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THE REVELATIONARY ART
OF JOYCE LORRAINE SULLIVAN: an artist's experience
of her inner dimensions.

An Inner Journey Of Discovery.

By

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Submitted in fulfilment of the requirements for the degree of

MASTER

Deakin University October 2002

DEAKIN UNIVERSITY
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Mixed media on paper.
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THE REVEALATIONARY ART

OF JOYCE LORRAINE SULLIVAN: an artist’s experiences of her inner dimensions.

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INTRODUCTION

I have a deep conviction that as an artist I must follow my inner truth, an inner truth that guides me towards Spiritual gnosis. The purpose of my thesis and exegesis is to demonstrate, how I and other artists, can open our creative process to the world of God: And, how we, as artists, can develop the ability to manifest such gnosis and experience into physicality. For me the world of God constitutes my inner spaces, where I believe that the knowledge of spiritual mysteries is to be found; a place where I can form a personal relationship with my inner spiritual nature, and with God. The subjective nature of the research dictates that the information arising in the inner realm, be untainted from, mimesis, transference, re-presentation or personal interpretation. I as an intercessory must strive to reveal to physicality only my direct inner experience into my artworks. This operation could be likened to the Prophets of the Old Testament, bringing to humanity the words of God—the prophets’ experience of their inner dimensions?

The research enables me to explore the connection between my belief in a Divine Entelechy and my belief that such ‘divinity’, can manifest into
physical reality through the work of artists. I believe it's important for Western people to re-discover and renew a personal relationship with their 'Divine' nature: And that changing the social and cultural consciousness of a nation needs many varied helpers and artists can be part of that change. I believe, that some artists have acted in this manner throughout our known history. So, it would be great, if some artists would again, pre-empt, such a renewal, by taking on the role of intercessory. My purpose here is not of indoctrination, but one of sharing—sharing the story of my inner journey, of how I used my creative process to develop a personal relationship with my God: And how I express this through my art.

Often the catalyst to ones search for spiritual and creative enlightenment begins with a life-altering occurrence such as a death, birth, or a life threatening illness. What ever the catalyst or age of the person involved, life is altered forever as the search for gnosis takes over. I was seven when, what I now term as my 'window of opportunity', opened. The memories associated with that experience is of a hot summers day yabbying at the farm with my family. I remember well the huge Candle Bark Gum that grew on the edge of the dam, the gum in which I found myself floating, high in the canopy of branches and leaves. I remember the feelings of confusion and fear as I realised I could not see my feet, or
any other part of my body. I was invisible. As I took in the view from the tree, I could see simultaneously, my hair floating on top of the water of the dam and me, with my hair connecting to my submerged self. I remember looking into my own eyes, the eyes of the girl under the water, they just starred back at me, they weren’t frightened they just stared back at me. I can’t remember how I became stuck in the clay at the bottom of the dam. Yet, I can remember my feet being sucked deep into the mud and the slipping clay pulling me under the water.

Looking down from the tree, I could see my mother and aunt frantically searching, I knew they were searching for me, and that I would drown if not found. So, I began yelling, “I’m in the dam”. I recall seeing my mother catch sight of my hair, then pulling me onto the safety of the bank and begin resuscitation. Next I woke up in my cousin's bed to many smiling faces surrounding me. I tried to tell my mother of being invisible in the tree, but the issue of my dramatic rescue due to my long hair floating on top of the water, overshadowed my experience that day. Strangely, years later when discussing the incident with my mother she recalled hearing my voice direct her to the dam.

As a child, I like any child was learning to understand and navigate my physical world, I was familiar with and had faith in the reality of my
earthly dimensions. But, my ‘window of opportunity’ changed all that. After my near drowning and out of body experience, life for me lost the innocence of childhood. I had died to my familiar earthly childhood dimensions and had been re-birthed into a reality with many dimensions. At school my drawings began to reflect my strange experience, I would draw pictures with just my eyes looking out of the image. The eyes representing that other me that I now call my soul self. So strongly did the eyes represent my soul self, that the drawing and painting of eyes became my personal motif to this day. Strangely the connection between the ever-present eyes in my images and my early drawings relating to my out of body experience only made sense to me, when I was researching this exegesis. There, in many of my images are the eyes of that seven-year-old child, still begging the question. Where am I? All through my creative life those eyes have given expression to my inner yearning to re-experience that other existence.

Today I recognise that ‘Near Death Experience’ to be the beginnings of my journey to faith in a personal relationship with my God or that something ‘Other’. Hence the inwardly revealing nature of my painting thesis and exegesis, which, involves my creative process opening to spiritual knowledge: Through my art I reveal to the physical world the enigma of my search for a personal relationship with my God.
Certainly, I am not alone; many in the West today are seeking such experience. Particularly, as religion, consumerism and secularism is failing them.

Today there exists a niche for a new direction in religious art that relates to peoples renewed search for personal spiritual connection. I suspect that the religious/spiritual nature of art in the West has for too many centuries been the slave to mimesis and personal interpretation and re-presentation by many artists. I believe that the inability of religious art to evolve is a direct result of Christian dogma. A dogma that views the Church as it’s designated revealer of Gods word, carried out through the acts of its priests. For me as a Catholic, any notion of seeking a relationship with my spirituality outside of the Church is blasphemous. In this respect I believe that the Christian religious tradition does not currently allow for a personal rapport between God and me. For me my journey in search of my God has not been an easy one. The description given such a journey by Stanislav and Christina Grof is an apt one indeed, for the journey through experience is not easy, as life in the physical world must alter along with the inner world: ‘Through strange lands full of surprises, joy, beauty and difficulties, spiritual development is a long and arduous journey, an adventure and even danger. It involves the awakening of potentialities hitherto
dormant, the raising of consciousness to new realms, a drastic transmutation of the ‘normal’ elements of the personality, and a functioning along a new inner dimension.\textsuperscript{1}

Throughout religious history there unfolds many and varied stories of seers, mystics, saints and searchers of spiritual truth who have placed their lives into the service of their quest. Jesus’ actions throughout his ministry, his teaching, his suffering, which I relate to life’s journey and the story of his transformative death is the greatest spiritual journey told in the West. The third millennium epic poem of Gilgamesh\textsuperscript{1(a)} the king of Uruk in Mesopotamia, relates the story of his tragic search for the elixir of eternal life, mortality, immortality, human transformation and escape from the lot of the human condition. The Greek poet, Homer, describes in the Odyssey,\textsuperscript{2} the story of Odyssey the Greek hero of the Trojan War who spends sixteen years journeying through strange countries, fighting war, transcending relationships and strange spiritual realms. A spiritual journey set in a saga of human debilitation and transcendence dating from around 900 BC. I believe that it’s inevitable that the spiritual journey must bring with it personal growth, which unfolds and folds back upon itself, repeating itself \textit{ad infinitum}. It equips the journey person with the experiences needed for their individual growth on an inner and outer level.
My journey begins slowly at first and as age brings with it knowledge and experience, so too, does the pace quicken. As my urge to discover my invisible or inner aspects intensified, so too did my search for gnosis bring with it many and varied experiences of the inner dimensions. Often, it seems, the searching, was testing my capacity to hold onto my faith. Thus, through meditation and dream interpretation I developed the sense of personal instrumentality, giving me the ability to deepen my experience as I entered other levels of consciousness. Juxtaposing my personal instrumentality (channelling) was the development of the ability to see visions of completed art works and dream solutions to creative dilemmas.

I believe that my achievements on an inner level rests clearly upon the catalyst of my spiritual journey - the ‘window of opportunity’ experienced by me when I was seven years old. As an artist, it gave me the yearning to push on and discover a creative process that expresses through art my religiosity from a personal dimension.

The enquiry of this exegesis will in chapter one, link the perennial philosophy of the world—a belief in a ‘Divine’ entelechy with artists
and religion. Together with a brief expression of why I believe a new spiritual dimension in art is important and relevant in the West today.

Chapter two will overview a brief historical perspective of a relationship between spirituality and a perennial philosophy of the world and art.

Chapter three will investigate the power of dream and meditation as my doorway to my inner realms.

Chapter four reflects how I open my creativity to my inner world of God. How my revealing art expresses my personal relationship with God and my inner world: And, why I believe that my revelatory art is neither, mimesis or representation, but expression of personal inner experience.

In chapter five I discuss the inner journey as transpersonal experience, and how it was necessity for me to use this method of inner connection; and how I resolve such experience through creative process.

From my unusual experience at age seven, I have followed a path that has led me to the making of the painting thesis and written exegesis. I know that the journey does not end here, it is a life journey somewhat
akin to the Fool card in the Tarot whose journey begins with a leap of faith and ends in a completion of wholeness, only to return and once again, take a new leap of faith into a new journey.
CHAPTER 1

THE PERENNIAL PHILOSOPHY OF THE WORLD, RELIGION AND ART.

The great epoch of the Spiritual which is already beginning, or, in embryonic form began already yesterday...provides and will provide the soil in which a kind of monumental work of art must come to fruition. The words of Wassily Kandinsky.3

I believe that Kandinsky’s words reflect an evolutionary process that has been ongoing between art and spirituality. On a personal creative level, I see my spiritual aspect, evolving in partnership with my physical self, and though it cycles, stumbling, backwards and forwards in rhyme with my life pattern. With each inner experience I know I have progressed a little further. Sometimes, during this process, I’m in good faith, trusting my inner dimensions, yet, in an instant this happy state disappears, replaced by doubt and dark gloom - faith no longer there, yet re-discovery of faith, taking only an instant. Similarly, on a larger scale, faith, in an evolutionary progression of spirituality can fall victim to new social and cultural belief structures. For example, I believe that faith became the ‘looser’ to secularism. So too, does faith loose out on a physical level, when civilizations are plundered and destroyed by catastrophic wars and natural catastrophes that sweep away a peoples
social and religious culture. No matter why or how faith in a divine intervention is dimmed or even lost, I believe that it remains one of humanities renewable resources. Faith as the renewable resource for humankind constitutes, I believe, a world perennial philosophy of a belief in a divine entelechy: Faith is people’s religious/mystical approach to that something ‘Other’. Like all resources, there must be a protagonist, the middleman who intercedes the abstract idea and makes it manifest. Often the metaphysical protagonist is among others, the Artist: and from ancient times, the ideas of artists have flowed through to the physical world, giving stark testimony to their participation in human destiny.

Evidence of this can be found today in Texts, the biblical story of Genesis tells us that God while in his world created all the six levels of our physical world. Evidence can also be found in Museums, Galleries, and many archaeological sites. It comes as no surprise to me, to find that these artefacts have been attributed to religio/magical practices. We can therefore, with some certainty, assume that artists of previous eras have played a role in revealing God to humanity.

