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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Fine and Applied Arts  
in Candidacy for the Degree of

MASTER OF FINE ARTS

COMPUTER IMAGERY AND CREATIVE ENERGY

By

Linda K. Saxton

May 13, 1987



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## THESIS STATEMENT

During the creative process energy becomes manifest through some form, be it nature, people, thought, or object. Individuals can experience and absorb this energy directly through awareness of the subtle energy body and by developing its inner technology or system of energy centers and channels for the purpose of revitalizing body and mind and for transforming consciousness.

It was my intent in this thesis to develop a videotape that would extend knowledge about, provide an experience of, and be an expression of creativity as the flow and manifestation of higher creative energy, higher referring to levels of refinement, the highest being energy as it exists at the universal source of creation.

Computer animation was created on the Genigraphics D+ and V to introduce this concept of creativity and the energy body, to illustrate a technique for activating inner technology, and to present still computer images as forms that can transmit higher creative energy. Also included to facilitate relaxation is a video-taped segment of kinetic light forms taken from a Lumia Light Box.

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## **PART ONE**

### **FOUNDATIONS**

Over ten years ago I approached John Mann, whom I knew to be a researcher and facilitator in the development of human potential, and professor at Geneseo State University of New York, and said that more than anything I wanted to be creative. I neither knew just what it was that I was truly asking for, nor did I understand how he was to help me fulfill that wish, but I did know that I wanted to be inwardly alive, outwardly alert, expressive, and to have the ability to renew myself and others and to me that meant being creative.

To begin fulfilling that wish I attended meditation classes given by Mann and others in a center in the small town of Livonia, NY, where a group of artists, counselors, and students lived together and practiced meditation. Classes centered around the teachings of Swami Rudrananda, an American born spiritual teacher. Rudi, as he was better known, had developed a form of eyes-open meditation class based on traditional Hindu and Buddhist Tantric practices which showed that refined creative energy could be transmitted from teacher to student.

In the first class I found myself emerged in a sensation of bathing light and energy. I was transported to a new dimension and a new level of living intensity - feeling more alive than I had ever felt. Before entering the class I was given a breathing technique for opening an inner system of energy centers and channels to that energy that exist in the human body. With this system opened one could absorb this energy as nourishment for the inner self or soul, eventually transforming

oneself to higher levels of consciousness and functioning.

Thus, my initiation into the realm of creative energy, the transmission of energies, and the existence of an inner system of energy centers and channels.

During the same time frame my interest in photography had been stimulated after borrowing a 35mm camera and, kneeling close to the earth, I viewed a mushroom through a lens. There was instant ecstasy which was renewed and enhanced with the return of my processed images, and with the return of every roll of film. I was seeing the world for the first time and I could rightly say the world was seeing me for the first time. I had found a medium for expression, not just of the world around me, but an expression of my own inner sense of beauty and existence. I saw myself reflected in the images that I took, not in some symbolic representation, but that my own qualities and energies were somehow crystalized into the film as well as the physical entities before me.

There was never any real effort to bring together my inner work - characterized as methods of relaxation and body awareness, guided visualization, creative movement, meditation, techniques for activating the energy body, or rituals for establishing a connection with higher creative forces, and my creative work - which expanded from nature photography to experiential slide/tape shows, videotaping, multiple-exposed imagery, to computer imagery and animation. Their coming together was a natural occurrence partly due to two major influences, the first being the role of



Eastern Tantric art in my creative development and the fact that I was given an exercise for extending perception developed by the photographer, Minor White, which also led me to his photographs, and writings.

My first encounter with original art of any kind was with Eastern spiritual art, mostly Tantric. This first encounter became an intimate one for I had eventually moved into the center in Livonia which was a single house dwelling that was overflowing with this art - from a six foot seated Buddha in the attic/meditation room, to standing wooden carvings, disembodied stone heads and headless stone bodies to varying sizes of cast and hammered bronze statues in the living room, dining room, bedrooms and kitchen. Chinese landscape paintings and tapestries, Japanese prints, Hindu paintings and tapestries, and Tibetan thangkas filled every wallspace. This art has been a powerful, stilling, and loving presence in my life ever since.

Because the Tantric Art of Tibet and India "offers the possibility of expanding man's consciousness and faculties, a process through which the individual's inherent spiritual powers can be realized"<sup>1</sup>, I was taught to connect with their essence, spiritual qualities, or higher creative energies and to consciously draw this into myself to transform my own inner qualities or creative energies. I did not question the process for I could feel it working and could eventually select statues or paintings that would enhance the qualities I needed most.

I was further influenced by this particular realm of art

when I became involved in the construction of a stupa, an architectural structure created purposely for the transformation of consciousness in the Catskill Mountains of New York. Evolving mostly out of Tibetan tradition and the visions of its American builders, this forty-five foot, rebar, concrete, and copper structure represents and embodies the subtle energy body of humankind.

My prime responsibility in the structure was to paint on the ceiling of the lower chamber a 12 foot geometric design called the Shri Yantra. According to Hindu tradition yantras in general are abstract designs of the forces and structures of the cosmos that arise from the meditations of practitioners. The Shri Yantra, or ultimate yantra, embodies all the creative forces of the universe as the union and balance between Shiva and Shakti, the masculine and feminine principles of the universe. In addition, when broken down into its various parts, it too is a diagrammatical embodiment of the energy body.

My participation in the evolvment of the stupa, and in particular the painting of the Shri Yantra, activated my need and quest to create imagery that would arise as an inner expression of universal forces and would be empowered with higher creative energy. I desire this first of all for my own creative and spiritual growth, but to also create vehicles for transmitting creative energy for the transformation and healing of others, as is the purpose of spiritual art forms.

My initial contact with Eastern art led me to believe that only eastern art could emanate a living presence or be empowered



spiritual art. This illusion was altered as I stood before a series of wooden carvings of Christian spiritual figures from the Middle Ages acknowledging the living presence flowing within them. It was totally shattered when I was confronted with the energetic power of Rodin's Gates of Hell, all on display at the Metropolitan Museum of Art.

I was further impressed when I experienced the spiritual qualities in the art of Paul Klee, qualities which are different because of his synthesis of the earthly and heavenly planes, but nevertheless present. At a recent showing of Klee's works, a friend of mine exclaimed that Klee was an 'essence' painter. His abstraction of the physical realms releases the inner life of himself and whatever he is painting or drawing.

Contact with essence was the desired result of Minor White's photography and exercise "Extended Perception Through Photography and Suggestion". (See Appendix I) Based on what he called the canon of creative photography, 'Be still with yourself' he believed that

If in the process of extended perception the photographer makes contact with the essence of what he is about to photograph, the viewer may make contact with the essence of the image. That is both open themselves to any suggestions that originate in the essence by deliberately inducing a state or condition called 'extended perception.

If the photographer may bring about a state of heightened awareness by his own efforts, the members of the audience may also make deliberate efforts to make contact with images.<sup>2</sup>

He saw the transmission, from creator to beholder

through imagery, as a totality which included the conscious and unconscious, the visible and the invisible, the material and the ethereal. He viewed his own creative work as a means to self transformation and a release of and contact with spirit. As an educator Minor White "was trying to do nothing more or less than explain to a world long insensitive to religious experience what it means to be a part of the creative process."<sup>3</sup>

Religious experience, as used by White, was characterized by William James as "inner communion with the spirit thereof - be that spirit "God" or "law" - is a process wherein work is really done, and spiritual energy flows in and produces effects, psychological or material, within the phenomenal world ."<sup>4</sup> Therefore creativity becomes an inner experience of the flow of spiritual or creative energies, energies which through a magical and transformative process can raise all of life to a higher level of existence.

Ironically I had become oversensitive to this aspect of the creative process and had lost my grounding in the physical realm of creativity. However, grounding was achieved as I dealt with the unavoidable physical reality of the computer to express my creativity and as a counter-balance the computer has been tested as a vehicle for the flow of creative and spiritual energies. As the influence of the computer grows in modern society this becomes important for:

In cutting himself off from the divine, modern man cuts himself off from the roots of creativity.<sup>5</sup>

## PART TWO

### CREATIVITY - WHAT IS IT?

In the context of creativity as an "inner experience of the flow of spiritual or creative energies" just what is creativity?

First of all let's look at inner experience. Inner experience is the vibratory response between souls and between souls and the universe. In the Western world we are most familiar with vibration as an element of sound. In many Eastern philosophies vibration is the key to all manifestations here described by Pandit Rajmani, a Hindu Scholar and spiritual director of the Himalayan Institute:

The entire process of manifestation and dissolution is dependent on vibration. When pure consciousness 'stirs', that movement is vibration, the vehicle for the transition from the unmanifest to the manifest. When pure consciousness 'thinks' of the world and the world manifests, that primeval 'thought' is vibration. That first tendency toward vibration, that imperceptible stirring of the unmanifest is called 'nada'. Nada is 'the Word' the same 'word' referred to in the Greek and Judeo-Christian traditions. When the vibration becomes less subtle, the manifestation becomes more gross in its form. What one thinks of as solid matter is merely energy vibration at a different rate so that one perceives it as being solid. This, of course, parallels the findings of physics. It is the quality of vibration that lends diversity and variability to the world. Vibration, then, could be characterized as the most basic form of energy, energy which pervades the universe and composes it in all its manifestations.<sup>1</sup>

This energy exists on multiple levels and in multiple qualities. Among these are electrical energy, serpent-fire energy, vital energy, and life-force energy. The first, in general, facilitates our environmental physical existence. Serpent-fire energy is the creative energy which is stored at the



base of the spine known as kundalini. Vital energy powers our physical, emotional, and mental selves while life-force energy is refined cosmic energy that nourishes our soul.<sup>2</sup>

The author is convinced that all energy is creative energy because it comes from the universal source of creation and that creativity is the process whereby bridges between spirit and matter are built with creative energy, the higher the level of creative energy the more subtle its vibration and the closer its affiliation with spirit. In the words of the modern artist Wassily Kandinsky who was influenced by the Theosophic teachings of Rudolf Steiner:

The objects of our environment have an outer and an inner effect on us, and the inner sound (nada) is independent of the outer meaning. The Kang (higher creative energy) thus becomes the manifest expression of the spirit in the objects, and it can also be perceived as a result of higher development.<sup>3</sup>

My experience of higher creative energy is that it is both subtle and powerful, loving and frightening, beautiful and awesome. It touches and yet it cannot be touched. It nourishes and yet it has no need of nourishment for it is complete.

It exists without form, but manifests through form giving humanity a means for relating to it. The Christian world was given Jesus Christ as a form through which they could relate to God, for the Zen Priest it is Nature that helps him relate to Spirit, and for the Navaho Medicine Man it is his sand paintings that help manifest the healing powers of the Great Spirit.

