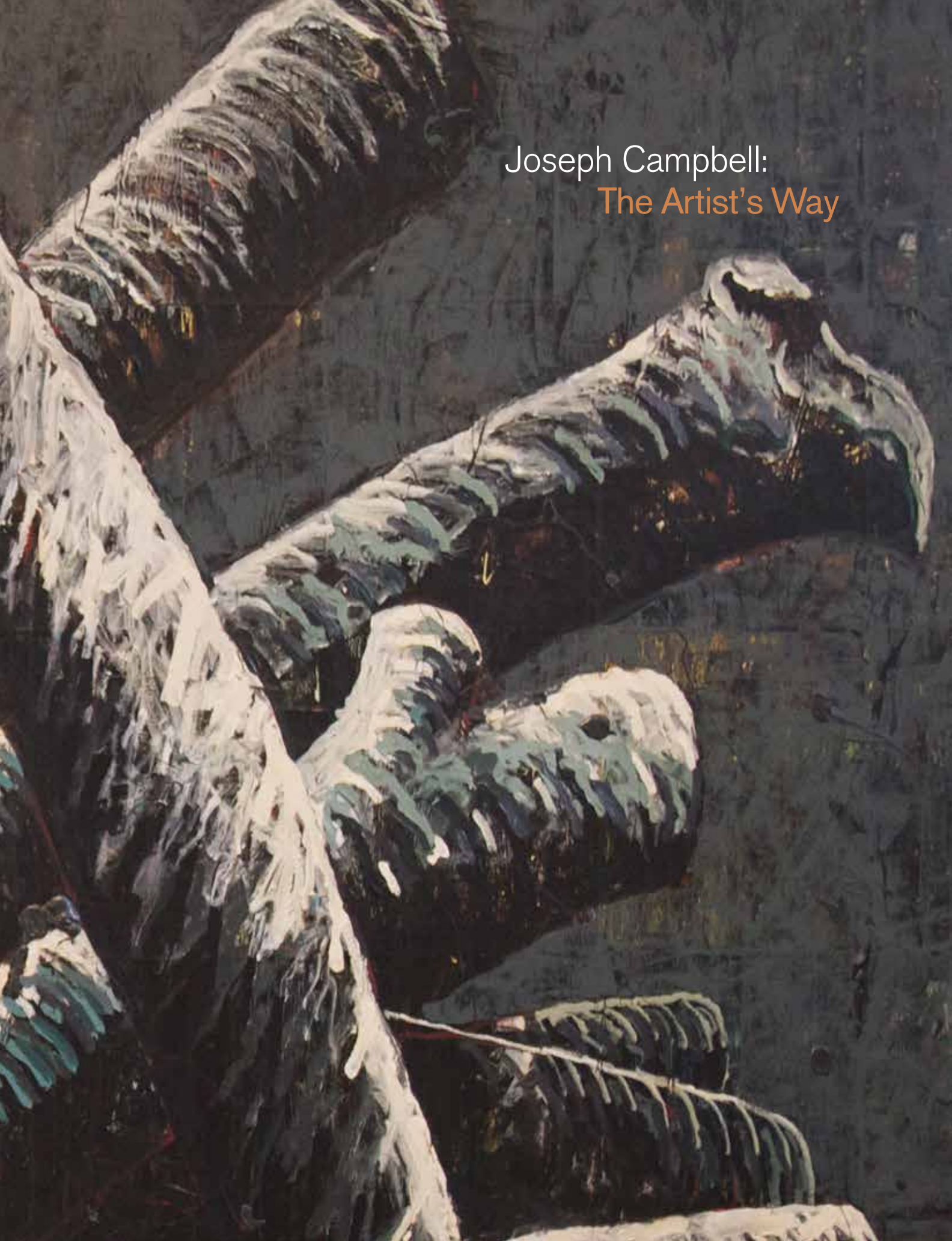

Joseph Campbell:
The Artist's Way

Joseph Campbell:
The Artist's Way

CELADON ARTS / MONTEREY CALIFORNIA / 2013

Contents

Celadon Arts

CELADON ARTS is a 501c (3) organization that builds community, relationships and awareness through contemporary art. We are honored to collaborate with the Joseph Campbell Foundation, the Opus Archives & Research Center, and the Carl Cherry Center for the Arts to bring the event series *Joseph Campbell: Nature, Myth and Art* to the Monterey Peninsula. The series includes the art exhibit *Joseph Campbell: The Artist's Way* and the installation *Working Art: Joseph Campbell at His Desk*, both at the Carl Cherry Center. In addition, there are panel series, salon-style dinners, and several other events that explore and demonstrate the myths in our lives, from personal to social and global myths.

Celadon Arts recognizes that privately funded exhibitions and education programs can make a difference by serving as a catalyst for business and community leaders to form alliances with the contemporary artists in their communities. In February 2013, we collaborated with nine artists, photo journalist Tom Graves, and the Japanese American Citizens League to bring contemporary art and the Japanese American Day of Remembrance together in *Transcendental Vision: Japanese Culture and Contemporary Art*. The results were profound. Larry Oda, Past National President of the Japanese American Citizens League told us that it "added poignancy and perspective to the observance," while artist Sandy Yagyu was touched when a Japanese American elder approached her and told her that "This is a very healing show."

In the past, Celadon Arts has worked with institutions including the Japanese Chamber of Commerce, NYC, The Japanese Embassy, the Smithsonian's Freer Gallery, American University, The New Zealand Embassy, Washington, DC, National Institutes of Health, MD, Virginia Commonwealth University, VA, Museum Jan van der Togt in the Netherlands, and the city of Sand City, CA.

Our hope is to continue to heal, inspire, and create fresh conversations through such collaborative efforts so that communities foster long-term commitments to the arts that benefit businesses, artists, and society.

Laura Doherty
Program Director
Celadon Arts
Monterey, California

Acknowledgements

JOSEPH CAMPBELL: THE ARTIST'S WAY could not have been realized without the many individuals and organizations who have lent support and patronage for this exhibition. We especially appreciate Bob Walter, President of the Joseph Campbell Foundation, and Safron Rossi, Executive Director, Opus Archives, for the depth and breath they brought throughout the event, including creating the installation *Working Art: Joseph Campbell at His Desk*.

We also thank Robert Reese, Director of The Carl Cherry Center for the Arts; Edgar Maxion, Exhibition Designer; Deborah Welsh, Marketing; and the following patrons and sponsors:

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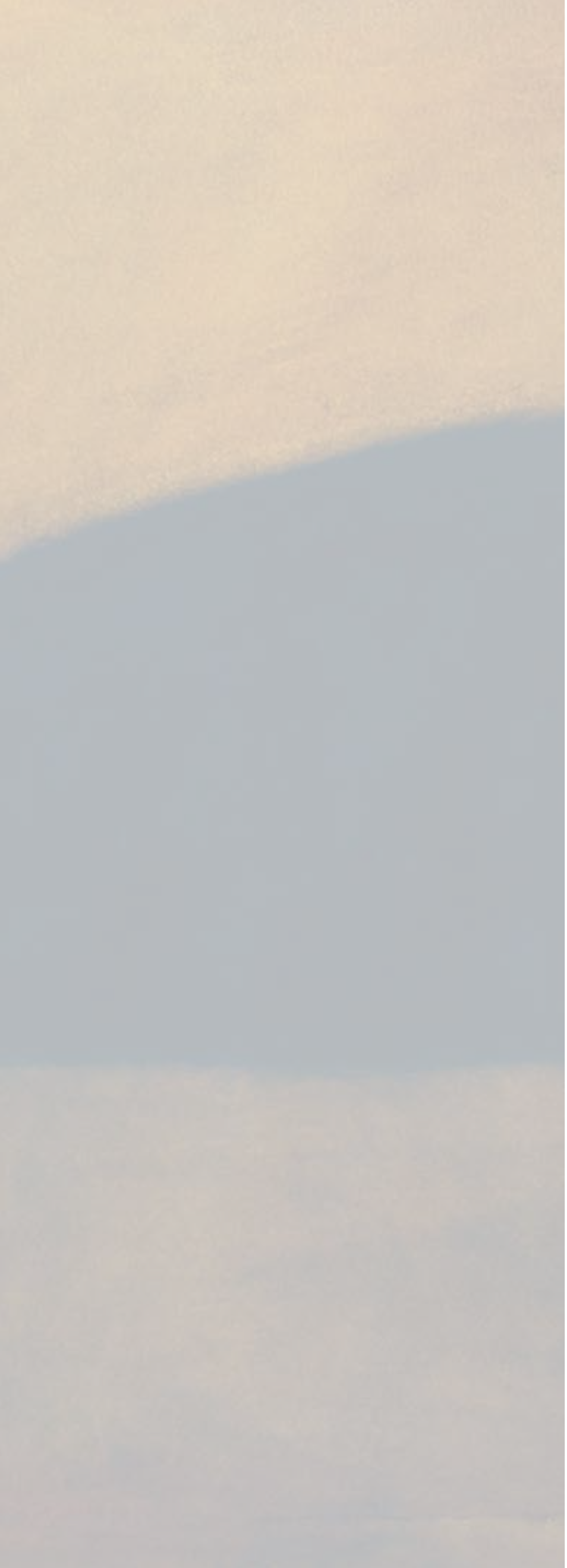


The Rapture of Being Alive

Safron Rossi

The nine artists whose works comprise this exhibition share one common thread—a sense of simpatico with Joseph Campbell's ideas on the mythic and creative experiences of life. Part of each artist's statement is a favorite quote of Campbell's, and while their choices were made independent of one another, lo and behold the same quotes were chosen…a pattern is discerned by way of the thread.

Moving back and forth through the selection of Campbell's thoughts, like overhearing a fascinating conversation at a coffee shop, the quality of his work that the artists were focusing in on has to do with life—the mysterious and necessary tension between living the mythic and allowing the mythic to give us courage to live fully.

In Campbell's own words, and one of the artists' chosen favorites, "People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think what we're seeking is the experience of being alive, so that our life experiences on the purely physical plane will have resonance within our own innermost being and reality so that we actually feel the rapture of being alive." (*The Power of Myth*)

Our innermost being and reality is where myth is alive, where mythological images and narratives make sense. Myths speak and illuminate truths that cannot be told any other way, and Campbell understood that these elusive, yet deeply felt, truths are about the startling and ever changing experiences of being human. What it is to struggle, to experience victory, journey through life, change—myths address such real human processes in metaphoric, poetic language. Our never ending fascination with them is a hallmark of the truths revealed within, for the universality of human experience is what links cultures of past and distant lands to our moment, here and now. That resonant connection through time and culture is a part of our innermost being, and while the myths and the archetypal patterns expressed within them are timeless, we are living in time. Campbell posits that when we live connected to our innermost being, the terrain of myth, we can experience the rapture of being alive, because our quotidian experiences touch the mythic that is beyond time, but embodied, lived into. And so, at every turn we have the possibility of experiencing a rapturous moment of wonder and beauty.

What all of these artists connected to in their Campbell reflections remain essential human questions: What is it to fully experience life, to be present to the action of living, the moment of being? What is it to not fear the suffering, to have the courage to walk into the darkest cave and face the fiercest demons (who typically turn out to be one's guides)?

Our innermost being and reality is where myth is alive, where mythological images and narratives make sense.

Myth symbolically encapsulates our collective wisdom about the business of living life, and these artists—each of whom is, like each of us, on a unique journey—express this desire for the rapture of being alive. What separates them from us is that they can share what they discovered in their moments of awe through creative forms that we are able to witness and experience.

Safron Rossi, PhD
Executive Director
Opus Archives & Research Center
Home of the Joseph Campbell Library
and Archive Collection
Santa Barbara, California

Shadows of Forgotten Ancestors

Richard Whittaker

Encountering an art exhibit in the context of Joseph Campbell's thought is a welcome change. Boiled down, his views on art can be summarized in the words of his wife, Jean Erdman, "The way of the mystic and the way of the artist are very much alike." In 1938 Max Beckman could say, "In my opinion all important things in art have always originated from the deepest feeling about the mystery of Being." Today, statements like that have fallen out of fashion. In one of his last lectures Campbell said, "In my writing and my thinking and my work I've thought of myself as addressing artists and poets and writers." So bringing together a collection of artists and their works as a way of revisiting Joseph Campbell's *The Way of Art* is perfectly reasonable, but is there anybody in the art world today who still cares about such things?

