

Befriending the Creative

Unconscious five days, August 2018

Last edited 8.12.2018 1:30pm



Exploring

***Self, Community and Nature with chance,
coincidence, accident, Unconscious Intelligence by
making objects as compasses, tools of personal
exploration from The Casual Alchemist by Daniel Mack***

***The helical twist of our 3 Living Realities: The
Imagined, The Perceived, The Remembered***

***It changes. Needs reviewing, refreshing by
causally Looking In, Out, Back and Ahead***

***These are not tasks, but invitations, idyls to
“kindle magic in an unmysterious world .”***

Joseph Stella

WORKSHOP Characteristics:



WONDER ROOM motif

***Driven by Interests and Learning Styles
Allowing Needs to be revealed always in
“course-correction”***

***AS SIMPLE AS
POSSIBLE***

***INDIRECT... known by
absence, effect, cannot be
directly sensed, like magic***

***GUIDED DISCOVERY that
fine balance between suggestion and direction***



ELLIPTICAL Nature of learning

KALIEDOSCOPIC same pieces keep realigning

Towards Making a GRIMOIRE

SCHEDULE 8.12

9am Daily Centering

Prompts to go In, Down, Out
and Back to help ***identify the
appropriate work/play of the
day***

Scrying looking in a mirror

Derive surrealist practice of *just
wandering. How Far?* to River?
To ruins ?



Share Biography Bits A recent memory, dream,
event, worry, animal, loose thread presented?

Rest of the Day
Late Afternoon
till 10 pm

Intuitive Making
Review/Share Directions?
Workshop Area Open

COMMENTS

Expectations?

Concerns?

Ticks?

OMeffect: Things Shift

Comfort Zones?

Range of

Tools/Materials

WHAT DID YOU DO AS A
CHILD THAT MADE THE
HOURS PASS LIKE MINUTES?
HEREIN LIES THE KEY TO
YOUR EARTHLY PURSUITS.
CARL JUNG

Intuitive Making Activities

let your Curiosity help choose

Intuitive sculpture

Simple Selection: seeing, collecting, presenting



Emerging Shapes *casually* rework an egg carton, paperclip, candy wrapper, twist tie;

Objects from Ephemera



Bundling/Wrapping with sticks, string or yarn

Stone Work shaping with a pocket knife, riffler and sandpaper

Arrangements balance, placement, color, texture, surprise and *The Temporary*. at Beach? in bushes, under trees. Debris Fences? Stacking?

Figures from bark, sticks, wire, mache

Tools for real and sur-real tasks in Wraps

Pedestals, Hooks, Shelves from sticks/slabs



Intuitive Marking

on cards, accordion books, large communal murals, notebooks

Collaging with found and saved materials with mud,

ash charcoal, smoke

and accidental shapes,

stains, spills from coffee,

juice. **Pounding**

flowers/leaves **Grinding**

Creek stones into

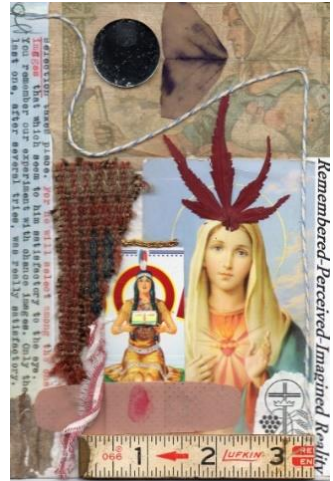
pigments



\Bird from a bit of garden dirt

Cards are a flexible, modest, fast way to respond—largely non-verbally—to some experience, theme, direction. whatever is comfortable with. They are often small, trading or playing card size and can be done easily in multiples to take the precious “art” spin off the whole exercise. They can start with words or use words... and allow easy multiple nuanced responses to a theme. When viewed by the group as a whole. there’s a lot of collateral learning and sensitizing that goes on.

It’s an easy. low-tech way to build and demonstrate a “community” of response Finally, they allow for trading and sharing. Take a few of your cards, put them in a pile and let others take them.



