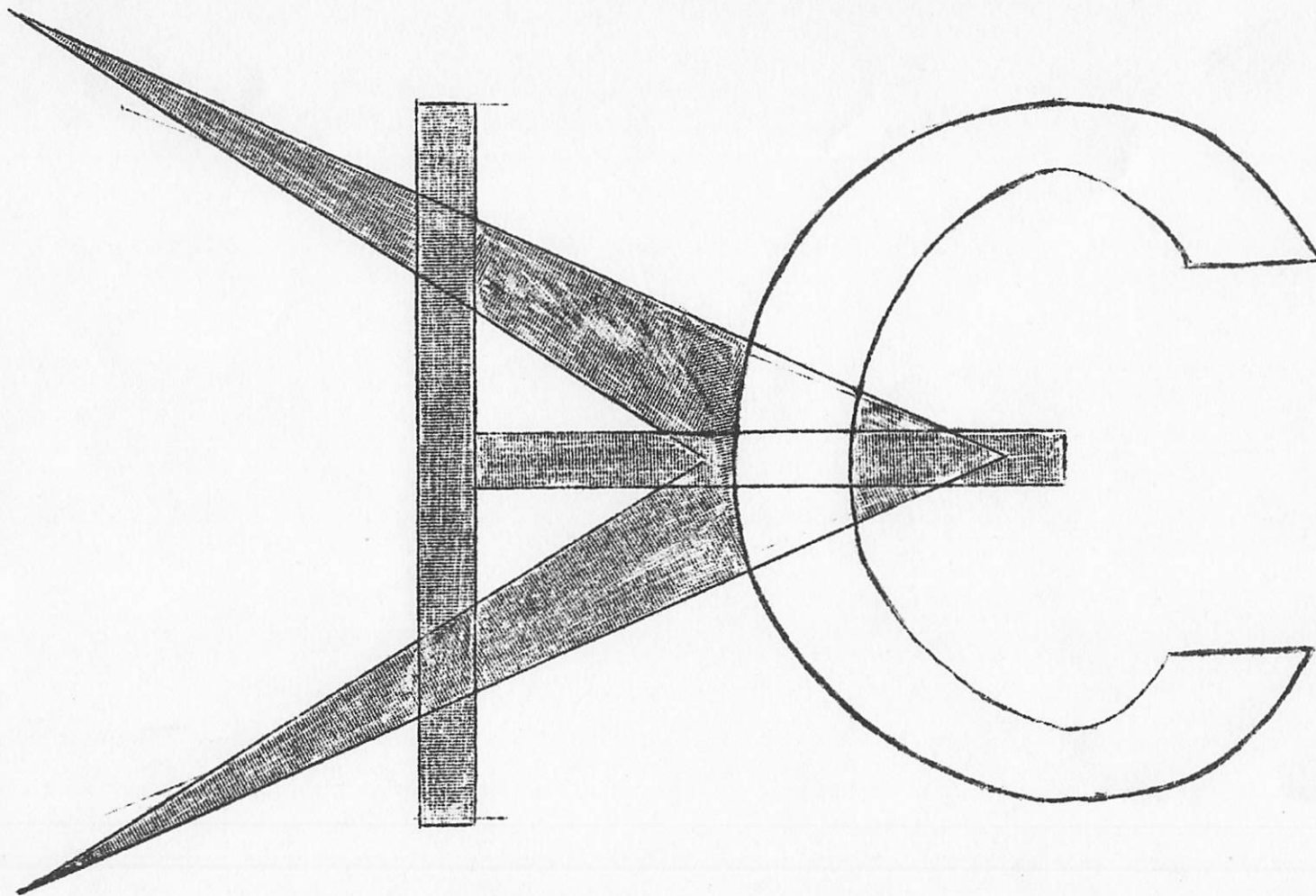


THE ECUMENICAL INSTITUTE  
CHICAGO

A.T.C.  
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ARTISTS TRAINING CADRE

Present

# THE CULTURAL REVOLUTION: A MANIFESTO FOR SYMBOL

## I. Present Situation and Historic Perspective

The man of the 20th century lives in a radical transition between ages -- in a world of revolution. He lives in the tension between the extreme affluence of suburban America and the deprivation of rural India, between the earsplitting explosion of a sonic boom and the throb of African drums, between the obliterating power of the H-bomb and the seething frustration of the ghetto. Science dominates his future, a future with the possibilities of total annihilation or unlimited creativity. His workshop is the mushrooming megalopolis in which his every sense is bombarded by media over which he has little or no control. His world is a chaos of ever increasing possibilities pressing in upon old traditions and modes.

