

Differences and commonalities: art for inner transformation and cultural understanding

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Abstract

Art materializes heightened experiences of transformation that depict human commonalities and particularities through imagery, thereby bringing understanding of self and of different worldviews and practices. This paper will present a conceptual framework based on theories of Ken Wilber, Ellen Dissanayake, and Suzi Gablik that promote the understanding of human commonalities and differences and how this framework relates to art. Wilber's constructs of deep and surface structures of human consciousness account for modernist notions of commonalities and universalities and postmodern ideas of differences, contexts, and particularities. Dissanayake posits that art is a natural or innate human behavior that contributes to the survival of the human species. Gablik theorizes that there is need for change through art.

Key words: Ken Wilber's models. Human commonalities and differences. Modernist and postmodernist paradigms. Art as transformation. Nature of art. Power of art.

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Recebido em: 12/9/2008 – Aprovado em: 24/10/2008

Trends of art

Major trends of art acknowledged throughout history include the subjectivist and objectivist positions. In *Transpersonal Art and Literary Theory*, Ken Wilber (1992) outlines these trends as follows:

1. *Art is in the object*, which corresponds to objectivist, formalist theories of art represented by Roger Fry, Clive Bell, Clement Greenberg and others.
2. *Art is in the artist* correspond to subjectivist, expressionist theories represented mainly by Leo Tolstoy, Benedetto Croce and R. C. Collingwood.
3. *Art is in the artist's original intentions* but influenced by the artist's psychological, social, cultural, political and economic environment. This trend is represented by psychological theories (i. e., repressed-unconscious), social theory (Marxism), cultural relativist theory and feminist theories.
4. *Art is in the viewer or in the artwork* is supported by reception theories (i. e., Beardsley Monroe).
5. *Art is in the context* correspond to the postmodernist paradigm (deconstruction and reconstruction).

Wilber (1992) notes that as encountered in the literature, each trend taken separately cancels or denies the

validity of the other, for only one trend can exist at any given time under the Western linear-horizontal oriented paradigm; however, Wilber proposes a solution to this impasse.

Art as transformation

Neither the subjectivist nor the objectivist trend identified the inherent nature of art, which is art as transformation. Art as transformation is intuition. According to Joseph Beuys, intuition is "that which we understand as thought, but it is a superior form of thinking, an enlarged consciousness in which one realizes that [hu]man[s] [are] free" (*Art Meets Science*, 1989). Aldous Huxley describes transcendental, transformative [or heightened] experiences as "being aware of and identified with a form of pure consciousness, of transpersonal consciousness which lies upstream from the ordinary discursive consciousness of everyday" (cited in HAMLIN, 1991, p. 14).

Art as transformation is for everyone, makers and viewers. Transformation begins with the artist's idea, problem, or concern. During the creative process the artist conscientiously, through deep concentration, enters a stage of heightened awareness that brings about a profound understanding of a problem and its solution. The solution is portrayed not only through the work of art but also in the person. Once the work is created, the artist

is different: he/she has transformed him/herself.

The effects of art as transformation are manifest as profound and continuous inner nourishment. Such transformation leads to an understanding of self and surroundings. The effects and benefits of art as transformation cannot be substituted, and therein lies its power. According to Suzi Gablik (1992), if five percent of the population experiences transformation¹ from within, there can be visible societal changes. For Gablik, the individual as part of the collective may contribute to a change of the whole. Gablik believes that in the contemporary postmodern² world, visionary artists through their work are marking the way for others to follow.

Inner transformation is, indeed, available to individuals through art. Many other artists have acknowledged a connection between their art and dimensions of spirituality. The phenomenon of art as a transformative and transpersonal experience is paralleled by religious mysticism and the Eastern traditions of deep meditation; experiencing art as transformation at the highest levels does not require religious mysticism or Eastern meditation. Most contemporary art discourse falls short in describing the inherent transformative nature of art; however, Ken Wilber offers a nonreductive or noncontradictory theoretical framework can be used to elicit understanding of what art as transformation is and encompasses.

