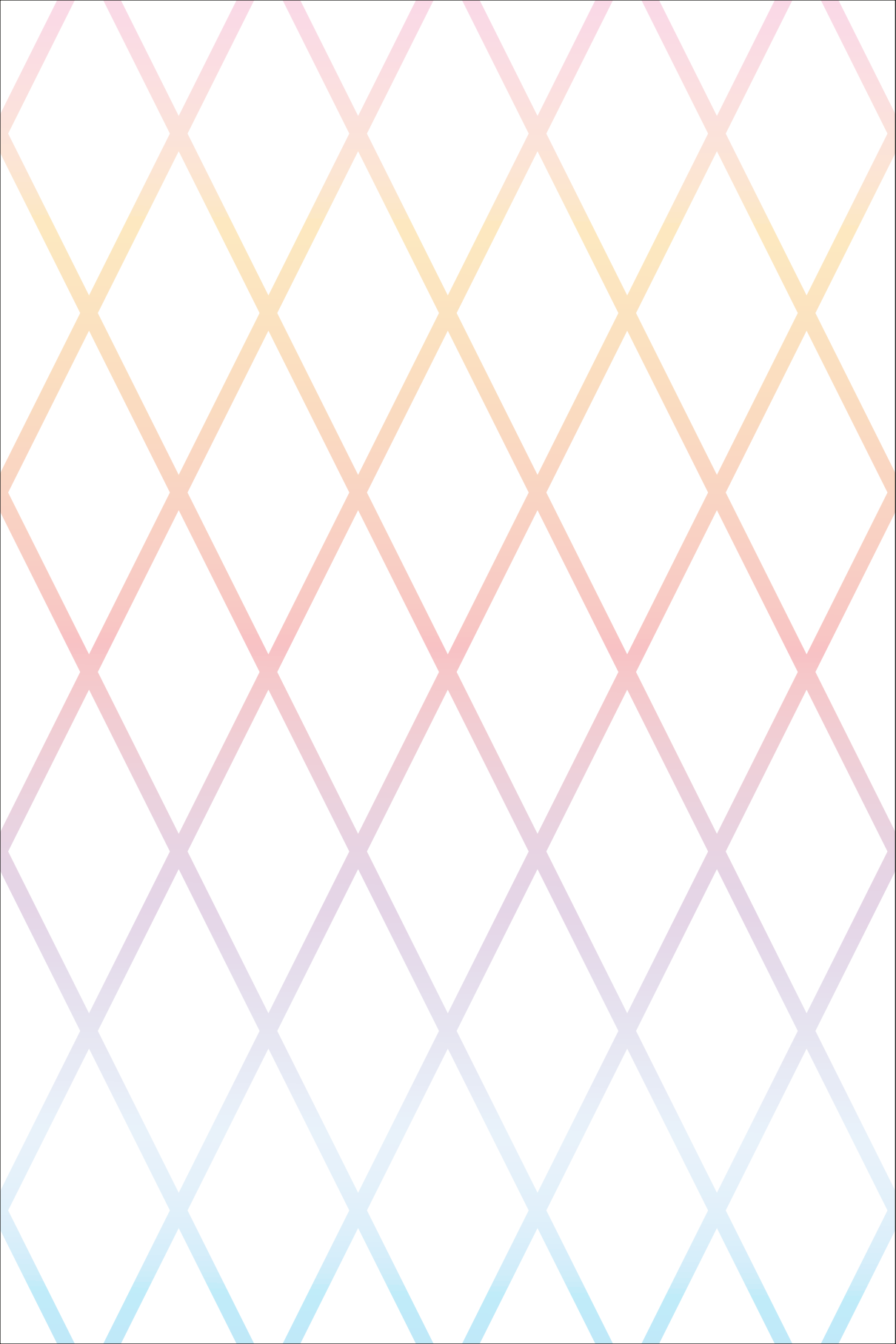


**AGNIESZKA
BRZEŻAŃSKA**

THIS ALL
OCCURS
QUICKLY,
WITH EASE,
GRACE AND
JOY



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Marlborough
Contemporary

OPANGHT, 2015, oil on canvas, 200 × 150 cm



WOSBTFGN, 2015, oil on canvas, 200 x 150 cm



yourself to trust that you are being led well. That your highest interests are always in mind. That there is no need to deceive and that there is only love in the action we offer you.

The path that we are leading you on is the path of your own soul. And your own soul, we say, is what you are incarnating as in the highest way available to you. As you begin to walk down this path, you learn new lessons, you have encounters, and you are witnessed by us, by your fellows. And as the landscape changes, all change comes to you in accordance with the vibration that you hold, so you may laugh, you may run, you may sing, you may choose your own way as the decider of your fate.

As we walk you forward, know that your freedom is at the end of this. And the freedom from bondage we say, always, always, always is the freedom from fear. As we are liberating you individually, we are shifting the structure on this plane that you coexist in. As one man realizes himself without fear, he gives permission for the multitude to do the same. When you are in co-resonance with that man, your freedom is inherent in the choice to stand before yourself in the acknowledgment that this can be so. Each one of you gives permission to your fellows, you know.

As one man realizes the gifts of the kingdom, he gives permission to his fellows to do the same. This is not done through proselytizing. This is not even done through language. This is your energy field in its perfect, liberated state, anointing the energy fields of others through recognition of who and what they truly are as well.

As we explained to you earlier, "I know who you are, I know what you are, I know how you serve" is a claim of truth you give your fellows, and the anointing that you give them through this is the welcome they need to find their own garden gate, to swing it open, and to begin their own journey forth.

We said the chapter would be called "Welcome." And now we will say we will end this chapter with this praise:

As we sing the songs of our readers, as we remember them by name, we anoint them to their own possibility that they may be listened to, heard, and healed. As we sing your song for you, we sing your possibilities. And we see you each as rising to them, as hearing yourself in perfect song. We sing your song in wonder, we sing your song in welcome, and we will talk to you soon.

Thank you each and good night. Stop now, please.

horizon. One can therefore never be close to one's horizon, though one may certainly have a short range of vision, a narrow horizon.

We are never somewhere in relation to the horizon since the horizon moves with our vision. We can only be somewhere by turning away from the horizon, by replacing vision with opposition, by declaring the place on which we stand to be timeless—a sacred region, a holy land, a body of truth, a code of inviolable commandments. To be somewhere is to absolutize time, space, and number.

Every move an infinite player makes is toward the horizon. Every move made by a finite player is within a boundary. Every moment of an infinite game therefore presents a new vision, a new range of possibilities. The Renaissance, like all genuine cultural phenomena, was not an effort to promote one or another vision. It was an effort to find visions that promised still more vision.

Who lives horizontally is never somewhere, but always in passage.

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Since culture is horizontal it is not restricted by time or space.

To the degree that the Renaissance was true culture it has not ended. Anyone may enter into its mode of renewing vision. This does not mean that we repeat what was done. To enter a culture is not to do what the others do, but to do whatever one does with the others.

This is why every new participant in a culture both enters into an existing context and simultaneously changes that context. Each new speaker of its language both learns the language



You are not separate from me, though you may think that you are. You are one with me. Your mind and mine, the mind of the Earth, are one and the same mind. And this one mind is called the *noosphere*—the mind of the Earth wrapped like an invisible mantle over the whole of my body, penetrating every living thing, endowing each with a ray from the spectrum of living consciousness that spreads from the center of the galaxy to our sun, to me, and to all of you who dwell on my surface. You are but a single planetary organism. All life is one, as I am one indivisible whole.

For those who have eyes to see and ears to hear and hearts that know from within, the time has come for you to hear my manifesto for the Noosphere. Listen again and recite with me:

*I am one with the Earth
The Earth and my self are one mind*

Look at our seas, covered with trash and burning with oil. Look at our neighbors, homeless and fleeing for refuge. Look at our children, crowding the sidewalks begging and scavenging for food. Look at the merchants who own the machines and the banks, hiding behind armed gates and helmeted troops. Look at the elders, sitting at the edge of what once was a forest, crying for the loss of an ancient reality.

I am the Earth. I am the mind of all of you. Now I speak through all of you. Listen: In a moment of my time, everything will change. I will arise from the land of sleep and become the garment of consciousness wrapped in perfection around my spinning form. The time of money and machine will end and a new time will begin, and you will know anew what you have forgotten. And from that moment the new codes of being and reality will be set forth, the codes of the noosphere. No more nations shall there be, no more money, no more truth in tatters, no more poverty, no more drugs, no more guns, no more bombs, but a new world of universal telepathy. Everyone will understand as one and at once that there is





24 Jan Fries

to interfere, to make you stop, to close the gate. Whatever happens, don't worry. Allow what rises to pass through you and be gone; don't struggle, don't resist; just keep your attention gently on the seed. It may happen that you fall into a deeper trance state: you might lose your sense of time, or find that your body trembles, shakes or sways. None of this is important to your task. Keep your awareness on the sigil and avoid cramp.

It may be that your original desire is vividly remembered. This is especially useless, as it tends to associate the sigil shape with all the fears, desires and anxieties you want to avoid. Don't bother with the desire: care for the form of the sigil, and nothing else. You don't have to tell your inner self what the sigil is for, nor the sigil where to go on its way through the deep: the seed knows where it belongs.

The sensations that arise during transmission should be neither fought nor sought for; nor need you judge whether they are due to disturbance. Spare described the ideal transmission as 'union through absent-mindedness'. Usually the transmission involves several phases of excitement and tranquillity. The excitement—such as swaying, shamanic trembling etc.—clears the passages and controls the depth of the trance, while the tranquillity gets the message through. Cramp is dangerous as it blocks the transmission, and associates the sigil shape with troublesome emotions.

