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METAMORPHOSES OF LIGHT

Light phenomena have always caused astonishment in people and set off in us a variety of emotions. In the history of mankind it was for a long time exclusively natural phenomena that stood at the centre of the inner pictorial imagination that was recounted and passed on by word of mouth. With the 'tool' of writing and with 'objective' recording of these images, man has become the 'portrayer' of occurrences that no longer need to be simultaneous. The formation of inner pictures became steadily less important and in the age of television it has even become at times completely unnecessary.

LIGHT AND DARKNESS

As inhabitants of the earth, we know many and diverse light phenomena. With most of them colour is a factor. Goethe called colours "acts and suffering of light" – acts, which are accomplished through its penetration into matter and suffering, which occurs in the clash with darkness, where it adheres to matter. Indeed, there is hardly a greater contrast in the entire universe than that between the nature of light, which spreads with unimaginable speed dynamically to all sides of space, and the inert nature of matter, which draws itself statically together into a heavy, inactive and in itself solid, nontransparent mass. Imponderable and ponderable, unlimited and restricted, centrifugal and centripetal tendencies collide with one another. Every lightning of space hides the darkness.

In the greater, seasonal progression of the year, summer and winter dominate as the opposing couple. In the smaller progression of time, day and night are the opposites. As their main components, we recognise light and darkness, warmth and cold. To each of these components also belong light phenomena.

NORTHERN LIGHTS AND LIGHTNING

The celestial phenomenon of the Northern Lights belongs to the night. Its main area of activity lies in the arctic zone with its permanent winter. This night-time polar light spectacle occurs at a height of between 70 and 1000 kilometres. In spite of this distance, it demonstrates a clear relationship with the earth: it is bound to its magnetic field. The highest point of the bow of the northern lights, the main direction of the rays, orientates towards the magnetic meridian of the respective area. The polar light is reflected to a large extent by a simultaneous wavering and swaying of the magnet needle. The passage of sunspots through the middle of the sun is followed as a rule one to two days later by the appearance of the northern lights with their accompanying "magnetic storm" (A. v. Humboldt).

Occurrences of this type of storm are reversely proportionate to those of electrical storms. The concentrated light of lightning contrasts strongly with the soft northern lights. While the lightning of electrical storms and of related normal heat thunderstorms is caused by the direct and as far as possible vertical incidence

of the visible sun rays onto the earth, northern lights are associated with the penetration of an invisible type of solar radiation of unknown nature. This is deflected by the magnetic field on the day side of the earth and bent into huge spirals that are sucked in by the magnetic north and south poles on the earth's night side in the arctic regions. Lightning occurrences reach their maximum in the afternoon, the effect of the sun reaching its highest point.

Appearances of the northern lights occur in principle in the night. The northern lights belong to the night, to midnight, just as lightning belongs to the day, to midday. Winter and summer are the great night and the great day of the year. Lightning and northern lights organize themselves therefore in an absolutely polarised way in time and space, into their respective daily and yearly routines and in the earth as a whole. With both of these phenomena the sun stays in the background.

COLOUR IN THE SKY: THE RAINBOW

The most astonishing light phenomenon in the sky is surely the rainbow. The sun is directly involved in its appearance. Contrary to phenomena that take place entirely in the sky, the rainbow stands with both feet on the earth. It originates,

where the dissipating wall of clouds makes way for the newly forming, pure blue light vault of the sky – a border formation, a product of transition. The yellow-red side of the coloured arc facing towards space, the blue-violet colours forming the inner, earth orientated part. The appearance of the rainbow is capable of many variations, with regard to its intensity, its form and the breadth of its coloured stripes from red, orange, and yellow through green to light or darker indigo and violet.

Particularly noticeable is the doubling and trebling of the inner blue-violet edge of the arc to form secondary rainbows. With its maximum of six secondary arcs, the rainbow is capable of escalating to a sevenfold colour formation. Also known is a secondary rainbow, which forms with weaker intensity, but in a larger formation above the first arc. Here the spectral colours appear in reverse order. Its inner border begins with red and is therefore facing the red border of the primary arc. With this reversal of the colour order we are seeing an additional mirroring process. All these variations are the effect of the changing weather conditions, on which each rainbow relies, whereby the size of the raindrops and the depth of the wall of rain play the principle role.



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West Sumatra Photo > Rama Surya

CIRCLE MANDALA SPIRAL LABYRINTH WHEEL SPHERE



The earth is a sphere, which, while itself rotating in space, moves around the sun. Everyone has always known that, but then one was actually able to witness it, when a few years ago space scientists provided photographic evidence: the planet earth, a blue sphere, freely suspended in space.

