

INVESTIGATIONS INTO THE SUPER-PHYSICAL

Pádraic E Moore

ANIMISM / CROOKES

DEMATERIALISATION / ECSTASY (RELIGIOUS)

GANZFELD (EXPERIMENT) / HINTON / INTEGRATRON

JUDD / KISMET / LOZANO / MURPHY / OUSPENSKY

PSCYCHOMETRY / REICH / SCIOMANCY / TESLA

+ UNDULATORY / VISIONARY (EXPERIENCE) / VISION
(FINER) / WATKINS / XENAGOGUE / YTRIUM / ZINC

Selected excerpts from writings by
antecedents to whom we are indebted:

'The truth of what is told us as to the life beyond can in its very nature never be absolutely established. It is far nearer to complete proof, however, than any religious revelation which has ever preceded it. We have the fact that these accounts are mixed up with others concerning our present life which are often absolutely true. If the super-physical can tell the truth about our sphere, it is difficult to suppose that it is entirely false. Then, again, there is a very great similarity about such accounts, though their origin may be from people very far apart. Thus though "non-veridical," to use the modern jargon, they do conform to all our canons of evidence.'

The Vital Message by Sir Arthur Conan Doyle, 1919

'Both knowing and artistic activity are based upon the fact that the human being lifts him/herself from reality as product to reality as producer; that he/she ascends from the created to the creating, from chance happening to necessity. Because outer reality always shows us only a creation of creative nature, we lift ourselves in spirit to the unity of nature that manifests to us as the creator. Each object of reality presents us with one of the endless possibilities lying hidden in the womb of creative nature. Our spirit lifts itself to the contemplation of that source in which all these possibilities are contained. Now science and art are the objects into which the human being impresses what this contemplation offers him. In science this occurs only in the form of the idea, which means in a directly spiritual medium; in art it occurs in an object that is sense-perceptibly or spiritually perceivable. In science nature manifests in a purely ideal way as "that which encompasses everything individual" – in art an object of the outer world appears as depicting that which encompasses everything individual. That infinite element, which science seeks within the finite and seeks to present in the idea, is what art impresses into some medium taken from the real world. That which appears in science as idea is an image in art. The same infinite element is the object of both science and art, only it appears differently in one than in the other. The manner of presentation is different.'

The Theory of Knowledge (Implicit in Goethe's World Conception)
by Rudolf Steiner, 1886

'It is as difficult for spirits to come back to earth as it is for you to penetrate into the realms of the spirits. We have no longer the faculty of living in the physical substance. It evades us, just as the substances of the superior planes evade you. We have impressions and sensations analogous to yours – but so different. We have lights, colours, and sounds; but these only distantly resemble those which you know as such. We have needs which remind us of thirst, of hunger, and of sleep, but which are more needs of the intelligence than of the body. In spite of all our desires to respond to your appeals, we are often prevented from doing as we are expected, because of the differences of the planes. I will even say that it is often more easy for you to come to us than for us to come to you. Sleep permits you to enter into touch with us a thousand times better than can all the mediums in the world, and the help we are able to give you in this way is often more precise and efficacious.'

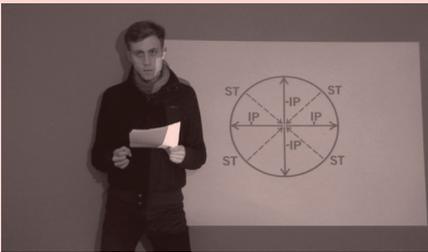
Communication with the Next World – A Text Book:

The Right and the Wrong Methods by William T Stead, 1921

PREFACE by Pádraic E Moore

Though the selection of material that comprises this modest pamphlet is eclectic, every facet is related and integral to the investigation at hand. While presented within the context of visual art, it will become evident that the issues and objectives of this publication and its associated lecture transcend any particular discipline - and are, moreover, principally concerned with that which is not available to us through our visual faculties. It seems apposite to acknowledge now - at the beginning - that the investigation from which this publication and lecture have emerged is significantly shaped by subjective sensibilities, compulsions and instincts. Furthermore, both publication and lecture are not exhaustive and cannot be assessed by criteria that might be applied to a treatise conceived to definitively prove the verity of assertions made in relation to more familiar or established matters. It must also be stated that, while this ongoing investigation is first and foremost intended as an artistic gesture, the fundamental objective is to incite a reappraisal of that which lies beyond the realm of the material plane. Since the necessary perceptions remain undeveloped, the super-physical can only be studied and researched through a combination of rigorous study and intuitive analysis.