After a time, you will feel that you've had enough: resume the practice on another occasion. It may be useful, for example, to create the sigil at the new moon and to work with it whenever you feel like it, until the full moon. This is not to say that the working depends on the lunar phases, just that they may be used for confirmation.

After each working, the sigil should be forgotten and ignored. As you will soon find out, the very simplicity of the transmission may be a difficult achievement indeed. A mood of 'friendly indifference' may help. This is what Austin Spare meant with his 'Does not matter—need not be'.

Indeed it seemed strange that a script written almost entirely in wings, neck, and air should prove the key to the poetry of short-necked, flipper-winged water-writers. But we should not have found it so strange if we had kept in mind the fact that penguins are, despite all evidence to the contrary, birds.

Because their script resembles Dolphin in *form*, we should never have assumed that it must resemble Dolphin in *content*. And indeed it does not. There is, of course, the same extraordinary wit, the flashes of crazy humor, the inventiveness, and the inimitable grace. In all the thousands of literatures of the Fish stock, only a few show any humor at all, and that usually of a rather simple, primitive sort; and the superb gracefulness of Shark or Tarpon is utterly different from the joyous vigor of all Cetacean scripts. The joy, the vigor, and the humor are all shared by Penguin authors; and, indeed, by many of the finer Seal *auteurs*. The temperature of the blood is a bond. But the construction of the brain, and of the womb, makes a barrier! Dolphins do not lay eggs. A world of difference lies in that simple fact.

Only when Professor Duby reminded us that penguins are birds, that they do not swim but *fly in water*, only then could the therolinguist begin to approach...

A Talk for the Time Being

horsing. At least, I'm going to imagine you're not, and then maybe you won't. I'll just give you the instructions, and if you don't want to do them, you can skip ahead.

INSTRUCTIONS FOR ZAZEN

First of all, you have to sit down, which you're probably already doing. The traditional way is to sit on a zafu cushion on the floor with your legs crossed, but you can sit on a chair if you want to. The important thing is just to have good posture and not to slouch or lean on anything.

Now you can put your hands in your lap and kind of stack them up, so that the back of your left hand is on the palm of your right hand, and your thumb tips come around and meet on top, making a little round circle. The place where your thumbs touch should line up with your belly-button. Jiko says this way of holding your hands is called hokkai jo-in,¹¹² and it symbolizes the whole cosmic universe, which you are holding on your lap like a great big beautiful egg.

Next you just relax and hold really still and concentrate on your breathing. You don't have to make a big deal about it. It's not like you're thinking about breathing, but you're not not thinking about it either. It's kind of like when you're sitting on the beach and watching the waves lapping up on the sand or some little kids you don't know playing in the distance. You're just noticing everything that's going on, both inside you and outside you, including your breathing and the kids and the waves and the sand. And that's basically it.

It sounds pretty simple, but when I first tried to do it, I got totally distracted by all my crazy thoughts and obsessions, and then my body started to itch and it felt like there were millipedes crawling all over me. When I explained this to Jiko, she told me to count my breaths like this:

Breathe in, breathe out . . . one.

Breathe in, breathe out . . . two.

She said I should count like that up to ten, and when I got to ten, I could start over again at one. I'm like, no problem, Jiko! And I'm counting away, when some crazy revenge fantasy against my classmates or a nostalgic memory of Sunnyvale pops into my mind and totally hijacks my attention. As you've probably figured out by now, on account of the ADD, my mind is always chattering away like a monkey, and sometimes



Practice:

Always start by moving the spine. Do the crane and turtle neck and spinal cord breathing. Relax, smile into your spine and rock on your sitting bones. Feel your spine become warm, relaxed and open. Rub your hands warm. Both men and women should massage their breasts and nipples and be aware of the response of the sexual organs. Do the nine flower meditation as described in the Ovarian and Testicle Breathing and find your sensitive spot. A lot of people are very sensitive in the groin area. Rub your hands warm again. Men massage the testicles, and women massage the breasts in the opposite direction. Rest and feel the aroused orgasmic energy. Feel the fire of love in your heart, the fire in the kidneys and the Tan Tien, and the sexual energy in the sexual organs. Feel the steaming of your sexual energy.

Picture the sun shining on water. Bring the kidney fire (Yin) and the heart fire (Yang) above your crown and let them couple together. You also can imagine that you and your loved one, or a God and Goddess are making love above your crown. Let their combined sexual fluid flow down into your brain, in your body and back to the sexual organs.

We are going to start the Orgasmic Upward Draw, drawing up the sexual energy in nine gentle contractions.

- Inhale, place your tongue against the palate, push the chin in, clench your teeth, roll your eyes up and tap on the crown. Hold this and be aware of your sexual organs; feel that they are producing abundant aroused sexual energy. Let the sexual energy steam.

- Inhale more, exhale, flatten down the stomach and push the diaphragm down. At the same time, pull up the sexual organs and (if you choose) close your nose with thumb and index finger. You will feel a suction. Suck the energy to the coccyx and the sacrum. Continue to suck the energy up the spine to the crown.

- Inhale a little bit, hold and suck up more; suck up like you are breathing without inhaling, suck up to C-7, and then to the crown. Tap on the crown.

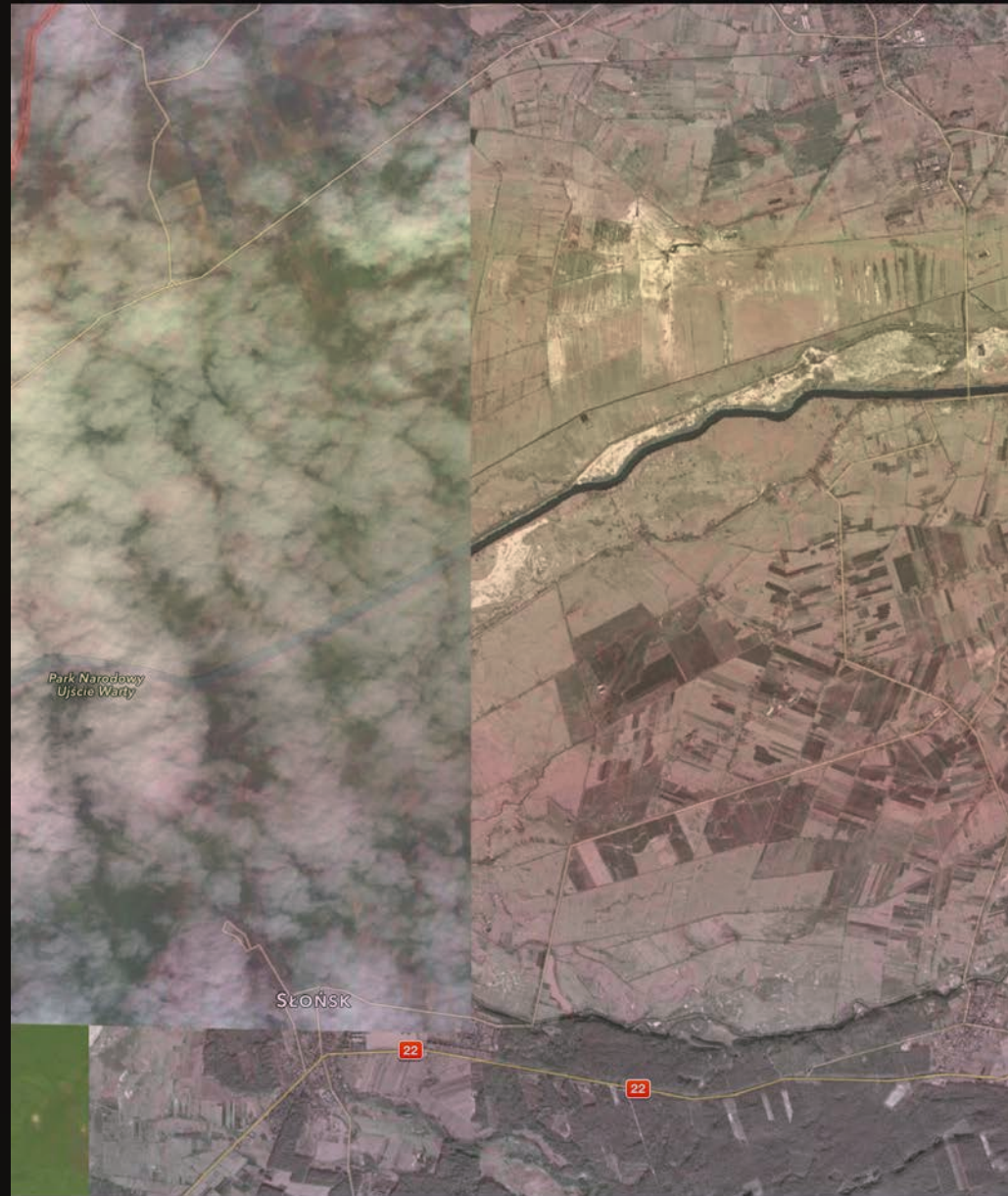
$A = A$ is fundamental to logic. It is fundamental to mathematics. It is fundamental to science. And it is fundamental to the care and feeding of frogs. But I have sorry news to report. $A = A$ is false. It is sometimes a good approximation. But in the end, it's not 100 percent true. Why? Because Aristotle was right. But so was Heraclitus. Opposites *can* be true simultaneously. In fact, they usually are.

It all goes back to location, location, location. It all goes back to differentiation.