WHY DO THIS?

“Bidden or not bidden, the gods arrive.”

... in accident, disguise, chance, coincidence, events

... alone, in pairs, triples or mobs

***You’ve been
jolted, bumped,
injured or just
sensed a Shift.***

***You want to
Adjust.***

***You have the
time and interest
to PLAY more.***

***You want access
to more Energy***

***You want to tell
a truth about
nature and
human nature***

***You are aware
of hungers,
tasks put off
too long.***



Walking in Three Worlds

David Horton

***You want to see, feel and reveal the less visible; to hear and
speak the less spoken . This is called “flow”. This is Magic.***

You want safe practice with chaos, transition, intuition

Making-Based Approach

In times of Destruction, Create Something. Maxine Kingston
In times of Creation, Destroy Something. Anon

Making is a fundamental non-verbal form of communication. Making likely preceded language. It connects into the brain along different paths than speaking or writing does. It's a way to escape the velvet tyranny of words.

YOU ALREADY HAVE THE BASICS

The Eye: It knows. Right away, it sizes up. It has a sense of beauty, proportion, safety. It winces and twinkles at the rights and wrongs of making. Trust your eye to guide you in selecting - seeing-. Everybody sees differently and each of our eyes sees things from a slightly different perspective. Your eye is the ally in designing and making.



The Hand is the Proto-Tool with its strength and near-infinite motions to grasp, turn, angle, pose, position, twist, grab, discard... Units of measurement are hand-based: the inch, a pinch, a handful, two-fingers. Remember hands are not perfect; they are different sizes, fingers have been cut, sliced and healed oddly; fingers curl and stiffen... Strength comes and goes. Most invented tools are hand helpers.



The Body: The Body provides the frame of reference, the viewpoint on the world and the physical connection to convey unspoken messages to our fellows. The body is a rich grammar of emotion and action. The gesture of the arm, the foot, the tilted head, the open chest... Body language is a fundamental part of making

Magical Thinking. To ask "What if I did it another way, and yet another?" It's the Queen of Hearts talking to the Alice in us all, that one key feature of Homo Sapiens: the capacity and perhaps, need, to imagine what does not yet exist.

Making is seeing, finding, arranging, disassembling, resembling; Fitting geometries onto natural materials to retain animation of nature and indication of handwork.

Making is a simple understructure and an elaborated over structure with the Low Tech, the Casual, the Common, the Ordinary



We use regular materials irregular ways.... irregular materials-regular ways, select-re-position- combine- enlarge. working in Alchemic Ways: engaging the head, heart and hand, the technical, intuitive and spiritual

By exploring the powers of the ephemeral, the accidental, chance, the coincidental, the casual, allowing for Guided Discovery, "Kindling" ***We are Playing!***

Making is larger and more universal than art, closer to what John Cage says: "**Art is about self-alteration, not self-expression**". Morse Peckham went further, calling art-making the opportunity to practice coping with disorder and the unsettling experiences of life. Celts honored Makers as Seers and Healers. Their objects healed us by making things that worked with the disturbing themes of life: balance-imbalance, center-off-center, beauty-violence, grief.

Making is simply creating **patterns on materials**, ordering and reordering by adding *more* or *subtracting* something, or a combination of the two. It can be done with tools or just your hands, outside, inside, anywhere, anytime.

THE MAKER'S ATTITUDE

Live like there are gods in everything

See yourself as a **Researcher**, an experimenter. Your life is a laboratory. Assume that everything you see, everywhere you go, everything you do is an important project. Key indicators are coincidence, accident, frustration, annoyances, weather, anxieties, close calls, hunches, distraction, digressions and intuition ... Greet them like friends; learn more about them; don't ignore them.

