



Reawakening Aesthetic Insight

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To make the aesthetic dimension meaningful rather than an empty category of experience which is indiscriminately applied to the arts, six ontological dimensions of its appearance are described: line, color, texture, size, mass, and space. Social existence as communication with action is always informed by one of its appearances and forms the archwriting on the body, part of the body's recollection of being (Levin, 1985). Each of these dimensions is informed by a binary opposition which is characteristically masculine and feminine. I perceive these binary oppositions to be the extreme states of the body which inform experience (*Erlebnis*), holding our aesthetic "skin" in dialectical tension, neither side of the opposition entirely erasing nor transcending the other. Lived aesthetic experience occurs in this dialectical gap between these binary oppositions. It is the space of play, risk, and creativity.

Six Ontological Realms of the Aesthetic and Their Relation to Curriculum¹

Line: Lived Experience of Directionality—Making the Grade

The most fundamental human² experience is rhythm followed by movement; the spacial-temporal experience of *line* is continually informed by the body's negotiation between becoming *lost* and finding a *direction*. Human journeys are always packed with ambiguity, paradox, and above all surprise. It is the feeling that new vistas, new elevations, new edges are always presenting themselves as each new step is taken. Constructing an argument during a conversation, following a melody in music, creating a path through the dance of the body, all have a ground from which they began, a paradoxical point of origin that cannot be found but exists originally in chaos, in nothingness. As such, all lines, all directions are traces. They are the whispers of conversations past, of memories linked together, held in a mist of relationships. Lines are segments, fragments whose ends trail off into the extremes of their own horizons. The left hand on the piano plays the rhythm, the right the melody. The dancer begins in stillness and leaps away. Each representative instance of creative freedom (May, 1975) and intuitive exploration begins with a point *and* a direction. *Line*

is directionality. It is a crisscross informed by both the feminine and masculine presence, held in binary tension through the interaction of the horizontal and the vertical within the labyrinth of thought.

Rhythm is primordial. It is the up and down of the heartbeat, the in and out of our breathing. The dialectical binary tension of this, the first level of aesthetic experience, is maintained between directionality and being lost, between intentionality and accident, between that which we can control and that which eludes our scrutiny, between blindness and insight. It is the journey of attention, of a perpetual walk toward an edge. Such heightened consciousness is the mediation between life and death; both inform and deform the moment of movement. Only then can new ground be found and life lived. To avoid the monotony of the journey—which happens when teachers predetermine the direction of the body, choreograph its trajectory, keep it on track without deviation—one must take risks; otherwise human flexibility is lost. Failure replaces tolerance. *Grades* are not lived as plateaus, they become the imprisonment of a letter. This stills the body needlessly. Its life is lost. Educational risk-taking requires that we place the body in a healthy tension. A dichotomous consciousness merely increases anxiety. Desire is perverted so that boundaries are maintained.

Putting one's consciousness *on the line*, walking on the edge or on a tightrope is the aesthetic experience which animates us. Tightrope walkers, downhill racers, mountain climbers, car racers continually put their life on the line because at any time the human risk-taking may snap. In conversation, it is only through the question that a *way* may be created, the journey activated, an intentional arc bridged with the Other. In music, the creation of noise indicates that one has become lost. Mistakes, on the other hand, surprise both the player and the listener from the well-defined path. They are the lived life between tonality and atonality. The inner song, *inner Klang* as Kandinsky (1914/1977) called it, can become lost, for it is the tone, the tension (Latin: *tonus*—tension; Greek: *tonus*—the act of stretching) of the voice which helps to communicate our inner *soul*. It is the *pitch*—as when one throws out a message—which gives a line that must be grasped and authentically heard. The cadence and timbre of such a message must consciously break the *natural* inauthentic way of hearing, what Heidegger (1927/1962) identified as *Aussage* (assertion), *Rede* (discourse), and *Gerede* (idle talk). It must touch the Other's Being. The singer and poet give voice (*sagen*) from and to the depths of this Being. Falsetto, soprano, baritone, bass,

and silence, the cadence of the human voice reveals the tonality of the experiences which hide behind its calling. To have been heard means to have fused with the horizon of the Other's Being across a prelinguistic chasm that speaks of death, that original chaos from which the message began, before the word was named.

For teachers the voice should maintain the oral tradition of leaders, peacemakers, prophets, and visionaries. Their voices should lead us out to dialogue. Because all conversation journeys start from a point, the teacher must make a moral choice as to which line is taken. Such a choice, claimed Fromm (1981), might lead to civil disobedience for the cause of justice. The heretic must expose and unveil. Leadership requires a conscious awareness as to the direction the journey will take. The oikoumenal³ good to be achieved must be informed by the tradition chosen. The ethics of line, of direction requires an inescapable eschatology, a philosophy of history as *progress* in social relationships.

The experience of line, however, may be monological rather than symbiotic, unidirectional and univocal rather than dialogical. When one thinks of the energy transfer of the life line, the complementarity which must occur between opposites to generate life, then the telephone wire and the electric cord are analogous to Nature's umbilical cord, the root, the blood vessel; all are instances of the transference of life—the need to exchange a message across and between borders, frames, and barriers where the inside now becomes the outside and the outside becomes the inside. When there is no purpose or meaning to life one's existence becomes directionless, empty, lifeless. The borders are closed. Noise sets in. Thermic death is always possible when no breathing is allowed. Such are curriculum experiences when circumstances do not allow the risk to take place, no gasp permitted.

Students must have maps to see them through. Maps allow the surveillance of the land from a safe distance. To see the *lay of the land* eases student anxiety. They show the student where they have been, where they are going, and how they may get there. Maps freeze time and must be activated by the journey of the learning experiences. Curricular outlines as maps are the necessary starting point. It is only when the journey is plotted with inflexibility that they become programs of repression. The computer instructed program becomes the antithesis of such topological mapmaking. Such programs cannot handle the strayed path. Surprise is reduced to a branching mentality, to predetermined, coded sets of choices. The primacy of

straight and clean line in the Western aesthetic tradition (i.e., perspective) is evident from the rationality of mechanical drawing to the straight edges of our carpentered world (Segall, Campbell, & Herskovitz, 1966). Time and space are quantifiably stretched out through computer assisted learning; however, the journey's aesthetics are two-dimensional. Curriculum content remains predictable, knowledge visibly testable.⁴ The stability of both the capitalist and communist hegemonies thrive on regularity, predeterminism, a logical and controllable future, and steady state growth. The stress on method, on epistemology embodies a two-dimensional future. Line is required for being minimally rational, but left at this functionalist state it becomes boring and dull. Education as information versus education as communication makes evident the difference. *Educationally, we must recognize that all lines are bridges to new directions.* Their point must be set in motion rather than terminating in a deadly period. How should educators throw out their lifelines to students in their care? Should the lines differ depending on the student? And if we must come to periods of rest how do we keep such silences alive?

