

A Guide to Intercessory Art

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A GUIDE TO INTERCESSORY ART

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This glossary is intended for those who believe they have a mandate over their life to create intercessory art, a life dedicated to healing.

Additionally, this glossary serves as a rumination on the intercessory art practice of David Capra. From water births to sausage dogs, from the Land of Oz to the prophetic realm, it intends to provide a practical guide to those who wish to birth forth an intercessory art practice. It is considered that this document be used concurrently as a directory and manual; it offers advice, warning and encouragement.

Using Capra's work as a motive and motif, you will be able to navigate the full potential of an art practice that truly seeks to serve others by looking beyond itself. A Guide to Intercessory Art is therefore a response to the spirit of this age. This glossary will empower the reader to identify problems they see in the world around them and inspire them to address these problems using their own artistic gifts. It is held as self-evident that much of an artist's inspiration comes from the prophetic realm, a place that is more than a fanciful idea and for many reasons eludes easy articulation. When studying this text, it is hoped one will gain a small impression or encounter one side of its ever-changing contours, even just for a moment.

Upon reading this work it is envisioned that artists in their multitudes will pick up their mantles, walk forth into their purpose, embracing a fruitful life and nourishing many on the way.

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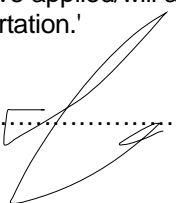
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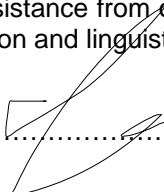
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A B S T R A C T

This glossary is intended for those who believe they have a mandate over their life to create intercessory art, a life dedicated to healing.

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G L O S S A R Y

Anointing

Like thick oil which often manifests on the brow. It is tangible, sometimes dizzying. The anointing is often equated with boldness, physical strength and a lightness of touch. Just like a muscle intensified during exercise, it can get thicker and stronger as time progresses. Anointing can also be likened to dabbing or sponging. Prophetic Initiatives (see **Prophetic Initiatives**) once dabbed thick paint on the walls of a gallery that housed the performative work *Laughing Conference* (see **Laughter**). This act could be equated to anointing the space in preparation for a significant experience to be had by visitors.

August 25th

This remains a significant date. Is there such thing as coincidence? (see **Coincidence**) It is the day in which artist David Capra was born and when the film *The Wizard of Oz* had its national release, birthed into the world on August 25, 1939. It begs the question, are these two events connected? What were the two destined to birth into the world? Does August 25th open a portal into new planes, past rainbows, into realms unseen: “It's not a place you can get to by a boat or train. It's far, far away...behind the moon...beyond the rain”.¹

Banner

The banner is one of the more sensitive of prophetic instruments. Its very nature is to sway, glide, flit and hover. It embodies what the spirit is conveying. Keep your focus fixed on its elevated dance, setting your eyes on things higher. You may like to inscribe a word or symbol that brings direction to your banner waving. The movement of the banner should be in keeping with its intention. For example, a light wispy motion may assist in bringing peace to a person's mind, a light ripple wave will pave a road for the spirit, and wrapping a banner around a person is just as good as covering them in prayer. Banners are also quiet weapons and assist in spiritual warfare, fighting battles with things unseen, be it discouragement, fear or confusion.

Belly

The stomach bulge is quite significant to an intercessory practice. The bigger the bulge, the more room to birth things. The more weight one holds, the more responsibility one carries. It is where things happen in a secret place, hidden by walls of the flesh, bringing the new into fruition.

The work, *Pregnant in the Spirit* (Fig.1) by David Capra depicts a classical white female nude trinket with a ball of plasticine stuck to her belly. The pristine neoprene-like white fabric with which Capra covers his body gleams in similar fashion to the ceramic nude:

This work on one level is a self-portrait. In all his performances, in neo-classical white, Capra wears a formal shirt tucked into white leotards turning himself into a dancing colossus. Capra says, ‘I just see my belly’, and in this way the absurd fat belly degrades the romantic nymph. But what it does suggest is that the real body not the ideal body is the site of real spiritual discovery and criticality. If this is a self-portrait, then Capra says that it is at the site of this body that resistance is inscribed.²

Birthing

Intercession can be likened to birthing. When one intercedes, birth pangs are often experienced in the body. The content of the birth may not be seen or evident (at the time, anyway). Pregnant women often firmly stamp their feet from side to side to prepare the body for what is about to happen. Doing this in a non-literal sense might be beneficial when preparing for otherworldly birthings.

