

2011

Art and consciousness in light of Maharishi Vedic science

Natalie Brown
Edith Cowan University

Follow this and additional works at: <https://ro.ecu.edu.au/theses>



Part of the [Art Practice Commons](#)

Recommended Citation

Brown, N. (2011). *Art and consciousness in light of Maharishi Vedic science*. <https://ro.ecu.edu.au/theses/378>

This Thesis is posted at Research Online.
<https://ro.ecu.edu.au/theses/378>

Edith Cowan University

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

ART AND CONSCIOUSNESS

IN LIGHT OF

MAHARISHI VEDIC SCIENCE

Natalie Brown

**This thesis is presented for the degree of Doctor of philosophy in association with an
exhibition of creative work.**

Faculty of Education and Arts, Edith Cowan University.

10th March 2011

Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) Incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education.
- (ii) Contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) Contain any defamatory material.

Natalie Brown

Acknowledgements

First and foremost I extend my deepest gratitude to His Holiness Maharishi Mahesh Yogi and Guru Dev for the Total knowledge that they have re-enlivened and gifted humanity for all generations to come. Having been made aware of this eternal wisdom each one of us now has the ability to live life in complete and lasting happiness and fulfillment.

I would like to thank my primary supervisor Dr Christopher Crouch for his continuous support on my chosen area of investigation and his encouragement and guidance throughout this entire research project. Without your enlightened leadership and academic brilliance this would not have been possible. I would also like to express deep appreciation to my additional supervisor Dr Anna Bonshek whose profound insight into the knowledge was able to guide me throughout the whole research and writing process.

My gratitude also goes out to Maharishi University of Management and the admirable professors who through consciousness-based education, allow the students to grow holistically- Thank you for giving me and countless other students the knowledge to enjoy the Totality of life.

I would also like to thank my family, especially my parents Isabella and Christopher Brown for your continual support and unconditional love on all my creative endeavours.

Lastly, I would like to thank my partner Adam Delfiner for his love and his devotion to this knowledge. You have guided me throughout this whole evolutionary process and I know it has enriched both of our lives beyond words. Thank you also to his family- the Delfiner family for your love and support while writing this thesis.

Jai Guru Dev

CONTENTS PAGE

ABSTRACT- Page v

BACKGROUND TO THE RESEARCH- Page vi

CHAPTER ONE-Introduction- Page 1

CHAPTER TWO- Introduction to Maharishi Vedic Science- Page 18

CHAPTER THREE- Scientific Research- Page 47

CHAPTER FOUR- Art and Creative Intelligence- Page 76

CHAPTER FIVE- The Potential Future of Art- Page 102

CHAPTER SIX- Dynamic Silence- Page 128

CHAPTER SEVEN- Conclusion- Page 154

ART PORTFOLIO- Page 163

REFERENCES- Page 182

ABSTRACT

This research examines the field of art and consciousness in light of Maharishi Vedic Science. Maharishi Vedic Science is a complete science of consciousness and its expressions, based on ancient Vedic knowledge, as elucidated by His Holiness Maharishi Mahesh Yogi, the foremost scholar in the field of consciousness.

The research explores the practical application of Maharishi's technologies of consciousness—the Transcendental Meditation program and TM-Sidhi program, and simultaneously the theoretical understanding of consciousness through the study of Maharishi Vedic Science.

The research examines this knowledge by considering two questions-

Question 1—What is the benefit of the practical technologies and theoretical knowledge of Maharishi Vedic Science for the arts and the artist? Question 2—Through my own subjective research into consciousness, how has this knowledge affected the outcome of my creative practice?

This research is both an intellectual objective analysis and simultaneously a subjective investigation through my own personal experience in the development of consciousness. The research elucidates Maharishi Vedic Science and verifies it through modern scientific research, art and its foundation in creative intelligence, the history of art and its future potential, and my own personal artwork and creative process that has grown through the understanding and practical application of Maharishi Vedic Science in my daily life.

BACKGROUND TO THE RESEARCH

This research is a written document of a personal journey that I have taken as an artist towards finding truth. I spent my life as a child until young adulthood searching for answers to overwhelming and burdening questions concerning my own existence and purpose of being. I was impelled to explore the diverse cultures and traditions of the world and the way each one attempted to answer the same questions concerning human existence, the same questions that constantly occupied my thoughts. I explored diverse disciplines of knowledge such as art, mythology, religion and science, and although these areas of knowledge gave me some understanding, I never felt that they completely filled in the continual and compelling desire to know more, and the sense of walking around aimlessly, empty and unfulfilled was always there. I found my liberation from these burdening questions through making art, in being creative and watching my creativity unfold into new ways of expressing my ever changing and growing perception of the world.

My intense desire to know the answers to my questions and to overcome the deep feeling of lack of fulfillment I was experiencing eventually led me to be introduced to Maharishi's Transcendental Meditation technique and later to take part in a Masters of Arts degree in Maharishi Vedic Science at Maharishi University of Management (MUM) in Fairfield, Iowa.

Maharishi Vedic Science is a complete science of consciousness and its expressions, based on ancient Vedic knowledge, as elucidated by His Holiness Maharishi Mahesh Yogi, the foremost scholar in the field of consciousness.

Initiation into this technique along with the intellectual knowledge I gained from the Maharishi Vedic Science program put an end to my seeking and filled the gaps in the knowledge I had previously attained through other traditions and meditative practices. It created complete clarity around every aspect of my life, sprouting the seed that had been waiting to grow inside me and awakening the flow of many beautiful experiences. For the first time in my life I began to realize that I was completely fulfilled on every level, there was no more desire to seek, no more sense of just drifting on through life aimlessly. I felt full and complete and began to experience the richness and absolute beauty of life that I just didn't see before.

My love of making art developed into a way of expressing and enlivening my deepest and most blissful experiences of the world that I feel have been the result of making regular contact with the transcendental level of reality through the practice of Maharishi's Transcendental Meditation technique, the TM-Sidhi program and Yogic Flying.

The twice daily practice of Transcendental Meditation, the TM-Sidhi program and Yogic Flying facilitate the experience of the transcendental level of reality, which, according to Maharishi Vedic Science is the fundamental constituent of all creation or the manifest world and can be validated by one's own subjective experience. In practicing this technology a solid foundation has been built from where my individual life grows and evolves and from where my creativity is enlivened.

My daily experience of dipping into the transcendental nature of my own Self, experiencing the silent level of reality from where all dynamism arises from, is the enlivening factor within my creative practice. The outcome of my paintings is the manifest expression of my personal experience of the transcendent, of the silence that stands still and fills every moment of dynamic

activity in my experience of the world; the experience of growing bliss in every aspect of my life.

My research begins with an investigation into Maharishi Vedic Science- a science that applies practical and theoretical knowledge in the understanding of one's ultimate Truth or Self— also referred to as the field of pure consciousness, the home of all the Laws of Nature, the field of creative intelligence, the essential constituent of all creation.

In creating an understanding of Maharishi Vedic Science, this thesis aims to bring to light the beneficial practical application of Maharishi Vedic Science for the artist and the future of the visual arts. I attempt to do this by creating a clear theoretical understanding of the knowledge presented by Maharishi Vedic Science in light of art, verified by research that has taken place in the different branches of the modern scientific world and simultaneously through my own personal subjective experience. That is, in my own commitment to the regular practice of the Transcendental Meditation program and the TM-Sidhi program including Yogic Flying, I have drawn on my personal subjective experiences, which were recorded throughout the duration of this research as subjective validation to this knowledge.

Alongside my subjective validation of this knowledge, I attempt to objectively demonstrate its practical benefits through the use of systematic enquiry. For example, by having my own brain scanned twice within a 6 month period whilst committed to a twice a day practice of the TM and TM-Sidhi program to objectively show the change that naturally occurred in brain functioning within that time.

In doing so I have demonstrated subjectively and objectively the potential that these regularly practiced technologies of consciousness can have on an individual and shown my understanding

of how this knowledge has impacted me as an art practitioner through the growth of my creative practice that has been enlivened by the expansion of this knowledge within me.

CHAPTER ONE

Introduction

The objective of this research is to explore the field of art and consciousness in light of Maharishi Vedic Science through an intellectual investigation and simultaneously through a subjective enquiry from my own personal experiences. In doing so, it will answer two research questions: Question 1—What is the benefit of the practical technologies and theoretical knowledge of Maharishi Vedic Science for the arts and the artist? Question 2—Through my own subjective research into consciousness, how has this knowledge affected the outcome of my creative practice?

In answering these questions this research will bring to light Maharishi Vedic Science and its verification through modern scientific research, art and its foundation in creative intelligence, the history of art and its future potential, and my own personal artwork and creative process that has

grown, and continues to grow, through the understanding and practical application of Maharishi Vedic Science. Therefore, I attempt to answer these questions through a subjective and objective approach. Firstly, validating this knowledge experientially, by committing to a regular practice of Maharishi's Transcendental Meditation technique and the TM-Sidhi program including Yogic Flying, whilst observing and recording my own personal growth of consciousness alongside the increased incitement of creativity. Secondly, through an intellectual investigation of research that has taken place and has corroborated with the ideas presented by Maharishi Vedic Science.

Chapter Two of this research will introduce Maharishi Vedic Science to the reader. Although discussed thoroughly in Chapter Two, it is important to clarify its basic premises and terminologies. Maharishi Vedic Science brings to light the reality of consciousness and the ability of individual consciousness to expand and grow in an evolutionary manner. The basic principle held by Maharishi Vedic Science is that there exists an essential constituent that underlies, gives rise to and permeates all of creation. In the *Science of Being and Art of Living* (1995a, first published in 1963), Maharishi elucidates this concept:

Underneath the subtlest layer of all that exists in the relative field is the abstract, absolute field of pure Being which is unmanifested and transcendental. It is neither matter nor energy. It is pure Being, the state of existence.

This state of pure existence underlies all that exists. Everything is the expression of this pure existence or absolute Being which is the essential constituent of all relative life. (p 23)

Maharishi (1995a) continues to describe the premise of the essential constituent of all creation:

It has been seen that Being is the essential constituent of creation and that It is present in every stratum of creation. It is present in all forms, words, smells, tastes, and objects of touch. In all the objects of experience, in all the senses of perception and organs of action, in every phenomenon, in the doer and the work done, in all directions — north, south, east, and west — in all times — past, present, and future — It is uniformly present. It is present in front of man, behind him, to the left and right of him, above him, below him, in him, everywhere, and

under all circumstances the essential constituent of creation, Being, is permeating everything. It is the omnipresent God for those who know and understand It, feel It, and live It in their lives. (p 24)

Within Maharishi Vedic Science there are different terms used to describe this fundamental reality including as I have mentioned previously — the Self, Being, and also the Unified Field of Creative Intelligence, the Total Potential of Natural Law, the field of pure consciousness, the home of all the Laws of Nature and Veda.

While these terms designate specific characteristics or properties of this field (ie. “Self” relates to the expanded nature of individual consciousness and “Veda” means “pure knowledge”) in this thesis these expressions will be used interchangeably each time referring to the fundamental, or essential constituent underlying, giving rise to, and permeating all of creation. For a more in depth discussion of these different aspects of pure consciousness please refer to the following references: Bonshek, 2001; Chandler, 1987; Fergusson, 1991; Maharishi, 1995a and Nader, 2000.

Clearly Maharishi has re-enlivened the ancient Vedic wisdom and presented its value to us today through the principles of Vedic Science. Vedic Science is holistic. It includes the spiritual or Absolute, and material, or relative, aspects of reality—offering total understanding of the reality of life and creation (Chandler 1987; Maharishi, 1995a). In the Vedic tradition the ancient seers of India cognized this eternal wisdom from within the depths of their own pure awareness (Chandler, 1987).

This wisdom was cognized by the Vedic Seers or Rishis in their own simplest form of awareness and recorded as the Veda and Vedic literature. From every angle, Vedic wisdom brings to light

the essence or fundamental field from where all of material creation arises. This field is also the source of all individual experiences including thoughts and emotions as well as the source of the cosmic level of life — the perfect order and co-ordination of planetary movement. It is the essential constituent of all creation. Maharishi (1995a) expresses

We have seen that Being is the ultimate reality of existence and the essential constituent of creation; It is omnipresent. This reveals that Being has two sides to Its essential nature; one is absolute, the other, relative. Being, ever remaining in Its omnipresent absolute status, is found to be in the ever-changing phases of phenomenal existence and relative creation. The entire field of life from the individual to the cosmos is nothing but the expression of eternal, absolute, never-changing, omnipresent Being in the relative ever-changing phases of existence. (p 31)

As a contemporary Vedic Seer, Maharishi cognized the reality of the Vedic tradition from within his own supreme awareness and offered to the world the re-enlivenment of this ancient wisdom, providing both the theoretical understanding and the practical ability to access this Absolute field, from within individual awareness.

Having spent many years in the Himalayas of northern India with his master Guru Dev Brahmananda Saraswati, Sri Shankaracharya of Jyotir Mat, Maharishi left India in the late 1950's to introduce to the West the technique of *Transcendental Meditation* (Maharishi, 1986). Offered by Maharishi to humanity, this simple technique brings the mind from the gross level of awareness towards the more subtle levels of reality, establishing within the individual the awareness of the fundamental constituent of all creation — Being, the field of pure consciousness. Maharishi (1995a) explains:

The practice of Transcendental Meditation results in such a great impact of the nature of Being on the nature of the mind that the mind begins to live the nature of eternal Being and yet continues to behave and experience in the field of relative existence. (p 43)

Transcendental Meditation enables one to develop ‘skill in action’. Maharishi defines skill in action as having the potential to harmonize that value of Being with the value of the field of activity by bringing the action of the mind to its source and beginning conscious activity from the source of thought. Maharishi (1995a) continues to explain that ‘skill in action’ is the practice of Transcendental Meditation — using the analogy of a bow and arrow:

The skill in action is to first bring the activity to nil, and from there start to act. It is like drawing the arrow back on the bow before we wish to shoot ahead. The skill lies in pulling the arrow back on the bow as far as possible until it reaches the state of no activity. From that point, the arrow can be shot by just releasing the catch, without effort. So this skill in action is only a matter of pulling the arrow back and then releasing it. It will, with the least amount of effort, naturally shoot ahead with maximum force.

Likewise, by utilizing the skill of bringing the activity of the mind to a state of stillness and from that point starting the activity, the energy necessary to perform the action will be least. The action will be performed for the greatest results, and the doer will cultivate a state of eternal freedom. The doer will act established in eternal Being, and therefore will not be under the binding influence of action. This is true skill in action. (p 43)

This technique practiced twice daily for 20 minutes at a time develops the awareness of the practitioner by refining the nervous system of the physiology. Stress and tension are released from the human nervous system allowing the physiology to support the experience of expanded awareness or consciousness (Nader, 2000; Wallace, 1993; 1997). As stress and tension that have built up through daily living are released or unblocked from the physiology, the potential to gain deeper levels of consciousness increases and thus one enjoys a greater level of life— greater levels of health and wellbeing (Maharishi, 1995a; Nader, 2000). Transcendental Meditation takes the individual awareness to experience itself as its unbounded self in pure consciousness. Having access to pure consciousness, which is the home of all streams of knowledge, the field of creative intelligence, allows the individual to access his or her infinite potential and creativity.

This second chapter, having defined the basic premises of Maharishi Vedic Science, will then begin to bring to light its role and its benefit to the artist. An artist, an individual who expresses and articulates life through their own artistic creations, can access this field of creative intelligence, a field of unlimited potential, through the regular practice of Transcendental Meditation (Bonshek, 2001; Cain, 1975; Fergusson, 1991; Maharishi, 1974; 1975). Maharishi states that an artist naturally creates through the inspiration and insight that arises from the field of creative intelligence — the essential constituent of the universe. As Maharishi (quoted above) observes, all of creation is an expression of creative intelligence (Maharishi, 1995a), but in many cases the individual artist is unaware from where these impulses originate. Transcendental Meditation takes the mind from the grossest level of awareness to the subtlest levels of awareness, where all creative impulses arise, which become action and then into manifest form — In the case of the artist, the artist's creation (Cain, 1988; Maharishi, 1974; 1975).

As we will see in Chapter Two, when we explore this idea in more detail, the artist regularly practicing the Transcendental Meditation program establishes his/her awareness in pure consciousness, and in doing so creates consciously from this level of pure awareness. The source of the artist's creation is the consciousness of the artist. The more the artist lives Being, the more unbounded the awareness of the artist, the more complete and fulfilling the work will be (Fergusson, 1991). Maharishi (as cited in Fergusson, 1991) describes the fulfillment of art which has its source in the transcendent:

Art really has its source in the transcendent, the unmanifest field of pure consciousness, which is the non-changing, immortal field of all possibilities. That supreme intelligence, complete in itself, designs the activity and destiny of all creation. When the awareness of the artist is in tune with this center of infinite creativity, his piece of art breathes fullness of life, nourishes the creator, the artist, and inspires his admirers with waves of bliss. (p 162)

Having presented in Chapter Two the basic premises of Maharishi Vedic Science and its practical benefits to the artist, these principles of Maharishi Vedic Science are further corroborated by examining it from the perspective of modern science in Chapter Three which explores scientific research validating the principle that pure consciousness exists as a fundamental constituent to all of creation which can be experienced by individual awareness through the Transcendental Meditation technique. Science has pondered and searched for answers to the most sought after questions throughout time regarding the existence and purpose of creation. In the Vedic tradition these answers have always existed and are passed on from generation to generation. In a modern world that seeks knowledge through predominantly objective scientific means, any subjective means of knowledge are often considered invalid. Science has now in the last few decades come to corroborate answers that verify and validate the ancient claims of the Vedic tradition— that all creation arises from one fundamental constituent. Maharishi (1995b) in his book *Maharishi's Absolute Theory of Government* states:

In recent decades, modern science has systematically revealed deeper layers of order in Nature, from the atomic to the nuclear and subnuclear levels of Nature's functioning. This progressive exploration has culminated in the recent discovery of the Unified Field of all the Laws of Nature- the ultimate source of order in the universe. (p78)

Discoveries in modern science have also revealed that human physiology and individual consciousness have the ability to cognize and establish itself in that field of pure awareness. In the Vedic tradition Being or pure awareness is termed as Veda or pure knowledge. The word 'Veda' is a Sanskrit term that means knowledge (Nader, 2000) and Dr Tony Nader, the first scientist to discover the direct correspondence between Veda and Vedic Literature in the structure and function of the human physiology, says in his book *Human Physiology: Expression of Veda and the Vedic Literature* (2000):

All 40 aspects of Veda and the Vedic Literature have been found to correspond in structure and function to the human anatomy and physiology.

This exact correspondence between the structure and function of the human physiology and the structure and function of Veda shows that Veda is the blueprint of creation—the blueprint that evolves into physical creation. The human physiology has its basis in Veda, which is *Nitya* (eternal) and *Apaurusheya* (uncreated). (p 7)

The Vedic Literature is commonly known as the age-old literature of India, a body of knowledge that has been passed down from generation to generation in the traditional Vedic families. Maharishi explains, however, that the Veda and Vedic Literature are not simply books, but the structure of pure consciousness expressing itself self-referentially as structures of knowledge and structures of consciousness expressing themselves into material creation. These structures find themselves expressed in packages of knowledge, consisting of 40 aspects or branches, with each branch specializing in a particular field or aspect of knowledge (Nader, 2000).

The Veda and the Vedic Literature, according to Maharishi, are the uncreated commentary, or *Apaurusheya Bhashya*, of self-referral consciousness and are therefore impulses of consciousness expressed as sound or unmanifest frequencies. These unmanifest frequencies form the stuff of creation (Maharishi, 1995b).

The principles of Maharishi Vedic Science are ultimately verifiable on the subjective level, that is, within the awareness of the individual. But Maharishi Vedic Science contains transferable theoretical understanding, the record and accounts from the Vedic Seers of their cognitions of the ultimate reality, and practical techniques to unfold this reality in anyone's awareness. Recently,

modern science has begun to reveal parallels between all the fields of science that corroborate, on a measurable level, the inner subjective experience of the individual.

Having addressed the relationships between modern science and Vedic science in Chapter Three, Chapter Four goes on to illustrate the parallels between the artist and the scientist in an examination of the similar pathways taken by the artist and the scientist in their mutual quest for knowledge: science being the result of objective creativity and art being the result of subjective creativity. According to Maharishi (1975) the objective and subjective approaches to knowledge are like the right and left foot of creative intelligence. The distinction between art and science is in the mechanics and products of their creation. But the ultimate goal of both is to unfold the universal field of Creative Intelligence. The scientist seeks the universality of knowledge and the artist seeks the universality of experience (Maharishi, 1975).

In Chapter Four my research will continue to explore more deeply the Science of Creative Intelligence and art. The Science of Creative Intelligence is an earlier, less elaborated expression of Maharishi's knowledge which sought to integrate modern western science and ancient Vedic knowledge, now called Maharishi Vedic Science.

In this chapter, using the understanding gained from the previous chapters examination of Creative Intelligence and its scientific verification as a platform, I will disclose to the reader the role of the artist, the role of the viewer and the role of the arts in light of Maharishi Vedic Science. That is, I will explore a consciousness-based approach to art making and understanding the role of art as we approach a time of fast development of consciousness in humanity. In doing so, I will bring to light the work of Maharishi Mahesh Yogi — Art and the Science of Creative

Intelligence, and pioneer scholars in the field of Maharishi Vedic Science and art — Dr Anna Bonshek, Dr Lee Fergusson, Michael Cain, Matthew Beaufort and Lawrence Sheaff.

Each of these scholars have brought to light different aspects of knowledge uncovered by Maharishi Mahesh Yogi in reference to the arts throughout the past few decades. Areas such as art education, art practice, the function and purpose of art, the role of the viewer, the potential future of art and Maharishi's principles of art and art education revealed in their research will be brought to light in this chapter.

Anna Jean Bonshek, Ph.D., whose prolific work will be referenced throughout this thesis, is a multi-media artist and founder of the Akshara Productions, an organisation that facilitates collaboration across the digital, visual, sonic and performing arts. Bonshek is interested in consciousness-based knowledge, living, and creative practice. She was Adjunct Assistant Professor of the Science of Creative Intelligence and Art at Maharishi University of Management. She received B.A Honours in Fine Art from Wolverhampton University in 1978 and Graduate Diploma in Painting from the Slade School of Fine Art, University College London in 1981. She received her M.A and Ph.D. in the Science of Creative Intelligence from Maharishi University of Management in 1989 and 1996. Bonshek's books *Mirror of Consciousness: Art, Creativity and Veda* (2001) and *The Big Fish: Consciousness as Structure, Body and Space* (2007) will be referenced widely throughout this research presenting the basic premises of art in light of Maharishi Vedic Science.

The basic premise presented by Maharishi Vedic Science in reference to art and the artist is that 'Transcendental Meditation is the art of art' (Maharishi, 1974). Meaning that the practice of Transcendental Meditation creates harmony between the inner consciousness and the outer

performance of the artist, giving the artist unlimited potential to create. Maharishi (as cited in Fergusson 1991), when asked “what should the purpose and function of the artist be?”

responded:

The purpose and function of the artist is to manifest the unmanifest. This is so profoundly and completely accomplished through Transcendental Meditation. Every stroke of an artist should spontaneously fall in the right place with the right shades, colours, intensity, and so on. This will occur only when his awareness operating on the brush tip does not lose contact with that area where the brush is going to fall. There has to be harmony between inner consciousness and outer performance. The artist has to have a synchronous mind. Only in the synchrony of the mind will this compactness and concentratedness, this synchrony of the heart, be found operating. The feelings of the artist should be so precise, so full, that they overflow, and this synchrony in the awareness of an artist is what makes an artist a creator. This synchrony increases with Transcendental Meditation, and therefore Transcendental Meditation is the art of art. If there is anything that can be called the art of all the arts it is Transcendental Meditation. (p 168)

Having discussed the principles of art as presented by Maharishi Vedic Science, the next chapter, Chapter Five, will build upon this knowledge and explore the history and future of the arts as understood in light of Maharishi Vedic Science. It will look briefly at the different forms of art that have come up throughout history and review it in light of the growth and evolution in human consciousness. In doing so, the reader will gain an understanding of how human awareness has grown throughout time and as has been expressed in the arts throughout history.

The discussion in this fifth chapter is an analytical review of the Art Core Course given by Professor Michael Cain, working under His Holiness Maharishi Mahesh Yogi in 1975, on Art and Creative Intelligence. Looking specifically at lectures 6-9 I have chosen to review and discuss these significant lectures to highlight my own aspiration as an artist — to move in the direction of evolutionary art, and how I can fulfill that goal through the development of my individual consciousness using Maharishi’s technologies of consciousness.

By examining the history of art and understanding how human awareness has grown throughout human evolution it is then possible to take a look at the potential future of art in the Age of Enlightenment as is expressed by Maharishi. According to Maharishi Vedic Science human awareness is constantly expanding and growing in an evolutionary manner. Maharishi said that:

“As consciousness grows and evolves so does its diverse expressions. Art being structured in consciousness is an expression of one’s level of consciousness or the consciousness of the times” (as cited in Cain, 1975). For art to evolve in a more evolutionary direction firstly the individual artist must have a fully developed consciousness. That is, the artist must be established in the silent level of the self — the Absolute, the field of Total potential or the Self. In Maharishi Vedic Science this state of consciousness is defined as Cosmic Consciousness. An individual who is structured in Cosmic Consciousness is an individual who naturally and spontaneously acts from the level of silence in every moment. An artist, structured in Cosmic Consciousness, who creates from that level of consciousness, creates art that is naturally evolutionary to the viewer.

Maharishi (as cited in Fergusson 1991) explains that Cosmic Consciousness is the ultimate skill of the artist:

Art can be thought of as that ability of not allowing the relativity to overthrow the absolute while making the absolute move onto relativity, to give change some substantial and lasting value; this is skill, this is art, this is the basis of an artist. Therefore, cosmic consciousness is the ground on which the life of the artist is active. Cosmic consciousness is the ideal awareness of the artist, because in this state of consciousness the artist can spontaneously maintain unbounded awareness while maintaining boundaries and can depict the unbounded value onto the bound; unbounded awareness gets transported onto the finite value of his strokes on paper. He is able to sustain that unboundedness, and he is able to move that unboundedness through his brushes. (p 164)

The future of art as presented by Michael Cain in 1975 in his lecture series *The Science of Creative Intelligence and Art* discussed, even back then, the need for a new paradigm of an art of

higher consciousness. Lesson Nine of his lecture series, Cain (1975j) presented four tendencies in modern art which indicate that the now emerging art of the future will be an art of higher consciousness:

- a. The direct involvement of many of the century's leading artists in an attempt to experience and express transcendence.
- b. A widespread nostalgia among artists for the stability and integration of synchronic art. As Mondrian and others have suggested, such stability will be found only by going directly forward along the evolutionary path of art.
- c. The radical incitement of higher states of consciousness implicit in the contemporary transformation of the image from an illusory representation into a literal physical object. To experience the commonplace manufactured objects or natural forms often used in present day art as expressions of creative intelligence, one must be able to see creative intelligence everywhere.
- d. Contemporary artists' vision of future art suggests that art and life become inseparable, producing a transformation of consciousness which will enable everyone to experience and articulate creative intelligence everywhere. The Transcendental Meditation technique can greatly facilitate this development. (Cain, 1975j, p 9b-3)

This lecture series was presented by Cain in 1975, so it is also necessary to examine whether or not the future as predicted by Cain 35 years ago has arrived, or is still in the process of coming into completion. Obviously our current world situation is not yet of a completely enlightened society or living in the Age of Enlightenment, yet this evolution towards an enlightened society does not happen over night or maybe not even in one generation, but can be a slow progression in an evolutionary direction. Therefore in my own view, contemporary society is headed in an evolutionary direction, towards the Age of Enlightenment and clear signs of this growth exist as will be discussed in this chapter.

Cain (1975j) stated in this lecture that if a new paradigm of art is to emerge into a universal art of higher consciousness, it must be on the basis of the evolution of consciousness of the whole society, of which the practice of Transcendental Meditation can help. Since that time, the Art

Department at MUM has trained hundreds of art graduates who have focused on the development of consciousness and its application to the creative process (Beaufort, Bonshek, Fergusson, 1997; Bonshek & Fergusson pp 287- 295, as cited in Bonshek, 2007; Fergusson, 1991). Faculty engaged in teaching Consciousness Based Art Educational programs and artists associated with the university have included Michael Cain (Bonshek, 2007, pp 146, 192, 150, 279; www.mum.edu/faculty/cain_michael.html), Geoffrey Baker (www.mum.edu/faculty/baker_geoffrey.html), Gillian Brown (Bonshek, 2007, pp 56- 57), Jim Shrosbree (Boothby, 2010), Matthew Beaufort (Beaufort, Bonshek, Fergusson, 1997), Will Mentor (Bonshek, 2007, p 146; http://www.villanieditions.com/cgi/VIL_artist.pl?artist=mentor), Madelaine De Joly (Bonshek, 2007, p 53; Greenwald, 2003, pp87-88), Judy Bales (Bonshek, 2007, pp 246- 247), Lawrence Sheaff (www.AbsoluteImage.net; Bonshek, 2007, pp 53- 55; Sheaff, 2007; 2010) Anna Bonshek (Beaufort, Bonshek, Fergusson, 1997), Patricia Innis (Bonshek, 2007, pp 192, 244) and guest speakers David T, Hanson (Iowa State University, 2009), Suzi Gablik (Bonshek, 2007, pp 147, 278, 291, 306, 382; www.dictionaryofarthistorians.org/gabliks.htm) and Agnes Martin (Martin 1991; Bonshek, 2007, p277, pp 283-284).

In the chapter I discuss the works of a number of contemporary artists who are long time practitioners of Maharishi's Transcendental Meditation program especially featuring Lawrence Sheaff. In doing so I will explore the ideas and objectives behind the art works of these artists as they move in the direction of creating art that is evolutionary and enlightening to the viewer.

Having explored the principles held by Maharishi Vedic Science in light of art, in Chapter Six, I will then bring into focus the light of my own creative practice — my creative process and my personal objective, through continuing development of consciousness, — to create art that moves

in an evolutionary direction for myself as the artist and the viewer of my work. This chapter will reflect on how my creative practice has developed in light of my individual developing consciousness throughout my life and most significantly from the intellectual and experiential knowledge of Maharishi Vedic Science. I will discuss in this section of the thesis, the specific elements of my paintings, examining the creation and development of the ongoing series of work- *Dynamic Silence*. This chapter is a reflection upon my own creative practice that will discuss my interest and excitement in how I see my work continuing to evolve as I, the individual develops in consciousness. In doing so I will discuss how I feel my work developed before and after studying Maharishi Vedic Science, the objective of my work, and how the absolute objective of my work is being revealed to me as I continue to evolve.

In bringing my personal creative practice to light, the chapter will recount a personal journey that brought me to practice Transcendental Meditation, to complete a Master of Arts degree in Maharishi Vedic Science and the profound changes that occurred on the way, all of which that have contributed to my creative practice — which is ultimately the expression of my own growing inner bliss.

In revealing my journey I will discuss what I see as my own personal growth of consciousness achieved through regular practice of the Transcendental Meditation program and the TM-Sidhi program including Yogic Flying. The TM-Sidhi program is an advanced aspect of Maharishi's Transcendental Meditation technique where the individual is trained to think and act from the level of Transcendental Consciousness, increasing the co-ordination between mind and body (Nader, 2000). Yogic Flying is a phenomenon created through a specific thought projected from

Transcendental Consciousness and is a demonstration of perfect mind and body co-ordination, correlated with maximum brainwave coherence (Nader, 2000). I discuss my own creative process that extends beyond the spontaneous inspiration and creative action that are the basic steps in creating art, but also includes a good daily routine where art practice extends to the art of living— from organic vegetarian food, clean and organized environment, healthy physiology, good rest and exercise and most importantly the twice daily practice of the Transcendental Meditation program. Each of these areas of life contribute to the purification of the physiology which in turn contributes to the ability to naturally and spontaneously access the reservoir of creative potential that lies at the basis of each individual. Enlightened art, art that is evolutionary to the artist and the viewer depends upon the consciousness of the artist. The consciousness of the artist depends upon the lifestyle the artist leads — proper rest, stress free physiology and regular access to the transcendent — are all benefactors of a successful artist.

The development of self awareness results in the continuing growth of my individual art practice, which is the expression or manifestation of experiencing the ultimate form of art — the art of living (Maharishi, 1995a) —experiencing absolute bliss consciousness. Therefore, the overall objective of this research is to bring to light the practical benefits of Maharishi Vedic Science and specifically its attributes to the artist and the arts by disclosing my own personal journey as an artist applying, alongside a theoretical understanding, its practical technologies of consciousness; the Transcendental Meditation technique, the TM-Sidhi program and Yogic Flying program. Through my personal subjective experience I reflect upon the development of my creative practice that continues to grow in an evolutionary manner, for myself as the artist

and towards the fulfillment of my objective to enliven the field of art with art that is blissful and uplifting to the viewer.

CHAPTER TWO

Introduction to Maharishi Vedic Science

Since it is the knowledge I have gained from Maharishi Vedic Science that has influenced and inspired my creative practice, this Chapter focuses on defining and discussing the basic premises of Maharishi Vedic Science — including Maharishi’s Science and Technology of Consciousness — it’s technologies and principles, and more specifically its practical contribution to the visual arts. In this chapter Maharishi’s insights as to the potential future of art are examined, linking together the three major threads of this research. In bringing to light these three threads it is then possible to discuss how my own creative practice has been influenced by Maharishi Vedic Science and my personal desire has risen as an artist to contribute towards the potential future of art, fulfilling the highest purpose of art.

Veda is a Sanskrit word which has been derived from the root word “Vid” (to know), therefore the word Veda means knowledge and the science of Veda is to attain this knowledge. According to Maharishi Vedic Science, the ancient seers of India in their exploration of the different levels of awareness, cognized what lies at the basis of all the laws of nature, the unified field. The unified field was directly experienced as a state of pure consciousness and that experience has been expressed and recorded in the ancient Vedic literature. Kenneth Chandler (1987) in his article *Introduction to Vedic Science*, published in the Modern Science and Vedic Science journal explains:

Many thousands of years ago, the seers of the Himalayas discovered, through exploration of the silent levels of awareness, a unified field where all the laws of nature are found together in a state of wholeness. This unity of nature was directly experienced to be a self-referral state of consciousness which is unbounded, all-pervading, unchanging, and the self-sufficient source of all existing things. They experienced and gave expression to the self-interacting dynamics through which this unified field sequentially gives rise to the diversity of all laws of nature. That experience is expressed in the ancient Vedic literature. (Chandler, 1987, <http://www.mum.edu/msvs/Chandler1.html>)

Maharishi Vedic Science- the Science and Technology of Consciousness was founded and brought to the west by His Holiness Maharishi Mahesh Yogi in the 1950's, re-enlivening the Vedic Tradition of India.

In her book *Mirror of Consciousness: Art, Creativity and Veda*, Anna Bonshek (2001) defines Maharishi Vedic Science as:

A science of complete knowledge, Maharishi Vedic Science presents unparalleled insights into the nature of creativity, perception, psychology and the physiology. It not only provides understanding of the universal basis of existence and its expressions, it includes technologies to verify its principles through direct experience- a point that cannot be over-emphasized. (p 2)

The objective of Maharishi Vedic Science is the development of human consciousness and in doing so, alleviating all worldly suffering and creating world peace. As shall be discussed and

brought to light throughout this thesis, the development of human consciousness is crucial in resolving problems and eradicating suffering through the world.

Maharishi (1995a), in his book *Science of Being and Art of Living*, expresses the necessity of the individual development of consciousness or ‘to unfold the divine glory present within oneself’ by ‘diving’ or transcending to put an end to the ills and suffering of humanity.

All suffering is due to not knowing a way to unfold the divine glory present in oneself. Lack of knowledge to “dive” within oneself is the root cause of all ills and sufferings of human life. Not having the capacity of divine unfoldment, the ignorance of a technique for diving within oneself is responsible for misery in life. Without divine consciousness, man is found lacking in energy, intelligence, and clear thinking. He is tired, worried, tense, and anxious. (p 66)

The practical means for the development of human consciousness is fulfilled through the application of Maharishi’s simple technologies of consciousness, the Transcendental Meditation technique and the TM-Sidhi program including Yogic Flying. These techniques allow the individual consciousness to access subtler levels of reality, contacting pure consciousness and then enlivening it in daily life. When an individual is in contact with pure consciousness, the home of all the Laws of Nature, all thought, speech and action are naturally and spontaneously of an evolutionary nature, resulting in freedom from all problems and suffering. (Maharishi, 1995a)

The basic premise presented by Maharishi Vedic Science as discussed briefly in the Introduction, is that there exists a fundamental constituent that gives rise to and permeates all of creation. This fundamental constituent lies at the basis of all diversity or material reality. Lying at the basis of the relative world it can then be understood to be the source of all the diverse disciplines of knowledge. This thesis focuses on the discipline of art and its source in creative intelligence but can be applied similarly to all disciplines. Maharishi (1995a) describes this state of pure existence that underlies all creation:

This state of pure existence underlies all that exists. Everything is the expression of this pure existence or absolute Being which is the essential constituent of all relative life.

The one eternal unmanifested absolute Being manifests itself in many forms of lives and existences in creation. As our knowledge of the finer strata of existence increases, we gain advantage of that knowledge and grow in understanding about life. Our life becomes more comprehensive, more powerful, more useful, more creative; our aspirations, also, are found increasing. (p 23)

The highest purpose of all disciplines of knowledge is achieved when a connection is made with the fundamental constituent of all creation, pure consciousness or Total Natural Law. Total Natural Law being the source of all creation, the source of all disciplines, naturally fuels each and every aspect of creation, including all the diverse disciplines of knowledge. As expressed by Lawrence Sheaff (2010) in his book *Art and Consciousness: The Absolute Image Series*:

Maharishi Vedic Science establishes pure consciousness as the basic constituent of the universe. All disciplines, by aligning themselves with this new paradigm, can thus be made complete.

Without establishing the connection to their origins in pure consciousness, all disciplines will continue to remain hanging in the air with no proper foundation. As Measurement Theory tells us, *knowledge has organizing power*. If a discipline has no proper foundation, its organizing power will be incomplete. With this, the ultimate purpose of the discipline, which is to support the evolution of the society as a whole, will be weak and ineffective. (p 31)

All aspects of life are naturally and spontaneously fuelled by Total Natural Law or pure consciousness, life would not exist without this essential constituent. We can see in every area of life, growth and evolution. From seed to tree to seed again, Nature grows and evolves in a spontaneous manner, no effort is needed. The tree need apply no effort to grow upwards, the human physiology continuously maintains itself with no conscious effort, the planets continue to move in perfect order around the sun and the cosmos continues to grow and expand naturally. This is Total Natural Law fulfilling its highest purpose of growth and evolution. There is always

a connection between an object of existence — the relative and Total Natural Law or the Absolute — existence cannot be without the source of its own existence. Maharishi clarifies:

Being is the ultimate reality of all that exists; It is absolute in nature. Everything in the universe is of a relative order, but the truth is that eternal Being, the ultimate life principle of unmanifested nature, is expressing itself in different forms and maintaining the status quo of all that exists. The absolute and relative existence are the two aspects of eternal Being; It is both absolute and relative. (1995a, p 33)

Although Total Natural Law spontaneously continues to move towards growth and evolution in every area of creation, it is possible for one to live unaware of this truth due to its connection with the senses that are projected outwards towards manifest creation. Maharishi (1995a) explains:

Experience shows that Being is the essential, basic nature of the mind; but, since It commonly remains in tune with the senses projecting outwards toward the manifested realms of creation, the mind misses or fails to appreciate its own essential nature, just as the eyes are unable to see themselves. Everything but the eyes themselves can be seen through the eyes. Similarly, everything is based on the essential nature of the mind, omnipresent Being, and yet, while the mind is engaged in the projected field of manifested diversity, Being is not appreciated by the mind, although It is its very basis and essential constituent. (p 25)

Living unaware of this truth can be seen in the disorder and suffering experienced amongst humanity. As I mentioned at the beginning of this thesis, my own personal experience was of constant lack of fulfillment (no matter how much I achieved or gained materially in my life) and the feeling of drifting through life aimlessly with no foundation. That feeling completely changed once I began to practice Transcendental Meditation, replacing it with the experience of complete fulfillment and continuing growth of happiness. An individual who is consciously connected to the field of Total Natural Law, that is, to the source of their own existence, naturally lives in accord with Natural Law, thus one moves spontaneously in an evolutionary direction (Maharishi, 1995a).

