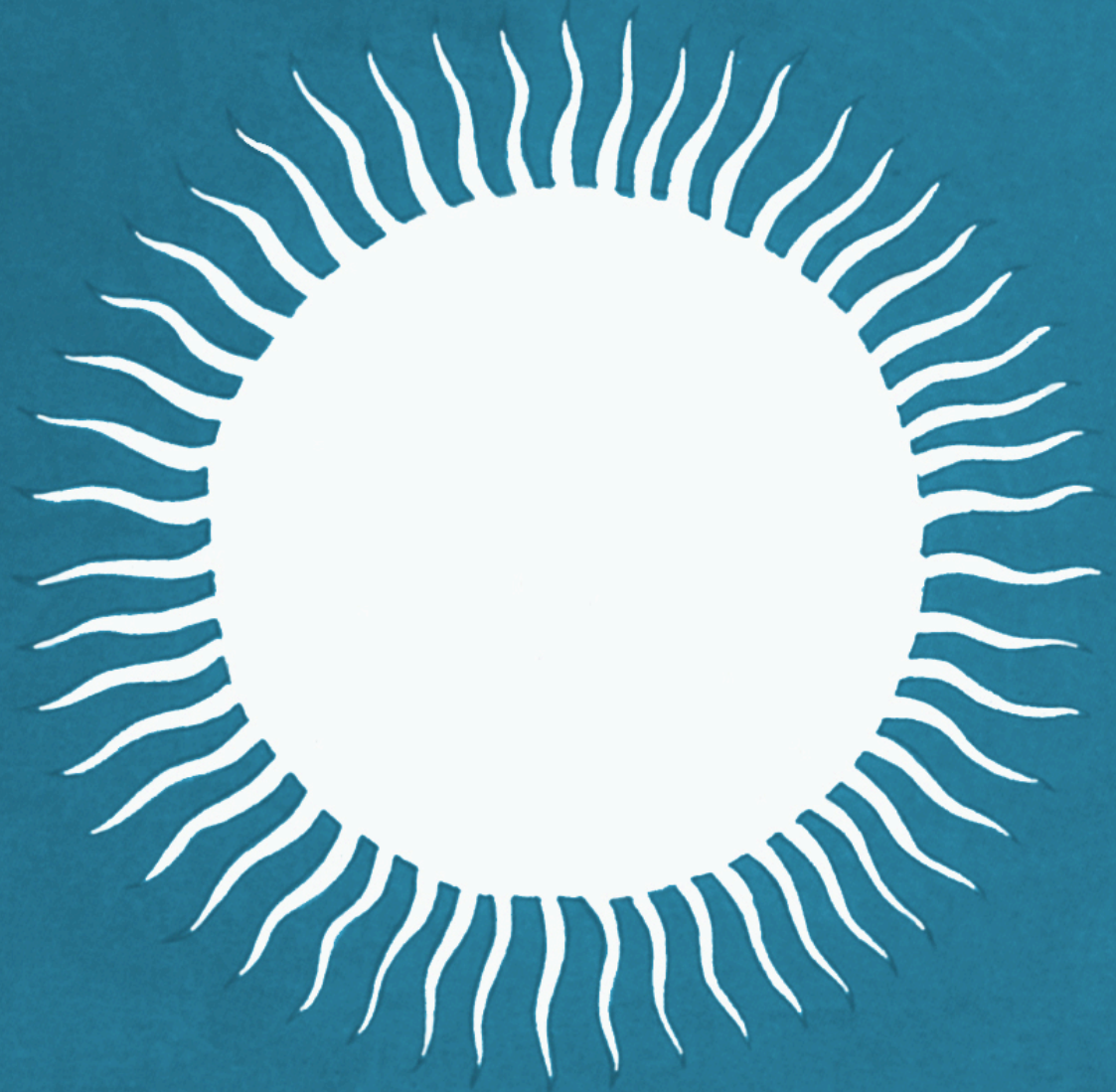


A JOURNEY THROUGH SYMBOLS

**YOUR GUIDE TO EXPLORING THE
IMAGINATION**



GROUP CURRICULUM GUIDE

The Archive for Research in Archetypal Symbolism

CONTRIBUTORS

This guide was developed by ARAS with immeasurable help from two members of the ARAS family to whom we are deeply thankful:

Brigitte Reisman Moreno was the lead educator of our Pioneer Teens Summer Art Program for its first two years. She initiated the development of this curriculum and created the first draft.

Dr. Aurélie Athan created the collage workshop curriculum that is featured in this program. We are grateful for her generosity in allowing us to publish it here in this context. It is essential to this program and is the basis for all of the projects that follow.

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Begin Your Journey with Symbols

You and your group are about to embark on an inner journey using symbols. Symbols have the power to help you discover aspects of yourself and the world around you that you may not have even known were there – although you might recognize them when they emerge.

This curriculum is a guide for creating *relationships* with symbols that can lead your group to a deeper understanding of themselves and others. When one creates a relationship with symbols, they expand in their meaningfulness and have the power to touch many parts of their lives.

A Note on This Guide

Today, visual images are everywhere. They confront us in every form of media. But among all the images out there, just a few seem to have a resonance for us, a connection that moves and inspires us in a meaningful way.

In this guide we invite you to experience ways to connect to images with a symbolic resonance.

The activities and information included in this guide are meant to foster experiences in which your participants explore, analyze, and reflect on the power of symbols and the role that symbols play in their lives.

This Guide includes texts about the journey and images from different world cultures and time periods. These words and images are meant to guide and inspire.

The Guide also suggests activities to help your participants deepen their relationship with symbols, such as art-making, collage creation, reading, writing, and researching. It also offers reflections on each step.

The next four pages include some concepts/lessons that you may want to go through with your group at the beginning of the program to give them a basic working knowledge of symbols and the Hero's Journey.

Signs and Symbols

Is there a difference between signs and symbols?



This image is a *sign* to warn people that lions are in the vicinity. It is meant to convey a clear meaning and pass along helpful information about something known.

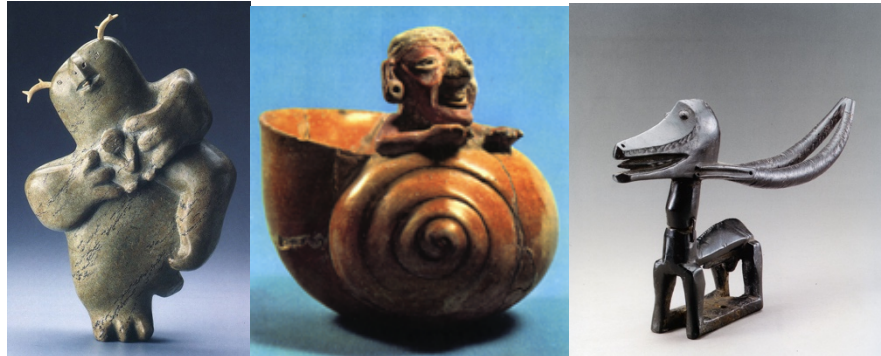


This image comes from the tomb of King Tutankhamen in ancient Egypt. It points to a meaning that is hidden from view but may become apparent if we think about what a lion is like. A lion is strong. So, the image of this lion makes us feel that it guards the King in the Underworld. We know this is not simply an image – it is a *symbol* because it moves us. It brings feelings in relation to what it is, not simply to what information it is conveying.

In this program we will explore symbolic images that have the potential to communicate and connect to the unknown – images that have an emotional meaning.

“The true symbol should be understood as an intuitive idea that cannot yet be formulated in any other or better way.”

C. G. Jung

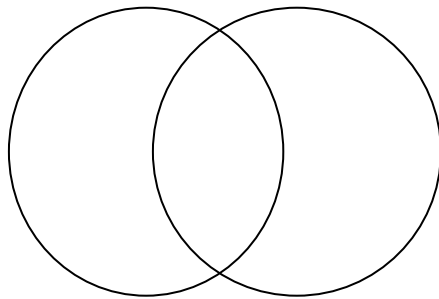


WHAT IS A SYMBOL?



About Symbols

In ancient Egyptian myth, the world was created when Heaven and Earth were united. In China the world was created when the original wholeness separated into two, yin and yang. Whether in union or separation, in our *perception* it seems like everything in our world exists in pairs of opposites. This is true not only of our concrete reality, but also of our feelings as well as abstract concepts and ideas. Where we find light there is darkness, where there is past there is future. The list of opposites seems endless: there is black and white, above and below, far and near, good and evil, love and hate, male and female, hot and cold, chaos and order, conscious and unconscious.



If we imagine the opposites as two circles overlapping, an oval shape appears in between, forming an opening or doorway. In ancient Greek geometry the oval was called the birthplace or the place of creation. ***This is where symbols appear.*** The word “symbol” comes from an ancient Greek word meaning “thrown together.” If we think of the two opposing circles as the conscious and the unconscious, this means that the symbol has something from both. And when we ***experience a symbol*** the two realms become one. Symbols feel so powerful because they point to things we don’t know, originating from a source that we call “the unconscious.”

Symbols give us dual vision where we can see both heaven and earth at the same time.

A Note on the Journey

"I dwell in possibility." —Emily Dickinson

"Obstacles do not block the path, they are the path." —Zen Proverb

We have seen how symbols open us up to other ways of seeing, which can also lead to new ways of being. Symbols are vital seeds – living carriers of possibility. They bring us inspiration, learning, and healing. They move us to become transformers, mediating change. Myths are stories that use symbols to teach us how to understand our world and ourselves. From the beginning of humankind myths have functioned as guides on life's journey.

This curriculum uses the myth of the Hero's Journey to discover symbols. As this myth tells it, we are all called to become a hero or heroine in search of adventure. This may bring both excitement and fear as we must leave home and enter a world that is new and unknown. Leaving home can also be seen symbolically as the beginning of a new project or a new phase in our life.

Once departed, we will have to overcome obstacles and dangers on the way, forcing us to learn new skills and develop powers we didn't know that we had. In the meantime, we find ourselves being transformed. And one day a memory may come to us of home, calling us to return. Once we are home, we can be called to begin a new journey. The Hero's Journey is a circular story.

