

Judged by Art

# EDGES

NEW PLANETARY PATTERNS

1992 DOCUMENTA:  
**Museum of Feeling**

JAN HOET

**Degrees of Reality**

DERRICK DE KERCKHOVE

**Unmasking Media Culture**

ILONA STAPLES

FROM GERMANY:

**Healing through Sculpture**

YVONNE STRINGHAM

"Well, this  
generation has  
finally lost  
touch with  
Reality!"



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## FEATURE FOCUS

### Judged by Art

*Fine art is much more than decorative. It has the ability to shift our perceptions so we see things as we have never seen them before. We have entrusted our artists with this role for generations. How are artists responding to the terrifying complexity of the nineties?*

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*The curator of the world's biggest contemporary art festival tells us how artists are challenged and how they challenge us.*

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"Art is a Hammer, not a mirror."—John Grierson

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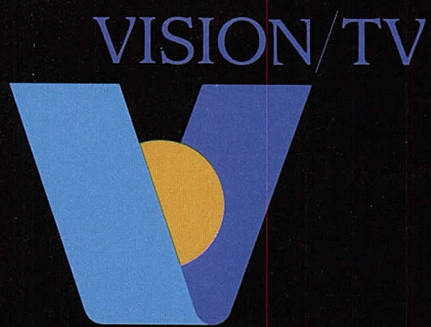
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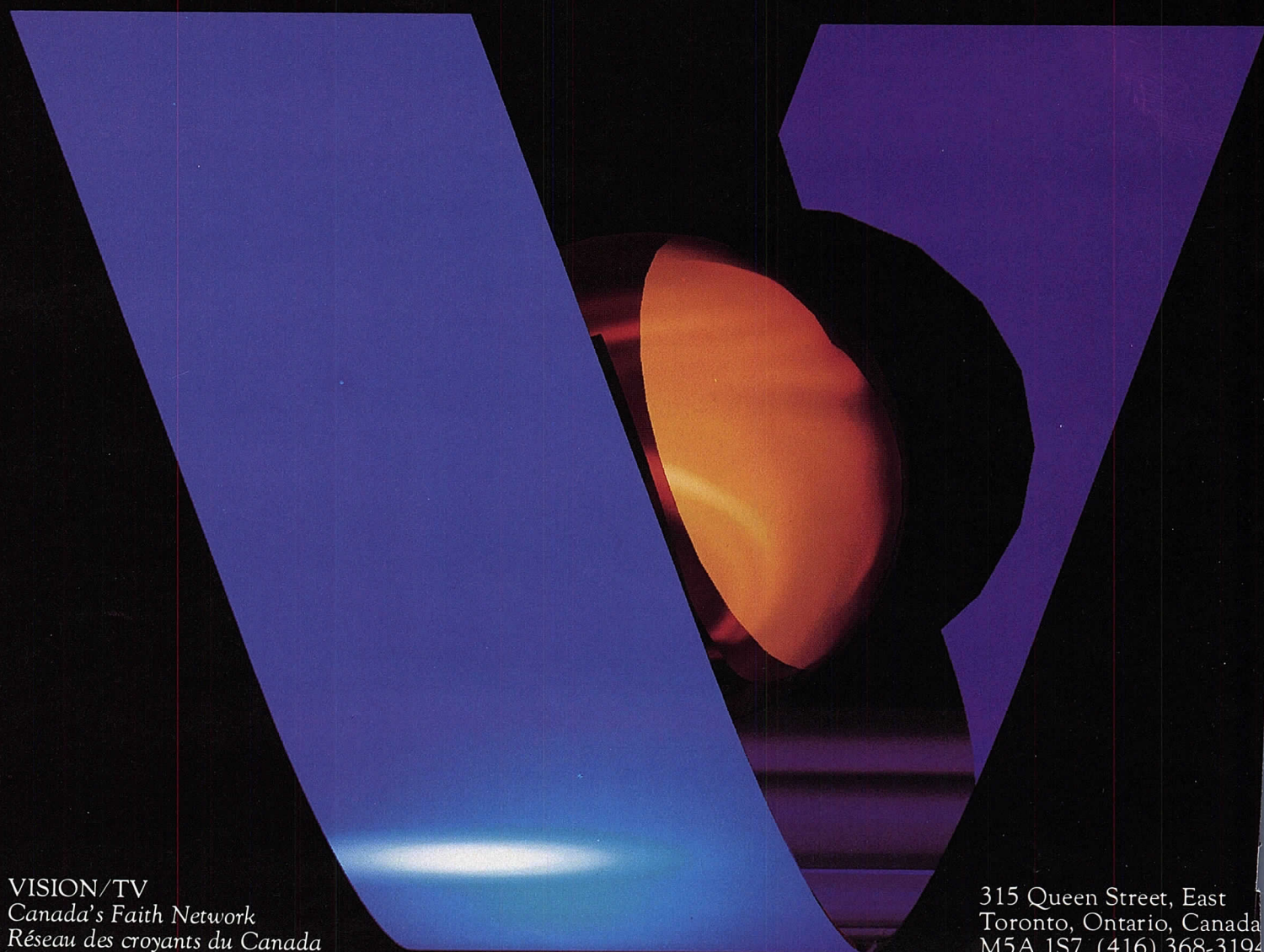
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# EDGES

NEW PLANETARY PATTERNS

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The entire magazine is printed on paper which is 40% straw.

Date of Issue: December 1990.

## *Editorial*

In 1983 I toured the Uffizi in Florence, Italy and enjoyed paintings by the old masters. It was a calming and expansive experience. This past year I visited galleries in Canada and the United States and came away feeling energized, inward and somewhat confused. The art in these galleries did not have the same relaxing effect. I concluded that artists in general, and creators of fine art in particular, are exploring the same accelerated cultural complexity we all experience. When they are "making their statement" there is little doubt that they are also making a judgement.

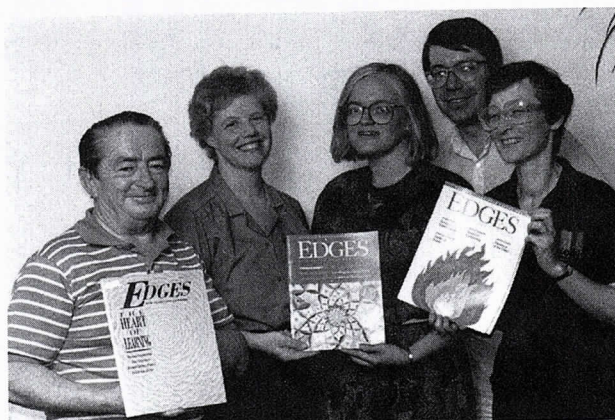
If I want a reminder of the power of my own feelings, I can simply go to a movie for a quick fix of happiness, sadness, lust, elation or terror. In society there are plenty of groups who will gladly cash in on my emotional cravings for their own political or economic purposes. But if I want to educate my emotions and to recognize the inner origins of those complex feelings that match the complexity of our times, I need to move into the terrain of the artists and understand their language.

In this issue of *Edges* we take heed of the judgements of artists and their art. Jan Hoet, the curator of the 1992 Documenta, helps us to comprehend the driving compulsions of the fine artist. Derrick De Kerckhove shows us what the media do when no one is ready to take a stand. Ilona Staples illustrates the medium and the message of seven contemporary artists. Yvonne Stringham takes us on the creative journey of one feminist artist in Germany.

This is our *debut* with a full colour interior and we are very pleased that it has coincided with the issue on art. We are looking forward to perfecting our use of this advanced technology and are grateful to the Ontario Ministry of Culture and Communications for the grant which has enabled it.

Best wishes as you enter the holiday season.

Bill Staples



Left to right: Brian and Jeanette Stanfield, Ronnie Seagren, Bill and Ilona Staples, Catherine MacFabe (absent)



## Stepping into Van Gogh

**W**hile visiting relatives in the Netherlands, I decided to see the massive exhibition of Vincent Van Gogh's paintings assembled to celebrate the 100th Anniversary of his completed life. When I arrived at Amsterdam's Van Gogh Museum, I discovered that the show was sold out, but by the side of the museum a scalper quickly sold me a ticket. Once inside, I was overwhelmed by the swarm of people drawn by Van Gogh.

As I made my way through the exhibit, I began to realize that these paintings activate something extraordinary in all of us. For Van Gogh everything was alive; it was more than beautiful, pathetic, interesting or insightful—it radiated life force. Each painting captured the vital energy of every subject.

The effect of all these paintings together was to reorient my vision and open me to new ways of seeing the world, drawing me into them and letting me look through the eyes of the artist. The more I looked, the more I felt that perhaps I was actually seeing as he saw and painted. The environment became a visual dance of light and shadow, of intensities of colour and varieties of texture. I found that I was able to see a new depth of definition in the things I was looking at. Looking was turning into seeing and the mundane was taking on a numinous quality.

I also felt as though I were glimpsing a dimension beyond the obvious liveliness in each scene. I discovered that I was not thinking about things—I was experiencing them directly. Was that my own face I was seeing in his self portraits? In the faces of the potato-eaters, was I seeing and feeling my own interior poverty? Was

I seeing my own richness in the verdant land, my own life energy expended in the work scenes, my own life journey walked out on the roads, and my own passions in the turbulent skies?

It was an experience of stepping into another world. I knew that my interior world had been deepened and expanded, and that I had received a special gift. The words to describe it came later—and seemed a pale imitation of the actual encounter.

Van Gogh offers us all a peek into the interior qualities of being, not simply depicting the particular energies that flowed out of his subjects. His soul registered the soul of whatever he painted and he recorded that encounter

on canvas. I could see how his paintings elicited a three-way conversation among the subject, the artist, and the viewer and became vehicles. His works are living events in which we see the scenes depicted, experience the state of being of the artist, and are allowed to look deeply into the colours and textures of our own interiors. In light of that clarity we can make new choices about how to manifest our own interior depth.

Through Van Gogh, I am gaining new respect for those who, through their depictions of the mundane, provide us with pathways toward discovering our own truth.

—Wayne Nelson

Wayne Nelson is a development consultant for ICA Canada and lives with his wife and two sons in Toronto. Edges' staff have enjoyed sampling Wayne's prize winning beer.

*Was that my own face*

*I was seeing*

*in his self portraits?*



Vincent Van Gogh. *Street in Auvers*, 1890.



## The Snake

I switched on the bedside light and swung my feet out of bed to pad to the bathroom. It was 2:30 a.m. Six inches from my bare toes was a sleek brown snake. We both froze and stared at each other.

Ever since my youth I have had a fear of snakes. Most people have. They are to be killed. Killing many over the years has allayed my fear, but only because I have demonstrated a somewhat manic mastery of snakes. The mystery has remained fearful.

It wasn't a big snake, a little less than a metre long, but it manifested pure snakesness. Size was not the issue. I stared at it for several moments. Neither of us moved.

Coming out of my shock, I looked around for something to kill it with. There was nothing. I had even left my shoes in the other room, and they had rubber heels. I thought of swinging my feet off the other side of the bed and racing through the house in search of a broom—anything! But I knew the snake would be gone by the time I returned. Then, safely hidden behind the wardrobe or some other piece of furniture, it would lie in wait for me to put the light out so it could return and terrorize me. Rationality doesn't come into it when you have a fear of snakes; they can climb walls, beds, anything—including their mortal enemy, man.

Then something happened to me. As we stared at each other it seemed to say, telepathically, "I'm scared, too! That's why I haven't moved."

I suppose you are, I thought.

"All my life I have been cursed, hunted and killed. Do you know what that feels like?"

I knew then that I could not kill the snake; that I would not, even if I could. Somehow, I thought of us both as fright-

ened siblings; both a part of some great miracle of creation; both a part of the ecosystem; both with special roles to play in this grand and amazing world.

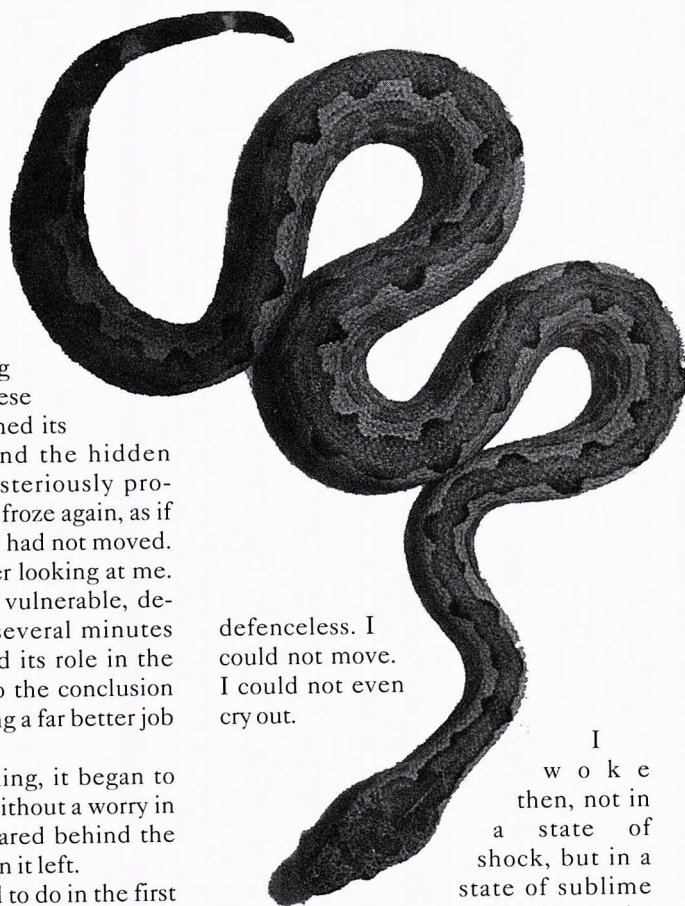
While I was mulling over the profundity of these thoughts, the snake turned its head away from me and the hidden sinews of its body mysteriously propelled it a few inches. It froze again, as if saying, "Only testing." I had not moved. The snake was no longer looking at me. It had positioned itself vulnerable, defenceless. We waited several minutes more as I contemplated its role in the ecosystem, and came to the conclusion that it was probably doing a far better job than I was.

Then, without warning, it began to glide away, seemingly without a worry in the world, and disappeared behind the bookcase. I was sad when it left.

I did what I intended to do in the first place, climbed back into bed and put out the light. Must have come in through a drain or something, I thought. They are everywhere out in the jungle—rarely see them though. What a chance encounter we had. Suddenly, I realized my fear of snakes had left me. Deep down I knew there was nothing to be fearful of. I went to sleep.

In my sleep I thought I heard the door open, as if someone was invading my room, my privacy.

I was rigid with fear, somewhere between sleeping and waking. I felt a pressure on the bed as if someone leaned heavily on it with their hand, or sat on it. The sense of a presence was very strong. I tried to scream, to cry out for help. All that came out was a strangled, muted cry. I barely heard myself. I was completely



defenceless. I could not move. I could not even cry out.

I woke then, not in a state of shock, but in a state of sublime peace. I had been the snake, completely defenceless, but the presence did not harm me. All fear had been cleansed. A complete catharsis.

Later, during the night, I heard a tinkle of glass. The snake had capsized a short end of a broken fluorescent tube that I had stood behind the bookcase, out of harm's way.

"Stupid snake," I said to myself. "Probably scared you more than me."

But I don't know. Maybe not. Somehow we had communed and were at peace.

—Barry Oakley  
Adelaide, Australia

*Barry Oakley is a freelance writer and consultant who commutes between Hong Kong and Adelaide. He is also an accomplished story teller.*



## Maker of Heaven and Earth

**S**tephen W. Hawking has done us a great favour in publishing *A Brief History of Time*. He has made available to the layman the latest thinking about astrophysics and cosmology in a form that, if still incomprehensible, is at least accessible to anyone. The book has even made it to Number 2 on the bestseller lists in Kuala Lumpur, right behind *Love and Marriage* by Bill Cosby!

He has given us the occasion to grasp something of the nature of the universe as perceived by the most analytical of sciences—theoretical physics. His explanations are clever, analogical, clear and even witty—no small feat for a man “unlucky enough” to be afflicted with motor neuron disease (ALS). So we are introduced to weak energy, naked singularities, black holes, big bangs, antimatter, imaginary time, and other theoretical concepts that stretch the mind and explain observed phenomena.

He also raises questions for theology, rather deliberately and even mischievously. As he spells out his contention that the universe is indeed finite, but also boundless (without beginning or end), he suggests that this has profound implications for the role of God as creator. He also posits that, were we to discover a complete unified theory that explains how creation occurred, then we might pursue the question “Why?”—the answer to which would enable us to know the mind of God.

It seems to him that classical theology has been able to adapt itself to the findings of cosmologists so long as something like a “big bang” were posited; this seems to coincide nicely with Christian notions of God as creator. Hawking cites the Pope as making this comment at a council of cosmologists at the Vatican. But, as he reminds us, knowledge has grown so enormously in the past century that philosophers are largely unacquainted with theoretical physics.

.....  
*The famous physicist Stephen Hawking raises questions for theology,  
—deliberately and even mischievously.*

So also is the reverse true. It has been quite a long time since God was seriously conceived in such a way that required a “big bang” or any other scientific singularity to be taken seriously. “Most people,” he says, “have come to believe that God allows the universe to evolve according to a set of laws and does not intervene in the universe to break these laws.” That may have been a true statement a century ago, but it hardly describes “most people” today. Hawking’s comments presuppose a notion of God outside of and distinct from the universe. Except for the most rabid fundamentalists, that notion was laid to rest even before the Soviet cosmonaut remarked that, up in the sky, he didn’t see God. The “three-story universe” no longer exists for religion any more than it does for physics. So shall we suppose Hawking was poking fun at believers, challenging us to make sense of our beliefs? Or was it a rhetorical device designed to suggest profound implications at hand?

Whatever his intent, his notion of God as creator misfires.

For Christians, God who is maker of heaven and earth is not a superman in another dimension. Nor is God simply the answer when science or any other human enquiry runs into its boundaries.

So what does it mean to declare “I believe in God...maker of heaven and earth”?

One may approach the question several ways; I would like to try the phenomenological-existential approach. That way the relevance of the assertion will be apparent without going through the step of applying metaphysical veri-

ties to life as lived. Besides, the metaphysical job has been done in several books by S.M. Ogden and Charles Hartshorne who have articulated a panentheism that overcomes the difficulties in classical theism which Hawking raises.

In the phenomenological approach, life is experienced as multidimensional. “This world” and “the other world” have been metaphors for this experience from time immemorial. Like most metaphors, they’re absurd when taken literally, but analogically they illumine reality. One lives in the midst of ordinariness, routine, physical activity, mental effort. One makes money, friends, work, love and enemies; one eats and drinks, studies, argues, writes, plays the radio, works on computers, builds houses and does all the other things that constitute living in the 20th century. We do them with a passion and commitment that implies value. To declare “this world” of commonplace activity to be made by God is to say it is significant, infinitely significant, not simply because it’s our own unique and unrepeatable experience, but simply because it *is*. No activity nor any life, however common, escapes profound value. There is meaning in the midst of the struggles of life, a meaning not simply dependent on our grasping it, for often we do not.

In this approach, we also notice that our actions have consequences beyond themselves and far beyond our intentions. To perform an action is to set loose a chain of events, the repercussions of which are quite unpredictable. The name for that which governs these out-

*continued on page 43*



# LETTERS

## Superb Article

Joe Slicker's March 1990 article, "The Presence of the Elder," was superb. The treatise on the role of the elder in past cultures which links the role with each culture's understanding of faith is concise yet captures the depth of meaning.

At least three-fourths of the clients I work with as a community health nurse are over 75 years old. Nearly every one of these people has raised questions about their quality of life, their significance now to humanity (not just in the past), and their continuing self-realization.

Joseph Slicker's suggested directions for the emergence of a new role for the elder are very helpful. A new story is needed urgently. Joseph Slicker gives us the basics for creating it.

Keep up the good work. You have a top-notch magazine.

Lin Zahrt  
Turin, Iowa

## Grateful

I am a faithful reader of *Edges* and grateful. Please send me additional information on upcoming conferences.

Kate Graves  
Armdale, Nova Scotia

## Use Recycled

We would like to urge you to print your publication on recycled paper. It seems to us that a planetary magazine can do no less.

Kenneth Smith  
Southfield, Michigan

## Disturbing Situation

As I read your very appropriate editorial comments in June 1990 issue "Growing Environmental Ethics," I felt a very disturbing situation was in progress.

There is an obvious ethical question as to whether pollution should be considered a crime just like stealing—an excellent view, as polluters steal the future from the next generations. But what is occurring?

This very magazine is a flashy, high gloss, non-recyclable material. If people are going to improve this planet's future,

the cry for reduced pollution must be followed by the action to not pollute, oneself. Blaming others while we continue to pollute reduces the words to nothing.

I trust your company and policy setters will reconsider the type of paper employed in this fine magazine.

G. R. Maughan  
Cavan, Ontario

**EDITOR'S REPLY:** We began printing *Edges* on Save-a-Tree Gloss, which is 50 per cent recycled material, in June 1990. The paper mill apparently went bankrupt in July. With this issue we are using Re-Source Gloss which is made of 40 per cent straw. Our printing policy is that as we get wind of new environmentally responsible papers and inks we will introduce them as we are able, given their higher costs. Meanwhile, our research indicates that as few as three per cent of *Edges* magazines are discarded and that the magazine is reused as it is passed around among friends.

## A High Point

You all really excelled yourselves with the June 1990 *Edges*, "Growing Environmental Ethics." Thank you for a stimulating, insightful article. It is a high point in the quarter when *Edges* arrives.

Janet Hughes  
North Rockhampton, Australia

## Looking Forward

I look forward to reading the interesting and thought-provoking articles in each wonderful issue. Keep it up!

Janice Hocking  
Nanaimo, British Columbia

## Support Carmanah Rainforest

Most Canadians have heard of the lush temperate rainforest of the Carmanah Valley. Few realize that the rest of Vancouver Island and the coast of British Columbia were once as magnificent as this. Some of the largest and oldest trees in the world still grow here. Its streams are the breeding ground for the most productive salmon fisheries in the world. The intact forest helps to counteract the

greenhouse effect.

