

SKUNKMAGAZINE



STINKIN' IT TO THE MAN

SPRING 2021

ALEX GREY & ALLYSON GREY

AWAKENING CONSCIOUSNESS THROUGH THE DECADES

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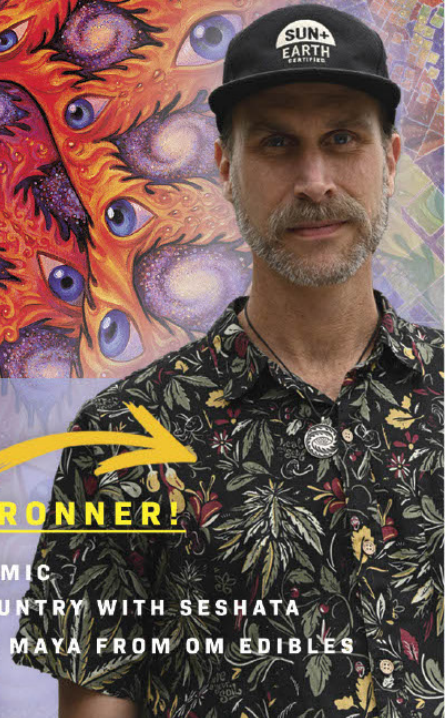
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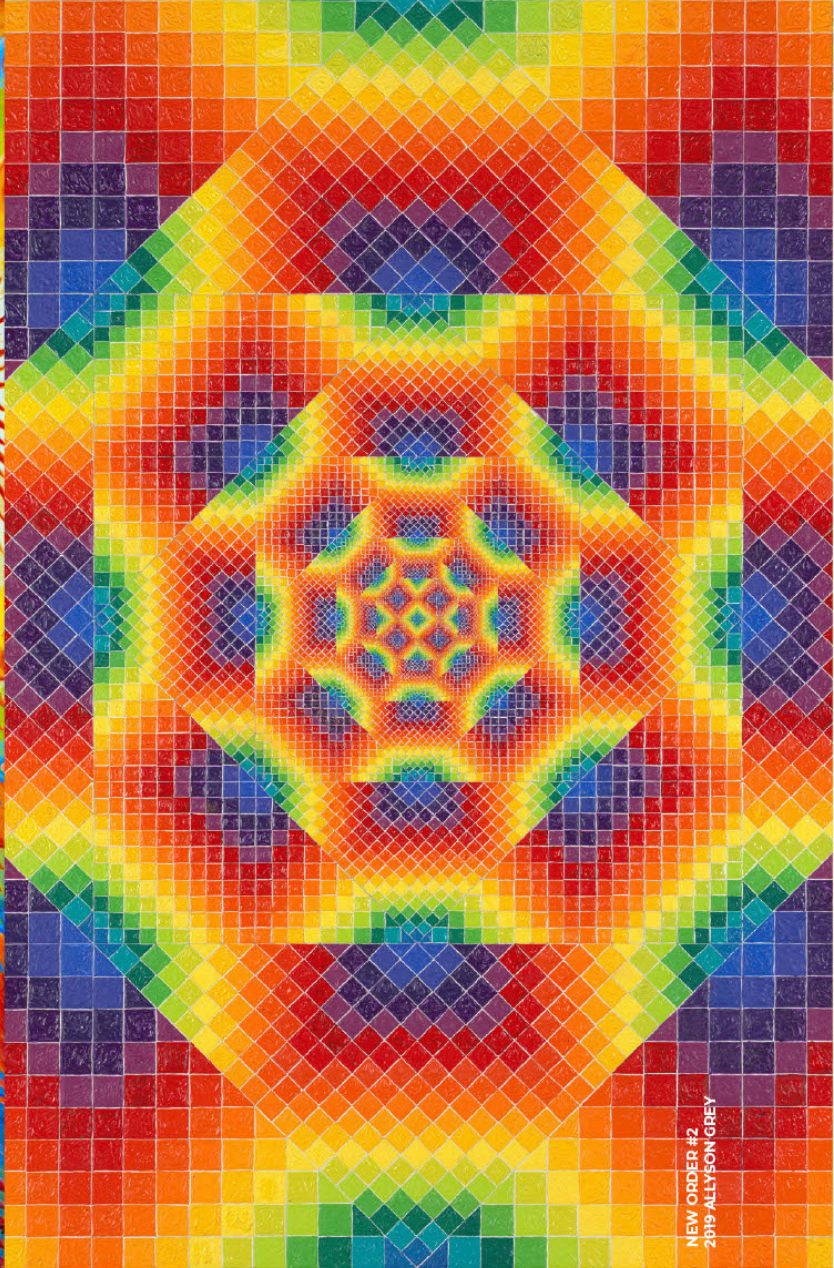


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• DR BRONNER'S MAGIC SOAPS AND THE ALL ONE MISSION WITH DAVID BRONNER!