Try this bit of reasoning.

A does not equal A because of location. For example, location in time. The letter a printed by your computer on a page at 9 a.m. is not the same as the second a your printer zips out at 9:01. Electrons have shifted positions in their shells, heat has moved entire empires of molecules around. The lighting of your room has shifted as the sun has changed position outside your window. The printer desk on which the a rides has moved over seventeen miles around earth's axis, has sped 556 miles around the sun, and has jack-rabbed 864.3273285 miles around the core of our galaxy. No way are the two a 's printed at slightly different times the same.

A is not simply a shape represented by ink on the mulched and pressed tree pulp we know as paper or on the pixels of a computer screen. And it is not just a logical abstraction. A is a complex social interaction. It's an interaction between your eye and a patch of pixels or an ink shape. It's an interaction of your *brain* with that pixel or ink shape. And it's an interaction of the culture embedded in your brain with the squiggles on the screen or on the page. Your culture is the product of 2.5 million years of accumulated thought—the accumulation of insights, emotions, questions, answers, and tools like language. Tools like the alphabet. Tools like a , b , c , and d . Your culture is the product of built-in, instinctual instructions in your brain, instructions like those that linguist Noam Chomsky⁴⁰ and his pupil Steven Pinker refer to as your linguistic deep structures and your language instinct.⁴¹



I can't even count to three. Can you believe it? No wonder I couldn't get into a decent high school. But the good news is that it doesn't matter if you screw up zazen. Jiko says don't even think of it as screwing up. She says it's totally natural for a person's mind to think because that's what minds are supposed to do, so when your mind wanders and gets tangled up in crazy thoughts, you don't have to freak out. It's no big deal. You just notice it's happened and drop it, like whatever, and start again from the beginning.

One, two, three, etc. That's all you have to do. It doesn't seem like such a great thing, but Jiko is sure that if you do it every day, your mind will wake up and you will develop your SUPAPAWA—I've been pretty diligent so far, and once you get the hang of it, it's not so hard. What I like is that when you sit on your zafu (or even if you don't happen to have a zafu handy, for example, if you're on the train, or on your knees in the middle of a circle of kids who are punching you or getting ready to tear off your clothes . . . in other words no matter where you are) and you return your mind to zazen, it feels like coming home. Maybe this isn't a big deal for you, because you've always had a home, but for me, who never had a home except for Sunnysvale, which I lost, it's a very big deal. Zazen is better than a home. Zazen is a home that you can't ever lose, and I keep doing it because I like that feeling, and I trust old Jiko, and it wouldn't hurt for me to try to see the world a little more optimistically like she does.

Jiko also says that to do zazen is to enter time completely.

I really like that.

Here's what old Zen Master Dogen has to say about it:

Think not-thinking.
How do you think not-thinking?
Nonthinking. This is the essential art of zazen.

I guess it doesn't make a whole lot of sense unless you just sit down and do it. I'm not saying you have to. I'm just telling you what I think.

to the neurosomatic consciousness, so, too, the reality maps of the third circuit become comic, relativistic, game-like to the metaprogrammer.

"Whatever you say it is, it isn't," Korzybski, the semanticist, repeated endlessly in his seminars, trying to make clear that third-circuit semantic maps are not the territories they represent; that we can always make maps of our maps, revisions of our revisions, meta-selves of our selves.

"Neti, neti" (not that, not that), Hindu teachers traditionally say when asked what "God" is or what "Reality" is.

Yogis, mathematicians and musicians seem more inclined to develop meta-programming consciousness than most of humanity. Korzybski even claimed that the use of mathematical scripts is an aid to developing this circuit, for as soon as you think of your mind as mind¹, and the mind which contemplates that mind as mind² and the mind which contemplates mind² contemplating mind¹ as mind³, you are well on your way to meta-programming awareness. *Alice in Wonderland* is a masterful guide to the meta-programming circuit (written by one of the founders of mathematical logic) and Aleister Crowley soberly urged its study upon all students of yoga.

R. Buckminster Fuller illustrates the meta-programming circuit, in his lectures, by pointing out that we feel puny in comparison to the size of the universe, but only our bodies (hardware) are puny. Our minds, he says—by which he means our software—contain the universe, by the act of comprehending it.

The seventh, meta-programming circuit is the most recent in evolutionary time and seems to be located in the *frontal lobes*. That is why the traditional Hindu exercise to activate it is to fix the consciousness in the front of the forehead and hold it there, hour after hour, day after day, year after year, until the metaprogrammer awakes and you begin to perceive-create infinite realities where before there was only one static jail-cell "reality" in which you were trapped.

As said above, this circuit is the "soul" of the Gnostics, as distinct from the self. The self seems to be fixed and firm, but is not; that is, whatever circuit you are operating on at the moment is your "self" at that moment. If I point a gun at you, you go to Circuit I consciousness at once, and that is your "self" at that

THE LAW OF ONE, BOOK II, SESSION 37

MARCH 12, 1981

Ra: I am Ra. I greet you in the love and in the light of the one infinite Creator. We communicate now.

Questioner: You said that each third-density entity has a higher self in the sixth-density which is moving to the mind/body/spirit complex of the entity as needed. Does this higher self also evolve in growth through the densities beginning with the first-density, and does each higher self have a corresponding higher self advanced in densities beyond it?

Ra: I am Ra. To simplify this concept is our intent. The higher self is a manifestation given to the late sixth-density mind/body/spirit complex as a gift from its future selfness. The mid-seventh density's last action before turning towards the allness of the Creator and gaining spiritual mass is to give this resource to the sixth-density self, moving as you measure time in the stream of time.

This self, the mind/body/spirit complex of late sixth-density, has then the honor/duty of using both the experiences of its total living bank of memory of experience, thoughts, and actions, and using the resource of the mind/body/spirit complex totality left behind as a type of infinitely complex thought-form.

In this way you may see your self, your higher self or Oversoul, and your mind/body/spirit complex totality as three points in a circle. The only distinction is that of your time/space continuum. All are the same being.

Questioner: Does each entity have an individual mind/body/spirit complex totality or do a number of entities share the same mind/body/spirit complex totality?

Ra: I am Ra. Both of these statements are correct given the appropriate time/space conditions. Each entity has its totality and at the point at which a planetary entity becomes a social memory complex the totality of this union of entities also has its Oversoul and its social memory complex totality as resource. As always, the sum, spiritually speaking, is greater than the sum of its parts so that the Oversoul of a social memory complex is not the sum of the Oversouls of its member entities but operates upon the way of what we have called squares and what we grasp you prefer to call doubling.

Questioner: Thank you. And thank you for that explanation of the mathematics too. Could you define spiritual mass?



MAZPLND, 2015, oil on canvas, 200 x 150 cm





OPANGHT, 2015, oil on canvas, 200 x 150 cm



HUGALY, 2015, oil on canvas, 200 x 150 cm





Pleasure and desire are a natural guidance system that directs organisms toward food, warmth, sex, and other things that meet their needs. Are we to imagine that we are exceptions to nature's way? Are we to imagine that we've graduated past that guidance system, moved on to a higher realm in which pleasure is no longer ally, but enemy? No. That is a thought form of Separation. The guidance system of pleasure works in us too. It does not stop at the basic animal needs of food, sex, and shelter. In all its forms, it guides us toward the fulfillment of our needs and desires, and therefore to the unfolding of our potential.

To trust it again, after all these centuries, is a journey that might begin, for those of us who are most alienated from it, with the conscious, deliberate fulfillment of whatever trivial pleasures are available, building the habit of self-trust. As that muscle of discernment grows stronger, we can use it to choose greater and greater pleasures, which correspond to the fulfillment of deeper and deeper desires. It is for good reason that hedonism has always carried a faintly subversive air. To choose pleasure, even the most superficial, and to embrace and celebrate that choice, is to set in motion a process that upends the Story of the World. Eventually, the superficial pleasures become tedious and unsatisfying, and we move on to the kind of pleasure we call joy.

To follow this path strikes at the heart of the program of control, and outrages the intuitions of anyone affected by that story. Images come to mind of the consequences of the wanton pursuit of pleasure: rape, sexual abuse, overeating, shooting heroin and smoking crack, sports cars and private jets ... for the sadistic there is even the pleasure of torturing and killing. Surely, Charles, you can't be serious in advocating the pleasure principle. Surely, it must be tempered with moderation, with balance, with self-restraint.

I am not so sure. For one thing, let us ask, how many people ever really pursue the pleasure principle? How

Visual Magick 23

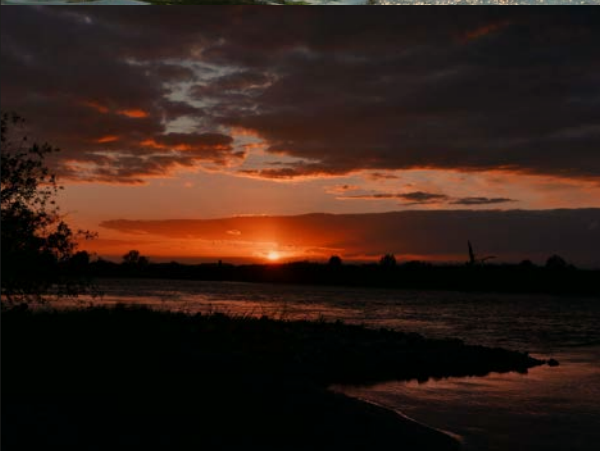
myself). This method uses dissolution or crisis, whether pleasant or painful, to create a current to fill the sigil with force. Usually it goes hand in hand with the notion that 'more force equals better results'. If the sigil fails to realize, they try to increase the force. This means that more crisis is needed, or heavier ritual, more exhaustion or 'stronger orgasm'—it doesn't matter. The usual result is cramp and frustration (more on this and similar problems in the next chapter). As Spare pointed out: 'There is no need for crucifixion'.