There is a vast disparity of acceptance between ‘religious’ art relating to Christian dogmas and ‘spiritual’ art relating to a personal relationship
with God. Though they both come under the banner of Religious Art.

So, as Kandinsky intimates, the germ is there, the soil is fertile, and the number of artists shifting towards a more spiritual art is growing. Art does have a major impact on peoples unconscious mind. I, like many in the West can readily think back to early childhood and the religious pictures that gave me my first glimpses of what heaven and hell literally, were like. For me that was it, what I saw was real. Hell was where I would go and be burned to death, if I was bad. Through the image of the artist the frightening world of the Old Testament was revealed to me.

One such image put the ‘fear of God’ into me, Hell, the 15th century painting by Flemish artist, Hieronymus Bosch, frightened me so much that I used to have regular nightmares of being in Bosch’s world, struggling to escape the flames. Fortunately the out of body experience at seven prepared me to find my own pathway, which released me from the restraining dogmas of my religion.

Today the notion of a world religion or spirituality is becoming popular outside of circles of Church doctrine. Ken Wilber, a world authority on consciousness relates the perennial philosophy of the world to a belief in a great Chain of Being. Somewhat, similar to Spiritual Alchemy, and the pagan Mystery and Animistic beliefs that God is found in all matter.
Wilber maintains that all humanity is subject to many different levels of consciousness. Suggesting that:

Central to the perennial philosophy is the notion of the Great Chain of Being. The idea itself is fairly simple. Reality, according to perennial philosophy, is not one-dimensional; it is not a flatland of uniform substances stretching monotonously before the eye. Rather reality is composed of several different but continuous dimensions. Manifesting reality, that is, consists of different grades or levels, reaching from the lowest and most dense and least conscious to the highest and most subtle consciousness. At one end of this continuum of ‘matter’ or the insentient and the non-conscious, and at the other end is ‘spirit’ or ‘godhead’ or the ‘superconscious’ (Which is also said to be the all-pervading ground of the entire sequence).⁴

Further, Wilber maintains this view to be in one-way or another the backbone of the perennial philosophy, writing that the: ‘perennial philosophy,’[is] the nearly universal consensus about reality held by humanity for most of its time on this earth.⁵ I too, believe that we exist in a many dimensional world and that, humankind when seeking to understand the nature of their ‘true’ being, face a metaphysical conundrum, so large that its ontological search has become the greater part of humanities psychological life, through the different epistemological branches.

A metaphysical conundrum definitely, All I can do is focus on the notion of my personal spiritual truth, my own story. When describing
my inner realm I draw on the language of my Judeo-Christian tradition and often refer to it as the place of the Holy Ghost. This is where I go to God and how a perennial philosophy of God relates to me. I could call it ‘Treasure Island’ if I wish, however, the link to my religious belief structure gives me a kind of pseudo dialogue, a platform on which to stand. Because, the Christian Trinity relates to the wholeness of Being and is inclusive of God’s Divine unreachable part, the Man/God aspect whose message is of salvation, and the Holy Spirit, encompassing the spiritual realm in which, the previous two are ever present. I sense the artist, Barnett Newman, spoke of this space when he said: ‘The present painter is concerned not with his own feelings or with the mystery of his own personality but with the penetration into the world mystery...The artist tries to wrest truth from the void.’

When I identify with the realm of the Holy Ghost I am released from physical restrictions of religion to a faith in the present, I find myself shifted to a place where my inner world protrudes into my physical being and reveals itself through my art. A Spiritual Art that I feel is needed today, particularly as some post secular groups search for Spirituality as the quintessential missing link that they believe, can pull our society back from the brink of spiritual nihilism. It’s possible that the secular movement, hailed in the 1600’s to be the ‘freedom road’ of
intellectual enlightenment, is becoming just another period in history. I believe that the myth of secularism had us believe it created personal freedom - my will. Yet as mentioned, peoples search in the West, for reconnection with their spirituality indicates a yearning for a new spiritual relevance relating to thy and my will today. Social conscience now appears to be focusing on the relevance of religion, morality and ethics. With the big question being: Why is religion failing us?

David Tacey of Latrobe University, Melbourne, believes that the large number of people turning away from religion is caused by a lack of spiritual guidance, particularly among our youth. Spirituality or faith affects the quality of life, often leaving a person lacking in inner happiness. Tacey maintains that this inner happiness is no longer reflected in Britain and Australia through their youth. Tacey suggests that without change, within two generations religion could disappear in England: And Tacey suggests a similar scenario for Australia. There is a necessity to re-create what connection we as individuals and as a society have with God in different terms. Tacey sums it up as Religio = re do it again, ligio ligament, in other words re-bind what has been broken. According to David Tacey Spirituality is a personal longing, or a need to experience God or that something greater - this time, this place.
CHAPTER TWO.
GLIMPSES OF HISTORIC LINKS BETWEEN ARTISTS, RELIGION AND THE DIVINE.

The nature of art objects dating back to the beginning of history appear to be largely created with an inbuilt purpose, that of relating to magical/religious function and that of utilitarian purpose. Most importantly though, I believe it gives testimony to humanities belief in God or that something 'Other'. It's also my belief that in the West today, art has lost much of its connection with the 'Divine'. Instead, and, as I see it, many artists rely heavily on varying levels of mimesis. Indeed, much of Western religious art today, I believe has little to do with people’s spiritual state of being. I believe a message of personal spirituality through art could aid people’s personal faith in their spiritual dimension. Wilber’s suggestion that men and women have an ability to see the hierarchical structure (other layers of reality) making it possible to distinguish between higher and lower levels of being. Thus blindness to the ability to see the hierarchical structure, once removed should give people a choice in relation to their personal spirituality. Allowing for ones physical and spiritual wholeness.
Knowing other levels of being gives one the ability to happily get on with ones physical life, while at the same time developing and focusing on ones inner spiritual life. I believe that a great number of men and women in the West today have largely ignored this ability. The ability to explore my spiritual aspects or my many hierarchical layers forms a large part of my research, because I seek to ‘re-join’ that which has been separated between my two worlds. For me, re-connection to my spiritual aspect is an evolutionary step taken through my creative processes.

Today I believe that the vast majority of artists are subconsciously bound to mimesis, and interpretation, becoming instead expert illustrators and re-presenters of religious dogmas and belief structures: And I relate this situation in part to the Power of the Church to stifle artists free will during the Middle Ages and the Renaissance periods. I also believe that Art today is also driven senseless, by secular consumerism and the false belief that money is the fulfilling ‘manna’ from heaven. Why would anyone need to give witness to their direct experience of ones Spiritual side, when all one needs is money?

I believe, that through my experience of revealing art, I am carrying forward what Kandinsky referred to as ‘what began already yesterday’.

Interestingly, Schumacher believes that: ‘The ability to see the Great
Truth of the hierarchic structure of the world, which makes it possible to distinguish between higher & lower levels of Being, is one of the indispensable conditions of understanding." S.G.F. Brandon believes that the ancient view begins with the numinous and follows a downward ‘Chain of Being’ to the physical and below. As it moves further from the centre, it suffers loss of quality; an example of this hierarchy, is the animal and vegetable kingdom and below it, the mineral world. I believe that Ancient artists were gifted with the ability to ascend the hierarchical layers, and in doing so, brought to humanity, the knowledge of God, gods and goddesses, daemons and nature spirits. Brandon writes of humanity: ‘In every true sense, both art and architecture were created by man to meet his religious needs.’ George Feuerstein in his book *Lucid Awakening* compares creativity with the evolutionary process that seems to call on spontaneous individual adaptation in nature, to kick in an evolutionary process. He suggests that a similar process can start within the human being. Feuerstein writes: Human creativity, then, unfolds at the interface between consciousness and the hidden dimension of mind (whether the unconscious or the Transpersonal levels of consciousness). It draws on higher-order faculties while at the same time yielding to the prompting of the submerged part of the psyche."
I believe that the creative process equips all human beings with the ability of being co-creators with the ‘gods’. Feuerstein proposes that, ‘All to often, creative people ignore that in the creative process, the opportunity presents itself not only to create wonderful new external forms but also to recreate themselves.’ To recreate oneself in any way is a difficult task, to recreate oneself into wholeness of being is daunting: Because, experience becomes the teacher and often the hurdles of life experiences are too hard or too great to overcome. By some strange quirk, the story is often told of artists directing their creative process towards gnosis, bringing with it all manner of hardships and bliss.

Here in Australia some Aboriginal images have been dated to be between 40,000 - 50,000 years old. The creative process then, as now was instrumental in transmitting the Aboriginals message of a belief, a hierarchical structure of being. Accordingly there is a sizeable amount of ancient Aboriginal art that is based on creation stories. This appears to be a common belief throughout the ancient aboriginal world and has many similarities to the Western belief as revealed to us through the work of the Prophets in the Bible. A European term adopted by the aboriginals to describe this belief is ‘Dreamtime’. During the ‘Dreamtime’, Creation Beings come to an amorphous earth and travelled
the land we now know as Australia creating the natural world. After this period the Beings transformed and became the various parts of the Australian landscape. AboriginaPs believe the power of these Beings is still in the earth today and that the earth is a living spiritual Being equating to the Anima Mundi, the living soul of our earth. Many of the images relate to rituals that connect aboriginals to the forces of the earth and their sacred Beings.

S.G.F. Brandon suggests that: “The cave paintings of the Palaeolithic peoples, and their carvings, represent the earliest known products of [Western] man’s art, and although they may have given some aesthetic pleasure, it is believed they were clearly designed for religious-magical purposes.”

The excavation of the Neolithic settlement at Catal Huyuk, in Anatolia Turkey, known in ancient times as Asia Minor date back to the seventh millennium BC. Excavation revealed evidence of especially built shrines for a fertility goddess cult. The shrine of the Great Goddess (Fig.1) represents perhaps, mistress of childbirth, mother, mistress of animals and the great omnipresent mother creator. The aboriginals' notion of Dreamtime, Neolithic peoples’ creation of shrines, does suggest a foundation belief, that ancient peoples held certain ideas
sacred and made images to revere such ideas. Brandon suggests that creativity is a primordial act, forming part of the complex make of humanity.