This pamphlet is aimed not only at those who already believe in the existence of super-physical phenomena but at anyone sufficiently interested in the subject to be glad of information as to its possibilities. Much of the material featured in this publication originates from exceptional artists and thinkers who generated works of artistic and intellectual significance the contents of which were drawn in no small way from knowledge of super-physical worlds. Some of these artists and thinkers were unaware of the significance of their achievements. Their work emerged instinctively as the manifestation of extraordinary abilities that are in



Above: Pádraic E Moore presenting lecture entitled **Aion Evocation at Rapture Heap**, an exhibition by Eilis McDonald, Dublin (2010). Photograph courtesy of Eilis McDonald.

fact latent in almost every human being. Others have consciously cultivated their awareness and laid down doctrines built directly from their knowledge of the super-physical. The followers of these artists and thinkers - unable to acquire for themselves the facts on which the statements were based - accept them on faith. These doctrines - conveyed, always, through the artist's own idiom - can be grasped by anyone of intelligence, although their claim to acceptance rests more on authority, and indeed quality, than on proof.

While a tendency to deny any ultimate principles lingers, along with a disillusioned intolerance with philosophical and religious 'truth', there is much that distinguishes the present epoch from that termed by some as 'postmodern'. Perhaps one of the most notable changes has been the acceleration in the dissolution of boundaries between technology and the human body. While one remains ever aware of the advantages afforded by technologies we have embraced - in particular in the field of communications - it is worth noting Paul Virilio's suggestion that faculties of physical perception have been surrendered by technological substitutes. According to Virilio, an intense blindness spreads insidiously through society as we grow dependent

upon what he termed 'vision machines of sightless vision'¹. While this may be a rather paranoid view of the 'virtual multimedia democracy', it underscores the fact that the gradual abandonment of the bodily senses is a reality impacting upon how we inhabit and mediate the world. Upon closer consideration, a great deal of the technological phenomena encountered on a daily basis is revealed to be as strange and beyond the bounds of logic as phenomena considered to be paranormal - or in the case of this investigation, super-physical. It is evident that the realm of art is the most suitable for exploring these ideas in depth. Indeed, this pamphlet might have included a much greater quantity of material, had the decision not been made to confine its contents to those before you. This excursion will be brief, and it is intended only as an introduction to what will ultimately be able to come before our mind's eyes in a much more concrete form. While it is of course vital to maintain one's sceptical judgement, it is equally important to reserve judgement so that together we can begin to reignite a sense of possibility regarding the world in which we all dwell. The time has come to touch upon secrets pertaining to our human way of looking at the world - secrets that our present-day perception has, one might almost say, quite lost. PEM, 11/10

1. Paul Virilio, **The Vision Machine** (Indiana University Press, 1994) p. 59.

Animism

- [a1] Installation of **Sunday Night**, an exhibition by Aleana Egan, Temple Bar Gallery, Dublin, November 2009 - January 2010.
- [a2] Still from **The Undead**, directed by Roger Corman, 1957.

Crookes, Sir William

- [c1] Found image of William Crookes c.1900 (photographer unknown).
- [c2] Illustration of Crookes tube.

Dematerialisation

- [d1] **Immaterial pictorial sensitivity**, Yves Klein, 10th February, 1962.
- [d2] **A line made by walking**, Richard Long, 1967.



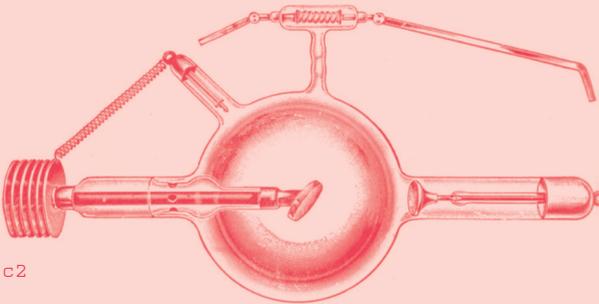
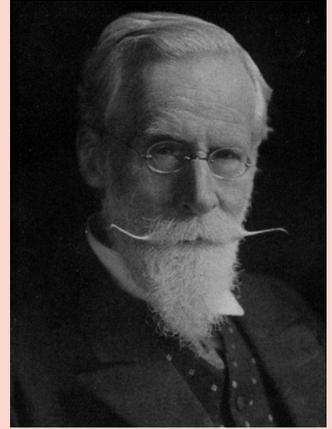
a1

