



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

VOLUME I

EARTHWORKS:

SHAMANISM IN THE RELIGIOUS EXPERIENCES
OF CONTEMPORARY ARTISTS IN NORTH AMERICA

by

Maureen Elizabeth Korp

Dissertation presented to the Graduate School
of the University of Ottawa
as partial fulfillment of the requirements
for the degree of Doctor of Philosophy
(Religious Studies)

Thesis Supervisor: Robert Choquette, Ph.D.

© Maureen Elizabeth Korp, Ottawa, Canada, 1991.



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-70528-0

Canada



UNIVERSITÉ D'OTTAWA
UNIVERSITY OF OTTAWA

Acknowledgements

In Steven Spielberg's film Close Encounters of the Third Kind (1977), actor Richard Dreyfuss begins to build something. He does not know what he is building, but he knows it is important and he knows it is simple. He can see the form in his mind. Dreyfuss trucks in wheelbarrows' worth of clay, sand, rock, earth, and begins to pile it all up into a bigger and bigger lump. His building project soon takes over the kitchen table, the house, and his life. His wife and children leave him. He keeps on working, hoping against hope that one day he will find out what he is doing and what it all means. Researching and writing this dissertation has been a lot like that. I could see the form of the project; but, much of the time, I did not understand it.

Fortunately, one person right at the beginning understood the religious studies implications of my project far better than I--my advisor, Professor Robert Choquette. More than once, Professor Choquette sorted the lump into its component parts and taught me what I needed to know in order to say what I meant. I am grateful for every encouraging and prescient word. His support of my studies has been unstinting and generous. Whatever muddles still remain in my arguments are, of course, my own.

A research project as interdisciplinary as this one draws on many sources. One of the most important was interlibrary loan services. The Morriset Library staff--in the persona of Lorraine, Hugnette, and Jean-Paul--performed miracles on my behalf.

Two of my professors were key to the successful completion of my research: Ann Denis in Sociology and Marie-Françoise Guédon in Religious Studies. Professor Denis taught me how to count real things and Professor Guédon taught me how to dream real things.

Classmates and friends in Canada and the United States were an invaluable resource. Their letters and phone calls were always heartwarming, their practical advice often needed (and sometimes for my research trips their spare bed and/or camping equipment, too). They include Richard Bott; Diane Bridges; Constance Brook; Ronnie Brown; Bill Clausen; Paula Drewek; Margaret Dymont; Janet Gehr; Jan Glyde; John Goodyear; Jane Ham; Roberta Huebener; Jean Jarrett; Anne Jeanjean; Tim McCoy; Dan Noel; Jenna Nehammer; Adrienne Price; Sheila Redmond; Patricia Robinson; Charles Scalin;

Betty Steckman; Meryl Taradash; Ken Watkins; and Dwight Yachuk.

My daughter, Meghan Taylor Dunn, early on offered to draw whatever illustrations I might need for this dissertation. No one could have done them better.

My research was supported by a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada (1988-91), University of Ottawa Merit Scholarships (1988-91), a University of Ottawa Entrance Scholarship (1987-88), Department of Religious Studies departmental assistantships (1987-90), the Margaret Denton Wagner Alumna Fellowship from the Douglass College Alumna Association (1989), and emergency grants (1989) from the University of Ottawa School of Graduate Studies and the Canadian Union of Educational Workers, Local 10.

I also want to acknowledge the importance of my membership in the Sandy Hill Housing Cooperative in allowing me to provide a home for my daughter and myself while pursuing my doctoral studies as a full-time student.

Volume I

CONTENTS

Acknowledgements	iii
List of Illustrations	xi
List of Tables	xiv
Abstract	xvii
	page
<u>Introduction</u>	<u>1-43</u>
Kratophany and Theophany	5
Earthworks	16
So-called "Primitivism"	19
Intellectual and Scholarly Interpretations	21
Shamanism and the Artist	25
Statement of the Problem	30
Outline of the Approach	34
Endnotes	41
 PART I: THE PROBLEM OF EARTHWORKS AS SACRED SPACE	
Chapter	page
<u>1. Ancient Earthworks in the New World</u>	<u>45-107</u>
Marks upon the Land	48
A Structured Cosmology	55
A Typology of Set-Apart Space	63
"The Earth is My Mother"	81
Impact of Language	87
Conclusions	92
Endnotes	95

Volume I

CONTENTS

Chapter	page
2. The Sacred Place: Theoretical Considerations	108-180
Recognition of the Sacred Place	111
Two Sites--sacred or non-sacred?	120
The Art Historian's Approach	124
The Religious Approach of Mircea Eliade	128
The Application of a Sacred Place Typology	134
Esoteric and Occult Interpretations	149
Aesthetic Response	151
Animism as Kratophany	154
Summary	165
Endnotes	171
3. The Contemporary Earthwork in the New World	181-250
The 1969 "Earth Art" Exhibition	185
Site Specificity and the Earthwork	191
Sun Tunnels	196
Complex One/City	200
Lightning Field	205
Spiral Jetty	209
Star Axis	216
Roden Crater	223
The Contemporary Earthwork as Sacred Place	232
Endnotes	240

Volume I

CONTENTS

PART II: THE SHAMAN AS ARTIST (THE ARTIST AS SHAMAN)

Chapter	page
<u>4. The Artist's Shamanic Vision</u>	<u>252-314</u>
The Shaman	255
The Shaman and the Artist	257
Lascaux as an Example of Shamanic Art	259
Other Primal Examples of Shamanic Art	264
Style Characteristics	267
Phosphenes and Photisms	269
The Shaman's Vision	273
The Earth-Centered Vision	276
The Artist's Vision	282
A Re-Appraisal of Artistic Vision	286
Conclusion	293
Endnotes	298

PART III: WHAT THE ARTISTS SAY:
AN EXPLORATORY STUDY OF A GROUP OF NORTH AMERICAN ARTISTS

Chapter	page
<u>5. Survey Design and Administration</u>	<u>316-356</u>
Some Methodological Issues	317
Design of the Questionnaire	324
Format of the Questionnaire	327
Survey Participant Selection	330
Response Rate to the Questionnaire	334
Interview Procedures	339
Interviewing	340
Interview Text Verification	343
Participant Follow-up	345
Conclusions	346
Endnotes	349

Volume I

CONTENTS

Chapter	page
6. The Artists' Questionnaire Results	357-425
Statistical Profile of the Artists Surveyed	362
Summary of the Group's Statistical Profile	379
Questions concerning Artistic Vision and Inspiration	350
Summary of the Group's Shamanic Experiences	397
Earthworks and the Artists	398
The Artist's Empathy for Native Peoples	403
The Artist's Experience of Kratophany	413
Conclusion	416
Endnotes	423
7. Interviews with the Artists	426-517
The Artist as Shaman	428
Franz Geierhaas's Study of 15 Artists	432
Selection of the Artists To Be Interviewed	436
Views on Religion and Religious Art	438
The Power of Art	445
Views on Nature	448
The Artists' Visions	452
Work Routines	462
A Proprietary Point of Discussion	466
Earthworks in America	476
The Artist's Community Role	492
Conclusion	498
Endnotes	501

Volume I

CONTENTS

PART IV: LAST WORDS AND FURTHER THOUGHTS

Chapter	page
8. The Earthwork as Geo-Metaphor	519-554
With Words and Pointing Fingers	520
Art as a Religious Discipline	527
The Rigney and Smith Study	530
The Barron Study	533
The Gallup Poll on Religious Experience	536
Studies of Psychedelic Agents, Mysticism, and Creativity	539
The Buffalo Commons	540
The Earthwork as Geo-Metaphor	543
Afterword	549
Endnotes	550

Volume II

CONTENTS

	page
APPENDIX 1. Artist's Questionnaire: Sources of Archaic Motifs in Contemporary Art	2
Consent for Artist's Interview: Procedure and Interview Form	8
APPENDIX 2. Artist's Interview Text	
anonymous	14
Lorenzo Baca	23
Rick Bartow	35
Betsy Damon	45
Jennifer Dickson	55
Martin Dunn	64
Anita Endrezze	73
Andy Fabo	84
Donna Henes	94
Peter Hutchinson	105
Alex Janvier	115
Ann McCoy	122
Eva Manly	138
Jody Pinto	147
Charles Ross	155
Jim Schoppert	169
Tal Streeter	178
Meryl Taradash	196
Carla Whiteside	209
APPENDIX 3. Curriculum	220
WORKS CONSULTED	221

Volume I

List of Illustrations

figure	page
1. Gary Dwyer. "Mea Culpa, My Fault."	2
2. James Turrell. "Roden Crater."	3
3. Charles Ross. "Star Axis."	4
4. Alex Janvier. "Fort Simpson."	6
5. Jody Pinto. "Split Tongue Pier."	7
6. Meryl Taradash. "Waves."	8
7. Betsy Damon. "Memory of Clean Water."	9
8. Jennifer Dickson, R.A. "Memories and Dreams: Villa Torrigiani di Carmigliano, near Luca, Italy."	10
9. Monks Mound, Mississippian, East St. Louis, Illinois.	57
10. Flat circular architectonic shapes.	65
11. Flat rectilinear architectonic shapes.	66
12. Conical architectonic shapes.	67
13. Enclosed rectangular architectonic forms.	68
14. Dome-shaped architectonic forms.	69
15. a. Cutaway view of a Thompson Indian pit house, c. 1900; b. Montezuma's Castle, Sinaqua, c.1250.	70
16. Great Serpent Mound, Adena, Peebles, Ohio.	75
17. a. Reconstruction of the central district of the Poverty Point, Louisiana, site, c.1000 BCE; b. detail of the Poverty Point "monster mound."	76
18. Moose Mountain Medicine Wheel, Saskatchewan.	141
19. Ancient lava flow, Oahu.	146
20. Nancy Holt. "Sun Tunnels."	197

Volume I

List of Illustrations

figure	page
21. Michael Heizer. "Complex One/City."	202
22. Walter de Maria. "Lightning Field."	206
23. Robert Smithson. "Spiral Jetty."	210
24. Charles Ross. "Sunlight Convergence/Solar Burn."	217
25. Composition with images of a shaman, bison, and a rhinoceros, from the cave of Lascaux, France, c. 17000 BCE.	262
26. Manitokanac figure, Ojibway, c. 1870.	281

Volume II

27. Lorenzo Baca. Polychromed wood table.	24
28. Rick Bartow. "Protection."	36
29. Betsy Damon. "Shrine for Everywoman."	46
30. Jennifer Dickson, R.A. "The Fountain of Queen Dona Maria, Queluz."	56
31. Martin Dunn. "Self-portrait," colourized videotape.	65
32. Anita Endrezze. Book plate design.	76
33. Andy Fabo. "Sweat Lodge Vision."	86
34. Donna Henes. "Cocoon Ceremony."	95
35. Peter Hutchinson. "Floating Calabash, August 1969."	106
36. Alex Janvier. "Apple Skydome."	117
37. Ann McCoy. "Altar."	123

Volume II

List of Illustrations

figure	page
38. Eva Manly. "Seaweed Circle."	139
39. Jody Pinto. "Fingerspan Bridge."	148
40. Charles Ross. "Star Axis" excavation site, view S.	157
41. James Schoppert. "Blueberries."	170
42. Tal Streeter, "Dragon Stair."	179
43. Meryl Taradash. "Wings of Light."	197
44. Carla Whiteside. "Le Premier Récit: Qui la séparait des ténèbres (The first book: was divided from the darkness)."	210

Volume I

List of Tables

Table	page
1. Summary of Raw Materials, Structural Types, and Built Forms in Amerindian Architecture	73
2. Artist's Questionnaire Response Rate	337
3. Highest Level of Education Completed by Ethnicity	363
4. Studio Art Training by Sex	364
5. Religious Site Travel by Ethnicity	365
6. Impact of Religious Sites	367
7. Knowledge of Multiple Languages by Ethnicity	368
8. Cultural and Ethnic Groups with whom the Artists Empathize	370
9. Reasons for Empathy with Another Group	371
10. Important Personal Life Crisis Events	372
11. The Experience of Loss or Disappointment in Love as an Important Life Crisis Event by Sex	373
12. The Experience of a Joyful Event as an Important Life Crisis Event by Sex	374
13. The Experience of Racism as an Important Life Crisis Event by Sex	374
14. The Experience of Sexual Hurt as an Important Life Crisis Event by Sex	375
15. The Experience of Harm, Hurt, or Loss of Another Person as an Important Life Crisis Event by Ethnicity	375
16. The Experience of Racism as an Important Life Crisis Event by Ethnicity	376
17. Change in Religious Identification: Artists' Childhood and Adult Affiliations Compared	378

Volume I

List of Tables

Table	page
18. Sex Difference in the Experience of Kratophany	381
19. Frequency in Artist's Lifetime of Visionary Experiences	386
20. Sex Difference in the Age for Obtaining a Vision	387
21. Types of Paranormal Experiences Reported by Artists	390
22. Sources of Influence upon Arts Imagery	397
23. Ethnicity Difference in Personal Interest in Earthworks	399
24. A Comparison of Interest in Earthworks and Types of Paranormal Experiences Reported by Artists	400
25. A Comparison of Interest in Earthworks and Visionary Experiences Reported by Artists	401
26. A Comparison of Interest in Earthworks and the Selection by Artists of Earth or Blood as the Most Important for Their Own Artwork of Four Archaic Motifs (Blood, Water, Earth, Sun)	402
27. A Comparison of Interest in Earthworks and Travel to Religious Sites by the Artists	403
28. A Comparison of Interest in Earthworks and Highest Level of Education Completed	403
29. Reasons for Empathy with Native Peoples and/or Other Ethnic Groups	406
30. Frequency in Artist's Lifetime of Visionary Experiences among Those Expressing Feelings of Empathy for Native Peoples	407
31. The Experience of Kratophany among Those Expressing Feelings of Empathy for Native Peoples	407
32. The Experience of Religious Conversion among Those Expressing Feelings of Empathy for Native Peoples	408

Volume I

List of Tables

Table	page
33. Childhood Religious Affiliations among Those Expressing Feelings of Empathy for Native Peoples	409
34. The Experience of Personal Hurt among Those Expressing Feelings of Empathy for Native Peoples	410
35. Belief in the Ability of Art to Heal among Those Expressing Feelings of Empathy for Native Peoples	410
36. Migratory Travel away from Home to Work on Site among Those Expressing Feelings of Empathy for Native Peoples	411
37. Travel to New World Archaic Sites by Those Expressing Feelings of Empathy for Native Peoples	411
38. Visionary Experiences among Those Reporting Instances of Kratophany	415
39. Paranormal Experiences among Those Reporting Instances of Kratophany	415
40. Influence of Paranormal Experiences upon Artistic Endeavors among Those Reporting Instances of Kratophany	415

Abstract

Within the last 30 years a number of earthworks have been built by artists, primarily in North America, but extant examples are known elsewhere in the world. These artworks are not intended to be bought and sold or displayed within the usual gallery-focused art distribution system. They are site-specific works, often located in remote, hard-to-reach areas. Curatorial documentation is sometimes incomplete. Some artists do not even list their earthwork projects on their résumés. What then is the purpose of the contemporary earthworks? They appear to be similar in siting and materials to archaic earthworks which we assume to be sacred in intentionality. Are the contemporary works also religious statements of sacral orientation?

In this exploratory study, 203 questionnaires were sent to artists throughout North America whose work seemed to show an especial interest in earthworks, visionary experiences, and/or nature. (Half of the artists selected were female artists, one-fourth were artists of self-identified Amerindian ancestry, and half had Canadian addresses.) Questions were asked of the artists concerning visionary experiences, paranormal experiences, life crises, religious background and current religious affiliation, among other things. The questionnaire return rate was 54.7% or 120 completed questionnaires. Subsequent interviews were conducted with 19 artists.

The findings of the survey indicate that for most of the artists in the group--native and non-native alike, male and female alike--their visions and paranormal experiences inspire and authenticate their work as artists, work which they themselves believe to be "healing" and linked to the earth as sacred, a world in which they frequently encounter "sacred places," power centers, and other experiences of mana or kratophany. In very special ways, the artists feel themselves to be mediums for a sacred knowledge which they believe comes from nature, from the earth, from the energies of all life, of all time--but not from god or gods per se. The artists appear to perceive the world as a self-contained whole, a healing whole, and in their art they take part in that healing whole.

Thus, the dissertation argues that the analogy of shaman as artist (artist as shaman) is a useful one to make to explicate the religious experiences of artists; that artists can be studied as a group using the statistical profile methods of social sciences; and that contemporary earthworks may constitute a hitherto unrecognized body of sacred art. If so, they are sacred places.

INTRODUCTION

In earthquake-wary California along the San Andreas fault line, artist Gary Dwyer has marked notations in ogham script (fig. 1), so that when the earth moves, as it surely will when the "big one comes," there may be an intelligible statement--or there may not be. The point is that in a dramatically literate way, someone is trying to find a way to converse with the earth.

In New Mexico and Arizona, artists James Turrell and Charles Ross have labored for years to construct or, better stated, to demarcate places where one can observe the heavens--not just as starry, starry nights, but as places where one may comprehend such magnificent natural phenomena as the precession of the earth's axis, the curve of the earth's sphere, light and space, the star stuff of which we are also made (figs. 2, 3).

In northern Alberta, artist Alex Janvier walks daily from his house to his studio in the woods, a path curving along Cold Lake where winds sweep south unimpeded

fig. 1. Gary Dwyer. "Mea Culpa, My Fault," 1990.
Proposed placement of ogham symbols along a portion of the
San Andreas Fault's axial line, Carrizo Plain, California.
Drawing by Meghan Dunn from photograph supplied by the
artist.

"Increasingly, I find it easy to imagine myself outside my
own body, my mind floating somewhere above and behind me; I
am like a shamanistic voyeur...I feel I must find a place
where the power of the earth is visible. Then as an
artist, I can begin to address the importance of that
place." Gary Dwyer, from the artist's prospectus.

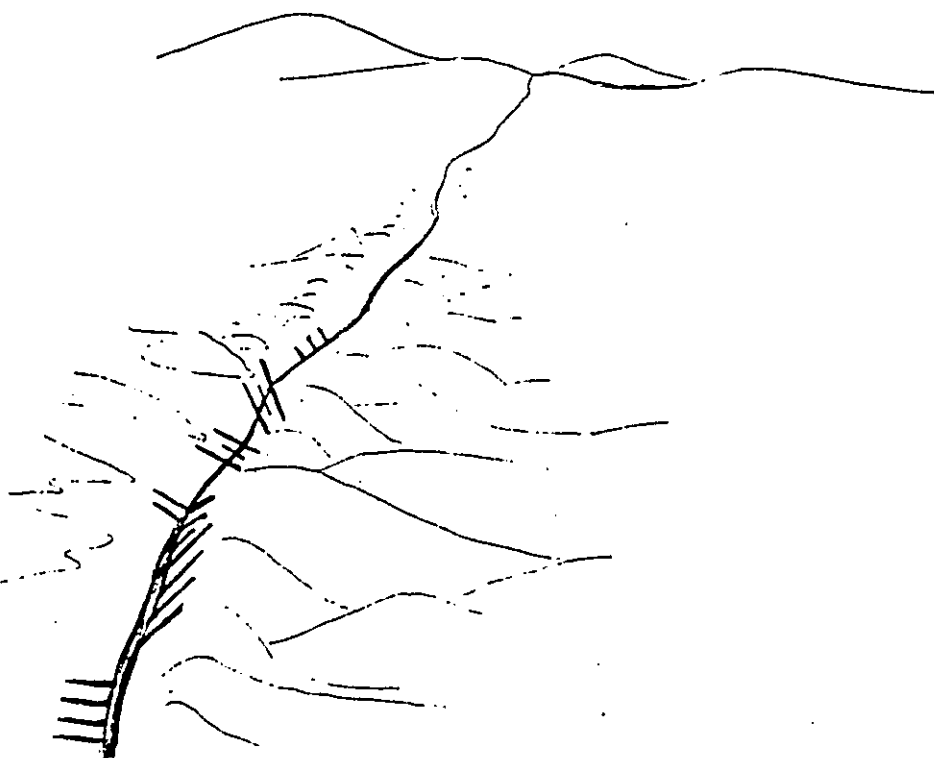


fig. 2. James Turrell. "Roden Crater," near Flagstaff, Arizona, the approach from the west. Photograph by Dick Wiser.

"The volcano will remain a volcano, and no change will be evident from the ground...but here, selected celestial events will at times penetrate the physicality of the light to create image upon a surface. Roden Crater will be a piece performed by events that occur in the sky." James Turrell, from the artist's prospectus.

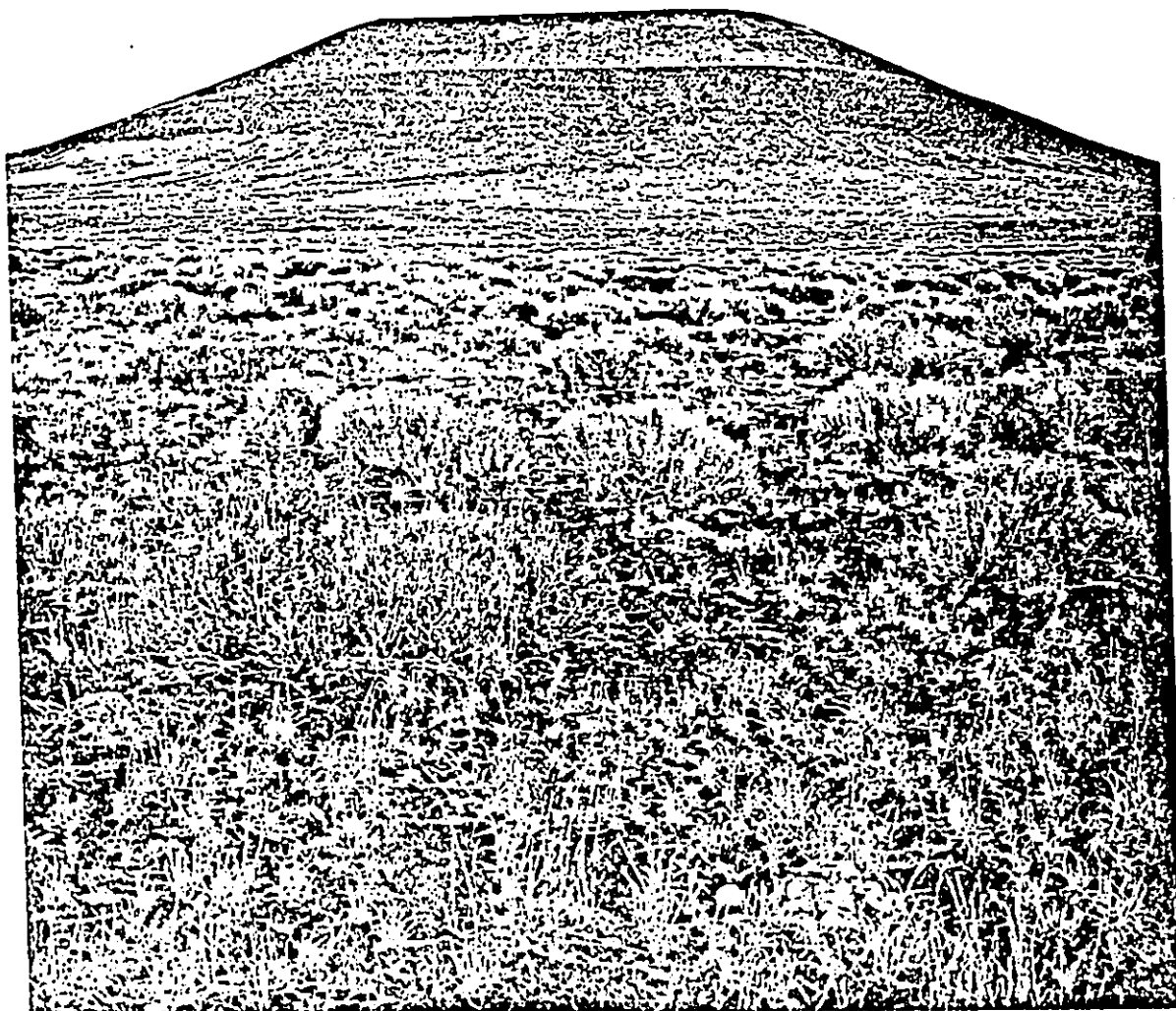
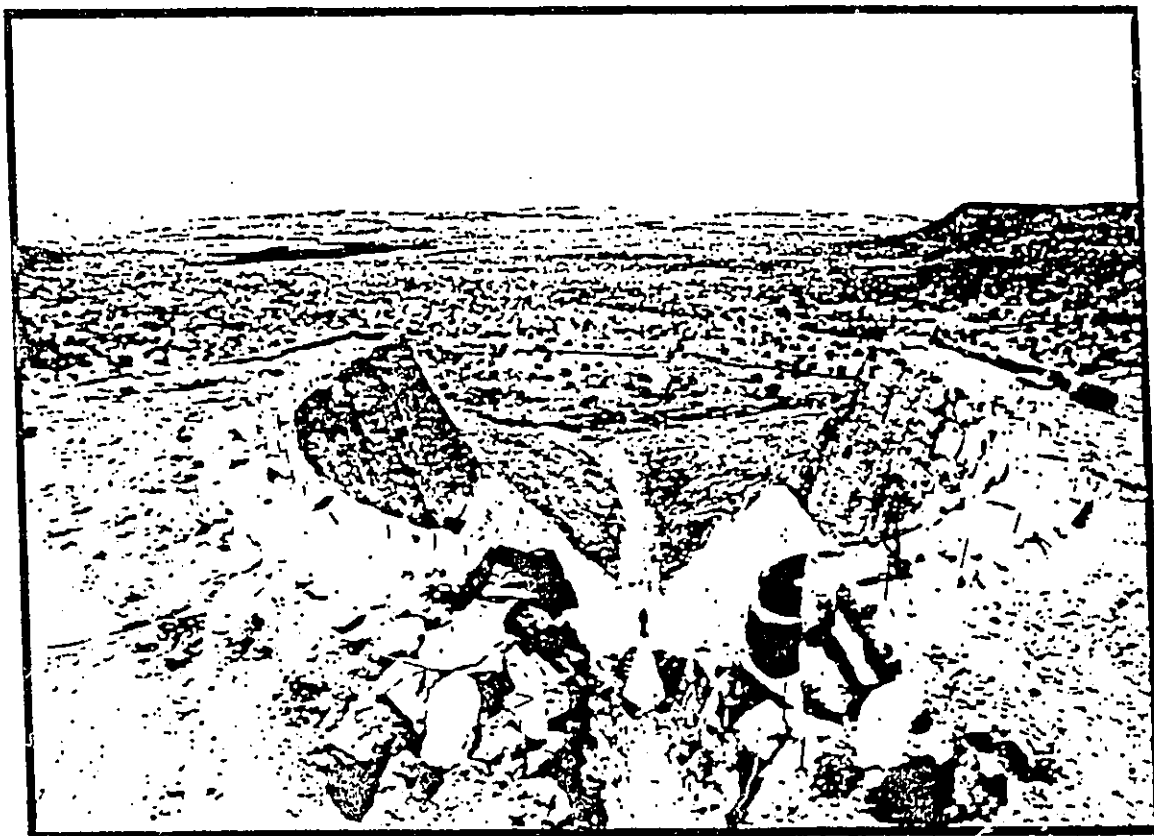


fig. 3. Charles Ross. "Star Axis," construction site near Santa Fe, New Mexico. Photograph by Ed Ranney.

"A conical wedge has been carved seven stories down into the capstone of the mesa and lined with rock masonry. It will accommodate the placement of a stainless steel tunnel exactly parallel to the earth's axis. The tunnel exactly sights and frames the north celestial pole, currently marked by our 'North Star' Polaris....Built from light, time, and rock, "Star Axis" is a theater of the sky where you remember your sense of being in the stars." Charles Ross, from the artist's prospectus.



from the Arctic, where the northern lights are a commonplace, and in his walk Janvier trods where he believes his Amerindian forebears have walked for at least the last 24,000 years, if not longer. In his paintings (fig. 4) Janvier claims title to that pathway.

In New York City, of all the most densely built steel, stone, and asphalt landscapes in North America, artists Jody Pinto, Meryl Taradash, and Betsy Damon mark pencil drawings with the practical engineering notations their site construction work crews will need to realize the artists' evanescent dreamscapes (figs. 5, 6, 7) of seeded earth, light, and water--the organic forms of life itself upon this earth.

In Ontario, artist Jennifer Dickson truncates time and space in her photographs and etchings of Old World gardens (fig. 8), gardens overgrown with forgotten memories and purpose, human follies counterposed with verdure and still rainwaters. Hers is a dark memory of human pride, a witness to decay and transformation. Among Dickson's sketches are notes for a "winter garden", a garden in which light would be the most important element.

Kratophany and Theophany

These and many of the other artists in this study appear to be people who are intensely involved with the earth. They experience the sacred as a hierophany of

fig. 4. Alex Janvier. "Fort Simpson," 1987. Acrylic on canvas, 36cm x 46cm. Collection: Maureen Korp, Ottawa. Photograph by M. Korp.

"I am myself the land art--by my integrity as an artist--but that art, the earth, is far superior to what I could do to it by rearranging it." Alex Janvier, June 1989.

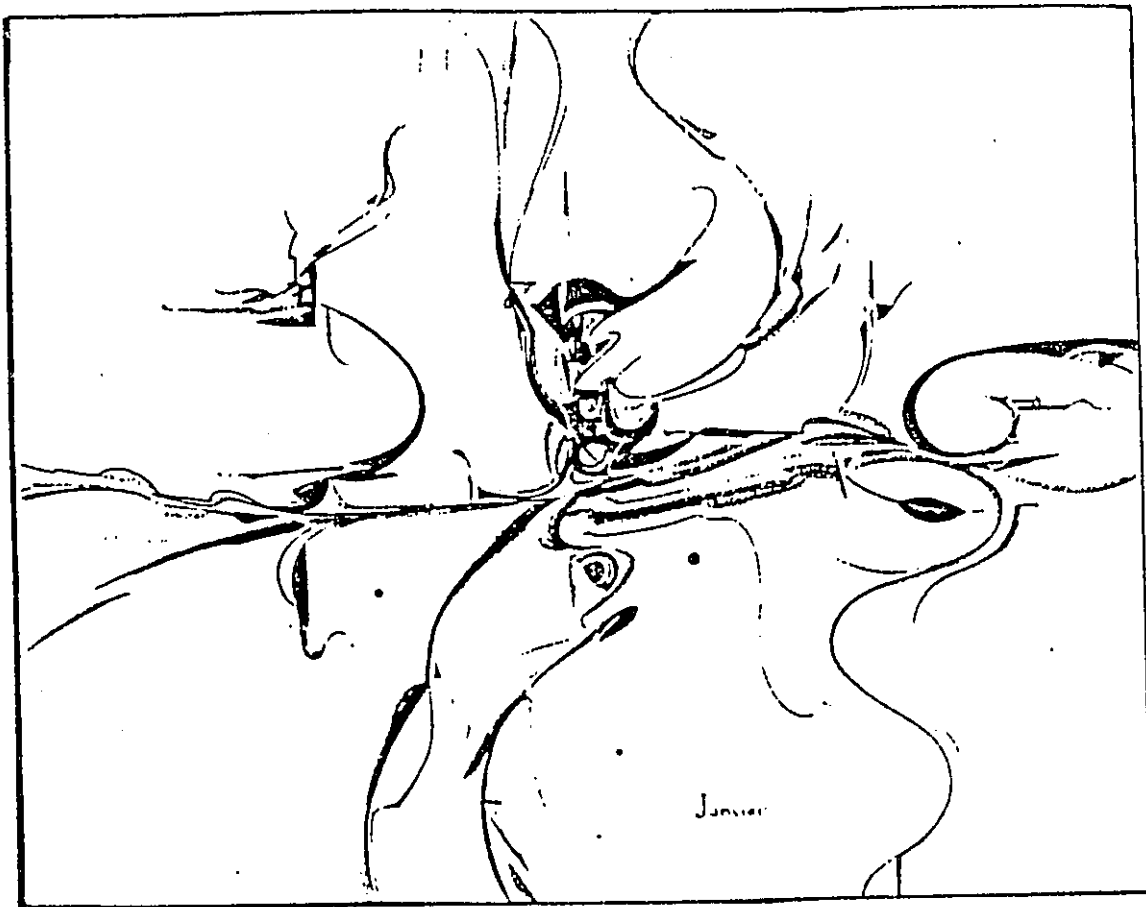


fig. 5. Jody Pinto. "Split Tongue Pier," 1980.
Swarthmore College, Pennsylvania. Spruce timber, 16m x
75cm x 5cm. Photograph by Drew Vaden, courtesy Hal Bromm
Gallery, New York City.

"The Pier stops short of its goal and the viewers' progress is checked or 'stuttered' because 'Split Tongue' refers not only to the split in the pier, but to a loss of speech--the very capacity that defines us as sovereign over natural things." Jody Pinto, from the artist's slide sheet, 1989.

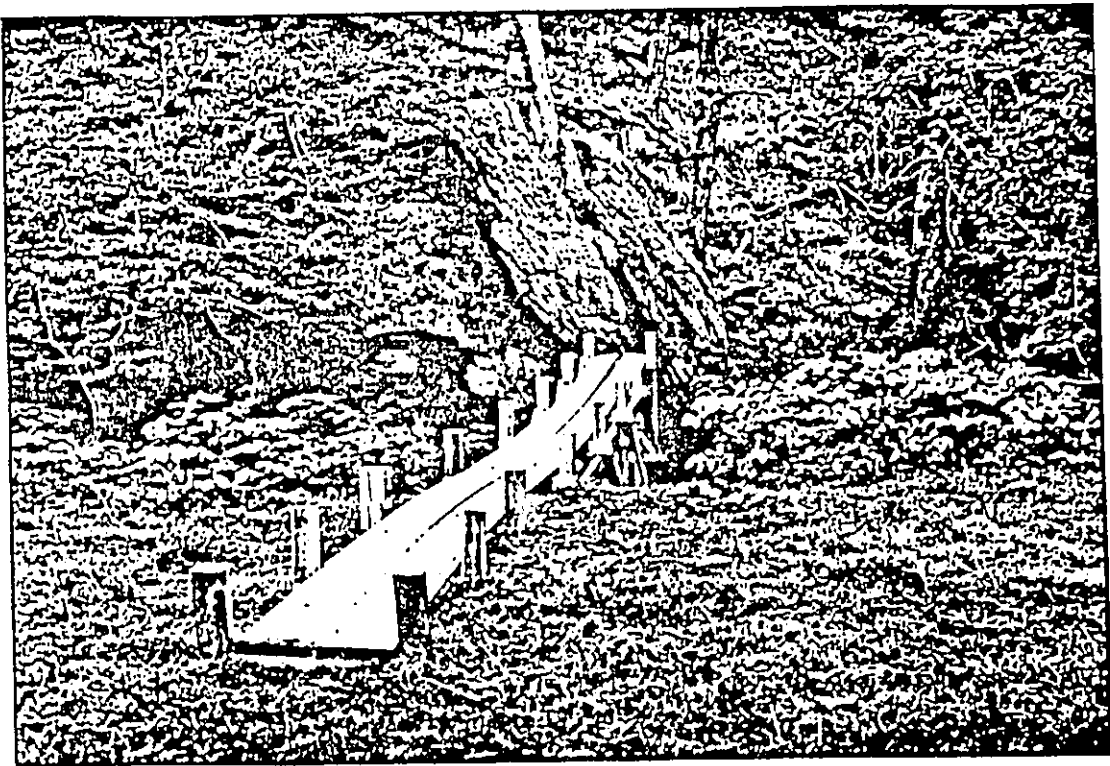


fig. 6. Meryl Taradash. "Waves," 1989. Philadelphia, Pennsylvania. Suspended, shaped, clear acrylic prisms, wire rope, reflected light in atrium. 7.4m x 5.3m x 5m. Commissioned by ARA Services, Philadelphia. Photograph supplied by the artist.

"Throughout history and in different cultures, the meeting of art and spirituality has resulted in the creation of contemplative spaces. I feel that my art is a spiritual endeavor." Meryl Taradash, 1990.

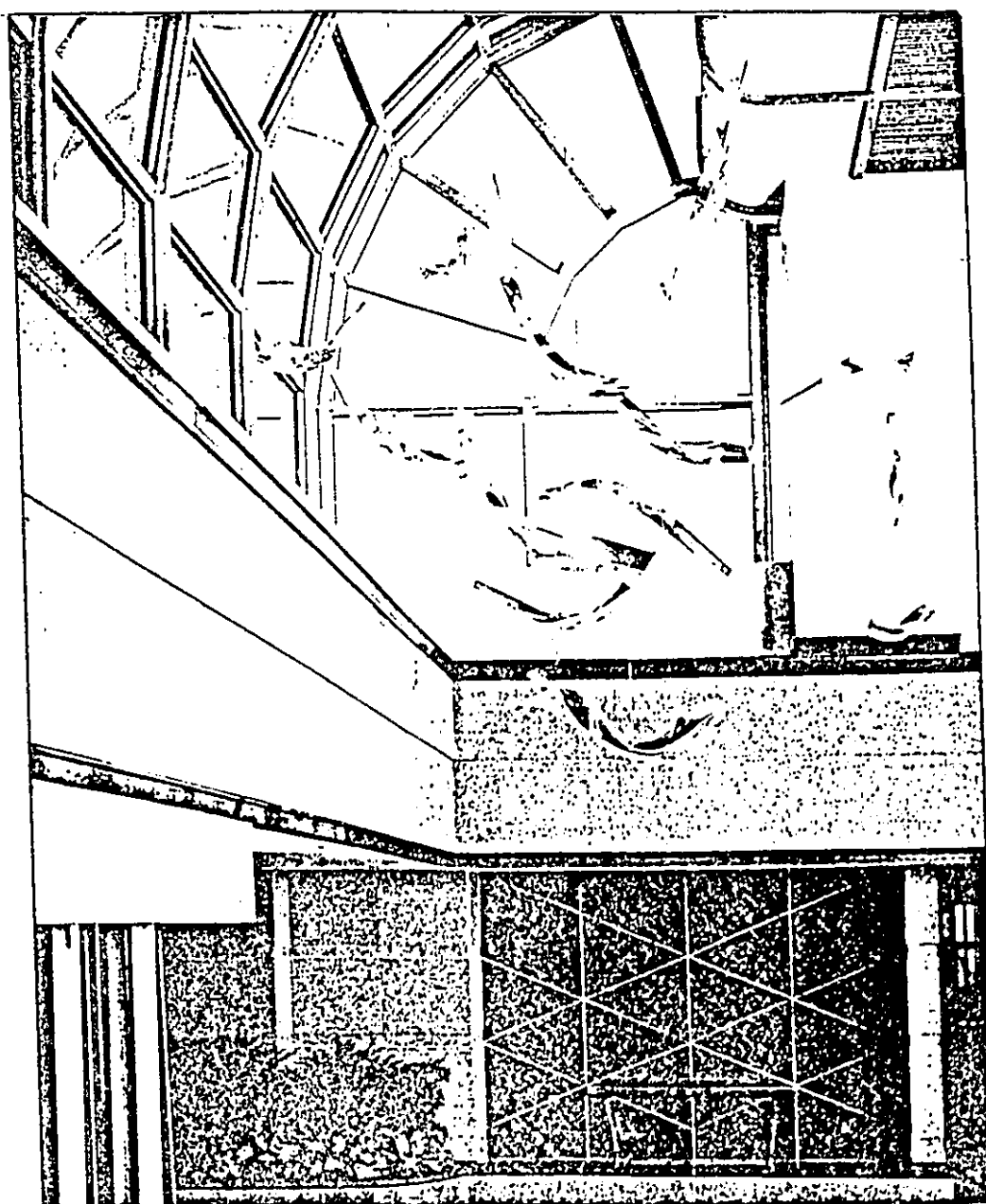


fig. 7. Betsy Damon. "Memory of Clean Water," 1989. PS 1 room-sized installation, New York City. Mixed media, cast water, river stones. Drawing by Meghan Dunn from photograph supplied by the artist.

"As soon as you are light enough, you don't burn out. I can travel so easily now in this light." Betsy Damon, 1989.

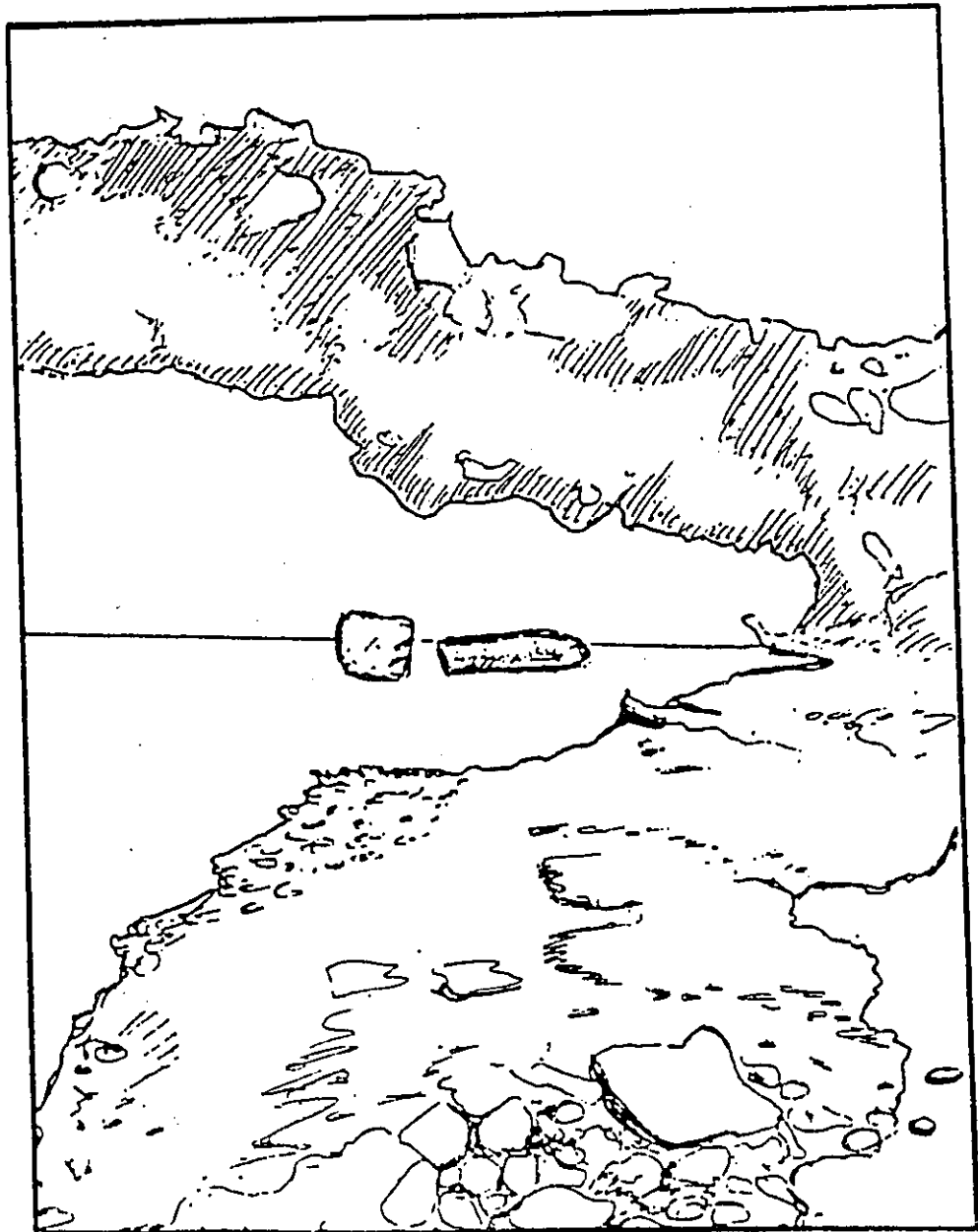
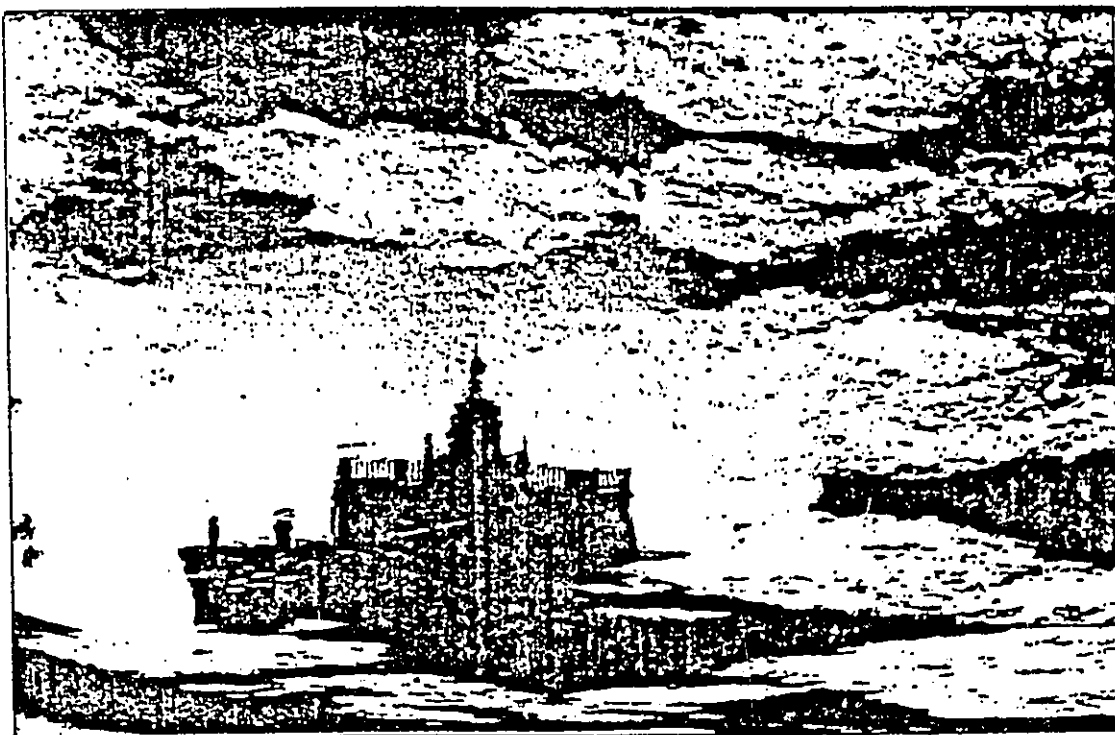


fig. 8. Jennifer Dickson. "Memories and Dreams: Villa Torrigiani di Carmigliano, near Lucca, Italy," 1984. Cibachrome photograph. From Jennifer Dickson, Hospital for Wounded Angels (Erin, Ontario: The Porcupine's Quill, 1987), p.35.

"Do the gardens of your pictures really exist? I wonder. Oh witch, witch...." Extract from a letter written by Jorge Frascara to Jennifer Dickson, Spring 1986.



place, a power particular to place. Their visions of place are religious ones, but they are not necessarily visions of god, or of gods per se. In this study I argue that the artists' artistic visions are religious visions because they fall under the rubric of kratophany; because they have served as points of orientation, or re-orientation, in the artist's personal life; and because they have highly moral public content. The artists' visionary experiences are visions of place; they are revelations which experience the sacred as powerful--not more than that, not less than that.

The artists' visions are ancient ones, visions as old as all humanity, ecstatic visions properly that of homo religiosus. Sometimes the artists in this study describe their experiences as "godly" ones, but they do not call the focus of their vision "god." Thus, their powerful experiences of the earth and of nature are not visions of theophany. Earth and nature are not "gods" to them--except as metaphorical expressions to indicate that earth and nature matter most of all. In fact, many of the artists in the study are declared atheists.

Some may wish to call the artists' visions "mystical" ones; however, because the word "mystical" is usually reserved for god-centered visions and because we usually speak of mystics as visionaries within particular religious traditions (e.g., Christian mystics, Jewish mystics), I have chosen not to describe the artists'

visions as mystical experiences. Instead, I have chosen to describe them as experiences of kratophany, which serve as revelatory experiences of hierophany.

Hierophany is one of those portmanteau religious studies terms "designating the manifestation of the sacred" (from the Greek hierō, "sacred," and phainein, "to show").¹ What is manifested or shown, the sacred, may also be called the "Holy" or the "numinosum" (both terms associated with theologian Rudolf Otto). Sometimes "sacred" is described as the "ground of being" (a phrase associated with theologian Paul Tillich). Psychologists use words like "oceanic feeling," "transcendent," "peak experience," "core religious" ("oceanic feeling" is particularly associated with Sigmund Freud; "peak experience" with Abraham Maslow) among others to designate such encounters, whereas religious historians tend to describe experiences of hierophany with words such as "mystical," "transcendant," "ecstatic," "numinous". All of these concepts are interrelated. Some, by stressing the content of the experience, tend toward a theological interpretation. (But when we speak of the Holy, or the Sacred, have we really said anything very much different than to speak of this god or that god?) Others, by stressing the emotional affect of the event, its personal intensity as felt by the individual, seem to suggest there is no paradigmatic content--it is personal, and only that.

The experience of hierophany as theophany does tend to provoke a theological discourse; whereas the experience of hierophany as kratophany lends itself more to individuated psychological explanations. I have attempted something else in my study: the exploration of the artist's vision as something both artistic and religious, yet I have not relied upon either psychology or theology to explain the artist's vision. Instead, I have asked the artists to speak for themselves, initially via a simple written questionnaire, later with more lengthy follow-up interviews.

The experience of hierophany could be described as the impulse--even, if you will, the ground of being--behind all religious symbolization activity. Thus, the experience of hierophany is--in Mircea Eliade's formulation--a universal concept in which "...the entire religious life of humankind is placed on a common footing."²

Mircea Eliade is credited with the exemplary usage of the term "hierophany," particularly in such work as Patterns in Comparative Religion (1958) and The Sacred and the Profane (1959). Like so many other of the technical terms credited to Eliade's scholarship, hierophany is a most useful concept,³ particularly if, as scholars, we can keep the emphasis evenly balanced between the experience, the "showing," and the thing shown, the "sacred."

Theophany is relatively easy to understand as an experience of the sacred because it means the sacred as manifested in a divinity. Scholars are well used to equating religious belief with belief in a god or gods or even little tree spirits--a belief in something which can be readily anthropomorphised into something else having a distinct personality.

Kratophany is a more difficult concept to understand. Kratophany means the sacred as manifested in the experience of power. Kratophany also means a belief in the validity of that experience of power. Kratophany is not anthropomorphised in any way. That difference between theophany and kratophany has been little stressed. Kratophany is not diffuse power; it was defined by Mircea Eliade as a particular power manifested in "things, persons, or places."⁴ I am concerned here with that aspect of kratophany as sacred power realized and particularized to place, and the way we know that power in our original experiences of it, in our own visions.

If we focus on the kratophany aspect of hierophany, it is easier for us to understand that powerful original personal experiences may be instances of religious vision with or without figures of gods. These are the experiences I have termed "shamanic" experiences in my study because they are visions obtained in states of trance, and because

the artist is either in control or soon learns to control his or her own trance experiences.

Focusing on the concept of hierophany as kratophany also makes it easier for us to understand why a sacred place is not only a place where the gods have been revealed, but also a place where power, some energy of particular moment, has been revealed or apprehended. Again, for the purposes of my study, I have called a place "sacred" if that is the place where sacred power was found or known at some time to some one.

Kratophany, like theophany, collapses our usual sense of specific time and place into a unitary experience, one which we may call transcendent. For example, if our experience of the earth is one of the earth not made but an earth always there, that experience is one of power, power inherent in the earth. It is an experience of kratophany. It is not a pantheistic or deistic experience in any way for those are all theistic experiences in which some creator god (be that god personal or indifferent) is being acknowledged out there somewhere, somewhere supra-earth--albeit a god revealed through nature or in nature.

Atheism denies only a creator god or gods out there; it does not deny kratophany, only the experience of hierophany as theophany.

For the purposes of this study, religion is defined as the integrated structure (ritual, doctrine, and

theology) which encrustates in some institutional or social way the experience of hierophany; whereas "religious" is defined as the experience of hierophany--be it in the form of theophany or of kratophany.⁹

The visionary experiences of many of the artists in this study are original experiences of power particular to place; a power usually without theological content; and, somewhat, the power of things--e.g., blood, water, sun, earth. Their visions are visions of an earth-centered hierophany, one without theology, one where truth is sublimely, individually experiential--a true vision in the oldest sense of that word, "true" meaning that which runs straight on, sure and deep. Moreover, for the artists in this study, their visions are ethical ones, ones which promote "right" ways of living.

Earthworks

Within the last fifty years numerous North American artists have written of their especial concern--if not reverence--for the earth, and of their desire to change our perception of the earth as something out there to be exploited. In blunt words or poetic words, artists have been challenging the public to rethink the notion that we enjoy any particular god-given dominion over the earth. Time and again, with something like apocalyptic fervor, many contemporary artists have insisted we change our

perception of the earth, and thereby change our perception of life and of ourselves. Nevertheless, for all the words written by artists in the catalogue statements accompanying their exhibitions and the statements attributed to them in interviews, we have--scholars, critics, and public alike--tended to slide right past what the artist says the work means, or what the artist says prompted the work.

One result of our inattention is that some artists, who once talked freely about their work, no longer will. Another result has been the appearance within the last twenty-five years--primarily in North America, although there are examples extant in Great Britain and Europe--of a body of work created outside the gallery art exhibition and distribution system, a body of work which is difficult to ignore. This body of work is a visual text writ sometimes large, quite large, on the earth itself--the earthwork.

Earthworks are architectonic constructions made to be sited out-of-doors. They are usually constructed on the site itself, and often made of humble if not ephemeral materials--dirt and wood, found boulders, grasses and trees--rather than bronze or marble. If they employ sophisticated technology and mathematical knowledge in their construction, they do not display it. It is hidden. Very often natural phenomena are part of the work's conception--running water, starlight and sunlight, wind, lightning, natural erosion, tidal flows, change of season,

that sort of thing. And very often, too, the work is located in hard-to-reach areas, private lands, remote regions. In Western art history, the earthwork appears to be without precedent, or is it?

The Renaissance Italian garden and the nineteenth-century English garden folly certainly made use of sculptural forms in outdoor settings; so, too, the centuries' older practice of erecting commemorative arches and statues of the hero returned in public markets and thoroughfares. But earthworks are different. They are not precisely garden pieces (although some have been built in private gardens, over time, usually upon the artist's own land), nor are they really public sculptures--not in the grand heroic tradition anyway. Many examples of earth art are just too difficult to get to for them to be considered "public art," although some have recently been commissioned as land reclamation projects.

Earthworks do appear to have an educative function for the viewer--reforming perception, and drawing our eye around to natural shapes--and, as such, contemporary earthworks have also been labeled "ecology art" and "environmental art" or "land art," particularly in material written about them in the 1970s.

If there is one element predominant in the earthwork, it is that the work is about landscape: a landscape of particular place. They are architectonically

conceived as site-specific structures. They are not landscapes construed in a painterly sense as "views" to be brought indoors. (Even the wall-hung indoor paintings, etchings, and photographs of Janvier and Dickson are hardly scenic "views".) Earthworks are landscapes in a supra-sculptural way, landscapes of three dimensions, plus a fourth, natural time, and all of it outdoors; hence, they are architectonic spaces.

Precedents for such "garden" endeavors are not easy to find in Western art history. A few art historians and critics have called earthworks "primitive" constructions, thereby recognizing in them something akin to what anthropologists call "sacred space" or "sacred place"--that area ritually demarcated in a tribal or archaic culture, a place made holy because the gods are here or may be persuaded to appear here.

So-called "Primitivism"

The influence of "primitivism" upon the art of the twentieth-century avant garde has been long acknowledged. It is usually dated to the fabled days of Picasso's tramp through the Parisian junk shops in search of African masks. The continuing fascination of contemporary artists with tribal art is often viewed as part and parcel of an o'erweening eclecticism typical of the avant garde--one day Bakota masks, the next day soup cans, and tomorrow

dirigibles and lasers. Nevertheless, as stated earlier, earthworks are not bought and sold in the commercial gallery system; other examples of twentieth-century primitivism are.

If earthworks are about "sacred place" (with concomitant evocations of mana and taboo), as well they may be, how and why would such an exotic influence transfer from tribal or traditional societies into Western contemporary art today?

Some argue, artists and historians alike, that art is only about art, building only upon its own history, fueled by a driven, sensationalized search for the novel, the exotic, the unknown--but, always culture-specific, always art within the context of the culture which produces it. So, if it is art history--and only art history--which impels an artist to make art, what are we to make of an artistic genre which takes as its expressive grounding a non-Western art form? Particularly an art form which seems to have no history? What meaning could Western artists find in non-Western motifs? Why would they appropriate those motifs?

In a most important way, there is nothing new about the content and context of these artists' visions. Throughout the world, everywhere and in every human epoch, peoples have marked the earth, scraped clear a reckoning place, considered a rock, a star, the sunrise, cleared a

bit of underbrush in order to sit and look and think purposeful thoughts. In these places, people have chosen to be receptive to change, to transformation, to trance, reverie, and ecstasy. They have chosen to mark the passages of theirs and others' lives. In these places some have claimed the gods have spoken.

All of these places are crossing places of time and place, "patterns of power."⁷ Many are ancient landscapes, first honored by lost and forgotten archaic peoples. Such landscapes seem particularly remarkable when they are found close at hand in North America because our intellectual, cultural construct for our continent is one of "new world". How old could anything be here? The artists, however, know there is nothing newer about this part of the earth than any other. 'It is all of one whole.

Intellectual and Scholarly Interpretations

It is part of the discipline of art historians and critics to fix a place in history for particular works of art, to make the logical connections which provide sequence and pattern to the external influences at work upon the artist. Thus, the contemporary earthwork is said to have its precedents in the earthworks of so-called "primitive" cultures. Coincidence may be nothing more than that; but because it provides us with pattern, we are able to tell stories, meaningful stories. Nevertheless, having said

that, the question of artistic inspiration or motivation remains open, one not easily amenable to answer within the strictures of art history. We still do not know why some artists would be drawn to this sort of art, the earthwork.

Why would some artists persist in making something that has not one hope in hell of becoming commercially viable? The earthwork cannot usually be bought and sold. It may or may not enhance the artist's reputation. In fact, sometimes the work is physically hidden from casual public view. Sometimes there is no curatorial documentation. Although the earthwork is most often known to the public through published photographic documentation, there are artists who do not list the earthworks they have constructed on their professional résumés. These earthworks are hidden works, intended to remain private. Other earthworks are well known. A few have been financed by public subscription.

If we turn to psychology for answers to our questions, we find, first off, that psychology considers artistic motivation an appropriate area of inquiry. There appear to be two avenues of approach: the artist as neurotic (or worse than that, the artist as psychotic), or the artist as therapist or psychic healer, both personally and for others, but especially for self. The first school of thought is that broadly considered to be Freudian; the second school of thought has as its leading proponents

Marion Milner, Alice Miller, and Rollo May--all, not coincidentally, also talented artists.

Religion considers the artist to be one divinely inspired, provided the artist's faith is orthodox and the artist devout. If not, the artist's work is suspect. It may be dismissed as sacrilegious or irrelevant, secular, work not within the religious domain. Unfortunately, the interrelationship of art and religion in religious studies is not yet a trampled field of inquiry.² The bibliography emphasises individual artistic biography, expert connoisseurship, iconography, and theory of symbolism--the latter borrowing much from anthropology and linguistic philosophy.

All of these academic approaches are essentially theoretical ones, and all are useful--in part. But each approach has a niggling drawback: not one is adequate to explain why some artists today are drawn to construct ephemeral works of art in faraway and hidden places. Art historians and religious historians focus primarily upon the fact of the artwork itself and only secondarily upon the artist. Theirs is a study of art appreciation, not usually one of artistic rationale and meaning--meaning as intended by the artist. Psychologists are certainly concerned with finding out what being artistic means to an artist, but they presuppose an artistic vision that arises from a condition of being not at all well.

1

Simple common sense would suggest asking artists themselves why they do what they do. This is not a simple task. Artists are often reluctant to discuss sources of motifs in their work. The work is the text, and either you "get it" or you do not. Even more than that, artists are protective of their own integrity as artists, an integrity hard to maintain in a society which assumes that artists are "different," just a little bit "off" when compared to normal folks. As much as we claim to prize highly the artist's originality, we do not usually encourage our children either to become artists or to marry one.

Nevertheless, at all times and in all places, there have been people impelled to make a mark upon the earth--a visual, concrete reforming of physical space. Why? Why do we suppose that one answer to that question will be religious? And another answer artistic? And both answers exclusive of each other? Given that our brains are essentially the same ones we have used for more than 90,000 years, we may fairly question if the relatively recent Western separation of art from religion is a legitimate separation. We may also ask if there are religious models for artistic vision, not just psychological ones.

We tend to view artistic activity as an essentially elitist enterprise, nice-to-have, but a social luxury nonetheless; whereas we tend to think of religion as a popular good, usually something good for all of us, both

socially and individually, something, in short, that is "selfless". ("Bad" religions are those we call heathen, witchcraft, devil worship, "cults", and so forth.) In this context, it is interesting to note that contemporary earth art, an acknowledged artistic endeavor--albeit one removed from the mainstream of Western art history--often has a broad popular appeal. Some of the work constructed to date in North America has been underwritten by the voluntary help of ordinary people, people who simply like what the artist is doing.

It is also interesting to note that the artists themselves typically use a religious vocabulary to describe their work, a vocabulary devolved from archaic or traditional religions, and the artists often acknowledge that site-specificity counts for everything in the work itself. Sometimes even the art critics can find no other words but religious ones to describe their own responses to the artist's work.

It is as though in these constructions the wellspring of artistic inspiration is authentically in the land; and the artist is a transformer, a conduit for an earth-centered vision, one necessary for psychic wholeness.

Shamanism and the Artist

There is an earth-centered religious model which hallows particular, personal vision among its descriptive

criteria--shamanism. Shamanism is a complex construct. It is a religious approach of personal orientation and personal authority or autonomy. The world is viewed in a unitary way as earth-centered. By this I mean that ground level matters as much as anything above or anything below; and now matters as much as any time before or beyond (in contrast to the heaven-oriented, afterlife-directed world view we call Western). Hence, in a shamanic weltanschauung the earth is a place, a source of power, reality, and supra-reality. The earth is sacralized. Shamanism is therefore called "earth-centered." (In this context, earth, nature, and world are often used interchangeably.)

A few scholars have noted a possible inspirational connection between shamanism and the visual arts, but they have been mostly concerned with certain similarities of motifs used in the visual arts and those produced in the hallucinatory aspects of trance state imagery.⁹

No typology yet exists for so-called "shamanic" art, nor do I think there is likely to be one because the heart of the shamanic experience is its originality. Art historian Mark Levy argues that shamanic art typically involves imagery of skeletalization, radiances, and dots.¹⁰ That is true to some extent in some cultures, but by no means in all. Levy overlooks the factor of choice--what motifs the artist will choose to carry the meaning and power of the vision and what the artist will ignore. In a

series of discrete visual choices, the artist formulates an understanding of vision--in both form and ascribed content.

Other scholars have tended to assume shamanic art is any which is fantastic, primitive, or monstrous in some way. In other words, art which looks like that of the Arctic Inuit, or the African Dogon, or the hill tribes of Borneo must be shamanic. Shamanic art need not be that either.

If we assume shamanic art to be only that produced in prehistory or from the backwaters of history, we denigrate both the originality of the artist's vision and the cultural content, configurations, and constraints which make that vision comprehensible and particular to the time and place of the artist's vision. In his epilogue to Shamanism: Archaic Techniques of Ecstasy (1964), Mircea Eliade writes:

"What a magnificent book remains to be written on the ecstatic 'sources' of epic and lyric poetry, on the prehistory of dramatic spectacles, and, in general, on the fabulous worlds discovered, explored, and described by the ancient shamans..."¹¹

Those worlds exist today, and are explored by shamans today.

The shaman is classically described in the literature of ethnology as the person with paranormal skills whose ecstatic visions, trances, dreams enable the shaman to heal others--always psychically, sometimes physically. The shaman "knows" things that others do not,

things necessary to group and individual survival within a tribal culture. The shaman is the transmitter of myth and, importantly, the restorer of psychic balance. One may learn the shaman's particular techniques, but techniques alone do not provide the shaman with the power to be a shaman. To be a shaman, vision is required--a wholly original, personal vision. The power of a shaman is an autonomous power, not priestly. In order to obtain it, the shaman is thought to suffer greatly--a suffering described in the literature as a psychic crisis, a death and resurrection of the personal self.

Shamanism, delineated by Mircea Eliade as an archaic Siberian religion which spread into North and South America, is now recognized by scholars to be far more widespread among the world's traditional peoples. It may be ubiquitous, and there may be legitimate aspects of it still persisting in contemporary North American society. For example, what are we to make of Santa Claus flying through the air in a reindeer-drawn sleigh? Or, the role of the deer dancer in the Easter rites of the Yaqui Indians?

Interest in "cross-cultural shamanism," or neo-shamanism, is growing rapidly as evidenced by the popularity of such well-regarded publications as Shaman's Drum, a journal of "experiential shamanism"¹² and the growing bookshelf of New Age inspirational writings. Many neo-Shamanic teachings have become key elements in a number

of New Age religious practices, in addition to reinforcing and furthering interest in older folk beliefs such as Wicca, Santeria, Shango, Vodun and the lot.

This does not mean that shamanism is the Ur-religion--if there be one (despite the work of many scholars, most recently Joseph Campbell, who argue there is and shamanism is it). Whatever we know of shamanism anywhere is hedged by the cultural constraints and parameters of the various societies in which we have identified it. Nevertheless, there are enough commonalities in those descriptions to enable us to identify shamanism as an approach, as a unitary way of seeing the world, or, in Eliadean terms, to identify it with the use of certain "archaic techniques of ecstasy."

I submit, therefore, that shamanism provides us with a religious model for an earth-centered kratophany which is comprehensive enough to investigate the role of religious vision in the creation of contemporary earthworks.

The questions which follow are several: Are these works sacred? Is the artistic vision of the artist a religious vision, an experience of kratophany? Is the artist's endeavor to make the vision plastic, to make it reified and real, a sacred calling--even if the artist be unchurched?

Statement of the Problem

As Stanley and Wise point out, any investigator is well advised to view with scepticism the findings of earlier research if her feelings, beliefs, or experimentally based knowledge of the situation at hand suggest there may be another reality.¹³ It has long been my feeling¹⁴ that art historians and critics have overlooked traditional shamanic motivations at work in the making of contemporary earthworks because these writers know nothing about shamanism, and little about so-called "primitive" cultures. Certainly there is more to "primitivism" as an art form than a bundle wrapping of hide, two twigs, and a rough-cut stone.

For their part, religious historians seldom know how to look at a visual image, to have confidence in what their own eyes tell them, nor do they know how to look at an artwork as a religious text. Unless the text be written in words, the religious historian cannot usually see it. The anthropologist and the psychologist are similarly constrained by a lack of visual art training.

More and more we have come to recognize that we, the supposed products of a long line of rational, scientific, linear inquiry, have never fully put aside other ways of thinking and acting--inspirational, creative, holistic ones. It may be, in fact, that certain artists, supposedly so secular, are actually--deliberately or

inadvertently--producing a traditional "sacred art," had we only the wit to see and understand it as such. But how can such a speculative statement be investigated, responsibly and scientifically?

Our understanding of shamanism may enable us to interpret better the meaning of the earthwork and the artist's inspiration, and to place these facts into a necessary relationship,¹³ if other facts can be marshalled to support the hypothesis.¹⁴ Certainly we can structure an investigation in this manner because the characteristics of shamanism are known and generally agreed-upon by religious historians. If they were not, we would have no scientific way of determining if a case can be made for an analogy of artist as shaman and/or the earthwork as an art form appropriate to a religious vision, an experience of kratophany. The hypothesis would be of no use at all, and the theory would remain untested--just one more example of academic wool-gathering--despite the stated self-identification some contemporary artists have made with shamanism. We have to start somewhere, and, as Goode and Hatt write: "Analogies are often a source of useful hypotheses."¹⁵ Let us consider the artist as shaman. What questions follow?

First off, are these contemporary earth forms art? Yes. They have been made by artists. Visual artists make art, real things which can be seen, and which they call

"art". We need not attempt to define it any more than that." Fascinating as the question "What is art?" may be, it is a question peculiar to Western culture and usually one more concerned with matters of taste and quality in the appreciation of art by the viewer than with the legitimacy of the artist's effort. Artists have no difficulty telling you whether the end-product of their day's work is a painted wall or...a work of art, a painting. Whether the observer thinks the effort is worthwhile, and "deserves" to be called art because it is "good work" is entirely another question, and not part of this study.

Are the archaic earth forms art? The question may be irrelevant. Only within the last 600 years has Western culture separated art from religion. Often in the languages of traditional peoples, one will find no word for either art or religion. Although anthropological literature has paid much attention to the discernment of shamanic practice in traditional peoples, little attention has been given to the material culture of shamanism (except to report and describe the use of such personal garb as masks, special clothing, ritual instruments--drums, medicine bundles, "soul-catchers" and the like--in performance rites). Almost no attention has been given to the construction of sacred places, yet these are many and known, even if we do not know today precisely why they are important.

Thus, if we assume the archaic forms to be religiously motivated, we have to discuss the contemporary earth forms in religious terms, with religious categories, in order to have a valid comparison. Our problem is to ascertain if the contemporary forms are religiously motivated.

Does that mean we may not discuss the artistic qualities of the archaic and contemporary earth forms? We can, but we may not want to do just that because our discussion would be limited, if not pinched. For example, after we discussed the use of materials, placement of the forms, compositional qualities, prototypes and variations on the formal themes, then what would we say? We would still want to say what it all means. The archaic artist cannot tell us. The contemporary artist sometimes does.

If we are to compare the contemporary earth form to the archaic form in more than just formal, structural terms, we will have to do it on the terms the contemporary artist has set for us. What are those terms? Contemporary artists have been insisting all along that theirs is a religiously motivated endeavor.

No archaic sacred sites exist by happenstance, we just do not know today what they meant then--why one rock and not another, one meadow and not another. They are all site-specific constructions. So, too, the constructions of contemporary artists who build earthworks, many purposively

located in or near archaic sacred places, many built in a similar manner and, frequently, with stated referent by the artist to archaic and traditional cultures.

Outline of the Approach

In this study, I discuss in Part I ancient and contemporary earth forms from a historical and theoretical perspective, providing the reader with a formal, descriptive vocabulary. In many ways the forms are the same worldwide, but my focus in chapter one is on the New World because these are the forms, landscapes, and traditions cited most often as meaningful by the artists who were participants in my survey.

Chapter one presents an overview of Amerindian traditions concerning the earth and sacred space. We know something of the contextual reasons why there are burial mounds and medicine wheels, earthen forms throughout the land which may still be fairly easily discerned. A typology of built form is established which is generally applicable to all built forms and architectonic spaces in North America. As we sometimes forget, the migratory trails of peoples who criss-crossed the continent for millenia are the routes of our superhighways today. The earth beneath the asphalt is still fertile, still alive. It will outlast us.

In chapter two, an overview is presented of some of the scholarly theoretical considerations concerning sacred space. Representative examples from the disciplines of religious history, art history, and architectural history are included. In several ways, they are all similar. Thus, it is possible to establish a grammar of spatial organization for sacred space; and, it is possible to use that grammar to analyze a sacred space--even if we do not know the religious beliefs of those who marked it holy, or even sometimes that it has been called holy.

The subject of chapter three is the contemporary earthwork as a built sacred space having cosmic coherence. The modern history of the North American earthwork is presented in summary form. Attention is given to the problems presented by the earthwork from the art critic's and art historian's viewpoints. Particular attention is paid to three of the most well-known of the contemporary earthworks--Robert Smithson's "Spiral Jetty," 1970, now under water in the Great Salt Lake of Utah, and two naked eye observatories currently under construction in New Mexico and Arizona--"Star Axis" by Charles Ross and the "Roden Crater" by James Turrell. All three have been written about extensively by art critics and art historians. Three other earthworks are also discussed in chapter three; and all six are analyzed in terms of site

specificity and the sacred space criteria established in chapters one and two.

In 1989, Turrell stopped giving interviews and stopped allowing visitors to the site. I did not interview him, although he did tell me in a telephone conversation: "I will not talk about the spiritual content; but of course it has spiritual content."¹⁰ He also allowed me to visit the site, and I did. Charles Ross spent many hours talking to me about his work, "Star Axis" in New Mexico, but I have not seen it. Robert Smithson's "Spiral Jetty" cannot be seen today. One of the first of the contemporary earthworks, "Spiral Jetty" is a work grown to mythic proportions in part because it has been lost to the rising waters of the lake and in part because its creator died in an airplane crash shortly after its completion.

In Part II of the study I turn from the fact of the earthwork to the presumptive makers of visionary objects--shamans and artists. Chapter four is a discussion of some of the theoretical issues framing the complicated subject of shamanism and the arts. The chapter explores the analogy of the shaman as artist (or the artist as shaman) and the artist/shaman's use of trance states as a source of transformative imagery and privileged knowledge.

The heart and soul of my research are found in Part III because it is here that I am able to document why the questions and answers posed in Parts I and II are the

correct questions to ask, even if the answers at this point are incomplete. Part III presents original findings drawn from an exploratory study (120 completed questionnaires, 19 interviews) of contemporary North American artists which I conducted in 1989. The study indicates that for most of the artists in this sample--native and non-native alike, male and female alike--it is their visions and paranormal experiences which inspire and authenticate their work as artists, work which they themselves believe to be "healing" and linked to the earth as sacred, a world in which they frequently encounter sacred places, or power centers, and other experiences of mana, or kratophany.

The reader may wish to skip lightly through chapter five which simply details the methodological decisions taken in the design of the questionnaire, the interviews, and how the data obtained were sorted and analyzed; but those who have themselves struggled with survey research may find something of value here. The response rate, 54.7%, to the mail-out questionnaire was higher than what I had hoped to obtain. Factors which may have contributed to the response rate are identified and discussed in chapter five. Of the 19 artists interviewed all but one gave permission to be quoted by name.

Chapters six and seven present the findings of the study, with chapter six focused on the questionnaire results and chapter seven the interviews. For simplicity

of presentation, there are summary tables of whatever data was statistically significant. The number of tables has been kept to a minimum.

As often as possible I have let the artists speak for themselves by quoting from their questionnaires (I have taken care to preserve their anonymity), or from the follow-up interviews. Very often the artists' words were extraordinary, and the concern each one took to be certain I was clear about what I had just been told was invaluable to my understanding. Their words speak for themselves better than I can. (See Appendix 1 for the questionnaire and interview permission form and Appendix 2 for the finalized interview texts for all of the 19 artists interviewed. Illustrations of the work of the artists interviewed are also provided in Appendix 2.)¹⁹

Part IV pulls the threads of the argument together into a final chapter. Some of the contemporary earthworks analyzed in the study appear to fit the typology for traditional sacred space; for others not enough information is known to complete the assessment. More importantly, what my study has done is demonstrate that artists can be studied as a group using data collection techniques from the social sciences and that shamanism--as a religious model--is useful for explicating artistic activity. The visions of the artists of my study sacralize the world they live in and the lives they lead as artists.

My conclusions are not particularly original ones. Artists have often stated their work is religious. Louise Nevelson, one of the important artists of the century, once compared her vocation to that of the priest's:

"I think it's (art) as important as any religion. It's a different way of saying the same thing. They say it by allegory and words. We (artists) say it in a visual way, which is much more immediate, much more direct....You're given a gift to fulfill. You didn't bargain for happiness; you bargained for something else. You bargained for revelation. You bargained for a closer concept of reality. And you bargained for your own sanity, I think, half the time. You're really right down with the elements."²⁰

Somehow along the way we seem to have lost the honoured role of shaman, of necessary mediator, healer, transformer, in our own culture; nevertheless, there are still people among us with shining eyes who are wise, people who see ecstatically. We call those people artists, and we call their vision "artistic." The error is ours. Their vision is religious. When I interviewed artist Rick Bartow for this study, he reminded me of the Biblical references to trees talking and rocks talking and said that what those references really mean is:

"...somebody has a feeling for that particular place....People miss miracles all the time because they're not Spielbergian effects. Our experience of the spiritual is manipulated for us by what we think we ought to see rather than what we do see."²¹

No doubt Bartow is right. By thinking religious vision to be something still "other," it is we who sever art from

religion, who, indeed, miss the forest for the trees--not
the artist.

Endnotes: Introduction

1. Mircea Eliade and Lawrence E. Sullivan, "Hierophany," Encyclopedia of Religion, edited by Mircea Eliade (Chicago: University of Chicago Press, 1987), vol. 6, pp. 313-317. NB: "Sacred" is often capitalized in religious studies texts. This practice tends to make its near equivalence with god or gods unavoidable.

2. Ibid., p. 315.

3. Eliade appears to emphasize more the sacred side in his writing about hierophany, even to the extent of appearing to posit the sacred itself as something quite real, something somehow placed "out there." This is a position of faith. What we are more capable of studying is the experience of the sacred, not the sacred qua sacred.

4. Eliade and Sullivan, "Hierophany," p. 315: "Kratophanies preserve the sacred in all its ambivalence, both attracting and repelling with its brute power. The unusual, the new, and the strange frequently function as kratophanies. These things, persons, or places can be dangerous and defiling as well as sacred."

5. The derivation of the word "religion" is not clear. It may be from the Latin noun religio, obligation, sense of right, scruple, reverence, or the Latin verb religare, to bind back, to tie up. In a way, the noun form religio seems more consistent with experiences of theophany, whereas the verb form religare underscores the experience of power in kratophany. That may be too fine a distinction since any experience of hierophany may well be independent of formal faith or religion, and may or may not serve to bond someone to the notion of a creator god, or to bind back someone to a religious structure. In fact, a religious experience may have quite the reverse effect and propel a formerly devout believer out of the church. Carl Jung once wrote: "Religion was a way to avoid having religious experiences." Carl Jung quoted by Paul West in "A Death I May Have Caused" (book review of The Tongues of Angels by Reynolds Price), in the New York Times Book Review, May 13, 1990, p.13.

6. In a Western sense primitive art is deemed ahistorical. Of course, it too has a history. What may be missing are its historians.

7. The phrase "patterns of power" is one I have borrowed from the title of an exhibition catalogue by Ruth B. Phillips--Patterns of Power: The Jasper Grant Collection and Great Lakes Indian art of the early nineteenth century, Kleinburg, Ontario: The McMichael Canadian Collection, 1984. Phillips writes (p. 12): "The objects in the Indian cabinet are enriched with images and designs. We can think of these as patterns of power, making visible the forces which, according to Indian belief, pervade the natural world."

8. It is easier to call the work of the artist "sacred" if the artist has a defined faith with a precise theology, and if the artist has been fortunate enough to secure ecclesiastical patronage. Religious studies makes some allowance for the presence of a "sacred art" within a tribal faith; but such art is usually discussed as the byproduct of performance ritual, e.g., Navaho dry paintings. Tribal sacred art is usually not valued as an art meant to last the ages because often it need only last the season of the ritual for which it is constructed.

9. For example, anthropologist Gerardo Reichel-Dolmatoff, in his work with the Tukano Indians of the Amazon, noted similarities in the neurological visual patterns, or phosphenes, produced by the ritual ingestion of a local hallucinogenic substance by Tukano men, and the decorative motifs used in Tukano art. He determined, therefore, that the supposedly decorative motifs of the Tukano were imbued with cosmological meaning--a hypothesis confirmed by the Tukano. Reichel-Dolmatoff also noted, that the meaning of the motifs was completely culturally dependent upon the Tukano world view. Gerardo Reichel-Dolmatoff, Shamanism and Art of the Eastern Tukanoan Indians (Leiden: E.J. Brill, 1987). The same motifs can be produced in anyone under mundane circumstances, too--for example, stress, hypnagogic states, states of exhaustion, sensory deprivation, or just from being knocked on the head. The motifs may be the same; their meanings are not and what matters is the meaning. One set of meanings is cosmological; the other is physiological and transient. Thus, "seeing stars" is one thing, and it is another. Neither meaning excludes the other.

10. Mark Levy, "Book Review: Dreamings: The Art of Aboriginal Australia, ed. Peter Sutton," Shaman's Drum, issue 16 (Spring 1989), pp. 58-59.

11.Eliade, Shamanism, p.511.

12.Shaman's Drum has been published quarterly by the Cross-Cultural Shamanism Network, Berkeley, California, since 1984. Its editorial board of twenty contains fifteen members with PhDs, many of whom are prominent anthropologists and psychologists.

13.Liz Stanley and Sue Wise, Breaking Out (London: Routledge & Kegan Paul, 1983), p.10.

14.All experience is reinterpreted, filtered through the eyes of the observer. There is no such thing as a dispassionate, uninvolved observer--a point strongly brought forth in recent feminist scholarship criticising "norms" for human behaviour posited from androcentrically based research. Similarly, writing a half-century ago, anthropologist Clyde Kluckhorn in "The Personal Document in Anthropological Science," The Use of Personal Documents in History, Anthropology, and Sociology by Louis Gottschalk, Clyde Kluckhorn, and Robert Angell (New York: Social Science Research Council, n.d.) p. 110, argued that the best research was that "...preferably to some degree of a participant character"--in order that the researcher be able to understand and report findings accurately. Kluckhorn even thought that the best field researchers would be those few who had completed a successful personal psychoanalysis, a view not usually put forth today--but certainly one worth thinking about.

15.William J. Goode and Paul K. Hatt, Methods in Social Research (New York: McGraw-Hill, 1952), p.56.

16.Claire Selltitz, et al., Research Methods in Sociology (London: Free Press of Glencoe, 1964), p.35.

17.Goode and Hatt, Methods in Social Research, p.65.

18.James Turrell, personal communication, March 24, 1989.

19.There is no illustration for the one anonymous artist who was interviewed because that obviously would have breached the confidentiality of her anonymity as an interviewee.

20.Louise Nevelson quoted by Tal Streeter, "Six Sculptors in America," unpublished M.F.A. thesis, University of Kansas, 1961, pp.32-33.

21.Rick Bartow, interview notes, July 24-25, 1989.

Part I

THE PROBLEM OF EARTHWORKS AS SACRED PLACES

A sacred art is not necessarily made of images, even in the broadest sense of the term; it may be no more than the quiet, silent exteriorization, as it were, of a contemplative state, and in this case--or in this respect--it reflects no ideas, but transforms the surroundings qualitatively, by having them share in an equilibrium whose center of gravity is the unseen.

Titus Burckhardt

Chapter One

ANCIENT EARTHWORKS IN THE NEW WORLD

Perhaps 65,000 years ago, perhaps even longer ago than that,¹ the first peoples of the New World were wandering along the riverbanks and running brooks, lake and ocean shores, foraging here and there, following game herds through the meadows and vast plains of North America. We know these long-ago peoples looked for food, looked for shelter. But what did they talk about? I believe we have to assume the first New World wanderers were people who saw the world in terms of personal and sacred significance because we know of no instance at any time and any place when people have not made some mark upon the earth to mark it as a place known, to assign it significance, perhaps even to be themselves remembered in that place by whatever forces they apprehend there. What were the landscape markers which mattered to these long-ago peoples, markers which they noted as particular to place, or to time, to season, markers which may matter to us still? What do they look like? How shall we know them? What do they mean?

We may be able to get some hint of what the answers to these questions could be by examining the attitudes towards land, towards the landscape known to be held by the first peoples of North America since contact (1492, the date of Christopher Columbus's "discovery" of the New World), and presumed to be held pre-contact. By so doing, I do not mean to suggest the indigenous peoples of North America are "Stone Age survivals." Quite to the contrary, I am only following a useful precept established by Edward Sapir: "...the more frequent and stereotypical such a reference, the more reason, generally speaking, we have to assign the cultural element great age."²

In this chapter, the reader is provided with an abbreviated overview of the importance of land in the traditional cultures of the first peoples of North America. None of these cultures are "primitive"--if by that we mean "simple." The cultures of the first peoples are old and long lasting. They are also different.³ All cultures--be they "primitive" or supposedly "civilized" ones--are equivalently complex with regard to fundamental human relationships and religious experiences. These are the things which carry us through from birth to death and provide us with our sense of place in the world.

There is little we can be certain of underlying the known Amerindian reverence for land and its uses because the forms that reverence takes are various and not at all

well understood. Therefore, this chapter presents only a brief review of traditional Amerindian land use patterns with representative historical examples of built forms--be they architecture or space conceived architectonically. A typology of set-apart space is also presented which further correlates the making of a built form, a mark upon the land, with the materials chosen for constructing that set-apart space. The descriptors presented are as few as possible in order that they be as inclusive as possible in generality, yet still be accurate example by example.

Historically, scholars have been reluctant to credit fully the complete range of human diversity found among the native traditions of North America. We have either struggled against or, sadly in some measure accepted, a stereotypical Indian as our model. We have never been able to approach any ethnological description with virgin eyes. There may be a generic "Hollywood Indian," but there is certainly no historic generic Indian in any wise. More than one scholar--native and non-native alike--has skidded down a slippery slope of imposed, second-order interpretation when attempting to write a clear, first-order description of native beliefs. For example, scholars who know one tradition well, sometimes present other traditions as though they were but variants of that one.⁴ Other scholars sometimes make hopscotched equivalences between the cultures of divers indigenous

peoples all over the world today and those of long-ago palaeolithic Europe as though today's indigenous peoples have somehow been frozen in time for over 30,000 years everywhere.³ Not true. Not true of any group anywhere at any time.

Marks upon the Land

The importance of land in traditional Amerindian beliefs is rooted in its inherent potential to inscribe an earth-centered hierophany which is itself part of a unitary cosmos. Although there are many themes in traditional Amerindian myth, one attitude appears pervasive: any part of the world may unfold the whole--upperworld, lowerworld, and the ground we stand upon. Any part of the world may unfold the whole more or less according to the strength of individual vision and the cogency of the tribal metaphorical tradition for interpreting that vision. Thus, vision is personal, but not private. All dreams must be discussed at some point with another.⁴ All dreams are validated in time by events which do happen. The realization of vision is community-based and therefore ethical or moral. Similarly, native land-use patterns, including architectonic spaces--the marks people make upon the land--are both fluid and fixed. As built forms, they are forms built to weather, to change, to be impermanent. But, they are also forms built in places to which one can

return. Thus, they are forms well-suited to a sacred geography in which the cosmos is perceived to be structured, ordered, yet fluid, ever-changing in its degree of animation, power, energy.

Sacred and secular uses of land are thereby so commingled throughout North America that our usual scholarly constructs of sacred and profane (i.e, that which is not sacred) are inadequate explanatory categories for an earth-centered reverence so personal, yet so traditional.

Marks upon the land are real marks, visions made tangible in form, even if they be no more than a clearing of brush or a respectful distance obtained. Built things persist for a while--sometimes for a great while. When a burial mound is plowed back, we can still see in aerial photography where the ground was cleared, compacted, formed. We can still find postholes where wood has rotted and discoloured the earth. We know when trees are first or second growths, and we know when rocks are moved, burnt, chipped. It is important to collect this information of times past because we will not know where we are now, if we do not know how we came to this place; and, paradoxically, as Christian Norberg-Schulz notes: "Soon, if we do not know where we are going, we no longer know where we are." That is why so much of archaeological study rests upon the painstaking classification of such mundane items as projectile points and potshards. These remnants trace

where we have been and where we wandered off to. Marks upon the land are similarly persistent.

Throughout all of human history and prehistory, people have been wanderers as much as they have been settlers. Whenever a group moves, the group must re-center, re-create themselves in the world. They must also re-create the world to do so. That means they must find a fixed center and build a harmonious structure to affirm their own balancing point in the world along with everything else in and of the world. The harmony desired is a synoptic one. It is an affirmation that, indeed, "all's right with the world."

To be of the earth is an affirmation that one is standing under the sky and above all that below. To be of the earth is to know where you are. For example, in his great cosmological vision of 1870 Black Elk stood upon Harney Peak in the Black Hills of South Dakota. At that moment the center of the world in his vision was there. Nevertheless, many years later, he told John Neihardt, "But anywhere is the center of the world" because what is important is what you make of that place, how you come to know it.

The demarcated landscape, the sacred place is a built thing. It is not nature primeval. The sacred place is paced off as a separate place. It is set-apart. There is always some human modification of that natural space.

Even on the walls of a natural form as daunting and magnificent as the Grand Canyon there are petroglyphs and built shelters still visible. The modification of any place which demarcates it as a sacred place can be as simple as a pathway up a hill, or a thank-offering of red cloth tied to a branch. The modification can also be as elaborated as the building of a cathedral church with plaza. No sacred place persists only in memory; it exists also in fact.

Because sacred space is a built space, a space architectonically conceived and inscribed, it involves the notion of territory. The New World notion of territory has never been one of simple possession. For the original peoples of the New World, territory is to this day a mythic concept with much potency. Territory is not just where people live and where their bodies are buried. Territory includes the notion of origin--where the people have come from--and, therefore, territory is the continuity of life itself. In this sense, territory is multivalent in its meaning and in its expression.

Territory is both a metaphorical image and a concretized one. Each tribal group particularizes their own notion of territory, often a specific geographical place told in myth, a place which has always been theirs and to which they are to return, a place which is always someplace in the New World. That is why many tribal groups

organize their cosmologies into layered orders--mininally three, but often five, seven, even nine--in order to illustrate the relationship of underworld powers, the powers of this world, and the powers of the dome of heaven, the upperworld. All actions thus are in mind of a cosmological layering or structure which places a people upon the earth, and which enables them to continue to be of the earth.

Typically, tribal traditions and beliefs have placed little or no importance upon living life in order to get to some better eternal place beyond the earth at the time of death or to avoid a hellmouth horror somewhere vaguely below or out there. For example, the Navaho⁹ place of emergence is bounded by four sacred mountains--the names and characteristics of which are well known, but not their precise identification and location in the physical landscape of northern Arizona and New Mexico.¹⁰ All four "...are said to be located just beyond the Navajo Earth (since the Earth is to rest on them)."¹¹ Territory, thus, for the Navaho, an Athapaskan people, is as specific as a grouping of mountains and as mythic as the one further off in the misty mists of time. Nevertheless, that place, too, is real, and all of it together comprise this place. This is where the people have come from. As Sam Gill notes, the literal translation of the word "Blessingway"¹² from the Navaho is: "the way to secure an environment of perfect

beauty."¹³ The four mountains are part of that multi-layered, multivalent environment. There is no perfect beauty in death; the dead are fearful powers feared by the living who do not willingly speak of them.

The Ojibway, on the other hand, have constructed an elaborate healing and rites of passage ceremony specifically for the dead. It is a contrariwise midéwiwin, a ghost midéwiwin, in which all ritual gestures are the opposite of the midéwiwin performed for healing the living. The reason is obvious. The dead are not alive; therefore everything must be different.¹⁴ Among other Algonkian tribal groups, the Cree for example, beliefs in reincarnation are expressed in a number of variant ways as the continuance of life on this earth and life elsewhere. In some expressions of reincarnation belief, for example among the Haida, this is possible because people are believed to have several souls--one to remain, one to go elsewhere. Thus, a child born soon after the death of an elder may signal the continuance of the dead person's personality and particular wisdom in the new life of the child.¹⁵

It is interesting to note that the Algonkian, and before them the moundbuilders of the eastern woodlands, align the bodies of the dead along an E/W axis in relationship to the rising sun--an astral body commonly thought to transit all layers of the cosmology in its daily

circuit through day and night, recycling and regenerating its powers daily. The orientation of dead body to rising sun is an orientation found worldwide¹⁴ just as there are examples found worldwide of beliefs more like those of the Navaho--they do their best to avoid all contact with the dead.

Territory is also physical sustenance, the usage of land to obtain food and shelter--be it by hunting, gathering, farming, fishing, or some combination thereof--and that involves kinship relationships (tribal groups) and the relationships among smaller and larger groups of people, and everyone's (or every group's) travel and migration patterns. These patterns are often told in myths recounting epic journeys of the people, myths which explain how they came to be here. Among all Amerindian tribal groups, it was ordinary to move from summer to winter quarters, or from summer to fall to winter quarters. Even farmers in supposedly settled agricultural villages would move to dwellings appropriate to the season and the work to be done.¹⁷ As people shifted about, they intermingled. The shifts were not always peaceful ones even before the disruptive European incursions, and are not so today between neighbouring groups of native peoples. For example, the Hopi and the Navaho have long disputed each other's land claims or geographic entitlements.¹⁸ The reserve boundaries which place Hopiland flat in the middle

of surrounding Navaholand graphically illustrate their ongoing argument.

To some extent, territory can also be the shared usage of land by neighbouring groups of native peoples.¹⁹ As groups of people shifted--in search of game or fertile ground or because there were no more young trees to cut down for fuel or building material or because living conditions had become unsanitary--tribal areas also shifted, and population groups changed. Nevertheless, it seems unlikely that years and years ago the first marks upon the land were ever fixed borderlines to be defended against all comers. It was always possible to negotiate a border or a trading route--until the Europeans arrived.²⁰

A Structured Cosmology

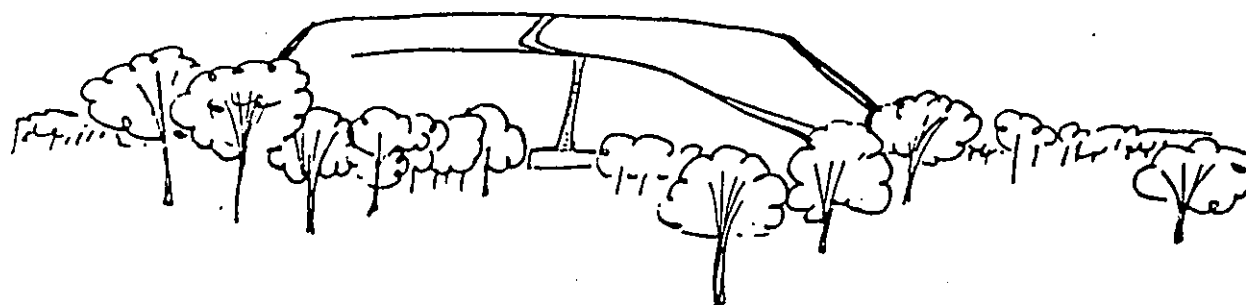
All efforts to place a mark upon the land, to define space, are efforts to order the world,²¹ to make it possible to see what is felt or apprehended about the world. As a number of Gestalt psychological studies have made abundantly clear, we have difficulty seeing those things of which we know nothing.²² For example, just as non-golfers have difficulty spotting a ball on the fairway, the first sight of the high chaparral is baffling to the gaze of city dwellers. We cannot see bird, snake, or antelope; the Jicarilla Apache hunter can. Bird, snake, and antelope are not distinctive parts of the landscape

unless their presence is already supposed possible. We only see myriad forms of cacti and scrub brush, and presume the land desolate.

Marks upon the land bespeak the use we make of land, what meaning we take from it, what we see there. There is a uniformity of use about traditional sacred space in the New World. It is commonly limited to burial grounds; places of revelation, vision; and the performance of traditional ritual (healing, rites of passage, thanksgiving, invocation, gathering). Its meaning derives in part from its exemplary usage.

People who are hunters and gatherers build ceremonial structures and dwellings which replicate the order of their universe, structures which re-create their own creation and renew the cosmos. Farmers and traders, city dwellers, too, also build villages and cities which replicate the order of their universe, often a more structured and ranked--if not autocratic--cosmology. For example, the highest point in all of Cahokia,²³ the premier center of the Mississippian culture near present-day St. Louis, Illinois (see fig. 9), was an earthen mound in the form of a truncated pyramid. This mound, called today "Monks Mound," is ten stories tall and covers an area of about 5.6ha. It was built mostly between 900 CE and 1200 CE and is the largest earthen mound ever built anywhere in the world. Upon its summit the priest/god dwellers could

fig. 9. Monks Mound, Mississippian, East St. Louis, Illinois, as it appears today looking north across the central plaza of Cahokia. Drawing by Meghan Dunn.



look out over the palisade surrounding the ceremonial complex to four woodhenges--measuring 80m to 145m in diameter on a cleared plain 1,000m to the west--which delineated important astronomical alignments.

Over the years scholars have noted the frequency of astral orientations and configurations in ancient sites, very often to the direction of the rising sun. In North America, the sunwise direction--east to south, to west, and return again to east, the rising sun--is sacred everywhere. Only one ancient site in North America is known to have been oriented to the moon's circuit about the sky--Casa Grande, a Hohokam structure built of clay about 1350 CE in the Sonoran Desert of southern Arizona.²⁴ That does not mean, however, that an orientation to the sun or, exceptionally so far as we know now, to the moon would be the only primary astral orientations possible. It simply means, to date, that is all we know.

Other possibilities do exist. For example, in the high Andes of Peru where the sky view is severely limited by craggy mountain ranges, spatial organization is significantly different. The mountains rim the sky in a stepped configuration of many levels. Some scholars see this stepped configuration of natural forms mimicked in the built forms of the ancient terraced architecture of the farmlands, the ancient stone carvings, and as a motif still persisting in today's woven tapestries.²⁵ The stepped

motif first appears on ancient Moche pottery dated to 900-200 BCE.²⁴ There may be a deliberate mimicry of natural form in the built forms of the high Andes. Certainly, the analogy is an evocative one which helps us, as outsiders, to comprehend the images.

Let us consider another example from the high Andes. In the night sky of the Andes, the Milky Way appears to be a vast circle--a remarkable sight for those of us who are used to seeing the Milky Way as a wide river across the sky. The circle configuration is remarkable because it is so different from what we expect to see. But does that make it significant to native Peruvians? They have always known the Milky Way as a wide circle in the sky. In ancient Andean work, a circular motif is commonly used. Shall we call it a Milky Way motif or a sun depiction? Both or neither? Could it be another mountainous enclosure? One of the highest heavens? We would be more certain of the strength of any of these associations had we studies from these areas which assessed Peruvian sacred myth for mountain or star images and stories. I do not know of any.

For all peoples everywhere the built space is a way of creating a concretized personal and group identity. By building ceremonial structures (all native domestic architecture is ceremonially based), all peoples--hunter or farmer, herder or trader--place themselves and their world

into a known and fixed locus of meaning, sometimes behind walls, sometimes not.²⁷ Each tribal group devises its own form, and these forms are responsive to social needs of the time and of the particular place. In fact, Yi-Fu Tuan argues that the only reason this tribal self-sufficiency ever collapses among tribal groups is when villagers come to realize:

...their lives are governed not so much by the motion of the sun and moon overhead as by events (reflecting the laws of supply and demand or government policy) in other parts of the country.²⁸

There are no architects among tribal groups of people; the forms of the built structures are told in myth; everyone knows the story, so everyone knows who it will be to wrap, notch, tie the forms together. As Peter Nabokov writes, it is in the myths that we find the "...zoning codes, blueprints, and labor unions."²⁹ Nevertheless, we are often flummoxed in our use of myth to read backwards into native traditions. Myths change, too, according to personal vision and understanding. They are also highly sensitive to and dependent upon the language in which they are told. Sadly, as we well know, we have lost many native languages since contact.

Unfortunately, when an oral tradition is lost, we may be at a loss to know why some groups dramatically revised their inventory of building forms. The built form, the architectonic space--in other words, architecture--has

the potential to respond quickly to any early need for change or modification in a people's Weltanschauung.³⁰ Language, myth, and social structure also change, but they change more slowly. That is why we must be doubly careful about the interpretive statements we make for any built form. For example, in the Shenandoah Valley of Virginia, in one area continuously occupied for more than ten thousand years with seemingly little change in architectural structure, suddenly in the mid-sixteenth century stockaded villages were built.³¹ We do not know the precise reason or combination of reasons for this--perhaps warfare, perhaps disease, perhaps competition for hunting territories from groups belonging to larger confederations, perhaps something else completely different--the whim of a charismatic leader, for example.³²

Presumably, the Shenandoah Valley people belonged to or were allied to the Powhatan confederacy.³³ Nevertheless, only some of the Algonkian peoples of that confederacy built stockades; others in the confederacy did not.³⁴ Moreover, there are some Algonkian groups, as far as we know, who have never built stockaded walls about themselves--the Algonkian peoples of the subarctic lands, for example. We cannot, therefore, even ascribe certain building customs to various groups within a language family. All we can observe is that there are always

variations, always multiplicities, of forms possible within any group's building inventory.

Very generally speaking, of the pre-contact New World groups, it is those who fenced themselves in who did not survive and were forced into dramatic changes, including relocation. These changes may have occurred in part because their populations came to exceed what the land could support.³⁵ For example, the stockaded walls of Cahokia were constructed four times. The surrounding forests were depleted and the wildlife habitat of the surrounding area destroyed.³⁶

Community settlement carried with it another grave danger. At the time of contact, because of their population concentrations, settled groups were particularly vulnerable to the terrors of European-introduced diseases.³⁷ Smallpox, plague, measles were among the diseases introduced into the New World by the first European explorers, diseases that spread rapidly throughout North America in advance of the actual arrival of colonists.

Did similar mythic concepts of territory as place of origin and built structure as the renewal and re-creation of the cosmos once pertain among the Old World tribes too? The Gauls, and the Celts, the Picts, and all the others? Perhaps. There are certainly hints of something from the same ballpark when we consider the

prevalence of the Graeco-Roman custom of marking the end points of territory with terms or herms, little squared pillars in honour of the Roman god Terminus or the Greek god Hermes. Unfortunately, that sort of comparative inquiry is beyond the focus of this study.

Whether the ancient Amerindian communities lived within walls or without walls, all native communities demarcated gathering places, be they council grounds, feasting grounds, or grounds of sacrifice and ceremonial competition. These grounds were ritually set aside, with circumscribed approaches and uses. The first European travelers knew these places were significant and recognized them as special places, set-aside places of particular import. Their accounts--essays for other European readers describing the strange, peculiar, interesting customs of the so-called "savages" of the New World--are often illustrated with drawings and paintings of tribal village layouts showing cleared ritual grounds.³⁸

A Typology of Set-Apart Space

In a most general way, the built sites of ancient America share a number of commonalities. They are remarkably alike in formal terms, that is, in terms of what they look like and of what are they made.³⁹ For example, it is obvious that the shell rings of the southeast coast and the medicine wheels of the northern plains (see fig.

10) are essentially flat circular shapes. It is just as obvious that the ceremonial ball courts and plazas of the southwest and southeast are flat rectilinear shapes (see fig. 11). The sun dance lodge and the tipi of the plains are conical shapes, just as are the burial mounds of the Ohio and Mississippi river valleys (see fig. 12). The plank house of the Northwest Coast and the midewiwin lodge of the Great Lakes region are rectangular, enclosed, roofed forms (see fig. 13). Both the prairie wickiup and the Inuit hunting igloo are dome-shaped (see fig. 14). In other words, the constructions are all simple shapes in edge and volume: isolated, separated circles or polygons, each one two- or three-dimensional in volume.

Most structures are free-standing, but there are a few notable architectural exceptions: The pit houses of the west coast and the plateau were dug into the earth; some of the granaries and storage rooms of the ancient pueblo people were tucked high up in mesa walls and rock overhangs and layered into horizontal multi-levels--stories and plazas (see fig. 15). Nevertheless, even these so-called "cliff-dwellers" spent most of their days and many of their nights sheltered by simple frame ramadas on the ground below the cliffs.

The ancient North American sites were built from the materials at hand. This means dirt, fiber, tree bough, stick, grass, skin, bone, clay, stone, even snow.

fig. 10. Flat circular architectonic shapes.

a. Shell ring, Sapelo Island, Georgia. Drawing by Meghan Dunn, adapted from William N. Morgan, Prehistoric Architecture in the Eastern United States, 1980, p.4.

b. Big Horn Medicine Wheel, Wyoming. Drawing by Meghan Dunn.

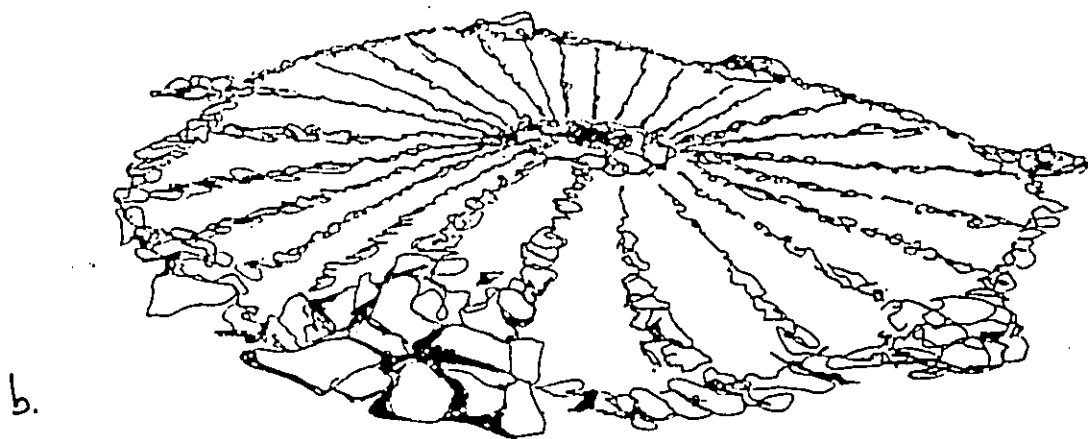
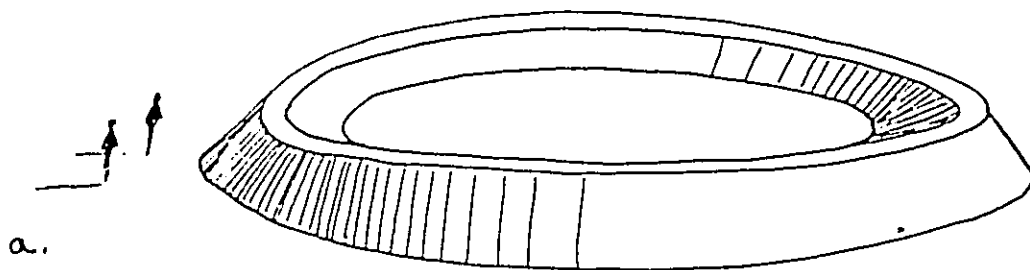


fig. 11. Flat rectilinear architectonic shapes.

a. Plan of Creek Indian village by William Bartram, 18th century traveler: a. hot house (chakofa), b. square ground, c. ball court. "The ball court was roughly 600 to 900 feet long with an earth ridge around it for spectator seating." From Peter Nabokov and Robert Easton, Native American Architecture, 1989, p.106.

b. Plaza-type pueblo. Drawing by Meghan Dunn.

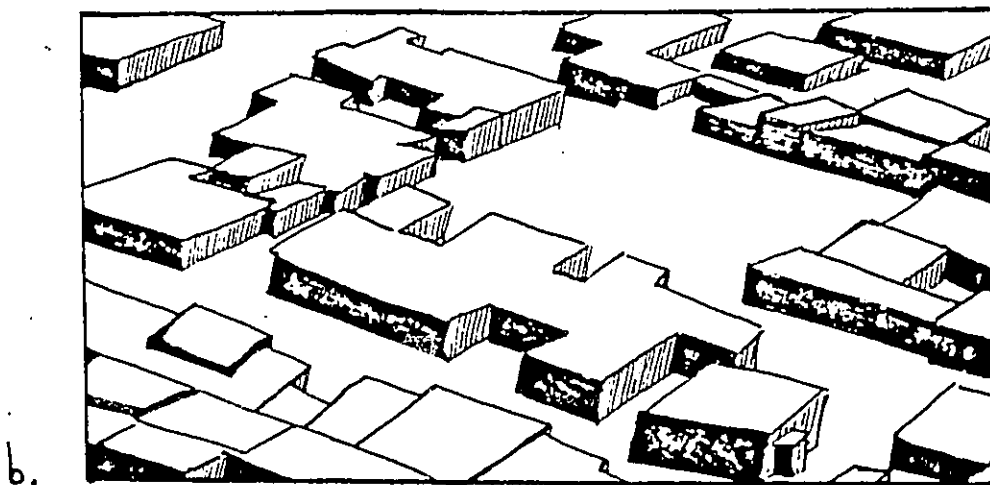
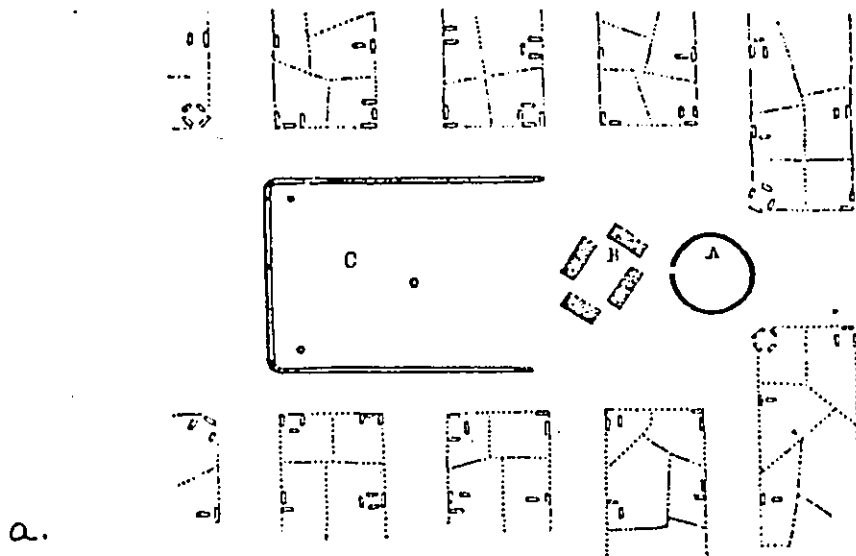


fig. 12. Conical architectonic shapes.

a. Cheyenne Sun Dance lodge, c.1910. Drawing by Meghan Dunn.

b. Arapaho Indian tipi. Drawing by Meghan Dunn.

c. Adena burial mound, Miamisburg, Ohio. Drawing by Donna Silver.

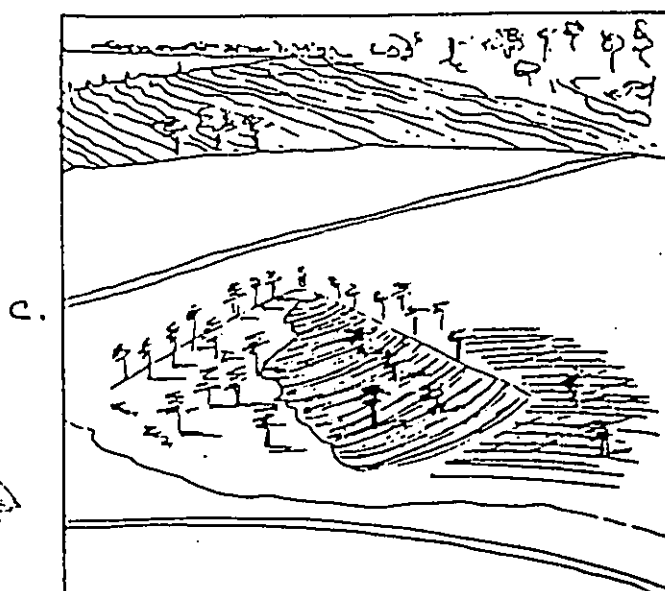
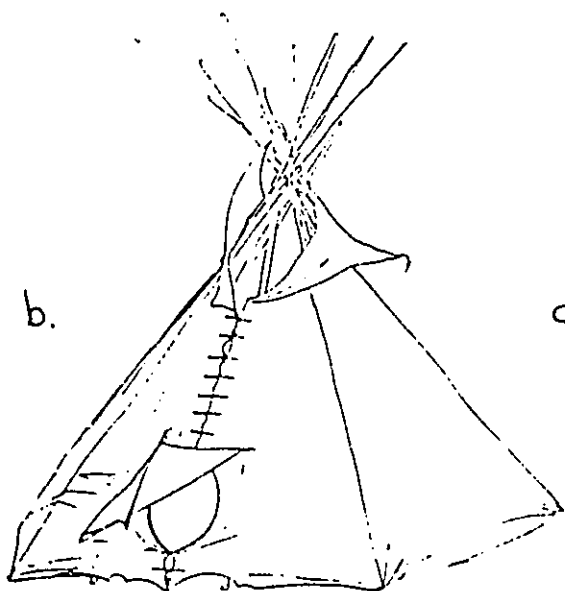
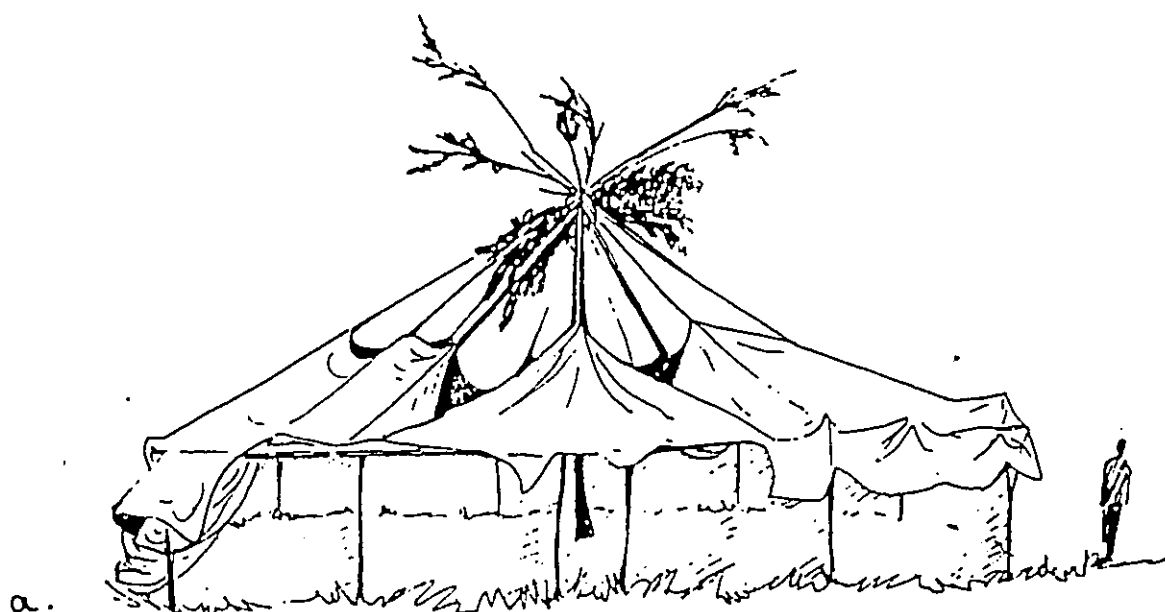
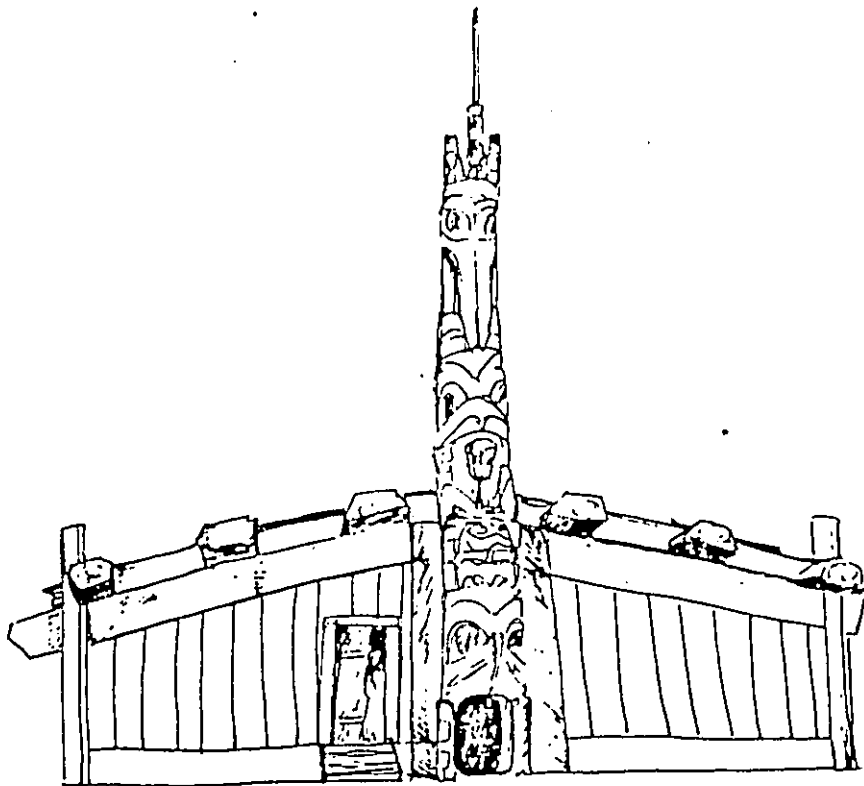


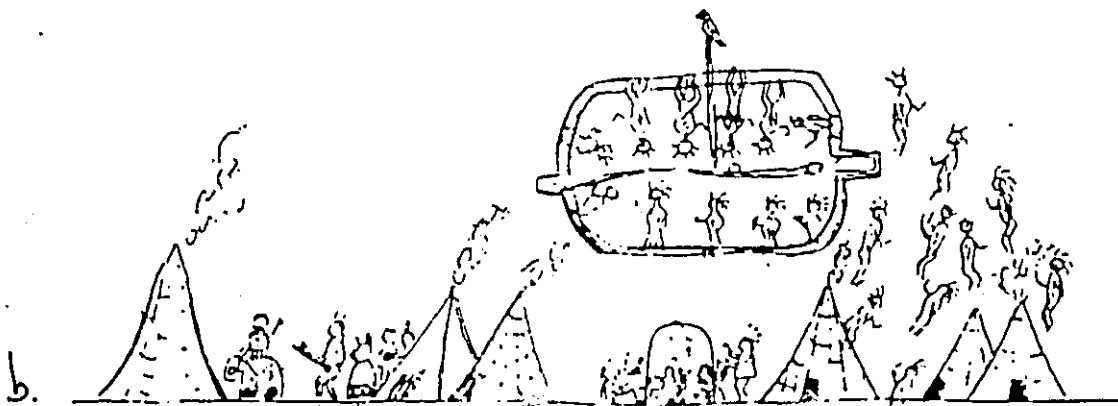
fig. 13. Enclosed rectangular architectonic forms.

a. Haida plank house, Queen Charlotte Islands, c.1900.
Drawing by Meghan Dunn.

b. Drawing of a midéwiwin lodge from a midéwiwin scroll,
c.1891. From Peter Nabokov and Robert Easton, Native
American Architecture, 1989, p.68.



a.



b.

fig. 14. Dome-shaped architectonic forms.
a. Apache wikiup. Drawing by Meghan Dunn.
b. Inuit igloo. Drawing by Meghan Dunn.

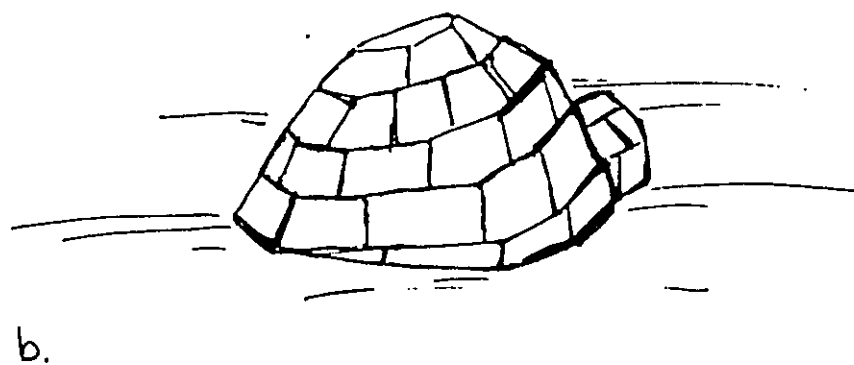
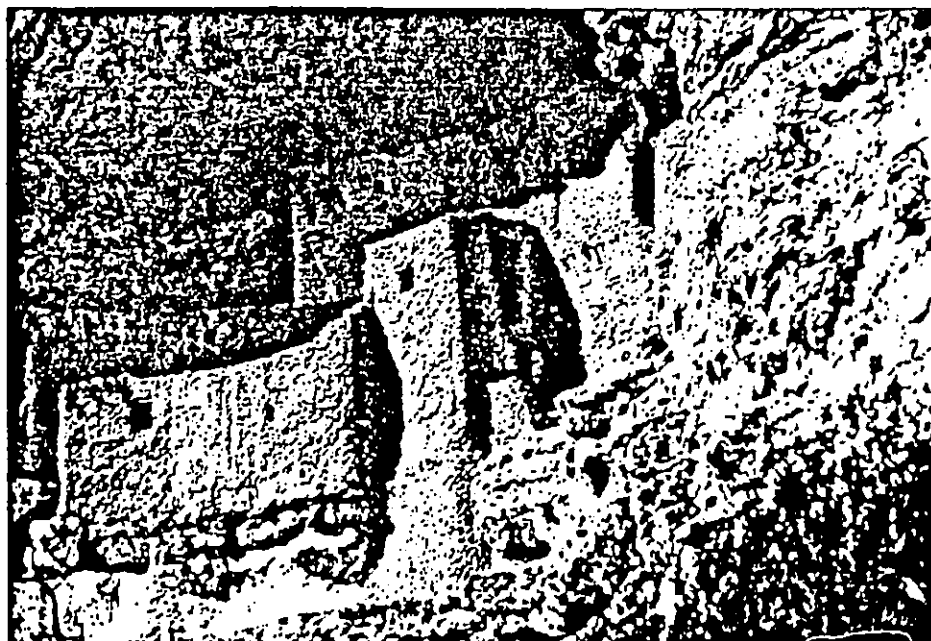
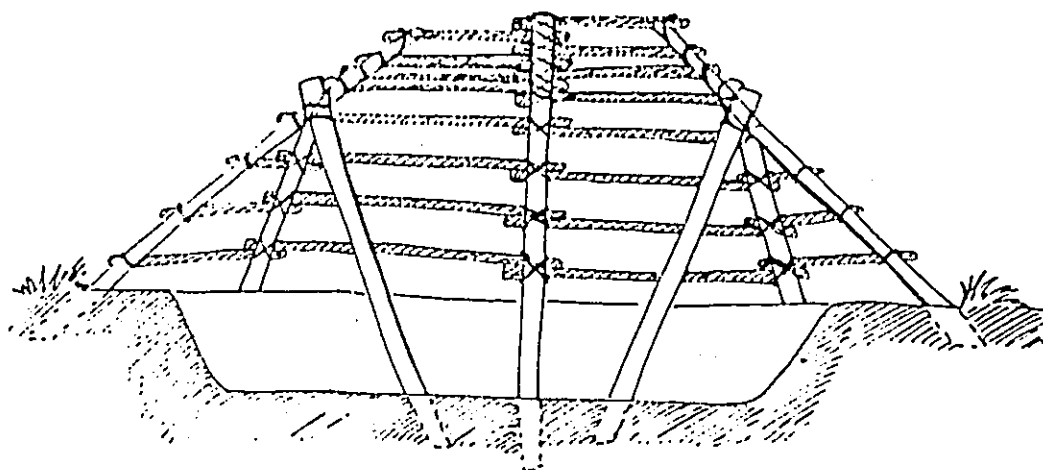


fig. 15. a. Cutaway view of a Thompson Indian pit house, c.1900. Drawing by Meghan Dunn after James Teit. From Peter Nabokov and Robert Easton, Native American Architecture, 1989, p.177.

b. Montezuma's Castle, Sinaqua Indian, c.1250. Near Flagstaff, Arizona. Photograph by Maureen Korp.



Materials were seldom transported long distances to the construction site although in at least one notable case they were. More than 600 juniper, fir, and balsam tree trunks were carried by Hohokam laborers more than 80km² in the middle of the 14th century to provide the framework for the clay structure of Casa Grande, previously mentioned.

All of the Amerindian building materials used were chosen purposively--not just because they were usually near to hand and practical, but also because they fit the story, they had their own intrinsic meaning, their own potentiating powers.⁴¹ Care was taken in gathering the materials and in using them correctly, but that did not mean people thought of their structures as lasting ones to be built for forever.⁴² Quite to the contrary. Because the structures are themselves powerful, animated, they cannot be expected to remain fixed. They change, just as does everything else upon the earth.

The raw materials used are those of the earth--its stones and riverbed clays, the animal skins and sinews, trees and grasses. Sometimes the materials are combined and sometimes not. The structural types are just as straightforward: bent frame, post and lintel, compression. Some of the built forms are volumetric: they have walls and roofs. Others are not: they are drawings upon the earth. In all cases there is an appropriateness of form and material which is appealing to those of us schooled in

the Bauhaus dicta of modern classicism. The right material has been used for the right purpose. It is honest work. (See Table 1 for a quick summary list of materials used, structural types, and built forms in North America.)

It is important, too, to remember that all of the tribal groups used a number of different shapes and forms. Further, no tribal group stayed exclusively within one form. Thus, it is an error to say the circle is a configuration most important to the Plains groups if by that the importance of the elevated burial platform to some of the Plains groups is thereby overlooked. Each group must be studied individually because each is a separate people with their own mythology and traditions, although there are, of necessity, wider groupings which can be made, with circumspection, on the basis of culture areas, climate, the building materials at hand, and local economic needs.

Indigenous architectonic forms may also be summarized in another way. They could be categorized as spaces which are primarily Euclidean shapes (e.g., the circles and squares of forms such as medicine wheels, ball courts), or spaces which are primarily topological volumes (e.g., the domes and cones and shallows of forms such as tipis, igloos, pit houses). They could also be described as projective spaces--spaces which are measured in relationship to some feature of the terrain or ourselves

TABLE 1: Summary of Raw Materials, Structural Types, and Built Forms in Amerindian Architecture*

Raw Materials

a. Earth	b. Animal, Vegetable	c. Composite
adobe	timber	adobe/timber
mud	saplings	sod(earth/fiber)
stone	bark	wattle & daub
clay	fiber (grass)	
earth	brush	
	hide	
	sinew, bone	

Types of Structure

a. Bent Frame	b. Post and Lintel	c. Compression
wigwam	lean-to	igloo
wikiup	shed	tipi
grass house**	pit house	hogan
ki**	earth lodge	pueblo***
	longhouse	town house**
	chickee	mound, cairn
	plank house	meanders
	summer house	outlines
	winter house	
	King Island house	

Built Forms

a. Domical	b. Conical	c. Rectilinear
igloo	tipi	chickee
wigwam	forked-pole hogan	longhouse
wikiup	earth lodge	plank house
grass house	pit house	pueblo
ki	kiva	summer house
cribbed-log		winter house
hogan		King Is. house
barabara		
sweat lodge		
d. Other forms		
effigy mounds		
meanders, enclosures, outlines		
medicine wheels, council circles		
kivas		

*Adapted with additions, spelling and word changes from Peter Nabokov and Robert Easton, Native American Architecture (1989), p. 16; **combined with post and lintel; ***combined with beams.

(e.g., big, little; near, far). Regardless of whether one chooses to emphasise shape, volume, or measure in the description and categorization of an architectonic form, all spaces are combinations of spatial relationships. They all have shape, volume, and measure.⁴³

Some ancient New World earth forms are zoomorphic shapes; that is, they are architectonic forms sculpted or drawn upon the earth in the shape of animals or parts of animals. One of the most renowned zoomorphic form is the ancient serpent mound, over 400m in length, near Cincinnati, Ohio. It may have been built between 800 BCE and 400 CE by the Adena people⁴⁴ (see fig. 16). A somewhat similar, but less well-known, serpent mound, is found at Rice Lake, Ontario. It is approximately 60m in length and was built about 130 CE.⁴⁵

Other earth forms are hybrids, part human perhaps, part animal, fantastic biomorphic figures. It is not known, for example, if the great mound of Poverty Point, Louisiana, built between 2000-700 BCE⁴⁶ (see fig. 17), is bird or monster or...?

Still others are geometric figures, meanders, spirals, enclosures. They can be as large and complicated as the famous Nazca lines of Peru, comprising 1300km of straight lines, 300 geometrical figures, and perhaps 35 biomorphic drawings, all built between 200-1000 CE.⁴⁷ They can also be as unremarkable and hard-to-find as the large

fig. 16. The Great Serpent Mound, Peebles, Ohio. Adena Indian. Drawing by Donna Silver.

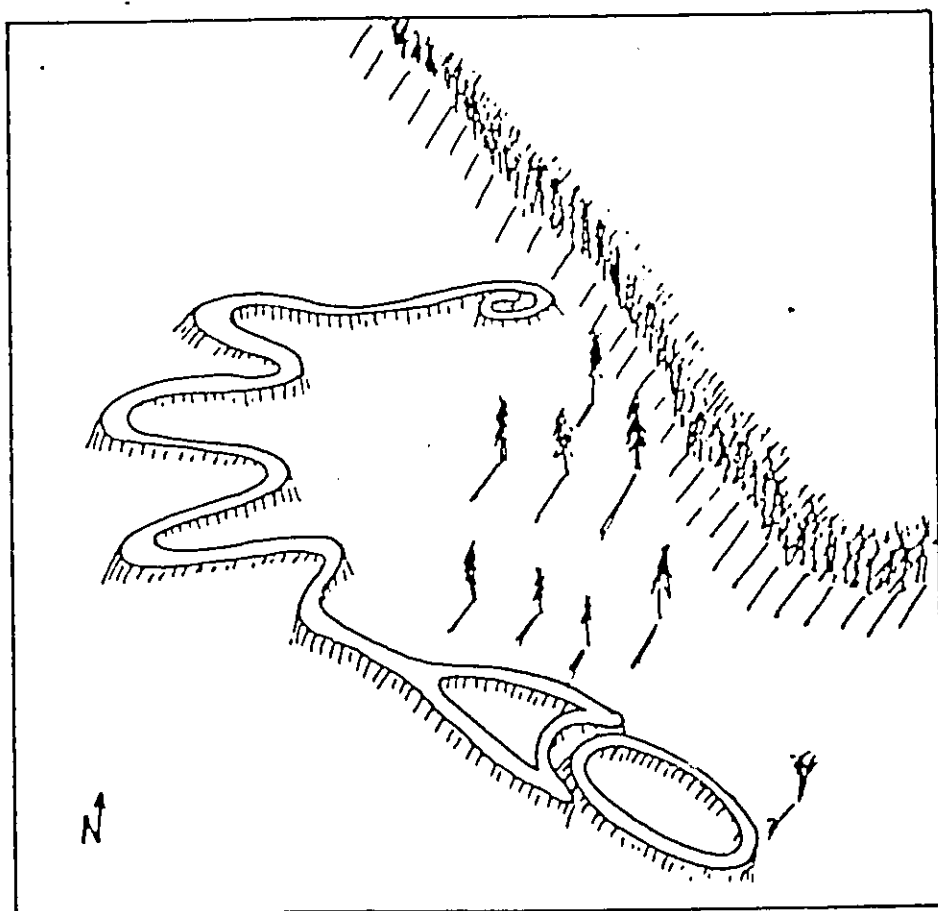
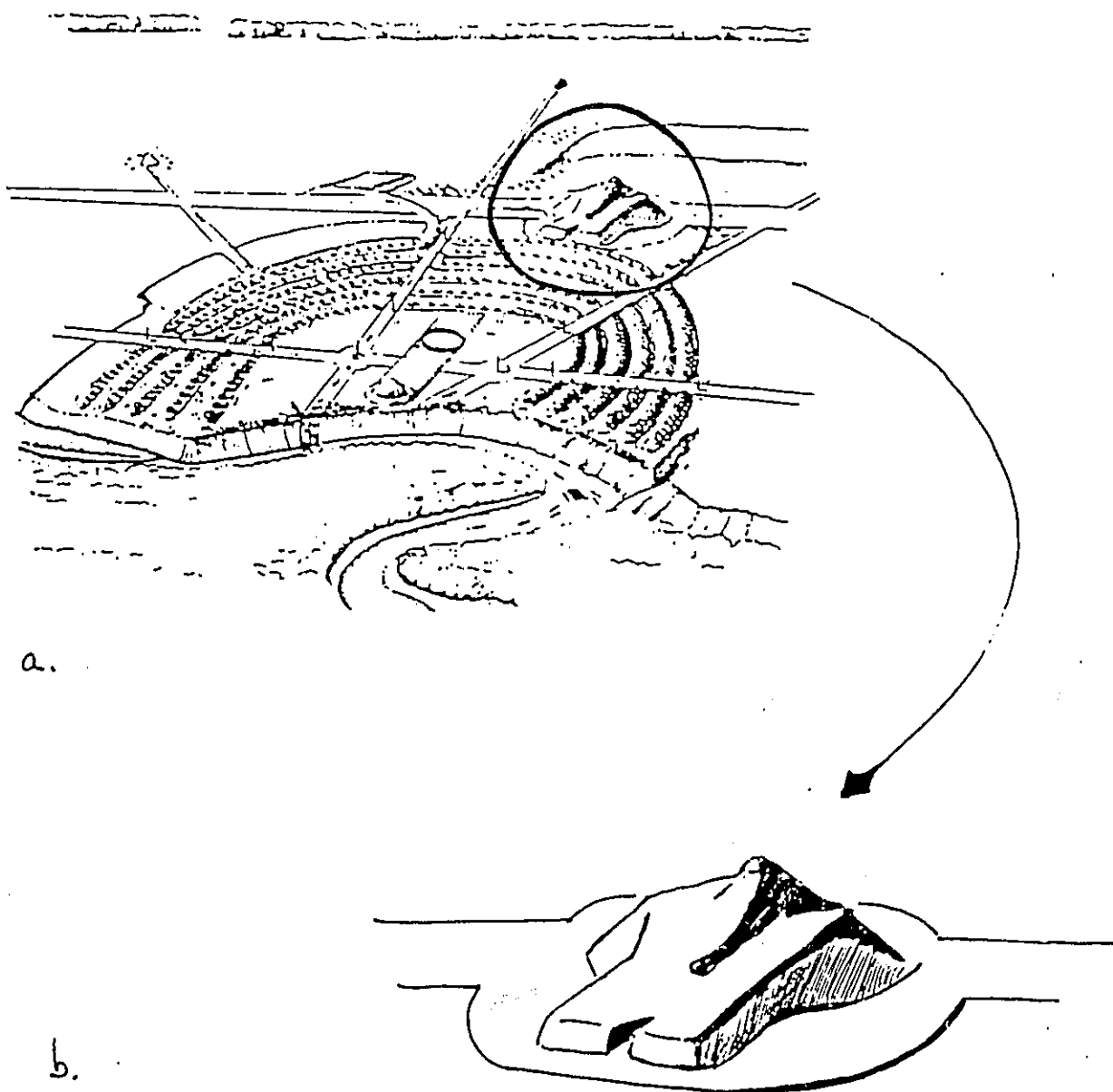


fig. 17. a. Reconstruction of the central district of the Poverty Point, Louisiana, site c.1000 BCE. Reprinted by permission of Jon L. Gibson.

b. Detail of Poverty Point "monster mound." Drawing by Meghan Dunn.



intaglio drawings of Quartzite, California, near the Arizona border for which no date is known. They may be as miniaturised as a single, small petroglyph drawing pecked away on a rock outcropping. (Some petroglyph drawings can be sizeable and complex compositions, particularly if the site was long known as a place of pilgrimage--the Peterborough, Ontario, petroglyphs, for example, where approximately 900 drawings are engraved into a single limestone outcropping of the Canadian shield. Some of the Peterborough drawings may date back to 3500 BCE, others have been added since contact.)⁴⁸

We do not know if many of the drawn or sculpted petroglyphs, intaglios, and zoomorphic earth forms are abstracted forms, ideograms, astral or terrestrial maps of some sort, or...? Many of the earth forms and intaglio engravings have only been found in aerial survey, a most puzzling feature. Others, now known, slip away. For example, there are petroglyph sites in Nova Scotia which are now underwater. In 1977 artist Anna Sofaer documented a previously unknown solstice configuration of sunlight and spiral petroglyph at Chaco Canyon, New Mexico, an ancient Anasazi site. In 1990, only thirteen years later, a brief update note in the June issue of National Geographic Magazine states that the "sun dagger" image is now lost due to a combination of erosion and inadvertent damage by visitors to the site.⁴⁹

From a non-native point of view, the loss of the Chaco Canyon configuration is troubling. One wonders if site access should not have been even more tightly restricted by the federal National Park Service (visitor access was limited to supervised groups). From a native perspective, however, the loss may not be at all troubling because it is one due to natural forces. It is something that happened in the usual way of such things.

All Amerindian structures are traditionally understood to be part of a life cycle of wind, rain, sun, and dark of which all things are part. It is as though one way of understanding the cosmos is as an ever-renewing pool of energy, ever-metamorphosing into one shape and another. Thus, you simply walk away from a sweatlodge, from a sun dance lodge; you do not burn it to the ground when the ceremonies are over. These lodges, like every other built tribal structure, are built in the image of the cosmos, and, in fact, are the cosmos in that place.²⁰ It is possible to desecrate a structure by using it for other than its intended purpose instead of letting it return to simply to a state of grace, a state of nature. However, there is no way to de-sacralize the structure because there is really no way to sacralize it. By making it, one is only temporarily concentrating energy, connecting powers already inherent in the materials chosen.

One can add more rooms, whenever wanted, to the side or on top of adobe structures; or leave and start again somewhere else. Tipi poles can be dragged along from camp to camp, not just because poles may not be so readily found at the next camp site, but because the poles, too, are part of the migratory journey of the camp. Powers may be beseeched, they may be guided. They may not, however, be controlled in any way which attempts to subordinate them. There is no way to have dominion over the earth's powers. This is an attitude quite unlike the Judaeo-Christian notion of the world as one made for human benefit, a world in which we concomitantly grieve the loss of those things we made in the world. The Amerindian relationship to the world is an interaction with it of reciprocity, an acceptance of loss as appropriate change.

Among the ancient Pueblo cultures when pots are buried with the dead as grave offerings, they very often are marred with a "kill hole". A hole is punched into the pot to allow the "power of the vessels to escape"²¹--a power, of course, of both the maker of the pot and the power inherent in the clay itself, powers of reciprocity fused within the pot and now released back to the world. A modern Santa Clara Pueblo artist, Nora Naranjo-Morse speaks of this reciprocity exquisitely:

The ground and the clay used to make this house are so absorbent, and the clay used to make the pottery is so absorbent that when you laugh, I can almost see it going into the walls. And when you are holding the clay in

your hands, there is no way that your emotions can be separate. So that I always think it holds you in more ways than you can even imagine.⁵²

To summarize our discussion of typological characteristics, there are two points. First, all building shapes are simple. Even complex ones are only combinations of shapes. A shape is either big or little--in relationship to you. It rises, or it sinks--i.e., is concave or convex, vertical or horizontal--in relationship to the horizon line and in relationship to you. A shape may be spread out--pooling, puddling, a plane--or dense, compacted, fused. A shape may be broad or narrow, straight or curved, even meandering. Secondly, the position of any form is always determined in relationship to the horizon line and in relationship to you. Those are the two sublimely existential coordinates requisite to fix a place, to make it comprehensible. No one can see the same point on the horizon as you do. No one can stand in your shoes.

Architectonic shapes also exist in relationship to one another, and in that way they can be seen to be part of an ever more complicated webbing of coordinates with multiple nodes of intersection. Nevertheless, we see one thing at a time. We scan wider possibilities and imagined configurations. The essential coordinates remain but two: your personal angle of vision and the ineluctable horizon line, the rim of the earth where sky meets land or sea and where you can never be.

"The Earth Is My Mother"

Is there something further to be said about the meaning of traditional land use patterns and architectonic spaces in North America? Scholars and native elders alike are in agreement that the patterns and forms constitute ways of expressing and realizing a cosmological balance, harmony. Other statements have also been made--most notably that the cosmological patterns and forms are multivalent instances of a specific sort of hierophany, a theophany of mother-goddess. For these statements there is less agreement.

The Amerindian reverence for land, the earth, has been expressed many times metaphorically and religiously in such language as "the earth is my mother," a statement first attributed to the old Shawnee war chief Tecumseh and supposedly spoken in 1810 in a meeting with General William H. Harrison.²³

Without doubt, land is a key concept of native beliefs and traditions. It is a sacred geography of origin. It is the source of well-being and personal identity, fundamental to most Amerindian faiths, emblematic of traditional Amerindian religiosity. This need not mean, however, that land, the earth, be necessarily female, a goddess in the sense of the Old World goddess traditions. The claim of a traditional earth-centered reverence is, I believe, a valid one, but the earth metaphor of mother may

not necessarily be a traditional one. In fact, the metaphor is problematic for several reasons.

First of all, by referring to the earth as mother, the speaker usually intends a reference to the beautiful and justly famed speech of Smohalla.²⁴ (Tecumseh's somewhat earlier statement has been eclipsed by the better known speech of Smohalla.) However, it is unlikely that any historic religious statement attributed to one or two 19th-century tribal leaders would be specifically true of the beliefs of any other North American tribal group then, now, or long ago. Too often as scholars we fail to recognize and appreciate the true diversity of belief among the Amerindian peoples, partly because today's pan-tribalism among native peoples is subsuming the older individuations and distinctions of those traditions.

Secondly, none of the native languages we know of today are organized in terms of male and female gender--unlike the Indo-European languages. There is, therefore, no linguistic substratum supporting an ordering of the world into dualistic categories of male or female, and not male or female. The importance of language in shaping world view cannot be emphasized enough. In the Amerindian native languages, linguistic gender is derived from recognizing what is animate or inanimate, alienable or inalienable, about the noun.²⁵ It is not based on any sort of sexual differentiation. Sex is simply not an important

attribute. Animate nouns take animate verbs. Much, very much, depends upon the speaker's perception and understanding of the object to be named, whether it is animate or inanimate.³⁴

Third, although there are goddess formulations within several native cultures--for example, Changing Woman and Spider Woman of the Pueblo cultures and the Three Sisters of the Iroquois--most of them appear to be found within agricultural groups, not hunting groups. (Sedna of the Inuit would be one notable exception, and there are a few others.) Moreover, although it is by no means certain, a number of agricultural groups seem to have been at some point within the sphere of influence of the corn-growing Mesoamerican agricultural groups. Is it possible that many (or some) of the New World agricultural groups share some common point of origin--perhaps long ago in the Old World? That conjecture, although appealingly simple in its promise to provide us with an answer (if true) for the appearance of mother-goddess theophanies in the New World, is beyond the range of my inquiry. The evidence for the Old World link is particularly sketchy.

