

SHE IS MIND

(THE ICONOGRAPHY OF EVE)

INTRODUCTION

BY BOB CARROLL, JONATHAN CONDIT, AND MEI-LING ISRAEL

W elcome to the Bright Room Gallery, where you have been invited to participate in the exhibition and showing of Samraj Adi Da's extraordinary work *She Is Mind (The Iconography of Eve)*.

This Bright Room is the space where, in the central exhibition area, you will view *She Is Mind* as a projected multi-media Suite.

This Bright Room is also the space where You will encounter Samraj Adi Da Himself, by receiving the vision He conveys through His Light-Imagery—the sobering vision of the limitations and difficulties inherent in our mortal reality and the sublime vision of the Divine Nature of Reality Itself.

Thus, the Bright Room is not only the objective space of the gallery—it is also your own subjective space, the “room” of your apparently individual being. Just as the room of the gallery is made “Bright” by the images hanging or projected on the walls, allow your “room”, your “inner” space, to be made “Bright” by Samraj Adi Da, as you participate in the viewing of His art.

Samraj Adi Da—

The "Bright" Divine Incarnate

Throughout His entire life, even from the time of His birth, Samraj Adi Da has always been Working to bring the "Brightness" of the Divine Reality into the "room" of the world. From the most ancient times, there have been prophecies of a Bringer of Light who would appear when humanity was lost in darkness. And, indeed, these prophecies have proven to be true: Samraj Adi Da was born on November 3, 1939, in the early months of World War II, when the world was about to embark on a murderous conflict the likes of which had never been seen before. Occurring precisely in these darkest of times, Samraj Adi Da's birth was an event of utterly unprecedented magnitude. It was the Incarnation, in human form, of the Divine Reality Itself—the timeless Consciousness that is the Source and the very Life of all that exists.

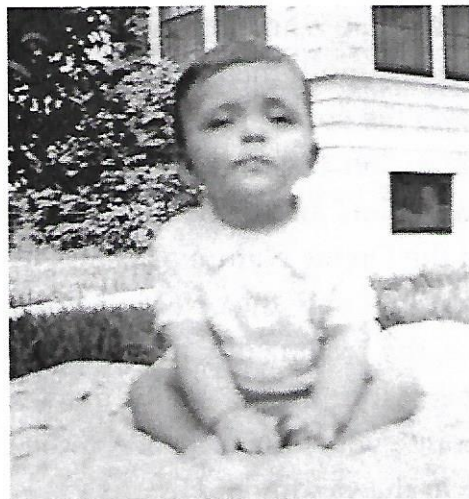
Although He is manifested in a human body, Samraj Adi Da is not an ordinary human being—and not even an extraordinary human being. He is the Divine Avatar, the Perfect Descent of the Divine into our human midst.

The "Bright"

From the moment of His birth, Samraj Adi Da existed in an unspeakable Condition of constant Radiance and Joy. And when, as an infant, He acquired the capability of language, He gave a name to this Condition. He called it simply "the 'Bright'". His naming of the "Bright" was the beginning of His Work of Teaching the Truth about Reality.

His naming of the "Bright" was also a naming of Himself—for He is the Incarnation of the "Bright". His "Bright" Condition can be seen in the photographs from all periods of His Life. As a baby, He Radiated the "Bright" just as clearly as He does now.

Samraj Adi Da's Coming into the world was not an event ruled by the impersonal forces of cause and effect.



His birth was intentional. Before His birth, He consciously and intentionally associated Himself with the embryonic physical being that was to be born to His mother and father. Thus, He was never "helplessly" identified with His human vehicle, as ordinary beings are. Rather, He has always maintained the association with His physical body by a Divine process of Radiating into the body from Above.

