, the womb of the Great Mother, or, as Erich Neumann explains, the "'womb' of mystery."⁶ Sacred art is born of this mystery.

Beautifully and succinctly put by Lewis Mehl, "The term sacred refers to a sense of respect and reverence for the larger systems and energies that govern our

⁴George Bataille, Lascaux (Lausanne: Skira, 1955), p. 127.

⁵Bataille, p. 126.

⁶Erich Neumann, The Archetypal World of Henry Moore (New York: Pantheon Books, Inc., 1959), p. 51.



Figure 1. The cave paintings at Lascaux. From: The Power of Myth by Joseph Campbell, p. 68.

lives."⁷ As humanity has struggled to understand these "larger systems," the artist has played a unique and valuable role. "The real artist," says Joseph Campbell, "is the one who has learned to recognize and to render what Joyce has called the 'radiance' of all things, as an epiphany or showing forth of their truth."⁸ "Sacred art," Eliade contends, "seeks to represent the invisible by means of the visible."⁹ Art, with its multivalent symbols, might penetrate the unknowable with an ease the dialectic will never know. "Symbols still maintain contact with the deep sources of life; they express, we may say, the 'lived' spiritual."¹⁰

Since the sacred cannot be rationally known in all its permutations and limitless aspects, the symbolic expression of the sacred must generate an intuitive leap in the consciousness of the viewer. From a limited sensory experience, a transcendent experience (beyond duality) is felt. This is what Joseph Campbell calls a "peak experience . . . actual moments of your life when you experience your relationship to the harmony of being."¹¹

This is indeed a far cry from the dictum, "art for arts sake." The quest for the sacred positions the artist in the role of the mystic and the shaman. Repeatedly in my studies, I have come across the term shaman as it relates to the artist. Holger

⁷Lewis E. Mehl, "Modern Shamanism: Integration of Biomedicine with Traditional World Views," in The Shaman's Path ed. Gary Doore (Boston: Shambhala Publications, Inc., 1988), p. 130.

⁸Joseph Campbell with Bill Moyers, The Power of Myth (New York: Doubleday, 1988), p. 162.

⁹Eliade, p. 55.

¹⁰Eliade, p. 5.

¹¹Campbell, p. 220.

Kalweit explains that "an awareness of the interwoven mystical unity of nature is an essential experience during initiation and of the shamanic view of the world in general."¹² Neumann parallels this statement on shamanism with a similar statement regarding the artist. ". . . It has always been the aim of great art to conjure up and give shape to this unitary reality underlying the polarized world we ordinarily know."¹³ To the Polish artist Magdalena Abakanowicz as well as the sculptor Isamu Noguchi, the artist is a shaman. In Jackson Rushing's essay on "Native American Culture and Abstract Expressionism," we are informed of Jackson Pollock's intense involvement with the art and culture of the Native American Indian. "All of Pollock's varied incorporations and transfigurations of Indian art were informed and sustained by a shamanic intent."¹⁴

Magdalena Abakanowicz reflects on the role of the artist as shaman:

I believe an artist is a shaman who integrates unknown powers in his work. . . .It's like a contact with a mystery you can never penetrate to the very end. Art is not a problem. A problem you can divide into parts possible to explain. Mystery is something that embraces us. You cannot explain it, you face it, you feel it. Art has mystery.¹⁵

Abakanowicz is a contemporary artist working in Poland. She utilizes natural fibers, hemp, sisal and jute in her work. She weaves the basic myths of humanity in

¹²Holger Kalweit, Dreamtime and Inner Space (Boston: Shambhala Publications, Inc., 1984), p. 102.

¹³Neumann, p. 44.

¹⁴W. Jackson Rushing, "Ritual and Myth: Native American Culture and Abstract Expressionism," in The Spiritual in Art, ed. Edward Weisberger (New York: Abbeville Press, 1986), p. 283.

¹⁵Hunter Drohojowska, "Magical Mystery Tours", Art News 84 (September 1985), p. 113.

"fibrous structures" that echo the materials from which "all living organisms are built"¹⁶ (Figures 2, 3, 4, 5). Abakanowicz knows that "in the unconscious of contemporary man, mythology is still buoyant. It belongs to a higher spiritual plane than his conscious life."¹⁷ Much like the primal artists that have gone before her, Abakanowicz's work expresses a process, it grows with a natural rhythm, and has significance only in its ability to express the underlying unitary reality of our being. In this way, Abakanowicz creates work of extraordinary power.

Although committed to the vocabulary of Abstract Expressionism, Jackson Pollack attempted to infuse his work with the kind of spiritual significance that exemplified the ritualistic artwork of the Native American Indian, in particular, the Navajo sand painting.

In the Southwest, sand paintings are an integral part of elaborate ceremonies designed to cure illnesses by restoring the patient to wholeness and to harmony with nature. . . . Because of Pollock's own search for wholeness and his obvious interest in sand paintings, his drip paintings, such as Autumn Rhythm, 1950 (Figure 6), may be interpreted as ritual acts in which Pollock stands for the shaman who is his own patient.¹⁸

As the Navajo sand painter celebrated the connection of self with earth by sprinkling colored sand on the ground, so Pollock spread his canvas on the floor. As the Navajo patient or initiate entered the pattern of the painting, so Pollock would ". . . walk around it, work from the four sides and literally be in the painting."¹⁹

¹⁶Magdalena Abakanowicz, Magdalena Abakanowicz (New York: Abbeville Press, 1982), p. 94.

¹⁷Abakanowicz, p. 152.

¹⁸Rushing, p. 291.

¹⁹Rushing, p. 291.