- + THE EMERALD CUP PIONEERING THROUGH THE PANDEMIC
- + EXPLORING REGENERATIVE CANNABIS IN BASQUE COUNTRY WITH SESHATA
- + PEBBLES TRIPPET CONVERSES WITH THE INCREDIBLE MAYA FROM OM EDIBLES





SEMAPHIC TRANSPORT DOCKING ON THE THIRD EYE - 2004 BY ALEX GREY

ALEX GREY

NEW ORDER #2 2019 ALLYSON GREY

Alex Grey & Allyson Grey

A LOOK INTO THE LIVES AND MINDS OF TWO OF THE MOST ICONIC CANNABIS ARTISTS SINCE THE INCEPTION OF THE GREEN RENAISSANCE

INTERVIEW LINZY MIGGANTZ

Your bodies of works are EYE-mazing & profound in meaning. How long have you both been creating art and when did your art become conscious/visionary and transformative art?

Both of us have always considered ourselves artists. Art became spiritual

when we made contact with the Divine through LSD. That initial contact happened for each of us independently. Later, we had a simultaneous vision of the Universal Mind Lattice. On June 3, 1976, we had a simultaneous psychedelic mystical experience and envisioned the same infinite realm that we called the Universal Mind Lattice. Before our first God-contact,

our work was largely an examination of the self. Having experienced the presence and pure essence, the sacred energy that flows through all beings and things, the intelligence of the source of creation, we knew that this was the most profound subject of all and both committed our creative lives to serving the emergence of visionary art and culture.

When did cannabis first enter your lives?

ALLYSON: When I was seventeen, probably the first week of my first semester of college, I started smoking hash. Within a month, I was living with my boyfriend and three hash dealers.

ALEX: In 1971, when I was seventeen, I smoked a dirt weed doobie in Ohio, offered to me on the way to my first day-long rock concert featuring Mountain, Grand Funk Railroad, and Traffic. Got stoned in the car and did not drink. Nice introduction and initiation by my older friends.

Is using cannabis a helpful tool for you as part of the creative process before, during, or after working?

The answer is YES.

When we work, cannabis brings insight and we feel better.

When we play, cannabis brings joy and we feel better.

When we are low and use cannabis, we feel better.

When we are happy and use cannabis, we feel even better.

We have also taken breaks from smoking for years, days, weeks, months at a time.

What are some epiphanies you've had with cannabis?

ALLYSON: Can't remember. Short-term memory loss is a pitfall of cannabis. Just kidding. I have had all of my best ideas on psychedelics, including cannabis. Especially benefit from the therapeutic work Alex and I do in our own private version of couples therapy. Working so closely together 24/7, we are called upon to look deeply into our feelings and behavior. Cannabis brings important discussions to the surface and encourages authenticity and compassion.

ALEX: Working on the painting Adam & Eve, I had gone pretty far along, having painted Allyson's and my translucent face in the place of Eve & Adam. The anatomical system, the veins, arteries, and nerves, were already mapped. Might have been about three months into the piece

when we got high and focused on that painting. The figures appeared to me as Dawn Humans, mixing evolutionary and Biblical imagery seemed more congruent with my vision of science and spirituality. Adam & Eve are eating from the Tree of Knowledge, symbolized as both the apple and the mushroom, referring to the "stoned monkey" theory of consciousness development, earlier popularized by Terence McKenna. That cannabis-induced insight dramatically changed my painting.

AND... In Egypt on the Vernal Equinox 2012, after experiencing sunrise between the paws of the Sphinx, we smoked hash and I sat down to create the first drawing of Entheon.

Can you share with our readers how you use cannabis intentionally as a sacrament?

Before our first intokation, we sing two prayers:

"Jai Shiva Shankara
Hari Hari Ganga!"

Shiva, the joy giver, grant us infinity from ganja.

