



"The nature of our immortal lives is in the consequences  
of our words and deeds that go on and are pushing  
themselves throughout all time."

-- The Revelation of Sonmi 451  
*Cloud Atlas*

March 2, 2014

*An announcement from*  
THE FAMILY OF INGO SWANN

On this first anniversary of Ingo Swann's March 2, 2013 memorial service, which marked his passing on January 31, 2013 and the extraordinary life he lived, we are very pleased to share news of some of the exciting developments regarding his estate, the gifting of paintings, correspondence and research files, books, and the institutions that have received them.

**American Visionary Art Museum**

Ingo would have loved the American Visionary Art Museum (AVAM) and its mission statement, which says, in part, "...visionary art begins by listening to the inner voices of the soul." Located in Baltimore, Maryland's Federal Hill neighborhood, AVAM was designated by unanimous Resolution of Congress as America's official national museum, education center and repository for intuitive, self-taught artistry. "A good museum," said its founder Rebecca Alban Hoffberger, "does more than just have objects that stand there on pedestals. The best ones are muse-based, connecting visitors to the heart of inspiration."

Seven of Ingo Swann's exquisite paintings\*, some never displayed in public before, will become part of AVAM's permanent collection. The few people who were lucky enough to have viewed some of Ingo's art in his NYC studio know that with every brushstroke, the paintings represent the experiential artistic expression of what this eminent visionary perceived. One of the ways Ingo furthered his own understanding of spiritual realities – bridging objective science and inner consciousness -- was through his painting. A selection of Ingo's paintings will be shown at AVAM in fall 2014 as part of an exhibit entitled, "The Visionary Experience: Saint Francis to Finster."

***Millennium Triptych***, 1981-82, (a) 78" x 84 (b) 78" x 96" (c) 78" x 84", oil on canvas.

This triptych is a dramatic painting, depicting the apocalyptic forces of nature, set in front of a cosmic sunset and showing a UFO hovering on the horizon. The deep magenta and yellow sky provides a central focus, and the waves on each of the side panels show the force it suggests. Meteors and shooting stars help the viewer follow the overall composition of this large and impressive work.



***Floating Canyons***, 1981, 68" x 68", oil on canvas.

This painting, showing light filled canyons echoing into infinity, is a gentle depiction of cosmic change. Though the shapes of the canyons appear jagged and sharp, the overall feeling is far from being chaotic or noisy. Instead, the violet canyons glow while the brown rocks cascade and float with grace.



***Cosmic Egg***, 1984-1994, 59" x 44", oil on canvas.

A meteor fragment, cracked and luminescent, creates an egg shape of light and illumination in a layered landscape. Numerous repeated horizons emphasize the transient ground on which the egg has rested.



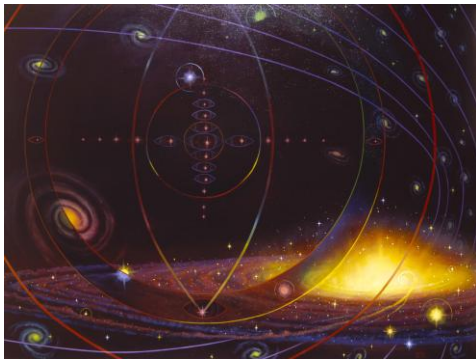
**Gateway**, 1989, 52" x 78", oil on canvas.

The centrality of this man-made gate shows the passageway to an enlightened and distant place. Sunrise or sunset is not relevant, but the light beyond provides a direction out of the darker foreground.



**Cosmic Intelligence**, 1995, 44" x 59", oil on canvas.

Concentric circles, spheres and meteors exist along with mathematical graphs, showing the age-old shape which became known as the “Vesica Piscis,” used as a symbol in many spiritual representations. The golden tones of the horizon provide a base for the mathematical plane.



**Feminine Rising**, 1997. 35" x 46", oil on canvas.

This painting features the face of the Egyptian goddess, Isis. She is contained in a lighted space, surrounded by semi-transparent feathers that become more opaque at the bottom of the painting – acting as a frame for her face. The deep maroon color of the bird that supports her enclosure is echoed throughout the painting, highlighting the spheres that emanate from her shoulders as well as the rays from her head. The cosmos, clearly seen beyond, is a deep space, mysterious and inviting.



***The Light Bringer***, 2001, 44” x 59”, oil on canvas.

Although the composition of this painting is bilaterally symmetrical, the central figure, the light bringer, is slightly asymmetrical, reaching back with his right hand to grab part of the source of light. The ball in the center is reminiscent of a crystal ball, but here seems to represent the power of the light this deity brings to the staged setting. Six feather-like shapes emanate from the figure, reinforced by the directional light beams. A series of halos enhance the prominence of the light bringer, creating another plane in violets and grays, as distinguished from the background of warm colors, with mythical birds in contrasting color.

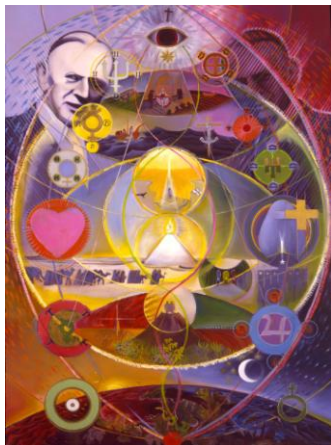


### **Association for Research and Enlightenment (A.R.E.)**

Edgar Cayce, the renowned mystic, father of holistic medicine and founder of A.R.E. in Virginia Beach, VA., provided a different kind of opportunity to listen to the voices of the soul. Ingo was a great admirer of his work and was fascinated by the Aura Chart readings Cayce gave. In these readings, Cayce used personal symbolism to describe other incarnations that were relevant to a person's present life. The information Cayce retrieved from the Akashic Record guided Ingo in this beautifully detailed painting\*, drawn from the readings in which Cayce opened to the pages of his own Akashic Record.