Modern society is lacking in a form or forms through which it can relate directly to most any level of creative energy, but

more specifically to higher creative energy. There are those who believe that it is the role of the artist to develop forms for the manifestation of varying levels of creative energy. For example:

Paul Klee:

The artist has to paint quite differently, he must construct forms with quite different terms of reference. The visible world is behind him, he has assimilated it, has sunk himself in it. He has exhausted all that there is to see of the visible world and must advance towards his picture. He transcends reality, dissolves it, in order to reveal what lies behind it and inside it.<sup>4</sup>

Umberto Boccioni:

...take the object we wish to create and begin with its central core. In this way we shall uncover new laws and forms which link it invisibly, but mathematically to an external plastic infinity and to an internal plastic infinity. This new plastic art will then be a translation...of those atmospheric planes which bind and intersect things.<sup>5</sup>

Dave Rudhyar:

What gives to ...(art forms), permanency and universal meaning, is the fact that the forms-of-power are built according to universal laws, with true scientific knowledge of the material used and of basic geometrical or mathematical principles, and as such are channels through which cosmic life-forces flow,...<sup>6</sup>

The artist who is truly of today or tomorrow is one who handles power deliberately through his Art-Forms; in fact one who is hardly conscious of being a controller and evoker of energy. A very few begin to have such a consciousness, or at least glimpses of it. Others are working instinctively, as mere mediums of the Race-consciousness. The Race-to-be builds through them its new powers, prepares the ground for its new achievements and the adepts that are to come.<sup>7</sup>

City-planning, architecture, furniture-making advertising, the fashioning of penholders, typewriters, telephone apparatus etc...all these are if you want Applied Arts. To shun them under the term commercial is one of the most patent absurdities which fortunately the

new generation is beginning to forget. Commerce means exchange. Art-forms are forms of exchange; Art like life itself is exchange of power. Only in certain well-definable and not so frequent cases is the artist something else besides a com-merchant; when he is attempting to fecundate the to-day with the still unborn tomorrow, and therefore acts as a spiritual teacher.<sup>8</sup>

While the applied arts deal mostly with the vital energies necessary for survival and enhancement of the physical plane Rudyhar refers to Sacred Arts as dynamic arts that, "differentiate Cosmic Energy into human power: they actually release or generate power. In their highest manifestations they are, ... Soul-enactments."<sup>9</sup>

'To release or generate power' in this context is to transmit higher creative energy. Soul-enactments produce forms-of-power thus making them transmitters of higher creative energy. They are crystals of inner light and knowledge, releasing their energies to anyone who is conscious enough to receive them.

Only he who is consciously a Soul...can know and deliberately use Soul-force. Knowing the law and rhythm of such a force he will be able to use it at will, to build...forms-of-power which can release at will such a force. How will the force act upon other people? Obviously according to their capacity of response, of harmonization with the force. They may or may not be tuned up to the wavelength used by the Soul-radio. They may not get anything; or else they may interpret what they get in lower frequencies, and speak of their 'emotional' excitement, of queer feelings in their spines, or they may laugh hysterically, or feel angry, indignant etc...etc.<sup>10</sup>

How does one get in tune to the 'Soul-radio' and what is its significance for artists? First of all it is necessary to



clarify terminology. I am equating Rudhyar's 'Soul-force' with life-force which I in turn equate with higher creative energy and spiritual energy. I am aware that I am oversimplifying a truly intricate system of earthly and cosmic forces, but simplification is what is called for now.

Traditionally individuals and cultures have devoted life-times to gain knowledge of the structures of the universe and to experience these higher energies. It was difficult enough in traditional societies, but modern society with its conceptual and technological achievements finds it even more so. In his, The Transformative Vision, Jose Arguelles proposes a coming together of the efforts of the ancients and modern society.

It is curious how history and the myth of progress distort our perceptions, so that we think of alchemy, shamanism, and yoga, for instance, as things of the distant past, while in fact all of the mystical techniques that were relegated to the past in the European cultural continuum have continued to exist side by side with history...

The archaic presents a curious counterpoint to technology. While technology is an instrument of externality, the archaic begins with a consideration of the internal structure of things, which is universal all-encompassing. Archaic techniques constitute an internal technology....

...Only the late work of Kandinsky and Klee, among the self-conscious artists of modernism, approaches the precincts of the archaic...

...What separates the art of most modern Western visionaries from the kind of integral achievement that characterizes the archaic, however, is an intense inner discipline--the development of an internal technology. From the archaic point of view, internal technology--discipline of the psychic energies--precedes and underlies the fabrication of any artifact.<sup>11</sup>

For the primitive peoples of the earth and those who live and maintain their heritage, the creation of art steps



beyond the material form and into the flow of higher creative energies.

The power of Tantra and the ritualistic art of the American Indians derives from a religious impulse profoundly wedded to an intuitive and systematic knowledge of the laws governing the creation and perpetuation of the world. This religious impulse is utterly lacking in the art of technological modernism, which has finally exhausted and broken itself in the chaos of intellectual conceptualization. Yet in the charnel ground where concept art disintegrates, a new consciousness more appropriate to the temple than to the studio or gallery has slowly emerged. This deeply conscious change in attitude, type, and quality of artistic activity, which has appeared largely unannounced, is as significant as any change that has occurred since the Renaissance.

However the various efforts in the realm of the developing consciousness may find expression—whether in the life-style of a commune or the practice of art in a certain medium—they do not constitute a movement but a mutation. A movement is a calculated reaction to a preceding event operating within a strict causal framework; but a mutation is a function of evolutionary necessity without parallel or precedent....

This is why knowledge of the laws of the creation and perpetuation of the world is a prerequisite for the practice of art. The most direct source for knowledge of this nature is one's own organism. But to gain knowledge from this source requires psychophysical techniques that make direct and immediate use of the biopsychic system centered in our bodies, which are the ultimate environment and ground of experience.<sup>12</sup>

What Arguelles is saying is not only a proposal nor only a vision, for my own life has been a living expression of his words as are the lives of many individuals. I have meditated in the presence of a Hindu saint and teachers of his tradition. I have been given initiations by some of the highest of Tibetan Lamas and have practiced their teachings. And I have shared in the sacred ceremonies of American Indian Medicine people in their sweat lodges and at their medicine wheels. However, in participating in each of these I have come to realize that I live

the heritage of the Creative Individual. I say this for the benefit of those who think that to be a part of these teachings and knowings is to be 'as if a Tibetan' or 'as if an American Indian'. No, for if individuals do this the foundation of their Inner or Creative Self is lost, but that at the same time the Creative Self needs the ancient teachings to fulfil itself. This means that for an individual to have a conscious and responsible role in the 'magical and transformative process that can raise all of life to a higher level of existence' known as creativity he or she needs to "bring about a new harmony beginning with his own organism"<sup>13</sup> through awareness of and development of the energy body as discovered and taught through the ancient traditions.

## **PART THREE**

### **THE ENERGY BODY**

Relaxation is the initial step to relating to the energy levels of our existence. It should be noted that not all tension is bad. In fact, tension can be used as raw material for creative growth but the subtle nature of energy has a greater chance of flowing through the inner self if it is not greeted by barriers of tension.

Tension is the product of physical exertion, emotion, and mental thought. The first probably causes the least amount of tension. However, fear, anger, embarrassment, grief, etc. can virtually cripple people when compared with normal functioning, while thoughts of rejection, concern, anticipation, fear, etc. can destroy by blocking the flow of creativity.

What does the majority of the human race do to reduce tension? It watches television, has a drink, swallows a pill, or goes to sleep. In each person's life there may be a time when one or all of these are necessary, but none of them reaches the source of the tension. According to Bernard Gunther while teaching body awareness at Esalen Institute in Big Sur, California:

Tightness is a message telling you to 'let go' Yes 'telling you', for the next step is to become aware that it is you who are causing the tension. Though it may be done automatically, below the level of consciousness, it is still your own doing.<sup>1</sup>

So you need to do the letting go, because the television, alcohol, etc. stands between you and yourself and then, when its gone, you have to face yourself again.



What was once called relaxation is now called stress reduction, mostly due to the fact that in a 'fast-paced, doing' society relaxation appears passive where stress reduction is actively reducing the stress. However, what we may need the most is some relaxation for this is the "state of aliveness in which there is only the necessary expenditure of energy desirable for optimum functioning",<sup>2</sup> whether it be during sleep, playing sports, running a restaurant, or meeting deadlines. This in turn allows for a flow of energy within an individual and between an individual and other individuals, the environment, and the universe.

Because the universe is not quite so simple, or man's interpretation of it is not, there is a much more structured and intricate means for not only sensitizing oneself to creative energy, but for taking lower levels of energy and refining them. Both are achieved through the inner technology of the energy body, a system of energy centers (traditionally called chakras) and channels.

First revealed to me through Rudrananda's teachings as a psychic digestive system, Mann has defined the energy or energetic body in his forthcoming book The Body of Light.

...the energetic body constitutes a vital link in the attainment of higher inner development. It is a system for creating higher energies within the individual. It is the personification of the principle of alchemy. Since any kind of organic growth and development requires the proper nourishment the subtle body which is capable of generating this nourishment, is essential for any fundamental inner transformation to occur.<sup>3</sup>

Thus we have the means by which physical, emotional, and mental energies may be transformed into higher creative energy.

C.W. Leadbeater, a noted Theosophist, describes what he calls the etheric body as the:

...vehicle through which flow the streams of vitality which keep the body alive, and without it as a bridge to convey undulations of thought and feeling from the astral to the visible, denser, physical matter, the ego (meaning individuality, not as used in psychology) could make no use of the cells of his brain.<sup>4</sup>

The former definition states the importance of the energy body to inner functioning and the latter to inspirational thought. If we accept Willis Harman's and Howard Rhingold's definition of intuition in Higher Creativity - Liberating the Unconscious as "knowing from within",<sup>5</sup> then the development of the energy body is essential to the development of intuition. I make this point because of the significant role intuition plays in the realm of creativity and how people rarely think of consciously developing intuition. Usually it is a 'You have it or you don't' proposition.

How does one approach the development of the energy body and its inner technology? There are numerous books and thousands of years of practice and teaching by yogis, lamas, and other practitioners to refer to on the subject for these teachings once secret or difficult to attain are now becoming increasingly accessible to Western man and woman.

The most common goal is to activate the seven main energy centers located along the central axis of the body and to

circulate the energy from one to another in a set pattern.

Leadbeater, a Westerner and clairvoyant describes the centers.

The chakras or force-centres are points of connection at which energy flows from one vehicle or body of a man to another. Anyone who possesses a slight degree of clairvoyance may easily see them in the etheric double, where they show themselves as saucer-like depressions or vortices in its surface. When quite undeveloped they appear as small circles about two inches in diameter, flowing dully in the ordinary man; but when awakened and vivified they are seen as blazing, coruscating whirlpools, much increased in size, and resembling miniature suns.<sup>6</sup>

Within the traditional practices, of Tibetan Buddhism, Hinduism, Taoism and others each has their own description, many elaborately detailing the individual centers and each positioning the central channel according to their own tradition.

The most practiced techniques for activating and developing the energy body include visualization, breathing exercises, touch by someone whose energy body is active, and through ritual. Because only the first two are a part of the videotape I will elaborate on them.

Visualization is a discipline of the mind used to develop concentration. It was used in Yogic practices in ancient times, as a means for the person studying Tantrism to awaken inner forces, while at the same time maintaining absolute lucidity. The Tantrika could visualize only that prescribed by the master and not of his own imaginings. It was not an intellectual act, but a matter of experience.

Nancy and Mike Samuels describe the effects of visualization in their text Seeing With the Mind's Eye.



When a person consciously visualizes he gains the ability to hold his mind on one object, to concentrate.

...He goes beyond the boundaries, the limitations of his physical body, beyond the awareness of his personality.

..As a person approaches this experience, certain unusual things happen to him. He receives new information in the form of images, ideas, feelings and sensations...This new knowledge and understanding may appear to come from outside...A person who has this experience feels it unites him with the universe. He feels he is a part of creation, rather than an observer of it. And the information he receives is pure, tied to the most universal of rhythms.