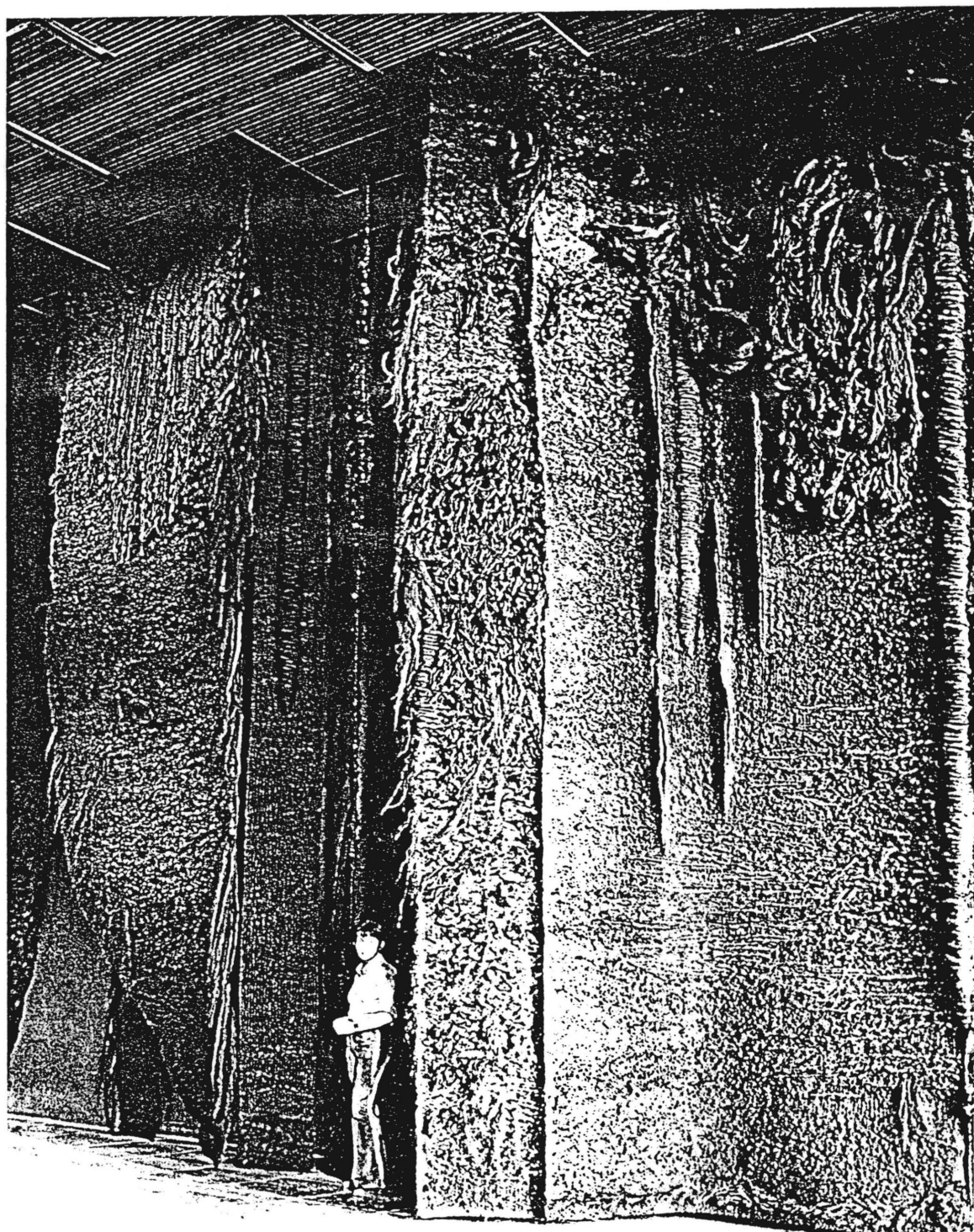
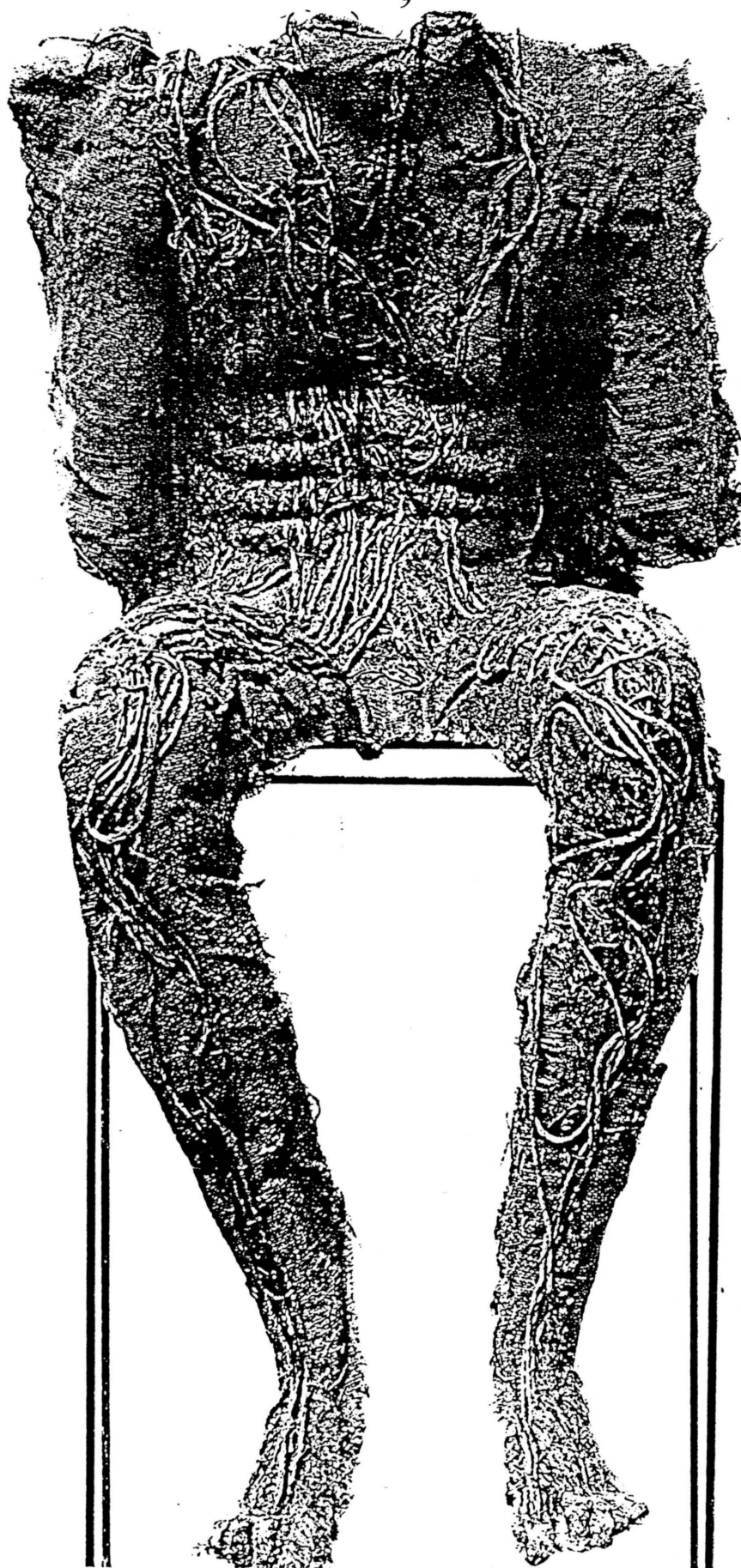


Figure 2. Bois-le-Duc, 8x20x2 meters, 1970-71. Collection of the Provinciehuis, s'Hertogenbosch, the Netherlands. From: Magdalena Abakanowicz by Magdalena Abakanowicz, p. 68.

Figure 3. Seated Figure, figure size: 104x51x66 cm.; stand size: 76x46x22 cm., 1974/77, from the collection of the artist. From: Magdalena Abakanowicz by Magdalena Abakanowicz, p. 89.