Making is not a linear or progressive activity. You are looking for the Portal of the Moment. They change and shift. Your intuition will get drawn to one or some of these approaches more than others. That's the signal to go with. There's no one place to start. You have to be alert to changing opportunities to look behind the visible, the evident... at the borders, the folds, the cracks. We want to quiet the critic, the clock-watcher, efficiency expert, the Product Developer, the Utilitarian. This is a chance to meet the reptile brain. Look over this collection of items like it's a menu in a local restaurant and you are hungry. You can do these alone or with others and share work in progress. Both have advantages.

What do you already make? ...*food, objects, deals, trouble, time?* And the many ways to be a Maker: ***homemaker, smitty, bricoleur, tinker, bodger. Do you putz? futz? putter? diddle?***

Making Meditations

INWARD, OUTWARD, DOWNWARD, UPWARD



Start with a Deep Breath or two.

Recognize a vital intention, concern, interest, person

ID/Honor the Moods/Curiosities of This Day

Suggestions on Making:

Use at least three elements. combining what may seem like opposites...or something Seasonal-Sensory-contrast/comparison like in Haiku.

Do a few at once so no one becomes too important
Just do it; Do it again. Watch and learn from other people;

Ritualize making: Have a place, a space and time. This does not have to be a studio or workshop. ***An Altar?***

Making does not have to be Grand. See how little you can actually make something with and still have meaning

What Primitive Crafting allows

to represent objects or ideas rather than depict them, Abstraction, exaggeration, Flatness and geometric designs of the figure, particularly facial and bodily proportions favored over naturalistic representation ... ***like the difference between prose and poetry***



Favored Forms of Making

DERIVE just wandering, perhaps getting lost,



Also called **Forest-Bathing** “to relax in the forest”

SELECTIVE PERCEPTION

“**scrying**” looking into something shiny:
water, fire, mirror.

Notice Shadows, Smells, Temperatures

Focus on an Element:

Fire, Air, Earth, Water



Collect/Select on a block, cd case, jar, slide sheet, a
ketchup cup from Burger King

Marking, with dirt, inks, smoke, thumbprints, pounding with
fresh leaves, flowers, berries, ground stones

Joining found materials using yarn, wire, string, thread,
floss, paper clips, rubber bands, twist ties

Carving with a pocket knife onto a found stone or bark: shaping, smoothing with sandpaper



Accident Use Scraps, Seasonals, Spills, Treat Stains as divinations. Make a deck of such cards.

Shedding re-purposing your collections/mementoes

Play with ephemerals, the Transients: rain, snow, ice, dawn, fog, smoke, twilight, water, air, smoke, shadow, flowers, charcoal, leaking, the aromatic, something only glimpsed,



Arrangements of stones and fallen branches; placing found objects together, somewhere, in a pleasing way--on each other, in a loom, on a chain, in loose weave burlap



Empties Get a box, can, jar. **What to do?** some Story, some truth about nature and human nature.

Imaginal Tools

Add Things to a stick.

Use string, wire, dental floss Maybe add color.

How little of something do you need to make a statement?



Appropriate/RePurpose Common Forms: Name Tags, Stirrers, Masks, Caps, Cards, band aids

Violate Heating, Coloring, Cutting, Tearing, Marking, Boiling, Scratching, Piercing, Pounding, Charring

Gifting What you have made

TOOLS-MATERIALS

EXPLORING THE LANGUAGE of COMMON HOUSEHOLD OBJECTS/TOOLS

Look over these lists Which ones jump out?

What can they mean and help say?

penknife	sandpaper	clippers	saw	paper cutter
needle	drill glue(s)	string-yarn		band aids
wire	dental floss	markers		camera
paper	sticks	rasp		hammer
tape	pencil	stapler		pins
stirrers	clamps	flower frogs		paper clips
feathers	driftwood	cards		butcher paper
buttons	wax	bark		bones
ash	thumbprint	charcoal		rusted objects
stones	Black dirt	envelope corners		black sand
lint	old stamps	road kill		dust
shells	spills/stains	skeletal leaves		fingernails
leaves	mesh bags	flowers		egg cartons
sticks	rubber bands	<u>window sill bugs</u>		small containers
stickers	bits of mirror	fruit		

