4-2-1982

Accretion: Idea, Expression, and Humanism.

Mary Campbell

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

ACCRETION: IDEA, EXPRESSION, AND
HUMANISM.

By
Mary Alice Campbell

4.2.82
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Mary Alice Campbell

Date: 4.8.82
THESIS PROPOSAL

ACCRETION: IDEA, EXPRESSION, AND HUMANISM.

The purpose of this Thesis is to show how intuition and humanism are evolving into expression in my work.

I intend to continue my study of historical and philosophical material. Attention will be given to how I have organized my literal and visual sources through the use of color and design. In addition I will show how information from unexpected sources has had its effect.

I hope thusly, to find avenues of insight into my constant search for humane content in my work and come closer to communicating that content to the viewer.
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PREFACE

In my paintings, can the formalist tradition work as the language to express humanism? As I work in a style that would be traditionally seen as exhibiting characteristics of formalist control, some could say I have enacted a contradiction. BUT HAVE I?

My visual language is formal, with concern for every detail of the expression. Should I see concern for expressive language as opposed to humanism? Can decoration have no place expressing man when man's finest hour can be seen in his "care taking" labors? Are we as man, only a spontaneous, loosely applied creation?

Can we be both--must we be both, to be truly humane? Man is all things and nothing--he is without substance until he expresses himself or is seen to be expressed. Let the weight of narrow view fall away.

Accretion: idea, expression, and humanism.
IDEA: that which I perceive capable of expressing the qualities that transcend the ages--man's immortal presence that breaks the bond of time set.
EXPRESSION: is a means, my own "symbol and style language," medium, designed light, color, and space.
HUMANISM: is the idea in expression that holds the meanings of being.

I do not propose, in this thesis, to show how I have accomplished this goal, for I have not. The bringing of formal style and humane intent together in
my work is my life-long quest--one that reaches far into the unknowns of tomorrow. What I have attempted to do, is show how my journey has progressed so far and to describe the path I walk upon.

The thesis is organized around three major considerations: the creative moment, the act of treasuring, and the acknowledgment of man. After discussing definitions and premises for these major considerations, I explain how I see them functioning in thought process and expression. Finally I draw together these considerations, into the working whole of expressed thought--my painting.

It is not my intent to formulate the thoughts the viewer must have, when I speak of communicating humane content in my work, but rather to nudge him toward a more expansive view of the expression of man.
CHAPTER I

The masterpiece, then, is born out of instinct and painted in a reasonable frame of mind. Henri Matisse.

My work as an artist involves a constant search for humane content and its communication to the viewer.

Modern painting cannot be considered apart from the sum total of ideas developed in the twentieth century. Its visual forms reflect the modes of thinking and feeling that man has evolved in the course of his striving to understand himself and his environment; it expresses his position—whether freely chosen or determined for him in implementation of a higher design—in relation to the Self and the World, to Heaven and Earth, the quaternity which is man's frame of reference.1

Often work that is involved with communicating humane content is automatically categorized as Social Realism or "Protest Art." I am not an activist in any way, social commentary seeking justice is not the purpose of my work. In expressions of this kind, there always seems to be an injustice expressed as if it only has one side. There are always good guys being mistreated by bad guys and their interaction is usually viewed from the outside. Whether a removed point of view is right or wrong is a personal evaluation. I don't subscribe to "right" or "wrong." I feel that the outside viewer

is incompletely reactive in experiential situations, he cannot "feel" it, but I don't suggest an artist must go out and throw himself headlong into the fray. Injustice or pain knows no social or group boundaries. Injustice is with us all—as is happiness, success, failure, love, hate, rejection, and all that makes us one in a universal reality. Precisely because experiencing is an unavoidable human reality is why I feel no need to use a view of another's experience to express the "feeling" of experience. Expressing that which I know and experience, expresses the common reality.

It is in consummating ourselves within ourselves that we shall purify humanity, it is by increasing our own riches that we shall enrich others, it is by setting fire to the heart of the star for our intimate joy that we shall exalt the universe.

Thus, Social Commentary more exactly has been Protest; what I do is Humane Commentary, and Protest and Humane Commentary become subdivisions of Social Realism. This Humane Commentary, which is expressive of person, relates back to the Purists of the 1920's and artists such as Oskar Schlemmer, who saw a need for a humane view.

While fully recognising the immaterial beauty of geometry, Schlemmer strove to humanise its austere ideality by attuning it to the forms of organic life within a spiritual order that encompasses both. He conceived of man as the point where the material and spiritual, the rational and mystical meet.

Oskar Schlemmer was involved in the "figurative idol," "contacts with the conception of space," and "giving expression to the inner mystical construction of the world sensed by and reflected in man." I see my roots in his image making and philosophy, though I learned of it after I was well committed to my own expressive views. My expression is not one of the mystical world, but the Inner and Outer Spaces of Man's Existence felt "by and reflected in man."³

Ben Shahn, Robert Gwathmey, and Joseph Albers are strong visual mentors. Albers' attention to control over the artistic means, Shahn's communicative visual expression, and Gwathmey's emphasis on drawing as the foundation of painting are akin to my own approach. The difference comes in the pathos seen in the socially commentative work of Shahn and Gwathmen. I always want to say, "there's more; these people you paint are whole people!" What's more they are only SOME of the people; injustice knows no boundaries and all is not pain for any man. To express this wholeness and oneness of man, I do not try to express that which I do not feel. This is the way the Humanist expression can allow for the "I" in the world and the world in the "I." When my work expresses loneliness, it conveys the loneliness which is created out of conformity--the suppression of the Self. When

expressing this relationship of the universal "I," another step is essential, immediate reaction is contained in a whole picture, all that is the environment of the experience, and this cannot ever be set aside. To truly express the humane, it is very important not to lose track of underlying form--man and his containment in time and space are irrevocably one.

Only showing one view without the "feeling" of the others is not real. If I were to use a word to sum up my point of viewing, it would be dignity or worth. This worth would value man, all mankind--it would express the commonness of singularity.

The intention is not a composite of other's thoughts as I write or paint, but is it possible to avoid or even desirable? My intent is to engage man, not to take a path away from him. In my work I attempt to applaud, to express, to encompass, and in this way to help expand on the known of those who go before me. To "be" one must acknowledge and be acknowledged.

Establishing the Premises and Defining Terms.

I reach out for the highest possible levels of creativity I can to express a perception of people when their reality overwhelms halfway conceptions. By this, I mean man's oneness in a universal reality.

And what is oneness? Is it to be of like mind? No, we do not have to be in agreement to achieve oneness. Yes, there must be a similarity and it is
an undeniable reality that people are people and feeling is feeling. Is oneness being akin to? No, not in the sense of from the same parentage, but yes, in the sense of being allied by nature. Oneness does not mean that you have to be in communal agreement, but a sympathy does occur. Oneness occurs in relation to stimulus and response of the interaction between human beings. We are together, of the company of man, but we do not need contact to insure our being part of the company of man.

We are inseparable. We are one in and of the world of humanity. There is only one force capable of destroying this—dehumanization, the dichotomizing of the human race into object-persons. Are we then, to have oneness, to be in agreement? Yes, there is harmony in "feeling" in that we all are subject to the same ones; but no, they are not stimulus-reaction absolute—what will cause one to cry, may cause another to laugh.

A compilation of the above meanings results in a seventh and extended meaning: that which is humane is of man, not discernible without man, containing the all of humanity—good and bad, mediocre, objective and subjective, arbitrary and uncertain. Oneness is in relationship to all mankind and all mankind in relationship to one.

What do I mean by creativity? Like happiness, it is relished by all men, happiness is a fleeting
moment that we must treasure, and creativity is the
eternalization of moment. Moment is not always
happiness, though this may seem an innocuous truism,
a statement of self-evident truth, experience and
expression of experience is void without simple
truths. These moments can cause us to further
experience "intuition," the sensation of immediate
knowing of the moment necessary to perceiving, and
all are part of expressing the creative moment.

The expressed perception of man, the humane
expression, CAN BE SEEN AS MOMENTS CREATED INTO
CONTINUATION: MOMENTS CONTAINING SIGHTS AND SOUNDS
OF THINGS NOW AND THINGS REMEMBERED--PEOPLE THINGS!
Creation becomes an act of change, an act of treasuring
in new form, and in this, an acknowledgment of the
human state. Understanding intuition to be the
immediate knowing or learning of something without
the conscious use of reasoning and humaneness as
having the best qualities of mankind, the manner of
image making is going to go beyond logic, and will
then express true humane qualities. It does not
exclude logic, but this expression is not contrived,
it is rational, and open to intuitive imagining. We
can tap our intuitive ability and be able to see the
totality of people unveiled of their social contextuality
and then juxtaposed with their social contextuality--
this is learnable. In the learning, there are
problems to be met and solved to affect this learning.
When responding to a subject with intuitive imagination there is an immediate reaction of a "truth" observed. This is the mental image. Intuition. Intuition becomes visible truth in the expression. It is the act of creating that transforms the image of the mind into an expression in a language of symbols which so many times fall short of the observed "truth" of intuitive imagination. Why does it fall short? Depth of thought always seems driven to surface thought when we find ourselves in an unknown land, and we rush to the security of the known. It is the "truthful" expression that is before the fear of the unknown, that contains the observed truth.