This purity of vision, this one-pointedness of mind, is associated with tremendous energy surrounding both the visualizer and the image, and the unity of the two...<sup>7</sup>

In the context of the videotape visualization was used to focus attention on the first energy center for two reasons. If all energies are focused on a center the concentration of energies have the potential of opening that particular center. Secondly, the opening of this center is directly related to inner or psychic sight.

The Taoists use visualization to help purify the physical and energy bodies, but more generally, breathing exercises are used for this purpose, in addition to quieting the mind and controlling the rate of heart beat. Dr. Rammurti Mishra describes what takes place with each breath in Fundamentals of Yoga:

In breathing exercises, with every expiration in succession, impurities of the body are removed through the lungs, skin, and kidneys, and with every inspiration in succession universal energy, life, and light of knowledge are drawn into the body through the lungs and skin.<sup>8</sup>

Rudrananda developed a breathing exercise called the



Double Breath that, through focused attention and controlled breathing, opened and activated the first four energy centers and expanded the flow of energy between each successive center. (See Appendix II) Some of the principles behind this exercise were used to develop the breathing exercise presented in the videotape and the guided absorption of energies in the final sequence.

It should also be noted that the breathing exercise in the tape is a combination of visualization and control of breath for opening the first energy center, for combining the two is a common practice.

The reasons for opening a specific energy center goes beyond creating passageways for energy to flow through. Each center is a receptor and transmitter of energy as well as an externalization of an endocrine gland. Due to its effects on the physical, emotional, and mental bodies as well as the energy body these centers affect an individual's health, level of functioning, personality, level of consciousness, and inner quality. Because this inner technology is a highly intricate system, I will restrict further discussion to the third eye or brow center, the throat, and heart centers reflecting references made to them in the videotape.

The third eye is located between the eyebrows. Its corresponding gland is the pituitary and governs the lower brain, left eye, ears, nose, and nervous system. Its opening is associated with visionary experience, clairvoyance, and higher intellectual activity. According to Hindu tradition it is the

most important meditation chakra, but Rudrananda views the opening of the third eye as "the true beginning of a higher process which when it develops is the beginning of another dimension",<sup>9</sup> and cautions not to take its opening as the end of development.

Rajmani describes the effects of an active third eye or 'ajna cakra'.

Consciousness centered at the Ajna cakra involves introspection or the process of seeing within. The practice of meditation on this cakra leads to the gradual separation of contaminants from pure experience. Eventually, pure intuitive knowledge begins to expand.<sup>10</sup>

This intuitive knowledge should not be confused with right brain development. It means that the polarities become integrated, right and left, positive and negative, solar and lunar, male and female, etc.

For the Christian mind reference may be made to the New Testament and the statement 'If thine eye be single, thy whole body will be full of light' signifies the connection between the third eye and inner or divine light, as well as the light of understanding.<sup>11</sup>

The throat is the passageway for all that flows into the third eye to travel throughout the rest of the body. Its energy 'touches, controls, and vitalizes the thyroid, parathyroid, tonsils, and salivary glands which in turn nourish the entire body'.<sup>12</sup> If there is a malfunction of this center the effect can be overactivity, underactivity, general weakness, and an

inability to concentrate. Referred to as the creative center because of its association with expression, it is said that concentration on this center is especially essential to the development of writers, poets, and artists.

In a way there is almost nothing that really needs to be said about the opening of the heart center, the center of love, emotion, and compassion. It is necessary to the emotional nurturing that every human needs regardless of age. However, this initial response refers to the subjective emotions that humans experience. In contrast, the energy heart center is the vehicle through which the subtle vibrations of higher creativity are felt if and when the subjective emotions are purified and controlled. It is then that we experience the sounds of the universe within the heart center.

Purified emotion leads one to the highest pitch or eternal sound, called Anahatanada, in which the yogi communicates with the Lord of Life through the language of silence. In this state divine love reveals its true nature...<sup>13</sup>

It is through this center that we experience the interconnectedness of all life. Networking throughout the universe is achieved through the heart center.

Even though the goal is to have all centers opened with energy circulating throughout the system, I selected these three as the most basic to creativity for it is these centers that are opened automatically in great artists. To have all three functioning and energy flowing between them achieves a balance between higher intellect and emotional power.

## **PART FOUR**

### **THE PROCESS**



Describing the creative process that I engaged in to produce the videotape would be an expression of my decisions, inspirations, frustrations, interactions, surrenders and successes. Underlying it all, however, was a search for balance between the demands of the material technology, the actual physical working with the computer, and the needs of my inner technology to keep the flow of creative energy going, bringing it in and maintaining it at as high a level as possible. My original intent was to be doing specific practices as I worked on the computer but the latter tended to take over and the inner practices receded. However, enough of a foundation was already there so that their effects had bearing on my creative work. I make this point because even though the tape is directed towards the viewer, it is intended that the creator also consciously relate to the energy body and use inner technology to raise the level of work.

My intent here is to highlight some of the why's, where from's, and how's of the imagery used in animation, the choice and purpose behind the Lumia light forms, and the creation of the four still images.

One of the first issues I had to resolve was what computer would give me the best results. My initial desire was to work with a PC at home which is in a peaceful, country setting and houses some of the previously mentioned Tantric Art collection. I thought this would provide the best environment for what I was hoping to accomplish. To do this meant either working on an Apple

Ile or encouraging someone to loan out some other equipment.

Within a couple of weeks I realized that this was not realistic nor the most beneficial approach for it became evident that I needed the challenge of working in an environment such as the one in the computer graphics room in the art school room at RIT with the approach that I was taking. I turned to the Genigraphics because it also represented, if not emanated, equipment that functioned from a higher level of electronic energy and I thought it would provide the imagery and animation needed which included photographic imagery and subtlety. What I would actually be able to do was an unknown due to the newness of the paint program and digitizing capabilities. Up to that point I could only create and animate object oriented imagery on the 'Geni'.

I began with the sequence of opening the third eye because it was the most concrete to deal with and it could be done with all object art giving me some time to learn the paint program and and grabber(video input segment of the paint program) capacity. The other sequences began to evolve during the final weeks of the first quarter from these points of departure: an introductory sequence that would present creativity as form and energy, a relaxation sequence, and imagery which I refer to as Transformative Imagery.

The imagery for the beginning comes out of my close association of morning's dawn to the dawning of a creative idea. The eventual inclusion of the clouds and mountains not only helps to illustrate form, but also alludes to the obscurations that

appear and the internal and external mountains one climbs while proceeding through the creative process. (IMAGE 1)

As an illustration of the expression, 'rising above the clouds' the animation visually takes the viewer beyond the clouds and into the higher realms of creativity and a universal scene of atmospheric light fading into darkness, dotted with stars. The background for this animation was created with the paint program. The shaded portion was cut from the display and stars painted with the smallest brush.

The duplicated word CREATIVITY floats in space. I created an illusion of the letters being lighted from behind so that the source of light would appear from beyond. I used a small number of duplicates allowing for space in between the words to create more of an illusion of moving through higher space or the fourth dimension as the viewer is visually catapulted through the letters with a rapid zoom in.

Higher space becomes the realm of spirit. (IMAGE 2) Here I again utilized the paint program to create a vortex of swirling particles of red and blue hues verging on purple. Creative energy is often depicted as moving in a vortex, while red and blue are the colors used when depicting the feminine and masculine principles of the universe as well as the earth and sky.

The energies of these higher realms along with the energies of the earth manifest into physical forms. With the help of a photo from NASA which I digitized into the system with the Grabber the viewer is brought back to earth as is the



experience after the moment or moments of higher creative thinking or inspirational thought.

Here the viewer is greeted with four images of nature, each moved onto the screen sequentially. A light table and close-up lens made it possible to grab images directly from slides which I have taken over the years. The first image is of a land formation, the second of grass and trees, the third of a butterfly, and the fourth of a young sapling, moving the viewer from a macro perspective to a micro perspective of the natural world.

Next the viewer is greeted with the image of a newborn as the purest form of mankind. Four other images are moved onto the screen overtop of the first image, the first of children, the second of an older woman and couple, the third a man, and finally a woman.

The next image is of a sculptor at work representing mankind creating forms. It is difficult in the context of the tape to realize that he is carving a forty foot pole, which can be seen in its entirety in the image that emerges onto the screen as it is hoisted for placement in the previously mentioned stupa.

This scene is followed by a slide of two ethnic musicians photographed at the Seneca Indian Reservation south of Buffalo. I felt it important to include dance and music as created forms, even if the focus of the thesis is visual, for they are the easiest to relate to in terms of energy.

The final image of this sequence is of Paul Klee, not the most flattering, but the most appropriate for the animation. One



of his paintings emerges from the easel to fill the screen and eventually moves off screen. He was included because of what I have already said about his paintings as the synthesis of heavenly and earthly planes and because of his extensive efforts to write down and pass on his work in form production.

The screen clears and the image of an artistic expression of the energy body emerges. By 'artistic' I mean there was minimal attempt to accurately illustrate traditional or clairvoyant descriptions of this ethereal body.

Through animation the external body is shown relaxing, releasing the energy body. (IMAGE 3) The image itself was created through multiple exposures of a small plastic model of a human figure. The two side figures were exposed first, the left and then the right, the central figure last after zooming out. I attempted to use backlighting during the grab but soon discovered that the shadows caused by the side lighting added to the image. I had the option of shifting variations in blue, green, and red hues, which in different combinations produced the various color effects.

The energy centers, grown in place, were object art colored according to Tibetan tradition. The circulation of the energy was one of the trickier animations because I needed a transparent look. It was possible to create a transparency with the paint program using a wash on a portion of the body that was cut out. However, animating meant that everything under the transparent look would also move which I did not want, but had to accept as a limitation of the software.

The parting image zooms the viewer into the heart region of the central figure. This was intended as a visual link to the heart as the center for hearing the language or vibration of the universe as the viewer is moved into the relaxation sequence.

I included the 'attentive relaxation' sequence as a means for the viewer to become aware of the existence of energy in and around the body and the possibility of it flowing through it. There are very few, if any, video tapes used for this purpose even though there are many audio tapes. I was aware of the lumia light box and its potential application in this segment. However, being of single mind, I attempted to create something on the computer that would function similarly. It was a learning experience, one that teaches that when you have a medium that will already do the job well don't try to manipulate another one into doing it. It was especially true because of the nature of the 'Geni'. Without a cycle function in the paint program and the 'Geni's' inability to handle a lot of free form in animation, I was only creating trouble for myself. Finally, I was further convinced that the lumia light forms were appropriate when a visiting Tibetan teacher exclaimed how wonderful the kinetic light forms were and all the different meditations that could be done with it and the inner adjustments it could produce.

What is the lumia light box? Thomas Wilfred used this term to describe his kinetic paintings created by projecting light on a screen. The box itself is a very simple instrument consisting of a square, plastic, upright box whose innards consist of a bread pan, small motor, colored gels, light bulb,

and a pinwheel of sorts which when all well placed and plugged in would generate moving light forms on the white plastic front screen. For the thesis it was just a matter of video taping the light show, thus produced, to become a part of the thesis.

In conjunction with the audio portion, the light forms were intended to create the experience of flowing, with the cue to the viewer to actually allow the forms to flow through the different parts of the body, becoming one with the imagery.