One hears that anything goes today art-wise. That may be true, but I know of very few recognized artists who are openly inviting us to ponder the deep questions of meaning that were central to Joseph Campbell's thought. I find it puzzling. The idea that such questions are passé is a curious one. Are we really past all that? It seems to be the prevailing feeling. The most admired and fearless cosmologists tell us we live in a meaningless universe. Mystics need not apply. And besides, we're told that the explanation for "Everything" is just a hairbreadth away. Already smart phones have been invented. And if being constantly distracted is a good description of finding meaning, then we're in pretty good shape.

On the other hand, although I didn't watch the SuperBowl this year, I did check in from time to time on the radio. I was listening when the broadcast went dead. Goodness! It wasn't long before I learned that the stadium lights had gone out in the middle of the world's greatest media event. Hearing about it was a strange moment. Hard to find the words to describe the incongruity of reality suddenly crashing through one of our most ornate and delirious dream affairs.

No one I know of has commented on this aspect of it. I think it comes to mind now because it illustrates something related to the thought of Joseph Campbell. If the lights had stayed off, the taste of that shock would have been stronger. We're no more equipped today to face the dark with equanimity than we were when he was writing. Campbell was telling us that we needed some new stories to help us face the ontological gap—some kind of knowledge that doesn't just appear thanks to all the information we have today.

Art… comes from and speaks to the pathless land of our experience, the deeper layers hidden beneath all the distraction of our daily lives.

When the thin surface of our shared reality is stripped away what happens to our sophistication? Whatever the cosmologists say, we each live in the realm of experience. We have not escaped into some abstract freedom. When the lights go out suddenly, one discovers that.

So what could art provide in the meantime? At its best, it comes from and speaks to the pathless land of our experience, the deeper layers hidden beneath all the distraction of our daily lives. Campbell thought that, at times, art and art making could deliver us to that "immovable point in oneself that is the way of opening, the part that looks with neither desire nor yearning at the object." Here would be a place of real equanimity, a place that is also the goal of Buddhist practice, and perhaps the hope of all traditional religious ways.

Richard Whittaker
Editor
works & conversations
Oakland, California

Within this tree
another tree
inhabits the same body;
within this stone
another stone rests,
its many shades of grey
the same,
its identical
surface and weight.
And within my body,
another body,
whose history, waiting,
sings; there is no other body,
it sings,
there is no other world.

Jane Hirshfield

Within This Tree

Robert Reese

Life is neither meaningful nor meaningless. Meaning is given life by language and imagination. For our life to make sense, we need purpose. Even if our aim is to live in the here and now, we still need a clear purpose. Humans are meaning-making creatures and we need language and imagination to create purposefulness. When we apply intention, conviction, resolve and aspiration, life is infused with significance. Animals, as far as we know, do not agonize about their creature condition, concern themselves about animals in other parts of the world or make extensive judgments about themselves. Humans, on the other hand, fall into despair and from the very beginning invented myth, art and literature to create a counter-narrative which enables us to come to terms with our own existential pain.

Children know the power of myth and aspiration. They hold promises to learn, to grow, create, love, commit to other; and though we forget the lore of childhood vows, they remain a latent force inside us. Sometimes the stories of childhood are transformed into something clearer and deeper—aspirations such as taking up social justice or humanitarian work. If we look deeply, all of us could uncover myths and vows we made in childhood. They sometimes just float to the surface.

We actually all have the capacity to be inspired by myth, art and story. We wouldn't be in this life if we didn't have some aspiration or vow. It's a little startling to think about that. "Oh, I didn't know I lived mythically, that I was living by aspiration." Most of us think, "I'm just living my life. I'm just trying to get along. I don't really use myth. I am just an ordinary person." But, actually, nobody can get out of bed in the morning and go through a day without some relationship to myth. You can tell that this is true because there are times in life when people lose their vow. They lose it completely. And then they cannot get out of bed. They're depressed. They're in despair. They actually can't figure out how to go on living. And sometimes they don't go on living. Or sometimes they somehow manage to go through the motions of living, but really, inside, there is no meaning. This is where the mythic imagination comes in: humans have always invented stories that empowered us to understand our lives in a larger context, that disclosed a fundamental configuration and provided a sense that life had value and significance. Myths, then, empower us to cope with the human dilemma, to find our place in the world.

At the same time, as Jane Hirchfield's poem suggests, mythology addresses worlds that live alongside our own world, and, which, in some ways support it. Faith in this invisible reality is a basic theme of mythology and is the theme of *Joseph Campbell: The Artist's Way*. Mythology is sometimes called the "perennial philosophy" because it informed all societies before the advent of science. According to perennial philosophy, everything that we see and do has counterpart in the divine realm. Or, reality can be understood as both conventional and absolute. The conventional truth is how we usually see the world, a place full of diverse and distinctive things and beings. The absolute truth is that things lack inherent self-existence and that there are no distinct things or beings. Myths give shape and form to a reality that is sensed intuitively.

Joseph Campbell: The Artist's Way also proposes an explanation of art's special place in the hierarchy of human activities: great literature or painting or music, Campbell believes, are spiritual in their impulses, transcendent in their meanings, mysterious in their force. Artwork can occupy our personal constellations and change it. If considered with serious attention, art can initiate painful rites of passage from one stage of life to another. A painting, like a great myth, teaches us to see the world inversely. Artwork shows us how to look into our own minds and hearts and to view the world from a standpoint beyond our own self-interest.

At the same time, what is so striking about *Joseph Campbell: The Artist's Way* is the many ways the artwork suggests Joseph Campbell's themes. Each painting pushes the viewer into the mythic drama. Every painting presents some new tale. None of this is divulged without ambiguity. The questions raised by the stories are never answered. We are forced to participate on the basis of evidence that can never be confirmed. The artwork here compels the viewer to call upon their own experiences, fantasies and myths. The paintings, ceramics and sculpture in this exhibit are explorations, the meaning of which we are left to clarify on our own.

Robert Reese
Director
The Carl Cherry Center for the Arts
Carmel, California

Curator's Statement

Gail Enns

To understand Joseph Campbell's involvement with the visual arts, one must delve into his history. When he arrived in Paris in 1927 as a young man, Campbell discovered the art of Brancusi, Picasso and Braque. He was able to purchase prints by Paul Klee, a relatively unknown artist at the time. On the same trip he met Sylvia Beach and through her bookshop, Shakespeare and Company, was introduced to James Joyce's *Ulysses*. Beach had just finished stewarding the book through publication and helped Campbell understand the intricacies of the book. For Campbell, a lifelong infatuation with Joycean ideas had begun.

Campbell had also studied the writings of Carl Jung, in particular, the interactions between unconsciousness and dreams. Jung had challenged the artists of the Abstract Expressionist movement with his observations that personal experiences across cultures contain common myths about the mother, father, wife, husband, lover, devil, hero, savior and many others. He claimed that these myths about such archetypal entities constituted the 'dreams' of cultures, and that stories and archetypes originate in the dreams and fantasies of individuals. In a similar way, Campbell found a commonality between the myths and stories of ancient and modern cultures.

During the 1970's and 1980's enlightened American students were looking at religion, art and culture in new ways—in part, because they were trekking off to new experiences in Japan, India and other Asian countries. Returning to the US, many encountered Campbell—his books, lectures, and talks with Bill Moyers on TV. Campbell's work validated and heightened their expanded ideas on the formation of culture.

My own infatuation with Joseph Campbell in an "art" sense began quite by chance. When I started Anton Gallery in Washington, DC three decades ago, many of the artists I showed based their work on myth and archetypes which I attributed to ideas of the Abstract Expressionists and Carl Jung. One day in 1983, a young artist burst through the gallery door, threw down a copy of *The Masks of God: Primitive Mythology* by Joseph Campbell on my desk, and exclaimed, "this author understands the ideas behind my painting!" I had known Joseph Campbell and his writings before, but had not yet drawn an association to contemporary art. Over the ensuing years other artists also revealed that Joseph Campbell's writing validated their work.

One day in 1983, a young artist burst through the gallery door… and exclaimed, "this author understands the ideas behind my painting!"

This exhibition presents the work of nine artists who share Joseph Campbell's concerns about art. To say they have been "influenced" by his writings would be incorrect; to say they share his ideas of what is "proper" art—in the Joycean sense would be accurate. My hope is that their work represents a modern interpretation, harmonious in spiritual suggestion, with the ideas from past civilizations that Joseph Campbell so effectively presented in his lectures and writings.

Gail Enns
Executive Director
Celadon Arts
Monterey, California

Above: *Untitled*,
oil on paper,
52 × 61 inches, 2013

Opposite: *White Gold*,
oil on paper,
50 × 65 inches, 1993

Sharron Antholt

"People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think what we're seeking is the experience of being alive, so that our life experiences on the purely physical plane will have resonance within our own innermost being and reality…"

JOSEPH CAMPBELL / *THE POWER OF MYTH*

WHEN I DISCOVERED Joseph Campbell's work in the late 1980's through the PBS series, *The Power of Myth*, I was sorry I hadn't found it earlier. In the '70's I had read Carl Jung, *The Tibetan Book of the Dead* and other sources Campbell refers to in his work. I had also become interested in mythological and spiritual expressions of ancient cultures while living in Nepal from 1966 to 1971. The thing I most appreciated about Joseph Campbell's unique perspective was that he recognized the thread, the universality of human experience, which ran through all of the many cultures he explored and was able to relate that thread to our contemporary lives. That connecting thread is something I always look for in art.

Sharron Antholt
Lummi Island, Washington

Jar with Lugs, 2007,
wood-fired stoneware
with natural ash
glaze, 13 × 8 inches

Large Platter, 2005,
wood-fired stoneware
with natural ash glaze,
17 inches, diameter

Rob Barnard

"If mystery is manifest through all things, the universe becomes as it were, a holy picture. You are always addressing the transcendent mystery through the conditions in the actual world."

JOSEPH CAMPBELL / *THE POWER OF MYTH*

WHEN JOSEPH CAMPBELL did the PBS series *The Power of the Myth*, I felt as if he were talking to me personally. He seemed to explain to me my own feelings about the sacred nature of art and validated that they were important. Art, or the search for it, for example, was an internal activity that was based on "original experience", one that had not been interpreted for you. When "Original experience has not been interpreted for you," he said; "…you've got to work out life for yourself. Either you can take it or you can't. You don't have to go far off the interpreted path to find yourself in very difficult situations. The courage to face the trials and to bring a whole body of possibilities into the field of interpreted experience for other people to experience—that is the hero's deed." Ideas like this make me feel empowered to see myself as part of a larger history of mankind. I am not a lone individual, isolated from culture whose feelings and experiences are unique.

At the time I first heard him speak, I realized that my work and other work like mine could play an important role in the development of modern culture—in spite of the fact that it ran counter to every premise that existed in contemporary art and craft at the time. His ideas fortified me so that I could continue my struggle without compromise. Joseph Campbell was not an art critic, an art historian, and indeed, was probably not conversant in any of the language or ideas that existed in modern art at the time. That, I believe, is why his ideas resonated so, because they were not filtered through the discourse of modern art.

Rob Barnard,
Timberville, Virginia

Large Jar, 2005, wood-fired stoneware with natural ash glaze, 21 × 12 inches

Above: *Apocalypse*, 2008, woodcut with hand color, edition #2/10, 48 × 96 inches, printed by Kristin Casaletto and Laura Casaletto

Right: *Burial at Montgomery*, 2011, color intaglio with additional color, 18 × 24 inches

Opposite: *Death Plans a Meeting with Emmett Till*, 2011, color intaglio with additional color, 24 × 18 inches

Kristin Casaletto

"…the only way you can describe a human being truly is by describing his imperfections. The perfect human being is uninteresting—the Buddha who leaves the world, you know. It is the imperfections of life that are lovable. And when the writer sends a dart of the true word, it hurts. But it goes with love."

JOSEPH CAMPBELL / *THE POWER OF MYTH*

ART, WHEN IT'S GOOD, springs forth from body, mind, and soul. Art is the residue of physical, mental, and spiritual interaction. For me, art is a continuous process for thinking about what makes us human, and what is humanizing. So, I'm interested in ethics, sanity and insanity, failure, definitions of success, morality, priorities, history, philosophy, possibility, and meaning….Joseph Campbell's writings grapple with most of these same things. He calls everything myth; I call it search for truth. He, in the end, thinks gods are human-generated out of a need; I, in the end, think the inverse.

Campbell continues to be relevant and interesting because, no matter how much we are a post-Enlightenment generation and children of the age of the Higgs Boson particle, it remains an innate human quality to reject mere science as a complete explanation of human significance. Science seems to be a subset of some larger reality. Science deals with "how's" and runs cool. Myth deals with "why's" and runs hot, more like the human heart. Joseph Campbell gets at this, and so does my art.

