



UNARIUS ACADEMY OF SCIENCE

Founded in 1954 in Los Angeles by advanced clairvoyants Ernest Norman (a scientist, engineer and author) and his wife, Ruth Norman (aka Archangel Uriel), the Unarius Academy of Science is one of a number of organizations who promote spiritual growth through clairvoyant guidance, meditation, principles of reincarnation and interaction with spirit guides. Unarius claims that man is by nature psychic, and that the study of Unarius principles quickens and enhances abilities which lie dormant in most people. Ernest Norman channeled a number of books with messages from advanced spiritual intelligences before his death in 1971. From that year to her passing in 1993, Ruth Norman as Uriel led the group and authored over 80 books of poetry, autobiography and philosophy.

An exuberant leader, Uriel encouraged radical creativity in all Unarius members through intuitive painting and the production of past-life psychodrama "documentaries," made mostly in the late '70s through the early '80s. The films featured Unarius in otherworldly costumes and full makeup incorporating elaborate sets, guerilla location-filming techniques, and ingenious no-budget special effects in order to channel and reenact their previous lives together on Earth and other planets for purposes of spiritual healing. This ambitious collective produced three feature films on 16mm and Super 8, and over 100 video productions, which have been repeatedly aired on public-access programs across the country since the '80s. Unarius continues to operate out of their Academy headquarters in El Cajon, California.



VISIONS



AMERICAN
VISIONARY
ART MUSEUM

VISIONARY EXPERIENCE

THE VISIONARY EXPERIENCE ARTISTS & FILMMAKERS

ARTISTS CHELO AMEZCUA • J.H. AGNEW • LEROY RAMON ARCHULETA • ASTRAL EYES • DEEPAK CHOWDHURY • ROBERT CRUMB • MAJA D'Aoust • TOM DUNCAN
MINNIE EVANS • HOWARD FINSTER • GENEVA WEBB GIBSON • STEVE HELLER • JIMI HENDRIX • ROBERT R. HIERONIMUS, PH.D. • TERRENCE HOWARD • MISS VELMA
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THOM • ODINGA TYEHIMBA • ARCHANGEL URIEL AND THE UNARIUS ACADEMY OF SCIENCE • UNARIUS STUDENTS: PAULA RICH-GREENWOOD, KEVIN KENNEDY, BILLIE
MCINTYRE, DAVID REYNOLDS AND DOUGLAS TAYLOR • STEPHAN YANCOSKIE • FATHER YOD AND MEMBERS OF THE SOURCE FAMILY: ISIS AQUARIAN, OMNE AQUARIAN
AND SUNFLOWER AQUARIAN • CLAUDE YODER • FILMMAKERS DAVID FETCHO, SUSAN ENGLISH FETCHO AND STEVEN PATTIE • ELIZABETH FINE AND HAZEN ROBERT
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FOR A COMPLETE LISTING OF THE EXHIBITION
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THE VISIONARY EXPERIENCE

ST. FRANCIS TO FINSTER

Poet Emily Dickinson put it, “The brain is wider than the sky.”

Composer and musician Jimi Hendrix moaned, “Excuse me while I kiss the sky.”

Born illegitimate and banned from school, genius inventor and artist Leonardo da Vinci cautioned, “Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return.”

W

elcome to our American Visionary Art Museum’s 20th original mega-exhibition, *The Visionary Experience: St. Francis to Finster*—your personal invitation to soar the uncharted skies of boundless inspiration.

Many of today’s greatest scientific and philosophical debates focus on the same question: “Is consciousness local or non-local—does it have its own independent existence beyond what we sentient beings, equipped with bodies and brains think, or think we think?”

Pop star Michael Jackson reportedly would stay up late into the night, wholly exhausted from his effort to remain sufficiently alert to write down the rush of new songs dictated to him by what he perceived was God, explaining that if he did not listen attentively, “God would just turn around and give those new songs to Prince.” Jackson was not alone in this sentiment. Classical composer Puccini claimed God dictated to him every note of the sublime opera, *Madame Butterfly*.

Many of history’s other most renowned creative innovators—artists, scientists, writers, founders of new societies and religions—have reported this feeling that they were not the true authors of their best works, but rather instruments that merely “received” some fantastic new vision, understanding, or revelation.

