



Unpublished manuscript

# The Evolutionary Role of Art

Kathia Castro Laszlo, Ph.D.

## Abstract

This paper explores the role of art in socio-cultural evolution. The first section presents a brief overview of the development of Western art and its relation to the evolution of Western civilization. The two main perspectives on art are reviewed: functional art vs. art for art's sake. The second section presents an appraisal of the current state of art in modern societies, where art has become a symbol of status that disconnects artistic expression from socio-ecological realities and promotes materialistic values. The third section presents an optimistic perspective on the potential of artistic expression for socio-cultural evolution. Artistic approaches in non-Occidental cultures integrate creativity, healing, and spirituality. In some Western societies there is a re-emergence of the use of the arts as means for healing, spiritual practice, or learning. The potential of integrating the arts and the sciences through praxes such as evolutionary systems design is presented. Artistic expression, combined with learning and other cognitive and spiritual transformative practices, may serve as a tool to evolve our consciousness and help us transcend the current global crisis to a peaceful and sustainable evolutionary age.

## Introduction

Artistic expression has been a human activity ever since pre-history, and as such, it has been facilitating the evolution of civilizations.

The understanding of our history is necessary for the guidance of our future. The main focus will be on Western art, since art is an occidental construct that separates creativity and aesthetics from the rest of reality.

Krippner (Saybrook Residential Conference, June 18, 1997) defines art as a "deliberate, disciplined process of portray/experience using media, movement, and/or language in a way that an individual and/or group finds it aesthetically pleasing, i.e., satisfying in form or order." Based on this definition, art, as I will be using the term in

this paper, is a purposive (i.e., serving a purpose) and/or purposeful (i.e., involving conscious human will) process of portray/experience using media, movement, and/or language in a way that an individual or group finds it beautiful and/or meaningful.

## Art and Socio-Cultural Evolution

### The Western notion of art

Art is a Western construct. The word art “goes back to an Indo-European root *ar-* which meant ‘put things together, join.’ Putting things together implies some skill: hence, Latin *ars* ‘skill.’ Its stem *art-* produced Old French *art*, the source of the English word” (Ayto, 1990, p. 37).

For the classical Greeks aesthetics was the study of perception via the senses. Discussions of beauty have always been present in the history of philosophy, but this discussions were, until the modern period, linked to ethics, logic, or epistemology and ontology (Flew, 1979, p. 6). For instance, in ancient Greece, the concept of beauty was not clearly separated from the good and the useful (Escobar, 1985, p. 22). In the mid 18th century the German philosopher Baumgarten established the relation between aesthetics and the beauty in art and nature. This was the beginning of aesthetics as a distinct branch of philosophy, which was consolidated by Kant. In Kant’s view, aesthetic judgment was different from theoretical or practical judgments, since “it is effected entirely subjective, solely in reference to the subject himself” (Flew, 1979, p. 6). Aesthetics became “the philosophical study of art, and also of nature to the extend that we take the same attitude to it as we do to art” (Bullock, 1977, p. 10).

The modern Western conception of aesthetics involves a style of perception concerned with the qualities of the contemplative experience itself that has nothing to do with factual information gained via the perception nor with its utility (Bullock, 1977, p. 10). This line of thought leads to the “aestheticism” view of art, which states that a work of art should be judged only by strict aesthetic criteria and that its value is not related to its moral, religious, political, or social function (Bullock, 1977, p. 10). This separation of any form of art from its historical and socio-cultural context during the 18th century is congruent with the Newtonian world view. And just as our current world view is still grounded in the mechanistic and reductionistic paradigm, the aestheticism view continues dominating our understanding of art.

