The Reality of the Unseen

THESIS

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Abstract

This thesis paper takes the form of a proposal for a writing project based on William James’ *The Varieties of Religious Experience*. When artistic experience is set alongside religious experience questions open up on both sides of the comparison. If experience for a religious person stands in relation to the Divine how do we describe or name that which experience, for some artists, stands in relation to? By using James’ book as a structural template to investigate artistic experience, chapters such as “Conversion” and “The Reality of the Unseen” inflect the discussion of artistic experience. Some first-hand testimonials from artists, at least on the surface, show connections with religious utterances. Religious and artistic feeling as a matter of concern is distinguished from matters of fact in the work of sociologist Bruno Latour. Matters of concern take the form of a web like connectivity or ‘gatherings’ where multiple agencies flow together, coalesce and dissipate. Latour and James are put into conversation to argue against reducing artistic and religious experience to a “social” that lurks behind everything; rather both theorists affirm the experiential progressive composition of worlds held in common. In *The Varieties of Religious Experience* James finds that the Divine as a gathering admits to a great complexity with “each attitude being a syllable in human nature’s total message, it takes the whole of us to spell the meaning out completely.” In
this treatment of artistic experience in the context of religious experience we do not have one world that we orient our viewpoint toward rather multiple worlds – some characterized by privileging artistic experience as formative.
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The Reality of the Unseen

In private conversations, and sometimes in public, an artist may make reference to an activity such as “channeling” in relation to making artworks. The artist Mary Heilmann says in an interview, “Significantly, we artists channel the artists that worked before us.”¹ Before rejecting the idea that an artist could be a medium and that unseen forces may course through one’s psyche, we could, as sociologist Bruno Latour advocates about such reports, let them stand. Latour champions the notion that first-hand testimonials of a person’s private experience are indeed useful in describing the social. He finds that in traditional sociology such a statement by Heilmann would be edited out as not suitable for collection as data. Its content reflects a particularly irrational reference to unverifiable private experience.

The unseen forces present to Heilmann, the spirits of her ancestors that she somehow has access to, begin to take on a religious tone that figures into her experience as an artist. Heilmann’s use of the term channeling brings to mind an era of spiritualism and communicating with the dead. Another way to think of channeling involves listening to a voice within and letting it guide one’s thoughts or actions. Under stressful conditions, the voice of a trusted ally may take over to help navigate the situation. But Heilmann

¹Bleckner, Ross “Mary Heilmann” Bomb, No.67, Spring 1999
specifically cites the artists that worked before her, not to make an historical analysis, but perhaps to compress time in order to feel an intimacy with them.

The artwork that Heilmann makes has an air of having just been dashed off such as the painting *Surfing on Acid* from 2005. Thick horizontal bands of paint appear to be scrawled across the canvas with an extremely large (roundish) brush. Her hand guided the marks, yet not very steadily. Many of her shapes have a childlike simplicity as if they came from a coloring book and she colored them in, almost, but not always staying within the lines. She often uses painted black grounds that support colored shapes, some are circles, others are squares, but the deep background gives a feeling of a place from where the colored things emerge. Does her artwork do what she is suggesting in the idea of channeling? In a review about her artwork, Ken Johnson uses several phrases that seem to uphold that idea such as, “In a way, her whole career looks like a self-directed course in learning how to paint by imitating others” and “she continues to funnel her most ambitious energies into the concentrative art of painting, and in so doing she achieves states of grace that are harder won than they look.”

In this brief analysis, Mary Heilmann’s reference to an irrational notion of channeling the artists that worked before has been left to stand, as Latour suggests, giving time and space for other things in the web of associations surrounding her statement to make appearances. It is a process that takes time in order to notice what may come to the fore, things that we may otherwise miss. In what follows, I wish to describe an idea for a writing project that seeks such statements that foreground artistic experience and in

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particular, statements about artistic experience that seem to refer to religious experience. By putting artistic experience in the context of religious experience this project allows for first-hand testimonials from artists about their experience to be gathered and contemplated. This introduction to the project puts theorists Bruno Latour and William James in conversation to show their advocacy of experience as progressively forming worlds in common. As a premise for how experience may be felt to be real despite being unverifiable, James and Latour provide a way forward to bring out the ways some artists construe their own relation to reality. For the religiously inflected, experience of the divine is immanently real despite the lack of tangible evidence of such a force. Is there an equivalent for artists? If the religious person has experience in relation to the divine; in relation to exactly what do artists say they experience an immanent relation?