At the end of this sequence the screen goes black and eventually a face fades onto the screen. (IMAGE 4) In creating the face there was a choice to make, whether to go masculine or feminine, or to go abstract. After a few attempts I decided to go with a feminine figure because it became known that both men and woman more easily relate to feminine figures in advertising and because the orientation of the thesis was to help individuals relate to their own feminine side. Also, unconsciously at first, the image took on my own characteristics, long brown hair and green eyes, so that I began to accept the fact that my personal desires to teach the inner work that I knew was manifesting as this figure. The third eye, between the brows, was placed vertically to reflect those in Tantric art and the idea of vision on a vertical plane rather than a horizontal one.

Tibetan tradition was the source that called for white to be used as the final color of the center. I used blue as the space in which it was suspended for, according to Kandinsky, blue carries the power of profound meaning, its inclination is towards depth and its movement inward. Its quality is heavenly with a



sense of inner peace.<sup>1</sup>

The viewer is paced through two controlled breaths with appropriate visuals which show the third eye opening and pulsating with the inflow of energy. My attempt in this sequence was to create an animated visualization that would do something more than show the changes visually. I feel that, theoretically, a viewer who understood non-effort and could become one with the imagery, would discover that it was not necessary to do the actual visualization, but would find the opening of the third eye stimulated by the animation through a process similar to empathy. It would take extensive research to prove it and a sequence that allows more time, but, nevertheless a possibility.

The viewer is finally asked to use the third eye to focus on the image of the face to soon find it fading away and being replaced by an ethereal-looking form shaped like a head. Again, this step in the animation was an attempt to stimulate what the viewer needed to do inwardly which was to change attention from the physical body maintaining a focus through the third eye.

At this point all the preparation is completed and the viewer is ready to relate to creative energy in the computer images. This was one of the most difficult transitions and probably the least successful. My greatest difficulty was in trying to switch the viewer from working with images that were related to what was to take place inside the body to seeing something not intended to be within, but intended to be something separate but related to from within. Because everything prior to this was a preparation for shifting the viewer's level of



awareness and perception, I elected to simulate a leap in consciousness by making a cut between imagery as well as in the music, taking the viewer from the energy body to the universal bodies. Once everything was edited I realized that the leap was too contrived even though the majority of viewers were not bothered by it. Slight adjustments in the editing through either a fade-out and fade-in or a dissolve between images, which could not be done on our equipment, and an adjustment in the audio would smooth the transition.

In this next sequence it was a last minute decision to grow the images out of the cosmos. When I initially tried it I discovered that it added another dimension that wasn't there before. The experience of it, as well as the visual effect, was as if the images were manifesting from out of the field of higher creative energy, which was what I was proposing.

The first image evolved out of a discussion about imaging Time, which centered around a Hindu concept of time and could be portrayed by a solid that resulted from the path taken by an individual in the course of a day. That night I experimented with the Grabber and that concept by grabbing several images of my hand, one on top of the other. Of course, couldn't get a solid for it wasn't the nature of my medium. I also wasn't trying to get the same affect that either time-lapsed nor a slow shutter speed would produce in photography. Instead I got the layering affect that a painter could produce on canvas, but, instead of a brush to put down the layers I was using a three dimensional object and the computer's capacity to uphold

transparent imagery.

The resulting image was an abstraction of mostly pink and green hues. If one looks closely they can see the lines of the knuckles, but most people are unaware of the image's source. A ring seemingly floating in space dominates the visual space while a number of gracefully curving forms bend to the left and diagonally cut the space in half.

The ring, shaped like an ornamented mirror, may be viewed as symbolic of self-reflection, while the hand itself is an instrument of healing as creative energy is transmitted through touch. The graceful forms bending to the left show movement towards the feminine or intuitive self situated in our left side remembering that it is the right brain which controls the left side.

This image leaves the screen and a second image emerges from the center of the cosmic field. It is dominated by the color green spread across the image in an ethereal arrangement. Kandinsky in his studies through concentration, found green to be the most restful earthly color while Leadbeater viewed it as the divine power of sympathy.

If one allows the eye to move to the area of pink they may discover the face of a woman, to the left is the face and shoulders of a man. In life this woman is a medicine woman and the man is a Tibetan rinpoche or spiritual teacher. The first teaches man and woman to live in harmony with the earth, the latter teaches how to return to the source of creation at the time of death. This image is a blending of their energies, a

harmonization of opposites.

The image was not planned beyond the fact that I wanted to include people in one of the final images, people who consciously embodied a higher level of creative energy. It was created by grabbing two different photographs, separately. The photo of the woman was grabbed twice shifting its position slightly, and the photo of the man grabbed last after shifting the hues. There was no touching up of the image after grabbing.

The third and final image of this sequence is angular and mysterious because of the dark space dominating the central portion of the image. It's colors are almost imperceptible in the pale golden translucent light. There is nothing but angles and color for the mind to grab hold of, no hint to its physical reality.

This image, too, is a grabbed image of another three dimensional object only this time it is a cut quartz crystal. I had purposely chosen a quartz crystal for its properties as a receptor, transformer, and transmitter of higher creative energy, which in ancient cultures were used for healing and the development of inner technology and used today in the technological field of communication and emerging again for healing purposes.

The image was created with one grab, using a piece of cardboard for the backdrop and tipping the crystal slightly. I had tried other backdrops and visually liked what I got with the cardboard, but on an energy level I wasn't as pleased.

The viewer has now had the opportunity to relate to these images from a heightened state of awareness and is brought back

to physical reality with a faded-in image of the face. The viewer is told to stretch and move the body as the face moves on the screen. From here credits are given utilizing the scene of spirit and earth.

I included a statement advising that if the viewers wanted to try the techniques used in the tape on their own, that it was important to select imagery that would uplift and enhance their own creative energy. Imagery that was highly emotional or violent would be bad choices, remembering that the whole purpose for doing all of this was to be in contact with and to transform energies to a higher level.

I concluded with a highly abstract image of blues, violets and purples with touches of orange. After concluding all of my taping I discovered this forgotten image on my disk. On the computer monitor it had been dull and lifeless, but when I saw it on the video monitor it was dancing with life. I included it at the end as an example of a high energy image and also because of its significance as a still image of the swirling colors and energies which I had felt during an energy healing that took place last summer. It too had been created with the cut crystal only this time the background was blue acetate and backlit and there were two grabs between which I spun the crystal counter clockwise 180 degrees.

The healing had also been the source of my music. At the beginning of the healing session the woman who was working with me announced that she sensed that she was to play Jarre's "Equinoxe" during the session which she did. That was my



introduction to it and later was amused by the happenstance that I completed the first editing of the tape, thus seeing the project as a whole for the first time on March 20, the Spring Equinox.

The narration which I wrote, executed, and produced was an integral part of the tape. In the first sequence it added to the explanation of creativity and during the rest of the tape it functioned as a guiding voice to relaxing, breathing, and relating to energies. (See APPENDIX III)

## **PART FIVE**

### **TRANSFORMATIVE IMAGERY AND COMPUTER APPLICATIONS**

I have previously referred to creativity as a 'magical and transformative process', defining magic in Rudhyar's words as "merely the release of power through an efficient form by an act of will".<sup>1</sup> John Dewey in Art as Experience expresses the creative act of life which in turn is a direct correlation to the creation of physical form in these terms:

The world is full of things that are indifferent and even hostile to life; the very processes by which life is maintained tend to throw it out of gear with its surroundings. Nevertheless, if life continues and if in continuing it expands, there is an overcoming of factors of opposition and conflict. There is a transformation of them into differentiated aspects of higher powered and more significant life.<sup>2</sup>

I do not believe that anyone would disagree that creativity is a transformative process. The most obvious is the transformation of raw materials into a 'more significant life' form, for example a potter's clay into a ceramic bowl or a plastic model into a computer image. Next is the transformation of emotions. Any artist who creates from an emotional level discovers as they express their emotions through their medium that their feelings change. This fact is the basis of art therapy. There are also levels of understanding that are transformed to new levels by means of a creative act either as creator or viewer.

In addition to these, however, is the transformation of the creative energies or inner life of the object and individuals

involved. In the act of creation, transformation takes place on all levels, but what I wish to focus on in this final part is the transformation to higher levels of creative energy and consciousness through Transformative Imagery my expression for what Rudhyar named the Sacred Arts which, again, are dynamic arts that "differentiate Cosmic Energy into human power: they actually release or generate power. In their highest manifestations they are...Soul-enactments".<sup>3</sup>

I am using the terminology Transformative Imagery instead of Sacred Arts for a number of reasons. The first is to avoid the resistance of secular thinking to relate to sacredness. Secondly I wish to be free, for now, from the ongoing discussions of what constitutes art, especially in the realm of electronic media even if my personal belief is that it has a place as art. Thirdly, through the ages, imagery - both physically manifest and in the realm of thought - has born significance as a vehicle for healing and for creative and spiritual growth whereby art is most often applied, serving a function on the physical plane, is expressive of thought or emotion, or is appreciated for its inherent qualities. And lastly, many media are viable in this context, but I am limiting discussion to computer imagery.

My definition of Transformative Imagery is imagery that is physically manifested by means of the mind and body, and whose inner life is activated by the imager's attunement to the Creative or Inner Self which reflects the higher creative energies and structures of the Universe. Its power to transform is dependent upon the openness and level of consciousness of both



the creator and the viewer. This concept is founded in the literature and my experience with the previously mentioned art of Tantra and fourth dimensional art.

My introduction to fourth dimensional art came as some would describe as a mystical experience that occurred one day in the Graduate Graphic Design studio at RIT.

I was in a euphoric and open state after completing the art work for an animation on creative inspiration. I started to look at the poster of Paul Klee on the wall and soon found myself rivoted to his eyes. What followed was a transmission of energy which I sensed was carrying instructions of some kind and being received on another level of my consciousness. Kandinsky held the belief that by telepathic means creative essence and images within the artist could be transmitted to another person who is open to the soul vibrations of the artist. Past experiences with spiritual teachers and their photographs had prepared me to accept such an experience.

Just prior to this I had opened and placed a book in my lap titled Hypergraphics which had been discovered in the library the day before listed under 'Computer Graphics' in the card catalog. Not having read the book, I did not know it was related to the fourth dimension. However, as a combined result of the two events the Fourth Dimension became something I needed to know about for I realized that I would find expression in this form or something similar.

All this took place just prior to making my thesis proposal. At the time I thought that I knew nothing about the

fourth dimension, as the dimension that stepped beyond physical reality, so I didn't directly propose to explore it in relationship to computer imagery. However, as an independent study, I did and now realize that I had proposed a preparation for relating to the fourth dimension in imagery and that the still images in the final sequence, if not some others, would have an element of the fourth dimension in them.

I came to this conclusion after working my way through Linda Dalrymple Henderson's text the Fourth Dimension and Non-Euclidean Geometry in Modern Art. I compared it to what I already knew and saw that the fourth dimension emerged as one became conscious of and connected to the flow of higher creative energy. This meant that the associations made to the fourth dimension such as higher realities, higher consciousness, higher space, time, intuitive logic, and etc., are all manifestations of being in this flow.

These words of Max Weber best describe what my attempt had been in the final imagery of the thesis and how it related to the fourth dimension.

Things, objects, mutely cry to us, 'Touch us, taste us, feel us, see us, understand us, learn us, make us more than we are through your association, through your tactile and spiritual intimacy.' The use then that we make of matter is gauged by our power, our quality, or our energy, to wield it, to adopt it, to share it, to urge it on into the fourth dimension.<sup>4</sup>

Modern art that has been created as an expression of the Fourth Dimension establishes a foundation for Transformative

Imagery for its purpose is to break down physical reality as we normally perceive it and to take the viewer beyond it. Its second purpose is to allow the form to evolve out of the universal forces of nature, many of them highly mathematical in nature and structure. Thirdly, it is art to be experienced, not just appreciated. Looking back at the four final images in the videotape one can easily recognize the first and the third characteristics. The second not so clearly unless one realizes that each one evolved naturally in the context of the moment without cognitive manipulation.

