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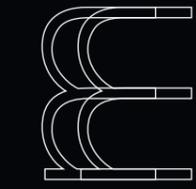
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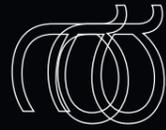
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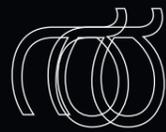
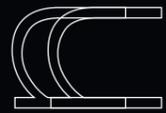
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# INSIDE

**C**onversations and thoughts around the Spirituality in the Bookmark

Artists Collective's artistic voyage

## The Bookmark Artists Collective

Bookmark Artists Collective is a vibrant, inspiring artists collective made by artists from all over the world. Born as a continuation of an online workshop "The Bookmark Workshop" initiated by Einat Moglad during the first international lockdown in our Covid-19 related time, the artists felt the need to keep this connection live and create something that will leave the mark in the cultural, artistic, and social environment.

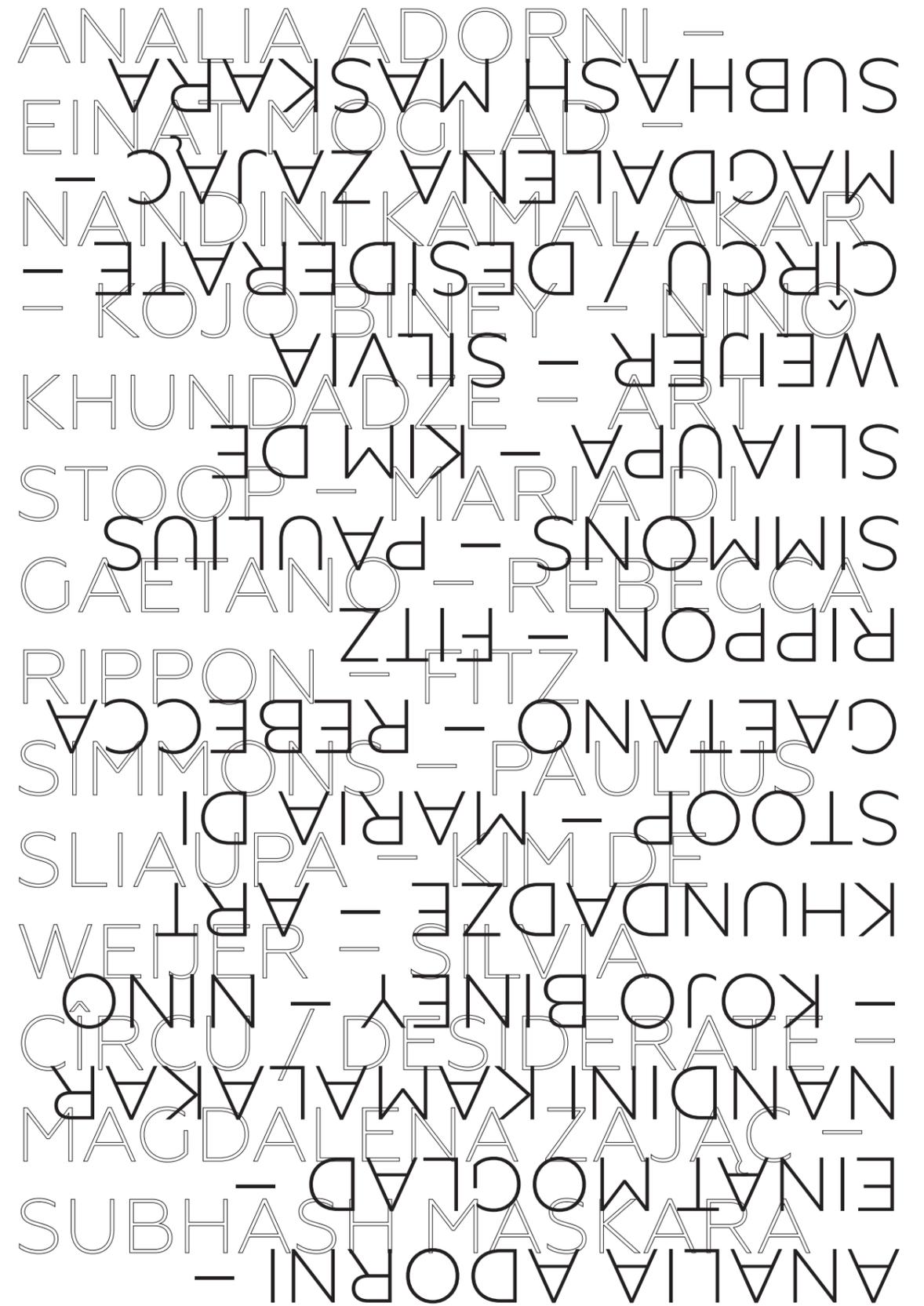
# OUT

BAC has no borders and yet can move, work, create and build ideas and form new types and processes of creation. After the first online exhibition "Rhythm of the Blue Marble" welcomed by Emergent Art Space's platform, the Collective wanted to offer a new narrative to the world believing that this would increase and show its value as a group of individual artists merged into a Collective, who are an inspirational model for everyone.

The group shows a microcosm of a society where everyone needs one another

in a common interdependence and provokes new inspiring ideas and ways of performing art and communications. The BAC's creative thinking is developed by knowledge and passion performed with different mediums. The Bookmark Artists Collective is strongly focused on global engagement and ideas, and it shares the common effort to adjust, change, and stay together in order to share ideas, questions and doubts to better understand the present challenges in this world and re-establish the arts as an important player which takes a stand in society.

The Bookmark Artists Collective sees itself as an ongoing community which opens its doors to artists, art lovers, intellectuals, scientists, and different people who share common vision and can commit to meet and be part of a working creative group in the service of our Blue Marble.



## The Bookmark Artists Collective: the voyage continues...

For something that ends there is always its counterpart: the beginning of something else new. For the Bookmark artists to begin a new, interesting, inspiring adventure was fundamental in order to keep alive the creative vibes and interconnections between the individuals. "Rhythm of the blue marble" exhibition was

an important step to make after the Bookmark workshop, it was the workshop's summary itself, the resolution of all the work done during numerous weeks, and a great conclusion. Diligence and commitment started with the workshop were what the Bookmark artists assiduously maintained. After several months of meeting each other, working and creating together, laughing, learning, researching, and making art, we, the "Bookmarkers" thought that our 'voyage' deserved to be continued.

Our initial process left its 'foot-prints' on our social, artistic and creative paths

and it would have been a shame if we would have left everything to the forgetfulness. One of the principles the Bookmark artists always believed and worked on, was and still is the concept of *hic et nunc*, 'here and now'. And to be faithful to this concept we, the artists, had to continue what we started, opening a new chapter of our 'book' in a deeper, homogeneous, and in-

tellectually richer way. This new beginning needed to be different and more solid and needed to be developed and managed by all the artists together as Artists Collective this time. We, as Bookmark Artists Collective, are merging our lives and individual paths again and more consciously, to create a more homogeneous, much stronger artistic means that will be represented by the collective and its interaction within the artistic world outside. We thought that this way of reconciliation between our individuality and the community, would lead us to explore new personal, interpersonal, creative, and intellectual paths.

Talking about paths, no other words could be more appropriate to use in these circumstances. Looking at its etymology: path is

"the course or direction in which a person or thing is moving"

(Oxford Languages)

And the idea of moving forward has always been one of the Bookmark Artists' principles.

Also, a path only exists because there is a **traveller**, a **'way-farer'**

and consequently the path, the way, is made by 'going further'. The Bookmark artists are the travellers and the path both.

This idea of travellers and paths, reminds me a very known poem by the renowned Spanish poet Antonio Machado (Seville, 26 July 1875) that is impossible not to mention as it summarises the spirit and the importance of "going farther" in life and that somehow it could be used as written allegory of all the effort, the spirit and the assiduity, the Bookmark artists made to make this creative continuance possible.

## Caminante no hay Camino

Caminante, son tus huellas  
el camino y nada más;  
Caminante, no hay camino,  
se hace camino al andar.  
Al andar se hace el camino,  
y al volver la vista atrás  
se ve la senda que nunca  
se ha de volver a pisar.  
Caminante no hay camino  
sino estelas en la mar.

## Wayfarer, there is no path

Wayfarer, the only way  
Is your footprints and no other.  
Wayfarer, there is no way.  
Make your way by going farther.  
By going farther, make your way  
Till looking back at where you've  
wandered,  
You look back on that path you may  
Not set foot on from now onward.  
Wayfarer, there is no way;  
Only wake-trails on the waters.



Wayfarer, there is no path (1973) is a poem that makes the reader think about their own life, their own past and present and destiny. A metaphor of human existence that underlines how being a living being does not necessarily mean just existing. Life is made by the actual action of living ('walking' in Machado's poem) in a present continuous and this action creates a path that only the walker really knows. Through the action of walking, through the living, living beings leave footprints (in Machado symbol of the past). Those footprints can be seen only if the 'wayfarer' goes further and does not stop or walks back. This poem is also an invitation to not look behind as mere and keep the look always straight to the present. Thinking about the meaning of the 'now', the present, artistic, and creative process can benefit from Machado's words and meaning. Whatever artists do or whatever medium

they decide to use or whatever meaning does the artwork have, the artistic process itself is conveyed to the present. The Bookmark Artists Collective's ideas of thinking, creating, and processing artworks is strictly related to the acting of 'going ahead', continuing, absorbing knowledge of what they have been creating already and expanding it. In every meeting and in every decision that the group makes there is always the consciousness of the 'right here and right now' and I believe that all our artistic philosophy is based on this space-temporal frequency. The 'hear and now', the present does not involve only the group meetings but every single member's artistic experience and progress. This concept of present leads the artists to the continuum of their creations and the performative process becomes movement, life, a physical, mentally, and spiritual "voyage" towards the creative expression.

# Towards the spiritual experi- ence

In one of the artists' Sunday's usual meetings, we had the enormous pleasure to invite the Dr Rina Arya Professor at the University of Huddersfield. Prior to this meeting which shaped the artists' way of approaching certain subjects in a deeper way, the professor invited us to read one of her research papers around spirituality in art. The proposed essay was "Contemplations of the Spiritual in Visual Art" 2011<sup>1</sup>. Through different examples the paper investigates "what it means to describe an artwork as being spiritual and whether the term 'spiritual' can

be used in more than one sense in its application" (Arya, 2011). From the medieval to Viola, from the intrinsic religious vision of spiritual, to the mystic explanation of the spirituality in contemporary art, Arya's essay "provides an introduction and overview of the increasing pertinence of the spiritual in a secular age" (Arya, 2011). Sunday the 28th of February 2021, Rina Arya, and the Bookmark artists met each other in a thought-provoking Sunday meeting. Following this meeting, the BAC decided that 'Spirituality' would have been the magazine's subject.