During the last year, a group of volunteers, the Carmanah Forestry Society, worked on weekends to explore and cut a trail into the West Walbran Valley, which is directly south of Carmanah. We envision a circular route that will eventually hook up with the popular West Coast and Carmanah Trails.

This hiking and wilderness-exploration route would take from one to two weeks to traverse and includes some of the very best trekking that Vancouver Island has to offer. If your readers would care to support our undertakings, we invite them to visit the trail, or to write us letters of support. Interested parties can telephone Syd at (604)381-1141 evenings, or write CFS, Box 5283, Stn. B, Victoria B.C. V8R 6N4.

Sydney Haskell,  
Victoria, British Columbia

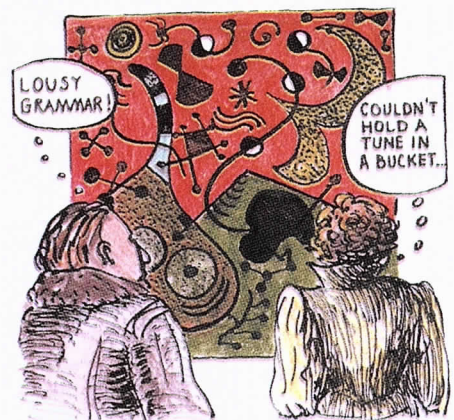
## Soaring Heart

My heart soars when *Edges* arrives.

Special honours to Ilona Staples for *Logarithmic Spiral* on the cover of June 1990 *Edges*. Is there a way in which I could buy an enlarged copy of it?

Joan Seacord  
Brussels, Belgium

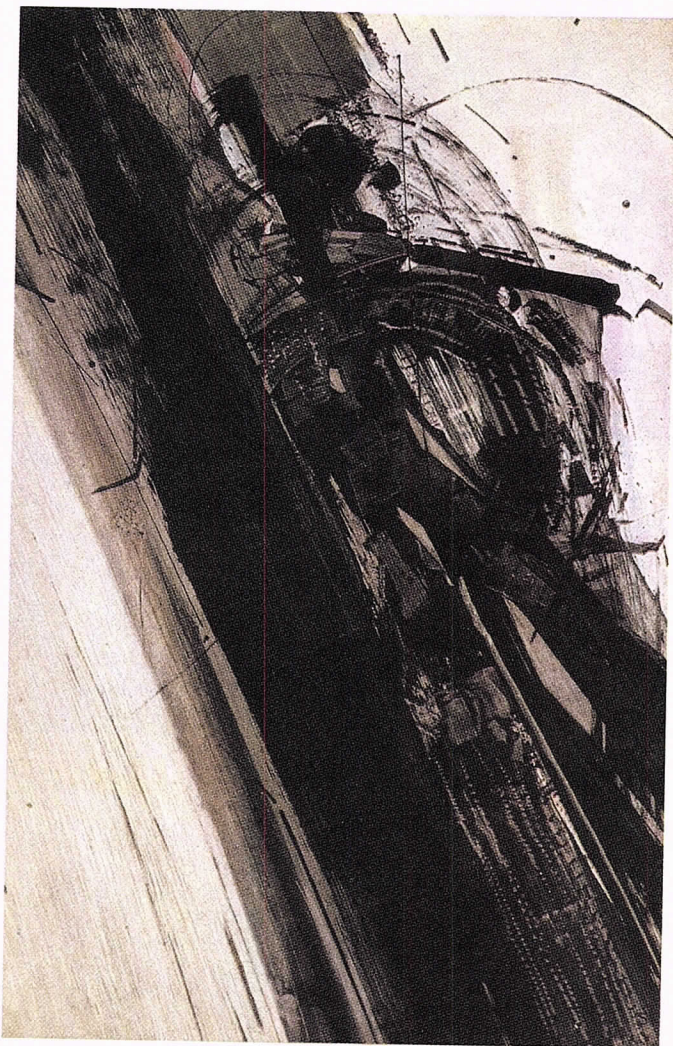
**EDITOR'S REPLY:** The original is available for sale from Ilona. ♦



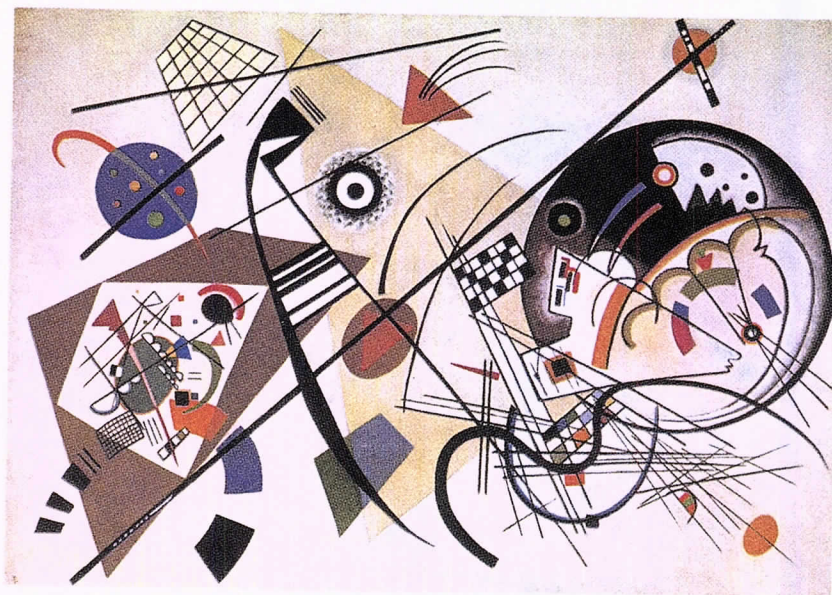
"I try to apply colours like words that shape poems, like notes that shape music."

—Joan Miró





Kurt R.H. Sonderborg  
*Flying Thought, 12.2.58–16.53–23.09*



Wassily Kandinsky  
*Continuous Line, 1923*

**1992 DOCUMENTA**

# **MUSEUM OF** *feeling*

*The greatest art show on earth  
treasures the emotions  
and intuitions of our times.*





Henri Matisse  
*Red Interior, Still Life on Blue Table, 1947*



Giorgio de Chirico  
*Les Deux Soeurs, 1915*

## JAN HOET

Once, at an exhibition in the Paula Cooper Gallery, I heard somebody say about a piece by Gober that looked just like a washbasin or sink, “How can that be art?” The man next to him said, “But don’t you see? That’s not the real thing.” I heard that remark and suddenly I was confronted with one of those unbelievable truths that can sometimes occur at just the right moment. Art has the capacity to precipitate instantaneous understanding. There is a lot of thought in a work of art, but art has an immediacy that creates direct understanding. Looking at art is much faster than reading about it in a text. Many people are

not interested in the intellectual texts about art, as important as those texts may be. You personally have to make a judgement about the art itself. You have to abandon all your notions and ideas and make a direct judgement.

Take the example of a judge in the law system, judging a murder case. He gets more and more facts about the accused and about the circumstances. These facts are all very interesting to him, but then finally he has to stop and make a decision. He abandons knowledge and says, “*Voilà*, three years in prison.” At that moment, everything is totally fresh and he no longer stands in his knowledge.

An artist also has to do that. The artist has to know, and then, at a certain moment, to abandon that knowledge. All great things are done in this way, by abandoning. First you know something, then you have to abandon that knowledge to make a judgement.

The same is true in putting together the Documenta. I must start from zero. I must abandon everything I know about art and even abandon the desire to show things that I never had a chance to show before because of budgets and limited funds. I have had to start from zero and visit many countries. This has not been easy because I have had to travel to Africa, to Cuba, to



India, to the third world. In the past it simply meant going to North America and Europe.

The 1992 Documenta will give me the opportunity to do something more unusual than any other museum. I never did like mounting shows the way other museums do. I prefer to create judgements and reflections, be-

cause art is never merely a translation of reality. As Pirandello, the Italian theatre-writer, taught, theatre and reality cannot meet without destroying each other. They do meet each other, but they destroy each other at the same time. The same is true for art.

All works of art must be completed by the observer. Artists sometimes

think that their work is enough and that they don't need observers. But that is absolutely wrong. It is just as wrong for observers to think that they are the artists. Sometimes even the curator thinks he is the artist. But the curator is behind both the artist and the public. That is how I perceive my role in the 1992 Documenta—to stand between the artist and the audience and to create a bridge.

*"...to show only art the Nazis don't like."*



The Fridericianum. In the foreground are flagpoles installed by French artist Daniel Buren. Just visible under the roof run two texts created by the US conceptual artist Lawrence Wiener.



Artwork spills into several locations in Kassel during the 100 days of Documenta: Claes Oldenburg's *Axe* by the River Fulda commemorates Kassel's history in coal mining.



View of the Orangerie with a subtle work by Swiss artist Richard Lohse: the small circular "windows" are filled with colour.

Photos from Documenta 1987  
by Arturo Nagel, Toronto.

The Documenta was started in 1956, twelve years after World War II by Arnold Bode, architect, essayist, artist, painter, and collector. During the war he and his wife were caged in the basement of his house because they were Jewish. He promised his wife, "We will survive this catastrophe and, when the war is over, we will hold a great art show, but it will only be about art that the Nazis don't like." The Documenta has been held every five years since.

The 1992 Documenta will take place within five main buildings in the Friedrichstrasse area of Kassel, Germany. It will be held in several old buildings and one brand new building of 2,500 square metres. The main building where the Documenta has always taken place is the Fridericianum, built in the 18th century. It was the first museum of art in Europe, and now part of it serves as a museum for astronomy. The Neue Galerie, a bourgeois museum with small-scale landscape paintings in the style of Boucher and Fragonard from before the French Revolution, will also be used. The Neue Galerie also has contemporary artworks exhibited during the previous Documentas. I will also be using the oldest theatre in Europe, which used to be a museum of natural history. I hope to get permission from some monks to use the downstairs portion of a nearby church. There is also a sepulchre which I do not know how to use. But there might be some artist who has a proposal on how to use it, because art has to deal with death as well as life. —Jan Hoet

### Art's Confrontation

The objects chosen by the curator for the 1987 Documenta were too much a translation of reality. What you saw outside—the train, the tram, the airport, the restaurant, the planes, the Holiday Inn—you also saw inside at the Documenta. I don't need to go inside when I can see the same things outside. I need judgements. That is why I go to a museum in the first place.

I need judgements: I need to be confronted with things that allow me to think and perhaps even to be disoriented. Reality is beautiful enough and ugly enough; so why should we copy reality? A copy of a beautiful object cannot be more beautiful than the object itself; nor can the copy of an ugly object be more ugly.

The tragedy and limitation of art is that it has only the appearance of reality. But that is the greatness of art, too, that we have to deal with appearances. When we look at art, we see something parallel to reality. When we look at reality itself, which is global, we do not see the structure behind reality, but only the local appearances of things. Art can help us deal with those appearances.

Rudi Fuchs, the curator of the 1982 Documenta, was a real museum man. He selected art for his Documenta, like a real museum man, from the studios of the artists. He chose art from Emilio Vedova and then said, "I have to confront that with the opposite," and he chose the artist Richard Lohse. They were both from the same generation, two 75-year-old artists who had never been in the Documenta before. He chose their works as an example, as a correction.

Museums are in the correction



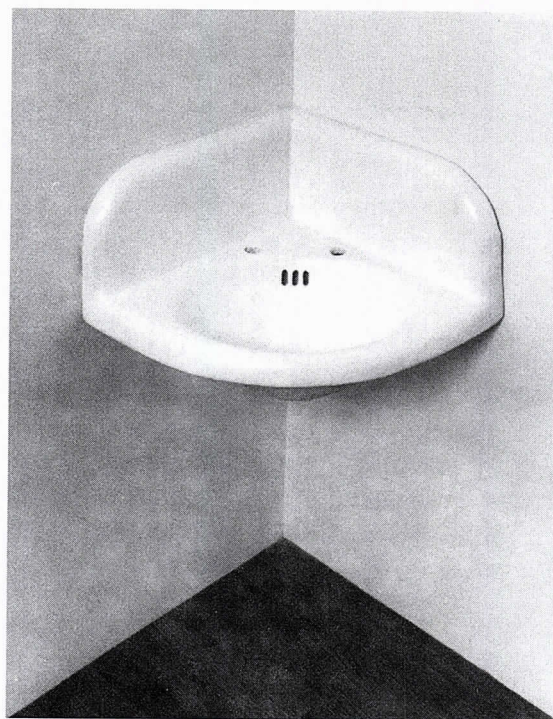
field. Museums can go back in history and see what "they" did wrong. Museums can be Socrates. Socrates is "the time" and a museum is "the time." The art director or curator, however, is never Socrates. He can only be Seneca, who is "on the way." We must always work in a process and believe in the things we are doing. We have to be engaged and then make decisions, right or wrong. We do have the right to be wrong in contemporary art.

As another example of how to create confrontation, Rudi Fuchs took the heaviness of Joseph Beuys and confronted it with Fabbro, whose work is lighter. Beuys had basalt stones and trees, and those who bought a tree to plant in Kassel had their name put on a basalt stone. This is very heavy content. Fabbro, on the other hand, made a light tin and copper plate. The names of all the artists exhibiting at the Documenta were engraved on bottle caps and put on the plate. This much lighter touch contrasts with Beuys' heaviness. This is the way life is: when we have to make decisions, we have to balance from one side to the other. How much more difficult and complicated things are becoming now. We are dealing with so many things, and there is not just one viewpoint. You have to be flexible, and open to changes in your mind and in your reactions.

For the 1982 Documenta artist Per Kirkeby did a beautiful installation—a construction of bricks—outside. Curator Schneckenburger, at the 1987 Documenta, broke it down with a bulldozer, with the city's permission. Now, when people ask me, "What are you doing for the Documenta?" I say, "I have made only one decision so far. I will reconstruct that construction." This is the kind of dynamic position that I want in the 1992 Documenta.

### Powerful Art

The Documenta is not a show where you see only big things, but also small, complex things. Marisa Merz, for instance, is an artist who makes very



Robert Gober, *Untitled Corner Sink*, 1983.  
Photo: Geoffrey Clements. Collection of the artist.  
Courtesy Paula Cooper Gallery, New York.

small pieces on the table in her house. She is the wife of the famous artist, Mario Merz, who creates large works. Marisa invests a lot of energy in her husband's thoughts, so she is almost always working in a small corner of the table. This is the typical position of a woman in our society. But when Mario is away and Marisa is totally alone, she makes small drawings and works in clay. When we held a big exhibition in Hamburg, we displayed her tiny sculptures—so powerful even though they are so tiny.

The complexity of life gives me the opportunity and reason to do public lectures—to converse with other people. Since the Documenta is not for the

curator—it is for the audience—they have to be involved in the clarifications. And that fact becomes more and more clear as time goes by. The process of clarifying the 1992 Documenta is like a boxing match. There are 15 rounds, and the 15th round will be the opening of the Documenta.

At this point all I have is five buildings full of empty walls. Therefore, my challenge to artists is empty space. My standing point is that the space will be empty and each artist will have to convince me that he can come up with the right thing for it. For some artists this challenge from the environment will create very strong art. But I am not entirely fixed on this point, because some artists work well in some spaces and not in others, like a violinist who might be able to play well in the New York Symphony Orchestra but plays badly in Ghent. Some violinists play very well in both.

It is not possible to expect that every artist will be a great artist. It is not wrong to have an exhibition with only the top masters of the art world, but it could be very boring. The Documenta is like a body—you have to have some strong points and some weak points. A body has thought, it has heart, and it has activity and movement.

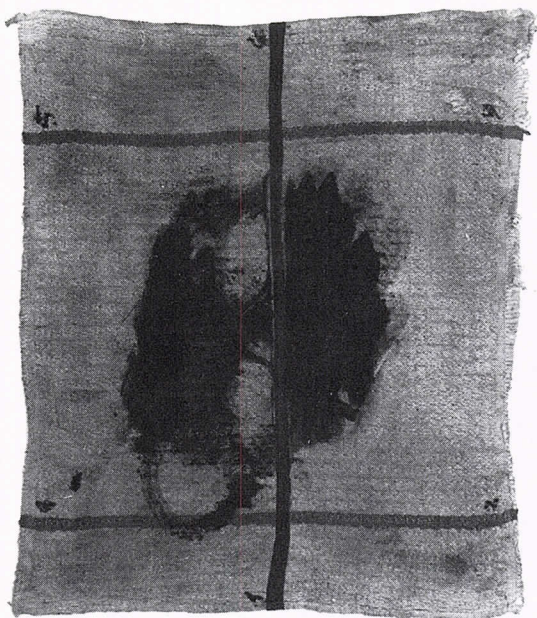
The selection of art will be based on the shape I choose for the Documenta. I started with one shape and after a year and a half of research and travel, I have six potential shapes. When I finally put it together, it will be one shape again. There are many good artists to choose from and plenty of bad

*Jan Hoet has been appointed the director of the 1992 Documenta in Kassel, Germany. The Documenta is a grand festival of art which takes place only once every five years. It has grown to mammoth proportions and attracts millions of people to Kassel. The directorship of the Documenta is one of the most prestigious appointments in the art world today and requires great sensitivity to the needs of the public and to artists. Jan Hoet is also the curator of the Museum Van Hedendaagse Kunst in Ghent, Belgium.*

*The Goethe Institute in Toronto arranged for Jan to visit The Power Plant, Toronto's avant garde public art gallery located at Harbourfront. During a public lecture there he talked about the shape of the 1992 Documenta and also what artists were going through these days. Edges expresses its thanks to the Goethe Institute and to The Power Plant. The Goethe Institute has offices and programs in most Canadian cities and promotes German-Canadian friendship through many types of cultural exchange.*

*The article is an adaptation of Jan's extemporaneous talk given at The Power Plant on May 7, 1990. Copyright © by Jan Hoet, 1990. The article's artwork is the editor's choice.*





Antoni Tàpies, *Untitled*, 1974.  
Monotype on burlap, 18x21". Photo: T.E. Moore.  
Courtesy Gallery Moos, Toronto.

ones. Some things, however, I am sure of. I will be exhibiting neither Frank Stella nor Jeff Koons in the Documenta—although I am intrigued by Koons' intelligence, his impact and his success. Some art critics are already comparing Jeff Koons with Andy Warhol and Marcel Duchamp, even though Duchamp was discovered in the fifties and Koons is just coming up now. But there is one thing that I am absolutely sure of—Duchamp and Warhol never made jokes of the public, never laughed at the public and never abused the audience's lack of artistic awareness.

### Mystery of Greatness

I cannot admit to the Documenta only that which everybody already knows. But that is what Jeff Koons deals with. His work is like a beautiful poster which has direct impact. You can see yourself in it. With Duchamp, you do not see yourself, even in 1990. There is an intense mysteriousness about the work of Duchamp. No matter how many texts are written about his work, it remains mysterious. Great art is not only mysterious, but it always has something human, something ethical to it. I want to show art which has an ethical quality to it—not ethical in the moralistic sense—because I am trying

to create new faith.

One of the main shapes of the Documenta, therefore, has to be dynamic. Why dynamic? Because we need faith. And dynamism is a kind of metaphor for faith. When you are quiet, it is difficult to give faith to somebody. To occasion faith you have to give something away, you have to force, you have to confront and challenge.

Originally, I thought it would be easy to make a Documenta in which faith could be instilled. Increasingly, however, I am confronted by young artists who are experiencing a contradiction in feelings. Many young artists are facing just the opposite of faith in this contradiction in feelings and their art reflects it.

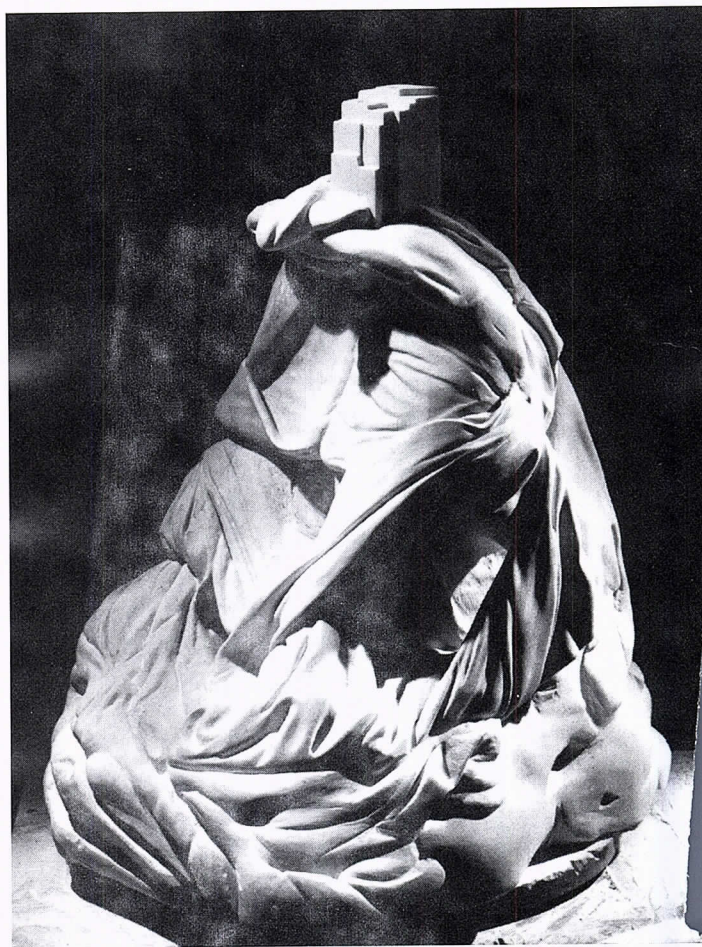
In contrast, artists of the older generation—like Mario Merz, Donald Judd, Daniel Buren, Ryman, Beuys—were heroes, utopian. They believed they could change the world. They were absolute. They could reduce the world into a very narrow space. The world was not so well known and when you didn't know the world, it seemed much easier to deal with. There was a kind of belief, or faith, at that time. Remember, the students of the sixties believed they could change the world. There was something positive and optimistic and there was a great enthusiasm.