Fourth dimensional art evolves into Transformative Imagery when creator and viewer become conscious of the subtle levels of creative energy that make up the 'beyond' or the 'invisible' and can use these energies for their own inner growth through the development of the energy body. Transformative Imagery can be a portrait or an abstract image, it does not matter as long as the individual relates to the creative energies. However, abstraction is helpful because our normal way of perceiving is prevented by the absence of typical cues. Instead, through abstraction one is forced to 'let go' and tune-in to the vibrations of the colors and structures making up the form.

Kandinsky expressed color as the language of the creative spirit and its study a means for activating inner technology. The tantric artist considers vibration as the primary cosmogenic element which gives rise to all structures and movement. Tantric art, therefore, becomes a "projection of an intrinsic consciousness permeating the outer and the inner worlds,"<sup>5</sup>



functioning as communications between life and the cosmos.

Living tantra is a matter of certain cultural disciplines, and the creation of its aesthetic forms cannot be divorced from their original intention. Just as history repeats itself through and in many events - wars, peace, socio-political upheavals - from deep within it new patterns evolve, new situations arise. In essence, however, they retain a thread of unity whose 'genus' is never lost. In this way, a cross fertilization of tantric ideas with the contemporary art world may generate a new vision, whose outer structure and rhythms may vary though the underlying insight will be the same. Tantra art has opened the doors of our perception and given to the world like all great epochs, a vision-inducing-aesthetic-creativity.<sup>6</sup>

Thus the genesis of a vision to create Transformative Imagery, founded in Tantra and modern abstract painting, to be manifested in modern society by means of the technology of this age, the computer.

I discovered the computer in 1973 while in library school, only at the time I was hardly aware of what it was. My introduction to it was in the form of IBM cards and a card sorter.

The next time computers entered my life I was sitting at my desk in Bloomington, Indiana in 1980 working on a paper on the organization of visual elements. At some point I started to fantasize about a computer program that would create images based upon the phenomena of the natural laws affecting design and upon principles of perception. The odd thing about it was that computers were non-existent in my life and any knowledge that I had about them had receded below the conscious level.

The next time was after meeting with my advisement



committee at Indiana University. One of the members, after viewing my photo and graphic work, stated that the aesthetic qualities in my work should be put into computers because it could go farther in the future. I stored the comment for future reference.

A couple of years later I signed up for a course in Fortran and one in Digital Electronics thinking I would become computer literate. Within two weeks I knew I had entered the world of computers through the wrong doors and exited quickly.

Finally a year later I walked into the College of Fine and Applied Arts at RIT to discover that a graduate program in computer graphics design was just beginning. At last, a situation where I could begin to fulfill the desire to be a creative artist and move into the future with computers.

What I discovered was that I already was a creative artist but needed to develop as an applied or technical artist. I also discovered that I was very intimidated by the computer and I despised its electronic energy. At first I would go home at the end of a day feeling as if I had been wired to a socket. After a while I discovered that if my personality and ego weren't struggling with the computer I could actually use its energy to keep me going. Unfortunately, though, I would become so involved in the external work, I would ignore using the technology of the energy body to refine the energy that I was being exposed to.

The other discovery was how sensitive the computer was to my level of energy and state of mind. I am referring to the computer when I should be more specific by first of all saying

the 'Geni', and secondly to clarify that it is the vibrational level of the computer that is affected, which in turn manifests in some physical way. In the case of the 'Geni,' it manifested most commonly as an error message of undeterminable cause and the system crashing.

I believe that all machines are affected by our own energy or vibrational levels, but I have never seen it so clearly as with the 'Geni.' And I know I wasn't alone. Listening to other peoples's accounts confirmed I wasn't crazy, even though to the majority in our culture we may all be crazy. But in the American Indian culture and others the creative spirit flows through all things. In fact for them the rocks are their computers storing and communicating the genetic memories of the past and much more. The Tibetans did and still do fashion metals into instruments to help them relate to higher creative energies.

Unconsciously I think modern man and woman are developing a tool, in the form of the computer, to do the same. On its most basic level the computer is taking over the routine and mundane leaving individuals freer for more creative efforts. For example, if the final four images had been created photographically or painted they would have taken hours or days. At the computer it was minutes, maybe even seconds. I'm not saying that everything is that easy, but that is where we are headed.

Individuals who understand the mathematical aspects of the computer more than myself would probably be able to build an even stronger case in its application to creating Transformative Imagery. It would not surprise me if the mathematical structures

that underlie computer technology and programming have a correlation to universal structuring.

Daniel C. Dennett, co-editor with Douglas Hofstadter of the book The Mind's I sees the computer as an imagination extender.

Can you imagine a device that extends your imagination the way telescopes and microscopes extend your vision? Such a device could help you explore worlds that do not exist, bring your fantasies to virtual life, and alert you to the implications of your own creative fiats. Such a device exists today, although imagination extension is not yet its primary task.

It is the computer.<sup>7</sup>

As a photographer I created the world as I saw it. With the computer I could create it as I imagined it or experienced it.

At the other end of the spectrum, the computer can be a highly routinized machine. This has relevance to Transformative Imagery in light of the fact that the imaging of Tantric and Taoist power diagrams, Tibetan thangka paintings, and American Indian Sandpaintings is based on ritual, thus ritual would probably find its way into Transformative Imagery.

Artificial intelligence (Expert Systems) could play a large role in developing this type of imagery. In the realm of possibility, with time, it could diagnose the energy needs of an individual and produce imagery that would provide the qualities needed to enhance those deficiencies either from a data bank of images or created based on data collected correlating visual elements, interplay of visual elements, and energy levels.

What this may be verging on is artificial experience,



a term noticed while scanning an OMNI magazine. It's fore-runners are simulations which are computer controlled, but join that with holographic imagery! It has its implications for physical experience, but what about experience of the fourth dimension and its powers for transformation? What better way to manifest a visualization of the energy body and to incorporate it into a form of inner development or the lights and colors of the astral planes?

In this context, the computer image as an image on the monitor, stands even more literal than photography in the definition "painting with light". Thus, a computer image is closer to the state where energy is less dense and its colors are closer to the iridescent colors of the higher levels of creative energy.

The computer is also more capable in expressing and causing the experience of higher space. The three dimensional capabilities of the computer was the utopia that Paul Klee was referring to when he wrote:

Shortly after applications of the pencil, or any other pointed tool, a (linear-active) line comes into being. The more freely it develops, the clearer, will be its mobility.

But if I apply a line, e.g. the edge of a black or coloured crayon, a plane is produced (at first and when the freedom of movement is very limited).

If we had a medium that made it possible to move planes in a similar way, we should be able to inscribe an ideal three dimensional piece of sculpture in space.

But I am afraid that is Utopian.<sup>8</sup>

and the direct expression and experience of higher space whereby



three dimensional objects are free to move in and through space.

One final aspect of the computer in its applicability to the creation of Transformative Imagery is the interactive nature of the computer. Many individuals seek power by willing the computer to do as they want it to do. For me, the power comes in the interaction between woman(in this case) and machine and to will the opening of the inner technology and the acceptance of the serendipitous occurrence, rather than something I 'thought' should be when dealing with Transformative Imagery. For example, each of the four final images of the thesis was the result of an interactive flow between myself and the 'Geni'. I had not preconceived this imagery and each one is as it occurred in the moment of creation except for the first one of the hands. In this one, there were a few scattered flecks of light which I thought should be removed to make it a 'cleaner' image, but it changed the totality of the image. Visually the image was better, but its energy had been shifted and not for the better. I came to accept these four images as instantaneous 'crystals' of the creative energies present: mine, the 'Geni's', in the photos and objects, in the room, and in the cosmos.

I have not done total justice to what the computer is truly capable of doing in this realm for more knowledge is needed on several accounts: form production as it relates to universal forces, structures of the universe, computer technology, and many unknowns. It isn't necessary nor realistic to go in depth at this time for the true purpose of this thesis was to present a

POSSIBILITY out of my experience and readings to date, for the conception and creation of this thesis was a personal act. It was the means for me to shift through and sort out the information and experience that I have accumulated over the past ten years, the childhood of the development of my Creative Life. It provided an opportunity to seek out support of these experiences in the relevant literature. It gave me another approach to re-building and strengthening my own energy body as I gave visual form to what I knew to share with others. It challenged me to succeed as a visual artist, thus the first tastes of fulfilling a wish as I experienced completion and the moments of unveiling. It was also the fulfilment of another individual's insight for me to bring my inner sensitivity to the Creative Life into computer technology.

Because my Inner Creative Life, as is everyone's, is a microcosm of the Creative Life of the Universe, I am reflecting something of a more universal nature which I hope speaks to everyone - and that is of the harmonization of the inner and material worlds. I was brought into better balance and harmony by my efforts on the thesis for my left and right brains were forced to work together as were my masculine and feminine selves and, as already stated, the day of virtual completion was the Spring Equinox, when day and night are of equal length.

To know all together is to be in complete communion with psyche and in complete command of techne. Most people live arbitrary, mechanical existences in which error and aberration succeed each other unendingly, while the mind is plagued

with sundry neuroses and the body with various diseases. This dis-integrated life process consists of a series of momentary experiences held together by a minimal awareness sufficient to pull the organism through its round of existence. Psyche is totally unconscious and techne totally mechanical, for there is no recognized relation between the two. But this is the life of the waking dead, and it is no real life at all. An integration of the two modes of being, psyche and techne, gives rise to and defines a mythic or cosmic state of consciousness, a harmonization of opposites in which war and strife have become transformed into a conscious interplay of energies, and the human organism itself is in a dynamic balance with the primal forces of the earth and the radiant forces of the heavens.<sup>9</sup>

My wish is that this thesis offers harmonious vibrations throughout the Creative Life of the Universe for all those willing and able to respond.

## **APPENDIX I**

### **EXTENDED PERCEPTION THROUGH PHOTOGRAPHY AND SUGGESTION**



## EXTENDED PERCEPTION THROUGH PHOTOGRAPHY<sup>1</sup>

Minor White

There are four stages, each with a few steps: PREPARATION, WORK, REMEMBERING, and TO SHARE. \*\*

### PREPARATION

The selection of a photograph has a bearing; so choose one that you like but suspect that there is more present than you have found so far. Photographs of water, snow, ice or clouds are fine to start with.

By being still you can make yourself voluntarily receptive to the suggestions coming from the image.

Remember that being still with yourself is a phenomenon possible in man which is an invitation to the unconscious to well up into the conscious. By being still with yourself you can help the wisdom of the psych to infiltrate the commonly conscious mind.

Place the photograph in good light. Plan to hold it either in the hand or on a chair or other support. Seat yourself directly in front of the picture, erect and comfortable. It is of considerable wisdom to make certain that no interruptions will occur that might disturb your efforts.

\*\* Only the first three steps will be included here.

Be prepared to postpone judgment of "good," "bad," "like," "dislike," until much later. The actions that these words call up, if allowed to remain in the mind while working with the picture, destroy any possibility of extension of perception.