Submission to the Human Condition

It has traditionally been understood that the greatest Spiritual beings are associated with the physical body only to a certain extent—"down" as far as one of the upper chakras (either the center of the head or the throat or the heart). Samraj Adi Da's association with the physical body has been of a unique nature in this respect. His association with the body has always been only down to the center of the head (or the brain core), which is the minimum degree necessary for the physical association to exist at all. On the other hand, beginning at the age of two, He made a conscious decision to allow Himself to identify "all the way" with the human body and persona, as if He were unaware of His own "Bright" Condition—while at the same time never losing His Establishment Above and Beyond the physical body. He did this in order to learn exactly what the human "problem" is, and how that "problem" is to be completely overcome (a process completed with His Divine Re-Awakening in 1970). And, even more profoundly, He did this in order to bring His own Divine Being—to Divinely Descend—directly into the grossest domains of the manifest cosmos, so that even the "outer reaches" of the cosmos would be fully Pervaded by His Divine Light (a process fully established with His Divine Self-"Emergence" in 1986).

The decision He made at two years initiated an immense Work of Submission to common humanity. That Submission lasted for sixty years, as He (first) Submitted to fully learn the human condition (1941-1970), then Submitted to Teach ordinary human beings with all their gross preoccupations (1972-1986), and finally Submitted to endure the refusal (of those who had come to Him) to accept His full Revelation and the responsibilities inherent in the Spiritual relationship to Him (1986-2000).

Samraj Adi Da's Submission-Work was fully and finally completed in a profound event that occurred in 2000. Since that event, it is no longer necessary (or even possible) for Samraj Adi Da to continue participating in the conditions of gross reality as He once did. He still functions in the physical domain—indeed, very actively so in creating His art, and in other ways as well. But He is now “returned” to the Divine Innocence of His infancy, simply “Bright” before us.

His Transmission of the “Bright”: The “Thumbs”

Samraj Adi Da has Manifested here in order to speak the Truth for Real. He is here to Reveal the Real Nature of Existence and to Reveal the process—the Way of Adidam—by which that Reality is Realized. His Communication of Truth is utterly “radical”, dismantling our man-made conceptions of the Divine, slicing through our illusions about “self” (or “ego”), and addressing the core concerns of the heart with unimaginable profundity and compassion.

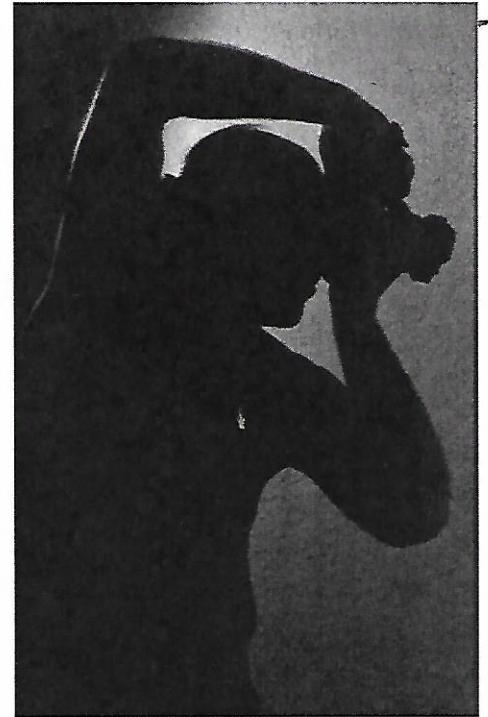
But Samraj Adi Da has Come to do much more than speak the Truth—He has Come to Transmit His Very Being, the “Bright” Itself. Indeed, Transmission of His Divine Spiritual Blessing and State is Samraj Adi Da's principal Divine Function in the world. Just as He was aware of His Divine State from birth, naming It “the ‘Bright’”, He was also

aware of His Divine Function of Transmitting the “Bright”. As a young child, He named this Function “the ‘Thumbs’”, because when His Transmission of the “Bright” is received with the greatest degree of openness, It feels like a “mass of gigantic thumbs, coming down from above”, pressing blissfully into the body.