c1



+

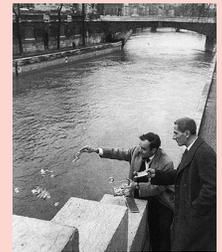
a2



c2

+

d2



d1

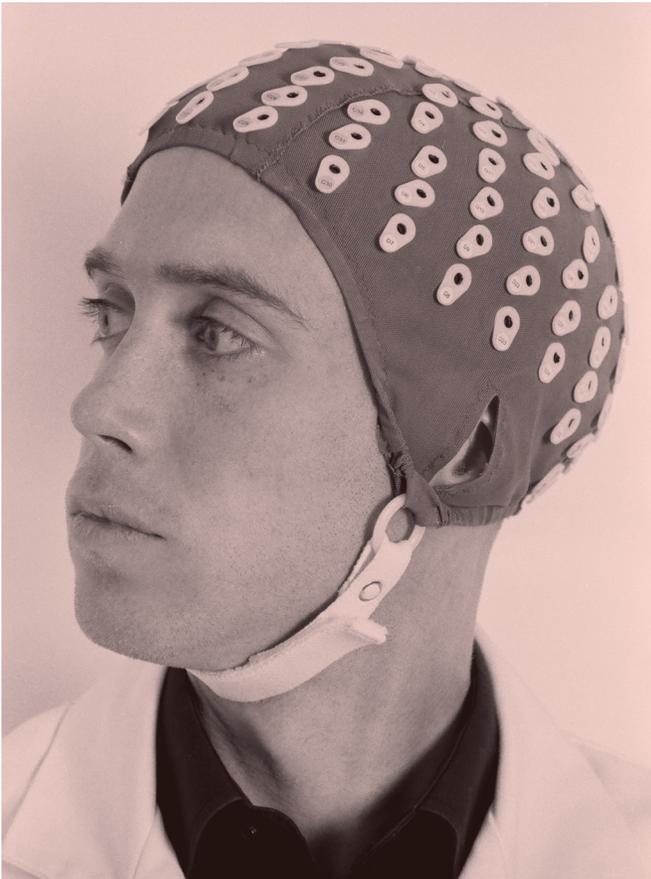


e1

g1



g2



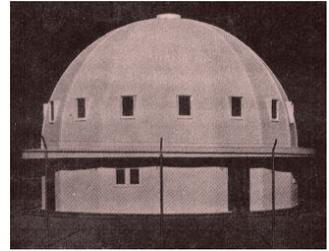
g3

Ecstasy (religious)
[e1] **The Ecstasy of St Theresa (The Transverberation of St Theresa)**, Giovanni Lorenzo Bernini, Cornaru Chapel, Santa Maria della Vittoria, Rome, 1647 – 1652.

Ganzfeld (experiment)
[g1/g2/g3] Three images of experiments orchestrated and documented by Abaigeal Meek, Dublin, 2010.

Hinton, Charles Howard
[h1] Study for **Homage to the square**, Josef Albers, 1960.
[h2] Untitled graph paper drawing, Emma Kunz, undated (post 1938).

Judd, Donald
[j1] Untitled, aquatint, 1977 – 78.