Colored Circle: Lived Experience of Mood as a Rounded Period

A jump beyond living a line mentality is to consciously recognize the place of mood in our lives. A mood is like a blanket that covers us when we reflect on a conversation that has been completed. It is a recalled memory that vivifies life. It is much more than a pause. Silence, that inward gaze, marks the time of reflection and nonparticipation in action—the listening to oneself and to the Other. Archetypally, the snake has eaten its tail; the bridge has been crossed. When the totality, paradoxically now a fragment, a period, can be reflected on, when the paragraph can be examined, then the centering of the body between the binary opposites of unity and disunity, between harmony and disharmony, may begin. The felt tension is found in the color of a conversation. It is its musical key. Such a key will open the door to let in the color. Like Indian raga, there are many colors. Color stains the boundary of a thing. It binds the voices together. It completes their presence. It is the line turning to make a shape which conveys a self-contained totality, a thick idea which then presents itself in a certain shade or tint, as soprano, bass, or baritone. This can only happen when the journey has been completed, fulfilled, as when the artist has said "Enough! This stands on its own." This color circle occurs when children *round* their dance movements, when rocks are placed in a circle to form a boundary and children call it their

place. When any space is bounded, as in a circus ring, a wedding ring, or a bell's ring, a centering of attention presents itself. The classroom should also be perceived as a ring, a pitch, a place to center oneself. And periods could be colored fragments that make the day.

The shape speaks the color it most easily harbors. Gold, yellow, orange, red—the embodiment of a circle gives us warmth. The shape is reflective of the voices which are allowed to speak harmoniously or in conflict. A witch's coven or a knight's round table are bound by consensual vows. The talk goes on until the spell is broken and the conversation has been rounded. Each actor *leans* and accommodates the other. Leadership becomes acephalous, a *leaner-ship*. A circle generates friends. It generates warmth and intimate exchange. The conversation becomes more than two people. It evokes voices of an ancestral past that have spoken on similar themes. The circle demands that color be more musical and fluid, not attached to the rigors of form but *released* to form its own harmonics of exchange. A musical key suggests a relationship between notes. It is an identification. It shows us who we are and how we are bound to others occupying the same shaped space. The music in our schools has a harmony of shaped space. We feel it in the halls, in our classes, in the lunchrooms. The buzz, the whispers, the shrills and, of course, dead silence tells us the states of their bodies.

Personality is exposed color. The tension of the circle, the tension between the binary oppositions of hot and cold, between laughing and crying, the extremes of our body's psychological and physiological tolerance can only be maintained by *blanket* spaces. The *blanket* has to be a security force which allows one to speak, to be exposed in a community of friends. It is a *transitory* time⁵ in which one experiences the borders of one's own Being and that of Others. The blanket forms a canopy, a temporary space like a tent or igloo so that talk might begin. It prevents the danger of shame and embarrassment which are worn on the surface of the skin. Symbols such as the crown, the hood, the tiara, the helmet suggest privileges in the conversation. The form becomes cephalous. Such are the ethics of color and shape.

Western technocracy has avoided the shape of the circle and the colors of warmth, care, and security. In nature the nurturing colors of green break down and ripen into red, yellow, and blue pigments. They do not remain cool. In culture the shapes become iconic. Spiked shapes such as stars speak of highlighting and striking out. Square shapes speak of stasis and inertia.

These shapes convey the structure of talk which is to be promoted. Our patriarchal culture prefers to make the triangle and the rectangle iconic. These are shapes which are experienced as hierarchy and dominance. The rectangle spreads the possibility of teacher-student confrontation. Organic shapes round the edges. They suggest softness, growth, and pregnancy. They are horizontal in their direction. They open vistas which allow the head/body to rotate 360°. Aporias are created, a dizzy spinning which in our drunken passion may make us see through the back of our heads. Direction is pregnant with possibility. However, centering oneself within the carpentered world of stars, squares, and rectangles always draws the eye to a *point*. It is vertical in its intent. It points upward toward those on top. One's head is always lifting up or looking down. The body is always being stratified within a hierarchy of dominance. The gaze is one of surveillance.

The colors of industry and conservatism suggest the anonymity of cold, calculated pursuit of the good life, the costs and benefits of Bentham's felicific calculus. It has been shown through studies of western art and literature that our sensitivity to the values of blues and violets, the dark end of the spectrum, have increased since the 16th century (Huyghe, 1977). Burgundy violets and the *habit noir* of the 19th-century businessman linger in the dark business suit and the tuxedo. Religion, too, adopts the same habit. Justice is embodied in black, sometimes red, to show the gravity of the spilling of blood. Women, who were excluded until recently from the business world, were given the "privilege" to be flighty and frivolous. Color was at their disposal. But the businesswoman must also blend into the picture. Now when hot colors such as hot jazz and the punk look appear in our culture, they do so to mock the antihumanness of our bureaucracies.

What are the ethics of color? Has color lost all sense of spiritual symbolism as it once had among many indigenous peoples? Has it been appropriated only in the name of power and dominance—the colors of gravity denying eros? White, the color of the most powerful racial skin, has come to symbolize the clinical mind, the germ free, dust free environment of high technology, the operating room, and of course, the labor room.

Most of us in any large organization must remain camouflaged. Our true colors are rarely shown; they are repressed. This repression merely recapitulates the separation between private and public spaces as other feminists have pointed out (Elshtain, 1981). Within intimate spaces and intimate relations we wear what we wish. The ground between lovers is

cleared through fights, squabbles, and lovemaking. In large bureaucracies, what Goffman (1961) called "total institutions," few are high steppers. The majority labor by shuffling around. What colors are our curricula? What color is the dance of our students? If we claim all knowledge to be neutral and if we teach in this way, what does that indicate? Do coolness and indifference prevail? A thoughtless blending of all colors gives us a mud brown; its fragrance is not that of the living earth; rather it has the stench of waste and decay. How might we go beyond such a relativism of indifference in our curricular experiences?