Then there was the

middle generation of artists—the nouveau riche, the careerists, the strategists, the thinkers—who knew that they wanted to exhibit in this gallery, but certainly not in that one. In this middle generation everything was well calculated.

### Feelings of Tension

And now there is the young generation of artists and their contradiction in feelings. There is a very great tension in the positive dimension of this contradiction in feelings. Any artist who is immersed in this tension could be resistant to communication, creating his art for himself alone. He might say to himself, "There is so much wrong with



Louise Bourgeois, *Femme Maison*, 1983. marble, 25x19x23".  
Photo: Allan Finkelman. Courtesy Robert Miller Gallery, New York.



the world, so why do it for the world? I am doing it for me." In the meantime, the contradiction he feels is that, "I have to exhibit it. I have to show it. I would like to say something about myself." So everything goes inside and the dynamic tension is very strong—needing to communicate and yet needing to keep it to himself. I am seeing more and more of this in young artists.

I recently saw a piece of art by a female American artist. There was a lot of tension in the work as she oscillated back and forth between positions. She was experiencing the contradiction in feelings and it created a strong subjective reaction in me. There seems to be more and more of this tension in young artists these days. I have seen various ways in which they try to deal with the world and this tension and oscillation are very common.

There are many positive things in these artists, just as there was in the older artists who pioneered the contradiction in feelings. Louise Bourgeois expresses this quite well in the sexual symbols in her work. She raises questions in her work.

But the contradiction in feelings can be very negative when it is crystallized into answers. Works like those of Tàpies correspond a little to the negative dimension of the contradiction in feelings we have today. Everything is crystallized and closed. It is dry, limited and mad—and decorative. There is little tension in that kind of contradiction. There is only recognition. Tàpies gives answers, so it's easier to like Tàpies. So does Koons. When you give answers—when you label things—you dismiss them and diminish their significance. Unanswered questions are more difficult but they leave room for mystery, hope and faith. Great art is always questioning.

I would like to deal with that in the Documenta. I would like to go from

Ellsworth Kelly, in whose work I see a dynamic position, to where we see this contradiction in feelings. But how can we deal with these very different worlds—all the way from belief in heroes to a contradiction in feeling?

One way to help the public relate to art is by the use of references. I will be using two models of references in this Documenta. The first model will be from the art world. It will consist of three paintings by three different artists. This model, presented in a glass case, will serve as a kind of a memory, as a kind of a dream—a closed dream that cannot be touched anymore.

The second model of reference will be three different metaphors for life: jazz, baseball and boxing. I will organize boxing matches, baseball competitions and jazz festivals in Kassel. These three American activities reflect the roots of change in art.

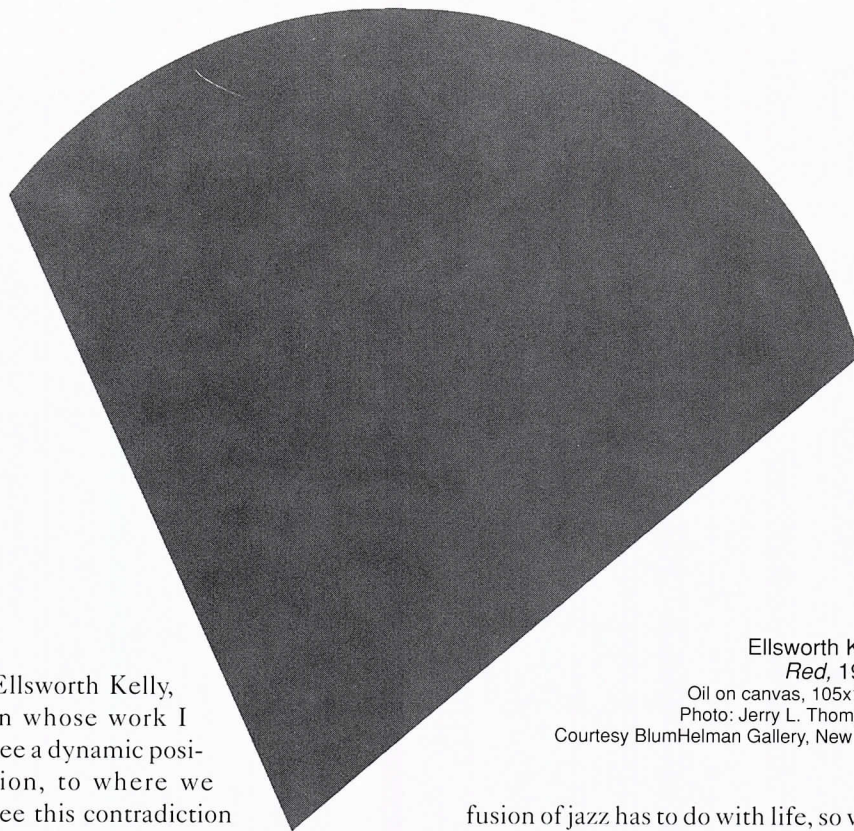
### Back to the Roots

When African slaves arrived in America, they were confronted in a fresh way with industrialization and the mechanization of time. They had never seen that type of thing before so they put it together with their drums and it became jazz. The greatest work of Piet Mondrian, *Broadway Boogie Woogie*, produced early in this century, is based on an encounter with jazz. It is moving, it is active. The apparent con-

fusion of jazz has to do with life, so why not use it as a reference for art?

Baseball is also active, but unlike the aggressive team sport of football, baseball is very quiet, with left-handed and right-handed players, batters and various fielders, each with a different perspective on the game. It is all very individual and there is a lot of improvisation going on. Boxing is also very individual and limited in its scope.

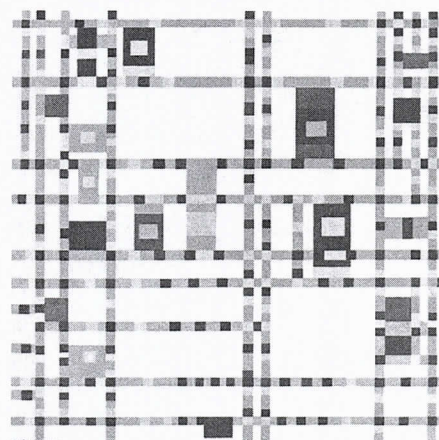
Jazz, baseball and boxing all deal with complexity. And each requires incredible precision. I want to install these references in the Documenta because they will be reflections, helping the public get back to the roots of art. Art has to do with getting back to



Ellsworth Kelly  
*Red*, 1985.

Oil on canvas, 105x108".  
Photo: Jerry L. Thompson

Courtesy BlumHelman Gallery, New York



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43. Oil on canvas, 50x50". Museum of Modern Art, New York.





Richard Long, *Circle in Mexico*, 1979. Photo courtesy of the artist.

the roots all the time.

I have been travelling all over the world looking at other cultures so that I can bring those ideas into the assumptions of this Documenta. Recently I visited an exhibition by one curator who made a formalistic comparison between African art and many Western artists who had references from African art. But this is inappropriate. You have to respect the art in itself. You cannot compare all art and suggest that it is all the same.

I don't mean that one shouldn't show this type of art: because from these things might come new impulses. African black magical art, for instance, had a certain influence on Picasso and others. But the cubism of Picasso had nothing to do with African art; nothing to do with it at all. In the same way, you cannot criticize art in "primitive" culture. Art criticism must occur within its own context and frame of reference.

The comparison of art of different cultures is inappropriate. If you compare aboriginal art with the art of Richard Long, and you make formalistic statements, you are taking it out of context. Western art, however, has to be open to criticism all the time. You can criticize Bosch, Stella and Kiefer—you can criticize everything in our world. But expressions from

"primitive" culture, from children, or from mad people you cannot criticize. You can only look at them. You can only try to read what the artist has to say, and even then it is difficult.

These issues are interesting because anthropology and ecology will be important in the Documenta. AIDS, racism, the collectivity of individuality are all very important in the world today. But how do you deal with these things in art? Anthropologists are able to deal with these things in a scientific way, but artists have a very difficult time. Artists have to make judgements and deal with the future rather than just going back into the past.

To many Americans, every painting is art. To many, it's all the same, whether it's impressionist, realist, abstract or something from Africa or another culture. If it's on canvas, and it has paint on it, it's art. That's the danger I am trying to avoid in the Documenta. It is dangerous to make formal comparisons. It is important to try to see everything individually and to try to avoid confusion.

The 1992 Documenta is still vague because there are two years until the show itself. We are not yet at the decision point. We still have time to continue introspection, to climb in the trees and to pick the beautiful apples.❖

## Educating Feeling

The influence of art on life gives us an indication of why a period of efflorescence in the arts is apt to lead a cultural advance: it formulates a new way of feeling, and that is the beginning of a cultural age. It suggests another matter for reflection, too—that a wide neglect of artistic education is a neglect in the education of feeling. Most people are so imbued with the idea that feeling is a formless, totally organic excitement in men as in animals that the idea of educating feeling, developing its scope and quality, seems odd to them, if not absurd. It really is, I think, at the very heart of personal education.

There is one other function of the arts that benefits not so much the advance of culture as its stabilization—an influence on individual lives. This function is the converse and complement of the objectification of feeling, the driving force of creation in art: it is the education of vision that we receive in seeing, hearing, reading works of art—the development of the artist's eye, that assimilates ordinary sights (or sounds, motion or events) to inward vision, and lends expressiveness and emotional import to the world. Wherever art takes a motif from actuality—a flowering branch, a bit of landscape, a historic event, or a personal memory, any model or theme from life—it transforms it into a piece of imagination, and imbues its image with artistic vitality. The result is an impregnation of ordinary reality with the significance of created form. It is the subjectification of nature that makes reality a symbol of life and feeling.

The arts objectify subjective reality, and subjectify outward experience of nature. Art education is the education of feeling, and a society that neglects it gives in to formless emotion. Bad art is corruption of feeling. This is a large factor in the irrationalism which dictators and demagogues exploit.

Susan Langer  
*Problems of Art*



# DEGREES OF REALITY IN THE MEDIA AND IN CULTURE

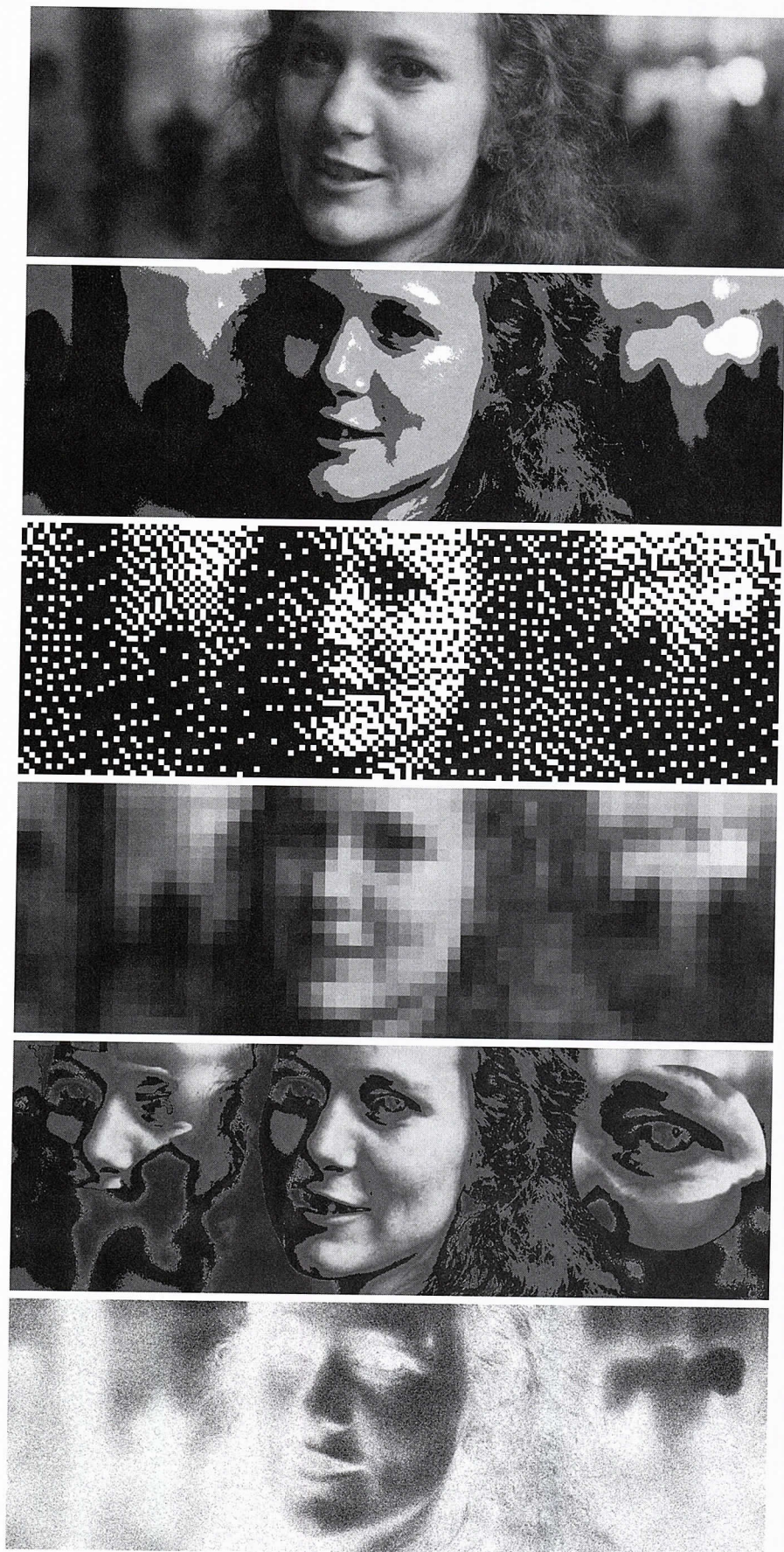
*Is seeing believing?  
Don't believe everything  
you see!*

DERRICK DE KERCKHOVE

*NEWS ITEM: "Reality ailing:  
experts believe illiteracy might be  
involved"*

In a previous issue of *Edges*, Sohail Inayatullah heralded "the end of the really real." This astute observation should be made available to everybody. In the early eighties Toronto artist Jorge Zontal had already observed that reality was in short supply, especially in some areas of the city. Still earlier, T. S. Eliot had remarked, "Mankind cannot bear very much reality." Today, the appropriate question may be, "Reality? What was that?"

At one time you could trust it. Plato and Aristotle had laid down the rules.







"WAIT! I'VE MUSSED MY MAKE-UP!"

If something didn't appear quite right, it was the fault of your inadequate sensory apparatus, not the world's. Despite Bishop Berkeley's grumblings about trees falling soundlessly in forests if nobody was there to hear them, reality was entrenched sometime during the 17th century by German philosopher Immanuel Kant. As we shall see shortly, it was a product of the literate bias. Besides supporting the idea of reality by proposing an alternative, the job of fiction was to provide models for people to deal with reality. But reality was to be short-lived. For example, "Realism"—a 19th century artistic movement which accompanied the rise of photography—is generally believed to be a reaction to the excesses of Romanticism. But I think that it had more to do with a bourgeois society coming to terms with the eerie comfort of early industrialization. Realism and "Naturalism" in art and literature were meant to reassure the public that there was a reality out there, and the more unpleasant, the more real.

At the time when the world was real, the purpose of all scientific investigation was to arrive at a stable and re-

liable universe, with or without the help of God. Plato and Herodotus made reality real when they requested that facts replace opinions (*doxa*) in arguments and historical analysis. The atom was invented by another ancient Greek to put the universe on a solid material basis. As long as the atom held on, reality would be reliable. The atom cannot be trusted any more. Today we know that atoms are very unreliable and we are all the more susceptible to ideas such as Schroedinger's that, in quantum physics, "things are not; they only tend to be." Today, the purpose of much scientific investigation is to mine the deep resources of our technological gullibility.

### Attacked by Concepts

Since Einstein, Niels Bohr, Heisenberg, Freud and television, reality has been disintegrating rapidly. Today it is falling apart. The self and the soul are all over the place and God's not always around to put it all together. Emulating the Beatles, David Bohm is hard at metaphysical work to show that yes, it's true; it's all in your mind.

Not long ago, even Coca Cola was

real. If the world was once real, why isn't it so anymore?

Bishop Berkeley may have had it right when he proposed that "to be is to be perceived" (*esse est percipi*). Today, this very ambiguous statement is given substance by the work of French neurobiologist Jean-Pierre Changeux. In his best seller, *Neuronal Man*, he suggested that we have three basic modalities of cognition which are neurologically disposed in our brain and our whole nervous system: percepts, icons and concepts. *Percepts* are the effects of direct sensory contacts with our environments: what we see, hear and touch here and now triggers physiological reactions which are as real as real can be. *Icons* are combinations of percepts stored in memory and evoked by various techniques of recall. They are only approximations of the real thing, but they are necessary to process memory. *Concepts*, on the other hand, are abstract structures of knowledge which make up the bulk of the vocabulary that we use to describe reality. Neither percepts, icons, nor concepts are free of cultural biases, but the further away we are from direct perception, the further away we are from so-called reality. In neurological terms, concepts are the maps, not the territories. However, because alphabetic literacy pegs each concept with an exclusive definition, our western culture has grown accustomed to define reality by concepts. Ever since William Blake, artists have been attempting to rescue us from this calamitous practice

Derrick de Kerckhove is a professor in the Department of French and the director of the McLuhan Program at the University of Toronto. For over ten years he worked with Marshall McLuhan as translator, assistant and co-author. He has published extensively in the fields of drama and communication theory. His present work involves "neuro-cultural research"—investigations into the impact of cultural artifacts and communications media on the human nervous system. He is working on adapting some of McLuhan's insights to understand major trends and events in the nineties.





by bringing us back to our senses.

However, today, reality is facing another formidable challenge from oral communications media. Radio and TV work directly on our perceptions, they generate myriads of icons, and they never even get close to concepts. Opinions can reign almost unchallenged on the airwaves. In what Walter Ong calls the "secondary orality," reality is in shorter supply than ever: its best chance is to achieve consensus; otherwise fantasy rules.

### Reconstructed by Fantasy

Need I remind anyone after McLuhan or Postman, Meyrowitz or Bill Moyers, that "news is entertainment"? However, people believe that the news is real, and they believe that TV news is the most real. The only time you and I do not feel guilty about TV is when we are watching the news, because we are doing our citizen's duty. Of course, TV news is packaged like anything else on TV. "The World Is Watching," Peter Raymont's remarkable film about the way significant events in Nicaragua were reported by the networks, clearly demonstrated newscasting biases in the processing of reality. The gist of Raymont's argument is that, while ABC's crew was preparing a spot on the return of President Daniel Ortega from Moscow to Managua, they predicted—and were prepared to say—that he would declare at a major press conference at 5 p.m. that day that he would not negotiate with the Contras. The press conference was delayed till 7 p.m., too late to make the 7:00 news in New York. The ABC went ahead anyway with their planned footage, stating that Ortega stood firm in his position, only to discover, to their dismay, that Ortega had changed his mind on this fundamental issue. This incident may be interpreted only as a problem in TV time management. However, in the course of his documentary, Raymont demonstrates many other convincing examples of message manipulation to fit the constraints of the medium.

Raymont's documentary is a sort of "reality concentrate" which gives evidence to what can be called "The Law

of Diminishing Reality." Reality vanishes by degrees in the following order:

1. Live coverage
2. Delayed live coverage
3. Packaged news item
4. "Objective" documentary
5. "Point-of-view" documentary
6. "Docudrama."

.....

*The feedback effect from press  
to TV and back, creates an  
impression which quickly  
turns into an emotion and  
feeds an opinion.*

.....

In principle, manipulation by the media is legitimized by the necessities of brevity and the need to cover an increasing number of important items in as short a time as possible. But it opens the way for a series of new genres of reality fraud. For example, Ted Koppel's remarkable TV report, "Revolution in a Box," shows that what was presented to the American public as an aerial shot of Chernobyl, right after the blow-up, was in reality stock footage showing a rather peaceful, if misty and smoky, factory in the valley of the Po, in Italy. Another example in the same documentary shows the complete footage of a video of hostages "confessing" to conspiracy to escape a Middle East prison, demonstrating how the selec-



"In the future everyone will be famous for 5 minutes."—Andy Warhol

tion of appropriate excerpts and the editing really led to the fabrication of a "confession."

In these cases, there was clear evidence of a fraud, but what about ABC's famed "reconstructions"? If you happen to turn on your set while the reconstructed crime and the process of its investigation are being aired, you might take it for the "real thing." This happened once when a clever spectator denounced one of the actors in a reconstruction for his alleged part in the actual crime, because he thought that he had spotted something on the show that proved his guilt!

In any event, the legal status of reconstructions is in question and they may soon only be remembered as a passing fad. More to the point is what Ted Koppel has to show us in standard falsification procedures, once only available to creditable professional studios and major broadcasters, soon to be available to you and me. The technique is called "chroma keying." The trick is to videotape an actor or an object or a scene against a blue background and then to remove the blue filter from the colour palette of the electronic gear. What you obtain thereby is the foreground image alone, as if it were floating in mid-air. It is then very simple to slip in another background from another video source so as to create a scene where the foreground and the background from two different sources appear in fact and in reality within the same time-space frame. As long as responsible studios were in charge, one could trust that this technique would not be abused. However, a new camcorder has appeared on the market which, by combining input coming from recording via two lenses simultaneously, enables you and me to fake reality anywhere, anytime for our own purposes.

In all these cases the audience is liable to be caught in a trap more powerful than the "reality effect" of still photography. McLuhan's famous law, in these cases, may have to be rewritten: the context, not only the medium, is the message. It is as if "a reality detector mechanism" was foiled by the framing of the newsclip and we adopted a sus-



pension of disbelief in reverse. With a reality like this, who needs fiction?

### Homogenized by Polls

In the second part of his groundbreaking TV series, *The Public Mind*, Bill Moyers explores "Leading Questions." This show reveals how "focus groups," "people-meters" and "electronic polling" enable admen, political experts, opinion-makers and campaign managers to get a second-by-second objective reading of people's feelings, opinions and moods by getting them to press a yes-no-maybe button at every stage of a live or a TV presentation, whether it be an ad for dog food or a speech by Ronald Reagan. This new polling technology is rapidly progressing to the point where it will be unnecessary to require the conscious input of the focus group: they will merely be wired to the compiler via electronic sensors for skin conductivity, pulse, blood flow, heart-beat and other indicators of marketable responses.

