

RARE EARTH: GEOMANTIC FORMULAE FOR THE PRODUCTION OF WORKS OF ART

By

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TABLE OF CONTENTS

Dedication	6
Abstract	7
Insight	8
Introspection: Feng Shui and the Wu Hsing	11
A Province of Expression	18
The Art of Acting Solo	26
Environmental Art - Its Progressive Journey	28
Thesis Project: Rare Earth	36
Site Considerations	41
Murals - 5 Elements	42
Stage - Sculptural Considerations	44
Figure "Sage" - Formation as a Living Sculpture	46
Laser - Imagery	50
Light - Plan	51
Sound - Score	53
Computer Specifications	56
Track Sheet	57
Poetry	59

Illustrations	73
1 A late Chhing representation of the selection of a city site	74
2 Gardens of the Imperial Palace, Peking.....	75
3 A legendary spot in the Woo-tang mountains	76
4 Rock-cut tombs and temples in mountains near Amoy	77
5 A philosopher's retreat in the Foochung Hill	78
6 In the district of the Two Peaks, Chen-si province.	79
7 The Yellow Pagoda and fort on the Canton River.	80
8 A Geomancer's Compass	81
9 The Relative Alignment of the South Point on The Three Plates	82
10 Peking. Prov. Chihli	84
11 Peking. Wu Ta Sze. Pov. Chihli	85
12 Peking. Palichuang. Prov. Chihli	86
13 Peking. Si Shan. Kieh Tai Sze. Prov. Chihli	87
14 Tae Shan. Prov. Shantung.....	88
15 Tai Shan. Nan Tien Nem. Prov. Shantung.....	89
16 Heng Shan. Nan Yuo Miao. Prov. Hunan	90
17 Peking. Wan Shou Shan. Prov. Chihli.....	91
18 Fuchou. Prov. Fukien	92
19 "Tri-sectional"	94
20 "Metamorphosis"	95
21 "Cornucopia"	96
22 "Utopia"	97
23 "American Man of War"	98
24 "American Man of War"	99

25	"Square Earth"	100
26	"Planetary Reversal"	101
27	Poetry for "Geomantic Palette Landscape"	102
28	"Geomantic Palette"	103
29	"Circles"	104
30	<i>The Origins</i> , Paul Sérusier	105
31	<i>Yliaster (Paracelsus)</i> , Marsden Hartley	106
32	<i>Inscape</i> , Matta	107
33	Exhibition Room	108
34	Exhibition Room	109
35	Magnetic Lines Denominator	110
36	Stage and Figure "Sage"	111
37	Stage	112
38	Figure "Sage"	113
39	Figure "Sage" depicting Anger	114
40	Laser Image	115
41	Music Score - Metal	116
42	Fire	117
43	Water	118
44	Metal	119
45	Wood	120
46	Earth	121
47	The Rare Earth Metals	122

Conclusion	123
Acknowledgement	127
Appendices	128
Table I: I Ching Trigram Correlations	129
Table II: Wu Hsing Correspondences	130
Table III: Normal Wu Hsing Interrelationships	131
Table IV: Metrical Verse Showing Correspondences	132
Table V: Further Seasonal Correspondences.....	133
Table VI: Further Interrelationships among the Hsing	134
Bibliography	135

DEDICATION

for

ERIC

My beloved, late husband for whose continuous encouragement, unsurpassed patience, and unfaltering support I am forever grateful.

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BY

MEI-LING CHAN-BERNARD

Submitted to the Department of Architecture on June 11th, 1990 in partial fulfillment of the requirements for the Degree of Master of Science in Visual Studies.

ABSTRACT

This thesis describes the development of my study of the influence of chinese geomancy on my art. The emphasis is on art forms created for the transportation of my mind to the audience within encompassing space and sculpted forms. The viewer interacts with the experience of the environmental event consisting of laser, sound, word imagery, and the moving figure.

In this thesis, I assembled spritual and intuitive experiences that led me to equate Feng Shui as a harmonious aesthetic and a foundation for geomantic art. The purpose is to cite a binder for man's discord with nature and an awareness for earth's harmony.

Thesis supervisor: Otto Piene

Title: Director, Center for Advanced Visual Studies

INSIGHT

"Rare Earth" is a metaphorical, artistic conceptualisation of my correspondence with the Wu Hsing, the Body and the Earth. Visual artists, from the generation born in the 1860s to contemporary times, have turned to a variety of anti-materialist philosophies, with concepts of mysticism or occultism at their core. Terms such as *occultism* or *mysticism* should be defined carefully because of the association with the ineffable that surrounds these words and because they are context-specific - art historians and artists use these terms differently than do theologians or sociologists. In the present context mysticism refers to the search for the state of oneness with ultimate reality.

All living things evolve in dialectical opposition, and thus the universe is comprised of paired opposites (male-female, light-dark, vertical-horizontal, positive-negative); everything corresponds in a universal analogy, with things above as they are below; imagination is real; and self-realization can come by illumination, accident, or an induced state: the epiphany can be suggested by heat, fire, or light.

The document is an explanation of the thoughts behind the creative

process involved in developing the art forms and movement in the figure. The chapters describe my earlier works as well as what now forms the foundation for my artistic expression. It includes a concise history of Feng Shui, but the information offers merely an introduction to the geomancy of today, without expounding upon its nuances and differing forms throughout the world. Knowledge of the links between elements of nature is of considerable inspirational importance to me. Of equal importance is the relationship between the mind and the body. A conscious awareness of this connection remains a significant foundation for my creative outlook. The creative process is a cooperative activity - in my instance, the intellect is the designing force; the emotions, the motivating force; and the body provides the constructing force, the external form to balance the personality and spirit.

My latest encounter with chinese geomancy occurred with Professor Lin Yun, a professor of oriental philosophy at the Lin Yun Institute of San Francisco. His lecture at Harvard University set forth a series of very intense discussions on the subject of Feng Shui over the past three years. The attempt to understand and accept what has been a part of my upbringing seemed to have resurrected itself at this stage of my life.

At one of these lectures, Dr. Kerson Huang, a physics professor at MIT, was introduced to me by Professor Lin Yun, and this led to the making of a video documentary on the subject one year ago.

INTROSPECTION: FENG SHUI AND THE WU HSING

"The art of living in harmony with the land, and deriving the greatest benefit, peace and prosperity from being in the right place at the right time is called feng-shui....

The ancient Chinese art of feng-shui declares that what you make of your location and environment on the face of the earth also affects your interior peace. The formula relies upon locating and harnessing the 'dragon lines' of energy which pass through the veins of the earth, affecting the quality of life upon its surface in varying degrees.

They express the power of the flowing elements of the natural environment, and this power is expressed in, and derived from the flow of energy not only on the surface, which has been sculpted by wind and water, but also through the earth....

Chinese ... beliefs ... and practices such as feng-shui... are unique to China.

The landscape life of demons, guardians, spirits of mountains, pools, springs, trees and rocks ... become objects for veneration, fear or placation. Life was not confined merely to that defined as living by biology, but pulsed through the rocks, waters, earth and winds. The whole universe was seen as a living organism....

To add to the landscape one must create not a thorn in its flesh but a form which flows and breathes with the rhythm of the earth in which it is planted. Wood and stone taken from nature are to be hewed and fitted back into nature. Pagodas, houses, temples, towns or hamlets in China are all part of the earth and were built as such. It is only since the Revolution and the consequent industrialization of China that some synthetic materials, discordant forms and shapes have grown up. Only since then has function or productivity sometimes taken priority over peace and harmony with the living land....

During the nineteenth and twentieth centuries, Europeans in China came up against the phenomena of feng-shui. The Chinese regard for the life of the land manifesting in feng-shui, forced missionaries to remove the tops of their churches and railway builders to change the course of their railways, in accordance with this Chinese interpretation of the balance of the hidden forces in the landscape....

The two main schools of thought in feng-shui are the Form School and the Compass School. The former and the older of the two is concerned with the visible form of the landscape surrounding the site under consideration, be it a Yang Chai (house) or a Yin Chai (tomb). The Compass School ... is concerned with a time axis and a complex set of relationships between 'sensitive' directions as indicated by an elaborate many-ringed compass [illustrations 8 and 9]....

By the late nineteenth and early twentieth centuries, the two schools were no longer separate and distinct....

The theories of the geomancers [the people who site the ground are known as geomancers] have their sources in the ancient Yin-Yang school....

The compass is called the lo p'an (or luopan) or occasionally the chen p'an....

Physically the compass is a circular disc of wood, averaging six to eight inches across and rounded at the bottom like a solid saucer. It is usually set into a square board symbolic of the Earth ... The upper surface is divided into concentric circles called ts'eng ('stories' or 'layers') and is flat except for the small depression in the centre, the 'Heaven Pool,' which contains a magnetized needle ... which has its red end pointing to the south whilst its other end seeks magnetic north.... A line drawn on the bottom of the needle-house is aligned with the needle to orientate the compass on a north-

south bearing....

Such compasses are still available in Hong Kong, Singapore and mainland China, but are ... difficult to find. The number of rings on the compass varies with the size and cost of the instrument. The reverse side usually has a square-gridded table....

The eight trigrams indicate the cardinal points, and the 'corner' points between them. These are further divided into the twenty-four directional points, which are also used for Chinese mariners' compasses. Beyond this, the compass is divided into 60 points, then 120, and finally 360, the number of degrees in the full circle....The main divisions can be expressed as a multiple of twelve, plus the eight trigrams:

Trigrams	8	
Heavenly Stems	10	= 2 x 5 (the elements)
Earthly Branches	12	= 12 x 1
Directional points	24	= 12 x 2
Sexagenary characters	60	= 12 x 5
Dragons	72	= 12 x 6
Fen-chin	120	= 12 x 10
Degrees in a circle	360	= 12 x 30
Days in a year	365.25	= Implied in 360

The compass is firmly based on multiples of twelve, the twelve Earthly Branches, the twelve months of the year and the twelve double hours of the day. The five elements and ten Stems interact with the Branches throughout the whole cycle."

-Stephen Skinner, *The Living Earth Manual of Feng-Shui*, pp. 3-5, 7-10, 81-82.

The features of the terrain upon which the geomancer would attach in his explanations were classified in intellectual terms. John Blofeld, in *Taoism: The Road to Immortality*, describes the symbols of the Wu Hsing as the continual process of birth, decay, and rebirth, as witnessed

in the created world, followed a cycle of phases which were controlled respectively by five principal agents. These were symbolized by the five material elements of wood, fire, earth, metal, and water (Described in detail in the Appendices of this document).

"FIVE ELEMENTS AND CH'I

A person's ch'i also contains varying quantities of each element. Tibetan Tantric Buddhism divides the five elements into 360 degrees, each element comprising 72 degrees - a fifth of a circle. Except for the water element, the ideal is to have a 36-degree "middle road" amount of each element.

Metal. Metal or gold stands for righteousness. A person with little metal is timid, quiet, and cautious. This person doesn't speak out and can't express himself. A person with medium metal talks the right amount; his comments are well thought out. He is a fair person and a patient listener. Possessing a large amount of metal makes a person a brassy and a compulsive talker. He is very argumentative and self-righteous, but doesn't think before talking, and therefore, makes mistakes.

Those possessing a large quantity of fire are verbally aggressive, loud, and bossy. They assume the role of judge and arbiter, but lack perspective and restraint, so their criticism seems all-inclusive. Because they are intolerant, they tend to be angry, complaining, and never content.

Earth. Earth represents honesty and loyalty. People with a small amount of earth take too good care of themselves and don't share with others. They tend to be insincere, opportunistic, and selfish. Those

with a medium amount of earth are reliable, sincere, and faithful. They will consider both themselves and their friends. When dining out, they might consider going dutch.

Those with a large amount of earth tend to be too earnest and self-sacrificing. They also tend to procrastinate. They are overly generous, to the point of offering money that they can ill afford to give. Their ch'i flows downward a bit.

ADJUSTING THE FIVE ELEMENTS

CURES. Each solution is to be reinforced with the Three Secrets.

Metal. Put a nonmetallic - jade, coral, lapis - ring under the mattress for three or nine days, then wear [it].

Wood. Place three potted plants in the house: one near the entrance, one near the living room, and one in the bedroom. If a plant dies, replace it with a healthier and more expensive one.

Water. For [quiet] water, place a small round mirror under the mattress in the place where the pillow or your head rests. The first thing every morning, wipe the mirror and visualize clearer thought and a calmer mind. Put it back under the mattress. Repeat for twenty-seven days. For moving water, every day either meet with two new people, write at least two letters, or make phone calls to two friends you haven't seen in six months. Do not include any requests or complaints. Do this for twenty-seven days.

Fire. Every morning, take a deep breath, then exhale with eight small breaths. The ninth breath should be long. Do this nine times for twenty-seven days.

Earth. Drop nine small stones into a small inkpot or vase. Add 70 percent clear water. Expose to the sky. Then put on a home or office

By observing these patterns and their interpretations of the natural laws which they manifest, experts can diagnose the prevalence of good and bad influences at any section of the ground. The forces of two or more of the Five Elements may be in a mutually constructive or destructive relationship. The two principle cosmic forces, yin and yang, may be out of balance. The life-breaths, Ch'i, may be prospering or decaying. They are divided into two, t'ien ch'i, or Ch'i of Heaven, and ti ch'i, or Ch'i of the Earth.

Feng Shui has been defined by Skinner as "the formula that relies upon locating and harnessing the 'dragon lines of energy which pass through the vein of the earth, affecting the quality of life" (illustrations 1-7). Joseph Needham, in *Science and Civilization in China*, gives a good concise account of its function:

desk. Repeat for twenty-six more days, changing water every morning and then exposing it to the sky."

-Sarah Rossbach, *Interior Design with Feng Shui*, 1988: pp. 159-163.

"Every place had its special topographical features which modified the local influence (hsing shih) of the various Ch'i of Nature. The forms and hills and the directions of watercourses, being the outcome of the moulding influences of winds and waters, were the most important, but, in addition, the heights and forms of buildings, and the directions

The acceptance of Feng Shui by the older generation is still very visible in Singapore, Hong Kong, Taiwan, Korea, Japan, and China. The aspect of art-making influenced by this science is non-existent as the architecture and landscape of the past has been adulterated by newer building structures. The younger generations have not completely accepted the beliefs, and I am unaware of the influence of Chinese geomancy, Feng Shui, in new art today.

of roads and bridges, were potent factors. The force and nature of the invisible currents would be from hour to hour modified by the positions of the heavenly bodies, so that their aspects as seen from the locality in question had to be considered. While the choosing of sites was of prime importance, bad siting was not irremediable, as ditches and tunnels could be dug, or other measures taken to alter the Feng Shui situation...

The two currents Yang and Yin, in the earth's surface, were identified with the two symbols which apply to the eastern and western quarters of the sky, the Green Dragon (Ching Lung) of spring in the former case, the White Tiger (Pai Hu) of autumn in the latter. Each of these would be symbolized by configurations of the ground. The former ought always to be to the left, and the latter to the right, of any tomb or habitation, which should preferably be protected by them, as if in the crook of an elbow. But this was only the beginning of the complexity, since high and abrupt escarpments were considered Yang, and rounded elevations Yin. Such influences (shan ling) had to be balanced, if possible, in the selection of the site, so as to obtain three-fifths Yang and two-fifths Yin."

A PROVINCE OF EXPRESSION

This is a day and age when machines have all but conquered the world and when man, the maker, has become the slave of his own inventions. The imagination has become threatened, and so creative activity is a necessary expression to maintain equilibrium.

Art begins with impressions, with sensory and psychic images which may be subjective or objective in origin. Whatever the source, they become personal and subjective upon reception. Thus, all imagery is an individual transformation of original stimulation. What is the nature and condition of an experience that impels its expression into the creative art activity within a chosen form? I afford the liberty of freedom of expression by a multitude of art forms as a single medium does not fully encompass the level of instinct and elemental values. With the amassing of experience, the maturing mind becomes aware not only of the relations existing between objects, ideas and events, but also of their applications and values, allowing for the simultaneous reception of multiple stimuli.

Natural Rhythms of Influence

To be born is to be instantly manifested with the interaction between man, the social world, and nature. Rhythmic pulsations of this manifestation within the natural course of life run the emotional gamut from achievement to failure, hope to despair, each with its own defining characteristics of tension and progress.

Born into a subservient, profiled society in Singapore, the Western influence of my current residence in America has since instilled in me a growing demand for opinion and independence. The battle for change brought word images into my then two-dimensional work. The fullest appreciation of one's self requires the capacity for idealization. This in turn channels the ability of the creative and inventive imagination to construct a newness out of materials of sensation. My cultural background consisted of a use of various languages, a strained acceptance of the religious faith, and an authoritative paternal influence. The one liberty was thought; artistic expression was used as therapy. My creativity has never been passive. It is a life preserving treatment for both the spirit and the body. Emotion derived from an image

stimulus is impulsive and spontaneous, and can be captured as inspiration. The attempt to express completely often leads to "emotional nudity." By abstraction, I allow for an artistic distancing, functioning as an "emotional veil."

The energies that are joyous or intense can be seduced into a mental experience of elaborate awakened constructive images. These imaginative resonances - contracted from joy, fear, envy, sorrow, or despair, depress or exhilarate the physical body, thereby isolating the spiritual.

Aviation is my passion - perhaps because of the enlightenment stemming from the feeling of rising from the earth's surface and adopting a bird's perspective on life. I learned to fly - a fascination for the movement of a feathered beast's vision of the earth, an escape from the complications below. The image aspect of perception topographically leaves colors muted, emotions clarified, and clarity regulated (illustrations 19-22). The impression fathomed by the brain is uncontrollable and releases the information on the mind and spirit, thereby showing up in the creative art process.

On arriving at the Center for Advanced Visual Studies, my frame of mind seemed ready for an extension beyond the social art themes in my three-dimensional work. This led to what seemed to be overhanging all my maturing years - the fact that even with the deep influence of Western culture, there seemed no means of overcoming my strong heritage or background. I began with year long research into worldwide geomancy and the information was condensed into a 22-minute video documentary in my second semester. Subsequently, the research led to my interest in the Circles Effect.

"The essential feature is a rapidly spinning vortex which by creating and separating the charges promotes intense electric and magnetic fields accompanied by light-producing and sound-producing discharges. At the same time the radio-frequency fields are responsible for a number of subsidiary effects as we see below. Just as the vortex when off-the-ground can have a long life in which the mechanical energy for its spin is continually fed into the system along the length of the column, so can its electrical energy be sustained for comparatively long periods by the same means. Above threshold levels enough charges are present and concentrated by the gyrating wind as to produce identifiable acoustic, optical and other electromagnetic effects. But when the phenomenon has come to an end, little evidence remains for the investigator to examine unless he chances upon the precious ground-trace patterns which constitute the 'circles effect.' The power of the circles effect as an analytical tool is then manifest. "

In an attempt to locate as much information as was available, I researched information regarding the English cases that existed.

Evidently, the damage areas in the fields observed were not indigenous only to Great Britain, but were observed worldwide.

- George Terence Meaden, The Circles Effect Research Unit (CERES), Tornado and Storm Research Organisation, *The Circles Effect and its Mysteries*. 1989: Artetech, Bradford-on-Avon, Wiltshire, England, p. 51.

"Many are on view for weeks, even months. When it is finally established what creates these ground markings, even though our ground space has been theoretically violated, no real harm has been done to us. Crops will have been lost in some cases, but the circles and rings are creations of beauty, and credit should probably be given to them for uniting people in the study of a common interest."

-Pat Delgado & Colin Andrews, *Circular Evidence: A detailed investigation of the flattened swirled crops phenomenon*. 1989: Bloomsbury, London, p. 189.

"An eye-witness account of a circle being flattened in a cornfield is a rare event whose interpretation has considerable importance for meteorological vortex dynamics. Due to the perspicacity of an astute observer local general weather conditions pertaining on 3rd July 1982 at Westbury could be reconstructed. Vortex tilting and rolling may explain the observed twin phenomena of line motion and radial crop-flattening, while known thundercloud dynamics could account for a windflow capable of organizing a trailing vortex on the windward side of the escarpment.

...

This inspired an art installation entitled 'Circles' (illustration 29). The show consisted of sixteen drawings and a kinetic sculpture showing a magnetic field affecting an area in a clockwise motion, causing an upright wire to turn in a swirling pattern. The direction I adopted after the completion of the above documentary led to the need to have a plot of land dowsed and geomantically landscaped.

Abstract: Damage areas in a barley field adjacent to Thruxton airport were inspected on 3 and 6 July 1987. It was deduced that the damage was caused by aircraft trailing vortices which had become detached from an aircraft when landing from the west against a very light easterly wind some three weeks earlier. Using landing information provided by airport staff and the relevant weather data it was concluded that the aircraft was an 8-seater Islander which landed at Thruxton five times between 1038 and 1320 GMT on the morning of Sunday 14 June against the light easterly wind. The nature of the damage to the crop is discussed."

-G.T. Meaden, CERES, "A Study of the effect of aircraft trailing vortices upon a cereal field near an airport."

One of the prettiest of Francis Bacon's essays is "of gardens" (1625).

"God almightie first planted a garden. And indeed, it is the purest of humane pleasures. It is the greatest refreshment to the spirits of man; without which, buildings and pallaces are but grosse handy-works: and a man shall ever see, that when ages grow to civility and elegancie, men come to build stately, sooner than to garden finely: as if gardening were the greater perfection."

Creating this garden relying on a comprehensive set of rules proved an obsession and a therapy. The ingredients of various rock types, fountains, and sculptured foliage formed a moveable feast for light. The sunlight brought intricate reds, yellows, and greens with shadows against the somber foliage. The pleasures of an artist are a collector's game - the palette needs poetry (illustrations 27 and 28) and music that enhance the calls of birds and the whispering of breezes.

By 1988, my paintings were bold in scale, color, and theme and abstract in form, ranging from surreal landscapes to schematized panoramas. I became eager to explore new areas beyond the world of three-dimensions. On a less academic level, theater mime and dance were always part of my life. Costumes and outer apparel were the basis of a four-year career I had as a dress designer. It seemed appropriate to combine these nuances to my art work. I continued to draw circles, triangles, and minimal shapes with a deliberate naiveté.

Consistent with the intent for clarity and simplicity - I like my work to emphasize a monolithic quality and to present a 'thoughtful' tableau, to heighten a ritualistic aspect with tension and atmosphere. My work

in drawing, printmaking, photography, and sound are usually occasions for developing ideas that carry over into other fields.