Texture: Lived Experience of the Home Room and Familiarity

Texture forms the third level of the aesthetic dimension. Texture is the conversation with *things* to enable one to know them intimately. It is the language of poetry, the adjectives and adverbs that form the ground of distinction. Texture is our personal communication with Nature's dialogue: It is the experience of craft which intimately binds our consciousness with Gaia's⁶ material consciousness. It is the potter in conversation with clay; it is the weaver in conversation with fiber; it is the lapidary in conversation with stone; it is the crafts tradition that is the very fabric of technology. Texture touches. It is found within the palm of the hand. One cannot get closer to the earth than through the touch of the hand. The grasp of the fingers presents an immediate response. The greatest amount of grey matter in the brain is dedicated to the hands. They play, they sensitize, they touch.

Texture is the exposed history of the thing embodied on its patina, worn like our skin. The texture of things harbors the binary opposition of home and alienation. When we know the texture of things we feel comfort, security, and belonging as when we see familiarity in the face. We must touch things in order to make them our own, participate in them to see the surfaces and their responses; otherwise the Other is always alienated. Appearing at a distance the Other becomes flattened, smooth, generalized, nondescript. All Blacks become alike, all Asians are lumped together. Textures cannot be known without differentiation, without felt similarities and differences throughout the body. To generate such knowledge requires *worn* spaces, a continual coming back to the thing so that we might make it our own—make it familiar within our famil(y)arity. It requires the travelled look. Only then can we make it a part of our biographies, something we can stand for. It gives us our character, and the Other takes on character.

A home away from home suggests a cared-for place. The dialectical tension between the binary opposition requires that we embrace everything we touch to make it a part of ourselves. We must avoid *breaking* or *marking* things. Historically these appear to be signs of dominance. Repair embodies the ethics of texture, for in the art of repair there are mending, healing, and love to keep a thing's essence alive.

This is also true of ourselves. We must accept the wear marks of our own bodies, the wrinkles on our face, the withering of our hands as the body takes on a history of experiences as we proceed toward our death. This personal history, this body, and this psyche taking on signs of growth and destruction, must be cared for and repaired, not unlike the baseball glove which must fit the hand or the sweater which in turn must fit the body. These too must be restitched and refurbished to give them added meaning and comfort. Old clothes such as worn sweaters possess a history, a texture of the battles, abuses, victories, and festivals the things have gone through. Antique furniture, used books, flea markets, heirlooms, handed down sacred objects of tribal life, old toys, all such things hold a history about them. In short, all tool kits are "remembered" by the body. Former songs bring forth a nostalgia as we are reminded of times when we were young. A certain style of a bygone era reactivates our memories and revives our youth.

Texture is, therefore, an understanding of our waste and decay. What we consume and dispose, both physically and mentally, allows us to grow. What we excrete from our minds and our bodies may be reused and placed in new contexts. It is through our failures that we learn who we are. Repair is nurturing and healing. All living things require nurturing and healing if their life is to be preserved. Everything new demands that it be approached with a *soft* instrumentalism, gently prodded and closely felt. Van Gogh knew this well. He painted with heavy texture everything he came in contact with.

Western capitalism has denied us this dimension of the aesthetic experience. Western capitalism has generated wants rather than needs, the *similacra* (Baudrillard, 1983) of the commodity. The corporate sector continues to commit the sin of gluttony. Waste is not recycled for further growth; rather, a consumer mentality of needless production is propagated. The history of things is eliminated. Repair, as the nurturing back to life of a thing, is being eliminated. Built in obsolescence is one way; throwing the thing away is another. As Jameson (1983) points out, in a postmodernist society everything is a pastiche

of everything else. The self, as reflected by a well-defined artistic style, is gone. Furthermore, the self has become schizophrenic (Deleuze & Guattari, 1983). Because history cannot be totalized we cannot locate ourselves historically. The postmodern prophets of extremity⁷—Foucault, Lyotard, Derrida—have presented a decidedly antihumanist stance. Foucault's (1972) oeuvre involves the replacement of those unities of humanist thought such as tradition, influence, development, evolution, source, and origin with such concepts as discontinuity, rupture, threshold, limit, and transformation. Lyotard (1984) opposes the heterogeneity of the "little narratives" to the dogmatism of the "grand narratives." He claims that such metanarratives legitimate the scientism of the age. And with Derrida's (1974) deconstructivist turn there is a continual breakdown and play of signifiers. Our language has become soft.

Unquestionably, natural material leaves the mark of character. Leather, clay, wood, wool, and organic fibers bear the wrinkles and blemishes left on them. They possess consciousness. Plastics do not. Synthetic plasters do not take on a patina, a life. One is merely able to keep it longer and looking like new longer. The experience of texture is left for the rich—those who can afford to buy antiques, vintage cars, wines, and historical houses in need of restoration. The connoisseur, the aesthete, becomes our artistic expert in residence. Art preserves its elite status of "excellence." Rather than recognizing that the dimension of lived aesthetic experience is available for all, we have relinquished our power of discrimination to those who can claim extraordinary refinement. Yet everywhere we may find signs of creative "ad hocism" (Jencks, 1973); what has been demeaned as folk, primitive, and naive art is where human creativity flowers through personal solutions to psychological and physical problems. Rather than haute cuisine, home cooked meals and handed down recipes provide the identity of a distinctive style—that *little bit extra*—natural brewed beer, organic food, that family restaurant which provides a distinctive taste.

When compared with consumerism and fast-food take-outs, this shows how impoverished this dimension has become. When you slurp from a MacDonald's plastic cup, through a straw, it is a flat experience. It becomes iconic of western functionality. You do not examine the color of the liquid you are drinking, nor would you want to for fear of being repulsed. Slurping it through a straw hardly makes the liquid linger in my mouth. Coke and Pepsi have manufactured our loss for the

taste of pure water. (The ramifications of this for health reasons are too staggering to contemplate.) Nor does grasping a plastic, waxed paper cup hold a pleasant experience. Japanese tea ceremonies, Viennese coffee houses, British pubs are reminiscent of what we have lost. Spaces now are meant to be occupied for a short time. Conversations are kept brief in such garish surroundings. If all this was otherwise, MacDonald's and companies like it would be out of business.

Texture speaks to the curriculum in many ways. Much has been written about the one-shot implementation procedures (a male metaphor for the quick and dirty business of getting in and out). These are quick, irresponsible lovemakings which never work; they merely objectify the relations between school boards and teachers. Texture, of course, speaks for the need of recognizing the distinctive style that has emerged in any school setting—how the curriculum has been adopted, interpreted, modified, and how children have made knowledge their own. Their personal biographies should be allowed to flourish and be bound in books to become part of the school's library. The classroom, too, must become a home away from home, rather than simply a functioning space. Its decoration should resonate with their voices. The hallways should house their murals. Like the artist's studio it must feel as though all is possible. The classroom tells me who the teacher is and who the children are. We put up familiar objects in our homes to remind us who we are and what we are. My child's room tells me who he is.

