RASA: A Sense of Meditation

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RASA

a sense of meditation
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ibuku/mother
ayahku/father
che sum che seman
ida suriana
irni suriyanti
izam suziani
amer syakir
yang akan dilahirkan
the one to be born
kawan-kawanku/friends
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'Rasa' adalah pati segala seni
'Rasa' is the essence of all arts

Natya Sastra
Introduction: A Cultural Poise
In this show, I have used many of the Malay traditional norms and values as a part of my visual, poetic, and theatrical manifestations. The most prominent part of these norms and values is a cosmic belief in a "soul-substance" ("semangat") or a "vital force". This cosmic belief is actually an interaction between the physical being and its spiritual phenomena which presumably comes alive in every part of life.

Some of these images were adopted from a popular supernatural belief such as divination of egg, the impersonal force that ("mana") exists in woods, plants, cloud, stone, rock, light and dark. Some of my poetic works are influenced by the Sufi and "mantras" which were a basic element used by most of the Malay magicians and shamans for their ritual trance. Besides that, the theatrical part of the work actually comes from my own instincts of the "theatrical consciousness" that happens and exists between myself and the natural environments.
In my photographic work, these cultural norms and values of the Malays take on a very dynamic visual manifestation. By the means of "rasa", as my personal sense of meditation, the cosmic belief of Animism, old Hindu ritualism and the mystical thinking of Sufism were translated into metamorphic, totemic and transcendental imanes.

This presentation, the creation of my photographic images which includes the visual effects, the poetic verses, and the theatrical gestures, is subject to my own understanding and interpretation of those traditions.
The Aesthetic Conditions of My Work
My photographic images do not solely reflect religious icons but were more concerned with the personal, ordinary familiar things that were closest to me. Although they are not iconic, these basic things have been treated as spiritual objects, their symbols and meanings become impersonal. In a certain situation, the spiritual and the cosmic nature of the objects and environments were linked together with three major cultural backgrounds of the Malaysian Malays, particularly the Animism, the Hindu rituals and the Sufism.

I have manipulated the Malay tradition, which has strongly influenced my images, in the context of the contemporary photographic perception. Moreover, to understand the hidden philosophy in my work, one should have had a relevant knowledge of the Malay cultural background. I would assume that it is quite difficult to understand the philosophical thinking that exists in my photographic imagery without having such knowledge. A relevant knowledge of Animism, Hindu rituals or Sufism will help the audience exploring the symbols and their meanings. This is mainly because those sensitive and philosophical thinkings of the old traditions have actually built up my photographic imagery.
Regarding the photographic medium, I do not believe that it is wholly a scientific device whose purpose is to produce realistic pictures. I feel that the function of photography should be similar to the function of an artist as artist. Susan Sontag's idea that "photographs really are experiences captured, and the camera is the ideal arm of consciousness in its acquisitive mood" gives me an idea about how I use this medium. Besides that, Sontag's notion that "there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are" is pretty much relevant to my photographic work. In this case, my photographic work is not for the utilitarian purpose but it is rather for a personal experience that could be shared with others.

The photographic medium, in fact, is able to record the whole dimension of the photographer's senses, particularly the psychic and spiritual aspects of the photographer's emotions. My pictures, then, are not mainly concerned with the physicality of a subject such as lines, shapes, planes, forms, textures, volumes, lights, shadows, tones, perspective, or the psychological aspects of the perception, such as a sense of space, time, balance, and unity. But most of all,
the images are equal to the nature of my own emotions and feelings.

In addition, photography could become an artist's mechanical tool which possessed all the capacity that an artist could manipulate for achieving his goal in an artistic manner. For this purpose, a poet could use the medium for projecting his poetic feelings, a painter could paint his emotions in a photographic way, and a theatrical performer could reflect his theatrical moods through all varieties of the photographic technique.

Definitely, the use of the medium as to visualizing one's spiritual and emotional experiences is practically possible. In this connection, a photographer could use it as a brush or paints that a painter used to manipulate or as a set of vocabularies used by poets, or even as a set of gestures and movements used by theatrical performers in revealing their message. By this means, a photographer could communicate about his work with the audience. Dean and Bryson have precisely defined communication as a means of conveying thoughts and feelings to others. They stated that:
If communication means conveying thoughts and feelings to others, and receiving them from others, a Beethoven 'Symphony' is communication, as is a popular ballad - but to be sure, on a quite different qualitative level. A smile and a frown are communicative acts.\[11\\]

The use of poetry in my work, at a certain level, would provide literal information to the viewer about the interaction between myself and the subject whether emotionally or symbolically. Besides that, my poetry may also evoke and persuade my audience to get involved with my imagination when reading it. Since my poems were written in "mantra" form, a reader could relate them with the spirit-healing poetry of the Eastern or the Malay shamanism in which they demand a spiritual "rasa" or trance and hysteria when reciting them.

In any condition, the interaction between myself and the subject is not solely intellectualised. Although the poetic work and the theatrical performance seem to be conceptually intellectualised, the primary concern in my work is to render an emotional intensity between the artist and his subject. The notion of "objective correlative" by T.S. Eliot is paralleled with my purpose since his main observation towards his subject is not mainly in the physicality of the objects. But in this
case, his perception is rather applied to the states of mind and emotions. The "objective correlative" indicates that:

A set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experiences are given, the emotion is immediately evoked. 16

The application of theatrical movements in the photographic work would create all sorts of visual dynamism which could reflect a sense of emotion, force, energy and vigor of the body and the mind. Robert Benedetti stated that:

An actor creates with his body and voice, sights and sounds that contribute to the artistically patterned experience we call a play. The theatre is a physical place, and all meanings, philosophical or psychological insights, emotions - all that may be communicated by a play - first reach the spectator as the physical sensations that the actor creates. 17

If Benedetti stressed his idea upon the actor's insight and ability to create physical sensations on a stage, Richard Boleslavky has described that an actor is "usually wordshy and inarticulate". Boleslavky has also explained that:

Often an actor does not know what it is he does or how he does it, that makes him an actor. Even when he knows, it is difficult for him to say or to write it. He can only express it in action. His language is a language of movement, of gestures, of voice, of the creation and projection of character by things done or left

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undone. The dramatist, on the other hand, works easily with words, writes fluently, interprets character, situation, and events, manner and method in his own term." 18

In relation to the statements of Benedetti and Boleslavsky, photography demands a photographer to become an actor. On every photographic location I found that by adding or moving my subjects in a certain environment, I would become an actor-photographer. I became involved with a photographic-type of stage in a particular time and space. In other words, I became an active actor-photographer who photographed and applied my sensitivity towards the subject with full emotions and feelings. This involvement unconsciously evokes my instinct to interact with my subject through the view-finder before the shutter is spontaneously released. The capture of that dramatic and spiritual communication by me, through the camera, is then, basically ignited by this dramatic event.