THE ART OF ACTING SOLO

The emphasis of multi-faceted art today is for the artist to freely develop a series of associations in which elements that belong to conventional categories can superimpose with new visualisations of the same elements. The general acceptance of collaborative work exploits the growth of a single artist in his or her attempt to expand other categories. This sets forth the meditative arguments that transgress into creative concepts of painting, space utilisation and movement through the use of light and the human figure. It describes the installation and 'event' which I developed to illustrate the Wu Hsing, my frustration for the disrespect of nature, and the evasion of the acceptance of our spiritual body.

The need for a harmonious environment is the principle now evident which may be applied to my work. My work evokes the sensibility of the view without a direct reflection on the spiritual form - a stage, a strong theme, and abstract artwork to radiate the event. The integration of body control and an intentional supply of technical application, abstract enough to invite criticism, should be included. The process

involves subjecting oneself to ritual and revealing the body's function in space with geometric movements. The theme should display contrasts or consciously attempt to provoke thought. The contrast should be toned and comforted by a softer medium - sound, poetry, or words - to provoke thought and attempt a response to a challenge.

In an effort to portray harmony in my work - earth harmony - the design is formed as an inverse embodiment, perhaps with the intrusion of only light on the artwork, to allow for an emphasis on the stage props at appropriate intervals. Just as geomantic beliefs influence human dwellings, so would they in the position of an artwork.

In the visual design the five Wu Hsing elements supply all the natural resonances by which one can create (see Thesis Project - murals). It is a contemporary solution for the inception of the ideas that become a metaphorical application towards the context.

ENVIRONMENTAL ART - ITS PROGRESSIVE JOURNEY

"...a fixed formula under the name of Fengshui, [a] well-known word signifies wind-water, but in its wider sense stands for the relations to the surrounding nature, the influence of the landscape on the beauty of the buildings and on the happiness of the inhabitants..."

The situation of Peking is not only extremely beautiful and favourable according to Chinese rules, but also according to our own ideas...Standing on the terrace of a richly sculptured marble pagoda with five towers...(illustration 11)

The characteristic spirit of Chinese architecture is a religious conception. Once we recognize this we are also able to understand the buildings themselves. And the finest convictions of the Chinese were expressed in the religious spirit. Here is the root of all activity...All Chinese architectural monuments express a profound religious feeling. We feel the unity of man with nature; his dependence on her.

The trinity of heaven, earth, and water are continually depicted in art...Rocks project out of water, and the clouds pass over them, a symbol of the fluxing present, the fixed past, and the veiled future...Herewith the conception of beauty seems to be arbitrarily reduced to its elements. But this reduction originated from a profound love of nature. It is closely connected with metaphysical ideas and ethical truths, and thus became the source of the astonishing beauty of Chinese art..."

-Ernst Boerschmann, *Picturesque China*, pp. v-viii. For more on this, see illustrations 10-18.

As an abstract artist myself, I would like to discuss the progression of abstract art in the past eighty years. The ideas that underlie mystical-occult beliefs were transmitted through books, pamphlets, and diagrams, often augmented by illustrations that, because of the ineffable nature of the ideas discussed, were abstract or emphasized the use of symbols. (See the illustration by Paul Sérusier, number 30)

United States artist Marsden Hartley [1877-1943] visualized uncharacteristically intense colors and distorted spaces in his representation of cosmic phenomena. The forms of earth, glowing as if molten, thrust upward into the excited air; in the foreground an ovoid pool of water repeats the caldera's form. Hartley must have been particularly moved by Philippus Paracelsus, the sixteenth century Swiss alchemist, and his conclusion that the earth, indeed all nature's elements, are "of an invisible, spiritual nature and have souls." (See the illustration by Marsden Hartley, number 31)

Abstract artists in either Europe or America during the 1930s were involved with spiritual issues. Their reasons coincide with those of the critics and historians who moved away from associating the spiritual

with the abstract. A strong international trend toward streamlined design and various forms of utilitarianism, moreover, helped to make something as apparently useless as the occult seem trivial or counterproductive. Linking artists with the occult was unpopular at a time when artists often rallied to become art workers.

Surrealism, with its prevailing concern for the ego and the self, only rarely led to abstract art. A notable exception is Matta [b. 1911 Chile], whose "psychological morphologies," circa 1939-43 are paintings involved with ideas of selflessness, in which each figure and object is formed by the action and interaction present around them (See illustration by Matta, number 32). In an attempt to find a parallel thought process with existing artwork the above examples seem to be haunted by the same psychedelic imaging.

In my own thought processes, I formed a gradual insertion of the interests of science and new technology into nature. Interestingly, geomantic art can be uniquely poised between the worlds of science and art - these works attempt to relate the investigations of geomancy and high energy physics. The assumptions of realizations of each viewpoint are both complementary and conflicting.

"Vision is the art of seeing things invisible."
-Jonathon Swift, author.

Poetic intuition, the kindled spirit and the artistic endeavour stimulate life, impersonal experience enhances it.

"Clearly the situation can be reversed within limits: as the scientist cannot do the artist's art, the artist cannot do the scientist's science but he can serve science - in the name of science - by providing an extra eye, ear, "sense," "vision," method of intuition, formulation of language - besides "design services," "experience by application" and other clarifying practice."

-Otto Piene.

"There are technologies which "enhance" images - such as high-frequency electric-discharge processes or the arsenal of laser techniques and accessories. Techniques can become important determinants in the "total picture" of a work of art.

First, scientists and engineers can obviously be implementors for artists - to the degree at which they provide entire "media" and distribution systems as well as image-enhancing devices. Second, they can offer intellectual, spiritual, "scientific" information and know-how; let us also call it "inspiration." Third, they can point at sensually and intellectually perceivable "worlds" - interesting and sometimes hitherto unknown to the artists."

-Otto Piene.

"The historical origins of the use of new materials are to be found in 19th century painters who benefitted from new dyes that became available in artists' pigments in the middle of the 19th century. Its programmatic use however is to be found in Russian Constructivism and its Bauhaus inheritance. Earlier artists were concerned with the principle of visible structure in which the parts

that a work of art is made of were clearly displayed. Technology in art therefore is part of the condition of all work, not simply the alliance of art and engineering."

-Lawrence Alloway, 1979. The previous three quotes are from *5 Artists, 5 Technologies*. 1979: CAVS, Grand Rapids.

By the same token, conceptualizing the spiritual embodiment of the self and the intermedium between the physical and spiritual experience inspires my mind to a creative state. Like the energies of the human body and soul, the spirit of the living earth, GAIA, and the universe flows through the surface in channels or veins, and between the two energy currents of man and earth there exists a natural affinity that enables man to divine the presence and local character of the earth spirit, to intuit how best to bring human ways into harmony with it, and even, by the exercise of will and imagination, to influence its flow. The Western concept of "earth day" with its emphasis on profound familiarity with nature and a willingness to flow with geomantic laws, rather than attempting to command or control them, can be traced to Feng Shui, which is living based on the ancient Confucian and Taoist schools of philosophy.

Landscape gardening and landscape painting are both indicative of

acute observation of unified compositions and balanced patterns in the natural environment. In popular Chinese thought, the landscape teemed with demons and spirits of mountains, streams, trees and localities, all of which could receive offerings at one time or another. My own urge to create an aesthetic landscape with its own environmental setting, led to the creation of the "Geomantic Palette" (illustration 28). I dowsed land, selected a variety of stones, and plotted stone divisions. The "divining stone" was positioned and finally the planets were chosen. A great deal of detail was placed on the total sculptural shape. Finally, I wrote a selection of poems, two of which are included in this document (illustration 27).

Many Western observers have remarked upon the peculiarly harmonious way in which pagodas, houses, temples, and whole towns work with the landscape. This has been most noticeable in the south of China where the landscape is particularly dramatic. Thus Ernst Boerschmann describes the situation of two southern towns:

"Canton...is built opposite an island on the north bank of the Broad Western River. The tall and slender Feng Shui Pagoda rises in the south on the other side of the stream. The town faces south, and is spread over a plain. But its northern part is

on a hill-slope enclosed in the city area by a north triangle of the town-wall. On it stands a five-cornered tower-like edifice with the tutelary goddess of the town. The view from this hill shows a further connection with the landscape. The whole of the town and suburbs with their narrow streets seem to be but a southern projection of a high mountain range, the culminating point of which lies far in the north of the town. This is the mountain of the White Clouds, the symbol of departed souls. The entire extent of the mountainous area is covered for miles and miles in all directions with both plain and sometimes extremely ornate graves that decorate the round tops of the elevations, slopes and valleys."

-Ernst Borshmann, *Picturesque China, Landscape and Architecture*, p. XVII.

My conceptual performance identifies the presence of earth energies and the Earth as a living property in murals, the human figure, and a stage set. The sculpture will also aid the viewer by contrasting Eastern thought and Western environmental technology in order to decode them. The performance will point out the differences between ritual and reality, illusion and fiction, image and words, and concord and discord. The inspiration and significance in confronting the differences leave the viewer to draw conclusions from its disharmony and abstraction from nature and peace. One needs to point out the distance man has come from his forefathers, from simplicity of thought to living conditions. The complex irony of composite materials versus

wide open landscape - the construction of form to replicate nature's shape becomes forced and unnatural, as in my opinion, aesthetically contemporary forms can not complementarily be visualised. This investigation reflects immediately the influences of the technologies that we are so used to today. In my preparation and creation of "Rare Earth," I found a balance we have between two distinct forms of cognition, seeing and hearing. The sculptures never directly illustrate the words; but act as a visual metaphor and introduce imagery that provokes a multitude of disparate associations. Yet the illustrations are daring and contemporary in expression to *contrast* the ancient paintings shown in the illustrations chapter. The use of modern sound and scientific statements and the figure of the human in expressive motion leave metaphors to be drawn by the viewer.

THESIS PROJECT: RARE EARTH

We live on a rare planet, in an unusual set of circumstances. The title is a pun from the definition of 'rare earth' in science that includes uranium, platinum, and titanium and our search for the set of rules to live by in an attempt to make a harmonious and hypothetical world. My search for a phosphorescent compound that would give light on contact led to the discovery of $CeFe_2$ by Dr. James L. Smith at the Los Alamos National Laboratory. The compound proved to be non-radioactive and usable for the performance.

As the backdrop, the five elements are illustrated in the murals. At the center of the installation lies the earth under the geomancers compass. The atmosphere is a still moment with the figure 'sage' moving in five sets of acts depicting fear, joy, grief, anger, and sympathy. These are the Wu Hsing correspondents to the five elements. What constitutes nature in a simplified Chinese form are the Wu Hsing elements. (Explained in detail in the Appendices of this document.)

The objective of the installation embraces the space and wholeness of the visual body, its conduct in and around the elements and the integration of a two, three-dimensional and abstract perception of the world in conflict and indifference.

The earth is alive and used by mankind almost to perform an insensitive function. With the portrayal of the figure "SAGE" in its sculptural movement, we see a routine that man goes through in life, entertained by technology and treading on the vulnerable mother earth and nature.

The disparities are portrayed by the Sage in costume and hood. The schizophrenia in thought is conveyed by his costume. The consistency of the planet Earth on stage is a selection of composite materials to show a timeless and insensitive contrast to the body.

The visual harmony of the body as it moves, manipulates, and transforms between its sculptural shapes portrays my belief of the reciprocity of the human mind and body, and their ability to change.

The atmosphere is provided by sounds made by the elements. The composition takes advantage of programmed musical media utilizing

sampling by synthesizers. A small amount of light is supplied by a projection of laser imagery of fire. Form and structure is illuminated in the process.

I made important demands on my work: To stop making "art," that is, art from a commercial viewpoint - street art and the creation of art products required by galleries, but instead to approach art from the purest definition of art coupled with metaphorical aspect and thought contrast. These are aspects of art retrieved from memory, the expression of shapes and "stage prop" usage are made from articles totally unsuited for its usage, yet neutralized and compensated. My objective is an "event" installation to ironize a situation and determine its conditions. I use two and three-dimensional elements, walls and figurative objects to bring forth suggestions to the mind. The importance is that emotions are evoked, not that the content of the "Rare Earth" can be read or misread.

In the short history of modern art, the Dadaists' attempt to inject art's poetry into reality and everyday life is particularly significant. Here again, the evocation of emotion or the provocation of thought is more

important than the conveyance of certain referential meanings. The environmental performance artists and the Situationists utilised art in life by means of anti-authoritarian gestures translated perhaps to be aesthetic anarchism. Here I am addressing the issue of interaction and communication by means of poetry and the "live sculpture figure." They will be an examination of plain nature. There is no caricature of the real in my work, but instead, only an attempt to bridge the truth and despair of a situation. I usually adopt architectural forms from their original function and present their functionlessness in an exhibition space distorting the given space. A column will have a different function, a human becomes a metaphorical figure and a flat surface seems to have depth. These are situations created to achieve a new understanding which opposes the upright, expected train of thought. The paradoxical and peculiar aspects of my work are minimal in style and the conceptual rigidness of forms describe the desperate situation of a possible utopia today.

"Man restores to nature the territories that he has illegally occupied.

Fulfilling cosmic law: All that is horizontal under the sky belongs to nature.

Roofs will be forests, highways will become woodlands. Man creates habitat for nature.

Man learns the language of nature to communicate with her.

The creations of man will match the creations of nature.

Man has everything to be happy on this Earth.

We have snow and every day a new morning.

We have trees and rain, hope and tears,

We have humus and oxygen, animals and plants

In all colors. We have distant lands,

Sun and shadow. We are rich."

- Hundertwasser, Artist

Site Considerations

Just as artists vary in their methods or mediums, the dowser and the geomancer use different tools that are best suited to themselves. In my choice of an environment to create "Rare Earth," the natural solution was to have a geomancer work on an open, outdoor space. This careful dowsing that was developed as Feng Shui, described in the chapter entitled "Introspection," seemed relevant to my installation. This method I had also used in "Geomantic Palette," described in "Province of Expression." However, the concern was impossible and the attempt made in seeking this geomantic clarity, best proved that the lower west corner of the playing field was the most appropriate. My decision to incorporate a theme of contrasts showing the advance of technology in opposition to the natural environment, led me to use the space in the Center for Advanced Visual Studies.

MURALS - Wu Hsing

I chose the conventional forms of square and rectangular murals to illustrate the Wu Hsing. The images are done very textured (8 cm in places) and strong with great care taken in the choice of colors and expression. the geographical contour of the paintings allow the viewer to look beyond the one-dimensional interpretation of the stereotypical image. These murals are set on wheels to act as story-boards, and depict the five elements of the Wu Hsing. As described in *Taoism: The road to Immortality*, by John Blofeld, they are:

FIRE relates to phenomena which can be related with scientific instruments and those more subtle energies generated by human activity. The first category includes magnetic, electrostatic, and electric fields, cosmic rays, natural and artificially produced radiation. The latter includes noise, psychological, and psychic disturbances.

WATER includes the watercourses and standing water of the locality, both on the surface and underground. This includes seas, lakes, creeks, rivers, streams, ditches, drains, sewers, and water-supply

pipes. It also includes the natural rainfall and runoff water. The flow of traffic along a road may also be treated as a watercourse. In all cases, the direction of the flow is important or, in the case of the sea and estuaries, the tidal flux.

EARTH includes land forms and landscape structure, underlying geological formations, qualities and types of soil, building materials and their interaction with sites.

METAL symbolizes the ores purified or fabricated from the earth.

WOOD is more readily apparent.

Feuchtwang explains all five in their interrelations:

"Wood is understood to be all vegetation, which is fed by Water, and swallows, covers, binds earth, is cut down by metal implements and ignites; if Water is understood to be all forms of fluid including the liquification of metal by fire, and which can be solidified by being stanchied with earth; and if Earth is understood to mean all mixed, impure, and inanimate substances including the ash produced by fire."

-Stephen Feuchtwang, 1974, *An Anthropological Analysis of Chinese Geomancy*, p. 42.

STAGE - SCULPTURAL CONSIDERATIONS

When these five elements are considered in relation to other fields of Chinese thought, a wide-ranging set of correspondences is evolved. These form the background to much traditional Chinese philosophy and conjecture. To illustrate these five elements in our environment, I am presenting an art installation to include today's technology of sound effects and lasers, a satellite reflector of fiberglass resin materials and porcelain clay mixture which has been molded at 400 degrees by a 250 ton press and eight composite blades.

"The history of the theater is the history of the transfiguration of the human form. It is the history of *man* as the actor of physical and spiritual events, ranging from naïveté to reflection, from naturalness to artifice.

The materials involved in this transfiguration are form and color, the materials of the painter and sculptor. The arena for this transfiguration is found in constructive fusion of space and building, the realm of the architect. Through the manipulation of these materials the role of the artist, the synthesizer of these elements, is determined.

One of the emblems of our time is abstraction."

-Oskar Schlemmer, "Man and Art Figure"

"Since, moreover, we are not concerned with imitating nature and for this reason use no painted flats or backdrops to transplant a kind of

second-rate nature onto the stage - since we have no interest in make-believe forests, mountains, lakes, or rooms - we have constructed simple flats of wood and white canvas which can be slid back and forth on a series of parallel tracks..."

Oskar Schlemmer, "Man and Art Figure," from Moholy-Nagy, Molnar, Schlemmer, *The Theater of the Bauhaus*, p. 26.

The "Earth" sits slightly off center, stage left in an immutably anchored manner, serving as a performance platform.

Stage Right is a sculpture made to signify the vegetated and etiolated metaphor for a barely surviving specimen. The four legs show the need for crutches to support a malfunctioning form.

Left of the installation space is a sculpture that constitutes the forces of the "ti ch'i," the earth's breath.

My paintings, having been developed with bold, luminous, chromatic tones, function as murals and stage dividers in the "Rare Earth" production (illustration 34).

FIGURE "SAGE" - FORMATION AS A LIVING SCULPTURE

I have compounded the meaning of "Sage" and its movements into three parts - the quasi-functions of the philosophical mind versus the emotional, the sensible versus the uncontrollable, and the schism and sectarianism of man. "Sage," the figure, floats barely, bearing life intervals and portraying condensed impressions of the schizophrenic lifestyle humans have. It moves between situations and images presenting gestured attempts to oppose the overflow and invasion of our uncontrolled landscape. The movement involves the processes of exploration, improvisation, selection and organisation.

In the 1890s, Loie Fuller (1862-1928) went in search of a more natural movement in relation to the theatrical elements, inventing fantastic "Fire" and "Serpentine" dances, costumed in rippling silk. Simultaneously, Isadora Duncan (1877-1927) pioneered "free" dance, known for self-expressive improvisations to the music of Beethoven and Chopin.

In my piece, the free, expressive movements each portray a short

exploration of the unchanging set (illustrations 33 and 34).

The music sets a sound timing to the figure's movements, tabulating the acts. The improvisation of the figure in a two hundred second interlude shows the growth of dance as an art from the above mentioned styles.

The birth of "free," or "aesthetic," dancing in America was inspired by Maude Allan (1879-1956) and Ruth St. Davis (1879-1968). These seeds for artistic revolution were influencing the exploration of the translation of sound into movement. The dance production of "Rare Earth" stems from the aesthetic and natural movements that originated in this century. Both art and science began to make strong contributions to the development of concert dance. Margaret H'Doubler studied "natural dance," a creative dance based on natural movements and the science of movement in which a system of movement originates from the torso. My personal preference for solo performances made me concentrate upon the organisation of the stage and upon beautiful sequences of motion developed through shape, space, and time design. The ritual is an orderly, smooth, rhythmic passage of exposed

thoughts. This integrates with the stage to illustrate and transpose my mind.

Alwin Nikolais (b. 1912) refined and simplified the gestures of dance. He dropped the emotional, self-expressive devices to create illusion and new reality through motion. Nikolais has been an influence in this investigation. My environment is made for the human figure and as Nikolais says, "the prop is not to be handled as an instrument, but as an extension of the human figure. The figure "Sage" carries "Rare Earth" in her hand. It serves as an extension of light and lamination - a hope for comprehension and understanding.

Oskar Schlemmer made his debut as head of the Bauhaus Theater School in 1923. Schlemmer saw that the art of a "new age" should use the technology and materials of that age - precision machinery, scientific glass and metal, artificial limbs and costumes of modern life. I am inspired by part of his theory, but the realism of geomancy is ancient and classical, therefore simple.

"Let us now observe the appearance of the human figure as an event and recognize that from the very moment at which it becomes a part of the stage, it also becomes a "space-bewitched"

creature, so to speak. Automatically and predictably, each gesture or motion is translated in meaningful terms into a unique sphere of activity."

-Schlemmer

Because both personal experience and artistic restraint are necessary for expression, it is the riches of experience and sensitivity which control and color the artistic material and movement.

LASER - IMAGERY

The laser images, 120 seconds long, present an image of scorched earth and fire. The image is computed to rotate and in its swivel, creates an olive flame. Metaphorically, the earth is scorched by the thinning layer of the ozone and our survival would be vital in the research of its effects.

The laser light plane is a front surface mirror which focuses laser light to the star 'dome.' This is arranged 23 feet above the selected stage area. The program is designed to rotate and unravel its imagery after the 120 second display.

LIGHT - PLAN

Two specific characteristics of modern art, elimination of traditional forms and the use of elementary, abstract matter, allow for geomantic interpretation. (The installation has been designed to display opposites - old elements versus new technology. The choice of low light with its increasing density as the observer remains in the environment allows the absorption of the subject. I feel that the stillness of the installation provokes the thought process to intensify.

The viewer observes that according to the relative point of view, what is called positive is the object either conventionally emphasized or specifically expected. If white is called positive in one place in contrast to black, it could also be called negative when black is seen from another view point. Or, according to the degree of manifestation, we may say that the tangible aspect of an object is positive and the intangible is negative. The order is reversible, but suggests an underlying balance.

Because of the presence of light, color can be said to have two obvious aspects, constant color and apparent color. Comparatively, the former does not lose its identity under normal conditions and possibly is the result of mental interpretation founded in experience. The latter is our immediate experience of it as modified by abrupt change of light.

SOUND - SCORE

The music presented utilizes the potential of computers to synthesize sounds according to programmed instructions. The digital synthesis with computers and the new compositional concepts offered by a programmable musical structure combine to new and specific musical media.

Act I WATER (1.05 seconds): This was processed by sampling rate conversion and digital mixes to achieve the stereo effect.

The composition takes advantage of certain features of the FM algorithm which made it possible to integrate a non-tonal division of the frequency space and the ratio of non-harmonic spectral components. Several levels of the piece are governed by the ratio of the golden mean: the microscopic elements of timbre (the ratio of the partials), the ratio of the pseudo-octaves (which are not real octaves but here the pitches and their partials an octave apart behave the same way pitches and spectral components of harmonic sounds in the spacing of real octaves do) and the overall form and development. Thus the sounds

were not composed simply as spectra determining "timbre."