Campbell sees mankind as inescapably shaped by the pursuit of meaning and says that man does and must create myths and archetypes to negotiate life. My work is certainly related to such themes. As knowledge and science advance, is the notion that life has cosmic meaning destroyed? Figures depicted in my art often struggle at an intersection—of contemporary times vs. timeless need for larger meaning. In *Death Plans a Meeting with Emmett Till*, the historical event of racial terrorism is projected beyond its factual nature and into a larger context of destiny and purpose. An angel of death links Till's murder and the American civil rights movement to a cosmic plan. The tragic human interactions alluded to in this work mandate a longing for justice, which, as the Till murder trial played out, never really came.

The monumentally scaled woodcut *Apocalypse* comments on the sort of comeuppance that goes beyond the manmade system, tapping into universal notions of justice, retribution, and the anger of the gods.

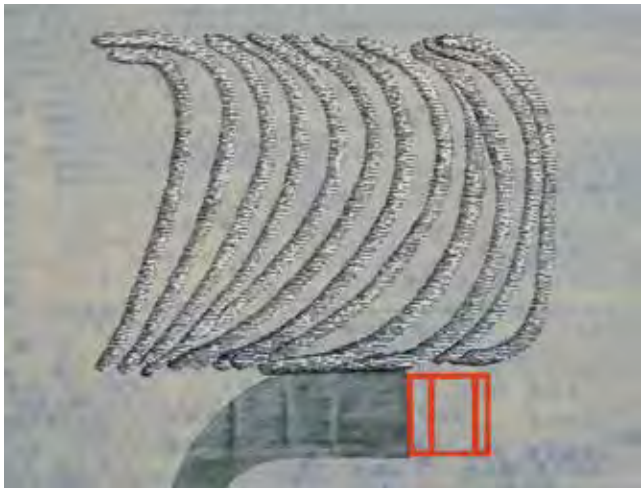
Kristin Casaletto
Augusta, Georgia

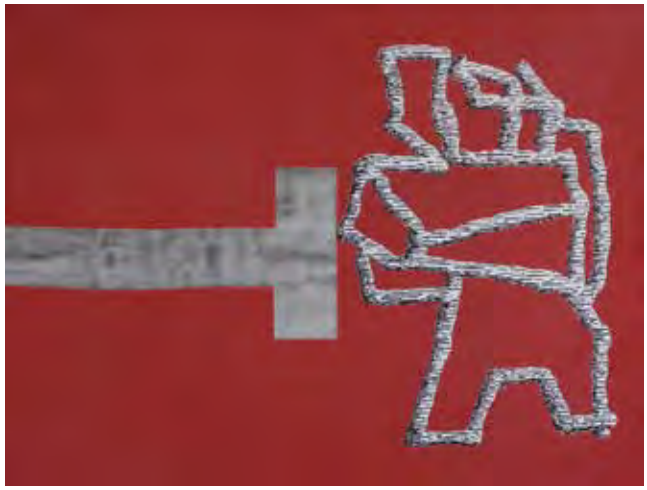
Right: *Backflow*, 2012, acrylic and sharpie on canvas, 12 × 16 inches

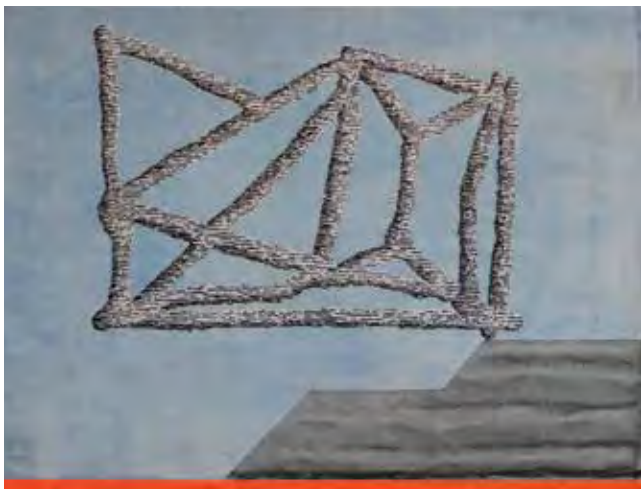
Center: *Hero*, 2012, acrylic on canvas, 12 × 16 inches

Below: *Building Bridges*, 2012, acrylic on canvas, 12 × 16 inches

Opposite: *Greenworld*, 2012, acrylic on canvas, 24 × 20 inches







Laurel Farrin

"Awe is what moves us forward. As you proceed through life, following your own path, birds will shit on you. Don't bother to brush it off. Getting a comedic view of your situation gives you spiritual distance. Having a sense of humor saves you."

JOSEPH CAMPBELL / *REFLECTIONS ON THE ART OF LIVING: A JOSEPH CAMPBELL COMPANION*

READING JOSEPH CAMPBELL as a student was an encouragement for me to jump off the cliff and enter the life that was waiting for me—the ever uncertain, always surprising, and deeply satisfying life of an artist. Words of his, like the ones above, are my quiet, humorous reminders to stay on the path no matter how many times I fall down or begin to take myself too seriously. We are all heroes if we say "yes" to our path, especially when it presents obstructions, seems impossible and fills us with doubts. This is the stuff of transformation and there is no growth without it.

Campbell, in charting the hero's journey, describes an "operative metaphor" that illumines all our journeys. It describes the process of my work in the studio:

1. Leave the everyday world.
2. Surrender into a world of the unknown.
3. Encounter forces.
4. Struggle, persist, flow.
5. Make the work.
6. Return to everyday world, changed.
7. Share the vision.

Laurel Farrin
Iowa City, Iowa

Above: *Terra Incognita* XXIII, 2004, 6 panels, gut and oil on wood, 30 × 54 inches

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Right: *Essence VI*, 1999, oil, incense burns on Japanese tea paper, 14 × 14 inches

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Opposite: *Smoke and Ash*, 1999, oil, incense burns on Japanese tea paper, 8 × 6 inches

Robilee Frederick

"Where you stumble, there lies your treasure. The very cave you are afraid to enter turns out to be the source of what you are looking for. The damned thing in the cave, that was so dreaded, has become the center."

JOSEPH CAMPBELL / *REFLECTIONS ON THE ART OF LIVING: A JOSEPH CAMPBELL COMPANION*

ENTERING MY 8TH DECADE, I cannot remember when exactly I discovered Joseph Campbell. But I can tell you, he was a revelation to me and I have kept a list of his sayings that were meaningful to me posted in locations where I can read them when I need to climb out of "the shadows." 'We must let go of the life we had planned so as to accept the one that is waiting for us.' is commonly quoted, but it was so true when I accepted art making instead of music as a career. I am also reminded of, 'Find a place inside where there's joy and the joy will burn out the pain.' When I travel to other locations such as the Celtic burial tombs in Ireland and to Bhutan and Cambodia with their spiritual temples, I am always aware of ancient mythic symbols. I frequently use these circles, labyrinths, and arcs, reinterpreting them in my work literally burning out the pain with joy. My artistic journey continues to be illumined with that illusive mystery, the expression of light and its transformation into visual experience.

Robilee Frederick
St. Helena, California

Above: *Vortex*, 2012, found highway rubber and stainless steel, 15 inches × 84 inches, diameter

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Opposite:
Vortex (detail), 2012

Peter Hiers

"People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances with our own innermost being and reality, so that we actually feel the rapture of being alive."

JOSEPH CAMPBELL / *THE POWER OF MYTH*

ALTHOUGH ANCIENT MYTHS carry significant power, our modern myths carry even greater power in the context of our daily lives and contemporary culture. Modern consumerism is rooted in human desire for the rapture of being alive, of this sense that we are growing, moving and developing in life. But is the mythological attachment to acquisition and to conspicuous consumption a false pursuit? All living beings are built for growth and maturation; yet in modern civilization do we not confuse material acquisition with personal growth? Campbell's encouragement to follow one's own path is a welcome tonic to this diseased thinking, and offers a directional reminder (or personal compass) for a growing world-culture besotted with the heady distractwions of material pursuits. As I go along, I try to remember my true path to our own experience of being alive, no matter that the cultural fabric goes at cross-weave to our own personal truths. And it is not always easy.

This desire for the thrill of living is what I believe drives our unquenchable individual and collective thirst for 'more, bigger, better, faster, quicker, newer, shinier, for me now.' The belief that pursuing more leads to some degree of personal and societal fulfillment is fundamentally the mythological foundation of the Modern Western World. This, unsaid but well-absorbed American Dream Mythology, has spread through the world like a disease. It is promulgated by the high priests of Madison Avenue and Wall Street, who lead the congregation of believers to pursue this material stand-in for true personal growth. The economic-growth-is-good chant is led by modern day Mythological Prophets (economists)—this belief drives the engine of never-ending consumption of finite resources. The Myth Promulgators also proclaim that concepts such as 'equilibrium', 'balance' and 'enough' are blasphemous thoughts that threaten to undermine the sacred American Way of Life. In questioning this false mythology through my work, I hope that individually and collectively, we can find our sense of being alive from within ourselves, rather than from the pursuit of a materialist, external path. In so doing, perhaps we can also improve our chances for the long term survival of the human species.

Peter Hiers
Pacific Grove, California

Gates of Hell, 2012–13,
mixed media on canvas,
96 × 108 inches

Tom Nakashima

"One thing that comes out in myths is that at the bottom of the abyss comes the voice of salvation. The black moment is the moment when the real message of transformation is going to come. At the darkest moment comes the light."

JOSEPH CAMPBELL / *THE HERO WITH A THOUSAND FACES*

WHEN THINKING of the Campbell quote, I am also reminded of the quotes below…

Japanese proverb (no known source)
虎穴に入らずんば虎子を得ず
Koketsu in irazunba koji wo ezu
Literally: "If you do not enter the tiger's cave, you will not catch its cub."

Oppenheimer's quote from the Bagavada Gita at the Trinity Site: "If a thousand suns were to explode in the heavens, that would be like the splendor of the Mighty One…now I am become Death, the shatterer of worlds."

Sir John Polkinghorne says that "Novelty almost always occurs in places where there is a meeting of chaos and order." He is referring to the "Big Bang" and such events as the generation of life (DNA) near the undersea volcanic vents. This theory extends to creation in general, including art. Examples that come to my mind include various artistic practices by Fluxes artists.

Pokinghorne also says, "A third change in our picture of the physical world is in terms of everyday physical processes—the so-called 'chaos theory' has told us that intrinsic unpredictability, non mechanical behavior is characteristic, not just of quantum theory in the subatomic roots of the world, but also of its everyday process. There are clouds as well as clocks around in the physical universe, and that means that the behavior of these systems relies in a sort of oxymoronic combination of order and disorder—'on the edge of chaos', as people sometimes say—halfway between a totally rigid world that would be sterile because nothing really would change in it, and a totally random world which would be sterile because it would be completely haphazard. In between, in the balanced interplay between a degree of order and a degree of openness, is the fruitfulness of this universe."

The ideas expressed above have formed the basis of most of my paintings over the past 30 years. Titles like *Standing on Ground Zero*, *Death Door With Karmic Fish*, *Chaos & Order*, *Monument to a World War* and *Monument to a Dying Planet* are obviously related to my interest in pairs of opposites (a reoccurring phrase with Campbell). My interests in good/evil, beauty/ugly, love/hate, Ying/Yang, Hinduism, Buddhism, and even Judeo-Christian theology and Aristotelian Thomism are seminal to all my paintings. Recently, my interests in ecology, global warming, Kierkegaard's writings, Dostoyevsky's *Brothers Karamazov* and *The Idiot* approach these same themes from an existential perspective.

Over the years, I have listened to Campbell's taped lecture series on James Joyce. I recall that Campbell drew connections between the Hindu concept of Indra's Web and the Thomistic idea of God as "The Prime Mover" who knows all that is, was and will be. He also spoke of Joyce's awareness of the connections between Hinduism, Catholicism and Shakespeare, whereby life is the reenactment of us (humans) performing the play that was written by the Gods; i.e. "The play's the thing and the reflections in the jewels of all that is, was and will be in the universe in the field of time."

Tom Nakashima
Augusta, Georgia

Right: *Green Jeans*, 2011, mixed media, 75 × 24 inches

Opposite: *Ali*, 2011, mixed media, 61 × 42 inches

Katherine Sherwood

"We're in a free fall into future. We don't know where we're going. Things are changing so fast, and always when you're going through a long tunnel, anxiety comes along. And all you have to do to transform your hell into a paradise is to turn your fall into a voluntary act. It's a very interesting shift of perspective and that's all it is…joyful participation in the sorrows and everything changes."