## II. Ingredient Forces

Many forces have shaped this world. For example, the Industrial Revolution hurled some nations into accelerated economic growth but left others stagnating at subsistence level. The holocaust of two world wars up-ended the power balance of nations. Einstein shifted the dynamics of the universe, creating a new common sense; and the spread of electronic technology, like a great nervous system, has bound the globe into one community, a community of cities in a new urban style. Finally, Nietzsche started the avalanche that claimed to have killed God, but actually awakened the world to a new understanding of symbols.

As a result, humanity is now embroiled in a cultural revolution as real and far-reaching as the economic and political revolutions of the past centuries. The 18th century exploded with the revolutions that liberated France and America, the repercussions of which are still being felt around the globe. Hegel, Marx, Engels, and Adam Smith sparked the fire of economic revolution that led the 19th century into capitalism and communism. Today, the struggles of nations center not around economic upheaval nor the rise of new political ideologies, but around the radical changes in the way man images himself. The cries of emerging nations rise from a deep consciousness of each race's significance as a unique and gifted people, capable of directing its own future. The South American shouts, "My destiny is in my hands!" The African proclaims, "I can shape history!" And Mao Tze Tung states that the youth of China hold the future of the world. These self-images of decisional power are the driving forces behind these struggles.

Symbol is the keystone to the cultural revolution. Man has always relied on symbols to wrestle with the deeps of his humanness, and in this respect, the symbol is power. Hitler, Ghandi, Mao Tze Tung, and Martin Luther King all knew this and used symbol power with overwhelming results. They created or embodied images that aroused the very depth of man's spirit, changing the course of history. Thus the direction of the cultural revolution and the shaping of the new humanness is in the hands of the symbol-makers.

### III. Necessary Stance

In this situation, the Revolutionary Artist must affirm the present cultural revolution and recognize both his particular appearance in history and the significance of each Ur Image. He must create the symbols which call men into self-consciousness as world citizens and as members of corporate groups. He must assume responsibility in freedom and discipline for the construction of models to forge the futuristic symbols of the world.

### IV. Specific Aims

The revolutionary Artist will create intentional art which demands the participation, decisional commitment, and action of every human being. He will demand a new critical methodology which will combat both the irresponsible individualist and the suppressive collectivist. He will reflect and project the humanness of the future, expressing the possibilities within the limits of human existence. And he will decorate the entire global city as a fit habitat for mankind.

### V. Goals

The overriding aim for the Spirit Movement in the symbolic dimension is the bringing to life of a futuristic, dynamic World Ur Image which continually affirms yet continually transcends the Ur Images of each particular culture.

The five goals which will accomplish this aim are:

1. A new philosophy which sees symbols as intentional, comprehensive, and dynamic, demanding a new critical methodology.
2. A new role for symbols which uses them to reflect and project humanness, as they express the possibilities within the limits of human existence.
3. New symbols themselves which will birth the universal Ur Image.
4. New imaginal education enabling every human being to participate in and to create the future symbols of humanity.
5. New symbol-makers who decide to die their deaths within the context of local congregation cadres.

## VI. Imperative

For those concerned with the present course of history and its possibilities of annihilation or unlimited creativity, the key to the future lies in the symbolic dimension. Man's only choice is to retreat and die or to create and live. The Revolutionary Artist must now intentionally create the symbols which will call men to realize their humanness, giving them eyes to see, ears to hear, and the opportunity to stand lucid before existence and to affirm that life is good as it is given. The demand is for total commitment, nothing less than death. We must use the power of symbols to break the illusions which bind mankind. We must decide whether or not to open the door to the future. The choice is ours. The power is ours. Abandon irresponsible individualism. Create dangerously. THE SECRET OF HISTORY IS IN OUR HANDS.

## VII. Strategies

The revolutionary symbol-maker, as he stands scanning the smouldering horizon of cultural upheaval, realizes that only the searing flame of the Spirit Movement burns a comprehensive, futuristic, and intentional path into the depth of global humanness. Lucid symbol-makers, therefore, choose to ally themselves with this force as a primary strategy for exploding and directing the Cultural Revolution for the sake of all men.