Joseph Campbell structured and popularized ancient hero myths from all over the world in a book that he called *The Hero's Journey*. We use a version of his structure in this program to lead participants through the journey in four steps:

- The Call
- The Departure
- The Transformation
- The Return

Campbell was inspired by C.G. Jung's work and called him "...a scholar in the grand style, whose researches, particularly in comparative mythology, alchemy, and the psychology of religion, have inspired and augmented the findings of an astonishing number of the leading creative scholars of our time."

Four Steps of the Journey



I. The CALL

Creating a collage
Finding symbols



II. The DEPARTURE

Creating drawings
Research



III. The TRANSFORMATION

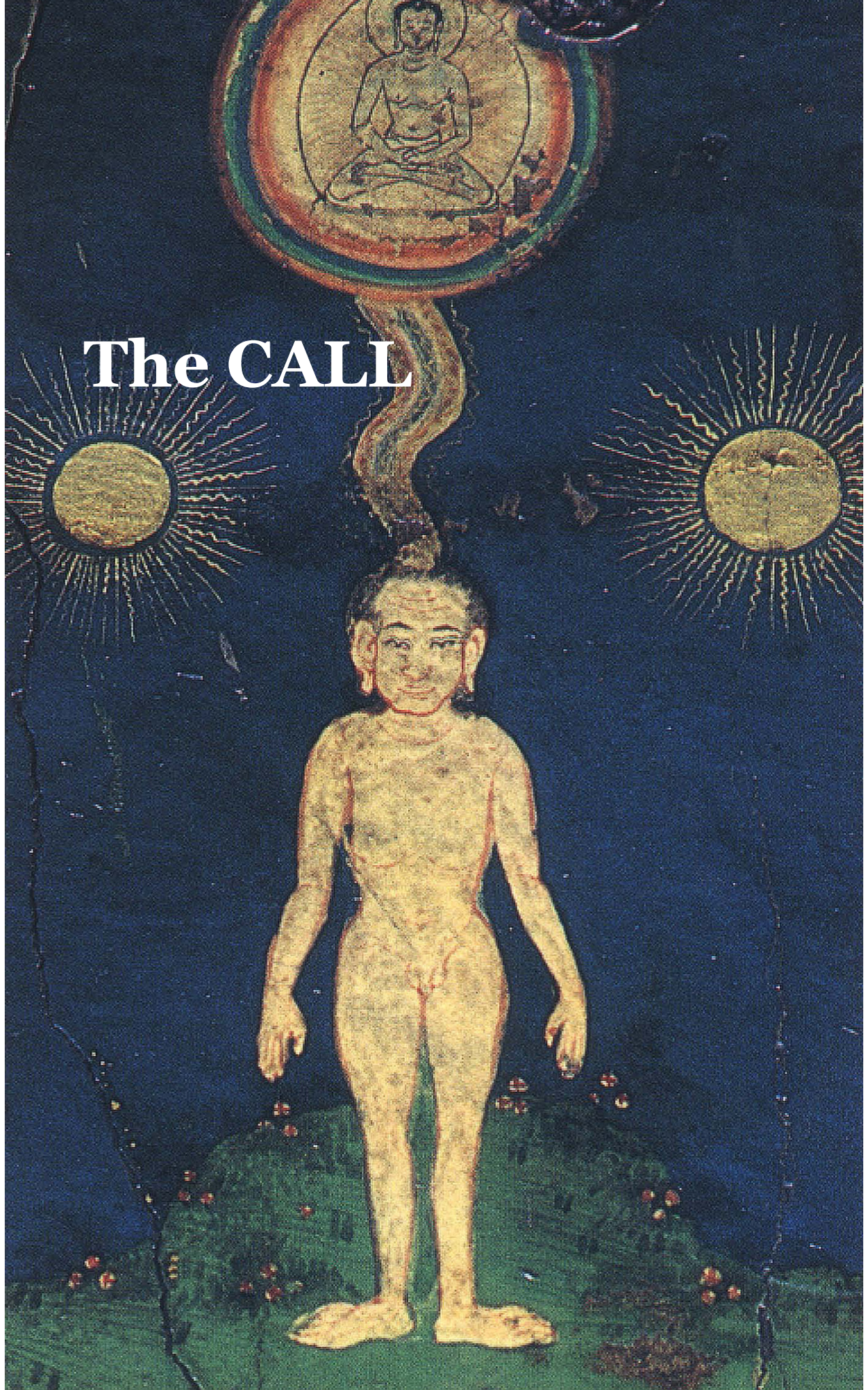
Creating artwork
Writing poems



IV. The RETURN

Creating artist statement
Reflection

The CALL











I. The Call

“The mountains are calling, and I must go.” —John Muir

The journey begins with a call. Ask your group - have they ever been drawn to a person, place, or thing and not been able to articulate why? Have they ever chosen a path that, although not the clearest, just seemed right? Have they ever delved into unknown territory, against their own logical thinking? They may have had an intuition or feel a deep longing to do something that they never thought of or tried before. They may have heard an inner voice whispering to them to do something that both excites them and frightens them. These are ways that they have probably already experienced *the call to adventure*, just as they are sure to experience countless other calls throughout their lives.

Explain that inspiration is also a form of calling, bringing faith and guidance. Inspiration comes from a Latin word meaning “spirit,” turning into wind and breath. To breathe. To listen.

The first step in this Hero’s Journey is a project where your group will let the images call them. Explain to them that even an art activity may feel scary. No wonder – a call to adventure is asking for a suspension of logic and a leap of faith. It asks one to leave the comforts of what is known and to dive deep into the unknown.

INTRODUCTION TO THE COLLAGE

Images calling

This is the first step of the journey, where the participants will explore images that they feel are calling them.

Gather a variety of magazines with images.

The magazines can be about nature, travel, art, fashion, health or anything you can find. You might have old magazines in your home, or you can ask your friends for donations, or pick up discards from the local library or even places like hair salons. When you have a diverse set, you are ready for the next step.

Find a place for your group to work that invites an open mind.

Have your participants thank their rational side and ask it to take a back seat for a moment. Then have them invite their intuitive side to guide the creative process and allow for surprise and discovery.

Have each person select and cut out images that speak to them.

They don't have to have a reason for the images they select. They will simply cut out what calls to them. Instruct them to choose images that attract or even repel them, images with heat, images that spark, or leap out, that are familiar or maybe strange.

It's important that your participants not censor themselves, or force a specific theme, even if they see one. They should take the opportunity to be spontaneous and let images emerge.

They can act as if they are fishing for the images with their fingers and not their eyes. They may even pretend the images are selecting them rather than the other way around. Let it be an adventure to discover what images are calling them, in a whispering or a loud voice.

The selection should be done within a short period of time so as to be playful and spontaneous.

Begin fishing and play! Please see the video on ARAS.org regarding this activity.

“I shut my eyes in order to see.” —Paul Gauguin

CREATE *a collage*

Now each person has a pile of images that have called to them.
This is the treasure that will take them to the next step.

Give each person a piece of blank paper, big or small.

Have everyone start to arrange and re-arrange the images on the paper.
See how the images want to be placed and what feels right to them.
They can use entire images, or just cut out parts of them. They might want to cover the entire paper or not; the paper itself will be part of the final image.

There is no need to articulate why they are arranging the images in a specific way. Encourage them to work intuitively. They will have time later to be more reflective.

When the arrangement feels right, have each person glue the images down onto the paper.

Remind your group to be open and curious as they work on their collage!

Reflection and exploration of the collages — *Finding Symbols*

In this part of the collage activity, the participant will explore, with you as a guide, the collage they have created and see what it contains. Go around to each person individually and look closely at their collages with them.

Step back and look at the collage.

What do you see?

Does the entire collage appear as one image?

Gaze without judgment.

Let your eyes explore.

Take time to describe what each of you see.

Imagine you are describing the collage to someone who cannot see it.

Notice whether there are any specific colors, shapes, or textures.

Are there images that feel familiar to you, meaningful and healing?

Are there images that feel surprising, unexpected, strange and odd?

Any images that feel frightening or repulsive?

Any images that are leaping out, funny, energizing?

Is there a theme emerging?

Are there patterns of similar types of images?

Notice the placement of the images.

What is placed at the edge, at the center, or at the top?

Does this placement create a certain relationship or dialogue among the images?

After exploring the collage together, choose one or two strong images that emerge from the whole collage—*images* that generate heat for the creator; images that stir curiosity or excitement within; images that feel meaningful; images that are familiar, or maybe completely new. Have them follow their instincts.

When they have found their image/images, they can say: "Nice to meet me," because that is a little bit of themselves, reflecting back at them. What is exciting is how it connects, and how it connects them to the larger, wider world.

Have the participant name the image/images or theme they have chosen. It might be: Cat, Eye, Dragon, Fire, Egg, Forest, Home, etc. This image/theme they select will be their Symbol, which they will explore in different ways throughout this program. By using their intuition and unconscious mind, they have been "called" to this symbol.

When you work with symbols, they start to liquefy, to move, to transform. They will go to other places, or they might stay close to home. When you work with symbols, something might shift. You have to pay attention. It is an adventure.

A call to adventure!

An aerial photograph of a person walking on a dirt path through a dense forest. The path is illuminated by a bright light source, creating a strong contrast with the surrounding dark trees. The person is a small silhouette in the center of the path.

**The
DEPARTURE**







II. The Departure

At this point of the journey, the hero or heroine has decided to accept the call to adventure and to go forth into the unknown.

The departure can be literal, physical, or metaphorical. Even if you do something as simple as taking a step into something new, you accept the challenge of leaving what is known to you, risk stepping into the unfamiliar and invite chance to guide your way. Even wrong turns or blunders are part of the journey and will lead you forward along this unknown path.

In the context of this program, your group has now gathered the images that have called them and they have found their symbols. They can now set forth on a journey.

EXPLORE SYMBOLS

by drawing



"In order to create, we draw from our inner well." —Julia Cameron

In this section of the program, your group will start to explore their symbols visually by using paper, pens, pencils, and crayons.

Have them chose a color and write down the name of their symbol, big or small.

Ask them, "If you were to close your eyes, and someone were to say the name of your symbol aloud, what do you see in your mind?"

On a piece of paper, have them begin doodling ideas.

