

Title: A Work in Progress

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A Work in Progress: Reviewing Human Efforts to Master the Art of Being and Perfect the Form of Consciousness

One can explain the development of human culture in general only by understanding the process of creating a work of art.¹

Lewis Mumford

The study of the creative process is an extremely delicate one.²

Igor Stravinsky

No other creature has ever felt moved, as humans have, to explore the universe as a creative medium. No artist has ever been so compelled to overcome the predilection of mediocrity, so driven to create a better world, and so tempted to think it matters. Humankind has sought to master the medium of life since our ancestors began to cultivate land to produce fruit, support livestock, and grow grain. What has inspired us to develop ever more effective methods to harness the forces of nature and control the medium of life? From whence does our determination spring?

What, for that matter, has been the inspirational force behind humanity’s effort to make sense of life? From the moment our original ancestors made the mental connections which allowed them to envision how things work, on a scale limited only by the extent of their imaginations and their knowledge of the world, we have sought to picture the nature of reality with ever greater clarity and perceptivity. This mental image of reality has been worked and reworked, until now it stands as the greatest monument to human creativity that ever existed. No other work equals it in complexity, power, scope, or depth.

The world we know today is far different than the world of forty centuries ago. This world and the mental image of reality are seldom viewed as works of art, yet their rendering has required the combined efforts of more skilled laborers, working with profound devotion for millennia, than any other creative effort in which humans have engaged. Furthermore, if these combined efforts are assessed in light of their being orchestrated with intent or purpose, the processes of human discourse acquire new meaning. If the human life experience is conceptualized as an historical process governed by the fundamental laws and principles of art, the evolution of consciousness becomes a process driven by the impulse to create a form of consciousness which captures and reveals the nature of being with technical precision bordering on the absolute, our mental image of reality becomes a work

purposefully rendered with intent, and our efforts to create a better world become an effort to master the art of being.

What is the value of this work? The feeling tone of a work issues an invitation into its thoughtfulness. If the world we create brings joy to the heart of the beholder, we have fulfilled our creative purpose. On the other hand, if our handling of the medium of life is coarsened by inadequacies rising from a deficit of honor, the reason lies in our thoughtless misinterpretation of the soul purpose. If, as is currently the case, the condition of the world inspires distrust of human nature, our collective self-doubt and low self-esteem will permeate the work in ways that impede genuine recognition of the work's implicit value. If the world we create evokes a sense of shame and frustration, missed opportunity and demeaned creative potential, rather than a satisfying sense of worthy accomplishment, we have neglected our innate nobility and let our genius founder. The light in which we behold matters *matters*. If our handling of the medium of life invites us to behold the human role in creation in positive light, the world we have created will be worthy of being called a true work of art.

*The study of art is the study of the relative value of things. The factors of a work of art cannot be used constructively until their relative values are known. Unstable governments, like unstable works of art, are such as they are because values have not been appreciated.*³

Robert Henri

We become cognizant of the wisdom of the Creator through an understanding of the creative process. The creative process has several essential components that hold true whatever the medium. These include the intricacy of calling, sensitivity to the medium, mastering the art, understanding purpose and the importance of intent, the crucial element of timing, the artist's relationship to spirit, the identity of a work, originality of conception, and completion. The following discussion briefly summarizes these primary aspects of the creative process as they factor in humanity's effort to achieve the desired effect in our handling of the medium of life and our world creation.

The Intricacy of Calling: Shakespeare writes of divine duty and the “star that guides my moving.”⁴ And Albert Camus explains “obeying the flame is both the easiest and the hardest thing to do.”⁵ The artist's life is one of *obligare*, in the deepest sense of the word. The spirit which moves the artist to create cannot be ignored, any more than a ruby-throated hummingbird can ignore the urge to migrate. The artist must respond to the creative impulse. To refuse a calling stifles the life spirit, and, when the creative urge is stifled, nothing remains but the husk of humanity.