How do we transmit the sigil?

We open our minds and allow the form to fill the whole of our awareness. This is not the sort of concentration that requires force and effort, under proper conditions, awareness settles naturally on the shape, feeds on it, feels it, imbues it with sentience and life. We feel silent and very much aware. We may need effort to open the gates: there should be no effort during transmission. We must be empty to receive. Above all, we should not be concerned with notions of pain or necessity, such as may arise easily during crisis.

Focus all your being on the sigil. Feel it deeply. That is enough. Keep your mind void, your awareness focused on the sigil. Allow your awareness to merge into the lines, to feel the shape, to instil sentience into the seed. Now all kinds of phenomena may appear. The lines may seem to move, the paper may dim or grow radiant, the shape may go 'out of focus', vision may double or whatever. Don't be bothered: keep your awareness gently on the sigil, calm and relaxed, and avoid cramp. The phenomena may indicate that you are touching deeper levels, though this, in itself, is not really important.

It may happen that strong sensations appear. As the sigil is moving into the deep, it may stir all kinds of strange entities or things. There may be strong emotions, or distractions that attempt to lure your attention away. There may be muscle spasms, involuntary motions or urges that annoy. Sigils take curious passages, and may accidentally raise all kinds of waste products from their twilight sleep. Ego may try



RAINBOW PAINTING

prison door is almost open when we practice Maha and Anu. With Ati Yoga, it is as though someone has said, "Open the door. Walk out!" When you are fully realized, you are totally free; you are out! You are on your own. The prison guards of dualistic mind cannot kick you around or hold you any longer. You are free in nondual awareness. You are a free person; you are no longer in prison. If you want to stand straight, that's up to you; if you want to sit, you can do that too. In that moment of naked awareness, you are free; you are in charge.

The basic point is to train in this practice. When the sun of the naked state of dharmakaya rises above the highest peak of the three experiences of bliss, clarity and nought, it illuminates the whole world. Once you gain some stability in rigpa, then the involvement of dualistic mind is seen as really tiring. One thinks, "Why didn't I get tired before of all this thinking?" The awakened state is totally open and free, not holding anything. It is self-liberated and naturally free. There is no reason to be tired from it. What is really tiring are the three poisons, the five poisons, the 51 mental factors, the 80 innate thought states, and the 84,000 disturbing emotions; these are exhausting. When they cease, you will understand that all deluded karma is pointless, futile. We really have given ourselves a hard time. We have confined the open view; we have fixated and lost our freedom. We have been overtaken by endless thought activity, life after life after life, thinking one thought after another. There was never any stability in that. Deluded thinking is a charlatan, an impostor. Isn't it better to be totally open and carefree?

To keep score of the recognition and distraction that occurs in our practice is called 'strenuous mindfulness'; it is not liberation. The awakened state itself is free from strenuous mindfulness. It is totally free, open, at ease, not difficult at all. Yet we have confined this open, free state in a narrow little space. How exhausting it is, to be under the oppression of dualistic mind!



DAVID: You've used two interesting metaphors to describe the role that you think the human species is playing on this planet. You've said that we're like neurons in an emerging global brain, and that we're also like an out-of-control cancerous growth on the planetary body. Can you talk a little about these two metaphors, and also about how your concept of the global brain relates to the Gaia hypothesis?

PETER: Yes. The idea of the Global Brain started for me a long time ago, when James Lovelock came out with the Gaia hypothesis. The idea was that you can consider the whole biosystem of the Earth as a single integrated system—much as if it were a living organism in its own right. You can then start drawing parallels between systems in the overall biosystem and an organism, and the functions they perform. So, for example, the atmosphere is a bit like the circulatory system, carrying nutrients around the planet. The rain forests resemble the lungs exchanging carbon dioxide for oxygen. As I began to draw parallels, I was forced to ask: What is humanity doing here? Life's existed on this planet perfectly well for three and a half billion years. Human beings are a very recent occurrence; they've appeared in just the last .01 percent of the planet's history. The biosphere survived perfectly well without us. What function do we perform, if any?

Then I realized what it is that human beings do that no other species does—the processing of information. We are information processors par excellence. That's come about primarily because we have developed the most sophisticated language and communication system on the planet. That suggested to me that we're like the nerve cells of the planet. Then I started looking at how the brain develops in the growing fetus. There's this massive population explosion of nerve cells around the second or third month. The number of brain cells grows exceedingly fast, and then, just before birth, it slows down and stops. The brain is, in a sense, fully grown. Then what happens is the nerve cells begin connecting up. The development of the mind, the intelligence, the creativity, and all of that, is not because the brain grows more cells. It's because the cells start interconnecting.

It struck me that humanity's going through a parallel thing. Human beings have suddenly appeared on the Earth, and now we've gone through this massive population explosion—which is now beginning to tail off, thankfully. The current estimates are it'll probably stabilize somewhere around twice the current size, or maybe less, if we don't destroy ourselves in the process. And we're now going through this phase of beginning to connect up. It started off with things like the telephone, then radio and television, fiber optics and satellites, and now the Internet, and who knows where it's going to lead. But we are beginning to connect in the same way as the cells in a brain connect.

But, at the same time, we can't ignore the fact that we are also acting in a crazy way. If we continue doing what we're doing, we're not going to be here

As the philosopher Alfred North Whitehead suggested, minds and matter are related as processes in time, rather than in space (see Chapter 4). The subject chooses among its potential futures, and the direction of mental causation runs from potential futures to the present. Neither the future nor the past is material, but both have effects in the present through memories, habits and choices.

According to the hypothesis of morphic resonance, similar processes occur at all levels of organization, including biological morphogenesis. As a carrot seed develops into a carrot plant, it is shaped by its morphogenetic fields, inherited from previous carrot plants by morphic resonance. These morphogenetic fields contain the attractors and choreodes that channel its development toward the form of a mature plant (see Chapters 5 and 6). Neither inherited habits nor future goals are material structures present in the plant; instead they are patterns of goal-directed activity. In a similar way neither memories nor purposes are contained in brains, although they influence brain activity.

Most of our mental activity is habitual and unconscious. Conscious mental activity is largely concerned with possible actions, including speaking. Our conscious minds inhabit the realm of possibility, and languages greatly expand the possibilities they can entertain. Think of hearing a story. Our minds can embrace possibilities that go far beyond our own experience. Conscious minds choose among possibilities, and their choices collapse possibilities into actions that are objectively observable in the physical world. The arrow of causation is from the virtual future, going "backward" in time. In this sense minds act as final causes, setting goals and purposes.

In order to make choices, minds must contain alternative possibilities: coexisting at the same time. In the language of quantum physics, these possibilities are "superposed." The physicist Freeman Dyson wrote,





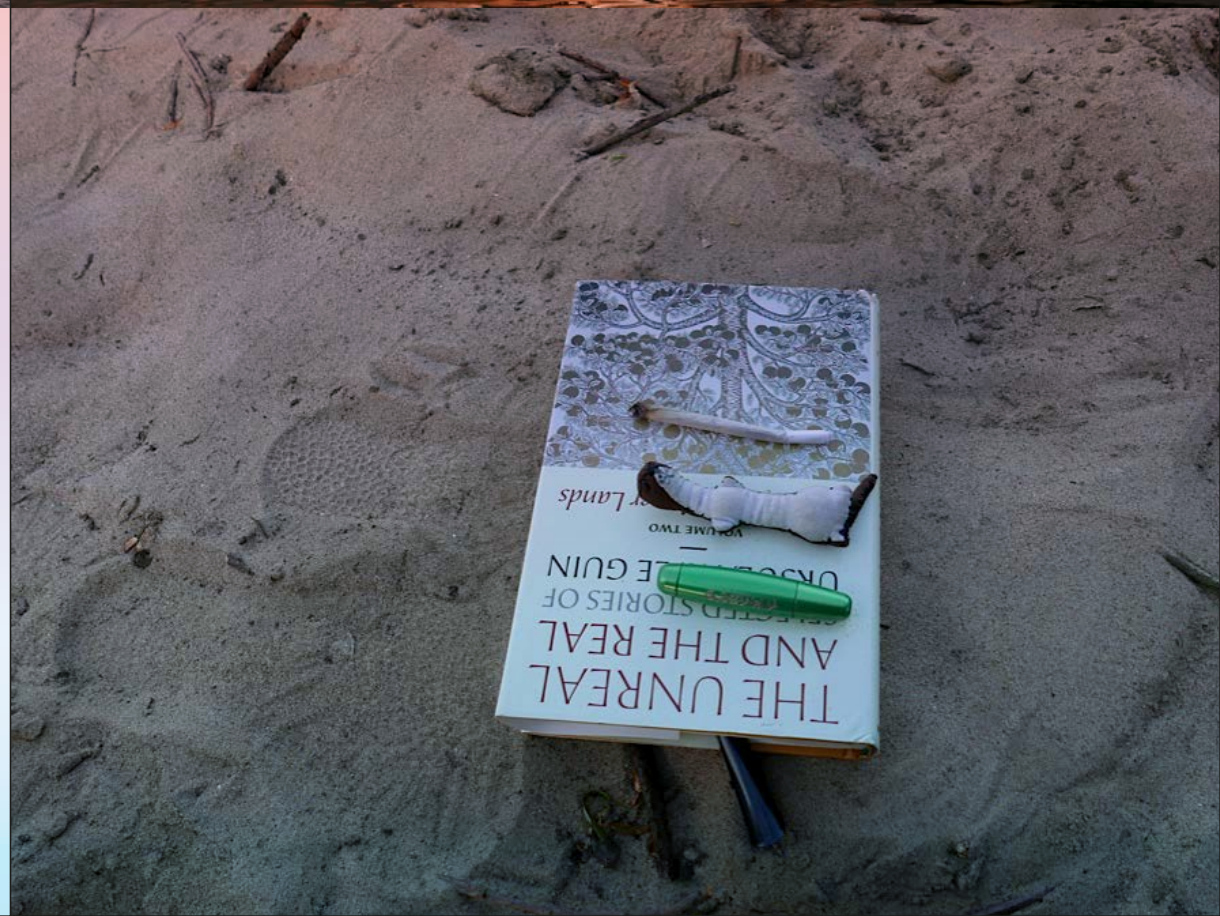
Ideally, you should have forgotten the original purpose for which the sigil was created. (To achieve this, you can put the sigil aside for a couple of days or weeks after construction and then take it out in a quiet minute to activate it. But this, of course, could hardly be termed a “lightning ritual.”)