The sense of textural repair suggests more than remedial help for children. It speaks to the human dimension of overcoming personal problems which strengthens one's character rather than uprooting it. Personal care is the antithesis of a *kit* mentality which aims to help the *individual*. But such packaged curriculum material posits a stratified individual, determined by color, class, age, and IQ. The plethora of kits and prepackaged materials on the market were to help the teachers cope with the incredible workloads they must meet. These curricula resources were meant to make teaching more flexible by enabling teachers to free up their time. However, many times the curricula resources available to the teacher determine the curriculum taught. Inadvertently, the opposite of flexibility occurs. Paradoxically, it is precisely the creation of tailor-made materials by the teacher for the classroom which preserves the experience of texture. It is the experience of dramatic improvisation, like the playing of jazz. Such thinking is not a step backward to the middle ages but the very recognition that cur-

riculum is experienced at the personal level. It is the negotiated reality of the curriculum journey between teacher and student which generates paradox, ambiguity, and surprise—the essence of creative thought. This must be reclaimed in our postmodern period.

Size: Lived Experience of Scale

The question of size, of design, of theater, requires that the aesthetic dimension reach out to a wider audience. The question of scale becomes important. The binary oppositions between the mega and the micro, between the megalithic and the miniature, inform the tension of a centered self who tries to mediate the superego through the psychological proportionality of things. This is a standing up to the Father. Both things and people, larger than Self, must be accommodated by the individual psyche. Miniatures, for example, allow for the reduction of things to a surveyable scale. Psychologically, they provide the control of structures too large for the body to handle proportionately. Miniaturization allows for the reduction of things to the level of endearment. The impulse to keep a fish tank; to practice the ancient Chinese art of *feng shui* (Rossbach, 1983) or the ancient Japanese art of bonsai; to collect stamps of countries around the world; to wear medallions, badges, locketts, and wrist watches; to model cars and buildings; to use coins, these are all substitutions, surrogates, and reminders of the larger institutional and personal values they represent. They offer a form of transportable presence of the larger whole. Miniatures are engulfed by the body. Their size, where they appear on the body as ornament, and at what distance they are viewed, determine their relative importance. One might think of cut precious stones as representative of the extreme care and intricacy of miniature production. One has to look at the subtlety of detail to appreciate their worth. All miniaturization is suggestive of fine tooling, fine control, flashes of brilliance, and exquisiteness. As teachers, we have all experienced those moments when a lesson mirrors many sides so that students feel that they have gotten on *top* of the issue. They have mastered the concept.

Staged drama as theater is yet another source of the body negotiating the concerns of society. The scale of this form is larger than the improvisation of adhocism found only at the local level, yet dramatic presentations are not as large as the special event or festival characteristic of the next layer of aesthetic participation. Theater provides the exemplar through which a broader theme may emerge.

In the preindustrial world, the craftsperson provided the proportionality of things to clients as use value. Inequalities among the classes were perpetuated through such things as shoe length, materials used, and of course the length of time production requires. Customization rather than standardization was the measure of proportionality. Production was limited but quality prevailed. In *Modern Times*, to hark back to Chaplin's delightfully funny satire, we live in a mega society where the standardization of things is based on an ideal individual, a faceless individual. The ideal man, woman, child, family, in a particular age cohort, becomes the target of industrial design (Papanek, 1974). Vast sectors of the physically disabled and the aged are overlooked. Particular ethnic needs are leveled out. Young army recruits become testers for many of the products designed by industry. Again, the best designed things, like clothing, houses, and cars, are extremely expensive and out of reach for the general populace. Instead, the overproduction of goods which offer variations in cosmetic change of design proliferate. Research becomes advertising by selling the same thing in a different package rather than authentic product redesign for human use or, as the old adage goes, putting the same old wine in new bottles. Designer water, like Perrier, exemplifies the irony of the age. Million-year icebergs are next to be "bottled." This mega mentality of postmodernism has dwarfed the individual. We are stuffed full of overchoice.

Perhaps the proliferation of all sorts of course options in our schools is a useful analogy to the *production for production's sake* mentality of the economy. The substance of education is lost. For the curriculum, size always presents a problem for implementation. Teacher-student ratios are determined as a number, not as a local manifestation. The standardization of curriculum and its control from a centralized bureaucracy have also dwarfed the teacher and the learner. Schools must close if they cannot provide the variety of courses demanded. Curriculum breadth and differentiation are at stake. Miniaturization becomes a bad thing for the local authorities. There is less likely to be personal involvement, the fine tooling characteristic of experience which goes beyond the constraints of economy and production. Standardized government competence exams try to evaluate the teacher and student by some predetermined criteria. More likely this will lead to a response of added antagonism and violence, a flight by teachers away from education to mediocre teaching in order to meet minimum requirements. The universalization of the curriculum shows us that the mentality to socialize youngsters into the ac-

cepted order has grown out of proportion, out of manageable size. Its scale needs reducing. Graffiti on classroom desks and school walls, whose size screams to be heard, should not surprise us. The ego has become pathological.

The ethics of size are particularly important with respect to educational dialogue. The belittlement of the other through sarcasm and ridicule, psychologically cutting one down to size, betrays the good faith of conversation. On the other hand, this psychological maneuver may work to the advantage of the oppressed when they can name the transgression against them, like calling authoritarian men phalocrats or making a derogatory term like *nigger* their own. Milder forms of such leveling of size and resistance occur when students call their teachers by their first names or even their nicknames or when the French and Germans drop their formal language with strangers. Tribal life also indicated that psychological advantage was gained when an evil god's name was repeated, each time shortening the sacred name until the god was psychologically overcome.

As teachers, such redresses of power must be exercised. Difficult concepts and loaded words should be unpacked by exposing the experience that supports them. As teachers, we need to exercise the virtues of humility, thus empowering children so that they feel like equals in a conversation. Humility is lost when things are blown out of proportion. Disguises are then taken on, mystification promoted, jargon presented. Teachers become pompous and proud in their display of knowledge. Historical instances are readily available. One need only think of the differences between Linear A and Linear B writing in the Egyptian context, the continuance of Latin in Catholic tradition, and the continued esoteric wording of jurisprudence as examples of discourse which isolate groups rather than enable them to understand each other. This is the scaling of a stratified society. Each of these instances preserves the conversation in the hands of the few. Size and design are therefore important questions for classroom justice. Understanding at this lived aesthetic dimension means that *an* institution is under investigation. Satire and dystopia are able to present the truth of the perversion through an exaggeration of their disabling characteristics. In contrast, fantasy and utopian visions present the perversion from their enabling characteristics. Both are strong readings of future potentialities.

