

# INTENTIONS IN TENSION

SHAPE AWARENESS  
SCULPT THE FUTURE



PERSPECTIVES ON  
INTUITIVE CREATIVITY

Jim Leishman

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# INTENTIONS IN TENSION

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## FORWARD

**When Intuition Invites the Analytical Mind to Dance-  
The essential role of creativity in science**

Good epidemiologic research demands logic, rigor, and objectivity. These cardinal virtues are essential to scientific progress, but they are not sufficient. Intuition and creativity also play a key role. Unfortunately, an emphasis on scientific rigor can translate into a distrust of less structured processes. Intuition may be dismissed as irrelevant, trivial, and even “unscientific.” Nothing could be further from the truth. The history of science is rich with examples of intuition and creativity at the very core of the scientific process.

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## BACKGROUND

### **An Intuitively Creative Sense Ability**

Who would have imagined that pieces of driftwood chosen from a sea of hundreds of thousands would upon being carved, serve as catalysts to the awakening of a sense ability. This sense ability we humans do possess yet we have lacked conscious awareness. Consequently we have neglected and under-utilized our ability.

I began an exploration that would eventually shape my awareness. It was through sculpting pieces of wood that I began to recognize that I too was being sculpted, being altered. Impressions were being formed. Meanings were being shaped. The sculpting journey evolved into remarkable experiences, remarkable transformations.

I am fascinated by a powerful yet under-utilized sense ability that we humans seldom talk about. Having had the privilege of having my own awareness shaped through my glimpse of the power of intuitive creativity, I feel compelled to share the experience, all the while appreciating that this topic has prickly edges that will have to be handled with a good deal of sensitivity.

Humans possess an intuitively creative sense ability. This ability is for the most part under-utilized and misunderstood, yet one of the most powerful of human assets. Increased awareness and utilization of the upwelling of creative expression may provide pivotal access to

ideation for humanity's thriving, evolution and possibly survival.

This journey toward a shaping and a reshaping of awareness involves the expressions of a strange animal commonly referred to as an artist. This artist smooths and shapes pieces of wood. This smoothing and this shaping have led to observations then realizations. These observations involve the discovery of powerful attributes available through the utilization of intuitive creativity.

I am that artist.

As the written word is explored and utilized as my new sculpture medium, I again ask myself: "To whom do I speak?" I attempt to identify, then draft appropriate expressions in words to begin the materialization of this written sculpture. The written word has not previously been my focused, consciously chosen medium.

To stir the juices of expression I ask: Who would be my audience? Who might take interest in entertaining an artist's observations?

- Persons having an inclination, or desire to contribute positively to both planet and humanity.
- Persons questioning personal life direction or looking for impetus for forward movement.
- Persons curious as to the workings of the mind of an artist.

- Persons curious to understand more of the subtle aspects of other humans' natures and to more clearly understand approaches leading to their behaviors.

I propose that an upgrading of our personal operating systems is in order, that time be taken to reassess that which we currently believe, to consider replacing beliefs that work counter to our collective best interests, and to incorporate new ideologies that will better serve a renewed, expanded perspective on reality.

Cautious reader, skepticism might be considered a reasonable visceral reaction.

This narrative is a taking of time to consider and entertain possibilities overlooked or undervalued within our current understandings and belief systems. A new awareness is available for both the shaping and the reshaping of ourselves as we sculpt the future of our planet.

"The Shaping of Awareness Journey" strives to identify an under-utilized creative sense ability available through conscious utilization of an amazing realm, referred to here as the **Infinet**.

## Positively Influencing Change

This narrative is presented as an incentive toward the making of positive changes for humanity and Planet Earth. Appreciating that even a story may be helpful, I feel compelled to contribute a critical building block that could lead toward a chain reaction, toward critical mass, a tipping point, a hundredth monkey, whatever it takes to move us toward positively influenced changes for the planet and for humanity.

We begin this story at birth, a fitting place to start. As this story unfolds, there will be much skipping around and retelling, this is my way of asking permission to retell and to address topics more or less as they come up. I point to interconnections as connections come to mind. The story includes various perspectives of single events. These perspectives may appear as if they have come from the journals of a person living very near the edge of reason and that is not far from the truth. This is precisely where it is necessary to go on this journey, to the very fuzzy edge of reason. There are both shorter and longer versions of these stories. We will encounter both.

## Evolution with Increasing Awareness

A meaningful experience...an experience full of meaning. We live life forward and yet we understand it backwards with each of us giving shape, giving unique meanings to our experiences.

I suggest that humans have the capacity to engage much more creatively than we are currently demonstrating.

Humans have the potential to bring about much more harmony and much more thriving for ourselves and for our environment.

If humanity is to evolve with increasing awareness, we too as individuals must evolve with ever increasing awareness.

It is my wish that each person shapes meaning from this story, this experience, then goes on to engage others and express that meaning, contributing to an even greater vision for humanity and planet

My intention is not to prove the availability of resonant intuitive expression in response to human intention, as that task is currently unattainable no matter how many examples, presented as mathematical anomalies, astronomically improbable, yet coinciding incidences. Instead examples are offered of approaches that others might utilize to refine their approach to such an exploration, should they be courageous enough to explore. At that edge of reason they might reach, then possibly leap even further, toward the expanding of the boundaries of current perceptions.

That is what explorers do.

Our human sense abilities have the potential for much greater acuity than we presently realize, much less utilize or imagine. This written strategy presents processes through which to expand the limitations of our current perceptions.

Attuned to the nuances of an unfamiliar sense ability, confidence and success provide opportunity for nourishment and growth.



## Beginnings

**A glimpse into the workings of the mind of an artist as an explorer.**

This narrative is about increasing awareness of self while dealing with experiences of the remarkable.

Many aspects of the remarkable are intangible, invisible and as yet unprovable.

This stretching of the limitations of current perceptions, I firmly believe, is the direction humans, both, individually and then united as humanity, need to go.

Expression emanating from the intangible, the invisible and the unprovable are not as yet acceptable for mainstream utilization yet each human has the opportunity to become open to the possibility of advancing in that direction.

The very nature of both creativity and intuition are the focus of attention. Review and revision of these subjects are imperative for an evolving and an expanding clarity.

As narrator I pause. I have attempted numerous "Beginnings". How is this expression to be different? It is to be different in that I will both attempt to narrate in real time while simultaneously making reference to various notes taken from personal art-related journaling.

I pause once more, recognizing that within this situation I am feeling some despair. I do not recognize a way through to relating the depth, the core of this narrative of the

remarkable. Despite numerous attempts, none of the results have yet felt comfortable.

Might this be an appropriate time to present the part of the journaling that relates specifically to despair? The practical side of me argues that this would not be in the chronological sequence of the original explorations. Hmm. I contemplate.

This note might hint that despair was somehow significant in the early phase of exploration yet that note may require more context. I will first describe some of the events prior to early exploration.

Let us instead digress.

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A Reshaping  
by way of a sculpting journey,  
offering both example and explanation  
of the reshaping  
of one human's  
awareness and actions.

Further reshaping is accomplished  
as humans become progressively  
a more united humanity,  
moving forward  
with more conscious awareness,  
sculpting the future  
of humanity and planet.

An intuitively focused journey  
taking place  
beyond the boundaries  
of a presently reasoning mind.

Intuition  
*"the ability to acquire knowledge  
without inference or the use of reason."*

Without the current availability of reasonable proof,  
speculation is introduced  
to facilitate understandings  
of an intangible intuitive.

As reason has served as a cornerstone

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in the foundation of our system of beliefs  
there is reluctance  
to consider changes  
to such a solid component  
of our foundation,  
yet  
There are times  
when adjustments are necessary  
to shift and to modify  
the foundations  
of that which we deem to be "reality."

This intuitively focused journey  
is presented  
to serve as inspiration,  
to assist  
in the development of expressions of courage,  
to point toward methods  
through which  
humanity and planet  
might be move  
to bring about  
a more balanced approach  
to sculpting the future.

This journey  
involves courage,  
persistence  
and an opening up  
to that which might at first

be perceived to be impossible.

At some point  
a leap will have to be made,  
a leap requiring trust  
in personal abilities to deal with the intangible,  
a leap involving stretching  
as current beliefs are expanded,  
or,  
you might not bother with all this.

The choice  
is your choice.

For those continuing,  
be advised  
that only limited guidance  
is available as we traverse  
the fuzzy edge of reason.  
The journey will be slow,  
at times,  
back-tracking  
almost as often as moving forward.  
At times facing mountain sides,  
at other times, forests.

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There will be traveling by canoe.

Paddles may not at first appear functional.

There will be exploration via helicopter.

There will be remote treks along beaches.

There will be hours, often days,

engaged in a sculpting journey.

We will take time to pause,

to listen,

to contemplate,

to bring personal meaning to the experience.

Let the journey begin.

INTENTIONAL INTENSION

THE JOURNEY  
WE ARE ALL SCULPTORS

## Remarking on the Remarkable

*Young person*

*Absorbs cultural norms.*

*Unconsciously*

*constructs*

*perceptions of reality.*

*Over time,*

*while modeling cultural norms,*

*feels discomfort.*

*Recognizes*

*elusive inner dissatisfaction.*

*Over time*

*anxiety grows,*

*viable resolution*

*remains absent.*

*Life continues to unfold.*

*Unconsciousness prevails.*

*Dissatisfaction grows.*

*Over time*

*awareness stirs.*

*Reflection,*

*a glimmer of insight,*



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*a crack,*

*an opening.*

*Detects "presence."*

*Detects availability of expression.*

*Expression surfacing in mind.*

*"Explore inner expression."*

*"Explore intuitive."*

*"Do sculpture."*

*An intuitive journey begins.*

*An intuitive sculpting journey begins.*

*Provides*

*meaning to aspects of the experience.*

*Reshapes*

*personal awareness through the experience.*

*Awareness surfaces,*

*awareness of a powerful sense ability.*

*Imagines*

*powerful implications for humanity.*

*Imagines*

*humanity fine tuning and utilizing this sense ability.*

*Chooses*

*to share essences of the experience,*

*remarking on the remarkable.*

*Chooses*  
*to embrace sense ability.*

*Chooses*  
*to sculpt this journey*  
*utilizing the medium of words.*

*Practices*  
*connecting with an elusive intuitive sense.*

*Speculates*  
*as to the nature of this remarkable sense ability.*

*Ponders*  
*a possibility,*  
*humans unified.*

*Ponders*  
*a unified humanity*  
*utilizing the intuitive,*  
*utilizing*  
*the power of intention.*

*Ponders*  
*going beyond habitual behaviors.*

*Ponders*  
*strategies for changing behaviors.*

*Imagines*  
*humanity as integral to a composition,*  
*a beautifully creative composition,*

*humanity being intuitively creative.*

*Imagines*

*contributing to this vision.*

*Feels*

*connection to the remarkable.*

*Listens*

*for the remarkable.*

*Listens*

*for resonance expressed in words.*

*Expresses*

*that which presence presents,*

*that which presently matters.*

*Writes*

*“remarkable matters.”*

*Remarkable becomes manifest.*

*Remarkable becomes tangible.*

*Remarkable becomes matter.*

## Who am I?

Who am I to be speaking out, to be expressing a personal perspective? What credentials, what authority, what credibility do I have? I have the same authority as you. I am one of the multitude of humans out there who make up this "glob" of what we refer to as humanity. I choose, for the sake of everyone I know, and for those that I do not know, to seize this moment as an opportunity to do something. I choose to share with and to care for humanity. You are worth the effort and I don't intend to squander my opportunity.

I have been educated by life experience. I know very little about quite a few things, albeit enough to feel comfortable. I am more familiar with my own perspective than anyone else I know.

Further, I do have artistic license to see things whichever way suits me today. Things may change tomorrow, We are living in a dynamic world.

I currently envision human abilities that others might visualize as either improbable or impossible. I envision each person assisting others to spread harmony and caring throughout the planet.

I offer observations, perspectives and the odd suggestion.

## A Cautionary Note

### C A U T I O N

*This material  
may be  
volatile.*

*Ordinary human  
without credentials  
carves and smooths wood.*

*Gives meaning to sculpting experience.*

*Believes humans possess latent powerful abilities.*

*Believes the impossible possible.*

*Believes in the possibility of humanity united.*

*Believes humanity capable.*

*Believes humanity ready.*

*Believes small actions make a difference.*

*Believes humanity and planet  
are currently a discordant composition,  
yet*

*have the capacity to be  
progressively, a much greater, more beautiful,  
particularly creative composition  
to be*

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*played and celebrated.*

*Imagines a beautiful composition.*

*Imagines the feeling of experiencing such a composition,  
a breathtaking, exhilarating experience.*

*Imagines humanity as the creative source of that  
composition.*

*Imagines humanity and planet to be that composition,  
to be the music,  
to be the collaboration,  
a global composition.*

*Yes!*

*Join in.*

*Tune your instruments.*

*Maintain your intentions.*

*Become the vision.*

*Begin.*

*Continue.*

## Imagine an Amazing Mind

*Imagine a mind much like your own, yet utilizing additional, refined, amazing characteristics. Imagine an intuitively active mind that has the ability to consciously express intention with acute awareness, and, in doing so, to transmit via a signature of specific vibrations, personal intention that sincerely matters.*

*The transmitted intention is directed toward and connects with a vast field of vibrating potential somewhere beyond the reasoning mind.*

*From that vast field of vibrating potential, a particularly appropriate, simple potential, a potential that would move you toward resolving the tension of the transmitted personal intention, will reciprocally vibrate. This vibrating response radiates with a harmonically resonant signature. The resonant, vibrating potential resolution creatively attaches itself to something, or some situation, becoming an appropriate resonating something (the possibilities are infinite), The vibrating potential is deposited somewhere within a field of influence and is available to the expresser of the original intention.*

*Although the communicated resonant potential communication arrives in an unpredictable form and is*

deposited among an infinite variety of forms, that original expressor's mind, that amazing mind, has trained itself to be open to detect, in even unpredictable forms, the presence of harmonically resonant expression.

The mind of original transmitter of intention is fine tuned to listen for and to recognize resonant vibration and to focus attention toward that resonance.

That amazing mind maintains an openness to listening, both consciously and subconsciously, for any resonance that may in some way be acting as a vehicle for vibrational resolution. Upon detecting resonance, the receptive mind sifts through previously acquired, experiential data to locate, to give meaning and relevance to the resonant expression.

The amazing mind's artful approach incubates expression along with personal data in order to connect, to construct, and to express intuitively relevant information.

The processes inherent to "amazing mind" are very similar to the processes of both conscious and subconscious thinking mind yet are able to access a vaster field of possible resolution than that available to thinking mind. Normal thinking mind tends to focus on diverse local sources of experiential data. The intuitive transmitter and receiver has infinitely greater access to possibility and is therefore able to detect particularly appropriate, and often



*relatively simpler expressions of response to the intentions that sincerely matter to the transmitter of the intention. The mind of original expresser and transmitter of intention is fine tuned to listen for and to recognize resonant vibration and to focus attention toward that resonance.*

*To a mind unfamiliar to the workings of “amazing mind,” these concepts may appear to be confusing, possibly daunting, or perhaps sheer crap. Relax. Details will be explored and explained as this journey unfolds.*

## What If?

*What if you could tap into a mega computer  
that has the capacity to respond to you,  
and deliver,  
make available to you,  
responses relevant  
to your attentions and intentions?*

*Said in another way:*

*What if  
a change in the electrical field of mind  
influences a magnetic field of knowing?*

*What if  
being in the moment of now  
while holding a non-locality of mind,  
tuning for resonance  
while holding intention  
and belief,  
allows access to  
particularly appropriate expression  
through which transformation*

*of expression into information  
provides opportunity for coinciding,  
incident-appropriate insight  
to transform insight into creative action  
toward resolution of intention?*

Yes, I do believe this is going to take some explaining, and a good deal of patience. We will work on this together. I would not have put myself through all this effort if I suspected these insights would be of little value.

Although in the past the written word has not normally served as my chosen medium of artistic expression, the writing will serve as a personal exercise in patience and perseverance, responding to the unfamiliar medium while consciously practicing intuitive listening.

## This Narrative

*This narrative follows an exploration of both intuitive listening and intuitive expression. Humanity is presently, without full awareness or effective presence, sculpting the future of the planet. However, we have the ability to act more effectively, more passionately, more responsibly, and with increased awareness, as custodians of this planet. Sculpture is one avenue available for the raising of our state of awareness. The sculpting journey and accompanying narrative present elements having the capacity when activated to raise personal awareness. Awareness takes place through a focused presence, combined with an understanding of the availability and the significance of under-utilized sensory tools. It is time to make use of more of our personal sensory capacities, which will in turn assist humanity in assisting itself.*

*Although available to all, inner listening is an under-utilized latent sense ability. Recognition of the existence of such a tool may at first stretch our boundaries of perception. It is through the expanding of the limits of perceived abilities that we will be able to effectively utilize more of the senses available to us.*

*I have come to believe that through an exploration of the intuitive by way of my sculpting journey, I have made a connection with a source of information beyond the presently accepted boundaries of the reasoning mind. This source of information does not appear to be random, but rather, a source of information pertinent to both the receiver of intuitive expression and the projector of initial intention. I trust that this narrative will assist others in identifying and subsequently affirming the availability of connection with the elusive realm of intuitive creative expression. Although these statements may at first come across as wild and unusual, I would prefer that they be considered as at the edge of currently held acceptable perceptions.*

## In Regard to Sculpture Journal Notes

These sculpture *journal notes* are presented in a *separate script typeface* to indicate that they are taken from journal entries. They tend to be earlier notes written while traversing the edge of reason.

The writing is about inspiring the upgrading of our **Personal Operating Systems** by recognizing that we are all sculptors and all have access to the required sensory tools available to everyone.

This writing is about showing up, tuning up, and turning up the volume of our senses as we sculpt the future of Planet Earth. This writing is about giving tangibility to both personal and global opportunities with which to work in resolving current and future personal and global challenges.

As humanity becomes both more aware and more united, there is the potential to create a strong movement towards humanity's greatest imagined vision for our planet. To achieve this, first individuals and then all of humanity will have to grow and change behaviors in order to foster and hold a united vision

Growing will involve first identifying, then releasing ourselves from currently held beliefs and behaviors that are no longer in the best interests of either humanity or planet. This expanded approach to creativity can then be applied to resolving humanity's greatest challenges.