'Spirituality' is not an easy subject, for this reason it took almost ten months to organise thoughts, meetings, and material to be able to have all the necessary for this magazine's issue and for

the related online exhibition. As the first step, the artists and I decided to interview Rina and by means of this interview, try to slowly build substantial works.

<sup>1</sup> available at [ JSS 1.1 (2011) 76-93] (print) ISSN 2044-0243 doi:10.1558/jss.v1i1.76

# Rina Arya

**BAC: Do you consider yourself to be 'spiritual'? And why?**

**Rina Arya:** I do think I'm spiritual. I define this as meaning that I believe in something beyond the physical world; something that can't be explained by science. I believe that these inexplicable experiences and events can be spoken about with recourse to spirituality.

I also believe that spirituality concerns ultimate meaning (that's not an original view, by the way) and that I'm guided by this in my life.

**BAC: Bookmark Artist Collective is made by a thoughtful bunch of artists from all over the world who communicate, create synergies, and make art together in order to let the audience understand that time and space**

**barriers can be broken, and this is rewarding. Communication, synergy and going 'beyond' time and space could be linked to Spirituality. Do you therefore think that the essence of the Bookmark Artist Collective could be considered Spiritual? And why?**

**RA:** I like the ethos of your group very much, both in what you say about but also in experiencing it first-hand during the very rewarding session that I had with you. It was very uplifting to be involved in such an engaging endeavour. I quite agree with you that communication, synergy and the making of art are central to what the Collective stands for. These attributes are part of spirituality but that does not make the Collective spiritual necessarily. That being said, the Collective could be said to be part of a member (or members) spiritual experience but that's a matter of personal belief.

**BAC:** What makes a work of art 'spiritual'? Is it the artist, the process of creation, the interaction with the audience (see for example performance art), the beholder's gaze or all these elements together? Or none of those?

**RA:** Lots of things can make an artwork spiritual. It could be all the elements you mentioned above, either individually or in combination. It is worth noting that the artist's intention does not preclude whether the work is regarded as spiritual. An artist may not intend the work to be spiritual, but the viewer may see it as such. Context and receptivity are very important when thinking about evaluating spirituality in art.

**BAC: Art can be made from a therapeutic perspective. It can help one deal with heart pain and grief; therefore, it can be enlightening to the artist but also the spectator. Is this something to be spiritual as well?**

**RA:** Yes, the making of art can be incredibly spiritual for the artist. It doesn't have to be nor does it make the art any better but artists throughout the ages, from different cultures, have spoken about the spiritual aspects of making art.

**BAC: Do you think that artists have a role in offering a spiritual path or a viewpoint?**

**RA:** Yes, through their vision or message (if they have one). There is definitely a role for artists here; indeed, art often involves seeing and experiencing things that go beyond the prosaic.

**BAC: Do artists have a spiritual role in society?**

**RA:** As my above answer articulates, artists indeed have a spiritual role in society.

**BAC: Must art be spiritual?**

**RA:** No, it doesn't have to be but it certainly can be.

A huge thank you to dr Rina Arya for opening our minds, to be so available and willing to contribute to this magazine with this interview. Always grateful.

Maria Di Gaetano  
BAC

Einat Moglad

# Curatorial

# statement

"A Room Full of Magic Mirrors"

Spirituality in Contemporary Art  
by Bookmark Artists Collective

Spirituality and art have always been strongly connected, as art has been an important role in spiritual rituals since early times. Artifacts such as sculptures, masks, and paintings develop a spiritual power of their own. In fact, art has become the embodiment of the spiritual act and the expression of belief in different types of rituals around the world. The shaman role in ancient cultures can be viewed as a similar role of an artist. Both the shaman and the artist communicate their ideas through symbols and objects to guide their communities.

Due to changes in the world and in Western culture, there was a shift from an agricultural existence to a more urban life. The Industrial and Scientific

Revolutions changed the way people lived and the things that they believed in. New ideas spread and globalization took root. This new, emerging world forced art to find a new role as both the shaman and the artist had become obsolete. Spirituality in art was cast aside and deemed irrelevant.

Recently, we have all witnessed a dramatic change in the repercussions of the modern and post-modern era. Globalization in the modern era spread ideas of progress and reason, but current events surrounding the terror of Covid-19 has created a fear for our health and of our lives. Fear works in direct contradiction to progress and reason, globalization working in ways that we have forgotten about.

This existential fear about our own safety had raised many spiritual questions in the group, and the concept of spirituality had become a topic for the collective's main research for nearly two years. The collective process was also inspired by Rina Arya's essay "Contemplations of the Spiritual in Visual Art"<sup>1</sup> along with our meetings with her at that time. During this process, the Bookmark Artist Collective experienced a deeper perspective on the topic of spirituality and how we take this topic and observe its merits on our creative process in art and in our current life events.

While spirituality in art had usually offered mystic connection to god or a sense of awe and fragility ("Sacred Gaze"<sup>2</sup>), this magazine looks at spirituality in a different gaze – an Orphic Gaze that asks to look beyond the images itself and into the inner mystery that lies within the image, the artist, and the viewer. The Orphic Gaze can be viewed as an awe of the spirit within all these three elements that make art important and relevant in today's life. This is an invitation to experience laughter, and humor, kindness, and drama through observation and attentiveness.

This gaze is a claim that we are all a fraction of the divine. Through our spiritual thinking, our empathy, wisdom, and creativity we can hold a divine ability to meet each other as spirits through matter. The Orphic Gaze can also be experienced as a greater understanding about the self. This type of observation of the self through imagery is a path to self-enlightenment

<sup>1</sup> Arya R., *Contemplations of the Spiritual in Visual Art*, Journal for the Study of Spirituality, Equinox Publishing, 2011

<sup>2</sup> Morgan D., *Spirit and Medium*, Art of Bill Viola, Chris Townsend (ed.), 88 – 109. London: Thames & Hudson, 2004

and transcendence.

Bookmark Artist Collective is blessed with many artists from different cultures. Each culture has its own different iconography for spirituality and for delivering spiritual messages. This richness in iconographic imagery allows us to uncover the many ways spiritual messages have been shared through cultures over time. The collective uses the spiritual iconography of their birth place to pave a new path that allows different cultures to come together.

Although traditional spiritual artifacts and iconography imagery were used to speak with the divine and praise it, the magazine's art asks us to see the art as a 'Magic Mirror'. This mirror does not reveal the future or solve great mysteries, but offers a deep view back into ourselves. It is not about the great mysteries "out there," but the hidden treasures within. This is a mirror one can observe within the art, meet oneself, and see deep to the core of one's own true self.

# The (Book) [mark Artists ( ) Collective

# INSIDE

W

ords and works of The Bookmark Artists Collective and what does 'spirituality' mean to us.

The following couple of pages are dedicated to some components of the group who decided to take part of this magazine analysing themselves and putting black on white what they think about 'Spirituality'. This process started subsequently with a series of talks and meetings that everyone organised. Every single artist hosted a zoom meeting, presenting their own slides that explained their idea of spirituality and consequently their works. The result was a series of incredibly deep thoughts and thoughtful works.

The points every artist was following in order to create the meetings, the works, and the texts presented here

are the following:

- What is it about spirituality that interested them the most?
- How do they see their artistic practice being related to spirituality and how this can be expressed in words as well as visually?

The texts here presented, and the visual works will answer these questions.

# OUT

Art and spirituality: raising my paintings to the sky

# Analia Adorni

I think that all art is spiritual: it is a fundamental aspect because the inspiration is related to spirituality.

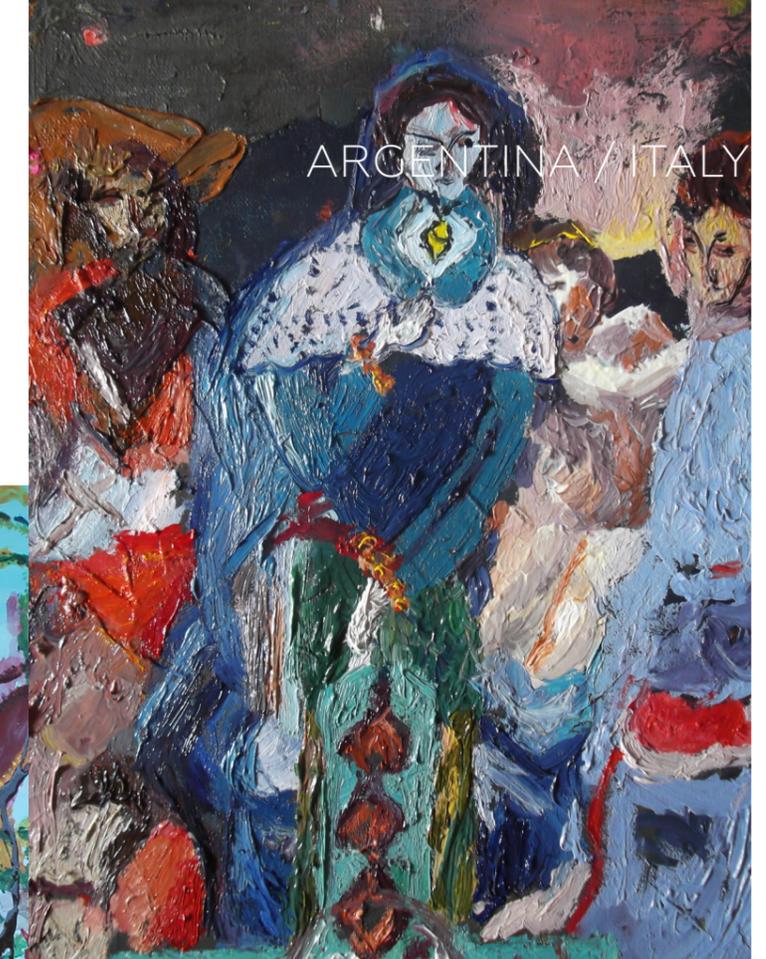
Art is spiritual in the forms of production because when we create we find ourselves: when we draw, paint, or sculpt, we shape through matter the inner thoughts, ideas, feelings, and perceptions that we carry within ourselves. But art is also spiritual, because when we show it, we predispose other people to find fulfillment and to enjoy through the senses the experience of seeing a landscape, a portrait, a historical fact. It leads us to rise above our miseries in order to understand those things in a more elevated way, more full.

It is generally believed that something spiritual is something that has to do with religion. However, the spirituality of religion is broader than religion. Something spiritual is not necessarily

religious; a sunset is spiritual, a landscape, a garden with beautiful plants and flowers, these are all things that lead us to the contemplation of the world and life.