Nevertheless, mother goddess imagery has been traced by some scholars who subscribe to a diffusionist interpretation, Rachel Levy for example, as extending outward from an area of origin in southeastern Europe dated to the late Magdalenian period (c. 10,000 BCE) thence to

the south of Asia through western Asia.³⁷ Mircea Eliade, another subscriber to an Old World diffusionist theory, while agreeing that the earth is everywhere "mother," speculates that "...before being represented as a Mother the Earth was felt as a pure cosmic creative power--asexual or, if one prefers it, supra-sexual."³⁸ He says this is a "fact." Unfortunately, there is no way to know that is so; however, I think Eliade is essentially correct when he observes that even when there are myths to explain how the first people came out of the earth itself "...feminine attributes of this maternity may not always be in evidence"³⁹--particularly, I hasten to add, when there is no language substratum to support an attribution of the earth as feminine. It is we who call the earth "mother" because that is what mothers do--give birth. As Eliade notes, birth-giving can be a sort of a "mystical autochthony," something sprung from the land itself. Scholars are far from reaching consensus on any of these aspects; fortunately, the questions are open ones and being actively researched today.

Finally, as Sam Gill argues in Mother Earth: An American Story (1987), there is a case to be made for "Mother Earth" as a 19th-century white formulation of romantic, pious guilt which arose from white awareness of the deprivations wreaked upon the native peoples by dint of their conquest and removal from their hereditary lands by

Euro-Americans (both United States and Canada), a formulation which has been carried forward by such other scholars as Mircea Eliade and Åke Hultkrantz, according to Gill.⁶⁰

There is yet another side to this argument. In her study The Lay of the Land (1975), Annette Kolodny notes that from her review of literary sources, it appears that the first European explorers never called the North American landscape "mother" or Mother Earth.⁶¹ Instead, they always described it as a "virgin land," one of ravishing beauty.⁶² Kolodny then argues provocatively that:

...our literary heritage of essentially adolescent, presexual pastoral heroes, suggests that we have yet to come up with a satisfying model for mature masculinity on this continent; while the images of abuse that have come to dominate the pastoral vocabulary suggest that we have been no more successful in our response to the feminine qualities of nature than we have to the human feminine.⁶³

If Gill and Kolodny are right that the feminization of the North American landscape is a European construct, a foreign intellectual imposition, the contemporary Amerindian contribution to this discourse takes on even more poignancy--for it is traditional native speakers who insist that the earth is our mother, our grandmother. It is native speakers today who insist the earth is not a maiden to be ravished, but a woman worthy of respectful attention.

To call the earth "grandmother," as many native speakers do, is a respectful honorarium used in a number of tribal cultures. It is consistent with many native practices for yet another reason. In a tribal culture, it is often the grandmother who raises the children and teaches them all they must know to be fully human. For example, the saint most revered and to whom most Catholic churches on the Algonkian reserves are dedicated is Anne, the grandmother of Christ.⁴⁴ Grandmothers are not maidens (to be ravished), nor mothers (to bear children); they are women who love us unconditionally, no matter how many children there are.

The appellations "Mother Earth" or "Grandmother Earth" are richly evocative earth metaphors, ones which serve well as a pan-tribal religious formulation of ancient native reverence for land,⁴⁵ feminine metaphors enhanced by supporting concerns for land usage--both ecological and political--by natives and non-natives alike. As English-language phrases, these earth metaphors are piquantly comprehensible to non-natives. The metaphors work well to urge upon us a respectful, intense, individual interaction with the environment. Joseph Epes Brown says this interaction with the environment is so characteristic of native practice that he calls it a "metaphysic of nature."⁴⁶

In any event, one of the few things non-Indians are sure to know about Indians and to believe sublimely characteristic of native traditions is a respect and reverence for the earth superior to that of Judaeo-Christian traditions concerning the earth and its creatures--traditions which insist that the earth and its creatures were given to us to have dominion over.⁴⁷ That the earth is holy, the earth is sacred, the earth is life-giver, wise elder earth is a prayer poignant and pregnant with hope for native and non-native alike distressed by contemporary civilization's despoilation of the land. By directing our attention to the earth as we know it, the earth metaphors of mother, grandmother prompt our reconsideration of the earth's geography as sacred. The metaphors provide us with a sense of fitting place in the world, a place where we may indeed in the legendary words of Tecumseh "...take our rest upon her bosom."

Impact of Language

One reason why earth-centered hierophanies are so readily comprehended within native cultures may lie in the structures of the native languages themselves. Unfortunately, summary statements concerning the native languages of North America are hard to come by. There are so many languages and not nearly enough linguists working with native speakers.

In Europe there are but three language stocks (Indo-European, Basque, and Finno-Ugaric), and one is predominate, Indo-European. In the New World linguists recognize six.⁶⁸ (Some anthropologists have argued that once long ago there was a proto-language, a sort of "superstock" known by all of the peoples east of the Rocky Mountains.)⁶⁹ At the time of contact, there may have been more than 2,000 spoken languages; certainly, there were at least 1,000.⁷⁰ In Canada today there are 11 language families still existent, although only the Algonquian languages of Cree and Ojibway and the Eskimo-Aleut language of Inuktitut are likely to survive as modern languages.⁷¹

It is difficult to describe native languages in terms of Latin grammar (as we can the Indo-European languages with relative facility) because, as anthropologist Harold Driver notes, "Each Indian language has its own grammar which differs more or less from the grammars of other languages."⁷² On the whole, nouns are more complexly inflected with more possible combinations of morphemes than nouns in European languages⁷³ (some argue that this characteristic enables Amerindian languages to be spoken with more exactness of meaning than European languages);⁷⁴ and, as noted before, in most native languages the gender of a noun is not one based on any form of male, female or not male, female sexuality.

There have been studies which have attempted to specify how a particular Amerindian language is keyed to a particular tribal culture. These studies are inherently fascinating and provocative. Every study which raises and answers one question for one group presents us with a question to be asked of another group. For example, in English we classify things into nouns and verbs, implying that nouns are more stable or lasting than verbs and, as Benjamin Whorf notes, "Our language thus gives us a bipolar division of nature; but nature herself is not thus polarized."⁷³ In Hopi, a Uto-Aztecan language, the major classification is not one of nouns and verbs, but rather one of duration--the long and short of it.⁷⁴ Nature is not split into two; it is rather more of a whole and events go on and on, always "...storing up an invisible charge that holds over to later events."⁷⁵ This certainly tells us something about the Hopi landscape, but not about any other landscape.

In Wintu, a Penutian language, careful distinctions are made in the verb form chosen which convey whether the action spoken of is one which the speaker is personally knowledgeable of or knows of it only because someone else said it happened.⁷⁶ Thus, it is clear that Wintu places great stress on the speaker's veracity, ability to be accurate, and personal honesty. But is that also true in other Amerindian languages?

All languages are practical. If, as in Kaska, an Athapaskan language, there are no cardinal directions, it is not because that group of people lack any sense of direction, it is because their directional grid is one based on the flow of rivers--"...a system that makes sense in a land where the sun almost disappears each winter."⁷⁹

All languages have complex grammars. None are primitive; none more highly developed than another in terms of structure.⁸⁰ Moreover, "...there is much evidence to suggest that language is more stable than the rest of culture."⁸¹

Let us look more closely at one exemplary study which considers the relationship of language to religious beliefs. Religious historian Werner Müller has studied carefully the grammar of the Dakota language compiled by anthropologists Franz Boas and Ella Deloria. Dakota is a Siouan language, one of several Siouan languages found among peoples of the plains and the eastern woodlands. Müller notes that what he terms "uniquely passive" verb forms in Dakota enable "...attitudes of suffering, of enduring, and of passive acceptance (to) dominate the character of the entire language."⁸² For example, things do not happen; they change states of being. Thus, I do not tremble; I am in a trembling condition. I do not turn about; literally, my inner power turns me around. Whenever possible, states Müller, the active first person statement

is avoided, thereby retreating "...to a view in which all actions and events are understood as happening to oneself (as a Widerfahrnis),"⁸³ a sort of passive egocentricity.

Without questioning Müller's understanding of Boas's and Deloria's grammar, we might, however, query Müller's interpretations. Perhaps Müller's observations could be expressed in another way. Perhaps the speaker is not "enduring" or "suffering;" perhaps the speaker is waiting, watching, giving fully of a respectful attention to all forces, energies, possibilities in the landscape. Perhaps the waiting is one of self-confidence that this is the right place to be.

I suspect my restatement of the Dakota Widerfahrnis as a self-confident, respectful attention is one with which Müller himself would agree because he writes further that the passive nature of the Dakota language particularly permits a Weltanschauung in which the "...Dakota accepts all phenomena with a kind of loving reverence."⁸⁴

In Dakota, there is no past tense verb,⁸⁵ all time is now. Thus, all places are potentially animated. Instances of hierophany are everywhere possible, instances of power, instances of kratophany. It is easy to find oneself living in a mythic time in a sacred place when everywhere about you the world is vibrant, always talking to you, always changing the state of your being. Such a world is charged with potency; you would have to be there

to know it. As Muller concludes, this seemingly (but not really) passive language "...and the Indian world view, which is completely given to experience, fit together perfectly. It seems as though the one has created the other."⁶⁶

What are we to do if we do not speak these native languages, do not know them as our mother tongues? We must then attend to the visual grammar of built forms--thus, my emphasis upon identifying the typology, the grammar, of built forms in the sacred landscape. Spatial organization is a grammar as potent as linguistic. Spatial organization specifically organizes the world and makes it formed, comprehensible.

Conclusions

In this chapter, an overview of Amerindian land use as a particular reverence for the earth as sacred has been presented. The earth reverence is an encompassing one which provides a setting that does not necessarily separate sacred from secular use because all human endeavors may be instances of hierophany. It is a matter of perception, not of fixing something in its immutable place. All endeavors to survive are fixed in a cosmological understanding of the necessity of maintaining balance, harmony. That means at times there is loss as well as increase, qualities which are perhaps better expressed as change and transformation.

The world is always renewable, and our own centering points in the world are always ongoing activities of personal vision realized in built forms and architectonic spaces.

Because the earth is sacred, no built forms are intended to be permanent ones. All built forms are concatenations and assemblages of power, energy which can be made again and again. The forms may be isolated ones, simple structures--bent frames, post and lintel, compression forms--visible in the landscape and made of materials at hand. The forms may be monumental ones, as indeed the Adena and Hopewell burial mounds are. There is no proscription to be found anywhere against building large things on or out of the earth. Big Horn Medicine Wheel in Montana is almost 24m in diameter; the Pinson, Tennessee, burial mound is 22.3m tall; and the Cahokia, Illinois, and Troyville, Louisiana, mounds are even taller.

Many traditional architectonic forms continue to be built today--for example, totem poles and great houses in the northwest, adobe structures in the southwest, midéwiwin lodges in the upper Michigan peninsula, and sweat lodges everywhere. All are built to provide us with human centering points in an earth-centered cosmology.

If some call this earth-centered reverence "mother" or "grandmother," it is because that is one way to express in ways all can understand that the earth is holy--bone, flesh, sinew, blood and hair; mountain, stone, tree, river

and grasslands. In the traditional cultures of the indigenous peoples of the New World, earth-centered visions are known to be hierophanies, moments of the sacred made visible. They are well and traditionally understood existentially through personal and powerful vision.

The Amerindian built form is intended as an reified expression of earth-centered religious beliefs and traditions. Each form is its own particular concrete statement. In the next chapter, the visual grammar of sacred space as a theoretical construct is considered.

Endnotes: Chapter One

1. For a quick review of current theory regarding the dating of human migration from Asia to North America, see Donald J. Ballas, "Historical Geography and American Indian Development," in Thomas E. Ross and Tyrel G. Moore, eds., A Cultural Geography of North American Indians (Boulder, Colorado: Westview Press, 1987), pp. 15-31. The land bridge routes from Asia, as Ballas notes, may have been as long ago as 145,000-155,000 years ago, but conservative estimates for the Beringia approach are nearer 55,000-65,000 years ago. Alice B. Kehoe in North American Indians: A comprehensive account (Englewood Cliffs, NJ: Prentice-Hall, 1981), pp. 1-10, reviews what she terms the "radical, liberal, and conservative" schools of thought regarding dates of human entry into North America, and concludes the date of entry is "...at least twenty thousand years ago, very possibly earlier." No doubt that is so. Some sites in both North and South America have yielded artifacts estimated to be 24,000 years in the Yukon, 33,000 years old in Chile, and 45,000 years old in Brazil (John Noble Wilford, "What Unearth Is Going On?" Ottawa Citizen, June 18, 1989, p.E-7.) At the Sheguiandah site in Ontario, artifacts (worked stones) whose age has been estimated to be 30,000 or more years old have been found. For more information, see Franklin Folsom and Mary Elting Folsom, America's Ancient Treasures (Albuquerque: University of New Mexico Press, 1983), pp. 358-359. Some scholars think approaches via the sea from the southern Pacific were also possible. For example, Japanese pottery, 5,000-6,000 years old, has been found in Ecuador. A summary of current arguments is found in John Barber, "Oriental Enigma," Equinox, January-February, 1990, pp. 83-95.

It is important, too, to remember that many Amerindian religious beliefs center on the construct that the first peoples of the New World have always inhabited the New World. Of necessity, this leads to a harsh stand-off between faith and science, and sometimes between science and politics. Alice Kehoe cogently summarizes (North American Indians, pp. 1-2) the problem which arise from studies of origin by noting that her study "...lies within the anthropologists' universe of discourse...(and)... readers looking for explanations derived from myth or revelation must turn to books discoursing on the spiritual universe."

2. Edward Sapir, Time Perspective in Aboriginal American Culture: A study in method (Ottawa: Canada Department of Mines, Geological Survey, 1916), p.17.

3. The notion of there being an evolutionary social continuum of human development from "primitive" to "evolved" or "civilized" is not a useful one--although it persists insidiously and continues to taint Western intellectual scholarship today. The survival of any ancient social structure or belief into our own time should suggest to us that there is probably nothing maladaptive, unaccomplished, or simple-minded about that structure or belief. In other words, such structures and beliefs are not "primitive"; they are merely long-lasting. Because they are usually non-Western, they are in that way indeed different.

4. For example, Paula Gunn Allen in "Grandmother of the Sun," the first essay of her recent study, The Sacred Hoop (Boston: Beacon Press, 1986), posits close connections--if not equivalences--between the tribal genetrix, Thought Woman of the Keres Pueblo, and other goddess figures found among the Hopi, Lakota, Iroquois and Cherokee. In so doing, Allen (herself a Keres Pueblo scholar) attempts to discuss the history and traditions of a number of peoples from four quite different language groups--Keresan, Iroquoian, Siouan, and Uto-Aztecan--scattered clear across the continent from the eastern woodlands, to the plains, to the southwest as though they were one people with one tradition. There is little in the archaeological record to support her discussion. If, in fact, there were several migrations from Asia to the New World, migrations separated by millenia, then there would be several different myth systems operative in North America--not one female-centered Ur-system of native belief true for all New World peoples. That would be possible only if there had been one migration or no migration at all. Scientific evidence in the New World points to multiple origin stories and many peoples, not just one people with one story.

5. Canadian scholar Jordan Paper in "Through the Earth Darkly: The Female Spirit in Native American Religions," an essay to be published in Religion in Native North America, edited by Christopher Vecsey (Moscow, Idaho: University of Idaho Press, forthcoming) argues that Old World cave paintings dated to 30,000 BCE tell us what New World petroglyphs pecked out 31,000 years later really mean. We do not have a secure reading for either set of images, much less that they are feminine symbols.

6. The vision of Black Elk (1863-1950) is perhaps the best known today of all recorded Amerindian visions. Black Elk told his story to John Neihardt in 1931 because he felt it was his duty, Neihardt relates, to "save his Great Vision for men." Black Elk was 9 when he had his great vision, but he did not tell of it until he was 16. He feared that by telling his vision, he would give away the power of the vision and perhaps even his own life's power; nevertheless, finally Black Elk confided his vision to an elder. In John G. Neihardt, Black Elk Speaks: Being the life story of a holy man of the Oglala Sioux as told through John G. Neihardt (Flaming Rainbow) (Lincoln, Nebraska: University of Nebraska Press, 1979, pp. 204-212, we read that Black Elk realized he had to speak of his vision in order to justify his ability to heal and to lead his people. Even then, Black Elk did not tell the full story of the vision, just "...all he (Fox Belly, the elder) needed to know that he might help me." Fox Belly confirmed the authenticity of Black Elk's boyhood vision, saying, "My boy, you had a great vision, and I can see that it is your duty to help the people walk the red road in a manner pleasing to the Powers." Fox Belly then performed a ceremony. Importantly, the purpose of the ceremony was to make a visual mark upon the earth, "...a picture of the relation between the people and the bison, and the power was in the meaning." First an appropriate place, a sacred site was selected, then a sacred tepee erected. Within that enclosed place was made "...a circle of the four quarters." In other words, the world itself was visualised both macrocosmically and microcosmically. It was all centered upon Black Elk who wore the buffalo horns because it was in the first instance his personal, private vision which was being realized in terms other people could now understand. And as Black Elk recounts: "It is from understanding that power comes; and the power in the ceremony was in understanding what it meant; for nothing can live well except in a manner that is suited to the way the sacred Power of the World lives and moves."

7. Christian Norberg-Schulz, Genuis Loci: Towards a phenomenology of architecture (New York: Rizzoli International Publications, 1979), pp.25-26.

8. Neihardt, Black Elk Speaks, p.43.

9. "Navaho" is the traditional spelling; "Navajo" is the spelling used by the United States federal government. Campbell, Historical Atlas of World Mythology, vol. 1, part 2, p.249.

10. Åke Hultkrantz, in Native Religions of North America: The power of visions and fertility (San Francisco: Harper & Row, 1987) p.25, like other religious studies scholars who have not studied the Navaho first-hand, identifies the sacred mountains specifically as Big Sheep Peak in the north, Pelado Mountain in the east, Mount Taylor in the south, and the San Francisco Mountains in the west. A recent field study by Rik Pinxten, Ingrid van Dooren, and Frank Harvey--Anthropology of Space: Explorations into the natural philosophy and semantics of the Navajo (Philadelphia: University of Pennsylvania Press, 1983)--was able to confirm only two of the above four named mountains as ones universally regarded by their informants to be indubitably the sacred mountains.

11. Pinxten, van Dooren, and Harvey, Anthropology of Space, pp. 24-25.

12. Blessingway is the sequence of ceremonial stories and ritual underlying all Navaho traditions, a sequence of stories and ritual which re-create the world and the house of the ritual.

13. Sam Gill, Native American Religious Action: A performance approach to religion (Columbia, South Carolina: University of South Carolina Press, 1987), p.19.

14. Ruth Landis, Ojibwa Religion and the Midéwiwin (Madison: University of Wisconsin Press, 1968), pp.106-108: In the midéwiwin journey, bear emerges from layers within the earth, travels east to the sunlight, then to the ocean for the manito-migis shell, and then to the Ojibway. When bear emerges from the center of the earth, he is white as snow (equivalent to the north wind), then yellow as a growing thing (equivalent to the west wind), then red as a growing thing (equivalent to the south wind), then black as a dead thing (equivalent to the east wind). He travels north-west-south-east, the opposite of a sunwise direction. Moreover, when he arrives at east, the beginning of life, he is black. Why? One must assume this is because bear is from the spirit world. All things are opposite there although the direction chosen is still a sunwise direction, even if reversed. In the ghost midéwiwin, the orientation of the midéwiwin lodge is north-south, not east-west. Nevertheless the journey is still a sunwise journey because the purpose of the journey is to enable one to become part of the sun and the stars--Earle H. Waugh and K. Dad Prithipaul, eds., Native Religious Traditions (Waterloo: Canadian Corporation for Studies in Religion, 1979), p.38. Both forms of the midéwiwin ceremony require the sacrifice of a white puppy in lieu of bear. Why white? Perhaps

because in death the white puppy turns black (as do all living things when dead). In that case then, the circle of life begins anew--white (puppy alive) to black (puppy dead) to red to yellow (growing things) to white. Bear's journey on earth (as started by the surrogate, a sacrificed white puppy) is sunwise, earthly. The journey restores harmony and balance between all the layers of the cosmos.

15. Anonymous (Haida Indian woman). Interview notes, July 13, 1989.

16. For example, in a recent study by M.A. Brown, "Grave Orientation: A further view," Archaeological Journal, vol. 140 (1983), pp. 322-328, of neolithic, early Christian, and mediaeval grave orientation in England, the same axial orientation was found predominant for all graves: Christian and non-Christian alike attempted to bury their dead with feet pointing to the rising sun.

17. Peter Nabokov and Robert Easton, Native American Architecture (New York: Oxford University Press, 1989), p. 35.

18. "Land claims," however, is probably not the best phrase to use. It is much too Eurocentric a notion and bespeaks too many years of frustrated effort by people consigned to reservations, consigned--it appears--to parley endlessly with those who put them there for more equitable treatment. "Entitlement" with its connotations of moral dignity and human worth might be the better word.

19. Patricia Albers and Jeanne Kay, "Sharing the Land: A study in American Indian territoriality," in Thomas E. Ross and Tyrel G. Moore, eds., A Cultural Geography of North American Indians (Boulder, Colorado: Westview Press, 1987), p. 56.

20. Bruce Trigger, in Natives and Newcomers: Canada's 'Heroic Age' Reconsidered (Kingston and Montreal: Queen's University Press, 1985), carefully documents the various options explored by the Algonkian and Iroquoian peoples in their efforts to come to terms with the trading possibilities presented by English, Dutch, and French colonizers. Most were unsuccessful because none of the Europeans shared the same notions of land use as the native peoples.

21. Yi-Fu Tuan, Tcp. filia: A study of environmental perception, attitudes, and values (Englewood Cliffs, NJ: Prentice-Hall, 1974), p. 146.

22. Christian Norberg-Schulz, Intentions in Architecture (Cambridge, Massachusetts: MIT Press, 1965), pp. 32-49.

23. For further information about Cahokia, see Warren L. Wittry, "An American Woodhenge" in Zena Pearlstone Mathews and Aldona Jonaitis, eds., Native North American Art History: Selected readings (Palo Alto: Peek Publications, 1982), pp.453-458; also Joseph Campbell, Historical Atlas of World Mythology, vol. 1, part 2 (New York: Harper & Row, 1988), pp.216-217; and Maureen Korp, The Sacred Geography of the American Mound Builders (Lewiston, New York: Edwin Mellen Press, 1990).
24. Folsom and Folsom, America's Ancient Treasures, pp.16,17.
25. Cheryl Nickel, "The Semiotics of Andean Terracing," Art Journal, Fall 1982, pp.200-203.
26. Ibid., p.201.
27. Joseph Epes Brown, The Spiritual Legacy of the American Indian (New York: Crossroad, 1987), pp.x-xii.
28. Yi-Fu Tuan, Topophilia, p.132.
29. Peter Nabokov, "Native American Architecture: Preserving Social and Religious Life," Four Winds, Spring-Winter 1981, p.47.
30. Enrico Guidoni, Primitive Architecture (New York: Harry N. Abrams, 1978), p.8.
31. William M. Gardner, "The Palaeoindians of the Shenandoah Valley, Virginia," Archaeology, May/June 1986, pp.28-34.
32. Among the Papago and Pima peoples of today, a story exists which says the building of Casa Grande, a Hohokam structure probably built between 1350 and 1450 CE, was at the direction of a "man who came from the south," but he proved to be cruel, so one day the people simply moved away. Indeed, the structure is different from those of other known Hohokam sites according to Folsom and Folsom, America's Ancient Treasures, p.16. The Papago and Pima trace their ancestry to the ancient Hohokam, a Pima word meaning "they are used up." Anthropologists--according to Kehoe, North American Indians, pp.102-112--generally agree that the Hohokam were a conduit of cultural influence from Mexico into Arizona and that the Pima and Papago are descendants of the Hohokam.
33. According to Nabokov and Easton, Native American Architecture, p.55, the confederacy may have included as many as 30 different tribes comprising almost 200 villages. The confederacy did not survive the European incursion into the lands of south-central United States, falling apart

after its defeat in 1645 under the leadership of Powhatan's brother, Opechanacanough (Kehoe, North American Indians, p. 200).

34. Campbell, Historical Atlas of World Mythology, vol. 1, part 2, pp. 220-221.

35. Thomas E. Ross and Tyrel G. Moore, "Indians in North America," in Thomas E. Ross and Tyrel G. Moore, eds., A Cultural Geography of North American Indians (Boulder, Colorado: Westview Press, 1987), p. 3: "Recent findings suggest that some Indian cultures were not in harmony with nature, but were, in fact, exploitive of their natural surroundings to such a degree that their groups, in some cases, disappeared from the earth because the physical environment became so depleted that it could no longer support life." Archaeologists are fairly certain that is what happened to many of the ancient pre-contact Pueblo and moundbuilding groups.

36. William R. Iseminger, "Excavations at Cahokia Mounds," Archaeology, Jan/Feb. 1986, p. 59.

37. In the 17th century, European-introduced diseases took a horrifying toll among the Eastern Woodlands peoples. Some population groups suffered losses in excess of 90%, a terror which was repeated on the plains and along the northwest coast in the 19th century. We do not know what the pre-contact population for the New World was. Older estimates of only 8 million for both North and South America combined have been replaced by current estimates running as high as 100 million for North America. According to David K. Eliades, 50 million is a safe estimate--"Two Worlds Collide: The European advance into North America," in Thomas E. Ross and Tyrel G. Moore, eds., A Cultural Geography of North American Indians (Boulder, Colorado: Westview Press, 1987), p. 35--and that is, in fact, the estimate for the 1492 population from the arctic regions to central America which Kehoe presents in North American Indians, p. 1. Nevertheless, I rather think the larger estimates are the ones which will prove out simply because current scholarship keeps pushing back the dates of human habitation everywhere in the New World as scientists look more closely at the archaeological data. No new study that I know of has brought the initial New World entry dates forward, nor decreased any pre- or proto-contact tribal population estimate. See also Trigger, Natives and Newcomers, chapter 5, "Plagues and Preachers," for a review of current estimates and the problems they present scholars.

38. Among the most notable of the proto-contact drawings are John White's 1585 watercolours of Algonkian villages in the Carolinas; the drawings, c. 1535, made from Jacques Cartier's written descriptions of Hochelaga, an Iroquois village near present-day Montreal; Karl Bodmer's 1833-34 watercolours of the Mandan, and George Catlin's watercolours and oils, also from the same time period, of a number of the Prairie groups, including the Mandan; Paul Kane's watercolours, c. 1845, of a Kiowa village near Lake Huron; Henry B. Brown's drawings in 1852 of a California Wintu village; and John Webber's watercolours from 1770 of Captain Cook's explorations among the Nootka of the Northwest Coast and Alaska. Many of these drawings and watercolours have been widely published.

39. The only comprehensive study of the indigenous architectural forms of North America is the superb 1989 study by Nabokov and Easton, Native American Architecture. It is richly illustrated with historic photographs and diagrams and describes how the architectonic structures were made, the mediating factors of climate and economy, social structure, history, and the religious meanings of these structures for their makers. In addition, a few scholarly monographs or articles have been written to date on the architecture of individual tribal groups as religious architecture. One of the best, now out-of-print, is by Vincent Scully, Pueblo: Mountain, Village, Dance (New York: The Viking Press, 1975). Others include a study by George MacDonald, Haida Monumental Art (Vancouver: University of British Columbia, 1983); and an essay by Stephen C. Jett, "The Navajo Hogan," in Thomas E. Ross and Tyrel G. Moore, eds., A Cultural Geography of North American Indians (Boulder, Colorado: Westview Press, 1987), pp. 243-256. Unfortunately, too many summary descriptions of North American native architecture fail by starting with the presupposition that there really is none at all unless it be big, or made of stone, or long-lasting. In short, there is no native architecture unless it fit a European-oriented, art historical definition of what constitutes "real architecture." Jamake Highwater, for example, one of the better interpreters of Amerindian art today, writes in Arts of the Indian Americas: Leaves from the sacred tree (New York: Harper & Row, 1983), p. 259: "The only Native American structures in the United States which might be given the status of architecture are the multiple dwellings created by the Pueblo Indians and Cliff Dwellers, as well as the earthworks produced by the Ohio and Mississippi Mound Builders." This is arguable. I think Guidoni's approach is a far more useful and inclusive one. As Guidoni notes in Primitive Architecture, p. 9: "By bringing into the purview of architecture the problems connected with spatial conceptions and social functions, we

underscore the architectonic quality of every active interpretation of the physical environment (my underlining), the significance of spatial models as mediation between social structure and constructional typology, and the symbolism underlying architectural organization, which belongs to the historical-mythical patrimony of a people." This, indeed, is the approach taken by Nabokov and Easton, which is why their study is recommended.

40.Nabokov and Easton, Native American Architecture, p.355.

41.Joseph Epes Brown, Spiritual Legacy of the American Indian, pp.3-4.

42.Nabokov and Easton, Native American Architecture, p.17.

43.Pinxten, van Dooren, and Harvey, "Appendix B: 'The Device': A synoptic and revised edition of the Universal Frame of Reference for spatial analysis," Anthropology of Space, pp.183-225. In 1975, anthropologist Rik Pinxten devised a cumbersome typology system of 245 descriptive entries based on these three categories (Euclidean, topological, projective) of spatial relationships. Pinxten's Universal Frame of Reference (UFOR) is designed to be used by field anthropologists in order to standardize their spatial descriptions of physical space, socio-geographical space, and cosmological space.

44.Folsom and Folsom, America's Ancient Treasures, p.310.

45.Ibid., p.358.

46.Robert W. Neuman and Nancy W. Hawkins, Louisiana Prehistory: Anthropological study nr. 6 (Baton Rouge: Louisiana Department of Culture, Recreation, and Tourism, 1982), p.10.

47.Anthony F. Aveni, "The Nazca Lines: Patterns in the desert," Archaeology, July/August 1986, p.33. The Nazca lines are the best known, but there are many other similar patterns, or geoglyphs, throughout Peru. For example, as David J. Wilson notes, in "Desert Ground Drawings in the Lower Santa Valley, North Coast of Peru," American Antiquity 53(4), 1988, pp.794-804, ground drawings in more than 50 other river valleys in Peru have been studied to date.

48.Joan Vastokas and Romas K. Vastokas, Sacred Art of the Algonkians: A study of the Peterborough petroglyphs (Peterborough, Ontario: Mansard, 1973), p.25.

49. "Geographica," National Geographic Magazine, vol. 177, nr. 6 (June 1990), np.

50. Joseph Epes Brown, Spiritual Legacy of the American Indian, pp.10-24.

51. Jamake Highwater, Arts of the Indian Americas, p.190.

52. Linda B. Eaton, "Nora Naranjo-Morse: Santa Clara sculptor," A Separate Vision (Museum of Northern Arizona, Plateau, vol. 60, nr. 1, 1989), p.14.

53. Sam D. Gill, Mother Earth: An American story (Chicago: University of Chicago Press, 1987), pp.8-39. Gill argues that there is good reason to believe Tecumseh would not have stated his claim in this language. Among other evidences, Gill notes that the statement is not published until 1821 and is cited as having been said during 1811 meetings, not 1810 meetings. Further, Gill suspects Henry Schoolcraft is the source for the story, a story Gill posits as one which is more legend than historical fact.

54. "You ask me to plow the ground. Shall I take a knife and tear my mother's breast? Then when I die she will not take me to her bosom to rest. You ask me to dig for stone. Shall I dig under her skin for bones? Then when I die, I cannot enter her body to be born again. You ask me to cut grass and make hay and sell it, and be rich like white men. But how dare I cut off my mother's hair? It is a bad law, and my people cannot obey it. I want my people to stay with me here. All the dead men will come to life again. We must wait here in the house of our fathers and be ready to meet them in the body of our mother." Speech of Smohalla (Nez Percé), in Jay David, ed., The American Indian: The first victim (New York: William Morrow, 1972), pp.85-86. Smohalla was the leader of the Dreamers, a 19th-century religious resistance movement which had wide currency among the Nez Perce people of the Columbia River valley.

55. Joel Sherzer, "Areal Linguistics in North America," in Thomas A. Sebeok, ed., Current Trends in Linguistics (The Hague: Mouton, 1973), pp.749-795, and Esther Matteson et al., Comparative Studies in Amerindian Languages (The Hague: Mouton, 1972), pp.23-24, 28.

56. For example, in Cree, the very same object may be declined as animate one minute and as inanimate the next--by the same speaker--as noted by Brian Craik in his study, "The Animate in Cree Languages and Ideology," in William Cowan, ed., Papers of the 14th Algonquian Conference (Ottawa: Carleton University Press, 1982), pp.31-32.

57.G. Rachel Levy, Religious Conceptions of the Stone Age and Their Influence upon European Thought (New York: Harper & Row, 1963), p.54. In this carefully documented, albeit wide-ranging study--first published in 1948 as The Gate of Horn--Levy draws examples of what she supposes to be palaeolithic survival motifs from cultures as diverse as the Australian aborigines, Pima Indians, and the Blackfoot to explicate Aurignacian and Magdalenian visual imagery. This is its primary weakness, one shared by a number of other religious historians of ancient and tribal cultures--for example, Joseph Campbell and Jordan Paper. Nevertheless, Levy's careful assessment of the in situ material of the palaeolithic and neolithic cultures of Old Europe (as archaeologist Marija Gimbutas terms the pre-Indo-European Black Sea and Mediterranean region) for evidence of ancient goddess religions is well done and supportive of Gimbutas's controversial studies, especially The Language of the Goddess (San Francisco, Harper & Row, 1989).

58.Mircea Eliade, Myths, Dreams, and Mysteries: The encounter between contemporary faiths and archaic realities (New York: Harper Torchbooks, 1960), p.168.

59.Ibid.

60.Sam Gill, Mother Earth: An American Story (Chicago, University of Chicago Press, 1987), pp.107-128.

61.Annette Kolodny, The Lay of the Land: Metaphor as experience and history in American life and letters (Chapel Hill: University of North Carolina Press, 1975), p.146.

62.Ibid., pp.4-5.

63.Ibid., p.147.

64.Fr. Daryold Winkler, Ojibway native, personal communication, Ottawa, January 1989.

65.Gill, Mother Earth, pp.129-150.

66.Joseph Epes Brown, The Spiritual Legacy of the American Indian, p.4: "A presiding characteristic of primal people is a special quality and intensity of interrelationship with the forms and forces of their natural environment. As nomadic hunters or gatherers, or as agriculturalists, dependence upon natural resources demanded detailed knowledge of all aspects of their immediate habitat. This accumulated pragmatic lore was, however, always interrelated with a sacred lore; together these could be said to constitute a metaphysic of nature."

67. Genesis 1, 26-31.

68. Kehoe, North American Indians, p.xii.

69. Wallace L. Chafe, "Siouan, Iroquoian, and Caddoan," in Languages of the Americas, edited by Thomas A. Sebeok (New York: Plenum Press, 1976), vol. 1, p.561.

70. Harold E. Driver, Indians of North America (Chicago: University of Chicago Press, 1969), p.25.

71. Alan D. McMillan, Native Peoples and Cultures of Canada: An anthropological overview (Vancouver: Douglas & McIntyre, 1988), pp.3,6.

72. Driver, Indians of North America, p.33.

73. Ibid., p.29.

74. Ibid., p.27. It is probably more accurate to say that most people do not speak English with a high degree of fluency or precision--a matter more of their own limitations in the use of English grammar and vocabulary than of any structural defect in the language itself.

75. Benjamin Whorf, "Language, Thought, and Reality," in Exploring the Ways of Mankind, edited by Walter Goldschmidt (New York: Holt, Rinehart, and Winston, 1960), p.106.

76. Ibid., pp.106-107.

77. Victor Barnouw, "Language and Cognition," An Introduction to Anthropology: Ethnology (Homewood, Illinois: Dorsey Press, 1971), p.70.

78. Ibid., p.69.

79. Ronald Wright, "Beyond Words," Saturday Night, April 1988, p.45.

80. Harry Hoijer, "The Nature of Language," in Exploring the Ways of Mankind, edited by Walter Goldschmidt (New York: Holt, Rinehart, and Winston, 1960), p.81.

81. Driver, Indians of North America, p.37.

82. Werner Muller, "The 'Passivity' of Language and the Experience of Nature: A study in the structure of the primitive mind," in Myths and Symbols: Studies in honor of Mircea Eliade, edited by Joseph M. Kitagawa and Charles H. Long (Chicago: University of Chicago Press, 1969), p.228.

83.Ibid., p.230.

84.Ibid., p.231.

85.Ibid., p.233.

86.Ibid., p.237.

Chapter Two

THE SACRED PLACE: THEORETICAL CONSIDERATIONS

For four years artist Charles Ross criss-crossed the American Southwest, driving thousands of kilometers through Utah, Arizona, Texas, New Mexico. He was looking for a particular place, a place to build "Star Axis"--a naked eye observatory. He was not looking for a building site, however. As Ross describes it, "I knew the site had to be the center of the universe, that I would have to feel that sense of centeredness in the site before I could build it."¹ Yet when Ross found the "Star Axis" site, he did not know where he was. That was all right, too. The important thing was that he knew he was in the right place. The name of the place could be found on a map later. As Ross explained further, "I've been guided in some ways to this place, I really have been."² What does this sort of statement mean? "Guided?" How could Charles Ross know he was where he should be if he did not know where it was that he was, or how he had come to be there?

Seemingly inexplicable events, such as the one Ross relates, are typical descriptions of encounters with "sacred places." Sacred places can be described--not just in terms of their affect (Ross's sense of having been led, guided, of being centered there), but also in terms of their physical setting (what the place looks like). Because all of these events take place someplace, it is possible to describe them in terms of the site's physical features. The question arises: do "sacred places" have physical features in common? If so, what are they?

This chapter reviews several theoretical approaches to the problem of how-to-describe the physical features of a sacred place. The scholarly approaches presented include representative descriptions of sacred place from art history and philosophy, history of religion, and the occult. Most of the approaches are variations (with important differences) of sacred places analyses developed by Mircea Eliade and Christian Norberg-Schulz.

The common elements of the several schemata reviewed in the chapter are then drawn together to form a typology of physical features. Three anecdotal examples of "sacred place encounters" are presented in order to illustrate the usefulness of the proposed "sacred place typology." One anecdote has been published.³ It recounts religious historian Belden Lane's visit to what he says was an ordinary wooded glade in Pere Marquette State Park,

Illinois, a site not far from Cahokia. The second recounts a visit in the spring of 1990 to a known sacred site (Moose Mountain, Saskatchewan) by Canadian short story writer Margaret Dymont, and the third my own unwitting encounter with a previously unknown (to me) sacred site in the winter of 1989 (ancient fishing temple, Dahu).

I am proposing in this chapter that we view sacred places as loci for earth-centered kratophanies or, in other words, as visions realized in architectonic space. My intention thereby is to establish a way of looking at ancient sacred sites as sites which can be described in physical terms because they are also architectonic sites.

Any sacred place is an organized space. 'As an organized space, it has a certain effect upon the viewer. That affect is one of kratophany, which may or may not be intermingled with an experience of theophany. It is possible for people from different cultures (even from cultures removed in time and geography) to experience religious responses (hierophanies) at sites sacred to other people, particularly as experiences of kratophany. Thus, if we can describe these sites in terms of their common physical features, we should be better able to trust and understand site-specific religious responses.

The chapter concludes with a short discussion of kratophany, as power particular to place, and a related notion in the history of religion, animism.

Recognition of the Sacred Place

When the world is itself believed to be sacred, there are places in the world known to believers to be particularly holy, places which are potentially animated in a special way because they are sites of hierophany.

Religious historians have focused much of their study of sacred place on known sacred sites which are astrally aligned. This is consistent with the emphasis in religious history on the importance of sky gods, gods of the heavens, even if they be the god who went away, a deus otiosus.⁴ Astral configurations are important in a number of Old World religions. In fact, Christian Norberg-Schulz credits the development of the three major monotheistic religions--Judaism, Christianity, and Islam--to their having arisen in a part of the world where the sky is ordinarily visible as a vast expanse above and on high. As a result, says Norberg-Schulz, in this region, the landscape can be described as a "cosmic landscape" whose most important feature is the sky because the earth is desert, a barren ground, but the sky is an "immense embracing vault."⁵

Astral alignments can be determined for almost any site almost anywhere. All that is needed is a sky above and a horizon line upon which we can fix a point. In the simplest methods we need only a place of fixed reckoning and the time to observe what happens over a year. Most

sacred sites will appear to be aligned astrally to something significant in the sky because the sites are clearings of some sort. But, in order to be sure it is appropriate to look for an astral alignment for that site, it is important to know that sky gods mattered to the people of this place and/or to identify some sort of a built structure in the place as being astrally oriented, e.g., placed in a sunwise direction. If we do not have a few independent facts at hand of this order, any astral orientations we determine for the site from its natural configurations will all be imposed interpretations. Thus, we need to be wary of assuming that any naturally configured astral alignment demonstrates that the site is sacred.

Two of the best archaeoastronomical studies of ancient Old World sites were done almost a century ago by Sir Norman Lockyer and W.R. Lethaby.⁶ Lockyer's work is particularly remarkable because he convincingly explains how simple it is to calculate accurate solstice and equinox alignments and a number of other seemingly mysterious astral configurations. Following their lead, Vincent Scully argued in his still controversial study⁷ of Greek temple sites--The Earth, the Temple, and the Gods (1969) the necessary alignments of Greek temple sites with sacred topographical features. In fact, Scully uses his alignments to recapture lost archaic sacred sites in the

landscape. Unfortunately, few archaeoastronomical studies⁶ have been completed of New World sites. There are even fewer New World site studies which attempt to discern linkage or interpenetration of religious beliefs, landscape, and architectonic formulations. Again, one of these very few is also by Scully, Pueblo/Mountain, Village, Dance (1975).⁷

As important as astral alignments can be in recognizing a sacred place, or in saying something about why the place is sacred, there are other features of the site which must be noted in its physical description. Some sacred places are sites which appear to be enclosed spaces, rather than open or elevated spaces. Sometimes our attention is directed down, not up, or inward, not outward, when we enter the site. Sometimes there is something centered in the site, some recurrent or aberrant phenomenon to command our attention--for example, a geyser, a blowhole, a volcano--something which bespeaks powerful chthonic energies.

Similar sorts of places appear to attract our attention worldwide. Often they are very ancient sites. Sometimes they are sites sacred to cultures now lost or of which we know little. The sites are usually beautiful in proportion and often monumental in built or architectonic scale--for example, Machu Picchu in Peru, Big Horn Medicine

Wheel in Montana, or Chaco Canyon in New Mexico. Why do these sites prompt pilgrimages even today?

Historian Kees W. Bolle calls the significance of place "presence," a "topographical religiosity," the "symbolism of being there." He argues that our ability to recognize that ancient sites are religious places does not tell us anything at all about what forms religious expression once took in those places. The important thing, as Bolle warns us, is that we avoid falling back upon old, exhausted theories of evolution in the history of religion¹⁰ which equate "earth-centeredness" with animistic superstition, magic, and the lack of "true gods."

Bolle argues that what is quintessentially important about a sacred place is that it is an enclosed space. In Bolle's line of reasoning the importance of a sacred place is not the figure of any deity within, for there may be nothing at all within.¹¹ The god could be away; the god may be waiting to be called to return to that place. What is more important is that there be a physically built enclosure to set the place apart. Because the god has come before, and may again, that possibility is what makes the place sacred. In other words, it is the process of enclosure which makes a place significant because it is there that the locus of presence is known. Enclosure means separation. Because the space is enclosed,

it is centered upon something and is thereby more intensely animated than spaces which are not enclosed.

Although Bolle emphasizes the importance of physically building an enclosure, his line of thinking also suggests that what might be built would not need to be "built" per se. The "built" aspect of the space could be the pathway to it. For example, the enclosure could be wholly a natural form--mountain or valley, river or lake, the ocean, perhaps even a recognized astral configuration. In order to get there, the viewer leaves another place to enter the set-apart place. The viewer follows a path to a point of entry. What makes boundaries enclosing is that they have openings, as Christian Norberg-Schulz notes.¹²

To some degree also, the meanings ascribed to a place--what we call it, what we do there, in short, its metaphorical aspects--are also its "built" aspects. Metaphorical aspects are constructed meanings and emphases of importance. For example, among the Saami of Norway, one study¹³ delineates eight different types of sacrificial sites (of reindeer, fish). All of the sites are located upon sacred mountains or within high meadowlands. For the most part, the sites are natural configurations of terrain, for example, rock formations, boulders, springs, lakes, and cracks in the ground or in rocks. Only one of the eight different types (the stone circle type) is a "built" site in the sense that it must be physically constructed of

stones set in a circle with a diameter of six to nine meters, yet all of the eight types are set-apart spaces. All of the places are bounded, even as natural forms. They are all places which have a directed approach, a proper point of entry within. They are known by the Saami as sacred sites.

Tadehiko Higuchi, in his study¹⁴ of the ancient sacred sites of Japan, noted that the viewer's angle of vision upon entering the sacred site is also determined by the type of enclosure and/or the point of entry to the site. For example, upon entering the site, does the viewer look up or down? How far up or down? Can the viewer see the site in its entirety or only in part? The answers to these questions identify the viewer's angle of vision and, thus, are also part of the site's constructed meaning.

Higuchi conducted a comprehensive physical survey of the best-known archaic sacred sites of Japan. His survey enabled him to identify seven sacred landscape types based upon their spatial configurations and their necessary angles of vision for viewing by pilgrims.¹⁵ Each type is composed of four elements: center (the focus of our attention, or the goal of our approach), the approach itself (the directionality of our attention, how we get there), the boundary of the site (that space in its defined particularity), and the site's "domain" (its affect).¹⁶ In this schematic, Higuchi is much influenced, as he

acknowledges, by the typology of space established by Christian Norberg-Schulz.

Higuchi's writing in translation is dry and somewhat technical. Norberg-Schulz's writing is sheer poetry, precise in a very different way. His analyses of Old World sites, both ancient and modern,¹⁷ attempt to determine what the space means, what makes a space a "place"--how its "genius loci," or "spirit of place," is realized. According to Norberg-Schulz, the particular genius of architecture is its ability to ground us both psychologically and physically. In other words, by means of a spatial form, an architectonic form, architecture provides us with a foothold in space and time. As Norberg-Schulz writes in Genuis Loci (1979):

"Things always tell several stories; they tell about their own making, they tell about the historical circumstances under which they were made, and if they are real things, they also reveal truth."¹⁸

In Norberg-Schulz's analysis of what constitutes an architectonic space, we speak of things "taking place" because we cannot imagine any activity without place. All activities exist in vertical and horizontal dimensions which are equivalent and proportional to the dimensions of the earth, the sky, and ourselves as we perceive these ratios of measurement. All activities also exhibit aspects of centralization, direction, and rhythm--the concrete properties of space, as well as of time.¹⁹ Thus, Norberg-

Schulz is concerned not just with architecture, or with space conceived architectonically; he is also concerned with existential space.²⁰

According to Christian Norberg-Schulz (and here we see most clearly Tadehiko Higuchi's debt), the spatial aspects of architecture are three: place, path, and domain. All of these aspects are interrelated and dependent upon each other.²¹ (Higuchi added center, the goal, and angle of vision to the analysis.) All place is bounded, or has a boundary whose enclosure is recognized because there is some sort of an opening into this seemingly closed-off or set-aside place.²² Thus, built space boundaries (floor, wall, ceiling) are no different from the boundaries of nature (ground, horizon, sky). Path is the way we take to approach the opening. Path involves the notion of time.²³ We must transit from here to there; we must get there one way or another; thus, our activity takes place in time. The domain of a place is its metaphorical meaning, what we make of it, its "genius loci." When we perceive a space as "place," we are perceiving the space as being animated and formed in a particular way. There is a spirit or an energy to that place, one which we call "genius loci."

The approaches of Bolle, Higuchi, and Norberg-Schulz in combination not only enhance one another, they clarify our understanding of what makes a sacred place so

attractive and attracting to us. Thus, one reason we are attentive to such places is because we see the area as an animated one. The place is enclosed, set apart. We may choose to enter or not. We may stand outside, at the rim. The site has presence; we hesitate; we know there is a reason for us to pay attention to it, even if there be no "thing" there. Our body tenses with concentration; we look up or down or into the set-apart place. We look closely at it. We have left some other place behind and journeyed in actual time from somewhere else to get there. And in all these ways we know that this site matters because we perceive it as being animated. It is an organized, defined space; it is a place.

We can very often get from here to there almost unaware of what we are doing. This may seem paradoxical but it is not. We are quite capable of doing one thing, while thinking of another. It is possible to journey without knowing one is following a sacred way--for a while. Once there, however, we must look. Our attention is fixed, concentrated, however briefly by the boundary of the site, by its set-apartness and concomitant animation. As the site is placed, so, too, are we placed. If we perceive the site intensely, if it is a sacred place, we cannot help but apprehend it as an organized space and as a point of orientation for ourselves in this world--at least the world as we know it. Sacred sites are earth-centering places,

and our experience of them is to be ourselves earth-centered, to be most exquisitely, particularly centered here and now--for forever, in this moment.

Two Sites--sacred or non-sacred?

Kees W. Bolle, Tadehiko Higuchi, and Christian Norberg-Schulz all worked their analyses from known sacred sites. Will their recognition formulae work on other sites? Yes. To the extent a site can be accurately described in terms of its features of enclosure, center, path, angle of vision, goal, domain, so, too, can its sacred aspects be identified if there are any. It is also helpful to know if the site or structure can be described as site-adapted or site-imposed. In other words, is the site or structure one which has been built from materials at hand and built in response to the land's terrain? Or, is the site one which could be described as "improved," "developed," a site built upon with little regard for the original features of that particular terrain?

In 1989, within the space of a week, two lead articles appeared in the New York Times Magazine and the New York Times Book Review on the same homely subject--domestic land use. But that is something of a misstatement. Both articles, in fact, were about the ability of land to center people and to prompt personal moral decisions. They were religiously oriented articles,

however unwitting their authors may have been about that aspect of the experiences they chose to describe in their essays.

One article, "Why Mow? The case against lawns,"²⁴ was about lawn-mowing, a peculiarly American activity its author Michael Pollan insisted. He described the unfenced American front lawn, a greensward stretching from coast-to-coast, as "...an egalitarian conceit, implying that there is no reason to hide behind fence or hedge since we all occupy the same middle class."²⁵ While pushing his lawnmower back and forth on his own front lawn, ruminating and mumbling, all the while keeping the forest which abuts his property at bay, Pollan considers the lawn and concludes that lawns are "...a symptom of, and metaphor for, our skewed relationship to the land....They (lawns) bend nature to our will."²⁶ He decides he will have no lawn. In its place, he plants a garden--to keep the forest away, and because gardens "...instruct us in the particularities of place."²⁷ Pollan soon recognizes his decision may be an imperfect compromise. Perhaps there is a place in his life for a lawn after all. If there is, Pollan wants his lawn to be a clearing inside his garden, a "...distinct and private place."²⁸ At the end of the essay we learn that Pollan has not yet cleared a space in his garden for a lawn. He decides (wisely, I think) to wait a

bit to see if he should. In the meantime, he erects a fence and plants a hedgerow.

In the second article, "A Shelter for Dreams," E. V. Walter²⁹ reviews a book by Witold Rybczynski, The Most Beautiful House in the World (1989). Rybczynski, a Canadian professor of architecture at McGill University, wanted to build a boat, a rather large boat. He decided it would be more comfortable to build his boat if he could do it in a shed. Because the boat would be big, the shed would have to be big. Thus, to build the boat, he needed to build a shed; to build the shed, he needed to buy some land. One day out looking for land, he and his wife found just the right spot: "Shirley and I looked at each other and knew we had found the place."³⁰ It was easy to decide to build a boat on that land. The chosen place was "...a particularly comfortable spot,"³¹ an old orchard south of Montreal, a gentle clearing in the landscape. Time passed. The Rybczynskis never built their big boat. Seemingly in an unintended, intuitive, graceful, natural way, the two began to build a house, their home, there, in that place--all the while thinking they were building themselves a boat shed: "My home had begun with the dream of a boat. The dream had run aground--I was now rooted in place."³² The wanderers were now settlers. Walter comments, "...a house shelters daydreaming....And dreams contain houses."³³

What are the "sacred" aspects of these two seemingly non-sacred experiences? There are several. The Rybczynskis recognized the inherent "presence" of their land when they saw it. The little orchard provided a natural framework--path, enclosure, center--for housebuilding, for centering. As they built upon their land, built their house by hand, the Rybczynskis came to know their land intimately. They came to know its domain and were led in some necessary way to build something which amplified the inherent structure of that clearing.³⁴ The contentment of the Rybczynskis with their "most beautiful house in the world" suggests that theirs is a site-specific, site-sensitive piece of architecture.

Not so Michael Pollan's garden. Pollan wants to keep back the forest. He does not want to let his garden revert to meadow or forest because, he writes, "I don't go in for that sort of self-effacement."³⁵ Instead, Pollan builds himself a fence and plants a hedge in order to secede from being part of the "national lawn."³⁶ It is possible Pollan will never find a natural place of presence, a clearing, in his garden. Pollan appears to be busy defining and defending the garden's perimeter against all comers, including those who spend their Sundays cutting the grass. Pollan's garden, thus, seems to be a site-imposed effort, not one of site-adaptation for learning the "particularities of place."

An Art Historian's Approach

Art historians look at things differently from religious historians and other conceptual thinkers like Norberg-Schulz. Art historians view place from the outside and, by so doing, they make place into a "thing;" they reify it instead of participating in it--partly I suspect because art historians are trained to work their analyses from photographs. Often, what the art historian is really analyzing is the photograph itself, not what has been photographed. At times the analysis is inadvertently skewed. For example, had an art historian been asked to assess the relative site-adapted or site-imposed merits of Michael Pollan's garden or the Rybczynski's boat shed from the written description provided in the two articles, the art historian would be at a dead loss. Neither article was illustrated with photographs of the sites described. Neither article provided the reader with a physical description of either the garden or the shed.

Needing further information, the art historian might ask, "Well, is the garden a formal garden with symmetrical plantings and topiary?" Yes? If so, call it site-imposed. "Did the boat shed become a Palladian villa?" Yes? If so, call it site-imposed. The art historian's answers are formed in reference to other known and described things, not to what the land looked like and felt like as an original naive construct.

What I thought significant in my chance juxtaposition of reading those two essays in the course of a week was that both essays, for seemingly similar reasons, lacked illustrations of what they purportedly were about--a garden and a shed. The articles were illustrated in other ways.³⁷ The articles told the reader about personal responses to particular land sites--ordinary, unremarkable land sites, except that each site was a place which the authors had come to know as a place, and in that way their lives had been changed in an intimate way.

Let us consider in more detail another example. In his essay "Towards an Aesthetic of Early Earth Art," published in a special earthworks issue of Art Journal (Fall 1982), art historian John W. Dixon attempted to establish a "...way of looking at and thinking about early earth art."³⁸ Dixon opens with a cogent statement that there are three classes of earth forms: cave and mountain (things upon the earth, things within the earth); the menhir (any isolated object); and, "patterns" (avenue, spiral, labyrinth, and mandala). The first two classes are self-explanatory Dixon writes. The third class requires explication. For Dixon, it is pattern-making which is "...the first act in generating a distinctively human mentality" because a pattern requires a center and that "...inexorably carries with it the establishment of pathway, level, direction, and ultimately shape."³⁹

According to Dixon, true innovation in form occurred only once--between 30,000BCE and 7,000BCE, from the Old World palaeolithic to neolithic periods, inclusively. From 7000BCE onward, Dixon believes that all that has been done since has been only a matter of adapting, emendating, and varying a handful of basic intellectual patterns--because that is all that we can possibly think about anyway.

There are problems with Dixon's analysis. The analysis makes it possible to write nice, neat histories of form--the dome throughout history, the menhir throughout history, etc. Unfortunately, it suggests people never solve problems, they only adapt known solutions! What if someone does not know there is a solution already at hand for a problem? No matter how many times the wheel is invented, each time it is a new invention, to the inventor.

What makes a statement innovative is not that it is the first time it has ever been stated, but rather that it is a new statement for the time in which it is made. There are many lines of primogeniture in human thought.

Secondly, Dixon is not current on the archaeological information he uses in his essay to substantiate his argument. For example, he mentions mound-building briefly (the essay is a short one) and notes that many are burial mounds. He writes, however, that no "...truly early example of an artificial (i.e., symbolic)

mountain survives."⁴⁰ Not so. In 1979 a superb example dated to 14000-17000BCE was located in a small cave in northern Spain.⁴¹ The El Juyo cave mound is a small burial mound, only a meter high, containing layered, charred bones and shell. The mound was carefully built of coloured clays in seven-part rosettes. No doubt there are other similar burial mounds just as ancient which we may yet find.⁴²

Dixon believes the shape of a burial mound is of no particular significance.⁴³ Most unlikely. Although we do not know what that little mound in Spain meant so long ago, it would be incorrect to say it lacks significance. The mound means something. Sacred mountain? Pregnant belly? Or maybe something else. Stars? Flowers? Further, if there is any human activity which is paradigmatically religious, quintessentially ethical, I would argue that the ritual care of the dead qualifies. The forms constructed to mark the places of the dead are meaningful, deliberate and deliberated.

Underlying all of Dixon's account is a suspect art-historical notion that real art is "monumental," i.e., made of stone or other lasting materials. Useful as his three classes (cave or mountain; menhir; flat pattern) could be in describing sacred sites, they remain bird's eye views. What was the view which the viewer was intended to see at the site? The three classes delineated by Dixon omit the

viewer's point of view, and they tell us nothing about the effect upon the viewer of the site itself.

Nevertheless, John W. Dixon brings out a salient point for our understanding of earthworks when he turns his attention in the essay to the work of contemporary earthwork artists. He believes they are "...helping to rediscover the energies of a past human act...(by interacting with) the energies of the earth."⁴⁴ In other words, one way to know the meaning of something is to do it yourself. In that way you can "rediscover the energies" of someone else's effort from long ago. I do not know what Dixon means by "the energies of the earth," presumably something like "forces of nature," or perhaps those astounding events ironically described by insurance companies as "acts of God" for which no one is responsible, and for which there can be no indemnity. He may mean those instances of kratophany which bespeak the power of place.

The Religious Approach of Mircea Eliade

In his essay on earthworks, John W. Dixon acknowledges the influence of Mircea Eliade's work, especially Patterns in Comparative Religion (1958).⁴⁵ Eliade (1907-1986) was one of the most prolific historians of religion. His morphological studies of non-Western and Western religions are significant; the vocabulary lists he established have been critically important in facilitating

the development of religious history as a cross-cultural academic discipline. Over the many years of Eliade's scholarship, he refined and emendated his thoughts in a number of key areas. One of these concerns sacred place.

Patterns in Comparative Religion is an early work, written mostly in the mid-1940s, although it was not available in English until the late 1950s. In it Eliade writes that a space becomes sacred because "every kratophany and hierophany whatsoever transforms the place where it occurs: hitherto profane (i.e., not sacred) it is thenceforward a sacred area."⁴⁶ (Earlier in his text Eliade establishes a definition for kratophany which makes it an accompanying "...notion of force or effectiveness connected with hierophanies," a force not necessarily proven to be sacred.⁴⁷ Kratophany is not further discussed in relationship to sacred place.) Eliade explains further: "There, in that place, the hierophany repeats itself."⁴⁸ This may occur in one of three ways: by virtue of a "dazzling hierophany" (evidently something unique and, one presumes, involving kratophany); by the use of an orientation ritual, a form of geomancy (e.g., the charting of ley lines; the ritual calculations of feng shui); or by the appearance of some sort of sign (i.e., various known omens).⁴⁹

In Eliade's schematic, the sacred place is an enclosed space with a particular approach by which its

center may be obtained.⁵⁰ The center is what has the most import because it is there "...where hierophanies and theophanies can occur, and where there exists the possibility of breaking through from the level of earth to the level of heaven." In this explication hierophany is equivalent to the experience of theophany. A bit further on Eliade speaks of the center as the center of the world, the omphalos, the sacred mountain and as a "...point of junction between heaven, earth, and hell,"⁵¹ a tri-level irruption.

Because Eliade believes hierophany to be a godly experience which always comes from outside, "from without,"⁵² the hierophany itself is always a permanent manifestation⁵³ necessitating that there be an enclosure built for it which will last for all time.⁵⁴ Moreover, because hierophanies (or theophanies) are everywhere possible, there are many, many sacred places.⁵⁵ One wonders then if the enclosure must be built at all. Perhaps the enclosure could be a natural form recognized as enclosing the sacred place. If it must be a built place, need it last for all time? Eliade's description in Patterns in Comparative Religion does not happily apply to the architectonic places and structures of the New World. They are, as discussed in chapter one, structures which are more assembled than built, structures left to weather, to

return to nature, because that is the correct order of things.

There is a problem, too, with Eliade's insistence upon describing the sacred as something outside, a permanent something sometimes intrusive, something rather equivalent perhaps to a form of monotheism. Eliade's description appears to be a subjective statement of personal faith (that the sacred is outside and everlasting). It is not one of phenomenological description. The description of sacred place overlooks other objective and mitigating factors: for example, such common denominators as natural boundaries, means of approach, angle of vision--all factors which Tadehiko Higuchi, Christian Norberg-Schulz, and Kees W. Bolle consider in their studies of sacred place. Importantly, too, Eliade's description of sacred place also overlooks one important variable--the psychological receptivity of the individual to such experiences.

Parts of Patterns in Comparative Religion, according to its foreword, are in large measure based on Eliade's lecture notes from the 1940s. In The Sacred and the Profane: The Nature of Religion (1957), Eliade again takes up the matter of what constitutes a sacred place.⁵⁶ His argument here is more tightly drawn. There is no mention of kratophany at all. Hierophany is now stated to be an experience of the sacred precisely equivalent to

theophany. What makes a place sacred is "...an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different."³⁷ It becomes absolutely real.³⁸ (One might say better that it becomes supra-real, or hyper-real. The world is after all quite real.) As in his earlier work, Eliade also states that the sacred is something which comes from outside; hence the equivalence of its hierophany to theophany. He continues to omit the importance of personal receptivity to the experience.

The irruption of the sacred anywhere into any place signals that in that place a repeatable "break-through from plane to plane"³⁹--heaven, earth, hell--is always possible. Thus the irruption "...founds the world in the sense that it fixes the limits and establishes the order of the world."⁴⁰ The irruption centers the world, it makes it clear that only this place is real, all other is chaotic, profane, without form. The irruption creates the world. Without irruption, without that necessary break in the planes, we cannot find a fixed point, an axis mundi, a sacred mountain, a temple, an orderly world with limits, a place of origin, an omphalos. We cannot re-create the world; we condemn ourselves to living in a world of linear time and profane space. If we are religious, and by definition Eliade says humans are homo religiosus, we must

live in a world we know to be sacred. Only there can we have a "real existence,"⁶¹ a religious one.

Eliade's emphasis in the Sacred and the Profane on the existential necessity of living in a sacred world, one in which we know the whereabouts of our origin, provides us with a formulation of sacred place much more in keeping with many Amerindian traditions than the earlier exegesis of Patterns in Comparative Religion emphasizing the importance of a permanently built sacred place. (The Sacred and the Profane version of Eliade's theory is also a formulation which extends and enhances Norberg-Schulz's thoughts about genius loci.) An existential sacred place can be carried about. It can be established by erecting a sacred pole in the center of a nomad's tent. It can be the entire countryside and beyond. It can be a country, even a continent. It can be as small as a built temple sanctuary. What is necessary is that it always be perceived as the midpoint... the center where, in a rupture of three cosmic planes, the world was created and can be created again and again.

It is not clear why Eliade equates hierophany with theophany, and omits entirely the experience of kratophany in the Sacred and the Profane because he hardly discusses the role of god or gods in the irruption of hierophany into the profane world other than to say that some cosmogonies are "tragic, blood-drenched." (These are the ones

requiring the repetition of similar godly sacrifices in the sacred space.)⁴²

The Application of a Sacred Place Typology

The typologies of sacred place proposed by Kees W. Bolle, Tadehiko Higuchi, Christian Norberg-Schulz, Mircea Eliade, and--to a more limited extent--John W. Dixon are compatible. Thus, a sacred place is enclosed, set-aside or set-apart space. It has a boundary. A correct point of entry obtains. The path to this place requires a separation of oneself from one kind of space to another, a space more animated, more intensified, more focused, centered. There is something we apprehend about that place which requires our attention. Symbolically, we may understand it as an irruption of power--a fluid energy from above and below. This power may or may not be concretized or contained in the form of pillar, mountain, mound. We may or may not recognize it by name as a god, an experience of the sacred personified in a theophany. We may only apprehend this power as a sort of energy from time before time, certainly from time before now. The place is not like other places, and in that way we experience it as a localized, site-specific kratophany.

Let us see if we can apply this simple typology to three fairly typical experiences. First, to one recorded by Belden Lane, an American Church historian whose work for

several years has been to find out what it means "...to experience the holy within the context of a spatially-fixed reality."⁴³

Lane is indebted to Eliade's work on what constitutes a sacred place. Like Eliade, Lane assumes (but de-emphasizes) the role of a god or gods in marking a place sacred or in making the world sacred. Lane's recent study Landscapes of the Sacred: Geography and Narrative in American Spirituality (1988) emphasizes the individual's capability to enter into and understand the import of a sacred place. Lane's paradigmatic journey is most personal. It is one undertaken, as he writes, in exhaustion to a nearby state park where:

"I finally escape in desperate loneliness to the river and woods, there (as I hope) to rediscover God in some grand and mystic encounter....But of course, it never quite works out as well as I had hoped....I expect too much of the place...Yet it is at this precise moment, where I give up looking for the burning bush, that my retreat usually begins."⁴⁴

The language is Christian and couched in theological terms, yet it is obvious that the "retreat" Lane describes is the age-old one of vision quest, and the end to be obtained--hierophany.

Lane is a devout Christian whose faith has been sustained and enhanced by his experiences of hierophany in the American landscape--nevertheless, as he explains, all of the encounters have been "momentary, ambiguous...smaller than one dreams, yet larger than one expects."⁴⁵ Still,

the encounters have certain formal elements in common which Lane calls "axioms," and presents as four "...phenomenological categories describing how places are perceived in the process of mytho-genesis."⁶⁶ First, there is a sense of having been called to that place; secondly, the "...sacred place is ordinary place, ritually made extraordinary;"⁶⁷ third, recognition of the sacred place is dependent upon the individual's particular state of consciousness at that moment; and fourth, the world is perceived as being itself entirely imbued with hierophany--because one has been profoundly centered in one localized place of significance.

The first characteristic--the sense of Having been called to that place--is not one we can examine. It simply says the event of being there is an extraordinary one, one which is not part of usual volition, an event which breaks through our daily sense of ordinary time and place. That, indeed, is just what a sacred place does. The remaining three characteristics are, however, familiar because they are restatements of the sacred place aspects previously discussed in this chapter. They include: passage; boundary or enclosure; center or domain; plus angle of vision.

Lane's paradigmatic encounter with hierophany took place in a clearing in the woods, a clearing in which he waited in silence. He first spotted the clearing from

above where he stood on the bluffs overlooking the river, then he entered the clearing. In the clearing he saw a deer, a young doe. Lane claims he knew beforehand that he was "invited" to the clearing and that he would have to wait and be still when he entered the clearing to find out why. Lane insists the clearing was really an ordinary place, and credits its sublime appeal to his having entered it in silence.

Was it really such an ordinary place? I think not. First of all, he saw that place, not some other place, and decided--however whimsically--that he wanted to be there, not where he already was. Lane's desire is a wish to change two coordinates: where he was then, and what point on the horizon line he was using for orientation. Those two coordinates are the two irreducibly personal coordinates of our own persons. Further, because the clearing Lane wanted to enter was a clearing, he had to find his way in. Autonomically, Lane perceived the clearing as an enclosed, set-aside place. Moreover, when he first espied it as a clearing, he was looking down and into it. There was always the possibility, in his scramble down the hill, that Lane might not find it. He had to find a point of entry, a passage or an approach to get there--thus, perhaps, his existential feeling of having been "called there" because Lane risked not being able to find it. Perhaps he risked becoming disoriented, lost, as he

scrabbled downhill. Lane entered the clearing in silence. That is important, too, because the combination of all these factors established the possibility of revelatory trance. The experience which resulted was significant and it was rooted in that place.

But what about the deer? Was not the sighting of the deer the point of Lane's pilgrimage? Yes and no. The deer itself was entirely circumstantial. Any animal seen there would have confirmed the rightness of Lane's experience because all encounters with wildlife matter to us in such places. It was the sighting of something which mattered. The sighting was what was privileged. In such places we are privileged to talk to the animals, or the trees, or the wind. Something always happens in places we approach with clearness of attitude. These are old experiences. For example, in the cave at El Juyo so very long ago there is a carved rock, rather large. It is a face--two profiles forming one frontal image. On one side a bearded man, on the other some sort of fanged cat.

Lane's understanding of hierophany is, as we have indicated, theistic. He writes from a Christian perspective. If his experiences of the landscape as sacred have been less than he hoped they would be, that is because his metaphorical construct still requires "burning bushes." If they have been more powerful than he thought they should be, again that is because he is not fully oriented to the

possibility of landscape as sacred in and of itself since Christian beliefs are not earth-centered ones.

Lane might more easily find his "burning bushes" in the landscape were he to adopt a more pantheistic god (he appears to be headed in the direction of bio- or eco-theology), or if he were to eschew all expectation of theophany altogether. When hierophany is experienced as kratophany, there are no "oughts" or "shoulds" about it because experiences of kratophany are wholly original. Experiences of hierophany as theophany, however, are always reassessed and reinterpreted against a background of preexistent faith and theology. The experiences become as Lane admits, "ambiguous"--they are "...smaller than one dreams, yet larger than one expects."⁶⁸

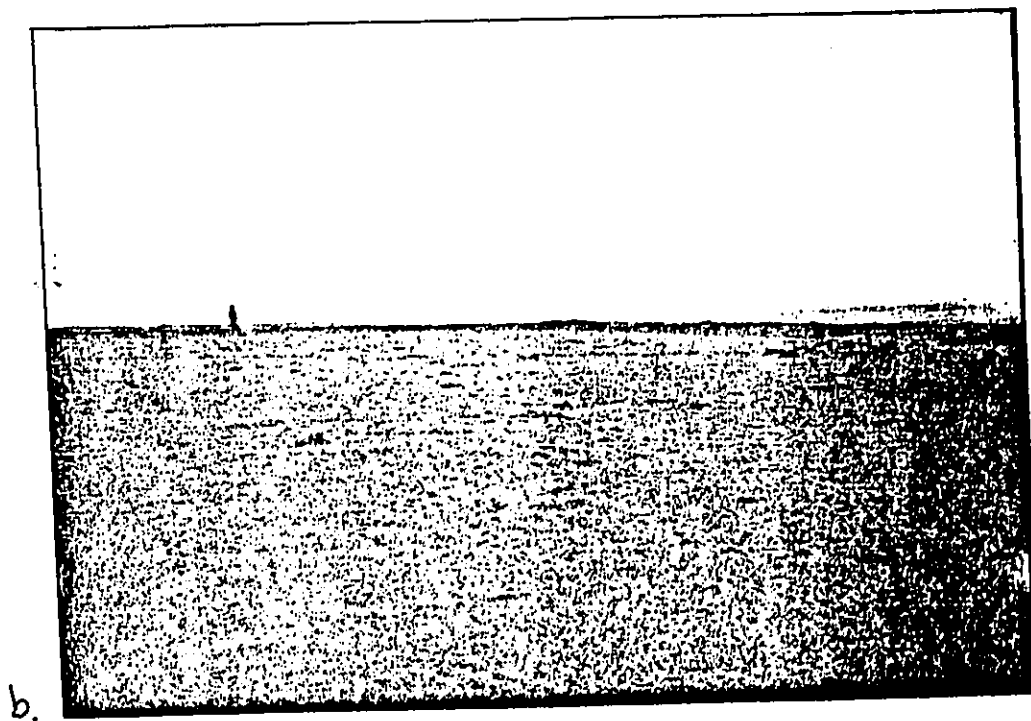
In the summer of 1988, Canadian short story writer Margaret Dymont⁶⁹ began to write a story about a scholar's visit to a medicine wheel. Dymont herself had never seen a medicine wheel, but she did her research well and wrote a powerful story entitled "The Sacred Trust."⁷⁰ The medicine wheel in her story was Moose Mountain medicine wheel in central Saskatchewan (see fig. 18). Having written the story from her imagination, Dymont very much wanted to see the site itself. In the fall of 1989, with the assistance of a travel grant from the Ontario Arts Council and the help of her sister, Kathleen Slavin, Dymont set out to find the Moose Mountain medicine wheel. She and her sister's

family journeyed overnight from Saskatoon to Regina, then set out early the next morning to find the medicine wheel.

The Dyment party knew the medicine wheel was somewhere in the vicinity of Moose Mountain Provincial Park. They also knew it was on private land belonging to Cree Indians. Dyment's sister had once been there, but that was long ago and Dyment had not known of her sister's journey when she was writing her story. Stopping in the village of Kisby for directions to the site, they asked if they should get permission from the native people to see it before venturing onto the site. The answer was a laconic "You could." However, when they made their way to the farmhouse which seemed to be nearest the site (and reasonably the people from whom they should seek permission to visit the medicine wheel), they found no one at home. With some hesitation, the group decided because they had come this far, they would try to locate the medicine wheel on their own. They had little difficulty in finding it, although the wheel was not visible from the road, and the hill upon which it lay was little different from any other rise of land surrounding. But there it was. They found the medicine wheel amidst rolling hills, on weathered range land, land sere and dry in the October winds.

Several things occurred at the medicine wheel which are significant to Dyment. The first was the appearance of the site itself. They found the medicine wheel at the top

fig. 18. Moose Mountain Medicine Wheel, Saskatchewan.
a. The central rock cairn. b. The radius of the medicine
wheel extends from the figure (l.) to the cairn (r.).
Photographs by M. Dymont.



of a long hill which took almost a half-hour to walk to its crest. "The ascent," said Dymont, "was one you felt in your legs." From a distance the hill appeared to be no different than any other hill in that landscape of low rolling hills. But it was. Once there, it was obvious that the center cairn of the medicine wheel was the center point of a broad landscape circling about them. The little cairn on the rise focused and centered a vast open plain. The cairn was the highest point of the landscape, and the stones were radiating lines which drew the site together in a centripetal and centrifugal movement. As Dymont described the purposeful appearance of those stone radii: "There was no way you'd be making this thing up.' It was very clear this was what was intended."

The second thing which seemed remarkable to Dymont was the site's effect upon everyone. She had very much wanted to see the medicine wheel, but not in a crowd. She had come with a crowd because it was the only way to get there. No one asked anyone to be quiet, yet everyone was. There was a stillness which pervaded and persisted. When they arrived at the wheel, all talking stopped. Each person wandered off separately, one by one drawn outward along the stone directional pointers and back again to center, each person centering herself or himself there upon that landscape. The 14-year-old niece wandered out to the end of a stone pointer and began to sketch the site; the

nine-year-old nephew wandered quietly down another stone pointer; their parents strolled out along the grassy prairie and found tepee rings by the score. No one asked, "Can we have lunch now?" (They had brought with them a picnic basket.) Each person seemed enthralled in the quietest sort of way as each came to realize that what appeared to be wild land was, indeed, land quite familiarly known by many other people, very ancient people. Dyment said of her own response to the Moose Mountain Medicine Wheel site:

"It moved me to think that human beings had created it and that all the human beings since hadn't destroyed it. What makes it special is how fragile it is."

Of the five people, only Dyment could be considered in any way expert on medicine wheels. That was not important. What was important was that each person took away from the site something which could not have been learned from a book. Each person experienced the site's domain. Each person paid attention to a presence of place, a genius loci.

The experience of Moose Mountain Medicine Wheel satisfies all of the sacred site typological requirements identified earlier in the chapter. Dyment and her family came from afar, leaving their own culture and the routes with which they were familiar. Trusting to the moment, they searched for and found without difficulty the site

they wanted. The site was a centering place, bounded. The effect was sublime, quieting. Of the group, only Dymant had projected herself there beforehand in her imagination, but she said she had not known how centrally placed the medicine wheel really was until she trod upon the little rise of land to the central cairn of the wheel.

Margaret Dymant and her family knew they were looking for a place known to be sacred to the native peoples of the prairie, but it is not always necessary to know that a place has ancient import. In the winter of 1989 I spent several weeks on the island of Oahu. There along the road I traveled almost daily was a small paved look-out point, one of several coastal viewing areas along the road. The look-out point to the south of it was a popular spot for watching the Pacific sunset, and the one just north was famed for its spectacular blow-hole. There was nothing of particular note about this point--nothing unless you were there and had left the car, climbed over the highway barricade and worked your way down the slope of the ancient lava flow a ways. Then all perspectives changed.

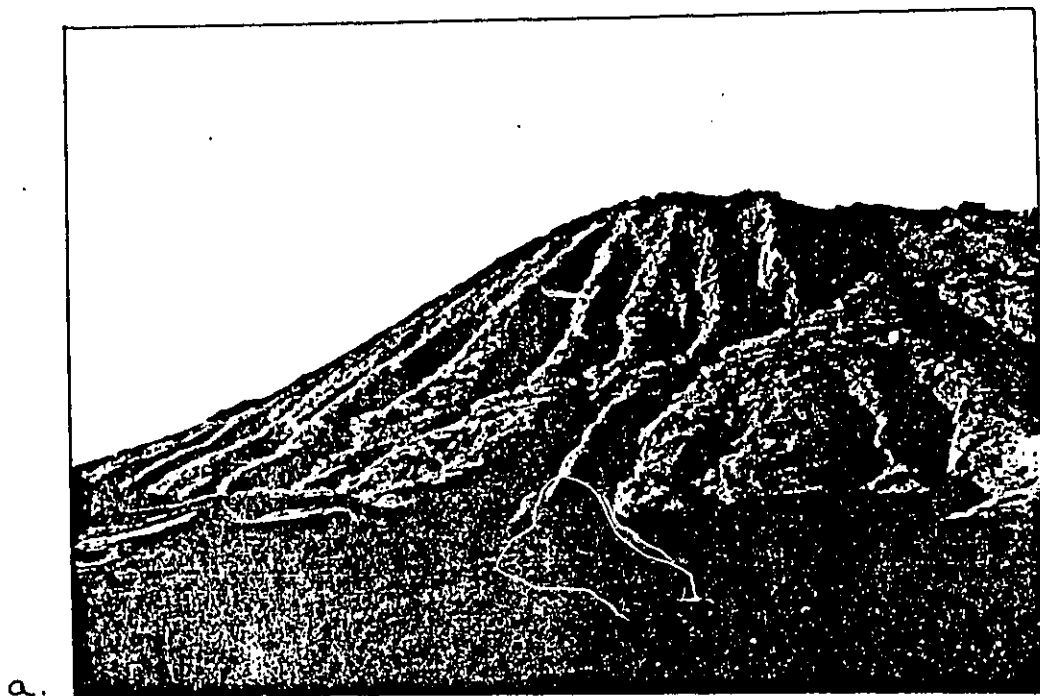
The lava flow was a landscape of contoured, ribboned plains and canyons (see fig. 19). Directly in front and far below at its bottom crashed the Pacific in great waves into frothy, murmuring tidal pools. In back of the barricade, behind the road now far above, loomed the

exhausted volcanic mound which had created this site. The mound's slopes were ridged, fierce rivulets which clawed their way to the sea.

I never climbed the volcanic mound, nor did I ever work my way all the way down to the sea, although the descent would not have been difficult. Sometimes I did see fishermen down there in the tidal pools. I did not want to explore either of those edges--the end points of the vertical axis of mountain and ocean. Instead I usually worked my way over on the lava slope to a broad area, a ledge, where I could sit down comfortably. A rough visual measurement would place that broad ledge halfway down from the crest of the volcano or halfway up from sea level. Halfway was as far as I cared to go in either direction.

I returned there many times over the next several weeks. In that place I began to think clearly about the things which were troubling me so about the island, and I thought about things I had not even dared to think about previously. Oahu is a war machine. Beyond its thin coastline perimeter of hotels, shopping districts, and local attractions broods an immense armed fortress of worldwide reconnaissance and surveillance. Oahu has been the deployment point for American and allied action in three wars²¹--all fought in my own lifetime, all fought by men I have known. I had not thought about those things before. There on that ledge I could and did think about

fig. 19. The ancient lava flow, Oahu, once the site of a fishing shrine. a. The exhausted volcano west of the coastal road. b. The tidal pools and Pacific surf at the bottom of the lava flow. Photographs by M. Korp.



them. That was not the whole of my thought, however. I also thought about photographing the lava slope. In fact, to be perfectly honest, my initial reason for clambering over the highway barricade onto the slope was to study the site, to know the lava flow well enough without my camera so I might be able to photograph some aspect of it accurately. I was not looking for a place to ponder the state of my soul or anyone else's, or to think any lofty thought at all. I just wanted to solve a photography problem.

The day before I left Oahu, I picked up an especially detailed map of the island. My lava flow (I had for some time been calling it "mine") was identified on the map as "site of ancient fishing temple." Somehow, I was not surprised. In my study of the lava flow, I had come to know it as my own place of petition, a place of blood sacrifice. Those were some of the things I had been thinking, so why should someone else not have thought those thoughts too once long ago in that place halfway between exhausted volcano and bone-breaking undertow.

It is satisfying to read "site of ancient fishing temple" on a map. But that gives me no reason to claim I have some sort of mystic, particular sensitivity to place, and certainly no reason to claim a past life on Oahu. I have so often before found myself taking note of sacred sites of which I have no knowledge that I no longer think

"ancient fishing temple" incidences especially curious or coincidental. These events seem to me to be an affirmation that my eyes see as well as others have seen and my brain works as well as another's once did. Locating any sacred site, known or unknown, is not particularly difficult when there are so many ancient sites about. Human beings have walked this earth for a very long time.

Thus, of the three sites, two--the lava flow and the medicine wheel--are known sacred sites. The wooded glade is not known to be an ancient sacred site; however, it is in Pere Marquette State Park, and that is not far from the ancient sacred city of Cahokia. The glade itself just might be an ancient sacred site, too.

All three sites can be accurately described as bounded areas; all three sites required that the travelers come from afar and find a path, a way in which was not at first obvious. Once the approach was located the passage from here to there was easy. All three sites were experienced as centered places having a centering effect upon the viewers who were themselves in a contemplative frame of mind. From the perspective of that place, the world obtained balance. Belden Lane described the experience of his wooded glade in terms of theophany; Margaret Dyment and I described our experiences of the medicine wheel and the lava flow in terms of kratophany. All three of us were aware that our experiences were

visionary ones dependent upon the power of place. All of us carried away from those sites something of personal importance, something which was particular to the presence of that place. In short, our experiences were ones of hierophany.

Esoteric and Occult Interpretations

For some the meaning of a sacred site, an ancient earthwork, is occult, hidden, a survival of a religiosity from times past--earth-centered and usually feminine in form, neglected but not forgotten, an old way. As John W. Dixon notes, many of today's "earth mystics" (his apt phrase) regard ancient earthworks as the "icons for a new religion," ones intended "...to give access to the ultimate meaning of things, to unity with the fundamental energies of the earth."⁷²

Typical of the "earth mystic" sort of approach are John Michell's several ley line studies. Michell argues that ancient earth forms evidence a unitary meta-religiosity of earth magnetism and long-ago devotion to the "earth spirit"--a spirit which he describes as a universal deity, living, female, a spirit animated and made fertile by the sun.⁷³

Michell's studies and those of his followers hinge on the careful observation of astral configurations--usually the solstice and equinox, and usually those of Old

World sites, particularly sites in Great Britain.

Archaeoastronomical studies are difficult to do. Their results are always controversial among both scientists and lay interpreters, in part because many have been done by amateur ley line enthusiasts and other devotees of the esoteric and magical.⁷⁴

Christopher Chippendale, reviewing the studies of Stonehenge as a naked eye observatory, concludes that it probably does not matter to many of the people who visit Stonehenge today what scientists will eventually conclude was Stonehenge's original function for the people who built it because Stonehenge is well on its way to becoming a religious monument for our time.⁷⁵ Stonehenge now draws so many pilgrim-visitors that access to the site has been restricted to peering through a chain-link fence--hardly an enclosure with opening. (Modern-day Druids, however, are sometimes allowed into the circle for their summer solstice ceremonies.)⁷⁶

From time to time other theories appear concerning ancient sacred places--chief among them those which posit "helpful visitors." One version argues that the worldwide similarity of structure among built sacred sites portends certain evidence of helpful visitors from outer space (as in Erich von Daniken's popular treatise Chariots of the Gods (1969)).⁷⁷

Another version of the helpful visitors theory states that the similarity of archaic structures throughout the Old and New World is evidence of the New World's long-standing interaction with Old World mariners (as in Barry Fell's speculative archaeological gloss, America B.C., 1976).⁷⁰ Unfortunately, the notion that any form of European civilization whenever and wherever is somehow usually more advanced (whatever it means to be "advanced") than a non-European civilization lingers on, no matter how often debunked by scholars.

Aesthetic Response

There is yet another response possible. Why should I call my sense of awe when I encounter a so-called "sacred site" an experience of hierophany? Why not call my sense of awe an aesthetic response? Perhaps my experience of the lava flow, for example, was no more than my appreciation of a particular harmony of boundary, passage, center, angle of vision, and domain which I perceived there.

The question of aesthetic response vis à vis religious response (particularly that of kratophany which we have already claimed to be religious) may be a red herring. As we have already seen, there is little difference in the formal aesthetic analysis John Dixon presented for ancient earthwork sites and the descriptive analysis presented by religious historian Mircea Eliade for

sacred places. There is a significant overlap in the analyses of sacred place presented by theologian Belden Lane, religious historian Kees W. Bolle, and architectural historians Christian Norberg-Schulz and Tadahiko Higuchi. I am not sure aesthetic and religious distinctions matter when we speak of ancient sacred sites.

In our culture today, when we call something "aesthetic," we are usually labeling it "not-religious." We have words for art and religion and we ascribe very different meanings to them. This is not true of all cultures today, and it most especially has not been true of past cultures. Few indeed are the cultures with separate words for "art" and "religion." Those few do not include the North American native cultures where there are no equivalent words for art or for religion.⁷⁹ Franz Boas, many years ago, noted "...the mental processes of man are the same everywhere, regardless of race and culture."⁸⁰ When we call something "art," usually what we mean at a minimum is that it has achieved a certain excellence in its technical use of the materials at hand.⁸¹ We may also mean something more besides, and we usually do.

In native cultures, very often that which is supposedly "aesthetic"--let us say, a beautiful pot or a well-honed projectile point--is also understood to be powerful.⁸² We could say it has mana, if by that we mean to say it has animating power. More properly, within the

particular tribal context, we should use the appropriate words--for example, wakan, manitou, orenda, perhaps even inua. If we do, then when we say the pot or projectile point is beautiful, we can also point to its power--it breathes, it is alive, animated, and it is beautiful. These words all refer to the same thing, the experience of working power in non-anthropomorphic terms, the experience of sacred power.

In English, some of this meaning of animating, non-anthropomorphic power survives--appropriately enough--in the slang contemporary North American artists use to voice approval: "that works;" "now we're cooking;" "now you've got it." Are the artists describing aesthetic effects or experiences of kratophany? Typically, an artist expresses dismay with a composition by saying, "It's dead, lifeless." The artists appear to be describing what is happening in the work as though it were alive. They are not describing the appearance of the work so much as they are describing its effect as a work of art.

The artists' jargon suggests a particular percolation of power, of life force, of creative energy in the work itself, something which can be alive or dead, and can be dependent upon point of view. In these instances, artists seem to be describing "soul"--not soul as a European religious term, but soul as in "soulful," soul as the word would be used today in a black American ghetto to

describe something which is alive, potentiated, actualized, pulsing--in short, to describe a vibratory creative tension. Clearly, whatever the artists' aesthetic judgments may be, what they are describing are experiences of kratophany.

Further to this point, Canadian artist Andy Fabo suggests that the reason we prize so much more the work of dead artists rather than living artists is not an economic one (because the artist cannot make any more). Rather, Fabo believes, it is because the work of a dead artist is actually more animated than it was when the artist was living. Fabo is sure that when an artist dies, his or her life energy is drawn into the work that person produced over a lifetime.^{es} Thus, individual life goes on, even when the person dies.

Fabo's belief is curiously analogous to the Pueblo practice, described in chapter one, of punching kill holes into pottery in order to release and return the energy of the potter and the energy of the clay to the cosmos at the time of the potter's death.

Animism as Kratophany

Photographer Marilyn Bridges' recently completed a series of aerial photographs of North American moundbuilder sites. She said of her experience photographing the Adena serpent mound in Ohio:

"The serpent's angular, twisting body in its forest locale was so realistic that in the evenings after shooting, it was a constant, even welcomed presence in my dreams."⁸⁴

Bridges is describing a visionary experience of kratophany, a religious experience. Her experience, however is not one of theophany because the serpent (or what the serpent might represent) is no god to her. She keeps the image firmly rooted in its real place, the "forest locale," yet the serpent is so realistic (we might say "hyper-real"), she welcomes it into her dreams, her visions. Note, too, that the Adena serpent (see fig. 16) fully satisfies all the formal physical criteria of a sacred place--boundary, approach, angle of vision, center--in addition to the existential criteria of domain or hyper-realness.

Of the two formulations of hierophany--theophany and kratophany--kratophany, power specific to place, is the more appropriate one to use generally when discussing sacred place. This does not mean that a sacred site cannot be an instance of hierophany rendered as theophany. By no means. Of course it can be. I wish only to be clear that I believe the recognition of named gods in particular places to be a culturally bound metaphor. Devout Christians do not usually have their prayers answered with visions of Shakti and Allah.

Kratophany, on the other hand, names no god. Having no god to be named, it is in a general way a true cross-cultural metaphor of power, energy, animation. For

example, a thunder-booming night thick with lightning flashes is in and of itself an experience of kratophany. It is a marvel. Anyone in that place will know that. You might call the experience "Thor," but you would have to be taught to do so. You might tell the story of old Ben Franklin with his kite and how-he-discovered-electricity, but someone taught you that story, too. No one taught you to stand amazed at the ancient, crackling, wing-fingered pterodactyls of the sky. You simply are.

All experiences of hierophany are equivocal and ambivalent because their power is so startling. The experiences are disruptive of ordinary time and place, which is why they are so specifically remembered as happening on a particular day, a day like that, there, in that place. Experiences of kratophany can be especially ambiguous and especially startling because they lack cultural theological explanations. There may be no precedent at all to be found in our own lives for such wholly original events. One contemporary example may suffice to explain what happens in the face of kratophany, and how it is later remembered.

J. Robert Oppenheimer (1904-1967), director of the Los Alamos, New Mexico, laboratory during the development of the atomic bomb, is credited with two statements⁸⁵ uttered at the time of the first successful test explosion, July 16, 1945, Alamogordo, New Mexico.⁸⁶ One statement is

the one we remember; the other statement is now nearly forgotten. The Oppenheimer statement we remember is: "I am become Death, the destroyer of worlds;"⁹⁷ the one we have forgotten: "If the radiance of a thousand suns were to burst forth at once in the sky, that would be like the splendor of the mighty one."⁹⁸ The first statement evokes horror. It conveys a vehement proscription regarding the use of atomic weaponry. It resonates with value and is, therefore, memorable. The second statement is descriptive, not normative in any sense. In its context, "the splendor of the mighty one" means the bomb, and nothing else. We remember what means more.

Both statements are from the Bhagavad-gita and are, in their original theological context, cultural statements of theophany concerning Krishna. Used, however, in the context of the first atomic explosion, the first statement ("I am become Death, the destroyer of worlds.") is a strong statement of kratophany. It tells us of our fears,⁹⁹ and enjoins us to be wary of the power of "Death, the destroyer of worlds." Thus, it has religious content. The second statement is one we are more likely to read today only as an interesting literary allusion. The A-bomb site is a place of kratophany and, in fact, it has been described in just those terms: "...it seems something of a pilgrimage to power."⁹⁰

Kratophany is an ancient experience. It is not, however, a so-called "primitive" religious experience-- although most recorded examples of it appear to have been written by ethnologists attempting to understand the religious beliefs of non-Western, small-scale cultures, particularly those evidencing visionary shamanic practices. Religious historians for their part have tended to lump various ethnological descriptions of personal experiences of kratophany together and cite them as examples of "animistic" beliefs, thereby defining animism as supposedly primitive religious beliefs which postulate the existence of innate "souls" in ordinary made things and natural phenomena.

Kratophany is related to animism, but the relationship must be spelled out carefully because the term "animism" is typically associated in religious history with the somewhat discredited evolutionary theories of the origin of religion attributed to Edward Tylor (who popularized the term) and R. R. Marrett (who refined Tylor's definition). There is no particular reason to burden ourselves with a weighted definition of animism which includes an evolutionary program of primitive-to-evolved (higher, more ethical, more monotheistic, more "white") religion. Similarly, we need not limit our use of the terms "animistic" or "animism" to the descriptions of non-Western, small-scale societies.

What I would like to propose is a consideration of animism in the context of kratophany which would enable us to apply the term to magico-religious examples of it existent in contemporary Western society.

In religion, the notion that something inert (or something non-human) can be alive (in a rather human way) is what we call animism. Usually we mean things like rock, tree, bear. Sometimes we mean a made object. For example, if we are discussing sacred images, we might say a religious painting or sculpture is imbued with mana--that is, if we liked it. If the painting or sculpture made us anxious and we wanted to avoid it, we could say the object is taboo. Both mana and taboo are concepts linked to animism. They have been poorly formulated in their use by religious historians. Anthropologists today tend to use these terms only to describe the beliefs and practices of the cultures in which the words are actually used, those of the native religions of Oceania.

Religious historians, however, have taken the words mana and taboo out of their original context in order to use them more generally to name all powers recognized to be immanent in an object,⁷¹ but somehow not a personal power,⁷² instead, an "impersonal supernatural power."⁷³ This latter notion caused one anthropologist (George Murdock) to throw his hands up in dismay, saying he had never been able to find any primitive religion where the

theoretical concept of mana was applicable⁹⁴ (and Murdock was well versed about many primitive religions).⁹⁵

Religious historians have also considered mana and taboo to be ways of thinking peculiar to the "savage mind," mana and/or taboo being what the savage says creates a "wonder-working condition"⁹⁶ about that object. Mana has also been said to be a "substance or essence" which increases someone's natural abilities by conferring supernatural skills upon that person⁹⁷ (evidently something like Dorothy's red slippers) and leads to magical abilities, not to religious understandings.⁹⁸

Both terms have fallen into disfavor today with many religious historians because, as Kees W. Bolle notes: "The term (mana) occurs as a rule in a far more complex context, as do words such as 'the sacred' or 'magic' with ourselves."⁹⁹

The difficulty, it seems to me, with all of the above statements is the failed effort to render mana comprehensible as a diffused outside power which somehow gets inside something else. As discussed in chapter one, in traditional Amerindian beliefs, it is up to the beholder to determine whether something has power. That is also true for the contemporary artist and the artist's audience, which brings us back to my original point. Can we use the word "animism" properly to describe experiences of kratophany, power particularized to place?

We can, but we do not need the associated terms mana or taboo. It is simpler and more accurate to speak of some things as being "animated," vibrant, special in some way. In the following statement by Mircea Eliade, the word "animated" can be readily substituted for mana with no loss of meaning; in fact, the meaning is clarified for the general reader. As written by Eliade:

"Everything that is supremely, possesses mana; everything, in fact, that seems to man effective, dynamic, creative, or perfect¹⁰⁰...all that exists fully has mana."¹⁰¹

And, as recast, Eliade's statement:

"Everything that is supremely, is animated; everything, in fact, that seems to humans effective, dynamic, creative, or perfect...all that exists fully is animated."

There exists good precedent outside religious history for the use of the word "animated" to mean "all that exists fully," and whatever is "effective, dynamic, creative, or perfect." In art history and art criticism, "animated" means the ability to create virtual space where there is none. Paint applied to canvas becomes a painting if it succeeds in creating a virtual space out of the inert material of paint and canvas; in other words, if it succeeds in animating the picture plane. If the picture plane is not animated, it is dead, lifeless.¹⁰² The image does not work. It has no soul. And that is exactly, as discussed earlier, what artists will say about it: the

painting is dead; it does not speak; it is a dumb composition.

Philosopher Susanne Langer argues that animated space, or virtual space, is space more real, made more real, because it is organized space--space realized as a universe in which a symbolic form exists.¹⁰³ In other words, Langer is describing space as a set-apart place--one which is symbolically and physically created by the plastic arts. The artwork creates its own virtual space; thus it exists in an organized space, one which is bounded, centered, and approached in a particular way. The artwork has domain.

No one can describe a painting to someone else. It must be seen. The viewer must stand in front of it. Does this make the painting an experience of hierophany? It might. That would depend upon the viewer's perception and the viewer's understanding. The painting, however renowned, could be as far as the viewer is concerned a dead bore.

Mircea Eliade excludes no possible vehicle of hierophany. In theory, according to Eliade, anything can manifest the sacred--even the plastic arts. Generally, though, in Eliade's formulation there are three forms for hierophany which he terms cosmic, biological, and local hierophanies. The cosmic hierophanies include such manifestations as the sky, large bodies of water, the

earth, stones; the biological hierophanies include events such as the lunar and solar cycles, change of season, puberty; and local hierophanies, which are consecrated places and temples.¹⁰⁴

In Patterns of Comparative Religion, Eliade introduces the notion of "elementary hierophany"--a kratophany which is not yet known to be sacred because it has not yet been fitted into a system of belief--a system comprising features of ritual, myth, high gods, ethics.¹⁰⁵ The sacred character of an experience of kratophany must be demonstrated in order to be validated as sacred.¹⁰⁶

In his later writing, however, Eliade drops the notion of elementary hierophany equivalent to kratophany, choosing instead to focus upon (as discussed earlier) a presentation of hierophany equivalent to theophany. Local hierophany thus becomes another form of theophany, not of kratophany.

Eliade retains the notion that kratophany comes in two forms--mana and taboo--but, because kratophany is an accompaniment of hierophany (and hierophany always means the appearance of a god), Eliade insists that mana and taboo are linked to systems of belief which include a high god of some sort.¹⁰⁷

Eliade may have cut his own formulation of what constitutes a hierophany a bit too close to the bone. The concepts of elementary or local hierophanies are good ones

to retain in the context of kratophany. If kratophany is defined instead as power particular to place, a power which must be experienced in that place, the word "kratophany" will name precisely and satisfactorily exactly those instances Eliade once called "elementary" or "local" hierophanies. These experiences are initially and originally experiences of kratophany. They can become experiences of theophany, but their value changes in important respects if they are fitted into a systematic belief structure and take on the encrustations of religion. The experiences become acculturated in their naming and understanding. Nevertheless, the original experiences yet remain ones of kratophany--be they ones of a lightning flash or the silence at the top of a low hill rise in Saskatchewan.

Alan L. Miller states it even more simply:
 "...every kratophany must be, at the same time, a hierophany."¹⁰⁸ It is "...an appearance of the sacred in which the experience of power dominates."¹⁰⁹ For Miller, the best examples of sacred power in religion are to be found in myths of origin because, as he notes:

"...within cosmogonic myths everything that happens is a unique demonstration of creative power,...(a power) to bring a world into being, to shape reality."¹¹⁰

In a true sense, an artist's work is one of shaping reality. That is the everyday work of artists, the

everyday work of those with visions, of those with the confidence to shift shapes, animate surface and plane in order to reveal other deep structures and true meanings, in order to put the world together again and to bring it into harmony.

Summary

Characteristic of the experience of hierophany is the sense of having transcended ordinary time and place, of encountering straight-on a hyper-reality, a supra-reality, a truly mythic reality, mythic in the very sense that in the experience of hierophany time is experienced as cyclical, ever-regenerative, and placed here and now. The experience of reality is intensified and made intrinsically valid. Reality is animated, vibrant, powerful. It is time out of time and place rarefied. Reality is not a theoretical construct. It is experiential.

Of the three major categories of visual art-- painting, sculpture, architecture--only one uses time as a formal element. Time, the fourth dimension, is the defining characteristic of architectonic space. Painting animates a flat plane and is two-dimensional; sculpture animates the immediate space about it and is three-dimensional. An animated architectonic space, if powerfully animated enough, may animate the entire world

from wherever we are to the horizon line about us. We view architectonic space as a complete and essential place.

A powerful architectonic space absolutely requires that we enter it. We must enter from some other place. We must change our two irreducible axes of orientation, where we stand upon this earth, in order to find a point of entry to that place. In that bounded space our vertical and horizontal axes are predicated by the site itself, by the angle of vision prescribed for our stance. In that set-apart area we stand at the ready to know something else. There is a significance of place which makes our presence there something which we must attend to. We participate in that space. Architectonic space is therefore particularly suited for the plastic realization of cosmogonic myth, our stories of creation and origin. Is it any wonder then that our experience of centered space is one of having entered a sacred place? Of having experienced a hierophany?

A typology of sacred place, thus, is not that difficult to establish. A sacred place can be described rather precisely, or as precisely as is necessary, in terms of its physical features: that is, in terms of its boundary, approach, point of entry, angle of vision, center, and domain. The question with which I opened this chapter asked how was it that Charles Ross knew he had found "the center of the universe," the place in which in was appropriate for him to build "Star Axis"?

The answer to my question rests in our very natural human ability to know ourselves as earth-centered people. That is part of what it means to be human, a meaning also conveyed in the ancient Indo-European root of the word "human"--dhghem--which means to be of the earth, of the land, earthly.¹¹¹ We have, as human beings, walked this earth for a very long time and in doing so have known many places of significance, of presence. That knowledge is our birthright.

Some people manage to be earth-centered a lot, whether by cultural orientation or by personal inclination. For other people it is a sometime thing. Nevertheless, because we can be (and perhaps have often been) earth-centered in our own visions, we can and do encounter and experience ancient places as loci of kratophany. We are able to do this because we are already familiar with events of kratophany in our own lives, events which may have occurred in seemingly mundane places. The sites themselves are various. What matters is the configuration of the place and what we are able to make of it. Wherever it was that we were at the time, the place is important to us because it was there, in that place where we felt our own capability to be earth-centered. There, in that place, the power of our own wholly original vision was evident. Such places, like all other ancient sacred sites, share a set of

common physical attributes which comprise the descriptors needed for a typology of sacred place.

In this chapter several examples of our human ability to respond with vision to sites in the landscape were given. All of the sites described were rather anonymous places. I chose them precisely because not one was identifiably important to any major religious group today. Not one of the visitors to those sites expected to find himself or herself standing on "a miracle trail" (as one artist, Donna Henes, described the experience of such events in her life).¹¹² A wooded glade, a front lawn, a boat shed, a medicine wheel, a lava slope? Who would have thought that any one of those sites could be so special, would be so animated, for the people who were there? Yet each site was important in just that way for those people. Further, the importance of those sites is lasting for the people who were there. They remember the sites and they remember their visions there. The moment of vision and the person are variables. The place, however, is a constant and can be described. That is what I have tried to do in this chapter.

Some of us are capable of clarifying cosmogonic vision in order that others may share some aspect of it. Those are the people we call artists. Religious historian Charles Long notes that art is "...a correlate of the mythic apprehension;"¹¹³ further, as Long writes, the

"...relationship of the cosmogonic myth and art objects is another way in which the sacramental nature of existence is realized."¹¹⁴

It may be useful to note, too, that just as the work of art historians is influenced by a scholarly reliance on still photographs of sacred sites; so, too, are religious historians unduly influenced by written text. We are always reading myths. Seldom do we hear them told; seldom do we hear them told in the places where they happened, and happen again with each re-telling. Seldom do we experience myth in and of ourselves. Artists, however, do. That appears to be why they are artists, a point which I will take up in Part II of this study.

In chapter one, the distinguishing features of archaic Amerindian building traditions were identified as the use of indigenous materials, the use of construction techniques which result in structures that are more put together than fabricated or constructed, and the use of simple forms and shapes. The meaning of the archaic space was described as one of building in a spirit of reciprocity with the powers of the earth. In this chapter, the physical characteristics of a sacred place were considered and identified in terms of boundary, point of entry, approach, angle of vision, and center. The meaning of the sacred place was described as one of recognizing the place's "domain" or its genius loci. In other words, the

meaning of the place is one which is dependent upon the viewer's apprehension of that site. It is the viewer who apprehends that site as being an organized space, thus, a place of particular power, a place of particular animation.

The next chapter considers the contemporary North American earthwork as a sacred place. Six well-known examples located in the American Southwest are analyzed according to the distinguishing features of sacred place argued here and in chapter one.

Endnotes: Chapter Two

1.Charles Ross, interview notes, September 12, 1989.

2.Ibid.

3.Belden C. Lane, Landscapes of the Sacred: Geography and Narrative in American Spirituality (New York: Paulist Press, 1988).

4.Eliade arguably insists that almost all primitive or indigenous peoples everywhere have some sort of a belief in a "...Supreme Being, creator, omnipotent, dwelling in the heavens and manifesting himself by epiphanies of the sky," even if, as he notes, this Supreme Being is no part of ordinary daily life--Patterns in Comparative Religion (New York: New American Library, 1958), pp. 24-25. It does not seem to have occurred to Eliade to wonder if the reason the god went away is because there was no god there in the first place. There could be other attributions possible for sky epiphanies, attributions which escaped the notice of the ethnographer recording the information or the religious historian interpreting it.

5.In Genuis Loci: Towards a phenomenology of architecture (New York: Rizzoli International Publications, 1979), pp.24-48, Christian Norberg-Schulz argues that the "...simplest model of man's existential space is...a horizontal plane (the earth) pierced by a vertical axis (the sky)." (p.40) In forested areas where there is no vast expanse of cloudless sky above, earth is the dominant axis. In the desert, the sky is very big, prompting a vertical orientation in spatial organization and intellectual construct which gives rise to religious beliefs centered on one god--a sun god, a superior god. Therefore, in Norberg-Schulz's view, animism and/or chthonic emphases in religion are more likely to be found in wooded and mountainous areas because these provide an appropriate setting for the establishment of religions of many gods, many tree and rock spirits, and much individuation of belief and religious experience. Norberg-Schulz recognizes a third type of landscape, which he calls

"classical." In this type, the effects of sky and earth are evenly balanced: the earth "...receives light without losing its (the earth's) concrete presence." (p.45)

6.W.R. Lethaby, Architecture, Mysticism, and Myth (1891), reprinted (New York: George Braziller, 1975); Sir Joseph Norman Lockyer, The Dawn of Astronomy: A study of the temple worship and mythology of the ancient Egyptians (nd), reprinted (Cambridge, Massachusetts: MIT Press, 1964).

7.Vincent Scully, The Earth, the Temple, and the Gods: Greek sacred architecture (New York: Frederick A. Praeger, 1969).

8.See further the two anthologies edited by Anthony Aveni: Native American Astronomy (Austin: University of Texas Press, 1975) and Archaeoastronomy in Pre-columbian America (Austin: University of Texas, 1975); also, P. Clay Sherrod and Martha Ann Rolingson, Surveyors of the Ancient Mississippi Valley (Arkansas Archaeological Survey Research Series, nr. 28, 1987); and Ray A. Williamson, Living the Sky: The cosmos of the American Indian (Norman, Oklahoma: University of Oklahoma Press, 1984).

9.Others include Belden C. Lane, Landscapes of the Sacred: Geography and narrative in American spirituality (New York: Paulist Press, 1988); and Maureen Korp, Sacred Geography of the American Mound Builders (Lewiston, New York: Edwin Mellen Press, 1990).

10.Kees W. Bolle, "Speaking of a Place," in Myths and Symbols: Essays in honour of Mircea Eliade, edited by Joseph M. Kitagawa and Charles W. Long (Chicago: University of Chicago Press, 1969), pp.137-138.

11.Ibid., p.131.

12.Norberg-Schulz, Genius Loci, p.13.

13.Ornolv Vorren, "Sacrificial Sites, Types, and Function," in Saami Religion, ed. by Tore Ahlback (Uppsala: The Donner Institute for Research in Religions and Cultural History, 1987), pp.94-109.

14.Tadehiko Higuchi, The Visual and Spatial Structures of Landscapes (Cambridge, Massachusetts: The MIT Press, 1983).

15.Ibid., pp.98-181. The types are recognized by paradigmatic examples of each from which Higuchi derives his typology, specifically: the Akizushima-Yamota type (a compact bowl or valley nestled among green mountains and oriented to the east); the eight-petal lotus blossom type

(a valley enclosed within a mountainous perimeter of jutting peaks, the directionality overall is up); the Mikumari shrine type (a crescent-shaped mountain valley having both low and high peaks and a river rolling down into the valley from the back and across, an up-and-down directionality); the secluded valley type (a narrow mountain valley with high peaks on both sides, a river running straight through creating a sense of looking down and into); the Zofu-Tokusui type (mountains at the north, a river or flowing water south, and a configuration involving all four cardinal directions); the sacred mountain type (a pyramidal mountain standing alone and set off by a river); and the domain-viewing mountain type (a mountain to be climbed in order to see the surrounding flatlands).

16. Ibid., pp.182-189.

17. Unfortunately, Norberg-Schulz has not chosen to date to write much about tribal architecture because, apparently, as he maintains in Intentions in Architecture (Cambridge, Mass.: MIT Press, 1965), p.49, the person he calls "primitive": "...does not master his surroundings satisfactorily, as his ability of abstraction is very limited," a limitation Norberg-Schulz ascribes to an inability to see the environment in any other than animistic ways. It would be difficult to cite any "primitive" group for whom this statement upon close examination would hold true; and it is surely not true for any collectivity.

18. Norberg-Schulz, Genius Loci, p.185.

19. Ibid., p.12.

20. Ibid., p.5.

21. Christian Norberg-Schulz, Meaning in Western Architecture (New York: Praeger Publishers, 1975), p.5.

22. Norberg-Schulz, Genius Loci, p.13.

23. Ibid., pp.17, 56.

24. Michael Pollan, "Why Mow? The case against lawns," New York Times Magazine, May 28, 1989. pp 23-26, 41-42, 44.

25. Ibid., p.41.

26. Ibid., pp.42, 44.

27. Ibid., p.44.

28.Ibid.

29.E.V. Walter, "A Shelter for Dreams," New York Times Book Review, May 21, 1989, pp.1, 52. Walter is the author of Placeways: A Theory of the Human Environment (Chapel Hill: University of North Carolina Press, 1988). Placeways has been widely praised for its evocative descriptions of the experience and meaning of place--expressive (i.e., good) places, sick places, sacred places. It was criticized (fairly) for failing to present a coherent and useful theory of topistics. Unlike Norberg-Schulz, Walter does not describe and interpret place so much as evoke place--places which he saw as a tourist in Europe. If the reader has been to the places evoked, then Walter's essays are rich and prescient ones to read. If the reader is less worldly, less travelled, the essays are harder to understand. See Karal Ann Marling's book review of Placeways, "The Wet Nurse of All Creation," New York Times Book Review, October 16, 1988, pp.47, 49. A better traveller's book about place, in fact, is Bruce Chatwin's Songlines (New York: Viking Penguin, 1987) which also describes place--in this case, the Australian desert of the aborigines. Chatwin writes about what he learned from the people there, both native and non-native, about the desert. It is these stories which make this chaotic wilderness comprehensible to Chatwin. He learns to sing the songlines of that place. He begins to see the world covered with ancient songlines. He develops vision, and so does his reader. Walter's book is the rumination of a scholar who looks to other people's writing to interpret for him what his own experiences of place have been. He omits the people of those places who might have told him their stories had he asked.

30.Walter, "A Shelter for Dreams," p.52.

31.Ibid.

32.Ibid.

33.Ibid.

34.Norberg-Schulz in Genuis Loci writes (p.17) that people can only build what they have seen: "Where nature suggests a delimited space, he builds an enclosure; where nature appears centralized, he erects a Mal (a centering point); where nature indicates a direction, he makes a path.

35.Pollan, "Why Mow?" p.44.

36.Ibid.

37. Walter, "A Shelter for Dreams," p.52, criticizes Witold Rybczynski's book for not providing sufficient illustrations: "The illustrations, often critical in an architectural book, are disappointing. Mr. Rybczynski claims the sketches are his graphic record of an inner conversation and offers 14 drawings by his own hand. Unfortunately, they are tiny, but they are compensated for by lucid, eloquent word pictures and the inner conversation keeps the reader charmed to the last page."

38. John W. Dixon, "Towards an Aesthetic of Early Earth Art," Art Journal, Fall 1982, p.195.

39. Ibid., p.197.

40. Ibid., p.196.

41. John E. Pfeiffer, The Creative Explosion: An inquiry into the origins of art and religion (New York: Harper & Row, 1982); also, Walter, Placeways, pp.91-95.

42. The basic feature of the Kurgan culture, for example, is its use of a round burial mound, covering a house-like tomb. The Kurgan culture arose in the middle and lower Volga river area in 7000 BCE. For further information, see Marija A. Gimbutas, The Prehistory of Eastern Europe: Part I, Mesolithic, Neolithic, and Copper Age Cultures in Russia and the Baltic Area (Cambridge, Massachusetts: Peabody Museum, 1956); and Marija Gimbutas, The Language of the Goddess (San Francisco: Harper & Row, 1989). In the New World, the Poverty Point culture of Louisiana produced a number of burial mounds and other related earthworks which have been dated to 2000 BCE. See also Robert W. Neuman and Nancy W. Hawkins, Louisiana Prehistory (Baton Rouge, Louisiana: Department of Culture, Recreation and Tourism, Louisiana Archaeological Survey and Antiquities Commission, Anthropological Study nr. 6, June 1982); Jon L. Gibson, Poverty Point: A Culture of the Lower Mississippi Valley (Baton Rouge, Louisiana: Department of Culture, Recreation and Tourism, Louisiana Archaeological Survey and Antiquities Commission, Anthropological Study nr. 7, 1983).

43. Dixon, "Towards an Aesthetic of Early Earth Art," p.196.

44. Ibid., p.199.

45. Patterns in Comparative Religion (1958) is the English translation of Traite d'histoire des religions (1949).

46. Eliade, Patterns in Comparative Religion, p.367.

47. Ibid., p.24.

48.Ibid., p.368.

49.Ibid., p.369.

50.Ibid., pp.370-373.

51.Ibid., p.375.

52.Ibid., p.369.

53.Ibid., p.368.

54.Ibid., p.380.

55.Ibid., p.385.

56.Mircea Eliade, "Sacred Space and Making the World Sacred," The Sacred and the Profane: The Nature of Religion (San Diego: Harcourt Brace Jovanovich, 1959), pp.8-65.

57.Ibid., p.26.

58.Ibid., p.21.

59.Ibid., p.30.

60.Ibid.

61.Ibid., p.64.

62.Ibid., p.51.

63.Lane, Landscapes of the Sacred, p.6.

64.Ibid., p.12.

65.Ibid., p.14.

66.Ibid., p.15.

67.Ibid.

68.Ibid., p.14.

69.Margaret Dymont and I have discussed this story and her subsequent visit to Moose Mountain medicine wheel on a number of occasions since 1988. The quotes which follow are from a taped interview, August 9, 1990.

70. Margaret Dymont, "The Sacred Trust," published initially by Canadian Fiction Magazine in the winter of 1990 and reprinted in the prestigious Second Journey Prize Anthology (Toronto: McLelland and Stewart, 1990).

71. World War II, the Korean War, the Vietnam War and, since the winter of 1989 when I was on Oahu, the Persian Gulf War.

72. Dixon, "Towards an Aesthetic of Early Earth Art," p.195.

73. John Michell, The Earth Spirit (London: Thames & Hudson, 1975); also City of Revelations: On the proportions and symbolic numbers of the cosmic temple (London: Garnstone Press, 1972); A Little History of Astro-Archaeology: Stages in the transformation of a heresy (London: Thames and Hudson, 1977); and, The New View over Atlantis (San Francisco: Harper & Row, 1983).

74. An unpublished research paper by Ottawa freelance writer Michael Davidson, "The Spiritual Geometry of Ottawa," August 12, 1987, describes the efforts of several groups of people to demonstrate a "...complex of three lines and a circle defining an apparent flow of geo-astral forces within the earth" centered on Parliament Hill and Victoria Island. Davidson failed to interest the Ottawa Citizen, the city's local newspaper, in publishing his article; nevertheless, they paid him a small honorarium for his effort. In July 1990, the National Capital Commission, a federal agency, agreed in principle to acknowledge the claim of the Algonquin Indians to Victoria Island, a site they have long considered sacred, in order that the various native affairs lobbying groups may begin to build a national headquarters and study center. The Ottawa Friends of the Earth and Seasons and the New Alchemists of Ottawa, neo-Druid groups, had hoped to erect standing stones and other mesolithic-type structures on Victoria Island, but as Davidson writes: "These plans have been unanimously condemned as occultism and foolishness by all other groups studying the lines."

75. Christopher Chippendale, "Stonehenge Astronomy: Anatomy of a modern myth," Archaeology, Jan/Feb. 1986, p.52.

76. Walter, Placeways, p.74.

77. Erich von Daniken, Chariots of the Gods? Unsolved mysteries of the past (London: Souvenir Press, 1969).

78. Barry Fell, America B.C.: Ancient Settlers in the New World (London: Wildwood House, 1976); also Saga America (New York: Times Books, 1980).

79. Joseph Epes Brown, The Spiritual Legacy of the American Indian (New York: Crossroad, 1987), pp.x, 2.
80. Franz Boas, Primitive Art, 1927 (New York: Dover Publications, 1955), p.1.
81. Ibid., p.10.
82. Brown, The Spiritual Legacy of the American Indian, pp.3-4.
83. Andy Fabo, interview notes, June 17, 1989.
84. Marilyn Bridges, "Serpent Mound, Adams County, Ohio, 1982," Aperture, nr. 98 (Spring 1985), p.62.
85. John Bartlett, ed., Bartlett's Familiar Quotations (Boston: Little, Brown & Company, 1982), p.94.
86. According to W.J. Frank, "Nuclear Weapons," Encyclopaedia Britannica, 15th edition (Chicago: Encyclopaedia Britannica, 1984), Macropaedia, vol. 13, pp.325-326, the test explosion was expected to release 1,000 to 5,000 tons energy equivalent of TNT; instead it released an equivalent of 20,000 tons TNT.
87. Bhagavad-gita, chapter 11, v.32.
88. Bhagavad-gita, chapter 11, v.12.
89. Kenneth Bainbridge, another witness to that first nuclear explosion, is reported to have said, "Now we are all sons-of-bitches." Quoted by Johnathan Green, ed., Says Who: A guide to quotations of the century (Essex, England: Longman Group, 1988), p.600.
90. Larry O'Connor, "Where the World Changed," The New York Times, December 9, 1990, section xx, p.41. Closely supervised tours of the testing site are now available to the general public.
91. Alan L. Miller, "Power," Encyclopedia of Religion, edited by Mircea Eliade (New York: Macmillan, 1987), vol. 11, p.468.
92. Ibid., p.470.
93. George Peter Murdock, Our Primitive Contemporaries (New York: Macmillan, 1934), p.xiii.

94.Ibid., pp.xiii-xiv. In the preface, Murdock informs his reader that this book is about "fact" and the reader could use any theory at all with it.

95.Among Murdock's numerous publications are several which index and classify primitive beliefs and practices in order to make cross-cultural comparisons.

96.R.R. Marrett, Faith, Hope, and Charity in Primitive Religion (New York: Benjamin Blom, Inc., 1972), p.9.

97.Guy E. Swanson, The Birth of the Gods (Ann Arbor, Michigan: University of Michigan Press, 1960), p.6.

98.Edward Burnett Tylor, Religion in Primitive Culture, 1873 (New York: Harper & Row, 1958), p.xv.

99.Kees W. Bolle, "Animism and Animatism," Encyclopedia of Religion, edited by Mircea Eliade (New York: Macmillan, 1987), vol. 1, p.299.

100.Eliade, Patterns in Comparative Religion, p.20.

101.Ibid., p.24.

102.Susanne K. Langer, Feeling and Form: A theory of art (New York: Charles Scribner's Sons, 1953), p.79: "Nothing demonstrates more clearly the symbolic import of virtual forms than the constant references one finds, in the speech and writings of artists, to the 'life' of objects in a picture (chairs and tables quite as much as creatures), and to the picture plane itself as an 'animated' surface. The life in art is a 'life' of forms, or even of space itself."

103.Ibid.

104.Eliade, Patterns in Comparative Religion, p.xv.

105.Ibid., p.30.

106.Ibid., p.24.

107.Ibid. p.30. Very often, in fact, in those cultures where the concepts of mana and taboo do exist, they are linked to beliefs in high gods. It would be more consistent if Eliade were to call them instances of theophany--not kratophany because they make manifest some attribute of some named deity. As theophanies, they are not instances of power immanent in a particular place. They are instances of power transmitted to a place.

108. Miller, "Power," p.468.

109. Ibid.

110. Ibid.

111. William Morris, ed., American Heritage Dictionary of the English Language (Boston: Houghton Mifflin Company, 1978), p.1513.

112. Donna Henes, interview notes, July 19, 1989.

113. Charles H. Long, Alpha: The myths of creation (New York: George Braziller, 1963), p.28.

114. Ibid., p.28.

Chapter Three

THE CONTEMPORARY EARTHWORK IN THE NEW WORLD

In the Four Corners region¹ and surrounding outlying areas of the American Southwest--a vast sprawl of desert, mountain, high plateau, salt flats, ancient lakes and river beds--may be found today a number of stunning contemporary earthworks which have been built in the last twenty years. Some are completed, others are works-in-progress. Among the most renowned are Nancy Holt's "Sun Tunnels" (Utah, 1973-76); Walter de Maria's "Lightning Field" (New Mexico, 1974-77); Michael Heizer's "Complex One/City" (Nevada, 1972-75); Robert Smithson's "Spiral Jetty," (Utah, 1970, now submerged); Charles Ross's "Star Axis" (New Mexico, 1971-present); and James Turrell's "Roden Crater" (Arizona, 1977-present). The last two could be finished sometime during the 1990s.

Not one of the six sites is easy to get to. All are located in remote areas, and it is difficult to make arrangements to visit most of them. Permission is

sometimes refused or written requests ignored.² Thus, what is generally known of the six earthworks is based upon the written descriptions and photographs of others.³ Most of the descriptions have been written by art field cognoscenti--critics, historians, patrons, and other professional friends of the artists. Nevertheless, despite the expertise of those writing about the contemporary earthwork, the earthwork appears to resist being placed into an art historical framework. A bibliographic search through the Art Index for the last fifteen years does not produce anything in the way of iconographical studies nor much in the way of formal problem analysis of form, material, and composition. Instead, what the reader finds are occasional articles written by arts professionals, but published for the general reader in newspapers and magazines--articles bearing such titles as "Art in the Desert: Seeking signs of cosmic coherence on a 3,200 mile pilgrimage to earthworks in the Southwest," New York Times, December 7, 1986, by artist Eleanor Munro.

Can we, in fact, call the contemporary earthwork a sacred art form? Or, are they a sort of twentieth-century garden folly, an archaized form rendered in monumental terms? The answers vary, and my own analysis of the problem contemporary earthworks present the viewer as sacred works of art is by no means a definitive analysis. It is but a start.

In this chapter, I want to explore the twin themes of built sacred space and "cosmic coherence" as applied to the contemporary earthwork. My concern is to identify physical aspects of the six contemporary earthworks cited above which give tentative evidence for their being a plastic realization of cosmogonic myth--particularly the aspect of site specificity. If there is a myth, it is not a verbal text. It is one told in a visual grammar whose content is an earth-centered, site-specific kratophany, and its form a visualized, demarcated sacred place. In other words, in this chapter I am arguing that if the earthwork is sacred, it must of necessity meet the criterion of site specificity in order that we believe the artist's work is authentically intended as a reified locus of earth-centered kratophany.

By no means are all contemporary earthworks sacred endeavors. Some are just what their sponsors have claimed them to be--for example, land reclamation projects, public gardens, outdoor sculptural installations. Other earthworks may have been intended to be sacred work, but they fail. Perhaps their artists lacked talent, or talent equal to their visions.

If the earthworks concern a site-specific kratophany, a power particular to a place, the first question to be answered about any of these works must concern their site specificity. Was it necessary for that

work to be built out-of-doors and built in just that place? Is the work a site-specific architectonic space? Or, is it just a sited sculpture?

If the work is a sited sculpture, then the work can be placed elsewhere (just as we move framed pictures from wall to wall as need be, so too can we move outdoor sculpture from one location to another). If the work is a site-specific architectonic space, then its origin lies in the land itself because it cannot be built elsewhere. There is nothing discretionary about a sacred place. Its site is one which is a locus of kratophany for the artist who is impelled to build the work there in order that others may know a similar vision.

Part of the answer to the question of site specificity is one which can be given in terms of physical descriptors--the work and its site, its placement, its materials, and the history of the site. Part of the answer rests also in the artist's statements concerning the site and the work. Part of the answer may be discerned in the reactions of visitors to the site. In this chapter all three possibilities for determining site specificity are considered with regard to the six contemporary earthworks discussed. However, as noted above, my analysis must be considered tentative because of the six sites I have myself visited only one; other people's reactions have sometimes been contradictory; the published bibliographies for the

six works are sketchy at best; and, the artists' statements concerning the work are at times oblique.

The 1969 "Earth Art" Exhibition

Initially, the contemporary works of art termed variously "earthworks," "earth art," "land art," "ecology art," or "environmental art" were discussed by art critics and art historians in terms of the materials artists used to construct them and certain peculiarities of their installations. As earthworks, they were little discussed in terms of site specificity; moreover, to this date, they are still little discussed in the art critical professional literature in terms of their site specificity.

One of the earliest statements about earthworks is a curatorial essay—"Notes toward an Understanding of Earth Art"—by Willoughby Sharp which sets out the theme and parameters of a 1969 exhibition entitled "Earth Art" which Sharp curated for the Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York. For the exhibition, which ran from February 11 to March 16 of that year, nine artists were invited to construct earthworks on site--both interior or exterior to the museum. The artists were all sent site maps indicating what locations could be made available to them for the exhibition. Most of the artists chose to construct their work on site; others, however, stayed home and sent their instructions to the

museum staff explaining how their work should be built by others for the exhibition.

In his curatorial essay for the exhibition, Willoughby Sharp did not discuss the interaction (or lack of interaction) of the nine artists with the sites they selected for their work. He never asked of the artists or of their work, "Why here, why not there?"

Instead, what seems to have intrigued Sharp more about the various projects was how the artists assembled their work and the materials they used. The artists used very odd materials indeed--dirt, grass, wood, snow, fiber, mirrors, and so forth--which they piled or placed in and about the gallery's premises. All nine projects were additive sculptures,² but not in the usual manner of being additive work. None of the projects had a "finished" or permanent look to them when they were installed, and none of the artists used a pedestal (the pedestal, like the picture frame, is a formal boundary-setting device in visual art). This lack of "finish" and of pedestal prompted Sharp to write (accurately) of the nine works:

"Nothing is made in the traditional sense; materials are allowed to subside into, or assume, their final shapes naturally without being coerced into a preconceived form."

Sharp, the compleat curator, finds the loss of the pedestal a radical statement on the part of the artist, as radical a statement he believes as the crude and/or organic

materials used by the artists. For example, for his "Earth Art" project artist Hans Haacke chose to dump a mound of earth on the museum floor. He sowed it with winter rye, calling the work "Grass Grows." (The rye grew and died within the allotted three weeks of the exhibition.)

Although Sharp was enthusiastic about the work produced by the artists in response to his invitation, he seems to have missed the point of his own exhibition--or at least what the artists thought they were doing when they agreed to participate in the show. Sharp discussed all of "Earth Art" exhibition projects as though each one were a three-dimensional sculptural object being placed by the artist (or the museum staff) into a neutral space--be it the museum's interior rooms or the wider, extended potential "sculpture garden" of the great outdoors of Ithaca in the winter. Sharp did not discuss any of the work as time-focused architectonic structures comprised of a center element in a wider, activated, bounded discrete space of the cosmos. Nevertheless, the catalogue illustrations indicate that a number of the earthworks built for the exhibition were architectonic installations--primarily those which were built at the outdoor sites.

Several of the outdoor sites were reformed into bounded sites with directed points of entry. For example, Jan Dibbet, one of the exhibition artists, walked on a snowy day in the woods for many miles until he found a

large clearing next to a creek. In that clearing, Dibbet cut a large 30 degree angle, a "V" comprised of two straight shallow trenches, each one 1.75m wide and 33m long. Dibbet called the work "A Trace in the Wood in the Form of an Angle of 30 degrees crossing the Path." According to the artist, both the snowfall and the walk through the woods were as much a part of the resultant work as the clearing, the creek, and the shallow cut which Dibbet made in the clearing.

Unfortunately, because Sharp does not distinguish between the interior sculptural installations and those which were intended to be architectonic reformings of the nascent landscape, Sharp concluded as curator that the purpose of the exhibition was to show the artist's concern for "elemental materials" and "to sharpen (the viewer's) sensory and intellectual perception." The reader of the exhibition catalogue (and no doubt the exhibition visitor) could reasonably conclude therefore that most of these so-called "earthworks" could have been constructed anywhere there was a museum with enough surrounding land area or a tolerant museum maintenance staff. And, in fact, that conclusion would be rather accurate. Museum-curated contemporary art exhibitions are usually interchangeable world-wide just as the buildings housing them are as interchangeable worldwide as major airport terminals.

Often there is nothing critically site specific about either the exhibition or the building itself.

Nevertheless, however unwittingly, Sharp's exhibition established an important precedent for our understanding of the earthwork in this wise. The exhibition included an artists' symposium in which anyone present could ask the participating artists what they were doing and why. Six of the nine artists⁴ in the exhibition were present for the forum, and Sharp included excerpts of their remarks in the exhibition catalogue. All of the artists quoted stated their intentions in constructing their "Earth Art" projects in terms which had little to do with formal art criteria. Instead, the artists spoke of other dimensions for their work, existential and religious dimensions of orientation to other levels of reality. For example, according to the catalogue's account of the symposium, Robert Smithson stressed the importance of magnifying time changes because Smithson felt that people tended to believe that a work of art is timeless, and that belief renders the artist "...alienated from his own time." Richard Oppenheim, too, wanted to break down the barrier between artist and audience, as he pleaded for:

"...an art that is inside our head and inside our total system so that it will be out of the caves of the Manhattan lofts and spread across a vaster area."

Hans Haacke followed on Oppenheim's point by arguing that

it did not matter much what the work looked like, but what the viewer thought about when seeing it:

"I believe art is not so much concerned with the looks. It is much more concerned with the concepts. What you see is just a vehicle for the concept. Sometimes you have a hard time seeing this vehicle, or it might even not exist."

Neil Jenney was even more direct when he said,

"I don't care what my piece looks like. I'm not concerned with expanding the boundaries of good taste at all. If the thing has a certain amount of presence, then I think basically that's it."

Gunther Uecker did not even discuss the appearance of his work because, like the others, he maintained it was not his job as an artist to "make pretty" or "make beautiful work," to make work which could be called "fine art." Uecker said forthrightly that his intentionality as a working artist was to work in a cosmological and spiritual manner. He intended to make "zones, regions" for "spiritual self-realization" in order that we might...

"...not take to other planets ideologies which are the products of an outdated world consciousness. Let us use the earth itself to create a new spiritual awareness."

And, in response to a question from the audience about what the limits of his work as an artist were, Richard Long replied matter-of-factly and laconically, "I don't work with limitations." Almost as an afterthought, Sharp concluded his curatorial essay for the exhibition catalogue by writing that the earthwork appeared to be calling...

"...for the radical reorganization of our natural environment; it offers the possibility of mitigating man's alienation from nature."

Sharp was right, perhaps more so than he realized.

In a sense, looking back on them now from a perspective of more than twenty years' distance, the "Earth Art" projects sponsored by the Andrew Dickson White Museum appear to have been magisterial prototypes of ahistorical directions in vision and perception--ahistorical because several of the artists' projects were mythic in intention; magisterial because several of the projects devolved from the artists' unique visions of kratophany.

Site Specificity and the Earthwork

By 1983, the body of extant earthwork was large enough to prompt a stylistic ordering of its forms which went beyond those first comments on the loss of the pedestal and the peculiarity of its materials and concomitant construction techniques. In a short essay, "Some Attitudes of Earth Art: From competition to adoration,"⁷ Mark Rosenthal set up five categories of form for the contemporary earthwork according to site specificity. Rosenthal noted that site specificity mattered in only two categories: he called one the "modest gesture in the landscape" and the other he termed an "idealized landscape." In two other categories, Rosenthal argued that site-specific spatial considerations were

incidental decisions. One of these categories he termed a "gesture in the landscape," but it was not one which was modest in scale. It was monumental and meant to be viewed from the sky. The other category Rosenthal termed "enclosure in the landscape." Work in both of these categories, Rosenthal argued, was not site-specific work because they both required only enough outdoor space, not any particular outdoor place. The landscape gesture is a mark upon the land so large that it is best viewed and photographed from the air.⁸ The landscape enclosure category comprises sited work which must be entered, and once entered it renders the surrounding landscape irrelevant. (We could call this the "anywhere-a-sanctum-sanctorum" category.) Finally, the fifth category in Rosenthal's schematic was one he called "nature for itself." These were "earthworks" made of so-called elemental materials, but they were placed indoors--for example, Hans Haacke's "Grass Grows" in the "Earth Art" exhibition. Work of this sort was not site specific either because they only required enough indoor space. Thus, of the five categories, only the "modest gesture" category and the "idealized landscape" category were truly site specific. The others could be sited anywhere if the patron or sponsor were willing.

Rosenthal's categories are important because they indicate that by 1983 site specificity was recognized as a

key requirement for understanding the earthwork. Site specificity is also part of the religious experience of kratophany. As a power particular to place, kratophany cannot be experienced just any place, it has to be experienced some place in that form, and in no other form.

Rosenthals's two categories in which site specificity is the whole of the formal content are also ones whose examples (as cited by Rosenthal in his essay) fit the typology of sacred space established in chapter two. They are all architectonic spaces with features of boundary, pathway, point of entry, angle of vision, center, and domain.

As an example of a "modest gesture in the landscape," Rosenthal gives us the work of Richard Long and Michael Singer. Long usually places small stones or branches out-of-doors into rather fragile geometrical enclosures in natural clearings. (That is also what he did in 1969 in the Cornell exhibition.) Singer for his part often weaves thin sticks and grasses into fragile webs or temporary platforms and stations in out-of-the-way marshy clearings. Both artists usually exhibit only a photograph of their work as a documentation that it existed.

Singer's and Long's "gestures" are so modest, so seemingly by happenstance, that the viewer sometimes has to look quite closely at the exhibited photograph in order to see just what it was that the artist contributed to the

place. Often, what the artist contributed was a marking or delineation of a natural boundary in a natural clearing. The clearings seem to be anonymous ones, which no viewer could hope to locate. The viewer can only know them through the artist's own photograph; and, no doubt by the time the artist's photograph was published, the viewer suspects that time, wind, and rain have already erased the artist's original modest gesture in the clearing. The photograph offers the viewer a printed memory of beautiful moment and a hint that there are other delicate places to be found one by one if you, the viewer, will walk softly alone and quietly in the world.

The "idealized landscape" form is the one Rosenthal suggests characterizes the work of several sculptors for whom the site determines all of their decisions, including the most important: to do the work at all. These artists are impelled to make their mark upon the land there, in that place. Their work is not concerned with "finding" a translucent moment in a place (as it is with Long and Singer), although that matters. Their work is much bolder. They seek to find in that place all that has gone before and will come to be in that place. Theirs is a vastly heroic vision.

Rosenthal discusses some of Robert Smithson's work as being of the "idealized landscape" form. In the "Earth Art" symposium, Robert Smithson laid out his personal

methodological precepts for the idealized landscape. He called it a "site;" all other installations were "non-sites:" (As a result, Smithson's friends soon came to call him "siteseer"--a title now applied to his widow, the artist Nancy Holt.) In Smithson's dialectical rubric:

"The site is a place you can visit and it involves travel (i.e., time) as an aspect too....The site is the physical, raw reality--the earth or the ground that we are really not aware of when we are in an interior room or studio or something like that...My non-sites (i.e., the museum display) in a sense are like large, abstract maps made into three dimensions. You are thrown back onto the site."~

Thus, for Smithson, time processes--the rhythmic journey from here to there (and the journey back again with what you have learned)--are as much a key factor as site specificity. .

How would the six earthwork examples cited at the beginning of the chapter fit into Rosenthal's schematic, and concomitantly into the general typology of sacred place established in chapters one and two? What, if any, is their relationship to the specific typology of built forms developed by Native Americans? None of the six earthworks are indoor installations. That leaves four possibilities in Rosenthal's scheme of which only two are site specific--the modest ground-level gesture in the landscape and the idealized landscape. The non site-specific categories are the larger bird's-eye view gesture in the landscape and the enclosed, anywhere-a-sanctum-sanctorum structure.

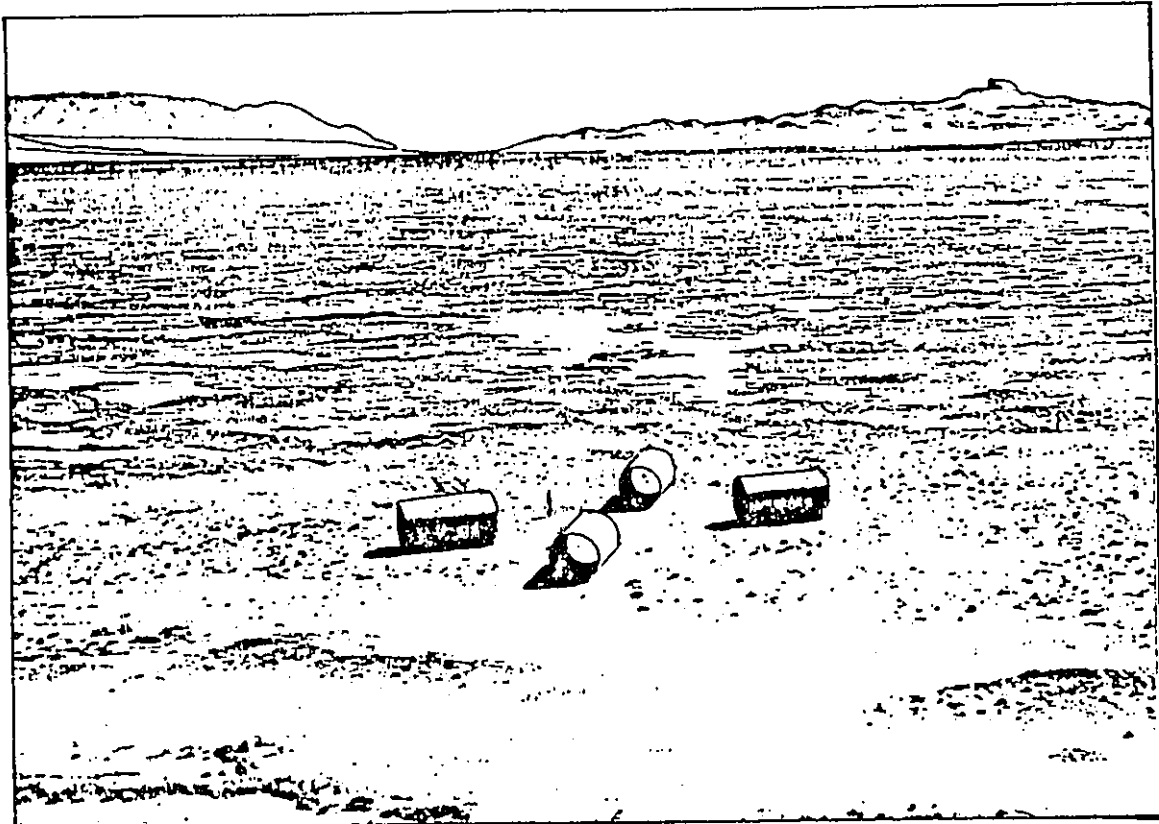
Sun Tunnels

From published photographs, Nancy Holt's "Sun Tunnels" (see fig.20) appears to be an enclosed form which is not particularly site specific because it seems to be a structure which might have been built anywhere there was a flat desert plain--from Utah, where it is, to Uzbekistan, where it is not. The artist, however, argues that it is site specific. It is astrally aligned.

"Sun Tunnels" consists of four cast concrete tunnels, each one 6m in length and 3m in diameter. The tunnels are placed at right angles to one another in a Greek cross formation with the center open where a small concrete circle has been sunk flush into the ground. Each tunnel has been aligned to the winter or summer solstice of the rising or setting sun. Each tunnel is also perforated with small holes of varying size which replicate the configuration of the four constellations, Capricorn, Draco, Columba, and Perseus. (I have found no explanation published for the selection of those four constellations.)

According to Holt, she first conceived the idea for "Sun Tunnels" while she was somewhere in the American Southwest,¹⁰ thus she has stated the work is site specific. It is worth noting, however, that Holt was somewhere out in the desert--not actually at the "Sun Tunnels" site when she conceived the work. Site selection was an activity Holt

fig.20. Nancy Holt. "Sun Tunnels," 1973-76, near Lucin, Utah. Concrete: 6m (l.) by 3m (d.) each pipe. Photograph from John Beardsley, Earthworks and Beyond (1989), p.35.



undertook after she had the form of the project in mind.¹¹ She found her site in the Utah desert.

Holt made her tunnels of cast concrete. Is cast concrete a material particularly site-specific, one which is indigenous to the Utah desert? Holt claims it is, and she is right--in part. Concrete, a mixture of broken rock, pebble, clay, and water, was widely used by the Romans who called it opus concretum and perfected the technology needed for building with it. The concrete we build with today is the same sort of mixture used by the Romans. Concrete has not, however, been a traditional building material used in the Utah desert. For one thing, the indigenous people of the Utah desert lacked water to make a poured slag building mixture; moreover, they were nomads. The Apache, for example, built their wikiups and tipis from brush, saplings, and skins. Their structures were temporary ones, made of the materials readily at hand, structures which did not require gangs of laborers to construct them.