Consider them consider the following:

- What drew you to select your image/symbol in the first place?
- You may have selected your symbol based on some instinctive pull. Use that as your guide.
- Does the symbol feel challenging in any way, or does it feel more pleasing and comforting?
- Is it real or more of a fantasy?
- What does the symbol mean to you?

Let their hands explore freely. Drawing is like writing, which is made of forms, too – we already have our own way of shaping words, just as we have our own way of writing. See what forms and shapes their symbols inspire your group to draw. They will just follow their hands and pay attention. Have them invite their curious minds to explore.

This activity is an initiating step for each person to of get to know their symbol. Allow them to be spontaneous and playful, welcoming the responses.

When something emerges, they can take their time to look at what has been created. What do they see? Does it feel familiar, or surprising?
Make a note of their responses.

INTRODUCTION

to research

"Research is creating new knowledge." —Neil Armstrong

Research is a creative process that is not always linear. It can lead us in interesting new directions and be a rich inspiration on the journey.

After your participants have explored their connection with their symbols by doing some initial drawings, they will now bring their symbols out into the world and see how they have been depicted in other cultures, as well as their own cultures.

Symbols can hold very different interpretations and meanings across cultures and time periods.

Go through the following research sample with your group

What follows is an example of some research on the symbol of the **SUN**. There are some images from different cultures, and some text written to explain how the sun was viewed cross-culturally and in different time periods.

Take some time to look at the images.

Discuss the following with your group:

How is the sun depicted differently in the images?

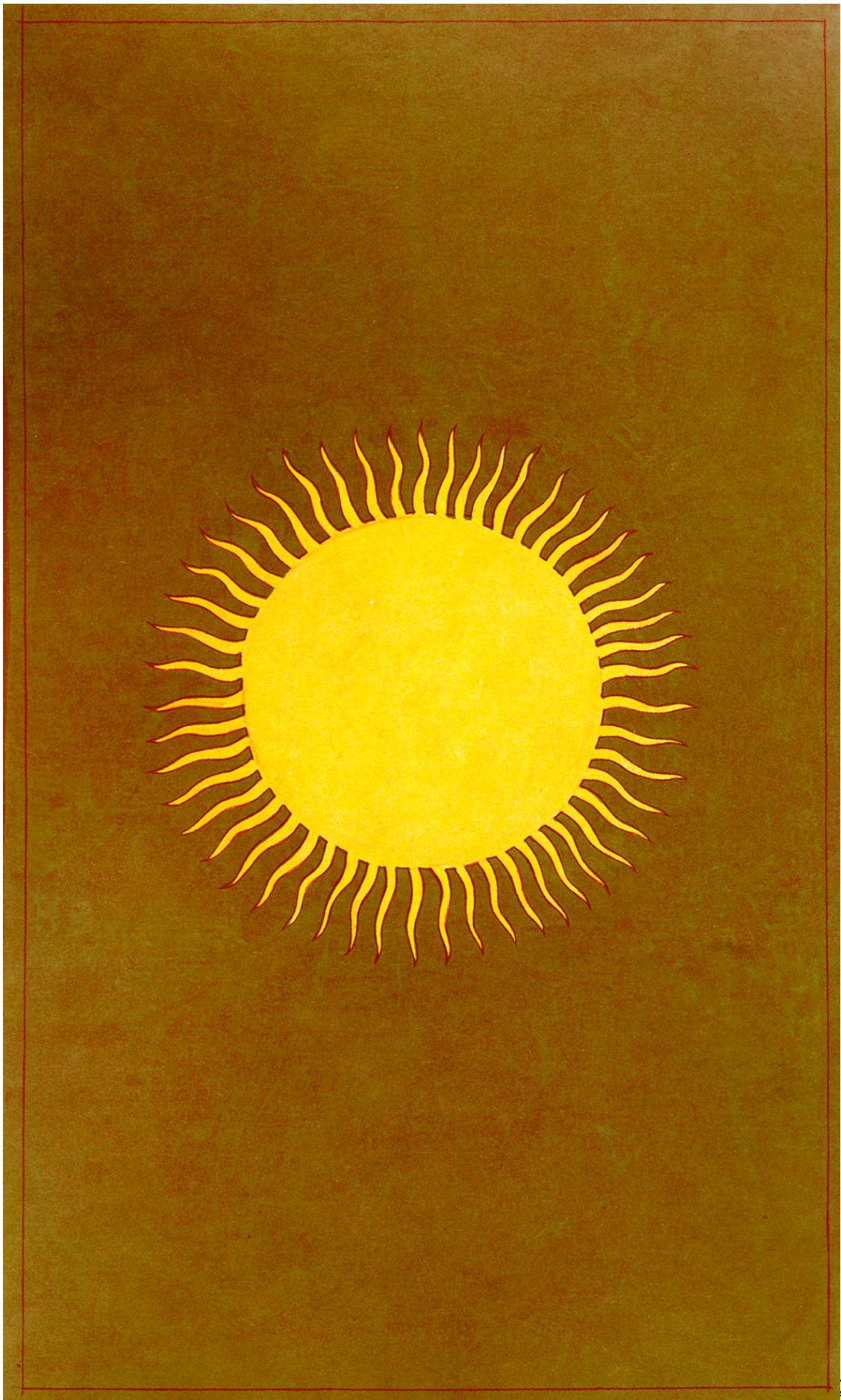
What colors are used? What shapes?

How are the images composed and arranged?

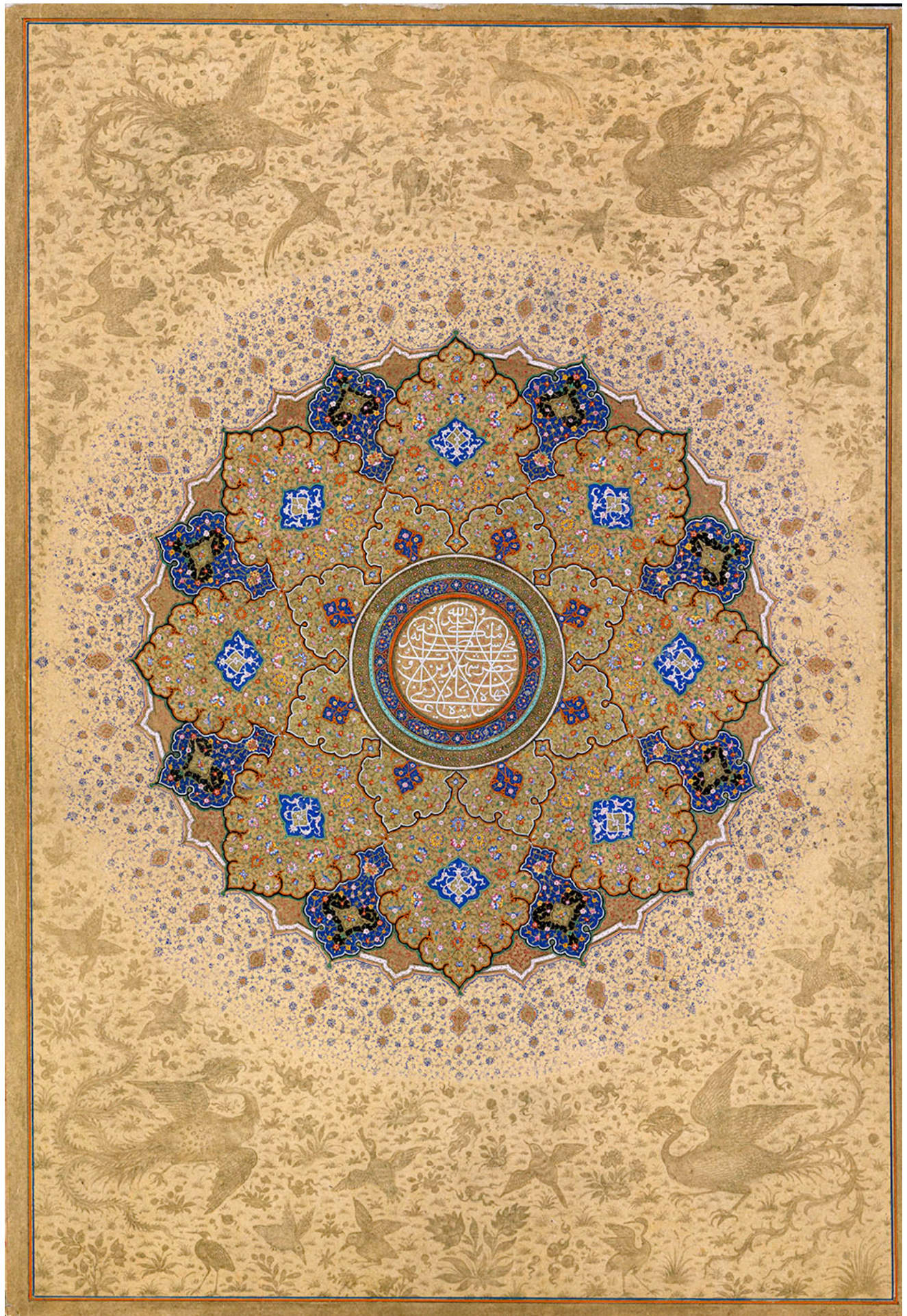
Do any of the images tell a story?

What do you learn from these images of the SUN?