In contrast to this Western notion of art, ancient cultures and traditional cultures of our time have artistic expression integrated to their lives. Art is part of the spiritual and community activities, and therefore, have a central role in the functioning of their culture. For instance, “in Pre-Conquest Mesoamerica, there was no ‘art for art’s sake’: art as a separate discipline and activity had not been socially constructed. Instead, the creativity of the natives who inhabited today’s Central America and south-central Mexico put their talents to use in the service of their religious beliefs” (Krippner, n.d., p. 94). Even in the development of the Western culture, art has been integrated to many facets of existence. As mentioned above, in times of classical Greece the beautiful, the good, and the useful were together. During the Renaissance the boundaries between disciplines were fuzzy; an example of this is Leonardo, who made great contributions to art and science through his search for knowledge and beauty (Tarnas, 1991, p. 230). But

the time of separation arrived: modern science ruled the objective world, and Romantic art became the exploration of the subjective; the spiritual, imaginative, and emotional with no relevance to the “real” world (Tarnas, 1991, pp. 375-376).

### **Art from an evolutionary perspective**

Laszlo (1996) describes evolution as “the patterns and dynamics of change in the cosmos, as well as in the living world; in the history of human culture and society no less than in the history of life on earth;” this emerging meaning of evolution “is not only the evolution of living species but the evolution of all things that emerge, persist, and change or decay in the known universe” (pp. 1-2). Evolution is not a process of gradual development. The evolutionary process of systems far from thermodynamic and chemical equilibrium is composed by periods of stability, and when this stability can no longer be maintained, the system enters a period of turbulence—or bifurcation—when it transcends to a higher level of organization, structural complexity, and dynamism and autonomy. Applied to society, the major stages in its evolution can be roughly outlined as hunting-gathering, agrarian pastoral, feudal-preindustrial, industrial, and postindustrial. Each of these stages has been preceded by a bifurcation, usually triggered by technological advances (Laszlo, 1996, p. 109) among many other political, social, religious, philosophical, or artistic factors. “History’s arrow of time does not fly smoothly” (Laszlo, 1996, p. 108). The duration of each of evolutionary stage is decreasing; the rate of change is accelerating and the changes are more drastic. While the hunting-gathering society lasted half million years, the post-industrial society has lasted fifty years (Banathy, 1996, p. 91), and yet we find ourselves in another bifurcation where the instability is triggered by the unsustainable and reductionistic practices of the 20th century.

Different manifestations of art have emerged in the different stages of social evolution, and the appearance of new forms of art usually correspond to major changes in society. A case in point is the splendor of art during the Renaissance, which was quantum leap in the cultural evolution of the West (Tarnas, 1991, p. 231). From a materialistic point of view, art manifestations can be considered the product of social evolution; that is, we can perceive human progress in terms of material achievements such as artworks. From an evolutionary point of view, art can be considered a human activity playing an important role in the synergistic development of both the material and the consciousness aspects of human existence through our evolutionary journey. Even though the materialistic view of evolution is prominent in Western developed societies (Elgin, 1993, p. 15), the evolutionary view can provide a new lens for the interpretation of the role of art in the evolution of Western culture. Table 1 presents an illustrative chronological review of some of the different art movements—primarily from painting, sculpture, architecture, and in some cases music and literature—of Western history. The information of this table is a compilation from Burns (1968), complemented by ideas from Abraham (1994), Elgin (1993), and Eisler (1987).

From this overview we can elicit an appreciation of art as a medium for representing and communicating implicit ideas in a creative, some times non-verbal, form. Art has been intermingled with spiritual rituals, healing practices, leisure activities, collective averment, power quest... all of these interrelated to the socio-cultural, economical, political, religious, scientific, and/or psychological aspects of the

individuals and groups engaged in artistic expression and of their context that have been promoted the advancement of human civilizations.