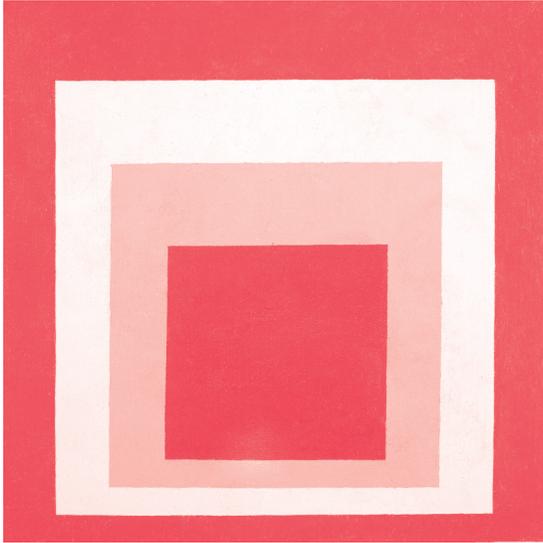


i1

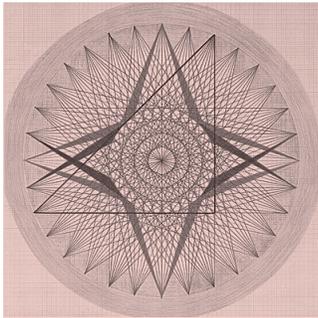


i2

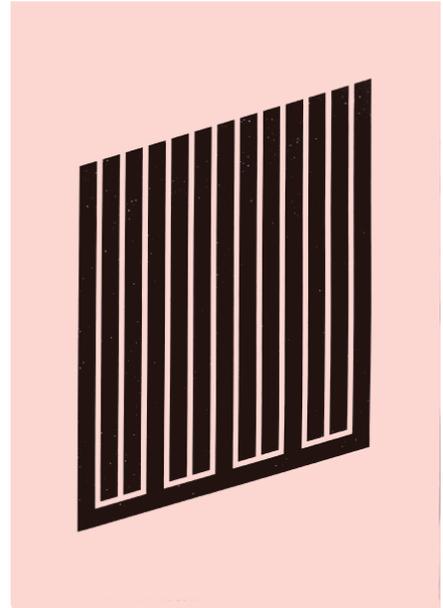
Integratron
[i1] Found Image of **The Integratron**, designed and built by George Van Tassel, Landers, California, 1954 – 1956.
[i2] **Crawford Observatory**, designed by Howard Grubb, Cork University, Cork, 1878.



h1



h2



j1

FAITH IN FAILURE by Rebecca O'Dwyer

For whatever reason, the similarities between investment in the super-physical and in the aesthetic are many. This curious homogeneity may be approached through a discussion of belief - and more specifically, faith. More recent intellectual developments of the 20th century permit scant space for the self-determining viability of either, despite the fact that the means of approaching life itself in this century simultaneously seems to involve an investment in the random, or ineffable. With regard to art, modernism predicated consideration of the artwork as something self-contained and transcendental in essence - a moment of grace accompanied its apprehension. Postmodernism, on the other hand, sees this grace subside in a wave of relativism, adopting a stance ostensibly more democratic or egalitarian in nature. An incongruous dichotomy is, therefore, at work, in which art is perceived contemporarily as culturally mediated, infinitely explainable - and yet resting on systems noticeable by their ambiguity.

At the outset of the 20th century it might have seemed unlikely that such a development would have ensued in one's lifetime. Empiricism seemed set to define the conditions of life itself, its limit point not yet encountered. Yet science - quantum physics in particular - gave rise to a means of approaching life itself in the most unquantifiable and abstract terms. Science is now but a means of defining that, which is inexplicable, coming closer in defining its demarcations and yet never apprehending resolution. Though rigorous in their methods, scientific approaches inevitably attest to a ground zero that is unanswerable: that is, what or who gave rise to something at all? And, more specifically, why? And so in this respect we have come to accept an interpretation of life itself that finds its point of origin in a wholly unanswerable question. The life-world of the 21st century has, for the most part, forsaken the manner by which this most unanswerable question has

been traditionally appeased - namely, religion. Religion is, or was, possibly the most capable of answering this question (or never-ending series of questions) - not because its terms involve some kind of empirical justification, but rather because it shrugs off the demands of empiricism itself. Religion necessitates an ambiguous movement favouring faith over proof, mystery and devotion over understanding and reciprocity. A dogmatic interpretation of religion necessitates its abandonment within a society that demands the illusion of freedom, and at the same time absolute devotion to this necessary illusion. Hence, religion has been left by the wayside, as materialist means of approaching the unexplainable rush in to take its place.

At the same time, the unasked question as to why one would hold more faith in the stock market, liberal-capitalist economics, and the prospect of universal equality - over and above the prospect of religion - remains. After all, none of these systems hold any more rational validity than religion - instead, they simply approach the ground zero of unanswerability by divergent means. Late-capitalism, for example, requires the production of fetish as means of diversion; the fetish, in all its forms, merely acts as a disavowal of the absolute uncertainty that underlies its production and necessity. This act of disavowal permits intimacy with the demarcations of the question, but no desire for its appeasement. Thus all such routes hesitantly lead to the same point, dropping hints at its presence and in so doing comforting those who travel along them. If they do not function properly, then we cannot function at this point, and are bound towards it in a tumultuous progression of pain and terror.