Exemplifying this is David Capra's work with the Active Over 50s Aqua Team at Sydney's Eaglevale Central Pools. Alongside Capra the group developed *Birthing things in the Spirit: The Water birth* (Fig. 2). The performance began with groanings by Capra. This was followed by the Aqua team locking hands with the artist, assisting him as midwives do (see **Midwife**). What exactly was birthed remains to be seen. The possibilities include community spirit, friendships or even something at a deeper level, like healed hearts. When nursing something in the belly, it is important to take extra care. Take long rests and eat healthily to avoid premature birthings.

Coincidences

There are things that are more than mere coincidences. An Oz specific coincidence manifested on set during the filming of the *Wizard of Oz* when Frank Morgan (see **Frank Morgan**), put on his jacket to play Professor Marvel. Morgan placed his hand in his pocket to find a name inscribed in its lining. It was in fact the name of the author of *The Wonderful Wizard of Oz* (1900), L. Frank Baum. Bought from a Hollywood second-hand clothing store by a costume assistant, cinematographer Hal Rosson, his niece Helene Bowman, and unit publicist Mary Mayer have all supported the story:

We wired the tailor in Chicago and sent pictures...and the tailor sent back a notarised letter saying that the coat had been made for Frank Baum. Baum's widow identified the coat too, and after the picture was finished we presented it to her. But I could never get anyone to believe the story.³

Another coincidence took place when David Capra encountered Elizabeth, the woman who inspired his Ministry of Handshakes. Capra searched for Elizabeth for 6 months due to losing her contact details. Later it was discovered that, all the while, Elizabeth was looking after his Aunt Piera in an aged-care facility, putting her to sleep each evening and staying close to her bedside throughout the night. His family were also buying her chocolates. Upon their second meeting Elizabeth handed him her favourite fruit, a ripe persimmon, unaware it was also his favourite fruit.

Community

You can spend much time in the prophetic realm, yet it is important to be accessible too, to be a people person. Do all you can to relate to people, experience the world as much as possible and learn many crafts. That way you can kindly lend an ear to all, from a teacher to a president. Remember, people are in need and you should be able to offer answers. Be creative when using your gifts to address the problems you see in the lives of people around you.

Dancing

The body can sure get in the way of an intercessory art practice, it's always drawing attention to itself (see **Belly**). Yet dancing helps one get into the tide of the prophetic, the body becomes a responsive conduit to communicate beyond itself. Dancing is an important tool, be it a twinkle of toes to express a union with all things dizzying, light and good, a heavy stomp of the foot that walks in full authority of one's mantle, a twirl to spin-dry oneself from all heaviness, or a wriggle to shake off any accusations. Do not get too caught up in the technology of dance, the most important dances are often technically not very good. David Capra's dancing is often "after something more oblique than simply performing well".⁴

David Adam Capra (see **August 25th**)

The name of an intercessory artist, translating literally to Beloved (David) Man (Adam) Goat (Capra, Italian in origin). Like that of the mischievous Pan god, Capra conducts his work with amusing playfulness. He attempts to connect with people on a deep level where community creates, contributes and directs his work. His sculptural objects, often inspired by prophetic encounters, yield towards the decorative and function as props. His performative work is articulated through gestures like the laying on of hands, flag waving, speaking in tongues and prophetic dance.

It has often been speculated that David Capra shares the same lineage as American film director, Frank Capra. The same sentimentality and generosity are inlaid in both their work. Frank Capra created such films as the Christmas themed *It's a Wonderful Life* and political comedy-drama *Mr Smith Goes to Washington*. Critics at the time coined the phrase 'Capra-corn' due to his romanticising of American life. The director worked during the Depression and believed his films were just right for the spirit of the time:

The world was hungry for a lift; hungry for quickening examples of how individuals overcame the dreads of their environment. Such examples could best be dramatised in motion pictures. You can speak to hundreds of millions for two hours, and in the dark! That was my needed job: Lift the human spirit.⁵

Feathers

All sorts of things have dropped from portals here on earth (see **Manifestations**). This includes, but is not limited to, feathers. People have spent entire afternoons vacuuming a small truckload in their homes. Although not always a common occurrence, it is quite a privilege to have to work out how to dispose of otherworldly fluff falling through an aperture from the heavenlies. If you are lucky enough to have encounters like this, do not get too swept up in the miracle that it is, but always seek out who gave them to you in the first place.