### Functional art or art for art's sake?

In the past, two basic theories have explained the role and importance of arts (Treumann, 1993). The first states that art has no meaning: “it is simply a play/leisure activity which provides man with pleasure” (p. 81). Art has no other purpose than enjoyment, so it can be abandoned by any other activity that proves to be a more satisfactory, efficient, or profitable use of free time. The second conception of art is ideologically defined: “art serves as a conservative element to justify an ideology and its social activities.... [art] is of importance (or danger) only for conservation of the ideology on which power rests” (pp. 81-82). Treumann (1993) offers a third conception which suggests that art is one of the most important human activities involved in the formation of world views. For him, art is the elementary cognitive activity which creates symbols *and* makes sensations accessible. “Its field of operation lies on the outmost frontier of epistemology, where no words, no categories, no rational symbols exist but where recognition is just possible by other means provided by art—tone, rhythm, color, form, rhymes—the things which can be expressed between the lines.... Art is what creates these speechless but speaking forms” (pp. 82-83).

Table 1. *Some milestones of the evolution of Western art*

Art period/style	Role of art in its context and implications in human socio-cultural evolution
Upper Paleolithic	Painting had the survival function of facilitating the supply of animals for food. The artist was a magician that promoted the hunter's success. The cave paintings have mathematical, astronomical, and mythological significance. Symbols in these paintings may be among the roots of the Old European alphabet.
Classical Greek	Art was for the glorification of man as the most important creature in the universe. It symbolized the pride of the people in their city and enhanced their unity. Through art, human ideals were represented. The Greeks made no sharp distinction between ethics and aesthetics, i.e., beautiful and good were practically the same.
Egyptian	Representation of the aspirations and identity of the collective. The pyramids and sculptures served economical, political and religious purposes.
Minoan-Mycenaean	Expression of the delight of the common man and woman. Manifestations of a partnership society.
Byzantine	Expression of the inward and spiritual character of Christianity. Art works as objects of adoration.
Renaissance	Devotion to the achievements of ancient Greece and Rome. Liberation of the arts—to large extent—from religion. New attitude of skepticism, self-criticism, and individual empowerment. Appreciation of human beings as ordinary people with strengths and weaknesses.
Romanticism	Rejection of the ideal of pure beauty. Art must be directly related to life, it must be useful either in supporting the needs of man or in communicating

	intellectual meaning. Restoration of the simplicity, directness, and naturalism of the Middle ages and early Renaissance.
Realism	Social significance of art. Artist sympathetic of the lower classes and unprivileged, without the sentimental embellishment of the romantic school.
Impressionism	Firs completely original movement in the 19th century painting. Immediate impressions of the senses, the mind of the observer have to fill the additional details. Exploration of new ways of expressing (new technique)
Post- impressionism	The expression of meaning as a core aspect of art. Form and methods are not ends in themselves.
Cubism	Rejection of conventional ideas of aesthetic merit. Distortion. Symbolize the chaos of modern life and defiance of traditional notions of form. Art is not just about prettiness.
Futurist	Glorification of the machine and the achievements of modern science. Movement becomes the main theme of art.
Surrealism	Expression of the unconscious, the content of dreams, and the reactions of the human mind. Little attention to conventional standards of beauty and form.
Abstract expressionism	Reject nearly all the traditions of the past. Innovation and experimentation are core aspects of artistic expression.

---

A good artist not only expresses a deep understanding of her time, but also manifest her gifted sensitivity to the faint indications of a possible future. An artist is a “person of integral awareness: He alone perceives the present with an integral vision and so can foretell the future. Art thus acts as an early warning system, preparing us for the bully blows of technology” (Dudek, 1993, p. 148). The artist finds, articulates, and relates forms to her fuzzy experiences of the direction of human evolution. “It is only afterwards when the public has digested art and internalized it to the degree where no one is conscious of its strangeness, that rational thinking awakens and forms rational symbols which allows to explain phenomena in terms of a number of commonly agreed upon so-called evident experiences which is based nowhere else but in former work done by the arts” (Treumann, 1993, p. 83).