## Trepidation

The reasoning mind is quick to question. *“Might this introduction be a real put off?” “Is this the work of some weirdo with a lofty New Age vision?” “This project is too much to take on, with little likelihood of completion? This is a project for an accomplished writer. Do you need a reminder, as well, that you know yourself to be a master of numerous unfinished projects?”*

Yes, I do agree, yet I am able to remind myself that I don't need this negativity right now. This is not the time for an overbearing, reasoning mind! This is a time to re-mind myself, to turn down the volume on those negatively reasoned thought processes. This is a time for sensitivity and listening. I feel compelled to share notes and narrative, to share experiences and remarks involving events that, to me, have been remarkable, timely, relevant and insightful.

I accept that there are challenges ahead, yet feel energized to contribute in a positive way to humanity and planet.

Moving slowly and tentatively, I feel dangerously close to the edge of reason. I close my eyes and keep from looking too far ahead. I imagine simply, as a possibility, these notes coming together, and slowly, the project emerging. The voice of reason, on the other hand, recognizes an opportunity...

*“Oh you are so naive. You have no idea how you are going to put these notes together, no idea how you are going to make things coherent and interesting, never mind stimulating and inspiring.”*

I ponder the situation.

## I Continue to Begin

How might I put notes and narrative together? It appears that I now write as though “we” are doing this together. I want the reader to be along-side as I put the pieces together. This perspective may assist the reader, the “experiencer,” in understanding more clearly the connections between the various subjects to be presented and their relationships to the whole.

As this narrative progresses, I will be describing events as they took place. I visualize the reader becoming more deeply involved, at times, becoming vicariously the experiencer, the sculptor.

How will I put notes and narrative together?

An outline of a chronological sequence seems like a practical place to start. Hmm?

First, an introduction. Why am I doing this, and what is this material about?

Some of the more remarkable events center around a period of sculpting a number of pieces of wood, followed by a more extended period of discovering or giving meaning to the pieces and the surrounding experiences.

Prior to that was the time leading up to the sculpting period in which there may be to the reader some commonalities with the experiencer's life.

So much to do. Time to get started. Time to embrace the commitment.



## Why Am I Doing This?

Earlier in the sculpting journal note-taking process, I had not given a great deal of thought as to why I was writing things down. I suspect it was an attempt to understand for myself, or to give meaning to what the heck was going on in my own life, to use journaling as a tool to assist in making some sense of things.

As I contemplated, as I reflected, I recognized the beginnings of a story, and of stories within stories, as life and sculpting events became more and more remarkable, the impulse to remark gained strength. I felt compelled to share, yet I did not understand, never mind attempt to articulate, that which I was feeling compelled to share.

I ask myself, "Why am I feeling compelled?" An answer surfaces in the mind. It is a desire to share an exploration of that which is not verifiable, that which I believe to be beyond the realm of reason. Uncertainty as to the existence of a realm beyond the reasoning mind has subsided. Over time, exploration has allowed me to stretch thin the tether of "old reason." The new perspectives I wish to share open up and expand my view of reality. The implications of this new reality are stunningly immense. The implications are Really, REALLY BIG!

I believe that expressions of these personal realizations have the potential to lead toward new understandings of aspects of evolution of both humanity and planet.

I believe that there is an underutilized source of intuitive expression available that appears to be particularly appropriate to specifically and clearly expressed human intention. The source of creative intuitive expression appears to reside beyond the current bounds of expressions available to the reasoning mind. The source or sources are accessible if humans are able to release themselves from the bonds of currently entrenched perceptions. The mission is clear, the task is formidable.

I do not as yet see the final shape of the writing, which I have chosen to approach and to view as a new sculpture in an unfamiliar medium.

Based on observations gleaned through the wood sculpting experience, I feel comfortable taking the attitude that it is OK that I don't know exactly what this new sculpture, the writing, will be. I don't know how these words will express themselves, yet I do feel some degree of comfort with my current choice of approach. That said, I am not at all free of apprehension.

The approach begins with things that I am currently comfortable with and to see what happens while disregarding my blank stare at the parts of the equation that I do not yet understand or visualize.

## Another Day, Another Perspective

I proceed with this “another day” approach to writing to give context to what might initially appear as an impulsive, seemingly disjointed journaling. I trust that clarity will prevail as both writing and reading progress.

### **Why? It Feels Appropriate**

*I am writing because it feels appropriate. I am treating this exploration, this drafted, written art piece as another piece of the puzzle, another significant aspect of the journey.*

Rather than treating the writing as merely an opportunity to attempt to be clever or to develop some kind of product, I view this undertaking as an opportunity to integrate some form of possibly “spiritual intelligence” into this journey. I understand the intellect will be involved in producing a reasonable, interesting, informative document yet it is my intention that intellectual attention not dominate the writing process. I trust that appropriate expression and format will...in time...be revealed. In the interim as I write, I do my best to listen deeply, using more of the elusive senses available to me, within me.

As I look over the compiled material I feel good about various parts, yet the readability in the format as written does not yet appear as fully cohesive. I am working on that.

The reader may soon come to recognize the approach to the writing has striking similarities to the approach to the sculpting of the soon-to-be-discussed “Confirmation” sculpture.

*"I write a little, just as I carved a little. I revealed the fresh wood surface, smoothed and rounded the rough and jagged edges, feeling those actions to be comfortable, appropriate, while at the same time having no idea as to what the finished piece was to be about."*

Similarly, in the approach to writing there may very well be a necessity for leaping, for plunging in. During the sculpting of the "Confirmation" sculpture, the decision to "plunge in" presented mental struggle. There was much delay prior to the decision to proceed with the opening of the cavity of the sculpture. Hesitation predominated with not knowing for sure what the next step would be. Action prevailed as frustration, anxiety and despair eventually pushed, or possibly pulled the process over the edge.

I thought initially that a brief outline was going to be straightforward. My notes, contain both longer and shorter, as well as alternative versions of events and descriptions. I will be including each, and possibly a few other versions, other perspectives, and other impressions. I was finding that I was dealing with continuous shape changing in the sculpting process, and now in this writing, and generally in life itself. The shape changing appears to continue here. I am not yet able, despite my best initial intentions, to imagine this narrative unfolding in a tight straightforward manner. I anticipate there will be a good deal of skipping around. I have decided to, at least temporarily, accept this approach. I will do my best to have this narrative unfold

rather than unravel. I remind you that this narrative is taking place at the edge of reason.

Going back to the outline, I realize that "The Introduction" lacks chronological order yet I will continue to go with whatever feel appropriate. Such are the challenges of an unfamiliar sculpting medium.

An Introduction or two may provide more clarity.

### **A Note On Clarification and Speculation**

The content of this material does not come with an implication that readers, experiencers immediately accept my beliefs, nor that there is something, some particularly special, appropriate means or particular method through which humans have the ability to connect “out there” or possibly “in there.” The intent is to encourage opening to possibilities, then sharpening skills that would reveal personal pathways of connection with intuitive expression. Through each person's unique journey and their continued sharing of ideas, they might recognize and utilize their connections to intuitive expression.

We will begin to utilize creativity more effectively as we consider more deeply the nature of artfulness. What is artfulness? Specifically, what would be meant by “the art of artfulness” or “state of the art?” One might then consider this artfulness in combination with “mattering” utilized as a verb, if artistic license might allow for such a word.

## The Art of Artfulness

How does one go about being artful?

To do something artfully, how does one do that?

*To be in a “state of art fullness,”  
to be art full.*

*Artfulness involves focused sensitivity,  
full focus on the senses.*

*Giving full attention,  
focus becomes self.*

*Focus is self.*

*You are full of sensitivity.*

*To be artful is about giving  
full attention to self.*

*Give a tension.*

*(which I suspect, produces specific frequencies of vibration.*

*For the moment  
just go along with me on this one.)*

INTENTIONAL INTENSION

*Give attention.*

*Attend to something that personally matters.*

*Something that matters “holds a tension,”*

*a specific tension, a specific signature,*

*until the matter, the tension, is resolved*

*or dissolved.*

*This matter requires your full and ongoing attention.*

*Focus attention.*

*Hold attention.*

*Attend.*

*Imagine resolving the tension,*

*resolving the in tension.*

*Listen for resolution.*

*It could, and will show up most unexpectedly,*

*anywhere.*

*Maintain open-mindedness.*

*Allow.*

*Trust.*

*Be patience.*



*This is the beginning of mattering,  
matter actualizing, materializing.*

*Maintain attention to those feelings as if they matter.*

*Understand, realize that intense feelings are able, are  
capable of mattering if allowed to do so.*

*The allowing of feelings to matter has the potential to  
bring to humans, "to man," to manifest, tangible matter.*

*Release expectation.*

*Open the mind to all possibilities.*

*Opening mind to the possibility of being much more  
than clever thinker,*

*much more than coordinator of conscious and  
subconscious divergent thinking.*

*You now allow the expansion of boundaries  
previously limiting perceptions of self,  
capable of being much more than sensible,  
much more than reasonable and practical,  
much more than innovative.*

*Willingness, openness to possibility  
introduces will to matter,*

INTENTIONAL INTENSION

*allows will to matter.*

*Allowing will matter.*

*The seed of intention is both planted and nourished,  
providing tools and releasing abilities.*

*To be sense able.*

*Attend to the senses  
and the senses will attend to you.*

*Expression will in form.*

*Give full attention to the senses.*

*Utilize those senses.*

*Feelings deliver expressions of senses to self.*

*Listen for those feelings.*

*Entertain those feelings.*

*This is not a time to think.*

*This is not a time for thinking to take shape.*

*Let go of "before."*

*Let go of "after."*

*Formation occurs,  
formation takes place*

INTENTIONAL INTENSION

*if you do not mind  
that you do not mind.  
Feelings will take form.  
Feelings will form in the mind.  
Feelings will inform.  
Feelings will form within.  
Feelings will embody.  
Form takes shape as information.  
Maintain intention.  
Intention has tensions,  
unique tensions,  
unique vibrations.  
“In-tensions” activate expression,  
intuitive expression.  
Resolution is in resonance.  
Feel for resonance.  
Resolution is in resonance  
with the originating intention  
as response,*

INTENTIONAL INTENSION

*as responding tension*

*in form,*

*as unique vibrations in form.*

*Resolution expressed*

*as expression*

*in response to*

*original Intention.*

*A specific response,*

*an expression in form*

*as information*

*becoming the impetus*

*of further artful expression,*

*of resonant expression.*

*Form mattering*

*as formation takes place through the senses*

*arising from feelings,*

*rising from feelings.*

*A shaping takes place,*

*a shaping with awareness.*

Is is taking form.

Artfulness takes place with full attention,  
and resolves, and dissolves  
with artful expression  
expressed  
as creative expression.

Allowing  
transforms and manifests  
as sensitive information,  
sensitively allowing formation,  
allowing matter to solidify.  
As one externally senses matters,  
that which has been in formed,  
both oneself and the information  
become one.

Is gives rise to meaning.

Information moves out as tangible expression,  
creative expression.

Artfully expressing oneself,

INTENTIONAL INTENSION  
given with full attention,  
sincere expression,  
matters,  
is creative,  
is “State of the Art,”  
and literally creates an opening,  
a portal,  
an opportunity  
to continue giving  
tangible creative matter  
to the world,  
  
art fullness in action  
is is action.

Art in the form of art fullness is vital to the harmonious thriving of both humanity and planet.

How is this to be achieved? Understandably more detail is required, beginning with recognition that each of us has the capacity for artistic expression, art full expression.

Artfulness is achieved in part by first identifying and then by supporting the implementation of approaches. I speak of approaches most appropriate to revitalizing and to expanding the shape of humanity's awareness.

On a personal level it is about "turning on the switch."

Note on turning on the switch

## Switch "Impossible" Off Switch "Possible" On

*An artful approach to creative care-taking of ourselves and the planet involves deliberate, conscious, loosening of our grip on reason.*

*Reason has had a grip on us.*

*Reason can, and does, inhibit our potential to fully utilize creativity, yet it is also essential to incorporate reason into artfulness.*

*An expanded level of consciousness, of awareness, along with a will to act on intentions and in-tensions, assists humanity to assist itself. An expanded conscious awareness provides opportunity for expression from a more consciously aware and creative self.*

*Reasoning mind might inquire:*

*“If there is a possibility to make connection with an intuitive aspect of self, to make use of it, how would I begin?”*

*Begin with consideration of intuitive connection being possible, of there being a realm beyond the reasoning mind, an available connection to intuitive expression within an*



*intuitive self. An initial step in this personal transformation is simply a matter of choosing to change one's mindset from "closed to possibility" to "open to possibility." It is that simple. Change "receiver of intuitive OFF" to "receiver of intuitive ON."*

*That is it!*

*"I will be open to the possibility of intuitive connection to a realm beyond that of the reasoning mind."*

*As you become adjusted to the on/off concept, as well as being aware of the characteristics of intuitive listening you slowly turn up the volume on intuitive listening. Reason I might add is not turned off, the volume is just much lower than usual, to the point of it not serving an overpowering, domineering default.*

*Reason will eventually complement the intuitive, at which point personal addiction to reason is neutralized and the definition of reason is expanded.*

*There are immense benefits to be had in utilizing "conscious intention" in conjunction with intuitive listening.*

Examining some of humanity's present utilizations of reason could be useful.

### **Reason a Central Building Block of Our Reality**

Reason is a central building block in the construction of the foundation of our personal and our collective realities. We have added belief after belief and have gone along happily believing we have constructed a solid foundation upon which to base our reality, our system of beliefs. Reason has played a prominent role in initially keeping us safe.

*Our mode of perception of our reality is most often influenced and reflected by currently dominant perceptions of that which would be identified as “reasonable perspectives.” Our perspectives are deemed appropriate if they are reasonable, are practical, are sensible. We go about advancing our sciences and our technologies by applying our current perspectives with the prospect of being both innovative and creative in our research and our developments.*

*Our current reasoned approach is not enough to get us where we want to go, nor more importantly, where we need to go.*

*Reason as utilized by mainstream humanity is a valuable tool yet reason as currently utilized is not yet embracing*

*intuitive listening as a valid, a particularly powerful aspect of its repertoire.*

*A change in perception is in order. It has become necessary to initiate a shifting of boundaries regarding what we deem to be reasonable. We must expand the current limitations of our perceptions to include intuitive listening within the bounds of reason. A special decree to the masses is not necessary. As individuals we can take it upon ourselves to alter our perceptions as one of our updates to our personal operating systems.*

A note on being even more reasonable

We just might want to open up to expanding our perceptions.

## **Reasonable, Practical, Sensible**

*REASONABLE...PRACTICAL...SENSIBLE*

*On becoming more reasonable.*

*An intuitive means of perception,  
a powerful yet underutilized approach.*

*It appears*

*That in our haste to live our lives, we strive to be  
predominantly reasonable and practical.*

*We tend to describe “sensible” as synonymous with  
“reasonable” and “practical.”*

*To recognize and honor the subtleties of “sensible” is to  
go beyond the common boundaries of reason.*

*To be sensible*

*be reasonable.*

*To be sensible*

*be practical.*

*To be sensible*

*be able to make use of our senses.*

*To be sense able*

*is to be able to rely on our senses,  
more of our senses.*

*In the honoring of our senses,  
more of our senses,  
we have opportunity*

*to include the honoring of our intuitive sense.*

*To honor the intuitive becomes reasonable.*

*This is a minor change in perception*

*Yet a major change in our breadth of perception.*

*“What, in practical terms, does this ‘honoring the intuitive’ mean?” the intellect asks.*

*Perhaps, begin by demonstrating respect for that which is perceived or learned without conscious reasoning, and by demonstrating respect for that which is perceived in manners beyond subconscious reasoning.*

*“How might this be achieved?”*

*First, we allow ourselves to be open to the possibility of intuitive listening and with it, intuitive expression. Acknowledge that intuition by its very nature and definition is not verifiable by our conditioned reasoning or by scientific method. Intuition has been described as “a direct knowledge or awareness of something without conscious attention, or a direct knowledge or awareness of something without conscious attention and reasoning; non-intellectual perception or apprehension.”*

*Observe that this intuition is subtly different from our subconscious reasoning.*

*Next we provide ourselves an environment conducive to inner listening. Initially, a prime quality of this environment would be that of subdued outer stimulus, a quiet place.*

*Understand and accept that this is not primarily a place to direct thinking. This a place to not direct thinking. This is a place for inner listening.*

*Take time.*

*Listen inside.*

*Give attention to the moment of Now.*

Now, a good time to give our attention to “thinking”

## Thinking May be Overrated

*The future of thinking,*

*and*

*Art fullness*

*It is not what and how you think,*

*although it is.*

*It is as well*

*the harnessing of underutilized human potential.*

*“Thinking” has become unsustainable*

*as currently defined.*

*Thinking as currently utilized is exceeding its usefulness*

*to the point of being an unsustainable process,*

*an unsustainable process within its normal definition.*

*Thinking, as currently defined,*

*is not enough.*

*To think harder,*

*to apply divergent thinking*

*is not enough.*

*Do we fear the loosening of our grip on reason?*

*Do we fear losing touch with reality?*

*Maybe we need to loosen our attachment  
to that which we currently perceive to be our reality.*

*It is necessary to revisit our foundation,  
to check our grounding and our wiring,  
to check we are grounded appropriately,  
to reassess the concreteness of our foundation,*

*that underlying base*

*from which structures and concepts of reality*

*are based,*

*are developed,*

*and are expanded upon*

*relied upon.*

The releasing of ourselves from the dominance of thinking, while simultaneously taking on an expanded view of the present boundaries of our reality, requires our courage, our commitment and our trust that we have the ability to access, to humanely direct and to progressively refine this



powerful aspect of ourselves. Releasing will contribute substantially to bringing about more of the positive changes we now must envision for the planet.

Consider the absolute abundance of information available today. Consider that despite our current abundance and our current approach, humanity continues to struggle.

As information becomes available, so too dilution, pollution, subversion and dis-ease continue to contaminate our clarity and our ease of utilization of information. How are we to deal with the contamination of information?