Frank Morgan

Frank Morgan played five roles in the 1939 film *The Wizard of Oz*. His roles, performed with typical vaudeville flair, included Professor Marvel, a travelling Kansas clairvoyant; the Emerald City's gatekeeper (Fig 3); a cabby who drives the Horse of a Different Colour; the heavily moustached guard that stands watch over the Oz throne room; and finally, the Wizard himself, who reveals he too is from Dorothy's homeland: "I'm an old Kansas man myself. Born and bred in the heart of the Western wilderness".⁶ (see **Coincidences**)

Morgan's ever-changing role is a good example of what one's intercessory practice should blossom into. Morgan turns up when least expected in people's lives, playing significant roles and being the answer to many obstructions (see **Community**). For example, it is unheard of in the Emerald City to gain access to the Wizard, yet the Oz guard ensures Dorothy and her companions visit him. He unlocks the throne room doors to Dorothy upon hearing that she misses her Aunt Em back in Kansas, saying: "Please don't cry anymore. I'll get you in to the Wizard somehow. I had an Aunt Em myself once."⁷

Glossolalia (see **Speaking in tongues**)

Green

The colour of intercession. Signifying growth and the birth of significant ideas. It is also the colour of emeralds; the emeralds signify answered prayers and heavenly manifestations (see **Manifestations**).

Hand shaking

The shaking of the hand is a transformative action.

The Ministry of Handshakes was established in 2012 by David Capra. It involves no ordinary handshake; the handshake is in fact with a 2.5-meter prosthesis attached to his arm. People walking down the street are given the opportunity to take part in a very human action with one of the most delicate parts of a body, the hand. Academic Oliver Watts describes such actions as “an art that is deeply personal, and person to person, where we are confronted directly with the artist’s emotional presence.”⁸

The Ministry of Handshakes was inspired (see **Inspiration**) by Elizabeth (Fig. 4), a Nigerian woman whose ministry is shaking people’s hands on public transport. Usually between the Sydney stations of Ashfield and Campbelltown, to and from work, Elizabeth taps people on the train and fervently beseeches they shake her hand. She proceeds to pray at the back of the carriage for those that extended their faith and arm moments earlier. After a vision (see **Visions**) Elizabeth felt commissioned to make this her life mission. In one way she is congratulating people for making it this far in life (because, let’s face it, life can be hard), yet in another way, she is walking in her gifting and healing people, a very fresh take on the theory of the laying of hands.

Gary Chapman, relationship counsellor and author of the *5 Love Languages* series, describes physical touch as one of the most significant ways someone receives love, be it a squeeze of the shoulder or a shake of the hand, people walk away feeling love. He writes: “Physical touch can...communicate hate or love”.⁹

Holy

Pursue all things Holy. A word that shifts the atmosphere into a heightened state. “Holy Haberdashery!”¹⁰ Holy is an expression. Holy is a mental state. Holy is a disposition. Holy is an outlook on life. (see **Rhema**).

Holy roller

One who literally rolls on the floor under the anointing. Interestingly, rolling, shaking and trembling isn’t new, in 1673 Quakers are said to have gotten their name from Judge Bennett, who noticed some of them quaking whilst delivering their testimonies in court. The holy roller returned during the Toronto Blessing movement of the 1990s, yet was concerned more with laughter, than rolling. (see **Anointing & Sausage dog anointing**).

Horse of a different colour

The colour-altering horse from the 1939 film *The Wizard of Oz*. This specimen does not appear in L. Frank Baum’s *Wonderful Wizard of Oz* (1900) children’s book, yet is believed to have been conjured up to exhibit the full potential of the film’s technicolour print.

The film’s four companions encounter the horse within moments of walking through the Emerald City gates. Its cabby is Frank Morgan (see **Frank Morgan**). The horse begins to transform from white, becoming purple, brown and finally yellow. The horses were in fact dyed with Jell-O and had to be stopped from licking the flavour off their coats before filming was complete.