Until circa 3000 BC I believe that the image appears to form a rather magical, cultic function seemingly associated with ancient peoples sacred ideas. The Egyptian god Horus depicted as a falcon with human arms and hands, detailed on the Palette of Narmer dated 3000 BC (Fig.2), provides a new revered image that of deity. An abstract idea of statuary invested with the supernormal powers, brought into physical reality by the hands and through the work of artists. Paralleling this apparent shift in the creative consciousness of people is the significant evolution of the tomb and grave, which has evolved from the primitive idea of a dwelling place of the deceased, to the dwelling place for the spirit of the deceased. Here we see evidence of the creative process, creating the psyche of the physical world through visual imaging. Thus, images of deity created by artists, became important tools in individuals’ daily lives, that allowed the owner an open line for prayer and personal favour. Particularly, the worshiper’s assurance of his or her future place in the ‘other-realms’ after death.
The periods of the Late New Kingdom in Egypt saw religious art evolve into a complicated theological belief structure resulting in the elaborately decorated tombs of the Pharaohs. For nearly three thousand years the greater role of the artist in Egypt was to provide proof of the existence of the ‘other world’ through the process of their creations. Evidence of this era suggests that the artist’s role was minor in a religio/magical sense. The role of many Egyptian artists was as illustrator and copyist, while some specialised in certain colours, others referred to, as ‘Master’ artists were the creators of the artwork in the royal tombs. As mentioned, the images and statuary formed part of a religio/magical process, only becoming possessed of their divine powers after considerable rituals and incantation by a temple priest. The Egyptians preoccupation with gods and with their desire for survival of physical death, presented them with a hierarchical and layered system of belief forming part of their reality. An abstract reality so powerfully lodged in the Egyptians psyche. E. F. Schumacher suggests that art is the intermediary between people’s ordinary nature and their higher potentialities, their spiritual states.

The Sumerians also, held very formal and obsessive religious beliefs relating to divine powers and heavenly abodes, possessing many similarities to the Egyptians system of belief. However, the Sumerians
believed they came from clay and that their purpose as a human being was that of feeding and sheltering the pantheon of invisible gods who often manifested in their various statuary. George Roux summed up the Sumerian obsession with religion as:

... for more than three thousand years the religious ideas promoted by the Sumerians played an extraordinary part in the public and private life of the Mesopotamians, modelling their institutions, colouring their works of art and literature, pervading every form of activity... In no other antique society did religion occupy such a prominent position, because in no other antique society did man feel himself so utterly dependent upon the will of the gods.16

Like the Egyptians, the Sumerians in Mesopotamia built great buildings as temples for their gods where his or her presence dwelt in their cult statue. These statues being treated as living gods were ritually cleansed and fed daily and on special days even went walking among the people. The Sumerians also built great tombs for their dead monarchs and in both Egypt and Mesopotamia the function of the temple was to re-create the creation of the world.

Much of the ancient religious fever had died away by the time of the Greeks. The creative method of the Greek artist was no longer the
domain of religion. In fact the secular notion of my will appears to be prevalent. The Greek artist displays his individuality as he conceived daring expression in word, stone and colour, often in order to perpetuate expression of physical life. The Sumerian and Egyptian practice of empowering their images and statuary didn’t flow through to the world of the Greeks. Greek statuary and imagery was an important funery tool, where memory of the deceased was evoked, similar to photos of deceased persons placed on graves today. However, a large proportion of the smaller statuary was votive in nature, offered or consecrated as fulfilment of a vow, to a divine being and can be described as being somewhat akin to a token payment for a ‘divine’ favour.

By the time of the middle Ages, art in the West I believe has become an exegetically instrument at the service of story and myth. Art appears to function as a tool to teach and indoctrinate a way of living and behaving in society, according to the rules of the Catholic Church. Artists became preoccupied with mimesis of the religious reflection of their time. The Artists in the eyes of the Church was to be a mindless tool, the intercessory between Church and the flock. I believe that the Church was aware of the power of the artists and their personal message and actively sought to nullify such power by regulating against the artists.
Regulation regarding the arts was ordained in 787 A.D., at the Second Council of Nicea:

The substance of religious scenes is not left to the initiative of the artists; it derives from the principles laid down by the Catholic Church and religious traditions... The art alone belongs to the painter; its organization and arrangement belongs to the clergy.\textsuperscript{17}

With the above in mind it’s not surprising to discover that underneath the suppressing persona of the Church and its ‘heavy handed’ religious dogma, the scene was set for the silent rise of Anti-Church intellectuals and creative enlightenment groups, who challenged and changed forever, existing philosophical views. Particularly enabling a ‘spring board’ off which, freedom of artistic process could bounce. During the twelfth and thirteenth centuries there was extensive publication of the translations of many Arabic, scientific, religious and philosophical works. Among them were Arabic forms of Mysticism, other works such as Neoplatonism, Sufism, Islam, Alchemy and Illuminationism. This, together with such doctrines as Greek, Neoplatonic teachings, Dionysian writings and Jewish Mysticism saw an intellectual flourish that would rival the Renaissance period. Paralleling the influx of intellectual, religious and mystical texts, was a renewed interest in ancient artefacts, particularly from the Greek and Roman periods. Resulting in renewed links to a glorious creative past and
to the sciences of cosmology and the natural objects. Owan Bakar describes this period, writing: ‘Scholars of traditional art and cosmology maintain that there exists a profound conceptual relationship between sacred art and cosmology. In their view, the medieval cathedrals represent a microcosmic model of the cosmos seen through the Christian vision’.\textsuperscript{18}

With the renewal of ancient notions on the division of nature, new concepts of nature outside the Church doctrine were finding acceptance among intellectuals. Owan Bakar suggests that it was a religious/spiritual concept of the universe according to the Platonic and Aristotelian theories, where the heavens required movers of a more noble and spiritual character than the bodies moved, hence the idea of a hierarchy of spirits in the heavens.\textsuperscript{19} The works of the 9th century Latin translator, Eriugena, John Scotus (c.810-c.877) also expounds the idea that: ‘The reality of a thing is defined by its degree of separation from God, or by its ontological status on the universal scale of beings. Creation is the very revelation or manifestation of God through his works’.\textsuperscript{20} Eriugena drew on the works of Dionysius\textsuperscript{21} who names the manifestations of these degrees as a ‘theophany’: ‘...of Divine Names. Since nature is a ‘theophany’, it follows that our knowledge of it should enable us to know something about God’.\textsuperscript{22}
Another to challenge the Christian tradition during this period was Ramon Lull (1232—c. 1326), The Art of Ramon Lull called Lullism is an intricate and complex science, that sought to combine Christian, Moslem and Jewish traditions by utilizing the names of their ‘Divine’ dignitaries, the four elements, plus a system of letters. Frances Yates described the founding religious principle that Lull applied as:

... the importance which Christian, Moslem, and Jew attached to the Divine Names or Attributes...Lull prefers to call them, the Dignities of God on which the Art is based are Bonitas (Goodness), Magnitudo (Greatness), Eternitas (Eternity), Potestas (power), Veritas (Truth), Gloria (Glory). Religious Moslems, Jews, Christians, would all agree that God is good, great, eternal, powerful, wise, and so on. These Divine Dignities or Names, combined with elemental theory, gave Lull what he believed to be a universal religious and scientific basis for an Art so infallible that it could work on all levels of creation. And further this was its chief importance in Lull’s eyes - it was an Art which could prove the truth of the Christian Trinity to Moslems and Jews. 23

Lull, like many others, believed his Art defined creation, from the lowest elemental form, to the stars, then to the angelic realm and upwards to God. Yates further points out that Lullism is a precursor of scientific method and that his Lullian astral medicine developed into Pseudo-Lullian alchemy 24.
Many Medieval artists were influenced by the Lullian Art and accordingly developed a tradition of Lullian illustration, (Fig. 3). Interest in the Lullian interpretation as expressed through visual art, has been on going, particularly as artists develop their personal relationship with their spiritual dimensions: either through religion, spiritual alchemy or the search for personal spiritual truth. What becomes evident, is the awakening relationship between art and its expression of the nature of God, a re-awakening in relation to gnosis and the world perennial philosophy relating to a Divine entelechy.

Another influential person of the Middle Ages is Abbot Sugar, Abbot to the Cathedral St. Denis in France, suggested that the greater the beauty of the object, the greater the service to God. Sugar, who was greatly taken by the beautiful ‘found’ articles of the ancients; believed that such work could only be to the glory of God. His belief led him to be the first of his ‘age’ to incorporate aspects of ancient art and relics into Church restorations and the building of new Churches. Sugar was most taken by those made objects that closely mimicked nature, such objects drawing closer to God’s creation in their perfection. Sugar kept extensive journals and wrote: ‘...that all work, all most precious gems, gold, silver shall serve God in the highest and grant the builders
continual fervour of all succeeding brethren in their prayers for the salvation of our soul’. Thus the period of the ‘Dark Ages’ saw the building, of elaborate Cathedrals, that were, in the words of Sugar:

...out of sheer affection for the Church our Mother, these different ornaments both new and old...Thus, when-out of my delight in the beauty of the house of God—the loveliness of the many-coloured gems has called me away from external cares, and worthy meditation has induced me to reflect, transferring that which is material to that which is immaterial, on the diversity of the sacred virtues: then it seems to me that I see myself dwelling, as it were, in some strange region of the universe which neither exists entirely in the slime of the earth nor entirely in the purity of Heaven; and that, by the grace of God, I can be transported from this inferior to that higher world in an anagogical manner.²⁶

I believe that Abbot Sugar through his writing makes it clear, that the art in his cathedral was to be transformative and through contemplation, it could raise the soul to heaven. Saint Denis Cathedral was to be as near to perfect: ‘...so that certain people might be able to say: The Workmanship surpassed the material’. It seems to me that Sugar was endeavouring to create through his Cathedral—a ‘doorway’ to Heaven.

Thus we have the influx of Muslim and Greek intellectual texts in the Middle Ages, engendering rapid growth in the search for inner Spiritual connection outside the Church: And we have some, like Sugar, who
sought the inner realms through external beauty. Therefore, by the time of the Renaissance period, many educated people had learned the practice of the doctrine of such texts. Popular at the time, and among many, were the Hellenistic mystery religions and spiritual alchemy. The drive behind the renewed interest was gnostic. Many artists began to secretly include their new doctrines into the images contracted to them through the Church (Fig.4 & 5). Because of the power of the Church’s strict heretical laws, external spiritual practice was forced underground, becoming the secret possession of individuals and groups of practitioners, consisting of artists, intellectuals, church dignitaries, and nobility.