Since then I like to recall this image with my inner eye before going to sleep. I imagine while lying there in bed how I am travelling on the surface of the sphere, on which so much has occurred since primeval times when it began to drift steadily onward on its predetermined path.

On the sphere my individual existence disappears among the billions of people, who are now for a cosmic instant inhabiting its surface. Here on the other hand I am at the centre of the world, my world, which extends outwards from my room past the lands of the world to the moon, to the sun and into the eternity of star-twinkling space.

Albert Hofmann

MANDALA – A BRIDGE BETWEEN MANKIND AND COSMOS

We live in a time when it becomes increasingly clear to us, how closely we are linked with the outer world; how much we are part of a vital and life-sustaining system. The biosphere stretches from the surface of our planet to the depths of the earth and the oceans. Modern civilisation is slowly beginning to grasp that by clearing the rainforests, by the eradication of many plants and animals, by the threat to genetic variety, the destruction of the ozone layer, the overexploitation of the land and by nuclear and chemical contamination it is polluting itself.

This notion of the Tantric Buddhists is worthy of consideration, we are part of a cosmic whole, constituents of this world. This allegorical expression is saying: the world is us and we are the world. The world view of the Tantric Buddhists denies the possibility of tackling contamination and damage piecemeal. Instead it postulates a holistic approach, observing the interrelationships and a natural right of existence. Thus, according to Tantric teaching, where mankind is pursuing reform it should not only keep an eye on itself, but also include all other creatures, indeed the entire cosmos in its endeavours. How different from the numerous violation rites of our modern techno and mammon world with the attitude, the world belongs to us alone; mankind is at the centre of the biosphere, its rightful realm of ownership and domination!

> **Martin Brauen**
1948, studied Ethnology and the History of Religions at the University of Zürich. In 1969/70 he studied Buddhism at the University of Delhi and carried out field research in the monasteries of Northern India. From 1975 to 2007 he was Director of the Himalaya, Tibet and Far East Department of the Ethnological Museums of the University of Zürich. He has produced and collaborated in several documentary films. Since 2008 is Principal Curator of the Rubin Museum in New York. Married to the Tibetan Sonam, their daughter is the actress Yangzom Brauen.

Albert Hofmann: Einsichten/Ausblicke, Nachtschatten Verlag

Tantric Buddhism makes use of figurative representations with greater intensity than any other form of Buddhism, or indeed than most other religions, to proclaim deepest religious truths. These figures and paintings depict what they are intended to represent only allusively, they are only aspects of the absolute, but not the absolute itself. This absolute is manifested in all and everything, and the aim of each visualisation is to discover and to fulfil that which clearly shines out from everything as divine.

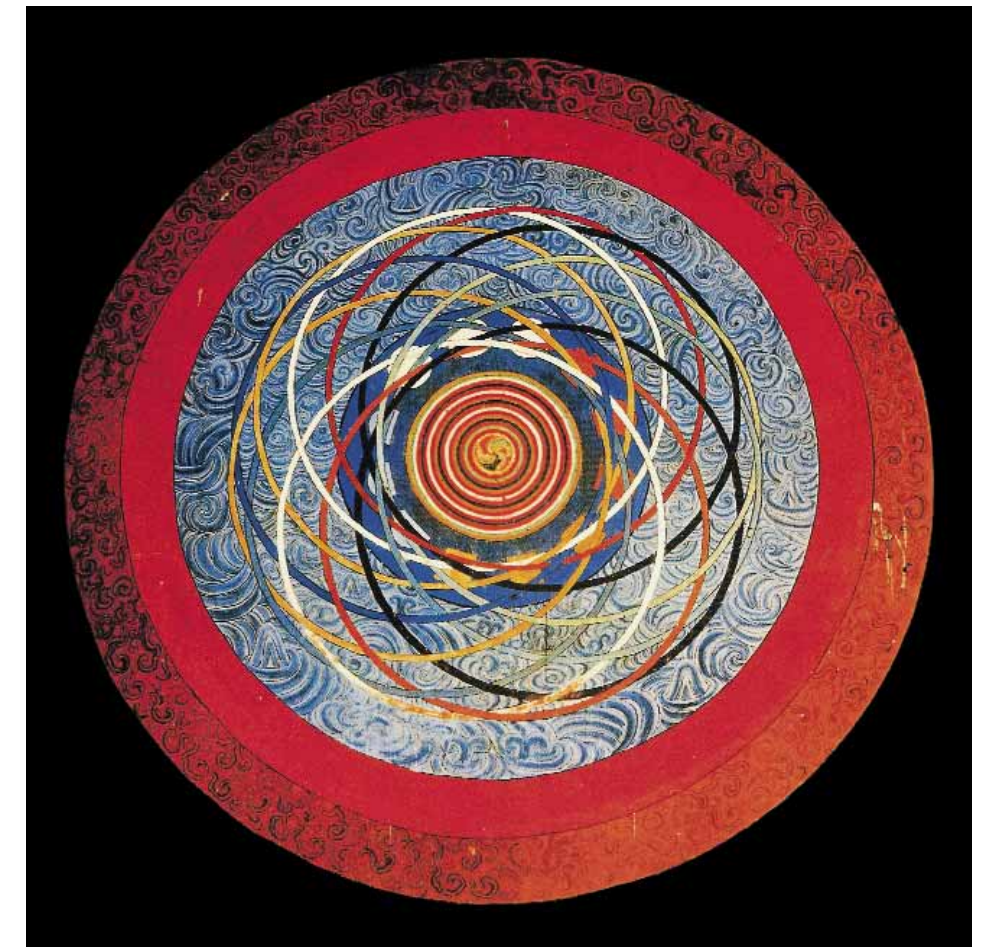
Figurative representations and examples – idols that are erected or hung up – serve as aids to meditation. Cult images of deities made of metal, wood or clay allude to their three-dimensional character, but do not convey their chemistry and light reflectance. These qualities can only be freely expressed in pictures limited to two dimensions. In Tantric Buddhism these are mainly mandalas as allegories for the association between man and the