Act II FIRE (0.32 seconds): The synthesis program was designed to permit exploration of and control over the ambiguities which can arise in the perception and identification of the sound sources. The interpretation between timbres and extension of "real" timbres into registers which could not possibly exist in the "real" world - to do with the fusion of segregation of spectral components are some of the points of departure for this composition.

Act III METAL (0.31 seconds): The piece actually resorts to only a few germinal sounds; recordings of wood and metal chimes synthesized on the computer. These were then transformed and multiplied using several operations: filtering, modulating, reverberating, spatializing, mixing, and hybridizing. The natural and synthetic sounds are first presented separately. Later, they merge more closely, through mixing and processing.

Act IV WOOD (0.34 seconds): These segments are completed on a Systems Concepts digital synthesizer - an extremely versatile and powerful music synthesizer and signal processor controlled largely by

software and a high level object oriented music language, PLA.

Act V EARTH (0.44 seconds): The primary material of the work is a large and colorful collection of digital sound objects. The sound synthesis techniques employed include frequency modulation (FM), vosim, waveshaping, additive and subtractive synthesis, instruction synthesis, granular synthesis, and computer sampled.

Computer Specifications

Computer **Macintosh Plus**

Printer **ImageWriter II**

Musical Software **Music PROSE - samples and template**

Recording **MIDI - Master Tracks Pro PASSPORT**

WATER	65 secs .01 secs (1 beat)	0010576
FIRE	.32 secs .015 secs (2 beats)	0010577
METAL	.31 secs .015 (2 beats)	0013044
WOOD	.34 secs .02 secs (2 beats)	00151
EARTH	.44 secs	2.25
	3.06 secs	3.06

TRACK SHEET**WATER**

1. SUBSONIC (DSSI LORE 58 #04) - KORG SAMPLING SYNTHESIZER
2. HIGHER SOUNDS ON LORE DISK
3. OBERHEIM OB-8 (WATER WIGGLE)
4. DX-7 CART. GLASTINE B - YAMAHA

FIRE

1. OB-8 STRING PATCH - OBERHEIMER
2. TX MODULE (STORM WIND D17) - YAMAHA 81C SOUND MODULE
3. FB MODULE (GHOSTIE 7/39) - YAMAHA SOUND GENERATOR
4. DX-7 CART GLASTINE B - YAMAHA

METAL

1. DSSI (INDUSTRY, D58, O2) - KORG SAMPLING SYNTHSIZER

2. OB-8 STRING PATCH - OBERHEIMER
3. DX-7 CART 35 TYMP - YAMAHA
4. TX MODULE (D03, KRYSTAL CHOIR) - YAMAHA 81C SOUND
MODULE

RARE EARTH

POETRY

GEOMANTIC AMNESIA
ABOARD THE RARE EARTH
SUBSTITUTED AND
ABBREVIATED FOR
SCIENTIFIC ENDEAVORS.
THE MIGHT OF METAL AND BUILDING
COMMETH FORTH RELIABLY
DISCRIMINATINGLY
SEGMENTED.

THE ELEMENTS

THROUGH HUMAN COEXISTENCE AND
NEEDINESS

THE ELEMENTS PREVAIL

OVER OUR PALETTE OF FELLOWED
MANKIND.

FORMALITY AMIDST NATURE

SHAPED AND PLACED TO FORM
ALLOWING THE EDEN OF EVOLUTION TO
PROSPER IN MIGHT.

GREED FORCES US TO
OPT FOR CONCRETE CONFUSION
WITH RECOURSE
CREATING OUR EXILE FROM NATURE.

WATER

THE SURGE AND SWELL

UNDULATION UNCONTROLLED

IRRIGATES AND DRENCHES _____

THANKFUL WE ARE FOR WATER

FLUID _____

NATURE DRINKS

ITS NEEDS.

WATER THE BLOOD OF THE EARTH
PURE IN CIRCULATION OF HER
SYSTEM.

FIRE

ALACRITY, IN VELOCITY

HASTE AND CELERITY

WITH ITS URGENCY

FUELS LUMINOSITY.

A LIGHT, ARDOR AND

HEAT IN HER

INCANDESCENCE

ABLAZE _____

FIRE.

FLAME, FIRE AND
FUROR UNCONTROLLED
IN COMBUSTIBLE CAVOUR
MY EMOTIONS SIZZLE AS IF NEVER
TO RETURN.
CONTROL BEYOND HUMAN FAILING -
AN INEPT COEXISTENCE.

METAL

VIGOR AND TENACITY

PHYSICAL GRIT ARE

METALLIC ORES,

SCINTILLATE

IN ITS INTENSITY AND VALUE

MADE SUPERFICIAL

BY MAN.

WOOD

THE WHISPERING CAUGHT THROUGH
WOODED WORLDS

RIGID;

THOUGH PLIABLE FOLIAGE

PROVIDE SHADOW, MULCH

ASH AND PULP

MARSHMALLOWED CENTERS

HARDENED AND WEATHERED

STATUESQUELY

REGAL.

UNTOUCHABLE
YET DESTRUCTIBLE
BY FIRE.

CHI, THE EARTH'S BREATH

CITIES _____

CONCRETE COLOSSAL COLUMNS

TOWER

ERECT

CASTING SHADOWS

A CONVOLUTING

COVER _____

NATURE REPLACED.

THE AURA BY FORM IGNORE
THE NEEDS OF THE ONLY SCAVENGERS
IN THE DARK -
NATURE SUFFOCATED.
EARTH'S CELESTIAL CURRENT
INTERVENED DOMINATED
WALLED AND FORTRESSED.
FLOW - UNFULFILLED.

EARTH

STALWART YET FLACCID
POWERLESS AND ANAEMIC
THE EARTH SO MUSCULAR
HARDY INVINCIBLE AND
UNCONQUERABLE - OUR
EARTH. ASTHENIC AND
AESTHETIC, PURPOSEFUL

PRESERVE

IT.

ILLUSTRATIONS

The first seven of the illustrations below are by Thomas Allom, from *China Illustrated*, 1843.



FIG . 1 A LATE CHING REPRESENTATION OF THE SELECTION OF A CITY SITE; THE GEOMANCER IS CONSULTING HIS MAGNETIC COMPASS

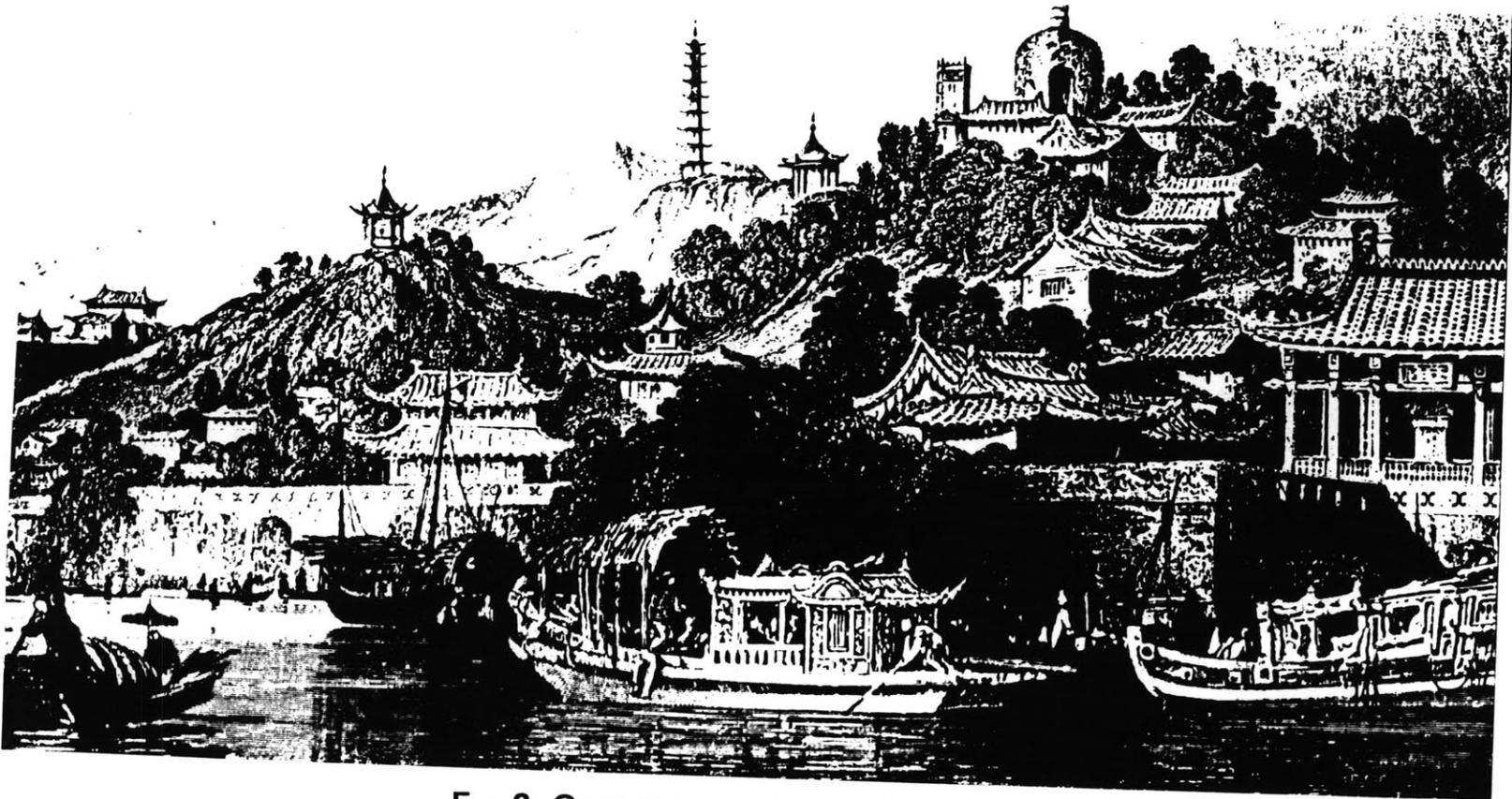


FIG. 2 GARDENS OF THE IMPERIAL PALACE, PEKING

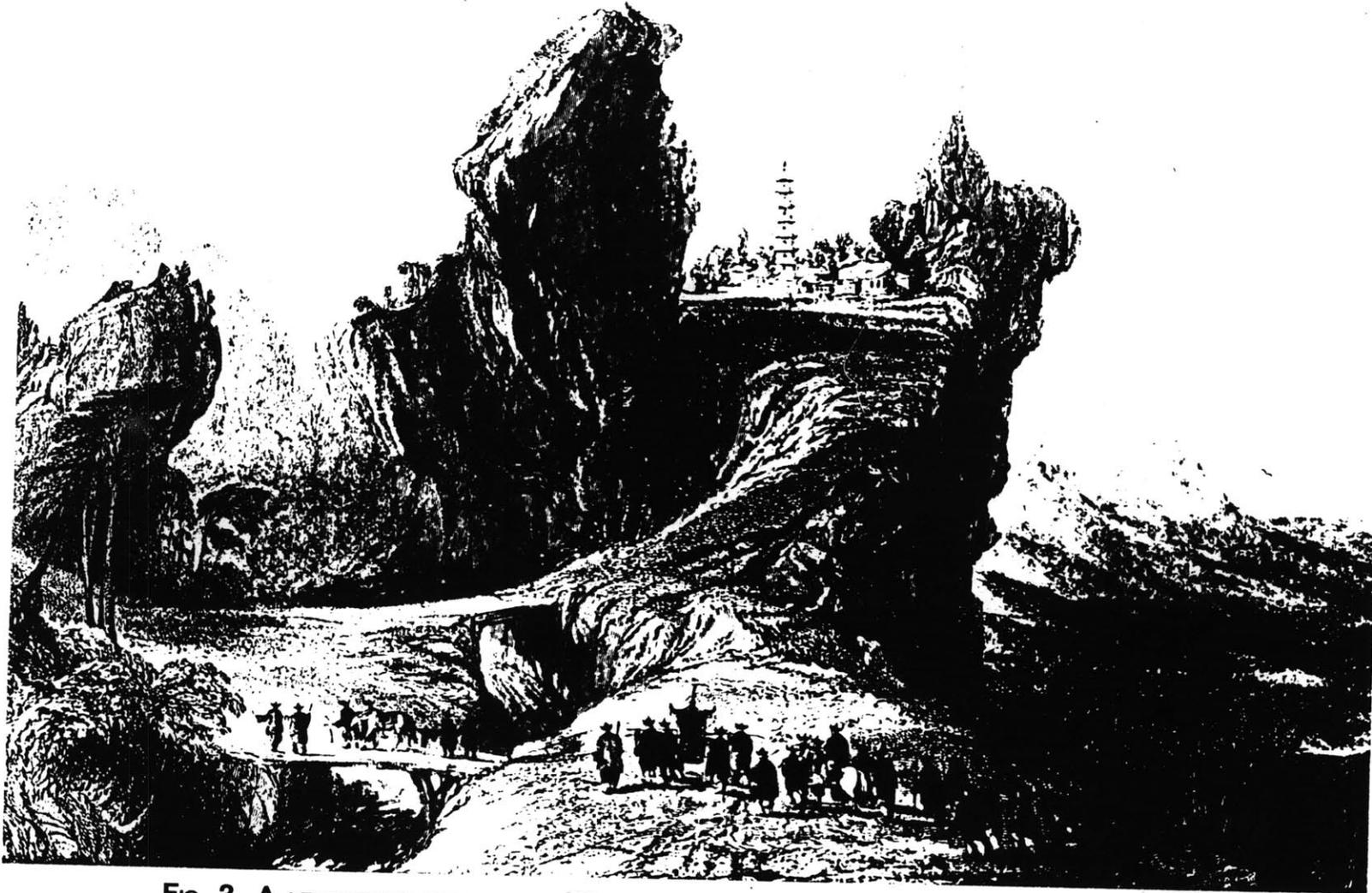


FIG. 3 A LEGENDARY SPOT IN THE WOO-TANG MOUNTAINS ADORNED WITH FENG-SHUI MONUMENTS



FIG. 4 ROCK-CUT TOMBS AND TEMPLES IN MOUNTAINS



FIG. 5 A PHILOSOPHER'S RETREAT IN THE FOCHUNG HILL, PROVINCE OF CHE-KEANG.

Rock-cut steps give access to the fishing pools.

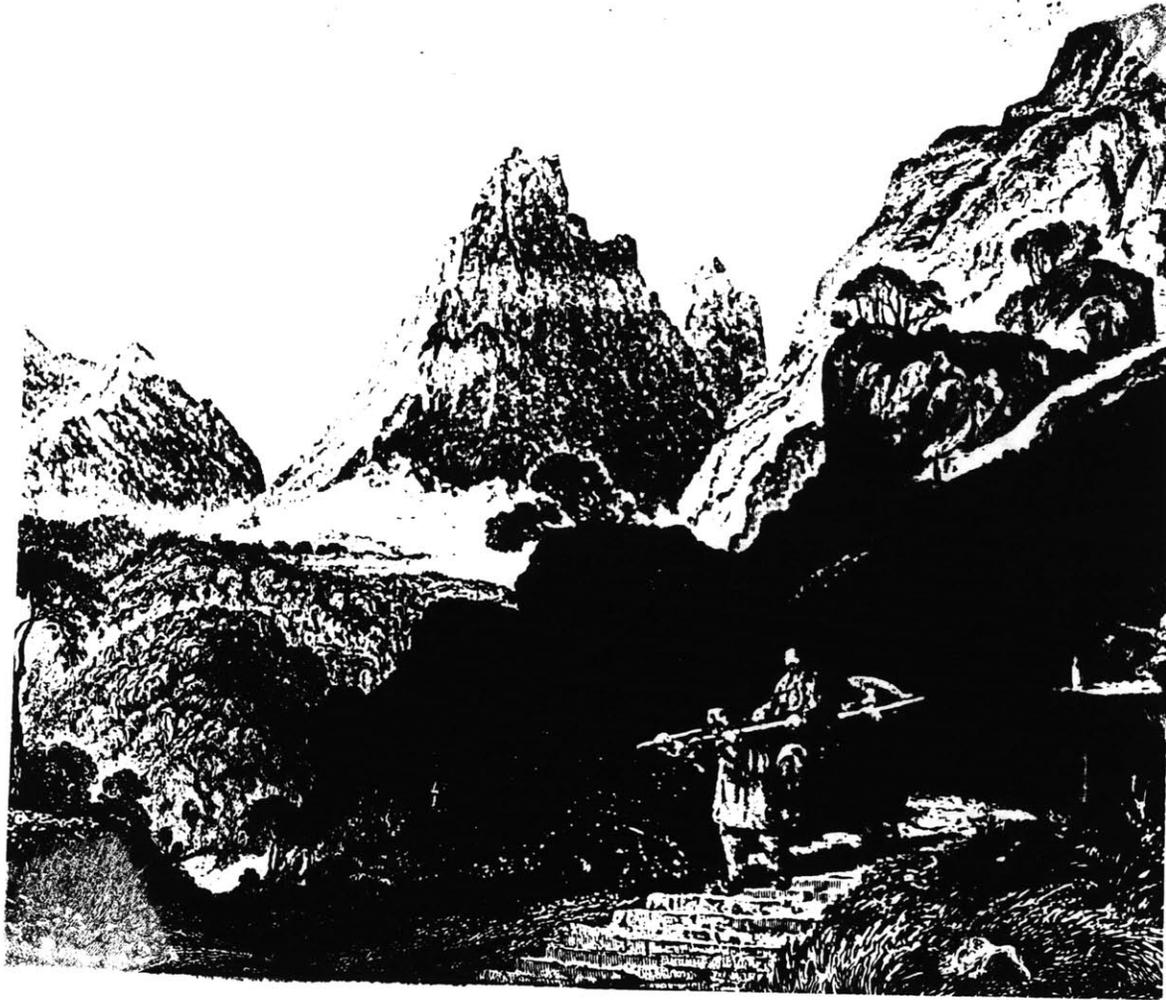


FIG. 6 IN THE DISTRICT OF THE TWO PEAKS, CHEN-SI PROVINCE.
These mountains are rich in gold and other minerals, but the Feng Shui of the area was considered even more precious and mining was forbidden. Tartar guards were stationed here to deter prospectors.

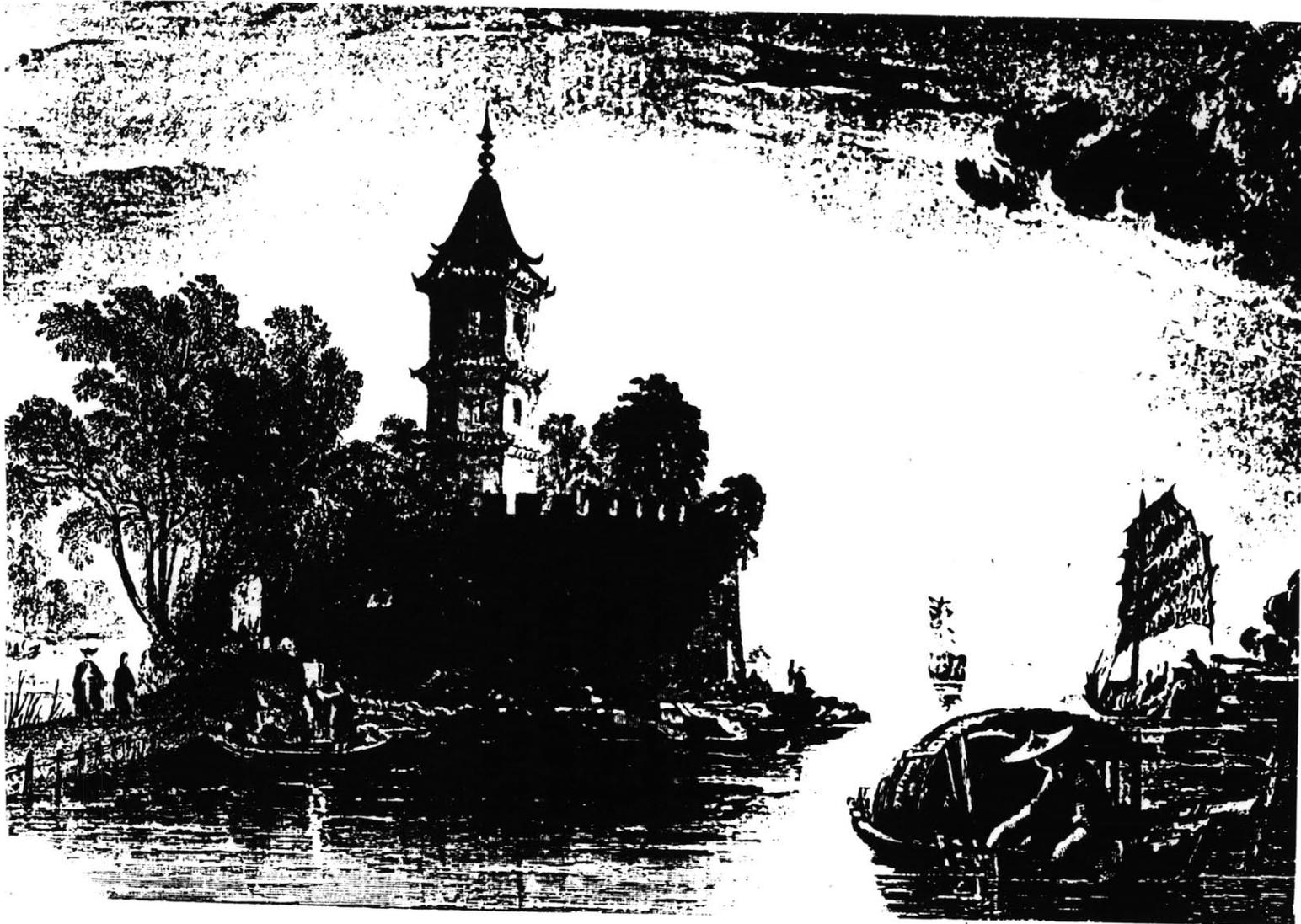


FIG. 7 THE YELLOW PAGODA AND FORT ON THE CANTON RIVER.