Although the "artistic", the "poetic" and the "theatrical" elements become consistent in my work, the Malay culture has also become a part of my photographic manifestations. In this situation, the sensitive mind of the old and the scientific
perception of the present have been simultaneously appearing in my work. This conformity between the old and the new perception is paralleled with T.S. Eliot's notion about the correlation between a tradition and the individual talent. Eliot has clearly stated that:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone, you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical or criticism.
p = physical objects and environments
o = one-pointedness of the meditative experience through a camera lens
s = spiritual self and "rasa"

Note
The "rasa" and the subject meet in a camera by the means of the camera lens
The excitement in my pictures is the "relative truth" of various systems of value in the form of changing tones from light to dark or simple to complex. Some of that truth could be in the form of two different values that could not be separated ("yin -yang"), particularly the inner and the external, the physical and the spiritual, or the macrocosm and the microcosm. This excitement will also transform the visual perception into a deeper imaginative thinking, particularly in the form of mystical consciousness. To me, the transition of light from bright to dark as shown in my work could drive one's imagination into an emotional reaction.

I also feel that my exposure to the philosophy of Anamism, Hindu ritualism and Sufism, to some extent, provides me mysterious visual experiences. These experiences, which become a part of my cultural poise, were visually intriguing when translating them into a photographic form. I should also state that every visual experience in photography is involved with perception and emotions. At a certain time, these experiences become illusive and mystical.
Most of all, my pictures are not solely the record of the natural and physical objects. They are not also a product of previsualization and a technical skill, but they are involved with a sense of emotion and performance. Besides that, they also deal with the sense of formalism, particularly, in the aspect of composition and visual elements.

Ideally, my visual thinking is controlled by my eyes and mind, my emotional feelings are governed by my mind and heart, and my theatrical gestures are manifested by my mind and body. Again, all these spiritual and physical sensations have special meanings and significance. In other words, my eyes and mind will create my visual composures, my emotions will impose my poems, and my body will project my theatrical movements.

Before photographing my images, I should first feel their physical and spiritual aspects through the means of "rasa" and this could be achieved through meditation. Through "rasa" and meditation, every physical and spiritual experience could be connected and integrated. A camera, by the means of its lens and film, could become an effective tool which absorbs
and fixes these experiences in a visual form. Through them, I could also manage to feel them transcendentally and integrate every object, environment, vision, word, gestural sense with my emotions. Again, these transient and pseudo-fixed images will "communicate" with me through my "rasa" on the viewing screen. The communication will happen in my imagination and take place in a psychic manner.\(^{23}\) In this situation, my "rasa" and psychic will transform that interaction into the "artistic", the "poetic" and the "theatrical" sensations. The establishment of the photographic and visual images then actually comes from these kinds of circumstances.

During the interaction, by the means of deep meditation and trance, my objects and environments will become illusively cosmic, in which, all of them will be conditioned by the wholeness of the cosmic law.\(^{24}\) Besides that, although they are inanimate, my emotions will sense them as "living" or "animate" elements.

Philosophically, I used to consider objects and environments in terms of living individuals who could be approached and communicated with. Although the communication did not
happen in a mundane way, it could have happened in a subliminal way, particularly in the form of deep emotional urges and feelings. Besides that, through a deep meditation, I used to sense that the human body is inferior to objects and environments... In that case, man is "helpless", especially in the context of the cosmic dimension. With this concern, I place man, objects and environments at the same level of my visual interest and awareness. In certain conditions, the non-human subjects become extremely dominant and exaggerated to man.

Also by the means of meditation, "which is a mental process in controlled concentration", a photographer could bring together both the non-human elements and man at one point on the viewing screen of a camera. In addition, man could not exist without them, and for this reason, I meditatively feel that man is conditioned by objects and environments. In the part of photography, the medium could create and bring these experiences together in one frame in a meditative way.
An Equilibrium Between the "Artistic" and the "Poetic" and the "Theatrical"
For the sentient images to become involved, enigmatic, and mystical, they should fit my premeditated ideas of the "artistic", the "poetic", and the "theatrical" elements. Before a picture is to be photographed, the "rasa" will be first established and felt by the emotions through the means of meditation. This experience will be attained by the state of solitude. At the same time, my mind will interact with the physical images that form on the viewing screen in a transcendental way. All the imagery were based on this premise.

The Series Number 1: Dawn/A Room/Prayer was made inside my bedroom. The idea came from the idea of a room as a private and a ritual world that man uses in which to live and die. The major issue in this work is the translation of my religious feeling towards the relationship between man, the universe and the Creator. Since the white prayer dress looks so pale in the light of the dawn, I feel that the quality of light is the most important factor in this work. The image of the prayer appears soft and projects a sense of tranquility. This appearance corresponds to the quality of the soft light of the dawn that enters my room. Again, the dark and soft profile of the prayer enhances a deep feeling towards the
physical world, life and death, in which, at the same time, reflects a mystical thinking.

The inner and the outer aspects of the environment were clearly depicted in the Series Number 2: Iron/Dagger. These aspects of cosmic law were also featured in the form of ritual act (inside the room), and the "spiritual" journey of "the essence" (of iron and dagger) into the air. The transformation of atmospheric feeling from warm to cold would intensify the cosmic meaning in this work. Philosophically, iron and dagger had been long associated with the ceremonial and spiritual activities in the Malay society. The ancient Malays assume that certain irons and daggers possessed supernatural beings and power.

The idea of a bird as a fortune teller is manifested in The Bird Series. The blurry and unsharp images portray the idea of uncertainty and sacredness. In the Series Number 3: Kites/Wind/Clouds, the idea of inner force ("semanqat") is very important. According to the Malay superstition, kites are mediators which link the spirit of water (clouds) and the farmlands. By performing and flying kites in the
air, the Malay peasants hope that their wish for rain will be acknowledged by the spirit of water. But, recently, flying the kites in the air has become a symbol of harvesting festivities.