*He who does not follow his calling becomes unfit for other work, leads an unsettled and disordered life, in short he falls far easier prey to his passions than if he followed the calling pointed out to him by his faculties. Where work and pleasure are one, temptations are excluded.*⁶

Björnstjerne Björnson

Some works of art are wrought for the sheer sake of joy, while others bear witness to the rebellious condition of a soul unduly constrained by an unfitting or outmoded form of consciousness. When the human soul grew impatient within the containment of Catholic ideology, the Protestant Reformation released the pent-up energy. If Martin Luther had not cast the matter of religious concern in a new light, some other person would have responded to the calling, for conditions of readiness were in effect in the collective psyche and no repressive barrier can withstand the pressures generated by an unconscious content which is forcing its way into consciousness. When ‘matters come to a head,’ the artist is obligated to bring into being the forms which reveal that new meaning.

*The act of making art exposes a society to itself. Art brings things to light. It illuminates us. It sheds light on our lingering darkness. It casts a beam into the heart of our own darkness and says, ‘See?’*⁷ Julia Cameron

The creative act has two fields of reference, the internal or subjective realm and the external or objective realm. Not everyone is called to perform a role beyond the usual world-creating activities. Those who are have a special responsibility. The artist must preserve utmost fidelity to the creative purpose, as it is expressed through the sacred impulse. There can be no veering from the course. In addition, the artist must create forms which demonstrate the soul purpose in the external realm. If the meaning of a work is obstructed by unresolved matters, if the intent is unclear, the work will neither serve its purpose nor fulfill its function in the world. The artist stands at the threshold between two realms, and the intricacy of the calling demands a minutely effected balance.

Sensitivity to the Medium: The medium has a life of its own. The Christian Church endeavored to repress the forms of consciousness brought into being by Copernicus, Galileo, and Charles Darwin. There was a strong desire to ensure that matters were not beheld in light of their discoveries. The Church wanted to maintain its hold on power, and it did everything it could to keep the objectionable contents from entering consciousness, coming to light, or being revealed. However, the medium of life required greater liberation within the form of human consciousness and the repressive forces represented by the Church were unable to keep these matters ‘in the dark.’ The artist is uniquely sensitive to subtle pressures in the medium which demand the creative response and determine the structure of the new form. Artists surrender to the medium, and they have no choice but to go where “it” wants to go. When painting instructor Robert Henri writes, “A work of art is the trace of a magnificent struggle,”⁸ he is referring to the revolution which occurs in the life of an artist when the medium insists on being represented in a form contrary to the artist’s preconceptions. The form of human consciousness, our mental image of reality, and the history of the world bear traces of humanity’s struggle to overcome resistance born of the desire to control the medium of life.

Mastering the Art: Here a short story may convey the meaning more adeptly than abstract discourse. Not long ago a young man moved from New York City to a small island in the San Juan archipelago in the northwest corner of the United States. His previous

experience handling a small boat consisted of rowing a dinghy in the lake in Central Park. At first, the prospect of running the *Swan* looked easy. The young man got in, pulled the outboard motor starter cord, and cast off. The boat was responsive. It went where he wanted it to go. No problem. Then he steered the boat through the harbor entrance and emerged from the sheltered bay into the full onslaught of gale force winds, drenching spray, powerful currents, and lowering clouds. “Whoa,” he said, “there’s forces at work out here.” And he beat a hasty retreat. The young man then grew determined to learn to pilot the craft in adverse weather. He consulted people in the community with years of experience, he read books on navigation, studied current charts, and he tested the boat in diverse water conditions to gain a ‘feel’ for the craft. Eventually, the man developed instincts for handling the craft. His learning was engrained. He had mastered technique. He could take the waves without thinking about every move. He had become one with the craft, the wind, the waves, and the tide.

Mastery is obtained in the transition to the state of oneness, through close communion with the medium, and by learning to trust instinct or spirit to guide or move one in an appropriate or fitting manner. This trust is born of a surrender which allows something greater than the artist to manifest through the art. Regarding humanity’s effort to master the art of being, our collective transition to the state of oneness and renewed trust in life will bring soul into the work of world creation.

*Instinct is infallible. If it leads us astray, it is no longer instinct. At all events, a living illusion is more valuable in such matters than a dead reality.*⁹

Igor Stravinsky

The advent of agriculture marked a transition in humanity’s relationship with nature. Where before, people conceived of the human being as an integral aspect of nature, now we began to develop techniques for controlling or dominating nature. Life became a medium to be worked with creative intent. Christian myth characterizes this transition as an expulsion from the original state of oneness, or the Fall from Grace. Transpersonal psychologists speak in terms of a transition from the pre-egoic state to the egoic state. And historian Riane Eisler views humanity’s transition to a dominator mentality, in the era between 10,000 BCE and the birth of Christ, as a gradual disempowerment of the Mother Goddess in the psyche, coupled with the establishment of male dominated social structures and belief structures which accord masculine deities higher powers.¹⁰ It can also be argued that ecclesiastic efforts to repress the discoveries of Galileo and Darwin represent a futile attempt to avoid a shift in the power base back toward the ‘feminine’ realm of Mother Nature.