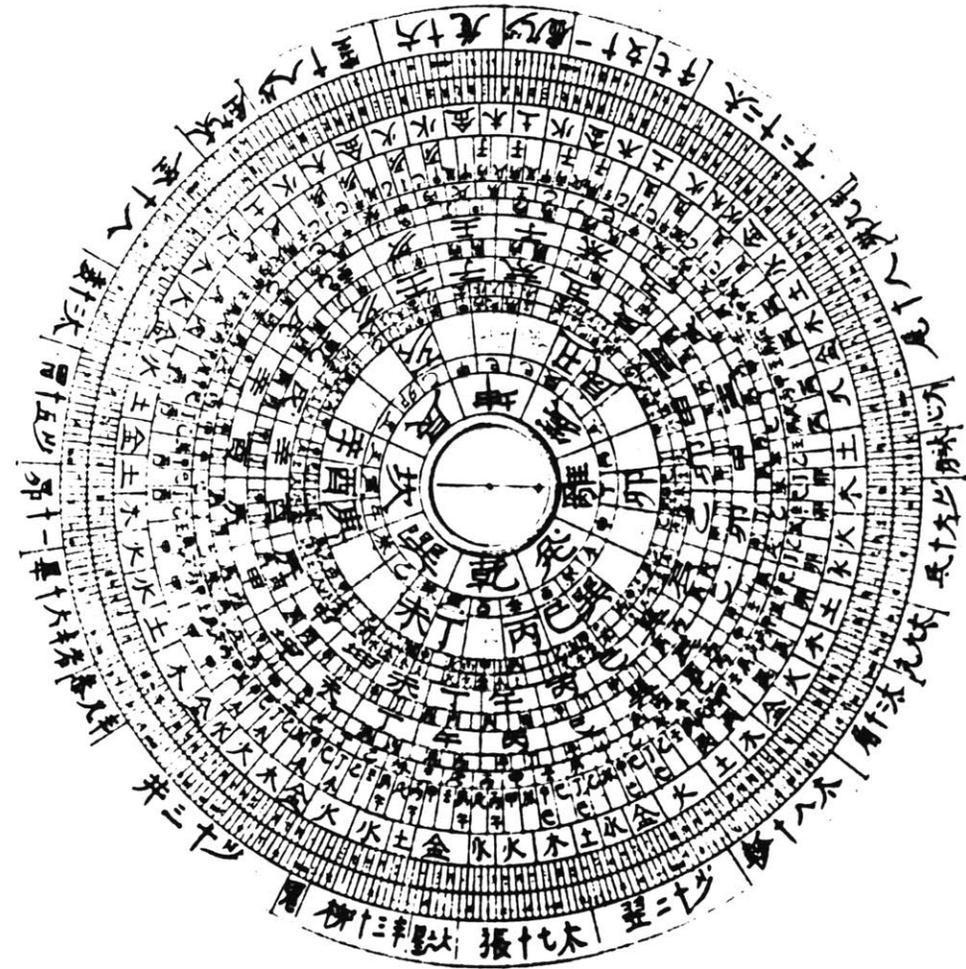


FIG. 8. A GEOMANCER'S COMPASS

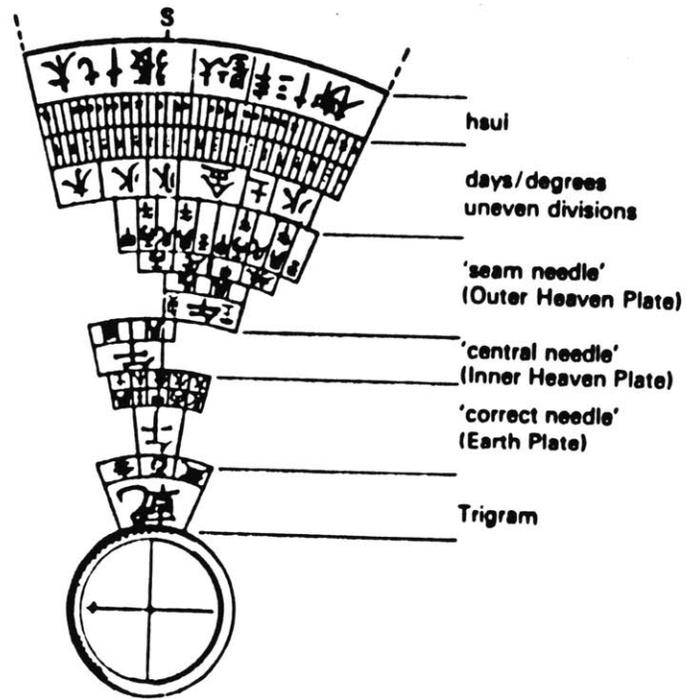


FIG. 9 THE RELATIVE ALIGNMENT OF THE SOUTH POINT ON THE THREE PLATES

The next nine illustrations are from Ernst Boerschmann, *Picturesque China: Architecture and Landscape*.

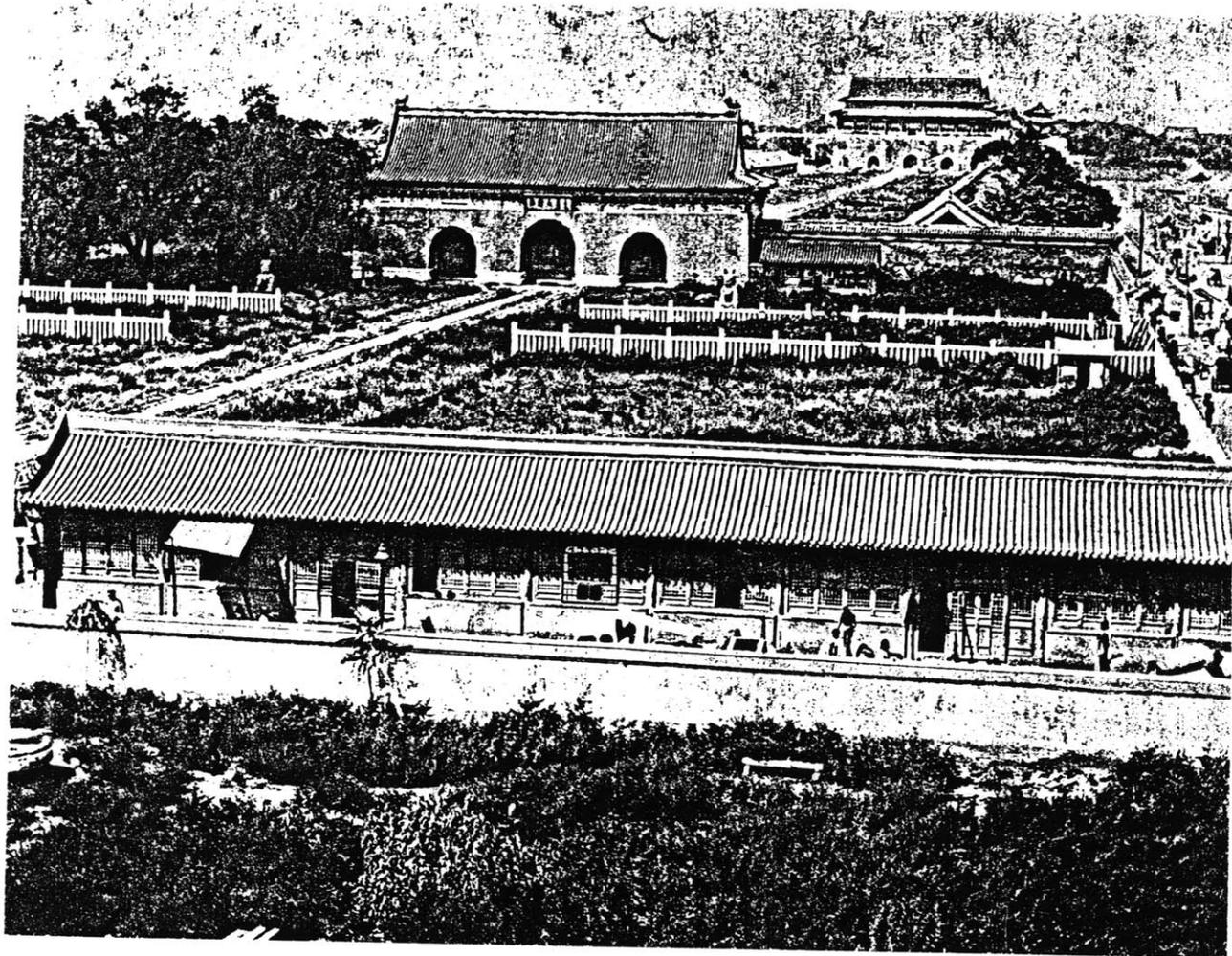


FIG. 10 PEKING. PROV. CHIHLI

Imperial Palace.

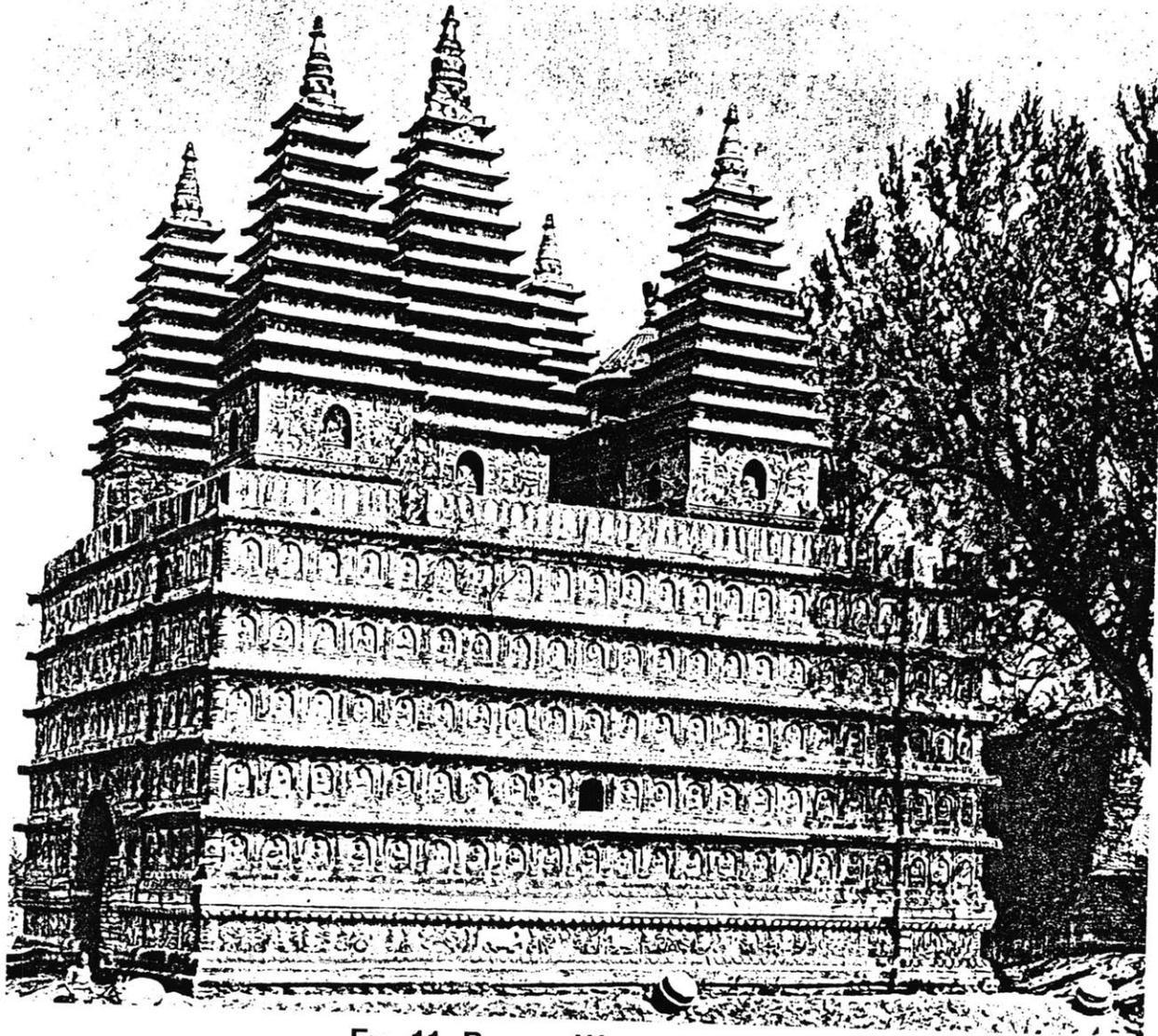


FIG. 11 PEKING. WU TA SZE. PROV. CHIH LI
Five Towers Pagoda

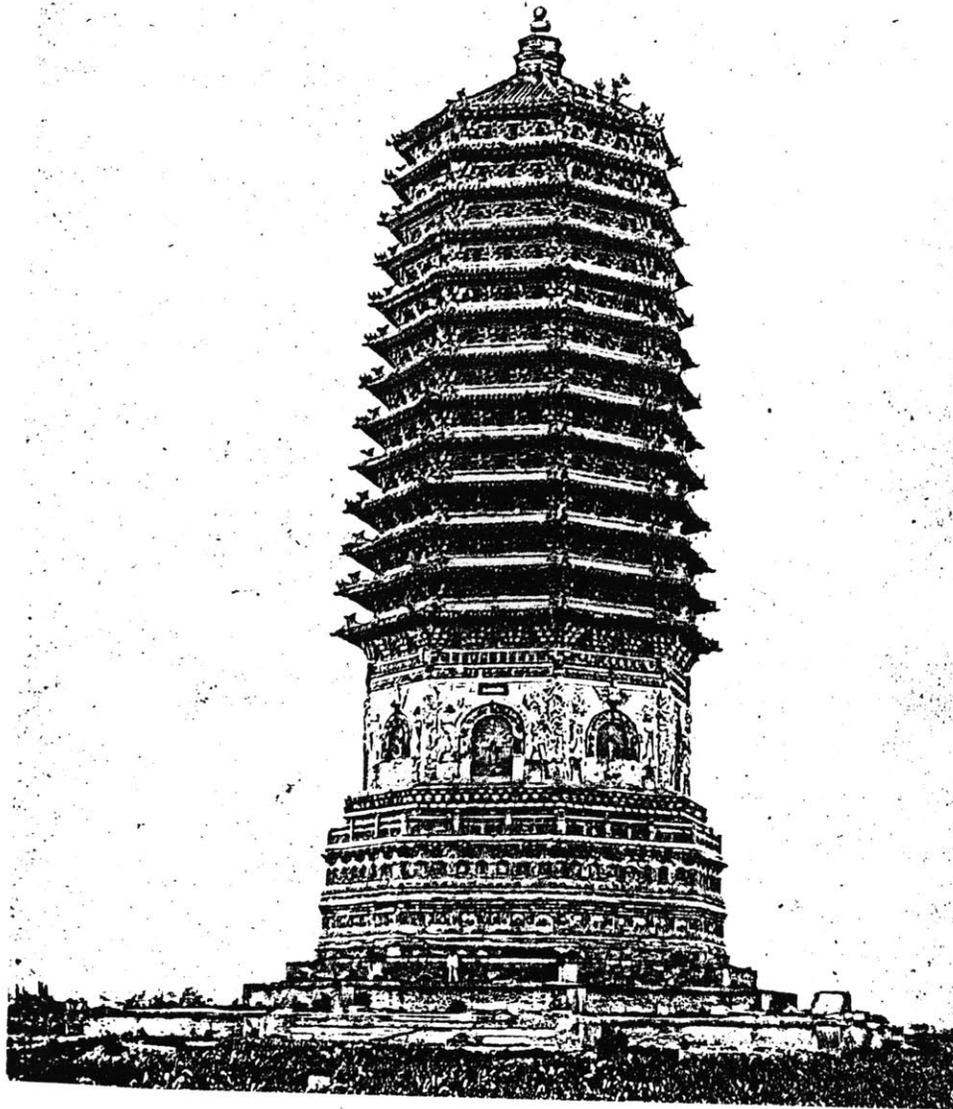


FIG. 12 PEKING. PALICHUANG. PROV. CHIHLI
Pagoda in the village of Palichuang.



FIG. 13 PEKING. SI SHAN. KIEH TAI SZE. PROV. CHIH LI
Terraced Monastery of the Vows in the Western Hills near Peking

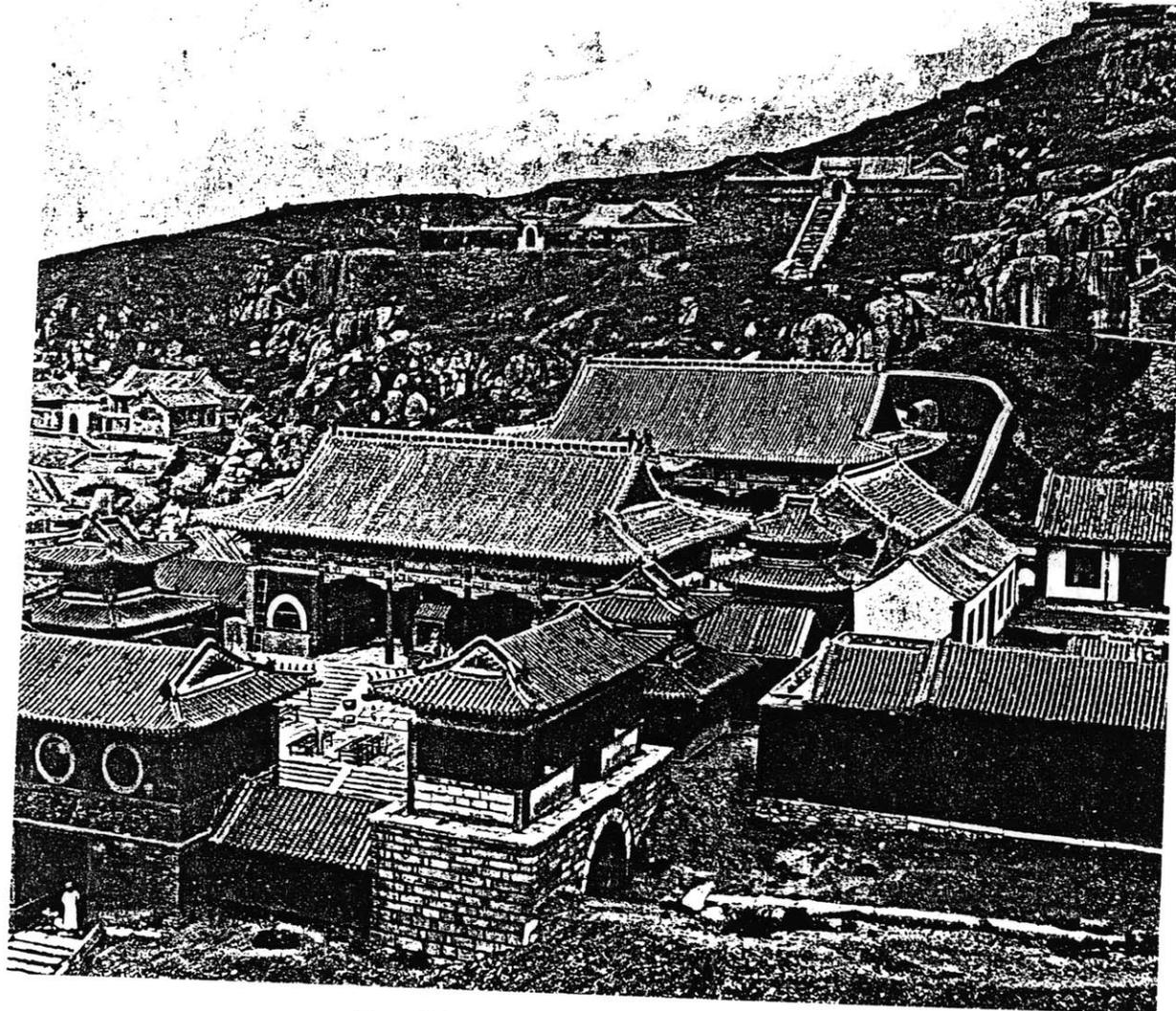


FIG. 14 TAE SHAN. PROV. SHANTUNG
The Temple of the Summit of the sacred Tai shan.

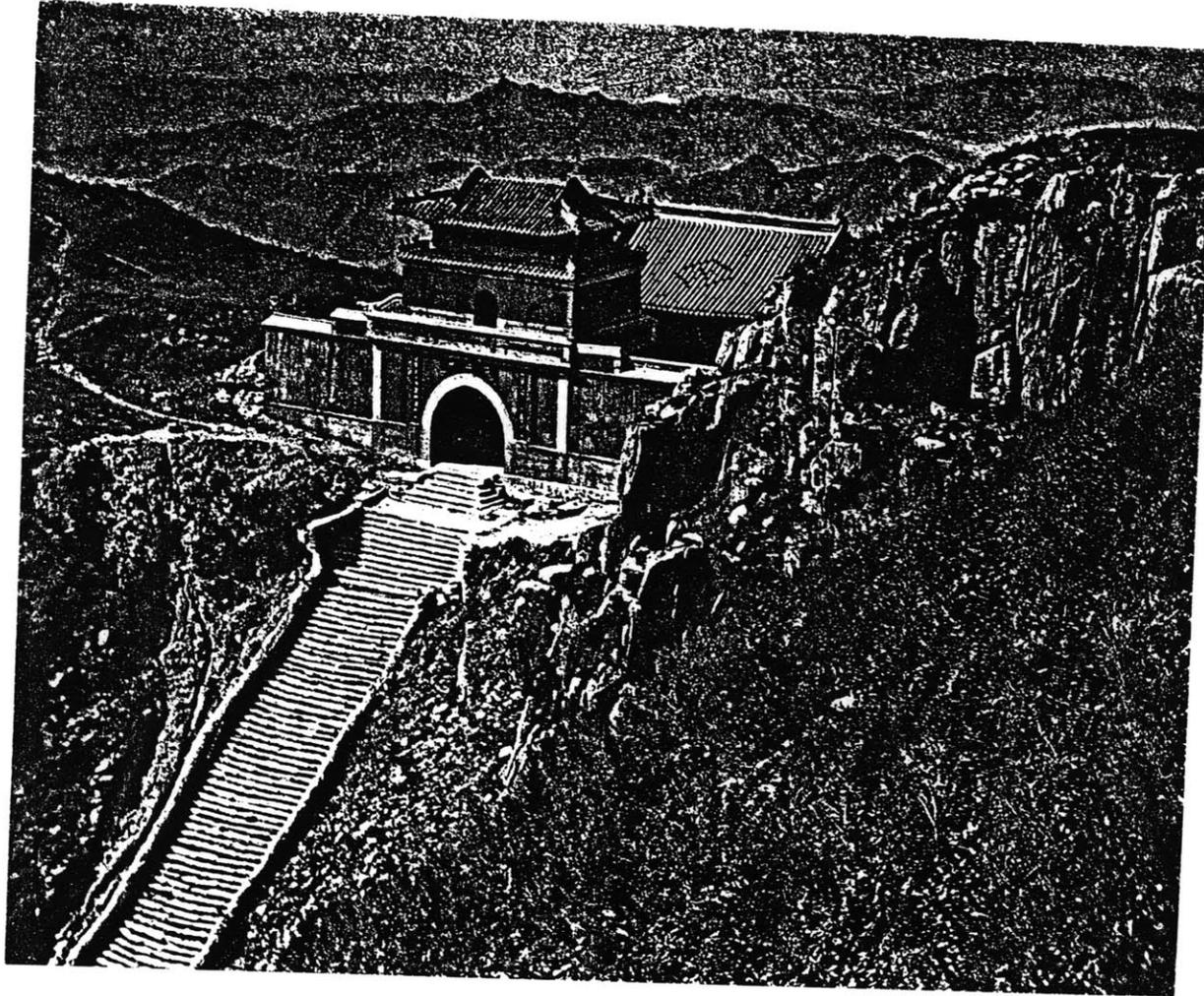


FIG. 15 TAI SHAN. NAN TIEN NEM. PROV. SHANTUNG
The "Southern Heavenly Gate" on the summit of the Sacred Mount.