The Varieties of Religious Experience

In 1902, the philosopher William James, published *The Varieties of Religious Experience*, thereby opening up a discussion of religious experience by purposely bracketing the institutional aspect of religion. It was an interest in how practitioners actually experience such things as devotion, conversion, and mysticism that gave James a reason to file through many first-hand accounts. James did not collect the testimonials himself but instead relied upon archives of interviews with religious people. The 1982 edition introduction to *Varieties*, written by religious scholar, Martin E. Marty, gives a clue into an impetus for the book as a promise that William made to his father, “that
someday he would deal in a sustained way with religion.”

The book is a result of manuscripts prepared for the Gifford lectures in Scotland in 1899 and 1900. Some reviewers recognized the work as important while others found it lacking due to the hybrid nature of the interdisciplinary approach. By using testimonials from archives, and subjecting them to James’ connections made with his own brand of psychology and philosophy, James was open to criticism. But in reading Varieties, I cannot help but think of Bruno Latour, in our own time, arguing for first-hand accounts to be allowed and respected in the discipline of sociology. We miss too much if we do not listen and give room to accounts that refer primarily to a person’s experience.

I want to ask about artistic experience using The Varieties of Religious Experience as a template. First-hand testimonials from artists exist in many forms such as archives collected by institutions like the Smithsonian and many sources available online. A chapter in James’ book looks at religious conversion, and it is intriguing to think about conversion experiences also known to artists – the moment when, for instance, that they knew they had to be an artist. Examining experience, as a strategy for determining what is important for humans was as questionable in James’ time as it is now: how does science or history take into account reports from the private internal musings of individuals? The important thing for this project is to put the institutional side of analysis of artworks in a secondary role while putting artistic experience in a primary role. The idea of using James’ book as a template for looking at artistic experience becomes a way of organizing an inquiry rather than a perfect appropriation of chapters. The series of

4 Latour, Bruno, Reassembling the Social, (actor network theory).
lectures that result in the completed book are added one by one to a growing momentum of thought. In this way, by gradually building a text in sections, there is room for this project to grow into its limitations and boundaries. By looking at artist’s reports of experiences under such headings that mimic James’ chapters, such as “Religion and Neurology,” “The Reality of the Unseen,” “Conversion,” “The Religion of Healthy-Mindedness,” “Saintliness” and “Mysticism” there is room to explore and find momentum. Under the rubric of artistic experience, for instance, the chapter on the reality of the unseen will include time in order to capture some of the particular ways artists may experience a relation to temporality. Art critic, Michael Fried’s essay, “Art and Objecthood” takes up the issue of time as he parses differences between minimalist duration and the instantaneous time of modernist painting. In fact, Fried’s essay makes a good example of the consequences of taking an artist’s testament of experience seriously when he uses a report from artist Tony Smith.  

Tony Smith reports that he had a “revealing experience” driving on an unfinished highway and that “its effect was to liberate me from the many views I had had about art.” Smith understood that in his liberation he had found the end of art. Working against the idea of painting as pictorial he says about his experience on the road, “There is no way that you can frame it, you just have to experience it.” Perhaps Smith’s statements could be described as a type of conversion experience – a way of life ended (views of art) and the result of that end was “liberation.” In addition, in the same essay, Fried uses an epigraph from the journal of Presbyterian minister, Jonathan Edwards, and invokes the

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5 Fried, Michael, *Art and Objecthood: Essays and Reviews*, pg. 157
6 Pg.158
religious in ending the essay with “Presentness is grace.” Fried’s key word “conviction” resonates with religiosity and the way he makes a case for a particular experience with artworks makes his essay ripe with fruits for this project.