If the course of human history is viewed as the learning process of an artist, it appears humanity entered a time of apprenticeship with the transition to a dominator mentality. As our focus shifted from simply living in accord with nature to a determined effort to develop techniques for controlling the medium of life, the ‘feminine’ factor became constrained and objectified in the psyche. This is a natural outcome of the focus on technique. When a novice musician is concentrating on learning to control the medium, the life of the medium is constrained. The music ‘comes alive’ only when the artist surrenders the will to control.

As painter Piet Mondrian remarked, “The position of the artist is humble. He is essentially a channel.”¹¹ The surrender which allows one to function as a clear and open channel is seldom easy. The appropriate humility is often hard learned, because there is an object lesson in the letting-go which the human soul resists until it can no longer conjure up any excuses

Judging by the present global situation, humankind has yet to master the art of being. However, it is equally apparent that we are currently in a transitional phase of monumental import, and this transition shows signs of being the long-prophesied return to the state of oneness. Rising pressures in the collective psyche bear witness to the fact some unconscious content seems to be forcing its way into consciousness. Here, in the wild conjurings of science fiction, in the plethora of New Age syllogisms, and in the vast grass roots movements that have caused us to examine our lives with hitherto unknown intensity, we see traces of a collective soul grappling with forces beyond the ken of ordinary perception, forces which operate beyond the logic of materialism. What strange power has been moving multitudes of people to invest their energies in vast social movements in order to transform the light in which matters are held? The motivating factor behind this transformation of consciousness is not solely a desire for political strength and socio-economic freedom. Nay, we have acted from a need to extend the definition of honor and to ensure that no blockages remain in the channel through which the meaning of life manifests in the world. We are collectively artists. Our soul is that of the Creator.

In her book on the Gnostic Gospels, Elaine Pagels notes Thomas says Jesus said, “If you bring forth what is within you, what you bring forth will save you, what you do not bring forth will destroy you.”¹² This ancient wisdom resurfaced in 1945 when the original thirteen volume papyrus containing the Gnostic Gospel text was found in a red earthenware pot excavated near the town of Nag ‘Hammadi, in Upper Egypt. The pot had been buried two thousand years before to save the text from ruination as the Christian Church struggled to consolidate its hold on power. The Church fathers apparently, and perhaps rightly, surmised the Church could not establish its hold on power if people believed the saving grace was within their immediate power to bring forth.

That hold on power which the Christian Church has fiercely fought to enforce represents a rigorous effort to differentiate and develop humanity’s ‘masculine’ yang capacity. The historical male domination of societal structures is the symbolic external concretization of a mental attitude. The shaping-force of Christianity has been a major contributing factor in determining the composition of humanity’s mental image of reality and the world we have created with that intriguing image in mind. The central idea of Christianity represents an organizing principle in the energy field of the collective psyche. The ‘masculine’ factor is associated with the light-bearing capacities of human nature, our ability to shed light on obscure matters, our power to bring hitherto unconscious matters to light, and our efforts to perfect the form of consciousness (the light in which matters are held). The ‘feminine’ factor is associated with the realm of matter. While it may be easy to blame our Christian heritage for the historical constraints placed on the ‘feminine’ factor, this attitude is neither helpful nor warranted. Until recently, the evolution of consciousness had not progressed to the point where the nuclear element could come to light and the central theme of the human life dynamic could be resolved through the archetypal union of opposites.

Till the Spinner of the Years

*Says 'Now!' And each one hears,
And consummation comes, and jars two
hemispheres.*¹³ Thomas Hardy

There are indications of unification in the psychic energy patterns which have manifested in the world. For instance, the women's movement represents the symbolic liberation and empowerment of 'Man's feminine side.' This social movement has brought forth repressed aspects of the soul, elements the white, male dominated, hierarchical power structures customarily kept in the dark. This movement also represents an aspect of 'Man's' surrender to the medium of life. The women's movement has constituted the awakening of long-dormant forces in the collective psyche. No human being on earth could have stopped the lifting of primal repression. The dominator mentality was doomed. The activation of these elemental forces has caused a reconnoitering that has advanced the cause of unity. However, viewing the realignment of 'feminine' and 'masculine' energies in the psyche as a psychological indicator of a collective transition to the unified state evades genuine recognition of the relative value of that which was hidden and will remain hidden until the created forms, our world and the mental image of reality, become true works of art.