The objectivity and hence the "reality" of such readings is not in doubt, but, as any other refined technique of scientific investigation into the realm of the invisible, the intrusion of the observing technique changes the nature and affects the response of the observed. What we have here is manufactured objectivity. The power of new media to bring our nervous system—and consequently our minds—outside ourselves is beginning to be felt in the social psychology of polling. While TV scans our mind, computerized polls scan the social body, retrieving statistics as from a skeleton on an x-ray sheet. With the assistance of computers, television programming is related more closely to us by instant retrieval networks and monitoring systems. Indeed, polling, rating and market surveys of "what people want" generate a collective average and an averaging psychology further homogenized by competition between broadcasters. With polls working out TV's relation-

ships with the collective, the integrated media become a kind of half-way consciousness, a comprehensive mediation between the self and the world, between me and they, between my brain and the stuff of life. The integration of television and other newsmedia within computer networks enables polling engineers to reduce the time interval between question and answer,

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*As McLuhan quipped,  
"When information moves at  
electric speed, the worlds of  
trends and rumours become  
the 'real' world."*

.....

between action and reaction. The powers of control for opinion-making, in such conditions, are much amplified.

Increasingly, the politicians of Western-style democracies owe their access to power to minutely precise computerized analyses of public opinion bloc by bloc from one urban or rural area to another. Campaign managers tailor their responses in locally appropriate media. During political campaigns the world over, TV stuffs its images in the electors' consciousness and computers rake in the polled re-

sponses to quickly analyze them in statistical form. Statistics appear to support a representation of collective thinking in action. There is more than safety in numbers. The almost mythical power of statistical information, whether it be applied to scientific pronouncements or to the moods of the electorate, comes from the fact that statistics are "measurable." But, in reality, they are nothing but collective subjectivity. However, numbering them makes them appear "scientific"; hence, they are made part of the principle of "objective" reporting. It is supposed to help you to make up your mind, but when television and computers are integrated in a single feedback loop on urgent issues, that mind is made up for you. And your own mind may hardly be involved at all.

### Fueled by Rumours

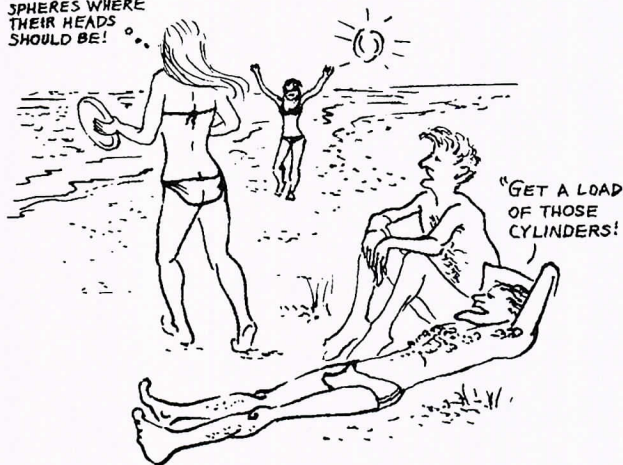
Now, it is one thing for polls to reflect as accurately as possible the opinions of a given community, but it is another altogether for the same polls to shape opinions or put new opinions where there weren't any before. This is "the lemming factor." Polls and statistics have a homogenizing effect on public opinion because they highlight, make known and thus promote majority responses over dissenting opinions. In a culture where the means of making up one's mind are given less weight and time than those which make up the collective mind, it is easier to let the

majority rule opinions. French sociologist Jean Baudrillard suggested that, in the new media context, it is not necessary anymore to produce opinion, but merely to reproduce public opinion.

It begins, quite naturally, with a question. To create a current of opinion, it is enough to raise an issue, say free trade or abortion, in the press and on TV. The next thing is to conduct a poll. Often, the results of the initial poll are inconclusive. At that point, the media, either because they are looking for copy, or because they bow to

*continued on page 36*

SOME GUYS HAVE  
SPHERES WHERE  
THEIR HEADS  
SHOULD BE!



*"Treat nature according to the cone, the cylinder, the sphere."  
—Paul Cézanne*





## Reza Sepahdari, refugee artist from Iran

Reza Sepahdari is an artist, director and producer of animated films who moved to Canada in 1988. Driven from his homeland because of his unpopular stand in favour of peace, Reza has recently lived the poverty-stricken artist's life that to many might seem romantic. His decision to encourage children through art has remained unshakable through it all.

In Iran his studio was in his home. Four artists came daily to join him in producing animated children's films for Iranian television. His wife, Sholeh, took a direct interest in the work. Reza won several

awards including Best Animated Film at the Iranian International Fajr Film Festival 1982. But the war with Iraq was in progress and government priorities were shifting. Reza wanted to create an animated film showing that peace was preferable to war. Funding for all his work was suddenly pulled. Reza could not get work because of his stand and in 1985 Sholeh and their three-year-old daughter, Sahar, moved to the United States, where Sholeh could attend university and begin her own training in illustrating children's books. Immigration restrictions kept Reza from

following.

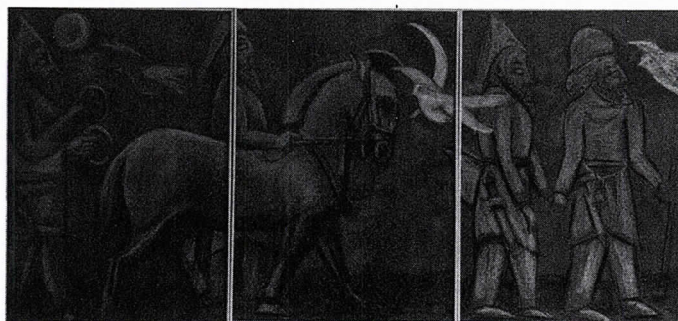
Reza finally left Iran later in 1985 but was not allowed to take anything with him. After travelling through Turkey for a month, he arrived in Greece a pauper, wandering through the streets of Athens unable even to speak the language. Through sign language, he would borrow paper and charcoal from small shops and on the spot make caricatures to sell. His art spoke for him and within two years he was known in popular circles in Greece and even travelled to France to show his work in festivals.

In 1988 the Middle-East Islamic Studies for the Arts (MISA) held its annual international festival in Toronto. Reza, who had just arrived in Canada from France as a refugee, helped organize the event. While in Iran he had met the renowned Canadian animated film maker Norman MacLaren and formed a high opinion, therefore, of Canadian artists. After MISA, he stayed in Canada and worked for a printing company in Toronto. In 1989, he orga-

nized a gallery of 300 children's paintings for International Children's Day. In 1990, after the Teheran earthquake, he organized several Iranian artists and together they taught over 300 children how to paint their messages of compassion for the earthquake victims. During an auction of the paintings, parents bought the children's work, and \$3,000 was raised to send to the earthquake victims. In 1990 Reza lost his job when the company he worked for went bankrupt, so he is now looking for work.

When I visited Reza's small apartment in a Toronto housing project, much of the cupboard and storage space was filled with large painted canvasses and with children's artwork. Sholeh, now living in Oregon, had finally been granted a visitor's visa to bring their eight-year-old daughter to visit him in Canada for one month. It was the first time Reza had seen his wife and daughter in five years. Reza Sepahdari can be reached in Toronto at (416)503-0846. ♦

—Bill Staples

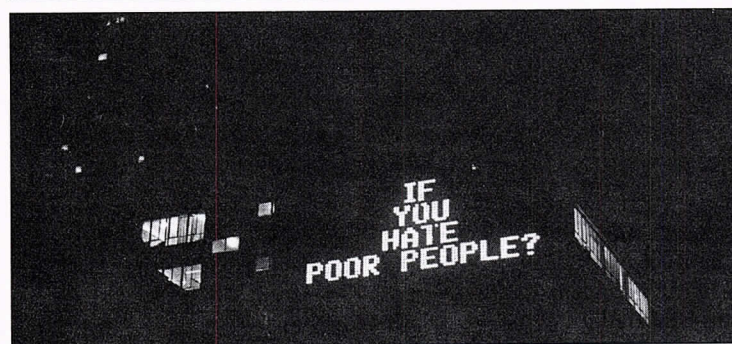
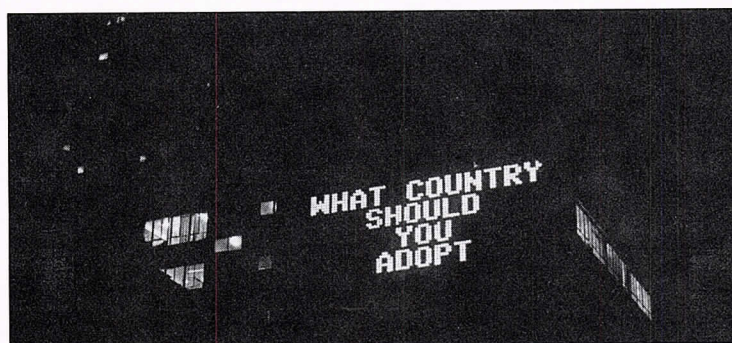


*This 4' by 6' panel hangs in Reza's apartment. It was painted for a Greek festival in 1986 and celebrates the influence of ancient Sumerian culture on Greece. The figures are Sumerian warriors carved on a castle wall in Iran about 2,500 years ago in an area considered to be the cradle of Western civilization. The dove is Reza's personal commentary.*



# Unmasking Media Culture

ILONA STAPLES



Jenny Holzer, selection from *The Survival Series*, 1986. Pixelboard 20"x50", at 696 Yonge Street, Toronto. Sponsored by Electromedia, Toronto.

Not all artists are interested in reflecting on society in their work—some reject society and some attempt to reform it. Some focus exclusively on issues of art itself: formal issues (what is the effect of this green next to that red?); issues of representation (is this a picture of something

else or is it a thing in itself?); issues of aesthetics (what makes this art?); issues of authenticity (what's wrong with quoting?—writers have done it for centuries). Nor should we require social relevance from artists; it can be downright politically oppressive and typically leads to bad art.



Hans Haacke, oil drum and antenna, 1981. Collection the artist.

Many of us, however, count on our artists to keep their distance from society so they can reflect on it and shine back some illuminating insight. The artists in this article were selected because they all challenge us to wake up from our cultural trance and take a critical look at the culture and mythology in which we are immersed.

## The Consciousness Industry

In his work, German artist HANS HAACKE has satirized the privileged position accorded to art as a non-functional product of spiritual consciousness in our society—the freedom allowed to artists to say what they want. He also questions the muse-

um as a kind of sanctuary for art. Haacke brings to light the web of financial deals that go on within the art world, or “consciousness industry” as he calls it, which give a purely economic value to a work of art. Museums and artists alike, heavily dependent on corporate patronage, now find themselves having to censure themselves rather than “bite the hand that feeds them.” The aloofness and disinterested neutrality cherished by artists plays into the hands of big business. The corporations in turn buy into the high esteem and sanctity of art to varnish their public image and secure another tax shelter.

In the past decade some artists have tried to distance themselves from the very



gallery system that supports them. Some of the conceptual artists, for example, avoided producing physical artworks which could be sold and owned—they merely presented the concepts.

On the whole, however, it seems impossible to avoid the commodification of culture. Given time, our consumer society digests everything new and controversial. Some artists embrace this as an artistic opportunity. Another line of artists' thinking holds that, from their perspective, separating "high art" from "commercial art" is a false division. In practice each supports the other. Thus New York artist MARK KOSTABI envisages a Kostabi World of *ateliers* around the world mass producing his works, and JEFF KOONS seeks to break down distinctions between low-brow and high-brow "art" with his silver-plated bunnies.

### The Ultimate Graffiti?

Back in Pompeii, and probably even before that, town-folk found graffiti an effective way to vent their spleen or pull a fast one on their neighbours. In the early 1970s, New York subway graffiti made a quantum leap when artists JEAN-MICHEL BASQUIAT and AL DIAZ concocted a phony religion, Samo, and made it the basis of their public diatribes. Up to that point graffiti had simply been a daredevil sport for self-aggrandizement. Graffiti as raw energy will always be with us, but they have evolved into a sophisticated art form whose key appeal for artists is immediate impact on a vast public—something normally only possible for the wealthy mass media.

One could say that JENNY HOLZER has taken graffiti to new heights. Starting with city walls, trash cans and parking meters, she has gone on to rent billboards and pixelboards to get her message up in public spaces. However, Holzer's messages are radically different from those we usually expect to see in mass media communications. Her approach is highly poetic. Her use of typography is intentionally austere and her messages are designed to integrate into the typical cityscape, so that they catch one off guard, unaware, filling one's mind and milieu with unnerving ironies, insights, grief or terror. Her messages are both hot and cold, objective and passionate, direct and clear yet carefully seductive. Some reflect her political and social concerns; others are more universal and operate at different levels of understanding.

### Whirlpool of Styles

When SCHWITTERS, PICASSO and BRAQUE first pasted newspaper onto their paintings, it was like a revolution: collage broke down the boundaries that separated art from real life stuff. Since then, artists have continued to tear down the walls between art and its milieu, between artistic styles and media, between the past and the present.

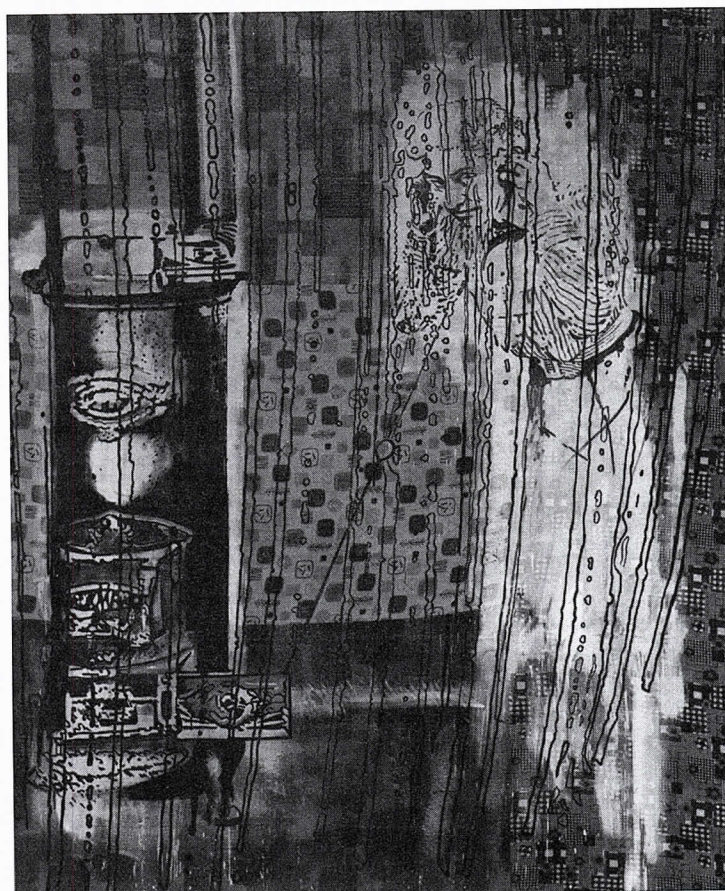
SIGMAR POLKE, an important German artist, draws from art of all eras and cultures, contemporary materials and daily kitsch to fashion his work. His eclecticism is liberating and invigorating. The canvas / surface acts like a temporary point of confluence where many styles and tex-

tures are free to play. At the same time, in this process of collage or *pastiche*, things are extracted from their context and we experience a dizzying loss of coherence. Things do not hang together the way they used to. Mystery reigns.

There is an analogy here between art and culture: like the artists we also find ourselves collaging our "life styles," drawing from a vast wealth—at least electronically—of information and experiences. Through the media we can vicariously relive the dawn of history, the lifestyles of the rich and famous, the pathos of poverty, and so on.

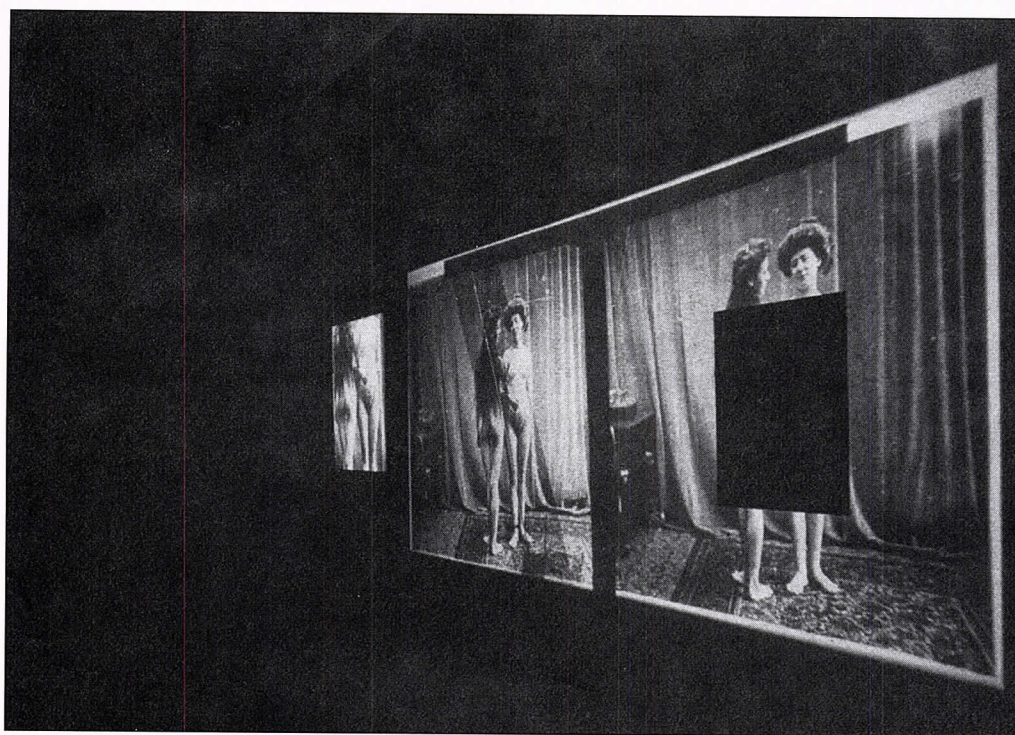
We can learn about the duck-billed platypus and the daily struggles of people in China. Where paranoia may have been the shadow side of the protectionist sixties—the menace of whatever is not-me—schizophrenia could be called the shadow side of the consumptive eighties—how to keep one's bearings in the midst of the onslaught of everyone and everything.

At worst, collage is superficial: we may have lots of style but we have no real control over our destiny. At best, it is sensitive and responsive to the chaos and diversity of our time.



Sigmar Polke, *Lumpi hinter dem Ofen* (Lumpi behind the Stove), 1983. 127"x97", mixed media / cotton. Collection of Linda and Harry Macklowe, New York. Courtesy Mary Boone Gallery, New York.





Genevieve Cadieux, partial view of *Ravissement*, 1985. Courtesy Galerie René Blouin, Montréal.

### Editing Desire

Photography, film and video wield enormous visual power because they are immediately believable—we rarely question what we see in a photo or on a screen. A number of artists, however, are interested in bringing to the surface the hidden structures of desire, especially sexual desire, that affect how we look and see.

Freud noted an underlying system of control in looking. He identified *scopophilia* as an independent sexual drive, a natural curiosity about other people's genital and bodily functions and organs. When the other submits to one's gaze, this becomes voyeurism. The desire to be both object and subject of the gaze is characteristic of exhibitionism.

One aspect of the feminist critique of art focuses on the issue of how the male gaze has been privileged through history, for example the production, purchase and sale of paintings of nude women for personal (male) possession and enjoyment. More subtly, in conventional cinema, woman is fetishized, is made-to-be-looked-at, and acts as a foil for the masculine adventure.

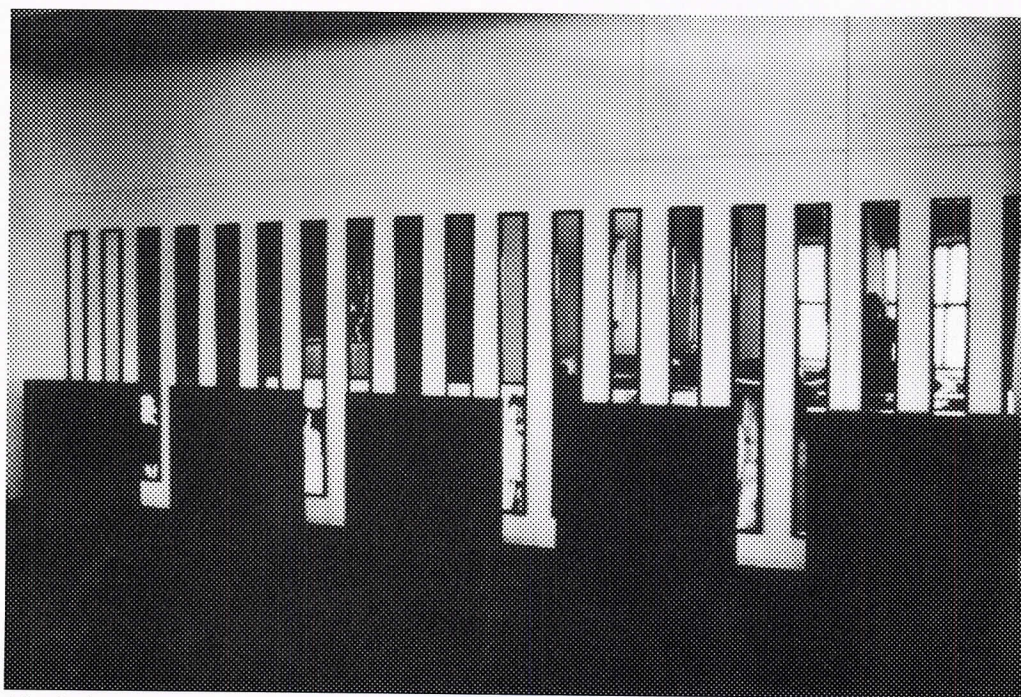
In her installation *Ravissement* (*Ravishing*), Montreal artist GENEVIEVE CADIEUX turns us all into voyeurs. At the entrance of a room is a colour photograph of a relatively old woman next to a black and white photograph of a young woman. They pose in the same way and wear the same *décolletage*. In front of them is a photomontage that

captures their reflections and is made up of photographs and shadowgraphs of the female body. One enters into the intimacy of a dark room where a Victorian-looking stereogram of two nude women is projected. A suspended acrylic plaque retains a portion of the image appearing on the stereogram. By blocking out parts of her photos, Cadieux con-

trols what we really look at in the picture. We become more aware of the mental process we use to interpret and respond to what we see, and we realize the power of editing. The duplication of the image reminds us that we are only looking at a screen. The dark surroundings, typical of the cinema, carefully isolate us from any larger reality and create an ambiance where intimate, private expressions of desire, emotion and nostalgia are permissible.