It is significant that the four Oz companions are carried in a carriage with a rainbow horse. In this scene, Dorothy is walking in her prophetic destiny. She is indeed over the rainbow and quite literally being escorted and ushered into her calling by a mysterious rainbow creature. All she needs to do is sit back, attain a restful position and do very little. This is a perfect illustration of what working in the prophetic should look like: accomplishing much with a lightness of touch and genuine ease. Earlier in

the film Professor Marvel (another role played by Morgan) reveals to Dorothy: “You want to see other lands, big cities, big oceans!” Dorothy replies: “Why, it’s just like you could read what was inside of me.”¹¹ A quietly prophetic moment in the film.

Inspiration

A parting in the haze resulting in clarity and direction. Often manifesting in a sudden impression, awareness, picture (see **Seer**) or vision (see **Visions**).

Intercession

A doing word, responding to what is conveyed from the prophetic realm. Intercession is any act that initiates healing. It could look like simple gestures, such as the laying on of hands, flag waving, dance and glossolalia (speaking in tongues). If one isn’t following dizzying lofty things what else is there worth doing?

Intercessor

One who intercedes (see **Intercession**).

Laughter

The role of the vaudeville performer, clown or trickster is to bring confronting material, often responsive to social climates, to the forefront. It could be said that the role of the prophet is to parody seriousness, to use a smile to confront and confound.

In some historical and continuing traditions laughter is regarded as a healthy way of encountering the sacred:

People could not pray until they had laughed, because laughter opens and frees from rigid preconception. Humans had to have tricksters within the most sacred ceremonies for fear that they forget the sacred comes through upset, reversal, surprise. The trickster in most native traditions is essential to creation, to birth.¹² (see **Teena & Oz**)

Legacy (See Prophetic words)

What are you going to contribute to the spirit of this age? What are you going to pursue? Joy, generosity or the things of this world? Whatever you do in life, envision the very word **LEGACY** dancing over the tip of your head. Ask yourself: What is occupying my time at this very moment and will it leave a worthy legacy?

Listening

Always listen carefully. Do you trust your ability to hear? How do you press your ears close to the beaming prophetic realm, hearing what it has to say? Answers might not come from where you anticipate.

Manifestations

Various spontaneous manifestations of gemstones showering from the prophetic realm have been documented. Other manifestations include gold dust, often appearing in the palm of people's hands. Teeth fillings have also been known to be replaced by solid gold chunks overnight.

Mantle

Mantles are commonly understood to be the calling on one's life. Is what you do in keeping with the mantle that has been placed over you? Are you acquainted with what you carry over your shoulders, parading about? Do you carry a mantle of freedom or peace? It is widely accepted that knowing and walking in your mantle bears much fruitfulness in other people's lives. Jim Henson's creation, Kermit the Frog, has a mantle of freedom and a gift of binding people together: "I've got a dream too...It's about singing and dancing and making people happy. That's the kind of dream that gets better the more people you share it with. I have a whole bunch of friends who have the same dream and it kind of makes us like a family."¹³ Because of Kermit, many have been drawn out of loneliness in the world. A good step towards finding out your mantle is considering your gifting and how it can benefit others.

Midwife

An intercessor that stands alongside another assisting in what someone is birthing in the spirit. A midwife not only holds your hand through the journey, they carry you safely through in prayer and come into agreement with your mantle (see **Mantle**). A midwife is a teammate that helps you tap into inner strength that would otherwise lay dormant.

Oz

The kingdom in which Dorothy is whisked away to in a cyclone in *The Wonderful Wizard of Oz* (1900). Before L. Frank Baum wrote the Oz books, he would often tell stories to groups of children about an otherworldly land. One afternoon a child asked for the name of the magic place he had been talking about. Baum glanced over to a filing cabinet labelled A-G, H-N, and O-Z, thus the place now had its name.

In the 1939 film, the sound of Oz is laughter (see **Laughter**). Before the four protagonists meet the great Oz, having journeyed far and feeling apprehensive, they must laugh a little:

Ha ha ha
Ho ho ho
And a couple of tra la las
That's how we laugh the day away
In the merry old Land of Oz¹⁴

Patterns

When making works of art, consider patterns as a tool to convey what the prophetic realm is trying to communicate. Here are a few techniques to consider:

The Cross Hatched Lattice motif: (Fig. 5) This motif encourages one to grow in the knowledge of the prophetic. It assists people on moving upwards, above the chaos of everyday life.