Afterwards, you will have to *banish the sigil*. The best method of banishing is roaring laughter. It does not matter if this may seem a bit artificial; if you can think of a good joke now, even better. Immediately after banishing by laughter, *think of something completely different*. The easiest way of achieving this is by switching on the TV, dialing the talking clock, listening to the latest lottery results, jumping up and down on one leg for half an hour, etc.

One may argue endlessly about sexual ethics and/or sexual fears, but it is an undeniable fact that sigils are best internalized in the easiest, speediest and least problematical way during sexual climax. We will get to know various other methods, too, but experience has shown that orgasm provides the most effective of magical trances. Debauchees with glittering eyes may, however, be warned that this branch of sexual magic has little or nothing to do with sexual “fun.” In the past, when it was still trendy to work with “sacrifices” of all sorts, it was common to speak of “sacrificing the orgasmic lust on the altar of Transcendence,” etc. Obviously, this has a lot to do with Tantric and Taoist ideas, which state that the male should at all costs avoid the explosive orgasm (i.e., ejaculation) during sacred sexual intercourse because, ac-

ording to these doctrines, loss of semen means loss of power (and, by extrapolation, longevity). This approach, which has for various reasons never become particularly popular in the West, led even one of the major masters of sexual magic, Aleister Crowley, to concentrate on drinking his sperm after sexual intercourse (in heterosexual intercourse, the mixed male and female secretions—Crowley’s infamous “elixir”). This digression aside, we may note that lecherous sex maniacs won’t have too much pleasure when dealing with this branch of sexual magic, as these operations can be rather strenuous and not too pleasurable.

In the first chapter it was mentioned that sigils should be internalized *spasmodically*. This can be done in several ways. Our goal is always the same: to form an altered state of consciousness in which the censor has become “soft” and in which s/he will no longer or cannot prevent direct communication between the conscious and the unconscious. Like the magical or gnostic trance in general, consciousness is not entirely switched off, which means that you aren’t aiming for a hypnotic full trance. Such “threshold states”² may be achieved either by withholding sleep, by overexertion, by exhaustion, or by activating intense emotions like anger, fear, pleasure, ecstasy, etc.³ Here again we can see why the sex-magical charging of a sigil (which, of course, can also be performed during intercourse with a partner) is so much easier than all other methods. First, most people are quite familiar with willed orgasms, which can hardly be said, for example, of willed, controlled trances of exhaustion





consciousness, and that matter itself is a created illusion, rather like the matter in our dreams. Now western physicists, as Sally Goerner points out, are also coming to understand matter as an illusion of energy in motion. Physicists have long been talking about fields -- traditionally taken to mean all matter, or mass, and energy in a particular region. Einstein's $E = mc^2$ -- meaning there is a relationship between mass and energy that is mediated by the speed of light squared -- was taken to be a conversion formula for matter into energy or vice versa. But more recently some physicists tell us that the interaction of massless electric charges within an electromagnetic field creates the appearance of mass. In this scenario, Einstein's formula becomes "a statement about how much energy is required to give the appearance of a certain amount of mass." (*The Sciences*, Nov. 1994, p. 26)

Consider a universe of pure energy with the appearance of material reality. To have an appearance, there must be an observer, and as quantum theorists pointed out long ago, in a completely interconnected universe, consciousness anywhere means consciousness everywhere. Now non-locality tells us that anywhere is everywhere! In fact, it would seem that energy itself, like matter, is an 'appearance' of consciousness. This certainly fits with our previous observation that no human -- scientist or other -- has ever had any experience outside of consciousness or outside of the eternally present moment.

Thinking things through in this way we see how limited our worldviews have been. And yet, for daily existence in our reality, our usual concept of matter is still practical. When physicists told us that chairs were made mostly of empty space, they did not begin to collapse beneath us. Learning that they are illusions of consciousness will also not cause them to collapse, since our consciousness creates ourselves from the same 'stuff' as the chairs. Note that we can sit on chairs very well even in our dreams, causing eastern philosophers to speculate on what is waking experience and what is dream.

Nevertheless, there will be enormous effects of learning that our consciousness creates our reality -- that our assumptions, our beliefs as individuals, as societies and as humanity are the basis of the world we produce for ourselves and co-produce together, along with all living systems, from moment to moment. Jane Roberts has given us the most complete description of how our world works in these terms in her Seth books, more and more corroborated by physics. One of Seth's more challenging questions is, how much we can really learn about the deep nature of the universe by measuring matter with material instruments? If we chase ever smaller material particles with material measurement devices, he says, we create the particles we find from consciousness as we create the rest of reality, and can play the game till we tire of it and learn to study consciousness itself.

Non-Euclidean geometries and the theory of relativity broke through the limits of Euclidean geometry and classical physics. The organic worldview overcomes the limits and lifelessness of the mechanical worldview. A consciousness worldview will give us even greater perspective on our creative universe and our role at its leading edge. It will also give us the freedom and power to recreate our world in ethical integrity, from a place of community and love.

Science does at times reach out boldly into the new, but on the whole it tends to be conservative. It has taken half a century to accept the conscious universe implications of its own quantum theory, and as much time to accept the implications of DNA as intelligent in

to scratches in clay, ink on paper, the pulses of a microprocessor, and the flash of pixels on a screen? Are simple rules, deep structures, and Ur patterns mere fantasies that we use to simplify things for ourselves? Are they mere artifacts of our minds? Or are they things in the cosmos itself?

Is there yet another underlying pattern that shows itself in attraction and repulsion? Does attraction and repulsion = the fission-fusion strategy = integration and differentiation? Are all three the same things in different clothes?

And do simple rules = Ur patterns = Peano's primitives = axioms = metaphors?

Are we imposing our own experience on nature when we use anthropomorphic terms like persistence and will to describe the evolution of the cosmos? Or are we acknowledging a heritage handed down by our earliest ancestor, the big bang? Are we really instruments of a cosmos searching out her potential, instruments of a cosmos that uses her progeny to reinvent herself? Are we really communities of molecules that molecules use to make new molecules? Are we really among the search engines that the cosmos uses to feel out her next implicit properties, the next corollaries of her starting rules?

And there's more. Are we pushed ahead by the past or pulled ahead by the future? Is there more to this universe than causality? Is there also a hint of teleology?

Is time really the Great Translator, the great extractor of implicit properties, the prime mover that constantly inches the cosmos into the wilderness of possibility space? Is each tick of time an extractor of information, an interpreter, an extractor of meaning?

Then there are the mysteries of shape shock. How does the cosmos turn time and space into quarks, and light into green leaves, grasses, and shrubbery on the only planet in our solar system with liquid water?

Where do properties like Pythagorean triples and the right angles of a twelve-knot rope come from? Not to mention the electron shells around the nucleus of an atom, the slosh of liquids, and the spirals on your fingertip?

over each other and transverse each other. And those energy strands can do anything they like. They can split, and they can become four energy strands. They can weave. They can multiply. They can go backwards. They can zip up. They can do absolutely anything. And this is the ball of possibility. When you think a thought, it doesn't just disappear. It becomes an energy strand. It becomes energy. It moves into that ball of possibility. So, imagine your thought becoming energy. And the more energy you give it, the stronger that becomes. And then it manifests, and it becomes real. It becomes physical. If you send a thought out that there's going to be peace. And then you follow it with, "Oh, but that war is getting worse," or "Those politicians are making a mistake." You weaken the energy: the positive strand you brought out. So we have to teach people to send out the positive thought, and then to reinforce it with more positive thoughts, and more positive thoughts. And we have to teach them that when one of those negative thoughts comes into their mind, not to just let it go, but to replace it with a positive thought. So that they're adding to that energy ball of possibility. They're contributing to it. We have to teach them to do that. They do not know how to do that. And I'm being told to tell you to reinforce that the illusion--I don't know why I'm being told to tell you this. But they're saying that if we could get people to think of this conflict that's occurring in the Middle East as a movie, it would help people. The other thing I'm being told to tell you is that for every action, they can make an opposite reaction. Where there's birth, there's death. And everybody must let go of any greed, any domination, materialism. Any of those issues that are stopping them from doing this work, must be let go. Because these issues are not going to serve anybody in the new Earth. There's not going to be the need for money, as such. So why would you bother about it? Those who are working for the Earth, for the universe, are being provided for, and will continue to be. What you need will come to you. So it's time now to let go of that ethic of working to get the money. You're working to change the Earth. You're working to save this situation. That's

of feudal and hierarchical power in which undue power was exercised by some over the many and the rise of a wealthy aristocracy which lived at the expense of the common people. They were also opposed to any forms of technology which would harm nature or be at the expense of people's sense of well being. Their attitude towards the universe and towards each other is summarized in the words of Lao Tzu:

The Universe is sacred
 You cannot improve it
 If you try to
 You will ruin it
 If you try to hold it
 You will lose it
 Surrender yourself humbly
 Then you can be trusted to take care of all things.
 Love the world as you love yourself;
 Then you can truly take care of all things.