Ken Wilber and the spectrum of consciousness

Ken Wilber is a developmental and transpersonal (integral) psychologist and a philosopher who has researched the development of human consciousness from a combination of Eastern and Western perspectives. He studied perennial philosophy, which is understood as *The Great Chain of Being*. Wilber describes that perennial philosophy “presents being and consciousness as a hierarchy of dimensional levels, moving from the lowest, densest, and most fragmentary realms to the highest, subtlest, and most unitary ones” (quoted in HAMLIN, 1991, p. 11-12).³

His advocates consider Wilber a synthesizer of contemporary thought. He is a prolific researcher and writer and a practicing Buddhist. Wilber (1992) has written briefly about art; nevertheless, the core of his theories about human nature is of most interest. While orthodox psychology regards the mind as the highest level of development of consciousness, based on his studies and personal practice of Zen Buddhism, Wilber (1983) is thoroughly convinced that individuals today can develop beyond those levels of orthodox psychology to higher stages of consciousness.

In *A Sociable God* (1983) and in *Eye to Eye* (1996), Wilber carefully constructs a hierarchy of a structural organization model that combines

conventional and contemplative psychology, mainly from the Vedanta tradition, to encompass a full spectrum of consciousness. This model titled *The Spectrum of Consciousness* synthesizes three major directions⁴ in Western psychology and psychotherapy: orthodox, humanistic, and transpersonal.⁵ Orthodox psychology – which includes B. F. Skinner’s behavioral approach, Edward Tolman’s cognitive perspectives, and Freud’s ego psychology – identifies the *physical*, *sensoriperceptual*, *emotional-sexual*, *magical*, *mythic*, and *rational* as hierarchical levels of human structural organization. Humanistic psychology is concerned with the development of each individual’s self-actualization or with positive self-concept. This perspective includes Bioenergetics and Gestalt and is represented by Gordon Allport, Arthur Combs, Abraham Maslow, and Carl Rogers (WILBER, 1981a).

Transpersonal/integral psychology is concerned with the subjective, transcendent, and unusual human experiences beyond the rational level into superconsciousness. This branch includes Psychosynthesis, Jungian transpersonal psychology, and the mystical traditions or contemplative psychology (WILBER, 1983). Within contemplative psychology, Wilber (1983) identifies the *psychic*, *subtle*, *causal*, and *ultimate* levels of developmental structural organization.⁶

Wilber (1981b, p. 9) believes that all levels of the spectrum of consciousness are available to the individual “not as theoretical postulates, but observable realities”. He states, “phylogenetically, it means that evolution is still continuing and that human culture at large faces further and higher levels of (r) evolutionary structuralization” (p. 24). This perception indicates hope for future development, not the end of development as some proponents of deconstruction (i. e., Baudrillard, Foucault, Derrida, Barthes) suggested.

In his simplified model, Wilber (1977, 1981a, 1983, 1992) lists matter,⁷ body,⁸ mind,⁹ and spirit¹⁰ levels of consciousness, each level of human consciousness involving deep and surface structures. For Wilber (1983), each level of consciousness is part of a larger whole towards unity between consciousness and the universe or the cosmos. Wilber’s (1992) concept of *holons* implies seeing the human beings and the world as a web of relations between parts/wholes and whole/parts.

Deep and surface structures of consciousness/ transformation and translation

In *A Sociable God* (1983) and in other writings (i. e., 1986, 1996), Wilber describes at length his concept of *deep* and *surface structures* corresponding to each structural level of development of

consciousness. A deep structure is the defining form of a level, and surface structure is a manifestation of the deep structure. Based on the precepts of perennial philosophy, Wilber finds that deep structures of consciousness are a-historical, collective, invariant, and cross-cultural while surface structures are variable, historically and culturally conditioned, and contextualized.