This knowledge explained by Maharishi throughout the *Science of Being and Art of Living* (1995a) is expressed in the Rk Veda, or Vedic Literature as:

Yatinam Brahma bhavati sarathih (Rk Veda, 1.158.6)

This expression is translated by Maharishi (1995b) as: “For those established in self-referral consciousness, the infinite organizing power of the Creator becomes the charioteer of all action” (p 418). Meaning that an individual who is connected, that is — established in self-referral consciousness — to the source of their very own existence — the Creator - is constantly nourished and guided in an evolutionary manner, that is - the infinite organizing power of the Creator becomes the charioteer of all action. All thought, speech, and action are naturally and spontaneously evolutionary and in accord with Nature.

As mentioned above, the highest purpose of any of the disciplines of knowledge is achieved when complete connection has been made with the evolutionary power of Total Natural Law. When focusing specifically on the discipline of art (the highest purpose of art is naturally fulfilled when the artist is connected to the source of the creation) Total Natural Law, creative intelligence or pure consciousness, The Cosmic Artist. The highest purpose of art as proposed here in this thesis is to create art that is evolutionary or enlightening to the viewer, an art that has the ability to nourish and uplift society. Maharishi observes that art is the expression of the Ultimate reality of life, absolute bliss consciousness (Maharishi, 1975). Sheaff suggests:

Bringing completeness in absolute terms to the discipline both in principle and in practice will unfold its full culturing-capacity for the enrichment of society as a whole. This will fulfill the highest purpose of art, which is proposed here to be the aligning of a culture as a whole with the evolutionary power of Total Natural Law, pure consciousness—the ultimate reality.

In reinforcing this alignment with Total Natural Law, the visual arts will directly nourish and support the health, happiness, and progress of everyone in society in the direction of heaven on earth. (2010, p 21)

The term ‘heaven on earth’ used by Sheaff above means:

‘all good to everyone and non-good to no one.’ It is a state in which everyone lives, thinks, and acts according to Natural Law. When the Laws of Nature are not violated there are no mistakes, no problems, and no suffering. Life flows according to its perfect evolutionary design — governments are problem free, politics is conflict-free, and society is progressive and disease-free. (Nader, 2000, p 5)

(For more detailed information on this principle please refer to *Maharishi’s Absolute Theory of Government*, (1995b) and Dr John Hagelin’s *Manual for a Perfect Government* (2002)).

Wassily Kandinsky, in his book *Concerning the Spiritual in Art* (1977), whilst proposing the necessity of art to appeal to the soul and the inner needs of man, presents an idea parallel to the basic premises of Maharishi Vedic Science as discussed here, concerning the necessity of the artist to align him/herself to the evolutionary power of Total Natural Law or in Kandinsky’s words, ‘tune his soul to this note’ the work will then speak of the unbounded nature within bounded form. Kandinsky (1977) states: “...if the artist tunes his soul to this note, the sound will ring in the work itself” (p 52). When Kandinsky states here the need for the artist to tune his soul to this note, it parallels the principle of Maharishi Vedic Science. The note he is referring to is Being or the evolutionary power of Total Natural Law. When the artist aligns or ‘tunes’ his soul to Being or ‘this note’, ‘the sound’ or the unbounded nature will speak, be expressed or ‘ring in the work itself’.

Many artists throughout the history of art, such as Kandinsky, have sought to express the absolute in material form with the objective of taking the viewer's awareness towards inner reality. Kandinsky believed that each individual was made up of an inner and outer being. The outer being is understood to be the physical and the inner as the soul (Kandinsky, 1977). His desire was, through pure colour and form, to help the viewer transcend beyond physical limits, giving them a deeper experience of the Self, through the physical senses. He developed the term 'non-objective' art, withdrawing his artwork from any representation of the physical/material world (Kandinsky, 1977).

Many artists such as Wassily Kandinsky and his peers Piet Mondrian and Kazimir Malevich sought to materialize the experience of inner reality. The experience of inner reality which is purely a subjective experience has been expressed diversely by many artists throughout history depending upon the individual's subjective experience of inner reality. The point being is that although many artists state the necessity of art to be the expression of absolute reality, the spiritual or the unmanifest, the intensity to which one expresses this reality will vary between each individual depending upon one's unique experience of one's own inner reality.

In the terminology of Maharishi Vedic Science, this experience depends upon one's alignment with the evolutionary field of Total Natural Law. According to Maharishi Vedic Science, the more the individual comes into alignment with the evolutionary field of Total Natural Law, the source of creation, the more one naturally expresses the unbounded in bounded form. Through the knowledge of Maharishi Vedic Science and its practical technologies one can not only understand this concept, but experience it and live it in one's individual life. For the life of the artist, established in the evolutionary field of Total Natural Law, the artwork naturally becomes the expression of unboundedness, fulfilling the highest purpose of art (Maharishi, 1975), and

proposed in this thesis to be of an evolutionary nature that uplifts and nourishes the artist and the viewer. Maharishi Vedic Science defines the purpose of life to be the expansion of happiness and growth and evolution are the means to which this is achieved. According to Sheaff (2010) “The highest purpose of art will naturally have its basis in the highest purpose of life itself” (Sheaff, 2010, p 24).

Having stated the ability and necessity for humanity and specifically the artist to align itself with the evolutionary power of Total Natural Law, the essential constituent of all creation, it is important here to clarify how this is possible. As I mentioned in the Introduction, Maharishi Vedic Science does not only provide theoretical knowledge, but also provides a practical technique so the individual can cognize the knowledge on the basis of their own awareness. In my own experience, having both the theoretical knowledge and the practical technique to acquire that knowledge on the level of my own awareness is what has given me complete fulfillment on every level. I have the ability to experience the knowledge on the level of Being.

The Transcendental Meditation technique allows the human mind to transcend the field of relativity or of gross experience towards more subtle levels of reality where one experiences Transcendental Consciousness (Maharishi, 1995a; Nader, 2000).

The transcendental state of Being lies beyond all seeing, hearing, touching, smelling, and tasting — beyond all thinking and beyond all feeling. This state of unmanifested, absolute, pure consciousness of Being is the ultimate of life. It is easily experienced through the system of Transcendental Meditation. (Maharishi, 1995a, p 46)

Professor Tony Nader (2000) talks about other techniques in his book *Human Physiology: Expression of Veda and the Vedic Literature*:

The TM-Sidhi Programme is an advanced aspect of Transcendental Meditation. It trains the individual to think and act from the level of Transcendental

Consciousness, greatly enhancing the coordination between mind and body, and spontaneously developing the ability to enliven Natural Law to support the fulfillment of one's desires in all avenues of life. (p 10)

Nader (2000) continues explaining the phenomenon of Yogic Flying, an advanced technique that follows Transcendental Meditation and the TM-Sidhi Programme:

The practice of Yogic Flying provides a practical demonstration of the ability to project thought from the Unified Field of Natural Law, and develops the ability to act spontaneously in accord with Natural Law for the fulfillment of any desire. The phenomenon of Yogic Flying proves that through Maharishi's Transcendental Meditation and TM-Sidhi Programme, anyone can gain the ability to function from the simplest form of their own awareness and develop mastery over Natural Law.

Maharishi's TM-Sidhi Programme provides a direct entry to the full blossoming of the creative genius of everyone; it is a master key to open the field of higher states of consciousness, in which one naturally lives life supported by the evolutionary power of Natural Law. (p 11)

As I will discuss in Chapter Three, the practical benefits of Maharishi Vedic Science and its technologies for the individual and society have been verified over the last 40 years in more than 600 scientific studies around the world in more than 250 universities (Nader, 2000; Pearson, 2008).

In understanding the techniques by which an individual can access the field of Transcendental Consciousness, it is then necessary to be aware of the seven states of consciousness, including the four higher states of consciousness that one develops through the regular practice of Transcendental Meditation, the TM-Sidhi Program and Yogic Flying. Transcendental Consciousness has been found to be the fourth state of consciousness, the simplest state of human awareness, self-referral consciousness, the state of pure knowledge, distinct from the other three states of consciousness one usually experiences in waking, dreaming and sleeping states (Maharishi, 1995a; Nader, 2000; Pearson, 2008).

The first state, the most gross of all states is waking state. This is the state of consciousness we experience in our daily life. It is a busy state, our five senses are active, the body and mind are active and our individual conscious experience is connected with the physical world. This state of consciousness is important and essential for activity and survival in the physical world but it also creates deep tension within the body (Maharishi, 1995a; Nader, 2000; Pearson, 2008).

The second state is Dreaming State. In this state we are considered semi-conscious. The body sleeps but the mind is active. Unlike the waking state, in dream state, the mind is only active from within. The dream world is illusory, where anything can happen and knowledge is unpredictable and unreliable (Maharishi, 1995a; Nader, 2000; Pearson, 2008).

The third familiar state is called Sleeping State. Here the body and mind are both inactive. It is the least awakened state of consciousness where there is no experience of self or world. The mind lets go and forgets everything. It is a restful state for the body and mind (Maharishi, 1995a; Nader, 2000; Pearson, 2008).

These three states of consciousness are the natural three states that occur in all individuals and many believe that they could never experience anything beyond this.

Most people have no idea they can enjoy states of consciousness indescribably richer, more powerful, more fulfilling — and more natural — than the three everyday states.

It's as if we live in a house with three rooms, never imagining there is any other place to live, never dreaming our house is but a hut, a mere entryway to a palace of unimaginable magnificence. (Pearson, 2008, p 69)

The experience of these three states alone is not sufficient enough if one is to experience the Self (Maharishi, 1995a; Nader, 2000; Pearson, 2008). The ultimate objective or purpose of Maharishi

Vedic Science is to know the Self or pure consciousness, to permanently awaken and maintain pure consciousness within the physiology (Maharishi, 1995a; Nader, 2000; Pearson, 2008; Wallace, 1986; 1993).

To attain this understanding of the ultimate reality of existence, it is necessary to experience the fourth state of consciousness, Transcendental Consciousness, the state of pure knowledge. Pure knowledge as used here can be defined as knowledge of the unmanifest field of pure consciousness, which is infinite knowledge. Nader (2000) explains further: “This is because all the Laws of Nature and all their possible interactions are contained within the Unified Field. This gives infinite organizing power. Pure knowledge, therefore, has within it infinite organizing power. This is Veda” (p 5).

The term ‘Laws of Nature’ as used by Nader (2000) above is used to refer to “all the laws of Physics, Biology, Chemistry, etc., including the laws that structure life at the individual and social levels, and which maintain order in the infinite diversity of the universe” (Nader, 2000, p 1).

It is possible to reach this state of Transcendental Consciousness naturally and effortlessly with the regular practice of Maharishi’s Transcendental Meditation technique (Maharishi, 1995a; Nader, 2000; Oates, 2004). As expressed by Dr. Patricia Oates (2004) in her dissertation *Higher States of Consciousness*:

The experience of this field of “eternal Unity,” or Transcendental Consciousness, is the key to improving all aspects of life by bringing the mind to the very source of “life, energy, wisdom, peace and happiness”- and thus a bridge to permanently established higher states of consciousness. (p 293)

Transcendental Consciousness holds two distinct qualities that separate it from the other states.

Here, the body and mind enter a state of deep rest, but simultaneously remain alert. In this fourth

state, the body and mind lose their own limited or bounded awareness and the realization of Self, or Being becomes the experience. Maharishi (1995a) explains:

The transcendental state of Being lies beyond all seeing, hearing, touching, smelling, and tasting- beyond all thinking and beyond all feeling. This state of unmanifested, absolute pure consciousness of Being is the ultimate of life. It is easily experienced through the system of Transcendental Meditation. (p 29)

In the Waking State (first state of consciousness) we see ourselves as the body and mind. The individual experience within this restricted understanding can only be a limited experience of consciousness within the body and as a result many spend their lives in fear and suffering (Maharishi, 1995a). One endlessly searches for answers to problems, or enquiries concerning life in the material world, but never experiences any lasting fulfillment as was the case in my own personal experience. Here, in this state, these answers will never be found in complete truth. It was not until I began to regularly experience Transcendental Consciousness that my awareness began to change and included an unbounded view of myself and the world that has given me lasting fulfillment.

In experiencing the fourth state of consciousness, Transcendental Consciousness, we experience our true Self, the big 'S' Self. The body is restful and an unbounded expansion of consciousness occurs. Consciousness becomes aware of the Self. In this experience, as mentioned above by Maharishi, there is no hearing, no sight, no smell, no taste and no touch. The senses that keep us attached to the physical world, in waking state, are at rest. There are no fluctuations in consciousness, no change, nothing but pure consciousness or experience of the unified field. (Maharishi, 1995a)

According to Maharishi Vedic Science attainment of this understanding, "relies upon experience as the sole basis of knowledge, not experience gained through the senses only, but experience

gained when the mind, becoming completely quiet, is identified with the unified field”

(Chandler, 1987, <http://www.mum.edu/msvs/Chandler1.html>).

It was in this state, which can only be reached through the process of transcending that I felt so much transformation within me begin to occur. The first image of the self is within the first three states- waking, dreaming and sleeping. After one has experienced the fourth state —

Transcendental Consciousness, one has experienced the true Self. The “I” becomes separate from the body, mind and action and just becomes the pure witness, or as Chandler says (1987):

The founders of the ancient Vedic tradition discovered the capability of the human mind to settle into a state of deep silence while remaining awake, and therein to experience a completely unified, simple, and unbounded state of awareness, called pure consciousness, which is quite distinct from our ordinary waking, sleeping, or dreaming states of consciousness.

(<http://www.mum.edu/msvs/Chandler1.html>)

According to Maharishi without the knowledge of the fundamental of life — absolute bliss consciousness, there is always a sense of lack or unknowingness surrounding life, this being the ultimate cause of all human suffering. Maharishi states:

The essential nature of Being is absolute bliss consciousness. Without the knowledge of the fundamental of life, absolute bliss consciousness, life is like a building without a foundation. All relative life without the conscious base of Being is like a ship without a rudder, ever at the mercy of the tossing sea. It is like a dry leaf on the ground left to the mercy of the wind, drifting aimlessly in any direction the wind takes it, for it has no roots to anchor it. The life of the individual without the realization of Being is baseless, meaningless and fruitless.

(1995a, p 22)

When we look at the discipline of art in light of Maharishi Vedic Science, we begin to see the practical benefits of Transcendental Meditation for the artist and the discipline of art itself. Not only does the practice of Transcendental Meditation allow for the artist to create freely and access the limitless reservoir of creativity from within themselves, but also for the artist to fulfill the highest purpose of art; the expression of absolute bliss consciousness. This subject will be

discussed at greater length in Chapter Four of this thesis, but to gain a deeper understanding of art's potential to express the absolute nature of life, the goal of many artists throughout history, it is necessary to understand the higher states of consciousness that an individual grows into through the regular practice of Transcendental Meditation.

With the growth of higher states of consciousness, not only in the artist but also within the viewer, the knowledge or experience of the artwork is different. In Maharishi's Science of Creative Intelligence course (1972), Maharishi uses the principle- knowledge is structured in consciousness. What Maharishi refers to here is that depending on what state of consciousness the individual experiences the world through, even in the varying degrees of the waking state, all knowledge and experience will vary. This is due to the individual perception that becomes more refined as one's state of consciousness grows into the higher states of consciousness. Experience and knowledge that is gained from the world through the individual perception is different in the different states of consciousness.

When we refer this back to art, in stating that the experience is 'different', it is proposed here that the experience of creating art and experiencing art from a higher state of consciousness, is based on higher levels of perception and therefore one's experience of creating and observing art becomes one of fullness of consciousness - bliss consciousness - appreciating the unbounded nature of the work. (Maharishi, 1975; Bonshek, 2001) Bonshek explains:

A viewer of art who has fully developed consciousness can appreciate the transcendental, universal, absolute value of that expression, regardless of relative, culturally-specific parameters. If the viewer is awake to the infinite value of art he or she will be able to fully appreciate the unbounded nature of it. (2001, p 315)

To understand the idea of a ‘fully developed consciousness’ and its necessity in appreciating the unbounded nature of art, I will review the four higher states of consciousness as presented by Maharishi Vedic Science.

Through the regular practice of Transcendental Meditation, alternated with daily activity, one begins to infuse the state of Transcendental Consciousness or pure awareness into the other states of consciousness- waking, sleeping and dreaming. When this integration of pure awareness becomes a permanent state 24 hours a day, one becomes established in the fifth state of consciousness, Cosmic Consciousness (Maharishi, 1995a Nader, 2000; Oates, 2004; Pearson, 2008).

On a physiological level one attains Cosmic Consciousness through the refinement of the nervous system, that is, according to Maharishi Vedic Science, when all stresses and strains have been released and the nervous system is able to function in its normal state (Maharishi, 1963; 1967; Nader, 2000; Oates, 2004; Pearson, 2008). Oates (2004) states: “The regular experience of Transcendental Consciousness alternated with daily activity cultures the nervous system, over time, to maintain pure consciousness even outside meditation, during daily activity” (p 297).

For the artist and for the creative arts to fulfill its highest role in expression of absolute bliss consciousness, the fifth state of consciousness - Cosmic Consciousness, is ideal. (Maharishi cited in Fergusson, 1991, p 164) As previously mentioned in the introduction and discussed in greater detail in chapter three; art is the expression of pure consciousness (Cain, 1975; Maharishi as cited in Fergusson, 1991 p 161; Maharishi, 2010; Sheaff, 2010). Therefore the expression of art is the expression of the artist’s own level of consciousness. Maharishi states:

Art is the expression of life, it is the expression of creation. By looking at a piece of art, if one is wise enough, one can see into the structure of the life of the artist

and can evaluate the level of consciousness of the artist. (in Fergusson, 1991, p 162)

Equally, the more developed the consciousness of the viewer, the richer will be his/her experience of art. (Cain, 1975; Fergusson, 1991; Maharishi, 1975) An artist, established in the Self; that is, established and functioning from the level of the transcendent, as is the case in Cosmic Consciousness, naturally creates art that is of an evolutionary nature (Cain, 1975; Maharishi, 1975; Sheaff, 2010).

Maharishi (1995a) elucidates the state of Cosmic Consciousness and how an individual in this state of consciousness naturally moves in an evolutionary direction. All thought, speech, and action are guided in that direction by what he defines as divine will, or creative intelligence. An individual in this state is naturally of service to the cosmic life, or the evolution of all existence.

Cosmic Consciousness is a state where one has put oneself in the service of the divine, because, as we have seen in “Cosmic Law,” the thought, speech, and action of one who has reached this state is only guided by the divine will. He is an individual, but he is a living instrument of God, a tool in the hands of the divine. What comes out of him is naturally of service to the cosmic life. (p 90)

The term Cosmic Law when used by Maharishi “means the rule of procedure of cosmic creative intelligence which creates, maintains, and dissolves the universe” (Maharishi, 1995a, p 28). The word ‘Cosmic’ is used here to mean all inclusive or of the entire universe, or of all that exists, both of a relative and absolute nature (Maharishi, 1995a).

The growth from Cosmic Consciousness to the sixth state of consciousness; God Consciousness, marks a refinement in perception. An individual’s perception in this state naturally allows one to perceive the finest relative value of all creation (Nader, 2000; Oates, 2004; Pearson, 2008). Oates (2004) explains: “The development of God Consciousness enables one to perceive the finest relative value of creation, a level of celestial refinement, to experience the finest level of feeling,

devotion- and, ultimately, to realize God” (p 305). This celestial perception is what narrows the gap between the surface relative and the Self. This celestial perception, that of radiance, light, brilliance, finest most supreme relative, and most glorified value is cognized in every object of the relative world. One becomes aware of the transparent sap or the Creative Intelligence that is within all creation (Maharishi, 1995a; Nader, 2000; Oates, 2004; Pearson, 2008).

In the transition from God Consciousness to Unity Consciousness, the seventh state of consciousness, one experiences a shift in perception from the concrete relative to the abstract infinite. In Unity Consciousness one no longer has celestial perception, one perceives the infinite value in terms of the Self, meaning the individual does not experience the individual self as separate from the relative or manifest world, everything is experienced as a unified whole. Although the individual is still aware of him/herself as an individual and still aware of the diversity of discrete objects, but what predominates in his/her experience is the awareness of the unbounded universal Self pervading everything. “Thus knower- consciousness- and known- objects of perception- come to be unified, both experienced in terms of the infinite, unmanifest level of life” (Oates, 2004, p 306).

The growth into each of the higher states of consciousness brings the realization and experience of the transcendent and the gross level of manifest reality closer together until they become unified, that is, the individual experience becomes unified with one’s own source of existence. The function of art, according to Maharishi (1975) is to give a glimpse of the goal of life. That is, of unifying the individual experience with the source of all existence. Therefore it is proposed here that art created from the higher states of consciousness — art created from the field of all possibilities — promotes growth or evolution, growth towards life that is more in accord with Natural Law.

Art, from the perspective of Maharishi Vedic Science, proposes a unique paradigm for the arts, where the creation of art is the expression of the full value of life (Cain, 1975; Maharishi, 1975).

As early as 1914 Kandinsky describes what appears to be a similar concept, proposing the idea that alongside the development of the ‘soul’, which can be thought of as consciousness, art also develops, gaining ‘greater strength’. Kandinsky (1977) states: “And at times when the human soul is gaining greater strength, art will also grow in power, for the two are inextricably connected and complimentary one to the other” (p 54). Kandinsky’s understanding of power and strength can be compared to the increase in power gained when one is functioning from the level of the Unified Field of all the Laws of Nature, when the infinite power of Natural Law is spontaneously expressed in individual life, in individual creativity. According to Maharishi Vedic Science such strength and power is gained when one is established in absolute bliss consciousness. Established in this state, any artist will be able to spontaneously express that inner power and strength in the artwork. The artwork will be more effective, more expressive of bliss consciousness, of the infinite organizing power of Nature.

To understand the field of art more fully we can consider it to be comprised of three essential constituents — the artist, the medium of expression and the viewer of art. The level of consciousness that is within or expressed by each of these elements is important in the overall fulfillment of the visual arts. As mentioned previously, for art to fulfill the role of expressing absolute bliss consciousness, it is necessary for the artist to develop into higher states of consciousness. What this thesis is proposing here is that for art to fulfill its highest potential — to be the expression of absolute bliss consciousness — not only is it essential that the artist be established in the Self, through the development of the higher states of consciousness, but also the other two elements of the visual arts — the medium of expression and the viewer. Therefore,

for the highest fulfillment of the visual arts, the artist must be established in Self, the medium of expression will then naturally be a direct projection of pure consciousness and the viewer of the work, to receive the work on the level that the artist created it from and intended for it to be experienced, must also be established in Self.

One of the basic principles of Maharishi Vedic Science presented by Maharishi in his *Science of Creative Intelligence* course is that “knowledge is different in different states of consciousness” (Maharishi, 1972). To understand the necessity of all three elements of the visual arts to be functioning from the higher states of consciousness, it is necessary to understand this principle. As mentioned at the beginning of this chapter, as one develops into the higher states of consciousness, one’s perception of the world also develops; one begins to perceive the relative world and the absolute, from a state of celestial perception, and then as one unified wholeness that underlies, permeates, and *is* all of creation. Therefore, as consciousness develops, one’s perception, one’s awareness evolves leading naturally to a higher level of knowledge gained.

In understanding this basic principle of Maharishi Vedic Science we can now look at it in relation to the visual arts. When an artist is living in the higher states of consciousness, then his /her artwork will naturally be an expression of that state of consciousness, as all artwork is naturally the expression of the artist’s own state of consciousness (Maharishi, 1975). For the viewer of art, to perceive of the work on the same level to which the artist intended, then the viewer must also function from that same state of consciousness. If the viewer is not in that same state of consciousness from which the work is derived, then the perception of the work will be of a different nature. The perception of the work will be different, as “knowledge is different in different states of consciousness” (Maharishi, 1972) meaning that the full potential of the work will not be perceived and the highest purpose of the work not fulfilled.

Therefore having proposed that the highest purpose of art can only be fulfilled when the three essential components of the visual arts are functioning from and are an expression of pure consciousness, this research clearly proposes the necessity of society as a whole to evolve into the higher states of consciousness and that the visual arts will be instrumental in guiding life in an evolutionary direction - both of which are fulfilled through the application of Maharishi's technologies of consciousness - the Transcendental Meditation program, the TM-Sidhi program and Yogic Flying.

In his book, referring to the purpose of his own body of work, *The Absolute Image Series of Paintings*, Sheaff (2010) beautifully expresses his vision as to the future of art and its ability to uplift the hearts and minds of everyone with the immortality embedded in their works:

The artists of the next generations who will be born into such a world will spontaneously express the immortal reality of life. The seemingly lifeless material reality of the material world will be made to burst into life. In the light of their own experience of the unity of all existence in unbounded bliss consciousness, the reality that 'all is nothing but consciousness' will be made to glow from every object of sensory perception.

These artists will uplift the hearts and minds of everyone with the immortality embedded in their works of art. They will make complete in ways that cannot yet be imagined the initial gestures being attempted here with respect to the *Absolute Image Series of Paintings* and this commentary on them. (p 41)

The knowledge of Maharishi Vedic Science and its beneficial role, specifically in the visual arts, has deeply transformed my own life and is reflected in the purpose of my creative practice. This research focuses on my own subjective experience of consciousness growing and expanding, and how that experience is continuously expressed into my ongoing body of work, *Dynamic Silence*. That is, how the practice of Transcendental Meditation has transformed and expanded my total

perception and experience of the world by allowing me to access the subtlest levels of my own Nature, which is then naturally expressed through my creative practice.

It is in my interest as an artist to fulfill the highest purpose of art and to contribute something that will enrich the world. To develop myself as an individual is my first priority, by dipping into the transcendent twice daily and experiencing the subtlest levels of Nature, accessing the field of Creative Intelligence. In doing so I will gain the increasing ability to project my creative ideas from this level, which will then have the potential to uplift and enrich the hearts and minds of the viewer. The purpose of my work will be fulfilled in allowing me as the artist to express or make manifest my individual experience of bliss that is experienced within the subtle levels of my own Nature and throughout my daily activity, and then to share that bliss with the viewer of my work.

The majority of the research in the field of art and consciousness in light of Maharishi Vedic Science has been conducted at Maharishi University of Management therefore this thesis will draw upon the work completed at that institution so far. In my opinion, the field of art and consciousness is essentially of a subjective nature, therefore, although I will discuss the objective approach of scientific and related studies concerning art and consciousness, this thesis will focus more on my own personal subjective experience in applying Maharishi Vedic Science to my life and my creative practice. I will discuss the growth of my creative practice, as I see it, alongside the growth of my own individual consciousness through Maharishi's technologies of consciousness, the Transcendental Meditation technique, the TM-Sidhi Programme and Yogic Flying.

What I see as a process of transformation has been documented throughout the course of this research in the form of written accounts of my personal experiences, which will be organized and

analyzed throughout this thesis. The written experiences correspond to personal subjective experiences that I feel have been a result of the regular practice of Maharishi's technologies of consciousness, where I experience my own Nature.

The highest purpose of *Dynamic Silence* is the opportunity for me as an artist to express those moments of bliss that are now experienced in specific instances of my life, and that I believe to be a direct result of regularly bringing my awareness to the most subtle level of reality. My artwork is the expression of these moments of bliss.

Bliss in my own experience is the essence of life, and I intend to make manifest those experiences through colour, vibration and movement, sharing and enlivening these personal, yet completely universal moments of pure consciousness within the observer of my work, with the desire to enrich the consciousness, the life of the viewer.

Many artists throughout history, including in the twentieth century have viewed the goal or function of art to call upon and enliven the consciousness towards a moment of expanded awareness. The Canadian/American abstract artist, Agnes Martin, visited MUM twice in 1976 and 1988 to lecture on her art and discussed ideas parallel to the ideas presented here, as well as in her book *Writings*. Martin expresses what I believe to be moments of bliss or the experience of total reality, as moments of perfection and that the function of art work is the stimulation of sensibilities, the renewal of memories of moments of perfection. Martin (1991) states:

The function of art work is the stimulation of sensibilities, the renewal of memories of moments of perfection. There is only one way in which artists can serve this function of art. There is only one way in which successful works of art can be made. To make works of art that stimulate sensibilities and renew moments of perfection an artist must recognize the works that illustrate his own moments of perfection. (p 69)

Not only does Martin state in her writings that the purpose or function of art is to stimulate moments of perfection, but also that for the artist to achieve such a goal, it is necessary that the artist recognize his/her own moments of perfection. If we look at this idea in light of Maharishi Vedic Science it is possible to see a similarity. As already mentioned, when an individual develops into the higher states of consciousness, sensory perception becomes more refined, and in doing so one begins to experience the fundamental nature of one's own life - absolute bliss consciousness. I believe in Martin's use of the word 'perfection' and the idea that it is the 'function of art to stimulate moments of perfection' she is referring to the idea paralleled in Maharishi Vedic Science— that it is the function of art to express the unbounded in bound form, the absolute in the relative, to have the ability to whisper the sound of infinity through the work of art. And more so, for the artist to achieve this goal, the artist must have access to this level of reality. Similarly Martin's contemporary Barnett Newman "wrote that works of art should call forth a 'memory of the emotion of an experienced moment of total reality'" (as cited in Bonshek, 2007, p 276), which also parallels the same ideas presented by Maharishi Vedic Science.

My creative practice emerges from this experiential knowledge of the transcendent that has slowly transformed and enriched my daily experience and perception of the world. I believe the growth of my creative work and how it has developed practically and theoretically to be the direct result of my own personal experience in the transcendent, the solid foundation it has created from where my life now grows and blooms, creating immense transformation in my personal life. I believe it is the direct result of my growing perception of the Self.

My experience of the world through the enlivenment of the more subtle levels of reality has grown to be rich in aesthetic beauty and of a profound indescribable experience in each moment.

Below is a personal experience of momentary fullness and bliss that seems to take the awareness to a sense of unboundedness.

I was sitting at the table writing and a Magpie outside began to sing. It's delicate song captured my attention and I stopped still for a moment to listen. It was as though walls or boundaries began to instantly fall down around me and I became the song the bird was singing. It completely melted every perception of my sense of being and I was immersed into a stream of fullness, of bliss, of love. It was an indescribable feeling of unity or wholeness with everything around me and it just lasted a few moments. (personal experience 12/10/10)

Dynamic Silence is the expression of that urge to share with the world those moments of bliss, the moments of expanded awareness, which throw into my life for an instance, an abundance of love, beauty and joy. Appreciation for each breath of air, appreciation for the wind, the sun and every aspect of my environment, all of existence begins to breathe the Absolute. *Dynamic Silence* is the breath of these subjective inner experiences that have transformed my world. They are the fulfillment of my desire to express those experiences into the diversity of colour and motion that are unique to those blissful experiences.

Currently my work displays fields of colours made up of an organic grid like structure across the picture plane, that I enjoy creating movement and depth within. This currently fulfills my expression of those blissful moments, however I am interested in seeing how my work evolves alongside the evolution of my individual consciousness, and seeing where the development of my work will progress as my desire to express more subtle levels of reality requires fulfillment thus continuously fulfilling the highest potential of my personal creative expression that moves alongside my individual development in consciousness.

Will my medium of expression change as my consciousness grows? The way I think, the way I generate ideas and the way I act on them has already changed significantly. But has my creative

process changed in anyway? I am still experimenting with colour, I am still enthralled by the infinite space that I see when I finish creating a grid and I am still and maybe even more so, completely engaged in the simple process of creating the grid one square at a time. Maybe what I can conclude at this point is that this process has become more refined, the technique has become more refined, the emotions that I experience during the creation of the work are more refined, that is, it is as though I can hold onto and sometimes enliven the blissful state of mind as I am creating the work, keeping me completely engaged in the moment more than ever, and that moment becomes expressed into the form of colour.

Another transformation in my work that I have noticed lately is my desire to paint in pastel to nearly white colours, whereas before I used bright, contrasting, almost difficult to look at colours all the time. I still sometimes play with these colours, but the soft pastels have taken my interest, fulfilling their role of expressing the silent subtle nature of my inner experiences.

Essentially my creative practice is an ever growing expression or manifestation of my own aesthetic experience of life, of experiencing life's subtleties stirring within its own silent value. In Sanskrit this experience can be termed as *rasa*. *Rasa* can be defined as the nectar or the essence of something. In Indian philosophy it can be related to many areas of life from food, to emotions or to art.

In its largest sense *rasa* (its root means 'to move') is every juice which makes life possible and worth living, and can mean, according to context, liquid, potion, sap, the expressed juice of fruit, leaves or other plant parts, meat soup, nectar, essence, semen, the elements mercury, the minerals used in alchemy, melodious sound, aesthetic appreciation, artistic delight and emotion. (Alphen & Aris, 1995, p 78)

Rasa is used in Indian philosophy as a term that refers to many aspects of life, but ultimately means to taste or experience the juice or nectar of something; therefore it directly affects our

experience of the world. When our body and mind are in balance with the universal elements we can experience or taste *rasa*, the bliss, or the sweet nectar of life. Bonshek (2001) defines the term *Rasa*:

Rasa is a unique feeling, unlike everyday feeling, which occurs when everyday feelings are purified.

Common feelings are purified through art and the imaginative faculty of the viewer- by means of aesthetic experience, in turn, results in peace or *Santa*; this is literally the taste of one's own consciousness. (p 311)

As expressed above, the aesthetic experience of art has the potential to purify the viewer, giving them a taste of their own consciousness. This is possible when art, created by an artist living Being, speaks of the maximum value of life. Maharishi expresses this idea in the following way:

If the artist is really living Being, Infinity, his piece of art will speak of the maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time. So the artist, just as he promotes life into the lifeless, promotes eternity into time. And this is possible on the basis of living fullness of life. How much the Self, eternal infinite Being speaks in the strokes of the artist, how much the artist vibrates in the value of infinity, how much the artist vibrates Being in that value of Being—that much will the stroke vibrate into the value of life. So the initial and most vital need of an artist, which alone can make him vibrate in the fullness of life and the fullness of eternity, is living Being—maximum Being, fullness of Being. If fullness of Being could be a living reality in the life of an artist, every piece of his art would breathe life and eternity. (as cited in Fergusson, 1991, p 161)

My creative work is an expression of my own experience of *rasa*—‘tasting the sweet nectar of life,’ or the experience of consciousness stirring from within the level of silence, which can only be defined as a blissful experience of the world that for me, requires creative expression in the form of colour. Bonshek (2001) again defines this experience of *rasa* that seems to fuel the desire to create and express those moments of bliss within my paintings: “In tasting *Rasa*, one

“tastes” pure bliss consciousness. Bliss is the fluctuating value of pure consciousness; through *Rasa* bliss permeates the mind and physiology” (p 311).

Through my personal application of Maharishi’s technologies of consciousness my subjective experience of the world has been altered profoundly to include in each and every moment a sense of aliveness and aesthetic beauty that seems to arise from that supreme level of silence that I experience within transcendental consciousness and that transforms itself as the nectar of my creative practice.

The American art critic, Donald Kuspit, argues that art no longer holds universal values and has striven to re-evaluate twentieth century art. Kuspit is interested in maintaining what he calls the spiritual impulse in art and the need to bring back the spiritual and the aesthetic ideas of art.

I think art is becoming very ideological, and it's less interested in mediating this special experience called the "aesthetic," which you can get outside of art but which is intensified and more concentrated within the, so to say, closed circle of discourse which is art. (Kuspit, 2003, http://www.blackbird.vcu.edu/v2n1/gallery/kuspit_d/reconsidering_text.htm)

Kuspit argues that art no longer expresses or stands for the source of human life eliminating universal values that speak to collective society as a whole (Kuspit, 2003). Although Kuspit states his concern for a more universal value in modern art, he doesn’t present a means of doing so. Yet, in gaining an understanding of art and the role that art plays as is defined by Maharishi Vedic Science, it becomes clear that art, when created from the established level of pure consciousness, is art that embodies the absolute, holding universal values that transcend cultural boundaries and has the ability to uplift and enlighten the viewer.

Bonshek (2001) expresses the potential of art that embodies the eternal presence of pure consciousness:

With the understanding of Maharishi Vedic Science, art- embodying the eternal presence of pure consciousness- is uplifting because it indicates the direction of increasing values of joy, toward the source of happiness, pure bliss consciousness. It promotes evolution, the goal of which is enlightenment- life in freedom and fulfillment. Therefore beauty and bliss have a role in promoting freedom. Art can capture the unsayable, the indescribable infinite, absolute, within the finite value of an object/expression/performance. It can embody pure knowledge. (p 317)

Dynamic Silence is an expression of personal moments of bliss and deep transformation, expressed through dynamic colour and movement that seems to lie upon a body of silence. The transformations I have experienced through the application of Maharishi Vedic Science in my personal life, have deeply affected this overall creative process and my ability to express the most profound moments of aesthetic beauty that is met through the experience of bliss.

In the following Chapter I examine some of the scientific research that has taken place that has verified and validated the basic premises of Maharishi Vedic Science. In doing so I will look particularly at Modern Physics (Quantum Physics), Human Physiology and Neurophysiology. In looking at these modern sciences, I will also investigate the similarity between the discipline of art and science and suggest how each essentially share the same goal.

CHAPTER THREE

Scientific Research into Maharishi Vedic Science

In the previous chapter I introduced the basic premises of Maharishi Vedic Science and its beneficial attributes to the visual arts, specifically towards the development of my creative body of work, *Dynamic Silence*. This chapter aims at understanding those principles and the subjective experience of the individual through the systematic enquiry of modern science. I shall particularly examine the growth and expansion of my own subjective experience that has coincided with the development of my creative practice and the importance of an intellectual understanding of Maharishi Vedic Science. In doing so, this chapter will look at the varying disciplines of science that corroborate with the basic premises of Maharishi Vedic Science and the subjective experience of the individual.

When Maharishi brought to the scientific western world the practice of Transcendental Meditation, Maharishi's aim was to verify and validate the basic principles of the complete wisdom of ancient Vedic Science with that of modern science, and he encouraged the scientific study and analysis of the practical benefits of Transcendental Meditation in all areas of life (Sheaff, 2010; Wallace, 1993; 1997). Maharishi "has pioneered the development and understanding of an integrated science of life, which unifies the ideas of modern science, in particular the unified field theories of modern physics, with the complete wisdom of ancient Vedic Science" (Wallace, 1997, p i).

At the Maharishi School for the Age of Enlightenment, and Maharishi University of Management in Iowa, USA, the students in all faculties learn the fundamental science that unites all areas of life- the Science of Creative Intelligence. This science is not only a theoretical science, as discussed in Chapter Two, it is a practical science, where validation of its principles are verified through the subjective experience of the individual (Deans, 2005; Maharishi, 1997). As the student awakens to their own inherent self, they gain greater insight to this knowledge through a theoretical understanding, through scientific validated knowledge of the universe (Deans, 2005; Maharishi, 1997).

As a graduate of Maharishi University of Management, one of the most important features of this education to me was having the opportunity to study the Science of Creative Intelligence and then expand on that knowledge throughout the Masters program that provided me with the

intellectual understanding of the foundation, or source, of our subjective experiences from the perspective of modern science.

Alongside this theoretical knowledge that validated our inner experiences, I was taught and guided by professors that not only understood this knowledge theoretically from the level of the intellect, each one of them embodied the knowledge they taught. To learn and discuss pure knowledge with a professor that seemed to reveal the knowledge from within their own nature, teaching and guiding us with love, was a revelation to me, a contrast to any other form of education I had previously engaged in. It is considerably remarkable and commendable.

The basic principle that is expressed in the Science of Creative Intelligence course and throughout the Masters program is the existence of an essential constituent of the universe, pure consciousness or Being, of which permeates all of the manifest or relative reality and the ability of the individual human nervous system to cognize on an experiential level that level of reality. The spiritual practitioners of ancient Vedic science have always spoken of or described the experience of a unified field or pure consciousness (Chandler 1987), which until recently has not been understood by Western science.