Memphis Design (Fig. 6): An Italian post-modernist design and architecture movement birthed in the 1980s featuring intersecting patterns and shapes on everyday items like lamps, clothing and table tops.

The movement has characteristics of the prophetic, resembling something charged and electric, like intersecting traffic flows, yet everything having order. It's rather funny looking too. (see **Laughter**).

Designer Terence Conran calls the movement "funny, peculiar and rather like the emperor's new clothes. It was not to be taken seriously."¹⁵

The Zig Zag (Fig. 7): This design can be found in rickrack flat woven trimming often seen on folk garments, dollies and handkerchiefs. It speaks about the ripple-like streams of the prophetic, behaving like a ladder between the otherworldly and the everyday.

Play

Often when you intercede you burn a lot of natural energy; your brain and body regularly feel weak as you are operating at a heightened self. Down time is necessary to rejuvenate and that is where play comes into the picture. In fact you might discover that play is what stepping into your intercessory art practice feels like.

Prophet

What is the role of the prophet in the art world? It is to act as an intermediary with humanity, delivering knowledge gained from places people do not see. Certainty, sincerity and generosity should be at the core of any prophet's doings in life.

Prophetic

The prophetic is a place. You must listen closely to recognise what is streaming through the prophetic realm. It is the most relevant voice for the nations and the arts. Not only does the prophetic concern prophecy, the prophetic peels back what we know as time, and addresses matters at their core.

Prophetic Initiatives

Prophetic Initiatives (P.I.) is a community-focused enterprise established in 2009 by David Capra and Leahlani Johnson as a ministry to the art world. P.I. aims to bring a helping hand to the art sector and address needs that fall outside of the rational realm.

One of the branches of P.I. is the *Prophetic Art Stall* where the public is made an artwork or gesture on the spot that speaks to their inner person. For example, one person was gifted large paper feet with the message: "you will cross many borders and you will go far". Another simply received a massage with the words: "take a rest, you need one".

P.I. have exorcised a plinth from a Sydney regional art gallery, given practical advice to artists during an office space residency, held a laughing conference and celebrated 2011 (which P.I. established as "The year of double portions") with an operatic display in a busy square in a suburb of Sydney.

Two hands are better than one. It is suggested that finding a business partner that is united in your intercessory calling is a good strategic move (see **Strategic move**).

Prophetic words

These are words that are dropped down from the prophetic realm that either govern the nations, yourself or those around you. They should always be encouraging in nature. If they are not sweet on the tongue, they are in fact not prophetic words.

Below is a non-conclusive list of prophetic words given to David Capra from various sources between the years 2011 and 2014:

1. You will open up many doors, long been shut
2. Legacy, legacy, legacy. I can see you walking into the fields of legacy
3. Dream bigger
4. You will dance upon graves
5. Go out and play

Rhema

The Greek translation is ‘utterance’. A word or phrase that you feel has specifically been communicated and gifted to you. Rhema is a doing word. It causes you to act, stand up and walk into your purpose. ‘Holy’ (see **Holy**) is David Capra’s personal rhema word.

Sausage dog anointing (see Teena)

A singular kind of anointing that specialises in the receiving of gifts. This is often accompanied by a tremor of the lower back of the anointed, resembling a dachshund wobble. The sausage dog is elongated in nature and reminds one that often we need to push through physical and structural boundaries to see things accomplished.

Seer (See: Prophet)

Seers are said to be ‘see-ers’. That is, they see more so than hear or feel the prophetic. The mind has the potential of creating all sorts of pictures, sometimes these pictures are not our own. The mind creates a tangible place to encounter and receive things that are far beyond us and often difficult to articulate.

Speaking in tongues

Sheba, shaka, shaba, shundaba. Where do these sounds come from? These sounds sit on the tongues of creatures that remain to be seen by human eyes. Want to know how to address life’s secrets, address things that you don’t even know need addressing? Let your tongue lap over sounds foreign to your ears, yet somehow familiar. The sounds have long echoed through the walls of your inner person. Speaking in tongues takes practice, it might creep up on you when you least expect, pouring out like a river.

Tongues feel like birth pangs of the mouth, groanings that can only be uttered when your mind is switched off. It has been suggested that the very part of the brain dedicated to language isn’t even in use when one speaks in tongues. Neuroscientist Andrew Newberg from the University of Pennsylvania states:

We noticed a number of changes that occurred functionally in the brain...our brain imaging research shows us that these subjects are not in control of the usual language centers during this activity, which is consistent with their description of a lack of intentional control while speaking in tongues.¹⁶

Tongues is the perfect way to talk about what truly matters, avoiding small talk and getting straight to the point.