The idea of anthropomorphism, isomorphic and equivalent are well manifested in the Series Number 4: Lake/A Chair/Myself and the Series Number 5: Inner Force/Air/Water/Rock/Iron/Clouds/Light. In these two works, the relationship between objects, environments and man becomes cosmic. I feel that these two series become my major works in the show. The cosmic relationship between one element to the others was well executed and the linear interaction between a very crude and a subtler form was clearly shown. The idea of transformation of certain elements into isomorphic and metamorphic forms was well manipulated. Some of the images reflect the idea of "reincarnation". This cosmic experience is also projected by the images of a concrete wall and a floating apple, which suggests a sense of floating and weightlessness.

In another series, the Series Number 6: The First Night/The Sacred Space, reflects a sentimental feeling of a young married-couple. It shows the moments of emotion, hope,
excitement, touch and tenderness. I have used a Zeigarnik effect to create a visual sensation and ambiguity. Besides that, I also use a lot of symbols to intensify its meaning. Traditionally, the white cloth suggests purity and sincerity, the egg symbolizes the male seeds and fertility, the empty wall suggests steadfastness, strength and tranquility.

Nature as a source of inspiration and power is shown in the Series Number 7: Man and Nature/Clouds/Plants/Flowers. This series enhances an integration between man and his surroundings and space. I have also symbolically manifested the idea of man as a creature that is superior in feelings and emotions but inferior in size compared to nature. This work would indirectly summarize the manifestation of an interaction between an artist and his environment by the means of "rasa".
Rangkai #1
Fajar/Kamar/Salat

fajar telah masuk kamar
sucikanlah jiwamu untuk salat
sucikanlah tubuhmu untuk salat
sucikanlah matamu untuk salat
sucikanlah selimutmu untuk salat
fajar telah masuk kamar
udara di luar menanti tidak mati
untuk berangkat untuk berlangkah
sucikanlah jiwamu sucikanlah tubuhmu
fajar telah masuk kamar
sucikanlah tubuhmu sucikanlah selimutmu
fajar telah menyucikanmu

Series #1
Dawn/A Room/Prayer

the first light of dawn has entered your room
purify your soul for prayer
purify your body for prayer
purify your vision for prayer
purify your dress for prayer
the first light of dawn has entered your room
the air outside is waiting, not dying
calling you to begin, calling you to move
purify your soul purified your body
the first light of dawn has entered your room
purify your body purified your dress
the first light of dawn has purified you
Rangkai #2
Besi/Keris

Heh Besi Asal Besi
Heh Keris Asal Keris

Heh keris asal keris
asal keris dari besi
---------------------------------

Heh besi asal besi
asal besi dari bumi
---------------------------------

Heh keris dari keris
keris bukan sebarang keris
keris datang dari kersani
keris membunuh di tapak kaki
---------------------------------

Heh keris asal keris
keris mati dari keris
---------------------------------

------------------------------------Heh!

Series #2
Iron/Dagger

Hey iron begets iron
Hey dagger begets dagger

Hey dagger begets dagger
begets dagger from iron
---------------------------------

Hey iron begets iron
begets iron from the ground
---------------------------------

Hey dagger from dagger
dagger from the essence of dagger
dagger from kersani
the dagger that murders in one's tracks
---------------------------------

Hey dagger begets dagger
dagger dies from dagger
------------------------------------Hey!

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Rangkai #3
Wau/Angin/Awan

Heh!
Naiklah engkau ke angkasa

Heh!
dengan semangat angin semangat udara

Naik naikkanlah jiwaku ke awan
Turan turunkanlah jiwaku ke kaki angin

Mana angin mana semangat
mana udara mana awan
mana jiwa mana angkasa

Naiklah wau naiklah angin
naiklah udara naiklah awan
naiklah awan naiklah angkasa
naiklah angkasa naiklah jiwa

Series #3
Kites/Wind/Clouds

Hey!
lift yourself into the sky

Hey!
with the wind inside you with the clouds inside you

lift, lift my soul to the shoulder of the clouds
fall, fall my soul to the foot of the wind

now, where is the wind, where is the force within
now, where is the air, where is the cloud within
now, where is the soul, where is the sky within

all you kites, lift yourselves, all you winds, lift yourselves
all that is air, lift yourselves, all that is cloud, lift yourselves
all that is cloud, lift yourselves, all that is sky, lift yourselves
all you skies, lift yourselves, all you souls, lift yourselves

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Rangkaian #4
Tasik/Kerusi/Aku

Rasa/Heningdiri/Ucapan Dalam Diri:
-----tasik rasa seputih kerusiku
    aku terbaring di sini. Ontario
    bermain kata, dengan angin badiamu-----

Rasa/Heningdiri/Ucapan Luar Diri:
tasik rasa tasik rasa tasik rasa
tasik rasa seputih kerusiku

---------------
tasik rasa tasik rasa tasik rasa
aku terbaring aku terbaring
aku terbaring di sini
---------------
bermain kata bermain kata
bermain kata dengan angin
dengan angin dengan angin
dengan angin badiamu

---------------
Rasa/Heningdiri/Ucapan Dalam Diri:
-----tasik rasa seputih kerusiku
    aku terbaring di sini. Ontario
    bermain kata, dengan angin badiamu-----

Series #4
Lake/A Chair/Myself

Emotion/Meditation/Interior Monologue:
-----the lake of emotion is white as my chair
    I lay here by Ontario
    playing with your words, with your breeze and sway----

Emotion/Meditation/Exterior Monologue:
the lake of emotion the lake of emotion the lake of emotion
the lake of emotion is white as my chair

the lake of emotion the lake of emotion the lake of emotion
I lay down I lay down
I lay down here

---------------
playing with your words
playing with your wind
with your wind with your wind
playing with your waves

Emotion/Meditation/Interior Monologue:
-----the lake of emotion is white as my chair
    I lay here by Ontario
    playing with your words, with your breeze and sway----
Semangatku semangat udara yang kental
air yang berlari batu yang berdiri

Semangatku semangat besi yang menikam
awan yang bERPINTAl CAhAyA yAng bErSiNAr

Semangatku semangat udara semangat air
semangat batu semangat awan semangat cahaya

Semangatku ialah kesegaran yang padu
ketenangan yang mengalIR kekuatan yang utuh
ketajaman yang menghela keperkasaan yang kukuh
kehidupan yang gemerlap

Heh semangat semangat segar
Heh semangat semangat tenang
Heh semangat semangat kuat
Heh semangat semangat tajam
Heh semangat semangat perkasa
Heh semangat semangat hidup
Heh semangat semangat padu
Heh semangat semangat alir
Heh semangat semangat utuh
Heh semangat semangat hela
Heh semangat semangat kukuh
Heh semangat semangat gemerlap