## **Consider**

Thinking, our reliance on, our focus on, our bias toward thinking up solutions may very well be inhibiting the very creativity that would be of greatest assistance to humanity on its journey.

*“And what sort of creativity would be of greater assistance to humanity?”*

Consider the possibility of utilizing a creativity based on wisdom, which might simply be understood as good common sense. Initially it may not be readily apparent that there may be good reason that wisdom is in part described as “common sense.” Our intuitive sense ability is a common yet under-recognized sense.

A note, on speaking to one another

## **Our Constructions of Verbal Communications**

A very common yet very unnoticed “common” sense is utilized by each of us daily as we engage in the act of, or should we say, “the intuitively creative art” of producing coherently appropriate cohesive verbal expression. We incorporate our inner listening sense as we are speaking, as we converse clearly and precisely to one another.

In speaking, the source of this common sense is intangible and elusive and for the most part under-appreciated for the stunningly amazing art form that it is capable of being. Humans have yet to recognize, understand and utilize the power of thoughts and word choices coupled with clear, appropriate and sincere, intentions.

Our everyday use of our intuitive sense has for the most part gone unnoticed, passed over without the insightful recognition nor examination of this common and breathtakingly beautiful sense ability.

With awareness humans become progressively more sense able, more able to be in touch with, and to utilize wisdom.

By sense able, is meant simply being able to make use of our senses. Senseable, may be a useful word to incorporate into our vocabulary.

One should not abandon “thinking,” rather, allow a deep listening as well, as a compliment to and as an element within the thinking process.

*“And “deep listening,” for lack of a more descriptive term. What might this term describe? What does this process include?”*

Deep listening involves giving attention internally, probably within mind including body, being particularly open to possibility, and accepting for the moment whatever happens, whatever up-wells, as possibly being opportune, appropriate and significant.

*“Thinking” on a very basic level may be considered as mental activity. So what would be “that which is “not thinking?”*

Not thinking might possibly be inclusive of, and attention to the space and time between our thoughts.

Being “senseable” is not merely about thinking and deep listening simultaneously, rather it is an expanding of our notion of thinking as a multidimensional, inclusive engagement in respectful conversation within the mind, an opening to engagement with available inner wisdom.

Using the term “inner” wisdom is not to imply an inner source, more a non-specific place of up-welling. The emphasis here is directed toward the process of, an attitude of listening, and of giving meaning to that being resonantly expressed from within listening.

## Nurturing Creativity and Shaping Awareness

*How might we engage in such a process?*

*We might begin by reviewing and re-evaluating personal beliefs, then making modifications where modifications appear to be appropriate.*

*Do our current beliefs serve us well or might they be inhibiting our human potentials?*

*The embracing of our potentials is entwined with the re-evaluation of our fundamental beliefs.*

*Our beliefs, whether conscious or unconscious, form the foundation for our reality.*

*Our sense of reality could be described as “the sentences we repeat to ourselves which we agree to call true.”*

*Foundational beliefs provide that base from which we live our lives.*

*Interpretations of life experiences including cultural influences have also been central to the construction of a foundation on which we base, and upon which we construct, that which we choose to believe to be our reality. We are able to shape our awareness as we allow our beliefs to become increasingly conscious.*

*Continue to become even more aware.*

*We might question ourselves and take the time to contemplate our responses, then discuss our awareness' with others.*

*Are we presently nurturing creativity consciously, with awareness?*

*What is creativity?*

*What has creativity the potential to be?*

*What is it that we believe about creativity?*

*Being conscious of that which you presently believe is about both becoming more aware and continuing to practice awareness.*

*What presently influences our beliefs about creativity?*

*These are all good questions for discussion.*

As I continue to review my notes, I recognize that within the swirl of notes, of thoughts, is an underlying quest to find a way through this mind numbing excursion, to find ways to realize more of our human potential. I remind myself that this is an excursion at the often foggy, muddy edge of reason and that it might be sufficient to appreciate even brief moments of clarity.

From journal notes,

## **A Journey at the Edge of Reason**

*To be a united group of humans, we would do well to, or more precisely, it is imperative that we move forward united.*

*A personal goal is, through the telling of a story about carving driftwood, to contribute to humans becoming progressively more aligned with humanity's most beautiful vision of what we desire to be, to have each person find their unique gifts, and with those gifts take actions toward a common vision.*

*Now isn't that a challenge?*

## Strategies

I understand there is a time to be practical and that would mean learning the basics of practical writing skills. At this point, I resist that very reasonable approach as I wrestle, as I practice writing while listening within. This might be described as "writing from the heart." What can I do? How can I move this writing process forward, all the while remaining open to a reduced level of reason?

Putting together an outline comes quickly to mind. I will proceed with that. The practical is not to be neglected.

### An Outline

#### Organizing an Approach

- Cautionary Note
- Significance of the writing and the approach
- Significance of a sculpting journey "A Shaping of Awareness"
- Background prior to the sculpting journey
- "The Sculptor's Journey" the subtle and not so subtle elements of intuitive listening
- Utilizing an intuitive listening process
- Choosing to believe in the availability of intuitive expression
- Points of Interest throughout the journey
- The state of humanity and planet

- Implications of utilizing intuitive listening and intuitive expression

On seeing topics outlined, there is a sense of being overwhelmed. There is definite trepidation. Anxiety and doubt are already creeping in yet there is also an underlying determination, and a feeling that this is an appropriate avenue to take to relate an experience that can only be described as remarkable.

Through previous experiences, I am reminded to go with inner feeling. The focus now is to continue to remark and to do whatever it takes to complete this project.



Another note from Journal Entries

### **From a Leading Expert**

*I have chosen to share impressions of a personal journey in the form of notes, journaling and impressions that have arisen upon contemplation. I do not consider myself to be an expert on the topics discussed yet I am currently the leading expert on my journey, just as you are the leading expert on yours. I discuss the intangible and how one might relate to such a realm, were it to exist. I present this material with confidence that portions of the content will be useful to others on their unique journeys.*

The notes have been an effort to articulate both experience and meaning, and to assist in remembering the impressions that were coming to me. One might expect that because I am immersed in the subjects of my investigations I would immediately recall the impressions clearly. For me, without little prompts, or extended pauses to remember, I sometimes don't recall the specific material put together even during the previous day. I attribute this challenge to having a lot of different stuff on my mind and living in the moment.

Within a recent email correspondence a writer confides of her memory that *"some of the knowledge is still there, but would need refreshing as {her} memory seems to be close to that of a goldfish."* I immediately connected with that

description, recognizing similarities to some of my own memory challenges (with no offense intended toward goldfish).

Journal entries were not specifically intended to record a chronology. The writing was to record whatever was up-welling in my mind at that moment without much regard for that which had been previously written, the intention being to turn down the dominance of thinking and to allow expression of whatever, whenever expression wanted to bubble up. Some of the expressions were variations on previous descriptions of events, and expressions from slightly different perspectives. At times the description of events was in the form of up-welling as poetry. I went with the form as the expression of the moment. My material may appear to be absentmindedly repetitious at times. I include this extra material for those to whom the subtly varied perspectives might be useful. For those others, those that would have preferred that I go directly and sparingly to the point, I offer my most sincere apologies.

By example I offer here a slightly different perspective written on another day.

## **Making Sense of the World**

Early life resulted in my developing an impression of having an understanding of the workings of the world, the way the world operated, and the way one makes one's way in the world. That, it turns out, was a rather naive impression. As that impression falls away, another impression begins to fill the void. The workings of the world seem to make very little sense at all. The world does appear to be a beautiful, wild, crazy, amazing experience nonetheless. How do I proceed? What do I believe? How do I operate? What will serve as the foundation of my reality?

I recognize that this state of mind is presently in flux, a state of transition. I have often asked myself, "Why do I want to share this material? Why do I feel compelled?"

Throughout the exploration, the answer, and even the question, has reformed in various shapes, appropriate in that the subject matter is very much about shape changing and transformation.

The experiences associated with a group of sculptures and the sculpting process have been remarkable, far beyond any expectations I might have had. The journey has been profound, humbling, amazing, beautiful, inspirational, awesome and wondrous.

On another level, to share the choosing and picking up of driftwood, the carving away and shaping of some of it, the

smoothing of parts, the finishing of surfaces, the describing of the experiences, the impressions, and the meanings I have come to ascribe to the experiences: is this worthy of sharing?

At some level, I feel there is something in this narrative that might contribute to the future of our planet. Yes, the material I do choose to somehow articulate and share, I am now writing for others, others that might be experiencing, questioning, providing meaning, or wondering about their experiences, or wondering about life itself. I write with the intent to serve as a reminder that yes, there are others beyond themselves on the planet, somewhere, pondering the amazingness of it all, and desiring to make some positive contribution to the all and the everything. Helloooooooo out there!

Sharing is about giving, giving form, giving tangibility, information expressed.

On yet another level I am putting this material together for myself as a means of further examining aspects of my experiences. I choose to give the experiences meaning and I choose the meaning, the understanding to give to these experiences...or...possibly the meaning chooses me?

Another note

### **Remarking, Intuitive and Listening**

*At times I pondered, at other times I questioned, then there were times when I stepped back from the swirl of outer life happenings and allowed the inner space to become quieted, especially removed from the incessant chatter of active thinking. I listened without expectation in that quiet space. During those times I have experienced the remarkable.*

This sharing is part of my response, remarking on the remarkable, doing that which feels appropriate. Now does that not seem like an appropriate thing to do?

On the other hand, a practical side of my brain is not at all convinced that this remarking, this sharing is a good idea.

*"Be reasonable, be practical."* This message, too, booms out loud and clear.

Maybe the Internet will offer some clarity, to possibly reaffirm or to offer some form of comfort.

What comes up when key words such as "intuition" are Googled?

Wikipedia might be a good start

## **Intuition**

*“Intuition is the ability to acquire knowledge without proof, evidence or conscious reasoning, or without understanding how the knowledge was acquired. Different writers give the word ‘intuition’ a great variety of different meanings, ranging from direct access to unconscious knowledge, unconscious cognition, inner sensing, inner insight to unconscious pattern-recognition and the ability to understand something instinctively, without the need for conscious reasoning. There are philosophers who contend that the word ‘intuition’ is often misunderstood or misused to mean instinct, truth, belief, meaning, but rather realms of greater knowledge and other subjects, whereas others contend that faculties such as instinct, belief and intuition are factually related.”*

Well, does that clear things up for you the reader?

I'm not convinced that I have clarity or affirmation. I continue to look for something that makes sense to me.

I have come across references to statements of a rather respected intellect.

### Turning to Einstein for Affirmation

Albert Einstein was one to recognize and clearly acknowledge the root source of intuition as an underutilized ability. He states:

*“To look for related facts means holding onto what one has instead of searching for new facts. Intuition is the father of new knowledge, while empiricism is nothing but an accumulation of old knowledge. Intuition, not intellect, is the ‘open sesame’ of yourself.”*

Albert Einstein, in *Einstein and the Poet – In Search of the Cosmic Man* by William Hermanns (Branden Press, 1983, p. 16)

*One might say, “I didn’t realize Albert Einstein was a proponent of the intuitive. If intuition is key to creative process, why has intuitive process not been closely examined, tuned up and utilized as a mainstream tool for creative endeavors?”*

*I am not entirely sure. There may be some clues.*

*For various reasons, possibly humanity has not been ready for its acceptance. The word “creativity” is certainly fashionable these days yet when the context of the utilizations of the word is given attention, both the*

*intuitive and creativity are very often diluted in intuitively derived content.*

*The examples of creativity often do contain diverse ideas being brought together, associated and combined. This clever thinking and the bringing together of diverse ideas are commonly being described as creative. Subconscious reasoning and innovation are often referred to as creative. Innovative creativity may be present and indeed is a very powerful tool, yet I suggest that intuitively derived creativity has the potential to be so much more.*

*As related to the sculpting journey, the Einstein quote I find to be encouraging.*

### **Back to the writing**

What will be described here among other topics is a series of events, a sculpting journey that has led to a belief that humans have, within themselves, underutilized abilities with which to access particularly appropriate powerful creative ideas. I speak of the intuitive. This is by no means a new concept, yet there are cultural influences in place that have not been conducive to the thriving of this ability.

Intuition is clearly described by Einstein as the root source of his creativity, yet his insight has been glossed over. Humanity does not appear to have rushed to utilize, much less closely examine, Einstein's stated source of discoveries. The exceptional  $E=MC^2$  creative content in conjunction with



an overriding rigidity of habitual thinking has taken precedence. Humanity has accepted and celebrated his discoveries yet that same humanity has not been able to recognize, to understand, nor to utilize the tremendous significance and importance of the intuitive as the expressed source of those discoveries.

Note

## Shape Changing and Definitive Truth?

*By no stretch of the imagination do I view this writing exploration as any kind of definitive truth, more as an opportunity to stimulate discussion and contemplation, an opportunity for conversation. Positive action as well would be a beautiful thing.*

Not surprisingly, the journey, the sculptures, and the journaling are very much about shape changing; this current writing shares similar attributes. Trust in the listening process is paramount for me the compiler. Attempts at clever thinking will remain subdued. I as the writer have an added challenge in that I am recognizing that I must become the reader, the experiencer, as well as being myself during the development of this “writing sculpture.” It is important to me that I experience the reader's journey and that the reader's experience mine. I am at times a little overwhelmed. I step away for a time, often to do something practical around the house, then step back and calm myself to begin again, to focus attention, to again be the sculptor of the writing, listening for cues to follow through this jungle of words.

The “Shaping of Awareness Journey” reveals itself as an evolving pattern, a beautiful unfolding in a journey of insight and revelation. The sculptures serving as a metaphorical, a visual and a tactile expression of that journey.

The intention here is to present this material in a manner such that the open-minded, vicarious experiencer becomes present within both the wood sculpting journey and my expressions of the sculpting journey.

By revealing the perspective of the sculptor, the explorer, this narrative may allow readers the opportunity to experience the outcome of exploration, to vicariously release their grip on going where they might have thought they wanted to go, and instead to be moved to transformation, and possibly to find sufficient confirmation to further open themselves to expanded awareness and expanded possibilities.

I trust that, potentially, humans have the awareness to choose the appropriate tools and the wisdom to use those tools wisely. The will to act remains another matter.

Visualizing the similarities between the successful intuitive sculpting experience and various stages of the writing experience provides incentive that the writing, too, utilizing an intuitive approach, has the potential to develop into a beautiful and an appropriately expressive written sculpture. My current belief and values provide the incentive to carry on despite not knowing the outcome for sure. The writing proceeds with an attempt to compose intuitively while incorporating a low level of reasoned thinking.

An intuitively sensitive approach to sculpting and writing has the potential to enable more of the senses to provide enhanced creative expression. We shall see.

Ironically, utilization of the intellect is not to be neglected.

And yet one more perspective

## **Growing Up, Building a Foundation**

*As a young person growing up, I noticed that parents, the school system, the media, society at large appeared to be sending a message: be sensible, be practical, use your head, use reason. I was attempting to build a foundation. I was attempting to establish an operating system, a foundation from which I would build my future. What is the nature of reality? What is real? How does life work? These are some of the things I wondered about. OK, I should use reason, be practical, attempt to be clever as I make my way in the world.*

*On looking back, I recognize a pattern. At the time, I was unaware, unconscious of the building of this foundation, oblivious to the inner workings of a developing young mind.*

*However, an operating system was being established, a foundation, I utilized building blocks which to me consisted of what appeared to be those acceptable to my role models. Progressively more foundation blocks were placed. "Do unto others as you would have them do unto you," another building block. Into adulthood more blocks were placed. The foundation felt solid enough, a trustworthy*

base for living life. I cruised into adulthood unconsciously adjusting some small blocks now and again, feeling self-assured, pleased, yet unaware of the process of setting up this operating system.

It is only with hindsight one begins to recognize these elements of growing up.

Life's events eventually shook this foundation, small shakes at first, then some major tremors. The sense of stability was shaken. Subconsciously at first, the reliability of the foundation was questioned. There was an underlying feeling of being dissatisfied, uncomfortable, unfulfilled. Is this what we do in life; be reasonable, be practical, be sensible? I suspected that there was something more, possibly some sort of inner spirit that was being neglected and this inner perspective was not about to accept a compromise. Indeed there were feelings of instability without solution. What to do next? There was a feeling of being at a loss as to what to do. There were times of some despair, then came more major tremors. This was not a time of complete, utter despair, yet there was significant despair as to an appropriate course of action. What to do?

Of all things, exploring the intuitive came to mind. For lack of any better idea, I decided to explore the intuitive. It may

have been a decision to respect or to honor intuitiveness as opposed to merely making decisions based on reason and practicality. The decision was made on impulse. Over the next few days I observed and noted various coincidences. I made only mental notes of the occurrences. Writing things down would have been useful. At the time the thought did not occur that these were to be crucial, pivotal times.

Maybe it had been partially through reasoning and partly through feeling that I made a conscious decision to explore the intuitive. The process of approaching the intuitive has, for me, centered on releasing myself from the dominance of thinking. The rationale was that there was a possibility that as thinking subsides, the intuitive has the space to unfold and coalesce.

I made a conscious decision to "explore the intuitive," if there was such a thing, and whatever that was to entail. I was hard up for an idea as to what to do yet it was not long before I became aware of an unusual urge to sculpt. Facing various financial commitments, I surmised that I must be dealing with an intuitive idea: the concept of starting to do sculpture as a means of dealing with financial commitments appeared to be neither clever nor practical. My sculpting experience was negligible.

## Yet Another Perspective

The decision to begin sculpting began with the decision to explore the intuitive.

### **On Choosing to Explore the Intuitive**

At this point in the writing process I note that my rational thinking is telling me, *"The story telling, transcribing, will take a long time...so you shouldn't be starting it. Stop now. You should be doing productive stuff, producing something. This story telling isn't reasonable, isn't practical, isn't useful."* I listen to the thinking, there is some anxiety...Maybe I'm not being balanced in my life. No, I disagree...I think...rather, I feel that I am dealing with something very significant. It somehow feels like an appropriate thing to do, to describe the events of the journey.