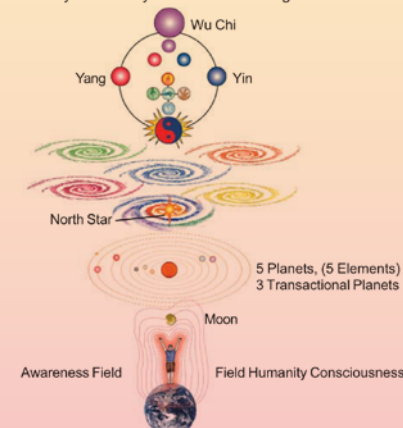


Fig. 9.8 Alignment of the Cosmos



the regression. When we began the session she did not wait for me to complete the induction. She was already describing something unusual. It reminded her of the snow-covered mountains of Tibet. She described them as beautiful, isolated, still and peaceful, majestic and powerful. The air was crisp and absolutely unpolluted. Then she described something in the air that was totally unexpected. Of course, I am so used to the unexpected that I just keep asking questions. "The air is like living crystals that have been developed into little pieces. They are everywhere in the air, not in the ground. They're in the air. I'm breathing them." My first thought was that it would be impossible to breathe crystals. "Oh, they are tiny, minute particles. It's a very beautiful place, like another dimension.--I am so high up you can see things and manifest them, and project them to Earth. It's easy. It's my job. I am linked to everything, but to manifest this, I can't talk to people. You know what I mean? Some things have to be learned. It's an intrusion really.--Well, there really aren't any people here where I am.--In place of people... energy. You wouldn't believe this."

D: So there are no other people around you?

H: They're on Earth.--I don't think I'm a person. I'm this shimmer.--Actually, now that you mention it, there are many beings. I was thinking of people? These aren't people. They are my colleagues. They're made of little proton things.

D: So you don't really have a form. You're just moving? Would that be correct?

H: Yes, thinking actually, manifesting. I am manifesting situations to be on Earth. We all are. That's what we're doing.

D: You said this was your job?

H: Yes, but I have to go down. I have decided to go down and be one of those humans because we manifest. We all do... the shimmers. There are many of them. Then they come down because you create it, you deliver it, you anchor it. We anchor it on Earth.

D: Are your colleagues going to come down also?

H: It's your own discrimination. It is your choice. You have to have

necessarily interdependent so they all rely on each other for meaning. The universe grows up together with itself. Some parts get ahead of others only that they may assist in some way the parts that are still catching up. The least planet attaining a noosphere is nonetheless highly significant to the advanced movement of the totality of all of the wholes.

So as Earth acquires her Noosphere through the consciously activated human collective, she models a planetary art whole that gives form to cosmic consciousness. Throughout the epochs of the coming noospheric era, the human intelligence now shaped by the forces and layers of cosmic thought and intelligence will apprehend possibilities of psychic interaction with the biosphere in such a way that it actually learns to construct new forms that are both mental and biological or even crystalline in nature. In this way we shall increasingly participate in the reality of transforming Earth into a work of art. The first stage of the transformation will be the telepathic transmutation of the molecular structures of industrial waste into forms of spectralized radiance. But this would just be the beginning.

In place of the technosphere and cybersphere of the final stages of the Cenozoic era, the Earth transformed into a work of art will exhibit a totally "sculpted" Noosphere, where the forms of the biosphere indefinitely blend into mental constructs, vivid yet weightless and unreal as well, something like that foreseen by Hieronymus Bosch in his *Garden of Earthly Delights*. Fashioned into a veritable manifestation of the art of cosmic consciousness, the new landscape would be comprised of the webbing of the telepathic networks and lines of force glistening in the atmosphere.

Just as the telepathic lines of force shape the interstellar and intergalactic spaces with their striations of "dark matter," so the magnetic field of the Earth will be filled with these same lines of force. However, due to the enclosure of the electromagnetic field, these striations will not be dark matter but will show as iridescent threads connected to the electromagnetic field itself, attaching themselves to the psi bank, which is the planetary switchboard and

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76%

Miracle

*We have tried everything possible and none of it has worked.
Now we must try the impossible.*

—SUN RA

Working on the level of story has two dimensions. First is to disrupt the old, which says, "What you thought was real is just an illusion." Second is to offer the new, which says, "The possible, and the real, are much grander than you knew." The first, we experience as crisis and breakdown. The second, we experience as miraculous. That's what a miracle is: not the intercession of an external divinity in worldly affairs that violates the laws of physics, but something that is impossible from within an old Story of the World and possible from a new one.

Because a miracle is (by this definition) impossible from where we stand today, we cannot force the universe to produce one. It is beyond our understanding of cause and effect. We can, however, give the experience of miracle to another person. To the extent we stand in a new story, we all have the power to be miracle-workers. Like Chris, we all have the power to perform acts that violate the old Story of the World.

A miracle is an invitation to a larger reality. Maybe I

But we look here, and see what we have done on this planet.

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Everything has its place, but it's acknowledging the elemental, acknowledging the consciousness, the life, in that.

There's nothing wrong with drinking the coffee, but acknowledge its consciousness and thank it for being, and being available. To appreciate the house that shelters us. To appreciate the bed that supports us. To recognize that there is, on its own level, a very real consciousness there. In its own way, not in the way we normally talk about something being alive. But it is brought into life. That we, in our own way on planet Earth – just as those beings were creating everything – we create all sorts of things. We manufacture things. We make jewelry and we grow food. We create radios and airplanes and cars. And acknowledging that once we create it, it has its own collective, its own individual consciousness that exists, that can be addressed. That it has its certain amount of sentience. And it's there. And simply acknowledging it, as she would have appreciated being acknowledged and respected in that other lifetime, is to put one more in harmony.

D: I guess I'm thinking of human personality, human consciousness. Does that mean, as a human soul – maybe I'm not wording it right – we have been beds and chairs and things like that?

T: At its most elemental level – not in the way you were using the word elemental – but in its most elementary basic level, it is all one consciousness. And so sometimes that sort of breaks off, and it might be a chair. It might be a robot. It might be a human. It might be an angel. It's all the same thing. It's all the same thing. It is all play. And you put this into play, and then one thing leads to another. And one has 145

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this experience of one thing and this experience of another thing. But that human consciousness at its most basic, most refined level, is all one thing.

D: I have taken people to lifetimes when they were plants and animals, but I didn't think of something that was made, manufactured, created as having the same kind of consciousness.

T: But it does. From the vantage point that I am speaking from, it doesn't have, perhaps, as much consciousness. There seems to be more consciousness imbued in certain things than in other things. But in everything, on the physical level, there is an element of consciousness.

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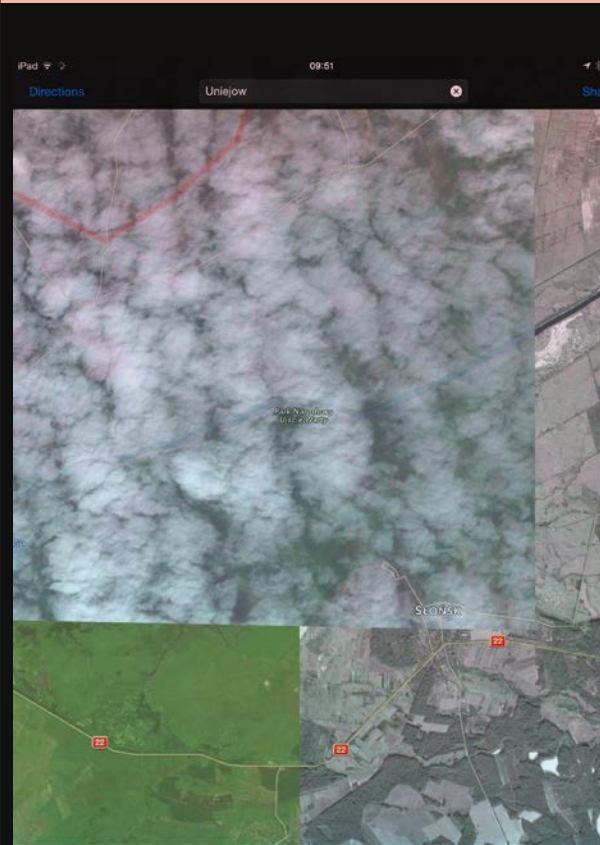
T: Another thing you must be aware of is the significance of creation. To just be aware that we are always creating things, sometimes with more permanence, sometimes with a brief ephemerality. As we create, every word that we speak, every action that we take on this planet, has an effect. And when we participate in ritual behavior, because of the level of consciousness that we bring to it, it can have a greater effect and bring things into other realities, other than physical realities. Because of the intention, it perhaps gives greater permanence or greater reality. It is this knowledge, that when we speak casually, we have some effect, and we create some ripple in the physical consciousness reality. And the stronger one speaks, the stronger the consciousness. With the greater the intent, with the greater numbers, the stronger the ripple can be, and the longer it can last. So for that reason, it's good to take care with what one does.