Western capitalism with its bureaucratic mind-set continues to maintain borders between disciplines. This is successfully accomplished through the language games that are generated by

each discipline's professionals. Such is the case with the arts. Their role, as university subjects competing with other *more important* academic disciplines, has forced them to become equally esoteric, to claim their territory of expertise to be as difficult and cognitively viable as other disciplines. Currently, the danger of neo-conservative movements in the arts has made literature and fine arts hermetic. Artists are having conversations primarily with a well-defined art establishment which claims a monolithic standardized art history. Many postmodernist artworks are allegorical and obscure, thus alienating the general public (Krauss, 1985). Art is becoming a quotation which is in danger of developing into another secret society. A neo-medievalism is emerging.

Mass: Lived Experience of Gravity

Mass, as the fifth aesthetic dimension, is informed through the binary oppositions between gravity (permanence) and lightness (movability). Our minds quiver from the pull of tradition and the hope of utopia. Such quiverings are out-of-body experiences which we try to comprehend. At the level of mass we recall archetypes which lie between heaven and hell, between good and evil. Gravity means denseness and compactness. It means weighty concerns—the lure of well-trod traditions. We are creatures of permanence. Our *raison d'être* is left in things which endure through time. Perhaps it is our way to push back death, to leave something of ourselves behind. It is perhaps the impulse of the funerary arts. We preserve the traces of ourselves through mummification by embalming statues and images built in effigy, yet paradoxically, there is a mindfulness that we ultimately belong to Gaia.

Things of mass embody the meanings, the summation of the history of a people and a culture. They can, as in an autobiography, also embody the summation of one person, a leader. Together they represent the sculpture, the music, the great epics, the great literature of any period. They are our civilizational archetypes. Such symbols hold power over us and are encrusted with the weight of their sacredness; they are holy. They push on our backs and propel us forward on well-worn paths already traveled by our predecessors. Turned into orthodoxy, the wisdom within these *texts* becomes stultified.

The *body's* remembrance of mass may be extended through the corridors of time to a moment when birth and development are continuous and indivisible, to a place where gravity, which informs Gaia, embodies the memory of our planet (Lovelock, 1979). There is speculation in the "new science of life"

(Sheldrake, 1981) that all living things are shaped by morphogenetic fields which have been formed through the dis-course of past forms of a given species. Punctuated evolution occurs. New species come into existence only when that link with their past is broken and a dissipation of the structure occurs (Prigogine, 1980). The *tradition* or archetype which informs that species no longer serves its creation, its evolvment. Today, we as a species, homo sapiens, are undergoing a similar dissipation. Feminists have raised the issue as to whether our current archetypes are one-sided, that is, heroic and male. Could and should other archetypes inform our species if we are to continue to live on the skin of Gaia?

All traditions are heavy. Gravity, Gaia's consciousness, pulls at them with all her might. Yet they are difficult to move, for their composition is woven with many voices and countless generations. And unlike the insect world where new species are discovered daily, wo(man) is unique to this earth. History as myth, as the conscious experiences of men and women, has been one-sided. Its underside, its belly, is missing (Boulding, 1976). The history of civilization endures as male experience and is difficult to deconstruct. Like a white dwarf, its gravitational pull is greater than that of the earth. Gaia is slowly dying. Perhaps only through disequilibrium can the tension of gravity be met. Certain texts like the Bible, the Torah, the Koran, are conversations which stand as monuments to the accomplishments of a male culture's history. They are the dolmens of the Axial Age (Jaspers, 1957). *Yet such dolmens require constant reinterpretation and misreading to produce a reading which speaks to today's age.* Their gravity must speak to myriad transcendental concerns about justice, love, and freedom. Their music must be uplifting and transvaluative. Perhaps it is time that such dolmens be stood on their heads. But to do so, one must first learn their structure to make them light enough to lift.

Works of gravity move masses: men and women go into battle for a cause; a nation mourns the loss of a treasured leader; requiems are staged for the dead during disasters. Spiritual "masses" celebrate collective events. Pageants, festivals, potlatches, and rituals require orchestration and duration to take place. Similarly, oracles, powwows, and summit meetings require build-up and deliberation before major gravities can be dealt with. The collective tension that a group feels between the pull of permanence and the freedom of ephemerality requires that balance always be asymmetrical. Such an enigma requires that permanence be continually challenged by the

guidance of the "god" *re*, a prefix which stands with diligence in our syntax. The tradition must be (re)read, (re)searched, (re)thought, (re)experienced to make understanding a tradition lighter, more parsimonious. Through this eternal return, the old is (mis)read, (mis)understood into the new. The introduction of the prefix *mis* as the dialectical counterpoint to the prefix *re* (re)cognizes the harmony of (dis)equilibrium and (de)construction. This in itself is a paradox because the act generates the prefixes *dis* and *de* which, in the English language, are (pre)fixes that anticipate (de)struction rather than (re)construction of the new. Whatever appears permanent, orthodox, enduring, everlasting, parading as the gospel of the many, must be (de)institutionalized, (re)duced, its structures made threadbare, the useless timbers discarded so that new meanings might emerge. Such a task requires *spiritual* guidance. The muses must be (re)called and (re)examined, especially Mnemosyne (memory), Clio (history), and Calliope (heroic poetry). In this way no cults can be preserved. No one lives off the spirit of another's reputation. Such experiences of translation embody the essence of economy. Mnemonics of the mind, body, and soul are required, for it is the soul that harbors the collective dreams of a people. Since the Enlightenment, the soul has disappeared from metaphysical discourse. It needs to be (re)called (Hillman, 1975) within the aesthetics of mass.