AND

Baruch atah A-donay, Elo-heinu
Melech Ha'Olam borei pri ha'ganja.

"We praise you, Sovereign of the Universe, who creates ganja."

The first intokation of the day is a special and sacred time that we often reserve for our daily personal meeting, just the two of us. An intentional first intokation of the day empowers us and encourages deep and altruistic considerations of all matters that come after. Alternatively, we reserve sacramental uplifting as a creative time to make art and to write. Less is truly more. Putting more space between intokations offers additional spiritual and insight and impact.

Mentor, Sacred Geometer, and Architect, Keith Critchlow's motto was, "Guided by Truth, we create Beauty, to serve the Good," which he said as a prayer before beginning his work.

What encouraged your interest in the scientific & spiritual effects of cannabis?

ALEX: My artwork puts a scientific

lens on a sacred reality because I embrace an evidence-based pursuit of Truth. Cannabis is a plant teacher older than all the religions, yet has played an important sacramental role in many world religions, from Hinduism, Shinto, Judaism to Rastafarianism. Smoking cannabis for me, encourages philosophical reflections on the basic existential and spiritual questions, "Who am I?" and "What is the nature of God and the soul?" These questions are central to my art, addressing the nature of selfhood, higher consciousness, and reality. Cannabis is a mild psychedelic substance that activates the visionary imagination and facilitates fluid contact with the world of Creative Spirit. I've long studied the history of cannabis, fascinated by its religious connections since ancient times. The history of cannabis is the recounting of visionary humanity. Why would anyone want to repress our oldest and most inspiring ally? **What you share in your discussions at various events and live painting performances is always so informative and third eye-opening. Was there a particular experience that inspired you both to share and create art to help awaken people about cannabis?**

ALEX: In 1995 we were invited by High Times to be celebrity judges for the Cannabis Cup in Amsterdam. We were invited back a second time, both times accompanying a poster commission for the Cup. We have been strongly associated as advocates for the Cannabis community. Cannabis is a sacrament and an ally of peace, part of the greatest religious and creative tradition of Visionary Humanity.

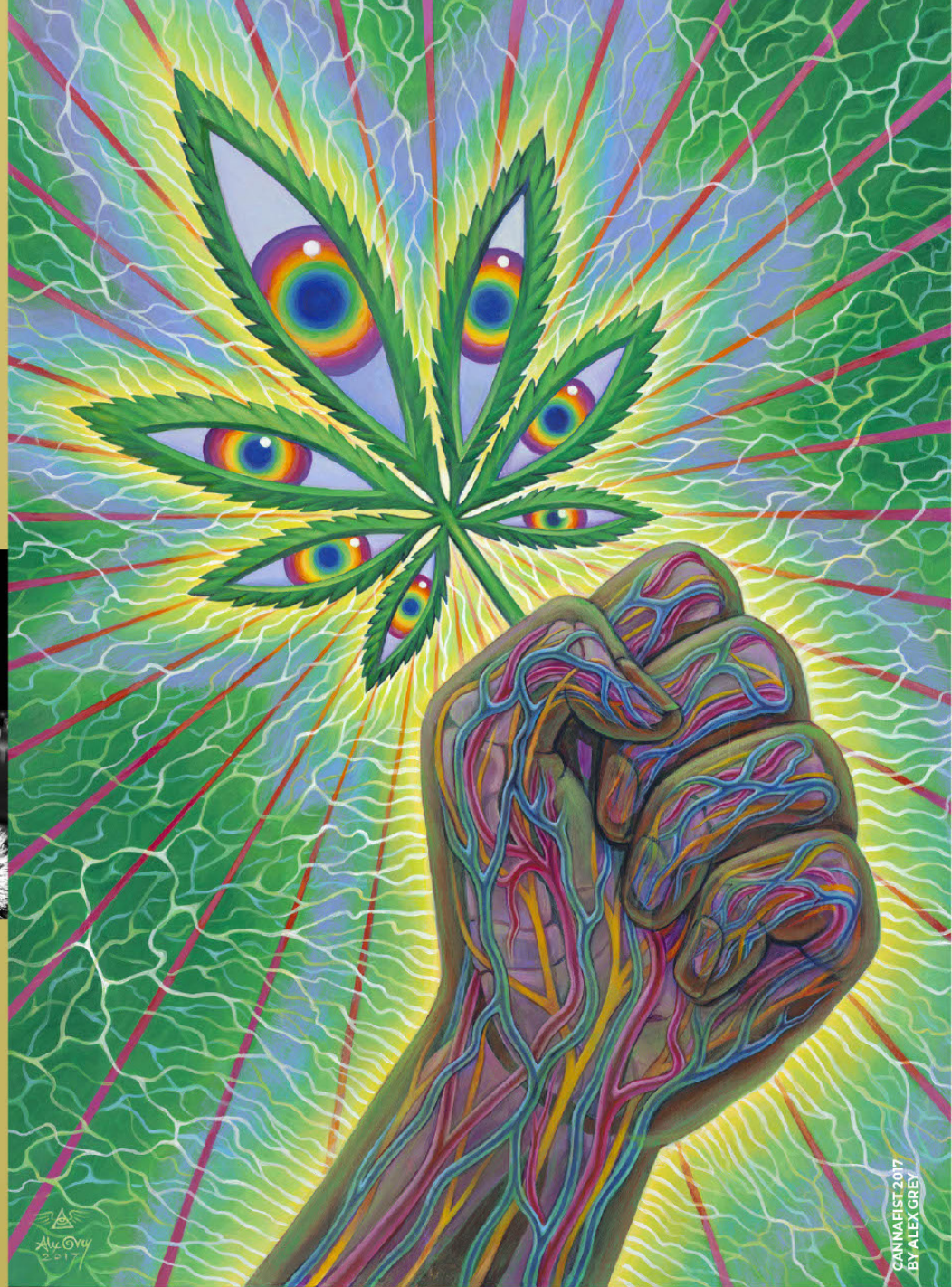
ALLYSON: Early on, we were invited, individually and then as partners, to talk about our art and life at conferences, festivals, and arenas before live-painting on stage in the main show. Decades ago, psychedelics were a taboo subject. Alex was sometimes asked not to speak about psychedelics and he generally did not comply with that request. His delivery