D: Be more aware of what we do and say.

T: Yes. Because it has an effect. And when we speak casually, the effect is casual. But when we speak with intent, when we speak with strength and consciousness and emotion, the intent and the effect is greater. And as we know, every cause has an effect. It's simple. It happens. It's automatic. It is the rule 146

Everything Has Consciousness

of the universe. There is cause, and there is effect. So it is wise to speak and act with awareness.





NHRM, 2015, oil on canvas, 200 × 150 cm





List of works

SHR

OPANGHT

WOSBTFGN

WLDBGHYQU

MAZPLND

VXFICAN

OPANGHT

HUGALY

LASIFUVEO

SHR

NHRM

WLDBGHYQU

all 2015, oil on canvas, 200 × 150 cm

OBV, 2015

hand-painted Taiko drum, 82 × 73 × 35 cm

Photographic Sources

The European Rivers Raft Sail is a project by Ewa Ciepielewska – a residential programme for artists which took place on a barge sailing from Kraków to Orléans, from 23 April – 23rd September 2015.

Photographs and text sources were made and researched during the river journey. OBV was played throughout.



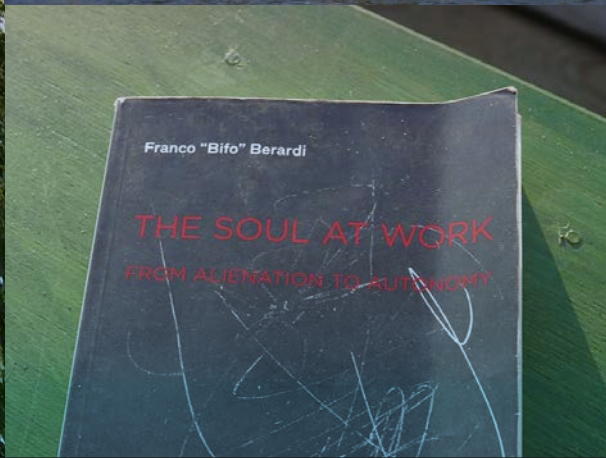
In an Inflationary Multiverse, the member universes are sharply divided. Each is a hole in the cosmic cheese, separated from the others by domains in which the inflaton's value remains high. Since such intervening regions are still undergoing inflationary expansion, the bubble universes are rapidly driven apart, with a speed of recession proportional to the amount of swelling space between them. The farther apart they are, the greater the expansion's speed; the ultimate result is that distant bubbles move apart faster than the speed of light. Even with unlimited longevity and technology, there's no way to cross such a divide. There's no way to even send a signal.

All the same, we can still imagine a voyage to one or more of the other bubble universes. On such a journey, what would you find? Well, because each bubble universe results from the same process—the inflaton is knocked from its perch, yielding a region that drops out of the inflationary expansion—they are all governed by the same physical theory and so are all subject to the same set of physical laws. But, much as the behavior of identical twins can differ profoundly as a result of environmental differences, identical laws can manifest themselves in profoundly different ways in different environments.

Imagine, for example, that one of the other bubble universes looks much like ours, dotted by galaxies containing stars and planets, but with one essential difference. Permeating the universe is a magnetic field, thousands of times stronger than that created in our most advanced MRI machines, and one that can't be switched off by a technician. Such a powerful field would affect the way a great many things behave. Not only would objects containing iron have a nasty habit of flying off in the direction of the field, but even basic properties of particles, atoms, and molecules would shift. A sufficiently strong magnetic field would so disrupt cellular function that life as we know it couldn't take hold.

Yet just as the physical laws operating inside an MRI are the very same laws that operate outside, so the fundamental physical laws operating in this magnetic universe would be the same as ours. The discrepancies in experimental results and observable features would be due solely to an aspect of the environment: the strong magnetic field. Talented scientists in the magnetic universe would in time tease out this environmental factor and home in on the same mathematical laws we've discovered.

Over the past forty years, researchers have built a case for a similar scenario right here in our own universe. The most



into experience. The written/spoken enumeration of the laws is fully supported mathematically. It is important to begin at the beginning. The big bang theory does not allow for understanding to be elicited from a holographic process for it is again a search from manifestation back to cause. The diversity available within holographic parameters is so encompassing that to find the cause within its available infinite variety is to be compared with finding the needle in the haystack.

The process of layering information adds to a greater understanding of the whole in which mankind on this planet finds itself. It builds a holographic understanding that enables those who study this material to change their ability to perceive and discern more of who and what they are and to know more about the controllers. There are many more incredible facts that are available to be known. The question is, "how much is essential in order to bring forth the necessary decisions that will free this planet from the situation in which it is mired?" There is a point at which further information becomes more detrimental than helpful. It is the search for this point that brings forth these messages. It is hoped that commitment and action in the application of the suggestions included will signal the end of the need for more information. At the basis of all action is the transition of consciousness and the decision to answer the call to responsibility that has been ignored and refused for so long by the composite group on this planet.

III-18

The knowledge available to mankind that has been hidden and in many cases buried for thousands of years is rapidly becoming available. The ability to decipher the languages of old and the availability of this information through willing publishers that place it into books, videos and lectures is bringing this to more and more people. The distortions in the translations do create lessons in discernment, but even the distorted information open minds to the understandings that mankind's history of civilization is much longer than indicated. The evidence by

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Rainbow Painting – Tulku Urgyen Rinpoche
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The Hidden Reality Parallel Universes and the Deep Laws of the Cosmos – Brian Greene
Handbook for the New Paradigm – George Green
Convoluting Universe, Book Three – Dolores Cannon

Agnieszka Brzezińska

Born

1972, Gdansk, Poland

Lives and Works

in Warsaw and Berlin

Education

1998–01 Tokyo National University of Fine Arts and Music, Tokyo

1995–97 Academy of Fine Arts, Warsaw

1992–95 Academy of Fine Arts, Gdansk

Residencies

2015 Caribic Residency, Athens

2008–09 DAAD, Berliner Künstlerprogramm, Berlin

2005 Buchsenausen, Innsbruck

2004 Collegium Helveticum, ETH, Zurich

1998–01 Japanese Government Scholarship, Tokyo

2000 Oreste, Montescaglioso
Platform_C, Cappadocia

Solo Exhibitions

2015 Ziemia rodzinna/ Ma Terra, Wroclaw Contemporary Museum, Wroclaw

2014 Ziemia rodzinna/ Ma Terra, Aleksander Bruno, Warsaw Kobayashi Maru, Nanzuka, Tokyo

2013 I love you. Be good., Marlborough Contemporary, London

2012 A Painting Cycle, Nomas Foundation, Rome Back to the Garden, Galerie Kamm, Berlin

2011 Sound Waves, Light Waves, Dance Waves, Clifton Benevento, New York

852 Hz, Michael Benevento, New York

2010 Cosmic Equation, Kunsthau Baselland, Basel Galactic Resonance, Hotel, London

Playlist, DAAD Galerie, Berlin

2009 528 Hz, Karma International, Zurich

Zwei Tage und drei Nachte, Bel Etage, Berlin

2008 Venus Coniunct, Galerie Kamm, Berlin Nudes, Moons and Horses, Karma International, Zurich

Pulawska 25a, Warsaw

2007 L'artiste, le modèle et la peinture, Broadway 1602, New York

2006 Tunnel Like a Tail, Hotel, London Warsaw for Amateurs, Kordegarda/Zacheta National Art Gallery, Warsaw

The opposite of the opposite. And the opposite of that, CCA Ujazdowski Castle, Warsaw

2006 Is nothing not enough?, Broadway 1602, New York Dharma tv, Buchsenausen, Innsbruck

Free Doom, Center for Contemporary Art Ujazdowski Castle, Warsaw

2004 Agnieszka Brzezanska/Svetlana Heger, ap4, Geneve

2003 Agnieszka Brzezanska and Janos Fodor, Platan Gallery, Budapest

2002 Double Happiness, Zacheta Gallery and CCA Ujazdowski Castle, Warsaw

1997 It is beneficial to cross a big water, CCA Ujazdowski Castle, Warsaw

Group Exhibitions

2015 Drawing Biennial 2015, Drawing Room, London "I never thought I'd see you again" Painting History, Marlborough Contemporary, London

Moving Images, BWA Wroclaw

2014 PLUGGS Karma International, Zurich

Modest Muses, Tatra Museum, Zakopane

We, the Outsiders, E-Flux, New York

As You Can See: Polish Art Today, Museum of Modern Art in Warsaw, Warsaw

2013 Czy artyści mogą nie spać?, BWA Zielona Gora Fifth Force, Aleksander Bruno, Warsaw

Oracle, the Wand, Berlin

More than I than Dare to Think About, Marlborough Contemporary, London

Instability of image, Paradise Row, London

Genealogies of work, Arsenal City Gallery, Poznan

Cowboy Style, Marlborough Contemporary, London

2012 Agnieszka Brzezanska/Tobias Madison, Art Nova at Art Basel Miami Beach, Karma International, Miami

Self-ignition, BWA Galeria Bielska, Bielsko-Biala

Agency of Unrealized Projects, DAAD Galerie, Berlin

Cosmic Laughter, Ursula Blickle Stiftung, Kraichtal-Unterwisheim, Schach Matt, Markisches Museum, Witten

Bel Etage, Manifesta 9 Parallel events, Genk Biennial of Handmade Posters by Polish Artists, Piktogram