The struggle among giants and titans, organic intellectuals (Gramsci, 1971), heroes and heretics, David and Goliath, legends of the Amazons, gods and goddesses, the holocaust, the Mai Lai massacre are the archetypal symbols of cultural belief. These are the instances which embody the narratives of mass experience. In these legends are the lessons of wisdom (*sophia*) which are meant to be (re)vealed. Within the myths and fairy tales lie the mores of a culture (Von Franz, 1978). To understand their structure is to be able to animate an entire body, to lighten any load. Such knowledge, converted to the level of practical knowledge (*phronesis*), provides the new turn in the path for the tradition to walk on. The wise person understands the structure of things. The wise person, the crone, the wizard, the witch, the scholar, the prophet, the author (Foucault, 1984) is able to manipulate the tradition effortlessly, move large bodies of knowledge subtly. They are like the sculptors who always work with material of the age. This material, too, is manipulated effortlessly, be it steel, glass, iron, stone, or ferroconcrete. Like sculptures which are displayed in the midst of our cities as well as all alone in the deserts, such people coexist in both places, perhaps once more (re)capitulating the

private/public dichotomization. Physical summations of mass are presented in the forms of mathematical systems; perhaps these need to be sup(anted) with musical summations, a new coven of muses found. Human summations have been presented as epics, philosophies, religions, which claim a path to truth, righteousness, heaven, nirvana, (re)working the "hell" its creators felt born into. Today science, the latest western summation of mass, needs to be sup(anted) by a new myth.

The ethics of the aesthetics of mass suggest that sacred spaces, special places, are needed to harbor traditions if their dialogues are to be kept alive. Historically, the paleolithic caves, the Delphic oracles, the academies, the universities, the mosques, the churches have provided for the word to be read and interpreted. Characteristically, the (re)interpretation of traditions has taken place within times of crisis, and only when a *critical* mass was achieved did human consciousness change (Jaynes, 1976). What should be the responsibility of educators if they hold such power to shape a tradition? What should be the role of our organic intellectuals? Einstein and Oppenheim struggled with such questions, as did Joan of Arc. How should power be delegated? Who should conduct the new orchestration? Should the tradition of leadership itself be questioned? Perhaps the new orchestration is to be found within each autobiography, the entire tradition improvised through anarchy.

Psychologically, the western technological imagination treats the manipulation of mass clinically, that is, ideologically. The mass is well orchestrated, manipulated through the communications media and propaganda. The power of the state comes under question. To what extent has the state given the public a voice? How has the public forum been maintained? What space has been cleared for the discussion of *sacred* knowledge as developed above which affects our very Being? Is the space created by representative democracy enough? Could other forms of participatory democracy (Stravrianos, 1976) be developed?

Physically, the myth of Icarus has been realized and exemplified by the technological ability to literally *move mountains* and *touch the heavens*. When we push a heavy vault door with ease, see a jumbo jet, or the Challenger leave the earth, we feel a sense of magic and awe. However, the world economy is out of balance. The market price overrides any sense of use value. The stockpiling of foodstuffs, nuclear bombs, nuclear waste, the placement of our aged into nursing homes, the

hoarding and cornering of the stock market, the perpetuation of unemployment so that supply and demand of labor may be controlled, all indicate that technological rationality maintains that the hoarding of mass provides *man* with the greatest of pleasures.

Mass raises interesting problems for curriculum theorizing. The structure of the disciplines has come and gone, but perhaps the questioning of traditions in our schools has only begun. Bodies of knowledge, Foucault's articulation of *discourse* as traditions which answer questions of profound enigmatic human concerns, are the achievement of the humanities which are underdeveloped in our schools. Currently, curricula which speak toward such matters appear under the auspices of orthodox religious practices where questions concerning the practical (ethical) life have been fashioned by a male discourse. Parochial schools have taken on the task of filling the spiritual vacuum created by the Enlightenment. The question that religion is also deeply patriarchal in our schools has hardly been touched (Daly, 1973; Fiorenza, 1985). It requires the examination of cross-cultural solutions to the universals of power, equality, peace, and death if alternatives are to be found. The ethics and politics of a mass aesthetics have been stripped of this transcendent potential. Current attempts to view knowledge as a hermeneutic enterprise (Gadamer, 1975) require that educators face the question that all knowledge stands within an historical conversation which shapes our collective myth, and women of all persuasions are trying to take part in that conversation, to add to its gravity by lightening its current structure.

Space: Lived Experience of the Cosmos

The final frontier? The aesthetic dimension of space as embodied in the architecture of a culture forms the final analysis. More than a canopy or shelter, it is an envelope which symbolizes the mythology of a culture. It forms the highest and most spiritual creative dimension. Topple the Tower of Babel and you deconstruct the sacred ground it rests on. Unearth the deified archetypes and you expose the soul of a tradition. Destroy the gods and goddesses and you destroy the very core of beliefs which both blind and bind a culture. Architecture provides the (re)newing experiences for a people. It is the place for spiritual bathing. In them one experiences the sublime, the awe, and the mystery of the universe. Stonehenge, the pyramids, mastabas, churches, synagogues, temples, and today our space science centers are such (re)newing baths into which one becomes baptized into a culture's cosmology. The architect, as

the composer of unearthly music, must capture the highest aspirations, the collective unconscious imagination, and give it spiritual form. Today the global envelope, Gaia, is emerging to compete against the current cosmology (Whitmont, 1982). Opposing this are the postmodern multicorporation buildings with their pastiche of styles that allude to the greatness of the past.

All the previous aesthetic dimensions are subsumed under this collective vision. It is informed through binary oppositions of an envelope and the open air, between participation and ostracism, between the earth and the cosmos. Exile, both physical and psychological, is perhaps the most difficult cross to bear because it demands that we struggle with the paradox of having to reject an entire tradition which bore us but also realize that a new space needs to be created. Perhaps such feelings inform the explorations of the adventurer, the astronaut, the inventor, the stargazer. On their journey, they take something along to remind them of the culture they once knew. If they return, they do so with reluctance. Their Mother culture is now perceived through a new body. The aesthetics of space requires coming back full circle, starting the journey of line once more, perhaps hungry, shelterless, and thirsty, yet being in full knowledge that such a journey must be taken because the current world view must be rejected, a new cosmos discovered. Such are the birth pains of an ideology critique. Such are the pains and joys experienced by a Galileo or a Lilith (Phillips, 1984). Perhaps the ecological and feminist movements will provide the new cosmology.

Western Enlightenment has left us only with patriarchal dominance; the lived spaces of functionality speak neither to the sacred nor to the profane. They just are. The clean line aesthetic (*Sachlikeit*) and the vertical dominance of the skyscraper celebrate the male victory of corporate power. It is much more the male who has perceived the verticality of power. His lens searches the universe for new planets to conquer. His energies are concentrated on a multibillion dollar weapons industry and the economic exploitation of space which is out of Gaia's reach. Horizontally, on Gaia's surface, food, shelter, and clothing remain a major problem for her people due to this perversion of power.

For the curriculum, oikoumenical concerns play a minor role. Spirituality has been confined to a dominational form of religion which occupies the transmittance of dogma and a well-defined catechism. For the most part the separation of church and state has left the spiritual domain void in the curriculum.

