

CONCLUSION

The most conspicuous element that results from the analysis of the primordial images in the work of these artists is the incidence of a pattern that converges to the primordial image of ‘absolute beginning’. As the research progressed, the type of primordial images that was likely to prefigure the work and practice of the artists became clear, and the straight continuity between them appeared unequivocal. I tried to show not only that the work and practices of these artists evinced images that could be placed under certain categories of primordial images, but also that their images presented a coherent articulation, both within their individual research and, in the case of the Gutai group, also within the collective pursuit.

My reading of the experimental avant-garde endeavour of these artists unraveled some new elements for the understanding of their creative drive and work. In the case of Lygia Clark, the persistence of the image of ‘the full-void’ expressing the situation of creative accomplishment; the imagery of her psychic crisis in Carboneras as images typical of archaic traditions of initiation of ‘medicine men’; and the reading of her final proposition, the *Estruturação do Self*, as a therapeutic setting which allows for the reverse of a symptom into a symbol. In the case of Hélio Oiticica, the relevance of the ‘origin myth’, whereby an ‘exemplary action’ prompts not merely every new creation but ‘a new order of creation’, such as is the case of his *Bólides*; the tendency towards the concrete, as the paradigm assisting the experimental engagement of the body that would mark his environmental experiment of the *Parangolé*; and the enactment of an ‘initiatory death’ to attain a reorganization of the sense experience, for the understanding of his environments created for the behaviour, such as *Tropicália*

(*Tropicalia*) and *Éden* (*Eden*). In the case of the Gutai artists, the view on Jiro Yoshihara's eagerness for a new aesthetics prompting the physicality of the Gutai artists through the choice of innovative exhibition settings; and his 'extraordinary intuition' in ensuring the enactment of the vital bond between artist, matter and the accomplishment of the creative drive, in coherence with the 'origin myth', placing the Gutai creative enterprise on the very tradition that originated the Japanese performative arts.

Because the driving motivation of these artists was the creation of the new, in a quest that responded to their deepest and truest needs, their whole stance denotes what Jung called the 'teleological directness of everything psychic' (Jung, 1999, p. 3). The 'nostalgia of the primitive man' (Figueiredo, 1986, pp. 99-100) that Hélio Oiticica alluded to, Lygia Clark's *Longing for the Body*, or the 'something of the order of creation' (Junji, 1999, p. 171) that Jiro Yoshihara looked for in the work of art, are contextual verbal formulations that express their common, persistent and unchanging intent to retrieve an unconditioned situation in which an original creative command could be accomplished.

The primordial images that emerge from their work show that, intrinsic to this situation, resides an archaic embodied knowledge that, despite remaining largely unconscious, is consistently evinced and builds the 'enigmatic purposefulness' and the sheer vitality of the work itself. The recurrent image of the conjunction of the opposites, or union of the polarities, belonging to the pattern of primordial images of 'restoration of the creative time' or 'return to the original time', is an explicit reminder of the psycho-physiology of that inner potency for emancipation, the ascension of the *kundalini* energy, a concrete empirical process that the proto-historical peoples of India mastered since before 3000 B.C., 5000 years ago.

The main purpose of this research was to verify that the archaic makes the avant-garde: at the cutting edge of artistic production, in the pursuit of a new order of creation, underlying the radical practices and works of the experimental avant-garde, rests an embodied knowledge, albeit unconscious, a psycho-physiological device to attain a cosmicized atemporal mode of being, to attain the condition of ‘absolute beginning’ that the avant-garde extols for creation. And, even if this psycho-physiological process is not empirically accomplished, nor even consciously realized, its projection seems to encompass an empowering, generative effect.

In the poignant writings of Lygia Clark reporting the crisis of Carboneras and her engulfment in a three day long hallucinatory state, it is possible to infer that epiphenomena related with the syndrome of the ascension of the *kundaliní* were taking place, from the symptomatic reference to the ‘inner heat’ to the dramatic change in the sense experience. Other than this, the deflagration of a psychotic crisis that develops into a schizophrenic condition is sometimes announced by the ‘illumination’ typical of the *kundaliní* syndrome, as in the exemplary case of one of Silveira’s patients, Carlos Pertuis: ‘One morning, sunlight rays fell on the small mirror in his room: an extraordinary brilliance that dazzled him and, before his eyes, a cosmic vision appeared – “God’s planetary”, according to his words. He cried out, called his family, he wanted everyone to see the wonder he was seeing. He was taken into the hospital that day’ (Mello, 2005, p. 63).

However involuntary and unconscious – and therefore catastrophic – an episode of ‘ignition’ may appear, it is also structurally soteriological (salvational), regenerative. It is an ultimate attempt to keep the full parity of opposing forces within the psyche, and a distressingly genuine one, for it is an extremely radical

and archaic response to the pressures exerted upon the psyche. And, however unsuccessful it may seem when, as a result, it indefinitely entraps the subject in oblivion and apparent chaos, this condition is also striking as a form of self-sacrifice destined to avoid the capitulation of a vital instinctual force, a preponderant stream of psychic energy or libido, under the domineering power of its opposite counterforce. Seemingly, it ultimately comes forth as an innermost life keeping resource, a dramatic solution for keeping the integrity of the psyche.

The whole constellation of primordial images pointing to the situation of 'absolute beginning' speaks mainly of the integrity of the psyche. The act of creation, foundational, accomplishes the return from chaos into a new identity, made possible through the cohesion of the relationship between body and matter, the ludic engagement that provides the power of enactment and, on the more elementary level of therapy, the 'start of will' or the outwardly return of libido, as well as, eventually, the formation of symbols that resumes the process of individuation. Seemingly, it is this very primal bond between artist, matter and creative drive that makes it possible to cumulatively experience the creative potency, exert the creative command and re-enact the original creation, in the extreme vitality that absolutely prevents 'expressions of inhuman character', words that Koichi Kawasaki used to describe the 'filter of Yoshihara's aesthetic' in the Gutai group practice and work (Kawasaki, 2002, p. 149).