*I had an impulse to do sculpture; I do not remember the precise circumstances. I didn't recognize the significance of that moment (or I would have written it down). There were significant bills to take care of so doing sculpture did not appear to be reasonable, practical. However, I chose to do sculpture as I suspected that it may have been initiated as an intuitive feeling. Remember, I had made a decision to honor the intuitive.*

As I think back on this decision, I chuckle that I am glad I didn't get an impulse to cut off my ear.

## Off Balance

*I found myself off balance, unstable: the foundation on which I had based my reality had been crumbling, eroding, no longer workable in its current form.*

*What am I to do?*

*“Listen inside,” comes to mind*

*This moment is pivotal.*

*Allow or reject.*

*Is this succumbing to weakness?*

*Is this finding strength?*

*All a matter of perception.*

*My current reality,  
my perception of what is real  
is a “reality unworkable.”*

*The very foundation  
from which I find balance,  
unstable.*

*I allow,  
without much thinking,  
without analyzing,  
without rationalizing,  
I allow myself to embrace  
“listening inside.”*



Another Note

### **A Significant Digression?**

*Many years earlier, while taking an entry-level philosophy course, I, now as 'the intuitive explorer' wrote a paper entitled "The Risks and the Rewards of Going Beyond Reason." It was not at all an insightfully written paper, yet even back then, I was beginning to contemplate something that I was not yet aware enough to describe as "the intuitive." Over the next several decades, a lot of the time subconsciously, I continued that exploration. Eventually, the sculpting journey revealed deeper meaning.*

Another note in regard to this journeying beyond reason.

### **On Coming to the Sculpting Process**

*Perceiving that much of adult life has focused on utilizing the intellect, attempting to be clever and just plain exerting oneself for sustenance and achieving goals, there is a feeling that something is missing. There is a feeling that the present approach is not fulfilling.*

*Awareness stirs. Something is not being satisfied. An awareness stirs that an intuitive approach might be a complement to a clever intellectual process. The tangible, the verifiable (by scientific method) nature of intellect-driven action is culturally recognized as a solid, justifiable approach to daily life. There is culturally implied insecurity in regard to leanings toward any unverified "cosmic" listening. We are speaking here of what might at first be construed as possibly a mystical, non-verifiable approach. The practical mind quickly agrees and intuitive aspects of self are relegated to a status bordering on the insignificant. With this view appearing as the cultural norm, I step tentatively, without fanfare, yet with commitment to explore the nebulous realm of what might be the intuitive.*

In retrospect, I was beginning a beautiful transition.

While engaging as a participant in the process, my approach feels random, lacking tangibility, lacking verifiability, even as to whether an intuitive path is being followed. While engaged, I have a perception that this is an excursion into dangerous territory, that to stray too deep, too far from the intellect, can mean being engulfed, drowned or lost in a self-made mental trap of delusion. Ironically, a sense of danger has surfaced regarding life as it had been lived, engulfed in the world of reason, a world of a practical, sensible mind, a world of that long-held culturally predominant view that clever thinking, practicality, more knowledge, and organized and prescribed technique are the appropriate tools for successful living. Doubt has begun to creep into my being. I begin to question that I may already be in a self-made, societally perpetuated trap of rigid belief, of rigid thinking. Is an intuitive spark sufficient light that I am able to recognize that something is missing in my life?

I ponder the meaning of "sensitivity." Could it possibly refer to an ability to rely on the senses? Interesting. I had come to think of sensible as being only practical or reasonable.

I interpret the intuitive as lying beyond form, yet having a place within the senses. This "having sense ability" encompasses much more than the practical or the sensible.

*The intuitive: how would I describe the intuitive? An elusive specter for sure! Ironically, it is the practical mind that seems to demand definition. The reasoning mind precludes acceptance of the intuitive through mere lack of tangibility, yet this lack of tangibility is a prime defining characteristic of the intuitive. Admittedly the cautionary approach of accepting only that which is reasonable has served us well, has kept us safe. Initially I am appreciative to be in the safe environment of reason. Then there is a stirring from within, from a place other than reasoning mind, a feeling of discontent. There is an internal nagging for something to be done to alleviate this feeling.*

*What might there be other than a reasoned, reasonable approach? At first glance one might surmise that the alternative would be an unreasonable approach, and that is where the intuitive is quickly placed. Intuitive listening as unreasonable, is illogical! Incorporating that logic, practical mind would concur that we are indeed seeing no further than the horizon of the practical.*

*Yes, reason is a primary default, at least initially. Then, from within, from a place other than direct mind comes a feeling of unease. I take to pondering. How similar, the words "practical" and "practice." I find myself wondering if*

*to be practical in life might relate to practicing in life? Is the practical an initiation into life, only a beginning? My mind continues to wander, wonder...wander, into it, intuit. I stop to marvel us. Too marvelous! I chuckle at the word...game? As I write, the ever-reasoning mind intercedes. "We are moving away from the tangible." A gap has opened as a mental movement is made toward the intangible. Reason prevails. The writing must indicate that the writer is at the least, somewhat sensible or there will be an abandoning of this narrative as complete drivel, as a foolhardy waste of time.*

*With that in mind I have begun a search to subdue the hunger, the inner hunger, to search for some form of sustenance within, within myself, the Initiate.*

# A SCULPTING JOURNEY

## A SCULPTOR'S JOURNEY

*HisStory*

*If I were you  
And you were me  
And then was now  
What would we see?*

## The Journey Toward the Journey

*During the early stages of the journey of sculpting in wood, I engaged in an exercise, listening within myself for direction to take in my carving. The process relies on quieting the process of thinking, making subtle differentiation between thinking and feeling and then going with the feeling. OK, I can appreciate that the description is not particularly clear. The process was not particularly clear as I began this intuitive journey. I shall once again digress.*

*I had made a conscious decision to make a point of honoring, taking special notice of, and following through with any perceived instances of the intuitive that cropped up in my day-to-day life. The idea was to be more consciously aware of decision making and to attempt to recognize differences between the choices that seemed to be rooted in rational, experienced-based thought and the choices that seemed to be rooted in feeling, that is to say, having no apparent, or at least a low level of reason involved. Still this explanation is not very concise. Bare with me, I'm working on it.*

## A Note on Journal Notes

*This journey often takes us beyond the current boundaries of reason. There are both risks and rewards in venturing on this journey. The carving of what later became “The Shaping of Awareness Sculpture Group” is directly connected to some of the most intriguing life experiences I have experienced, as a human being, particularly as a practicing artist. Journal entries serve to describe events and states of mind that have played their various parts in the explorations. Journal entries also serve to describe experiences and personal insights of an intuitive journey. The entries include descriptions of environments conducive to intuitive exploration as well as descriptions of aspects of the journey that provided convincing, shall I say “rationale,” for a continuation of intuitive exploration and a sharing of this narrative.*

*Throughout this narrative are expressions of why and of how the intuitive journey appears to be particularly provocative considering the state today of both the world and in particular of the state of awareness of humanity as Humanity. Intuitive journeys at the edge of reason are not*



*without risk, yet we humans are facing significantly more peril in neglecting such journeys.*

With respect for chronological continuity let's begin with the first piece to be carved. Take notice now that there may be a few more digressions. Let us begin with a digression.

### **Insights on Underlying Intent**

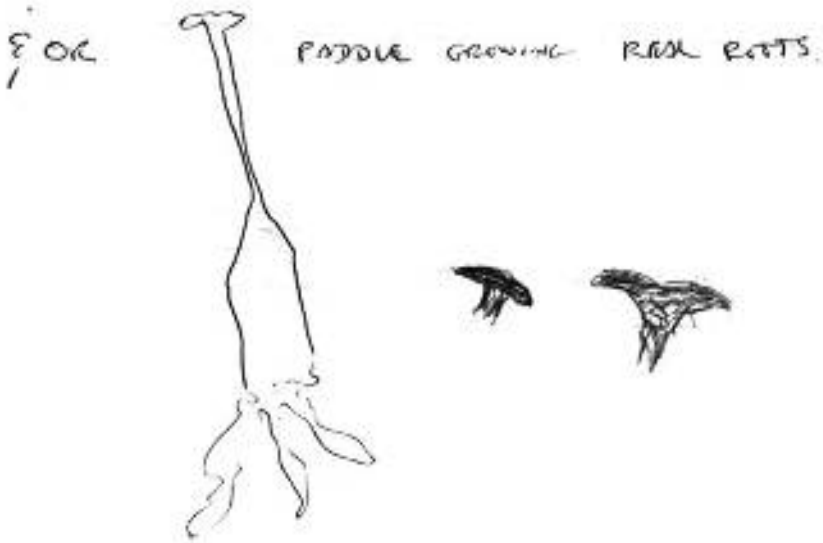
It is my intention that the following notes serve at least a couple of purposes. I would like to present the impression of offering some level of reassurance that the sculptor is not completely flaky, a little at times maybe, yet it would be great to give the impression that the sculptor has some credibility. This credibility might allow more ease in entertaining some of the more "out there" concepts to be presented. Another purpose of these notes is to provide an intimate sense of the mental, emotional aspects of such a journey.

Note, another up-welling expressed and transcribed

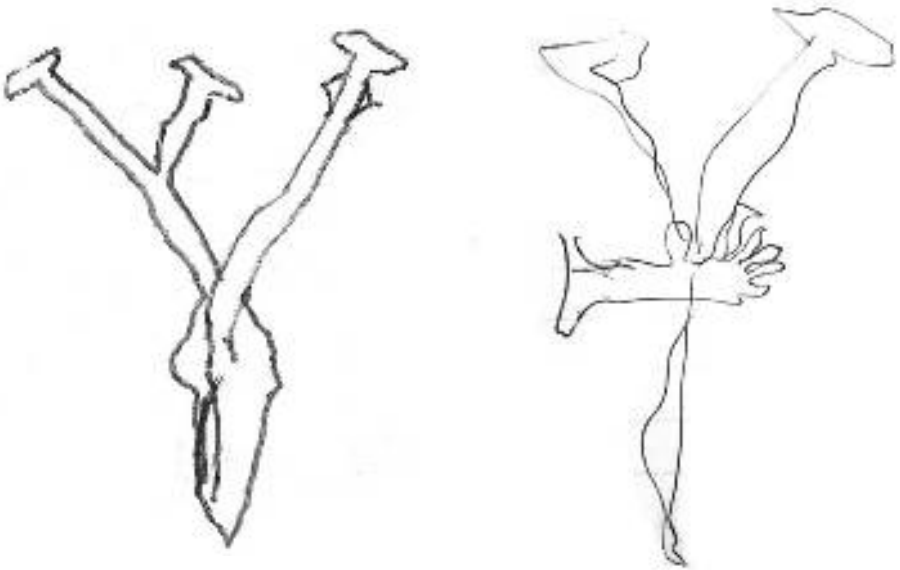
### The Sculpting Journey Begins

As time passed the thoughts, the happenings of these particular times of intensive exploration have become little hazy. I return to journal notes to assist in recalling more precisely the transitions, choosing relevant portions of those notes written in earlier times, with minor editing for clarity.

*I came across a few very rough sketches that I had made before any of the wood gathering or carving had begun.*



Rough sketch JL



Rough sketches JL

*Images, ideas relating to sculpting began coming to mind. I scratched down a few notes and sketches. My sketches appear as primitive. My previous art-related experiences were more that of a technician as I worked to achieve my various objectives.*

*I didn't understand why a paddle theme had developed. Was this was the thinking of the marketing, product-oriented part of me? I had been previously involved in the decorator art market. With that bias, that focus of attention I would have probably wanted to carve a stylized image of a whale,*

*wolf, eagle or some such West Coast creature on the blades of a couple of small and medium-sized market practical, flat blades, at least that is what I would have visualized as "paddle art" product.*

Another note, another day

### **The First Paddle, Root Paddle**

*I roughly carved the first paddle out of a curved piece of willow from nearby Whalebone Cove. I let the wood do the designing. The wood indicated the paddle to be leaning, the blade to be slumped. This paddle has now a whale tail subtly carved in the handle in honor of the whale bones found there earlier, entwined within the roots of this willow tree. I like it. I'm learning lots of lessons here. Why paddles? Who knows!*

Another day

*Continued work on the first paddle, Root paddle, preparing for the final sanding.*

Another day, another journal note, another perspective

### **This Is No Ordinary Paddle**

*This paddle has been carved from an old willow tree that had been growing on the edge of the beach at Whalebone Cove. Civilization in the form of an excavator has encroached on the cove. For more than one hundred years the willow tree roots had been relating to those whale bones. I could no longer locate the whale bones that I had seen entwined in the roots of the willow tree. The tree with its roots had been removed to a burn pile. From high on the burn pile I pulled out a large piece of that willow tree. This wood piece probably weighed forty kilograms and from this piece I was going to carve a lightweight paddle. I found this concept to be rather humorous. The burn pile has since become flame, smoke then ash. The bay now has a road to its shore. The whale bones that remained have been buried. A special paddle has evolved. This is no ordinary paddle.*

*Months after the carving of First Paddle someone mentioned that the blade of the paddle had a resemblance to the fin of a humpback whale. I agreed.*

*There were noticeable indications of the essence of whale in both paddles, including Double Paddle.*



Paddle blade



Resemblance identified



Humpback fin

Another day, an earlier note

### **Located Beach Wood for Paddles**

*I took a long beach walk this morning looking for material for paddle pieces.*

*Success, three to four very appropriate pieces, that was, until I got them home. They looked more challenging with more in the pieces than I had at first perceived, more than just one paddle, and that was OK.*



Another day, another paddle.

## **Double Paddle, Second Paddle**

*Finishing the touch-up on Double Paddle. One more handle to carve.*

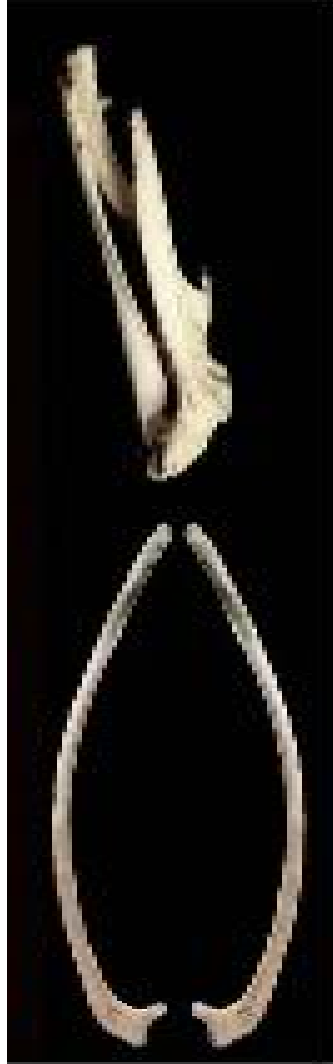
This is one of only a few notes relating to the double-handled paddle. I was working simultaneously on the first and this second paddle.

*The wood for this second piece was chosen because I felt like carving arbutus wood. At the time a new road was being brushed out to make way for a new housing development. There were numerous collateral damage arbutus trees to choose from.*

*As I carved "Double-Handled Paddle" I recognized the double handle reminded me of rib bones much like the rib bones and rib cage of a whale. I was reminded once more of the similarity when months later I came across blue whale rib bones leaning against a wall at an up-coast whale museum. At that same museum the skull of a beaked whale reminded me of the shape of the blade of the same Double-Handled Paddle. It was surprising to me to find whale essence in this second paddle as it was not at all visualized or intended when I began the piece.*



Double-Handled Paddle



Whale bones  
Skull and ribs

Journal jottings from another day

This version of the story begins with another contemplation of drift wood and then, even more pondering. This piece eventually became the sculpture "Transformation."

### **Driftwood, Once Upon This Final Shore**

*Such an amazing sequence of events had taken place. An amazing journey, years, decades of accumulated moments that tree root and trunk had experienced. I was fascinated with the idea that the carved wood had such a life prior to my brief dealings with it.*

*I look over to a mountain and marvel that a mountain has had a crucial and significant role yet now it would, at first glance, appear to have played an insignificant part in this story.*

*Storms, a mountain, a seedling on a hillside, affecting a single, insignificant, small tree in a forest of green.*

*Although I don't know the specifics of this tree root's particular journey, each event, sunlight, wind, nutrients and tide, played a part.*

*One of those mountains off in the distance, it too played a role. That mountain, seemingly solid, fixed.*

*How could this mountain be part of the story? It is part of the story. It contributed for nearly one hundred years, each day providing nutrients from soil and granules of rocks that were once its mountainside, all broken down by the components of raindrops. Each quiet drizzly day of fog and rain has played a part in our story.*

I express this portion of the sculpting story in some detail, the portion of the story that is familiar to me, yet this is just a small part of the journey of what become the makings of a realization of a vision. The beautifully sunny day, sun shining through the cedar trees, dappling forest floor. This too is significant. So too, the history of growth, the heaving up of rock to form the mountain, the history of the seed one day falling to the ground. Or was it the day the sun pierced through the clouds on soil and seed, or was it the warmth of the dappled sunlight on the moss? Or both, and more? As root began to form, to take nourishment from the mountain itself and from the forest floor, so roots grew slowly, year after year after year, one day to become driftwood on island shore with mountain seemingly motionless in the distance. A century of story available if we take time to wonder and marvel at the stunning beauty revealing itself in a piece of driftwood.

We might reflect on the journey that has delivered this piece. The story is there, or we might refer to this digression as "chasing squirrels," an off-topic digression. We might choose to treat this driftwood simply as another piece of driftwood.

The choices are ours, the stories unfold as we unfold. We become, we are, but minor characters as we become our part in this tapestry.

As we come to understand chapters within the story, the story becomes interwoven with our unique life stories. We become connected to the distant mountain, and to a tree growing in a forest, to a piece of driftwood on a beach and connected to a sculptor's journey as "Transformation" is born of driftwood root. Almost simultaneously pieces of other trees come together in the workshop and slowly weave themselves into the collective story, becoming minute strands within humanity's tapestry. Experiencers too have a place in this story and each have the opportunity to create and to discover more of themselves within both this story, and within life's tapestry.