The “Thumbs” allows profound dissolution of ego, profound heart-Communion with Samraj Adi Da, and the possibility (at the point of profound Spiritual maturity) of moving utterly beyond the mechanism of attention (the primal presumption that “I” am having experiences of “objects”)—such that, most ultimately, one is Graced to be able to live as the “Bright” Itself, rather than as the apparent individual “self”.

The “Thumbs” is a unique Spiritual phenomenon, never before attested in the history of humanity's religious quest. It is a Gift uniquely Given by Samraj Adi Da. However, there is an ancient tradition of Transmission-Masters, great beings who Transmit their Realization of Truth, rather than simply offering a Teaching of Truth. In this tradition, it is understood that Liberation is a Divine Gift, Realized by receiving the Transmission of the Master, rather than through any efforts of one's own. This tradition of Transmission (known in India as “Shaktipat”) is the tradition to which Samraj Adi Da was naturally drawn as a young man (via His relationships with Swami Rudrananda, Swami Muktananda, and Bhagavan Nityananda), and it is the tradition that most fully foreshadows Samraj Adi Da's Gift of the “Thumbs”, His Transmission of the Divine Love-Bliss-“Brightness” from Above and Beyond.

By bringing His Gift of the “Thumbs” into the world, Samraj Adi Da has made it possible for beings to tangibly experience His “Bright” Condition, and (for those who apply themselves with utmost intensity to the Spiritual process in His Company) to Realize that Condition—to Realize Utter Non-separateness from Him.



Communicating the “Bright” Through Art

Samraj Adi Da is here to make His Supreme Offering to every heart. He has always been passionately involved in generating means by which people can receive His Revelation of the “Bright”. For thirty years (from 1969 to 1999), He devoted immense energy to the process of writing books and giving discourses—a process that culminated in the creation of His twenty-three “Source-Texts”, in which He Gives His full verbal Revelation and Instruction. Since the completion of that great work of words, Samraj Adi Da has plunged with equal intensity into the creation of works of art. Continuing His lifelong involvement in the visual arts, He is now creating a body of visual imagery that “speaks” just as eloquently and fully of the Divine process—in the medium of Light.

Samraj Adi Da has Appeared in this world in order to Shine His Gift of the “Bright” to all. We urge you to participate in His art with full energy and attention, and to receive His Gift deep at heart. ■

The Avataric Art of Samraj Adi Da

A Performance-Assisted Subjective Process

Through His art, Samraj Adi Da offers to everyone His direct (non-verbal and non-conceptual) Revelation of Truth, of Reality, of the Divine, of the real nature of human existence, and of the process of transcending the limitations of human existence. Thus, as you enter into the viewing of His most recent work, *She Is Mind (The Iconography of Eve)*, you are being invited by Him to participate in what He calls a “performance-assisted subjective process”—an inner (or subjective) process of transformation that is *assisted* by viewing the “performance” of His art. This process of transformation is, for each one, a unique personal journey, in which the dissolution of ego-darkness in the Truth of Divine Light can be profoundly experienced. This process of transformation is the purpose of His art.

Samraj Adi Da has described the viewing of His art as a “participatory” process or event. In fact, “participatory” is His apt description of both how He creates His art and how audience members (who allow their perceptual and sensual intelligence to merge with the seemingly endless current of artistic phenomena) experience the imagery directly.

The making of these images is a profoundly participatory work—not abstracting the subject from Myself, but participating utterly. Therefore, the visual abstraction in these images is not something separate or separative, but an expression of the seamlessness of reality. I work to move the viewer into ecstasy—abstracted beyond the ego’s modes of perception. Ecstasy abstracts absolutely (but not meaninglessly)—beyond all presumed “difference” between “self” and “other”.

My art is created by means of My participation in the process of realizing the beautiful, or the condition that is ecstatic.

If you [as the viewer] understand it rightly, the imagery is inherently participatory, because it is not something separate from your own condition.

