

A Quest for The Golden Fleece - Ideas Read in Cloth







I feel there is a
fissure,
that idle hands are
disconnected;
dim, cataract consciousness prevails
of sleepwalkers,
stumbling in uncertainty
of passive sedation of a most
disunited set of nations so
cut off from our earth and common future;







Streaming ideas flow towards me.
Actively I break through my everyday
reality to
Pursue what lies behind
the warming sun,
light-bearing stars,
the radiance of the moon,
the seismic significance
stone, plant, sheep and me.



















Free of bounded space and time
I am a gaze ranger hurdling the
horizon borders of the senses.
I seek generative idea -
the forms that weave imaginations and
imprint on mind and soul to find reciprocal relations
'midst the mineral, plant and animal and
Humane Being.











A willing participant,
Ideas course and ripple through me
craving the light.
Illumined, warmed through with my thinking heart
I take part and
Am a part of this creative folding out
of burgeoning forces,
Of images fused with
lithe,
elastic,
living meaning.











In this Spring awakening
are Shepheredess's nurturing,
and Sheep's wool fullness - sunlight transformed.
Discarded outer garment -
a willing sacrifice.









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SEEING IDEAS – a passion for making

“Then I may rejoice that I have ideas without knowing it and can even see them with my own eyes.”

The statement above was made by Johan Wolfgang von Goethe in conversation with his friend Friedrich Schiller in the 1800's, and signifies his highly developed experience and understanding of the realm of thoughts and ideas. Goethe stated that "thinking is no more and no less an organ of perception than the eye or ear - just as the eye perceives colours and the ear sounds, so thinking perceives ideas".

Schiller was surprised to hear Goethe's response, given in the context of the prevailing European worldview, one endorsed by conservative, quantifiable, objective, fixed, reductionist 'scientia' - knowledge.

Goethe's distinctive, perceptive ability to form inner pictures, along with his capacity to see thoughts, meant he could, as it were, climb inside the very thoughts. In turn, a "thinking" flowed into him. This reciprocal relationship between himself and the world gave him the sense that the idea thinks itself in me.

Such an approach is demanding, immersive, delicate and radical. That our senses enable us to penetrate the concepts of phenomena is clear, but accordingly they can also lead us into entering the realm of non-conceptualised existential knowing. Essentially, a dance between the seen and the unseen transpires through the evolution of ideas. There are moments of activity, of pause and tranquillity, of subtle conversation, and of wide open, questioning spaces that speak of fragility, vulnerability and timeless reflection. The artist, Paul Cezanne, summed up the dynamic movement of thinking when he stated: "[t]he landscape thinks itself in me, and I am its consciousness". He shared his expressively rich, creative process in the paintings of Mont Sainte-Victoire, the mountain which beckoned him to return over and over, to ever deepen his knowing of and in the subject, through observation.

I posit that humankind creates out of a world of universal ideas – already created. In connecting to a thought - the world shows itself. An idea presents itself as the catalyst for our creating which, if picked up by us, has the tendency to gather numerous other ideas towards itself, connecting worlds until the idea is worked through by the artist in the process of making. The creative process has the potential to capture the wholeness of experience in the way a poet writes a poem. The ideas generated and reflected in the poem by Dylan Thomas, *The Force That Through the Green Fuse Drives the Flower*, essentially connects the human being with the forces of nature and more specifically the idea or archetype that lies within the plant and the human being. This practice of perceiving sees - as an inner grasping of the wholeness of experience - both spirit and matter.

The practice demands that I see the reality of the world around me, for this is key to penetrating the ideas that live within phenomena. That I learn to observe accurately in order to make sense of, and generate a practice that is meaningful. At the same time, the creative process becomes the productive basis for meeting the future - for bringing and sharing much needed insights and inspirations - so that humanity and earth conjoined can take their rightful course.

Rudolf Steiner offered: If [we] can confidently believe that thoughts are concealed behind the things around [us], and that the actual facts of life take their course in obedience to thought, [and if we feel this, we] will easily be converted to a practical habit of thinking based on truth and reality and choose to fructify thinking so that we can take the right course in life.

Collaborations:

Josiah Suskin – photographer

Ronel Wagner – patterns and garment construction

Yvette Worrall – assistant wordsmith

Adrian Hope – garment stand and stool

Anthony Suskin – technical advisor

Jolene Cartmill – a shepherdess and milkmaid