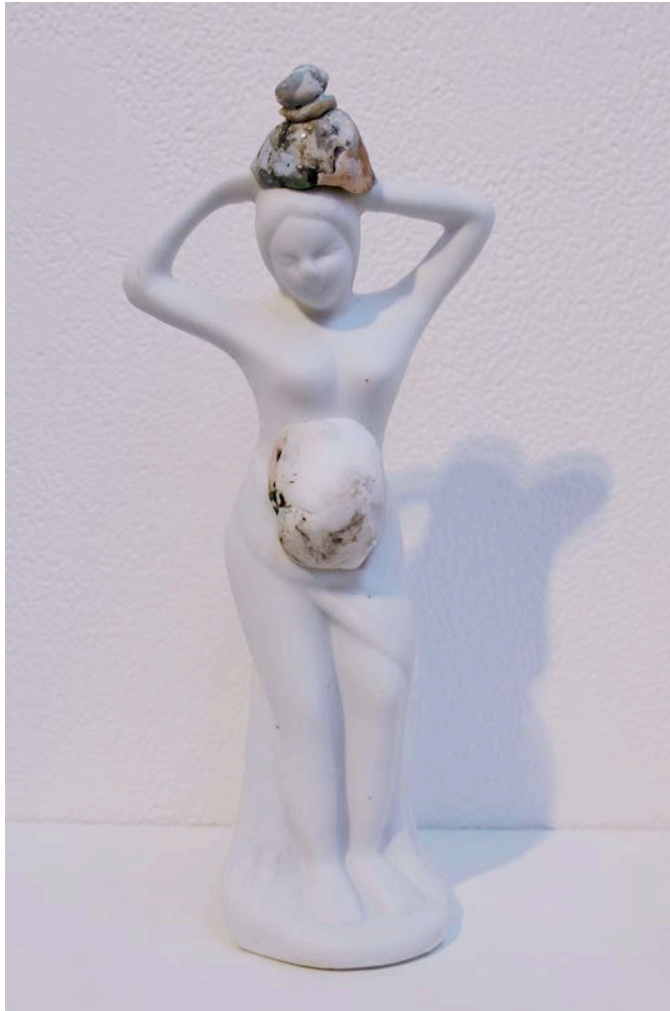


Fig.1: David Capra, *Pregnant in the Spirit*, plasticine on china, 9 x 15cm, 2011



Fig. 2: David Capra, *Birth things in the Spirit: The Water birth*, performance still, 2013.
Photo: Susannah Wimberley



Fig. 3: Frank Morgan as the Emerald City gatekeeper in the film *The Wizard of Oz* (1939)



Fig. 4: Jagath Dheerasekara, *Elizabeth's Mission*, digital image, 2013

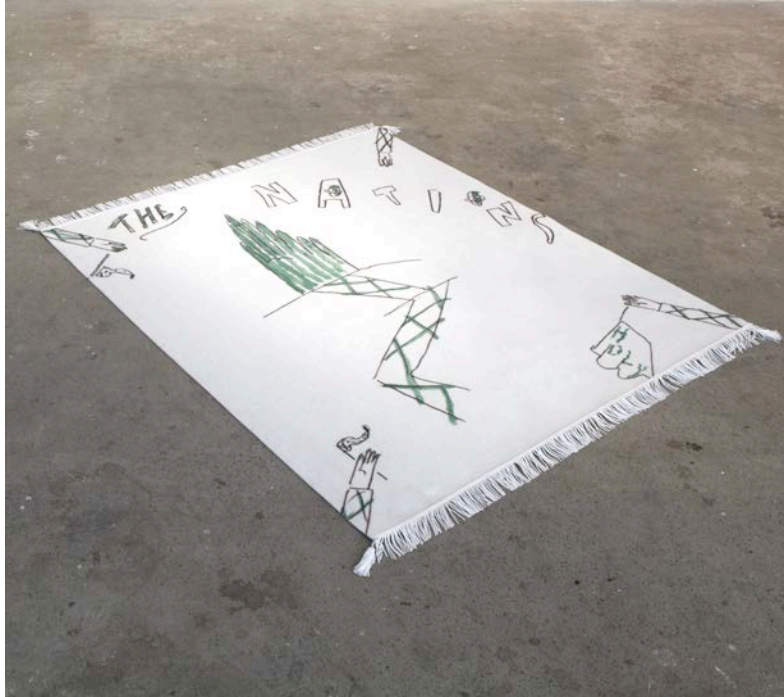


Fig. 5: David Capra, *Intercessory Carpet (The Nations)*, printed textiles, 190 x 190cm, 2013
Photo: Susannah Wimberley