Holt intends no homage to the Apache or any other desert people in her choice of material, nor does she seek to invoke memories of any ancient solar structure,¹² Old World or New World. Her concern, as she notes, is only that the colour and substance of "Sun Tunnels" be "...the same as the land they are part of."¹³

Although the tunnels have been astrally aligned and carefully placed on the Utah desert floor, they might have been placed in a variety of flat plane surfaces. In her own photographs of "Sun Tunnels," Holt has tried to show that is the view through the tunnels to the horizon line which matters most to the artist. If that is what really matters, then Holt's case for "Sun Tunnels" site specificity is stronger; on the other hand, visitors to the site do not appear to be concerned with views on the horizon line. They stress the view of dappled light inside the tunnels.

John Beardsley, however, looked to the horizon line and found the view through the pipes to it to be discomfiting. He felt the framing provided by the pipes increased the sense of distance which lays between the centered tunnels and the horizon line.¹⁴ Holt has stated she wanted the framing to make the distance more comprehensible to the viewer. In her view the purpose of the tunnels is to mediate a great distance for the viewer, not exacerbate the viewer's sense of distance. And of that view through the tunnels, Holt has said:

"The panoramic view of the landscape is too overwhelming to take in without visual reference points. The view blurs out rather than sharpens. Through the tunnels, parts of the landscape are framed and come into focus."¹⁵

Lucy Lippard had a more positive reaction to the framed horizon line seen through the pipes than Beardsley.

Lippard felt the tunnels served to "expose and protect" the site visitor, and, Lippard felt, that was appropriate because the tunnels are in the desert and the "...desert is the traditional geography of revelation--simultaneously empty and full."¹⁴

According to Holt, "Sun Tunnels"--like all of her work--concerns perception, inside and outside. She also states it has personal religious content which she is reluctant to discuss,¹⁷ although she has said of it that "day is turned into night, and an inversion of the sky takes place: Stars are cast down to earth, spots of warmth in cool tunnels."¹⁸

"Sun Tunnels" has been much praised for its ability to focus the site visitor's perception on "...the finite instant and the infinite passage of time."¹⁹ "Sun Tunnels" has been called a "pearl of simplicity."²⁰ It does not appear to be an architectonic form, however. From published photographs, it appears to be an effectively sited sculpture, a placed object on a flat plane, an object of industrial size and strength in a neutral space, one which will not roll away--but not a site-specific architectonic form.

Complex One/City

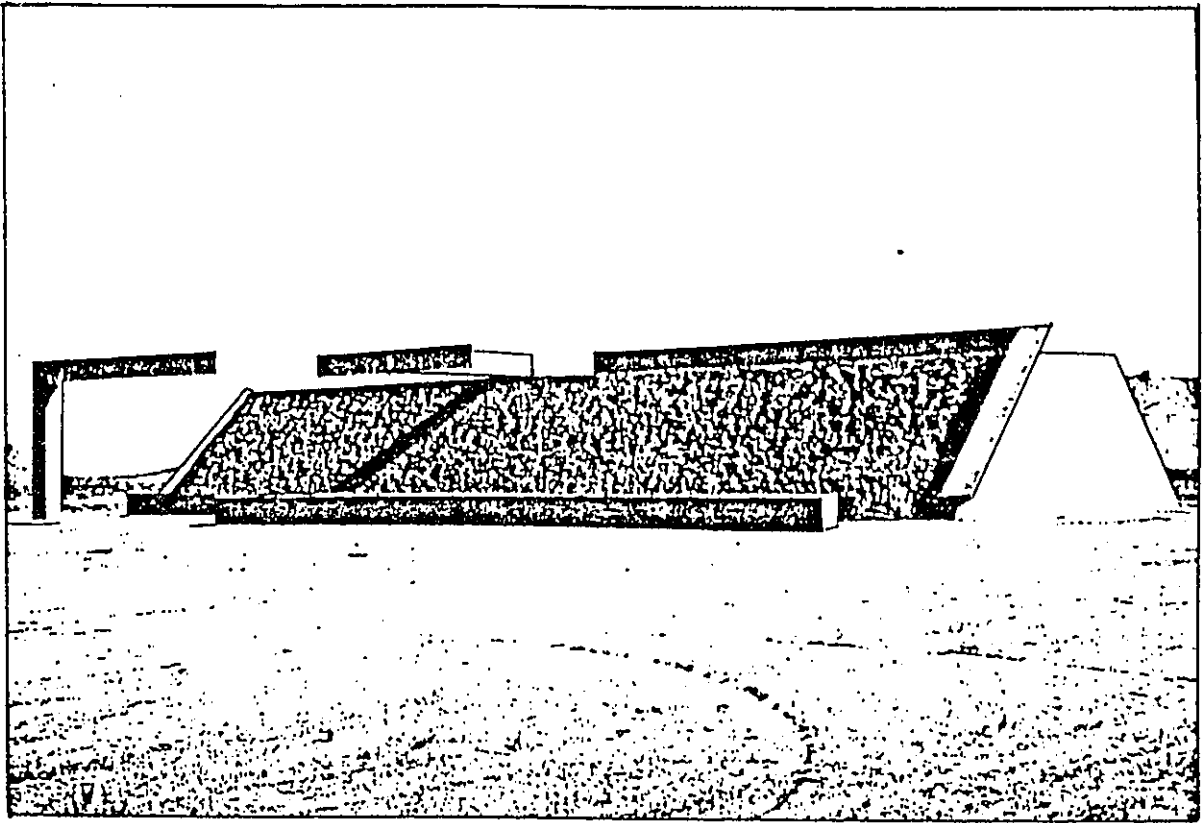
Michael Heizer's "Complex One/City" (see fig. 21) is difficult to comprehend through published photographs

and written description, in part because the work is not completed and in part because photographs seldom convey scale effectively and scale is what seems to be most important to this work. When completed, "Complex One/City" will consist of several large structures of rammed earth arranged about a plaza; to date, only "Complex One" has been built. It is a "...horizontal mound of earth bound within steel and concrete sides,"²¹ and is located in the high desert of Nevada on a plot of land approximately 5sq.km. The mound is approximately 7m high and 47m long, shaped in the form of a trapezoid with a front face angled back at 45 degrees.²² It is very big.

Many, although not all, of Heizer's works are enormous in size and have required the use of sophisticated construction techniques in their making. Heizer does not, however, consider any of his work to be outsized because, he says, all are small relative to the size of the earth or the cosmos.²³ Nevertheless, relative to human scale, some of Heizer's projects are outsized. In fact, their scale has posed particular dangers for him and his work crews. There have been several injuries sustained on site, and Heizer himself has said of "Complex One/City," "I'll die finishing this city myself."²⁴

Heizer says his work is about the exchange of points of view.²⁵ Perhaps.

fig.21. Michael Heizer. "Complex: One/City," 1972-76, south-central Nevada. Concrete, granite, earth, steel, approximately 7m x 47m. Collection of Virginia Dwan and the artist. Photograph from John Beardsley, Earthworks and Beyond (1989), p.15.



What others have said is far more declarative. Robert Hughes describes "Complex One" as "minatory," and says it is rather like a bunker in its appearance.²⁴ Some people have criticized "Complex One" because they find its form too derivative to be worthy of the originality of an artist's vision. They note that "Complex One" by scale, siting, and material looks like a take-off on a Mayan plaza or an Egyptian mastaba, a tomb. Heizer admits to all of these possibilities for the work, but that need not detract from it, he argues. If the cultural references seem too obvious, he states, it is only because the work is of this time and this place:

"What if an artist is so confused by his society that he reflects other cultures in his work? Perhaps the indication is that present society has finally opened to requiring an undifferentiated expression, or even more amazing, that time warps and does not extend indefinitely."²⁷

For some visitors to the site, "Complex One/City" is not at all particularly monumental of size relative to the visual plane of the desert valley chosen by Heizer for the project. It is situated in a large valley near the Nevada AEC Testing Site. Rainer Crone describes the approach to the site:

"If one approaches "Complex I" from the entrance of the valley, it seems a mere dot on the vast desert horizon. The object soon begins to take on a rectangular shape. Yet, after a few more minutes of driving, the rectangle appears to be breaking up; concrete shapes contrast with transient abstract forms of shade on the mound."²⁸

Elizabeth Baker, too, states that its form is really a fragile one. Its solidity, when seen from a distance of a kilometer away, dissolves upon closer approach:

"...the rectangular framing quite literally comes apart: light starts to slip between different segments of the horizontal and vertical parts, and between column sections and the main mound."²⁹

Following Rosenthal's schematic, "Complex One/City"--although obviously made of earth--is problematic as a site-specific earthwork. Presently, it is not an enclosure; nor is it a gesture meant to be seen from the air. Indeed, the artist intends that the piece be viewed frontally--one might even say, hieratically--because he has left the back of it unfinished.³⁰ "Complex One/City" is certainly not a "modest gesture" despite Heizer's statement about size being a measure proportionate to the earth. It is not; size is proportionate to us. Like Nancy Holt's "Sun Tunnels," there appears to be only the loosest relationship of material and form to the indigenous history of the site. "Complex One/City" is made of local earth, but its framing of steel is not from a material indigenous to the site, nor is its form one which is indigenous to the archaic history of the place (although as a "minatory" object, "Complex One/City" may be related to the nearby AEC Testing Site).

Despite the published descriptions which stress the fragile placement of "Complex One/City" in a landscape of ambient desert light, from its photographs the project just

looks to be a big, booming, effectively placed, albeit site-imposed sculpture. At this point of its construction, "Complex One/City" is a monumental sculpture, not a site-specific architectonic space. Indeed, the frontality of its form reminds one of the nearby military airplane hangers. Robert Hughes's one-word assessment for "Complex One/City"--"minatory"--may prove yet to be the last word on the project. On the other hand, the site will change once all of the other structures Heizer plans for the plaza are built.

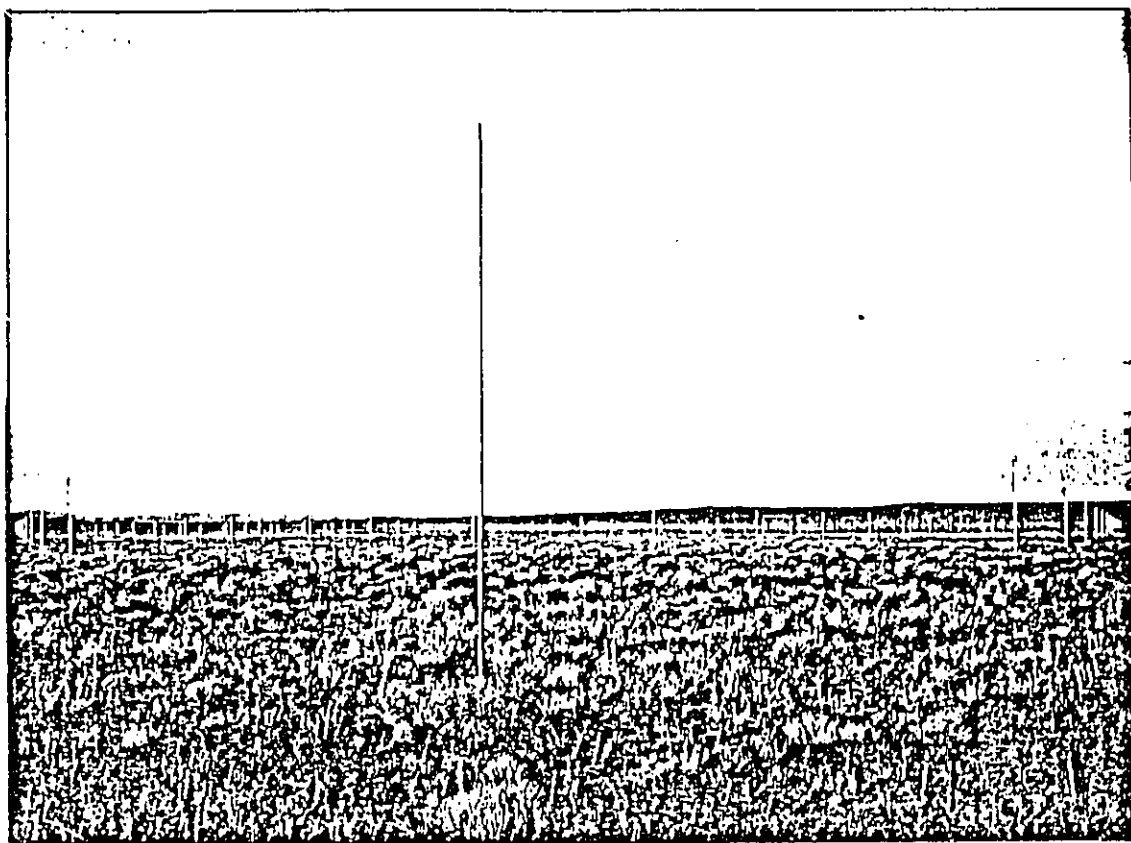
Lightning Field

Walter de Maria's "Lightning Field" (see fig. 22) fits neatly under the Rosenthal rubric of "modest gesture in the landscape," even though one unofficial estimate of the cost of "Lightning Field" is more than US\$1,000,000.³¹ De Maria's "Lightning Field" celebrates the glory of lightning in a ritualized place of observance. "Lightning Field" calls out for all of the cosmos to come to bear upon that one valley. John Beardsley writes of it:

"The work is neither of the earth nor of the sky but is of both; it is the means to an epiphany for those viewers susceptible to an awesome natural phenomenon. Few leave the "Lightning Field" untouched by the splendid desolation of its setting and the majesty of its purpose."³²

Published photographs of the work are convincing. Because the work is so linear in form, "Lightning Field" is comprehensible when photographed. Moreover, we can readily

fig.22. Walter de Maria. "Lightning Field," 1974-77, near Quemado, New Mexico. 400 stainless steel poles, average height approximately 7m, placed on field 1mi. x 1km. Collection of the Dia Art Foundation. Photograph from John Beardsley, Earthworks and Beyond (1989), p.60.



believe it to be a site of kratophany because we know what a lightning storm can be like; our own memories provide us with the scent of ozone, the tremor of discharged electrons.

"Lightning Field" consists of 400 stainless steel poles, sharpened to a needle point. The poles are approximately 7m high, and 5cm in diameter. They have been erected 75m apart on a grid which is a mile in length east to west and a kilometer across north to south. The site itself is a high desert plateau ringed by distant mountains. The poles are intended to attract lightning, and perhaps three to thirty times a year they do.³³

John Beardsley describes the field as:

"...fugitive work, disappearing in the bright midday sun and becoming visible only at dawn and dusk when the entire length of each pole glows with reflected light."³⁴

The regularity of the grid creates an optical illusion of an eternal progression which establishes for the viewer--with or without lightning--a sense that all of the world, all of the cosmos, is here and there, and everywhere in and out of this one place where everything is silent. Unless there be lightning. (The visitor's instruction sheet and claims waiver form warns that at the first crack of lightning you are to leave the field immediately and you are never to touch the poles at anytime. The absence of lightning, however, does not

render the "Lightning Field" a hazard-free zone; there may be rattlesnakes and other venomous creatures.)³⁵

What makes this work so obviously site-specific, unlike "Sun Tunnels" and "Complex One/City"? For one thing, the grid for "Lightning Field" has been laid out in an area known to be receptive to frequent, intense lightning storms. For another thing, the field itself has not been leveled or cleared. The number of poles and their placement were adapted to the requirements of the terrain, not the reverse (which would not have been difficult). De Maria's first plans called for shorter poles (6m high), placed much closer together (65m apart);³⁶ and many more of them--600 in all.³⁷ In 1977 John Beardsley wrote that he himself first believed the site when built would have "little clear sense of form."³⁸ Instead, as Beardsley subsequently noted a decade later, what De Maria created with "Lightning Field" is a work of "...dimensional, directional space with an understated, almost immaterial means."³⁹

The work has form, although the grid does not dominate the site. It is truly a "fugitive work." "Lightning Field" is as fragile as Richard Long's and Michael Singer's thin sticks and small stones. De Maria's stainless steel poles do not reach to the heavens. There is no need to make the attempt. In the high desert the sky seems very close at hand. The poles are delicate pointers,

not enclosures. The surrounding mountains are the boundary of the site. Brush grows within the grid and desert animals live there.

One site visitor, for whom there was no lightning strike that visit, described the effect of her overnight stay at "Lightning Field" in rhapsodic language:

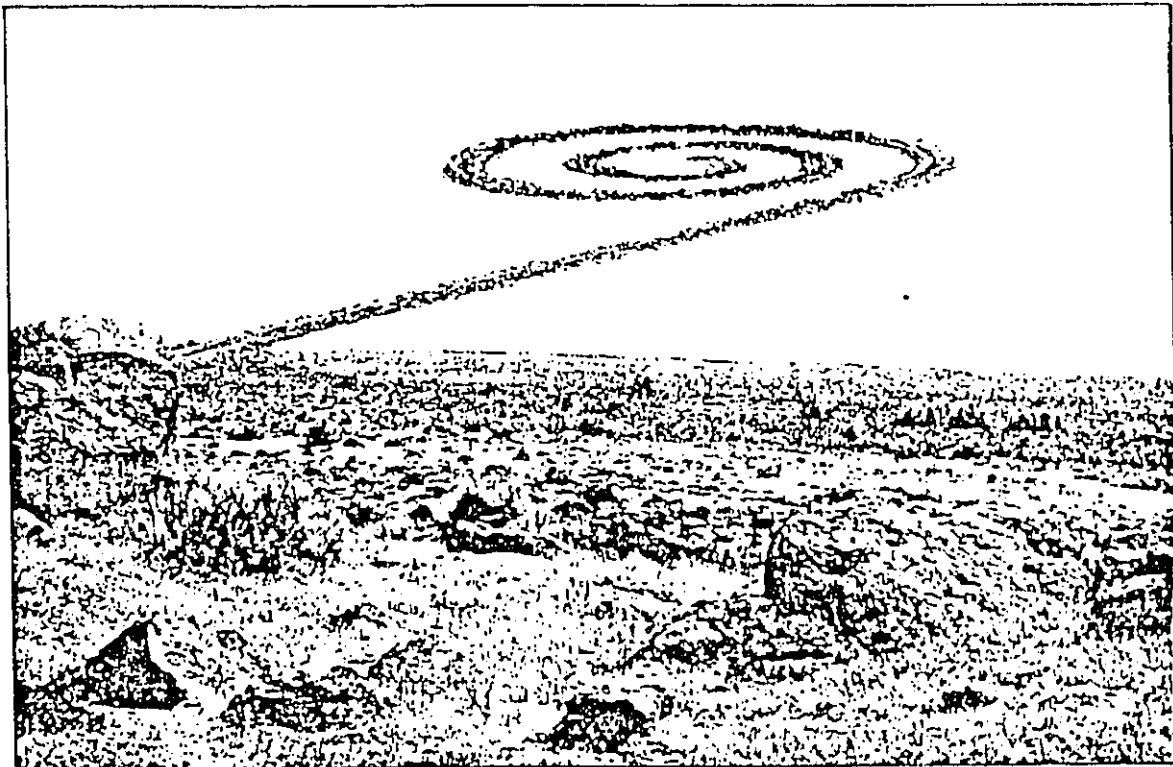
"Morning was pure grace. Light breeze stirred fronds of grass still silver with dew.... 'The invisible is real,' wrote Walter de Maria about his work. He was right. It was not the array of poles alone that enthralled us, but the ordinary invisible motions and changes of air, light and life around it, drawn to our attention by it."⁴⁰

Spiral Jetty

"Spiral Jetty" is the lost work; yet like "Lightning Field" it lives as much, if not even more strongly, in a mythic sense of what it must have been like to be there. Its photographs are haunting.

Robert Smithson's "Spiral Jetty" (see fig. 23) was built in 1970 of more than 6,750 tonnes of bulldozed earth, rough black basalt, and limestone--all materials found at the site, Rozel Point, the Great Salt Lake, Utah. Now fully submerged by the still rising waters of the lake,⁴¹ the jetty extends in a grand spiral 500m out under the surface of red, salty water. When the waters were first rising and receding over the jetty twenty years ago, people noticed that even the red salt crystals which formed on the jetty's surface (5m wide) were themselves spirally configured.⁴²

fig.23. Robert Smithson. "Spiral Jetty," 1970, Rozel Point, Great Salt Lake, Utah. Black basalt, limestone, earth, 500m long. Estate of Robert Smithson. Photograph by Gianfranco Gorgoni Press Images, New York, from John Beardsley, Earthworks and Beyond (1987), p.24.



Visitors to the site reported that "Spiral Jetty" was strongly animated, vibrant with intense heat waves and the flickering reflections of light on water, the movement of cloud across sun. Lawrence Alloway described a walk out along the jetty in these words:

"...a breathless experience of horizontality. The lake stretches away, until finally there is a ripple of distant mountains and close around one the shore crumbles down into the water...the spiral is a low trail of stones and rocks resting on the water like a leaf on a stream. It is a moist and earthy causeway with salt caking on the rocks and on the visitor."⁴³

Following Rosenthal's schematic, I believe "Spiral Jetty" was a site-specific work, although oddly Rosenthal himself has classified "Spiral Jetty" as a monumental "gesture in the landscape" because, he argues, "Spiral Jetty" was intended to be seen from the air and is not really specific to the history of the site.⁴⁴ I disagree with Rosenthal's assessment for two reasons. Although the most reproduced photograph of the "Spiral Jetty" has been, indeed, an aerial view, Smithsonian also published photographs of the jetty at ground level and from hilltop (see, for example, fig.23). Most site visitors saw it from the land, not from the air. The work was made of local materials found on the site, and its form is one which is specific to the site's archaic mythos. Even more importantly, we have in Smithsonian's own words his eloquent description of the astounding vision he had at the site which inspired "Spiral Jetty."

Thus, using Rosenthal's schema, I would argue instead that "Spiral Jetty" was an "idealized landscape," and that it continues to be one even today because its memory is so evocative.

Robert Smithson had read of lakes like the Great Salt Lake in which nothing grows but red algae. Wanting to see the phenomenon for himself, the artist drove down one hot summer's day into a valley on the northern end of the Great Salt Lake. He described the landscape when he arrived at Rozel Point as being "...an impassive faint violet sheet held captive in a stoney matrix, upon which the sun poured down its crushing light."⁴⁵ As the artist stood in the harsh light, a vision arose from the lake itself. It was an experience of kratophany. Everything, he reported, began to spin before his eyes. In Smithson's own words:

"As I looked at the site, it reverberated out to the horizons only to suggest an immobile cyclone while flickering light made the entire landscape appear to quake. A dormant earthquake spread into the fluttering stillness, into a spinning sensation without movement. This site was a rotary that enclosed itself in an immense roundness. From that gyrating space emerged the possibility of the Spiral Jetty."⁴⁶

When the first Mormons arrived at Great Salt Lake, they too had seen something odd in the lake, something like a whirlpool. Their explanation for the phenomenon was ingeniously mechanical, not at all religious: from time to time thought the Mormon pioneers, the Great Salt Lake must

be draining into the Pacific Ocean clear on the other side of the world.⁴⁷ So, rather like letting out the bathtub stopper, every now and then one might see a whirlpool in the lake, and that was all the spiral meant. The spiral meant much more to Smithson. In his vision at Rozel Point, Smithson--like the first Mormons--saw a spiral. But for Smithson, the spiral was a revelation. It made visible in graphic form the artist's long-standing concerns about entropy and time and the earth. In 1968 Smithson had written:

"The deeper an artist sinks into the time stream the more it becomes oblivion; because of this he must remain close to the temporal surface....Floating in this temporal river are the remnants of art history, yet the 'present' cannot support the cultures of Europe, or even the archaic or primitive civilizations; it (the present) must instead explore the pre- and post-historic mind; it must go into places where remote futures meet remote pasts."⁴⁸

There is hardly a pictograph or emblem which could be devised to realize so perfectly in plastic form Smithson's beliefs as the figure of a single, monumental spiral drawn on the blasted site of dead land and blood-red sea. The spiral makes comprehensible Smithson's understanding of entropy, the belief that all order inevitably is transformed into disorder, to ruination. All order is intrinsically, inimicably, immanently chaotic--and then it forms itself again anew.

Smithson had been long concerned with wrecked landscapes, not with a sense of dismay, but with a harsh

acceptance that people as well as nature both create and destroy. John Beardsley writes of the artist that "Smithson accepted signs of degeneration and the collapse of ordered systems as evidence of inevitable entropic change."⁴⁹ People were not outside nature nor necessarily disruptive of nature, they were part of nature. Smithson's point was that we needed to know all of that better than we did,⁵⁰ and that is why the artist was so often drawn to the throwaway site. It was more real, more organized, than the non-site of the gallery installation. As Smithson said in 1969: "The site is a place where a piece should be but isn't."⁵¹

If Smithson found the spiral in that horrid place, it was because he had been readying himself for several years to encounter it in all its mythic proportions. For example, in 1966 Smithson entitled one of his sculptures "Alogon I." In order that his visitors might understand the work better, he exhibited it with a lexical note explaining the meaning of the word "alagon" and the meanings which Smithson associated with it. He was not telling visitors what they had to see in the work; instead, he was providing confirmation of what they could see. Smithson's words were not intended to be esoteric. (Had he meant them that way, he would never have provided their definitions.) Smithson relied upon scientifically technical words because they were precisely the words he needed to state the concepts

which engaged him. In this case, an alogon--as critic

Lawrence Alloway explains--is a Pythagorean term for:

"...mathematical incommensurables, meaning the 'unnameable' or 'unutterable'; these were unaccountable imperfections in the numerical fabric of the universe, not mysteries which is why they were not to be named or discussed."³²

(We retain this meaning today in our words "alogical" and "alogism."³³ Alogon and entropy are related concepts; both concepts are necessary for our comprehension of chaos.)

To return to our first question: is "Spiral Jetty" site-specific? Yes. One simply cannot imagine it elsewhere. Underwater it is still there insisting that we look at that place, insisting that we feel the salt upon our skin and the heat blinding our eyes, in front of us the lake and faraway the mountains, connecting everything above and below, an archaic spiral of beautifully regular proportion, a spiral figure all center and no perimeter, a spiral amidst swarming black flies and the stench of rotting pelican carcasses.³⁴

Throughout the world in many times and many places, spirals have been incised upon the earth, considered in the eddying flows of streams and tidal pools. For all of our speculative thoughts about what these ancient spirals may have meant--labyrinth, birth canal, intestine, cave--in this case we know what was intended: The spiral records the vision which Robert Smithson had one blistering day at Rozel Point on the northern shore of the Great Salt Lake in

Utah. The spiral is the record of that kratophany; the spiral "...appears to decipher what it divines."⁵⁵

Star Axis

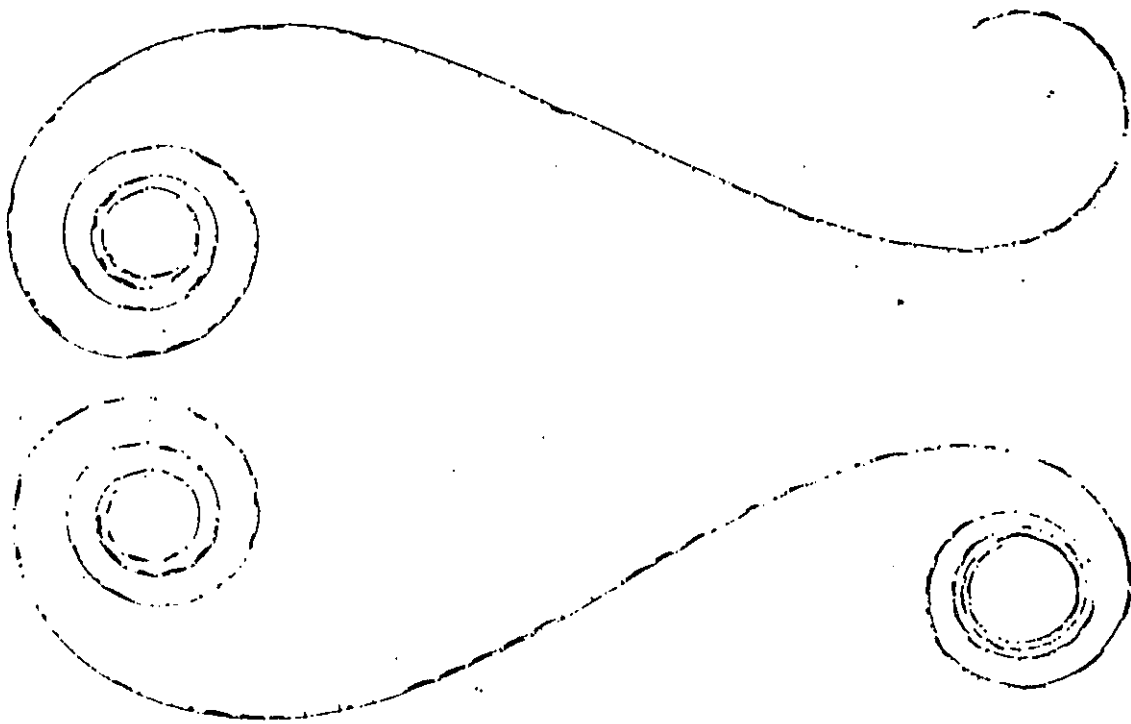
The spiral has also been a figure of prime significance for Charles Ross. In 1964 he dreamed⁵⁶ of an odd contraption one night and all the next day the dream image haunted him. Finally, Ross sat down to sketch it out and realized he had, possibly, the plans for constructing a large standing prism. The artist took the plans then to a friend who was a mechanical engineer. The friend told him the "right" way to build a prism. Ross did, and it exploded. After sweeping the debris out of his studio, Ross built the prism again--this time following the instructions from his dream. That contraption worked.

Over the course of the next year Ross recorded solar burns, which he created by focussing sunlight through the prism onto wooden planks that he changed daily. At the end of the year, he placed the planks together and saw that the burns formed a single line which curled itself into a double spiral. Ross had unwittingly made a graphic record of the sun's movements throughout the year (see fig. 24).

According to Ross:

"Everything is now a continuum. Since that first dream about the prism in 1964, all my ideas have been carrying that one dream forward."⁵⁷

fig.24. Charles Ross. "Sunlight Convergence/Solar Burn,"
September 23, 1971-September 22, 1972. 365 wood planks,
1'x5'x3/4". Photograph from CoEvolution Quarterly, Winter
1977/78, p.106.



"Star Axis" is a multi-million dollar project which has preoccupied Ross for almost 15 years (see fig. 3). The project is largely self-financed.⁵⁰ The monies Ross earns from other sculptural installations--Ross is justly famed for his prism installations in public spaces--is poured directly into "Star Axis," which is within three or four years of completion.⁵¹

When "Star Axis" is completed, its construction will enable site visitors to understand step-by-step, literally step-by-step, spatially and specifically how the earth's precession (the tilt of its axis) changes over time our earthbound view of the position of stars in the firmament. If that makes "Star Axis" sound like a prize-winning science fair display, then the reader is misled. The work is not that at all. Reality is scientific, and Ross believes we very much need to be able to understand it better than we can if we rely solely upon science's explanations--hence, the provocative images of Ross's art. All of Ross's work has stood "...at the crossroads of science and mysticism, where he thinks much art exists."⁵² In fact, Ross believes the reason we are always awed by starry, starry nights is because we...

"...carry a cellular memory of starlight in our very being. We are the stuff of which stars are made....Our cellular memory is what provides us with a tremendous sense of connectedness. These are feeling states, not just energy states. As humans we are the interface between the earth and the stars. We are the translation of that star stuff. We are the earth/sky connection."⁵³

At the moment "Star Axis" is a dream, a set of drawings, and a construction site located high on a mesa in New Mexico, more than 2,150m above sea level. It is a very big hole in the ground. More accurately, it is a rock-lined cleft or shaft in the capstone of the mesa which is being readied for the insertion--perhaps as early as 1991--of a stainless steel tunnel almost 67m long. The tunnel shaft will rise seven-stories high through the mesa for a total distance of eleven stories, and be angled to Polaris. Upon entering the tunnel, the visitor will find that with each step taken to ascend to the end of the tunnel, the view of the night sky will enlarge and Polaris--our supposedly fixed North Star--will shift its position. Seen from within the tunnel, Polaris will appear to be a transitory phenomenon; so, too, all the other stars of the firmament. The tunnel itself will not be visible at ground level. Local red earth and sand from the construction site will be used to cover it over completely. In short, "Star Axis" is a naked-eye observatory, an observatory without a telescope.

Leaving the tunnel, at the "place of emergence"--as it is labeled on Ross's drawings and which Ross explains is not intended as an allusion to any of the Pueblo Indian origin myths⁶²--the viewer will look out upon a broad apron of caliche.⁶³ The apron--rather like a proscenium stage, in fact--will be scraped clear to form a screen for sun-

angled, seasonal shadow projections from a tower rising approximately 17.5m further into the sky from the place of emergence.⁴⁴

Why should anyone bother to build a naked-eye observatory today? We have sent cameras and (malfunctioning) telescopes to the farthest reaches of our own galaxies. Our astronomers claim to be happily swamped with computer-generated data from recent space missions. Why bother with the starry view obtained through a simple sighting aperture in New Mexico? And what makes that view art? Ross argues that what is important about "Star Axis" is precisely that it focuses our attention directly, without any obvious technological mediation, upon the heavens above. How else, he asks, shall we understand our ancient connection to the stars unless we view them as others saw them once, and that is why, Ross explains, he is building "Star Axis" "...in the tradition of ancient observatories."⁴⁵

Charles Ross searched four years for the "Star Axis" site after first experiencing the dream, the vision, which inspired this particular work.⁴⁶ In his own words:

"I knew the site had to be the center of the universe, that I would have to feel that sense of centeredness in the site before I could build it. I looked for it in Utah, Arizona, Texas, a lot of different places....One day we were driving around in the middle of ranchland. I didn't know exactly where I was at all....That's how the site for "Star Axis" was located. It has turned out to be exactly right in every way. I've been guided in some ways to this place, I really have been....Part of "Star Axis" has been calculated, part planned; but

certainly part of it has been revealed....It's important that "Star Axis" appear to grow out of the site, and it has actually grown that way. It is not a site-imposed work. It is the way it has to be."⁶⁷

In other words, "Star Axis" most certainly seems to be an "idealized landscape," a site-specific work whose every decision in its making has been and continues to be generated by the given characteristics of the place itself.

"Star Axis" baffles some art historians. John Beardsley writes: "It is still anyone's guess what will be the precise effect of Ross's piece."⁶⁸ Lucy Lippard likens Charles Ross's effort to that of those long ago who incised star charts on rocks in Canyon de Chelly, sites still visited today by devout Navahos for ritual reasons.⁶⁹ "Star Axis," however, is different from those earlier configurations. Although Ross has built star maps in the past, he is not seeking to learn the forms of the sky. He knows them already. "Star Axis" is an attempt to collapse, expand, change time zones--not by an hour or two or a day--but by eons. When completed, "Star Axis" will reach backwards 14,000 years for its starting point and forward 12,000 years for its terminus. That is scary, brilliant, and audacious.

Donald Kuspit, writing about Ross's earlier star charts, stated that however "comforting" Ross's abstract designs appear to be--after all, they do look like art when hung on gallery walls--moments later the inherent

scientific chaos of Ross's visual images inevitably registers upon the viewer "and we are completely dislocated in and by it." In fact, Kuspit speaks of Ross's star charts as the "...skin of the sky...flayed and hung as a trophy." He is troubled by Ross's work, and appears to think that if the images Ross presents are real, i.e., scientific (and they are), then the images cannot also be mythic, i.e., artistic.

Ross, however, has been careful to explain that none of his visual images are scientific breakthroughs. He says his job as an artist is "...to make the invisible visible."⁷⁰ Most artists would agree with that job description of their work. Artists are always describing the importance of their work in terms of changing people's perceptions--to make the invisible visible. According to Ross:

"...the reason for 'Star Axis' isn't to demonstrate that the math is correct. We know what we need to know. There just isn't anything we need to figure out anymore; we just have to pay attention to what we know."⁷¹

In the Hopi, Navaho, Pueblo traditions of how humans came to be, there are many stories telling of the difficult passage of the first humans out of the ground to the surface of the earth. The first people are so weak and have so much to learn, but the world is beautiful. Sometimes they fail and are sent underground again. Then, when the world is made new, once more they are given

permission to emerge into the sunlight.⁷² The journey upwards through the long tunnel of "Star Axis" may prove to be like that. The tunnel's diameter will be only a bit more than 2m. The journey up its incline is bound to be a daunting one. I can imagine a weak-kneed emergence for many at the end of the tunnel, the "place of emergence;" but then all liminal states are potentially frightening. Once, not that long ago escaped American slaves found their way to Canada by remembering the words of a spiritual: "Keep your eyes on the prize, hold on." The words were geographic directions: the "prize" was the North Star, freedom.

Walking through the tunnel of "Star Axis", quite literally we will find ourselves walking among the stars. We will see the sky as others saw it in times past and as others will see it in times to come. "It is," Charles Ross has said, "being built as an act of pure faith."⁷³

Roden Crater⁷⁴

There is another naked-eye observatory also under construction in the Southwest--James Turrell's "Roden Crater" project⁷⁵ (see fig. 2). It, too, is being built as an act of pure faith, an act of sweeping personal vision. Not enough of the work has been completed for anyone to know all that James Turrell intends for it--although much

has been done to date since Turrell first started the project in 1979.

The crater, a volcanic cinder cone 200m high which looks as though it came out of the ground precisely that way did not. It has been completely re-formed into crater qua crater. Every inch of that long-extinct volcano has been combed and smoothed and shaped by hand, and shovel, and back-hoe.⁷⁶ As a result, the bowl of the crater is a more perfectly shaped parabola with sides that look as crisp-edged and clear as a Zen sand garden. Now comes the hard part: Turrell is cutting a circular tunnel 4m wide and 345m long within the cone⁷⁷ which will connect a number of rooms, enclosures, wherein will be a play of light--starlight and sunlight and all of it ambient light--projected naturally upon various reflecting surfaces (sand, snow, water). Each room will have a different light mist, a different image, in order to create for the viewer an enveloping perceptual environment within the room. Four of the rooms will be oriented to the cardinal directions. In addition, there may be several others with other astral orientations,⁷⁸ some which would be frequently occurring orientations (e.g., semiannual solstices) and others which would be more infrequent (e.g., 12,000 years from now when the North Star changes over from Polaris to Vega).⁷⁹

When all is done, Turrell intends that no one seeing the crater from afar, on land or in the sky, would

know that it is a constructed work--although someone climbing the crater and knowing nothing of its history "...might guess it was a temple built thousands of years ago."⁸⁰ In Turrell's words: "Roden Crater is a work of art that is empowered by the movements of the sun and moon and starlight."⁸¹

The crater itself is one of hundreds of similar soft-edged parturient mounds which dot the San Francisco Volcanic Field in the high desert of the Four Corners area.

These soft, rounded hills, soft as velvet in their appearance and coloured gorgeously in plushy blacks, purples, reds, and creams, were once all active volcanos--some as long ago as 2.4 million years and some as recently as 700 years.⁸² The Hopi call them "Loha-vutsotsmo" (testicle hills).⁸³ Part of the ancient migration trail of the first peoples cuts through these fields which lie east of the San Francisco Mountains and border on the territories of the Navaho and Hopi nations off to the west across the flatland of the Painted Desert. There are sacred eagle nests in some of the cinder cones.⁸⁴

The Roden Crater itself is a little-known archaic site still sacred to the Hopi, whose ancestors, the Sinaqua and Anasazi, once lived on its slopes.⁸⁵ James Turrell did not know the site was holy when he first saw the crater. The previous owners of the crater may have know the site had religious importance, but that was not anything which

mattered much to the Chambers family. The archaic importance of the land is something which matters to Turrell, who has sought and obtained the blessing of the Hopi elders for his work on the crater.⁹⁴

Turrell looked long and hard for a site for the observatory. He logged in one year 500 hours of flying time as he criss-crossed the North American West from Canada to Mexico. Turrell, a professional pilot, sought an extinct volcano, or perhaps even a high mesa, which would be at least 2,000m above sea level, be on privately owned land (hence, it could be bought), and be already of a form which would enable its easy working into a recessed bowl of enormous proportion. Roden Crater fit every one of Turrell's specifications. It was difficult, however, to persuade the owners, a local ranching family, to sell the crater to a sculptor who wanted to make a naked-eye observatory out of it, a sculptor who expressed his notions about the crater by saying it was "...an eye, something that is itself perceiving....When you're there, it has visions."⁹⁵ Turrell's negotiations to buy the crater from the Chambers family took three years to complete. In the meantime, Turrell camped out on the crater's rim, learning from the site and meditating upon his vision.

All told, Turrell camped on the crater's rim 17 months⁹⁶ during those three years,⁹⁷ flying in his supplies himself from nearby Indian villages. One morning walking

about the sides of the cinder cone, Turrell noticed that a cloud had settled within the bowl of the crater. Fred Hapgood explains what happened when Turrell scrambled up to the crater's rim. The artist:

"...plunged into the cloud. It was different from thick seacoast fogs, in which the light level is quite low, he says. At this altitude, nearly 6,000 feet above sea level, sunlight penetrated all through, evenly lighting the suspended droplets. The whole space glowed: a homogenous field."⁹⁰

This was a key event. In his earlier gallery works, Turrell had demonstrated he was capable of creating a homogenous light field from artificial sources within the confines of a gallery, but here in front of him within the rim of the crater was a light field far more intense which was occurring quite naturally, quite of its own accord.

Since the late 1960s, Turrell has been engaged in an experiential exploration of the properties of Ganzfeld, the perceptual phenomenon of light as light, of light without form, of light as a homogeneous field. A Ganzfeld is rather like an Arctic white-out. As we know, the experience of a severe Arctic white-out is a dangerous one for anyone. White-outs can be so disorienting that hysteria and extreme angst are frequent reactions among individuals who are caught in one and fear for their lives. But, for some of those who survive one, the experience can be the locus of a shamanic vision of great power, a kratophany which changes their lives. Controlled laboratory experiments with Ganzfelden perception have

produced similar powerful psychological reactions in volunteer subjects.⁹¹

The "Roden Crater" project concerns the production of various forms of Ganzfelden, but it concerns more than that. It concerns the production of site-specific, powerful trance states, experiences of kratophany. Oddly enough, the "Roden Crater" project has not been much discussed as either a sited work or a site-specific work. One would almost think that Turrell's choice of a volcano for this project was a value-free, neutral choice:⁹² that is, as though any volcano at all might do.

Turrell has explained repeatedly to interviewers what he was looking for and how he found it, but he has not said why. The answer for his reticence may lie in his experience of the cloud cover that morning upon the crater's rim. Certainly the effect of the crater's cloud cover upon him, although uncommon, would not be unknown to the people of the area--the Hopi and the Navaho, who among other things also know that one does not talk of religious matters to those who do not know about them.

What spiritual importance do the Hopi attach to the crater's white light mists? What importance does Turrell attach to those mists, or to the Hopi interpretations? Those are the questions one wishes someone would ask Turrell, who could still choose not to answer if asked.

Turrell complains that art historians, steeped in European art historical traditions of scholarship, may be missing the point of his work on this project. They may not, in fact, even be the audience for this work. Turrell has said that the audience he is addressing in this work "...already has a spiritual vocabulary...(and that it is important to approach the work) without rhetoric...but of course it has spiritual content."⁹³ The artist has not been willing to say very much about its spiritual content, and the published quotes attributed to him tend to be rather prosaic ones describing why the Roden Crater itself is geologically and geographically a suitable site for his work, how the work has been funded to date, and--in part--what it will consist of when completed. Still, in one published interview, Turrell did state:

"Another reason I chose this crater is that I am interested in the state of mind engendered by looking into fire. It is not-thinking, it is a wordless thinking that is a pure, primal sort of thinking. I looked for spaces that are empowered by the kind of light-presence that has that quality. And so one of the settings I wanted was a place of geologic time. I like craters; they are definitely part of geology....One feels as if one were in a time beyond ours....there is that feeling of orienting to things beyond....We can decide to see things a certain way, and then we can be shown that we can see them another way....It is sort of what one has to do to be a twentieth-century shaman."⁹⁴

The "Roden Crater" project has been written about and visited by many of the most prominent contemporary art critics and historians today. What they have written about has been the effect of their unaccustomed hike to the

crater's summit and what they see when they get there--the sensation of the sky as a perfect vault arcing above, a vault which surrounds and envelopes without distance. This sensation is enhanced by resting prone on your back within the crater's bowl and facing the sky overhead. It is an uncanny sensation, one of tranquility and peacefulness, mostly because, within the crater itself, sound seems to disappear. Yet everything seems so potentiated, so very new. The world could begin in the next moment or two.⁷³

Nevertheless, what anyone sees (or hears) at the top of Roden Crater is very much what could be seen or heard at the top of any of the other neighbouring cinder cones, or when lying upon one's back in the middle of a mountain meadow. The Roden Crater project is meant to extend, compliment, enhance, direct our attention to naturally occurring perceptual phenomena. Not very far down the road, in fact, is the Grand Canyon--a sight which brooks no visual competition.

John Russell, art critic of the New York Times did not mince any words in his description of his visit to the Roden Crater:

"Access to this undertaking is possible only on foot--or in my case, on all fours--up a steep slope some 700 feet high. The terrain gives way at almost every step, and the ascent was made at dusk. 'Some way to earn a living!' I said to myself...Yet no sooner did our little party stand on the rim of the crater--which is to the plateau below what the top of the Chrysler Building is to the street level of midtown Manhattan--than an exuberance beyond measuring took hold of us and we felt

ourselves, as Emerson said on another occasion, 'glad to the brink of fear.'"96

Russell's reaction is typical of those who see the journey to the crater (and the somewhat wearying ascent to its rim) in terms of pilgrimage and ritual. The Roden Crater provokes those responses. Mark Stevens, writing in Newsweek, calls Turrell "...more shaman than magician,...an artist with a spiritual turn of mind."97 And Craig Adcock wrote of his visit to the crater site:

"Standing on Roden Crater looking at the beautiful land by day and the myriad stars by night, one wants very badly for humans to be there while the cycles slowly revolve and those distant images are projected into Turrell's spaces. One wants someone to be there in 19,084."98

Or, as John Beardsley noted, what Turrell hopes to achieve is "an environment of rapture."99

In short, it is possible that James Turrell may succeed in creating with the "Roden Crater" project an "idealized landscape," in Rosenthal's terms. On the other hand, the site as Turrell well knows is of itself a powerful site, traditionally known as a place of kratophany. Perhaps all that need be done in the future is what is now being done by the Skystone Foundation staffers who take a few people by the hand to the site from time to time; tell them to lie on their backs and watch the clouds drift by; and let them see moonrise and sunrise. Still, knowing that there are light mists from time to time at the site, one wants to see the mists form, too. When Turrell

finishes his refinement of the site's natural possibilities, those occasional occurrences will be predictable ones. Turrell's work is complimentary to the ancient meaning of the crater. That may be why he has a rapport with the Hopi. Perhaps they both see the same things in the same place.

The Contemporary Earthwork as Sacred Place

In chapter one, a general description of the distinguishing features of architectonic space in the archaic traditions of North America was presented. Those descriptive features were the use of indigenous materials, ones readily available on site; the use of simple "put together" rather than "finished" construction techniques; and the use of simple forms--usually free-standing forms such as circles and polygons in volumetric or drawn configurations. Two other criteria were also identified as distinguishing features for archaic architectonic space: in that place the cosmos appears to be centered; and in that place, there is an agreement of reciprocity with the earth. In other words, in those ancient places which are sacred, there is an implicit agreement to let any built form be, to let it weather naturally, to let its powers return to the earth in the usual course of time.

Are the six contemporary earthworks discussed in this chapter a continuation of those archaic New World

traditions for earth-centered architectonic space? In part, the answer may be "yes" for all six. For example, although Nancy Holt and Walter De Maria did not use material indigenous to the site in the construction of their work, they were aware that there were material dictates prompted by the site. Thus, Holt's tunnels are the colour of the desert, and De Maria's steel poles are so slender they disappear in the noonday sun. The other four artists all used indigenous materials for their constructions--in whole or in part. Robert Smithson's "Spiral Jetty" is the only one of the six earthworks which was made solely of materials indigenous to the site; but when "Star Axis" and "Roden Crater" are finished, they will look as though they have been made of local materials. Michael Heizer's "Complex One/City" looks as though it will still retain its apparent composite features of having been constructed of imported and indigenous materials.

All six contemporary earthworks are simple forms, and all are free-standing with the exception of Charles Ross's "Star Axis." That one is a buried work. All six of the works do "weather" in some way. They are intended to change as the seasons change.

Thus, if we assess the contemporary earthwork in terms of its fidelity to archaic forms, we can provide it with a legitimate heritage of type, but that does not necessarily make it sacred work. By the same token,

however, when we consider ancient work to be sacred, we are often only supposing there were once hierophanies of place which prompted long-ago peoples to mark and set those sites apart. Nevertheless, the notion that ancient site work is sacred work is one of the hypotheses which have guided this study.

The hypothesis is not a particularly risky one to assume for many North American sites because some indigenously native traditions have persisted, in the face of great stress, from early contact to the present day which maintain those places are sacred. One of those traditions is an earth-centered reverence which permeates all native land use. Another is the importance of the sunwise circle. A third is the concept of reciprocity, of balance, harmony. Underlying all of these concepts is the understanding of the importance of personal vision, the importance of transformation, the importance of rendering the invisible visible.

In order to know if any of the six contemporary earthworks are sacred works of art, several questions remain unanswered by our effort to describe the sites in terms of their physical descriptors and their site-specificity. These questions may be stated as follows: Have the sites been built in a spirit of reciprocity with the earth? Do they appear to have been places of

kratophany, places of vision for the artists who have made them? And are they now for site visitors?

Michael Heizer's "Complex One/City" has not elicited rhapsodic descriptions from site visitors. From its published descriptions, it appears that visitors see what they expect to see, although they are confused by the scale of the work on its site and it is not always obvious to the visitor whether "Complex One/City" is a large work or a small work. "Lightning Field," "Spiral Jetty," and the "Roden Crater" have all prompted published statements which indicate that for some people, quite unexpectedly, their site visits became unforgettable personal experiences of kratophany. "Sun Tunnels," too, usually elicits statements of admiration from its site visitors, but that may not be the same as calling it a potential loci of hierophany.

We have published documentation from Robert Smithson, James Turrell, and Charles Ross all confirming that for the artists themselves, come hell or high water, they have been impelled to undertake the making of their earthworks once they found themselves standing in a physical place where their visions became comprehensible and compelling. Moreover, all three artists have indicated in their statements that the form of the earthworks was dictated by what they saw in the landscape--there, in that

place. I have not located in my bibliographic search similar statements from Holt, De Maria, or Heizer.

In chapter two, the sacred place was described as an architectonic space which is enclosed or set-aside in some way; it is a place which has a point of entry, requiring the visitor to go from here to there along some directed path. The sacred place is an animated space--a space where something important happens, where our everyday sense of time and place collapses. All six contemporary earthworks discussed in this chapter can be described as architectonic spaces because each and every one of them is located in a remote region which takes some doing to get to the site. Each one has a particular path which must be followed to get there, and each one has a directed point of entry to the site. Moreover, each artist's reputation is on line that the journey undertaken will be a worthwhile one for the site visitor. Once one has invested that sort of time and energy to find the contemporary earthwork, the site visitor (like any pilgrim) is prepared to find meaning in the journey, which may explain why there has been little critical formal analysis of the contemporary earthwork by the art field cognoscenti who have made the journey. Many have found "environments of rapture" there, and they have said so. Others have kept their mouths shut. We do not know what everyone has found.

Does it matter that the site visitor may be predisposed to find something wonderful and important at the site (a.k.a. "the emperor's new clothes")? No, not really. Any journey is part of getting there. The devout of any faith make at least that much of a commitment to the possibility of hierophany just by walking into a church, a temple, a synagogue, a mosque, or whatever built space they associate with personal faith. If enough people want them, churches can be built on every city block. They will all be potential loci of hierophany, albeit in corporate terms, simply because the devout expect churches to be loci of vision and miracle.

A similar dynamic of expectation also obtains for the journey to the contemporary earthwork. However, and importantly so, the site visitor expects to obtain an "art experience" (i.e., something which contemporary society usually defines as "non-religious"). The site visitor does not expect to obtain an experience of hierophany at the earthwork site. Nevertheless, visitors sometimes do. What the artist appears to have done in these instances is find a form to convey to others authentically some aspect of the artist's original experience of hierophany. Thus, we may say, the artist has indeed made the invisible visible to others. The artist's work is therefore "sacred."

In this chapter six contemporary earthworks were assessed in terms of their site specificity. Of the six,

Nancy Holt's "Sun Tunnels" and Michael Heizer's "Complex One/City" are problematic as site-specific work; the others are not. They are all site-specific. Following Rosenthal's schematic, I consider Smithson's "Spiral Jetty" to be an "idealized landscape" and De Maria's "Lightning Field" to be a "modest gesture in the landscape." Turrell's "Roden Crater" and Ross's "Star Axis" are not finished. From the artists' statements, it is clear they are intended to be "idealized landscapes."

The use of any physical descriptors or typology enables us to say something about how a sacred place usually looks to the site visitor; but they do not tell us anything about why it looks that way to us. For that we need to know more about the artist's intentions, the artist's visionary purpose, and the artist's understanding of reality. Without those statements we will not be able to distinguish why a commissioned land reclamation project or a public park is different from a site demarcated by the artist's unique vision of cosmic transformation. (I think it unlikely that an artist can be commissioned to have a cost-effective vision of kratophany upon request at a preselected site. Unlikely, but perhaps not impossible. Artists are always surprising.)

Chapter four argues that the artist's vision is analogous to the shaman's vision, and that both can be visionary experiences so powerful the results are sacred

experiences, hierophanies. One can build a case for kratophany on the experiences of visitors to the site, but that is taking a long step away from the artist's initial vision. Thus, it is necessary to look more closely at the experience of kratophany as a powerful personal vision, a mythic vision which is particular to that place, a mythic vision which makes the world comprehensible as a locus of an earth-centered hierophany.

Endnotes: Chapter Three

1. The area where the state boundaries of New Mexico, Arizona, Utah, and Colorado intersect at right angles to one another.

2. From published sources, I located the names of artists or museums and foundations with curatorial responsibility for all six sites mentioned and wrote to all requesting information and permission to visit the sites. There was no response to my written requests (and follow-up telephone messages) to visit Nancy Holt's "Sun Tunnels" or Michael Heizer's "Complex One/City." There was also no response to my initial written requests to visit Charles Ross's "Star Axis" or James Turrell's "Roden Crater," although Turrell occasionally grants permission for restricted visits to the "Roden Crater" site. In the course of my interview with Charles Ross, Ross graciously invited me to visit the "Star Axis" site. Robert Smithson's "Spiral Jetty" is now completely submerged in the rising waters of the Great Salt Lake and there is nothing to be seen of it anymore. Walter deMaria's "Lightning Field" can only be seen in the summer months. It requires an overnight trip arranged through the Dia Art Foundation (New York). Of the six sites, at the date of this writing, only "Lightning Field" can be said to be accessible to the general public. Of the six, I visited only the "Roden Crater" site.

3. There are several comprehensive histories of the contemporary earthwork. They include: John Beardsley, Probing the Earth: Contemporary land projects (Washington, D.C.: Smithsonian Institution Press, 1977); John Beardsley, Earthworks and Beyond (New York: Abbeville Press, 1989); Willoughby Sharp, Earth Art (Ithaca: Cornell University Press, 1969); and Alan Sonfist, ed., Art in the Land: A critical anthology of environmental art (New York: E.P. Dutton, 1983); and, in part, Peter Davies and Tony Knipe, eds., A Sense of Place: Sculpture in Landscape (Tyne and Wear, England: Ceolfrith Press, 1984); Elinor W. Gadon, The Once and Future Goddess: A symbol for our time

(San Francisco: Harper & Row, 1989); and Lucy R. Lippard, Overlay: Contemporary art and the art of prehistory (New York: Pantheon Books, 1983).

4. Willoughby Sharp, "Notes toward an Understanding of Earth Art," Earth Art, unpag.

5. The two basic forms of sculpture are subtractive and additive. Subtractive sculpture is that which is carved, e.g., a woodcarving, a marble statue. Additive sculpture is that which is put together, e.g., a welded construction of steel beams, a mobile.

6. The six who participated in the symposium include Dennis Oppenheim, Robert Smithson, Neil Jenney, Gunther Uecker, Hans Haacke, and Richard Long. Robert Morris, David Medalla, and Jan Dibbets did not participate.

7. Mark Rosenthal, "Some Attitudes of Earth Art: From competition to adoration," Art in the Land: A critical anthology of environmental art, edited by Alan Sonfist (New York: E.P. Dutton, 1983), pp.60-72.

8. Ibid., p.64.

9. Site and non-site is a dialectic of purpose and vision as John Beardsley explains in Probing the Land, p.81: "These Nonsites are signifiers of particular sites and of Smithson's involvement with them, establishing a dialogue between the locations from which the materials are drawn and the sculptures they constitute. Though the first Nonsite was not made until 1968, Smithson began making trips to potential sites as early as 1966. He defined what he described as 'the dialectic of site and nonsite' as follows:

<u>Site</u>	<u>Nonsite</u>
1. open limits	closed limits
2. a series of points	an array of matter
3. outer coordinates	inner coordinates
4. subtraction	addition
5. indeterminate uncertainty	determinate uncertainty
6. scattered information	contained information
7. reflection	mirror
8. edge	center
9. some place (physical)	no place (abstract)
10. many	one

The Nonsites are nature reduced, abstracted, contained, 'a fragmentation' as Smithson described them."

10. Diana Shaffer, "Nancy Holt: Spaces for reflections or projections," Art in the Land: A critical anthology of environmental art, edited by Alan Sonfist (New York: E.P. Dutton, 1983), p.171.
11. Ibid.
12. Ted Castle, "Nancy Holt, Siteseer," Art in America, March 1982, p.90.
13. Nancy Holt quoted in Shaffer, "Nancy Holt," p.175.
14. Beardsley, Earthworks and Beyond, p.63.
15. Nancy Holt quoted in Shaffer, "Nancy Holt," p.171.
16. Lippard, Overlay, p.106.
17. Castle, "Nancy Holt, Siteseer," p.91.
18. Nancy Holt quoted in Beardsley, Earthworks and Beyond, p.34.
19. Shaffer, "Nancy Holt," p.177.
20. Eleanor Munro, "Art in the Desert," New York Times, December 7, 1986, p.38.
21. Rainer Crone, "Prime Objects of Art: Scale, shape, time," Perspecta, vol. 19, p.17.
22. Elizabeth C. Baker, "Artworks on the Land," Art in the Land: A critical anthology of environmental art, edited by Alan Sonfist (New York: E.P. Dutton, 1983), p.78. Robert Hughes gives the dimensions of "Complex One" as 40m long, 33m wide, and 7m high in The Shock of the New: Art and the century of change (London: British Broadcasting Corporation, 1980), p.395.
23. Michael Heizer quoted in Crone, "Prime Objects of Art," p.19: "Man will never create anything really large in relation to the world--only in relation to himself and his size. The most formidable objects that man has touched are the earth and the moon. The greatest scale he understands is the distance between them, and this is declaring nothing compared to what he suspects to exist."
24. Michael Heizer quoted in Crone, "Prime Objects of Art," p.17.

25. Michael Heizer, "Earthworks," Michael Heizer (Essen: Museum Folkwang Essen, 1979) p.13: "As the physical deteriorates, the abstract proliferates, exchanging points of view."
26. Hughes, The Shock of the New, p.395.
27. Heizer, "Earthworks," p.36.
28. Crone, "Prime Objects of Art," p.17.
29. Baker, "Artworks on the Land," p.77.
30. Ibid.
31. Jeffrey Deitch, "The New Economics of Environmental Art," Art in the Land: A critical anthology of environmental art (New York: E.P. Dutton, 1983), p.89.
32. Beardsley, Earthworks and Beyond, p.62.
33. Lippard, Overlay, p.130.
34. Beardsley, Earthworks and Beyond, p.62.
35. All visits to "Lightning Field" must be scheduled through the Dia Art Foundation, 155 Mercer Street, New York, New York, USA 10012. Site visitors are taken in small groups by truck to the field and stay overnight in a rough cabin on site. The cost in 1989 was minimal, US \$65 per person. Visits are only permitted between mid-May and October because road conditions render the site inaccessible at other times of the year.
36. Carol Hall, "Environmental Artists: Sources and Directions," Art in the Land: A critical anthology of environmental art, edited by Alan Sonfist (New York: E.P. Dutton, 1983), p.19.
37. Beardsley, Probing the Earth, p.20.
38. Ibid.
39. Ibid., p.19.
40. Munro, "Art in the Desert," pp.9, 38.
41. Beardsley, Probing the Earth, p.88: "While the water table is known to have cycles of rising and subsiding, the length of these cycles is unknown, so it is difficult to predict when Spiral Jetty will emerge again." Gary Shapiro in "Entropy and Dialectic: The signature of Robert

Smithson, Arts Magazine, June 1988, p.101, states that Smithson, who was killed in 1973, intended to shore up the jetty against the waters which had already submerged it by 1972. This is arguable. Following his death in the crash of a small airplane in Texas, Smithson's widow, Nancy Holt, with the assistance of their friends Tony Shafrazi and artist Richard Serra, completed Smithson's work-in-progress at the time--"Amarillo Ramp." Presumably, given the financial backing which Smithson had for "Spiral Jetty" and the acclaim the piece had already received, it would not have been difficult to build up the jetty's surface had that really been the artist's firm wishes.

42.Beardsley, Probing the Earth, p.27.

43.Lawrence Alloway, "Robert Smithson's Development," Art in the Land: A critical anthology of environmental art (New York: E.P. Dutton, 1983), p.139.

44.Rosenthal, "Some Attitudes of Earth Art," pp.64, 70-71.

45.Robert Smithson quoted in Beardsley, Earthworks and Beyond, p.20.

46.Robert Smithson quoted in Beardsley, Probing the Earth, p.86.

47.Hughes, The Shock of the New, p.395.

48.Robert Smithson quoted in Lippard, Overlay, p.77.

49.Beardsley, Probing the Earth, p.25. In a series of roundtable discussions held in New York City from December 1968 to January 1969, and published as "Discussions with Heizer, Oppenheim, Smithson," Avalanche, Fall 1970, p.67, Robert Smithson explained these ideas further when asked if there were "elements of destruction" in his work: "It's already destroyed. It's a slow process of destruction. The world is slowly destroying itself. The catastrophe comes suddenly, but slowly....You know one pebble moving one foot in two million years is enough action to keep me really excited. But some of us have to stimulate upheaval, step up the action. Sometimes we have to call on Bacchus. Excess. Madness. The End of the World. Mass Carnage. Falling Empires."

50.Beardsley, Probing the Earth, p.28.

51.Smithson, "Discussions with Heizer, Oppenheim, Smithson," p.67.

52.Alloway, "Robert Smithson's Development," p.126.

53.alogical: outside the bounds of that to which logic can apply; alogism: 1: anything that is contrary or indifferent to logic; specifically, an irrational statement or piece of reasoning; 2: a view that denies thought a place in the valid and final apprehension of reality (Webster's Third New International Dictionary).

54.Beardsley, Probing the Earth, p.85.

55.Donald B. Kuspit, "The Pascalian Spiral: Robert Smithson's Drunken Boat," Arts Magazine, October 1981, p.82.

56.Charles Ross, interview notes, September 12, 1989. Ross states that his work is usually guided by dreams, a phenomenon which began in 1964: "I'd been working on some lattice-work sculpture. It was near the end of 1964, Thanksgiving weekend I think, when I dreamed the plan for a large prism. I didn't know that was what I'd dreamed actually. I thought it was some sort of another lattice. My initial reaction to the dream upon awakening was that I was not interested in building that thing. But the dream was insistent. The images from the dream were like gauze drawings and they stayed with me all day long. So I sat down about 4 p.m. and sketched it out. Then I saw what I had drawn was a prism. I ran out and bought the materials; however, not being sure of the plans I'd drawn, I went to see a mechanical engineer to find out how to build a prism. The advice he gave me was bad advice concerning the thickness of the prism. It blew up. So I swept the studio clean, threw everything out I had been working on to that date, went back to my notes from my dream--those notes were right--and I built the first prism that way. Since then, prisms have led me into everything."

57.Ibid.

58."Star Axis" is funded in part by the New Mexico Arts Division, the Santa Fe Council for the Arts, and the National Endowment for the Arts. Contributors to "Star Axis" include the David W. Bermant Foundation, the Frost Foundation; the William H. and Mattie Wattis Harris Foundation, and the New York Center for World Game Studies. The project has also received funding from the Museum of Modern Art, Contemporary Arts Council; and from private individuals, including Virginia Dwan, Ted and Barbara Flicker, Ray Graham, Meg Heydt, and Dian Woodner. (Funding information supplied by Charles Ross, 1990.)

59.Charles Ross, personal communication, August 2, 1990.

60. Donald B. Kuspit, "Charles Ross: Light's Measure," Art in the Land: An anthology of environmental art, edited by Alan Sonfist (New York: E.P. Dutton, 1983), p.160.

61. Ross, interview notes, September 12, 1989.

62. Ibid.

63. Caliche is a hard white clayey rock found just inches below the surface throughout much of the southwestern desert. The rock is a traditional building material found in many archaic sites for major constructions.

64. Ross, personal communication, August 2, 1990.

65. Ross, interview notes, September 12, 1989.

66. Ibid.

67. Ibid.

68. Beardsley, Earthworks and Beyond, p.39.

69. Lippard, Overlay, p.105.

70. Ross, interview notes, September 12, 1989.

71. Ibid.

72. According to Frank Waters, Book of the Hopi (New York: Penguin Books, 1977), pp.103-104: the double spiral petroglyph, with its varying number of turns found throughout the Southwest, records the diverse migrations of the first peoples, some of whom had completed more of their requisite sunwise journeys than others, according to the ancient Hopi traditions.

73. Munro, "Art in the Desert," p.38.

74. On March 24, 1989, I talked briefly with James Turrell by telephone to finalize the arrangements for my visit to the "Roden Crater" project site the following Monday, March 27, 1989. I had already been granted permission to visit the site by Giovanni di Panza, a Skystone Foundation volunteer staffer, but I needed to know what time I should come by the foundation's offices. Turrell was unaware of these prior arrangements and was displeased to learn of them. He abruptly cancelled my permission with the words: "Giovanni is supposed to be fund-raising, not taking tourists out to the crater." Turrell's rebuff stung, but I had traveled thousands of miles to get to Arizona already and I would not be put off. Quickly asking a number of

rapid-fire questions concerning the crater's archaeoastronomical orientations and its relationship to other archaic sites in the region, I was able to establish my credentials as more than a casual tourist. Turrell just as abruptly relented, granting me permission to come out to the site the next Monday. However, he limited my visit to one short afternoon, saying: "You are the very last person Giovanni is going to take out to the site; the site is supposed to be closed to visitors." Turrell would not allow me to interview him. Nevertheless, he did answer my impromptu questions candidly and completely during our telephone conversation. I scratched notes as we talked and filled in my jottings immediately afterwards. The quotes attributed to him by me from that approximately 30-minute conversation are, I believe, accurate.

75.The name "Roden Crater" is not an homage to Auguste Rodin, the famous sculptor. The crater was named after a local pioneer family. Dorothy A. House, in "Recent Dwellers in the Cinder Hills," Roden Crater (Flagstaff, Arizona: Museum of Northern Arizona, 1988), p.23, explains further: "Ironically, although the Roden cattle operation dominated the country around it. Roden Crater itself never belonged to the family. It was part of a government land grant to the A&P Railroad (later the Santa Fe). They sold it to the Chambers family of Flagstaff, who ran cattle on its slopes until James Turrell convinced them Roden Crater served a loftier purpose."

76.Giovanni di Panza, personal communication, March 27, 1989.

77.James Turrell, "Roden Crater Project," unpublished prospectus, 1989.

78.Dorothy A. House, "A Modern Skywatcher," Roden Crater (Flagstaff, Arizona: Museum of Northern Arizona, 1988), p.26: "He (Turrell) is reshaping the bowl at the summit to form a flatter, more perfect parabola; carving several small chambers, or spaces, out of the surface; boring at least three tunnels from the bowl through to the outer flanks; and constructing a series of walkways to connect the spaces and offer views of the surrounding panorama."

79.Turrell, personal communication, March 24, 1989. Turrell has been working closely with E.C. Krupp, Director of the Griffith Observatory and Richard Walker of the U.S. Naval Observatory, Flagstaff, for a number of years on the mathematical calculations and alignments which would be possible to construct in a naked-eye observatory.

80.Fred Hapgood, "Roden's Eye," Atlantic Monthly, August 1987, p.52.

81. James Turrell quoted in Janet Saad-Cook, "Touching the Sky: Artworks using natural phenomena, earth, sky and connections to astronomy," Leonardo, vol. 21, nr. 2, p.130.

82. Dorothy A. House, "Born of Fire," Roden Crater (Flagstaff, Arizona: Museum of Northern Arizona, 1988), p.11. The Roden Crater is dated to the Tappan Age, 600,000-175,000 years ago. According to Giovanni Panza, Director of Development, Skystone Foundation, fund-raising letter, March 28, 1989: "Potassium-Argon (K-Ar) radiometric dating of the volcanics has determined that the eruption of the Roden Crater occurred (sic) 358,000 years ago..."

83. Dorothy A. House, "Prehistoric Man in the Cinder Hills," Roden Crater (Flagstaff, Arizona: Museum of Northern Arizona, 1988), p.20.

84. Ibid. The eagles are an integral part of the Hopi ceremonial year. Young eagles are captured in the winter months and sacrificed--by being smothered in cornmeal--in late July. In the intervening months they have kept watch over the Hopi. Now their spirits fly away to the Chiefs of the Four Directions to tell them that the Hopi have been devout and have done all that they should do and are prayerful and hopeful that the rains will come for their cornfields. For more information, see Jake Page, "Hyeouma," Native Peoples, Summer 1990, pp.30-36.

85. House, "Prehistoric Man in the Cinder Hills," p.15.

86. Turrell, personal communication, March 24, 1989. In response to my blunt question concerning his relationship with the native people of the area, James Turrell said his work has been blessed by Hopi elders; moreover, that I should not be surprised if Gene Sesaquapti, a Hopi elder from nearby Hopiland should appear on the site when I was there because he sometimes did when there were visitors. Sesaquapti, Turrell assured me, would be pleased to tell me about the Sinaqua and Anasazi ruins on the crater slope. According to Turrell, the area has not been much studied because archaeologists are always looking for "treasure." "They've overlooked the fact that the site itself is the treasure." Sesaquapti did not appear that afternoon; however, had I not known to look for ancient ruins of the first peoples I might have missed them because, at first glance, the ruins appeared to be little more than the rubble of campfire circles.

87. James Turrell quoted in Hapgood, "Roden's Eye," p.52.

88. Giovanni di Panza, personal communication, March 27, 1989.

89.Hapgood, "Roden's Eye," p.52. The purchase of 1,100 acres was concluded in 1977. Roden Crater was sold to the Dia Art Foundation for US \$64,000. The property has since then been transferred to the Skystone Foundation, a nonprofit organization established by Turrell to finance the completion of the crater project. Additional funding has come from the National Endowment for the Arts, the MacArthur Foundation, the Museum of Northern Arizona, and many private contributions. Giovanni di Panza, Turrell's chief fund-raiser, is the son of Count Giuseppe Panza di Biumo of Italy, a long-time friend and patron of Turrell's. Giovanni di Panza, like many of Turrell's staffers on the project, is a volunteer.

90.Hapgood, "Roden's Eye," p.51.

91.Hapgood, "Roden's Eye," p.49: "...the human retina refuses to believe in homogeneous fields. When exposed to one, it tolerates the phenomenon for a few moments and then begins casting about for other possibilities. Different retinas produce different theories. The most common report was of 'swimming in a mist of light which becomes more condensed at an indefinite distance.'...There were reports of memory activation, time distortion, and other hallucinations....Sometimes the objects seem to vanish, leaving subjects uncertain as to whether their eyes were even open. Aftereffects included extreme fatigue, great lightness of body, dizziness, and impaired motor coordination, sense of balance, and time perception. Sometimes subjects appeared intoxicated."

92.For example, articles written by Jeff Kelley, "Light Years," Art Forum, November 1985, pp.73-75, and Craig Adcock, "Anticipating 19,084: James Turrell's Roden Crater Project," Arts Magazine, May 1984, pp.76-85, were both concerned with the perceptual problems of depicting "celestial vaulting" and the divers ways in which our perceptions of the sky could be configured. Both articles stress the performance art qualities of Turrell's oeuvre, its effect as curiosity and novelty, rather than why these effects should matter or what they might explain. Adcock's essay, however, does devote attention to what he terms the "iconography of the volcano." Adcock twins the volcano with meteoric craters and presents both as ancient symbols of the chaos of life around us and the importance of the solace of order to be found in the skies above. Ancient peoples, however, did not usually split the difference in this way. Many ancient cosmogonic story cycles recognize naturally occurring places of order on the earth (for example, the seasonal migrations of animals worldwide) and naturally occurring moments of disorder in the heavens (eclipses, for example) as complementary. A balance is

what is sought, not an obliteration.

93.Turrell, personal communication, March 24, 1989.

94.James Turrell quoted in Saad-Cook, "Touching the Sky," pp.130-131.

95. Inside the crater's rim, the visitor is presented with a visionary sense of intense quietude. It is hard to leave. For example, Hapgood in "Roden's Eye," p.52, described his reaction to seeing the sky from the bottom of the crater's bowl as he lay on his back in these words: "The walls of the crater had drawn into the sky, and the sky had descended to lie across them. The illusion of being sealed inside was so strong that my brain felt compelled to manufacture the sound, faint but unmistakable, of metal sliding over metal." John Russell in "James Turrell, New York Times, 1986," Reading Russell: Essay 1941-1988 on ideas, literature, art, theater, music, places, and persons (New York: Harry N. Abrams, Inc., 1989), p.125, described his experience of lying on his back in the crater's bowl in almost similar terms: "What happens then is that we experience the universe as a perfect sphere, with the rim of the crater--more than 1,000 feet in diameter--as its terrestrial frontier. Above that rim, the sky hovers over us, boundless and immaterial. To an extent not paralleled in other places, all that is contingent or superfluous is abolished. As far as is possible on earth, movements and noise do not exist." When I visited the site, March 27, 1989, and lay down on my back inside the crater's rim, one word floated, quite actually floated, into my mind--"birthing."

96.Russell, "James Turrell, The New York Times, 1986," p.124.

97.Mark Stevens, "Turrell's 'Celestial Vault,'" Newsweek, February 10, 1986, p.71.

98.Adcock, "Anticipating 19,084," p.84.

99.Beardsley, Earthworks and Beyond, p.39.

Part II

THE SHAMAN AS ARTIST (THE ARTIST AS SHAMAN)

"The whole thing is I'm a shaman. I
pass on the spirits I see."

Norval Morrisseau,

Chapter Four

THE ARTIST'S SHAMANIC VISION

As a theoretical construct, kratophany is helpful for understanding better certain aspects of "sacred place" and "shamanic vision," aspects which do not fit easily under the rubric of theophany because theophany names a god and kratophany does not--yet both kratophany and theophany are experiences of the sacred, a hierophany. Kratophany, however, is the experience of a sacred power--power realized in a person, a place, a thing.

Shamans do not usually report god-centered encounters in their travels to the upper or lower worlds. Their visionary experiences are original, personal experiences in which they encounter occult powers (and by that I mean "hidden" powers), spirits, and allies--and shamans often describe these encounters in terms of power. Thus, the shamanic vision is essentially an experience of kratophany. Moreover, the shamanic vision is also an

ethical vision--"ethical" in that it promotes a "right" way of living.

In the shamanic vision, the world is usually perceived in a unitary way, what Carlos Castaneda calls "nonordinary reality."¹ The vision is obtained by means of, in Eliadean words, "archaic techniques of ecstasy" or, in other words, by the shaman's use of controlled trance states.

Visions come and go, ineffable as the wind. But even the wind leaves tracings in its wake--twisted roots, sand ripples, wave patterns and wave lengths. So, too, the shamanic vision. Sometimes what remains as tracings of the vision are the items now labeled "shamanic works of art" in the ethnography collections of Western museums. Are those items labeled "shamanic works of art" items which somehow manage to combine something called "shamanic vision" with something called "artistic vision"? If so, what is the difference between these two forms of vision? Or, are the two forms of vision, as will be argued in this chapter, possibly the same sort of visionary experience?

All visions occur in states of trance²--very often in a light trance, a state of reverie, a state of focused contemplation. Vision (or dream)³ is any experience which alters our ordinary waking states of consciousness, disrupts our mundane sense of time, and provides us with new knowledge and new understandings which we know to be

novel.⁴ As noted in chapters one and three, both the shaman and the artist sometimes have experiences of place which are visionary and sacred. But does that mean the shaman's vision is the same sort of thing as an artist's "artistic vision"? It might be.⁵ Let us consider then the shaman as artist (or the artist as shaman) and the artist/shaman's use of the trance state as a source of transformative imagery.

A review of the literature on shamanic vision and artistic vision strongly suggests a useful analogy can be made in the description of both the artist's and the shaman's visionary states as altered states of consciousness⁶ whose content is sometimes that of kratophany--however culture-bound and personal their formulation and expression.

Further, the analogy of artist as shaman has begun to be a commonplace in contemporary art criticism. The analogy is used to describe the work of certain artists who seem intent upon recording or replicating by some method their own transformative visionary experiences in order that they may provide others with similarly transformative visual experiences.

The shaman's art traditionally is viewed as a product of the shaman's visionary experiences. Such art is the material transformation of something into something else which has never been made before, at least not in that

way. As scholars, our question is one of verification after-the-fact-of-someone-else's-vision. How are we to know if any made object (be it rattle, painting, architectonic space, whatever) is shamanic? Is it shamanic because its maker is a shaman? Is there a typology of style motifs peculiar to shamanic art? Is there a particular content to shamanic art? Or a particular technique used in its making? What are those shamanic techniques Mircea Eliade called "archaic techniques of ecstasy"? If one uses them to make something, is the result shamanic?

The Shaman

The shaman is the person in a small-scale or tribal society who is often described as a respected healer, always psychically, sometimes physically, of others,⁷ of himself (or herself, shamanism is not restricted to males). The shaman is frequently described as a "healed healer," one who has suffered terribly in order to obtain these abilities. Holger Kalweit describes this as a process of purification.⁸ Similarly, the shaman is said to die, then be reborn. Marie-Françoise Guédon notes this is not a metaphorical statement: it is profoundly true; the shaman dies to his or her culture and must invent everything anew in order to be a shaman.⁹

The shaman is a visionary, the practitioner of what Mircea Eliade calls "archaic techniques of ecstasy," who obtains esoteric and occult knowledge by means of vision and other trance experiences¹⁰ which we commonly term "paranormal" and which are referred to in psychology as psi experiences. I.M. Lewis states that the...

"...shaman is an inspired prophet and healer, a charismatic religious figure....If the spirits speak through him, so he is also likely to have the capacity to engage in mystical flight and other 'out of body' experiences." ¹¹

The shaman is usually seen to be the transmitter of myth.¹² Sometimes the shaman is described as an artist,¹³ an ecstatic epic poet,¹⁴ a creative innovator¹⁵--all roles which Mihály Hoppál notes are "...no longer in the sacred sphere of culture today,"¹⁶ although many, if not most, of the artists in this study (see Part III) would disagree with Hoppál's assessment.

John Grim provides us with one of the better descriptions of the shaman:

"Shamans are important religious personalities because of their unique ability to give symbolic meaning to the forces that animate the cosmology. Often identifying themselves with primordial earth processes, they establish for their tribes a particular religious consciousness which they continually reassert during difficult transitional times. This religious consciousness is marked by a symbol system drawn from archetypal earth images that are a valuable resource in shamanic healing.

Thus the experience of resonance with the natural world distinguishes the shaman as a religious type from the prophet, priest, yogi, and sage....The shaman provides the means for a sacred interpretation of tribal life."¹⁷

Almost every one of the above descriptive statements for shamanism generally is arguable as a definitive category no matter how frequently the individual descriptors have been voiced--whether in anthropological texts or popular glosses on shamanism.¹⁸ Each general statement must be narrowly examined culture by culture. Some descriptors will pertain, and others will not. Shamanism is best understood as a cluster category for a number of descriptors. According to Guédon, there are probably as many different kinds of shamanism as there are kinds of religion.¹⁹

The Shaman and the Artist

It is not necessary to explore the tangled worldwide complex of shamanism in order to explore generally the shamanic vision and its possible relationship to artistic vision. Certainly the usual things people say are true about artists are also the same sort of things people say about shamans. Both groups are stereotypically perceived as being weird, wonderful, wild, strange, intense, and intensely creative peoples of whom others are somewhat wary.²⁰ People seem to be sure that shamans and artists alike are not only "different," they even look different.²¹ They have different eyes.²²

Perhaps in another time or place some, if not many, of the people we call artists today would have been the

shamans of their tribal groups. In a detailed slide presentation²³ at the 1990 International Sculpture Conference in Washington, D.C., artist and researcher Virginia Watson-Jones argued that the person we called "shaman" is now the person we call "artist" because at some point in prehistory the shaman ceded his or her power to the gods: once there were gods, there were priests; once there were priests, the shaman was no longer the "sole interpreter of the numinous." All was not lost, however, according to Watson-Jones. When the shaman became an artist, art acquired the shaman's power to give meaning to the universe.

Watson-Jones's speculative history is more belief than history. Nonetheless, her thoughts are provocative. My thinking on the early and/or current connection between shaman and artist is similarly worked, although not nearly so causally stated. Like Watson-Jones, I suspect the shaman and the artist share a similar way of seeing—but not all artists necessarily, nor perhaps all shamans.

On the whole, there is little literature on the material culture of shamanism, less on the shaman as artist, and even less than that on the artist as shaman. Given the acknowledged impact of tribal art forms upon the history of Western modern art,²⁴ this is a curious state of affairs which is perhaps only explicable when we realize that few anthropologists have been trained in the analysis

of artifacts as visual documents and few art historians have been trained in cultural anthropology.²³

Nevertheless, on their own, many contemporary artists have become familiar with the art forms produced by the cultures of indigenous peoples worldwide. Moreover, some contemporary artists describe themselves as shamans and know what they mean when they say so.²⁴ They view themselves as artists working in an ancient, archaic tradition, and recognize that their artistic, creative inspirations devolve from their own self-discovery of shamanic trance states. How is this cross-cultural identification of theirs possible?

Lascaux as an Example of Shamanic Art

There appear to be old roots in human history for the visual expression of trance state imagery. More than one scholar has claimed to recognize examples of indubitably shamanic imagery on the walls of palaeolithic caves. No doubt there is such imagery on the walls of those caves, but I am not always sure the examples typically presented as "shamanic" are shamanic even if they seem to incorporate images of shamans into their compositions.

The distinction matters. Let us take, for example, one familiar scene often put forth as an example of

prehistoric shamanic imagery--the pit mural in the cave at Lascaux, France.

A very long time ago, perhaps 20,000 years ago, at the bottom of a 5m pit at the back of a cave in present-day France, someone climbed down a rope and painted a peculiar scene. Other people, many people, lowered themselves into that pit²⁷ for reasons of which we have not a clue--but presumably one of those reasons would have been to see the painting there on that wall. After a while, however, the cave was forgotten, not to be found again until as recently as 1940 when four boys searching for buried treasure happened upon the site. It was a magnificent discovery; and, for a short while, one of the most dramatic of all the European palaeolithic cave sites--the cave at Lascaux, France--was part of the tourist trail through Europe. (It has been closed to the public since the late 1960s.) With their array of beasts painted upon the walls, the main chambers of Lascaux are dazzling to the eye--even in photographs. The animal images are not usually described as shamanic images. What is usually described as a shamanic scene is the peculiar scene at the bottom of the pit at the back of one of the side chambers.

In the scene at the bottom of the pit, there are four images. The composition appears to be a unified one, and it has a narrative quality (see fig. 25). From left to right the images are: a polychromed side view of a two-

horned rhinoceros with uplifted tail, exiting left; a side view of a bird (possibly a grouse)²⁸ mounted on a stick in outline centered between two rows of black dots and a short series of black straight lines; an outlined stick figure of, apparently, an ithyphallic man with a beaked nose; and a side view of an impressively polychromed bison with head turned right, its guts spilling forth from a shaft which pierces it.

The scene is popularly thought today to record a shamanic vision and is presumed, therefore, to have been painted by the person who had that vision. (If so, in the scene the shaman is the prostrate figure with a bird's head. One or both animals are believed to be part of the shaman's vision.) Earlier researchers, however, thought the scene was a representational schematic illustrating a hunting accident.²⁹ Neither interpretative tack is provable or disprovable.

The shamanic vision version takes its lead from Joseph Campbell, who quite seriously posited in 1959 that the scene can be readily understood if we will only recall pertinent bits and pieces of Oceanic myth and Australian lore and certain traditional shamanic practices of Siberia and North America. Thus, Campbell concluded that the image depicts a shaman's lethal vision: the rhino walks away defecating; it is the shaman's animal familiar; the shaman wears a bird mask; at his feet is his bird staff and his

fig. 25. Composition with images of a shaman, bison, and the rhinoceros, from the cave at Lascaux, France, c. 17,000 BCE. Drawing by Meghan Dunn.



atlatl; his erect phallus is pointed at the bison; the bison dies from the shaft piercing its anus and gut because it has been "boned" in the shaman's vision.³⁰

Several other scholars have followed Campbell's speculative lead with gusto and tightened his original observations by focusing on what is actually on the wall. Demorest Davenport and Michael Jochim, for example, note that the possibly human figure not only has a bird-like face, but has four-fingered hands (the same number of digits as a bird). Davenport and Jochim identify the bird outline as a grouse and note in their argument that grouse are famed for their ritual mating dances in traditional gathering places. Thus, Davenport and Jochim conclude that the ithyphallic figure is, indeed, a shaman whose trance state image catches him at the "...moment of transformation into Black Grouse or Capercaille (another form of grouse)."³¹

In Davenport and Jochim's scenario the rhino and the bison are bit players. Not so in Andreas Lommel's scenario.³² The animals are the shamans, fighting shamans, and that is why--says Lommel--there are so few depictions of humans from palaeolithic times in Europe. The shamans are all disguised or transformed into animals.

Because the Lascaux scene was tucked away at the bottom of a 5m shaft, and thereby difficult to gain access to, we can assume that access to the site was privileged.

Nevertheless, that does not mean that the image is shamanic (although it may be shamanistic, i.e., it depicts a shaman), nor even that the story it told was privileged. There are at least three other man and bison compositions known from that region and that time period.³³ Campbell suspects all of these images might be tied together as components "...of our first known (yet unknown) documented mythology."³⁴ If so, and I think that is a likely conjecture, then what we have here might be a hallowed shrine--perhaps more priestly than shamanic. Anything else we can say about the site is conjectural and not, at this point, at all evidential.

Other Primal Examples of Shamanic Art

The shamanic vision is wholly original because it is sublimely personal. Its content is culture-bound only in that something is said or done about it; and in order to understand it, one must perforce use the cultural categories at hand which one knows or become mad. The shamanic vision, itself, establishes paradigms.³⁵ Priestly stories are, however, learned ones--even if they are stories about shamans. Priestly stories do not establish new categories of knowledge. Because they are priestly, they are conservative and traditional.

There are, however, many examples of tribal art forms made since European contact which we know have been

inspired by dreams, by shamanic visions. For example, in the south of Mexico, Mayan women have revived an ancient textile art--the making of embroidered or brocaded huipils, simple blouses traditionally worn by all women and elaborately worked in the glyphs and images of Mayan mythology. The designs are personally owned by the women whose compositions are inspired by dreams. Those huipils which have been made by copying the designs of another woman (even to preserve the design against tropic rot) are locally recognized as uninspired, unsuccessful work no matter how finely the garments have been stitched. It is important to dream the design. The women know their dreams authenticate their work.³⁶

The aboriginal peoples of Australia believe the ancient rock paintings of their ancestral beings, the Wandjina (which are ceremoniously repainted from time to time), are not only sacred and powerful, but are in fact the Wandjina themselves who are still alive (if only resting from their primordial Dreamtime work), powers transfigured there into painted images upon rock wall.³⁷

Jamake Highwater describes a related way of imaging the world which he believes is pan-tribal among the native peoples of North America: "Since the Indian concept of life is based largely on movement rather than form, the transformation of one thing into another is not extraordinary."³⁸ Thus, Highwater finds "...a mystical

basis for aesthetic judgement among Indians"³⁹ because natives experience and know the cosmos to be "...a multi-verse, or a bi-verse, but not the uni-verse of Western civilization."⁴⁰

In 1973, the University of Iowa Museum of Art sponsored an important exhibition of shamanic art from the Northwest Coast native peoples of Canada and the United States. It was curated by Ronald Johnson who sensitively noted in his curatorial essay for the catalogue that only fragmentary knowledge of an art form he called "religious," as well as "highly personal" and "traditional," had ever been recorded because researchers--when they had the chance--had failed to ask the right questions of the shamans who had made these objects. The researchers had failed to ask the shamans to tell them the stories of the objects (the drums, rattles, masks, ceremonial gear, etc. now displayed in the exhibition), specifically the stories the objects told to the shamans.⁴¹ Now there is no one who can tell the stories and the objects are silent in their exhibition cases. We can only imagine what stories these objects once told. According to Johnson, the shaman's art was imbued with original vision and purpose:

"The greatest testimonial to the richness of the shaman's art is however not the large number of types of objects he used but the imagination and variety of objects of the same type. Even the most standardized of objects, such as raven rattles, vary enormously in style...Objects which are clothed in patterns which appear very abstract to us are redolent with meaning and use....At its best each shamanistic object is the

visible equivalent of an individual spiritual experience which the shaman employs for comparable spiritual cures....He acted in the gap between the ordinary and the unknown, in the realm of the spirit.⁴²

According to Joan Vastokas, it is the ability of the shaman/artist to work in the "gap between the ordinary and the unknown" which makes the art of the shaman/artist so compelling to Western contemporary artists of this century. In her study⁴³ of the influence of traditional native arts upon Western contemporary art, Vastokas argues that the search of Western artists for a world with meaning has drawn them to the "...often hallucinatory shamanistic art of native North America"⁴⁴ precisely because Western artists perceive native art to be ahistorical, personally rooted in vision, and sublimely existential (if not religious) in its content.

Style Characteristics

Other scholars (and artists) work on the presumption that shamanic art can be identified by its use of particular colours and forms in a patterned or specified manner. Therefore, in order to discover what the typology of style motifs for shamanic art is, the scholar assesses stylistically art known (or presumed) to be shamanic—that is, art found in cultures known to practice shamanism. What results? On the whole, not much because all of these assessments make the same mistake, inevitably: first, the assessments provide us with a schedule of style choices or

motifs which delimits in an a priori way the artist's vision; second, the assessments do not tell us how we can tell originally shamanic work from copied or shamanistic work (that is, work done in the manner of...).

How to tell the original from the copied is a serious problem for art historians, and one for which there is no easy answer. Art historians have long observed that the more original an artist is, the more able the artist who copies the master.

Even more seriously, what makes any forgery a success or failure rests in the copyist's ability to pander to the viewer's biased expectations of the original. For example, there is a kind of commercial art produced in developing countries which Western dealers term "airport art." It is work which appears to be old (but is not), appears to have been used in a tribal ritual (but was not), and appears to have been made for magico-religious purposes (but was not). What it is, in fact, is work created specifically for the tourist trade in the manner of traditional non-touristic art. Airport art is not considered to be original or especially valuable, no matter how well crafted the work is. Airport art copies. Often it copies an older work which is now part of a Western collection and has been published as such. The artist knows the older work from a published photograph, from a model, but not from the artist's own independent, original

vision. Is it art? No. It is copied work. Copied work is craft.

The hallmark of shamanic art is the same as the hallmark of shamanic vision--the art and the vision are independent and original, however enculturated their formulation may be. No schedule of stylistic motifs can be any guarantor of authenticity because it is too specific a listing of typological characteristics.

According to art historian Mark Levy: "Shamanic seeing frequently leads to an experience in which the seer apprehends an incandescent web of lines and points of energy."⁴⁵ Levy believes the use of skeletal imagery, fragmented figures, and radiances (which he has correctly observed as typical motifs in the traditional art of some cultures where shamanic practices are also known) is stylistic evidence of a coherent and consistent shamanic visionary tradition throughout art history.⁴⁶

To some extent, Levy's observation is correct, but he is not describing shamanic art per se. Levy is describing how one set of motifs, those which refer to an individual's experience of phosphenes, are typically portrayed visually.

Phosphenes and Photisms

Phosphenes are the wispy bits of colour and squiggly lines which we often see in hypnagogic trance,

that drowsy moment before sleep. We can, if we like, organize these dribs and drabs of colour and line into patterns which form whole pictures, scenes--or the coloured bits can remain disparate blips on the screen.⁴⁷

The production of phosphenes is associated with the experience of various sorts of trance states. Phosphenes can be produced in non-trance states, too. Sometimes, the images arise spontaneously (for example, with a rapid drop in blood pressure). Sometimes, in some cultures, they are sought. Intense phosphenes are readily produced by ingesting various hallucinogenic drugs. Mild phosphenic images can be produced merely by relaxing, closing your eyes, and pressing on your eyelids.

Phosphenes can be enculturated into the shaman's vision and often are. The visual recording of them as a set of motifs may be evidence of a shamanic vision, but it need not be. For example, although Gerald Oster thinks he has found depictions of phosphenic imagery on the walls of palaeolithic caves,⁴⁸ others think these very same pictographs are drawings of animal traps⁴⁹ or language notations.⁵⁰ It is arguable, and in fact must be argued, whether or not the use of any set of motifs drawn from phosphenic imagery--be it skeletalization, radiances, or image fragments--belies the experience of an authentic, unique, original, shamanic vision.

The shaman/artist can choose to ignore his or her experience of phosphenic images. These figures are themselves really a rather ordinary experience and may not (in the shaman/artist's opinion) be significant enough to use as artistic motifs. What is important about the shamanic trance state is not "seeing stars" (the experience of phosphenes), but the meaning obtained from that state. The meaning can be extraordinary. Some researchers suspect phosphenes...

"...account for the 'illuminations,' the visions or the experiences of 'seeing the light,' reported by religious mystics...(and) may well constitute the fact behind reports of phantoms and ghosts."⁵¹

As important as the identification of phosphenic motifs in an artistic composition may be as an indicator that the composition has been produced as a record of a trance state experience, use of the phosphenic image as an artistic motif is only one way, a rather literal way, of symbolizing a hidden cosmic unity. There is much more which still has to be determined before we know if the composition is sacred, as G. Reichel-Dolmatoff reminds us.⁵²

In his work with the Tukanoan Indians of the Amazon, Reichel-Dolmatoff learned that all of the geometric motifs found in their artwork are first seen in trance and dream states (which are produced by the ritual ingestion of hallucinogenic drugs). According to Reichel-Dolmatoff, the

neurally based, phosphenic images which comprise all of the Tukanoan artistic motifs correspond to Max Knoll's phosphenic classification system.³³ Each of the Tukanoan motifs, Reichel-Dolmatoff points out, is also a traditional symbol which is intended to communicate and explicate the meaning of the trance-state phosphenic imagery. Thus, the use of these motifs by the Tukanoan people is shamanic because the meanings of the motifs are of the highest religious import: the motifs serve to organize the cosmology of the Tukanoan, a cosmology which is an earth-centered one of exquisite reciprocity.³⁴ In Reichel-Dolmatoff's words:

"Tukanoan shamanistic art is created in the atmosphere of a dream; it is never an end in itself; it can never be more than a means through which the highest cultural values and truths can be expressed."³⁵

Mircea Eliade makes exactly the same point in one of his several essays on religion and creativity: it is not the fact of phosphenic imagery in a painting which tells us the painting is a record of a shamanic vision because phosphenes (or photisms as they are also sometimes called) are universally known and can be variously produced. What matters is what is understood by the experience--in Eliade's words, "...the countless valorisations of light experience, that is to say, the creativity of the human mind."³⁶ Moreover, there rests upon the maker of those images a daunting responsibility to

do the work well. If the images have meaning, they are special: moreover, they are quite real to those who have seen them. They are not imagined, nor are they delusions, except to an outsider.⁵⁷

The Shaman's Vision

Too often we have assumed that whatever is very old, or very strange is also shamanic--particularly if we can attach a healing function to it. Our assumption is only partly correct. According to Åke Hultkrantz: "Everybody agrees that it (shamanism) refers to religious-magical techniques and the operator of these techniques, the shaman. However the agreement stops here."⁵⁸ Hultkrantz is correct. As Hultkrantz notes further, anthropologists tend to fall into two schools of thought regarding shamanism: One group of scholars (primarily American) have tended to call those persons shamans who are able to heal or cause disease; another group (primarily Europeans) reserves the term "shaman" for those persons who are able ecstasies.⁵⁹

Mircea Eliade's formulation of what constitutes shamanism puts him in the able-ecstatic camp. Eliade argues that the shaman is an ecstatic of a particular type: the shaman believes his or her soul ascends to the heavens or descends to the underworld while in trance.⁶⁰ Hultkrantz thinks Eliade's criterion of directionality for

the shaman's journey is too limiting. In Hultkrantz's view, although Eliade's defining criterion for shamanism would rightly exclude many forms of mysticism found in more "established religions" (e.g., Islamic Sufism, charismatic Christianity), his criterion errs by excluding those forms of shamanism where the ecstatic calls spirits or powers into his or her body (rather than going forth to them).⁴¹ Hultkrantz argues that people who call in their spirits are also shamans.

I think the direction of the shaman's journey is a scholarly quibble and that it hardly matters if an ecstatic goes out to the spirits or calls them in. Why should not both possibilities obtain over the lifetime of a shaman? Hultkrantz and Eliade are, however, onto something I think when they state that shamans and shamanic experiences are not found in organized religions, although mystics and saints are.

There is a good reason for excluding the ecstasies we sometimes call mystics or saints from a general definition of shamanism. The visions of mystics and saints are likely to be highly enculturated by a known theology, and/or their visions may be subject to scrutiny and validation by other people. The shaman's ecstatic vision is also enculturated, but the shaman insists upon the validity of his or her own vision always.⁴² The shaman's vision is sometimes discussed and interpreted and commented

upon by others in the group;⁴³ but there is never anyone within the shaman's social group who will say the shaman did not have a vision. And there is no one with any authority the shaman will accept who can call the shaman psychotic, mistaken, confused.⁴⁴ As Michael Harner states: "The concept of fantasy has no place in the shaman's world. For him all of nature has a hidden, nonordinary reality."⁴⁵ That is why shamans are able to perceive the world as animated, vivified most especially and particularly, when they are in a shamanic (ecstatic) trance state.

The well-known independence of the shaman suggests strongly it is useful to limit the use of the word "shaman" to describe ecstasies who are outside priestly religious structures. That does not mean, however, we must think shamanism is an esoteric practice restricted to isolated tribal settings in the rain forests of the world and other remote exotic places. Not at all. The point is only that it would be most surprising to find shamanism alive and well within any organized, established, hierarchical religious structure.

The originality of the shamanic vision challenges received knowledge in any form.⁴⁶ The shaman stands at the edge of the social circle, not within it. That is where many contemporary Western artists place themselves, too, at the perimeter.⁴⁷

The Earth-Centered Vision

The question arises: why is the shaman's admittedly cosmological vision an earth-centered one? How do we know that?

The answer to the second question is easier. There are countless examples of shamanic gear in ethnological museums throughout the world. There are also a fair number of descriptions which have been written by researchers concerning the use and making of these items. Among the Saami of northern Scandinavia, for example, the shaman's use of a drum to induce a trance state for both himself (or sometimes herself) and the audience is well-documented.⁶⁸ Typically, the drum is painted with a centered sun motif and depicts a tripartite arrangement of the universe. The Saamis do not worship the sun. Juha Pentikäinen states that "...the figures of the drum were a kind of cognitive map for the trip of the shaman's ego-soul between the three levels of the universe;"⁶⁹ further, the drum itself served as a sort of seasonal calendar.⁷⁰ Thus, the drum had both personal visionary meaning and a ritual public significance which was time-focused.

George MacDonald interprets the coppers of the Northwest Coast Haida within a cultural line of hunting and fishing people that he believes stretches coherently and consistently back at least 30,000 years,⁷¹ and Peter Furst thinks even longer than that, at least 40,000 years ago.⁷²

MacDonald describes the coppers as an "anthropo-cosmic equation" which organizes the structure of animals, humans, built environments, and the cosmos itself into one succinct statement: all are expressions of a shamanic cosmological model, an axially oriented, tri-level universe; the axis is the human being facing the sun, the shaman.⁷³ The shaman is just as important as the sun: the two together create a map, a time-focused orientation scheme.

The hunting masks of the Inuit of the Bering Sea are renowned for their inventive, expressive character. Each one is a form first visualized by the shaman before it is translated into a carved mask under the supervision of the shaman, who also supervises its ritual destruction.⁷⁴ The masks are not carved in duplicate, however, their symbolic motifs are replicated and stylised. How else could the shaman's unique vision be communicated to the carver and the community? Thus, holes, polka dots, and hoops are understood by the community to represent openings into and depictions of the different levels of the universe⁷⁵ where the shaman must go and return on behalf of the community.

Karl Schlesier credits the early Tsistsistas (Cheyenne) of the northern plains with the building of medicine wheels and other stone effigy figures which he describes as "spirit wheels of stone...directed to the spirits of the world above."⁷⁶ The medicine wheels and

effigy figures also served as boundary markers and gave notice of the presence of the Tsistsistas;⁷⁷ thus, once again we note that the making of a stone figure had both a private or privileged function and a public function.

Schlesier argues further:

"The foundation of Tsistsistas and Proto-Tsistsistas cultures is a shamanistic world interpretation originally shared with all fellow members of the Algonquian language family....It was carried by groups ancestral to the Algonquians from the Arctic...at least 12,000 years ago....In terms of cultural evolution, the old Tsistsistas world description...must be defined as culturally successful because the principles upon which it is built are at least one thousand, perhaps two thousand generations old (my underlining). Without the European conquests it would not have been in jeopardy."⁷⁸

(And I agree.)

It is easy enough to cite examples of the shaman's world visualized as a stratified, multi-leveled world. The question remains: why is the shaman's cosmological vision an earth-centered one?

The shaman's vision is earth-centered because the earth level described is every bit as important as any other level in the shaman's cosmos. All sacred places are initially discovered upon this earth. The Ojibway shaman chants, "Open the sky from the center;" and, states John Grim, is thereby indicating "...both the cosmic orientation of the tcisaki's mediation and the concern for individual psychic centering."⁷⁹ The visionary experience of the shaman always includes the place upon which the shaman

stands, the earth, and it matters."⁸⁰ Very often the sun's position matters also.

The shaman's vision is unlikely to be a static one of "God in his heaven, and all's right with the world." There are no schematic maps of a shamanic vision which are only of the heavens, or of hell--yet, for example, there are many such depictions of that cosmological arrangement in Christian art. That is not to say that there are no tripartite arrangements of Christian cosmology, but it is evident to one and all that the traditionally Christian emphasis is one which is hieratic and pyramidal. What matters most in Christian cosmology is "God in his heaven."

Reichel-Dolmatoff observed that among the Tukanoan Indians of the Amazon, the cosmological model was an ecological model focused upon maintaining a balance of "inputs of energy retrieved by individual effort"⁸¹ in the very territory in which they lived. That bit of land is the world, the whole world for the Tukanoan. Yes, there is land outside those boundaries, but it is not the world. The world is where the Tukanoan live. The cosmological view of the Tukanoan is one comparable in several significant ways to those of the Navaho, discussed in chapter one. The Navaho world is bounded by four sacred mountains. In the sacred geography of the Navaho, the names of the mountains are known; it is not known which geological chunks of terrain carry the sacred names. It

really does not matter--because the world itself is known, and the world is home to the Navaho.

Western philosophy from the days of the ancient Greeks has struggled to depict a metaphysical universe which could be ordered and explained in such terms as monism, dualism, even pluralism. None of these rationalistic concepts is readily transferable to the uniquely unitary, personalized, intuitive shamanic vision of the world as vibrant, animated, specific, and knowable in this place, at that time. Simplistically, one might say that Western metaphysics operates on a dynamic of exclusion and discrimination; the shamanic vision cannot be expressed in those terms. It just will not fit. In the shamanic vision, whatever is, is and it can be known; it is known in the vision, which is why the vision is one particular to time and place.

Among the Saulteaux of north-central Saskatchewan, there was once a custom of erecting small wooden figures, which are called Manitokanac figures (see fig. 26). Not much is known about them, but it is obvious to anyone finding them today, no matter what their weathered, rotten condition, that they serve to center the landscape about them.⁹² The landscape is demarcated and bounded because those figures are there--because they have been most especially placed there. According to George Peequaquat, a

fig. 26. Manitokanac figure, Ojibway, c. 1870.
Polychromed maple wood, fabric, white human hair, plastic
rosary. In one pocket a second hat, in the other pocket
tobacco offerings. 1.5m tall. Drawing by Meghan Dunn from
photographs in artscanada, December 1973/January 1974,
issues 184, 185, 186, 187.



Saulteaux, "They can make a home out of the world. This is their power."⁸³

Without a doubt, scholarly explication of the shamanic universe or cosmos is consistent in explaining it as usually evidencing a multi-layered, stratified order, whether the example provided is the symbology of the sun dance lodge, the longhouse, or some other built form, large or small, fixed in place or portable. This is likely generally quite true; nonetheless, it tends to make the shaman into some sort of a spontaneous, trance-inspired theologian. Somehow, I believe George Peequaquat's explanation cuts closer to the bone of the shaman's vision: to make the world a home.

The Artist's Vision

If the world is to be our home, then we must know where we are in the world, which ironically harkens back to Christian Norberg-Schulz's observation, quoted earlier in chapter one: "Soon if we do not know where we are going, we no longer know where we are."⁸⁴

We make maps to tell us where we are and where we need to be. We know, and the Amerindian languages make it plain, that there are several ways--all best-intentioned ways--of expressing the truth of something. As discussed in chapter one, our irreducible, ineluctable personal coordinates wherever and whenever are but two: you and I

do not stand in the same place; the dead-reckoning point on the horizon which enables you to get a fix on you standing in your place is not the same point as mine. We cannot share the same angle of vision. No one can stand in your shoes but you; no one can stand in mine but me.

Nevertheless, you could make a map. It will not be the same as my being there, but it may take me there, or it may not. It may only serve as a record of your own experience, a record that you were there. Perhaps, it will tell me something about my own maps. If so, your map has become art because it confirms and/or comments upon my own vision, my own dream, my own experience. Further, your map is now an enculturated symbol system we can decode together because both of us know part of it.

The shaman's dreams are earth-centered because they are visions of orientation, ways to make the earth a home for people who are by instinct and nature settlers as often as they are wanderers. The visualization of the dream is a form of mapping. It is also an enculturated communication system, however personal the dream.

And this is true also: artists seldom (if ever) have difficulty recognizing the aesthetic coding systems of another culture, no matter how different that culture from their own. I have never known an artist for whom the question "...but is it art?" mattered or was a question which could be sensibly asked. Non-artists ask those

questions of unfamiliar or unpleasant objects, not artists. I suspect too that shamans are also not so culturally hide-bound that they could not understand the shamanic coding systems of another culture.

Geologist David Leveson argues that our maps of the world have become deficient because we have difficulty dreaming of the earth as reality.⁸⁵ We do not look at the brick facing of our city streetscapes and recall the riverbank from which the clay was dug. Nevertheless, an artist will. And French-Canadian artist Carla Whiteside, for one, does.

Whiteside works in clay and has drawn with clay ever since she had an extraordinary personal vision of the earth. She says that clay is a means of saving knowledge. Not clay in the form of a stele or a cuneiform tablet, although that pertains, Whiteside means something more. In her earth-centered vision, clay is life itself: "I feel a carnal affinity with earth....When I hold clay in my hands I feel a sense of place."⁸⁶ Whiteside's response to clay is similar to that of the Santa Clara Pueblo artist Nora Naranjo-Morse, quoted in chapter one. Both artists are earth dreamers. In his text, Leveson, the scientist, urges the reader to dream of the earth: "If we don't, then it may be that neither we nor the earth will speak anywhere."⁸⁷

Communication systems, be they visual or verbal ones, are maps. They have structures, grammars. In this study, my concern has been in part to find the elements, the intersecting nodes of a contemporary, earth-centered, visual grammar--the earthwork. I have also been concerned with the grammar of archaic, ancient earthworks. And, I want to know if there is anything we can learn from earth-centered cultures, particularly those of our own land, the cultures which pre-date our European imports? Can we use ancient maps and traditional maps as pathfinders, as concordances for our own contemporary maps? The simple fact is that most contemporary earthwork has been built in North America. Many artists say this is intentional, not circumstantial or by happenstance.

Joseph Epes Brown argues that non-natives will never understand the Amerindian concern for land because they have not themselves a life-long, lived experience of native language. According to Brown, native language "bears" sacred power through its vocabulary, structure, and categories of thought."⁸⁸ Without command of the language, Brown states further, the non-native is not really able to take part "...in a large number of exacting rites and ceremonies which have been revealed through time, and which derive ultimately from a transcendent source."⁸⁹

Brown emphasizes the role of language as the vehicle of vision in North America. In Australia, A.P.

Elkin emphasizes the role of initiation rituals.⁹⁰ Elkin, like Brown, would probably conclude that a non-native cannot understand the world in traditional earth-centered terms. Both Elkin and Brown, however, are describing how esoteric, priestly knowledge is communicated. The autocratic, autonomous shaman is not part of any authoritative system of belief validated by ritual or even by a particular language. The shaman finds, must find, his or her own expressive language by recombining in a novel way the cultural elements of language, ritual, and whatever else it takes to convey what can be said and what can be shown from the vision.⁹¹ That is also the work of artists.

Language is only one grammar--more efficient perhaps than others--but not the only grammar, and certainly not the only grammar having the power to communicate effectively. I asked Martin Dunn, an artist and a Métis activist, if he spoke any of the Amerindian languages. His reply is on the mark:

"I used to think I was badly delimited by my lack of an aboriginal language, that I lacked some important way to think (which) other people had. But that's a trade-off. Had I had an indigenous language, would I have worked as hard as I have to learn to think visually, to explore the images I've explored? I don't think so. I've had to use imagery. I've learned a lot and I am still learning."⁹²

A Re-Appraisal of Artistic Vision

Throughout this century, contemporary Western artists, native and non-native alike, have deliberately

sought to understand the artistic motifs used in traditional tribal cultures and the sacred visions which produced those motifs. Despite everything artists have said about why these so-called "primitive" motifs matter to them, for the most part their statements are considered by scholars to be naive and uninformed.⁹³ Hence, the contemporary artist is often presented as someone who naively misappropriates (and exploits) things of which she or he has no understanding. What are we then to do with the non-native artist whose "native" imagery comes in a dream? Or the native artist who uses imagery from another tribal group? Are we to tell these people they are not permitted to dream?⁹⁴

Many art historians and critics have argued that the real reason for the contemporary artist's interest in non-Western art is a more formal one: the artist is simply intrigued by any unfamiliar colour, form, composition for which the tribal object may serve as an exemplary still-life object, a model. William Rubin calls this no more than the artist having an "object to object relationship"⁹⁵ with the tribal piece. Should the artist still insist that he or she also values and appreciates the tribal object because of its meaning, meaning which he or she somehow intuits or feels, the artist's statement is set aside. The artist is called deluded.

The critic's premise is that the artist only "thinks" he or she understands the tribal object. Rubin argues that at best the artist is entertaining no more than an intellectualized appreciation of the tribal work because the work is itself so culture-bound an object it must remain out of the artist's ken.⁹⁶

These premises underlay much of the accompanying scholarship for the New York Museum of Modern Art's 1984 exhibition--"Primitivism in 20th Century Art: Affinity of the tribal and the modern." William Rubin and Kirk Varnadoe were co-directors of the exhibition. In their preface to the exhibition's catalogue, Rubin and Varnadoe cautioned exhibition visitors that they must view the tribal artworks (which were presented as counterpoints to the contemporary Western artworks) only as work having "...the capacity...to transcend the intentions and conditions that first shaped it."⁹⁷ The prefatory cautionary note is sadly arrogant and ignorant. However denuded the work may be of context when it is hung in an art museum, the work still carries with it original intention and condition. That is its raison d'être.

What a different exhibition catalogue might have been written had the curatorial and editorial emphasis been reversed. Just imagine the shifts in meaning which would be made possible if the contemporary artwork were displayed as a documentary counterpoint to the tribal.

On the heels of the New York exhibition another point of view emerged in art historical scholarship. In 1986-87, the Los Angeles County Museum of Art sponsored a well-focused exhibition entitled "The Spiritual in Art: Abstract Painting, 1890-1985."⁹⁰ The accompanying exhibition catalogue contained 17 scholarly essays on the spiritual influence of the occult, the esoteric, and the exotic upon Western artists of the twentieth century. There, in one place, for almost the first time ever,⁹¹ readers could find full essays on the sort of topics which fifteen years ago were only footnotes to the history of contemporary art--afterthoughts of the sort expressed in university lectures as "oh, and yes, he was part of Annie Besant's circle;" or "at one point he went to live in New Mexico;" or "she read Zen and studied with Steiner."

The catalogue also contained 95 short biographical entries for the artists exhibited. The biographical entries are unusual, if not stunning. In addition to the usual sort of artist's information (place of birth, where educated, etc.), each entry cited spiritual events and religious figures with whom the artist had been in contact, and identified spiritual events which could be correlated to entries in the artist's oeuvre (and might therefore be areas of further scholarly investigation). The catalogue

also provided the reader with a short, but competent, ready reference list of spiritual and related terms--everything from alchemy to Zen Buddhism.

Clearly something important has happened in the way some art historians are now willing to discuss and critique the work of artists. In the past, art historians have tended to use one of two major approaches¹⁰⁰ when discussing the work of a contemporary artist: the patho-biographical approach which dissects the artist's work in terms of the artist's life (particularly the artist's unhappy life), or the formal approach which dissects the artist's work in terms of its compositional elements. Art historians on the whole, as Francis V. O'Connor remarks, are not very good at writing patho-biographies for artists;¹⁰¹ thus, formal critiques have predominated in the art historical literature. They still do in the Los Angeles exhibition catalogue essays.

What is different in this catalogue is that it is evident many of the art historians who contributed scholarly essays to the catalogue made an impressive effort to understand the ideas which captivated the artists and to identify and document the numinous experiences which the artist transformed and translated (via symbolising schemes) onto canvas. Some of the art historians writing in the Los Angeles exhibition catalogue decoded contemporary paintings with the same care once reserved for medieval iconography.

For example, in W. Jackson Rushing's essay, "Ritual and Myth: Native American Culture and Abstract Expressionism,"¹⁰² we read that New York-based artists throughout the 1930s and 1940s sought out examples of Amerindian art because they believed

"...the vitality and spirituality of Indian culture, as embodied in its art, could make a positive contribution to the America of the future...because it (Amerindian art) had continued unbroken from ancient times up to the present..."¹⁰³

Even more interesting, as Rushing's essay notes, artists such as Barnett Newman, Adolph Gottlieb, Jackson Pollock, Richard Pousette-Dart saw themselves as "myth-makers," "shamans," "transformers"--all words which the artists themselves even then used to describe what they did and why. The artists of the New York School not only collected examples of Amerindian work and made visits to the Southwest, they also owned and read reports from the Bureau of American Ethnology.

The artists of that period in New York strongly believed that their faith in the transformative spirituality of Amerindian art was a reciprocal one which provided their own work with a transformative meaning; and that their work as artists was to reveal the powerful mythic content of modern experience. They believed themselves to be myth-makers. Adolph Gottlieb stated of himself and his confreres:

"If we profess kinship to the art of primitive men, it is because the feelings they expressed have a particular

pertinence today....All primitive expression reveals the constant awareness of powerful forces, the immediate presence of terror and fear, a recognition of the terror of the animal world as well as the eternal insecurities of life...to us an art that glosses over or evades these feelings is superficial and meaningless."¹⁰⁴

We should not be surprised then if fifty years later artists are still insisting that these are still their primary concerns. What should surprise us is why it has taken us so long to see what the artists have wanted us to see: the necessary mythic content of art and the earth-centered vision of the artist/transformer/shaman.

Perhaps part of our hesitance to credit the artist with the enhanced role of myth-maker lies in our suspicion that artists are not the most stable of personalities.¹⁰⁵ Unhappily, there has been little scientific research into what constitutes "artistic vision."¹⁰⁶ We seem to think that artists speak in tongues, albeit visually, and are first cousins to all the geniuses, ecstasies, psychics, and other visionaries whom we also have difficulty understanding.¹⁰⁷ We therefore excuse ourselves from making much of an effort to understand the artist's visual hallucination because, as we know, mystic visions are supposed to be ineffable. Nevertheless, sometimes quite unwittingly, we do understand.

The best way to understand what an artist does, of course, is to take on the tasks of an artist: paint, really paint, all day and all night. You may then discover

the literal truth of what New York artist Susan Hall and Canadian Inuit artist Pudlo Pudlat said was true of the simple act of holding a brush or a pencil:

Susan Hall: "...my hands become unusually sensitized, I feel I can 'see' through them."¹⁰⁰

Pudlo Pudlat: "I don't have anything particularly in my head when I draw. It's all in the pencil really. My hand is holding it but the pencil is saying, 'Let me go through there.'"¹⁰¹

Conclusion

And, should you take on the tasks of the artist and paint or draw or sculpt, you may learn something else about the artist which is still not that commonly acknowledged. Artists and shamans alike use controlled trance states when they are doing their work as artists and shamans. With regard to shamans, this has long been recognized by scholars. For artists, however, the literature is only beginning to appear describing the artist's use of trance state imagery and the focused concentration and rhythm of the artist's light working trance.¹¹⁰ I know of no clinical studies, however, comparing the artist's use of trance with the shaman's use of trance, and only one anecdotal report--Mark Levy's "The Shaman is a Gifted Artist" (1988).¹¹¹ The lack of research is regrettable, but understandable.

Trance state research, like most areas of psychological inquiry, is limited by the ability of the subject to describe what is happening. The researcher has

little means of independently verifying the subject's admittedly subjective account of an internal mental state. In a controlled laboratory situation, one can monitor brain wave patterns to know when a subject is likely to be dreaming. Still, the researcher must then awaken the subject to find out if that is true. "Yes, I was dreaming," the subject replies...most of the time. What was the subject dreaming about, what does the dream mean...? Only the dreamer can say. How much more difficult is it then to study the waking trance.

Charles Tart, one of the foremost researchers in altered states of consciousness, simply uses the subject's own description as a sufficient criterion of verification. According to Tart, an altered state of consciousness for any given individual is one in which he or she "...clearly feels a qualitative shift in his (or her) pattern of mental functioning."¹¹²

One difference between an altered state of consciousness and our ordinary states of consciousness may be that the latter serves to organize our external environment whereas the altered state of consciousness works to make sense out of our psychic environment.¹¹³ For example, there appear to be similar outcomes for the trance work of both the artist and the shaman. They do things which they know how to do because they learned what they must do in a trance state.

Artists and shamans both make records, maps, of their experiences. Sometimes their experiences are extraordinary ones. Psi experiences always occur in trance, and it appears to be at least anecdotally true that the more one is "entranced," the more these unusual occurrences become ordinary ones. How much more pressing then the need to record them and to tell others of them, as we will see in Part III of this study--the personal stories of artists for whom art is a sacred endeavor, the extraordinary a familiar experience, and hierophany a commonplace.

Medical researcher Peter Butcher recently reported on one case study¹¹⁴ of an artist who used imagery revealed in an altered state of consciousness as a source for his art. In fact, the artist made a dramatic change in his artistic medium in order to make better use of the knowledge revealed to him in his trance state experiences. The artist stopped making small-scale studio sculptures and began to compose outdoor performance works.

Butcher's study is important for two reasons. First, unlike so many other psychological case studies of artists,¹¹⁵ the artist is not described in this study as having ever been a hospitalized mental patient. And secondly, the sketchy biographical statement for the artist provided in the study reads remarkably like the usual biographical entry reported in ethnographic literature for

the shaman--i.e., the shaman is typically described as someone who showed early evidence of visionary capability; was faced with a psychic crisis in adulthood; dreamed insistently; and then obtained a self-healing ability to construct an ordered world.¹¹⁶

As described by Butcher in his study, the artist at various times in his life "...experienced a number of spontaneous, positive, expanded states of consciousness"¹¹⁷ beginning at age seven or eight, again at age 16, and again at age 31. Shortly after the end of a love affair, at age 33, the artist became "inwardly disoriented"¹¹⁸ and began a radical questioning of all his previous beliefs:

"What he then experienced was very much like an encounter with a dark 'Void' or a 'Fall into Formlessness,' a world where there are no distinctions, no means of orientation, where all opposites, even good and evil were not opposites at all, but were part of one and the same thing."¹¹⁹

The artist then dreamed prolifically. His dream imagery was of three sorts: chaos, compensation, reorganization. Consequently, the artist's visual motifs changed, and changed dramatically. The artist began to source his own dreams for artistic imagery where he found motifs which appeared, repetitively and insistently so. Each time the artist dreamed an artistic motif, it appeared with a fuller meaning. As a result, the artist changed the focus of his sculpture from centering imagery to the experience of time: According to Butcher:

"He succeeded in isolating certain factors which created feelings of timelessness. These were associated with slow, unhurried rhythmical movement, a degree of repetition and focusing of perception in the here and now."¹²⁰

Butcher concludes his report with a question: "Perhaps the right hemisphere produces a form of consciousness which experiences the world in a timeless way?"¹²¹

The answer to Butcher's question is beyond the scope of my study; nevertheless, it seems to be related to how we experience and understand hierophanies because the experience of hierophany, whether it be in the form of theophany or kratophany, is one which collapses our usual perceptions of time and space. We are, at that moment "entranced."

The three chapters of Part I considered the experience of place: what are its sacred qualities and how can we recognize it? In Part II, this chapter, the earth-centered dream and vision has been presented as an orientation scheme, a personal map to tell us where we stand upon this plane of reality, the earth. Earth-centered dreams and visions are always enculturated symbol or communication systems, but they have the potential of being cross-cultural experiences in so far as they are experiences of kratophany and not of theophany. In Part III the artists of this study speak for themselves, openly and frankly of the beliefs they believe universal.

Endnotes: Chapter Four

1. Carlos Castaneda, The Teachings of Don Juan: A Yaqui way of knowledge (New York: Pocket Books, 1974), p.21: "I have called them 'states of nonordinary reality,' meaning unusual reality as opposed to the ordinary reality of everyday life." Michael Harner in The Way of the Shaman: A guide to power and healing (Toronto: Bantam Books, 1980), p.27, characterizes what he terms the "shamanic state of consciousness" or SSC (in order to specify it within the broader category of altered states of consciousness or ASC) as a visionary state of awareness in which one is suffused with an ineffable joy, is amazed at reality in front of oneself, and gains knowledge about life, death, the meaning of things, and other important matters. Marie-Françoise Guédon, however, in "Tsimshian Shamanic Images," Tsimshian Images of the Past, Views of the Present, edited by Margaret Seguin (Vancouver: University of British Columbia Press, 1984), p.185, states there is "...no such thing as a shamanic trance state"--because the methods used to achieve trance are so various worldwide and the degree of trance to be obtained just as variable, both personally and situationally.

2. As defined in Charles Rycroft, A Critical Dictionary of Psychoanalysis, 1968 (New York: Penquin Books, 1986), pp.167-168: Trance: "State of disassociation occurring in patients under hypnosis and in mediums when they are purporting to be in touch with the spirit world. Trance-like states occur in hysteria, though these are usually called spells, seizures, or dream-states; and in childhood, in the form of sleep-walking. The feature common to all these is that some part of the ego (or self) is out of action, so that the subject either surrenders his will to another or acts on wishes and phantasies that are otherwise inhibited." For the purposes of this study, however, trance states are simply states of disassociation, forms of metanoia. According to Joseph Chilton Pearce, The Crack in the Cosmic Egg: Challenging constructs of mind and reality (London: Lyrebird Press, 1973), p.10, trance states are

"temporary restructurings of reality orientations." Trance states are not forms of possession (which is what Rycroft is emphasizing in his definition), nor are they in any wise pathological. Trance states range from light to deep trance and are forms of focused concentration, both waking (light and medium trance) and sleeping (deep trance).

3. According to Marie-Françoise Guédon, "Dreams in Northern Athapaskan Shamanism," Public Lecture, University of Ottawa, Ottawa, March 2, 1989, the words "vision" and "dream" may be used interchangeably in certain contexts. For the purposes of this study, dream and vision are interchangeable words for similar experiences of altered states of consciousness. A visionary dream (as opposed to a non-visionary dream) is known by the import the dream has upon the dreamer. The dreamer knows the dream matters. It is a vision. Similarly, the visionary knows the vision matters, that it is not a mirage, some trick of the light. Visions are waking-dreams. See also Marie-Françoise Guédon, "Tsimshian Shamanic Images," p.185: "...in Tsimshian, as in many other languages, the term for dream also means vision and the term sleep is applied to any deep state of disassociation."

4. For example, in "Tsimshian Shamanic Images," p.183, Guédon describes the Tsimshian shaman's trance state as follows: "When they practice their art, shamans are not acting from their everyday point of view or their normal mind. They have to enter on 'the other side of things,' the 'other side of the world,' to use the terms of a shaman's song. This is not just a matter of cosmological definition; it is a very practical problem of leaving for a while one's normal habits, modes of thought, emotions, and other responses. They, therefore, induce in themselves frames of mind, what we now call (shamanic) 'states of consciousness' allowing them--or forcing them--to disregard the normal world and pay attention instead to the world of images, emotions, intuitions within themselves; this inner world also happens to be very close to the world of our private fantasies. Psychologists describe these states as disassociation states. Dream is one of these states. Trance, with its many different levels and orientations, offers a series of other states akin to dream although usually experienced while awake."

5. Dennis J. McKenna and Terence K. McKenna, The Invisible Landscape: Mind, hallucinogens, and the I Ching (New York: Seabury Press, 1975, p.16: "...one of the first places we should look for signs of a modern shamanism is in the artistic sphere....the artist exemplifies in his life a freedom that is similar to the superhuman freedom of a shaman."

6. Stanley Krippner, "The Psychedelic State, the Hypnotic Trance, and the Creative Act," Altered States of Consciousness, edited by Charles T. Tart (New York: Anchor Books, 1972), pp.276-296.

7. For example, as A.P. Elkin in Aboriginal Men of High Degree (New York: St. Martin's Press, 1978), concluded in his study of Australian aboriginal groups, although all members of the tribe could possess healing skills, the karadji or clever man, p.10, "...was definitely an outstanding person, a clear thinker, a man of decision, one who believed, and acted on the belief, that he possessed psychic power, the power to will others to have faith in themselves (my underlining)."

8. Holger Kalweit, Dreamtime & Inner Space: The world of the shaman, 1988 (Boston: Shambhala Publications, 1988), p.91: "According to the modern view illness disrupts and endangers life, whereas the shaman experiences his sickness as a call to destroy life within himself so as to hear, see, and live it more fully and completely in a higher state of awareness. The symptoms of shamanic sickness are in most cases confused, undefinable, and follow no known pattern."

9. Marie-Françoise Guédon, "Critical Workshop on Shamanic Method and an Exploration of the Athapaskan Shamanic Method," Department of Religious Studies colloquium, University of Ottawa, Ottawa, March 2, 1989.

10. I.M. Lewis, "What is a Shaman?" Folk (1981) issue 23, pp.25-35.

11. Ibid., p.32.

12. Guédon, "Critical Workshop on Shamanic Method and an Exploration of the Athapaskan Shamanic Method:" "The exploration of a shaman is worthless unless there are people to whom your exploration matters; you have to make something out of your experience of value, something that makes sense to your community." In other words, what results is both uniquely visionary and enculturated. Peter T. Furst in "The Roots and Continuities of Shamanism," artscanada, issues 184-187 (December 1973/January 1974), p.57, notes what happens when the shaman no longer has the social role of "...true guardian of the physical and metaphysical equilibrium of his society. It is thus no accident that in observing the accelerating process of acculturation and social and psychological disintegration of traditional native societies, scholars of the eminence of Claude Lévi-Strauss have remarked on the fact that in South America, for example, Indian communities with strong

shamanism have fared psychologically far better under the ideological and material impact of encroaching white civilization than those among whom the traditional shamanistic system had already been weakened or otherwise deteriorated."

13. Ronald Johnson, The Art of the Shaman (Iowa City: Iowa University Museum of Art Publications, 1973), pp.6-7; G. Reichel-Dolmatoff, Shamanism and Art of the Eastern Tukanoan Indians (Leiden: E.J. Brill, 1987), p.7.

14. Mircea Eliade, Shamanism: Archaic Techniques of Ecstasy, 1951 (Princeton: Princeton University Press, 1964), pp.510-511.

15. Kalweit, Dreamtime & Inner Space, p.254.

16. Mihály Hoppál, "Shamanism: An archaic and/or recent system of beliefs," Shamanism: An expanded view of reality, edited by Shirley Nicholson (Madras, India: Theosophical Publications, 1987), p.95.

17. John A. Grim, Patterns of Siberian and Ojibway Healing (Norman: University of Oklahoma Press, 1983), p.207.

18. Comprehensive overviews of the problems presented to scholarship by the complicated, worldwide complex of shamanism include Hoppál, "Shamanism," pp.76-100, and Lewis, "What is a Shaman?" pp.25-35. Joseph Campbell has written frequently on shamanism. For a variety of ethnological examples, see his compilation in the Historical Atlas of World Mythology, vol. 1: The Way of the Animal Powers (New York: Harper and Row, 1988).

19. Guédon, "Dreams in Northern Athapaskan Shamanism."

20. Ernst Kris and Otto Kurz, Legend, Myth, and Magic in the Image of the Artist: A historical experiment, 1934 (New Haven: Yale University Press, 1979). According to the authors, their study is a "sociological interpretation" of what makes the artist an exemplary figure in society. Their thesis, p.4, is: "...from the moment when the artist made his appearance in historical records, certain stereotyped notions were linked with his work and his person--preconceptions that have never entirely lost their significance and that still influence our view of what an artist is." Kris and Kurz identify twenty recurrent themes in the biographies of a great number of artists, always male and mostly Western, from Classical Greece to modern times. The themes are:

1. The artist's gifts were self-evident in childhood.
2. The artist's work is so realistic it is deceptive to

- other people.
3. The artist is self-taught, but is himself an inspiring teacher.
 4. The artist, not unlike a culture hero, is inventive.
 5. The artist is mad and/or divinely possessed.
 6. The artist's artistic vision is one divinely inspired.
 7. The artist rivals God in the ability to create (see item 2).
 8. God may use the artist as a conduit, a medium.
 9. The artist's gift creates only an illusion of reality.
 10. The artist's gift makes him admirable and dangerous.
 11. Artists understand secrets of nature.
 12. Artists are mentally superior.
 13. Artists are forgers, fakes.
 14. Artists are witty.
 15. Artists are sexually prolific and promiscuous.
 16. Artists have sole power over their artworks.
 17. Every beautiful woman painted by an artist becomes invariably the artist's mistress.
 18. Artists will kill opponents or critics of their work.
 19. Artists use hallucinogenic drugs or intoxicants in order to create.
 20. If the artist's work fails or if the artist is unable to create for some reason, the artist dies (physically, not just psychically).

21. Johnson, The Art of the Shaman, p.5.

22. Jean Houston, "Foreword," Shamanism: An expanded view of reality, edited by Shirley Nicholson (Madras, India: Theosophical Publishing House, 1987), p.xii: "The gaze of shamans all over the world is often described as being uncomfortably intense, burning through the culturally acquired veils of others, shocking them into a remembrance of who and what they really are." Tal Streeter, interview notes, September 17, 1989: "There's no way an artist can hide. Artists look strange no matter what they do or don't do to fit in."

23. Virginia Watson-Jones, "Evidence of the Visionary Tradition in Contemporary Sculpture," International Sculpture '90, International Sculpture Center, Washington, D.C., June 5-9, 1990 (tape recorded lecture). Watson-Jones's lecture was presented with 160 slides in which she correlated the use of particular motifs--body, animals, weapons, habitats, gardens--in contemporary art to archaic examples of similar visual motifs visually as evidence of her thesis that the contemporary artist is the sole inheritor of a shamanic way of seeing, a visionary

tradition which Watson-Jones believes is not culturally bound.

24. Pierre Daix in "Dread, Desire, and the Demoiselles," Art News, Summer 1988, p.133, quotes the famous story of the impact of Picasso's first visit to the Trocadero Museum in Paris with its collection of African masks as told to Françoise Gilot: "It (the museum) depressed me so much that I wanted to get out fast, but I stayed and I studied. Men had made those masks and other objects for a sacred purpose, a magic purpose, as a kind of mediation between themselves and an unknown hostile force that surrounds them, in order to overcome their fear and horror by giving it a form and an image. Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange, hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires. When I came to that realization, I knew I had found my way." Daix comments, p.136: "He (Picasso) wanted to become wholly primitive, to plunge into life's mysteries with the soul of a savage."

25. A search of the Art Index for 1979-1989 inclusively revealed less than 100 entries internationally for anything which might have been variously indexed under Shaman; Shamanism; Art, primitive; Primitivism; Art and Religion; Art, religious; Art and Mythology; and Mysticism in Art.

26. For example, Massachusetts artist Saphira Linden, co-founder of the Omega Arts Network, has developed a data base of several hundred so-called "shamanic" artists. See Utne Reader, July/August 1989, p.66. Other artists refer to themselves not as artists, but as shamans. For example, New York artist Donna Henes signs herself "urban shaman;" German artist Joseph Beuys often referred to himself as "shaman" and so did art critics when discussing his work. See Robert Hughes, The Shock of the New: Art and the century of change (London: British Broadcasting Corporation, 1980), pp.381-382; also John Russell, "Joseph Beuys" (New York Times, 1986), Reading Russell: Essays 1941-1988 on ideas, literature, art, theater, music, places, and persons (New York: Harry N. Abrams, Inc., 1989), pp.121-123. James Turrell spoke of the ability of an artist to shift perception as "...sort of what one has to do to be a twentieth-century shaman" in his interview with Janet Saad-Cook, "Touching the Sky: Artworks using natural phenomena, earth, sky, and connections to astronomy," Leonardo, vol. 21, nr. 2 (1988), p.131. Moreover, there are artists who have contributed to the scholarly literature on shamanism. For example, Tal Streeter, a New York artist, has written professionally on

Korean shamanism. There are also a number of critics and art historians who have sought parallels in ethnographic literature for the work of contemporary artists. For example, Lucy Lippard in "Fire and Stone: Politics and ritual," Seven Cycles: Public rituals by Mary Beth Edelson (New York: Mary Beth Edelson, 1980), pp.6-9, emphasises the role dreams play in the work of Mary Beth Edelson which Lippard describes as "...a collaborative meeting with life rare in the contemplative art scene." (Edelson draws upon not only her own dreams, but those of others for her motifs.) See also other examples in Lucy R. Lippard, Overlay: Contemporary art and the art of prehistory (New York: Pantheon Books, 1983) and Elinor Gadon, The Once and Future Goddess: A symbol for our time (San Francisco: Harper & Row, 1988). Thomas McEvilley in "Art in the Dark," Art Forum, Summer 1983, pp.62-71, wrote a comprehensive overview of the sometimes horrific rituals devised by artists of the 1960s and 1970s who drew upon ethnographic data from tribal culture for their motifs and their performance rationale. In his study, McEvilley equates various forms of performance art with palaeolithic and neolithic art forms in order to trace presumably shamanic motifs and fertility themes.

27. John E. Pfeiffer, The Creative Explosion: An inquiry into the origins of art and religion (New York: Harper & Row, 1982).

28. Demorest Davenport and Michael A. Jochim, "The Scene in the Shaft at Lascaux," Antiquity 62 (1988), pp.558-562.

29. One early version of the hunting accident scenario was put forth--only partly tongue-in-cheek--by Francois Bordés, who is quoted in Pfeiffer, The Creative Explosion, p.31: "Once upon a time a hunter who belonged to the bird totem was killed by a bison. One of his companions, a member of the rhinoceros totem, came into the cave and drew the scene of his friend's death--and of his revenge. The bison has spears or arrows in it and is disemboweled, probably by the horns of the rhinoceros."

30. Joseph Campbell, The Masks of God: Primitive mythology (New York: Penguin Books, 1984), pp. 300-304. However, in Joseph Campbell, The Historical Atlas of World Mythology, vol. 1: The Way of the Animal Powers, part 1: Mythologies of the Primitive Hunters and Gatherers (New York: Harper & Row, 1988), p.66, Campbell presents the same interpretation, albeit with something of a disclaimer: "Strictly thinking, it is improper to make comparisons of this kind, jumping centuries and cultural provinces."

31.Davenport and Jochim, "The Scene in the Shaft at Lascaux," pp.558-562.

32.Andreas Lommel, Shamanism: The beginnings of art (New York: McGraw-Hill Book Company, 1967), pp.105-107. Lommel, like Campbell, uses bits and pieces of disparate contemporary tribal practices in hunting cultures to explicate palaeolithic hunting cultures. Many of his interpretations of contemporary practice are suspect and his conclusions too firm given the evidence he presents for the persistence of an animal style worldwide in visual imagery. Some, in fact, are inversions of historical chronology. For example, Lommel writes, p.105: "A shadow of Siberian and shamanistic ideas also falls upon the Mediterranean and may be recognized in ancient myths. Thus a basic feature of the Odysseus legend is probably to be traced back to the wandering of the Arctic hero known among the Eskimos as Kiviok, who survives countless adventures and finally comes home to his parents."

33.Campbell, Mythologies of the Primitive Hunters and Gatherers, p.65: "Three other, possibly related, man/bull confrontations have been identified in art works of the period, c. 17,000 to 12,000 BC: one, an engraving on reindeer horn from a rock shelter, Laugerie Basse, in the neighborhood of Lascaux; another, a painting deep in the temple cave, also nearby, at Villars; and the third (some 5000 years earlier), a sculptured block in a rock shelter, Le Roc de Sers, in Charcute, dated c. 17,000 BC."

34.Campbell, Mythologies of the Primitive Hunters and Gatherers, p.66.

35.For example, Wilson Duff in "The World Is as Sharp as a Knife: Meaning in northern Northwest Coast art," The World Is as Sharp as a Knife: An anthology in honour of Wilson Duff, edited by Donald N. Abbot (Victoria: British Columbia Provincial Museum, 1981), p.221, writes: "Each image is the solution of a problem; there are a series of problems and these have to do with different artifact types. Now the word we have chosen for these series of problems solved is the word paradigm."

36.Walter F. Morris, Jr. "Maya Time Warps," Archaeology, May/June 1986, pp.52-59.

37.Paul Faulstich, "Pictures of the Dreaming: Aboriginal rock art of Australia," Archaeology, July/August 1986, pp.18-25; also Paul Faulstich, "Shaman, Ritual, Place: Sacred sites and spiritual transformation," Earth First!, vol. 9, nr. 8 (September 22, 1989), p.26.

38.Jamake Highwater, "Art and the North American Indian," Structurist 19/20 (1979/80), p.46.

39.Ibid.

40.Ibid., p.48.

41.Johnson, The Art of the Shaman, p.3.

42.Ibid., p.22.

43.Joan M. Vastokas, "The Roots of Abstraction: An introduction," artscanada, issue 226/227 (May-June 1979), pp.2-23, 68.

44.Ibid., p.3.

45.Mark Levy, "Book Review: The Art of Aboriginal Australia by Peter Sutton," Shaman's Drum, number 16 (mid-Spring, 1989), p.58.

46.Ibid.

47.Gerald Oster, in "Phosphenes," Scientific American, issue 222 (February 1970), pp.82-87, suggests that seemingly decorative geometric motifs used worldwide may have their origin in the ordinary experience of phosphenes.

48.Ibid.

49.Thomas Kehoe, "Corralling Life," Wisconsin Academy Review, March 1987, pp.45-48.

50.James Harrod, "Goddesses and Shamans or the Semiotics of Psychic Transformation in the Upper Palaeolithic (Europe)," unpublished paper, Prehistoric Religions Consultation, American Academy of Religion annual meeting, Boston, December 6-8, 1987.

51.Oster, "Phosphenes," pp.82-87.

52.Reichel-Dolmatoff, Shamanism and Art of the Eastern Tukanoan Indians, p.14: "What we are inclined to call art and enjoy as an aesthetic impression, to the Indians is a more sober means of communication in which each shape, each colour, each sound, each combination or sequence expresses a deeply felt truth which must be perpetuated and propagated." Even within the tribal group the decoding of the motifs can be privileged and/or esoteric information.

53. Ibid., plate XXXI: A Selection of Phosphene Patterns. With data obtained from laboratory experiments involving the visualization of phosphenes by more than 1000 people, Max Knoll established a classification scheme of 15 primary categories for phosphenic figures.

54. G. Reichel-Dolmatoff, "Cosmology as Ecological Analysis: A view from the rain forest," Man, vol. 11, nr. 3 (September 1976), pp. 307-318.

55. Reichel-Dolmatoff, Shamanism and Art of the Eastern Tukanoan Indians, p. 17.

56. Mircea Eliade, "Spirit, Light, and Seed," Occultism, Witchcraft, and Cultural Fashions (Chicago: University of Chicago Press, 1976), p. 119.

57. Sigmund Freud, "The Relation of the Poet to Daydreaming," 1908, Delusion and Dream and Other Essays (Boston: Beacon Press, 1956), p. 123.

58. Åke Hulthkrantz, "A Definition of Shamanism," Temenos 9 (1973), p. 25.

59. Ibid., pp. 25-26.

60. Eliade, Shamanism, pp. 110-144; 181-214.

61. Hulthkrantz, "A Definition of Shamanism," p. 29.

62. Anna-Leena Siikala, The Rite Technique of the Siberian Shaman (Helsinki: Academia Scientarium Fennica, 1978), p. 32.

63. Many researchers have noted that the social functions of the shaman in tribal settings--e.g., locating game, predicting the weather, identifying who is the cause of group misfortune--are all ones which ensure or assist the group's survival. Social responsibility in neo-shamanism, as the several forms practiced today in contemporary Western society are sometimes called, is similarly much stressed. For example, of his own work in conducting workshops in trance techniques, Serge King writes in "The Way of the Adventurer," Shamanism: An expanded view of reality, edited by Shirley Nicholson (Madras, India: Theosophical Publishing House, 1987), p. 188: "Basically, very basically, the shaman uses altered states of consciousness to communicate with and influence the forces of nature and the universe for the benefit of society. In order to do this, the shaman everywhere practices the accumulation of inner power. These are the three most distinguishing features of the shaman then: the use of

altered states; influencing events for social benefit; and the accumulation of inner power."