cosmos, whether in the form of painted scrolls, distributions of coloured powder (the transitoriness of all being) or in the outline of temples or stupas.

For the Tantric practitioner the mandala serves as an aid to meditation, as a diagram of cosmic order. With its help he endeavours to visualise spiritual principles and search deeper into secret teachings, which make it possible to escape from the painful cycle of reincarnation and to achieve enlightenment. Fundamental to this is the realisation that the external and the internal, object and subject are contradictions created by man that lead to confusion and misconduct and must therefore be overcome.

Martin Brauen, from: The Mandala – The Holy Cycle in Tantric Buddhism

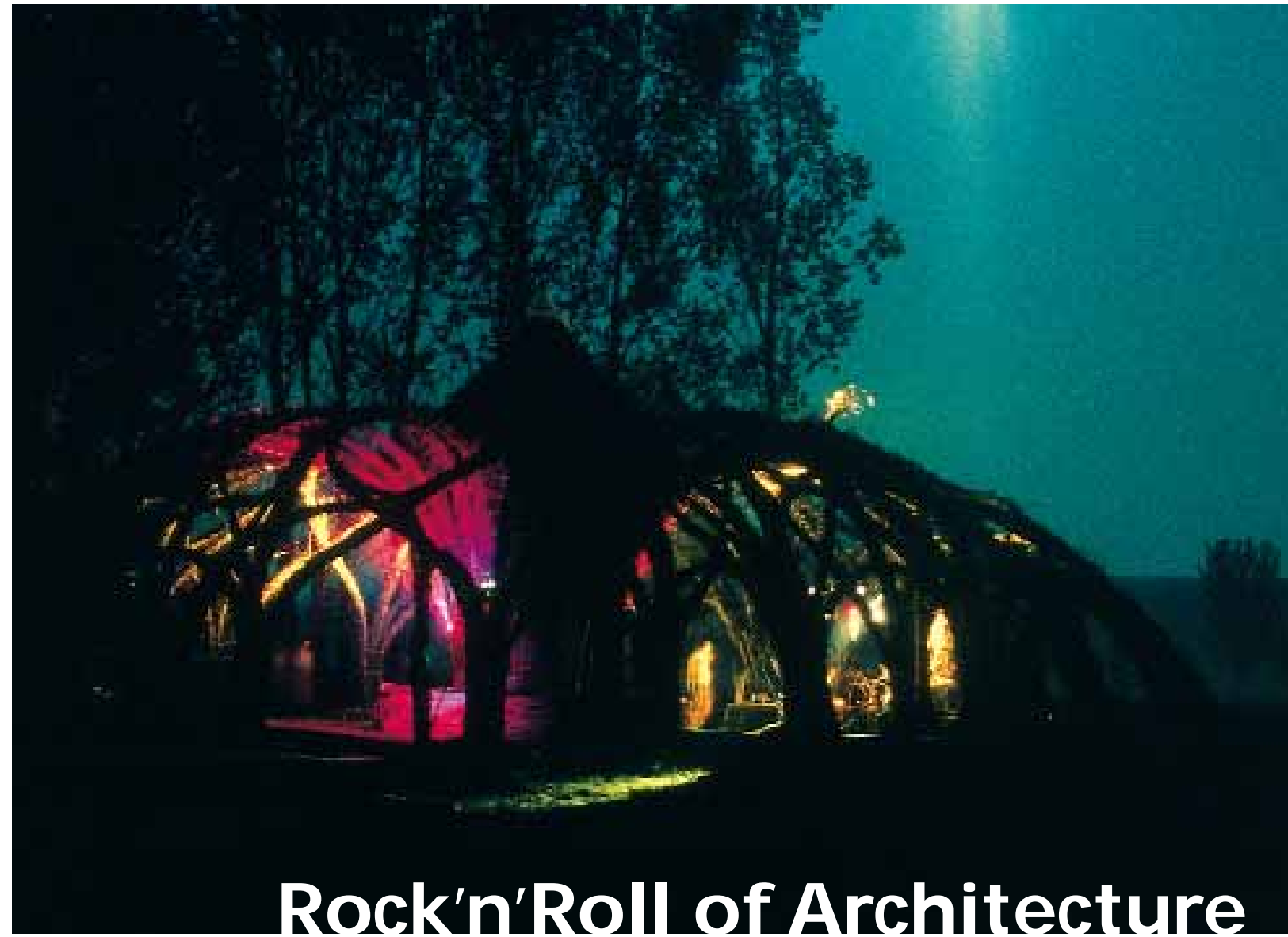
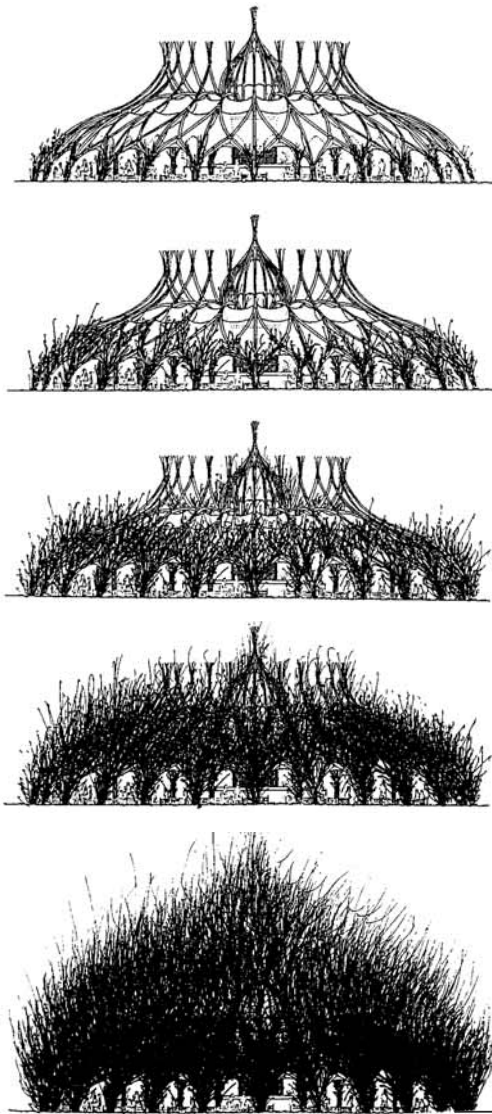
The Cosmic Mandala decorates the entrance to the Buddhist Temple at Paro Dzong, Bhutan. It represents the forming of the universe from the primordial sound and is at the same time reminiscent of the modern atomic model. The mandala is a visualisation of the network of all the elements of creation and the interaction of eternal change.



Gentle Structures It is a place of meeting and discussion for neighbours, village dwellers, for daughter Anna and her child, her husband, for media people and friends from all over the world: the house im Wald 7 in Herdwangen near Lake Constance, Germany – home of Marcel Kalberer and Dorothea Kalb-Brenek and their atelier Sanfte Strukturen (Gentle Structures). Like a colourful bunch of wild flowers is how many must view the variety of buildings, objects, projects and 'things' that have appeared and regularly continue to appear from this constantly changing atelier – like stars separating themselves from a fast-revolving galaxy!