Heh segar segarlah semangat
Heh tenang tenanglah semangat
Heh kuat kuatlah semangat
Heh tajam tajamlah semangat

Heh perkasa perkasalah semangat
Heh hidup hiduplah semangat
Heh padu padulah semangat
Heh alir alirlah semangat

Heh utuh utuhlah semangat
Heh hela helalah semangat
Heh kukuh kukuhlah semangat
Heh gemerlap gemerlaplah semangat

Heh!
my inner force is the force of solid air
is the running water, is the rising rock

my inner force is the force of sharp iron
is the interweaving cloud, is the twinkling light

my inner force is the force of air, is the force of water
is the force of stone, is the force of cloud, is the force of light

my inner force is the full of solid freshness
is the calm flow, is the bold strength
is the sharp slit, is the valiant power
is the twinkle of life----------------

Hey the fresh inner force
Hey the calm inner force
Hey the strong inner force
Hey the sharp inner force
Hey the valiant inner force
Hey the alive inner force
Hey the solid inner force
Hey the flowing inner force
Hey the bold inner force
Hey the torn inner force
Hey the powerful inner force
Hey the twinkling inner force

Hey fresh inner fresh
Hey calm inner calm
Hey strength inner strength
Hey sharp inner sharp

Hey valiant inner valiant
Hey life inner life
Hey solid inner solid
Hey flow inner flow

Hey bold inner bold
Hey slit inner slit
Hey power inner power
Hey twinkle inner twinkle

------------------Hey!
malam pertama ruang pertama
semangat telah mengharumi udara
di hujung jejari yang membayang rasa
-----------------------------------------
-----------------------------------------
ruang pertama malam pertama
pertemuan telah memutihkan semangat
udara telah mengharumi kasih
rasa yang terbayang di hujung jejari
-----------------------------------------
-----------------------------------------
malam dan ruang semangat dan pertemuan
kasih dan udara putih di hujung jejari
di bebayang rasa
-----------------------------------------
-----------------------------------------
Heh telur telur semangat
kuatlah telur kuatlah semangat
heh semangat semangat telur
putih semangat putihlah telur
putih telur putihlah semangat
-----------------------------------------
-----------------------------------------
Heh telur telur semangat
terbang telur terbanglah semangat
putih telur putihlah semangat
-----------------------------------------
-----------------------------------------
Heh benih benih semangat
benih putih benih semangat
-----------------------------------------
-----------------------------------------
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the first night and the sacred space
the meeting has purified from within
love has made the air fragrant
a fragrant felt and shadowed on the finger tips
--------------------------------------------------
--------------------------------------------------
--------------------------------------------------
the sacred night and the first space
the meeting has purified what is within
air has made the love fragrant
a fragrance felt and shadowed by the finger tips
--------------------------------------------------
--------------------------------------------------
--------------------------------------------------
the night and the sacred space
the inner feeling and the meeting
and the love and the air are purified on the finger tips
and in the shadows of our feelings
---------------------------------------------------
Hey egg inner egg
if you are strong, you are strong within
Hey there within, there within the egg
if you are white, the egg is white
if you are white, the egg is white within
---------------------------------------------------
Hey egg inner egg
if you fly, you will fly within
if you are white, the egg is white within
---------------------------------------------------
Hey seed inner seed
the white seed the inner seed
---------------------------------------------------
Hey!
Rangkai #7
Awon/Pohon/Bungaan

datanglah semangat kepadaku
-----------------------------
datanglah awan kepadaku
-----------------------------
datanglah pohon kepadaku
-----------------------------
datanglah bunga kepadaku
-----------------------------

heh awan heh pohon heh bunga
berilah aku awan semangat
berilah aku pohon semangat
berilah aku bunga semangat
-----------------------------

heh awanan heh pohonan heh bungaan
-----------------------------
datanglah berilah aku semangat

Series #7
Clouds/Trees/Flowers

-----------------------------
come to me, inner force
-----------------------------
come to me, clouds
-----------------------------
come to me, trees
-----------------------------
come to me, flowers
-----------------------------

hey clouds hey trees hey flowers
give to me clouds of inner force
give to me trees of inner force
give to me flowers of inner force
-----------------------------

hey clouds hey trees hey flowers
-----------------------------
come to me give to me the inner force
My poetic recitation and theatrical performance help me solve some of the mystical manifestations in photography. I feel strongly that a picture should be corroborated with other means of expression so that its message becomes more effective and meaningful. These subordinate factors which are not technically photographic, would expand the meaning and the connotation of a still-picture. In other words, they will also intensify and clarify a photographer's intention.

In any of my photographic activities, my poetry is always associated with my imagination and "rasa", it also interacts with my objects, theatrical urge and environments. Besides that, it reveals a mystical interaction between myself and my photographic images. Through poetry, the spiritual and the mystical relationship with objects and environments will be exact.

By "hanging", reciting and performing my poetry, I take and develop another form of association. In particular, the poems will dramatize and evoke the photographic objects and their environments towards "animation" and spiritual liveliness.
As a result, the photographic images do not become entirely perceptual and formalistic. Through poetry and theatrical performance, the "dead" objects and environments will become "alive".

Moreover, the poetic and theatrical performance will also translate the "hidden" meaning that lies in the "essence" of objects and environments into an emotional intensity and excitement. In this case, I feel that my performance will stir one's feeling into an emotional reaction and yet reveal the "liveliness" of the "dead" objects and "empty" environments. By this means, my audience will look at my photographic images with their mystical level of consciousness. The act of "scattering" rice during the recitation and the performance will seduce my audience into the awareness that objects have a special spiritual meaning and energy. The rice, as object, then, is not just only a white crystal of carbohydrate, but it is a compound which contains a "spiritual" energy.
I feel that black-and-white medium is the most suitable for my work that deals with mystical and spiritual moods. Since the medium could create a sense of abstraction and ambiguity, the use of this medium is very appropriate and practical. I have also realized that, in straight black-and-white photography, the subtlety of light through the means of tonal gradation is very important. The use of this medium, for that case, will give me a chance to achieve that quality in a sensible way. In certain circumstances, the black-and-white medium could also provide an overall atmospheric feeling onto the print. In fact, the medium could also produce a very soft tonal gradation which suggests a sense of tranquility.