64. Shamans do sometimes become insane. According to Ruth Landes in Ojibwa Religion and the Midewiwin (Madison: University of Wisconsin Press, 1968), pp.12-13, among the Ojibway the shaman who became windigo or insane would ask his family to put him to death. Stanley Krippner in "Dreams and Shamanism," Shamanism: An expanded view of reality, edited by Shirley Nicholson (Madras, India: Theosophical Publishing House, 1987), p.130, suggests that shamans "...may fall into the category of 'fantasy-prone personality' identified by S.C. Wilson and T.X. Barker (1983) who found that about 4% of the general American population is fantasy prone in that they 'see' visions, 'hear' voices, and 'touch' imaginary companions. Dreams play an important role in the lives of fantasy-prone individuals; they claim to receive guidance in their dreams and even talk to dead relatives or spirits while dreaming." George Devereux, having the rare background of being trained in both ethnology and psychology, counseled a Plains Indian man who had been admitted to a Veterans Hospital for treatment of nightmares and other intense dreams. In his case study of the patient, Reality and Dream: Psychotherapy of a Plains Indian (New York: International Universities Press, 1951), Devereux concluded that "...native dream specialists are often capable of interpreting stylized dreams with impressive accuracy" in large part because native culture regarded dreams as worthy of interpretation. Other researchers however have viewed shamanism as a way station on the route to hysteria, schizophrenia, and other psychoses. See Roland Fischer, "On Creative, Psychotic, and Ecstatic States," The Highest State of Consciousness, edited by John White (New York: Anchor, 1972), pp. 175-194, and especially the work of J. Bryce Boyer, "Notes on the Personality Structure of a North American Indian Shaman," Journal of the Hillside Hospital 10 (1961), pp.14-33; and J. Bruce Boyer, "Further Remarks Concerning Shamans and Shamanism," Israel Annals of Psychiatry and Related Disciplines 2(2) (1964), pp.235-257. Anna-Leena Siikala notes that the results of psychological tests performed on native American and Inuit shamans are contradictory. Siikala in The Rite Techniques of the Siberian Shaman doubts that true hysterics would be able to be successful shamans because they could not control their trance states in a socially acceptable manner.

65. Harner, The Way of the Shaman, p.71.

66. Marie-Françoise Guédon, PhD, Department of Religious Studies, University of Ottawa, Ottawa, personal communication, November 13, 1989.

67. Alice Miller, Pictures of a Childhood (New York: Farrar, Straus & Giroux, 1986), p.14.

68. Juha Y. Pentikäinen, "Saami Shamanic Drum in Rome," Saami Religion, edited by Tore Ahlback (Uppsala: Donner Institute for Research in Religions and Cultural History, 1987), pp.124-149.

69. Ibid., p.139.

70. Ibid., pp.139-141.

71. George F. MacDonald, "Cosmic Equations in Northwest Coast Indian Art," The World Is as Sharp as a Knife: An anthology in honour of Wilson Duff, edited by Donald N. Abbot (Victoria: British Columbia Provincial Museum, 1981), pp.225-238.

72. Furst, "The Roots and Continuities of Shamanism," p.52.

73. MacDonald, "Cosmic Equations in Northwest Coast Indian Art," p.227.

74. Ann Fienup-Riordan, "Eye of the Dance: Spiritual life of the Bering Sea Eskimo," Crossroads of Continents: Cultures of Siberia and Alaska (Washington, DC: Smithsonian Institution, 1988), p.269.

75. Ibid., pp.256-307; Joan M. Vastokas, "The Shamanic Tree of Life," artscanada, issue 184-187 (December 1973/January 1974), p.131.

76. Karl H. Schlesier, The Wolves of Heaven: Cheyenne Shamanism, ceremonies, and prehistoric origins (Norman, Oklahoma: University of Oklahoma Press, 1987), p.119.

77. Ibid.

78. Ibid., pp.188-189.

79. Grim, The Shaman, p.150.

80. Bo Sommarström, "Ethnoastronomical Perspectives on Saami Religion," Saami Religion, edited by Tore Ahlback (Uppsala: Donner Institute for Research in Religions and Cultural History, 1987), p.231: "Regardless of whether the shaman intends to make his way to the heavenly, earthly, or

subterranean sphere, he must begin from a place he himself has chosen as 'anchored in reality'; it may vary but must be one which he 'really' knows: for a heavenly journey it may for example be the smoke hole of his tent, or a tree-top, for an underground journey it may be a tree root or a hole in the ground, and for a spiritual excursion into 'the real reality' on earth he must chose a starting point which is for him 'suitably' nigh." The converse of this would also pertain when the spirits are to be called into the shaman. The shaman must be in an appropriate place, or must be able to recognize that the place is likely to be an appropriate one. See also the discussion of sacred place typology in chapter two.

81.Reichel-Dolmatoff, "Cosmology as Ecological Analysis," p.310.

82.Nick Johnson, "bits of dough, twigs of fire," artscanada, issue 184-187 (December 1973/January 1974), p.61.

83.George Peequaquat quoted by Nick Johnson, "bits of dough, twigs of fire," p.62.

84.Christian Norberg-Schulz, Genius Loci: Towards a phenomenology of architecture (New York: Rizzoli International Publications, 1979), pp.25-26.

85.David Leveson, A Sense of the Earth (Garden City, NY: Anchor Natural History Books, 1971), pp.126-128.

86.Carla Whiteside, interview notes, July 12, 1989.

87.Leveson, A Sense of the Earth, p.147.

88.Joseph Epes Brown, "The Question of Mysticism within Native American Traditions," Understanding Mysticism, edited by Richard Woods (Garden City, NY: Image Books, 1980), p.206.

89.Ibid., pp.206-207.

90.Elkin, Aboriginal Men of High Degree, p.33: the world "...is believed to be the source of life in man and nature and all fully initiated men are links with it."

91.For example, the Ojibway midéwiwin rituals require the use of medicine bundles. These are personal items owned by the shaman. Grim, Patterns of Siberian and Ojibway Healing, p.165, describes the beading on one such as representing "...personal dream and/or vision connections with the Thunderer manitou-spirit with a heart line and a wavy power line to the sun symbol of Kitshi Manitou, the

Great Spirit." The personal dream is, of course, the shaman's. On the whole, it is arguable how "shamanic" the midéwiwin and its shamans are, although there are very certainly important aspects of the midéwiwin which are shamanic. In whole or in part, that question is outside my frame of reference here. See also Landes, Ojibwa Religion and the Midéwiwin, 1968.

92.Martin Dunn, interview notes, June 26, 1989.

93.See especially Robert Goldwater, Primitivism in Modern Art, 1938 (New York: Vintage Books, 1967).

94.The charge of wrongful appropriation or misappropriation of native imagery is a matter of serious concern to many artists today, both native and non-native. It is a particularly serious concern for artists who dream prolifically and significantly, using their own dreams for motifs, images, compositions. The question was discussed often in my interviews with artists. See especially the interview texts of Rick Bartow, Donna Henes, and Ann McCoy in Appendix 2 for their comments. See also Joy Asham Fedorick, "Fencepost Sitting and How I Fell Off to One Side," Artscraft, vol. 2, nr. 3 (Fall 1990), pp.9-14. Fedorick provides a "self-censorship checklist" for the non-native artist which emphasises an ethical protocol of giving "dues to the folk."

95.William Rubin, "Modernist Primitivism: An introduction," Primitivism in 20th Century Art: Affinity of the tribal and the modern (New York: Museum of Modern Art, 1984), p.10.

96.Ibid. There are a number of artist's statements countering Rubin's. For example, in 1520 Albrecht Durer wrote in his journal following his visit to an exhibition of Aztec art (part of Cortez's pillage of Mexico): "In all the days of my life, I have seen nothing that so rejoiced my heart as these things. For I saw among them strange and exquisitely worked objects and marvelled at the subtle genius of the men in distant lands. The things I saw there I have no words to express." Albrecht Durer quoted in Keith Johnstone, "Touching the Earth: Primitive artists and Western theorists," Structurist, issue 19/20 (1979/1980), p.68. Durer's response is especially touching because the matter of whether or not the Mesoamerican peoples were fully human was under debate in Europe at the time.

97.Kirk Varnadoe, "Preface," Primitivism in 20th-Century Art: Affinity of the tribal and the modern, edited by William Rubin (New York: Museum of Modern Art, 1984), p.x.

98. The exhibition later traveled to the Museum of Contemporary Art, Chicago, and Haags Gemeentemuseum, the Hague, but not to New York City. There were rumors among New York artists that no gallery or museum in the city would take it because the exhibition was too controversial in its premises. Meryl Taradash, personal communication, September 4, 1990.

99. One of the organizers of the Los Angeles County Art Museum exhibition, Lynda Dalrymple Henderson was also editor that year of a special issue of Art Journal (Spring 1987) which was devoted to mysticism and occultism in modern art. In her editorial note, pp.5-8, Henderson states she made a particular effort to include the work of young scholars, choosing these articles from more than thirty papers which were proposed for a single session, "Mystical and Philosophical Themes in Modern Art," of the 1986 annual meeting of the College Arts Association. According to Henderson, none of the CAA organizers had anticipated their call for papers would elicit so many responses, nor that so many would be from emerging scholars.

100. There are other schools of contemporary art criticism, e.g., the Marxist-socialist art critical writing most evident in the 1960s and the related, current 1980's model of Lacanian deconstructionist writing on art.

101. Francis V. O'Connor, "The Psychodynamics of the Frontal Self-Portrait," Psychoanalytic Perspectives on Art, edited by Mary Matthews Gedo (London: Analytic Press, 1985), vol.1, p.171: "...most art historical writing demonstrates a psychological illiteracy that would be unacceptable in any other humanistic discipline."

102. W. Jackson Rushing, "Ritual and Myth: Native American culture and abstract expressionism," The Spiritual in Art: Abstract painting 1890-1985 (New York: Los Angeles County Museum of Art, 1986), pp.273-295.

103. Ibid., p.273.

104. Adolph Gottlieb quoted by Kirk Varnadoe, "Abstract Expressionism," Primitivism in 20th-Century Art: Affinity of the tribal and the modern, edited by William Rubin (New York: Museum of Modern Art, 1984), p.619. Varnadoe comments however that Gottlieb has only "...fabricated a past in the image of the present."

105. Frank Barron, "The Creative Personality: Akin to madness," Understanding Mysticism, edited by Richard Woods (Garden City, NY: Image Books, 1980), pp.312-320.

106. Recently a few preliminary studies have been published. These include: Gerald C. Cupchik, "The Scientific Study of Artistic Creativity," Leonardo, Summer 1983, pp.193-195; Margot D. Lasher, John M. Carroll, and Thomas G. Bever, "The Cognitive Basis of Aesthetic Experience," Leonardo, Summer 1983, pp.196-199.

107. Jean Houston, "Myth, Consciousness, and Psychic Research," Psychic Exploration, edited by John White (New York: G.P. Putnam's Sons, 1974), p.584: "It is fitting, I think, to group these psychological types (genius, artist, ecstatic, psychic, visionary) together, for investigation often reveals that they share many of the same proclivities to altered states of consciousness, have similar experiences of eidetic imagery and time distortion, and have easier access to unconscious and symbolic material. This suggests they may be on a psychological continuum with each other and may be able easily to acquire the capacities of each other."

108. Susan Hall quoted by John R. Clarke, "Image, Technique, and Spirituality in Susan Hall's new work," Arts Magazine, June 1988, p.62.

109. Pudlo Pudlat quoted by Nancy Baele, "Inuit Artist Draws to Sell," The Ottawa Citizen, July 7, 1990, p.6-3.

110. See Betty Edwards, Drawing on the Right Side of the Brain: A course in enhancing creativity and artistic confidence (Los Angeles: Jeremy P. Tarcher, Inc., 1989).

111. Mark Levy, "The Shaman is a Gifted Artist," High Performance, nr. 43, vol. 11, nr. 3 (Fall 1988), pp.54-61. In Levy's critical study of Yves Klein, Joseph Beuys, Mary Beth Edelson, and Karen Finley, Levy argues that the shaman and the performance artist both provide their audiences with access to altered states of consciousness, and are therefore equivalent endeavors. Levy credits his knowledge of shamanism to Michael Harner with whom he has studied has visualization techniques. Harner, an anthropologist whose field work in shamanism was done in Amazonia, is one of the leading proponents of contemporary neo-shamanism.

112. Charles Tart, Altered States of Consciousness (New York: Anchor Press, 1972), pp.1-2.

113. This is more fully discussed in Charles T. Tart, States of Consciousness (New York: E.P. Dutton, 1975).

114. Peter Butcher, "Art Images associated with States of Expanded Consciousness: A study of the individual case," Leonardo, Summer 1983, pp.222-224.

115. For example, see Ernst Kris, Psychoanalytic Explorations in Art (New York: Schocken Books, 1971, 1952). Kris bases his theories of creativity on the art of the insane--specifically those who are psychotic or schizophrenic.

116. For example, see Kalweit, Dreamtime and Inner Space; also Eliade, Shamanism.

117. Butcher, "Art Images associated with States of Expanded Consciousness," p.222.

118. Ibid.

119. Ibid., p.223.

120. Ibid., p.224.

121. Ibid.

Part III

WHAT THE ARTISTS SAY: AN EXPLORATORY STUDY OF A GROUP OF NORTH AMERICAN ARTISTS

I believe three things: Artists are visionaries; art can prophesy the future; and art can reactivate the past. Art is much more potent than people are prepared to realize. I am an artist. .

Jennifer Dickson

Chapter Five

SURVEY DESIGN AND ADMINISTRATION

This chapter summarizes the methodological issues and decisions taken in the design and administration of a descriptive, exploratory study of a group of 120 contemporary North American artists. The study was conducted as a two-phase survey in 1989. Phase one, a mail-out questionnaire, was sent to 225 artists in the spring of 1989. The mailing elicited a 54.7% return rate, or 120 completed questionnaires.¹ Phase two, follow-up interviews with survey participants, took place in the summer and fall of 1989. Nineteen interviewees were selected from the group of 120 questionnaire respondents. Some of the interviews were conducted by telephone, some in person. The University of Ottawa Human Research Ethics Committee approved the design of both parts of the survey.² The results of phases one and two of the survey are presented in chapters six and seven.

Some Methodological Issues

There are several biases (or personal values, if you will) which have informed this study and the way in which it was conducted. First, for whatever reason, I know I have been long delighted by earthwork constructions, and I know I am respectful of those who make them. Second, I know that when I like the work of an artist, my experience to date has been that I almost always like the artist as an individual should we have occasion to meet. (The converse is true, too. If I like the artist, I usually like the artist's work.) Third, I do not know why that is so. I do know it means any discourse of mine on the "quality" of an artist's work is more likely to be a rationale justifying (rather than explaining) what I know I like. Further, I suspect at the heart of it, professional critics and art historians are similarly biased in their arguments and conclusions too.

To some extent, the work of an art historian or art critic can be construed as one of setting up "signifyin'" statements;³ in other words, the critic or historian argues the merits of whatever work is personally liked in ways which seem to be so broadly authoritative that it is difficult for others to dispute the argument. One response, of course, is to ignore the professional critique. Many people outside the art world do, and that may be why few people are willing to read about art.

("Coffee-table" art books are purchased for their pictures, not their critical texts.) People are, however, willing to go look at art, as is well attested by today's soaring contemporary museum and gallery attendance figures.

Objective assessments of value and meaning in art are not truly possible (no more than they are in religious studies) because artistic values, like religious values, are ones of exchange--ones of interaction, adaptation, interpretation. Exchange is possible standing in front of the artwork itself. Exchange is possible when talking to an artist. Exchange is far more difficult at a second-hand remove via someone else's written critical interpretation.

Therefore, knowing that my personal biases predisposed me to say something favourable (or at least interesting) about the artists who construct earthworks (rather than just about their work) which would make the artists' concerns (and, concomitantly, their work) important to other people, I wanted to find a way to do that effectively.

My hunches, I felt, were worthwhile ones: it seemed to me that the artist was often engaged in a religious task--one of vision and revelation; if so, then that might mean the artist's work could be called sacred. What kind of sacred? The artists would know. What had they themselves said on this matter? Some called

themselves shamans. Were they? The possibility was intriguing.

"Shaman" is a word usually reserved by scholars for certain religious figures found in non-Western societies. Could the appellation be used cross-culturally for other unchurched religious figures? After all, we do identify some people cross-culturally as "priest," why not "shaman?" However seductive the logic, there was one primary difficulty in demonstrating it. "Priest" is defined cross-culturally; "shaman" is not. (Some scholars make a distinction here: shaman is specific to a particular culture, usually a traditional or non-Western culture; whereas the contemporary Western expressions and reinterpretations of those non-Western practices are called "neo-shamanism" and are often thought somewhat suspect.)⁴ A direct equivalence (i.e., the artist is a shaman) would be much too difficult to demonstrate. Accordingly I chose to frame my question in terms of analogy (i.e., the artist as shaman) in order to keep it as open a possibility as could be.

In order to investigate those hunches in a responsible way, I decided to ask questions in a form which could provide answers to be tabulated. For any researcher, something numbered has the appeal of seeming to be more "real" than something "felt". If we can number anything, count it, separate it into groups larger and

smaller than other groups, what is counted (or what can be counted) is what we call "hard data". We may argue the interpretation of hard data, and we may argue how the data is accumulated, but we do not often argue the propriety of counting it. Counted data appears trustworthy. Thus, I turned to the social sciences for my research methodology.

The premises of social science research are straightforward ones--optimistic, orderly, pragmatic. Social science research, taking its lead from philosophy, defines theory as a set of concepts (what the theory is about) which produces a set of propositions (a relationship between some of those concepts) that, in turn, produces contingent propositions (or ways in which to test the theory).⁵ Theory always comes before research (at this point, it is called a "working hypothesis"); and, as Selltiz, et al. pithily note, "...personal values inevitably influence the choice of topic."⁶ Moreover, the researcher inevitably relies upon personal history and personal bias in order to "know" what questions to ask, to "know" what response patterns matter, and to "know" what variables must be cross-tabulated.⁷ Thus, because I already knew what my biases were and had a professional background both in survey design and arts administration to draw upon, I had a bit of a leg up on what sort of a study I was most capable of designing and carrying out by myself.

I wanted to ask orderly questions of artists. I wanted to know if the anecdotal stories some artists had told me of their lives and their work were true of other artists, too. My literature search provided me with several means of analyzing what artists do, but it was less help in providing data for why artists do what they do.

In Part I, I argued that there are common descriptors which can be recognized in the physical description of any sacred space. These common descriptors provide a framework for the visual analysis of the earthwork, be it contemporary or ancient, as a potential (if not actuated) locus of hierophany. In Part II, I argued that the analogy of artist to shaman and shaman to artist is a fruitful one to make because both appear to be mapmakers, recorders, and transcribers of trance state imagery. Moreover, both appear to have similar desires and reasons for doing the work they do.

In large part, however, my arguments in Parts I and II are perched upon the jackstraw configurations of other people's arguments. Many of these assessments are more concerned with the built thing, the artwork itself, than with the artist as an artist. That is understandable. The earthwork is its own fact; the viewer's experience of the earthwork is another fact. My concern remains with still another fact--the artist's vision, the artist for whom the making of an earthwork is an outcome of artistic vision.

Is that artist's vision a sacred vision? If it is, then we can say that the resultant work is intended to be a sacred work of art. Perhaps in actuality it is not. The work could fail in whole or part as a realized and reified vision if the artist's talent, skill, experience are not equal to the artist's vision. Regardless, my question remains a valid one: Is the artist's vision a sacred vision?

Contemporary social science research methodology identifies four ways⁹ to answer a theoretical question about a human activity: participant observation studies; controlled experiments; the analysis of personal documents⁹ and/or a reappraisal of other people's findings; and, lastly, a survey (interview, questionnaire)--to find out why people are doing something, whatever it is they seem to be doing.

All of these methods will produce acceptable studies that can be slotted under three general, and sequential, social science headings, according to Peter S. Li¹⁰--each with increasing levels of abstraction. The studies can be classified as exploratory studies, classification studies, and variation studies.¹¹ Exploratory studies are those which attempt "...to gather as much data as possible with the intent of learning more about a social group."¹² Classification studies attempt to classify social groups by certain known characteristics.¹³

And lastly, variation studies. These attempt to explain variation among members of a group.¹⁴

Of the three types of social science studies delineated by Li, the only one suitable for my purposes was the exploratory study. There is simply not enough primary data already available on artists as a group (or earthwork artists as a subgroup) to produce a study of classification or a study of variation.

In exploratory studies, surveys are often used because they collect data, describe a group (the group surveyed), and raise questions which can be explored further in subsequent studies. For several reasons,¹⁵ a survey approach appeared to be the most feasible, given time and cost constraints and my own level of expertise. Further, a survey also appeared likely to produce data in a form I would understand.

What kind of survey--interview, questionnaire? Why not both? Used in sequence (interviews following questionnaires if initial statistical returns looked promising), each could reinforce the findings of the other, and the study as a whole would benefit--and that is what I chose to do.

Phase one of the survey consisted of a mail-out questionnaire which was sent to 225 artists. The survey used a broadly sketched definition of shamanism since the hypothesis of the artist as shaman was tentative; the study

exploratory; and because "...such studies by definition do not start with explicit hypotheses."¹⁶

My proposal for a survey of artists was presented to the University Human Research Ethics Committee in January 1989. The documentation package consisted of two covering letters to artists, the survey questionnaire itself, the committee's own research questionnaire on ethical safeguards, and an explanatory memorandum describing my research problem (see Appendix 1). Permission to proceed with phase one of the survey (the mail-out questionnaire) was given January 24, 1989.

Design of the Questionnaire

Any questionnaire is no more than a form which the respondent fills out in some way. There are two basic sorts of questions--open-ended questions and fixed-choice, or closed answer questions. Open-ended questions state
Selltiz et al.:

"...merely raise an issue but do not provide or suggest any structure for the respondent's reply; the respondent is given the opportunity to answer in his own terms, and in his own frame of reference."¹⁷

Questions with fixed-choice answers come in various sorts (for example, pre-coded answers; check-all-that-apply answers; order the following...; do you agree or disagree on a scale of...; and other sorts of ranking methods).¹⁸

An exploratory study permits the use of both types of questions--open-ended questions or questions with fixed-

choice answers. Open-ended questions are particularly helpful in studies concerned with motivation.¹⁹ Similarly, the analysis of open-ended questions can be both quantitative and qualitative--one telling us "how many", the other giving us the "sense" of the aggregate--if we know what we are looking for.²⁰ Stanley and Wise caution that quantitative data is not more valid than qualitative data, even if more prestige is afforded the ability to count noses.²¹ For that matter, simple nose counts do not tell us much of anything at all,²² however elegantly presented in bar, pie, and scattergrams.²³ They have meaning only in context, as noses on the faces of study participants.²⁴ Thus, it is usually necessary to capture qualitative findings as well as quantitative data.

The open-ended question is quantitatively and qualitatively more flexible (and certainly more respectful of the participant's initiative in completing the questionnaire) than the question with fixed-choice answers, but without doubt answers to open-ended questions are difficult to code numerically.²⁵

Many surveys today use questions with fixed-choice answers. Their popularity is derived in part from the ease of coding the answers for computer tabulation and in part because questions with fixed-choice answers provide quantified results. On the other hand, the use of questions with fixed-choice answers also means that in

order to establish useful cross-tabulations, the researcher must determine in advance all of the possible answers the respondents may wish to offer--a potentially dicey situation in some circumstances. If, however, the questions are open-ended, the respondent's comments guide the researcher's understanding and help direct which cross-tabulations are warranted.

I felt an open-ended question format would be particularly appropriate for this study because there was no way of pre-determining any of the response categories; and, as Cicourel, pithily states: "Standardised questions with fixed-choice answers provide a solution to the problem of meaning by simply avoiding it."²⁶ Moreover, because I often find questions with fixed-choice answers irksome, if not offensive (when the answer I want to give is not available as a check-off), and because I always find questions with fixed-choice answers tedious to complete, I assume others do also. Having decided at the outset, I would not ask any artist to answer a query I myself did not find interesting, I decided all of the questions should be couched in a format appealing to me, were I the respondent. This meant allowing enough questionnaire space for lengthy answers, but also mentioning in the instructions that simple "yes, no" answers would be just fine, too.

I hoped it would be possible for the respondents to complete the entire questionnaire in 15-20 minutes²⁷--as a

coffee-break diversion I assured one artist with whom I discussed an early draft of the questionnaire.²⁸ However, judging from the length of some responses, many artists devoted more time than that to writing their answers--again, indicative of the appeal the questionnaire held for them.

The questionnaire itself consisted of 23 questions, 14 of which were open-ended, not one of which was precoded. These produced approximately 70 descriptive factors, or variables, for coding²⁹--some with many possible responses. (Although Li advises that not more than 10% of the questions be open-ended because of the difficulty of sorting and analyzing the responses,³⁰ I accepted the difficulty at the start when I set up a questionnaire with mostly open-ended questions.)

Format of the Questionnaire

The questionnaire was simple in design and humble in presentation (see Appendix 1). The complete mailing package consisted of two five-page questionnaires, each questionnaire with an attached tear-off sheet for name and address (to be filled out only if the artist wanted to receive a summary of my findings; was willing to be interviewed; and/or could make slides and prints available). There were two covering letters, one to the named artist, one to accompany the second questionnaire

should the artist want to forward it on to a colleague for completion and return to me. Two pre-stamped, but not self-addressed, plain white business envelopes were included for the return of both questionnaires. The letters, stapled questionnaires, and envelopes were paper-clipped into two separate sets, one for the named artist, one for the second artist if forwarded. The mailing envelope was a plain, big brown envelope, its return address hand-stamped with the Religious Studies Department's rubber stamp, and I hand-wrote all the artists' addresses. The covering letter was typed on Religious Studies Department letterhead, then photocopied. I hand-wrote each artist's complete name for the letter's salutation. The questionnaire itself was word-processed, then photocopied (one side only) and stapled.

In short, the physical format of the questionnaire was low-key, one intended to look like a student effort.³¹

The covering letter to the artists stressed that their participation in the study mattered because they had been "...by no means 'randomly selected'." My letter also emphasized that all of the questionnaire responses were to be pooled with those of other artists; that there were maximum safeguards for confidentiality; that any question could be omitted by the respondent; and that the master list would be destroyed at the end of the study (see

Appendix A). For that matter, no one but me would have access to the master list at any time.

Goode and Hatt caution³² that the difficulty with responses from an anonymous questionnaire center upon the reliability of the information provided because it is not possible to independently verify the data. I thought this a spurious objection. The sort of questions I wanted to ask demanded that the respondent be assured confidentiality and anonymity. Moreover, if the artist did not want to participate in the survey, the questionnaire could easily enough be trashed.

My home telephone number was included along with a promise to return any telephone call. Four artists did call, one to ascertain how "real" I was, the other three to find out if it was too late to send in their questionnaires.

As important as all of these niceties may have been in generating a sense of good will and confidence in being part of the study, several of the respondents' written comments (and one of the telephone calls) indicated that what mattered more was what I said about my own background in the covering letter--particularly that I am a published poet,³³ and that the questions I was asking were "...drawn from my own creative experiences as well as my research."

Survey Participant Selection

I wanted to find artists for whom earth was an important motif in their art because of their visionary-- and I hoped "shamanic"--experiences, especially the experience of kratophany as a power particular to place. I thought it likely that among the artists who had constructed earthworks (or who wanted to construct an earthwork), I would find that sort of visionary; but I had no way of knowing how many artists there could be in North America who were attracted to the construction of earthworks. Hence, I had no way of drawing a random, systematic, stratified, cluster, or multi-stage probability sample.³⁴ This meant at the start I knew I would not be able to generalize to a larger population using statistical tests of significance and inference from the data my study would generate; but I also knew this was not necessarily a drawback. Exploratory studies frequently use non-probability samples. The studies are, after all, "exploratory" in the hope of being "explanatory."³⁵ I therefore used a non-probability sampling technique-- specifically quota³⁶ in combination with availability³⁷ (to be supplemented by snowball sampling)³⁸ in order to construct a "purposive sample." In other words, I constructed a sample whose basic assumption was that it covered all bases, and I believe it did.³⁹

My goal was to obtain 100 completed questionnaires. Because I intuitively felt I needed to get four times that many out into the world if I were to have any hope of receiving 100 back, I sought out 200 names and addresses of working artists throughout North America, who appeared from their work, or published statements about their work, or the personal recommendations of others to be artists who ought to be part of this study--either because they were known to be involved with earthworks or they might be involved with earthworks (if they were concerned with the earth and/or nature in their work).

Specifically, I wanted 200 artists, half male, half female with North American addresses--half United States, half Canada. Each of these artists would receive two questionnaires--one to return to me, the other to hand on to another artist to complete and return to me.

I did not limit my selection to those who are sculptors (or work in a three-dimensional medium) because I had no way of knowing what the artist's full oeuvre might be, nor did I want the so-called "quality" of the artist's production to be a criterion for inclusion on the mailing list because that would have involved some sort of external jurying process.¹⁰ It would also have made it difficult to use a snowball sampling distribution in the survey.

Of the 200 artists, half male and half female, I also wanted 50, or 25%, to be self-identified native

artists--not as a "control group" in the study, but as a "comparison group."¹¹ The 50 native artists, ideally, should also be equally divided between male and female, Canada and the United States.

There were several reasons why I decided I would not split my original mail-out list evenly between native and non-native artists: most importantly because I was cautioned that native artists might not want to discuss their art or their artistic vision via a mail-out questionnaire.¹² If that proved true, it might mean losing more than half of my potential respondents. Further, it was possible too that among my so-called "non-native" list there could be people of Amerindian heritage, who had chosen not to be identified as "native artists" in their professional work.¹³

I located the artist's names and addresses in a number of ways. My research files of newspaper clippings¹⁴ and magazine articles¹⁵ provided me with names to search Who's Who in American Art for mailing addresses. (This publication also contains the names and addresses of Canadian artists of international stature.) Similarly, Lucy Lippard's book, Overlay: Contemporary Art and the Art of Prehistory (1983), and Alan Sonfist's text, Art in the Land: A Critical Anthology of Environmental Art (1983), also provided many names for which I sought addresses (not always successfully) in Who's Who. I located a number of

Canadian artists through two fully illustrated catalogues which had been published in the preceding four years by the provincial arts councils of British Columbia and Alberta and which contained artist's statements and personal addresses.¹⁶ (N.B. most of the "no such address" returns by the post office returned to me were for those artists listed in the Alberta catalogue.) I culled the files at Gallery 101 (a nonprofit artists gallery in Ottawa) for more names and addresses with the help of the gallery director, Paul Coulliard. The National Indian Arts and Crafts Corporation, Ottawa, was able to supply me with several addresses for the lists of artists I had saved from recent juried exhibitions. My own address book was another source, particularly for those artists with whom I had worked ten years ago while program officer for the New Jersey State Arts Council's art in public places program (Arts Inclusion, 1979-80). And, lastly, I beseeched a number of friends, who are working artists in Canada and the United States, to please share their address books with me.¹⁷ When all efforts failed to locate addresses for several of the names I had on my list, I simply sent those artists their questionnaires in care of the organizations which had showcased their work, e.g., the Alberta Indian Arts and Crafts Association and the publication Shaman's Drum. Surprisingly, that worked out well. The questionnaires were forwarded promptly to the artists.

Response Rate to the Questionnaire

In this manner, I compiled a mailing list of 225 names and addresses. Canada Post returned 19 questionnaire packages to me marked "incorrect address"; none were returned by the U.S. Post Office. Three prominent American artists returned their questionnaires with courteous notes wishing me well, but saying they would not participate in the study. Others just as well-known in Canada and the United States did participate. Thus, of the 225 questionnaire packages I mailed, a total of 203 presumably were delivered--a number quite close to my initial goal of 200 for the mailing list.⁴⁸

The Canadian mailing was done February 21-22, 1989; the United States mailing took place February 23-24. One month later, simple follow-up postcards (actually, handwritten 4"x 6" index cards) were sent to all of the native artists from whom I had not a reply, and every other presumably non-native artist from whom I also had no reply.⁴⁹ I did not send reminder postcards to artists for whom I had only a gallery or overseas mailing address. By March 17, I had returns of 56 from my original mailing list, one refusal, and 14 from the "snowball" list. Jackson states that of a survey's total return one should expect 30% will arrive after one week and 85% of the total after two weeks.⁵⁰ This was not true for my initial mailing--perhaps because the packages were bulky (although

all were sent first-class mail)); perhaps because two national postal systems were equally involved. The follow-up Canadian mailing took place March 20, and the United States mailing March 23.

By May 26, my returns were 104 from the original mailing list and 16 from the "snowball" list for a total of 120 completed questionnaires (see Table 2). I had reached my stated goal of 100, and exceeded it. My response rate was 54.7%.⁵¹ The response rate, and the consistency of answers to the queries makes the survey both reliable and valid⁵² for this population--those who responded to my questionnaire.

There was no way to predict in advance what the response rate would be or ought to be. Other studies⁵³ show that response rates are highest for mail surveys of students, military personnel, and government agency employees (artists are none of these); highest when the topic of the research matters to the participants (I could only hope it mattered); highest when there are financial incentives for participating in the study (there were none); highest when registered mail is used for the initial mailing (I could not afford the cost); and highest when follow-up comprises three more mailings and a telephone call reminder (there was only one incomplete follow-up--a postcard). By incorporating all of these attributes into the distribution of a mail-out survey, some researchers

claim return rates of 75%-90%.⁵⁴ I was able to trade on only one--the inherent appeal of the research topic to those receiving the questionnaire. (Canada, moreover, is known to produce a 7% lower response rate on mail-out questionnaires than the United States, but no one knows why.)⁵⁵ I was, therefore, quite satisfied to have 120 questionnaires returned, fully completed, and a response rate of 54.7% (see Table 2).

Perhaps even more impressively, of the 120 artists, 97 said they wanted to receive a summary of my findings; and 87, including 11 native artists, said they would be willing to be interviewed in a second stage of the study. Further, 78 indicated they would be able to make available for use in the dissertation slides or prints of their art; and (the completely unanticipated bonus) 23 artists sent additional material, including: copies of their *résumés*, published critiques of their work, printed proposals for sculptures they are hoping to build, suggestions for books they thought helpful to my study, and articles they themselves had written. Others just scrawled their greetings and encouragements on the questionnaire itself--two, in fact writing their names on every page of the questionnaire, one saying, "Use my name, this is me!" One artist simply enclosed, without comment, cedar clippings--which I interpreted to be a blessing on my task.⁵⁶

TABLE 2: Artist's Questionnaire Response Rate¹

	nr. mailed ²	completed	(nr. from snowball)	response without snowball %	response with snowball %
Female³					
Native (Can)	14	6	--	42.8	42.8
Native (USA)	4	5	(1)	100.0	125.0
Non-native (Can)	28	27	(6)	75.0	96.4
Non-native (USA)	55	35	(1)	61.8	63.6
subtotal	101	73	(8)	64.3	72.2
Male					
Native (Can)	23	7	--	30.4	30.4
Native (USA)	6	4	--	66.6	66.6
Non-native (Can)	32	20	(5)	46.8	62.5
Non-native (USA)	41	16	(3)	31.7	39.0
subtotal	102	47	(8)	38.2	46.0
TOTAL	203	120	(16)	51.2%	54.7%

¹The response rate is determined by dividing the number of questionnaires mailed by the number returned. Two response rates are provided: the first one does not include the questionnaires returned from the snowball distribution; the second one does. Thus, the completion rate for the second response rate can exceed 100%; it cannot for the first.

²The identifications under "number mailed" of male and female and native and non-native are as I had identified the artists on my mailing list. All of the identifications under the "completed" column and the response rates are as the artists identified themselves in the questionnaires they returned, and that is the classification used for the rest of the questionnaire's analysis. All 120 respondents identified themselves as male or female on the questionnaire. Six of the respondents, however, gave no ethnic identification for themselves. In this table they are listed as non-native. They are omitted from the ethnicity cross-tabulations. Native artists were identified by me as native solely because they had chosen to exhibit as native artists. Although many of native artists returning their questionnaires indicated that theirs is a mixed native and European heritage (as are most Amerindian peoples in North America), I continued to classify them as native artists for the rest of my analysis because that is how they are known professionally.

³The male and female response rates were roughly even in number before the reminder postcards were sent out. The number of women in the study nearly doubled following the reminder.

Interview Procedures

The interviews were intended to be as informative as possible, yet fully protective of the artist's privacy. Each artist was first contacted by telephone and asked if an interview (by telephone or in person) could be arranged. Several possible dates, times, and (in some cases) places were suggested. The artists were told that the interview format would be somewhat formal, in that I would be following a protocol approved by the University of Ottawa's ethics committee. The artists were also told I would need to obtain a signed permission slip from them before the interview, and that I would mail the form to them (see Appendix 1) or bring it with me along with a copy of their completed questionnaire which they could use for reference during the interview, particularly with regard to the questions I wanted to explore in more depth. I also told the artists I would prepare a typed text of our conversation and forward it to them within thirty days of the interview in order that they might make changes, corrections, and additions for me to incorporate into the interview text.

The interview permission form stated what topic areas I wanted to explore, explained again that at any time the artist could end the interview (which I estimated could be done in less than two hours) or refuse to answer any question I might ask. The form also asked the artists if

I might quote them by name, and if not, could they be identified as (for example) "Canadian woman artist living in a city." All but one artist gave permission to be quoted by name.⁹⁷ The form also requested permission to make a tape recording (not of broadcast quality) during the interview as a back-up for my written note taking, and the artists were assured the tape would be destroyed. Only one artist requested that no tape recording be made. The form also clearly stated that at any time, even following the interview, the artist could withdraw permission to be quoted by name in my study.

In keeping with the open-ended question format which had characterized the questionnaire portion of the survey, I did not prepare a written list of questions to ask the artists. It was my intention that the interview be a friendly, purposeful conversation, not an interrogation. And all of the interviews were. Several themes soon appeared which were explored throughout the interviews fairly consistently. These are discussed in chapter seven.

Selection of Interview Participants

Initially, I had thought that if I did add interviews into my survey design, I might interview five or six artists at most. I had not imagined so many of the questionnaire respondents (87) would be willing to be interviewed, nor had I imagined I would have so many rich

responses to the questionnaire itself. And, I certainly never imagined so many prominent, very busy artists would want to be part of this study. Knowing that I might never have this sort of entrée again to the artistic community, I revised all my first thoughts about how many artists I might want to interview and decided to plunge ahead with as many interviews as I could schedule in an intensive six-week summer period--half in person, half by telephone--during June and July 1989.²⁸ Two others, at the artists' requests, were scheduled for September. There were 19 interviews all together.

I did not try to reproduce the demographic profile of the questionnaire respondents in my selection of interviewees. Instead, in my selection of 19 interviewees, I tried to maximize the number of native artists (7)²⁹ and the number of artists who had completed earthworks (8) or wanted to do an earthwork (6) while, at the same time, ensuring that half (10) were women. As a result, overall only 7 of the 19 had Canadian addresses. I also tried to schedule as many as I could of the most famous into my group, yet hold my telephone interviews (8) to fewer than half of the total.

Interviewing

The telephone interviews were scheduled for evening hours in order to hold down the long distance costs, but

the specific time and date were specified by the artists. The in-person interviews were held at various times and places, usually at the artist's studio or home. Three were held at my home (because that was more convenient for the artist), one was at a commercial gallery where the artist had a solo show, and one was held after hours at the artist's business office at his suggestion because the office was air-conditioned--and neither one of us had homes which were. (There was a record-breaking summer heat wave at the time.) Several of the interviews were just under two hours, most were 2.5 hours, one was five hours and two were done in two parts because the artists wanted to continue their interviews beyond the originally scheduled times.

Not all of the interviews were taped. In one case the artist requested there be no tape made; in the other cases the tape recorder malfunctioned or I set it up improperly.

The pattern of the interviews was usually the same. Following the usual exchange greetings of courtesy ("Did you have trouble getting here? May I offer you something to drink?"), I would explain--after we were both settled comfortably, usually about a table--how I had come to obtain the artist's name and address and what I knew of the artist's work. I also expressed at the outset my sincere thanks that they had consented to be part of the interview

phase and had taken the care they had with the questionnaire. I explained again the privacy protocol. If the artist had not yet signed the interview permission form, I obtained the artist's signature before proceeding any further. I then set up my tape recorder and notebook, and handed the artist a photocopy of the artist's own questionnaire with the questions circled that I wanted to further explore in addition to the topics indicated on the interview permission form.

Then we were off and running. If the artist had not already told me why s(he) had taken the time to fill out the questionnaire, I asked. Often I phrased my questions in this manner: "So far my number counts show this sort of thing, but you've indicated another angle..." (or "...and you seem to have similar views"), "...can you explain further?" I also very often said, "One artist described something to me that I've never heard of...etc., are you familiar with that sort of thing?" In that manner, our conversations always proceeded easily and gracefully with much good humour.

At the end of each interview, I closed my notebook, turned off my tape, and said, "Well, I've asked you heaps of impertinent questions, your turn. Is there anything you'd like to know about me?" Sometimes there was. Sometimes, if the artist was a Canadian resident, that was the moment chosen to express his or her amazement that the

University of Ottawa (consistently, it seems, perceived within the Canadian arts community as restrictively, parochially Catholic) had permitted this sort of doctoral dissertation project to take place under its aegis. A comment of this sort occurred six times. Most often the artists asked that I please stay in touch because they wanted to know what the outcome of my work would be and how it would be received. I promised that the written text of our conversation would be sent straight-off to them for their verification and approval.

Every in-person interview began with a friendly handshake and a warm smile; they all ended with hugs. The rapport and candor which characterized each interview--in-person or telephone--was exhilarating, inspiring; all were experiences to cherish, and I do. Inevitably, the interviews closed with the artist inviting me to come visit "just any time at all." Several of the artists had small, rare presents to give me--copies of their exhibition catalogues or a limited edition book, for example. And some of the artists have stayed in touch via the occasional telephone call, note, exhibition and/or social invitation.

Interview Text Verification

All interview texts were sent out to the artists within a month of the interview, many within two weeks, each with a hand-written thank-you note, and some with

copies of a poem or two of mine if that had been part of our conversation also. My covering note with the text asked the artist to make needed corrections, then return the text to me. Corrected texts or permission to use the text as is were received from all but two of the artists.⁶⁰ There is, however, a third artist who, one year later, still calls sporadically to leave a telephone note stating that he is going to send me back his text one day soon. I spoke with him last in August 1990. At that time he stated his interview text was essentially correct and to go ahead and use it as is. He also repeated his invitation to come visit the work site or studio whenever I am next in New York City or New Mexico.⁶¹

Very few changes were requested by the artists with the exception of one artist who had some substantial second thoughts concerning the boldness and propriety of her religious sentiments when she read them in writing as I had transcribed them. We met to discuss her concerns. She agreed I had recorded her sentiments accurately and that she really believed what she had said, but she was uneasy about other people knowing that about her. I reminded her she had the right at any time to withdraw the permission she had given me to quote her by name, and that I would prefer she do that rather than request a substantial alteration to the text which would be false to the content of the original interview. I assured her that her privacy

was safeguarded because she had the right to be cited anonymously and could at any time withdraw her permission to be quoted by name, but I could not give her the right to censor my research data. Her interview in its original form was important to me because I had asked questions of belief of everyone. The artist then agreed to work with me on a text we could both find useful and acceptable. The collaboration was successful. I retained her permission to quote her by name, and she initialed every page of the final interview text as accurately recorded.

Each artist (except for the one artist for whom I did not have permission to quote by name) was also asked to supply two slides or prints of work for possible use as illustrations in my dissertation text and for classroom lecture and scholarly presentation purposes (but not for publication), and for which I would pay the duplicating costs. All but two artists sent something.

Participant Follow-up

The instructions sent with the original packet of questionnaires to each artist stated that a summary of my statistical findings would be sent to any artist who completed and returned a separate tear-off sheet for name and address. Many did. In January 1990, I mailed off an eight-page single-spaced memorandum to 97 artists from the questionnaire group. The memorandum summarized the

statistical data from my questionnaire analysis and listed the 19 artists interviewed (18 by name). I invited feedback and comment on the statistical summaries. Five artists responded with written thank-you notes and words of encouragement, others with similar telephone calls. One artist sent me a lengthy and thoughtful letter, expressing his sadness that so many artists should appear to "...look to religion or paranormal experiences for guidance" rather than to--in his word--"reality".⁴² (A similar misgiving had been expressed earlier by one of the artists, who--although completing the questionnaire--wrote a separate letter to me stating that he thought I had set forth on a silly enterprise.)

My memorandum also stated that the text of the artists' interviews, which comprised more than 175 pages of single-space manuscript, could be forwarded upon request for the cost of photocopying and mailing.⁴³ There were three requests.

Conclusions

The response to the questionnaire and the continuing warm interest shown in my research project by the artists involved in the study indicate that my questions were timely and welcome ones, and that it is possible to study artists as a social group using the statistical profile methods of social sciences. Further,

as an exploratory study, my simple survey succeeded in identifying patterns within the group of artists surveyed, (see chapters six and seven); and--just as importantly--the study was also successful in identifying important questions which can be explored in later follow-up studies. These are useful results because I found only one study^^ in my literature review which asked questions somewhat similar to mine and then only in part, and only with regard to some of the topics I explored in the interview phase of the survey (particularly travel experiences and the role of the artist in society, see chapter seven).

Several factors were probably key to the success of my survey of artists: the design and format of the questionnaire itself (notably the use of open-ended questions); the personal appeal of the questions asked (earthworks and reasons for wanting to do them; visionary and paranormal experiences; travel experiences and ethnic group attitudes); and the sympathetic and open manner in which the questions (both questionnaire and interview) were presented. In short, I was candid and I was respectful of the artists; so were they with me.

Were I to do a project similar to this one again, there are two changes I would make: first, I would use a different statistical program for analyzing my data; and second, I would know to plan a much larger budget for photocopying, mailing, and stationery. Data collection and

analysis proved to be more expensive and time-consuming than I had anticipated. Little costs and little problems proliferated--a fairly typical experience it seems for most survey researchers.⁴⁵ None of the problems were difficult ones to solve, but the tedium of solving them was often fatiguing. The statistical program I used⁴⁶ for my data was clumsy and difficult for a naïf to understand and use--particularly for manipulating the large number of variables which my questionnaire generated.⁴⁷ I regret having not been able to do a more thorough follow-up mailing of the questionnaire list--i.e., postcards sent to everyone, not just some, and not just once but twice if needed. I also regret my not having been able to send to all the interviewees at my own expense copies of everyone's interview transcripts.

Endnotes: Chapter Five

- 1.Canada Post sent back 19 undelivered questionnaire packages, and three artists in the United States--Daniel Goode, Robert Rauschenberg, and Judy Chicago--returned their packages with courteous notes saying they would not be part of this study. Of the 203 packages which presumably were received by the artists for whom they were intended, a total of 120 questionnaires were completed and returned. Thus, the return rate is 54.7%.

- 2.Certification of Institutional Ethics Review Committee, University of Ottawa School of Graduate Studies and Research, January 24, 1989, and June 21, 1989. Members of the Committee: Ann Denis (Sociology), Viola Duff (Nursing), Pierre Ritchie (Psychology), Joseph Hinke (Anatomy), Brad Morse (Common Law), Jean Farrall (Research Services), and Beatrice Wickett (Elisabeth Bruyere Centre).

- 3."Signifyin'" is a Black American term for word play which delimits the listener's ability to get at the sense of what the speaker intends or means. For a more complete discussion of the relationship between the signifier and the signified, see Charles H. Long, "Introduction," Significations: Signs, symbols, and images in the interpretation of religion (Philadelphia: Fortress Press, 1986), pp.1-9.

- 4.Daniel C. Noel, "Can the New Shamanism Come of Age? Cross-Cultural Fantasy and Fictive Power in a Popular Religious Movement," unpublished paper presented at the annual meeting of the American Academy of Religion, New Religious Movements Group (A13: Cross-Cultural Themes in the Study of New Religious Movements), New Orleans, November 17, 1990.

- 5.Winston Jackson, Research Methods: Rules for survey design and analysis (Scarborough, Ontario: Prentice-Hall, Canada, 1988), p.37.

- 6.Selltiz, et al., Research Methods in Social Relations (New York: Holt, Rinehart and Winston, 1966), p.29.

- 7.Aaron V. Cicourel, Method and Measurement in Sociology (London: Free Press of Glencoe, 1964), p.21.

- 8.Jackson, Research Methods, pp.19-34.

- 9.The use of personal documents presented a real option; however, I eventually chose a survey format in the belief a survey would be faster, more timely, and more specific to the problem of my research. I very much wanted to find out

what artists wanted to say about themselves--without the interference of an editor's blue pencil--not what others thought they should be saying, a drawback to all published documents. Nonetheless, I did not discount the value of personal documents. As Selltitz, et al. note in Research Methods in Social Relations, p.327: "Two types of personal documents have added considerably to our knowledge of inner experiences: (1) descriptions of rare and extraordinary events in human life; and (2) diaries and letters dealing with the inner aspects of more frequent and ordinary events." With that in mind, I constructed a questionnaire which attempted to elicit personal-document-type statements from the survey participants.

10. Peter S. Li, Social Science Methods (Toronto: Butterworths, 1981), p.19.

11. Jackson, Research Methods, pp.3-6, delineates two basic types of studies--descriptive and explanatory--a classification schema which cuts across the trifold one used by Li. In Jackson's schema, an exploratory study is a descriptive study; classification and variation studies are both explanatory studies. According to Jackson, the descriptive study answers what? and how many of what? It usually involves population samples that are planned to be representative of a larger population. The explanatory study is concerned with description but attempts to understand or explain relationships. It asks why? Strict sampling procedures may be relaxed in explanatory studies because the relationship queried is assumed to be one occurring regularly anyway.

12. Li, Social Research Methods, p.19.

13. Ibid.

14. Ibid.

15. In fact, of these four methodologies, only a survey was feasible for the following reasons: I could imagine attempting a participant observation study using a case study approach, but the outcome was likely to be biography, not case study. And, however valuable a literary biography might be, it would be too time-consuming to write, and difficult to defend as an academic dissertation. An experimental design also appeared to be out of the question. I could not imagine how I should ethically concoct one, no matter how cooperative the artist as guinea pig. Relying solely upon personal documents and the research of others seemed unwise. My literature search had already found little material specifically concerned with artistic motivation, and no index term which would easily

lead me to artist's statements in which the artist speaks of being a shaman.

16.Selltiz, et al., Research Methods in Social Relations, p.399.

17.Ibid., p.257.

18.Jackson, Research Methods, pp.93-103.

19.William J. Goode and Paul K. Hatt, Methods in Social Research, (New York: McGraw-Hill, 1952), p.182, caution that the open-ended question "...demands a still greater amount of energy, willingness and care on the part of the respondent." I do not agree. I mistrust the accuracy of my own responses to questions with fixed-choice answers because I am not certain--especially with ranking queries--that I have followed the directions explicitly.

20.Li, Social Research Methods, p.xii.

21.Liz Stanley and Sue Wise, Breaking Out (London: Routledge & Kegan Paul, 1983), p.21.

22.Researchers owe their study participants more than simple nose counts. In "The Personal Document in Anthropological Science," The Use of Personal Documents in History, Anthropology, and Sociology (New York: Social Science Research Council, n.d., c.1945), pp.79-173, Clyde Kluckhorn writes (pp.162-163): "Unless they can learn to delineate the emotional structure of societies, serious persons who wish to learn about the life of human beings in groups will properly turn to literature rather than to science for enlightenment."

23.Goode and Hatt, Methods in Social Research, p.368.

24.Kluckhorn, "The Personal Document in Anthropological Science," p.112; also Goode and Hatt, Methods in Social Research, p.368.

25.Before any coding can take place, there must be a content analysis of the responses. One researcher, Ken Watson of Rideau Consultants, Ottawa, advised me it would take "a long day" to code 100 five-page questionnaires. I therefore prudently scheduled three days for this task. In fact, it took 14 very long days for the initial coding of 120 questionnaires. Several additional days were required later on when I collapsed categories and created additional variables. (Watson thought my answers were already mostly pre-coded.)

26.Cicourel, Method and Measurement in Sociology, p.108.

27.Goode and Hatt, Methods in Social Research, p.137, state that informant fatigue occurs at 15-25 minutes.

28.The questionnaire was reviewed December 1988 by telephone with three artists (Meryl Taradash, Roberta Huebener, Charles Scalin). This constituted the whole of the questionnaire's pre-test. Each person made suggestions which I incorporated fully into the questionnaire and the covering letter. For example, Huebener argued strongly that the survey participants needed to know more of my own background--most particularly, she insisted, artists needed to know that I am myself a published poet. She was right. Several of the artists later interviewed stated that one reason they responded to the questionnaire was because they believed their answers were going to be understood and taken seriously since they were asked by a poet, not by a social researcher.

29.One question was not coded, only reviewed. It asked for reasons why a proposed earthwork had not been built (e.g., lack of money, site permissions, technical know-how, etc.). That question was there only to assure the respondent I was familiar with the mundane, multiple problems artists face doing their work. As expected, the barriers to the realization of an earthwork were, in fact, multiple and mundane--not lack of desire to work on the part of the artist.

30.Li, Social Research Methods, p.52. Stanley L. Payne, The Art of Asking Questions (Princeton: Princeton University Press, 1980), p.50, does say that the open-ended question has the advantage of providing "...quotable quotes which may add sparkle and credibility to the final report;" however, Payne notes further, p.54: "Its results are as full of variety as a country store, and just as hard to divide into departments."

31.The use of laser printing, an off-set booklet format, and computer-generated labels were additional costs I did not want to incur. Moreover, I felt a "finished" look would work against the "personal appeal" which I wanted the questionnaire to convey to the artist.

32.Goode and Hatt, Methods in Social Research, p.171: "A considerable controversy has existed among social researchers as to whether the answers from the anonymous questionnaire are franker, or given with greater openness, because there is less fear when there is no immediate listener.... The interviewer has the advantage of seeing the evasion, while the person who answers the questionnaire may feel less constraint in telling the truth."

33. One artist, signing his accompanying letter, "With much love for what you are about to do," urged me as a "poetess" to "write your finest." This sentiment was echoed by other survey respondents who wrote that they hoped to meet me, wanted to hear more from me, wished they knew me..., etc. I, too, had the same response while reading their letters-- "Landsmen" we truly seemed to be in so many ways. Stanley and Wise, Breaking Out, p.170, argue forcefully that treating people as objects--be it sex objects or research objects--is "morally unjustifiable," and that the absolutely necessary corrective is to be certain the researcher's "...actions, reasonings, deductions, and evidence" are known by other people, including the research participants, because the researcher is the medium through which the research occurs." I concur.

34. Li, Social Research Methods, pp.26-30.

35. Jackson, Research Methods, pp.164-165.

36. Ibid., p.164: "...respondents are selected on the basis of meeting certain criteria. No list of potential respondents is required; the first respondent to meet the requirements is asked to participate; sampling continues until all the categories have been filled--until the quota for each has been reached."

37. Li, Social Research Methods, pp.30-31: "The criterion of selection is not based on a known probability, but on how accessible the elements are to the researcher. Since the probability of selection is not known, there are no formal procedures for generalizing the results...This sampling procedure, although restrictive in terms of generalizing the results, can be very informative, especially when little is known of the population under investigation."

38. The snowball technique involves asking one set of study participants to secure a second set of study participants, who, presumably, are likely to be people unknown to the researcher. According to Li, Social Research Methods, p.31: "This sampling procedure is useful in cutting down the refusal rate, especially when the subjects are somewhat apprehensive about being questioned and studied." It is also useful when it is not feasible to construct a list of the population to be sampled because the population is dispersed and not readily identifiable or easily visible.

39. As Selltitz, et al. write in Research Methods in Social Relations, pp.520-521: "...with good judgment and an appropriate strategy, one can hand-pick the cases to be included in the sample and thus develop samples that are

satisfactory in relation to one's needs.

40. Similarly, whether or not I myself "liked" what the artist was doing was of no importance, and I tried to limit the impact of my own taste on the outcome of my study by adding to the mailing list some whose work I did not like. But, these, too, were artists whose published statements concerning the "why" of their work indicated a feel for landscape which was critical to the study.

41. Native artists often use traditional (read "possibly shamanic") motifs in their work, and presumably, native artists would therefore have a more legitimate claim (that of their own heritage) to those motifs than non-native artists.

42. Diane Bridges, Canadian Museum of Civilization, personal communication, December 26, 1988.

43. Many a female artist has similarly spurned exhibition in solely female groups for the same reason: work done by women is often judged with different, if not patronizing, standards; and, women usually obtain lower prices for their work if it is called "feminist". So, too, "native artists."

44. Primarily The New York Times and The Ottawa Citizen.

45. Especially Newsweek, Shaman's Drum, and Magical Blend, the last two both American West Coast publications

46. There were a few other provincial arts council listings in the University of Ottawa library, but they were either not current or they failed to provide artists' addresses and artists' statements.

47. Particularly helpful in this regard were Roberta Huebener (Ottawa); John Goodyear (New Jersey); Charles Scalin (Virginia); and Meryl Taradash (New York City).

48. According to Li, Social Research Methods, pp. 97-98, there is no need to worry about missing cases in a mail-out survey, so long as one gets 80-85% through the mail. About 90% of mine were delivered.

49. Unfortunately, I did not have enough money to cover the cost of a complete follow-up reminder mailing; hence, the seemingly arbitrary decision to mail reminders to only half the non-native artists who had not yet responded to the first mailing. There was no third reminder for the same reason.

50. Jackson, Research Methods, p.175.

51. It is possible the response rate could have been higher on the Canadian side. Although I asked the post office to ensure I was supplying artists with the correct return postage on the enclosed envelopes, some of the completed questionnaires were returned to several Canadian artists with the notation "insufficient postage" marked upon the envelopes. Those artists remailed the packages back to me at their own expense. I received no mailings from the United States which were marked "insufficient postage."

52. Li, Social Research Methods, p.43: If the measurement consists of a number of items which supposedly measure a concept, then the individual items should correlate strongly with each other and the aggregate measure. This type of validity, known as internal validity, establishes the internal consistency of the items used....Reliability has to do with whether or not the instrument used in the measurement remains stable when it is applied to different individuals or the same individuals over the different points in time....In the case of questionnaires, the clarity of the questions and the difficulty in completing the questionnaire affect the reliability of the measurements."

53. Jackson, Research Methods, pp.171-175.

54. C. Scott, "Research on Mail Surveys," Journal of the Royal Statistical Society, 1961, pp.143-205.

55. Jackson, Research Methods, p.173.

56. According to Goode and Hatt, Methods in Social Research p.182: "The questionnaire can be most fruitfully used for highly select respondents with a strong interest in the subject matter, greater education, and higher socioeconomic status." This group was a select one, and their response rate indicated their strong interest in the subject matter. The majority do have university degrees. No other socioeconomic questions were asked. Goode and Hatt also note, p.182, that the "...most effective appeal is an altruistic one." Several artists indicated in their personal comments that, indeed, they wanted to help me out because I was a student.

57. The one anonymous respondent is identified, with her permission, in this study as "female artist of mixed native Canadian and European heritage, living in a small town in Canada" in Appendix 2 or, in the study text itself, as a Haida woman.

58. An emergency grant from the University of Ottawa School of Graduate Studies in the summer of 1989 underwrote the interviewing costs, enabling me to undertake the second

phase of my study.

59. As already mentioned, of the 87 people who volunteered to be interviewees, 11 were native artists.

60. Jim Schoppert and the one artist who requested anonymity.

61. Charles Ross, personal communication, August 2, 1990.

62. Davi Det Hompson, Richmond, Virginia (USA), personal communication, January 25, 1990.

63. The photocopying and postage costs were quoted at \$20. Canadian or \$23. U.S. currency.

64. Franz Geierhaas and Brigitte Hellgoth, The Creative Act: Paths to realization/interviews with 15 artists (New Hope, Pennsylvania: International Print Society, 1984). This study is seriously flawed in its methodology because all of the artists interviewed by Geierhaas are represented by him as their dealer. See chapter seven for further discussion of Geierhaas's findings. None of the artists Geierhaas interviewed were artists I interviewed for my survey.

65. James Gleick, "Why We Can't Count," The New York Times Magazine, July 15, 1990, pp. 22-26, 54.

66. Microstat.

67. Using the Microstat program, I could do cross-tabulations with two variables, but not three. I was unable to select a portion of my sample for analysis within the master file of all cases, nor could I create new variables on the basis of a configuration of answers for existing ones. When I wanted to do that, I had to code the new variable manually and then input it. It may be that there was a way to do these things with Microstat, but I was never able to figure out how from the software instructions.

Chapter Six

THE ARTISTS' QUESTIONNAIRE RESULTS

This chapter presents and discusses the answers received in response to a mail-out questionnaire which was completed by 120 Canadian and American artists early in the spring of 1989. The questionnaire, entitled "Sources of Archaic Motifs in Contemporary Art," was five pages long and contained 23 questions, 11 of which dealt with the artist's own art and sources of inspiration; the remainder were personal background information (see Appendix 1: Artist's Questionnaire). The response rate was 54.7%.

I compiled five files (or groupings) from the questionnaire responses: a master file of all 120 questionnaires (cases), and four paired subgroupings--female and male; native and non-native. I then identified and collated approximately 70 descriptive factors (variables) per questionnaire. Frequency distributions were calculated, as well as a variety of cross-tabulations in order to answer several initial questions: First, what did the sample (the artists) look like as a group? And in

their subgroups? Second, as a group did they exhibit characteristics which are popularly associated with shamanism or, perhaps more properly, with neo-shamanic experiences? Were these experiences ones which they themselves associated with their work as artists? And, third, was there anything statistically significant about those artists in the group who were interested in earthworks in comparison with those who were not?

The Chi-square test of significance was used in order to determine whether the results of these cross-tabulations were those which could be obtained by chance at least one time in ten or more often than that. In cases where this could occur, the result was not considered to be significant; and I did not incorporate it into the analysis. Thus, I retained only associations of less than .1000 probability in the analysis.

The questionnaire responses are presented in this chapter under three major headings. The first is a statistical profile of who the artists are: where they live; their sex, age, and number of years of professional activity as artists; their education, travels; their own ethnic background and the ethnic groups with whom they feel a personal empathy; the personal life crises which have mattered in their lives; and their religious background and present religious affiliations. (See Appendix 1: Artist's Questionnaire, questions 10 and 12-23). In some cases

there were significant differences between male and female responses and between native and non-native responses.

The second major heading clusters together responses in the analysis which profile how the artists responded to questions concerning artistic vision and inspiration. (See Appendix 1: Artist's Questionnaire, questions 5-9.) These are the questions that queried the response group about their visionary experiences, paranormal experiences, and their experiences of kratophany--as a power particular to place--in other words, the experiences earlier specified in the Introduction to this study and discussed further in chapters two and four as ones often associated with shamanic trances and ecstasies. The artists were asked to describe their own experiences with respect to these matters. They were also asked if the experience of such ecstatic, visionary, or paranormal events in their lives had influenced or changed their art. (As a point of comparison, the artists were also asked if personal life crises had influenced or changed their art. See Appendix 1: Artist's Questionnaire, question 11.) Finally, the artists were asked if they thought art had a healing function. (See Appendix 1: Artist's Questionnaire, question 4.) There were some significant differences between male and female responses to questions 4-9 and 11; importantly, however, there were none between native and non-native responses.

The third group of answers elicited by my analysis of the questionnaire responses identifies factors which distinguish artists in the group who are interested in earthworks from those who are not. (See Appendix 1: Artist's Questionnaire, question 2. N.B. The number of those who are described as "interested in earthworks" includes those who have already constructed an earthwork and those who have not yet, but intend to do so one day.) Sex was not a statistically significant factor. There is no significant association between being female or being male and being interested in earthworks. Ethnicity does matter. Non-native artists are twice as likely as native artists to want to construct an earthwork; however, ethnicity was not a significant factor for those who had already completed an earthwork, be they native or non-native. (Among the 21 native artists in the group, seven artists were interested in earthworks, but only one had already constructed an earthwork.)

In addition, because this is an exploratory study, and therefore one intended to identify questions for further examination in subsequent studies, I also cross-tabulated two of the variables which concerned empathy and kratophany with other variables in order to identify possible significant associations. The results of two cross-tabulations are presented and discussed briefly: the empathy of non-native artists for native groups (question

17) and the artists' experience of kratophany (question 7).

The answers to question 3 were not tabulated and are not discussed. Question 3 simply asked those artists who expressed interest in constructing a work of land or earth art why they had not yet followed through with their preliminary plans for constructing an earthwork. A check-off format was provided, suggesting such reasons as lack of time, money, technical skills and/or equipment, land site availability. As expected, the artists' reasons were many, usually multiple and mundane.

There were two reasons for including question 3 in the study. One, the question helped establish my own credibility with the artists because the question was formulated in such a way as to assure the artists that I was familiar with the problems artists commonly encounter in realizing their artistic concepts. Secondly, the answers for question 3 assisted me in identifying artists for follow-up interviews among the many questionnaire respondents who volunteered to be interviewed.

Responses to question 1 were coded and summed, but the results, unfortunately, proved resistant to analysis, and are only reported as a cross-tabulation with regard to question 2, interest in earthworks. Question 1 asked artists if any of the following four archaic motifs--blood, water, earth, sun¹--were important in their work and, if so, which one was the most important. A better formulation

of the question might have been to ask why the selected motif was important to the artist, how it was used, what it meant to the artist, and if any other motifs were as important or more important.

Tables are included in this chapter for all statistically significant cross-tabulations resulting from the questionnaire's analysis.

Statistical Profile of the Artists Surveyed

Of the 120 artists responding to the questionnaire, 73 were women; 21 people in all identified themselves as native (6 provided no ethnic identification for themselves); and 60 of the returns had Canadian addresses on them (see also chapter five, Table 2.)

The average age of all 120 artists was a bit over 47 years, with the men being slightly older, 48 years, and the women slightly younger, 46 years. The native group was also younger, 43 years on average. None of these differences were statistically significant.

The average number of professional years as an artist was almost 22 years. Men averaged more professional years, almost 24, women somewhat less, 21,² and the native group again even less, almost 19 years.³ None of these differences were statistically significant.

The artists as a whole were a very well-educated group: 44% had studied at the graduate level, most

completing an M.A. or M.F.A; another 37% had undergraduate university degrees or, in Canada, had obtained art school diplomas. Men were not more likely than women to have completed a university or art school degree or to have studied at the graduate level. There was, however, a tendency for non-native artists to have obtained a higher level of formal education than native artists, and this was statistically significant. For example, 47% and 40% of the non-native artists had studied at the graduate level or obtained university or art school degrees respectively, but only 33% and 24% of the native artists had (see Table 3). Overall, most of the artists, 85% of 116 responses, had taken studio art courses. Women were more likely than men to have studied art in a classroom setting, and this was statistically significant (see Table 4).

TABLE 3: Highest Level of Education Completed
by Ethnicity

<u>Level of education</u>	Native %	Non-native %	TOTAL %
High School or less	24	9	11
Technical school or less, including some university	19	5	8
University or art school degree completed	24	42	38
Graduate school	33	44	42
TOTAL nr. of responses	21	91	112

Chi sq= 9.10640 df= 3 p= .02791

TABLE 4: Studio Art Training by Sex

<u>Studio training</u>	Women %	Men %	TOTAL %
No studio training	10	24	16
Studio training	90	76	84
TOTAL nr. of responses	71	45	116

Chi sq= 4.46951 df= 1 p= .03450

Although few of the artists had studied anthropology, world religions, or "primitive" art in a classroom setting, many indicated that they had studied non-Western and early cultures and religions on their own (usually by writing in the margins of their questionnaires such comments as "independent study" or "lots of reading on my own").

The artists' abiding interest in non-Western and early cultures and religions was also evident in their travel experiences. On the whole, the questionnaire respondents were a well-traveled group, with 76% (81 of 107 responses) having visited religious sites--often quite old sacred places. However, only 42% of the native artists responding to this question reported visiting a religious site; whereas, 83% of the non-native artists reported visiting religious sites. This difference was statistically significant (see Table 5.)

TABLE 5: Religious Site Travel by Ethnicity

<u>Site travel</u>	Native %	Non-native %	TOTAL %
No travel to religious sites	58	17	24
Travel to religious sites	42	83	76
TOTAL nr. of responses	19	88	107

Chi sq= 14.17524 df= 1 p= .00017

When asked what was the place to which they had travelled that had the greatest impact, of the 121 sites in toto listed by the artists (some people listed more than one place), 35 were pre-contact native sites in North America and 7 pre-contact native sites in South America (e.g., Chaco Canyon, Machu Picchu). Non-native artists were as likely as native artists to have visited archaic sites in North America; and, similarly, native artists were as likely to have traveled overseas as non-native artists. In Europe, 27 palaeolithic or neolithic sites were identified (e.g., Silberry Hill, Lascaux); in Africa, 7 pre-colonial sites (e.g., Egyptian tombs); and in Asia, 3 neolithic sites (e.g., Chinese burial mounds). Only 20 of the 121 religious sites named were Christian. The remaining 22 sites were places of historic importance in Judaism, Hinduism, Islam, or Buddhism. Thus, of the total, only 35% were sites important to any major religion today.

It appears from the artists' comments that for many their travels to religious sites took on a sacred dimension--especially for those who travelled to places which were non-Western or places sacred to early civilizations. When asked to describe the impact of the site, the artists were often effusive in their descriptions. Generally their remarks could be fairly classified into eleven broad categories. There were 90 site-impact comments in all recorded for question 15 (see Table 6).

Many of the artists (79% of the responses to question 23) also reported that they traveled in the course of doing their work as artists--traveling wherever they need to, city to countryside, city to foreign country, and to many sorts of scenic locales. There were no statistically significant differences in the answers of male and female or native and non-native artists to this question.

For many of the artists English is not a mother tongue; however, all are fluent in English,⁴ and most (78% of 116 responses to question 18) have some knowledge of at least one language other than English. In fact, 22 people know four or more languages. Far and away the language known other than English is French (59 responses). Spanish (28 responses) and German (20 responses) are distant seconds. Very often, according to the marginal comments of

the artists on the questionnaire, French, Spanish, and German were learned--and since forgotten--school languages.

TABLE 6: Impact of Religious Sites

	Nr. of responses
a. I strongly identified there with an older culture; I felt the spirit of the gods there; I was moved to pray there.	23
b. The site filled me with awe; it was magical; it emanated being.	16
c. I had a feeling of being called there; I had a feeling of having been there before.	13
d. The beauty of the site captivated me; I felt a continuity with nature there.	10
e. The site changed (or inspired) my own subsequent artwork.*	9
f. I was impressed with the monumental size and use of space.	7
g. The geometrical balance, order, clarity, simplicity of the site were beautiful.	4
h. The stained-glass windows were extraordinary, beautiful.	3
i. The site held personal, biographical meaning for me.	2
j. I felt horror at the human persecution that had been rendered there.	2
k. When I was there, I discovered I believed in a life to come.	1
TOTAL nr. of responses	90

*Although there was very little difference in the way men or women described the impact of site upon them, 19% of the men stated that their own art changed after they visited a sacred site. Women did not report this in their comments.

It appears that classroom language instruction also failed to provide the artists with any sense of empathy for the cultures of those languages. When asked in question 17 to identify "...any other ethnic group or culture for which you feel a particular empathy," only two artists mentioned a French-speaking culture, one reported German, and no one reported Spanish. Native artists were less likely than non-native artists to know any language other than English, and this was statistically significant (see Table 7).

TABLE 7: Knowledge of Multiple Languages by Ethnicity

<u>Language knowledge</u>	Native %	Non-native %	TOTAL %
English only	43	17	22
English and one or more other languages known	57	83	88
TOTAL nr. of responses	21	93	114

Chi sq= 6.58488 df= 1 p= .01028

The ethnic groups or cultures (sometimes interpreted by the artists as religious groups), other than their own birthright heritage, for whom the artists felt a particular personal empathy were foremost and first the native peoples of North and South America (37% of 119 responses to question 17). Different peoples of Asia and Oceania were the ones cited next most often (22%). Other

ethnic groups drew much lower responses. Neither sex nor ethnic origin influenced the ethnic groups with whom the artists emphasized. Eighty-three artists responded to question 17, 36 listing two or more groups with whom they empathized. Only the first two groups cited by an artist were tabulated, and only the first reason cited per group (see Tables 8, 9).

In response to question 10, when asked to list three or four personal life crisis points, 99 of the 120 artists listed at least one event. Many people noted two, three, or even more major events in their lives. In all, the artists cited 273 events (or an average of almost three per person), and these could be grouped into twelve categories (see Table 10). Among the artists not responding to question 10, however, there were a few non-responses which were responses of a sort: several artists wrote "too personal," "don't ask," "sorry, none of your business," or something similar. Only question 10 prompted this sort of no-response comment.

**TABLE 8: Cultural and Ethnic Groups
with whom Artists Empathize¹**

<u>Groups⁴</u>	Panel 1 ²		Panel 2 ³		TOTAL
	Women %	Men %	Native %	Non-native %	
British Isles, USA, English Canada, "Protestants"	8	6	9	7	8
Europe, French Canada, "Catholics"	13	12	5	14	13
Eastern Europe, USSR, "Jews"	4	8	--	7	5
Asia, Oceania	21	23	27	21	22
Amerindian peoples	37	38	36	38	37
All other: e.g., Black Americans, Arabs, Australian aboriginals, Palestinians, etc.	17	13	23	13	15
TOTAL nr. responses	71	48	22	97	119

¹NB: The cross-tabulations are not statistically significant for either sex or ethnicity and are being reported only as simple frequency distributions.

²Panel 1 consisted of the 51 female artists and 32 male artists who answered this question.

³Panel 2 consisted of the 15 native artists and 68 non-native artists who answered this question.

⁴Artists were permitted to identify one or two groups other than their own ethnic group with whom they felt a particular empathy. Several people listed themselves as WASP and one said only "Protestant;" so I put Protestant with British Isles, USA, English Canada. One person was self-identified as French Canadian but cited "Catholic culture" as an empathy group; so I listed Catholic with French Canada and Europe; and several people identified themselves as Russian Jews or Polish Jews or just Jewish so I put those all together with Eastern Europe, USSR.

TABLE 9: Reasons for Empathy with Another Group

	Nr. of responses
a. My admiration for their religious ideals, including their respect for the earth.	34
b. My own "roots."*	24
c. My admiration for their lifestyle, culture, art, music, etc.	23
d. Because they are a dispossessed people, a suppressed people.	13
e. I lived there; I grew up there; my adopted family, etc.	12
f. My own travel and study experiences.	4
g. Other reasons, including: "don't know why," "fellow human," "on this planet, too," etc.	9
TOTAL nr. of responses	119

*A number of artists of mixed ethnic heritage specified one group as their primary identification and another group as a secondary ethnic identification; hence the answer of personal "roots."

TABLE 10: Important Personal Life Crisis Events

	Nr. of responses
a. Harm, hurt, or loss of another person, including the serious illness (physical, psychological) of another; violence to another, including death; and the experience of war.	44
b. Presumably joyful events, including childbirth; being in love; and self-affirmation of homosexuality.	42
c. Serious personal illness or harm (physical, psychological) to oneself as an adult, including rape; abortion; assault; accident; attempted suicide; depression; and personal physical handicap.	41
d. Being uprooted, including immigration; relocation.	37
e. Loss or disappointment in love as an adult, including divorce; marital problems; loss of lover; and problems with children.	37
f. Sexual hurt, including abortion; miscarriage; rape; infertility testing; and childhood sexual abuse.	18
g. Difficult childhood, including childhood sexual abuse; break with parents.	16
h. Self-affirmation as an artist.	11
i. Aging; living alone as an adult.	11
j. Religious conversion, including the recapture of Amerindian heritage and religious traditions.	10
k. Social hurt as an adult, including financial loss; bankruptcy; arrest; jail; and other socio-political concerns.	8
l. Experience of racism and other forms of ethnic discrimination.	4
TOTAL nr. of responses	279[±]

[±] NB: The total number of events reported by the artists was 273 in response to the question. In this table rape and abortion are double-counted as adult personal hurt (c) and sexual hurt (f); similarly, childhood sexual abuse is double-counted under sexual hurt (f) and difficult childhood (g).

For four of the twelve response categories, whether or not the artist was male or female, native or non-native was of significance. Specifically, the artist's sex was significant in experiences of loss or disappointment in love (see Table 11), experiences of joyful events (see Table 12), experiences of racism (see Table 13), and experiences of sexual hurt (see Table 14). The artist's ethnicity was significant in experiences of harm or hurt to another or the loss of another person (see Table 15), and in experiences of racism (see Table 16).

TABLE 11: The Experience of Loss or Disappointment in Love as an Important Life Crisis Event by Sex

<u>Life crisis event</u>	Women %	Men %	TOTAL %
Loss or disappointment in love as an adult, including divorce, marital problems, loss of lover, problems with children	44	27	37
Not mentioned as important	56	74	63
TOTAL nr. of responses	62	39	100

Chi sq= 3.30719 df= 1 p= .06898

TABLE 12: The Experience of a Joyful Event
as an Important Life Crisis Event by Sex

<u>Life crisis event</u>	Women %	Men %	TOTAL %
Presumably joyful events, including childbirth, affirmation of homosexuality	48	31	42
Not mentioned as important	52	69	58
TOTAL nr. of responses	62	39	101

Chi sq= 3.05902 df= 1 p=.08029

TABLE 13: The Experience of Racism
as an Important Life Crisis Event by Sex

<u>Life crisis event</u>	Women %	Men %	TOTAL %
Experience of racism and other forms of ethnic discrimination	--	10	4
Not mentioned as important	100	90	96
TOTAL nr. of responses	62	39	101

Chi sq= 6.62120 df= 1 p= .01008

TABLE 14: The Experience of Sexual Hurt
as an Important Life Crisis Event by Sex

<u>Life crisis event</u>	Women %	Men %	TOTAL %
Experience of sexual hurt, including abortion, mis- carriage, rape, infertility testing, and childhood sexual abuse	25	5	17
Not mentioned as important	75	95	83
TOTAL nr. of responses	63	40	103*

Chi sq= 7.05783 df= 1 p= .00789

*Includes two cases where both childhood and adult sexual hurt were mentioned. See Table 10.

TABLE 15: The Experience of Harm, Hurt, or Loss
of Another Person as an
Important Life Crisis Event by Ethnicity

<u>Life crisis event</u>	Native %	Non-native %	TOTAL %
Experience of harm, hurt, or loss of another person, including serious illness of another, violence to another, death, and war	68	34	42
Not mentioned as important	32	64	58
TOTAL nr. of responses	19	78	97

Chi sq= 6.62286 df= 1 p= .01007

TABLE 16: The Experience of Racism
as an Important Life Crisis Event by Ethnicity

<u>Life crisis event</u>	Native %	Non-native %	TOTAL %
Experience of racism and other forms of ethnic discrimination	16	1	4
Not mentioned as important	84	99	96
TOTAL nr. of responses	19	78	97

Chi sq= 8.13313 df= 1 p= .00435

In response to question 16, most of the artists indicated they had been raised as a member of one of the major world religions. Those raised as Christians (see Table 17) included 47 raised as Protestants other than Anglican, 26 as Catholics, and 9 as Anglicans. There were 13 artists raised as Jews, two raised as Buddhists, and two raised as Baha'is. One artist had been raised in the traditional beliefs of an Amerindian tribal group. Thirteen were raised without a faith.

As a group, the artists have not stayed with their childhood beliefs; in fact, 75% have disavowed them (see Table 17). The loss of childhood faith is across-the-board in all of the Judaeo-Christian religious groups and is statistically significant: Judaism loses less than expected, but Protestants, Catholics, and Anglicans alike all lose more than expected. Most of the artists, 58 of the 113 respondents, or 51%, now describe themselves as

atheist, agnostic, or "None" when asked their current religious affiliations.

Of the 113 artists, only 28 now espouse a Judaeo-Christian belief. Of the rest, 6 are now devotees of Eastern Religions (specifically, Buddhism, Hinduism, or Shintoism); 3 are Baha'is; and 5 artists currently follow traditional Amerindian religious practices. New Age beliefs (for want of a better term for those citing contemporary adherence to such varied beliefs which they identified as Wicca, Gaia, Goddess, pantheist, eco-feminist, etc.) are now listed by 13 artists.

The number of converts is statistically significant. Far fewer people than expected in every one of the Judaeo-Christian categories today are people who have converted to any of those religious beliefs (see Table 17).

**TABLE 17: Change in Religious Identification:
Artists' Childhood and Adult Affiliations Compared**

<u>Religion</u>	Childhood belief*			Adult belief**		
	Nr. ¹ of Devotees	Nr. of Apostates	Change %	Nr. ² of Devotees	Nr. of Converts	Change %
Judaism	13	7	54	7	1	14
Catholic	26	21	81	9	4	44
Anglican	9	7	78	4	2	50
Protestant						
a.specified ³	24	22	92	4	2	50
b.combination	9	8	89	2	1	50
c.unspecified	14	12	86	2	--	0
Islam(Baha'i)	2	2	100	3	3	100
Eastern religions ⁴	2	--	--	6	4	67
Amerindian	1	--	0	5	4	80
New Age ⁵	--	--	--	13	13	100
None ⁶	13	6	46	58	51	88
TOTAL	113	85	(75%)	113	85	(75%)

*Chi sq=24.51800 df=9 p=.00355 **Chi sq=38.59712 df=10 p=.00003

¹The number of childhood devotees, those faithful to a religious belief, includes those who will later leave and become apostates as adults.

²The number of adult devotees includes those who converted to that religious belief as an adult.

³Protestant specified does not include Anglicans.

⁴Eastern religions: Buddhism, Hinduism, Shintoism.

⁵New Age (as cited by questionnaire respondents): Gaia, pantheist, animist, spiritualism, Wicca, eco-feminism, Goddess, Church of the Subgenius, all.

⁶None: atheist, agnostic, freethinker, none.

Summary of the Group's Statistical Profile

Overall, the group of 120 artists in this study appear to be persons who, collectively, can be described as adventurous, educated, travelled, sophisticated--perhaps more so in all of these respects than many other North Americans. There is, however, no way to know if this is so, nor is there any way to know if the life crisis events which the artists consider to be marking points in their lives are ones which have occurred in greater number to them or are events of a more variant type than those which any other sample of North Americans might cite. There is only one life experience known to be peculiar to them as artists: that is, of course, deciding to become an artist. Eleven people in the survey said the decision to become an artist had been a difficult life experience for them.

Two things seem particularly notable in the group's collective portrait. First, the statistical profile indicates the artists in the study comprise a group of North Americans who are predominately white, predominately European in ethnic origin, and predominately people raised with a Judaeo-Christian cultural heritage. Nevertheless, many of the artists evidence a profound disaffection with Western culture and thought. Despite their own family backgrounds and education, as adults they have reached out to other peoples and other possibilities (often non-Western) for cultural and religious alternatives.

It is clear the groups which the artists admire are not the groups from which most have come. Their sense of empathy³ lies with various non-Western peoples (i.e., the native peoples of North America and, to a somewhat lesser extent, other indigenous peoples worldwide). One phrase appeared often in the questionnaire responses--"respect for the earth"--as a reason why so many of the artists (native and non-native alike) admire and feel an empathy for Amerindian peoples.

Secondly, many of the artists also appear to be profoundly disaffected with organized religion, especially those of their own Judaeo-Christian religious heritage.⁴

Questions concerning Artistic Vision and Inspiration

Of the several questions intended to identify characteristics associated with shamanism or neo-shamanic experiences, question 7 as follows was explicitly intended to elicit information concerning the artists' own experience of kratophany or mana--especially as a power particular to place:

Do you agree with this statement:

Life after death--heaven, hell? I do not know about that, but I do think there's continued life beyond any visible one. Energy does not go away. That is why I sometimes think I sense power centers from life before my own time.

Yes _____ No _____

Comment?

Many of the artists, 64% (73 of 114 responses) fully agreed with the statement; however 15% (17 of 114 responses) were ambivalent. They agreed only partially or were not sure. Women were significantly more likely to agree fully with question 7 than men. Of the female respondents, 75% of the women fully agreed with the statement, but only 47% of the men (see Table 18). Most of the ambivalent, "not sure" responses came from male artists. There were no significant differences in terms of ethnicity.

TABLE 18: Sex Difference in the Experience of Kratophany

<u>Experience of kratophany</u>	Women %	Men %	TOTAL %
Yes, I have known this	75	47	64
No, I have not known this	15	30	21
Not sure, ambivalent	10	23	15
TOTAL nr. of responses	71	43	114

Chi sq= 9.29758 df=2 p=.00957

Question 7 provoked many written comments from the artists. The ambivalent artists were truly ambivalent and, as just noted, they were usually male. Sometimes the ambivalent artists checked off both answers; sometimes they deleted the last sentence of the statement, then checked "yes" or checked "no". (All these response variations were scored as ambivalent responses. See Table 18.) Curiously,

some of the reasons the ambivalent artists supplied for their ambivalence were not different than the ones supplied by others who had quite firmly checked "yes" or "no" in response to question 7. For example, one ambivalent artist wrote, "...life is a continual renewal; its center is the present moment;" another wrote: "One life is not an interruption in the continuous spectrum of being; one death is not a continuation of the interrupted spectrum of being;" and yet another wrote, "...places can have a energy apart from human life force." (Yet statements very like these were also supplied by artists who checked "yes.")

My analysis of the artists' comments indicates that full agreement with the statement appears to derive from two or three different sorts of experiences. Some artists have experienced events which have led them to a belief in human reincarnation or transmigration of a personal soul. Other artists have experienced events which have led them to believe that nature is itself sacred and that life is a sacred continuum--here, now, and ever will be--a continuum of this earth (and not of heaven or hell), but with no particular continuation of specific human personality. These experiences could be interrelated. For example, some stated they knew the question 7 statement to be true because, as one artist wrote, "...a Christian heaven seems preposterous." Another wrote simply: "No heaven, no hell--please! Energy--mother--." One artist stated: "I study

nature! There is no doubt in my mind that there is a never-ending cycle of life." Yet another artist expressed the same belief, writing: "Nature doesn't waste anything...." Several artists stated there was no difference between time and space: one writing, "Life/Death are simply changes of state;" another writing, "Once the concept of time/space has changed, then the idea of life/death also changes; linearity disappears, of existence in only one direction."

For a number of the artists, their belief in the sacrality of nature or in their own reincarnation or the reincarnation of others had come about through experiences they had obtained in their work as artists. For example, one artist wrote, "I work with my art and I sometimes think I have seen this work at some other time." Another wrote, "Images come to me from unknown sources, unknown to me; I cannot explain them; they just happen." Others were even more specific, one writing of his life as an artist "this time around" as one which "fulfills the mind and body instead of the heart or the soul; those two were accomplished in another time." Another said that she has only just begun to tell people that for the last 15 years she has been recreating her own past lives in her sculpture and painting. One artist expressed his belief in the "Ancients...guide us, they are our grandparents and they protect us;" whereas another artist expressed concern about

those who are "evil...cruelly exercising power." Several artists cited their belief that they capture energy from other times in the actual objects they make as artists (one artist emphasizing this comes about "through repeated practice of doing art").

Importantly, too, in response to question 7, a number of artists supplied specific descriptions of the places they were when they apprehended the persistence of other times or other energies (one artist called these places "gravity centers"). For example, one artist recalled a series of experiences she had while homesteading in the northern bush. She kept sensing as she walked over particular land sites that these were places where there had been "scenes of sadness and violence" and, in fact, she did find a "large spear head" at one of these sites. Other artists recalled such environs as Shaker villages, or pueblos, or gardens, ancient ruins, tombs, mountain passes, old riverbeds as sites where they had encountered particularly powerful and potent sensations of ancient power.

Many of these sites were in North America, but by no means all. One artist described vividly a site she first saw in a vision, then recreated as a sculptural work, and only some time later learned the site indeed existed. It was in England. When she traveled there, it proved to be the place she had visualized. Jennifer Dickson, one of

the 19 artists later interviewed described a similar event in her own life (see chapter seven). In Dickson's experience of proconceptual memory, she visualized a person, a place, and events. Only later did she learn the person, the place, the events were all historical facts. Indeed, her subsequent visit to Italy to visit those sites threw her into such an uncanny series of events that her own life became imperiled.

Of the artists who disagreed with the statement presented for comment in question 7, several noted they disagreed because they were atheists, or because they were Catholics, or because they were Buddhists (among the various comments supplied). Others said they disagreed because the wording of the statement itself was offensive to them. Indeed, one artist called the statement "corny".

Question 8 pursued the shamanic theme further by asking the artists if they had ever had a visionary experience; 68% said yes (79 of 116 responses). Question 8 stated:

Visionary experiences are known to be obtained by fasting, meditation, hallucinogenic substances, alcohol, or simply spontaneously.

Have you ever had any visionary experiences?

(Note: I do not need to know how you may have obtained such experiences.)

Yes_____ No_____

If so, at what age?

What has been their frequency in your lifetime?

What was the approximate date of the most recent one?

Many people, 33% (23 of 70 responses) said they have had visionary experiences all their lives (see Table 19), and 37 people reported having had a visionary experience as recently as within the last three or four years (1986-1989). In fact, 20 people stated they had already had a visionary experience in 1989 (the questionnaires were all returned by June 1989). The answers for question 8 were scored for experience of vision, age at which the vision(s) first occurred, frequency of visionary experience, and date of the last visionary experience (see Tables 19 and 20).

TABLE 19: Frequency in Artist's Lifetime
of Visionary Experiences

	Nr. of responses
a. Visionary experiences occur frequently, at least several times a year.	27
b. Visionary experiences occur on the average of once a year.	4
c. Visionary experiences occur infrequently; or, they have occurred only several times to date.	23
d. Visionary experiences do not occur often enough; or, it is hard to tell how often they occur; or, they happened frequently at one time in the artist's life but no longer occur and are missed.	13
TOTAL nr. of responses	67

TABLE 20: Sex Difference in the Age for Obtaining a Vision

<u>Age group</u>	Women %	Men %	TOTAL %
Child: 1-12 years	2	4	3
Adolescent: 13-22 years	7	--	4
Young adult: 23-35 years	--	15	6
Middle years: 36-55 years	24	11	18
Combination of ages	37	33	36
Always, all my life	30	37	33
TOTAL nr. of responses	43	27	70

Chi sq= 9.98506 df= 5 p= .07566

Most people had experienced visions at a number of different times in their lives, even as often as continually to date. But for those for whom visions had been seldom occurrences, happening at only a few particular times in their lives, there was a striking difference between male and female artists in the ages they were at those time: women were more likely than men to report visionary experiences as having occurred either in adolescence (age 13-22) or at midlife (age 36-55).

This difference in sex was the only statistically significant difference which appeared in the analysis of any of the responses to question 8, and it brings to mind the male vision quest practice found in many indigenous cultures (but by no means all). One cannot help but wonder

if the recorded emphasis on the male vision quest reflects an ancient wisdom that young women possess a propensity for visionary experiences which has to be taught to young men as part of their rites of manhood.⁷ Interesting, too, there also appears to be little or no sex difference to be noted among those who have been visionaries all their lives or at a number of different periods in their lifetimes (see Table 20). More study is surely warranted.

Perhaps just as importantly, there was no statistically significant difference between native and non-native respondents to question 8. (One might have thought there could be, given many of the native artists' legitimate claim to a heritage of vision quest.)⁸

Question 5 asked the artists if they had ever experienced instances of clairvoyance, or other paranormal phenomena, such as precognition, or *déjà vu*, or out-of-body transport; and if they had, would the artist describe one or two instances briefly. Some artists wrote pages. Their experiences were often multiple and extraordinary. Some had travelled worlds in their experiences; others had been able to relocate lost members of their immediate families; some had rescued others from death or travelled in dreams to comfort others who were dying; some had turned from paths of certain self-destruction; many had talked with animal spirits, others with ancestors; almost all had received critical instructions for decisions as mundane

(but necessary) as finding a place to live or a name for a child. Anita Endrezze, a native artist of Yaqui descent, was told in a dream that it would be important for her to learn Danish. She did, then wrote and published poems in Danish, travelled in Denmark, and met and married a Dane (see Appendix B: Artists' Interviews, Anita Endrezze).

In all, 81% of the artists in the study (99 of 118 responses) reported personal experiences of the sort considered paranormal: including extrasensory perception (ESP); out-of-body transport (OBE); proconceptual memories; extraordinary recollections of the past; feelings of reincarnation; prophetic dreams; ecstatic or mystical moments when sensory data was heightened, rarefied; and many other sorts of extraordinary experiences. Descriptions of these experiences in response to question 5 were provided by 80 artists (see Table 21). There was no statistically significant difference in the responses to question 5 provided by either male or female artists, or native or non-native artists.

Although questions 5, 7, and 8 are interrelated--in that they queried artists concerning their experiences of visions, of paranormal phenomena, and of kratophany--I did not try to use the answers to any of the questions as a check upon the veracity of an answer supplied by an artist for any other question. There was no reason to assume the artists in this study were not being as fully candid as

they wanted to be.* Sometimes the artists themselves cross-referenced their answers to descriptive comments they had already supplied to other questions. More often, however, they did not.

TABLE 21: Types of Paranormal Experiences*
Reported by Artists

	Nr. of responses
a. Extrasensory perception, including clairvoyance, telepathy, precognition, any exceptional perception of the present or future in waking or dream state.	16
b. Out-of-body transport, including instances of seeing oneself from outside one's own body.	5
c. Visions and dreams, including visualizations, proconceptual memories, feelings of intense immediacy, ecstatic feelings of heightened sensory perceptions, mystical feelings and experiences.	18
d. Reincarnation experiences, including experiences of extraordinary recollection and memories of the past, feelings of rebirth, of past lives, of past events.	4
e. Experiences of déjà vu, described and specified to single events.	7
f. Any combination of any of the above categories of experiences.	22
g. Paranormal experiences not specified in enough detail to classify.	8
TOTAL nr. of responses	80

*The categories of paranormal experiences were organized with the help of Bruce Mills, Ph.D., Department of Religious Studies, University of Ottawa.

As noted earlier, all of these events--vision, paranormal experiences, kratophany--are ones commonly associated with shamanic experiences in anthropological literature. There is one other quality almost always associated with shamans and shamanism--the attribute of "healing." Whatever else it may be that shamans do or are, they are usually described as healers--of themselves, of others--psychically, if not physically. So, in question 4, I also asked the artists if they thought art had a healing function:

Do you agree with this statement:

Art is healthy stuff. Some art anyway seems to pull you back to center. By putting things back together, art can give you a place in the world that is worth having, a new lease on life, a better sense of balance. You could call art "healing."

Yes_____ No_____

Overwhelmingly, the artists agreed with the above statement, 83% said yes (99 of 119 responses). There was no statistically significant difference between the responses of male and female artists or of native and non-native artists. And, as with other questions, the artists wrote reams of commentary to elucidate their responses to question 4.

The artist's comments fell into several categories. Many artists spoke of how necessary it was for them to work at their art: they became "agitated," "rattled, impatient," "off-center" if it was necessary to be away

from the studio for long; another artist said that it was so important for her to be able to work, she truly did not even need to be paid for her work. One wrote: "It is like a thirst that I can't quench." Another artist said art not only helped to "...ease my obsessions...., but also to link myself with the world I am living now."

Other artists spoke of the possibility of art being healing for the viewer, not just the maker of the work. One artist, in fact, described it as a necessary obligation which the artist assumes: "When one withdraws to make art, then it is essential that something be given back to society for this freedom. Considering the state of human existence at the moment, it becomes necessary to help heal the wounds, to create through art an experience of soul." Still another artist, using a large rubber stamp, just asserted firmly: "ART SAVES LIVES."

Several artists pointed out how it happens that art becomes healing: art changes perception and, they posited, that can change everything, all of reality. As one artist wrote, "...that is why I teach art; the analytic aspect of learning to see and know through seeing is what puts things in balance." Another artist wrote of perception altered by art which "...leads to a change in sense of balance." Yet another said of art, it "...heals distortions of preconditioned thinking." One artist wrote eloquently of the ability of some art to provide a sense of "enchantment"

which by satisfying "essential mythical needs...allows us access to our individual Parthenons." Another, also metaphorically, stated: "A starving person must have periodic banquets."

Other artists noted, however, that some art--perhaps too much today--had other purposes, e.g., economic intentions rather than "healing" intentions. This was worrying to them, and one artist even suggested that "...more artists should stop making art and go into politics or open a bar; there's too much money involved."¹⁰

More than a few artists cautioned that art could have destructive effects, too--"wounding," not just healing. One artist wrote: "Art is not healing. It is the only thing man does where he purposely sets out to find anxiety." Another noted that "...art can also feed an unhealthy fantasy life." Several commented, as one artist expressed it, that art could "...create or articulate connections with aspects of life that are frightening." Still another artist worried, "So much art today is black, negative, and ugly. It is not transformative because it is not enough to point at shit and say, 'look, that's shit.' The creative person of vision, I believe, has a moral responsibility to create at least the concept of a better alternative way of life."

A number of artists discussed the interrelationship of art and religion in their comments. One artist, self-

described as an "orthodox Catholic," simply stated: "The creation of art and the appreciation of art are gifts from God." Another, whose childhood religious affiliation was stated as "Sunday School" and his current affiliation as "Night School," stated rather memorably (to this reader): "Art is that branch of agriculture devoted to the protection and promotion of fertility. Pound said religions are divided between those who believe fucking is good for the crops and those who believe fucking is bad for the crops." (Could any religious historian be as succinct?)

Other artists, more temperately perhaps, described the nature of their own art as a "spiritual discipline" for themselves and perhaps for others, an "integrated intention and expression," "numinous," "a function of transcendence," a "spiritual way of life," "shamanistic, made for healing," "motivated by needs outside both the maker and the viewer."

Without doubt, for many of the artists, native and non-native alike, psychological healing was seen as a prerequisite for social healing. In fact, several of the Canadian native artists wrote poignantly and at some length on this topic. For example, one artist wrote: "I am a descendant of medicine people, in my art I see myself as a healer—a healer of the North American Indian's historical past." Another wrote: "Art is the highest source of 'knowledge,' therefore art can heal, rejuvenate dead

cultures, bring forth new cultures...." Yet another wrote of his pain at living in a country "forever ambiguous in character as a nation of English and French" and stated further: "I am human and I need to be heard properly. My offering is good, it heals, it gives inspiration and strength from an unknown source."

Several artists described the role of the artist as one of being a medium, "a vehicle for 'free' energy ever present in the universe." For example, in her comments describing her visit to the temples of Malta, one artist wrote of "rebirth," of an experience in which she felt "somehow cleansed." Since then, she has used that experience to create several sculptural settings and noted: "I do not in any way reconstruct these structures, but there is definitely a spiritual healing, energy, wholeness that permeates one's being. It surrounds me, and therefore I cannot doubt that the energy I feel persists and probably extends into 'afterlife.'"

There were artists, however, who found the wording of the statement for question 4 (although not the thought) "too simple," "extremely corny and simplistic." One artist wrote, "I have never encountered a more superficial statement." Another ended her complaint with: "Who wrote this?" (Me.) Yet another wrote: "I've read better descriptions--how 'bout 'art is a one-eared madman.'" (He checked both yes and no for his answer.)

As indicated by the comments cited above in response to the question concerning the healing function of art, most of the people in the study are self-confident about their worth as artists and as members of society. They are artists; they believe art to be healing; and they believe their skills as artists are ones necessary for our survival as a species on this earth. In part, the artists' self-understanding comes from their age and their many years of professional experience as artist. I wonder, however, if there may be more to the artists' sense of self-confidence than their age, education, and professional experience.

One set of answers in the analysis of the questionnaire suggests the artists in this study are able to augment the self-knowledge gained from particular crises in their own lives (events which are not uncommon ones in the lives of non-artists, too) with extraordinary sources of knowledge not generally accessible to other people. The artists' answers to questions 9, 6, and 11 indicate that they draw upon their experiences of vision and paranormal phenomena to change and influence their art, art which they believe to be healing (see Table 22). None of the answers to questions 9, 6, and 11 were statistically significant with regard to sex or ethnicity.

TABLE 22: Sources of Influence upon Arts Imagery

	% of "yes" answers	TOTAL nr. of responses
a. Has there been any change in your arts imagery due to a visionary experience (question 9)?	76	86
b. Have such moments (instances of clairvoyance or other paranormal phenomena, such as precognition, déjà vu, out-of-body transport) influenced or directed your art in any way (question 6)?	81	98
c. Has there been any change in your arts imagery you can attribute to a life crisis experience (question 11)?	70	115

Summary of the Group's Shamanic Experiences

Most of the artists have experienced instances of kratophany (64% of 114 responses); most have had visionary experiences (68% of 116 responses); and most, very many in fact, have had paranormal experiences (81% of 118 responses). Have these experiences, which would be matters of import to anyone, been important to the artists as working artists? Yes, most certainly. The experiences serve as sources of specific inspiration for the artist's work.

Further, as important as a life crisis may be in an artist's life, its impact upon the artist's work as an artist is not as important as the artist's ability to draw upon visionary and paranormal experiences for inspiration.

For many, their ability to make use of visionary and paranormal experiences validates their sense of themselves as "healers" and enhances their appreciation of art as "healing"; thus, the analogy of artist as shaman (or shaman as artist) appears to be a fair and pertinent one to make for this group.

Earthworks and the Artist

Of the 114 artists who responded to question 2 ("Have you ever wanted to construct a work of land or earth art? Was this work ever built?"), 41 want to construct an earthwork and 33 have already done so. Thus, 74 artists, or 65% of the group, show an interest in earthworks. What factors were significantly associated with an interest in earthworks?

Sex was not one of them. There was no significant association between being female or being male and an interest in earthworks. Ethnicity, however, was significantly associated with earthwork interest. Non-native artists were twice as likely as native artists to be interested in earthworks (see Table 23). This does not mean that native artists were not at all interested in earthworks. A third of the native artists were (and one had already constructed an earthwork).

TABLE 23: Ethnicity Difference in Personal Interest
in Earthworks

<u>Earthworks interest</u>	Native %	Non-native %	TOTAL %
Yes, I am interested in works of land or earth art*	33	72	65
No interest	67	28	35
TOTAL nr. of responses	21	93	114

Chi sq= 11.27079 df= 1 p= .00079

*There are 74 artists who are interested in earthworks; of these, 7 are native artists. Of the 74 artists, 33 have already constructed an earthwork; one of the 33 is a native artist.

The artists in this study who are interested in earthworks are also people who are three times more likely to report a combination of paranormal experiences and twice as likely to report an out-of-body transport experience than people who are not interested in earthworks (see Table 24). Artists with an expressed interest in earthworks are also twice as likely to report instances of visionary experiences (see Table 25). Thus, it appears that for this group of artists, the ones drawn to the earthwork as an art form are also people who could be described--in old-fashioned terms--as "sensitives." Those interested in earthworks seem to "know" things other people do not usually know.

TABLE 24: A Comparison of Interest in Earthworks
and Types of Paranormal Experiences
Reported by Artists

<u>Paranormal experiences</u>	Earthworks		TOTAL %
	Interest %	No interest %	
ESP ¹	11	37	20
Out-of-body transport ²	8	4	6
Visions and dreams ³	23	22	23
Reincarnation experiences ⁴	6	4	5
Deja vu ⁵	7	11	9
Combination of events ⁶	36	11	27
Other ⁷	9	11	10
TOTAL ⁸ nr. of responses	53	27	80

*Chi sq= 10.76642 df= 6 p= .09587

¹ESP (extrasensory perception), including clairvoyance, telepathy, precognition, any exceptional perception of the present or future in waking or dream state.

²Out-of-body transport, including instances of seeing oneself from outside one's own body.

³Visions and dreams, including visualizations, proconceptual memories, feelings of intense immediacy, ecstatic feelings of heightened sensory perceptions, mystical feelings and experiences.

⁴Reincarnation experiences, including experiences of extraordinary recollection and memories of the past, feelings of rebirth, of past lives, of past events.

⁵Experiences of déjà vu, described and specified to single events.

⁶Any combination of any of the above categories of experiences.

⁷Other, including paranormal experiences not specified in enough detail to classify.

⁸TOTAL only includes artists who reported paranormal experiences.

TABLE 25: A Comparison of Interest in Earthworks
and Visionary Experiences
Reported by Artists

<u>Visionary experiences</u>	Earthworks		TOTAL %
	Interest %	No interest %	
Yes, I have had visions	75	56	68
Not sure, perhaps	5	5	5
No, I have not	20	39	27
TOTAL nr. of responses	75	41	116

Chi sq= 4.94286 df= 2 p= .08446

On the whole, many of the artists in the study could be described in shamanic terms; however, the analogy of artist as shaman appears to be more fully expressed by those of the study who express an interest in earthworks. They are people who perceive and experience in visionary terms their world, their lives, as earth-centered. The analogy of artist as shaman fits them as snugly and comfortably as new spring snow lightly fallen on the ground.

As might be expected then, with reference to the four archaic motifs suggested in question 1--earth, water, blood, sun--those with an interest in earthworks are more likely to say earth is the most important of the four as a motif in their own artwork; in fact, having an interest in earthworks makes it 1.5 times more likely. Further, although only a few artists said blood was the most

important motif in their own artwork, those who did were twice as likely to be interested in earthworks than those who did not (see Table 26). The sun and water motifs were not significantly associated with an interest in earthworks and are not reported.

TABLE 26: A Comparison of Interest in Earthworks and the Selection by Artists of Earth or Blood as the Most Important for their Own Artwork of Four Archaic Motifs (Blood, Water, Earth, Sun)

<u>Archaic motifs</u>	Earthworks		TOTAL %
	Interest %	No interest %	
<u>Blood*</u>			
Most important motif in my art	37	18	31
Not important	63	82	69
<u>Earth**</u>			
Most important motif in my art	84	55	74
Not important	16	45	26

TOTAL nr. of responses	75	38	113

*Chi sq= 4.21938 df= 1 p= .03996

**Chi sq= 10.91752 df= 1 p= .00095

Water and Sun were not significantly associated.

Finally, artists with an interest in earthworks are somewhat better educated and somewhat more likely to have visited religious sites than artists with no interest in earthworks (see Tables 27 and 28).

TABLE 27: A Comparison of Interest in Earthworks and Travel to Religious Sites by the Artists

<u>Site travel</u>	Earthworks		TOTAL %
	Interest %	No interest %	
Yes, I have traveled to religious sites	84	63	77
No, I have not	16	37	23
TOTAL nr. of responses	75	38	113

Chi sq= 6.18463 df= 1 p= .01289

TABLE 28: A Comparison of Interest in Earthworks and Highest Level of Education Completed

	Earthworks		TOTAL %
	Interest %	No interest %	
High school or less	6	21	11
Technical school or less, including some university	8	8	8
University or art school degree completed	36	39	37
Graduate school	50	32	44
TOTAL nr. of responses	78	38	116

Chi sq= 6.94995 df= 3 p= .07351

The Artists' Empathy for Native Peoples

The archaic earthworks of North America were built by the first peoples of this continent. The question arises then: is there any influence upon those contemporary artists who are interested in earthworks which

could be ascribed to a sort of "pick-up" (be it recognized or unrecognized, deliberate or inadvertent, specific or subliminal) from archaic or contemporary native cultures?

Many students of native culture and traditions start with the presumption that the European cultures are much "stronger" (although this term is not often well delineated) than native cultures, and that the cultures of the indigenous peoples of North America have been somehow "tainted" by the effect of European contact. Because I believe acculturation is a two-way street, I found myself wondering if an interest in earthworks bespoke an influence of native culture upon Euro-American culture...?' In fact, an identifiably concrete influence...? Intriguing thoughts. Question 17 allowed me to explore those notions a bit in an organized way.

Question 17 asked the artists to identify their own ethnic background and to name any other ethnic group for whom they felt a particular empathy. In this group of artists, one ethnic group was cited most often--the first peoples--by native and non-native artists alike (see Table 8).¹¹ I cross-tabulated those responses with a range of other variables to see if there were any significant associations. There were several, all suggesting the artists' empathetic feelings for native peoples have further dimensions.

The artist, native or non-native alike, having an empathetic feeling for native peoples, is likely to state that this sense of empathy is based upon the artist's feeling of admiration for the religious ideals of native peoples, particularly their sense of respect for the earth (see Table 29). Other cross-tabulations with empathy for native peoples as a response to question 17 suggest that the artist is also likely to be a person who experiences visions frequently (see Table 30); also reports having experienced an instance which could be called an experience of kratophany (see Table 31); and is also more likely to report having experienced a crisis of faith (see Table 32). Further, these same artists are more likely to have been raised as Catholics (see Table 33) than those artists who do not report an empathy for native peoples. Curiously, too, although these artists may be more likely to report a serious personal hurt as a life crisis (see Table 34), they are somewhat less likely than other artists to maintain that art itself heals (see Table 35). Lastly, on the whole, artists with empathetic feelings for native peoples appear to be a more restless group, traveling somewhat more often and to more places to do their work as artists than other artists in the sample who do not have empathic feelings for native peoples (see Table 36). Note, too, it is not their travel which is significant, but that they travel to a combination of locales to work. And, if they

have visited sacred sites, they are also more likely than artists having no empathy for native peoples to have sought out the archaic sacred sites of the New World in their travels (see Table 37).¹²

TABLE 29: Reasons for Empathy with Native Peoples and/or Other Ethnic Groups

<u>Reasons</u>	Personal Empathy with Native Peoples		
	Yes %	No %	TOTAL %
Personal travel and study	--	9	4
Have lived with this group or live there now	13	9	11
Admire their culture	13	32	22
Admire their religious ideals, their respect for the earth	40	12	27
They are a dispossessed people	15	3	9
My own family ties	17	26	22
Other	2	9	5
TOTAL nr. of responses	40	34	74

Chi sq= 17.39933 df= 6 p= .00792

TABLE 30: Frequency in Artist's Lifetime of Visionary Experiences among Those Expressing Feelings of Empathy for Native Peoples

<u>Visionary experiences</u>	Personal Empathy with Native Peoples		TOTAL %
	Yes %	No %	
Several times a year	54	29	41
On average once a year	11	--	6
Several times in life	12	53	33
Not often enough	23	18	20
TOTAL nr. of responses	26	28	54

Chi sq= 12.67058 df= 3 p= .00541

TABLE 31: The Experience of Kratophany among Those Expressing Feelings of Empathy for Native Peoples

<u>Experience of kratophany</u>	Personal Empathy with Native Peoples		TOTAL %
	Yes %	No %	
Yes, I have known this	80	53	68
Not sure, ambivalent	9	19	13
No, I have not	11	28	19
TOTAL nr. of responses	45	36	81

Chi sq= 6.82364 df= 2 p= .03298

TABLE 32: The Experience of Religious Conversion
among Those Expressing Feelings of
Empathy for Native Peoples

<u>Experience of conversion*</u>	Personal Empathy with Native Peoples		
	Yes	No	TOTAL
	%	%	%
Yes, this was a life crisis	14	3	9
No, not mentioned	86	97	91
TOTAL nr. of responses	43	35	78

Chi sq= 2.90827 df= 1 p= .08813

*Religious conversion includes conversion to another faith and/or the recapture of unknown or lost native heritage.

TABLE 33: Childhood Religious Affiliations among
those Expressing Feelings of Empathy for Native Peoples

<u>Childhood religion</u>	Personal Empathy with Native Peoples		
	Yes %	No %	TOTAL %
Judaism	11	11	11
Catholic	30	13	23
Anglican	4	14	8
Protestant			
a.specified ¹	11	32	20
b.combination of	13	3	8
c.unspecified	15	11	13
Islam (Baha'i)	--	3	2
Eastern Religions ²	--	5	2
Amerindian	2	--	1
New Age ³	--	--	--
None ⁴	14	8	12
TOTAL nr. of responses	47	37	84

Chi sq= 17.59077 df= 9 p= .04023

¹Protestant specified does not include Anglicans.

²Eastern Religions: Buddhism, Hinduism, Shintoism.

³New Age (as cited by questionnaire respondents): Gaia, pantheist, animist, spiritualism, Wicca, eco-feminism, Goddess, Church of the Subgenius, all.

⁴None: atheist, agnostic, freethinker, none.

TABLE 34: The Experience of Personal Hurt among Those Expressing Feelings of Empathy for Native Peoples

<u>Experience of personal hurt</u>	Personal Empathy with Native Peoples		
	Yes %	No %	TOTAL %
Yes, this was a life crisis	52	31	43
No, not mentioned	48	69	57
TOTAL nr. of responses	42	35	77

Chi sq= 3.42222 df= 1 p= .06432

TABLE 35: Belief in the Ability of Art to Heal among Those Expressing Feelings of Empathy for Native Peoples

<u>Healing nature of art</u>	Personal Empathy with Native Peoples		
	Yes %	No %	TOTAL %
Yes, this is true	77	95	85
Not sure, ambivalent	8	5	7
No, it is not true	15	--	8
TOTAL nr. of responses	47	37	84

Chi sq= 6.58358 df= 2 p= .03719

TABLE 36: Migratory Travel away from Home to Work on Site
among Those Expressing Feelings of
Empathy for Native Peoples

	Personal Empathy with Native Peoples		
	Yes	No	TOTAL
<u>Migratory travel*</u>	%	%	%
Yes, travel to work on site	59	41	77
No travel to work on site	47	53	22
Nr. of responses	66	19	85
<u>On site locations for those</u>			
<u>reporting migratory travel**</u>			
Yes, to waterfront locales	18	26	22
To mountains	5	22	12
To prairies	3	4	3
To deserts, high mesas	3	--	2
To woodlands, farms	5	--	3
Combination of locales	46	18	35
Unspecified	20	30	23
TOTAL nr. of responses	39	27	66

*Chi sq= .82473 df= 1 p= .36380

**Chi sq= 10.86409 df= 6 p= .09267

TABLE 37: Travel to New World Archaic Sites
by Those Expressing Feelings of
Empathy for Native Peoples

	Personal Empathy with Native Peoples		
	Yes	No	TOTAL
<u>New World archaic sites</u>	%	%	%
Yes, I have travelled there	65	40	54
No, I have not	35	60	46
TOTAL nr. of responses*	31	25	56

Chi sq= 3.34425 df= 1 p= .06744

*The total includes only those persons who identified the site to which they traveled in response to question 15.

What do Tables 27-37 mean as an aggregate? The tables indicate that there appears to be some sort of cross-cultural influence at work upon those artists in the group who claim a feeling of particular empathy with native peoples. If so, several lines of questioning may be worth pursuing in some future inquiry. For instance, what is it the artists in the group know of native spirituality, heritage, culture? And how do they know it? Is their understanding one based on popular culture (by way of Hollywood movies, for instance), experiential knowledge, book learning, personal instruction, travel? Are they as individuals more restless than others? Why is it they do not believe art to be as strongly healing as other artists do? What role does their own personal history of having been hurt play in relation to their regard for native peoples? What is the relationship of their childhood religious training to this sense of empathy? Does having been raised as a Catholic provide one with a predisposition towards native spirituality--perhaps because Catholicism may provide the devotee with a more "sacramental" approach to life or, possibly, a keener appreciation of intricately arcane ritual? Or, does being raised as a Catholic predispose an artist to an atheism tinged with a particular regard for earth-centered religious expressions (see Table 17)? Some of these questions were explored in follow-up interviews, but not all.

The Artist's Experience of Kratophany

The data presented in Tables 29-37 also appears to be interconnected with another set of cross-tabulations from the questionnaire--those factors significantly associated with artists in the study who answered "yes" to question 7. Question 7, it will be recalled, concerned the experience of kratophany, power particular to place. A "yes" answer required that the artist be in full agreement with the statement presented for comment about "continued life beyond any visible one", and that the artist also affirm having had an experience of "power centers from life before my own time". (See Artist's Questionnaire, question 7.) A number of artists were hesitant in their responses, usually editing the statement to delete the phrase which referred to their personal experience of "power centers," or kratophany. Such answers were coded as "unsure."

As noted above, artists who claim an empathy with native peoples are also people far more likely to have experienced instances of kratophany (see Table 31). Are there other factors which also distinguish those who have experienced instances of kratophany?

To find out the answer to this question, I cross-tabulated the responses to question 7 with other variables in the questionnaire which could be construed as suggestive of so-called shamanic experiences, such as the experience of vision and experiences of paranormal events. The

outcome? Several of these variables are significantly associated with the experience of kratophany.

Among the artists in the survey, those who report instances of kratophany are also people more likely to report visionary experiences (see Table 38); more likely to report paranormal experiences (see Table 39); more likely to say their art has been influenced by paranormal experiences (see Table 40); and--as noted earlier (see Table 18)--more likely to be artists who are female than the artists who answered "no" to question 7. Nevertheless, even the artists who were somewhat ambivalent in their responses to question 7 were also far more likely to report visionary experiences, paranormal experiences, and be influenced in their art by such experiences than artists who answered "no" to question 7.

TABLE 38: Visionary Experiences among Those Reporting Instances of Kratophany

<u>Visionary experiences</u>	Personal Experience of Kratophany			TOTAL %
	Yes %	Unsure %	No %	
Yes, I have known this	75	75	46	69
I am not sure	7	--	4	5
No, I have not	18	25	50	26
TOTAL nr. of responses	72	24	16	112

Chi sq= 10.69221 df= 4 p= .03025

TABLE 39: Paranormal Experiences among Those Reporting Instances of Kratophany

<u>Paranormal experiences</u>	Personal Experience of Kratophany			TOTAL %
	Yes %	Unsure %	No %	
Yes, I have known this	89	82	43	81
I am not sure	--	12	--	2
No, I have not	11	6	57	17
TOTAL nr. of responses	73	17	23	113

*Chi sq= 25.99009 df= 4 p= .00003

TABLE 40: Influence of Paranormal Experiences upon Artistic Endeavors among Those Reporting Instances of Kratophany

<u>Influence on artwork</u>	Personal Experience of Kratophany			TOTAL %
	Yes %	Unsure %	No %	
Yes, there is an influence	88	69	54	80
No, no influence	12	31	46	20
TOTAL nr. of responses	66	16	13	95

Chi sq= 9.38392 df= 2 p= .00917

What do Tables 38-40 mean as an aggregate? They seem to suggest that the experience of kratophany can be studied as an experience in and of itself. The artists in the study were able to identify kratophany as a separate experience, and as an experience distinctively connected to place. Kratophany is, of course, a visionary or paranormal experience--just as are experiences of déjà vu,

precognition and the like. But is kratophany as common an experience as *déjà vu*? Who knows? In my review of recent psychological studies in paranormal experiences, I found no studies of place-centered paranormal experiences--yet all paranormal experiences take place someplace and sometimes those places are what the experience is about. More research is indicated because there is no way to know at present if the artists of this study are persons more sensitive than others to "place".

Conclusion

I began my study many months ago with a single observation and a simple question. In North America there were many earthworks, both ancient and contemporary. The ancient earthworks were traditionally known to be sacred ground, hallowed by ritual and belief. Sadly, however, in many cases we no longer know who built them nor the precise symbolic meanings once intended by these constructions. Nevertheless, I could not help but wonder if contemporary earthworks--so seemingly similar in siting and material--were also intended to be sacred ground, ground set aside for sacred reasons?

For lack of a better word, we usually presume ancient work to be shamanic, meaning perhaps little more than that we think the earthworks have resulted from visionary intentions. It is difficult to say more than

this with any precision because so much has been lost of the stories of the ancient constructions. But, much has also been saved. My study has been predicated on the assumption that there is enough saved of ancient wisdom to ask the people today who are, after so many years, once again building earthworks--the artists--if their motivations are sacred ones, shamanic ones. I chose to ask my questions in the form of a mail-out survey for a number of reasons already discussed in chapter five, not the least of which was my desire to obtain "hard data"--not just impressionistic observations, although these would pertain also--with which to structure additional questions to be pursued at later point by myself or other researchers.

When I formulated the questions for the artists' survey, I felt I should be lucky indeed if I could identify among the survey respondents a smaller group of people for whom visions, paranormal experiences, and instances of kratophany were powerfully known personal events. In my covering letter to the artists which accompanied the questionnaire, I stressed that my survey was part of a doctoral study in the Department of Religious Studies and that I was investigating "crossover elements in art and religion." I also noted in my letter that I felt that "...many art historians and critics may be asking the wrong questions about certain forms of contemporary art." The questionnaire itself was entitled "Sources of Archaic

Motifs in Contemporary Art." I did not use the words "shaman," "shamanism," "shamanic," or "shamanistic" anywhere in the questionnaire's title or the questions themselves for good reason: I was not asking the artists to identify themselves as "shamans." If the analogy of shaman as artist (or artist as shaman) was a fair and appropriate one to make, it would be my job to make the analogy and my task to argue reasons why the analogy works and is a felicitous and useful one for scholars to use. The artists themselves, I had no doubt, in any event would continue to do as they have always done--with or without any label of mine or anyone else's upon them or upon their work.

I did not expect a very high response rate when I mailed-out my questionnaire; nor did I expect there would be so many among those who sent back the questionnaires who would answer affirmatively my "shamanic-sort-of" questions about vision and paranormal experiences and the healing nature of art; nor did I expect to read among those answers descriptions of so many extraordinary events, impulses, motivations, and pulses in the lives of these artists.

Nothing in my literature survey of psychological research in psi consciousness experiences had prepared me for the riches my short questionnaire would produce from the group of artists to whom I sent a questionnaire. Their names were on my mailing list mostly because they seemed to

be artists who were either involved with earth motifs in their work (and might therefore be interested in earthworks) or were already known to have built an earthwork. It was, of course, important when I constructed my mailing list that my group of artists be based in North America, be evenly divided between female and male, and include a significant representation of self-identified native artists. All of those parameters were dictated by the desire to obtain "good data"; however, not one of those strategic parameters was so important to me as the fact that all the people on my mailing list be artists, artists who seemed in their work to care about the earth and/or to have an especial feeling and sensibility for nature.

I had hoped only that if there were artists out there who were visionaries, some of them might be involved with earthworks, and my survey would be a way to find them. I also hoped my survey could tell me something more about earthworks, something which the art critical literature on contemporary earthworks suggested--but only in a tentative way--which was that there was a genuine religious import to these constructions. If so, my survey might enable me to argue that the analogy of shaman as artist (artist as shaman) was a necessary and useful one to make and that the making of an earthwork was often a sacred endeavor.

My mail-out questionnaire identified more than just a few artists among the group of respondents who could be

called visionaries. In fact, there were many--all professional artists with a solid history of accomplishment as artists.

As noted previously, many of the artists in the study who are interested in earthworks are persons who appear profoundly disaffected with Western culture and thought. I suspect one reason for their disaffection has to do with the little regard given today in our Judaeo-Christian Western culture to autonomous personal vision, an ecstatic vision of the sort anthropologists identify with shamanism. For many of the artists in this study, autonomous personal vision appears to be precisely the sort of vision one must have to be an artist. Ecstatic vision will not guarantee talent or recognition of talent, but it seems to provide a grit and dedication to making art which cannot be obtained any other way.

The artists of the study have come to terms with their capacity for vision. They draw upon it as a source for their art just as much, in fact more so, than they draw upon other important events in their lives. One reason they appear able to trust their visions is because they know there are and have been other groups of people for whom personal vision is known to be a trustworthy source of knowledge. Thus, many of the artists in the survey feel a strong empathy with the first peoples of this continent. Moreover, the artists find support for the meaning of their

own visions--so often place-centered--in the well-known regard and reverence native peoples have traditionally felt for the earth.

Quite independent of their own religious backgrounds, many of the artists have come to believe in reincarnation or transmigration as a result of their own visionary experiences. Further, they have come to believe the earth is sacred in and of itself and life is a sacred continuum in and of itself--again, because of their visionary experiences. It is their personal experience of vision which sacralizes the world they live in and the lives they lead as artists.

In very special ways, many of the artists in the survey feel themselves to be mediums for a sacred knowledge which they believe comes from nature, from the earth, from the energies of all life, of all time--but not from god or gods per se. The artists sometimes state their sense of themselves as mediums is the only credible explanation they have for the source of their own arts imagery--their imagery is something somehow not of themselves. It is a "given" which they are privileged to transform and transmit. The artists appear to perceive the world as a self-contained whole, a healing whole and in their art they take part in that healing whole. In short, their visions are ones of kratophany, not of theophany. That is why so many describe themselves as atheists or agnostics, yet

insist that their work is spiritually, religiously motivated, and that they are "called" to do their work as artists.

In chapter seven, many of these thoughts were supported and explored further in interviews with nineteen of the artists in the survey who offered to talk about their questionnaire answers.

Endnotes: Chapter Six

1. The choice of these four archaic motifs--blood, water, earth, sun--was based upon preliminary research I had conducted several years ago on archaic motifs extant in recorded Amerindian myth and ritual.
2. All numbers and percentages have been rounded off to the nearest whole digit. .5 is rounded up to the nearest whole digit.
3. There is no way to know from my data if the difference in the number of professional years between male and female artists is because the women may have started their careers as artists later than men, or because the women have had more career interruptions than men.
4. The questionnaire was distributed only in an English version.
5. See Table 9. The word "empathy" was deliberately chosen in the phrasing of Question 17. "Empathy" asks for an identification of self in the person of another, an identification made possible by the recognition of one's own likeness in that other person. On the whole, 73% of the artists empathize with those who can be described as "people of colour," or people who are marginalized to Western society, or people who are non-Western in origin, and, as often as not, people who are non-Christian or not mainstream Christian. For the most part, few of the artists who participated in the survey could themselves be described with such descriptors--except with regard to their current religious identification.
6. This point was pursued in follow-up interviews with nineteen of the artists: organized religions of any form were rejected firmly by most of the interviewees because such faiths were viewed as repressive belief structures, ones which were dogmatic, anti-human and anti-earth. Nevertheless, many of the artists interviewed in the study view their work as artists to be religiously motivated, in part because they believe their work to be ethically motivated, if not "healing," and in part because their work is directed by their own experiences of vision and kratophany. See chapter 7.

7. More study is needed. The question itself lands us into the thick of the nurture-versus-nature debate, an inquiry far beyond the scope of my study. Nevertheless, the thought persists because it is also interesting to note that in the tribal cultures where shamanism is known to have been practiced by women, women usually do not take up the practice of shamanism until they obtain menopause status. Again, despite the limited number of artists responding to question 8, it appears that this small group of North American artists exhibits a similar tendency. Why should that be so?

8. There is also a popular, and racist, presumption which argues that certain groups of people are more genetically endowed with the ability to "see" things, to "know" things than other groups of people. Thus, in North America, our cultural folk wisdom attributes to children, women, black people, and Indians a certain "spiritual," if not "visionary" natural ability. It is important to remember, as biogeneticists are always reminding us, that the full range of all human abilities exists across all groups of people. If certain tendencies seem to predominate in certain gene pools, these are only statistically significant group probabilities; any one individual may fall anywhere within the continuum of variance. For example, men do get breast cancer; there are women who are color blind; the ear wax of one group of people may be different from the ear wax of another. My literature survey did not turn up any studies on vision and gene pools.

9. The letter of instruction to the artists which accompanied the questionnaire stated that all of the questionnaire answers would be pooled and discussed anonymously as a conglomerate, and that the master list of artists used in the mailing would be destroyed as soon as the responses were sorted. The letter also stated that no one other than me would ever have access to the master list at any time. These promised safeguards for confidentiality have all been carefully followed.

10. In the 1980s professionally successful artists could be very successful economically if they were part of the internationally established New York art market. Many of the artists in the survey were. A sense of unease about disproportionate economic success popped up in several responses to a few of the survey questions. No questions concerning economic status (other than highest level of education obtained) were asked in the questionnaire or during the interviews which followed.

11. Native artists also felt the strongest empathy for native peoples among all other groups, but native artists identified themselves first by their own specific tribal affiliations, then stated that their empathetic feelings for another group lay with all other Amerindian groups. Non-native artists occasionally specified a tribal group, but not usually.

12. There is no way to know from my data whether travel to New World archaic sites is a contributing cause or merely an effect of having an empathy for native peoples. It does not, however, appear to be a primary cause because in Table 29 personal travel and study is not indicated as a reason for empathy with native people.

Chapter Seven

INTERVIEWS WITH THE ARTISTS

What is it like to be an artist? In the summer of 1989, I spent hour upon hour listening entranced to the stories nineteen North American artists told me about what it was like for them to be artists, to do their work as artists. I listened to their descriptions of the things they hoped to do one day and their reasons for these dreams. The artists told me stories about growing up and stories of their families, their friends, their lovers. Mostly, the artists spoke about vision and the way their capacity for vision makes living an everyday ecstatic experience. (See Appendix 2: Artists' Interviews for the complete text of all of the interviews.)

None of the nineteen artists could hope to derive any particular financial or professional benefit from volunteering to be interviewed by me as part of my survey. Why then did any of the artists offer to talk with me? Their reasons are best described perhaps as a mix of

altruism, curiosity, and approval for what they discerned to be the thrust of my study--earthworks¹ and vision.²

A number of the artists welcomed the interviews as an opportunity for them to set the record straight about artists and the artist's role in society. They felt they had been ill-served by contemporary criticism with its emphasis on post-modernist interpretations and theories of deconstructionism in the arts. Indeed, some of the artists were angry about the way art critics and art administrators seemed to misrepresent the artist's work--even when the artist attempted to correct them.³

In this chapter, the artists' thoughtful views on religion, art, and nature are outlined, with particular attention to the social responsibilities many of the artists claim. The artists often find direction and inspiration for their work in their experiences of the paranormal. Several phenomenal events which they have experienced are described. A description of the artists' work place habits is provided. A discussion of their opinions concerning the use of native imagery by non-native artists is also presented. The chapter closes with a summary of the artists' comments concerning several well-known earthworks and the reasons for the artists have for their interest (or disinterest) in earthworks.

The Artist as Shaman

In chapter four, some of the characteristics common to artist and shaman were discussed with regard to the ability of both to use vision as a source of direction and inspiration in their work, and the ability of both to work in trance states. As noted, the shaman and the artist are persons who are often warily, if stereotypically, perceived by others as being "weird, wonderful, wild, strange, and intensely creative peoples."⁴ Further, as also mentioned in chapter four, some artists today speak of themselves as shamans. There are also a few art critics who have discussed contemporary artwork in terms of perceived "shamanic" or "shamanistic" qualities.

Several of the artists interviewed explained why the analogy of shaman and artist works to explain their endeavors as artists today. Carla Whiteside described it this way:

"Like shamans, I feel I work toward bringing forward certain things which can allow me and others to find the time to connect to primordial issues. Shamans do not explain, but provide through the shamanic experience a metaphor, an opportunity to slow down enough and be aware of the connections individually. Shamans don't make us aware; the framework they provide invites us to learn awareness."⁵

Other artists stated it was their experience of trance state powers which was similar to the shaman's trance experiences. Rick Bartow spoke of his trance experiences in these terms. He called them experiences of "the place between," experiences that established "connectedness" in

his life, in his work. Bartow noted that, although some others had called his trance experiences "shamanic experiences" or "transpersonal states of consciousness," he thought they were more akin to the "old vision quest." In any event, the artist credited these trance experiences with providing his work with a "spiritual edge."⁶ That was what was important about them: just as Whiteside said, the experiences provide a framework, a metaphor.

On the whole, however, I avoided broaching the subject of shamanism or the artist as shaman during the interviews I had with the nineteen artists because I had avoided the use of the term "shaman" in the questionnaire and I wanted to continue to avoid using it. Nevertheless, more than once, and almost always at the artist's initiative, the topic of the artist as shaman did come up.

One of the interviewees--Donna Henes, in fact--has for many years called herself an "urban shaman."⁷ Others, more shyly perhaps like Bartow, noted that it was other people who used the descriptor "shaman" to describe the artist's work.⁸ I did ask one of the interviewees, a native artist, if she thought there was a relationship between shaman and artist (we were discussing the loss of shamanism in contemporary native culture)? Yes, she does, and in her own words:

"I think so. In order to be a shaman in those days, you had to be good at observing things, you had to have keen senses, and a sense of intuition. Artists

have to have the same powers of observation, the same keen senses."⁹

Her answer, straightforward as it is, speaks of the same things which Whiteside, Bartow, and others allude to--the ability of the shaman to know things others usually do not, and the ability of the shaman to provide that knowledge to others.

What do the critics usually mean when they use the words "shaman" or "shamanic," shamanistic" to describe an artist's work? As noted in chapter four, sometimes the critic means only that the artist's work looks sort of "primitive": e.g., the work uses patched-together, bundled construction techniques, or raw, "natural" materials, or "psychedelic" motifs and colours. Sometimes, the critic means more: the art looks "spiritual." Well, what does that mean? It should mean the work is the outcome (by transference or transformation) of a sacred experience and is intended to provoke a response of that order in the viewer--which the work may or may not do.

As also noted in chapter four, a problem arises if we conflate the sacred experiences of the shaman and the artist with those of the mystic because we know next-to-nothing about mystical experiences as mystical experiences. (We know a bit more about them if we consider them as "oceanic experiences" or "peak experiences," but those are mystical experiences presented within the context of

psychology. My point is that when we consider the mystical experience within the context of religiosity, we know almost nothing about it because it is usually described as ineffable, and it is most often presented in a theological context--which enables us to talk about theology, but not about the mystical experience itself.) Frequently, the mystic becomes or is something of a hermit, a solitary contemplative. Unlike the religious mystic, the shaman and the artist must succeed in conveying their sacred experiences in some way because they have public audiences and public responsibilities. They are (as also argued in chapter four) social communicators, mapmakers, recorders.

The use of the word "shaman" by artist and critic (in lieu of the word "mystic") also has an important advantage for the artist and the critic. It enables both to intuitively acknowledge the traditional (if little understood) function of vision and religious impulse¹⁰ in an artist's life and work, while protecting and (at the same time) acknowledging the contemporary artist's unchurched status. This is important because many contemporary North American artists are highly protective of their moral and ethical independence of thought and action.¹¹

(In a somewhat tangential--but still related--point, the artists also just as firmly reject any psychological description of themselves along the lines of

tormented-genius-lacking-one-ear. If psychology is to be used at all to explain what it is artists do, the artists in this study prefer the use of a Jungian mode of interpretation.)¹²

Franz Geierhaas's Study of 15 Artists

In 1984, Franz Geierhaas, psychologist and art dealer, published an interesting catalogue which accompanied an exhibition (May 1-31, 1984) he curated for the International Print Society in New Hope, Pennsylvania, an old American arts community. The catalogue included essays by Geierhaas profiling the lives of fifteen artists¹³ whose work was featured in the exhibition. What is important about the essays is that each was based on interviews Geierhaas conducted with the artists between 1979 and 1983, and each artist had the opportunity to review and correct an early draft of each essay. In the interviews, Geierhaus probed three topics:

1. What events, including "early memories of childhood," were important in the artist's life which helped foster the artist's becoming an artist?
2. How did the artist "go about creating a work of art?"
3. What was the artist's perception of the role of the artist in society?¹⁴

From the interviews, Geierhaas identified seven "key findings":

1. Artists usually know in childhood that they want to become artists.
2. There is always some adult, but not necessarily a parent or art teacher, who encourages the child to become an artist.
3. Travel to other countries is important in the artist's professional growth.
4. All of the artists, despite formal schooling in art, are self-taught in their techniques.
5. "All the artists feel confident and secure about their mastery of their chosen media."
6. "Many of the artists report chance events as triggers for new ideas, styles, and media. For many of the artists such serendipitous encounters changed their direction, subject matter, or medium for their entire career."
7. Although all are professional artists, they also earn part of their livelihood through other part-time employment.¹³

Geierhaas concluded that artists are clear-headed about their profession, their skills as artists, and know exactly and precisely what it is they are about when they do their work as artists. In Geierhaas's opinion:

"...prevailing theories of artistic creativity have relied too heavily on psychoanalytically oriented hypotheses, especially as regards likely unconscious motives and material which are said to be reflected in the artistic product."¹⁴

According to Geierhaas, the artists he interviewed do not appear to be working out "deeply repressed motivations;" and if they are, he believes their unconscious motivations "...appear to be of less importance in at least these artists' development and work."¹⁷

In general I agree with Geierhaas's conclusions, not only because I am myself not competent to assess whether anyone is using "deeply repressed motivations" in order to work, but also because I think it is useful to pay attention to the reasons offered by any worker for working. It is certainly more respectful of the individual to take him or her at his or her own word, and that is what I did when I interviewed the 19 artists of my own study--no matter how strange the story being told me. Not one of the 19 offered up anything which they themselves described as being a "deeply repressed motivation" or even a barely suppressed motivation. Why would they? That is the sort of judgemental statement only an outsider can make. It was not, however, my role to judge--only to listen, and to learn.

Four of Geierhaas's seven findings are supported in part by the findings of my own interviews.¹⁸ First, the artists interviewed by Geierhaas all knew when they were children that they wanted to be artists. Only five of the 13 artists of whom I asked this question knew that was what they wanted to be when they grew up.¹⁹ Second, all 19 of the artists I interviewed studied formally to become artists, but--despite their art training--they, too, like Geierhaas's group, consider themselves to be essentially self-taught. Third, again, like Geierhaas's group, all of the artists I interviewed know what they are doing in their

work and they know how to do it, including the risks (both psychic and physical) which it may entail. And, finally, for almost all of the 19 artists I interviewed "chance events" also served to "...change their direction, subject matter or medium for their entire career." In fact, for eight of the 19 artists, singular events, visions, and dreams were the first promptings they had towards becoming artists.²⁰

Unfortunately, Geierhaas's study is marred by an obvious procedural fault. He states that all 15 of the artists he interviewed are his friends and that he has presented most of them before in other exhibitions and publications.²¹

Friends in whom one also has a financial interest may not be the researcher's best informants.

Although Geierhaas states that it was his friendships with the 15 artists which were paramount "...in having the artists share their background experiences and innermost thoughts on their role as artists,"²² I note that the exchanges were not without some risk for every one of Geierhaas's interviewees. Each of the 15 artists has an important financial and professional arrangement with Geierhaas which is worth continuing for the artist. Geierhaas himself states none of the 15 artists are of independent financial means. Further, as a reader, I note there is no way to know how friendly²³ the exchanges were

between interviewer and interviewee because Geierhaas's own voice is muted. He has written his essays in the third person. We do not hear his voice. All we know of him is that he is a psychologist with an avid interest in art and artists, an interest in which he sometimes obtains a financial benefit for himself and for the artists he represents.

Selection of Artists to Be Interviewed

The 19 artists I interviewed in the summer of 1989 were selected from among 87 artists who had offered, when they returned their questionnaires, to talk further with me about their working habits, sources of inspiration, and other matters related to my study of earthworks and artists.

It was not easy selecting who of the 87 I would interview (see chapter five), but after two weeks of diligent telephoning, I had an interview schedule arranged. It included ten in-person interviews arranged for New York City and Ottawa, and ten long-distance telephone interviews (one of the in-person interviews was followed with a second telephone interview). Other than wanting half of my interviewees to be female (and ten were), I did not try to replicate the demographic profile of my initial mailing list when I chose my interviewees. Instead, I tried to schedule as many in-person interviews as I could with the

best-known of my list--partly because I did not want to pass up the opportunity to meet anyone whose work I already knew and admired, and partly because I knew it would make the interview easier if I knew something about the artist's work beforehand. Most of the artists I wanted to interview were interested in earthworks, and eight²⁴ had already constructed one or more.

I did try to include on my interview list as many of the native artists as I could from among the 11 native artists who had volunteered for interviews because I wanted to ask questions about the use of native imagery by non-native artists. Of the 19 artists interviewed, 7²⁵ had exhibited their work as native artists.

Among the non-native artists, two were immigrants. Peter Hutchinson had immigrated as a young adult to the United States from England; Jennifer Dickson, had immigrated to Canada as an adult from South Africa. All of the rest had been born in the United States or Canada (6 in Canada, 11 in the United States). One, Carla Whiteside, was self-identified as French-Canadian.

Unlike Geierhaas's group of 15 artists, of the 19 artists I interviewed, only one was someone I knew as a friend before I started my dissertation research--Meryl Taradash. Two other artists among the 19 interviewees were people I had met once or twice before--Tal Streeter and Martin Dunn. I had never met any of the rest before.

As described in chapter five, the artists' interviews were semi-structured meetings which followed a protocol approved by the University of Ottawa Human Research Ethics Committee (see the artist's permission form in Appendix 1). Signed consent forms were obtained from every artist before the interviews started. I sent a draft copy of the interview text for verification to the artist one to four weeks later. If the artist wanted any changes made in the interview text, I took care of them promptly.²⁴

All of the artists were offered the opportunity to be quoted anonymously, but only one selected this option.

Views on Religion and Religious Art

In the course of the interviews, I often asked the artists what they thought of when they heard the phrase "religious art"? Or, in another version of the same question, I asked them to tell me what religious art was, and was their own art religious? Almost all of the artists said their first association for the phrase "religious art" was with some item of Christian art--a statue of Mary, for example, or a statue of a saint, an icon, a church, something of that order. And almost inevitably the artists offered an apology or explanation for those associations because, as they would go on to explain, their own beliefs were so much different.

Generally in their explanations, the artists drew a distinction between "religious," which they equated with organized religion ("and probably Catholic," said Peter Hutchinson),²⁷ and "spiritual," which they equated with autonomous vision ("a way of life," said Jim Schoppert).²⁸

Their feelings about religion were negative ones. Tal Streeter noted that "...religion is often predicated on fear,"²⁹ an opinion shared by Betsy Damon.³⁰ Meryl Taradash said religion "...emptied spirituality out of life."³¹ And Carla Whiteside said: "

"One of the gravest problems in religion right now is that religious art has been so defined and constrained that religious art no longer has the malleability to be spiritual. It cannot move. It's breathless. The air has been sucked right out of it."³²

Simplistically stated, for the artists of this study "religious" was bad because they linked it to religion, particularly Christianity; "spiritual" was good because it stood apart from religion. Spiritual, the artists felt, was an experiential quality, a numinous quality, one which was open to every possibility, a visionary and earth-focused existential quality. Spiritual was sacred knowledge, and much more important than any religion.