It began with the dream of breaking away from rigid, immovable, environmentally unfriendly and hostile building forms, which threaten to encapsulate and completely imprison us in ever more restricted surroundings. Not only must we break away from building forms but also from ways of living working and thinking. What is needed is comprehensive, loving and sensitive attention, in order to rediscover the nature of those forms and processes that can once again give us security, dialogue and unity with nature, with ourselves and with others.

The eternal beauty of transitoriness From the first hour the initiators around Marcel and Dorothea Kalberer developed the idea of 'ephemeral structures': short-life, unique works. Soap bubbles, which burst while at the peak of their beauty. From this idea emerged 'ice pavilions', a ten-day fantasy town for young people, a Dogon Village, a flying carpet. These were followed by construction and design projects, which pursued the same principles of free design as a process, the use of organic material and variety of functions: a Turkish hamman cave in



Rock'n'Roll of Architecture



Marcel Kalberer 1947, studied Architecture in Ulm, New York and Stuttgart. Founded the building art group Sanfte Strukturen. Main focus: development of social and collective construction methods using natural materials, building and art undertakings, construction playgrounds for adults. Numerous books published on the subject of Nature and Architecture.

Dorothea Kalb-Brenek 1953, Abitur, studied at the State Academy of Fine Arts, Stuttgart. Since 1977 free-lance involvement in the group Sanfte Strukturen. Since 1979 realising of several mosaic fountains, figures, landscapes in public spaces. In 2001 she published the book Mosaik – Ideen, Kunst, Technik.

Their daughter and musician > Anna Kalberer 1975, and her husband, the musician and the composer Jojo Büld founded the band dhoop-sticks, during a long tour through southern India. In 2008 their first CD Indian Traffic appeared: Psychedelic folk meets at Bolliwood, Classical Indian music meets 1960s pop.

The Auerworld Palace – From building work to tree work: As a contribution to European City of Culture 1999 in Weimar, the first large-scale willow structure, the Auerworld Palace, was built in the preceding year. This natural structure made from bundled branches gathered locally is a place for events and communication and can accommodate 800 people. The Palace literally grows over itself. The creation of the Palace is also an innovation: in the space of a month, over 300 volunteers from many countries bundled the willow branches, planted them and bent them into artistic shapes (Picture above). Today this is seen as the mother of willow palaces. It has been followed in the last ten years by many offspring, which the group Sanfte Strukturen have seen created in the same collective and social framework, some of these even larger, such as the Willow Cathedral in Rostock, which was planted by 800 volunteers from 12 different countries – the largest living structure in the world. Further palaces, castles, pavilions, stages and towers appeared in many others countries.

Left: Icecity, Zakopane, Poland 1979, Photo Fritz Dressler
Right: Willow architecture in Spreewald, Schlepzig, Germany 2004, Photo Andreas Traube
Spirillo, Public space, Stuttgart 1980, Photo M. Kalberer



1 0 0 0 P E A C E

A C R O S S

W O M E N

T H E G L O B E

1000 women were nominated for the Nobel Peace Prize in 2005 and the Nobel Committee in Oslo accepted the nomination. Thus the dream of one woman in Switzerland became reality, the dream of former National and European Councillor Dr. Ruth-Gaby Vermot-Mangold, Co-President in Switzerland. An international team of women from 25 regions of the world had implemented this worldwide project. The peace concept on which this work was based is holistic, integrative und sustainable. It means human security and is based on the assumption that there are more things that bring the people of our planet together than there are that separate them. Factors that unite are justice and dignity, a secure future for coming generations and a healthy environment for all living creatures.

Millions of women all over the world are committed to achieving this peace. With the symbolic number of 1000 women, this exceptional campaign for peace by ordinary women in 150 countries has been brought to prominence and familiarity. Their commitment is based on diversity and dialogue, justice and human rights, sharing concerns and love. For them peace also means clean water and healthy food, education as well as a roof over one's head. "Peace Women are committed to reversing the huge wave of violence that is destroying our diversity, our human dignity and our attachment, that poisons our rivers, lakes and the earth that are the fundamental resources of mankind and that are destroying our knowledge and

our traditions. They want to put an end to wars and violence that are based on insatiable greed, because wars and violence force respectable, settled and caring people to become beggars, refugees, migrants, terrorists, criminals and condemn millions to hunger and insecurity" says Kamla Bhasin, Co-President in India. Because of their initiatives, many of these women are threatened and in acute danger, particularly when they are working in the face of organised violence and corruption in order to expose injustices. They need solidarity. The international PWAG Team provides a network for the Peace Women and endeavours to support them and make their expertise more widely known, for through their expertise these women are not only providing sophisticated analysis, but they also demonstrate effective solution models.