SIMPLE ACTIONS of MAKING

Wandering	Noticing	Playing	Finding
Gleaning	Collecting	Arranging	Stacking
Storing	Sharing	Altering	Editing
Violating	Cutting	Heating	Coloring
Shedding	Marking	Boiling	Dyeing
Scratching	Piercing	Carving	Charring
Pounding	Shaping	Breaking	Sewing
Knitting	Defacing	Joining	Hiding
Binding	Bundling	Weaving	Drilling
Repairing	Fixing	Recycling	Gifting
Collage	Assemblage	Re-Purposing	Tearing
Emptying	Remembering	Filling	<i>more??</i>

Pause for Questions after a Round of Making



Look for Patterns in your Materials and Making What themes, stories, myths, colors shapes, sizes seem to repeat?

Who Visited while you were making? dropping in to admire, to comment, to judge? In what ways do these activities keep you connected with father, mother, older self, other Selves and disconnect you? What is getting Practiced? What STORY is getting Told and Validated? Imagine these objects are *spiritual decoys*: What/Who are they trying to attract and **WHY**?

Does your work create dialogue/interaction with people? or distinguish and separate you from others?

Consult your Reactions uncomfortable? surprised? delighted? Impatient? Dreamy?

Did you keep it Casual! Did it flow or was it Lurching?



Aware of How Little was needed ?
How Fast it could be done?
This is a beach stone, sanded with
one end oiled a bit

Consider metaphors What else are you making? Are your objects **ALSO** doorways, windows, bridges, coffins?

OUR INHERITED WAYS, NEEDS

A starting point might be **deep needs** we have as a species. Making Helps discover what we're needing and Making helps address that Need. There are Four, and maybe two others.

WONDER, STORIES, KRAFTING, THE CARNAL and maybe the Need to HEAL and the Need for COMMUNITY

Need for Wonder, Awe and Play

Wonder is simply the opportunity to admire the world for its vitality, complexity and relentlessness. It's the chance to feel **WOW!** It's also called *numina*. -that momentary amazement at being here. Working consciously with natural materials stimulates and addresses this need for contact with other realities. This capacity for wonder or appreciation is at the core of creativity, of making. Wonder involves ambiguity. *Oh, it's this... and that.... And THAT!*" It's the capacity to flip, flicker between parts of realities. ***Life Drifts.*** Play is related to wonder. Much play is only ***entertainment*** or ***recreation***... broad, but shallow ways of spending time. This kind of play is profound or infinite Play.

Need for Stories:

We are always in stories, figuring out the story lines. Kurt Vonnegut describes the proto story as "***man in hole; man gets out of hole***". All daily lives are greater and lesser stories, (often being told as they happen on the cell phone) Stories, even mundane ones, are all threads in the vital myth-making needed to live. But it is especially the ***Deep Stories*** we are searching for. By choice or not, we all hunt the ***daimon***, that other self, the true self eclipsed during the first part of life as the bright sun of socialization and expectations cooked us. The daimon waits, along with many other lesser "s'elves" for the cue to step back on our stage. Joseph Campbell is so clear on this. We must have the stories to know who we are and who we can become. Finally, we must have stories to stay in touch with the mystical around us. Objects and object-making are

vital ways of keeping the Stories going. **Things help.** They help with the necessary task of revisiting, revising and repairing updating and expanding our stories. The Basic Story is always still there, but it can always, always grow more. Like Coral.

Need for Krafting: (German for strength)

is just the innate thirst to learn to do something more, new and different. It is about curiosity, skills and developing competence. More importantly, it is our way of affirming the need and our capacity for Transformation. We make to remind ourselves that we change. Differentiate between alternative approaches to making: the bricoleur and the craftsman. Mastery is overrated.

