

an object in space

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Introduction

During my two years in the M.F.A. program, I have attempted to explore the theme of "an object in space," my art-making process, and how both are interconnected with my interest in Christian spirituality.

I hope that the body of works that has resulted invites viewers to experience in some way a contemplation of individuality.

In my readings on Christian mysticism over the past few years, I have often been struck by the similarities in process, intent, and attitude of the artist and of the mystic. Therefore, my discussion of the formal strategies and concepts embodied in the installations in this show, will be interspersed with ideas on Christian mysticism where I feel there is a convergence.

I will go into the most detail with my discussion of the development of my last work, *St. Francis's field per Chesterton*, because I feel that it most fully and clearly touches on the object in space theme, existential alienation, and the Christian view of individuality.

In the final section of this paper, I will discuss the most significant problems I encountered with my art-making process, and what I feel was ultimately my inner motivation for making this body of works.

ℓ., and pick ups

... Grace Wapner recalls that ... [Eva] Hesse found some object in the street — a broken pipe or something — which made an immense impression on her; she called it a 'nothing' and said that what she wanted was to make 'nothings'"¹

from Eva Hesse, a biography of the artist by Lucy R. Lippard

I see my found objects, my *pick ups* from the side of the road, as being "nothings" — abandoned and vulnerable cast-offs of society.

Because they're non-functional, they're not even noticed most of the time. To me however, these pieces of rust, pieces of plastic, twigs, etc. are all beautiful forms because of their slight asymmetry, their weather-beaten character, their simplicity, their independence, and their intimate size.

I believe that, in our rushed lives, what we take the time to look at carefully is often determined by the capitalistic values of efficiency, profit, and status. We usually look at an object quickly, label it, and then either consume it or dismiss it.

In her essay, "The Mystic as Creative Artist," religious writer Evelyn Underhill made reference to philosopher Henri Bergson's idea that we look at things as though through a veil; "This veil ... is woven of self-interest: we perceive things, not as they are, but as they affect ourselves."² But according to Underhill, both the mystic and the artist try to see beyond the veils of self-interest that limit our perception.

With the wall installations *ℓ.* (form/s), and *pick ups*, I wanted to evoke a sense of the innate value and beauty of each individual found object. Similarly, with his wall installations of coloured plastic refuse, Tony Cragg sought to catch "... naked reality by surprise, seizing on stuff whose 'worthlessness' is precisely a condition of freedom *to be*, an ontological innocence."³

Appreciating the innocence of non-functional found objects requires a way of looking that is itself innocent. This type of looking

is nonrational, or right-brain looking, an intuitive openness. St. Francis of Assisi was implying that innocence is the key to appreciation when he said, "'Blessed is he who expecteth nothing, for he shall enjoy everything.'"4

It can be argued that my "nothings," within the art gallery context, are automatically seen through a veil of artificial, "art object" preciousness, nonetheless, I feel that this penetrable veil is useful in helping to counter the stronger veil of banality and worthlessness that obscures the innate value of my pick ups.

what it is

Last summer I ran across a series of old archeology books, published in the 1920's and 30's,⁵ that were filled with wonderful drawings of artefacts (photography was then still relatively expensive).

These drawings greatly appealed to me because the forms were simple, and slightly awkward in their asymmetry, and because I usually couldn't identify the object depicted. I was responding solely to form for form's sake, and found myself avoiding the captions describing their original function.

The enigmatic black woollen forms in the wall installation, *what it is*, were to some extent, inspired by the sketches in the archeology books (for examples of these drawings, see Appendix A), and by the forms of the found objects in *l.* and *pick ups*. Nevertheless, the steps in making the "fuzzies" played a large part in determining the actual form that would eventually result. Initially, I drew a form onto a slab of plaster using a hot glue gun, but the form then inevitably changed from pressing on some black wool, then from tearing the fabric off of the cooled glue, and finally, from scraping the resulting fuzzy glue form off of the plaster.