The Unified Field: The field of all the Laws of Nature

Modern science has recently come to corroborate answers that validate and verify the ancient claims of the Vedic tradition that all of creation arises from one unified field, a unified field that unites all the laws of nature, thus the laws of nature that are also known to physics as gravity, electromagnetism, and the strong and weak nuclear forces. These laws of nature are now known

by quantum physics to arise from one field that they have named the Unified Field (Chandler, 1987; Hagelin, 1992; Maharishi, 1995b; Pearson, 2008). The Unified Field, as expressed by modern science, is expressed in Maharishi Vedic Science as Veda, pure consciousness, the field of Total Natural Law, which was discussed in the previous chapter. Chandler (1987) explains:

Modern science, he proposed, had now arrived at the edge of comprehending, through unified quantum field theories, what Vedic science had described on the basis of exploration of the least excited state of consciousness since ancient times: that all diversity in nature sequentially emerges from a unified source through a precise self-interacting dynamics. (<http://www.mum.edu/msvs/Chandler1.html>)

Natural Law as used here refers to “the integrated, balanced and holistic functioning of all the Laws of Nature” (Nader, 2000, p 1). The term ‘Laws of Nature’ refers “to all the laws of Physics, Biology, Chemistry, etc., including the laws that structure life at the individual and social levels, and which maintain order in the infinite diversity of the universe” (Nader, 2000, p 1). Therefore it is the intelligence that governs the continuous functioning of “our entire physiology, our heartbeat, our breathing, our brain wave activity, the activity of all the people on the earth, of the whole field of nature, and of the entire universe” (Wallace, 1993, p 7).

Maharishi (1995b) states that the self-referral nature of creation administers itself through the Principle of Least Action. He explains that natural action creates no strain, that is, that Nature creates effortlessly, founded on the ground of eternal silence, pure consciousness. Modern physics has also seen that all the known Laws of Nature function through the Principle of Least Action. Maharishi (1995b) clarifies further:

Natural Law functions through the Principle of Least Action. This means that the orderly dynamics of Nature is founded on the ground of eternal silence; that is why natural action does not create any strain. The energy consumed in activity is

simultaneously replenished from its source in eternal silence, which is pure wakefulness, absolute alertness, pure subjectivity, pure spirituality, self-referral state of consciousness — Transcendental Consciousness on the human level of existence — easily gained through my Transcendental Meditation. This level of intelligence is the Unified Field of Natural Law. (p 352)

Modern physics, expresses the structure and dynamics of the Unified Field, pure consciousness, or the field of Total Natural Law, through a mathematical formula called the Lagrangian of the Superstring (Hagelin, 1992; Maharishi, 1995; Nader, 2000; Pearson, 2008).

Maharishi (1995b) explains that the Lagrangian of the Superstring:

...represents the most compact mathematical expression of the detailed structure of the Unified Field—its symmetries, components, and self-interaction. At more superficial levels of Quantum Field Theory, this Lagrangian sequentially gives rise to the Lagrangians at the Grand Unification level, the level of Electroweak Unification, and the level of the four forces. This establishes that the Principle of Least Action is also upheld at more expressed levels of Nature. (p 354)

Modern science by delving into the deeper layers of Nature has revealed the fundamental level of Nature's functioning where all the Laws of Nature are unified — the Unified Field of all the Laws of Nature (Hagelin, 1992; Maharishi, 1995; Nader, 2000; Pearson, 2008). The Unified Field of all the Laws of Nature as expressed by Nader “is an unmanifest field at the source of all manifestation. It is a single, universal source of all orderliness in Nature — the home of all the Laws of Nature maintaining balance and order in every aspect of the universe” (2000, p 2).

In the classical Newtonian view of the world, which is the realm of our daily experience, the objective world is separate from us, therefore the physical world is independent to the perceiver. Mind is separate from matter and is confined to the brain. We are independent entities; physical machines that know how to think. This view of the world has been infused into all areas of

society and academia, having an immense impact on our worldview (Wallace, 1993). In the paradigm of the new science, the quantum view of the world is comprised of energy fields that arise from one fundamental quantum field. Here the objective world is not separate from the perceiver and human beings are not independent entities, we are by definition of this paradigm, expressions of intelligence that have arisen from the unified field and are interrelated with the creative intelligence that makes up the entire universe (Wallace, 1993). An understanding of this new paradigm has the ability to transform humanity and the way we view the world as it creates a firm foundation for us to stand and grow upon. John Hagelin (1992) in his article *Achieving World Peace Through a New Science and Technology* said:

Since the progress of society is based on scientific knowledge, the discovery of the unified field—the most fundamental and powerful level of nature’s dynamics—can be expected to have the most far-reaching implications for human life and civilization. Moreover, because the discovery of the unified field constitutes scientific knowledge of the total potential of natural law, in contrast to the more superficial, partial, and fragmented levels of scientific knowledge, its application can be expected to produce holistic benefits—i.e., to create balance and to neutralize the destructive side effects of previous levels of scientific knowledge. For this to be practically realized, however, a *technology* of the unified field is clearly necessary. (p 3)

If we look below at the Unified Field Chart in figure 2.1 we can see illustrated, the sequential expression of the Unified Field of all the Laws of Nature from the understanding of Physics. But what can also be seen in the chart is that human awareness, through the application of the Transcendental Meditation technique, can also gain direct access to the unified field. Hagelin (1992) states:

However, although the unified field is beyond the range of any objective technology, it is not beyond the range of human intelligence, as today’s highly successful unified field theories have demonstrated. In fact, it is now well known that through proper training, human awareness can gain direct access to the unified field in the most fundamental state of human consciousness—the

state of “pure consciousness,” which lies at the foundation of conscious experience. (p 4)

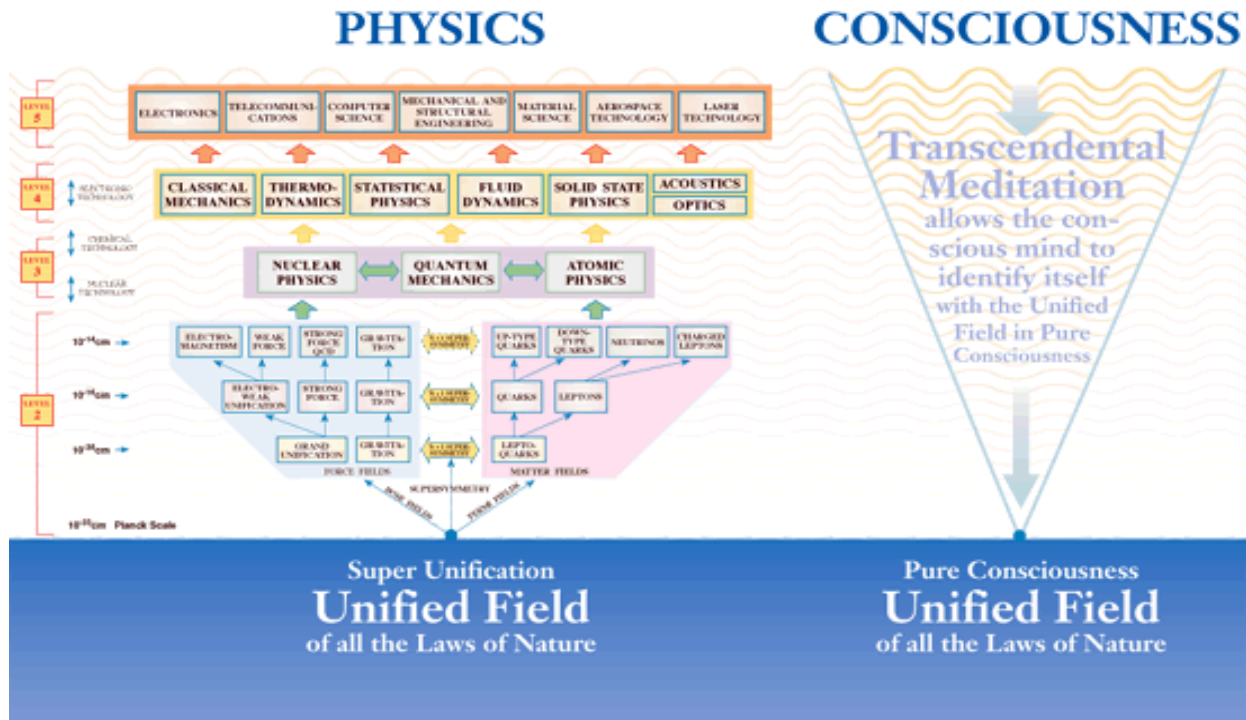


Figure 2.1 The Unified Field Chart for Physics

In gaining access to the unified field, the fundamental state of pure consciousness, through the practice of Transcendental Meditation, positive benefits are gained in the life of the individual and in the life of collective society. Hagelin (1992) states that: “through this new technology, an individual can access the unified field and apply this most fundamental and powerful level of nature’s dynamics to benefit individual life and the life of society” (p 1).

For the artist who unfolds within one’s self an awareness of the full range of consciousness, then the individual awareness becomes the play and display of the completeness of life. Thus, the artist has the ability to make the unmanifest manifest, giving form to the unseen (Cain, 1975b).

In doing so, art in its evolutionary nature invites the viewer to experience expansion and refinement of awareness (Cain, 1975b).

The Human Physiology and Veda

We can also see within the discipline of human physiology that modern science has discovered the ability of the human physiology to cognize and establish itself in the field of pure awareness or pure consciousness (Hagelin, 1992; Nader, 2000). In the Vedic tradition this field of pure consciousness or field of Total Natural Law is termed as Veda (Nader, 2000). Modern research into physiology by Dr Tony Nader has revealed that there is in fact an exact correspondence between the structure and function of the human physiology and the structure and function of Veda. Veda or pure consciousness is considered to be the blue print of creation (Nader, 2000).

Nader (2000) states:

It is a highly significant feature of our scientific age that this complete knowledge of Natural Law provided by Maharishi's Vedic Science is now open to scientific confirmation through the most recent discoveries of the structure and function of the human body, including human anatomy, physiology, the DNA in every cell, and every cell in the body. (p 6)

In order to gain a greater understanding of consciousness and the scientific research that has taken place in human physiology, specifically with regard to the brain, I will briefly discuss the varying perspectives that are currently held in differing paradigms concerning the functioning of the brain and the role it plays in determining our experience of the world. Having determined the different research into consciousness that has taken place, I will then discuss the different aspects of neurobiological brain functioning, its role in determining how we experience the world and

how the practice of Transcendental Meditation enhances our perception of the world by creating coherence in brain functioning.

The paradigm that dominates current scientific research into consciousness is that of the materialist paradigm, although breaking through the barriers of mainstream science is the consciousness-based paradigm which requires the experience of Transcendental Consciousness, the fourth state of consciousness, as already defined and discussed in Chapter Two. Research in the current materialist paradigm of science has led to the understanding of consciousness as neurobiological functioning that deciphers the way in which we experience the world (Searle, 1993).

In the article *The Problem of Consciousness* (1993) by John R. Searle, Searle, coming from the materialist paradigm, defines consciousness. Searle recognizes consciousness to be in waking state, and that waking state is simply a result of biological functioning. Searle (1993) states:

By ‘consciousness’ I simply mean those subjective states of sentience or awareness that begin when one wakes in the morning from a dreamless sleep and continue throughout the day until one goes to sleep at night or falls into a coma, or dies, or otherwise becomes as one would say, ‘unconscious’.

Searle does not recognize consciousness as anything beyond the waking, sleeping and dreaming states, he is unaware or is unable to see past his limited paradigm to that of the transcendent. Yet his understanding of the brain’s biological functioning and its role in determining ones experience in waking state is correct. He discusses the two sides to consciousness- the lower level functioning and the higher level functioning, the cause and the feature, that being the brain functioning as the cause and the conscious experience of the world as the feature. That is, that both are two sides of the same coin, one being the cause of the other. Searle (1993) expresses: “....Brain processes cause consciousness but the consciousness they cause is not some extra

substance or entity. It is just a **higher level feature of the whole system**”

(<http://users.ecs.soton.ac.uk/harnad/Papers/Py104/searle.prob.html>).

The new consciousness-based paradigm on the other hand as is applied at Maharishi University of Management, brought to light by Maharishi Vedic Science is a paradigm that locates pure consciousness as the simplest form of human awareness, that is, the home of all the Laws of Nature, the governing intelligence within each individual and all of Nature, as illustrated in Figure 2.1. Maharishi (1967) in his *Commentary of the Bhagavad Gita*, describes the omnipresent Being and the spirit within man as the same entity, but clarifies that individual subjective experience is different due to different individual nervous systems. Maharishi (1967) says:

It may be made clear here that the omnipresent Being and the spirit within man are not two different entities. They are found to be different because of the different individual nervous systems. As the same sun appears as different when shining on different media, such as water and oil, so the same omnipresent Being, shining through different nervous systems, appears as different and forms the spirit, the subjective aspect of man's personality. (p 96)

In Searle's explanation of consciousness his perspective is held within the realm of biological functioning and that our awareness or consciousness in waking state is simply a result of that.

Yet Maharishi's expanded view includes the source of where the manifestation of biological functioning arises from. Nader (2000) clarifies further:

The human physiology is a product, or expression, of Nature. It is constructed by the infinite organizing power of the Laws of Nature. Therefore, all that is expressed in the human body- including all structure and function, thought, speech, and action- is the reflection of the structuring dynamics of Nature. (p 13)

Maharishi continues to explain that the quality or the purity of the nervous system is what determines the level in which Being is reflected within the individual. Maharishi (1990) explains:

When the nervous system is pure, Being reflects more and the spirit is more powerful, the mind more effective. When the nervous system is at its purest, then Being reflects in all its fullness, and the inner individuality of the spirit gains the level of unlimited eternal Being. (pp 96-97)

A pure nervous system as expressed above by Maharishi, is a nervous system free of stress and tension and as a result is functioning 'normally'. This according to Maharishi (1975) is the ideal state for the life of the artist to create successful art, fulfilling the highest potential of art. When the artist is living Being, living the fullness of life, the artist's creations will also reflect fullness of life (Cain, 1975; Maharishi, 1975).

In briefly discussing these two paradigms we can see that the brain functioning does play a central role in how we experience the world. From both paradigms the importance of the brain is the same. Both these paradigms state this clearly, yet the materialistic paradigm, although correct in explaining the experience of waking state through biological functioning, is missing one important element which is; what creates the biological functioning of the brain in the first place? As discussed above, in the new paradigm as brought to light by Maharishi, pure consciousness is at the basis of all manifestations in the relative world, therefore, it is pure consciousness that creates the biological functioning which in turn, depending on its quality, determines our experience of the world.

Nader (2000) clarifies the idea of Natural Law held between modern science and Maharishi Vedic Science. Nader (2000) firstly explains Natural Law in Modern Science:

The physiology spontaneously and sequentially computes changing conditions, integrates them, and responds to them in accordance with its requirements and those of the environment. This means action and transformation in accordance with the Laws of Nature, allowing for growth and evolution. (p 4)

Nader goes on to explain Natural Law in Maharishi Vedic Science:

In Maharishi's Vedic Science, the source of these same fundamental laws is described as an unmanifest state of absolute pure Being. This universal source of all the Laws of Nature is self-referral and self-sufficient. (Nader, p 4)

As discussed in Chapter Two, one's experience or perception of the world depends upon one's level of consciousness. That is, one only has the potential to experience the world to the extent of one's level of consciousness. Maharishi uses the analogy of looking through different coloured glasses to illustrate this idea. Maharishi, as cited in Finkelstein (2005) explains:

If one is looking through a pair of green glasses, everything that one sees is green; if one is looking through a pair of golden glasses, everything one views is golden. Each individual experiences, understands, and lives life based on the level of his or her consciousness. (p 60)

One's 'level of consciousness' again refers back to the discussion in Chapter Two where the different states of consciousness were discussed. But looking from the viewpoint of neurophysiology, the level of consciousness refers to what extent one's total brain potential is utilized. Again, as expressed by Finkelstein (2005):

A person's "level of consciousness" essentially refers to how wide awake one is inside; how much of one's awareness, or mental potential one is spontaneously using in life. In terms of neurophysiology, it refers to the degree to which one's total brain potential is being utilized. (p 60)

The level of brain development with physical growth is also a determining factor in the way we perceive the world. The growing brain from birth to approximately the age of 25 years, undergoes major developmental transformations, determining extremely different perspectives of the world, the way we engage in it and how we view ourselves in relation to it (Travis and Brown, 2009).

Growth and Transformation of the Human Brain

In order to understand how the natural biological growth of the brain changes one's perception of the world, I will briefly examine the growth of the human brain from birth to 25 years of age and in doing so will then discuss how the practice of Transcendental Meditation also effects the brain maturation and development.

The brain at birth has all the neurons that we have as an adult (approximately 100 billion), but within the newborn brain, no neural connections have been made. In the first few years of life approximately 24, 000, 000 connections are made every minute. This is called neural exuberance (Travis and Brown, 2009). From 0-2 years of age connections are beginning to be made in the sensory and motor areas of the brain (Travis and Brown, 2009). We can observe those processes taking place when we see an infant attracted to coloured lights, noises, touch and in bodily actions such as in control of moving the hand back and forth.

From the ages of approximately 2-7 the brain has created its maximum number of connections and from this age onwards (approximately 7-11 years of age) myelination of the corpus callosum occurs which speeds up information flow that is being processed by the brain (Travis and Brown, 2009). Children in this age group are usually observed enquiring into the world around them and exploring objects through all the senses.

Around the age of 10-13, synaptic pruning begins, "governed by the use-it-or-lose-it rule," (Travis and Brown, 2009) an elimination of connections that are not used takes place and in turn, strengthens the connections that are used, optimizing our interaction with the world around us (Travis and Brown, 2009). After the age of 11 years myelination occurs in the connections of the prefrontal cortex, increasing the ability to think more abstractly. Pruning finishes around the age

of 18 and prefrontal myelination finishes at approximately 25 years of age (Travis and Brown, 2009).

Thus, a child's experience of the world is completely different to an adult's experience, each being determined by the level of brain development or maturation and the development of the human brain takes place through an integration of two processes. The first one is the natural biologically driven processes and the second being the result of experience that has occurred throughout the development. Myelination and the pruning of neural pathways are the natural biological changes in brain maturation throughout the first 25 years and these take place alongside our life experience at each given point (Travis and Brown, 2009).

Below is a table, as cited in Travis and Brown (2009) representing the "Relation between age, brain maturation, cognitive development, and predominant process of knowing, plus exploratory relations between these variables and ego development. Progress through these levels is affected by life experiences" (p 11).

Age (years)	Brain Maturation	Piaget's Cognitive Stages	Alexander's Predominant Process Of Knowing	Loevinger's Ego Stages
0-2	Neural Exuberance and Myelination of Sensory and Motor Areas	Sensori-motor	Behavior Senses	<u>Pre-Conventional</u> Pre-social 1. Symbiotic
2-7	Maximum Number of Connections	Pre-operations	Desire	2. Impulsive
7-11	Corpus callosum myelinates and pruning begins around age 10	Concrete Operations	Mind	3. Self-protective <u>Conventional</u>
11-18	Prefrontal connections begin to myelinate at age 12, and pruning finishes at age 18	Formal Operations	Intellect	4. Conformist 5. Self-Aware 6. Conscientious
18-25	Prefrontal myelination finishes	Post-Formal Operations	Feeling and Intuition	<u>Post-Conventional</u> 7. Individualistic 8. Autonomous
25+	Experience continues to shape brain circuits throughout one's life span.		Individual Ego	9. Integrative (Cook-Greuter's Construct-Aware and Unitive)
	Techniques such as meditation practices are needed to promote post-symbolic experiences		Universal Ego	Higher States of Consciousness

For more detailed and specific information on age, brain maturation, cognitive development, and predominant process of knowing, see full article:

Travis, F. & Brown, S. (2009). *My Brain Made Me Do It: Brain Maturation and Levels of Self-Development*. In A. H. Pfaffenberger, P. W. Marko and T. Greening (Eds.) *The Postconventional Personality: Perspectives on Higher Development*. New York, Sage Publishing.

Life experience, which affects the biological development, also determines our difference in perception of the world. For example, a child has the innocence of youth, that is, the emotional tags have not yet determined their experience with particular events or situations as has happened in the adult. As a young child the world seems a lot less complicated without the ability to emotionally reflect upon a situation, yet maturation through worldly experience allows the individual to perceive one's environment from a much more refined level, seeing more wholeness within each moment in relation to the bigger picture. The development or the maturation of the brain physiology and structure allows for the individual perception to support more abstract levels of inner experience.

This brief analysis of brain development from 0-25 years dominates current scientific research of how the brain develops and alters the individual perception through biological growth. But what it doesn't take into account, which lies outside of this paradigm, is the ability to further develop the brain through the practice of Transcendental Meditation.

Transcendental Meditation and the Development of the Brain

The practice of Transcendental Meditation, that is the process of transcending, takes us beyond concrete reality and back to the source of our true and eternal Self, the absolute or unified field of all the Laws of Nature (Hagelin, 1992; Maharishi, 1995a; Nader, 2000; Pearson, 2008; Wallace, 1993; 1997). This reality that goes beyond the perception of the materialist paradigm of modern science, as discussed by Searle in his article on consciousness, gives us the ability to develop our brain physiology even further. The brain's biological functioning, through the

process of transcending, becomes strengthened and more coherent, supporting a more refined perception of the world (Nader, 2000; Travis and Brown, 2009; Wallace, 1993; 1997).

Our perception changes when we enter the transcendent. Here we experience the true and eternal Self (Maharishi, 1995a; Pearson, 2008). When the sense of Self is known, one no longer relates only to outer experience, holding greater inner awareness and reality of Self— the essential nature of Being (Maharishi, 1995a). Maharishi (1963) said:

From this state of pure Being the mind comes back again to experience thought in the relative world. Through constantly going into the realm of the transcendent and back out into the field of relativity, familiarity with the essential nature of Being deepens, and the mind becomes gradually more aware of its own essential nature. (p 53)

Through the experiential understanding of the nature of Being, the fundamental basis of life, according to Maharishi, the individual life becomes more meaningful and fruitful. Therefore the life of the individual is fulfilled through the experience of Being. Maharishi (1995a) says:

The essential nature of Being is absolute bliss consciousness. Without the knowledge of the fundamental of life, absolute bliss consciousness, life is like a building without a foundation. All relative life without the conscious basis of Being, is like a ship without a rudder, ever at the mercy of the tossing sea. It is like a dry leaf on the ground left to the mercy of the wind, drifting aimlessly in any direction the wind takes it, for it has no roots to anchor it. The life of the individual without the realization of Being is baseless, meaningless, and fruitless. (p 22)

The experience of Transcendental Consciousness by the individual nervous system enlivens total brain functioning in the individual. (Nader, 2000; Pearson, 2008; Travis and Brown, 2009; Wallace, 1993; 1997) Total brain functioning enlivening realization of Being, creates a foundation to the individual life and a basis from where one is able to perceive the world in its most glorified state. “Thus Being,” Maharishi (1995a) clarifies: “is that which is the basis of

life, gives it meaning and makes it fruitful. Being is the living presence of God, the reality of life. It is eternal truth. It is the absolute in eternal freedom” (p 22).

Coherency in the brain physiology of the individual supports the potential for the state of enlightenment, a state in which the individual is established in Pure Consciousness, or the Self, and all actions are spontaneously in accordance with the Laws of Nature. As Wallace (1997) says in his book *The Neurophysiology of Enlightenment*:

As defined by Maharishi, the state of enlightenment is a state in which the awareness is established in the unified field of natural law, and in which activity and behavior are thus spontaneously in accordance with all the laws of nature. This state is achieved as a result of neurophysiological refinement and depends upon the perfect and harmonious functioning of every part of the body. (p ii)

The process of learning or taking in knowledge should also involve the whole brain. The whole brain is used and able to store information as knowledge when the connection between the knower (Self) and the known (the object) is made (Maharishi, 1995a). Through the integration of the sensory integration areas and the frontal cortex, information is able to move from the concrete experience and the reflective observation, to the abstract and integrative areas of the brain. That is by directly understanding the knowledge through experience and in doing so connecting the knower and the known with the process of knowing. “In this most fundamental state of awareness, known as transcendental consciousness or pure consciousness, the knower, the known, and the process of knowing are united in a single, self-interacting structure of experience” (Hagelin, 1992, p 4).

The process of taking in knowledge continues to develop the brain, that is, it creates new neural circuits and strengthens older ones, altering the way in which we interact with the world and heightening our experience of it (Travis and Brown, 2009).

One aspect in learning that dampens the brain's ability to store information is a tired brain. Fatigue in the body results in a shutdown of the frontal cortex—the thinking brain, taking away the ability to think abstractly. Regular practice of Transcendental Meditation, known to provide deep rest to the body's physiology, also strengthens and builds frontal circuits in the brain, increasing one's ability to think abstractly and process information (Travis and Brown, 2009; Travis, 1979; Wallace, 1993; 1997).

The way in which the brain processes information is a huge determining factor in our perception of the world. That is, the way information is relayed through each neural circuit by the action potential via the synapse (the gap inter-connecting the neurons). The quality and speed at which information travels is determined by the quality and level of functioning of the synapse which then governs the quality in which we perceive and behave in the world (Nader, 2000). Through personal experience, my own flow of inspiration and creativity is heightened when I live in a regular routine of proper rest, alongside twice daily Transcendental Meditation practice, a healthy diet and regular exercise. Living in this simple daily routine, which provides deep rest for the physiology, I have experienced more efficiency and enthusiasm in my personal life, more inspiration, more creativity and constant moments of complete fulfillment.

Another inhibiting factor that disrupts the proper functioning of neural circuits is stress. If stress dominates our daily experience this dramatically affects our perception of the world (Nader, 2000). Stress and tension on the physiology also limits the ability for one to think creatively. According to Maharishi (1995a), stress inhibits creativity.

The state of human existence and human intelligence has come to such a deplorable condition that from the field of psychology—the great science of the mind—it is found suggested that tension is necessary for creative intelligence. What a shame it is to believe that tension is necessary to improve life!

It is said that poets and artists have created their inspiring literature and art under tension. All such statements come from ignorance and from an inability to release tensions. (p 66)

Our body's physiological response to stress, that is, its ability to achieve stability through change, is vital to our survival, which Dr Bruce McEwen refers to in his article *Protective and Damaging Effects of Stress Mediators*, as Allostatic load. Through Allostasis the autonomic nervous system, the hypothalamic-pituitary-adrenal (HPA) axis, and cardiovascular, metabolic, and immune systems work to defend the body from the internal or external stress (McEwen, 1998).

The regular practice of Transcendental Meditation has been shown to reduce stress levels in the physiology and to return the physiology back to normal functioning- that is, physiology that is free from stresses and strains and increase levels of creativity (Nader, 2000; Travis, 1979; Wallace, 1993; 1997). Technologies of Maharishi Vedic Science offer the potential for coherent brain functioning, providing a foundation for responding to challenges without incurring stress (Nader, 2000; Wallace, 1993; 1997).

Once established in Self or pure consciousness, as is the case in the fifth state of consciousness, Cosmic Consciousness, the individual is no longer bound by the stresses and strains of worldly actions (Maharishi, 1990) the nervous system is functioning normally, in its purest state and one enjoys the transcendental amidst the relative or the inner silence amongst the dynamism of the world. Maharishi (1990) expresses: "The direct experience of transcendental bliss gives a man such great contentment that the joys of the world fail to make a deep impression on him, and he rises above the binding influence of action..." (p 117).

Maharishi (1986) describes this state:

This is cosmic consciousness, when the mind, completely saturated with the state of pure Being, comes back to live in the world of sensory perception. All things are experienced as before, but not, as before, in ignorance of the inner state of Being. Now the full inner state of Being is lived. It has pervaded the mind. Yet everything in life is being experienced. (p 291)

The entire dynamics, structure and function of the nervous system revolve around the neurons and the complex dynamics, structure and function of the synapses that inter-connect them (Nader, 2000). This gives rise to the quality of the perception and experience of the world around us (Nader, 2000; Travis and Brown, 2009).

In referring back to the discussion in Chapter Two, the most ideal state for the artist to create successful art that fulfills the highest purpose of art is from the fifth state of consciousness—Cosmic Consciousness. Here the artist creates freely, embodying the absolute nature of reality into the manifest creation of the work. But as discussed in this chapter, the physiology of the artist must be in its pure state and functioning coherently, as is the case in Cosmic Consciousness (Fergusson, 1991; Maharishi, 1973; 1975; 2010). Maharishi (as cited in Fergusson 1991) expresses further:

[The success of the artist ... lies in his ability to express the boundless in the boundaries and expand the form of boundaries to whisper the gospel of the boundless]... For this the artist must develop, on the level of his awareness, the capacity to simultaneously maintain the boundaries along with the boundless. Cosmic consciousness is therefore the successful field of the artist, because in cosmic consciousness alone his awareness plays and displays the full reality of life. Furthermore, because there is now a natural and scientific procedure for developing this quality in the artist, every artist of this scientific age has the opportunity to rise to that supreme value of an artist and thereby raise the level of art to pedestals of expression higher than any seen before. (p 164)

Maharishi's technologies of consciousness give us the ability to create coherency in the individual physiology, meaning, the structure and function of the nervous system is in its most refined state, supporting the most refined state of perception of the world. It is the coherent

functioning of the whole nervous system that supports the experience of enlightenment. Wallace (1997), in his book, *The Neurophysiology of Enlightenment* defines the significance of 'enlightenment' from the logic of physiology:

Enlightenment means, in a physiological sense, maximum orderliness and integration, perfect correlation between all aspects of physiological functioning- from the level of the DNA molecule, the total potential of natural law in living systems, to the highest expression of that potential in the functioning of the human nervous system. It represents the ultimate development of what we ordinarily consider the most valuable qualities of human life. (pp ii-iii)

The coming together of Vedic science and modern science is beneficial for both, in that it verifies what has been commonly considered mystical experiences. Wallace (1997) states: "This meeting of ancient and modern science is removing the understanding of enlightenment from the realm of mysticism and uncertainty. It is showing that science is verifiable, universally available, and of immense practical value" (p ii).

In looking specifically at the human brain it is also possible to determine the physiological effects that take place within the brain during the subjective experiences of transcending and the subjective experience of higher states of consciousness.

It would be important to note that scientific research has demonstrated that subjective experiences of different states of consciousness have measurable corresponding states or 'signatures' of neurophysiological functioning. For example, specific brain wave patterns as measured by EEG, heart rate, breath rate, biochemical and hormonal changes, metabolic rate as measured by oxygen consumption, etc., are specific observable physiological correlates of different states of consciousness. (Finkelstein, 2005, p 230)

Through the pioneering work of Dr Fred Travis at Maharishi University of Management in Iowa, USA, we can see an EEG scan of the brain during activity and during the practice of

Transcendental Meditation making it possible to see the distinct characteristics in brain physiology for each of these states. Travis (2009) states:

On deeper analysis, the brain can be seen to be the interface with our world. The brain transforms sensations of outer objects into perceptions, and perceptions into ideas, plans and dreams. Thus, brain patterns may serve as proxy variables to measure conscious functioning. You cannot see the mind think, but you can see the brain fire. This gives an objective measure of growing subjectivity. (p 5)

Transcendental Consciousness, considered to be the fourth state of consciousness (Maharishi, 1995a; Nader, 2000; Pearson, 2008; Wallace, 1993; 1997), can be measured physiologically as a state distinct from any other: “It is characterized by high EEG coherence, indicating profound integration and orderliness of brain functioning, together with other unique physiological and biochemical changes” (Hagelin, 1992, p 5). What one also sees as an individual regularly practices the Transcendental Meditation technique, is that the total brain functioning becomes more coherent, not only during the process of transcending but also during activity (Maharishi, 1995a; Nader, 2000; Pearson, 2008). As discussed in Chapter Two, the higher states of consciousness give increased perception to the individual. This can also be measured through the EEG scans, that is, as one enters into a different state of consciousness, the EEG reading will vary and expose which current state of consciousness the individual is experiencing, displaying the level of coherency of one’s brain physiology.

Below in figures 2.2 to 2.5 are my own personal brains scans that were taken 6 months apart whilst at Maharishi University of Management by Dr Fred Travis. The purpose of conducting these brain scans on the students at Maharishi University of Management is to show the students the scientific, or objective verification, of the development that has occurred in the brain during their time at the university. During which time the student has engaged in learning processes

alongside the twice daily practice of Transcendental Meditation. Therefore the student has a measureable verification, alongside the subjective validation one experiences.

For me personally, seeing the validation that the daily routine I was living whilst at Maharishi University of Management was in fact creating huge development in my overall physiology was very enriching. Even though objective verification was not necessary to confirm the inner growth and transformation I was experiencing on a subjective level, it satisfies the intellect and provides deeper understanding as to what is occurring within one's developing physiology.

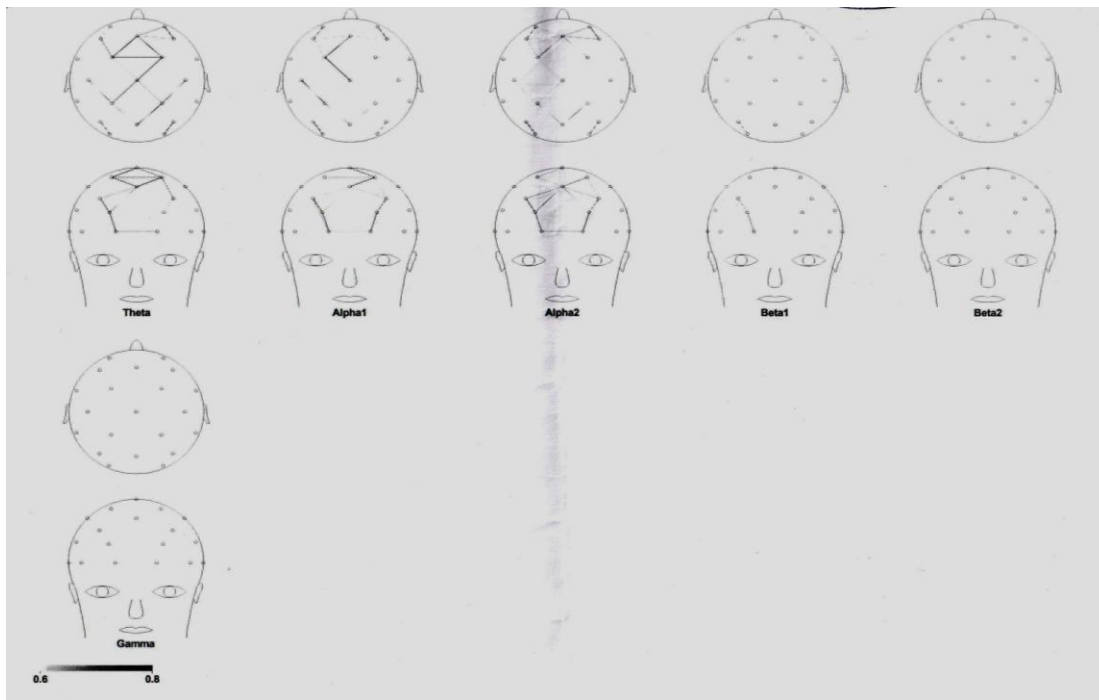


Figure 2.2 Brain Functioning During Activity- January 2010

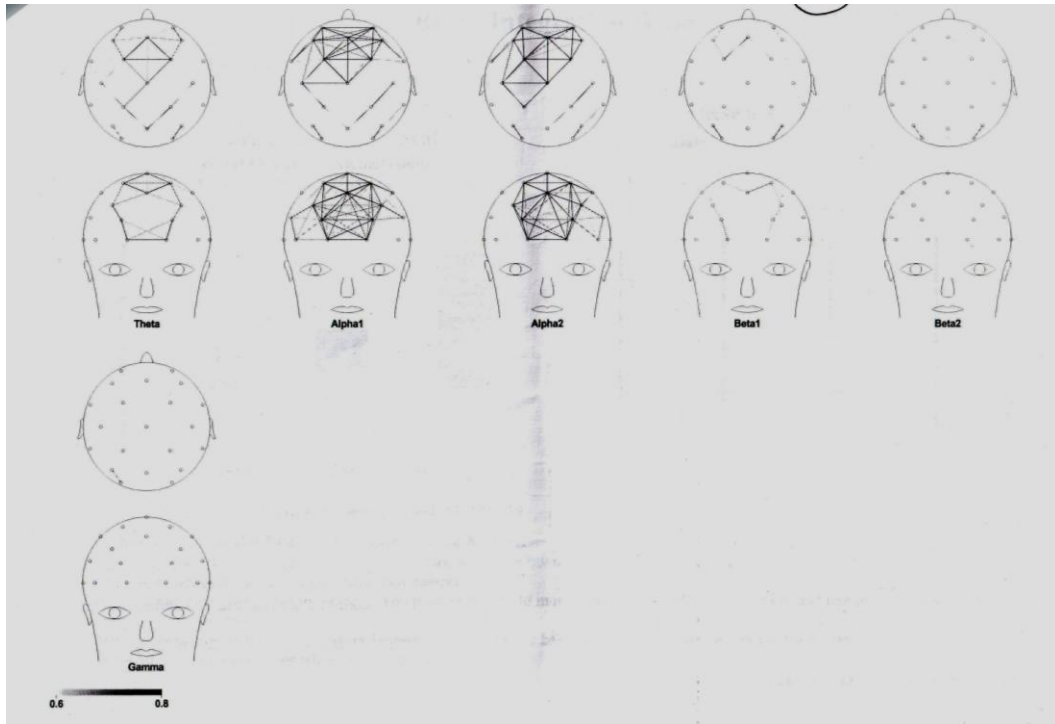


Figure 2.3 Brain Functioning During Transcendental Meditation- January 2010

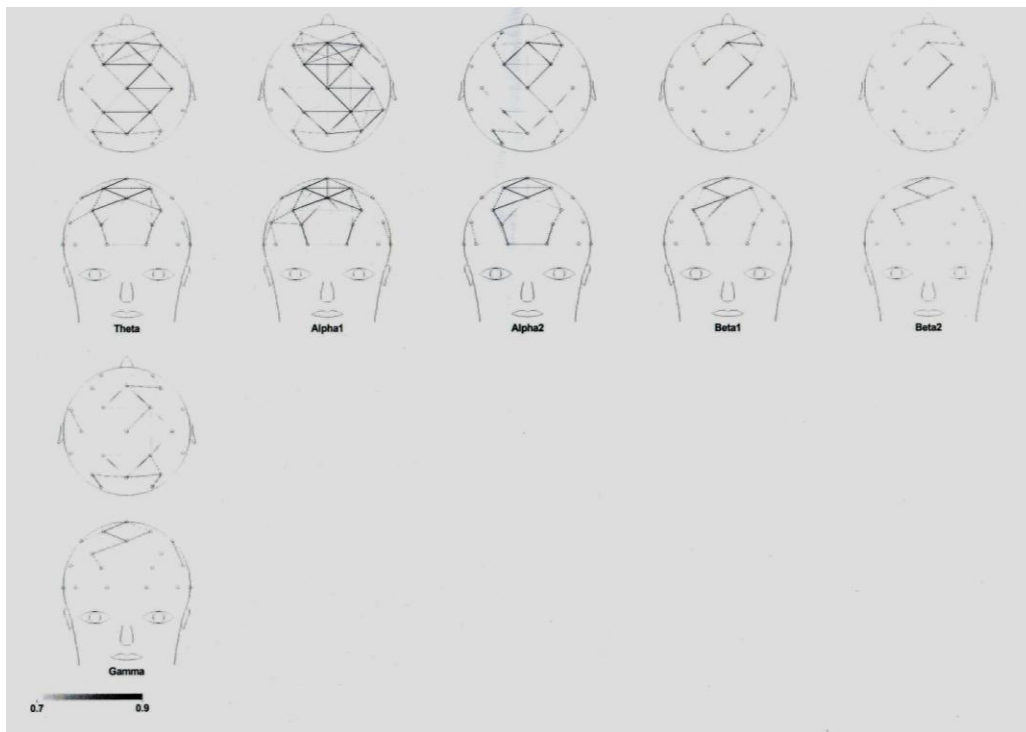


Figure 2.4 Brain Functioning During Activity- June 2010

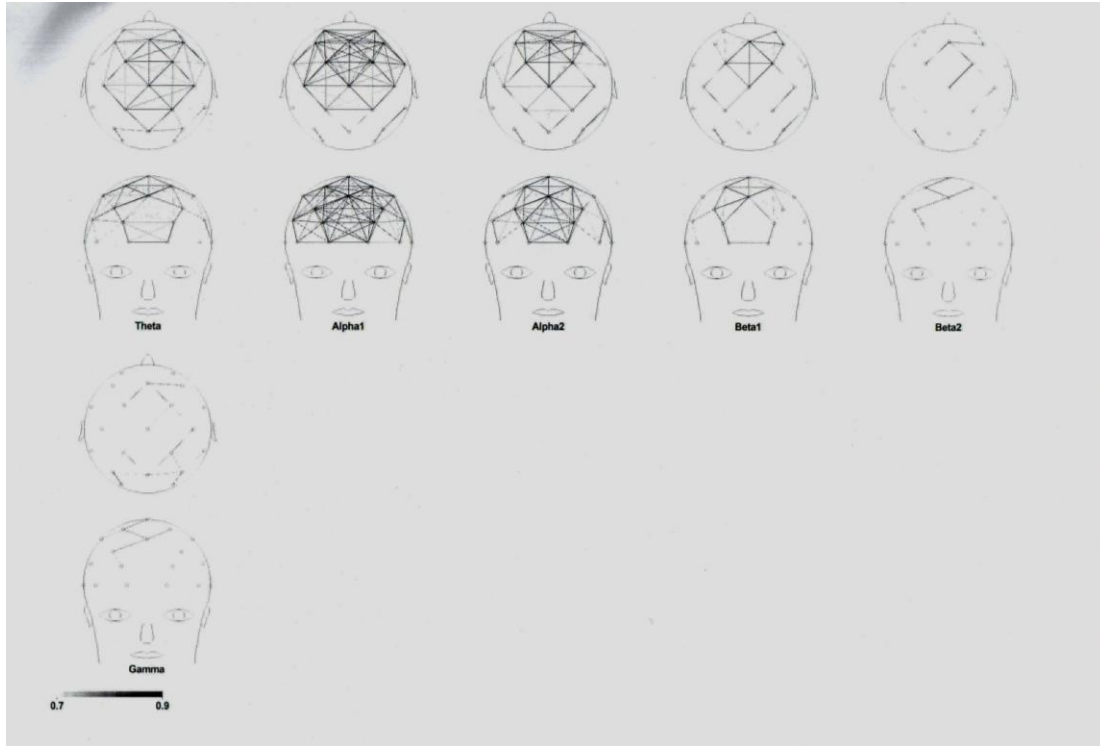


Figure 2.5 Brain Functioning During Transcendental Meditation- June 2010

Looking at these EEG readings of the brain functioning, one can see the growth in brain development that has occurred in the 6 month space between the scans by viewing the increase in coherency that has taken place. The increase in coherency can be seen by the increase of lines connecting over the brain area in the diagram, indicating that different areas of the brain are functioning more coherently. In figure 2.2 from January 2010 and figure 2.4 from June 2010, both scans are taken during similar task activities. By comparing the two scans taken 6 months apart, it is noticeable that an increase in brain coherency has taken place over that period of time, with a specific increase in Alpha 1, which signifies an increase in wakefulness that is being maintained during activity.

