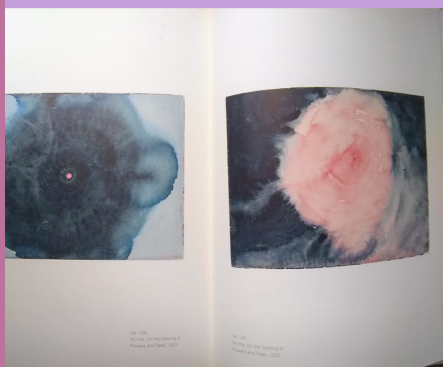
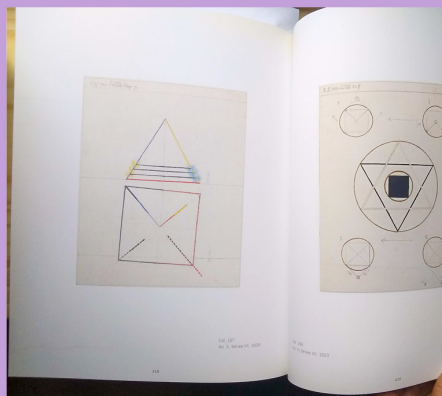


# SOURCES

T i n g l i n g  
(you just can't shake 'em)  
C r y s t a l s

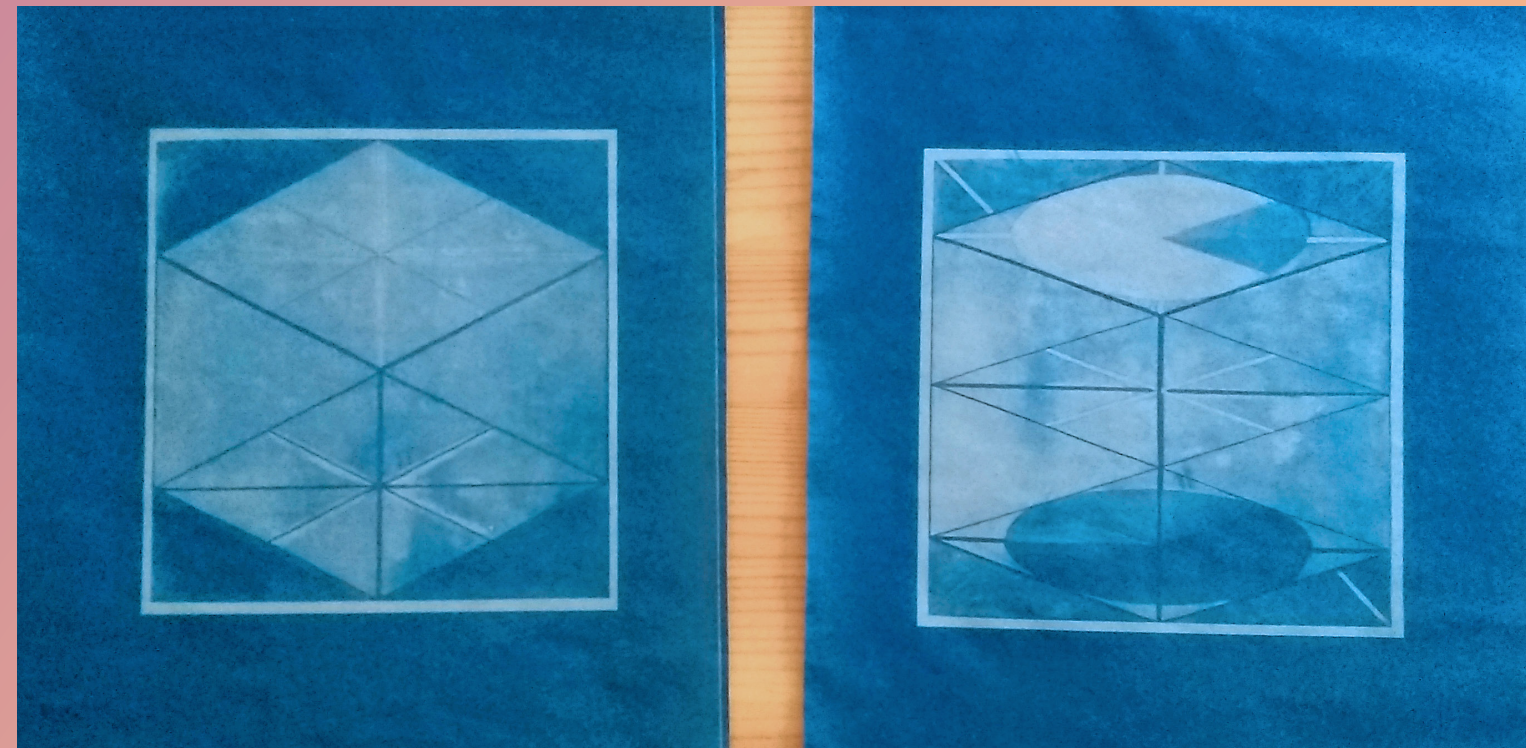


Hilma af Klint

Emerald

Luce Irigaray

According to my imaginative dimensions teacher, the copper pyramid inspired creative thought.