The beginning of another paddle carving  
(later to be called "Transformation")

### **Third and Fourth Paddle**

*A couple of solid days carving: canoe, whale, otter, fish and human torso. The more I carve the more there seems left to be done. I whittle away all day. The carving does look better yet I seem to be expecting more progress. All in all I see this as a fair undertaking for a novice carver, then again, I am enjoying seeing the figures appear. I am having thoughts of the differences in approaches between a build-up sculpting process and that of a take-away sculpting process.*

Another day

This note is in reference to the driftwood piece that eventually becomes "Transformation."

*Solid carving again on "Multi Sculpture." It is difficult to see where the day went yet it is in the sculpture somewhere.*

Another day

*Yes more carving, morning till night. The dogfish finally has taken some shape. I have been looking forward to seeing something tangible in that blank spot. In particular, the whale portions of the sculpture amaze me. I am rather pleased with the results and I am amazed that I have been able to carve it.*

Days pass

*Time feels less distinct than it has been. It feels as though only a few days have passed since I last wrote. I feel a need to finish the piece. As I carve and begin to see what is happening in the piece, it dawns on me that everything is becoming one.*

Transformation



*Although there is some distinction between one character and another there are also parts that are the same. There is unity, and don't think I am not surprised at how cosmic or philosophical that might sound! At this point the piece is taking on meaning. Things are not necessarily the same as I at first wanted them to be. I am finding that if I let things be what they want to be, they can become even more beautiful than I would have at first imagined. I am fascinated as I have just discovered another whale in the*



*piece and as I take away wood to expose the body of the whale, the same action is making the heron more distinct. This shaping is, as well, making the other whale more distinct...and I don't do drugs! Back to the carving.*

Another day

*As I carve, I understand more about the piece, and how each part is significant. If I have not removed some part of the wood piece, then I take on the attitude that it is there for some other purpose. In this piece it is both all I know and all I do not know. All will be in the "I" of the beholder. The piece is really beginning to take shape. I shall relax, be patient, and it will do, become what it wants to become.*

Upon re-reading this note I recognize that I have not, in the writing process, been applying lessons I have learned when I was doing the sculpture pieces. I am presently determined to put the sculpting and the intuitive listening material together for others in the most beautiful way I am capable and I have been at a loss as to how to do so. I am not presently seeing a way through to a finished work. I am going to take my own advice. The written, sculpted piece is really beginning to take shape. I shall relax, be patient, and the process will evolve in its own way, and in its own time.

As well, I am following my own advice as I say to myself.

*"Don't be concerned about what it is going to be or what it is going to look like. It is not presently about what I can't do, what I am not able to do. It is about what I am presently able to do. Do that."*

I'm going back to old notes and putting them together. I am able to do that. I am feeling better already!

Same day continues, a short note

*Hope, trust, love,  
life, grace, wonder,  
care, fragility, strength.  
An amazing piece.*

Yet another day

*More carving on the piece today, although not for as long as I would have liked. It is starting to look more complete, as if most of the questions have been answered. I am feeling a little restless to finish the piece although I am managing to remain patient, knowing that patience is of primary importance. I recognize there is still a good deal of finishing work to be done.*

*I am finding the carving process on the piece to be amazing. I am letting myself go, relaxing and having my relaxed mind take care of telling the carving tool what to do, and where. I feel almost as an observer...although not totally. I have an impression that I have all the knowledge of how to carve the various figures, all the knowledge already within me. This is not to say that I do not refer to reference images at times. For instance, what does an otter's front leg look like? I have merely allowed myself, through trust and presence, to carve as I feel comfortable. This is not to say I am intellectually skilled in sculpture carving for if I were to approach carving using my intellect I might give up, knowing, understanding that I have not had the training or shown the ability to replicate objects realistically. Instead I have approached the process without*

*thinking, more with trust in the process, and I find those results to be quite wondrous. This statement may sound a little corny. Intellectually I cannot imagine that I could have planned the design near as well as it has turned out, by just letting go and picking the shapes out intuitively. I intend to further direct myself to this intuitive process. This has been only my first intentionally, non-intellectually directed effort.*

Another day

*I wake this morning and feel amazed at how much metaphor is represented in the sculpture. So much metaphor unfolding before me. I marvel at how much there is to see in this single piece. My mind jumps to a vision of the paddle sculpture I have developed and how it too is continuing to gain meaning.*

*As I consider the work involved to insert additional figures into the canoe, as I had been imagining that possibility, I am recognizing paradoxically that the choice of expression is mine. The mind boggles with all the meaning that is revealed to me. I just would not know where to start to write it all down, or rather, I am not prepared to write it now. Instead I want to continue working directly on the*

*piece. I am excited about all that continues to unfold. I am very thankful to be doing this piece.*

Another day

*Carve, sand, carve then sand, definitely a lot of both today. I started about 8:30 am and it is now 11:00 pm and I have just finished up for the day. It is difficult to discern what has changed. There is a little more shape. Things are a little more smooth. There are fewer rough edges.*

Another day

*As the sculpture changes, defects in the wood of the figures are becoming more of a focal point, yet the less attention I give them the less the defects seem to matter.*

Another day

*Pondering...paddles that are unique, yet do not function as paddles. Isn't that interesting! I have been wondering why I have had this inclination to express both canoe and paddles. It does not appear to be Aboriginal culture that I am dealing with at all. Canoe appears to serve as metaphor.*

Another day

*Going against the grain is not very productive.*

Another day

*I am considering that I would want the sculpture to go to a good home. Numerous people have suggested that I keep it. I do not personally feel that I must. If that does happen. I will still be pleased. If it doesn't I'm sure I will be OK as well. Ironically, it is just another piece of driftwood.*

Another day

*I feel it is now OK. I can stop working on the sculpture. I can either continue working on it or feel that it is now complete. I can go on. I have clarity. The imperfections will just have to remain. Those that are not able to handle the imperfections will, themselves, have to deal with that.*

Another day

*I have finished the sculpture!*

*It is ready to be launched. I am deeply satisfied. I thank the piece for everything it has done for me on my life's journey. I am sure that this is not the end of the journey of connecting. I have no idea where the canoe will continue to take me. I am certain that it will be rewarding.*

*The paddles that I have made are becoming more symbolically clear to me now. I have for the most part*

*been at a loss as to why paddles and canoe. Each day I get a little more insight. There is symbolism here.*

Another day

*Gawd, what an awesome piece. Is this the result when one gives up the steersman's paddle? I do believe it is. How happy I am that I have open-mindedly allowed myself to take this approach with sculpting and now too with life. I believe I am converting to this attitude toward living. I gain more confidence each day.*



I have written another interpretation. This has not been intentional, rather a choice to follow whatever up-welling of expression arises.

Notes on the carving process, and significant transformation.

### **Up-welling, Third and Fourth Paddle**

*One might imagine I was working with traditional carving implements when I described my actions as “carving.” The tool I was for the most part working with was a hand-held air die grinder, which incorporates various carbide bits or sanding drum attachments. This was the carving tool I had on hand when I began the sculpting process. I have been using chainsaws for cutting firewood, Skil saws and table saws for home building and such tools as drills and grinders as needed. I did not have curved knives or specialty gouges so the air and power tools were doing the exploration.*



*During this exploration, I did make a couple of adzes yet for the most part I had less familiarity with the hand tools so continued without those more traditional tools. Goggles and ear protection added to my regalia.*

*I was engaged in a sculpting take-away process. I was removing wood to reveal more of each figure. I carved slowly, unconcerned with the amount of time the process was taking, unconcerned with the selling of the piece, unconcerned with making a living, unconcerned with the meaning of the piece. I just carved away the material that did not feel, or that did not appear to be, part of the piece.*

A little backtracking in the writing as I review another earlier note, a description of events concerning what was to become "Transformation."

### **Something Else Was Happening...Transformation!**

*I was on the beach looking for appropriate driftwood for a specific project I had in mind. I stopped. I pondered. I had imagined that this particular root ball would become two interconnected paddles. I was not able to completely envision the two paddles, yet I did feel that this was the driftwood piece to take home. In the studio I began carving what I had imagined to be one of the paddle blades. I was uncomfortable with the process. It wasn't working. I paused, I pondered. As I looked at the driftwood I could faintly make out the form of a canoe. I had been studying the form of the Aboriginal canoe for another project yet this former mental image was not at all the way I was seeing a canoe in this piece of driftwood. There was a canoe forming in the wood, much more dominant than the forming of the two originally conceived paddles. I began carving, bringing out the unusual shape that this canoe was taking. I carved tentatively. During this phase of the carving process I became aware of a dorsal fin of an orca*

*whale protruding from beneath the form of the canoe and from within the main bulk of the driftwood root ball.*

Dorsal of Orca



*To complete the full body of the whale while incorporating this dorsal fin, all within this driftwood piece, it would be necessary to tightly wrap the form of the whale around the underside of the canoe. There did appear to be enough wood available to complete the full body of the whale. I slowly carved the whale. I slowly carved the canoe. The carving on each progressed slowly as I chose to carve only while feeling comfortable with each part of the process.*

*As my comfort level decreased, I would scan the driftwood piece for another area that felt more comfortable. Eventually, other figures in the wood piece became in one manner or another discernible, recognizable, then comfortable. The whale was sharing its head and body with the body of an otter. The otter was sharing its body with dolphin. Frog's leg became lizard's tongue. Heron morphed with whale. The transitions were beautiful. I would continue, or begin carving in the area of comfort. At one point I had seen the rear leg and humped back of a river otter.*



*There seemed to be enough wood to carve the front paw. I carved, then proceeded to the otter's head features. The otter was destined to share its head with the whale. I was amazed at that particular transition, that of otter into whale, of whale into otter. Even though I was the sculptor I was amazed. I continued. I carved other figures. All the while, with visual cues I was carving other figures within the root ball, listening, carving then listening again. Carefully, in touch with my level of comfort, I listened, I carved. Throughout this process I was becoming aware of a feeling that I was not designing this piece.*

Notes continue

*I must say that I find the carving process on the piece to be amazing. Letting myself go, relaxing and having my relaxed mind take care of telling the carving tools what to do and where. I have merely allowed myself through trust, that is, a believing in possibility, along with undivided presence to access the information. I have approached it on faith, or possibly trust. This project has provided a terrific sample of the results of showing trust. As usual it sounds much like a paradox. That is probably a good indication that we're living life or seeing it as it really is. As a pair of*

*ducks! No, no, not to be taken too seriously, just seeing a play on words.*

Notes continue

*I was fascinated with the whole process, particularly the evolution of the process. I woke up enthusiastic to begin each day with this driftwood being the primary focus of attention. Putting the situation another way, I did not do the carving thinking, "Hey, why don't I carve an undulating canoe, why don't I wrap an orca whale under the bow of the canoe? And the whale? It will share its head with that of the otter. Maybe I will carve a herculean human with arms outstretched, wearing a bald eagle headdress, entwined, connected to, another human." No, these were certainly not my conscious intentions. Certainly transformation was in progress. Root ball driftwood piece becomes two interconnected paddles, becomes sculpted "Transformation." The transformation process had been subtle, unconscious, yet out of this unconsciousness, conscious awareness awakened, and "Transformation" became visible, tangible. As its sculptor, I too was changed, transformed.*

*I began thinking of what I was going to carve in the piece, thinking that I was going to carve two interconnected*

*paddles. Instead, I had released my grip on my paddle concept. I went with the flow of the wood. I went with the canoe. "Transformation" evolved. I was no longer doing what I had in mind.*

*I pondered, I questioned. How might all this tie in with my decision to explore the intuitive? Why have I carved these unusual paddles? What might paddles be about? The canoe: it is associated with paddles, and possibly associated with journeys. I pondered.*



I turned to my journal and began to write.

## **Paddles. Why Paddles?**

*Paddles. Why Paddles?*

*Why am I carving paddles?*

*I wondered.*

*What might paddles be about?*

*Paddles,*

*what are paddles for?*

*Paddles for?*

*Possibly for metaphor.*

*Paddles,*

*the instruments we use*

*on our journeys*

*to propel ourselves and others*

*where we want to go.*

*Paddles,*

*serving us well.*

*Transformation too  
will serve us well.*

*Allowing,*

*releasing our grip*

*on going where we think we want to go.*

*Loosening up on rigid control.*

*Loosening up on that clever instrument*

*that propels us where we think we want to go.*

*Allowing,*

*allowing ourselves to "go with the flow."*

*Allowing transformation.*

*Paddle, a useful tool on our journeys*

*yet not our only tool.*

And feeling further inspiration

**"Transformation," Its Beginnings**

*Transformation*

*Its Beginnings*

*Early one beautiful morning*

*I walked a beach*

*looking for appropriate driftwood*

*for a specific sculpting project that I had in mind.*

*As I looked I began to hear,*

*I began to feel,*

*this piece was right.*

*Take it home.*

*It was wet.*

*It was a distance from the vehicle.*

*It was heavy.*

*I struggled with the weight.*

*I took it home,*

*thinking,*  
*thinking of what I would sculpt in the piece.*  
*I began carving,*  
*thinking that it would become two interconnected*  
*paddles.*  
*I stopped.*  
*I listened.*  
*"I am not paddles"*  
*somehow came a message.*  
*Insight?*  
*Intuition?*  
*"Yes, it doesn't feel right." I agreed.*  
*"What is it? What am I to carve?" I questioned.*  
*Faintly I heard, I felt, I glimpsed, a canoe.*  
*OK I thought, I'll go with that*  
*and see what happens.*  
*I felt good.*  
*The carving of the canoe felt good.*  
*It was then I noticed a fin,*

*without a doubt a whale fin,  
a dorsal fin.*

*I did not question how the form would work  
or look,*

*I just carved away the wood  
that I felt was not part of the form.*

*As I write, it brings me to tears  
just thinking about the gift I had received.*

*The whale was beautiful.*

*Even as its sculptor I was amazed.*

*Slowly I began to see more figures to bring out of the  
driftwood.*

*I somehow knew that as long as I continued to listen, to  
intuit, no matter what I did, I would not make a mistake  
with the carving tools.*

*This feeling too, amazed me.*

*With great passion and wonder*

*I slowly worked with the wood.*

*As the individual figures within the piece became more  
clear, more defined,*

*so too, the meaning of the piece for me  
became more clear.*

*A transformation had taken place  
from a beginning  
when I felt little or no understanding  
of why I was doing the piece,  
to the point of now being aware  
of a depth, and of a wisdom  
that appeared to be emanating  
from within the piece.*

*I view this as an incredible gift,  
received from,  
I know not where.*

*It appears to have come from within myself,  
yet simultaneously from beyond myself.*

*The physical sculpture is only a part of the gift.*

*The spiritual journey,  
the insights,  
the revelations,*

*all coming through that single piece of wood,  
and the sculpting process itself,  
are all remarkable.*

*There is so much to experience throughout the piece it  
could take  
a lifetime.*

*I am truly, deeply grateful.*

*I feel that from within the sculpture,  
the canoe*

*will now continue its journey,  
touching the shores of other people's lives.*

*I know my connection to the piece  
will not end here.*

*I look forward to my part in its journey.*

And an additional perspective

Taken from notes penned while working on the piece

As I See It

*As I See It*

*As I spend time with the sculpture I realize that the piece and the process of "letting it become" hold subtle essences of life within.*

*So many little truths manifest from within the sculpture and through the sculpting process.*

*To offer the viewer some insight into the kinds of connections I feel and see as I relate to the piece, I offer the following as impressions that have come to me.*

*Things may not be what they first appear to be,  
as in life.*

*Look within and you will see wondrous things,  
as in life.*

*All people do not see what I see,  
as in life.*



*One's perspective, one's point of view, alters what one  
sees,  
as in life.*

*We all have imperfections,*

“

*Don't hide imperfections,*

“

*Deal with those imperfections you feel you are able to  
do something about,*

“

*All will improve,*

“

*Some things, some parts, are hard to get at,*

“

*Everything is connected,*

,

*Everything can change,*

,

*One can bring things to the surface or one can leave  
things buried,*

,

*Some things appear to be fundamental,*

,

*Work is involved.*

*Work can be pleasure.*

*One cannot plan better  
than that which is there to be.*

*Wondrous things are fragile.*

*Balance is important.*

*Identity is often seen as an issue.*

*Completion is the direction.*

*Transition from one thing to another  
is an act of trust.*

*One just doesn't know for sure,*

*I certainly don't know.*

*One must go beyond fear.*

*Trust and energy accomplish most anything.*

*One has the freedom to choose the emotion.*

*One has the ability and the freedom  
to change one's perspective  
and thus one's perception.*

*One's unique emotional perspective  
paints a unique personal interpretation,  
yet the sculpture, the event itself  
remains the same.*

*Passion has strength.*

*Belief has power.*

*Look closely.*

*Look generally.*

*One must remain vigilant  
throughout the process.*

*Take time.*

*Relax.*

*Persist.*

*Don't try too hard.*

*Life is a wonderful paradox.*

*I see a metamorphosis taking place in the piece and I  
feel a personal metamorphosis.*

*As I sculpt, I feel myself being sculpted.*

*Is it*

*"Sculptor sculpts sculpture,"*

*or is it*

*"Sculpture sculpts sculptor?"*

Transformation? This driftwood piece was intended to be two interconnected paddles. It did not feel appropriate to carve two interconnected paddles. Rather than continuing with what I wanted to do, there took place a personal act of surrender, a releasing of my grip on control, of going where I wanted to go. With presence, being in the moment of now, being in the flow with the canoe, I was now assisting the sculpture to be whatever it was expressing to be.

## Experiencers

Another aspect of this meandering story involves the vicarious “experiencers” that have connected in some way to the sculpture pieces. These people have been more than viewers. They have connected in some way with the sculpture pieces, the stories and with the sculptor. These “experiencers” play a significant role in the development of this narrative. Their enthusiasm has certainly affected my ability to be more persevering in my efforts to share the material and I am sincerely grateful to all of them. Often they served as living examples of the serendipity, of the coincidental happenings in life. As well, they assisted in the raising of enthusiasm during the periodic waning of that enthusiasm. There have been so many times that I have questioned my sanity in pursuing this quest to share the journey. When I needed the boost, these folks appeared in my life and I felt rejuvenation and was able to move forward in some way. I have had so many examples of incidences that I understood to be the universe working in mysterious ways, incidences to which I have given meaning and which have given meaning to me. This is getting into a realm that resides at that edge of reason...where I have little tangible proof to go along with the meaning I put to both events and to experiences.