Purpose and Intent: Artists develop skills to capture essences. Poets work to create forms which clearly embody meaning. That meaning is a nonmaterial essence contained in and revealed by the material form. Musical composers work to capture the spirit of a time, as Igor Stravinsky employs musical language in *The Rite of Spring* to express something essential about the nature of being in transition. That sense of being in transition is a nonmaterial essence evoked by changes in the underlying attitude toward life. Robert Henri observes the painter's objective is not to create a picture, but rather, "The object, which is back of every true work of art, is *the attainment of a state of being.*" The actual painting is "a by-product...a trace, the footprint" of that nonmaterial state.¹⁴ The artist's skillful execution captures the nonmaterial gist, but the faithfulness of the interpretation determines whether the work has the power to touch deeply and move profoundly. Stravinsky explains that unresolved conflict between the principles of execution and interpretation "is at the root of all the errors, all the sins, all the misunderstandings that interpose themselves between the musical work and the listener and prevent a faithful transmission of its message".¹⁵ Consequently, if and when the world we create becomes a true work of art, it will happen in conjunction with the attainment of a state of being, the embodiment of a nonmaterial essence, and ultimate conflict resolution.

The phrase 'it works' is commonly used to describe an artwork which achieves the desired effect and successfully communicates the essence. What makes an artwork 'work'? Drawing instructor Robert Kaupelis defines the term 'it works.' He explains, the organization of the work "creates an expressive form in which all of its parts, as well as the artist's intentions, are related to one another and to the total form in a unique and distinctive way. Getting things to 'work' is generally the result of years of study and practice until the means at the artist's disposal in achieving his goals are blended into one thing—his intuition." Kaupelis further specifies such a work is "composed, it has structure; it makes a statement; it's unified; it's well organized; it's harmonious throughout; it's well designed; there's a total integration of parts; nothing is superfluous; everything holds together".¹⁶ Humanity will not be satisfied until the world we create and our mental image of reality

become true works of art, and that will not happen until the expressive forms meet these objective criteria.

The Element of Timing: Genuine or authentic forms have the quality of inevitability.¹⁷ When the principle of natural selection entered consciousness through the labors of Charles Darwin, the evolution of consciousness had advanced to the point where the emergence of that form was inevitable. Had Darwin not created the form of understanding that revealed the hitherto unconscious content, someone else would have, for time was ripe. Conditions of readiness were in effect in the collective psyche for that revelation to occur. In addition, the quality of inevitability resides in the form itself. The form of consciousness Darwin created had to match the content he was bringing to light. The more closely the created form matches the content it reveals, the more inevitable it seems. Consequently, when humanity's mental image of reality comes into complete alignment with the nature of being, the form will obtain that quality of inevitability. When the world we create becomes a true work of art, it will come together in a way that harkens back to the beginning, and there, in that originality, our hearts will have the satisfaction of knowing everything is as it should be.

Authentic artworks also have a timeless quality. Imagine a group of skilled musicians who are playing together for the first time. The vital pattern forming elements of music are rhythm, harmony, pitch, color, and melody. As the musicians start playing, their efforts are primarily aimed at bringing these archetypal elements into syzygy or alignment. The trained ear can detect gaps between the current state of affairs and the desired state. The sound of the musicians' striving to attain the state of oneness overshadows the music. Something crucial happens to the sense of time in the transition to the unified state. Before unification, there is a sense of time pressure, of not enough time. Every interval is bollixed. When unity occurs and the musicians 'get their act together,' time spreads out and the music is emancipated. Moments lengthen and there is enough space for every innuendo to be consummated. The music lives through the voices of the instruments. The musicians and the audience are transported or raptured into an altered state of being and consciousness. The timeless quality in art is evoked when the work comes alive through the experience of unity. This is also a viable metaphor for the mythological End of Time.