In fact, Fried himself may be a candidate for James’ chapter, “Saintliness.” James finds that the saints among us demonstrate their saintliness by their words and deeds, an ideal that most of us cannot sustain. The saints function to keep our potential for good in view. James characterizes the role of a saint in this way,

Like the single drops which sparkle in the sun as they are far flung ahead of the advancing edge of a wave-crest or of a flood, they show the way and are the forerunners. The world is not yet with them, so they often seem in the midst of the world’s affairs to be preposterous. Yet they are impregnators of the world, vivifiers and animaters (sic) of potentialities of goodness which but for them would lie dormant. It is not possible to be as mean as we naturally are when they have passed before us. One fire kindles another; and without that over-trust in human worth which they show, the rest of us would lie in spiritual stagnancy.7

If artistic experience, like religious experience, is one of mankind’s most important functions then Michael Fried in his early essays on artists and artworks, had an “over-trust” in an ideal of artistic experience. He rode the crest of the wave valuing a kind of heightened experience he thought possible for most of us to engage in. Fried’s concern for conviction in terms of artistic experience, when viewed alongside religious experience, may be taken seriously as a worthy aim. Fried states the situation clearly in the following remark:

My point, I would say today, was that at every moment the claim on the viewer of the modernist painting or sculpture is renewed totally, as if nothing less than that is the condition of its expressiveness. By the same token, the viewer’s conviction in a work’s seriousness, its “quality” is never for a moment, or is only for a moment, safe from the possibility of doubt… conviction – grace – must be secured again and again,

7 Varieties, pg.358
as though continuously, by the work itself but also, in the act of experiencing, by the viewer, by us.\(^8\)

In this quotation Fried focuses on artistic experience from the standpoint of the viewer of an artwork. The artwork makes a claim on the viewer through its expressiveness. The artwork, the act of experiencing by the viewer and, I will add the artistic experience embedded in the artwork, may be taken together as a gathering of things in an event. This theorization of a gathering of things will be taken up in the next section. For now, in asking about artistic experience in the context of religious experience, it is important to notice that Fried’s attention to the temporal dimension of the experience of the artwork points to the momentary coalescence of things in a gathering.

Another example of possible appropriation of a chapter from the Varieties is “The Religion of Healthy-Mindedness.” James discusses what many consider the chief aim of life – happiness. The artist, Agnes Martin, is well known for an emphasis on emotional equilibrium in her paintings as well as her eschewal of “facts” and “ideas.”\(^9\) James’ profile of a healthy-minded religious person is one where “‘cosmic emotion’ inevitably takes in them a form of enthusiasm and freedom.” Belief in the goodness of life takes on a systematic quality in that it conceives of life as good and rejects the fact of evil merely because there is no room for evil when one’s focus is on good. Or, healthy-mindedness involves a belief that “since you make them [things] evil or good by your own thoughts about them, it is the ruling of your thoughts which proves to be your principle concern.”\(^10\) In either case, the healthy-minded have found a way to protect themselves from the

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\(^8\)Fried, “An Introduction to My Art Criticism,” pg.47  
\(^9\)Lance, Mary Agnes Martin: With My Back to the World, New Deal Films, Inc., 2002  
\(^10\)Varieties, pg.89
sorrow of life, or as James puts it, “In the first place, happiness, like every other emotional state, has blindness and insensibility to opposing facts… it is an instinctive weapon for self-protection against disturbance.”11 Agnes Martin is aware of how the happiness that inspires the painting in turn opens up a world for the people who are inclined to respond in kind. Martin says in an interview, “If you wake up in the morning and you feel very happy – about nothing – no cause – that’s what I paint about - that sudden emotion that we feel without cause in the world. I’m hoping that people when they respond to them [the paintings] they realize that they make responses that are completely abstract and their lives are broader than they think.”12

Timothy Robert Rodgers observes in an essay about an exhibition of Martin’s series The Islands (1979) that psychological obsession may be in play, especially when viewing the series of twelve paintings together.13 He questions whether happiness and joy are conveyed in the stripes in the paintings as the artist has said she tries to do. We have in Rodgers’ analysis of Martin’s paintings “an attempt to recapture the experience of these emotions. Although not as resonant as the actual experience [joy, love], the lines apparently satisfy Martin’s needs.”14 Rodgers gives a palliative role to Martin’s claims for artistic experience where she would like to believe that her paintings would affect a viewer with positive emotions. In his view, the belief in the positive affect of her paintings gives Martin the defense she needs against negative emotions. In fact, Rodgers fears that taking Martin at her word jeopardizes the idea of freedom of interpretation in art. Against Martin’s insistence of the availability of joy and love in her paintings Rodgers finds: “For art to have meaning for more than just the artist, however, viewers of

11 Pg., 88
12 Lance, Mary
13 Rodgers, Robert Timothy, In Pursuit of Perfection, pg.23
14 Pg.24
art must be allowed to interpret the work for themselves. Without this freedom, art is not experienced, it is dictated.”

