





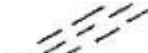



















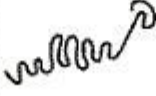




Art, the Shaman and Quantum Physics

Sat, May 26, 2007 - 10:50 AM

	ENTOPTIC PHENOMENA		SAN ROCK ART		COSO
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There is no earlier or more important religious or spiritual concept in human history than that of the shaman. It has survived the passage of much more than 30,000 years in art; woven, daubed or carved on tools, clothing and rocks.

Of these early representations, the simplest and easiest to recognize are entoptics.

Entoptics are representations of phenomena called phosphenes and form constants, which every human being is able to easily 'see' by the simplest of methods. These images, when perceived, are then transferred into decorations. To understand where such designs come from is to enter

into the 'kindergarten' of shamanism. www.ghettodriveby.com/entoptics/

Phosphenes are not only seen in darkness but also in the absence of external visual stimuli; they are a hazard to the long-haul truck driver peering for hours into a snowstorm and airplane pilots often experience them, especially when flying alone at high altitudes where the sky is cloudless and empty of the usual depth cues (5). In the Nineteenth century Alessandro Volta (6) seems to have started modern investigation of phosphenes; shortly afterwards Bohemian Johannes Purkinje published a report on various abstract patterns as stripes and arches that were excitable either optically, mechanically or electrically. www.entoptcart.com/

Form constants have been mapped extensively in the last century, principally by Klüver who defined four main types of constantly occurring visions as grating, filigree, cobwebs, tunnels and spirals (9) and by Max Knoll in the Fifties, who tested more than a thousand persons, provoking visions with electricity and identifying 15 categories of form constants as spirals, concentric circles, wave lines, grids, prisms, a repetition of points, stripes, triangles, organic outlines.

Tens of thousands of years ago, humans were interested enough in these strange images which only became evident by the removal of external stimulation. If we entered an area devoid of any light, we would see pinpricks, patches of color or geometric patterns which seemed to be full of motion. When we closed ourselves from any auditory sensation, something else would make itself heard.

Both of these can be termed as hallucinations.

When our distant ancestors began to place these designs on objects, it was the first instance of art and has carried itself completely through the millenia into the contemporary art which is produced today. Think 'OP art', (so entrenched in our minds with the hippie era and hallucinogens such as LSD) Celtic art and Islamic art with it's complicated patterns. If you look at the symbols commonly used by corporations, you are able to easily make connections to the entoptic phenomena. The amazing thing is when you realize that we are just beginning to be aware of those connections. We are not so far separated from those early visionaries, since we see entoptic designs in everything around us. Wallpaper, furniture 'filligree', the Chrysler, BMW or Mercedes logos. When artist are inclined to create something which does not exist in reality, they invariable fall upon those images perceived by the 'mind's eye'.

This is very important if we take the first step towards understanding the methods of the shaman. Here are some snippets gleaned by googling the terms 'entoptic, phosphene, or form constant': physical-sciences.uchicago.edu/re...tml

As for the origins of art, this June, Cowan will participate in a conference on this topic in Montana. Geometric patterns are a common design element in cave paintings and prehistoric rock art. Some experts trace the prehistoric origins of art to hallucinogenic experiences. "A lot of the imagery is clearly related to what people report seeing when they take hallucinogens," Cowan said.

4.5 Synesthetic perceptions are durable and generic, never pictorial or elaborated. "Durable"

means that the cross-sensory associations do not change over time. This has been shown many times by test-retest sessions given decades apart without warning. "Generic" means that while you or I might imagine a pastoral landscape while listening to Beethoven, what synesthetes experience is unelaborated: they see blobs, lines, spirals, and lattice shapes; feel smooth or rough textures; taste agreeable or disagreeable tastes such as salty, sweet, or metallic.

psyche.cs.monash.edu.au/v2/psy...ic.html

To exclude any optical inputs one must enter a totally dark room or wear a light-tight blindfold. However, once this is carried out, visual perception does not end; there is not an impression of total blackness. Once the eye has become adapted to the darkness, and particularly if one relaxes, the visual field lights up: wispy clouds and moving specks of light appear, generally in pastel shades of blue, green, orange and yellow. If one presses the eyes further, figures are evoked. These subjective images resulting from the self-illumination, as it were, of the visual sense are called phosphenes (from the Greek phos, light, and phainein, to show). Oster (1970:83) continues by stating that, because phosphenes originate within the eye and the brain, they are a perceptual phenomenon common to all mankind (past and present, one assumes), and they are extremely interesting from a psychological and aesthetic standpoint. Because their patterns must be intimately related to the geometry of the eye, the visual cortex, they provide a means of studying the exquisite functional organisation of the brain (Oster 1970:83).

www.oubliette.zetnet.co.uk/Three.html

Step two in coming to grips with what it means to be a shaman is to understand that all of the above mentioned phenomena have meaning. They are the stepping stones to your unconscious being, and, because of their universality indicate a 'collective unconscious' as well, since we all have the same generic hallucinations. Our brains not only are wired the same way across all of humankind, but that wiring seems to extend backwards into our most remote and distant past. We may have progressed in our understanding of the material world and used this knowledge to invent the technologies which are most exemplified in this computer you are now using, yet, underneath all this advancement is the current confusing and mystifying concept of Quantum Physics.

Quantum Physics, with its parallel universes, alternate realities, string theories and the seemingly arcane study of what matter truly is, coincides neatly with the concepts of shamanism. It appears, at least to me, that we are coming full circle.

If you are interested in discussing the implications of the strange coupling between shamanism and Quantum Physics, find a comfortable place and listen to this 90 minute discourse video.google.com/videoplay on Shamanic Physics by Fred Allan Wolf. www.fredalanwolf.com/

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