Spirituality has to do with the appreciation and contemplation of the immensity of life and of ourselves, and that is why all art is spirit: because it leads us to appreciation and contemplation. Art is spiritual because it leads our senses to find fulfillment. Spirituality can appear in a beautiful landscape or in nature; spirituality can appear in the face of a dear person; spirituality can appear also in a relationship, in a friendship, or in feelings and gestures.

I look to find spirituality in my daily life. I seek spiritual values and feelings in both people and nature. I sprinkle an idea with colors and shapes that tran-



scend the material, seeking to 'raise my painting to the sky,' to paraphrase my painting's title.

In my paintings and drawings I try to combine shapes, colors and lines to represent an idea that I have in advance. It's about creating through brushes and fabrics to represent an idea that I have of things. That's how an idea of reality appears, and I bring it to the canvas through metaphor, synthesis, and replacement.

Art is not just to copy reality, but to approach it through thought that leads to the construction of beauty. That is why art is a metaphor for life, it is to see life in a fuller way, and this is always spiritual.

Spirituality

# Einat Moglad

Spirituality has always been an important element in my life. I was never truly religious in the orthodox sense, but I always felt there might be some mystical presence or elements that I wanted to believe were there.

I grew up in the melting pot of two different worlds. Neither one of these worlds was able to offer me a spiritual path for a life worth living. While my home was Jewish and religious, my larger social community and connections were mostly atheistic in nature. Although my home was modest, I was sent to

the world to compete and chase materialistic values. I always felt in the middle of things observing spirituality on both sides of the fence.

One world was emotional and devoted – the other cynical and careless.

Each world had its own god, its own rituals, its own rules.

In both environments I experienced a sort of emptiness, something missing. This caused me to start seeing things as though through a void. I started to befriend this



void, drawing pleasure from the closeness to its emptiness.

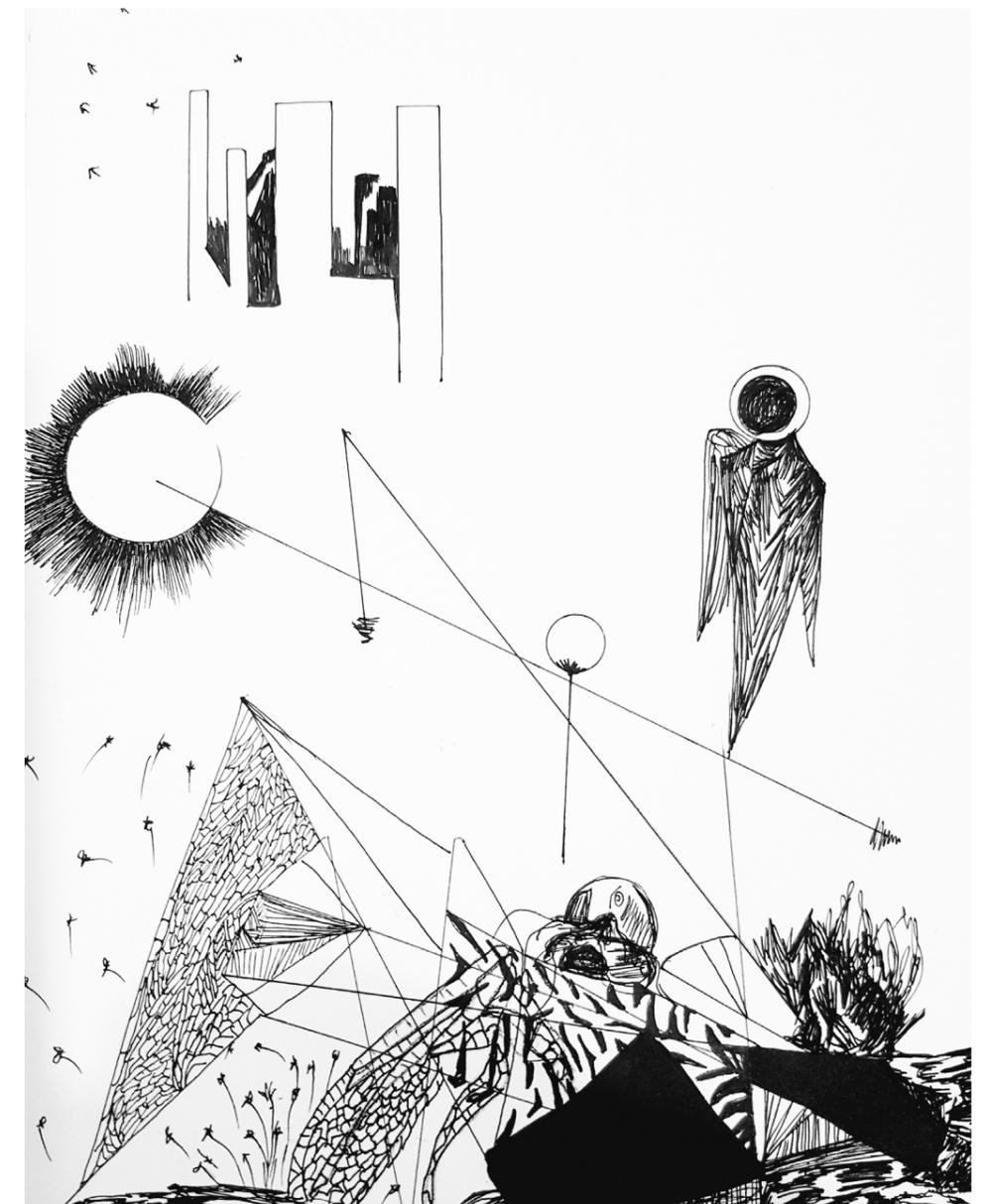
As I grew and began to paint, the canvas became my embodiment of that void. It isn't actually empty, it is simply the moment before becom-

ISRAEL

ing the painting. It is everything not yet discovered. A place where there is room for something new to emerge, a place from which I am able to "pull" the images into existence.

It is a representation of endless possibilities becoming manifest.

That is the power of art for me, it is the essence of spirituality for me. The magic of allowing impossible things to become possible. It is how I free myself from all shackles of the mind, allowing myself to play with every aspect of life in ways not limited by mundane reality.



Spirituality

# Nandini Kamalakkar

Art and spirituality have always gone hand in hand. Art may or may not have religious connotations, but spiritual? Definitely.

Artists have been fascinated with the connection for centuries and tried to portray it in their paintings, sculptures, drawings, and photographs. Spiritual insight is necessary for the welfare of society. Studies show the positive impact of spirituality on physical and mental health as well as on other positive health outcomes such as well-being, health-related quality of life, coping skills, recovering from mental illness, or less addictive or suicidal behaviours.

Art has been a focal point in religion. There are varieties of symbols in

paintings, architecture, sculptures, dances, chants, hymns and tunes that have been used in religious ceremonies, supporting prayers and meditations in every religion. Art connects one to the spiritual, for example, by visual representations of sacred books, passages, and the use of colors. Even religions that do not support idol worship, have some form of designs in their places of worship and religious texts. Rhythmic dance (like that of the Sufi dervishes) and chanting (Gregorian or the bhajans, for example, of the Hindu and Jain traditions), by connecting the left and right halves of the brain – similar to the effect of meditation – form another link between art and spiritual experience. People getting together in a group, such as playing in an orchestra or singing in a choir, may reach a higher level of spiritual experience.

The connection between art and spirituality is seen in modern art forms. The best reference to this is Hilma af Klint, the 20th-century Swedish artist whose 2018–19 exhibition at the Guggenheim Museum became the most visited show in the institution's history. More recently, Agnes Pelton, the mystical painter and member of the Transcendental Painting Group of Santa Fe, had a solo show at the Whitney Museum of American Art in 2020. And this growing interest around spirituality and religion is seen among artists working today. Artists of the early and mid-twentieth century shared common spiritual roots. For many of them, art was about spirituality, and was perhaps the most appropriate conduit for expressing and developing the spirituality that the new century needed.

When religion, science and morality are shaken (the last by the strong hand of Nietzsche) and when outer supports threaten to fall, man withdraws his gaze from externals and turns it inwards. Literature, music and art are the most sensitive spheres in which this spiritual revolution makes itself felt. They reflect the dark picture of the present time and show the importance of what was at first only a little point of light noticed by the few. Perhaps they even grow dark in their turn, but they turn away from the soulless life of the present toward those substances and ideas that give free scope to the non-material strivings of the soul. (Concerning the Spiritual in Art, p. 33)

Maybe because of this relative and shaken state of religion, science and morality, artists saw their art as a method of promoting spirituality. Although they were highly influenced by Christianity as well as Buddhist and Hindu religions the main aim of these and other artists was to create art that depicted something beyond the materialism of the modern world. They wanted their art to take people to a meditative state. This gives meaning to geometrical shapes, monochrome colours, and the textures used in modern art paintings. They can be called meditative aids to help in getting to a higher level of thinking.

Art comes from the heart and speaks to the heart. The viewer or recipient should have qualities like emotional and spiritual sensitivity to resonate with the artist's depiction. This is another reason why art can be considered as spiritual. Making and viewing art are spiritual processes and experiences which could improve the emotional and mental wellbeing of enthusiasts. They cannot be the same person after the experience. The art, artist and viewer get connected to humanity and the universe. And these experiences remain with each person.

To deepen their spiritual practice, artists may engage with activities like meditation to enhance the spiritual connection. Prayer, practicing and appreciating art, creative activities like reading, singing, or listening to holy music are examples. All art forms contribute to our spiritual development.

Our spiritual dimension is an evidence of us being connected to each other, from the past, present and future. Art is a result of inspiration, and inspiration has a spiritual nature. Hence art is a spiritual activity. The artist is, in this case, a mediator between the source and the receiver. The theme of the art work, technique, style, are the means for communication with the audience. Since artistic inspiration has a spiritual nature, the ideal form of art is the direct transmission of the inspiration to the viewer. Such experiences, where the artist is directly transmitting his inspiration, can be named spiritual art. Hence, art and spirituality are necessary for the welfare of society. Spirituality manifests itself in art, and a spiritual impetus fosters creativity.



Spirituality

# Kojo Binney

GHANA



Spirituality is defined as the experiences which are higher than physical anticipation or actions controlled by unseen forces through beliefs.



Chana



In my part of the world, Africa, or Ghana to be specific, ghosts are associated with Spirit. It is believed that when a person dies, he or she turns into spirit. There is a lot of spirituality associated with the dead which calls for many ritual performances and incantation. In cases where a person dies on their way to the house through tragedy, accident or pandemic, the family makes certain rituals to bring the spirit of the dead home, since it is believed that the spirit will otherwise be wandering or crying in the wilderness.