A sympathy between the two levels of knowing—psychologists would call these levels of knowing the unconscious and the conscious—must be achieved. I think of these two levels of knowing as intuition and rational realization. Thus we have the intuitively observed "truth" acted upon by the conscious mind and we have a rational realization of the observed "truth."

Important to my expression of humanity is having an unfettered creative spirit, the ability to freely perceive. This is an ability lost all too easily. This loss occurs when the "known" world presses too close. The known world is that conscious place where one exists and identifies all that is there so no feeling of threat is present. The dilemma
is to know when one needs that world and when it is actually becoming the threat. One must throw off the burden of false logic of this known world from time to time, to open the mind to new perceptions. It is important not to fall prey to "well, that's the way it is," knowingly or unknowingly. A small child knows the truth lies at the end of why, why, why, why, why, \textit{ad infinitum}. "Whys" ferret out intuition when freshness eludes us. Acceptance without question is the beginning of the end of creative thought.

To help explain my direction, more complete definitions of the terms explaining what I perceive to be a humane intuitive expression are needed and descriptions of some of the sources that have contributed to my expression.

First, my concept of "what it is to be humane," "what it is to be intuitive," and how I see a relationship between them. The key word is relative. I maintain that there are positive and negative tones necessary to every interaction and they are not separable. For example: humane, tender or compassionate, or is humaneness a sign of leniency? Humaneness is usually thought of as a characteristic of, but of what? When we have a desire to do good for others, is this desire to do good simply an act of pity? Is humanism a mode of thought, merciful action, or the will to be philanthropic—or all at once? Even pity is not always bad and most assuredly leniency
has its positive place. The words confuse and become absurd, only if one must have a singular value placed upon them; so when I express humanity I can not think in singular values.

My paintings are establishing what is meant when I use the word humane; the intention is to embody a compassion for the states of human "nows" or "were's" or "will be's," at the moment of creation. What is meant by this statement will take form as I proceed.

This brings me to intuitiveness, what I believe to be the moment of man's deeper perception of what we call a truth. What is the form of truth? Is there such a thing as truth? Yes, there is truth, but truth is as individual as man is unique. To find truth we must use intuition. Intuition requires three states of the mind to exist simultaneously: perception, insightfulness, and impulse. The goal is always intuitive insight, not the psychic automatism practiced by the Surrealists.

SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express--verbally, by means of the written word, or in any other manner--the actual FUNCTIONING of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.4

I would define perception as the recognition of a moral or aesthetic quality, "a single unified meaning obtained

Insight gives discernment, the penetrating mental vision that illuminates inner character or underlying truth. An impulse is incitement, a prompting to action by a particular feeling.

Intuition exists in humankind; the humane expression cannot happen without intuition. Achieving the happy state of optimum perceptability is then, not programmable but natural. The learning that must take place is to know that it is natural. Humans are not computers; they just design, build, and operate them. There is an intended correlative here: just as we build our computers, we can build a mode of thinking that enlarges our range of perceptibility. This building of a mode of thinking is founded on interrelationships.

The relationships to the humane expression are the following: creative moment, the act of treasuring, and acknowledgment of the human state. Before I explain what these relationships mean, let me say what I am not going to do. I am not going to talk about the creative moment as a time when something is expressed, that could reduce it to a burp or worse; also, I see the act of treasuring more than keeping, and acknowledgment more than a "hi there." I am going to show how these relating processes are exhibited in expression and how simplicity—

simplifying not minifying—is their common structure.

Still, before this can be done, I must go back further to explain the thought process that is exhibited in expression, because the mental "environment" I am building must also be known. This environment is made up of all that was: experiences, readings, doings, etc., and their found importance. Now I am down to some very basic questions: what of our life experience affects our image and how does it effect it? Discovery occurs of course, through increased self-awareness.

Man is under great pressure to define himself—territorially, by physical space; socially, by status; emotionally, by dependence and independence; psychologically, by goals and roles...learning in art is equated with growth in self-identity...the establishment of...absolutes in art...are self-limiting...understand the dynamics of change

Our expression is contained within the limits of self, but these limits are always subject to change and modification. For example, here are some changes in my expressive growth, that came from lessons from unexpected sources:

The Doors That Open The Mind

I went into class that day with my usual open-minded attitude, you know the one I mean, ready to soak up all there was to be learned. And there they were! Piles of trash, all over the room! I was, as usual, the first one there. I sat down and looked about at the piles of wadded and torn

paper, a battered old walking doll that was missing an arm, an eye, and part of a foot, the stones, weeds, etc., and wondered what they had done with all this stuff the night before. As the class assembled, I found out differently, this was not debris from a night class, it was our drawing assignment! I was stunned! I honestly tried, I made it through two piles, and then bolted from the room with tears hot on my eyes. I felt insulted!

A later conversation with my instructor, if I can call it that, was very remarkable (though hurtful at the time.) The instructor had only one thing to say, "Maybe, you've just got a closed mind." I walked back to my desk, for there was no response I could make. I had been found out, not by him, but I had to look at something that was me that I didn't want to accept. A door opened.

Unexpected lessons do not need to be this painful, but sometimes they are. The trick is not to miss the lesson in the heat of feeling. It is at these very moments that the necessary flexibility of thought process can be extended or retarded. For me, in this experience, a need (priority) took me beyond ego pain. What was the need? To be!

Many a poet feels 'restricted' when he is writing a sonnet; but that is precisely when he writes a bad sonnet. Every good poet is aware of the spontaneous accord between idea and form that signifies successful achievement. The question is: How does that accord come about?

To be, we must strive to rid ourselves of those closed doors that restrict our ability to express.

The Doodle

This is no revelation, right? If I find a flat surface I doodle, on the napkin, the notebook page, the book cover, the table, wall, cloth, etc., etc., etc. It is the artist's habit. Let me go beyond the obvious--think of this doodling as the automatic drawing of the mind. The Surrealist's expression was automatic and this process of the mind, the doodle, is not unlike what they took very seriously. This never occurred to me as an unusual source of subject or inspiration, but it was to become very important in my expression.

About two years ago in an independent study of American Surrealist painters, I did a series of automatic drawings that were, in a way, like the doodle.

over and against this same conscious current pure psychic automatism, which is the guiding principle of Surrealism, will set the flow from a spring that one need only go search for fairly deep down within oneself, a flow whose course one cannot try to direct, for if one does it is sure to dry up immediately. Before Surrealism the only things that would give any notion of the intensity of light from this source were certain infiltrations that people didn't notice, such as phrases described as 'half-sleep' or 'waking.' The decisive act of Surrealism was to show that they flow along continuously.8

How would one draw if thinking in this manner? My

attempt was to draw "without thinking" and I simply "doodled." These automatic drawings didn't go anywhere, at that time, as they seemed isolated from the work I was doing. This manner of drawing remained only a means of historic response-study. I put them aside. We are told to sketch, to doodle, to draw—all the time—but you have to KNOW its import before it actually becomes a known necessary discipline.

It was the act of doodling, of free drawing, the touching with the pencil that came back to me. Faced again and again with tightening-up in figure drawing, I reached out like a drowning person for a life preserver. My mind touched this old response, drawing without restraint of "what should be," I drew as I had never drawn before! The sense of the person became part of the structure of the person. This is one of the reasons I have come to believe the expression cannot be contrived, but must be open to intuitive imagining—the disembodied truth is given form through free drawing and becomes a rationally realized image.

My paintings are now full of these experiences of line touching a contour and inner form, for I feel the form through the pencil as I draw and paint—it is a real tactile experience.

D.T. Suzuki...explains that SEEING is the enlightenment experience, the seeing in which the opposition between subject and
object has been overcome, in which you become what you see. This is precisely what happens... In order to draw a leaf, you have to become that leaf.

Findings

Look at the frost on a window pane, water still or moving, mold, rust, all of it. I look at everything I can, for I never know where my ideas lie. Why do you need a spectacular sunset, a beautiful body, or an intense social need to feel creative? These things are in the simple, common things, and perception of them is a human act. Letting the mind freely associate to slices of paint, scribbles, or dirt can often be a most relevant act of creation. Frost, rain, spills, and soil can be the beginnings of finding self in other. Neat places have little to do with lived moment.