Wilber (1996) believes that once deep structures emerge in development, they remain in existence (i.e., linguistic competence). In his view, deep structures are the basic holons of consciousness and include sensation, perception, impulse, image, symbol, concept, rule, meta-rule, vision-logic, and psychic, subtle, causal levels. Transitional or temporary structures encompass worldviews such as archaic, magic, mythic, mental, existential, and psychic. According to Wilber, these structures are temporal because when the higher stage emerges, the lower is replaced by it. He states, "Basic structures are preserved, transition structures are negated" (p. 11).¹¹

Wilber (1983) uses the example of a tall building as a metaphor to illustrate the different levels of structural organization. The highest floor represents "Brahman¹² and the building itself represents the ground of all levels of growth" (p. 45). Each floor itself represents a *deep structure*. The variable components on each floor-rooms and furniture-are representations of *surface structures*. The

movement that occurs within surface structures Wilber calls *translation*; the movement of deep structures he calls *transformation*. The relation between a deep structure and its surface structures he calls *transcription*. Wilber states, "Translation is moving furniture around on one floor; transformation is moving to a different floor; transcription is the relation of the furniture to each floor" (p. 45).

When Wilber's ideas are applied to his simplified version of four levels of consciousness-matter, *body*, *mind*, *spirit*-matter is in the lowest or first floor, body is in the second, mind is in the third, and spirit is in the fourth or highest floor. In Wilber's (1996) view, "Each transformation upward marks the emergence in consciousness of a new and higher level, with a new deep structure, within which new translation or surface structures can unfold and operate" (p. 102). He adds, "every time a higher-order deep structure emerges, the lower-order structures are subsumed, enveloped, or comprehended by it" (p. 102).

Thus, Wilber (1983) sees individual and societal development or growth occurring in both a *horizontal*-evolutionary-historical with translative dimension, and in a *vertical*-revolutionary-transcendental with transformative dimension. Horizontal or translative growth is a process of transcribing, or filling out the surface structures of a given level. Its

function is to integrate, stabilize, and equilibrate the level. Transformation, on the other hand, is a vertical shift, a revolutionary reorganization of past elements and an emergence of new ones. Its function is to go beyond its given level. In Wilber's view, this dialectic of tensions constitutes much of the dynamic of development. Accord-

ing to Wilber (1996), everyone "inherits the *same* basic deep structures; but everybody learns *individual* surface structures, which can be quite similar or quite dissimilar from those of other *individuals* and especially other cultures (still within the constraints of the deep structures themselves)" (WILBER'S ITALICS, p. 105).

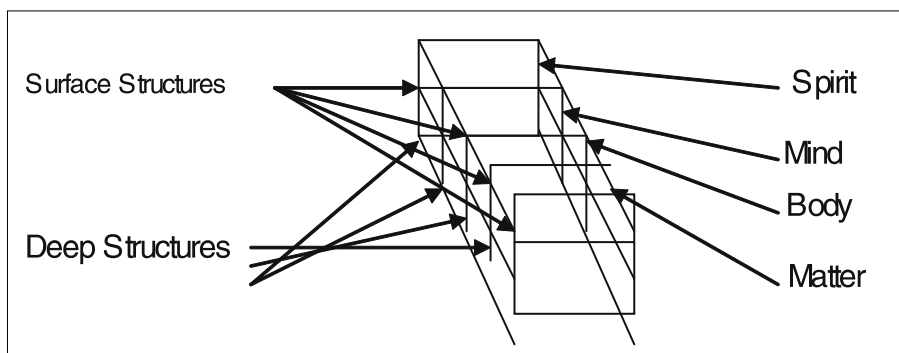


Figure 1 - Deep and Surface Structures for Each Level of Consciousness

Types of unconscious

Having described the different levels and processes of consciousness in *A developmental view of consciousness* (1979), *The atman project: a transpersonal view of human development* (1986), *Eye to eye: the quest for the new paradigm* (1996), Wilber maps the different types of unconscious as having been identified by orthodox and contemplative psychology: the Ground-Unconscious, Archaic-Unconscious, Submergent-Unconscious, Embedded-Unconscious, Emergent-Unconscious, and Emergent-Repressed Unconscious. These are necessary constructs

for understanding aspects of the nature and power of art.