The Italian philosopher Marsilio Ficino, (1433-99), had translated all Plato’s works and written his own Neoplatonic works suggesting that Platonic love enabled the shifting of the soul from the physical world to the spiritual and ultimately to knowing God. Ficino headed a ‘cult’ of Plato in Florence and through his Plato Academy laid a foundation for Plato’s philosophy Neo-Platonism. Ficino perpetuated the notion that the creative process through art must enable people to open to their moral goodness and thus draw them closer to the Divine.
The artist, Leonardo da Vinci, (1452-1519) was enrolled as a painter in the fraternity of St. Luke in Florence in 1472. It’s highly probable that da Vinci was familiar with Ficino’s works on Plato, because he was captivated by Plato’s philosophy on the immortality of the soul. A list of books belonging to da Vinci includes *Theologica platonica sive de immortalitate animorum* (Platonic philosophy on the immortality of the soul). Leonardo da Vinci wrote: ‘The eye is the window of the human body through which the soul views and enjoys the beauties of the world. Because of it, the soul is content in its human prison, and without it the human prison is torment.’ Was da Vinci referring to the notion that when one has faith in something ‘other’ one is happy in the human condition: And without faith the human condition is unbearable? Also available to da Vinci and other Renaissance artists, was the extensive collection of written works of Cosimo Medici of Florence at his Academy for teaching ancient doctrines:

In 1444, Cosimo founded Europe’s first public library the Library of San Marco, and thus begun to challenge the Church’s long monopoly of learning. At Cosimo’s express commission, the corpus of Platonic, Neo-Platonic, Pythagorean, Gnostic and Hermetic thought found its way into translation for the first time and became readily accessible. Cosimo also instructed the University of Florence to begin teaching Greek. And he undertook to create an academy of Pythagorean and Platonic studies. Cosimo’s academy quickly generated a multitude of similar institutions throughout the Italian
Eric Neumann, the founder of Depth Psychology proposes that da Vinci had set himself the task of synthesising the spirit and nature in his art, bringing to manifestation the connection of the whole being. The natural body through, which the soul becomes exposed:

Leonardo begins with the inside, the spiritual space within us, not with considered definition-line, and when he ends...the substance of colour lies like a mere breathing over the real structure of the picture...Here again the aim is a synthesis of spirit and nature, of the infinite and finite, of the invisible reality of soul grown visible and the tangible reality of a body unlimited in space. Leonardo was captivated by the paradoxical character of these problems and devoted to them with the entire passion of his nature.\(^{30}\)

Leonardo da Vinci advocated that art be “free”, remarking on a sheet of drawings now in the Uffizi Gallery: ‘on [illegible]ber 1478... you have set painting among the mechanical arts. Truly, were painters as ready as you are to praise their works in writing, I doubt whether it would endure the stigma of so base a name’ (BN2038 19v:Richter 199).\(^{31}\) Leonardo was incensed by the notion of painting being called a craft. He believed painting to be a science and based on the noblest of senses. I believe that da Vinci, According to his Neoplatonic belief, like many artists of Florence, believed that they were in a golden age of art. Ficino wrote
‘Our age, our golden age, has revitalised the free arts which had been
almost completely obliterated - grammar, poetry, rhetoric, painting,
ararchitecture, music, and the ancient singing of the lyre of Orpheus. And
this has taken place in Florence.’32 (The lyre of Orpheus relates to the
Thracian singer Orpheus, believed to have lived before Homer. Orphic
mysticism seems to have been an influence on the Pythagorean School
influencing the Greek ‘mysteries’). The words of Ficino I believe
authenticate a personal relationship between a world perennial
philosophy and many Renaissance artists belief in a divine entelechy.
CHAPTER 3

THE CREATIVE PROCESS THROUGH MEDITATION AND DREAM.

Quietly, I opened the kitchen door and looked at my mother sitting on a wooden chair in front of the fire knitting. It was very late, so I tiptoed over and climbed onto mum’s knees and cuddled into her loving embrace. After a while, I said ‘mummy you should go to bed, daddy’s not coming home he has died’. Mum looked deep into my eyes, cuddled me lovingly, holding me tighter, and rocked me to sleep. Early next morning, I woke to the noise of my uncles and aunts trying desperately to calm my mother sobbing. My father had drowned during the night.

Reflecting on how I might bring to manifestation my inner message I experienced a flash back to when I was nine years old. The memories of those moments played on my mind. How could my father be with me if he was dead? My inner sense tells me that somehow, my father did come to me that night to say goodbye. Since then many strange and frightening experiences have occurred in the darkness of the night. Like the luminous orange hand that would wake me by poking my cheek: And the time I had enough and resolved that the next time the hand
appears, I’d grab it. The next time the hand appeared, I did have the
courage to grab it. I found myself lying in bed holding on to an orange
finger that struggled to extract itself from my grip, I in turn, tried in vain
to see who or what was at the other end of the arm. All I could see was
a luminous orange three-digit hand, similar to a hand sheathed in a
rubber glove, and it even felt cold like a rubber glove. The hand pulled
away and disappeared.

My sister witnessed this episode, both of us believe what happened was
a real event, happening in real time: This incident seemed to act as a
catalyst that changed the nature of my dreaming. I found that I could
overcome frightening dream situations, where by becoming the victor, I
was in control. I now know this type of dream to be lucid dreaming.\textsuperscript{33}
The experience with the orange hand for me was real, entering my inner
dimensions through meditation, again for me is real. When I am
dreaming of different personal resolves such as a creative dilemma, I
know that to be a dream. Just as when I am participating and changing
the outcome of a lucid dream, I also know that to be dreaming.
Dream had become a powerful tool of empowerment in my life. I felt comfortable with my ability to utilise my dreaming in relation to this thesis, I was then left free to begin working on the transformation of my meditative practice from, reflective, astral travel and psychic phenomena to developing a method of accessing my unconscious dimensions.

Having practiced meditation for some twenty years prior to beginning my thesis, I had only to concentrate on the journey ‘in’, which seemed to come quickly over a period of months. However it involved sitting for many hours in meditation before I began to experience even a flicker of something ‘Other’; apart from what I would consider to be normal meditative psychic phenomena mentioned above.

When I was confident that through meditation, I was able to go into an altered state. A state Abraham. H. Maslow describes as a Peak Experience where the poet or artist finds himself outside of time and space. Then and only then, did I begin to introduce meditation into my creative process. This was the beginning of my studio meditation practice. To do this initially, I would enter into meditation, allow myself to become the creative process, the tool that produced an image of my inner experience.
I believe, that meditation and dreams have been used towards similar processes throughout human history in the East and West. Meditation and dream interpretation has become more prominent in the West today, as tools for inner reflection and giving answers to personal problems. However, until the reawakening of psychology to the importance of dream in a person’s reality, particularly the work of Psychologist, Carl Jung (1875-1961) dreams were frowned upon by Christian and many secular institutions. I also believe, that the Church deliberately repressed the importance of the dream. And the reason could lie directly at the feet of St Thomas Aquinas and his interpretation of the Judeo-Christian Tradition. St. Thomas Aquinas, (1225-74 AD) when writing the *Summa Theologica*, the document that modernised Catholic Christian tradition, diminished the worth of dreams and visions for ordinary people. Because the worshipping faithful would not be able to differentiate between dreams instigated by evil and dreams instigated by God. Interestingly, history reveals that Aquinas openly sought the aid of dreams and visions himself. Van de Castle an eminent dream therapist in America makes the comment on St. Thomas Aquinas:

...During his waking life, he had been struggling to complete the *summa*, but every attempt to dictate it to his scribes had been unsuccessful. One morning he began to dictate the difficult passage as effortlessly as if he had been reading a manuscript aloud. When questioned...Aquinas explained that he had experienced a dream the
Some six thousand years ago the Sumerians documented their dreams in cuneiform script on clay tablets. The epic of Gilgamesh represents a remarkable sequence of dream events. ‘Most of the clay tablets containing information relevant to dreams were excavated from Assurbanipal’s Royal library in Ninveh...including 12 broken tablets recounting the epic adventures of the legendary hero-king, Gilgamesh.’ Other tablets contained personal dreams. The use of dream in daily life of these ancient peoples, suggests their personal relationship to their inner worlds. Then in the 5th century AD The Greek, Synesius of Cyrene, converted to Catholicism, later becoming Bishop of Ptolemais. Synesius wrote a short book On Dreams. Considered by Morton Kelsey, an Episcopal Minister to be the most sophisticated consideration of dreams until we come to the modern studies of Freud and Jung. Interestingly Synesius also understood the dream to be the doorway to other dimensions:

There is no law...in the way of the sleeper, to forbid him from rising from earth more happily than Icarus, from soaring above the eagles, or reaching a point above the loftiest spheres themselves. So one looks steadily upon the earth from afar, and discovers a land not visible even to the moon. It is also in his powers to hold converse with the stars and to meet the unseen gods of the universe.
Francis Yates writes that Ramon Lull had a vision on Mount Randa in 1274, in which the two primary figures of the Art were revealed to him.\textsuperscript{39} Yates also lets us in on some interesting facts about the inner practices of Renaissance Neo Platonist, Pico della Mirandola:

Pico is basically a mystic, deeply attracted by the hope held out of communicating through Cabala with God and Holy Spirits. In the eleventh cabalist conclusion he describes a trance in which the soul is separated from the body and is communicating with God through the archangels. These operations of pure Cabala are done in the intellectual part of the soul and can be so intense as to result in the death of the body (‘This kiss of death’).\textsuperscript{40}

The Surrealist Movement C1917-1945, shaped a revolutionary creative movement of artists and poets, who used meditation, dreams, automatic writing and induced trance as a tool for their creative process to give meaning and form to their life and their art. Particularly after the destruction wrought on the human psyche brought about by the 1914 war. The Poet, Andre Breton, the theorist and one of the Foundation members of the Surrealist movement, wrote of the creative process that: ‘Lucidity is the chief enemy of revelation.’\textsuperscript{41} Breton was also to write in his essay, ‘Pour Dada’: ‘There has been talk of a systematic exploration of the unconscious. It is no novelty for poets to abandon themselves to the
inclination of their spirit. Breton insisted upon *Absolute Surrealism*, mentioning the influence of among others, Raymon Lulle [The Art of Raymon Lull]. In his second Surrealist Manifesto, Breton demanded for Surrealism:

...a ‘PROFOUND AND TRUE OCCULTATION OF SURREALISM’, mentioning in this connection the ‘Metaphysics’ of Charles Richet and such *illuminati* as Nicolas Flamel and Alphonse Rabba ...and [relating to Communism in Surrealism] ‘I really can’t see, with all respect to some narrow-minded revolutionaries, why we should refrain from raising...the problems of love, dream, madness, art and religion.’

Wassily Kandinsky together with many artists such as Piet Mondrian (1872-1944), Johannes Itten (1888-1967), Barnett Newman (1905-1970) and Georgia O’Keeffe (1887-1986). Searched for ways of expressing the fourth dimension through their art. Rose-Carol Washton Long describes the Essence of Expressionism as: “...the utopian belief in art’s potential to transform humanity, the faith in the interrelationship of the arts, and the equation of antinaturalism and abstraction with purity and spirituality...The search for transcendence through art.”