As an active member of the Spirit Movement, the revolutionary symbol-maker will fully participate in and take responsibility for the already existing models, using the strategies of the movement in the symbolic dimension as follows:

1. Work within Local Congregation Cadres by
  - A. Creating and producing intentional art which holds people self-consciously before their humanness.
  - B. Creating and producing symbols to enable the Spirit Movement.
  - C. Creating models for the symbolic life of their community and the world.
  - D. Researching arts and symbols to delineate the symbolic nature of existence.
2. Infiltrate the Local Congregation through
  - A. The worship commission.
  - B. Building a model for architecture and decor.
  - C. Existing symbol structures.
  - D. Training people in the symbols of the Cultural Revolution.
3. Develop the symbolic dimension of the Ecumenical Parish through
  - A. Re-entry artist cadres.
  - B. Community symbol guilds.
  - C. Patron's auxiliaries.
  - D. Summer experimental projects.
4. Establish symbol divisions within Regional Centers for
  - A. Training revolutionary artists.
  - B. Research on the cutting edge of the arts.
  - C. Experimentations with new forms of intentional art.
  - D. Co-ordination of symbol activity within the region.
5. Organize the symbol division of a National and International Network of cadres to
  - A. Co-ordinate national and international research.
  - B. Facilitate use of national and international art groups.
  - C. Enable ensembles to travel nationally and internationally.
  - D. Present to corporations, foundations, and the governments comprehensive models that are the key to the symbolic dimension of the Cultural Revolution.

VIII. Tactics

CADRE

1. Symbols. a) songs from RS-1 papers  
b) art forms from Ur Images  
c) symbols from adv. culture curriculum.  
d) re-work current songs, other art forms
2. Intentional art  
a) members through Psych/Art course  
b) arrange cultural events for cadre  
c) group train and experiment in intentional art  
d) utilize art form methodology for all art forms
3. Models a) stay on edge of world events, forces, movements  
b) structures for capturing erupting cadre symbols  
c) continual experimentation with corporat celebrations  
d) historical grounding in traditional cadre symbols
4. Research a) communication with other existing cadres in movement  
b) individual reading on edge of arts  
c) continual exposure to edge art  
d) depth discussion and corporate study.

LOCAL CONGREGATION

1. Worship commission  
a) model for imaginal worship  
b) intentional use of music  
c) intentional use of dance  
d) appropriation of Ur Images in worship
2. Build model for architecture and decor  
a) application of theological insights to structure  
b) application of theological insights to interior  
c) intentional use of symbols in decor, outside  
d) intentional use of symbols in decor, inside
3. Existing Symbol Structures  
a) Church Building  
b) Worship  
c) Congregation  
d) Community
4. Training in Symbols of Cultural Revolution  
a) CS-1  
b) World Religions  
c) Psych/Art  
d) Ind/Family

## ECUMENICAL PARISH

1. Organize re-entry artists cadre
  - a) experiment and research in intentional art
  - b) organize patrons auxiliary
  - c) organize community action guild
  - d) plan summer experimental project -- teach teachers in arts
2. Community Action Guild
  - a) plan festivals: feast, program, dance
  - b) plan community explosions for summer participants
  - c) decor or programs for community Node
  - d) structure intentionality into community projects (playgrounds, parks, patios, etc.)
4. Patrons Auxiliary
  - a) raise funds for community cultural establishments
  - b) arrange tours for community ensembles
  - c) arrange cultural trips for action guild and summer projects
  - d) plan feast decor
4. Summer Experimental Project
  - a) train community residents in revolutionary art
  - b) plan and participate in festival programs and decor with residents
  - c) plan and carry out community explosions in the arts with residents
  - c) experiment in intentional art and symbols

## REGIONAL CENTERS

1. Training Revolutionary Artists
  - a) imaginal education at all levels
  - b) teaching art in high schools
  - c) summer ATC/NYC program
  - d) Orientation of professional artists in intentional art.
2. Research in Cutting Edge
  - a) new methods of teaching intentional art
  - b) new methods of training revolutionary artists
  - c) edge in latent church
  - d) worthwhile contacts
3. Experimentation by ATC in new forms of art
  - a) Dance
  - b) Drama
  - c) Music
  - d) Plastics
4. Co-ordination of Symbolic Activity with Region
  - a) recruitment of cadre talent
  - b) organization of summer arts projects
  - c) planning of regional festivals
  - d) exchange of artists cadres' resources