It is this flash of realization, of not-two-ness, that is both the center and the endpoint of our human experience. In every seed of every weed, in the knee-joint of a dead wasp's leg, the structure of the whole of Reality is laid bare for those who have eyes to see. Our brain filters out the overwhelming... poignancy of this Structure of Reality... as it manifests itself in all that is. The eye however, when it awakens, sees all things as "unseparated" from itself.

Books Not Found in the Art Section of the Library

First I will take you to the drama section.

Artists are like actors in the process of creation.


10Ibid., p. 60.
An Actor Prepares by Constantine Stanislavski shows the art of acting as an interesting methodology. He breaks the acting art down in the following way: imagination, concentration of attention, relaxation of muscles, objectives, faith and a sense of truth, emotion, memory, communion, adaptation, inner motive forces, the unbroken line, the inner creative state, the super-objective, and on the threshold of the subconscious. As I work I begin with why; Stanislavski begins with IF'S and the integration of physical and intellectual faculties; my work depends on interaction, man with his environment and experience. Stanislavski breaks down his work into units and their objectives to understand the whole; I work from light to understand color, light and color to express mood, and drawing for structure to make up a whole. Stanislavski says there must be faith and sense of truth expressed in the art and I find faith is prerequisite to sensing truth.

I have not used An Actor Prepares to fashion a methodology in my work, but as a correlative source and an illuminating point of view.

in ordinary life, truth is what really exists, what a person really knows. Whereas (in art) it consists of something that is not actually in existence but which could happen.\(^\text{11}\)

The Awakened Eye by Frederick Franck is another correlative source, relating to my "touch-drawing." The Awakened Eye expresses, in another way, the experiencing of subject. In this book I found an interesting definition of the interaction of the artist and his subject as a meditative state; in fact, this book is meant as a form of meditation—a close communion with nature. Why this book appealed to me was the relationship it had to automatic drawing, but rationally responsive as is my "touch-drawing." When I feel at my working best, when I am "tuned," I am never at odds with or removed from my subject.

For to the awakened eye no thing remains a mere thing. It reveals itself to be, instead of an object, an EVENT in the timeless abyss of time, an event of unfathomable meaning that happens to take place more or less simultaneously with the event I call ME. In drawing the rosehips I let them flow through (me), let them precipitate themselves onto the paper, as if without any "thinking," any interference on my part.  

**Studying Artists of the Past**

When I study artists for historical context, I keep them one with their body of work and thought. When I am searching for my own expression in theirs, I take them apart. This form of study is a self-discovery method that may take only an artist's word or a drawing or a painting to be effective.

One artist that constantly intrigues me is Josef Albers. There is no specific reason, but it does. I see in his work an artist expressing his cultural time.

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in simple, profound terms, a reality of a time's mindset. Albers reinforces my view of the entanglement of man in the 20th century with his "things," a stark reality we are beyond changing even if we wanted to. Is this bad? It is! Is this a contradiction of humane expression? No. In all things, all experiences, good and bad, in balance they become humane reality.

Balance is not a new goal, but finding a growing and expanding balance is, for avoiding "a confused, self-concealing mixture"\textsuperscript{13} can be a problem. This mixture can be seen as a resignation to "that's the way it is," and its restricting problems to the creative mind. I see a balance which will become the launching pad to insight, that lets "it is" become and change and grow. It is balance that avoids polarization of thought and the ultimate dialectic of win and lose that overtakes and kills thought.

Acceptance without question is the beginning and the end of creative thought and the substitution of the win/lose dialectic puts one into a "win-the-battle-and-lose-the-war" situation.

awareness of a constantly changing and ever intangible image of reality forms the paintings and especially the graphic constructions of Josef Albers, and makes him truly a contemporary or, in other words, a man who submitted himself to the full impact of the present.\textsuperscript{14}

So that "it is" can become, change, and grow,


we must heed the advice of artists such as Arthur Dove:

I prefer growth to effort and both take time... working and letting go of the past...is so hard for us all to do. The future seems to be gone through by a spiral spring from the past. The tension of that spring is the important thing.

For those who try to weave the idea of comfort, by that I mean not endlessly trying to go beyond the last thing they have done for something further on;

For those who have no further wish than the expression of the thing at the roadside;

For those who feel they must go back to the classic to realize themselves;

For those that have no hope of anything beyond;

FOR THOSE THERE IS NO HOPE.

It must be your own sieve through which you sift all these things and the residue is what is left of you.15

I listen too, to Childe Hassam. He admonishes me to scorn sham, to become possessed with a passion, an independence of vision, and above all a natural flexibility. The artist must have a high regard for truth, sincerity, and knowledge; the artist turns away from cynicism. For what is the sad state of the cynic, but to have the mind possessed with "that's the way it is" and implying it will never be any other way?

A professor once told me that it has all been done and that there is nothing new under the sun. I now have a rebuttal for him: OH YES THERE IS! I AM! YOU ARE! The expression in our work is very, very new! Just as I never existed before, neither did my perception, my experience, and from them my unique expression. This is of man--new is reality.

People

My friends, my supporters, my mentors, the source that helped me identify the source within. Fred Meyer and George McDade who had confidence in my ability and challenged me to express it, Dr. Ronald E. Padgham who encouraged depth and meaning beyond immediacy, Dr. Barbara Hodik whose insights coalesced and strengthened my writing, and Carol, Kay, JoAnne, Kurt, Marilyn, and Doug—they did not turn their backs, they are all a part of this. To my daughters, thank you for letting me grow as you grow, for knowing and understanding getting older is not getting deader, and that age is only a frame of mind. Thank you to all that are and all that will be subjects of my work.

From The Sources

I have come to the creative moment. What is the creative moment? I have already said, it is not just the moment that something is expressed, though it is that too. The creative moment is the beginning of a new thing, a wonderous new thing! The creative moment is a time to deeply perceive and institute every why one can thing of! This may not excite you, but it does me—I've seen there! I plan to be within the creative moment as often as possible.

What happens at the creative moment is an extension into real image, a time of intuitive realization: it is then we have:

A. the capturing of the intuitive image of the natural knowing that is universal harmony,
This conception of a basic world harmony has persisted throughout the history of science and philosophy, and in a certain sense is, of course, the hypothesis upon which science proceeds...the concrete phenomena of art is based on harmony.\(^{16}\)

B. the imposing of whatever we like on the image, such as the use of an arbitrary color system, format, medium, etc.--the expression being ours for the moment.

C. and the bringing of the intuitive image to life through designed light--achromatic tonal definition.

Light is the life in my work, it is the keeping of life in this new life, the image. The image is a life unto itself. The image is also an act of setting aside a treasure of human life. This image has a destiny--to become the possession of its rightful heirs, its viewers.

This is how the act of treasuring becomes more than keeping--we must "care for" to truly treasure. The act of treasuring is:

A. seeing and feeling something worthy of sharing, internalizing and finding within oneself, being identified with that something.

B. knowing the whole to be contained in the part and the part in the whole, expressing oneness.

C. simplicity becoming the vehicle of truth,

for truth is simple.

Truth is the only acknowledgment of man that has validity, I see no purpose in being clever. We must constantly do battle against the distortion of enculturated values that devaluate our ability to make images and in turn--man. Values are to be used, not to enslave.

And Nietzsche then points to the practice of art, where the free arranging, locating, disposing, and constructing in moments of inspiration are achieved only by the artist's obedience to a thousand laws.17

Now that I have defined my premises, I will take these three terms that form relationship in my work--creative moment, the act of treasuring, and acknowledgment of the human state, and explain how I see them work in the created expression--form and thought in coalescence.

17 Ibid., p. 136.
CHAPTER II

Before I go to these relationships, there is one other subject that I feel must be touched upon. What is integrity and what does it mean to "prostitute your work?"

The "known" world brings with it special realizations for the artist—that which "thou shalt not do"—integrity is at stake. It is for this reason I now recall an earlier statement:

Important to my expression of humanity is having an unfettered creative spirit, the ability to freely perceive. This is an ability lost all too easily. This loss occurs when the "known" world presses too close. The known world is that conscious place where one exists and identifies all that is there so no feeling of threat is present. The dilemma is to know when one needs that world and when it is actually becoming the threat. One must throw off the burden of false logic of this known world from time to time, to open the mind to new perceptions. It is important not to fall prey to "well, that's the way it is," knowingly or unknowingly. A small child knows the truth lies at the end of why, why, why, why, ad infinitum. Whys ferret out intuition when freshness eludes us.