The work of the 1000 Peace Women has been documented in the book '1000 Peace Women' across the Globe and in the travelling exhibition which uses the same name. The exhibition has visited over 1000 locations in all continents and people have been inspired to consider what working for peace means for their region.

Maren Haartje is an academic lecturer for feminist education and politics. In 2003-2005 she was the project leader of the Initiative 1000 Women for the Nobel Peace Prize 2005 and coordinator for Western Europe. Since 2006 she has been the project leader for Peace Women Across the Globe in the International Secretariat in Bern. Photocollage by Kontrast Zurich



weeds of all countries unite to become a meadow



PECULIART "Without my spiritual background there would never have been for me a connection between art and ecology. It is mainly reference back to the spiritual roots of art that has stirred me right up to the present day." This is how Thilo Götze Regenbogen describes his entry into the Fluidoid Phase – the fourth of his activity phases. In this, PeculiArt Manifesto occupies a central place. Through his art-political actions, Götze campaigned against the

felling of 200 beeches, oaks and pine trees in the Zigeunerwäldchen in the Taunus, Germany, to make way for a realigned road... PeculiArt is inward contemplation, is opposition against the levelling down of nature and of our lives." By painting the threatened trees, Götze and his fellow campaigners drew attention to this destruction of nature. This led to the media bringing into question the aspect of the road realignment; thanks to the heightened sensi-

tivity of the general public the Zigeunerwäldchen was saved. "PeculiArt is the contrasting program to the DIN-culture (DIN = German Industry Standard), which is the concept of the standardization and functionalization of every living motion. PeculiArt appeals to the complexity of the ecological and social connections of our way of life, fights against monotony, regularity and equalization, for polyregularity and diversity in nature and human culture. A term that in-

cludes both, is meadow culture. Hence the invitation to everybody: Weeds of all countries unite to become a meadow. Diversity is the best medicine against monotony." PeculiArt Manifesto 1987

THE LOST DISCOURSE

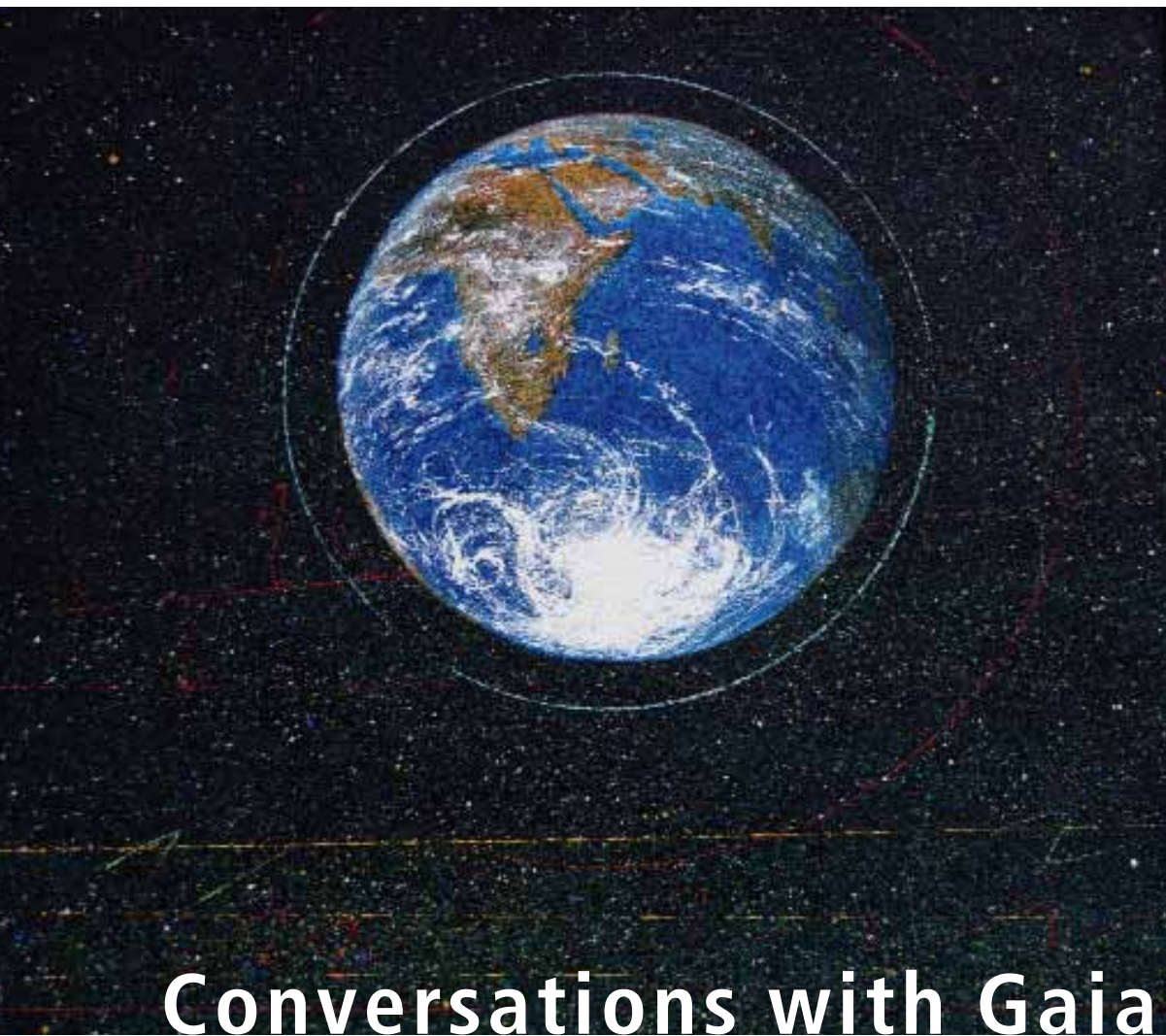
The development of modern art, that is to say Western modernity, is unthinkable without the acceptance of Eastern thought. Leading artists, literary figures and scientists have been inspired by the think-