In figures 2.3 and 2.5, the two scans taken 6 months apart during the practice of Transcendental Meditation, also shows an increase in brain coherency and more specifically an increase in Alpha 1 activity. Alpha 1 is the brain wave that is characteristically seen during the deep rest and wakefulness that one gains simultaneously during the practice of Transcendental Meditation.

The purpose of understanding the scientific research that has taken place concerning the principles of Maharishi Vedic Science and its practical technology, Transcendental Meditation, is that it offers intellectual understanding and a measureable analysis of the subjective experiences, validating and verifying them as real.

The personal experiences of transformation that have occurred in my daily life and during meditative practice, that seem indescribable in rational terms and possibly considered purely mystical experiences, required a rational understanding by my own intellect. The scientific research has fulfilled my intellectual queries as to what occurs during my subjective experience in the process of transcending — what is that immense silence that I enter during meditation, and what happened to the world around me — was the world always this beautiful and full of life, or did I just wake up one day and finally see what was really there? And if that's the case will that experience of beauty, bliss and joy of the world increase the more I develop into higher states of consciousness? According to scientific research it will, for as mentioned in the second chapter, as an individual develops into the higher states of consciousness, the experience of the world begins to change, that is, one's outer perception increasingly becomes more refined and sharp (Nader, 2000; Pearson, 2008).

From taking a look at the idea of perception from the viewpoint of science, one can understand that the brain plays a central role in determining our perception of the world. Depending upon the quality and functioning of the nervous system that is experiencing it, determines the level of experience one will attain. “Life is reflected by the container that can express it” (Dr Fred Travis). Therefore, if we have a nervous system functioning fully from its ‘normal’ purified state, that is, free of stresses and strains, we have limitless potential of perceiving the world in its most glorious refined celestial value and of developing and maintaining higher states of consciousness.

In this quote Maharishi (1995a) expresses the unlimited potential of man’s highly evolved nervous system to fulfill the purpose of human life:

Man’s nervous system is the most highly evolved. Therefore, the scope of evolution of man is unlimited in this life. We note how when a child is born, his intelligence, power, and creativity are low, but as he grows he indulges in the field of activity where his power is great, his intelligence is great, his creativity is great, and the degree of happiness which he experiences in himself and projects outside himself is great. The nervous system is developed to the extent that through proper activity (the revelation of which is this book) the man can contact absolute bliss, creativity, intelligence, power, and energy.

Man’s nervous system is said to be a complete nervous system. So the purpose of man’s life is to live a state of unlimited energy, intelligence, power, creativity, and bliss of absolute Being.

To live a life of freedom is the purpose of life in the human species. (pp 64-65)

A good routine of sufficient rest, physical exercise, healthy diet and adding the silent value to our daily routine with the Transcendental Meditation and the advanced techniques all contribute to strengthening our neural circuits and the coherency of the brain functioning. Level of coherency in the brain physiology, plays a central role in determining our perception of the world.

It was the knowledge and experience of Maharishi Vedic Science and its technologies of consciousness that have given rise to *Dynamic Silence*. Not only has it given rise and developed this ongoing body of work, it has stimulated my interest in being part of and facilitating the shift into the new paradigm of art. Having an intellectual understanding that gives value and appreciation to personal subjective inner experiences through the scientific research that has taken place, has greatly enhanced my total awareness and perception of the world that has deeply inspired my creative work which will be discussed in greater focus in the next chapter.

Chapter Four

Art and Creative Intelligence

Having set the foundation to the basic ideas of this research in the previous two chapters, this chapter delves more deeply into the relationship between Maharishi Vedic Science and the arts. I will look at the pioneering research by scholars in the field of Maharishi Vedic Science and art, examining the consciousness-based approach to art in order to understand the role of the arts in a time of fast development of consciousness amongst humanity as a whole. In doing so this chapter reveals the role of the three constituents of art: the role of the artist, the role of the viewer and the role of the arts in light of Maharishi Vedic Science. I firstly wish to discuss the origins of my ideas about creativity from the standpoint of Maharishi Vedic Science, and secondly I will refer to the Art Core Course that was developed under the guidance of Maharishi by Professor Michael Cain in 1975.

Under Maharishi's guidance, Michael Cain, an internationally exhibited sculptor and founding Chairman of the Department of Art at Maharishi International University (MIU) (later to become Maharishi University of Management (MUM)), developed unique curricula along with artist Charlotte Cain and Art Department faculty Matthew Beaufort. Cain worked with leading artists and historians in the 1970s including Agnes Martin and Sheldon Nodelman. Under Maharishi, Cain developed the Art Core Course examining issues pertinent to the arts and art theory applying the ground breaking perspective of Maharishi Vedic Science and consciousness, long before consciousness studies became mainstream.

In looking at the individual creative process it is necessary firstly to look at the universal creative process as discussed by Cain (1975). Creative Intelligence or pure consciousness, according to Maharishi Vedic Science is the Creator or the field from where all manifest creation arises (Cain, 1975; Maharishi, 1995a; Nader, 2000; Pearson, 2008). Through our practice of Transcendental Meditation, we contact the pure field of creative intelligence, pure consciousness or Being, which we begin to experience, from within our own awareness, as the fundamental field which underlies all our individual thoughts and actions, and which also gives rise to the entire cosmos (Cain, 1975; Maharishi, 1995a; Nader, 2000; Pearson, 2008). Maharishi (1995a) states: "The one eternal unmanifested absolute Being manifests itself in many forms of lives and existences in creation. As our knowledge of the finer strata of existence increases, we gain advantage of that knowledge and grow in understanding about life" (p 23).

Maharishi (1995a) continues to explain the glory of the discovery of Being for the individual: "Energy, intelligence, and creativity rise to their limitless value and the limitations of individual life gain the status of unlimited cosmic existence. This is the glory of the discovery that Being is the essential constituent of creation" (p 23). By firstly looking at the universal creative process,

we can then understand the individual creative process. The nature of creative intelligence is to create and evolve and at the same time the nature of life is to expand in happiness and evolve (Cain, 1975a; Maharishi, 1995a). The purpose of this continuous creative ability is the realization of the unbounded perfection of absolute creative intelligence (Cain, 1975a; Maharishi, 1995a). Universal creative intelligence expresses itself in two ways: the pure field of Creative Intelligence vibrates and creation begins to be manifested. When it assumes a subjective nature, Being becomes mind, and assuming an objective nature, it becomes matter (Maharishi, as cited in Cain, 1975).

We can see a parallel process in human creativity which also has an objective and subjective aspect (Cain 1975). The objective method refers to actions in which one investigates the external world through systematic observation and logical analysis. Objective creativity is science (Cain, 1975a). Subjective creativity refers to actions in which one investigates one's internal experience and expresses this experience in physical form that then evokes further experience rather than analysis. Subjective creativity as expressed by Cain (1975a) is art.

Art and science are coming together and becoming the breath of the other Maharishi (1975) expresses. The ultimate goal and objectivity of science and art is to unfold the mechanics of life (Maharishi, 1975; Cain, 1975a). Both art and science have similar processes in which to arrive at their ultimate goal. The stages of the scientist's work are: assimilation of a systemized body of knowledge; discovery of an opportunity for development; sustained effort; sudden insight; elaboration; and feedback (Cain 1975a). The stages of the artist's work are: sensibility; experience; conception; realization; and feedback (Cain, 1975a).

The distinction between art and science is in the mechanics and products of their creation. But the ultimate goal of both is to unfold the universal field of Creative Intelligence. The scientist seeks the universality of knowledge and the artist seeks the universality of experience. Maharishi (in Cain 1975a) describes the objective and subjective approaches to knowledge; the scientific and the artistic approaches as the left and right foot of Creative Intelligence (Cain, 1975a).

Maharishi (as cited in Fergusson 1991) expresses:

This is the first generation in the long history of art for whom the objectivity of science is enlivened by the subjectivity of art. In fact, the objectivity of science is utilized by the Science of Creative Intelligence to develop the subjectivity of the artist. This generation is thereby profoundly capable of displaying the whole range of art and its role to express the fullness of life in the boundaries of living—the totality of life expressed in small, small expressions of everyday living. This is the first generation that sees art and science not only coming together but one becoming the breath of the other.

The Science of Creative Intelligence is born to bring in system, born to bring spontaneous discipline to art, born to bring harmony to that which is spontaneously comprehensive and specific at the same time. (p 171)

The field of pure consciousness or the pure field of Creative Intelligence can be fully developed in the artist and the scientist through the regular practice of Transcendental Meditation. The Art Department at MUM has trained hundreds of art graduates who have focused on the development of consciousness in the artist. Dr Lee Fergusson (1991) presents in his doctoral dissertation *Maharishi's Vedic Science and Post-Secondary Art Education*, this consciousness-based approach to art education.

Dr Lee Fergusson was the first graduate and MUM faculty member to gain a PhD in Maharishi Vedic Science (then known as the Science of Creative Intelligence (SCI)) with Rudolph Arnheim as external advisor. Addressed by Maharishi upon his graduation, as the student who gained his

degree in the year of Support of Natural Law, Fergusson had already enjoyed a successful career as an Australian printmaker and painter exhibiting work internationally. Fergusson's PhD research focused on art education and consisted of several elements: 1) the study and transcription of lectures by Maharishi on art and creativity, 2) the development of principles of art based on Maharishi's teaching, 3) the implementation of specifically designed studio courses utilizing these principles of art, 4) the evaluation of the effectiveness of these courses through qualitative and quantitative research. The work conducted by Fergusson has continued to be drawn upon in the Consciousness-Based Approach to art education employed at MUM.

Other research taken place that highlights the principles and success of consciousness-based art education is the article written by Matthew Beaufort, Dr Anna Bonshek and Dr Lee Fergusson (1997), *The Holistic Education of Artists through Maharishi Vedic Science: Unfolding the Infinite Reservoir of Creativity in Individual Awareness*.

The holistic education of artists which has been developed and applied at MUM and discussed in detail in this article, includes the consideration of student quality-of-life issues, and the broader social and global dimensions of a college art curriculum- and examines the key element of a consciousness-based approach: the systematic and holistic development of the student's consciousness through the technologies of Maharishi Vedic Science (Beaufort, Bonshek, Fergusson, 1997, p 2). (Please refer to this article for a more detailed understanding of Consciousness-based Art Education)

Matthew Beaufort (at the time of publication) was Associate Chairperson of the Department of Fine Arts and Instructor of Art at Maharishi University of Management. In 1973 Beaufort received his B.A. magna cum Laude from Yale University with honours in the history of art. He

has spent the last few decades exploring the relationships between art and consciousness. He has received two M.A. degrees from Maharishi University of Management, including an M.A. in the Science of Creative Intelligence. Beaufort continues as faculty in the Art Department at MUM, lecturing widely on the topic of Art and Consciousness.

The Practical Value of Art

My ideas on the practical value of art, as also held by Maharishi (1975) relate to the concept of art being able to articulate the full dignity of life. The full dignity of life refers to the complete understanding as to the purpose of life, which according to Maharishi (1995a) is the expansion of happiness, fulfilled through the evolutionary process. Maharishi (1995a) explains further the purpose and nature of Cosmic life and the individual life:

Expansion of happiness is the purpose of life, and evolution is the process through which it is fulfilled. Life begins in a natural way, it evolves and happiness expands. The expansion of happiness carries with it the expansion of intelligence, power, creativity, and everything that may be said to be of significance in life.

The purpose of individual life is also the purpose of the life of the entire cosmos. The purpose of creation is expansion of happiness which is fulfilled through the process of cosmic evolution. The significance and purpose of individual life is the same as that of the life of the cosmos. The difference lies in scale. (pp 63-64)

Art therefore, being the expression of life and life in its totality is bliss, should have the ability to express the full dignity of life, the expression of absolute bliss consciousness.

In agreement with Sheaff and Maharishi I believe that the highest purpose of art lies in the highest purpose of life (Sheaff, 2010). The highest purpose of life as expressed by Maharishi is

absolute bliss consciousness, thus the life of the artist should flow in bliss, fulfilling the highest purpose of art as the expression of absolute bliss consciousness (Maharishi, 1975; 2006).

In his lecture on *Art and Music* (2006), Maharishi expresses that when we want to be the supreme quality of artist, that means we want every aspect of our life flowing in bliss, then we have to get our awareness into that level of the transcendental reality.

Maharishi (as cited in Fergusson, 1991) in his lecture *Art to Articulate Life* expresses beautifully the definition of art:

In Sanskrit there is a phrase, a very beautiful phrase for this level of life, it is Sat chit ananda. Art is the expression of life. This definition takes art to be Sat (which means eternal, non-changing, ever the same), Chit or consciousness, and Ananda or bliss. There is bliss involved in the expression of anything, but more of it is involved in the expression of art.

The very word “art” indicates such a blending of unboundedness into the boundaries. The expression of these three values- sat chit ananda or absolute bliss consciousness—is art. (p 178)

Maharishi has given the definition of art from the perspective of total reality. Life in its totality is bliss and proposes that if art is the expression of life then arts purpose is an expression of bliss consciousness.

Maharishi (as cited in Fergusson 1991) clarifies further the self-referral state of consciousness and one’s ability to bring the level of one’s daily life to this field of infinite possibilities.

The self-referral state of consciousness is that one element in nature on the ground of which the infinite variety of creation is continuously emerging, growing, and dissolving. The whole field of change emerges from this field of non-change, from this self-referral, immortal state of consciousness. The interaction of the different intellectually conceived components of this unified, self-referral state of consciousness is that all-powerful activity at the most elementary level of nature. That activity is responsible for the innumerable streams of intelligence in creation. If this state of consciousness, or this state of nature’s activity, could be brought on a level of daily life, then life would naturally be as orderly and as full of all

possibilities as is the nature of this self-referral state of consciousness. (pp 159-160)

To achieve fullness of expression the artist must contact the field of infinite possibilities, the self-referral state of consciousness within him/herself to access the same energy and intelligence that operates nature itself (Cain, 1975b).

This is so simply achieved Cain (1975b) expresses through the process of transcending where the mind is lead from the gross to the more subtle levels of awareness, where one taps into his or her full creative potential more consistently.

Throughout time artists have attempted to express the infinite values of creation through creative means. “At its highest moments,” Cain (1988) states, “art has captured the divine, the sacred, and the eternal, and thereby transformed inert matter into a vessel for beauty, truth, and infinity” (p 15). This can be seen as an example in the work of the first abstract artists of the early twentieth century, such as Kandinsky, Mondrian and Malevich and the pathways they took to express the infinite or eternal reality of life. Many artists throughout history have experienced glimpses of the nature of the creative field, and the purpose of their creative work was an expression of that spiritual realm.

Having no technique or means to permanently establish the individual awareness on the level of creative intelligence, the artist of the past had no means to access the limitless reservoir of creativity in any chosen moment. Cain (1988) states:

Now that the practice of the Transcendental Meditation technique is enabling individuals everywhere to deepen profoundly their ability to perceive finer levels of reality as they develop the full potential of consciousness, we can look forward to more exalted refinements of perception in both individuals and society. (p 15)

David Lynch, founder of the David Lynch Foundation (www.davidlynchfoundation.org) which has helped thousands of children and adults to learn Transcendental Meditation in the past years, and also filmmaker, artist, director, author and a long term practitioner of Transcendental Meditation, describes his experiences of meditation as diving within the depths of the ocean, the ocean of pure consciousness, to search for big fish (big ideas) of which is central to his creative practices. Lynch (2007) expresses: “My 33 year practice of the Transcendental Meditation program has been central to my work in film and painting and to all areas of my life. For me it has been the way to dive deeper in search of big fish” (p 2).

Lynch, currently making a new documentary on Maharishi Mahesh Yogi, describes the process of transcending the field of relativity that one experiences during Transcendental Meditation. The experience of pure consciousness is the experience of the Self, the big Self, of which is inside every person and through regular transcending one begins to enliven it into a conscious experience.

Inside every human being is an ocean of pure, vibrant consciousness. When you “transcend” in Transcendental Meditation, you dive down into that ocean of pure consciousness. You splash into it. And it’s bliss. You can vibrate with bliss. Experiencing pure consciousness enlivens it, expands it. It starts to unfold and grow. (Lynch, 2007, p 27)

Small ideas (little fish) as Lynch explains, swim on the surface of the mind, but when we expand our consciousness through Transcendental Meditation, we attain the potential to access new fields of awareness, deeper levels of awareness, where bigger ideas lie (the big fish). “Little fish,” Lynch (2007) states, “swim on the surface, but the big ones swim down below. If you can expand the container you’re fishing in- your consciousness- you can catch bigger fish” (p 27).

When one is able to access greater depths of consciousness and ‘catch’ ideas at this deeper level, according to Lynch, one’s creativity begins to flow, making life more like an exciting game (Lynch, 2007, p 28).

In the new paradigm of art as proposed in this research, the artist, established in Being or on the level of creative intelligence has access to the reservoir of creativity, experiencing the fullness of life and simultaneously expresses fullness of life in their work. Maharishi (as cited in Bonshek, 2001) expresses:

The more the artist is able to whisper his breath into the piece of art he creates, the more the art is lively, the longer it will last, and the greatest joy it provides to the whole environment for all times. The ability to whisper from one’s own Being is what enlivens every piece of art. This is because that value of infinite correlation, that unmanifest value, permeates every gross expression of creation. Every model that the artist makes, every performance that he performs, every poem that the poet creates, are the fluctuations of that value which is capable of unifying everything with everything else. That is what makes the artist enjoy his creation and what allows him to enjoy everything in creation. Because his inner feeling is so delicate, it is able to capture the depth of any material, any matter. That is why he is an artist, why he is able to give expression to life from within his own consciousness, from the level of infinite correlation. The artist is able to communicate with everything from the deepest level of his art, from the deepest level of the object he creates, because everything in the universe has that unmanifest value as its central constituent. (pp 305-306)

According to Maharishi (1975) an artist successfully fulfills the purpose of art when the artist him/herself moves in the fullness of life. What Maharishi is referring to as the ‘fullness of life’ is an individual who lives naturally in connection in every moment, within all daily activity, with the continuous experience of Being. Here, one is established in the field of Creative Intelligence, the source of one’s self and all manifest creation, which seen through the discoveries of modern physics is the field of total potentiality (Chandler, 1987; Maharishi, 1995b; Nader, 2000).

Cain (1988) continues:

Successful works of art express the full range of the artists' awareness and incite viewers to develop every level of their own awareness, from senses to mind to feeling to the deeper levels of the inward self. In so doing, art simultaneously forms, expands, and refines awareness at the same time as it glorifies the world. Thus, art always pursues a single goal, the full evolution of consciousness. (p 3)

Maharishi also defines living the 'fullness of life' as the 'art of Being.' Here one lives all moments of life in a concentrated state of happiness, under all circumstances. Being should dominate life as it is infused into the life of the individual. Maharishi (1995a) clarifies the definition of the nature of Being and the art of Being:

We have seen that the nature of Being is bliss consciousness; It is concentrated happiness of absolute nature and permanent status. Therefore the art of Being means that the concentrated state of happiness should be constantly lived under all circumstances. The art of Being demands that at least Being should not be lost and that normally Being should dominate life and be in the forefront of all aspects of life under all circumstances.

This means that life by nature must be blissful, naturally free from suffering, misery, tension, confusion and disharmony. All spheres of life—thinking, speaking, acting, and behaving—become and remain permeated with the conscious awareness of Being, and life is thus able to live the value of Being. (pp 87-88)

This has been reinforced for me personally within my own subjective experience of the regular practice of Transcendental Meditation, where alongside the practice of transcending, my daily activity has gained an inner sense of fullness or completeness that seems to surround my every moment. A sense of fullness or expanded awareness that includes everything that just wasn't there before and my own personal realization as an artist is constantly being fulfilled on a subjective level.

According to Maharishi Vedic Science the regular practice of Transcendental Meditation creates a permanent connection between the individual artist and the field of creative intelligence, or the experience of Being, allowing the artist to live the 'fullness of life' in all areas of life and thus create successful work that fulfills the role of art to express life in its totality - absolute bliss

consciousness (Maharishi, 1975). In this way, the life of the artist moves as does the ocean, moving and creating its waves from the depths, unlike the small ripples of a pond that lacks fullness. The artist must express fullness of consciousness, expressing the unbounded through boundaries (Maharishi, 1975). The term 'unbounded' is used here by Maharishi to describe the field of creative intelligence, the field of total potentiality and the term 'bounded' is used to express all relative or manifest reality.

Through the regular practice of Transcendental Meditation the artist gains Cosmic Consciousness (the permanent experience of the Absolute or Unbounded nature of reality in one's own awareness as discussed in Chapter Two), and in doing so the breath of the artist and the breath of the work of art will express the fullness of life in every boundary or every manifest expression (Maharishi, 1975). Art having its source in the unboundedness of pure consciousness or the field of creative intelligence is then expressed in the boundaries of creation and then returns to the field of pure consciousness once again. Maharishi (as cited in Fergusson 1991) explains:

The fulfillment of the artist lies in completing the circle of creation: from seed to tree, from tree to seed, from unboundedness of Being to the boundaries of creation; and through the continued process of re-creation, from the boundaries of creation to the unboundedness of Being.... The Science of Creative Intelligence ranges from this shore of infinity to that shore of infinity, and here are the waves of intelligence on which the life of the artist should float. (p 160)

Role of the Artist

In order to explain my aspirations as an artist I wish to look at how Maharishi defines the role of the artist and then look at how this compares to other artists' practices.

To successfully fulfill the role of the artist, the consciousness of the artist, according to Maharishi Vedic Science, must be fully developed (Bonshek, 2001; Cain, 1975a; Fergusson, 1991; Maharishi, 1974; 1975). According to Fergusson (1991):

The source of art is the consciousness of the artist. The more unbounded an artist's consciousness, the more complete and fulfilling artistic expression will be. A work of art created from the unbounded level of pure consciousness will speak of fullness of life. (p161)

Maharishi (1974) discusses that the basis of the skill of art that is missing from art education is the comprehension of Creative Intelligence, that is, that the artist must know his/her own consciousness, thereby proposing that Transcendental Meditation is the art of art, the tool in which the artist can access his/her own consciousness.

Maharishi Vedic Science provides for the artist, the knowledge of Nature's creative mechanics and the technologies to access that level of infinite creative potential of Natural Law, enabling artists of all cultures to cognize and express the universal mechanics of creation (Bonshek, 2001).

“According to Maharishi Vedic Science,” as expressed by Bonshek (2001):

...art is the direct expression of the level of consciousness of the artist. If the artist is living the full value of Natural Law, the artwork will express that universal, unbounded value of consciousness. The tools to achieve this are the Transcendental Meditation technique and TM-Sidhi program. These technologies facilitate: 1) experience of pure consciousness and access to infinite creativity; 2) knowledge of the creative mechanics of Nature or one's own consciousness; 3) the ability to become a universal and exemplary human being; and 4) the creation of universal art which creates an evolutionary effect on the viewer and the environment. (p 259)

The development of consciousness in the artist, that is, the growing experience of Being becoming permanent in all moments of life, gives the artist the natural ability to express

universal value in art, creating as nature creates, from the field of infinite creativity or the pure field of creative intelligence. Bonshek (2001) says:

Through the development of consciousness, the artist can become a universal human being and to begin to express universal value in art. Such an artist, enlightened and knowing what consciousness is and what it is made of, creates as Nature creates — from the field of infinite creativity. (p 259)

The development of consciousness in the artist can also help in a time that Maharishi refers to as a ‘phase transition’. A phase transition can be defined as moving from a time period in which only a limited degree of Natural Law is lived by the people, an unenlightened age, compared to a time period when the people are living 100% of Natural Law in daily life, an age of enlightenment (Bonshek, 2001). In developing their consciousness during the phase transition, the artist, according to Maharishi Vedic Science, becomes a role model for society (Bonshek, 2001; Cain, 1975a; Fergusson, 1991; Maharishi, 1975). Phase transitions can involve turbulence and chaotic activity, especially just before the transition occurs.

When asked by Professor Michael Cain, (as cited in Fergusson, 1991), “Could you describe the role of the artist in society during phase transition and during the Age of Enlightenment?” (p 194) Maharishi responded:

During phase transition, the role of the artist in society is to create a model human — an individual who is growing in the ability to express the full value of life. The life of an artist should always be a model to all other people in society. We have the tradition of the artist gaining respect in society, gaining honor in society. This tradition occurs because artists are breathing life to expose something that lies behind the scene. An artist takes a flat piece of paper and produces a face, a lively face. With just one dimension, he is able to produce two, three, or four dimensions.

In the Age of Enlightenment, every person will express the full value of life, Every person will be an artist because every aspect of living will be so beautifully harmonized with every other aspect of living that everything will be an expression of art in the Age of Enlightenment. During phase transition, struggle will come to an end. (pp 194-195)

The ideal artist, as referred to above as a role model for society, refers to an individual who is living in higher states of consciousness, an individual who lives in accord with Natural Law, or established in Being. As expressed by Bonshek (2001), “According to Maharishi Vedic Science, an artist is a person who is living higher states of consciousness, who has mastered the art of living in accord with Natural Law” (p 262).

Cosmic Consciousness, the fifth state of consciousness, is the ideal state for the artist, established in Being, the unbounded value of pure consciousness or living permanently in accord with Natural Law. Bonshek (2001) explains further:

In Maharishi Vedic Science, an artist is a person who is living higher states of consciousness. If art is to embody the universal, absolute within the boundaries of the object or performance, then the artist must be established in the universal, unbounded value of pure consciousness. He or she must be at least living Cosmic Consciousness—the fifth state of consciousness discussed at length in Part II. Cosmic Consciousness is that level of awareness in which the individual can maintain unboundedness along with the ability to focus sharply. (p 266)

The artist’s ability to maintain unboundedness along with the ability to focus sharply as stated above by Bonshek (2001) refers to one’s ability to be continuously established in unbounded awareness while engaged in activity and the ability to express that unbounded awareness in one’s creative practice (Bonshek, 2001). When the artist achieves this ability to maintain unboundedness whilst being engaged in activity, the artwork should mirror that unbounded awareness or the structure of self-referral consciousness. “The work of art mirrors the structure of self-referral consciousness — which is the fundamental structure and dynamic of the human physiology, every grain of creation, every form and phenomena” (Bonshek, 2001, p 260).

Concerning the creative process itself, Maharishi Vedic Science proposes that for the qualities of unboundedness, immortality and bliss to be expressed in the work, the creative process should

not be governed by chance, but rather systematically thought out by the artist, with the entire art work held in the unbounded consciousness of the artist and then transferred into material form.

Bonshek (2001) states:

For the artist to best develop infinite flexibility and creativity, Maharishi explains that the creative process itself should be systematic and specific, and not governed by chance. By “holding’ or envisaging the entire work of art within his or her unbounded consciousness and then, over time, transferring it into material form, the work of art spontaneously exhibits the qualities of unboundedness, immortality and bliss. (p 260)

Art that is created by chance, according to Fergusson (1991) has no connection between consciousness and the process of expression, making the artist just a viewer and not a creator.

Fergusson (1991) expresses: “Art is not the expression of chance. When art is created by chance, there is no connectedness between consciousness and the process of expression. In such a situation, the artist is just a viewer, not a creator” (p 182). Maharishi, (cited in Fergusson, 1991) goes on to explain why it is important for the artist to set up the goal of what he or she is going to create in his or her consciousness first.

It should not be that they say, “I don’t know what I’m creating. I take the brush and do something here and there.” That is simply wasting time, because there is no connectedness between consciousness and the process of expression which will exemplify it. Any modern artist who says, “I don’t know what I’m creating,” who through experimentation or accident just sits in the studio and does something and creativity comes out, he does not enliven his heart.

In such a case, the gain to the artist is through the appreciation of what he has accidentally produced; he is just a viewer. Whatever advantage a viewer gets, that’s the advantage that the artist gets. The advantage that the artist gets from creating can be so profound. [But] it will be profound only if he has set up the goal of what he is going to create in his consciousness first. (p 182)

For the artist to fulfill the role as a model for society, thus, maintaining unboundedness, whilst engaged in activity and expressing that unboundedness into the boundaries or form of art, the

artist must live free of stress (Fergusson, 1991; Maharishi, 2010). Stress and creativity, although often thought to go hand in hand, according to Maharishi Vedic Science, do not. Stress can be defined as is used here in this thesis, as anything that creates strain in the life of the individual, including any pain and suffering that one may experience. Maharishi (as cited in Fergusson, 1991) expresses:

Creativity is that impelling life force which manifests in different forms, behaviors, and activities. From this definition we find that creativity is the blossoming of life; life as if dances through the waves of creativity — it is the dance of life, it is the laughter of life, it is the music of life. This being the reality of creativity, pain and suffering, if anything are opposed to it.

Creativity is progressive, it is evolutionary, it makes life blossom into greater or higher stages of development; it is the music of life through which life laughs, dances, and progresses. Pain, on the other hand, is something that hampers existence, it threatens existence and brings discomfort to the state of existence. Pain and creativity do not seem therefore to have any common ground. (p 179)

The artist, in tune with the reservoir of creative intelligence portrays the impulses of creative intelligence through his or her work. Therefore, bliss, *Ananda* in Sanskrit, the ultimate reality of life, must pulsate through the artwork and this is most easily achieved when the individual artist, free from the stresses and strains of the world, is living Being, is established in self-referral consciousness (Bonshek, 2001; Fergusson, 1991; Maharishi, 1973; 1975). Maharishi, quoted by Fergusson, (1991) says:

If the artist is really living Being, Infinity, his piece of art will speak of the maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time. So the artist, just as he promotes life into the lifeless, promotes eternity into time. And this is possible on the basis of living fullness of life. How much the Self, eternal infinite Being speaks in the strokes of the artist, how much the artist vibrates Being in that value of Being — that much will the stroke vibrate into the value of life. So the initial and most vital need of an artist, which alone can make him vibrate in the fullness of life and the fullness of eternity, is living Being — maximum Being, fullness of Being. If fullness of

Being could be a living reality in the life of an artist, every piece of his art would breathe life and eternity. (p 161)

In this way, according to Maharishi (1975) it doesn't matter what is created or how it is created but the level of bliss consciousness will be expressed in the work. Artwork that arises out of the level of bliss consciousness is of an infinite nature and thus its impulses of life will be enjoyed by all generations for eternity. Maharishi (cited in Fergusson, 1991) continues:

The value of art is that it has its boundaries, and within those boundaries it is the full expression of life, yet it tells the story of the beyond. It speaks in silence, it speaks of the unboundedness of life — and this is the glory of it. It is true that a piece of art has its value in the vision of an artist or in the vision of the beholder —that is a different story. But so far as the creation of the artist is concerned, spontaneously the piece of art will speak of the fullness of life. Moreover, that speech, that expression, will continue until eternity if the heart of the artist has been at the basis of the evolution of his piece of art. Every stroke of the artist supplies a stroke of love, a tender feeling of love on that hard stone. The hardness of the stone melts into the fine impulses of love, and that piece radiates. Such a piece of art tells the story of life and keeps telling the story of life to generations in the eternity of time. (p 161)

Consciousness, Maharishi (1975) states, is the ground from where art can be built up and from there art will thrive in the full dignity of the absolute. Maharishi (1975) continues to suggest that 'art is structured in consciousness,' thus the value of creation depends upon the consciousness of the creator. This statement that 'art is structured in consciousness,' refers back to the discussion on higher states of consciousness introduced in Chapter Two. Depending upon the state of consciousness of the artist, whether or not the artist is living higher states of consciousness, determines the value of unboundedness that is expressed in the work. The artwork is the reflection of the consciousness of the artist, and through the artwork the viewer can know the consciousness of the artist.

If the artist lives the ‘fullness of life’, that is, if all of one’s thoughts, words and actions naturally and spontaneously arise from the field of Creative Intelligence, then one is living in accord with Natural Law. In other words all of one’s actions will be of an evolutionary nature for the individual and the environment. An artist who consciously creates from the field of Creative Intelligence, an artist established in Being, creates enlightened art (Maharishi, 1975).

Enlightened art, as expressed by Maharishi (1975) can be defined as art that is evolutionary for the artist and the viewer, art that breathes the life of the unseen. No matter what the form of the art, enlightened art fulfills the role of art — to be an expression of life in its totality — which is absolute bliss consciousness (Maharishi, 1973; 1974; 1975).

A successful artist as discussed by Maharishi (1975) is one who moves in the fullness of life. As discussed in Chapter Two, one who moves in the fullness of life, one who is established in Self, or one who functions from the level of Creative Intelligence, the field of total potentiality, lives in Cosmic Consciousness.

Cosmic consciousness is the ideal awareness of the artist because, in cosmic consciousness, he or she can maintain unbounded awareness along with boundaries of relative life. Developing cosmic consciousness is the ultimate skill of the artist. (Fergusson, 1991, p 164)

The artist in Cosmic Consciousness would be continuously established in the silent depths of pure creativity where the laws of nature structure perfect forms in his awareness (Cain, 1975b). With the regular practice of Transcendental Meditation, the refinement of the human physiology occurs and finer levels of reality are experienced, establishing the awareness of the individual in the field of Creative Intelligence, the home of all the laws of nature. In this way the Science of Creative Intelligence brings full potential to art. Maharishi (as cited in Fergusson, 1991) further clarifies:

Art can be thought of as that ability of not allowing the relativity to overthrow the absolute while making the absolute move onto relativity, to give change some substantial and lasting value; this is skill, this is art, this is the basis of an artist. Therefore, cosmic consciousness is the ground on which the life of the artist is active. Cosmic consciousness is the ideal awareness of the artist, because in this state of consciousness the artist can spontaneously maintain unbounded awareness while maintaining boundaries and can depict the unbounded value onto the bound; unbounded awareness gets transported onto the finite values of his strokes on paper. He is able to sustain that unboundedness, and he is able to move that unboundedness through his brushes. (p 164)

Maharishi's Transcendental Meditation program ensures the full development of the artist, giving the artist access to the field of Creative Intelligence, the field of unlimited potential.

Maharishi proposes that Transcendental Meditation is the art of art (Fergusson, 1991).

Maharishi, when asked "What should the purpose and function of the artist be?" (Fergusson, 1991, p168) answered:

The purpose and function of the artist is to manifest the unmanifest. This is so profoundly and completely accomplished through Transcendental Meditation. Every stroke of an artist should spontaneously fall in the right place with the right shades, colours, intensity, and so on. This will occur only when his awareness operating on the brush tip does not lose contact with that area where the brush is going to fall. There has to be harmony between inner consciousness and outer performance. The artist has to have a synchronous mind. Only in the synchrony of the mind will this compactness and concentratedness, this synchrony of the heart, be found operating. The feelings of the artist should be so precise, so full, that they overflow, and this synchrony in the awareness of an artist is what makes an artist a creator. This synchrony increases with Transcendental Meditation, and therefore Transcendental Meditation is the art of art. If there is anything that can be called the art of all the arts it is Transcendental Meditation. (p 168)

Maharishi continues to explain the artist's ability to operate from the faintest level of emotions and finest level of feeling, and owning that finest level of feeling through the grosser expressions of life. Maharishi, (as cited in Fergusson, 1991) expresses:

If we want to perform and create art from the deepest experience within ourselves, from the deepest level of our imagination, the only thing we have to do is to learn to operate from the faintest level of emotions, from the finest level of our feeling. But, we will only succeed in owning that finest level of feeling in the grosser expression of life if transcendental consciousness is very well established in our own awareness. In the same way that it is the unmanifest sap which is present in and gives rise to the leaf, the flower and the fruit of a tree, so unmanifest transcendental consciousness gives rise to manifest creation.

Just as the gardener can function from the level of the sap to enliven the green of the leaf and the beautiful fruit at the same time, in the expression of art it is the feeling of the artist that is expressed in the field of performance. For that, the awareness of the artist has to correlate with that finest area of almost non-fluctuating transcendental consciousness with the grosser areas of action. The inner has to be expressed into the outer. If there is co-ordination established between the inner and the outer, between the inner unmanifest feeling with the outermost gross expression, if there is a habit of expressing the finest emotions to the gross without losing the grip of the finest, then the flow of the inner emotions into the outer expressions of art will be very perfect. (p 169)

The Art of living

In looking deeper into the role of the artist it can also be noted that in Maharishi Vedic Science, an artist is not only an individual who creates visual art, a true artist from the perspective of Maharishi Vedic Science is one who can perform action from the level of Natural Law, thus expressing Creative Intelligence in every action (Bonshek, 2001). The enlightened artist lives bliss consciousness, established in Being, achieving success in all areas and displaying artistic behavior in every aspect of life (Bonshek, 2001). Success for the individual refers here to the increasing support of Nature. Whereas, what Maharishi refers as to be 'not an artist', is someone who lives disconnected from or unaware of Natural Law.

Creative Intelligence according to Maharishi is not to be expressed only in the form of art, but in every area of life. This is the art of living. Maharishi (as cited in Bonshek, 2001) clarifies what is meant by the 'art of living':

In order to express creative intelligence, we do not have to take a brush to a piece of paper or a hammer to a stone. Creative Intelligence sings the glory of life in every phase of perception and action. There is a wave of creative intelligence and life expresses itself through that wave. In order to be creative, we do not have to start writing. Living life is the expression of the full value of creative intelligence. Not allowing ourselves to be dumped into the inertia of stresses and strains and suffering —t his is the art of living, and this belongs to the developed value of creative intelligence. (p 269)

Maharishi explains that as one grows in the art of living, the individual expresses qualities and behaviors that are more positive and tends to move towards more life-supporting values.

Maharishi (as cited in Bonshek, 2001) expresses:

What we are — how radiant, how happy, how loving, how harmonious; how much we think in terms of life-supporting values instead of dwelling in oppositions, disharmony, criticisms and speaking ill of others; how much we express the value of life — in simple terms, how good we are to ourselves and to others. This is the display of life, this is the art of living. (p 269)

Maharishi has discussed the qualities and behaviors expressed by the individual who has mastered the art of living. This, according to Maharishi is the key to the development of artistic life or scientific life, giving the ability to live the full value of life. Maharishi (as cited in Bonshek, 2001) says:

This is the art of living which is spontaneously structured when our awareness is established in the pure field of Creative Intelligence. It is in that area that the unbounded range of Creative Intelligence is comprehended spontaneously, and in the unbounded comprehension of the whole value of Creative Intelligence lies in the key to the development of artistic life, the development of scientific life, the development of the ability to live the full value of life. (p 270)

The Role of the Viewer

As discussed above, the more developed the consciousness of the artist, the more the art expresses the fullness of life, that is, the source of the artwork is a direct impulse from the source of life — the field of Creative Intelligence.