Two of the native artists (Anonymous and Lorenzo Baca) explored the term "religious art" in terms of its applicability to native traditions. They both noted

"religious art" was an incorrect label for any of the items used in native rituals. The artists felt it would be more appropriate to call them examples of "spiritual art."³³

Donna Henes played with the phrase "religious art" and coined the word "artifacts" for all the things usually labeled "ethnological" in museum collections. She felt "artifacts" made the truth of native art more obvious.³⁴ Lorenzo Baca's sentiments were similar to Henes's. He said the really "valuable stuff" was not going to be found in any art gallery. People were going to have to go down into "basement of the anthropology museum" for valuable objects because that is the one place, according to Baca, where you know you can make "connections" with "universal concepts." Further, said Baca, he felt what many contemporary artists were trying to do was find a way to get their work into the anthropology museum's basement.³⁵ Or, as Henes might say--today's artists are searching for ways to make artifacts.

Rick Bartow spoke of the limitations of any religion and said, "Generally religious beliefs are organized to exclude others who don't hold those beliefs."³⁶ Anita Endrezze spoke for many when she faulted Christianity for attempting to "...institutionalize the visionary process or inspiration which comes from nature."³⁷ Andy Fabo complained that Christianity makes art into a "narrative of doctrine."³⁸ Several felt religion qua Christianity was simply something which had

outlived its purpose, whatever its purpose might have been.³⁹

The native artists who were interviewed had all chosen to bypass Christianity because they felt on the whole Christianity was harmful, not just to native people, but to most people. One of the native artists stated that although she "...retained certain social ties to Christianity,"⁴⁰ her traditional beliefs were more interesting and more important to her. She was explicit, stating:

"If there is a god, he would have loved my grandmother's people as well as he loved the people in Jerusalem. I really believe that. I am not inclined to think one tribe out of all the little tribes there are on this earth should be chosen over all."⁴¹

"Spiritual art" and "spirituality" on the other hand were terms all of the artists, native and non-native, were comfortable with because they felt the terms referred to something real, "entrance-ments, something "tranceformative," to use Donna Henes's coined words,⁴² or the visionary processes Carla Whiteside spoke of as "enchantments."⁴³ These the artists felt are real processes, real events. They are not theological inventions or clever, albeit mechanical, rationalizations. Like several other artists, Jennifer Dickson spoke of art as a sacred transformation and said:

"Religious labels are irrelevant. I know that. As my work gains in power, it is not my work. I

'receive' it. I pray every day in the studio before I start working because I do not know if I am going to be able to do it, to do my work well enough. Art is an act of transformation."⁴⁴

One artist, Jody Pinto, responded to my question about religious art, by saying:

"If I think about anything having to do with religion, I would use the word 'sacred' and I'd be thinking about spaces--experiential spaces. I hate the word 'religious.' Sacred is powerful to me, it has to do with experience and with space."⁴⁵

Other people, by defining the word "religious" as something altogether removed from organized religion, did find ways to use "religious" as a word to describe their work as artists. For example, Martin Dunn noted that the better question might be to ask, not what was the relationship of religion to art, but religion to oneself? And then he answered his own question with a word play on "art" as noun and verb--the art of "to be":

"First you have to escape it (religion), then you have to discover it. It is essential that one escape the religion one is taught and equally essential that one discover the religion one becomes. That's art, art--to be....Art is either a rejection of or a discovery of religion. If you are thorough as an artist, you'll do both....My theology is mythology, in the Jungian sense...Good art is religious. My art is religious. You can shift the way you use the word 'art' but you cannot shift the process--art is an on-going cognitive process."⁴⁶

All but one of the artists I asked felt that their work was spiritual, or religious (whichever word it was

that they preferred to use to mean transformative, real, necessary, existentially meaningful). They also felt their work existed of necessity outside religion's theoretical frameworks because they felt it was natural and human to see the world in the ways that they did.

Peter Hutchinson spoke of the feelings of peace which his earthworks produce for him and for others, feelings which he considers to be quite natural because, he explained: "We are made of earth."⁴⁷ Charles Ross expressed a similar sensibility when he stated: "We are the stuff of which stars are made....We are the translation of that star stuff."⁴⁸ (Ross works with natural light. It is his intention that his work provide us with "...an emotional recognition of that ancient light.")⁴⁹

Betsy Damon felt that religious work was something which was ethical and visionary, then she protested her work was not religious. Her self-assessment puzzled her, and she said so.⁵⁰ Musing for a moment, she concluded that her reluctance had to do with a fear that if she said her work was religious, she might deny it its reality--and that she would not do.⁵¹ So, when I asked if there was some other way in which she might be able to think of her work as religious...?

"No. In terms of what I am envisioning and looking for...? I am looking for it. I'm reluctant to answer your question. Maybe it is because I cannot accept it yet in myself."⁵²

I believe Alex Janvier would understand Damon's reluctance to call her art "religious." When I asked him to tell me what religious art was, he looked upon me with the patience of the Dene elder he is and said:

"Religious art? God makes religious art. God comes down from there, and then he paints, and just before daylight he goes back to bed. He has a nom de plume, several in fact. One time when he came down he was called Leonardo, then another time he was called Michaelangelo, and another time Raphael. He falsified Picasso's signature because he really didn't want to be associated with that sort of creativity. Then later he was called Rauschenberg, or Ken Danby, and now he's being hailed as Fritz Schoelder. Maybe he'll stop doing that and just sign himself off as Carl Beam. But he will not touch the works of Morrisseau."⁵³

Restating my question, I asked Janvier if his art was religious? "Yes," Janvier replied, "it is an expression of that very nature. It's spiritual rather than religious. Religion is man-made. Spiritual is god/made."⁵⁴ Thus, (as further conversations with the artist confirmed) Janvier equates the making of art to the creativity of the gods. The very best art is spiritual, it is not religious. It goes beyond even that made by gods (especially Christian gods). Hence, even God "...will not touch the works of Morrisseau."⁵⁵

Jim Schoppert's summary distinction went to the heart of the matter in a cut as sharp as any of Ockham's razor: "Religious art has a function, it's a rote performance. Spirituality is not a rote performance."⁵⁶ I

doubt if any of the artists interviewed for this study would disagree with Schoppert's distinction.

The artists were almost all of a single mind, too, when I asked if they would accept a religious commission if offered? Their answer was no, although they expressed themselves in one of two ways: no, not under any circumstance; or yes, but whoever commissions the work will have to accept what the artist choses to do for the commission.³⁷ As Jody Pinto said:

"It would depend very much on the circumstances. I'm an atheist so that depends on what is defined as religious. But if Cardinal O'Connor asks? That's a very, very different situation. No."³⁸

Only Charles Ross said yes (and this despite his having had a commission with architect Moshe Safdie cancelled recently because a religious protest was mounted in Jerusalem against Ross's proposed prism installation for a building there).³⁹

The Power of Art

Several artists thought that for many people art and artists may be frightening apparitions of power. Alex Janvier said:

"This art (nature/god) as we know it is nondenominational. It is is not racial, knows no boundaries. Only humans in their scientific pursuits label and pigeonhole it. They do that so they can make it manifestly the last stronghold to fear-- art."⁴⁰

Ann McCoy noted that the "recent rush towards censorship"⁴¹ surely indicated just how much it is that people fear art. She said sadly and wisely:

"If people have no spiritual life of their own, then they certainly want to cast it out of the life of the artist."⁴²

Tal Streeter thought perhaps the problem with the public's mistrust of artists was that we in the West have come to have such a "narrow idea of what an artist is."⁴³ He regretted the separation of art from religion, a separation he thought had occurred only in the last few hundred years in the West and, comparing American culture to that of other places, said:

"I would like us to fly to a state of grace; instead we seem to be crawling, lost somewhere in our fabled wild west."⁴⁴

The artists view themselves as mediums, that is their particular power. What they have to communicate, they know to be real. They believe their art is important because they know it to be true. They have existentially experienced what they work on and transmit through their art. Rick Bartow and Jennifer Dickson particularly drew attention to the discipline the artist must exercise in order to control what they choose to reveal in their work. Rick Bartow said:

"The images I use are not mine particularly except that I create them in that manner. They belong to

everybody in a commonality--whether it's genetic memory or experiential realms....That, too, is where the discipline of being an artist comes in. I can work a theme to the ugly end of the scale, for shock value alone. But nobody needs that. That part of your nature needs least exposure. Sure, it's formed us. I have to work with it. But even if I bury it in the piece; it's still there....you have to own up to it. I believe that. There's good and bad there, and you have to honor it all."⁴⁵

And Jennifer Dickson said with complete conviction:

"I believe three things: Artists are visionaries; art can prophesy the future; and art can reactivate the past. Art is much more potent than people are prepared to realize. I am an artist. I am thereby an instrument, a medium. My obligation is to be clear, disciplined, lucid. I've come to understand there is such a thing as evil, and good. I've chosen to affirm goodness and beauty in my art."⁴⁶

Several artists drew attention to what it is like to be a medium. Lorenzo Baca spoke of the creative process as an ecstasy, an ecstatic transference or transformation:

"All that happens, and you know it is true, is that it comes through us and out of our mouths. But where does that come from? Is that any different than seeing the spirit beings who are all around us? I don't see any difference."⁴⁷

Donna Henes said it was a matter of finding yourself guided in what you do, one of "being on the miracle trail...a series of circumstances--co/incidences that I cannot deny because the message is so clear."⁴⁸ Rick Bartow said it was really no different than what was described in the Bible when people heard rocks and trees talking.⁴⁹ Charles Ross said it was the "opening of windows to higher orders

of reality."⁷⁰ Tal Streeter said everything the artist does is real, the artist is only making reality clearer to others, the artist is only an "ordering element."⁷¹

Betsy Damon thought that artists are always feared in "societies based on power" because being an artist is essentially a spiritual condition, one which is indifferent to materialism.⁷² Alex Janvier agreed. He described his own work as an artist as one of "protest against a dominating society that thinks it can afford to waste human resources."⁷³ Carla Whiteside said simply, "If people paid close attention to things, we wouldn't need art."⁷⁴

Views on Nature

What was it people needed to pay closer attention to? Nature. All of the artists--native and non-native alike were in agreement on this point. Their ways of explaining it were similar. The artists equated nature with life,⁷⁵ with the natural world, with providing light,⁷⁶ providing comfort, providing "connectedness,"⁷⁷ providing balance. Nature, always good, always life-affirming, could therefore be destructive.

Two or three artists said nature is god.⁷⁸ Betsy Damon explicated the equivalence further:

"Nature ? God. Goddess. No. I think it is more like Lovelock's Gaia. I think there's things we don't know about her ability to recover, to put herself in balance. Her ability to do that is powerful. It is a powerful energy. I think there are people in other times, in other tribes who have

understood the energy better than we do. Just because we don't understand it, we call it mysterious. It's not a mystery for those who understand it."⁷⁹

It became clear in all of the interviews that when the artists equated nature with god, goddess, Gaia, they did not mean a pantheistic or deistic understanding of nature. When they stated nature is god, they meant that is all god is. There is no reason to posit an exterior creator god with an unknowable nature. Nature is knowable and nature is god. Rick Bartow, himself a Yurok Indian, laughed as he explained to me nature is "pretty real."⁸⁰ Then he wryly noted: "You know, white people talk about God, native people talk to God."⁸¹ Anonymous explained her beliefs in this manner:

"It used to be that the Haida would get a drop of dew in a little white shell, a cockle shell, and holding it in their hands, would look to the rising sun and ask for a blessing, a favor. The sun we call the 'chief of the sky,' the 'boss of the sky'...it is not the same as the Christian god."⁸²

Nature is not only the natural environment, several of the artists specified that nature is inclusive of all the things humans make and do, too.⁸³ The one certain comfort anyone may obtain is to realize you are a human being and so you are a necessary part of nature, too.⁸⁴ Jim Schoppert said that we need to value ourselves more

than we do because, if we knew in our own eyes that we were valuable, we would value nature more.⁸⁵

Lorenzo Baca, a Pueblo Indian, called nature "an altar," meaning that all human actions exist in the context of nature and that is why it is important to be respectful of nature. As he explained, it is because we are able to "give back, that gives nature a continuing animation."⁸⁶ He cited several examples, including the traditional Pueblo deer-hunting practices, to explain the vibrancy of this exchange.⁸⁷

Jennifer Dickson, much concerned about the West's technologically destructive excesses, sadly described nature as...

"...a much violated presence...Nature cannot defend itself, but I believe Nature is resilient. I hope so. There have been so many violations. Most men have thought they were gods....We are going to pay for our separation from animals, for our violation of the land, for meddling with the sanctity of life and of death."⁸⁸

Dickson was not the only artist who felt that humans had put themselves at risk by attempting to dominate nature; Ann McCoy thought so, too. McCoy described nature as being both "a great, benevolent earth being" and "a destructive fiend"--especially if ignored--and that, McCoy said, was one of the problems presented by Christianity and Western culture with regard to nature.⁸⁹ Charles Ross, far more optimistically, noted that, although we have "disconnected

ourselves from an intimate natural flow of energy (nature),"90 we also have the solution within ourselves to heal our estrangement from nature. He explained:

"We need a conversion of thinking...To make a transformation of thinking which is more efficient, more in line with nature....I think it is happening already."91

(In support of his belief, Ross pointed out that within a year of the first atomic explosions at Alamogordo, New Mexico, tumbleweed grew on the site. Further, he reminded me, tumbleweed is a wonderful plant which "...prepares the soil and then the wildflowers begin to bloom.")92

Anita Endrezze found it hard to be optimistic about our future as humans. Still, she noted: "When I ask why, it gives me great comfort to know I am connected with nature,"93 a feeling Lorenzo Baca94 and Peter Hutchinson shared. (In fact, Hutchinson, who hardly can be said to live in a rural area--Provincetown, Massachusetts--has registered his garden as a "natural wildlife habitat." The garden, he explains, provides shelter for birds and insects, all part of his belief that each one of us can do something helpful with regard to nature.)95 Comfort was the sense of nature Andy Fabo had too. He described nature in terms of getting out into the bush. Said Fabo, it was like...

"...finally getting hold of an old friend. You keep making excuses about doing that, and something else always seems to come up. Then you do get out there and it's as though you had never been away."96

Asked about nature, Carla Whiteside just grinned ear-to-ear and said joyously, "Oh, it's there, and I am so glad it is there!"⁹⁷

The Artists' Visions

Nature was the source of every sort of knowledge and of the connectedness the artists felt in their lives and in their work. Their regard for nature gave them their raison d'être. Three artists described their need of nature and the earth as a presence in their lives in particularly gut-level terms. Eva Manly spoke of a physical need to lie on the ground, to be near the ocean. She stated that since moving to Ottawa--inland, away from the sea, and a city-- she has felt "profoundly marginalized."⁹⁸ (Since our interview, in fact, Manly has relocated to rural British Columbia.)⁹⁹

Carla Whiteside described the first time she saw the sea. It was:

"...an extraordinary experience for me...and I laid on the shore on the sand, alone on the beach, feeling the heat of the earth. Earth has that sense for me. It carries a very physical life that envelops me."¹⁰⁰

Since then her drawing medium has been clay because Whiteside learned during her three weeks on Miscoou Island¹⁰¹ that her "carnal affinity with earth"¹⁰² was necessary to her sense of who she is.

Martin Dunn described the time when he crawled under a bush (he was then about 30 years of age), dug a

hole in the ground with his hands, put his head in it, face down, and then piled the earth up over his own head:

"And then! I raised my head up, and there was a hummingbird, right in front of my nose. It just filled me with vibrant energy."¹⁰³

Hearing Dunn's story, I was astonished at this tale of self-burial, and asked had he not been afraid of suffocation? His reply? "You can breathe the earth. It's easy. Earth is porous."¹⁰⁴ But why had he buried his head in the ground?

"I have no idea why I did that. Actually, I think I do know why. Tonna (Dunn's wife) has done a lot of counseling with women, and one of the things she says it's important for women to do is to sit on the earth, to connect their genitals to the earth. Clearly, it seems to me, what I needed to do was to get my head re-connected with the earth. I cannot be more specific than that....The meaning of it then was all in the hummingbird...but putting the pieces all together 20 years later...it begins to make more sense. Some things become apparent--earth and the hummingbird. What I had to overcome was my habit of asserting myself upon reality. Prior to that I had always moved. And I had moved everybody else too. But from that moment, reality moved towards me."¹⁰⁵

That visionary experience of Dunn's was followed by several others. They all served to enable the artist to understand that he "...was accepted by natural reality."¹⁰⁶ With each ecstatic event he learned something more, until finally one evening in the studio, while editing video tape, he understood what he was doing and why. Tears ran down his face, he reported, because he now knew that when he did his work right, there was another unity, another

reality revealed in the work. As he put it, "the medium itself was saying 'yes.'"¹⁰⁷ Eva Manly's darkroom experiences have been similarly revelatory.¹⁰⁸

Most of the visionary experiences related by the artists are eye-widening, joyful ones connected with nature--the light on a bit of leaf, a glint of colour in a rushing stream--what Jody Pinto calls "a way of seeing and then letting that come to the surface."¹⁰⁹ These experiences are everyday ones for the artists interviewed. The artists consider them normal, counting upon them for frequency and familiarity. Meryl Taradash said cheerfully of her capacity for momentary vision, "I live my life in an ecstatic state."¹¹⁰ Lorenzo Baca cautioned:

"...it's important not to separate visionary experiences, or ecstatic experiences, or any of those experiences from your life. If a shadow passes by, or a breeze passes by, it could be a spirit. The attitude of saying 'o.k.' is what opens you up to that creative process, to what some people call spiritual....I cannot separate my spiritual life from my economic life."¹¹¹

Most of the artists interviewed, like Baca, also cannot separate their "economic life" from "spiritual life" because for them spiritual is artistic is visionary is living (and round again)--it is all interconnected. Martin Dunn knows that from the moment he scrabbled a hole in the earth with his bare hands and buried his head (his thinking self) therein, from that moment...

"...what happened in my life--Tonna for one--I was exposed to satisfactions beyond my wildest expectations....I think that is why artists are artists...they have made a connection that is right. They are unfolding in 'the right way.'"112

Peter Hutchinson's visionary experiences, which proliferated at the time he turned from studio painting to earthworks, concur with Dunn's appreciation of the importance of making the "right connections." Hutchinson said his visions were:

"...revelations to me, true revelations, not something that a psychiatrist could have led me to understand about myself in any other way....Because of the visions I was able to realize what I really liked in life, and I was able to do it."113

Alex Janvier underwent the same confirmation of direction via vision when he was a student in art school. He had lost confidence in his ability to be a fine artist. He was afraid.¹¹⁴ At the point of changing his program to commercial art, some "force or some guiding spirit"¹¹⁵ entered him and entered his work:

"One or two of my teachers saw that in my work. They didn't give a damn about my future welfare. They just wanted me to keep painting."¹¹⁶

So he did.

Anonymous was also afraid of becoming an artist. She was particularly fearful of carving masks because traditionally Haida women have never been mask makers.

Then she, too, began to dream, and in her dreams she was given permission by the women in her family to become an artist:

"Then I had a dream in which I was in a big, high-roofed room. I was flying and I could see all the people there. I could see by the looks on their faces that none of these people were going to be upset if I became a carver. It didn't matter. Only one woman actually saw me flying in the room. We had eye contact, but she didn't say anything. She recognized me and she approved of what I wanted to do. This was my mother's cousin, but I called her my aunt....That dream was the answer to my question about whether I should do my art or not."¹¹⁷

Anonymous became an artist and a leader in her community's efforts to reform, recapture, and revitalize its traditional heritage.

Jim Schoppert said that his visions continue to be "...the affirmation of the rightness of being an artist."¹¹⁸ Recently, when he took a year off from art, the visions stopped, but now that he has returned to his work as an artist, he is once again able to draw upon his visionary and paranormal experiences. He states:

"I feel good. I'm astounded....I know what I am doing and I do the best I can. I know I'm growing inside again, becoming more sensitive, and I'm a better person for doing it. I'm becoming more aware of every step of the way of being an artist."¹¹⁹

But Betsy Damon is still trying to come to terms with the impact of a visionary experience she underwent six years ago while attending a sun dance in Arizona. Damon

felt herself tied to the sun dance pole viscerally, albeit psychically, and she could hardly bear the experience.¹²⁰ It changed her, terrified her, and it changed her art. Until that point Damon had been known primarily as an avant garde performance artist in New York City. Since then she has created no more ritual pieces and has turned her considerable energies to earthworks and public art projects. (Damon is now working on a community-renewal, water purification project with the Ojibway Indians of the White Earth reservation in Minnesota.) I asked Damon if her own ritual performances had been invalidated by the sun dance experience?

"Yes. I never did another one. I don't have training in the power of ritual. I understand the nature of ritual and the connection of ritual very well. Most 'ritual' artists don't understand or seem to understand the power of the ritual. That's scary. It's something I feel strongly about. We have to be responsible for what happens to other people if we do this kind of work....I hadn't learned it well enough."¹²¹

In her description of the sun dance, Damon spoke of having been "guided" there.¹²² That was exactly the word used by both Charles Ross and Anita Endrezze to explain certain events in their lives, too. Ross felt he had been guided to the only possible place where "Star Axis" could be built.¹²³ Endrezze said there are places in the world where you may be called: "They can be positive or

negative. You may be called to witness something terrible, and you must do it."¹²⁴

And that, the witnessing of something terrible, was exactly what happened to Jennifer Dickson. It nearly killed her.

Jennifer Dickson bears a long scar on her neck from an emergency operation on her lymph glands, one of many tests and procedures attempted by a Canadian medical team in their search for the cause of her sudden and dramatic physical collapse. Eventually, a diagnosis was obtained. Enigmatically, Dickson was told she had been the victim of a "rare, unknown virus."¹²⁵ Dickson, however, believes she knows what happened to her: she was haunted by a malevolent ghost--the spirit of Bianca Cappello.

Several years before, Dickson had embarked upon a series of etchings based on the life of an imaginary figure Dickson had invented (or so she thought at the time)--a Renaissance woman named Bianca Cappello. As the artist worked on the etchings, her understanding of the figure's biography became more and more detailed, more and more animated. Nevertheless, Dickson continued to be certain Cappello was nothing but her own artistic invention until one day by chance she learned there had once been a woman named Bianco Cappello--a woman whose life had been, indeed, very much as Dickson had imagined it:

"I completed the series of etchings, and I gave a lecture at McGill¹²⁶ about a Venetian adventuress

named Bianca Cappello who had inspired this series of etchings. Immediately after my talk, a woman approached me and said my lecture was interesting because Bianca Cappello had become something of an interest to feminist scholars. Did I think she was really a witch, or just an intelligent woman persecuted by the Church because she was intelligent? I was stunned. I thought Bianca Cappello lived only in my imagination."¹²⁷

Dickson then researched in local libraries what little was known about Bianca Cappello and applied for a Canada Council travel grant. She headed off to Italy to photograph the places Cappello had lived. Cappello's grave was unknown because she had been murdered, but then more than one historian conceded that, as one of the Medicis, it was likely Bianca Cappello had done her share of murder, too.¹²⁸

Dickson went first to Venice and then to Poggio, to the house where Bianca Cappello had died, and secured (with difficulty) entrance to the room in which Cappello had been killed. Standing in that room, with her camera about her neck, Dickson entered a trance state. She described what happened:

"One of the ways I work with site photography is to let the site speak to me. I suppress my own ego and wait. As I waited in that room, I began to wonder where would they have thrown the body, where would they go with that carrion, that dead meat?"¹²⁹

Dickson left the room, and walking down a narrow corridor, she entered a ruined garden. At that moment, a hawk swooped low, and dropped a snake at her feet, its back

broken in three. The snake curled itself into the shape of the snake on the personal emblem Bianca Cappello had used. It died at Dickson's feet. When Dickson looked up, she saw in front of her a fountain decorated with the Cappello emblem. The emblem, too, was defaced--its snake broken in three, broken like the dead snake which lay at Dickson's feet. Dickson looked away from the fountain. Her eye fell upon a place in that ruined garden where she is certain the unmarked, unknown Cappello grave can be found.¹³⁰

Terrified by the event, Dickson returned the very next day to Canada, and the day after that she was admitted to hospital where she lay seriously ill for three weeks. Jennifer Dickson summarized her phenomenal experience with thoughtful precision for me, as quietly as she had related the story:

"There are three facts which cannot be denied: A hawk swooped about my head and dropped a snake at my feet--I photographed the snake. The snake died; the configuration of the snake was the same as the broken configuration of Bianca Cappello's shield. All of this took place in the house where Bianca Cappello had lived and died."¹³¹

Recovering from her mysterious illness, Dickson found that for all of the next four years she seemed to be careering from misery to misery--professionally and personally. She decided it was important for her to return to Italy. This time, however, she went with her husband. During that trip Dickson believes she was able to exorcise

the ghost of Bianca Cappello because she found the house Cappello had been born in, photographed it, then entered a nearby church (one Cappello herself would have attended), and attended Mass. There in the church, Dickson lit candles and prayed for the soul of Bianca Cappello.¹³²

From those experiences Jennifer Dickson created a prize-winning exhibition of photographs and a book--both entitled The Hospital for Wounded Angels. She transformed her terrifying story into a set of exquisite images. They are not, however, narratives from the saga of Bianca Cappello or of Dickson's encounter with Cappello's ghost. Jennifer Dickson is an artist, not an illustrator. She is faithful to her own dictum of choosing "to affirm goodness and beauty" in her art, even though as she said afterwards of Bianca Cappello:

"I came to the project with the very best of intentions, but in time I came to loathe Bianca Cappello. I have certainly suffered greatly at her hands."¹³³

When I asked the artists I was interviewing what was the relationship of vision to life crisis in terms of influence upon their work? Almost all agreed that vision was the most important although vision and life crisis were inevitably intertwined.¹³⁴ Ann McCoy said on a scale of 1:10, "vision is 10; crisis is 9."¹³⁵ Betsy Damon said vision was what makes it possible to survive crisis: "I might have died a dozen times before I was six months old.

The vision I was born with kept me intact; it always has."¹³⁴ Tal Streeter also spoke of survival as he talked of the importance of vision in his appreciation of life:

"Survival. And grace....You do that when life is threatened. That, in turn, gives me an enhanced desire to see more clearly what can be seen, and that in its way is vital to my desire to survive, to stay alive, to be an artist so that I may show more clearly the bit of order there is in the grand scale of chaos, and the wonder of it all. I love and cherish that wonder above all else."¹³⁷

Work Routines

Of the 19 artists interviewed, I asked 14¹³⁸ of them to tell me about their work habits, their working rhythms. I wanted to know what were the things they did to settle themselves down to work? What was their sense of time while working? Were there things they had to do before they could get started--like clean the studio?

The answers of all 14 were similar and the pattern they described uniform. The pattern is ritualistic, a set of routines followed to build tension (the word most frequently used by the artists). Cleaning is one of most common of the preparatory routines. "Everything has to be clean," said Alex Janvier, "...and no sex. Sex and art don't mix very well. You can't bullshit art."¹³⁹ Other artists agreed.¹⁴⁰

Clearing away things--whether it be pending chores to be done or bills to be paid--was important because these tasks are little, inconsequential things. All of them,

however, are solitary activities which serve to build a waiting tension in the artist. Andy Fabo spoke about reading old newspapers as he waited for the working rhythm he called "dreamtime," the time of visions.¹⁴¹ Meryl Taradash described cleaning as a "meditation:"

"When I know something is brewing inside, I start little by little getting rid of all the things that could distract me from that work which is coming. I will feel then I have to be outdoors, by myself, in an environment where I have the chance to visualize, to dream. Call it what you will, it's a meditation....I feel as though I am cleaning my body, emptying myself of impurities."¹⁴²

Rick Bartow called the waiting period "standing around." He said it was important because "there has to be a certain energy, or tension, and the work either goes or it doesn't."¹⁴³ Carla Whiteside spoke of the same thing: "I tell people I am thinking, otherwise they might think I was putting off doing my work."¹⁴⁴ Anita Endrezze said, "Much of that thinking is just letting tension build."¹⁴⁵ Jim Schoppert said, "there is a certain period of time when I really lock into what I'm doing, and I count on that happening."¹⁴⁶

Deadlines, the artists said, are important factors in allowing tension to build.¹⁴⁷ Peter Hutchinson said, "I need deadlines. I beg people to give me one. I need deadlines to set up a tension."¹⁴⁸ Jody Pinto called it a necessary "preliminary anxiety...probably similar to an actor's stage fright."¹⁴⁹

When the studio has been cleaned, and all the other detritus of daily life cleared away, the artist enters what sounds like--from the descriptions offered by those interviewed--a light working trance state. The trance may be deeper than that. I am not competent to judge. (For example, Peter Hutchinson called it "...more of a self-hypnosis. I am totally unaware of my body, time just disappears."¹⁵⁰ Carla Whiteside spoke of having to install a smoke alarm in her studio because more than once she had not noticed that the toast she was preparing had burst into flame.¹⁵¹ Ann McCoy said with surety she knew she was in a trance state when she was working:

"I work in total silence, no music. It's an incubation experience in a way. I close everything off. I go into my shell like an animal. I have all the windows blocked off in my studio. And when I am working, I shut the telephone off."¹⁵²

All of the artists said once they have started working, they commonly lose track of time and their sleep patterns are disrupted. They are capable of working long stretches without sleep or food. When they sleep, they dream prolifically. Often, their dreams tell them how to solve specific problems in what they are working on. (See, for example, Charles Ross's "Star Axis" descriptions in chapter three.) Getting into the work is the hard part. Doing it? Not hard at all. Said Jody Pinto: "When I am finally into the work, well I just sing."¹⁵³

Then the work is done. Exhaustion and collapse set in. Nevertheless, if the work has been successful, the artist does not feel depleted. If the "right connections" have been made (as Martin Dunn said earlier),¹⁵⁴ there is a sense of joy. The exhaustion is physical, the need for dreamless sleep real.

Donna Henes spoke of attaining a sense of balance while working: "It's just me and nature. I am not giving out more than I am getting. It is the opposite."¹⁵⁵ Anonymous said working was so important to her sense of well-being that she felt guilty if she didn't carve every day.¹⁵⁶ Charles Ross, echoing both Martin Dunn and Donna Henes, said about "Star Axis":

"The necessity of my doing "Star Axis" has never wavered for me, and I've been building it for 13 years. Energy just flows from that work. Whatever your work is, if you don't have the energy, you just cannot do it--not for any long period of time, certainly. When you are doing the work you should be doing, you are given the energy to do it."¹⁵⁷

Andy Fabo described the energy of exchange between artist and work as a reciprocity which is fundamental to the making of art because, Fabo said, art is part of something he calls "gift economy." Fabo drew upon a traditional practice--denigrated by European colonists--to explain what he meant by "gift economy":

"Indian-giving...(it is) an understanding that something is to circulate within that economy freely. It will eventually come back to you because you gave it out."¹⁵⁸

A Proprietary Point of Discussion

In a curiously ironic way, Andy Fabo's comment about art as a sort of gift economy--one which gives back to the artist what the artist puts in--prefaces the next point of discussion in this chapter: ownership of image and symbol.

In France, and to a far lesser extent in the United States and Canada, the artist is sometimes legally entitled to restrict how her or his artwork is displayed by the work's owner. The legal principle is that the artist, as the creator of the work, retains a life-long interest in the work which cannot be assigned to another just because the work itself is sold and changes hands. The artist's work in that sense is sacrosanct.

Native peoples sometimes argue similar, if not even stronger, proprietary rights of ownership to images and emblems which have been mythically entrusted to them by blood and tribal lineage. Not all native peoples claim these rights, either individually or tribally; nor are all native images and emblems claimed even by those who assert proprietary rights to some. The issue is a highly politicized one and, as anthropologist Marie-Françoise Guédon notes, it has arisen within the last fifteen years or so in Canada primarily as a political negotiating tactic by intertribal and mixed native lobbyist groups and individuals.¹⁵⁹ In any event, the use of traditional

native images and motifs is not protected in the legal codes of either Canada or the United States, although rights of ownership to the artifacts themselves is sometimes acknowledged.

Contemporary artists as a group commonly resist any censorship of artistic vision in any form by anyone. The stage is therefore set for one heartache of a wrangle--a wrangle usually couched in terms of exploitation and "appropriation" (or more appropriately "misappropriation").

I questioned 16 of the interviewees concerning the misappropriation of native themes by non-native artists. Their answers were of several sorts, provocative and contradictory, and their answers are not ones easily amenable to resolution--except perhaps in this one way: All--native and non-native alike--argued that the artist's work must be honest work. It must be done with personal integrity and the work must be faithful to the artist's vision.

Several non-native artists claimed a right to the use of native imagery because they said Amerindian imagery was part of their lives, too. These artists specified they used traditional imagery only in the personal way they had come to know it, and only because such imagery came to them in the same way as any of the other images they received--in other words, the artists are resourcing their own dreams, their own visions. They are not pulling motifs

from anthropology texts. The artists most emphatically state they are not trying to make or copy traditional or contemporary Indian art. For example, Andy Fabo and Ann McCoy grew up in communities near native reserves. Fabo, the son of Hungarian immigrants grew up in Alberta; McCoy, of Irish descent, grew up in Colorado and New Mexico. Both artists assert that the impact on their lives from native culture--from their schooling, their surroundings, and their friends--is not one they can as artists deny, nor would they want to.

Andy Fabo has been publicly charged with the misappropriation of native imagery in his art because he has used references to the sweat lodge or the Windigo in his work in conjunction with non-native images. In his defence, he states succinctly: "My visuals are legitimately derived. The first artwork I ever saw was either Indian or Hungarian."¹⁴⁰ Ann McCoy states just as succinctly:

"I grew up in North America....It is more appropriate for me to have a dream of the Great Corn Mother than of Persephone because the Great Corn Mother is closer to my experience."¹⁴¹

Meryl Taradash, Jewish, born and raised in New Jersey, made almost the same observation. She felt the history of the North American continent is an Amerindian history, so how--she asked--could any non-native artist omit or deny that as part of one's environment? Therefore, Taradash observed,

the use of Amerindian motifs is "perfectly valid-- especially by American artists."¹⁴²

On the other hand, Carla Whiteside, who is French Canadian, cautioned there is a danger in using motifs from cultures not your own:

"When you work as an artist, you have to do your work with the highest integrity and with humility....I don't think it's wrong to resource yourself. But to use imagery from traditions that are not your own...? That's dangerous territory....Artists, all of us, I believe, often have the feeling of being imposters, we always question the validity of our work. It is comforting to be able to say of one's own work: that is true; it is as true of me as I can get it right now."¹⁴³

Danger was also the concern raised by Rick Bartow, who is a Yurok Indian. He felt sure "...something is going to befall that artist."¹⁴⁴ Bartow explained that his sense of dread came from his own experience when he set out to learn how to carve masks by copying forms from Northwest Coast Indian masks:

"I had to unlearn them. Those masks are not unlike Catholic icons; they're real high church. I'm not privy to that knowledge. Morally I shouldn't be messing with those things. They are not part of my tribal heritage."¹⁴⁵

Tal Streeter's experience with non-Western cultures has been a very different one. Streeter has lived and worked for years in Asia, particularly in Korea. At the time of our interview, he was looking forward to the publication of a book he had written under a Korean pen

name, which was to be published in Korea. But why use a pseudonym, I asked? Streeter explained that he wanted reviewers to read it without the preconceptions they would have were they to see a Western name as its author. Streeter said that his Korean friends had reacted to his manuscript with "total bewilderment." His friends could not believe that the artist had made up this collection of supposedly traditional tales--but that is just what he says he did.

By no means does Streeter think he has become perfectly or even imperfectly assimilated into Korean culture. Citing the importance of Kenneth Rexroth's English translations of Japanese and Chinese poetry, Streeter affirmed his belief in the need for translators, interpreters, "bridges" of every sort between cultures. He spoke of what happens when cultures meet as something which can be potentially good, and always interesting. Something new is created, he thought, "a little island not on current cultural maps."¹⁴⁶

What then, I wondered, is the difference between appropriation (or misappropriation) and appreciation?

Martin Dunn, a Canadian Metis, offered one answer, which was echoed by several other artists--native and non-native alike: if you have a genetic right to the use of that image, it is yours to use.¹⁴⁷ How in the world, I wondered, could people know what their full "genetic

rights" were? What "rights" should prevail over other genetic aspects? Many of us have such confused lineages and I, for one, did not want to spend the rest of my life reseaching microfilmed genealogical records. So I challenged several of the interviewees to explain how one could avoid the inherently racist possibilities of any position based on a concept of "genetic rights"? I noted, too, that the question itself made me feel like "daughter of Dr. Mengele."

In response, some of the artists rephrased "genetic memory" to "cellular memory,"¹⁴⁸ others referred to a "cultural genetic memory;"¹⁴⁹ nevertheless, all meant the same thing--it was something you had to be born with.¹⁷⁰ However, for some their belief in reincarnation made it possible to explain why an artist might use privileged motifs appropriately despite any genealogy entitling the artist to the use of those motifs.¹⁷¹ For instance, Martin Dunn thought it might be possible to access "simultaneous genetic configurations through time."¹⁷² "If so," said Dunn, "genealogy wouldn't matter."¹⁷³

Tal Streeter thought genealogy per se might or might not matter with regard to genetic memory. He suggested our collective memory as a species overrides genealogy when one speaks of genetic memory. For Streeter, genetic memory is another way to speak of the full

repository of archetypes Jung termed the "collective unconscious." Streeter explained:

"I think of the collective unconscious as a collective memory. It consists of the things that people learn. Over time, those things become part of their consciousness, and part of their instincts. It's a consciousness which transcends race because it has to do with survival as a species. We draw as people upon those experiences which are collectively seared upon everyone's memories from a long time ago."¹⁷⁴

Betsy Damon offered a supporting voice to Streeter's argument. Said Damon:

"I think archetypal imagery is rooted in the commonality of experience which all humans have. The religious import of that is dependent upon culturally based experience. That's iconography."¹⁷⁵

Martin Dunn would probably agree with the spin Streeter and Damon put upon his concept of birthright genetic memory by calling it an inclusive memory of species because what all three artists seem to be saying in common is this: genetic memory can also be thought of as a memory of archetypal imagery. If so, then genetic memory as archetypal imagery ought to enable all peoples everywhere to learn from one another and from all time. One has to be willing to learn, however, and as Dunn said further:

"I think it is self-evident that indigenous values are essential to the preservation of the world. I think we are living in a dangerous time if we deny those values."¹⁷⁶

That was Alex Janvier's point, too: "You cannot bypass natives. Every nation that's done that has always failed."¹⁷⁷

Carla Whiteside described with subtle insight the tension these questions raise for everyone when she drew a comparison between the struggle of native artists and that of women artists:

"Native artists walk a double-edged sword today. They have to find their own old traditions and they have to figure out what can be done today. That takes a great deal of valour. Women artists have a similar problem if they use feminist mythology in their work, and haven't lived it."¹⁷⁰

Jim Schoppert, a Tlingit Indian, said of the native and non-native artist:

"...native artists have a freedom. They don't need a sanction to do what they're doing as artists. They don't have to second-guess what they're doing. Non-native artists cannot adapt native themes successfully. They cannot innovate. They are always poised at the edge of illegitimacy....Those artists--those unfortunate souls--relegate themselves to walking on eggshells all the rest of their lives."¹⁷¹

And Charles Ross echoed Schoppert when Ross noted:

"The problem seems to be that non-native artists use the images badly. The symbols should be able to carry the meaning no matter who uses them, but they don't. I do not know why."¹⁷²

Genetic memory is by no means a concept supported only by the native artists in this study. Eva Manly, child of Danish immigrants, legitimately adopted into the Raven clan, once intended to change her name legally to her tribal name--Hayleesteet--"...and I know it would have pleased the elders of my clan."¹⁷³ But she did not. She was uncomfortable about the identification in some way which made her uneasy--even though she has exhibited with

native artists who encouraged her to exhibit under her tribal name. Still, she feared charges of misappropriation by other Canadian natives. Manly found another way to resolve her dilemma: she has come to claim her Raven lineage through her own birthright Norse roots--not through tribal adoption.¹⁰²

Anonymous, a Haida Indian, said she for one could never criticize the non-native artist for using native themes, although others might, because she said:

"...a lot of those people have been a big help in the revival of Indian art. So I have them to thank myself. At Ksan, some of the instructors were native and some non-native. I've heard people say it isn't really right, but we owe them a lot and that is just the way it is."¹⁰³

Anita Endrezze, of Yaqui Indian descent, said her discomfort with this issue came from her encounters with non-native people who attempted to be "spokespeople for Indians" without making it clear that they were not themselves natives.¹⁰⁴ That was dishonest Endrezze felt. When I asked her what was an honest use of native motifs by non-native artists? Endrezze replied, "Educating people...not misleading people about who you really are."¹⁰⁵ Quite poignantly, Endrezze also said of herself:

"There are people within the Indian community who say people like me who are half-and-half are not real Indians."¹⁰⁶

Donna Henes has worked for 15 years on a series of installations, events, and performances, which she describes as a "series of celestially auspicious events"¹⁰⁷ and calls the "Spider Woman Series." It is an intricate series, keyed to the cycle of the seasons, and one which Henes has undertaken because of a visionary experience in which she understood her life's work was to demonstrate the "interconnectedness of all life in the universe."¹⁰⁸ Henes's rituals and events sometimes involve the participation of thousands of people and often attract wide media coverage. When I asked her if she was "Spider Woman," Henes protested with energy that she has never, not once called herself "Spider Woman;" and she asked of me in return:

"What do you do when something like that comes to you in a vision? The bizarre thing is that phrase came out of my mouth. I didn't know what it meant."¹⁰⁹

Some of Jody Pinto's work also carries with it archaic and atavistic associations of sacrifice and initiation (she has, for instance, dug holes and buried blood bundles in the earth). Pinto said if critics and audiences want to put a "primitive" label on her work, well so they might. The artist knew there was a "feeling of something primitive"¹¹⁰ in her land forms, but she also knew she had used no deliberate cultural lifts in order to achieve that feeling. "No Dogon roofs," I said. Pinto replied:

"Exactly. No thatched roofs. I've built walls which were seeded, but I gave them a particular configuration. What did they refer to? That was my sensibility at work. The critic, the audience, might put a label on it--but I didn't try to dictate even the label."¹⁷¹

Earthworks in America

The importance of the genetic memory and cultural misappropriation issue is further underscored because it was related to my efforts to find out from the interviewees why the analysis of my questionnaire data indicated that non-native artists were twice as likely to want to do an earthwork as native artists. The artists I interviewed had some interesting observations, but on the whole their answers were inconclusive and not nearly so uniform as the ones they presented in response to such other topics as feelings about nature, or work place routines, religious beliefs, and so forth.

Nevertheless, the artists raised several interesting points, and it is worthwhile to consider their points with care for several reasons: first, most earthworks have been built in North America; second, most of the artists known to be involved with earthworks are North Americans; and, third (as I have argued in earlier chapters of this study), if we believe archaic forms stem from a visionary, religious response to the site (a response I have given the shorthand notation of as one of being "earth-centered"), then we ought to consider

the same possibility may obtain for contemporary earthworks.

Of the 19 artists interviewed, six had constructed one or more works of art which they termed "earthworks";¹⁹² six others had plans in varying states of readiness for the construction one day of an earthwork;¹⁹³ and one artist was sure she would construct an earthwork eventually, but, she explained, "It hasn't come together in my mind yet."¹⁹⁴ Three other artists expressed a very mild interest in earthworks, but had no plans for one.¹⁹⁵ And, there were three who knew the earthwork was a form beyond their range of interest.¹⁹⁶ Most people had some observation to make about the statistical differential between native and non-native interest which showed up in the questionnaire analysis.

The three artists who had no interest in earthworks as a form were all native artists. Their ethnicity figured in the responses of two of them. For Alex Janvier, a Dene Indian, whatever effort an artist might make towards constructing an earthwork was sure to be a dangerous endeavor and one which the artist should not undertake, as Janvier explained:

"I am the land art--by my integrity as an artist--but that art, the earth is far superior to what I could do to it by rearranging it....If you try to match your source against nature, you'll kill the seed of your inspiration. I'm not going to do those things because they are still under the philosophy of 'bigger the better,' 'might is right,' the Texas thing. In order to preserve the natural land art,

the artist is going to have to humble his means and stop trying to create the 8th wonder."¹⁹⁷

Martin Dunn, Métis, gave a reason just as strongly expressed as Janvier's and just as moral when I asked him why he had stated on his questionnaire that he, too, had no interest at all in earthworks:

"I found that thought repulsive! Why would anyone in god's name want to move the earth around?? That implies a manipulative process beyond measure. It's the same as building monuments out of trashed cars. It's repulsive."¹⁹⁸

In response to Dunn's outburst, I noted that archaic Indians had built immense earthworks clear across this continent. Was there something I was missing here? Yes, said Dunn of those archaic forms: "They are examples of how cooperative awareness comes into being. They are not an artist's ego trip."¹⁹⁹

Although Dunn's distaste for the subject seemed total, he listened intently when I described to him my trip to James Turrell's Roden Crater project in Arizona, what the crater looked like, and what my own reaction had been upon finally completing the trek to the top of the mound. I also noted in my description of the project that Turrell had obtained permission from the Hopi elders for this work.

Martin Dunn paused a good long minute before responding to me with a question--did Turrell have Indian blood? I did not know. Said Dunn, "I'd be very surprised if Turrell didn't have Indian blood, that genetic

connection."²⁰⁰ Dunn felt, in any event, Turrell's lineage might not matter because--and echoing here Janvier's observation about the danger of such endeavors--Dunn knew what would happen upon Turrell's completion of the crater project: "He finishes it, and then dies."²⁰¹ I was shocked and asked why the artist would say that about Turrell? Dunn said bluntly, "When you fulfill your time, you fulfill your time."²⁰² The subject was closed. Later, I had the opportunity to repeat Dunn's prophecy to Betsy Damon. (She, like several others in the survey,²⁰³ admired the concept of the crater but queried the propriety of actually carrying it out.) Damon commented,

"He might be right. Turrell could put 20 or 30 years into the project and then die. His is a very special vision in our time."²⁰⁴

Anita Endrezze, a Yaqui Indian artist living in Washington state, had no interest in earthworks because she was, she explained, primarily a poet who was also a painter and a weaver. As for the issue of ethnicity and earthworks? Endrezze was not sure it mattered because she knew of at least one Indian artist who was working with other artists on an earthwork site nearby in the Columbia River valley and she herself thought the work "beautiful."²⁰⁵

On the other hand, Endrezze, pondering the statistical difference in my questionnaire data, thought

the difference might be ethnically relevant because so much time has passed since the first earthworks were constructed on this continent. Explaining her point, she said:

"I am also wondering if Indian people might have no need to make that connection with the earth because they could already have a felt connection with the earth. Non-Indians may be trying to ground themselves, so to speak, in the earth. In the past, many Indian people all over North and South America used the earth to form expressions, usually religious, although some groups--for example, in this part of the country--felt it was wrong to put even a plow in the ground."²⁰⁶

Of the three artists with only a mild interest in earthworks, two were also native artists--Rick Bartow who is Yurok and Lorenzo Baca who is Pueblo. All three (the third was Andy Fabo) felt what interest they had in the earthwork as a form was simply one stirred by my asking them that question. "The natural artistic response to any activity is 'I want to do that,'" said Fabo.²⁰⁷ And Baca agreed, saying:

"If you asked me had I a desire to do chocolate sculpture..., well, whether or not I'd ever thought about it before, I'd be thinking of it that minute--hey! how about an earth mother in chocolate! I don't have a real burning desire to do an earthwork, or I'd be doing it already."²⁰⁸

Nevertheless, if someone wanted a helping hand with one...? Well, most would pitch right in and help--echoing Martin Dunn's point about the earthwork as a communal effort. In fact, Lorenzo Baca has already offered to another artist, one he does not know (the friend of a

friend), the use of several acres of Baca's own land for an earth project.²⁰⁹ And Rick Bartow said he'd be pleased to help out on an earthwork construction because he had recently learned to drive a tractor and had "a certain fondness for team work."²¹⁰

Like Endrezze, however, one reason for the artists' mild interest in earthworks seemed to be that all three are studio-based artists whose work is of a much smaller scale than the one they associate with an earthwork (or as Janvier said, "the Texas thing").

However, also like Endrezze, both Bartow and Baca thought the reason for the questionnaire's statistical difference in earthwork interest between native and non-native artists also had to do with a rootlessness which they perceived in non-native artists. Bartow called it a need for the "lost values of tribalism" and felt Europeans had harmed themselves in their immigration to North America.²¹¹ Baca spoke of his sorrow for his "white friends who are artists who are searching for that comfort."²¹² He explained further:

"As Pueblo Indians we know where we came from. We really believe that all life began where we came from, and that place is near the Grand Canyon....The scientists will get it figured out someday. We know it already....Based on that belief there is a real comfort in going back home, and I know I am going back home. The need to build an archaic earthwork, to attach ourselves to the land, has in some way been expressed. We are not in transit as are Europeans. For example, I really want to live in a true adobe home. There's something about smelling it when it's wet that matters very much to me. Call it what you

will, it's part of what makes me happy and complete."²¹³

Further to this point, I asked Peter Hutchinson, one of the very first artists associated with earthworks, why he thought earthworks were primarily an American phenomenon? Hutchinson, himself an immigrant to the United States, paused before responding:

"I believe my desire to be American has been realized by my love for this environment. I just liked it so much. Americans are, in a sense, the most international of people, the most open of people....Americans have been the only ones to shrug off art history and do these radical things. You had to be quite sophisticated about art to think in terms of earthworks; they were a rebellion against the whole marketing and display system. I think only Americans could have first thought in those terms."²¹⁴

It seemed to me that Hutchinson's answer spoke to the same concern all of the native artists had raised about the earthwork as an endeavor per se: Dreaming an earthwork was something people of European origin might need to do if they are still a people "in transit" as Lorenzo Baca had said. So I asked Hutchinson for his reaction to that thought. The artist again paused before answering, "That could be. That well could be."²¹⁵

By no means, however, have all the native artists in this study eschewed the earthwork as an inappropriate form (because it is a "Texas thing," or because it is an affront to nature, or because it is a sadly pitiful

demonstration of rootlessness). Anonymous is one of the most traditionally rooted of all native artists working today in North America, yet she has dreamed for twenty years of a rock face where she will one day carve what will be essentially, she says, a private work.²¹⁴

Anonymous described her vision as one which may or may not be in keeping with the traditions of the Haida. As she explained, there is no traditional carving on "standing rock" known to have been Haida and, because wood rots, "it's hard to know, consequently, how long Northwest Coast people have been carving in the round."²¹⁷ Her sculpture, she explains, will not be at all like a pictograph, although it will be on a stone wall. She knows where she will do this work; she has known the site for a long time. The sculpture Anonymous has envisioned for so long will be:

"...a different type of carving...more like an actual carving in wood--something fuller than painting. There hasn't been any actual stone carving on rock in this area."

Why then has she not yet carved that stone wall? Anonymous explained that she has not really learned enough about stone carving (her media are wood and silver), but that is all right. She knows she will. She has held her dream for twenty years and it will wait until she learns the techniques she needs. As Anonymous, who is 66, said, "I probably will still be carving into my eighties."²¹⁸

Jim Schoppert is Tlingit. Like Anonymous, he too

is reserve born and bred. Schoppert has constructed three earthworks, two with his children assisting. Said he with perfect equanimity of these works:

"You can make art out of anything you can lay your hands on. The deeper element about this is that it's not religious; it's spiritual because it's related to bigger thoughts....My feeling is that if you want to do that sort of thing...? Sure, go ahead. Transfigure the earth. It's not going to bite you. There's nothing sacred about it....If you do something very well, regardless of the criticism that might follow, you know you've done an excellent job....When we did those little things we knew they were good; we were just having fun....I look at earthworks being made today, and I think in my estimation they have lost that early innocence of being done for goodness's sake...those huge archaic structures? We say they were built for religious reasons, but maybe they were being built for the fun of it."²¹⁹

And maybe they were. Certainly, the earthworks--as described, but not yet built--by Tal Streeter and Betsy Damon have a "fun" quality. Damon calls hers "A Chambered Nautilus." She dreams of it as a place which is a "...park based on the shape of a chambered nautilus with a waterway spiral made of stone down the center and a wave sculpture."²²⁰ Where does she hope to build it? The artist does not know, but she does know it will one day be built and that is why she has contracted with an architect to start the preliminary drawings so that she may be ready when the opportunity presents itself.²²¹

Tal Streeter's star-in-the-sky project has meaning on several levels, but one of them certainly is fun. Several years ago, Streeter along with a number of other

artists became involved with NASA in a collaboration to design several conceptual projects which could be completed in space. Streeter said he wanted to suggest something "wise and useful" so he played with several ideas, among them the thought that maybe what NASA could do was put a star in space--"the only star-shaped star in the sky," he said. Following the Challenger disaster, the agency's collaboration with artists was suspended.²²²

Streeter's work often involves some sort of collaboration with others and with chance events. A few years earlier, he and a composer designed a sound and water piece for two elements playing together--one, the surf of the Pacific Ocean and the other, an orchestra of musicians on shore. For lack of money, the piece was never performed, but it may be yet one day.²²³ In New Jersey, his first drawings for a courtyard sculpture he was commissioned to do for the state's Library for the Blind called for a design incorporating messages in Braille and blinking lights at varying heights--wheelchair height, standing person height, and, at the very top, messages in Morse Code for whatever bird might be flying by.

Jody Pinto's earthworks run the full gamut of life and death. That includes humour. One of Pinto's earthworks is a bridge which does not cross the ravine. The bridge stops two-thirds of the way across the span. Not only does the bridge not carry you anywhere, it is

split at the end. Here indeed is the "road not taken" and that may make "all the difference" (in the well-known words of poet Robert Frost). What does Pinto call her piece? "Split Tongue." What ought the viewer to do? Laugh, I hope, laugh at the overemphasis we put on decisions we cannot possibly make or even articulate.

Peter Hutchinson certainly admits the possibility of humour in his work. Most of his work is private. Usually, his goal is to obtain a single print colour photograph of an event which did occur, but left no other trace.²²⁴ What Hutchinson does to get that photograph is itself intended to leave no record. We were both laughing as Hutchinson told me the story of how one of his earthworks mysteriously became notorious through someone else's satiric documentation of it:

"What I'd planned to do was drop bags of bread on a long rope into the ocean and photograph them. The surf, however, was so strong that I couldn't get out into the water. I tried walking forwards into it wearing my flippers, and I tried backwards. Finally I gave the rope to a couple of surfers who dropped it off. That was the piece. No photograph, of course, was ever made. For some reason, Tom Wolfe chose to write about that in his book The Painted Word. How he even heard about it, I do not know."²²⁵

Laughter--as any student of Zen koans knows well--is also a response to revelatory ecstatic vision.

Peter Hutchinson's work could hardly be described as grandiose, monumental or even semi-permanent (except for the photograph), nor, as the reader will recall from

chapter three, are many other earthworks. Earthworks are often designed to be transitory events, made of site-available materials, and non-intrusive ecologically. For instance, Carla Whiteside's earthworks include a series of little shelters, huts made of twigs which she hid in the shrubbery and plantings along the Rideau Canal in downtown Ottawa. Almost as fast as she wove her twigs into the bushes, the maintenance workers found them and cleared them away. A few, however, escaped detection by the grounds crews for several weeks. These were found by street people who used them (as Whiteside had intended) for shelters. Part of the importance of the series for Whiteside was its transitory, outlaw nature.²²⁶

How then did the association of BIG become an almost definitional quality of the earthwork and, thereby, a reason why some people are chary of earthworks?

In chapter three, six of the best known of the American earthworks projects were described and discussed in some detail. Are they big? Certainly Robert Smithson's "Spiral Jetty" is big, even if it is now submerged in the Great Salt Lake of Utah (see chapter three); however no one complains about that one. It is remembered, as Jennifer Dickson said, as "truly beautiful."²²⁷ James Turrell's "Roden Crater" appears to be big, but that is because it has been photographed to look like a single imposing entity. It does not seem big when it is seen on site. The

crater is only one of several volcanic cones all of similar size and shape. At that site, "big" means the San Francisco Mountains on the western horizon or the Painted Desert off to the east. Charles Ross has truly excavated one very big hole on the "Star Axis" site, but when he finishes the work, most of the hole will be filled in. Once finished, the site may look a bit more finished than "natural"; but "Star Axis" is not going to look like the Astrodome. Is Nancy Holt's "Sun Tunnels" big? I do not know from its photographs. It appears lost on its site, diminished by the desert. Walter DeMaria's "Lightning Field" is so evanescent a work that it disappears in the noonday sun. Its drama is only evident at nighttime if lightning strikes. That leaves Michael Heizer's work.

No one likes what Michael Heizer does.

Of all the comments I heard from the interviewees about other artists and their work--many of which were later excised by the artists from their interview texts--there is one overall impression which remains with me: No one likes Michael Heizer's two best-known works--"Double Gap Negative" and "Complex One/City". Two of the interviewees allowed their comments to stand. Said Jennifer Dickson:

"Men are drawn towards making monumental work, many of them. Look at Michael Heizer's earthworks. "Double Negative" is a big gash in the earth. It is ugly. "Complex One/City" is a tomb. It's Death."²²

Ann McCoy was just as pronounced in her negative appraisal of Heizer:

"When you say 'earthworks,' part of me want to go running, screaming to the hills. I think of Michael Heizer with his "Double Gap Negative," and his jumbo mastabas...I hate it--this slashing into the earth, our mother....I am much more sympathetic to the Sioux medicine wheels, or the Ohio serpent mound. There seems to be something so much more tender about those....I know Michael. I've talked with Michael. I honestly do not believe he is building those mastabas out of any religious commitment or fervor. To me, they read like a red-neck, macho statement made with a bulldozer."²²⁹

When Carla Whiteside specified the things she wanted to do and see in her lifetime, she cited Heizer's "Complex One/City" as the one earthwork she had no desire at all to see for herself. Whiteside's pilgrimage list includes James Turrell's "Roden Crater" and Walter DeMaria's "Lightning Field."²³⁰

It is worth noting, too, that McCoy and Dickson are among the six artists who intend one day to build an earthwork, but have not yet. Like Donna Henes who said of her own work that she did not need to rent "17 earth movers" to do it,²³¹ neither Dickson nor McCoy imagine themselves constructing a big project. Dickson said hers would be a "gentle intervention in nature":

"It is likely to be a winter garden. All black and white. Light would be the most important element. It would be about light. If I do it, it will be because Fate presents me with the possibility of doing it."²³²

Ann McCoy wants to build a temple in Holland to an ancient Keltic dog goddess. She dreamed about the temple and, as

she told the story, the synchronicity of her dream melded with a chance event to create an imperative for the work:

"The day after I had the dream, I found in a bookstore a Dutch manuscript about a Roman temple to an ancient Keltic dog goddess. The temple was in pieces. It was discovered on land that had been reclaimed from the sea. I like that idea. I'd like to build in the Zandzee in Holland another temple like this to the goddess. I have plans for it, but I haven't done it yet."²³³

If the earthwork is something which is site-specific, is it self-contradictory in a way for an artist to have notions about something to be done, but not know where? Is not the site supposed to come first? Not necessarily. The site is the realization of the vision. The site reifies and makes the vision possible, credible. Without the site, vision is illusion.

As described in chapter three, both Charles Ross and James Turrell looked for a long time for the place that they knew they were being "guided" to by their vision (in a way they have told their stories to suggest that it is almost as though they looked for a place which was looking for them). When each one found their site, the artist did not have to ponder or second-guess any decision for doing the work there. The work could only be done there, in that place. They did not have to decide that at all. The artists had only to recognize and accept that this was the place where they were meant to do their work. This was the

place where the visions would keep coming to keep the work progressing.

Robert Smithson's site discovery experience for "Spiral Jetty" was really not that different from Ross's and Turrell's. Smithson knew the Great Salt Lake was sometimes red. Before he set off for Rozel Point, he had some idea of what he would see when he arrived at the point. What he did not know, and could not know in advance, was what his own response would be to the site. He could only learn that by going there, and it was there that he had the vision which made "Spiral Jetty" possible.

The other artists in this study who have constructed earthworks or who intend to construct them have all described a reckoning process of vision and site which is similar. Which comes first? Vision or site? I believe it does not matter. What matters is that vision and site come together, thereby creating a synergism of vision and site. That synergism is critical because it is generative much in the same way that fusion only occurs when critical mass is reached. If vision and site do not come together--and come together in the right balance--the vision is, as Meryl Taradash said, "unresolved."²³⁴ The work will not live. It fails. It is dead. That is why Carla Whiteside said so much of her work is one of "waiting":

"My dreams are dreams of waiting. They allow me to wait to make ready....Like the rainmaker I am a waiting person, and in that respect I feel my dreams are shamanic because they allow me to wait. I wait.

I wait for signs, for animals to arrive in groups."230

When Martin Dunn said James Turrell would die when he finished the "Roden Crater" project, Dunn was right in one important respect. The dreaming of Turrell for that site will die when the work is completed. If the work has been done well, if the artist has not overworked the site or the dream, the dreaming will be in the site itself and in the visitors to the site. The artist himself will go on to another dream. It is the process of dreaming which is important to the artist, not the work itself except as a means of transmitting that dream to another.

All of the artists noted that it was their capacity for vision which made it possible and, in fact, made it imperative that they become artists. Martin Dunn felt the vision (or the capacity for vision) was unending if you got it right in the first place--you had to understand, he said, that your vision was about reality and, when you did, "It never stops playing a role in your life."234

The Artist's Community Role

Jody Pinto and I were discussing the role of the contemporary artist in society as we sat over coffee. We were laughing as we exchanged stories of all the various misperceptions people seem to hold onto dearly with regard to artists. She said to me,

"...being an artist has to be the most optimistic endeavor that anyone could possibly engage themselves in. Imagine the monumental optimism of believing that what you see and what you record of what you've seen or known would be of interest, and that perhaps it may be of interest even after you've ceased to exist! It's wonderful, and it's certainly optimistic."²³⁷

Well, thought I, so much for the usual public impression that all any artist is out to do is offend people.

I asked almost all of the 19 artists interviewed what they thought was the role of the artist in society or in the community. Their answers varied in form, but in content they were all variations on one theme: to save the world, to save us from ourselves. Sometimes listening to the artists' statements I thought I was hearing the last trump sounded if not today, then tomorrow, but most of the times their concern was so quietly expressed and their dedication so complete and so sure that I could only imagine this is what it must have been like to talk with Albert Schweitzer or Dag Hammarskjöld.

Several of the artists spoke about the "goodness" of people. Betsy Damon was one of those. She mentioned--despite her long career as an artist--that she felt she was only now beginning her work as an artist, and said she:

"I like to think of the artist as an articulator, as a unifier, as a person who can remind the community that they are human, that they live on this planet, that it is a good thing....Life is good!"²³⁸

Jim Schoppert also felt the articulation of goodness was the proper work of an artist, and he--like Jennifer

Dickson²³⁹--felt, as humans, people choose to make a choice between good and evil. Schoppert believed it was his role as an artist to provide a way for people to choose good, to choose therefore not to be afraid of life (he equated fear of life with evil):

"It's good to bring the goodness out of people. Sounds pretty simple, pretty hokey, doesn't it? To bring the goodness out of other people. We bear a pretty ugly dichotomy being human....We create evil....But by the same point, out of sheer energy we can create something out of nothing....We are all humans....We laugh the same way; we have sorrow and anguish the same way. I know that, and you do too."²⁴⁰

Meryl Taradash echoed Schoppert's assessment of the existential human condition as one which generated both good and evil when she said,

"We are good people, but we are also evil people at the same time. I think more positive energy has to be brought forth....Many people feel 'why bother!' Artists can bring forth positive energy. I believe that."²⁴¹

Anita Endrezze, and several other artists, focused on the artist's ability to provide ways of seeing what is truly real because if we really understood that reality has many multiplicities we would understand better our own ability to be humane, not just human. Endrezze said that an artist's work allows people...

"to see things in perspective, in varying perspectives...(because) artists do show people there is just not one way to see, and that we are not just one people, we are also many peoples."²⁴²

Eva Manly agreed, saying art was like a "trickle of water on rock over time"²⁴³ in its ability to be transformative of people's attitudes. Ann McCoy spoke of the ability of art to not only change perception, but "to open the viewer up to new kinds of experience."²⁴⁴ Carla Whiteside attempted to describe in words what those experiences were. She chose her words with precision. Whiteside described her work as an artist as one of providing people with a "re-enchantment" which we sorely needed she believed.

Whiteside explained:

"Culture and consciousness are what is innate and what is acquired, what you don't know that you know. It's important to see that there are multiplications of options all the time--rather than closures/resolutions--in order to obtain the re-enchantment that art can make possible. I believe we set ourselves up on an unconscious level to know things. We put feelers out and we wait to see if they come back, and in what form. There is an ordering when I am working, but it is an ordering that is self-evident, like breathing. It's not associative or cognitive. It's more clairvoyant. And it's not about illustration of myth; it is more about witnessing the myth, the enchantment...Magical is the event and mythical is how that event becomes part of a larger design. It's all part of the enchantment. You are not enchanted by clairvoyance. For one thing, it's very frightening. The enchantment is when the event is seen as part of the larger design, that is when you know it is mythical....And I think once you have experienced enchantment, you never lose it, you are now aware of the mythical possibilities in all your actions."²⁴⁵

A few of the artists described what it has meant to them to learn unexpectedly that their work has touched the lives of other people in important ways, even sometimes in life-saving, healing ways. Jennifer Dickson mentioned a

letter she had recently received from a woman in England. In the letter, the woman described her life as a "minefield and the only beauty in it" she said was an etching of Dickson's which the woman owned.²⁴⁴

The artists find that sort of public appreciation frightening and humbling. It does not add to their sense of pride in their work nor does it serve to steady their egos. If they have been able to touch one person's life in that way, then they feel they must persist in their effort to bring their vision forward to other people who may also be needy. In other words, the artist comes to feel a moral obligation to persist with the work of being an artist, and to do no harm to another through the work. Consequently their responsibilities as mediums grow heavier. As noted earlier in this chapter, Jennifer Dickson said:

"As my work gains in power, it is not my work. I 'receive' it. I pray every day in the studio before I start working because I do not know if I am going to be able to do it, to do my work well enough."²⁴⁷

Rick Bartow described the first time he knew his work really mattered to someone else whom he had never met. He was at an opening of his own paintings when he was introduced to a woman who suddenly fell into his arms, he said, "...weeping that my work was her life, a part of her life that she could not express."²⁴⁸ Listening to him, I could feel how shaken he still was by that experience. Bartow called it a "powerful affirmation" of how important

it was for him to learn that he could provide someone with something that words could not express, but which needed expressing. Peter Hutchinson, too, as mentioned earlier, spoke about the "peace" others seemed to find in his work. He knew the international recognition he had received for his art was important to him, but the question, he said, was always "recognition from whom? Not to please my grandmother."²⁴⁹

Although most of the artists I queried talked about the impact of their work in terms of one other person, three of the interviewees dream on a cosmic, planetary, if not interplanetary, scale of bringing solace, hope, and joy to others. They are Donna Henes with her 15-years-long, and still counting, "series of celestially auspicious events"; Charles Ross, who has labored even longer (since 1974) on the largely self-financed "Star Axis" project; and Tal Streeter who, among other things, wants to revamp the NASA space program.

Nevertheless, even of these three, it could be said that, like all of the others, the importance of their work for them rests in the visionary experiences they are trying to convey. They believe these experiences are necessary to our psychic balance. The artists have known enlightenment, they experience it as an almost daily phenomenon, and they are hopeful--in fact, they are insistent--that the rest of

us develop this capacity, too. It is a capacity we once had the artists say.

Charles Ross's prism pieces have been installed worldwide. He views them as being all of one work, and he explains their interconnectedness with the universe and with us by saying:

"Each one provides a window to focus a direct experience of light. We need that experience....This is a big country--four time zones--and it all needs light....Light needs to be remembered in these troubled times. We are of the light....Light is our connection to the universe."²⁵⁰

Ross's effort is of an order no different than that of Anonymous, who said, when I asked her what she perceived her role as an artist to be: "I learned my art to pass it on to other people."²⁵¹ Or, as Jody Pinto said, "...being an artist has to be the most optimistic endeavor anyone could possibly engage themselves in."²⁵²

Conclusion

The nineteen artists interviewed in this study are visionaries who use their talents as visual artists and their talents as visionaries to engage in a work of moral order. They are transmitters of myth--a myth whose powerful archetypes they receive in their visions. The myth concerns the ways in which humans orient themselves to the world: the world is alive and it is animated and vibrant with mythic, sacred knowledge; we are as humans

part of the earth, part of this world. The myth has many versions but every telling of it explains some way in which we must--on our own--find our own dead reckoning upon this earth, some way in which we must measure where we stand in terms of the horizon line, some way in which we know where we are.

The artists are intent upon repairing the psychic rupture they believe we have caused ourselves in our attempt as Westerners to live in some way dominant to the earth rather than in harmony with it. Thus, their visions are earth-centered ones, visions of power of the sort identified earlier in this study as experiences of kratophany, a power particular to place. In this instance, "place" is sometimes a patch of ground, sometimes the earth, sometimes the universe.

The artists' visions are also, as they persuaded me, visual references to place, visual experiences which are far more concrete than having an especially good idea on an especially good day. The artists claim they see the images they use in their work. That is why they insist their images are not imaginary; instead, they claim that their images are ones of a different order of reality (perhaps a hyper-reality or a supra-reality, or for that matter, just what is seen clearly).

The artists want earnestly to restore harmony in our lives by instructing us or by guiding us to our own

best forms of self-realization. The artists are not, however, in any wise didactic in their expression of what they know because what they have learned is an experiential approach--not a dictum. They believe that theirs is a sacred knowledge, but they do not believe it to be an occult or privileged knowledge. They believe what they have learned to see is something anyone can learn--if only we will open our eyes wider.

The artists believe their art is for "goodness's sake," and they believe their art is necessary if we are to survive in harmony with one another and with all the rest of nature. Nature, say the artists, is source of it all, always was and always will be.

Thus, like the shaman, these artists too know they are transmitters of myth. They know their work is to restore psychic balance. They are "healers." Aldolphus P. Elkin once described the aboriginal shamans of Australia as "men of high degree." I believe we could call the artists of this study, "visionaries of a high order."

Endnotes: Chapter Seven

1. There was no artist who responded to my questionnaire who did not know what an earthwork was, just as there was no artist I interviewed who did not hold strong beliefs concerning some of the major contemporary earthworks (although several artists later excised their critical opinions concerning other artists from the interview texts).

2. For example, Carla Whiteside (interview, in-person, Ottawa, July 12, 1989) called the questions "very, very important" although it is "...difficult to talk about these things without seeming trivial," an opinion also shared by Charles Ross (interview, by telephone, Las Vegas, New Mexico, September 9, 1989). Betsy Damon (interview, in-person, New York City, July 20, 1989) commented that most people start off with their thesis, "...and then just find the artists who will fit those points of view. What you were doing seeming to be different, exciting, and braver." "Brave" was an opinion shared by Jennifer Dickson, too (interview, in-person, Ottawa, July 5, 1989). Jody Pinto (interview, in-person, New York City, July 21; by telephone, New York City, July 26, 1989), Donna Henes (interview, in-person, Brooklyn, New York, July 19, 1989), and Lorenzo Baca (interview, by telephone, Sonora, California, July 30, 1989) all stated that their reasons for responding to the questionnaire were in part because the open-ended format of the questions made it possible for them to say what they wanted to say. Rick Bartow (interview, by telephone, South Beach, Oregon, July 24-25, 1989) called the questions "intriguing" because they "spawn further ideas" or, as Anita Endrezze (interview, by telephone, Spokane, Washington, July 26, 1989) said, the questions were "...the sort that help to clarify one's own thoughts." Alex Janvier (personal communication, February 1989) may have said it for everyone when he closed off his first telephone conversation with me by saying, "Thank God! Somebody is finally asking the right questions."

3. For example, Ann McCoy (interview, in-person, New York City, July 20, 1989) stated that she filled out the questionnaire, "...because I--like so many other artists I know--feel a growing sense of frustration with art critics....Most of the artists I know are truly involved

with comparative religion, changes in the religious structure, different kinds of experiences that might be called numinous." Alex Janvier (interview, in-person, Ottawa, June 25, 1989) complained that critics and curators lacked a sixth sense, and without that how could they possibly understand what artists do. The most important of all the senses, according to Janvier, is the sixth--the one for obtaining visions. Tal Streeter (interview, by telephone, Milbrook, New York, September 17, 24, 1989) agreed, defining the artist's sixth sense as "a talent for spirituality."

4."There's just no way an artist can hide. Artists look strange no matter what they do or don't do to fit in."
Streeter, *ibid.*

5.Whiteside, *ibid.*

6.Bartow, *ibid.*

7.In response to a question of mine about whether other people seemed to rely upon her for help and advice, Donna Hencs (*ibid.*) replied, "Definitely. Mama Donna. Somebody named me that....But I feel that is part of what my work is as a shaman. If I claim my role as an urban shaman, that is part of what it is....In terms of thinking about what I do, the closest job description I have is not artist--it's shaman."

8.For example, Betsy Damon (*ibid.*), noted that although people persist in calling her "shaman," she "...cannot accept it yet in myself" because she knows she is not fully in control of her visions and her second-sight abilities. Jim Schoppert (interview, by telephone, Seattle, Washington, July 24, 1989) insisted that it was others who insisted upon calling his work "shamanic," or "religious," or "spiritual." He said he didn't analyze his work: "It's the same work, right?"

9.Anonymous, interview, by telephone, British Columbia, July 13, 1989.

10.Ann McCoy (*ibid.*) noted that she preferred to use the word "numinous" to "shamanistic" when describing her own visions, dreams, and other experiences of what she also called the "transpersonal," that which comes from another source.

11.See, for example, Jody Pinto's (*ibid.*) comment concerning Cardinal O'Connor, Eva Manly's (interview, in-person, Ottawa, July 10, 1989) statements concerning her struggles with Christianity, and Ann McCoy's (*ibid.*) scorn

for critics who do not believe she is devoutly Catholic-- although hers is, she explains, a Catholicism which is as much Hopi as Catholic.

12. See, for example, the comments of McCoy, *ibid.*; Martin Dunn, interview, in-person, Ottawa, June 26, 1989; and Streeter, *ibid.*

13. Of the 15 artists, 12 were male. Six were of German birth (one now living in Australia, another living in the United States), and one of Japanese birth (but now living in the United States). All the rest were Americans. The artists' ages ranged from 46-92 years, with the average age being 63. Their names are: Wolff Buchholz, Clarence Carter, Werner Drewes, John Goodyear, Richard Kemble, Jacob Landau, Naoko Matsubara, Alfred Pohl, Christa Pyroth, Clare Romano, John Ross, Jorg Schmeisser, Dietrich Schuchardt, Byron Temple, and Burton Wasserman.

14. Franz Geierhaas and Brigitte Hellgoth, The Creative Act: Paths to realization/interviews with 15 artists (New Hope, Pennsylvania: International Print Society, 1984), p.4.

15. *Ibid.*, p.5.

16. *Ibid.*, p.4.

17. *Ibid.*, p.5.

18. Two of the Geierhaas findings concerned topics with which I was not concerned in my interviews--travel to foreign countries as a factor in professional growth, and the artist's economic status. Another--the influence of an adult upon the child's desiring to become an artist--was not one of my interview topics because I did not think of asking it. Although Geierhaas's study predates mine, I had not read it when I conducted my interviews.

19. They are Anita Endrezze, Andy Fabo, Eva Manly, Jody Pinto, and Tal Streeter. Although Eva Manly knew as a child that she wanted to be an artist, she did not begin her formal studies in art until she was in her forties.

20. Seven of the eight, abruptly decided--as the result of singular events, dreams, visions--in their late teens and early twenties to become artists. They are Martin Dunn, Donna Henes, Peter Hutchinson, Ann McCoy, Charles Ross, Jim Schoppert, and Meryl Taradash. One artist, Anonymous, was in her forties when a dream persuaded her that becoming an artist was a proper choice to make.

21. Geierhaas and Hellgoth, The Creative Act, p.4.

22.Ibid., p.4.

23.For example, among the 225 artists on the questionnaire mailing list were several artists with whom I had worked in the past. I had also been a guest in their homes (and they in mine). Some of those (surprisingly I first thought) did not return their questionnaires. Others returned their questionnaires--but with minimal answers. Only a few volunteered for interviews. So. What did this all mean? Those who had returned their questionnaires had sent them on with friendly notes (they were glad to know I was alive and well in Canada). I knew the problem was not with the topic of my research per se. Many of the questionnaire's topics were subjects we had all discussed with one another years ago. Did the artists' reticence to participate fully in my study stem from my having--without warning--suddenly switched roles? I think that is possible. I was no longer their out-of-touch friend and former neighbor. I now wore a new hat--researcher. I cannot help but wonder if there is not a difference in what you are willing to talk about with friends, when you are all bent over a kitchen table with a bottle of wine, and what you are willing to say to a researcher. The researcher is not part of your life. Your friend is. Perhaps you say the same things to both, but your expectations are different: the researcher takes notes and studies you (with your permission); your friend should not be doing that (at least not without your permission).

24.Betsy Damon, Donna Henes, Peter Hutchinson, Jody Pinto, Eva Manly, Charles Ross, Jim Schoppert, and Carla Whiteside.

25.Lorenzo Baca, Pueblo Indian (Isleta Pueblo, Mescalero Apache, Navajo, and Spanish); Rick Bartow, Yurok and European heritage; Martin Dunn, Métis (Canadian Indian and Scottish heritage); Anita Endrezze, Yaqui and European heritage; Alex Janvier, Dene; Jim Schoppert, Tlinguit. One artist, Anonymous, is of Haida and European heritage.

26.See Appendix B. The artist's later additions to the interview text and word changes are indicated by the use of boldface type. Whatever text deletions the artist may have wanted were also made, but these are not shown in any distinctive type style.

27. Peter Hutchinson, interview, by telephone, Provincetown, Massachusetts, July 27, 1989.

28.Schoppert, *ibid*.

29.Streeter, *ibid*.

30.Damon, *ibid.*

31.Meryl Taradash, interview, in-person, New York City, July 20, 1989.

32.Whiteside, *ibid.*

33.Baca (*ibid.*): "Religion and art are European notions...and spiritual is higher than either religion or art."

34.Henes, *ibid.*

35.Baca, *ibid.*

36.Bartow, *ibid.*

37.Endrezze, *ibid.*

38.Andy Fabo, interview, in-person, Ottawa, June 17, 1989.

39.For example, Betsy Damon (*ibid.*) said, "Religion, as we know it, doesn't suit our modern times. We are lacking the forms we need. What the artist is struggling to do is come up with new forms, or get us back to old forms, archaic forms. The artist is a reformer." Charles Ross (*ibid.*) said, "All religions seem to me to be organized systems that prevent you from getting to the religious experience....Religion seems almost irrelevant, defunct in a way."

40.Anonymous, *ibid.*

41.*Ibid.* My underlining.

42.Henes, *ibid.*

43.Whiteside, *ibid.*

44.Dickson, *ibid.* See also Ann McCoy's (*ibid.*) use of the word "transformation" in her definition of religious art: "Religious art is art that deals with the transpersonal....Religious art is art that deals with an inner transformation process, then manifested to an outer, symbolic discourse."

45.Pinto, *ibid.*

46.Dunn, *ibid.*

47.Hutchinson, *ibid.*

48.Ross, ibid.

49.Ibid.

50."I really believe in ethics. I really believe in vision. So why isn't my work religious!" Damon, ibid.

51.Ibid.

52.Ibid.

53.Janvier, ibid.

54.Ibid.

55.Norval Morrisseau, artist, b. 1931, Canadian Ojibway.

56.Schoppert, ibid.

57.Anonymous, Lorenzo Baca, Rick Bartow, Jennifer Dickson, Martin Dunn, Andy Fabo, Peter Hutchinson, Eva Manly, Jody Pinto, Jim Schoppert, Tal Streeter, Meryl Taradash, and Carla Whiteside.

58.Pinto, ibid. John Cardinal O'Connor is the Roman Catholic cardinal for the New York see.

59."Oh, that was because of the rabbis. They decided light had nothing to do with it (Judaism)." Ross, ibid.

60.Janvier, ibid.

61.McCoy, ibid.

62.Ibid.

63.Streeter, ibid.

64.Ibid.

65.Bartow, ibid.

66.Dickson, ibid.

67.Baca, ibid.

68.Henes, ibid.

69.Bartow, ibid.

70.Ross, ibid.

71.Streeter, *ibid.*

72."If you make saleable art, sell it. If you don't, don't have this dialogue with your brain. Make your living some other way. It's very simple. You're not a bad person if you sell, or if you don't sell. Just know what you're doing. As for wealth, what it comes down to is this: if you have what you need, give the rest away." Damon, *ibid.*

73.Janvier, *ibid.*

74.Whiteside, *ibid.*

75."It's all life-affirming. I have, however, a long-term definition of what life is. I cannot limit life to the earth's history, or even human beings." Streeter, *ibid.*

76."I know that nature can be evil. I know that nature is destructive. I know that for a fact. But that is not my experience of nature. I find a sense of the spiritual in nature. I feel very much aligned with the universe and the source of life when I am outdoors. Just feeling the sun on my face is the most majestic feeling. Watching the light dance on the water is so magical, spontaneous. Those are the qualities I try to have in my art." Taradash, *ibid.*

77.See, for example, Henes, *ibid.*; Pinto, *ibid.*

78.Janvier, *ibid.*

79.Damon, *ibid.*

80.Bartow, *ibid.*

81.*Ibid.*

82.*Anonymous, ibid.*

83.See, for example, Dunn, *ibid.*; Ross, *ibid.*

84.See for example, Baca, *ibid.*; Bartow, *ibid.*; Schoppert, *ibid.*; Streeter, *ibid.*

85.Schoppert, *ibid.*

86.Baca, *ibid.*

87.*Ibid.*: "I have never done this myself, but I know before we go out hunting for a deer, we do this whole preparation in the kiva. The rifles are brought in to be blessed, prayers are said. The process of setting up camp is a ritual. When a buck is killed, cornmeal is fed the

deer and a prayer is said thanking the animal for its life."

88.Dickson, *ibid.*

89.McCoy, *ibid.*

90.Ross, *ibid.*

91.*Ibid.*

92.*Ibid.*

93.Endrezze, *ibid.*

94.Baca, *ibid.*

95.Hutchinson, *ibid.* See also Dickson, *ibid.*, and Endrezze, *ibid.*, on the need to be helpful if we are to avoid annihilation as a species.

96.Fabo, *ibid.*

97.Whiteside, *ibid.*

98.Manly, *ibid.*

99.In British Columbia, Eva Manly and her husband constructed a shelter years ago to use as a cabin. In the photographs Manly has taken of it, the shelter is hardly visible through the trees. It has no windows. Instead, there are wide expanses of open wall. There is a floor, there is a roof. The Manlys call their shelter "Breathing Space." They use it year-round as a retreat.

100.Whiteside, *ibid.*

101.Miscou Island, New Brunswick (Gulf of St. Lawrence)

102.Whiteside, *ibid.*

103.Dunn, *ibid.*

104.*Ibid.*

105.*Ibid.*

106.*Ibid.*

107.*Ibid.*

108.Manly (ibid.): "I've photographed rocks for a long while as well. In the darkroom under red light, and probably under the influence of chemical fumes, other forms seem to emerge within the rock images--as though they are anthropomorphic. In processing the images as gum bichromate prints, I simply enhance what is already there and allow these forms to emerge--i.e., an eye in the corner of a rock and a petroglyph form in an image of a rock with a spiral." (My underlining.)

109.Pinto, ibid.

110.Taradash, ibid.

111.Baca, ibid.

112.Dunn, ibid.

113.Hutchinson, ibid.

114.Alex Janvier is a Dene Indian. As a Canadian native, he had encountered racial barriers in his efforts to study fine arts. Those barriers are no lower today; and, if anything, they are even more institutionalized. For example, the work of contemporary native artists is almost always segregated from non-native artists by the federal and provincial funding and exhibition support policies regarding the arts--native or non-native. Janvier is a leading spokesperson against the sort of racism implicit in seemingly benign but paternalistic policies. See Janvier, ibid.

115.Janvier, ibid.

116.Ibid.

117.Anonymous, ibid.

118.Schoppert, ibid.

119.Ibid.

120.Damon, ibid. Women are participants in the Plains Indian sun dance ceremony, and have important ritual roles, but they are never tied to the sun dance pole. That is a blood sacrifice which only men may make with special permission and under certain circumstances. The dancer is tied to the pole by cords which have been fastened to hooks piercing his body--either through his back shoulder muscles or his chest muscles. For more information on the forms of the sun dance, see Åke Hultkrantz, Prairie and Plains Indians (Leiden: E.J. Brill, 1973).

121.Damon, *ibid.*

122.*Ibid.*

123.See the discussion in chapter three re "Star Axis" and its construction.

124.Endrezze, *ibid.*

125.Dickson, *ibid.*

126.McGill University, Montreal, Quebec.

127.Dickson, *ibid.*

128.*Ibid.*

129.*Ibid.*

130.*Ibid.*

131.*Ibid.*

132.*Ibid.*: "I wanted to find Bianca Cappello's birth house. For three hours that afternoon, we searched for that house. It had vanished. It was maddening....We could not find the house. It was not there. Returning to the hotel, my husband said he was going to nap. I went out alone to find that house....Of course I found it immediately. As I walked down the street towards it, I thought, 'You bitch, you are not going to get the best of me again. If this is to be a battle of wills, I am going to win.'...Then I entered a nearby church, one that Bianca Cappello would have attended. I attended Mass and I stood, holding hands with the other worshippers there, our arms crossed over each other. Then I lit candles and prayed for her soul before leaving the church."

133.*Ibid.*

134.Eva Manly (*ibid.*), the one exception, felt her life experiences were probably more important, "...although at times dreams have played an important role."

135.McCoy, *ibid.*

136.Damon, *ibid.*

137.Streeter, *ibid.* (My underlining.)

138. Anonymous, Rick Bartow, Jennifer Dickson, Anita Endrezze, Andy Fabo, Donna Henes, Peter Hutchinson, Alex Janvier, Eva Manly, Ann McCoy, Jody Pinto, Tal Streeter, Meryl Taradash, and Carla Whiteside.

139. Janvier, *ibid.*

140. For example, Streeter, *ibid.* Jody Pinto (*ibid.*) said with a laugh, "No comment!"

141. Fabo, *ibid.*

142. Taradash, *ibid.*

143. Bartow, *ibid.*

144. Whiteside, *ibid.*

145. Endrezze, *ibid.*

146. Schoppert, *ibid.*

147. For example, Eva Manly (*ibid.*) said: "I work best on deadlines...I will be uneasy about the deadline, but I have come to realize that, too, is a really important part of the gestation process of the work."

148. Hutchinson, *ibid.*

149. Pinto, *ibid.*

150. Hutchinson, *ibid.*

151. Whiteside, *ibid.*

152. McCoy, *ibid.*

153. Pinto, *ibid.*

154. Dunn, *ibid.*

155. Henes, *ibid.*

156. Anonymous (*ibid.*): "I always get up and go for a walk in the morning before I do any work. I have to change my position because when I am working, I am seated and usually bent over my carving, so I'll have to take other breaks to work in the garden or mow the lawn or walk, just walk. I carve usually only during daylight hours. I try to carve a little bit every day. I feel guilty if I don't carve every day."

157.Ross, *ibid.*

158.Fabo, *ibid.*

159.Marie-Françoise Guédon, University of Ottawa, personal communication, April 13, 1991.

160.Fabo, *ibid.*

161.McCoy, *ibid.*

162.Taradash, *ibid.*

163.Whiteside, *ibid.*

164.Bartow (*ibid.*): "The rule of thumb is: if it's not yours, leave it alone. There are artists who can copy spiritual things out of hand, heavy things, and take them off to a gallery and sell them. It worries me for that artist. Something is going to befall that artist."

165.*Ibid.*

166.Streeter, *ibid.*

167.Dunn, *ibid.*

168.Schoppert, *ibid.*

169.For example, Bartow, *ibid.*; Manly, *ibid.*; Streeter, *ibid.*

170.Some artists conceded that an individual's early childhood experiences also made a difference. For example, every artist who received a questionnaire from me was provided with my home telephone number in case there were questions about the questionnaire or the study. Alex Janvier called immediately upon receipt of his questionnaire. His questions for me were lengthy and precise ones--mostly ones concerning my own heritage, education, and cultural background, who my associates were, and who was sponsoring my inquiry. When I explained, in response to one of his questions, that I had spent much of my childhood in foreign lands and that my own first language (now forgotten) had been Japanese, he replied with a hearty approval: "That's why your nerve endings aren't dead yet." The "genetic memory" issue is a sensitive one for many people--and I think it is especially so for native artists. Most of the native artists in the study are of mixed native and European heritage (as are most Amerindian peoples in North America). Their primary ethnic identification, however, is uniformly with their native heritage.

171. See, for example, Ann McCoy's and Donna Henes's descriptions of their reincarnation beliefs. McCoy, *ibid.*; Henes, *ibid.*

172. Dunn (*ibid.*): "You live several lifetimes on different planes simultaneously and that, of course, eliminates the linear rationale for reincarnation."

173. *Ibid.*

174. Streeter, *ibid.*

175. Damon, *ibid.*

176. Dunn, *ibid.*

177. Janvier, *ibid.* Appropos of the ability of nations to ignore their indigenous peoples, Janvier, a Dene Indian, also cited the inherent racism of such funding decisions as the recent one by the Canada Council which funded three non-native artists to the tune of \$120,000 so they can go live on a reserve. Janvier thought it appropriate that he and two other native artists were submitting a proposal to the Council "...to go to France. We might on our way back pass through New York City. And if we get refused...we rest our case."

178. Whiteside, *ibid.*

179. Schoppert, *ibid.*

180. Ross, *ibid.*

181. Manly, *ibid.*

182. *Ibid.*

183. Anonymous, *ibid.*

184. Endrezze, *ibid.*

185. *Ibid.*

186. *Ibid.*

187. Henes, *ibid.*

188. *Ibid.*

189. *Ibid.*

190.Pinto, *ibid.*

191.*Ibid.*

192.Donna Henes, Peter Hutchinson, Jody Pinto, Charles Ross, Jim Schoppert, and Carla Whiteside.

193.Anonymous, Betsy Damon, Jennifer Dickson, Eva Manly, Ann McCoy, and Tal Streeter.

194.Meryl Taradash.

195.Lorenzo Baca, Rick Bartow, and Andy Fabo.

196.Martin Dunn, Anita Endrezze, and Alex Janvier.

197.Janvier, *ibid.*

198.Dunn, *ibid.*

199.*Ibid.*

200.*Ibid.*

201.*Ibid.*

202.*Ibid.*

203.Betsy Damon voiced a mixed reaction to James Turrell's Roden Crater project. Said Damon (*ibid.*), "I love his work. It's poetry, but I don't think it needs to be built. I'd rather he just wrote it up and diagrammed it, and let it go at that--dreamed on the crater and let us dream with him." Ann McCoy (*ibid.*) commented: "I think it's a wonderful work of genius, but I do have a problem with it....I have problems with the grandness of the whole thing. It bothers me. Maybe it's my Gaelic notions of a non-materialistic society. Maybe it's that Catholic thing about wanting to be poor all the time. It's the materialism of this work that bothers me. I have to be honest with you; I have to say that. I'm much more moved by a little Indian medicine bag or a wreath of sage than by this grand thing." Jim Schoppert (*ibid.*) laconically responded to my request for his reaction to Turrell's project by saying, "Hope the flying saucers will come down and land on it."

But Meryl Taradash (*ibid.*), on the other hand, had only the most positive of responses: "Light is something sacred to me, very sacred....Turrell was the first artist I'd seen who was trying to make light physical....Turrell's work really inspires me. The fact that he's purchased a volcanic crater to make a work of art?....I love it. It's

so extraordinary." And Carla Whiteside (ibid.), expressing her desire to see the crater, said, "Oh, it's one of the wonders of the world....I think the crater is extraordinary in its sparseness, clarity, grandeur, austerity."

204.Damon, ibid.

205.Endrezze, ibid.

206.Ibid.

207.Fabo (ibid): "Art is all possibilities. I've thought about earthworks. I've thought about every possible medium, but at some point I've had to make choices, to do what I do well."

208.Baca, ibid.

209.Ibid.

210.Rick Bartow (ibid.), for example, said: "Those things kind of intrigue me. The crater is much larger than anything I would want to work on. But I have a certain fondness for team work, and I can imagine being involved with something like that. It is however nothing I want to initiate. It is too big for my conceptual field."

211.Bartow, ibid. Martin Dunn (ibid.) made essentially the same point: "Every immigrant suffers a diminution of awareness. Immigration tears a hole in the spirit."

212.Baca, ibid. Further to this point, Baca (ibid.) said: "I have a friend who is Irish. She's really dug into her Keltic background and I am fascinated by the similarities in our ancient cultures, but my Irish friend has really had to dig for her own security and comfort."

213.Ibid.

214.Hutchinson, ibid.

215.Ibid.

216.Anonymous, ibid.

217.Ibid.

218.Ibid.

219.Schoppert, ibid.

220.Damon (ibid.): "It's really nice. I actually know it's going to be built. I just don't know where."

221.Ibid.

222.Streeter (ibid.): "Not long ago NASA came up with a program of 'get-away specials,' in part to answer criticism that the space program was exclusionary, or just part of the military-industrial complex. Artists and high school science students were invited to submit proposals for projects to be done in space, at a cost of no more than \$4000 each. The projects had to fit into canisters of a certain size....I was invited to submit a proposal, and I've been giving serious thought to what wise and useful project I might suggest...One thought I've had is of a cross, or more precisely, an 'X'--to mark the spot, of course. Then I've thought of making a star--the only star-shaped star in the sky. That would have meaning for a lot of people. The NASA project unfortunately has been suspended since the Challenger explosion."

223.Streeter (ibid.): "...I worked out a plan with a young composer for islands of sounds, actually speakers on floating docks sending sound shoreward. The sound would have moved around coming and going as a result of the docks moving in the water. On the beach there would have been a string ensemble to accompany the undulating water sounds."

224.Hutchinson, ibid.

225.Ibid.

226.Whiteside (ibid.): "I was offered a secure site away from the city, but the formalized planning of how to use that site killed the work for me and I never actually made the shelter I thought I would make. It was not worthy to be made."

227.Dickson, ibid. See also the comments of Meryl Taradash (ibid.).

228.Dickson, ibid.

229.McCoy, ibid.

230.Whiteside, ibid.

231.Henes, ibid.

232.Dickson, ibid.

233.McCoy, ibid.

234.Taradash, ibid.

235.Whiteside, ibid.

236.Dunn (ibid.): "Pain causes you to refocus very fast. You have to do that in order to survive. As long as you are doing only in life what has to be done, you are acting out of false attachment. You must free yourself from that. You do have the capacity to respond to reality. And if you will do that, you have an unending source of vision open to you. That is the context in which you will produce religious art. You produce being-ness. It never stops playing a role in your life."

237.Pinto, ibid.

238.Damon, ibid.

239.Dickson, ibid.

240.Schoppert, ibid.

241.Taradash, ibid.

242.Endrezze, ibid.

243.Manly, ibid.

244.McCoy, ibid.

245.Whiteside, ibid.

246.Dickson, ibid.

247.Dickson, ibid.

248.Bartow, ibid.

249.Hutchinson, ibid.

250.Ross, ibid.

251.Anonymous, ibid.

252.Pinto, ibid.

Part IV

LAST WORDS AND FURTHER THOUGHTS

No artist is ahead of his time. He is his time.

Martha Graham

Chapter Eight

THE EARTHWORK AS GEO-METAPHOR

The prefatory note in poet John Smith's book Sucking-stones (1982) explains that in some cultures it is a traveller's custom to carry a small, smooth stone in the mouth.

Sucking on the stone keeps the mouth moist, alleviates hunger, and, as Smith notes, there is a sacramental quality to such stones.¹ I have been thinking of late about sucking stones. Sucking stones come from the place left behind. A suckling is one too young to be weaned. Perforce and by force, there are more homeless people now than ever before in the world.

To be nomadic is not the same condition as being homeless. Nomads follow known trails, songlines of demarcation synchronized with the seasonal cycles of growing plants and migrating animals. Nomads know where they have come from and to where they are going. Their landscapes are always being renewed. The homeless are the castaways of natural, political, personal disasters. They do not

know how things may be or will be, or what it all will appear to be.

My own childhood was nomadic. As an army family we were always being moved about, generally in response to someone else's Cold War strategem. We travelled light. I owned no books. When I left the network of far-flung military camps to enter university, I felt castaway, alien in my own homeland, one I did not know. That first year of school, I happened upon a sucking stone--a small volume of poems by Rainer Maria Rilke, small enough to carry about in my coat pocket. Two of Rilke's lines were particularly comforting, "Langsam wir machen mit Worten und Fingerzeigen, die Welt zu eigen." I found myself remembering those words and remembering that long-ago year more than once as I organized my doctoral study, researched the books, walked the old nomadic trails, and talked to the artists: "Slowly, we with words and pointing fingers make the world our own."

With Words and Pointing Fingers

It seems to me that wanting to be of the world, to make the world our own is the common note throughout all of the endeavors of the artists discussed in this study. I wonder if we do not carry a long-ago sense of longing to be of the world in many of our spoken Western languages. Consider, for example, the associative, atavistic thoughts

which flow from the echoes of meaning retained in the Indo-European roots of the following words.² The root for "human" is dhqhem, earth, on the ground. "Heathen" is rooted in kaito, and means forest, uncultivated ground. For "prophet" read bha, to shine, to speak, to make a sign. For "art", read ar, to fit together. For the verb "to create", there are two possible roots: ker, horn, head, the loud noises of birds, to grow, heat and fire, to injure; kerd, heart, to believe. "To show" is rooted in keu, to pay attention, to bend, to swell, a hole, to burn. And "to say" comes from sekw, to follow, to see, to utter.

Admittedly, the discussion of a pre-Indo-European language stock, or a proto-language deep-wired in human mentation, is one beyond the scope of my study. Still, to my mind, the way in which the old words seem to weave in and out of one another metaphorically bespeaks and points to the attributes of an ancient figure--the shaman, the shaman as artist, the artist and shaman today--all speaking, shining, making signs, fitting it all together, seers. The poet Rilke, of course, said it all more gracefully in one sentence: "Slowly, we with words and pointing fingers make the world our own."

As noted earlier, humans are as often wanderers as settlers. Wherever it is that we are, we strive to make the world our own, to clear a bit of ground, to find someplace where we may be. The question which follows from

that observation is one of process and of premise (pun intended). Is the world our own? And can we claim it? One set of answers can be found in myths of origin--how we speak of the world and how we look at the world--"mit Worten und Fingerzeigen."

In our myths of origin we bring the world into being, we shape our perception of reality, we orient ourselves in relationship to what we are and what we are not. Genesis, the Western myth of origin, is a metaphorical story of creation. It tells of beginning. Beginnings assume ends. The world was made once; it is purposeful; there is some hereafter reckoning point when humans and the world are no longer. The story implies that humans, because they are human, are aware of this and animals are not. Humans, therefore, have an enhanced--if not superior--relationship to an inevitable process of progression from start to finish.

That is one myth. It serves to explain some features of our lives, but not all. It is hard, for example, to maintain human superiority to animals when, as a general category, all the beasts of land, sea, and air are superior to humans in every important quality needed for survival. Animals hunt better, shelter themselves better, mature faster, and reproduce with more ease.

Of the several interpretations of Genesis current in our culture, one of them concerns our own importance as

"self-conscious" beings. We sometimes credit the difference between ourselves and the beasts to human "self-consciousness," claiming thereby that animals have not a clue what it means to be self-conscious (as if we would know if they did anyway). Self-consciousness seems to me to be a poor peg to hang any claim to superior difference upon. An argument might, however, be made for territoriality because all species are territorial to the extent that any one of them is found someplace, and not some other place.

The activities of any non-human animal take place within a territory which is smaller than human territory. We have, as a species, wandered all of the earth, and some of the solar system. Animals have not (except those critters we carry in and on our bodies). Perhaps our range as human became one so far and wide because from an early time we were able to adapt certain animal features to our own purposes. We sewed skins together and became furry like bears; we made canoes and paddled like ducks; we learned to fly like birds and dive like dolphins; and we have become over time wonderfully omniverous. Most recently, we flung ourselves right up there with the stars. In so doing, we managed to extend our range beyond that of the animal world. For the first time, we have put ourselves someplace where there are no animals to show us

what we need to know in order to survive. We are truly on our own.

In 1959, Frederick Kiesler, one of the more influential artists of the 1950s, wrote: "God save the moon from man."³ Ten years later, man was on the moon. Some have suggested that the human activity of space exploration is engendering today a profound revisioning of Western mythos.⁴ Perhaps bumper stickers reading "born-again heathen" are in order.

Certainly, my own research into the history of contemporary earthworks suggests that the artist is searching new and renewed geo-metaphors (to use Daniel Noel's coined word) for place in order to bring us home again. Not to save the moon from us, but to save us from the moon.

The orientation problem space presents is an obvious one. Once we are out there in space, we lack all necessary proportion and scale, all sense of place. These are serious physical and psychological losses. Two coordinates, at a minimum, are necessary to fix a point. Our own verticality, obtained by earth's gravity, is one of those coordinates. Where, in space, is the horizon line to fix the second? Where is the earth to fix the first?

I do not think the process of re-visioning--of searching geo-metaphors, of becoming earth-centered--means, however, that artists are turning their backs on outer

space exploration.⁵ Quite the opposite. I suspect the artist's focus on earth is one of bringing the earth and ourselves into a better mythic alignment with all that there is, and that includes everything "out there." For example, Charles Ross spoke of his work as one of providing us with a way to realize we are also made of star stuff (see Appendix 2, Charles Ross interview). Kiesler thought in those terms, too. He felt that even our thought process were "concocted by the forces of the universe."⁶ Those are mythic thoughts, indeed. To think of ourselves as "star stuff" and as embodiments (pun also intended) of universal forces is a very different way of thinking than to think of ourselves as lowly creatures of the earth, of the ground, as self-conscious human animals.

Word-shaping to shape the world is powerful; finger-pointing is even more powerful. The artist's preferred medium is not self-conscious words. The artist uses finger-pointing to create order with outward signs. Finger-pointing requires that we use all sensory receptors if we are to see what is being shown. In order to see, the artist creates a way in which to see, a composition.

Compositions are ordered images within experiential grids. Compositions exist in states of tension. That is where their energy comes from, and that is what makes the composition animated (if the work is successful). For example, beginning art students sometimes draw from

photographs instead of live models. This is a false economy. A photograph is a photograph. It is an image on a two-dimensional plane. It is not what was photographed (usually an object in a three-dimensional plane). The art student cannot draw well from a photograph; the student can only copy and/or reinterpret the flat image. The creative problem is different, and much harder, to render the lights and darks of three dimensions onto a two-dimensional plane. In order to do that the artist transforms in several dimensions (space and time) what the artist sees to what can be shown. When the student copies the photograph, the student has only copied another artist's (in this case, the photographer's) answer.

In other words, as John Dixon notes, the work of an artist is "fundamental thinking about fundamental ideas."⁷ The work of an artist is transformation, the transformation of space and time, the creation of order, the creation of a new space and time. Thus, reading about James Turrell's "Roden Crater" is not the same as being there. It is just as simple as that. The artist, as finger-pointer, points the way. The work is completed when it is seen and, one hopes, seen as it is intended. If the work is genius (in every sense of the word), the perceptions of the viewer feed back into the work and extend its meaning further. When the work is genius, we can carry it away in our minds as an eidetic image. That is why a work of genius has a

powerful accuracy beyond that of any curatorial written description. Robert Smithson's "Spiral Jetty" is work with that sort of mythic power.

Sacrality--the apprehension of some feature of the world as particularly, vividly animated--is a matter of individual perception and of orientation. Individual perceptions are changeable, mutable, just as are all other forms of the world. There are then many possible reckoning points and many myths of explication. Their common features can, however, be adumbrated because all hold one image in common--the world--and all are human signs and symbols.

As humans, we have never stopped wandering and settling and finding ways to make the world our own. We share 98% of our genes with chimpanzees⁹ (whose habitable territory is one so much more limited than humans). That 2% difference is responsible for all the difference--art, religion, history, science--all the metaphorical ways we find to orient ourselves, to make for ourselves myths of origin, in order to make the world explicable.

Art as a Religious Discipline

According to New York Times art critic, Andy Grundberg, post-modernism is dead, worn-out, defunct, an art of the 1980s. It will be replaced, Grundberg claims, in the 1990s by an art of spiritual values, one which

"...aspires to represent the higher ground of human existence."⁹ Oracular pronouncements often seem pompous and amusing, and this one is, too. Grundberg seems to be describing the work of artists as pleasurable taste treats--Baskin Robbins ice-cream flavors by the decade. No wonder mature artists are so often scornful of critics and art historians. On average, the artists who participated in my own earthwork study have twenty-two years of professional experience as studio artists already under their belts. If their aspirations as artists had ever included producing quality work to meet marketplace demands, they would be by now commercial designers. Instead, they chose another route, and they have drawn their own road map for it.

Grundberg is onto something, but there is nothing novel about the sort of art he thinks is going to appear in the 1990s. When art is based on visionary experiences, it often is contextualized with spiritual values,¹⁰ which is what artists have been saying for at least the last century. I believe, and I have suggested in this study, that the separation of visionary experiences into separate cells labeled "artistic" and "religious" distorts our understanding of the visionary experience.

One of the several underlying hypotheses which have keyed my study is a notion that some art is intended by the artist as a religious exercise, a discipline, for the artist and, possibly, too, for the viewer; thus, it is a

sacred art. The work is not primarily intended to be a decorative means for someone to transfer surplus moneys from place to place, or a means of bolstering a local economy, or a means of establishing national identity, etc. Those are all secondary uses of art, albeit important ones. As the questionnaire and interview analyses presented in chapters 6 and 7 indicated, artists today are often impelled to record and transform "healing" visions. Their reasons for being artists are religious ones, and they are grounded in their visionary perception of the world as sacred.

In my study, I have argued three things towards the end of demonstrating that it is appropriate to consider art as a religious discipline. One, shamanism is a useful model for explicating the religious experiences of certain contemporary visual artists (see chapters 4, 6, 7). Two, the statistical profile methods and data collection techniques of the social sciences can be successfully applied to artists as a social group (see chapters 5, 6, 7). And three, it is possible to develop a physically descriptive typology for sacred place which will enable us to understand better how it is that earthworks (archaic and contemporary) sometimes function as liminal areas in which we may encounter numinous experiences (see chapters 1, 2, 3)--in other words, earthworks as sacred places, as loci of kratophany.

There are not very many studies about art as a religious activity, nor are there many studies about artists as religious persons. It is hard for that matter to locate studies of creativity which are concerned with visual artists. By "studies" I do not mean personal musings and intellectual reflections (there are those);¹¹ I mean scholarly work organized in a way which can be replicated by others, something therefore responsibly "scientific". In my own bibliographic search, I found only a few reports which could be called "studies"; but these few are worth reviewing here as commentary on the findings of my own exploratory study of 120 contemporary artists.

The Rigney and Smith Study

Thirty years ago Francis J. Rigney and L. Douglas Smith published a study of the Grant Avenue, San Francisco, artistic community of the late 1950s.¹² Their study was a year-long project involving participant testing and interviews, plus field observations. Rigney and Smith recruited a core group of 51 "beatnik artists" from among a population of perhaps 200 beatnik artists (visual, literary, and jazz). The artists were primarily white, primarily male, and mostly in their twenties, but a number were already well on their way to becoming major artistic figures. (Their interviewees included the poets Alan Ginsberg, Gregory Corso, Pierre Delattre, Lawrence

Ferlinghetti, and Jack Kerouac.) The researchers themselves lived in the Grant Avenue neighbourhood that year and participated in community activities.

Four psychological tests were administered to the 51 artists. The tests were all relatively standard instruments for the time: the Rorschach Test; Thematic Apperception Test; Minnesota Multiphasic Personality Inventory; and the California Psychological Inventory. From the test data, the researchers constructed (with a particular wit) six descriptive personality categories.¹³ Four of the categories described the 33 men in the study. They were: a. tormented rebels; b. the lonely and suffering; c. earnest artists; d. passive prophets. Two of the categories were descriptive of the 18 women in the study. They were: a. angry young women; or, b. beat madonnas. From their findings, Rigney and Douglas conclude:

"Sickness stalks the Beach. The largest number in our group were found to be lonely, depressed, anxious, only occasionally able to work despite, in the case of some, real gifts."¹⁴

Nevertheless, the researchers note that the artists have, in fact, managed to construct for themselves "...a combined artistic and therapeutic community whose inhabitants are trying to help themselves, but only in their own way."¹⁵

One of the most interesting findings of the Rigney and Smith study concerned the religiosity of the beatnik community of artists. The researchers characterized the

artists as being intensely religious persons,¹⁴ although hostile to organized religion.¹⁷ (Theirs was, the researchers thought, an "unorthodox, personally constructed religion" with bits of Zen Buddhism and Hinduism thrown in for good measure.)¹⁸

To be "beat," the artists told the researchers, was to be "beatific," to have experienced an "inner, private religious feeling or experience."¹⁹ This experience, the researchers said, was also one associated with insanity:

"To attain satori, the penultimate illumination of Zen Buddhism, by becoming psychotic was to become most Beat."²⁰

(Of the 51 artists, Rigney and Smith note that seven had been hospitalized for psychological problems, two receiving shock therapy. I am not sure from the report if it is Rigney and Smith or the artists themselves who equate satori with psychosis.)

Rigney and Smith also discuss in their study the artists' reasons for being artists, and the importance of the artists' audiences to them:

"And in still another language, they (the artists) spoke of their need to see order in disorder, to reconstruct, even radically reshape, the world about them, as they experienced it. Many declared a faith that intuitively, even totally without reason, they could generate an order."²¹

A number of Rigney and Smith's findings are similar to those characterizing my survey group--particularly the artists' hostility to organized religion, the importance

the artists attached to an autonomous and religious mode of being, and the artists' moral commitment to ordering the world anew. Rigney and Smith's survey group, however, was different from my survey group in a number of important respects--i.e., age, sex, and mode of artistic endeavor (most were poets).

The Rigney and Smith study prompts at least one question in my mind which I did not think to ask the artists of my survey group: Had they been in their twenties similarly "lonely, depressed, anxious, only occasionally able to work?" If so, was that part of learning how to become an artist? Or was it just part of learning how to work? (Workers in their twenties generally are known to have higher absentee rates and to experience lower levels of job satisfaction according to studies conducted in the 1970s by the U.S. Department of Labor. Employee absenteeism is usually an age-dependent factor, not sex-dependent.)

The Barron Study

In 1972, Frank Barron and his colleagues at the University of California at Berkeley conducted a study on the creative personality of writers to determine how "akin to madness" it is to be a writer.²² Their study group consisted of 56 professional writers. Age and sex of the participants are not stated in the report. The study also

included another group (number not specified) of young art students (again age and sex not stated) who were matched (by age, sex, and education) with a group of hospital inpatients diagnosed as being schizophrenic.

The findings of the Barron study are fascinating and, I think, important. The artists and writers in the study's two participant groups score:

"...well above the average of the general-population on measures of schizophrenic tendency (the schizophrenic scale) and depression, and moderately high also on hysteria and psychopathic deviation....and well above average in ego strength."²³

The study notes that this combination of scores "almost never occurs...in any of the psychopathology measures."²⁴

Are artists and writers mad? By no means, the Barron study concludes. Unlike those suffering from clinical schizophrenia, the creative personality finds "joy in life, is not self-pitying, is reasonably worried about practical matters, and functions well physically."²⁵ In fact, the artists and writers of the Barron study:

"...seem to be able to incorporate psychotic-like experiences and tendencies in a matrix of rationality, very high conceptual intelligence, honesty, and personal effectiveness."²⁶

The Barron study describes this "matrix" as a creative process which the researchers call one of "dreaming awake."²⁷

The researchers also collected data on paranormal and visionary experiences from their group of 56 writers:²⁸

20% reported prophetic dreams; two-thirds reported unusual coincidences (but 90% attributed those events to chance); half of the men and two-thirds of the women reported visionary experiences; and half reported "experiences of mystical communion." Half also reported experiencing "an overwhelming sense of emptiness, desolation, aloneness, forsakenness."

The researchers conclude further that Freud was wrong to characterize artistic activity as regressive (or as Ernst Kris memorably labeled it "regression in the service of the ego"--a phrase also applied to the shaman's visionary trance state by Daniel Merkur). In fact, the most important finding of the Barron study is that creativity is progressive:

"Creative power increases from childhood to adulthood in about the same way that general intelligence does. Creative individuals retain qualities of freshness, spontaneity and joy, as well as a certain lack of cautious reality-testing--openness to the nonrational, if you will. They are in that sense childlike. But this is not regression; it is progression with courage. They bring their childhood along instead of leaving it behind."²⁹

Again, as in the Rigley and Smith study, several of the Barron study findings are supportive of those of my own survey--particularly the personality descriptors they used to characterize the writers in their group. The 19 artists I interviewed for my study could, as a group, be described with such words as "spontaneity and joy," "freshness," "openness to the non-rational." Mine was not, however, a

psychological study so the conclusion the Barron study comes to is one beyond the scope of my study. I also am unable to know from the report's write-up how similar the Barron study participants' experiences of vision and the paranormal are to the experiences of the artists in my study.

The Barron study did not survey religious attitudes per se, but the researchers do cite five personality characteristics for their group of participants³⁰ which are allied to visionary religious outlooks (i.e., possibly shamanic). The writers in their study group are described by the psychologists as: valuing independence and autonomy; concerned with philosophical problems (e.g., religion, values, meaning of life); unconventional thinkers; candid; and ethically consistent people. No information is given, however, concerning past or present religious affiliations for the study participants.

Unfortunately, too, there is also no clear description given in the study report of what the researchers mean by the "dreaming awake" creative process. Is it, as I think it may be, working from and out of a controlled trance state?

The Gallup Poll on Religious Experience

In a summary article published in 1963,³¹ George Gallup, Jr. reported on the findings of a study undertaken

by the Gallup Organization (no date given) in which 1,640 Americans were asked by interviewers the following question:

"Would you say that you have ever had a 'religious or mystic experience'--that is, a moment of sudden religious insight or awakening?"³²

Good question, and 20% of those surveyed said yes in response to it. The key word in sorting the survey responses as positive or negative, Gallup explains, was "sudden"; more generalized experiences were not counted as positive responses to the question by the Gallup interviewers.³³

The researchers discovered that education, sex, and profession were not factors which determined who was more likely to have a religious or mystical experience. Women were no more likely than men; the less educated no more likely than the university educated; and working class people no more likely than business or professional class people to have had these sorts of religious experience.³⁴ The people who were more likely to report having had a religious or mystical experience among the survey participants, however, were those who lived in the South and were Protestants, not Catholics.³⁵

The Gallup researchers concluded therefore that "...such highly personal and subjective experiences...are primarily a Protestant phenomenon."³⁶ They also concluded that "...faith for many persons rests upon what is probably

the firmest foundation--that of personal experience."³⁷ Furthermore, the researchers felt their data indicated a strong belief in God (especially in a "personal God") was important in fostering mystical experiences because their earlier polls had shown only 2% of the United States population to be atheist or agnostic.³⁸

The report does not tell the reader how many of the 1,640 people polled were "Protestant" or what kind of Protestant. Reading the report, one cannot help but think, "ah, yes, the Bible Belt South," particularly the American South of 30 years ago. Other descriptive characteristics, such as race, sex, and age of the interviewee, are not given.

Nevertheless, the 20% figure overall for those reporting mystical experiences is interesting. Having a belief in an experientially knowable god surely explains and justifies mystical experiences to those who have had such experiences; but the Gallup study does not provide us with enough information to say that holding such beliefs is itself a precondition for having a mystical experience, although that appears to be what the researchers concluded.

The findings I have for the group of artists I surveyed are very different from Gallup's findings. Most of the artists reported mystical experiences (i.e., important visionary experiences), and many more, 51%, were atheist or agnostic. That leads me to wonder if being an

atheist predisposes one to mystical experiences? Do mystical experiences proliferate and repeat more outside a framework of organized religion? The two surveys cannot be compared because they vary in population, methodology, etc., but the questions which the Gallup study provokes are worth asking. As George Gallup stated thirty years ago, and the same situation still obtains today:

"Since William James wrote his classic, The Varieties of Religious Experience, 60 years ago, few attempts have been made to study this aspect of religious life in America and none on a broad national scale."³⁹

Studies of Psychedelic Agents, Mysticism, and Creativity

During the 1960s a number of studies were done in laboratory settings to determine whether or not the use of such psychedelic agents as LSD and mescaline facilitated creative problem-solving and engendered mystical experiences in the study participants. Not surprisingly, the results of the studies usually indicated that psychedelic agents did--to a point, anyway.⁴⁰ Fritz Staal commented succinctly on the general validity of such studies:

"The effect of a drug still depends on the cultural background, on general psychological factors, and on the individual's receptivity and mental attitude...the distinction between easy and difficult methods in mysticism...is largely a moral one, so that the resulting mystical and corresponding brain states used need not be different."⁴¹

In my own survey I did not ask if the artists had used psychedelic agents in order to obtain a visionary

experience because, as other researchers have noted, "...phenomenologically, mysticism is everywhere the same."⁴² In fact, I stated clearly in the artist's questionnaire that I did not need to know how the artist might have obtained any visionary experience (see Appendix 1, Artist's Questionnaire, question 8).

My research goals were different from those of earlier researchers into the effects of psychedelic agents. They were interested in knowing whether so-called mystical experiences could be produced in laboratory settings. Among other things, I wanted to know what visionary experiences meant to artists--no matter how they might have been obtained. I found no reports of any laboratory studies in which visual artists had been the participants (nor, for that matter, did I find any studies which focused on artists of any sort). So, once again, I do not believe there are any reasonable points of comparison which can be drawn from my study data on visionary experiences and that of earlier researchers on the effects of hallucinogens.

The Buffalo Commons

That being said, do the findings of my exploratory study of the religious experiences of artists interested in earthworks stand alone? Yes and no. The outcomes of my study are generally supportive of several sensitive observations others have been making of late--observations

concerning paradigmatic cultural shifts in our understanding of who we are and what we are about as North Americans at the close of the century. For example, there seems to be of late a strengthening influence of indigenous Amerindian traditions on North American culture and religiosity.

Frank and Deborah Popper are Rutgers University (New Jersey) faculty members. Frank Popper is head of the urban studies department and Deborah Popper is a geographer. These two researchers are arguing that it is time to give the prairie land back to the buffalo (and the Indian). The Poppers arrived at their proposal through careful analysis and computer modeling of land use data for the ten American states which constitute the great plains (as far as I know they did not use Canadian data in their analysis). They concluded that it makes no sense to try to reverse the effects of relentlessly depressed economies and dwindling populations on the prairies. The better question, the Poppers say, is what should follow? And their answer? An astounding proposal which they call the Buffalo Commons.⁴³

The Poppers want to see more than 139,000 square miles of land become a wildlife refuge which would, "...the Poppers contend boldly reverse more than 100 years of American history."⁴⁴

And it would indeed. Therein lies the appeal of the Buffalo Commons. The Poppers' proposal has gained support from a mixed bag of scientists, academics, local people, government officials, and, very much so, from the Sioux Indian nation. It has also gained a strong and varied opposition.

Three things make the Poppers' land use proposal worth tracking: one, the Poppers are receiving a wide public hearing for their ideas; two, they are listened to respectfully at every level of American government; and, three, at its heart, their proposal is about an earth-centered mythos of harmony and reciprocity.

I suspect the Poppers' proposal is going to continue to gain support. There is something wonderfully simple, romantic, and good about it. Rightly or wrongly, the American mythos includes the notion that Indians are closer to the land and wiser about the land than people of European descent.⁴⁹ This belief was certainly reflected in the findings of my survey of artists. The artists cared about land and about land use. Native peoples were the one group with whom many of the artists felt a particular empathy, and that was related to the artists' own "respect for the earth," a respect which they credited to native peoples.

The earth is sacred to many of the artists in my study. They earnestly want to do something to correct the

despoilation of the earth which they particularly feel to be an outcome of Western religion and attitudes. Hence, their belief that through their art they create order and change perceptions. The artists and the Poppers share similar goals and values. Does that mean the next chapter of the long history of the Sioux will be called the "Buffalo Commons"? Could be. If so, that chapter follows the one called "Dances with Wolves."⁴⁶ And neither chapter could have been written a hundred years ago. Neither chapter can be written today until we have the images in our minds.

The Earthwork as Geo-metaphor

In the traditions of the native peoples of this land, the earth is holy--but the expressions are many and various, and not at all well understood. Oftentimes, those expressions are in visual forms. Religious historians have only begun to look at Native Religions as an area of scholarly inquiry. Similarly, art as a religious expression is also not well understood by religious historians. As historians, we are as limited by what we hope to find as by what we do not see in front of us. When the signs and symbols used are visual ones, there is no written text to analyze, and the language needed, obviously, is a grammar of visual forms.

As a visual form, the earthwork bridges archaic native traditions and the supposedly secular traditions of contemporary art. Every earthwork provides us with a reckoning place with which to center ourselves in a clearing. In my research, I believe I have found evidence based on the visionary experiences of the artists themselves and their interpretations of their own experiential knowledge which is sufficient to open a discussion that the contemporary earthwork constitutes a body of sacred art allied to earlier archaic traditions. The meaning of this body of work is one of "finger-pointing," to make the world our own. What we call it is another problem, another concern. Naming must be as carefully done as placing. As Rilke cautioned, langsam, slowly.

In his book, Approaching Earth (1986), Daniel Noel develops an argument that there are two profoundly interrelated effects of the space age which are beginning to percolate through our Western culture. The first one concerns our image of the earth. Space exploration has given us not just a bird's eye view of the landscape, but a god's eye view of the planet, a view which Noel suspects is feminine and one which he describes in terms of "geometaphors grounded in Gaia".⁴⁷ The second effect, Noel posits, is a shift in approach from an emphasis on linear, Apollonian logic to one more Dionysian, one which he terms

a "mythic (or more precisely, a neo-mythic) way of seeing".⁴⁶ Noel explains further that this way of seeing is one of "regarding the world in every sighting as a savage or poet would do, seeking reconnection through this metaphoric vision."⁴⁷

I agree in part with Noel's conclusion, but not completely. For one thing, as important an image as the NASA photographs of the whole earth are, they remain documentary photographs. They are not interpretative, therefore, they are not metaphorical or mythical. They are machine-made images and I know that--with my own eyes. Other people do, too. That may be why NASA chose to involve artists in its space exploration program in order to make itself better understood. (See Appendix 2, Tal Streeter interview.)

To understand the earth as Gaia is certainly interpretative, metaphorical, mythical. And, I confess, it pleases me to say the word "Gaia". I like its sound, I like the way my mouth moves when I say "Gaia". Goddess encounters, however, are probably not what earthworks are about from the point of view of the artist. However, I did not ask that question in my study, although it is certainly one which could be asked in another study. Still, my feeling is that if the viewer finds the goddess at an earthwork site in North America, it is because the viewer brought her there by using an imposed, Old World set of

reference points instead of letting the land tell its own story. I cannot help but wonder, too, whether much is gained by a seeming see-sawing replacement of an all-inclusive patriachial image with yet another high god, this one in a matriarchial image.

It is true that contemporary earthworks, as a North American phenomenon, are coeval with the opening of the space age. But I wonder if another contributing factor fostering the use of geometaphors by artists and our understanding of them has not also been the wars of this century (with all the subsequent displacements of people) and the opening of the nuclear age (with an even greater potential for displacements of people). For example, following WWI, a pacifist German artist, now almost forgotten, named Bruno Taut, published a series of proposals for, among other things, re-forming the Alpine peaks with "lanceolate glass blades to capture and magnify the first rays of the rising sun."²⁰ Taut wanted to put crystals everywhere as a "metaphor for the new man who...would live in a country without national borders and be part of a totally anarchist society."²¹

The artists of my study are all of an age to remember classroom bomb drills and fall-out shelters. Moreover, many of the artists spoke of their fear that we were destroying our planet. These issues may be interrelated. There were also several artists who spoke of

space exploration as important issues in their lives. That, too, might be interrelated with fears of destruction and war. It would be worthwhile to ask further questions on all of these matters to determine how they relate to the artists' use and interpretation of geo-metaphors and how the artists' use of geo-metaphors contributes to the religious stance which some, Yi-Fu Tuan among others, call geo-piety.

Geo-piety as a religious stance is about harmony and reciprocity in our relationship with the earth and with nature. Like all religious postures, it has a negative side, too. Yi-Fu Tuan, probably the most influential of scholars concerned with toponymia, cautions that geo-piety in its tribal manifestations often breeds intolerance towards strangers.²² That is true. As anthropologists tell us, most tribal groups call themselves "people", strangers are not "people".

The relationship of intolerance to geo-piety is certainly an issue worth exploring further. Does it exist, under what conditions, and what does it mean? I remain puzzled, for example, why the artists interviewed for this study were so concerned with factors of cultural memory and genetic memory in explaining a difference they perceived between native and non-native artists.

My study, however, has been about vision and the artist's visionary experiences as they can be explicated in

terms of shamanic experiences--not about geo-piety per se nor the development of geo-metaphors.

Because the artist's visionary experiences are first-order, not second-order, experiences, they are indeed, as Noel says, vibrant, vital reconnections with the earth through "metaphoric vision" in which the artist does regard "the world in every sighting as a savage or poet would do."²³ (For "savage and poet" read "shaman and artist.") Nevertheless, it is important to remember that both the shaman and the artist work from controlled trance states to create order (not disorder, not frenzy). Both figures are highly disciplined in their practice of trance and their use of metaphorical connections. They know the power of what they are doing. If they cannot control that power, they do indeed become mad.

The more powerfully original and important the vision, the more important the artist's skill, training, and discipline in transforming and reifying it. The artist's work is more than a Dionysian experience. Apollo is part of it also. Or else the work does not get done, and all that remains is frothy bits of blood and bone along a spiraling pathway. Every spiral in is also a way out. The artist's work is one of finding the visual metaphors to carry the significance of the vision to others.

More than is perhaps readily understood, the artist's work of visual transformation is about a

perception of reality as movement, not stasis. Visionary states are not unlike watching waves at the seashore or watching the northern lights. It is not possible to watch a single wave form, roll, and break. The wave is always changing, always an ebb and flow, always the pull of the moon, the pulse of the sun, the solar wind, and always the earth, centered.

Afterword

As preposterous as it sounds, a recent news capsule in Newsweek noted that mathematician Alexander Abian has proposed blowing up the moon with nuclear warheads, "thereby reducing the Earth's tilt and improving global climate."⁵⁴

1. John Smith, Sucking-stones (Dunvegan, Ontario: Quadrant Editions, 1982).

2. For a list of Indo-European roots and their meanings, see the American Heritage Dictionary of the English Language (1978).

3. Frederick Kiesler, Inside the Endless House, Art, People, and Architecture: A Journal (New York: Simon and Schuster, 1966), p.119.

4. See, for example, Daniel Noel, Approaching Earth: A search for the mythic significance of the Space Age (New York: Amity House, 1966). On the other hand, perhaps the space exploration program is no break in Western history. Robert Brockway, Professor emeritus of Brandon University, Manitoba, drew my attention to the metaphorical implications implicit in the municipal twinning of Cape Kennedy, Florida, home of the American space program, with Sagres, Portugal. In the 15th century Henry the Navigator gathered together at the port of Sagres the Western world's experts in cartography, seamanship, and shipbuilding, charging them with the discovery of the world's limits. Brockway, personal communication, May 1990.

5. Kiesler, Inside the Endless House, p.404: Writing on February 14, 1961, Kiesler, noted: "The term 'outer space' is wrong, misleading. There is no outer space as far as the universe is concerned--it is all part and parcel of the same composition. To speak of outer space is to return the aspect of the cosmos to the pygmy perspective of man."

6. Ibid., p.135: "Man's greatest invention has been constant since the beginning of time: the idea of immortality. However, no man can evolve an idea which isn't concocted by the forces of the universe itself and is put into us as computers of human visions. Because we are made of the same stuff the cosmos is made of."

7. John Dixon, Art and the Theological Imagination (New York: Seabury Press, 1978), pp.23-24: "...the inability of the non-art people to see that art deals with fundamental issues. It is considered an enrichment of the human life, an extension of the forms of feeling, a symptom of movements of the mind (and, therefore, a diagnostic instrument), a reflection or illustration of ideas. It is not often considered a fundamental thinking about fundamental ideas."

8. "Tales of the Human Dawn," Smithsonian World, WNPE-WNPI, Watertown, New York, television broadcast, March 28, 1990.

9. Andy Grundberg, "As it must to all, death comes to post-modernism," New York Times, September 16, 1990, pp.H-47, 52.

10. Further to this point, see Evelyn Underhill, "The Essentials of Mysticism," Understanding Mysticism, edited by Richard Woods (Garden City, New York: Image Books, 1980), pp.26-55, and "The Mystic as Creative Artist," also in Understanding Mysticism, pp.400-414.

11. Essays on art and religion usually start and end with the notion that art is the handmaiden of religion. One of the better worked essays of this ken, for example, is by M.R. Austin, "A Coloured State of Grace," The British Journal of Aesthetics, vol.19, nr.4, (Fall 1979), pp.352-360. Austin's inquiry concerns why, as a priest, he has been moved more spiritually by his visits to the Tate Gallery than to Westminster Abbey. At the start of his essay, Austin notes that he "assumes the existence of God and the externality and objectivity of art." He goes on to argue that Christian theologians err by separating religious and aesthetic experience, and he posits an identification of the two experiences on the basis of their inherently moral postures vis-a-vis the self (because both lead to ecstatic self-understandings and both are embodiments of revelatory meaning). So far so good, we can now imagine a conversation about art between an atheist and the priest. Unfortunately, Austin continues his argument by stating that his identifications do not render art and religion precise equivalents. For Austin, the identification of art with religion serves merely to "betray a common origin: true art...incarnates a truth about God." Here the conversation between the atheist and the priest would stop.

12. Francis J. Rigney and L. Douglas Smith, The Real Bohemia: A sociological and psychological study of the Beats (New York: Basic Books, Inc., 1961).

13. Ibid., pp.193 ff.

14. Ibid., p.180.

15. Ibid., p.181.

16. Ibid., p. 38.

17. Ibid., p.35.

18. Ibid.

19.Ibid., p.34.

20.Ibid., p.38.

21.Ibid., pp.177-178.

22.Frank Barron, "The Creative Personality: Akin to madness," in Understanding Mysticism, edited by Richard Woods (Garden City, New York: Image Books, 1980), pp.312-320.

23.Ibid., p.314 (my underlining).

24.Ibid.

25.Ibid., p.315.

26.Ibid., p.316.

27.Ibid.

28.Ibid., pp.316-319.

29.Ibid., p.320. Other researchers have also argued against Sigmund Freud's theories of creativity. See, for example, Ernest G. Schachtel, "Perception as Creative Experience," Metamorphosis: On the development of affect, perception, attention, and memory (New York: Basic Books, 1959), pp.237-248; and, in part, Arthur J. Deikman, "Deautomatization and the Mystic Experience," in Altered States of Consciousness, edited by Charles T. Tart (New York: Anchor Press, 1972), pp.25-46; and Ernst Arberman, Ecstasy or Religious Trance; In the experience of the ecstasies and from the psychological point of view, vol. 1, Vision and Ecstasy (Stockholm: Svenska Bokforlaget, 1963).

30.Barron, "The Creative Personality," pp.313-314.

31.George Gallup, Jr., "The Gallup Poll Report on Religious Experience," Fate, April 1963, pp.31-37.

32.Ibid., p.32.

33.Ibid.

34.Ibid., p.33.

35.Ibid., pp.33-34.

36.Ibid., p.34.

37.Ibid., p.37.

38.Ibid., pp.36-37.

39.Ibid., p.31.

40.For example, see such studies as Willis W. Harman, et al., "Psychedelic Agents in Creative Problem Solving: A Pilot Study," in Altered States of Consciousness, edited by Charles T. Tart (New York: Anchor Books, 1972), pp.455-472, and Walter N. Pahnke and William A. Richards, "Implications of LSD and Experimental Mysticism," also in Altered States of Consciousness, pp.409-439.

41.Fritz Staal, "Superstructures," in Understanding Mysticism, edited by Richard Woods (Garden City, New York: Image Books, 1980), pp.92-108.

42.Ninian Smart, "Interpretation and Mystical Experience," in Understanding Mysticism, edited by Richard Woods (Garden City, New York: Image Books, 1980), p.91. According to Robert Masters--"Consciousness and Extraordinary Phenomena," in Psychic Exploration, edited by John White (New York: G.P. Putnam's Sons, 1974), pp.598-614--it may be more useful to study trance states as trance states than to study the effects of hallucinogens because drugs are only one of a number of ways to produce altered states of consciousness. As Masters notes, p.606: "The gods appear in dreams and visions, rarely otherwise. The spiritual disciplines of mankind are always concerned with altering consciousness, whether by prayer, meditation, ascetic practices, drugs, trances, fasting, sexual intercourse--there are countless ways."

43.Anne Matthews, "The Poppers and the Plains," New York Times Magazine, June 24, 1990, pp.24-26, 41, 48-49, 53.

44.Ibid., p.25.

45.On this point see Catherine L. Albanese, Nature Religion in America from the Algonkian Indians to the New Age (Chicago: University of Chicago Press, 1990). It should be noted, however, that Amerindian reverence for land as a religious attitude does not always translate into ecologically "pure" land use practice. As with all general statements concerning native peoples, "respect for the land" as a blanket statement fails to take into account the diversity of native groups now and in the past. On the whole, traditional hunting groups probably walked more lightly over the land than slash-and-burn agriculturalists. On American reserves today, land use principles are increasingly complicated by the pitfalls of industrialization. Some tribal groups, for example, have welcomed the installation of industrial toxic waste dumps

on their land as a legitimate revenue source; others have opposed the same proposals as illegitimate because they are viewed as a desecration of the land. Land use issues are no simpler on Canadian reserves; if anything, land use may be even more complex because native peoples in Canada do not have the same legal autonomy as native peoples in the United States.

46. "Dances with Wolves" (1990), the block-buster, multiple Academy award winning film produced and directed by Kevin Costner was an old-fashioned Western--except this time the "white hat guys" were the Indians and the "black hat guys" the U.S. Cavalry. The film, moreover, used native actors for all of the native parts, and a script spoken in Lakota with English subtitles (Costner himself is part Cherokee). The opening of the film coincided with the 100-year anniversary of the massacre of Wounded Knee. It powerfully conveyed the historically accurate fear (see James Axtell's several essays on colonial fears of the Indians) that, given half an opportunity, whites, in fact, will "go native."

47. Noel, Approaching Earth, p.193.

48. Ibid.

49. Ibid.

50. Rosemarie Haag Bletter, "Global Earthworks," Art Journal, Fall 1982, pp.222-225.

51. Ibid.

52. Yi-Fu Tuan, "Geo-piety: A theme in man's attachment to nature and to place," in Geographies of the Mind: Essays in historical geography in honour of John Kirkland Wright, edited by David Lowenthal and Martyn J. Bowden (New York: Oxford University Press, 1976), pp.11-39.

53. Noel, Approaching Earth, p.193.

54. "Periscope," Newsweek, May 6, 1991, p.21: Alexander Abian: "From the earliest traces of primate fossils some 70 million years ago, no one, but no one, has ever raised the finger of defiance to the celestial organization. We have been like blind slaves obediently being rotated without our consent."

VOLUME II

**EARTHWORKS:
SHAMANISM IN THE RELIGIOUS EXPERIENCES
OF CONTEMPORARY ARTISTS IN NORTH AMERICA**

by

Maureen Elizabeth Korp

Dissertation presented to the Graduate School
of the University of Ottawa
as partial fulfillment of the requirements
for the degree of Doctor of Philosophy
(Religious Studies)

Thesis Supervisor: Robert Choquette, Ph.D.

© Maureen Elizabeth Korp, Ottawa, Canada, 1991.

EARTHWORKS: SHAMANISM IN THE RELIGIOUS EXPERIENCES
OF CONTEMPORARY ARTISTS IN NORTH AMERICA

Volume II

CONTENTS

	page
Appendix 1: Artist's Questionnaire: Sources of Archaic Motifs in Contemporary Art	2
Consent for Artist's Interview: Procedure and Interview Form	8
Appendix 2: Artist's Interview Text	
anonymous	14
Lorenzo Baca	23
Rick Bartow	35
Betsy Damon	45
Jennifer Dickson	55
Martin Dunn	64
Anita Endrezze	75
Andy Fabo	84
Donna Henes	94
Peter Hutchinson	105
Alex Janvier	115
Ann McCoy	122
Eva Manly	138
Jody Pinto	147
Charles Ross	155
Jim Schoppert	169
Tal Streeter	178
Meryl Taradash	196
Carla Whiteside	209
Appendix 3: Curriculum	220
WORKS CONSULTED	221

APPENDIX 1

Artist's Questionnaire: Sources of Archaic Motifs
in Contemporary Art

Consent for Artist's Interview: Procedure and Consent Form

SOURCES OF ARCHAIC MOTIFS IN CONTEMPORARY ART

PLEASE CONTINUE YOUR ANSWERS ON THE BACK IF I'VE NOT PROVIDED
ENOUGH SPACE

YOUR ART AND SOURCES OF INSPIRATION

1. Are any of the following motifs important in your art--
blood, water, earth, sun?

If so, which are the most important?

2. Have you ever wanted to construct a work of land or earth
art?

Yes_____ No_____

Was this work ever built?

Yes_____ No_____

If so, where? When? Was it site-specific? Does it
still exist? (Please describe.)

3. If you were unable to follow through on a work of land or
earth art, was it due to a lack of

time?

money?

technical skills and/or needed equipment?

material?

land site availability?

some other reason? (Please describe.)

4. Do you agree with this statement:

Art is healthy stuff. Some art anyway seems to pull you back to center. By putting things back together, art can give you a place in the world that is worth having, a new lease on life, a better sense of balance. You could call art "healing."

Yes_____ No_____

Comment?

5. Have you ever experienced instances of clairvoyance, or other paranormal phenomena, such as precognition, déjà vu? out-of-body transport?

Yes_____ No_____

If yes, would you describe one or two briefly?

6. Have such moments influenced or directed your art in any way?

Yes_____ No_____

If so, how?

7. Do you agree with this statement:

Life after death--heaven, hell? I do not know about that, but I do think there's continued life beyond any visible one. Energy does not go away. That is why I sometimes think I sense power centers from life before my own time.

Yes_____ No_____

Comment?

8. Visionary experiences are known to be obtained sometimes by fasting, meditation, hallucinogenic substances, alcohol, or simply spontaneously.

Have you ever had any visionary experiences?

(Note: I do not need to know how you may have obtained such experiences.)

Yes_____ No_____

If so, at what age?

What has been their frequency in your lifetime?

What was the approximate date of the most recent one?

9. Has there been any change in your arts imagery due to a visionary experience?

Yes_____ No_____

What sort of change?

10. Life crisis points are often identified as critical factors changing an artist's perception. There can be many such points: for example, leaving home, marriage and divorce, childbirth, illness, accidents, arrest, imprisonment, riot, war, death, random physical violence, including rape, abortion; and scores of others.

What are the three or four events in your life you identify as personal "life crisis points?"

11. Has there been any change in your arts imagery you can attribute to a life crisis experience?

Yes_____ No_____

SOME PERSONAL INFORMATION

12. Number of years active as a working artist? _____
13. What is the highest level of education and/or degree you have obtained?

Your major field of study? _____

Have you had any formal studio art training? Yes____ No____

If so, for how many years? _____

Where did you train as a studio artist? _____

And when (dates)? _____

Did you obtain a degree in studio art? Yes____ No____

14. Have you ever done any coursework in

anthropology? Yes____ No____

world religions? Yes____ No____

primitive art? Yes____ No____

15. Have you ever traveled to religious sites--such as Stonehenge, Machu Picchu, the pyramids of Egypt or Mexico, Chartres, Big Horn Medicine Wheel?

Yes____ No____

If so, what site has had the greatest impact upon you?

Please describe.

16. What was your religious affiliation when growing up, if any?

And what is your religious affiliation now, if any?

17. What is your ethnic background or cultural heritage?

Is there any other ethnic group or culture for which you feel a particular empathy?

Please describe why.

18. What languages do you understand?_____

Speak?_____

Read?_____

Write?_____

19. Year of your birth?_____

20. Country of birth?_____

21. Your sex: female_____ male_____

22. Where do you live now?

Rural area?_____ Small town?_____ City?_____

Name of state or province_____

23. When possible, do you sometimes go away from your home base to work on your art?

Yes_____ No_____

If so, is it usually to a

Rural area?_____ Small town?_____ City?_____

Is it seaside_____mountain_____prairie_____desert_____?

Name of state, province, or country_____

All done!

THANK YOU FOR YOUR HELP.

Maureen Korp
Department of Religious Studies
University of Ottawa
177 Waller Street
Ottawa, CANADA K1N 6N5

end sheet

id NUMBER-----

Maureen Korp
Department of Religious Studies
University of Ottawa
177 Waller Street
Ottawa, CANADA K1N 6N5

SOURCES OF ARCHAIC MOTIFS IN CONTEMPORARY ART

1. Would you like a copy of my study findings?
Yes_____ No_____

2. Are you willing to be interviewed?
Yes_____ No_____

(If so, I will send a list of topics in advance and arrange to talk with you, either by telephone or in person, as is most convenient, sometime this spring. You may pick and choose what topics we can talk about and which you prefer to omit.)

3. Are you willing to supply slides, photographs for possible inclusion in the thesis?
Yes_____ No_____

for use in classroom?
Yes_____ No_____

for public lectures?
Yes_____ No_____

(Full copyright credit will be provided in all cases, and you may rescind your permission at any time.)