Our *Visionary Experience* exhibition champions the many creative pathways to the source of fresh invention—humanity’s fortunate moments of “Aha!” and “Eureka!”—which are open to us all. Where do you find your own best inspiration? In the shower? Alone in the woods? In lively conversation with others? In deep meditation, or in a dream?

Our guest co-curator, Jodi Wille, is an extraordinary acclaimed filmmaker, book publisher, beloved friend and a great lover of the mysteries. She has assembled an out-of-this-world exhibition cast of artistic characters—saints and rogues—who have tethered sky to earth, dream to reality, the math of the cosmos to the micro-world of the daisy.

For inspired wisdom, it’s hard to top our show’s primary visionaries. Reverend Howard Finster—whose centennial of birth we now celebrate—consoles, “Faith and worry can’t live in the same heart—one has to go.” While Saint Francis wisely describes the hunt for the very source of consciousness: “What we are looking for is what is looking.”

Here’s lookin’ at you, kid!

Thank you for being our Visionary Museum’s cherished guest and co-experiencer.

Rebecca Alban Hoffberger, Founder and Director

American Visionary Art Museum

INGO SWANN, *The Light Bringer*, 2001, oil on canvas, gift of the estate of Ingo Swann in memory of the artist. Photo Dan Meyers

Curators,





JODI WILLE & REBECCA A. HOFFBERGER, CO-CURATORS

notebook

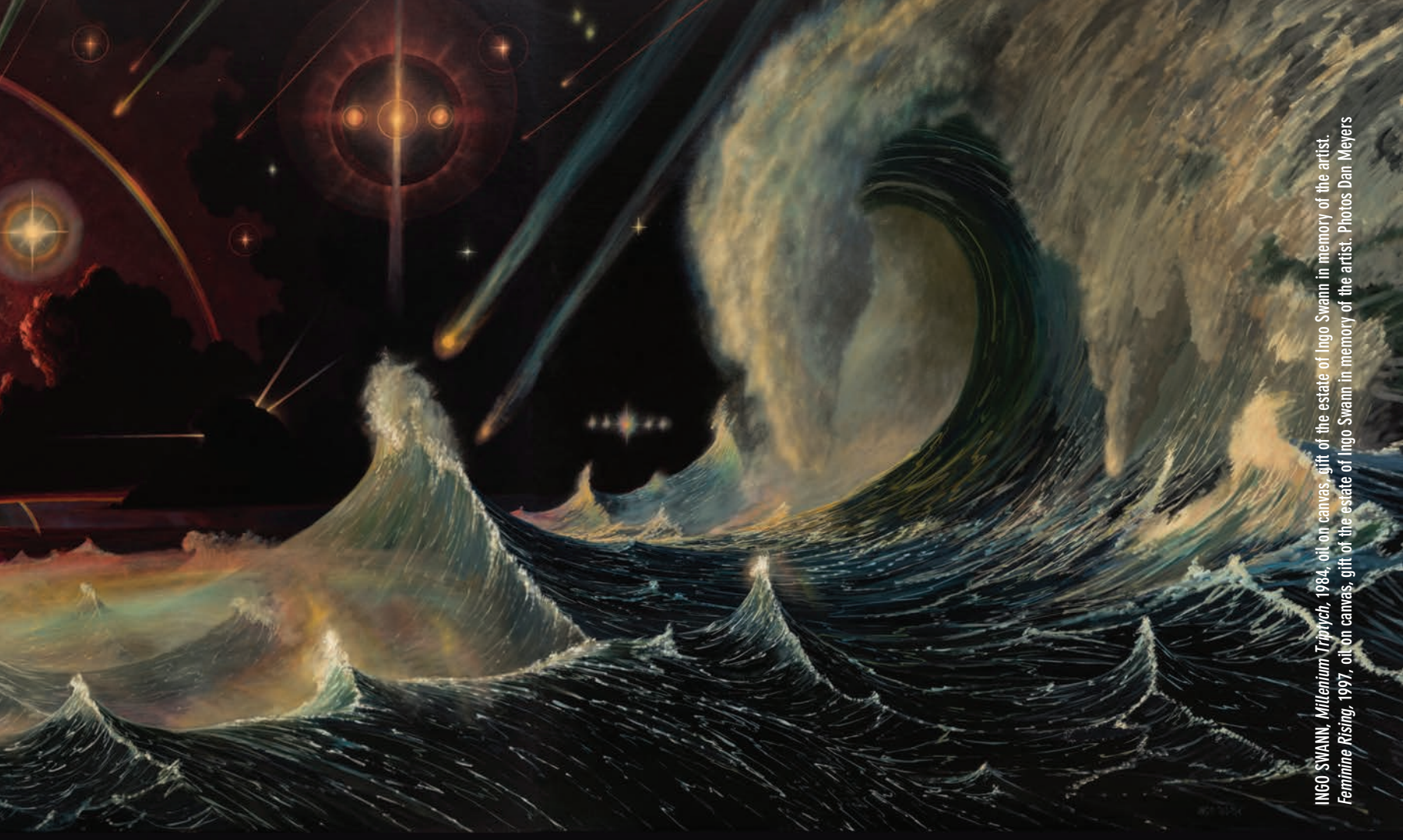


THE ART OF REMOTE VIEWING

If you think that the accounts of strange visionary experience and interests among America's Founding Fathers might just be hard to believe, know that tens of millions of US dollars and 20-plus years of trials and research were invested in America's own, very real, remote-viewing psychic program, code-named "Stargate." Remote viewing is the act whereby a human being can be isolated in one location but project their awareness to perceive a distant location, observe and then report in great and accurate detail all the activities of that distant location as if the viewer were actually physically



there. Among those gifted in this capacity, none performed better or more consistently than the magnificent cosmic painter, writer and psychic Ingo Swann. Swann was assigned a variety of remote defense targets as well as the location coordinates to perceive and explore conditions on the moon and distant planets. Swann's detailed accounts of other-planetary conditions often conflicted with prevailing assumptions. As NASA space technology and instrumental sensors improved, Swann's remotely accessed