Contemporary Western thought, based on the reductionistic and mechanistic paradigm, creates imaginary oppositions (Wilden in Montuori, 1989, p. 190) such as male-female, self-other, society-nature, and so forth. Imaginary oppositions lead to an “either or” way of thinking that fragment reality. Systems thinking proposes an integrated and holistic approach, a “both and” way of thinking, where imaginary oppositions are redefined as complementary aspects of all aspects of reality. Instead of clear and distinct dichotomies, the systems approach perceives continuums. The two basic theories of art presented by Treumann—art as an end in itself, and art as a means for ideological purposes—can be interpreted as the two extremes of an imaginary opposition. *Either* art for art’s sake *or* art for socio-political aims. Treumann’s interpretation of art can be considered a systems view of the role of art in human history. This view of art does not reject the idea that the artist may find in artistic activities an enjoyable and fulfilling experience, valuable in itself. It does not reject that the art may have supported a particular ideology. This conception of art can include these two orientations, and transcend them. Art is seem as a reflective activity which

outcome communicates new ideas that contribute in the formation of new world views and that will affect the future.

In the definition of art presented in the introduction of this paper, I describe art as a purposive and/or purposeful activity. Checkland (1993, p. 119) makes the distinction between purposive and purposeful systems. Applied to art, purposive means that the process and/or product of art serves a function. Purposeful art involves the conscious action of the artist in creating something with a specific purpose, or message. The overview of the evolution of Western art shows some of artistic movements and their relevance in their context. As I noted before, each manifestation of art has been interrelated with its historical moment, and each movement has planted the seeds for new ways of artistic expression. Regardless of whether art critics argue that “real” art should be for art itself, or whether art is seen as a tool for social power, it seems that art has always been purposive. However, it has not always been purposeful: the artists that seek just the pleasure of painting, writing, or performing may not seek any other intention than the ecstasies of the moment. On the contrary, the artist that creates something to communicate a conviction is consciously integrating art with other aspects of her culture. In the case of prehistoric art, we can theorize that the cave paintings of the Cro-Magnon had a survival function and made possible human evolution. We can say that their art was purposive, although we will never know if it was purposeful since we can only speculate about their consciousness. In other cases the purposefulness and purposiveness of art is clear. For instance, realist painters, such as Gustave Courbet and Honoré Daumier, were “intensely conscious of the social significance of art” (Burns, 1968, p. 811) and their works critiqued the social and political injustices of the 19th century. In short, art has always been purposive; it has been fulfilling a supportive role in the evolution of human societies. However, this role has not always been conscious or purposeful.

In other cultures, art as such has not been socially constructed, and what we call artistic expression is part of spiritual rituals or healing practices. It is through Western “lenses” that the processes or products of cultural activities can be considered art. This is the case with Maria Sabina’s poetry. She sang her verses spontaneously during her shamanistic experiences, and they were registered, translated, and published by Estrada (Krippner, n.d., p. 95). The spiritual and healing activities, full of forms, color, rhythm, and movement, have a social function and their aesthetic dimension is secondary. In Western art is the opposite: the aesthetic aspects are the foreground, and their function the background, although this later is often denied.

## **Current state**

Art for art’s sake or functional art. These are the two general notions of art that still coexist in our times. However, the appreciation of art in itself can be considered the “official” current version of art and it is dominated by the power of the marketplace in Western societies.

Western art has never been separated from economy. Stigliano (Saybrook Residential Conference, June 20, 1997) argues that culture and creativity follows money. Amabile (in Montuori, 1989, p. 183) argues that creativity needs intrinsic motivation, and that extrinsic motivation—including financial reward—will not lead to creative expression. A middle way position, in which artists are both intrinsically motivated

and seeking financial stability, might be more realistic. For instance, many Renaissance artists worked under the sponsorship of the Medici family in Florence, the Sforza family in Milan, and many others secular and ecclesiastical patrons of learning (Burns, 1968, p. 395). Without this support, they could not have produced their masterworks.

However, independently from the inspiration and/or economic interest of the artist, modern society equals aesthetic value with price. “Works of art are treated for their prestige value, or as investments” (E. Laszlo, 1994, p. 85). The marketplace is the authority that determines if something is or is not a piece of art, and consequently, if it is worthy to be exhibit, published, or performed.

