The preparation of his or her own body as a magico sculptural object, for example, is a regular and essential part of the shaman’s performance. An Australian shaman may cover his body with mud (symbol of recent arrival from the netherworld) and decorate it with patterns of bird down fastened on with his own blood; an African shaman may wear human bones, skulls, and so forth, and may surgically alter his or her body in various ways; a Central Asian shaman may appear in a skeleton suit with mirrors on it. Frequently the shaman’s body is tattooed or scarified or painted with magical symbols. Similarly, Schneemann has presented herself as a “body collage” decorated with symbols from ancient fertility religions. In a mixture of archaic and Christian materials, Linda Montano in The Screaming Nun, 1975, “dressed as a nun, danced, screamed, and heard confessions at Embarcadero Plaza [in San Francisco].”31 Other pieces by Montano have involved dancing blindfolded in a trance, drumming for six hours a day for six days, shape-changing and identity-changing, self-injury (with acupuncture needles), and astral travel events. Mary Beth Edelson’s “Public Rituals” have involved the marking of her naked body with symbols from ancient goddess cults, the equation of her body with the earth, and the declaration of the end of patriarchy (Your Five Thousand Years Are Up, 1977).32 Kim Jones, as Mud Man, or Bill Harding emerging covered with mud from a hole in the ground in the middle of a circle of fire, are reconstituting before our eyes images from the elementary stratum of religious forms.