*It seems that the unity we are seeking is forged without our knowing it and establishes itself within the limits which we impose on the work.*¹⁸

Igor Stravinsky

Originality: The authenticity of an artwork is encapsulated in its originality, in its responsiveness to the source of the creative impulse and in its implicit comprehension of the intent or meaning harbored in that impulse. Humanity has struggled for centuries to picture clearly how everything in the universe came into being. The overt struggle began as Robert Hooke, 1635-1703, and Nicolaus Steno, 1638-1686, began to focus our attention on the fossil record. Here again, Christian doctrine promulgated powerful resistance to the emerging forms of consciousness. Hooke was a man of his time and he believed Christian doctrine provided an accurate picture of the origin of life and the universe, but he also voiced frustration... "Tis a vain thing to make experiments and collect Observations, if when we have them, we may not make use of them; if we must not believe our Senses, if we

may not judge of things by Trials and Sensible Proofs, if we may not be allowed to take notice of and to make necessary Consectaries and Corollaries, but must remain tied up to the Opinions we have received.”¹⁹

Humankind has invested considerable time and energy in the effort to develop an authentic picture of the origin of life and the origin of the universe through the auspices of science. This investment of energy has evoked turmoil in the Christian world, where common opinion holds the scientific understanding of origin threatens to obliterate religious understanding of the creative purpose or intent. While the energetic polarization of religious and scientific interests is fascinating in and of itself, the focus here is humanity’s effort to picture the reality of the origin of Creation. The energy we have invested in the effort to develop an authentic mental image of the origin of life and the origin of the universe constitutes a repetition of the archetypal Return to Origin pattern. The repetition of this paradigmatic energy pattern is extremely significant, for, as comparative religion scholar Mircea Eliade explains,

Through such imitation, man is projected into the mythical epoch in which the archetypes were first revealed. . . .insofar as an act (or an object) acquires a certain reality through the repetition of certain paradigmatic gestures, and acquires it through that alone, there is an implicit abolition of profane time, of duration, of ‘history’; and he who reproduces the exemplary gesture thus finds himself transported into the mythical epoch in which its revelation took place.²⁰

The timeless quality and mythic inevitability of great art are features of originality. Regarding humanity’s mental image of reality, the form will become timeless when the origin of Creation is ultimately revealed. Physicist Leon Lederman explains space and time disappear “as we run the universe backward toward the beginning.”²¹ As scientists have worked to bring the origin of life, the origin of the universe, and the origin of consciousness to light, the composition of the world, our mental image of reality, and the form of consciousness have become more original. In art, originality is also a sure sign of genius.

The Artist’s Relationship with Spirit: The artist’s relationship with spirit has two faces, the objective and subjective. The artist’s allegiance to the Muse is tempered by the practicality of ‘real world’ function. Individuals with a distinct sense of calling serve a purpose in the world, and that purpose is generally something larger than themselves. The spirit which moves the artist to invest energy in the creative process also moves the artist to seek the most condign form. Objectively, artists work with the materials of their crafts. Writers use words to communicate meaning. While that meaning is subjectively experienced and intangible, the words and paragraphs used to express it are physical and their arrangement is governed by the physics of grammar and logic. Likewise, the sounds employed in a musical composition are amenable to the understanding of material science, whereas the musical intent is not. Pitch, harmony, and rhythm can be reduced to mathematical formulae, while the melody of meaning cannot be so reduced. In painting, the physical properties of the medium, the pigments, hues, textures, values, brushstrokes, and the composition can be analyzed by materialistic means, while the idea contained in and revealed by the form is a nonreducible hologram without significant material properties. The physical form must meet specific objective criteria, but the writer, the painter, and the

musician must also be responsive to subtle pressures which communicate the meaning being expressed or revealed through their works. That subjectively experienced essence, more than anything else, dictates the decisions which determine the deep structure of their works. Meaning imposes deep structure on the form.

*The idea, which is the primal thing for a picture, is all in the air; the expression on canvas is a case of absolute science as it deals with material.*²² Robert Henri

The task of bringing the material form into alignment with the subjectively experienced idea is tricky, because “form is never more than a *revelation* of content.”²³ A truly rendered form is a transparent system for the conveyance for meaning. “Language is not the dress but the incarnation of thought.”²⁴ Camus explains, for a “work of art to be possible, thought in its most lucid form must be involved in it. But at the same time thought must not be apparent except as the regulating intelligence.”²⁵ The masterfully rendered form embodies spirit without any intervening imperfections. A genuine artwork is alive with the presence of genius. The spirit does not become fully embodied while the work is still in progress. When the form comes into syzygy, the meaning is clear and time pressure evaporates.