With "process art" like this, the materials to a certain extent function beyond my control. Yet, it is to my advantage to relinquish some control over the process because the unexpected results are often more creative than what would have resulted from my complete involvement, with my veils of preconceptions potentially blinding me to greater possibilities.

The fuzzies are all small, for an intimacy reminiscent of the hand-held examination that would follow my unexpected discovery of an appealing pick up. All of the sculptural objects in this show are relatively small for this same reason.

The fuzzies are all organic forms, because an organic form is more likely to elicit a visceral, nonrational response, whereas a geometric form suggests to me aloof rationality, and human control.

I avoided making forms that would encourage direct associations, labelling, and consequent expectations. I wanted the forms to be appreciated for their own sake, and the title, *what it is*, implies that their identity is self-evident.

a priori (from what is before)

This floor installation of cement forms is closely tied to my first "pick up," a fossil about which I did two performance pieces as class projects in 1990 and 1991 (see Appendix B for the text used in both performances).

I found the fossil in the 1970's, within the same neighbourhood in which I had until then lived all of my life. As a poignant reminder of a long-forgotten life-form from within my own geographical area, it impressed upon me how I was part of a long continuum of life, and how, however many life-forms had existed before me, each would have been equally poignant if considered in isolation.

a priori — these branch reliefs on elongated rectangular blocks — function for me as do fossils, in evoking the notion of a former life-form's essence or presence, and by doing this paradoxically through a concrete indication of the object's absence (i.e. its relief).

Thinking of a long-dead former life-form is for me an inner contemplation of its essence that doesn't accommodate the petty distractions or interior "noise" of either current preoccupations, or future concerns. A distilled image can help by serving as a focal point. The branch images trapped in cement serve as focal points, being still, simple, and silent.

In The Deeper Life: An Introduction to Christian Mysticism, Louis Dupré wrote that silence "... intensifies rather than attenuates communication."⁶ He was recalling conversations he had had with monks who had taken the vow of silence, and whose words, however halting, seemed to "... contain a density of meaning that only silence and reflectiveness convey."⁷ They sought, through silence, to "... return to the word its original impact."⁸

The silent minimalism of *a priori* and of other pieces in this show, is an attempt to facilitate a silent (undistracted) response to form and concept that hopefully elicits meanings beyond our veils.

[no title]

This large oval is comprised of the following sentence, repeated continuously on the wall in gold paint:

These forms relate to my fear that to exceed the rate of one's biological rhythms leads to a loss of ability to meditate.⁹

It is a 1975 quote by sculptor Magdalena Abakanowicz who continued, "I am apprehensive about the consequences suffered through the effects of artificial environment and unlimited stress."

I came across these quotes a few years ago, and as I usually do with quotes that clearly express how I feel or what I believe in, I wrote them down. I transcribe quotes for possible future reference, but primarily, to impress upon myself that my thoughts have been affirmed by another.

Not only did I take comfort in both having found M.A.'s statement, and in the content of the quote itself, but my response of slowly repeating the words in gold paint was also comforting as a somewhat meditative act, in keeping with her call to live by one's natural rhythms.

The oval's size and slight asymmetry are physically related to me because I initially lightly traced it by reaching out as far as possible from a standing position. It is almost as though the oval is

a stationary two-dimensional personal space for me, with the void of the oval serving as a physical focal point for stillness.

Ironically, when a friend saw the oval on my studio wall, her initial response to a certain extent justified the content of the quote, since she found herself quickly scanning the text for a break or a disruption. Hers was in fact a typical reaction to relatively "slow" stimuli in our visually phrenetic society. (By "slow", I mean a minimal or relatively "silent" presentation with gradually evolving interactive content, as opposed to contemporary visual overload that is one-sided and largely devoid of content.)