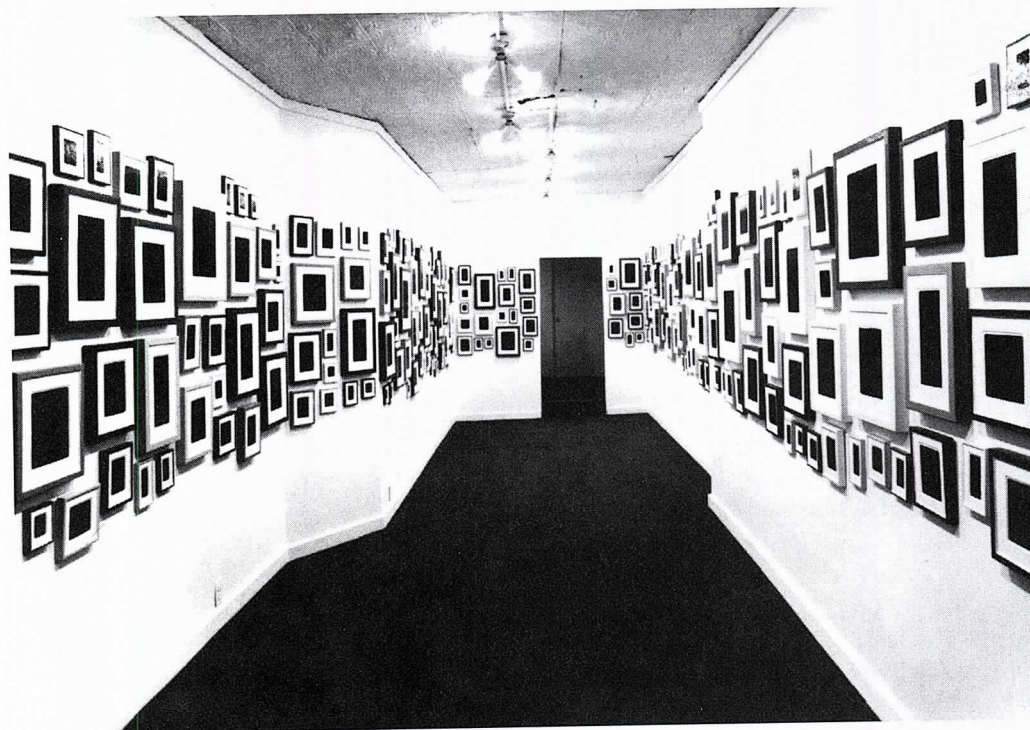
### Cultural Absorption

Another phenomenon of increasing interest is the interaction of different cultures. For example, growing respect and admiration for Native art may lead a non-Native artist to incorporate Native symbols and imagery in her own work—is this justified or is it



Alfredo Jaar, *Paysage*, 1989, in the General Meeting Room of the Fondation L'Arche de la Fraternité, Paris, France. Courtesy of the artist.





Allan McCollum, *Surrogates*, 1982-89, hydrocal and paint. Courtesy Rhona Hoffman Gallery, Chicago.

simply another form of cultural absorption, of colonization? Waves of migration across continents have brought many different cultural perspectives into confrontation, “artists of colour” are communicating their experiences of prejudice, intolerance and personal disorientation through powerful art forms.

From a grassroots perspective, planetary culture must seem like the enemy, a massive totalitarian abstraction controlled most likely by a monolithic media espousing (Western) consumer values, apparently benign and promising to be inclusive and unifying.

Chilean artist ALFREDO JAAR recently completed a large mural in Paris which depicts with great clarity the restricted and fragmented

contact we have with other races and cultures. Our experience of other cultures is mediated by technology, through impermanent apparitions of light and shadow.

### Trapped in Simulations

Many postmodern artists and philosophers are raising fundamental questions about man’s relationship to nature: is it possible any more for white Westerners to have an “innocent” or culturally-unmediated experience of nature? These artists believe that our thoughts and perceptions bear the imprint of cultural conditioning. From this viewpoint the artist can no longer be seen as an originator of unique meaning, nor a work of art as original: artists do not innovate or originate—they simply rearrange the pieces.

Hence we find artists such as SHERRIE LEVINE and MIKE BIDLO reproducing existing artworks. This adds new meaning to the word “recycling!”

What does this analysis mean for us? It implies that many of our cherished “truths” in medicine, religion, biology and the workplace are culturally biased and not absolute or objective at all. We are unable to make contact with the absolutely real; all we have are “simulations.” All we can share with each other in life are fragmentary depictions and descriptions of reality, sensing that there are multiple layers of ideas and images at play.

Critic Douglas Crimp has said of this layering of representation in art, “we are not in search of sources or origins, but of structures of signification:

underneath each picture there is always another picture.”

### Empty Icons

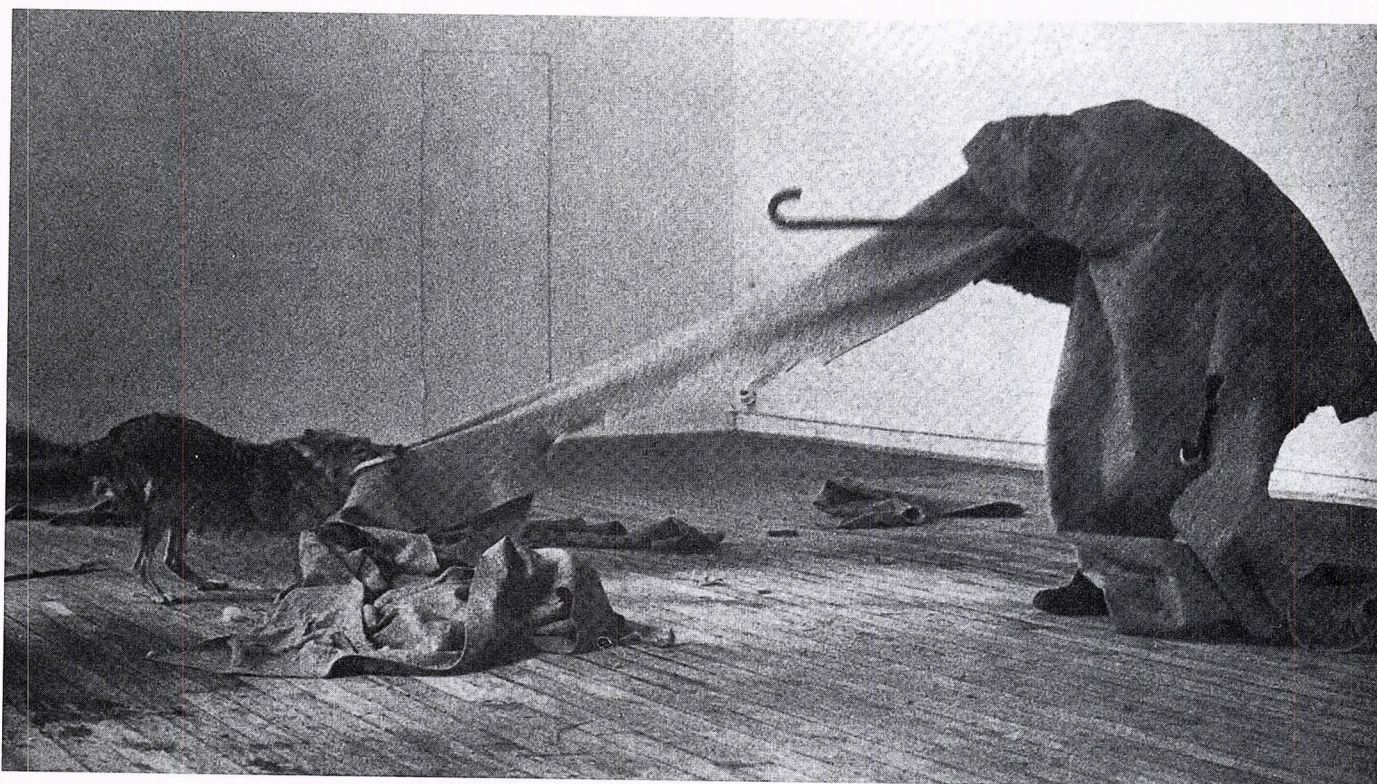
A number of artists, for example ALLAN MCCOLLUM and HAIM STEINBACH, working in New York City, present us with objects that are familiar to us yet feel extremely abstract. If we try to piece together a rational explanation of the work, it proves to be a total riddle, a *koan*. This is not surrealism, a “defamiliarization of the familiar” which generates psychological anxiety and alienation, nor is it a Pop spoof on democratic culture. These objects are presented as immaculate icons. In the presence of these art forms, it is difficult to evoke any reaction or make any satisfactory associations. Any object or arrangement of objects that can evoke so little feeling is paradoxically “there” and yet “not there.” Ultimately this realization reflects back on us, the viewers. We are able to see the extent to which we invest our desires, feelings and beliefs into objects that are all, fundamentally, valueless.

### Artist as Shaman

Few artists have had the ability to unsettle established social and cultural ideologies as well as the German artist JOSEF BEUYS who died in 1986.

“My objects are to be seen as stimulants for the transformation of the idea of sculpture, or of art in general. They should provoke thoughts about what sculpture can be and how the concept of sculpting can be extended to the invisible materials used by everyone:





Josef Beuys, *Coyote*, May 1974. Action performed in René Block Gallery, New York.

- Thinking Forms—how we mould our thoughts or
- Spoken Forms—how we shape our thoughts into words
- Social Sculpture—how we mould and shape the world in which we live, sculpture as an evolutionary process; everyone an artist.

That is why the nature of my sculpture is not fixed and finished. Processes continue in most of them: chemical reactions, fermentations, colour changes, decay, drying up. Everything is in a state of change."

Beuys played many roles: shaman, buffoon and showman, political party leader, philosopher, activist, iconoclast and charismatic teacher/mentor to a whole generation of artists, many now famous in their own right.

During his years of service as a German fighter pilot in World War II, he grew increasingly disturbed by the horror and hypocrisy of the German military establishment and suffered a nervous breakdown. As he slowly recovered,

he became preoccupied by the need for deep social healing. In the course of his life as an artist he championed the freedom of human beings to transform their lives and society. Through the strength of his independent thought and the vast scope of his imagination, Beuys developed a unique iconography and visual vocabulary, remarkable for its breadth, consistency and universal grounding. Some of his favourite substances were fat, honey and felt, natural substances with the capacity to heal and warm; and the images of the hare and the stag, symbolic of spirituality and intuition. In Beuys we experience the healing power of transformative imagination: matter is seen as meaningful, and this restores freedom to human beings.

He did not see himself and art as separate: in his *oeuvre* of social repentance he put his own body on the line. In the action *Coyote / I like America and America likes me*, Beuys spent a week locked up "in di-

alogue" with a wild coyote in a New York art gallery. He arrived swathed in felt and on a stretcher, to symbolize the healing nature of his intent. Beuys said, "I believe I made contact with the psychological trauma point of the United States' energy constellation: the whole American trauma with the Indian, the Red Man."

In Beuys' analysis, society had placed far too much emphasis on rationality and the therapy was to re-empower intuition. The means was through energy, hence his frequent use of electrical currents and heat and cold in his works.

"The problem lies in the word 'understanding' and its many levels which cannot be restricted to rational analysis. Imagination, inspiration, intuition and longing all lead people to sense that these other levels also play a part in understanding. ...My technique has been to try to seek out the energy points in the human power field, rather than demanding specific knowledge

or reactions on the part of the public. I try to bring to light the complexity of creative areas.

"Substance for me is a greater issue [than materialism] and includes evolutionary power which leads ultimately to the real meaning of *materia* with its root in *mater* (mother—as in 'mother earth'), as one pole of spirituality while the other encompasses the whole process of development."

These are only a few of the artists who help us to see through mass culture and to recognize the important subtexts that influence our perceptions. They challenge us to take charge of our own emotions and mythology. ♦

*Ilona Staples designs and illustrates Edges magazine and is part of the editorial team. She also prints silk screens in her home studio. Ilona has been an associate of ICA since 1970 and has worked with ICA in Rome, Paris, Brussels and several parts of Canada.*



## The Art Form Conversation

**G**ood art allows the viewer to "experience his experience." To borrow a concept from Susan Langer, the art form method, like art itself, subjectifies the outward and objectifies the inward.

The Institute of Cultural Affairs developed the art form method from the work of Søren Kierkegaard, as an intellectual and reflective tool to be used in many life situations. In the example below, the art form method gives form to a conversation about a painting. But it can also be used, with slight shifts in the questions, to reflect on a film, dance performance or other art form, to evaluate group events, or to contemplate the happenings of one's life.

The key to the method is the arrangement of questions. The more impressionistic questions come first (what is the data?); then questions eliciting the subjective response (reflective and emotional level); finally the interpretative questions calling for the "so what?" responses related to meaning, purpose and decision.

You can experience the power of the art form conversation with the following exercise. All the questions are open and contentless. Questions that can be answered with a straight "yes" or "no" don't make for lively conversations!

Gather a group together around a painting. Make sure everyone can see the details of the painting. Ask the following questions and pause, giving enough time for several individuals to answer at each level.

### IMPRESSIONS

- What object do you see?
- What shapes stand out for you?
- What colours are in the art form?

### REFLECTIONS

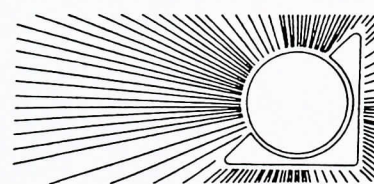
- What colours would you like to add? / remove?
- What object would you like to take out? / put in?
- What music would you play as background to this painting?
- What noise do you hear coming from the painting? Make the noise.
- Divide the painting into two parts. Which part would you like to keep? / throw out?
- How does this artform make you feel? What emotion?
- Where would you hang this painting in your home?
- What is the group's willingness to live with the painting?

### INTERPRETATIONS

- What story would you tell about this painting?
- What has happened here? What is going on here?
- What word is coming out of the picture?
- Where do you see this going on in your life?
- What word would you say to the painting?

### CONCLUSION

Call attention to the fact that this conversation has had to do with their lives. Tell the story of the painting briefly, if you know it.



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*Fountain for Life*, 1987.  
Clay model, 200x150x180cm.  
Photo: Karl Faßbender

*A process of exploring personal and historical questions  
through clay and stone*





Eva-Gesine Wegner with *The Summoner*. Photo: Monika Kopatz

# *Healing through Sculpture*

THE ART OF EVA-GESINE WEGNER OF GERMANY

YVONNE STRINGHAM

*July 1988.* Eva-Gesine Wegner and I are on a working holiday in Malta; she is sculpting, I am writing. The little inner courtyard of the house is filled with tough green plants which Katie, the Maltese owner, carefully waters each day. A stephanotis plant stretches vine-like across the walls of the courtyard. The small white succulent blossoms contrast greatly with the large seed pods. After months of ripening they are splitting open to reveal their paper-thin seeds which overlap like fish scales. Each has its own damp silky "tail." As they dry, the tails fan out and the seeds are picked up by the hot, dry wind.

Eva-Gesine is working on her stone in the courtyard. It is only possible to work there until the sun rises high enough to take away the shadows and the heat becomes unbearable. The stone is leaning against the house wall so that one side is hidden from view—the side that shows the stone had been at the top of a pillar in a

church—a Maltese church bombed by Germans during World War II.

As Eva-Gesine works, the images of the stephanotis blossom, seed pod and leaves emerge. The figure of a large woman is rising out of the middle of the blossom. The stone bears a heavy and broken history. Eva-Gesine is restoring, healing, visioning. Inside at the kitchen table, sitting at my portable computer, I am working on a book with the vision of healing the split in relationship between health professionals and patients.

Eva-Gesine and I take a day to go to the ancient temples Hagar Qim and Mnajdra. We are the first to arrive and miraculously are the only ones in the temple for two hours. The stones rise up in circular forms, defying imagination as to how they were brought there.

The builders saw a woman's body as metaphor for the creative energy of Life, whose

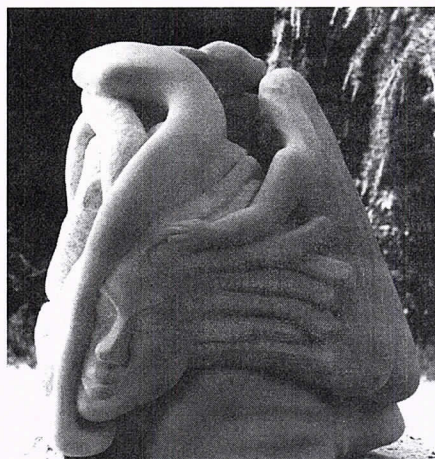


cycles were mirrored in woman's cycles and birth-giving. Some 4000 years later, I feel that my body, my cycles and seasons are blessed. I feel small and yet large, rooted and yet connected wide across the earth. I sit and let the energy of the space seep into me so that I can carry this image in me and return there in my mind.

In the following days Eva-Gesine continues work on the sculpture. We talk about the way the woman is standing. For some reason I am disturbed by the woman being in the centre of the blossom. What about the head? Where is she looking? Is she quiet or defiant? I stand with my body the way I think the woman is standing. Eva says no and corrects me. It feels awkward. I return to the computer and Eva continues to work. Gradually the woman becomes smaller, fragile. A stillness enters her, a sense of serenity.

Why did the female figures found in the temples have no heads? Why are those holes there where the necks should be? Who wanted their heads? Now Eva's figure is headless. She was working and suddenly the large unworked piece that would have been the head of the woman flew off. An unfortunate accident? I doubt it. It seems consistent with Eva's uncanny ability in her work to recreate images that exist without her "knowing," so I am not surprised. She is a mystical person.

*November 13, 1989.* The parish hall of Eva-Gesine's husband's church has been converted into exhibition space for 13 of her sculptures. The title of the exhibition is "The Head of Medusa." The sculptures are covered with purple cloths; I will help unveil them. The sculpture that Eva worked on in Malta occupies a central position. In the catalogue printed for the exhibit, Eva writes,



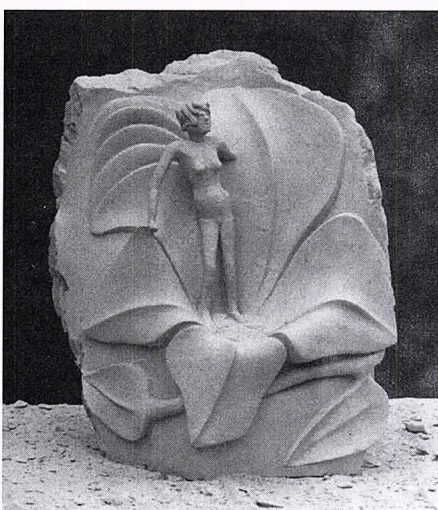
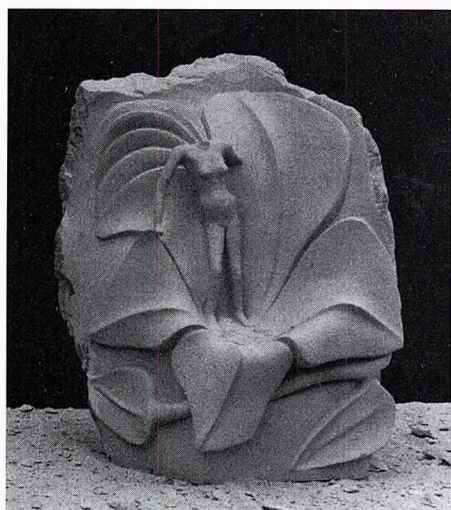
*The Head of Medusa*, 1989. Limestone from Malta, 66x65x60cm. Photo: Karl Faßbender

important point which can perhaps help me to unravel the injustice and questionableness of the relationship between men and women....

In tracing the myth back to its origins, Eva-Gesine discovered the struggle between matriarchy and patriarchy: Medusa, the beautiful daughter of Gaia, the Earth Mother; jealousy, possessiveness, punishment, dishonesty, treason, death. "It's time we let the myth of the monstrous Medusa die. This monster never existed! Jealousy, fear, megalomania created this myth. I believe in the power of images. If this myth has such power in the image we know, then there is an opposite image. Out of this certainty I return to the beauty of the figure of Medusa and give her, in my sculpture entitled *The Healing of Medusa*, her head back."

And, indeed, on the opening evening, the tiny head, worked separately from the rest of the sculpture, is carried through the several hundred people present. The room is silent as each one reflects on the myth and what he / she has experienced as the consequence of this be-heading, this separation. And finally the head, covered with snakes symbolizing life, death and rebirth is placed again on the slender body of Medusa.

Traditionally art has not been seen as the occasion for rituals—art contributes to the environment or the utensils for rituals, such as stained glass windows in churches, paintings in great halls, and altars, vases or sculptures in gardens. Modern art, moving away from the decorative, has often become difficult for people to understand and appreciate. Art is often seen as something for a small elite group to enjoy. Eva-Gesine Wegner's way of sculpting, the process that leads her



*The Healing of Medusa*, 1988/89. Limestone from Malta, 57x30x26cm.



to themes, and the way in which others are allowed to participate in her exhibitions can be compared with the ritual process. As her sculptures have grown out of her life journey, they take those who encounter them back to recapture forgotten parts of the past, highlight issues that we are wrestling with today, and give us a vision for the future.