Since I photograph my subjects in a "temperamental" way, the small and the medium format cameras are the most practical to be used. Because of their handiness, most of my works were done in an intimate way, in which, their lightness seems to become a part of my own mind. In addition, the use of the medium and fast films, especially with the high ASA rating, gives me an opportunity to photograph my subjects in any condition of illumination. These high ASA rating films also become the most flexible material to be used in all sorts of natural light.
The limited use of film brands, gives me a thorough opportunity to masterfully control the contrast and the exposure range of each film. For that reason, the film could furnish my ideas and the images in a technically controllable way. During the whole course of shooting, I have discovered that the skylight and the yellow filters were useful. Besides their ability to render details and exclude haziness of the objects in a distance, they also moderately build up a pleasing tonal contrast.

Most of my negatives and prints were developed and processed in a variable range of time depending on their exposures and my purpose. Although their development and processing times are variable, their temperature always remained at manufacturer's recommendations. But, to be safe, I have bracketed my exposure in every shooting within the range of one to two stops from the normal. All the prints were fine-tuned and treated with Kodak Rapid Selenium Toner for a special effect and archival purpose. For this reason, I realize that a quality print does not solely depend on the exposure or the development of the film, but it also depends on other circumstances or variables that may take place inside the darkroom.
Following are the basic photographic materials and devices that I frequently used for my work:

**Cameras and Lenses**

1. Nikon F2AS with Nikkor 1:1.4, 50mm lens.
2. Asahi Pentax Spotmatic F with SMC Takumar 1:1.4, 50mm lens.
3. Mamiya C330 Professional with Mamiya-Sekor 1:2.8, 80mm lens.
4. Rolleiflex with Synchro-Compur 1:3.5, 75mm lens.

**Camera Filters**

1. Skylight (1A) filter.
2. Yellow (K1) filter.

**Films**

2. Kodak Verichrome Pan, ASA 125.
4. Agfapan, ASA 400.

**Light Meter**

Gossen Luna Pro.
Film Developers
1. Kodak D-76.
2. Agfa Rodinal.

Paper Developers
1. Kodak Dektol.
2. Beers Solutions.

Film and Paper Stop Bath
Kodak Glacial Acetic Acid (28% Solution).

Black-and-White Enlarging Papers
1. Agfa Brovira (Glossy), Number 3 and 4.
2. Oriental Seagull (Glossy), Number G-3 and G-4.
3. Ilford Gallerie (Glossy), Number 2.1K.

Print Toner
Kodak Rapid Selenium Toner.
Throughout my thesis project, I realized that my primary concern in the work was to find a suitable environment for every theme or idea. Since most of my images were premeditated and planned, it was hard to find an intriguing location that could fit my mysterious ideas. As a result, a lot of my ideas were not able to be photographed and some of them were left undone.

In certain works, the idea could not be accomplished within a short period of time because it needed a special climatic atmosphere. As a result, that idea had to be delayed until the atmosphere became appropriate. For example, the idea in the work of Series Number 5: Inner Force/Air/Water/Rock/Iron/Cloud/Light took me almost a year to complete. On the other hand, the Series Number 3: Kites/Wind/Clouds needed a special effect, in which I had to wait for the strong wind and the cloudy day. In another situation, the Series Number 7: Man and Nature/Clouds/Plants/Flowers urged me to look for gigantic cloud forms in the late afternoon to enhance the hugeness of space in its relation to man. Undoubtedly, I also sought for a suitable plant that could render a sense of power in nature.
Besides the problem of getting a suitable and reasonable climatic atmosphere for most of my themes, I felt that my poetic feelings and theatrical gestures became stronger than my photographic images. In this case, those poetic and theatrical elements seemed to overpower my photographic images. Lastly, I feel that to interpret, visualize and comprehend my inner feelings or theatrical gestures into a single photographic frame, were not an easy task to achieve. Somehow, with photographic controls and a careful selection of environments and objects, some of my ideas have been successfully attained.
Kiranya lensa adalah mata
dan film ialah fikiran,
kamera adalah rumah segala rasa

If the lens is the eyes
and the film is the mind,
camera is a house of emotions

Kiranya fotograf senang merakam
setiap rupa halus dengan jelas,
fotografer dapat mengadun segala itu
dengan khayalannya

If photography could render
every minute detail of an image,
photographer could agitate that details
with his imagination

Kiranya fotograf adalah hasil
dari fotograf, sebuah gambar
adalah hasil dari heningdiri

If photograph is a product
of photography, a picture
is a product of meditation

Fotografer adalah pengheningdiri
yang mencipta kebenaran dengan kamera
dan menjelaskan maknanya dengan cahaya
dan heningan

Photographer is a meditator
who creates reality with his camera
and explains its meaning with light
and meditation
Until now, I always hoped that I could manage to combine all the three aspects of my aesthetic poise, particularly, the "artistic", the "poetic" and the "theatrical" elements into a photographic form in a subtle way. I also like to have my cultural background become a part of my aesthetic manifestations. And most of all, I would like to confess that the first stage of meditative experience in photography happens when I start focusing an image onto the viewing screen of my camera. From that stage, the image becomes more and more personal, spiritual and mysterious. Apart from that, a camera then, is not just a light-tight box, but it is a room that stores a photographer's mind and emotions.

2. Carl G. Jung, ed., *Man and His Symbols*, 18th Printing (New York: Dell Publishing Co., Inc., 1979), p. 257, states that "according to the history of symbolism shows...everything can assume symbolic significance: natural objects (like stones, plants, animals, men, mountains and valleys, sun and moon, wind, water, and fire) or man-made things (like houses, boats, or cars), or even abstract forms (like numbers, or the triangle, the square, and the circle). In fact, the whole cosmos is a potential symbol."

3. Maharishi Mahash Yogi in his famous book, *Transcendental Meditation* (New York: The New American Library, Inc., 1968), p. 28, describes the term 'law' as "a rule of procedure" and the term 'cosmic law' as "the rule of procedure of cosmic life", and also as "the rule that governs the purpose of cosmic life, cosmic existence and evolution". He also defines the cosmic law as "the rule of procedure of cosmic creative intelligence which creates, maintains, and dissolves the universe". To him, cosmic means "all-inclusive" or "of the entire universe". Besides that, he says, "All that there is in nature in its state of existence or in its dynamic states of life is included when we say cosmic".
4. Richard Winstedt, The Malay Magician (Kuala Lumpur: Oxford University Press, 1982), pp. 14-17, states that "Animism is the idea of a vital force in stone, plant, beast and man... there is no rank, condition or degree to distinguish the vital force in man from the vital force in rice or the vital force in an animal. Nor is the idea of immorality associated with it... Animism is also meant the idea of a world of spirits the Malay mind seems to have derived from the apparent abundance of vitality in certain persons and objects, and its approach to permanence in solid rock and immemorial tree, in old animals and in men who had so impressed their fellows."