VISION CRYSTAL TONDO, 2015 ALEX GREY



ALEX & ALLYSON RED ROCKS 2017 BY KAYLAMITCHELLMEDIA



CANNABIST 2017 BY ALEX GREY

“Art became spiritual when we made contact with the Divine through LSD. That initial contact happened for each of us independently. Later, we had a simultaneous vision of the Universal Mind Lattice”

of the material always informed audiences of the history of humanity's connection with these substances and their transformative effects.

Who are some of your greatest influences and how have they impacted your art? How have they influenced you in your mission to educate people about psychedelics/plant medicines?

ALLYSON: *Alex is my greatest influence. For forty-five years, we've shared a studio where we both work independently and collaboratively. Our work flows together daily. Cannabis is a tool woven into our creative flow, enhancing imagination and possibility,*

lubricating communication, and practicing negotiation, altruism, and compromise.

In 1969, six years before meeting Alex, I began taking psychedelics and had many revelatory and evolutionary experiences. In 1971, I read Ram Dass' book, Be Here Now, and felt inspired to try journeying on LSD in a way I had never tried before: lying silently on my bed in my darkened room, playing beloved music. This is when I saw Secret Writing. I've always considered that trip my initial God-contact. Where I had previously been agnostic, I realized God in a mystical experience that could never be unknown. The message in the

untranslatable writing was universal, that God was an energy that flows through all beings and things, so much a part of us and everything that it is hiding in plain sight. I had been blind to it and now I could see. Right after, I sought a community of meditators and found Yogi Bahjan in Provincetown where I was initiated. It radically set my life, my identity, in a new direction as a spiritual person. Four years later, Alex, a classmate in art school, attended the end-of-year party I gave in my apartment. There on my handmade couch, he took his first-ever dose of LSD. In the midst of the chaos of celebrating guests, Alex saw the light at the end of a

spiral tunnel that contained all the wisdom of the universe. So touched, was I, by his authentic description of that life-altering experience, I fell in love with him immediately and, in my heart, never left his side.