ing of, above all, Buddhism; some have even immersed themselves in it completely. Sichtung 120 (Sighting 120) is how Götze refers to his 30-year research into this cross-cultural process, which he illustrates with 120 continually changing biographies in his lectures, exhibitions and publications. The blocking out of this reality by the mainstream of the consumer-orientated masses, the illusion of a self-satisfied western culture is what he calls the lost discourse.

As early as the 19th Century, pioneers, who were inspired by natural religions and eastern philosophies, dreamed of a fusing together once more of art, science and wisdom. This dream may have "... sunk in the turmoil and battles of industrial cultures...", but thereafter "it emerged afresh, seemingly from nothing, demonstrating that it is unresolved human history. There is another horizon that has remained open, in which we will have a long journey but also fresher air to breath."



Thilo Götze Regenbogen 1949, studied history of art, art practice and art education; with German, American and Tibetan teachers meditation, Buddhism and the handing down of wisdom by many spiritual traditions. He is artist, commentator, teacher and publisher and has organised exhibitions, performances, campaigns, publications and lectures. In 1991 he founded Room 1 and opened a research institute for contemporary art there, which he still runs today. From his intensive preoccupation with Buddhism, art and ecology have emerged two manifestos, many articles in books, several cyclical works, posters, books and a series of stickers. Small Gipsy wood. Photos © EygenArt



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Looking back over the art career of Arthur Woods, one comes to realize that his art has been heavily influenced by the places where he has lived. He spent his youth in the vicinity of the Kennedy Space Center in Florida, where he was a witness to the beginnings of the U.S. space programme. His father was employed at the Space Center and while he was a university student, he held summer jobs there during the Apollo era. In 1973 he came to Switzerland to live in his wife's country. The rich cultural and natural beauty of this country has always been an inspiration for him.

During his first years in Switzerland he turned to science to see what scientists had to say about the nature of reality. He eventually became very fascinated by particle physics and quite coincidentally he happened to live near CERN, the world's largest particle physics laboratory.

Based on his insight into nature, in the 1970's he began to develop a painting technique that

used points and dabs of color as a visual metaphor for the components of the sub-atomic universe, the microcosmos. He integrated calligraphic lines, symbols and geometric shapes into fields of color points to create a visual representation of the dynamic cosmos as he began to understand it. Over the years he applied this pointillistic painting technique to a variety of artistic expressions that included both abstract and three-dimensional sculptural works as well as hyperrealistic, impressionistic works.

In the mid-eighties his earlier experience with humanity's space endeavours entered into his art which led him to initiate a series of art-in-space projects that were designed to be realized in the environment of outer space. In 1993 his Cosmic Dancer sculpture was the first of these to be sent to the Mir space station in orbit. This abstract, geometrically shaped object, which was painted in his pointillistic technique, was allowed to freely float in the living quarters of the Mir



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station. The cosmonaut crew enjoyed interacting and dancing with the sculpture in weightlessness.