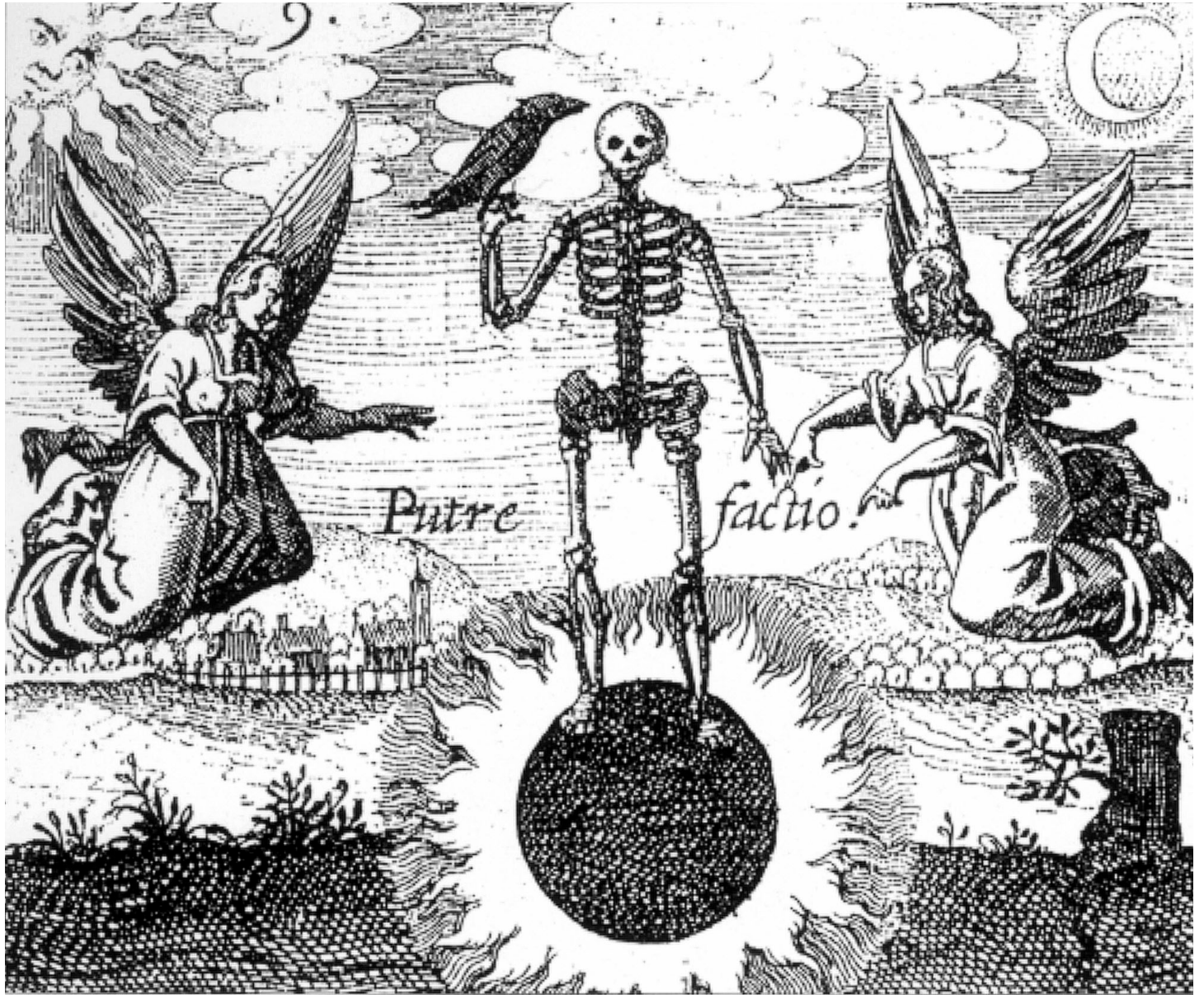
Read through the text together and discuss.







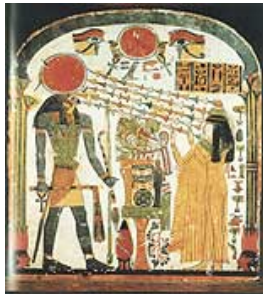




SUN



Yoti (Sanskrit, Light) evokes both Spirit energy in its radiance, and Matter as its rays reach us here and now.



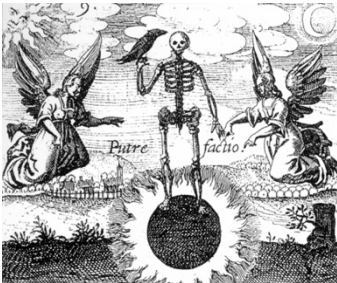
The falcon-headed sun-god Horakhti directs his flower sun rays at the worshipping Taperet. Painted wood stele of Lady Taperet, 22nd Dynasty (1070-712 BCE), Egypt.



This "Sunburst" mandala evokes the celestial order over which the sun presides. Opening folio from an album Shamsa ("sunburst"), inscribed with the titles of Shah Jahan (1628-58) – "May God Make His Kingdom Last Forever!" ca.1645, India.



Sun Woman, whose hut is also a sun-wheel, conveys the sun's power of fertility, nurturing light and warmth as well as its capacity for destructiveness. "Sun Woman in her Hut" by Tjamalampuwa, ochre on bark, 1954, Melville Island, Australia.



"The black sun," evokes the stage of alchemy called nigredo or blackness. It was also described by the medieval alchemists as melancholy, which we today call depression. Although shown as an encounter with death the presence of the angels suggests that this passage is not only necessary in order to grow and mature as an individual but there is also help.

THE SUN

...Of all forms, yellow, all-knowing,

The supreme goal, the one light, giving heat.

Thousand-rayed, existing in a hundred forms,

The sun rises as the breath of creatures.

—*Prasna Upanishad*, Question 1.8

These lines from the Indian *Upanishad* tell of the sun as the life-giving force on earth. It creates the world anew each morning, giving color and form to all as it rises out of the black formless night. We can even feel the sun's presence on our skin when we are touched by its warm rays. The Egyptians depicted this as the sun's rays ending in small hands. They also believed that after death the pharaoh became a star or a little sun, forever shining. In a parallel imagination, after death the pharaoh's body turned into gold, becoming eternal, unchanging like the sun.

The medieval alchemists continued this vision by secretly practicing in their laboratories, trying to turn lead, the basest of all metals, into gold. But they also knew that the real goal was to be found within, to become golden and clear like the sunlight. This idea appears in many other traditions – in, for example, the Buddhist and Taoist search for enlightenment and in C.G. Jung's psychological development of individual consciousness.

Not only was the sun's gold considered perfect, so was its circular form, deemed by Plato as the most perfect of all forms. The circle appeared often in the earliest art as painted dots, hollows or stone spheres believed to be inspired by the sun. Its meaning is manifold but always related to the human desire for procreation, for fertility, making the sun a symbol of life itself. (Giedeion,126ff)

In earlier times the sun was often seen as the father and the moon as the mother of the world. While the moon was connected to the night world, the sun belonged to the day with related ideas of time, light and order. The sun disc was the sun god's eye, which carried the rich symbolism of sight, as all-seeing ruler, judge and logos – the supreme masculine principle.

The sun has been worshipped across cultures and throughout time. Being the most powerful of all, the sun came to be the symbol of the king as the son of the sun. This tradition was still alive in England at the coronation of Elizabeth II in 1953 when she was wearing a golden cloak under her robe and a crown of gold, rayed like the sun on her head – even though this time the ruler was a woman.

More than 5000 years ago the symbol of the sun appeared in visual form as a circle with a dot at the center in countries like Egypt and China, without any known connection between them. The circle with a dot is still used in astrology as the symbol for the sun and in alchemy as the symbol for gold or the highest goal of the work. In Greece it also became a symbol for the ongoing creation.

Like all symbols, the sun is bivalent; it is not only part of creating life, it is also destructive. As the sun sets at the Western horizon and the night arrives, everything turns dark, as if creation is dissolving, all becoming invisible. Some believed that the sun died at sunset and was reborn in the morning. In myth, the solar hero travelled with the sun into the dangerous underworld. In nature, the sun is also destructive as the scorching midday or midsummer sun, heating the earth.

Sadly, we have forgotten this fragile balance of the opposite poles as we increasingly pollute the air we breathe, cut down and burn the forests, the lungs of the earth, causing the sun to warm both land and sea to the degree that it threatens all life. We can only hope that it is not too late to show our reverence for the sun by keeping the earth green, the air clean and, at least from a human perspective, by preserving the sun as life-giving, golden and eternal.

Giedion, S. *The Eternal Present: The Beginning of Art*. New York, 1962

CREATE

Key words



Now that your group has looked at the various images of the Sun, they will begin to research their own symbol.

First, have them generate their guiding key words for the research.

Find key words by using a “word association” exercise:

Have each person write down the name of their symbol in the middle of a piece of paper.

Have them take a moment to look at what they wrote down and listen to their inner voices. They may want to close their eyes to hear.

What words come to mind?

From here, they will make a word web, or a tree and let the words branch off from the central word for their symbol. If they get stuck, they can go back to the central word and start a new branch and see where it takes them.

Use a timer or watch, and give your group 60 seconds to write down as many words as possible.

This exercise will give produce many facets of each symbol to explore and research.

RESEARCH

“Research is formalized curiosity. It is poking and prying with a purpose.” —Zora Neale Hurston

Now your group will start their research by exploring their symbols in other cultures as well as their own.

Present the following:

Is it possible that the symbol you selected means one thing to you and something entirely different to someone else? Is it possible that the symbol you selected has been perceived differently in other times and cultures? See how many contrasting meanings you can find, and see if you can understand their differences through the cultural or historical contexts.

Local libraries, archives, or online resources are good places for your participants to investigate. "The Book of Symbols" and our online archive at www.aras.org, can be very helpful.

A guiding light will be the key words from the previous exercise.

If one word doesn't lead to anything interesting, try another.

Have everyone keep a record of what material they find. They can make sketches and jot down notes; all of this information will help them understand their symbol.

Remind everyone to keep an open mind. Research is a creative process that may lead to unexpected new discoveries. It is key to let go of any preconceived notions of where things will go, and to transform your way of seeing along the way.

If working in a library, the key words will also help guide research. If anyone in your group comes across a dense book, guide them to locate their keywords in the index and/or table of contents to help narrow their search.

All manner of materials can be helpful with research, whether it is images, stories, textbooks, or dictionaries. Asking friends and family members for their opinions can also be helpful; what is their understanding of a symbol? What do they think of when they see it? This sort of cultural research is helpful as well.

RESOURCES FOR RESEARCH AND INSPIRATION

RESEARCH

The Archive for Research in Archetypal Symbolism (ARAS)

ARAS is one of the world's most comprehensive resources of mythological, ritualistic and symbolic images. The Archive includes 18,000 images of art from all over the world and from all epochs of human history, accompanied by scholarly commentary.