**NATIONAL NETWORK**

1. Ensemble
  - a) national/international tours
  - b) use of mass communications media
  - c) embody and display new religious mode
  - d) experimentation and training on cutting edge of intentional art
  
2. National Research Co-ordination
  - a) national intentional art publication
  - b) comprehensive reading lists
  - c) recommendations on current intentional art around nation
  - d) co-ordinate local and regional research in symbol dimension
  
3. National Arts Groups
  - a) national art fairs and exhibitions
  - b) cooperation in use of mass communications media
  - c) brainwash society in intentional art through existing professional structures
  - d) national collaques on the edge of art
  
4. Government, Corporation, Foundation grants
  - a) have spirit movement artists working on planning boards of gov., corps., found's.
  - b) get financial backing for national art groups and ensembles
  - c) get advertising backing for national art groups and ensembles
  - d) get educational scholarships and national training programs support

Discipline

We are the madmen of the Twentieth Century, daring to face the tension between the limits and unbounding possibility of intentional art. We are creating the revolutionary structures which demand mankind to come to terms with himself and realize his full humanness. We shall create history, wedging toward the symbolic dimension of the arts with a mad passion for the unknown, the untried, the unexplored.

In order to remind ourselves of our commitment

1. We will worship every morning with the International Seminar Workshop.
2. We will worship corporately and/or individually each evening.
3. We will eat breakfast and lunch with the International Seminar Workshop.
4. We will eat supper as the ATC:
  - a.) the meal and art form to be assigned to a different person each night
  - b.) evening reports given at supper as our daily accountability.

We will be symbolically held accountable to our covenant at the Wednesday house church of the International Seminar Workshop.

When a member of the ATC is late for the evening meal, or meeting, he must knock five times at the door, present himself, and be acknowledged by a bow of courtesy, to which he will respond with the same bow. The meeting will resume.

We will study individually for the first portion of the evening, gathering back to the common room for corporate study at 9:15 pm.

FOUR YEAR PLAN FOR COMMUNITY CELEBRATION OF ECUMENICAL PARRISH

First Year	Second Year	Third Year	Fourth Year
Basic CS - 1	World Religions	Adv. Cult. Curr.	5th City Model
Citizen of Cult.	Rev./ new rel. mode/	Universe	Cruciform act
1. Scientific	1. Brown	1. Ind/Family	1. Economic Guild
2. Urban	2. Yellow	2. Community	2. Symbol Guild
3. Secular	3. Red	3. Polis	3. Style Guild
4. Revolution	4. White	4. Nation	4. Educational Guild
	5. Black	5. World	5. Political Guild
	6. Tan	6. Universe	6. 5th City Model

In reformulating a community, creating an authentic sense of community celebration is a necessity in exploding the minds of the people to world consciousness and the new humanness. The festival is the symbol of this new awareness. The above chart is a comprehensive model co-ordinated with the four year plan of community reformulation, which will expose the community to its place in the 20th century and will demand it to come to terms with its identity and responsibility.

The festival theme should be used intentionally toward this end. In all aspects of the festival (feast, dance, decor, and program) symbols must be created which will demand the individual to come to terms with who he is. This is not to say that the festival does not go outside of the theme in its celebration. Celebrating local talent and approved entertainment are essential. Only by seeing the differences between the types of celebration can the community gain a sense of its own identity.

As a summer experimental project, the Artists Training Cadre has developed an extensive four week curriculum for training revolutionary artists. We have worked under the rationale of the second year in the four year plan. We are suggesting that the four week rationale be carried out each year and that four festivals take place during that time.

In years 2, 3, and 4 the first festival would be an initial explosion to begin the summer early in June; the four week training would take place in the month of July, and the last festival would be a finale in August.

## FESTIVAL DECOR

All decor is done to scale. Models must be made of the materials required, method for working, measurements, and drawings. The projects are begun during the week and are finished on Saturday.