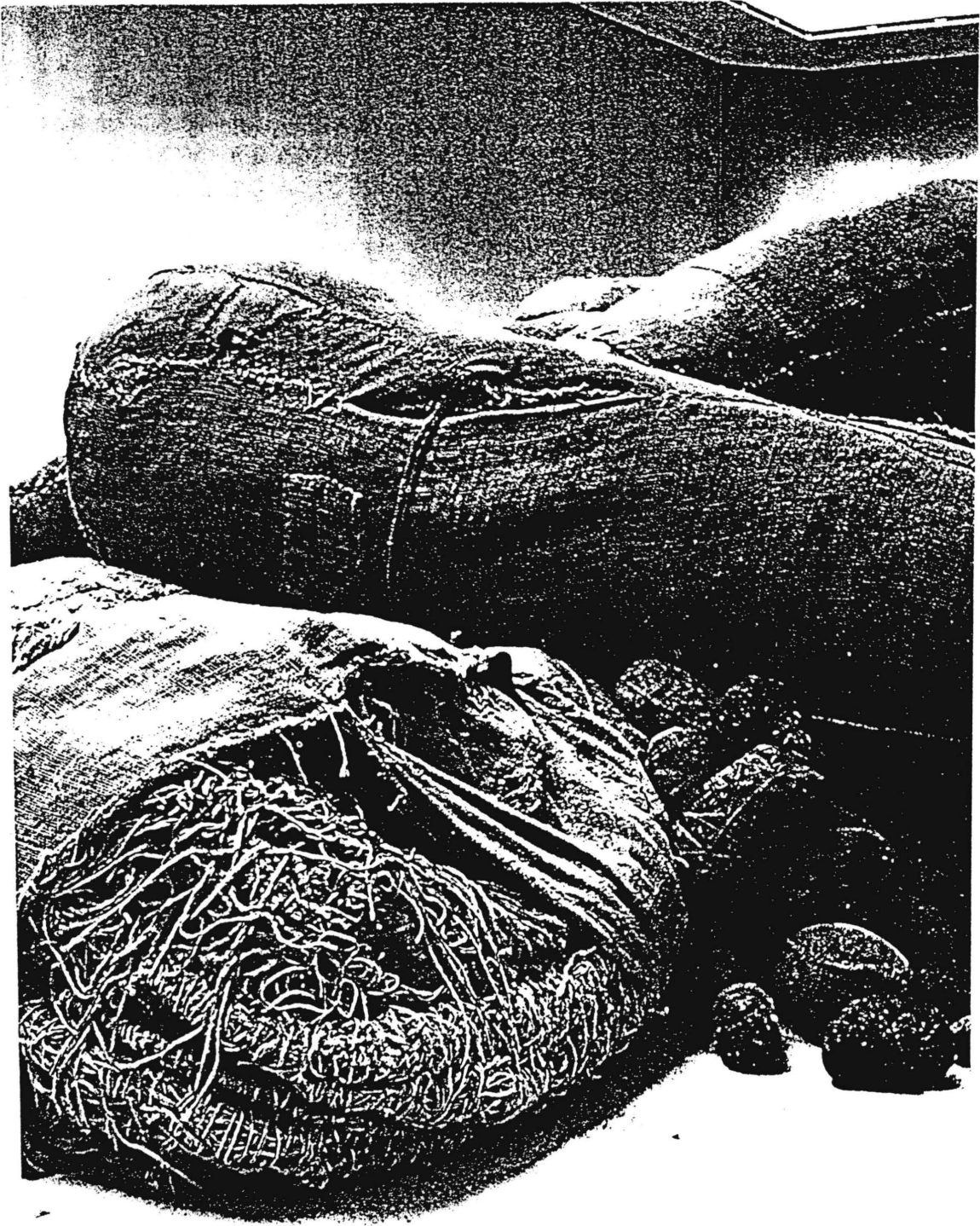
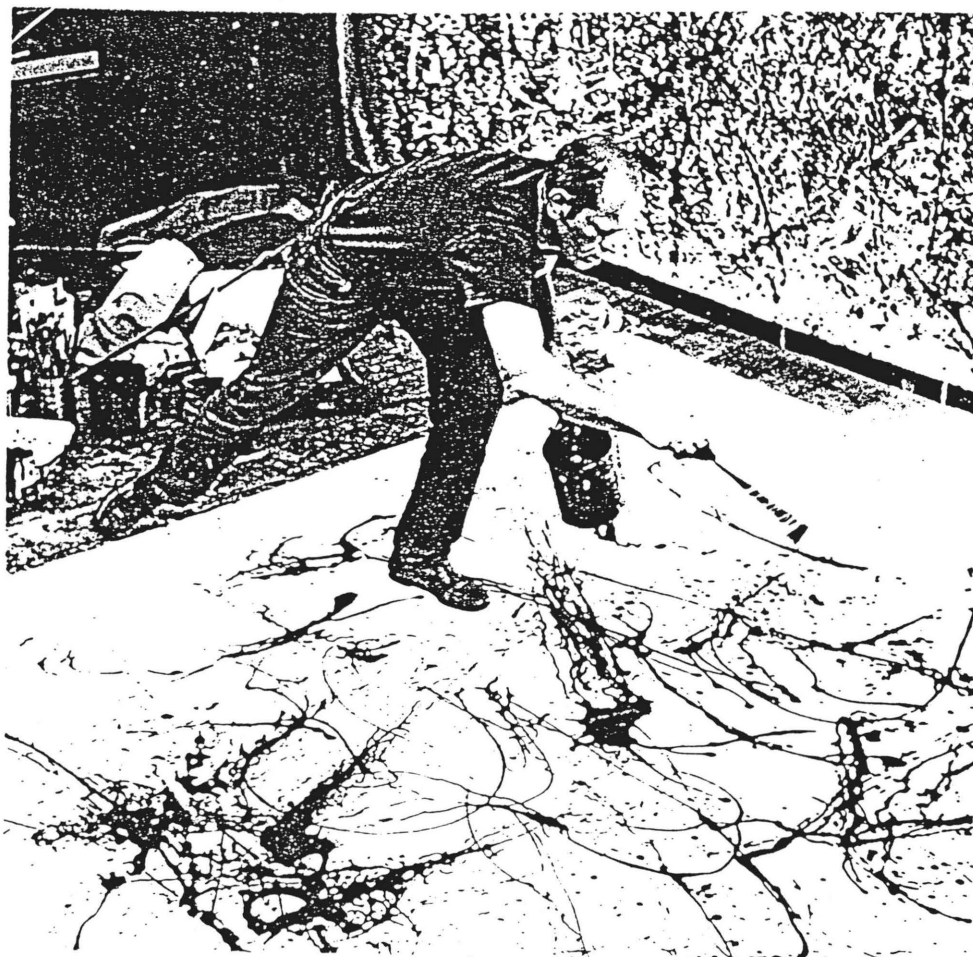
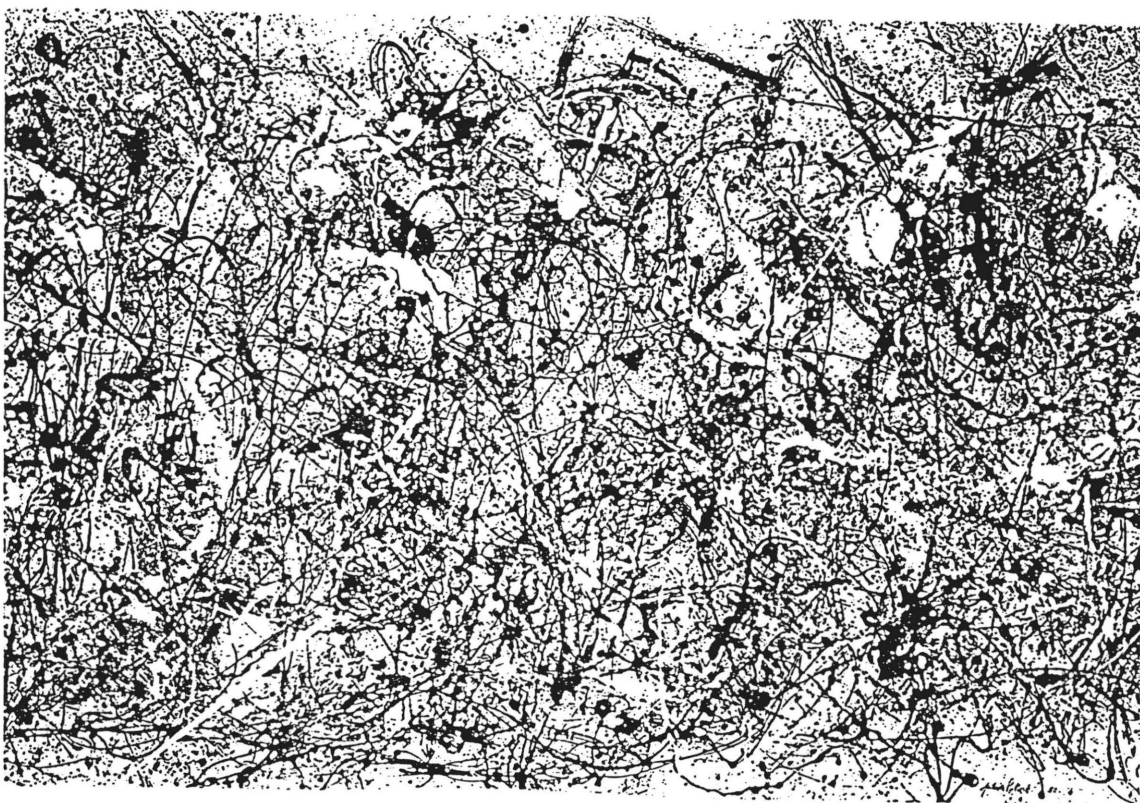


Figure 4. Embryology, approximately 800 pieces, from 4-250 cm. long, 1978-80.
Location: Polish Pavilion, Venice Biennale, 1980. From: Magdalena Abakanowicz by Magdalena Abakanowicz, p. 104.



Figure 5. Backs, 1976-81. Location: Musee d'Art Moderne de al Ville de Paris, 1982. From: Magdalena Abakanowicz by Magdalena Abakanowicz, p. 95.

Figure 6. Autumn Rhythm, 1950. From: "Ritual and Myth: Native American Culture and Abstract Expressionism," by W. Jackson Rushing, pp. 292-293.