Preparation continues by closing the eyes and starting to relax in a specific progression. Start by relaxing the muscles around the eyes, then the muscles of the whole face, then the shoulders, upper torso and arms, letting the arms and body begin to feel buoyant as the relaxation progresses. Next relax the lower body, the thighs, the legs, and finally the feet, always allowing and encouraging the whole body to become buoyant and receptive. A more or less weightless body is ready for impressions of all kinds.

During this relaxing period the body will have been motionless; and in the three, four, five minutes that elapse energy will have collected that the body usually dissipates by needless and heedless movements. This energy becomes available to the mind as it is about to cross the threshold of perception, and the mind needs additional energy for just this purpose of perception.

Relaxing is purposefully directed from eyes to feet, while, on the contrary, the gathering of energy is deliberately directed from feet and hands to head. As the energy begins to activate the mind, and be further prepared to sustain such projection of force.

When you feel that there is abundant energy, open your eyes. The first flooding of the eyes with the image is a crucial

moment. Your energy is projected as force without a shape; the image gives the energy a form and bounces it back to you with a shape. Furthermore, at this moment the "total image" may or may not be perceived by the "whole man" in a single strong impression.

Sustain that first strong impression. It may be necessary to close the eyes quickly to retain it. When you have a grasp on that impression, re-engage the image. What follows, that is, the work period, may be said to consist of your efforts to bring into the ken of the conscioius mind what the psyche in the unconscious found in the image. In most humans it is as if a kind of "forgetter" is wired into the circuit between psyche and conscious mind.

#### WORK PERIOD

The work period may be held as long as you wish or are able. The work consists mainly of overcoming the effect of the aforementioned "forgetter." The fact that a work period has arrived may generally be recognized from a certain clue. When the perception of space in depth within the image suddenly increases, one is in a working state...

After the first impression has been solidified for yourself in some manner, the work can start. Start active work by scanning the image in narrow bands.... Next scan the image according to the suggestions of flow and direction and relationsships within the whole photograph. When everything has been observed, start to study the images with whatever "tools" you can bring to the experience--tools such as knowledge of

design and composition, the techniques and composition peculiar to photography the philosophy and metaphysics of image-making...

In addition you can also let associations flow--on and on, far away from the image at hand, and into the personal body of compulsions at that moment prevalent in yourself. Consequently the associations that flow while looking at what are frequently called "abstract" photographs or any otherwise ambivalent images transform the photograph into a self-mirror. And the strangeness that arises in such instances is not a function of the image so much as a fact of yourself...

#### THE PASSIVE MODE

Sit in stillness, waiting, waiting patiently, without anxiety, waiting in readiness to receive suggestions and impressions; sooner or later the image will "speak" to you. It will even use your own words... Some persons actually hear words... Others hear colors, or sounds and music, or gestures, or other manifestations of the physical body...

#### REMEMBERING

...The purpose here is to provide procedures and disciplines by which states of extended perception can be induced whenever one chooses, that is, by will and personal volition.

At the end of the work period the state of stillness is turned off. This is to be done on purpose, when you decide to. Both turning the state on and turning the state off are to be considered as great opportunities.

...Start by looking at the totality of the image; in



other words start to undo the spell by taking a final impression. Close the eyes, let the buoyancy out of the body, and it will soon move in its commonplace manner. Then turn away from the photograph and look elsewhere. Try very hard to hold on to the experience that has just been stopped. Try to hold on to it in silence, no words, not even to yourself. Review the various things seen, not as laundry lists, but as related visuals...

Though, I suppose, something like judgment must eventually be undertaken, what is more important than judgment and evaluation is tracing the effect of the image on yourself. Was some kind of change brought about? If so, where in you? Or what in you was affected: Was something added?...Was your energy dissipated uselessly, or gathered purposefully...

Images of any kind may be compared to physical food. When images add something or direct our energy to higher levels, they nourish us. Poisonous images are those that lead us into useless or frustrating stimulations or misinform or otherwise degrade us. Nourishing images are food of a special sort for something else in us....

## **APPENDIX II**

### **DOUBLE BREATHING EXERCISE**

## THE DOUBLE BREATHING EXERCISE<sup>1</sup>

Swami Rudrananda

The breathing exercise for drawing in cosmic energy is as follows: One draws in the breath high up through the nose and into the heart energy center or chakra. As one starts the breath into the heart, he swallows in the throat and tries to feel the swallow travel down to his heart center. The swallow is to release tension in the throat chakra and allow energy to expand there. After swallowing, he continues to inhale breath into the heart center until the lungs are filled to their maximum capacity. The breath is held in the heart chakra for about the count of ten. This time count may become longer as strength is gained in the breathing. During the time when the breath is held, one brings his mental concentration to the heart center and asks to surrender and tries to feel very deeply inside the heart center. One must ask into the very core of his being, or deeply into the subconscious, to surrender to and receive the cosmic energy. After the breath has been held for the count of ten, one exhales one-fifth of the breath and inhales again, bringing the energy and the concentration to the energy center just below the navel. The breath is retained in the navel chakra for about the count of ten and then exhaled very slowly. This double breathing to heart and navel chakras may be repeated from eight to ten times in a half-hour period or about every three minutes. One

should think of the breath as energy and develop the sensitivity to feel deep expansion of energy and to let the breathing be governed by that sensitivity as one's strength and capacity increase. When one is not doing the double breathing exercise, one should breathe into the navel chakra slowly, hold the breath for a few moments, and then exhale very slowly. If one feels energy sensation in the navel or sex chakra, he should bring his attention to the tip of his spine and rock slowly from side to side on the base of the spine. This breaks up tension and allows the energy to rise up the spine to the top of the head.

When one begins to do this exercise, his sensitivity may not be able to feel definite energy sensations. This does not mean that the energy is not flowing through those channels but that we have not yet developed the sensitivity to feel it.



## APPENDIX III

### SCRIPT

Due to the participatory nature of this tape, please be seated comfortably before viewing. (On screen only)

## PART ONE

### CREATIVITY

What is it?

Form

Energy

### CREATIVITY

Higher creative energies of the universe - of the fourth dimension - the realm of spirit manifesting in a physical form.

In the form of nature -

In the form of people -

who use their minds and bodies to manifest these energies into other forms.

Through attentive relaxation one can experience creative energy with the energy body. Seven main centers in this body can be opened through awareness and visualization so that creative energy may be absorbed and circulated, transforming consciousness.

What follows here is a guide - a guide to take you through an experience of attentive relaxation and a technique for opening the first energy center. This will activate the inner technology needed to experience and absorb the creative energies in the concluding computer imagery.

Straight horizon line - word CREATIVITY rising up as if sun. sky and land getting brighter.

Moving ? mark.

Move in land and clouds.

RGB parts of landscape

Movement through space and back again.  
Zoom through the letters CREATIVITY. Zoom out from center of spiritual image and pan to earth.

Photo images of nature.

Photo images of people.

Image of artist at work then overlay image of art.  
Cuts to dance and painting

Grabbed image of transparent man. One by one show energy centers.

Circulate energy

Zoom into area of the region of the heart.

## PART II

As you listen to the music and focus on the imagery become aware of your body and mind. Relax into the chair, giving all of your weight to its support and let go of any thoughts that arise. Put your attention in the soles of your feet. Allow the music and the imagery to move through them.

Taping of Lumia Box

Do the same as you place your attention in your:

Toes, tops of your feet,  
ankles, lower legs,  
knees, thighs, sex organs, hips,  
lower back, middle back, between  
the shoulders, the shoulders,  
back of the neck, back of the head

Lower abdomen, stomach, chest,  
upper arms, elbows lower arms, hands,  
and fingers.

Throat, jaw, chin, lips,  
nose, cheeks, ears, temples,  
eyes, forehead, top of the head.

Begin to feel the energy awakening  
throughout your body.

Let the music and imagery forms penetrate  
deeper by letting go of any resistance.

Focus on any heaviness you may experience - and let it go.

Focus on the lightness.

Feel waves of energy wash over you --  
and through you, -- leaving you refreshed --  
and revitalized.

### PART III

Adjust your body so that your spine is straight and both feet touching the floor.

Bring your attention back to your face and focus on a point midway between the eyebrows.

Visualize an eye here for this is the third eye and center of insight and a doorway between your inner and outer domains.

Breathing through your nose, take the breath to the center to open it, hold the breath to absorb energy, and exhale the impurities.

Repeat. Take the breath into the center, hold the breath, and exhale.

Breathe normally, and focus on the image in front of you with your third eye and less so with your physical eyes.

Surrender awareness of your physical body -

and focus on your energy body - preparing yourself to experience and absorb the creative energies in computer imagery.

Blank screen

Fade in face  
Zoom between eyebrows

Fade in third eye

Zoom into nose  
Tilt to third eye  
RGB color of 3rd eye  
Zoom out

Repeat with new colors

Full view of face

Fade out face  
Leaving middle of eye

Fade in energy body  
Zoom in



## PART IV

Remain physically still  
and relaxed, allowing  
only inner movement to  
occur.

Avoid analysis and  
judgement for now.

Experience the colors through  
their energies and vibrations  
as they resonate with your own.

Relax your upper, middle  
chest, the heart center.

Through the third eye absorb  
the energies and qualities of the  
image and, with some awareness of  
your heart center, let them flow  
through the throat and  
into the heart.

Abstract imagery - -  
Grabbed imagery that emanates  
Creative Energy in its purest  
state possibly achieved by the  
imager.

PART V

Bring your attention back to your face.

Repeat backwards to face

You may now move and stretch your body.

COMPUTER IMAGERY AND CREATIVE ENERGY

Overlay titles on image earth and spirit. (On screen only)

A Thesis for the  
Master of Fine Arts Degree

Rochester Institute of Technology  
1987

CREATED BY  
Linda K. Saxton  
on the  
Genigraphics D+ and V

THESIS COMMITTEE  
Robert Keough  
James VerHague  
Dr. Ronald Padgham

PHOTOS  
NASA  
Linda K. Saxton  
Paul Klee's Notebooks, Vol. II

MUSIC  
Jeanne Michael Jarre  
"Equinoxe"

MOVING LIGHTS  
Lumia Light Box

WITH GRATITUDE TO  
My Parents,  
Rudi,  
and to  
Dr. John H. Mann

copyright c 1987 by Linda K. Saxton

When using these techniques on your own, select imagery that will enhance and uplift your own creative energy. (On screen only)

## **APPENDIX IV**

### **REACTIONS TO VIDEOTAPE**

## REACTIONS TO THE VIDEOTAPE

Upon completion of the tape I was invited to present it to the Foundations class titled "Creative Sources". Students already had some familiarity with inner experience through class exercises.

A short introduction and some background information was given prior to showing the tape and after viewing students were asked to write down some of their experiences and reactions. The following is a sampling of comments of interest and relevancy.

It would have been best one on one.

I found the whole experience redundant and much too slow moving...My feeling is the more info given in a fixed amount of time the more conducive to act as a stimulant for a flow of ideas, images, etc.

The third eye part lost me...It was like I was being lead around, not being allowed to flow on my own.

As an older student I've been practicing these techniques for a long time. I applaud you and this school for addressing this and I hope by efforts like yours to make this more familiar, that more people will attempt this creative process and find the pleasure that we know.

The light forms kept my mind from wandering to other places...The third eye acted as a garbage chute where all unnecessary and unwanted thoughts that cluttered my mind were released.

The film was very relaxing. I found that upon being asked to relax and relieve tension it is much



easier than doing it yourself.

Seems like a movie of going through the space-time or hyperspace.

It is hard to get what you wanted. Clearing our mind while watching pictures isn't easy.