African spirituality is often expressed in celebration, ceremony, ritual, rite, and sacrifice from the traditional religious and community perspective. Spirituality is expressed in every aspect of life in our community: birth, puberty, marriage, and death. The Spiritual practice in worship of spirit as gods, ancestors, and creatures of nature or environment. Artists express African spirituality with symbols of ideas.

History in Egypt and other ancient African countries portrays every natural object to possess some kind of spirit, making nature as medium for the spiritual beings. There is a god of sun, sky, moon, stars, mountains, rivers, sea, streams, wind, rain, thunder, lightning, tree, leaves, plant, soil, and earth, among others. Since every piece of art or artifact is believed to have the power to possess spiritual powers either visual or performance, several art forms may combine for the fulfillment of the Spirit. A man may wear a mask with a special costume and dance to drums, carrying a pot for deities. Through all these art forms, ritual, and incantation, one may be possessed by the spirit to act out of the ordinary in fulfilment of spiritual understanding of the world.

In African Tradition, the spiritual and the physical exist side by side to complete a community or society. Therefore, taboos are observed in association with art and life in general. Fishermen in some communities don't work on Tuesdays. Farmers refrain from farming on certain days along with others, just to allow the spirit to have its own space to function. Artists in traditional Africa were highly respected and feared in societies because it was believed they were in constant communication with the spiritual world of nature. For example, for a sculptor to cut a tree for carving, he is expected to communicate with the spirit in the tree or wood to ask for permission to achieve what he has in mind to carve out of the tree. In extreme cases, others are not allowed to use a sculptors tools in his absence. Doing so can result in an accident at the workshop.

In recent years, humanity has been faced with the Covid 19 pandemic which took many people to their graves. It was a very fearful moment for so many people, as for the first time in their lives, they were made to stay indoors in what was called lockdown. Many countries went on lockdown where moments were frozen and borders were closed. "Spirit was crying out in the wilderness".

As an artist, I see this moment as an opportunity to record with my works. I called this the "Communicative series," a memorable moment of the pandemic, informing how the virus spreads and kills more Spirit. In the Communicative series, human figures become the main communication symbol. "Covid Outcry" expresses the agony, fears, cry, and pain humanity went through. In many instances, people infected with the virus gave up their spirit, and no member

of their family had access to even see them through burial.

"Covid Spread I & II" was painted in black, white, and red used for emphasis. Neutral colours in the sense that Covid was universal. The red expresses how the virus spread from person to person and how people gave the spirit up among the populace.

Today is a good day to recall memories and to show appreciation as spiritual beings on our existence on this planet after the pandemic.

# Nino



# Khundadze

S p i r i t -

Who am I? Where do I start and where do I end?

U u u u i t y

Am I just this body, or something more, and beyond?

Who is creating?

Is it my hand or is it my mind?

S p i -

Maybe it's neither one nor the other and it's something more.

Something that our mind is not able to understand yet.

U u u u i t y

Do we need to understand?

What if we just let things be the way they are?

S p i r i t -

Creating is not a one-time thing. Somehow, it continues to evolve and creates itself. Creating is a start, a spark, that spreads and recreates endlessly. Everything and everyone is a creator and a creation, despite anything. Even an art piece is never just a creation, it continues to create inside the viewers minds. It's a process, a never ending one, that looks like going around a circle. Not in a sense of being stuck in a circle, but in a sense of constant creative energy flow, passed from one to another endlessly, while evolving in a different dimension each time. Nothing is constant. Everything is in motion, found in a certain time, and a certain space, following the flow and creating life while fully experiencing it. Some might call it spiritual.

# Art

# Stoop &

Introduction to the art piece

Today, we have a world that needs courage to make things happen. Before, we had everything set out for us to follow. We are going to intervene by making a space for you to reach out and also be inspired. We have made a portable chapel where we can include you in a performance and visual artistry. And hopefully the participant can be awoken for a new challenge. The

following read is an introduction to the atmosphere we want to create.

Many thanks and bless you all.

Which things did go wrong in the world?

1. No pebbles
2. No believable vision
3. No weird outfits

# Kim de Weijer

## THE PEBBLE WAY

Do you have creative loss?  
Sister Crea and Father Pebble will help you.

### What is the Pebble Way? (philosophy)

The Pebble way is a religion for all people who want to be in touch with creation itself. Creation is the highest form of energy where true flow exists. The sacred way of creation lies in the Pebble road you walk. The way of the Pebble flows like the river it came from.

Nature is creation, it is unending and it always flows. To lose your personal creative flow is a loss of your touch with nature, life and creation itself. In the Pebble way Father Pebble and Sister Crea will help you with your creative loss. We help you and your life will transform from the rocky road into the smooth pebble way to walk.



### How Father Pebble and Sister Crea found The Pebble Way

When they met they were in a lost state of creation. They walked and walked in the forest and found a pebble traveling with us. We felt a creative flow emerging from this particular one, thinking of the long road it walked before us, finding its way and becoming the shape it is now. This was the moment Father Pebble and Sister Crea felt the urge to make way for the Pebble Way. To honor the pebble and the road it passed. That's when they decided to dedicate their lives spreading the pebble way.



### How Father Pebble implemented spirituality in his life before the Pebble Way of creation.

He had a rocky start, to begin with he tumbled over and over. Making a habit out of cutting corners. But eventually smoothing out his life and reaching bliss.



### How Sister Crea implemented spirituality in her life before the Pebble Way of creation.

Sister Crea is a very caring sister. Creation is her life and inspiration, that keeps the pebble way in flow. She wishes for all to feel creative and in tune with themselves and above.



Contact  
[thepebbleway@outlook.com](mailto:thepebbleway@outlook.com)

After this, you will pray every day for a smooth pebble way!

# H

ow to become a Pebble?

When you feel like your life is a rocky road, you'd pray for a cleansed and smoothed pebble path.

When you feel in need of help, you can come to our Pebble Chappel. Father Pebble and Sister Crea will pray for you. They will offer you help in ceremonial ritual. Your creative loss will come back to you after we cleaned your inner self. In a tumultuous way.

There are several ways we will perform a ritual suite to your problem.

Sister Crea and Father Pebble will take very well care of your creative loss and help you find it back.

## This is how we do it!

When your hands lose the creative flow, you can receive your creative flow back by laying them in our special chapel pebble road.

When you lose your creative touch in your mind, we will offer you a bottle of pebble water, or you may find a special selected Pebble you can carry with you.

## How to use the pebble

Release your tension by using the pebble. Grip it! Stroke it! Put it in the pocket!

## How to use the bottle of water

Sip it when needed! Let the sip rest on your tongue for a while and swallow after. Get it through your head! Gurgle if you need to feel the tumbling of the pebble.

# Maria Di Gaetano

F

rom a presentation of a talk with the Bookmark Collective around Spirituality

## The value of broken things

«The damage of something broken does not need to be hidden but valorised, remembered and made something affected by it ARTFUL»

**Kinstukuroi and Kinstugi:  
the beauty of the zen practice**

Kintsugi, or gold splicing, is a physical manifestation of resilience. This practice – also known as kintsukuroi, which literally means gold mending – emphasizes the beauty and utility of breaks and imperfections.<sup>1</sup>

<sup>1</sup> <https://qz.com/1347017/the-japanese-art-principle-that-teaches-us-to-expose-our-failures-not-cover-them-up/>