From my own research into consciousness and continuing to make art, my experience has been of an ever - increasing simplicity and expanded awareness surrounding the purpose and function of my paintings, fulfilling me as the artist on a holistic level.

Works of art directly reflect the consciousness of the artist, meaning it reflects the level to which the artist is connected or established in the source of the self, the big Self, the field of Creative Intelligence, the evolutionary field of Total Natural Law. In the same way, the level of consciousness within the viewer determines the level of experience he or she gains from the work. Maharishi (1975) explains that the more developed the level of awareness within the viewer the more rich will be his or her experience with the work. Bonshek (2001) further clarifies:

A viewer of art who has a fully developed consciousness can appreciate the transcendental, universal, absolute value of that expression, regardless of relative, culturally-specific parameters. If the viewer is awake to the infinite value of art he or she will be able to fully appreciate the unbounded nature of it. (p 315)

Maharishi (1975) states that the function of art is to give a glimpse of the goal of life — to live absolute bliss consciousness — thus the viewer who comes to the work with a developed consciousness will gain the evolutionary effects from the work.

The viewer is invited to reenact the various aspects of the artist's work. Cain (1975a) states that beauty lies in the eye and consciousness of the beholder, meaning that beauty depends upon the level of awareness the viewer brings to the work in turn determining the level of experience one has with the artist's creation. The viewer must enter the work much as the artist entered it when he created it. The meaning of such an experience is not what the artist meant to say, but what the viewer says to himself in the context that the artist has provided (Cain, 1975a). He must allow the resonance of creative intelligence within his own nervous system to integrate the various experiences, ideas, feelings, and physical forms the artist has presented (Cain, 1975a). Every experience of a work of art is unique depending upon the level of awareness the viewer brings to the work. Therefore the viewer is responsible for his own experience (Cain, 1975a).

Every viewer has a unique nervous system that determines his or her perception of the world, thus each viewer's experience of art will also be unique (Cain, 1975a). Levels of stress held in the physiology determines one's experience and perception of the world. The extent to which one experiences the fullness of life also determines the level of experience the viewer has with the work. In this way the viewer participates with the work through his or her own inner experience (Cain, 1975a).

Without an experience of the transcendent, other factors determine the experience of the viewer as Bonshek (2001) explains:

Ultimately, without an experience of the transcendental nature of the object, the full value of art or any object cannot be appreciated. The viewer can only interpret or appreciate art according to: his or her level of consciousness, the culturally-determined values and criteria of judgment, and the influence of the degree of Natural Law lively in society. (p 314)

In his lecture, Cain (1975a) discusses what each viewer should bring to the work. As already discussed above, most importantly 1) a developed consciousness — so as one may enjoy the completeness of the artist's creation; 2) the viewer should have sufficient time to enjoy the work, preferably by living with it; and 3) the viewer must have previous experience with art, a developed sensibility to art, so that he or she can appreciate the wealth of knowledge and experience embedded in the artwork (Cain 1975a).

Cain (1975a) also suggests in this lecture (in referring to the initial experience of the viewer) the necessity of the viewer to simply be open to experience art. He compares the experience and enjoyment of viewing art to learning to practice the Transcendental Meditation technique. Being open to experience relaxes the mind and allows the awareness to be drawn to subtler levels of the work.

For the fullness of expression, the artist's awareness must be open to the synchronizing influence of unboundedness which structures and integrates all these levels. The resulting work of art will reflect this fullness of expression, and the viewer will be able to recreate this synchronous influence and integrated artistic experience within the structure of his own awareness (Cain, 1975a).

When the work of art incorporates the full value of *Perfection* in its Form and clearly reflects the Qualities of consciousness in the Completeness, Appropriateness, and Unity of its Structure, the adequately prepared viewer is given an opportunity to experience the Absolute Meaning of Art, characterized by Beauty, Truth, and Immortality. This experience is, in fact, a glimpse of the innermost nature of consciousness itself (Sat-Chit-Ananda). (Cain, 1988, p 14)

Art, according to Cain (1975a) and as is proposed in this thesis, is evolutionary because it invites the viewer to experience expansion and refinement of awareness. When both the artist's and the

viewer's awareness are open to unboundedness, then synchrony is spontaneously channeled from artist to viewer. Such communication, Cain (1975a) states is one of the central purposes of art.

An artist with a fully developed consciousness creates art that expresses the fullness of life — absolute bliss consciousness— when seen by the viewer who also holds a fully developed awareness, the goal of art is fulfilled. According to Cain (1975a) if the artist is not open to the full range of consciousness there will not be completeness to the work and the viewer will not have gained the full experience of art. In the same way, if the viewer does not have a fully developed consciousness there will not be completeness in the experience of the work.

My aspiration as an artist is to contribute to the future of art by firstly developing my own individual consciousness and continuing to create art that fulfills and nourishes me as an artist and that I feel will be uplifting and supportive for the evolution of the viewer. In the next chapter I will look at the history of art and the ability to see the growth of human consciousness throughout history through the development of art. In understanding the history of art I will go on to discuss the proposed future that art has the potential to achieve, as put forward in the Art Core Course by Michael Cain in 1975. In doing so I will examine why this future of art in the Age of Enlightenment, as was proposed 35 years ago by Cain, has not come to full realization as of the present moment but with a continuous rise in human consciousness created through the practice and influence of Maharishi's technologies of consciousness throughout the world, art continues to move in that evolutionary direction towards the ultimate fruition in the Age of Enlightenment.

CHAPTER FIVE

The Potential Future of Art

In the last chapter I explored my ideas and aspirations as an artist from the perspective of Maharishi Vedic Science, where I unfolded the integral link between the three constituents of art, the artist, the work of art itself and the viewer, and Creative Intelligence. Having done so, it is now possible to discuss the potential future of art as I propose in this research, keeping in mind the understanding of the link between art and Creative Intelligence. In doing so, I will firstly examine the art of the two basic types of culture: *synchronic* and *diachronic*. Sacred art, art of synchronic societies, is characterized by symbolic integration and complete stability, dealing with the supernatural, the divine and the absolute (Cain, 1975f). Sacred art, embraces the value of unfolding the full value of the artist's heart, leading to an intimate relationship between the

individual and the divine and also leading to spontaneous and effortless creation, transcending the laws of Nature (Cain, 1975f). Diachronic culture, modern or industrialized societies, which has overridden synchronic values, has a historical and progressive approach, leaving behind many of the traditional values of the past synchronic societies (Cain, 1975f). While the diachronic approach has dominated synchronic values, I am proposing that through the application of Maharishi Vedic Science, and its ability to unfold the higher states of consciousness in the individual, the finest aspects of synchronic values can be integrated into today's diachronic world unfolding an evolutionary future for the visual arts in the Age of Enlightenment.

This discussion is a review of the Art Core Course given by Professor Michael Cain, working under Maharishi, in 1975 on Art and Creative Intelligence. I have specifically chosen to review and discuss lectures 6-9 to highlight my own aspiration as an artist, which is to move in the direction of evolutionary art, and to examine how I can fulfill that goal through the development of my individual consciousness using Maharishi's technologies of consciousness.

By reviewing the history of Sacred Art and Western Art, alongside the understanding of creative intelligence, as Cain has done in his lectures, it is possible to see the aspirations of my own creative practice and the role it will play.

One other important factor that will be examined in this chapter is; has the future of art, as predicted by Cain 35 years ago, occurred? Has art moved in an evolutionary direction, fulfilling the highest purpose of art as predicted by Maharishi and examined by Cain in his lectures? And does art still have the ability to fulfill its highest purpose? These questions will be examined throughout this chapter.

Synchronic and Diachronic Culture

I will begin by firstly examining the meaning of culture and the cultural context of the image as Cain (1975f) has done in lesson 6 his lectures: *The Creative Tradition of Sacred Art: Unfolding the Heart's Full Value*.

Cain (1975f) defines the meaning of culture in the following way:

Culture is the structure through which people collectively sustain and direct their lives. It provides a comprehensive system that integrates the many levels of society with the natural and manmade environments. The primary influence of culture upon art unfolds through tradition, essential patterns of thought and action that are handed down from one generation to the next. Art traditions uphold the path of evolution by sustaining forms that are successful and life-supporting for the particular conditions of each culture. (Cain, 1975f, p 6-5)

In this lesson the two basic types of cultures, *synchronic* and *diachronic* cultures, are examined as described by the French anthropologist Claude Levi-Strauss. A synchronic culture can be defined as having no sense of historical progress, maintaining enduring truths already realized by previous generations (Cain, 1975f). Diachronic culture on the other hand is based on an idea of historical development and growth, a society that strives for maximum progress, most times at the expense of earlier realizations (Cain, 1975f). Modern developed countries are currently living in a diachronic culture, whereas the traditional societies of the past have been primarily synchronic.

In synchronic societies the relative or the material world is considered as less important than the expansion of awareness toward the unbounded or 'Absolute' value of life. Not having a practical technique, such as Transcendental Meditation to realize these spiritual possibilities through direct experience, a complex set of symbols is often used to signify the absolute, allowing every

individual to see signs of the absolute everywhere, such as can be seen in the art of India, Islam, Medieval Europe, and China (Cain, 1975f).

The Absolute in synchronic societies is expressed through ritual, myth, poetry, and the arts, which Cain (1975f) refers to as sacred art. The goal of sacred art that focuses on the timeless, the supernatural and the divine, is to make the absolute perceptible within the relative (Cain, 1975f).

Cain (1975f) expresses the two essential qualities of synchronic tradition that are reflected in all sacred art:

- a. Synchronic societies are characterized by the *integration* of all spheres of life. The attitude of seeing everything as a symbol of the Absolute is shared by all; life is shaped and integrated by the resulting system of common beliefs. The sacred artist's activity is grounded in this sense of the underlying unity of life.
- b. Synchronic cultures are characterized by *stability*. The Absolute, which is the principal subject matter of sacred art, remains unchanging over time. Therefore, symbolic representations of the Absolute in sacred art maintain considerable continuity over extended periods. (p 6-6)

The role of the traditional artist, in a society that is already defined and formulated, therefore different to the modern artist, was not to develop new things or to express one's own personality through originality but to follow his/her tradition in finding the shortest pathway in fulfilling the goal of pointing clearly and explicitly to unboundedness (Cain, 1975f).

In the tradition of Sacred Art, it is believed that the artist can have power or influence over the forces of nature and assist in the evolution of the cosmos (Cain, 1975f). This achievement, as examined by Cain (1975f) in his lecture, depends upon the realization of the higher states of consciousness, which he continues to express are available to modern artists through the practice of Transcendental Meditation.

In the modern world, which is dominated by diachronic culture, the ideal of the synchronic culture has lost much of its liveliness. Cain (1975f) suggests two reasons why synchronic culture has faded away; firstly that it was not actually effective in achieving the evolution of consciousness, and secondly, and more probably, because the synchronic tradition turned its back on progress in the relative. (p 6-9)

In looking at these ideas we can see the essential qualities or characteristics of both the synchronic and diachronic societies. Synchronic traditions focusing more on inner development, lacking progress or growth in the material world and diachronic society lacking in spiritual development focusing more on material advances, yet if both of these traditions were to merge and we had a society that was spiritually developed and alongside the value of progress and growth physically in the material world, in my own view we would have a fully developed society. This being the main idea proposed in this chapter and will be discussed further on into the discussion. Cain (1975f) concludes this lecture by suggesting that:

the goals of the sacred tradition are among the highest ideals of any art and therefore are vital to our understanding of the present and future possibilities of art. The fact that many aspects of the fruits of sacred tradition can be realized by artists practicing the Transcendental Meditation program implies a widespread possibility for the revival of the values of sacred art. Thus in the Age of Enlightenment, the great achievements of synchronic tradition can be integrated into the powerful progressive thrust of today's diachronic world. (p 6-9)

As already discussed in the previous chapter, the artist, connected to the field of Creative Intelligence, established in Self, experiencing higher states of consciousness, creates spontaneously and effortlessly as nature itself creates, thereby integrating the better aspects of synchronic sacred art for today's diachronic world. Maharishi (cited in Fergusson, 1991) expresses further the value of the artist's awareness to be in tune with this centre of infinite creativity:

Art really has its source in the transcendent, the unmanifest field of pure consciousness, which is the non-changing, immortal field of all possibilities. That supreme intelligence, complete in itself, designs the activity and destiny of all creation. When the awareness of the artist is in tune with this center of infinite creativity, his piece of art breathes fullness of life, nourishes the creator, the artist, and inspires his admirers with waves of bliss. (p 162)

Western Image Making

Having briefly analyzed the theory of Sacred Art coming out of synchronic societies, I will now move further on into more recent history, to the beginning of Western Art, in the Paleolithic times when the Western image-making tradition began. In doing so I will continue to review the Art Core Course, specifically lessons 7- 9. Lessons 7 and 8 were originally given by Dr Sheldon Nodelman, who at that time was a professor of the history of art at Yale University. These lectures were edited by Matthew Beaufort and Michael Cain, later to be delivered on video by Michael Cain.

Professor Michael Cain (1975g) in Lesson 7 of the Art Core Course: *The Historical Development of the Image: The Source, Course and Goal of Art*, defines man as the “image-making animal.” The making of images Cain (1975g) states is a “phenomenon produced by human consciousness alone. Images communicate something about the nature of that consciousness” (p 7-5).

In looking at the evolution of the image throughout time as examined by Cain (1975g) in this lecture, the universal purpose of the image can always be seen as allowing the viewer to perceive the underlying unity of life.

Cain (1975g) explains:

that whatever is within the image is set apart by closure from the world of actual life outside it. Whereas life is commonly seen as a struggle, a conflict, art is characterized by *harmony* and *integration*. Art permits us to perceive the underlying unity of life. Thus the image is the sacred bearer of a very precious content, the memory of the *one* that underlies the many. Though the image changes throughout history to accommodate the mind's constantly changing relationship to the world, it always has this one universal purpose. (p 7-5)

In looking at the beginning of the Western image-making tradition that began 30,000 years ago in the late Paleolithic period we can see a symbolic event taking place in the history of art. This period of time was one of rapid development. In this time period human beings began to control nature and in doing so created the sense of separation from a world in which they were once an integral part. "When man's primal unity with nature was broken," Cain (1975g) argues, "he attempted to mediate his relationship with nature by making forms which reminded him of that "animating oneness" he felt he was losing" (p 7-5).

In briefly looking at art throughout the history of western art from the Paleolithic period to modern art we can see the development of art alongside the development of the consciousness of the times. For example the artist of the Paleolithic painted the world around him as though it was alive and vital, reflected in the autonomy and freedom of the image. For the Paleolithic artist, as expressed by Cain (1975g), nature is experienced as alive, throbbing with meaning and vitality and the images of this time incarnate spontaneity and freedom.

Yet, whilst looking at the Bronze Age, we see a dramatic change in the form of art that occurred simultaneously with the appearance of urban societies with complex technologies and written and mathematical languages. When we observe the outcome of the work during this epoch, it is possible to see an even greater separation between man and nature, rather than the state of intimate union with it (Cain, 1975g). The monumental tradition, distinctive of Bronze Age art, as discussed by Cain (1975g) "attempts to raise the individual, usually a king or other noble figure,

out of the destructive flux of time with an unprecedented boldness” (p 7-6). Such an example can be seen in the pyramid of King Khafre. An attempt to preserve his own human ego forever.

The contrast between these two diverse traditions of art makes visible the cultural perception of the world, the reflection of the consciousness that was held by the people of these times. The works of the monumental tradition that characterize the Bronze Age were works that were fixed, rigid abstract relationships on geometrical planar surfaces that had replaced the flexible, sometimes overlapping and interpenetrating forms of Paleolithic art (Cain, 1975g).

In European art that came about after Egyptian art, the liveliness of Paleolithic art is preserved in the appearance of human figures, but then later Greek art was seen as a revolutionary achievement as it took the tendencies of Paleolithic art and Bronze Age art and fused them into a unity.

Cain (1975g) expresses how Greek art has left a threefold legacy for the centuries that follow:

- a. the expression of total integration, first of mind and heart, later of freedom and law.
- b. the communication of man’s inner awareness — the communication of feelings through motion.
- c. the demand for the active involvement of the viewer in the constitution of the image. (p 7-8)

The third point expressed above as the legacy left by Greek art, leads to the growing stimulus by images of their surrounding physical space — the space of the senses and the mind of the viewer. This quality continues to expand in the art of the centuries that follow (Cain, 1975g). Specifically in Roman and early medieval art, when the artist becomes less involved in reproducing outward form, but more so in conveying the meaning that dwells within the form, that is, subjective content was more important than representing the rational form (Cain, 1975g).

This can also be seen in the 14th century Gothic sculpture and then later European Renaissance, when the tendency to express and represent great feeling and emotion in their works was pushed further through the dynamic action and movement in the work (Cain, 1975g).

It seems the further we move into the history of art towards contemporary art, the more we see the viewer engaged in the constitution of the art, that is, the viewer plays a more active role in the elucidation of the work. We can see that from the Middle Ages until the 20th Century, painting began to lead the visual art of the western world, allowing the full display of the optical sense.

Cain (1975h) explains that: “formal systems that exploit one sense over another, touch or sight in particular have divergent natures. One associates touch with definiteness, solidity, and either separateness or connectedness. One associates optical experience with indefiniteness, fluidity, and limitless possibilities of continuity” (p 8-5).

Light, the medium that permeates our environment, is the same light that is shared between the viewer and the artwork (Cain, 1975h). Therefore light, Cain (1975h) expresses, “has the potential to unify our experience with the zone of liberated perception within the image” (p 8-5). The High Renaissance, artists began to abandon systems that articulate form in terms of tactile experience in favour of systems which emphasize the optical experience.

In discussing the work of the Florentine painter Giotto (1276-1337), Cain (1975h) presents him as the first artist to articulate the three dimensional values of sculpture in the two-dimensional art of painting. He observes that in comparing Giotto’s work to the Byzantine style works which are flat and spread evenly over the surface of the building,

Giotto's figures have a psychically engaging presence which, nevertheless, asserts themselves with firm physical clarity-even authority. The painting operates as an autonomous organism; all the parts come together as a whole. The way in which the image asserts itself as a microcosm governed by its own laws that are analogous to the reality of the viewer's actual world. Thus two contradictory processes are simultaneously at work in Giotto's art: first, that of maintaining the autonomy of the image, and second, that of involving the viewer in the creation of the image from within himself. (Cain, 1975h, p 8-5)

The fifteenth century invention of perspective, Cain (1975h) suggests, "can maintain the autonomy of the image and at the same time bring the viewer into its world" (p 8-6). Cain (1975h) further states that the method of perspective is clearly an expression of the ordering principle of creative intelligence. The ordering principle of creative intelligence refers here to the perfectly structured and orderly manner in which every manifest object of creation is constituted.

Looking at Leonardo's invention of the *chiaroscuro* modeling system which brought back the principles of spontaneity and energy in the late fifteenth century, Cain (1975h) observes that "Chiaroscuro enables the artist to maintain the clarity and control of the perspective system while he infuses the image with vitality and living presence" (p 8-6). Cain continues to express that: "as light is the medium that unites what goes on within the image with that which goes on outside of it, modeling through light begins to bring together the worlds of the image and of the viewer" (p 8-6).

In the High Renaissance with the famous *contrapposto* form, two different perceptual modes are brought together. One is a system describing forms in space by tactile means — contour and outline; and the other utilizes optical means — light and shape (Cain, 1975h).

"Within a single image," Cain (1975h) states,

the High Renaissance artists combined maximum clarity of information. They tried to combine the fullness and changing nature of immediate experience with the certainty and logical clarity of intellectual reflection. The basic principles of spontaneity and determinism, energy and intelligence are integrated. (p 8-6)

In the history of visual art, Cain (1975h) establishes that there were a few ages of profound integration — classical Greece, the art of Giotto, and the High Renaissance. These periods of integration that were characterized by harmonious equilibrium were generally followed by long periods of differentiation in which the components that were initially united are broken down and further developed (Cain, 1975h). Cain compares the developments and changes occurring in the visual arts to the basic principle of creative intelligence: rest and activity. Maharishi (as cited in Fergusson, 1991) explains the basic SCI principle of rest and activity:

The development of creative intelligence consists of two steps. As we use two feet in walking, progress also has two feet on which to walk. One foot of progress is active. The other foot rests. Activity and rest, activity and rest. This is how, when we walk, we progress. One foot is active. It goes ahead of the other and then comes to rest. It is on this resting foot that the whole body balances. Then the other foot goes ahead. The activity of one foot depends on the stability, the state of rest of the other. Action and rest — and action rests on rest. (pp 172-173)

Cain relates this principle of rest and activity explained by Maharishi above to the changes and developments of the visual arts that are continuously integrating and finding wholeness at every step.

Cain (1975h) states:

the stability of these periods of maximum integration never disappears, for it is in a real sense the context in which all the subsequent changes and developments occur, and eventually it is through these developments that a more complete and comprehensive synthesis later develops. Creative intelligence proceeds in steps of rest and activity, yet there is integration or wholeness at every step. (p 8-7)

Later on in the Baroque period, the integration was disrupted by a more highly contrasted use of light and shadow, lights and shadows no longer flow in a continuity, but are contrasted against each other (Cain, 1975h). Later again in works such as Manet's *Le Dejeuner sur l'Herbe* (1865) "one sees the fragmentary qualities of David's picture greatly amplified, and the perspective

depth becomes increasingly unreal, reminding the viewer that the picture surface is an object in itself” (Cain, 1975h, p 8-8).

In works by Cezanne where he suggests a further stage in this process of the unraveling of the means of representation, then in Picasso’s work of analytic cubism and later collage, the complex composition of this period gives the viewer many signals for reading, the eye can begin from any number of places, giving the viewer the freedom to constitute the image, signifying that the image is no longer a closed system of meaning. Instead, Cain (1975h) states “it is extended as a specific event happening into the ongoing processes of our lives” (p 8-8).

Twentieth century art (modern art), Cain (1975h) proposes, became “an attempt to stretch the boundaries of the image situation as far as possible and to include larger and larger tracts of the space and time of ongoing life” (p 8-9). Examples of this can be seen throughout the diversity of twentieth century art.

In his lectures Michael Cain has examined the historical progression up to the 1970’s of Creative Intelligence in images. We can see that through the history of western art, the image has progressively expanded into the mental and physical world of the viewer. Through the varying periods of art and more so in modern art, the viewer is required to be more a part of the creation of the image. The viewer’s consciousness has become the important factor in determining art, required to see the world itself as art, as a full display of creative intelligence.

When Cain reviews the history of art from Paleolithic times to modern art, we see the completion of a cycle where we see the material world or substance as alive as it was in Paleolithic times, not separate from us, and then again in modern art, it is again a process of something that we are very much a part of, for example in Heizer’s, *Double Negative*.

This integration of a part of a subject and object suggest an underlying unity of experience. It has always been the role of the image to convey this to man. Cain concludes this lecture by stating:

It is now the purpose of the image to suggest that we might experience unity not merely in certain privileged moments, but all the time. Having begun in unity, art now returns to unity. But now the unity depends on the full awareness of the viewer. Beginning in fullness, consciousness progresses to fullness. Now, however, this fullness is aware of itself. (p 8-10)

Having discussed the evolution of the image it is also important to note here that although the discussion looked at the evolution of each culture as expressed in the image, this does not indicate that earlier art represents a lesser evolved way of seeing things, but more so like the various expressions of the waking state, that are the reflections of the varying perspectives and perceptions of the world.

When asked the following question in his lecture “We see art evolve. Does that mean that earlier art represents a lesser evolved way of seeing things?” Cain (1975g) responded:

Not necessarily. Each culture sees the world in a particular way and develops special attributes. From a particular perspective, a particular period of art may seem more evolved. For example, if we lived in a culture which was entirely oriented toward intellectual values expressed in rational metrics, we might see Egyptian art as more evolved than Greek art which followed. It is very important that we recognize the relativity of cultural values, and not arbitrarily believe that any one culture’s art is superior to another. When everyone in a society is in unity consciousness, then all art and all life with it will reflect the highest possibilities of human evolution. Prior to that point, however, art is like the various reflections of the waking state. Just as Maharishi cautions us against trying to evaluate different people’s states of consciousness, it is better not to try to evaluate art in terms of its degree of evolution, but instead to simply enjoy the unique achievements of each man’s artforms. (p 7-13)

Although he expresses that it is better not to evaluate art in terms of its degree of evolution, he highlights that it is possible to see an increase in complexity, diversity and consciousness throughout time, which suggests a spiraling structure of evolution that represents a continuing

progressive element, reaching higher degrees of development while varying trends repeat themselves. Cain continues further:

On the other hand, it is fascinating to speculate on the patterns of development in the history of art. Dr Nodelman makes a case for a cyclic pattern in that we are now regaining attitudes in art-making which were available to the first cave men. So, we could say that the pattern of evolution in art is, from *source* to *source*. On the other hand, as we have seen, through the presence of time, art shows a definite increase in complexity, diversity and consciousness. This suggests that along with a cycling tendency, the pattern of evolution involves a continuously progressive element which structures the cycle as a spiral reaching higher degrees of development as various tendencies repeat themselves. (p 7-13)

Towards a New Paradigm for the Arts

Having looked at the theory of Sacred Art and the history of Western visual art, art of synchronic societies and art of the modern diachronic society, we can see strengths and weaknesses in both.

Synchronic culture did not succeed because of its lack of progress in the relative world.

Diachronic society, which has succeeded in rapid progress in the material world, fails in its characteristic of constant change and lack of stability. Lesson 9 of Michael Cain's Art Core Course (1975i) concludes with presenting the solution to the integration of the better aspects of both synchronic and diachronic society through the stabilization of higher states of consciousness in the individuals practicing the Transcendental Meditation technique.

Cain (1975j) discusses the need for a new paradigm for the arts, one of which embraces the higher states of consciousness. He presents four tendencies in modern art that indicate that the now emerging art of the future will be an art of higher consciousness:

- a. The direct involvement of many of the century's leading artists in an attempt to experience and express transcendence.

b. A widespread nostalgia among artists for the stability and integration of synchronic art. As Mondrian and others have suggested, such stability will be found only by going directly forward along the evolutionary path of art.

c. The radical incitement of higher states of consciousness implicit in the contemporary transformation of the image from an illusory representation into a literal physical object. To experience the commonplace manufactured objects or natural forms often used in present day art as expressions of creative intelligence, one must be able to see creative intelligence everywhere.

d. Contemporary artists' vision of future art suggests that art and life become inseparable, producing a transformation of consciousness which will enable everyone to experience and articulate creative intelligence everywhere. The Transcendental Meditation technique can greatly facilitate this development. (Cain, 1975j, p 9b-3)

Although these tendencies seem to indicate an art of higher consciousness emerging in the future, until now this dream has been limited to only a few individual artists and viewers who happen to share a common ideal.

Cain (1975j) states: "Unfortunately, the attempt to achieve an art of higher consciousness implied by these four tendencies has been limited to the private domain of the individual artists and to those few viewers who share the artist's dreams" (p 9b-6)

In observing these tendencies of art that indicate the future of art to be art of higher consciousness, it is also important to understand that for art to move into higher consciousness it must exist within a culture of higher consciousness. That is, the entire society must be living in the higher states of consciousness or at least experiencing their benefits, indicating the necessity for the evolution of collective society.

Collective consciousness can easily be transformed towards an evolutionary or life-supporting nature through the *Maharishi Effect*. The Maharishi Effect was discovered by research scientists in the USA in 1974 when one percent of the population was practising Transcendental

Meditation in eleven different cities (Nader, 2000). What was noted by the researchers was that when one percent of the population is practising Transcendental Meditation, crime rates dropped and order and harmony amongst society increased, indicating the rise of coherence in collective consciousness (Nader, 2000).

Later, in 1976 after the introduction of the TM-Sidhi Program including Yogic Flying, a new formula for the Maharishi Effect was demonstrated by global research (Nader, 2000). The square root of one percent of a population practising Transcendental Meditation and the TM-Sidhi Program including Yogic Flying morning and evening in one location was adequate enough to neutralize negative tendencies and support positive trends through the whole population (Maharishi, 1995b; Nader, 2000; Pearson, 2008).

This phenomenon of rising coherence in collective consciousness was named the *Maharishi Effect* by the research scientists because this was the realization of Maharishi's promise to society in the early days of his Movement (Nader, 2000).

The coherence that is created in the collective consciousness, of the world, a nation, state or city when the unmanifest basis of creation, that silent level of administration, has been enlivened by a few people, the square root of one percent of any population practising Yogic Flying, could alter the entire collective consciousness of the world (Nader, 2000; Pearson, 2008).

As expressed by Maharishi (1995b) the phenomenon of the *Maharishi Effect* occurs when Yogic Flying is practiced in groups:

Like a wave coming in from the ocean on which everything bobs up and down together, the coherence generated from the level of the Unified Field by a few people enriches the lives of every individual and the population as a whole. This is the phenomenon of the 'Field Effect', which is called the *Maharishi Effect*. (p. 383)

Therefore, even if an individual was not stabilized in the higher states of consciousness, the individual will still experience the benefits of the higher states due to the rise in the entire collective consciousness towards more life supporting and positive trends.

In referring back to the artist, the artist's work is dependent not only on his/her own level of consciousness and the consciousness of his/her viewer, but also on the qualities of the society in which he/she works. If a widespread and universal art of higher consciousness is to emerge, it must be on the basis of the evolution of consciousness of the entire society, expressed as an appropriate integration of the knowledge and experience of diachronic culture (Cain, 1975j). This integration must draw together the sprawling and accelerating tendencies seen in the whole psychic evolution of the West (Cain, 1975j).

“An objective of the Science of Creative Intelligence is to bring together the best aspects of the cognitive synchronic tradition of the East and the analytic diachronic tradition of the West (Cain, p 9b-7, 1975j). In doing so all varying disciplines of knowledge will become to be seen as significant and necessary “like different lenses focusing from different locations on the one unbounded Absolute” (Cain,1975j, p 9b-7).

Based on this unified source of experiential knowledge, a stabilized diachronic society will achieve the goal of culture — the integration of all levels of society, providing a stable basis for continuous change that characterizes diachronic life (Cain, 1975j). In such a society, an artist will act directly from experiential knowledge of the fundamental basis that underlies all tradition and history, with complete understanding as to who he/ she is and how he/she became who he/she is. The works of such enlightened artists will be vitally significant to everyone in an enlightened society (Cain, 1975j).

Cain (1975j) proposes three basic abilities of an artist of the Age of Enlightenment:

- a. Both skill in visualizing and articulating whatever their expanded awareness enables them to conceive and skill in using the full repertoire of man's available technology so that they can expand the territory of the expression of creative intelligence beyond traditional art forms out into the increasingly man-made environment.
- b. Complete intellectual understanding of the flow of Western tradition in relation to natural law, so as to bring together the whole of Western culture in a great wave of fulfilling artistic expression. For this purpose they need to comprehend both the new cultural paradigm provided by the Science of Creative Intelligence and modern science, and also its application over the entire range of contemporary knowledge and in all past and present traditions of art made available through a comprehensive world art history.
- c. Most importantly, the artists need full development of the potentialities of their consciousness so that their art of expanded awareness can have a realized experiential basis. For this purpose they need an effective technique for expanding awareness itself, the Transcendental Meditation program. (Cain, 1975j, pp 9b- 8- 9b- 9)

Artist's studying at Maharishi University of Management (MUM), which uses these lectures as the core course for all art students, studying in the consciousness-based education approach, have the ability to develop these abilities. Dr Lee Fergusson (1991) discussed in his doctoral dissertation- *Maharishi's Vedic Science and Post-Secondary Art Education*, this consciousness-based approach to art education, which has so far successfully seen the graduation of hundreds of art students. (For more detailed information on this subject please refer to Fergusson, 1991).

As Cain (1975j) concludes, art has always been a symbol and a prophecy of wholeness. He further suggests that in this (his) generation, human consciousness will arrive at its goal.

In the age of universal enlightenment, people will live the wholeness of life in every moment of time, and thus achieve the goal of the waking state art which has been the subject of this course. In this new age, the individuals who specialize in the eternal practice of art will carry art to higher realizations than we can envision from the present horizon of time. Appropriate to a whole world vibrating in the higher state of consciousness, such art will most effectively serve and celebrate the further evolution of man's environment and of his consciousness. (p 9b-10)

The Future of Art

By reviewing these lectures given by Professor Michael Cain, it has been possible for me to not only understand the historical context of the evolving image in Western visual art in the context of the evolution of human consciousness, but also to find and understand my own place and purpose concerning the role and growing aspirations of my own art work in the present moment.

These reviewed lectures were created in 1975 therefore it is also important to understand whether this shift into art that reflects higher consciousness in the Age of Enlightenment, as predicted, has occurred. Now 35 years later, into the future from the time of 1975 when these lectures were first given, why hasn't this predicted future of the Age of Enlightenment yet arrived for the visual arts? My own speculation on this query would be that although there are many artists aspiring towards the creation of enlightened art, the collective consciousness of this current time is not yet experiencing higher states of consciousness. The Age of Enlightenment as predicted by Maharishi and examined in Cain's lectures is still in the process of transformation.

As discussed previously, the Age of Enlightenment will come about when there is a rise in the coherence of collective consciousness. This can most easily be fulfilled through the Maharishi Effect as explained above as having the square root of one percent of the entire world's population practising Transcendental Meditation and the TM-Sidhi program including Yogic Flying twice a day in one location. This goal to have 8000- 10000 Yogic Flyers in one location is quickly coming into realization through the efforts of many honorable people world wide.

For art to fulfill its highest role — for art to reflect the unity of life, there must be an audience to receive the work from that same level of awareness. The ability for the artist to create enlightened art is a natural skill that occurs simultaneously through the development of

individual consciousness and thus living an exemplary life, as discussed in detail in Chapter Four. But for art to fulfill its highest purpose, the viewer and the entire society must also be living or experiencing higher levels of awareness to naturally receive the work at the level it is intended for and to fulfill art's purpose — to reflect unity.

My own response to this question would therefore be that until collective consciousness has risen as a whole, art cannot fulfill its highest purpose or reach its highest potential. Yet in stating so, collective consciousness is rising and has the ability to rise in an instant if we could maintain a permanent group of Yogic Flyers, creating an increase in coherence in collective consciousness.

It is a process of transformation that takes time to come to full development but according to the Maharishi Effect, it can happen almost instantly if we had a permanent group of Yogic Flyers equal to the square root of the world's population flying together in one location morning and evening. This transformation process is a progression towards the complete purification of the stresses and strains of the human physiology, which in turn results in the rising of collective consciousness where humanity begins to live 100% in accordance with Natural Law — the Age of Enlightenment, most easily accomplished through the Maharishi Effect.

The whole or the collective is made up of individual units, therefore when the individual units are pure then the whole is pure. Therefore, from my own perspective it is happening, collective consciousness is rising. Apart from millions of individuals currently practicing Transcendental Meditation around the world, awakening individual and collective consciousness, many people are striving towards the full realization of the Global Maharishi Effect, raising the entire world consciousness towards an Age of Enlightenment. Therefore, I also believe that art is moving in the direction of being evolutionary and enlightening. This can be seen in the current works and

aspirations of contemporary artists such as painter, Lawrence Sheaff, photographer and digital media artist, Gillian Brown, installation artist and painter, Madeleine de Joly and sculptor, Judy Bales.

Each of these artists are long term practitioners of Maharishi's Transcendental Meditation technique and full time practicing artists. American artist, Judy Bales, working for more than 20 years in fiber sculpture and more recently in public art, collaborates on works that unite engineering, aesthetics, and a sense of place in bridge construction

(<http://www.judybales.com/about/statement>; Ellis, 2009). Bales states:

Cold, industrial materials intrigue me with their potential to be used to create objects that contain warmth and lyricism. Although materials cast off from industry and agriculture provide the raw materials for my work, the inspiration for the work comes from the landscape, my personal sense of place, and the human figure. (<http://www.judybales.com/about/statement>)

Another meditating artist Madeline de Joly, an American based installation artist and painter, refers in her art projects to the direct unfolding of the Veda and Vedic Literature (Bonshek, 2007, p 53) In her 2003 show *Infinite Knowledge: Veda and the Vedic Literature* she offers

40 sensuous, sculptural artworks arranged in loops and cycles that mirror the complex structure of the Vedas themselves. And although the pieces are number one through 40, de Joly insists the exhibit is nonlinear. Like the Vedas themselves, it represents a balance of opposites: a highly charged dance of stillness and action. (Greenwald, 2003, pp87-88)

Gillian Brown, an American multi-media artist based in Fairfield, Iowa and a long-term meditator who is also on faculty in the Art Department at Maharishi University of Management considers ideas about perception in her work (Bonshek, 2007). Brown states: "A lot of my work

explores transformations that occur as mental events and perceptions that arise in our minds. Certainly meditation has sensitized me to these events” (as cited in Bonshek 2007, p 57).

Lawrence Sheaff, fulltime artist and long time practitioner of the Transcendental Meditation technique, holding a Masters of Arts degree in Maharishi Vedic Science from Maharishi University of Management in Iowa discusses the creative process of his art practice in his upcoming book and in an art forum held in 2006 at the Raj Hotel, Vedic City. Sheaff’s current continuing series of painting’s entitled *Absolute Image: The Structure of Consciousness in Visual Form*, are according to Sheaff, the inspiration derived from the ancient Vedic knowledge of consciousness, which has in recent decades been reformulated in its completeness as Maharishi Vedic Science (Sheaff, 2010; www.AbsoluteImage.net).

Sheaff’s paintings are drawn directly from the inspiration of the latest findings in modern science- that of quantum physics, of which has recently discovered direct correlation with that of the fundamentals of Maharishi Vedic Science. Sheaff (2006; 2010) reexamines the function of art and its ability to create the infinite value in manifest form. His paintings, he considers, are a direct manifestation of the infinite in two-dimensional form. Sheaff (2006) says:

Beneath the surface of the painting lies the supporting geometry with its composition. Beneath this again lies an abstract universal supporting structure, the hidden geometry of the absolute itself. This is the abstract principle that is eternally present, the unmanifest fullness that is already there before the painting begins.

Sheaff’s work is a direct result of the total knowledge and experience of consciousness gained through the practical technologies of Maharishi Vedic Science. His series of paintings- *Absolute Image* seeks to make manifest this ground state of our visual reality. Sheaff (2006) expresses the purpose of his body of work— *Absolute Image*:

Absolute Image seeks to make manifest this ground state of our visual reality. Not as a symbol, not as a metaphor, but as the infinitely silent, infinitely dynamic, source of all creation, the Absolute itself in its ultimate two-dimensional visual form.

Sheaff (2006) examines the theory behind the geometry of his paintings and their direct correlation with the geometry of the manifest world.

Behind every sunrise, every flower, every beautiful face is the poetry of geometry. The form of a galaxy, shape of a cloud, the curve of a hill, are the music of mathematics, the song of symmetry. These are all in the end just modes of intelligence, the qualities of consciousness that reside within us and structure both our inner and outer reality. We resonate with them because we are made of them. Their nature is bliss.

Sheaff's paintings could be considered a way of reexamining the function and purpose of art for the future. Many artists throughout history have dealt with the value of infinity within the painting. And although some artists have successfully produced art that is sublime and perhaps shown glimpses of the higher states of consciousness, such as Vincent Van Gogh, Mark Rothko or Jackson Pollock, yet whose personal lives were chaotic to the extent of self destruction, what some of these artists lacked in correlation with their creative practice was a technique to access and stabilize themselves with the direct self-referral experience of consciousness in all areas of life in any given moment. It is possible through a creative impulse, an inspiring moment in which the artist glimpses the infinite value of reality to which we are all a part of, whether one is aware of it or not, and produce art that is a reflection of that sublime nature.

Yet the art and the artist of an enlightened aged is an artist who him/herself is established in that infinite nature of reality and is in turn able to naturally produce work that is sublime. There would be no random glimpse or momentary experience of the infinite, but rather the artist would

be fully aligned with that level of reality, able to access it and draw limitless creativity from it in any moment. It is this level of artistry that is visible in Sheaff's work and the work of many other artists such as the ones mentioned here of which can be considered the true definition of an artist.

To create the experience of the infinite, one's own being must be established in the Infinite or Absolute realm of reality. According to Maharishi (as cited in Bonshek 2001), the artist is one who creates as Nature creates and in doing so can be considered an enlightened individual.