Visit ARAS Online at www.aras.org

As a member you have access to the entire archive of 18,000 images, which also includes the following publications by ARAS:

- *The Book of Symbols: Reflections on Archetypal Images*. Taschen, 2010.
- *An Encyclopedia of Archetypal Images, vol I*. Shambhala Publications, Boston & London, 1991.
- *An Encyclopedia of Archetypal Images* subtitle *The Body*. Shambhala Publications, Boston & London, 1996.

There is also a large amount of material on ARAS Online that is free of charge including our extensive online Library of articles and back issues of our quarterly newsletter, ARAS Connections.

Visit in person:

The Archive for Research in Archetypal Symbolism (ARAS)

Address: 28 East 39th Street, New York, NY, 10016. Tel (212) 697-3480.

There are also ARAS centers at the following locations:

C.G. Jung Institute. 2040 Gough Street, San Francisco, CA 94109. (415) 771-8055

C.G Jung Institute. 10349 West Pico Boulevard, Los Angeles, CA 90064. (310) 556-1193

C.G. Jung Institute. 53 W. Jackson Blvd. Chicago, Ill, 60604, (312) 701-0400

Suggested Book References:

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INSPIRATION

Visit local libraries, museums and galleries. Many museums and galleries also offer free access to images on their websites.

[Art-collecting.com](http://art-collecting.com) — this site offers a comprehensive list of galleries in all states and parts of Europe and Latin America

https://en.wikipedia.org/wiki/List_of_museums — find museums in your area.

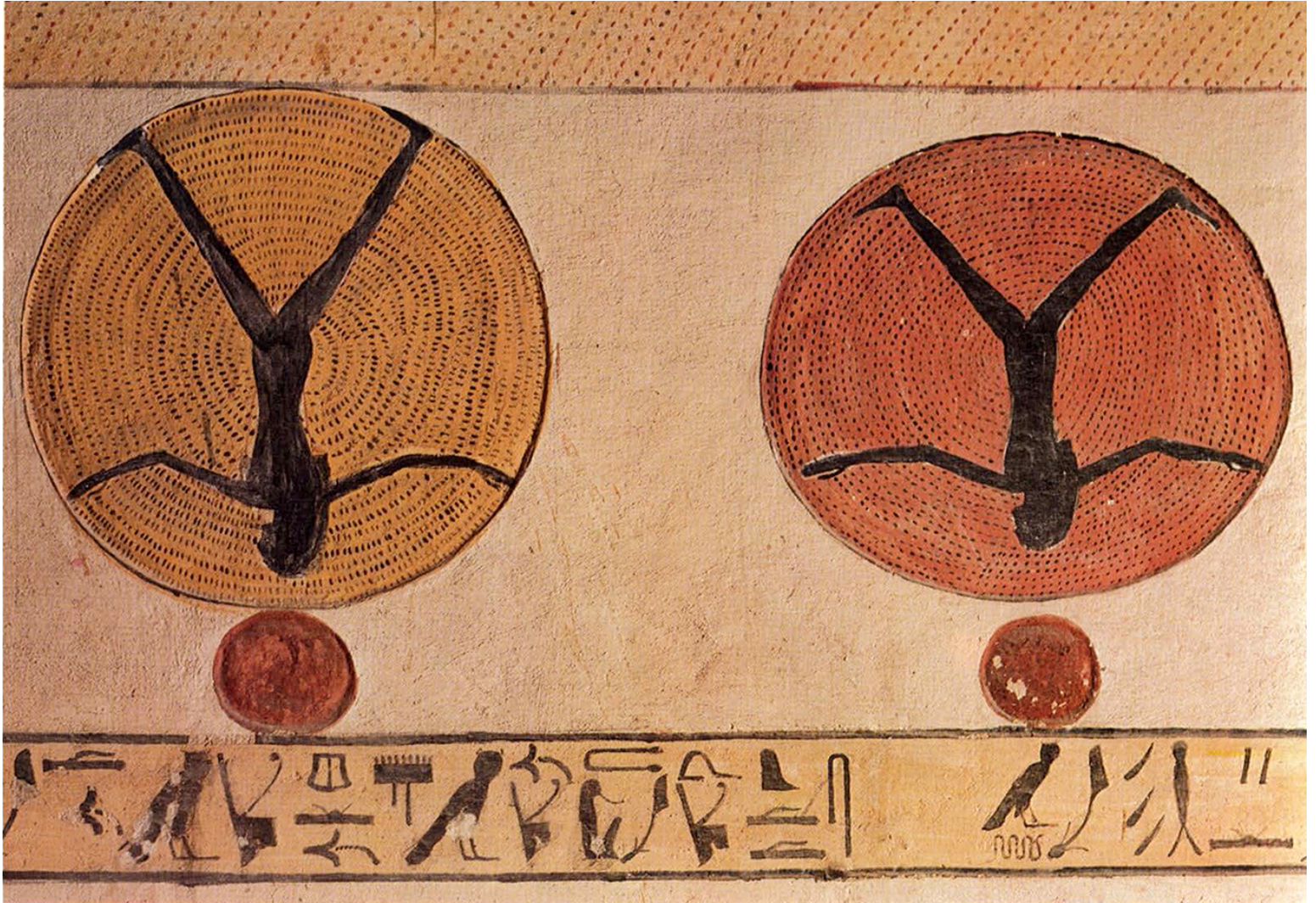
Look at art books of all kinds.

Look for symbols everywhere – from walking in your home town to looking at advertisements or movies. Observe your own pet or look at nature. The world is full of symbols! Here are some examples:

The fountains in our cities evoke ancient springs of renewal. The cross at the top of a church brings up the symbolism of the crucifixion and also the place where the vertical and horizontal and also heaven and earth, meet. Wedding rings made of gold and diamonds promise union forever. Apples, so common in advertisement, remind us of health and youth but also of The Tree of Good and Evil in the Bible. In a negative form it appears as the poisoned apple of the witch in fairy tales, or it simply indicates bad or rotten character. Fast cars evoke speed and wealth. The independence of the house cat can become a symbol for an inner aspect of someone's personality. *Anything becomes a symbol when it has some hidden quality that moves us in some way.* A sunset may just be the ending of the day or imagined as the myth of the hero travelling with the sun into the underworld. **The world becomes magical when you begin looking for symbols!**

A circular painting of a Buddha figure, likely a Gandhara or Kushan work. The Buddha is depicted with a serene expression, closed eyes, and a dark, wavy hairdo. The background is filled with intricate, concentric, wavy lines in shades of orange, red, and brown, creating a sense of depth and movement. The overall style is characteristic of ancient Indian art.

The Transformation





68

L V N A.





III. *The Transformation*

"The goal of life is rapture. Art is the way we experience it.
Art is the transforming experience." —Joseph Campbell

Following the call to adventure and departure, the journey continues and goes through multiple stages, leading in various ways to transformation. This transformation symbolizes some sort of shift in awareness; where once the world was seen in one way, and now it is seen slightly differently.

As your participants continue on their journey of relating to their personal symbol, soon something will be created that didn't exist before. To start a journey, a new project, or a work of art can be both exciting and also frightening. The white paper can feel demanding, and some may not know what to do, but as soon as they take the step to put a mark on the paper, things start to happen. There is a communication taking place between them and the material, between their conscious and unconscious – a dialogue that will lead them on.

In the process of making art the material is transformed. At the same time, the artist is transformed by the process. This is the result of multiple trials and challenges, physical and intellectual as well as spiritual.

"Art does not reproduce the visible; rather, it makes visible." —Paul Klee

"Creativity takes courage." —Henri Matisse



CREATE

Art Work

“Art evokes the mystery without which the world would not exist.” —René Magritte

At this point your group has taken both an inner and outer journey. They have explored their personal connections to their symbols by initial drawings, and they have obtained information from the outside world by researching how other cultures view their symbols. These journeys can inspire their further work.

Invite everyone to reflect on this experience with their creative minds.

Now they will begin to transform what they have experienced into an artwork. Set aside time and space for your participants to create a pieces of art in response to their symbols.

Use the questions below to help the process along:

- - Now that you have learned more about your symbol, has your personal relationship with it changed?
- - Have you seen your symbol before? Is it something you see every day, or only on special occasions?
- What color does it evoke? What shape? Is it hot or cold, wet or dry?
- If it made a sound, what would it be? What kind of music does it evoke?
- Is it figurative or more abstract? Does it call for words?
- If you created an environment like a room or a safe space to put your symbol in, what would it be? How would it look?
- What feels most inspiring and exciting about your symbol?

The answers to these questions can guide the process of making a piece of art.

Artworks can be drawings, paintings, sculptures, or multi-media pieces.

Have different material available for people to choose from; different papers, crayons, paint, boxes, sticks, Play-Doh, clay, fabric, or any material you have access to.

Ask: what material speaks to your symbol?

They may want to include something from their initial sketches or collage.

Make sure each person takes time and care to reflect on the various meanings of their symbol and see how they can manifest these meanings within their chosen medium.

Allow generous time – maybe even several days.

"There is no must in art because art is free." —Kandinsky



WRITE *A Poem*

*Between what I see and what I say,
between what I say and what I keep silent,
between what I keep silent and what I dream,
between what I dream and what I forget:
poetry.*

—Octavia Paz

When the art works have been completed, have your group take some time to look at what they each have created.

Have them step back and look from a distance, then move closer. What do they see? Does it change? Does their art work feel familiar to them, or surprising?

Pass out pieces of paper.

Have everyone write down as many words as possible that come to their minds when they look at their art work. Each person can reflect on their own piece and then they can associate in relation to each other's artwork.

The next activity will be to use these words to write a poem.

Using a list with free-associated words will open up the imagination and create a surprising addition to each visual art work.

A poem is an image in words.

When the poems are finished, they can be read out loud and shared with the group.

How does the poem add to the visual artwork?