JOSEPH CAMPBELL / *SUKHAVATI*

I OFTEN WONDER how delighted and transfixed Joseph Campbell would have been by the recent discovery of Göbekli Tepe in southeastern Turkey. Widely considered the world's oldest temple site, it predates Stonehenge by 6,000 years and seven millennia before the Great Pyramid of Giza. There are huge pillars, some up to 16 feet, weighing between seven and ten tons that are arranged in circles. Each ring has a roughly similar layout: in the center are two large stone T-shaped pillars encircled by slightly smaller stones facing inward. Geo-magnetic surveys in 2003 revealed at least 20 rings piled together. What would Campbell make of these elaborately carved megaliths in the shape of a T with twisting, flying and crawling animals like foxes, lions, scorpions and vultures? Would he see the T-shaped pillars as stylized human beings, an idea bolstered by the carved arms that angle from the "shoulders" of some pillars, hands reaching toward their loin-cloth-draped bellies?

Joseph Campbell was the first person in my life that posited the connection between artists and shamans. He emboldened me to make that link in my own art and to give it a further sacred purpose. His scholarship suggested that there was a degree of unity among the spiritual paths and that we all are connected. My "healers" from the Yelling Clinic also have loincloth-draped bellies. They are constructions of figurative diptychs with fabric. They utilize brain imagery from neuro-anatomy from the 16th through the 21st century. Images of the brains make up the heads, breasts, hands and other body parts of these "healers" and serve to emphasize the innate intelligence of the body and its ability to heal itself. *Hoi An Healer* and *Yellow Jar Clinician* have loincloths made from Vietnamese silk and were made before I was aware of the pillars of Gobelki Tepe.

In the spring of 2008 I co-founded the Yelling Clinic, a group of four artists who each have an interest in the intersections between war and disability. Our goal is to raise awareness about the human costs of war and war pollution around the globe, while at the same time facilitating positive and empowered discourses through which war disabilities can be viewed. Yelling Clinic was born out of a desire to mix artistic practice with community outreach, art instruction and activism.

Katherine Sherwood,
Berkeley, California

What Happens When You Die, 2010, Sumi ink and acrylic on clayboard, 12 × 12 inches

Right: *Head One* (Fox), 2010, Sumi ink on clay board, 8 × 10 inches

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Opposite left: *Head Two,* 2010, Sumi ink on clay board, 8 × 8 inches

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Opposite right: *Head Three*, 2010, Sumi ink on clayboard, 8 × 8 inches

Katarina Wong

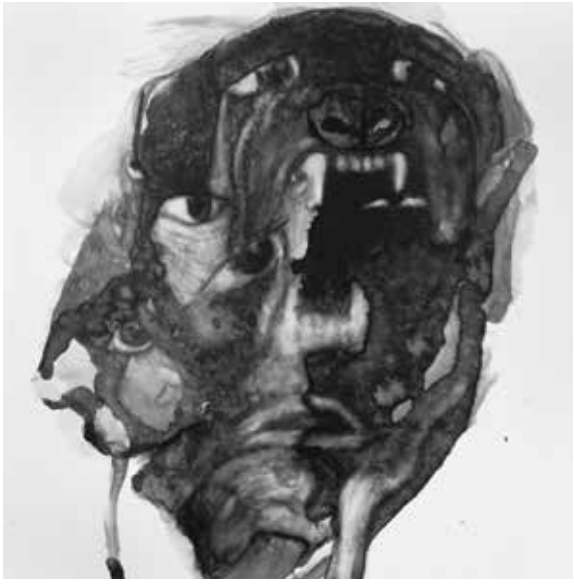
"It is by going down into the abyss that we recover the treasures of life. Where you stumble, there lies your treasure. The very cave you are afraid to enter turns out to be the source of what you are looking for."

JOSEPH CAMPBELL / *REFLECTIONS ON THE ART OF LIVING: A JOSEPH CAMPBELL COMPANION*

I FIRST BECAME ACQUAINTED with Joseph Campbell in graduate school. His work opened my eyes to how humans have used myth to help make sense of their place in an overwhelming world since neolithic times. Campbell showed how these recurring mythic structures not only connect us to our environment but also to each other through the ages. Thanks to myth—from large, organizing structures like religion, to smaller but equally potent personal narratives—I can experience the world as a navigatable, ordered and knowable place. At other times (brought on by profound grief or extreme joy, for example), however, I can glimpse the beautiful, terrifying and unpredictable power that lies beneath.

My work is a way for me to visualize that mysterious space while also acknowledging the mythic impulse that arises from it. I think of it as a kind of "pre-mythic" experience that gives rise to the themes Campbell so eloquently explores. The pieces for this exhibition each show unexpected, multi-faceted natures—whether it be the heads ever transitioning from one to another, or more narrative pieces like *What Happens When You Die*, which mashes up physical reality with a child's spiritual understanding. They are ways to open up and explore new ways of knowing human and animal nature, as well as subverting cultural and religious narratives to get closer to their distilled essences.

Katarina Wong
New York City, New York



Nature and Myth

Stephen Gerringer

For nature, as we know, is at once without and within us. Art is the mirror at the interface. So too is ritual; so also myth. These, too, "bring out the grand lines of nature," and in doing so, re-establish us in our own deep truth, which is one with that of all being.
Joseph Campbell,*The Inner Reaches of Outer Space*, p. 132

Nature plays a vital role in Joseph Campbell's approach to mythology, having long supplied the raw material: wind and rain, mountains and valleys, rivers and streams, flora and fauna, the sun, moon and stars, cycles of day and night, the earth itself–these form the bedrock imagery of myth.

For Campbell, though, mythology is not just an abstract by-product of the human imagination, but part and parcel of a larger picture. He speaks, for example, of mythology as "nature talking," or the "expression in personified images" of the energies of nature.

What, though, does he mean by "nature"?

Is Campbell speaking here in the voice of the Romantic poets? Is his a nature tinted in sepia tones, awash in touchy-feely New Age sentimentality? Or are Campbell's views grounded in scientific observation of the natural world?

Or perhaps a little of both?

Joseph Campbell was the first comparative mythologist to ponder the biological implications of myth in the evolution of our species. Such speculation naturally unnerves those scholars who confine their inquiries to the narrow focus of a specialized field. Of course, in Campbell's day mythology wasn't exactly a specialized field. No institution offered a degree in the subject; indeed, the study of myth cut across a variety of fields, with literature, folklore, history, anthropology, psychology, and other disciplines contributing colorful fragments to an expanding mythic mosaic.

But where do biology and the natural sciences enter the mix?

Is there a common framework underlying the worlds of mythology and the world of nature? Has science superseded mythology, or are there points where the two intersect today–and, if so, where might that dance take us in the future?

We can flesh out the context by tracing the origin of Campbell's thought back to his own formative encounters with the natural world.

Coming of Age

Over the winter of 1918 Joseph Campbell, not quite fourteen, lay in bed nearly two months fighting fever, bronchitis, and pneumonia, while enduring treatments that ranged from Calomel and creosote to mustard plaster and morphine injections. He eventually recovered–but a lengthy convalescence meant long days alone while everyone else attended school. According to Campbell biographers Stephen and Robin Larsen, Joe filled the hours by immersing himself in the study of Native American culture. Campbell recorded in his journal working his way through the many volumes of the *Bureau of American Ethnology*, as well as *The Handbook of American Indians*.

While most of his friends remained fascinated by guns and cowboys, young Joe was preoccupied now not only with the romantic image of the bow-and-arrow wielding Indian but with the details of the Indian experience: The actualities of their way of life; their relation to the animals, plants, and all of nature; and, of course, their mythology–the wonderful trickster demiurges, the clever foxes and ravens, the vision-seeking heroes, and the deep mystical contemplation of Wakan Tanka, the Great Spirit whose living spirit pervades the world.
Stephen & Robin Larsen, *A Fire in the Mind*, p.16

Ever curious, the recuperating youth also focused his attention on the heavens, building his own telescope–and learning in the process how to identify stars, planets, and the constellations. By April he was well enough to continue his recovery at the family bungalow in rustic Pike County, Pennsylvania. Joseph spent many evenings at the camp of friend and neighbor Dan Beard, founder of the Boy Scouts of America; most of his summer, though, was spent in the company of Elmer Gregor, a naturalist and author of adventure books for children, who lived near the Campbell spread. Gregor took Campbell fishing, taught him the names, properties, and lore of the local flora and fauna (the Larsons note one excited

entry in Joe's journal where he details identifying forty-three different species of birds in a single day!), and allowed the boy free run of "his goodsized library of adventure stories, nature books, Indian tales, [and] animal stories."

By the end of a summer spent tracking animals, classifying species of plants and birds, studying the stars, visiting petroglyphs and the remains of an Indian sweat lodge, fishing, hiking, and more, Joe had regained his naturally robust health; meanwhile, his friendship with Beard and Gregor reinforced the connection already established in Campbell's mind between the world of nature and that of Native American myths.

Higher Education

This fascination remained in force three years later when Joe entered Dartmouth, where he majored in science with a concentration in biology. A year of botany and zoology triggered profound religious doubts; partly due to this crisis of faith, and partly due to general dissatisfaction with the party atmosphere on campus, Joe transferred to Columbia his sophomore year, where he leaned toward anthropology before settling on a degree in English and comparative literature.

After attaining his Master's degree, Campbell studied in Europe on a Proudfit Fellowship. While in Paris he was admitted to the inner circle surrounding master sculptor Antoine Bourdelle, who had been Rodin's student. From Bourdelle he heard what was to become one of the guiding themes of his life: *"L'art fait ressortir les grandes lignes de la nature."*

Antoine Bourdelle: "Art brings out the grand lines of nature." And this is what myths are also about.
Joseph Campbell, *The Hero's Journey*, p. 33

Elsewhere Campbell expands on this thought, drawing on other artists (e.g., Cezanne: "Art is a harmony parallel to nature.") In this period we also see Campbell becoming aware of the resonance between art and myth. Both, he comes to believe, are expressions of nature.

At the same time, Campbell discovered the work of Freud and Jung. Jung, in particular, intimates a biological ground to the human psyche, apparent in the congruence between human instincts and the archetypes of the collective unconscious (which parallel universal mythological archetypes).

These ideas simmered in Campbell's psyche the next several years, brewing and bubbling beneath the surface— but it took a return to the laboratory of nature, in collaboration with another pioneering mind, for the brew to reach critical mass.

The Alchemist of Cannery Row

I was five years without a job. I went out to California looking for one and settled down in Carmel, where I met John Steinbeck, who was also broke. That was an important moment for me, especially getting to know his collaborator, Ed Ricketts, who's the doctor in his novels.

Ricketts was an intertidal biologist and I had been interested in biology from my school days. Talking with Ricketts, I realized that between myth and biology there is a very close association. I think of mythology as a function of biology …
Joseph Campbell, *Mythologist: Seventy Years of Making Connections*, interview by D.J.R. Bruckner, *Columbia College Today*, 1984

Eric Enno Tamm, reporting on a symposium on Ed Ricketts for the San Francisco Chronicle (October 16, 2005), describes Ricketts as "the Jerry Garcia of American science—a beer-drinking, bearded guru who ignored the social and scientific orthodoxies of his time, a progenitor of the counterculture, an enigmatic ecologist whose pioneering work was initially rejected by the scientific establishment."

Ed Ricketts cut a figure larger than life—a Renaissance man with a passion for biology, drawn to explore the margins, whether the elegant, unique, complex life in the tidal zones along the Pacific coast where earth and sea collide, or the writers, prostitutes, artists, bohemians, and bums inhabiting the dark recesses and jagged edges of civilized society.

Ricketts' writings are few, with little apart from *The Sea of Cortez*, his collaboration with John Steinbeck, reaching beyond a limited scientific audience; nevertheless we hear his voice in both Steinbeck and Campbell. Steinbeck mythologizes the biologist in *Cannery Row, Tortilla Flats, Sweet Thursday, In Dubious Battle*, and *The Grapes of Wrath*— generally a persona equal parts sinner and saint.