Eva-Gesine was born in 1943 in present-day Poland, the youngest of three children. At the end of World War II her family came to Frankfurt on Main (then part of West Germany). At university she prepared to teach children with learning handicaps, and later she worked as an occupational therapist in a psychiatric hospital. She is married to Ulrich Wegner, a Lutheran pastor. They have two children. Since 1976 Eva-Gesine has devoted herself full-time to her artwork. She is a self-taught sculptress whose main medium has been clay. In 1988 she began to sculpt stone.

Eva-Gesine's parents named her Gesine Eva. Her decision to reverse the order of her given names came after a long struggle with the tradition surrounding the name Eva (in English, Eve). In 1984 she wrote,

In a seminar in 1982, I experienced the Biblical story of 'the fall' as a Biblio-drama. That set off an avalanche in me! I discovered that the story of Eve as the guilty, curious woman at the beginning of human history, who was supposed to have thrown all of human history into disaster, was created at the time when the people of Israel came into contact with the people of Canaan. The Canaanite religion was filled with goddesses; their powerful and lively rites deeply disturbed and frightened the Israelites. This fear formed the basis for the story—written by men—of Eve who was tempted by Satan, was herself a temptress and was therefore punished by Jahweh/God.

I encountered the pre-Biblical Eve who, in contrast to the Eve we know, stood in high regard—the archaic, primordial mother, giver of all life, who was honoured as the earth goddess in the old cultures. It was suddenly clear to me that with the writing of the story of the fall, the basis was laid for the manifold, disastrous connections in the history of thought and faith in our culture....

The rediscovery of 'the fall' has brought me into tremendous crises of belief and identity tied to questioning the church and its role through the centuries. The sculptures I am exhibiting in this show [1984] mirror my journey: separation from the faith I had held, pain, leave-taking, homelessness, searching, being pregnant with the new and giving birth to the 'instead-of.' The circle, sphere, the cyclical appear again and again and again in my works! Many people es-

pecially women, have helped me to be proud of having the name, Eve....

Her sculptures both document the pain of recognizing what happened and work on creating a new alternative. In one sculpture, Eve is blessed by an angel; in another she is also blessed by Mary, the unattainable ideal held up to women throughout the ages, the pure symbol of sexlessness and purity. Mary puts her cloak around Eve—the two become one. In another, a figure representing the old Eve raises her hands in blessing on us, on the whole sad history.

Eva's own questioning and search for alternatives, based on her own personal pain and her view of the church from the vantage point of a pastor's wife with intimate knowledge of people and ecclesiastical structures, finally led to a formal break with the church. In Germany, all citizens are automatically seen as members of either the Catholic or Protestant church and pay church taxes unless they formally leave the church. Eva-Gesine took this step as a sign of saying no to a tradition that has suppressed women, has disdained the natural world, has striven to dominate nature for man-made purposes, has separated the rational from the emotional, and the exterior from the interior life. In 1985 she wrote,

Since I have discovered the old, pre-Christian cultures, who knew of the powers and life wisdom of women...I sense more and more that the centuries-long suppression of women is lifting from me, that I am finding my way to the source of my power; I have strength to transform death-bringing energies to life-giving ones.

Working with clay helps me to give form to this experience. My knowledge of being a part of the whole cosmos is determining my form more and more. My themes concern the origins of life—seeds, sprouts, roots, growth, water, the elements, trees, strength. They deal with the cycles of coming and going, life and death, strength and weakness. They know of movement and changes against the backdrop of wholeness and eternal cosmic connectedness.

Leaving the church and then asking her family to relocate to Frankfurt so that she could work more effectively allowed Eva-Gesine to experience first-hand some of the hate that can be directed toward a woman seen to be independent, not putting her husband's and family's needs before her own. She was ostracized in the small town; her husband received sympathy for having a difficult wife—she was accused of being a "witch."

This experience and those of many other women who



*The Summoner*, 1984. Bronze, 180cm.  
Photo: Monika Kopatz



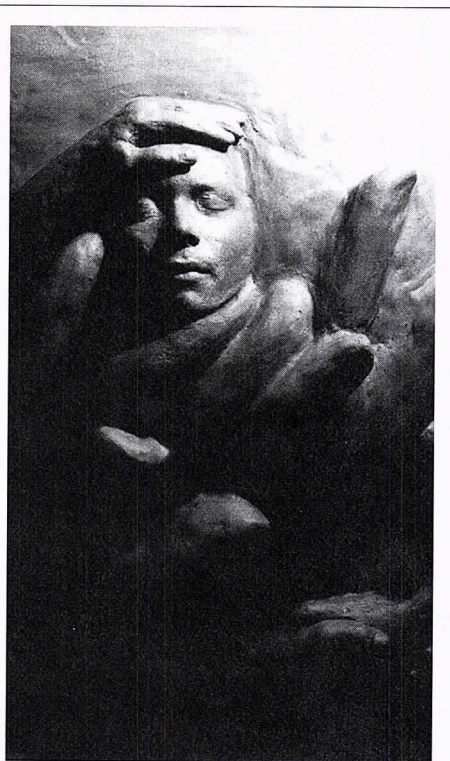
have risked going against the accepted norms was a gripping reminder that the "witch hunts" were not simply a historical phenomenon but still a present reality. Eva-Gesine found that the memory of those persecutions was deeply embedded in her own mind and life. She and other women in Europe who have researched the witch trials, feel that the trend in recent years in which women call themselves witches and in which witchcraft has new followers seems often divorced from the historical homework that needs to be done.

With other women she began to revisit the places where witches had been murdered. Uniformly, there were no markers to bear witness to those events. The women had been forgotten. In many cases the residents living on or near those sites did not know what had taken place there. In some cases, the persecutors were honoured in churches and city halls as great men of the church and state.

In Gelnhausen, in the state of Hesse, there is a tower popularly called the Witches Tower. It was used for imprisoning women waiting to be tried. Several years ago the town of Gelnhausen decided to restore this tower as an historical site. They even went so far as to have tools of torture reconstructed. When the tower was complete a town festival was organized. Mock witches paraded through the streets, jumping over fires. There were booths with food, music in the street, speech-making, but at no point was there a recognition of the horror and injustice that had been done to the victims. A small group of women in Gelnhausen who had learned of the town's plans too late to block them stood silently during the procession, dressed in black, carrying posters listing the names of the Gelnhausen women who had been killed.

The scandal of this event was publicized throughout regional and national news media. In an effort to atone, the city authorities indicated their willingness to let the women create another way of commemorating the deaths of the "witches."

Eva-Gesine, not knowing of the Gelnhausen events, had independently envisioned a statue which would be a memorial to those who had been killed as witches; it would not be



Two details from *Fountain for Life*.  
Photo: Karl Faßbender

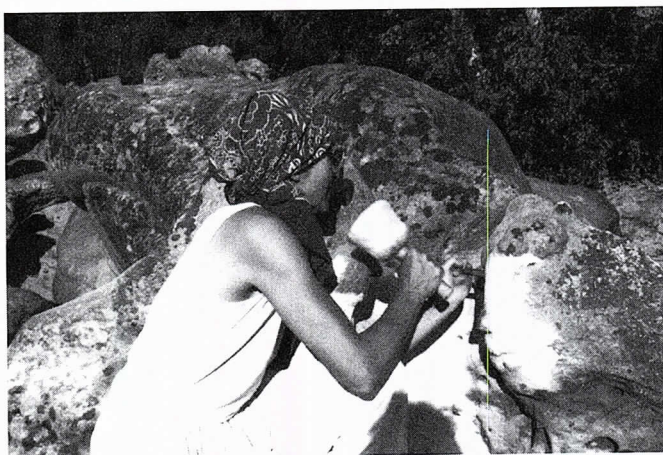
simply a reminder of the past, but a call, a summons, to protect life for the future. She was brought into contact with the Gelnhausen group and worked with them to plan and carry out the process. The city paid for her to complete the sculpture which was placed next to the tower. The day for the unveiling of "The Summoner" came, and with it a solemn fest of speeches, meditation, sacred dance. Shortly after the unveiling, it was discovered that the Chernobyl disaster was happening on that same day—a macabre reminder that the urgency of being awake to life, of appreciating the precious fragility of the planet and her delicate cycles, has perhaps never been greater.

The statue is formed like a twisted birch—similar trees actually stand near a small lake where women were drowned. Partial faces of women from the Gelnhausen group, formed by making plaster masks, are part of the tree trunk. The only complete face is that of the summoner herself, her head thrown back and her mouth open. The statue, cast in bronze, stands in a small garden which surrounds the tower. A plaque with the names of the Gelnhausen women is mounted on the wall of the tower. Underneath is the Jewish proverb, "The secret to forgiveness is remembering."

Eva-Gesine's next project grew out of a disaster that took place on Pentecost Sunday in 1983 near Frankfurt. The Rhein-Main Airbase was holding an open-house which included an air show using military planes. A Canadian Starfighter went out of control, caught fire, and exploded. The pilot ejected and survived, but burning parts of the plane fell on a car travelling down a main highway; other pieces fell in the woods and on a tennis court, but miraculously hit no one. In the car were a Frankfurt pastor and his wife, both of whom had been active in the peace movement for years. The car also carried their 18-month-old daughter, an 11-year-old son, the grandmother, and a 19-year-old niece—four generations. All were killed in the flames that engulfed the car except for the niece—whose name was Gesine Wagner.

Eva-Gesine had known the pastor's family for some time





Eva-Gesine Wegner in the process of creating a "sculpture sauvage." Photo: Monika Kopatz



*Sister and Brother*, 1990. A "sculpture sauvage" near Villeneuve sur Fère, France. Photo: Monika Kopatz

in Frankfurt; she was shocked and outraged at their deaths. There had been and were to be protests against holding air shows over heavily populated areas; in fact, Gesine Wagner, a gifted high school student in her final year, had been active in such protests.

The similarity of her name to that of the girl struck Eva-Gesine deeply. Gesine Wagner was in a burn unit of a nearby hospital with severe burns over 75 per cent of her body. She lived for eleven weeks after the accident. In another "vision," Eva-Gesine saw the image of a large fountain which would be a memorial to Gesine, a reminder of the event, but more than that—a call to protect life.

She began work on the fountain in 1985. She made contact with the parents of Gesine Wegner who were in the process of preparing Gesine's diaries—dictated during her weeks of hospitalization—and some earlier work for publication. Eva-Gesine learned that Gesine had been an accomplished violinist and that one of the most painful recognitions was that her charred hands would never be able to play again. Eva-Gesine recounts,

I was so deeply moved by the relationship between life and death that I began to create a fountain which was to give expression to the hope for life in the face of the destruction we experience in our times. Therefore I created a cosmic egg—an ancient symbol for life—which is borne up by the intensity of fire. I wanted to transform the fire that is destructive, which surrounds us, into the life-giving quality of fire—which has been lost to us. Gesine Wagner's love of music and her sorrow and pain over the loss of her hands became a symbol to me of life—in fact, of the future and the many threats we live under today and the mutilations we have already seen. Therefore, hands express the variety of life in this work: the playing hands of children, a hand placed on the forehead of a sleeping person, a hand playing music, hands hiding pain, hands stroking a cat.

The human hands and faces were modelled on members of Eva-Gesine's family and families of the victims. They are a plea, a cry, a prayer for life to go on, to be treasured.

Negotiations are still going on with city officials in Frankfurt about where the *Fountain for Life* could be placed. The site under discussion lies very near the centre of Frankfurt, in front of a former Dominican convent and oppo-

site the site of a former Jewish ghetto. The Dominican Order was one of the most active participants in the persecution of heretics, witches and Jews during the Inquisition. The Jewish ghetto lay outside the city walls in the Middle Ages. A large synagogue stood there which was burned in 1938 in the Nazi Crystal Night. Recent excavation for a new public works building uncovered the foundations of these Jewish buildings. A raging debate about the tension between progress and honouring history has been going on, but the building has gone up despite protest. Various projects for restoring portions of the remaining foundations are being considered. The message of the fountain—transforming the death-bringing forces—takes on greater dimensions in the light of these physical reminders of the past.

Eva-Gesine's latest great project is working on 13 sculptures in dialogue with the life of Camille Claudel, Auguste Rodin's pupil and peer. Emerging themes include the challenge of male-female partnership, the woman as muse and as creative genius in her own right, and the beheading of women—appreciation for their bodies, sexuality and fertility rather than for the whole of the woman.

What is Eva-Gesine's process? Taking a specific question which arises out of her life, turning it over, travelling to sites which might give a clue, going back into the past as far as she can, dialoguing with others, forming an idea or a feeling, and beginning to work with clay or stone, letting the material reveal what is inside, setting the figure free, being surprised by the product, receiving a new impulse to follow up, discovering that which was hidden, making whole that which was broken. ♦



Yvonne Stringham, born in the USA, is a writer and a teacher of English as a second language in her own language school. Since 1979 she has lived in Frankfurt-am-Main with her family. Yvonne played an active role in bringing Judy Chicago's exhibit, *The Dinner Party to Germany*. Yvonne, Eva-Gesine Wegner and others are creating a large labyrinth in the garden behind her house. Yvonne has been a member of ICA for 20 years and also a director in both Canada and Germany.



# Bruce Chatwin's Greatest Masterpiece

JOHN BURBIDGE

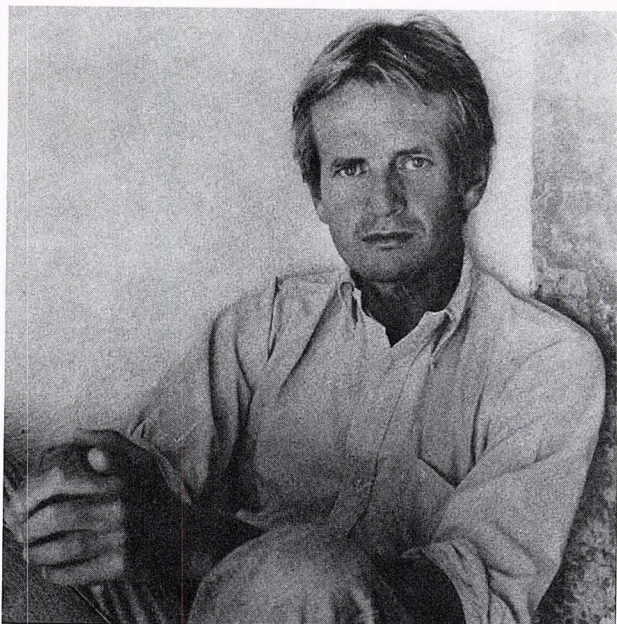


Photo: Jerry Bauer

When I wrote to Bruce Chatwin several months before his death, I never really expected a reply. I just felt impelled to write, to communicate with this remarkable man whose book *The Songlines* I had just finished reading.

The book had been given to me for a birthday gift as I entered my 40th year. Another birthday gift, this one from myself, was a long-postponed trip to the land of my birth, Australia. I was looking for ways of reconnecting with my past, especially that part of it related to aboriginal people. *The Songlines* provided the bridge.

There was much about this book that captured my imagination, not least its evocative descriptions of the Australian landscape, its colourful character sketches and its earthy dialogues. Chatwin demonstrates a rare ability to communicate his experiences to the uninitiated in clear, compelling language.

Of his six books, *The Songlines* was a pivotal publication for Chatwin. It investigated the labyrinth of invisible pathways—songlines—criss-crossing the Australian continent, which aboriginals refer to as “the Footprints of the Ancestors.” *Songlines* tell the story of creation, as mythic ancestors traversed the country, creating themselves, then singing into being the natural environment and all its inhabitants. Aboriginals rehearse their role in re-creating the universe by retracing the journeys of their ancestors and re-enacting the myths in song and dance.

Chatwin's interest in the songlines was not limited to Australian aboriginal culture. In his last book, *What Am I Doing Here*, he admits that he hoped to use the songlines concept as a springboard from which to explore the innate restlessness of man. He also used it to dramatize the beginning point of the human journey, the dawn of human consciousness.

“I have a vision of the Songlines stretching across the continents and ages so that wherever men have trodden they have left a trail of song...these trails must reach back in time and space, to an isolat-

ed pocket in the African savannah, where the First Man, opening his mouth in defiance of the terrors that surrounded him, shouted the opening stanza of the World Song, ‘I AM!’”

Before becoming a writer, Chatwin worked at Sotheby's, the famous London auction house, moving up the ladder from porter to director in eight years. His love of and familiarity with the world of fine art permeate much of his writings. At Sotheby's, he rubbed shoulders with many of the rich and famous who inhabit this world.

The characters of many of his stories reflect this experience: a Spanish duke, a former chamberlain of the Albanian royal court, a Swiss art dealer and the film maker Werner Herzog. The latter made a movie, *Cobra Verde*, out of Chatwin's *The Viceroy of Ouidah*.

But Chatwin is equally at home with the not-so-rich and the not-so-famous. His first book, *In Patagonia*, in which he traces the footsteps of his forebear Captain Charley Milward, is full of more ordinary folk—peasants, barmen, fishermen and housewives—all pulsating with life in their own unique ways. Chatwin weaves the mundaneness of their lives into the fabric of his stories, moving back and forth between the past and the present.

What marks Chatwin, perhaps more than anything else, is the incredible catholicity of his experiences and his ability to move so easily from one socio-cultural milieu to another. Who else would find himself caught up in a coup in Benin, on circuit with Indira Gandhi in India, chatting with André Malraux in Paris and listening to tribal elders sharing their Dreamings in the Australian outback?

Chatwin was one of a rare breed of writers for whom life is his subject and the world his setting. Although known by many as a great travel writer, he himself rejected that label. In order to prove his point, he wrote the highly acclaimed novel *On The Black Hill*, the story of twin brothers who were born, lived and died in a small village on the English-Welsh border. It is a brilliant character study of the most sedentary kind.

It is not travel that lies at the heart of Chatwin's writing talent but his passion to explore the notion of “life as a journey.” In an interview with Michael Ignatieff, he says “the metaphor of the voyage is at the heart of all story-telling.” And recounting an episode from his early



childhood, he writes, "One day, Aunt Ruth told me our surname had once been 'Chettewynde,' which meant 'the winding path' in Anglo-Saxon and the suggestion took root in my head that poetry, my own name and the road were all three, mysteriously connected." Furthermore, for Chatwin, a life that has become stagnant is one that lacks energy and breeds despair: "The act of journeying contributes towards a sense of physical and mental well-being, while the monotony of prolonged settlement or regular work weaves patterns in the brain that engender fatigue and a sense of personal inadequacy." I came across this statement at a time when I was caught in the rut of routine and my spirits were flagging. It rang bells throughout my being.

Chatwin's preoccupation with the human propensity to be forever on the move consumed him more than anything else. It became his life quest and, ironically, contributed to his premature death in 1989 at the age of forty-nine, when he picked up a rare fungal disease of the bone marrow while travelling in China.

My fascination with Chatwin has grown with every book of his I've read. I have asked myself, "What is it about this man that affects me so deeply?" Is it his peripatetic life-style, his sense of balance between the urbane and the mundane, his multicultural perspective, his refusal to be type-cast?

In my search for an answer, I've come to see Chatwin as a mentor, hero or even archetype for me at this point in my life. There is the quality of "that-which-I-would-be" about the man that draws me to him. He exudes that infectious quality which Joseph Campbell refers to as "the rapture of being alive."

As I've come to know Chatwin through his writings, I've been intrigued to note those persons who exerted a par-

ticularly strong influence over his life. They include such notables as Sir Noel Coward, whom he revered as "the master," Robert Byron, author of *The Road to Oxiana*, and André Malraux, that intrepid Frenchman who defies all classification. T.E. Lawrence of *Lawrence of*

boundaries—historical, political and cultural—where others drew the line. They possessed a sense of destiny and lived their lives accordingly. And they maintained that delicate balance between aestheticism and pragmatism.

Their claim on Chatwin is unmistakable. He drank of the lives of these men to quench his thirst on his never-ending journey. But, to some extent, this is what he did with almost every other person he encountered. His graphic portrayals of people he met along the way bear witness to this capacity. The porcelain collector in *Utz* is a wonderful example.

But of all Chatwin's characters, vivid and alive as they are, one stands out beyond the rest. It is the one you meet through all the others, the one who accompanies you along the way and is there at the end. He remains an utter mystery, beckoning you on to live your own life with passion and courage.

It is none other than Chatwin himself. In describing Malraux, Chatwin uses many fine phrases but the one that says it all is "His life is the masterpiece." As I read that line, I couldn't help but think he was talking about himself. Indeed, the life and work of Bruce Chatwin is a masterpiece. It has all the qualities of a rare piece of art, precious beyond any price. The man and the metaphor are one.

The mystery that is Bruce Chatwin—poet, traveller and guide along the way—is a legacy we are privileged to share. ♦

John Burbidge is Technical Writer and Publications Coordinator with ICA West in Seattle. Australian born, he has lived and worked in

Belgium, Canada, India, Malaysia and the United States. John is the editor of *Approaches That Work* in Rural Development and also of *Initiatives*, an ICA newsletter.



## In the Beginning

[The punctuation used below is as in the text.]

...In the bottom of their hollows...the Ancients shifted one leg, then another leg. They shook their shoulders and flexed their arms. They heaved their bodies upward through the mud. Their eyelids cracked open. They saw their children at play in the sunshine.

The mud fell from their thighs, like placenta from a baby. Then, like the baby's first cry, each Ancestor opened his mouth and called out, 'I AM!' I am—Snake . . . Cockatoo . . . Honeyant . . . Honeysuckle . . . And this first 'I am!', this primordial act of naming, was held, then and forever after, as the most secret and sacred couplet of the Ancestor's song.

Each of the Ancients (now basking in the sunlight) put his left foot forward and called out a second name. He put his right foot forward and called out a third name. He named the waterhole, the reedbeds, the gum trees—calling to right and left, calling all things into being and weaving their names into verses.

The Ancients sang their way all over the world. They sang the rivers and ranges, salt-pans and sand dunes. They hunted, ate, made love, danced, killed: wherever their tracks led they left a trail of music.

They wrapped the whole world in a web of song; and at last, when the Earth was sung, they felt tired. Again in their limbs they felt the frozen immobility of Ages. Some sank into the ground where they stood. Some crawled into caves, some crept away to their 'Eternal Homes,' to the ancestral waterholes that bore them.