Ground-unconscious

According to Wilber (1996, p. 104), "Ground" is a developmental concept. It is neutral in meaning but possesses encompassing characteristics. Ground-Unconscious are the deep structures that exist in all people and are inherently able to emerge into consciousness at some point.¹³ Further, Wilber (1996) differentiates between Ground-Unconscious and Ground of Being. For him, Ground of Being manifests only at the transpersonal levels.

All the deep structures given to a collective humanity-pertaining to every level of consciousness from the body to mind to soul to spirit are enfolded or enwrapped or undifferentiated in the ground-conscious [these are] structures that are unconscious but not repressed because they have not yet entered consciousness (p. 104).

The archaic-unconscious

Wilber (1996) notes that in Freud's initial development of the unconscious and conscious theory, the unconscious was repressed. In the second development of the theory, Freud discovered that some aspects of the ego were unconscious and that parts of the id were unconscious but not repressed. These parts are not repressed because they are unconscious from the start. They are what Freud identified, in agreement with Jung's theory of the archaic unconscious, phylogenetic heritage (i.e., content of fantasies). Wilber notes that this phylogenetic or archaic heritage included, besides instincts, "abbreviated repetitions of the evolution undergone by the whole human race through long-drawn-out periods and from pre-historic ages" (p. 106).

Wilber's (1996) understanding of Jung's phylogenetic heritage involves instincts and mental-forms or images associated with instincts, which Jung called the *archetypes*. According to Wilber, "instinct and archetype [for Jung] were intimately related--almost

one" (p. 106). Jung's connection reduces the archetypes to only the matter (instinctual) level of consciousness. For Wilber, the archetypes potentially reveal at all levels of consciousness (matter, body, mind, and soul) because for him archetypes are deep structures, and deep structures are found at each level of consciousness. Wilber prefers to refer to Archetypes (upper case) to talk about the manifestation of Spirit as Spirit. Wilber (1996) quotes Jung in this respect:

Man inherits these images from his ancestral past, past that includes all of his human ancestors as well as his prehuman or animal ancestors. These images are not inherited in the sense that a person consciously remembers or has images that his ancestors had. Rather they are predispositions or potentialities for experiencing and responding to the world in the same ways that his ancestors did (JUNG CITED, p. 106-107).

Thus for Wilber (1996), the archaic-unconscious is unconscious but unrepressed, and some aspects of it tend to remain unconscious, never clearly unfolded to awareness.

Submergent-unconscious

Wilber (1996) describes that submergent-unconscious is comprised of all surface structures taking various forms within deep structures. The submergent-unconscious exists at all of Wilber's designations of levels (collective-personal, archaic-subtle).

The submergent-unconscious arises to consciousness and also becomes submerged into unconsciousness. Wilber states, "The submergent-unconscious is that which was once conscious, in the lifetime of the individual, but is now screened out of awareness" (p. 108). He notes that submergent-unconscious becomes unconscious by inattention or by forgetting-selective forgetting to forceful forgetting. Forceful forgetting is what Freud called repression.

Embedded-unconscious and emergent-repressed unconscious

According to Wilber (1996) the existence of embedded-unconscious is Freud's greatest discovery. It involves his concept of ego-id. The *unrepressed* part of the ego was the *repressing* part, which he called *superego*. Therefore, the *ego* and the *superego* are unconscious but not repressed. The *id* is unconscious and has one repressed part (submergent-unconscious) and one part that is not repressed (archaic-unconscious). For Wilber (1996), emergent-repressed unconscious are "the part of the ground-unconscious whose emergence is resisted or repressed" (p. 113).

