

## Mother Earth: Part III

### Guide

**47** Randolph, Lynn.  
*Therapeutic Alliance*. oil. Graham Gallery, Houston, TX.

Now for a look at works by modern women artists who have stepped out of the box and are able to visualize life from a woman's point of view. This is by Lynn Randolph, titled, "Therapeutic Alliance." It demonstrates the wholeness and balance that Judith Anderson desires. How wonderful if we could rest on the breast of Mother Earth with this confidence in Her love for us. Lynn told me that she sees visions in her dreams and paints them. Therefore, her work is not derived from patriarchal art history.

**48** Mary R. Hopkins

When a woman artist is able to reach within herself and tap the source root of our unconscious, trusting what she finds there enough to put it forth for everyone to see, she revisions the sacred for us. She becomes The Great Creatrix in one of Her most courageous aspects.

**"For the second time in history (the first ended with the witch trials), women are experiencing the kind of female collectivity that spawned those early (goddess) images. Once again, female creativity is much in evidence. Perhaps we find much that is familiar in our prehistory because we are repeating an experience of collectivity that underlies the formation of the culture's symbolic code. We are repeating the imaginative state that produced myth in the first place".<sup>21</sup>**

**49** Randolph, Lynn.  
*Life within Life*. oil on canvas. 1984.

Modern women artists are beginning to find a voice in our society. Their imagery is new to our eyes. Women's experience of the world and women's creative process have been excluded from our male dominated art history. These rarely seen works of art help adjust our eyes and hearts to see women, not as a male reflection of woman, but woman directly. Woman's creative process and powers, be it from her womb, her heart or her head, need to be brought forth for the rest of us to see and live through.<sup>22</sup>

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<sup>21</sup> Lauter, Estella. *Women as Mythmakers: Poetry and Visual Art by Twentieth Century Women*. Indiana University Press, Bloomington, 1984. pg 208. See also: Lauter, Estella and Rupprecht, Carol Schreier. *Feminist Archetypal Theory: Interdisciplinary Re-visions of Jungian Thought*. Tennessee University Press, 1985.

*a woman artist* revised and updated, Anchor, 1982. *beyond the flower: The Autobiograph of a Feminist Artist*. Penguin, 1986

**50** Lynn Randolph,  
*Las Tres Brujas Blancas*. (The Three White Witches). 49" x 73", oil.

This speaks deeply to women who are trying to reclaim the word "witch". It was she, the pagan priestess, who frightened the religious establishment with the spiritual power she drew from nature. And it still is frightening to many who depend exclusively on a priestly authority or text for their spiritual comfort and guidance. <sup>1</sup> Judy Chicago has brilliantly described her struggle to bring her womanly images into the foreground of both her mind and our culture in: *Through The Flower: my struggle as revised and updated*, Anchor, 1982. *beyond the flower: The Autobiograph of a Feminist Artist*. Penguin, 1986

**51** Susanne Okamoto. *Let the Dry Land Appear*. From the Genesis Series. Watercolor, 45"w x 48"h. (framed)

The head, hands and feet are placed top center and at the corners with the center of woman giving birth to earth. This revisions the Jewish and Christian creation stories, returning birthing powers to women.

**52** Meinrad Craighead. *Vessel*. Ink on plasterboard. 1983 From: *The Mother's Songs: Images of God the Mother*. Paulist Press. 1986. *Vessel*. by Meinrad Craighead.

She found similar iconography, head, hands and feet at the periphery with the center of the woman being earth.

**53** Judith Anderson. *Missa Gaia*. Etching, 1988, 18" x 24".

Mother Earth is dreaming the animals into being. (Artist's Statement, *Appendix D*)

**54** Anjal Soler. Installation & Performance piece, Orlando FL. Museum. 1989. Five temples to vegetables.

Anjal Soler lives in Florida, a woman and artist of intense energy. In this installation and performance piece, she built five temples to vegetables.

**55** Garlic Temple. Linen paper embedded with garlic skins.

This is the temple dedicated to garlic. Involving all the senses, it is made of linen paper embedded with garlic skins.

**56** Mother Earth's  
Pepper Temple.

This temple was 13 feet high by 12 feet wide by 5 feet deep.

**57** Pepper oven.

and each temple, of course, had an altar in the center. This Pepper oven graced the center of the Pepper Temple.

**58** Corn Temple. –  
recycled corn husks,  
Dye, Cotton &  
paper.

This is the Corn Temple, made of recycled corn husks, Dye, Cotton & paper

**59** Corn, Celery &  
Garlic Temples

A wide view of the Corn, Celery & Garlic Temples.

**60** Judith Anderson.  
*Her Runes of Earth  
and Stone*. Etching,  
1987

After a visit to the Neolithic sites in Britain; Avebury, Silbury & West Kennett Long Barrow Judith Anderson etched this work and wrote at length about it (*Artist's Statement, Appendix E*).

**Just two of her sentences here:**

*"In placing the entrance of the barrow in the center, I mean to emphasize the profound dual nature of the Great Mother in giving life and in finally receiving it back. The design of the barrow itself is that of a body with a birthing entrance."*

**61** Judith  
Anderson. *Mystery  
of Generation*.  
Etching. 1987.

In Judith Anderson's *Mystery of Generation*, the generations are Mother, infant and The Green Man. She is suggesting the probability that both women & men once walked the earth with reverence.