INGO SWANN, *Millenium Triptych*, 1984, oil on canvas, gift of the estate of Ingo Swann in memory of the artist.
Femine Rising, 1997, oil on canvas, gift of the estate of Ingo Swann in memory of the artist. Photos Dan Meyers

MOTE VIEWING

reports were confirmed as surprisingly correct. The US Defense remote-viewing program began in response to Russia's vigorous remote-viewing spy program. Both initiatives give persuasive testimony that the very real visionary capacities of human beings are far more fantastic and expansive than ever imagined.

CONSCIOUSNESS: LOCAL OR NONLOCAL

OUR VOTE IS CONSCIOUSNESS IS TRULY NONLOCAL—not limited to the human brain and its bodily senses, but rather consisting of some pregnant essence permeating all existence. This understanding helps explain not only the brilliance of remote viewers, idiot savants and moms who awake from sound sleep knowing their soldier children have just been shot, but inventors, artists and writers who experience “receiving,” in an inspirational flash, some amazing new inventive wonder. Author Saul Bellow observed, “You never have to change anything you got up in the middle of the night to write.” Composer Puccini credited God with gifting him the entire score of his most magnificent opera, *Madame Butterfly*.

To paraphrase the Beatles, “There’s nothing you can think that can’t be thought.”

We all drink from the same ever-flowing well.





NUDE—NOT LEWD—FOR GOD



By all accounts, young Francis was a privileged and handsome playboy, born to a rich textile-merchant father. Awakened to spirit after a near-death illness and a stint as a soldier, 22-year-old Francis took two bolts of fine cloth to raise funds to rebuild a church for the poor. Angered, his father brought him to court on charges of theft and rebellion against parental authority. In response to these accusations, Francis famously proclaimed, “Now I can freely say, ‘Our Father who art in Heaven,’ for Pietro Bernardone is no longer my father. I return not only my money, but also my clothes. I shall go naked to meet my naked Lord.” Francis then removed all his clothes and walked through the town to begin a life devoted to spiritual service, intimacy with nature and extreme poverty.