Art: modernist and postmodern (deconstruction and reconstruction) paradigms¹⁴

Suzi Gablik (1992, 1993) identifies modernist paradigm as a belief system or worldview that resulted from European precapitalist economic structures during the Renaissance period. A worldview substantiated by the rationalist principles of the Enlightenment and now supported by a fully developed capitalist economic system. Gablik (1992) notes that the modernist paradigm, or Cartesian-thinking mode, is present in all disciplines and that in the arts it sustains "dualistic body-mind, subject-object" notions (p. 22). The epitome of the modernist paradigm was during the extreme or high period of modernism with Clement Greenberg (1990a, 1990b) dictating the norms of art as purity of form and medium and a disconnection between art and life.

Gablik (1992) believes that there exist two postmodernisms. One is a deconstructive postmodernism, which assimilated the methods of deconstruction rooted in Ferdinand de Saussure's structuralist idea, that language is a system of control and that language is a model for all knowledge. Gablik notes that Barthes represented such thinking. Similar tenets are supported by Jean Baudrillard (1983a, 1983b), Rosalind Krauss (1983), and other poststructuralists. Nancy Easterlin and Barbara Riebling (1993), Disa-

nayake (1992a), and others warn of the excesses reached by the postmodernist deconstructive branch. Dissanayake (1992a) asks: “Is extreme relativism an improvement over absolute authority?” (p. 173). Relativism refers to postmodernism; absolute authority, to modernism.

The other postmodernism is reconstructive postmodernism.¹⁵ Reconstructive postmodernism constructs mini-narratives of art understood contextually. In search of meaning, purpose, and function for art, it embraces socially and culturally relevant subject matters—such as the environment, feminism, civil rights—and tries to connect art with everyday life experiences in society.

Art as a natural human behavior

Dissanayake’s (1974, 1979, 1980, 1982, 1987, 1992a, 1992b, 1995a, 1995b) research in human ethology supports the thesis that art is a natural human behavior. She states, “art is a universal and intrinsic human behavioral endowment” (1980, p. 397). Dissanayake (1974) claims that art has adaptive value for the human species. Further, Dissanayake (1992a) introduces the concept of *making special* as a behavior or propensity to socialize, acquire language, construct and use tools for survival and ritual, as well as abilities to engage in thought processes. Dissanayake (1992a) notes

that the “propensity to recognize specialness and deliberately setting out to make special arose around 250,000 years ago” (p. 174). She sees making special as a controlled/conscious behavior. The result or product of making special is aesthetic or artistic in nature. In *Homo Aesthetics: Where Art comes from and Why* (1992b), Dissanayake suggests that humans be viewed as *homo-aestheticus*, in addition to *homo-sapiens*. Nancy E. Aiken’s (1998) study supports Dissanayake’s framework that the propensities for making and for appreciating art and the aesthetic are firmly established within our biology.

Art/deep structures, modernist paradigm and surface structures, postmodernist paradigm

Art carries the concept of a universal need; an observation that conforms to Dissanayake’s and Aiken’s ethologically oriented tenets. It also coincides with Wilber’s (1983, p. 47) classification of *deep structure* in his *Spectrum of Consciousness* model. *Deep structures*, he argues, are present in each individual from all cultures and places. For Wilber, “*deep structures* are a-historical, collective, invariant, and cross-cultural”. The homogenizing attitude derived from the modernist paradigm does not apply negatively to the concept of art as a universal natural human behavior

originating in *deep structure*. The universal human need for artmaking and aesthetic perception/appreciation exists in spite of conditions and behaviors that obscure it. What is inadmissible is the universalizing or homogenizing effects of what Wilber (1983, p. 47) calls *surface structures*. Surface structures are “variable, historically conditioned, and culturally molded”. Surface structures represent the great variety of notions about place, time, class, gender, race, social, economic, and political aspects. Being aware of the existence of deep structures is necessary in understanding the universal, natural, and physical inclinations and propensities present in humankind. Understanding that surface structures also exist allows individuals to value and affect their particular daily lives and contexts. The existence of surface structures provides the rationale for individuals to visualize and understand their particular stories or

history as in self-portraiture and in autobiography.