5. Winstedt, p. 28, also states that "the greatest gifts the Indians brought to the Malay race were vocabulary of abstract terms like religion, asceticism, fasting... incantation... and cosmic deities to control local spirits. Indian influence lasting a thousand years... Hinduism in Tantric form fortified the Malay shaman by corroborating the efficacy of fasting and seclusion and confirming the notion that trances bring supernatural power. It taught him a Sanskrit term ('tapa') for 'ecstatic fervour' and the meditation that makes a great magician."

6. Seyyed Hossein Nasr, Sufi Essays (Albany: State University of New York Press, 1972), pp. 16-18 and 33, elaborately explains that Sufism accomplished the inward and the outward dimensions through revelation. He also says that "to follow Sufism is to die gradually to oneself and to become one-self, to be born anew and to become aware of what has always been from eternity ('azal') without one's having realize it until the necessary transformation has come about." In addition, he states that "the teaching of Sufism includes a metaphysics about the principle and nature of things, a cosmology concerning the structure of the universe and its multiple states of being, a traditional psychology about the structure of the human soul to which is attached psychotherapy of the profoundest order... an eschatology concerning the final end of man and of the Universe and man's posthumous becoming... a discussion of the spiritual methods, their manner of administration and the way in which they take root
in the very substance of the soul of the disciple."

Besides that, "Sufism serves essentially the function of reminding man of who he really is, which means that man is awakened from this dream which he calls his ordinary life and that his soul is freed from the confines of that illusory prison of the ego . . . Sufism reminds man to seek all that he needs inwardly within himself, to tear his roots from the outer world and plunge them in the Divine Nature, which resides at the center of his heart."


9. James B. Hall and Barry Ulanov, eds., Modern Culture and The Arts, 2nd Edition (New York: McGraw-Hill Book Company, 1972), pp. 134-140, include an essay by Wassily Kandansky on the aspect of "Spiritual art". In that essay, Kandansky has elaborately explained about the "inner" and the "outer" aspects of the work of art. He states that "a beautiful work is the consequence of an harmonious cooperation of the inner and the outer."

10. Minor White: Rites and Passages, James B. Hall, ed. (New York: Aperture, Inc., 1978), states that "I realized that photography was my mouthpiece, this was the way I talked - photography meaning writing about it, teaching and making it. All of those things, not just any one of them, the camera is just part of it, including the awareness of audience . . . I decided to continue, but with a totally different attitude than before - it was a service thing now."

12. Winstedt, p. 29, explains that "even today Malay invocations bear all the characteristics of the Indian 'mantra'. They should be kept secret. They are in rude metrical form. Many are a mixture of prayer and spell. Many, too, for the cure of sickness or the control of epidemics or the cleansing of a state from spirits inimical to fecundity of soil and beast, became part of elaborate rituals accompanied by sacrifice that to the mind of the Hindu daily recreates the world." The following Malay incantation reflects the cosmic experience in nature:

From dew there came water,
From water there came foam,
From foam there came earth,
From earth there came ore.

13 Rene Daumal, Rasa or The Knowledge of The Self, trans. Louise Landes Levi (New York: New Directions publication, 1982), pp. 102-106, states that 'rasa' or 'savor' is the "conscious gustation of an objective emotion", and poetry is "a word whose essence is savor". 'Savor' is also the term which includes "savor-emotions and savor-reflections. Rene Daumal also explains that 'savor' is "an emotion manifested through the means of art and conciously perceived. With the relation to the emotions, which are its expressions, it manifests as many forms as there are principle emotions - eight or ten... erotic, comic, pathetic, furious, heroic, repugnant, and wondrous, in addition to... familial (paternal or maternal love) and tranquil (religious love)." Daumal explains that "there are two types of savor: mundane and non-mundane (natural and supernatural). The first engendered through the contact with elements of this world; the second is engendered through the contact with non-mundane elements... and is regarded as knowledge (knowledge which has the character of reminiscence)." The savor is also manifested in "three domains: in dream, in imaginative play (or fantasy), and in art."
14. Winstedt, p. 56, states that "the main details of a Malay 'seance' resemble those of the Mongolian: the beating of tambourines, frantic incantations, the rustle and voices of invisible beings, the expulsion or sucking out of spirits of disease or the revelation of future events, the medium oblivious of what has passed during his trance, the sacrificial offerings for unseen powers." He also adds that "the trance has been the essential feature of the shaman's 'seance', though like other folk he may have spirit animals or other familiars at his call. The prime helper for a Malay shaman was a dead predecessor in tiger form."

15. Fei-Pai Lu, T.S. Eliot: The Dialectical Structure of His Theory of Poetry, (Chicago: The University of Chicago Press, 1966), p. 53, states that "in Eliot's dialectical scheme, the unity of sound and sense, of action and philosophy, and of thought and emotion, all have a narrower application as well as broader one. In their restricted application, they are merely extensions and variations of the form-to-matter formulation. The verbal equivalent is form to the objective correlative as the objective correlative to the emotional equivalent, which, being a 'fusion' of thought and emotion, can be indifferently called either thought or emotion. Action, it may be said, expresses emotions and ideas."


20. Yogi, pp. 22-23, relates the meditation with physics. He explains, "physical science informs us that the whole of creation is built up of layers of energy, one inside the other. The subtlest is at the innermost stratum of creation and builds up around itself different qualities becoming bigger and bigger . . . . Recent discoveries of physics indicate the existence of various types of elementary particles lying at the base of all creation. The family of hyperons is found increasing all the time to show that the creation exists in innumerable strata of energy. The hyperons . . . build up into the nucleus of an atom, which in turn builds up into an atom. The atoms comprise of phenomena and constitute the entire visible universe." This explanation by Yogi is relatively describing the meaning of macrocosm and microcosm.

21. Nancy Newhall, ed., California (Vol. 11 of Daybook of Edward Weston, 2 vols.; New York: Aperture Inc., 1973), p. 154, quotes Edward Weston's way of photographing his subject, known as "previsualization" as, "I start with no preconceived idea . . . discovery excites me to focus . . . then rediscovery through the lens . . . final form of presentation seen on the ground glass, the finished movement, proportion, 'before exposure . . . the ultimate end, the print, is but a duplication of all that I saw and felt through my camera'."