Looking about the world today, one is struck by the underriding urgency of humanity’s desire to ‘make progress.’ The urgency of this desire has been most keenly felt in the United States of America, where the cultural mentality bears a Protestant inflection which leads people, either consciously or unconsciously, to equate the effort to create a better world with doing ‘God’s work.’ Looking about the world, one can see humanity has obviously grasped the material properties of the medium of life. We have developed powerful techniques for handling the medium, but there is scant evidence that we act with clear intent or comprehend the purpose of the work. When I ask people what they think we are collectively striving toward, I receive indefinite replies or a variety of conflicting opinions. Our collective sense of purpose is atrophied and the meaning of life is incoherent. We have yet to ‘get’ the central idea. In fact, the dominant paradigm in the collective mind is materialism, and, according to the materialist’s mental image of reality, life has no intrinsic meaning, purpose, or intent. There is no room for spirit in the body of the work. The lack of intent and the absence of an informing presence in the dominant mental image of reality represent a fundamental problem, for an artwork ‘works’ only when the intent is clear.

*The lack of a unifying intelligence, of the implicit presence of an interpreting spirit behind the notation, is associated—and not accidentally—with a lack of music. By music I don’t mean mere euphony, but that verbal music that consists of consonance of sound and rhythm with the meaning of the words.*²⁶

Denise Levertov

The Identity of a Work: Imagine a painter standing before a work in progress. The painting has been rendered to the point where it is simultaneously coming together and

coming alive. The aliveness is felt in the creative impulse. The work began when the artist felt an undeniable urge to begin rendering the form. The early stages of the work involved developing a ‘feel’ for the composition. As the work has progressed, the artist has become increasingly conscious of what belongs and does not belong. Every artwork has an identity and that spirit communicates with the artist. The artist’s hand is directed by a subjectively experienced impulse which translates into a sense of what the work lacks to make it complete. “A bit of bright red belongs there. Oops! Too much. Remove a bit. Oh, a touch of yellow is needed right here. Ah, perfect.” The identity of an artwork determines what belongs or does not belong to the image, and the artist is drawn into direct communion with that identity through the work. Extending this concept to the collective venue, it may not be too vast a comparison to say humankind as a whole is likewise being drawn into communion with the Great Spirit through our world creation.

*The unity of the work has a resonance all its own. Its echo, caught by our soul, sounds nearer and nearer. Thus the consummated work spreads abroad to be communicated and finally flows back towards its source. The cycle, then, is closed. And that is how music comes to reveal itself as a form of communion with our fellow man—and with the Supreme Being.*²⁷

Igor Stravinsky

Completion: We can be moved to the point of tears by a poignant melody, our hearts yearn for the recognition afforded by a painter or novelist who successfully captures nuances pertaining to the deeper meaning of existence, our bodies respond to the tremendous soliloquies of energy contained in the brawny gestures of a sculpture, and we float upon the movements of a symphony with the power to transport us into another realm. What gives a work of art such power to touch our hearts so intimately? The artist’s soul is committed to the rendering of no ordinary justice. When the form an artist renders does the subject matter complete and unswerving justice, the human heart is touched by a breath of the Divine. When an artwork comes together, it ‘works’ because the form is befitting and the artist has provided a clear and direct channel for that breath to stir the earthly heart.

At a certain point in the creative process, the artist stops being moved by the impulse to create a particular work of art. The energy stops moving. The impulse withdraws. The artist has sensed things coming together and drawing to a close, and now there is simply no more energy and no more urge to do the work. To continue rendering the form past this point of completion would go against the grain of the spirit, and that the artist finds impossible. Creation is an on-going process, but each work is complete in and of itself.

*A painting is never finished—it simply stops in interesting places.*²⁸

Paul Gardener

The principle of completion also figures-in humanity’s effort to master the art of being and perfect the form of consciousness. The sense of making progress implies the underlying apprehension of a goal, or the intrinsic, albeit unconscious, awareness of intent. Henri states the objective of art is the attainment of a state of being. Religion and science both envision

the goal of human endeavor as the unified state. The religious mind envisions the goal as becoming one with God or all that is, while scientists think in terms of a unified field theory. In whatever light the end is viewed, the prod has been a perceived lack of clarity, a lack of completeness, a disturbing lack of integrity, and a disquieting sense of separation.