In The Politics at God's Funeral: The Spiritual Crisis of Western Civilization, Michael Harrington quoted Friedrich Nietzsche who, in bemoaning the addiction to haste inherent in capitalism, observed that: "'One is ashamed now of quiet. Long meditations make for remorse.'"¹⁰ It cannot be said that my friend's hasty response to the oval was a conscious attempt to avoid slow contemplation; rather, it revealed what has become our unquestioned, culturally-ingrained way of seeing (i.e. look, label, consume, or dismiss).

[no title]

The papier mâché oval forms stained with a rust line were process pieces, i.e. the method of making them left room for unpredictability. The points at which the temporarily embedded wire would oxidate was never predictable, the way in which the oval would curl during the drying process was unpredictable, and the various tints that resulted from different combinations of pigments, paper products, and wallpaper pastes were often surprising.

These surprises in the process ensured that each piece would be different, individual.

In one sense, these objects function for me as do fossils, with the twisting rust line suggesting a "trace" left behind by a former life-form.

The ovals also function for me as "object-drawings", as did the fuzzies in *what it is*, and the branch reliefs in *a priori*. In all

of these cases, the object in its totality is three-dimensional, yet, one can also perceive the piece as being a two-dimensional image on a flat "field" or "ground" (ex. a brown line on an earth-tone ground, or a flat black form with diffused edges — a fuzzy — on a white "field" or ground — the wall).

Displaying the ovals on the floor is an attempt to make them psychologically approachable, as were the found objects that I picked up.

Ideally, they do not evoke direct associations, with the focal point of interest instead being the individual character of each trace.

back-lit

Finding the branches that comprise the *back-lit* installation was as integral a part of the art-making process as was my subsequent manipulation of them.

In my walks in the woods, the engrossing experience of searching for, and then finding interesting branches, led me to lose track of time, and to leave behind thoughts and concerns of the past and future. This kind of immersion in the experience of the present, this focused openness, is I feel, common to the art-making process. As a fourteenth century (anonymous) mystic wrote, this attitude is also necessary to the mystic seeking enlightenment: "For time, place, and body, these three, should be forgotten in all ghostly working."¹¹

In the studio, the manipulation of the found branches was an intuitive exploratory response to the forms — what Ellen Dissanayake terms, "making special."¹² In What is Art For?, she proposed that art-making, or making special, is a fundamental behavioral human need that originated with "... recognizing specialness — as when *Homo erectus* carried about unusual stones and fossils."¹³ Later, the effect of deliberately making special objects, art-making, consisted in converting reality "... from its usual unremarkable state — in which we take it or its components for granted — to a significant or specially experienced reality"¹⁴

By wrapping and adorning the branches, I was acknowledging or appreciating their individual forms. My consistent treatment of the surface of some of the branches served to emphasize form by detracting attention away from surface details (as is the case with back-lighting — thus, the title, *back-lit*).

The manipulation of the branches in *back-lit* was as direct a response to their forms as sketching them would have been.

i.p.u.'s

The ambiguous organic forms in the charcoal *i.p.u.* drawings (imagined pick ups) were not preconceived. They were arrived at intuitively, through the direct act of drawing — a constant process of addition and erasure.

In order to be able to respond openly to positive unexpected changes in the image during the drawing process, my self-conscious expectations and censorious will had to be put aside. This kind of intuitive working method requires faith in the potential creative surprises in a hands-on process, and faith in one's open-mindedness to recognizing and responding to positive changes. Louis Dupré has described how mystics seeking contact with divine transcendence also require self-forgetful faith — an "unconditional trust without knowing what it is ... [they] trust, willingness to let go without knowing whether anyone will ever catch [them] ..., [and] preparedness to wait without knowing whether [they] ... will be met."¹⁵ They surrender their will's preconceptions in order to remain open to new infusions of grace they may never before have experienced.