Maharishi defines the artist as one who is a genius, able to perform action with minimum expenditure of energy and maximum success. The artist is one who creates as Nature creates. In this sense an artist is an enlightened individual. (p 349)

Sheaff, a long time practitioner of Transcendental Meditation, clearly demonstrates in his paintings the understanding and direct experience of pure consciousness, and attempts through his *Absolute Image* series, to recreate the 'structure of consciousness in visual form.' "Such a work thereby radiates infinity and unboundedness and inherently embodies and reflects the value of all-directional awareness" (Bonshek, 2007, p 44).

Universal art, such as can be considered of Sheaff's paintings, is an art that is derived from the level of pure consciousness that according to Maharishi, has an evolutionary effect on the viewer. That is, it holds a life supporting quality. Bonshek (2001) states:

Universal art is markedly different from other art; it has an evolutionary effect whether the viewer sees it or not. In fact this is one criterion that successful art should meet. Successful art fulfills a social and environmental role by creating harmony and unity in 'culture' and in 'nature' by radiating qualities of consciousness and contributing to coherence in collective consciousness. (p 261)

Art according to Maharishi should have life supporting qualities for the viewer or audience and this can be successfully achieved through the enlightenment of the artist and the ability of the

work to evoke the experience of the unbounded in the viewer, meaning that the “viewer’s consciousness is drawn in the direction of the Transcendent” (Bonshek, 2001, p 261). The contemporary artist can successfully fulfill the evolutionary role of the artist in creating life-supporting effects in the viewer by maintaining a connectedness with inner value of consciousness and its outer expression in form. Bonshek (2001) usefully defines what is meant by the term ‘an artistic individual’: “The artistic individual maintains a connectedness between the inner value of consciousness and its outer expression in form” (p 349). In this way, the artist is considered to be as a Cosmic Creator, expressing the full value of consciousness in art. The artist’s creativity springs naturally from the reservoir of Creative Intelligence and not from the limited sense of self. Bonshek (2001) further elaborates:

The artist stands as a Cosmic Creator and expresses the full value of consciousness in art. Individual creativity springs from the infinite reservoir of Creative Intelligence and not from a limited sense of self. Individual creativity can demonstrate the creative mechanics of Nature, and, in doing so, reflect the dynamics and structure of Veda. (p 260)

These ideas concerning the shift of art towards art that is more evolutionary, as discussed here can also be re-enforced through my own subjective experience as an artist. My drive and aspirations as an artist to take my creative practice to that evolutionary level has increased considerably in the last few years. In the time that I have experienced a rapid development of growth in consciousness, my aspirations as an artist have simultaneously risen to equal my subjective experience of the world. Evolutionary art, in my own understanding for myself as an artist is my ability to reflect the fundamental nature of my subjective experiences on the canvas, firstly as an expression of my own inner sensibility, and secondly, to offer those moments of perfection and realization to the awareness of the viewer.

Thus, as I have experienced the purification of my own physiology towards the experience of absolute bliss consciousness my aspirations as an artist have also transformed towards more life-supporting expression. This I predict to be the outcome of the future of the visual arts. The more the individual physiology of the artist is purified, the more the artist spontaneously moves to create in an evolutionary direction. In the same way, when the individual physiology of the viewer is purified and functioning in its 'normal' state, that is, free of stresses and strains, the viewer naturally receives the full potential of the artwork. When this occurs on a collective level, when the whole of human awareness has risen, then the total fulfillment of art's purpose is achieved, art is naturally evolutionary to the artist and the viewer, helping in the growth process towards unity consciousness, uncovering the unity of life.

CHAPTER SIX

Dynamic Silence

In the last chapter I discussed the art of synchronic and diachronic culture in an attempt to display the evolution of human consciousness from Sacred Art and the historical development of the image in modern Western culture until today in order to bring to light the potential future of art. Having proposed the potential future of the visual arts in the last chapter and the practical means of its fulfillment, this final chapter concludes my research by looking specifically at my own personal creative practice and its evolution through the theoretical and practical application of Maharishi Vedic Science in my personal life. In doing so, I will look at the evolution of my paintings alongside the development of my own individual consciousness. The evolution of my painting is not only seen in the physical form of the work, but more importantly in my own knowledge as to their absolute purpose and the role they play in our modern society.

The Evolution of an Artist

In beginning, I want to go back to where I began in my creative journey as an artist, back to when I was a child, when the world of creativity was an innocent and simple expression of my own inner joy and happiness. With a mother as an artist, everyday was a creative adventure of some kind, where my sister and I had the fortune to play and experiment with many mediums of art. I saw the world as a place full of colour and beauty that I could explore and discover my own relationship to and my play with painting and sculpture as a child was simply a reflection of that innocent awareness.

As a child, light and colour in nature delighted me the most. I recall many instances of inner joy or delight that seemed to emerge out of moments of beauty and perfection of the world around me. What I considered to be moments of beauty and perfection in my own world as a child were seeing the way the light shone through the leaves of a tree making the green of the leaf into many different shades of green or the way the light made the waves of the ocean glisten as they broke and entered back into the greatness of the one ocean, or the way the sun, as it slowly disappeared over the horizon of the ocean changed every colour of the surrounding environment through gradients of colours that began from the full light of the day to the full darkness of the night.

These moments as I recall from my childhood were moments of great elation that stemmed from the experience of witnessing creation in all its glory. A child witnesses creation in its constant change and expansion innocently experiencing its perfection and beauty without analysis. Life as a child is simple and the play of creating art is a spontaneous and effortless characteristic of the

consciousness of a child. There are no ideas or concepts behind the art. The artwork of a child is the direct reflection of the innocent awareness of the child.

That innocent vision of my childhood awareness slowly faded as I grew towards my teenage years and into early adulthood as institutional values led me along with the majority of society, away from reflection of the self and towards a more focused attention on the objective world. The education systems that I went through did not teach the student to access the source of knowledge from within one's own consciousness nor was it focused on developing the consciousness of the student, it focused on giving facts about the outside world. This style of education allows the basic survival skills for a person to get by in the life, but it does not give the skills for the person to fulfill the ultimate purpose of life and that is to enjoy lasting happiness and fulfillment in all areas of life. That in my own experience can only be achieved through the development of the individual's consciousness. Without development of consciousness one can know how to read and write and maybe become an expert at one specific thing, but not knowing one's own Self in my own view and in my own previous experience, is an unfulfilled life.

It was not until I attended Maharishi University of Management (MUM) that I really experienced education that actually gave me the skill to live an exemplary life. In consciousness-based education, the focus is on the development of the student's consciousness and understanding knowledge from the source of knowledge itself by using the Unified Field Charts to theoretically understand the unified source of knowledge. That is, the unified source of knowledge which the students experience within their own subjective awareness during the Transcendental Meditation program that is practiced twice daily as part of the education program at MUM.

Consciousness-based education as is applied at MUM allows the student to grow holistically giving the student the ability to enjoy the Totality of life. It is my supreme appreciation and reverence to Maharishi and to the brilliant professors at MUM who embody the knowledge that they impart on the students that I have had this greatest opportunity to take the most evolutionary step I could most certainly ever take in life by learning total knowledge presented in its purest form so as I may live life in complete and lasting happiness and fulfillment.

In now having the ultimate tool to continuously develop and access my own consciousness I feel that my artwork has completed a circle I began as a child. I began with the simple joy of creating and reflecting my inner sensibilities into form or image. The only difference between now and then is that I am conscious of that act and can fine tune my technique of doing so. A child is a natural creator and explorer of the surrounding environment, the innocence of mind, naturally detached from the relative world allows the creativity of the child to flow freely. In the same way, the awareness of the artist that is regularly aligned with the field of pure consciousness or field of Creative Intelligence has the unlimited access to creative potential. Creativity flows freely, naturally and spontaneously.

Through the unnecessary complications of growing up where we learn how to rationalize, to think, to analyze our inner sentiments, our desires and then finally our actions, we somehow lose the gift of experiencing the simple joys or inspirations of the world that is always before us, and consequently for most people within adult life it seems completely hidden. Agnes Martin, from the book *Writings: Agnes Martin* (1991), discusses inspiration or moments of happiness in the child and the adult.

That which takes us by surprise — moments of happiness — that is inspiration.
Inspiration which is different from daily care.

Many people as adults are so startled by inspiration which is different from daily care that they think they are unique in having had it. Nothing could be further from the truth.

Inspiration is there all the time.

For everyone whose mind is not clouded over with thoughts whether they realize it or not.

Most people have no realization whatever of the moments in which they are inspired.

Inspiration is pervasive but not a power.

It's a peaceful thing.

It is a consolation even to plants and animals.

Do not think that is unique.

If it were unique no one would be able to respond to your work. Do not think it is reserved for a few or anything like that.

It is an untroubled mind. (pp 61-62)

The past experiences of childhood joys and delights over the beauty and perfection of nature or life, I feel have been uncovered and exposed to me again as an adult artist seeking to reunite with that inner sense of perfection that nature or life displays before me. I can only attribute this uncovering and sense of reuniting with my childhood delights and rich sentiments to my daily practice of Transcendental Meditation. A young child, an innocent expression of life, unhindered by the stresses and strains of life, is naturally closer and connected to the source of him/herself. As an adult in my own experience of observing the world we get buried in the 'things' of the world, the stresses and strains of daily life, and we are unable to see and admire the beauty and perfection that is all around us and within us.

The values that I had unconsciously engaged in prior to practicing Transcendental Meditation did not get abandoned, nor the knowledge I had gained before I started Transcendental Meditation

was not regarded as worthless, but more so that everything just became more whole. The knowledge I already held of the world was just expanded and became Total knowledge or holistic knowledge, where I was able to experience on my own subjective level the source of all knowledge and understand it on the intellectual level. Everything in my life, my values, my knowledge of the world, it is as though everything just became more whole or more complete. What was blocking my experience of the world was cleared away and life began to flow more effortlessly, more beautifully, like a flower effortlessly unfolding into full bloom.

Agnes Martin (1991) continues to express the unlimited flow of inspiration that is always there but often in most individuals it is blocked by a troubled mind.

Of course we know that an untroubled mind cannot last. So we say that inspiration comes and goes but really it is there all the time waiting for us to be untroubled again. We can therefore say that it is pervasive. Young children are more untroubled than adults and have more inspirations. All the moments of inspiration added together make what we call sensibility. The development of sensibility is the most important thing for children and adults but is much more possible in children. In adults it would be more accurate to say that the awakening to their sensibility is the most important thing. (p 62)

From my own subjective experience, my practice of Transcendental Meditation has reunited me with my true unbounded self, similar to the innocent self I experienced throughout my childhood only now lively and clearly defined in my own awareness. Thus I have come full circle from innocent knowing to conscious knowing, two manifestations of the same fundamental knowledge, only now I know it.

Transcendental Meditation has given me the ability to have the connection, conscious connection with the source of my self, the source of all existence— the field of Creative Intelligence, the field of pure consciousness, the Self or Veda.

Maharishi (as cited in Fergusson, 1991) expresses the benefit for the artist to contact the source of creative intelligence:

Contacting the source of creative intelligence, the reservoir of creative intelligence, day by day, is the automatic and natural procedure for becoming more creative day by day, and on that basis more progressive, better, happier, more harmonious day by day. (p 177)

This idea can be reinforced within my own subjective experience of being in regular contact with the source of creative intelligence. Every aspect of my life has been re-enlivened and lifted in an evolutionary direction and the creation of my art work fulfills every cell or particle in my body for it is just simply an expression of my inner sensibility to the world around me that has grown once again back towards joy and immense inner delight.

I have found my enjoyment in playing with light and colour — the two elements that absorbed me as a child and sent me into a state of expanded existence, elated by the beauty of the world. These experiences, these inner sensibilities or expanded moments of awareness, that seem to go beyond the expression of the deepest most beautiful emotion, are for me, as indescribable as they are, moments of truth or moments of perfection that momentarily expand the awareness to include every aspect of life as part of one wholeness.

My artwork is an expression or the visual communication of these inner subjective experiences, inner sensibility, a reflection of that state of consciousness that arises out of those moments of perfection and beauty that is received as I have begun to experience and live more of the absolute value of life.

My subjective experience of growth in consciousness and sense of increased creativity is supported by Maharishi (as cited in Fergusson, 1991) when he expresses: “The process increases

in delight because of the blissful nature of unbounded creativity with which the artist's life is becoming irradiated through alternating moments of silence with activity" (p 176).

In my own understanding, the experience of that absolute value of life has come about by regularly alternating silence with activity, diving into the transcendent, coming back out into daily activity, rest and activity.

Maharishi (as cited in Fergusson, 1991) explains further the benefits of the rest and activity in increasing the creative process:

The strokes of the artist's brush gain their certainty and vitality from the depth of the movements of silence interspersing his painting activity. While he is creating every little moment of rest brings the enlivenment of awareness so that the next stroke is more creative. And practice makes perfect; the alternation of creative activity with creative and recreative rest draws more and more enrichment from the unbounded ocean of creative intelligence. (p 173)

Dynamic Silence

My body of work Dynamic Silence began with my interest in playing with colour and depth over a large space. I was interested in the way colour, depth and the movement that the two created on the colour field aroused non-specific emotions in the viewer. Yet as time has passed and I have continued to develop my own individual consciousness through the theoretical understanding and practical technologies of Maharishi Vedic Science, I have seen my creative impulses move from the reflection or expression of the more gross levels of awareness to the more subtle and expanded levels of consciousness. I have seen my paintings shift from fields that were characterized by flatter more two dimensional grid surfaces towards grid fields of increasing

depth, vibrancy and movement. An example of this shift can be seen in the following two images- Image 1 is from 2001 and Image 2 is from 2010.

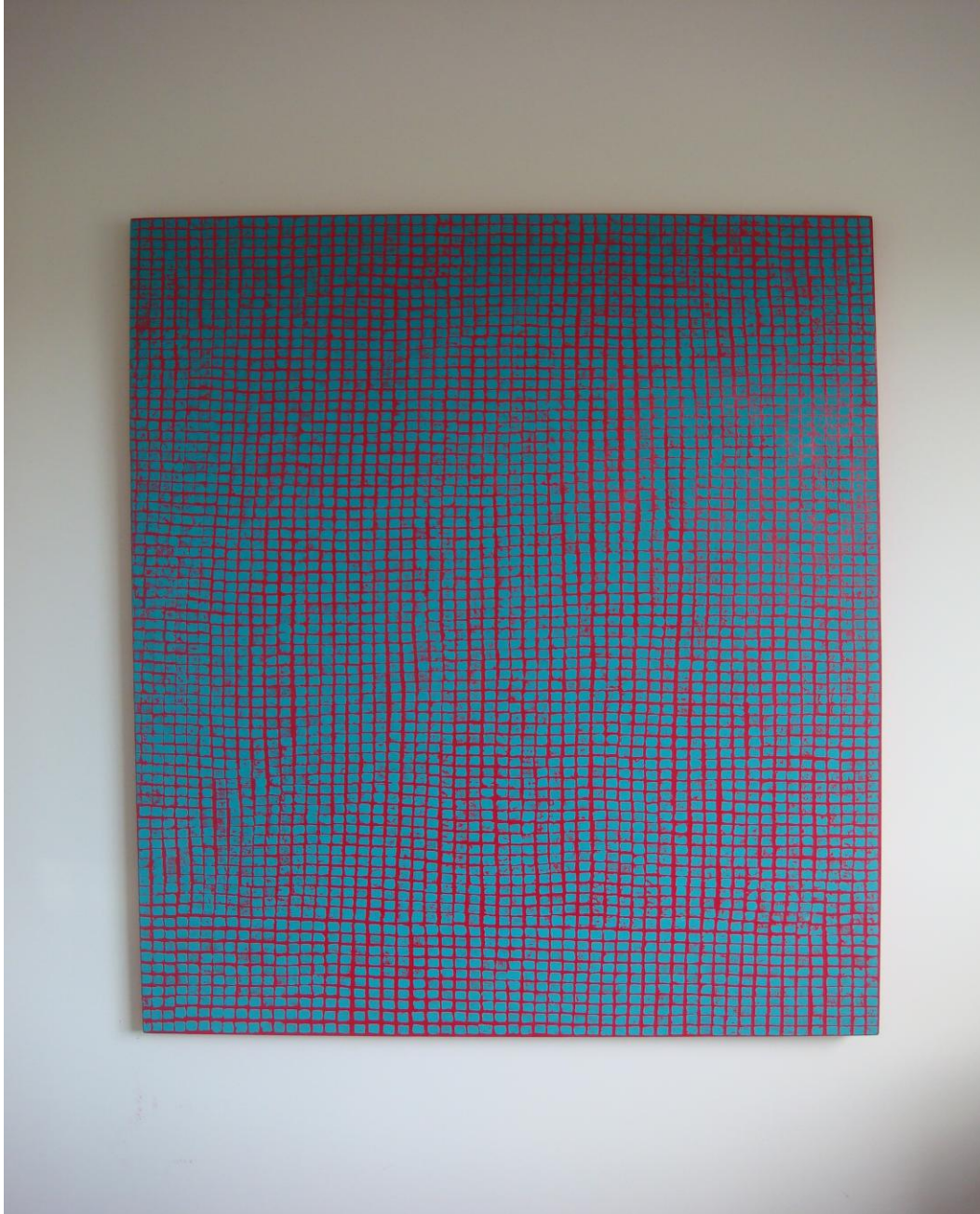


Image 1- Untitled 2001

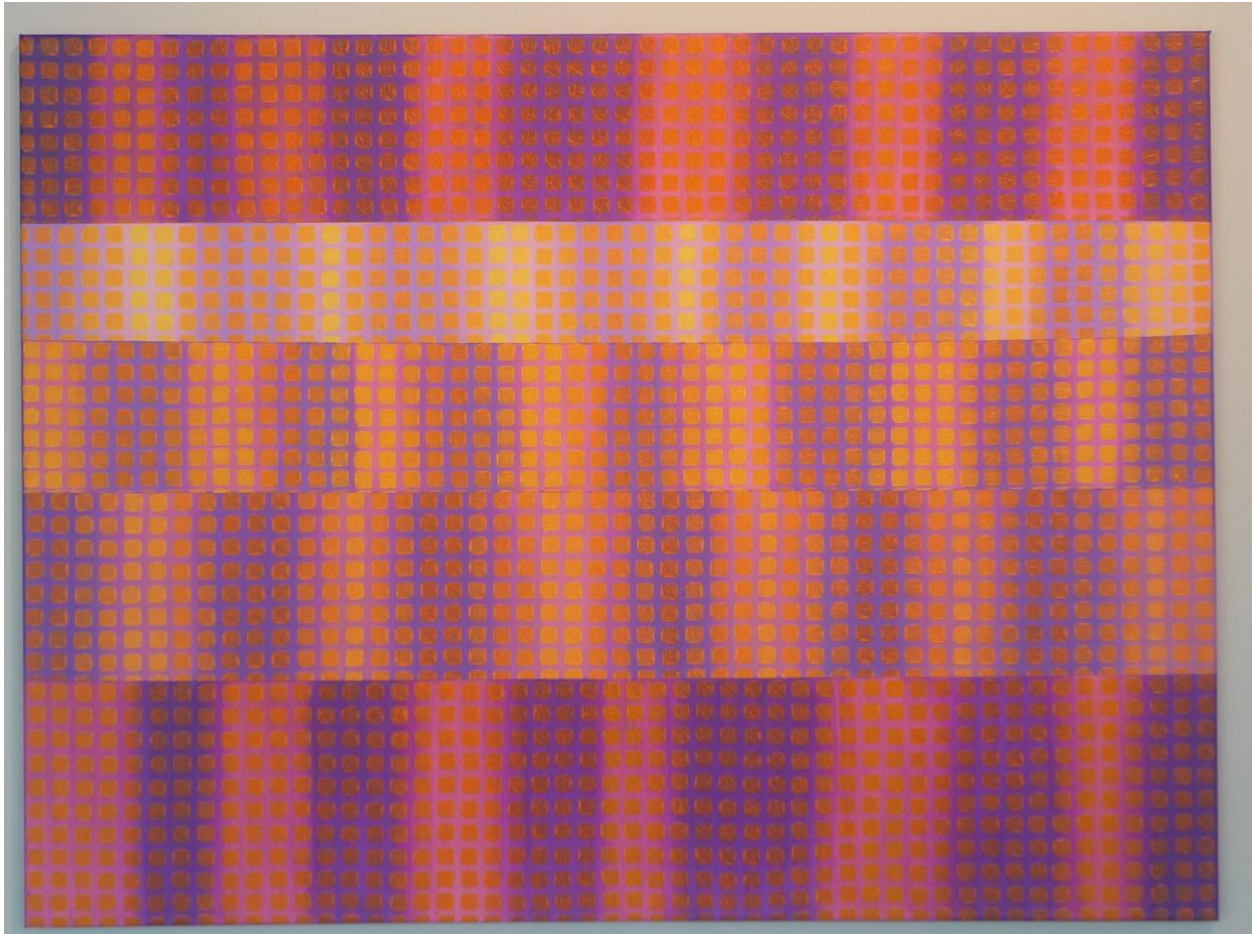


Image 2- Dynamic Silence 2010

Another shift I have noticed in the creation of my works is my desire to paint with lighter or more subtle colours. Where my paintings were once dominated by strong contrasting colours, almost ‘difficult to look at’ colour combinations, my creative impulse is now to put more light into my paintings, and by attempting to do so I have utilized subtle colours that before were not characteristic of my work. This attempt to bring out more light value in my work can be seen in a couple of examples below in Images 3 and 4.

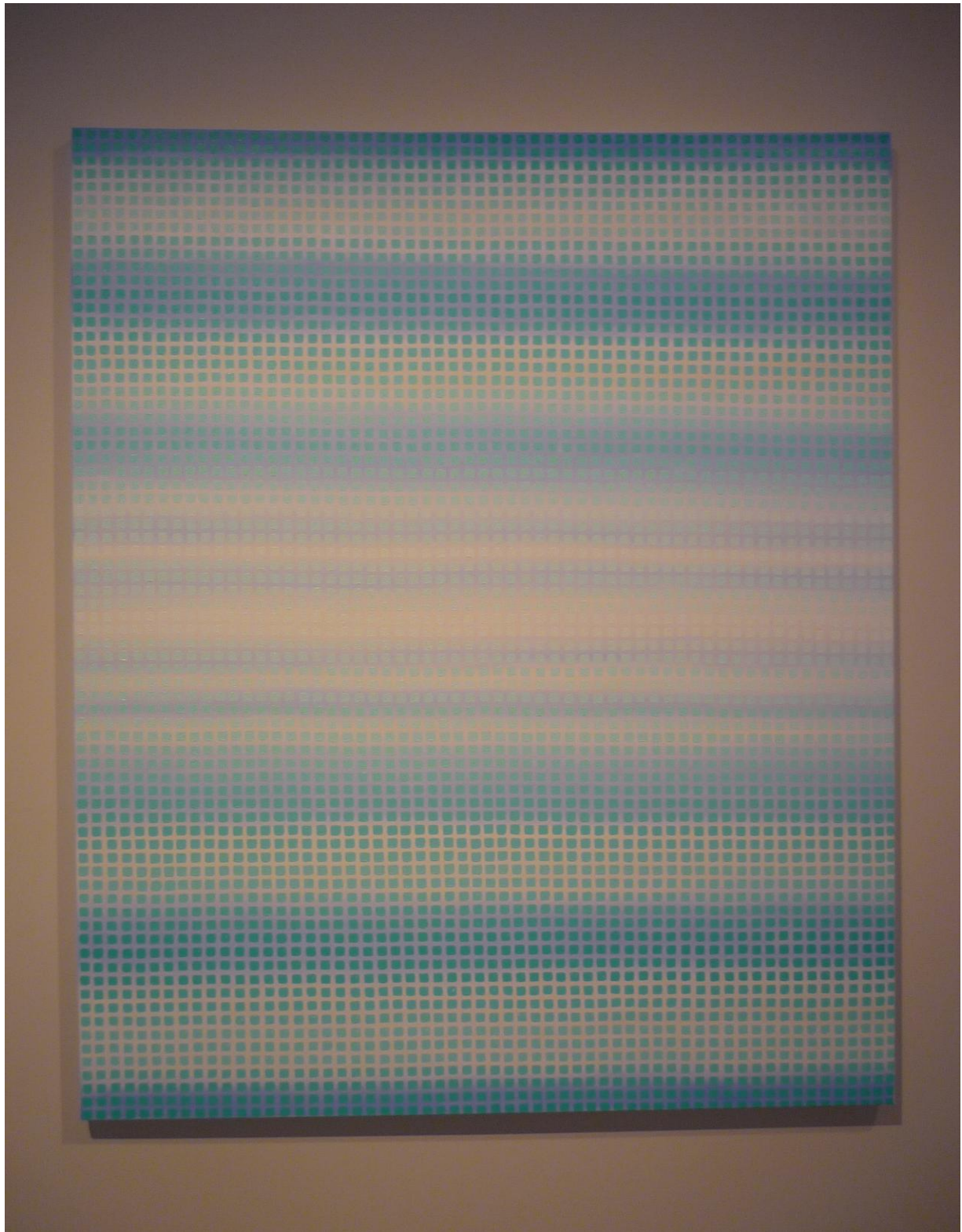


Image 3- Dynamic Silence 2010

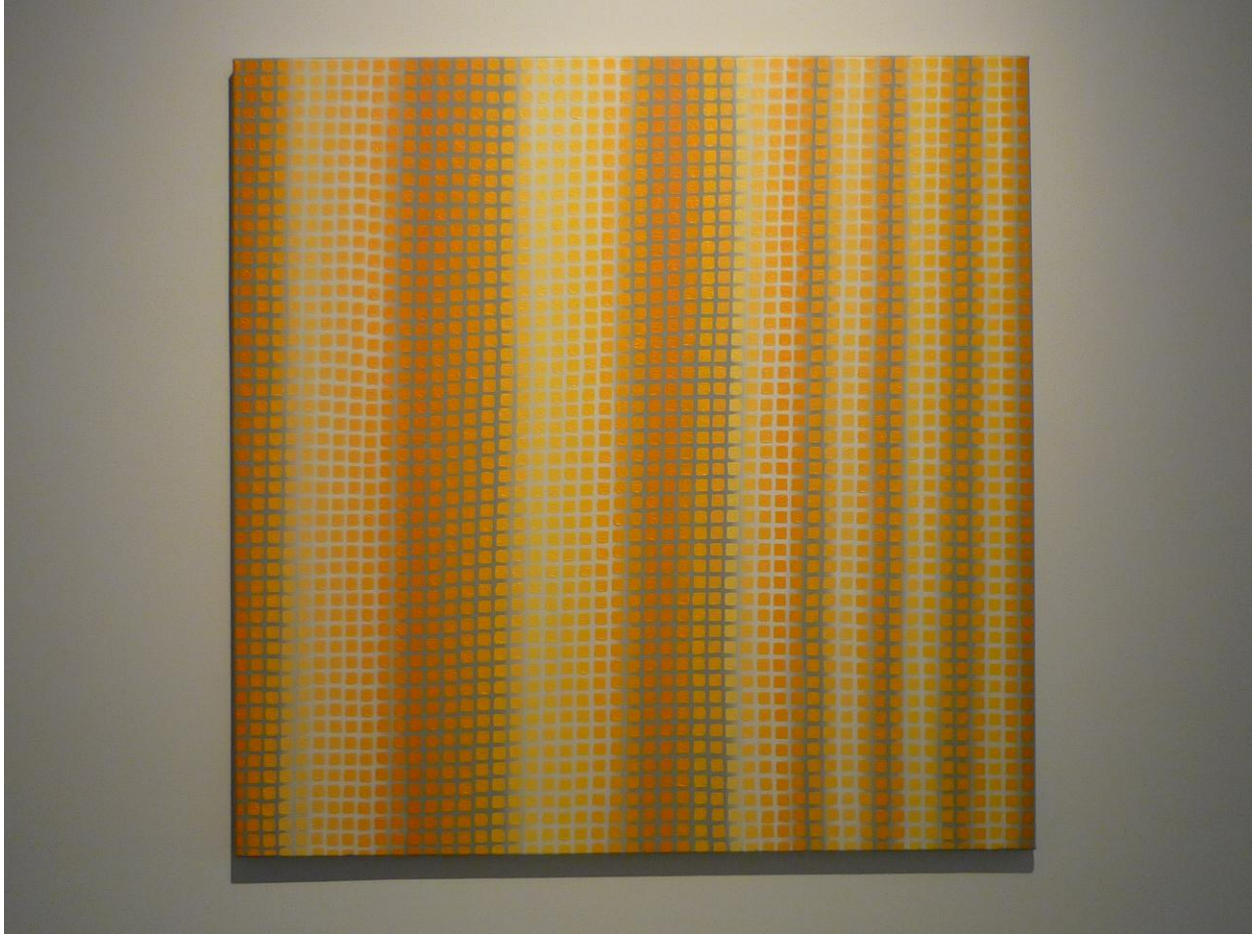


Image 4- Dynamic Silence 2010

This move I can only put down to my own personal shift in consciousness and perhaps as more light value grows from within me, the more I aspire to reflect that light value on canvas. My aspirations as an artist have changed as my own consciousness has grown, and so in perfect alignment with this process of evolution, at each stage of my creative process, the way in which my inspiration is directed and expressed in my paintings has served its objective in the fulfillment of my specific aspirations.

The following quote by Maharishi (as cited in Fergusson, 1991) reinforces my own intuitive response to this shift in expression:

I have been told by artists that their color schemes improved when they started Transcendental Meditation. Their brush and color tubes they use are the same but now they paint more pleasant colors and black is lessened. While a great many black paintings were being created in the beginning of the [Transcendental Meditation] Movement, now they are more colorful. Not only the color scheme, but the whole feeling of art changes with the practice of Transcendental Meditation. A stressed artist creates one kind of art.

Once he begins to release the stresses he has accumulated, he still creates but there is a difference between the two creations though both these creations speak for the consciousness of the artist. (p 183)

Specifically in the time that I have spent researching into consciousness over the span of this research, my own knowledge, direction and purpose of my paintings has become very clear to me. What started out to be simply an interest in colour and the way colour impacted on the human emotions and psychology, influenced by many of the twentieth century abstract artists, through this passage of time that has seen the development of consciousness, has become an act of expressing my most subtle, most intimate, inner sensibility of the world. The painting of these fields of colour, with depth and movement that rises out of the grid surface covering the canvas, are simply reflections of moments of awareness, sensibility, moments of perfection and beauty in the surrounding world that comes from the realization of my intimate connection with it.

My love of the grid and colour field fulfills my desire to reflect a moment of unboundedness or inner sensibility onto the canvas. The unbounded nature of the grid satisfies the absolute or infinite value of the inner sensibility that is the inspiration behind the paintings. Similarly, Bonshek and Fergusson (in Bonshek, 2007) examine the use of the grid and field in painting as a transformational realm. In discussing the work of Agnes Martin, Bonshek and Fergusson (in Bonshek, 2007) relate her paintings which advance the notion of infinity, to Maharishi's description of the internal structure of the unified field of pure consciousness. (pp 283- 284)

In discussing the work of Agnes Martin, Bonshek and Fergusson (in Bonshek, 2007) examine the statement of critic Lawrence Alloway when he states that “the unbounded space, suggested by the all-over monotone field and the grid which contains a large number of reductive elements, ‘...implies infinity; [and] that is why the internal area of a Martin painting can seem so highly expansive.’” (pp 283- 284)

“Her sparse works,” Bonshek and Fergusson state in continuing to examine the work of Agnes Martin,

inevitably draw the viewer’s attention toward abstract layers of meaning and reality, ultimately arriving at the ‘abstract response.’ This reductive approach has culminated in two remaining elements in her work: the field and the grid. The first signifies an “inexhaustible” domain of perfection and the second an ordered system from where creativity can flow; the first represents being, the second becoming. (Bonshek, 2007, p 277)

Thomas McEvilley, American art critic tends to emphasize the significance of the grid itself as a “kind of ontological ground, a membrane from which forms emerge into light, a threshold where energy passes from formless-ness to form” (Bonshek, 2007, p 277).

The grid has been used in art throughout the twentieth century by many modernist artists depicting silence or infinity, but also in many traditional cultures. In *Sthapatya Veda*, which is Vedic architecture, the grid is vital to the architecture of town and city planning, and relates to the four cardinal points and direction in space (Bonshek, 2007, p 348).

Thomas McEvilley (in Bonshek, 2007) also suggests that the grid “signifies a Buddhist, transformational realm somewhere between the universal and the particular” (p 348). My own motivation behind the employment of the grid in my paintings is the unbounded and silent nature it reflects from the work. My grids are not perfect grids, they are created by placing one square at

a time by hand over the canvas, a simple meditative process in itself, creating an overall organic grid structure across the canvas space that I attempt to place depth and movement within, that seemingly arises out of the grid through the play of light and colour.

The objective of these paintings is my personal fulfillment in making manifest a reflection of those moments of fullness or inner sensibility that are not unique to me as an individual but are in reach within every person. Inner sensibility is not unique to any one person, but is universally accessible to all human beings through the purification of the physiology, the releasing of stresses and strains, that is easily achieved through the practice of Transcendental Meditation.

Artwork that is an expression of fullness or inner sensibility must transcend cultural barriers.

A viewer that brings an expanded awareness or an enlightened mind to the work must have the ability to see the wholeness of the work in relation to one's own experience. That is, an individual who experiences the fullness of life from within one's own awareness will have the ability to recognize the fullness of life expressed in the work. In this situation, artwork transcends cultural boundaries as experiencing the fullness of life is a universally held experience amongst humanity. It is simply expressed in diverse ways.

As an artist the more I paint those moments of wholeness and relive that elation through the act of painting, transferring my creative impulse onto the canvas, I find myself growing in the direction of greater insight and greater realization. This following quote by Maharishi (as cited in Fergusson, 1991) resonated with this personal experience:

When he is able to express more of the value of life, he rises in the ability to appreciate the value of life in creation, and then he can begin to sing the song of the Creator. Infinite, unbounded, immense value is there in life; anyone who is able to express more of it draws closer to the value of the Creator. For the artist, then, every step of progress in his creation of art is a step towards greater realization of the value of the Creator. (p 193)

The more I continue to develop my own level of self-referral consciousness, the more I begin to become aware of the structuring mechanics of consciousness, that is, the fabrics of consciousness and the more I begin to reflect this level of awareness in my work. The nature of creation, as expressed by Maharishi, is the interaction of silence and dynamism within pure wakefulness.

Maharishi (as cited in Bonshek, 2001) explains:

The interchange of silence and dynamism within the nature of pure wakefulness demonstrates the mechanics of creation; it explains how unity is duality and how the process of evolution is sustained within it. Pure wakefulness locates the dynamics of creation within itself and locates the structures of creation within its own unmanifest self-referral state—dynamic silence. (p 360)

This level of self-referral awareness where the individual becomes aware of the fabrics or mechanics of creation becomes lively through the process of transcending, where one begins to experience their own being as the structuring dynamics of creation. This growing experience has greatly influenced what is reflected within my creative practice, noticeably altering my inner sensibilities to the world, and continues to do so as my own subjective experience grows and transforms through the growth of consciousness.

To view all images of Dynamic Silence please refer to the portfolio of images at the end of this thesis.

A Systematic Method of Painting

In looking at the actual process of my paintings, it is important to note that all my paintings are created in a systematic method, meaning, that when I paint, I have it in mind, the awareness that I want the painting to reflect. There is no chance or accidents in the making of the work, each painting is envisioned in my awareness first and held firmly there before the actual impulse is

made manifest. I have used the word impulse here to describe the feeling of inspiration and insight I get when the initial desire of expression arises, then there is the idea and the vision of how to create it. The idea is there and I see it clearly, sometimes I may sketch it on paper or write down some notes about it, but the image is always there in my awareness ready to be painted.

Maharishi has expressed that “success in creating great art depends on the ability of the artist to envision an image in consciousness and then maintain that image during the performance of creating it. This supreme skill in art is achieved in cosmic consciousness” (Fergusson, 1991, p174).

As discussed in the previous chapters of this research, the artist in cosmic consciousness — an individual free of stresses and strains in the nervous system, able to live the unboundedness of pure consciousness throughout each moment— has the ability to hold in his/ her awareness the detailed form of the image and bring it into form on paper or canvas or stone or however the artist desires.

Maharishi (as cited in Fergusson, 1991) expresses:

Here is the need for Transcendental Meditation in the life of the artist. In order to mold in his consciousness any shape, any detailed form, he must be able to hold it in his awareness, holding it in his awareness even with eyes open, with hands moving, and with his sense of discrimination active. He will take red or yellow or this proportion, so many items pulsating in his consciousness, but he is able to hold onto the beautiful shape he wants to create on paper. For this it is necessary that his consciousness is pure and should not have any foreign material in it. For consciousness to be pure, one has to have stress-free nervous system. (p 174)

I have become aware that the more I continue to develop my own consciousness the more I can successfully transform conscious images into material form. Even the paintings I would personally call unsuccessful were firstly envisioned and then created. Unsuccessful paintings

need to be painted sometimes so as to take another step in the direction of more successful paintings. This process seems to be an evolutionary process for my work. I get an idea, I want to create it, it may not work, but now I know how to make it work better next time. That's how my paintings develop.

I paint squares, one square at a time until I have covered the canvas with an organic grid structure. I love the grid. It gives me the ability to create an optical space over an expanded plane that continues to move off the boundaries of the canvas into an unbounded space. I enjoy the movement that I can instruct to rise out of the grid surface through the gradients of colour and light.

Sometimes I wonder whether I should paint those intimate moments through images of nature that inspire those moments of awareness. But I realize that those moments are so much more than the structure or colour of the leaves, the way the light hits the horizon or the colors of the birds that play outside my window. Those gross physical structures are the objects or the expression of Nature that ignite those intimate moments of awareness, yet by painting those objects I am not touching the core or the essence of those inner sensibilities, it seems to ask for more, and what I've come to realize is that it is not the particular object or manifest expression of Nature that seem to melt my heart and elate my whole being, it is my realization of my intimate connection with them that is at the basis of these experiences. On the most subtle level as already discussed in Chapter Two, we are unified at the most fundamental basis. For me, it is the most beautiful insight to experience.

Agnes Martin (1991) expresses a similar view when she discusses her thoughts on beauty, putting beauty as awareness in the mind something that is beyond the manifest expressions of nature.

Beauty is pervasive

Inspiration is pervasive

We say this rose is beautiful

And when this rose is destroyed then we have lost something

So that beauty has been lost

When the rose is destroyed we grieve

But really beauty is unattached

And a clear mind sees it

The rose represents nature

But it isn't the rose

Beauty is unattached, it's inspiration — it's inspiration (p 35)

I find my fulfillment in the simple painting of colour and light over an expanded space. It is not my own personal emotion that is the inspiration of these paintings, it is difficult to express in words, but it seems more than that. It is not happiness or sadness, or anything that could be owned by me personally, but more so something that bubbles up from the source of everything and brilliantly illuminates all its creations.

As a viewer of art, I enjoy to look at all forms of art, although I choose to paint abstractly myself, I appreciate any form of art that arouses from within me those inner sensibilities, that gives me a moment of inner perfection. In these instances I experience a resonance with the art work, experiencing a wholeness that comes from my ability to see an intimate connection between

what the art work is communicating and my own inner sensibility— an inner sensibility of that which seems to lay not only within myself but within everything . Art that uplifts, that stimulates moments of bliss or moments of expanded awareness can come in any form and it is wonderful to experience diverse forms that have the ability to arouse those similarly shared intimate moments within a viewer.

Refined Perception Through the Practice of Transcendental Meditation

I want to go back to talking about my practice of Transcendental Meditation, because in the time that I have been practicing this technique twice a day I have experienced immense inner growth. I have experienced immense inner growth that has altered my experience in every aspect of my life. My perception of the world has never been as vibrant, alive or vital as it is now and I can only wonder in awe at how glorious the life of the individual can become when one communes with the light of God, becoming established in the higher states of consciousness. I am using the word God here and it is used in the same context as pure consciousness, the Unified Field, Veda or Self. I never liked to use the word God in the past as I felt it was misused by many people or held many preconceived notions. Yet, the more I experience the world through eyes that can observe the beauty and perfection of life and a heart that melts as it experiences the nectar of life running through it, the word God resonates with this and it seems to glorify the experience in the way it deserves.

Thus, from my own subjective experience, Transcendental Meditation has glorified my experience of the world. It has enhanced my perception of the world around me, to experience life and all its expressions as illuminated, alive and radiant. The only way I could describe the

experience of my changing perception is by this analogy of the evolution of the television — once I was looking out at the world and what I saw and thought was normal can now be compared to a dull black and white television screen. But then one day something just changed or shifted inside me and everything was illuminated turning into bright, radiant colours on the screen. And then some time later it shifted again, beyond what I could have perceived to be possible — what seemed to already be a bright and colourful world, became even brighter, more radiant, more glorified, more perfect, more beautiful and with dimension that I could not see before.