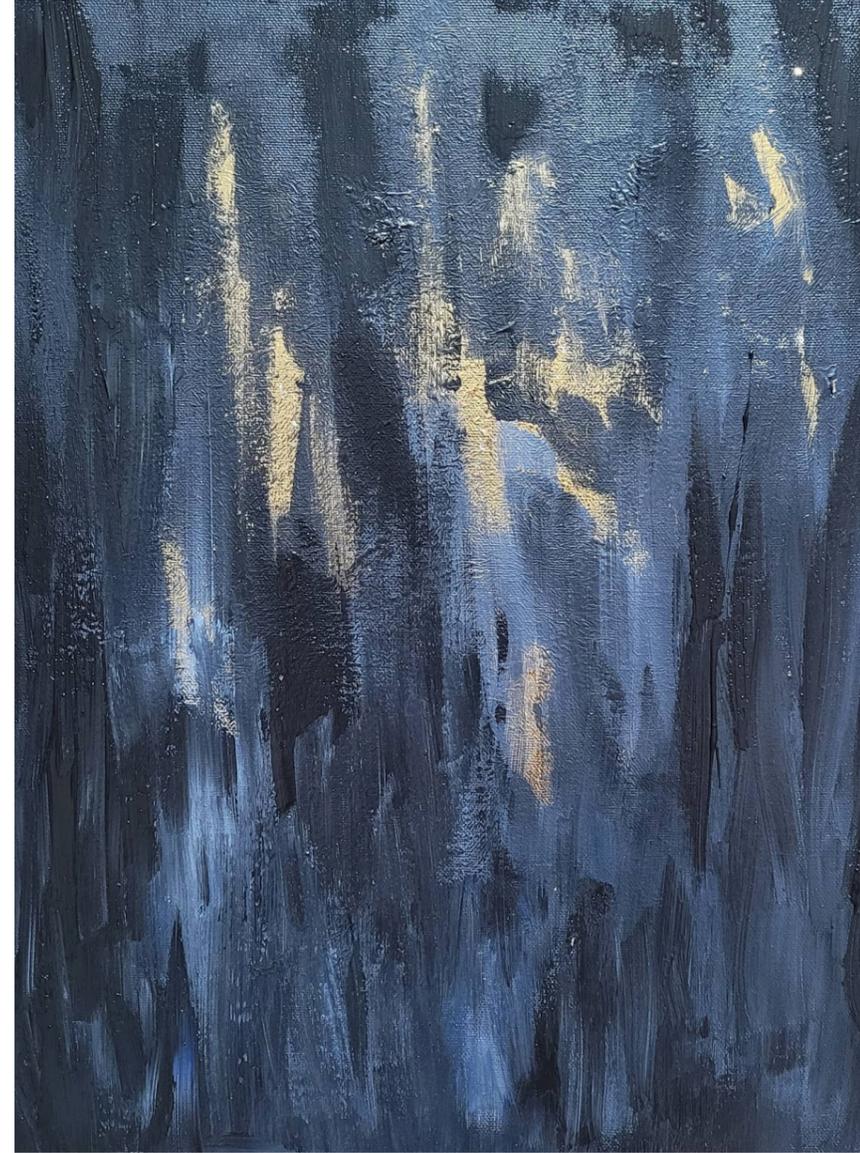
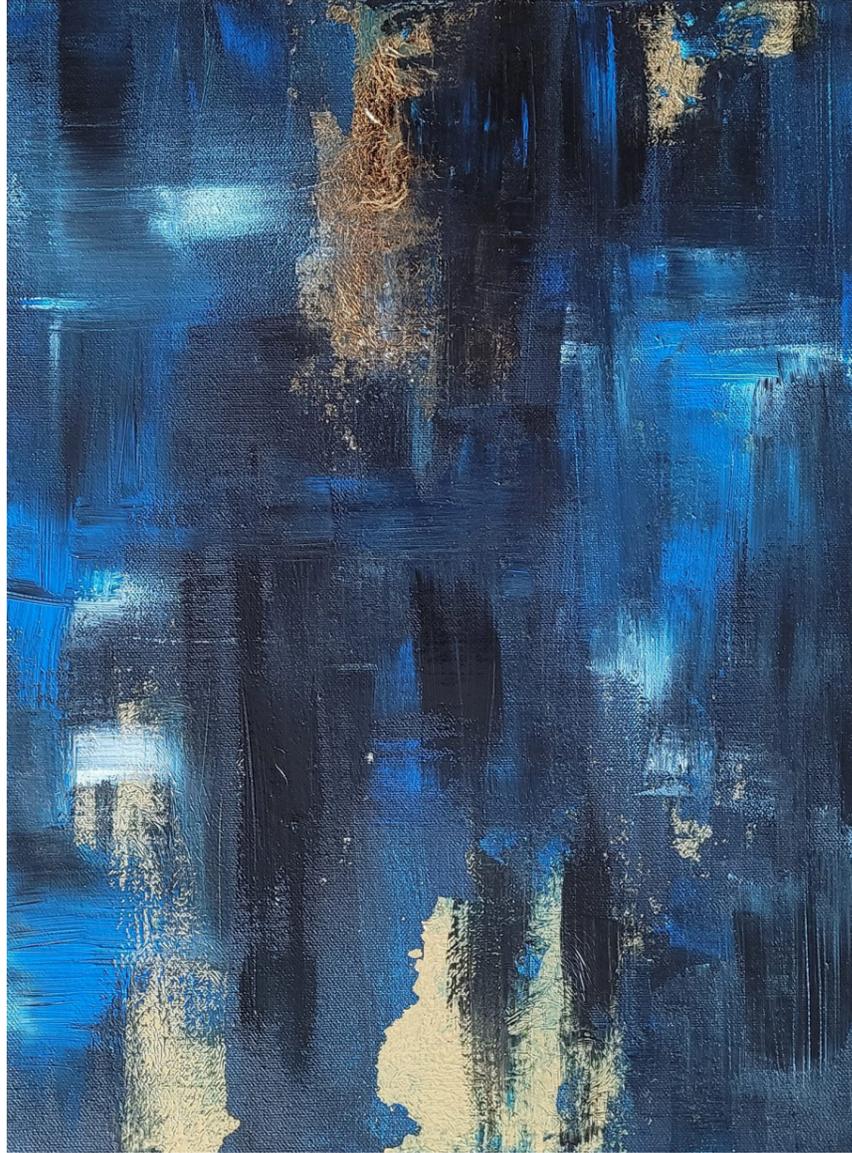
Whichever kind of art artists love and practice, or whatever they believe to be spiritual or not spiritual means, it remains: the inspiration, the research, the wiliness, and the art practice itself, the process creates “something else.” The conjunction between art and life, inside and outside, perfect and imperfect, broken or entire, is the wabi-sabi of life. The definition found on Wikipedia is the following: “in traditional Japanese aesthetics, wabi-sabi is a world view centered on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of appreciating beauty that is ‘imper-

<sup>2</sup> <https://www.theschooloflife.com/thebookoflife/kintsugi/>

fect, impermanent, and incomplete’ in nature”.

My idea of spirituality in art as well as in life is very much close to the zen’s philosophy of the Kintsugi. ‘Kintsugi’ belongs to the Zen ideals of wabi sabi, which cherishes what is simple, unpretentious, and aged. The following story is told of one of the great proponents of wabi sabi, Sen no Rikyu (1522-99).

“On a journey through southern Japan, he was once invited to a dinner by a host who thought he would be impressed by an elaborate and expensive antique tea jar that he had bought from China. But Rikyu didn’t even seem to notice this item and instead spent his time chatting and admiring a branch swaying in the breeze outside. In despair at this lack of interest, once Rikyu had left, the devastated host smashed the jar to pieces and retired to his room. But the other guests more wisely gathered the fragments and stuck them together through kintsugi. When Rikyu next came to visit, the philosopher turned to the repaired jar and, with a knowing smile, exclaimed: ‘Now it is magnificent’.”<sup>2</sup>



## The philosophy

"The Zen philosophy always emphasizes the impermanence and uncontrollability of nature [...] While fixing things can create another form of beauty, we should learn a lesson from the Japanese, and this would help to solve the problem of wastefulness in consumer culture". (Pui Ying Kwan)

Art practise is, philosophically speaking, artists' "kintsugi" of life, the "golden paste" that they can use to put broken pieces together, be them caused by unpredictable or predictable events. (MDG)

## Art as Kintsugi practise of life

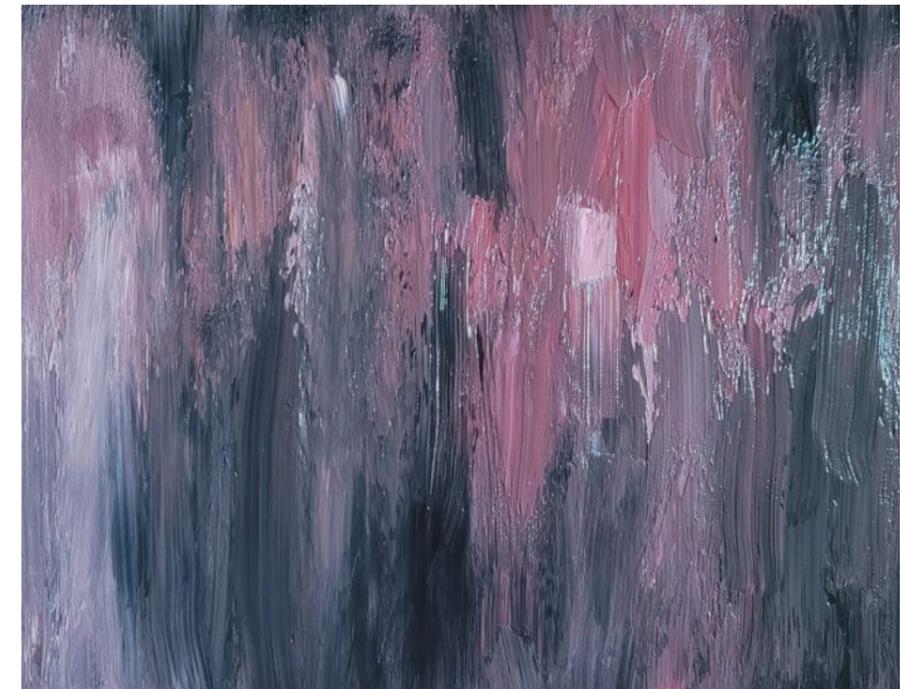
Everyone has different reasons for making art. But a common one is because they feel inspired by something internal or external, and it makes artists feel better when they practice it!

"As Pablo Picasso once said, "Art washes from the soul the dust of everyday life." Art encourages creative thinking, enhances problem-solving skills, boosts self-esteem and provides a sense of accomplishment". (Alvaro Montagna – unorthodox)

But first and foremost, ART makes the world's imperfections beautiful and it "puts together its broken pieces" (MDG)

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2. Kemske B., *Kintsugi: The Poetic Mend*, Bloomsbury USA, 2021
3. Keulemans G., *The Geo-Cultural Conditions Of Kintsugi*, *The Journal of Modern Craft* 9, no. 1 (2016): 15–34. doi:10.1080/17496772.2016.1183946
4. <https://static1.squarespace.com/static/5f7cdffa51ea0d248ec7710c/t/5f9f47751458eb762c361662/1604274093582/Salty+Vol+03+-+Joseph+Weaver.pdf>
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Riding the newest wave of new age spirituality: My experience

# Rebecca Rippon

In times of particular uncertainty, there is always an uptick in interest for those things called “new age spirituality” – all manner of mystical fascinations from the tarot, to astrological charts and crystals and fortune telling find new swells of interest when things get scary.

We’ve seen these peaks reaching back through history, matching up with major historical events. This time around, I was no exception to this phenomenon. What had always been a vague, passing interest turned into something I wanted to explore. With time

on my hands, I learned about the astrological year, bought an oracle deck, and then another, and began frequenting channels that showed me how to journal and cast spells. There is no way I could encompass the whole of new age spirituality here, so I just want to focus on my own experience. It is limited given the scope of this subject. I found practices that made sense for me personally, and they are a mere slice of what’s out there.

Because of a lifelong fixation with the moon, I first began by simply following the moon phases, making note of the moon’s phase every day. I learned that when the moon is full, it is time to reflect on recent progress, and think about what needs to be shed. As it shrinks over the next two weeks, it is time to clear out, prune, and let go. That can mean externally, like clearing

out literal clutter in your space, or internally, like a negative thought pattern or bad habit you want to stop. When the moon is new and the sky is dark, this is a time to dream about what you want and set intention to make steps towards it. As it grows, so should your actions towards goals and aspirations. When the moon becomes full again, you can reflect on your work, and so the cycle begins again. This process of breathing out and in every month continues throughout the year. As I became aware of it, I took comfort in this new way I could organize myself and my life. If I wanted, each month I could set a deadline to take care of something which might never carry a deadline on its own. Or I could just use the time to think about the questions, What do I want to build? What do I want to leave behind? I could assign the chaos in my mind into something more structured.

Encouraged, I began learning about the astrological year. Each astrological month (which starts around the 21st of the month) has a theme corresponding to the sign it is in. Themes like family, finances, career, emotional health. The idea is that in observing the astrological year, you will have touched on each aspect of life, thinking about the changes you’d like to make, taking action and letting go within each area. This has been practical for me. I don’t always come up with answers or know exactly what I want to do about a certain area of my life when the season comes up. But I do at least think about the aspect in question, give it some consideration, write some things down, and have a record of my thoughts.