ACCEPTANCE WITHOUT QUESTION IS THE BEGINNING OF THE END OF CREATIVE THOUGHT.

we create an internal oppression and it is important to heed the words of Paulo Freire:

The conflict lies in the choice between being wholly themselves or being divided; between ejecting THE OPPRESSOR WITHIN or not ejecting him; between HUMAN SOLIDARITY or alienation; between following prescriptions or having choices; between being spectators or actors; between acting or having the illusion of acting
through the action of the oppressors: between speaking out or being silent, castrated in their power to create and recreate, in their power to transform the world.\textsuperscript{18}

We cannot be oppressed by any form of thought unless we internalize that thought. No one makes you do it, but yourself. A "prostitution" can be seen in the artist's work when the known becomes the only world. It is a false discipline. We must seek true discipline:

The value of such discipline lies in the freedom it confers. It is not only a mechanism which releases inspiration, as every writer or artist knows; it guarantees that the inspiration thus released shall flow in easy channels—that the mind, like the body, shall act with readiness, with economy, with precision.\textsuperscript{19}

This is a reason I ask so many whys in the creative moment, every why I can think of. For to acknowledge man, to treasure this acknowledgment, and to enclose it into the created image, simple truth is the only validity.

The Creative Moment

The organization of my visual sources begins with the capturing of the intuitive image. This is best expressed through my thought process as I have logged it in my "Idea-ing" log:

12.7.81 (9:23 P.M.) When I came back to begin this school year, I had what I call an "idea-flood."

This has happened before, but I never really

\textsuperscript{18} Ibid., p. 138.

\textsuperscript{19} Ibid., p. 155.
thought about why. Over the summer I "blocked," I worked from old drawings, concentrated on color relationships, and craftsmanship skills. No new ideas for paintings would come. In thinking back about why this happened, I have to sift out feeling from reason. I am here in my studio at the City Center now, I feel free, free to express what ever I wish and a sense of "urgency," as if I don't do it now, it shall never be done.

I never seem to get to my morning coffee, I heat the water, go about setting up my work space, pour the water in my cup, and start to work. Once settled at my board, time becomes nothing. Noon always announces itself with noise in the studio from the other artists, so I stop and get my lunch--but the same thing occurs. The only difference is, I will attempt to do other work I feel I really ought to be doing. I set about the task only to find myself back with the ideas that are much stronger than my resolve. At times like this I will do nothing but drawings, tonals, and color studies for weeks.

12.8.81 (10:42 A.M.) I like a straight chair, preferably high and a large drawing table at a slant. There is a feeling of the "prince on the king's throne" (not queen or princess) and for that moment a conquering of space. SOMETHING IMPORTANT ABOUT THE WORDS
"CONQUERING OF SPACE." That's interesting, I never thought about that before. I also detest inadequate light. But I've been known to have an idea in a darkened theater, a low-lit restaurant, and right out of a deep sleep. In fact, sometimes an idea will not let me sleep; that's what occurs at the time. I've learned long ago not to fight these ideas, when they are done with me I will sleep. If I try to make the ideas go away, I lose them, tighten up, and then I really don't sleep!

12.8.81 (1:32 P.M.) I feel a deep painful feeling, terribly alone. I felt the need to draw with no idea of what and this "automatic drawing" takes away the intensity of the feeling. Now that I think of it, I often draw when emotions are very strong and this drawing relaxes the intensity of feeling. As I drew I was imposing a "boundary," I did not draw a format shape, and I think, "these are the ideas I cannot express."

12.9.81 (12:46 P.M.) Very good ideas are accompanied by bad headaches!

12.9.81 (1:01 P.M.) Deep relaxation dispells the headache, but I must go back, these last hours have been a leap of insight. Starting as usual, the morning coffee at the large slanted drawing board, left to get cold, and experience of ideas began to develop. These ideas are based on four small sketches of SPATIALLY contained female drawings, and a world
seems to be unfolding. It started when I took out these drawings and spread them before me on my drawing board, something I have done daily since I originally drew them at the beginning of the school year. Three statements came popping into mind:

1. A suggestion: "It would be interesting to see you include the grid pattern in your finished painting. It seems a shame to cover up all of that underlying work."

2. A comment out of context: "I cannot tolerate discrimination."

3. My internal reaction to the comment: "TOLERATE?--cannot CONDONE discrimination. Even in the guise of not discriminating against the discriminator, this is the worst kind of discrimination!

WHERE DO WE HIDE WHEN WE CANNOT LOOK AT OURSELVES?"

What does this have to do with the "long" drawings? (Figure 2) Why do I feel it is most crucial?

12.11.81 (8:15 A.M.) The house is quiet and I have just finished my breakfast, the cat keeps meowing so I toss him out, and settle at the kitchen table with Zen and the Art of Motorcycle Maintenance by Robert M. Pirsig and a cup of coffee. I can't concentrate, I feel restless, and thinking about it, it's that article I cut out of a magazine about old Christmas cards that is the culprit. I came across the article earlier this morning when I was straightening up in the dining room. At the time I cut the article out, there was a thought about canvas ends, card size or shape as a format, but now this was coming back as SPACES. Nothing to do but go down to my studio and pursue the matter. Long and narrow shapes starting
to form—I don't think they will be tall and thin. They are little, 6" x 11" and the space is very pleasing. This seems to be all that needs attention, but they "demanded" my attention until they were a real space.

12.11.81 (8:45 A.M.) I'm struggling against my ideas, if I struggle anymore, I'm going to have a headache, so it's back down to the studio to lay out my sketchbook for drawings of these "spaces."

12.11.81 (9:04 A.M.) These spaces relate to the long, narrow drawings I have been doing at the City Center Studio. It is finished for today; the fact that I cannot go down to my City Center Studio now does not frustrate me. I can be patient, for I know the work can be resumed Saturday. It is a good feeling to know that by Monday all the canvases will be prepared and I will have the actual SPACES to relate to.

12.11.81 (11:15 A.M.) It's still cropping up, (this element of new spaces). It's the article on old Christmas cards, but my mind is returning to when I first saw them (real ones). My Aunt Helen was a collector of odd, but delightful things: old bottles (the more pure in color the better), old Christmas cards, cacti, and strange little singing birds with top-knots. Everything she ever collected was destroyed by her six rambunctious boys and she would say (to my expressions of disappointment at the object's loss), "but what are things for, but to enjoy!"
I now understand, to EXPERIENCE was her life, LOVE was her priority, and nothing was too dear to sacrifice at its altar. I have just been reminded, I haven't eaten for seven hours. This is another phenomena of my idea-ing, no sense of time elapsing.

12.19.81 (10:34 A.M.) I've found IT! I feel like a person that had a jigsaw puzzle all put together and lost one piece--for days! AND THEN FOUND IT! There is no question that this is right, though I wonder how I got here, to this particular solution. It seems so obvious now, SPACES WITHING AND WITHOUT, simple, structural--man being inner and outer spaces, for he is! This is important to show in my work.

Where am I? I am in my City Center Studio, there is no one here but Fred Meyer, my professor. I have a classical station on the radio playing very softly, it is cool and comfortable, and I am very "tuned."

There was turmoil at home this morning, I felt an urgent need to be away from it, to work, and the relief I felt when I walked into my studio acted as a catalyst.

What I like about this solution is the vast new area in my visual work that it has opened. I feel, very possibly, that all I do from now on, begins here. It is a most satisfying feeling to find a beginning when, so many times, the final "piece" is an ending. These "endings" I think of as blind alleys, little side trips that contribute little to my on-going work.
12.21.81 (7:43 A.M.) These spaces of within and without could be two spaces, a small space relating how man feels in the larger context of the world, and a larger space that relates to how man sees himself contained within. The little spaces must be framed in black.

12.22.81 (11:A.M.) **Self transcendence** and the super-conscious, the concept of causality being a pull of the future springing out of the past. **Past is future** and future is past, we are each other, and we are within and without.

12.11.81 (9:07 P.M.) All I have to do is get near those little spaces I am building in my studio at home and ideation occurs.

1.30.82 (12:43 P.M.) The "little" spaces are becoming separate. They work from the "big" spaces, but are a space unto themselves. (See Appendix #4, Figures 1 through 7.)

2.2.82 (12:48 P.M.) Sometimes I am "aware," a knowing on a non-conscious level, that I must do something. Today was one of those times. I kept picking away at the house, tidying-up, made a dessert for supper (I never do that). When I finally decided to sit down at my typewriter and work, a whole paper took form—about wanting and creativeness. I started at 12:30 P.M. and finished about 5:30 P.M. when a feeling of "finished" (exhaustion?) started to occur. This is a totally new experience for me, as I have never been able to directly write a paper before, there
were always many, many revisions. It came as you can see it in Appendix #2.

After rereading it two or three times, I was finding I could not judge the merit of this paper myself. I will leave it as it is and let Dr. Padgham decide, for I need another's opinion. I have never felt so high—something special has happened.

2.3.82 (7:49 A.M.) I have started an automatic drawing on a long stretched canvas.