"The Navajo believe that contact with the numinous power of the image unifies the patient with nature by putting him in touch with mythic progenitors."²⁰ So Pollock sought self-integration and transformation through his art.²¹ To enter the pattern of the sand painting is to walk the archaic, mythic pathways of the universe, there to find balance and harmony. When Pollock said, "The source of my painting is the unconscious," we cannot but feel that he alluded to that same ". . . unconscious mind that is both collective and ancient."²²

Isamu Noguchi also sees himself in the role of shaman. "Noguchi likes to imagine himself as 'part of all phenomena' and thinks of the artist as a 'shaman who is able to contact all these other phenomena.'"²³ It is no accident that Noguchi frequently works with large boulders. As Monica Sjoö observes, "Stone, of all earth forms, is immortal and unchanging, symbol of permanence. As the bones of the earth, the pelvic walls of caverns, it gives off a profound vibration or resonance - both subhuman and supranatural."²⁴ In the majestic and magical properties of stone, Noguchi searches for the hidden meanings of life. In the sensitive and subtle manipulations of such works as Ojizousama, 1985 (Figure 7), Intetra, 1979 (Figure 8) and Great Rock of Inner Seeking, 1974 (Figure 9), we sense the reverence that Noguchi holds for his materials. His work reflects the serenity and silences of his

²⁰Rushing, p. 291.

²¹Rushing, p. 291.

²²Rushing, p. 283.

²³Information on plaque accompanying Noguchi sculpture, Denver Art Museum, March, 1989.

²⁴Monica Sjoö and Barbara Mor, The Great Cosmic Mother (San Francisco: Harper and Row, 1987), pp. 98, 99.

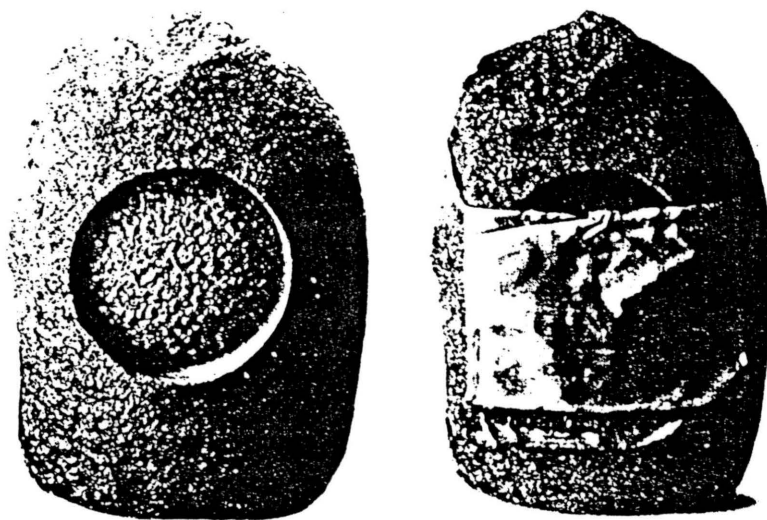


Figure 7. Isamu Noguchi, Ojizousama, 1985. Andesite, 18" high. From: An Art of Our Own by Riger Lipsey, p. 336.

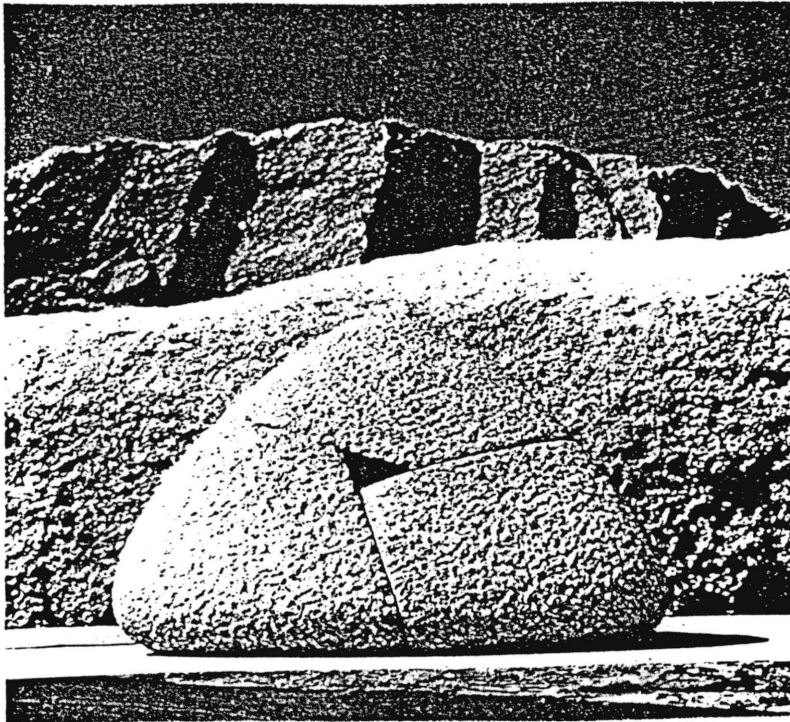


Figure 8. Isamu Noguchi, Intetra, 1979. Aji Granite, 16 1/2"x24 1/2"x23".
Photo: Michio Noguchi, courtesy of the artist. From: An Art of Our Own by Riger Lipsey, p. 349.

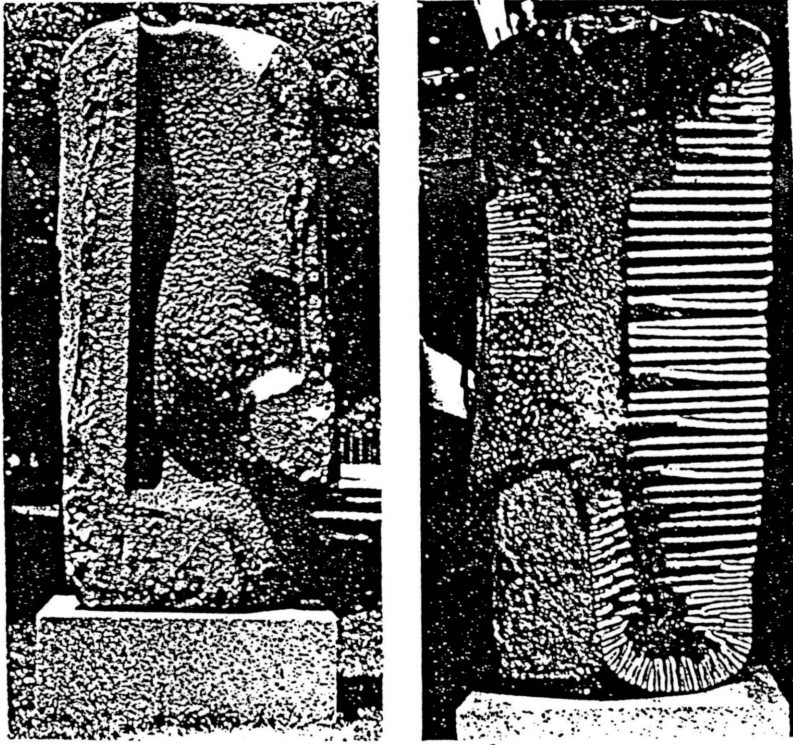


Figure 9. Isamu Noguchi, Great Rock of Inner Seeking, 1974. Basalt, 10' 7 7/8" height. From: An Art of Our Own by Riger Lipsey, p. 352.

Japanese heritage and the teachings of Zen Buddhism. Noguchi explains:

(Stone) is a direct link to the heart of matter - a molecular link. When I tap it, I get the echo of that which we are - in the solar plexus - in the center of gravity of matter. Then, the whole universe has a resonance!²⁵

Ancient stone monuments, henges, tombs, dolmens, cists, cairns, menhirs and herms, scattered throughout the world, offer mute testimony to the primordial, archetypal, nature of stone (Figure 10). These ageless stone monuments straddle the earth, pierce the horizon, connect earth and sky. As expressed by Lucy Lippard:

Earth and stone are two forms of the same material, symbolizing the same forces. Both are the sources of the world as we know it. The alchemical petra genetrix, or generative stone, is an incarnation of prima materia - the beginning, the bedrock, the Old European Great Goddess who was both earth and sky - 'unmated mother' - sole creator of everything.²⁶

In the stone carvings of Constantin Brancusi, the whispers of these ancient stone monuments can be heard. Eliade says of Brancusi, "Nothing could convince Brancusi that a rock was only a fragment of inert matter; like his Carpathian ancestors, like all neolithic men, he sensed a presence in the rock, a power, an 'intention' that one can only call 'sacred.'"²⁷ It comes as no surprise to us that Noguchi was one of the few individuals to work in Brancusi's studio as an apprentice.