One initial problem I met while developing my meditation method was the interference of my ego. While attempting through meditation, to tap into
and channel the direct experience of my inner realms into image, my ego would constantly bring me back to relating to images and dogmas known to me in my physical reality. I finally quietened my ego by using a meditation technique I had previously learned. It consisted of keeping the ego busy with a task of tapping thumb and third finger together while I entered meditation. In applying this technique to painting, I chose the motif of the human form, something similar to stick figures, for the ego to concentrate on. I would stand before my prepared surface, paint brush in hand, and consciously begin making strokes that resembled the human figure. Then as I went into a meditative state, the ego became pre-occupied with the exercise leaving me free to work on gaining inner access.

As I struggled through the process of ‘quieting’ the ego, I noticed that my dreams had become disjointed and confusing. They were reflecting the miserable state of affairs of physical time. I was suffering depression; an all-pervading sense of failure consumed my mind. During this ‘dark’ time, what I call, a guiding dream began to emerge, reflecting the problems and suggesting answers. Sometimes, in the form of repeating dreams, with scenarios of; ascending cliffs; climbing ladders to high places; always the struggle up, as I battled against falling to my death (failure). Then, one night I dreamed that I had climbed many kilometres up a cliff face, and
was nearly at the top. I was exhausted and holding on precariously, tactfully I inched forward. I could feel my body flagging when there above me was my best friend leaning over a wall offering a helping hand. I was able to reach safety with the help of my friend—my ego. The following day I channelled the first image of my inner experience (Fig. 6).

Maslow suggests channeling to be one of many layers of consciousness that is supernormal, rather than abnormal phenomena. Grof suggests that: ‘In channeling, a person transmits messages from a source purportedly external to his or her [waking] consciousness through speaking in a trance using automatic writing, or recording telepathically received thoughts. Among the channelled spiritual teachings are many Scriptures of enormous cultural influence, such as the ancient Indian Vedas, the Koran and the Book of Mormon’.47

Ken and Joan Beittel in their book *A Celebration of Art and Consciousness* discuss the art of qualitative thinking, which is the process of raising thinking above mind and its data to include spirit and its data. One being *intelligibilia* and the other *transcendelia*, therefore the art of qualitative thinking is ‘a geist (mind-spirit) science or discipline’ leading to ‘higher
orders of self-insight and self-understanding...to self-transcendence and self-transformation...to *evolution of the consciousness.*

When I was a child my faith existed in a world of familiarity—my known physical surrounds. At the age of seven this worldview was altered forever, because of an unexpected encounter with my inner dimensions. This encounter has led me to a faith that encapsulates both my inner and outer world. Through the course of this thesis and exegesis, meditation and dream interpretation constituted my way forward, it enabled me to access my inner dimensions and experience my soul self and through my creative process I was able to reveal my inner experience through image. What has transpired in relation to my inner and outer world is uniquely mine. A personal story that relates and reveals the experiences of Joyce Sullivan and shared with you the reader. I maintain that the inner creative process is not a ‘ready made’ component of my psyche. In my case, creativity on a purely physical level has had to be developed and evolve into the inner creative process. My inner quest, was automatically there, ready for processing. I possessed the willingness to undergo both inner and outer growth through gradual development, through meditation and dream interpretation. There must also be a preparedness to reconcile the results
into one's life patterns. In other words, one's total existence undergoes change and sometimes, as in my case, pushes one towards the brink of mental instability and back. One area of personal growth is my attitude to physical existence and my Faith in the realm of the Holy Ghost. Thus, in my experience, the creative process of making images has been a journey within a journey, taking many years to develop into who I am today.
CHAPTER FOUR

THE INNER CREATIVE PROCESS IN OPERATION

My argument rests on my belief that there exists, a system, that embodies the idea of a world perennial philosophy relating to a Divine entelechy. Also that there exist many dimensional aspects that create my humanness, constituting a hierarchy that flows between the physical and the inner invisible realms. I believe that the inner search finds some conclusion in the realm of the Holy Ghost, where a personal relationship with God can be established. I believe that through the creative process some artists can evidence this system that is somewhat similar to the Biblical Prophets. Chapter two reflects such historic relationship existing between artist and religiosity.

It’s also important not to disregard the sum of meaning embodied within an artists work simply because it is not fashionable, or perhaps does not agree with personal philosophies. Robert P. Welsh, in his article, *Sacred Geometry: French Symbolism and Early Abstraction*, suggests the importance of understanding the whole artist, writing on the artist
Frantisek Kupka (1871-1957). Kupka a member of the Theosophical Society practiced mediumistic clairvoyance. Part of Kupla’s creative expression explored the ascent of spirit into heaven and the descent of spirit into the earth plane. Welsh wrote of Kupla’s work and I believe that this statement should be a reflection on the approach to other artists who’s work represents the search for spiritual Truth: ‘If his lifelong interest in the occult sciences is not taken into account, our understanding of the many-faceted nature of his creativity is impoverished.’

In the nineteenth century the search for a personal spirituality again became popular. Artists such as the Russian Wassily Kandinsky, made it his life work to bring a spiritual ideal to humanity. Kandinsky and many other artists, I believe, established a doctrine of re-attachment to personal spirituality that saw new interest and popularity in the old mystery religions. Particularly through the teachings of the Theosophical Society founded by Madame Blavatsky. Though I may not wholly agree with the doctrines of that society, it cannot be denied that it was a powerful tool in the nineteenth century that allowed many artists to step outside their religious dogma and seek a personal relationship with their inner dimensions through meditation, dream analysis and other psychic practices. The artist Johannes Itten (1888-
1967) who was absorbed in the theosophical writings of Charles W. Leadbeater and Annie Besant had his students at the Bauhaus practice meditation prior to commencing lessons.

The fact is that many artists of that period did indeed follow the teachings of Blavatsky and others, and practice their doctrines, as a tool for inner connection. At the time there was a wide spread view amongst artists and Theosophical practitioners that the ancient knowledge of God is acquired through spiritual practices: This view does not pertain to the Orthodox Church. Those critics who constantly dismiss any link between artists and their spiritual search outside the Church (Theosophy being a prime target); are I believe blinkered and closed to the reality of the artist’s daily lives. Artists are no more or less individual than engineers or architects, and as such, many strive for spiritual truth. They are explorers, who search for answers through their creative processes. Some artists find it difficult to adhere to tradition, fashion or dogmas they must seek frontiers. Artists, like others, do seek gnosis: But unlike others, artists leave us concrete clues to their truth expressed through their artworks.

The Russian Artist Wassily Kandinsky (1866 - 1944) read the writings of Helena P. Blavatsky, as well as Annie Besant, Charles W. Leadbeater
and Rudolf Steiner. Through his understanding of Spirituality, Kandinsky sought a different role for artists. In 1912 Kandinsky wrote, On the Spiritual in Art. Included in that work were the theosophical doctrines about colour, music and philosophy. Kandinsky wrote that:

The artist must have something to say, for his task is not the mastery of form, but the suitability of that form to its content.... From which it is self-evident that the artist as opposed to the non-artist. Has a threefold responsibility: (1) he must render up again that talent which has been bestowed upon him; (2) his actions and thoughts and feelings, like those of every human being, constitute the spiritual atmosphere, in such a way that they purify or infect the spiritual air; and (3) these actions and thoughts and feelings are the material for his creations, which likewise play a part in constituting the spiritual atmosphere.

Rudolf Steiner, known as one of the greatest metaphysicists of his time, was a major influence upon Kandinsky; in particularly Steiner’s belief that artistic experience strongly enhanced the development of spiritual understanding.

Sixten Ringbom in his essay Transcending the Invisible: The Generation of the Abstract Pioneer, writes that ‘Kandinsky had also listed Steiner’s prerequisites for ‘meditation, concentration, etc., for temporary withdrawal of the soul from its connection with the sense organs.’ Kandinsky’s life became a spiritual journey and he expressed
his gnosis through his creative process. He wrote ‘My capacity for engrossing myself in the inner life of art (and therefore, of my soul as well) increased to such an extent that I often passed by external events without noticing them something that would not have occurred previously.’ I believe that Kandinsky wanted his art to act as an evolutionary ‘doorway’, which opened onto a new age of Spirituality. He writes: ‘We have before us an age of conscious creation, and this new spirit in painting is going hand in hand with thought towards an epoch of great spirituality.’

I further believe that Kandinsky felt his art was prophetic in that it evidenced a new art that contained a spiritual atmosphere that would transfer to the viewer and in doing so act as a catalyst for inner change. Kandinsky was to link the ‘prophetic’ nature of his art to the importance of ‘soul’ when he proposed that contemporary art was ‘castrated art’ without a soul message and that contemporary art needed to take a new path writing that: ‘There is another art capable of further development, which also springs from contemporary feelings. Not only is it simultaneously its echo and mirror but it possesses also an awakening prophetic power, that can have far-reaching and profound effect.’ I believe that through Kandinsky’s art the power of the realm of spirit was proclaimed to the world.
The Dutch artist Piet Mondrian (1872-1944) was also a member of the Theosophical Society however; he and Kandinsky each sought significantly different outcomes from their association with Theosophy. Sixten Ringbom, suggests that: Mondrian sought objective truths and immutable generalities, a reality independent of individual feelings, [which ultimately led him to develop his own form of art Neo-Plasticism]. Whereas Kandinsky had invoked a “cosmos of spiritually active beings,” a dynamic space in which individual emotions manifested themselves in softly expressed colour and form.⁵⁸

Robert P. Welsh, in his essay *Sacred Geometry: French Symbolism And Early Abstraction*, suggest such intense interest by artists in the Theosophical Society and its doctrine was due to the fact: [T]hat the reputed origin of Theosophy, the rediscovered ancient wisdom, was to be traced to no less august personages than Pythagoras and Plato and to the combined religions of India, Egypt, and Greece. Thus providing an added attraction for those seeking a sense of historical continuity [the perennial philosophy of the world] in a period of impending change.⁵⁹
I believe that with each period riding on the back of its predecessor the connection between art and religiosity has never been lost. Rather it has been propelled forward with each period in history. Admittedly the connection may appear feint during some periods. However, it seems that during the feint periods, the connection has perhaps fallen out of sight: To be secretly propelled forward until; once again, it bubbles to the surface. Looking back through the centuries at the history of art, Religion has been made manifest through the eyes of artists. Whether it be through mimesis, interpretation, or through direct-channelled experience, evidence suggests, that the work of artists connects people to faith in their Church dogma, faith in salvation and faith in a personal relationship with God or that something 'Other'.