Furthermore, most of the art of this century, rejecting all previous conventions and expectations and reflecting the irrational and the subjective, is “an art intelligible to but an esoteric few” (Tarnas, 1991, p. 391). It is getting more difficult for an artist to be considered both good and popular. And people that appreciate and support art do it for superficial reasons related to the power game of capitalist societies. As E. Laszlo (1994) puts it, “people visit galleries, museums, concerts, and the opera for irrelevant reasons—it is part of one’s education, or the socially proper thing to do” (p. 85).

Art in post-modern society is just another piece of the fragmented reality that is ruled by the dominant materialistic view. Although artistic expression potentially can generate connection and meaning, our worldview obstructs the integration of creativity in our lives. Montuori (1989) expresses this point of view in the following way:

Aesthetics at present represent a rather rarified realm of ‘leisure’ inasmuch as Art is separated from ‘Reality’, an escape or, in some cases, a brutal reminder, very much inkeeping with Kant’s categorization of moral, theoretical, and aesthetic domains. Art is *not* life, in our worldview, by which I mean that... creativity [is] not integrated in our materialistic, logical existence, no matter how much we may pay for a Van Gogh. In fact, it is precisely this lack of beauty and connectedness in our lives which makes us treasure these isolated works of Art so highly. (p. 182)

Danto (1986) and others present the position that we are facing the end of art. It is the materialistic and disconnected aspects of art, the art that supports the status quo, and the art accessible just by the elites what I would not mind it to end. E. Laszlo (1994) believes that:

Such attitudes must not be prolonged in an epoch in which the creative minds of society need to focus on vital choices and unique opportunities. After all, great art disciplines the imagination, leads to fresh insights into human nature and the nature of social relationships, and provides guidance in the selection of goals and ambitions” (p. 85).

## Potential

### Art and life

Although the Western view on art is the predominant perspective in our times, traditional cultures preserve the integration of aesthetic expression with other aspects of their collective lives and even in industrialized societies new artistic approaches are

emerging. The “official” opinion of art does not include what is happening with ordinary people around the globe (Heinze, Saybrook Residential Conference, June 21, 1997). Dances, paintings, poetry, and other expressions are not considered art because they are integrated in the everyday lives of common people and are created with a purpose outside of the art itself.

The origins of art and healing are common. The first artist was the first healer: the shaman. Just as in traditional cultures (e.g., the Huichols in central Mexico) the integration of art, healing, and spirituality is emerging again in contemporary society. Artistic expression and the quest for holistic wellbeing are coming together in the healing arts. Zausner (Saybrook Residential Conference, June 18, 1997) presented the cases of two individuals that engaged in painting as a process of recovery from illness—one from cancer and the other from depression. Gilliland (1982) expresses the power of artistic creativity for the transformative process involved in a healthy, authentic, and creative life in the following way:

The unconscious Self expresses itself through symbols and picture language, exposing the psychological problems that are expressions and symptoms of deeper, more serious disturbances, as well as, personal or even daily situations that need to be looked at and resolved. The visual and active encounter with these symbols and myths can bring out into the open what has been hidden, repressed, denied and/or resisted. New insights to deeper realities and personal truths can be disclosed and used for clarification. Wellness and authenticity in life can only be attained when there is a balance between body, mind, and spirit.

Independently from the materialistic and disjointed view of art that prevails in capitalist society, a holistic practice of the arts is emerging as a means for creating the missed connection and meaning in our lives. Art appears again performing an evolutionary function: healing the sufferings from our separation from others and nature and assisting us in our spiritual journeys.

## Art and future

Dudek (1993, p. 145) believes that “the function of new art has always been to liberate humanity from the constraints of convention and of tradition gone slack.... [New art] stretches the mind and forces the invention of a new vocabulary much as breakthroughs in science do.” She holds that twenty century art reflects a high awareness of creative people and their painting, sculpture, dance, poetry, music, and literature mirror what they see: an alienating and dehumanizing world and the imminent destruction of ourselves and our planet (p. 146).