ALEX: *Of course, Allyson has been my greatest teacher and influence on my life and art. She inspired and named the Sacred Mirrors. Our daily creative meetings, envisioning and making art together side-by-side, is the greatest joy in my life. Stylistically, my art has been influenced by the visionary mystical tradition that includes Michelangelo, William Blake, Jean Delville, Pavel Tchelichev, Ernst Fuchs, and Mati Klarwein. The German performance artist, Joseph Bueys who helped found the Green Party, and feminist artist Judy Chicago, inspired me that society's perspective could shift through the influence of creative expression.*

Terence McKenna, Ram Dass, Timothy Leary, Stan Grof, Albert Hofmann, Ken Wilber, Robert Thurman, and His Holiness the Dalai Lama are all life-long influences. Each has been a gifted ambassador of their scientific or spiritual wisdom. Their collective inspiration catalyzed for us the birth of a Visionary Cultural center, welcoming lovers of plant medicine to “find the others.”

Are there any specific books or documentaries you recommend to expand one's knowledge about cannabis, psychedelics, or art?

An avalanche of Psychedelic History documentaries, each with unique perspectives, have in common the understanding that these substances are ancient allies of humanity, here to heal us awaken Humanity to the sacredness of nature, and put an end to eco-devastation in progress. The main message of sacramental culture has always been: Love each other; Nature is sacred.

The Psychedelic Reliquary at Entheon will feature the greatest and most rare psychedelic books and ephemera. Besides the classics by Hofmann and Grof, we recommend Julie Holland's excellent scientific and historic works, The Pot Book

and Ecstasy: The Complete Guide.

We highly recommend the very popular psychedelic fave of 2020, The Immortality Key: The Secret History of the Religion with No Name by Brian Muraresku (audiobook wonderfully read by the author). The Chapel of Sacred Mirrors, CoSM, has produced ten volumes of CoSM Journal of Visionary Culture, featuring a curation that highlights accomplished Visionary artists and thinkers. CoSM Journals are a gift to all CoSM members. Hard copies are available from CoSM Shop and a number of the exquisite volumes are available for free digital download at cosm.org.

Psychedelic film: Renegade made by Jan Kounen, is a fave. Cowboys meet indigenous shaman.

For years, The Chapel of Sacred Mirrors has been a hub for diverse and creative visionaries. Your mission has long been to build a sacred space. Entheon, the sanctuary of Visionary Art at CoSM is soon to open. It's been inspiring to watch this project evolve year after year, and come into reality. What inspired you to take on this mission of building a visionary art temple?

Our first dose ever of MDMA on July 7, 1985. MDMA was still a legal drug being used in therapy and we were gifted two doses of pharmaceutical-grade which catalyzed a simultaneous vision. We saw a round Chapel space with all the Sacred Mirrors on display, open to the public. Alex envisioned elaborate frames around the paintings, ten and a half feet tall, all sculpted and cast for the 21 Sacred Mirrors. Within six months the pictorial frames were designed, sculpted, cast, painted and ready for their New York City debut in February 1986 at the New Museum.

We learned that creating a sacred space is the work of a community. Several decades after its conception, with the help of thousands of people from around the planet, the Chapel of Sacred Mirrors is a reality. Supported by worldwide Visionary Culture, Entheon is a collective work in progress to share once again when it is

safe to reopen. Psychedelic Visionary Art is becoming mainstream in all mediums. Entheon at CoSM will specifically honor the mystic view expressed through artworks. Along the way, we studied how cultures have integrated holy symbolism into ceremony and sacred space. Building a Temple is something people of common focus have done throughout history to honor the majestic gift of Life on Earth.

What else would you two like to accomplish in this lifetime? How do you envision your legacy living on?

Next, we intend to create the countenance of Entheon, the sculptural exterior that will wrap the building with multiple faces, corner angels, dragons, and relief murals of the history of humanity.

It is our mission to build The Chapel of Sacred Mirrors on CoSM property as a large and separate sculptural building, featuring the original shared vision of the ultimate mandalic chamber. The Sacred Mirrors series, now occupying a special room in Entheon, would be moved into the circular Chapel, a temple for the CoSM Collection of Visionary Art. The exhibition capacity of Entheon would then expand to feature solo and group installations by a wide scope of international Visionary artists of all mediums.

For now, we would like readers to know that two brand new A&A Grey collaborative installations just opened at Meow Wolf in Las Vegas. Over three hundred visionary artists have been commissioned to create Visionary environments for this attraction.

Our installations are entitled, “The Infinitizer” and “The Projected Desert.”
Ok last one and on a lighter note, what's your favorite strain of cannabis? And why? :)

When we are in a state where cannabis is legal (hopefully New York soon), we prefer the most visionary strains, of course. Right now, the shit is Mac 1. We like the best there is and it just keeps getting better. 🌿