Although Religious art covers a broad spectrum of humanities ideas relating to its Religions and its religious practices. I relate my argument to art in the West. For the purpose of this exegesis, my belief is that Religious art, falls loosely into three categories: Revealed (Channelled), personal interpretation and re-presentation mimetic and transference. I further believe that the three categories can be loosely linked to Rudolph Arnheim's model of Visual Thinking, (Fig. 7).
Rudolf Arnheim in his book *Visual Thinking* relates pictorial representation to two scales of abstraction. Arnheim's abstraction scale indicates that a whole-to-whole relationship would score higher than the expressive-descriptive modes, which restrict itself to *intelligibilia* and thus low on the scale of abstraction, and pure mimetic transference having no abstract value. Arnheim writes that:

> Pictures and symbols depict experience by means of images in two complementary ways. In pictures, the abstraction level of the image is higher than that of the experience it represents in a symbol the opposite is the case. While every image connects two specific levels of the two scales, it is most desirable for the particular purposes of art that the whole range of both scales reverberate in each instance of pictorial representation. This means for the image scale that although a painting may be entirely "abstract" (non-mimetic), it needs to reflect some of the complexity of form by which realistic works depict the wealth of human experience. Inversely, a realistic portrayal, in order to be readable, generic, and expressive, must fit its presentation of objects to the pure forms, more directly embodied in non-mimetic art.  

It could therefore be further suggests that if the image or experience scale as shown in Arnheim’s Diagram of Visual Thinking is restricted cut through, or not extended to its full visual range, or force of ideas, it leaves a person’s mind with a restricted range of understanding. Such restriction at the bottom of the image scale, may lead to mimetic illustration. The faithfully imitated image has very little abstracted
message as it transposes the artists view of the object onto a new
ground and it lacks the hidden force of existence through the element
of experience.

To further clarify the above differentiations I purpose that Arnheim’s
scale can be indicated in the works of Wassily Kandinsky. When one
examines Kandinsky’s works, one is aware of his developing creative
process and the process of his spiritual journey. The first image relates
to Kandinsky’s work early in his career (Fig. 8) *Spring (Laundry)*
1905. Here Kandinsky has transferred to ground the image of a
blustery windy day, the shirts on the line filled with wind, the flowers
in the fields bloom. The image operates as mimetic transference and as
such rates low on Arnheim’s scale of abstraction.

The second example (Fig. 9) *The Last Supper* 1900 – 1910, Indicates
an observable shift in Kandinsky’s image from mimetic transference to
re-presentation. However, in this image Kandinsky relies upon his own
creative interpretation of the Last Supper. Kandinsky introduces the
viewer to a more abstract notion of the Last Supper. The black cat
ascend the red (physical life) drape in readiness for the final dropping
of the earthly curtain on Christ. The image of *The Last Supper* falls into the middle of Arnheim’s scale.

The third image (Fig.10) *Dreamy Improvisation* painted on the 3/12/1913 indicated that Kandinsky is well on the path to pure abstraction. The image possesses a force of ideas that is highly abstracted and I would rate it high on Arnheim’s scale. The fact that Kandinsky painted this image, without doing studies and on the one day suggests to me that Kandinsky may have channelled the image. Kandinsky makes no reference to the image having been channelled. However, after this image he made the following statement:

The danger of ornament revealed itself clearly to me; the dead semblance of stylised forms I found merely repugnant. Only after many years of patient toil and strenuous thought, numerous painstaking attempts, and my constantly developing ability to conceive of pictorial forms in purely abstract terms, engrossing myself more and more in these measureless depths, did I arrive at the pictorial forms that I use today...[going on to say]: Yet I consider it equally logical that cancelling out the object in painting makes very considerable demands on one’s ability inwardly to experience purely pictorial form, so that the spectator’s development in this direction is absolutely essential, and can on no account be avoided.51

Piet Mondrian became a member of the Dutch Theosophy Society on 25th May 1909, as a result of also being influenced by Rudolf Steiner.
Mondrian accepted and began to integrate Steiner’s view that visual reality could produce a higher knowledge on the spiritual. Mondrian’s image manifests his belief in the spiritual evolution of humankind. Mondrian, unlike Kandinsky did not express his thoughts through specific forms and/or colours as prescribed by Steiner, but developed a mathematical structure and rhythm in his paintings. This allowed the dematerialisation of matter that would expose the underlying spiritual force present; thus Mondrian’s increasingly geometrised designs and his move away from the mimetic and into the force of ideas to, in Mondrian’s words:

...become a reflection of his [Mondrian’s] idea that, “One passes through a world of forms ascending from reality to abstraction.” The ascent to abstraction was also discussed by Theo van Doesburg [the Dutch abstract artist] in terms of the Augustinian tripartite scheme. Like the mystics in the tradition of Saint Augustine, van Doesburg postulates three types of knowledge: sensory, psychic, and spiritual.

Arnheim usefully suggests that an image occupying the top end of the image scale, leads to rigid geometry and I believe that some of Piet Mondrian’s later works possibly fall into this category. New York City 1942 (fig.11) must be accompanied by a sizable understanding of Mondrian’s spiritual belief’s and purpose, before his spiritual space can be readily interpreted. Such images, Arnheim maintains, are too
impoverished to occupy the human brain and are 'purely formal handling of theoretical propositions or norms'. In other words, I feel that Mondrian’s works were symbolic and stylised vehicles for his personal interpretation of, mainly his Theosophical beliefs.

The Religious Artist, Eric Smith’s (1919- ) painting, *Scoured Christ*, 1956. (Fig. 12), represents a re-interpretation of the crucified Christ. Smith commented in relation to this image in an interview with the ABC in 1975: ‘I think that painting [*Scoured Christ*] was the culmination of a series of Christs I’d been painting...it was a turning point. It preceded my moving into a more abstract form. The distortion in that painting was about as far as I was prepared to go...The single figure of Christ...is the Biblical ‘man of sorrows’. It is reminiscent of a Rouault stained glass window...basically you were painting stained glass windows.’ The image, one of a series of replicas that translates on Arnheim’s scale as an image of known particulars. I see this image being mimetic transference in nature. *Scoured Christ* is I believe religious dogma regurgitated, and the toying with abstracting/diminishing the image to suite the trend in painting. The image says nothing to the viewer of Smith’s inner spiritual nature; the abstraction was not distilled to carry his force of ideas, but rather to
explore formalist concerns. I believe that this painting and many paintings of a similar vein fail as works of Religious Art.

Elizabeth Belfoe writes: ‘In its negative aspect, mimesis is ontologically separate from reality, and it can corrupt the soul...In its positive aspect, mimesis, while still ontologically separate from reality, can nevertheless be used as a means, secondary to dialectic, to approaching the truth.’ Suzi Gablik suggests that today individual’s egos have taken control of artists to such a degree, that the credo of the dollar represents success. Materialism and professionalism have conditioned a way of thinking about art to the extent of their being addicted to a certain kind of art experience, to the detriment of other artists who work outside the ‘successful’ criteria. In fact Gablik goes on to say:

Such as community,...ritual ...Not only does the particular way of life for which we have been programmed lack any cosmic, or transpersonal dimension, but its underlying principles of manic production [eg. video and TV] and consumption, maximum energy flow, mindless wast and greed, are now threatening the entire ecosystem in which we live.

Suzi Gablik argues a case for a new paradigm for art because art has nowhere left to go. Gablik envisages art developing into an activity that
incorporates humanity and the planet as a whole. I see Gablik arguing for artists to express humanities higher nature through their creative process. Gablik suggests that such spiritual artists are working towards bringing art onto a new horizon of ethical responsibility. Suzi Gablik takes a firm stance when describing ‘modern counterfeiters’ such as those artists who illustrate, transfer and re-present, Gablik states with conviction that:

Instead of carrying forward the betrayed ideology of the old avant-garde, the deconstructive artist may resort to fraudulence, or deliberately adopt the posture of a charlatan by becoming, for instance, a counterfeiter who simulates the work of other artists. He or she is not going to get us out of the mess we’re in, but uses strategies of subterfuge and calculated insecurity to disguise his (or her) intentions. The English artist Simon Linke, for instance, has meticulously copied commercial gallery advertisements straight from the pages of Artforum magazine, which he then sells as beautifully painted works of art. Another copyist is Mike Bidlo who copies works by Picasso, Magritte and Jackson Pollock.68

Happily Gablik also suggests that some artists are in the process of taking an evolutionary step forward. As Gablik suggests with so many artists in the West directing their creative process towards cash outcomes and notoriety, their psychic connection to what Jung termed the collective consciousness of the world appears not to be perceived. Eric Neumann suggests that the collective consciousness of the world is responsible for society’s development of creativity. If he is correct, then
a sizeable number of artists in the west have turned away from their psychophysical world Neumann writes that:

We shall start from the creative function of the unconscious, which produces its forms spontaneously, in a manner analogous to nature, which—from atom and crystal through organic life to the world of the stars and planets—spontaneously creates forms susceptible of impressing man as beautiful. Because this substratum and background of the psychophysical world is forever bringing forth forms, we call it creative. And to the unknown in nature which engenders its forms of the external world there corresponds another unknown, the collective unconscious, which is the source of all psychic creation: religion and rite, social organization, consciousness, and finally art.69

The reticent behaviour by artists towards what Huston Smith calls, the ‘inner journey of discovery’, I believe let’s our society and culture down. Contemporary metaphysical painter Julio Mateo (Fig.13) discussed his ideas relating to spirituality in an E-Mail interview with Doug Dement in April 1999. Mateo made the following comments in relation to his images:

My work since 1978 has been concerned with, well...metaphysical ideas, usually centred on questions of Creation, such as: the metaphysical correspondence between artist and Prime Creator, and between art and natural creation; the creation of something out of nothing—that is absolute, rather than derived or evolved creation:...the issues of absolute freedom implicit in creation, and the implicit problem of choice; the role that art may play, as a microcosmic metaphor for cosmic creation, in informing us about the methods or ‘mechanisms’ of natural
manifestation; and the contemplation of the process of creation in terms of its ability to reveal the Creator, or to enable the Creator to know itself through its creation... The principle of interconnectedness, inseparability and union provides us with a continuous reminder of our relationship to the whole...a blueprint for the mind to be the sacred foundation of all things created. 