Need for the Carnal:

Whatever else we are, we are animals. Contact with the earth, air, water, fire, light and dark, cold and heat is urgent. We need reminders of sensuality, awakened and emphasized sense experiences. (Richard Louv “nature deficit disorder.”) Carl Jung referred to the “Bush Soul” This need also includes encounters with Natural Time. Unlike technological time, in organic time, things are not always available when you want them. There are seasons. There is waiting and planning. There is accommodation to using what is available here and now. Humans are hard-wired with the organic and experience distress in the relentless presence of the technological. Making with natural materials explores expresses and feeds this need.

Recognizing your needs

Needing a Trance? Feel open to Chance, Accident, Magic, relinquishing control? Undifferentiated encounter with eros, dissolution, longing. That is a need for Wonder Awe, Curiosity, for Play and Magic

Drawn Inward? Building, unearthing the Stories of ***Who You Are? Where you Came From*** Humans are story-based. Our own, others, interactions What are your various Lineages?

Vexed, pre-occupied? Focus on it! It's your portal in.
We have a ***need for the Feral***, the Risky, the Disturbing. The
Disorderly Nature often holds and reflects that for us.

Eager to Explore Actions, Practices, encounters with
the creative unconscious.? The need to order materials, *again*
and again

More OBJECT-MAKING

Home-made brushes from reeds, feathers, grasses

Shadow-Drawing

Matrix interlaced, interwoven

Webs, Nests, Mesh Hanging Chain/ Tree Loom

Mask Forms Making a new identity, occasional

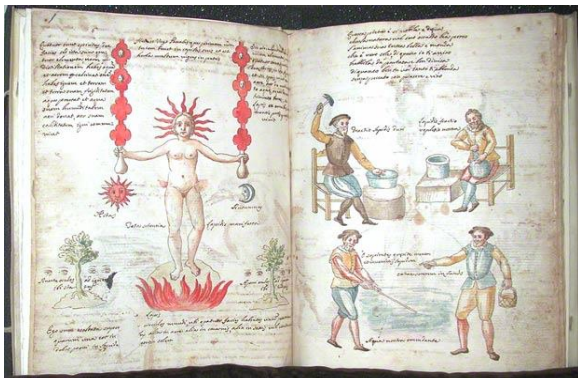
Beheading/Masking/Redressing

Worn clothing: T-Shirts, hats, jackets.

TRY Bandaid/Card

YOUR GRIMOIRE

the record of your life with magic



YOUR

OBJECTS What do you make? collect? *food, song, trouble* ? Assume that these objects are **magical decoys**, lures, bait... Who or What are they/you trying to attract? Look in top dresser drawers, desk drawers, glove compartments for those casually saved shards of your life to get revived, re-purposed in service of this adjusted story you are forging. These form the core of collages and assemblages

YOUR BODY What part of your body seems most prominent? A movement with an arm or leg or hand? Your Walk, that gesture? A sound? a smell? Your symptoms, diseases? That Poison Ivy, That Gout, that Back...

YOUR FAMILY Inherited family stories, wisdom, jokes, memories “we always”, Family Tendencies, symptoms, joys, grudges? Whose voice says: “Never good enough” or “Good Job!” What Objects keep you in contact with other, older, family selves ***Make gifts to ancestors, relatives***

YOUR Other LINEAGES/CLANS old ones, new ones. Other “transitionals” children, young parents, Woofers ***USE Pinterest***

YOUR TASKS?

Explore *Ancestral Karma*

YOUR HABITS What **food** do you eat? cook, buy

YOUR INNER LIFE When do you feel most alive?
most dulled? Recall moments of Joy, Awe, Wonder; Re-Visit
your grief, hurt, sadness. your “old wounds”... inherited
wounds, Irish fatalism, **Your Shadow**

Your Memories tendencies, ways of seeing, Wounds
tools, making, smell, places.

Your Life Stage What Transitions are you into? What
NEEDS are presenting

REGENERATIVE ACTIVITY

Explore Third Age or Fourth Quadrant Life

Who am I when I am no longer doing,
no longer productive, no longer indispensable?
No longer wearing the masks?
Where does my attention go, to whom, and why?