The supernatural, or super-physical, appears almost as the underside, a flipped religion. It does not comfort or appease the gravitation towards the unavoidable, unanswerable question, but rather beckons us towards it - the question becoming unavoidable in its

continued presence. The question accompanies those who attest to the supernatural, the super-physical, or whatever one wants to call it. Whether this is a voluntary movement I can only speculate - perhaps it is an outward expression of some kind of death instinct, a movement of subjective attempts to gain mastery over the unknowable.

At some stage my interest made a leap. Not back, in some penitential gesture, to religion (this is yet to happen), but instead toward an investment in art, or - more specifically perhaps - faith. Art, just like religion and even the super-physical dimension, cannot be empirically proven or justified: its results cannot be measured, its effects evade enumeration. And yet, one engages in the process of art - be that making art, writing about it or simply interacting with it experientially - in the manner akin to that of the religious devotee. This act of faith is inevitably disavowed through a materialist conception of the art object that deems its significance as born purely, and wholly, of context. Simultaneously, however, the material factors that can account for the work of art become unfixed, and disavowed, through a fully transcendentalist approach. These concurrent approaches, therefore, negate each other - what remains is faith in the work of art to actually withstand this philosophical tug-of-war.

Neither means of approaching the work of art (or indeed art as such) can actually be disproved. On the one hand, a transcendentalist approach gets to the heart of the 'why' of art - and, in the absence of this manner of consideration, I fully concede the cultural equality of art alongside any other form of cultural production. On the other hand, looking at art in this manner attests to a felt belief in art's superiority - a superiority resting on its inherent resistance to rationality. Such a stance is easy to dismiss as exclusionist or elitist, though such a dismissal does not rob the argument of its validity. A materialist approach is equally

cogent, and yet it fails to acknowledge the unexplainable reticence at the heart of art as such. More than likely, if one entirely accepted this approach, one would lose interest in the field of art, in its stead moving on to another pursuit - one that invariably offered more questions than answers. Suppose scientific study yielded a definitive rationale as to the ineffable power of art over the human psyche, and it came down to the triggering of a particular nerve, or synapse, accompanying the release of some specifically mundane hormone. Art could hardly withstand this utter banality, with its potentially abhorrent ramifications - and yet this is an approach that finds a willing audience contemporarily. We are more than willing to sign away the ineffable, explain the unexplainable, leaving scant room for doubt, ignorance, or faith.

Whichever approach is deemed subjectively favourable, the question never itself reaches self-realisation. Art can be explained by both and yet at the same time, neither. As Maurice Blanchot says: 'It is no mystery, but it cannot be demystified'. Alain Badiou, in a recent essay titled **Philosophy as Creative Repetition** acknowledges this paradox. Art, like philosophy, is interminably bound to repeat the formulation of the question that underlies its own ontology. How does art hold such potentiality? Why would anyone engage in such a seemingly useless exercise? What can art, in fact, do? For its part, philosophy acts in much the same manner, but reflects its meanderings back on itself in order to glean some meaning to be applied to the formation, or appeasement, of human subjectivity. For both art and philosophy, action consists of new approaches in formulating a question that remains unanswerable by necessity. In fact, it is this impossibility that actually founds and gives structure to both disciplines. As in religion, if the horizon were to appear as anything but opaque, the concept itself would become unfixed, redundant. The continued relevance of both philosophy and art rests on the

'singularity of an act'² - an act that finds its meaning as it approaches its own essential impossibility. This means of approaching art can reconcile postmodernism's repetitious movement with an underlying ineffability, or resistance to intellectualisation. Hence, in the knowledge that art, like philosophy, forms itself on the repeated attempt to answer an impossible question, one comes to realize the faith-like demand that is before us. If faith were not required, then surely either art or philosophy would have approached an answer at this stage. And if faith were not involved, then surely both would have been abandoned long ago, in favour of something that aimed to answer something more straightforward - or something that was, at least, more honest with regard to its claims.