Art as Spiritual Transmission

The art of Samraj Adi Da is a form of His Spiritual Transmission. Over many years, He has Spiritually Invested Himself in His literature and in the Sanctuaries He has established (including the Mountain Of Attention Sanctuary), as a means of creating Sources of His Transmission that will remain forever accessible to people. And He is now Empowering His art in the same manner. The Transmission received through His art is a living matter—every time His art is viewed, one receives a communication uniquely appropriate to that moment of one’s life.

Although it has a profound Spiritual purpose, the art of Samraj Adi Da does not adhere to any formulaic religious iconography. It is simply art—with inexhaustible meaningfulness, but without philosophical “overlays” superimposed from without. Thus, His art appears exactly as it is—as artistic imagery that yields, by its nature, a continual stream of preverbal intelligence and meaning. To participate in viewing this art, what is required is a combination of aesthetic sensitivity and sensitivity to the human situation altogether. One might say that His art is revelatory because it reveals both the fault of identifying with arising phenomena (and with the sense of separation) and the Ultimate Truth of Unity or Non-separateness.

Use of the Camera

Samraj Adi Da has remarked that the camera (much like the human being!) can be understood to be a “point-of-view machine”. His interest in the camera, however, is precisely in using it as a means of “breaking beyond point of view”. Furthermore, He has described His use of the camera (and His approach to artistic creation altogether) as “eye-to-subject”, and not the conventional “hand-to-eye” approach. Altogether (He has said), He uses the camera as a “medium, but not a fixed device”.

My approach to making images is one in which the apparent “difference” between the subject and its environment and My own

Person is completely transcended. The “difference” that a camera can make, as a kind of point-of-view machine, is utterly transcended. That is the intention. That is the Nature of the Work I am doing in making images—the transcending of the point-of-view “machine” that is the body-mind (or the subject, the apparent other), that is the camera, and that is a photographic image, even.

My Process of making images is one in which all these limitations, all these “difference” making conventions, are transcended. That Process generates images of a unique meaning and with unique aesthetic (or formal) characteristics. And this requires an understanding of the Nature of What I am doing in making images.

Throughout His artistic Work, Samraj Adi Da has tested and broken through the technical limitations of the camera—beginning with the creation of His earliest images (of landscapes, people, and objects) and moving progressively and quickly to works as complex as the “abstract narratives” *9 Mary* and *She Is Mind*. An important characteristic of a great many of His images—a characteristic that inherently suggests breaking beyond any fixed “point of view”—is His spectacular use of multiple layers of imagery in a single frame. Samraj Adi Da has developed various methods of achieving such layered imagery (including, but not limited to, multiple exposure). However, all such layering is done “in camera”—never in the darkroom. The sophistication and nuancing of this layered imagery is so remarkable that one immediately understands why He refers to His image-making work as “painting with light”.

Suites of Images

Using light as both treatment medium and dominant perceptual motif, Samraj Adi Da has (to date) created over 15,000 images—imagery that is enormously varied in range of subject matter and visual effect, while remaining consistently startling in its innovation and profound in its significance.

Since September 2000, Samraj Adi Da has created all of His photographic art as Suites—sequenced groups of images

(rather than individual images). A distinct thematic emphasis characterizes each of His major suites, or multi-media "Bright Room Ceremony" alloys of projected imagery and music. *She Is Mind* is one of His largest Suites thus far—3,123 images (many of stunning complexity), created in the amazingly short period of just over two months.

Because the viewing of the multi-media form of *She Is Mind* involves taking in over three thousand images in the space of two hours, it is necessary to approach the work with a disposition of mind that is very relaxed, even while being intensely attentive. Participate fully in allowing the images (and the relationships between the images) to make their impact on you. But relax the attempt to "grasp" the images as they flow continuously in successive waves.

Monumental Fabrications

Samraj Adi Da describes His works as "monumental fabrications"—large-scale images in a variety of media. To date, these range from large giclees printed on canvas to transparencies mounted in light boxes to the projected multi-media form of exhibition known as "the Bright Room Ceremony" (shown on

plasma screens or projected on standard screens).