Energy patterns in the world reveal movement toward the unified state. The advent of holistic thought processes indicates humanity is beholding matters more in light of the whole. The mental image of reality has begun to cohere and it is starting to work. The trend toward globalization indicates the world is being drawn into the state of oneness. This trend toward unity in the external realm is coupled with a congruent and increasingly pressing need to differentiate and preserve cultural diversity as the unified state comes into existence. As the created forms of the world, the mental image of reality, and the form of consciousness begin to embody the unifying principle, there is growing realization that everything and everyone is interconnected and interrelated. We have begun to realize...

*There is an orchestration throughout the whole canvas. Nothing is for itself, but each thing partaking of the other is living its greatest possibility, is surpassing itself with vitality and meaning and is part of the making of a great unity. So with the works of the great masters.*²⁹

Robert Henri

In closing, the unified state will remain a theoretical reality until the forms of human behavior and communication do life complete and unswerving justice. Just as the sound of striving to attain the unified state overshadows music until the musicians ‘get their act together,’ the sound of striving to make progress overshadows the song of our heart. There can be no joy on earth until this song is fully liberated. An understanding of the creative purpose transposes the song of the heart into a key more attainable by the natural voice, however the feeling tone will not ring true until the created object leaves no room for shame. Speaking of humanity’s artistic role, it is time for us to act with clear intent to create a world which is truly worthy of being called a work of art.

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² Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1942. P. 49.

³ Henri, Robert. *The Art Spirit*. (1923) Westview Press, 1984. P. 27.

⁴ Shakespeare, William. “Sonnet 26.”

⁵ Camus, Albert. *The Myth of Sisyphus and Other Essays* (1942). Alfred A. Knopf, 1955. P. 48.

⁶ Björnson, Björnstjerne. *The Fisher Maiden*, translated from Norse by Rasmus Anderson. Houghton Mifflin, 1881. P. 247.

⁷ Cameron, Julia. *The Artist’s Way, A Spiritual Path to Higher Creativity*. Jeremy P. Tarcher, 1995. P. 67.

⁸ Henri. P. 271.

⁹ Stravinsky. P. 25.

¹⁰ Eisler, Riane. *The Chalice and the Blade: our history, our future*. Harper & Row, 1987. P. 44.

¹¹ Cameron, quoting Mondrian. P. xix.

¹² Pagels, Elaine, quoting the Book of Thomas. (1979) *The Gnostic Gospels*. Vintage Books, 1989. P. xv.

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- ¹³ Hardy, Thomas. "The Convergence of the Twain." *The Pocket Book of Modern Verse*, edited by Oscar Williams. Washington Square Press, 1956. P. 135.
- ¹⁴ Henri. P. 159.
- ¹⁵ Stravinsky. P. 122.
- ¹⁶ Kaupelis, Robert. *Experimental Drawing*. Watson-Guption, 1992. P. 39.
- ¹⁷ Weinberg, Steven. *Dreams of a Final Theory, The Search for the Fundamental Laws of Nature*. Pantheon Books, 1992. P. 148.
- ¹⁸ Stravinsky. P. 140.
- ¹⁹ Greene, John, quoting Robert Hooke. *The Death of Adam, Evolution and Its Impact on Western Thought*. Iowa State University, 1959. P. 48.
- ²⁰ Eliade, Mircea. *The Myth of the Eternal Return, Or Cosmos and History*. (1954) Princeton University Press, 1991. P. 35.
- ²¹ Lederman, Leon, with Dick Teresi. *The God Particle: If the Universe is the Answer, What is the Question?* Houghton Mifflin, 1993. P. 402.
- ²² Henri. P. 119.
- ²³ Levertov, Denise. *The Poet In The World*. New Directions Books, 1973. P. 13.
- ²⁴ Levertov, quoting Wordsworth. P. 58.
- ²⁵ Camus. P. 72.
- ²⁶ Levertov. P. 91.
- ²⁷ Stravinsky. P. 141.
- ²⁸ Cameron, quoting Paul Gardener. P. 204.
- ²⁹ Henri. P. 25.