I did not feel relaxed - I felt the opposite. I became very edgy and I couldn't catch my breath. I felt the need to escape, to get away.

Using the third eye and breathing right is the cheapest way to travel in the stars.

I would have rather closed my eyes to concentrate on my own.

One part that bothered me was the face. I would rather have my eyes closed because it was a serious process and the face looked silly...I thought an abstraction with the center eye pulsating would be effective. I liked the 'no judgment, no analysis' because it really let the energy go at a full level and let the thinking part of my mind 'veg' out. Loved it!

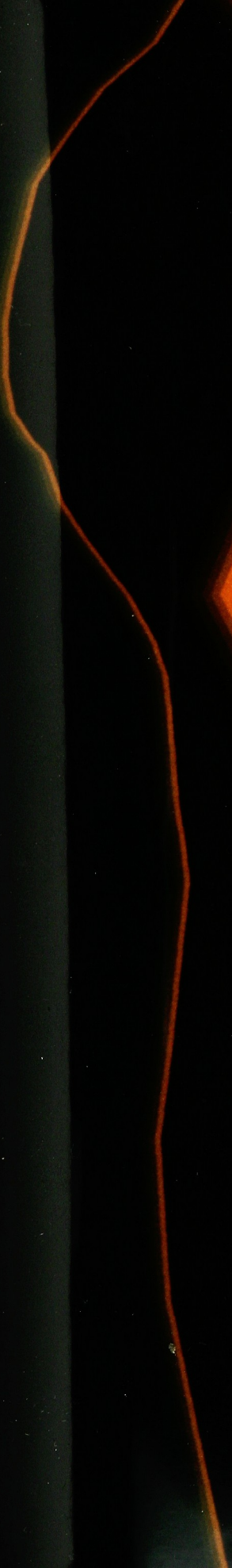
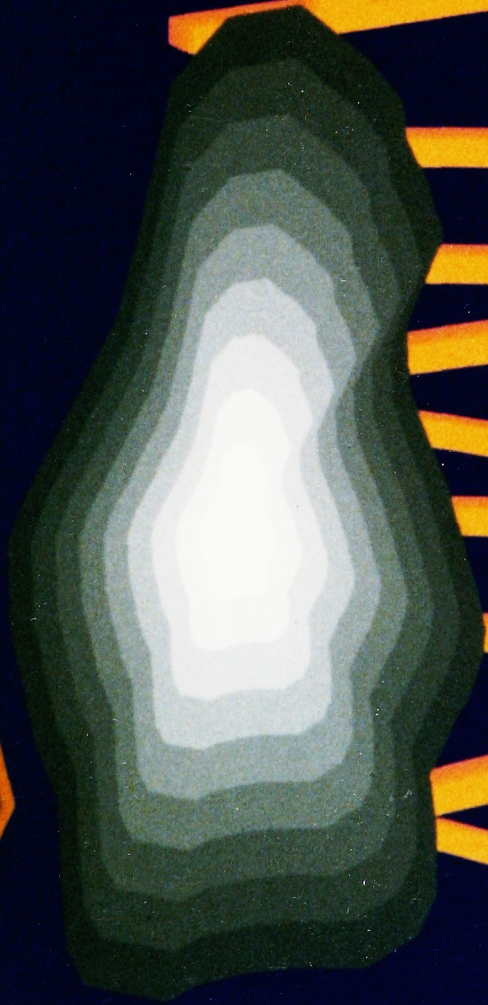
I was extremely relaxed by the time we got to the computer images, so I found it hard to concentrate on absorbing energy from them. The colors in these images were very powerful and alive.

I did not intend to draw any conclusions from the comments because the situation did not have the proper conditions for doing so. However, I was reminded that each person brings their own personality and Creative Self to the experience and that the individual comments reflect this.