In The Gift: Imagination and the Erotic Life of Property, Lewis Hyde warns that, during the art-making process, "... when the will dominates, there is no gap through which grace may enter, no break in the ordered stride for error to escape, ... and for an artist, no moment of receptiveness when the engendering images may come forward."¹⁶ The proper role of the will then, for the artist and mystic, is only preliminary, in deliberately directing one's attention away from thoughts

of the self, time, or place. During the state of passive receptivity, demands of the will must be kept in abeyance, in order to allow for unimpeded creative inspiration (for the artist), or for an unsuppressed infused experience of the divine (for the mystic).

The viewer's open-minded immersion in the symmetrical *i.p.u.* forms (such as I experienced while drawing them) is visually solicited to some degree through the visual oscillation that an ambiguous "figure-ground relationship" can create. The thick black outline of an *i.p.u.* form can alternately be seen as border or cleft, the edge of the organic form can be seen as being either the inner or the outer edge of the black line, and some of the forms oscillate between being transparent, flat, or relief-like. Along with the ambiguous nature of the forms, the oscillating effects are meant to invite a prolonged contemplation of what remains unlabelled.

St. Francis's field per Chesterton, alienation, and individuality per Christianity

These large wall-mounted branch drawings evolved from earlier charcoal drawings on paper of a single branch floating in an indeterminate space, but I found the "Romantic" quality of diffused charcoal, and the sterile use of unblemished white paper as an illusion of space, to be unconvincing and too distancing.

Instead, additive drawing with a felt-tip marker, directly from observation, seemed closer to my own experience of seeing, since I often will catch myself compulsively and repeatedly tracing with my fingertip an interesting form that has subconsciously caught my eye.

Cutting out the "space" around the branch and then mounting it on matboard also seemed more sincere because it acknowledged the drawing's existence as a concrete, made object, which consequently emphasized its physical presence within the viewer's space. With wall-mounted "object-drawings" such as these (and those in the *what it is* installation), the wall's importance is also emphasized, since it assumes the dual role of being both illusory "field," and concrete support.

The floating branch image in this piece is an iconic "object in space." Because I see branches as being figurative, and because I empathize with the vulnerability of banal objects, they became for me metaphors for the human condition. Each floating branch is an individual within its own space, and yet, one is also aware that they exist in relationships to each other, across the space that separates them.

The space between them can be seen as both a positive and a negative factor. In a positive sense, the space sets off their individuality, but in a negative sense, it can be seen to represent the distance between people. If this gulf is painfully isolating for a person, then s/he may seek to bridge that gulf or space, even at the cost of compromising individuality, by conforming to a group for the sake of group identification.

The drawn wrapping on the drawn branches stems from the physical wrapping that I did with the actual branches from which I drew (as a protective, or "making special" gesture). The drawn wrapping has come to represent for me a condition of existence that can limit the full expression of one's individuality. This can be a barrier of an interior or exterior origin. For instance, an internally-created barrier might be a self-protective distance one keeps from others, in order to avoid the pain that is potentially a part of close relationships.

These drawings most clearly showed me that my interest in the object in space theme is, in some ways, a self-referential musing on the contemporary experience of individuality and alienation within our society. Within the capitalistic system, a person may often feel that his/her "value" is based upon what s/he does, rather than upon what s/he is. Human dignity, or the innate value of the individual, is not among the "values" or objectives of industrialized capitalism — i.e. efficiency, profit, and status. Existential philosophers, concerned with the human predicament and the meaning of existence in our industrialized society, have warned that "... man [is] ... in danger of becoming a thing."¹⁷ Mother Teresa of Calcutta who cares for those who "... are not able to compete"¹⁸ in these materialistic times, has commented that, in her opinion, the worst contemporary disease is that

of "... being unwanted"19

The absurdity of measuring the "value" of a human being against limited capitalistic criteria has led to anxiety, and feelings of alienation. The Christian viewpoint of individuality however, rests on the notion of the unconditional, innate value of human existence. To return to the installation, *St. Francis's field per Chesterton*, I feel that the text excerpts below the branches (taken from St. Francis of Assisi by G. K. Chesterton (1923)) encapsulate important components of the Christian viewpoint of individuality.