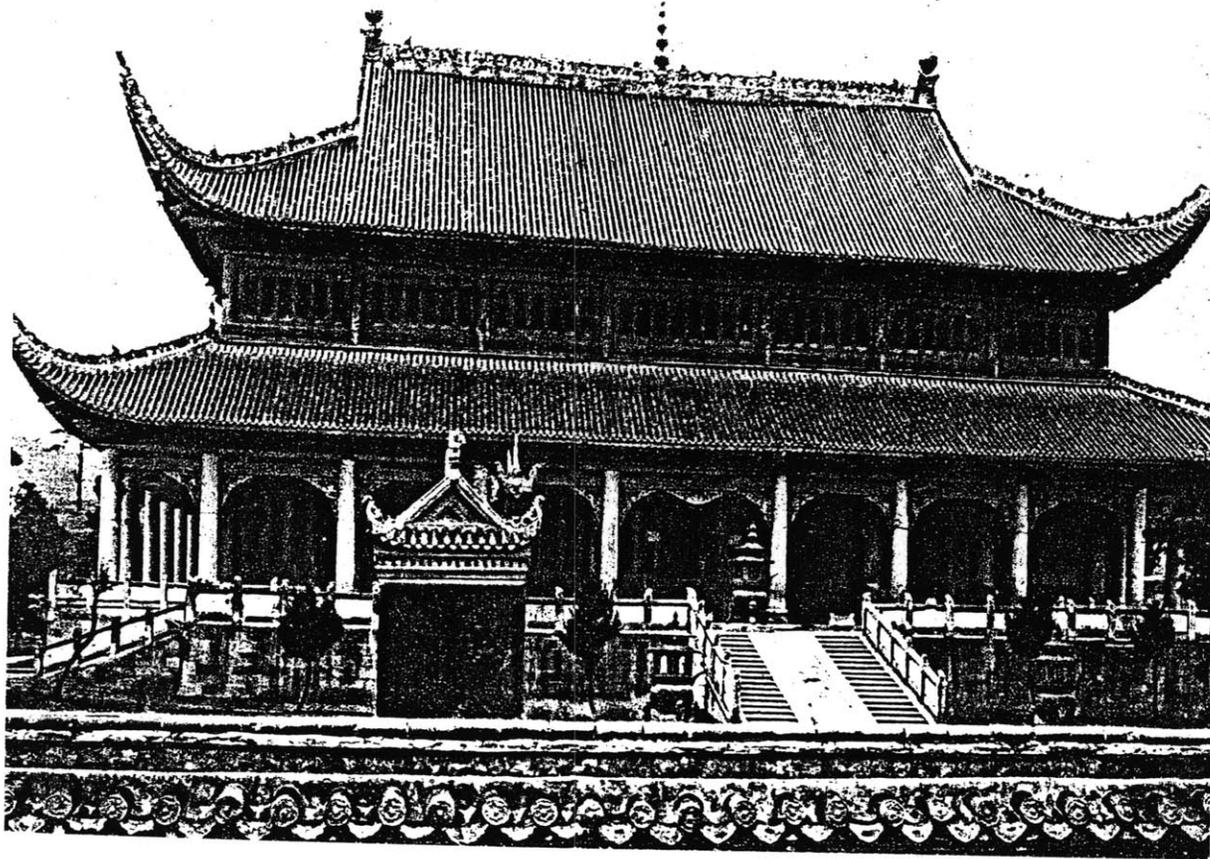


Fig. 16 HENG SHAN. NAN YUO MIAO. PROV. HUNAN
Great Temple at foot of the southern Sacred Mount Heng Main hall.

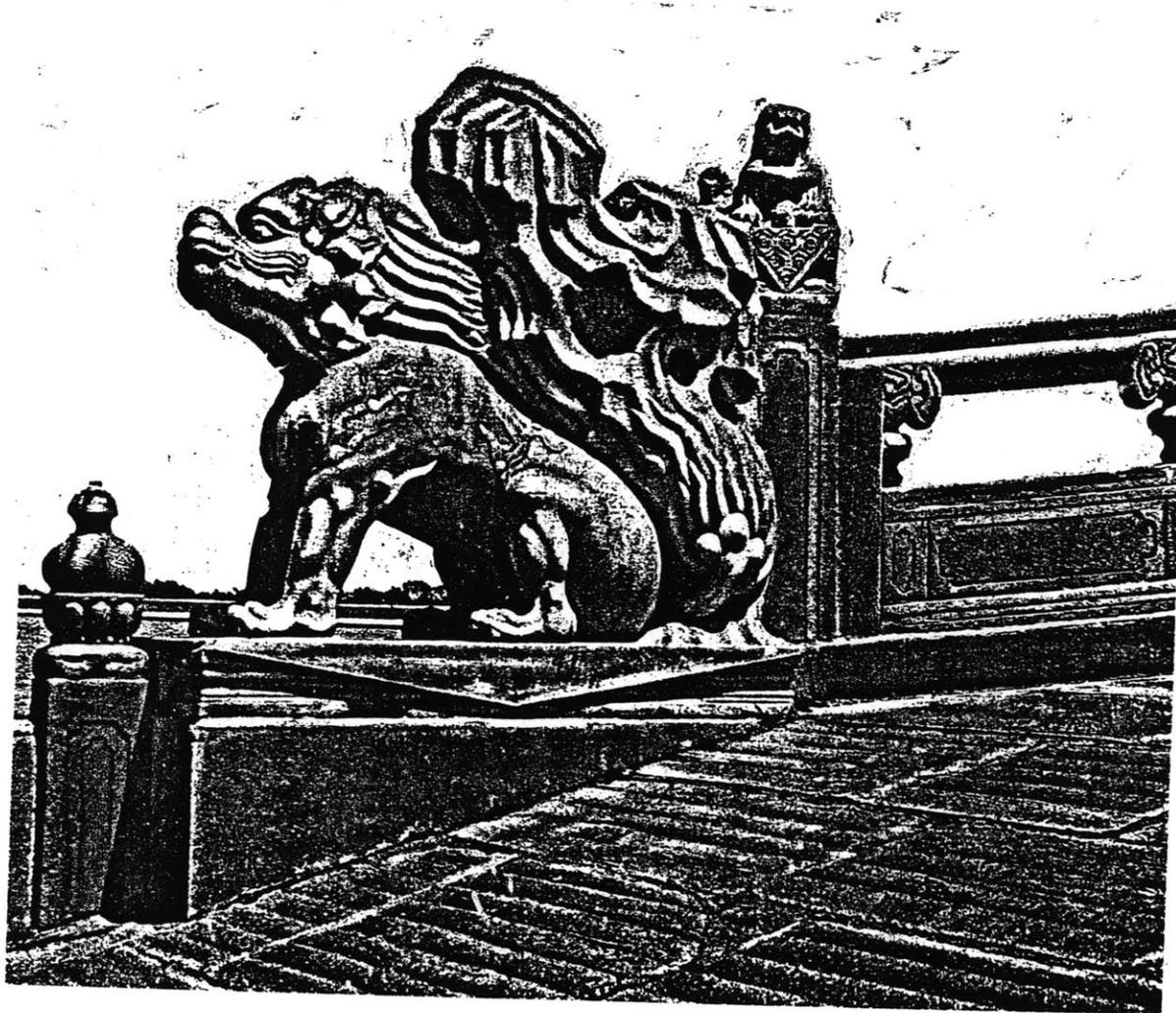


FIG. 17 PEKING. WAN SHOU SHAN. PROV. CHIHLI
End of Bridge in the Summer Palace

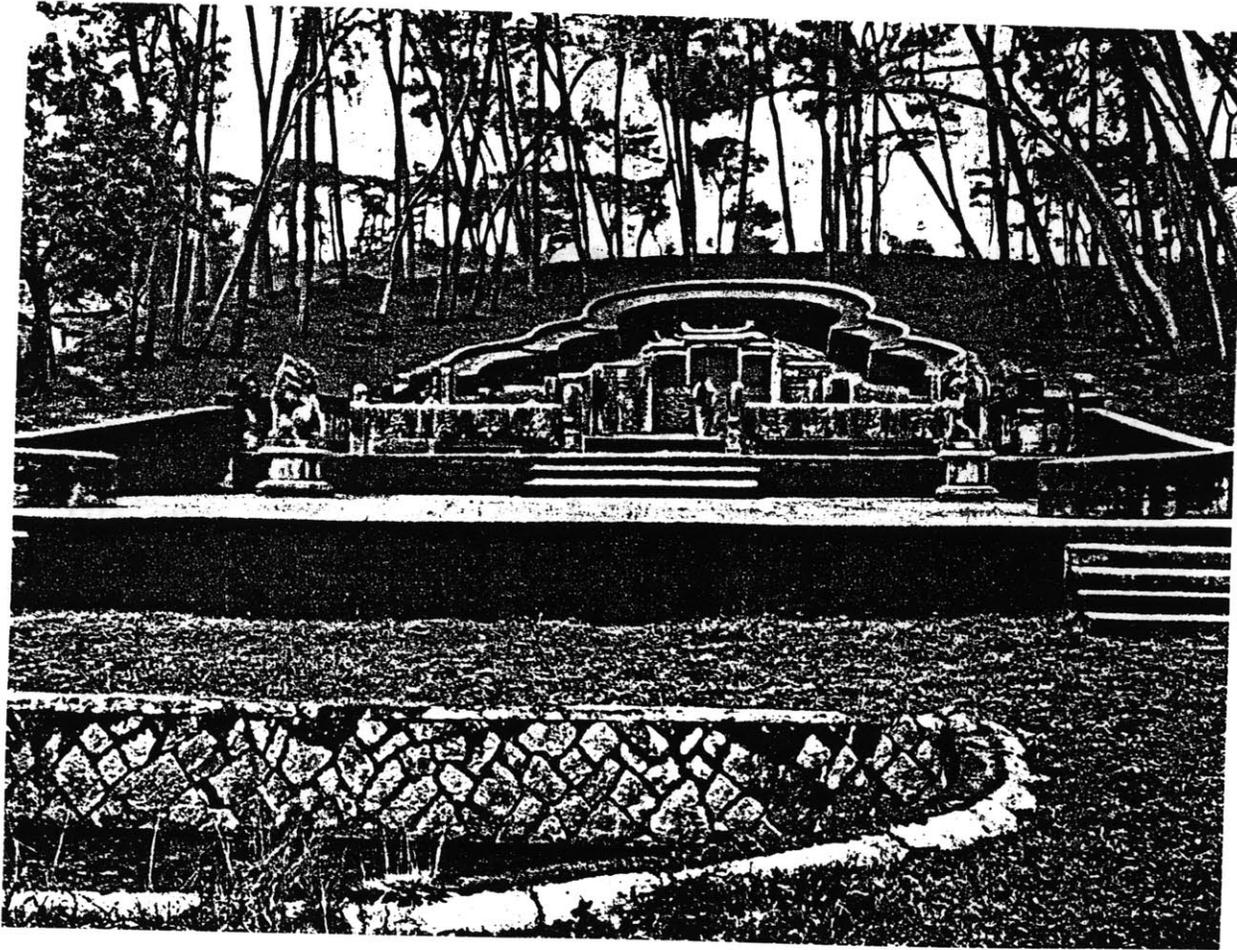


FIG. 18 FUCHOU. PROV. FUKIEN
Grave

The next nine illustrations are past works of the artist.

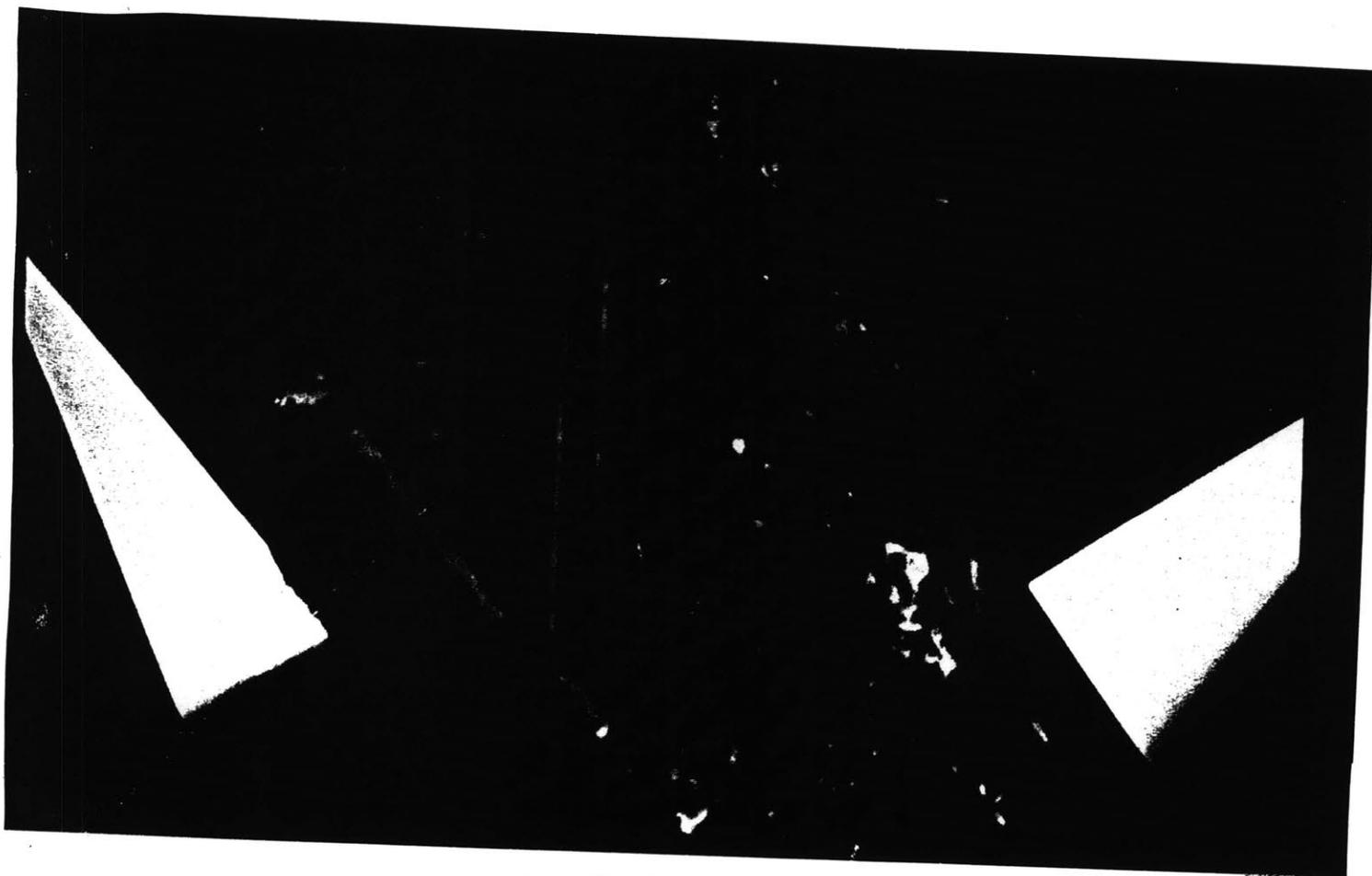


FIG. 19 "TRI-SECTIONAL"
1986

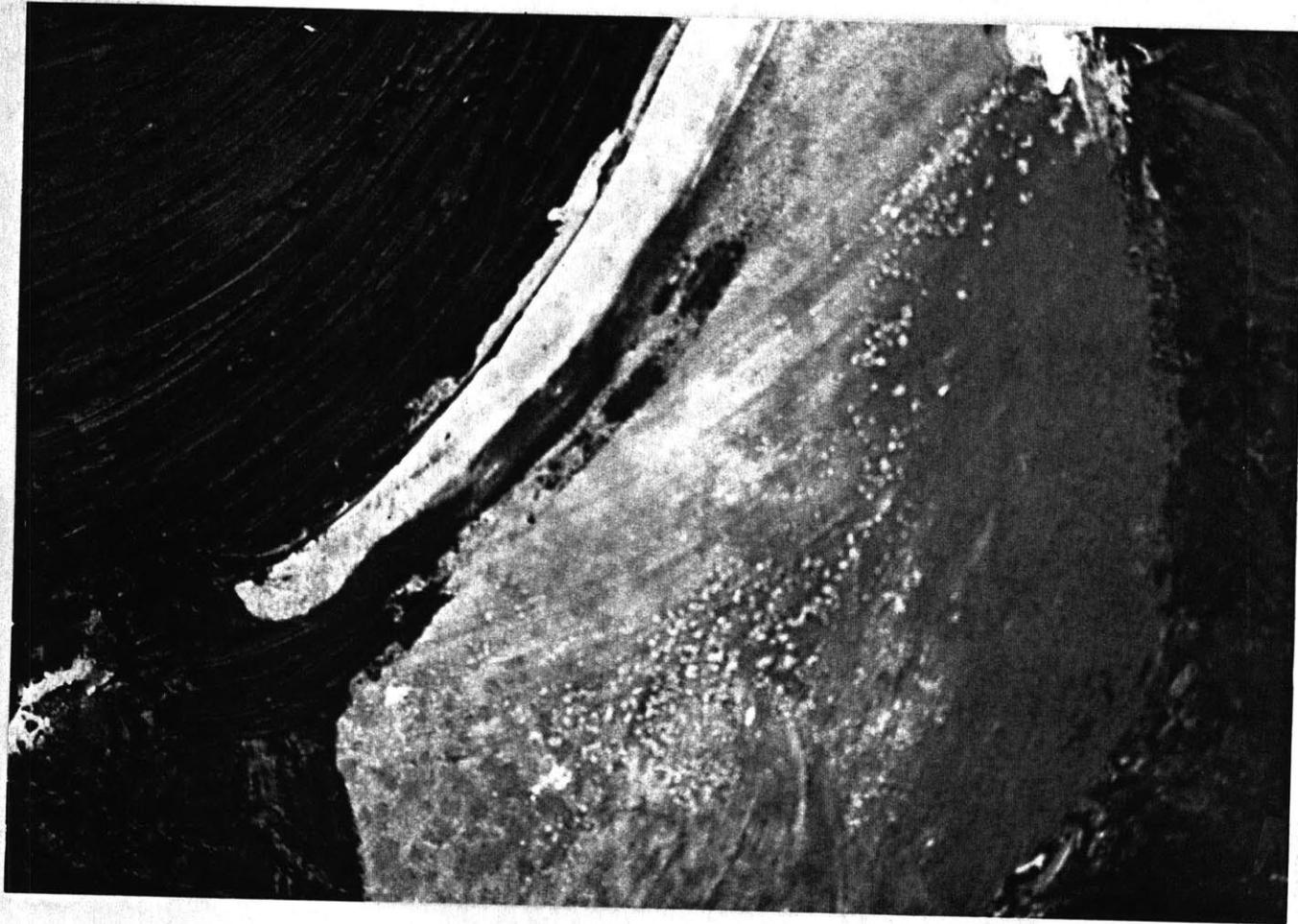


FIG. 20 "METAMORPHOSIS"
painting, 1987

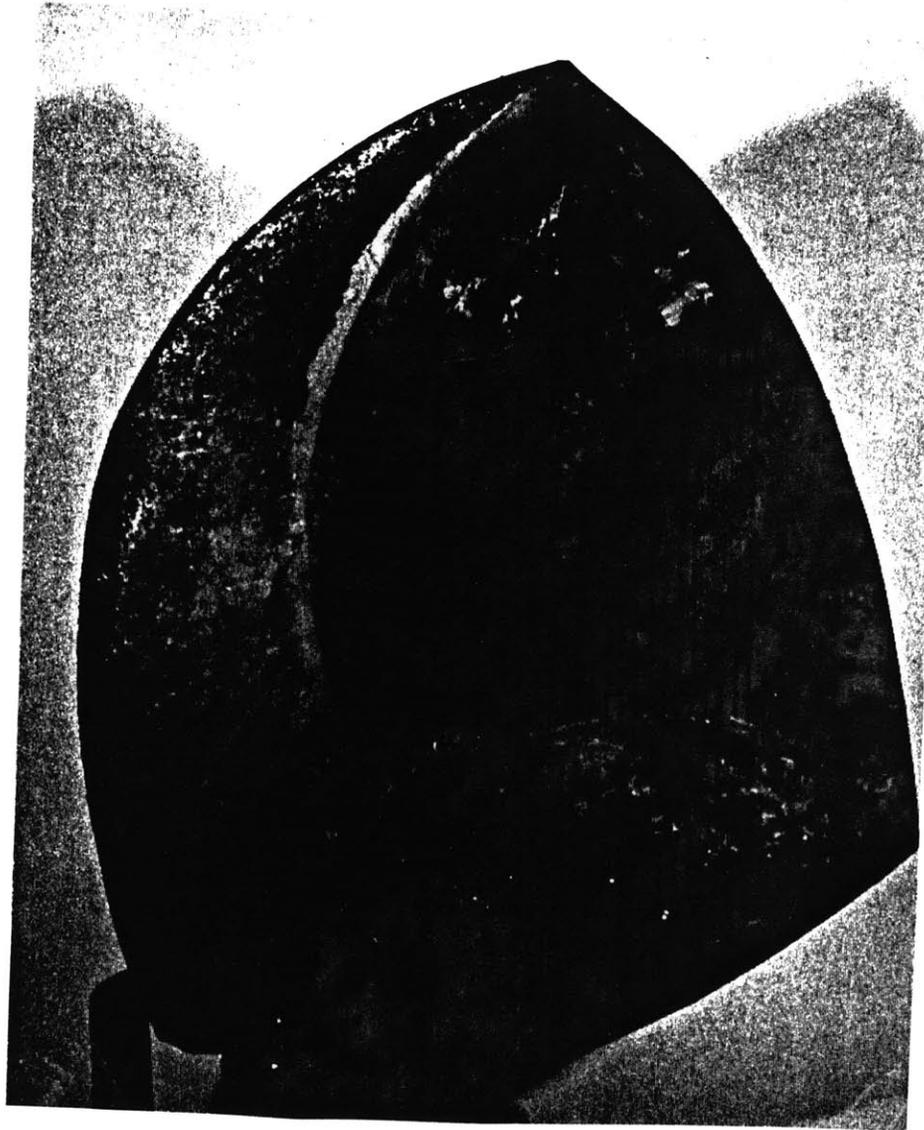


FIG. 21 "CORNUCOPIA"