According to the Chinese philosopher Chuang Tzu, the best understanding 'rests in what it cannot understand. If you do not understand this, then Heaven the Equaliser will destroy you'³. Perhaps, the most important

understanding to be gained from art is the understanding that it exceeds rationality - indeed, it always has, and it will continue to do so. The fact that it has, by this stage, neither defined the impossible question nor found its answer - and that it most likely never will - necessitates faith in its interminable ability to fail. As Samuel Beckett famously said, 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better'⁴. The aim is nothing but creative and interminable failure. I'll set a scene: your roof destroyed, you promptly hire a man to fix it. Day after day, he returns, scales the ladder and potters about in a cacophony of thuds and swearing. He never fixes it, but each day the hole creates such an amazing wash of colours on the marble floors that you permit his continued failure. Unlikely a scenario as that is, it has a lot in common with an appreciation of art: infuriating and beautiful, one-sided, often cruel, and requiring a faith that exceeds the inevitable poverty and misery of its devoted followers. **RO'D, 11/10**

1. Maurice Blanchot, **The Space of Literature** (University of Nebraska Press, 1982. Original French version, 1955) p. 163.

2. Alain Badiou, **Philosophy as Creative Repetition** as at www.lacan.com/badrepeat.html (3rd March 2009, 3:57:40am).

3. Chuang Tzu, as in Ursula Le Guin, **A Non-Euclidean View of California as a Cold Place to Be** (1982) in Ursula Le Guin, **Dancing at the Edge of the World: Thoughts on Words, Women, Places** (Grove Press, 1989) p. 93.

4. Samuel Beckett, **Worstward Ho** (1983) in Samuel Beckett, **Nohow On: Company, Ill Seen Ill Said, and Worstward Ho** (Grove Press, 1996) p. 89.

m1



k1



11

LOZANO

38

APRIL 10, 1969

STATEMENT FOR OPEN PUBLIC HEARING,
ART WORKERS COALITION.

FOR ME THERE CAN BE NO ART REVOLUTION THAT IS SEPARATE FROM A SCIENCE REVOLUTION, A POLITICAL REVOLUTION, AN EDUCATION REVOLUTION, A DRUG REVOLUTION, A SEX REVOLUTION OR A PERSONAL REVOLUTION. I CANNOT CONSIDER A PROGRAM OF MUSEUM REFORMS WITHOUT EQUAL ATTENTION TO GALLERY REFORMS AND ART MAGAZINE REFORMS WHICH WOULD AIM TO ELIMINATE STABLES OF ARTISTS AND WRITERS. I WILL NOT CALL MYSELF AN ART WORKER BUT RATHER AN ART DREAMER AND I WILL PARTICIPATE ONLY IN A TOTAL REVOLUTION SIMULTANEOUSLY PERSONAL AND PUBLIC.

Ⓢ LEE LOZANO
60 GRAND ST., N.Y.C.

Kismet

[k1] Promotional artwork for **Poltergeist**,
directed by Tobe Hooper, 1982.

Lozano, Lee

[11] Statement for **Open Public Hearing**, Lee
Lozano, 1969.

Murphy, Bridey

[m1] Still from **The Search for Bridey Murphy**,
directed by Noel Langley, 1956.



p1



p2

Ouspensky, Pyotr Demianovich

[o1] Found image of Ninel Sergeevna Kulagina, c.1960s (photographer unknown).

Psychometry

[p1] Still from **The Mountain where everything is upside down**, 2008.

[p2] Still from **Whispering Pines 6**, Shana Moulton, 2006.

Reich, Wilhelm

[r1] **Chamber**, Ciaran Walsh, 2007.

[r2] Found image of Wilhelm Reich under arrest, 1941 (photographer unknown).



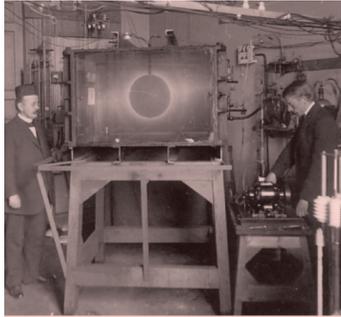
o1



r1



r2



u1



u2

Sciomancy

[s1] Installation of **Radio Tombs and Interruption**, an exhibition by Garrett Phelan, Dublin City Gallery – The Hugh Lane, 2008.

Tesla, Nikola

[t1] Drawing from patent; **Coil for Electromagnets**, registered 1893.

Undulatory

[u1] Kristian Birkeland photographed in his laboratory with **Terrella**, c.1895
[u2] Image documenting a sound screening by Robin Watkins entitled **The Luminiferous Aether**, which took place at the Project Arts Centre, Dublin, February 2010.



s1

t1

(No Model.)