2.3.82 (10:20 A.M.) It is still building. In the drawing I am using a sort of "free association," working slowly and carefully, but with a great sense of ease. The drawing seems to be triggering suggestions as I work from one suggestion to the next.

2.3.82 (11:48 A.M.) It seems to be finished.

2.3.82 (7:25 P.M.) There have been no changes all afternoon. Some color ideas are beginning to develop, so I think I'll set the canvas aside until tomorrow—it seems too soon to develop the color. My color work today was particularly aggressive and I need a slightly different frame of mind to work on this new painting. I am very pleased with it at this time. It is the freest work I have done to date. I think I will call it What Is Wanting?, the same as the title of the paper I did yesterday. The paper and the painting seem to be related somehow—again the great feeling of exhilaration. (See Figure 1.)
2.4.82 (7:32 P.M.) A change in a second long painting has occurred that directly relates to What Is Wanting?—my old ideas are merging with this new form. (See Figure 2 and Appendix #3.)

2.12.82 (6:05 A.M.) And Kay asked, "Why does she have so many great ideas?" Bruce answered, "Because she has something to say." Four and a half years ago I knew what I wanted and at the same time didn't know it at all.

2.12.82 (7:20 A.M.) The unbelievable abyss, that I have just traversed from Sunday through Tuesday, has brought me to a newer day, a richer perception. This was a "comming-off" of the exhilaration of these new findings. In my painting there is still structure but not stricture! My colors are flowing solutions and I feel them rich with meaning I wish them to carry—I am no longer afraid of color. There is a new "ease" that is very difficult to describe.

Communicating is essential to my prime directive, not just the something but the means of communicating that something. I look for a clearer perception so that my understanding of it will be felt and understood by those to whom I am communicating.

Beyond ideation there is the moment when I, the artist, "own" these spaces and the images within them. I can will size, shape, and even impose on this space an arbitrary color system—whatever I like. For each
painting I will establish a palette of four colors plus black and white. (See Figure 3.) I will relate these colors to "color meanings" of a totally unscientific origin--astrology. I have chosen these arbitrary meanings of color because they are of no relevance to any known color system.

Imagine blue meaning relaxation, a responsible serious nature, it could even be used to express authority. Human response to color is on a very basic "feeling" level, which is constantly being modified by all sorts of experiential relationships. These are arbitrary color meanings, not "felt" meanings. So I go on to yellow, let it mean home and mental cheeriness, mental stimulus, awareness of change and optimism. Brown will be nonemotional and green will mean nature, healing, pride, stability, and dependability. Black adds mystery, the hidden resources or power, and white brings all to a pastel state of youthfulness, innocence, peace and harmony, and even sometimes, a sense of sweetness and softness.

White, alone, is full of disclosure and requires trust. Mixtures of red, blue and white results in a range of violets and purples, let them be thought of as subtle and mysterious, intent upon stimulating the imagination or religious, philosophical, and worldly. When blue is excitingly vivid, it adds a dimension of daring and vibrancy. Pure red is pure energy, activity: mental, emotional and physical excitement. Red is
strength, it is the extrovert of the spectrum, and sexy. Pink is the color of universal love, it is the color of refined beauty, harmony, and personal love. Orange is cheery, good-natured, and full of warmth and joy. Fun?

Know the truth of Josef Albers' statement in the Interaction of Color:

What counts here--first and last--is not so-called knowledge of so-called facts, but vision--SEEING. Seeing here implies Schauen (as in Weltanschauung) and is coupled with fantasy, and imagination.

This way of searching will lead from a visual realization of the interaction between color and color to an awareness of the interdependence of color with form and placement; with quantity (which measures amount, respectively extension and/or number, including recurrence); with quality (intensity of light and/or hue); and with pronouncement (by separating or connecting boundaries).

But being innovative can be fun. To pick something for the very reason of its arbitrariness can lead you into some very interesting ideation. The following examples, from my work, have been related to the astrological color meanings:

Mother and Daughter (See Figure 4.) If the mood that is to be to be expressed is relaxed, philosophical, and nonemotional (BLUE, VIOLET, and BROWN) a problem arises--a color imbalance occurs or would if you consider the color triad from a standard color wheel. One would have to change to VIOLET, BROWN and GREEN (nature and healing?) or BLUE, YELLOW-GREEN, AND RED (sexy?) I'll do it this way, a touch of yellow and green and brown that moves to

a golden tan, violet that moves to the red side, and blue moves to aqua. Just for good measure—PINK—for universal love. Now I have an optimistic, natural, unfeeling, philosophical sweetness?

Mary (See Figure 5.) A mood of surface concealing true nature, a nature that is serious, proud, and unconventional—(ORANGE, BLUE, GREEN, and PURPLE). PURPLE, GREEN, and ORANGE? Serious is missing! A touch of serious! Move to blue-green and pastel to exhibit sensitive vulnerability.

Silence Is a Figure of Speech, The One and The Other. (See Figure 6 and 7.) Two moods juxtaposed, The One, BROWN, ORANGE, and RED. The Other has affected The One, bring in a little BLUE. The Other, YELLOW, GREEN, and VIOLET? Worldly needs a change to a responsible and serious nature, so BLUE emerges. To encourage a sense of universal love—PINK, and to decrease vulnerability—a little cherry, good-natured ORANGE. The One has affected The Other.

All the paintings were done without relating them to these meanings, I used the colors I "felt" intuitively. Then why do this at all? It is obvious you could work this way, but as a mechanical device of color control you probably wouldn't move freely in color mixing as I did with these paintings. But it is interesting to see what could be done and there is no way of knowing if something like these meanings can help or lead to new understandings of self. I don't overlook anything
that comes to my attention. Besides, there was a sense of frolic in doing this. Is there something here?

I do not feel color to be the "carrying" element of my work. This is because human response to color is in feeling and those feelings change. These feelings evoked by color are constantly being modified by all sorts of experiential relationships. Color is the most fleeting part of the artist's repertoire, man's perception of color changes as his mood and his environment changes. It is for this reason that light is my primary tool, designed light. The intuitive image, the immediate reaction of a "truth" observed, comes to us in a "flash" that is an image in light. The color will not work if the light is not right. If the light is right, the painting will be of the intuitive image.

The achromatic "tonal" is my expression of this light. I feel that the black, white, and gray tonal design or sketch is the free essence of all my compositions, the structural play of expression. These observations are best seen, by showing how one of my paintings was done--in reverse.

Imagining the painting process as if viewing a film running backwards, you see a painting before you. It has just been completed (See Figure 4.) You are going to visit its space and time. The painting itself is the SPACE, right now it is the artist's space, within which has been created a small, contained world. You can now
step into that world and through to the other side. You see before you the color study (See Figure 8.) Keep in mind these are not rigid forms, but free playing times in the process of expression.

When I am working through the stages I use in my painting, (many of them, at this time, are now internalized) I maintain a responsive "meditative" state that is very open to what can happen or change. These are my tools as I work, but being tools that are mine, I can use them any way I want or disregard them altogether. FREE FLOWING CHANGE IS VITAL!

Look at Figure 9, which shows that we have come through to the achromatic tonal. See the planned arrangement of lights and darks, of movement and interruption of movement, and the projection of the subject that is attained here. You are at the heart of light expression.

Bodies have skeletons and before the tonal is a drawing—(See Figure 10.) This line drawing was based on a sketch chosen from several of the subject. See the lack of substance in line alone, it is but a network of lines in space. This has been a brief experience of the creative act, the "idea" becoming substance.

To make this experience work, there is an understanding of now the black, white, and gray tonality is related to other basics of design—line, shape, tone, texture, and color. Again, let's go back to the painting (See Figures 4, 8, 9, and 10.) Figure 10 is a
line basis, but Figure 11 shows dashed lines to indicate where we "feel" the presence of line in this painting, such as edges and where the actual line has to be supplied by the viewer. Line is very important in my work, but I am ever aware of its predilection to over-defining and interrupting eye movement—line must be under control.

Compare the line drawing (Figure 10) and the tonal sketch (Figure 9) of the painting. See how my shapes still suggest the line. The shapes, being tones, also define space and light. Texture and color can now be thought of as the musculature and skin of the painting body, these two design basics never take precedent over line and tone in my work. I have found, when they do, an over-all weakening occurs and the light and space is lost. What I am attempting to show you is how tonality works to establish line, seen and not seen, how it defines light and space, and how it is used to determine texture and color. This is the capturing of the intuitive image and holding it.

Tonal planning is my "glue" of composition. Cohesive expression depends on structuring of light and mass within it; the black, white, and gray tonal study effects a cohesion only—not a rigid predetermination, ALL IS SUBJECT TO CHANGE. What the tonal does for me, is hold the light so I am free to visit the rainbow! The white is light, the grays are areas of lesser light, and the black is darkness.
Structure occurred when the line drawing was further
developed into tone, light with mass, and space is
thus defined.