The image of Gaia, the whole Earth seen from the perspective of space, has become one of the most powerful symbols of modern culture. His Earth Energies series of paintings done in the 1990's depict this view of our home planet, the Earth.

His current work consists mostly of paintings of nature and he is focused on the portraying the wonder and the complexity of his immediate surroundings in Switzerland where he lives. Mostly, he tries to create convincing illusions of scenes of the Swiss countryside where the viewer is invited to enter into his painted landscapes. Rarely does one find man-made objects in his paintings. His goal as an artist is to connect his artistic explorations to his immediate environment so that others may also share and enjoy a few special moments that he has discovered and then attempted to capture on canvas.

Arthur Woods 1948¹, witnessed the beginning of the American space program whilst living near the Kennedy Space Center. Settled in Switzerland in 1974. In the mid-eighties, he was one of several pioneering artists who proposed the creation of art in outer space. In 1985 he introduced the OURS project, the Orbiting Unification Ring Satellite, putting a circle in the sky to celebrate the new millennium. 1993 Cosmic Dancer Sculpture, 1995 Ars Ad Astra, the first Art Exhibition in Earth Orbit on Euro Mir95. Painter of hyper-realistic landscapes and web designer.

1 Earth Energies, 1995 Acrylic on Canvas, 70 x 80 cm, © A. Woods
 2 Sunday Stroll, 2006, Acrylic on Canvas, 140 x 110 cm, © A. Woods
 3 Euromir 95: Submission by the German artist Peter Eickmeyer for the artist's competition Space and Mankind by A. Woods. In November 1995, twenty of the 171 pictures submitted by artists from all over the world travelled into space. The crew of the Mir chose one work to remain on the space station. 4 Cosmonaut Alexander Polishuk dancing with the Cosmic Dancer sculpture on the Mir space station, 1993, © A. Woods 5 OURS Photomontage by A. Woods, 1990



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Now We Move Forward!

We Balinese have an essential concept of balance. It's the Tri Hita Karana, a concept of harmonious balance. The balance between God and Humanity, Humanity with itself and Humanity with the environment. This places us all in a universe of common understanding. It is not only nuclear bombs which have fallout. It is our job to minimize this fallout for our people and our guests from around the world. Who did this? It's not such an important question for us to discuss. Why did this happen? Maybe this is more worthy of thought. What can we do to create beauty from this tragedy and come to an understanding where nobody feels the need to make such a statement again? This is important. This is the basis from which we can embrace everyone as a brother or sister. It is a period of uncertainty. It is a period of change. It is also an opportunity for us to move together into a better future. A future where we embrace all of humanity in the knowledge that we all look and smell the same when we are burnt. Victims of this tragedy are from all over the world.

The past is not significant. It is the future which is important. This is the time to bring our values, our empathy, to society and the world at large. To care. To Love. The modern world brings to many of us the ability to rise above the core need for survival. Most people in the developed world no longer need to struggle to simply stay alive. It is our duty to strive to improve our quality of life. We want to return to our lives. Please help us realize this wish. We would like to send a message to the world – Embrace this misunderstanding between our brothers. Let's seek a peaceful answer to the problems which bring us to such tragedy. We embrace all the beliefs, hopes and dreams of all the people in the world with Love. Do not bring malice to our world. What has happened has happened. Stop talking about the theories of who did this and why. It does not serve the spirit of our people. Words of hate will not rebuild our shops and houses. They will not heal damaged skin. They will not bring back our dead.

After the Bali bombing 2002, elders and artists gathered and reflected "What we can do to prevent such incidents?" Umbul Umbul Festival is one of the expression of that time.

Help us to create beauty out of this tragedy. Our community is bruised and hurting. Our spirit can never be broken. Everybody in the world is of one principle brotherhood. You are me and I am you. We have a concept in Bali, Ruwa Bhineda, a balance between good and bad. Without bad there can be no good. The bad is the 'sibling' of the good. Embrace this concept and we can move forward into a better world. You love your husband and wife but sometimes you fight. Fear arises and shows its opposition to love. This is normal. This is a natural, essential part of life. There is Sekala/Nisikala – the underworld forever in darkness merging with our world in the light. If we hate our brothers and sisters we are lost in Kali Yuga. If we can Love all of our brothers and sisters, we have already begun to move into Kertha Yuga. We have already won 'The War Against Terrorism'. Thank you for all your compassion and love. This is a message from Parum Samitiga which is the 'Think Thank' for the Banjars (Village Councils) of Bali. It comes from the heart of the Balinese people at ground zero in Kuta (detonation place of the bomb).