Parochial schools simply stultify it or reduce it to rules. Perhaps only *peace education* is examining worldwide notions of how to live together on Gaia's skin. Under its rubric, educators are finding a (re)newed sense of spirituality. Rather than escaping from her pull by way of the space shuttle or protecting her from nuclear holocaust through the technology of star wars, peace educators have begun a global conversion. In terms of a (re)vivified curriculum, the hope lies that their circumpolar direction can be reintegrated with ecological movements which have similar oikumenical interests. The potential of a new cosmology rests here.

The Question of Dichotomy and Gender

The first three dimensions of the aesthetic speak more to the development of a personal aesthetic. One's personal biography is informed by them. One might think that aesthetic consciousness is continually formed and reformed by movement from a point of rest toward a creative explorative journey, fuelled by desire. We might well claim these first three dimensions as the *(s)muther* of the Mother. There is a striving for bliss and harmony to achieve that state before the split from the mother (Lacan, 1977). Motivation is generated as the body undergoes a ritual which shapes the lived experience between where the journey has started and where it will eventually finish. The dramatization of that journey builds color and character as the curriculum unfolds. Eventually a style, a character, a texture emerge. Curricular experiences in this sense are enriching, creative, full of mystery and surprise as vistas continually unfold and growth occurs. The question emerges of how much joy and life have been squeezed out of the experience of learning through the continual rationalization of knowledge? In itself, the personal realm is the private realm. In our schools, most of the arts are left at this level. Rarely is the personal made political, that is, made public. In order to move past the private/public dichotomization which exists, it was necessary to recognize three further aesthetic layers which have been primarily within the minds and hands of a male discourse. They, in contrast, are the rule of the Father. They enter us into the Symbolic realm of public discourse (Lacan, 1977).

These, then, are the six dimensions of feeling, of aesthetic experience, written archetypes on the body as manifested through the body. Our metaphorical/holographic mind/body is capable of participating in all six dimensions of experience. We do this when we become conscious of the binary oppositions that (in)form each of these levels of perception. These binary oppositions are complementarities which are intuitively under-

stood by dwelling between them and in them with our bodies. They are not dichotomies. Each level presents a posture, that is, a gesture, a motility against the world, and is (in)formed by that world. As such, each level presents the actor-teacher with an ethical and political choice. For example, only a well-thought-out ironical works of art can undermine a whole tradition to reveal its falsity. Satire, too, can show us through exaggeration and distortions greater truth about lived reality. Performance art is riddled with such attempts. The power of the aesthetic is the ability to defamiliarize everyday life. It does so by playing on one or more of the levels that have been outlined.

Since the 15th century, the bourgeois mentality has separated these six forms into well-defined disciplines. In the visual arts, drawing and printmaking (line), painting (color), the decorative arts (texture), industrial design (size), sculpture (mass), and architecture (space) follow the ontological aesthetic divisions that have been presented. Each art form, be it music, dance, drama, or literature, has similar stratifications. Analogies are easily found. These arts, whose associations are usually linked to the feminine and the *right* side of the brain, have not only been suppressed in the western tradition, but a professional divisionism has left them weak and fragmented. Returning to their ontological roots might be a way to collectively strengthen the power of their story.

The last three aesthetic ways of knowing the world—size, mass, space—are more public. The arts of design, sculpture, and architecture have been shrunk by the disappearance of the public sphere in bourgeois society. By and large these art forms have become standardized concerns. Design, sculpture, and architecture have been appropriated by the corporate image and are no longer *public* as they once were, that is, no longer expressions of a people but rather of corporations. These three areas of aesthetic being do not usually find their way into the school system, although there are exceptions. Personal expression, exemplified by the first three ways of aesthetic being, find their most prolific expression in the schools and are given the highest priority. These are safe and confine the potential power of the arts. Doing so, they preserve the liberalist ideology of free expression, but without the other three they help promote the myth of capitalist individualism, making the ego ineffective in the real world.

Throughout the *body* of this paper the gender implications have been exposed. Gender, however, is *not* just another level which besets the postmodern period along with class, color,

and age. It is foundational, going to a much deeper level, because it is this gendered body that must negotiate these complementarities which have been one-sided since the emergence of patriarchy from 3000 to 1800 BP (Before the Present) (Lerner, 1986). And since the time of the Greek polis, democracy has been in the hands of a male discourse which has utilized an abstracted logic for policy making. Because of this legacy our age suffers from the crisis of dichotomous thinking. This fundamental logic of technological rationality is developed and refined through the recovery of the Greek frame of mind and perpetuated by a technocratic male elite in all parts of the world. These are strangleholds to creative thought and new solutions. Since the turn of the 20th century, when the electric age (and now the electronic age) emerged as the new foundations of our economic growth, we have been "watching" a digital, dichotomous logic penetrate all levels of communicative discourse. All discourse is being reduced to an either/or logic, a 0 or 1 binary computer mentality. The intangibility of the aesthetic human dimension is being lost in this electronicization of all communication. Semiology has become the new science of information communication.

We dichotomize male from female, cognition from affection, left brain from right brain, work from play, state from church, those who have artistic talent from those who do not; the list is endless. The problem of the age is to overcome these dichotomies in each institutional sphere. It is the area of the included middle, where the gendered body must negotiate the reality between opposites: the (s)mother of the Mother and the Rule of the Father. Therein lies the creative spirit. It is in this area that boundaries are broken, new body choreographs and rhythms of time experienced. To the extent that we, as educators, begin to think dialectically and break free of the dichotomous boundaries that hold us, change toward a new future will begin. One hopes that an ecological consciousness will spread to counteract the tendencies toward objectification.

Possible Signs of Praxis

The radical restructuring of educational disciplines might make possible the (re)working of male dominance and technical rationality through the six aesthetic layers. This possibility is slowly being realized in physical education wherein the male dominant values of competition and a *jock* mentality are under siege through the introduction of *movement* education. The idea of *dance* provides the syncopation between male and female and perhaps sublimates youthful sexuality in a more meaningful way. The psychomotor domain, which has always

treated the body as an object of competition, and some say even with violence that leads to war, is at least being questioned. One might dream of similar attempts to combine mathematics and music in such a way that the rhythms of life would be consonant with a comparable mathematics, a system of *musimatics* which could handle accident, chance, and arrhythmic dissipation—perhaps the way atonal music has demonstrated. For a theorist like Bohm (1981) such speculations at the quantum level of matter are not out of “line.” All *inert* matter possesses consciousness. How can we *or* do we already communicate with it? Perhaps such discipline boundary-breaking can be extended throughout the school curriculum. Poetry and literature have already fused with visual art (Kostelanetz, 1979). New patternings and visual expression could be generated through the examination of rational and irrational numbers; artists like Max Bill have already tried such transgressions. The phenomenology of forms could be studied to recognize the particular feelings they elicit. How are mathematical systems a summation of particular experiences? Why was statistics invented during the Enlightenment? What purposes did it serve? And what does its employment in everyday life mean to us?