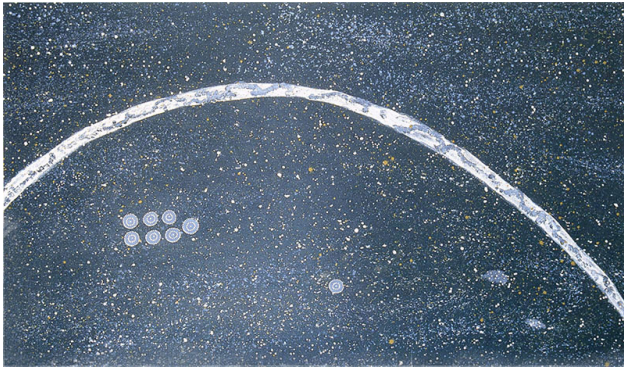
A circular illustration in a traditional East Asian style. A young boy with a topknot, wearing a light-colored robe with a red sash, sits atop a dark brown water buffalo. The buffalo is walking towards the left, its head turned slightly. The boy is playing a long, slender flute. The background consists of horizontal lines representing a field or a path, with some stylized trees and foliage on the right and bottom. The entire scene is enclosed in a circular frame.

The RETURN





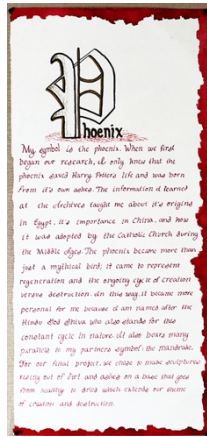
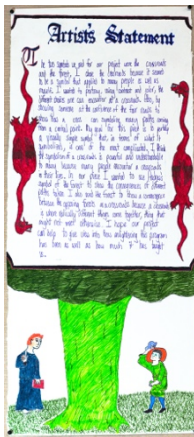




IV. The Return

After the journey, it is time to return. In some stories of journeys, this is a literal return home. After completing an adventure, the hero or heroine returns home to find that while the home is the same, they are somehow changed. They may bring back an actual trophy of their quest, or a treasure or a goal they have attained. And they may have achieved a new emotional state or being.

Now it is time for your group to reflect on their journeys. They are coming home with treasures - their artwork as well as the experiences they have attained. They have a new understanding and perspective, especially about the role of imagery and symbolism.



CREATE Artist's Statement

"Art is not what you see but what you make others see." —Edgar Degas

Make an artist's statement

Once the artworks are finished, each person will write an *artist's statement* describing what they have done and their journey to get there. Guide them to explore their ideas, insights, and inspirations.

Some guiding questions to have your group consider:

- How would you describe the symbol you selected?
- What does your symbol mean to you now? Has it changed through the process?
- What materials did you work with?
- Did your symbol have opposite sides: positive and negative, good and evil, dark and light?
- What inspired you during the journey?
- What have you learned about your symbol?
- Imagine that you are introducing yourself to your artwork and the artwork is introducing itself to you. What would you say to each other?

Artist's statements can also be a works of art. They can be written by hand and/or embellished with images that complement the statement.

REFLECT

The Journey

“Time and reflection change the sight little by little 'till we come to understand.” —Paul Cezanne

The journey is now complete. Your group has taken time to explore images, stories, and myths in order to enrich their experience of symbols.

They have heard the *call* to the symbols that they selected, they have *departed* on a journey to understand the many facets of their symbols, and they have *transformed* their symbols into works of art.

Some guiding questions to ask your group as you reflect on the journey together:

- Is there anything that has been transformed in you?
- Has your relationship with your symbol expanded in a meaningful way?
- Has your understanding of symbols changed during this process?
- Did any experience surprise you?

This guide can be used multiple times because the Hero’s Journey is circular. Once home, a new journey can begin.



NOTES ON IMPLEMENTING *This Program*

"I learned that things don't always have a direct meaning, they can be indirect, but everything can have a deep purpose behind it that is unique to every individual." —ARAS Pioneer Teen

ARAS has held the program outlined in this guide since 2014 in the form of our free intensive, Pioneer Teens. In the years 2020 and 2021 we held the program remotely over Zoom. Over the years, we have collected some useful tips for running the program successfully both in-person and online.

Materials

Here are some things to have on hand for the activities in this program.

Collage Workshop: large-size sheets of paper, various magazines with images, glue

Art-making: different kinds of craft papers and boards, pens, pencils, crayons, paint, Play-Doh, clay, boxes, sticks, fabric, beads, glue, scissors, or any material you have access to.

Writing: paper, pencil or pen.

Reading and Research: See "Resources for Research and Inspiration" on p. 35

For our online programs, we assemble kits of art supplies and send one to each participant by mail.

Participants

This program can be done with teenagers and adults of any age. For our Pioneer Teens program, we post an online application form for teens between the ages of 14-17 to fill out. Once all of the applications are in, we interview the applicants (in person or by phone/Zoom) and then select the participants. It is important to us to offer our program to a diverse group of people from different backgrounds. Our groups have learned so much about themselves and others in this setting.



We have found that 8-10 people is ideal for our in-person programs with one lead educator and one assistant. For online programs, however, we have kept the number to 6 or 7. Groups can be as small as two people! Or, if you have more educators facilitating the program, your group can be much larger. It all depends on your space/resources.

Our teens sometimes like to come back and do the program again! Since our mission is to get as many people as possible to experience this program, we only allow one person to repeat the program for a second year. This person usually acts as an assistant to the educator.

Schedule

Our regular in-person Pioneer Teens program is held from 10:00 AM – 3:00 PM for 10 days (Monday – Friday). We usually spend the mornings in the ARAS space doing art workshops and research. The group has lunch at ARAS and then heads out into the city for in-depth fieldtrips to libraries, museums, galleries and artists' studios where they connect with primary sources, working artists, professional curators and docents. Toward the end of the program, we schedule more time each day for the teens to work on their art pieces. On the last day, we display all of the finished artwork in our space as if it were a gallery. The participants each present their pieces and talk about the research that they did on their symbol. They also describe their personal connections to their symbols, both familiar and unexpected! After the presentations, we invite friends and family to join us for the gallery show and celebratory reception.

Sessions for virtual programs have to be shorter. ARAS held 2-hour sessions over Zoom for 10 days in 2020 and 2021. Sessions could be lengthened to 2 ½ to 3 hours if you include 2 short breaks. In any case, the shortened time together presents the need for good time-management and concise presentations. In order to achieve optimal results from a virtual program, the lead educator must ask participants to work additional hours outside of the program hours to research and to create artwork.

If a virtual program is conducted during the school year (as in the case of the 2020 ARAS Pioneer Teens Fall Online program), we would advise the educator to schedule the sessions once or twice a week instead of 10 consecutive days as in our summer program. This fits better into participants’ schedules – especially if you are holding the program for busy teens. The educator should allocate time at the beginning of each session to review the content of the previous session.

Here is a sample schedule for our in-person program:

<i>Week One</i>	<i>Week Two</i>
Day 1 AM: Welcome to ARAS! Collage Workshop PM: Neighborhood walk and symbols hunt	Day 6 AM: Workshop at ARAS - different mediums, clay PM: Studio visit with Joseph Ari Aloï
Day 2 AM: Workshop at ARAS - What is a Symbol? What is a Sign? PM: Metropolitan Museum of Art	Day 7 AM: Workshop at ARAS PM: The Cloisters
Day 3 AM: Workshop at ARAS – learning to use the ARAS Archive PM: National Museum of the American Indian	Day 8 AM: ARAS Work Day PM: Morgan Library
Day 4 AM: Workshop at ARAS – research PM: Rubin Museum of Art	Day 9 AM: ARAS Work Day PM: ARAS Work Day
Day 5 AM: Workshop at ARAS – research PM: New Museum	Day 10 AM: Prepare for Gallery Show and Celebration at ARAS PM: Celebration! 4 PM - 6 PM

Here is a sample schedule for our online program:

<i>Week One</i>	<i>Week Two</i>
Day 1, 10-12pm <ul style="list-style-type: none"> - Introduction - Collage workshop 	Day 6, 10-12pm <ul style="list-style-type: none"> - Transformation in Astrology: 12 signs - Sculpture workshop - Sculpting together using Sculpey (polymer clay)
Day 2, 10-12pm <ul style="list-style-type: none"> - What is a Symbol? What is a Sign? - Examples of different symbols (moon, apple, rose, book, umbrella) in art – PowerPoint presentation 	Day 7, 10-12pm <ul style="list-style-type: none"> - Artist’s studio visit: Julissa Rodriguez - Q & A
Day 3, 10-12pm <ul style="list-style-type: none"> - Artist’s studio visit: Charles Yuen - Q & A 	Day 8, 10-12pm <ul style="list-style-type: none"> - PowerPoint presentation on one’s symbol - Open discussion & critique session facilitated by teens themselves - Symbolism of saint imagery lesson
Day 4, 10-12pm <ul style="list-style-type: none"> - How to research using ARAS Online - Preparation for the field trip- introduction to the Rubin Museum of Art 	Day 9, 10-12pm <ul style="list-style-type: none"> - Studio day – presentation technique & practice - Presentation by lead educator
Day 5, 10-12pm <ul style="list-style-type: none"> - Fieldtrip to the Rubin Museum and Chelsea galleries (DIA and Hauser & Wirth) - Exploring symbolism and materials in traditional Tibetan/Nepali Buddhist arts as well as in artworks by contemporary artists 	Day 10, 10-12pm <ul style="list-style-type: none"> - Final Presentation Day and Celebration - Teens’ PowerPoint presentation on their final artwork

Technology

To conduct our virtual programs, we have used Zoom but any other teleconferencing application would work. We have found that the use of “breakout rooms” helps, especially for the 1st day (collage workshop) when each participant talks one-on-one

with the educator about their collage. Also, using breakout rooms seems to help participants bond with each other.

For the final presentation of the artwork and statement, we have used PowerPoint and the web platform Padlet. Young people seem to be comfortable using these tools. If you have older participants, it may be a steeper learning curve. It is good to give everyone time to practice giving a presentation (to get comfortable with the technology and the performative/public speaking element) before the final day.

Image Sources

Abbreviation:

BoS – The Book of Symbols

Cover



ARAS: 7As.036; BoS, Sun main (1st)

Artist: Deccan School

Date: Ca. 18th century CE

Medium: Painting: tempera and gold

Measurement: Unavailable

Provenance: Deccan, India

Repository site: Private collection

Image source: Mookerjee, Ravi. *Tantra Art: Its Philosophy & Physics*. New Delhi/Paris/New York: Kumar Gallery, 1983, p. 61, pl. 36.