Art is among the human activities through which we continue the creation of the world. Art is different from science since the latter is interested in what things are and how they work (Simon in Banathy, 1996, p. 17). Krippner (Saybrook Residential Conference, June 21, 1997) points out some of the parallelisms in the development of science and art. Science has been moving from objective and quantitative conceptions to more subjective and qualitative approaches. Similarly, art has been moving from accurate representation of nature—e.g., the art of ancient Greece and of Renaissance Europe had as artistic aim optical fidelity (Danto, 1986, p.90)—to reflective expression of feelings and meanings. Both science and art are becoming more participative and inclusive activities. Yet, art and science have been *parallel* human activities ever since

the raise of modern science. Snow's "two cultures" of sciences and humanities represent the duality. He believed that "the intellectual life of the whole of western society is increasingly being split into two polar groups... at one pole we have the literary intellectuals,... at the other scientists, and as the most representative, the physical scientists" (quoted in A. Laszlo, 1996, p. 191).

The understanding of human experience cannot be limited to the methods and practices of the sciences *or* the humanities: it needs both. There is a need for a bridge between the two cultures; a third culture that integrates the best of the two cultures and generates new approaches to understand the holistic nature of our world, the interdependence of the human experience with the rest of the universe, and ways to purposefully create our culture and guide our evolution. Banathy (1996, p. 33-37) proposes that social systems design is this third culture. A. Laszlo (1996, pp. 190-193) further specifies the third culture as *evolutionary* systems design.

Social systems design, as a future creating disciplined inquiry, uses the knowledge and insights generated in the sciences and the humanities in the pursuit of practical tasks. It synthesizes and transcends the design knowledge and practices of many professions, such as architecture, environmental design, industrial design, graphic design, and organizational design. Its focus is on human activity systems. It integrates the wholeness of human intellectual, affective, and creative experiences for the emancipation of human potential (Banathy, 1996). Evolutionary systems design uses general evolution theory and social systems design methodology to empower individuals and groups to become stewards of our socio-cultural evolution in harmony with the natural environment under an evolutionary ethic (A. Laszlo, 1996).

Evolutionary systems design integrates the understanding of our evolutionary journey and involves the use of scientific and intuitive knowledge, rationality and creativity, theory and practice, reflection and conversation, analysis and synthesis, alternatives generation and selection, participation, collaboration, development, and harmonious interactions. Its general purpose is to be a means to address human needs and support individual and collective fulfillment through facilitating the evolution of consciousness and proactively participating in the creation of a better world.

Artistic expression offers many possibilities for the purposeful communication and creation of visions of the future, which is an essential part of evolutionary systems design. Given that the current global problems arise from the pure rational and materialistic way of thinking, there is an increasing recognition of the importance of creativity and spirituality for reestablishing harmony in our lives, in our ecosystems. The Club of Budapest (n.d.) believes that

to evolve the kind of consciousness that could ensure our future is bright, it is not enough to acquire a detached intellectual grasp of the dangers and the opportunities: we must also apprehend our historical situation on this planet in all its dimension—sense it with our heart and soul. Here the contribution of human culture and creativity is the greatest resource.

A new age for humanity and planet Earth requires a new kind of consciousness; an evolved consciousness that replaces the current paradigm of fear, egoism, and separation with a paradigm of trust, empathy, and interconnection (Montuori, 1989, p. 328-329). The evolution of our individual and collective consciousness is one of the most important challenges that we currently face, since it will enable us to make evolution a conscious process. Art is a technology for the evolution of consciousness. "Having become conscious of evolution, we must now make evolution itself conscious.

If we so willed it, the next leap in the development of human society can be intentionally guided” (E. Laszlo, 1991, p. 104).

The Club of Budapest is dedicated to facilitate the evolution of consciousness. The mission of the Club of Budapest reads

to harness the power of creativity of spiritual leaders, artists, writers, designers, and innovators in all societies and spheres of activity so as to catalyze [the] peaceful and vital revolution [of our consciousness] in the shared interest of our generation, and that of our children.