“Between speech and silence, our sense perceptions are a means of exchanging with nature, with the world, and with the other.”

—Luce Irigaray



# Hilma af Klint

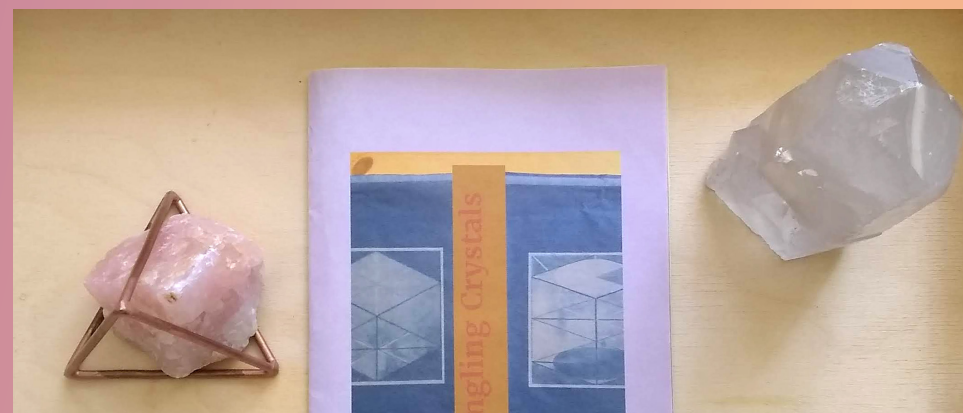
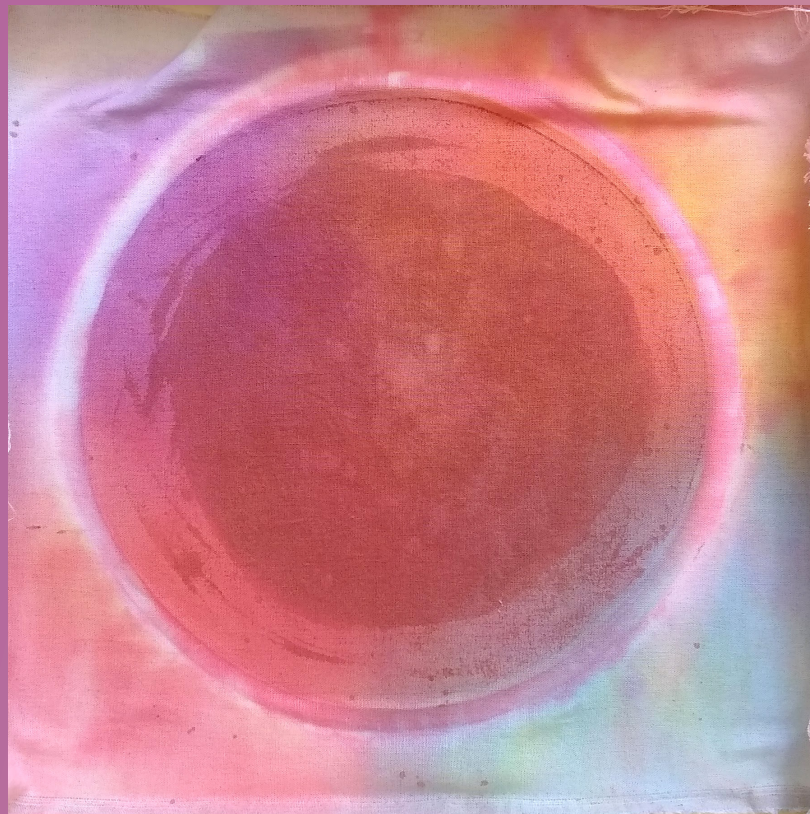
An early abstract artist, Hilma af Klint, made works secretly as she felt the world wasn't ready to accept the work. Transitioning away from a naturalistic visual language, she created a system that transformed the colors of nature into abstract codes.



The Parsifal series, on the top left, was an early, purely abstract series of works done in watercolor. These works established the color combinations and shapes af Klint employed in later paintings. The colors and shapes were used to describe and define the realm of the spiritual language.