In my work shape grows out of line and line out of
tone. As shapes took form in tones of gray, white,
and black there was an indication of needed line and
the omitting of line. I let my work suggest to me
where it needs to go at every step, I never hold to
rigid predetermination. I maintain the meditative
communication. I don't consciously think about this, it
is one of the internalized realities I have garnered
through study and use. What am I thinking about as I
work? I tune in on the "why" of feeling--whys of
changing color and tone, line and space relationship.

I do not fear change--change is "idea" knocking
at the doorway of the mind. These steps in my work are
like the guide rope along the deck of a storm-tossed ship
at sea, they help me get from idea to expression of idea
without falling off the edge.

All this time the image is mine, delightfully
being just for me. Once I can see in the light of the
gray scale, it is only a step away from seeing that scale
in color. When I come to the painting, I have the
composition's structure, it is already a cohesion. I
feel that without this tonal structuring, color and
texture are only color and texture. Color BECOMES, upon
the structure of light--the process has become internal.

IDEATION HAS BECOME ORGANIZED IN VISUAL EXPRESSION.
The Act of Treasuring

It has not been my intent to underplay the importance of color in my work, only to emphasize the importance of light. It is also for the reason of emphasis, that in the act of treasuring, I will be primarily talking about the expressing of oneness.

Once I have seen and felt something worthy of sharing, internalized this feeling and found it within myself, the expressed "being" is identified with that finding.

I do not disassociate myself from my subject, I do not "thing-ize" it, for my subject is with and of man. The painting is an object-life, but the subject of the painting is man: his uniqueness and aloneness, party to his being in the company of man. I listen to the unspoken--I find man. I ignore nothing, but I like to bypass the obvious that's found in the friendly and uninvolved surface of him. We are a generation of spectators, disguised as players. We fear our unique being, why? Is it because we are fettered with feelings of loneliness and vulnerability, an awareness of containment that excludes even the touching hand? My work must express this.

But a treasure is to be given away, to be shared. Up until now I have talked about the expression when it is mine alone. Upon the act of treasuring, we know of giving. In treasuring moments, I hope to share an understanding of those moments. It is the expressing
of this understanding of oneness that is the sense of being of the company of man. As you are so am I, as I am—you are. Only in the social ordering of man, when we reduce ourselves to thing, can difference be found—that difference is "thingness." I AM NOT A THING! Are you?

I have defined oneness as "man is man" and "feeling is feeling," that we are allied by nature and in sympathetic contact in this alliance. We ARE inseparable. We are one in and of the world of humanity. Still we attempt to disassociate—dehumanize, in the dichotomizing of the human race into object-persons. Are we then, to have oneness, to be in agreement? Yes, there is harmony in "feeling" in that we all are subject to the same feelings, but NO, they are not all stimulus-reaction absolute—what will cause one to cry may or will cause another to laugh. It is then, these stimulus-reaction moments of man that I feel expresses man most succinctly. Staying with these simple revelations of spirit is the difficulty.

The treasuring of the creative moment, like the captured beam of light, is the holding of the intuitive image. How does one go about describing how to capture a beam of light? The intuitive image does not come with a clap of thunder, trumpets blaring, or the effrontery of a billboard ad. Sometimes an image is so fleeting I have to struggle to get it, and then, quite often I get only a little of what I sense it was. What happens is
natural for any good, decent, social animal. In the churning of our mind the sweet innocent spark is ground into the ashes of learned automatic responses.

Good? Bad? Here is the obvious positive and negative relationship in interaction. Understand why. We need to socialize and we need to know it. Control the application of response, be able to hold automatic responses off long enough to let the light through. Then, let the responses interact with the light and what do you have? What you have, is a kind of advanced self-control that is just as tricky to regulate as a diet! This is the meat that is close to the bone!

The first imperative is to get to know the whys of the real you, the person you think you are is only a small part of that you. Who are you, why are you, what is what you want to be vs. what you need to be? This is a search that only an entire lifetime is adequate for. As I quoted Arthur Dove earlier: "It must be your own sieve through which you sift all these things and the residue is what is left of you."

There must be a choice to set aside what is ordinarily believed, what is routine and everyday. Moving into the microcosm, let us say, of Moby Dick or into the reality created by Rodin's sculptured hands, we bring them into being for ourselves and, in doing so, open realms of possibility to our imagination. Moving back, into another province of meaning, experiencing the "shock," we ought to...undergo, we may achieve the reconstruction of experience Dewey spoke of; we may find ourselves in a critical stance, ready to surpass what is.

---


To show humane truth I must KNOW THE REALITY OF MY OWN SENSING OF HUMANE "BEING." I must come to KNOW the whole to be contained in the part and the part to be whole. There must be a consciousness-orientation, an awareness of my own thought process, what is affecting it, and how it is being effected.

How do I see this in an expression such as Red Roses Are Prefered to White Roses (See Figure 16)? Relating this painting to the "color meanings" on pages 33 and 34, we can see red as emotional and strong, extroverted. White can be seen as a disclosure requiring trust. Blue could be asking "will you be serious?" Green is pastel--can it mean pride or peace, dependability or softness? And yellow--stimulus, change, optimism? OR one can simply relate. No structure, no reason, but with our own mind and trust in our own perception--really perceive, go beyond looking.

I wish to be. I am an artist and I need to become acknowledged or I shall never have been. In my paintings are the images of models, are these acknowledgments? If the are acknowledgments, THEY MUST NOT BE "OBJECTIFYING." The painting is an object-life, but it gives to you a moment of a human life.

The important task of the humane expression is to communicate regardless of the following:

(1) Negative and positive reasoning that can and will be attached to any subject.

(2) Popular conception, historical perception, and intentional distortion.
Absolutes that never stay absolutes.

CHANGE.

The humane state of change is the functional reality of man to be courted--not feared!

The first three are associated to the SETTING of values and our prioritizing of these values. Is there ever to be a universal meaning for value? This is why I ask, what is integrity? This is the why I ask of the creative moment. To acknowledge man, to treasure this acknowledgment, and to enclose it into the created image, simple truth is the only validity.

Instead of a shroud, values should be a shelter, but if priorities are less than humane--these values are hard, restrictive molds that disallow growth or humane identity for everyone within that value system. Those who value man, are the acknowledgers of the human state. In my work I simply try to acknowledge man, his "being" and communicate the extremely important fact that to "be," a person must be acknowledged.

There is always the negative and positive attached to every subject known and to be known. Isn't that great! Man will squirm out of a mold and embrace his most cherished right, "the right of dissent." Man, to his own consternation, will stubbornly sit there, his own obstacle, and yet his own right-of-way in the world! Object-man does not have the right of dissent; he is allowed the right to opinion, and then judgment. What worth are you to me? Man blessed and damned, powerful and weak, I see you all.
WHY? This is the import of why. When man is not allowed, NO not encouraged to ask why there is no creative expression, only the ability to repeat the past. People have built society, its popular conceptions are theirs, and its historical perceptions are theirs also. These concepts change with time, environments change, and the perceptions within these environments change. BUT THERE SITS MAN.

Absolutes? Only man himself is absolute, but we can make this absolute go away too.

I am man.

Man is I.

All is all in one.

I acknowledge you.
CHAPTER III

In Dedication

I dedicate this to you, the reader, consider it if you will or disregard it. My perceptions are not yours and yet we are as one—perceivers of our world. I give to you this expression to "see" in your own way.

Conclusion

The artist obeys an inner necessity that he does not fully understand; the fact that many artists were drawn in a similar direction, merely shows that all worked upon the same ground of reality, of which the individual is largely unaware so long as he acts as an individual. The individual modern artist was driven by a creative need for absolute freedom. Picasso once said, 'I do not seek, I find'.

...Modern painting and its development are a GREAT VENTURE INTO A COMPLETELY UNKNOWN REGION. 'The artist knows a great deal, but he knows it only afterwards,' says Paul Klee.

The artist goes first; before him lies a dark, formless, trackless, chaotic field, which he probes with the antennae of his techniques and ideas, seeking by his action to transform it into pure presence...art must minister to the silent zones of man as an individual.23

As we move into an age of computers and mass transit, it is more important than ever for us to remember where all of this originated. Man is our origin—ONE, ANYONE, ALL OF MANKIND. We have not made replacements when we build our machines, but tools, and these are the tools to keep man nonexpendable! If we hold with this fact, we can go on into a grand future of undreamed of possibilities. WE MUST GO TO THIS FUTURE WITH OUR FELLOW MEN—FEMALE, MALE—MAN!