Brancusi's work transports and transforms us. It transports us to the place where time and timelessness intersect. It transforms us from beings apart from

²⁵Roger Lipsey, An Art of Our Own (Boston: Shambhala Publications, Inc., 1988), p. 351.

²⁶Lucy R. Lippard, Overlay (New York: Pantheon Books, 1983), p. 15.

²⁷Eliade, p. 84.

Figure 10. Ancient stone monuments. From: Overlay by Lucy R. Lippard, p. 23.



10A.



10B.



11.



12.



13



14.

nature to beings at one with nature. As Campbell says, ". . . nature is at once without and within us. Art is the mirror at the interface."²⁸ Brancusi's hierophanies (manifestations of the sacred) fuse, what was at the time, a wholly new manner of representing form with an archaic understanding. That is, an empathetic understanding that our being exists in relationship to this material, we proceed from the same source. This we can observe in such works as Torso of a Young Girl, 1922 (Figure 11). This work seems a distilled essence, beyond words.

In much of Brancusi's work, there is an attempt to symbolize the essential qualities of this "source." Particularly significant is his Colonne sans fin or Endless Column series (Figure 12). This motif has many precedents, from prehistoric megalithic monuments to the sacred architecture of cultures throughout the world and across the boundaries of time. "The 'pillar of the sky' supports the heavenly vault. In other words, it is an axis mundi . . . the center of the world."²⁹ Brancusi's rhomboidal shapes encourage us to ascend to the heavens, an ascension that has no limit, no end. ". . . It is based on the ecstatic experience of absolute freedom . . . ascension as a transcendence of the human condition."³⁰ That the concept of the axis mundi strikes a resonant chord within does not surprise for it is the umbilical chord that sustains life and leads us back to the "Center."

Paul Klee alluded to this wellspring when, in his Jena Lecture of 1924, he said:

²⁸Joseph Campbell, The Inner Reaches of Outer Space (New York: Harper and Row, Publishers, Inc., 1986), p. 132.

²⁹Eliade, p. 99.

³⁰Eliade, p. 100.

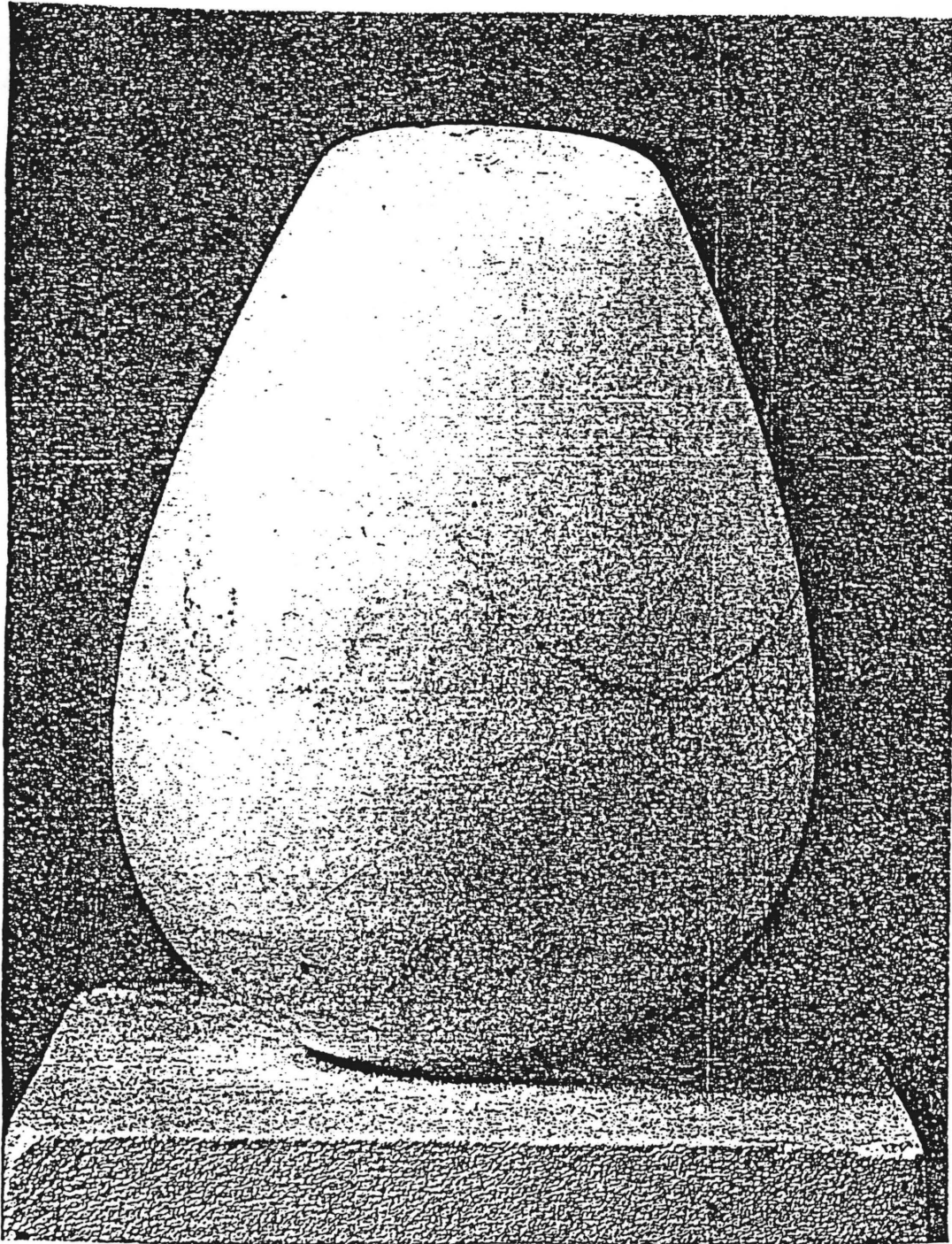


Figure 11. Torso of a Young Girl by Constantin Brancusi, Marble, 1922.

Location: Museum of Art, Philadelphia. From: Modern and Primitive Art by Charles Wentinck, p. 12b.