My brother and I stand like the fences
of abandoned farms, changed times
too loosely webbed against
deicide homicide
A really powerful blow
would bring us down like scarecrows.
Nature, knowing this, finding us mildly useful
indulging also
her backhanded love of freakishness
allows us to stand. Daniel Berrigan

VISITORS *and their themes*

Hermes quick-silver, communication, Joining, in the Joints
Trickster, **Deceit**

Hestia Hearth,. Integrity of the Empty Temple Holding Space
Temperance, balance

Marriage of King and Queen animus/anima Great Work

About memory “loss”

*“It’s a release and relief from the tedious details and
differentiations of adult life which are no longer needed;
That this lack of discrimination helps you do your late life
work of slipping into that thin gauzy place of The Ancestors,
where you are blending, blurring, fusing with the whole
Family Tree; the activity of late life is a digesting process, a
weaving, tasks quite different from those of mid and early
life.”* James Hillman **The Force of Character**

A gift of simplicity, capacity for spiritual growth
gift of increased long term memory; of having nothing left to
prove. free up energy to BE, to be generative. no longer
inform, direct, even teach; we invoke, we kindle, mentor,
spark, share model from the back seat **Croning @ 55yo**

It's TIME for The HOLY, the Chthonic

*Everything that is dead quivers. Not only the
things of poetry, stars, moon, wood, flowers.
Everything has a secret soul, which is silent
more often than it speaks."*
'Concerning the Spiritual in Art', Wassily Kandinsky

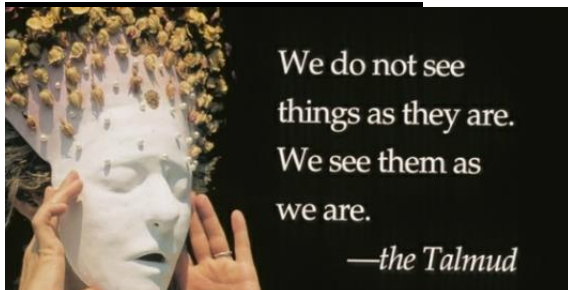


***In what ways are you a
Culture Carrier
A Steward
A Place Maker***

Time for Legacy

***Make cards to be opened at
your Memorial***

Consider Other Models



Things are not as they seem, nor are they otherwise.
Diamond Sutra

Beyond the Heroic/Medical “broken/fixed” win/lose
RIGHT/WRONG, both filthy AND divine
Wait ! see Koch’s Train Poem
Non-Competitive/Cooperate

Consider Organic Thinking:

Blossom-Ripen=Fruit-Seed-Die/Dormant-Blossom
Preparing Soil=Planting Seed=Chthonic: Rooting out of view;
GrowingTransformative:Harvesting Apple Core/seed within



Heterarchical Thinking potluck/loom share control
Mosaic Holding Contradictions/Multiple Views
Elaborate/Complicate The Story Sudoku? *Dead Raccoon*

OVERLAPPING REALITIES: What's imagined,
remembered, perceived? *Zen Archery Story*

Piaget Infinite Play experiences

TRUST/seek out distraction, digression

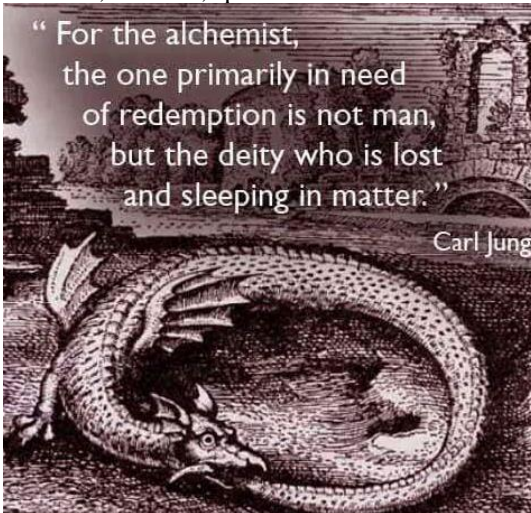
BE Haiku-inspired: *brief, nature-based, of the moment,
emotional and celebrates ambiguity and contrast*