acrylic sculpture, 1986

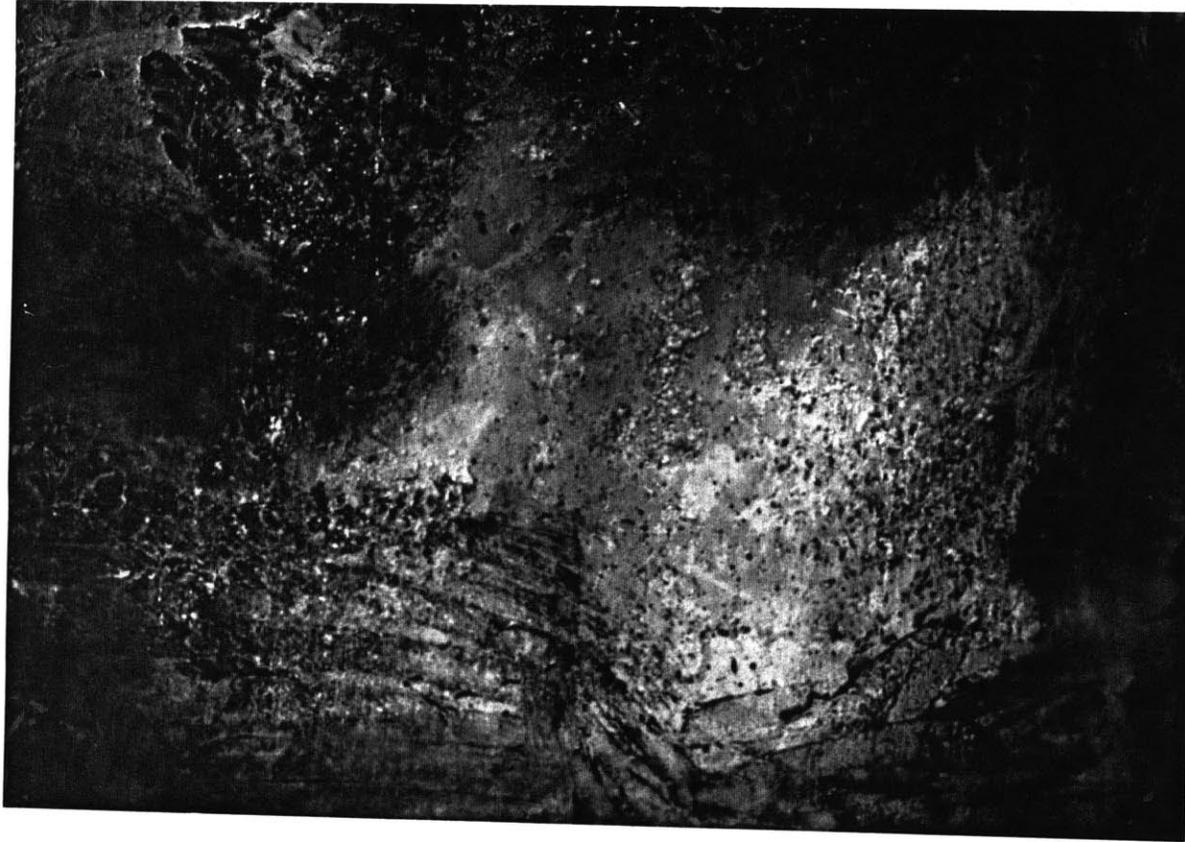


FIG. 22 "UTOPIA"
painting, 1988



FIG. 23 "AMERICAN MAN OF WAR"

Installation: sound effects, slide projections, and sculpture. 1988



FIG. 24 "AMERICAN MAN OF WAR"
Installation: 1988



FIG. 25 "SQUARE EARTH"
collage, 1989

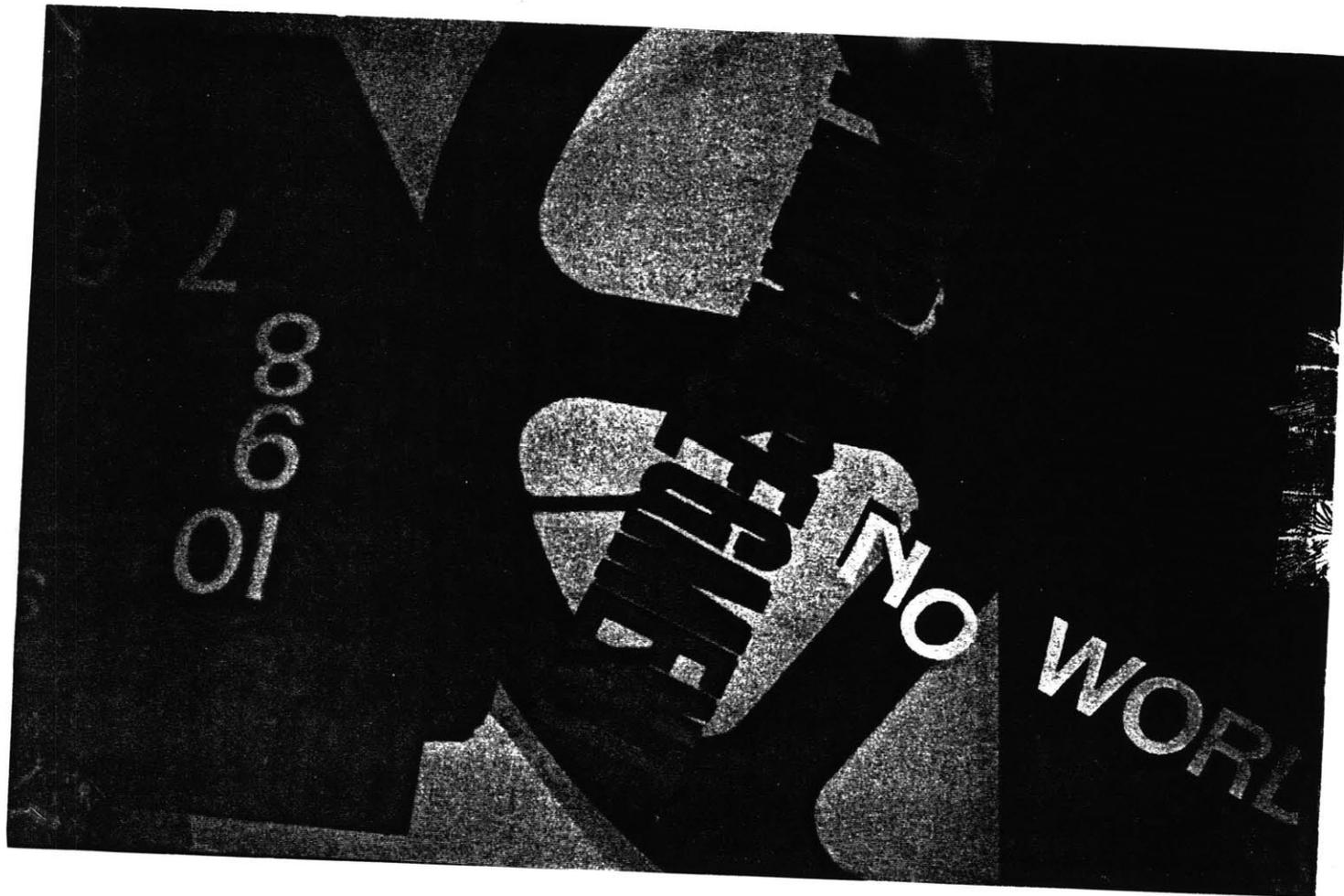


FIG. 26 "PLANETARY REVERSAL"

collage, 1989

MOUSE MAKES MAGNETIC MARKS

Ten zillion steps
 the vile strength it
 wields, spurning
 it from rivers to skies,
 rock built cities,
 clay-ribbed riverbanks
 and pebble roads.

Calm or shaken,
 in breeze or storm,
 ice or dark,
 sun or marked,
 the zone fathomless
 ---- the mouse treads alone.

The mouse - "All I could see from where I stood -
 was long mounts and woods.
 The horizon seemed over yonder
 and my breath was short and scarce.
 The sky was big
 and somewhere I stop -
 there seemed no rhyme or reason -
 but the magnetism guides
 me through thick and thin.

I screamed and saw -
 infinity seemed the only horizon I know.
 Yet, definition was sure
 and the steps are controlled.
 The worlds around
 seemed un-muted sounds.
 The tinted skies seemed Eternity.

GEOMANCY

The Earth's acupuncture system,
 resembles a vast multilayered cobweb.
 Reminiscent of a micrograph
 of nerve cells.

The body of the Earth's
 circulation and her
 nervous system.
 The megalithic sites
 map the ley lines
 and power points -
 the radical new
 vision of an ancient science
 the electromagnetic fields,
 the sacred places -
 improve humanity's
 well being ----

The Earth's energies,
 work in harmony
 with her Spirit.
 Emanating from Mother
 Earth, the energy
 matrix present
 a ceremonial context
 and correction of
 negative situations.

Geometry, geomancy, cosmology -
 all traditional in harmony.

FIG. 27 POETRY FOR "GEOMANTIC PALETTE LANDSCAPE"



FIG. 28 "GEOMANTIC PALETTE"
garden, 1989

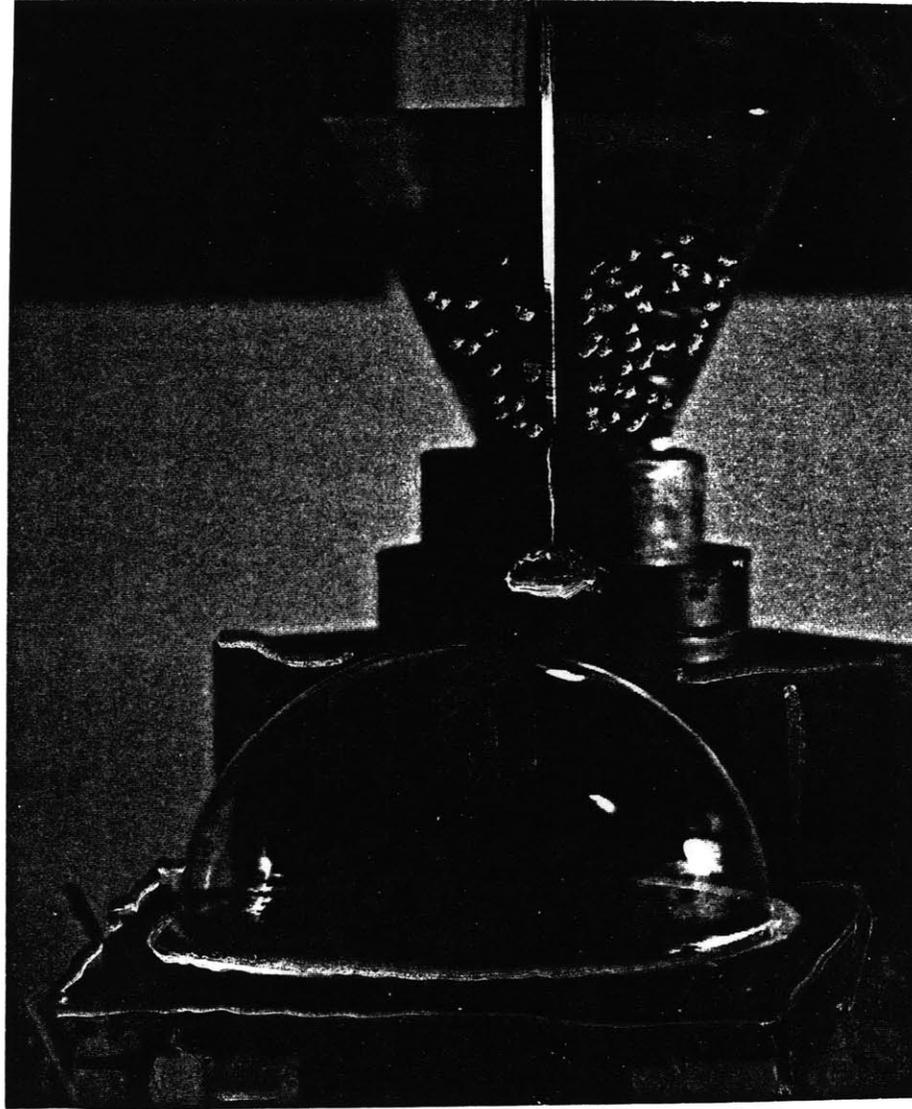


FIG. 29 "CIRCLES"
magnetic installation, 1989



FIG. 30 *THE ORIGINS*
Paul Sérusier c. 1910
Oil on canvas (44 x 72 cm) TAG Oeuvres d'Art

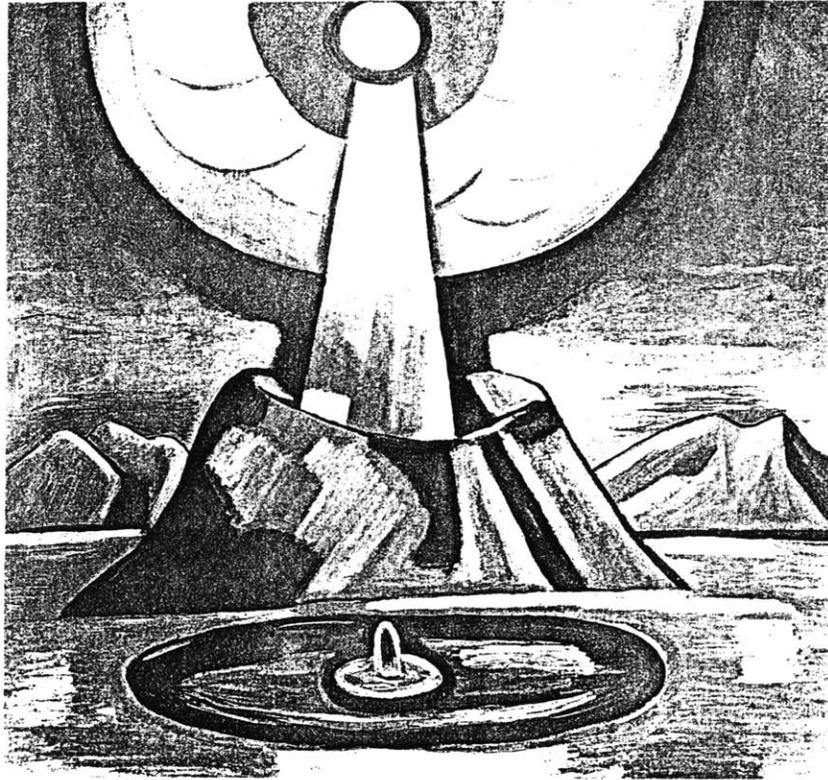


FIG. 31 *YLIASTER (PARACELSUS)*

Marsden Hartley, 1932

Oil on canvas (63.5 x 72.4 cm) Babcock Galleries Collection, New York



FIG. 32 *INSCAPE*

Matta, 1939

Oil on canvas (73 x 92.7 cm) collection of Gordon Onslow-Ford, on loan to San Francisco Museum of Modern Art

107a.

RARE EARTH:

THESIS PROJECT

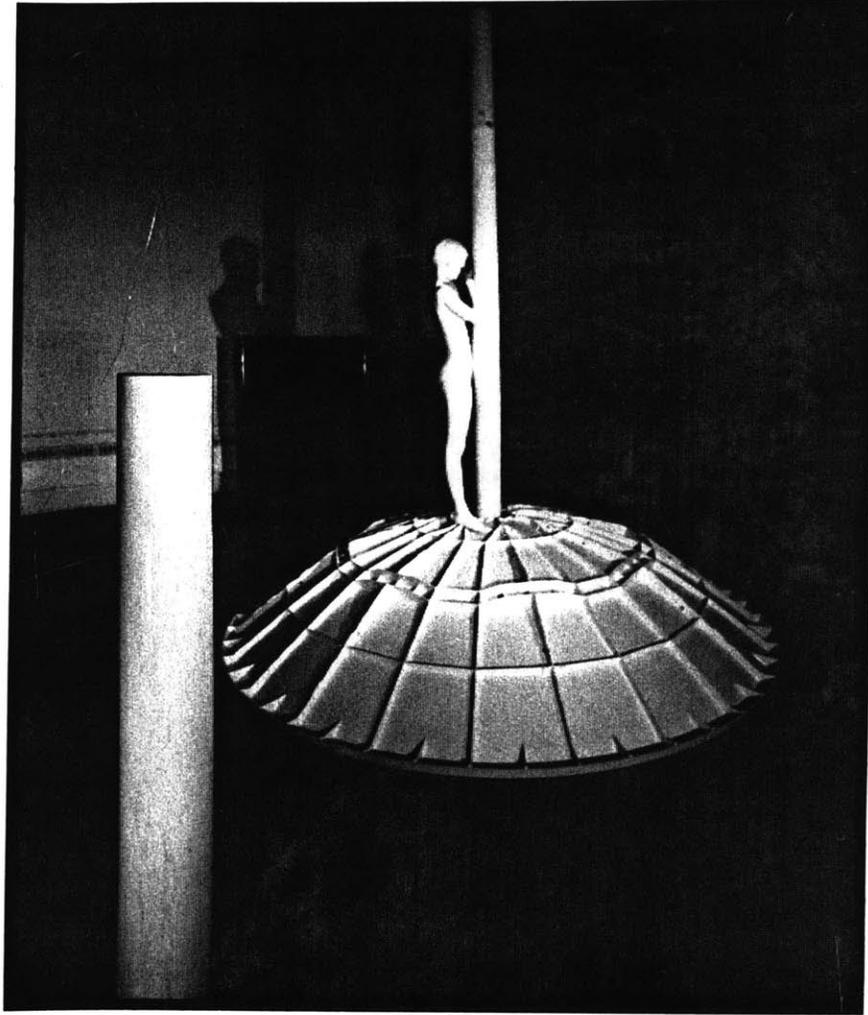


FIG. 33 EXHIBITION ROOM

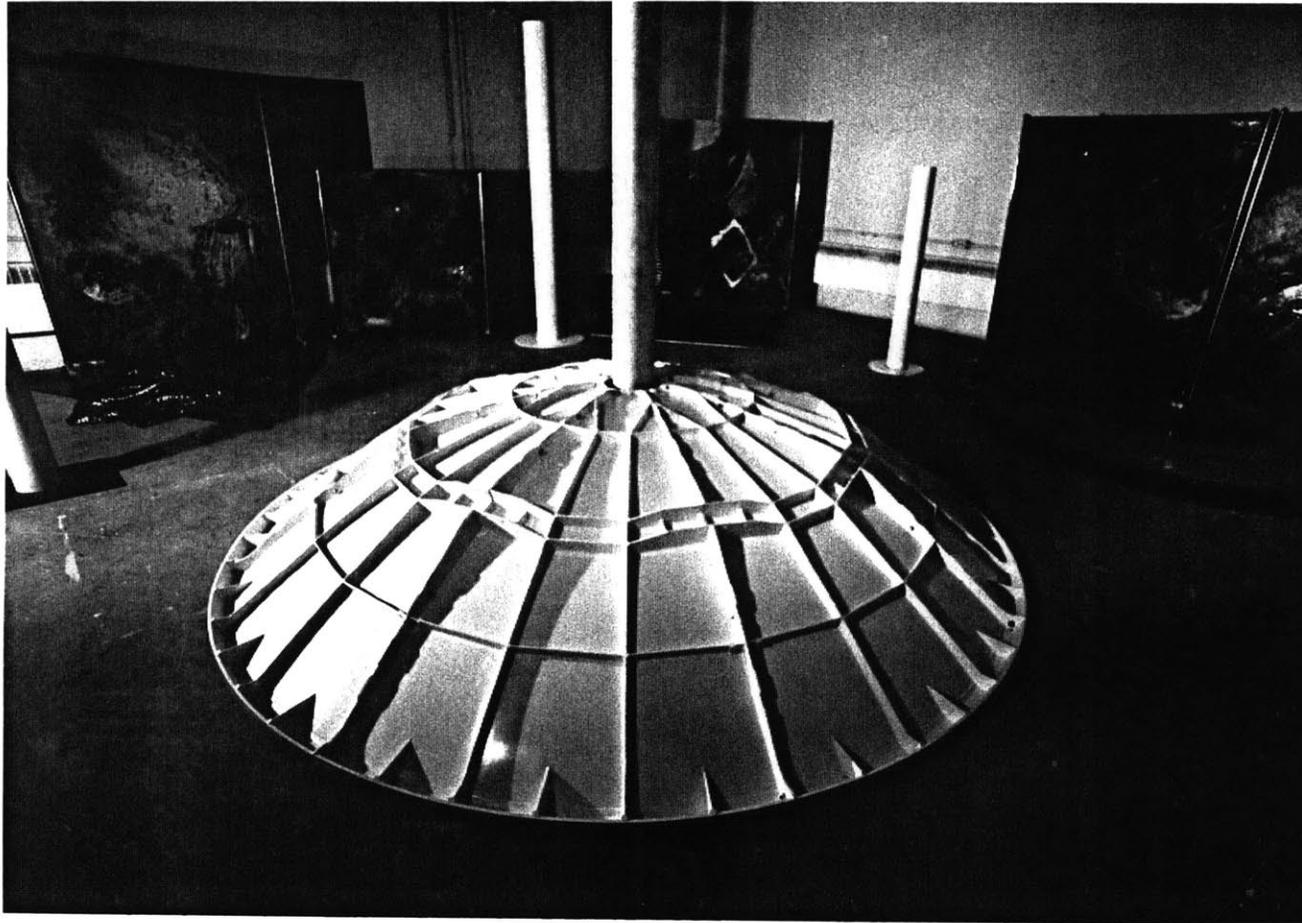


FIG. 34 EXHIBITION ROOM

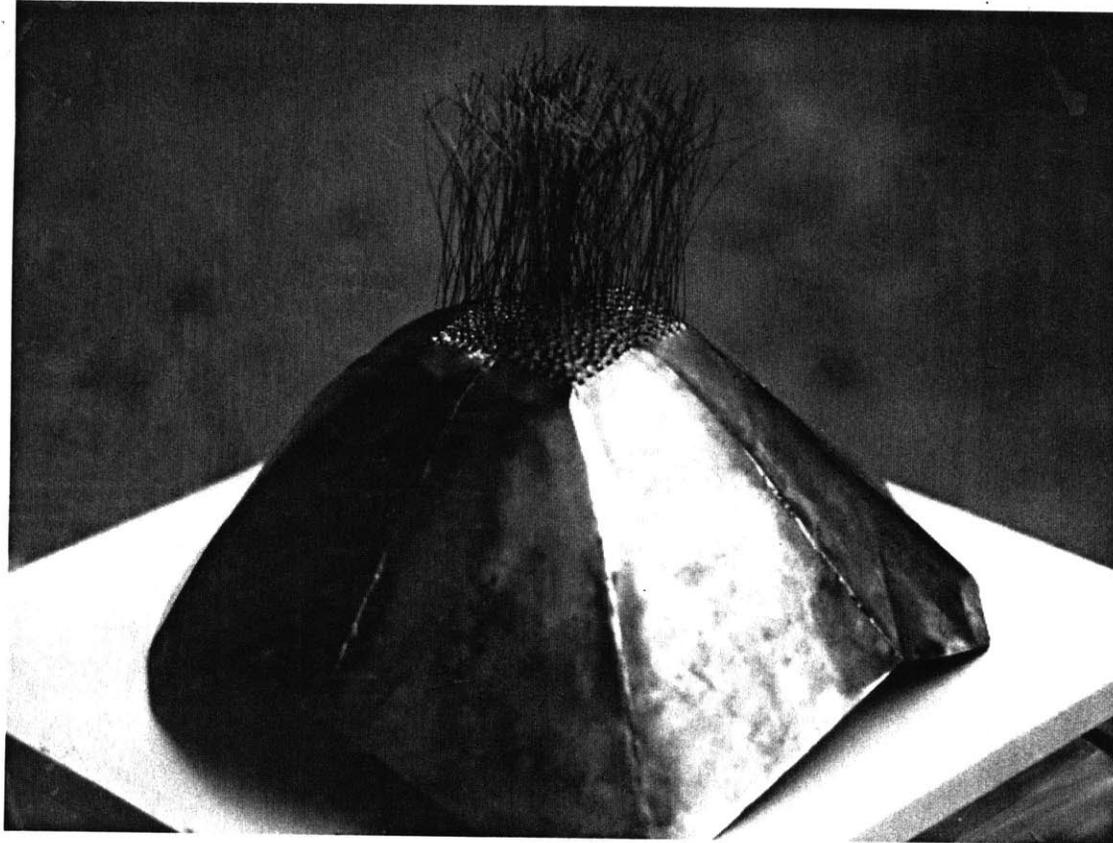


FIG. 35 MAGNETIC LINES DENOMINATOR
Maquette in preparation of installation.