The reason for an humane expression is, a reminder of man's moments, treasuring these moments, and leaping into the future in the genuine acknowledgment of man and man's creative genius. My greatest fear is that we will regard each other with less value than our cold, metal machines; that the things of created genius will mesmerize us into fantasy existances and we will turn farther and farther into our senseless drives. My work is man. I am not protesting the injustice of the machine against man or males against females. To the contrary, I am trying to show man one with the environment, our machines, and each other. Precisely because experiencing what is, is an unavoidable human reality; I express that which I know and experience--thus expressing the common reality. One could say that in view of the wealth of so-called "misinterpretation" of the same event by several people, this common reality could not exist. Experiencing is what exists. Truth, that is of the individual, is what exists. This truth is the common reality.

My expression is of the wholeness of man and the oneness of man; I do not try to express that which I, a woman, do not feel. This is the way the Humanist expression can allow for the "I" in the world and the world in the "I." We must not surpress the Self, we must nurture it to the expression of the society that grows from it. Man and containment in time and space are irrevocably one.
I engage man. I do not take a path away from him. Man is in an age of rapid change, of computers and mass thinking, but HE is there. I am he. You are he. We are together, of the company of man.

The expressed perception of man, the humane expression, CAN BE SEEN AS MOMENTS CREATED INTO CONTINUATION: moments containing sights and sounds of things now and things remembered--people things! I treasure, in new form, an acknowledgment of the humane state. I use intuition. I don't ignore those little "ahas" that pop into the mind, but I do not exclude logic. Without contrivance, I rationally relate the little "aha" to its world and I ask: WHY DID THIS OCCUR TO ME? WHY DO I SEE IT THIS WAY? THIS WAY NOW? THIS WAY HERE? This is when mere intuition becomes intuitive imagining. This is the time of sympathy between the two levels of knowing, conscious and unconscious--control.

I try to acknowledge the truth that is of the individual.

Discovery is then, through increased self-awareness, because our expression is contained within the limits of self. In this growing self-awareness is the element of change and the ever-present process of modification of thought and perception. The elements of change are not unusual or difficult, they are my readings, experiences, visions, and interactions. Change is made up of the artists I relate to, my teachers, and my friends. Change is each new experiencing of these means and those of tomorrow.
At the creative moment, I have found a harmony, and I keep it for myself for a short time. I bring to the moment a design of light in achromatic tonal definition and a personal perception of color. As I do this, an act of treasuring takes place and a perceived truth acknowledges man.

As I work, I must not become my own oppressor, I must remain one with mankind and not apart from man. I must act! Together man transforms his world!

In the process of my work at R.I.T., I have found that keeping an idea log is very helpful. Reading what you thought helps one to understand how you thought. Reading what evolved in ideation can become an extremely important part of the creative act. Much can be lost in trying to rely on memory alone.

I have learned the import of being playful (i.e. personal color meanings) and moving farther into the realm of imagination. This is an area I need to experience more.

The acromatic tonal structure is always there as a workable foundation, the ice I skate upon, and I relate color to this foundation--incidentally, it in turn is built upon the foundation of drawing. And in turn, I could go on unfolding the underlying structuring I have built both here at the Institute and before. Inter-relationship of what I have learned and the ever-changing moment becomes the product of my expression.
This learning is eager to experience a new relation, for what my work becomes is but another layer of superstructure.

What if I could not paint?

I am man!
Creating is being
Being is creating
Man is acknowledged!
FIGURE 6 & 7: SILENCE IS A FIGURE OF SPEECH, THE OTHER. 35" x 25"
FIGURE 3: PALETTE

Top, left to right: Golden Ochre
              Alizarin Crimson
              Cerulean Blue
              Viridian Green
              Ivory Black

Row 2: Raw Sienna
         Vermilion
         Cobalt Blue
         Same Green as above
         " Black " "

Row 3: Cadmium Yellow, Medium
         Cadmium Red, Deep
         Same Green as above
         " Black as above
Hi

Figure 9: Mother and Daughter Achromatic Tonal

Figure 10: Mother and Daughter Line Drawing

Figure 11: Mother and Daughter Felt Line
Woman emerged from my own camouflage.
THE NATURE OF WOMAN and her DOUBLE IMAGE
was known, the within and unknown and
the without and unknown.
Woman waits, a white rose, knowing
RED ROSES ARE PREFERRED TO WHITE ROSES
and yet she is as woman always was--
a WOMAN, LIKE THE REED.
MOTHERS AND DAUGHTERS are coming to new spaces,
new knowings of what is, was and can be.
we now know--SILENCE IS A FIGURE OF SPEECH,
for THE ONE and for THE OTHER;
we must, together, break the silence.
Together--being of man.

I am man.

Man is I.

All is all in one.

I acknowledge you.

Mary Campbell
APPENDIX #1

A rose by any other name...

The dictionary definition for HUMANITY is: 1. the human race; mankind...3. the quality of being humane; kindness; benevolence. 4. polite learning.

The New Roget's Thesaurus in Dictionary Form gives the following synonyms for humanity:

- yearning
- humaneness
- human beings
- MAN (mankind)

The dictionary definition for MAN is: 1. an individual...
2. the human creature or being; the human race; mankind.
3. a human being; a person. The use of man to signify only a male of the species is not the preferred meaning.

I am an individual, a human creature, a member of the human race, and I am man! In the name of humanity and the world to be, I stress ONENESS, ALIKENESS, MUTUAL REGARD for each other--MAN AMONG MEN. I am proud to be a woman. I enjoin males to be proud to be of woman.

"Divide and conquer" is an age old axiom, I shall not knowingly subscribe to any dichotomization of man--we must not be against ourselves or we shall surely perish at our own hand.

My definition is not a renewed battle cry--history shows us the folly of this tack over and over again. Will conscience once more be eluded by artifice and inhumane action ensue in the name of humanity? OR, will a conscience--this time woman's knowing of moral law, overcome the brute that is within us all?
Gaming is a natural human pastime. Games are fun for children, the pain of win/lose is make-believe—oh, the grand, dramatic crying gesture! Games for adults have only losers and real pain. It is time to stop warring and start to be of the company of humane regard. There is another way. To find our way, we must embrace our mutual destiny, and step quietly out of the war and into a life.
APPENDIX #2

Career and self-awareness...
To want, to need, and to be responsible for your own happiness, your career, and your life—do you want to be aware of what you want or do you NEED to be aware?

Self-awareness as the beginning point to knowing seems too simple to be true. But it is true. What it isn't is simple. We can con ourselves into thinking whatever seems to work and miss ourselves altogether. In the long run this route will prove the most disastrous thing to do. It is called **Denial**.

Denial is a way of life. More accurately, it is a way of diminishing life, of making it seem more manageable.

**DENIAL IS THE ALTERNATIVE TO (REALIZATION).**

Personal denial, mutual denial, collective denial. Denial of facts and feelings. Denial of experience, a deliberate forgetting what we see and hear. Denial of our capacities...

Some of (our) automatic responses hurt over the long run more than they help...Our ability to block our experiences is an evolutionary dead end.¹

How can denial be seen to work against the problem solving of creativity? First of all, being non-relative!

Keeping everything neatly categorized, labeled, and separate seems to make everything much, much more manageable. But does it? Is this categorizing, in fact, self-dichotomization?

Morris Stein, in **Stimulating Creativity**, says there are two prerequisites to being creative: sincere motivation and persevering application. What is the motivation

that we persevere to enact upon ourselves? Stein also speaks of "effectors," our social context of interpersonal and intrapersonal factors:

If those around the creating person do not value creativity, if they do not provide the necessary supportive environment, if they do not accept the creative work when it is completed, then it is likely that the creative individual's efforts will encounter serious if not insurmountable obstacles.²

NOW is when we have to persevere! Easy it is not! To sincere motivation and persevering application, Stein adds self-confidence and a flexible thought process--two more traits of the creative person. So, assuming that being as creative as one can be is a very desirable thing to want, one must become more self-confident and more flexible. I think this can be assumed to be a sincere motivation and the only way possible to obtain this goal would be through persevering application. One must become very aware of Self.

What is it, to be aware of self? I believe it to be me, in my now, and my KNOWING of it.

Another description of "the nature of the creative" that interested me, is Mel Marshak's in Art Education in Relation to Psychic and Mental Functioning:

1. That the individual must preserve his anonymity...
2. That the activity is religious in the sense of a necessity to reach beyond the "passing flux of immediate things:" it is something to be realized yet it stands beyond reach.

²Morris Stein, Stimulating Creativity, vol. 1
3. That these activities are orientated towards that which lies in the future, he is drawn by the future towards itself.