Montuori (1989, p. 329) presents the idea of transformative practices that aid the development of the human potential and he mentions meditation and other spiritual practices as processes that facilitate the evolution of consciousness. I believe that significant learning and artistic expression are also transformative practices. These and other transformative practices can be integrated and explored in an evolutionary systems design process, which will make possible, in Csikszentmihalyi (1993) words,

to experience flow [i.e., happiness or optimal experience] while working for the most ambitious goal available to the human imagination: to blend our individual voice with the cosmic harmony, to join our unique consciousness with the emerging consciousness of the universe, to fold our momentary center of psychic energy into the current that tends toward increasing complexity and order. (p. 293)

Art is fertile ground. We should start exploring artistic expression as a process to promote our physical and psychological health, as a spiritual path, as a means of evolving our individual and collective consciousness, and as a means for envisioning a better future. This is the first time that we are conscious of our evolution and the first time that we have the opportunity to guide our evolution. We have the opportunity to explore purposeful artistic expression for the evolution of consciousness and facilitate the transition to a new evolutionary era.

## References

- Ayto, J. (1990). *Dictionary of word origins*. New York: Arcade.
- Abraham, R. (1994). *Chaos, Gaia, Eros*. San Francisco: Harper Collins.
- Banathy, B. H. (1996). *Designing social systems in a changing world*. New York: Plenum.
- Bullock, A. and Stallybrass, O. (Eds.) (1977). *The Fontana dictionary of modern thought*. London: Fontana/Collins.
- Burns, E. M. (1968). *Western civilizations: their history and their culture*. 7th ed. New York: W. W. Norton.
- Checkland, P. (1993). *Systems thinking, systems practice*. Chichester: John Wiley and Sons.
- Club of Budapest (n.d.). Information note and mission statement. Internal document. Budapest, Hungary.

- Csikszentmihalyi, M. (1993). *The evolving self: A psychology for the third millennium*. New York: Harper Collins.
- Danto, A. C. (1986). *The philosophical disenfranchisement of art*. New York: Columbia University Press.
- Dudek, S. Z. (1993). The morality of 20th-century transgressive art. *Creativity Research Journal*, 6(1&2), pp. 145-152.
- Eisler, R. (1987). *The chalice and the blade: Our history, our future*. San Francisco: Harper & Row.
- Elgin, D. (1993). *Awakening earth: Exploring the evolution of human culture and consciousness*. New York: William Morrow.
- Escobar, G. (1985). *Etica*. [Ethics] Mexico: McGraw Hill.
- Flew, A. (1979). *A dictionary of philosophy*. Revised 2nd ed. New York: St. Martin's Press.
- Gilliland, I. E. (1982). *Individuating woman: A transformational and creative process*. [Accompanying text to the video film]. Napa: Women in process seminars.
- Krippner, S. (n.d.) Cross-cultural perspectives on creative behavior and the use of psychedelics.
- Laszlo, A. (1996). Evolutionary systems design: Way beyond the two cultures. In *Proceedings of the Eight International Conversation on Comprehensive Design of Social Systems*. Pacific Grove: International Systems Institute.
- Laszlo, E. (1991). *The age of bifurcation: Understanding the changing world*. Philadelphia: Gordon and Breach.
- Laszlo, E. (1994). *Vision 2020: Reordering chaos for global survival*. USA: Gordon and Breach.
- Montuori, A. (1989). *Evolutionary competence: Creating the future*. Amsterdam: J.C. Gieben.
- Tarnas, R. (1991). *The passion of the Western mind: Understanding the ideas that have shaped our world view*. New York: Ballantine Books.
- Treumann, R. A. (1993). The cognitive map and the dynamics of information. Laszlo, E., and Masulli, I. (Eds.) *The evolution of cognitive maps: New paradigms for the twenty-first century*. USA: Gordon and Breach.