22. Daniel Goleman, The Varieties of The Meditative Experience (New York: Irvington Publishers, 1977), p. 13, explains that the transition of absorption between the physical and the spiritual state will happen "by continually focusing on the object of meditation". Goleman also insists that, from that stage, "there comes the first moment marking a total break with normal consciousness . . . the mind suddenly seems to sink into the object and remains fixed in it. Hindering thoughts cease totally."

23. Ardis Whitman, Meditation: Journey to The Self (New York: Simon and Schuster, 1976), p. 54, describes the meditative experience as "the sense of 'unity', the feeling that we are a part of all that lives". Whitman also explains that "the very stones and hills seem vividly alive; we find meaning in everything - the seed in the ground, the bark on the tree, the sound of the cricket. We feel that there is something out there which is identical with something in ourselves."
24. Yogi, p. 47, describes about 'deep meditation' that a meditator will experience a very subtler form. The eyes will also "reach a point where they were unable to perceive a form beyond a certain degree of subtlety". After that level of experience, a meditator could only see a finer thing in the form of his mental image.

25. Yogi, p. 56, states that "the mind, the body, and the surroundings are the three main sphere of life."


27. Stroebel, Todd and Zakia, Visual Concepts for Photographers (New York: Focal Press Inc., 1980), p. 326, defines "anthropomorphism" as "the perception of human qualities in non-human or inanimate objects, or in pictures of such objects."

28. Stroebel, Todd and Zakia, p. 176, defines "isomorphic" as "the gestalt hypothesis that there is a point-for-point correspondence between a stimulus pattern and excitatory fields in the cerebral cortex."

29. Stroebel, Todd and Zakia, p. 324, defines "equivalent" as "a photograph which serves as a visual metaphor to elicit particular feelings or meaning."

30. Stroebel, Todd and Zakia, p. 310, defines "Zeigarnik effect" as "the tendency for some people to remember more effectively a task which is interrupted and not completed, than one which is completed."

31. Winstedt, p. 15 and 55, explains that rice has special meaning and symbols in the Malay society. For example, in shamanism, the scattering of rice "represents hail or the pattering drops of tropical rain." He also states that "the soul of the rice in the field is of the same stuff as the soul of a villager and, figured in anthropomorphic form, is treated with the care lavished on a new-born child."
Appendix:

. Thesis Proposal
. "Inward" and The "Outward" Stimuli
. Gallery Plan of The Exhibition, Recitation and Performance
. Invitation Letter
. Thesis Exhibition and Sharing Announcement
. Black-and-White Work: "Series #4: Lake/A Chair/Myself"
. View of The Gallery and Installation of The Thesis Exhibition
R A S A
A Sense of Meditation

by
Ismail B Abdullah
Submitted in Partial Fulfilment of the Requirements for the Degree
MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York
FEBRUARY 1982
The Statement of Purpose

To produce imagery which is equivalent to the RASA: A Sense of Meditation. The imagery should reflect an interaction between an artist and his environment.
Background information

Upon graduation from the Universiti Sains Malaysia in Penang, Malaysia, I became involved in the Malaysian contemporary art scenes, particularly in the area of painting, poetry and performing art. These experiences then play as an important factor in my photographic work. They also become a part of my poise. My knowledge in these areas also help me portraying my inner feeling and aesthetic sense. In this case, I feel that my poetic feeling may help me in revealing my verbal emotion, my experience in painting will enhance my formalistic perception and my background in performing art can project my theatrical gestures. In this work, I want to have a reflection and culmination of those qualities. I would like to see that how far my aesthetic experiences will influence my photographic work, to what extent that experiences will interact with environment and in what manner I will impose those experiences in the making of photographic imagery. I feel that the work of Edward Weston, Ansel Adams and Minor White may have a similar attribute.
Note and Definition

1. The RASA (derived from Sanskrit) is a Malay (Malaysian) word for feeling, emotion, taste and sensation. In this case, the RASA is the inner feeling of the human soul. As a part of the human soul, it is spiritually alive. With the RASA, a man can feel or sense his world or environment, either seen or unseen. I feel that it becomes an important force in establishing photographic imagery. Drawing upon this principle, I want to produce my photographic imagery.

2. The term Artistic refers to the formalistic elements. It includes visual elements such as line, form, volume, mass, composition, unity and so on.

3. The term Poetic refers to the verbal elements. It has a narrative quality, a sense of symbolism and interpretation such as cool, warm, soft, tranquil and so on.

4. The Theatrical represents the gestural elements. It evokes a sense of movements such as static, dynamic, slow, fast and so on. It also reveals a sense of performance and drama. These elements will force the eyes to travel inside the picture.

In my work, I anticipate that all of these aesthetic elements (the Artistic, the Poetic and the Theatrical) can be intensified by the RASA in the Sense of Meditation. The RASA, as a spiritual and dynamic force will absorb
those aesthetic elements and blend them with the environment before the artist establishes an image. The establishment of a photographic image will occur at the time the artist perceives or concentrates his environment through a camera and then releases the shutter.

By means of the interaction between the artist and the environment, through meditation, I hope to absorb my poetic, artistic and theatrical experiences (poise). Moreover, I anticipate that those experiences will give me a realistic understanding about that interaction with the environment.

Principally, the creation of my photographic imagery will be stimulated either by a spiritual experience (the RASA) or a physical experience. In a spiritual situation (for example, imagine with the eyes closed or in a trance), the RASA will become a dynamic force which then stimulates the artist's composure (the Artistic/Poetic/Theatrical) in searching for an image and yet establishing photographic imagery. This experience of movement is an outward stimulus movement. In a physical situation, a physical image can also become a strong force to ignite the artist's composure and then stimulate the RASA in establishing photographic imagery. I would call this experience an inward stimulus movement. These two stimulus movements can be illustrated as follows:
The Outward Stimulus Movement
In a Search for Photographic Imagery

The Inward Stimulus Movement
In a Search for Photographic Imagery

Note:
I=Image
A=the Artistic
P=the Poetic
T=the Theatrical
R=the RASA
(feeling, emotion, taste & sensation)
In any situation, the RASA is always surrounded by the poise: the Artistic, the Poetic and the Theatrical elements. It is also surrounded by the image. The image could be in a spiritual or a physical form. In a spiritual or outward movement, the artist (photographer) will absorb and experience a sentient or a hallucinated image. In a physical or outward movement, the artist (photographer) may absorb and experience a physical image. The release of the camera shutter then depends upon the combination and the intensity of these two experiences and their convergence.