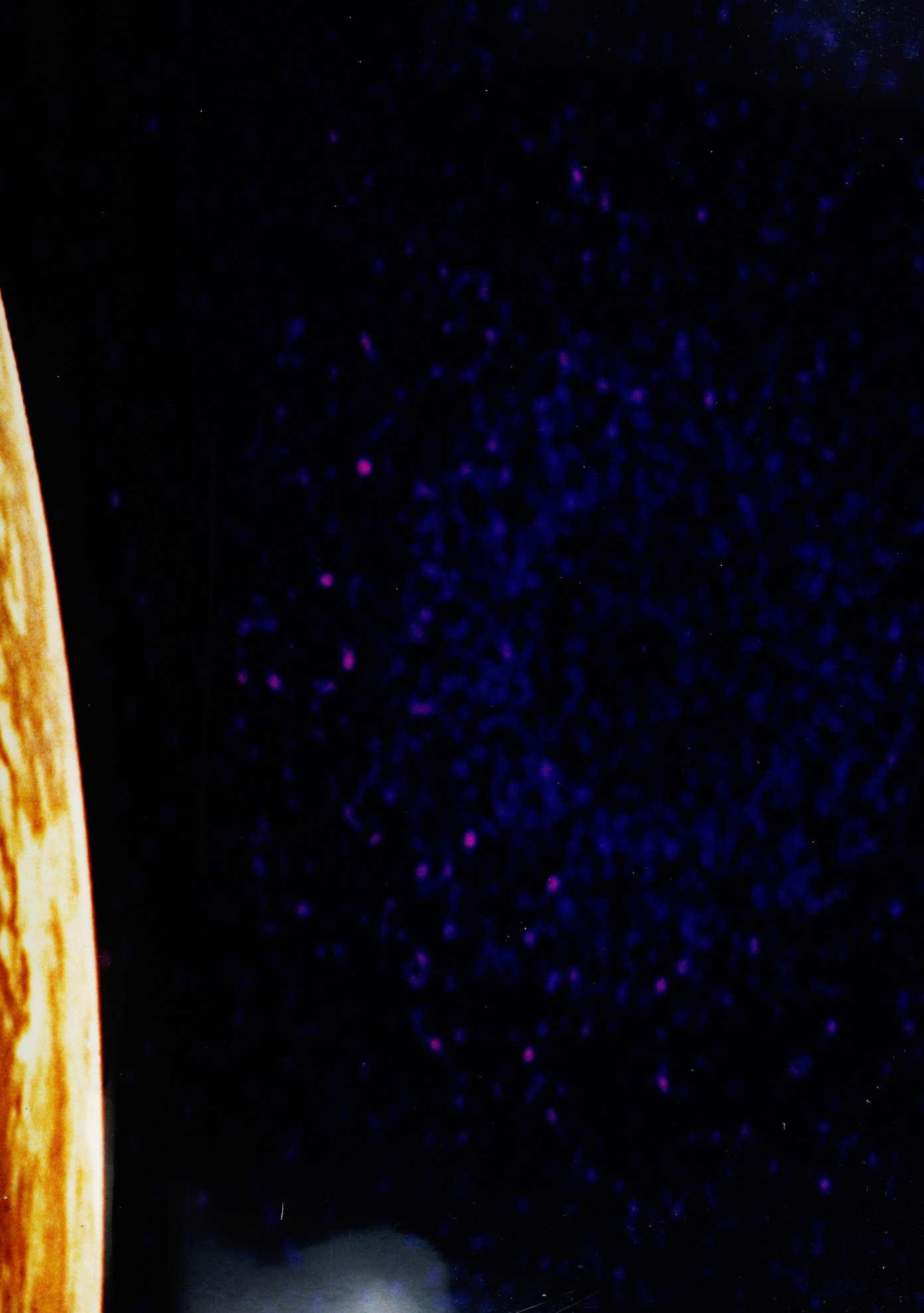
## APPENDIX V

### IMAGES

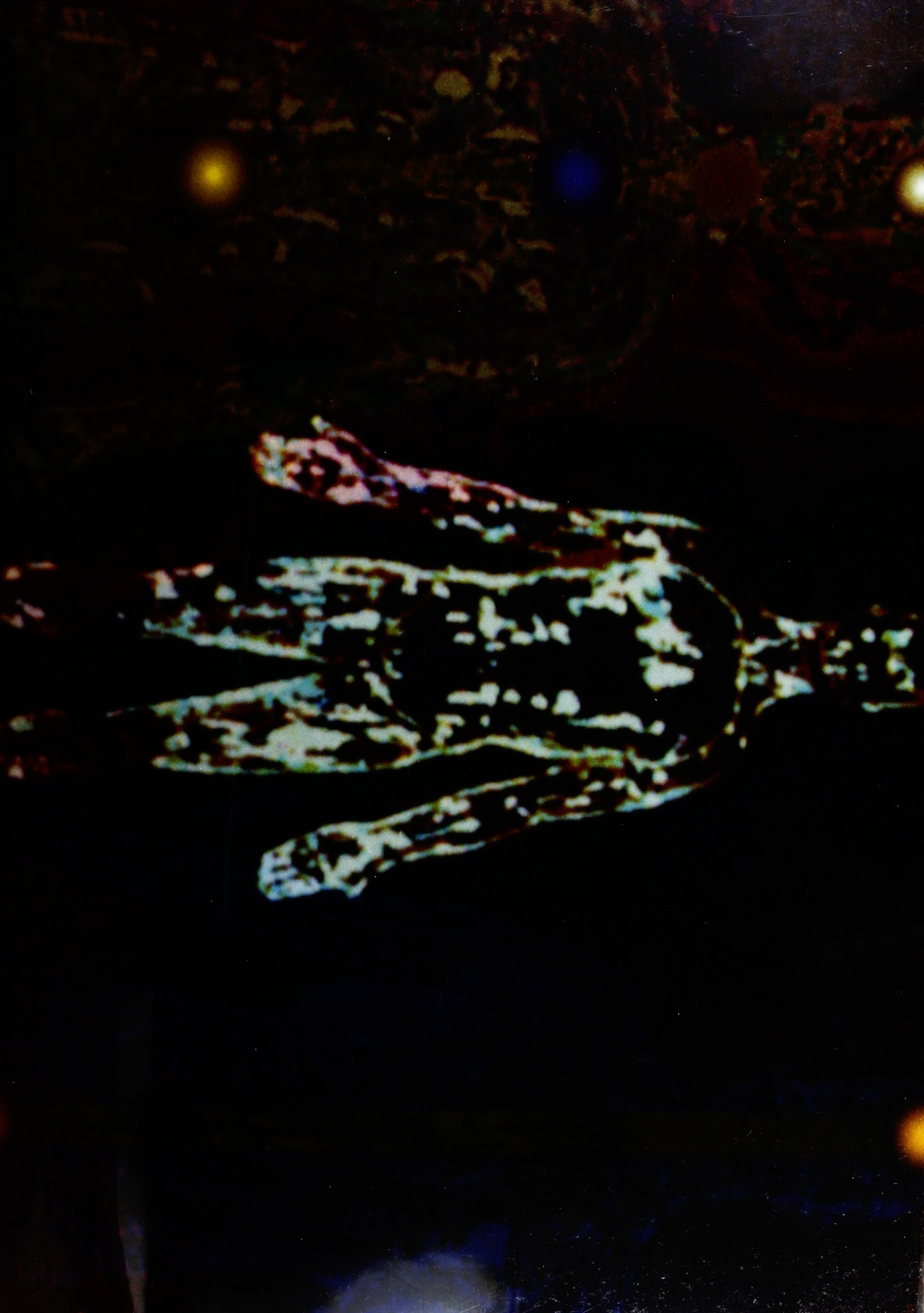
# CREATIVITY



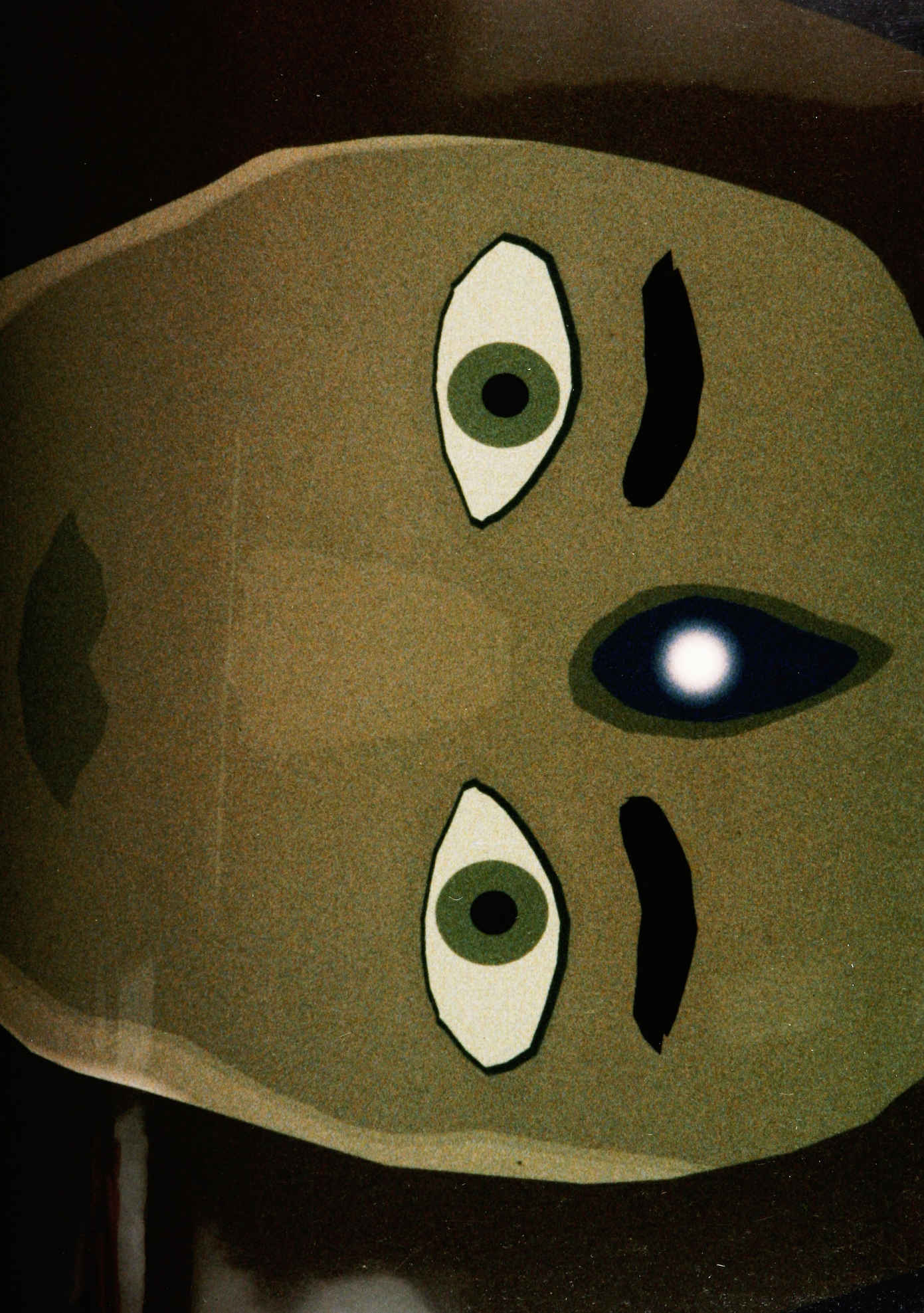




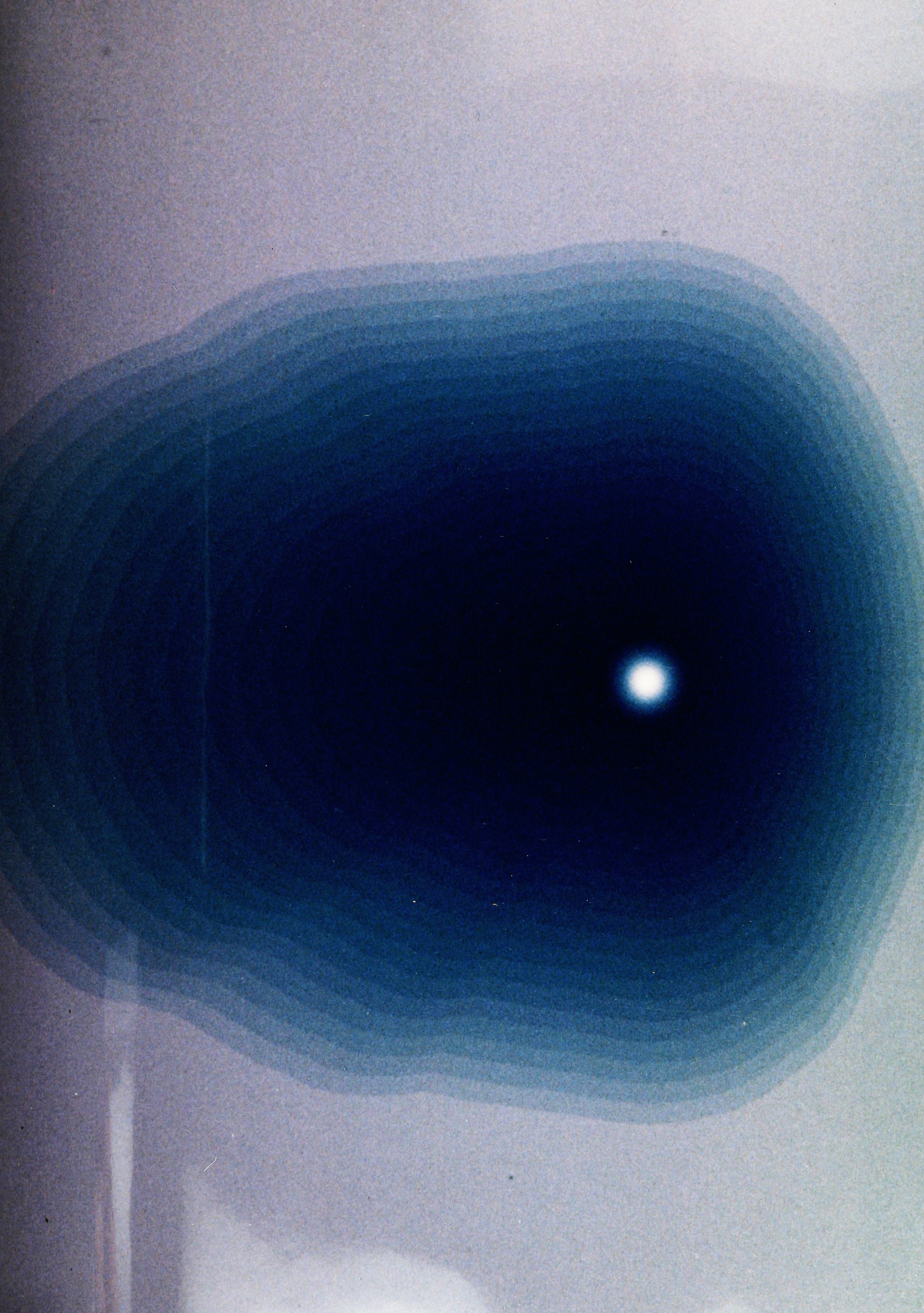
















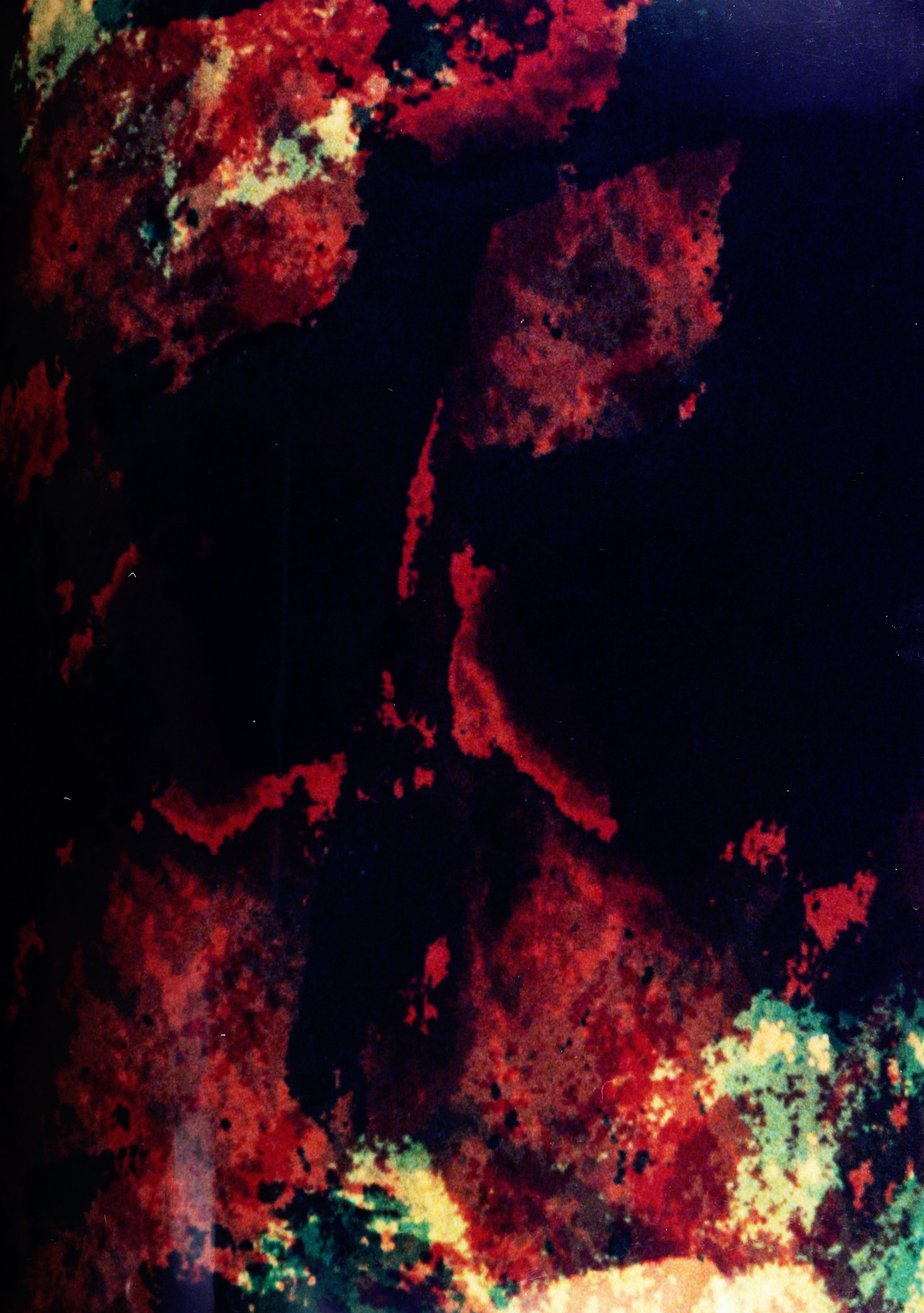












## NOTES



## NOTES

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