And notice the resonance between the following quotes, from Campbell and from Ricketts, both addressing "the meaning of life":

People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our experiences on the purely physical plane will have resonances with our own innermost being and reality, so that we actually feel the rapture of being alive … Experience of life. *The mind has to do with meaning. What's the meaning of a flower? … There's no meaning. What's the meaning of a flea? It's just there. That's it. And your own meaning is that you're there.*
Joseph Campbell (with Bill Moyers), *The Power of Myth*, p. 4–5 (small paperback edition)

The truest reason for anything's being so is that it is. This is actually and truly a reason, more valid and clear than all the other separate reasons, or than any group of them short of the whole. Anything less than the whole forms part of the picture

only, and the infinite whole is unknowable except by being *it, by living into it.*
John Steinbeck, *Log from The Sea of Cortez*, p. 123 (from "an Easter Sunday Sermon," p. 109-125, originally a Ricketts essay, as noted in the introduction)

This mutual emphasis on seeking *experience*—the living of life—over the search for a nebulous *meaning* of life, is an example of *non-teleological thinking*, a phrase Ricketts employs to describe a concept he and Steinbeck present in *Log from the Sea of Cortez* (p.112), but an idea Ricketts and Campbell had fleshed out on a collecting expedition over the summer of 1932.

Ed Ricketts established Pacific Biological Laboratories in 1923, at the age of twenty-five. Despite the prestigious name the lab was a mostly ramshackle affair on Monterey's Cannery Row; nevertheless, over the next quarter-century Ricketts' lab developed a sterling reputation as a supplier of prepared slides and preserved specimens for high schools, universities, and other research facilities. Ricketts, a recognized expert on the Pacific coast, compiled an index of every form of sea life from the Gulf of California to the Alaskan coast. Fifteen different species discovered by Ricketts bear his name, and his definitive volume on life in the coastal zone, *Between Pacific Tides*—published by Stanford University Press in 1939—remains "the bible of marine biology." Ricketts' detailed and comprehensive study of the life cycle and migratory habits of the sardine predicted the collapse of the sardine industry in Monterey, absent steps to reverse the trend.

(To no one's surprise, Ricketts' predictions were ignored—and the once-thriving fishing fleet and canneries simply faded away. . . .)

Joseph Campbell, without a job at the height of the Great Depression, wandered out to California the fall of 1931; a twist of fate brought him together with John Steinbeck and Ed Ricketts in Monterey. This proved a creative encounter for all three men. Apocryphal tales proliferate: Ricketts appears to have played Dionysus, treating young Campbell to his first bender; a spontaneous gathering on Joe's birthday may well have provided the prototype for the legendary party at "Doc's" lab in *Cannery Row*; and, of course, what idyllic interlude would be complete without affairs of the heart? Alas, following these and other tangents would take us too far afield…many amusing anecdotes, however, can be found in the Larsens' bio of Campbell, *A Fire In the Mind*, or Eric Enno Tamm's study of Ricketts, *Beyond the Outer Shores*.

Campbell's collaboration with Ricketts proved more than just boisterous parties and bohemian rap sessions. In the summer of 1932 Ricketts had an order to fill for 15,000 specimens of *gonionemus vertens*—"a little pink jellyfish"—which supplied the funding for an expedition to study marine life in the Pacific Northwest. Ed persuaded Joe to sign on, and the two young men (Campbell, age 28, and Ricketts, 34) spent the next ten weeks together, sailing with writer Jack Calvin and his wife aboard a thirty-three foot one-time naval launch, re-christened *The Grampus,* exploring tide pools from Puget Sound to Sitka, Alaska.

Though Ed, seven years older, was in many ways a mentor to Joe, Tamm makes the case that Campbell influenced Ricketts as much as the other way around. Ricketts, for example, acknowledges Campbell's help in crafting the forty-three page research paper recording their finding (titled *"Notes and Observations, Mostly Ecological, Resulting from Northern Pacific Collecting Trips Chiefly in Southeasterly Alaska with Especial Reference to Wave Shock as a Factor in Littoral Ecology"*). Ricketts thanks his "constant and interested companion, for outlining in some detail certain conclusions attained en route." (Tamm, p. 228).

Ed and Joe had no contact the next seven years, each caught up living the adventure of his own life, until an exchange of letters in 1939 renewed their friendship following the publication of Ricketts' *Between Pacific Tides*. Thereafter they maintained close ties until Ricketts' untimely death in 1948.

Joseph Campbell, on the occasion of Steinbeck's and Ricketts' publication of *The Sea of Cortez*, remarks on one of the mythic realizations to emerge from the *Grampus* expedition:

These little intertidal societies and the great human societies are manifestations of common principles; more than that: We understand that the little and the great societies are themselves units in a sublime, all-inclusive organism, which breathes and goes on, in dream-like half-consciousness of its own life-processes, oxidizingits own substance yet sustaining its wonderful form…
Letter from Joseph Campbell to Ed Ricketts, December 26, 1941, held by the Department of Special Collections, Stanford University Libraries, cited in *A Fire In the Mind*, p. 203.

Given the seven-year hiatus, Campbell expresses a pleasant surprise at the parallels between his and Ricketts' thought, which had developed independently in seemingly separate fields during that time. Journal entries and the correspondence of both men illustrate the creative cross-fertilization that characterized their relationship.

Non-Teleogical Thinking

In the letter cited above Campbell mentions another major consequence of the *Grampus* expedition:

"… and then, emerging out of all of this, the great solid realization of 'nonteleological thinking."

Non-teleological thinking steps outside the western tradition to view causal explanations as linear and limited. Rickets and Steinbeck offer the analogy of a foreman who blows a warning whistle just before a charge is set off, and the effect that repeated routine might have on those living within earshot.

Having experienced this many times without closer contact, a naïve and unthinking person might justly conclude not only that there was a cause-effect relation, but that the whistle actually caused the explosion. A slightly wiser person would insist that the explosion caused the whistle, but would be hard put to explain the transposed time element. The normal adult would recognize that the whistle no more caused the explosion than the explosion caused the whistle, but that both were parts of a larger pattern out of which a why could be postulated for both…Determined to chase the thing down in a cause-and-effect sense, an observer would have to be very wise indeed who could follow the intricacies of cause through more fundamental cause to primary cause, even in this largely man-made series about which we presumably know most of the motives, causes, and ramifications. He would eventually find himself in a welter of thoughts on production, and ownership of the means of production, and economic whys and wherefores about which there is little agreement.

The example quoted is obvious and simple. Most things are far more subtle than that, and have many of their relations and most of their origins far back in things more difficult of access than the tooting of a whistle calculated to warn bystanders away from an explosion. We know little enough of a manmade series like this–how much less of purely natural phenomena about which there is apt to be teleological pontificating.

John Steinbeck (with Ed Ricketts), *The Log from the Sea of Cortez*, p. 116-117

Intelligent design is irrelevant; Aquinas' teleological argument of God as First Cause, to which all can be traced, no more than wishful thinking.

Non-teleological thinking does not deny the existence of causal connections, but examines them within the framework of the larger picture. The Larsens expand on this insight:

Ricketts' approach is a deliberate attempt at non-Aristotelian thinking. One can only understand a situation or process in terms of its context. The whole of something is 'greater than the sum of its parts.' Campbell and Ricketts were in fact reading Einstein, Heisenberg, and other works on the New Physics during this journey.

Stephen and Robin Larsen, *A Fire in the Mind*, p. 204

This holistic approach had far reaching consequences for the relatively new science of ecology. According to Tamm, "Ricketts classified an organism not based on its inner structure, but rather on its relations to the outer world, its biotic and physical environment, on its ecology. In effect, he turned on its head the idea of a taxonomic pyramid built on the species-unit with Homo Sapiens at its glorious pinnacle."

Ricketts accepts that his ecological model cannot "achieve the finality so characteristic of the taxonomic order [where] an animal belongs irrevocably in the one place finally assigned to it…" Grouping species by habitat and ecological niche, emphasizing their interactions with other species and their environment, is certainly more flexible than the traditional taxonomic model, and no doubt easier for the layman to understand—and yet it is at times admittedly vague, for a species might thrive naturally in more than one environment. As Tamm points out, "[T]he new science tried to paint a holistic picture, which was a bit blurry, like Renoir's paintings, but nevertheless a more illuminating and accurate reflection of nature." Hence the academic establishment initially resisted Ricketts' approach, labeling it populist science (a charge sometimes leveled at Campbell, for similar reasons).

This shift in perspective, however, from viewing the particular only in terms of its placement on a taxonomic family tree (a member of a specific species, which belongs to a particular genus grouped with others into one family, which belongs to an order that is part of a class in a certain phylum within a broad kingdom), to seeing the whole in the particular and the particular in the whole, secured Ricketts' reputation as "patron saint of deep ecology."

If one observes in this relational sense, it seems apparent that species are only commas in a sentence, that each species is at once the point and the base of the pyramid, that all life is relational to the point where an Einsteinian relativity seems to emerge. And then not only the meaning but the feeling about species grow misty. One merges into another, groups melt into ecological groups until the time when what we know as life meets and enters what we think of as non-life: barnacle and rock, rock and earth, earth and tree, tree and rain and air. And the units nestle into the whole and are inseparable from it … all things are one thing and that one thing is all things—plankton, a shimmering phosphorescence on the sea and the spinning planets and an expanding universe, all bound together by the elastic string of time.

It is advisable to look from the tide pool to the stars and then back to the tide pool again.

John Steinbeck (with Ed Ricketts), *The Log from the Sea of Cortez*, p. 178

I am reminded of Campbell's many references to the vision of Black Elk, Keeper of the Sacred Pipe of his people, who describes being in trance atop Harney Peak, South Dakota – "the central mountain of the world"—yet then declares, "But anywhere is the center of the world," a realization Campbell suggests corresponds to a maxim from the twelfth century *Book of the Twenty-four Philosophers (Liber XXIV philosophorum)*:

"God is an intelligible sphere, whose center is everywhere, and circumference nowhere."

"Intelligible," Campbell points out, means, *"known to the mind."*

Hmm…*intelligible* design?

Joseph Campbell was not surprised to find the observations of the natural world he and Ricketts shared aboard the *Grampus* embedded in mythologies throughout the world. A lecture appended to *Sake and Satori*, the travel journal he kept during his sabbatical in Japan in 1954, finds a parallel in a Buddhist image:

Usually the progression of causality is reckoned as coming from past to present, in our direction, as it were. But since, according to the doctrine of the Yonder Shore, the nondualistic Prajna-paramita *doctrine, "past" and "present" are not to be regarded as two separate things, the chain of causality must also be reckoned as proceeding from the future to present. Furthermore, since "here" and "there" are not to be regarded as two completely separate things, the influence of causality moves from there to here as much as it does from the other way, so that all things contribute to the causality of any given situation at any moment—all things past, future, and to the sides.*

Another name for this doctrine is the Doctrine of the Net of Gems, *in which the world is regarded as a net of gems, each gem reflecting perfectly all the others. It is also called the* Doctrine of Mutual Arising…*Everything creates everything else. The doctrine works, furthermore, on all levels.* (p.289)

Particle physicists, from Neils Bohr to David Bohm, have borrowed this imagery to portray the relationships and interactions of matter at the quantum level—relationships and interactions which give rise to the physical universe we perceive.

Clearly myth mirrors nature, whether on the level of the aborigines of Australia or Pueblo tribes of the American southwest, whose myths revolve around the local landscape, or in the complex, exquisite imagery of Kegon Buddhism cited above.

How, though, does myth mediate nature in an individual life?

Myth and the Tides of Life

"Talking with Ricketts, I realized that between myth and biology there is a very close association. I think of mythology as a function of biology; it's a production of the human imagination, which is moved by the energies of the organs of the body operating against each other. These are the same in human beings all over the world and this is the basis for the archetypology of myth. So I've thought of myself as a kind of marginal scientist studying the phenomenology of the human body, you might say."
(Joseph Campbell interview with Bruckner, cited above)

Early anthropologists assumed that myths and rites were attempts to control nature on the part of primitive and superstitious people. Campbell points out the opposite is true—"in the long view of mankind," myths and rites evolved to help place us—individuals and society—in accord with nature. For example, building on Geza Roheim's observation that humans have the longest period of childhood dependency of any species—at least twelve years—he finds that "rites, together with the mythologies that support them, constitute the second womb, the matrix of the postnatal gestation of the placental Homo sapiens" (Joseph Campbell's *The Flight of the Wild Gander*, p. 55).

This is most clearly observed at adolescence, as hormones kick in, genitalia awaken, and thoughts turn to yearnings and imaginings that no six year old would ever entertain. I have taught junior high for years and regularly bear witness to this massive paradigm shift as childhood gives way to something foreign and new; not only does the body change, but a confused tangle of strange, unfamiliar motivations and intense emotions are suddenly fueling behavior.

This isn't a conscious choice—it happens, ready or not.

In primal cultures, myths and rituals of initiation midwife this transition. Mythology provides a context within which to assort and assimilate these new energies without destroying the individual or endangering society.