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ARAS 2An.084; BoS – Sunrise 1

Title: The Rebirth of the Golden Dusk of Dawn, Sarcophagus Hall, The Tomb of Ramses VI

Artist: Unknown

Date: 1145-37 BCE, Reigns of Ramses V and Ramses VI

Medium: Painted wall relief in tomb

Provenance: Thebes, Egypt

Repository site: Thebes (Valley of the Kings); Tomb of Ramses VI (No. 9).

Image source: B: Piankoff, Alexandre. *The Tomb of Ramesses VI*. New York: Pantheon Books, 1954, pp.337-338; pl.115, reg.2, pic.1; fig.93. [JF 7088a,b]



ARAS 5Fn.013; BoS – Moon 3

Title: Luna

Artist: Unavailable

Date: 1480 CE

Medium: Manuscript illumination

Measurement: H: 20.6 in., w: 13.7 in.

Provenance: Italy

Repository site: The Vatican Library, Rome, Italy

Image source: Biblioteca Apostolica Vaticana, lat. 899.

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ARAS 2Ka.722, BoS - Great Cats image 2

Artist: Unknown

Date: 1350 B.C.

Medium: Sculpture (funerary): wood, gold, crystal, blue glass

Measurement: H: 5' 11.5", w: 3' (181.5 x 91.5).

Provenance: Egypt

Repository site: Cairo: Mus., Egypt; Carter Catalogue No. 35

Image source: Edwards, I.E.S. *Tutahkhamun: his Tomb and its Treasures*. NY: The Metropolitan Museum of Art & Alfred A. Knopf, Inc., 1976

Page 7



Title: Shaman Holding a Figure

Date: 1966

Artist: Nuvalizq Qimirqpiq (1937-)

Medium: Carving: green stone, ivory

Measurement: H: 16.9 in., 10.5 in., diam.: 7.1 in.

Repository site: The Canadian Museum of History (former Canadian Mus. of Civilization) Source book: *Celebrating Inuit Art: 1948-1970*. Quebec: The Canadian Mus. of History, cover

Image, pp. 127-8.

A shaman with antlers, half human and half polar bear. One foot is in the process of turning into a claw.



ARAS 8Bb.052

Title: Man in seashell

Date: Ca. 600-800, Middle preclassical period

Artist: Unknown (Guatemala Maya)

Medium: Sculpture: painted terra-cotta

Measurement: H: 7 1/8 in. (18.1 cm)

Provenance: Uaxactun, Guatemala

Repository or Site: National Museum of Anthropology, Mexico City, Mexico

Image source book: Ragghianti, Carlo L. and Licia R. Collobi. National Museum of Anthropology Mexico City. New York: Newsweek, 1970, pp. 100-101.



ARAS 8Jc.061

Title: Antelope Crest Chi Wara Kun

Date: Unavailable

Artist: The Bamana, Mali

Medium: Sculpture: wood, metal

Measurement: H: 9.8 in./25 cm; length: 18.8 in./48 cm

Provenance: Mali

Repository or Site: The Bareiss Family Collection, courtesy of Hugh Bareiss

Image source: Roy, Christopher D. *Kilengi: Art from the Bareiss Family Collection*.

Seattle: Univ of Washington Press, 1999, p. 311, pl. 209.



ARAS Nw.001/ BoS Mask 2

Title: Noh mask

Date: Unavailable

Artist: Unavailable

Medium: Carved wood with pigment

Measurement: Unavailable

Provenance: Japan

Repository or Site: Noh Theatre collection Kongo School, Kyoto Japan

Image source: Art Resource ART143498



ARAS 5Jx.115, BoS Rose 1

Title: Rose

Date: Ca. 1883 CE

Artist: Unavailable

Medium: Botanical illustration from *Journal des Roses*

Measurement: Unavailable

Repository or Site: Lindley Library, Royal Horticultural Society, London, England

Image source book: Harkness, Peter. *Roses, from the Archives of the Royal Horticultural*

Society. New York: Abrams, 2005, p. 253.



ARAS 8Cj.010, BoS Hand 4/the book cover image of *The Book of Symbols*

Title: Hand-shaped cutout

Date: 200 BCE – 200 CE

Artist: Hopewell culture

Medium: Sculpture: Sheet mica

Measurement: H: 11 3/8 in., w: 6 2/8 in.

Provenance: Hopewell site, Ross County, Ohio

Repository or Site: Ohio Historical Society, Columbus, Ohio

Image source book: Brose, Davis S. et al. *Ancient Art of the American Woodland Indians*. New York: Abrams 1985, p. 45, pi. 34, cat. no. 28.



ARAS 7As.037, BoS Elephant 4

Title: Aiyandar on an Elephant

Date: 16th century CE

Artist: Unknown

Medium: Sculpture: cast bronze

Measurement: H: 22 ½ in.

Provenance: Thogur, Thanjavur district, Tamil Nadu, India

Repository or Site: Government Museum, Madras, India

Image source book: Brand, Michael. *The Vision of Kings: Art and Experience in India*. Canberra: National Gallery of Australia, 1995, p. 49, pl. 28.



ARAS 3Ja.029.1, BoS Tongue 1

Title: Gorgoneion

Date: Ca. 490 BCE

Artist: The "Berlin Painter"

Medium: Ceramic vase: Hydria, Attic red-figure

Measurement: H: 16.37 in.

Provenance: Tarquinia, Italy

Repository or Site: The British Museum, London. E180.

Image source book: Davison, Michael. *The Glory of Greece and World of Alexander*. New York: Abbeville Press, 1980, p. 71.



ARAS 8Jc.022, BoS: Lock 1

Title: Door lock

Date: Unavailable

Artist: Unavailable

Medium: Carving: wood

Measurement: H: 14 in.

Provenance: Sikasso region, Mali

Repository or Site: Private collection

Image source book: Colleyn, Jean-Paul. Ed. *Bamana: The Art of Existence in Mali*.

New York: Museum for African Art, 2001.



ARAS 2Av.053, BoS: Sheep 2

Title: Ram-headed divinity

Date: 400-30 BCE (Ptolemaic period)

Artist: Unknown

Medium: Relief: limestone

Measurement: H: 6 $\frac{3}{4}$ in, w: 8 $\frac{1}{2}$ in.

Provenance: Egypt

Repository or Site: The Metropolitan Museum of Art, New York

Image source book: Hibbard, Howard. *The Metropolitan Museum of Art*. New York:

Harper & Collins, 1980, p. 47.



Title: The Flying Horse of Gansu, Bronze Running Horse, or Galloping Horse Treading on a Flying Swallow
Artist: Unknown
Date: 200 CE (Eastern Han period)
Medium: Bronze sculpture
Measurement: H: 13.6 in./34.5 cm; length: 17.7 in./45 cm; w: 5.15 in./13.1 cm
Provenance: Wuwei, Gansu province, China
Repository site: Gansu Provincial Museum, Lanzhou, China



ARAS 5Kb.534, BoS: Cow 2
Title: "Cat drinking milk"
Artist: Peter Zokosky (b. USA, 1957)
Date: 1991 CE
Medium: Painting: oil on canvas
Measurement: H: 19 in., w: 23 in.
Provenance: California
Repository site: Lizard/Harp Gallery, LA
Image source book: Lucie-Smith, Edward. *Zoo*. New York: Watson-Guption Publications, New York, 1988, p. 37.

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Title: Enlightenment, detail from the North Wall painting, The Lukhang (island temple)

Location: Lhasa, Tibet.

Measurement: H. 54 in, W. 180 in. (entire wall).

Date: 1700-1800.

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ARAS: 5Fa.184

Artist: from the Workshop of Rogier van der Weyden

Provenance: Southern Netherlands

Medium: Painting (detail)

Object: Altarpiece

Repository: Metropolitan Museum of Art, The Cloisters

Date: ca. 1450-60.

Measurement: Overall (as displayed): 59 3/4 x 108 x 19 1/2 in. (151.8 x 274.3 x 49.5 cm)

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Title: The Dream of Maya

Artist: Unknown

Medium: Painting.

Date: 10th C. CE

Provenance: China.

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ARAS: 5Hx.010

Artist: William Blake, from Edward Young's *The Complaint: or Night-Thoughts on Life, Death, & Immortality*, Night VII

Medium: Watercolor illustration, detail

Date: ca. 1795–7,

Location: England

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ARAS: 7Ar.001

Cosmic egg, from a manuscript of Bhagavata-Purana

Artist: Manaku (active, 1725-1760)

Object: Manuscript illumination

Medium: gouache on paper with gold leaf

Measurement: Height: 12.5 in. (31.5 cm.); width, 8.4 in. (21 cm.)

Date: ca. 1730 C.E.,

Provenance: Punjab Hills, India

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ARAS: 5Kb.543; BoS – Stranger 3

Title: Border #8

Artist: Michael Rovner (Israel)

Date: 1997-8 CE

Medium: Painting: oil on canvas

Measurement: H: 50 $\frac{3}{4}$ in., w: 66 in.

Provenance: Israel

Repository site: The Metropolitan Museum of Art, New York. No. 1999.240.

Image source: "Recent Acquisitions: A Selection : 1999-2000" catalog, The Metropolitan Museum of Art, New York, 2000, p. 69.

Page 20



Title: Difficult Journey

Artist: Luke Iksiktaaryuk

Date: Ca. 1972

Medium: Carving

Measurement: Unavailable

Provenance: Baker Lake, Nunavat, Canada

Repository site: Unavailable

Source book: Seidelman, Harold, James Turner. *The Inuit Imagination*. Vancouver: Douglas & McIntyre Ltd., 1994, p.209. Photo by Michael Neill

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ARAS 3Ji.002

Title: Diver

Artist: Unknown

Date: Early 5th century BCE

Medium: Red ochre and black paint on a slab of travertine

Measurement: Unavailable

Province: Paestum, Italy

Repository site: Museo Archeologic Nazionale, Paestum, Italy

Image source: "Lucanian Underworld: Greek Burial Customs", FMR Magazine, Milan: Franco Maria Ricci, no. 53, Dec. 1991, pp. 26-27.

Page 22



ARAS: 7Nm.031; BoS – Blindness 1

Title: Two blindmen crossing a bridge

Artist: Hakuin Ekaku (Japanese: 1686-1768)

Date: Beginning to mid. 18th century CE

Medium: Ink on paper scroll Measurement: H: 11 in., w: 33 in.