The modernist paradigm sees art as universal. Under this view, aesthetic qualities of an art object are understood by all regardless of the space and time in which the work was created and regardless of gender and age of the artist producing it. This attitude is homogenizing. In modernist tenets there is no differentiation between deep structures – which are universal – and surface structures – which are not universal but particular to their contexts. In fact, under modernist principles the idea of universality is applied to surface structures. In reaction to this notion, postmodernism rejects universality. However, by doing so, postmodernism denies the existence of deep structures and focuses only on surface structures. Wilber (1986) conceives that there exists both, deep structures and surface structures, each identifiable and differentiated.

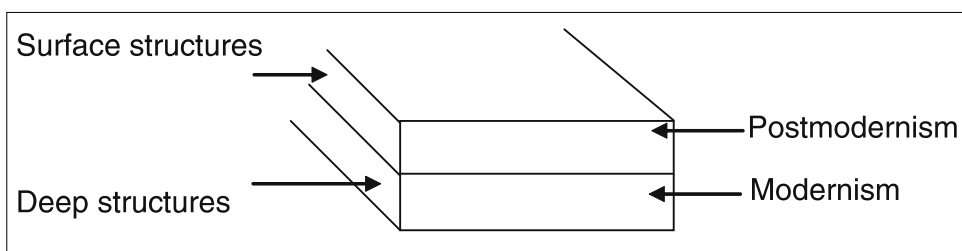


Figure 2 - Deep and Surface Structures in Relationship to Modernist and Postmodernist Theories

Modernist frameworks seem to be able to account only for *deep structures*; postmodernist frameworks, for *surface structures*. When modernist theories monopolize both surface and deep structures, there is a rejection of particularities. When postmodernists monopolize both surface and deep structures, there is a rejection of commonalities and universals. Acknowledging Wilber's conceptual framework about deep and surface structures eliminates the antagonisms and tensions existing between modernism and postmodernism.

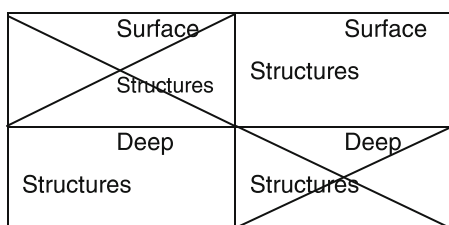


Figure 3 - Modernist paradigm/homogenization/surface structures-erased. Postmodern paradigm/homogenization/deep structures-erased

Wilber's construct of deep and surface structures is a framework to reconcile the impasse reached by modernist and postmodernist (deconstructionist) paradigms. The former is about deep structures, while the latter is about surface structures. Within the tradition of Western dualistic frameworks, it is impossible to view both as complementary aspects of human development. Instead, one

must select deep structures which bring accusations of being outmoded, rationalistic, essentialist, universalist, biologist, etc.; or one must select surface structures with connotations of being relativist, contextualist, particularist, etc. Wilber's construct of deep and surface structures (transformations and translations) provides a solid framework with which to acknowledge and embrace the best aspects of both modernist and postmodernist paradigms because in reality, both perspectives are necessary for making sense of the world and understanding human nature.

All-level, all-quadrant model

Ken Wilber's theoretical model of the *Spectrum of consciousness* is only part of his more encompassing model called *All-level, all-quadrant model* which he introduces in *Sex, ecology, Spirituality: the spirit of evolution* (1995). This model also carries the premises of perennial philosophy and is a synthesis of physical, biological, cultural, and social evolution. It is an approach based on holons or part/whole, whole/part relationships of interiority-exteriority, individual-communal or collective, psychological-biological, subjective-objective, contextual-universal. Current literature addresses one or two of the quadrants; however, none provide a holistic approach to understanding human nature.