Campbell points out that we can see what happens in the absence of an active mythological tradition of initiation simply by looking out the window, so to speak, and viewing the chaos and disruption in our own culture.

Ironically, in the violent initiations and rituals associated with gang life we recognize the spontaneous emergence of mythic forms from the unconscious psyche—even unbidden, they come … but in the absence of elders to serve as guides, working within a mythological tradition that supports this transition and grounds potentially destructive energies, there is no authentic initiation.

Myths and rites of initiation that mark the coming of age are but one example of how mythology places the individual in accord with nature.

Campbell, in *Mythic Worlds, Modern Words*, is struck by psychologist John Weir Perry's description of "mythological images as affect images, images that evoke in the observer equivalent sentiments and emotional responses," for, as Joe says, "my own definition of an effective mythological symbol has been 'an energy-releasing and -directing sign.'"

The energies that move the body are the energies that move the imagination. These energies, then, are the source of mythological imagery; in a mythological organization of symbols, the conflicts between the different organic impulses within the body are resolved and harmonized. You might say a mythology is a formula for the harmonization of the energies of life.
Joseph Campbell, interviewed by Joan Marler, in *The Yoga Journal*, Nov./Dec. 1987

"Mythology is a formula for the harmonization of the energies of life"—that's my favorite answer to the question "What is myth?"

Not that difficult to understand, even on the most mundane level: my stomach has one impulse to action, my genitals another—and there are times when the two are very much in conflict. But the argument isn't just between the reproductive system and the digestive tract, for we also have the brain entering the fray, and the heart, and even more abstract "organs."

This thought can be troubling to those who can't fathom heart or stomach or any organ as more than a machine, or who see nature itself as composed of only inert, soulless matter—which is not how we experience either the world around us, or the world within. When Campbell speaks of the "organs of the body" he isn't describing cuts of meat on the butcher's slab, but the miracle and mystery of the organizing principle of life. There is a distinct resonance between *organ* and *organization* here . . .

Individual cells grouped together form an organ, a whole that is greater than the sum of its parts—and these organs and related bodily processes working in concert also form a whole greater than the sum of its parts, a synergy we call the individual (and this metaphor can be extended from individuals to society, and indeed to humanity as a whole).

The coordination and organization of the billions of individual impulses within the human body that, taken together, add up to a human life is a mystery, one which we continue to explore from a variety of different angles, from biology and psychology to philosophy and theology—all of which can't help but overlap and/or bump into one another at times.

Mythology both reflects this elusive organizing principle, and serves as guide when consciousness is at odds with one or another of the elements of our being.

I think Carl Jung's term "archetypes of the unconscious" is fundamental and appropriate here. The archetypes of myth are manifestations of the nature of man in accord with the nature of the universe. Interpose, before these, ideas derived from man's limited knowledge of the world, and we have then a system of rational thought. In dream the rational mind becomes aware of impulses of the larger nature, of which it is itself but one organ. Impose the will of that one organ upon the whole, and the imposition has to be by violence.
Joseph Campbell, in conversation with Costis Ballos in Greece.

Note that Campbell refers to the rational mind as one of the "organs" whose impulses are at odds with those of other organs of the body. Mind—and even imagination—can fit the metaphorical usage of the term.

If my head is exclusively running the show, then heart is neglected—and if belly is in charge, or phallus always gets its way, ignoring cautions of head and heart, then the whole is imperiled. Of course no one "organ," no one system, is supreme: one just has to fall in love, for example, to realize how little control conscious rational intention exerts … and then, even sex addicts have to stop and order a pizza now and then.

I used to teach literature in junior high (still do, on occasion). The key to plot in every story is conflict. No matter how poetic the imagery, how precise the characterizations, there is no story without conflict.

But conflict is not something new, something foreign to nature that enters the scene only with the emergence of the human ego.

Oswald Spengler reminds us that the natural state of the animal world is characterized by polarity—whether an amoeba floating in a drop of dew on a blade of grass, a hawk soaring through the sky, or a commuter stuck in traffic, the individual exists as foreground against the background of everything else—and this contrast gives rise to a natural state of tension, a state which, at least for vertebrates, is only relaxed when fatigue sets in and one falls asleep, slipping into dream (a state of consciousness where the separation between oneself and other objects is fuzzy at best), before eventually waking once more to that state of separation and conflict.

I can remember when I spent a long time with intertidal biologist Ed Ricketts, in that area between low and high tide [1931-32]. All those strange forms, cormorants and little worms of different kinds and all. You'd hear, my gosh, this generation of life was a great battle going on, life consuming life, everything learning how to eat the other one, the whole mystery, and then from there they crawl up on land…
Joseph Campbell, *The Hero's Journey*, p. 10

Humans are by no means exempt. We do not stand outside biology, outside nature, immune to the principles of evolution. Conflict is inherent to life—but conflict does not automatically translate into fighting and violence. Whenever and wherever there is a choice to be made, there is conflict.

It shouldn't be a surprise when Campbell speaks of the structure out of which myths come as "the structure of the human body and of the relationships to each other of the energies of the organs of the body as impulse-givers." The body, after all, is the organ through which we mediate reality. All we perceive is filtered through the sense organs of our body, and we interact with the universe on the basis of those perceptions

…which are very different from the way the universe is perceived and experienced by, say, a dog—or a butterfly, or an amoeba, or a rock, or a photon

(not sure to what extent the latter two phenomena can experience and perceive—but clearly a photon occupies a very different universe than the one constructed by my senses).

Yet, though mythology's structure is related to the body, it is not "caused" by the body . . . a subtle difference.

How mythology functions, why it is generated and required by the human species, why it is everywhere essentially the same, and why the rational destruction of it conduces to puerility, become known the moment one abandons the historical method of tracing secondary origins and adopts the biological view. . .which considers the primary organism itself, this universal carrier and fashioner of history, the human body.
Joseph Campbell, *The Flight of the Wild Gander*, p. 52

In the absence of an effective, contemporary collective mythology, Campbell offers a clue to uncovering a personal mythology that will place one in accord with nature:

Your biology is related to the biology of plants and animals: they too share the life energies—what we might term "body wisdom," instead of mental wisdom. When you move deeper in dream, when you move into the sphere of the permanent energies of your body, your mental wisdom is gradually extinguished, body wisdom (as it were) rises, and you experience the collective order of dream, where the imagery is identical to the imagery of myth. And since some of these images have not been allowed to play a role in your life, you come into relation to them with surprise.
Joseph Campbell, *Mythic Worlds, Modern Words*, p. 198

We aren't automatons, abdicating our decision-making powers to some sort of uniform biological code. We don't all take Betty to the dance—some choose Veronica, some prefer Archie, and a few remain celibate. Every individual is unique, facing different circumstances, with differing priorities—and so makes different choices. Myths (and dreams) don't tell us what to choose, but provide guidance on how to make choices in harmony with our own nature—especially when the conflict is unbearable and one is unable to make a choice, or has no sense of one's own nature.

Natural Harmony

Critics have sometimes characterized Joseph Campbell as hostile to Judaism and Christianity, despite often elegant, insightful renderings of mythemes playing through both these religions (for example, Campbell's positive reading of the children of Israel—the Chosen People—as a collective Hero who wanders the Wasteland and emerges transformed from the exodus out of Egypt into the Promised Land—a theme he develops in *Occidental Mythology*).

These criticisms are often unfair, ignoring the context—but I can see where there are hooks on which such projections might catch.

Campbell's primary objection to the Judeo-Christian mythos (equally true of Islam and Zoroastrianism, though without generating the same hue and cry among critics) is that, when read literally, these religions, though more or less accurately reflecting the harsh realities of the unforgiving environment in which they were born, are nevertheless incongruent with the world around us.

They are out of sync with both science and nature.

A flood of technological advances have allowed us to see beyond once-limited horizons, into the farthest reaches of outer space, the microcosmic depths of the quantum universe, even the interior of the human psyche—and the picture we arrive at is nearer in harmony to the imagery of nature-oriented mythologies, whether shamanism, goddess-oriented cultures, Buddhism, Taoism, or even neo-pagan revivals like Wicca, than to the prevailing religious paradigm in the west—which sees nature as fallen and corrupt.

These stories represent a tension between two totally different mythologies. One is the goodness of nature with which individuals try to harmonize themselves. That is considered a virtuous and healthy and humanly sustaining act. The other sees nature negatively and the person's choice is to say "no" to it and to pull away from it.

I deem this distinction of mythologies very important. We have the nature mythologies, which put us in touch with our own nature. But there also exist antinature mythologies. These are the mythologies of the nomadic people. When you live in the desert, you cannot depend on Mother Nature. . .
Joseph Campbell, *Thou Art That*, p. 47

This doesn't mean that polytheism or Buddhism is "true" and that Judaism and Christianity are "false"—but the metaphors common to nature-oriented mythologies are rapidly becoming the metaphors of science. The traditional image of God as a watchmaker who designs the universe and sets it in motion does not fit a quantum reality where time flows in more than one direction and the laws of causality are ignored.

A literal reading of scripture enshrines a worldview no longer relevant—a rigid, inflexible concretization of mythic imagery that desacralizes nature, with devastating consequences:

[W]hen you are in accord with nature, nature will yield its bounty. This is something that is coming up in our own consciousness now, with the ecology movement, recognizing that by violating the environment in which we are living, we are really cutting off the energy and source of our own living. And it's this sense of accord, so that living properly in relation to what has to be done in this world one fosters the vitality of the environment.
Joseph Campbell, *The Hero's Journey*, p. 16

Campbell's words remain relevant to contemporary discussions regarding global warming, the exploitation of natural resources, even the recent debate over teaching intelligent design (the epitome of teleological thinking) as science. Even more so, Ed Ricketts' research and observations, grounded in his understanding of the concept of nonteleological thinking: ecologists and biologists are turning to Ricketts to provide the crucial framework that will allow us to understand and address the major planetary crises we face today—ironically, a framework resonant with almost all mythologies (even the Old Testament contains the traces of earlier, nature-oriented myths).

The Coming Myth?

Joseph Campbell argues that an active, effective mythology would need to be in harmony with the science of 2000 A.D., rather than that of 2000 B.C.—but cautions that we can't predict what form that might take, anymore than we can predict what we will dream tonight.

Nevertheless, it is tempting to speculate.

What can we expect from an emerging mythology?

It should provide a lens through which we perceive the universe and ourselves. Though differing in details, any new mythology would express the motifs basic to previous mythologies, interpreting them in ways that match our experience of the universe.

Perhaps most significant, an emerging "universal" mythology would not be perceived as "myth," but simply as *what is*. All earlier mythologies, as they developed, were recognized as part of the warp and woof of that culture. Myth explains what is, who we are, and how we (and everything) came to be. Hence, though one culture might recognize another culture's myths as myth in the popular sense, it rarely perceives its own as such.

There are many candidates for the role, but most carry baggage heavy enough to make them unacceptable to the multitudes without some sort of miraculous, mass "road to Damascus" conversion—possible, albeit unlikely in this skeptical age.

Many who have discovered Campbell's work are led in the direction of eastern traditions, but it's hard to imagine a majority of U.S. citizens flocking to a Zen temple or adopting various "New Age" practices.

Campbell awakens in others a renewed interest and enthusiasm in their birth religion, helping them see through external trappings to the essence of true faith and divine being at its core—but contemporary Christianity, as mentioned above—especially the influential fundamentalist wing—often projects an exclusive orientation ("there is but one path to God") and reads its myths literally, contrary to current scientific awareness, making it an unlikely carrier of a "new" mythology.

A living, working mythology would be in harmony with the science of the day.

So what might fill the bill?

Can there be a secular mythology? Do we find such elements of a new paradigm, not at odds with personal religious experience and expression, on the horizon?

Hmm…images related to science and psychology come to mind…

Ecology isn't the only science to stumble upon non-teleological thinking. Examples abound:

In particular, advances within the field of physics and biology, the development of depth and transpersonal psychologies, and the emergence of consciousness research (cognitive science and artificial intelligence) and information technologies—particularly the internet—provide a medium through which the collective imagination recasts the universe and our role in it. The same archetypal energies and forces of nature personified in gods, demons, and myth remain in play, but the dynamics are depicted in terms and imagery more befitting Star Trek than Homer's *Odyssey* or the *Bhagavad-Gita*.

Each of these elements, however depersonalized, contains echoes of earlier myths—the same patterns ". . .in new relationships indeed, but ever the same motifs" (Campbell). Science, psychology, and information technology are providing new

myths to replace the old—but we read them as fact alone, taking no account of how they act on the Imagination.