Province: Japan

Repository site: Gitter-Yelen Collection at the New Orleans Museum of Art

Image source: Rotondo-McCord, Lisa. Ed. *An Enduring Vision*. New

Orleans/Seattle/London: New Orleans Mus. of Art and Univ. of Washington Press, 2002, pp. 124-5.

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ARAS: 7Ki.001; BoS – Ascent 2

Title: Ascent of a shaman

Artist: Unknown

Date: 20th century CE

Medium: Drawing

Measurement: Unavailable

Provenance: Altai region, Federal subject of Russia

Repository site: Unavailable

Image source: Lommel, Andreas. *Shamanism: The Beginning of Art*. New York/Toronto: McGraw Hill Publishers, 1967, p. 97.

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ARAS: 7As.036; BoS, Sun main (1st)

Artist: Deccan School

Date: Ca. 18th century CE

Medium: Painting: tempera and gold

Measurement: Unavailable

Provenance: Deccan, India

Repository site: Private collection

Image source: Mookerjee, Ravi. *Tantra Art: Its Philosophy & Physics*. New Delhi/Paris/New York: Kumar Gallery, 1983, p. 61, pl. 36.

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2Ap.080 – The BoS, Sun 2nd

Artist: Unknown

Date: 1070-712 BCE (22nd Dynasty)

Medium: Stele: painted wood

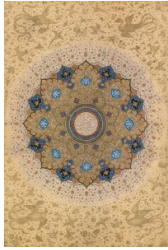
Measurement: Unavailable

Provenance: Egypt

Repository site: Musee du Louvre, Paris

Image source: Singh, Madabheet. *The Sun: Symbol of Power and Life*. New York: Harry N. Abrams, Inc., 1993, pl. 3

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ARAS: 7As.040; BoS, Sun 3rd

Artist: Unknown

Date: Ca. 1645 CE

Medium: Album painting: ink, colors, and gold on paper

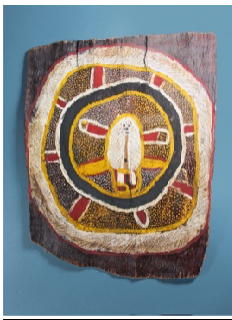
Measurement: H: 15 3/16 in., w: 10 7/16 in.

Provenance: India (Mughal period)

Repository site: The Metropolitan Museum of Art, NY. 55.121.10.39.

Image source: Welch, Stuart Cary. *Imperial Mughal Painting*. New York: George Braziller, 1978, p. 99, pl.30.

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8Lb.002 – BoS: Sun 4th

Artist: Tjamalampuwa (1895-1956)

Date: Between 1895-1956

Medium: Painting: ochre on bark

Measurement: H: 22 7/8 in., w: 18 1/2 in.

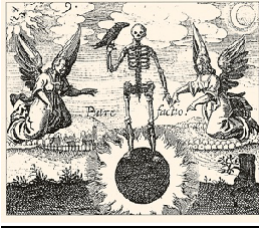
Provenance: Melville Island, Northern Territory, Australia

Repository site: South Australian Museum, Adelaide, Australia. A47088.

Image source : Sutton, Peter, edit. *Dreamings: The Art of Aboriginal Australia*. New York:

The Asia Society and Galleries and George Braziller Inc., 1988, fig. 121.

Page 29



ARAS: 5Gs.801; BoS- Darkness 2

Title: The Black Sun from "Viridarium Chymicum"(alchemical manuscript)

Artist: D. Stolcius von Stolcenberg

Date: 1624 CE

Medium: Printmaking

Measurement: Unavailable

Provenance: Frankfurt, Germany

Repository site: Universitätsbibliothek Mannheim, Mannheim, Germany

Image source: Roob, Alexander, *Alchemy and Mysticism*. Cologne: Taschen, 1997, p. 227

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Polly Collins, *Tree of comfort*, a Gift from Mother Ann to Eldress Eunice, August, 1859.

Collection of the Shaker Library, United Society of Shakers, Sabbathday Lake, Maine

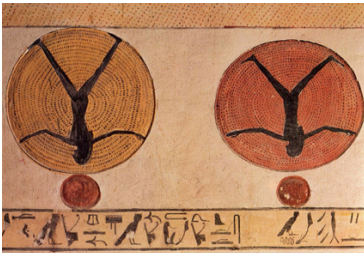
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Buddha emanating rainbows at Ramochey Temple, Lhasa.

Image source: *Female Buddhas: Women of Enlightenment in Tibetan Mystical Art* by Glenn H. Mullin with Jeff J. Watt featuring art from the collection of the Shelley and Donald Rubin Foundation. Clear Light Publishers, Santa Fe, NM, 2003.

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Detail from Book of the Netherworld in the tomb of Ramesses IX.

Image source: *The Valley of the Kings, Horizon of Eternity* by Erik Hornung. Artemis Verlag, Zurich and Munich, Timken Publishers, 1982. Translated by David Warburton, 1990.

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ARAS 5Kn.501; BoS – Moon 2

Title: Moon

Artist: Hans von Boxel (photographer)

Date: Last half of the 20th century

Medium: Photograph

Measurement: Unavailable

Repository site: Hans von Boxel

Image source: Cashford, Jules. *The Moon, Myth and Image*. London: Cassell Illustrated, 2003, p.23, fig. 5.



ARAS 5Fn.013; BoS – Moon 3

Title: Luna

Artist: Unavailable

Date: 1480 CE

Medium: Manuscript illumination

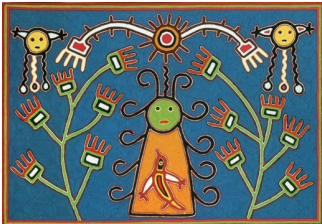
Measurement: H: 20.6 in., w: 13.7 in.

Provenance: Italy

Repository site: The Vatican Library, Rome, Italy

Image source: Biblioteca Apostolica Vaticana, lat. 899.

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ARAS 8Bs.008

Title: "Goddess of the Earth Ready for Planting"

Artist: Crescencio Perez Robles

Date: 20th century CE

Medium: Yarn painting: yarn on plywood with beeswax

Measurement: Unavailable

Provenance: Mexico (Huichol Indian)

Repository site: The Fine Arts Museum of San Francisco, SF

Image source: Getty, Adele. Goddess. New York: Thames & Hudson, p. 64.

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ARAS: 5Fo.082; BoS – Colors 2

Title: Image from “Aurora consurgens”

Artist: Unknown

Date: Late 14th century to early 15th century CE

Medium: Manuscript illumination

Measurement: Unavailable

Repository site: Staatsbibliothek zu Berlin – Preussischer Kulturbestitz-
Handschriftenabteilung

Image source: Roob, Alexander. *Alchemy & Mysticism*. Cologne: Taschen, 1997, p. 683.

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Title: Fox Wife

Artist: Osuitok Ipeelee

Date: Ca. 1975

Medium: Carving: stone

Measurement: Unavailable

Provenance: Cape Dorcet, Canada

Repository site: Unavailable

Image source: Seidleman, Harold, and James Turner. *The Inuit Imagination*.

Vancouver: Douglas & McIntyre Ltd., 1994, p. 31, pl. 10. Photo by Michael Neill

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Title: Riding the bull home

Artist: Attributed to Tensho Shubun (1414-1463)- Japanese Zen Buddhist Monk

Date: 15th century CE

Medium: Ink

Measurement: Unavailable

Provenance: Japan

Repository site: Unavailable

Image source: Wikipedia "Ten Bulls" https://en.wikipedia.org/wiki/Ten_Bulls

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ARAS: 8Cd.350; BoS– Labyrinth 2

Title: Siuhu's House

Artist: Unknown (tohono O'odham tribe)

Date: 1900-1915 or 1880-1900

Medium: Basket: yucca or willow, and devil's claw fibers

Measurement: Diam.: 9.5 in.

Provenance: Tohono O'odham Reservation, Arizona, USA

Repository site: Mus. of the American Indian/Heye Foundation. No. 11/415.

Image source: Dockstader, Frederick, J. *Indian Art in America*. New York: Promontory Press, pl. 162.

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ARAS: 8Bj.001; BoS – Temple 1

Title: Temple with figures

Artist: Unknown

Date: Before the 16th century CE

Medium: Carving: stone (Mezcala style)

Measurement: h: 5 in., w: 3 ½ in.

Provenance: Guerrero, Mexico

Repository site: The Metropolitan Museum of Art, NY

Image source: *Houses for the Hereafter*. New York: The Metropolitan Mus. of Art, 1987, p. 26, pl. 20

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ARAS: 8Bs.007

Title: The Shaman's quest

Artist: Shaman Ramon Medina

Date: 20th century CE

Medium: Yarn painting: yarn on plywood with beeswax Measurement:
Unavailable

Province: Mexico (Huichol Indian)

Repository site: The Board of Trinity College, Dublin, Ireland

Image source: Maclagan, David. *The Creation Myths*. New York: Thames & Hudson, 1977, p. 37

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Title: “Milky Way Dreaming”

Artist: Norah Napaljarri Nelson

Date: 1991

Medium: Painting

Measurement: H: 36 in., w: 60 in.

Provenance: Warlpiri, Yuendumu, Australia

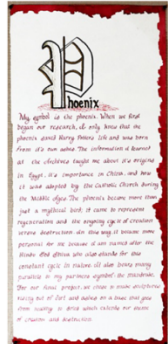
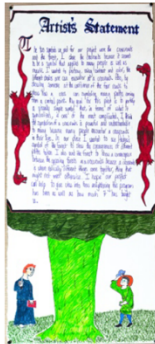
Repository site: Collection of Donald Kahn, Miami, Florida

Image source book: *Australian Aboriginal Art from the Collection of Donald Kahn*.

Miami: Lowe Art Museum, 1991, p. 67

Photographer: Rafael Salazar

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Artist’s statements by two past Pioneer Teens

Left: 2014 Pioneer teen, Benjamin Stevens’ artist statement on the symbol “Crossroads”.

Right: 2014 Pioneer teen Shivani’s artist statement on the symbol “Phoenix”.