N. TESLA.
COIL FOR ELECTRO MAGNETS.

No. 512,340.

Patented Jan. 9, 1894.

Fig. 1

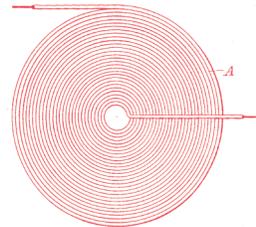
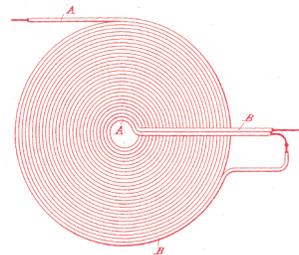
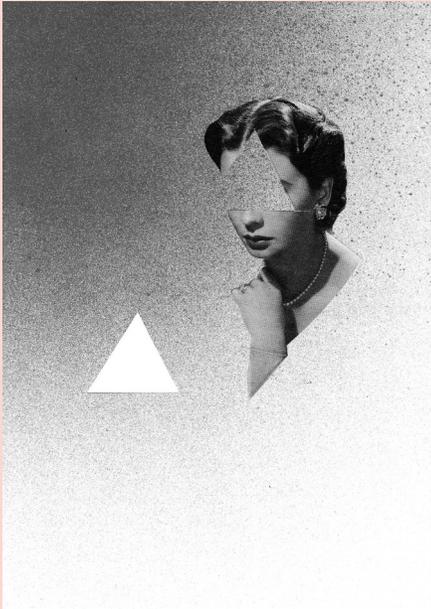


Fig. 2



Witnesses
Raphael Nitler
James M. Carter

Inventor
Nikola Tesla
By His Attorneys
Duicau & Page



v. f1



v. f3

v. e1



w1

w2

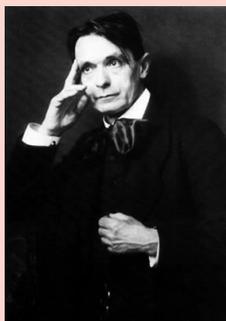


w3





x1



x2

Ytrium

[y1] Installation image of **Maradona Two for Four**, an exhibition by Cullinan Richards, The LAB, Dublin, 2010.

[y2] Analysis of the 'structure of elements' by Charles Leadbeater and Annie Besant, 1908.

Zinc

[z1] Installation image of **Maradona Two for Four**, an exhibition by Cullinan Richards, The LAB, Dublin, 2010.

[z2] Analysis of the 'structure of elements' by Charles Leadbeater and Annie Besant, 1908.

Vision (finer)

[v. f1] **She lost her head**, Cian McConnell, collage, 2010.

[v. f3] **Enlightened heads**, Cian McConnell, collage, 2010.

Visionary (experience)

[v. e1] Photograph by Abaigeal Meek, 2010.

Watkins, Alfred

[w1] **Portal Dolmen**, Brennanstown, Co.Dublin. Photographed by Pádraic E Moore, Summer, 2010.

[w2/w3] Two installation images of **Parallel Areal**, a solo exhibition by Gunilla Klingberg, Nordenhake Gallery, Stockholm, 2010.

Xenagogue

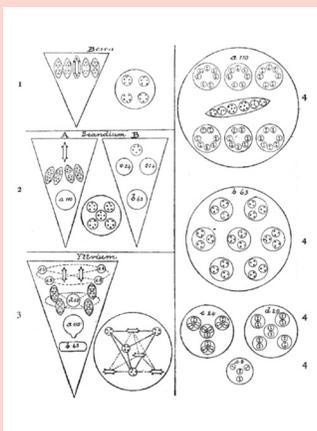
[x1] Found image of Emma Kunz, c.1940 (photographer unknown).

[x2] Found image of Rudolf Steiner, c.1924 (photographer unknown).

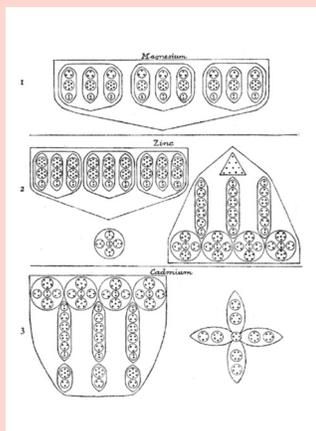


y2

y1



z1



z2

Conceived and collated by Pádraic E Moore

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