To break the scientism that grips the science curriculum, the mysteriousness and wonder of nature need to be recovered. Science fiction literature is rich with such possibilities. The consciousness of materials needs to be reawakened to rid ourselves of the dichotomy between inert and living matter that is prevalent in science. The dichotomies we have with animals need to be overcome. Ecological movements, Green party politics, ecofeminism are undertaking this journey. The increase in poetic metaphor in language arts, the introduction of a women’s vocabulary, the overcoming of the gendered words in Romance languages, the combining of literature as personal drama, as in the autobiographical mode (Boal, 1982; Pinar & Grumet, 1976) are other hopeful signs. The peace movements, with their attempt to overcome the dichotomy between violence and perpetual peace, again represent a major push forward. Perhaps all these strands will grow together in harmony to reveal the New Age, the new Mythos.

Becoming

There is certainly a danger of romanticism when speculating about the curriculum and the recovery of the aesthetic potential. The danger of a new biologism holds the danger of a renewed organicism which, in the past, had been used quite effectively by the Nazi party. However, that mythology was

shaped historically by a male discourse—the pursuit of the Holy Grail (Whitmont, 1982). I am unsure of the full implications of the above proposal. What is presented is a hypothesis, an exploration. Throughout the essay the assumption has always been that the whole enterprise of the Enlightenment has been misguided despite such brilliant social theorists like Habermas (1981) who wish to save it.⁸ The forms of rationality and reason that were established held the seeds of their own destruction. We are feeling the power of that failed vision in the phalocrats who run the corporations today. Our break with Nature has dehumanized us, alienated us from a reverence toward material because we have overlooked the body and elevated the mind, a direct result of the embourgeoisification of the social order. Understandably, the gender issue haunts this entire attempt to reconstitute our relationship with Nature (Griffin, 1978).

Whence is the politics of this discourse to emerge? It appears that our notions of an avant-garde, a small elite that will lead the way, has been misguided. They recapitulate dominance and hierarchy. If aesthetics, ethics, and politics are to be consonant, then it appears that the personal cannot be separated from the political. Lifestyle, as many feminists claim, must be congruent with one's political style. The *Common Green* example, one among many, seems to indicate that the form for change is anarchist in nature and that civil obedience is sometimes essential. It must occur in uncoerced terms, formed by each body throwing its resistance into the larger whole. Out of ourselves a new visionary myth will be generated. As its articulation unfolds, more and more people(s) will recognize its direction. This is not the life work of a generation but of many generations. Like the six dimensions which have been outlined, it begins with a journey, a quest toward an unknown vision, yet it is pregnant with insight. Perhaps the child has already been born and waits in the birth canal.

Notes

1. Throughout the essay the word *thing* is used. Often there is no distinction between *thing* as an object or *thing* as a person. This has purposely been done to try to eliminate the mind/body dichotomy prevalent in positivist thought. In this essay there is no such *thing* as inert material. All things possess a consciousness. Body, in this sense, also includes mind and soul. Sometimes the *body* appears alone; other times it is written as mind/body.
2. The import of the word *human* used throughout this essay connotes a humane consciousness, one which will be softer, more

compassionate than the one in which we are living. The word *human* evokes associations of civilization founded by males. Although the original word *man* (Mensch) meant "thought," "the one who thinks," or simply "mind," these meanings are associated with male consciousness and need reexamination.

3. The term *oikoumenal* rather than the more familiar term *ecumenical* is used to distance this essay from the Christian notion of worldwide values. *Oikoumenal* values would also be worldwide but would go beyond the one identifiable religious tradition. An ecological perspective which treats the earth as *oikos*, a home, would be more in keeping with the spirit that lies behind this word.
4. The notion of the visibility of knowledge stems from the Enlightenment tradition which places a high premium on the sight as being the most objectifying of all the senses. See Jay (1986) for an explanation of this claim.
5. This concept parallels Winnicott's (1971) discussion of blankets, dolls, and teddy bears which serve as transitional objects during a child's formative years as he or she begins to differentiate between the self and nonself.
6. Where applicable, the goddess Gaia is evoked as another name for the earth. This name is used, following the work of Lovelock (1979), to indicate that the whole earth is a system and possesses consciousness. This is in direct opposition to the Enlightenment tradition which treated the earth as dead, raw material to be exploited and used for technological gains. Because this system interconnects all "things" through forms of consciousness we have yet to (un)cover, it is fitting that the earth have a name. *Gaia* is the Greek name for the Mother Earth. She was the oldest of the divinities. The Olympian gods, under Zeus, took over her ancient shrines, yet they swore oaths by her name because they knew they were subject to her law (Walker, 1983).
7. See McGill (1985) and Carroll (1987) for two recent examinations of this antihumanist Nietzschean stance.
8. Habermas (1981) and perhaps Blumenberg (1984) represent the more persuasive attempts today to totalize history and provide a grand theory in the tradition of Marx and Hegel. Other historians, notably French poststructuralists Foucault and Derrida, think this is an absurd task. From the standpoint of this essay, a fundamental rethinking of eschatology would need to begin with the reexamination of patriarchy in the spirit of Lerner's (1986) and Whitmont's (1982) historical reformulations because our spiritual discourse has been shaped by male patriarchs. Goldenberg (1982) and Daly (1973) have made such a critique of the Judeo-Christian religious tradition from a feminist viewpoint. They argue that this tradition should be replaced. Other feminists like Fiorenza (1985) argue that the Judeo-Christian tradition, once reformed, may still be able to

speak to women today. For the purposes of of this argument, the aesthetic roots to Nature belong to a pagan era, prior to the Chalcolithic or Copper period. An exploration of pagan spirituality, as developed during the so-called "magical" phase of human consciousness (Gebser, 1985), is in order. This seems justified on the grounds that no "afterlife" conceptualizations, as yet, had been spawned. These came with male "sun" religions. In the Egyptian context, for example, only the pharaoh had a *ka* and a privileged life after death, whereas in pagan religions like the ancient Japanese religion of Shinto, there was no striving for a life after death. Yet these animistic religions have a great reverence for Nature. All deeds are to be done in the "present" so that Nature can be revered.

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