"He saw everything as dramatic, distinct from its setting"20 (excerpt 1); St. Francis of Assisi, the medieval mystic, saw everything in isolation, out of his awareness that everything in existence had been deliberately created by God. "He wanted to see each tree as a separate and almost a sacred thing, being a child of God and therefore a brother or sister of man."21 Because of their divine origin, he was respectful of all forms of life, and because he shared with them this same divine origin, he felt related to each individual creation.

Chesterton imagined that St. Francis was as one who had seen the world upside down ("If a man saw the world upside down"22 (excerpt 2)). Since this mystic was keenly aware of his (and all of creation's) dependence on God for continued existence, he was constantly imbued with a sense of "... great gratitude and the sublime dependence...."23(excerpt 3)

The last excerpt, "... magnanimity of surrender"24 touches on the notion of free will. By surrendering his independent will to God's will, St. Francis paradoxically was allowing for the fullest expression of his individuality. Unhindered by selfish desires, he was better able to unhesitatingly respond to and create further reverberations of God's love. Also, by surrendering his will, he opened himself up to infusions of divine grace that helped him to co-operate with God's love to a degree beyond his own capacities. Surrendering the will therefore, opens the individual up to his/her highest potential for creatively co-operating with God's love, and the divine gift of free will -- upon which the notion of surrender is contingent -- indicates how highly God values each individual's freely-given love.

Another indication of God's regard for the individual within Christianity is the mystery of the Incarnation, which shows "... how much the creation must matter to a God who himself has become flesh."²⁵ Two other Christian concepts that affirm the innate dignity of the individual but aren't included in *St. Francis's field* are: (1)- Unlike Eastern mysticism, Christian mysticism is not pantheistic. Instead, it is founded on the notion of a transcendent God, who is separate from and greater than the cosmos or creation; and even during earthly experiences of mystical illumination, the Christian mystic does not meld completely with God and the cosmos, losing his/her separate identity²⁶; and (2)- The Christian disavowal of reincarnation asserts the uniqueness of each human person (body and soul).

Even though they may not have necessarily taken a Christian approach, there have been artists in this century (ex. Mark Rothko, Barnett Newman, et al.) and in the previous century (the "Romantic" painters) who have dealt with the notion of an underlying reality, or spiritual values, beyond the tangible. Recently, Suzi Gablik's writings of art have pointed to a need to reinstill in our society a sense of the spiritual, a sense of some sacred values, in order to fill the nihilistic void of meaninglessness that deconstructive postmodernism has revealed/left behind. In her book, The Reenchantment of Art (1991), she described the need for "reenchantment" as:

... stepping beyond the modern traditions of mechanism, positivism, empiricism, rationalism, materialism, secularism and scientism — the whole objectifying consciousness of the Enlightenment — in a way that allows for a return of the soul. Reenchantment implies a release from the affliction of nihilism, which David Michael Levin has called 'our culture's cancer of the spirit.' It also refers to that change in the general social mood toward a new pragmatic idealism and a more integrated value system that brings head and heart together in an ethic of care, as part of the healing of the world.²⁷

Gablik encourages artists to help the community respond to our pressing environmental problems by reminding us through art, of our

sacred interconnectedness with the earth.

In light of the serious ecological imbalances that have resulted from capitalism's/consumerism's disrespectful exploitation of the environment, Gablik's ecological concern is praiseworthy. However, I find her pantheistic view of spirituality as being solely immanent within the universe, to be an ultimately limiting position. I instead hold the (Western) transcendent view of spirituality, which recognizes the existence of an original Creator, who is distinct from and greater than the cosmos. With this acknowledgment of the uniqueness of both God and His creations comes the premise (as put forth by Evelyn Underhill) that our "... relationship with God is primary and prior to the relationship of compassion toward others."²⁸ As was the case for St. Francis of Assisi, an awareness of our relationship of dependency upon a loving, transcendent Creator can then lead us to respect the innate value of BOTH nature and our fellow human beings, due to our common divine origin. And this dual respect, arrived at through a transcendent view of spirituality, can, I feel, be the more comprehensive starting point for the healing that our dehumanized and environmentally-despoiled culture needs.