To unite the sentient or the hallucinated image requires some type of interface or intermediary. Through it the meditative interaction with a particular environment can be manifested and communicated. The nature of my intermediary in the photographic prints may appear in any one of the following modes:

1. Only one element of the poise or aesthetic experience will dominate and become stronger than the rest; for example, the Poetic element may overwhelm the Artistic or the Theatrical element and so on. For this case, the verbal aspect is more persuasive or evocative in the print.

2. It could be that two elements of the poise will dominate and become stronger than the other; for example, the Artistic and the Theatrical aspects appear the strongest in the print. In this case, the elements of form and gesture are more dominant and persuasive.

3. All the three elements are in equilibrium. In this case, the formalistic, the gestural and the verbal aspects will dominate the prints.

All of these modes can be illustrated as the following:
1. One Element Domination

A
P R T

2. Two Elements Domination

A
P R T

3. Three Elements Domination

A
P R T

Note:

I=Image
A=the Artistic
P=the Poetic
T=the Theatrical
R=the RASA
(feeling, emotion, taste & sensation)
[] = the print
Procedure

Since the main idea of my proposal is about the interaction between an artist and his environment, the pictures should reflect the manner of that interaction. The meaning of interaction also implies the artist's intimate way of perceiving, absorbing, and hallucinating his environment and intermediary. Following are two basic ways of interaction:

1. The Manner of the Inward Movement

My eyes will observe and perceive the natural structure of a particular environment. My mind will react to that structure. When I think all of the elements in that natural environment are interesting (for my photographic imagery), I will impose and apply my poise onto it. For example, I will do some theatrical gestures by manipulating my hands and fingers. If I think gestures are not suitable for that particular environment, I may change it by placing one or two objects (intermediary) in that location. And again if my theatrical gesture and intermediary are not functioning, I will think about writing a piece of poetry on it. In the other words, I can alternately impose more than one elements of my poise (the Artistic, the Poetic and the Theatrical) onto the environment whenever possible.

After imposing my poise, my mind will transcend these physical experiences (the sense-perception) to the RASA (the emotion, the sensation, the taste and the feeling) inside my heart. The RASA will absorb and hallucinate that physical experience. When the RASA arrives at a certain level of absorption and hallucination, and when I feel that experiences have become a sentient imagery, the photograph will be made.
2. The Manner of the Outward Movement

The RASA will urge an imagery. For example, if my heart has an urge of loneliness, I will jot down that hallucination in words or write a poem about it. In another situation, I may also make a sketch (as to make that urge visible) of an environment which relates to that urge. I would also draw a few theatrical gestures in that initial sketch. In this initial stage of the formation of my photographic imagery, the images appear in the form of a series of sketches. After a few sketches are made, I will try to find a suitable location and environment which matches them (the sketches). When a suitable location and environment is found, and poise imposed, a photograph will be made.

At the end of the work, I will assess all the experiences of my aesthetic process and manifestation. I would also like to apply some of the philosophical aspects of meditation in my work. In addition, I plan to do research on a few photographers who had worked in a similar way. They are, just to name a few, Minor White, Edward Weston, Ansel Adams, Wynn Bullock, Aaron Siskind, Harry Callahan and Arno Minkkinen.

My work will be in black-and-white and the size of the prints depends on the nature of my work. The medium and small format films will be used. The show will have at least 25 prints and I expect to have it in the Fall of 1982. A written work will be submitted shortly after that.
June 4, 1982

A Homage to the Mayan Craftsmanship

Kam Batal

A gift/romanticism

Meaning

The role of artifacts: gifts, symbols, culture

Engagement

Marriage

White cloth

Egg

Fertility, appeal, prosperity

Moment of promise and proof

Of security etc.

In this world, one seeks to find content, to belong in harmony with life.

The culture provides a path to this, to define a role in society.

Love, passion, and purpose are essential in defining relationships.

End at your contentment, name me

She is the sweet Song of me, she is not a template

Who keeps her heart when I am away

God, bless this marriage with happiness and health, who always remember your name.

"Inward" and The "Outward" Stimuli
Gallery Plan
of The Exhibition
and Performance Sides
Plan of The Hanging
and Floating Materials

REFERENCE:
Not according to the actual scale

#1 - #7
•
•

Series of the work
The thesis proposal
Recitation & Performance arena
A white chair
Indoor plants
Baskets of yellow rice & red-dyed eggs
A green lime

Poems: series #1 to series #6
You Are Cordially Invited to Attend the Opening Reception of my Photographic Exhibition

RASA: A SENSE OF MEDITATION

8:00-10:00 p.m. September 18, 1982

PHOTO GALLERY, 3rd FLOOR School of Photographic Arts and Sciences, RIT

9:00 p.m. A Ritual Poetry Recitation and Performance by Ismail Abdullah Assisted by Carl Yusavitz and Alexander Syndikas

Rangkai #1 Series #1

Fajar/Kamar/Salat

Dawn/A Room/Prayer

fajar telah masuk kamar sucikanlah jiwamu untuk salat
sucikanlah tubuhumu untuk salat
sucikanlah matamu untuk salat
sucikanlah selimutmu untuk salat

fajar telah masuk kamar udara di luar menanti tidak mati untuk berangkat untuk berlangkah

fajar telah menyucikanmu
thesis sharing
23 september
11:00 am

A Sense of Meditation Suatu Penghayatan Heningdiri

MALAYSIAN

RASA

A Graduate Thesis Exhibition of Photographs by ISMAIL ABDULLAH
20 through 24 September 1982 • 10 am to 5 pm PHOTO GALLERY • S.P.A.S
ROCHESTER INSTITUTE OF TECHNOLOGY • ROCHESTER, NEW YORK

special thanks to my wife C. Sum C. Seman and also Universiti Sains Malaysia Minden Penang Malaysia for their generous support
Series #4: Lake / A Chair / Myself
View of The Gallery and Installation of the Thesis Exhibition

1. Gallery and Installation of the West and the North Sides
   ISMAIL ABDULLAH © 1982

2. Gallery and Installation of the West, the North and the East Sides
   ISMAIL ABDULLAH © 1982

3. Gallery and Installation of the East Side
   ISMAIL ABDULLAH © 1982

4. Gallery and Installation of the East with the South Sides
   ISMAIL ABDULLAH © 1982
Bibliography
BIBLIOGRAPHY