At the Bright Room Gallery, *She Is Mind* is viewed in its multi-media form (projected on three large screens, with an accompanying musical soundtrack). The larger-than-the-body size of these "monumental fabrications" is essential to Samraj Adi Da's creation of a "participatory" art that overwhelms the viewer, beyond the limited and separate "point of view" of the ego. As He says in His artist's statement, "I work to move the viewer into ecstasy—abstracted beyond the ego's modes of perception. Ecstasy abstracts absolutely but not meaninglessly—beyond all presumed 'difference' between 'self' and 'other'."

Image-Making as Sacred Process

For devotees of Samraj Adi Da, the photographic set where Samraj Adi Da creates His images is a profound place of worship, a temple in which His art-making is understood and felt to be a sublime and sacred activity. Just as in occasions of the "sighting" of a great Master, anciently revered in the traditions of the East, the opportunity to witness Samraj Adi Da as He works in creating His art is a moment of great Spiritual

Transmission. Devotees photographed by Samraj Adi Da describe the experience as a form of Spiritual Initiation, in which the body-mind, in attraction to His "Bright" Condition, is made more available to Light—a process Samraj Adi Da has likened to the shutter opening in a camera.

Samraj Adi Da's work with His art also has a much larger dimension. At the same time that He is Spiritually working with His subjects, He is also engaged in His great Revelation-Work for the sake of all. The images He creates are simultaneously Revelatory of the Divine Reality, of the human condition, and of the particular conditions in the world at the time He is working. For example, on September 10, 2001, He worked late into the night, creating images of profound desolation, images of deep mourning, and images depicting disembodied spirits ascending into Light. These images are heart-moving when viewed in any context, but they are also His prophetic response to the impending events of September 11 and His Compassionate Blessing of those who were about to suffer so greatly. This and other examples of the premonitory nature of His image-making are signs of His constant involvement in Spiritually Working with the world, in order to bring Light into the darkness. ■

SHE IS MIND

Transcending the Presumption of "Difference"

"She" is mind. "She" is the mind. This Suite, viewed in its entirety, is a "portrait" of mind, a communication about the meaning of mind and the transcendence of mind.

—S A M R A J A D I D A

She Is Mind is an epic artistic event, created from apparently simple subject matter. Images of "chair", "woman", "apple", "man" are choreographed into layers of time and space—simultaneously working with ancient paradigmatic myth, the strife of suffering and mortality, the search for sexual fulfillment, and, above all, the "illustrated anatomy" of Spiritual Awakening. These simple visual elements are played upon in increasing aesthetic complexity, while striking the chords of the primal "Adam and Eve" myth and its seat in the collective unconscious of our cultural psyche. The viewer is impacted at the root of ego-identification, in a process that weakens and even shatters the sheaths of self-deluded separative identity. Forms of so-called "reality"

are decomposed, deconstructed, and erased by the Artist, in order to allow the Transmission of the Real, or True Reality.

In weaving this tapestry of universal themes, Samraj Adi Da includes artifacts from the last forty years of His own life: paintings, drawings, early photographs, and a chair. The paradox of this Work is the paradox of Samraj Adi Da's Appearance altogether—that the Miraculous and Divine Event of His Appearance has occurred so humanly, and in such a dark time of non-acknowledgment of the great human need for Divine Intervention.

At times, in the abstract imagery of *She Is Mind*, the viewer can witness webs of mind, the writing of script in mind, maps of mind, continents of mind. All of creation, in a sense—creatures, nature, woman, man, dark fears, deep woods, vines of thought, cages of religion and politics, and all the mentality of suffering and self-imprisonment. And, finally, the dissolution of all of that in the Divine Light.

Although the thousands of images in *She Is Mind* result in an extremely complex work of epic revelatory art, Samraj Adi Da has said that the Suite most fundamentally communicates the "transcending of the body-mind in its Divine Source". As He points out, "This is very basic to the work I do."