Fig. 6: David Capra, *New Intercession (Memphis Gaol Cell)*, digital image, 2012
Photo: Katherine Smolynec



Fig. 7: David Capra, *New Intercession (Newcastle Pools)*, digital image, 2012
Photo: Giselle Stanborough



Fig. 8: David Capra, *Remembering your Spirit*, digital still, 2013



Fig. 9: David Capra, *Prayers for a Sausage Dog II*, Ceramic, cardboard, plasticine, 2012



Fig. 10: Cerberus, as illustrated by Gustave Doré in Dante's the *Divine Comedy* (1861-1868)



Fig. 11: David Capra, *Tecna at Funpark*, digital image, 2014



Fig. 12: Tony Tasset, *Rainbow*, resin based paint, steel and aluminum, Culver City, California, 2012

Strategic move

When a logical thought operates in tune with the prophetic, good strategies are birthed. All lofty things need not operate in a dizzying inaccessibility. It is quite the opposite; when one operates in the prophetic, they are in fact manoeuvring in a genuine soundness of mind (see **Prophetic Initiatives**).

Teena (see Totem)

Teena (Fig. 8) at the time of writing is a three-year-old chocolate-and-tan coloured dachshund. She is a living and walking demonstration of prayer answered. Teena was gifted to David Capra when she was 8 weeks old. This was particularly important as Capra had longed for a dachshund and went as far as to make the kinetic sculpture *Prayers for a Sausage Dog*. *Prayers for a Sausage Dog II* (Fig. 9) was a similarly topsy-turvy work, this time fashioned with three heads, like Cerberus (Fig. 10) the multi-headed guard dog that prevented evil spirits escaping Hades. Teena's name is derived from Swedish-based brand *Tena Pads* designed for urinary incontinence. Upon being christened with this name, it can be testified that Teena is walking in full awareness of her mantle (see **Mantle**). To this day she greets people with a rolling operation of the body and a small tinkle.

Totem

Chose a totem carefully. Ensure that it connects not only with you, yet also has the potential to connect with large masses of people. Teena (Fig. 11), David Capra's dachshund, is more than a gimmick; she is an enthusiastic display of gratitude and a tool used to link up community and the intercessory world. Capra often performs with the sculpture *Prayers for Sausage Dog*:

In performance it was turned almost like a soundless mechanical organ, or Tibetan prayer drum...The truth of this piece is that Capra's totem is his pet sausage dog. This dog, often costumed, becomes Capra's Toto on journeys into Oz. So this piece too turns a normal sausage dog into a slightly embarrassing but knowing trickster; like the zany Zanni, in commedia dell'arte, she is Capra's sidekick...She is Capra's totem animal leading him into the spirit world.¹⁷

Visions

Having open-eye visions should be part of the ordinary. Enjoy them, it isn't your task to work out what they mean right away. Their meaning is likely to be revealed to you over time.

In 2013 champion swimmer Diana Nyad completed a 110-mile swim, in 53 hours, at age 64. Whilst Nyad completed her swim from Cuba to Florida (without a shark cage) she had visions of the Land of Oz that lasted for hours: "It wasn't like I was aware that's a hallucination," she says. "I said, I see the yellow brick road and I see those little men walking along."¹⁸ In this instance Nyad had been assisted by her vision, making her watery journey all the more comfortable. 'Nyad' has the same phonetic sounding as the word 'Naiad' which was in fact a fresh water Nymph in Greek Mythology. Is this a coincidence (see **Coincidence**) or is Nyad operating swimmingly in her great ancestors' mantle? (see **Mantle**)

Warfare

Spiritually speaking, warfare is real and part of everyone's journey. Most battles come about when you feel weary and tired. Sleep is really important, as is warm milk before bed. If you are planning to heal others you cannot walk about with a broken spiritual body.