I Believe that through spiritual necessity in the West the inner creative process of the unconscious mind will bubble up and protrude into the conscious mind of men and women bringing with it a new spiritual renaissance. Houson Smith believes that:

Short of a historical breakdown which would render routine ineffectual and force us to attend again to things that matter most we wait for art; for metaphysicians whom imbued with that species of truth that is beauty in its mental mode, are (like Plato) concomitantly poets. By irradiating the human imagination that has atrophied in this Kali Yuga, this age of iron, such men might restore to it the supple, winged condition it requires if it is to come within light-years of Truth. They might return to our inner eye - almost, one might say, to our sense of tough ontological spaces we have forgotten exist, landscapes crowded with presences the knowing of which can turn men into saints.
CHAPTER FIVE

GLIMPSES OF THE JOURNEY REVEALED THROUGH PAINTING.

The evolving nature of my meditative practice had by now deepened, giving me an ability to quickly reach altered states, thus allowing me to step through ‘doorways’ into other levels of being. Paralleling this ability was the channelling of artwork, which also reflected my deepening inner experience. From my initial experience of channelling images to my final inner experience of entering my ‘centre’: My aim throughout this thesis remained one of personal gnosis. Initially when I began combining meditation techniques with studio work, in order to develop a method of channelling images. I began experiencing flashes of light; at other times I would find myself floating in the vastness of space surrounded by many layers of objects, each becoming multi faceted and multi levelled. Then I would become the matter that made up the objects. These episodes began and ended in an instant and with time and practice I was able to hold my experiences on the ‘inside’ for greater lengths of time.
It's important to understand that while I'm in an altered state I am consciously aware of my feelings and emotions. Often I have a sense of being near a presence greater than me: One aspect of feeling that often occurs is the sense that I'm part of creation and that I can create in this inner world. There are no religious symbols or other familiar icons 'inside' signposting my path, indicating that this is the abode of God. I just have a feeling of closeness.

Another experience occurred the following day, after having a guided dream, which related to a creative block. That day, as I went into meditation the ego remained silent, finally I was able, while in an altered state to channel my image directly to ground. My experience that day was incredible; as I painted (Fig 14), I felt myself propelled into deep space. I was looking down on the image and myself painting. The image appeared as pure energy, surging with colour and the individual paint strokes moved as if alive. Stanislav Grof suggests that the obstacles and changing circumstances in spiritual practice can happen through meditation and other forms of going 'in' and that doorways start to emerge through which most of the spiritual realms are accessed – I was certain that I had entered such a doorway.
The above experience left me drained and uncertain as to what I had just experienced. Instead of feeling reassured and confidence, I felt confused as to the reality of the experience I had just had. Erich Neumann has a definite theory, why artists put themselves through immeasurable pain and turmoil when the inner urge to create drives them. He suggests artists draw from their Centre of creativity and have direct access to the right brain – the intuitive brain. On the other hand Neumann suggests that the dominance of the left-brain, the logical and rational brain leads to mimesis.

Patience, meditation and working with the dream brought results again, I had accessed my unconscious mind through meditation and I was dreaming of entering doorways. The images began to flow through me. Strange things happened in every day life as well. On a physical level, the dreams were having a subliminal effect. Having little money for canvas, I began scrounging around a heap of old rubbish and found two doors that would be suitable to paint on. I had walked past this pile of rubbish for perhaps six months without noticing it. Not only did I actively seek the doorway into the unconscious but unconsciously that idea played out in the physical by my finding the doors - thus the door paintings (Fig. 15 & 16) became a metaphor for the process.
One day when going into meditation in my studio, I felt like a universe had suddenly taken residence within my head. While making the painting *Green Chaos*, (Fig.17). I felt I had relinquished my earthly body and had merged with the painting. I was the brush stroke; I was the brush, and the paint leaving the brush, finding its place on the canvas, which was swirling moving, changing and vibrating. I was the painting. The colours that vibrated. The painting was the universe; colour joined with other colours and sparked the creation of a new colour. At one time I had the sense of being the invisible child of seven, floating and swimming through a kaleidoscope of colour.

Then from above I watched as the canvas took on many layers that opened up, vista after vista as I travelled down their depths. Each layer appeared as a world in itself. Then somewhat dazed I found myself back in my studio standing before a completed work.

I supposed that minutes had passed while making *Green Chaos*, however, looking at my watch I discovered that it had been hours. I knew this experience reflected an inner union having taken place.
between my ego conscious and my unconscious. Allowing me to channel my direct experience to ground. I had for a time become one with my creative processes. The ego conscious had co-operated for the longest period yet. John Dewey suggests that the inner aesthetic experience of the artists: ‘...has led philosophic theorists to treat art as a mode of knowledge, and has induced artists...to regard art as a mode of revelation of the inner nature of things that cannot be had in any other way.’

I knew from the above experience that the unconscious mind and the ego had formed a bipartisan relationship. On reading Neumann two years later I found comfort in his words:

We might therefore define the “new ethic: [post patriarchal] as a development and differentiation within the old ethic, confined at present to those uncommon individuals who, driven by unavoidable conflicts of duty, endeavour to bring the conscious and the unconscious into responsible relationship.”

Eric Neumann further suggested that the balance between consciousness and unconscious, allows for a new transformative phase of the personality. I was feeling inner change relating to my deepening
understanding of the world I live in and the developing relationship with my inner world. The new knowledge that I have gained follows a progressive pathway, which in the future will enable me to create structured lesson plans in accordance with curriculum standards for teaching my method to others.

Abraham Maslow suggests that there is a set of characteristics experienced by those who have what he calls peak-experience, another name for transpersonal experience, or the experience of other levels of consciousness. Typically they consist of disorientation in time and space. I knew that I must continue to discover pathways into to deeper layers of my consciousness and continued meditating and painting Grof describes a Peak Experience as:

This is one of the most profound and total experiences...identifying with the consciousness of the Universal Mind, the individual senses that he has experientially encompassed the totality of existence. He feels that he has reached the reality underlying all realities and is confronted with the supreme and ultimate principle that represents all Being. The illusions of matter, space, and time, as well as an infinite number of other subjective realities, have been completely transcended and finally reduced to this one mode of consciousness, which is their common source and denominator. This experience is boundless, unfathomable, and ineffable; it is existence itself.74
By now I had began to experience different states of awareness while going about my daily life, doing the housework, driving the car, shopping and walking. One experience of this type regularly occurs while I'm walking, I drop into a state of seeing the world around me from a vantage point approximately one foot higher than my eye level. Walking alongside a fence I can see into the back yards, yet the fence is physically higher than my head. Another example of a waking transpersonal experience occurred one morning while driving my car; I experienced a vision so profound that I still can recall the images at will. What I saw was a series of wooden tabernacles finely crafted, painted and decorated. Although the vision lasted seconds, I saw each tabernacle in its entirety.

This vision led to the creation of the Tabernacle Series, seven in all (Fig. 18, 19 & 20). The tabernacles manifested as having an 'outer' and 'inner' existence, consisting of the many aspects that relate to the nature of being both inner and outer. In the tabernacles, two dimensional paintings relieved of its restrictive boundaries become three dimensional representing the wholeness of being; And as John Dewey suggests: 'A work of art elicits and accentuates this quality of
being a whole and of belonging to a larger all inclusive whole that is the universe in which we live. I contemplated their meaning and resolved that the tabernacles were to be the resolution of my paintings, but this was not to be the case, a further series of works on paper was completed for this thesis.

In the initial stages of channelling my inner experience to painted ground. I experienced the sensation of going into matter and of being that matter. I saw how matter acted and reacted. Each time I entered an altered state I felt I was being propelled further into an unknown microcosm that was my inner world. During the making of the last image (Fig.21), I broke through to what I consider to be my Centre of Being. The place of the Holy Ghost. This time however, I felt that finally I’m here. I heard a great ‘crack’ as I pushed through a veil like barrier. However this time the microcosm that I entered opened up into a vast macrocosmic vista. I had entered a different form of existence. While completing the last works on paper I had the sense that what I was seeing was the process of my own atomic body creating and re-creating. When I took in my surroundings I saw many other aspects of creation. There were spheres coming together and where they touched new existence was created and within that new
existence creation was also ongoing. I was aware that if I were to enter a sphere a new experience of being awaited me. However, I was unable to draw away from the perimeter. Perhaps my next journey in will give me the clues on how to traverse this place.

The process of the journey to date had been one of developing a method of accessing my inner levels of consciousness. During the developmental stage of the journey the painting had undergone a process of change from figurative at the beginning, to breaking down matter and learning to resolve the experience as abstract images, which further explored the continuing journey.

I believe that the journey to abstraction was necessary resulting in my breaking away from old painting habits; and starting a new process of painting. At this stage of my journey painting representationally would only act to illustrate the journey not explore it. In the abstract, matter dissolved exposing the actual act of creation in its many layered aspects. In the paintings this is achieved by the evidence of many layers of paint to reflect a kind of archaeology of experience. This abstract period paralleled the inner journey where I was experiencing
many levels of *reality* in relation to breaking through matter. However, now the images had taken on deeper symbolic meaning, which directly related to my personal relationship with my spirituality.

The opening of the new doorways, through painting was also a resolute encounter, not only had I experiences other states of awareness and felt a closeness to my spirituality and God; now I had entered another realm of consciousness where the sense of an all pervading Being was real almost tangible. While painting I knew for a few seconds, or maybe hours, that I was at least in the presence of my ‘Divine’ centre. Stanislav Grof describes this spiritual experience as empirically observed human experience. ‘In this sense [transpersonal experience] ‘spiritual’ refers not only to experiences traditionally considered religious but to these states of awareness...In psychosynthesis we understand such experiences of higher values as deriving from the superconscious levels of the human being.’

Grof suggests that such spiritual transformation is available to all humans who seek higher states. On a creative level, I know that I become the intercessory, between my two worlds, the inner and the
outer. My thesis is my search for gnosis and the validation of my search through revealed images. The Beittel’s make the following observation: ‘Where art and the evolution of consciousness are jointly concerned, expressing is superior to responding. One must also receive to create, but the reception is that of the God become manifest, as vision, revelation, form.’ John Dewey suggests: ‘A work of art elicits and accentuates this quality of being a whole and of belonging to a larger all-inclusive whole that is the universe in which we live.’
CONCLUSION

When I began this journey, I trusted in a Perennial Philosophy of the world, handed on to me by my mother. I trusted that such a belief in a divine entelechy has always been with humankind and that throughout history, some artists have acted as intercessory bringing to humanity the ‘divine’ nature of such a philosophy. I believed that I was sufficiently equipped through my life long training in metaphysical knowledge, to access my divine nature and possibly the nature of that which I call God. Through my creative process I have endeavoured to manifest and reveal through my images, my attestation of this, my Divine realm, the realm of the Holy Ghost.