Naturalistic botanical renderings were paired with solidly colored squares alongside notations in one of her sketchbooks. These colors and shapes eventually made their way into her large-scale temple paintings. In these paintings she abstracted nature but did not let go of organic elements such as curvilinear lines and the spiral. While geometric shapes did appear, they were integrated into the overall composition. She later returned to the focus on nature, but this time with an openness devoid of her naturalistic training. The slippage and staining that occurred in these watercolors are intriguing. Giving up on the perfectly rendered image, she allowed the abstracted notion of the natural objects to seep into visibility. No longer concerned with re-presentation, af Klint took up where nature left off, creating a realm that fused the natural world with that of the spirit world.





My grandmother's friend Emerald was someone who influenced me in many ways. I would spend Saturdays helping her wash and set her hair, make and eat organic vegetarian lunches from scratch, and then comb out and set her hair once it dried. During my time with Emerald, I learned about the Bhagavad Gita, Henry David Thoreau, the seven main chakras, and the OB People's Co-op organic food market.

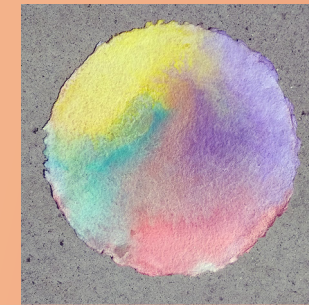
Emerald taught me that copper was my metal and rose quartz was my stone. Weekly, she reminded me that I should always be conscious of the violet light at the top of my head. I was 13 years old, going on 14, raised Catholic, and a sponge for all these new ideas and ways of living.

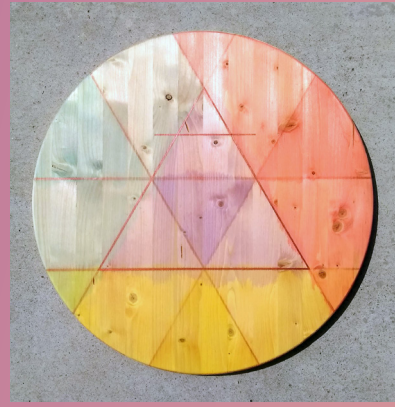
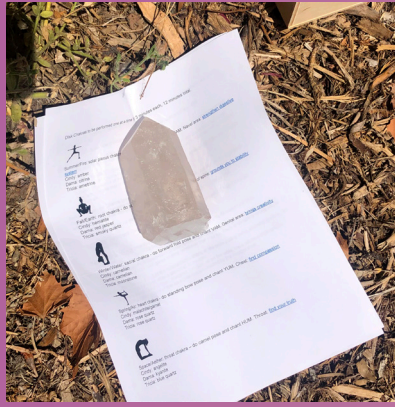
Much later I realized that Emerald was part of a group of modern-day adherents of Theosophy. They kept the faith alive in the beach community where Katherine Tingley had moved the Theosophical headquarters in 1897. Emerald and her circle of friends maintained a connection to the theology long after it moved away from Lomaland.



“Breath must be animated by our own intentions, by our own wills. It must adopt certain configurations and occupy space, including inner space, in various ways.”

—Luce Irigaray





Luce Irigaray's recent book, *A New Culture of Energy: Beyond East and West*, influenced my thinking this summer. I have gone back to sections of it, re-read it, and have found that my work often has enacted segments from her book. I feel like I could quote sentences that I have borrowed from her thoughts.

We are still in an era of repurposing objects in art. This appropriation process started over a century ago as part of the modernist project. Yet we continually utilize these techniques of taking from what already exists and

reinterpret it as desired. This is an earnest and sincere gesture of revision to suit our current interests and ideas. One thing that Irigaray addresses is that the denigration of the feminine throughout time has not served any of us. Creating works around the summer solstice locates the project within the pagan realm. I did not think of this going into the project, but I came to understand it along the way. It was an unconscious, and conscious process, that I went through in producing works. I suppose I experienced a sort of

awakening during the summer that helped ground me in my purpose. Irigaray's focus on the body and its relationship to what is outside of it, what is other from it, has continuously inspired me. It understands our being as always in relation to another. There is no separation between mind, body, and spirit. There is only the constant shifting of relations between beings, nature, and spirit. This movement is haphazard and continually operates within the realms of what is conscious and what is not presently conscious.

Pictured on the left are objects and persons associated with a collaborative performance from our Summer 2022 project. Special thanks to Cindy Rehm and Amanda Maciel Antunes, my collaborators in performance and synchronicity. And special thanks to Sara Ellen Fowler for documenting the performance and objects involved in it.

With Gratitude,  
Tricia Avant

tingling crystals

# SOURCES

Hilma af Klint

Emerald

Luce Irigaray