Finally, there were the oracle decks. These are card decks similar to tarot cards. Unlike tarot cards however, they can be used right out of the box without any previous knowledge. Oracle cards can be designed in any way at all, with any theme, any number of cards in the deck. Because I already had a fascination with the moon, the first deck I purchased has cards for each phase of the moon.<sup>1</sup> Regardless of the phase of the moon on that particular day, the phase

on the card is a prompt for thought. Oracle decks include a booklet written by the creator of the deck to help guide in interpreting the cards. The booklet will often have some suggestions on card reading “spreads” or arrangements to use for asking particular questions or for particular times of the month. In my everyday practice, I shuffle my deck and draw a single card. I let the card serve as a journal prompt, and write a little or a lot. For new and full moons

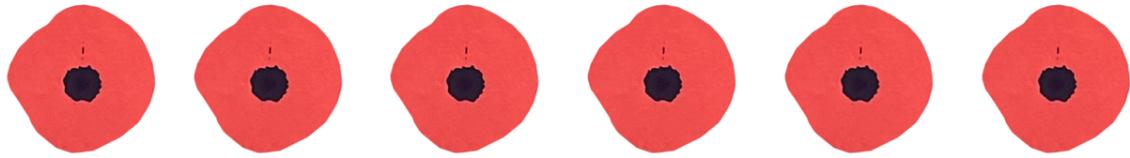
<sup>1</sup> Boland Y., *Monology*, Illustrated by Rowan N., Hay House Press, 2018

and on each quarter, I draw more cards, and write about what comes up. This amounts to daily and weekly check-ins with myself, how am I feeling, how are things going? A ritual of reading oracle cards makes the room needed for these questions. It is important to note, however, that reading oracle cards is not a strictly solemn or formal activity. It is equally appropriate to bring one’s deck to a social gathering, and give readings to friends in a more relaxed, casual context as well.

concepts attached to the images: things like Freedom, Illusion, Community, Fear. An oracle deck corresponds to any subject the creator chooses, and it can have any number of cards – so it has great potential as a creative project for any type of artist. It is common to see decks created only with physical media, or created with digital art programs intended for print, and even as online decks which allow the user to interact digitally and draw a card with a click.

I came to admire so many oracle decks on the market simply for the stunning artwork on them. I bought another deck for this reason alone, and I began to contemplate creating an oracle deck of my own someday. What an exciting project it would be. The deck I bought was called “Urban Crow,” designed and written by artist M.J. Cullinane. She was inspired by her observations of crows’ behavior in her neighborhood. When I draw from this deck, I am invited to gaze at the beautiful artwork and think about different

As I explored, I identified a unifying thread: it came down to living with intention. To be thoughtful, and choose our action, instead of being pulled along by life’s mighty force. Once I looked past the surface, I could see many things in common with the religious traditions I knew about - rituals and observances, a place to go with the massive scattering of uncollected thoughts and sensations. More or less, a way to get through it all, and remember where we’re going.



I wasn't initially aware I was part of a surge in new age interests. Perhaps like many people, I felt driven to dive deeper into this subject in which I had always been interested because I suddenly had time to do that.

And yes, I was feeling as uncertain as anyone else. So often in my life I have felt pulled along from obligation to obligation, never taking the time to ask myself, Where am I going? What am I trying to do? I couldn't. It was always too urgent, too fast, too confusing to ponder the big questions of why and how and what in the first place. Finding my own position helped me to see with new eyes the religious

and spiritual traditions with which I was familiar. This is the function of so many spiritual practices – to make a space to ask ourselves those things. It is too easy to feel pulled along and lose our footing. Rituals and prescribed practices are designed to help us pay attention, give us the space and time to think. This is a constant through religious traditions and nonreligious spiritual practices alike.

It so happened that a practice built around the planets and stars appealed to me. I have always been enchanted by the celestial bodies. As a young child, the solar system was a favorite subject to draw with crayons. More than a few times I have risen in the middle of the night, sometimes in the freezing cold, to try to see a particularly prolific meteor shower. Thinking about all that's out there makes me experience

a sense of wonder, feel my smallness in the universe, feel like I am a part of something much bigger. For me, that is enough fuel to create structure and build meaning in my life. I finally begin to understand how it does not matter what one believes in particular. Believing in something, anything, is what helps us get through.

### Mentioned, and suggested further reading:

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2. Cullinane M.J., *Urban Crow Oracle*, 2020  
<https://www.mjcullinane.com/>
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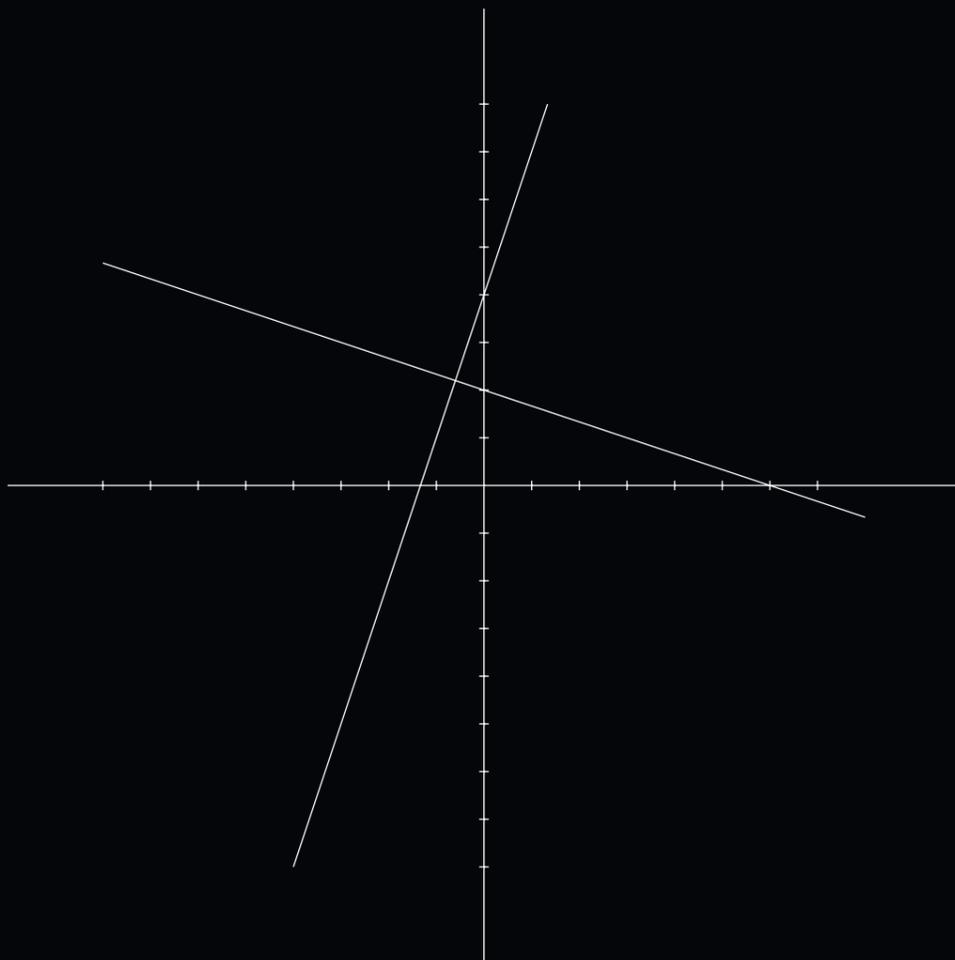
# Fitz Simmons

On a given Cartesian plane, one could graph two linear equations. Let us say that these equations are as follows:

$$y = 3x + 4$$

$$y = -1/3x + 2$$

See below for these two equations graphed on a standard XY plane:



The two equations have a relationship to one another which is perpendicular (when the lines intersect, their intersection forms ninety degree angles).

Two perpendicular lines have opposite-reciprocal slopes to one another. In other words, if one multiplies the slopes of two perpendicular lines in the plane, the result is -1.

I vividly remember graphs like this. When I would solve equations and graph them in my primary education mathematics courses, it would be a nasty surprise to me that two lines could intersect like this. Any equations that yielded two lines with only one point of intersection before the lines went on forever in their own directions unnerved me. A mixture of sadness and grief would wash over me. Which sounds ridiculous because I first learned about lines with only one point of intersection around the age of thirteen. Two decades later, they still fill me with sadness.

It is the loneliness. I would map out the points for these equations and eventually draw the paths they would take for the rest of their lives. They only meet once. It feels like something insignificant but so absolutely sad. For their entire existence, they only meet eyes once or help one another open a door for the other or maybe yell at the other person for not driving to their liking. And that's it. All of the rest of time, they only meet that once. And that thought makes me think of myself. It makes me think of others. It makes me think of all the times I might have crossed paths with someone just once and that is it for both of us for all of our lives. Worse still are the perpendicular lines though, their slopes as different could be. As stated above, multiplying their slopes yields -1.

It knocks the wind out of me at age thirteen, at age twenty-three, and now at age thirty-three.

Even this piece feels lonely in the presence of the other articles in this magazine. No others will talk about mathematics. No others will sound so stilted. I am not sure others will feel so out of place. My views on art come from a place that would surely alienate others because my first proposition is that art has no inherent meaning, it has no built in spiritual power. Emotions would flare up too high before I felt singled out and allowed to finish. Art, the meaning it has, and the spiritual potential it is capable of are all held squarely in the hands of us as humans. I find that immensely powerful and awe-inspiring. Every individual human holds the ability to not only create art but also talk about art with others as well as experience art by themselves or with others.

I discovered the power of art when I was nine. Given a task to keep me silent while my peers worked, a teacher wanted me to draw her a story. Those were her exact words. "Draw me a story." It was amazing how suddenly, my feelings of isolation being the only one finished with my work unraveled and I used those loose threads to weave something new. At the end, there was a story about a cat that was a superhero. That spark of a connection when she laughed at how silly it was made my body feel light. Young and without a stable support system, it became clear that art was a way that I could connect with others. Before that moment, art was simply a thing to look at and appreciate but it was held at arm's length. Visually created pieces lived above me where my only relationship to it could be adulation.

Now, art was real for me. A pencil, the back of some scrap paper, and a silly cat in a cape – the only true enlightenment that has occurred for me in my life (so far).

Describing my relationship to the word spirituality is a bit muddier. To say it is the connections I make with other humans feels too small. I am not religious but I can feel raw awe overtake me in a place with stained glass windows, aisles lined with candles, statuettes whose eyes never leave you, and the smell of wood polish. But these things are too small of an idea to accurately depict my inner world and when I label the moments as "spiritual." But some moments are easier than others, some are easier to point to and know that others will be able to see what I am seeing.

When I walk into the woods, it feels like gods. When I smell freshly baked bread, it feels like gods. When my brain, my body, and I coordinate all together and create a piece of art that feels right it feels like gods. When I lie on the floor and imagine myself being erased in small particles from my extremities to my core, it feels like gods.