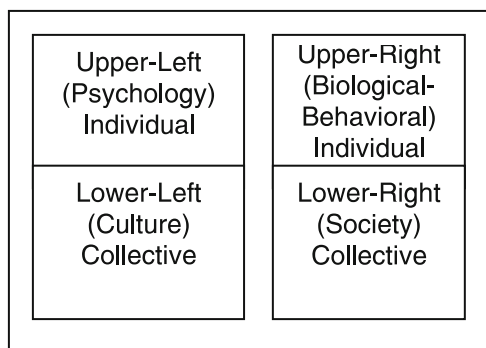


Figure 4 - Wilber's All-level, all quadrant model

For example, Ellen Dissanayake's theory of human ethology falls within the Upper-Right (biological-behavioral) quadrant. In Dissanayake's view, art and creative processes are natural and intrinsic to each human being. Further, she believes that art has and has had adaptive value for the human species. In other words, without art, humans would have disappeared as a species. The second feminist phase known as Gender Specific or Celebratory also falls within the Upper-Right Quadrant in that it is concerned with human universalities and commonalities. Social Theorists (i.e., Marxists, Socialists, and Radical Feminists) fall within the Lower-Right Quadrant and are concerned with contexts – particulars and differences. Relative Culturalists fall within the Lower-Left Quadrant and are also concerned with contexts – particulars and differences.

Reflection

Wilber's views open the possibility of an integral approach to art that accounts for and bridges the realms of human psychology (from the unconscious to consciousness and superconsciousness), human biology, human cultures, and social structures (political, economic, technological systems). Wilber's model of the *Spectrum of consciousness*, when applied to the understanding of the nature of art, provides valuable insight into the multifaceted aspects of art (including the major trends of art) and artmaking processes. Throughout time there has been art created for its physicality and material qualities. There is art that addresses perceptions, feelings, and emotions. Similarly, there is art created to elate the intellect through aesthetic exploration of elements and principles of art focused on content. Finally, there is art, which addresses spiritual aspects of being human. Wilber's *All-level-all quadrant* model provides the discourse to understand that art can address all the psychological, the biological, the cultural, and the social aspects of the experience of being human. Wilber, based on perennial philosophy, offers the framework to understand the potential development of human consciousness. This framework, when applied to inquiries about the nature of art and of artists, reveals that an artist is more than visceral, more than emotional, more

than intellectual. The artist has all of these aspects, but above all the artist is Spirit, to use Beittel's (1991) words. Art as transformation and transcendence, notwithstanding, reveals time and place – culture and cultures, societies, economic systems, geographies and natural environments. Wilber's models, which conceive the world as a network of interconnected relationships with no true boundaries, embraces Western linear-horizontal modes or models as well as Eastern vertical-translative and transformative approaches for a better understanding of the world and its people.

Art as transformation has a place at all levels of Wilber's *Spectrum of consciousness* and *All-level, all-quadrant* models. Art as transformation helps set the conditions for lower levels of consciousness to transform into higher levels in a vertical progression. It also has implications for translative-horizontal developmental growth. Furthermore, art and creative processes facilitate the resurfacing of repressed memories through imagery and symbols, which have healing power. Art is a vehicle for human beings to gain access to our individual and collective Ground-Unconscious and to bring forth those elements (i.e., archetypal imagery from the collective unconscious) that remind us of our true nature. Of great value is the transformative power of art as it manifests in heightened stages of awareness and in the experience of unity

consciousness. Wilber offers a discourse of a broad nature, which combines Eastern and Western views and which values heightened experiences and the awareness of cosmic fusion. This framework, when applied to exploring the nature of art, provides insight into art's transcendental power to manifest visually and to guide our actions with strength and purpose. It provides answers to why art can have immense power – cathartic, healing, and transformative. Art is all encompassing; it bridges self, cultures, and people; and therein lies its power.