Problems, and conclusion

'Rhetoric is the will doing the work of the imagination'²⁹

William Butler Yeats, quoted in
The Gift: Imagination and the
Erotic Life of Property, by
Lewis Hyde

My most difficult problem in making the works in this show was in knowing when to stop — by that I mean being able to sense at which point the work was providing enough conceptual clues to evoke thought without being overly-directive and therefore limiting of the viewer's potential personal involvement with the work. In other words, with the current emphasis on concept in postmodern art, it was a continuous

struggle for me to avoid the temptation to add redundant "rhetoric" or concept to a piece that was already visually resonant for me (in terms of right-brain communication).

Mel Bochner once recalled to Lucy Lippard that what both he and the late Eva Hesse had learned from Sol Lewitt was that, "'You did your work as clearly as you could [and] ... what you didn't know, you made apparent you didn't know.'"³⁰ This willingness to be vulnerable, by being true to one's own experience of the work, is what I admire most in Eva Hesse's work, and constantly strive for.

Another problem that I encountered and should mention, was the question of audience. To whom did I want the works to communicate? Was my intended audience specifically the artworld "elite"? Or was it Christian art-lovers? Or did it include the general public as well? -- Or was it in fact important to me that the works communicate clearly to anyone but myself?? These questions remain unresolved.

With respect to my inner motivation for having made this body of works, I'd like to quote artist Stephen DeStaebler who has said: "... I think the function of art for the artist is to keep reaching closer to whatever it is that creates that equilibrium between the inner and the outer."³¹ In a similar vein, in discussing her art-making, Liz Magor has said that, "'It's the classic drive of the outsider to either get inside or create an effective outside that feels comfortable."³² I feel that through my exploration of the "object in space" theme, I have ultimately created for myself a comfort zone.

ENDNOTES

¹Lucy R. Lippard, Eva Hesse (New York: New York University Press), 1976, p. 56.

²Evelyn Underhill, "The Mystic as Creative Artist," in The Essentials of Mysticism and other essays, by Evelyn Underhill (London and Toronto: J.M. Dent and Sons Ltd., and New York: E. P. Dutton and Co.), 1920, p. 66.

³Mark Francis, "Full Circle: Tony Cragg's Work 1977-81," in Tony Cragg: Sculpture 1975-1990, by Lucinda Barnes, et al. (New York: Thames and Hudson in association with the Newport Harbor Art Museum), 1990, p. 74. E.C.

⁴Gilbert Keith Chesterton, St. Francis of Assisi (London and Toronto: Hodder and Stoughton Ltd.), 1923, pp. 84-85.

⁵Harold Peake and Herbert John Fleure, The Corridors of Time, Volumes II to IX (London: Oxford University Press), 1927 to 1936.

⁶Louis Dupré, The Deeper Life: An Introduction to Christian Mysticism (New York: Crossroad Publishing Co.), 1981, p. 42.

⁷ibid.

⁸ibid.

⁹Magdalena Abakanowicz was referring to her sculptural installation, Heads (1973/75), when she said this. I have slightly altered the quote. It actually began, "Those forms which I also refer to as Heads relate to my fear that [etc.]" (emphasis added).

Jasia Reichardt, "Magdalena Abakanowicz," in Magdalena Abakanowicz, by Mary Jane Jacob, Magdalena Abakanowicz, and Jasia Reichardt (New York: Abbeville Press, Publishers, in association with the Museum of Contemporary Art, Chicago), 1982, p. 85. E.C.

¹⁰Michael Harrington, The Politics at God's Funeral: The Spiritual Crisis in Western Civilization (New York: Penguin Books), 1983, p. 96.