*Artist's Statement by Judith Anderson*

*The mothers have an ancient wisdom; the fathers are grounded in earth mysteries. Their children are grounded in earth and spirit. How different are the gender expectations in our own culture. The earth mother is simply fertile; the father holds power through analytic detachment. But there are people and archetypes in other cultures that reveal the possibilities that the print suggests. The wisdom of the*

*Grandmothers, of the crone, of women has in other times and places been revered. And men have walked in balance on their mother earth, sensitive to her seasons and the mysteries of her creatures. In Europe, the Green Man had many guises before he was suppressed by a relentless rationalistic civilization – the man of the forest, Pan, Robin of the Green, the foliate head in cathedral carvings with vines growing from his mouth and nostrils, half hidden in leaves. Sometimes he is the Noble Savage, sometimes Merlin. Man-made culture and the rigidity of custom have robbed both women and men of some very significant natural gifts, gifts that are at once both ordinary and profound. In the print, the bird-headed child suggests a miraculous new beginning. New Years Day 1987.*

**62** Eclipse  
Ancient Earth.  
1998,

Now a very different sense of the connection between woman and earth by the artist Eclipse. She is one of the most sensitive and mystical people I know. Watch how the figure of woman here in *Ancient Earth* grows into a personal and Divine force for her. We will finish with her work

**63** Tiamat 1998 .

Tiamat, derived from ancient Babylonian mythology, and represents a specific goddess. Watch how the form becomes abstract, a reflection of her inner spiritual life.

**64** *Night Spirit.*  
1997

No derivations from any mythic material here. Her image of the divine is beginning to emerge from the center of her self.

**65** *Ancient Rising.* 1997,

Ancient Rising

**66** *The Ancient in The Time Barrier.*  
1998,

The Ancient in the Time Barrier

**67** *Tree Spirit.*  
1999,

Tree Spirit

**68** *The Ancient.*  
1997

The Ancient

**69** *In the Arms of  
the Ancient  
Mother.* 1997,

When we can once again revere Earth as sacred, recognize our unity with all of nature, honor Her seasons and live in Her rhythms, we may find ourselves in balance once again. The male god of law and order, tempered by the unconditional love, nurture and creativity of the female goddess may return us to a bountiful, beautiful and peaceful world in which we all may fully realize that of the Divine within our selves and each other.

**And, finally, some queries:**

**The prevailing myth of Western Civilization is found in the first book of the Bible. There it is established that THE MALE god gives birth—to ALL of creation. He then he curses women with, “I will increase your labour and your groaning, and in labour you shall bear children. You shall be eager (or feel and urge) for your husband and he shall be your master.” *Genesis 3:16.* NEB. In fact, the curse could continue “and you shall labour and bear your masters, your sons, for whom you will be slaves.”**

**Would it follow that the oppressed woman, having no agency would have some antipathy for her oppressor, her master? The worst possible outcome from this curse could be that women kill the future masters for whom they are to be slaves, their infant sons, at birth.\* To my knowledge, this has never happened. Is that because a woman would be killing a vital part of herself?**

**When her infants emerge from her, they hold her in loving awe. In their eyes, she is Divine. Modern women have no cultural role model for their relationships to their newborn. Do they return this worship with duty, laced with a love, “Mother Love”, that her culture tells her is toxic to the well being of her children?**

**What will change when the birthing power of female is returned to mythic context, as these artists have done for us? Will humanity begin to right itself when a full realization of Divinity comes out of the shadows to be available to everyone?**

**Will Mothers return to normal because there will be The Divine Great Mother to supply the ideal of unconditional love and nurture to the now arid psyche of both men and women? With a mythic figure to do the “unconditional love and nurture”, will mere human females no longer have to carry the burden of inevitable inadequacy? Will she be able to rejoice in her eagerness for him?**

**May a mother turn over those expectations of divine perfection to the spiritual dimension of her life, gaining both sustenance for herself and an opportunity to relate to her offspring as a part of herself which she may adore with healthy amounts of confidence? Her love, now modeled on a conscious**

ideal will not “spoil” the child, it will nurture civilization as a whole because, in fact, all of humanity emerges from the female “gate to life”, the vulva.

I ask myself, how will the world be different when humans can once again be adequately mothered?

*LIST OF ARTISTS*

**Judith Anderson** <[www.judithanderson@womanmade.net](http://www.judithanderson@womanmade.net)>

**Catherine Young Bates**

<[www.galeriedavignon.ca/docs/bate\\_cv.htm](http://www.galeriedavignon.ca/docs/bate_cv.htm)>

**Christina Biaggi**

<[www.ceresgallery.org/new/artists/resumes/biaggi.html](http://www.ceresgallery.org/new/artists/resumes/biaggi.html)>

**Meinrad Craighead** <[www.meinradcraighead.com](http://www.meinradcraighead.com)>

**Eclipse**<sup>23</sup> <[www.rowecenter.org](http://www.rowecenter.org)>

**Susanne Okamoto** <[www.artforms.org](http://www.artforms.org)>

**Lynn Randolph** <[www.lynnrandolph.com](http://www.lynnrandolph.com)>

**Angal Soler** <[www.anjalwing1@hotmail.com](http://www.anjalwing1@hotmail.com)>

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<sup>23</sup> Publications by Eclipse:

Eclipse. *The Moon in Hand: A Mystical Passage*. Astarte Shell Press, Portland ME. 1991

Eclipse Falconbridge. *A Journey to the Heart Cards: A Divination for the Soul*.

tistime@maine.rr.com. 2002

Eclipse Fey Falconbridge. *The Singing Forest: Divinations for the Soul*. Tis Time Designworks.

tistime@maine.rr.com.