In some ways, art provides the easiest way for me to connect with others because it has been the spiritual practice I have engaged in the most—the set-up, the beginning, the pushing through, the flow of being hypnotized when lost in putting down just the right line, and then coming back from those depths so I can clean up. I know

the practices well. I know the prayers well (e.g. "I can't do this I can't do this I can't do this."). I know the sacrifices well (e.g. farewell, sleep!). I tell others about my progress, I ask them for help when I need it, and I share with them my final product. Loneliness cannot thrive in such a busy place.

Ultimately, it seems simple. Art is a mediator by which I am able to connect with others—with whom I often feel isolated and disconnected from—in a way that feels easier and more fulfilling than any other way I have tried. These are complicated elements: my relationship with art (how I make it, how I talk about it, how I interact with it), my relationship with others, my relationship with myself, and how all of these elements interact with one another all comprise what I would label a part of my spirituality. It is the part that is important for this magazine.





A brief word about my piece: it is my interpretation of Saint Rita of Cascia. One of my intense interests within the history of art is religious art, especially Christian mythology. Saint Rita is said to be the patroness of lost and impossible causes, sickness, wounds, marital problems, abuse, mothers, and (most relevant here) loneliness.

The Island

# Paulius Sliaupa

And never again like this, I think

*And eight people and two keys.  
Tomorrow I'll get up at eight,  
Like the others.  
Today I got up at 10  
And then I went for a run.  
I bathed in a pool that doesn't belong  
to me,  
but I was permitted  
Autonomously,  
Anonymously.  
We're going to see the landscape,  
We saw landscapes,  
We'll see landscapes.  
Again, and faces, again  
And never again like this, I think  
There's a place where we can all work,  
That's what we're here for.  
To choose the tone of our colors,  
The tone of our materials,  
We set up in this space.  
My corner, is at the right angle  
When you arrive.  
Not far from a mirror I'm painting,  
Not far from the kitchen,  
There's a fridge,  
There's a kitchen,  
There's a fridge.  
And dishes, often fall,  
Dishes that overflow from the  
fridge,  
And nature overflows a little in  
the garden.  
The fallow garden.  
A little bit burned pretty little  
flowers.  
When you go around,  
In the back there are machines,  
There's a tractor and other ma-  
chines  
I don't really know what they're  
for,  
but the people who usually sleep  
here,  
learn how to use them.  
They have a bed,  
I sleep in their bed,  
I take care of it while they are  
away.*

LITHUANIA / BELGIUM

*They lend it to me.  
I like it when we start speaking about  
our dreams,  
about less obvious things  
about more inner things.  
Inside the blackness of the skull,  
I try to write down my dreams in the  
morning.  
Stéphane told me he does it too.  
After the first few days, we talk about  
brothers and sisters  
and the size of our heights.  
Where the most unexpected conversa-  
tions are hidden,  
where all the surprises are hidden.  
There are open cupboards and off-  
white walls,  
my voice is off-white too maybe,  
that half echoes here,  
the beds seem like furniture,  
will stay like that,  
it's like that in everyone's room.*

I filmed 'The Island', during a painting residency I did last summer in Saint-Rémy-de-Provence. The abbey of Saint-Roman built in the 5th century located inside the caves reminded me of the secluded life we had during the residency and the isolated process of creation. In this video, I am evoking the caves' layers of history and imagine the life of the hermits, their beliefs, doubts, rituals and thoughts.



Little nudities

# Kim de Weijer

NETHERLANDS

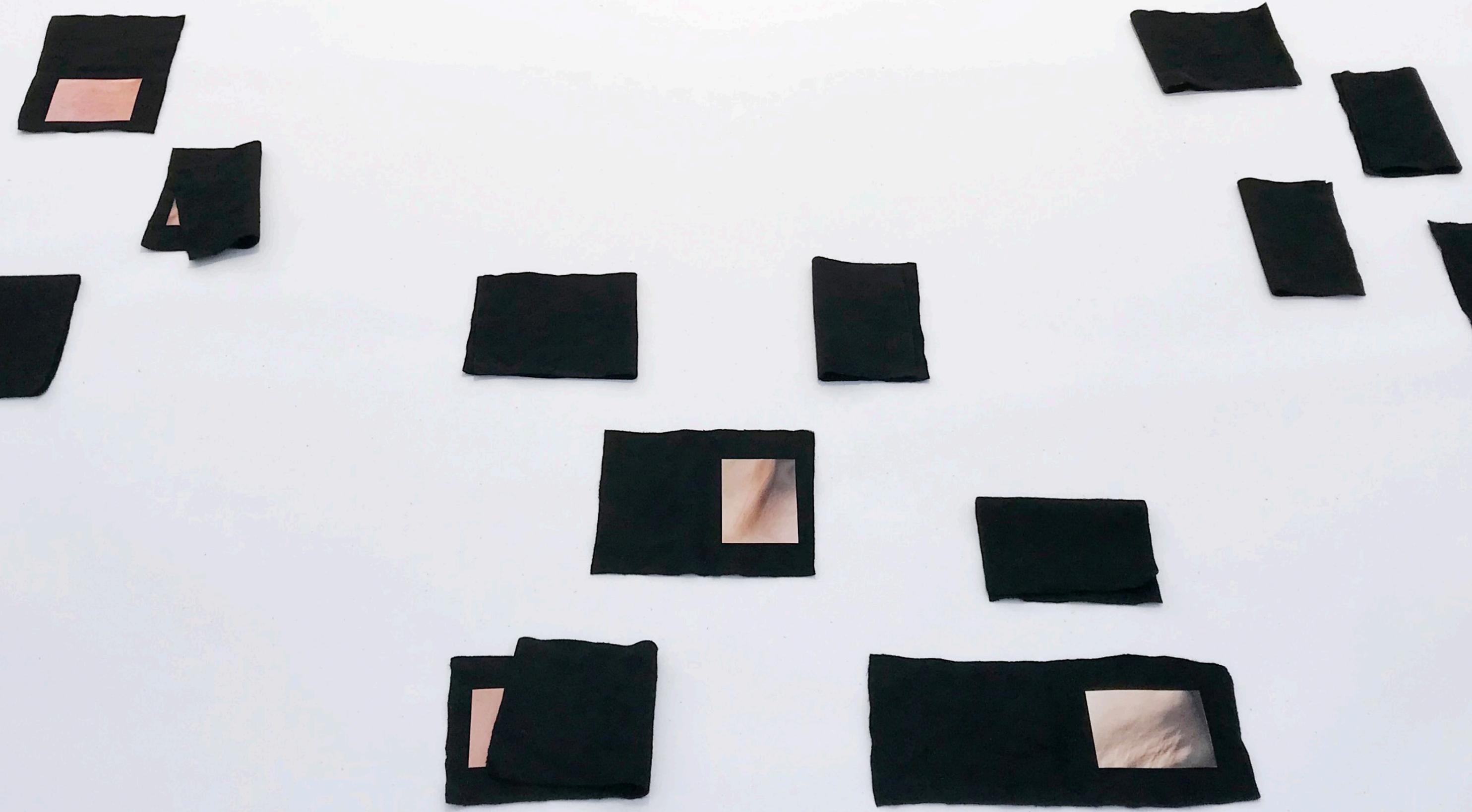


The pictures of 'Little nudities' are a small insight into someone's body. The pictures are visible after opening a small piece of textile where they lay underneath. The little peek you can take and the small pieces of skin you can see feel like a small secret to look at. It's like discovering the body of a loved one when coming very close. Though the pictures are small they have much to look at: birthmarks, skin wrinkles, abstract lines that disappear in the black background. Every picture has its own special feel.

Coming close to someone is something very delicate, and only can be done when you are letting someone

come close to you too. Vulnerability is something that immediately comes with that connection, coming closer to you. Something you wouldn't do with just anyone. This is the feeling the artist Kim de Weijer wanted to give to the audience. She was inspired by her personal process of overcoming heart pains and life sorrows. While getting more and more in touch with her own feelings, she was able to come closer to the people around her as well. This made her feel very connected to others. This was, in her eyes, a sacred and spiritual process. She felt a strong need to share this closeness and vulnerability with the rest of the world.





towels and art

# silvia cîrcu

All really truly great artists in every medium, in every discipline, have always believed that in order to really communicate with their audience, they should allow some freedom of meaning // Reza Abdoh

# / desiderate

is art spiritual?

i think maybe or at least more spiritual than an electronic device, or a towel or anything that we deliberately use but do not contemplate.

in fact, what i find spiritual about art is its contemplative dimension; first in the eye of the creator, who must place themselves at the right distance in order to create. then, in the eye of the spectator, who completes the work by giving meaning to it. contemplation is also something that art shares with nature- we sometimes contemplate a landscape in the same way we contemplate a painting. accordingly, art might have more in common with nature than with spirituality, assuming nature is different from spirituality. but this is another debate.

some might think it also helps to de-

fine what spirituality is and what art is. personally i enjoy not giving them any definition at all, so they can have ANY definition. to this extent a towel becomes a work of art if the artist attaches intention to it, and if the public acknowledges this intention. this acknowledgement is mostly a translation, so to say a subjective interpretation of what the artist had in mind. assuming the artist had something in mind.

now, would contemplating this particular towel be a spiritual experience as well? i would say yes, providing that someone who saw the towel in an art gallery would never look at towels in the same way, thus changing their function of utilitary objects to something meaningful for the soul.



(Im)purity

# Magdalena Zając

While religion and spirituality are very different in practice, they are similar in their foundation. Spirituality is chosen, while religion is often forced, and it shapes one's attitudes and actions by giving importance to adherence to rules. It is difficult to find spirituality and spiritual practices with my experiences.