Discoveries this past century in the field of quantum physics, particularly regarding the relationship of matter to energy and the central role of perceiver/observer in determining what is observed (Werner Heisenberg's "uncertainty principle," introduced in 1927), serve as metaphors as elegant as the Buddhist image of the spontaneous mutual arising of all things. Physicist David Bohm's theory of an implicate order underlying/enfolded into the explicate order of the phenomenal universe suggests the metaphysics of an invisible world behind the visible, fundamental to the mystical traditions of every faith.

Bohm's holographic model of the universe, Karl Pribram's exploration of the holographic nature of memory and the brain, and Stanislav Grof's observations regarding the holographic structure of the human psyche, conjure a realization similar to the alchemical dictum so succinctly inscribed on the legendary Emerald Tablet—"As above, so below; as below, so above." Any fragment of a holographic image contains within it an image of the whole—which can't help but bring to mind once more the Buddhist metaphor of the Net of Gems.

The nonlinear dynamics of chaos theory and fractal science—which find exquisite beauty and complex order hidden within chaotic systems—impact fields ranging from meteorology to marketing. Is it a surprise that most ancient myths begin with order emerging out of chaos—from the face of God moving across the void (*tehom*) in Genesis or the Babylonian Marduk fashioning the world from the vanquished corpse of Tiamat, dragon goddess of chaos, to Chaos as origin of Eros, first of the gods, in Ovid's *Metamorphosis*?

Similarly, depth psychology, beginning with Freud's *Interpretation of Dreams* in 1899, has opened the interior world of the psyche. Carl Jung's work delves into the archetypal patterns fueling psychological drives and behaviors, which, on the one hand, can be linked to instincts and biological imperatives, and on the other, appear to be a source of dream and myth. Neumann, Jung, Adler, Assagioli and countless others have mapped portions of the inner world. Indeed, the path to psychological wholeness and self-realization often mirrors the quest for enlightenment and illumination common to traditions from Taoism and Buddhism to shamanic vision quests or ancient mystery rites (those of Isis, Dionysus, Orpheus, Eleusis, etc.) and shamanic vision quests. . .yet the discoveries of depth psychology have influenced individuals and institutions not always partial to spiritual experience (Jung's role in the formation of *Alcoholics Anonymous* comes to mind).

Scientists, such as James Lovelock and the late Lynn Margulies (first wife of Carl Sagan, a respected research biologist in her own right), studying the biology and geology of Earth as a series of integrated, interdependent systems working in harmony and following patterns consistent with those of a self-regulating organism, term their theory, "the Gaia hypothesis." This doesn't mean they "worship" the ancient goddess Gaia…but there is a resonance between the ancient conception of Earth as a living goddess and what we are discovering about the interdependence of life and the mechanisms that regulate the planet.

Scientific foundations, academic institutions, and government agencies aren't in the habit of awarding grants to study the role of ancient goddesses in the contemporary universe; investigating the workings of "dynamic systems," on the other hand, seems to deserve funding One needn't have a vested interest in mythology to find value in these fields

And then, there's the internet, which also displays holographic properties—again bringing to mind the Net of Gems. Some consciousness researchers see in the internet a model of the way the brain has developed—links "spontaneously" established between disparate groups of cells, creating neural networks that perform specific functions (for example, clusters of cells throughout the brain related to hearing or to memory hook up and establish a network in the same way those reading these words are linked by an interest in the ideas of Campbell, Ricketts, and Steinbeck).

These are but bits and pieces—fragments of a yet unrecognized myth?

Of course, one could look ridiculous trying to stitch together an all-purpose mythology from these elements, none of which automatically posit a spiritual aspect to existence. We can't stage manage a myth—but taken together, they suggest the emergence of a new worldview that unconsciously shapes the way we relate to nature, and to each other, while at the same time accommodating personal spiritual beliefs (or the lack thereof—one doesn't have to be a Druid to protest clear-cutting a forest or damming a river).

Of course science is not the same as myth—but the mythic images science employs to express metaphorical relationships underlying the world we live in can't help but evoke a sense of wonder and mystery that is religious in the deepest sense.

Any future, living myth must do the same.

Time alone will tell. Joseph Campbell provides a clue when he suggests any effective mythology will have to be a "mythology of this earth as of one harmonious being."

[W]e are the children of this beautiful planet that we have lately seen photographed from the moon. We are not delivered into it by some god, but have come forth from it. We are its eyes

and mind, its seeing and its thinking. And the earth, together, with its sun, this light around which it flies like a moth, came forth, we are told, from a nebula; and that nebula, in turn, from space. So that we are the mind, ultimately, of space.

No wonder, then, if its laws and ours are the same! Likewise our depths are the depths of space, whence all those gods sprang that men's minds in the past projected onto animals and plants, onto hills and streams, the planets in their courses, and their own peculiar social observances.
Joseph Campbell, *Myths to Live By*, p. 245, 266

And so we come full circle—back to bedrock.

Stephen Gerringer
Modesto, California

Artists' Biographies

SHARRON ANTHOLT / sharronantholt.com

After receiving an MFA from the San Francisco Art Institute in 1973, Sharron Antholt moved to Washington, DC and for the next fifteen years divided her time between Washington and India, exhibiting her work in both places. She is now a Professor of Art at Western Washington University in Bellingham, WA where she teaches drawing and painting. Antholt has been awarded residencies from Yaddo and the MacDowell Colony and has received grants from the Washington, DC Commission on the Arts and Humanities and Artist Trust in Seattle. Exhibitions of her work include the Whatcom Museum, WA, The Corcoran Gallery, National Museum for Women in the Arts, Washington Project for the Arts, Anton Gallery, Washington, DC, Maryland Art Place, School 33, MD; McLean Project for the Arts, VA, Indian International Center, New Delhi, Chemould Gallery, Calcutta, India, and Tetretyakov Gallery, Moscow, Russia.

ROB BARNARD / rob-barnard.com

Rob Barnard began his study of pottery at the University of Kentucky in 1971. In 1974 he was accepted as a research student at Kyoto University of Fine Arts where he studied under Kazuo Yagi, widely known as the father of modern Japanese ceramics. He established a studio in Domura, near Shigaraki where he built his first wood fired kiln. As a student, he had five solo exhibitions in Tokyo, Kyoto, Nagoya, Otsu, and Shigaraki. In 1978 he returned to the United States where he built a studio and kiln in Timberville, VA. Since then, he has shown his work in solo shows in Boston, New York, Washington, DC, Atlanta, London, Amsterdam, Tokyo, Osaka, Kyoto, and Nagoya. He is a lecturer in ceramics at The Catholic University of America in Washington, DC.

Barnard's work is held in museums and public collections including the Museum of Art and Design, NY, the Smthsonian American Art Museum, the Smithsonian's Renwick Gallery, The Japan Embassy, Washington DC, Everson Museum, NY, Milwaukee Museum, WI, Newark Museum, NJ, Mint Museum of Craft + Design, NC, Arizona State University, AZ, Scripps College, The Crocker Art Museum, CA, Racine Art Museum, and Milwaukee Art Museum, WI.

Books featuring his work include *Contemporary Ceramics*, Thames and Hudson; *Breaking the Mould*, Black Dog Publishing; *Ceramics*, New Holland; *The Art of Contemporary American Pottery*, Krause; *Wood Fired Stoneware and Porcelain*, Chilton; and *Responding to Art*, McGraw/Hill.

KRISTIN CASALETTO / kristincasaletto.com

Kristin Casaletto uses printmaking and other media to address human and social issues, often touching on racism, issues of conscience, or situations encountered in her daily life in the Deep South. She regularly exhibits nationally and internationally. She has been awarded numerous grants, awards, and artist residencies, most recently a purchase award selected by David Kiehl at the Delta National Small Prints show and a Project Fellowship at the Robert Blackburn Printmaking Workshop in New York. Her art is held in many museum, university, institutional, and private collections including The Library of Congress, Washington, DC, the Eli Broad Museum of Art, MI, and the Morris Museum of Art, GA. She holds a BFA in drawing, a BS in physics, a Masters in art history, and the MFA in painting with a minor emphasis in printmaking. She is a professor of art and director of the Humanities Program at Georgia Regents University, Augusta, GA.

LAUREL FARRIN / laurelfarrin.com

Laurel Farrin is an Associate Professor and head of the painting and drawing department in the School of Art and Art History, at the University of Iowa. She received a BFA from Ohio University and an MFA from the University of Maryland, MD. She received two individual artist's grants from the Washington DC Commission on the Arts and Humanities in 1994 and 1998. Farrin was an artist-in-residence at the Atlantic Center for the Arts in 1995 and spent the 1996/97 year as an artist in residence at the Roswell Museum and Art Center, Roswell, NM. She has had residencies at Yaddo in 2003, '04, '07, '08, '10 and '12, the Millay Colony for the Arts in 2003 and the Virginia Center for the Creative Arts in 2000. Farrin has had solo exhibitions at Lesley Heller Gallery, NYC, Anton Gallery, Washington, DC, Hallwalls, Buffalo, NY, The Sioux City Art Center, IA, Saugatuck Center for the Arts, MI, Roswell Museum and Art Center, NM, Spaces, Cleveland, OH. Group exhibitions include the Corcoran Gallery of Art, DC, The Des Moines Art Center, The Bronx River Art Center, NY, Carroll Square Gallery, DC, Albany Airport Gallery, NY, The Florida Center for Contemporary Art, FL, The Cedar Rapids Museum of Art, IA, The Independent, Sand City, CA, Baumgartner Gallery, Washington, DC.

ROBILEE FREDERICK / robileefrederick.com

Robilee Frederick trained as a concert pianist, including time at Juilliard in New York and the New England Conservatory, before becoming a working artist. She received her BA from Wellesley College and later attended the California College of Arts and Crafts in Oakland, California. Frederick is a painter, printmaker, sculptor and installation artist. Frederick's work has been part of collaborative installations including *Veiled Memory*, with a focus on *The Disappeared*, *Circle of Memory* which centers on the loss of children and takes the form of straw bales patterned after 3000 B.C. *Celtic Under Ground*, sacred places in Ireland. *Circle of Memory* has traveled to museums in San Diego and Oakland, California; Montpellier, France; Salzburg, Austria; Stockholm, Sweden; Oslo, Norway, and Japan. Frederick's works are included in many public and private collections, including The Fine Arts Museums of San Francisco, Achenbach Foundation for the Graphic Arts, San Francisco, CA; Di Rosa Preserve, Napa, CA; The Buck Collection, Newport Beach, CA; Francis and Eleanor Coppola, Rutherford, CA; Hess Collection, Napa, CA, Bern, Switzerland, and Colomé, Argentina; The Fisher Collection, San Francisco, CA; Nancy and Joachim Bechtle, San Francisco, CA and James Stewart Polshek Architects, New York, NY.

PETER HIERS / peterhiers.com

Peter Hiers' experience working with various media began with ceramic sculpting, using a wide array of techniques. His work has evolved to use wood, welded steel, multi-media, and particularly to using fragments of exploded tire rubber he gathers from the sides of highways. Born with synesthesia, his senses often cross over: sometimes hearing sounds when tasting flavors or tasting in his throat the contours of a particular shape. This synesthesia is a gift that heightens his sensory connection to the world and broadens his understanding of form and aesthetics. His Oberlin College degree in American Politics gives greater depth to his almost anthropological observations of American Culture. Hiers has been showing work in galleries since 1986 and has been represented in New York City, Santa Fe, NM, Scottsdale, AZ, Dallas, TX and in Carmel, CA. He has exhibited internationally, in 10 states, and in over 15 California cities. His sculptures have been twice exhibited at the National Art Museum of China in the 4th and 5th Beijing International Art Biennales, in Canada at the Gladstone Hotel and in New York City at both the World Financial Center and the Crossing Art Gallery. His work has also been shown at the Grounds for Sculpture in Hamilton, NJ, the Jacob Gallery at Wayne State in Detroit, the Marin Museum of Contemporary Art, the Carl Cherry Center for the Arts in Carmel and the San Jose Institute of Contemporary Art in California. Hiers is represented by galleries in Santa Fe, NM, Carmel, CA, and New York City.