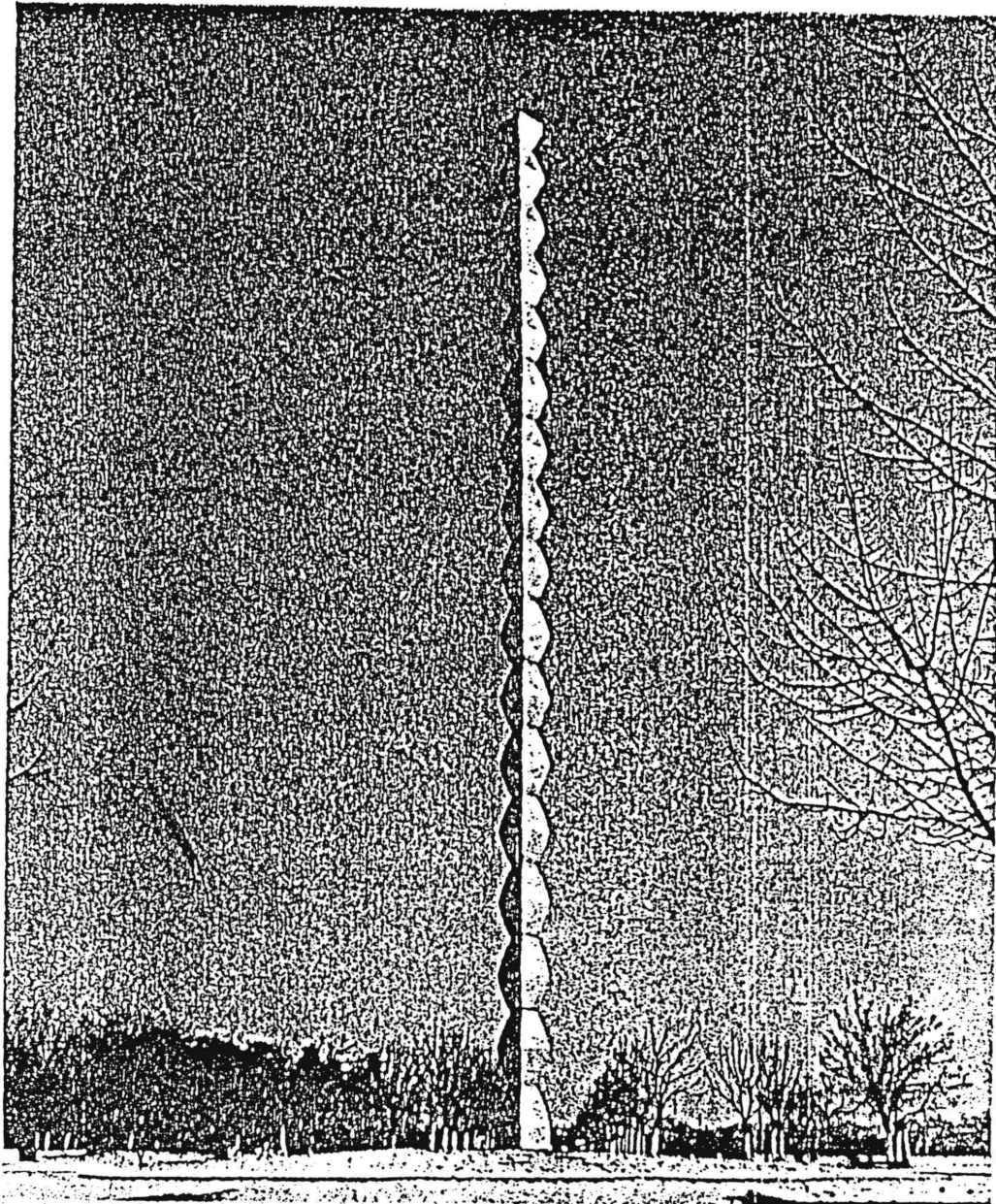


Figure 12. Colonne sans fin by Constantin Brancusi, cast iron, 96' 2 7/8" high, 1937. Location: Public park, Tirgu Jiu, Romania. From: Symbolism, the Sacred and the Arts by Mircea Eliade, p. 98.

It is the artist's mission to penetrate as far as may be toward that secret place where primal power nurtures all evolution. . . . In the womb of nature in the primal ground of creation where the secret key to all things lies hidden.³¹

Klee's painting, Omphalo-Centric Lecture, 1939 (Figure 13), is a pictorial metaphor of this concept of the "Center." If the axis mundi is the pole around which all phenomenal existence spins, then the omphalos or navel of the earth is the mystic center from whence all phenomena arises. Omphalo-Centric Lecture depicts a feminine figure, both modern and ancient in feeling, cupping a glowing navel in her hand. The navel is symbolic of the creative center, the ". . . womb, birth, creation and the continuation of life."³² Mircea Eliade quotes these words:

'The Most Holy created the world like an embryo. Just as the embryo grows from the navel, likewise God began to create the world through the navel and from there it spread out in all directions.' . . . Rabbi Ben Gurion said of the rock of Jerusalem that ' . . . it was called the Foundation Stone of the Earth, which is to say the Earth's umbilicus, because it is from there that the entire Earth unfurled.'³³

Sacred art, when successful, propels us on our journey to the "Center." Our eyes are opened, if only for a moment, to the ecstatic potential within. "The way of art, when followed 'properly', . . . leads also to the mountaintop that is everywhere, beyond opposites, of transcendental vision, where, as Blake discovered and declared, the doors of perception are cleansed and every thing appears to man as it is, infinite."³⁴

³¹Robert Knott, "Paul Klee and the Mystic Center," in The Spiritual Image in Modern Art compiled by Kathleen Regier (Wheaton, IL: The Theosophical Publishing House, 1987), p. 130.

³²Knott, p. 130.

³³Eliade, pp. 110, 111.

³⁴Campbell, Inner Reaches, p. 126.



Figure 13. Omphalo-Centric Lecture by Paul Klee. From: "Paul Klee and the Mystic Center" by Robert Knott, p. 131.

The life force spirals out of this "Center" - Spirit/Energy emerges and is made manifest as World/Matter. Galaxies spin outward from a point where physics and metaphysics merge, a point that cannot be named. As expressed in the Tao Te Ching:

The Tao that can be told is not the eternal Tao.
 The name that can be named is not the eternal name.
 The nameless is the beginning of heaven and earth.
 The named is the mother of ten thousand things.
 Ever desireless, one can see the mystery.
 Ever desiring, one can see the manifestations.
 These two spring from the same source but differ in name; this
 appears as darkness
 Darkness within darkness.
 The gate to all mystery.³⁵

The imago mundi, the world image, as it arises from the heart of darkness and mystery, may be discerned in the layout of village and town, the architecture of temple and cultic house.

The navel of the earth is a world wide symbol of centering for cities and civilizations. The name Cuzco - Peru's Inca capital - meant navel, and conical stone omphali inscribed with spirals are found at Celtic sites. . . . The domed kiva and sipapu of the Southwest are similarly passages from and into the spirit world and the symbolic center of the universe - the omphalos³⁶

Echoes of these archetypal forms reverberate in the works of contemporary artists Nancy Holt, Bill Vazan, Robert Morris and Robert Smithson. In the "Earthworks" entitled Observatory by Robert Morris (Figure 14), Sun Zone by Bill Vazan (Figure 15), Spiral Jetty, by Robert Smithson (Figure 16) and Sun Tunnels by Nancy Holt (Figure 17), we are immediately and intuitively aware of something

³⁵Lao Tsu, Tao Te Ching, trans. Gia Fu Feng and Jane English (New York: Alfred A. Knoph, 1974), p. 1.

³⁶Lippard, p. 58.

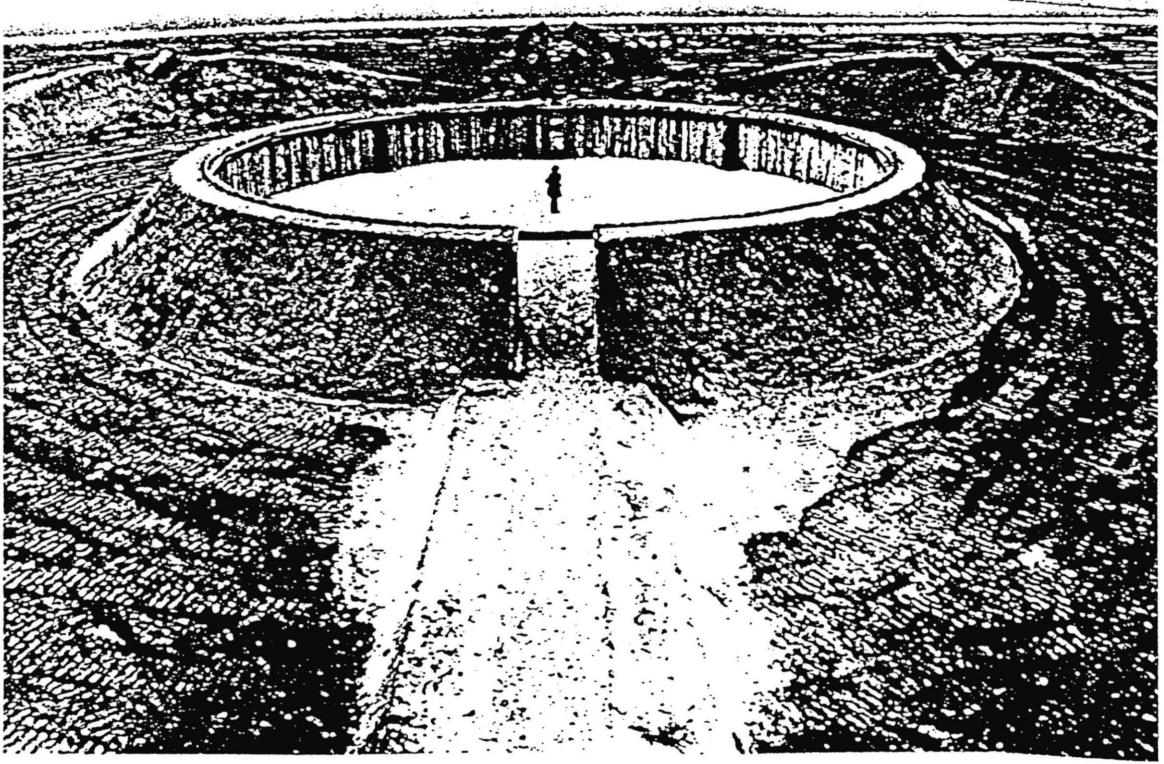


Figure 14. Observatory by Robert Morris. From: Overlay by Lucy R. Lippard, p. 110.