Rodgers’ analysis resonates with James’ observations in terms of a healthy-minded religious experience. Positive emotions cover over negative ones but the healthy-minded person reports their experience as one of happiness. Yet, the report of the experience of happiness in relation to doing and viewing artwork such as Martin describes may be allowed to stand as a real thing when seen in the light of religious experience. In the case of religious experience, the divine is not a matter of interpretation; rather it is experienced directly, immanently. In comparison, artistic experience according to Rodgers must be a matter of interpretation for a viewer. How do things change when looking at a painting by Agnes Martin when experience is construed to be an open conduit, running freely back and forth between Martin’s experience and her ideal of the experience for a viewer?

One example from personal experience is especially relevant here and also gives a clue to some personal motivations for this project. I was in an art museum on a field trip with fellow graduate students in a studio art program. The Martin painting was six feet by six feet and made with India ink and graphite. I stood at a distance from the painting so that my entire field of vision was taken up by it. The overall color was tremendously gray, oscillating between a liquid background stain and pencil marks dividing the surface into rectangles. The rectangles that spanned the horizontal axis seemed unduly long and narrow in relation to the square frame. My attention was locked into the surface of the painting so that an activity of comparison between a single rectangle and its neighboring units took over. As I gazed at Agnes Martin’s painting Untitled No.9 (1977) another student joined me. A question came to mind and after a few moments I overcame a reluctance to ask, “Do you think she’s in there [in the painting]?” My friend replied

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15 Rodgers, Robert Timothy, *In Pursuit of Perfection*, pg.25
instantly, “Oh, absolutely!” The disjunction of that moment from the ordinary talk among faculty and graduate students was striking. It was like a secret had been told and could not be put back in the box. My friend and I frequently refer to that meeting with each other and the artist herself. We try to understand just what kind of experience we could be claiming in that exchange with each other and with the painting (or was it Martin herself?). A further challenge becomes just how to talk about such an experience with others. One of the goals of this project is to open up a dialog with artists that allows for conversations about artistic experience that involves speech that sounds as if it might tap into concerns that border on the religious.

Martin, along with Fried, gives the artwork itself an agency in the scene of human experiencing. The agency of things will figure into Bruno Latour’s exposition of conceiving how we imagine “the social” and also dovetail with James’ approach to the varieties of religious experience. The reality of the unseen that a religious person may experience as the divine has magnetic pull on that person as if those forces have the power to act. By putting Latour and James in conversation with each other we see how Latour works with the legacy of James’ work. James’ approach in The Varieties of Religious Experience uses first-hand testimonials from religious people but Latour takes this idea further to produce the gatherings that characterize a field of experience. The following section puts James alongside Latour where Latour’s ‘gatherings’ benefit from James’ conception of the associations of things in the stream of consciousness.

Webby Things

To continue with the analogy to channeling, suppose an artist makes a statement like, “working on this painting was like channeling the primordial swirling of forces.”
Channeling invokes an extraordinary agent, something outside the scope of art history or the role of antecedents in explaining an artist’s work. Artistic experience mingles with the religious to somehow import forces that hark back to scenes of mythical creation. That there is something now that shares a moment of continuity with primordial forces is a philosophical wonder. But, if there is a sense that everyone knows that an artist’s output is socially constructed, then there is really no room for any other agents on the scene than “the social” that lurks behind all our actions. It is this very scene that Bruno Latour seeks to alleviate, to break open to a ‘pluriverse’ of agents clamoring for inclusion in a collectivity. The cacophony of agencies forms a web like association of connectivity that rises to the status of a “thing.” In our example, the primordial, forces, channeling, artist, painting and swirling all earn a place at the table, so to speak, when we use Latour’s Actor Network Theory to let them stand.