This issue of clothes and spiritual honesty goes back to Adam in the biblical Garden of Eden. God asks an embarrassed and stammering, post-forbidden-fruit-

eating Adam, “Who told you that you were naked?” Some believe this newfound self-consciousness of Adam needing to hide his naked body from the One who made it marked the beginning of humankind’s illusory distancing from our true natural and divine origins.

Nakedness has other fascinating biblical precedents. Both Isaiah and Samuel prophesied in the nude under divine inspiration, with the Prophet Isaiah going publicly naked and barefoot for three straight years. When old King Saul stripped off his fine robes for a full day and night in the public presence of the Prophet Samuel to deliver his own prophecy, the people took the king’s bareness as a sign to mean that Saul, too, might be counted a legitimate prophet.

Quakers, especially early American Colonial Quakers, often “went naked for a sign,” causing them persecution, arrest, whipping and other public punishment. Famed mystic artist and writer William Blake cheerily greeted his publisher Mr. Butts while sitting naked alongside his equally unclothed wife in the midst of their backyard explaining, “It’s just Adam and Eve, you know.”

Spirituality expressed through nudity is far from being an exclusively western tradition. India’s Naga Sadhus appear naked—or “Digambara,” meaning sky-clad—to best express their focused renunciation of this world and a wholehearted devotion to their souls’ and thereby humanity’s liberation. Photographer Deepak Chowdhury captured the Nagas gathered at a recent Kumbh Mela festival—the largest gathering of human beings for a single religious purpose on the planet—as many of them stood with only ash-smeared bodies, ready to sprint into the chilly sacred waters for a pre-dawn dip.

Perhaps all these seekers, ancient and modern, simply intuit a need for a more graphic and honest acknowledgment of the fact that we are all born naked and naked do we return. This contemplation of what we really are lies at the heart of the visionary experience.



DEEPAK CHOWDHURY (detail) *A Sea of Spirituality—The Nagas*, 2013, inkjet on archival paper, collection of the artist.

HOWARD FINSTER, *Super Powers* (#4000–581), 1985, tractor enamel on wood, collection of John Denton. Photos Dam Meyers

n average, most of us spend about one third of our lives sleeping. The “sleepless elite” constitute only 1–3% of the total population and have been found to have a mutated gene called DEC2. The good news is that we can all learn to experience the creative power of small power naps employed by many great and productive visionaries.

More enthused power nappers include: political leaders Napoleon Bonaparte, Winston Churchill and US Presidents Abe Lincoln, J. F. Kennedy, Lyndon B. Johnson and Ronald Reagan; geniuses Albert Einstein and Nikola Tesla; mathematician Paul Erdős; composers Ludwig van Beethoven and Richard Wagner; philosophers Aristotle, Ovid and John Dewey, who believed people were at their most creative when “relaxed to the point of reverie”; inventors Buckminster Fuller and Thomas Edison, who employed a power nap to “dream” the solution to any big problem thwarted by his awake efforts in the lab; and Baltimore’s own favorite poet Edgar Allan Poe, who described the “fancies” experienced when “on the brink of sleep, with the consciousness that I am so.”

THIS EXHIBITION IS DEDICATED
IN THANKFUL TRIBUTE
TO THE CENTENNIAL CELEBRATION
OF HOWARD FINSTER'S BIRTH.





HOWARD FINSTER, *Vision of Heaven's West Wing*, 1984, plexiglass, beads, paints, trinkets, collection of John and Susan Jerit. Photo Dan Meyers



PAOLO SOLERI

BORN ON THE SUMMER SOLSTICE OF 1919 in Torino, Italy to a salesman father and housewife mother, Paolo Soleri started making art in childhood. He received a Masters in Architecture at the Politecnico di Torino in 1946 and spent a year and a half in apprenticeship with Frank Lloyd Wright at Taliesin West. In 1956, he and his wife Colly settled in Paradise Valley, Arizona, establishing a studio called Cosanti on five acres of land. Soleri, having grown up in a compact Italian city, observed the rapid expansion of nearby Phoenix, with its single use homes and buildings, and considered the suburban sprawl to be exceptionally wasteful of resources, a way of life that would bring ecological and spiritual devastation. This led Soleri on a decades-long path of large-scale urban planning, philosophy, drawings, sculptures, books, and social experimentation.