If your answer is YES to any of the above, I need to have your
name

address

telephone number

June 2, 1989

MEMORANDUM TO: University of Ottawa Human Research Ethics
Committee
FROM: Maureen Korp, Department of Religious Studies
Re: Part 2, Interviews of Artists who are
Participants in a Survey Project

As the committee will recall, on January 24 I received permission in Category Ib to proceed with part one of a two-part survey project which is an integral part of my doctoral dissertation research (under the direction of Professor Robert Choquette) on the sources of archaic motifs in contemporary earthworks. Part one consisted of a mail-out questionnaire to 203 artists, half male, half female, half with United States addresses, half in Canada, and 25% overall of self-identified Amerindian ancestry.

My doctoral thesis program in CANADIAN RELIGION is one designed to investigate the survival of archaic religious ideas (particularly Amerindian) in contemporary North American visual art, both native and non-native. Questions concerning the relationship of art and the sacred have been long neglected in the study of Canadian religion. Similarly, questions concerning the influence of Amerindian religiosity upon the secular culture of North America are long overdue. My hypothesis is that contemporary "land art" is sacred and that its artists are presenting us with an unexpected, insistent challenge to contemporary secularity. Further, I think it intriguing that the emergence of a so-called "primitivism" in non-native art of this century is paralleled by an Amerindian native arts revival, both supported by a general cultural shift in the Western world towards things tribal and non-Western.

I have now completed most of the data gathering from part one of my survey project. To date (they are still trickling in), I have received 119 completed survey questionnaires from the artists I contacted. Of this group, 87 have indicated that they would like to be included in part two of the study--the interview, by telephone or in-person (see end sheet of attached questionnaire).

I propose interviewing 25-30 artists, of whom perhaps half would be male, half female, and, with luck, at least 10 would be artists of Amerindian ancestry. I would contact as many artists as need be in order to obtain this representative pool.

The interviews would be either by telephone or in-person--whatever is most practical and convenient for the artist and myself. I believe they should be open, informal, semi-structured interviews to highlight selected aspects of their questionnaires. Thus, there is no single schedule of specific questions. In most cases discussion would be directed to aspects of the artist's

answers to queries 1, 2, 4, 6, 9, 11, 15, and 16 (see attached questionnaire). Other related topics which could be discussed-- if the artist is willing, and our talk doesn't run on too long-- include: sources for particular motifs in the artist's own artwork; personal and art construction experiences; interpersonal relationship commitments and commitments to their own work as an artist; religious art patronage situations and their own artistic visions; language study and empathy for other cultures; and reaction to the format of the questionnaire itself.

I would like to schedule the interviews to begin June 21 because some Canadian native artists I hope to talk with will be in Ottawa for the ceremonies opening the Museum of Civilization. I hope to complete the interviews by mid-July at the latest. For reasons of finance, telephone interviews will probably be 45-60 minutes in length, and in-person interviews, 90 minutes.

My plan for implementing the second part of my study is as follows:

1. Select from the list of volunteers those artists who best fit the parameters of my study, and are also those I can most easily and economically reach.
2. Telephone each artist directly to see if their schedules and mine have any hope of meshing within my narrow time frame, the location of the interview (if it is to be in-person), and the content and format of the interview.
3. To those whom it is practical to interview, send a copy of their completed questionnaire with an indication of which responses I would like to discuss further; and a consent form listing other possible topics for discussion with a self-addressed, stamped envelope for the return of the consent form to me.
4. The consent form, personalized to each artist, would confirm our preliminary telephone conversation about the content and format of the interview. (See attached consent form.)

Each participant would be assured that the record of our conversation would be treated with maximum confidentiality. I would erase the tapes as soon as I myself transcribed them. I would ask their permission to quote them directly in writing my dissertation, and to use their names. If it is not possible for me to use brief direct quotes in my report, it is unlikely I will interview that artist. I do not, however, have to use their name in my writing and would assure the artists I have no problem identifying them only as "male artist of native descent in a large Canadian city;" or "female artist of European descent in a small American town,"...etc. In fact, that sort of anonymity might even be stylistically preferable when writing my findings, but I do not know at this point of my research.

Thus, the return by the artist of a completed and signed consent form will constitute consent to participate in an interview.

I believe the level of risk and discomfort to the artist should be nil-low. Having completed the mail-out questionnaire and having already said they wanted to be part of the interview phase, and--in most cases--having also said they would be happy to make slides and photographs of their work available for my use in the dissertation, the artists are well cognizant of my area of inquiry. Further, they can pick and choose what we may talk about. All are adults, with many years of professional experience as working artists.

If the committee has any further questions of me, I would be happy to answer them.

ENCLOSURE: Mailed questionnaire (already approved); model consent form.

cc: Robert Choquette

Maureen Korp
Department of Religious Studies
University of Ottawa
177 Waller Street
Ottawa, CANADA K1N 6N5

Telephone: 613.234.0259 (home, any time)

ARTIST'S INTERVIEW CONSENT FORM

Artist's name:

Thank you for being able to schedule time for a conversation with me on _____ (date) _____ at _____ (time) _____. Please take a look at the enclosed copy of your questionnaire. What I would like to talk about further is circled. In addition, if we have time, and I've not exhausted your good will, I hope we can talk about some of the other issues which have come to mind as I've been working through the wonderful material you and others supplied for the study.

(stated topic areas)

As I mentioned on the telephone, I prefer taking notes by hand, but would also like to have a back-up tape recording, too. Would that be all right. My tape recorder is very small, scratchy audio quality, but it works as well as need be. I will destroy the tape as soon as I've transcribed the conversation. Mind you, I do not want to use the transcription itself in the dissertation, just short excerpts from our talk, and I want to be accurate.

May I have your permission to quote you by name? yes or no.

If you don't like that idea, may I refer to you in my dissertation writing as _____ (eg. female artist living in small American city of mixed European descent).....? yes or no.

There! Now if you'll just sign this and send it right back to me, we'll both have the assurance that I've satisfied the proper legal requirement of the University of Ottawa Ethics Committee, and then we can talk about art, and the land, and artistic vision, and being an artist, and all sorts of other more interesting things.

Thank you, again.

artist's name

address

date

APPENDIX 2

Artist's Interview Text

Anonymous: Female artist of mixed native Canadian and European heritage, living in a small town in Canada

Date: July 13, 1989

Place: Telephone conversation, 2.5 hours

The artist, age 64, has lived all of her life on the northwest coast of Canada. Although born on the mainland where she still lives, her mother's family was originally from the Queen Charlotte Islands, and that is her homeland. After her father died, much of her childhood was spent in the care of her Haida grandmother.

The artist is primarily known as a gifted sculptor and is one of the most renown of the Northwest Coast native artists whose work came to the attention of the non-native Canadian public in the 1970s. She was part of the Northwest Coast cultural revival of native traditions centered at Ksan in the Skeena River valley, still an important center of native traditions in Canada. The artist has been a working, self-supporting artist for over 25 years and has traveled widely throughout the world. Her interest in responding to the questionnaire was sparked by a desire to record Haida beliefs that she feels have been misunderstood or erroneously reported by anthropologists--beliefs which, the artist also noted, were dangerous to advance in the not-very-distant past, and are still controversial today.

Following is a reconstruction of our free-flowing telephone conversation from my notes and a 90-minute tape recording. The text was sent to the artist for review and approval July 17, 1989, and a follow-up query sent December 30, 1990 to please contact me if any corrections should be made to the text. There was no response to either mailing. Approval is therefore assumed.

KORP: In response to question 2 on the questionnaire, you indicated that you would like to do something on a rock wall somewhere on the Northwest Coast. Is this essentially a private work? Have you a particular site in mind?

ARTIST: In the past people used to paint on rock walls and also make pictographs. I thought I'd like to try that. I would like to carve in stone, on a rock face. Maybe not in the same way as a pictograph, a different type of carving. There are different reasons why these pictographs were made. Some of them around our area were boundary markers of territory, clan markings. Talking to the old people, some of them have told me they think some of these pictographs were made when a young person had to be alone in the woods for a while. Both men and women when they were becoming an adult would spend quite a lot of time alone by themselves trying to find themselves. Sometimes they were passing time by making a painting or a stone carving. And some were in response to a vision they might have been having. I was thinking of picking a design out, more like an actual carving in wood--something fuller than painting. There hasn't been any actual stone carving on rock in this area.

KORP: Where did this idea come from?

ARTIST: When I was learning to carve over twenty years ago, I thought first of doing this. I watched some archaeologists working on a dig near Prince Rupert. They found some wood carvings in a swamp, a few stone labrets, and some things made of bone. You see, no one knows when wood carving actually started on the Northwest Coast because wood rots away. There are stone bowls, old mortar and pestle bowls, but there's no carving on standing rock. It's hard to know, consequently, how long Northwest Coast people have been carving in the round. The totem poles aren't much help because they don't last long enough. Archaeologists have found some small bone or shell carvings, but they're not the same as Haida, Tlingit, or Tsimshian carvings. Those are only dated to the time of the explorers. Because the first sailors were afraid to come to shore, their early descriptions aren't really reliable.

KORP: Would this be a rather private work?

ARTIST: Oh, yes. I think so.

KORP: You've been thinking on and off about this for the last twenty years. Am I right to assume that the time has not come yet for you to carve this?

ARTIST: I keep myself fairly busy. There just doesn't seem to have been time in my life to do something like this. If I had more time to be outdoors, I think that is what I would do. Also, I haven't really learned stone carving yet, and I'm getting old. But I probably still will be doing my carving into my eighties.

KORP: On the first question of the questionnaire, you slid over the four motifs--blood, water, earth, sun....

ARTIST: Oh, I was thinking about it. I just didn't answer. I think the importance in my work is split between earth and sun. The sun seems important to living. It gives us light, tells us the time of the day, the time of the year. And everything and everyone comes from the earth. Everything we have comes from the earth.

KORP: Many of the people in the study have described very vivid dream experiences. One of the most powerful descriptions I've heard is something the artist called "contact dreaming" in which he was able at the time of his dream to enter the dream of another to help resolve a problem that person was facing. Have you ever experienced anything like that?

ARTIST: I've had quite vivid, important dreams--I mostly experience my own self, not others. But once in one of my flying dreams, I contacted another person, or that person contacted me. There was somebody else there who never spoke, but did fly, too. I was going to fly into a dangerous place, but the other person indicated I should not go there.

KORP: When flying, how far above the ground are you?

ARTIST: Not too high. Up about the height of the telephone lines or power lines.

KORP: That's about the height everyone else flies too.

ARTIST: Really? And sometimes I've been in a room, a high-ceilinged room, where there's lots of people and I'm up and they can't see me. But it's always about the same height, a 2nd storey. And I have been to places--I don't know where--when I am looking in 2nd-storey windows.

KORP: What is the movement like?

ARTIST: It is more of a floating. I can change my mind. I remember one time I was going to fly over water, across

the strait or something, but I changed my mind. I knew in my dream it was not a good place to go.

KORP: Do you have animal imagery in your dreams?

ARTIST: I have dreamt about my cat, but that was after she had died of old age. My animal dreams are not as outstanding as the dreams I have about myself or other people.

KORP: Yet in your work as an artist you are very involved with powerful animal forms?

ARTIST: Yes. But that is because I am doing traditional things. I have studied and learned the ways of my ancestors who were natural people and saw the animals and knew the crests and the stories of the animals. I worked at Ksan and I acted in the dramas and wore a mask on stage. When we brought one of the dramas to Ottawa, I was a beaver on stage. We actually use the masks as they were traditionally used.

KORP: Do any of the animals of your own lineage appear in your dreams?

ARTIST: No. My dreams are mostly people dreams. The most important one occurred when I was first starting to carve. You know the anthropologists say that women didn't do carving, only the men. I never really thought about that. We just wanted to bring back the culture. I wanted to carve and there were other women who joined in after I started carving. My ancestors had been artists--my grandmother's brothers and uncles were carvers. But I did ask my uncle. He was my mother's uncle, and a chief. He told me my uncles would be proud of what I was doing. But I was still not sure.

Then I had a dream in which I was in a big, high-roofed room. I was flying and I could see all the people there. I could see by the looks on their faces that none of these people were going to be upset if I became a carver. It didn't matter. Only one woman actually saw me flying in the room. We had eye contact, but she didn't say anything. She recognized me and she approved of what I wanted to do. This was my mother's cousin, but I called her my aunt. At the time she was actually in the hospital with a stroke and was not able to recognize me when I had come to visit her. That dream was the answer to my question about whether I should do my art or not.

KORP: Somehow I've also picked up that same information that carvers are always male, although I don't remember where--perhaps it was in one of the lectures George

MacDonald gave years ago which I attended the first winter I was in Canada. I wrote a poem that year about a carver and in the poem the cedar tree I supposed to be feminine, but I know I was imagining that part. Are cedar trees feminine?

ARTIST: Oh, I know George MacDonald, too. He owns several of my masks. You are right about the cedar tree. Yes. The cedar tree is supposed to be a grandmother. In the old story, the sun came down and married a woman who had her grandmother with her. He took them both off to the sun to live with him, but the grandmother kept looking back, so she became a cedar tree.

KORP: You were baptized Anglican. Has your work to revitalize your traditional culture created any conflict for you with Christian beliefs?

ARTIST: Perhaps. It's always seemed funny to me that Northwest Coast people are so strongly Christian yet they've never given up their belief in reincarnation. We share that with other Oriental people you know. When a child is born we are always looking for the signs of who that person was before.

KORP: What sort of signs?

ARTIST: Someone will have a dream that someone is coming back. The signs can be all sorts of things--physical signs, for example. My mom has the name of a person who said she didn't want to come back right away, but when she did she would leave three signs--a widow's peak, a mole on the right hip, and a mole on the neck. My mom has those three signs so she was given the Indian name of that person--Chief Woman Whose Voice Is Sharp, meaning "whose voice is obeyed." The personality stays the same. My mother is a very strong-willed person and so was the woman she is supposed to be reincarnated from.

Another kind of a sign is when the child will recognize certain places the adult knew; or will show a certain familiarity towards some people a child shouldn't usually have. For example, my uncle was named after my grandmother's uncle. When he was about 4 years old--when children talk really well--he'd go up to the wife of my grandmother's uncle and call her Mary. He never called her anything else. The first grandchild of my cousin, who is like a sister to me, told my cousin: "You were inside of me one time, you were in my stomach." Her grandchild is her mother. Her mother had died just before her grandchild was born.

Often when I talk to my cousins, they will be discussing the signs. You look at every baby. I was talking to my

mother just tonight about this and she said that people can come back as animals, too. A really evil person would come back as a wolverine.

The anthropologists have said that it is the oldest child who inherits the privileges of the name and the particular name, but that is not true. It's the child who has the recognized spirit. There used to be many people around who had that special knowledge and could tell who was the right person to have a traditional name.

KORP: Are people as aware of these things as they used to be?

ARTIST: I don't think so. There are too many other things which occupy people's minds--television, radio--and it's harder to have that kind of knowledge now.

KORP: What is your reaction to the use of native imagery by non-native artists?

ARTIST: Well, you don't usually like to say too much about it. In our area, it was outlawed in British Columbia to make this kind of art, or even possessing pieces of ceremonial art. When the revival started, people had to hire talent or knowledge from anywhere to bring the culture back. We had to depend on people like Bill Holm. I worked in Alaska at Ketchikan and at Ksan here in British Columbia. We had to depend on these people to be the instructors. Usually those people have been quite well regarded. But in Seattle, there are a lot of non-Indians, artists in their own right, and some people are annoyed about their doing Indian art. And in a way, people have a right to feel annoyed, yet a lot of those people have been a big help in the revival of Indian art. So I have them to thank myself. At Ksan, some of the instructors were native and some non-native.

I've heard people say it isn't really right, but we owe them a lot and that is just the way it is."

KORP: One artist told me that although she was adopted into Raven clan more than 30 years ago and has retained close ties to the village, visiting annually where she used to live, she is uncomfortable about using her Indian name and doesn't because she is not Indian, even though it would please the elders of the village if she did.

ARTIST: At the last potlatch I attended, they legalized my Indian name by announcing it in public. One of the Haidas got up and made a speech in Haida--and his speech was not translated for others to hear. He said that everytime some big shot went to the Charlottes, they gave him an Indian name. People are just giving names right and left, he

complained, and there's not enough names left to give our own children. If people are going to give names, they should not be giving them to the prime minister and the visiting dignitaries.

KORP: As an artist in your community, what do you see your role to be?

ARTIST: I have taught art, not just to Haidas, but to other Northwest Coast Indian people because, to me, it's really important to make native art an art, not just a curiosity. For that to happen, local people have to understand and learn it. I learned my art to pass it on to other people.

KORP: You are a very busy person with your teaching in Alaska and British Columbia, and preparing for exhibitions. Do you have trouble finding time for your own work as an artist?

ARTIST: I make time for my work. I am not that social a person. I go out to others; I don't bring others to me. I don't have people into my home. I do my work in my home. And I get together with other artists at trade shows and exhibitions."

KORP: What are your working habits like?

ARTIST: It depends on whether I'm working on a deadline. But I always get up and go for a walk in the morning before I do any work. I have to change my position because when I am working I am seated and usually bent over carving, so I'll have to take other breaks to work in the garden or mow the lawn or walk, just walk. I carve usually only during daylight hours. I try to carve a little bit every day. I feel guilty if I don't carve every day. I listen to CBC radio when I'm carving.

KORP: Some of the artists I've talked to have said that when they are intensely involved in their work, the rhythm of what they are doing sets up a trance situation.

ARTIST: My mind wanders when I'm carving, but not too far. I have to keep my wits about me. I'm using sharp tools.

KORP: You indicated on your questionnaire that life events or crises have not been important to you in your work as an artist; you also said that you've had no visionary experiences; yet I would categorize the dream that answered your question about your being an artist under "vision." Have your dreams been a continuing source of affirmation of yourself as an artist?

ARTIST: Yes, they have been. But I don't have as many dreams as I did when I started out to be an artist. Those dreams answered my own personal questions about being an artist. I am an established artist now. I haven't had any flying dreams for quite a while.

KORP: You've mentioned attendance at potlatches. Are these religious events?

ARTIST: Not really. They are part of the revival of art and culture. I don't think of that really as a religious event. People talk about seers, or shamans. But to my mom and others those were the Indian doctors, that is what she calls it--medicine woman or something like that.

There were all kinds of shamans, people who knew about weather, or medical things, or who knew who was reincarnated from someone else, and could tell you what the child's name was supposed to be. My grandmother took my mother to one of those people, and my mother refused to have anything to do with it because the shaman was supposed to spit on her hand to make my mother smart and my mother didn't want that. My grandmother was upset because that was why they had come there, but the guy said it didn't matter because my mom showed him she was already smart.

KORP: How would you define religious art?

ARTIST: I have only thought of religious art in the Christian way I suppose. I don't think of Indian art as being religious art. Most of Haida art was the same thing as your name, your position in life, or depicting stories. The only power things were the charms. Those were the shaman-type things and they were often made of small bits of bone or stone, a tooth to bring you luck or comfort, protection--something like the way a Christian would wear a cross. Other sorts of Haida things had to do with status. As a rule people are mixed-up about Haida masks. They think of Haida masks as being shamanistic. They were not meant to be used in that way.

KORP: Your art then is not religious?

ARTIST: Yes. That's right. But in some way it is religious, too, because it is important as a symbol of the family and the division of the family, and how it's always been that way. When I identify myself, I will say, "I am an Eagle Woman." That might seem to another Indian that I am saying I am a spirit person. It might even seem shamanistic to another Indian. But to a Haida, it's a family division, and there are two--Eagle and Raven. All other Eagles are like brothers and sisters to me--although

we do think of the Eagle as our uncle. We are all of the same family.

KORP: Would you accept, if offered, a religious commission?

ARTIST: Some artists have used Haida images to illustrate Christian beliefs. I do not think I could, but if that person wants to do it, well that's ok because that person is on and off again anyway.

KORP: Are your ties to Christianity more social than matters of belief?

ARTIST: I do retain certain social ties to Christianity. I think about the traditional beliefs, however, all the time. And I think about other people's beliefs. I see lots of truth in all of them.

If there is a god, he would have loved my grandmother's people as well as he loved the people in Jerusalem. I really believe that. I am not inclined to think that one tribe out of all the little tribes there are on this earth should be chosen over all.

KORP: What are your feelings about nature?

ARTIST: Nature is basically good. All living things do what they have to do to exist. Everything works in its own way and everything is helped by just letting nature have its own way. Only in the last twenty years do I think people have begun to realize there's wisdom in nature.

I'm inclined to have as much sympathy for animals as for humans. Animals have a soul, too.

It used to be that the Haida would get a drop of dew in a little white shell, a cockle shell, and holding it in their hands, would look to the rising sun and ask for a blessing, a favor. The sun we call the "chief of the sky," the "boss of the sky." The higher power is from the sky, but it is not the same as the Christian god.

KORP: Is there a relationship between being a shaman, and being an artist?

ARTIST: I think so. In order to be a shaman in those days, you had to be good at observing things, you had to have keen senses, and a sense of intuition. Artists have to have the same powers of observation, the same keen senses.

LORENZO BACA (LORENZO)

Date: Saturday, July 30, 1989

Place: Telephone conversation, 2.5 hours

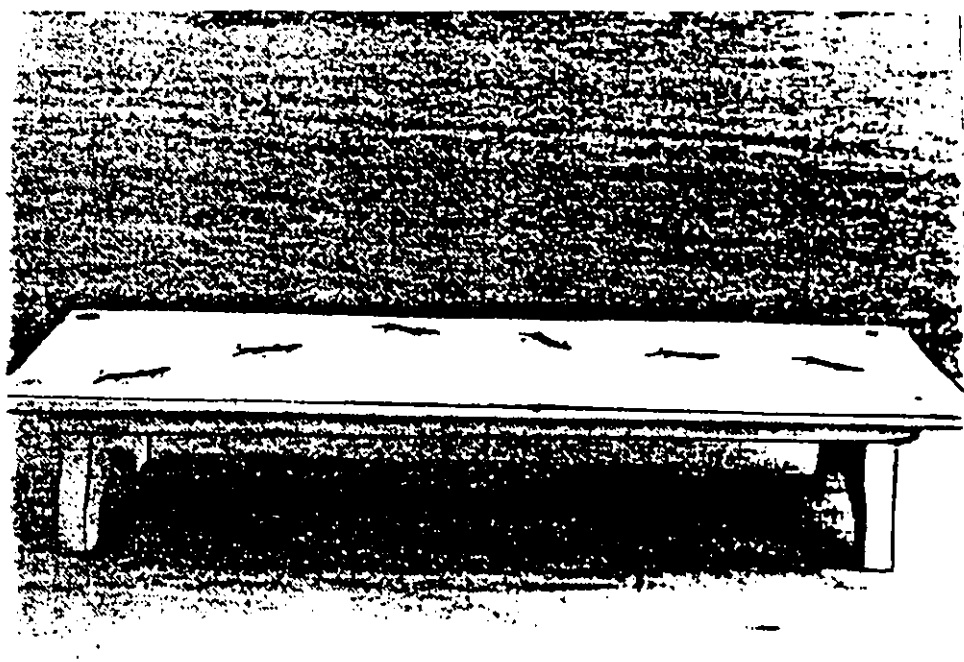
Permission given to quote by name June 28, 1989

Lorenzo Baca, age 42, is an artist, actor, poet, graphic designer, living in northern California. He is originally from New Mexico and is of Pueblo Indian descent (specifically, Isleta Pueblo, Mescalero Apache, Navaho, and Spanish). Fluent in Laguna, Navaho, and Spanish, Lorenzo holds an M.A. degree in American Indian studies. I learned of his work from a magazine article sent me by a friend in California ("American Indian Art Portfolio," Magical Blend, summer 1988, pp. 4-9), which described a current exhibition at American Indian Contemporary Arts, a gallery in San Francisco. Lorenzo was represented in the article by a porcelain mask, "Warrior One." Little information was provided in the article about either the artist or the piece photographed, but I liked the mask and added his name to my mailing list.

His questionnaire came back to me with quick check-offs and few additional remarks. Not encouraging. Nonetheless, all the "yes" checks were there, so with some hesitation I telephoned one evening to arrange an interview. Lorenzo's response to my telephone call was a good-humoured statement that he'd been expecting me to call. He explained that earlier that evening a thought had wandered into his head "about that woman in Canada--was she ever going to call?" Because he'd been outside playing ball with his son, he told the child it was time to go inside, he might be getting a telephone call. Well, truly, there I was with telephone in my hand on my end of the continent finally telephoning. It was easy to fill in the blanks after that cross-continent introduction via ESP.

Following is a reconstruction of that talk from my notes and a 60-minute tape recording. The text has been reviewed by the artist; one small correction is noted in boldface. A follow-up note was sent December 30, 1990 asking the artist to please contact me if there were any further changes to be made. There was no response.

fig. 27. Lorenzo Baci. Polychromed wood table, 1998.



KORP: I cannot tell from the illustration in the Magical Blend article if "Warrior One" is a mask, or a pot, or how big it is, or...

LORENZO: It's a mask. The gallery is not real good about supplying all the usual curatorial information you'd like to see. I've been making masks, pit-firing them. They are about 14"x12" and are inspired by the Katsina figures--sort of ultra-modern/primitive.

I do a lot of things--sculpture, graphics, acting, poetry, performances to earn my living. If I'm going to be an artist I have to make money from my art. To pay the bills, I diversify. Lately I've been doing a lot of graphics. It probably comes easiest and is most pleasant for me.

KORP: You indicated in your answer to Q.2 that you're interested in doing an earthwork, but you haven't done it. Could you explain further?

LORENZO: My ideas are pretty general about that and limited to whatever opportunity existed. I'm always floating with ideas in my head. The ones that are finally visualized are the ones for which there is an opportunity. There's a guy at Palo Alto who wants to put together something like a Stonehenge. A friend of mine at Stanford knows him and we were talking about that. You see, I've got a couple of acres here if he wants. A while back I submitted a proposal for a public arts competition in Arizona. I wanted to make a piece of stacked adobe blocks in the form of a maze, leading into it would be four stepped-up spirals. I have an affinity to dirt, to adobe, so I really wanted to make that sculpture, but it was rejected.

KORP: Oh, too bad. It sounds wonderful.

LORENZO: I thought it was an appropriate design for Arizona, too.

KORP: Had you visited the site?

LORENZO: No. They sent out photographs of it with the competition package. Finally they selected some stainless steel piece. I'll submit the design or something like it again somewhere.

KORP: Have you been much involved with public competitions?

LORENZO: Somewhat. I just sat on a jury for the California State Arts Council to select people for Artists

in the Schools. Recently I was asked to submit something for a local competition here for a Vietnam War Memorial, but I refused because the people who were going to be doing the selecting don't know what they are doing. I have a reputation for being somewhat mercenary, I guess. I actually make money on poetry. I do performance poetry. I read my poetry and I drum songs.

KORP: You get paid for this?

LORENZO: Yeah, I get paid for it.

KORP: The most I've ever received for a poetry reading was \$50.

LORENZO: You see, that's the thing. As an actor, I get paid. The approach I take to poetry is the same as the one I take for visual arts: I have a talent; you want to see it; you have to pay for it. This is unexpected even in the acting field. When I was at UCLA, I did several projects for which I was paid. But I had to ask. You always have to ask. It surprises people, too.

KORP: You're right. I've had to ask for honoraria sometimes when I've done things in schools. People are truly surprised. Educators will pay for books, but artists are supposed to come free. It's not a good practice. Back to the earthworks. Have you in mind any other earthwork piece--public or private?

LORENZO: Yes. I have one. It's in maquette form now. It's a standing adobe figure with upstretched arms, kind of a full figure with a head and a body and long hair in back. The face has a brass mask, shiny brass mask. I'd love to do that one in the desert.

KORP: You're working more from a concept, rather than the site talking to you first?

LORENZO: Yes. The concept, idea, is the most important; the material is next important, what's generally appropriate to the concept. It's like my poetry, which has been described as similar to haiku. Sometimes the concept is expressed in a piece like that, that simple. That's it. Sometimes the concept has to be worked three-dimensionally. Sometimes the concept will lend itself to all forms, and I'll work it that way. For example, my logo--sort of a bear claw, yin yang design. I've used that design in a number of different materials. I first used it in a print. I've done it in vacuum-formed plastic. And now I'd like to do it in granite for a garden work. I've put it on notecards, on t-shirts, on lots of things. Sometimes the

concept will lend itself to different media; I'll try them all.

KORP: In doing some of the preliminary sorting of the statistical data from this questionnaire, I've come up with some startling statements for this group of 120 people. I found no sex differentiation, for example, in the desire to do an earthwork and actually carrying it out. Where there was a real difference was in ethnic background. In this group of artists, it's the people of non-native heritage who appear to be drawn to earthworks. You are one of the very few native artists in my study who have shown any interest in earthworks. I have some thoughts as to why this might be so, but what do you think is the reason?

LORENZO: I think it is difficult to make that sort of question objective. It's a leading question. If you asked me had I a desire to do chocolate sculpture..., well, whether or not I'd ever thought about it before, I'd be thinking of it that minute--hey! how about an earth mother in chocolate! I don't have a real burning desire to do an earthwork, or I'd be doing it already.

KORP: Sure, because if you had that burning desire, you could do it on your own acreage.

LORENZO: Exactly. The real poets are under the bridges. The closest I've come to that is having a terrace cut for an outdoor sculpture here at home. That might clarify my answer for you.

KORP: It does. It throws you more squarely within the native group responding to this question. But why do I have this strong difference between native and non-native?

LORENZO: My theory, based on my academic training, would be that there is no need for the native artist. Let me throw something at you by way of example. I was home last week. Home is southern New Mexico. I have a real attachment to that mountain as our home. Within that knowledge, there is real security and comfort in knowing where you came from and where you are going. My white friends seem to be at a loss for identity. I have a friend who is Irish. She's really dug into her Keltic background and I am fascinated by the similarities in our ancient cultures, but my Irish friend has really had to dig for her own security and comfort. When we go back home we know what will be there. In December I know I will be dancing at the Harvest Dance. I know the cycle. I know where I came from and where I am going to end up. I see it in the old people. Even if they've gone away, they come back home. Many of my white friends who are artists are

searching for that comfort. I don't know if you can make sense of what I'm saying.

KORP: Sure I can. Other people have said something very similar. Martin Dunn, for example, who is a video artist and on the executive of the Métis lobbying group here in Canada, said when he got to Q.2 he was horrified: "Why in the world would anyone want to push the earth around?" Well, I replied by reminding him of the burial mounds and medicine wheels. And he said, "Sure, but they are already done, we don't have to do them again."

LORENZO: I agree. You may call it ethnocentric, and it is, and others will claim it's genetic memory, and it is, but we do have an inherent respect for the land, for this land. It's a functional attachment to the land. As Pueblo Indians we know where we came from. We really believe that all life began where we came from, and that place is near the Grand Canyon. I do believe that life came from that area. The scientists will get it figured out someday. We know it already: life didn't begin in Africa. Based on that belief, there's a real comfort in going back home, and I know I am going back home. The need to build an archaic earthwork, to attach ourselves to the land, has in some way been expressed. We are not in transit as are Europeans. For example, I really want to live in a true adobe home. There's something about smelling it when it's wet that matters very much to me. Call it what you will, it's part of what makes me happy and complete.

KORP: What is your reaction then to the earthworks that have been built in the Southwest by people like Michael Heizer, Jim Turrell, others?

LORENZO: No comment. I am pretty deliberate about avoiding the European slant on art. I stay out of art museums and I avoid reading art texts. When I get close to that stuff, I just end up thinking it's so much bullshit.

KORP: Well, we are of like mind there. I haunt the anthropology museum here, but mostly keep a long arm away from the National Gallery of Canada.

LORENZO: That's sort of the same approach I have, too. My work lately has been dealing with concepts that are universal ones--for example, my adobe earth mother sculpture, or my poetry. I want everyone to understand and relate to what I am doing. My interest, like you, is to get at the core. I want to get down to it. By looking at past civilizations, down in the basement on the shelves of the anthropology museum, that is where the valuable stuff is. That is where I make the connections.

Much of contemporary art today is a search to end up there--in the basement of the anthropology museum, with the universal concepts. I'm already 40; I only have 70 more years to live. I want to get there more intensely than I already am.

KORP: You said on your questionnaire that paranormal phenomena have influenced your art. Could you explain that further?

LORENZO: My explanation is going to be simple. Everything is all together. Everything is connected. I cannot separate my spiritual life from my economic life. From that perspective I am influenced by all the experiences I've had. The best example I can give you is this. I have a friend who is a poet, visual artist, a neat kind of guy. He's older than I am. He participates with me in the sweatlodge. Because of his background, he really looks for the symbolism, for what it means. It's been a good experience for us to be friends because he has led me to appreciate certain experiences I think of as everyday ones.

On the other hand, I am not surprised by the experiences which amaze him because those experiences are just part of me. He came back from New Mexico and he described something that had happened to him. He'd hiked to a ruin, and as he was turning the corner he had a very strong sensation that someone had just turned that corner in front of him. He was awed by the experience. I said to him, "Sure, in fact there's an expression we use for that feeling. In effect, what we say is 'excuse me, I'm passing through,' or 'I'm coming through, excuse me.' It's a common expression. We'd say it, for example, if we were coming out of a kiva."

A while back the same friend's girlfriend was dying of leukemia. She was very sick, and I offered to go with him to her bedside--just to give him support really. We drove to San Francisco. Many people were there. A rabbi friend was leading the group in psalms. We all stood together. I didn't know anyone, except for my friend and his girlfriend. She was in a coma. We gathered there to pray that she would pass on. I came just to tell her goodbye. I decided I needed to tell her, not just in my mind. That experience overtook me. After that prayer, the crowd sort of dispersed from around her bed. I made my way to her bed, and I held her hand, and began talking to her. I am not even sure of all the things I said. Mostly that I had come to tell her goodbye and that I would see her on the other side, and that she would be ok. She took a breath and passed on. I got an incredible pain in my stomach at that moment.

A lot of other things happened, but I'm leaving out the details. There are different ways to explain what happened. But people came up to thank me for what I did.

My friend said I'd escorted her to the other side. My response to everyone was that I didn't do anything. I just happened to be there. Afterwards I did do a ceremony for her with cedar and prayer.

Her dying was an important experience, but I really didn't feel it was so unusual. It was my friend who later defined the symbolism of the whole thing. That gave me a greater appreciation of it all. But it was not really any more different than the apology I make when I have to kill a spider.

KORP: It was just part of the whole.

LORENZO: Yes. Just as my morning prayers are.

KORP: One thing that is ordinary to me, and I am sure to you, is something psychologists have classified as paranormal and call it "ecstasy." It's the feeling you have when your eye widens and you look at something that just takes your breath away--the light on a leaf, for instance. Everything is intensified, heightened, meaningful, exhilarating. The feeling may be momentary or it may last hours--but it is still the same feeling. I was stunned to learn that is a paranormal sensation; I thought it ordinary.

LORENZO: Yeah. That is something I see in children a lot, and it is something I experience all the time, all the time.

KORP: Well, guess what? It's a paranormal phenomenon. Not everybody knows about it--to my amazement.

LORENZO: Well, too bad for them, too bad. I encourage that in myself, and I deliberately enjoy the experience more and more.

I can give you an example of what I mean. A friend gave me a stone that fits nicely into the palm of my hand. She mailed it to me. It fits my left hand perfectly. I like to hold it. Formal education tells me the reason I like to hold the stone is because it's become ceremonial. In the evenings I water my yard and the butterflies come. Is that a ceremony, too? Or, look at these things from a European, Western way. Are these things spiritual experiences?

KORP: I don't know. That is what this dissertation is about. I don't myself like to use the word "spiritual" because I don't really know what it means, but a lot of people have used that word to describe those sorts of things.

LORENZO: There's another thing to consider, too--the creative process, the ecstasy we experience in the creative process. All that happens, and you know this is true, is that it comes through us and out of our mouths. But where does that come from? Is that any different than seeing the spirit beings who are all around us? I don't see any difference.

KORP: Nor I, actually. People have very often in this study described things I know about, and some things I know nothing about. One, for example, is contact dreaming. I've never experienced this, have you?

LORENZO: Sure. But I haven't thought much about it, either. I don't take it to be anything too dramatic. It happened in this way with the person I experienced it with. She made a tea for dreaming and we drank it before sleeping. You probably don't know about those things. But for four nights following, my sleep was filled with wonderful dreams. Months later we met again, and I experienced another contact dream with her.

KORP: What about animals in your dreams? Are there particular ones?

LORENZO: No, or I don't remember. My friend has suggested I should take notes about my dreams, but I don't.

KORP: I have an animal that shows up from time to time. It's not friendly. A wild cat. It can be a small cat, like a bobcat, or large, a tiger. But it's always fearsome and I dream it when I'm in the worst spots. In the dream I'm the only one who knows how dangerous the cat is, and because I know it the danger to me or my child is increased.

LORENZO: Medicine people say that is a power thing. My aunt taught me something about that. Some time ago back home some satanic beliefs had come into the pueblo. My aunt said if you are in communication with your creator, those evil spirits--whatever they are--will not challenge you. My aunt used to comfort us when we were little by telling us, "they have the power because you give it to them." It's not that they are more powerful, it's whether you choose to acknowledge their power.

I've had a lot of experience like that where people have tried things on me--and it's kind of like a joke--I can reflect back whatever they are trying to do to me. It makes it worse for them. The more I live and practice in my life, the more I see that happen. It's as basic as lovers. It's not the lover who is ok, it is you loving the lover that makes the lover ok.

KORP: True. A wise statement. What about flying dreams? Do you fly?

LORENZO: I don't know. I'm sure I do, but it's nothing dramatic. Whatever happens is supposed to happen. Dreaming is imagination. In a sweat sometimes, in the sweatlodge, I have flown to wherever...I was there, and then I came back. That's all it is.

KORP: What is the relationship of vision to life experiences, or life crises, in your art? Which is more important?

LORENZO: Again, I don't want to separate vision out from life. Visionary experiences are part of life, part of being artistic. Some cultures nurture the artistic side of a person. The southwest Pueblo people do that as an ordinary practice. The ability to create is there in all of us. The technical end, how to do art, comes along as you get access to it. In that context, everyone in the pueblo is an artist; everyone is a spiritual participant. It's the same thing. My son's grandfather grew up in the ways of the kiva. Then he went away and became an electrician. He'll be retiring in a few months. When my son was born 8 years ago, my son's grandfather came back to the kiva. He's teaching me so I can teach my son. He's arriving at that place of being a chief, a teacher.

KORP: An elder then?

LORENZO: You could say that.

KORP: Art historians and psychologists have focused on the artist's biography to explain creativity--thanks to Freud, the artist as neurotic, or worse yet as psychotic.

LORENZO: That's really a Western notion, typically linear thinking to categorize creativity in that way. It's the opposite of holistic thinking. If people are taught to think that way, most people are going to be unhappy. It's not enough to say that some people are stubbornly different, or unusual, if they are artists. In the pueblo, that difference doesn't exist. As I've seen it happen, and as I've tried to practice it, it's important not to separate visionary experiences, or ecstatic experiences, or any of those experiences from your life. If a shadow passes by, or a breeze passes by, it could be a spirit. The attitude of saying "it's ok" is what opens you up to that creative process, to what some people call spiritual.

KORP: What is nature to you? How would you characterize

it?

LORENZO: The evidence of some spiritual being at work.

KORP: Spiritual being?

LORENZO: No, not being. Energy, force at work. Nature is the altar.

KORP: The altar?

LORENZO: Yes. You give nature respect, you put your actions in that context. That's why you can do what you have to do. I can explain it this way. Deer hunting. I have never done this myself, but I know before we go out hunting for a deer, we do this whole preparation in the kiva. The rifles are brought in to be blessed, prayers are said. The process of setting up camp is a ritual. When a buck is killed, cornmeal is fed the deer and a prayer is said thanking the animal for its life.

KORP: And in that way, respect has been rendered, and there will be more deer.

LORENZO: Exactly. This is a different attitude towards nature than the Western one of taking from nature. We give back, that gives nature a continuing animation. It's respect for everything we have to do, to be, to continue. I apologize to the spider when I have to kill it--because sometimes I do have to kill the spider.

KORP: What do you think of when you hear the phrase "religious art"?

LORENZO: Bulto figures. These are wooden, painted figures of saints. They're Catholic saints, and their arms move. Old figures, gessoed and patinaed. They're quite common in the Southwest. I think of an organized religion when I hear that phrase. It's strange, too, because the articles used in native ritual aren't religious. Religion and art are European notions.

KORP: Back to the word "spiritual" then. Are these articles "spiritual"?

LORENZO: Sure, and spiritual is higher than either religion or art.

Is your work spiritual?

LORENZO: Yes. My work is spiritual.

KORP: Would you accept a religious commission if offered one?

LORENZO: Sure. But there would have to be a lot of details to be worked out. It would be just the same as any other commission for me. Money is money.

KORP: You indicated on your questionnaire that you feel an empathy for the Japanese. Why?

LORENZO: I'm studying Japanese now because I want to get to Japan someday. There just seems to be an affinity between my writing style and that of the Japanese poets--particularly in haiku. Haiku is brief, with references to the seasons, to nature. That is the way I write, too.

KORP: One last question. What prompted you to fill out this questionnaire when you pulled it from your mailbox?

LORENZO: I glanced over it quickly and said oh, here are some questions that leave it open-ended enough so I can express myself.

KORP: And then you wrote almost nothing, just a few quickly slashed checkmarks?

LORENZO: Sure. I thought you might be some anthro trying to get a degree here out of this stuff and I thought, well, I'll blow her mind away.

RICK BARTOW

Date: July 24/25, 1989

Place: telephone conversation, 3.5 hours

Permission given to quote by name June 28, 1989.

Rick Bartow, age 43, born in the United States, resident of Oregon and of Yurok Indian and European descent, is a graphic artist, painter, and mask maker. His work is included in a number of public collections, including the Heard Museum, the Portland Art Museum, and the Washington Arts Commission.

I first saw an example of Bartow's work in the winter 1987-88 issue of Shaman's Drum, a magazine I was idly leafing through one day at a bookstore in San Diego. I bought the magazine, noting that the illustration was courtesy the American Indian Contemporary Arts Gallery in San Francisco. A few months later, a California friend sent on another West Coast publication, Magical Blend, containing an illustrated article about regional Native American artists, and there was Bartow's work again. In the summer 1988 issue of Shaman's Drum a feature article appeared by Timothy White discussing Bartow's "stark, spirit-fused images." I added Bartow's name to my questionnaire mailing list. Months later when setting up the telephone interviews, I talked to Jim Schoppert, Seattle artist and curator. He urged me to be sure to include Bartow on my interview list. Another telephone call later, and our conversation was scheduled for the following month.

Following is a reconstruction based on my notes and a 90-minute tape recording. The text has been reviewed by the artist whose corrections are noted in boldface. A follow-up query was sent December 30, 1990 asking the artist to please contact if there should be any further changes made. There was no response.

fig. 28. Rick Bartow. "Protection." Graphite, paper.



KORP: What prompted you to respond to my questionnaire when you pulled it out of your mailbox?

BARTOW: I liked the heading 'Sources of Archaic Motifs in Contemporary Art.' I found the questions intriguing. A lot of times you look at questions like that and they spawn further ideas, personally. Living in an area, such as we do--which is not a mecca of contemporary art--it is always interesting to get something like this which kicks ideas around. It sets up a dialogue.

On the other hand, I recall a friend who was doing research on people living in isolation. He came out here, stayed a weekend, but really didn't get anywhere with what he'd hoped to find. Just before he left I told him the problem is we're not really isolated here. I have access to television, I can be tapped into the whole world. I can read all the arts magazines I want in our wonderful small town library, and I do. I can get on the phone and talk to agents in New York. I am not isolated anymore than I want to be.

So when things come in, like your questionnaire, I can look at them and say, well, here's someone in Ottawa working on a doctoral thesis, who is also interested in these sorts of things. When I read your question 2 about wanting to construct an earthwork, I found myself thinking of the work of David Nash, Martin Poirier--real organic work.

KORP: Do you know Jim Turrell's "Roden Crater"?

BARTOW: Oh yes. Those things kind of intrigue me. The crater is much larger than anything I would want to work on. But I have a certain fondness for team work, and I can imagine being involved with something like that. It is however nothing I want to initiate. It is too big a scope for my conceptual field. I just took a step up from 26" x 40" to 40" x 52" paper for my drawings. For me, that's a dramatic step.

KORP: That is big for a drawing.

BARTOW: It is, and it is a big step for me. For example, one reason Smithson's "Spiral Jetty" fascinated me was because a few years ago I learned how to drive a tractor. I'm intrigued to think of using machinery like that to construct a work, pushing things with tractors, which is what Smithson did.

KORP: You're thinking of the earthwork then as an opportunity for an artist to use an unusual tool, like a tractor?

BARTOW: Precisely, constructing earthworks intrigues me more from a technical aspect than from an aesthetic. But the scope of those big projects are nothing when you think of the Nazca drawings. Somebody like Christo is more of a "techno-raider". What I mean by that is his work is generally discussed in the art press in terms of how much money it cost, and how much money he pumped into the community, not the aesthetics of the work itself. That is too often the thrust of art in the 1980s. It kind of makes me lose heart in the intrinsic value of big work like that. Christo's curtain only flew seconds before it ripped itself to pieces. Ten years later, looking back on that project, I cannot help but think he could have made it better.

KORP: My initial statistical sort on the 120 questionnaires I received back clearly states that having native lineage makes a difference in whether you want to do an earthwork or not. It's non-native artists who are drawn to this medium in my group of respondents.

Why do you think that might be so?

BARTOW: Two things pop into my mind: One, I'm fond of genetic memory, that term. There are people who are of the earth, they live on the earth, their homes are of organic materials, and particularly in this area, no matter what you make it's with the understanding that it is not going to last forever. Bugs get it, wind knocks it down, wood rots. In the past people who constructed archaic earthworks did so out of necessity, not as an aesthetic thing. They generally had bodies to bury and wanted to do it right. Two, look at the European stock. The Native didn't seek to "develop" the earth as much as the European did who came with a mindset of having to build, clear the land, start farming. Europeans wanted to perpetuate on the land that knowledge which they'd brought from another place. I think that is why you have that difference in your statistics.

KORP: I have posed the question about Turrell's work to all sorts of people and I get a wide range of responses. One artist in New York City was angered that so much money was being spent on it; another artist thought that was ok because it wasn't obvious that the crater is costing millions of dollars to construct.

BARTOW: If we were people building those mounds prehistorically, we would be working as a community, as a cohesive body under some flag. Today you build something like that to make your wage. It hearkens back to the lost values of tribalism. Lévi-Strauss, I believe, says there is no tribal thought now because tribal man needed mythology to delineate himself in his group. Before he was

an individual, he was a group, that is all he was. He wasn't an individual until something dramatic happened like killing a bear.

KORP: Lots of other people have mentioned genetic memory. What do you mean by that?

BARTOW: Several things come to mind. When I was five years old, my father died. Many times throughout my childhood, my mother would point out, good and bad, how I was like my father--little things, quirky things, and I didn't know my father. Genetic memory seems to tie that up. Now I'm doing sculpture. I am making dolls, and I call them dolls. My aunt just told me my great grandfather also made dolls. Now where do I, a 43-year-old man, get the notion for making dolls? Taking this even further, I sit here in South Beach, seldom do I want to go any place else. Well, that is a tribal characteristic, say the anthropologists, of the Yurok. The Yurok lacked geographical curiosity; they didn't want to go see what was over the hill. The Plains Indians moved over vast areas, but not us. And lastly, scientists have recently taken us back to just one or two mothers, "Eve". I think that's neat to kind of ponder over those things, and what they could mean.

KORP: I've been told that reincarnation plays a role in this. Genetic memory can operate gene-to-gene-to-gene, and that is all very well and good if you know all your grandfathers; but if you don't, or if your genealogy points you in one direction and you are still quivering when you hit a certain thing, say an Irish burial mound, the answer is that out of the common gene pool in a former life you were Irish, not Yurok.

BARTOW: All right, then consider what happens when you approach an area where something really, really negative happened--Wounded Knee or some of those Confederate battle fields. Is the intense energy we all feel at those spots something genetic, or something spiritual? Is it super-heated with prayer? Or super-cooled with taboo? Anybody who's the least bit sensitive is going to get the williwaws in places like that. Some people cannot complete the tour of the Vietnam monument. That is not genealogical; it's being sensitive and spiritual.

In the Bible there are references to trees talking, rocks talking. I think that is what those references mean--somebody has a feeling for that particular place. When I am working--carving a mask, for instance--the wood talks to me. Some pieces of wood are pleasant like a dumb puppy, some are grumpy; sometimes the wood is bent on self-

destruction, and there's nothing I can do to keep it from becoming kindling.

People miss miracles all the time because they're not Spielbergian effects. Our experience of the spiritual is manipulated for us by what we think we ought to see rather than what we do see.

KORP: How do you characterize nature?

BARTOW: It comes from the root 'natural'. Some people think it's pretty. I think of it as being pretty real, that precludes prettiness. It can be a raging horror. Death is part of nature. When people need an explanation for death, it's hard. People will think God has turned his back on them; but that's nature. We are mortal. Buddhists say we have to practice death in order to overcome fear of death.

KORP: Do I hear you equating nature with god?

BARTOW: Yes, nature is God, whatever name you want to put on it. Not outside nature exactly, the creator/spirit made all things but is part of everything, not really outside of anything. You know, white people talk about God; native people talk to God.

KORP: What role does the artist play in the community?

BARTOW: Let me kick some ideas around here. A few things have happened to me which have illuminated what I am doing beyond what I knew myself to be doing. I go into the studio and I pin up a piece of paper. I use materials anybody can buy at a good art store. As far as art goes, I have a shop-grade education. Yet somehow, there's a unique bend in there someplace which I have been given. It makes my work different. I graduated with x number of art teachers, art students, and only a handful are making art today. The rest are doing something else. What I do is different. I say that without bombast. I know it because, as an example, after four or five years of professional work, functioning as an artist, I was introduced to a woman at my annual solo show in Portland. She fell into my arms weeping that my work was her life, a part of her life that she could not express. That's powerful affirmation.

Here, all I am doing is going into the studio and drawing. Some of my images are contrived. I know that. I'll hit a theme and I'll mine, trying to get that essence, that gold. I'm working a theme. Then are other times when--how, I don't know--I'm trying to draw a dog, or a crow, and I end up in a strange corner of the ball field. The images I use are not mine particularly except that I create them in that manner. They belong to everybody in a

commonality--whether it's genetic memory or experiential realms.

There are things that happen to us, to all of us, but some of us see those things differently. And, as an artist, I know I may or may not be aware of the relevance of my imagery to other people. That, too, is where the discipline of being an artist comes in. I can work a theme to the ugly end of the scale, for shock value alone. But nobody needs that. That part of your nature needs least exposure. Sure, it's formed us. I have to work with it. But even if I bury it in the piece; it's still there.

KORP: Am I putting words in your mouth if I say that you see the function of the artist in the community as one of changing perception to achieve a better end?

BARTOW: Yes. That is what I am pointing at. It's not an earth-shattering revelation. Other people say the same thing, too. That woman in the gallery couldn't put words to something that mattered a lot to her.

KORP: Jennifer Dickson said something similar about that responsibility of the artist when she said that before she goes into the studio she prays that she may be worthy of the work.

BARTOW: Exactly. It's that connectedness, that integrity which you must have about your work and why you do it. For example, a while back I set out to learn how to carve Northwest Indian masks. I was copying the forms to learn how to carve them, then I had to unlearn them. Those masks are not unlike Catholic icons; they're real high church. I'm not privy to that knowledge. Morally I shouldn't be messing with those things. They are not part of my tribal heritage.

KORP: One Haida carver told me, it's not that the masks are religious, it's that their function is to bind the family together, and it is a lineage right and privilege. What is your response generally to the use of native themes by non-native artists?

BARTOW: Basically, forget it. As Europeans, you've got as much root stock in masking as anybody. Look at the pre-Lenten ceremonies in Switzerland. Look at the Lascaux caves, the shaman deer dancer. Those things are there. You may have to work a little harder to get what you need, but it is there.

The rule of thumb is: if it is not yours, leave it alone. There are artists who can copy spiritual things out of hand, heavy things, and take them off to the gallery and sell them. It worries me for that artist. Something is going to befall that artist.

KORP: Do you have a belief in evil, as well as in good?

BARTOW: Yes. I think you have to. I know from my past experiences there are things I've witnessed--maybe not myself down to the bottom, but in others--things I've seen to know there is bad stuff there. The medicine man, Rolling Thunder, talked about that too: you wake up with a prayer, you go to bed with a prayer, and you pray inbetween. The sculptor, Louise Bougeois--I love that woman's work--says you have to come to grips with your subconscious. It's a strong thing and it will get the best of you if you don't come to grips with it. You have to own up to it. I believe that. There's good and bad there, and you have to honor it all. It's part of me too. Sometimes you need help. That is where I credit Alcoholics Anonymous. I quit drinking ok, but it didn't change my life. Being around other people is what changed my life.

KORP: In Timothy White's article, he discusses your drinking history and Vietnam memories as catalytic for what he terms "shamanic experiences", or transpersonal states of consciousness, experiences you are quoted in that article as calling "the place between." Religious historians call that state "liminality"--a threshold to the light after darkness, bleak depression. Could you tell me more how that "place between" influences your work?

BARTOW: My wife Julie and I have talked about this. What happens if you stay inbetween? Do you die? The strongest experience I had of that place was when I finally grieved the loss of my father who had been dead 30 years. I do not know how long the experience lasted, maybe minutes, maybe hours, but when it subsided I became aware of a cleansing, a transparent feeling. I left the house and everything had a glow to it, smelled wonderful, hyper-real, surreal, wonderful! I stayed in that wonderful place for two, three hours. What goes on there and what brings it on? I don't know. I was beleaguered on all fronts, not eating right, not sleeping right. I think it is not unlike the old vision quests. If you knew about it beforehand, and had a process for understanding it, it would be an experience to last you a lifetime. As it is, it has influenced my work. It has a spiritual edge to it: it established connectedness.

KORP: What are your work place habits like? How do you settle yourself down to work?

BARTOW: That's been something of a problem lately. I've been doing all these images that are real tentative, real depressing. The reason is because some friends are dying,

or have just died, and my own work is reflecting that awareness of mortality. I know that, and I know it will sort itself out.

I do a lot of standing around. That's important. I am working through a preconception or getting to the subconscious root of what I want or need to do. There has to be a certain energy, or tension and the work either goes or it doesn't. I do a lot of sculpture in the morning because that is pretty repetitive, mindless motion, carving. And from there I'll start going in, so my original thinking, problem-solving if you will, happens later in the day, after 9 p.m. when I go back to the studio for a few hours.

KORP: Can we talk about dreams a bit? I've been hearing some really interesting ones. Do you dream about animals?

BARTOW: Yes, but I won't talk about it. That's super personal. You don't talk about those dreams without screwing it up somehow. I don't mean this is a tribal thing, it's a personal thing. The animals are not uncommon ones, but they are in strange circumstances.

Mostly it's unusual for me to recall dreams. When I was sick I didn't recall any dreams. I think I was jamming stuff because of Vietnam. You know, if you have no self-image or feeling of self-worth, you block out stuff, and that has to affect your dreams.

KORP: What do you think of when I say "religious art"?

BARTOW: "Masks, prayer bundles, icons--in certain circumstances.

I think of religion as an organized situation in which there is a dogmatic approach to being something else other than what we are. Generally religious beliefs are organized to exclude others who don't hold those beliefs. There is an agreed-to-belief in a creator as something greater than you are. I like the AA approach. Spirituality is emphasized, not religion. Sprituality can lead you to religion to seek a structure, and you might need that. I don't. I think prayer is what is called for.

KORP: Is your art "spiritual"?

BARTOW: I would have to draw a blank there. I don't know. I do what I do. Other people call it "spiritual". When I started drawing, I saw my work as therapy for myself simply because I knew I felt better when I worked. But that doesn't mean I let it all hang out in my work. It's not all psychological therapy. Once I am into the piece, my discipline as an artist kicks in, all those years of

training. That's what makes my art work. But I guess in the sum of the whole, you could call it "spiritual".

KORP: If offered, would you accept a religious commission?

BARTOW: I don't know. The church would have to be pretty advanced in their thinking and be real aware to appreciate my work in their area.

BETSY DAMON

Date: July 20, 1989

Place: New York City, in-person interview, 3.0 hours

Permission given to quote by name July 20, 1989.

Betsy Damon, age 49, is a well-known American artist, based in New York City. Her name was recommended for my study by another New York artist because Damon is known to be a sculptor who is particularly concerned with land forms, supportive of other artists, and involved with community issues.

I was not familiar with Damon's current sculptural work and installations. What I knew of her work were the earlier ritual performance pieces. Performance, although certainly related to my study, was not the focus of my inquiry. For that reason, I hesitated adding her to my interview list. Nonetheless, as I reminded myself, however renowned "7,000-Year-Old Woman" was as a street performance, it was still a work created in 1977, well over a decade past. Perhaps her work had changed since then. Calling at the last moment, I hardly expected that this busy artist would have time to talk with me. Damon made time for me. In fact, she fed me lunch so we could keep on talking.

Damon spoke thoughtfully, with humor, and with a sense of quiet sureness about what an artist can and cannot do. Following is a reconstruction of that conversation from my notes and a 90-minute tape recording. The text has been reviewed by the artist and her emendations are noted in boldface. A follow-up query was sent December 30, 1990 asking the artist to contact me if she wanted to make any further changes. There was no response.

fig. 29. Betsy Damon. "Shrine for Everywoman," Nairobi, Kenya, 1985. Drawing by Meghan Dunn from photograph supplied by the artist.



KORP: You said you get scads of questionnaires in your mail. Why did you respond to this one?

DAMON: It's an interesting topic. Most people start off with their thesis for their books, and then just find the artists who will fit those points of view. What you were doing seemed to be different, exciting, and braver.

KORP: It's an exploratory study. You all are definitely leading me--in some cases, down paths I had not anticipated. For example, I expected I would find a sex differential in my analysis of the questionnaires on the order that women would want, more than men, to create an earthwork--because of the usual association we have of women with earth and men with the wild blue yonder, the sky, and whatever else is out there. In fact, for this group of 120 there is no difference between men and women on this point. Both want to do an earthwork and both carry through at the same rate.

DAMON: That's not true? Great. You see, I don't think there is a difference between male and female when you're looking at archetypal imagery. It depends on what society you come from whether the moon is magical or not, whether it's male or female. I do not think archetypal imagery is gender-based. I think that is a misconception of the woman's movement. It has taken me years to understand this. I mean years. The only thing that is gender-based is genitalia. Our genitals are different. I'm not sure that is what orients you as a human being. I think our ability to think orients us much more.

Men and women are much more alike than different. And I am saying this, having been a lesbian feminist. Our unifying factor as humans is our brain, and that is our differentiating factor from other species. Our brain is far more powerful than our genitals, in spite of the fact that a great deal of information and communication is based upon sexuality. Sexism is set up in the culture. It's a form of oppression and exploitation. Emma Goldman said it's society-sanctioned prostitution when women are supported by men. In a sexist culture, people are just not afforded full respect.

KORP: If sexuality is not the source of archetypal imagery, what is?

DAMON: I think archetypal imagery is rooted in the commonality of experience which all humans have. The religious import of that is dependent upon culturally based experience. That's iconography.

KORP: Are you drawing a distinction between religion and spirituality, or religiosity?

DAMON: If you want people to respect each other, and to respect the earth, it translates into reverence. Now I'm going to sound like a Marxist, and I never thought I'd hear myself say that, but I really do think most religions are constructed to take care of people's fears. They provide us with ways of coming together that are safe, respectful.

KORP: Alex Janvier says that art is the last thing we have to fear; we've made everything else so cozy for ourselves, but we can't make art cozy.

DAMON: The human striving to make things right and to have hope about the human condition is what many artists continually strive to articulate. For that reason, art will always represent a threat to those societies based on power--those who are in power will never want that to happen. You don't want workers to have hope because if they do, they will want everything in their lives to be as it should be. Many religions insist upon there being no hope in this life. Hope is in the next life; if you are good enough, there's hope down the road; if you are dumb enough, there's hope down the road.

In the 14th century Koreans created their own language and the possibility of universal education--in the 14th century. Chinese scholarship suppressed that language. In China today 80% of the people are illiterate. It's a means of keeping the propaganda base intact. In our country, most people are literate. We don't put people in jail for free expression. We control people in other ways--10% of the population is starving. If you express yourself too far, you starve, or you get shut up somewhere, somehow. There are many ways to control people's lives, to instill powerlessness.

KORP: I find Canada's anti-hate literature laws and censorship boards difficult, but people don't starve in Canada.

DAMON: Exactly. There are many ways. The American artist is struggling to find some rationality for being an artist, for being, by definition, someone whose quest is spiritual--in a society which is only about materialism. Artists struggle with that dichotomy in their minds: everybody wants to sell and be sponsored by the system; but nobody wants to sell out.

People say they are making spiritual art. Can they enter the mainstream with it? Well, I'm philosophical about these things. If you make saleable art, sell it. If you don't, don't have this dialogue with your brain. Make

your living some other way. It's very simple. You're not a bad person if you sell, or if you don't sell. Just know what you're doing.

As for wealth, what it comes down to is this: if you have what you need, give the rest away. Figure out what your rational needs are to do your work, how that work affects the lives of people around you, in your community.

Censorship? "Bad" work. But who is our community, and who are we accountable to? Many artists don't think enough about how their work affects the community. I highly objected to Serra's "Tilted Arch." It disrupted community. Look at Heizer bulldozing lines in the desert. Why? I don't like any of it."

KORP: What is your reaction to Jim Turrell's Roden Crater?

DAMON: Mixed. I love his work. It's poetry, but I don't think it needs to be built. I'd rather he just wrote it up and diagrammed it, and let it go at that—dreamed on the crater and let us dream with him.

KORP: I described the crater to Martin Dunn in detail because I'd been there, I'd climbed it. Martin listened real close and after a silence said, "...and then he dies." I said, "Why does he have to die?" Martin said, "When your time is come, it's come."

DAMON: He might be right. Turrell could put 20 or 30 years into the project and then die. His is a very special vision in our times.

KORP: You indicated on your questionnaire you wanted to do an earthwork, but hadn't done it yet because the final funding was insufficient. Can you tell me a bit about it?

DAMON: It's quite site-specific, and is called "A Chambered Nautilus". It's a park based on the shape of a chambered nautilus with a waterway spiral made of stone down the center and wave sculpture. It's really nice. I actually know it's going to be built. I just don't know where. I am getting an architect to do the drawings, then I will send them off to any seacoast competition to see if I cannot get it done. It will require about \$100,000. I originally designed it for Santa Monica, they liked it, but their budget wasn't enough.

KORP: On your questionnaire, you said that earth and water were most important, and blood in the past.

DAMON: All my work now is about water. I'm doing a piece for Minnesota right now. It's an indoor piece, but there will be a component on the White Earth Reservation. It's called "Keepers of the Waters".

KORP: What do you think the role of the artist in the community is?

DAMON: I spent twenty years raising my family. I'm just getting down to work--but, I like to think of the artist as an articulator, as a unifier, as a person who can remind the community that they are human, that they live on this planet, that it is a good thing. The artist can inspire the community. Life is good! When 10 people get together, they really can change things.

KORP: Do you believe in an afterlife?

DAMON: Seems like it's true. This is a scary topic.

KORP: I would like to hear more about the sun dance you attended. Will you tell me about that?

DAMON: I was definitely guided to it. Maybe all human lives are guided. There's no doubt in my mind that my life is guided. It is just a matter of opening up to the guides. We arrived there, and I just tumbled out, joined in with the Indian women, and started cooking. I'd been there before. There's isn't any doubt in my mind that I'd been there. It was the kind of sun dance with skin piercing. Everytime I got afraid I opened up more until I was in the circle dancing down a Sun Dancer.

KORP: Where you in Saskatchewan, or...?

DAMON: No. I was in Arizona. The Sioux had come down to teach the Navaho the sun dance.

KORP: The Navaho?

DAMON: Yes. It's intertribal, and underground, teaching of the dance. It's to strengthen the native people--Aztecs, corn, dancers from many places.

KORP: So you were in the Four Corners?

DAMON: That's right. It was there on a mountain. I joined the sun dance. I could hardly bear it. Psychically. Phenomenally. I joined with one of the dancers. Everything he did, I felt. I was tied to the pole too.

KORP: In your vision, but not actually?

DAMON: That's right. Women can join the sun dance, but they cannot be tied to the pole. A woman I had invited to

come to the dance became very frightened and wanted to go. We left, but we shouldn't have because I struggled harder for the next 24 hours with a lot of messed-up energy. I will never let that happen again. It's a learning process. After we left, we had to drive 20 hours a day to get my children back to school. The medicine man visited me in my sleep to assist me for the next four days.

KORP: How old were you?

DAMON: Six years ago. Forty-two. Every night the medicine man would visit me and draw a circle around me or something, and guide me. It was amazing. I said to myself I have to raise my children, I have to put this aside until it's the appropriate time for me to take this up.

KORP: You had been making rituals yourself long before you attended the sun dance. Did those rituals seem invalidated by this experience?

DAMON: Yes. I never did another one.

I don't have training in the power of ritual. I understand the nature of ritual and the connexion of ritual very well. Most "ritual" artists don't understand or seem to understand the power of the ritual. That's scary. It's something I feel strongly about. We have to be responsible for what happens to other people if we do this kind of work. This is something you have to learn; I hadn't learned it well enough.

KORP: How would you characterize Nature?

DAMON: Nature? God. Goddess.

KORP: OK. That's fine.

DAMON: No. Goddess. No. I think it is more like Lovelock's Gaia. I think there's things we don't know about her ability to recover, to put herself in balance. Her ability to do that is powerful. It is a powerful energy. I think there are people in other times, in other tribes who have understood the energy better than we do. Just because we don't understand it, we call it mysterious. It's not a mystery for those who understand it.

KORP: Everybody has life crises at different times--you, me. Not everyone becomes an artist, obviously. You indicated on your questionnaire that both the crises and the visionary experiences you've known have influenced your art. What is the relationship?

DAMON: The fact that I've had a vision is what makes it possible to survive the crisis. The crises have been big, life-threatening; but they do not provide the content. If they did, my work would not be about what it is. My work suffers in crisis, it gets tighter. I feel as though I was born with a vision, and have known it since birth. The crisis came one hour later. I do know that crisis. I might have died a dozen times before I was 6 months old. The vision I was born with kept me intact; it always has.

KORP: Psychic or physical death?

DAMON: Physical. There is no doubt in my mind that what kept me alive is that I wanted to survive. The reason I've chosen to make art is that I can express in art my vision without interference from other people. The job, the journey for me, is to be in contact with other people. The great difficulty contemporary people have is their lack of contact with other people. The great malaise of our society is the lack of contact, and the amount of abuse that goes on."

KORP: Is your work religious?

DAMON: No.

KORP: What is it? Or maybe you could tell me what religious art is first?

DAMON: I really believe in ethics. I really believe in vision. So why isn't my work religious?! The word "religion" is too confining. Maybe that's it. Religion in its institutional sense? My answer is emphatically no.

Religion, as we know it, doesn't suit our modern times. We are lacking the forms we need. What the artist is struggling to do is come up with new forms, or get us back to old forms, archaic forms. The artist is a reformer. I think about the earth mound in China a lot. I wanted to go there, but this trip was the wrong time. I knew that.

KORP: Let me ask again, is there a sense in which your work is religious?

DAMON: No. In terms of what I am envisioning and looking for...? I am looking for it. I'm reluctant to answer your question. Maybe it is because I cannot accept it yet in myself. Maybe I'll be able to answer you when I've gotten through some fear I still have—because for now I am afraid of "religion", afraid of substituting that for reality.

I shy away from labels like "shaman". People have wanted to call me that. What is a shaman? A person

trained in a certain way. I'm not trained to be a shaman although many people do rely on me, on my thinking, energy. I used to make all my work from my dreams. Then I realized I was dreaming real experiences, real memories of events I had occluded in my brain. They were real events, but they were then lost to my conscious memory. The times when I have had a vision are different. I am extremely clear. No drugs, no alcohol. I get clearer and clearer. At the sun dance you could actually see the alcohol being sweated out by the Indians. In recent years, there have been times--and I cannot control this--when I am definitely in that "white light". When it first happened to me, the brilliance was so great I saw white light. I couldn't stay grounded in that light. I couldn't control anything. I wasn't attached to anything. I stayed like that for four days.

In the last two years when that vision comes, I can see what is going on for every human being I am around. I don't do anything about it. I can't do anything about it. I can't even control it yet. But whatever it is, the more clear you get, the stronger you get, the more of a healer you become. It's unavoidable. There's nothing magical about it. There's nothing in anything that heals anyone except the agreement between the healer and the patient.

Religion is the power of our beliefs. I believe our minds are the most powerful form of energy we have--unjam them and the rest will be apparent.

KORP: Can I ask you about animals? Animals in dreams?

DAMON: Birds. Always birds in my drawings. And the animal I like the best--the kangaroo. And rabbits. I like rabbits a lot. Snakes, too. They don't hurt me, but I am scared. I know it is a regenerative image, although we're brought up to think differently about them. I dreamed I was in a snake pit, but I was safe. I was scared for my children who were with me. I know where this dream comes from because I have complete recall of that situation, although the dreams and the images came first before the recall. I was in a sexually abusive situation when I was in the hospital, and some children didn't make it.

KORP: How old were you?

DAMON: New-born. I attach less mystery to things, consequently, because I've been able to piece the whole puzzle together. All the channels are open now. I can feel that, and I can be liberated creatively. I never chose to make my work about sexual abuse. It's clear to me that art is to inspire people, including myself. I think women artists are using a lot of unconscious rape stuff, occluded abuse, in their work. Men are abused, too. Then,

laid on top of childhood abuse is a sexist culture. If you're abused, you can grow up to be perpetrator or victim. It is very hard to walk the middle line.

Maybe those of us who are fortunate--if that's what we can say about it--to have great information also have to communicate it responsibly. It's frightening sometimes.

KORP: Do you fly in your dreams?

DAMON: Rarely. Sometimes.

KORP: How high? Telephone pole height?

DAMON: No. Higher. Rooftop.

KORP: One last question. You have some knowledge of French, German, Japanese. You've lived in Japan, you just returned from China. Do you have to know the language to feel an empathy with another group of people?

DAMON: No, on one level; yes, on another you do. Human connection can happen without language, but languages help in the day-to-day stuff. You can paint together and know that person well, really well. I've done that. My first calligraphy teacher and I had no common language, yet I understood her perfectly. Movement, vision all have languages. It's not just vocabulary lists.

JENNIFER DICKSON

Date: July 5, 1989

Place: Ottawa, in-person interview, 2.5 hours

Permission given July 5, 1989 to quote the artist by name.

Jennifer Dickson, age 53, born in South Africa, is a Canadian printmaker and photographer of international stature. She is the only Canadian artist to be named to the British Royal Academy of Art. Her work is in the permanent collections of the national museums of ten countries, including, among others, the National Gallery of Canada; the Metropolitan Museum, New York; the Smithsonian Institution, Washington; the Victoria and Albert Museum; the Hermitage, Leningrad; Bibliotheque Nationale, Paris; the National Gallery of Australia; the National Gallery of South Africa.

Dickson is outspoken in her defense of artistic integrity. She is a high-profile artist whose pithy, accurate, uncompromising comments make her "good press" on cultural issues. The first time I ever heard her speak was at a public meeting 8 years ago, a meeting called in response to charges made by the founder of a citizen's committee entitled CRAP (Committee for the Removal of Artistic Pollution). She attacked then, as she has consistently attacked throughout her years in Canada, the visual illiteracy of the Canadian public. She has also taken on the racism of the National Gallery's collection policies.

Dickson's only stipulation when I called to arrange an interview was that I bring a tape recorder to ensure accuracy. I did, and I thought I was taping as we talked. Dickson spoke quietly, compellingly. Unwittingly (or was it Bianca?), I later discovered I'd neglected to press the record button.

Following is a reconstruction of our conversation one evening at her home. The artist has reviewed this text for accuracy; her corrections are noted in **boldface**. A follow-up query was sent December 30, 1990 asking her if she wanted to make any further changes. The artist reviewed her text again and made one small deletion.

fig. 30. Jennifer Dickson. "The Fountain of Queen Dona Maria, Queluz," 1991. Gelatin silver print, edition 1/10.



KORP: Yours was one of the first questionnaires returned in my study. What prompted you to fill it out?

DICKSON: I don't know why exactly. I receive many questionnaires and I usually do not bother with them. I thought you were very brave to ask the questions you were asking, although my answers were so brief I do not see how they could help you.

KORP: In fact, I was delighted to learn that you had contemplated creating an earthwork. Your response to Q.2 validated my hunch that I should not limit my mailing list to those who were sculptors. Your name was on my list because of the work of yours I've seen. It has been focused on gardens, Italian gardens very often. Is that the source of your interest in earthworks?

DICKSON: Not really. It's more a process of osmosis. I used to be in the same studio building as Marlene Creates. That friendship is the source of my interest in earthworks. Watching Marlene work has changed the way that I look at the world. I have always been interested in time and in prehistoric landscapes. You have to know these things to understand what Man's intervention with the landscape means, but Marlene creates gentle interventions in the landscape, so I have begun to think about that art form too.

KORP: Have you a particular site in mind?

DICKSON: No. I have been thinking about what form it would take. It is likely to be a winter garden. All black and white. Light would be the important element. It would be about light. If I do it, it will be because Fate presents me with the possibility of doing it. I tend to live my life most recently by doing what I want to do, what I feel I should do, not what I ought to do.

KORP: In your response to Q.1 you said that of the four elements--blood, water, earth, sun--the sun was the most important. Your Italian work seems dark, verdant to me. Why the sun?

DICKSON: The sun brings it all to life--symbolically and technically. I am drawn to Italian gardens, to Italy because of the light. It disembowels you emotionally. It's not like England. England just presses you down with its petty class struggle and gamesmanship. I have a feeling of pride when I leave London that I've bested them again. Perhaps my view of Italy is a terribly edited view, I only see the good things, that anarchic feeling Italians have. The games Italians play are more interesting, much

less predictable. Their sense of time is different. And they are cultured, naturally intellectually active, literate. It is not a matter of class.

KORP: In your questionnaire you checked off that you agreed with the statement that art could be called "healing". Would you care to comment further?

DICKSON: I believe three things: Artists are visionaries; art can prophesy the future; and art can reactivate the past. Art is much more potent than people are prepared to realize. I am an artist. I am thereby an instrument, a medium. My obligation is to be clear, disciplined, lucid. I've come to understand there is such a thing as evil, and good. I've chosen to affirm goodness and beauty in my art.

I believe every small bit of positive energy could be helpful in the world we are in. I feel we are standing right on the edge of annihilation. I lay the blame for much of what we have to face at the feet of the U.S.

KORP: With the exception of Richard Long's work, most earthworks are in North America, if not the United States. If the blame is the United States's, is there a corrective coming from within the U.S. also?

DICKSON: Maybe what they are doing is preparing the world for the absence of man.

KORP: Do you mean Man, as in humanity? Or men?

DICKSON: I mean men. Men are drawn towards making monumental work, many of them. Look at Michael Heizer's earthworks. "Double Negative" is a big gash in the earth. It is ugly. "Complex One/City" is a tomb. It's death. I do not find Robert Smithson's work to be like that. His is beautiful, the curve of "Spiral Jetty", how he used water, light, salt crystals. That is truly beautiful.

KORP: "Spiral Jetty" is now completely submerged.

DICKSON: I did not know that. Then it is even more beautiful. I wonder if Smithson knew that would happen when he built it. I cannot imagine it would displease him.

KORP: You wrote that you reconstructed the life of a Renaissance woman--Bianca Cappello--and spent 12 years on the project. I read with interest your book The Hospital for Wounded Angels which accompanied your exhibition of photographs for this series. What prompted your fascination with Bianca Cappello?

DICKSON: In 1971 I first became quite ill from the acid fumes I was exposed to in metal plate etching. I was working and teaching in that medium quite intensively then. I had to stop teaching etching. At the same time I was invited to teach for a year at the University of Wisconsin. I was promised that I would mostly be advising graduate students, not working in the studio, so I accepted the position. It was the first time ever in my whole life I had lived alone.

Wisconsin was a place with the stench of death in the air. Among my students were the first returned Vietnam veterans. Some were maimed. Nightly there were riots, tear gassings. I met a nuclear particle physicist there. He was part Slavic, but his mother was Venetian. He seemed to catalyze something in me. I had snatches of hallucinations which he sometimes seemed to share. All my sensations were of Venice. I had been once to Venice and I had written my art school thesis on Canaletto and Guardi, but that was all I knew of Venice at that time.

I began a series of etchings then about Venice. And at that point the name Bianca Cappello surfaced. It came out of nowhere. Making a mask, putting it on was the means by which I entered a time corridor and entered that period of time, 16th-century Venice. Nevertheless, she seemed to me then just a fiction, a theatrical dramatization, real to me, but only in my imagination--not real otherwise. I sensed that she was seduced early in her life and gave birth to a child. I was only partially right about that. She was seduced at 12 or 13 years of age, but she did not have a child until she was 17. I learned that later.

I completed the series of etchings, and I gave a lecture at McGill about a Venetian adventuress named Bianca Cappello who had inspired this series of etchings. Immediately after my talk, a woman approached me and said my lecture was very interesting because Bianca Cappello had become something of an interest to feminist scholars. Did I think she was really a witch, or just an intelligent woman persecuted by the Church because she was intelligent? I was stunned. I thought Bianca Cappello lived only in my imagination.

Returning to Ottawa, I received a present from Jane Martin--a rare book on the life of Bianca Cappello. Jane had purchased it at the rare book fair that year at the Chateau Laurier. Another friend of mine offered to do a bibliographic search for me on Bianca Cappello, and I read all that could be found. The next step was obvious. I had to go Italy. I wrote to the Canada Council for travel funds, and to my amazement they awarded me a small grant of \$2000. There was no backing out now. I travelled to Venice in 1981.

I came to the project with the very best of intentions, but in time I came to loathe Bianca Cappello. I have certainly suffered greatly at her hands. When I arrived in Venice, very odd things started to happen. I began to wonder if Bianca really did not want me poking around. I thought of her perhaps as a restless spirit. I could not get access to any of the sites in Venice or Poggio which were associated with her. I would go to the gate, and the caretaker would not be there. Or, I would be told to come back another time. When I returned, I was still refused entry. This happened repeatedly. Finally I said to the caretaker of the house where she died in Poggio that I was not going to move from this spot until you let me in. And I sat down right there. That is how I got the caretaker to unlock the door to the room in which Bianca Cappello had died.

One of the ways I work with site photography is to let the site speak to me. I suppress my own ego and wait. As I waited in that room, I began to wonder where would they have thrown the body, where would they go with that carrion, that dead meat? Those were the thoughts that drew me down a corridor, outside the villa, to go down an exterior staircase ornamented with grotesque masks, and out into the ruined garden. At that moment, a hawk swooped over my head and dropped a snake at my feet. The snake was still alive. It had been bitten in three places.

Although I am not a quick response photographer, my camera was about my neck and I instinctively began photographing the snake writhing at my feet in its death throes. It curled itself into a figure I recognized. There is a snake on Bianca Cappello's heraldic shield. The emblem of that snake is the same figure as the snake that lay dead at my feet.

Lifting my head up I saw a fountain emblazoned with the Cappello shield. The carving had been defaced. The snake broken in three. The Cardinal, you see, had ordered the removal of Bianca Cappello's name and shield after her death. I photographed the fountain, and I photographed part of the garden directly opposite. I am certain that is where her unmarked grave can be found.

KORP: What did you do then? I should have been terrified. I would have gathered the first six people I could find to stay the night with me, kept all the lights on, the radio on...

DICKSON: The next day I flew back to Canada. The day after that I was admitted to Riverside Hospital. For three weeks I lay feverish and in a serious condition. The diagnosis eventually was that I'd contracted a 'rare, unknown virus.' I have this long scar down my neck because

my doctor operated on my lymph glands trying to find a cause for my illness.

DICKSON: There are three facts which cannot be denied: A hawk swooped about my head and dropped a snake at my feet; I photographed the snake; the snake died; the configuration of the snake was the same as the broken configuration of Bianca Cappello's shield. All of this took place in the house where Bianca Cappello had lived and died.

1981 was a year of great schism in my life, and 1982 was the worst year of my life. The bottom fell out of the art market. I did not know at one point if I would have the money to pay my studio rent. There were Revenue Canada audits of my income tax returns. And my mother died.

I went back to Italy in 1985. This time with my husband. We were in Venice and I wanted to photograph Bianca Cappello's birth house, the house where she had been born. For three hours that afternoon, we searched for that house. It had vanished. It was maddening. We asked people for directions. I had a map. I had been there before. We could not find the house. It was not there. Returning to the hotel, my husband said he was going to nap. I went out alone to find that house. I knew it was there and I was furious. Of course, I found it immediately. As I walked down the street towards it, I thought, "you bitch, you are not going to get the best of me again. If this is to be a battle of wills, I am going to win."

I photographed the house for several hours in different aspects of the twilight. Then I entered a nearby church, one that Bianca Cappello would have attended. I attended Mass and I stood, holding hands with the other worshippers there, our arms crossed over each other. Then I lit candles and prayed for her soul before leaving the church.

KORP: You exorcised her.

DICKSON: Yes. I believe she was a witch. I believe she was everything her detractors said she was. I believe she murdered people.

KORP: Most of the people completing the questionnaire had grown up with an organized religion, yet almost none of them had stayed with it. You are one of the few, and curiously enough, those of you who have maintained your allegiance tend to be Anglicans.

DICKSON: Anglicanism? It's an accident that I was born into. I have stayed with it because it is an important part of ritual and culture for me. My mother was a devout Anglican. She worked miracles through sheer power of will.

That is why I can walk today. She nursed me through childhood polio and for hours on end massaged my legs.

Religious labels are irrelevant. I know that. As my work gains in power, it is not my work. I "receive" it. I pray every day in the studio before I start working because I do not know if I am going to be able to do it, to do my work well enough. Art is an act of transformation.

Some people have a greater potential to become artists. They are denser, have more layers to their thinking. People are not born equal. Some are more intuitive than others. What matters to me now is my work. I think it can touch people's lives. Everything I have done since 1983 in my work seems to go right. I do not usually know who buys my work, but every now and then I will receive a letter from someone who has seen it. Most recently I had a letter from a woman in London. She wrote that her life was a minefield and the only beauty in it was the pleasure she derived from an etching of mine which she owned.

KORP: Is your art religious?

DICKSON: Yes. It is an attempt to affirm the goodness in Man. There is such a thing as evil. I have to believe that. Religious art is truth revealing and cathartic.

KORP: Would you accept a religious commission if offered one?

DICKSON: No. I would not accept any commission I think. It is important to me in my work now to follow my instincts entirely. One cannot do that with any commissioned work.

KORP: How would you characterize Nature?

DICKSON: There is not much of it left. It is a much violated presence. Nature is totally good; animals are totally good; people are rotten--often. Fundamentally, most things were good once, it is only us with our selfishness who have mucked it up. Nature cannot defend itself, but I believe Nature is resilient. I hope so. There have been so many violations. Most men have thought they were gods. I absolutely support the Indians in British Columbia in their efforts to save their land from despoilation by the logging companies. We are going to pay for our separation from animals, for our violation of the land, for meddling with the sanctity of life and of death.

KORP: On your questionnaire you indicated "terminal illness" as a life crisis which has influenced your work as

an artist. Did you mean the three weeks you hovered near death?

DICKSON: No. I have irreversibly damaged lungs. Knowing that means that I have a keen sense of living in borrowed time. I make the most of it. The illness is so unpredictable. For a couple of years everything will seem stable, and then everything collapses.

KORP: Several times you're referred to animals. Have you dream imagery about animals? It is not an obvious part of your work.

DICKSON: I relate powerfully to animals. One of my strongest childhood memories is of an old man telling me (Dickson spoke in Afrikaans, then translated), "I am the murderer of the sheep." At night he dreamed and could see their eyes. It was his job to kill one lamb every week for the family for whom he worked.

I feel very strongly connected to animals--birds especially, and gazelles. The annual hunt for the springbok was always upsetting to me when I was a child. All animals are good, they are magical. Hmm...dogs could be evil. I do not generally like them.

KORP: The Canada Council recently awarded three artists \$40,000 each to go live on an Indian reserve for a year. Alex Janvier and one or two other native artists have decided they'll apply to the Council for similar funds to go to Paris, and...

DICKSON: GOOD! How patronising of the Council. The Council, the National Gallery will pay as well they should for those attitudes--calling the work of native artists "primitive" and "anthropological" for god's sake!"

KORP: Alex Janvier says that technological, scientific attitudes are opposed to art, that the last stronghold people fear is art.

DICKSON: Correct. Recently, Anna Babinska, the CARFAC executive director, told me that artists were going to have to become more technologically oriented if we were going to be artists, that art was inseparable from technology. I told her that maybe the only hope for us as artists then was to go and live in the third world.

MARTIN DUNN

Date: June 26, 1989

Place: Ottawa, in-person interview, 3.5 hours

Permission given June 26, 1989 to quote by name.

Martin Dunn, age 51, is Métis, of Scottish and Canadian Indian descent. When his own father was growing up, he never knew of his Indian lineage because his Métis mother had kept that lineage hidden. As Dunn said, his grandmother was a "half-breed from Red River and she saw people hung for being Métis, so she was not about to tell anyone she was Métis." Only by accident one day in Toronto did his father learn of his native ancestry and that his grandfather, too, had been a Métis explorer. Dunn's family came from Red River and Moose Factory, both centers of Métis settlement in Canada during the Hudson's Bay fur trade. For the last five years Dunn has been an executive staff member of the Native Council of Canada where his work consists of political lobbying for recognition of the rights of all Indians, not just those to whom the Canadian federal government has assigned official status under the Indian Act.

I first met Dunn in the Spring of 1988 at a native historiography conference at the University of Ottawa where he was one of the presenters. He is a gifted orator and writer, a flamboyant, energetic personality. I did not know, however, that he was a video artist of considerable reputation in the 1970s, until over lunch several weeks later when his wife, Tonna, commented that the collages about the living room were her husband's work. Dunn's work in video includes tape and live environment video installations at the Art Gallery of Ontario, the Art Vehicule in Montreal, and international exhibitions in France, Spain, Germany, and Argentina. He was the founder of Trinity Square Video Programs in Toronto.

Following is a reconstruction from my written notes and a 60-minute tape recording of our conversation which took place at the offices of the Native Council at the end of the working day. The text has been reviewed by the artist and his emendations are noted in **boldface**. In response to a follow-up query sent December 30, 1990, Dunn telephoned January 10 to say all was fine with the text and no more changes were needed.

fig. 31. Martin Dunn. "Self-Portrait," c. 1981.
colourized videotape, 15 minutes, 1/2" and 3/4" formats.



KORP: You indicated that blood, water, earth, sun were all important motifs in your work. Could you explain further?

DUNN: My relationship to earth is more of an unconscious one. Women are more conscious of the earth and their relationship to it than men; therefore, I don't think women have to make that particular connection in their work. But men will seek out this art/earth thing. Let me explain. I started as an artist with sculpture 25-30 years ago. I haven't produced any artwork in five years but that's because I am now sculpting with words. All the things I am doing now are overtly conceptualising my relationship with the North American gene pool. That's where I come from. I use archetypal imagery in the Jungian mode, as I understand it. Somehow, for reasons I do not know, I had to get out of using literate forms for communication.

It all started with sculpture. That is the basic form of life--words, wood, steel--it's all sculpture. The first work of art I did was a mobile. It was made of steel cuttings I picked up from a machinist's shop in Vancouver. Then I made small carvings of masks. In those days, you could find on the beaches fish floats. They were made of wood, beautiful wood, the outer layer soaked with creosote. Now fish floats are made of plastic. I picked up some one day and took them home. Again I didn't know what or why I was doing this. I just took a kitchen knife and starting cutting off the creosote, then I split it open, then I realized I had a mask. Here was the nose, the eyes. I must have made about six of them and they sold really well, but I kept the first one.

I stunned myself by creating something so disconnected to my literate, highly literate background. I kept on picking up things like that. Here I'd been confined by literacy, and there were all sorts of images just lying around ready to be recast into a mythic mold. I think that is what I was doing in my personal life at the time, too. It all came together with collage, paper collage--for example, I made one that was 4'x8' and installed it as a shrine in my sideyard at Half Moon Bay.

All together I probably made 200 collages over the next five years before turning to video collage. But before that was when I buried my face in the earth. I crawled under a bush, dug a hole in the earth--not in the dirt, in the earth--and buried my head.

KORP: Wait a minute. You, by yourself buried your head in the earth...? Now being buried alive is one of the most fearsome images we all have from childhood. Didn't you want to breathe?

DUNN: I did it with my own hands. You can breathe the earth. It's easy. Earth is porous. And then! I raised

my head up, and there was a hummingbird, right in front of my nose. It just filled me with vibrant energy.

KORP: How old were you then? What time of the day, or night was it? Why did you stick your head into the earth?

DUNN: OK. I was about 30 years old. It was daytime. I have no idea why I did that. Actually, I think I do know why. Tonna has done a lot of counseling with women, and one of the things she says it's important for women to do is to sit on the earth, to connect their genitals to the earth. Clearly, it seems to me, what I needed to do was to get my head re-connected with the earth. I cannot be more specific than that. Just like I have no idea why I left Toronto and went West. It was evidently the right thing to do.

The mother of my first son told me once, "When you come right down to it, no matter what kind of a son of a bitch you are, you are a man of right ways." I've always remembered that, and I guess I am.

That first spring on the Sechelt peninsula, people said you could start sunbathing on February 14. So I did. I found a warm area, a sheltered space behind a log, and then I stretched out. After a while I felt a coolness spreading over me from my legs up. I opened my eyes and there was an eagle blocking the sun, the light behind its wings. It was fantastic seeing that, but the feeling was very different from that of seeing a hummingbird. It seemed to fulfill all my fantasies of power, majesty, flight in that one moment.

There were other instances like that which were connecting me to the earth, more importantly, changing my capacity for perception. I walked in the woods one day and I sat down on a stump. I tried to be still, but that was boring. Then I just sat there and stopped trying to be still. As I began to look about me, everything else started to move. I saw a group of deer perhaps 50-75 yds away. Then they walked into a wall of trees--a wall of trees. Their stepping created the path. That meant something to me. I was accepted by natural reality. This didn't mean that only the so-called natural world was natural. Using an optiscope one day--one with just glass lenses, not with bits of coloured glass--and leaning out of a moving car, I was enthralled by the evolving mandala of biological forms--trees, sky, etc. Then the car made a right turn and I was stunned by a vision of a crystalline mandala which was, when I pulled the optiscope down, the Vancouver skyline.

Built things, urban spaces are much more highly specific, but they are natural, as natural as the rest of the world. I knew then that in order to open myself up to

the earth, I did not have to give up my connection to the city.

It all came together in another incident. I'd told one of the local fellows down at the neighbourhood corner store about seeing the eagle. He said there was a pair of them that had been about for years and where I could go to find them. So I went out on the point and waited. Sure enough. The pair flew into view. One above, one below, and inbetween a gull with a fat fish. The one above swooped down and struck the gull, the gull released the fish, and the one below retrieved it. Perfect teamwork. The two eagles stole the fish. Bandits. And I thought, nature's not all good and not all bad, it's a balance.

What was happening, you see, throughout all of this was that art was opening my eyes to nature and that was opening my eyes to the genetic awareness of who I am.

I think art is a form of the verb "to be". Art is not artifact, and it is sure not book learning, either. Now to create in a nonverbal form is a wonderful thing, but to communicate in a nonverbal form, that is something else. Could I communicate what I was learning?

I began then to do portraits--collage portraits with images from magazines. The first one I did was of a little girl I knew. I didn't use her picture, just images of what I thought I understood about her. She was the clearest human being I'd ever known, placid, nothing fazed her. I finished the collage, stuck it up, and the kid's mother walked in and said, "Oh, that's Mia." Bingo! I've got it! The kid's mother knows.

Dunn then described what happened when he followed his collage portraits several years later with a video collage entitled Genesis. Genesis started with the NASA photograph of the earth, an image which he multiplied through a feedback loop and interwove with a space/light sequence, an organic sequence, an intercourse sequence, and sounds. In the process of creating the tape, Dunn noticed the feedback loop had created paramecium forms surrounding the image of the earth, or as Dunn explained: "Feed light itself and it will create the organisms that evolution created." Seeing that happen was so glorious a moment Dunn said there were tears running down his face. He felt that the medium itself was confirming the rightness of his exploration--entity was entering matter right before his eyes. In other words, Dunn felt because he was generating clear, communicative, non-linear, non-literate images, there was another unity revealed when the work was right. The medium itself was saying yes.

At that time Dunn was part of a community video group called Trinity Square Video. They were involved in an international conference in Toronto on community action. His video was shown numerous times during the week of the

conference, and three specific times women approached him saying they knew just what the video was about. They all had one thing in common: they were all pregnant.

DUNN: Bingo! I did it again. I stopped worrying about the communicative capacities of my work. Well, just when it seemed like I should now become world-famous and live happily ever after because I had mastered this art form...mistake! Duke Redbird comes along and returns me to the print world as a hired gun for the native rights movement. He had a contract to do a book and said he couldn't get it to happen the way he wanted, and I said, no, I've given up print, print is poison, and...two weeks later I'm signed up to do the book.

I then found myself re-discovering in literate, and even in legalese, form what I had already learned in symbolic and mythical form. The two things came together. They did not contradict each other. I did not have to compromise my integrity at all to deal with land claims and other legal issues.

It's flowed almost as naturally as a collage for the last ten years. It's all sculpture. I'm sculpting information. The significant element in all that is once the connectivity is genetically oriented, you no longer have to think about it, you just do it. It will unfold itself.

KORP: Now if I understand this, what has happened is that you've arrived at both a confidence and an ease, a rhythm, about your work and about perception. You have balanced two ways of acting.

Could we return for a minute to the head burial story? It startles and amazes me. What were the personal conditions leading up to that astounding action? Were you drunk, sober...what?

DUNN: Oh, I was acidic, the great sacrament of psychedelics. No, I wasn't. It was psilocybin. Of the earth, that's what drew me outside in the first place--without fear. At that time, I didn't want to know about the earth. Nature I thought of as intrusive. You never knew when there was going to be a bear, when something dangerous was going to come to you. When I took acid I wanted to leave my body, to disincorporate.

KORP: Did you fill the hole in afterwards? Did you mark the spot in any way?

DUNN: Oh no, I was just so astounded when I saw the hummingbird that I rolled over on my back, and the back of my head was now in the hole."

KORP: How did you feel about leaving that patch of earth when you moved away?

DUNN: Oh that was no problem. I had no trouble about that at all. The significance of it was not fully apparent to me at the time. The meaning of it then was all in the hummingbird. It was an action without intent, as far as I could consciously perceive, but putting the pieces all together 20 years later...it begins to make more sense. Some things become apparent--earth and the hummingbird.

What I had to overcome was my habit of asserting myself upon reality. Prior to that I had always moved. And I had moved everybody else too. But from that moment, reality moved towards me. It was a reversal of what my life had been just six months before.

KORP: Joseph Campbell describes that. He calls it "following your bliss."

DUNN: Fine, fine. Good description.

KORP: And all it takes, all it takes, is simple recognition. The courage comes with it. After that there are no more choices to be made.

DUNN: That's right. There is no more choice to be intended. You make choices all the time. You just do not intend to make choices. As a result what happened in my life--Tonna for one--I was exposed to satisfactions beyond my wildest expectations. I could not have asked for what was coming to me. I had no frame of reference. Not that there were not elements of pain in that too.

I think that is why artists are artists. Through their genetic relationship to reality, they have made a connection that is right. They are unfolding 'the right way.' Now, depending upon the context and the circumstances in which the 'right way' chooses to reveal itself, that determines the form of the art--and perhaps even the symbology of the art.

KORP: A native art? A specifically Indian art?

DUNN: My basic image of Indian when I was growing up then was John Wayne and Geronimo.

KORP: And Tonto?

DUNN: Oh, never Tonto. That meant I had to ride with a white man. But my son, who is now four years old, he'd been to pow wows a few times, the first personal identification of Indian I ever heard him make was seeing an Indian on television. He said, "Look, Daddy, dancing

man." Perfect, I thought, dancing man, in a single generation that is not too bad.

One of the problems an aboriginal artist faces is that you are dealing with a dominant population who have, as a condition of their being here, denied the significance of "indigenous"--otherwise they wouldn't be here. They would be back home. Now, true, some of those people did not come willingly. They came out of necessity. But I think every immigrant suffers a diminution of awareness. Immigration tears a hole in the spirit. Immigrants suffer a rupture. They are no longer in a one-to-one genetic relationship with the environment that created their own genetic structure.

KORP: Except...people have always been wanderers. They have always followed the game. Archaic trade routes were extensive, perhaps even global.

DUNN: But prior to the 18th century, name me one single population of a continent where the population is all immigrant.

That is the problem. When it occurred to me, it blew my mind. It is simple. If you are claiming indigenous rights on the basis of justice, there is no problem. You will win eventually. But talk about claiming on the basis of politics, there is a hold on that. Why should people give up power? For at least two or three generations the dominant immigrant population has been denying the reality of indigenous peoples.

KORP: I think that is part of what this study is about. Artists have always been in the forefront of shifts in public perception of reality. Since the turn of the century, artists have been involved with so-called "primitivism". Now the way that is written in the books, it is all because Picasso and his buddies liked to spend their afternoons poking through the Paris junk shops. I do not believe that is so. When I wrote my SSHRCC application for my doctoral fellowship, I meant one sentence to hit them square between the eyes: We have always looked at the impact of European culture upon tribal cultures; I am looking at the reverse.

DUNN: How many people do you think are of Indian blood in Canada?

KORP: If I recall the figure you gave at the historiography conference, and you were convincing, it was 40%.

DUNN: Eleven million. Eleven million roughly. I wonder, however, if it is going to be possible to identify genetic

relationship through art. Theoretically it should be possible. Tonna throws me off on this. She believes that simultaneous genetic configurations are possible through time, through reincarnation. You live several lifetimes on different planes simultaneously and that, of course, eliminates the linear rationale for reincarnation. But I think you make the links one cell at a time genetically, and that is how you get here to your path. I think there is a primal significance, but Tonna could be right too. If so, then genealogy wouldn't matter. I think it is self-evident, however, that indigenous values are essential to the preservation of the world. I think we are living in a dangerous time if we deny those values.

KORP: On your questionnaire, you stated you had no desire to construct an earthwork. Why not?

DUNN: I found that thought repulsive! Why would anyone in god's name want to move earth around?? That implies a manipulative process beyond measure. It's the same as building monuments out of trashed cars. It's repulsive.

KORP: Wait a moment. Archaic Indians built medicine wheels, immense burial mounds. Aren't those earthworks?

DUNN: They are examples of how cooperative awareness comes into being. They are not an artist's ego trip.

I then described in detail my climb up Jim Turrell's Roden Crater construction, how I obtained permission to visit the site, what was the effect I felt upon entering the crater, and how that mound relates to other volcanic mounds nearby. In addition, I described what I knew of how Turrell had located the mound and his relationship with the Hopi elders on the reserve nearby. Dunn's response was succinct.

DUNN: I'd be very surprised if Turrell didn't have Indian blood, that genetic connection. Then again, he may have it on Tonna's level. Does he describe himself as native?

KORP: Not to my knowledge. He doesn't talk about himself in the articles I've read, and in my one telephone conversation with him, he said only that the work was "spiritual" and that was all he was going to say about it. He expects to have it done in another two or three years if the fund raising goes well.

DUNN: He finishes it, and then dies.

KORP: He's only about 47 or 48 years old. Why should he?

DUNN: When you fulfill your time, you fulfill your time.

KORP: What relationship does religion have to art?

DUNN: The better question is what relationship does religion have to you? First you have to escape it, then you have to discover it. It is essential that one escape the religion one is taught and equally essential that one discover the religion one becomes. That's art, art--to be.

It is very difficult to conjoin art with religion. Art is either a rejection of or a discovery of religion. If you are thorough as an artist, you'll do both. From my own personal perspective, it should be a rejection of institutionalized religion and a discovery of personal religion. My theology is mythology, in the Jungian sense, the discovery of your "mythic", archetypal relationship to consciousness itself. All good art will have a religious effect. Good art is religious.

KORP: Is your art religious?

DUNN: Yes. My art is religious. You can shift the way you use the word 'art' but you cannot shift the process--art is an on-going cognitive process. But just the fact that there is a phrase "religious art" suggests to me that somewhere along the line some suckers go: badly trapped. Exactly in the same sense as Teilhard de Chardin. How could a man who could conceive a cosmology like that be a Jesuit???

I've moved from anti-religious imagery to pro-cosmic imagery. I've been allowed to do that as my perceptions have changed. I couldn't have done it earlier. I have been exploring religious relationships for a long time now--25-30 years.

KORP: Would you accept a religious commission?

DUNN: I'd love to do a stations of the cross. I'd love it! Blow their bloody minds. I'd do it so it would be expressive of the original concept. Christ, the perfect half-breed--half man and half god. But they'd have to accept and install what I'd do. Those would be my terms. But I think anyone smart enough to hire me would be satisfied with what I produced.

KORP: Looking over my notes, I see you mentioned the hummingbird and the eagle, and the deer. Do they show up in your dreams?

DUNN: And the bear.

KORP: You didn't tell me about the bear.

DUNN: The bear is my psychic brother. The other animals--the hummingbird, the eagle--they were teachers. The bear appears in my dreams. The first time I knew that, I had this dream: I was climbing up a hill. When I was almost to the top, I could look over the edge and I saw a beautiful meadow and an angry white stallion. I knew if I stuck my head up any further, he'd charge me and smash my head open with his hooves. I turned to head down the hill. I saw below me two sets of animals--feeding wolves to the right, and to the left, a mother bear with cubs. I rolled down the hill, rolled right into a bear cub. We started playing, and everything relaxed. I was all right. I awakened then.

KORP: You speak of art as a form of the verb "to be", as an ongoing process of cognition, of change in perception. What causes you to refocus?

DUNN: Pain causes you to refocus very fast. You have to in order to survive. As long as you are doing only in life what has to be done, you are acting out of false attachment. You must free yourself from that. Your body connects you to reality. It doesn't separate you from it. With the 'sacrament of acid' I kept trying to leave my body. That was false attachment. There is an element of responsibility in the here and now. You do have the capacity to respond to reality. And if you will do that, you have an unending source of vision open to you. That is the context in which you will produce religious art. You produce being-ness. It never stops playing a role in your life.

KORP: You do not speak any native languages, or for that matter no language other than English.

DUNN: I used to think I was badly delimited by my lack of an aboriginal language, that I lacked some important way to think other people had. But that's a trade-off. Had I had an indigenous language, would I have worked as hard as I have to learn to think visually, to explore the images I've explored? I don't think so. I've had to use imagery. I've learned a lot and I am still learning.

ANITA ENDREZZE

Date: July 26, 1989

Place: Telephone conversation, 2.0 hours

Permission given June 28, 1989 to quote by name.

Anita Endrezze, age 37, is of Yaqui Indian and European descent and lives in Spokane, Washington. Endrezze is both painter and poet. Her poetry has been extensively published throughout North America and internationally where it has been translated into seven languages. Endrezzi has been anthologized in major collections of Native American poetry published by Viking Press, Harper and Row, New American Library, Houghton Mifflin, and others. She is fluent in Danish, having taught herself the language after a visionary experience indicated it would be important for her to learn Danish. She did. Since then she has been published in Denmark, been invited to read in Denmark, met and married a Dane. Her output as a painter is more modest. To date she has provided several illustrations for magazines, books, and book plates. Endrezze is also a teacher and leader of women's workshops.

Her poem "Dream without a City" appeared in the Spring 1988 issue of Shaman's Drum accompanied by a small illustration of hers, and that was why I added her name to my mailing list of artists. In a letter (March 3, 1989) she attached to her questionnaire, Endrezze stated that she considered herself to be first a poet, then a painter: "But my painting (water colour, acrylic) influences my poetry and fiction: I'm a very visual writer with many images in my work." Reading that, I thought I remembered something long forgotten; and, searching among my books, I discovered that more than 10 years ago I'd picked up an anthology of Native American poetry, Dakotah Territory in which were several of her wonderful poems. They are, indeed, lushly visual.

Following is a reconstruction of that easy flow of conversation based upon my notes and a 45-minute tape recording. The text has been reviewed by the artist who had no changes to request. A follow-up query was sent December 30, 1990 asking the artist to contact me if there were any other possible changes to be made. There was no response.

fig. 32. Anita Endrezze. "Woman Skywise," book plate design, 1986. 6.5 x 12.8cm.



Woman skywise

KORP: First question. When you pulled this questionnaire out of your mailbox, what prompted you to answer it?

ENDREZZE: Partially curiosity, to find out what I would say. They were very interesting questions, the sort that help to clarify one's own thoughts.

KORP: In my initial statistical sort of the 120 questionnaires, there were two findings that were surprising. There was no sex differentiation on the desire to do an earthwork, nor on carrying through with that desire. There was a real difference however between native and non-native artists regarding earthworks. Very few artists of native heritage in this study have any interest in earthworks. You don't either. Could you comment or explain?

ENDREZZE: For some people the earth itself is a work of art. There are already so many beautiful things that the earth has created. For myself, it's probably because of the type of art I do. I am a painter, not a sculptor--although I do make masks.

I'm wondering, however, if there isn't some sort of a difference between men and women in how they would go about doing that kind of work. For example, there's an artist--a man--about 200 miles from here who is doing an earthwork, something with acetylene torches and metal. I wouldn't even know how to do anything with metal. It's beautiful. I've seen the maquette, and it's to be horses and other figures arranged on the skyline. I don't know if the sculptor is Indian or not, but at least one Indian artist is involved with some of the details. It's going to be sited on the Columbia River, a very dramatic place.

I am also wondering if Indian people might have no need to make that connection with the earth because they could already have a felt connection with the earth. Non-Indians may be trying to ground themselves, so to speak, in the earth. In the past, many Indian people all over North and South America used the earth to form expressions, usually religious, although some groups--for example, in this part of the country--felt it was wrong to put even a plow into the ground.

KORP: True. Smohalla's beautiful statement, of course, comes right out of the Plateau. But that wasn't true for the Woodlands people.

ENDREZZE: Nor for the Southwest. There are many ancient works of earth art in the Southwest. It could depend on tribal heritage, but maybe, too, because the tribes have scattered so much across this continent everyone can claim the ancient earthworks as personal heritage. Personally,

I've never felt any desire to do this kind of work, but I think it is more because I haven't thought of working in that scale or of doing a public work of art.

KORP: You are however from the Southwest.

ENDREZZE: I'm a bit unusual. The Yaquis, as you know, are originally from northern Mexico. My grandparents immigrated to southern California where I was born, but I've been living up here in the Spokane area since I was 13 so I know more about the Indian ways of this part of the country than of the Southwest. I have a mixed cultural background.

KORP: One issue that has come up in this study, and it's contentious, is the use of native themes by non-native artists. Would you comment?

ENDREZZE: I would never condemn someone, but I do feel discomfort about that. Non-native writers using Indian material seem to be published more often than Indian writers. It sometimes seems as if they are using something that isn't their own for their own advantage. For example, a lot of people think Ann Cameron from British Columbia is Indian, but she isn't. Honest use is all right; but some use is exploitive. And I think it's wrong when non-native people become spokespeople for Indians.

KORP: What would be an honest use of Indian imagery by non-natives?

ENDREZZE: Educating people--not speaking from the perspective of being of that group, not misleading people about who you are. I don't like to censor. There are people within the Indian community who say people like me who are half-and-half are not real Indians.

KORP: If one were to take away all the half-and-half and quarter-and-quarter the only people left in number would be the Inuit, and not even some of those.

ENDREZZE: That's right. I temper everything I say with the idea that Indian people are just people too. But it bothers me when I sense an exploitive use, or I sense a mock identity. Jamake Highwater is someone like that. He wrote about my work in one of his books, then I heard he's not really Indian. He's Turkish, or something like that. I've only heard that through the grapevine. I don't know if it's true. I've never really read anywhere what his point of view is. But why would anyone go to all that trouble?"

KORP: I've heard that about him, too. I like his writing. I like his scholarship. I've used his studies. And I've been warned off using his work for just that reason--his supposed mock identity as Indian. But I don't know if the charges are true. Perhaps he carries Indian identity by adoption. It troubles me. If he's a fake, is his scholarship fake?

ENDREZZE: I believe I read that charge first in an Indian newspaper, which is now out of print. If he's faking his identity, that is the sort of thing to which I object. If he's part Indian, and that's the source of the charge.... No, I couldn't object.

KORP: What if his claim to be Indian is by tribal adoption?

ENDREZZE: An honorary Indian? Well, there's a man called Adolf Hungry Wolf just over the border from Montana in Canada. He's actually German, but he has guardianship of the sacred bundle. Obviously, he's been accepted as Indian. His wife is Indian, they have children together. From that perspective, I think his claim to be Indian is o.k. Sometimes, I think people are just overly argumentative about all this.

KORP: Within your own work, do you cross tribal boundaries?

ENDREZZE: I don't think so. What I try to do is be who I am. There are a number of tribal things I can draw on--Mexico, California, Washington, and being white, too. There's kind of a pan-Indian store of motifs, too, which have been accepted by many tribes. I will use all those things.

KORP: Can we talk about dreams a bit? Have you experienced contact dreaming?

ENDREZZE: Maybe once or twice. In one instance I was dreaming about my son, and I dreamed the phone was ringing. I awakened, and at that instant I heard my son sleeping beside me say hello. In other dreams I've had similar experiences with people at long distances which have later been verified. Then there was a dream about my cat. But who knows about that one? My cat couldn't tell me although she was sleeping beside me. Those were powerful dreams, and I remember them clearly."

KORP: What about animals in your dreams? What sort show up?

ENDREZZE: Cats. About 20 years ago I began to keep a dream journal, although I don't now. I realized, however, that everytime a cat was in my dream, it was me and some aspect of me was as vulnerable as a kitten. I will also dream about animals if I am asking to dream about them for some reason--for example, bears, birds, deers. For the longest time in one place I lived, I kept dreaming nightly about bears. Then I learned I'd built my house on a bear trail. A hunter told me that years later. He knew the area.

KORP: Are these animals helpers?

ENDREZZE: They are helpers.

KORP: Flying dreams?

ENDREZZE: Oh yes, I love flying dreams. I have them all the time. Don't you?

KORP: So many of the people I've asked that question of fly in their dreams. I've never flown. Gliding, yes, about 4-5" off the ground, but those dreams were all rather grim escape flights with the same scenario. I always awakened. Those dreams stopped sometime in my 20s.

ENDREZZE: My flying dreams aren't at all grim. They're special. I love them. It's like winning the lottery. Everything is sparkling. I can see in the dark. Sometimes I'm hovering above the ground, about 4-5" high also. That's a kind of gliding. Then I also have dreams when I am flying to people, or I am shooting like a rocket. Stars are around me. Those dreams are unusual; they do not happen often. Sometimes I become afraid that I am going too high, so I will dive down a bit.

KORP: Normally, are you flying about telephone pole height?

ENDREZZE: About 8', 9'. Mostly outdoors, seldom indoors. Usually nighttime, and usually by myself--although once there was an airplane following me.

KORP: Everybody has life crises, not just artists. You, like many people in this study, have put more weight upon your paranormal experiences and visionary experiences as influencing your work than life events. What has made you an artist? The paranormal and visionary experiences?

ENDREZZE: That's a hard question. Being an artist has always been part of me. It is me. Artists, I think, may

react differently to life crises experiences than other people.

KORP: Did you always want to be an artist?

ENDREZZE: When I was little, I liked doing the things I liked. That's why I knew I would be an artist when I grew up--because I really liked doing those things. There could be many more artists, if more people felt they had that option in their lives. But they don't. I have to be realistic, too. It's not easy to be or want to be an artist in this society.

Also, too, I think some people discover that being an artist opens you up too much and they become frightened of that and stop.

KORP: What do you think is the role of the artist in community?

ENDREZZE: I like to see what other artists are doing. It excites me to see their work. It's like a prism sending light off in all directions. It's hard for me to imagine that there is anyone devoid of interest in things artistic.

What's important about having artists in the community is that their work allows people, everyone, to see things in perspective, in varying perspectives. Artists do show people there is just not one way to see, and that we are not just one people, we are also many peoples. I believe that is really important.

KORP: How would you characterize nature?

ENDREZZE: In several ways. I can see it scientifically with all its variations. That enables me to ask why? It also enables me to want to find solutions to what's being done to destroy our earth. We are at such risk now. I am trying to be optimistic about our future, but it is hard.

I also see nature from a more personal perspective, too. That way is spiritual. When I ask why, it gives me great comfort to know I am connected with nature. You cannot cut off the spiritual sense of things being connected one with the other. You have to use all your senses to connect with the environment.

KORP: In your questionnaire, you wrote that you felt called to travel to Machu Picchu and Mexico. Could you tell me more about this sense of being called?

ENDREZZE: It's an inner voice. I take it on faith that I am being called to go to these places. I believe there are places in the world with sacred spiritual meaning. I am haunted in a way by Machu Picchu--its simple grandeur. For

example, once I dreamed of a temple with red hands, and I wrote a poem about the Temple of the Red Hands. Later, about 6 months later, I read that there really was such a place.

You sometimes just get these vibrations. They can be positive or negative. You may be called sometimes to witness something terrible, and you must do it.

KORP: You had an eclectic Christian upbringing--Baptist, Catholic, Lutheran, Presbyterian--yet now you describe yourself as following both Native American religion and Wicca. Is there any conflict for you in these two approaches?

ENDREZZE: No, I don't think so. It's the personal autonomy which both permit that is important to me.

KORP: Could you explain further?

ENDREZZE: Sure. I find with Native American religion a connection with the earth, with all of nature, with other Indian peoples. I like the lack of dogma and that one must follow one's own conscience. Wicca gives me control over who I am. It connects me to other women. That was important when I was going through a divorce.

KORP: What does the phrase "religious art" mean to you?

ENDREZZE: I think of examples of religious art that have specific meaning--for example, the Christian madonna and child.

KORP: Do you think then only in Christian terms?

ENDREZZE: I hope not. One of the reasons I'm not happy with Christianity is because it is harmful to people in certain ways. Both Wicca and Native Religion emphasize the earth as a living organism. The Bible says humans have dominion over everything. Wicca and Native Religion view nature with more equanimity. The experience of nature as spiritual is something that must be felt individually; Christianity tends to institutionalize the visionary process or inspiration which comes from nature. That is why I think Christianity is harmful. I work hardest at my writing. The best work comes from this spiritual feeling I have and much of it focuses on the body. Christianity, you see, doesn't agree the body is spiritual. Wicca and Native Religion do. That makes for a healthier person because it permits a real connectedness among people and with nature.

KORP: Of the four motifs on your questionnaire, you said

water and sky are the most important to you. Have they symbolic or personal meaning?

ENDREZZE: Yes. The earth to me seems to be ancestral, stable. The water and the sky both are always changing. We need that too. Both are open, and I think of them in terms of openness. I am really more and more interested in water these days. That interests me also because as a child I was afraid of water, of the ocean, that sort of thing.

KORP: A number of artists have described work habits or routines, almost rituals, which they go through to settle themselves down to work. They'll clean and clean the studio, for example, or abstain from sex, sometimes there are certain choices of music. How do you settle yourself down to work?

ENDREZZE: I'd rather answer in terms of my writing because it is the most important of the things I do as an artist. Also, I find it harder to paint. The results are so immediate and it's just harder to change what's happening. When I write I usually feel a tension building in me. I do a lot of thinking before I sit down to write. Much of that thinking is just letting tension build. I know it's going to happen, so I let the tension build. Then the flow starts, and the images come. I do listen to music but it has to be music that has no words or I cannot concentrate on my writing. As for sex? Well, when you produce energy, you generate energy. Some cultures say that's true. I for one would interrupt my work for sex.

Being an artist is recognizing that something is living inside me and it's important. Other people recognize that. I don't do anything to set myself apart from other people, but other people see it. They feel artists are different.

ANDY FABO

Date: June 17, 1989

Place: Ottawa, in-person interview, 3.0 hours

Permission received to quote by name, June 17, 1989.

Andy Fabo, age 36, is a video artist and painter, whose parents were Hungarian emigrés to Canada. He lives and works in Toronto, and has exhibited his work throughout Canada and the United States.

Among Fabo's earliest memories are those of the 1956 Hungarian Revolution when it seemed to him, a four-year-old child, that the Russian tanks must be right at the Saskatchewan border. That, coupled with a childhood spent growing up in Alberta, summers near an Indian reserve, and the recent death of his lover, have fed into his pictorial imagery of human love and body parts rendered as technological components, necessary means of communication. In an earlier letter to me he wrote: "The work I have done has dealt more with geography and culture as memory since I am somewhat displaced from the lands and culture I grew up with."

The previous Saturday I attended a gallery talk he gave at Gallery 101, Ottawa, in which he presented an overview of the work of visual artists in Canada and New York City created in response to the AIDS epidemic, his own responses, and the tensions created and mediated by these visual expressions. Fabo drew particular attention to the work of women artists in his presentation, noting that their use of the female body as subject matter has freed gay artists to use male body imagery in a similarly direct, non-exploitative manner. He also presented a video, Survival of the Fittest, created by himself and Michael Balser. The film uses the Woodlands myth of the Windigo as emblematic of AIDS and the fear the disease has created, and--more importantly--how by understanding that myth fear can be confronted--with dignity, grace, and quiet strength, one can come to know the best of what it is to be human, the knowledge of your rightful place in nature. In response to a question from the audience, Fabo said, "Yes, I am HIV-positive, and a few early symptoms have appeared. But you go on you know, life is living."

Although his schedule was heavy that week, having just returned from the AIDS conference in Montreal, and having planned several workshop days on artist's books at Gallery 101, the artist readily agreed to come to lunch at my home the next Saturday. Following are notes, both handwritten and taped, reconstructing our conversation. Only

once did Fabo ask me to exclude an anecdote. The text has been reviewed and approved by the artist. A follow-up query was sent December 30, 1990 asking the artist to please contact me should any other changes be made. There was no response.

fig. 33. Andy Fabo. "Sweat Lodge Vision," 1986. Oil, copper, and wood, 2.4 x 1.2m. Photograph by Tony Wilson.



I began the interview by asking him what was his reaction to the questionnaire itself, its format, when he pulled it out of his mailbox.

FABO: For something as complex as art, it seemed awkward and narrowing in a way. A lot of times I couldn't come up with straight answers for various reasons. Even on the simplest things, I checked off both yes and no.

That was true. As we both noted, there on the first page of the questionnaire was an example of his multiple answer when only one was requested. Fabo had checked off both yes and no in response to my query about wanting to construct a work of land or earth art, and yes and no if he had actually completed the work. Moreover, the artist had then written that the work existed in "Alberta, foothills, badlands, mountains." What did he mean?

FABO: The natural artistic response to any activity is "I want to do that."

As he explained, certainly he has when camping out in the bush rearranged a rock, a stick, a stone, and that's one way of answering the earthwork question positively, but because these constructions have been spontaneous activities--"like having your feet in the water" or "drawing in the sand"--they are not really works of art because they are not then presented to anyone else. They lack that intentionality.

FABO: It doesn't become part of your oeuvre; it is not what you are focused on. They are just works that I was preoccupied with at the time. Had I a video camera with me as the water washed away the sand, I would have recorded it and said "this is my work." I would have put some kind of frame around it.

Fabo maintained that to call his small, spontaneous constructions "earthworks" would be to trivialize the work of such artists as Richard Long and others who have given much thought to the making of earthworks. Nevertheless these personal, spontaneous responses to the pull and forms of the land are experiences which he believes later become part of his studio work.

FABO: Stephen Andrews, for example, tells this anecdote about someone saying "when I bake a pie it's art"--this was at a gathering of different eccentric gay types, you know the sort--and a lesbian replied, "when I bake a pie, it's fucking work." I think that is the kind of intentionality that matters. It's great to think that art is integrated into life and anything you do can be art, but that's really soft, fuzzy thinking. That is why I checked off both yes and no.

Art is all possibilities. I've thought about earthworks. I've thought about every possible medium, but at some point I've had to make choices, to do what I do well.

FABO: When people ask me if something is art...? It's a pointless question. I don't really care what art is for others. Ask the artist if it's art. Ask yourself if you like it.

In his gallery talk the previous week, Fabo said that art, like medicine, is a gift economy--an idea he attributed to his reading of Lewis Hyde's book, The Gift. We talked about the function of art and of the artist within the community.

FABO: Art has such an awkward existence within our culture, our economy. It doesn't fit very well within a capitalist system. Other archaic forms exist today, but they are not part of this system either. Friendship once existed, but now--oh yes, it still exists, but it's not what's really needed--we have networks of acquaintances today. That is what's needed.

KORP: Is gift, or gifted, then something like a free exchange? If you are gifted, if you have that sort of strength, that sort of power to create, to heal, are you obliged to give it out?

FABO: Yes. I think so. This is what Indian-giving actually was. It wasn't taking something back. Europeans really misunderstood that. Indian-giving was an understanding that something was to circulate within that economy freely. It will eventually come back to you because you gave it out.

KORP: What you were a little boy, what did you want to be when you grew up?

FABO: I always wanted to be an artist. My mother and father encouraged me, but I don't think they actually believed I would become an artist. It's just not something you can become. I did have a grandfather who was an artist, but he was very much a sort of country gentry. He lived in the south of Hungary, was a schoolteacher, ran the town museum, and collected Hungarian folk motifs, which he compiled into design indexes. They are all hand-made books. Of late I've tried to reference this work of his. There's a serpentine line that I use which comes from those folk motifs.

KORP: This sounds as though you have had formal art history training, that sort of didactic training in tracing an iconographic motif. True?

FABO: No. To tell you the truth, my art history training was so mediocre. I had a year or so of galloping-through-art-history at university, totally by the Janson book. My teacher was terrified if you thought things were a little more complicated than Wolfflin's criteria for great art.

We talked at length about dreams, Fabo particularly recounting the impact of those he described as "contact dreams," in other words, when the person sleeping next to you is dreaming and you can enter that dream by having the same dream at the same time. Fabo said such dreams are very task-oriented. He believes they are meant to help the dreaming person resolve the conflict that has created the dream. During the months of his lover's dying, there were many instances of "contact dreams" which the two men shared. Their shared dreams aided in the psychic healing each lover needed, and were very important phenomena. Some of that is now visualized in Fabo's current work.

He had written, too, that "Several of my works have 'predicted' the future. But I know in retrospect it is my deeper consciousness (the first-learned) perceiving things before my analytical mind 'does'. There's a certain amount of denial in the consciousness. Here I talk about death imagery that appeared before my lover was diagnosed as having AIDS."

The most common motif in Fabo's dreams throughout his life has been that of flying. In these dreams he glides along the ground, or not very high over the buildings--"at bird height mostly"--and is propelled by his arms which feel distinctly rubbery. There is little animal imagery. He recalls only dreams of alligators which occurred when he was a little boy, but not now.

KORP: How do you view the Windigo then, as animal or human?

FABO: The Windigo is a Sasquatch-type character. He has feet of ice, a heart of ice, humanoid, sort of a werewolf. His aspects are tied to the North, but more than that I like the vagueness and transformative qualities of him. He is the landscape, you know. He enshrines stone and ice, plus the animal world and humans. All of the Indian versions are quite fluid about him. He is a force of evil that keeps on changing, a natural force.

KORP: How then do you characterize Nature, or the natural world?

FABO: Multifaceted. Every time I am out away canoeing and camping, it is always intimidating at first. Then it stops being like that. When I am ready to leave, I am always in great shape. We are as humans so inconsequential to nature. We do not matter. Getting out to the bush is like finally getting hold of an old friend. You keep making excuses about doing that, and something else always seems to come up. Then you do get out there and it's as though you had never been away.

In talking about working rhythms, how you ready yourself and the studio to get down to work, Fabo said that he'll busy himself with all sorts of inconsequential tasks like reading newspapers, but he recognizes this is not so much avoidance of work as waiting for the tension to build-up so the work has to come forth.

FABO: Then it's like the breaking of a dam, the flood comes, and the working rhythm is dreamtime, something like that of what I think the Plains Indians saw in their visions. My best work comes then.

Noting that the artist had several times referred to Indian customs and teachings and that from his long-haired appearance alone he might be mistaken as native, I asked about his use of Indian motifs as a non-native. Just how did he come upon these things, were they part of his growing-up in Alberta? Fabo had written that he was not trying to appropriate the spirituality of native cultures: "I assert that Native Indian cultures are within my experience because they are within my world--even my childhood--and yet I acknowledge that my relationship is far different than a native artist's. On the other hand, my relationship with European cultures is also far

different than third- or fourth-generation Canadian artists, which is something that art critics like Philip Monk or Ian Carr-Harris refuse to reckon with."

FABO: Growing up in Calgary when I did, the big event of the year was the Stampede and the really big event was the Stampede parade. At that time people from every Indian nation close enough to get to Calgary, went to Calgary. As a little kid just being in that crowd watching for an hour all the Indian nations come by in full regalia was very impressive, spectacular--especially for a kid who was as visually oriented as I was. My colour sense comes from that. I remember turquoise and cobalt blue beading, white buckskin. It's just beautiful.

Where I lived was close to the Sarcee Reserve. The Catholics did a good job entrapping all those Indian nations, so I didn't go to school with Indian kids because I didn't go to Catholic school. But every year my sister and I got shipped down to the Flathead Valley and we would play with Flathead Indian kids on the beach.

My visuals are legitimately derived. The first museum I was ever in was the Plains Museum in Browning, Montana. The first artwork I ever saw was either Indian or Hungarian.

In response to the questionnaire query concerning travel to religious sites, Fabo had written that "probably the most notable is writing on stone south of Lethbridge, a modest but magical badland valley with glyphs." I asked him to describe this site further.

FABO: When I grew up I didn't even know they were there. Calgarians always go to the mountains, not to the badlands. I did set off to find them, but we knew they were there somewhere. The valley itself is very human scale. Rather than being monumental, most of the hoodoos are only about 18 feet tall. Yet there's something eerie about the valley, sagebrushy, scrubby kind of dry land. It's in the Palliser triangle. There are both glyphs and pictographs. A certain number seem to have been made before contact, the late 1700s. It's a Blackfoot site. At one time the glyphs were undervalued. What happened then was that kids would come out from school and add their graduating class graffiti. Now they're over-valued. Because people have been sawing them off, there is a fence around the park and you can only go in with the warden who acts as a tour guide.

The traditional Blackfeet are afraid of this valley. They never camped in it. They camped on the

mounds above it. It's ironic that there is now a big campground in the valley itself. There's a story about a Blackfoot woman who passed out and said that she should never have come to the campground because there are images of death. She went back to warn the members of her band not to come to this site unless they had a clear intention, a good reason for going there. And that, of course, would be a religious reason, to go for a vision quest, to have a confrontation with death.

Our conversation turned to experiences of kratophany or mana obtained from the particular sites in the landscape. How are these experiences to be understood without traditional beliefs?

FABO: The skeptic in me comes to that petroglyph site, I know I am moved by it visually, but being the good deconstructionist that I am, I do not know how much of my own experience I am bringing to it or if I am reacting to primordial forms that everyone can react to. I do not know what to do with that dilemma. I don't have sleepless nights over it. I cannot resolve it, but I do not know what to do with the two sides of that question. Places like that create a whole multi-sensory experience and that really focuses you.

KORP: What makes art religious, as opposed to sacriligious, or merely secular?

FABO: Given that question, even though I recognize shamanism as a religion, I cannot help but immediately think of Christianity and of church murals and that sort of thing, not Iroquois false face masks. That's because the West has circumscribed religion so much and made art into a narrative of doctrine. A few artists have managed to break that down, but not many. I know Inuit masks are religious, but it's not my first thought when I think of any art being religious art.

KORP: Would you take on a religious commission if offered one? Would you, for example, do a church altarpiece?

FABO: No. I don't think I'd do an altarpiece--no matter what the circumstance!

Fabo explained that his refusal came from his feelings of disgust and dismay at the homily an Anglican priest had offered at the recent funeral of a friend in Montreal.

FABO: The priest did a number I could not believe. He described how Nelson had come to Christ in the last two weeks of his life and, according to the priest, has chosen to die on the date of the feast of the Ugandan martyrs.

According to Fabo, in the normal give-and-take of everyday life, there are awe-inspiring things. Doctrines of heaven or any sort of after-life thereby trivialize life and what life means. As he explained, one of the more extreme ways one can come to understand that is to see someone die. The living person dies, becomes an object, and that in itself is a transformation.

Where does all the energy go, the life energy of the once-living person? Fabo believes it gets caught up in the work that person produced over a lifetime. It enhances, re-energizes, brings it more strongly alive. That is why, for example, we value more the work of dead artists than of living artists. We instinctively cherish the objects made by those who are dead. Not because that person will make no more, but because the artist's life force now abides and lives in the work. It may become stronger over time.

Andy Fabo also believes ideas have a life of their own and they will take on life as they are needed. He pointed to the growing significance of Michaelangelo's "Dying Slave" both as a motif in his own work and now one appearing in the work of other artists concerned with AIDS. A powerful visual motif spreads, not because it's trendy, but because in ideas there can be something magical, something religious and healing, something life-enhancing and validating.

DONNA HENES

Date: July 19, 1989

Place: Brooklyn, New York, in-person interview, 2 hours

Permission given to quote by name July 19, 1989.

Donna Henes, age 44 and self-described as an urban shaman, is a performance artist whose work--"site transeformations," an ongoing cycle of celebratory seasonal rituals--has captured the imagination and participation in 9 countries of very many numbers of peoples over the last 15 years. Is it possible to stand an egg on end? Yes, if it's the spring equinox--as thousands of ordinary people, who have stood eggs on end that day under Henes's guidance, will attest.

In "Dressing Our Wounds in Warm Clothes", Henes constructed an evocative public sculpture which encompassed the whole of Ward's Island (122 acres) and involved the 4,159 patients, staff, and friends of the Manhattan Psychiatric Hospital in its making--April 28-June 21, 1980. Henes requested public donations of "your ever-favorite, energy-endowed and energy-inducing items of old clothing (the one you wear for luck and comfort, the one you save for your safe-keeping)". Then tearing this clothing into fabric strips, the artist tied 4,159 knots of fabric strips to trees, shrubs, standing structures about the island..."in the tradition of the women from almost everywhere who visit the healing waters to pray and make supplications for health by knotting their torn clothing into the trees." The executive director of the hospital, Dr. Gabriel Koz, has written that this work "could almost be a capsule summary of our aspirations.... The experience has been good and meaningful. It has touched so many."

Donna Henes was suggested for my study by another New York City artist who has long admired the imagination and public participatory character of Henes's work. We met at Henes's home in Brooklyn.

Following is a reconstruction of that conversation based upon my notes and a 90-minute tape recording. The text has been reviewed by the artist and her corrections are noted in boldface. A follow-up query was sent December 30, 1990 asking the artist to contact me should any other changes need to be made to the text. Henes responded with a postcard January 22, 1991 approving my use of the text as is.

fig. 34. Donna Henes. "Cocoon Ceremony," Lake Margarethe, Michigan, March 1978, from Ritual Tranceformation series. Photograph by Sarah Jenkins, supplied by artist.



KORP: What prompted you to fill out this questionnaire when you pulled it out of your mailbox?

HENES: I was interested in the topic, and your questions were interesting.

KORP: How did you discern what the topic was? I was in something of a muddle when I put it together, and it is an exploratory study.

HENES: You titled it "Sources of Archaic Motifs...", and the very first question asked about blood, earth, water, sun. That caught my attention.

KORP: You didn't differentiate among the four motifs--although most people did--however, you wrote your focus was on the cycles of the seasons because the earth is "needing of protection and respect."

HENES: Yes, but the last sentence of my statement is the most telling. It's not just the earth, it's the interconnectedness of all life in the universe.

KORP: In the materials you sent me about your work (and I've read every word), I couldn't quite discern at what point in your life you chose to make that the focus of your work.

HENES: It was as I've written--a vision, something like a vision from the top of the mountain. Epiphany is the better word. I didn't see anything. A friend sent me a finely crocheted bit of veiling. I put it over my head and spontaneously called aloud: Spider Woman! That was in 1975. From then on it's been a very conscious choice on my part. Before, I was dealing with this stuff but I hadn't put it together. I didn't understand it. I make it all up as I go along, then I take the reading afterwards. It's always coherent, consistent, clarified.

KORP: I always say when I'm working, I'm wading in the water, and that it's not until I'm finished or nearly finished that I find out how correctly I've been doing something--but I haven't planned it that way, or any way.

HENES: I know.

KORP: I'm curious about two things. How site-specific is your work? And, if you are unable to carry through a earthworks project, what is the level of frustration you feel?

HENES: I think because I have been living and working for so long on these things, and never having an abundance of anything to do the work--time, money, resources--and because it is part of my own personal aesthetic, my work is quite minimal. I've never attempted a project beyond my ability to do it. If I want to do the work badly enough, I do it. Everything is site-specific. The site is not only that place, it's that place in time and energy. I would not decide to do something I could not do. My work is not grandiose. I don't need to rent 17 earth movers to do it.

KORP: What's the biggest piece you've done?

HENES: The series of celestially auspicious events is the longest and biggest work because it is ongoing. I've been working on that for 15 years--but the actual time is often one day, or it might be several hours, for example, the 40-hour chant for peace.

KORP: When the work is realized, do you feel a letdown? Or does the event now take on larger dimensions for you?

HENES: It depends. The event-type work produces a letdown often because I've spent so much energy on the work. It's like swimming the channel. You spend a lot of energy gearing yourself up for it, months and months. And you give out so much energy. Yes, there's a letdown for me afterwards, physical and psychic.

KORP: In your press photographs and clippings promoting those events you look radiant.

HENES: And then afterwards, I'm exhausted. That's true. The process of doing something carries me to great lengths of endurance, then I do collapse. But in terms of the physical works, the actual installations, I am energized when I make them, restored. It's just me and nature. I am not giving out more energy than I'm getting. It is the opposite. Those are really my meditations.

KORP: What is the ratio of event to installation works?

HENES: I go back and forth. One follows the other.

KORP: On the second page of your questionnaire, you spoke of the artist having a moral responsibility to the community. Could you elaborate a bit upon that?

HENES: That is exactly what I mean. Art is tranceformative. Right now we all have a large responsibility to do what we can to change direction. We seem to be on a kamikaze course. Artists are visual, if

not visionary. Certainly we are creative, but so much contemporary art is negative; it does not offer an alternative way to see things. We don't need to be told something is ugly or crazy; we know that. We need to be encouraged, stimulated, catalyzed into thinking in other ways. Artists can help people do that.

KORP: You speak of our being on a kamikaze course--

HENES: Our species is rapidly destroying the planet. Some societies are healthier than others; ours is not very healthy. I mean Western, Judaeo-Christian, patriarchal.... The U.S. is probably the worst"

KORP: Are you saying then that the artist's community role is one of changing perception and that carries a moral dimension?

HENES: Yes, that is what I mean--changing perception, raising consciousness, whatever. I'm not interested in political art. You cannot change politics or economics anyway until you change your own perceptions. Our culture is having trouble doing that. The Soviet Union may be changing certain economic structures, but they are not changing their overall perceptions any more than we are. We are much more alike than different.

KORP: One artist told me that she sometimes has trouble reserving time for her own work because people seemed to rely upon her to advise and counsel them. She wasn't sure why this was so, or why people entrusted her with their secrets. Does that happen to you, too?

HENES: Definitely. Mama Donna. Somebody named me that.

KORP: What do you do about that?

HENES: Use it. Definitely. I am interested. Everybody has a story, and no one is ever uninteresting. It is a matter of patience, and that can be trying sometimes. But I feel that is part of what my work is as a shaman. If I claim my role as an urban shaman, that is part of what it is. I am certainly not a therapist, nor a minister, but people do need people like that--shamans.

My work has absolutely nothing to do with art history. I have very few heroes or heroines in art history. My heroes are those who have played a spiritual role in their cultures. In terms of thinking about what I do, the closest job description I have is not artist--it's shaman.

KORP: You stated on your questionnaire that visionary experiences have been frequent in your lifetime and have been important to your work, more important than life crises. You listed the particular ages when these visions occurred and stated that since the age of 30 they have been happening all the time. Do you mean you feel yourself to be in a continuing state of exhilaration in your life now, the sort of thing Joseph Campbell calls "following your bliss?"

HENES: Exactly. Exactly. I call it sometimes "being on the miracle trail." But that's from my point of view. If you look for miracles, you will see them. I can isolate certain real, clear, knock-you-over-the-head experiences, but I think in the last 15 years I've finally got it through my head what my destiny, my mission is. I feel I am clear about what my work is, I know what it is. It's now just a matter of how best to do it. That's up to me, but I know exactly what I am supposed to be doing. Continual reaffirmation is one way of describing that sense of sureness.

KORP: Is it visual, in the sense of a widening of the eye?

HENES: Sometimes that, sometimes dreams, sometimes a series of circumstances--co/incidences that I cannot deny because the message is so clear. It takes different forms.

KORP: In your dreams is there repetitive animal imagery?

HENES: Absolutely. Birds. I'm surrounded by birds. Birds fly in my windows. I find dead birds all the time. I take photographs of birds. I have bird messengers in my dreams. The birds vary, but I don't think that really matters. I had one dream of someone who is a good friend of mine saying to me: "I know the bird god is (goddess?) for: To help you change your life."

KORP: And then you can take that to mean "ess, ess," "eat, eat," or "esse", to be?

HENES: True. All true. But in my waking life my messenger is a spider. I really trust them. If a spider crawls out of something, I know it's a good omen.

KORP: What is the relationship of vision to life experience in your work as an artist?

HENES: They are so intertwined. I use it all, everything. Vision influences the way I work, my power to do the work.

KORP: When you were a little girl did you know you were going to grow up to be an artist?

HENES: No. I was going to be a writer. I wrote. I wrote seriously. I didn't think visually as a child. I wasn't interested in drawing pictures when I was a kid. I liked to change the environment I lived in--even as a kid. I was "doing my room". Then when I was 25, I had a fire in my loft and everything was destroyed, my manuscripts, everything. It was devastating. I went back to graduate school and became involved in art then. It's taken me all these years since to put the writing together with the art. They go together, it all goes together.

KORP: What were you studying in graduate school?

HENES: I went back to get an M.S. in art education. I like teaching. A good teacher is an artist. While I was in graduate school, I had a number of studio courses. One was taught by Sherman Drexler. He was the teacher who gave me permission to change my life. That's when I became an artist. He opened my eyes.

KORP: What is your response to the use of native themes by non-native artists?

HENES: That is a good question for me right now because in a few weeks I will be in Thunder Bay, Ontario. From what I understand of the gallery's mailings everyone seems to be involved with native rights and struggles, land claims. Use of native themes by non-natives? I know it doesn't work. It's reprehensible when people like Lynn Andrews, for example, usurp native imagery. Even the nomenclature of your question seems funny to me. In Canada you say "native"; here, well-thinking liberals say "Native American". But I've never met an Indian who has said that. I've met and known a lot of Indians in my lifetime, and everyone says "Indian."

KORP: Natives in Canada say "Indian" also when speaking of themselves; but I usually don't--unless I am in a native group and have that permission. I try not to use the name "Indian" if I am speaking to a white person; I'll say native. I don't believe I have permission to do otherwise. In my writing I will use the adjective "Amerindian" if I am also using the adjective "European". If I know the tribal name I use that; when I don't know it...? Indigenous peoples. This is a contentious, difficult time for native peoples in Canada. So. If Lynn Andrews is reprehensible...then here you are, "Spider Woman of the Hopis," off to Thunder Bay?

HENES: No, no. No. I am not Spider Woman. I have never called myself Spider Woman. I called the work "Spider Woman Series." I never called myself Spider Woman. What do you do when something like that comes to you in a vision? The bizarre thing is that phrase came out of my mouth. I didn't know what it meant. Later, someone gave me the BOOK OF THE HOPI to read. Then I started researching it. There are references to a spider deity in practically every culture.

KORP: When you were later given the BOOK OF THE HOPI, did the donor know of the incident with the veiling?

HENES: Did they or didn't they? I don't know. That is a good question. I assume yes. But at the time Spider Woman meant nothing to me, nor to most people--certainly not New Yorkers. This was 15 years ago, remember. I don't use anything from any particular culture really; however, I will often do things and afterwards discover what I have done does have meaning in American Indian culture, mythology. For example, part of the Spider Woman series includes wrapped trees in red. In 1979 I was driving into Canada from New York State. I said, "Indian land." Two seconds later we passed a sign saying Akwesasne. The next thing I knew the car is swerving off the road, up the hill, and I'm driving up to an Indian cemetery. I got out of the car and I started looking for what I was supposed to see. I was supposed to see something. The caretaker appeared, an old guy, lovely old guy, and he asked me if I needed help locating my ancestors. I told him the truth. I said I didn't know what I was looking for, just something I was supposed to see. Then I did see it. A grave marker. A traditional Mohawk grave marker. A stick, wrapped in red. I didn't know that tradition.

That is why I don't feel I am taking Indian practices to use in my work. I had no way of knowing what I was supposed to see until I saw it. That kind of thing keeps happening to me.

KORP: I understand that sort of experience. It's happened enough times in my own writing. I do find I have re-created a mythic reference--of which I knew nothing when I started the poem. It happens most often if I'm just working--in a pedestrian sort of way, but it's going really well, and I'm pleased--then, close to the point of finishing the poem off, I'll wonder if the metaphor has some other meaning. When I check a dictionary, I am startled to see how close I am to a mythic reference I didn't know I was working with. All it takes then is a bit of polish to point it up.

It feels like being given a gift. Some people

explain this phenomenon in terms of past lives, or genetic cultural memories. How do you explain it?

HENES: I believe in reincarnation. I definitely do. My first experience of this was bizarre, but it totally convinced me. It was about 8 years ago. My friend's mother has been dead for quite some time, but she communicates with her mother via a Ouija board. She asked me one day if I would work the board with her. I'd never done this before. She contacted her mother. Her mother came through and asked me if I had a spirit guide? I replied that I didn't know, except for birds. Her mother said I did. Then another voice came onto the board. Everything was different--the rhythm, the speed. The voice spelled out the name Kanin. She said that she was my mother in my very first life in Siberia, a million years ago, and that we were both power women, and we worked as a team and had died together.

KORP: It doesn't bother you that human race has not been dated that far back--or, at least not Cro-Magnon?