¹¹anonymous, The Cloud of Unknowing; And other Treatises: By an English Mystic of the Fourteenth Century (London: Burns, Oates and Washbourne, Ltd.), 1941, p. 143.

¹²Ellen Dissanayake, What Is Art For? (Seattle and London: University of Washington Press), 1988, p. 92.

¹³ibid., p. 104.

¹⁴ibid., p. 95.

¹⁵Dupré, p. 46.

¹⁶Lewis Hyde, The Gift: Imagination and the Erotic Life of Property (New York: Random House), 1983, p. 229.

¹⁷Paul Tillich, "Existentialist Aspects of Modern Art," in Christianity and the Existentialists, ed. Carl Michalson (New York: Charles Scribner's Sons), 1956, p. 131.

¹⁸This phrase is from a comment that Mother Teresa of Calcutta made during a conversation with Malcolm Muggeridge. The comment in full was: "'In these times of development everybody is in a hurry and everybody's in a rush, and on the way there are people falling down, who are not able to compete. These are the ones we want to love and serve and take care of.'" (emphasis added)

Malcolm Muggeridge, Something Beautiful for God: Mother Teresa of Calcutta (St. James Place, London: Wm. Collins Sons & Co. Ltd.), 1971, p. 119.

¹⁹ibid., p. 98.

²⁰Chesterton, p. 98.

²¹ibid., p. 99.

²²ibid., p. 83.

²³ibid., pp. 87-88.

²⁴ibid., p. 91.

²⁵Louis Dupré, "Mysticism," in Encyclopedia of Religion, ed. Mircea Eliade (New York: Macmillan Publishing Co.), 1987 ed., XX, 255.

²⁶The following definition of Christian mysticism notes the two main concepts that differentiate it from other forms of mysticism:

"Christian mysticism emphasizes two elements often absent in other religions. In contrast to all pan-cosmic conceptions of the underlying Reality as an impersonal Unity, it recognizes that the Reality to which it penetrates transcends the soul and the cosmos. And in place of all notions of absorption of the soul into the Divine, it posits that the union is one of love and will in which the distinction between Creator and the creature is permanently retained."

"Mysticism," in The Concise Oxford Dictionary of the Christian Church, ed. Elizabeth A. Livingstone (Oxford and New York: Oxford University Press), 1977 ed., 350.

²⁷Suzi Gablik, The Reenchantment of Art (New York and London: Thames and Hudson), 1991, p. 11.

²⁸Dana Greene, Introd., Evelyn Underhill: Modern Guide to the Ancient Quest for the Holy, by Evelyn Underhill, ed. Dana Greene (Albany, New York: State University of New York Press), 1988, p. 12.

²⁹Hyde, p. 229.

³⁰Lippard, p. 201.