Soleri claimed he received his ideas by “envisioning,” asking questions aloud to himself until an answer would arrive. He created the concept of “Arcology,” (a cross between architecture and ecology), and envisioned vibrant, high density cities that maximized human interaction and creativity and minimized impact on the environment. He began by planning two massive urban environments, first Mesa City (1955), and the second, Macro-Cosanti (1964). While neither was ever realized, the designs for Macro-Cosanti informed the creation of Arcosanti, an experimental town Soleri began constructing with his students in 1970 in the Arizona high desert, perched on a bluff overlooking the Agua Fria river. Arcosanti began as an “urban laboratory” focused on innovative design, community, and environmental accountability, with the goal of supporting 5,000 people.

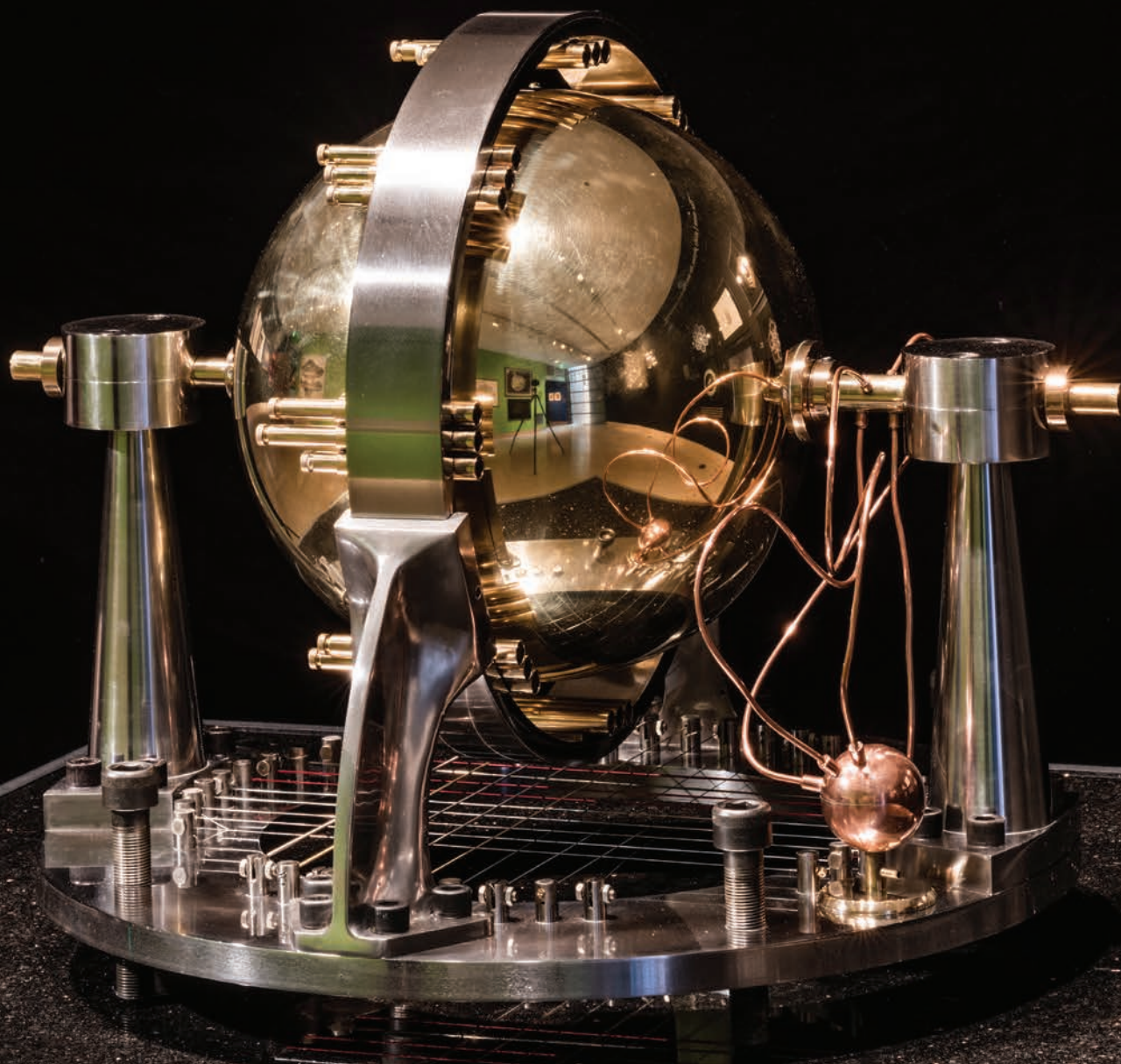
First published in 1969, Soleri’s book *City in the Image of Man*, depicts several self-contained city-structures that would support residential, commercial, and agricultural facilities, including cities built underground, in the ocean, and in outer space. By 1973, his book *The Bridge Between Matter and Spirit is Matter Becoming Spirit* had become a mass-market paperback, and Soleri’s ideas shifted the global conversation about urban planning. Paolo Soleri died in 2013 at the age of 93.