As for example

### **Experiencer, Flies Over From Australia**

T.C. – The person resides in Australia. She had been given some snapshots taken by her co-worker who had recently returned to Australia from travels to Canada. Included were snapshots taken during the traveler's visit to our sculpture studio- home. T.C., explains why she had written.

*"She told me about your place...your artworks...Anyway the next week she brought in photos...of your place, one of your carving, which I was later to find out was called "Transformation." It was those photos that have caused me to write to you, (with prompting from her traveler/friend). I don't expect you to really feel any great rush of excitement or anything, but those photos were like they were snapshots, visions of a place I've seen, been to before...Nothing like this has ever happened to me before.*

*I must also say that since she has given me a copy of your sculpture photo I have not been able to get it out of my mind. I don't know if it is meant to unsettle you as you look at it, but that's what it has done to me. It's really strange, every time I look at it, I don't look at what you carved as a visual entity, I think of me, what's going on inside me, my mind, dreams, visions, where I'm heading, where I want to go, do, see, experience. It knots my stomach up.*

*Last night my friend gave me a copy of one of your transcripts from the notes you had written about that sculpture. I didn't even know its name until last night. Now I am even more restless than I was before.*

*It is with all the above in hand that I have decided that I have to meet you...I feel that if I don't...well, I don't know, maybe I will be unable to move into the next chapter of my life, my transformation.*

*Do I sound certifiable? If I do, I don't apologize because I'm just being honest."*

T.C. flew over from Australia the following month, spent time with us, then moved into the next chapter of her life.

It may come as no surprise to find me wondering if there just might be something very intriguing going on that just might be worthy of note. This particular note did not come as an isolated incident. There were so many other incidents that were continuing to reinforce my personal feeling that maybe there was some merit to this intuitive listening process.



Another note on pondering the photographing of the pieces  
**On the Subject of Snapshots**

*I have been too centered on capturing the image of the sculptures rather than getting an impression of the feeling through photography. I'll work on it. I suspect that the process and the outcome will be so much improved by treating the new photograph as a new art piece.*

While photographing the sculpture pieces I was intrigued to discover that I was not able to capture the essence. I have been able to document various aspects of the sculpture yet most of the images lacked a quality that for the longest time I was not able to identify. I at one time took the Transformation sculpture to a friend's professional studio and challenged the photographer to capture the essence. The results were not satisfactory for either of us. The closing remarks from the photographer were, "Maybe a video," then he added, "but take your still camera with you." Days later, possibly weeks later I had an "ah ha" as I realized that another approach was required where indeed the still camera would come in handy. I realized that my underlying focus of intention with previous photos was documentation rather than treating the new photograph as an opportunity for the expression of a new art-piece. This is a subtle yet significant difference. Having expressed that view on the taking of photographs I have to wonder what essence was captured in the point- and-shoot Instamatic snapshots of the Australian visitor. One could speculate.

## **Another Incident, Another Example**

Exploration of the intuitive led to the Transformation sculpture being entered in a local art gallery show and from that, it was chosen to be an entry in a show to represent the Pacific Region of the province. There the piece was chosen as the "People's Choice" for the show. This recognition suggested, possibly reaffirmed for me, that there might be a possibility of some sort of essence being detected...or of course that just a lot of people enjoyed it. Whatever, nothing again verifiable.

At this point in my life, awareness is becoming more awakened and attention is being given to what might be some sort of pattern, of coinciding incidences.

During this stage of honoring the intuitive, it did not occur to me to make anything, other than fading mental notes, not any tangible notes of coincidental events that I saw occurring. Ah, such is life!

Another encounter...an intuitive encounter?

### **"I Don't Know Why I'm Here"**

*The words "the tangible notes" remind me of a knock at the door. A young person is standing at the door. "Are you Jim? I don't know why I'm here. A fellow at the north end of the Island suggested I visit with you."*

*I have had numerous situations like this so I invited her to come in for a cup of tea. As she walked into the kitchen she pulled a number of small stones from her pocket and said, "I don't know why I have been collecting these," and she handed me one of the stones.*



*They had been naturally formed in the shape of hearts. I suggested that we take our tea to an outside alcove.*

*The alcove was decorated with a collection of heart-shaped rocks.*



*The visitor explained that she was from the Interior region of the province, several hundred kilometers away. She had had a dream...The dream that said, “Go to Quadra Island and see? x?x?x”...She didn't catch that part of the dream. Months later, while going to a workshop on the Sunshine Coast, and having a few days before she had to return to the Interior, she decided to follow what she referred to as her “dream guidance.” I interpret that as a possible expression of the intuitive.*

*She came to the Island, then stopped at a store to purchase a local phone book and a map of the Island. Someone unsolicited, she recalled, leaned over her shoulder and pointed to a lake on the map and said, "You should go there." She sat outside and glanced through the newly acquired phone book of several hundred entries. In the "A" section she came across a small business ad that included the name "Jim," the Jim associated with Regional District matters. This caught her attention.*

*Might this have something to do with recycling? She wondered. She was involved in recycling in her home community. She dialed the number and got an answering machine. She left some sort of message about recycling. She looked at the map of the Island. Without other clues as to what to do, she headed out on a half-hour drive to the trail-head for the lake destination suggested earlier.*

*On this rural island there were maybe only a couple of dozen driveways near and on the way to her intended destination. She noted one sign with the names "Jim and M." She said something clicked a little yet she was now focused on her dominant intention which was in heading to the trail-head. As it turned out, she got a little confused and lost her way.*

*She eventually came across someone working in a garden and received directions and a welcoming invitation to return for tea after the walk to the lake. On returning from the lake she accepted the invitation to tea. Conversation soon turned to "What are you up to here on the Island?"*

*The story of the dream, the phone book, the "Jim" person, the map and the small sign by the roadside were all related. I am sure there was a second cup of tea. The attentive listener, the gardener, had a suggestion. "You might go see Jim at The Bluffs." The map came out, the course was set, and it was off to Jim's. That brings the story back to the knock at the door, and a heart-shaped rock placed in the palm of my hand.*

*It did not take long before I was making a connection to the possibility of another intuitive encounter. I was known to be connected to stories of intuitive listening and it was now my turn to take my part in the unfolding. With the assistance of a group of wood sculptures, a story, including accounts of intuitive listening, was told. This young person returned to her home with, I am sure, an expanded appreciation that there was possibly an elusive "something" both to listen for, and to pay attention to. I suspect that*

*an honoring of the intuitive will continue to play a prominent role in her daily living.*

A few weeks later, another related incident.

Four people walked down our driveway and introduced themselves. Although they lived on the island they had never been out this way. They had seen a sign at the top of the driveway indicating that my son and his glass workshop were located nearby. They asked if he was available. I said that he was not here, yet they were welcome to come down to view the ocean passage. They introduced themselves as living toward the north end of the Island: we are "Jim and M" and these are our two daughters.

Was this meeting a woo-woo serendipitous random event?

Another note

A coinciding incident occurring a number of years later.

This story begins with a young person temporarily staying at our home. He is to leave the following morning. I had not mentioned to him much in the way of references to my particular interest and explorations of intuitive listening. I had, though, mentioned in passing that I did believe humans have a unique and powerful sense ability and that we as humans have not yet readily accepted nor utilized the sense ability to full advantage. Our guest had not chosen to pursue this line of discussion.

Because I have come to follow a perspective, a belief that life's events are not totally random, I was curious as to why this person had appeared in our lives. He had come into our lives via a request from other people to assist. We had opened our doors. We had allowed it to happen. As I believed I had my part to play in this encounter, I visualized what I felt to be the most appropriate *intention* I might attempt to resolve. Before this person left our home I would attempt to explain to him my personal intent to relate views regarding intuitive listening as useful, powerful and available for our utilization.

In the course of the afternoon as we worked together I directed him on the completion of a small project. On this completed project I had taken a felt pen and written "Paul did this" and said to him that periodically I would look at this and remember him. I drew his attention above his head to a pipe upon which another person had taken the liberty to write their name and a date in chalk. I then walked to a table from under which I pulled an oddly cut piece of wood.

This piece of wood I have utilized for a procedure involving a router tool. The wood piece had been under this table for at least ten years. On this piece had been written "*Grant did this.*" The lettering had become obscured and challenging to read. As I had a felt marking pen in hand, and as our young guest watched, I reprinted "*Grant!*" We laughed.





About a half hour later I suggested we take a short walk of about fifty meters to a container within which was a sculpture that I wanted this young person to see. I related a story about this sculpture, "Confirmation" as the sculpting experience of this piece had led to the confirmation for me that indeed there was an incredible force to which we could connect and utilize. No sooner were those words out of my mouth than I was interrupted with a ringing from my pocket, an incoming call on my cell phone. As I answered I turned to my guest:

*"It is Grant, calling from Ireland!"* I had not connected with him for a few years.

Just thirty minutes prior to his calling I had re-written his name on that piece of wood. Our house-guest was experiencing coincidence, serendipity in action. What a beautiful way to have my intention resolved, and for myself at least, confirmation reconfirmed, solidified.

A couple of months later, the storytelling saga continues

### **Another Coincidence, More Serendipity**

I received a call from a local Islander that had, a few years earlier, experienced storytelling associated with the sculpture group. Might she come by again and bring a friend for a repeat of that storytelling, sculpture experience? A few days passed, they arrived and a story unfolded. During the course of the storytelling the recent serendipitous call from Grant was related as were the stories from years previous that had included the knock at the door, the dream to go to the Island, "Jim" in the phone book, the "Jim and M" roadside sign, the "Jim and M" impromptu visit, and two weeks later, that serendipitous arrival down our driveway. The storytelling concluded with talk of the power of intention and the "Infinet" as a possible source of expression of resolution to intention.

We walked to the trailer/gallery for a little more story-telling involving the "Confirmation" sculpture piece. With the story told the door to the trailer gallery was closed, the rain continued and the two experiencers returned to their vehicle. As they were backing up to turn around, a truck appeared on the roadway, blocking their turn. The driver rolled down the window, looking in my direction asked, "Do you remember me?"

I shook my head and replied, "Can't say that I do."

The driver explained, *It's Jim and M, we came by here a number of years ago.*

I silently giggled, turned to the other exiting vehicle and knocked on their window. "Do you know who is in the truck?" I questioned.

Not waiting for a response I said, "It's Jim and M." Jim was backing up their truck. The earlier guests backed up as well and turned. As Jim moved and parked, the "experiencers" drove away, having had now one more experience to consider.

This was only the second time I had met Jim and M. They had appeared at the top of our driveway, and now, numerous years after the first meeting, within twenty minutes of the telling of the story of their previous serendipitous appearance. With this event, I recognized for myself one more personal confirmation. With the completion of the carving of the "Transformation" sculpture, it was certainly becoming evident that there were more incidents to be recognized and to be experienced.

This next journal writing statement captures the sentiment of such recognized incidents.

*"I feel that from within the sculpture, the canoe will now continue its journey, touching the shores of other people's lives. I know my connection to the piece will not end here.*

*I look forward to my part in its journey."*

In hindsight "more incidences to be recognized and to be experienced" now feels like a huge understatement. There has been so much more.

I had chosen, in part, to sculpt other pieces as an attempt to discover whether this was to be a "one-off" type of

experience or whether there would be more evidence to support the transformation experience. Would there be more expressed in the next piece to provide further understanding, insight and appreciation of the intuitive?

The coincidences keep happening as I compile these notes. Life's creative expressions appear to be continuously available as we bring our awareness up to speed to both identify and to utilize this incredible resource.

The focus of attention will now be returned to the task at hand, which is to return to the chronology of this "Shaping of Awareness Journey."

Another note, the next piece.

## Body Parts

I located only a few journal notes written on carving the "Body Parts" sculpture although I do consider it to be a major component in the "Shaping of Awareness" group. As mentioned earlier I was not aware at the time how significant a role these pieces would play in this exploration of the intuitive. I probably would have written more if I had been aware of that significance.

The wood for this sculpture first came to my attention when a neighbor mentioned that there was to be some land clearing nearby and that there was a combined wood and metal piece that might be of interest. I wandered by the location and immediately recognized that the wood previously described was destined for the sculpting studio.

*Still cleaning up the surface, dealing with the roots.*

*Roots*

*Sometimes lying on the surface.*

*Sometimes just below the surface.*

*Sometimes going deep below the surface.*

*All bringing sustenance to the tree.*

*Roots being a conduit of trees nutrient source,  
and its foundation.*

*I am fascinated with roots that intertwine with rock.*

*I am amazed at the profound meanings to be interpreted from within this piece. I have a deeper, or rather, I am developing a deeper, appreciation for the piece.*

*I am appreciative of my opportunity to see this creative unfolding. I feel that with each piece comes more of my creative unfolding.*

Another note, sculpture journal entries

### **Body Parts**

*Today I worked on the maple wood stump that included, embedded, a metal hood engine cover, probably from a Model T Ford. It looked as though the metal cover was being eaten by the tree.*



*I was under the impression that the piece was maybe going to speak about nature eating technology. I had the notion that I would possibly carve fingers and toes and maybe feet on the roots. As I was cleaning up the roots I noticed a body shape within the root structure. I was as yet undecided as to which side of the body-shaped root was to be frontal. I cleaned the surface of the root. From one perspective the back of a body form appeared on the left. From another perspective the back appeared on the opposite side. Am I to carve it in this form, or that, or both? After much soul searching and contemplation, a resounding...both! These are both very subtle yet reasonably obvious forms. As I continue to clean the root, two more forms have appeared, one male and another female.*

*A passer-by suggested the piece might be expressing something about intellect and spirituality. I agreed that that was a good possibility.*

*I continue. I am enjoying carving the piece. I feel that it is becoming a particularly good piece.*



And another day

*I carved. I moved a work-light. Suddenly the area to be cleaned up becomes much more identifiable. I stopped. I contemplate the situation.*

*As carving continues, contemplation too continues.*

*I recognize that I have not been present. I have been rushing to the future. Today as I carve to give more definition to another form within the piece, I begin to understand that it is of prime importance to be present and to relax about the finishing. There is still much to understand from the piece, if I take time to listen. I will patiently work and listen until the piece feels finished.*

Another day

*I am amazed!*

*I am practically overwhelmed! The beauty of the changing forms in the wood is breathtaking. I ask myself, "How do the sculpted forms transition so smoothly?" To me the piece has become wondrous. I am appreciative to be a participant in this unveiling. I am excited to have another piece to share with other people, and such an expressive piece. I am confident that others will see or feel indications of the expression.*

*Yes, recently, visitors have asked of "Transformation," "Did you carve it or was most of it already there?" I chuckle to myself and wonder if they are going to get more of the subtleties available through minor shifts in their perspectives.*

*Amazing...and I am thrilled to be amazed...and the metal wheel rim has how many holes? Twelve, evenly divided. Signs of the zodiac? Months of the year? Is this coincidence? Intuitive expression? Not necessarily. Possibly.*

## Is This Metaphor for Connection to the Spiritual?

*Is this an expression of connection  
with our spiritual selves?*

*Is this metaphor?*

*All these physical, bodily parts*

*Interconnected,*

*Interwoven.*

*Everyone part of everyone else.*

*Man is woman.*

*Woman is man.*

*Old are young.*

*Young old.*

*All one.*

*The embedded rock appears to be significant too.*

*Every curve in the piece, significant,*

*if we can just awaken to personal interpretation, personal  
inner expression.*

*And to think, I thought at one point that it would become  
a stump with legs and toes.*

Days pass

*Still working on the "Intellect/spiritual" piece. I am recognizing all sorts of symbolism in the piece and I am finding the experience to be unusual in a sense that I am surprised at how much I am reading into, or getting out of the experience of the piece. For example the very old metal wheel rim and engine cover are symbolically representative of triumphs of the intellect. The Model T, a beautiful metaphor, a triumph of the utilization of human intellect.*

*Neither the engine cover nor the wheel rim can be removed easily from the wood portions of the sculpture just as our intellect is integral to us as humans. Each piece connected, integral to the whole. Metaphorically similar, within the human form, intellect remains connected to the metaphorical root, the spirit, with the maple tree possibly representing the natural, possibly the spiritual. While sculpting and physically manipulating the piece, as the metal wheel rim is only loosely attached, I have to find physical ways of keeping the metal intellect pieces from damaging the spiritual aspects of the piece. That is another metaphor I'm sure. I look forward to my solutions.*

Another note

More contemplation, more speculation on meaning.

*The intellect, the embedded engine cover and the wheel rim visible and blatant above the earth's surface. Below the surface, roots, originally found mostly buried, functioned naturally as the source of nourishment, sustenance.*

*The human forms expressed within the sculpture morph, transform, sometimes male, sometimes female, all with a good deal of subtlety.*

*The more spiritual side seen by only those who have the eyes to see, the courage to speculate, only by those who take the time to investigate. I question how much of my casual interpretation to share, to volunteer. Considering that I do desire to share. I believe as well that it is important to finding meaning for oneself, at one's own pace. I will enjoy the viewers interacting with the sculpture.*

*I visualize the interaction to be a rewarding experience. There is as well a sharp part of the piece that has the potential to pierce and to hurt. It is part of the upper portion of the sculpture. Another portion of that upper part is hollow, a possible metaphor there too. I may fill it up with something.*

As I read my notes years later, I chuckle that of course the intellect is eager to fill up the spaces with something yet it has me wondering about the possibilities of intuitive expression and my reluctance, my resistance, to totally accept the intangible.

Body Parts



## Experiencers of the Sculpture Group

I recall, then relocate in the journals a comment from an experiencer of the sculptures. This note refers to the experience of sculpture pieces presented at a local lodge.

*"I am still very much under the spell of your work, after experiencing it and meeting you this afternoon. I am so happy that you will be showing the pieces...at our home...I must say I was deeply inspired by two desires when I asked you to do so. One, perhaps selfishly, I instantly wanted to experience the work in my own space. I didn't want to say goodbye to it. Secondly, I am overwhelmed with the desire to watch other people experience the work. Will they be as deeply affected as I? (I saw today as I revisited the pieces, that yes they will.) How will it affect them? Which ones will they touch and caress? I cannot describe the powerful effect that your sculpture and accompanying writing has had on me, only that it has. S.B."*

I was inspired by this response to the experience of the sculptures. This expression added reinforcement to my feeling that there had been, in the sculpting process and in the sculptures themselves, some kind of enduring expression that was being picked up by persons other than myself.