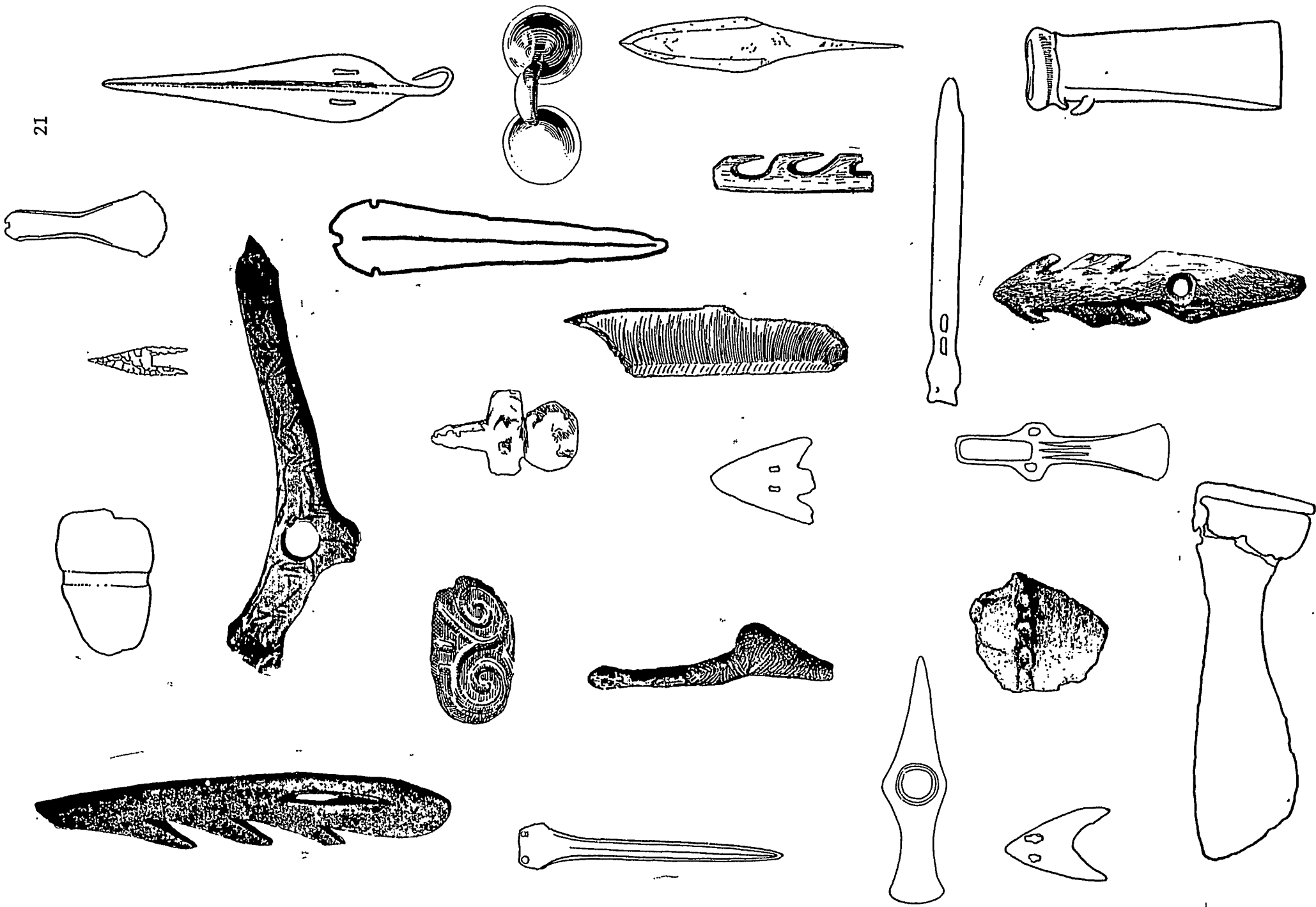
³¹Stephen DeStaebler and Diane Apostolos-Cappadona, "Reflections on Art and the Spirit: A Conversation," in Art, Creativity, and the Sacred, ed. Diane Apostolos-Cappadona (New York: Crossroad Publishing Co.), 1989, p. 26.

³²Gillian MacKay, "Liz Magor," Canadian Art, 7 (Fall 1990), 81.

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APPENDIX B*DE DIE IN DIEM*

I played there for many years —
it was just my elementary school
schoolyard/And then I cut through
that yard every day to get to high
school, in the morning, back and
forth at lunch, and in the afternoon
to go home/And one day I found it
there, and the schoolyard now had
a past/And the object once was in
the past — and the mark of its
identity remained/And I became the
Protector of that memory, that
identity/And it reminds me of life
before me, and life after me, and
the nowness of every life.

This text was used in two related performance pieces: [no title], 1990, a class project at the University of Windsor; and *dis-possession*, 1991, a class project at the University of Saskatchewan.

DE DIE IN DIEM (Latin) translates to: day to day, continuously.

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Opposite: photocopy of a found object in *l.* (actual size)