Just as the technology of our television screens are continuously changing and creating the reality of the television world as real as our own reality, my perception of the surrounding world has been altered and fine tuned in ways inconceivable. To describe this transformation of perception I could use the words joyful, blissful, rich in beauty, wakefulness, but none of those words communicate the fundamental nature of the subjective experience of expanded awareness or growing sensibility within my individual self that often seems to extend outwards reaching everything in creation, filling me with immense love. Words cannot reflect the profundity of that inner sensibility even though the greatest artists, poets, writers and scientists throughout time have sought to express this commonly held experience that seems to be the ‘normal’ potential of the human experience.

The process of painting for me has the ability to reawaken those inner sensibilities and I experience them again whilst putting them into the composition, enlivening the form of the canvas with the moments of unboundedness, captured in form for others to experience. I believe the sensibility of the artist can be kept alive in the composition of the painting, enlivening that in the hearts of the viewer.

As already discussed throughout this thesis, what the viewer receives from the work of art depends upon the level of consciousness of the viewer. What the viewer brings to the work determines how much the work can give to the viewer. If the viewer comes with a stress free physiology, a refined perception, or a higher state of consciousness the more the viewer will take away from the work, the more the viewer will relate to the unboundedness of the work.

My exhibition — Dynamic Silence — that was held at ICON Gallery in Fairfield, Iowa, in 2010, was met by what I feel as the most ideal audience for my work. Meaning that what I was attempting to convey in my paintings was successfully communicated to the Fairfield audience. Previously showing work in Australian galleries the work was received on a completely different level compared to my show in Fairfield. The difference in audience was simply that the majority of the audience in Fairfield were long term practitioners of Transcendental Meditation and I believe were able to receive and resonate with the sensibility I had attempted to convey in the work, since my paintings are the expression of moments of transcendence or expanded awareness, which is a commonly held experience between myself as the artist and the audience of my paintings in Fairfield.

Maharishi has expressed that when the artist is connected or established in one's own source, the field of Creative Intelligence or pure consciousness, the art work will reflect that state and will be there to be enjoyed by all generations to come. Maharishi (as cited in Cain, 1991) states:

If the artist is really living Being, Infinity, his piece of art will speak of the maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time... Such a piece of art tells the story of life and keeps on telling the story of life to generations in the eternity of time. (p 190)

Sometimes as an artist I get immense moments of inspiration, and begin creating from that flow of awareness, then in some moments I am overwhelmed by doubt. I doubt the inspiration and then the awareness changes. But that same bubble of inspiration bursts through again and the flow of awareness moves once more into the form of my paintings.

In his lectures, Maharishi has spoken of how doubt often overcomes the artist and that if the artist is established in the pure field of Creative Intelligence the artist sustains the waves of creative intelligence. In his lecture *The Relationship of Creativity and Suffering* at Amherst, Massachusetts, July 19, 1971 (as cited in Maharishi, 2010), Maharishi is asked by the chairman of the symposium Dr. Max Raines, Professor of Higher Education at Michigan State University: “if the idea of the suffering artist might come from seeing an artist in those moments when he doubts his original vision?” (Maharishi, 2010, p 22)

Maharishi (2010) responds:

It’s a beautiful point. If he loses the sight of the goal, he may dwindle off and on. Now, the goal is the infinite value of life, and if that could get established in the level of one’s awareness, the goal would never be lost, not only never lost to vision at a distance, but never lost to life as it is lived from moment to moment, now. And in this state one is most creative. In that state of Cosmic Consciousness, to have a specific word for it, where individual awareness is supported by that unbounded pure consciousness, in that state the goal is a reality of every moment, and therefore, creativity is never dwindling, never on the dwindling level. It’s fixed and maximum.

Otherwise when the goal is lost to vision, one may go through all that you said. That is why we want to create a situation in which not only is the vision of the goal not lost, but we live this state of the goal, and then creativity is maximum, without dwindling to any minimum level. So stabilizing the pure field of creative intelligence on the level of our conscious mind is a technique for sustaining waves of creative intelligence. (pp 26- 27)

I have also realized from the experience of the waves of inspiration rising and falling that the more I align my awareness with the pure field of creative intelligence the more I experience the constant flow and stability of creative intelligence. Therefore it is possible to predict from my own subjective research that when one becomes completely or permanently stabilized in creative intelligence, there is never any doubt, the creative vision is never lost.

An Ideal Routine and The Art of Living

Another important factor that administers the creative process of my paintings is having an ideal routine. An 'ideal routine' which was introduced to me while attending Maharishi University of Management has deeply impacted my way of living and increased my flow of creativity. My ideal routine includes practicing Transcendental Meditation and the TM-Sidhi programme and Yogic Flying twice daily, eating organic vegetarian food, getting proper rest by being in bed by 9:30pm every night and finally, taking each moment with ease, acting without strain.

Each of these areas of life contribute to the purification of the physiology, the release of stresses and strains from the nervous system, which give me the ability to spontaneously access the reservoir of creative potential, that lies at the basis of each individual, in all areas of my life. This ideal routine for me, works alongside what Maharishi calls the 'art of living.' The art of living as expressed by Maharishi (in Fergusson, 1991) is the ability to spontaneously apply the full value of life in every aspect of one's life without being dumped into the stresses and strains of the world. In my own subjective experience the more I have applied, in a non straining manner, the ideal routine in my life, living the fullness of life has become more of a reality for me. Maharishi (as cited in Fergusson, 1991) states:

In order to express creative intelligence we do not have to take a brush to a piece of paper or a hammer to a stone. Creative intelligence sings the glory of life in every phase of perception and action. There is a wave of creative intelligence, and life expresses itself through that wave. In order to be creative, we do not have to start writing. Living life is the expression of the full value of creative intelligence. Not allowing ourselves to be dumped into the inertia of stresses and strains and suffering—this is the art of living, and this belongs to the developed value of creative intelligence. (p 196)

Maharishi (in Fergusson, 1991) goes on to express that living life, living the fuller values of life, is the expression of the art of living, and this develops spontaneously when the inner latent value of creative intelligence is enlivened on the level of our awareness. What we are — that is the expression of life. The artist, scientist, economist — they commonly belong to the professional value of creative intelligence, but the real art of displaying the full value of life Maharishi states, lies in how much life we express in every thought, word, and action. (pp 196- 197)

The more I begin to live the fullness of life, in all areas of my life, the more I feel I can apply that fullness to my paintings. That is, the more that I experience Being or the more that the value of creative intelligence is enlivened in my level of awareness, the more that value radiates out of my every action, including the creation of my paintings.

The work of the artist is not only in the creation of art, but more so in every aspect of the artist's life. Maharishi (as cited in Fergusson, 1991) expresses that for the successful artist, art comes out of every aspect of his/her life:

Art comes out of every aspect of the successful artist. His skill of creation is not limited to his professional activity but to every aspect of his life, everything in the successful artist is a piece of art. That is the joy of the Creator. A successful artist spontaneously moves in the fullness of life like an ocean of dignity rolling this way and that. (p 196)

Having an ideal routine supports the individual in the development of consciousness. Sticking to this regular routine has firstly given me a much more balanced, harmonious and whole daily life, but even more noticeably it has refined my perception of the world. The development of consciousness results in the continuing growth of my individual art practice, which is the expression or manifestation of experiencing the ultimate form of art — the art of living — as termed by Maharishi (1963) — experiencing absolute bliss consciousness.

Art that is evolutionary to the artist and the viewer depends upon the consciousness of the artist. The consciousness of the artist depends upon the lifestyle the artist leads — proper rest, pure physiology and regular access to the transcendent — are all benefactors of a successful artist.

In this Chapter I have expressed the transformation that I have personally experienced as an artist through the practice of Transcendental Meditation and how my art work has simultaneously developed alongside my individual developing consciousness. It is my aspiration as a visual artist to shift the future of the visual arts towards art that is evolutionary for the artist and the viewer, simply achieved through the development of consciousness. I have discussed in this chapter my body of work — Dynamic Silence — and in doing so, examined its expansion through the growth of my own individual consciousness, as has occurred through the theoretical and practical application of Maharishi Vedic Science in my daily life.

CHAPTER SEVEN

Conclusion

In this research I have explored the fields of Art and Consciousness in light of Maharishi Vedic Science through a systematic enquiry and simultaneously a subjective investigation through my own personal experience in the development of consciousness. In doing so, I have answered two research questions:

Question 1—What is the benefit of the practical technologies and theoretical knowledge of Maharishi Vedic Science for the arts and the artist?

Question 2—Through my own subjective research into consciousness, how has this knowledge affected the outcome of my creative practice?

In answering these questions this thesis has brought to light Maharishi Vedic Science and its verification through intellectual investigation, art and its foundation in creative intelligence, the history of art and its future potential, and my own personal artwork and creative process that has grown, and continues to grow, through the understanding and practical application of Maharishi Vedic Science in my daily life.

This thesis began in Chapter One and Two by introducing the basic premises of Maharishi Vedic Science and examining them in relation to the visual arts. Maharishi Vedic Science brings to light the reality of consciousness and the ability of the individual consciousness to expand and grow in an evolutionary manner through the application of Maharishi's technologies of consciousness: the Transcendental Meditation program, TM-Sidhi program and Yogic Flying. It is held in Maharishi Vedic Science that there exists a fundamental constituent that underlies, permeates and gives rise to all of creation, which the individual awareness has the potential to access through the application of Maharishi's technologies of consciousness as mentioned above.

The discussion in Chapter Two continued to reveal the practical benefits that Maharishi Vedic Science offers to the discipline of visual arts through the development of the higher states of consciousness, allowing the fulfillment of the highest potential of the arts, as is understood by Maharishi Vedic Science—to express absolute bliss consciousness, uplifting and enlightening the viewer in an evolutionary direction.

Maharishi explains that for the fulfillment of art it is necessary for the artist to be established in Self or Being, and in doing so spontaneously develops 'skill in action'. Maharishi defines skill in action as having the potential to harmonize that value of Being with the value of the field of activity by bringing the action of the mind to its source and beginning conscious activity from

the source of thought, therefore skill in action is the practice of Transcendental Meditation, alongside daily activity, infusing Being into one's daily life.

We have seen in this chapter, that for the visual arts to fulfill its highest potential, not only is it necessary for the artist to be established in Self, creating art from the most subtle levels of Nature — pure consciousness — but it is also necessary for the viewer, if they are to perceive of the highest intention of the work, recognizing its unbounded nature within bounded form, to function from the higher states of consciousness. In presenting these ideas, this thesis proposes a new paradigm of the visual arts, which fulfills the purpose of art as a means of evolution. As presented in this thesis, these basic premises of Maharishi Vedic Science have largely contributed to my body of work, *Dynamic Silence*. My individual experience of the subtle levels of my own Nature and the parallel transformation of my perception and experience of life together are the source of these works. It is my interest as an artist to continue expressing the moments of unboundedness or inner sensibility that I am fulfilled to express through dynamic colour and a wholeness of silence, but also to watch how my creative ambitions spontaneously develop alongside the development of my individual consciousness into the higher states.

Having discussed the basic principles of Maharishi Vedic Science in Chapter Two and its benefits to the visual arts, Chapter Three has looked at objective research of these basic principles in light of modern physics and physiology.

Modern science in the last few decades has come to corroborate the claims of the ancient Vedic seers, that there exists an essential constituent that underlies all of creation. In modern physics this is called the unified field, while many terms have been given to this essential constituent and throughout this thesis terms such as Being, Self, Veda, the light of God, the field of Total

knowledge, the field of Creative Intelligence or the home of all the Laws of Nature have been used.

Modern physiology through the research of Dr Tony Nader (2000) has also come to realize that the human physiology has the ability to bring the individual awareness to the level of pure consciousness. Nader's research has also come to the discovery that the human anatomy and physiology is found to correspond directly to Veda and Vedic Literature (Nader, 2000).

This chapter has explored the research that has taken place in physics, neuroscience and physiology to create an objective verification of the subjective experience of the individual. In doing so I have provided my own personal brain scans that originally verified to me that what I was applying in my daily life by practicing the Transcendental Meditation technique and living an ideal routine was in fact creating a measureable impact in my life, seen by the way my brain is functioning.

In Chapter Four the research continued to explore more deeply the Science of Creative Intelligence in direct reference to art, the artist and the viewer. In this chapter, using the understanding gained from the previous chapters of Creative Intelligence and its scientific verification as a platform, I have revealed to the reader the role of the artist, the role of the viewer and the role of the arts in light of Maharishi Vedic Science. In doing, so I have examined the consciousness-based approach to art making and understanding the role of art as we approach a time of fast development of consciousness in humanity.

In this chapter I have also brought to light the work of Maharishi Mahesh Yogi — Art and the Science of Creative Intelligence, and pioneer scholars in the field of Maharishi Vedic Science

and art — Dr Anna Bonshek, Dr Lee Fergusson, Michael Cain, Matthew Beaufort and Lawrence Sheaff discussing the work of each of these scholars.

Having created a strong foundation to the knowledge of Maharishi Vedic Science and its benefits to the visual arts, Chapter Five has discussed the potential future of art by firstly taking a look at the history of art, examining firstly synchronic and diachronic cultures. In doing so I have chosen to review four specific lectures given by Michael Cain in 1975 in the Art Core Course, under the guidance of Maharishi.

Michael Cain (1975), in his lecture series of the *Science of Creative Intelligence and Art*, examines the historical development of the image in art. In lectures 7 and 8 he looks at the history of image making from Paleolithic art to the modern art of the twentieth century. In doing so we see how the image has been progressively expanding in its complexity and influence on the mental and physical world of the viewer, of which parallels the viewer's awareness up to the present. Cain (1975) states, that the image, in its whole history, has always posited itself as unity and has incited the viewer to unity. As time has passed, however, this unity has expanded to express and to require increasing self-awareness. Thus, Cain (1975) expresses that the development of the Western diachronic tradition suggests a continuous unfoldment toward greater and greater consciousness, a development which in many ways parallels the description in the Science of Creative Intelligence of the progress of the individual toward enlightenment.

Having reviewed these lectures and proposed the future of art to move toward art that is evolutionary in a time called the Age of Enlightenment, a time where humanity lives in 100% alignment with Natural Law, I have then introduced a few current full time artists, who are also long term practitioners of Maharishi's Transcendental Meditation technique. For an Age of

Enlightenment to occur there is the need for the collective consciousness to move into the higher states of consciousness or at least be enjoying the benefits of the higher states lived by others, as was explained occurs in the Maharishi Effect. By looking at the work by current artists I am proposing that art is moving towards the future that Maharishi predicted but could occur at a faster pace by creating permanent groups of Yogic Flyers around the world: the square root of one percent of a population.

For art to be evolutionary it needs not only an enlightened artist but also an enlightened viewer, yet through the application of Maharishi's technologies of consciousness practiced by each individual, this shift into an enlightened age is slowly coming into fruition yet could happen easily through the formula presented by the Maharishi Effect.

In the final chapter, Chapter Six I have reflected on my own creative practice and how that has evolved simultaneously with my own development of consciousness that I have experienced significantly over the last few years from the intellectual and experiential knowledge I have gained from Maharishi Vedic Science.

I have discussed in this section of the thesis, the specific elements of my paintings, examining the creation and development of my series of work- Dynamic Silence. This chapter is a reflection upon my own creative practice that has expressed my own interest and excitement in how I see my work continuing to evolve as I, the individual develops in consciousness. In doing so I have discussed how I feel my work has already developed up until now, before and after studying Maharishi Vedic Science, the objective of my work and how the absolute objective of my work is being revealed to me as I feel I continue to evolve.

Throughout this personal research into consciousness I have experienced major transformation within my awareness that has given me what I had continuously sought throughout my teenage and younger adult life. I believe these changes to be the result of applying Maharishi Vedic Science in my daily life, on a practical level. That is, practicing Transcendental Meditation, the TM-Sidhi program and Yogic Flying twice a day, and living an ideal routine I believe I have been given the tools to live an exemplary life. From my own subjective experience, I have experienced living in complete happiness and fulfillment and I am aware that that happiness and complete fulfillment is lasting and comes from within my own self-referral awareness. It has grown from within me, from within my own awareness to create a feeling of unboundedness, fullness, inner sensibility that has spilled over, touching and lighting every part of my life.

The more I begin to live the fullness of life, in all areas of my life, the more that fullness is reflected into my paintings. That is, the more that I experience Being or the more that the value of creative intelligence is enlivened in my level of awareness, the more that value radiates out of my every action, including the creation of my paintings.

In concluding this research and reflecting on this Total knowledge, I believe that the benefit of the practical technologies and theoretical knowledge of Maharishi Vedic Science for the arts and the artist is evolutionary. In using the word evolutionary I am referring to that which grows towards the higher states of consciousness, fulfilling the highest purpose of life, which is also the highest purpose of art: absolute bliss consciousness.

I have attempted to investigate into this area of knowledge by using myself as the subject, committing myself to the regular practice of Maharishi's technologies of consciousness and

observing whether these technologies resulted in any growth of consciousness and whether my creative practice was altered in any way.

It has been my subjective experience that these technologies of consciousness: the Transcendental Meditation technique and the TM-Sidhi program including Yogic Flying has profoundly transformed my entire life, creating an overall sense of wholeness and complete fulfillment within me.

My subjective experience has been that for the first time in my life I began to realize that I was completely fulfilled on every level, there was no more desire to seek, no more sense of just drifting on through life aimlessly. I feel full and complete and have begun to experience the richness and absolute beauty of life at a depth that I just didn't see before.

This richness and beauty of the outside world that now seems so vital, stemming from within my own sense of all encompassing wholeness has deeply affected my creative practice, not only in the outcome of the work but also as to what my paintings signify to me personally. Firstly, how the actual process of envisioning and creating the work has the ability to re-enliven that sense of unboundedness and wholeness that is then reflected into my paintings, and secondly, it has made me aware of my own ability to contribute towards shifting the future of the visual arts towards art that is uplifting, evolutionary, and enlightening to the viewer, fulfilling the highest purpose of art.

Having used myself as the subject of investigation and simultaneously reviewed systematic explorations that corroborate with this knowledge I feel that it clearly indicates that if any artist or any individual were to commit to the applications of these technologies of consciousness, one would only experience evolutionary benefits. These evolutionary benefits would be found to

profoundly impact both the life of the individual artist and also the artwork that would reflect a newly refined level of perception.

On a grander scale, I also feel that the application of these technologies on a collective level could move the direction of art and life in general significantly towards that which is evolutionary: uplifting and life supporting, through the development of the higher states of consciousness. This, as already emphasized could occur easily through the Maharishi Effect.

From my own subjective experience I feel that these technologies of consciousness can only produce positive growth for the individual artist and the future of the visual arts through enlivening our own Nature and in doing so, gaining a greater ability to reflect that subtle quality within art.

It is now my devotion as an artist to continue in my development of consciousness through the practice of Maharishi's technologies of consciousness, enjoying the tools I have been given to live an exemplary life, living the Totality of life, and to continue painting in the direction of evolutionary art, making my own contribution to creating Heaven on Earth.

ART PORTFOLIO

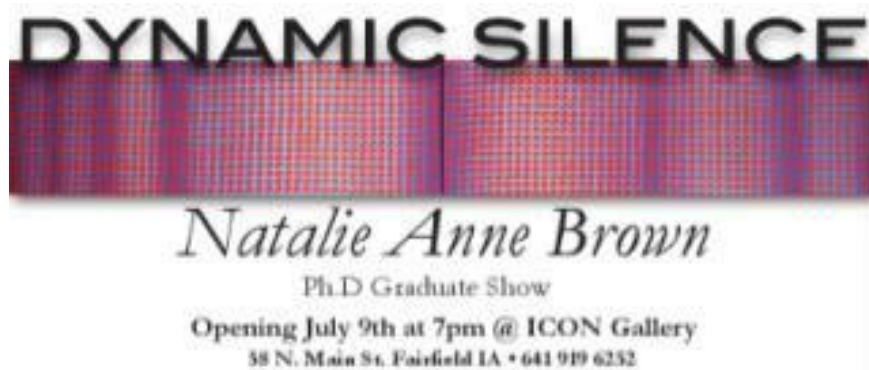
The following pages are a portfolio displaying the work that was made during the PhD program, in which time I participated in three exhibitions, one solo exhibition for my PhD Graduate Show in 2010, one online exhibition in 2010 and one group show in 2009. The first works displayed below are from my PhD Graduate Show— *Dynamic Silence*— that took place in Fairfield Iowa, USA, opened on the 9th July 2010. All the works shown under that heading were displayed in the show. The second exhibition was an online exhibition— *Abstractions of the Mind*— through ArtSceneToday.com in July 2010 that was part of an International Juried Competition. Finalists of the competition were exhibited online and in the exhibition catalogue. Image 6- Dynamic Silence 6 2010 (as shown below) was a finalist in this competition. The third exhibition displayed here, is part of a group show— *UMMM...The Articulate Practitioner*— that opened 13th February 2009. Being a group exhibition, only a few paintings of each artist were displayed in the exhibition and those paintings are labeled below accordingly.

DYNAMIC SILENCE

Ph.D. Graduate Show

ICON Gallery Fairfield, Iowa

July 9th 2010



Exhibition Invite



Image 1- Dynamic Silence 1 2010



Image 2- Dynamic Silence 2 2010

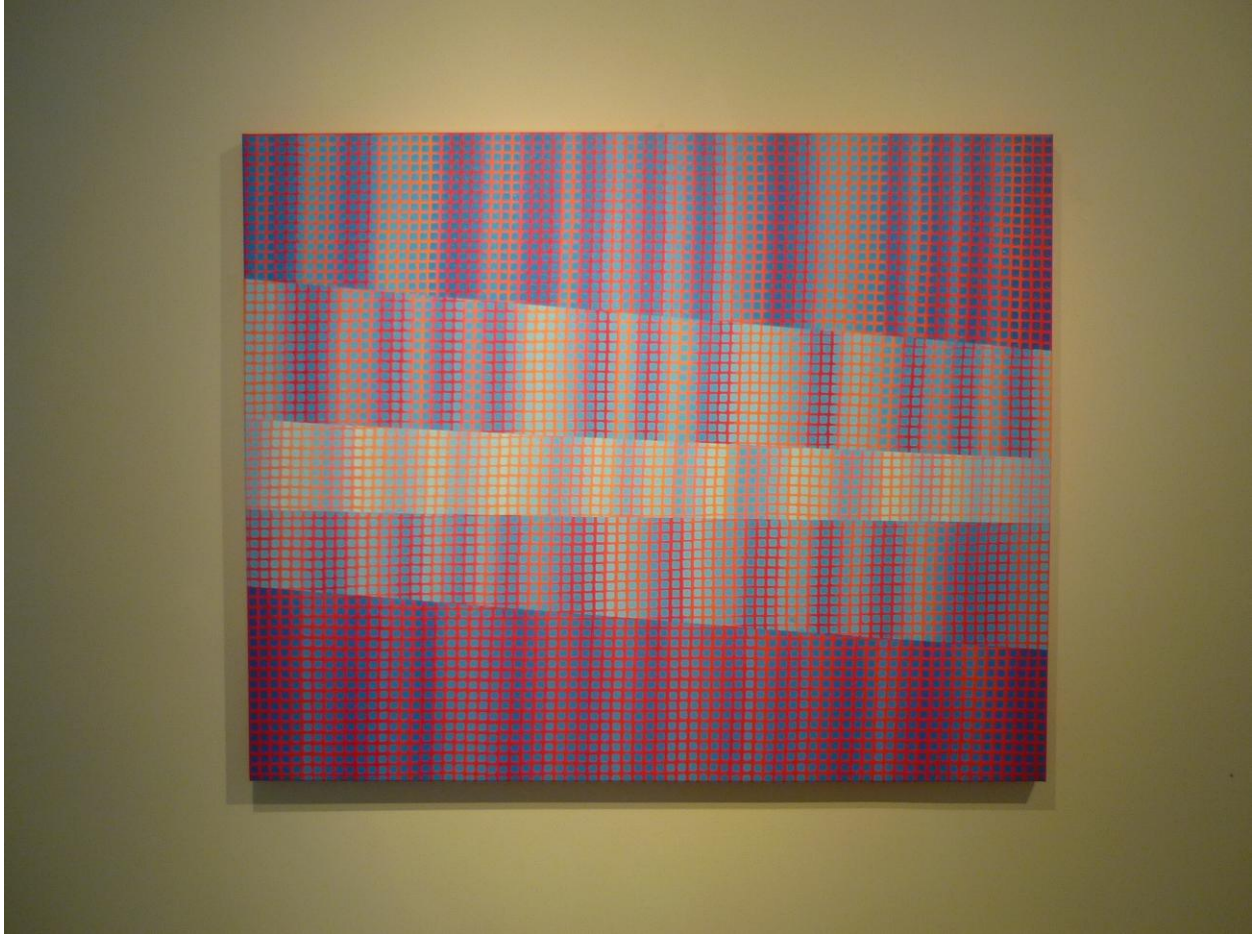


Image 3- Dynamic Silence 3 2010

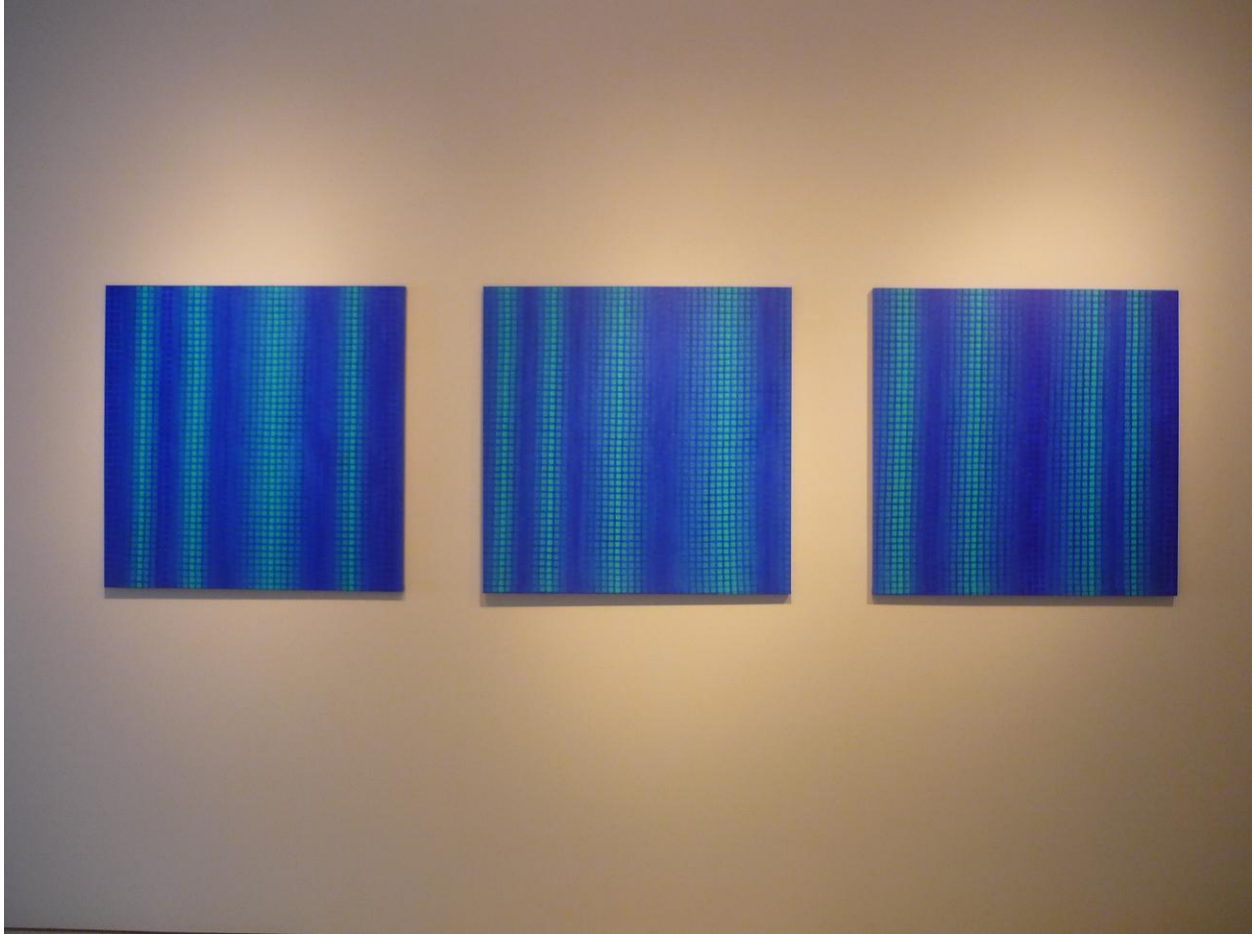


Image 4- Dynamic Silence 4 2010

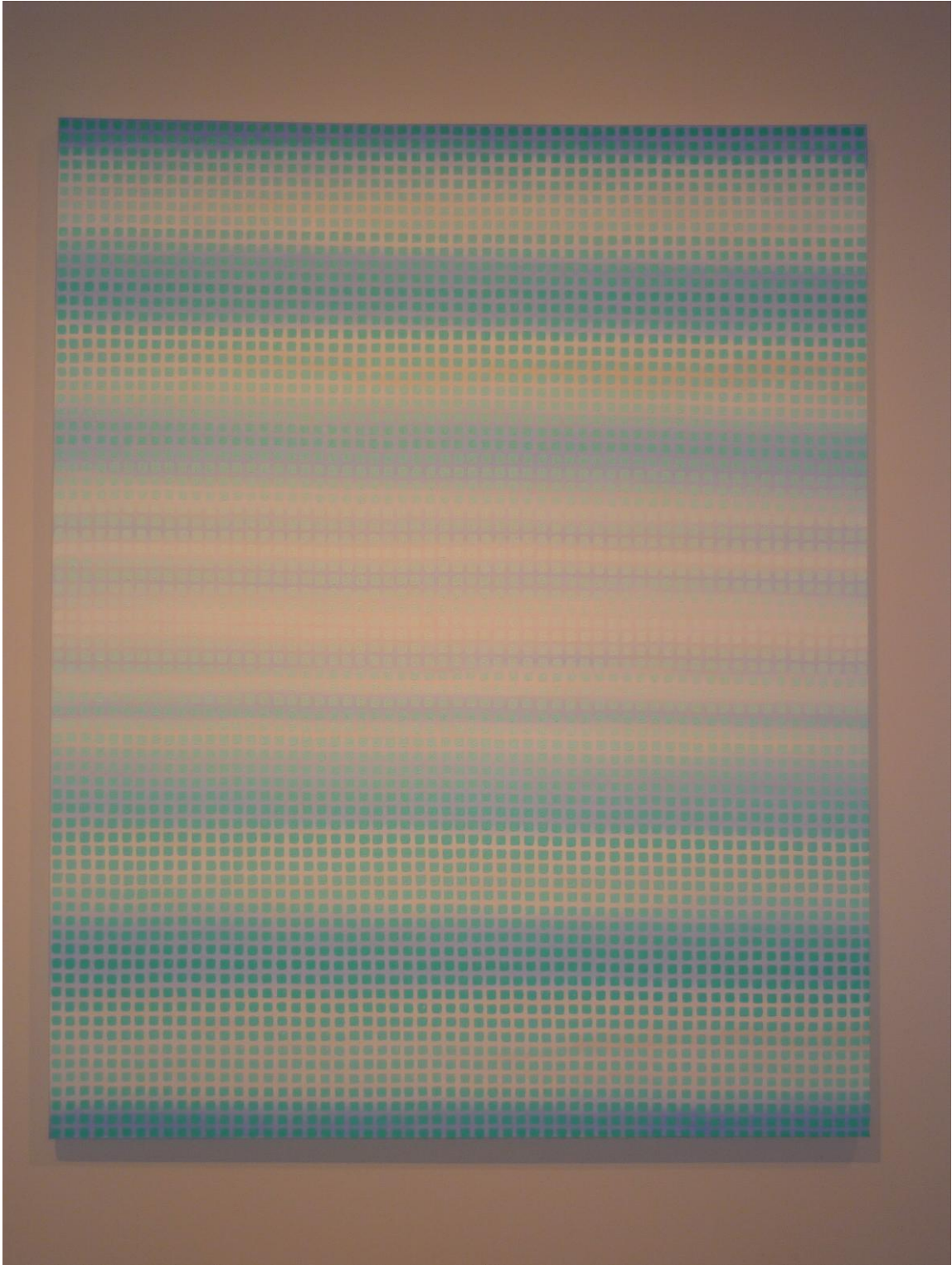


Image 5- Dynamic Silence 5 2010

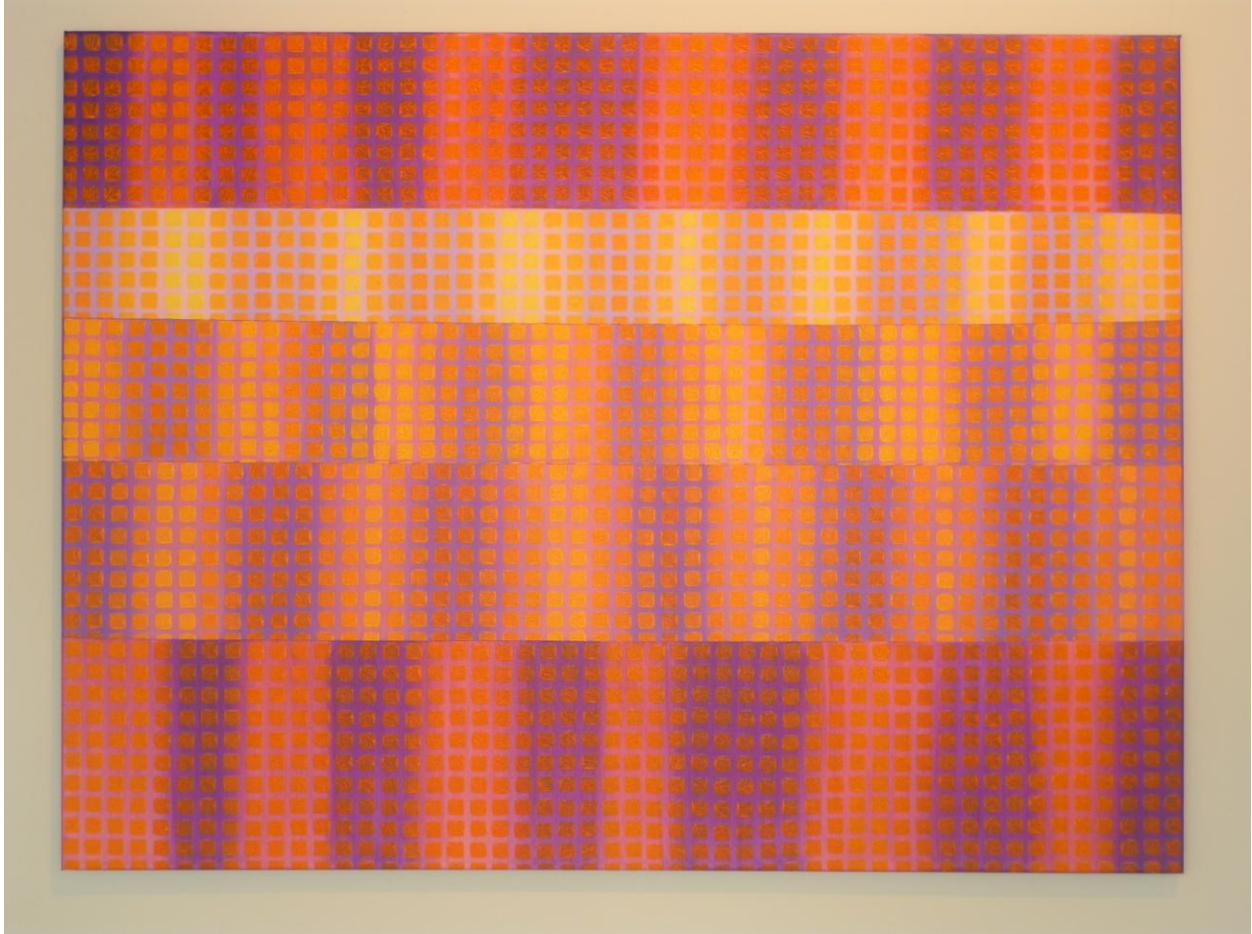


Image 6- Dynamic Silence 6 2010

****Dynamic Silence 6 2010* was also a finalist in the online exhibition ArtSceneToday.com-
Abstractions of the Mind, July 2010.**

UMMM... THE ARTICULATE PRACTITIONER

Moores Building Contemporary Art Gallery Fremantle, Western Australia

February 14th- 22nd 2009

Ummm...
The ARTiculate Practitioner

praxis is, praxis
BROOKE ZELIGMAN
STEVE MAKSE
Jane Denton
IGOR MIHAJLOVIC
EILEEN WHITEHEAD
Jacqui monks
YOLANDE BENNETT
JANE LAWTON
MATTHEW JACKSON
SALLY STEWART
XUNING WANG
susan williams
NATALIE BROWN
Ummm...
The ARTiculate practitioner

mooresbuilding
contemporaryartgallery
14th-22nd February, 2009

...an exhibition of contemporary art.

Ummm... The ARTiculate Practitioner
A contemporary ART exhibition

Contemporary practices in the arts reflect a meridian era of evolution, which requires us to be articulate practitioners. This includes being able to analyse and write about our practice in sophisticated ways. (Stewart, 2001).