Being brought up in the Catholic faith is the experience of most people in my country and most of them don't see any harm in it. But contrary to popular liberal voices, the problem with the Catholic Church is not that the beautiful religion of love is being destroyed by greedy priests involved in politics. Violence, crossing borders, is not a deviation into which the mainstream of the church has fallen, but order directly resulting from the dogmas of this institution. It is hardly necessary to explain to anyone that the Catho-

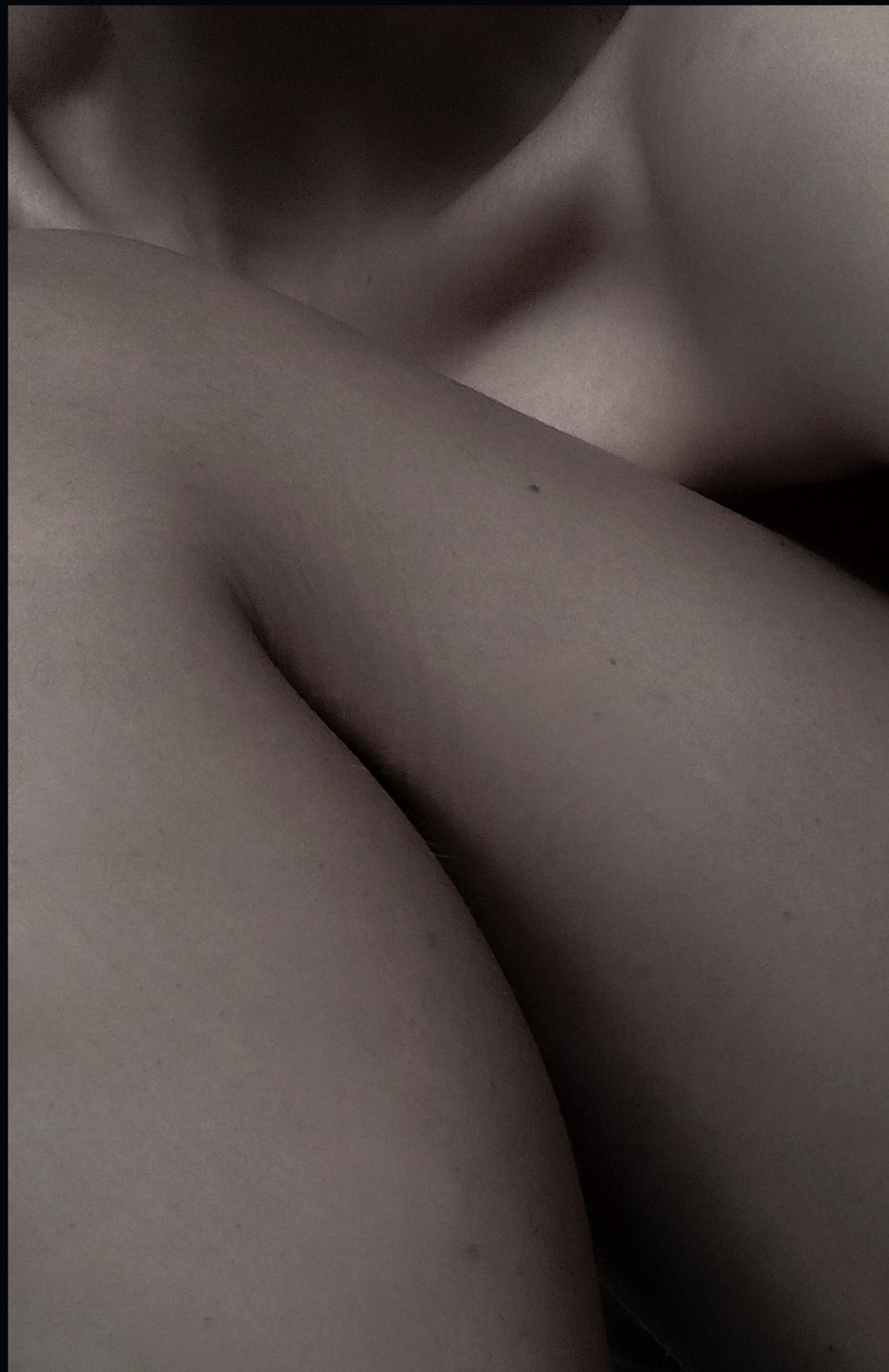
Purity is a virtue related to temperance. Purity is placed opposite the deadly sin of lust and is a central and pivotal concept in Roman Catholic praxis. But I want my body to be mine and not considered in terms of sin. *Impure.*

lic Church is the greatest guardian of patriarchy in our culture. Both in the teaching itself, which often reduces women to reproductive functions and directly orders submission to the will of men, and in the structures of power. It is worth remembering, however, that even on the absolute margins of the church where there are critical voices about the role of women in this institution, a woman never gets into a debate about doctrine, social issues or even your role and your rights on an equal footing with a man. A woman in the Catholic Church has no lawmaking power or the supposed role of giving God's voice. This role and the authority of the apriori are played by numerous

men who do not need any qualifications except for the collar.

The Catholic Church is obsessed with sexuality. It is at the centre of its moral teachings. All the worst sins potentially 'threatening' catechised kids and teens are of the body. Guilt shaped my relationship with my body.

Upbringing in the Catholic faith always involves internalizing the entire marsh of the patriarchy, which then gets stuck for years after leaving the institution of the church.



What is Spirituality to me? Self exploration!

# Subhash Maskara

What is Spirituality to me?  
Self exploration!

Is it an Ideology? A religious belief? Or simply the truth that connects all humans to the cosmos?

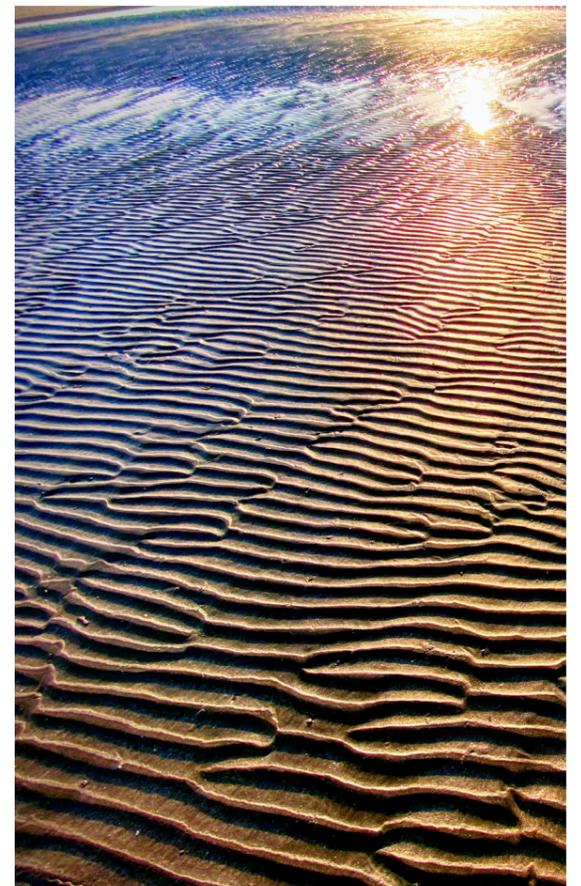
It is important to decouple spirituality with religion; one is a journey and the other is a set of beliefs which gives meaning to our day to day life. That matches are made in heaven is a common religious belief, and apps like OKcupid makes it possible in the heavens of the digital world. So can Cupid, the god of desire, erotic love, attraction and affection really exist? Not as a son of Venus with wings and arrows, but as data traveling on the internet at

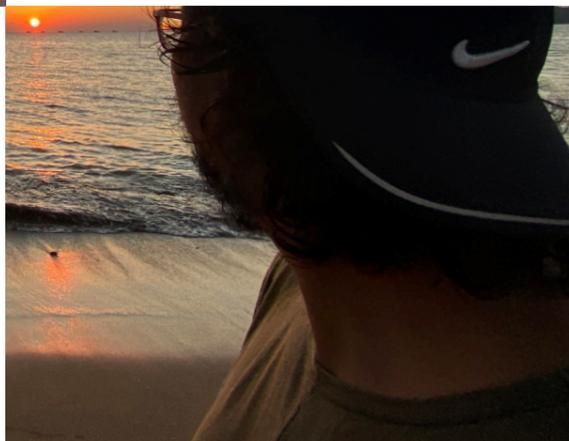
a speed of  $\frac{1}{3}$  the speed of light, shining somewhere in the darkness of electronic signals between two devices. Every action we perform, every thought in our head, every emotion we feel can also be defined as billions of signals sent and received within the intricate wirings of our brains. Is there an algorithm that can lead us on the spiritual journey? Or is spirituality a truly di-

vine experience which is unfathomable by science and mathematics?

Defining spirituality is like defining human consciousness. The only consensus is, "It exists!"

Spirituality is defined in Sanskrit as Adhyatma which simply refers to the "Highest Self" or "Highest Soul." In cosmic terms, the existence of Humans are like a handful of sand at a beach or quarks flickering on the internet. Spirituality makes us aware of this truth on a deeper level where significance or purpose cannot be quantified. The deeper level is attained through the journey of self awareness which is essential for experiencing spirituality. Self Awareness is essential for experiencing spirituality and meditation can help here. Meditation is a way to train the mind and to silence the noises in our head so that we can search within and without any doubt. There are various ways to meditate which are essential for controlling one's thoughts. Counting waves at the seashore is my favorite one.





# INSIDE

C onclusion: Art as spiritual expression

There is something fascinating in working on a project and in a consequent magazine, and that is seeing the results of research, meetings, works, and ideas, all put together to answer a question. Although sometimes the question seems to be too vague and too difficult to be answered. How can we possibly reply with just one sentence to the question: What is spirituality?

The Bookmark artists replied in their own way, in their own words. Inside

their own minds and thoughts, and outside their hands and artifacts, they worked to define spirituality. They showed that it can be self-exploration and a sort of elevation of the self. It can be the process of imagination amalgamated with the act of making art. Spirituality can be the nature in which we live, only seen with different eyes. It can be translated into a female body or in many bits of skin. Spirituality can be the broken pieces of life put together by art, or it can be a colourful round mandala.

# OUT

The Bookmark Artists Collective explored the theme of Spirituality with devotion, attention, and curiosity. We worked hard for almost a year with enthusiasm and dedication to try to address the question of what spirituality means to us. With our works and our words, together in this magazine and exhibition, we declare that spirituality has more than just one meaning. We summarise it as the result of multiple synchronicities: eyes, minds, souls, inner worlds, created through the centuries in the common denominator: art.

In this magazine and with this exhibition, we want to say that we cannot have a single reply to our question, but we can certainly find our own ways to express what spirituality is for each of us. If there is something that we as artists know, it is that art is one of the best ways to express our idea of spirituality, to ourselves and to the world.

And for you, reader, what is spirituality?

We will be very happy to hear your opinion by sending an email to:

**bookmarkcollective@gmail.com**

Subject: "Spirituality"

# Ac- knowl- edge-

It has been amazing reading and curating this second magazine, our first one as collective. I would like to thank first of all Dr Rina Arya, for being so precious in our intellectual process. Thank you to all of the members of the Bookmark Artists Collective for being amazing as usual. A particular thanks goes to Monica Vilà for her initial help and to Rebecca Rippon for making the texts all clear and readable to everyone. A big thank you to Einat Moglad for curating once again our 'Spirituality' exhibition and to the always amazing Magdalena Zajac for making it beautiful as usual.

Thank you  
Maria

# ments