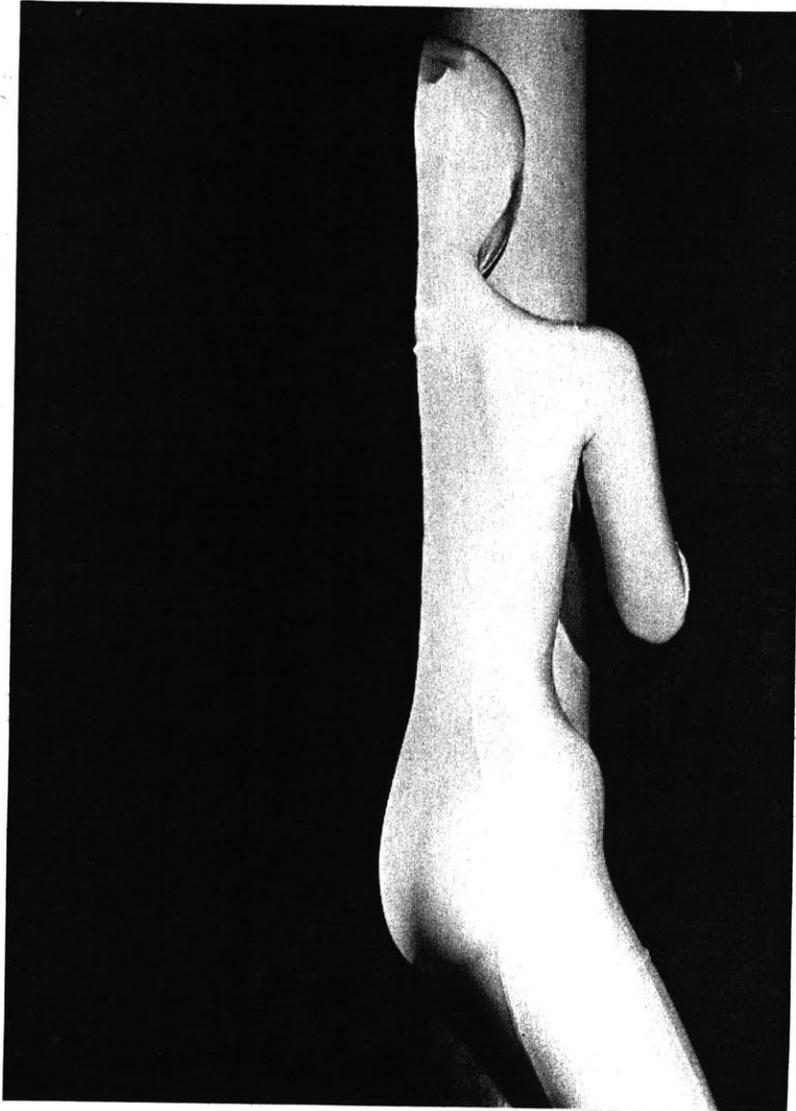


FIG. 36 STAGE AND FIGURE SAGE AROUND POLE

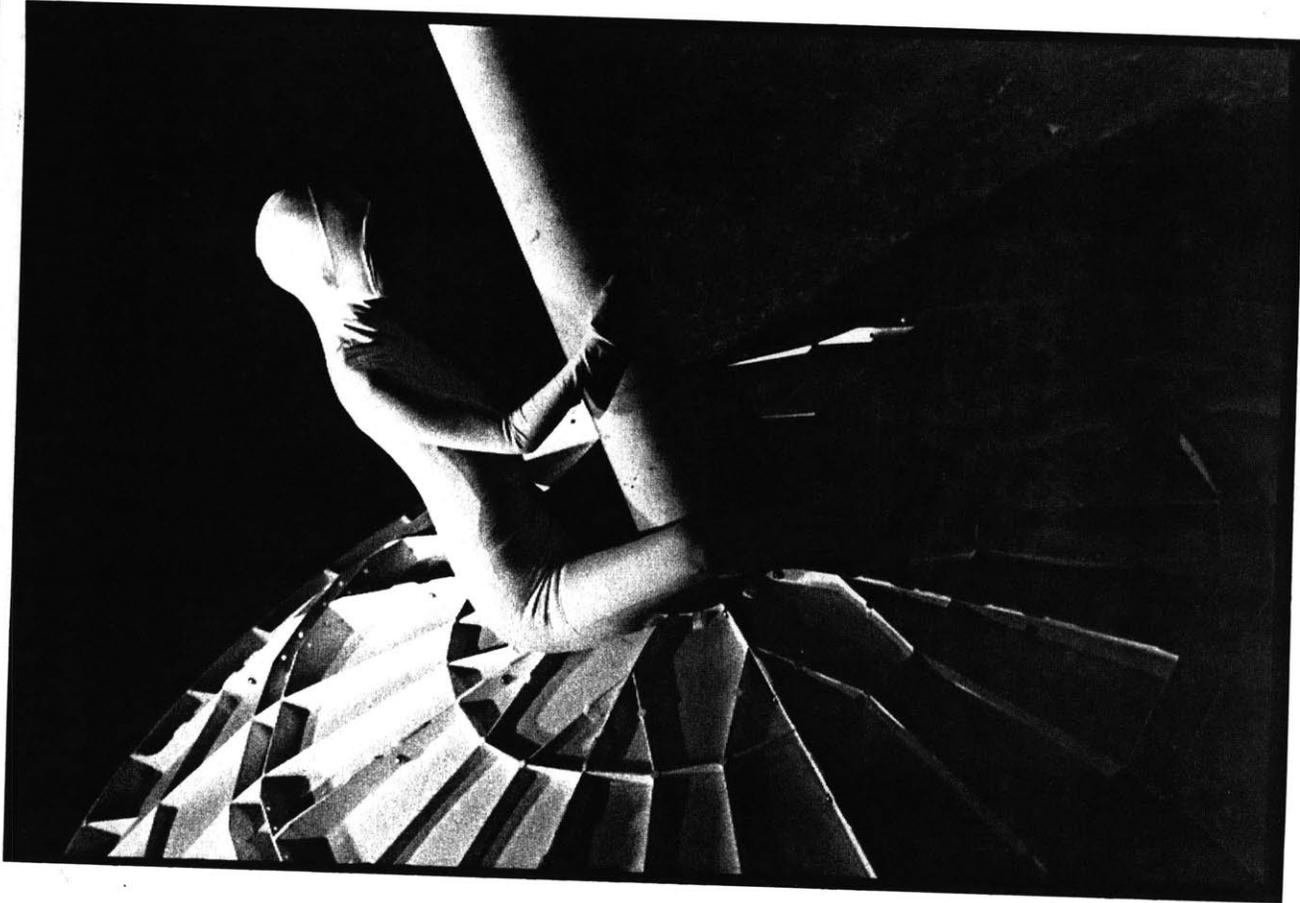


FIG. 37 STAGE

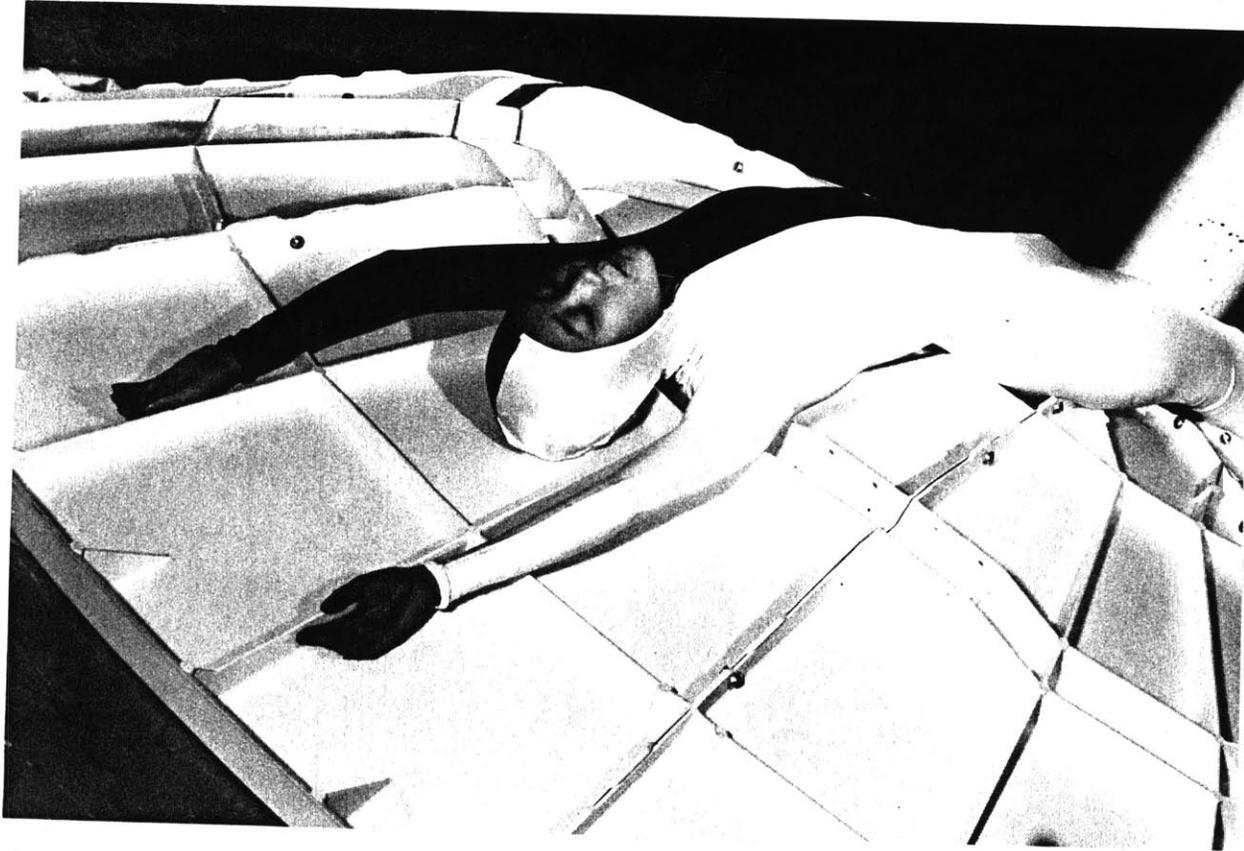


FIG. 38 FIGURE "SAGE"

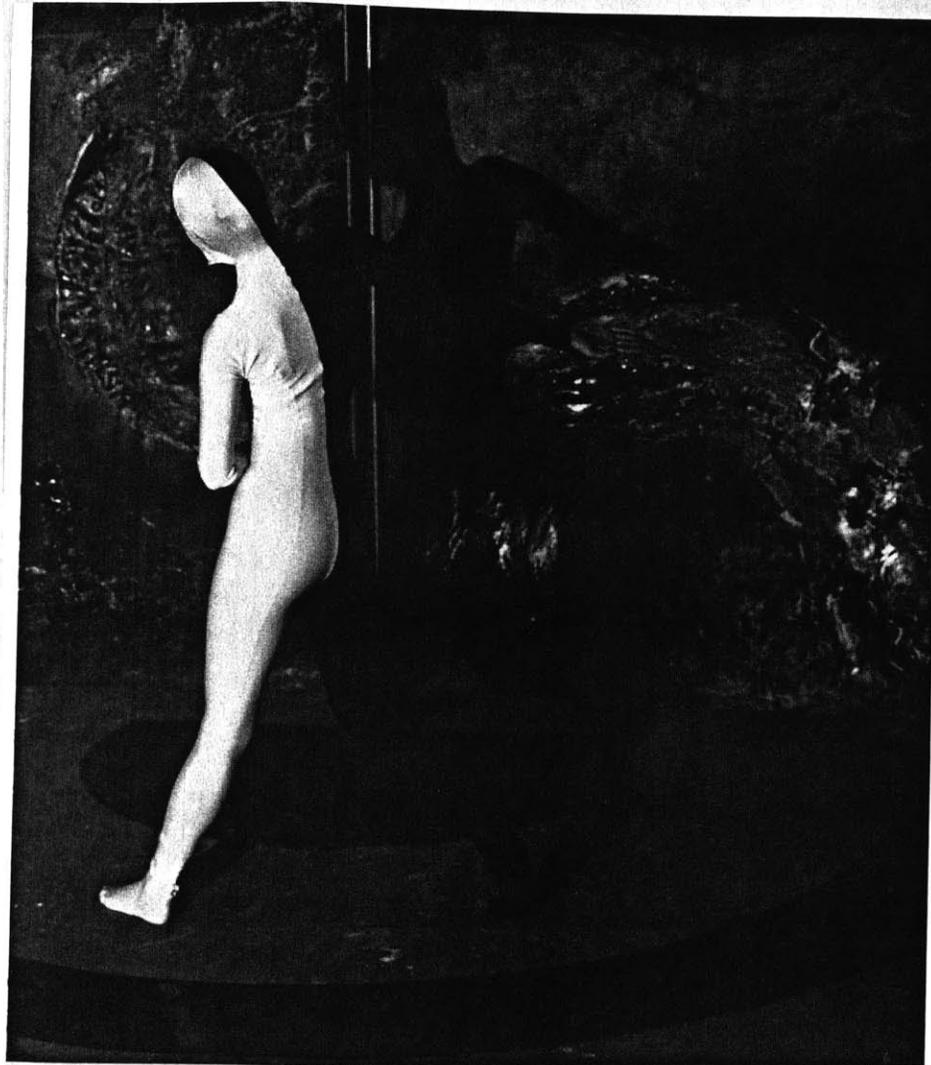


FIG. 39 HUMAN FIGURE SCULPTURE DEPICTING ANGER



FIG. 40 LASER IMAGE

The image displays a musical score for a metal piece, consisting of two systems of four staves each. The notation is highly complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first system shows a melodic line in the upper staff, a bass line in the second staff, and a highly rhythmic, syncopated line in the third staff. The second system continues this complex rhythmic structure, with the upper staff showing a melodic phrase and the lower staves showing intricate rhythmic patterns. The overall style is characteristic of heavy metal music, emphasizing complex rhythms and a driving bass line.

FIG. 41 MUSIC SCORE - METAL

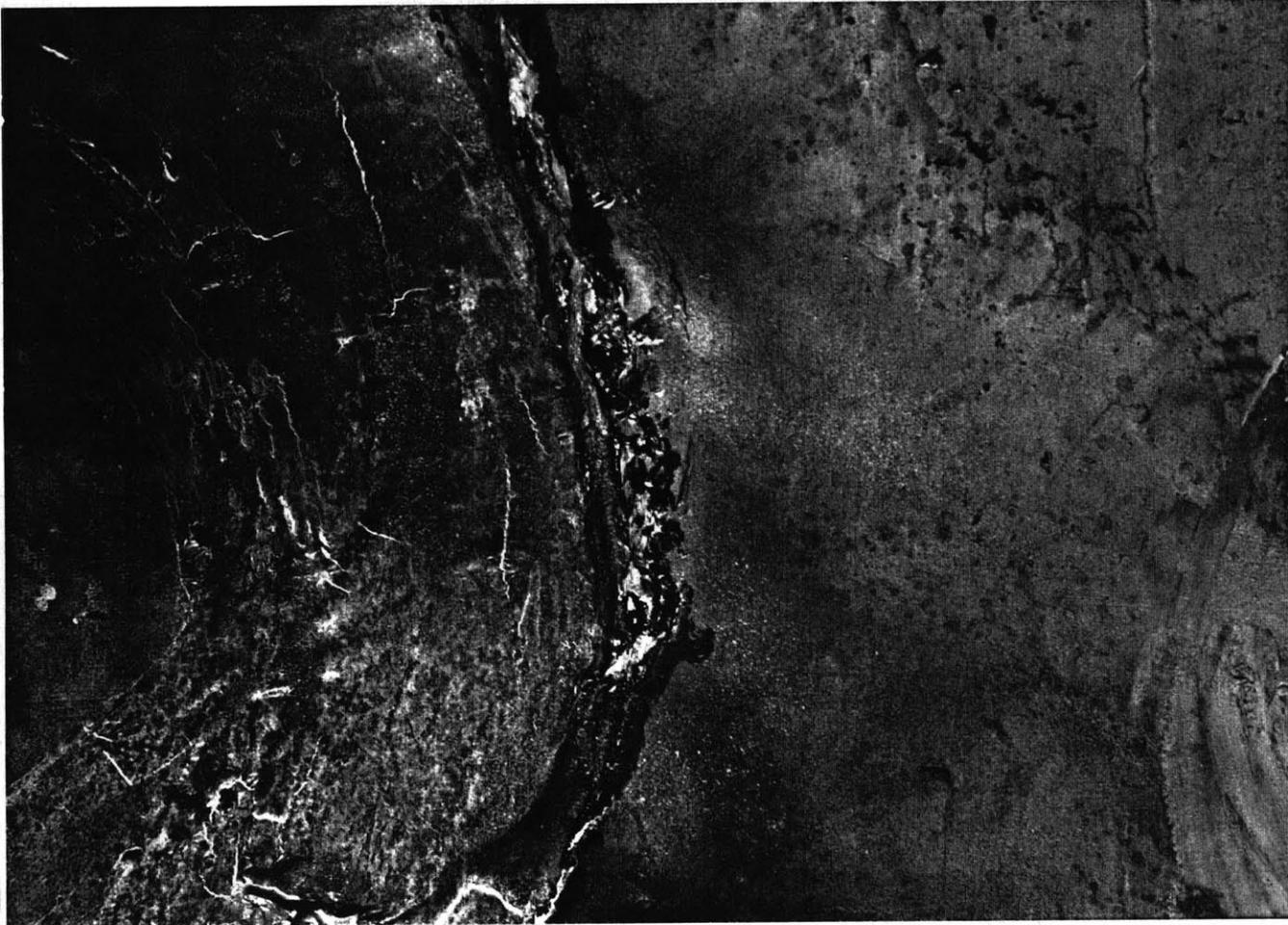


FIG. 42 FIRE

Mural. Mixed media. 72" x 90".

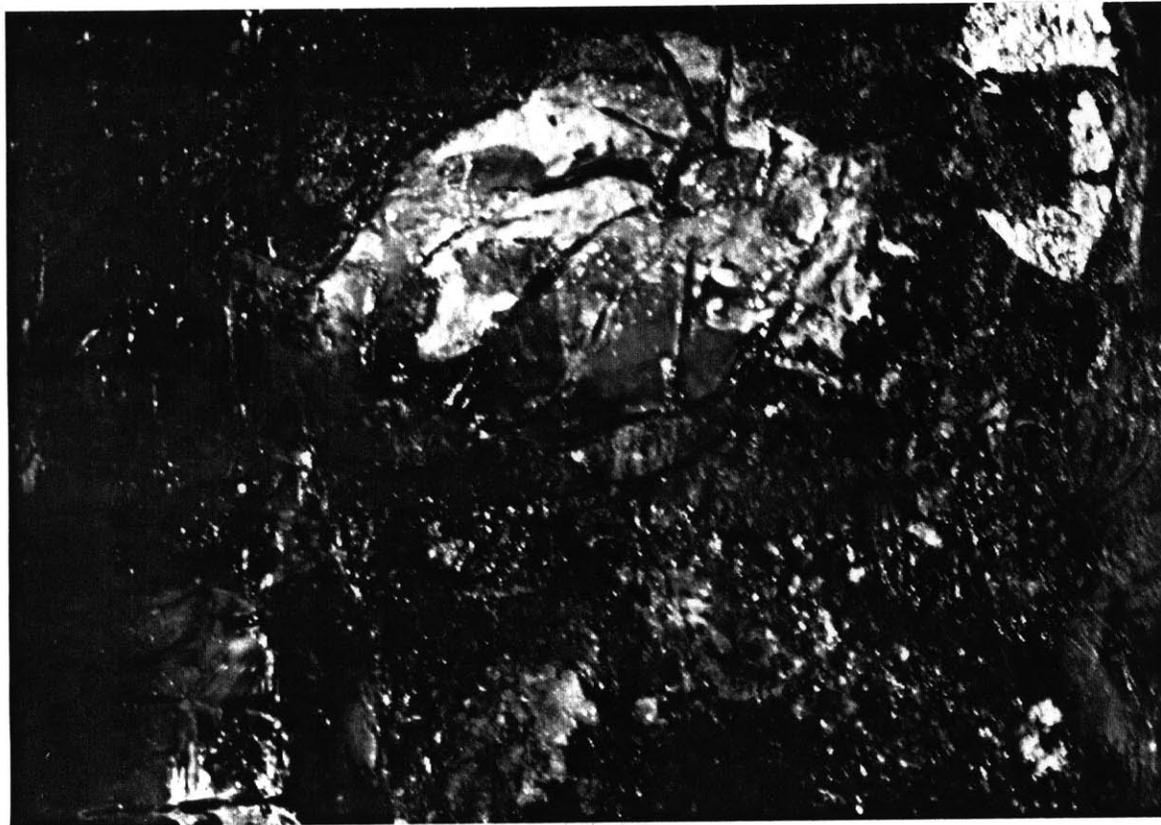


FIG. 43 WATER

Mural. Mixed media. 72" x 90".