White

A colour that aids the artist in drawing attention away from his or her own body. Like a gallery wall, at full brightness it becomes transparent, bleaching out your own agendas, to convey what the prophetic realm is communicating. One prominent example of this is when David Capra intercedes he wears white, like an “everyman spiritual figure, one whose costume paradoxically erases him, like a blotter absorbing the body, from everyday reality at the same time as he is participating in it”.¹⁹

Wizard of Oz

The Wonderful Wizard of Oz was published in 1900 by L. Frank Baum (1856-1919). The 1939 film *The Wizard of Oz*, released through Metro-Goldwyn-Mayer remains, the most seen motion picture in the history of cinema. The story is whole heartedly American. Baum wrote the novel in response to the largely European settings of fairytales.

In his essay on the film, Salman Rushdie argues that the story has little or no connection to the spiritual: “In reality, one of the most striking aspects of the world view of the Wizard of Oz is its joyful and almost complete secularism...the film is breezily godless.”²⁰

Yet Baum believed in other realms and the story has been said to have a prophetic streak. Baum saw himself like the Wizard [a humbug] yet in the later Oz novels the Wizard learns real magic. Great granddaughter of Baum and the author *The Wisdom of Oz*, Gita Dorothy Morena specialises in “healing emotional trauma...guiding others into the complexities of their inner worlds. Her use of sandplay therapy, EMDR, dreams and symbolic language open doorways into the unconscious that allow her to masterfully uncover and address inner conflicts and confusion.”²¹ Is it a coincidence that she is practicing today in this profession? (see **Coincidences**) When deconstructing Baum’s motive for the book, she writes: “He says the great author had a message to get across and I was the instrument to deliver that message.”²²

In 1900, Oz was precise for the spirit of the age. Morena further states: “We had been through one world, we were getting ready to go into another one. The world had changed a lot, so the question of ‘Where’s home base? Where are we? How do we get back to what’s important to us? How do we discover who we are?’ And that story marks that journey.”²³

John Lahr, son of vaudeville character actor Bert Lahr, who played the Cowardly Lion, says about the 1939 film: “At the moment, we are as close spiritually to the place that the people were when they were making that film, in terms of the economic recession and the fear...a certain kind of terror imposed from the outside on life, it still plays, it still satisfies.”²⁴

It is well known that Oz has had a profound effect on many artists. For example, David Capra has been a member of the International Wizard of Oz Club since age 7. In the 2013 work, *Throne Room (Wizard of Oz Intercession)* at the Museum of Contemporary Art in Sydney, David reimaged the set of the 1939 film. Capra drew particular attention to the film’s climactic backdrop: the depths of Oz’s throne room. The setting provided the opportunity to meditate on the notion that all you need is inside of you, a type of personal intercession. This is explored at the end of the film: “In a scene entitled Heroic Rewards, the oracular wizard informs each of the protagonists, more sagely than divinely, that they always possessed the ability to overcome their self-doubt, and that all that was needed to remind them of this was their faith.”²⁵

Another artist inspired by Oz is Tony Tasset who was commissioned to mark a significant Oz site. *Rainbow* is a steel and aluminum arched structure on the site of the former lot where the film had been shot. (Fig.12) “I had an opportunity to make a work for this historic lot and I just had to honor *The Wizard of Oz*,” said Tasset, “At 94 feet, *Rainbow* may not be a modest piece, but its goal is modest. I simply want to add a little color to the lives of the everyday commuter.”²⁶ It is a worthy venture signposting such sites, rendering realms like Oz more palpable. The film is likely to inspire till the end of time, speaking to the hearts of men and women.

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Fig. 3: ‘Horse of a Different Color’: <http://www.smartfellowspress.com/Horse%20of%20a%20different%20color.htm> (Viewed 18 February 2014)

Fig. 10: ‘Cerbere’: <http://en.wikipedia.org/wiki/File:Cerbere.jpg> (Viewed 20 August 2013)

Fig. 12: ‘Sony Pictures Entertainment Unveils Rainbow Art Installation By Tony Tasset At Sony Pictures Studios Backlot’: http://www.zimbio.com/pictures/8WL8SO6_JQ/Sony+Pictures+Entertainment+Unveils+Rainbow/BNuRfnGTHv9 (Viewed 20 August 2013)

David Capra and Jagath Dheerasekara images: courtesy the artist.