Ummm... The ARTiculate Practitioner
A contemporary ART exhibition curated by Erin Coates
14th February through 22nd February, 2009
Moores Building Contemporary Art Gallery
46 Henry Street Fremantle
Gallery Hours: daily 10:00- 5:00pm Gallery Contact: (08) 9335 3519

Ummm... The ARTiculate Practitioner will be opened by art historian and critic David Bromfield
opening reception of Friday the 13th of February 2009, 6:00pm
Make sure I go

For more info visit: <http://www.ummm.com.au>

Ummm...
The ARTiculate Practitioner
is generously supported by

William Buck
BUSINESS ADVISORS
Chartered Accountants

PALANDRI
WESTERN AUSTRALIA

riu

BALDIVIS
ESTATE

LITTLE CREATURES

ESPLANADE
Fremantle's finest

ZOEP

City of Fremantle

mooresbuilding
contemporaryartgallery
The Moores Building Contemporary Art Gallery is managed by the City of Fremantle

FREE PRESS

PINDAN

ECU
EDITH COWAN

Exhibition Invite



Image 1- Untitled 7 2008

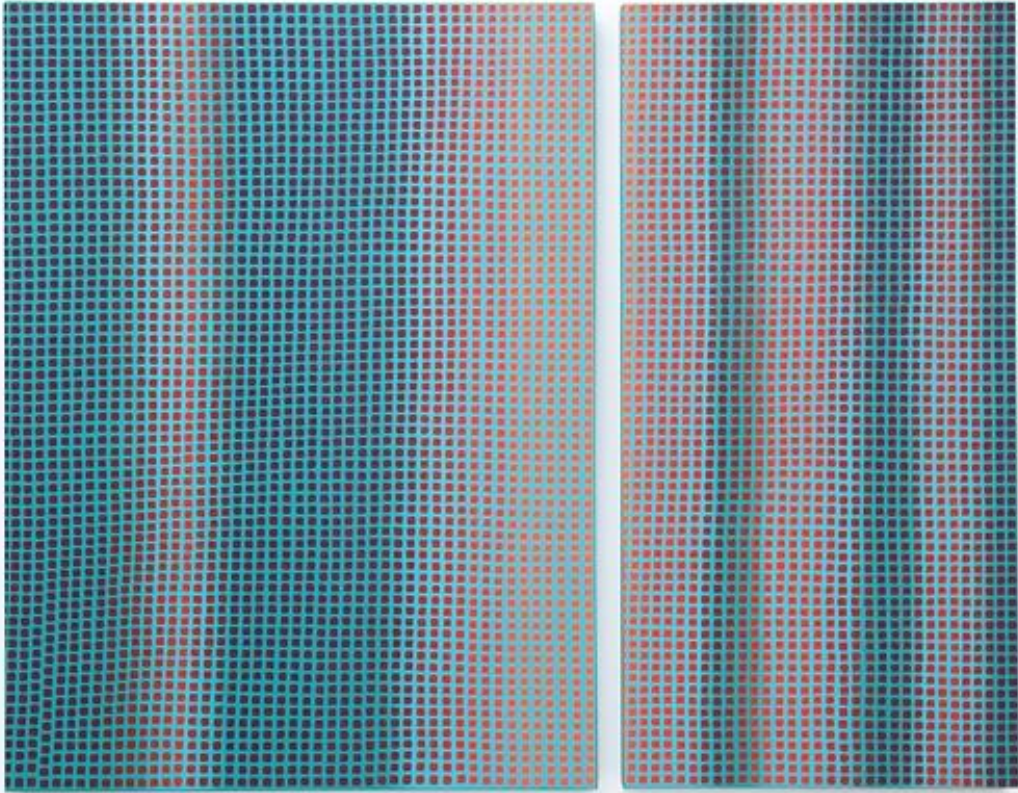


Image 2- Untitled 6 2009

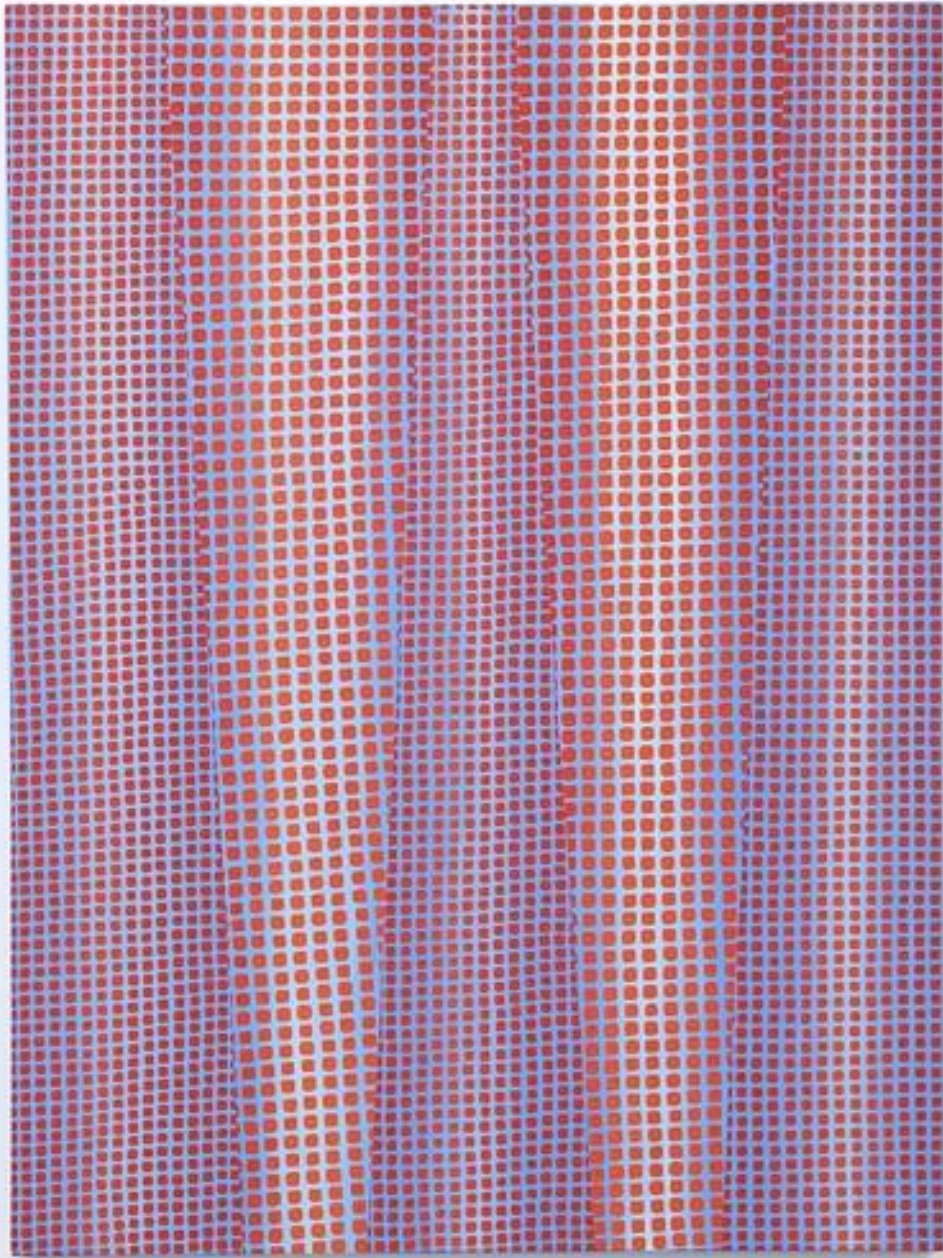


Image 3- Untitled 1 2008

The following paintings were not displayed in the exhibition



Image 4- Untitled 2 2008

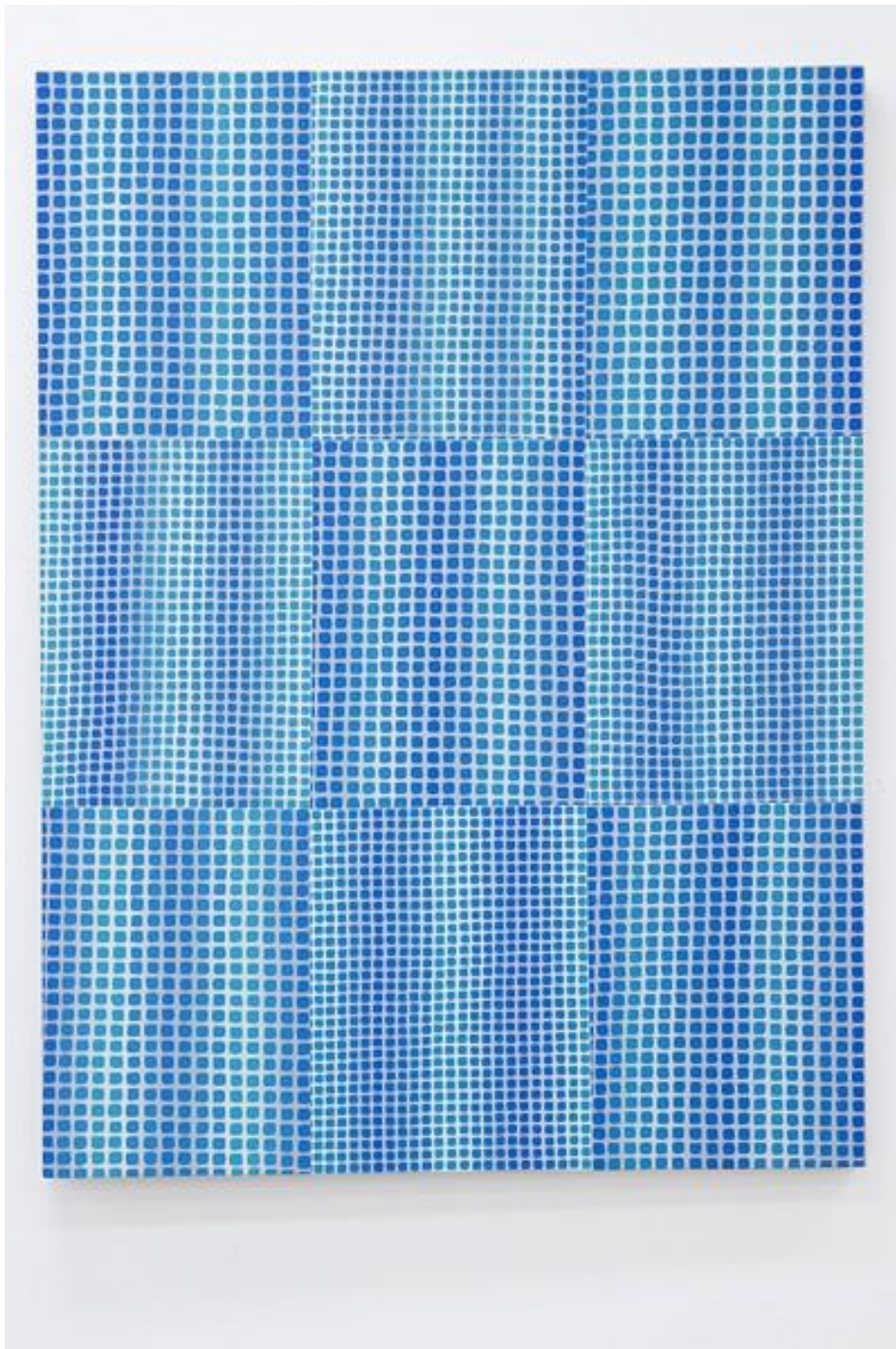


Image 5- Untitled 3 2008

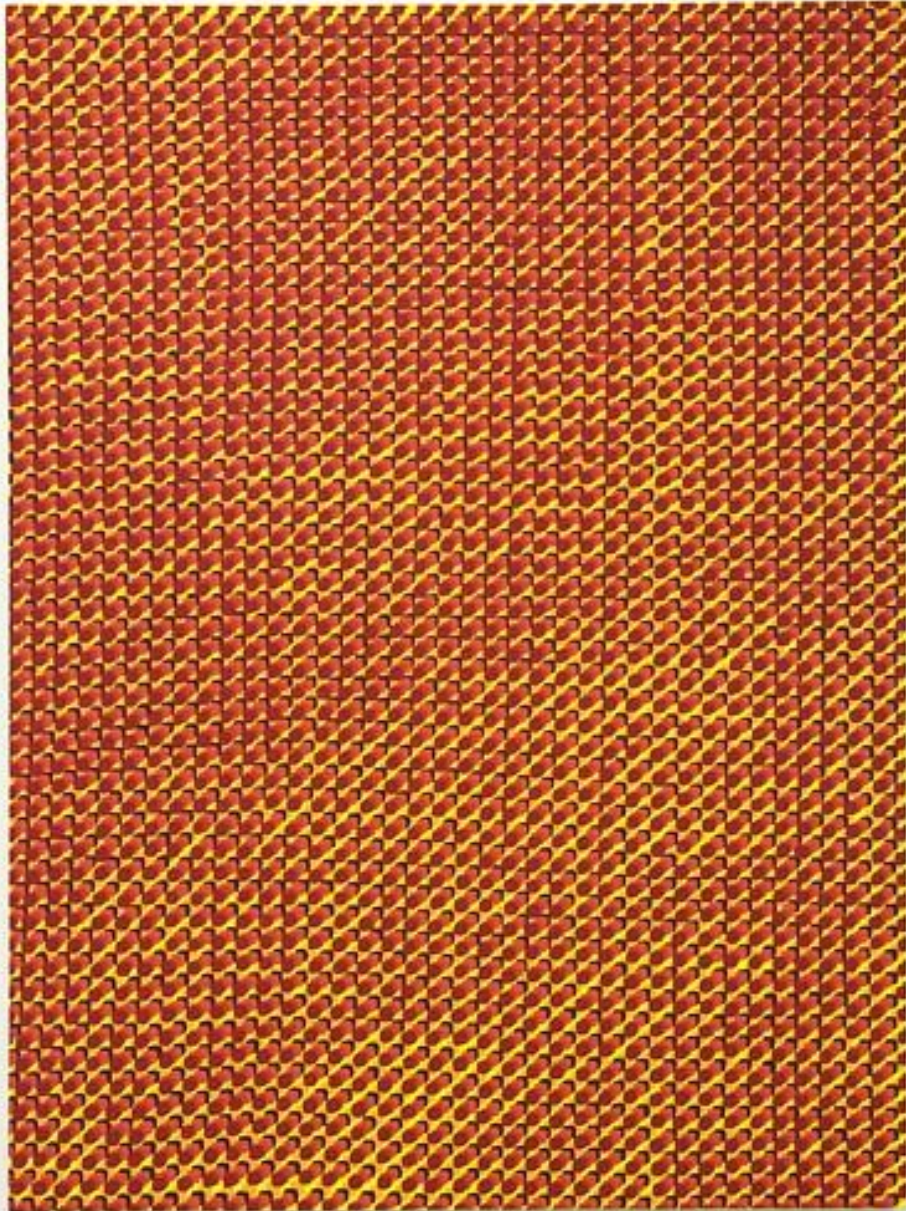


Image 6- Untitled 4 2008

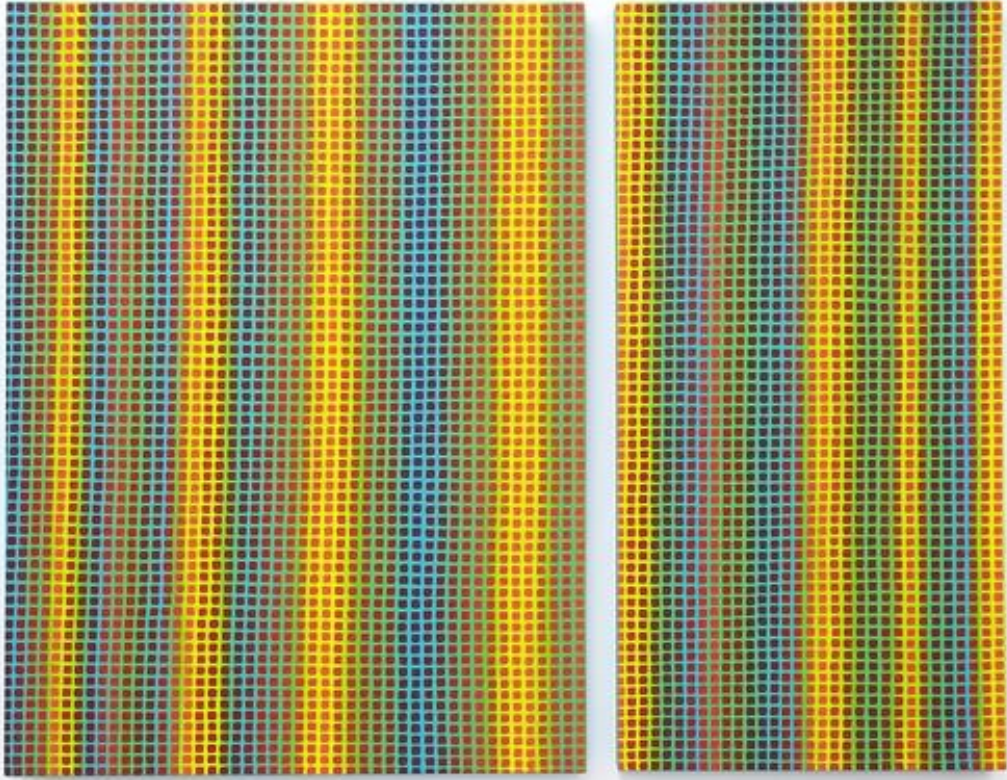


Image 7- Untitled 5 2008

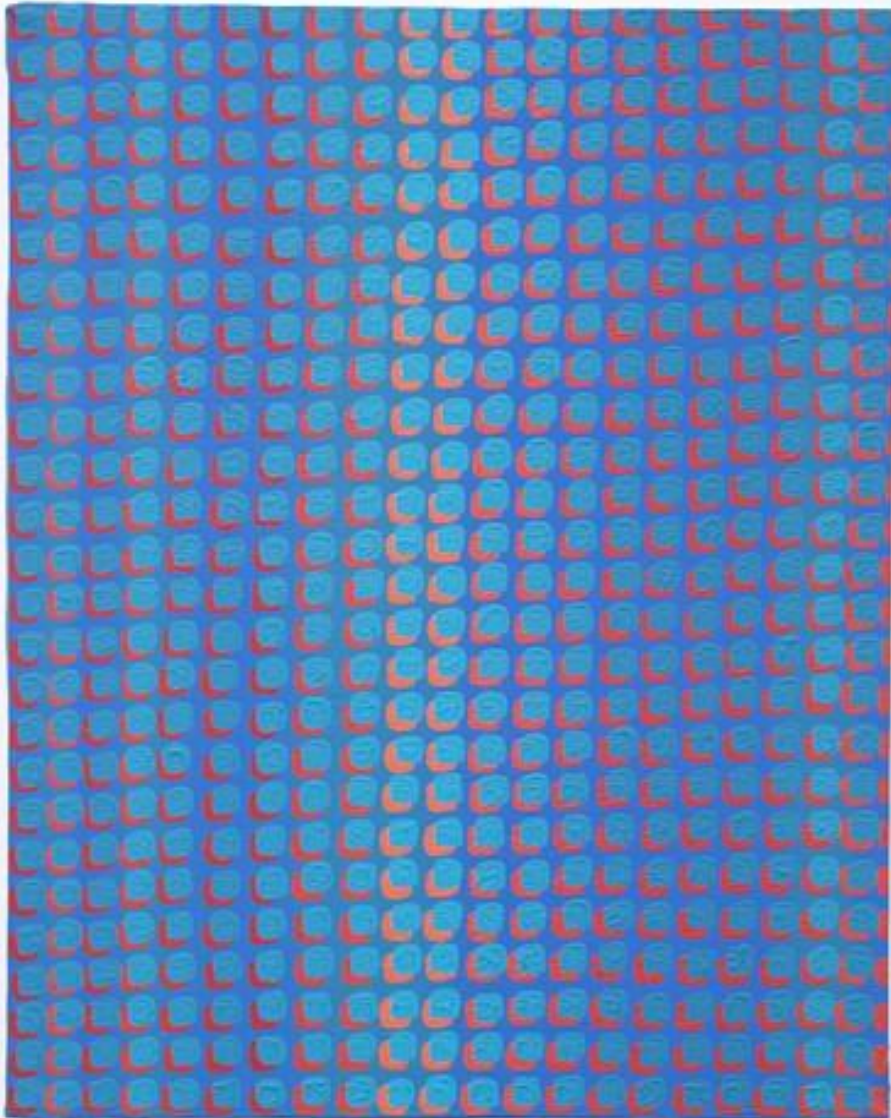


Image 8- Untitled 8 2009

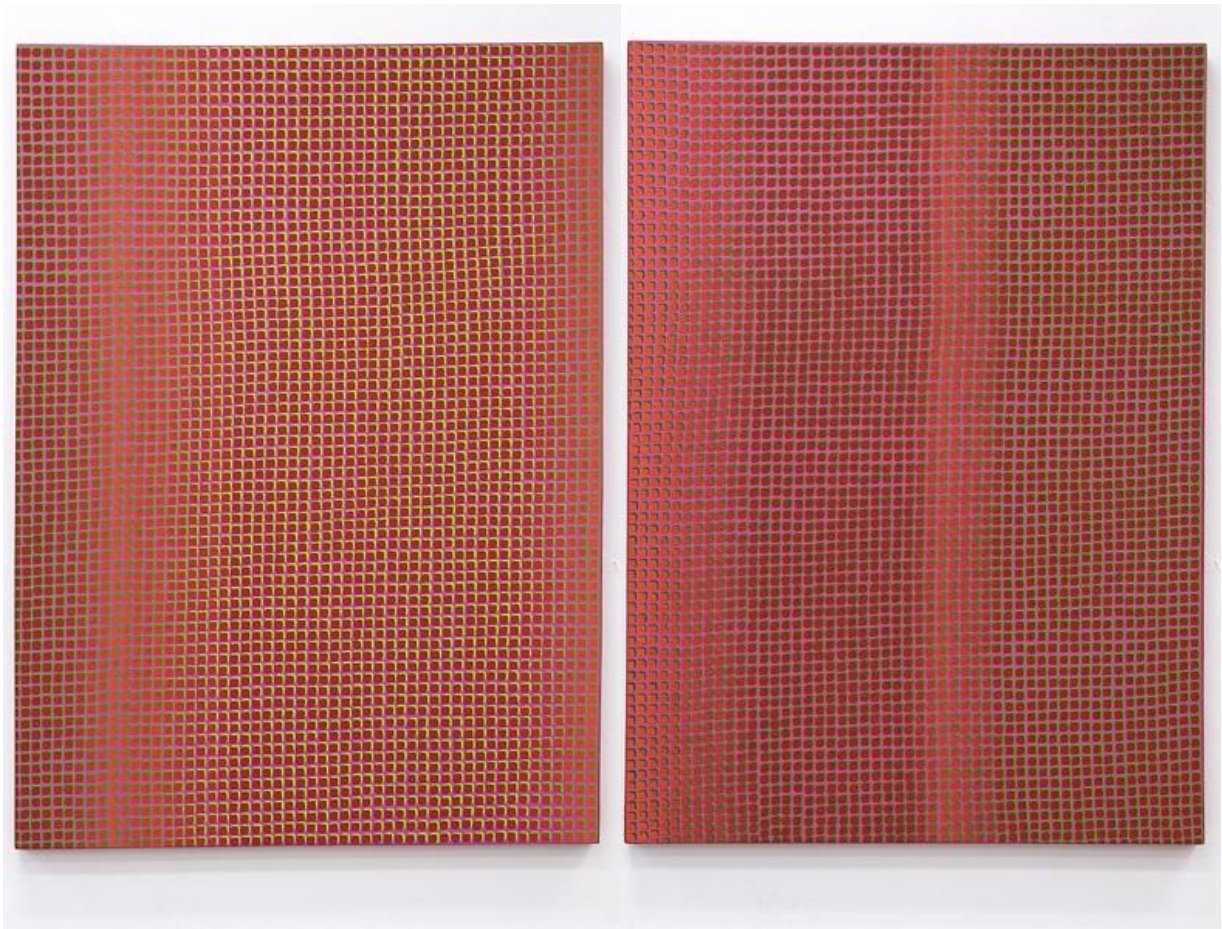


Image 9- Untitled 9 2009

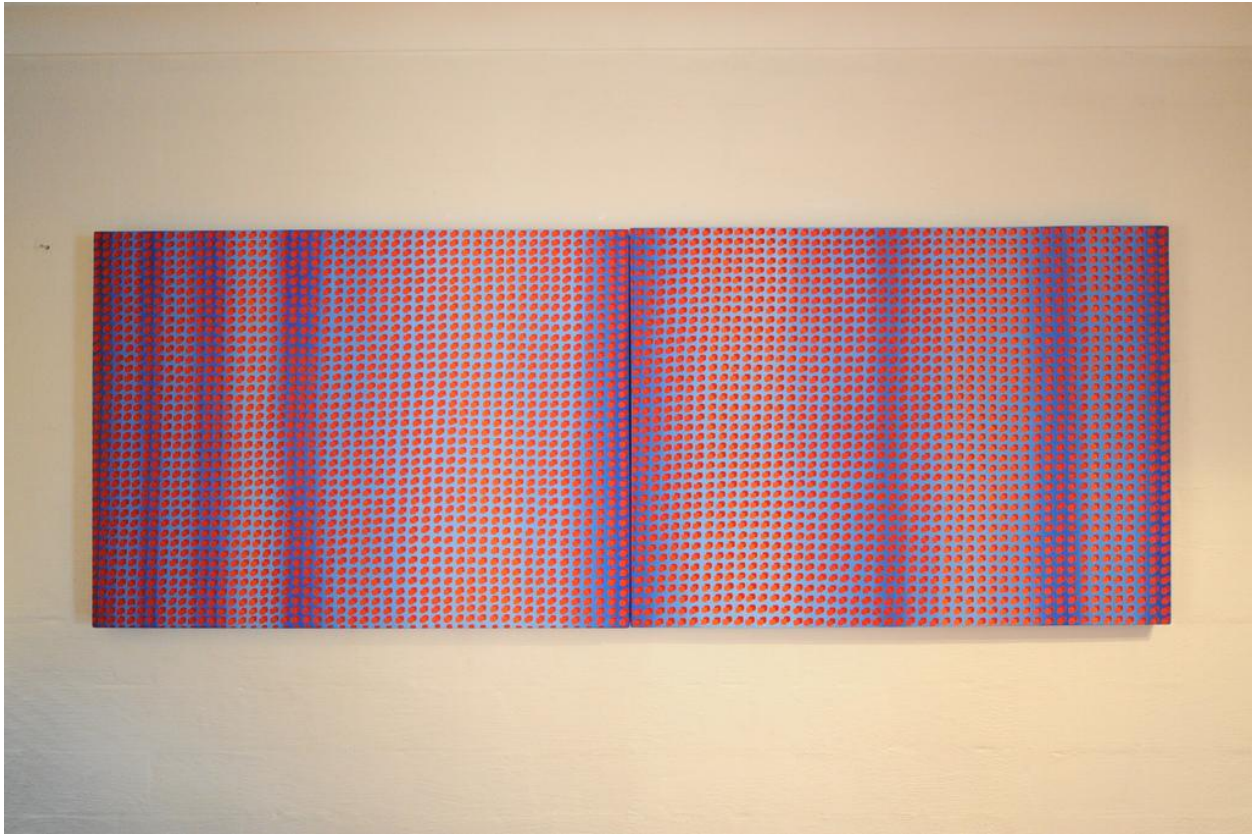


Image 10- Untitled 10 2009

REFERENCES- Chapter One

Beaufort, Matthew; Bonshek, Anna J.; Fergusson, Lee (1997) *The Holistic Education of Artists through Maharishi Vedic Science: Unfolding the Infinite Reservoir of Creativity in Individual Awareness*, Maharishi University of Management, Modern Science and Vedic Science, Volume 7, Number 1.

Bonshek, Anna (2001) *Mirror of Consciousness: Art, Creativity and Veda*, Motilal Banarsidass Publishers, Delhi.

_____ (2007) *The Big Fish: Consciousness as Structure, Body and Space*, Rodopi, Amsterdam- New York, NY.

Boothby, Geoff (2010) <http://dlf.tv/2009/jim-shrosbree/> (as cited on 4/1/2011)

Cain, Michael (1975) *Art and the Science of Creative Intelligence: Interdependence of part and whole*, Maharishi International University, Fairfield, IA

_____ (1988) *Art and the Unified Field*, Modern Science and Vedic Science, Volume 2, Number 3, 1988 Maharishi International University.

Chandler, Kenneth (1987) *Modern Science and Vedic Science: An Introduction*, Modern Science and Vedic Science Journal, Volume 1, Number 2.

Diane Villani editions (n.d) http://www.villanieditions.com/cgi/VIL_artist.pl?artist=mentor (as cited on 4/1/2011)

Dictionary of Art Historians (n.d.) www.dictionaryofarthistorians.org/gabliks.htm (as cited on 4/1/2011)

Fergusson, Lee (1991) *Maharishi's Vedic Science and Post-Secondary Art Education*. Ann Arbor, Michigan, Dissertation Abstracts International, #9205205

Greenwald, Geoff (2003) *Visualizing the Vedas: Artist Madeline de Joly translates her love of the Vedas into an exhibition that stretches the mind to new aspects of awareness*. Yoga Journal, May/June 2003, pp 87-88.

Iowa Dot Forms Jim Shrosbree (2010) <http://www.docresume.com/googletrend/iowa-dot-forms-jim-shrosbree-iowa-artist.html> (as cited on 4/1/2011)

Iowa State University (2009) <http://www.public.iastate.edu/~ceah/hanson.htm> (as cited on 4/1/2011)

Maharishi International University (1981). *Education for enlightenment*. Fairfield, IA: Author

Maharishi Mahesh Yogi (1974) *SCI and the role of the artist*. [Audiotaped conversation, 14th March 1974, Vittel, France].

_____ (1975) *Art to articulate life: Maharishi Mahesh Yogi and MIU Professor of Art Michael Cain speaking on art*. [Audiotaped lecture with Michael Cain 1st October, 1975, Maharishi International University, Fairfield, IA]

_____ (1986) *Thirty Years Around the World- Dawn of the Age of Enlightenment Vol.1 1957-1964*, Maharishi Vedic University Press.

_____ (1995a) *The Science of Being and Art of Living: Transcendental Meditation*, Penguin books, New York [first published 1963]

_____ (1995b) *Maharishi's Absolute Theory of Government*

Maharshi University of Management (online) www.mum.edu/faculty/cain_michael.html (as cited on 4/1/2011)

Nader, Tony (2000) *Human Physiology: Expression of Veda and Vedic Literature*, Maharishi Vedic University, The Netherlands.

Sheaff, Lawrence (n.d) www.AbsoluteImage.net.

_____ (2007) *Absolute Image Art Forum 2006*, Guest Artist Lawrence Sheaff, Hosted by William Teeple, ICON's Art Forum Series, Fairfield, Iowa, USA.

_____ (2010) *Art and Consciousness: The Absolute Image Series*, (Unpublished Masters Thesis, Maharishi University of Management, Fairfield, Iowa, USA.

Wallace, Robert Keith (1993) *The Physiology of Consciousness*, Maharishi International University Press, Fairfield, Iowa.

Wallace, Robert Keith (1997) *The Neurophysiology of Enlightenment*, Maharishi International University Press, Fairfield, Iowa.

REFERENCES- Chapter Two

Bonshek, Anna (2001) *Mirror of Consciousness: Art, Creativity, and Veda*, Motilal Banarsidass Publishers.

Chandler, Kenneth. (1987) Modern Science and Vedic Science Journal, *Modern Science and Vedic Science: An Introduction*, Vol 1, number 2, 1987. Retrieved April 2008 from <<http://www.mum.edu/msvs/Chandler1.html>>

Fergusson, Lee (1991) *Maharishi's Vedic Science and Post-Secondary Art Education*. Ann Arbor, Michigan, Dissertation Abstracts International, #9205205

Hagelin, John (1992) *Achieving World Peace Through a New Science and Technology*, Modern Science and Vedic Science Journal, Vol. 5 numbers 1-2.

_____ (1987) *Is Consciousness the Unified Field? A field theorist's perspective*, Modern Science and Vedic Science, online journal, vol. 1(1) pp 28-87.

_____ (2002) *Manuel for a Perfect Government*, Maharishi University of Management Press, Fairfield, Iowa.

_____ (2010) Edited by Orme-Johnson, Rhoda F & Anderson, Susan K. *The Flow of Consciousness: Maharishi Mahesh Yogi on Literature and Language 1971 to 1976*. Maharishi University of Management Press, Fairfield, Iowa.

Kandinsky, Wassily (1977) *Concerning the Spiritual in Art*. Dover Publications, Inc. New York.

Kuspit, Donald (2003) *Reconsidering the Spiritual in Art*. Blackbird: an online journal of literature and the arts, Spring 2003 Volume 2, Number 1, http://www.blackbird.vcu.edu/v2n1/gallery/kuspit_d/reconsidering_text.htm.

Maharishi Mahesh Yogi (1970a) *Creative Arts*, [videotaped lecture].

_____ (1970b) *Art and the Artist*. [A lecture given at Kossen, W. Germany]. In M. Cain, *Art and the Science of Creative Intelligence: Interdependence of part and whole* (pp v-viii). Fairfield, IA: Maharishi International University Press.

_____ (1970c) *Art and Science*. [Audiotaped lecture, 5 August 1970, Humboldt, CA].

_____ (1972) *The Science of Creative Intelligence course*. [33 video tape series] Livingston Manor, NY: MIU Press.

_____ (1975) *Art to articulate life: Maharishi Mahesh Yogi and MIU Professor of Art Michael Cain speaking on art*. [Audiotaped lecture with Michael Cain 1st October, 1975, Maharishi International University, Fairfield, IA]

_____ (1995a) *Science of Being and Art of Living: Transcendental Meditation*. New York: Plume.

_____ (1995b) *Maharishi's Absolute Theory of Government*. Age of Enlightenment Publications, India.

Nader, Tony (2000) *Human Physiology: Expression of Veda and the Vedic Literature*, Maharishi Vedic University, The Netherlands.

Oates, Patricia (2004) *The Program of Reading Vedic Literature in Maharishi Vedic Science: Fundamental Principles and Application*. Ann Arbor, Michigan: Dissertation Abstracts International, #3130318

Pearson, Craig (2008) *The Complete Book of Yogic Flying*. Maharishi University of Management Press, Iowa.

Schwartz, Susan L (2008) *Rasa: Performing the Divine in India*. Motilal Banarsidass Publishers Private Ltd, Delhi.

Wallace, Robert Keith (1993) *The Physiology of Consciousness*, Maharishi International University Press, Fairfield, Iowa.

_____ (1997) *The Neurophysiology of Enlightenment*, Maharishi International University Press, Fairfield, Iowa.

REFERENCES- Chapter Three

Cain, Michael (1975) *Art and the Science of Creative Intelligence: Interdependence of part and whole*, Maharishi International University, Fairfield, IA

Chandler, Kenneth. (1987) Modern Science and Vedic Science Journal, *Modern Science and Vedic Science: An Introduction*, Vol 1, number 2, 1987. Retrieved April 2008 from <<http://www.mum.edu/msvs/Chandler1.html>>

Deans, Ashley (2005) *A Record of Excellence*, Maharishi University of Management Press, Fairfield, Iowa, USA.

Finkelstein, Evan I. (2005) *Universal principles of life expressed in Maharishi Vedic Science and in the scriptures and writings of Judaism, Christianity, and Islam*. Ann Arbor, Mich.: Dissertation Information Service, # 3173294.

Hagelin, John (1992) *Achieving World Peace Through a New Science and Technology*, Modern Science and Vedic Science Volume 5, numbers 1-2, Fairfield, Iowa, USA.

Maharishi Mahesh Yogi (1973) *Discussion on the description of art in the MIU catalogue*. [Audiotaped conversation, 17 November 1973, Seelisburg, Switzerland.

_____ (1975) *Art to articulate life: Maharishi Mahesh Yogi and MIU Professor of Art Michael Cain speaking on art.* [Audiotaped lecture with Michael Cain 1st October, 1975, Maharishi International University, Fairfield, IA]

_____ (1986) *Thirty years around the world: Dawn of the Age of Enlightenment.* Vlodrop, the Netherlands: Maharishi Vedic University Press.

_____ (1990) *Maharishi Mahesh Yogi on the Bhagavad Gita,* Penguin Books.

_____ (1995a) *Science of Being and Art of Living,* Age of Enlightenment Publications, USA.

_____ (1995b) *Maharishi's Absolute Theory of Government.* Age of Enlightenment Publications, India.

_____ (1997) *Celebrating Perfection in Education,* Maharishi University of Management Press, Iowa, USA.

McEwan, Bruce S (1998) *Protective and Damaging Effects of Stress Mediators,* Massachusetts Medical Society.

Nader, Tony (2000) *Human Physiology: Expression of Veda and the Vedic Literature,* Maharishi Vedic University, The Netherlands.

Oates, Patricia (2004) *The Program of Reading Vedic Literature in Maharishi Vedic Science: Fundamental Principles and Application.* Ann Arbor, Michigan: Dissertation Abstracts International, #3130318

Pearson, Craig (2008) *The Complete Book of Yogic Flying*, Maharishi University of Management Press, Fairfield, Iowa, USA.

Piaget, Jean. *Stages of Intellectual Development in Children and Teenagers*. As cited on 20th October 2010 at <http://www.childdevelopmentinfo.com/development/piaget.shtml>.

Searle, John. R (1993) *The Problem of Consciousness*. Social Research, Vol. 60, No.1, Spring 1993.

Travis F.T. (1979). *The Transcendental Meditation technique and creativity: A longitudinal study of Cornell University undergraduates*. *The Journal of Creative Behavior*, 13(3): 169–181.

Travis, F. & Brown, S. (2009). *My Brain Made Me Do It: Brain Maturation and Levels of Self-Development*. In A. H. Pfaffenberger, P. W. Marko and T. Greening (Eds.) *The Postconventional Personality: Perspectives on Higher Development*. New York, Sage Publishing.

Wallace, Robert Keith (1993) *The Physiology of Consciousness*, Maharishi International University Press, Fairfield, Iowa.

_____ (1997) *The Neurophysiology of Enlightenment*. Maharishi International University Press, Fairfield, Iowa.

REFERENCES- Chapter Four

Beaufort, Matthew; Bonshek, Anna J.; Fergusson, Lee (1997) *The Holistic Education of Artists through Maharishi Vedic Science: Unfolding the Infinite Reservoir of Creativity in Individual Awareness*, Maharishi University of Management, *Modern Science and Vedic Science*, Volume 7, Number 1.

Cain, Michael (1975a) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 1: The Artist and the Scientist: SCI and the Mechanics of Creative Expression*, Maharishi International University, Fairfield, IA

_____ (1975b) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 2: The Artist Creates: Diving into the Silence to Unfold the Fullness of Life*, Maharishi International University, Fairfield, IA

_____ (1988) *Art and the Unified Field*, Modern Science and Vedic Science, Volume 2, Number 3, 1988 Maharishi International University.

Fergusson, Lee (1991) *Maharishi's Vedic Science and Post-Secondary Art Education*. Ann Arbor, Michigan, Dissertation Abstracts International, #9205205

Lynch, David (2007) *Catching the Big Fish: Meditation, Consciousness, and Creativity*, Penguin Group, USA.

Maharishi Mahesh Yogi (1970) *Art and the Artist*. [A lecture given at Kossen, W. Germany]. In M.Cain, *Art and the Science of Creative intelligence: Interdependence of part and whole* (pp v-viii). Fairfield, IA: Maharishi International University Press.

_____ (1973) *Art and the Mechanics of Expressing Creation*. [Audiotaped Lecture, Seelisburg, Switzerland, November 17, 1973]

_____ (1974) *SCI and the role of the artist*. [Audiotaped conversation, 14 March 1974, Vittel, France]

_____ (1975). *Maharishi Mahesh Yogi and MIU Professor of Art Michael Cain speaking on art*. [Audiotaped lecture with Michael Cain, 1st October, 1975, Maharishi International University, Fairfield, IA]

_____ (1995a) *Science of Being and Art of Living: Transcendental Meditation*. New York: Plume.

_____ (2010) *The Flow of Consciousness: Maharishi on Literature and Language*, (Editors Orme-Johnson, Rhoda F & Anderson, Susan K.) Maharishi University of Management Press, Fairfield, Iowa, USA.

REFERENCES- Chapter Five

Bales, Judy (n.d.) Retrieved from <http://www.judybales.com/about/statement>.

Cain, Michael (1975f) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 6: The Creative Tradition of Sacred Art: Unfolding the Heart's Full Value*, Maharishi International University, Fairfield, IA.

_____ (1975g) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 7 Part 1: The Historical Development of the Image: The Source Course and Goal of Art*, Maharishi International University, Fairfield, IA.

_____ (1975h) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 8 Part 2: The Historical Development of the Image: The Source Course and Goal of Art*, Maharishi International University, Fairfield, IA.

_____ (1975i) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 9 Part A: The Future of Art: A Practical Approach to the Art of Enlightenment*, Maharishi International University, Fairfield, IA.

_____ (1975j) *Art and the Science of Creative Intelligence: Interdependence of part and whole: Lesson 9 Part B: The Future of Art: A Practical Approach to the Art of Enlightenment*, Maharishi International University, Fairfield, IA.

Ellis, Mo (2009) *Judy Bales Designs New Connections*, Surface Design Journal, Fall 2009.

Fergusson, Lee (1991) *Maharishi's Vedic Science and Post-Secondary Art Education*. Ann Arbor, Michigan, Dissertation Abstracts International, #9205205

Greenwald, Geoff (2003) *Visualizing the Vedas: Artist Madeline de Joly translates her love of the Vedas into an exhibition that stretches the mind to new aspects of awareness*. Yoga Journal, May/June 2003, pp 87-88.

Maharish Mahesh Yogi (1995b) *Maharishi's Absolute Theory of Government*. Age of Enlightenment Publications, India.

Nader, Tony (2000) *Human Physiology: Expression of Veda and the Vedic Literature*, Maharishi Vedic University, The Netherlands.

Pearson, Craig (2008) *The Complete Book of Yogic Flying*, Maharishi University of Management Press, Fairfield, Iowa, USA.

Sheaff, Lawrence (n.d) www.AbsoluteImage.net.

_____ (2007) *Absolute Image Art Forum 2006*, Guest Artist Lawrence Sheaff, Hosted by William Teeple, ICON's Art Forum Series, Fairfield, Iowa, USA.

_____ (2010) *Art and Consciousness: The Absolute Image Series*, (Unpublished Masters Thesis, Maharishi University of Management, Fairfield, Iowa, USA.

REFERENCES- Chapter Six

Bonshek, Anna (2001) *Mirror of Consciousness: Art, Creativity, and Veda*, Motilal Banarsidass Publishers.

_____ (2007) *The Big Fish: Consciousness as Structure, Body and Space*. Rodopi, Amsterdam- New York, NY.

Fergusson, Lee (1991) *Maharishi's Vedic Science and Post-Secondary Art Education*. Ann Arbor, Michigan, Dissertation Abstracts International, #9205205

Martin, Agnes (1991) *Writings: Agnes Martin*, Distributed Art Publishers, Inc. New York.

Maharishi Mahesh Yogi (2010) *The Flow of Consciousness: Maharishi on Literature and Language*, (Editors Orme-Johnson, Rhoda F & Anderson, Susan K.) Maharishi University of Management Press, Fairfield, Iowa, USA.