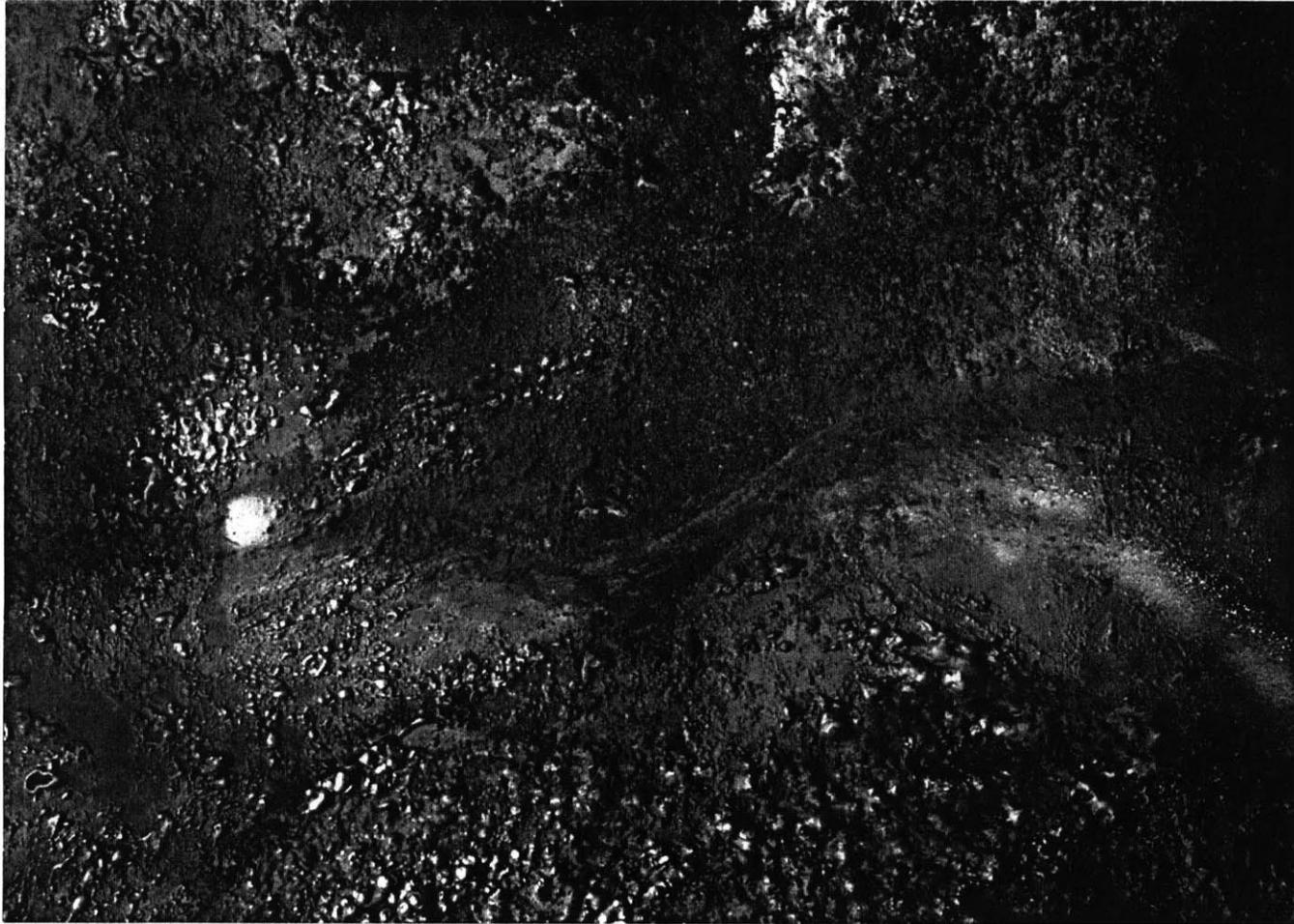


FIG. 44 METAL

Mural. Mixed media. 52" x 52"

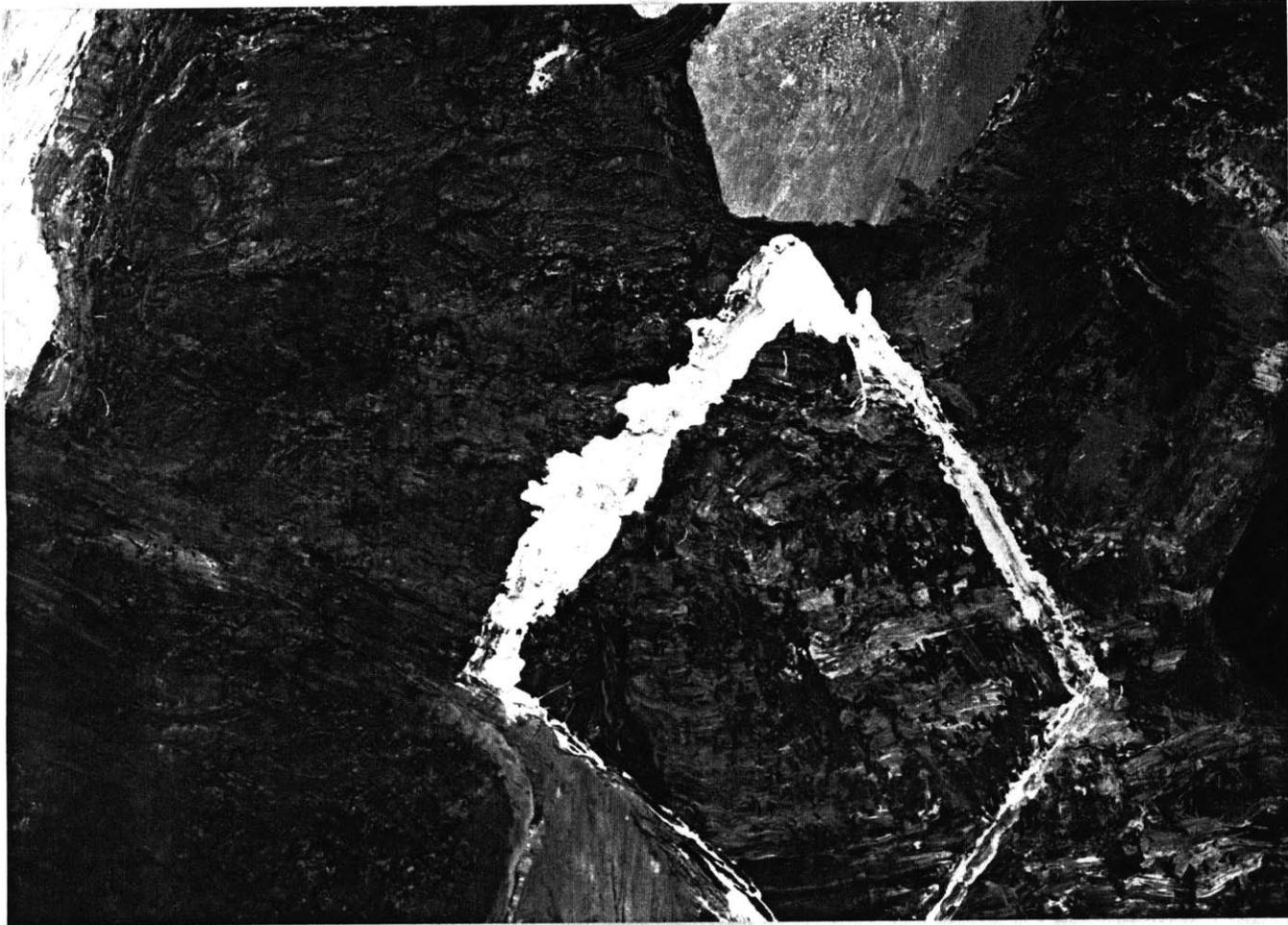


FIG. 45 Wood

Mural. Mixed media. 72" x 90".

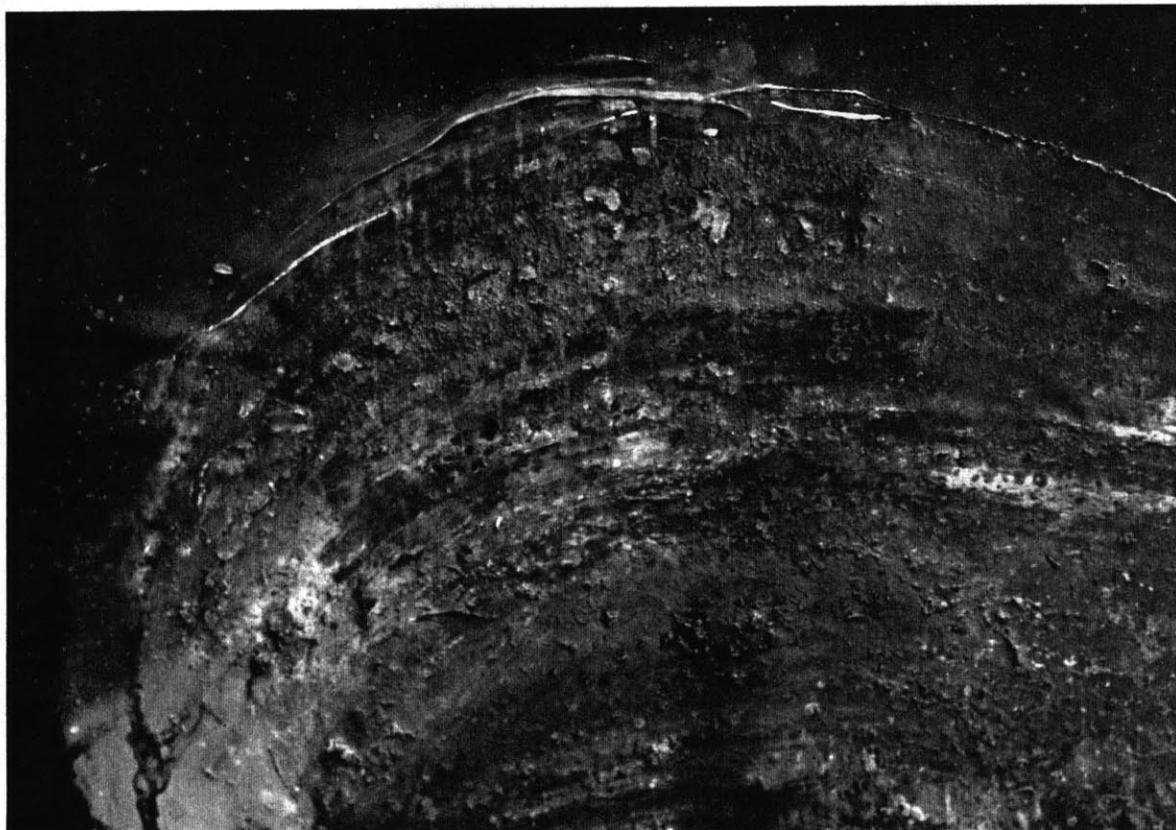


FIG. 46 EARTH

Mural. Mixed Media. 72" x 90".

	empty shell	partially filled shell										full shell			
<i>4f</i>	La	Pr	Nd	Pm	Sm	Eu	Gd	Tb	Dy	Ho	Er	Tm	Yb	Lu	
<i>5f</i>	Ac	Th	Pa	U	Np	Pu	Am	Cm	Bk	Cf	Es	Fm	Md	No	Lr
<i>3d</i>	Ca	Sc	Ti	V	Cr	Mn	Fe	Co	Ni	Cu	Zn				
<i>4d</i>	Sr	Y	Zr	Nb	Mo	Tc	Ru	Rh	Pd	Ag	Cd				
<i>5d</i>	Ba	Lu	Hf	Ta	W	Re	Os	Ir	Pt	Au	Hg				

■ magnetic
 ■ enhanced
 ■ superconducting

FIG. 47 THE RARE EARTH METALS

CONCLUSION

Feng Shui in its origination several thousand years ago stood for the power of the natural environment, the composite influences of the natural processes and the orientation of human life on this earth.

Earth harmony seeks to create a balance between conflicting or opposing factors which come to bear on a place and its interaction with humans: it is concerned with finding the middle way of balance and harmony rather than the imposition of a single dominant force. This attempt towards harmony can be described in terms of the five elements of the Feng Shui tradition.

This study is intended to address:

Firstly, the hope that anthropology's social and cultural dynamics will have an opportunity to surface. To dispel engineering exploitation and profit which have corrupted spiritual value.

Secondly, to encourage and sustain my heritage through this lengthy apprenticeship and to create and introduce an aspect of artistic

acknowledgement in its understanding.

To be alive on this planet is to be oriented. Plants will twist into contortions to achieve proper alignment with their source of energy. We humans have spread over our planet's surface but in our rush to multiply our numbers, and fill our homes with comfort, we have subdued nature and fouled our nest. To reverse this process, we need to remember our natural origins and relearn how to respect nature.

Sophisticated cultures drove simple ones into extinction. Today, the most advanced human cultures evolve so efficiently, so powerfully, and so rapidly, that mere biological evolution is rendered irrelevant. Cultural change now determines the human condition. The recent acceleration of cultural evolution, particularly its information component, has brought confusion and dislocation in its wake. In short, the human species is disoriented as the human repertoire of biological attributes - brain, glands, and sensors, are still steered toward survival on the savannah and poorly designed to cope with the complexity, turbulence and speed of its cultural intervention.

The result is a retreat into mental illness, obsessions, addictions,

instability, and indifference - any posture that provides escape from the chaos of disorientation. We may need to harness our science and technology and restate the research towards the protection of the domains of the Earth, and not desecrate them.

The source of all emotions and activity has grown into an awakening of my spiritual awareness and has developed the need to compose further works of art in an extension of my thoughts on the subject, and thus, I have created this thesis. "Rare Earth" explains my dilemma with the expression and conveyance of thoughts on the Wu Hsing. The Environmental Thesis production is a stage performance, illustrating the Wu Hsing in a metaphorical form with stage sets and a dancer.

"Rare Earth" is a circumstantial transfiguration of the metaphysical elements of Wu Hsing, a conscious manipulation of the figure against sculptural forms in an encompassing space. A rapport occurs between the figure and an atmosphere exalted by light, sound and poetry, enveloping the audience into the illusion chamber.

In this thesis and the accompanying artwork, I have attempted to form a new aesthetic perspective on an ancient and dormant subject. In the

process I have become encouraged to continue in the same vein and further develop my art along the principles of Feng-Shui. The future is composed of insights reflected on what we learn today.

ACKNOWLEDGEMENT

During the writing of this thesis, my own understanding of Eastern thought has deepened considerably. I am indebted to Otto Piene, for allowing me to explore the science and technological aspects of experience no books could offer.

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A special note of appreciation to Shawn Brixey and Joe Davis, Fellows at the Center for Advanced Visual Studies, for their persevering efforts.

APPENDICES

The following tables are from: John Blofeld, *Taoism - The Road to Immortality*, 1985: Shamehala Publications, Inc.

TABLE I: I CHING TRIGRAM CORRELATIONS

Trigram	Hsing	Flourishes or dominates in	Declines or oppresses in
1 Ch'ien  Heaven	} metal	autumn	summer
2 Tui  lake			
3 Li  fire	fire	summer	winter
4 Chên  thunder	} wood	spring	autumn
5 Sun  wind			
6 K'an  water	water	winter	turns of season
7 Kên  mountain	} earth	turns of season	spring
8 K'un  earth			

TABLE II: WU HSING CORRESPONDENCES

<i>Activity</i>	wood	fire	earth	metal	water
<i>Direction</i>	east	south	centre	west	north
<i>Colour</i>	blue/green	red	yellow	white	black
<i>Numbers</i>	8 and 3	2 and 7	10 and 5	4 and 9	6 and 1
<i>Climate</i>	windy	hot	wet	dry	cold
<i>Planet</i>	Jupiter	Mars	Saturn	Venus	Mercury
<i>Sound</i>	shouting	laughing	singing	weeping	groaning
<i>Virtue</i>	benevolence	propriety	faith	rectitude	wisdom
<i>Emotion</i>	anger	joy	sympathy	grief	fear
<i>Hour</i>	3-7 a.m.	9 a.m.- 1 p.m.	{ 1-3, 7-9 a.m. } { 1-3, 7-9 p.m. }	3-7 p.m.	9 p.m.- 1 a.m.
<i>Animal</i>	dragon	phoenix	ox	tiger	snake, tortoise
<i>Celestial</i>					
<i>Stem:</i>					
(yin)	<i>i</i>	<i>t'ing</i>	<i>chi</i>	<i>hsin</i>	<i>kuei</i>
(yang)	<i>chia</i>	<i>ping</i>	<i>tsu</i>	<i>k'eng</i>	<i>jên</i>
<i>Terrestrial</i>					
<i>Branches:</i>	<i>yin, mao</i>	<i>ssü, wu</i>	<i>ch'ou, wei,</i> <i>ch'ên, hsü</i>	<i>shên, yu</i>	<i>tzü, hai</i>
<i>Zodiac</i>	{ Gemini, Cancer	{ Virgo, Libra	{ Taurus, Leo, Scorpio, Aquarius	{ Sagittarius, Capricorn	{ Aries, Pisces

TABLE III: NORMAL WU HSING INTERRELATIONSHIPS

(< symbolises 'gives birth to', 'produces', 'assists'; > symbolises 'checks', 'opposes', 'harms', 'destroys'; † symbolises 'is subjugated by'.)

metal < water < wood < fire < earth < metal
 metal > wood > earth > water > fire > metal
 metal † fire † water † earth † wood † metal

TABLE IV: METRICAL VERSE SHOWING CORRESPONDENCES BETWEEN THE WU HSING AND THE SEASONS

In spring, the trees are clad in dazzling green; (wood)
 In summer, blazing sunshine lights the scene; (fire)
 While melancholy autumn's tints are gold, (metal)
 And streams are frozen hard by winter's cold. (water)
 Through all the seasons, earth remains serene. (earth)

- 1 a Metal relies on earth for birth; but where earth's plenty metal 'dies'.
 b Earth ,, ,, fire ,, ,, ,, ,, fire ,, earth is
 scorched.
 c Fire ,, ,, wood ,, ,, ,, ,, wood ,, fire blazes.
 d Wood ,, ,, water ,, ,, ,, ,, water ,, wood drifts.
 e Water ,, ,, metal ,, ,, ,, ,, metal ,, water boils.
- 2 a Metal doth give birth to water; but where water's plenty metal sinks.
 b Water ,, ,, ,, ,, wood ,, ,, wood ,, water
 shrinks.
 c Wood ,, ,, ,, ,, fire ,, ,, fire ,, wood burns.
 d Fire ,, ,, ,, ,, earth ,, ,, earth ,, fire dies.
 e Earth ,, ,, ,, ,, metal ,, ,, metal ,, earth wanes.
- 3 a Metal overcometh wood; but where wood's plenty metal fails.
 b Wood ,, earth ,, ,, earth ,, woods' destroyed.
 c Earth ,, water ,, ,, water ,, earth floats away.
 d Water ,, fire ,, ,, fire ,, water gleams.
 e Fire ,, metal ,, ,, metal ,, fire's put out.
- 4 a Metal hath not the strength of fire and therefore melts.
 b Fire ,, ,, ,, ,, water ,, ,, 'dies'.
 c Water ,, ,, ,, ,, earth ,, ,, silts.
 d Earth ,, ,, ,, ,, wood ,, ,, shifts.
 e Wood ,, ,, ,, ,, metal ,, ,, falls.
- 5 a Metal, when powerful, if attacked by water can resist its fury.
 b Water, ,, ,, ,, ,, wood dispels wood's power.
 c Wood, ,, ,, ,, ,, fire weakens the flames' voracity.
 d Fire, ,, ,, ,, ,, earth just moves its flames else-
 where.
 e Earth, ,, ,, ,, ,, metal swallows the obstruction.

TABLE V: FURTHER SEASONAL CORRESPONDENCES

Table 5 *Further Seasonal Correspondences*

In spring wood burgeons, fire aids, water rests, metal's stopped, earth 'dies'.
 In summer fire ,, , earth ,, , wood ,, , water ,, , metal ,, .
 In autumn metal ,, , water ,, , earth ,, , fire ,, , wood ,, .
 In winter water ,, , wood ,, , metal ,, , earth ,, , fire ,, .

Note. This table makes it obvious that *hsing* ought not to be rendered 'element'. Elements do not die, but activities can do so. The meaning is that, during each season, one activity is dominant, a second helpful to it, a third neutral, a fourth temporarily blocked, a fifth ceases to act.

TABLE VI: FURTHER INTERRELATIONSHIPS AMONG THE HSING

This will be found the most useful table of all, either for shedding additional light upon hexagrams received in answer to inquiries made during divination with the *I Ching*, always taking the lower trigram as representing the primary activity and the upper trigram, as subsidiary to it; or for divining the outcome of a situation in the light of the *hsing* alone. In the latter case, a trigram is obtained with yarrow stalks or coins to represent each person and each factor involved in the situation; the *hsing* should be weighed against one another in accordance with (a) their interrelationships and (b) the relative importance, sequence and relationships of the factors in the situation to which each pertains.

The data given in verse 1 reveals a favourable relationship between two *hsing* that may be seriously upset if the second of a pair is present in overwhelming strength. The data in verse 2 reveal the unfavourable consequences of activities good in themselves if they are carried to excess. Verse 3 reveals that there are circumstances in which the normal relationships between *hsing* may be reversed. Verse 4 indicates unfavourable circumstances for which there is no remedy. Verse 5 reveals that, where one *hsing* is present in very great strength, it is immune from the effects of one of the other four, except in the case of fire with earth.

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