All of them went 'back in'.

Bruce Chatwin, *The Songlines*, Viking Press, 1987, p. 73.

*Arabia* fame, also deserves a mention.

To seek common threads in the lives of these men would be a task of gargantuan proportions. But even a superficial survey reveals a few points of convergence. All were notorious for crossing





# Community Mosaic

HELEN A. HAUG

During the celebration of the American Bicentennial in the 1970s, hundreds of ICA volunteers renewed a 200-year-old tradition by orchestrating Town Meetings in every county of the United States and Canada. As one of those volunteers I witnessed symbols being elicited from the depth experience of ordinary folk in town after town—wonderful images drawn with magic markers on butcher paper. I couldn't help thinking that they deserved better. Those images deserved materials fit for cathedrals and palaces. I could picture them done in stained glass and tapestry, marble and enamel. And I wondered if local artists would ever create something magnificent with those pictures of the community soul. Thus was born a fascination with community art and a burning desire to make it. Almost 15 years later, I am an enamelist creating a mosaic mural celebrating community.

Why choose enamel for community art? Traditionally, coloured glass fused to metal was precious. Those wonderful little plaques that told of gods and saints, heroes and kings, were jewels; and the stories they illustrated deserved the finest crafting with the most precious materials. Enamelling, emancipated by the Industrial era, now graces such familiar objects as bathtubs and coffee mugs; and coloured glass is no longer considered intrinsically valuable. But artists who work in enamel still dream of creating jewels, and I look for the stories, precious in themselves, that are worthy of representation in this ancient art.

Why mosaic? Originally mosaic, for my purpose, was a constraint dictated by the small size of the glass-firing kiln. A stained-glass style design was a way of covering a large area with the relatively small pieces of metal. Then mosaic itself became a metaphor of community: there is a hunger in the soul to perceive individual pieces that maintain their own integrities while forming a larger, coherent whole with its own integrity. At a level below the surface of language a mosaic image can speak to that hunger and hold the tension between the smaller and the larger identities that we are—just as

small enamels remain jewels when orchestrated into an over-all story.

Why celebrate community? Because community is the edge revealed in the most heroic stories. *The Cooperating Fishes* mural presents an allegory of cooperation and vision that is the mythology of many local groups holding their neighbourhoods together. The story, inspired by a classic children's book called *Swimmy* by Leo Lionni, portrays little fishes who fend off predators by organizing themselves into a school shaped like

*Mosaic itself became a  
metaphor of community,  
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and the larger identities  
that we are.*

a large fish. My mural elaborates the story by forming the fishes in a different order: instead of a generic fish form, or a shark, they choose a dolphin. Instead of just surviving, they direct their destiny. That's heroic.

Community is also an open field for demonstrating multiple intents and layers of meaning. On one level I am creating a mosaic mural-sculpture which will travel around the neighbourhood of Loisaída, New York City's Lower East Side. It will be hosted by organizations whose self-story is that their effectiveness results from cooperation. It is my hope and the hope of local supporters that it may become a kind of "America's Cup" that gets won for a period of time and then passes on to the next deserving entity. So, on a deeper level, I'm out to create an honour.

And because community is such a frontier for Post-Modern art, my audi-

ence goes far beyond the little neighbourhood of Loisaída. My intent is a twofold demonstration. First, to show communities that art can be mortar, not just icing and not a luxury that can be afforded only when all other work is finished, but part of the means to get the job done. Second, to remind artists that intentional use of art can be as creative and impacting as the production of the art itself. That's what Judy Chicago did with *The Dinner Party* and *The Birth Project*, and I consider her one of the great pioneers in community art. I want to raise the challenge of the artful use of art. I've had the grand opportunity of creating site-specific and context-specific art for ICA over the years. After seeing people empowered by images to work together in all sorts of contexts and conditions, I find it hard to have patience with mere protest art or with decor that merely matches the drapes. For me the artful use of art means that the artist is an active participant in building community, giving form to the communal vision.

The financing of such a project is a creative piece of work itself. Many would-be makers of community art encounter a Catch-22: you can't afford to make a large piece, and you can't get a large piece funded until you have already made a large piece. I believe that creative community art is still possible when nobody has much money. I have taken a cue from the mosaic nature of the mural itself by getting it funded piecemeal. I create enough pieces to show what the rest will look like, and make the rest as donations allow. The funding process itself can be a vehicle to tell the greater story.

The stories I'm seeking and the images I'm making seem to arrive a little faster than I can create them. A design from a Navajo rug-weaving, with a flock of birds sitting on a corn plant, seems to echo the current interest in the convergence of earth energy with the energies from the heavens. I've found that the birds-in-a-tree motif is common to many cultures and ages. I would be interested to know if the sense of harmony that the image suggests to me is also what is sug-





## Have you heard?

*Have you heard?*—"Every sickness is a musical problem. The healing therefore is a musical resolution. The shorter the resolution, the greater is the musical talent of the doctor!"

These words of the German poet Novalis may not be as esoteric as we once thought. Since the 1920s, music has been documented as having clear immediate effects on breathing, blood pressure, heart beat, muscle tension and skin temperature. Now we can also measure how music and sound influence brainwaves and memory.

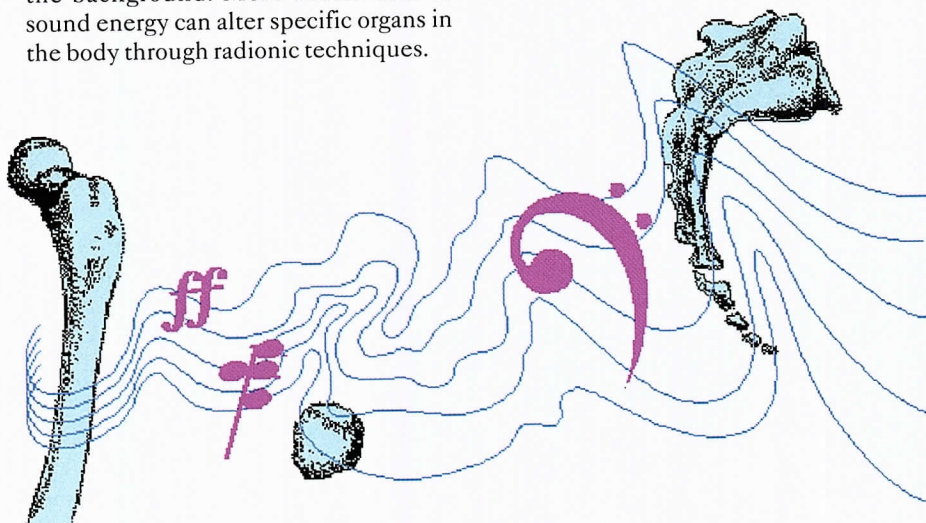
For the past 30 years, national associations have been formed to regulate and train music therapists. Highly trained musicians in over 40 accredited graduate and undergraduate schools have been educated to work with the mentally and physically disabled and the emotionally disturbed. Music in recreational therapy is becoming a primary activity in retirement homes and in Alzheimer programs.

One of the most innovative and exciting programs using music and medicine is in Louisville, Kentucky, at the University Medical School. Drs. Joel Elkes and Arthur Harvey have developed the Genesis Project for training doctors and nurses to use music for recovery.

The International Association for Music and Medicine, under the direc-

tion of Drs. Droh and Spintge, has its headquarters in Ludenscheid, West Germany. They have made remarkable progress with the use of music before surgery to reduce the amount of anaesthetic required. Music therapists, such as Deforia Lane in Cleveland, Ohio, have effectively used music as treatment with cancer and comatose patients.

The rhythm, the tempo and the power of the tones in music create an environment for strengthening, charging and invigorating the body. None of us would ever have been able to participate in an aerobics class without the music in the background. More subtle uses of sound energy can alter specific organs in the body through radionic techniques.



Music is no longer regarded merely as art and entertainment. It is a powerful force that every society has used through ritual to organize its politics, education and healing modes. We are just now beginning to regain insight on its transformational uses. ♦

*Music: Physician for Times to Come, edited by Don Campbell, is a new anthology of 25 articles, available through Quest books in Chicago. Call (708)665-0130. A do-it-at-home cassette, "Healing Yourself With Your Own Voice" is also available. Call 1-800-835-2246 ext. 275.*

—Don Campbell

gested in other cultural contexts.

An ancient image that also surfaces in many cultures is the fish that ate the fish that ate the fish. In our time it is usually depicted as a competitive chase scene that tells the truth about life as we have lived it in the social-Darwinian Industrial Age. But it is a deeper truth to use the Jonah-like swallowed fish to meditate on levels of consciousness. Like the fish, everything is within a larger context and also contains smaller contexts. Two variations on this design seemed suitable in silver and enamel on a jewellery scale.

Textile motifs are often readily transferable to mosaic form. A practice mosaic put together from enamel colour

samples I'd made and wood veneers is a study of the intricate chequer patterns in West African strip weaving. It reminds me both of Jesse Jackson's images of the Rainbow Coalition and the Patchwork Quilt society. What I strive for in all my work is that the art be not so much an end in itself but a sort of doorway to the depths. I want to make windows of consciousness.

Not all my work is enamel or mosaic, although most involves metal. One of my commissioned pieces celebrates the profession of midwifery. I like the way midwives talk about their work. Mothers do the birthing—midwives just catch the babies. They seem to want to put the sacrament back into giving birth, and

take out of it the concept of sickness. So I made a small plaque, about seven inches, and called it *New Life in Good Hands*. I learned repoussé metal-working by hammering an infant figure out of copper, and woodcarving by making the hands that frame her.

So what's new about any of this? Very little. But is it creative, pure and post-modern? Absolutely. And it's the future. ♦

*Helen Haug is an artist and an ICA associate who lives in Loisaia, New York City.*

*The Institute of Cultural Affairs in New York has made Cooperating Fishes an ICA program and welcomes tax-deductible donations designated to the ICA Community Arts Program.*



## DEGREES OF REALITY

*continued from page 18*

more precise interests, heat up the debate by exposing and highlighting controversial aspects or events surrounding the issue. Such events in themselves are often trivial and statistically insignificant. When the time is ripe, usually after some triggering incident given prominence by TV or the press, another poll is taken and exposed. Very soon, a growing number of people feel that they have become authorities on issues about which no one had the faintest idea a month before and for which no new information has been made available or is forthcoming. But, in truth, many people decide on a hunch, not on facts. Many people, often those who constitute "the undecided," are deeply influenced by what other people, especially people in power or with influence, think and say. The undecided voters—usually between 15 and 20 per cent of the electorate—often make the difference, so that they are the prime targets of election campaigns.

To rope them in, the trick is to give the right weight at the right time and in the right media to the opinions of people of power and influence.

The last American elections introduced a new figure onto the media scene—that of the "spin doctor." The spin doctor is an opinion engineer whose job is "to put a spin" on the political views and declarations of leaders at press conferences and in other public venues. The job consists of selecting and highlighting the words, sound bytes and sentences that are most effective in generating the desired effect on public opinion. Quoting and repeating, with or even without an appropriate commentary, is like starting a snowball. The spin does the rest. Spin-doctoring, of course, would not work without electronic media. Electricity itself is a "spin." The reverberating or feedback effect from one medium to the next, from press to TV and back, creates an impression which quickly turns into an emotion and feeds an opinion. Another poll firms up the progress of the opinion, which in turn, generates more support for the opin-

ion. There is a general acceleration effect between the polling and the reporting, especially when the second or third polling comes around.

As McLuhan quipped, "When information moves at electric speed, the worlds of trends and rumours become the 'real' world." The point is that the new electronic elections are not truly the representations of collected and hierarchically distributed individual votes, but those of the electronic environment itself amplifying and making "real" local opinions fed by master spin doctors. This environment is instantly responsive to variations, following patterns of stimulations and reversals comparable to human emotions. It is the speed of reactions which turns the integrated electronic environment into a collective emotional system. Students of crowd psychology, media experts, advertising executives and polling engineers all agree that there is a considerable bandwagon effect which helps the undecided voter or buyer to go the way of the assumed majority, especially when the assumption is played out in the media. Politicians know perfectly well that undecided voters need to know about other voters' opinions before committing themselves to a vote.

### Out of Conscious Control

It is now possible to go quite beyond the conscious control of the consumer or voter. New interactive technologies are being developed all over the world which will consummate the marriage

between computers and TV and deliver the audience to the market for daily consumption. I have recently been wired up to a computer so as to analyze my reactions to a series of clips of violence, sex and tedium. My body reacted much faster than what we saw on the Moyers' excerpt. Indeed, I was asked to push or pull a joystick with my right hand to indicate whether I liked, approved of, or disliked, disapproved of, the scenes I was being shown. I was stunned to see that, even as I was still trying to make up my mind, my body, wired to a computer, had already told the story. It was simply hopeless to get my mind to compete for speed and accuracy with my body. Such a technology is bound to find a place in the formidable bionic-collective, self-organizing system which society as a whole is becoming.

With technologies like this one and other interactive expert systems grafted onto our bodies and our psyches for instant reporting, monitoring and channelling of what we are and what we want, we can expect a radical change of status for reality; either it really won't be necessary any more, or it will be restated as "today's state of mind of the body collective as estimated by the body electric." It will appear on specialized screens which will report subtle, or not so subtle, variations of collective mood and trouble spots, just as the weather today appears on your TV set. And we already know that the weather is often responsible for changing our reality. ♦

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## Art Therapy

The key to transformation is within the child. Through drawing, the therapist helps the child find this key and begin the healing process.

John Caulder is a therapist at The Humanitas Centre in Aurora, Ontario, with special interest in working with children. "The symptom from which the child is suffering will show itself in his drawing, and it is the symptom which in fact will transform him." Art therapy, as part of play therapy, has been successful in helping many young children cope with their problems.

"Art therapy is an expressionist type of therapy," says Caulder. Children first act out how an event actually happened, then slowly move towards how they would like it to have been done. Caulder noticed the ritualized, repetitive quality of the behaviour and could predict that the child would ask to do the same thing on his next visit. Children tend to have some difficulty in verbalizing for any length of time, but they can play or draw, either by themselves, or interactively, and will choose the art materials and subject matter for themselves.

"If the child chooses to draw, I automatically presume that the drawing will display the symptom."

Caulder's technique is to focus on the symptom, as it manifests in the child's drawing, to bring out more and more playfulness or under-

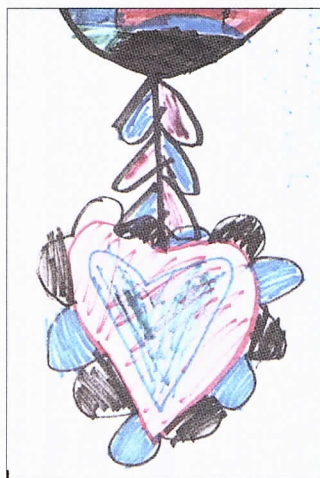
standing about the symbols the child uses.

"It's surprising how many children will still want me to direct what's going on," notes Caulder. "Their ability to choose to be playful is missing, and it sometimes takes a while to free them up enough so they feel that they can choose what to do in the room. If the child is quiet and just sits there, it's not that it's wrong, but it doesn't lead to very much creativity; it stifles the transformative quality of the child."

Rather than attempt to interpret the drawings, the therapist asks the child to tell him about the most important aspect of the drawing. The child will usually say it's himself, or he might say mommy or daddy. By asking the child to draw mommy or daddy again, separately, new information will begin to emerge.

Sometimes the child and therapist alternate doing a drawing. Caulder emphasizes that therapy must be done in a relationship; transformation does not occur in a vacuum. The child, while he is exploring by art, must feel that he is safe. Then interest and energy come, enabling a different awareness to arise. The child learns to differentiate his feelings and his drawings begin to change. He will relate to the therapist through drawing, or other play, and free himself of his particular difficulties. The family's interest and support are also keys to sustaining the transformation.

When using art as a transformative tool, the child will



*"The world of his love is somewhere off the picture, but he definitely has love."*

initially use some very common metaphors for himself and his life—houses, animals, family scenes—which offer a snapshot of the child's life. This snapshot needs to be expanded, which is where the therapist comes in, by being somewhat directive in working with the art, and by being actively curious about what things are.

"If there is a doorway, I would ask him to draw a bigger picture of the doorway. I'll begin to question what goes in and out of this doorway. If the child shows interest in the particular area, it can become a central symbol. Then the child begins to explore the particular symbolism in the figure, and in so doing, will interact first with me, then with the parent or the social situation in which the child is having a problem. I try to make the drawing an active process. The non-judgemental quality

is extremely important."

The little boy who drew the heart (shown) was considered to be overly aggressive and not interested in making friends, but Caulder noticed that when he came into the room, he immediately started to play, throwing a ball, and drawing things.

"He wanted to sit close to me. The first thing he did was to draw me this heart with a tree on a cord that grows out of it and a cut-off great big circle at the top of it. I interpret this as meaning that he likes me and he feels good about being here at the Centre, and if I interpret it further, the world of his love is somewhere off the picture, but he definitely has love.

"All his teachers were very negative about him, but I look at this picture, which he did right at the start, and I'm very hopeful about him. So I see the work I'm going to be doing with him is very personal work, supporting him, letting him know that he is cared for, that what he does is okay.

A child's transformation comes through his freedom to explore the symptom, not through trying to change it, explains Caulder. The child produces the symptom as part of the solution, part of his attempt to take charge of his life in a context in which he is doing his best to heal himself.

Ultimately, Caulder believes, children reveal through their art that they have the healing power within themselves to achieve their own transformation.

—Catherine MacFabe



## The Soft Laser

The Fabulight soft-energy laser was the size of an intercom telephone. The laser light was rather like a microphone with a line connected to the set. The soft red light played over my hand, as Devor'ah Mandell, General Manager of International Medical Machines, told of the years of research the company had spent on the "soft laser" technology. As a result of this investigation, funded by the National Research Council, IMM had developed a thorough understanding of the interaction of laser phototherapy with the human body, and through clinical studies had clarified the precise dosimetry depending on skin pigmentation and the specific intent of the therapy. IMM has now introduced Fabulight™, a low-energy laser.

I was checking out the laser technology on my right hand on which I had spilled a pot of boiling water only that morning. "I have witnessed," con-

tinued Devor'ah, "the amazing results of open-wound healing right before my eyes. I have seen an elderly arthritic patient walk erect without pain and successfully lose weight." Half an hour later, I noticed that the pain in my right hand was completely gone. Three days later I saw that my hand had escaped serious blistering.

Low-energy laser therapy is basically light therapy. Low-energy lasers are convenient sources of light at wavelengths that stimulate skin cell proliferation and regeneration. The technology is designed for multiple purposes. The same light application can generate endorphin responses that mimic the pleasure obtained from smoking or eating. Thus, it is used extensively in smoking cessation and weight control treatments, and for wound-healing, stress management, alcohol and drug addiction, full facelifts and wrinkle reduction. Its uses continue to grow. Courses of treatment cost between \$150 and \$200.

The company is concerned about the lack of professional

standards in administering the machine. At present anyone can buy such a laser, put themselves in the classifieds and go out and start using it on people. IMM is in the process of setting up training courses in community colleges for the proper use of the technology by practitioners.

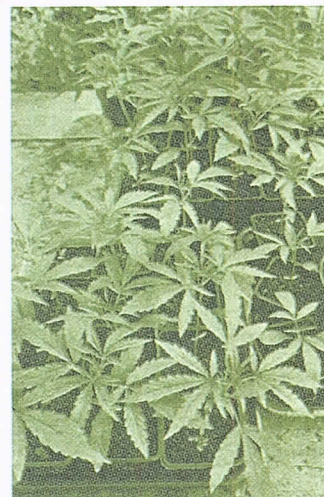
—Brian Stanfield

## Cannabis to the Rescue

Common teaching has it that the Egyptians produced the first crude writing material by pounding soaked papyrus reeds on flat rocks to make a coarse form of paper. In fact, for thousands of years before this, the Chinese had been creating a fine and durable paper with fibre pulp derived from the common hemp (marijuana) plant, of the family *Cannabanaceae*.

Now, visitors to Toulouse, France, are confronted by more than 8,000 hectares of lush marijuana plants waving gently in the breeze, while in the central USSR, over 40,000 hectares are under cultivation. And these government-backed plantations supply raw material for paper manufacture. In Australia, the Industries Assistance Commission is considering hemp farming as an alternative to wood-chipping old-growth forests.

Hemp has a lot going for it as an alternative to tree-cutting. A paper can be produced that satisfies all the requirements of the printing industry and, in fact, exceeds the



*Versatile cannabis, familiar to most as marijuana, has many practical uses.*

strength and folding endurance of paper produced from wood stock. And it is possible to produce as much paper from ten hectares of hemp as from 40 hectares of trees! In addition, two or three seasons of hemp cultivation will largely clear a field of weeds because of the dense shock of leaves produced, while the deep taproot system aerates and stabilizes the soil. Furthermore, the leaf, which has no place in the paper-making process, makes an excellent fodder used to fatten stock in Borneo and other Asian countries, and with excellent results.

And it must be added that, while the plant grown for fibre and the plant cultivated for smoking are the same species, the conditions under which fibre plants must be grown render them totally unsuitable for drug use.

*From Simply Living 4.3 (June 1990)*



*The soft laser: healing with light.*



## The SAVE Tour

On September 30, 1990, ten young people, widely representative of Canada's cultural diversity, set off on a seven-month "SAVE Tour" across Canada to educate and empower their peers to take environmental action. (SAVE stands for Student Action for a Viable Environment.) The young folk on the tour, aged between 17 and 20, will visit all ten provinces and the two territories. They will lead English

and French discussions in over 800 high schools to reach some 300,000 students.

The tour aims to encourage a better understanding of the ecological crisis and to reinforce a sense of responsibility and power among youth. The group will seek to inspire hope and optimism through information, organization and action. Part of their inspiration comes from a 1989 Southam News study which found that pessimism runs deep among young Canadians: 75 per cent of them think the environment

will be worse off in ten years and 67 per cent say that it is unfair to expect them to clean up the mess. The SAVE Tour seeks to transform this concern and sense of helplessness into positive action and hope.