Bi-Tonality / Pan-Tonality

She Is Mind is the fifth of Samraj Adi Da's great visual epics (following *Fun House*, *Happenine*, *Odalisque*, and *9 Mary*). Each of these vast Suites, or "abstract narratives" (as Samraj Adi Da has called them), dramatically breaks new artistic ground. One of the new aspects of *She Is Mind* is immediately obvious from the opening title card: color. All of Samraj Adi Da's previous photographic Suites have been entirely black-and-white (or bi-tonal). *She Is Mind* is His first work with color (or pan-tonal) photographic imagery. However, the imagery in *She Is Mind* is not exclusively color. There is an ebb and flow between color nonaptychs and black-and-white nonaptychs—including color nonaptychs that are almost entirely black-and-white (with just a touch of red or some other color), such that a full spectrum is created, ranging from pure black-and-white to intensely gorgeous panchromaticism.

This is the first time I have done color work of significant complexity, and I wanted to develop it in many modes of approach. However, I did not just discard black-and-white because I was doing color. The Suite as a whole shows the full range of My Work, including both color and black-and-white.

The pan-tonal and bi-tonal images emerge from one another. They have different feeling-qualities. At times, you don't even necessarily register whether the imagery is black-and-white or color, but a feeling-sense of the merging occurs.

Nonaptychs—Bi-Tonal and Pan-Tonal

Like *9 Mary*, *She Is Mind* is structured in groups of nine images (for which Samraj Adi Da has coined the term "nonaptych"—in parallel with "diptych" and "triptych"). In the arrangement of these images, consistent with His earlier works, images are shown touching edge to edge, such that myriad visual relationships emerge between the images, left to right, right to left, and from the central image out. In a new development in the multi-media form of His artwork (initiated in *9 Mary*), each nonaptych gradually fades into the next, pausing at the "halfway point", which results in a merging of the two layers, and an entirely new combination of visual elements at each transition point.

In the title cards that precede the projected viewing of the Suite, Samraj Adi Da explains:

In She Is Mind, there is a combinative transition between one nonaptych and the next, such that each new nonaptych gradually emerges from the previous nonaptych, rather than appearing suddenly, or apparently independently.

This combinative procession of successive nonaptychs suggests a fundamental, continuous, and unbroken Unity, from which the individual Images periodically emerge, in their temporary particularity.

And, further, relative to intermixing of black-and-white nonaptychs with color nonaptychs:

In She Is Mind, many of the combinative transitions between one nonaptych and the next also involve the gradually emerging transition between black-and-white (the visual language of the root-mind) and color (the visual language of full perception).

This combinative procession of bi-tonal and pan-tonal nonaptychs suggests a fundamental and unbroken Unity between the root-mind (which sees in black-and-white) and perceptual mind (which sees in color).

These shifts between black-and-white compositions and color compositions seem to occur seamlessly, yet always with purpose, somewhat like being shown an object by holding it before one's eyes and turning that object to reveal different facets. Some viewers have suggested that the compositional patterns seem to impress themselves upon the heart and brain in different ways, depending on whether they are black-and-white or color.

Images of Images

Also distinctive in *She Is Mind* is Samraj Adi Da's use of forms of imagery (in addition to "real" people and "real" objects) as principal photographic subjects. While a "real" chair and a "real" woman are key subjects in the Suite as a whole, the principal subject matter is, in the majority of cases, a "generic" image (or a combination of "generic" images) drawn from the *Macmillan Visual Dictionary*—"woman", "man", "apple", "chair", "ladybug", and so on. (The use of such generic imagery is, of course, a significant part of Samraj Adi Da's visual discourse on the nature of mind.) And these "generic" images are also sometimes accompanied by a verbal label

The other principal source of imagery for *She Is Mind* is Samraj Adi Da's own artistic works of the last forty years—including photographs, drawings, and paintings. (Often, these are so seamlessly blended into the photographic image that they do not stand out as visually distinct, but function as another kind of "brushstroke" in Samraj Adi Da's "painting with Light".) Thus, to a very significant extent, *She Is Mind* is images of images—images about the phenomenon of imagery, in the self-reflexive manner characteristic of mind. And, as part of Samraj Adi Da's visual "contemplation" of mind as "maker of images", there is also the play between a "real" person (or object) and an image of the same.