Resumo

Diferenças e comunalidades: arte para a transformação interna e compreensão cultural

A arte materializa experiências elevadas de transformação que retratam comunalidades e particularidades humanas através de imagens, logo oportunizando o entendimento de si e de diferentes práticas e visões de mundo. Este trabalho apresenta um paradigma conceitual baseado em teorias de Ken Wilber, Ellen Dissanayake e Suzi Gablik que promovem a compreensão de comunalidades e diferenças humanas e de como esse paradigma tem relação com a arte. Os constructos de Wilber sobre estruturas profundas e superficiais da consciência

humana explicam noções modernistas de comunicações e universalidades e ideias pós-modernas de diferenças, contextos e particularidades. Dissa-nayake coloca que a arte é um comportamento humano natural ou inato que contribui para a sobrevivência da espécie humana. Gablik teoriza que há necessidade de mudança através da arte.

Palavras-chave: Modelos de Ken Wilber. Comunicações e diferenças humanas. Paradigmas modernistas e pós-modernistas. Arte como transformação. Natureza da arte. Poder da arte.

Notes

- ¹ Gablik (1992) identifies the construct of transformation as movement and change.
- ² Gablik (1992) differentiates between reconstructive and deconstructive postmodernism.
- ³ S. E. Fittipaldi (1981) mentions that while a proponent of perennial philosophy, Wilber does not confuse the various schools of psychology; instead, "he integrates their distinctive visions into a holistic evolutionary scheme of his own" (p. 193).
- ⁴ Boucouvalas (1983) and Wilber (1979) and other theoreticians identify four forces, branches, or major schools in the development of psychology: first force, psychoanalytic; second force, behavioristic; third force, humanistic; and forth force, transpersonal psychology. Psychoanalytic psychology, or first force, began with Freud and his conception of the repressed unconscious. Boucouvalas (1983) defines force as a "phenomenon which causes changes in many facets of society and contributes to a new worldview" (p. 7).
- ⁵ According to Wilber (1983), "transpersonal psychology is the approach to psychology from

the perspective of the philosophia perennis, which is as old as perennial philosophy. However, under the title transpersonal psychology, it is, a new and modern discipline" (p. 3). Based on current developments, Wilber identifies transpersonal psychology as integral psychology.

- ⁶ See Wilber (1983, p. 27-31) for detailed description of each of these levels.
- ⁷ Encompassing the physical level of consciousness described in the extended version of the spectrum.
- ⁸ Encompassing the sensoriperceptual, emotional-sexual levels of consciousness.
- ⁹ Encompassing the magical, mythic, and rational levels.
- ¹⁰ Encompassing the psychic, subtle, causal, ultimate levels.
- ¹¹ R. Gussner (1983) notes that the constructs of deep and surface structures, transitional and transformational development are fundamental contributions by Wilber, especially as he applies these ideas to individual development and in a parallel fashion to human evolution at large. M. W. Acklin (1985) also highlights as central to Wilber's theory the concepts of translation and transformation. See Wilber's *The Atman Project: A Transpersonal View of Human Development* (1986) for individual development, *Up from Eden: A Transpersonal View of Human Evolution* (1981a) for his ideas on human evolutionary development.
- ¹² Brahman stands for the experience of the highest level of conscious equal to unity consciousness or cosmic fusion.
- ¹³ Wilber (1996) notes that the types of unconscious should not be confused with levels of consciousness.
- ¹⁴ According to Gablik (1992), postmodernism as a term was originally introduced in architecture as a reaction to an international modernist style and was repackaged in the United States as an anarchic, activist possibility. Others refer to postmodernism as an era beginning with student riots in Paris in 1968 to present. In general, postmodernism is the trend of critical thinking that put into question formalist modernist principles.
- ¹⁵ For her introduction of these ideas, Gablik (1992) is considered the Mother of the Reconstructive branch of Postmodernism.

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