HENES: It bothered me a lot. But every book I read keeps extending the time line back. I thought the voice interesting on several levels--a. and most apparent in this lifetime, my grandmother was from Russia and she was a revolutionary. She was sentenced to life in Siberia. Then an amnesty was declared and she and her husband eventually came to the States. So I feel a strange, romantic resonance about Siberia anyway. Then, b. I've discovered that the way that I work...I get chants. I don't make them up. I just get them, I receive them. They come out of my mouth.

In terms of the way I work, I work most similarly to Siberian shamans. Many scholars say that is where the beginnings of shamanism are. I don't like Michael Harner's books on shamanism, or his techniques. He makes you think shamanism has a right and a wrong technique. Well, I don't see it. There is no universal way.

I don't go underground; I fly. I wear a jumpsuit always for every ritual. It's a flight suit, an Air Force flight suit. It's covered with medals, things people have given me--metal things. Ten years ago on New Years Eve, I did an event to wrap up the last decade. I wrapped the wings of the angel at Bethesda Fountain. She held a disco ball, and there were long streamers which the crowd could dance with like a maypole. I was dancing and then I saw her--my bird goddess! My bird goddess is an angel.

KORP: Another part to that, of course, is that it is our grandmothers who teach us anything good at all to take away with us--not often our mothers.

HENES: Believe me, that's true. My grandmother was incredible. The day after my experience with the Ouija Board--and I've never had another one--I looked at a map of Siberia. There above Archangel, the northern-most city in the world, is a peninsula--Kanin. I have not the slightest doubt in the world, not the slightest, that is where we were together. She said we were together for three lives--"like sisters, but not sisters." I take that to mean we were once nuns, not witches, nuns. The last life we had together was at the beginning of this century in the southwestern American desert. So maybe this is where Spider Woman is coming from. Don Juan talks about the golden filaments coming out, and that's Yaqui. It doesn't have to be Hopi. Spider woman is everywhere in that southwestern desert area.

KORP: You've used knots quite a lot in your work. Is there a reason?

HENES: Yes. Knotting, weaving, braiding, wrapping. It's all just an allegory for how the universe works. That's being borne out now by the new quantum physics, but people have known that always, the world over. We're held together in a web. I'm not a scientist. I just know that.

KORP: You've listed English and Spanish as your languages. Without your knowledge of Spanish would you be able to feel the same degree of empathy for the American southwestern peoples?

HENES: Knowing Spanish has been critical for me in that way. Partly because I've traveled in Mexico. I made a pilgrimage once long ago to visit a well-respected Mazatec shaman, a woman now dead. She didn't speak Spanish, but through an interpreter with whom I could speak in Spanish, I spoke to her. Who knows what nuances I missed. What I did get was visceral. Words were not even that important, still I could not have found her had I not known Spanish. No way.

KORP: Explain visceral, please.

HENES: Visual, tactile, emotional. We shared an understanding. She recognized me. We hugged each other. She was on her death bed. She had little energy. I was just getting mine, and she was losing hers. Something happened, and she just hugged me and held me.

It had been a phenomenal trek, physical and psychological, to get to her. Years before I'd had a power dream on top of a mountain after a very long fast. Then the night before getting to this woman, something happened

which replicated the dream closely enough so that I was no longer scared of what I was doing, of whom I was going to meet. I knew I had done this before. Later, a Chicana friend of mine, who is also an Indian, told me the dream and the event were tests, and that I would never have seen this woman without being tested. That journey had its roots 14 years before in Switzerland.

Language was actually the least of all the ways we communicated. Knowing Spanish enabled me to find her, but we didn't communicate in Spanish once I was in her room."

KORP: How would you define religious art?

HENES: When I think of religious art, I think of church art--icons, tapestries. Rather specifically Christian art because I was raised Jewish and there is no Jewish religious art. My first take on religious art is Christian. I do not think of Buddhist or Taoist art. Now if you ask me what I think is spiritual art, I'd have a much broader category. Tranceformative, inspirational, entrance-ment.

KORP: Is your work spiritual?

HENES: Yes. I think it is. I also include ceremonies when I think of spirituality. You see half the problem is using the word "religious"; the other half is "art." People who've made truly religious art, don't think of it as religious or as art. African masks were never made as art. The languages of many indigenous peoples usually don't have words for religion or art. I think the phrase "religious art" pretty much has to be that which is Christian. Westerners feel indigenous people don't make art. They make artifacts.

My work is process, the process. Celebrating celestially auspicious occasions means an event every six weeks. I've been doing that for many years now. The recovery from one event is often a ritual--many of my rituals are recovery rituals--and it is a necessary re-energizing for the next event.

PETER HUTCHINSON

Date: July 27, 1989

Place: Telephone interview, 3.0 hours

Permission given to quote by name, July 9, 1989.

Peter Hutchinson, age 59, born in the United Kingdom and of Pakistani heritage, is a well-known American artist whose photographs of temporary installations--which he has built on sites as various as volcano rims or the ocean floor or his own backyard--have been widely discussed as both performances and as earthworks. Carol Hall in her essay "Environmental Artists: Sources and Directions" (ART IN THE LAND, edited by Alan Sonfist, New York: Dutton, 1983), writes of Hutchinson's work, the "idea of time has always been an important part of Hutchinson's work and thinking." Hall goes on further to say that "Nature, to him, is something that must be overcome or tamed..."

Hutchinson, once New York-based as an artist, has for many years lived in Provincetown, Massachusetts--as lovely, lively, and interesting a village as I have ever visited. In our telephone interview, we chatted on genially, finding many topics of common interest to us both, some of which--of course--had nothing to do with the questionnaire project itself. Hutchinson made two requests of me when I arranged the telephone interview: no tape recording; please send a copy of what I wrote up about the conversation for his review.

Following is a reconstruction of the pertinent parts of our talk, some of it contradicting Hall's writing. The text has been reviewed by the artist, whose corrections are indicated in **boldface**. A follow-up note to contact me if there were any possible further corrections needed was sent December 30, 1990. There was no response.

fig. 35. Peter Hutchinson. "Floating Calabash," 1969,
near Tobago, West Indies. calabash, sea water. b/w proof
photograph, 8 x 10" for 20 x 30" colour photograph.
Photograph supplied by artist.



KORP: I have just been reading over Carol Hall's little essay in Sonfist's anthology before telephoning you...

HUTCHINSON: You know I have not been able to get hold of a copy of that book. I've not seen what she wrote.

KORP: She quotes several statements of yours.

HUTCHINSON: People are always using bits from pieces that I've written and sometimes I am just amazed to what ends they've used them. She didn't interview me. Although I've always requested that interviewers send me a copy of what they write, they almost never do.

KORP: Not to worry. I will. I've been sending my notes out as fast as I get them transcribed. So far, only one artist has had any problem with what I've written. The rules are that you have the choice at any time to request anonymity. That is no problem.

Hall emphasises in her article the photograph as the outcome of the work, rather than the work itself. Somehow that had slipped by me years ago when I first learned of your work. It was the idea of calabashes strung together under the sea which stayed with me, or lines of bread mold decomposing. Are you then more properly a photographer? Performance artist? Sculptor?

HUTCHINSON: All of my installations or constructions have been private works, almost done in secret. And all have been temporary. They are designed to be photographs. The photograph is not a documentation of the work. I mean it to stand as the art itself. My photographs have almost always been single prints, original photos, only sometimes are they very small limited editions and I make it clear that the edition is limited. I don't like performing. I'm terrible in public at anything.

KORP: Do you develop your own photographs?

HUTCHINSON: No, I don't. I'm not interested in manipulating the image in a darkroom. The developing of the photograph is something I view as an intermediate stage.

KORP: I'm impressed by the audacity and bravery of your putting on a SCUBA outfit to go deep under the water to build some of these photographic renderings. Mind you, I say this as someone who washed out of her first SCUBA class last fall. Quite unexpectedly, I panicked.

HUTCHINSON: I've never taken lessons, I just tell them I'm certified, but I'm not. I always go down, however, with a

dive master. I've stopped doing deep water pieces. For one thing, underwater is under the water, no matter how deep it is. For another thing, you lose the reds in colour film after the top 10'; there's not enough light. Lately, I've just been using a snorkle and staying in shallow water.

KORP: Have you always built your underwater constructions yourself?

HUTCHINSON: Yes, or almost always. One time I didn't. I was in a show with Robert Smithson and Robert Morris. What I'd planned to do was drop bags of bread on a long rope into the ocean and photograph them. The surf, however, was so strong that I couldn't get out into the water. I tried walking forwards into it wearing my flippers, and I tried backwards. Finally I gave the rope to a couple of surfers who dropped it off. That was the piece. No photograph, of course, was ever made. For some reason, Tom Wolfe chose to write about that in his book THE PAINTED WORD. How he even heard about it, I do not know."

KORP: On your questionnaire, you indicated that water and earth were both equally important. Do you attach symbolic meaning to those elements?

HUTCHINSON: I like water because of the lack of gravity, the space, and the shifts of colour. I don't think of the sea bottom as earth. It's actually sand. My earth pieces are all very low to the ground. They are sculptures, but they grow. For instance, I have planted hedges and flower rows along the lines formed when I've thrown a rope out upon the ground. I really am a dedicated gardener. I love the rain, things grow.

KORP: How would you characterize nature, what meaning does nature have for you?

HUTCHINSON: I feel very much at home in nature. I feel I understand it, and am part of it. I don't like to use moral terms when speaking of nature. It's not something to be controlled, dominated. It's changing, always has been changing. We do have to do something with what's left. Each of us can do something.

My garden is registered as a "natural wildlife habitat". You can provide shelter for birds and insects in a garden, and I like that. People can do their little bit just with a garden. The English wrecked those islands, but then they've worked with what's left.

KORP: I am confused by a seeming contradiction in your questionnaire. You listed your religious upbringing as

Congregational, checked off no to Q.7--a question which prompted statements of belief in reincarnation from a number of people who said yes--and then on Q.17 you wrote you felt an empathy for Pakistanis "from racial background (past)". What did you mean by "(past)"?

HUTCHINSON: That does look confusing. My great-grandfather was from Pakistan. That is what I meant by "(past)". I also wrote down that I felt a certain empathy with the American Indian, including those of Mexico and South America, because of a series of visionary experiences years ago. I had a sense then of having a fore life as an American Indian. I don't think that now.

I really am a logical positivist. Nevertheless, I am interested in paranormal phenomena, like telepathy. I know that is possible. The brain can act differently from day to day. There are loosened states of consciousness. You don't need an explanation like reincarnation to account for that. People do have differing capacities for understanding, for information; and those can be changed by stress, chemicals, all the things which can affect your biological make-up as a human being. For instance, people are always wondering why they like the things they like. I don't. I fell in love with Provincetown the first time I saw the place. It's not difficult to know why. It is not that much different from where I grew up in England.

KORP: If I have your biography sorted correctly, it appears however that you began doing your earthworks just following those visionary experiences. Is there a relationship?

HUTCHINSON: Yes, there would be. Those visions seemed like revelations to me, true revelations, not something that a psychiatrist could have led me to understand about myself in any other way. I had been confused for quite a while, part of that was coming to a new country. Because of the visions I was able to realize what I really liked in life, and I was able to do it. Even as a young child I had loved gardening. Somehow that had been lost over the years, then I recovered it. I'd been locked in a studio doing geometric paintings.

KORP: Could we talk about dreaming a bit? Have you experienced contact dreaming?

HUTCHINSON: No. But I have trained myself to be conscious of myself when I am dreaming so I can affect the choices that are possible in the dream. I've even tried to write messages to myself to read when I wake up from my dream, but I haven't been successful so far with that.

KORP: Do you dream about animals?

HUTCHINSON: I often dream about a pet dog of mine who's been dead many years. All I am doing really is recreating a nice time in my life. If there is more meaning to it than that, I do not know it. It is incredibly difficult to interpret your own dreams because they are in code.

KORP: Have you flying dreams?

HUTCHINSON: Oh yes. Continent-wide without trying. Many times I've had those dreams. But in the conscious dreams I've spoken of, I can't fly like that. I have real difficulty. One of my friends laughingly remarked when I said I couldn't fly in the conscious dreams, "can't let yourself go, can you?" And I have swimming dreams--effortlessly, clear across the ocean. It's wonderful. All of that. Sometimes I just glide, almost like skateboarding down the road; sometimes I fly as high as the birds. One time I flew up to rooftop and I was jostling for space with the pigeons. That was fun.

KORP: Some artists have spoken of working into a trance state when working. Does that happen to you?

HUTCHINSON: Not so much a trance state, more of a self-hypnosis. I am totally unaware of my body, time just disappears. It happens when I am gardening and when I am working in my studio. Things seem to come so easily then. I wish I could do it all the time in the studio. For example, sometimes I want to join two photographs of landscapes together from different continents into a seamless whole. This seems impossible to do, and it shouldn't be possible, but somehow, sometimes it happens and I can do it. If I thought about it too much, I wouldn't be able to do that.

KORP: Do you have things you have to do before you will settle yourself down to work, work place habits like cleaning everything first?

HUTCHINSON: Yes. Cleaning, paper work, all those things. Sometimes I have to go days being nice to myself, being selfish, just to get myself into the right frame of mind to work. I love deadlines. I beg people to give me one. I need deadlines to set up a tension. Then I get the work done, and it's always on time.

KORP: You studied to be a plant geneticist. Isn't that why you immigrated to the United States? Yet here you are an artist. Many of the people I've spoken to always knew

they were going to be artists. Is that what you wanted to be when you were a child and just got sidetracked?

HUTCHINSON: I love telling the story of how I decided to become an artist. I've told it many times. The ones who know when they are children that they are going to be artists are the lucky ones. I wasn't one of them. I was 23-years-old and just beginning my coursework at Illinois State University in agriculture. When the first vacation break came, the campus simply emptied. I had no idea what to do. I had very little money, but I decided to hitchhike to New Orleans.

When I arrived I had only \$2.50 to hitchhike back with. I decided I could spend a very little bit of it on one drink in a jazz bar in the French Quarter. In that bar I met "Crazy Ed". He was a street person, really; but he had a religious aspect about him. He carried a book he said was the "world bible". It had nothing, nothing at all in it. Well, I bought him some beans. He was so impressed by that I guess because he knew I was almost broke that he nipped into a bar and brought out a painting and gave it to me. Insisted I had to have it.

I had no idea he'd stolen it; I was simply so astonished by what I was holding in my hands. You see, I had never seen a painting before. I had simply never thought about paintings, or that artists were real people, or anything like that. Then he took me to meet some artists, they put me up, and one even painted my portrait. When I returned to Illinois the first thing I did was to change departments. I had to study art.

That is how I got to be an artist. I was lucky, though. If I had not already been at school I wouldn't have known how to be an artist, or where to be an artist.

KORP: You had never seen a painting before?

HUTCHINSON: That is correct. I wasn't a country bumpkin. I'd had a public school education in England, but my school was literary-directed. I knew Shakespeare inside out. I didn't know anything about art.

KORP: I can understand that. I had never been to a concert or a play or even to a bookstore before I entered university. But what possessed you to come to the States to go to Illinois?

HUTCHINSON: I had been in Korea working with the United Nations. I met an American professor from Illinois and I asked his advice about where I could go to study plant genetics. He suggested Illinois.

KORP: What role or function do you think the artist has in the community?

HUTCHINSON: That is difficult to say. I do not think of the artist as a teacher, nor do I think art, good art, can be political. I have tried to keep my art as private and personal as I can. I'm happy when people like it. I've had good success in Holland, Belgium, Italy, and Germany with my work. I didn't try to do work for people there; it has just happened that way. Of course, I want recognition for what I do. The question always is from whom? Not to please my grandmother.

KORP: You indicated on your questionnaire that art can have a healing function. Is the artist a healer?

HUTCHINSON: I do not think of my art as healing other people. I do not think I would even want to think of my art as having that responsibility. But every now and then I will hear that my work has mattered, been important in that way to someone. That is very nice to hear. It really is.

KORP: What do you think of when you hear the phrase "religious art."

HUTCHINSON: Organized religion. And probably Catholic.

KORP: Would you call your work religious in some other sense then?

HUTCHINSON: Probably spiritual. I may not be sure, however, what I mean by that. It is something personal, a feeling that one cannot always rationalize. I'm willing to accept those feelings. On my property here I have a feeling of peace. I do not have to look for explanations about that. It's natural to have those feelings. We are natural. We are made of the earth. It is simply the most natural feeling.

KORP: Would you accept a religious commission if offered?

HUTCHINSON: I don't think so. Well...if there were no strings.

KORP: That is the very same answer I have now heard often since I have been asking that question--if there were no strings.

HUTCHINSON: It worries me that so many people have an inability to appreciate anything just for being itself. People tend to look for explanations for everything. For

example, in botany, it is so exciting to find a new flower. But the flowers you already know are just as exciting. No two of them are alike. If you can keep rediscovering that... That's just very human.

KORP: How do you feel about the use of native motifs by non-native artists?

HUTCHINSON: I have no feeling about that. I haven't lived in my own country since I was 19. When I wanted to do a volcano piece, it made no difference what country the volcano was in. I chose Mexico because it was practical. I may have been, now that I think about it, the first American artist to work abroad on an earthwork. It has been--certainly at the beginning--almost exclusively an American art movement.

KORP: You just identified yourself as an American artist. When did you stop feeling like an expatriate?

HUTCHINSON: I've never lost my British accent, that is true. I believe my desire to be American has been realized by my love for this environment. I just liked it so much. Americans are in a sense the most international of people, the most open of people.

KORP: You also just described the earthworks as an American art movement. I agree. The obvious fact is that most of the work has been done on this continent, and mostly all of it by Americans. But is there some other quality that makes it "American"?

HUTCHINSON: The answer to that lies in the word "international"; and some people would call that "empire". It is true. It transcends boundaries. What people call "American" is absolutely international today. Europeans understood and appreciated the earthworks immediately. Americans have been the only ones to shrug off art history and do these radical things. You had to be quite sophisticated about art to think in terms of earthworks; they were a rebellion against the whole art marketing and display system. I think only Americans could have first thought in those terms.

That doesn't mean all the early earthwork artists were doing the same thing. There is a difference between de Maria, Smithson, Heizer and the work of Oppenheim and myself. Smithson said the document, the photograph, didn't matter. I never wanted to make a permanent thing, and I haven't. The colour photograph was the thing for me. Fifteen years ago curators were nervous about presenting colour photographs as art. They still are somewhat, but much less so.

KORP: In my statistical sort of the 120 questionnaires, I found a very real difference between self-identified native artists and non-native artists regarding earthworks. Few native artists of my group have any desire themselves to construct an earthwork. One native artist with whom I discussed this suggested that the reason is native artists already have medicine wheels and other archaic earthworks as part of their heritage. They are the indigenous peoples of this land; whereas Europeans--non-natives--are in transit. It is Europeans who would feel a need to mark the land in some way. Your reaction?

HUTCHINSON: That could be. That well could be.

ALEX JANVIER

date: June 25, 1989

place: Ottawa, in-person interview, 2.0 hours

Permission received to quote by name, June 25, 1989; artist also wrote on permission form: "Indian artist living in a regional "apple" milieu. e.g., apple, an address to refer to an Indian as Red colour on the outside and paralysed with white values on the inside."

Alex Janvier, age 54, is a well-known Canadian artist of international stature whose paintings hang in the McMichael Canadian Collection, the Canadian Museum of Civilization, the Glenbow Institute of Art, Montreal Museum of Fine Arts, and numerous corporate collections. He is a Dene native, fluent in Chipewyan, and lives on the Cold Lake First Nations Reserve in Alberta.

My interview with Janvier was originally scheduled for June 27, but--meeting by chance at Douglas Cardinal's reception at the new Canadian Museum of Civilization that Sunday afternoon--our conversation soon turned to the sad state of a Canadian culture seeking still to define itself ambiguously and biculturally in French and English terms, and what the work of Cardinal and other Canadian natives might mean to Canadians generally, native and non-native alike.

Janvier is given to making his points with a quiet, but razor-sharp wit. In an earlier telephone conversation, he'd told me that he'd stopped painting abstractly and was only going to paint realistically. "Oh, what subject matter?" said I. "Apples," said he, "Red colour on the outside, and paralyzed with white values on the inside." And of Cardinal's much praised architecture? "He went to hell and back to do it. It's an awesome building, softer, feminised, but it's ordinary after all for Douglas Cardinal, a warrior. It is still a big building. We're just trying to get out of square boxes, the packaged deal. That tells us something about today. Woman things have come to the forefront and artists can detect that and are inscribing it in their work."

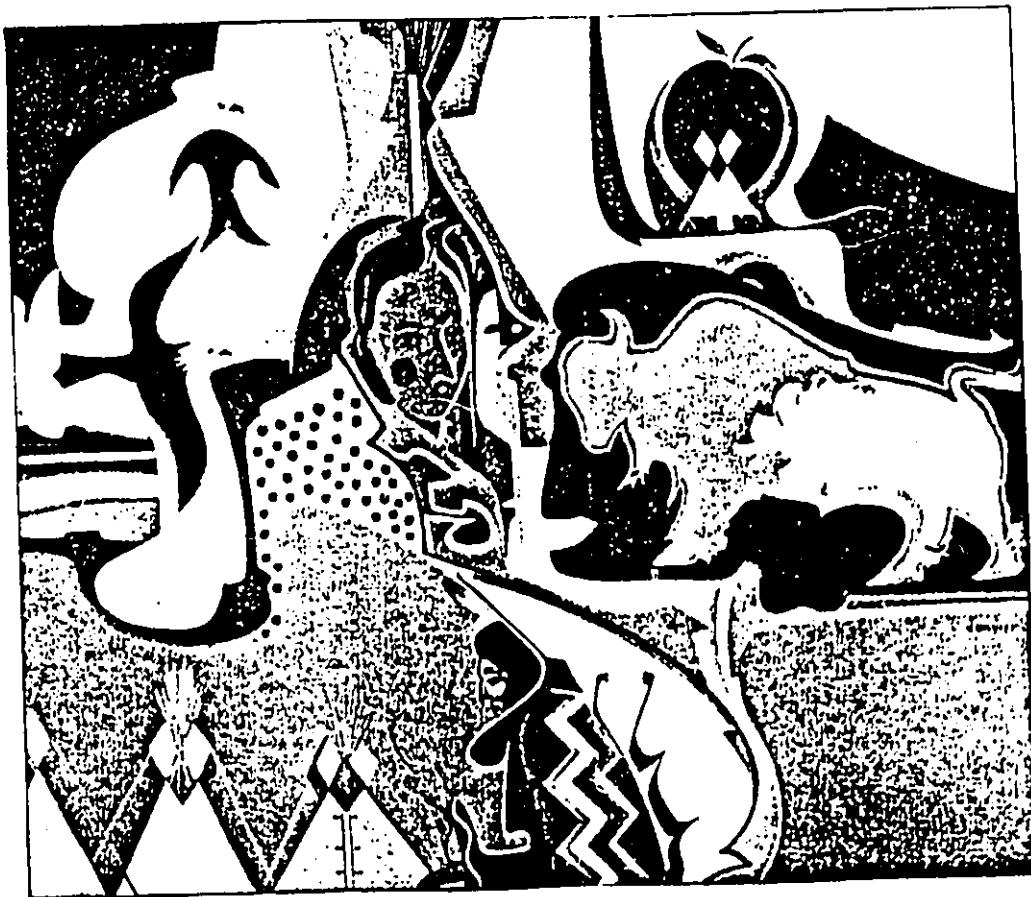
Writing in an earlier letter to me, Janvier wrote of his work, the "offering is good, it heals, it gives inspiration and strength from an unknown source."

Over coffee at my home we kept on talking for the next two hours. Janvier spoke slowly, eloquently on a number of topics, taking pains that I understand the context of his remarks: "You are sticking your neck out for something that is relatively normal for Indians... Both Eskimo and Indian art have been resolved as 'not

serious art' by curators. Both are 'too religious', therefore not good art."

Only once did he ask that I omit an anecdote from my notes. Following is a reconstruction of that conversation from my written notes, supplemented by excerpts from his earlier letter and notes from two earlier telephone conversations. The artist has reviewed and approved the text. His corrections are in **boldface**. A follow-up query was sent December 30, 1990 asking the artist to contact me if there were any other changes to be made. Janvier called January 10, 1991 and said there were no changes needed.

fig. 36. Alex Janvier. "Apple Skydome," 1990. acrylic, canvas, 30 x 36". Collection of the artist.



We began by following the outline of several questions from the questionnaire, starting with his response to Q.2. I noted that he had indicated he'd wanted to construct an earthwork, but never had, yet he'd written that the work did exist and was near his studio along the shoreline of Cold Lake. Did this mean it was a private work?

JANVIER: No. I live exactly where that description of earth art fulfills itself. It is along Cold Lake. I am the land art--by my integrity as an artist--but that art, the earth, is far superior to what I could do to it by rearranging it. There is a natural beauty there that I cannot exceed. As a result of that beauty, I have turned to plastic means of expressing it.

Janvier then went on to explain that he feels artists who do actually construct earthworks are courting a danger he describes as "intellectual pride."

JANVIER: If you try to match your source against nature, you'll kill the seed of your inspiration. I'm not going to do those things because they are still under the philosophy of "bigger the better," "might is right," the Texas thing. In order to preserve the natural land art, the artist is going to have to humble his means and stop trying to create the 8th wonder.

Within recent years Janvier has done much to further the careers of younger native artists, believing the time is upon us when whites, or non-natives, are going to have to come to terms with the worth of native peoples. If there is to be a healing of the Canadian psyche, it will be through the acceptance of the work of those he calls the third generation of Canadian native artists, e.g., Joane Cardinal-Schubert, Jane Ash-Poitras, and others. As Janvier pointed out several times, national pride in being Mexican can in large measure be ascribed to the international acceptance of Rivera and Orozco as Mexican artists--importantly, they were Indian artists.

JANVIER: You cannot bypass natives. Every nation that's done that has always failed.

Q.6 concerned the experience of paranormal phenomena and the influence of that upon art. Janvier reflected upon the meaning of his trip to China when he climbed a mountain in

Kwelin and recognized it to be something he had dreamed before.

KORP: Do your dreams confirm that it is right for you to be an artist?

JANVIER: Well, certainly. In order for me to feel free, to be an artist I must be free, my dreams allow me to be free. Not all dreams are like this. Some are materialistic, just dreams about things. Those dreams are subversive of creativity.

Janvier explained further that when he was a student studying art, he almost fled the responsibility of being an artist. In fact, he'd considered taking up commercial art instead; however, some "force or some guiding spirit" made it important for him to continue with studio art.

JANVIER: One or two of my teachers saw that in my work. They didn't give a damn about my future welfare. They just wanted me to keep painting.

KORP: How do you get yourself settled down to work? Do you have certain work place habits? Things you have to do first?

JANVIER: You can talk a good painting, but that's all it is is talk. You have to get your source straight before you paint. Art comes from a sixth sense, you're only looking at it with five senses. Art curators don't even use their five senses. I don't know what it is they see. They tell me they don't know how to look at native art. I tell them to use their five senses. In the last 25-30 years Western art has been all technical, it's a void.

I clean the studio, everything has to be clean-- clean paper towels, brushes, paper. It's a way of exercising. And no sex. Sex and art don't mix very well. You cannot bullshit art.

KORP: What is the purpose of art? What is the artist's role in the community?

JANVIER: We wing it from one false courage to another. The ego has a lot to do with that. It is almost a supplement to art. Only if I know myself can I express things clearly. Fear has to disappear somewhere along the line in order to release creative energy. I see the wastage in human resources, in human intelligence. My art

is abstract and it is a protest work against a dominating society that thinks it can afford to waste human resources.

KORP: How do you feel about the use of native themes by non-native artists?

JANVIER: The Canada Council is funding three artists \$120,000 so they can go live on a reserve. We're submitting a proposal to go to France. We might on our way back pass through New York City. And if we get refused...we rest our case.

Q.17 asked about empathetic feelings for other ethnic or culture groups. Janvier again reflected upon the impact of his trip to China, standing on the Great Wall, praying at a burial mound, the Kwelin mountains, the connection of North American native peoples with Asian, particularly Mongolian people.

JANVIER: In Beijing in the market, I could hear sounds very much like what I hear at an intertribal powwow. The Navajos have a story that they've made a trip to China, too.

KORP: Tell me about religious art. What makes some art religious?

JANVIER: Religious art? God makes religious art. God comes down from there, and then he paints, and just before daylight he goes back to bed. He has a nom de plume, several in fact. One time when he came down he was called Leonardo, then another time he was called Michaelangelo, and another time Raphael. He falsified Picasso's signature because he really didn't want to be associated with that sort of creativity. Then later he was called Rauschenberg, or Ken Danby, and now he's being hailed as Fritz Schoelder. Maybe he'll stop doing that and just sign himself off as Carl Beam. But he will not touch the works of Morrisseau.

KORP: Is your art religious?

JANVIER: Yes. It is an expression of that very nature. It's spiritual rather than religious. Religion is man-made. Spiritual is god/made.

KORP: Is god nature?

JANVIER: Nature is god. This art (nature/god) as we know it is nondenominational. It is not racial, knows no

boundaries. Only humans in their scientific pursuits label and pigeonhole it. They do that so they can make it manifestly the last stronghold to fear--art.

ANN MCCOY

Date: July 20, 1989

Place: New York City, in-person interview, 1.5 hours

Permission given to quote the artist by name, July 19, 1989.

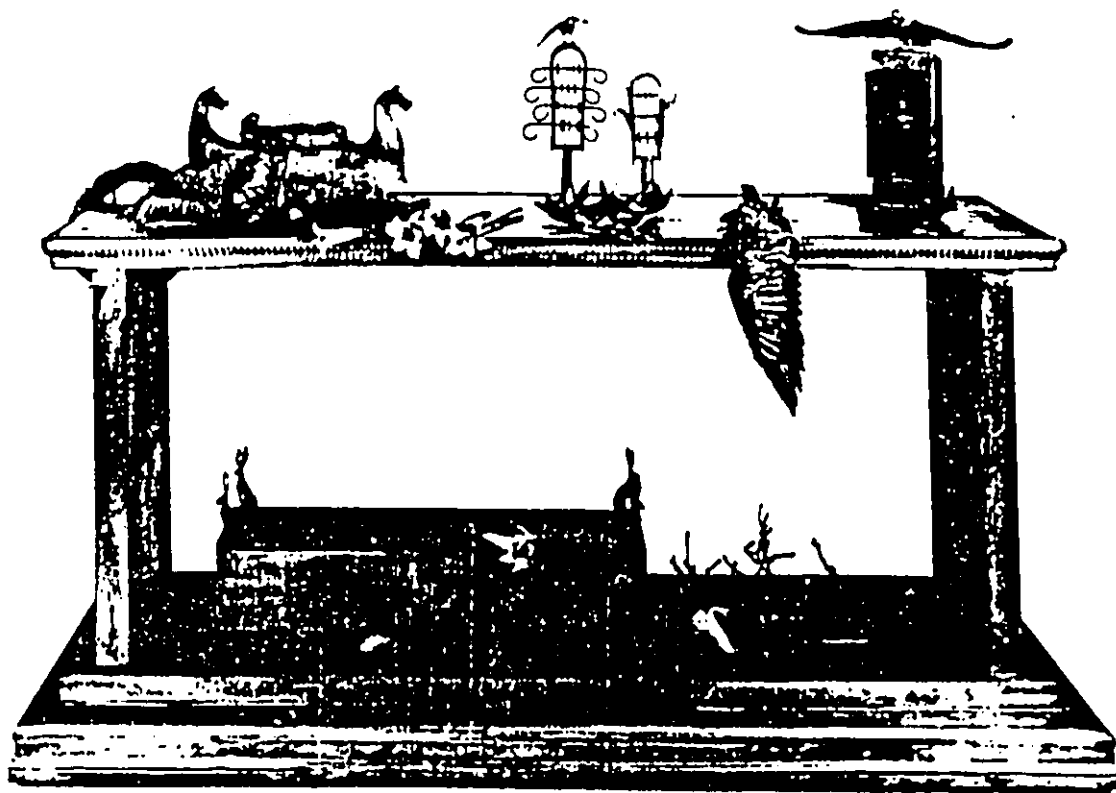
Ann McCoy, age 43, is a sculptor and graphic artist, who grew up in the American Southwest, but is now based in New York City. I learned of her work in a illustrated review written by Michael Brenson ("They seek spiritual meaning in an age of skepticism", New York Times, May 11, 1988, pp. 31, 41) in which he wrote of one drawing that it "...is a reminder that intense spirituality and apocalyptic dread have historically gone hand in hand." With the return of her questionnaire to me, McCoy included offprints of several well-written, learned articles she had written on symbolism in her work and the work of others.

We arranged to meet at the Arnold Herstand Gallery in New York City at McCoy's suggestion so I could see her latest installation--a bronze and lead composite altar. It's a brooding piece, and in the most precise sense of the word, a well-worked conceit. McCoy has rendered the altar and the things upon it a whole much older than the sum of its art-historical and archaeological referents. The pieces upon the altar are not elegantly arranged, the disjuncture of time and artifact reinforced.

McCoy is well experienced with giving interviews. It was she who placed my little tape recorder most advantageously upon the desk in the gallery office, not me. Her answers were crisp, clear, rapid tempo, and in the context of this study, not at all startling.

Our conversation lasted 90 minutes, exactly the time available before the gallery's closing. Following is a reconstruction of that talk based upon my notes and a 90-minute tape recording. The text has been reviewed by the artist and her emendations to it appear in boldface type. There was no response to a note I sent her December 30, 1990 asking her to contact me if there were any further changes she might want to make to this text.

fig. 37. Ann McCoy. "Altar," 1989. bronze and lead composite, life-size. Collection of the artist. From photograph supplied by Arnold Herstand & Company, New York.



KORP: My response rate was much higher than anyone could have supposed with this sort of questionnaire. Why did you fill it out?

MCCOY: I filled it out because I--like so many other artists I know--feel a growing sense of frustration with art critics. Many critics are locked into a theoretical Marxist, Lacanian, or deconstructionist model. While this type of criticism may apply to one kind of art, it doesn't work for many others. There are exceptions--critics such as Moira Roth, Thomas McEvelley, Lucy Lippard, who write in a more expansive way. Still, writing on the spiritual content of art is considered unfashionable. Then there are people like Donald Kuspit who maintain art criticism is itself superior to anything the artist might have to say. I'm sure critics would like artists to be mute, deaf. If we were, then critics could go on theorizing in their most boring way.

I guess what I am saying is I feel there's a growing rift between art historians and critics on one side, and the artist. Most of the artists I know are truly involved with comparative religion, changes in the religious structure, different kinds of experiences that might be called numinous. I prefer the word "numinous" to "shamanistic"....

KORP: I'm impressed that you know the word "numinous"; I thought that was one word peculiar to religious studies.

MCCOY: I have a background in history of religion and philosophy, eight years of it. I'm interested in the non-rational functions of the psyche, in an expanded way.

The problem with the Freudian-Lacanian model of criticism is that it's based upon linguistic analysis and is very limited. It's rooted, too, in Freud's notion of the personal unconscious--a disease model, the artist as the hopeless neurotic. It limits artistic concerns to the personal biography of the artist. Otto Rank says the artist starts, maybe, with a personal neurosis but moves way beyond that to the transpersonal. Most art critics today do not want to deal with the transpersonal. They do not want to deal with any kind of religious experience. If you're a Marxist or a Lacanian, that is very un-hip. Further, critics tend, in their interpretations, to be heavily phallogocentric, heavily involved with rational function. My idea of hell, absolute hell, is to be stuck on a slow boat to China with nothing to read but October magazine.

I think there's a real problem. Not enough critics are actually sitting down with artists and saying to the artist, "what is this about?" Then see if the artist does have something valuable to say.

KORP: Alex Janvier said something similar. He commented that these rational bulwarks are designed to make our lives more cuddly, and that art is the only thing left to fear.

MCCOY: It's funny how much they do fear it. This recent rush towards censorship certainly indicates it. I don't know if it's just that. Music, too, certainly unleashes the Dionysian realm that people fear as well. There's a wonderful art historian at Yale named Robert Farris Thompson, who has written a book called Flash of the Spirit. His writing on black American art and the black experience, and on spirituality makes him an exception. He's curating an exhibition on altars now. The exceptions are generally, unfortunately, outside the main establishment.

I've had appointments with such people as Kuspit and other Freudians and Lacanians to discuss my work. When I talk about spiritual experiences, dreams or visions, they look at me with a sort of bemused smile as if to say, so you must be one of those poor deranged Catholics. I am Catholic. Then they look at me and say you don't mean you're still a Catholic? It is the most insulting thing to have that question thrown at you.

I think it's fear, and I think it's a fad of the last 200 years to separate art from religion. If people have no spiritual life of their own, then they certainly want to cast it out of life of the artist. Even last year's Los Angeles exhibition The Spiritual in Abstract Art stopped at a certain point. They had a very small modern section and nothing figurative, no sculpture. It was geometric, sanitized, nothing too threatening. No images of fire-breathing goddesses, gaping vaginas, or gods with brass feet.

KORP: How would you define religious art?

MCCOY: I'd start with religio as the base word. It has to do with the transpersonal, something greater than oneself. I try not to get ego-involved with the art. I like the idea the Chinese literati had. When they became too famous, they changed their names.

KORP: Do you sign your work?

MCCOY: I sign it on the back. Religious art is art that deals with the transpersonal. I feel the dreams, the visions, I have come from another source. You could call it the collective unconscious, or the greater spirit world. It doesn't have too much to do with any individual person having that vision. I think the biographical or psychological approach to art--if by that you mean Freudian--is too limited.

KORP: Would you go back a moment to religio? You said "transpersonal". How would that separate religious art out from irreligious or sacriligious or secular?

MCCOY: How would I say that? Religious art is art that deals with an inner transformation process, then manifested to an outer, symbolic discourse. (I've been teaching all day; my brain is mush.)

KORP: Not had. But wouldn't that definition remove religious art from an institutional setting, such as Christianity, Judaism?

MCCOY: I think there's a distinction to be made about religion and institutionalized religion. I am an Irish Catholic, but I believe as strongly in the Hopi religion as in Catholicism. I think the images that appear in dreams are cross-cultural. I often have images in dreams that are Hopi, or Chinese. I have images that are also Catholic, too. You have the personal unconscious and the collective unconscious. There's a constant interplay between them.

KORP: Do you feel your own work to be religious?

MCCOY: I hope it is. I think of myself as a religious artist. That's my goal. I don't think I succeed all the time. I feel that art shouldn't just mirror our sick society. That's facile, easy. Artists have a responsibility to bring forth new visions, solutions, new directions. In ancient times it was the role of the artist to help the culture evolve in a positive way. Artists today seem to be so involved with money, greed, fragmented power. Look at so much of the art today. It's cynical. Nihilistic.

KORP: Not so the group who took the time to respond to my questionnaire. There were perhaps four or five who reacted truly negatively to the questionnaire and called it "New Age". Not the rest.

MCCOY: That label seems to gather together a lot of tenth-rate things--the Shirley MacLaine crap--with someone who is first-rate like Carl Jung. I hate the phrase "New Age".

KORP: What is the role of the artist in the community? Many people have spoken in terms of healing.

MCCOY: I'm very interested in healing, in the cult of Aesclepius, shamanism. Spiritual healing has long been a fascination of mine. In the ancient world, patients visited with divine Aesclepius by sleeping in his sanctuary and dreaming. The practice was called incubation. Perhaps

this is my Catholic part, but growing up where I did in Colorado and New Mexico, there were lots of shrines marking where people had visions of the Virgin. I've always been fascinated by this kind of thing. Also, where I grew up there were American Indians. They believe strongly in the importance of dreams and visionary experiences.

Carl Jung says one of the real maladies of modern times is we no longer listen to our dreams. We no longer believe in the healing and transforming power of our dreams. I think this is one of the great ills of modern society. We've become so caught up in our worship of scientific technology that we've spiritually gone astray.

KORP: Are you saying the artist's role is to change perception?

MCCOY: Yes, changing perception, but also opening the viewer up to new kinds of experience.

KORP: You've spoken of a sick society.

MCCOY: We are living in a sick society. We are at the brink of some of the worst ecological destruction. We are about to lose the earth. I don't think we have time any more for kitsch, for ceramic, Jeff-Koontz-style pigs. Some radical, ecological, and spiritual changes are going to have to take place. Artists have to help with this transformation process.

KORP: If there is an ecological apocalypse, Canadians, well blighted by acid rain, will surely blame the Americans.

MCCOY: I don't think we can project all of our negativity on different nations. We each one of us have to deal with what's in our own backyard. I don't think you can do or make art that is more transforming than you personally are. The artist, first of all, has to work on inner transformation in a very serious manner; the outer work will mirror that in some way. I have enough trouble dealing with what's in my backyard rather than projecting all my ills upon the Soviet Union.

KORP: How would you characterize nature?

MCCOY: There's a wonderful essay by Dr. C. A. Meyer, a Jungian. It's called "Wilderness." He talks about the psyche as part of nature, the dream world. It's the very thing that links us with nature in a positive way. We have to take care of the outer wilderness, but we also have to take care of the inner wilderness. Nature isn't just birds and bees and trees.

KORP: Does the wilderness have moral qualities?

MCCOY: I avoid the word 'moral'--but, of course, nature has life-affirming qualities and destructive qualities, the Kali aspect. The great mother is a great, benevolent earth being; but she's a destructive fiend, too, and will send deluges, floods. If you are not dealing with her on any level, then her destructive powers become all the greater.

Both the negative and the positive have to be integrated into a psychic wholeness in the person. Once you shut one out, it brings up the opposite in terrible form. That's one of the problems with Christianity--Christ is a lily-white being who has no shadow. You have to deal with the dark side of God and the dark side of yourself as well.

KORP: Afterlife?

MCCOY: Oh, I'm Irish. I definitely believe in an afterlife. I did a huge drawing once called "Samhain"--"Samhain" in Irish means "All Souls Day". The souls of those who have recently died come to mingle with the living on the 31st of October before they begin their journey to the underworld. I believe very strongly in an afterlife. That's probably why I'm so interested in the ancient Egyptians, too.

KORP: And a pre-life?

MCCOY: You mean reincarnation, something cyclical? Oh, I believe in all that. I remember my past life in detail, hunks of it. I was a Chinese artist in my last life, probably before 1900.

KORP: What triggered that memory?

MCCOY: We had Chinese furniture in our house and it brought it back. Everything Chinese has always been completely familiar, and everything Western just a little unfamiliar. I can remember whole scenes from that life in China.

KORP: I thought your blond iconography article just wonderful--the scholarship impeccable--and it brought me up-to-date on contemporary art. I was struck, however, that your symbolic citations, your root sources, were all Mediterranean or European. Despite your Southwestern heritage, you didn't pull out anything for North America.

MCCOY: I did include some Inca material, but I couldn't think of that many blond references from North American

Indians. If I'm writing about earth, I'll use Indian references, and I do.

KORP: I wonder if it's something else. I've been thinking about this problem, too. Amerindian blood sacrifice citations do not come easily to mind, although there are some, certainly--the Pawnee sacrifice to morning star, the Iroquois torture of captives, by way of honoring them. But, if you ignore the Mesoamerican rituals, there isn't really a whole lot--some mutilations. It's not everyday fare. Yet there's heaps, countless examples from Europe. It clusters around the Mediterranean, and seems to follow early Indo-European migration routes.

MCCOY: I think part of my emphasis has to do with the limitations of a Catholic education. My studies have been mostly with the Greeks and the Christians. I'm very weak with Judaism, with Chinese. I know nothing about these areas.

KORP: You grew up in the Southwest--living near Indians as you've written--in the mountains and deserts. Was that part of your schooling?

MCCOY: Not officially. My brother and I were lucky to grow up near an Indian community. It influenced us in several ways. We rebelled against the world of our father--a world of science and physics. We grew up in a nuclear science community in Boulder, Colorado, and New Mexico, but our whole world view was influenced by the Indians and the penitentes. Seeing the religious processions of the American Indians and the penitentes changed our view of nature--how man viewed nature--in a profound way. Also, the idea of dreams and visions expressed three-dimensionally and two-dimensionally was important.

KORP: Man? People?

MCCOY: People. That's a good point. We are part of nature, like animals. We have forgotten this more than the so-called "primitive" who wears an animal mask in a ritual dance. For me, those people possess the better relationship to nature.

KORP: Like many people in this study, you indicated you want to do an earthwork, but haven't done one yet. How developed is this idea? Have you a site?

MCCOY: Yes. I had a fantastic dream about a temple to the goddess rising out of the sea. The day after I had the dream, I found in a bookstore a Dutch manuscript about a Roman temple to an ancient Keltic dog goddess. The temple

was in pieces. It was discovered on land that had been reclaimed from the sea. I like that idea. I'd like to build in the Zandzee in Holland another temple like this to the goddess. I have plans for it, but I haven't yet done it.

I've written hundreds of proposals for big project, outdoor art. Usually they want something abstract, something with no content. Anything with content, especially feminine, is a real no-no. About the only person I can think of who does big, jumbo work having to do with the feminine is Nikki Saint-Phalle.

KORP: When you were little, did you know you were going to be an artist?

MCCOY: It was a flash of insight. I was fifteen. I was working with an archaeologist. His office at the university happened to be next to the sculpture department. One day I walked into the sculpture department, opened one of the barrels of clay, took some out, and I just knew right there--what I was to be in life was an artist, not an archaeologist. I had thought for years I wanted to be an archaeologist. But no, what that had to do with was the archaeology of the psyche. I'm still something of a frustrated amateur archaeologist. I read field excavation reports when I'm unhappy or depressed the way other people read mystery novels.

KORP: You used the head of the Key Marco deer in one of your drawings.

MCCOY: I love that head. I did a huge drawing of it. I was offered a commission from the State of Florida and that is how I found the Key Marco artifacts.

KORP: You were lucky to know so early that you were to be an artist.

MCCOY: I think so. I never had to make a career decision. In other ways I wonder if I would have done it, had I known what would be required of me. If someone had told me that I would work 16 hours a day, 7 days a week, and there would be long periods of hardship and poverty... It's a crazy life.

KORP: Was your family supportive of your choice?

MCCOY: Non-supportive. I come from a family where the only god is science. Art has no value to them. I called my stepmother a few weeks ago to tell them I'd just been awarded the Prix de Rome. "Oh, what's that?" was the response. It doesn't mean anything at all to them.

KORP: I understand. I know. My family holds just the same attitudes.

What is your response to the use of native themes by non-native artists?

MCCOY: I've been thinking about that. I usually don't incorporate native motifs in my work. The only time I worked with a native theme was the Florida commission, and they chose the topic. I have drawn Native Americans in several of my works. A Chippewa friend modelled for me, my friend Rosebud Yellow Robe.

A few weeks ago I was depressed, sick of the art world. Part of it was the Whitney Annual, a horror show of vacuous, cynical, nihilistic art. I had to teach for two days in Chicago and I was not looking forward to it. Thinking of how I could make this as painless as possible for me, I decided to run my sessions in the Field Museum, in the Pueblo Indian section so I would feel like I'm home. There I was in the American Indian section and I had an epiphany, I felt reborn. I was on the verge of tears, I was so moved by the art, by the sincerity of the work. After looking at all that hard-edged, hard-ass, New York work, it was wonderful to see these wonderful, gentle things. Then I had a dream that night in which I was handed a simple wreath, a wreath of sage, the sort worn in the Ghost Dance religion. I think the dream had to do with the dreams of the Ghost Dance, the Ghost Dance belief in the regeneration of nature, the return of the buffalo. The dream wasn't about copying Indian artifacts. I made a group of wreaths and crowns out of natural objects. I'm making a box now that will contain wreaths made of sage.

KORP: I asked this question of Andy Fabo, who is a first-generation Canadian artist from Alberta, and he said he is not appropriating native imagery because his early visual remembrances include white buckskin and turquoise and coral. This is a contentious issue.

MCCOY: It's a good question. I do not believe I appropriate images in the usual post-modern sense if they come in a dream. For example, I had a dream about my friend Rosebud Yellow Robe. In the dream she was tiny and frail like a spider web. Her hair was like a spider web. I picked her up in the dream and she had cataracts. I said to her, "you're blind; you cannot see now." She said, "One has to learn to see with the inner eye." She was holding plants. I began to wonder who was Rosebud in the dream? I didn't grow up in Europe. If I had, I might have had a dream relating more to Demeter or Persephone. Rosebud held corn in her hands. She is probably the closest, personal association I have with the Great Corn Mother.

I grew up in North America. I attended Indian dances. I had an American Indian roommate in college. I've spent a lot of time with Indians. It is more appropriate for me to have a dream of the Great Corn Mother than of Persephone because the Great Corn Mother is closer to my experience.

KORP: Exactly. That is what one artist answered: What am I to do if the image comes to me in a dream; say it's not mine?

MCCOY: American Indians have had a big influence on me. Growing up where I did, I thought about Indians every day as a child. I sorted potsherds as a child.

KORP: What do you think of Jim Turrell's Roden Crater?

MCCOY: It's a little hard to answer because Jim's a good friend. I think it's a wonderful work of genius, but I do have a problem with it. I received a glossy brochure from the foundation asking if I would contribute money. This was when I had just gone bankrupt, I was having a helluva time keeping my studio, I was working three teaching jobs. And here's Jim, who had just been awarded a MacArthur Foundation grant for \$85,000 a year, and he has this huge Roden Crater foundation. I wrote back, as only a friend could do, and said, "Fuck you, Turrell, how dare you write and ask me for money."

I love the crater piece. I think it is brilliant. But I do have a problem with artists like Turrell who are out there with megalomaniac enterprises. They get millions of dollars to make these works of art. I have problems with the grandness of the whole thing. It bothers me. Maybe it's my Gaelic notions of a non-materialistic society. Maybe it's that Catholic thing about wanting to be poor all the time. It's the materialism of this work that bothers me. I have to be honest with you; I have to say that. I'm much more moved by a little Indian medicine bag or a wreath of sage than by this grand thing.

KORP: Have you seen the mound?

MCCOY: Yes. I've seen the mound. If you were to ask me, which would I prefer--the Roden Crater or the Key Marco deer? I'd take the deer's head. You're going to have to be a very rich member of the intelligentsia to see the crater. I don't like that.

KORP: I was very moved by my visit to the crater. One, because it doesn't sit in isolation, as it has been photographed. Two, because it seemed to me to be as much about sound, or lack of sound, as it is about light. I had

a difficult time getting there, making arrangements to get there, securing permission to get to the site, all of that. However, when we left the mound, and Giovanni--Turrell's assistant--began describing the use of helicopter and where the guesthouse would be...well, like you, my enthusiasm twisted a bit. I wanted other people to see it the way I had--with sand in their shoes and aching muscles.

MCCOY: Yes. Exactly. I have problems with that, too. When you say "earthworks", part of me wants to go running, screaming to the hills. I think of Michael Heizer with his "Double Gap Negative," and his jumbo mastabas...

KORP: Do you know about four people now in my interviews have mentioned specifically, and with real anger, that "gash in the earth" as one artist called it?

MCCOY: I hate it--this slashing into the earth, our mother. It bothers me when I read that Robert Morris is suggesting we refurbish the strip mines and make them into works of art. I have a problem with that, too. I am much more sympathetic to the Sioux medicine wheels, or the Ohio serpent mound. There seems to be something so much more tender about those. Some of my resentment as a woman artist is coming out of the closet like an attack dog, I'm sure. I remember what it was like to see those big macho guys, financed by the big foundations, getting out there to bulldoze the earth.

The very best earthwork I can think of was Mary Beth Edelson's when she made her pilgrimage to a cave in Yugoslavia ("See for yourself: Pilgrimage to a Neolithic Cave," 1977, Hvar Island, Yugoslavia). It was very simple. There's Mary Beth going on foot, with probably \$4 worth of candles, on her own two feet, in her sneakers. She probably paid the native guide \$4, and she searches out the most ancient cave where the Goddess was worshipped according to Marija Gimbutas' book. Mary Beth enters the cave where the goddess was worshipped in the most archaic times. She makes a ring of 10 or 20 candles about herself, lights them, and worships in her own personal way. That, to me, has reverence, mystery, religious commitment.

Michael Heizer's father is head of archaeology at Berkeley. He studies pyramids. I have a real feeling Michael's out there with a bulldozer just trying to make it bigger to show dad, to get his attention. And here I am getting into the artist's biography! I know Michael, I've talked with Michael. I honestly do not believe he is building these mastabas out of any religious commitment or fervor. To me, they read like a red-neck, macho statement made with a bulldozer--although I understand Michael has done some animal mounds near Chicago, a spider and a serpent. I might prefer those.

I like Michelle Stuart's work. It's like Sioux medicine wheels. And I like Richard Long's work somehow. I find that work humble, it's not obtrusive. It's the big bucks, big bulldozer mentality of the other earthworks that drives me up the wall.

KORP: How do you settle yourself down to work? What are your work place habits? Do you clean your studio? Some artists have said they abstain from sex.

MCCOY: Oh, I clean the studio. I don't swear off sex. I'm married; I don't want to do that. I begin work from an inner signal, not an outer signal. Usually I begin with a dream. It starts when I begin having a lot of dreams about something, or there are synchronistic events. I'm working all the time. I don't put off working. Those huge drawings of mine take hundreds and hundreds of hours. I put in ten-hour days or I don't get them done. I work in total silence, no music. It's an incubation experience in a way. I close everything off. I go into my shell like an animal. I have all the windows blocked off in my studio. And when I am working, I shut the telephone off.

KORP: Some artists have reported they find themselves to be in a trance situation when they are working.

MCCOY: Sure. Always. And I forget to eat.

KORP: Everybody has life crises. In this study, many people, however, said these were of little influence on their art. Not as many people reported visionary experiences--although for those that did, it was almost always closely tied to their work as artists. You indicated influence on your art from both life crises and visionary experiences. Could you comment further?

MCCOY: Both are sources for my art. I've always had a lot of visions. That is why I went into Jungian analysis because with the Jungians it is ok to have visions. I've always identified with the Catholic saints who were visionaries, too--St. Theresa, and the children at Fatima. For a Catholic, having visions is fine. I'd hate to be a Protestant. It's part of the Catholic tradition to have visions. It's part of being Irish, too. Irish people are always talking about the paranormal.

KORP: That's true. The paranormal is everyday, ordinary stuff for the Irish. It was for me growing up with my grandmother. But as an Irish Catholic kid, I found visions frightening, really frightening. I didn't want those experiences. I separated the Irish stuff out from the Church stuff, even as a kid.

MCCOY: Oh, it never frightened me. But being around Indians I think must have made a difference. That helped. I do remember when I was in Freudian analysis they kept telling me I was nuts; that made me frightened of my visions. Not so being in Jungian analysis.

KORP: On a scale of 1:10 for influence in your work, where is vision and where is life crisis?

MCCOY: I don't know. Vision is 10; crisis is 9. Carl Jung said something wonderful--God is everything that's happened to you, good and bad. It's been in the hard, tragic parts of my life that I've felt the hand of God more than in the good times.

I had a terrible life crisis when I was 25, repeatedly tried to commit suicide, was mired down with drug addiction and alcoholism between the ages of 15 to 25. I'm celebrating 18 years of being substance-free. I'm very happy not to have that problem now. I've gone through years of psychoanalysis, and I'm not suicidal any more, and I am not severely depressed any more. When I tried to commit suicide with a drug overdose and was in the hospital, I was in bad shape because I'd been drinking a quart of vodka a day for almost ten years. Then I had sort of a "light on the road to Damascus" experience.

KORP: What do you mean?

MCCOY: I mean I really had a sense of life being something else. I cannot explain that. It made me believe in God; it made me know there was something else out there bigger and greater than myself; it made me feel very small in some way; it made me feel that there is something transpersonal; something that goes beyond the actual limited personality of oneself.

KORP: Having figured out at 15 that you were going to be an artist, did you act as an artist between 15 and 25, or was it at 25 that you became an artist?

MCCOY: Oh no, no. I was trying to be an artist all along. I was in graduate school to be an artist. I sculpted rigid little mountains when I was drinking. When I got out of the hospital, I was too sick to work for about six months. Then when I was calm enough to work, it was as though the flood gates had opened. I started doing 18' high drawings of waterfalls. That fluidity was a radical change. I was getting in touch with the unconscious. I stopped sculpting completely, for ten years.

Getting in touch with the unconscious is frightening in our culture. If you're part of a quote

"primitive" culture, when you have a dream of dismemberment, you can go to the witch doctor and the witch doctor will tell you, this is a very personal, transforming dream. In our culture, if you go to, god-forbid, some Protestant minister, you'll be told this is abnormal, and we should all be rational like Calvin and Knox, and not have any symbolic discourse with our inner selves or the outer world.

I think two of the greatest problems we have in modern society can be linked to Calvin and Knox--the destruction of symbolic discourse in people's lives, and the destruction of nature. When the Protestant reformers went in and tore down all the effigies, the idols, and whitewashed the churches, they destroyed this kind of symbolic discourse. In a religious way, I think it was a dangerous thing. I'm not saying the hacienda system of the Catholic Church didn't destroy hordes of Indians. It did. But I think the lack of a religious, symbolic discourse has been the undoing of our lives for many of us.

KORP: Are you a devout Catholic now? Mass on Sunday?

MCCOY: Yes, I am. I go. I have to qualify that, however. The Catholic Church is still contained in my container of beliefs, but it is no longer the whole, archetypal container, thank you.

KORP: John Ciardi said to me of himself that he bore the stigmata of his Catholicism.

MCCOY: Actually, I have a very positive view of Catholicism. I believe very strongly in the idea of the saints, of the miraculous. One of the wonderful things about being Catholic is you still believe in the notion of transcendence, and you believe in the power of the saints, the idea of the saint as someone committed to a spiritual path. You also get this in Hinduism. I don't think you get that with Protestantism. There's no obsessive interest in the inner life. When religion becomes overly rational, I think you lose it. It becomes boring.

KORP: Quick questions about dreams. Do you dream about animals?

MCCOY: Yes. Lots of animal imagery. Vulture, bear, wolves, owls, bulls, cows, snakes, whales, elephants. Lots of bears. Lots of snakes. Depending on the context, they're positive or negative. Usually the bears are positive, they are like Dante's guide to the spirit world. I usually think of the animals in my dreams as helpers, powerful guides and helpers. The snake is powerful. Lots of psychic energy, spiritual energy.

KORP: Do you fly in your dreams?

MCCOY: No, or I hope I don't. I think it's usually not a shamanistic symbol, but related to a psychic inflation. I used to fly in my dreams before I settled down to psychoanalysis, now I am more down in the cellar, down in the bowels of the earth--which is where I am happier to be. I feel happier rooted in the earth.

EVA MANLY

Date: July 6, 1989

Place: Ottawa, in-person interview, 4.5 hours

Permission given to quote by name, July 6, 1989.

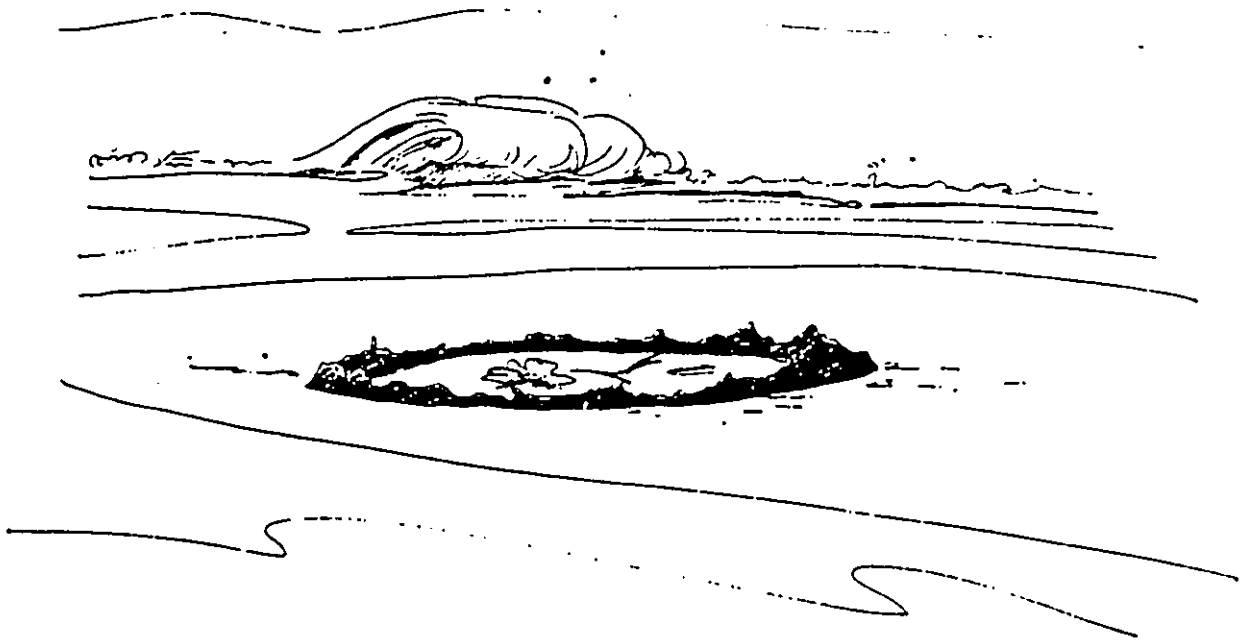
Eva Manly, age 51, is a video artist, photographer, and sculptor who came through a mid-life career change from early childhood education to a full commitment to her work as an artist, finishing a BFA degree just four years ago. She is an active member of SAW Gallery, an artist-run center and video cooperative in Ottawa, and has worked towards increasing public awareness of third world issues (particularly those of Central America) via arts programs, exchanges, and cultural evenings.

Her involvement in social justice concerns is a long-standing one. As a young woman and as the new bride of a United Church minister, she lived in a West Coast Indian village where she worked with children and young people for four years. She and her husband lived there four years, one of her sons was born in the village, and her adopted daughter is from that village. Manly was adopted into the Raven clan and given the name Hayleestees. She is still very close to the village and its people and visits whenever possible.

A mutual friend suggested Manly's name for my questionnaire list. Having no other prior connection with her--I was not even familiar with her work beforehand--our conversation nevertheless rolled on easily all that morning and well into the afternoon at her home on one of the hottest days of the year.

Following is a reconstruction of that amiable interview based on my notes and a 90-minute tape recording. Manly asked that only one anecdote be omitted. The following text has been reviewed by the artist. Her emendations are indicated in boldface. A follow-up note was sent December 30, 1990 asking her to contact me if there were any other changes to be made. There was no response.

fig. 38. Eva Manly. "Seaweed Circle: Tribute to Richard Long," White Point, Nova Scotia, 1985. seaweed, sand.
Drawing by Meghan Dunn from photograph supplied by artist.



KORP: In your questionnaire, you indicated--like many other respondents--that you wanted to construct an earthwork, but hadn't done it. I'm interested in how conceived this work is, how site-specific it is. Is it something just noodling about in the back of your head and when it all comes together the site will present itself, or is it something that is coming at you from a particular place you already know?

MANLY: What I have been thinking about doing is specifically something to do with rock. I have actually been on the lookout for the right rocks. I would like to work with large rocks, which is problematic without funding.

I grew up on the Prairie, in an area flat as a board. One of the things my mother did was to construct a rock garden. In one corner of the garden she constructed a kempe hoi (dolmen), just four stones. I think I had probably forgotten about it until several years ago when I came across a little book about megalithic cultures and the migratory trails of those long-ago people. At that time, I was taking a drawing class in which we were supposed to do drawings based on dreams. The dolmen appeared in my dreams and was a very significant presence. It was accompanied by other dream imagery from my childhood.

I travelled then to Denmark--that is where my parents are from--and saw ancient sites marked by kempe hoi. It was an amazing experience. Apparently, there are thousands of them in Denmark. I visited and photographed as many as I could in a short visit. I was told the low mounds of earth you see in Denmark are kempe hoi that haven't been uncovered yet, although of course many have been.

KORP: Would you construct your dolmen here? Or would you return to the prairie?

MANLY: I have thought of doing a small-scale one here. I wasn't thinking of doing it as an art piece for public consumption. It's something for myself. But I know I will construct one eventually at our cabin in British Columbia. I used the imagery however in one of a series of small boxes I constructed last year. For example, in one box--using a Stonehenge formation--I suspended larvae casings I gathered from a stream bed. They look like hollow rocks. Most people do not recognize them as larvae casings.

I've photographed rocks for a long while as well. In the darkroom under red light, and probably under the influence of chemical fumes, other forms seem to emerge within the rock images--as though they were anthropomorphic. In processing the images as gum bichromate prints I simply enhance what is already there

and allow these forms to emerge--i.e., an eye in the corner of a rock and a petroglyph form in an image of a rock with a spiral.

KORP: On your questionnaire you indicated that water and earth are the most important motifs in your work. I assume earth means rocks, but what about water?

MANLY: The first artist with whose work I felt a strong psychic connection was Richard Long. When I was in first-year at Ottawa University I spent some time studying and writing about his work in class projects. I like the way he works. He hikes with his camera, photographs, making very small changes--like he'll just up-end a rock. It's not possible to know from his photographs what he's done or if it was all always there. I had just finished hiking the West Coast Trail, which is 48 miles long, when I encountered Long's work. His work enlarged my understanding of art and it has influenced my own work.

There's a song by two American women called "Can we be like drops of water?" I've been working for years for social change. When I began to use water and rock imagery in my photographs, a friend referred me to this song which is about social change coming about like water eroding a rock: Can we be like drops of water / falling on stone / splashing, breaking, dispersing in air / weaker than stone by far / but be aware that as time goes by / the rock will wear away / and the water comes again. Meg Christian and Holly Near. I like the metaphor which is like the one in Brecht's words: "that the soft water's movement will / conquer the strongest stone in time / you understand: the hard ones are undermined".

I grew up in Palliser's Triangle, in Alberta. It's irrigation country. When I was 12 years old, I made my first trip to the Rockies. And I decided I was going to be a geologist so I could work with rocks. I did end up working with rocks, but as an artist instead.

KORP: When did you figure out you wanted to be an artist?

MANLY: Oh, I always wanted to be an artist, but had no idea how to go about becoming one, and I grew up with the Protestant work ethic. I was told I could be a nurse, or a teacher, or a social worker. Going to art school never crossed my mind. I wanted to be an artist, but it wasn't something I could justify.

An important influence on me was living for four years in the Indian village--and it's an ongoing influence. Eventually, a long time later, I think that experience was one of the things that brought me to art school and to becoming an artist. I'd spent years working in day care and special ed. and teaching in a co-op nursery school--trying

to create an environment that encouraged children's creativity--but I was slow to realize I needed to do that for myself first as well.

It is difficult for women to go back to school and be taken seriously as art students, and not seem as bored housewives looking for a hobby. Artists tend not to be taken seriously, others are always assuming art is only recreational. Knowing other artists has meant a lot to me because it has helped me to take myself seriously. Nevertheless, to make the move from art student to artist has been extremely difficult. I missed the daily contact and stimulation of the university. Working in video, which I do now, provides me with this opportunity and allows me to work collaboratively and to be part of a community.

KORP: What do you think the community function or role of the artist is, or should be?

MANLY: All art is political at some level. Art is something that affects our perception. Art must be transformative of attitudes. If people are transformed even in a small way--like the trickle of water on rock over time has an effect--that is the beginning of change. An art gallery should be a community space, just as much as a church, a daycare center is.

I've been involved for a number of years with Central America solidarity work. When I was a university student, I didn't have the time to do the things I thought I should be doing. I promised myself when I finished, I would go to Nicaragua and see for myself what was going on there. I did go, and I took my camera. Some of my work was used in a video by Tools for Peace. By solidarity work I mean working to change attitudes and policies in Canada so our foreign policy can be more independent and supportive of the people of Central America, Chile, South Africa, etc.

KORP: You are talking about art then as a political tool, as having an educative function primarily, but you checked off on your questionnaire that art had a healing role. Do those things work in tandem?

MANLY: Yes. One of the things that attracted me so much to Joyce Wieland's work was her political content and her humour. I loved her humour. I know there is a lot of feeling that political art isn't good art, but I do not agree. Art is political, but by political I don't mean 'didactic'. I mean 'making art as if the world mattered' to use Suzi Gablik's words.

KORP: Does change in perception lead to action?

MANLY: Yes. It's part of a lifelong process. Someone might look at an artwork, and forget it--but not really. Ten years later that person may do something that has something to do with that small change in perception.

I feel art and artists have to be at the cutting edge of society. I started to work in video because it's non-toxic and because I could better satisfy my need to make my art more issue-oriented. I am working now primarily in video because it is more direct--but it is also drawing from experiences way back, my life in the Indian village. That's all feeding into my Central America work.

KORP: Let's talk about dreaming. You stated in your questionnaire that dreaming and your Indian experiences were both important in your art. Are these interrelated?

MANLY: I think so. My life in the Indian village made me open to the importance of dreaming as part of reality. I think that Indian people may be less removed than others from those kinds of experiences. I accepted without much question the experiences that other people said they were having whereas other more rational people might have explained those same experiences away in other ways. For instance, there was a terrible, terrible canoe accident in which a number of people drowned. Some of the people we were very close to awakened in the middle of the night with visions of people calling out in distress. Just prior to the canoe accident, someone had proposed clearing a large space in the village graveyard as a winter works project. The woman who has adopted me warned against it on the grounds that if you clear more space than you need you will soon need it. The custom had been to clear space one by one as needed. But they cleared the space out anyway. Then with the canoe accident, people worried: had she really said there would be a disaster; had she really foretold the drowning of six people?

KORP: Did any of this loosen, change your perceptual abilities?

MANLY: Yes. I am sure that it did. It made me more open to a different world view and different experience of reality and perception.

KORP: Have you ever experienced contact dreaming?

MANLY: I am not sure. But I have experienced other things, stronger perhaps. Our oldest son is very involved with holistic healing, he's studied with an Indian healer to learn herbal medicine and visualization techniques. Seamus has taught me a few healing and visualization

techniques which have been very helpful to me. But my experience is very limited.

KORP: Both you and your husband were adopted in Indian clans. Your oldest son was given Indian names by the tribal elders before he was born, your daughter is Indian and you had the wisdom to send her back to her tribal grandmother for part of her education. As someone who has had some experience of living and working with Indian people, what is your response to the use of native themes by non-native artists? Can non-native artists use such themes authentically?

MANLY: I am not sure. It is a very sensitive issue. There is so much criticism of artists who do--even those who have been adopted into Indian clans, who have been initiated--using Indian themes... I used my Indian name only once as an artist. I haven't since. I even considered changing my name legally and using the name Hayleetees, permanently, which would have pleased the people who gave me the name, but I decided against it because other Indian people could see it as misappropriation. I just don't know if non-Native artists could appropriate Indian imagery authentically. Can men use birthing images?

KORP: Well, consider Doug Cardinal's Museum of Canadian Civilization. Everybody agrees it is a feminized building. And everybody loves it, women especially. I've heard men say of the building that such forms are possible because men are coming to terms with the feminine in themselves. The hard hats I saw building that structure all seemed to be men. Is it not possible that your fix on the kempe hoi is not unlike someone else's on a medicine wheel? Is it more appropriate for you--born in North America, bearer of an Indian name--to build a kempe hoi than a medicine wheel?

MANLY: I am not sure. I would have liked to use my Indian name, and I know it would have pleased the elders of the clan I have been adopted into. But I still hesitate because it could be seen as misappropriation by other Indian people. If there is such a thing as "cultural genetic memory" (and I think there is) then it would make much more sense for me to construct a work related to the kempe hoi and to explore images from my own roots. For this reason I would like to explore the Raven imagery in Norse mythology which I can legitimately use!

KORP: How would you characterize Nature, what is your response to Nature?

MANLY: I'm probably a bit of a pantheist. I believe we are all part of Nature, and that Nature is benevolent--even when it's dangerous. I find Nature to be very healing. We're not needed by the earth, and yet the earth sustains us.

It's important for me to be connected to the earth, to lie on the ground, to be near, especially, to the ocean. Ottawa has been a difficult place for me to live in. I do not know whether it is the civil servant, overpaid culture of this town, or the fact that I am so far from the seacoast. I know that I have felt profoundly marginalized in Ottawa. I do not feel like that when we are at our cabin in British Columbia.

We call it "Breathing Space". It's a structure that actually has no windows and minimal walls. It is open like a picnic shelter, but with a floor.

KORP: Your cabin sounds like a place for religious retreat.

MANLY: For most of my adult life, even though I have been active in the church, I've had great difficulty coming to terms with Christianity, and I haven't done it yet. I have always detested St. Paul. I worked for several years to get more inclusive language used in the church, then I realized that even though we might make the language completely inclusive, Christianity would still seem on some levels to be male idolatry. Nevertheless, there are things about Christianity which hook me--music, social justice, the Old Testament prophets, and liberation theology.

I view my relationship to nature as a spiritual one. I think religion at its best has to do with justice, with the relationships between people, and with healing those relationships. However the resistance to changing language both in the church and in society encourages me to see its importance not as reform, but as a radical change of images and symbols. Language shapes how we think and act. At its best, Christianity, like other religions, is about creating a vision of a new and possible reality. That's what still hooks me and made me get re-involved in the church after dropping out for a long period of time--that, plus some of the current struggles taking place in the church. I guess my problem is with the institutional expression of the original idea of vision.

KORP: Would you take on a religious art commission if offered one?

MANLY: Probably not. There would be too many pressures brought to bear upon what the work should look like. I assume that.

KORP: Why not?

MANLY: I guess I guess I make negative assumptions about what a religious art commission would be--what the expectations would be.

KORP: What do you think religious art is?

MANLY: That phrase makes me think of specific religious images--not just Western ones by any means. The first time I saw a totem pole it took my breath away. That was for me a profound experience. I haunted them. I knew nothing about Indian life, culture, religion. I was very young, impressionistic, and completely open.

KORP: How do you work? What do you do before settling yourself down to work in your studio?

MANLY: I work best on deadlines--a show that I'm going to be part of, that sort of thing. I will be uneasy about the deadline, but I have come to realize that, too, is a really important part of the gestation process of the work. I do keep paper and pencil beside my pillow. I have learned that if I go to bed thinking about my work I often will wake up with ideas that become an important part of the work.

KORP: Have life experiences or visionary experiences--your dreams, for example--been more important to you as influences in your work?

MANLY: My life experiences probably, although at times dreams have played an important role. I still wouldn't describe myself as having "visionary experiences." I'm reluctant to make that claim. My feeling is that all of us are born into this world with the possibility of being open to visionary experiences--and of being artists--but what happens is that in the process of growing up and being educated, we lose that possibility. All people are born with a sixth sense, but some cultures stomp it out.

JODY PINTO

Date: July 21, 1989 (in-person) and July 26 (telephone)
Place: New York City (July 21), 2.0 hours total

Permission given to quote by name, July 10, 1989.

Jody Pinto, age 47 and born in New York City, is a well-known American sculptor, who has exhibited internationally and has been commissioned to build work in Great Britain, Israel, and the United States. Her installations and earthworks of the 1970s are provocatively described by Lucy Lippard in *OVERLAY* (New York: Pantheon Books, 1983) as structures which "bleed and pulse" and are "engendered by fear of death and darkness, dismemberment and painful initiation."

Pinto has excavated wells twelve feet deep into the earth, built temporary chambers and sluices--actions which Lippard says are "recreated self-rape;" and, indeed, Pinto herself in the catalogue *EXCAVATIONS AND CONSTRUCTIONS* (Philadelphia: Marian Locks Gallery, 1979) refers directly to two horrific memories of her youth: seeing her best friend murdered, and having a mutilated body bump into her while swimming in the ocean.

Pinto's New York schedule was as snarled as mine had become by the time we met in the city for our prearranged breakfast/interview. Breakfast we had, the interview would have to wait until later that afternoon, and then we lost that time. I was impressed however by Pinto's insistence on finding some bit of time to talk to me before she headed off to Europe, and we finally coordinated (thanks to our respective answering machines) a one-hour, long-distance telephone conversation. I found her to be forthright, blunt, engaging, and humorous. Our initial meeting was spent in part trading quips about things Canadiana--a cultural milieu she knows well and perceptively.

Following is a reconstruction of our conversations based upon my notes and a 60-minute tape recording. The artist has reviewed the text. Her corrections appear in **boldface**. In response to a further note December 30, 1990 asking her to contact me if she wanted any other changes, she sent a postcard saying the text was fine as is.

fig. 39. Jody Pinto. "Fingerspan Bridge," pedestrian bridge, Fairmount Park, Philadelphia, 1987. weathering steel, 59' x 9'9" x 4'10". Photograph by Wayne Cozzolino.



KORP: Since mailing out my questionnaire, I've learned from some of the study participants that artists are always getting questionnaires to answer. What prompted you to fill out this one?

PINTO: I thought you were asking some interesting questions, and I liked the way you set up the questionnaire. Right after receiving it, a friend and I were talking about your queries. She'd received a mailing from you also and had decided to do the questionnaire, but not to volunteer for an interview. I remember we both wondered what you were like and thought you'd be a lot younger than you are. So we had this notion that here was a younger generation scholar in Canada taking a real interest in our work, and wasn't that wonderful!

KORP: Younger? No, I'm 44. In fact, my interest in your work is from when I headed New Jersey's art-in-public-places program for the Arts Council, and that was 10 years ago. I've been following public arts issues for a long time now. First question: How do you define the role of the artist in the community?

PINTO: Many artists would say politically. They believe their work has to have political content in order to justify their being artists. I've always had mixed feelings about political art. Personally, I have long felt that my political role in the community is to get out on the street and be effective that way--on the street as opposed to working for social change from my studio. That is the most I can do--to get out on the street--and I have done just that. That is why I stopped working as an artist for two years in Philadelphia when I organized Woman Organized against Rape (WOAR). When I returned to my studio, I found that experience helped tremendously with my artwork. To be effective in the community I really believe you are required to get out on the street. Put your shoulder to it. There isn't any other way.

KORP: In that case, doesn't a social commitment to street action render your work as an artist frivolous?

PINTO: Frivolous? I think it is dangerous to try to put art in the service of something political, or anything else. The fact is I am a woman. That gives my work as an artist a certain edge, it forms that work, so does being politically aware. It makes the work strong. There might be aspects of the work that someone else could say are female, woman-identified; but when I think of myself as an artist in the community, I know the creation of an organization to be a powerfully creative act.

KORP: Martin Dunn said something similar. He hasn't been active as an artist for five years because he's "sculpting with words", says he's having a ball heading up the Métis lobbying group here in Canada, and that this work is as creative as any he did as an artist. But most of the people responding to that question in this study have pointed to the function of art as healing, as healthy, and therefore valuable to the community.

PINTO: Yes, exactly. It is. A great deal of my work now in fact is public art, and a lot of it is working with landscape architects, engineers. It is socially responsive work, but I also agree with Dunn. There are many possible ways to be creative and committed. Look back at the 19th century. Many of those artists were also statesmen, social engineers. They were all people who were concerned with the life of the city. As a person you can do both, you just cannot do both at the same time. You do have to get out on the street to have a role in the community.

KORP: One thread which runs through my study is that the study respondents are ethically concerned people, people who do extend themselves towards others--not materialistic yuppie sorts.

PINTO: Of course. I think if you are a Latino in South America in the midst of horror, and you are an artist, yes, you will make political posters--but for the street. I am simply leery of political art made for the gallery. You are playing up to your audience.

KORP: Self-affirmation as an artist. How did you come to call yourself an artist?

PINTO: I don't think about what it means to be an artist very much. I just do it. I assume it. I don't question it. I am an artist. I feel that my entire life is an extension, a realization of creative intelligence. I didn't stand around as a little girl and say "I'm going to be an artist." I just figured it was something I would do in one way or another. My father is an artist; my mother was a fashion illustrator.

KORP: On Q.2 of your questionnaire you wrote that all the work you did from 1975-1982 were temporary, outdoor site-specific works. What happened in 1982?

PINTO: What I meant was that after 1982 my work became more and more permanent--although the word "permanent" is not quite what I want to say. "Lasting" is a better word. Much of my work has always had a built-in time and seasonal factor.

KORP: What made your work more lasting then? Did you have a 40th birthday revelation that you were going to last after all?

PINTO: Two reasons. I had always wanted my work to be more lasting because so much of it has dealt with seasonal change. I had wanted to do work that could last several seasons at least. At that time I began getting commissions for more lasting work.

KORP: My next series of questions are about dreams. I wonder if there is sort of an internal contradiction in your questionnaire. You cited the ether-induced dreams you had as a child as influential in your work today. Then you said that paranormal phenomena probably influences your art, but you don't know how. And you further indicated that you've had no visionary experiences. Dreams can be paranormal phenomena and visionary experiences. Would you comment?

PINTO: Sure. I guess I assumed that everybody has dreams, and that artists especially have extraordinary dreams; but I don't think that is out of the ordinary for artists anyway.

KORP: A number of people have described their experiences of contact dreaming. Have you ever dreamed in that way?

PINTO: That has never happened to me, but god bless whomever it has happened to.

KORP: Are there particular animals that show up from time-to-time, and if so, what do they mean?

PINTO: I tell you, I tend not to remember my dreams. I'll remember nightmares or erotic dreams upon waking, but usually I do not remember dreams.

KORP: What about flying dreams?

PINTO: Oh yes. I have them. I've had them ever since I was little. Many, many, many times. They are extraordinarily real. So real that they wake me up and I am gesticulating that I've just landed. I fly extremely, extremely high sometimes, high as an angel. Not to planets, there's always a sense of the sky and of clouds. Or sometimes I can lift right up to the ceiling, go through the architecture of the room I am in. I can take off. There are usually people around. Those dreams are always joyous, always exhilarating.

KORP: You've had an extraordinary sequence of horrific events in your life. So have other people, myself included. Would you have been an artist without those events in your life?

PINTO: Oh yes, definitely.

KORP: Is it the capacity for visionary experiences rather than the life events which are determining factors for people who become artists?

PINTO: I think people who become artists have a particular sensitivity which expresses itself in whatever particular way they decide to use it. It has very little to do with traumatic experiences or exterior influences. It is a way of seeing and then letting that come to the surface. I am sure there are many children, for example, who do have a wonderful sensibility; but it is stifled. They never get a chance to use it. Lord knows what it is, but if you are lucky you develop it in the way that you choose.

KORP: How do you get yourself settled down to work?

PINTO: If I know I have a deadline that is far enough in advance, I have to work up to a kind of fever pitch when I will work well. Afterwards, I'm exhausted. It is some sort of preliminary anxiety about doing the work, and I recognize that I grew up with that feeling, which I continually recreate in order to do the work. When I am finally into the work, well I just sing. It is probably similar to an actor's stage fright. Once you're on stage, that preliminary fright gives you the edge you need to pull the work off.

KORP: Alex Janvier said that sex is not possible when he's working, quote: "You can't bullshit art."

PINTO: No comment!

KORP: Some artists have commented that when they are really deep into the work, they are in a trance state--a state in which other things are heightened or multiplied, including paranormal experiences.

PINTO: No, not for me. It's just the work and me. The only consciousness I have is just for the work. I lose track of time, but that's about it.

KORP: We talked about this a bit on Friday, the use of native themes by non-native artists. I'm particularly keen to have your reaction because you are one of the few people

in this study who have studied anthropology, world religions, and primitive art as a student.

PINTO: My reasons for studying cultural anthropology and early architecture came out of a tremendous curiosity which stemmed in part from the religion I was brought up in-- Catholicism. Catholicism provided me with an early interest in mythology, ritual, folk stories, particularly mythology. I am not one, however, to appropriate. Usually the enclosures, the spaces I've built, have only vague references visually to other cultures. It's more a feeling of something primitive--but you couldn't put your finger on it and say it is a form from...wherever.

KORP: No Dogon roofs.

PINTO: Exactly. No thatched roofs. I've built walls which were seeded, but I gave them a particular configuration. What did they refer to? That was my sensibility at work. The critic, the audience, might put a label on it--but I didn't try to dictate even the label. For instance, much of my work is about the use of light and dark. There are psychological factors at work from my life which find expression in this way.

KORP: What is your reaction to other artists whose cultural "lifts" are obvious?

PINTO: I'm not interested in that kind of work, and I'd rather not comment.

KORP: What do you think of when I say "religious art"?

PINTO: I don't think about religious art. If I think about anything having to do with religion, I would use the word "sacred" and I'd be thinking about spaces-- experiential spaces.

I hate the word "religious". Sacred is powerful to me, it has to do with experience and with space.

KORP: Would you call your work "sacred"?

PINTO: No. It is such a special word. I reserve it for the experience, and the experience of a very extraordinary place where ritual events have the patina of time attached.

KORP: Your work is concerned with time, season, space. Are you saying this is a self-assessment of your work that one day when you get to be big enough, bold enough you'll make that kind of work; but you're not there yet?

PINTO: It's something that requires defined experience to accumulate. Many people have to experience it over time. It is a very powerful, special word. "Sacred" is difficult to use as a word, any of the words having to do with religion are difficult to use because they bring so much baggage with them.

KORP: What does nature mean to you?

PINTO: Just about anything. Horror. Wonderful things. The country, cities, the ocean. It's a source of knowledge, of connectedness. The sea, the city--both can be sources of connectedness for very different reasons; and surely they are both nature.

KORP: Do you worry that the whole thing is going to explode in our faces?

PINTO: No. As far as I am concerned, being an artist has to be the most optimistic endeavor that anyone could possibly engage themselves in. Imagine the monumental optimism of believing that what you see and what you record of what you've seen or known would be of interest, and that perhaps it may be of interest even after you've ceased to exist! It's wonderful, and it's certainly optimistic.

KORP: Would you take on a religious commission if offered one?

PINTO: It would depend very much on the circumstances. I'm an atheist so that depends on what is defined as religious. But if Cardinal O'Connor asks? That's a very, very different situation. No.

CHARLES ROSS

Date: September 12, 1989

Place: Telephone conversation, approximately 2.5 hours

Permission given to quote by name, September 12, 1989.

Charles Ross, age 52, is a sculptor whose prism and spectrum skylight commissions have been installed in public spaces throughout the United States. His star maps, solar burns, and other smaller-scale studio pieces are represented in over 30 public collections.

Ross's monumental work-in-progress, "Star Axis", located near Santa Fe, New Mexico, high upon a mesa 6500 feet above sea level, is renowned for its audacity, its purpose, its startling optimism. "Star Axis" is an observatory, a simple naked-eye observatory, no telescope, an "earth/sky sculpture", as Ross has written. When "Star Axis" is completed, its architecture will enable site visitors to understand step-by-step, literally step-by-step, spatially and specifically how the earth's precession (the tilt of its axis) changes over time our earthbound view of the position of stars in the firmament.

Entering an underground, stepped passageway, following its course, with each step the visitor takes to reach the end of the tunnel (what Ross has labeled on his drawings, "the place of emergence"), the view of the visible night sky enlarges, and Polaris--our supposedly fixed North Star--shifts its position. Over time, over the long time of human life upon this planet, there have been several North Stars; but we have no felt experience, no comprehension, of change on this scale resulting from the tilt of the earth's axis as it rotates. Few of us have been or likely will be space travelers; our view of the heavens remains fixedly earthbound. When completed, "Star Axis" will telescope the earth's 26,000-year star cycle of space into the limits of our own circumscribed human vision. We may then walk among the stars.

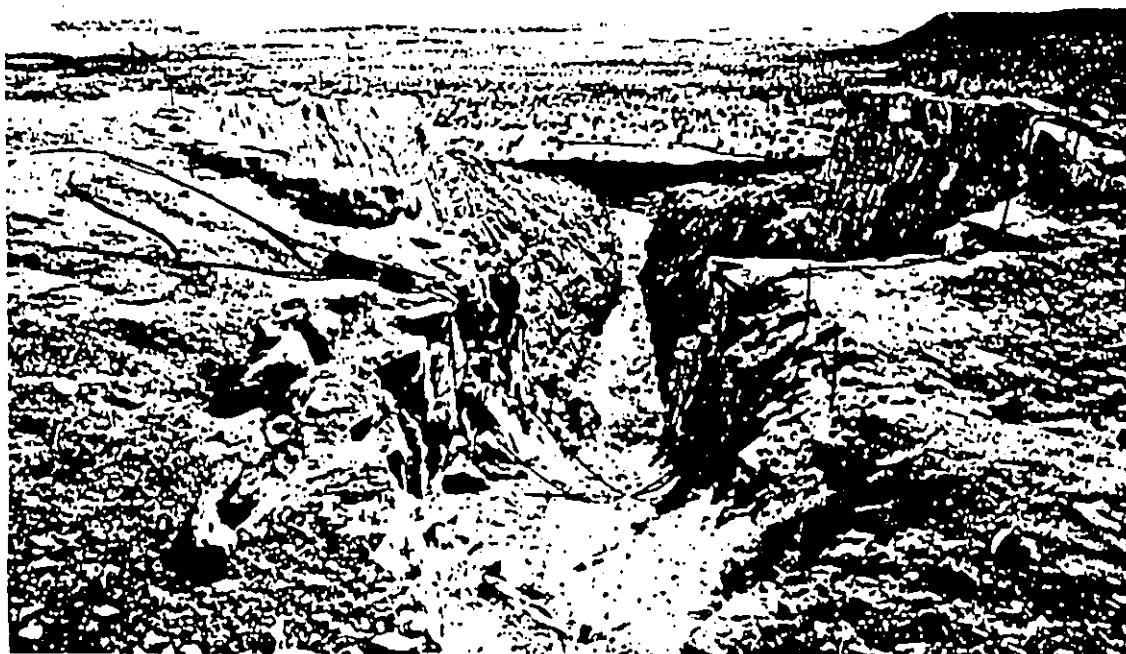
I first contacted Ross in June to request an interview with him for July when I would be in New York. Our telephone calls flew back and forth ensnared by our respective answering machine tapes. By the time we finally spoke to one another, Ross had left New York and was now returning my calls from New Mexico. The interview was not easily scheduled. Several dates were set and changed. Then there were the rains which flooded Ross's worksite and put everything on hold for a month. Nevertheless, I remained certain the interview would take place, however

star-crossed a venture it seemed to be. My faith on both counts was justified.

The interview did take place; it was a spirited, engaging conversation (Ross's words booming and tumbling in all directions); and I have no tape to untangle it because I'd neglected to push the tape recorder button for record.

What follows is a reconstruction of our talk from my written notes. Although Ross asked that I be sure to send him a transcript of our talk, and I did, and although he has called numerous times since then to say he intends to send it back with his corrections, he still has not. In September 1990, we spoke to one another and at that time he said it was "essentially ok." There was no response to my follow-up query December 30, 1990 asking him to please contact me if there were any changes I should make.

fig. 40. Charles Ross. "Star Axis" excavation site, July 1983, view looking south. Photograph by Edward Ranney.



KORP: When we talked a while back you said that you felt I had not really asked the right questions in my survey. What prompted you to respond to the questionnaire, and as generously as you did respond?

ROSS: I think this is something that is on everyone's mind. There's an unspoken awareness about these things, unspoken because they are almost impossible to talk about, certainly difficult. Your questions did not seem to get to the point, so I answered them briefly and sent you material about my work which I hoped or expected that you would read. Not knowing what context you meant to put my answers in--religious? art? or what??--I was limited in my ability to answer your questions. Nonetheless these are things which are on people's minds, so I filled out your survey.

KORP: What things are on everyone's minds?

ROSS: It's rather a spiraling of thought than a specific thing. Simply put, inner experience is important, but there are language problems when it comes to talking about that. We don't seem to have the words in the English language. Too often when we try to speak of it, we transmit a wrong meaning. It falls into a New Age morass. But it's there. There's certainly a shift in how we think, and that's good. It's exciting. For example, in New York City there's a place called the Open Center. They get good speakers there, but the walls are covered with this godawful art. The visuals should be stronger.

KORP: I liked very much the photographs I saw of a prism installation you'd planned in conjunction with Moshe Safdie for a building he was commissioned to do in Jerusalem. What happened? Why was your installation omitted?

ROSS: Oh, that was because of the rabbis. They decided light had nothing to do with it."

KORP: Light had nothing to do with Judaism?

ROSS: So they said. I don't really know why. Safdie and I may be doing some work together in the future, but I do not want to discuss that.

KORP: Would you take on a religious commission again if offered?

ROSS: Sure. Yes. Absolutely. I hope to do one soon. A lot of things are in the works right now. I like to keep all ideas flowing and see which ones come out. If the right time, place, funding don't come together with the idea, well...that's all right, too.

KORP: I sent questionnaires to six or seven artists who have been most associated with earthwork constructions. Only you and Peter Hutchinson out of that group responded, and Peter's work is not really the construction per se, it is the photograph which he devises from that setting.

ROSS: "Star Axis" isn't really an earthwork either. It's about light, about having a personal experience of light. We carry a cellular memory of star light in our very being. We are the stuff of which stars are made.

My spectrum pieces, the prism installations, all of them are ways for people to recall that extraordinary experience of light. I provide the interface by hanging a prism in a building, but it's the solar energy which is the art experience. That is what takes you back to the source. Your skin feels different when different bands of colour fall upon it. That is not just a physical sensation of light on skin; there is a emotional recognition of that ancient light, an awareness of those colours. Our cellular memory is what provides us with a tremendous sense of connectedness. These are feeling states, not just energy states.

KORP: You've spoken of your various prism installations as being all of one work.

ROSS: Yes, that's true. Each one provides a window to focus a direct experience of light. We need that experience. Each one is also a facet of a larger work which connects light as it travels around this world of ours--although mostly to date the prisms have been installed in the United States. That's all right. This is a big country--four time zones--and it all needs light."

KORP: What do you mean by needing light?

ROSS: Just that. I mean it. Light needs to be remembered in these troubled times. We are of the light. My work focuses attention upon that. I like the way Carl Sagan expressed it when he said we are star stuff that's taken its own destiny into its hands. I am trying in my work to bring that unique experience of light into an everyday environment, a readily accessible environment. Light is our connection to the universe.

KORP: "Star Axis" itself is not presently easily accessible.

ROSS: True. But you're welcome to come on down anytime and haul rock around. I'm serious. Come on down.

KORP: I'll do my best. I'd love to see it.

ROSS: When the work is finished, we'll have to figure out a way for people to see it, probably in small groups, but I'm not concerned about that now. The solution will present itself when it is needed.

The experience of light is something that doesn't have to be controlled. I'm reminded of the day I met the executive director of the Hudson Institute--not Henry Kahn, but the guy who really runs that place. It was in the office of a friend of mine. Now my friend Harry has a prism on his desk. Across the way from the desk are one, no, two Magrittes on the wall. As light hit the prism, it was washing a band across the room and landing just between the two pictures. It was interesting, certainly worth paying attention to. The Hudson Institute official turned to me and asked, "What mechanism are you using to achieve that effect?" I said, "Nothing, that's just light. In a little while it'll be over there, and then..." This guy just stared at me until he blurted, "But you have to seize control!"

KORP: Oh no. Dr. Strangelove.

ROSS: Exactly. We need a conversion of thinking. I think it is actually happening already. We have to get out of the trash can; everybody is so mired in problems. We do have the answers already. All of the answers we need are in people's consciousness.

KORP: What is the problem?

ROSS: The problem? To make a transformation of thinking which is more efficient, more in line with nature. We've learned as humans to manipulate materials well, we've made a magnificent material world, but in the process we disconnected ourselves from an intimate natural flow of energy. That's also in the universe, and in our world. For example, there isn't a problem with toxic waste. Not really. All byproducts should be useful ones. They are natural materials. We just haven't focused on what the use can be. Once we do, we'll have the answers. Henry Ford would never have built an automobile without an emission control had he known one was needed. We need a better sense of awareness of these things.

KORP: Are you talking about changing perception in order to effect change?

ROSS: More than that. Changing consciousness is changing awareness. It's changing the octave of consciousness. We

have the tools for the "evolution of the universe" if you will. Our job is to move ourselves to a new manifestation.

KORP: Your words remind me of Pythagoras's cosmology--the interrelationship of all things in mathematically ordered harmonies.

ROSS: As humans we are the interface between the earth and the stars. We are the translation of that star stuff. We are the earth/sky connection. We just need to tune in a little bit better. We've lost our tuning, but I really do have the feeling we are on the edge of doing that.

Everything seems to be happening now to get us to the point where we really will change our octave of consciousness. I cannot really explain it any better than that. But I honestly sense it's happening.

KORP: Could you define Nature for me? How do you characterize it?

ROSS: Neutral force of energy. It's like the Star Wars movies. You remember Obi-Wan Kenobi? He used the same force as Darth Vader. How that force is used, how it appears to us, is all a matter of what we want.

KORP: Are we in danger of crashing?

ROSS: If we fail as human beings, something else will just grow up; it's all really up to us. Tumbleweed grew back on the salt flats within a year of the first atomic bomb explosions. Tumbleweed is a wonderful plant. Somehow it prepares the soil, and then the wildflowers begin to bloom.

KORP: What is the role of the artist in the community?

ROSS: Building windows through which other dimensions of reality can be seen. That's the traditional job of art; we've always had that job of opening views to what is there, to open the windows to higher orders of reality.

KORP: One traditional statement of art historians is that art is about its own history, that art is about art.

ROSS: You cannot learn about art by going to school. No one there can teach you what you need to learn. Art isn't about art. The so-called movements in art history are quite irrelevant to what art is about.

KORP: Did you always know you were going to be an artist? When you were little did you know you were going to grow up to be an artist?

ROSS: No, I sure didn't know that. I didn't know anything about art. Oh, I liked Malevich and Brancusi as a kid. I used to go to the Philadelphia Museum of Art as a kid, and I remember liking their stuff in the collection.

KORP: Ah, the joy of a class trip.

ROSS: Not at all. I went by myself. I never took any art in school until my last undergraduate year at Berkeley. I was a senior in symbolic logic when my advisor noticed I needed 2 units of liberal arts in order to graduate. One way or the other I ended up enrolled in a sculpture course. Two months later my average in mathematics had plunged from 3.5 to 2.0, and my advisor said, "What ran over you?"

Well, people were really cooperative. The deans of the two schools got together and I went right into an MFA program in sculpture which I finished two years later in 1962.

KORP: What sort of thing were you doing in that first studio class?

ROSS: Mostly constructions in wood and steel, just a bit of wood carving. They were on the whole combinations that looked like early Mark di Suvero.

KORP: In your articles and in your questionnaire responses you mentioned briefly that your work changed dramatically after a dream. Could you tell me about that?

ROSS: I'd been working on some lattice-work sculpture. It was near the end of 1964, Thanksgiving weekend I think, when I dreamed the plan for a large prism. I didn't know that was what I'd dreamed actually. I thought it was some sort of another lattice.

My initial reaction to the dream upon awakening was that I was not interested in building that thing. But the dream was insistent. The images from the dream were like gauze drawings and they stayed with me all day long. So I sat down about 4 p.m. and sketched it out. Then I saw what I had drawn was a prism. I ran out and bought the materials; however, not being sure of the plans I'd drawn, I went to see a mechanical engineer to find out how to build a prism. The advice he gave me was bad advice concerning the thickness of the acrylic for the prism. It blew up.

So I swept the studio clean, threw everything out I had been working on to that date, went back to my notes from the dream--those notes were right--and I built the first prism that way. Since then, prisms have led me into everything.

Nothing I've built is a new idea. The double spiral of the solar burns which resulted from that prism are not new ideas. You can replicate that double spiral with a stick in the ground.

KORP: Really? One of the things I want to do someday is build some of the solar measuring devices Norman Lockyer describes so simply in his texts. Reading his work, I almost think I understand how the devices work.

ROSS: Of course, and you probably do. You know Lockyer said he gave up trying to tell the archaeologists they had it all wrong about the Egyptians and the Greeks, that the star constellations they were so sure the Egyptians were concerned about were not even visible at the time the pyramids were built.

KORP: I want to ask you some questions about "Star Axis". You called it first "Polaris Tube."

ROSS: "Star Axis" is a celestial pole. Polaris is only the defining star. Any star could be used because they all go through a 26,000 year cycle, or appear to move, due to the earth's precession.

KORP: How did you locate your site? Is "Star Axis" site-specific?

ROSS: It is site-specific. I had the idea, the vision first, for building it, but I searched for the site four years. I knew the site had to be the center of the universe, that I would have to feel that sense of centeredness in the site before I could build it. I looked for it in Utah, Arizona, Texas, a lot of different places. I never did an aerial survey myself. I did have some done, but the results were just unintelligible to me. I was looking for the land that would feel right to me.

One day we were driving around in the middle of ranchland. I didn't know exactly where I was at all. There across the plain I saw a cowboy. He came riding up to us, not to chase us off the land, but to warn us about grass fires, and did we know that mufflers can cause them? I knew that. I'd parked on rock because I knew. We got to talking and that was how I met Miles Culbertson, son of W. O. Culbertson who owned all this land, 80,000 acres.

I told Miles about the project and he said he thought his Dad would be interested in it and to call his father. With that, Miles pulled out a business card--a cowboy with a business card! That was marvelous. I called his father, and he said to me, "Can you describe in 3 minutes just what it is you want to do?" I could and I did. Told him I needed an acre or so of land. Culbertson

replied--I've never forgotten--that it "...sounds like the sort of project we need around here."

I came back in the winter, and I picked out a spot I liked. I told Mr. Culbertson about it and we went out in his jeep. He drove me around in circles for three days; and not until then did I realize that the spot I was proposing was dead center in the middle of his ranch. He said he wondered how long it was going to take me to figure that out. Then he took me to another spot, one half on his ranch and half on the land of a Spanish rancher, who turned out to be just as wonderful a man as Culbertson. That's how the site for "Star Axis" was located.

KORP: That was the site you really needed then?

ROSS: Yes. It has turned out to be exactly right in every way. I've been guided in some ways to that place, I really have been.

KORP: When I was clambering up the Roden Crater, Giovanni, Turrell's assistant, pointed out to me a few small Sinaqua sites. Are there any archaic elements in the Star Axis site?

ROSS: We've found a number of manos, the round stones used with metates for grinding, and there is a lot of petrified wood on the site. The mesa itself is the remnant of an ancient ocean, so we have sand at the top. Many tribes moved through this area, but the history of the Indians here is not well known.

KORP: There are two identification names on your drawings for "Star Axis" which intrigue me--"Place of Emergence" and "Dream Foot".

ROSS: "Place of Emergence" is just where you come out of the tunnel. Many people have asked me about that. There's no connection intended with the Hopi myth or any creation myth.

"Dream Foot," however, is specific to a dream which I had on seven successive nights. The phrase--"the work has to have a foot"; "the piece has to have a foot"--kept repeating. Each night I would dream more information about it, and after six nights of this, I went out at sunrise here in New Mexico, sat down, looked at the excavation and thought about it all. Then the phrase "dirt fall on the east side" flashed into my head, and I understood it.

What I was to do was make a positive shape out of the dirt which we had excavated--a positive from a negative. That was what was needed. So the next night in my dream I said, "Ok, I get it," and the dream said, "yes, you do." And that is what we did. The dream foot makes

the same loop as a solar spiral. It's the fallout in animal time of that geometry. Because the dream was that insistent, we pushed back everything that we had excavated from the site into that form which I call "Dream Foot." It took us about three or four months.

I know the basic plan of "Star Axis," but as the work has developed, I have not quite known the form, the envelope of the work. Part of "Star Axis" has been calculated, part planned; but certainly part of it has been revealed. All the geometry of "Star Axis" has been known since the beginning of the work. All the alignments are known, but knowing what has to be done so the human form, the human balance of it will fit--that's been the continual discovery of the work for me.

The choices I've made have always been the right ones. It's important that "Star Axis" appear to grow out of the site, and it actually has grown that way. It is not a site-imposed work. It is the way it has to be.

KORP: When you are working in your studio, have you particular habits, quirks, rituals to settle yourself down to work? Some artists have spoken about cleaning the studio, or abstinence from sex, that sort of thing.

ROSS: Everything is now a continuum. Since that first dream about the prism in 1964 all my ideas have been carrying that one dream forward.

I do spend a lot of time trying to get more and more organized so I can work efficiently with the time I have. I try to delegate as much as I can. The telephone in New York is a big interruption. I have a tendency to be isolated, to go into monkhood when I am working out a new project, so I try to figure out how to be social--keeping the weekends free, for example.

It's essential to have that isolation time when I'm planning a work. It is disruptive to move in and out of that time.

KORP: Do you lose time when you're working intensely?

ROSS: Sure, but so does everyone. Time just flies. My pieces are conceived in stages. The initial stage comes in words; I write it down. Then I make a sketch; it's talked out then and I try to delegate as much of the making as I can. Management requires a different kind of creative energy. I enjoy that. The flash inspiration, however, comes in a dream or a statement I'll know soon after awakening in the morning.

Recently I was trying to figure out how to do a drawing which would visualise the interaction of life inside the atom. I awakened with the statement (this time it wasn't a dream): "Why don't you paint with dynamite,

that'll be fast." So I am. I'm using energy as the actual brushstroke--specifically, dynamite primer cord. My ideas come that way; it's all part of the process.

KORP: I'd like to ask you a few other questions about your dreams.

ROSS: I don't have significant dreams--except for the ones which are revelations about my work. The others are truly pedestrian ones.

KORP: Have you experienced contact dreaming--a dream in which you enter the dream of someone else who is also dreaming?

ROSS: No.

KORP: Do you fly in your dreams?

ROSS: No.

KORP: Any animal imagery?

ROSS: No. I get hard core stuff about my work in my dreams, and answers to my life as I need them; but mostly my dreams are as mundane as a trip to the grocery store. In fact, I'll dream about that too.

Luckily, the dreams I have about my work are insistent, multiple, disruptive to the way I've been thinking or not thinking. If they weren't, I'd ignore them too.

KORP: In your response to Q.7 you scratched out the last sentence about sensing power centers from life before your own time. Several people, like you, were in agreement with all but that last sentence. Could you comment?

ROSS: I've never spent much time on past life stuff. Why? What? More stuff to clutter my life? That's my attitude about it all. It's more baggage to get in my way of understanding the present, the moment. I've given up trying to explain me to me in that way because the analysis wasn't useful to me.

I do believe we are coming to a new place on the planet in our understanding of the cosmos. "Star Axis" is being built in the tradition of the ancient observatories. Its purpose is to enable you to sense the connection you have with the universe. You should be able to feel that form around and in you. It's a known connection, a sensory connection. Very precise measurements are essential to make the connection visible, but the reason for "Star Axis" isn't to demonstrate that the math is correct. We know what we need to know. There isn't anything we need to

figure out anymore; we just have to pay attention to what we know.

KORP: Could you tell me what makes art religious?

ROSS: Art doing its job: opening that window. I don't know what religion is. It's a loaded word. I suppose you might mean some sort of transcendental experience, but I don't know any more what religion is. All religions seem to me to be organized systems that prevent you from getting to the religious experience. I believe in inner work--as opposed to religion. Religion seems almost irrelevant, defunct in a way.

KORP: One issue that is very contentious around here is the use of native imagery by non-native artists. Is it possible for a non-native artist to use traditional images?

ROSS: It's an issue here in New Mexico, too. The problem seems to be that non-native artists use the images badly. The symbols should be able to carry the meaning no matter who uses them, but they don't. I do not know why.

KORP: When I worked through my initial statistical sort on the questionnaires, one finding I came up with was that non-native artists were three times more likely to want to do an earthwork than native artists. When I asked Martin Dunn, a Métis artist, about that, he said when he reached that question on the survey his reaction was: "Why in god's name would anyone want to push the earth around!"

ROSS: I don't want to push the earth around either. I want to make a place of focus where one can understand the earth/sky connection. I have no interest in pushing the earth around. I'm not doing an earthwork. Sure, I do have to do some excavation. Building things is a linear process, but I am sure not drawing on the earth in the way of Heizer or the others.

I've always thought it was my mission to build "Star Axis". Even in my worst moments, I've never doubted the fact that I am supposed to be building it. It's just my job to do it. I've always thought my job as an artist is to make the invisible visible. The necessity of my doing "Star Axis" has never wavered for me, and I've been building it for 13 years. Energy just flows from that work. Whatever your work is, if you don't have the energy, you just cannot do it--not for any long period of time certainly.

KORP: When you are doing the work you should be doing, you are given the energy to do it. Joseph Campbell calls that "following your bliss."

ROSS: It is. I agree. Even when it's not been blissful, I'm always learning from the work. "Star Axis" keeps providing me with more and more ways of knowing.

KORP: Is "Star Axis" close to being finished?

ROSS: It could be done in two or three more years, but it has gotten itself built in its own time and in its own way, so I am not concerned about the completion of it. It will be done. We're at a point now where funding could make a difference because the parts needed are the ones which have to be manufactured.

This summer has been a wonderful time for me out here. I feel as though I've gotten "Star Axis" from in-the-ground to out-of-the-ground. Even my job description is changing. My contractor quit, and now his son is working for me. That, too, is just part of the changing, and it's all a good change. Why don't you just come out and see it?

KORP: Thank you. I truly do want to do that.

JIM SCHOPPERT

Date: 24 July 1989

Place: Telephone conversation, 2.5 hours

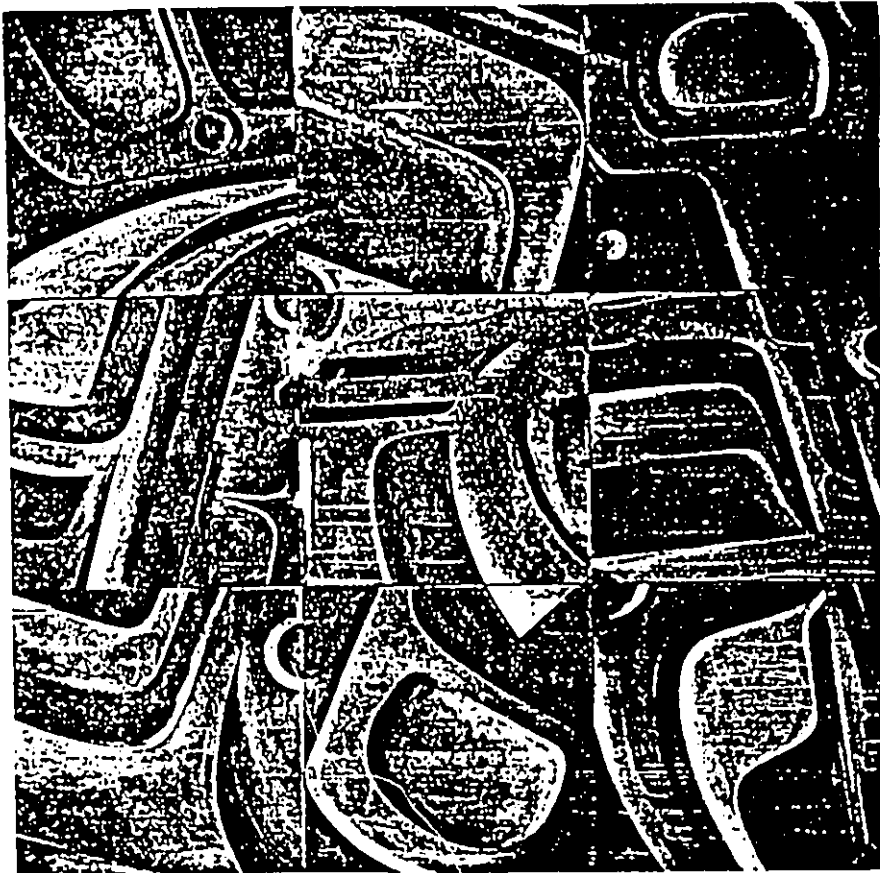
Permission given to quote by name June 29, 1989.

Jim Schoppert, age 42, is a sculptor, art historian, and curator of Native American art, now living in Seattle, Washington. He is of Tlingit heritage and grew up in Alaska where for the first nine years of his life he lived on a Tlingit reserve. His first language was Tlingit, which he no longer speaks. His mother died when Schoppert was nine and the family moved to an English-speaking neighborhood off the reserve. I learned of his name through a close reading of two West Coast magazines. In a feature article by Timothy White ("Out of the Darkness: The Transformational Art of R. E. Bartow," Shaman's Drum, summer 1988, pp. 16-23), Schoppert is quoted concerning the work of Rick Bartow. In a review of a current exhibition of work from the American Indian Contemporary Arts gallery ("American Indian Contemporary Arts," Magical Blend, summer 1988, pp. 4-9), Schoppert's work as a mask-maker is discussed.

In my preliminary telephone call to Schoppert, he was keen to know if I had included this artist or that artist in my mailing--and in most cases I had. Schoppert said he was interested in my study because he figures there were only 6 people with PhDs in all of the United States who knew anything about native art, and he'd recently had dinner with a third of that group.

Following is a reconstruction of our amiable conversation based upon my notes. Unfortunately very little of the tape I made of our conversation was intelligible due to heavy static on the line. A copy of the text was sent to the artist August 8, 1989 and a reminder note September 13, 1989 asking him to return it with corrections indicated. None were received. Another note was sent December 30, 1990 asking him to contact me if he wanted to make any changes to the text, but I did not hear from him. Presumably this text meets with his approval.

fig. 41. Jim Schoppert. "Blueberries," 1986. Polychromed wood, 72 x 72".



KORP: You stated in your questionnaire that you haven't constructed an earthwork, except as a "personal construction." Could you tell me some more about that please?

SCHOPPERT: I've done three, two with my children. Just taking things we found within carrying distance of the site. You can make art out of anything you can lay your hands on. The deeper element about this is that it's not religious; it's spiritual because it's related to bigger thoughts.

The biggest earthwork around here is at Daybreak Star Art Center. It's a replica of the Serpent Mound. I have my studio up there and it fascinates me to watch visitors on the grounds. Nine times out of ten people exploring the grounds around the center will miss the mound. I don't know why.

People who get involved with earthworks get involved with lots of intellectualization about the activity, excuses almost about why they're making them. My feeling is that if you want to do that sort of thing...? Sure, go ahead. Transfigure the earth. It's not going to bite you. There's nothing sacred about it.

KORP: Can you tell me a bit about the ones you did with your children?

SCHOPPERT: It was up in Alaska. We simply created a design with stones and twigs, and a scarification of the ground. The other was in a nice alcove which had been left after some heavy equipment had gone into the base of a hill about 50' high. There was a lot of wire, boards, that sort of thing lying around. So we used that and some boulders, checked out the colorations and where the sun was--that sort of thing to bring out the field/ground relationships of a two-dimensional surface.

KORP: What happened to that work?

SCHOPPERT: I don't know. It wasn't important that it last. It was an immediate thing to be able to do it. My kids enjoyed it. They are 12 and 14 now and sometimes I use them as helpers in the studio; the other day one of them was reminded me of how we'd made those sculptures. That's pleasant. It feels good. If you do something very well, regardless of the criticism that might follow, you know you've done an excellent job. That's how they remember working on those sculptures. And that is how I remember it, too.

When we did those little things we knew they were good; we were just having fun. I wasn't making a statement about anything. I look at earthworks being made today, and I think in my estimation they have lost that early

innocence of being done for goodness's sake. They are no longer something casually done. If you go back in history, those huge archaic structures? We say they were done for religious reasons, but maybe they were being built for the sheer joy of it.

KORP: Even the burial mounds?

SCHOPPERT: Sure. Why not? We don't know. I just completed a quarter of a million dollar sculpture. It's concrete. It's going to be there for as long as a rock. But what good is it? What people want to know is how long did it take to build it and how much did it cost?

KORP: Wait. When you got that commission you had to come up with some sort of artsy rationale about what and why you wanted to do this work, the typical artist's statement, right?

SCHOPPERT: No. They called me up and asked me if I wanted to do a sculpture. So I thought, well, I'd like to do something that combines the male and female aspects of Northwest Coast art in a modern format, and that's what I did.

KORP: No artist's statement was prepared by you?

SCHOPPERT: Why should I prepare one? They were getting the sculpture.

KORP: Do you make a distinction between religious and spiritual?

SCHOPPERT: Sure. You are the house of spirituality. Spirituality is joyful, autonomous. Religious is organized, institutionalised. In the bottom of my heart I really don't know the difference between those two words. Religion is the clothing of the spirit I guess. You don't need the candle and the flame to have a light source. Motivation is the same--religious, artistic--cut all that stuff out and you're dealing with the same thing. It's a way of life.

There are things we don't understand, but there is something important that does exist whatever you want to call it. If you go down to the ocean and you are blind and you have never been to the ocean, you will infer that out there is something very vast. Our minds are like that. We know and we don't know.

KORP: What do you think of when you hear the phrase "religious art"?

SCHOPPERT: Christianity, the stuff I've seen in Europe, and the stuff in Alaska which is there under the auspices of the Anglican and Roman Catholic churches.

KORP: But not native art?

SCHOPPERT: We don't have to look for that stuff; we're in it.

KORP: Is your art religious?

SCHOPPERT: No, no. No. I make it. I don't analyze it in terms of its metaphorical aspects. That's something bullshit artists can do better than me. I don't analyze my work. Some people call it shamanic; other people say it's religious; and others say it's spiritual. It's the same work, right? The viewer's reaction is what important. I will say this, however. Religious art has a function, it's a rote performance. Spirituality is not a rote performance.

KORP: How would you characterize nature?

SCHOPPERT: It's the environment. Both the natural and the built environment. They're both aspects of the natural world. I like skyscrapers as much as I like a nice oak tree, or a cool shady forest path. The whole thing sort of works together. Nature does include the things we build because we are human and we build things to house and protect ourselves. It is our intellect, our awareness, which gives perception to the entire cosmos. Wipe out human intellect and you're nothing but a veggie.

It bothers me that we give more value to certain kinds of animals--whales to take a recent example--than we do to the human species. I believe we do ourselves a grave injustice when we put ourselves second. The truth in this is that what makes something valuable is how we see it. We need to make ourselves more valuable in our own eyes than we do.

KORP: What is your response to Jim Turrell's "Roden Crater" work in Arizona?

SCHOPPERT: Hope the flying saucers will come down and land on it.

KORP: How did you know you wanted to be an artist? Did you always want to be one?

SCHOPPERT: No, I sure didn't. I was 26 years old when I set foot into the art world. I'd carved a little bird out of soapstone. It was about 4.5 inches. Just a little bird. My sister told me to take it into town and sell it.

I did. I got \$15 for it. I thought that was wonderful. So I went back and got some more soapstone and did some more carvings, and before long I was making art. So I went to school to learn more about art. Had a wife and child to support and it seemed like a good way to make a living, and I enjoy it. I really do.

KORP: One contentious issue has been the use of native themes by non-native artists. What is your reaction to that?

SCHOPPERT: None.

KORP: You don't care then?

SCHOPPERT: Well, I will say this. I have an impression from moving back and forth between Washington and Alaska that native people have a freedom. They don't need a sanction to do what they're doing as artists. They don't have to second-guess what they're doing. Non-native artists cannot adapt native themes successfully. They cannot innovate. They are always poised at the edge of illegitimacy. Even if the non-native person is adopted by a tribe, as an artist that person hasn't any freedom. They haven't the authority or the ability to change any of the motifs because it's not their system, it's an adopted system. They've bought into a system. They can't change it; they can analyze it. Those artists--these unfortunate souls--relegate themselves to walking on eggshells all the rest of their lives.

KORP: But what about artists who don't even have the status of being adopted?

SCHOPPERT: Do whatever you want. There's no law against that. Do whatever you want.

KORP: In a sense you are talking about genetic memory, that you have to know where you are coming from.

SCHOPPERT: You could come up with another term there.

KORP: OK. I sure would like another expression. Have you one? I feel like the "daughter of Mengele" when I ask about genetic memory, but four artists already in this study have used that phrase or something similar--cultural genetic memory, for example.

SCHOPPERT: Maybe you could express it as cellular memory or cultural identification. But you're probably talking about something deeper than that. This might help. I had a conversation a number of years ago when I was in Mexico.

It was in 1975. I was talking with a mathematician, a nice guy. His name was Joe, a real curious guy. He asked me how do you do it when you're in a kayak and the ice is flowing and you're three or four miles offshore, you know where the sun should be or where the moon and the stars would be, but it's cloudy...and you're out there hunting a walrus. Is there a particular way to navigate?

Well, I told him, if you were Eskimo you would understand how to navigate the ice floes. I could tell you how. I could give you the information. You'd either understand it or you wouldn't. It's not information, it's understanding. And I cannot give you that.

KORP: What is the role of the artist in the community?

SCHOPPERT: Art should be for enrichment, to uplift people, to show or usher in a higher sensibility in its viewers. Beyond that...? Let the other artists rap about that.

KORP: You are talking about changing perception?

SCHOPPERT: Yeah. It's a way to come in. Sure. There's other perceptions, other ways, but I just happen to think enrichment and uplifting, something that makes you feel good...that's what I'm involved in. Other artists are involved in other things. It's good to bring the goodness out of people. Sounds pretty simple, pretty hokey, doesn't it? To bring the goodness out of other people. We bear a pretty ugly dichotomy being human.

KORP: Do you believe that there is evil in the world?

SCHOPPERT: We create evil. Evil doesn't exist by itself. Do you believe in the devil?

KORP: Me?? No. But then I don't believe in god either.

SCHOPPERT: Do you believe in something dangerous?

KORP; I know when I am frightened.

SCHOPPERT: OK. We feed that by our fears, by our beliefs. You can't ignore it. But by the same point, out of sheer energy we can create something out of nothing. We create evil, too.

KORP: When I was researching burial mounds, something kept slip-sliding away from me. One day I had a flash of insight: was there male, female, neuter gender in the Algonkian languages? I checked, and found there wasn't. The gender division was organized on the basis of animate/inanimate forms--and at least for Northern Cree it

was totally up to the speaker which form to use, entirely up to the speaker's perception.

SCHOPPERT: Have you ever seen the film "Five Half-Hours--Images of Indians"?

KORP: No, I haven't.

SCHOPPERT: You'd enjoy that. Images of Indians--all the stereotypes. There's nothing really special about Indian people. Indian people are people, just ordinary people. Those people who are not native, know they're not native; but we've all got to mix together. We are all humans. All people are the same. We laugh the same way; we have sorrow and anguish the same way. I know that, and you do too.

KORP: Could I ask you a few questions about dreams. Do you dream about animals, particular ones from time to time?

SCHOPPERT: No.

KORP: Have you ever experienced contact dreaming?

SCHOPPERT: Yes. But it's nothing I could really talk about.

KORP: Most of the artists I've talked have particular habits, almost rituals, which they use to get themselves down to work on a project. I know I do. Others have spoken about cleaning the studio, even abstinence from sex, or the role of music. What are your work habits like?

SCHOPPERT: I don't clean the studio. I pay somebody else to clean it up when it needs it. I'm working all day long, from 9.00 a.m. to 6.00 p.m. I've been doing it for so long that I just get myself to the studio and start working. But you're right, there is a certain period of time when I really lock into what I'm doing and I count on that happening.

KORP: According to your questionnaire, you didn't grow up with any religious affiliation but you are now a Baha'i. Although two of my classmates are Bahais and both are doing dissertation work on Bahai, I don't know much about the Bahai faith--particularly the growth of it among Native Americans.

SCHOPPERT: I became a Baha'i because I knew there was something more. For the most part, Baha'i is an individual faith. Everybody and everything is one thing. It's like water. It flows to the sea. We all get there. It really doesn't matter how. We have all come from the same plane

and we are all going to end up on the same plane. The big difference is that there are some ways to organize the intellectual aspects of this spirituality which are more up-to-date than others.

Baha'i teaches that all religions are the same. You cannot convert anyone. All you can do is give out information. Religions appear in the time for which they are suited. They'll be a better one more suited for the future when it is needed. The thing we call god, the big unknowable, is the source of all faith. It is totally unknowable, totally unfathomable. But you do know it, so don't try to explain it. That's where all the magic comes from. No one is going to believe you anyway!

KORP: On your questionnaire, you indicated that your experiences of paranormal and visionary phenomena have influenced your art. You cited both the effect upon colour composition and "the knowledge that such realities exist." And, like many artists in this study, you stated that life crises--and you've had a string of them like everyone else--have not been so influential. Could you comment further?

SCHOPPERT: The visions are the reaffirmation of the rightness of being an artist. I feel good. I'm astounded at what I've done. The sense of 'gee, I did that!' I took a year off from art and stopped doing it. Now that I'm back into it, I know what I am doing and I do the best I can. I know I'm growing inside again, becoming more sensitive, and I'm a better person for doing it. I'm becoming more aware of every step of the way of being an artist. I'm still astonished by it all.

TAL STREETER

Date: September 17, 24, 1989

Place: Telephone conversations, 3.0 hours

Permission given August 23, 1989 to quote by name.

Tal Streeter, age 55, is an American sculptor presently working in both the United States and Korea. His site-specific, large-scale, coloured steel sculptures have been installed in numerous locations throughout Asia and the United States. Streeter is easily as renowned for his kites. He travels abroad to Asia and Europe frequently as an Asian kite authority as well as a sculptor of large-scale metal fabrications. Recently, the artist was commissioned to construct a sculpture for the 1987 Seoul Olympic Games. "Dragon Stair"--a red enameled steel sculpture, 30 x 35'--was the result. Sited on the edge of a pond, "Dragon Stair" is as realized in its watery reflection as the rain cloud dragon is overhead.

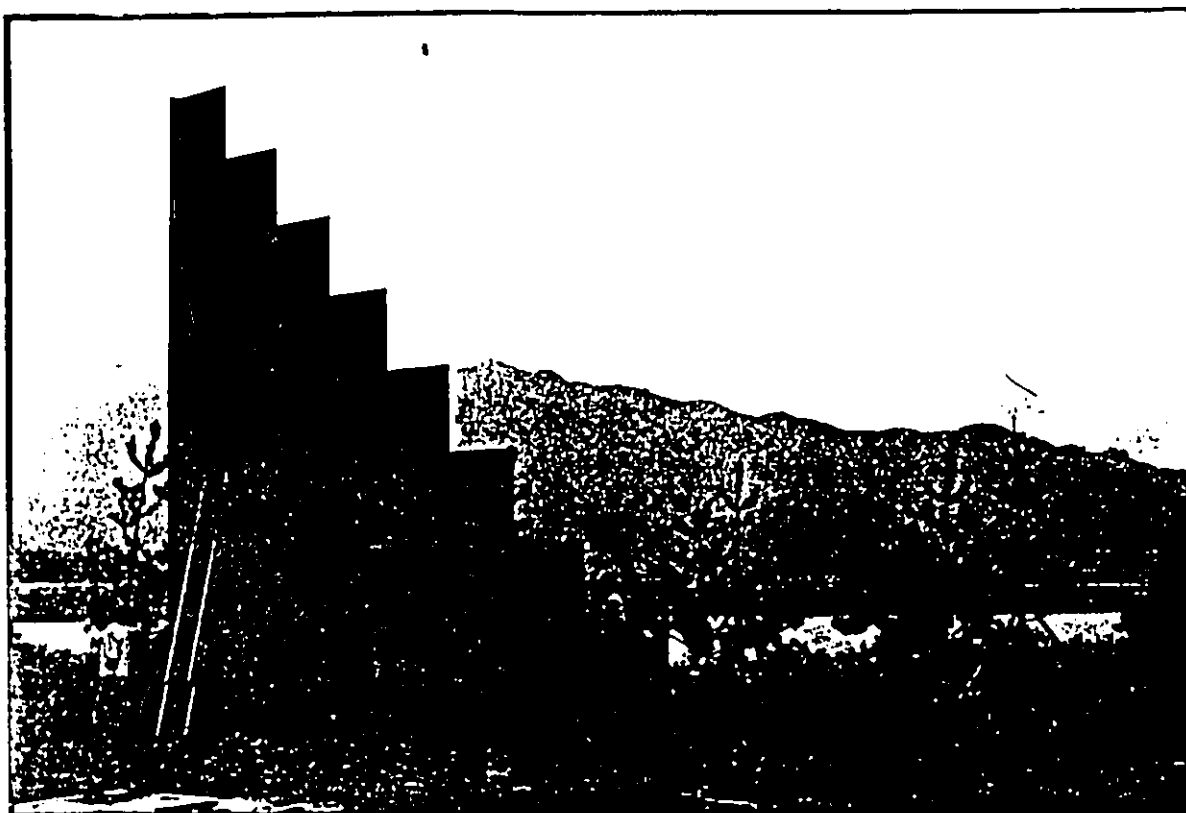
I first met Tal Streeter ten years ago when he successfully competed in the New Jersey Arts Council's first competitions for public artworks which I was directing. Streeter's designs were elegant ones, yet never rarified or pedantic. They were immensely humane. One of my favourites was his proposed courtyard column for the New Jersey State Library for the Blind. His design called for the column to extend beyond the roofline perimeter. At the very top would be a message in minute dot-dash blinking lights, a Morse Code for birds passing by to see. What message? Well, whatever the library patrons themselves thought appropriate. The column was not built quite that way; however, a decade later I still grin with pleasure just to recall the original design.

I was delighted to find that both the artist and his wife had equally pleasant memories of me, and both were keen to know where I had gone and what I had been doing over the intervening years. The subject matter of my research was of particular interest to Streeter. His own M.F.A. thesis had included interviews with prominent artists concerning their artistic motivation. Scheduling our more formal survey conversations was not easy. For much of the summer Streeter was in Korea and Washington State--more kites, more sculptures. We finally managed two wide-ranging, genial Sunday evening discussions.

Following is a reconstruction of those talks based upon my notes and 120 minutes of tape. The artist has reviewed a copy of text, his emendations to the text appear in **boldface**. There was no response from him to a note I sent December 30, 1990 asking him to get in touch with me

if there were any changes he wanted to make.

fig. 42. Tal Streeter. "Dragon Stair," Seoul, Korea, 1987.
Red enameled steel, 30 x 30'. Photograph supplied by
artist.



KORP: A number of people I've talked with--some New York artists, some not--have commented rather bitterly, and I think justifiably too, upon the whole New York art dealer, critic, artist "interface", if you will.

STREETER: If you think of art as a manifestation of the concept of order and beauty, and why not, then New York is nightmare city. Travelling around the country and the world makes that even clearer. In America's greatest city you look forward to being assaulted, mugged by the barrage of ugly sights; yet outside the city there is a general attitude that art is worthwhile, and that government can put it in place, make it happen. That feeling doesn't exist in New York City. Art is commerce, or prestige, or status--and the artist is...well, it makes me sad.

KORP: It's not just New York City, Tal. I think it's an endemic attitude within the art world itself, among the critics, the curators, the administrators. Artists seem to be just so much chattel to be bought and sold. Alex Janvier, a wonderful Canadian artist I've talked with, says curators and critics have no "sixth sense"; and that's why they can't appreciate art or artists. Of course, he also says they fail to acknowledge that lack of theirs, too.

STREETER: A sixth sense, yes, and you could call the sixth sense a talent for spirituality, but I don't know how you're going to be able to get that across to your readers.

KORP: I don't think that will be so hard. You guys are saying it all, and many of you are eloquent. I just have to pull it together. I remember the first time I ever saw you. You were wearing white-rimmed glasses. Do you still wear those?

STREETER: Oh, I did, as long as I could get them, but not any more. The one pair I have left slip down my nose. They were handy because it's helpful sometimes to slip into the "artist" category instead of "standard person." I wouldn't mind sliding by as a "normal person;" but when people know you to be an artist, they like to see an "artist" standing there.

KORP: I think artists must come in two categories--there's the dressed-up or costumed ones you are describing and then there's the seemingly mousey sorts who aren't at all. They can be doing the most bizarre and strange things in their work. Whatever. It's not hard to spot who the artist is at a gallery opening.

STREETER: There's just no way an artist can hide. Artists look strange no matter what they do or don't do to fit in.

KORP: You think it's the glint in the artist's eye?

STREETER: It's more. We have a pretty narrow idea of what an artist is. Look at other cultures. In many other cultures, exaggerated dress, artful dress is a matter of course. Consider the look of a New York artist and the look of a Sioux Indian in full tribal regalia. The New York artist comes off looking like a Wall Street banker. What we look like as artists is just another reflection of the narrowness of Western culture.

The provinciality of New York colours my disenchantment with the city. I've devoted much time in my life to travelling about the world, particularly to ancient places. Time is very long. Being part of American culture is about as substantial as bouncing around in a soap bubble if you think of the cultures of other older places.

I've become rather disheartened by this state of affairs. I would like us to fly to a state of grace; instead we seem to be crawling, locked somewhere in our fabled wild west.

KORP: That sense of time extended comes to me when I think about Charles Ross's "Star Axis"...

STREETER: He is building that then? Tell me how it works if you can briefly.

KORP: I can. It's a "naked eye observatory" focused upon the North Star and its orbit over the last 26,000 years. How's that for brief?

STREETER: Do you know how it works? Is he doing this on his own?

KORP: Yes, he is; he really is. And I can send you copies of articles that Ross sent to me and ones I got through inter-library loan. I think I do understand how it works--even the part about the earth tilting on its axis and the effect of that precession upon what we see of the sky. I'm eager to see it although I think I'd rather see it before the stainless steel tunnel is in place. Its diameter will be only 7' and I have a feeling I'm not going to like walking through that.

STREETER: I'm truly appreciative he's attempting to do this on his own. There are a few people out there who are working seemingly alone, very seriously. I tend to admire this work more than the gallery work.

A long time ago when I knew I was going to be an artist I remember thinking I just had to start digging a hole and pouring the foundation. If the piece was going to be 200', well, you start at the bottom and get going.

I've been thinking for a while now about a project to show in real terms the curvature of the earth, and I just spent some time with a scientist in Milwaukee working out some mathematics for it. It's really quite interesting. What's prompting this renewal of my enthusiasm for non-gallery work is my return to a larger notion generally--the desire to stay close to the environment, our situation relative to our reliance on living in harmony with nature.

KORP: In your questionnaire you mentioned two land art projects which you designed, but did not build. What did they look like, and why weren't they built?

STREETER: The first was for an earth berm wandering through the landscape. It would have been a rather permanent structure. Lucy Lippard was in charge of a project site in Washington State. She had no money, but she had earth-moving equipment; unfortunately, my piece required a concrete wall in the middle so it wasn't built.

The second design was for the New American Music Festival when it was to be held in Los Angeles. They asked me to submit a proposal and I worked out a plan with a young composer for islands of sounds, actually speakers on floating docks sending sound shoreward. The sound would have moved around coming and going as a result of their docks moving in the water. On the beach there would have been a string ensemble to accompany the undulating water sounds. Again, no budget for the work.

KORP: Too bad, that is really too bad. It quite reminds me of Dan Goode's sound wall proposal for one of the New Jersey schools. The sculpture was built, but it was a lot different when it was installed--partly I think because of the maintenance problems which became apparent later on.

STREETER: Actually, I know about that piece. Given the context, the work was too hyper for the school environment; but he's a wonderfully resourceful musician-artist. Some of these environmental things have been coming back to me of late. As I said earlier, I'm intrigued by the curvature of the earth, the moon, etc. I'm working on ways to show that as a real image in real space, but I don't want to be too specific about some of my thoughts at this point anyway.

KORP: Understandably. Mulling an idea through is a fragile enterprise.

STREETER: But I'd like to make credible this extraordinarily large thing. That would be a powerful message. It's another form of realism--real visual

information, more than just a life-size figure, more of a life-life figure.

KORP: As you know, Tal, I set up this survey project to get at stuff, especially artistic motivation issues, which I thought was missing from the art-critical, art historical discourse about earthworks. One line, for example, places earthworks as another form of minimalism.

STREETER: I don't mind minimalism as a term at all or its ramifications if you begin the history with Brancusi and mean getting something down to its essence, to the bare minimum. Naming is just a quick system. You still have to look at the sculpture to see if the name gets you close to what it really is, in fact. For example, although Walter de Maria's "Lightning Field" is minimal, it is maximal in its interaction with nature. I think this work is better described as "realistic", not as minimalism.

In my own work I try to generate a real experience, a stronger perception of reality, a reality that has been somewhat invisible, just beyond the scope of imagination--even though we know it.

I don't particularly like the phrase "earth art." It doesn't seem to include Stonehenge, for example, which could be the granddaddy of earth arts. Stonehenge is oriented to the universe, not just the earth. That's the problem. It's a bit like using the stars as a sextant to find your place on the earth. Earth-oriented art? Earth-centered art? Earthworks may originally have meant the manipulation of the earth, but the artists who work in this sphere have certainly widened the term to mean more than cutting a slot in the ground. Maybe "primary art" is a better term.

Whatever. We stand with our feet in the mud and our hearts and our brains in the sky.

KORP: True. In fact Charles Ross has a second name for "Star Axis"-- "Earth/Sky". You were starting to talk about the ability of art to change perception. What do you see the role of the artist to be in the community? Is it one of changing perception?

STREETER: It's not so much changing perception, or altering it, as it is making it clearer. I don't have any views about what the artist should do; hopefully, what the artist does is interesting, novel, inventive. If it is not novel or inventive; hopefully, it's fine. It's like the difference in intentionality between Leonardo and Michaelangelo as opposed to Raphael.

KORP: Do you mean the artist has a multiplicity of options?

STREETER: Any one individual may only have one thing to offer.

KORP: I was thinking of "the artist" in the generic sense.

STREETER: Then yes, there are many valid options. Refiner or synthesizer and inventor or explorer seem to be the two basic options. Raphael was the former; Leonardo and Michaelangelo the latter.

KORP: If one role of the artist is to make clear something that other people do not realize exists, that seems to me to be something more than being inventive or novel.

STREETER: It is. There are a multiplicity of roles. Some of the most useful actually are the ones we wouldn't be aware of until someone pointed them out.

KORP: Is the artist then a finger-pointer?

STREETER: He is certainly an unusual person. A specialized finger-pointer? I think there is an artist element in everyone. That's how we communicate. Either I said it once in an interview with her, or Louise Nevelson said it, but the artist is someone who goes further than the average person in developing that art awareness, or that awareness that is expressed in art. We spend more time at it. Does that make sense?

KORP: Sure. But to what point? Do we need it? I'm not being flip about that. It's taken me a long, long time to be able to say I am a writer, but I'm fudging when I say that. The truth is I am a poet, however I cannot quite admit that yet.

STREETER: I understand. That's a pretty high term--poet. So is artist. It always shocks me when I learn of people, pretty well recognized for their art, who still don't think of themselves as artists--yet I really do understand the reluctance, the shyness, about calling yourself an artist. It took me a hell of a long time, too, to say to myself that I just might be an artist after all.

There are good and bad artists, developed and undeveloped artists, and you do rely upon the critical assessment of your work to tell you if you're an artist; nevertheless, as an artist you are working in an area that does not have defined perimeters. That alone makes it difficult to know who you are. So, people measure their success by money position. Artists are as easily sucked into this as anyone else. Anyway...what was your original question?

KORP: We were talking about the community role of the artist, and I was trying to move you around that topic to see if the artist was more than someone who is nice to have around, to see if the artist's social role is a more critical one.

STREETER: Oh absolutely, it is. At its best, even if the artist's work is ugly, cruel, or even sweet, that work is something which is necessary ultimately to survival. Low-level survival is something any culture wouldn't wish to pass through. Art provides grander reasons for us to survive as a species. Not just art, actually. Music, grass, stars, freedom--survival. Life without them is meaningless. Think of the concentration camp images--the drawings of grass, stars, birds, images of freedom. Without those dreams, survival is hopeless. Survival means the continuation of the possibility of higher forms of life. That's ultimately nature's role for us, I hope.

At a public lecture in New York, the famed psychologist Dr. Karl Menniger was asked what he would recommend for the good health of the citizens of New York City. His reply? "Plant green grass." Art is healthy, healing; just like green grass, it's that obvious.

I can make another statement about the character of art: it's about trying to find order. The chaos of the universe is an order beyond our perception. An artist is an ordering element. To be civilized is to be sympathetic to nature, to be a part of nature. Some human groups--notably in modern times--have locked out nature, have viewed nature as superfluous. That way leads to destruction. Art is life-affirming; it includes death, too. Death is part of the life mechanism, too.

KORP: Can you define nature for me?

STREETER: Everything is nature. Before nature what we make has that element which is distinctively human, limited in that sense, but big deal, it's all nature. It's all life-affirming. I have however, a broader concept of life. is. I cannot limit life to the earth's history or that of homo sapiens. Could the nature of the universe be death oriented and the Earth a little pocket of life affirmation? I shudder to think this way.

KORP: Mircea Eliade, one of the major figures in my discipline, says a sacred place is that ordered place out of chaos. You recognize it when there's a rupture and you can see order in chaos, in that rupture. You're describing the ordering possibility of art in that sense, aren't you?

STREETER: Yes, I think I am.

KORP: I'd like to ask you a few questions about dreams if I may. Andy Fabo, one of the Canadian artists in this study, described a sequence of dreams he had with his lover when his lover was dying. Andy called the dreams "contact dreaming". They work like this: while you are sleeping you are able to enter the dream of someone else who is dreaming in order to assist that person. It's the sort of experience you'd probably confirm over coffee the next morning. Do you know anything about this sort of dreaming?

STREETER: I've never experienced a contact dream, but I have known several people who have told me in a very convincing sincere manner of experiences like that.

Part of the creative process includes how your subconscious works on the situation you've set out as best you can in your objective mind. The subconscious is an extraordinarily most powerful resource. I don't dream an awful lot, but I've had very enjoyable dreams on occasion.

As a child I had repetitious nightmares. About ten years ago I began to practice stimulating dreams by thinking about specific things just before going to sleep. That works, but probably in a rather superficial part of the subconscious—a kind of halfway house perhaps. I don't have spontaneous dreams very often, but some have been just wonderful, imaginative things, and I wake up smiling. Other dreams I force myself to awaken because the dream is just so banal.

KORP: You wake from the banal ones? I wake from the ones with problems I cannot solve.

STREETER: I do expect a lot from dreams. When I give assignments to students, I ask them to put as much as they can into it objectively, and then dream on it.

KORP: Have you ever had any flying dreams?

STREETER: Oh yeah. Used to have those all the time.

KORP: How high were you flying?

STREETER: Just off the ground, with some effort, not beautifully. Generally I would be out in front of people. They were all dreams about my efforts to leave the nest, or other difficult situations of which I was not the master. It wasn't all as glorious as I could consciously desire, but seemed simply to raise me above my peers. That's all. Of course, I pretty much go along with the standard interpretation of the flying dream.

Did you get the photographs I sent you? I'm not changing the subject, by the way.

KORP: Yes. I did. Thank you. I really like "Dragon Stairs".