THE DYNASPHERE “ALTEA”

THE “MUSICAL DYNASPHERE” (as named by Dale Pond) was one of a number of free-energy devices invented by John W. Keely of Philadelphia in the late 1800s. Most of Keely’s devices were created for the purpose of providing power for industry at a time when the only other sources were water, steam, wind or animal, and Tesla and Edison were feverishly attempting to develop electricity. Keely’s machines required none of these, drawing energy from “etheric force.” The machines were so effective that, according to accounts from the time, one large device was able to power a locomotive. But Keely refused to reveal the principles behind his machines to his company’s stockholders or to produce a commercial product, and took his secrets to the grave.

Dale Pond, spurred by a fascination with free energy, resolved to reconstruct the lost technology. In 1995, Pond built the first *Musical Dynasphere* (or, as Keely named it, the “globe motor”) since Keely’s prototype. Pond claims that this was only possible with the active participation of John Keely himself, channeling information through psychic intuitive Dawn Stranges.

This *Dynasphere*, claims Pond, is able to generate vibrations with no electrical power source. Described as a generator of “harmonic convergence,” the *Dynasphere* is known alternately as “the Love Machine,” as observers have claimed that the machine emanates the warmth of “divine love.” Pond states, “A *Dynasphere* is a consciousness that chooses to manifest through a mechanical construct. This is not unlike you choosing to manifest through a physical body.”



MYSTIC MAVERICKS

METAPHYSICAL GROUPS IN AMERICA

Among America's indigenous peoples, spiritual revelation was widely prized and cultivated. Vision quests and other rites of passage led to profound awakenings and inner guidance, and elders were respected for their spiritual wisdom.

A great many of America's newcomers fled Europe seeking a safe place to freely practice their own non-mainstream beliefs. Once here, the ground was ripe for secret societies, new religions and independent charismatic groups and leaders to flourish. These ranged from Protestant groups out of sync with Europe's church-state dogma to free love and mystic communities whose values presaged those of more contemporary hippie culture. For example, the largest US silverware company, Oneida, had its roots in 1840s upstate New York, where charismatic leader John Humphrey Noyes instituted group marriage, shared parenting and a communal commercial enterprise sufficient to sustain their living together under one roof. The colonial Moravians likewise were about a lot more than making cookies. Their spiritual doctrine was intensely love-based and welcomed the equal

fellowship and intermarriage of Native and African Americans into their fold. New religions flourished in young America, perhaps none more successfully than the Mormons, founded as the Church of Latter-day Saints by a high sci-fi encounter in rural New York between an angel named Moroni and a young idealist named Joseph Smith.

These ruggedly individualistic spirited groups, often distinguished by their independent channeled teachings, specialized clothing, devotional art, music and nonconformist practice of community, have long stood as both potential threat and renewing force to established authority and governance. Unbiased examination of their merits and flaws can deepen and spice up our own understanding of what we choose to believe and practice, reject or champion. Even the famed ancient Greek mystic philosopher and mathematician, Pythagoras, founder of his own religion, was persecuted, and reportedly died after his influential group opposed the powers that be. But even the glimpse into his brilliant new way of seeing and understanding reality has endured to astound, outlast and outshine the small-minded governance that dominated during his time. Mystic visionaries serve as our spiritual evolutionaries. Few places afford such a diverse and dynamic founding base for fresh rethinking of ideals and beliefs as does America.