Principle among the features of Latour’s ANT is the analysis of “matters of fact” and “matters of concern.” Objections to channeling as an appropriate action for artists may firstly be made as the impossibility of channeling as a matter of fact. What is unseen in the arrival of the swirling forces to the artist and the painting cannot be captured by factual knowledge for reasons related to the tradition of empiricism, or as Latour puts it, “Empiricism, conceived as a clear-cut distinction between sensory impressions on the one hand and mental judgment on the other, cannot certainly claim to be a complete description of “what we should be attentive to in experience.”\(^\text{16}\) The channeling under scrutiny does not exist in the objective world as something available to the senses and

\(^{16}\) Latour, Bruno, *Reassembling the Social*, pg.110.
also escapes the mental judgment as to whether it corresponds to the world. By opening up a world of “matters of concern,” Latour makes room for a second empiricism, one that is “still real and objective, but it is livelier, more talkative, active, pluralistic, and more mediated than the other.”

Latour describes matters of concern, “while highly uncertain and loudly disputed, these real, objective, atypical and above all, interesting agencies are taken not as object but rather as gatherings.” Matters of concern as gatherings have the fluidity to gather or coalesce and also to disperse or become diffuse – in a gathering what may in one instance be associated, may fade in another. While matters of fact are not rejected as unimportant, the complexity of matters of concern with “their web of associations” captures the reality of things in their “webby, thingy qualities.”

This second kind of empiricism that Latour suggests for evoking matters of concern is also to be found in James’ work. James posits a stream of consciousness where multiple agencies coalesce and associate forming floating centers as matters of concern. In Latour’s view, multiplicity as a term may be construed as “the dividing line between postmodernism, which believes that its task is to add multiplicity to a world overly unified by “master narratives”, and ANT which feels that multiplicity is a property of things, not of humans interpreting things.” In matters of fact, multiplicity may be read as “interpretive flexibility allowed by multiple points of view,” while in matters of concern Latour finds,

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17 Varieties, pg.115
18 Ibid, pg.114
19 Latour, Bruno, “Has Critique Run Out of Steam?”
20 Reassembling the Social, p.116, and note 165.
It is the thing itself that is allowed to be deployed as multiple and thus allowed to be grasped through different viewpoints, before being possibly unified in some later stage depending on the abilities of the collective to unify them. There are simply more agencies in the *pluriverse* to use William James’s expression than philosophers and scientists thought possible.\(^{21}\)

Here we find a way to distinguish Agnes Martin’s claims for the agency of her artworks as directly affecting a viewer from Timothy Robert Rodger’s insistence on the necessity of interpretation in order for artworks to function. By construing multiplicity with an emphasis on things grasped in direct experience, interpretation becomes a task for a collectivity rather than a single point of view.

At this juncture of Latour reading James we find a sense of the history of science studies as leaning much too heavily on matters of fact and the consequences of shutting down the “thing” as a gathering, a thing as in our example of an artistic experience of “primordial, forces, channeling, artist, painting and swirling.” This thing as gathering allows for a description of multiple realities to stand as experience. Instead of positing one reality for us all to share from multiple viewpoints, we may acknowledge that when we encounter a thing that its own complex of realities will be available to experience.

Latour also points out that it is James in his *Principles of Psychology* who describes a self not as the reduction of connections in order to “reach at last the sanctuary of the self…On the contrary, as William James so magnificently demonstrated it is by multiplying the connections with the outside that there is some chance to grasp how the inside is being furnished.”\(^{22}\) James shows that there is no enduring self to connect with; rather there is a


\(^{22}\) *Reassembling*, pg.215
A collection of web-like connections coalesce to give a sense of a self. James’ stream of consciousness has multiple centers of matters of concern that may be experienced as ‘me’ or ‘I’ yet those very centers may also disintegrate. The collection of connections as me or mine works against the idea of a self with a single interpretive viewpoint.

James’ ‘stream of consciousness’ is a place where “thought is itself the thinker.”

Thoughts as ‘things’ reflect the event of ‘gathering’ but there is more to say about how this works. James’ main point in his chapter on association in The Principles of Psychology is “that of ascertaining principles of connection between thoughts… whereby their peculiar succession or coexistence may be explained.”

But, asks James, “which sort of connection is meant… connection thought-of or connection between thoughts?” James insists that “we ought to talk about the association of objects, not the association of ideas…it is things, not ideas that are associated in the mind.”

Association works like magnetism as James shows in the ‘iron bar’ metaphor in his chapter “The Reality of the Unseen” from The Varieties of Religious Experience.