TOM NAKASHIMA / tomnakashima.com

Tom Nakashima was born in Seattle, Washington. He received an MFA in 1967 from The University of Notre Dame. He spent 22 years in Washington, DC where he exhibited at Anton Gallery and Henri Gallery. From 1991 until 2002 he exhibited at Bernice Steinbaum Gallery, NY, where he mounted three solo exhibitions. Nakashima is Emeritus Professor at The Catholic University of America and Morris Eminent Scholar Emeritus at Augusta State University. His work is included in the permanent collections of The Corcoran Gallery of Art, The Smithsonian American Art Museum, Washington, DC, The Mint Museum, NC, The Long Beach Museum of Art, CA, The Ogden Museum of Southern Art, LA, The Muscarelle Museum of The College of William & Mary, VA and The Jane Voorhees Zimmerli Art Museum of Rutgers University, NJ, The Mildred Lane Kemper Art Museum of Washington University, MO, and The Hermitage Museum St. Petersburg, Russia. Among his awards are: *The Joan Mitchell Foundation Fellowship for Painters & Sculptors*; *The Awards in The Visual Arts 11*, *Individual Artist Awards by the DC Commission on the Arts & Humanities* (1984, 1988 & 1989); *The Mayor's Award for Excellence in an Artistic Discipline*, Washington, DC.

KATHERINE SHERWOOD / katherinesherwood.com

Katherine Sherwood's acclaimed mixed-media paintings gracefully investigate the point at which the essential aspects of art, medicine, and disability intersect. Her works juxtapose abstracted medical images, such as cerebral angiograms of the artist's brain, with fluid renderings of ancient patterns; the paintings thus explore and reveal, with a most unusual palette, the strange nature of our time and current visual culture. In addition to showing regularly throughout the United States, she co-curated the exhibition *Blind at the Museum* at the Berkeley Art Museum, and organized an accompanying

conference at UC Berkeley. Sherwood was a recipient of a Guggenheim Fellowship 2005–2006 and a Joan Mitchell Foundation grant 2006–2007. Her work was included in the Smithsonian Museum's *Revealing Culture* and at a solo show at Gallery Paule Anglim, San Francisco in 2010. Katherine is a professor at UC Berkeley in the Art Department and the Disability Studies Program. She is the artist-in-residence at the Helen Wills Neuroscience Institute and the co-founder of the art and disability collective, The Yelling Clinic.

KATARINA WONG / katarinawong.com

Katarina Wong is a visual artist and curator based in NYC. Her work has been shown nationally and internationally, including at El Museo Del Barrio, NYC; The Bronx Museum, NYC; The Fowler Museum, LA; the Nobel Museum, Stockholm, Sweden; and Fundacion Canal, Madrid, Spain. She has received several grants including the Cintas Fellowship for Cuban and Cuban-American Artists and a Pollock-Krasner grant, as well as residencies at Skowhegan, Ucross Foundation, Ragdale Foundation, and the Kunstlerhaus in Salzberg, Austria. Her work is represented in numerous collections including the Scottsdale Museum of Art, AZ and the Frost Art Museum, Miami, FL. She has a MFA from the University of Maryland, MD and a Master in Theological Studies from Harvard Divinity School, focusing on Buddhist Studies. Her BA is in Classics of Western literature from St. John's College, Annapolis, MD. An avid traveler she co-authored two *Let's Go!* guidebooks (Washington, DC and Nepal/India).

Contributors

SAFRON ROSSI, PH.D., is Executive Director of Opus Archives & Research Center, home of the Joseph Campbell library and manuscript collection. Safron is also Adjunct Faculty at Pacifica Graduate Institute, teaching courses on mythology and depth psychology. Raised in a family of artists that read Campbell, she has spent her life steeped in literature, religion and mythology, fields in which she holds her degrees. Her writing and scholarly studies focus on archetypal psychology, the western astrological tradition, goddess traditions, and feminist studies. Safron has recently edited a volume for the *Collected Works of Joseph Campbell* based on his goddess mythology lectures titled *Goddesses: Mysteries of the Feminine Divine*, to be published Fall 2013.

RICHARD WHITTAKER is the founding editor of the art journal, *works & conversations*. He is also the West Coast editor of *Parabola*. Although Whittaker holds degrees in philosophy and clinical psychology and has done graduate work at the Graduate Theological Union in Berkeley; his connections with art go back over fifty years. He has worked in ceramics, painting and sculpture. His photography has appeared in *San Francisco Magazine*, *The Sun* and *Parabola* and was recently featured at the Di Rosa Gatehouse Gallery. A collection of his interviews is available from the University of Nebraska Press: *The Conversations—Interviews with Sixteen Contemporary Artists*.

ROBERT REESE is the executive director of the Carl Cherry Center for the Arts. His writing has been published in the *Harper Collins Anthology*, *Best Spiritual Writing*, *Passion for Place*, an anthology of writing on the Carmel River Watershed, *Parabola*, *Zen Quarterly*, *Ceramics Monthly*, among others.

GAIL F. ENNS owned and directed Anton Gallery in Washington DC from 1982 through 2002. She also served as the advisor to the Sasakawa Peace Foundation Gallery from 1990 to 1995. She has served as the Director of Celadon Arts (a 501C-3 arts management organization) since 1989 producing exhibitions in galleries, museums, and art spaces in Washington DC, New York City, NY, Amstelveen, Netherlands, and most recently, in Monterey, CA. She maintains an avid interest in a wide variety of artists and is widely recognized for her exhibitions which show the influences of Japan on American contemporary art. Currently, she is developing future shows.

STEPHEN GERRINGER is a member of the leadership team that steers the Joseph Campbell Foundation (JCF). A teacher of literature and English at the junior high level, Stephen—inspired by Joseph Campbell's advice to "follow your bliss"—eventually resigned to pursue writing full time. As the primary author of JCF's *Practical Campbell* essay series, he has authored articles on subjects ranging from ritual regicide to shamanism, sacred plants, and the relationship between nature and mythology. Currently, Gerringer is editing a book for JCF drawn from obscure and difficult to find interviews given by Joseph Campbell the last thirty years of his life.

ROBERT WALTER has served as President of the Joseph Campbell Foundation since 1998. He is also the executive editor of the *Collected Works of Joseph Campbell*, guiding the publication of Campbell's oeuvre in print, audio, and video. Bob Walter has presented papers, seminars, and workshops on four continents, and has served since 2002 as a Trustee of the Tamalpais Union High School District in Marin County, California. In 1979 he "retired" from the professional theater to serve as editorial director of *Joseph Campbell's Historical Atlas of World Mythology*. As literary executor after Campbell's death, Walter completed portions of the Atlas and oversaw the posthumous publication of *Volumes I* and *II*. In 1991, Jean Erdman Campbell founded the Joseph Campbell Foundation (JCF) with Bob Walter as executive director.

Credits

CELADON ARTS / celadonarts.org

Celadon Arts., is a 501c (3) organization that builds community, relationships and awareness through contemporary art. It recognizes that privately funded exhibitions and education programs can make a difference by serving as a catalyst for business and community leaders to form alliances with the contemporary artists in their communities. In so doing, the community fosters long-term commitments to arts education and developing partnerships with the arts that benefit business, the arts, and society.

Celadon Arts has worked with institutions including the Japanese Chamber of Commerce, NYC, The Japanese Embassy, The Smithsonian's Freer Gallery, American University, The New Zealand Embassy, Washington, DC, National Institutes of Health, MD, Virginia Commonwealth University, VA, Museum Jan van der Togt in the Netherlands, The Japanese American Citizens League and the city of Sand City.

JOSEPH CAMPBELL FOUNDATION / jcf.org

Joseph Campbell Foundation is a 501c (3) not-for-profit organization founded in 1991 to preserve, protect, and perpetuate the work of Joseph Campbell. To further his visionary scholarship and pioneering explorations in comparative mythology, the Joseph Campbell Foundation (JCF): Catalogues and archives Campbell's research notes, unpublished papers, creative ephemera, and literary corpus; Publishes the Collected Works of Joseph Campbell in print, audio, video, and electronic media; Supports mythological studies, cross-cultural dialogue, and peace-building activities; Sponsors mythologically inflected programs and activities to enhance and enrich the lives of individuals and their communities.

OPUS ARCHIVES & RESEARCH CENTER / opusarchives.org

Opus Archives & Research Center is a 501c (3) not for profit organization that holds the manuscript collections and libraries of renowned scholars in the fields of mythology and depth psychology. The Joseph Campbell collection and library was the first to come Opus, eight other legacies have followed through the years. The mission of Opus Archives and Research Center is to preserve, develop and extend to the world the archival collections and libraries of eminent scholars in the fields of depth psychology, mythology and the humanities. Opus is a "living archive" and offers scholarships, research grants, educational programs, community events, and research access to the collections, both physically and digitally.

THE CARL CHERRY CENTER FOR THE ARTS / carlcherrycenter.org

The Carl Cherry Center for the Arts is a 501c (3) organization. Its mission is to enhance the quality and diversity of artistic, educational, and cultural programs in Monterey County by encouraging public programs and interactions between artists and the community. The Cherry Center's artistic purpose is to present arts and theater that are timely, engaging, and cast light on contemporary issues, both aesthetic and intellectual.

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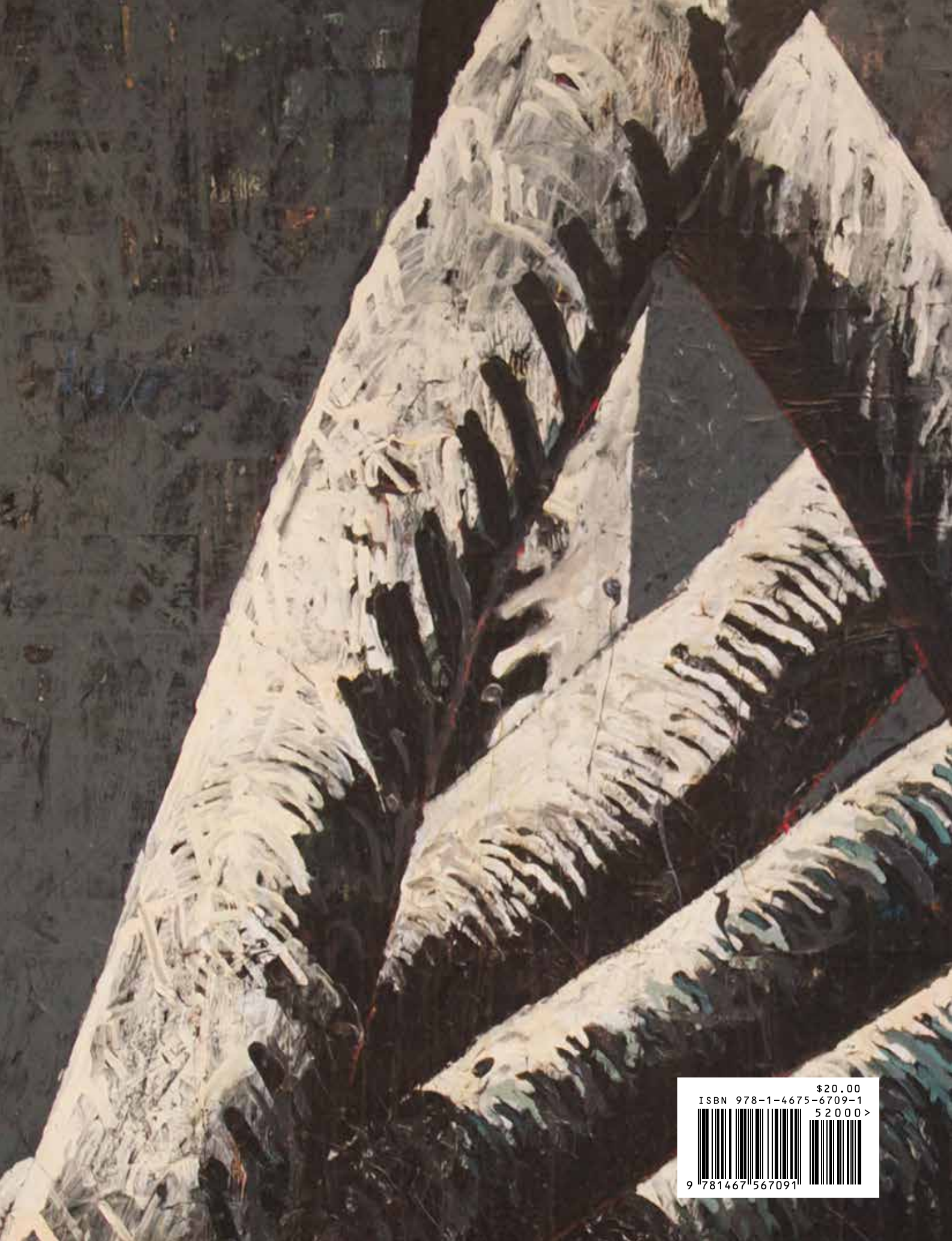

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