WEEK I - YELLOW

1. Buddha backdrop
2. Huge Yin-Yang symbol
3. Small Yin-Yang symbols
4. A pagoda
5. Entrance--temple gates
6. Banners with Chinese letters
7. Many cut-outs of yellow men

WEEK II - RED

1. The sun
2. Calendar symbol
3. Headdresses
4. Entrance--street scene
5. A Mexican house
6. Aztec bird
7. Armor for play

WEEK III - WHITE

1. Entrance--IBM machine
2. Robot
3. Rocket
4.  $e=mc^2$  symbols
5. Op art backdrop
6. Squares, triangles, and circles
7. Robot costumes

WEEK IV - BLACK

1. Large mask
2. Smaller masks
3. Medium masks
4. Shield backdrop
5. Clasped hands symbols
6. African symbols
7. Black figures

Introduction to Basic Curriculum

After one month of experimentation with the second year model, we decided on the comprehensive, intentional rationale which should be used. Each week the basic curriculum will be based on the festival or the Ur Image for that week. Monday through Friday the rationale will be historical: Ancient, Medieval, Modern, and Post-Modern. The shaded section is the period of history emphasized during that week, because it is during this period that the great gift of each culture was shoved into history. The ATC used this particular emphasis section (for example, ancient in Yellow) for an entire week's curriculum, but found that his was not comprehensive enough.

	Mon.	Tues.	Wed.	Thurs.	Fri.
YELLOW	Gestalt Ancient Communal	Ancient 1. High Bronze Age 2. Clasic Age 3. Confucius 4. Buddha	Medieval	Modern,	Post-Modern Gestalt
RED	Gestalt Medieval Temporal	Ancient	Medieval 1. Mayans 2. Toltecs 3. Incas 4. Aztecs	Modern	Post-Modern Gestalt
WHITE	Gestalt Modern rational	Ancient	Medieval	Modern 1. Renaissance 2. Reformation 3. Enlightenment 4. 20th century	Post- Modern Gestalt
BLACK	Gestalt Post-Modern vitalism	Ancient	Medieval	Modern	Post-Modern 1. Past Prophets 2. Pioneers 3. Trends 4. Demands
			500 AD	1500 AD	1950 AD

	LECTURE	DANCE	DRAMA	MUSIC	PLASTICS
Yellow Week I ANCIENT	Role	Communal Activity	Communal Solidarity	Ceremonial	Design in Life
	Characteristics	Formalism	Formalism	Tonal System and Society	Formalization
	Method	Gesture and Pace	Masks and Costumes	Instruments and Orchestra	Brush Technique
	UR Image	Corporate Individual	Corporate Individual	Corporate Individual	Strong Weak
Red Week II MEDIEVAL	Role	Religious Ceremonial	Religious Reality	Celebration	Architecture Design
	Characteristics	Artistic Design	Design	Complex Rhythm	Intricate Design
	Method	Intricateness	Vertical Setting	Instruments and Voice	Relief Carving, Weaving
	UR Image	Chronos/Kairos	Chronos/Kairos	Chronos/Kairos and Pace	Time/Design
White Week III MODERN	Role	Social Entertainment	Secular Revolution	Elite	Decoration Church/Building
	Characteristics	Classical vs. Modern	Irrational	Specific Forms and Mood	Illusions/Depth
	Method	Experimentation	Realism	Orchestra	Scale Drawing
	UR Image	Rational vs. Irrational	Rational Plot Construct	Rational Notation	Rational/ Irrational
Black Week IV POST MODERN	Role	Cultural Revolution	Cultural Revolution	Environment	Mystery
	Characteristics	Dynamics Group vs. Individ.	Directness	Latin/Afro Rhythm	Fear
	Method	Poly-rhythms	Street Theater	Dynamics	Carving/Masks
	UR Image	Vitalism - Improvisation	Dynamic Vitality	Vitalism - Improvisation	Plastics/Dance

**Corporate Developmental**

		Monday	Tuesday	Wednesday	Thursday	Friday
<b>Y E L L O W</b>	<b>Communal</b>	<b>Consensus</b>	<b>Reverence and Tradition</b>	<b>Discipline</b>	<b>Corporate/ Individual</b>	<b>Corporate Action</b>
	<b>Temporal</b>	<b>Chronos</b>	<b>Order</b>	<b>Kairos</b>	<b>Expenditure</b>	<b>Solitude (death)</b>
	<b>Rational</b>	<b>Construct</b>	<b>Relations</b>	<b>Complement</b>	<b>Criticism</b>	<b>Irrational</b>
	<b>Vital</b>	<b>Rhythm</b>	<b>Sensitivity</b>	<b>Participation</b>	<b>Communion</b>	<b>Freedom</b>