I went to an exhibition in Warsaw, Dom Artysty Plastyka

2011 Hotavantgardehot, Oslo 10, Munchenstein, Basel

In Our Nature, Bel Etage, 800QM, Berlin

The Joy of Pleasure, VW VeneKlasen Werner, Berlin

Expanded Territory, KAI 10 – Arthens Foundation, Dusseldorf

Beautiful Weather, Foksal Gallery Foundation, Warsaw

One, Another, The FLAG Art Foundation, New York

From Berlin, Martin Asbaek Gallery, Drausen ist feindlich, Bel Etage, Rosa-Luxemburg-Platz, Berlin

2010 Dirty Water, National Gallery, Sopot

Starke Emergenz, Kunstraum Innsbruck

Milk Drop Coronet. 30 Exhibitions on the Virtuosity of Thingness, Camera Austria, Graz

The Zero Budget Biennial, Klemm's, Berlin

Die kleine Improvisation – Polnische Kunst heute, Stadtgalerie Kiel, Kiel

Tu: Space Adventure, Willa Lentza, Szczecin

Agnieszka Brzezanska, Miriam Cahn and Maria Bartuszova, Harris Lieberman, New York

The Berlin Box, Kunsthalle Andratx/CCA, Mallorca

Holy Shit (Yelled John Upon Noticing the Delicate Colours of the Sunset), PSM Gallery, Berlin,

The Zero Budget Biennial, Rockeby, London

The Zero Budget Biennial, Pianissimo, Milan

2009 Zeigen. An audio tour through Berlin by Karin Sander, Temporare Kunsthalle Berlin, Berlin

Cave Painting, Gresham's Ghost, New York

Zwei Tage und drei Nachte, Bel Etage, Berlin

The Zero Budget Biennial, Schleicher + Lange and Carlos Cardenas Galerie, Paris

Sorrow Conquers Happiness, No Local, Myslowice

Cave Painting, PSM Gallery, Berlin

Full of Emptiness, Bel Etage, Berlin

Prose pour des Esseintes, Karma International, Zurich

Varsavia Saluta Roma, Rome

Art TLV 08: Open Plan Living, Tel Aviv

Fais en Sorte que je Puisse te Parler/Mache, dass ich zu dir Sprechen Kann/Act so that I can speak to you, Galerie Kamm, Berlin

Red Eye Effect, CSW Ujazdowski Castle, Warsaw

Manual CC – Instructions for Beginners and Advanced Players, uqbar, Berlin

Wenus Polska, Kraków

Forum Expanded, Berlin International Film Festival, Berlin

2007 Manual CC, Kronika Gallery, Bytom

Rencontres d'Arles, Photo Festival Awards Exhibition, Arles

Walk Real Slow, Anna Helwing Gallery, Los Angeles

2006 Housewarming, Swiss Institute, New York

Farewell to Icon, Anna Helwing Gallery, Los Angeles

Solidarity, Solitude, Broadway 1602, New York

Keep passing the open windows or Happiness, Galerie Gisela Capitain, Cologne

Private cinema, Willa Warsaw, Warsaw

New documentalists, CCA Ujazdowski Castle and National Gallery of Bratislava

All dressed up with Nowhere to go..., Sorcha Dallas, Glasgow

Take one, Museum of Fine Arts, Houston

2005 The Pantagruel Syndrom, T1-Turin Triennial, Turin

Exile. New York is a good Hotel, Broadway 1602, New York

Sicht der Dinge, Kunstforum Ostdeutsche Galerie, Regensburg

2004 Under the white-and-red flag – New Art from Poland, Vilnius, Tallin, Moscow

2003 What is Important? – 3rd Ars Baltica Triennial of Photographic Art, Tallinn Art Hall Gallery, Tallinn

Poesis, Kunsthalle Mucsarnok, Budapest

2002 The Young are Realists, Really, CCA Ujazdowski Castle and Bratislava at National Gallery, Warsaw

2001 Zawody Malarskie/Painters' Competition, Galeria Bielska, Bielsko-Biala

Agnieszka Brzezińska
**This all occurs quickly, with ease,
grace and joy**
18 September – 31 October 2015

Marlborough Contemporary
6 Albemarle Street
London W1S 4BY
United Kingdom
+44 (0)20 7629 5161
info@marlboroughcontemporary.com
marlboroughcontemporary.com

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London
Marlborough Fine Art (London) Ltd
6 Albemarle Street
London, W1S 4BY
Telephone: +44 (0)20 7629 5161
Telefax: +44 (0)20 7629 6338
mfa@marlboroughfineart.com
info@marlboroughgraphics.com
www.marlboroughfineart.com

Marlborough Contemporary
6 Albemarle Street
London, W1S 4BY
United Kingdom

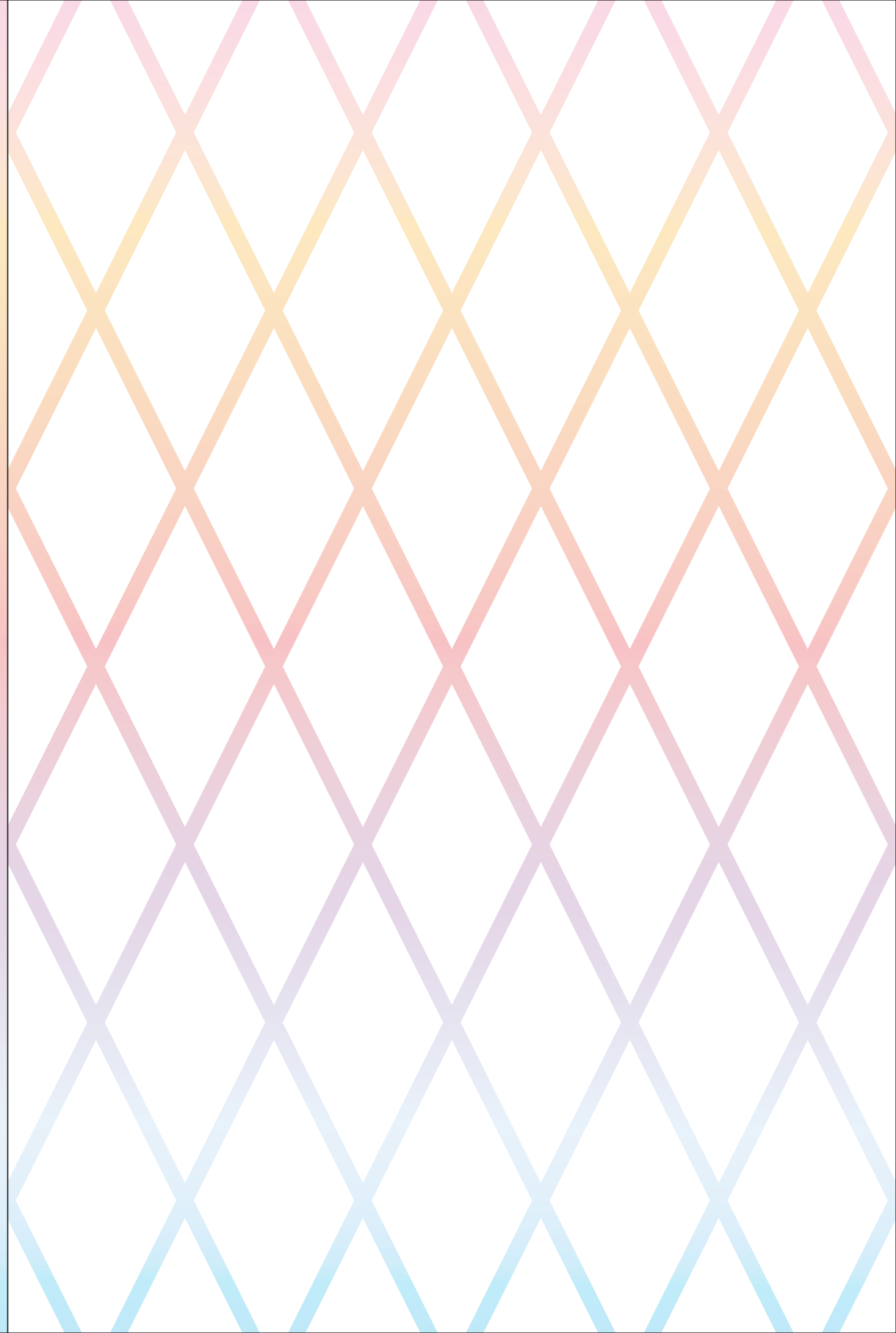
New York
Marlborough Gallery Inc.
40 West 57th Street
New York, N.Y. 10019
Telephone: +1 212 541 4900
Telefax: +1 212 541 4948
mny@marlboroughgallery.com
www.marlboroughgallery.com

Marlborough Broome Street
331 Broome St.
New York, N.Y. 10002
Telephone: +1-212-219-8926
Telefax: +1-212-219-8965
broomestreet@marlboroughchelsea.com
www.marlboroughchelsea.com/broome-st/exhibitions

Marlborough Chelsea
545 West 25th Street
New York, N.Y. 10001
Telephone: +1 212 463 8634
Telefax: +1 212 463 9658
chelsea@marlboroughgallery.com

Madrid
Galería Marlborough SA
Orfila 5
28010 Madrid
Telephone: +34 91 319 1414
Telefax: +34 91 308 4345
info@galeriamarlborough.com
www.galeriamarlborough.com

Barcelona
Marlborough Barcelona
Enric Granados 68
08008 Barcelona
Telephone: +34 93 467 4454
Telefax: +34 93 467 4451
infobarcelona@galeriamarlborough.com





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