It is as if a bar of iron, without touch or sight, with no representative faculty whatever, might nevertheless be strongly endowed with an inner capacity for magnetic feeling; and as if, through the various arousals of its magnetism by magnets coming and going in its neighborhood, it might be consciously determined to different attitudes and tendencies. Such a bar of iron could never give you an outward description of the agencies that had the power of stirring it so strongly; yet of their presence, and of their significance for its life, it would be intensely aware through every fibre of its being.

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24 Ibid, pg.551
25 James, William, Principles of Psychology, Vol.1, pg.554
26 The Varieties of Religious Experience, pg. 56
This example gives a sense of the pull of reality in the distinctly religious sphere of experience – rather than intellectually accepting as true the reality of agencies circulating in experience, “the form of quasi-sensible realities is directly apprehended” and that “the feeling of reality may be something more like a sensation than an intellectual operation properly so-called.” Here we get a feeling for the reality of the unseen, that is the forces that gather as matters of concern that one becomes aware of as they coalesce. That these gatherings are directly apprehended, or put another way, felt as real, gives us a way of comparing artistic experience to religious experience. In the examples of channeling in terms of artistic experience, the direct apprehension of artists who came before or primordial swirling of forces, are felt as immanently direct experience and held to be real.

James responds to the question of whether there should be some way of stating a position on the collections of statements by religious persons, “to learn the secrets of any science we go to expert specialists, even though they may be eccentric persons…we combine what they tell us with the rest of our wisdom, and form our final judgment independently.” But James points out that whatever judgment we may make there are no two religious persons alike so that the “divine” admits to great complexity. A religious person adds to the “total human consciousness of the divine,” which would suffer with any reduction, “the divine can mean no single quality, it must mean a group of qualities.” Here the divine is a thing, a gathering, and a webby thing. James concurs with Latour on the progressive composition of one common world when he says of the

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27 Varieties, pg.64  
28 Varieties, pg.486  
29 Ibid, pg.487
collection of religious experience, “each attitude being a syllable in human nature’s total message, it takes the whole of us to spell the meaning out completely.”

Artists may also participate in the progressive composition of a common world, not by offering multiple individual viewpoints but rather affirming as real a human consciousness of the artistic. We are accustomed to speaking of the divine as a distinct entity much as we speak of art. If we explain away the reality of the experience of these things as merely ‘the social’ as forming our experience then we impoverish our world. But as we can see from listening to James and Latour, if we reverse the order and make the Divine a gathering of qualities that flows, changes, coalesces and drifts apart, then our experience of these things contributes to composing a world in common.

Onward

By following the structure of James’ *Varieties* this project becomes manageable to do in parts and also keeps the sense of religious experience alongside artistic experience. If we explore artistic experience in some of the same ways as religious experience, according to Latour and James, then we will treat artists as they report their own experience, as “expert specialists.”

Religious people stand in experiential relation to the divine whereas the thing that an artist may have experience in relation to is a gathering of things, as yet unnamed. The amorphous shape of the gatherings as reported by artists as their experience, is made of a collection of connections. The common world as shape made from things gathered may

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30 Ibid, pg.487
31 *Varieties*, pg.486
be construed as being composed *progressively*. The thing that artistic experience stands in relation to as the Divine does for religious experience is constantly being composed. Each artist, in his or her experience, insofar as he or she believes in having this possibility, contributes to the complexity of the group of qualities that characterize the thing they stand in relation to. In order to participate in progressively composing a common world, such as one informed by things unseen, one must be aware of the existence of that world. In that sense we do not have one art world that we each orient ourselves toward, but rather multiple worlds – some characterized by privileging artistic experience as formative.

Some of the implications brought about by a comparison of artistic experience with religious experience warrant attention. As we have shown in the examples of utterances of artists and critics concerned about the experience of artists, there is complexity and nuance to be gained when the reality of the unseen is let to stand as important. Latour’s gatherings and James’ stream of consciousness give us places to theorize how artistic experience may gather and coalesce to form multiple connections. In addition, James’ *Varieties* offers ways to conceive of artistic experience in practical terms such as conversion, mysticism and unseen forces. And finally, the idea that worlds in common may be composed progressively gives us a break from an emphasis on an individual interpretive viewpoint as the standpoint of artistic experience. We began with Mary Heilmann’s claim of channeling the artists who came before as significant for her artwork. We may now see that her position may be taken seriously as an immanently experienced world composed in common with those artists.
Bibliography