The ten students will visit six to ten schools daily and engage students in dynamic discussions of environmental problems and solutions at the local, national and international levels. They plan to meet with local media, politicians and other community members to share the fears, hopes

and achievements of the youth environmental movement.

A similar tour is underway in the United States where six members of YES (Youth for Environmental Sanity) will tour every state to do a similar job. The SAVE and YES groups will meet in Vancouver in May 1991 at an environmental conference organized by the Environmental Youth Alliance which, together with the United Nations Association in Canada, supports the SAVE Tour. ♦

*From SAVE Tour press release*

*To interested ICA colleagues:*

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Harmony, learning to live as if nature matters — newsletter of current environment topics. \$20 for 4 issues.

### Public Education...

The Home & Family Guide: Practical Action for the Environment (Dec. 89) — this 80 page book translates concern into action. \$7.50. Also available in French.

### Workplace Education...

Environment is Everybody's Business: Practical Action for the Workplace (book release: early 1991).

The Environmental Excellence Program — on-site education to improve environmental practices.

### Environmental Leadership...

The Environmental Leadership Program — cooperative programs for sustainable development. Our Common Future: A Canadian response to the challenge of sustainable development (Aug. 88) — proceedings \$15.

### Education for Educators...

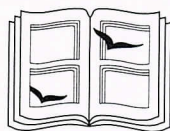
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To learn more about the Harmony Foundation of Canada's programs, or to order publications (postage & handling included), please write: *The Harmony Foundation*, P.O. Box 4016, Station C, Ottawa, Ontario K1Y 4P2





## Good Reading

### **DHARMA GAIA** **A Harvest of Essays in Buddhism** **and Ecology**

**edited by Allan Hunter Badiner**

published by Parallax Press, Berkeley, California,  
1990. 288 pages. Paperback. US\$15.00.

In over 30 essays, poems, drawings, and photographs, *Dharma Gaia* attempts to show that Buddhist spirituality and thought is deeply ecological. Beginning with a foreword by the Dalai Lama, the theme of this anthology is that Buddhist philosophy and practices can help us to re-evaluate and to renew our present relationships with each other, the many life forms who share our planet, and with our damaged mother, Earth.

The bulk of the essays in this book are written by Western converts to Buddhism. The struggle within Buddhism between those adherents who practice renunciation of the world and those who advocate active participation in the world is not dealt with. It is the activist viewpoint which is offered and many of what we consider to be Western issues are presented as deeply entwined with Buddhist ethics and practices. The scope of the essays is wide. For example, the book introduces Buddhist ethics and the healing powers of Buddhist meditative practices, takes the reader on a personal journey through

a purification rite, shows the link between ecotheologian Thomas Berry and eco-Buddhism, tells of the buddhahood of the plants and trees.

The essayists are unanimous in describing the destructive polluting of Earth as primarily rooted in a spiritual crisis which is particularly evident in the developed world. It is the Cartesian split of matter and spirit which has created this crisis. Our concept of self as separate has led us into our present ecological and spiritual difficulties. Buddhism, as the essayists emphasize, views humanity as an integral part of nature such that, if nature is defiled, then people are ultimately defiled. The struggle is to overcome the concept of self as separate and understand how interconnected all life really is.

The danger one flirts with in an ecological work like *Dharma Gaia* is that nature becomes deified and its adherents fanatical in their quest to heal the obvious wounds of our planet. One gets a hint of this in John Seed's essay, "Wake the Dead!" in which certain human beings on a train platform in Poland are referred to as "lowlife trash." Such terminology goes against the flow of this book towards interconnectedness. Two of the essays in particular warn against this trend. Doug Codiga, in "Zen Practice and a Sense of Place," warns against the



deification of nature. Codiga explains that one's relationship with the local ecology is cultivated not from naive veneration or exaltation of nature, nor from a belief in psychic commonality, but because nature, for the Buddhist, inherently manifests the absolute truth. "Getting Out of Our Own Light" is a practical,

insightful commentary by Ken Jones on the Buddhist eco-stance as presented by such people as John Seed. Jones points out that many eco-Buddhists go no further than to deal with the ecological crisis at hand. The institutional problem which created the crisis in the first place is not considered. He gives as an example the burning of the Amazonian rainforest by homeless and landless poor people. The plight of the landless poor is not dealt with, only the burning forests.

*Dharma Gaia* serves a twofold purpose. For those in the West involved in the ecological movement, it provides an important introduction to another tradition's views of nature. And for those who thought Buddhism was a only a world-renouncing religion, *Dharma Gaia* provides ample fare from Buddhism's activist side. Buddhism's teachings concerning correct practice of respect and being at one with all life is given a much greater, and much needed, presentation to the West in this readable anthology.

—Phil Smith-Eivemark

### **REDEFINING WEALTH AND PROGRESS** **New Ways to Measure Economic, Social and Environmental Change—The Caracas Report on Alternative Development Indicators**

produced by TOES Books (The Other Economic Summit), published in North America by the Bootstrap Press, New York, in cooperation with Knowledge Systems, Inc., 7777 West Morris Street, Indianapolis, Indiana 46231 (tel. 317-241-0749). First published bilingually in Spanish and English by the Office of the South Commission, Caracas, Venezuela, 98 pages.

For once, a head of state has taken time to host an economic conference which was actually not about how to maximize conversion of all "resources" into cash.

The 17 participants at Venezuelan President Carlos Andres Perez's 1989 conference all take for granted the utter inadequacy of Gross Domestic Product and "economism" as our measures of value and worth. As UNDP representative, Louis Thais, puts part of the problem, "Since luxury goods and weapons

#### **Redefining Wealth and Progress**

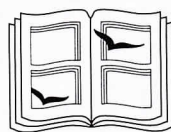
**New Ways to Measure Economic, Social and Environmental Change**

**The Caracas Report on Alternative Development Indicators**

affect the GDP in the same way as foodstuffs and housing do, and because the only thing that matters is for the GDP to grow, it makes no difference whether growth is achieved by producing weapons or foodstuffs; or whether the product is concentrated or evenly distributed. Two fundamental questions call for reflection. What are the reasons for the GDP predominating as a yardstick of development? And why have the other measures proposed failed?"

This book consists of 19 position pa-





## Good Reading

pers presented to the conference. The contributors come from 11 assorted rich, poor, or middle-class nations. Most papers are practical proposals for new ways to measure development. Several report on alternative systems now being tried. The book's appendix offers a more comprehensive screen of indicators which might make some monetarily poor societies rate higher than richer ones.

Sixto K. Roxas, President of the Foundation for Community Organization and Management Technology of the Philippines, looks at public accounting: "...Our foundation has proposed a shift in the fundamental accounting perspective. Instead of using the enterprise as the primary transactor... we advocate the use of community as the primary transactor and to measure transactions from its point of view.... This is analogous to Einstein's theory in which the relevance of a measurement is made relative to the position of the observer. GDP is mea-

sured from the point of view of the enterprise. We propose that the measurement be taken from the point of view of the community."

The most immediate challenge hanging over this conference was how to enable the upcoming United Nations 1990-91 global census. This concern pushed some discussion toward technical ways and means of measuring non-monetary values. The participants, especially those from small nations like Senegal or Honduras, were well aware how little good it does to propose any new census methods which cannot be done within the means of every nation.

Behind the practical debate over design and use of new yardsticks, most participants grappled with our basic assumptions on human progress. Manfred A. Max-Neef, Executive Director of the Centre for Development Alternatives in Chile, dissected the language of development, "Take the sen-

tence: 'Development will be achieved through an intensified industrial expansion.' Development, even as a word that remains undefined, acts as a justifier for the action proposed in the sentence. The justifier is not an object of discussion, while that which it justifies may be."

Hazel Henderson, an economic analyst from the USA, looks at the future of business planning, "There can be no neat algorithms of development that will fit every country, since this was the underlying error in trying to spread industrial conformity around the planet in the name of 'economic growth.' Instead, each country will need to delve into its own traditions and cultural heritage in order to 'de-code' its unique 'cultural DNA' so as to epitomize its own primary values and goals. Only then can a country decide for itself which of cultural, human and ecological riches can provide the basis for sound exports." ♦

—Brian Griffith and Ronnie Seagren

### ICA Network Book Notices

#### BETWEEN TWO WORLDS: The Human Side of Development by Donnamarie West

How could she leave a lovely home in a pretty suburb on the North Shore of Chicago to go live in a dirt-floored house in Central America? That was the question Donnamarie West was asked most often after leaving her job as a real-estate broker and volunteering with the Institute of Cultural Affairs. The decision was her first step on the road to Guatemala, and a whole new direction in life.

*Between Two Worlds* is a personal tale of the author's encounter with the human side of working on a project in the small town of Conacaste, Guatemala where ICA brought together multicultural teams to work together on social and economic development projects. *Between Two Worlds* provides penetrating insights into the development process and how effective it can be when the local community is called upon to take responsibility for its own destiny.

Often sunny, sometimes tragic, occasionally naive, and always exuberant, Ms. West not only gives us her inside view of development, she also evokes the charm and vitality of Guatemalan life and culture in rich descriptive passages.

*Between Two Worlds* can be purchased from Intercultural Press Inc., P.O. Box 700, Yarmouth, ME 04096, USA. Paperback price is USD15.95. Phone: (207) 846-5168. This book is in its second printing.

#### THE COMMUNITY OF EARTH Photo Book to Commemorate ICA's 20th Anniversary

Dramatic and memorable photographs taken in ICA human development projects over the years are the subject of *The Community of Earth*, a picture book to be published in celebration of ICA's anniversary in 1992.

Paying tribute to the peoples, communities and volunteers whose efforts have contributed to building new communities around the world, the book will be a 9 by 12-inch hardback keepsake volume. In addition to photographs, various song lyrics written by ICA groups will be interwoven with poems and quotes, making the book inspirational in both word and image.

While the book will have primary appeal to those familiar with ICA, it is also designed to interest a globally sensitive public audience.

*The Community of Earth* will be published by Harrow Books of Kansas City, which specializes in high-quality picture books. Donna Woodard Ziegenhorn, associated with ICA for more than 15 years, is managing editor for the project which was endorsed in concept by the US Board of Directors of ICA. Publication is scheduled for September, 1991, and a portion of book sales will benefit ICA.

For further information call toll-free: 1-800-875-7323, or write: Harrow Books, 8340 Mission Rd., #112, Shawnee Mission, KS 66206.



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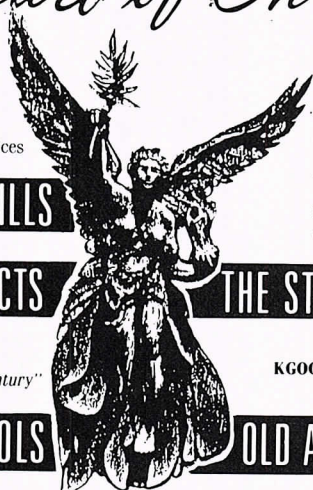
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## MAKER OF HEAVEN AND EARTH

*continued from page 6*

comes is "God." So naming the controlling factor in history is to declare significance to the course of events. Mythologically, one may say that God's creation is continuing, being constantly constituted out of mundane events in which we participate. One could also describe the phenomenon as guided by "laws," but this is to imply a degree of predictability that is absent and to omit the dimension of significance that is surely implied by our continuing to function in so unpredictable a world.

But in the phenomenological approach, there is also another dimension of life, the experience of awe, wonder, terror, fascination, dread, mystery. There is the consciousness of unlimited obligation and boundless guilt, of unlimited freedom and ultimate powerlessness, the sense of ultimate destiny and fulfillment, yet the dread of impending doom. These are experiences beyond ordinary emotions; they are the stuff of inspiration, of insight, of humour, of paradigm

shifts. Perhaps they can be explained by brain research as alpha or beta waves or right-brain activity, but they occur, and when they do, it is as if one were gripped from outside oneself. One does not manipulate oneself into a state of appreciation or

wonder; one "falls" into it as if into "another world." To declare "heaven" as made by God is to say this other dimension is significant. It is not mistaken to experience terror or mystery or obligation or wonder or awe. It is significant in an ultimate sense which is beyond our own capacity to generate. To attribute this "other world" to God is to declare its profound meaning beyond ourselves.

The human tendency is to opt for one or the other of the "worlds" as our home. Mystics choose the "other" and pragmatists fasten onto "this world." This practice distorts reality. In fact, the two "worlds" interpenetrate each other; one sometimes experiences profound awe while washing dishes, just as sometimes in the midst of an exhilarating concert when spirits are soaring, one has to go to the toilet. The constant shifting between "worlds" constitutes authentic life. H. Richard Niebuhr has described how one's participation in "the other world" provides perspective that enhances participation in "this world" in *Towards a New Otherworldliness* (1944). To practise a one-sided focus is tantamount to denying God's creation of both worlds.

The genius of the doctrine of creation is its declaration of the universality of profound significance. To declare God as creator of heaven and earth is to affirm the profound significance of every dimension of life. There's nowhere to go to get away from it. One has little control over either the particularity of ordinary experiences or the moments of profound awe. "They're made by God."

Now this line of thinking seems to make "God" refer to the boundary of human control, that over which we have no power. Formally, that may be proper, but it lacks material definition. For to regard God as merely the boundary of experience is no better than to regard God as the boundary of science. It will lead to the

same absurdities as Hawking described, when psychology or medicine reach the theoretical

level of physics: these realms of science will continue to push back the frontiers of understanding so that one day we *may* be able to virtually control our experiences. Yogis have demonstrated incredible capacities for mental and physical control, and surely some day science will get to the bottom of it. Whatever we mean by our belief in God as creator, it is not something that can be disproved or set aside by scientific discoveries about life. The meaning of the doctrine lies in a realm different from the physical.

That realm is the arena of significance, the realm of the why, the dimension of consciousness that deals with value. It is a "realm" because experiences of value and significance are not purely subjective, culturally conditioned or emotional. They correspond to aspects of reality; they are experienced because they are there to be experienced. (See Alan Bloom's *The Closing of the American Mind*, 1988, for a passionate and articulate criticism of indiscriminate relativism within American education.) That which gives this dimension its being is God.

God is materially defined as Being Itself, the Ground of Being (Paul Tillich, *The Courage to Be*, 1952). We literally participate in being, i.e., the life of God, much as cells participate in our own body, indeed, constitute it. Ride this image far enough and you come up with something like this:

We experience ourselves participating in a cosmic drama, the scope of which goes beyond our capacity to fathom. Our mundane activities and our experiences of depth both afford occasional glimpses of profound value. We neither originate nor can we control the complex wholeness of the drama, but we are given the opportunity to play significant roles in it, roles that affect its outcome.

Or, to put it more traditionally, "I believe in God...maker of heaven and earth." And whether that creation occurred in a big bang or is finite and boundless counts neither for nor against that belief.

So, Dr. Hawking, your readers are grateful for your brilliant capacity to bring highly technical insights to us. No doubt they are re-shaping our basic understanding of reality and assisting us to participate more adequately in God's ongoing creation. ♦

—John Epps

Dr. Epps is a theologian and business consultant. He lives and works in Kuala Lumpur, Malaysia.





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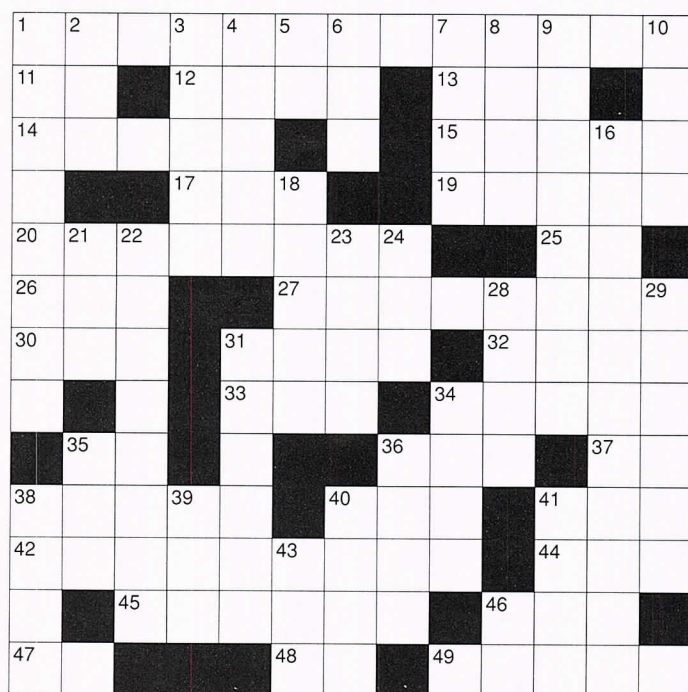
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"I operate in the gap between life and art."  
—Robert Rauschenberg

## Planetary Crossword

by Sheighlah Hickey



### ACROSS:

- for easier understanding
- the sun god (Egypt)
- poems written to be sung
- short for Ronald

### DOWN:

- a form of lyric poem
- an animal or object taken as symbol of a family or clan
- consume
- male name

- study of religious doctrines or matters of divinity
- second tone of diatonic scale
- alternate 8 in roman numeral
- a picture in water colour
- interjection alas (Irish / Scottish)
- manner
- petalled flower
- second largest country in North America
- by means of
- player in football
- dee River flowing through the Carolinas
- intermediate zone between do and re
- to direct the course or motion of
- Sault Ste. Marie canals
- fire (Fr.)
- the act of pushing or forcing (something) in or upon
- epistles (abbr.)
- sign by which one infers a thing
- an explosive
- 7th tone of musical scale
- half square of any size of type
- that which makes it possible to see
- fold of a garment
- to surround or round up
- existing as an archetype
- iron
- suffix
- the ---- : creative work generally or its principles
- brag
- the inner nature of a person or thing
- a word by which a thing is known
- poetic for evening
- a hat (Indian)
- jacet (an epitaph)
- holds forth, presents
- the earth personified as mother earth
- one (Scottish)
- a diagram of family descent
- guardian spirit of a person or institution
- place for the muses
- foot soldier
- playfulness
- combination of resources
- intensity of colours etc.
- natural ability or talent
- matter-of-fact expression
- hill where the palace of David is
- Shui, Chinese science of location
- between cardinal directions
- various related Asiatic and Polynesian trees

ANSWERS ACROSS: 1 clarification, 11 Ra, 12 odes, 13 Rom, 14 epode, 15 totem, 17 eat, 19 Steve, 20 theology, 25 re, 26 IIX, 27 painting, 30 och, 31 mien, 32 rose, 33 USA, 34 per, 35 FB, 36 Pee, 37 di, 38 guide, 40 Soo, 41 feu, 42 intrusion, 44 Eps, 45 symbo, 46 TNT, 47 ti, 48 en, 49 light ANSWERS DOWN: 1 creation, 2 lap, 3 rodeo, 4 ideal, 5 fe, 6 ist, 7 arts, 8 foot, 9 interior, 10 name, 16 evens, 18 topics, 21 hic, 22 exhibits, 23 Gaea, 24 yin, 28 tree, 29 genius, 31 museum, 34 peon, 35 fun, 36 pool, 37 depth, 38 gift, 39 dry, 40 Sion, 41 Feng, 43 SBE 46 ti.



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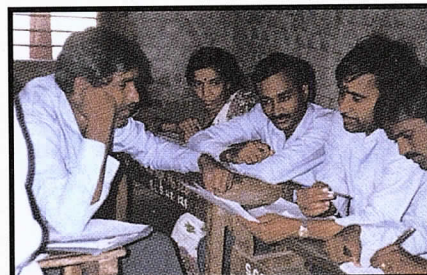
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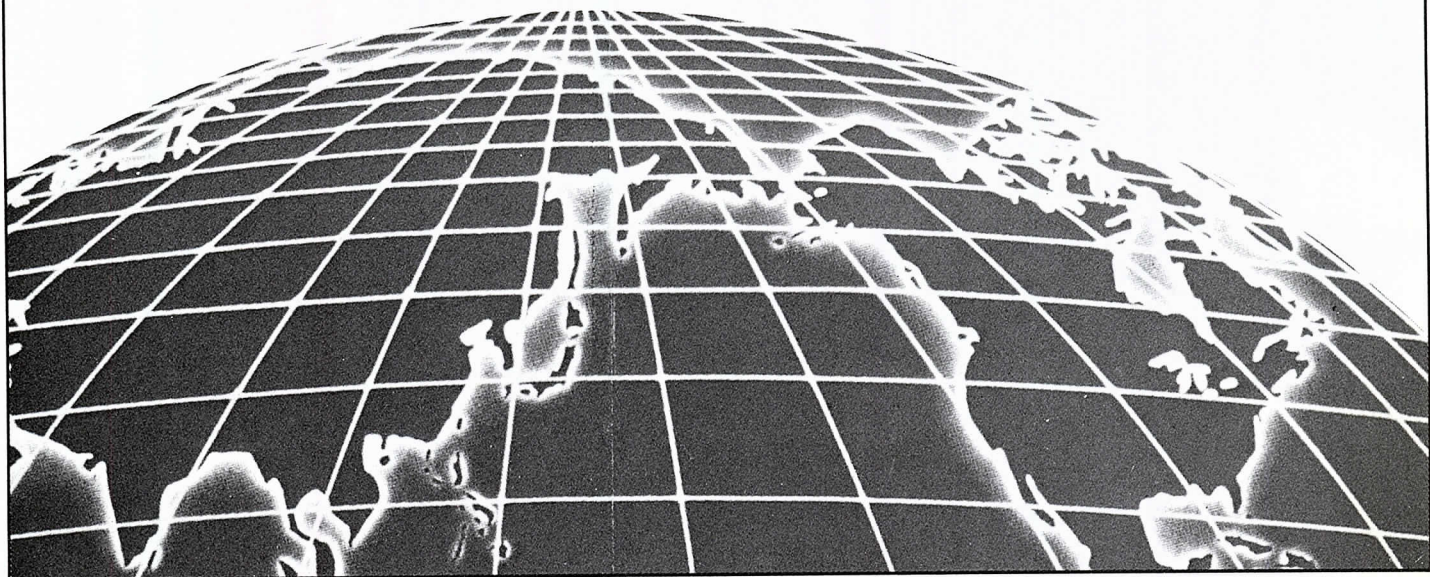
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