***The Edgar Cayce Aura Chart***, 1967-1969, 70” x 50”, oil on canvas.

The soul's journey is read from bottom to top, showing incarnations with the greatest degree of influence in the life of Edgar Cayce. At the center is a lifetime in ancient Egypt in which Cayce was a high priest during the time of the building of the Great Pyramid. At the top of the chart is the all-seeing eye and a cross representing awareness of the divine. Astrological symbols appear throughout.



Some may not be aware that the National Air and Space Museum in Washington, DC. has four paintings in their permanent collection, including the triptych, *Aft Ship's View of Sagittarius; Tribute to Astronomers; Highways #1*; and *Salt Flat's Vision*.

If you plan to visit either museum or A.R.E., please call ahead to make sure the paintings are on display.

### **University of West Georgia, Ingram Library, Special Collections**

There is a direct link between Ingo's work as an artist and his research in remote viewing, parapsychology, consciousness exploration and bioenergetics, clearly described by Martin Ebon in the quarterly journal *Spiritual Frontiers*: "It was when Ingo started to make drawings of his psychic visions that he discovered a very basic kind of ESP system that lies within us in undeveloped form. It is this system and the process of using it that became the foundation of Ingo's lifelong research."

The repository of much of that research, scheduled to be available beginning in 2015, is the University of West Georgia, Ingram Library, Special Collections, which specializes in Parapsychology and Humanistic Psychology. Notable among the existing Collections are the papers and records of Dr. William Roll, project director of the Parapsychology Laboratory at Duke University and Ingo's dear friend.

Of primary significance will be the preservation there of Ingo Swann's SRI research files, a treasure trove of information on the history and development of remote viewing. One set of SRI files contains records on all the first RV test subjects, including Tom McNear and Ingo himself, with transcripts, sessions and memos about the sessions, and the emerging understanding of the process of locating and developing the ESP core. Another set of files holds the many documents and memos Ingo created while at SRI, including requests, memos to file and general correspondence.

As part of Ingo's personal research, he conducted remote viewing sessions targeting the planet Jupiter and its surrounding moons, Mars and Mercury. The findings in his well-known Jupiter probe were later confirmed by Voyager's own tour of the planet in 1979. Edgar Mitchell, who made his historic moon voyage in 1971, said in the *National Enquirer*, "It took Mariner 10 months to get to Mercury – but Mr. Swann was able to project his consciousness there in an instant. Mr. Swann's findings – weeks *before* we received the Mariner 10 data – were incredibly accurate." The files, containing all of the remote viewing sessions, slide presentations and speeches he created to document the results, along with a binder containing the data supporting his findings will also be part of the Ingram Library's Special Collections.

The research at SRI was aided by hundreds of scientific and other documents that provided significant insights and information. Ingo did not want those contributions to be forgotten. He kept reference files of journals, papers and articles from the 19<sup>th</sup>- and 20<sup>th</sup>- century, covering any information that pertained to the phenomena being researched. The files represent an invaluable history.



Three additional important collections will be included:

Ingo's personal book library. A lifelong avid reader, he amassed an enviable library on every imaginable area of parapsychology.

Ingo served as editor on the book, *Cosmic Art* (Hawthorn, 1975), a review of metaphysical artists working between 1911 and 1955. He also wrote the Foreword, in which he said, "...this underground growth of artistic expression in the transcendental, the psychic, and the metaphysical can be seen to be not unmighty, but rather grand and poignant, deeply meaningful, and of vast importance to modern discovery in the realms of extended human consciousness." The *Cosmic Art* files containing research and decades of correspondence between the authors, Raymond F. Piper and Lila K. Piper, Ingo and the artists, will become part of the Special Collections Library.

With a nod to J. Edgar Hoover, any time Ingo wrote to anyone or they wrote to him, he created a file by the person's last name, collecting letters, cards and whatever else was part of the written exchange. He maintained voluminous correspondence files.



In a separate announcement, we are also pleased to say that we are making arrangements for the reissue of many of the books Ingo wrote. Publication is scheduled to begin in late 2014.

For more information and specific dates when these Ingo Swann collections will be available to the public, please contact the following:

American Visionary Art Museum  
800 Key Highway  
Baltimore, MD 21230  
410-244-1900  
[www.avam.org](http://www.avam.org)

University of West Georgia  
Ingram Library, Special Collections  
1601 Maple Street  
Carrollton, GA 30118  
678-839-5455  
[www.westga.edu/special](http://www.westga.edu/special)

Association for Research and Enlightenment  
215 67<sup>th</sup> Street  
Virginia Beach, VA 23451  
757-428-3588  
[www.edgarcayce.org](http://www.edgarcayce.org)

With kind regards,  
Family of Ingo Swann

Send any questions or comments to Ingo's website:

[www.biomindsuperpowers.com](http://www.biomindsuperpowers.com)