I was eager to explore this possibility with more sculpting. In the meantime there were more indications similar to this brief note that people other than me were sensing that something unusual might be going on.

Consider this comment from a gallery experience.

Shivers

*"I don't know why, I just got the shivers when I came into the room with these pieces." D.V.*

Or, another note

A comment from a gallery experience

*"I've seen its eyes"*

*This person, a young European traveler, had been sketching in the gallery.*

*She came into my studio.*

*"I've seen its eyes," she said.*

*"Which sculpture?" I inquired.*

*"The one with the canoe," she replied.*

*"I've never seen its eyes," I said, "please show me."*

*She led me to the gallery,*

*I saw its eyes for the first time.*

*I requested,*

*"Will you please write a note about your experience?"*

*She wrote.*

*"As I stayed with you for a long time*

*Sitting on the floor, trying to draw you,*

*you appeared, slowly, shy.*



INTENTIONS INTENSION

*Scared but curious you look at me.*

*I don't move, fixed in this moment.*

*Now I know you are alive, and with the depth of your eyes,  
you just want to connect with me.*

*What I feel, you feel.*

*Maybe we are the same.*

*We just have to be born a second time (transformation)  
to be confident, and express our feelings and our thinking.*

*With the life you had, you will be my teacher.*

*I want to learn about you. Just tell me...*

*We don't need to speak.*

*We just look at each other."*

*Christine*

Transformation



Days pass

*In the sculpture, expressed within what I interpret as the spiritual realm of the sculpture, not only is everyone connected yet also there is a blending where one human form is another, then part of another. The forms are subtle. I am wondering if other viewers will see those forms.*

*I am finding this sculpture to be personally provocative.*

And another day

## Body Parts Layers of Meaning

*Within the Piece*

*Back becomes leg*

*Foot becomes buttocks*

*Leg becomes back*

*Penis becomes breast*

*Leg becomes torso*

*Front is back*

*Chest is buttocks*

*Torso is leg*

*Breast is penis*

*Leg is fetus*

*Layers of meaning in the piece require the making of changes in my seeing through a letting go of one mental image in order to take on another perspective.*

*Layers of meaning are observed as the mind opens up to seeing the object, the situation at another level. There*

are times when conceptualizing visually can be completely beyond one's ability.

Just as I know I have sculpted the piece I also perceive that it is a gift to me. This gift provides a unique perspective to visualize the layering in myself as well as the layering in others.

A return to sculpting journal entries

## **The Journey to Confirmation**

The next excerpts predate the finding of what later becomes "Confirmation." The tone of the entries reveals an acceptance that there may indeed be something to believe in, some intuitive connection that can be accessed. In retrospect, this personal opening to possibility may be crucial to the intuitive process. Writing, a tangible expression of thought and feeling, may increase the amplitude resonance of both artist intention and of expression of resolution.

*"I have been intrigued by stone for many years. It is only now that I feel both excited and compelled to express this stone excitement in art. I believe that the sculpted pieces will be both evocative and provocative to viewers. I suspect that my emotion and thoughts will find expression in or through the pieces."*

Looking back on the journal entries, I see that I do appear to be transformed by the experience of the previous sculpture pieces. This openness to possibility, even further, an acceptance of possibility, may also play a crucial role in the intuitive process. Of course I really do not know for sure, yet I do detect elements of a pattern emerging.

I go on to express what I was feeling at the time.

*I believe that I have a significant yet minor role to play on this planet as an expresser of this narrative's wondrous stuff...I feel now that not only is the reader/experiencer ready, I am also ready. Now I ask myself for the "steady" to go with the "ready," that my further connection to humankind will find expression.*

I am at first hesitant to include excerpts such as that above for fear of being viewed as a wacko, yet it certainly indicates that I was powerfully affected by the previous sculpting experiences. As I continue, I briefly attempt to reassure myself and to contemplate awareness of my level of groundedness.

I just located a portion of a comment by E.P, an experiencer. This might shed more light on the subject.

*"We only had three nautical miles to paddle to our take-out. At the take-out, we met another of Dave's friends, an artist named Jim Leishman. Jim invited us into his warm house for tea and a fantastic chat where he spoke about how he became a sculptor through his desire to "listen to the intuitive," rather than thinking or trying to be clever. His talk really resonated with me, because I think for the past few months I've been undergoing a lot of personal, internal growth which has a lot to do with listening to the intuitive and allowing myself to embrace what I need out of life. It also resonated with me because, although he easily could have come off as a crazy hippie, he didn't and this was precisely because he understood that he came off as a bit of a crazy hippie, and he made fun of that fact. I think he was*

*trying to make us understand that yes, we should try to listen to the universe, but we should also remain grounded and keep our wits about us. Which I think is good advice for anyone."*

A note on the writing process

My process of writing has been to turn down the volume on thinking and write whatever comes to mind. This writing is an example of releasing myself, and in some cases pushing myself to express from a deeper level than I would normally express out loud. I would hardly dare to think such thoughts, having considered myself to be a “practical” sort. My process has given me permission to write thoughts that come to mind.

### Oh Wow Man!

And just when you might be swayed a little to believe maybe I wasn't a crazy hippie.

*Oh wow man*

*You just gotta listen to the universe man.*

*The universe, it is telling us stuff man.*

*You just have to listen man*

*and it tells you stuff.*

*You just carve what it says...man.*

*Oh wow man, it's groovy.*

*You just have to do what the universe says man.*



*Being grounded is useful as well.*

*Balance is important.*

*Being consciously aware of our state of being,*

*of ourselves,*

*assists us in relating*

*with ourselves*

*and*

*with the rest of the world,*

*and the rest of the world*

*relating with us.*

*To fly is fine.*

*To be grounded and fly*

*divine.*

*Yet let us not*

*take with us*

*too much of the earth*

*or we may not get high enough*

*to see*

*the paradox.*

*Quack quack!*

*Oh wow man!*

I'm not sure if inserting that perspective will be too reassuring, although humor is at times refreshing.

I am not at this point seeing how I will complete this written expression.

I refer here to the mechanics, the practical side of the expression. I do have an inner trusting that it will happen and that the tension of my intention will be resolved. I do have to remain vigilant and carry on. OK, I am able to do that!

These previous notes sound even to me, a little lofty. The notes are expressions of a new perspective from which to view life. I recognize that I am more appreciative as this approach to life leaves me unaware as to how life will unfold, and puts the onus on me to be both vigilant and responsible for both recognizing and effectively utilizing opportunities as they occur.

It appears to me that I must embrace and live the paradox of letting go of control while being in control and simultaneously being consciously aware and vigilant.

And I end the journal entry with

*To be*

*is*

*Not*

*“to be”*

*that is*

This I refer to as a Leishspeare, a little humor, to reduce tensions maybe? Reassuring? Possibly not.

## Confirmation

Returning to the sculpting journey

Another day, a Sunday in May

"Cedar and Granite Piece"

and "Volcanic, Outstretched Arm Piece"

From "Cedar and Granite" becomes "Confirmation"

Note: This would be my initial notes on what would become "Cedar and Granite" and then would transform by name into "Confirmation." As indicated by my notes, it would be about six months after the initial sighting of this driftwood piece before it was off the beach and home to the studio. The six months were a time of attempting to justify to myself the time and the effort that would have to be devoted to getting the driftwood off the beach. This driftwood was large. It weighed about a ton. For the reasoning mind, bringing the wood piece home was definitely not a practical, not a reasonable thing to be doing. I should be doing more practical, more sensible activities such as improving my financial situation or maybe making my unfinished home more weatherproof. On the other hand, having made a decision, a commitment to "exploring the intuitive" and having experienced so many events that fit into the realm of "expressions of coincidence," I was prepared to continue exploration.

I had completed several other sculpture pieces, "Transformation" and "Body Parts" being major components of the group to date.

*I had just walked a couple of kilometers along a driftwood-strewn beach. I was practicing a process of listening for resonance within myself. I would listen as well as visually scan the wood pieces for anything that particularly attracted my attention. There were thousands upon thousands of wood pieces to choose from yet I was determined I did not want just any piece. I was practicing feeling for an elusive, and an as yet unfamiliar, resonance.*

I would come to understand much later that the resonance would be what I would later refer to as an intuitive expression in response to both my intention, and to my commitment to explore the intuitive.

Another perspective

### The Beach Walk, "Cedar and Granite" piece

*For a slightly different perspective on the sculpting process: Visualize that I have this one-ton piece of cedar stump with a few hundred pounds of stone embedded in the root system. I see it on the beach and I say to myself, "Of all the pieces of wood I've seen on my two-plus kilometers of beach walking, this piece stands out as the appropriate piece."*



What was to be carved, I did not yet know. From a practical perspective this piece would be challenging to move out of the pile of wood debris, into the water and then tow a few kilometers back to a location where I could remove it from the water and truck it to my studio. On the other hand, it did appear to be a solid, sound piece of wood. Prior to this encounter I had considered the twenty-kilo "Transformation" driftwood to be a heavy piece. Having found this large, inconvenient yet resonant-feeling piece, I returned without it to my home studio and got on with my life.

It was a number of months before I finally made up my mind to make a commitment and bring back the piece. When I got it home, I had to do something with it. What was it going to be? I did have a feeling that I wanted to get inside of it, to be inside this piece yet I didn't know how I was going to go about doing that. My approach was not to concern myself with figuring out what it was going to be, although I was certainly curious. The approach was to ask myself, not, "What can't I do?" but rather, "What am I able to do? How can I move ahead on this piece?" How shall I start?" Clean up the outside of the piece, the

*bleached roughened chipped weathered areas of the piece.  
Expose fresh skin, smooth out the sharp angles.*

*The cleanup kept me busy over a number of months. I  
slowly became familiar with the piece. I got comfortable  
with it. I sanded and smoothed. I sanded more, I smoothed  
more.*



This piece of writing from another day was the next expression that came to me. I did not resist it, even knowing that I had previously written about the sculpting of this piece.

Yet another perspective Another Beginning

### **The Carving of "Cedar and Granite" Piece**

*Having carved other pieces with many figures throughout and having them, to my mind, work out well, clever brain says, "Hey, do another piece with lots of figures in it, and then you'll have another 'good piece'." Hearing what appeared to be the intellect attempting to be the master of the situation, I felt strong resistance. I cleared away the rough wood from a hollow in the piece,*

*I recognized after clearing away the rough wood, the lower jaw and head of a sperm whale.*



*There was a protruding wood appendage where the fin could be carved. I resisted. I saw what appeared to be the eye and head of a beluga.*



*I reminded myself that the exercise with which I was engaged was to explore the intuitive. The intuitive, those intangible feelings, were to be the priority. The stronger feeling was that I wanted to be able to get inside this piece. There appeared to be enough physical volume in this solid piece. I would have to make an opening and hollow*

out the inside sufficiently that I could climb in. The challenge was not about thinking of a clever opening to make in the piece. The approach was to be based on feeling. What was felt to be the appropriately shaped opening to make in the piece? I contemplated this part of the project, or was I thinking? "Ah, yes, I could make an opening in the piece having the physical shape that would be taken up by a reclining human. That would look interesting. I could make the opening in the form of a kayak cockpit, or an arm chair or a rocket ship seat. I could carve gauges and dials." I would get excited for a while at each idea, then I would recognize that no, these ideas felt like attempts to be clever. None of the ideas for an opening felt at all satisfying. Each day I stood beside the piece and contemplated. I attempted to ponder, to wonder without actively engaging in thinking.

With the other pieces I seemed to have had visual cues as to what was to be carved: the dorsal fin of a whale, the back leg of an otter, a portion of a human torso. With this piece, although I could recognize various figures within the piece, I did not recognize any visual cues associated with making an opening. Having spent many hours, days, weeks sanding and smoothing the curves, I was eager for change.

*I stood, I contemplated, I focused on contemplation. I questioned. Where do I make the opening? What shape is it to be? Nothing! Day after day, nothing. In this day and age of instant messaging, I suspected that if I was to receive a message from the universe or wherever it was to come from, well, in four months, I should have received it.*

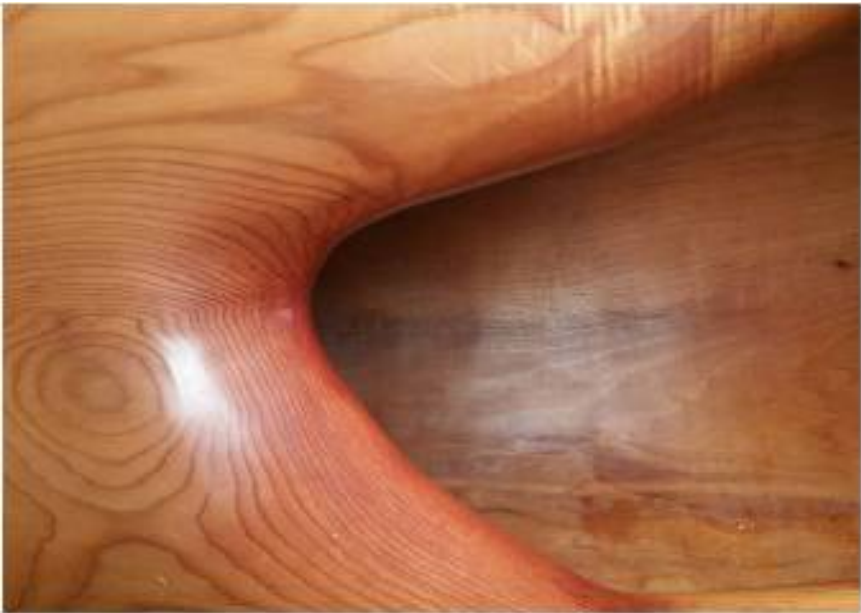
*Maybe I was afraid. Maybe I already knew where to make the opening. I made a decision to start the next day.*

*The following morning I started up the chainsaw. I walked around the piece. I plunged in the chainsaw bar. With much whirring, wood chips flew. Moments passed. I stopped. I turned off the chainsaw.*

*"What am I doing? What have I done? I've made such a commitment; to exploration of the intuitive process, to the effort to get this piece to the studio, so many hours of work, and then I just plunge in with the chainsaw? I just wasn't thinking!...Pause...I wasn't thinking!" That was good! It wasn't supposed to be about thinking.*

*I relaxed. I began to feel comfortable with what I had done.*

*“OK, now I will make the space inside large enough that I will fit inside. And the opening, how will I shape the opening? Ah ha, visual cues, I will follow the grain of the wood...till it turns abruptly. I will make the opening to conform with the change in the direction of the grain.”*



Turn here

*I followed the grain. Some amount of reason has crept into the equation. In the back of my mind I quietly assessed the functionality of the opening. Will it be wide enough to allow me to get inside? It appeared to be large enough. I*

*continued to follow the grain. I followed the grain for about two meters.*

*There are a number of, pokey holes. A “pokey hole,” certainly a very technical term! One side of one of those pokey holes seemed to be in line with the edge grain of my opening. I joined the two openings.*



*I used the other side of the pokey hole to join up with the main opening that had developed. Above the wider portion of the main opening was a fuzzy-buzzy area, another very technical term, of soft deteriorated wood. I cleaned that*

area up and created my own pokey hole. I had weakened a little in my resolve not to carve a multitude of characters in the wood. I detected some sort of figure having two upper limbs and two lower limbs. I stretched out one of the pokey holes to give a little more definition to the limbs.



I offer here a detailed description of why I made the shape of the opening in the piece the way I did. The reason for all this will become evident and clear as this story unfolds.

## Sculpture Chronology

**“Cedar and Granite” becomes “Confirmation”**

This sculpture marks another significant chapter in my exploration of “the intuitive” and its relationship to “creative process.”

I begin this perspective with a chronology of art notes as my relationship with the piece developed. I feel blessed that while journaling I did not make the notes with a conscious intent of having other people reading them. I described the process as I was feeling it. Fortunately, I was not feeling inhibited while writing what was going on for me.

It feels, as I put these notes together, that the development process is, although not totally easy, is at least flowing more easily,

This next note is a reminiscence as the note returns us to the initial appearance of the piece.

Having gone for a walk on a beach on the east side of the Island, my notes of that time indicate the mood. “I found a wonderful piece of wood this afternoon. This piece is rather massive. I feel emotionally taken by it. That feels like a good sign”.

*It took almost six months to find the strength, the courage to commit to what would become the sculpted piece “Confirmation.” During the previous months there was much wrestling with practicality and reason. Finally, eventually, with the assistance of tugboat, then crane-truck*



*I had this piece at home. I commented, "Life sorts itself out in its own time. This is a special day! I now have the two mega pieces resting in the workshop. One piece weighs in at about one and one half tons, the other with its granite stones about one ton. They are both wonderful pieces. I am thrilled to have them here. I look forward to carving them, whatever they are."*

I include this next comment on the heavier "Outstretched Arm" piece as these comments offer some indication of my state of mind at the time.

### **Sculptor's State of Mind**

*I just counted the growth rings on the piece with the outstretched arm. I've just begun working on it, or has it just begun working on me? Yes, I believe so! Eighty years old it is. Wow! The sculpture is already eighty! Somehow I find that aspect of the piece to be wondrous. Look what it has accomplished. Look what it has become in only eighty years. Now we are assisting each other to become even more. I am really excited about what it will be. Already on one side I see, I visualize an outstretched arm, and on the opposite shoulder there appears to be a seal or a sea lion type flipper. Am I to do more transformation stuff? Of course. Why should the transformation stop now?*

*I visually take my attention to the second piece and count the growth rings. This piece would later become "Confirmation." One hundred twenty years plus. Where did the pieces come from? Where are they going? What is their role in the scheme of things? Time to find out, back to carving.*

Another day and another piece

### **Volcanic," "Out-stretched Arm"**

*I am working on, exploring, both "Volcanic" and "Cedar and Granite," presently, slowly physically turning over "Volcanic," the sculpture with an out-stretched arm. My mind is flashing on how as we change our perspective we have to sometimes let go. This piece and the process appear to be presenting expressions about holding on, letting go, and the difficulty of taking on another perspective. Among other things this piece appears to be about letting go of old concepts so one can at least begin to see other concepts. This evolving piece is about removing even the small bits that are not useful parts and indicating that even large things can be fragile.*

As I put together this portion of the chronology, I recognize that I did not finish this piece. I let it go. At one point I had paused and contemplated. The piece had been around for an exceptionally long time, never finished. I considered cutting it up. It was taking up a good deal of room in my shed and it didn't look as though the finishing was not going to happen. Over time, various coinciding incidents intervened which convinced me to not cut it up. That is another story. Today I am attempting to keep focused, which I must say is not always easy, as sometimes neither is letting go. I cannot say that I have become adept at letting

go of a lot of things that might just require “a letting go.” I’ll have to work on that one.