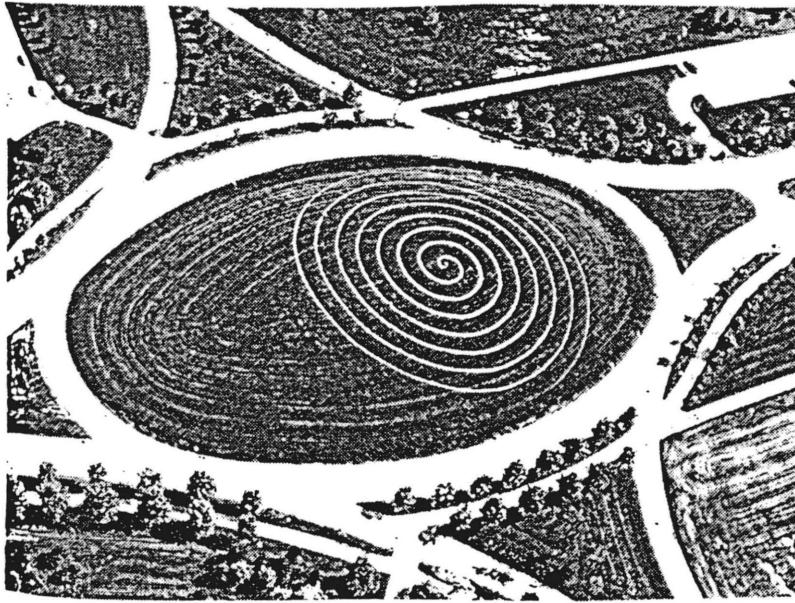


Figure 15. Sun Zone by Bill Vazan. From: Overlay by Lucy R. Lippard, p. 61.

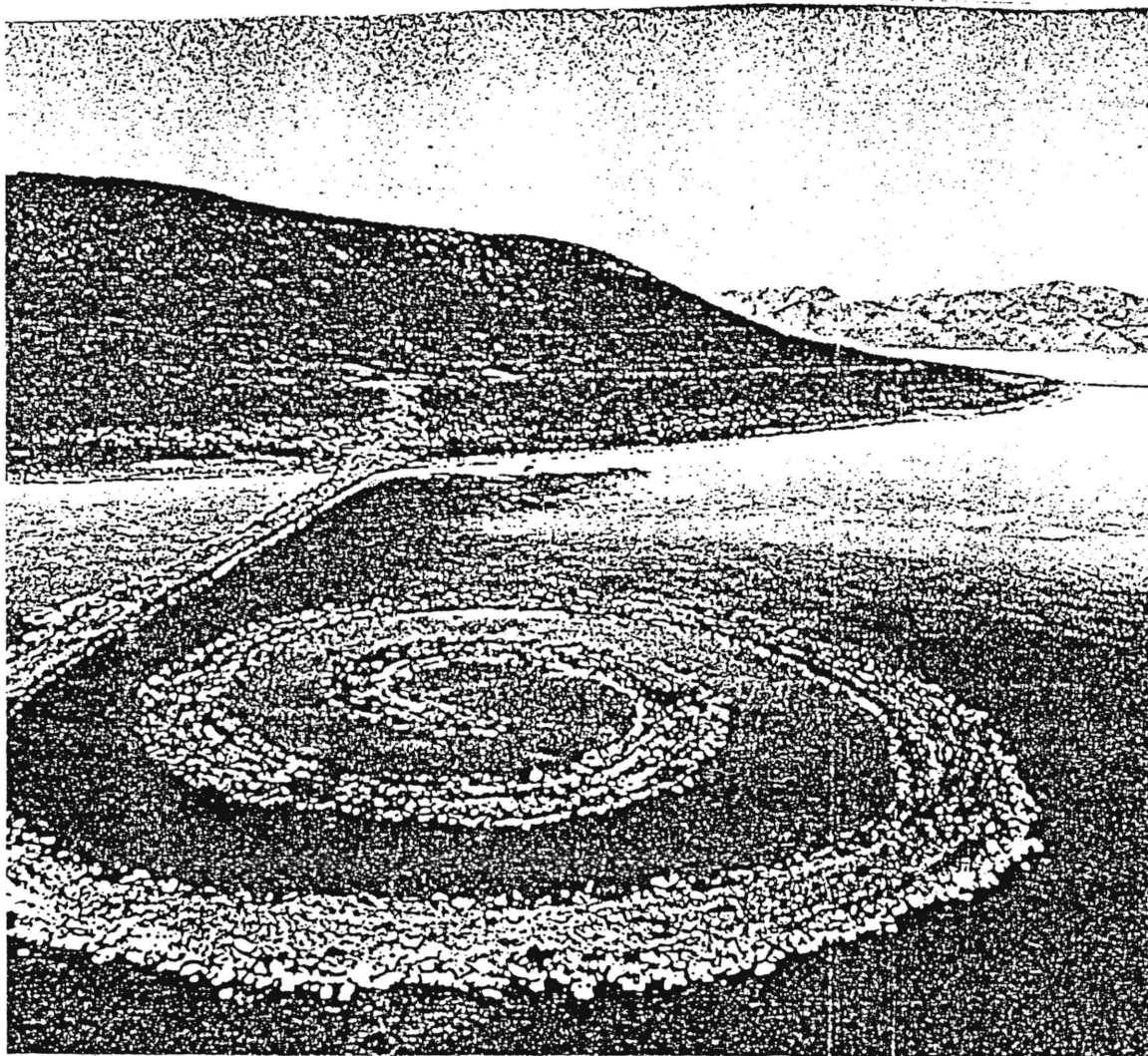


Figure 16. Spiral Jetty by Robert Smithson. From: Overlay by Lucy R. Lippard, p. 224.



Figure 17. Sun Tunnels by Nancy Holt, concrete and steel, 1973-76, 9' 2 1/2" high, 18" long, total length 86', Great Basin Desert, Utah. From: Earthworks and Beyond by John Beardsley, p. 35.

not radically modern but of that which harkens back to timeless relationships between humankind and the elemental forces of nature. Observatory, Sun Zone and Sun Tunnels reconnect us with the rhythms and cycles of the planetary bodies - these works the direct descendants of countless ancient monuments such as Stonehenge (2600-1800 B.C., Wiltshire, England), megalithic computers for solstice and equinox. Though now submerged under the waters of the Great Salt Lake in Utah, Smithson's Spiral Jetty, a 1500' coil of rock spiralling into the lake, would appear to be prompted by the same systems, energies and forces that motivated the "earth sculptors" of the Serpent Mound in Adams County, Ohio (1000 B.C.-700 A.D.) (Figure 18) and the monumental Half-Maze on the Nazca Plains in Peru (400 B.C.-900 A.D.) (Figure 19). We exist, we only exist, in delicate balance and relationship to earth, air, sky, water.

To see certain forms and images repeated throughout history and cross-culturally is to understand these forms as archetypal, "aboriginal, innate and inherited shapes of the human mind," as Carl Jung has theorized.³⁷ While Vazan, Holt, Morris and Smithson are undoubtedly familiar with the historical antecedents of their forms and constructions, their work is no less compelling because of that fact. As they have creatively transformed the environment, so we are transformed by their works. Their creations are not so much viewed as experienced and as we experience these artworks, we consecrate them. As Edwin Wade asserts:

What traditional sacred objects and neo-primitive artworks share most importantly (and the key to the issue of perceived sacrality) is a spontaneous fusing between material object and subjective associative mental image . . . by perceiving an object to be sacred, we

³⁷Carl Jung, "Approaching the Unconscious," in Man and His Symbols ed. Carl Jung and M.-L. von Franz (New York: Doubleday and Company, Inc., 1964), p. 67.