PARTICULAR DEVELOPMENTAL - MUSIC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY FESTIVAL
Y E L L O W	Elements of music	Awareness of group	Reading dynamics	Group reading	Coordination	Zen poem reading
R E D	Listening	Notation	Reading	Harmony	Composition	Spanish Folk Song
W H I T E	Performance technique	Memorization	Precision	Criticism	Practice	Contemporary Folk Song (style)
B L A C K	Creation	"Soul"	Vocal technique	Instrumental technique	Improvisation	Group creation of song (style)

PARTICULAR DEVELOPMENTAL - DANCE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY FESTIVAL
Y E L L O W	Elements of dance	Form	Precision	Dynamics	Coordination	Field-workers dance
R E D	Sequence	Transition	Focus, climax	Speeds	Contrasts, tensions	Latin dance
W H I T E	Discipline	Balance	Harmony	Analysis	Spontaneity	Can-Can
B L A C K	Poly-rhythms	Stimulus/response	Mood	Coordination	Improvisation	Afro-Cuban dance & 5th City Step-- (popular dance)

Particular Developmental—DRAMA

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat. Festival
YELLOW	Consensus on Mime-dance	Stylized movement	Discipline of mind and body	Corp. game, each show others his own	Game of work together	Mime-Dance
	Games... On stage. Involvement with large objects	Being in space	Space substance	Where game	Search for objects	
RED	Pace	Order of Events	Climax	Explosions in play	Death	Royal Funt of the Sun
	Show time with body	Small group	Mirror game	Group on platform	Work game	
WHITE	Analysis of play	Character Analysis	Characters complement each other	Give lines in gibberish	spell out the intentions of the characters	He Who Says Yes/ He Who Says No
	Machine game	Talking subtext	Give 2 characters a situation	Characters as animals	Characters as animals	
BLACK	Rhythm of the play/ African Tribal Life	Sensitive to Emotions	Character ensemble	Empathize/ African Religion	The world is our stage	Day of Absence
	Move to music	With emotion draw a response	2 characters with diff. emotion to each other	Lines looking directly at each other	Speak the part in everyday language	

## RELATIONAL

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
POST-MODERN HUMANNESS	Birth/death <u>struggle</u> Mystery--what do I?	<u>Morality</u> Situation ethics	Vocation as <u>mission</u> vocation conversation	<u>New Family</u> Constast, rural mind set	World <u>consciousness</u> How are we related to world?
DEPRIVATION POTENTIALITY	<u>Courage</u> What is courage?	<u>Perserverence</u> Problems-- giving up	<u>Resourcefulness</u> Don't give in Give out Expedience	<u>Experience/wisdom</u> Why knowledge?	<u>Futurism</u> How is history changed?
URBANIZATION KEYSTONE	<u>Space</u> Environment Limits	<u>Relations</u> People you know--changing relations	<u>Roots</u> Family, school- groundings in history	<u>Time</u> Life time lines.	<u>Organizations</u> Freedom in obedience-- change and usage
REDEMPATORY SIGNIFICANCE	<u>Pioneer Image</u> What is a pioneer?	Sacrificial <u>activity</u> Give--don't mop your brow	<u>Decisiveness</u> Take a stand	<u>New Skills</u> Have? Need? Want? Blocks? How to get?	<u>New Structures</u> Changing history

Relate to art discipline or to Ur Image when possible. Always ground the discussion in the student's life by his time and place in history.

Particular developmental-Plastics

	Monday	Tuesday	Wednesday	Thursday	Friday	Festival Sat.
Y E L L O W	Construction of a dragon using fiber glass	Lettering for posters printed by silk screen process	Scale drawings for construction of temple gates and finish dragon	Mixing paint and care of brush for painting pagoda	Block lettering for Sat. expo. Large Yin Yang	5th city sign - Buddha drop. Complete others
R E D	Design posters cut and print	Scale drawing for the sun backdrop	Study design, line, form for calendar symbol	Construction of headress for the play	Painting of death masks	Latin-Afro <u>Mural</u> Entrance. Complete others
W H I T E	Construction of IBM machine and wood frame work. Print posters	Psychological effect of colors Design psychodellic mural	Complementary color and their reactions. Psychodellic mural	Analogical colors and their reactions Op art backdrop	Scale construction of robots and rocket.	Psychodellic <u>Mural</u> IBM Machine Complete others
B L A C K	Print posters figure drawing	Weld junk figure sculpture (explosion) design and paint masks	Sculpture design walking floats procession	Sculpture Painting Backdrop	Sculpture Paint and design Masks	Erect <u>Sculpture</u> Erect feast area sculpture complete others.