STREETER: Those stairs on that piece are flat, but they are above the point where you could climb them. One earlier sketch shows the risers cut off like a knife edge and another I have the steps rounded, scalloped edges. I thought of it as a very positive thing--a ladder into the sky, a stairway into the sky. Then I remembered that I've often had dreams of staircases which became impossible to climb because they'd level out and I'd slide back. Clearly, this sculpture of mine which I'd intended with such positive associations also had nightmare qualities, too.

KORP: Do you have dreams about animals?

STREETER: No. I don't think so.

KORP: How did you decide upon becoming an artist? Were you the classroom artist in grade one?

STREETER: I was given that recognition in first grade, yes. I also won a poster contest in seventh grade. However, my eighth grade art teacher slapped me and that kept me out of art class and away from art until my senior year in high school when someone asked me to do some drawings for the school yearbook. When I went off to college the next year I had decided to major in art.

KORP: How did your family take to that decision?

STREETER: They could understand it. There were artists in the family. I had an uncle who was a sculptor, he was the most liberal family member, and my mother drew well. Do you remember the Draw Me contests? Well, I won one of those, too. However, in my freshman year at college I took a sculpture course, and that was where my engagement with art really took hold.

KORP: Everybody I've talked to has definite quirks, rituals, to go through before settling down to work--things like scrubbing, cleaning, choice of music. Yours?

STREETER: I clean up the studio. Sometimes I never get down to work. I'm still cleaning at the end of the day. Just like a cat, I think. I have to clean up the nest, before I can turn around in it and settle down (but not to sleep in my case!).

I do enjoy problem-solving as a way of generating new ideas. I've noticed over time that if I don't have a store of several ideas to spin off one another, I will find

myself coming full circle and I'll parrot my own work. I don't read art magazines very often any more, nor do I look that much at art. Sometimes when I do, I will see things being done which parallel my thoughts or pieces. That actually doesn't bother me. One reason I think is because I'm working on the ideas I have now, not the ideas I had then.

KORP: Do you lose track of time when you're in the studio?

STREETER: Oh yes. I even forget to eat.

KORP: Alex Janvier said when he's working hard at something, it's a period of sexual abstinence, too. As he put it, "And no sex, you can't bullshit art."

STREETER: A lot of people feel that art is a substitute for sex. There's some truth to it--the intimacy, openness, release. They are antithetical in a way, and I am sorry that they are. I would be inclined to enjoy both at all times of the day. They are both intense, primal... Maybe the artists who use sexual imagery in their work have the best of both possible worlds. Of course, we're so uptight about sex in the United States, that I personally wouldn't be particularly convinced of our understanding of the subject itself.

KORP: One artist said she'd interrupt her work for sex.

STREETER: I guess I would, too.

KORP: On Q.7, you--like several other people in the survey--were almost in full agreement with the statement about life after death and having sensed power power centers from life before your own time. It was the last part of that statement which gave some people trouble. Why did you write "yes and no"?

STREETER: The last sentence also gave me trouble. I haven't had an experience like that--sensing power centers. What do you mean by there being "continued life beyond this one"? Life for human beings? Heaven, hell?"

KORP: Those are the Christian terms. I used those words deliberately because they are the Christian ones. My guess was that most of the artists in this group had a traditional Christian upbringing. That guess was correct. And more, that most have rejected or denied that instruction flat out. That guess was also correct. Some artists did disagree flatly with the statement; many more were in full agreement; a few were yes's and no's, like you.

STREETER: Let me look closely at the statement. I do not think there is such a thing as heaven and hell. I do not think there is life after death. When you're dead you're dead. Energy does not go away. That's a truism, but it's impenetrable to reason. I do think there is life after death--writing, art, thoughts live on and so forth. But I don't think that is what you're after.

KORP: You're right. As I said in my covering letter with this survey, my questions are based not only on my own research, but also on my own experience. One experience I've had so often I no longer think of it as unusual. It goes like this: I will pick a rock to sit on, and I'll really like sitting on that rock. Later I find out that rock fall was site of ancient temple. Now the rational side of me says, oh good Korp, another example of your innate good taste. Once again you've picked the best viewing point for the landscape, and so did other people; the irrational side of me says, well, hmmm, is this another example perhaps of my wonderful sensitivity...? I had this experience most recently last January in Hawaii. I was quite taken with a lava rock flow near the place where I was staying. It soothed me to sit there, and I often did. On the last day I was in Oahu I looked over a quite detailed map. Those rocks were the site of an ancient fishing shrine.

STREETER: Ok, on the other hand there are so many ancient sites in the world, your experience could well be on the order of those permutations which indicate that of every seven people you meet, one of those seven will know someone you know, too. Seemingly inexplicable, but....

KORP: Exactly, and that is why Q.7 was part of the questionnaire. How would you define or characterize religious art?

STREETER: I would prefer to define it, generally speaking, in the context of African art--art which has consummate belief.

KORP: Why African?

STREETER: I think Africans are quite extraordinary in terms of their religion and how they give form to it in their art. When a warrior knows he is going to battle, he goes to a sculptor--who is also the shaman--and asks him to make something he can wear around his neck to protect him. The sculptor does, but the next day in battle, the warrior realizes he has left this extraordinary object at home on the bureau. The warrior falls over dead. That's my notion

of the quality of African sculpture and the belief system that generates it.

KORP: Have we anything of that calibre in Western culture?

STREETER: I imagine that mediaeval art, perhaps right up to the Renaissance, showed truly that beauty and fury of the gods. All other so-called "primitive" cultures have that kind of structure in relationship to the Africans, but the Africans were masters of belief and hot art; the Egyptians masters of belief and cool art.

KORP: What about spirituality in art? Is that different from religiosity?

STREETER: I think so. I think the spirit of anything is the animating force, the energy behind the physical representation. I don't necessarily relate that to religion. I think what you believe in deeply is a powerful force to generate powerful or evocative statements. Fear generates powerful images, and religion is often predicated on fear. If you are looking for the root forms of things, you must consider fear as a powerful motivator. You might also consider naïveté as a powerful motivator too. It generates wonderful images.

KORP: Martin Dunn, another Canadian artist in this study, was talking to me about shifts of perception, so I asked him what causes someone to refocus. He said pain, pain prompts a fast refocus. Several other artists in the study made a sharp distinction between religious art--which was often in their minds Christian and they didn't like that--and spirituality in art. Would you call your own work spiritual?

STREETER: Yes. I think artists do things which have many of the attributes of religion. I don't knock religion although, no question about it, I am not of the Christian persuasion. Religion is certainly one way of attempting to deal with life's problems. I'm delighted that religion exists for people as a force for morality, for aspects of social responsibility for people who need it. But like everything else which is human, religion is easily abused because of people's need for it.

KORP: If offered a religious commission, would you accept one?

STREETER: Not for a specific religion. Accepting a religious commission would be possible only if I could suggest the presence of spirituality.

About five years ago, I was thinking about doing crosses--because of the minimalist aspects of the design and the symbolic aspects of heaven and hell. Religions don't conscript bad symbolism. I've actually got quite a few crosses lying around here--not for the Christian symbolism of them, but because many of the sculptures I do reach up into the sky. Crosses are the same symbol. I am comfortable about wanting to do a series of crosses because they are part of my own sense of life reaching out into space: earth, death, horizontal; life, vertical, outward into the universe. I wouldn't do a series like that as a commercial enterprise, however; nor would I print "this way to heaven" on my sculpture.

KORP: What religion is most appealing to you?

STREETER: Buddhism, that aspect of Buddhism which suggests that daily life is the most important religious activity to pursue. I like that idea. Animism, if we replace the idea of a "soul" with something closer to dignify its presence in the whole scheme of life.

KORP: As I mentioned earlier, most of the artists in this study have disavowed their childhood faiths--especially those who were once Christian. About half of you now describe yourselves as "atheists, agnostic, none"; but among those with a current named religious affiliation, Eastern religions--especially Buddhism--is quite prominent.

STREETER: I'm not surprised. I'm certainly not qualified to expound on Buddhism--I'm also attracted to Shintoism, the more animistic idea--but I do feel an affinity with other life forms and with nature, I do feel part of that. I just don't believe in rock spirit forces, not animism in that way.

KORP: I've begun to wonder if our scholarly descriptions of animism aren't skewed somewhat. It's the Western mind that thinks other people have "idols"--spirit rocks, for example. Animists themselves might have a whole range of beliefs--some highly sophisticated, rocks as points of reference perhaps, and others very like folk devotions to the Infant of Prague.

STREETER; Sure. Why not. I think you are right. I can imagine in my mind the nature of that rock. The physicality of making things out of rocks informs our imagination just as seeing the desk where Lincoln sat also informs our imagination. If I transport myself with a rock because I am considering the rock's geological history, I am simply appreciating the rock's existence. I am using the rock, or my thoughts about the rock, as a tool to

increase my understanding and enlarge my imagination. People mystify those encounters, but I think it's a natural thing to do that.

We share fairly broad things like pain and love with all animals. That is different from what we share with rocks. I am always picking up bits of rock. My studio is littered with them. I've been picking up black and white ones for years from different parts of the world, purportedly to make a natural Go set, but I also have a lot of memories I want to hold on to through these smooth stones--the awesome power of the oceans and beautiful sunsets, walks with someone I love, walks by myself, solitudes. I'll admit to the worst crime of all--a large dose of reverie and sentimentality in my thoughts. It's in my writing, but not perhaps so obviously in my sculpture.

KORP: My last question. In your questionnaire you made a reference to genetic memory. You wrote "England" under other ethnic groups with whom you feel an empathy and your reason for that was "genetic, I guess." In the course of this study because of the kinds of issues artists have raised with me, I've become really concerned to find out what people mean when they speak of genetic memory or genetic cultural memory. What do you mean by that phrase?

STREETER: It's a hard thing to discuss or be certain of. I was referring to the collective unconscious as Jung described it. I am speaking naively, and it's either wonderful or incredibly dense to have such a naive presumption about such a thing, but it seems logical or believable to me that there is such a thing. For one thing it is close to ESP and other paranormal experiences that I am able to relate to. However, this idea of my English heritage was one strongly engendered and encouraged by my family.

KORP: The reason I am uncomfortable with references to genetic memory or to cultural genetic memory is because it is so easy to slide over into racism and all the evils that come with racial categorizing of any sort.

STREETER: My wife tells me that some of the reasons I am the way I am is because my English background makes me so arrogant. I have never really thought about it. My idea of the collective unconscious is that we are all one with the Eskimos, or with Adam and Eve. It's not a race memory. I think of the collective unconscious as a collective memory. It consists of the things that people learn. Over time, those things become part of their consciousness, and part of their instincts. It's a consciousness which transcends race because it has to do with survival as a species. We draw as people upon those experiences which

are collectively seared upon everyone's memories from a long time ago.

KORP: One related issue is the use of native imagery by non-native artists. It's a dicey area. Have you run across any similar criticism or edginess with your work in Korea?

STREETER: Yes. The situation is similar there.

KORP: How have you dealt with it?

STREETER: It is more of a noticeable issue for Western artists in Japan, and even more so in China. The Chinese have such an elevated sense of themselves that you cannot even get to first base. It's a hard thing. I understand an expatriate cannot grasp the fullness of a culture as a native-born person would, and I accept that. I do understand the depth of feeling about appropriation, or misappropriation. Still, I have a genuine curiosity and enthusiasm for Eastern cultures. The question is what quality do I bring to that culture by my own non-native orientation? I pay a lot of homage to my own naïveté here by asking that question.

Then there is also a question of who can be the best translator, not interpreter, but translator. A Westerner might have a better chance of being the more able translator, of making an Eastern culture understandable to someone from the West. Japanese haiku, for instance, is complex; yet Kenneth Rexroth's translations have done much to enable us to understand it, or at least apprehend the deep feelings of that poetry. These are not questions easily answered.

I have a book coming out next year. It's going to be published in Korea, and I've written it under a pseudonym, a Korean pen name. It is my intention that reviewers see it without their usual preconceptions. Most Koreans who have read pieces of it to date are totally bewildered: "You made this up?!" We'll just have to see.

A few foreigners of course have crossed the cultural gulf, but it's very rare. I don't imagine I am one of them. I've probably invented some kind of hybrid thing--a little island not on current cultural maps.

KORP: When I tallied the ethnic groups with whom people said they felt a particular affinity or empathy, I was struck by two things--one, the group most often selected was Native American and, two, the reason given had to do with native belief in the land as sacred.

STREETER: That's very much in the air now, and I'd easily fall into that category of respondents were I not so

wrapped up in the East. In a more general way, with the dismantling of the Cold War structures, people appear to be more willing to become involved with the earth, with our own survival on this planet, or within the universe.

Not long ago NASA came up with a program of "get-away specials" in part to answer criticism that the space program was exclusionary, or just part of the military-industrial complex. Artists and high school science students were invited to submit proposals for projects to be done in space, at a cost of no more than \$4000 each. The projects had to fit into canisters of a certain size. Several people at MIT worked with NASA on the concepts. Lowry Burgess--the first to actually realize his project, and the only one I am familiar with--suggested that waters be collected from all the rivers of the world, then dispersed in space. Another artist Joe Davis of M.I.T., suggested an aurora borealis. That was actually done, but as a scientific experiment in Munich, Germany, not as a light sculpture. I was invited to submit a proposal, and I've been giving serious thought to what wise and useful project I might suggest.

If you were to put an object, an emblem, into the sky, what should it be? I'm thinking of making something which could be crushed into the canister, but would later expand at a certain temperature. One thought I've had is of a cross, or more precisely, an "X"--to mark the spot, of course. Then I've thought of making a star--the only star-shaped star in the sky. That would have meaning for a lot of people. The NASA project, unfortunately, has been suspended since the Challenger explosion.

KORP: You mentioned the NASA proposal in your questionnaire as an example of how vision influences your art, but you also said on the questionnaire that neither paranormal experiences nor visionary experiences nor even life crises have influenced or directed your art. I'm somewhat confused. What reason do you give yourself for getting out of bed in the morning and into the studio?

STREETER: Survival. And grace. I don't identify with the vision experience per se, nor do I think life crises influence my art either. Life crises--personal illness, the disability of arthritis in my own case, the unexpected illness and death of friends, the preciousness and frailty of life--have taught me to appreciate life just that much more. You do that when life is threatened. That, in turn, gives me an enhanced desire to see more clearly what can be seen, and that in its way is vital to my desire to survive, to stay alive, to be an artist so that I may show more clearly the bit of order there is in the grand scale of chaos, and the wonder of it all. I love and cherish that wonder above all else.

MERYL TARADASH

Date: July 20, 1989

Place: New York City, in-person interview, 2.0 hours

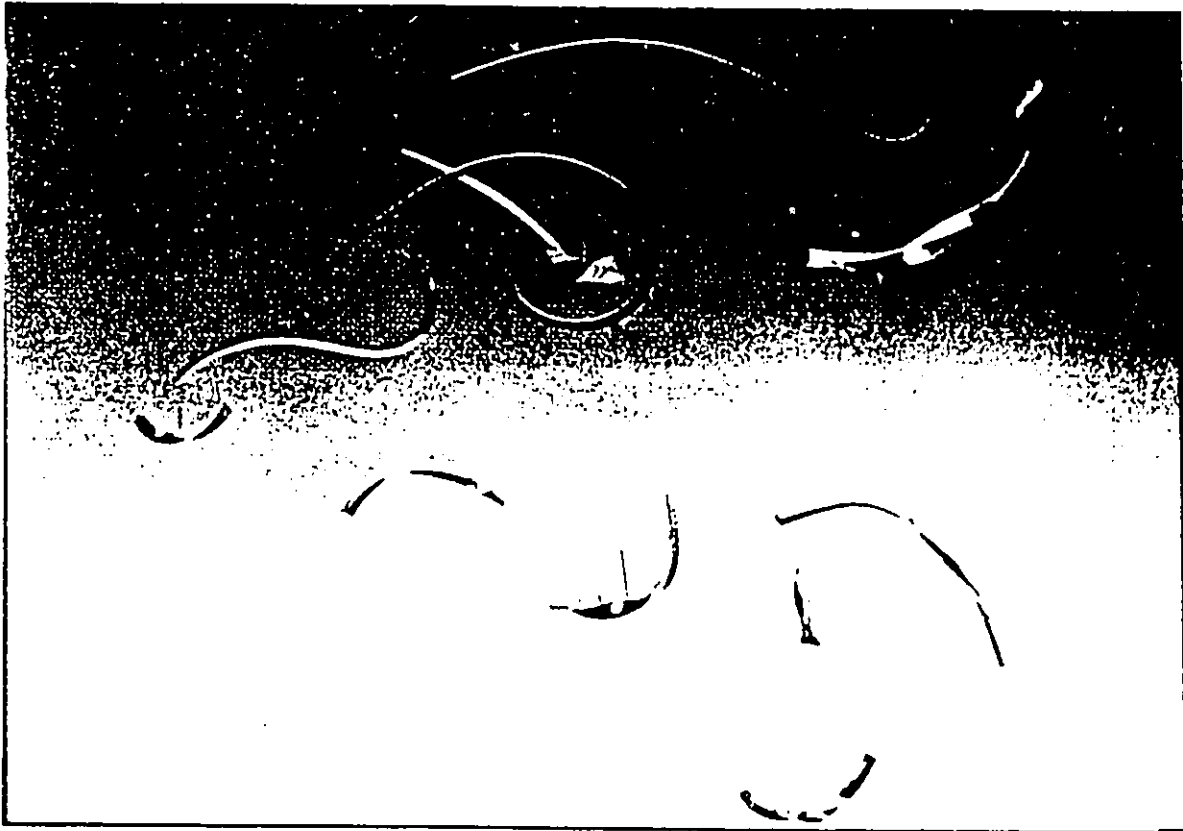
Permission given to quote by name July 20, 1989.

Meryl Taradash, age 36, has in the last ten years been unusually successful in obtaining commissions for large permanent installations in public spaces. Her first public commission was a sculptural work for the Rutgers School of Osteopathic Medicine which she won in an invitational competition in 1981. In that sculpture she translated the floating leaf and petal pastels of her large African series of paintings into free-hanging acrylic forms suspended in the school's atrium. In her most recent public space commission, "Frozen Rain Series"--a large outdoor piece installed at the Hamden Plaza Shopping Mall in Hamden, Connecticut in 1988--Taradash suspended five acrylic prisms which she had shaped by hand into sinuous twists.

I first met Meryl Taradash more than ten years ago when she dropped off slides to my office at the New Jersey State Council for the Arts. Her paintings were impressive, her demeanor a quiet, steady, capable one. She wanted to work in large public areas. She had clear ideas about what she wanted to do in those spaces. In a haphazard way over the last decade we have maintained our friendly interest in each other's lives and work. Taradash suggested several names for this study and, as in the past, provided me with a place to stay while in New York.

Although we have talked about many things over the years, we had not talked very much about her own sources of artistic vision. Following is a reconstruction of our conversation one morning in New York over breakfast. It is based upon my notes and a 90-minute tape recording, and has been reviewed and approved as is by the artist. At the time of the interview Taradash, almost 8 months pregnant with her first child, was completing a sculpture for the atrium of the ARA Services Building in Philadelphia. In response to my December 30, 1990 note asking her to contact me if she wanted to make any changes, Taradash called to say the text was fine as is.

fig. 43. Meryl Taradash. "Wings of Light," 1990. Bent acrylic prisms and cable. Photograph by David Britton.



KORP: Like many people in this study, you've indicated that you have a desire to do an earthwork, but you haven't done it yet. Unlike very many people, the reason you gave for not doing the work isn't a lack of time, money, or site availability. You wrote, "the vision is unresolved." Could you explain further?

TARADASH: That's right. The vision is unresolved. I'm very sensitive to environments, outdoor environments--pine forests for example, the sea, the mountains. Those have always been influences upon my work. I create environmental work. When I first learned of earthworks, it was through the work of Robert Smithson. I think he did the most phenomenal earthwork ever--the Spiral Jetty. To me that work has great integrity. I would like to be able to create an earthwork--if I were to create an earthwork--of that magnitude.

I don't think any of my ideas have been resolved to that point because the site isn't clear in my mind. There are too many sites which have inspired me. It's been hard to focus on just one site. I'm inspired by light on water. It's been my major inspiration for at least five or ten years. I'm interested in working with a light transmission of some sort. I don't know what form that would take. It could be a highly technical form in conjunction with something natural; it could also be an organic form like a pine tree in a pine forest just diffusing light. It hasn't come together in my mind yet. I know the elements. I think I have yet to discover that space. I truly believe that if I'd seen the space by now, or discovered an area where the earth or the water or the trees or the mountains really called to me, I would be in that space right now. I'm sure that when I do find the space, I will do that work.

I feel strongly motivated to create works of art that fit the environments I go in and out of. Lately, the environments have been ones fabricated by men--the atria in shopping centers for example. These environments, however, do trigger a response in me. In that way my work is site-specific.

I've read what Smithson's commitments were at the time he sited Spiral Jetty. He saw the spiral on the lake, he knew the mythology of the lake. There was a sense of all that and he could envision the jetty at that site. I have a feeling that wherever my earthwork will be, I will arrive at that site and the site will bring forth that vision.

KORP: I'm impressed, Meryl, to hear you say that too many sites have inspired you, and I'm impressed by your reference to Smithson's integrity. Having watched you work over the last 10 or 12 years, I've had a sense that you

haven't pushed down far enough yet, but I would never have voiced that concern to you. So to hear you say, in effect, that you know yourself to be a young artist--that self-understanding is impressive.

TARADASH: Thank you. I am a young artist. I did a major commission before I was 28. I feel economy of effort is important. I want to make something that is truly valid to me, thought-provoking, and it has to be an honest reflection--otherwise why bother.

KORP: How do you characterize nature? What meaning has nature for you?

TARADASH: Nature is a source, a major point of inspiration, a major influence upon me for which I have to thank my parents. We did wonderful things together, my parents and I, when I was growing up. My earliest memories as a child are of rock hunting in quarries in upstate New York where they took me to look for Herkimer diamonds, quartz crystals. That is my earliest recollection of my parents. We were in a quarry, they were chipping away with picks and axes. I sat somewhere above sifting through dirt with my hands and I came upon a pile of quartz crystals. I called to them, they didn't believe me, but they came up to where I was, and sure enough--crystals. That was a very early experience.

We were very fortunate when I was growing up to have a naturalist who was a close family friend. He would take us all for walks in the woods. We'd get up at 5.00 in the morning and go up to Greenwood Lake. He'd tell us all about the foilage on the floor of the forest, the different tree species. For some reason I cannot explain I was very attracted to this. Several years later another family friend gave me a wonderful leaf book. It had every sort of leaf. I sat for hours as a child and draw leaves with coloured pencils.

Growing up with this appreciation for nature was part of my childhood. My mother has huge rock collections, shell collections, sand from all sort of beaches. Much of my interest in nature has to do with the influence of my parents from a very early age. Nature was just natural.

KORP: Do you think of nature then as benevolent, good, neutral?

TARADASH: I know that nature can be evil. I know that nature is destructive. I know that for a fact. But that is not my experience of nature. I find a sense of the spiritual in nature. I feel very much aligned with the universe and the source of life when I am outdoors. Just feeling the sun on my face is the most majestic feeling.

Watching the light dance on the water is so magical, spontaneous. Those are qualities I try to have in my own art.

KORP: You well know, as do I, those breathtaking moments when--for example--light hits a leaf, it catches your eye, and everything is heightened, intensified. Moments like that can last hours or very rarely all day or even longer, but they are certainly readily available momentarily.

TARADASH: Sure. Happens all the time.

KORP: That's my point. It doesn't happen to everyone all the time. Psychologists call those moments "ecstasy" and they are classified as paranormal.

TARADASH: I'm shocked. I live my life in an ecstatic state then.

KORP: You stated in your questionnaire response that you've visualized environments. Is that different from what I've described as an ecstatic response to the environment?

TARADASH: I think so. Visualizations are images that I can see, three-dimensionally. They exist in a place. They are ideas taking shape transparently. I think they have a direct relationship to ecstatic responses. What happens is I have a heightened response to something, and then I have a visualization based on those feelings of ecstasy. Something takes off inside me.

KORP: I've been asking artists what sort of working habits do they have. What sort of things do they have to do to settle themselves down to work. And I've heard all sorts of things--cleaning the studio, sexual abstinence, types of music, prayer. What quirks or rituals have you?

TARADASH: Oh, I've got a few of them. I have to have everything cleared off the table. No other distractions. Everything has to be cleaned up in my studio and nothing pressing me from the outside. I can't have an appointment in the middle of the afternoon. I can't go running back and forth--even to go xerox something. My studio time has to be time devoted solely to the creative act.

As far as preparation...when I know something is brewing inside, I start little by little getting rid of all the things that could distract me from that work which is coming. I will feel then I must be outdoors, by myself, in an environment where I have the chance to visualize, dream. Call it what you will, it's a meditation, a mental preparation. I find that helpful, refreshing. I feel as

though I am cleaning my body, emptying myself of impurities.

KORP: There seems to be a lot of purification activity which takes place before artists work.

TARADASH: That's important to me--that time alone. I supplement it with two activities. One is making music. I was trained classically on the piano. I play now for myself. There's something about being in a state of music which creates that purity I need. It's relaxing and soothing to be captivated by music.

KORP: What kind of music?

TARADASH: A music that evokes the ecstatic for me. It touches my soul. It's not so much the composer as it is the melody, the sound which captures me. In some instances I'll have to listen to Mozart, Chopin. In other instances, it'll be jazz or soul. The other thing I do is attend dance classes.

KORP: How often do you go?

TARADASH: Two or three times a week. Before I was pregnant I would sometimes go four times a week. My teacher is very spiritual. She talks about dance as energy emanating from your body out of your movement. What I think about in class is how this energy reaches my fingertips and how one muscle works into another, how my center is aligned. My body becomes environmental. It's as if I am my own sculpture, a moving sculpture.

KORP: Do you do all this when you are working on a project?

TARADASH: No. I don't play the piano, and when the deadlines are upon me, I don't go to dance class. Everything falls to the wayside then. When I've resolved the specific problem of the project, then I'll start back with dance classes and music again. Rock music is great high energy stuff when you're at the manual stage of working on the sculpture.

KORP: What do you think of Jim Turrell's Roden Crater?

TARADASH: I saw Turrell's show at the Whitney several years back. There was a Hopper show there at the same time. There may have been six of Turrell's installations there. There were pieces there I thought were wonderful--coloured light suspended in the air. This is truly, truly wonderful I thought. Somebody is trying to work this out.

Light is something sacred to me, very sacred. When you study painting, you study light. Light touches everybody.

Turrell was the first artist I'd seen who was trying to make light physical. I thought my god what a wonderful idea. I'd seen artists working on transmitting light, transparent materials, the sort of thing I do; but Turrell was trying to construct something material from what was immaterial, from light. I was overwhelmed by that.

KORP: Do you realize that you've described Turrell's effort almost in the words of the first version of the creation in Genesis?

TARADASH: Are you serious? I'll go back and read that. There's such a deep connection for me about light, nature, life itself. When I completed my first commission which used light, I felt I was giving up opaque materials, texture forever. In my paintings I'd stained texture and tried to use that like particles of light, but I hadn't succeeded. When I turned to sculpture, to acrylic forms, I was able to work with light itself. I felt uncomfortable, uneasy, about breaking into such new ground, such sacred ground. I had hardly learned to paint and now here I was sculpting--with light! At the same time I was exhilarated by what I was doing. Then someone said to me, "Oh you're giving up texture? So what. You're taking on light!"

Well, light has texture, too. Turrell's work really inspires me. The fact that he's purchased a volcanic crater to make a work of art...? That is so outrageous, totally outrageous. I love it. It's so extraordinary.

KORP: I think the work is improperly photographed. It is not an isolated, monolithic crater. It is just like all the others on the plain, and the plain is in relationship to the desert, and the mesas, and the San Francisco mountains.

TARADASH: Turrell has that expansive view, tremendously expansive view.

KORP: In your dreams, do you have any animal imagery?

TARADASH: I don't think so.

KORP: How about flying?

TARADASH: Oh, absolutely. I fly. Other things fly. Images float.

KORP: How high do you fly?

TARADASH: Pretty far. This is strange because I'm afraid of heights.

KORP: By high, do you mean second-storey high?

TARADASH: Oh no. Out there. Beyond the stratosphere. Right to the nearest star and back. When I'm in an airplane, I love looking at the clouds. I picture myself flying in those clouds and beyond. I'd be terrified to go anywhere in a rocketship, but I'd force myself to go. I don't sleepwalk anymore. I used to do that as a child, but I still talk in my sleep.

KORP: How would you define religious art?

TARADASH: I have a fairly traditional definition of religious art. When I think of religious art I think of art that has a connection to a church, temple, some sort of ceremony.

KORP: Is your art then religious?

TARADASH: If we could make a distinction between religious and spiritual. When I think of religion, I think of something that is institutionalized--Judaean-Christian, Islamic. That's my upbringing: religion exists within a framework and has limitations.

KORP: What are those limitations?

TARADASH: Laws. Practices. All of which are anti-spiritual. I find them de-constructive. They take away from spirituality. They are not expansive. They empty spirituality out of life. Maybe it wasn't like that in the beginning with the big world religions, but it has become that.

KORP: What is spirituality?

TARADASH: It's all the opposite. It's spontaneous, expansive. It's universal. Ecstatic. Touches the soul. No doctrine. No institution. It's the total opposite.

KORP: Is your work then spiritual?

TARADASH: I hope so.

KORP: Would you take on a religious commission, if offered one?

TARADASH: Interesting question. Recently I was offered just that possibility. I don't know. In this instance I have not pursued it. It truly depends upon the community who wanted to commission me. What was their outlook? Assuming, of course, that we are talking about a commission for a house of worship.

KORP: In your case, what if the offer were from a synagogue?

TARADASH: It would have to be for a place in which I felt the same spiritual connections I feel with the natural environment. It would have to be for people with whom I can communicate.

KORP: Next year in Israel?

TARADASH: Israel is a different story. I make a distinction between Israel and Judaism.

KORP: I'm thinking of the difficulty Chagall ran into with his commissions in Israel.

TARADASH: Dealing with institutions, any institution is a problem. I make a distinction between Israel and orthodoxy. I doubt I would accept a commission, any commission, from a Hasidic group. I have difficulty talking to people of that persuasion. The offer which was made to me recently was from a synagogue. It felt somehow unpleasant. That's why I didn't follow up on it.

But Israel is something else. When I went to Israel, I spent five weeks there. There were lots of opportunities to be outdoors, unusual terrains, environments--and the history goes beyond all the institutions. In Jerusalem you feel the spirituality, the stones, the city, the sense that holy people have walked on those stones. There are some wonderful sculpture gardens there. The Billy Rose Sculpture Garden is quite wonderful. It would be an honor to have work in a place like that.

KORP: Of the places people in this study have traveled to, Jerusalem shows up frequently as having the strongest impact.

TARADASH: No matter what your background, you cannot help but respond to it. You cannot walk in the streets there and not sense a presence there before of someone holy, of goodness. There are people who pray in the streets of Jerusalem. When you see hundreds of people praying, and they are not far from people in uniform with machine guns...the tears come out of your eyes. You look at the

reality of this biblical place and the dichotomy of the twentieth century...?

There's so much myth there. Just explore the holy sites there. Go to the Dome of the Rock. There is Allah's footprint. Or see the graves of Jesus Christ, or Abraham and Isaac. These were men, men who were given huge prominence, magnified, based upon their beliefs, their leadership. To be in the place where they were buried is an outrageous sensation. I can't describe it. You go someday and let me know what your feelings are.

KORP: On your questionnaire, you indicated that you felt an empathy with the cultures of the Mediterranean--Italy, Turkey, Greece. I note you also have some knowledge of Spanish, French, Italian, Hebrew. Has your language study been an important vehicle to enable you to relate to these cultures?

TARADASH: In high school I learned French. I wanted to go to Paris. I haven't been there yet, but maybe next year. My parents are world travellers. They bring back the most wonderful souvenirs, artifacts, and stories--stories of their appreciation for other cultures--from these trips. I grew up listening to those stories about how wonderful people are--everywhere.

I've always wanted to be able to know languages so I can communicate with people who live in other environments. It's always the environments I want to know more about. I want to know about the colours, the textures.

KORP: You've been to Italy. Was it important for you to know Italian when you were in Italy?

TARADASH: Very important. I like to talk to people. I like to hear how people live, what they have to say. I learned Italian because I was going to Italy and I was going to meet with an Italian artist. Spanish I learned in college. I work now with Spanish-speaking people. I speak to them in Spanish in order to create my sculptures. Hebrew is probably the one language I am weakest in. Maybe that's a sort of rebellion.

KORP: What is your reaction to the use of native themes by non-native artists?

TARADASH: I think that is perfectly valid--especially by American artists because we were born in this country. We all share the land itself. I'm intrigued by how the land, a particular site, may influence someone. There's a history here. Going to a sacred site in the United States

means you sense the history of that place. It will be a Native American history.

The land is a source of inspiration for many artists. It is for me. Not being of American Indian descent shouldn't limit anyone's ability as an artist to translate or be inspired by what you see, react to, in the landscape.

KORP: How did you decide that you were going to be an artist? When you were collecting rocks as a little girl and drawing leaves with your pencils did you say to yourself I am going to grow up to be an artist?

TARADASH: Louise Nevelson writes that she knew she was going to be an artist at a very early age, she declared herself to be an artist. When I was young, I drew all the time. I used to draw with my close girlfriend, we drew together. I went to art classes, drew my family, but I didn't call myself an artist for a long time. Other people were artists--even in grammar school. Other people were the artists. For a long time I didn't know that was who I was, too. I was 16 or 17, I think, when I figured it out. I began having very strong ideas about what I wanted to do.

KORP: Sixteen, 17, first visionary experience, age 18. Any tie-in?

TARADASH: Sure. The real breakthrough point for me was when I was 18. I decided to go to art school in Canada, in Banff. The summer of 1971 I told my parents I was going to spend 8 weeks at the Banff School of Art to study Japanese woodcutting and watercolour painting. I didn't ask them; I told them. They must have been amazed. I told them I had the money for the plane ticket, could use a little help with the course fee, but I'm all set to go, I've been accepted.

They wanted to know why I was going 3000 miles away from home to study watercolour? Away from my friends, and besides I'd never travelled anywhere by myself? I told them I wasn't happy with high school and Banff sounded wonderful. Wonderful people were going to be there--an orchestra, a ballet company, poets, painters, and it's in the Rockies!

KORP: Was this visionary experience also at Banff?

TARADASH: Yes. At Banff. I was truly, for the first time, my own person. I was in the woods by myself not too far from the school. The vision had to do with light. I was reclining on a dead tree that had fallen over. I wasn't meditating or anything like that. I was simply there. It was a phenomenal experience. Up until that

point I had never been in an environment like that. The sunlight was pouring down on me. I lost my identity entirely. It was as if I was part of the site itself. I became part of the site. Afterwards every evening a group of us would sit outside and watch the sun set. It was a ritual. And I would feel many of those same feelings again.

My classes were intensive. I was spending 8-10 hours a day on artwork; and the people were so wonderful. I had many experiences there--natural experiences, out-of-the-body experiences, a wonderful love experience, too. The environment was so wonderful--the juxtaposition of elements. We'd go outside to sketch and there we would be standing in the snow, swatting mosquitoes. I was one with nature there.

There was another place I visited at Banff where I had such strange sensations--the Columbia Ice Fields. I remember the drive there as though it were yesterday. Three of us went. I was driving a car we'd rented. As I was driving down the path, the whole terrain changed--from mountains to glaciers. Passing that turn in the road, then blue-green ice from prehistoric times jutting out into the sky and the land beside it very flat and barren. Immediately I saw giant dinosaurs right there. It was as though I were back in that time period.

KORP: Do you know what's happening to that ice now? It's being sold to Japan, also to California, as iceberg ice for cocktails.

TARADASH: Are you serious? That's an abomination.

KORP: What is the role of the artist in the community?

TARADASH: To be a leader in the community. With public art, the artist should be expanding, educating the level of awareness that may or may not be present in a group of people towards nature, towards each other, towards the human condition. To be a major force in a very subtle way--not as a politician.

KORP: You're talking about saving the world.

TARADASH: Yes.

KORP: Do you think the world is truly in danger?

TARADASH: Absolutely. I think we are always in danger. There's always that possibility of destruction, the destruction of our ecological system, destruction from our own evil, our sliminess. We are good people, but we are also evil people at the same time. I think more positive

energy has to be brought forth. There's a lot of negativity here in New York. I sense tremendous negativity on a government level, a sense of negativity generally. Many people feel "why bother!" Artists can bring forth positive energy. I believe that.

CARLA WHITESIDE

Date: July 12, 1989

Place: Ottawa, in-person interview, 3.0 hours.

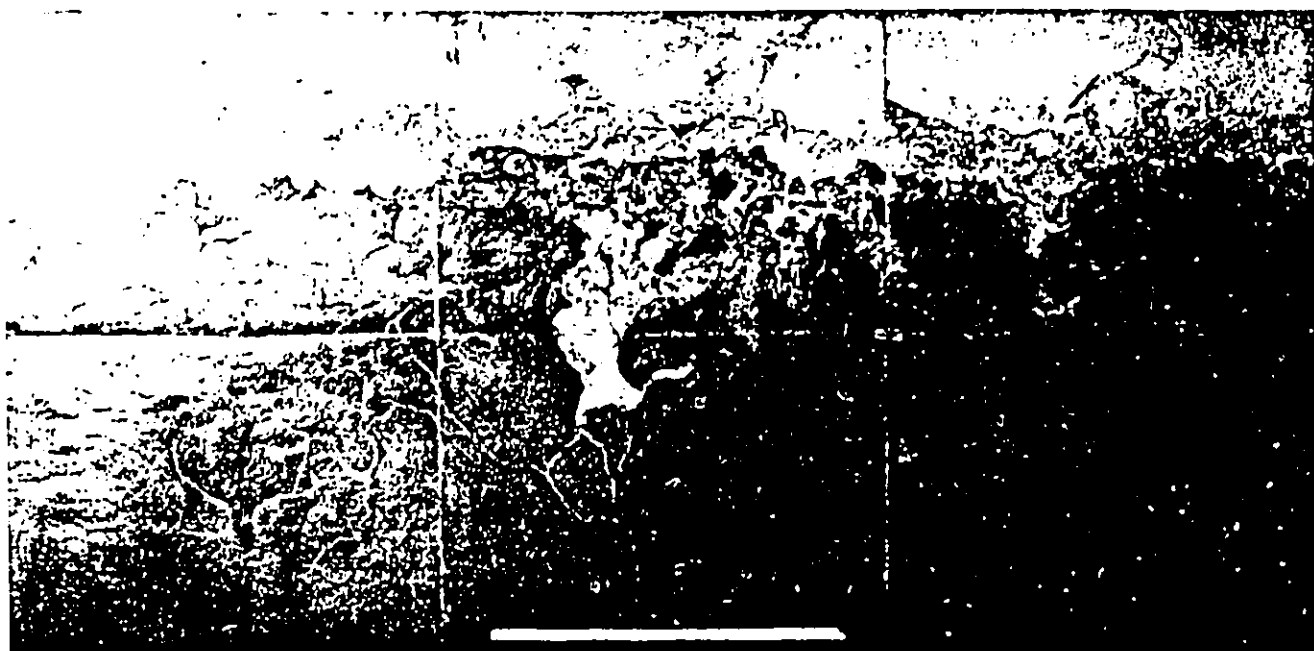
Permission given to quote by name, July 12, 1989.

Carla Whiteside, age 33, is a French-Canadian artist, born in Quebec, who has studied both sculpture and photography. In the last nine years she has had nine solo shows (Ontario, Saskatchewan) and has taken part in nine group exhibitions (Quebec, Ontario). In 1990 there will be solo shows in Quebec and Newfoundland.

For a number of years Whiteside has made constructions which are essentially private works and which she no longer documents nor includes on her curriculum vita. We talked of these and other matters one afternoon in my home. Whiteside, who is superbly bilingual in French and English, spoke feelingly and with care in English to explicate the answers on her questionnaire. I was not familiar with her work prior to the study. Her name was suggested for this study by another Canadian artist.

Following is a reconstruction of our conversation from my notes and a 90-minute tape recording. The artist has reviewed the text. Her emendations are in boldface. There was no response to my December 30, 1990 note asking her to please contact me if she wanted to make any other changes.

fig. 44. Carla Whiteside. "Le Premier Récit: Qui la séparait des ténèbres (The First Book: was divided from the darkness)," 1988-1989. clay, iron chromate, graphite, paint, paper, 43 x 90". Photograph supplied by artist.



KORP: What was your reaction when you pulled this questionnaire out of your mailbox?

WHITESIDE: I thought these were unusual questions, very interesting, and very, very important. It is difficult to talk about these things without seeming trivial. That is why it took me three trips to the laundromat to complete the questionnaire.

KORP: The laundromat?

WHITESIDE: Yes. I was very busy with installations and preparing an exhibition when your questionnaire arrived. The only time I had free to think about and answer the questions was when I was at the laundromat.

You see, this was different than an official query from a gallery. I work hard at those statements, too, because I feel I do have an obligation to explain my work in a catalogue statement and I want to explain the element of the poetics which guides my work. But those are formal statements. When I am working, it seems clear to me what I am doing. When I write about it, sometimes it seems as though I've muddled what I've done. Your questions, however, came out of the blue. They weren't tied to a specific work of mine, and they allowed me to discuss what is happening on the conceptual level when I work.

KORP: What is happening on the conceptual level when you work?

WHITESIDE: It has to do with myth with producing a witness to "myth". I am not concerned with producing an artifact as illustrative of "myth" but with engaging in the myth itself. I don't think there is a myth, but I do think there are metaphors that are appropriate for belief. Myth satisfies the needs of the place, of the time you are in, and how you choose to belong to that place and time.

Like shamans, I feel I work toward bringing forward certain things which can allow me and others to find the time to connect to primordial issues. Shamans do not explain, but provide through the shamanic experience a metaphor, an opportunity to slow down enough and be aware of the connections individually. Shamans don't make us aware; the framework they provide invites us to learn awareness. I guess much like the rainmaker who has the necessary patience and wisdom to wait for rain. We have to learn to wait, and so entrust the shaman with providing us with the opportunities to grow.

KORP: Could you tell me what you mean by "myth"?

WHITESIDE: It's not a story. The stories serve as metaphors. I like what Suzi Gablik said in an article about the "re-enchantment of art." She states that myth is more of a coordination of all that is cultural, and all that is awareness, consciousness. We tend to disassociate these.

KORP: Culture? Consciousness? In what sense?

WHITESIDE: Culture and consciousness are what is innate and what is acquired, what you don't know that you know. It's important to see that there are multiplications of options all the time--rather than closures/resolutions--in order to obtain the re-enchantment that art can make possible.

KORP: How do you know what you know, if you don't know what you know?

WHITESIDE: I believe we set ourselves up on an unconscious level to know things. We put feelers out and we wait to see if they come back, and in what form. There is an ordering when I am working, but it is an ordering that is self-evident, like breathing. It's not associative or cognitive. It's more clairvoyant.

And it is not about illustration of myth; it is more about witnessing the myth, the enchantment. Too often, you see in younger artists references to myth, to mythic knowledge, and you know somehow the artist hasn't waited long enough to understand the myth and is just appropriating it, or illustrating it. They haven't a handle on what they're doing, yet.

I would make, too, a distinction between mythical and magical. Magical is the event and mythical is how that event becomes part of a larger design. It's all part of the enchantment. You are not enchanted by clairvoyance. For one thing, it's very frightening. The enchantment is when the event is seen as part of the larger design, that is when you know it's mythical.

KORP: So enchantment is the process of getting from magical to mythical?

WHITESIDE: Yes. And I think once you have experienced enchantment, you never lose it, you are now aware of the mythical possibilities in all your actions.

KORP: What you are talking about are paranormal experiences. You did not describe any on your questionnaire, although you indicated that you have had them. Have you experienced "contact dreaming"?

WHITESIDE: Yes. One time I had the experience of having to waken from my dream and go to the person I could see in my dream. He was fighting me in the dream and I was winning, I was actually killing him. So I did go out in the middle of the night, and go to his door to release him from this dream. Not by killing him, of course.

KORP: Do you dream about animals?

WHITESIDE: Oh yes. At times. Not frequently. Most often there are groups or herds. Not so much single individuals. There are times when I have been invited to partake in fish frolics.

KORP: Fish frolics? I know what a fish fry is, but...?

WHITESIDE: I am blessed with the opportunity of being a fish without being one. I swim with them. I swim with them, and yet I am myself.

I do not have familiars in my dreams. My dreams are dreams of waiting. They allow me to wait to make ready. On a cosmic level I feel I am a patient person. Like the rainmaker, I am a waiting person, and in that respect I feel my dreams are shamanic because they allow me to wait. I wait. I wait for signs, for animals to arrive in groups. I tend to dream of bunches of animals, of herds, rarely of an individual animal, and rarely are the animals malevolent.

KORP: Do you remember many of your dreams?

WHITESIDE: The dreams I choose to remember are important dreams; they are psychic experiences focused on understanding our connectedness with all things and through which I can make myself ready to experience the "witches breath."

KORP: What is the "witches breath"?

WHITESIDE: It is a moment of suspension filled with magic. It is the moment of conscious clairvoyance, of revelation, bearing witness to whatever I am, but am not; to whatever I was saying but wasn't saying.

For no particular reason there was a salamander that began to appear in my work for no particular reason. I could put my hand on the salamander but I chose not to; it was like putting my hands in fire, and I knew that, so I chose to circumvent the image or at least postpone my direct use of it. I will have to get to the meaning of it by another route.

KORP: The salamander is a creature that is of both earth and water, and that brings to my mind anyway the earth diver genesis stories. In your dreams you frolic with the fish, but you said on your questionnaire that earth was the most important element of the four choices--blood, water, earth, sun.

WHITESIDE: The first time I went to the sea was an extraordinary experience for me. I stayed three weeks on Misco Island, and I laid on the shore on the sand, alone on the beach, feeling the heat of the earth. Earth has that sense for me. It carries a very physical life that envelops me. The other three elements are transient.

I use clay to draw. I feel a carnal affinity with earth. It's a tool, and culturally I like to remember that clay, earth, was an ancient means of saving knowledge--the stele, the tablets. Earth can also be a receptacle, a pot. When I hold clay in my hands I feel a sense of place. I sense the microcosm.

KORP: You have built grave sites, raised a cairn, laid out rings, built shelters. How did you choose the sites for these built constructions?

WHITESIDE: Usually I have found the site as a result of some other activity. I know that this is a site I want to work with, but I don't always have in mind what I will do there. I just feel good about the place. My work is sort of a graffiti, because the site is a chosen place where I want to leave a mark...so I think about it.

KORP: The first work you did entailed the laying out on a field of seven burlap blankets, the "graves." This work was subsequently destroyed by a building developer. How did you feel about that?

WHITESIDE: I had to save the graves. I removed the blankets myself. It would have been wrong for someone else to do it. They had been there a year and I had watched them through a cycle of seasons. I was mourning something, but I do not know what it was. In a sense I felt these seven burlap blankets were now seven spirits. I rolled and tied the blankets neatly into bundles and left them at my parents' house. Later they sold the house and I do not know what happened to the blankets, but that was all right. It was out of my hands then. None of this was planned, or consciously worked out. The blankets were leftover from another project. It was the process that made it right. I had done what I needed to do.

KORP: What sort of a field was it?

WHITESIDE: Magical. I had played on that field as a child. There were pussywillows, and berries. I always referred to it as the "wild place". I did feel a sense of loss about the development of the field, but not profoundly. It was dirty land, not good farm land; still, I thought the development of it unfortunate.

KORP: How old were you when you made this first piece?

WHITESIDE: Twenty-four.

KORP: Was that a transition year for you?

WHITESIDE: The next year was. Twenty-five was the hard year. You become an adult, and innocence is no longer possible.

KORP: The next earthwork you did was a series of one-person shelters which you hid along the canal drive in Ottawa or at the edges of private property. In every case they were discovered and torn down. What prompted that work?

WHITESIDE: I made them almost as places of refuge in the city. I could sit in them very quietly, be completely hidden, and watch the traffic go by. They were part of the bushes, but I wanted people to find them. Two were actually claimed by street people who cached bottles and clothes there. I rather liked that. The shelters became depositories for treasures. They became actual shelters, not just conceptual shelters and I liked that. There were four in all--a fifth one was not completed for a number of reasons. In the process of making them I learned that I worked on one element at a time, finding one stick, then another, then the next. That was what was important.

I was offered a secure site away from the city, but the formalized planning of how to use that site killed the work for me and I never actually made the shelter I thought I would make. It was not worthy to be made.

KORP: You have in a sense explained why your earth constructions are private pieces which you no longer list on your c.v. I am interested in your reaction to work such as Turrell's "Roden Crater".

WHITESIDE: Oh, it's one of the wonders of the world. I wish to see that and Walter de Maria's "Lightning Field, more so than a desire to see work like Heizer's.

KORP: Why not?

WHITESIDE: I think the crater is extraordinary in its sparseness, clarity, grandeur, austerity. I feel the same sense about the "Lightning Field". They are not objects so much as they are set-ups that people have to go to experience. As objects in themselves they are nothing. You have to experience them. They're about the experience of being, of place-ness. You have to live the site. You can read about them, speculate about them; but you have to live them to know them. That is what makes those works different from Heizer's work. I do not feel it's as important to go see Heizer's works. The photographs seem sufficient in some ways.

KORP: You have no problem with work of this magnitude then in any way?

WHITESIDE: Oh no. I'm ready to cheer Turrell on. I am thinking of a discussion I had with an acquaintance of mine about this kind of work, mine and others. He thought it didn't look like art, that it didn't have the grandeur of art. We concluded however by saying that ultimately if people paid close attention to things, we wouldn't need art. The magic would be found elsewhere. We don't think of places as being imbued with strength; we don't think of places as having satisfying strength. Some works are there so they don't have to be there as objects. The object is unimportant; what is important is what happens because of the work, because of someone's clairvoyance. Someone pays attention for us.

KORP: How do you feel about people who are not native using native imagery?

WHITESIDE: I'm wary of artists who use imagery that is not their own. When you work as an artist, you have to do your work with the highest integrity and with humility. I'm convinced that people who do embark on large-scale work, like earthworks, have to be straightforward people. I don't think it's wrong to resource yourself. But to use imagery from traditions that are not your own...? That's dangerous territory. It can be harmful to you, to your own integrity.

Native artists walk a double-edged sword today. They have to find their own old traditions and they have to figure out what can be done today. That takes a great deal of valour. Women artists have a similar problem if they use feminist mythology in their work, and haven't lived it. Artists, all of us, I believe, often have the feeling of being imposters, we always question the validity of our work. It is comforting to be able to say of one's own work: That is true; it is as true of me as I can get it right now.

KORP: How do you settle yourself down to work in your studio?

WHITESIDE: My studio is just a place in which work is made. How I approach work is a better question. It starts first at a conceptual, intuitive level. I tell people that I'm thinking, otherwise they might think I was putting off doing my work. This thinking allows me to set an arena in which the work will occur. I find interesting premises in which to do my work during this thinking time. Sometimes I think for weeks, sometimes I find I have been thinking for years. Once I have made the arena comfortable, established it, then the making of the object comes relatively easily. It comes out of this arena, or envelope.

KORP: Rather like the aviator's phrase of "pushing the envelope". Now, very mundane things: do you clean the studio out?

WHITESIDE: Yes, always. I actually rearrange things.

KORP: What about music?

WHITESIDE: Yes, but at a different stage--later. Later I can be entertained, not at the start. I think and work in silence. I become so absorbed that seven or eight years ago I installed a smoke detector because I did not realize toast was burning when I was working.

KORP: Alex Janvier spoke about cleaning-up rituals, and he said, "...and no sex."

WHITESIDE: True.

KORP: A number of people wrote that when they are intensely working, they create a trance-like situation for themselves in which other things happen--intensified ESP situations, for example. Is that true for you?

WHITESIDE: Good question. And, yes, true. You work up to it, make ready, and there's a point when things congeal and you let it happen. Yes.

KORP: On your questionnaire, you indicated that you've experienced real visions five times to date, but you weren't sure about the effect upon your work as an artist.

WHITESIDE: That is true. I'm still a very young artist. I do not think the visions have specifically or dramatically changed my imagery (the imagery changes anyway), but the visions have affected the "quality" of the changes; they've defined them better.

KORP: Which has been most important in the making of you as an artist--the experiences, the crises of your life? Or the visions you've experienced?

WHITESIDE: The ecstatic moments I've known are the most important. Would you put that under 'vision'?

KORP: Yes. What does the phrase "religious art" mean to you? How would you define it?

WHITESIDE: Icon. An illustration, a replacement. When someone talks to me about religious art, I see icons. That is my education which is telling me this, of course.

KORP: Are the icons Christian?

WHITESIDE: Yes, I am, so they are.

KORP: Is your work religious?

WHITESIDE: Yes, but probably for my own comfort and for clarity another word has to be found for my work. One of the gravest problems in religion right now is that religious art has been so defined and constrained that religious art no longer has the malleability to be spiritual. It cannot move. It's breathless. The air has been sucked right out of it.

KORP: What about the religions of oral or traditional cultures?

WHITESIDE: I believe they have retained that malleability. That is what is so wonderful about installation work, especially if you do not document it. If you do not document it, and there is no residual, that means you actually entrust the viewer with the memory of it--however flexible or imperfect that memory may be. That's really generous, I like that a lot. People don't remember your work the way it actually was; they remember it the way they want to talk about it, live it. I feel good about being able to give that gift. When it comes back to me, I feel overwhelmed. Sometimes people talk to me about my work and I do not recognize the description. I think that is wonderful. My work is actually continuing to exist, to grow in someone's memory. It is not an artifact. It is a living thing, changing, a memory. It is nice that can occur. I don't allow it in all my work, just some of it.

KORP: Would you take on a religious commission if you were given one?

WHITESIDE: If I was chosen for the work that they knew I did, then yes. It would not be a problem. I would not have to explain my work then. If I can retain my integrity. I say yes, but it depends on whom you make it for. I am thinking of one priest in particular who baptized my daughter when other priests had refused. For someone spiritual like that, despite my reservations about religion, I would have no reservation. I disdain the decorative, so everything would depend upon the people I was making it for, and the context.

KORP: How would you characterise nature?

WHITESIDE: Oh, it's there, and I am so glad it is there!

APPENDIX 3

Curriculum

Maureen Elizabeth Korp, born in the United States, May 18, 1945, and a dual citizen of the United States and Canada, obtained a Bachelor of Arts degree in philosophy from Douglass College, Rutgers University, New Jersey in 1966; a Masters of Arts degree in art history, also from Rutgers University, in 1976; a certificate in Employment and Training Administration from the State University of New York at Buffalo in 1979; and a Masters of Arts degree in religious studies from the University of Ottawa, Ontario in 1987.

WORKS CONSULTED

The following list of articles, monographs, and interviews is divided into nine parts arranged under two major headings--primary and secondary documents. Under the heading of primary documents is one subheading for the list of first-person statements by artists used in the study. Some are published articles and interviews. Others are artists' catalogue statements. Still others are unpublished interviews and letters, plus notes from telephone conversations and informal meetings.

Under the heading of secondary documents are eight further subheadings arranged with the hope that the reader will find the subject listings helpful because the bibliography is both lengthy and interdisciplinary. Titles are not double-listed under different headings. Under art criticism will be found articles about contemporary art and artists, particularly with reference to earthworks, which were not written by the artists being discussed.

Under shamanism, the reader can locate general writings on shamanism and neo-shamanism. Most of the titles listed are for cross-cultural and/or comparative studies. Tribal-specific studies of shamanism and individual profiles of shamans are also listed here, and studies of shamanism and "primitive" and/or archaic art forms.

The listings for Amerindian traditions and culture comprise a variety of items, including visual arts, but omitting shamanism, having to do with the peoples of the first nations of North and South America.

The psychology of art, creativity, and mysticism listings are, for the most part, Western-oriented contemporary studies of creativity in the visual arts, trance experiences, and psi phenomena.

The religion and art listing includes studies which discuss the relationship of art to religion and studies concerned with the origin of religion (and/or art), especially those of the Old World paleolithic and neolithic eras. The listing also includes some general work in religious studies typology and "patterns" (Mircea Eliade's felicitously chosen term) of religiosity.

The section entitled toponymia includes studies of North American cultural geography, ecology, eco-theology and geo-

piety. Studies of architectonic space, particularly with reference to contemporary North American culture and religions, are listed here also.

The social sciences methodology section lists the how-to titles which guided the survey design (questionnaire and interviews), and the interpretation of the survey's findings.

Finally, miscellany as a subsection heading is just what its title says--a catch-all list of reference books which I consulted from time-to-time.

PRIMARY DOCUMENTS

1. Artist's Statements and Interviews

André, Carl. Carl André. The Hague: Gemeentemuseum, 1969.

Anonymous artist. Interview, by telephone, British Columbia, July 13, 1989.

Baca, Lorenzo. Interview, by telephone, Sonoma, California, July 30, 1989.

Barrie, David. "Religion, Science, and Art," Apollo, vol.79, nr.327 (May 1989). pp.313-316.

Bartow, Rick. Interview, by telephone, South Beach, Oregon, July 24, 1989.

Bridges, Marilyn. "High Overview, Newark, Ohio, 1982," Aperture, issue 98 (Spring 1985). unpagged.

_____. Markings: Aerial views of sacred landscapes. New York: Aperture Foundation, 1986.

_____. "Serpent Mound, Adams County, Ohio, 1982," Aperture, issue 98 (Spring 1985). unpagged.

Lamon, Betsy. Interview, in-person, New York City, July 2, 1989.

Dickson, Jennifer. Interview, in-person, Ottawa, July 5, 1989.

"Discussions with Heizer, Oppenheim, Smithson," Avalanche,
Fall 1970. pp.48-70.

Dunn, Martin. Interview, in-person, Ottawa, June 26, 1989.

Dwyer, Gary. "Mea Culpa, My Fault: A report on an
earthwork in progress," Leonardo, vol. 19, nr.4 (1986).
pp.285-287.

_____. "The Power under our Feet: Mea Culpa (My
Fault): A work in progress," Landscape Architecture,
May/June 1986. pp.65-68. (Response: July/August 1986,
p.9.)

Edelson, Mary Beth. Seven Cycles: Public rituals. New
York: Privately published, 1980.

Endrezze, Anita. Interview, by telephone, Spokane,
Washington, July 26, 1989.

Fabo, Andy. Interview, in-person, Ottawa, June 17, 1989.

Haacke, Hans. Earth. Ithaca: Andrew Dickson White
Museum, Cornell University, 1969.

Heizer, Michael. "Discussions with Heizer, Oppenheim,
Smithson," Avalanche, issue 1 (Fall 1970). pp.24ff.

_____. Michael Heizer. Essen: Museum Folkwang, 1979.

Henes, Donna. Dressing Our Wounds. Los Angeles: Astro
Artz, 1982.

_____. Interview, in-person, Brooklyn, New York, July
19, 1989.

Hompson, David Det (David Thompson). Richmond, Virginia.
Personal communication, January 25, 1990.

Hutchinson, Peter. "Earth in Upheaval: Earthworks and
landscapes," Arts Magazine, November 1978. pp.19-21.

_____. Interview, by telephone, Provincetown,
Massachusetts, July 27, 1989.

Janvier, Alex. Interview, in-person, Ottawa, June 23,
1989.

_____. Personal communication, February 1989.

- Kiesler, Frederick. Inside the Endless House, Art, People, and Architecture: A journal. New York: Simon & Schuster, 1966.
- Lipke, William C. "Earth Systems," Earth Art. Ithaca, New York: Andrew Dickson White Museum of Art, 1969. unpagged.
- McCoy, Ann. interview, in-person, New York City, July 20, 1989.
- Manly, Eva. Interview, in-person, Ottawa, July 6, 1989.
- Meadmore, Clement. "Thoughts on Earthworks, Random Distribution, Softness, Horizontality, and Gravity," Arts Magazine, February 1969. pp.26-28.
- Morris, Robert. "Statement by Robert Morris," The Arts (Earthworks): Newsletter of the King County Arts Commission, vol. 8, nr. 7 (July 1979). pp.1-6.
- Munro, Eleanor. "Art in the Desert," New York Times, December 7, 1986. pp.9, 38.
- Orion, Ezra. "Sculpture in the Solar System: From geologically based earthworks to astro-sculpture," Leonardo, vol.18, nr.3 (1985). pp.157-160.
- Pinto, Jody. Excavations and Constructions: Notes for the body/land. Philadelphia: Marian Locks Gallery, 1979.
- _____. Interview, in-person, New York City, July 21, 1989; by telephone, New York City, July 26, 1989.
- Ross, Charles. Interview, by telephone, Las Vegas, New Mexico, September 12, 1989.
- _____. Personal communication, August 2, 1990.
- _____. "Star Axis: Where the earth meets the sky." Unpublished prospectus, 1987, revised 1990.
- _____. The Substance of Light: Sunlight Dispersion, the Solar Burns, Point Source/Star Space: Selected work of Charles Ross, February 6-March 14, 1976. LaJolla, California: LaJolla Museum of Contemporary Art, 1976.
- _____. "Sunlight Convergence/Solar Burns," Co-Evolution Quarterly, Winter 1977-78. pp.104-107.

Saad-Cook, Janet. "Touching the Sky: Artworks using natural phenomena, earth, sky, and connections to astronomy," Leonardo, vol.21, nr.2 (1988). pp.123-134.

Schoppert, Jim. Interview, by telephone, Seattle, Washington, July 24, 1989.

Simonds, Charles. "Microcosm to Macrocosm," Art Forum, February 1974. pp.36-39.

_____. Three Peoples. Genoa, Italy: Samaneditzioni, 1976.

Sonfist, Alan. "Letters to the Editor," New York Times Magazine, December 10, 1989. p.18.

Streeter, Tal. Interviews, by telephone, Milbrook, New York, September 17, 24, 1989.

_____. Six Sculptors in America: Jacques Lipchitz, Louise Nevelson, Seymour Lipton, Jose de Rivera, Richard Stankiewicz, and John Chamberlain. Unpublished MFA thesis, University of Kansas, 1961.

Taradash, Meryl. Interview, in-person, New York City, July 20, 1989.

Turrell, James. Personal communication. Flagstaff, Arizona, March 24, 1989.

Whiteside, Carla. Interview, in-person, Ottawa, July 12, 1989.

SECONDARY DOCUMENTS

2. Art Criticism

Abadie, Daniel. "Simonds: Life built to dream dimensions." Charles Simonds. Chicago: Museum of Contemporary Art, 1981. pp.31-34.

Adcock, Craig. "Anticipating 19,084: James Turrell's Roden Crater Project," Arts Magazine, May 1984. pp.76-85.

_____. "The Big Bad: A critical comparison of Mount Rushmore and modern earthworks," Arts Magazine, April 1983. pp.104-107.

- Alloway, Lawrence. "Robert Smithson's Development." In Art in the Land: A critical anthology of environmental art, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.125-141.
- Amaya, Mario. "Land Reform: New monuments by Michael Heizer," Studio International, vol. 198, nr. 1009 (1985). pp.18-22.
- Baele, Nancy. "Inuit Artist Draws to Sell," Ottawa Citizen, July 7, 1990. p.6-3.
- Baker, Elizabeth C. "Artworks on the Land." In Art in the Land: A critical anthology, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.73-84.
- Beardsley, John. Earthworks and Beyond. New York: Abbeville Press, 1989.
- _____. "On the Loose with the Little People: A geography of Simond's art." In Charles Simonds. Chicago: Museum of Contemporary Art, 1981. pp.26-30.
- _____. Probing the Earth: Contemporary land projects. Washington: Smithsonian Institution Press, 1977.
- _____. "Traditional Aspects of New Land Art," Art Journal, Fall 1982. pp.226-232.
- Bletter, Rosemarie Haag. "Global Earthworks," Art Journal, Fall 1982. pp.222-225.
- Brenson, Michael. "Sculpture for Troubled Places," New York Times, October 15, 1989. sec.2, pp.1,42.
- Castle, Ted. "Nancy Holt, Site-seer," Art in America, March 1982. pp.84-91.
- Chafee, Katherine Smith. "Charles Ross," Artspace, Fall 1981. pp.24-27.
- Christ, Ronald. "Masks, Tents, Vessels, Talismans: The Institute of Contemporary Art, University of Pennsylvania, Dec.5, 1979-Jan.13, 1980," artscanada, April/May 1980. pp.46-47.
- Clay, Grady. "King County's Earthworks Symposium Breaking New Ground with Land Reclamation as Sculpture," The Arts (Earthworks): Newsletter of the King County Arts Commission, vol.8, nr.7 (July 1979). pp.1-6.

- Crone, Rainer. "Prime Objects of Art: Scale, Shape, Time," Perspecta, issue 19. pp.14-35.
- Dalton, Deborah W. "Still Life in Quarry," Landscape Architecture, May/June 1985. pp.66-69.
- Dancer, Daniel. "In Concert with Nature," Southwest Art, issue 16 (January 1987). p.84.
- Davies, Peter and Tony Knipe, eds. A Sense of Place: Sculpture in the landscape. Tyne and Wear, England: Ceolfrith Press, 1984.
- Deitch, Jeffrey. "The New Economics of Environmental Art." In Art in the Land: A critical anthology of environmental art ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.85-91.
- Dotson, Esther Gordon. "Shapes of Earth and Time in European Gardens," Art Journal, Fall 1982. pp.210-216.
- Dwan, Virginia. "Reflections on Robert Smithson," Art Journal, Fall 1982. p.232.
- Eaton, Linda B. "Nora Naranjo-Morse: Santa Clara sculptor." A Separate Vision. Flagstaff, Arizona: Museum of Northern Arizona, Plateau, vol. 60, nr. 1, 1989.
- Evans, Karen. "Walking through Rainbows: A new trip at the San Francisco Airport," Image, May 10, 1987. p.29.
- Fry, Edward. Robert Morris/Projects. Philadelphia: Institute of Contemporary Art, 1974.
- Fuller, Peter. "Carl Andre," Art Monthly, issue 16/17 (1978). pp.5-11.
- Gablik, Suzi. "Making Art as if the World Mattered," Utne Reader, issue 34 (July/August 1989). pp. 71-76.
- Gadon, Elinor W. The Once and Future Goddess: A symbol for our time. San Francisco: Harper & Row, 1989.
- Geierhaas, Franz and Birgitte Hellgoth. The Creative Act: Paths to realization/interviews with 15 artists. New Hope, Pennsylvania: International Print Society, 1984.
- Gilbert-Rolfe, Jeremy. "Sculpture as Everything Else, Twenty Years or So of the Question of Landscape," Arts Magazine, January 1988. pp.71-75.

- Gill, Brendan. "A Sculptor's Obsession in Upstate New York," Architectural Digest, issue 46 (March 1989). pp.46-54.
- Goldwater, Robert. Primitivism in Modern Art (1938). New York: Vintage Books, 1967.
- Gopnick, Adam. "Basic Stuff: Robert Smithson, science, and primitivism," Arts Magazine, March 1983. pp.74-88.
- Grundberg, Andy. "As it must to all, death comes to post-modernism," New York Times, September 16, 1990, pp.H-47, 52.
- Hall, Carol. "Environmental Artists: Sources and Directions." In Art in the Land: A critical anthology of environmental art, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.8-59.
- Hall, James. "Landscape Art: Public art or public convenience," Apollo, vol. 79, nr.325 (March 1989). pp.157-222.
- Hapgood, Fred. "Roden's Eye," Atlantic Monthly, August 1987. pp.46-52.
- Hobbs, Robert. "Editor's Statement: Earthworks, past and present," Art Journal, Fall 1982. pp.191-194.
- House, Dorothy. Roden Crater. Flagstaff, Arizona: Museum of Northern Arizona, 1988.
- Hughes, Robert. The Shock of the New: Art and the century of change. London: British Broadcasting Corporation, 1980.
- Johnson, Jory. "Presence of Stone," Landscape Architecture, July/August 1986. pp.64-69.
- Johnson, Yankee. "Earthworks: Combining environmental and land issues," The Arts (Earthworks): Newsletter of the King County Arts Commission, vol. 8, nr. 7 (July 1979). pp.1-6.
- Kantrowitz, Barbara and Karen Springen. "Glass, Steel, and Sunlight: The 'solar sculptures' of Dale Eldred," Newsweek, May 13, 1989. p.69.
- Kelley, Jeff. "Light-Years," Art Forum, November 1985. pp.73-75.

Kimmelman, Michael. "Getting to the Heart of an Image's Power," New York Times, October 29, 1989. sec.H, pp.37, 43.

Kluesing, Cherie. "Site Artists: The role of outsiders in landscape design," Landscape Architecture, issue 78 (April/May 1988). pp.120ff.

Kuspit, Donald B. "Caves and Temples," Art in America, April 1982. pp.129-33.

_____. "Charles Ross: Light's measure." In Art in the Land: A critical anthology of environmental art, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.159-168.

_____. "The Pascalian Spiral: Robert Smithson's drunken boat," Arts Magazine, October 1981. pp.82-88.

Langager, Craig. "Getting a Symposium off the Ground: A process in itself," The Arts (Earthworks): Newsletter of the King County Arts Commission, vol. 8, nr.7 (July 1979). pp.1-6.

Leavitt, Thomas W. "Foreword," Earth Art. Ithaca, New York: Andrew Dickson White Museum of Art, 1969. unpagd.

LeVeque, Terry Ryan. "Nancy Holt's 'Sky Mound': Adaptive technology creates celestial perspectives," Landscape Architecture, issue 78 (April/May 1988). pp.82, 85-86.

Levin, Gail. "American Art." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.453-474.

Levy, Mark. "The Shaman is a Gifted Artist: Shamanism in the work of Yves Klein, Joseph Beuys, Mary Beth Edelson, and Karen Finley," High Performance 43, vol. 11, nr.3 (Fall 1988). pp.54-67.

Lippard, Lucy R. "Fire and Stone: Politics and ritual." In Seven Cycles: Public rituals, by Mary Beth Edelson. New York: Mary Beth Edelson, 1980. pp.6-9.

_____. Overlay: Contemporary art and the art of prehistory. New York: Pantheon Books, 1983.

- McEvelley, Thomas. "Art in the Dark," Art Forum, Summer 1983, pp.62-71. (Responses: Art Forum, October 1983, pp.2-4.)
- Malone, Maggie. "The Great Outdoors: No more giant sculptures plopped in plazas," Newsweek, October 23, 1989. pp.76-79.
- Mansbach, S.A. "An Earthwork of Surprise: the 18th-century ha-ha," Art Journal, Fall, 1982. pp.217-221.
- Massie, Sue. "Timeless Healing at Buffalo Rock," Landscape Architecture, May/June 1985. pp.70-71.
- Miller, Naomi. Heavenly Caves: Reflections on the garden grotto. New York: George Braziller, 1982.
- Molderings, Herbert. Charles Simonds: Floating Cities and Other Architectures. Munster, Germany: Westfälischer Kunstverein, 1978.
- Munro, Eleanor. "Art in the Desert," New York Times, December 7, 1986. p.38.
- Neff, John Hallmark. "Charles Simonds' Engendered Places: Towards a biology of architecture." In Charles Simonds, John Hallmark Neff, et al. Chicago: Museum of Contemporary Art, 1981. pp.12-25.
- _____. "Commentaries." In Charles Simonds, John Hallmark Neff, et al. Chicago: Museum of Contemporary Art, 1981. pp.68-72.
- _____, John Beardsley, and Daniel Abadie. Charles Simonds. Chicago: Museum of Contemporary Art, 1981.
- Piper, David, ed. "Land and Earth Art." In Random House Library of Painting & Sculpture, vol. 3. New York: Random House, 1981. pp.248-249.
- Ranney, Edward. "Excavating the Present," Aperture, issue 98 (Spring 1985). pp.42-47.
- Rickey, Carrie. "Naive Nouveau and its Malcontents," Flash Art, issue 98/99 (Summer 1980). pp.36-39.
- Rödiger-Diruf, Erika. "Ausstellung: Zurück zur Natur, aber wie?" Du, issue 6 (1988), pp.78-86.

- Rosenthal, Mark. "Some Attitudes of Earth Art: From competition to adoration." In Art in the Land: A critical anthology of environmental art, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.60-72.
- Roos, Sandra. "Women's Imagery/Women's Art." In Women's Culture: The women's renaissance of the seventies. Metuchen, New Jersey: Scarecrow Press, 1981. pp.42-59.
- Rubin, William. "Modernist Primitivism: An introduction." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.1-81.
- Russell, John. "James Turrell (1986)," Reading Russell: Essays 1941-1988 on ideas, literature, art, theatre, music, places, and persons. New York: Harry N. Abrams, 1989. pp.123-126.
- _____. "Joseph Beuys (1986)," Reading Russell: Essays 1941-1988 on ideas, literature, art, theatre, music, places, and persons. New York: Harry N. Abrams, 1989. pp.121-123.
- Saltz, Jerry. "Notes on a Sculpture: Alan Sonfist's 'Slice of Life'," Arts Magazine, May 1989. pp.13-44.
- "Scorched Earth: An elemental work by Hideho Tanaka," Crafts, issue 76 (September-October 1985), pp.28-31.
- Shaffer, Diana. "Nancy Holt: Spaces for reflections or projections." In Art in the Land: A critical anthology of environmental art, ed. Alan Sonfist. New York: E.P. Dutton, 1983. pp.169-177.
- Shapiro, Gary. "Entropy and Dialectic: The signatures of Robert Smithson," Arts Magazine, June 1988. pp.99-104.
- Sharp, Willoughby. "Notes toward an Understanding of Earth Art," Earth Art. Ithaca, New York: Andrew Dickson White Museum of Art, 1969. unpagged.
- Sonfist, Alan, ed. Art in the Land: A critical anthology of environmental art. New York: E.P. Dutton, 1983.
- Speed, Harold. "The Shock of Modern Art," Utne Reader, issue 34 (July/August 1989). pp.68-71.
- Spektorov, Bette. "The Impact of Megalithic Landscapes on Contemporary Art," Studio International, vol. 196, nr. 999 (April/May 1983). pp.6-9.

- Stevens, Mark. "Turrell's Celestial Vault," Newsweek, February 10, 1986, p.71.
- "This art all rock but hard to roll," The Ottawa Citizen, May 11, 1989, pp.D-10.
- Thorson, Alice. "A Paragon of Art in the '80s," Art News, January 1986. pp.11-12.
- Titterington, Chris. "The Unpainted Landscape," Apollo, August 1988. pp.129-131.
- Varnedoe, Kirk. "Abstract Expressionism." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.615-660.
- _____. "Contemporary Explorations." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.661-685.
- _____. "Preface." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984.
- Vastokas, Joan M. "The Roots of Abstraction: An introduction," artscanada, issue 226/227 (May-June 1979), pp.2-23, 68.
- Wedewer, Rolf. "Neuer Exotismus," Kunstwerk Stuttgart, vol.33, nr.5 (1980). pp.3-34.
- Wilkinson, Alan G. "Henry Moore." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.595-614.
- Zellweger, Harry. "Mythos und Ritual in der Kunst der 70er Jahre, Kuntsthaus Zurich (5.6-23.8.81)," Kunstwerk, Stuttgart, vol. 34, nr. 5 (1981). pp. 74-75.

3. Shamanism

- Achterberg, Jeanne. "The Shaman: Master healer in an imaginary realm." In Shamanism: An expanded view of reality, ed. Shirley Nicholson. Madras, India: Theosophical Publishing House, 1987. pp.103-124.

- Backmann, Louise and Åke Hultkrantz. Studies in Lapp Shamanism. Stockholm: Almqvist & Wiksell, 1978.
- Boyd, Doug. Rolling Thunder. New York: Delta Books, 1976.
- Boyer, L. Bryce. "Further Remarks Concerning Shamans and Shamanism," Israel Annals of Psychiatry and Related Disciplines, vol. 2, nr. 2 (1964). pp. 235-257.
- _____. "Notes on the Personality Structure of a North American Indian Shaman," Journal of the Hillside Hospital, issue 10 (1961). pp.14-33.
- Brasser, Ted. "Wolf Collar: The shaman as artist," artscanada, issue 184, 185, 186, 187 (December 1973-January 1974). pp. 70-73.
- Brown. Michael Forbes. "Dark Side of the Shaman," Natural History, November 1989. pp.8-10.
- Casteneda, Carlos. The Teachings of Don Juan: A Yaqui way of knowledge. New York: Pocket Books, 1974.
- Ch'oe, Kil-song. "The Symbolic Meaning of Shamanic Ritual in Korean Folk Life," Journal of Ritual Studies, Summer 1989, vol.3, nr.2. pp.217-233.
- Davenport, Demorest and Michael A. Jochim. "The Scene in the Shaft at Lascaux," Antiquity, issue 62 (1988). pp.558-562.
- Eaton, Evelyn. The Shaman and the Medicine Wheel. Wheaton, Illinois: Theosophical Publishing House, 1982.
- Eliade, Mircea. Shamanism: Archaic techniques of ecstasy (1951). Princeton: Princeton University Press, 1964.
- Elkin, A. P. Aboriginal Men of High Degree (1946). New York: St. Martin's Press, 1978.
- Faulstich, Paul. "Shaman, Ritual, Place: Sacred sites and spiritual transformation," Earth First!, September 22, 1989. p.26.
- Furst, Peter T. "The Roots and Continuities of Shamanism," artscanada, issue 184, 185, 186, 187 (December 1973-January 1974). pp.33-60.

- Grim, John A. The Shaman: Patterns of Siberian and
Djibway Healing. Norman, Oklahoma: University of
Oklahoma Press, 1983.
- Guédon, Marie-Françoise. "Critical Workshop on Shamanic
Method and Exploration of Athapaskan Shamanic Method,"
Department of Religious Studies, University of Ottawa,
March 2, 1989. Department seminar.
- _____. "Dreams in Northern Athapaskan Shamanism,"
University of Ottawa, March 2, 1989. Public lecture.
- _____. "An Introduction to Tsimshian World View and Its
Practitioners." In The Tsimshian: Images of the past;
views for the present, ed. Margaret Seguin. Vancouver:
University of British Columbia Press, 1984. pp.137-159.
- _____. Personal communication, Nov. 13, 1989.
- _____. "Tsimshian Shamanic Images." In The Tsimshian:
Images of the past; views for the present, ed. Margaret
Seguin. Vancouver: University of British Columbia
Press, 1984. pp.174-211.
- Harner, Michael. The Way of the Shaman: A guide to power
and healing. New York: Bantam Books, 1980.
- _____, ed. Hallucinogens and Shamanism. Oxford:
Oxford University Press, 1973.
- _____ and Gary Doore. "The Ancient Wisdom in Shamanic
Cultures: An interview with Michael Harner conducted by
Gary Doore." In Shamanism: An expanded view of
reality, ed. Shirley Nicholson. Madras, India:
Theosophical Publishing House, 1987. pp.3-16.
- Hoppál, Mihály. "Shamanism: An archaic and/or recent
system of beliefs." In Shamanism: An expanded view of
reality, ed. Shirley Nicholson. Madras, India:
Theosophical Publications, 1987. pp.76-99.
- Houston, Jean. "Foreword." In Shamanism: An expanded
view of reality, ed. Shirley Nicholson. Madras, India:
Theosophical Publications, 1987. pp.vii-xvi.
- Hultkrantz, Åke. "A Definition of Shamanism," Temenos,
issue 9 (1973). pp.25-37.

- _____. "Ecological and Phenomenological Aspects of Shamanism." In Studies in Lapp Shamanism, eds. Louise Backman and Åke Hulthkrantz. Stockholm: Almqvist & Wiksell, 1978. pp.9-35.
- Johnson, Nick. "Bits of Dough, Twigs of Fire," artscanada, issue 184, 185, 186, 187 (December 1973-January 1974). pp.61-69.
- Johnson, Ronald. The Art of the Shaman. Iowa City, Iowa: Iowa University Museum of Art Publications, 1973.
- Kalweit, Holger. Dreamtime and Inner Space: The world of the shaman. Boston and London: Shambhala, 1988.
- King, Serge. "The Way of the Adventurer." In Shamanism: An expanded view of reality, ed. Shirley Nicholson. Madras, India: Theosophical Publishing House, 1987. pp.189-203.
- Krippner, Stanley. "Dreams and Shamanism." In Shamanism: An expanded view of reality, ed. Shirley Nicholson. Madras, India: Theosophical Publishing House, 1987. pp.125-132.
- Levy, Mark. "Book Review: Dreamings, the Art of Aboriginal Australia, ed. Peter Sutton," Shaman's Drum, issue 16 (Spring 1989). pp.58-59.
- Lewis, Ioan M. "What is a Shaman?" Folk, issue 23 (1981), pp.25-35.
- Lewis, Michael. "Shamanism: A link between two worlds," Earth First!, September 22, 1989. pp.27-28.
- Lommel, Andreas. Shamanism: The beginnings of art. New York: McGraw-Hill, 1967.
- Luna, Luis Eduardo. "The Ayahuasca Visions of Pablo Amaringo," Shaman's Drum, issue 20 (Summer 1990), pp.30-43.
- Merkur, Daniel. "Inuit Conceptions of Witchcraft." In Saami Religion, ed. Tore Ahlback. Uppsala, Sweden: Donner Institute for Research in Religious and Cultural History, 1987. pp.279-293.
- Nicholson, Shirley. Shamanism. Madras, India: Theosophical Publishing House, 1982.

- Noel, Daniel. "Can the New Shamanism Come of Age? Cross-Cultural Fantasy and Fictive Power in a Popular Religious Movement." Unpublished paper. Presented at the American Academy of Religion Annual Meeting, New Orleans, November 17, 1990.
- Norlander-Unsgaard, Siv. "On Time-reckoning in Old Saami Culture." In Saami Religion, ed. Tore Ahlback. Uppsala, Sweden: Donner Institute for Research in Religious and Cultural History, 1987. pp.81-93.
- Paul, Anne and Solveig A. Turpin. "The Ecstatic Shaman Theme of Paracas Textiles," Archaeology, September/October 1986. pp.20-27.
- Pentikäinen, Juha Y. "Saami Shamanic Drum in Rome." In Saami Religion, ed. Tore Ahlback. Uppsala, Sweden: Donner Institute for Research in Religion and Cultural History, 1987. pp.124-149.
- Pettersson, Olof. "Old Nordic and Christian Elements in Saami Ideas about the Realm of the Dead." Saami Religion, ed. Tore Ahlback. Uppsala, Sweden: Donner Institute for Research in Religious and Cultural History, 1987. pp.69-79.
- Porterfield, Amanda. "Shamanism: A psychosocial definition," Journal of the American Academy of Religion, vol.55, nr.4 (Winter 1987). pp.721-740.
- Rogo, D. Scott. "Shamanism, ESP, and the Paranormal." In Shamanism: An expanded view of reality, ed. Shirley Nicholson. Madras, India: Theosophical Publishing House, 1987. pp.133-144.
- Schlesier, Karl H. The Wolves of Heaven: Cheyenne shamanism, ceremonies, and pre-historic origins. Norman, Oklahoma: University of Oklahoma Press, 1987.
- Siikala, Anna-Leena. The Rite Technique of the Siberian Shaman. Helsinki: Suomalainen Tiedekatemia/Academia Scientiarum Fennica, 1978.
- Sommarström, Bo. "Ethnoastronomical Perspectives on Saami Religion." In Saami Religion, ed. Tore Ahlback. Uppsala: Donner Institute for Research in Religions and Cultural History, 1987. pp.211-250.
- Sun Bear, Wabun, and Barry Weinstock. Sun Bear: The path of power. New York: Prentice-Hall Press, 1987.

Vastokas, Joan M. "The Shamanic Tree of Life," artscanada, issue 184, 185, 186, 187 (December 1973-January 1974). pp.125-149.

Vorren, Ørnulf. "Sacrificial Sites, Types, and Functions." In Saami Religion, ed. Tore Ahlback. Uppsala: Donner Institute for Research in Religions and Cultural History, 1987. pp.94-109.

Wilbert, Johannes. "The Calabash of the Ruffled Feathers," artscanada, issue 184, 185, 186, 187 (December 1973-January 1974). pp.90-93.

Zachrisson, Inger. "Sjiele Sacrifices, Odin Treasures, and Saami Graves?" In Saami Religion, ed. Tore Ahlback. Uppsala: Donner Institute for Research in Religious and Cultural History, 1987. pp.61-68.

4. Amerindian Traditions and Culture

Albers, Patricia and Jeanne Kay. "Sharing the Land: A study in American Indian territoriality." In A Cultural Geography of North American Indians, eds. Thomas E. Ross and Tyrel G. Moore. Boulder, Colorado: Westview Press, 1987. pp.47-92.

Allen, Paula Gunn. The Sacred Hoop. Boston: Beacon Press, 1986.

Aveni, Anthony F. Archaeoastronomy in Pre-columbian America. Austin: University of Texas, 1975.

_____. Native American Astronomy. Austin: University of Texas, 1975.

_____. "The Nazca Lines: Patterns in the desert," Archaeology, July/August 1986. pp.32-39.

Ballas, Donald J. "Historical Geography and American Indian Development." In A Cultural Geography of North American Indians, eds. Thomas E. Ross and Tyrel G. Moore. Boulder, Colorado: Westview Press, 1987. pp.15-31.

- Barbar, John. "Oriental Enigma: Controversial evidence suggests Asian sailors explored the New World centuries before the first Europeans," Equinox, July/August 1990. pp.83-95.
- Barnouw, Victor. "Language and Cognition." In An Introduction to Anthropology: Ethnology. Homewood, Illinois: Dorsey Press, 1971. pp.65-75.
- Barringer, Felicity. "Mixed-Race Generation Emerges But Is Not Sure Where It Fits," New York Times, September 24, 1989. p.22.
- Bridges, Diane. Museum of Canadian Civilization, Ottawa. Personal Communication, December 26, 1988.
- Brown, Dee. Bury my Heart at Wounded Knee: An Indian history of the American West. New York: Holt, Rinehart & Winston, 1970.
- Brown, Joseph Epes. "The Question of 'Mysticism' within Native American Traditions." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.261-269.
- _____. The Spiritual Legacy of the American Indian. New York: Crossroad, 1987.
- Brown, Karen McCarthy. "The Power to Heal: Reflections on women, religion, and medicine." In Shaping New Vision: Gender and Values in American Culture, eds. Clarissa W. Atkinson, Constance H. Buchanan, and Margaret R. Miles. Ann Arbor, Michigan: UMI Research Press, 1987. pp.123-141.
- Campbell, Joseph. Historical Atlas of World Mythology. Vol.1: The Way of the Animal Powers. Part 1: Mythologies of the Primitive Hunters and Gatherers. Part 2: Mythologies of the Great Hunt. New York: Harper & Row, 1989.
- _____. Masks of God: Primitive mythology. New York: Penquin Books, 1984.
- Cardinal-Schubert, Joanne. "In the Red: Safeguarding the legacy of Canada's First Nations," Artscraft, vol.2, nr.1 (Spring 1990). pp.4-21.
- Carrasco, David. Religions of Mesoamerica: Cosmovision and Ceremonial Centers. Harper & Row, to be published, 1990. Uncorrected manuscript copy.

- Chafe, Wallace L. "Siouan, Iroquoian, and Caddoan." In Native Languages of the Americas, vol. 1, ed. Thomas A. Sebeok. New York: Plenum Press, 1976. pp.527-572.
- Clark, Matt; Jane Whitmore; and Eduardo, Levy-Spira. "Move Over, King Tut: A Peruvian dig yields gorgeous clues about an old civilization," Newsweek, September 26, 1988. pp.66-67.
- Corbitt, David Leroy, ed. Explorations, Descriptions, and Attempted Settlements of Carolina, 1584-1590. Raleigh, North Carolina: State Department of Archives and History, 1948.
- Craik, Brian. "The Animate in Cree Languages and Ideology." In Papers of the 14th Algonquian Conference, ed. William Cowan. Ottawa: Carleton University Press, 1982. pp.29-35.
- David, Jay, ed. The American Indian: The first victim. New York: William Morrow, 1972.
- Devereux, George. Reality and Dream: Psychotherapy of a Plains Indian. New York: International Universities Press, 1951.
- Driver, Harold E. Indians of North America. Chicago: University of Chicago Press, 1969.
- Duff, Wilson. "The World is as Sharp as a Knife: Meaning in northern Northwest Coast art." In The World is as Sharp as a Knife: An anthology in honour of Wilson Duff, ed. Donald N. Abbott. Victoria: British Columbia Provincial Museum, 1981. pp.209-224.
- Eaton, Linda B. "Nora Noranjo-Morse: Santa Clara Sculptor," A Separate Vision (Museum of Northern Arizona, Plateau, 1989, vol. 60, nr.1). pp.10-17.
- Eliades, David K. "Two Worlds Collide: The European advance into North America." In A Cultural Geography of North American Indians, eds. Thomas E. Ross and Tyrel G. Moore. Boulder, Colorado: Westview Press, 1987. pp.33-44.
- Farb, Peter. Man's Rise to Civilization as Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State. New York: E.P. Dutton & Co., 1968.

Fedorick, Joy Asham. "Fencepost Sitting and How I Fell Off to One Side," Artscraft, vol. 2, nr.3 (Fall 1990). pp.9-14.

Feest, Christian F. "From North America." In Primitivism in 20th Century Art: Affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984. pp.84-97.

Fell, Barry. America B.C.: Ancient settlers in the New World. London: Wildwood House, 1976.

_____. Saga America. New York: Times Books, 1980.

Fienup-Riordan, Ann. "Eye of the Dance: Spiritual life of the Bering Sea Eskimo." In Crossroads of Continents: Cultures of Siberia and Alaska, eds. William W. Fitzhugh and Aron Crowell. Washington, D.C.: Smithsonian Institution, 1988. pp.256-307.

Folsom, Franklin and Mary Ellen Folsom. America's Ancient Treasures: A guide to archaeological sites and museums in the United States and Canada. Albuquerque: University of New Mexico Press, 1983.

Freed, Stanley A. "Dwelling Places," Natural History, July 1989. pp.56-59.

Gardner, William. "The Palaeoindians of the Shenandoah Valley, Virginia," Archaeology, May/June 1986. pp.28-34.

"Geographica," National Geographic Magazine, vol. 177, nr.6 (June 1990), unpagged.

Gibson, Jon L. Poverty Point: A culture of the lower Mississippi Valley. Baton Rouge, Louisiana: Department of Culture, Recreation and Tourism, Louisiana Archaeological Survey and Antiquities Commission, Anthropological Study nr. 7, 1983.

Gill, Sam D. Mother Earth: An American Story. Chicago: University of Chicago Press, 1987.

_____. Native American Religions: An introduction. Belmont, California: Wadsworth Publishing Company, 1982.

_____. Native American Religious Action: A performance approach to religion. Columbia, South Carolina: University of South Carolina Press, 1987.

- Goldman, Irving. The Mouth of Heaven: An introduction to Kwakiutl religious thought. New York: John Wiley & Sons, 1975.
- Guédon, Marie-Françoise. Personal communication, April 13, 1991.
- Guidoni, Enrico. Primitive Architecture. New York: Rizzoli International Publications, 1987.
- Highwater, Jamake. "Art and the North American Indian," Structurist, issue 19/20 (1979/80). pp.44-49.
- _____. Arts of the Indian Americas: Leaves from the sacred tree. New York: Harper & Row, 1983.
- Hoiyer, Harry. "The Nature of Language." In Exploring the Ways of Mankind, ed. Walter Goldschmidt. New York: Holt, Rinehart, & Winston, 1960. pp.77-89.
- Hultkrantz, Åke. "Feelings for Nature among North American Indians," Belief and Worship in Native North America. Syracuse: Syracuse University Press, 1981. pp.117-134.
- _____. Native Religions of North America: The power of visions and fertility. San Francisco: Harper & Row, 1987.
- _____. Prairie and Plains Indians. Leiden: E.J. Brill, 1973.
- Iseminger, William R. "Excavations at Cahokia Mounds," Archaeology, January/February 1986. pp.58-59.
- Jett, Stephen C. "The Navajo Hogan." In A Cultural Geography of North American Indians, eds. Thomas E. Ross and Tyrel G. Moore. Boulder, Colorado: Westview Press, 1987. pp.243-256.
- Kehoe, Alice B. North American Indians: A comprehensive account. Boulder, Colorado: Westview Press, 1987.
- Kehoe, Thomas F. "Corralling Life," Wisconsin Academy Review, March 1987. pp.45-48.
- Kluckhohn, Clyde. "Recurrent Themes in Myths and Mythmaking." In Myth and Mythmaking, ed. Henry A. Murray. Boston: George Braziller, 1960. pp.46-60.
- Korp, Maureen. The Sacred Geography of the American Mound Builders. Lewiston, New York: Edwin Mellen Press, 1990.

Landes, Ruth. Ojibwa Religion and the Midéwiwin. Madison: University of Wisconsin Press, 1968.

MacDonald, George. "Cosmic Equations in Northwest Coast Art." In The World is as Sharp as a Knife: An anthology in honour of Wilson Duff, ed. D.N. Abbott. Victoria: British Columbia Provincial Museum, 1981. pp.225-238.

_____. Haida Monumental Art. Vancouver: University of British Columbia Press, 1983.

McMillan, Alan D. Native Peoples and Cultures of Canada: An anthropological overview. Vancouver: Douglas & McIntyre, 1988.

Matteson, Esther, et al. Comparative Studies in Amerindian Languages. The Hague: Mouton, 1972.

Morgan, William N. Prehistoric Architecture in the Eastern United States. Cambridge, Massachusetts: The MIT Press, 1980.

Morris, Walter F., Jr. "Maya Time Warps," Archaeology, May/June 1986. pp.52-59.

Moynihan, Daniel Patrick. "Book Review: We the People: An atlas of America's Ethnic Diversity by James Paul Allen and Eugene James Turner," New York Times Book Review, October 8, 1989. p.10.

Müller, Werner. "The Passivity of Language and the Experience of Nature: A study in the structure of the primitive mind." In Myths and Symbols: Studies in honor of Mircea Eliade, eds. Joseph M. Kitagawa and Charles H. Long. Chicago: University of Chicago Press, 1969. pp.227-240.

Murdock, George Peter. Our Primitive Contemporaries. New York: Macmillan, 1934.

Nabokov, Peter. "Native American Architecture: Preserving social and religious life," Four Winds, Winter/Spring 1981. pp.43-47.

_____. and Easton, Robert. Native American Architecture. New York: Oxford University Press, 1989.

Neihardt, John G. Black Elk Speaks. Lincoln, Nebraska: University of Nebraska Press, 1979.

- Neuman, Robert W. and Nancy W. Hawkins. Louisiana Prehistory: Anthropological study nr. 6. Baton Rouge: Louisiana Department of Culture, Recreation, and Tourism, 1982.
- Paper, Jordan. "Through the Earth Darkly: The female spirit in Native American religions. In Religion in Native North America, ed. Christopher Vecsey. Moscow, Idaho: University of Idaho Press, to be published 1990. Typescript.
- Pendergast, David M. "The Ancient Maya: Life and death of a jungle civilization." In Man in Nature: Historical perspectives on man in his environment, ed. Louis D. Levine. Toronto: Royal Ontario Museum, 1975. pp.111-132.
- Phillips, Ruth B. Patterns of Power: The Jasper Grant Collection and the Great Lakes Indian art of the early nineteenth century. Kleinberg, Ontario: McMichael Collection, 1984.
- Pinxten, Rik; Ingrid van Dooren; Frank Harvey. Anthropology of Space: Explorations into the natural philosophy and semantics of the Navajo. Philadelphia: University of Pennsylvania Press, 1983.
- Reichel-Dolmatoff, G. "Cosmology as Ecological Analysis: A view from the rain forest," Man, vol.11, nr.3 (September 1976). pp.307-318.
- _____. Shamanism and Art of the Eastern Tukanoan Indians. Leiden: E.J. Brill, 1987.
- Riley, Thomas J. and Glen Freimuth. "Prehistoric Agriculture in the Upper Midwest," Field Museum Bulletin, June 1977. pp.4-8.
- Rogers, E.S. "The Indian and the European: Two views of the land." In Man in Nature: Historical perspectives on man in his environment, ed. Louis D. Levine. Toronto: Royal Ontario Museum, 1975. pp.90-110.
- Rooth, A.G. "The Creation Myths of the North American Indians," Anthropos, issue 52 (1957). pp.497-508.
- Ross, Thomas E. and Tyrel G. Moore, eds. A Cultural Geography of North American Indians. Boulder, Colorado: Westview Press, 1987.

- _____. "Indians in North America." In A Cultural Geography of North American Indians, eds. Thomas E. Ross and Tyrel G. Moore. Boulder, Colorado: Westview Press, 1987.
- Sapir, Edward. Time Perspective in Aboriginal American Culture: A study in method. Ottawa: Canada Department of Mines, Geological Survey, 1916.
- Scully, Vincent. Pueblo: Mountain, Village, Dance. New York: Viking Press, 1975.
- Seeman, Mark F. "Ohio Hopewell Trophy-Skull Artifacts as Evidence for Competition in Middle Woodlands Societies c. 50BC-AD350," American Antiquity, vol. 53, nr. 3 (1988). pp.565-577.
- Shele, Linda and Mary Ellen Miller. "The Blood of Kings: A new interpretation of Maya art," Archaeology, May/June 1986. pp.60-63.
- Sherrod, P. Clay and Martha Ann Rolingson. Surveyors of the Ancient Mississippi Valley (Arkansas Archaeological Survey Research Series, nr. 28, 1987).
- Sherzer, Joel. "Areal Linguistics in North America." In Current Trends in Linguistics, ed. Thomas A. Sebeok. The Hague: Mouton, 1973. pp.449-795.
- Stuart, George E. and Gene S. Stuart. The Mysterious Maya. Washington, D.C.: National Geographic Society, 1977.
- Swinton, George. "Eskimo Art Reconsidered," artscanada, issue 162-163 (December 1971-January 1972). pp.85-94.
- Trigger, Bruce. Natives and Newcomers: Canada's 'Heroic Age' reconsidered. Kingston and Montreal: McGill-Queen's University Press, 1985.
- Vastokas, Joan and Romas K. Vastokas. Sacred Art of the Algonkians: A study of the Peterborough petroglyphs. Peterborough, Ontario: Mansard, 1973.
- Waters, Frank. Book of the Hopi. New York: Penquin Books, 1977.
- Waugh, Earle H. and K. Paul Prithipaul, eds. Native Religious Traditions. Waterloo: Canadian Corporation for Studies in Religion, 1979.

- Wheeler, C.J. and A.P. Buchner. "Rock Art: A metalinguistic interpretation of the Algonkian word for stone." In Papers of the Sixth Algonquian Conference, 1974, ed. William Cowan. Ottawa: National Museums of Canada, 1975. pp.362-371.
- White, Edmund and Dale Brown. The First Men. New York: Time-Life Books, 1973.
- Whorf, Benjamin. "Language, Thought, and Reality." In Exploring the Ways of Mankind, ed. Walter Goldschmidt. New York: Holt, Rinehart, and Winston, 1960. pp.103-107.
- Wilford, John Noble. "What Unearth Is Going On? New Evidence Surfaces Man Migrated to the Americas 45,000 Years Ago," The Ottawa Citizen, June 18, 1989, p.E-7.
- Williamson, Ray A. Living the Sky: The cosmos of the American Indian. Norman, Oklahoma: University of Oklahoma Press, 1984.
- Wilson, David J. "Desert Ground Drawings in the Lower Santa Valley, North Coast of Peru," American Antiquity, vol.53, nr.4 (1988). pp.794-804.
- Winkler, Daryold, Fr. Personal communication, Ottawa, January 1989.
- Wittry, Warren L. "An American Woodhenge." In Native North American Art History: Selected readings, eds. Zena Pearlstone Mathews and Aldona Jonaitis. Palo Alto: Peek Publications, 1982. pp.453-458.
- Wright, Ronald. "Beyond Words," Saturday Night, April 1988. pp.38-48.
- Young, T. Cuyler, Jr. "Pollution begins in Prehistory: The problem is people." In Man in Nature: Historical perspectives on man in his environment, ed. Louis D. Levine. Toronto: Royal Ontario Museum, 1975. pp.9-26.

5. Psychology of Art, Creativity, and Mysticism

- Anastasi, A. "Artistic Aptitudes." In Psychology and the Visual Arts, ed. James Hogg. Harmondsworth, England: Penquin Books, 1969. pp.365-375.

- Arbman, Ernst. Ecstasy or Religious Trance: In the experience of the ecstatics and from the psychological point of view. Vol. 1, Vision and Ecstasy. Stockholm: Svenska Boksforlaget, 1963.
- _____. "Mythic and Religious Thought." In Drama: Martin P. Nilsson...Dedicatum. Lund: Privately published, 1939.
- Arnheim, Rudolf. "Gestalt and Art." In Psychology and the Visual Arts, ed. James Hogg. Harmondsworth, England: Penquin Books, 1969. pp.257-262.
- _____. "The Gestalt Theory of Expression." In Psychology and the Visual Arts, ed. James Hogg. Harmondsworth, England: Penquin Books, 1969. pp.263-287.
- _____. New Essays on the Psychology of Art. Berkeley: University of California Press, 1986.
- Barron, Frank. "The Creative Personality: Akin to madness." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.312-320.
- Berger, John. Ways of Seeing. London: British Broadcasting Corporation, 1972.
- Beit-Hallahmi, Benjamin. "Understanding Religion through the Psychology of Art," Leonardo, Summer 1983, pp.237-240.
- Boernstein, Walter S. "Perceiving and Thinking: Their interrelationship and organismic organization." In Annals of the New York Academy of Sciences. Third Conference on the Fundamentals of Psychology: Various approaches to the study of perception, issue 169. pp.673-682.
- Bourguignon, Erika. Possession. San Francisco: Chandler and Sharp, 1976.
- Butcher, Peter. "Art Images associated with State of Expanded Consciousness: A study of the individual case," Leonardo, Summer 1983. pp.222-224.
- van de Castle, Robert L. "Anthropology and Psychic Research." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.269-287.

- Cupchik, Gerald C. "The Scientific Study of Artistic Creativity," Leonardo, Summer 1983. pp.193-195.
- Dean, E. Douglass. "Precognition and Retrocognition." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.153-177.
- Deikman, Arthur J. "Bimodal Consciousness and the Mystic Experience." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.261-269.
- _____. "Deautomatization and the Mystic Experience." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.25-46.
- _____. "Experimental Meditation." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.203-223.
- Edwards, Betty. Drawing on the Right Side of the Brain: A course in enhancing creativity and artistic confidence. Los Angeles: Jeremy P. Tarcher, Inc., 1989.
- van Eeden, Frederick. "A Study of Dream (1913)." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.147-160.
- Ehrenzweig, Anton. The Hidden Order of Art: A study in the psychology of artistic imagination. Berkeley: University of California Press, 1971.
- _____. "A New Psychoanalytical Approach to Aesthetics." In Psychology and the Visual Arts, ed. James Hogg. Harmondsworth, England: Penguin Books, 1969. pp.109-128.
- Eliade, Mircea. "Spirit, Light, and Seed," Occultism, Witchcraft, and Cultural Fashions. Chicago: University of Chicago Press, 1976. pp.93-119.
- Ferrari, Stefano. "Freud and Arnheim: Psychoanalysis and the visual arts," Salmagundi, issue 78-79 (Spring/Summer 1988). pp.83-96.
- Field, Joanna. A Life of One's Own. London: Penguin Books, 1934.

- Fischer, Roland. "A Cartography of the Ecstatic and Meditative States." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.286-305.
- _____. "On Creative, Psychotic, and Ecstatic States." In The Highest State of Consciousness, ed. John White. New York: Anchor Books, 1972. pp.175-194.
- _____. "State-bound Knowledge: 'I can't remember what I said last night, but it must have been good.'" In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.306-311.
- Fishman, Steve. "Questions for the Cosmos," New York Times Magazine, November 26, 1989. pp.50-55.
- Flaste, Richard. "The Power of Concentration," New York Times Magazine, October 8, 1989. pp.26-27, 94, 99, 102.
- Foulkes, David. "Theories of Dream Formation and Recent Studies of Sleep Consciousness." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.119-133.
- Freud, Sigmund. Leonardo da Vinci: A study in psychosexuality. New York: Random House, 1947.
- _____. "A Premonitory Dream Fulfilled (1899)." In Freud: Early Psychoanalytic Writings, ed. Philip Rieff. New York: Collier Books, 1969. pp.251-254.
- _____. "The Relation of the Poet to Daydreaming (1908)," Delusion and Dreams and other Essays. Boston: Beacon Press, 1956. pp.122-129.
- _____. "Screen Memories (1899)." In Freud: Early Psychoanalytic Writings, ed. Philip Rieff. New York: Collier Books, 1969. pp.229-250.
- _____. "The Uncanny (1919)." In Studies in Parapsychology, ed. Philip Rieff. New York: Collier Books, 1971. pp.19-60.
- Fuller, Peter. Art and Psychoanalysis. London: Writers and Readers Publishing Cooperative, Ltd., 1980.
- Gallup, G., Jr. "The Gallup Report on Religious Experience," Fate, April 1963. pp.31-37.

- Gardner, Howard. "Claude Lévi-Strauss: Toward the structures of art," Art, Mind and Brain: A cognitive approach to creativity. New York: Basic Books, 1982. pp.27-39.
- _____. "Creativity in the Adult Years," Art, Mind and Brain: A cognitive approach to creativity. New York: Basic Books, 1982. pp.352-357.
- _____. "Nelson Goodman: The symbol of art," Art, Mind and Brain: A cognitive approach to creativity. New York: Basic Books, 1982. pp.55-64.
- _____. "What We Know (and Do Not Know) about the Two Halves of the Brain," Art, Mind and Brain: A cognitive approach to creativity. New York: Basic Books, 1982. pp.278-285.
- Gass, William H. "Where East Meets West to Boogie," New York Times Magazine, March 4, 1990. pp.63, 66-67.
- Gedo, Mary Mathews. "The Healing Power of Art: Goya as his own physician." In Psychoanalytic Perspectives on Art, vol. 1. London: Analytic Press, 1985. pp.75-106.
- Gibson, Jennifer. "Surrealism before Freud: Dynamic psychiatry's 'simple recording instrument,'" Art Journal, Spring 1987. pp.56-60.
- Gombrich, Ernst. Meditations on a Hobby Horse. London: Phaidon, 1963.
- Harmon, Willis W; Robert H. McKim; Robert E. Mogar; James Fadiman; and Myron J. Stolaroff. "Psychedelic Agents in Creative Problem Solving: A pilot study." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.455-472.
- Hellerstein, David. "Plotting a Theory of the Brain," New York Times Magazine, May 22, 1988. pp.16-29, 27-28, 55, 61, 64.
- Henderson, Joseph L. "Inner Perception in Terms of Depth Psychology," Annals of the New York Academy of Sciences, issue 169. pp.664-672.
- Henderson, Linda Dalrymple. "Editor's Statement: Mysticism and occultism in modern art," Art Journal, Spring 1987. pp.5-8.

- _____. "Mysticism as the 'Tie that Binds:' The case of Edward Carpenter and modernism," Art Journal, Spring 1987. pp.29-37.
- Hilgard, Ernest R. Divided Consciousness: Multiple controls in human thought and action. New York: John Wiley & Sons, 1986.
- Hocking, William Ernest. "The Meaning of Mysticism as Seen through its Psychology" (1912). In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.223-239.
- _____. "The Mystical Spirit and Protestantism" (1944). In Understanding Mysticism. Garden City, New York: Image Books, 1980. pp.192-202.
- Honorton, Charles. "Psi-Conducive States of Awareness." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.616-638.
- Houston, Jean. "Myth, Consciousness, and Psychic Research." In Psychic Exploration: A challenge for science. New York: G.P. Putnam's Sons, 1974. pp.577-596.
- Huxley, Aldous. On Art and Artists. New York: Harper & Row, 1960.
- Jung, C.G. "Foreword." In The I Ching or Book of Changes. Princeton: Princeton University Press, 1950. pp.xxi-xxxix.
- King, Joanna. "Characteristics of Women's Dreams." In Women's Culture: The women's renaissance of the seventies, ed. Gayle Kimball. Metuchen, New Jersey: Scarecrow Press, 1981. pp.215-228.
- Krippner, Stanley. "Altered States of Consciousness." In The Highest State of Consciousness, ed. John White. New York: Anchor Books, 1972. pp.1-5.
- _____. "The Psychedelic State, the Hypnotic Trance, and the Creative Act." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.276-296.
- _____. "Telepathy." In Psychic Explorations: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.112-131.

- Kris, Ernst. Psychoanalytic Explorations in Art (1952). New York: Schocken Books, 1971.
- _____ and Otto Kurz. Legends, Myth and Magic in the Image of the Artist: A historical experiment (1934). New Haven: Yale University Press, 1979.
- Langer, Suzanne K. Problems of Art. New York: Charles Scribner's Sons, 1957.
- Lasher, Margot D.; John M. Carroll; and Thomas G. Bever. "The Cognitive Basis of Aesthetic Experience," Leonardo, Summer 1983. pp.196-199.
- Leshan, Lawrence L. "Psychic Phenomena and Mystical Experience." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.571-576.
- Ludwig, Arnold M. "Altered States of Consciousness." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.11-24.
- _____. "Altered States of Consciousness and Psi." In Psi-favorable States of Consciousness: Proceedings of an International Conference on Methodology in Psi Research, ed. R. Cavanna. New York: Parapsychology Foundation, 1970. pp.55-62.
- McElroy, W.A. "Psi Testing in Anheim Land," Oceania, issue 26 (1955-56). pp.118-125.
- McKenna, Dennis J. and Terence K. McKenna. The Invisible Landscape: Mind, Hallucinogens, and the I Ching. New York: Seabury Press, 1975.
- Masters, Robert. "Consciousness and Extraordinary Phenomenon." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.598-614.
- May, Rollo. My Quest for Beauty. New York: Saybrook, 1985.
- Miller, Alice. Pictures of a Childhood. New York: Farrar, Straus & Giroux, 1986.
- Miller, Michael Vincent. "Book Review: Permit Me to Be Terrified (The Discovery of the Art of the Insane by John M. MacGregor)," New York Times Book Review, December 17, 1989. p.24.

- Milner, Marion. On Not Being Able to Paint. New York: International Universities Press, 1957.
- Mitchell, Edgar D. "Introduction: From outer space to inner space...." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.25-50.
- Morris, Robert L. "The Psychobiology of Psi." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.225-245.
- O'Connor, Francis V. "The Psychodynamics of the Frontal Self-Portrait." In Psychoanalytic Perspectives on Art, vol. 1, ed. Mary Matthews Gedo. London: The Analytic Press, 1985. pp.169-221.
- Ornstein, Robert E. "Two Sides of the Brain." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.270-285.
- Oster, Gerald. "Phosphenes," Scientific American, issue 222 (February 1970). pp.82-87.
- Otto, Rudolf. The Idea of the Holy: An inquiry into the non-rational factor in the idea of the divine and its relation to the rational. London: Oxford University Press, 1957.
- Ouspensky, P.D. In Search of the Miraculous: Fragments of an Unknown Teaching. New York: Harcourt, Brace & World, 1949.
- Owens, Claire Myers. "The Mystical Experience: Facts and values." In The Highest State of Consciousness, John White, ed. New York: Anchor Books, 1972. pp.135-152.
- Pahnke, Walter N. and William A. Richards. "Implications of LSD and Experimental Mysticism." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.409-439.
- Pearce, Joseph Chilton. The Crack in the Cosmic Egg: Challenging constructs of mind and reality. London: Lyrebird Press, 1973.
- Pratt, Carroll, C. "The Perception of Objects of Art," Annals of the New York Academy of Sciences, issue 169 (1960). pp.731-738.

- Prince, Raymond. "Cocoon Work: An interpretation of the concern of contemporary youth with the mystical." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.338-354.
- _____ and Charles Savage. "Mystical States and the Concept of Regression." In The Highest State of Consciousness, ed. John White. New York: Anchor Books, 1972. pp.114-134.
- Rank, Otto. Art and Artist: Creative urge and personality development (1932). New York: Agathon Press, 1968.
- Rieff, Philip. "Introduction." In Delusion and Dreams and Other Essays, Sigmund Freud. Boston: Beacon Press, 1956. pp.1-24.
- Rigney, Francis J. and L. Douglas Smith. The Real Bohemia: A sociological and psychological study of the Beats. New York: Basic Books, 1961.
- Roll, William G. "Survival Research: Problems and possibilities." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.397-424.
- Schachtel, Ernest G. "The Development of Focal Attention and the Emergence of Reality," Metamorphosis: On the development of affect, perception, attention, and memory. New York: Basic Books, 1959. pp.251-278.
- _____. "On Memory and Childhood Amnesia," Metamorphosis: On the development of affect, perception, attention, and memory. New York: Basic Books, 1959. pp.279-322.
- _____. "Perception as Creative Experience," Metamorphosis: On the development of affect, perception, attention, and memory. New York: Basic Books, 1959. pp.237-248.
- Schmeidler, Gertrude. "The Psychic Personality." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.94-111.
- Schmidt, Helmut. "Psychokinesis." In Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.179-193.
- Smart, Ninian. "Interpretation and Mystical Experience." In Understanding Mysticism, Richard Woods, ed. Garden City, New York: Image Books, 1980. pp.78-91.

- Smith, Huston. "Do Drugs Have Religious Import?" In LSD: The consciousness-expanding drug, ed. David Solomon. New York: G.P. Putnam's Sons, 1964. pp.152-167.
- Spector, Jack. The Aesthetics of Freud. London: Allen Lane, 1972.
- Spence, Rick. "Rethinking Creativity," Equinox, July-August, 1988. pp.22-23.
- Spiegel, Leo A. "The Self, Reality, and Perception," Annals of the New York Academy of Sciences, issue 169 (1960). pp.683-694.
- Spitz, Ellen Handler. "A Critique of Pathography, Freud's Original Psychoanalytic Perspectives on Art." In Psychoanalytic Perspectives on Art, vol. 1, ed. Mary Mathews Gedo. London: Analytic Press, 1985. pp.7-28.
- Staal, Fritz. "Superstructures." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.92-108.
- Stanford, Rex G. "Clairvoyance." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.133-151.
- Stewart, Kilton. "Dream Theory in Malaysia." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.161-170.
- Tart, Charles T. Altered States of Consciousness. New York: Anchor Books, 1972.
- _____. "Did I Really Fly?" In Psi-Favorable States of Consciousness: Proceedings of an International Conference on Methodology in Psi Research. New York: Parapsychology Foundation, 1970. pp.3-10.
- _____. "OBE Experiences." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.349-374.
- _____. "On the Nature of Altered States of Consciousness, with Special Reference to Parapsychological Phenomena." In Research in Parapsychology 1973, eds. W. Roll, R. Morris, and J. Morris. Metuchen, New Jersey: Scarecrow Press, 1974. pp.163-218.

- _____. "Some Methodological Problems in Research on OBE Experiences." In Research in Parapsychology 1973, eds. W. Roll, R. Morris, and J. Morris. Metuchen, New Jersey: Scarecrow Press, 1974. pp.116-120.
- _____. States of Consciousness. New York: E.P. Dutton, 1975.
- _____. "Toward the Experimental Control of Dreaming: A review of the literature." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Books, 1972. pp.134-146.
- Ullman, Montague. "Psi and Psychiatry." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.247-267.
- Underhill, Evelyn. "The Essentials of Mysticism (1960)." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.26-55.
- _____. "The Mystic as Creative Artist." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.400-414.
- Vogel, Gerald, David Foulkes, and Harry Trosman. "Ego Functions and Dreaming during Sleep Onset." In Altered States of Consciousness, ed. Charles T. Tart. New York: Anchor Press, 1972. pp.77-94.
- Waelder, Robert. Psychoanalytic Avenues to Art. New York: International Universities Press, 1965.
- Wapnick, Kenneth. "Mysticism and Schizophrenia." In The Highest State of Consciousness, ed. John White. New York: Anchor Books, 1972. pp.153-174.
- Warlick, M.E. "Max Ernst's Alchemical Novel: 'Une Semaine de bonte'," Art Journal, Spring 1987. pp.61-73.
- White, Rhea. "Parapsychology Today." In Psychic Exploration: A challenge for science, ed. John White. New York: G.P. Putnam's Sons, 1974. pp.195-221.
- Witkin, Robert W. "The Psychology of Abstraction and the Visual Arts," Leonardo, Summer 1983. pp. 200-203.
- Wollheim, Richard. "Freud and the Understanding of Art," British Journal of Aesthetics, vol.10, nr. 3 (July 1970). pp.211-224.

Woods, Richard. "Introduction." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.1-18.

Zaehner, R.C. "Mysticism, Sacred and Profane." In Understanding Mysticism, ed. Richard Woods. Garden City, New York: Image Books, 1980. pp.56-77.

6. Religion and Art History

Assunto, Rosario. "Demythization: The end of nature and the death of art (from a Schellingian perspective)," Flash Art, issue 96/97 (March-April 1980). pp.11-14.

Austin, M.R. "A Coloured State of Grace," British Journal of Aesthetics, vol. 19, nr. 4 (Fall 1979). pp. 352-360.

Bainbridge, William Sims and Rodney Stark.
"Superstitions: Old and new," The Skeptical Inquirer, Summer 1980. pp.18-31.

Baum, Gregory. "The Grand Vision: It needs social action." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.51-56.

Benson, Timothy O. "Mysticism, Materialism, and the Machine in Berlin Dada," Art Journal, Spring 1987. pp.46-55.

Boas, Franz. Primitive Art (1927). New York: Dover Publications, 1955.

Bode, Barbara. "The Art of People, Period." Book review of Henry Glassie, The Spirit of Folk Art, 1990. New York Times Book Review, January 21, 1990. pp.13,14.

Bolle, Kees W. "Animism and Animatism." Encyclopedia of Religion. Edited by Mircea Eliade. New York: Macmillan, 1987.

Brenson, Michael. "When Nature Became God, Art Changed," New York Times, March 11, 1990. sec.H, pp.39,42.

Breuil, Abbe Henri. "The Palaeolithic Age." In Larousse Encyclopedia of Prehistoric and Ancient Art, ed. Rene Huyghe. New York: Prometheus Press, 1962. pp.30-39.

- Brockway, Robert. Personal communication, May 1990.
- Brown, M.A. "Grave Orientation: A further view," Archaeological Journal, issue 140 (1983). pp.322-328.
- Carp, Richard M. "After Modernism: Sacred secularity," unpublished paper, 1987. Presented: American Academy of Religion Annual Meeting, Boston, December 1987. Photocopied. 28pp.
- _____. "Art, Religion, and the Reconstruction of Perception," unpublished paper, 1985. Photocopied. 39pp.
- Cheetham, Mark A. "Mystical Memories: Gauguin's neoplatonism and 'abstraction' in late-nineteenth-century French painting," Art Journal, Spring 1987. pp.15-21.
- Chippendale, Christopher. "Stonehenge Astronomy: Anatomy of a modern myth," Archaeology, January/February 1986. pp.48-52.
- Clarke, John R. "Image, Technique, and Spirituality in Susan Hall's New Work," Arts Magazine, June 1988. pp.60-62.
- Cohn, Sherrye. "Arthur Dove and Theosophy: Visions of a transcendental reality," Arts Magazine, September 1983. pp.86-91.
- Daix, Pierre. "Dread, Desire, and the Demoiselles," Art News, Summer 1988. pp.133-137.
- Danto, Arthur C. "Gauguin's Tahitian Daze," Art News, Summer 1988. pp.128-132.
- Delattre, Pierre. "Beauty and the Aesthetics of Survival," Utne Reader, issue 34 (July/August 1984), pp.64-68.
- De Mille, Agnes. "Measuring the Steps of a Giant: Martha Graham's dance style was not a variation or extension of an old way. It was totally new," New York Times, April 7, 1991, pp.1. 22.
- Dillenberger, John. "Visual Arts and Religion: Modern and contemporary contours," Journal of the American Academy of Religion, vol. 56, nr.2 (Summer 1988). pp.199-212.
- Dillistone, F.W. The Power of Symbols in Religion and Culture. New York: Crossroad, 1986.

- Dissanayake, Ellen. "Aesthetic Experience and Human Evolution," Journal of Aesthetics and Art Criticism, Winter 1982. pp.145-155.
- Dixon, John W. Art and the Theological Imagination. New York: Seabury Press, 1978.
- _____. "Towards an Aesthetic of Early Earth Art," Art Journal, Fall 1982. pp.195-199.
- Doniger, Wendy. "Why the Body is Disgusting: Book Review of Sin and Fear: The Emergence of a Western Guilt Culture by Jean Delumeau (New York: St. Martin's Press, 1990)," New York Times Book Review, September 23, 1990, pp.27-28.
- Dunn, Stephen G. "Needed: A new genre for moral theology." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.73-74.
- Eaton, Ruth. "Earth Architecture: Building in mud," Studio International, vol. 196, nr.999 (April/May 1983). pp.44-48.
- Eliade, Mircea. "Brancusi and Mythology (1967)." In Symbolism, the Sacred, and the Arts, ed. Diane Apostolos-Cappadona. New York: Crossroad, 1986. pp.93-102.
- _____. "Cultural Fashions and the History of Religions," Occultism, Witchcraft, and Cultural Fashions. Chicago: University of Chicago Press, 1976. pp.1-17.
- _____. "A Dialogue with Marc Chagall (1963)." In Symbolism, the Sacred, and the Arts, ed. Diane Apostolos-Cappadona. New York: Crossroad, 1986. pp.86-92.
- _____. "Divinities: Art and the Divine (1961)." In Symbolism, the Sacred, and the Arts, ed. Diane Apostolos-Cappadona. New York: Crossroad, 1986. pp.55-63.
- _____. "Mythologies of Death," Occultism, Witchcraft, and Cultural Fashions. Chicago: University of Chicago Press, 1976. pp.32-46.

- _____. Myths, Dreams, and Mysteries: The encounter between contemporary faiths and archaic realities. New York: Harper Torchbooks, 1960.
- _____. "The Occult and the Modern World," Occultism, Witchcraft, and Cultural Fashions. Chicago: University of Chicago Press, 1976. pp.47-68.
- _____. Patterns in Comparative Religion. New York: New American Library, 1958.
- _____. "The Sacred and the Modern Artist (1964)." In Symbolism, the Sacred, and the Arts, ed. Diane Apostolos-Cappadona. New York: Crossroad, 1986. pp.81-85.
- _____. The Sacred and the Profane: The nature of religion. San Diego: Harcourt Brace Jovanovich, 1959.
- _____. "Sacred Architecture and Symbolism (1978)." In Symbolism, the Sacred, and the Arts, ed. Diane Apostolos-Cappadona. New York: Crossroad, 1986. pp.105-129.
- _____ and Laurence E. Sullivan. "Hierophany." In Encyclopedia of Religion, vol. ., ed. Mircea Eliade. Chicago: University of Chicago Press, 1987. pp.313-317.
- Farris, James. "Redemption: Fundamental to the story." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.65-71.
- Faulstich, Paul. "Pictures of the Dreaming: Aboriginal rock art of Australia," Archaeology, July/August 1986. pp.18-25.
- Frankfort, Henri. Before Philosophy. New York: Penquin Books, 1974.
- Gadon, Elinor. The Once and Future Goddess: A symbol for our time. San Francisco: Harper & Row, 1988.
- Gedo, Mary Matthews. "The Grande Jatte as the Icon of a New Religion: A psycho-iconographic interpretation," Art Institute of Chicago Museum Studies, vol. 14, nr. 2 (1989). pp.223-237.

- Gilbert, Michelle V. "Art: The primitive view," British Journal of Aesthetics, vol. 22, nr.2 (Spring 1982). pp.167-171.
- Gimbutas, Marija. The Language of the Goddess. San Francisco: Harper & Row, 1989.
- _____. The Prehistory of Eastern Europe: Part I: Mesolithic, Neolithic, and Copper Age cultures in Russia and the Baltic area. Cambridge, Massachusetts: Peabody Museum, 1956.
- Gitlin, Todd. "Postmodernism Defined, At Last!" Utne Reader, issue 34 (July/August 1989). pp.52-53.
- Hall, Nor. Mothers and Daughters. Minneapolis: Rusoff Books, 1976.
- Handy, Bruce. "A Guide to Postmodern Everything," Utne Reader, issue 34 (July/August 1989). pp.53-64.
- Harrod, James. "Goddesses and Shamans or the Semiotic of Psychic Transformation in the Upper Palaeolithic (Europe)." Unpublished paper. Presented at the American Academy of Religion Annual Meeting, Boston, December 6-8, 1987. Photocopied. 29pp.
- Heiser, Charles B., Jr. Seed to Civilization: The story of man's food. San Francisco: W.H. Freeman and Company, 1973.
- Himes, Norman. Medical History of Contraception. New York: Schocken, 1970.
- Jirat-Wasiutynski, Vojtěch. "Paul Gauguin's 'Self-Portrait with Halo and Snake': the artist as initiate and magus," Art Journal, issue 46 (Spring 1987). pp.22-28.
- Johnstone, Keith. "Touching the Earth: Primitive artists and Western theorists," Structuralists, issue 19/20 (1979/80). pp.65-69.
- Korshak, Yvonne. "Realism and Transcendent Imagery: Van Gogh's 'Crows over the Wheatfield'," Pantheon, issue 43 (1985). pp.115-123.
- Kosinski, Dorothy M. "Gustave Moreau's 'La Vie de l'Humanité': Orpheus in the context of religious sycrretism, universal histories, and occultism," Art Journal, Spring 1987. pp.9-14.

- Kuspit, Donald. "Concerning the Spiritual in Contemporary Art." In The Spiritual in Art: Abstract painting 1890-1985, Maurice Tuchman, et al. New York: Abbeville Press, 1986. pp.313-325.
- Langer, Susanne K. Feeling and Form: A theory of art. New York: Charles Scribner's Sons, 1953.
- van der Leeuw, G. Religion in Essence and Manifestation, vol. 1 (1933). New York: Harper & Row, 1963.
- Leroi-Gourhan, André. "The Beginnings of Art." In Larousse Encyclopedia of Prehistoric and Ancient Art, ed. Rene Huyghe. New York: Prometheus Press, 1962. pp.26-29.
- _____. Treasures of Prehistoric Art. New York: Harry N. Abrams, 1967.
- Lethbridge, T.C. Gogmagog: The buried gods. London: Routledge and Kegan Paul, 1957.
- Levy, G. Rachel. Religious Conceptions of the Stone Age (published in 1948 as The Gate of Horn). New York: Harper & Row, 1963.
- Lockyer, Sir Joseph Norman. The Dawn of Astronomy: A study of the temple worship and mythology of the ancient Egyptians (nd). Cambridge, Massachusetts: MIT Press, 1964.
- Long, Charles H. Alpha: The Myths of Creation. Chico, California: Scholars Press, 1963.
- _____. Significations: Signs, symbols, and images in the interpretation of religion. Philadelphia: Fortress Press, 1986.
- Long, Rose-Carol Washton. "Occultism, Anarchism, and Abstraction: Kandinsky's art of the future," Art Journal, Spring 1987. pp.38-45.
- McMann, Jean. Riddles of the Stone Age: Rock Carvings of Ancient Europe. London: Thames & Hudson, 1980.
- Marrett, R.R. Faith, Hope, and Charity in Primitive Religion. New York: Benjamin Blom, Inc., 1972.
- Mellaart, James. Catal Huyuk. London: Thames & Hudson, 1967.

- _____. The Neolithic of the Near East. New York: Scribner's, 1975.
- Miller, Alan L. "Power," Encyclopedia of Religion. Edited by Mircea Eliade. New York: MacMillan, 1987. vol.11, p.468.
- Nickel, Cheryl. "The Semiotics of Andean Terracing," Art Journal, Fall 1982. pp.200-203.
- Noel, Daniel. Approaching Earth: A search for the mythic significance of the space age. New York: Amity House, 1986.
- Oroschakoff, Haralampi G. and Wilfried W. Dickhoff. "A Reverberation in the Realm of the Sacred?" Flash Art, October 1987. pp.86-89.
- Pfeiffer, John E. The Creative Explosion: An inquiry into the origins of art and religion. New York: Harper & Row, 1982.
- Pohorecky, Zenon. "Different Ethnic Arts and Artists Celebrate Many Truths," Structuralist, issue 19/20 (1979/80). pp.50-55.
- Potente, Eugene, Jr. "Man is by his Constitution a Religious Animal," National Sculpture Review, vol. 28, nr.4 (Winter 1979-80). pp.14-15.
- Powell, Earl A., III. "Foreword." In The Spiritual in Art: Abstract Painting 1890-1985, ed. Maurice Tuchman, et al. New York: Abbeville Press, 1986. pp.11-15.
- Prussin, Labelle. "West African Earthworks," Art Journal, Fall 1982. pp.204-209.
- "The Psychology of Lawn Ornament," Ottawa Citizen, June 10, 1989. p.D-1.
- Richard, Betti. "Second International Seminar on Crafts, Art, and Religion," National Sculpture Review, vol.27, nr.4 (Winter 1978-79). pp.14-15.
- Rushing, W. Jackson. "The Impact of Nietzsche and Northwest Coast Indian Art on Barnett Newman's Idea of Redemption in the Abstract Sublime," Art Journal, Fall 1988. pp.187-205.

- _____. "Ritual and Myth: Native American culture and abstract expressionism," The Spiritual in Art: Abstract painting 1890-1985, Maurice Tuchman, et al. New York: Abbeville Press, 1986. pp.273-295.
- Scully, Vincent. The Earth, the Temple, and the Gods: Greek sacred architecture. New York: Frederick A. Praeger, 1969.
- Senior, Donald. "The Earth Story: Where does the Bible fit in?" In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.41-50.
- Sharpe, Eric J. Comparative Religion: A history. London: Duckworth, 1975.
- Swanson, Guy E. The Birth of the Gods. Ann Arbor, Michigan: University of Michigan Press, 1960.
- "Tales of the Human Dawn," Smithsonian World, WNPE-WNPI, Watertown, New York, television broadcast, March 28, 1990.
- Tillich, Paul. On Art and Architecture. New York: Crossroad, 1987.
- Topitsch, Ernst. "World Interpretation and Self-Interpretation: Some basic patterns." In Myth and Mythmaking, edited by Henry A. Murray. Boston: George Braziller, Inc. 1960. pp.157-173.
- Tuchman, Maurice. "Hidden Meaning in Abstract Art," The Spiritual in Art: Abstract painting 1890-1985, eds. Maurice Tuchman, et al. New York: Abbeville Press, 1986. pp.17-61.
- _____, et al. The Spiritual in Art: Abstract painting 1890-1985. New York: Abbeville Press, 1986.
- Tylor, Edward Burnett. Religion in Primitive Culture (1873). New York: Harper & Row, 1958.
- Vastokas, Joan M. "The Roots of Abstraction: An introduction," artscanada, May/June 1979. pp.2-23, 68.
- Watson-Jones, Virginia. "Evidence of the Visionary Tradition in Contemporary Sculpture." Taped lecture, 60 minutes. Presented at the International Sculpture Center, Washington, D.C., June 6, 1990 for "International Sculpture '90."

West, Paul. "A Death I May Have Caused," New York Times Book Review, May 13, 1990. p.13.

Wijssenbeek, L.J.F. "Mondrian und Kandinsky: Theosophische Einflüsse in den Jahren 1905 bis 1910," Pantheon, issue 43 (1985). pp. 141-143.

7. Topofilia

Albanese, Catherine L. Nature Religion in America from the Algonkian Indians to the New Age. Chicago: University of Chicago Press, 1990.

Berry, Thomas. "The Earth: A new context for religious unity." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.26-40.

_____. "Economics: Its effects on the life systems of the world." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.5-26.

_____. "Our Future on Earth: Where do we go from here?" In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.103-106.

_____. "Twelve Principles: For understanding the universe and the role of the human in the universe process." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.107-108.

Bolle, Kees W. "Speaking of a Place." In Myths and Symbols: Studies in honor of Mircea Eliade, eds. Joseph M. Kitagawa and Charles H. Long. Chicago: University of Chicago Press, 1969. pp.127-139.

Brennan, Margaret. "Patriarchy: The root of alienation from the earth?" In Thomas Berry and the New Cosmology, eds. Anne Loneragan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.57-63.

Chatwin, Bruce. Songlines. New York: Viking Penguin, 1987.

Critchlow, Keith and Graham Challifour, eds. Earth Mysteries: A study in patterns. Hammersmith, England: Research into Lost Knowledge Organization (RILKO), 1977.

von Daniken, Erich. Chariots of the Gods? Unsolved mysteries of the past. London: Souvenir Press, 1969.

Davidson, Michael. "The Spiritual Geometry of Ottawa." Ottawa, 1987. Unpublished manuscript.

Dyment, Margaret. Personal communication, Ottawa, August 9, 1990.

Eliade, Mircea. Myths, Dreams, and Mysteries: The encounter between contemporary faiths and archaic realities. New York: Harper Torchbooks, 1960.

_____. Patterns in Comparative Religion. New York: New American Library, 1958.

_____. The Sacred & the Profane: The nature of religion. San Diego: Harcourt Brace Jovanovich, 1959.

_____. "The World, the City, the House," Occultism, Witchcraft, and Cultural Fashions. Chicago: University of Chicago Press, 1976.

Higuchi, Tadahiko. The Visual and Spatial Structure of Landscape. Cambridge, Massachusetts: The MIT Press, 1983.

Jordan, Bart and Steve Sherman. "Roots: One man's search for the origins of ancient symbols," New Hampshire Times, January 12, 1977. pp.16-19.

_____. "Roots: Unlocking the secrets of the White Goddess and the Cretan maze," New Hampshire Times, January 19, 1977. pp.13-15.

_____. "The Secrets of Stonehenge," New Hampshire Times, July 6, 1977. pp.20-21.

- Kolodny, Annette. The Lay of the Land: Metaphor as experience and history in American life and letters. Chapel Hill, North Carolina: University of North Carolina Press, 1975.
- Lane, Belden C. Landscapes of the Sacred: Geography and narrative in American spirituality. New York: Paulist Press, 1988.
- Lethaby, W.R. Architecture, Mysticism, and Myth. New York: George Braziller, 1975.
- Leveson, Paul. A Sense of the Earth. New York: Anchor Natural History Books, 1972.
- Lonergan, Anne and Caroline Richards, eds. Thomas Berry and the New Cosmology. Mystic, Connecticut: Twenty-third Publications, 1987.
- Lowenthal, David. "The Place of the Past in the American Landscape." In Geographies of the Mind: Essays in historical geography in honour of John Kirkland Wright, eds. David Lowenthal and Martyn J. Bowden. New York: Oxford University Press, 1976. pp.89-117.
- Marling, Karal Ann. "The Wet Nurse of all Creation," New York Times Book Review, October 16, 1988. pp.47, 49.
- Matthews, Anne. "The Poppers and the Plains," New York Times Magazine, June 24, 1990, pp.24-26, 41, 48-49, 53.
- Michell, John. City of Revelation: On the proportions and symbolic numbers of the cosmic temple. London: Garnstone Press, 1972.
- _____. The Earth Spirit. London: Thames & Hudson, 1975.
- _____. A Little History of Astro-Archaeology: Stages in the transformation of a heresy. London: Thames & Hudson, 1977.
- _____. The New View over Atlantis. San Francisco: Harper & Row, 1983.
- Mol, Hans. Meaning and Place: An introduction to the social scientific study of religion. New York: Pilgrim Press, 1983.

- Nichols, Ross and James Kirkup. The Cosmic Shape: An interpretation of myth and legend with three poems and lyrics. London: The Forge Press, 1946.
- Norberg-Schulz, Christian. The Concept of Dwelling: On the way to figurative architecture. New York: Rizzoli International, 1985.
- _____. Genius Loci: Towards a phenomenology of architecture. New York: Rizzoli International, 1979.
- _____. Intentions in Architecture. Cambridge, Massachusetts: The MIT Press, 1965.
- _____. Meaning in Western Architecture. New York: Rizzoli International, 1980.
- O'Connor, Larry. "Where the World Changed," New York Times, December 9, 1990. sec.xx, p.41.
- Phillips, Bob. "View from the Outaouais: Ancient secrets just aren't safe here in Cantley," Ottawa Citizen, February 26, 1990. p.C-3.
- Pollan, Michael. "Autumn: It's no garden party," New York Times Magazine, September 16, 1990. pp.54-57, 98, 100.
- _____. "Putting Down Roots," New York Times Magazine, May 6, 1990. pp.38-40, 44, 82.
- _____. "Why Mow? The Case against Lawns," New York Times Magazine, May 28, 1989. pp.23-26, 41-42, 44.
- Porter, Philip W. and Fred E. Lukermann. "Geographies of Utopia." In Geographies of the Mind: Essays in historical geography in honor of John Kirkland Wright, eds. David Lowenthal and Martyn J. Bowden. New York: Oxford University Press, 1976. pp.197-223.
- Research into Lost Knowledge Organization (RILKO). Earth Mysteries. London: RILKO, 1977.
- Richards, Caroline. "The New Cosmology: What it really means." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.91-101.
- Ross-Bryant, Lynn. "The Land in American Religious Experience," Journal of the American Academy of Religion, Fall 1990, vol.58, nr.2, pp.333-355.

Russell, John. "Art Tells Us Where We Are (1981)," Reading Russell: Essays 1941-1988 on ideas, literature, art, theatre, music, places, and persons. New York: Harry N. Abrams, 1989. pp.184-189.

Rybczynski, Witold. The Most Beautiful House in the World. New York: Penquin Books, 1989.

Smith, Johnathan Z. To Take Place: Toward theory in ritual. Chicago: University of Chicago Press, 1987.

Swimme, Brian. "Science: A partner in creating the vision." In Thomas Berry and the New Cosmology, eds. Anne Lonergan and Caroline Richards. Mystic, Connecticut: Twenty-third Publications, 1987. pp.81-90.

Treib, Marc. "Traces upon the Land: The formalistic landscape," Architectural Association Quarterly (London), vol.11, nr.4 (1979). pp.28-39.

Tuan, Yi-Fu. "Geopiety: A theme in man's attachmet to nature and to place." In Geographies of the Mind: Essays in historical geography in honor of John Kirkland Wright, eds. David Lowenthal and Martyn J. Bowden. New York: Oxford University Press, 1976. pp.11-39.

_____. Topophilia: A study of environmental perception, attitudes, and values. Englewood Cliffs, New Jersey: Prentice-Hall, 1974.

Walter, E.V. Placeways: A theory of the human environment. Chapel Hill and London: University of North Carolina Press, 1989.

_____. "A Shelter for Dreams," New York Times Book Review, May 21, 1989. pp.1, 52.

Zelinsky, Wilbur. "Unearthly Delights: Cemetery delights and the map of the changing American afterworld." In Geographies of the Mind: Essays in historical geography in honor of John Kirkland Wright, eds. David Lowenthal and Martyn J. Bowden. New York: Oxford University Press, 1976. pp.171-195.

8. Social Science Methodology

- Anderson, Marsha Kobre. "Life after Douglass," Douglass Alumnae Bulletin, Fall 1989. pp.8-10.
- Cicourel, Aaron V. Method and Measurement in Sociology. London: Free Press of Glencoe, 1964.
- Cochran, William, et al. "Principles of Sampling," American Statistical Association Journal, March 1954. pp.13-35.
- Eichler, Margrit. Nonsexist Research Methods: A practical guide. Boston: Allen & Unwin, 1988.
- Gleick, James. "Why We Can't Count," The New York Times Magazine, July 15, 1990. pp.22-26, 54.
- Goode, William J. and Paul K. Hatt. Methods in Social Research. New York: McGraw-Hill, 1952.
- Gottschalk, Louis, et al. The Use of Personal Documents in History, Anthropology, and Sociology. New York: Social Science Research Council, n.d. (c.1945).
- Gould, Stephen Jay. "The Creation Myths of Cooperstown," Natural History, November 1989. pp.14-24.
- Jackson, Winston. Research Methods: Rules for Survey Design and Analysis. Scarborough, Ontario: Prentice-Hall, Canada, 1988.
- Kluckhohn, Clyde. "The Personal Document in Anthropological Science." In The Use of Personal Documents in History, Anthropology, and Sociology, Louis Gottschalk, et al. New York: Social Science Research Council, n.d. (c.1945). pp.79-173.
- Li, Peter S. Social Research Methods. Toronto: Butterworths, 1981.
- Nachmias, Chava and David Nachmias. Research Methods in the Social Sciences. New York: St. Martin's Press, 1981.
- Northrop, F.S.C. The Logic of the Sciences and the Humanities. New York: World Publishing, 1974.
- Payne, Stanley L. The Art of Asking Questions (1951). Princeton: Princeton University Press, 1980.

Scott, C. "Research on Mail Surveys," Journal of the Royal Statistical Society, 1961. pp.143-205.

Selltiz, Claire, et al. Research Methods in Social Relations. New York: Holt, Rinehart & Winston, 1966.

Smithsonian world: "Tales of the Human Dawn." WNPE-WNPI, Watertown, New York. March 28, 1990.

Stanley, Liz and Sue Wise. Breaking Out: Feminist consciousness and feminist research. London: Routledge & Kegan Paul, 1983.

Whissell, M. Basic Statistics and Experimental Methodology. Part I: Descriptive Statistics. Ottawa: University of Ottawa, 1979. Typescript.

9. Miscellany

Bartlett, John, ed. Bartlett's Familiar Quotations. Boston: Little, Brown & Company, 1982.

The Compact Edition of the Oxford English Dictionary. Oxford: Oxford University Press, 1971.

The Concise Oxford Dictionary of the English Language, 6th edition. Oxford: Clarendon Press, 1976.

Frank, W.J. "Nuclear Weapons," Encyclopaedia Britannica, 15th edition. Chicago: Encyclopaedia Britannica, 1984. Macropaedia, vol. 13, pp.325-326.

Green, Johnathan, ed. Says Who: A guide to quotations of the century. Essex, England: Longman Group, 1988.

Morris, William, ed. American Heritage Dictionary of the English Language. Boston: Houghton Mifflin Company, 1978.

"Periscope," Newsweek, May 6, 1991, p.21.

Rycroft, Charles. A Critical Dictionary of Psychoanalysis (1968). New York: Penquin Books, 1986.

Smith, John. Sucking-stones. Dunvegan, Ontario: Quadrant Editions, 1982.

Webster's Third New International Dictionary of the English Language Unabridged. Chicago: Encyclopaedia Britannica, 1981.