UNIVERSAL WORLD CHURCH POSTER. The Universal World Church was founded in Los Angeles in 1951 by Dr. Orval Lee (O.L.) Jaggers, son of a prominent Assemblies of God minister. Jaggers was an immensely popular revivalist and healer, once filling a 10,000 seat auditorium in Los Angeles for 28 days straight with hundreds of testimonies to miraculous, instantaneous healings. He was a poet, singer, inventor of musical instruments and author of over 300 books and booklets. His wife (and first cousin), Velma Jaggers, had a vision to join the ministry in 1966. Beyond her healing work, she oversaw the creation of several elaborately bejeweled Book of Revelation-based mosaic sculptures, as well as a number of films and television programs depicting Miss Velma's colorful theatrics, including sermons delivered dressed as an angel soaring above the congregation on a wire, or arriving on horseback, in a chariot or in a spaceship.



THE SOURCE FAMILY ON THE BEACH. The Source Family was founded by the controversial Father Yod, a former war hero, judo champion, bank robber and visionary restaurateur, who, after a spiritual awakening, formed the family of 140 young people who lived together in the Hollywood Hills, practicing a radical lifestyle involving a raw food diet, intensive meditation, esoteric rituals and home birthing. (photos) *Universal World Church Poster, 1996-97*, collection of Jodi Wille. *Source Family Beach Day, 1973*, courtesy of the Isis Aquarian Archives



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AVAM is a 501(c)(3) tax-exempt nonprofit institution. As such, we rely on the generosity and support of individuals, corporations, and foundations who love the museum and visionary art and spirit. If you'd like to see our programs and works of art continue to enlighten and inspire, please contact our Department of Development at 410.244.1900 x247 or at abby@avam.org. AVAM members and donors are critical for the museum's glowing future!

FIFI! AND THE KINETIC SCULPTURE RACE

FIFI! the Pink Poodle is an icon of American Visionary Art Museum's annual **KINETIC SCULPTURE RACE**. Made with over 1500 yards of pink tulle and retrofitted with a recumbent bicycle, inflatable pontoons, and a strong cycling team, Fifi participates in this annual event of creative sport and artistic engineering. Part Huck Finn, part Rube Goldberg, with a dash of Amelia Earhart, the Kinetic Sculpture Race promotes creative thinking and grassroots ingenuity. The Race clearly supports AVAM's educational mission to uncover, encourage, and empower ordinary (actually, extraordinary) amateurs and skilled engineers, adventurers, and problem-solvers who will create imaginative, 100% human-powered works of art designed to travel 15 miles on land, through mud and sand, and over deep Baltimore Inner Harbor waters. The Kinetic Sculpture Race takes place each year on the first Saturday of May. When she's not racing, Fifi is on view in the museum's Jim Rouse Visionary Center. For more info about the race: www.kineticbaltimore.com or become a friend of Fifi le Pink Poodle on Facebook.

SOCK MONKEY SATURDAY ON SATURDAY, DECEMBER 13, 2014

FREE! 10am–2pm. Now an AVAM holiday tradition for friends and families—making your own sock monkey! A great last minute gift and more importantly a day of creative family fun. FREE, but you must bring 2 pairs of (clean) socks and your own scissors to get in! Instructions, stuffing, needles, thread, visionary baubles, and camaraderie provided.

FLICKS FROM THE HILL ON THURSDAYS IN JULY & AUGUST 2015

FREE! Outdoor family films on Federal Hill screened under AVAM's Golden Hand at The Hughes Family Outdoor Movie Theater

AMERICAN VISIONARY ART MUSEUM extends sincerest thanks to all—individuals, foundations, and corporations—who have made generous financial and in-kind contributions throughout the year. Kindness, innovation, sharing new creative visions, and harmoniously connecting across creative disciplines and cultures . . . all of it would be diminished without the security of continued stabilizing commitment of many! Contributed funds enable AVAM to maintain and grow our exhibitions and programming for visitors from around the world.

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