The process of accessing my divine nature and God together with the knowledge of such experience has become my thesis. My story, the resulting exegesis, sets out as an example how I transcend through my creative process. Together with a framework of research structured to support my hypothesis of Revealed Art as Spiritual Art a Religious Art
that has the capacity to form a new art paradigm. I have put forward my ideas that I believe religious art today is either mimetic in nature, transference, personal interpretation or re-presentation. With few artists exhibiting, what Arnheim refers to as ‘force of idea’ I believe Religious Art in the West faces a futile future without a strong contingent of faith in a spiritual dimension.

I could not have completed this thesis without the power of dream and the use of meditative methods. In chapter three I discuss the power of dream and meditation and how it helped me resolve many perplexing problems relating to my thesis. I recognise both meditation and dream as important tools for people who undertake to make their ‘inner life’ a creative quest. Through dream and meditation I found the doorway into my inner realms, my world of the Holy Ghost. Through the making of the thesis I have been fortunate and able to experience many wonderful and many frightening levels of being. I felt that my inner life was also evolving through dreams and my meditative experiences and this evolution emanated both internally and externally through me as my personal spirituality revealed through artworks.
I have searched the historic connection between artists and religiosity, and have come to the realisation that Art is an important tool in bringing religion to people. I have also suggested that in the West today, this important link is damaged and that there is a need to re-instate a new paradigm for Religious Art that reveals to people their personal relationship with God and their world.

I give examples of the restrictions placed upon art. One being the regulations regarding artists, made at the Second Council of Nicea in 787 AD. In Chapter Four I discuss the inner or transpersonal experience in relation to spirituality and art and expound the validity of its use and I examine the process of abstraction and the force of idea. In Chapter Five I demonstrate my experience through the process of channelling artworks while in an altered state. I believe that this exegesis could be used to teach the process to those interested. Briefly the steps would be:

1. Develop a technique to reach your inner dimensions. This could be through meditation, breath work or other method: In doing this the mind is cleared of irrelevant information and perceived dogmatic notions.
2. Work through and clear the mind of deep-seated fears that may be suppressed or repressed. My experience shows that such situations must be resolved for the inner journey to continue.

3. Be prepared to deal with the psychic nature of the inner dimensions, such as guides, demons, angels, spirits. Such beings must be left behind as the journey ‘in’ continues.

4. Once the above conditions have been dealt with add to the meditative technique, a method of quieting the ego in anticipation of developing a bipartisan relationship between the ego and unconscious. I began by making marks and using the motif of the human figure.

5. By this time you should begin to go into altered states and be able to bring to reality through revealed image your inner experience.

I know that the journey to God had been a journey of spiritual initiation for me; it has changed my life for the better.
They [artists] always push on to newer worlds...they are
the creators of the 'uncreated conscience of the race.'
Figure 1. *Fertility Goddess*, c. 6000 B.C. (the Great Goddess).

Figure 2. *Palette of Namer*, c. 3000 BC (obverse).

Figure 5. Detail of *St. Michael*, by Piero della Francesca,
National Gallery, London.

Figure 6. *Green Painting*, by Joyce Lorraine Sullivan. 1994.
Figure 7. Diagram of Visual Thinking, by Rudolph Arnheim.

Figure 8. Spring (Laundry), 1905 by Wassily Kandinsky.
Figure 9. The Last Supper, c. 1900 - 1910 by Wassily Kandinsky.

Figure 10. Dreamy Improvisation, painted 3/12/1913 by Wassily Kandinsky.
Figure 11. *New York City*, 1942 by Piet Mondrian.

Figure 12. *Scourged Christ*, 1986 by Eric Smith.

Figure 13. *In the Garden IV*, c. 1982-84 by Julio Mateo.
Figure 14. *Parting the Veil*,
1999 by Joyce Lorraine Sullivan.

Figure 15. *Blue Night*.
1994 by Joyce Lorraine Sullivan.

Figure 16. *Door Painting No. 2*.
1994 by Joyce Lorraine Sullivan.
Figure 17. *Green Chaos*, 1994 by Joyce Lorraine Sullivan.

*Figure 18.* *Tabernacle No. 1*, 2000 by (inner & outer view) by Joyce Lorraine Sullivan.
Figure 19. *Tabernacle No. 2*, 2000 by (inner & outer view) by Joyce Lorraine Sullivan.

Figure 20. *Tabernacle No. 6*, 2000 by Joyce Lorraine Sullivan.

Figure 21. *Towards Wholeness No. 1*, 2002 by Joyce Lorraine Sullivan.
Dream Appendix i.

I found myself on a large clean ship; it was my turn to stand watch. I felt an uneasy sense that someone was about to fall overboard and be lost in the depths of the sea. I also feared a person could fall overboard and be eaten alive by sharks (a life-long fear in waking reality). I kept checking all was sound, by checking and re-checking the instrument panels, even though they were not visible but covered in a mist. I went to the window to check on conditions outside and through a haze I saw a beautiful sparkling sea and puffy, white greyish clouds. One particular cloud was in the shape of a fish. Thinking the cloud odd, I knew it to be happy. I thought it was the adulation of the fish. Next I found myself heading for land in a dingy, sensing someone else with me, I thought we do not know what to expect particularly as 'strangeness' propelled us forward. Suddenly high stone cliffs at the edge of a huge valley surrounded me. The floor of the valley contained a doorway into the underworld, a dark rectangular shape barely visible under the water. Special equipment and preparation to make the journey down appeared together with a high-tech, blow-up submersible. Unfortunately the submersible descended out of control, smashing against the cliff face. Desperately I worked at controlling the ship by blowing the required air into the bladders, our one chance for survival. The air was thick with a sense of danger, suddenly the ship began descending automatically; I
narrowly missed my head on rocks as I scrambled aboard and also just
missed being caught as the heavy metal lid slammed shut. I was now
in a ship that had entered the underworld, so I kept busy by placing
my clothes on hangers and stowing them in the right place. Everyone
kept telling me that I didn’t need clothes down here; all I needed was
my wetsuit.80
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34.


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ENDNOTES.

9) Ibid.
10) Ibid.
14) Ibid. 109.
16) God, god. I have used the capital G when referring to God as being individual thing or being in the abstract. The small g god refers to one of the Pantheon of all gods.
19) Quoted from Lippman’s “A Preface of Morals,” P.98. The text of the chapter from which the passage is cited gives examples of the specific rules by which the painter’s work was regulated. The distinction between “art” and “substance” is similar to that drawn by some adherents of a proletarian dictatorship of art between technique and craft that belongs to the artist and subject matter dictated by the needs of the “party line” in furthering the cause. A double standard is set up.
21) Ibid. Pg.136.
22) Ibid. Pg.137.
23) Name given to the Author of a group of mystical writings c500 A.D, on theology, which were first attributed to Dionysian of Athens.


Ibid. Pg. 13.


(Fig. 4) Detail of Virgin and Child by anonymous Sienese painter in the Pinacoteca, San Gimigniano. Italy shows sleeve incorporating the symbols of the Seven Secret scripts based on the Hebrew from Bartolozzi’s Biblioteca Magna Rabbinica. 1675. (Fig. 5) Detail of St. Michael by Piero della Francesca. National Gallery London shows a seal painted on the blade of the sword. The Seal of Solomon here relates to the doctrine of Angelology and the Seven Ages of the World. Source: Magical Symbols. Frederick Goodman. 1989. Brian Trodd Publishing House Limited. London. Pgms. 94-5 & 87.


Ibid. Pg. 8.

In lucid dreaming, the dreamer becomes consciously aware that he or she is dreaming and is able to access the conscious the conscious attributes of memory and volition while participating in the events and emotions of the ongoing dream. Taken from Our Dreaming Mind. Robert L. Van de Castle. Aquarian. 1994. New York. Pg. 440.


The Summa Theologica, the authoritative text written by Aquinas which remained in Catholic Theological studies until after the second Vatican Council in the Mid 1960’s.


Ibid. Pg. 84.

Ibid. 1994. Pg. 75.


Ibid. Pg. 20.


Ibid. Pg. 214.

Ibid. Pg. 218.

Ibid. Pg. 266.

Ego: The conscious thinking aspect of me that interacts in the physical world.


Theosophy (a seventeenth-century word coined from Greek roots meaning ‘God wisdom’ or ‘divine wisdom’) denotes metaphysical teachings and systems, derived from personal experiences and esoteric tradition, which base knowledge of nature and the human condition upon knowledge of the divine nature or spiritual powers. Theosophical Society has a primary aim of the society is to enhance awareness of relationships between nature and spirit, and enable an individual to achieve direct, intuitive knowledge (wisdom) and personal experience of the spiritual dimensions.


Helena P. Blavatsky (1831-1891) was a founding member of the Theosophical Society in 1875 and in 1888 wrote _The Secret Doctrine_.


_Ibid._ Pg. 136.

I acknowledge a direct link with the nature of Kandinsky’s art as ‘evolutionary doorway’ and my doors as ‘doorway’ that opens and reveals my inner dimensions to the viewer.


_Ibid._ Pg. 26.

_Ibid._ Pg. 46.

_Ibid._ Pg. 85.


_Ibid._ Pg. 146.


_Ibid._ Pg. 20.

MASTER OF ARTS PRESENTATION (RESEARCH)
(Additional Works on Paper)


by

JOYCE LORRAINE SULLIVAN, BA. Hon. Gde. Edu (Sec).


OTHER WORKS COMPLETED FOR MASTERS

15. As above.
17. As above.
18. As above.
20. As above.
Exploring Matter No. 1. 1994. Joyce Lorraine Sullivan. (Door Painting) Oil paint on wood c. 7' x 3'.
(Work presented for Masters Examination 2001)

(Presented for Masters Examination 2001)
(Work not presented for Masters Examination 2001)

Matter Universe. c1994-1995. Oil paint on Canvas c90cm x 70cm.

(Work not presented for Masters Examination 2001)

Matter Universe. c1994-95. Pastel on paper c50cm x 40cm.

(Work not presented for Masters Examination 2001)
Untitled. 1995. Joyce Lorraine Sullivan. Oil paint on canvas c.4'8'' x 3''.
(Presented for Masters Examination 2001)

Untitled. 1995. Joyce Lorraine Sullivan. Oil paint on canvas c. 80cm x 70cm.  
(Work not presented for Examination 2001)
The Sleeper Awakens. 2001. Joyce Lorraine Sullivan. Oil paint, precious stones, resin on cedar cupboard door. c70cm x 60cm. (Presented for Masters Examination 2001)
Oil paint on Wood 145cm x 45cm x 3

Tabernacle No. 3. 1999. Joyce Lorraine Sullivan. Oil paint on wood 145cm x 45cm x 3 (Inner View) (Work presented for Masters Examination 2001)
(Work presented for Masters Examination 2001)

(Work presented for Masters Examination 2001)