Figure 18. Serpent Mound, Adams County, Ohio, c. 1000 B.C.-700 A.D. Sod, dark soil, yellow clay and stones over gray clay. 20'x5'x737' (1,254' long following curves). From: Overlay by Lucy R. Lippard, p. 223.



Figure 19. Half-maze, Nazca Plains, Peru, c. 400 B.C.-900 A.D. From Overlay by Lucy R. Lippard, p. 137.

make it so. And the more ambiguous and archetypal the object is, the greater will be the viewers propensity to perceive it as sacred.³⁸

This "intuitive-interpretive recognition" is experienced in the totemic images created by artist Nancy Graves.³⁹ Graves' work entitled Totem, 1970 (Figure 20) is reminiscent of the totemic shrines of the Mandan Indians (Figure 21) as well as African fetish figures (Figure 22). There is a haunting similarity of feeling between Graves' Totem and the fetish figure. Totem consists of animal skins, wax, gauze and paint, all combined to create a simulacrum of the destructive forces so inextricably woven into all existence. The fetish figure in ". . . evil, malignant and cruel. Its stomach is packed with the malevolent ingredients of power - blood, bile, excrement, and so forth - a veritable witch's potion."⁴⁰ Both images represent a part of ourselves, that part of existence that is the source of pathology and conflict, rot and decay. The fetish and Totem represent our fears and our nightmares. However, in death there is transformation and the shadow is no less important than the light. The "Center" that cannot be named is also the source from whence these forces emanate . . . not Brahma but Shiva, not the maiden but the crone.

In reaching toward that "Center," the artist functions as shaman and mythologist, resurrecting and recombining symbols that codify our primal, archetypal experiences of existence. Art that strives to reconnect with the sacred cannot merely appropriate the symbols, materials, and forms derived from the primeval past for these works reflect a people for whom every aspect of existence was infused with

³⁸Wade, p. 264.

³⁹Wade, p. 264.

⁴⁰Margaret Trowell and Hans Nevermann, African and Oceanic Art (New York: Harry N. Abrams, Inc., No Date), p. 19.

Figure 20. Totem by Nancy Graves, 1970. From: "Neo-Primitivism and the Sacred," by Edwin L. Wade, p. 260.

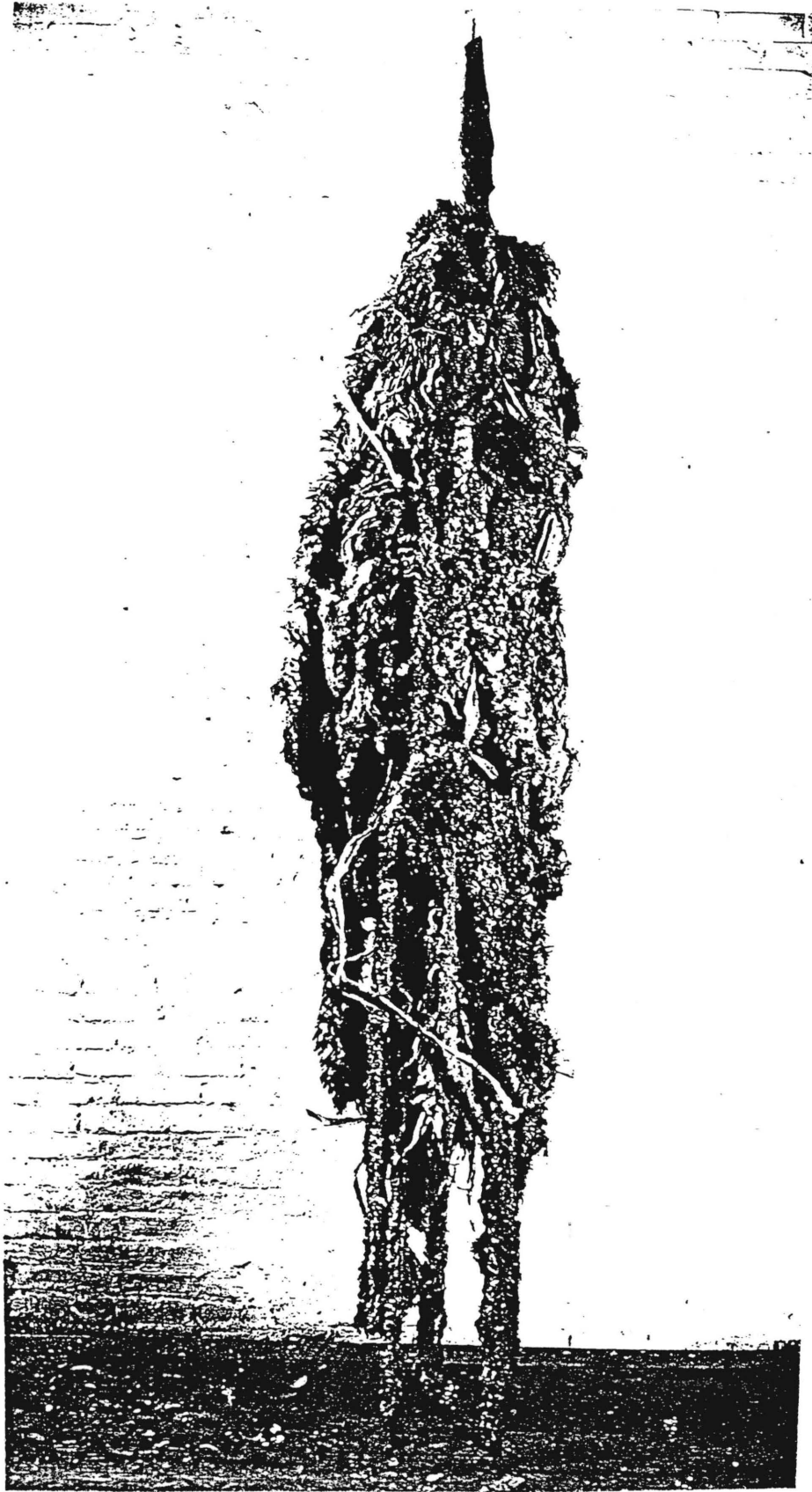




Figure 21. Totemic shrines of the Mandan Indians. From: "Neo-Primitivism and the Sacred," by Edwin L. Wade, p. 260.



Figure 22. African fetish figure. From: African and Oceanic Art by Margaret Trowell and Hans Nevermann, p. 19.

sacrality. As Lippard says, the "real challenge to a socially aware artist working in this mode is to make the resurrected forms meaningful now, not in terms of nostalgia, but in terms of present struggles and dreams and hopes and fears."⁴¹

Where once art was an ". . . inseparable aspect of collective life" the history of western art has been a journey of segregation, dis-integration and commercialization, not unlike our religious/spiritual journey.⁴² As art has migrated from the cave to the temple and the cathedral, and on to the walls of the museum and exclusive art gallery, artists, particularly in the last one hundred years, have sought to give their work new/old meaning by reconnecting with the spiritual and the sacred. It has been a quest to reconcile and transcend what in Islam is called ". . . dar al'harb, 'the realm of war,'" the world of dualities.⁴³ There is a longing, nay, a necessity, to restore the warring aspects of our being to an harmonious balance; to reconcile nature (Nature) with culture, the masculine with the feminine, the rational with the intuitive, the goddesses with the gods. The artist intent on healing this rift must touch upon those elements that are timeless and universal, to remove, as Schopenhauer declared, ". . . the barrier between the 'I' and the 'Not I,'" to regain, as stated in the Sanskrit, ". . . 'tat tvam asi, thou art that,'" and ". . . to break windows through the walls of the culture to eternity."⁴⁴ To lose ourselves in a piece of artwork is indeed a beautiful, fulfilling, and sufficient experience, but to find ourselves . . . that is sublime.

⁴¹Lippard, p. 6.

⁴²Lippard, p. 10.

⁴³Campbell, Inner Reaches, p. 42.

⁴⁴Campbell, Inner Reaches, pp. 112, 145.

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