He too, stresses self "consciousness" resulting from "self-identification and reference, self-evaluation, self-stimulation, self-control." One must know self before effective communication can occur. The artist is engaged in experiencing and interpreting his world. He defines the difference between automatic response and abstract reason. The artist combines scepticism and naive credulity, which requires an "innocence of perception liberated from the cataract of accepted beliefs." 3

Here is the need for flexibility and self-confidence. To be able to evoke these, seemingly opposed forces, you must feel at ease within the process. The flexibility of the though process is dependent on confidence.

What traps have we set ourselves in? THINK! Thinking is to set our minds free to create, to know our ghosts and our oppressors, and to keep them out of the way of creative thought. Once you are really thinking, you can become aware of self and the reality of self in society.

Allen Leepa talks about the move to internal authority from church and state, to self and the gaps between hopes and realities, ideals and actualities. 4

I agree with his premise that learning in art is equal to growth in self-identity, "the work of art defines the student as he defines it." 4

It can be easily seen, then, the more work you do the more self-actualized you become and the more creative your work will be. IT IS A SELF-PERPETUATING PROCESS! Provisos: sincere motivation and persevering application! There is relatedness or there is nothing.

To want? To need? I have come to self. The answer to what is wanting is within the self and only to be known by truly knowing Self. Through Self we become more creative, in our work and in our life. To be more creative in our work we must know who and what we are, what we really think--HOW WE THINK. We have to become acknowledged in our acts of affirmation of each other and avoid the easy traps of denial and being non-relative.

We can no longer look for the someone who will tell us what to do--he is not there.

APPENDIX #3

Going forward...

"It is as if we are being asked to re-create the awe and credulity of early childhood."

Someone is always trying to summon us back to a dead allegiance: Back to God...'Back to the basics,' simple-minded education...And now we are being called back to a simple-minded 'rationality' contradicted by personal experience and frontier science.  

Can we have awe and credulity within our complex structures? Complexity is our reality. It is complexity that is our confounder, our twentieth-century myth. This is an old trap or is it an entrapment? Are we to find ourselves inside our own trap, unable to move or go on to greater knowing?

Trying to escape the myth of Cinderella and Prince Charming, does it seem intelligent to run headlong into a new set?

How are we reacting to our daily experiences? Is our reaction in opposition, non-reactive and non-associative? The absence of or negation of action is resulting from a lack of relatedness. We need to move from the "observer" status to "participator" status, but we must still maintain qualitative stations.

These oppositions are also defense mechanisms, even if they are blocked on a conscious level, can they be blocked on an unconscious level? Can this act in reverse? Is it possible to have two levels of experience,

the inner level being richer and more fully developed and unclaimable by the outer level?

To claim this richer capacity to experience, the observer and the participator must be one in the same. We cannot steal away another's observations and perceptions. We cannot experience fully by observing only. We cannot experience fully by participation only.

If I stand very close to someone who is having a rich experience, will I experience some of it too? Yes and no. The key is in an ability to freely associate--how far can we get inside another? Denial will come! Why? I must constantly strive to come to a knowing of this. Our reality is cellular, a-loneness, artificially joined, and true relatedness goes begging out of fear. For this reason we must strive to become whole in our thoughts and expressions.

To achieve a "flowing wholeness" you must become aware that you are trapped--your life is a myth. You must KNOW you are trapped before you can become untrapped. It is time to pay attention to what you are paying attention to.

Change is reality, all agree on this point. But what kind of change? By exception--everyone does it "this" way, with "this" exception allowed? Or does change come incrementally--bit by bit--very time consuming? Can we see change as a pendulum swing? What we grow on is change that is called a "paradigm shift." Marilyn Ferguson (in The Aquarian Conspiracy) describes this as
being partially right before, now I am more partially right, and tomorrow I will be even more partially right.

*Me, Myself, and I*

MYSELF: I have become a totally free person! I am free to come and go as I please, to do as I please, to be as I please!

MY FRIEND: You mean—you have left your family?

MYSELF: No. I have left ME!

**IT IS TIME TO FIND MYSELF AND THE "I" IN THE WORLD—THE WORLD IN THE "I."** This requires change.

To change—an important necessity of growth—is something that cannot be embraced for its own sake. Any change, any change at all, is not to be courted. KNOW what to change and what not to change, create the best possible creative atmospheres. To do this one must be fully conscious of all that transpires within his world so one is constantly ready to accept the materials of creation.

The first question to ask is, "What is 'wrong' here?"

**Denial and the Creative Atmosphere**

What little padded cells have we willingly confined ourselves to? By padded cells, I mean those automatically accepted "ways" of thinking and acting that have become easy ritual and we don't "have" to think about anymore. Let me start with "ease." Is ease the goal we should strive for?

The dictionary defines ease as: 1. freedom from labor, pain, or physical annoyance of any kind; rest
comfort: to take one's ease. 2. freedom from concern, anxiety, or solicitude; a quiet state of mind: be at ease. 3. freedom from difficulty 4. freedom from STIFFNESS! constraint or formality; unaffectedness. The definition goes on: 6. to give rest or relief to 7. to free from anxiety or care; 8. to mitigate, lighten, or lessen 9. to release from pressure, tension, or the like; 10. to facilitate.

Freedom from annoyance? Well, I pride myself on being a vexing importunity--A PEST! I am persistent! What if I wasn't? Would I even BE? I loathe the ranks of "out of sight, out of mind." One must see oneself as more than an oversight before one can hope to convince others it is so. Needing to be a pest is not a first choice or a pleasant stand--its purpose is not pleasure, but progress.

One of our most effective pests today is the consumer rights movement. If it is junk--complain! Let us take a long, hard look at "do others before they do you." Think that a little differently: "do myself before they do me." Ease or dis-ease? What junk is cluttering up the mind to mesmerize one into thinking it is at ease?

A good friend is a pest, helping one to an awareness of unconscious dis-ease.

At every stage of self-knowledge we come equipped with a "contained self," that which is now known, and the fear of discomfite overpowers new knowing. The
problem that is caused is status-quo, which is not possible—what you really have is degeneration. What is more STIFF than status-quo? Can it be seen, then, that a dynamic state is true ease? Trying to hold something in its place creates unbelievable pressure, to the holder and the held. The pressure will lessen and abate when the dynamic state is resumed.

Starting With Bit-By-Bit

Evaluate. What do you think can be changed and what do you feel cannot be changed? This, quite often, means facing an unknown reality. Not the unknown reality "out there," but that one we live and think we know. One has to stop putting oneself into a tourniquet of "not-to-know-is-not-to-hurt"—BLISS IS NOT IGNORANCE! So list the haves and have-nots and then weed out the possible growth points.

DON'T THROW ANYTHING AWAY!

Weed number one. Not wanting to address. What we don't want to direct our attention to is not really the issue. Pain is! Its easy to say "growing pains," but not so easy to endure them. What does it mean to endure; to be willing to bear without resistance, to be patient—to suffer without yielding? It is KNOWLEDGE--THE PERVADER OF PLEASURE AND PAIN.

There is the paradox, knowledge brings ease, knowledge brings dis-ease. Ignorance is bliss, ignorance is one of the manipulators of our destiny.
Being Partially Right

Here I stand with me on the threshold of my tommorrow--destiny holds my hand, instinct guides my feet, and love guides my heart. I know that being partially right is endings with renewed beginning and I can accept that.

So, its back to vexing importunity, my sense of worth, and the desired movement from within--with Self--to a Self with others. I go forward to, not backwards!

If it is.
A passing.
I seek eternal,
A light remaining.
To rest
A moment's ease--
Am I?
Excerpt from "Idea-ing" Log: (12:43 P.M.) 1.30.82

The "little spaces" are becoming separate. These spaces work from the "big spaces," but are now spaces unto themselves.

This is an occurring projection of my work, that was unexpected, but since it is happening here at the Institute, I felt it an important area of expansion to be included with my thesis. Each of the little spaces are 6" x 11" and the related works vary in size, the smallest being 11" x 30"--We Are Not Lost.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELATED WORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>The One</td>
<td>Silence is a Figure of Speech (See Figure 6)</td>
</tr>
<tr>
<td>Mary 2</td>
<td>Mary (See Figure 5)</td>
</tr>
<tr>
<td>Pyramid</td>
<td>What is wanting? (See Figure 1)</td>
</tr>
<tr>
<td>Outside</td>
<td>Who Has Been Dead?</td>
</tr>
<tr>
<td>Two Roses</td>
<td>Red Roses Are Preferred to White Roses (See Figure 16)</td>
</tr>
<tr>
<td>Mother</td>
<td>Mother and Daughter (See Figure 4)</td>
</tr>
<tr>
<td>There is Life</td>
<td>We Are Not Lost (See Figure 26)</td>
</tr>
</tbody>
</table>
FIGURE 21: THE PYRAMID

FIGURE 22: OUTSIDE
FIGURE 25: THERE IS LIFE