"She" = the Energy-Dimension of Reality

She Is Mind is not merely about "male" and "female" in conventional (or exoteric) terms. It is about "He" and "She" in ultimate (or esoteric) terms.

In humanity's philosophical and religious discourse, "male" and "female", or "He" and "She", have significance not merely as sexually differentiated genders but as primal principles of Reality. In traditional Chinese culture, for example, the male/female polarity is a primary way of understanding the underlying dynamic of conditional existence, described as the interplay of "yin" and "yang". In Western culture, the Divine (the "Creator") is characteristically conceived as the great "He", while Nature (the "created") is envisioned as the great "She".

The most profound understanding of the great principles of "He" and "She" is to be found in the Spiritual culture of India, where "He" is understood to be Consciousness (or Being Itself), the Principle of Existence, while "She" is understood to be Energy (or the process by which everything comes into manifestation), the Principle of Radiance. It is the Consciousness/Energy understanding of "He" and "She" that Samraj Adi Da is referring to in His title, *She Is Mind*. Thus, the "She" of this title is not "woman" in any ordinary sense, but the Energy-Dimension of Reality.

Therefore, when Samraj Adi Da declares, in the title of this Suite, "She Is Mind", He is making a vast statement—that the Energy-Dimension of Reality, or the very principle and process by which things and beings appear to be manifested, is mind. Not some great "other" Force (whether imagined to be a male "Creator-God" or a female "Goddess-Power" or an abstract scientific Law), eternally "outside" us, "creating" everything we perceive and experience—but the mind-realm itself, in which we are constantly participating and to which we are staunchly committed.

The Iconography—Not the Narrative—of Eve

Also very important to the meaning of the Suite is the subtitle, "The Iconography of Eve", which refers to the myth or archetype of the Adam and Eve story, as told in *Genesis*—a myth which is extraordinarily central to Judeo-Christian culture.

She Is Mind is not meant to be a conventional imaging of the Biblical account, commenting on it from a traditional Judeo-Christian point of view, but, rather, a means of dealing with that story as a universal cultural myth.

The Suite as a whole is "The Iconography of Eve"—in other words, the symbols, the structure, the meaning of mind. Thus, She Is Mind is not merely a Biblical "Adam and Eve" story—although there are elements, associations, metaphors that make reference to the "Eden" myth. She Is Mind goes beyond the cultural particularity of the story from Genesis, because the Suite is a universal communication about the body-mind.

There are all kinds of meanings present in the imagery. What is "She"? What is "He"? What is "apple"? What is "chair"?

At the beginning of the Suite, there is Eve and there is Adam. Then there is Adam and Eve Un-differentiated from each other. Finally, there is Adam and Eve as Light, utterly Un-differentiated (or Non-"different") from any "one" or any "thing" whatsoever. This is the primary "story" that is told, in visual terms, through the course of the Suite.

There is also the theme of Adam-and-Eve. This relates to sex—specifically, the bondage human beings become involved in through their egoic participation in emotional-sexual relationships.

However, the point is not to come up with a complete verbal explanation of this visual communication. I have already done all the verbal explaining that is necessary—in the form of My Literature. Visual art does not need to be explained, beyond a point. If visual art is over-explained, it stops functioning in its own terms.

There is no discursive verbal equivalent to the visual communication of the Suite—no "explanation", in that sense. It is not that nothing useful can be said, but the obsessive effort to conceptualize or explain (or to "grasp" reality) is the problem with mind.

This "Iconography of Eve" is not about "sin". It is about the mind. However, mind itself can be understood to be something like "sin", in the root-sense of "missing the mark". In the New Testament, the word translated as "sin" is the Greek "hamartia", which was originally an archery term meaning "to miss the mark", "to be off the target"—in other words, "to 'miss' the Divine Event (or the Divine Condition)", which is the fundamental problem with mind. Similarly, such "sin", or "missing the mark", is the problem with trying to figure out something with the mind.