SEEK MAGIC Non linear/ ways: attentional diversity:

All activity is expression of Unconscious ALL

OLDER VISIONS *What Would Green Man Do?*
Prehistoric Paleo, Pre-commodity Objects

EXPLORE ALCHEMY addresses the *Balance of the
Mundane, Magical, Mystical* the Head, Heart, Hand; The
technical, intuitive, spiritual



Appendix

Techniques of the Surrealists



Kurt Seligmann 1900-1962

Automatic drawing/writing, deep breath, clear mind, see where the pencil or pen go

Calligramme words or letters of a text create a related shape

Cut-up technique randomly cut up text; reassemble

Collage combine found and created images, text and objects

Photomontage cut up and reassemble photographs

Cubomania: cut image into squares; randomly reassemble

Étrécissements carefully cutting away of parts of images

Involuntary Intuitive sculpture casually reworking a common material: egg carton, paperclip, twist tie, etc

Coulage pouring molten liquid (metal, wax, chocolate) into cold water. results "read" as divination f *ceromancy*

Exquisite corpse: collage assembled by a group

Time Travelers' Potlatch a gift for a historical person

Frappage flowers/leaves pounded to create colors/ hapes.

Parsemage charcoal/chalk dust scattered on the surface of water and skimmed off with stiff paper similar to marbling

Frottage "rubbing" over a textured surface and adding to it

Fumage the smoke of a candle marks a paper or canvas.

Bulletism ink is shot at a blank paper to develop images

Aerography Spray paint a 3-d object as a stencil

Drippography dripping a liquid on paper or canvas

Paranoiac-critical method artist invokes a paranoid state to make artwork.

DECODING OBJECTS

Oxalis false shamrock; leaves close up w/o light woodsorel

Copper metal of union,

Poison ivy you never forget; prized for beauty and distress.

RESOURCES/SUPPLIES

LINKS

www.danielmack.com www.thecasualalchemist.com

Quotes

“The best thing for being sad,” replied Merlin, “is to learn something. That’s the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics, or know your honour trampled in the sewers of baser minds. There is only one thing for it then — to learn. Learn why the world wags and what wags it.

— **T.H. White, The Once and Future King**

Poems

The Guest House

This being human is a guest house.

Every morning a new arrival.

A joy, a depression, a meanness,

some momentary awareness comes as an unexpected visitor.

Welcome and entertain them all!

Even if they are a crowd of sorrows,

who violently sweep your house empty of its furniture, still, treat each guest honorably. He may be clearing you out for some new delight. The dark thought, the shame, the malice. meet them at the door laughing and invite them in.

Be grateful for whatever comes.

because each has been sent as a guide from beyond.

Jelaluddin Rumi, trans Coleman Barks

In every heart there is a coward and a

procrastinator.

In every heart there is a god of flowers, just
waiting

to stride out of a cloud and lift its wings.

Mary Oliver

From One Train May Hide Another (*sign at a
railroad crossing in Kenya*)

At a crossing, one train may hide another train.

That is, if you are waiting to cross

The tracks, wait to do it for one moment at

Least after the first train is gone.

In a family one sister may conceal another,

So, when you are courting, it's best to have them all in view

Otherwise in coming to find one you may love another.

So always standing in front of something -- the Other

As words stand in front of objects, feelings, and ideas.

One wish may hide another. And one person's reputation may

hide The reputation of another. One dog may conceal another

On a lawn, so if you escape the first one you're not necessarily

safe; One bath may hide another bath As when, after bathing,

one walks out into the rain. A vivacious mother hides a

gawky daughter. The daughter hides her own vivacious

daughter in turn. One teacher, one doctor, one ecstasy, one

illness, one woman, one man May hide another. Pause to let

the first one pass. You think, Now it is safe to cross, and you

are hit by the next one.

It can be important to have waited at least a moment to see

what was already there.

Kenneth Koch