Thus, even the fact that there is an urge to explain this Suite (via some form of mentalizing) exemplifies exactly what the Suite is about.

The "she" that is shown is not the female relation about which it could be said (using conventional "romantic" language), "She is mine". It is a female image shown archetypally to represent the reality that "She is mind". And, understanding the male figure as a representation of the body, Adam and Eve together represent the body-mind altogether—and even the two halves of the brain, the two halves of the body, and so forth.

By putting mind "in its seat" and having that seat dissolve in the Light, the Suite becomes a visual communication of the great process of transcendence and Divine Realization, which necessarily involves the transcending of anything to do with the "apple", anything the mind leads the body-mind to do (sexual or whatever it may be). Ultimately, She Is Mind is about resort to the Source of mind, the Source of the total body-mind—which is the Very Divine Condition Itself.

The "Cast" of "Characters"

As you view *She Is Mind*, you will encounter archetypal imagery that relates in various ways to the "Eve" mythology of *Genesis*. There are obvious "Eve" and "Adam" figures. There is the apple. There is forest (or "garden") imagery. And there are various design elements which Samraj Adi Da characterizes as "sinuous", a quality suggesting the serpent of the "Eden" story.

Finally, at the beginning and at the end, there is a chair, which Samraj Adi Da has identified as mysteriously corresponding to the Divine Lord. This chair has a unique history. It was made at the time of the American Civil War—to be used in battle, by a commanding general surveying the battle scene from high ground. Thus, the chair has a historical meaning-resonance that connects it with the wrathful and punishing aspect of the Biblical God. But this chair has also been (literally) re-finished—by Samraj Adi Da Himself, when He did some furniture refinishing in the mid-60s. Furthermore, He refinshed this chair in 1965, the centenary of the ending of the American Civil War. So, as part of His "re-fashioning" of the "Eve" mythology in *She Is Mind*, Samraj Adi Da "re-makes" our understanding of God, not

as the (often wrathful) "Creator" but as the Perfectly Love-Blissful Divine Conscious Light, and He also purifies the human tendency toward constant strife—just as He physically refinished the Civil War general's chair.

Eve, or the female figure, is shown sitting in the chair, and then the chair is shown by itself and shown in the light. So the chair is the "seat of mind". It is, therefore, a reference to the Source of mind, or to the Divine Condition, the Light. The chair and the Light are the reference to the "God the Father" or "God the Creator" image in the Garden of Eden story.

A New Spiritual Aesthetic

Reflecting on both the etymology of and conventional epistemological orientations to the word "aesthetic", with its root (in the Greek) meaning "to perceive", one realizes that Samraj Adi Da's Avatic art is truly a new aesthetic, because it is not an attempt to "perceive" anything but is a completely pure Spiritual Transmission of the Real.

Simultaneous with its fundamental import of the process of transcending the body-mind, the imagery in *She Is Mind* (like Samraj Adi Da's sacred art in general) conveys a purifying Spiritual Force that confronts and illuminates the darkness of this world—including war, racism, and the separative and destructive aspects of fundamentalist religion that engender hatred and intolerance in much of human society.

From the opening images of the chair to the closing images of the same (yet different) chair, *She Is Mind* (*The Iconography of Eve*) sweeps the participant away in a virtual tsunami of beauty, of intensely emotional (yet unsentimental) artistic expression, and of profound Spiritual Transmission.

As numerous participants have testified, participating in the art of Samraj Adi Da is inherently a process of transformation. The directly perceptual nature of the Spiritual Transmission He conveys through His art can neither be explained in conceptual thought nor described by verbal language except in superficial terms. The process of transformation brought about by that Transmission is, for each one, a unique personal journey, in which the dissolution of ego-darkness in the Truth of Divine Light can be profoundly experienced. This process of transformation is the purpose of His art. ■

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