My thought today is that my reluctance to finish that piece may have something to do with a subconscious reluctance to deal with the meaning that had been evolving while working on the piece. I may have to revisit the piece.

I comment here that this “Shaping of Awareness” exploration is taking place at the edge of reason. If this commentary appears a little sketchy...well, it is. I suggest that paying attention to the feelings, the listening, may prove to be significant. The piece seemed to be indicating that it may be worthwhile to listen within, at least for a moment. Nothing drastic is going to happen. Your body will not fly off into space. That is, unless you do not feel strong enough, and instead you do believe you will fly off. It may be worthwhile to let go of previously held perspectives in order to see from another perspective. In this case, to consider that there may be something worth listening for, something worth listening to, and further something worth acting upon.

As sculpting proceeds and as your will to persevere as an experiencer endures, the unfolding of this story will provide further insights. I do understand and appreciate that this narrative may present challenges, particularly for the intuitively uninitiated.

Another day, days later

*A little journal writing, a lot of carving of "Outstretched Arm Piece." I have not yet come to terms with the lower extremities of the figure. I have ideas that I feel would be OK but have not yet found a visualization that feels right so I continue carving on more obvious aspects. I wonder. "What might be the more subtle nature of this piece? What might it be about?"*

Another day, three weeks into carving this piece

## **It is Back to "Cedar and Granite"**

I am carving on the work that eventually evolved into "Confirmation."

*Inspired today to work on "Cedar and Granite." Although I haven't visualized anything specific that I am inspired with, I am aware that there is a lot of wood that just isn't supposed to be there. I worked away at that wood while at the same time desired to get to a deeper essence of the piece. It has been about three weeks of carving and contemplation. So far, with my current approach I haven't been getting to the essence.*

*I thought, "Why don't I visualize the work as finished, and in an appropriate setting?"...well voila!...not a totally clear image yet it appeared to be suspended and in balance, feathers in balance with the stone...white feathers, overflowing with white feathers. I am not visualizing the details of how it would look but the general essence feels good. Until I feel otherwise I will focus on that direction. I feel inspired to grind, to sculpt with my power tools again tonight.*

I am glad that I, at the time of the sculpting wrote these comments down as I have no recollection of these

particular visualizations taking place. I feel a little embarrassed to include this writing as I was in those moments stretching the tether of reason particularly thin. I do understand that this exposure comes with the territory of providing accurate descriptions of the process. I was doing this journaling to assist myself in seeing and in understanding my own process as I was experiencing it. Verbalizing and writing has been very useful in my personal process.

Another day

*Making lots of sawdust fly again this weekend. The vision continues to alter, to morph and remains elusive. As I visualize the rectangular granite rocks, I visualize placing round granite stones toward the other end of the piece. That visualization feels good. As I think about that image, the symbolism tends to indicate transformation. In this instance I refer to the transformation of round features to rectangular features, or vice versa. It is no wonder that that image feels right. The transformation continues. Now to visualize a setting for the transformation. I have plenty of visualized ideas; they look good to my mind...yet not the visualization where I feel a definite "Yes!" that continues to hold. There will be a definite, confident "Yes!" I am confident of that! I do want it to happen. I am pleased so far. I anticipate a wonderful piece. I am thinking, I am feeling how fortunate I am to have an occupation such as this.*

*Flash! An Insight? Maybe a rib cage is to be carved.*



Another day, another flash

*I'm getting a visualization of the large granite/wood piece, with granite boulders electroplated with silver, gold, copper, zinc or other beautiful patina surfaces.*

This image did not come to pass...the idea did not pass the test of time. The process of testing loosely involves taking time to digest new visions, new ideas as, given any opportunity, the clever brain is eager and willing to get involved in the idea department. As I settle after the excitement of what might at first appear as intuitive expression, I listen again, and maybe again, to expose attempts at the intervention of possibly clever, often subconscious thinking. To me the differences may be subtle yet allowing the passage of time tends to provide clarity.

Another day

*Grinding away today. "Cedar and Granite" feels good. I feel inspired to work on the shaping of the form today.*

Another day

January

*Sculpting continues. The massive trunk portion is not as yet revealing itself. The lack of definition may be representative to me of having to take more personal responsibility for whatever is to be carved there.*

Yet another day

March

*So what is the rest of the piece about? I feel this is the time to deal with the blank areas. I am reasonably comfortable with the granite trunk end. Basically I have a lot of sanding left to do there.*

*I am feeling that it is time to deal with design and with relationship to the whole, or is it "the hole?"*

*In the morning the chips are going to fly. A uterus maybe? That feels OK. Something like that maybe. I have had a few flashes of a character folded over with a rock or something in the middle, maybe an opening with round stones in it. I trust that my dreams, visions and impressions will provide guidance.*

Next day

*As I am confronting "Cedar and Granite," I am confronting myself in order to go forward with myself and the work. The piece appears to have, as yet, no distinct up or down. Various views look good in the up position. Other views ask to be there as well, to share a time of being in an up position. That suits them well. How do I deal with this jockeying for position?*

1. *Choose one specific up and down? This doesn't sit well with me.*
2. *Rotate the piece using some sort of screw mechanism? This is a feature that I haven't yet become comfortable with.*
3. *Stand it on end, probably cutting the trunk shorter so that the view is not a horizontal one, instead choosing a vertical configuration? This is a view with which I am neither comfortable nor as yet inspired.*
4. *Just buck off the trunk at two meters or so?*
5. *Carve one of those clever designs into the trunk portion?*

*Why does there not appear to be one specific standing position for viewing?*

*How can I, by the positioning of the piece, give the viewer the best possible viewing angle? The solution is perhaps to offer lots of viewing possibilities.*

As I reconnect with this particular journaling note, I recognize a comparison with my decision to include various written perspectives in the form of sculpting notes. In the writing, I am offering the viewer a variation in viewing

possibilities. There is a similar approach utilized to achieve a similar outcome with both sculpting and with writing.

I now understand more clearly why I was not clearly visualizing a definite up-down configuration. The passage of time has brought revelation. I now understand the nature of the then-abstract object I had sculpted...I will, later, offer more clarity as the last few comments may be well worth the reader's, the experiencer, review later as the significance of the sculpture is revealed. There are within these notes subtle expressions offering clues that I was not yet connecting to the essences that would be understood later. I was unknowingly sensing "possible insights" that suggest premonitions of possibilities.

Again from ongoing notes on the artist's process, the sculpting process and the spiritual process

### **Being Out Of One's Mind**

I include these notes on my thought processes as they are indicative of the challenges of being continually, and consistently sensitive to "being out of my mind."

*I have the notion that there is a head space I can be in wherein I am not formally thinking. Knowing if one is in that head-space and to what depth is often elusive. One just does not know for sure. This non-thinking, or this low-level thinking state is not dissimilar to a thinking state. I am continuing a process of discerning and differentiating subtle differences. Adding to the challenge is the intangibility of verifying the mere existence of such a state in my mind. So now I am calling it a "state of mind," this out-of-mind state. Should I say, "out-of-brain?" Without further attempt at clarification here, I continue with previous notes as I ponder the up and down aspect of the piece.*

Another day

*More carving, enjoying the piece and my imaginings of the various possibilities. I visualize the sculpture with legs on a raised base. At another time I see it balanced on just one leg on bearings so that it rotates in the slightest breeze. Aah, air movement with some of the pieces, I like it. I have also visualized it from the non-rock perspective, that is, without adding other stones. I imagine the perspective changing so that the “this side up” changes periodically. I feel comfortable just carrying on with the work I am able to see, able to do without holding onto a visualization of any particular finished frontal view. I am confident that a splendid format will gel as the work progresses.*

The intellect is also involved in coming up with ideas. I am, as well, listening to these intellect-sourced expressions. At the same time I am listening for intuitive expression. The practice here is to internally feel for differences between intuitive, and subconsciously derived expressions. Both expressions are valuable human assets. “*I feel comfortable*” suggests to me that I was paying attention to my level of comfort. I was listening for either resonance or dissonance prior to taking action or making firm choices. “*I am confident*” suggests to me that I was trusting in the process. I suspect that firm belief in the reliability of the process may contribute positively to the outcome.

Another day

*While in the process of carving “Cedar and Granite,” I am having an idea, or is it an image of a musical instrument, all or in part, carved into, or as part of, a larger piece of wood. This work would not necessarily be part of the series. I will look for the wood.*

Again in retrospect, upon review and having acquired a deeper understanding of the revelations involving the finished piece, these notes too may be worthy of the reader’s, the experiencer’s, review.

Another day

## **Almost Drunk**

*Carving, carving, seeing the flow so well today. I feel almost drunk with passion to carve. The flow that I am seeing! I just can't carve it all fast enough today. Instead I will breathe deeply and carve at a reduced pace. "Cedar and Granite" is feeling very good. I have also had insights on "Volcanic," outstretched arm piece. More on that later. Must carve now!*



Yet another day

## Feeling Connected Feels Appropriate

*A very good feeling day. Thinking that the expressions “driven” or “possessed” are not appropriate. The term “connected” does feel appropriate. “In a state of wonder” is a good description. I have been feeling anxious about getting the piece done and getting on to the other pieces. I am feeling inspired yet I am relaxing into the piece now. It will be ready when I am ready. I take it that I am not as yet ready.*

*Insight*

*In sight*

*In form*

*Information*

*Inform all*

*informal*

*Into it*

*Intuit*

*Turn into*

*It*

*“Turn into.” Maybe the viewer, the experiencer will have to turn into the piece. The message is before us and will be revealed if and when we allow ourselves to be in a state of mind beyond that of the intellect.*

This journal note appears indicative of a novice intuitive explorer's attempt to find meaning, writing words that come to mind, looking for any kind of associations that might be made. I was probably, at a subconscious level, listening for resonance...possibly looking for a reason to draw particular associations, or looking for specific inner meaning. This approach could be looking for reasonance as well as resonance. There is certainly value in utilizing the intellect to make associations. Developing an awareness of the subtle differences comes with experiencing the lack of, or the presence of varied levels of resonance. This listening with increased awareness takes place as the expressions are re-evaluated by the mind. Expressions of subconsciously derived reasoning and intuitively derived expression can at times appear as similar. As expressions arise it is useful to accept them first with openness. As intuitive listening is practiced, one's ability to discern the subtle nuances improves. Don't be hard on yourself or others for not at first recognizing the differences. This is an art to be practiced.

Increased conscious awareness of the subtle workings of the mind while remaining open to possibilities will in time faithfully produce discernible benefits.

Another day

## Carving in My Own Bubble

*As I carve I am struck by feelings surrounding the oddity of the circumstance I am in, paring away at this piece of wood. "How long have you been working on this?" I am asked. This question was asked as I was pondering the appearance of one end of this wood and stone piece. It has now been in the studio for about four months. I've been working on it steadily for about two of those months.*

*Yes, I admit to spending countless hours not being consciously aware of where the piece was going in terms of design or of subject. At times, this circumstance, this pondering is a novel concept to deal with. I am committed, absorbed and thrilled with the unfolding of the work. As well I am amazed at how much the sculpture has to relate while being so incredibly linked to my life and my personal growth and explorations. There is so much meaning to be derived, to be given, or to be received from the experience.*

*As a person having favored a practical intellect, I find that this esoteric "spiritual approach" to the sculpting process, as well as to life in general, comes across as paradoxical. I feel guarded, almost embarrassed about what I am doing yet I*

*am excited and want to share with others the new-found power of the experience. I feel trepidation yet I also feel a rightness, a comfort in my approach to both sculpting and to the living of life.*

*I have a rural, out-of-the-mainstream perspective. As I read a popular sculpture magazine, I wonder if I am alone, carving in my own sculpting bubble. My focus seems so out of line with the apparent focuses I have been detecting in the media. I am struck that this personal sculpting process is not focused on product, nor on the conscious expression of personal viewpoint, nor does it appear to have a monetary objective, although I do appreciate and value money. I feel that I am connecting with personal purpose, almost with a duty and passion to express.*

*As life unfolds, I write about life, I write about a personal experience. What a glorious mind-expanding experience! What a challenge! I am anticipating the wonderment of all that lies ahead.*

Another day

*Today I plunge into "Cedar and Granite," removing parts that previously looked essential, parts that do function yet may be keeping me from the depths of myself and from the piece. I see the piece unfolding for me. I am finding it as I go. I have been doing more work, expending more effort than I have probably needed to. It appears to be fear that is the prime element that is slowing the process. I am now becoming faster and yet more vigilant in my process. I will go slow to go fast.*

*Hey, I'm sounding a little cosmic these days, which reminds me there is a great comet visible out there in the night sky. I am sure it is a good omen! Ha Ha!*

*I have carved out more of "Cedar and Granite" cavity today. It is looking good. Lots of work to do yet.*

Another day

*As I am working with appropriate tools, working in an appropriate direction. I feel myself and the piece proceeding smoothly.*

*I continue to question which way is up with the work and continue to find various good ups. I look forward to my solution as I feel resolution will also be significant at some metaphorical level.*

("And so it was!" is my retrospective comment )

*The opening, the cavity, the compartment is very exciting. The opening up is proceeding well and feels good. The lenses on my safety glasses are fogging up and I am the one that is fogging them up. It is impossible to see clearly with fogged lenses. More light on the subject would be useful...not to mention shining light in the appropriate places. The sculpture pieces are not yet grounded very well, not appropriately set up. For some reason I've stopped before the grounding process has been completed.*

*I am making great progress. "Cedar and Granite" is looking great.*

Another day

## **Parallels Evident Everywhere**

*Continuing to carve out a place for myself, so to speak, Carving out the space for the leg and the foot areas of the interior is challenging. My mask is covered with wood chips and water vapor, so vision becomes obscure every few minutes until I take time to clear the mask. I continue to work with this challenge as I feel I am making progress.*

*The parallels to life are evident everywhere I work. Life's truths are everywhere. I feel it would be overwhelming to record all the expressions so I just note them to myself and carry on. Back into the interior of the piece.*

Another day, a brief note

*Sculpture*  
*spiritually strong,*  
*emanating from spirit,*  
*works that reach out,*  
*touching people*  
*in deep places.*



Yes, another note, another day, another perspective, sometime near completion.

### **“Cedar and Granite” Background Information**

*An explanation regarding “Cedar and Granite Piece” and its chronology might be useful to clarify aspects of the its development.*

*During exploration of the intuitive process, including the carving of what was then referred to as “Cedar and Granite,” I incorporated journaling for personal reference and personal development. I had no idea that various aspects of doing the piece would turn out to be as significant as they have turned out to be. I offer a few insights.*

*Early in the carving I felt I wanted to be able to be inside the piece, this solid root base and short portion of the trunk about four meters in length and about one and one half meters wide at the spread of the roots. There appeared to be sufficient internal volume within the piece. There was enough space to be inside. Where would be the entry point? What would the entry look like? How would the entry be shaped?*

Through the intuitive sculpting exploration of the previous pieces I was able to identify visual cues and visual clues. I would see a fin, an arm, a rear leg, the bow of a canoe, etc. "Cedar and Granite" to this point has remained uncooperatively silent regarding the where and the what of the opening. The sanding and the smoothing of the piece gave me plenty to work on, yet for at least four months I would begin the day pondering the possible whereabouts of the elusive opening. I was more than curious, not strongly anxious yet keen to get the matter of the opening resolved. Why wasn't it happening? That certainly had me curious. I came up with various ideas for the opening. I wrote some of those ideas, thinking with each note, "Is this it?" I would contemplate each idea. I would attempt to discern whether the idea was "clever brain" attempting to satisfy or pacify me or was it an idea, a voice of the intuitive? There was never any actual intuitive voice by the way, yet I describe here only my particular process. Anything is possible. I would quietly ponder the idea of the moment. Over time I would identify that an idea wasn't sitting well. Although I never did feel like I knew for sure one way or the other, I was able at times discern one idea feeling less comfortable than another.

*After numerous sessions I decided that I could feel one thing for sure: the current method of processing wasn't working.*

*A reminder here: I am speaking about attempting to identify the whereabouts of the opening into which I would eventually be able to enter and to be inside.*

*What to do? I concluded that in this era of instant messaging, if I was going to get a message from the universe, or wherever it was coming from, I should have received the message by now. I might do well to check "trash" or "junk mail." That is, if I knew where those might reside in my mind, or thereabouts. I further concluded, or at least came up with as a theory, that maybe I was afraid, that there was fear that I would do the wrong thing. In the deep interior of my mind I wanted to know for sure that I was making the appropriate decision. I was waiting for proof and that proof did not seem to be coming.*

This not knowing for certain provided the impetus for "a crucial moment." I am not at all sure what put me over the edge enough to decide to leap. That "leap" describes what happened here. I suspect that I understood that this was a serious decision, if anything can really be serious about carving a piece of driftwood. I decided that I would plunge

my saw into the wood the next day. I appeared to be saying, "This is a big decision. I will see if I feel the same way tomorrow about this decision to plunge the whirring sharp teeth of chainsaw into the piece." As I look back I am not sure I was even aware of where I was going to plunge in the saw blade. The following morning I did plunge it in and wood chips flew.

*I stopped the saw. I must have questioned whether I had a reckless moment. Then, "What was I doing? I wasn't thinking!" At that point I heard what I was thinking or saying and began to relax with the realization that I was not predominantly thinking and that, in this intuitive exploration, the "mental not thinking" state was for the most part a good thing. The process was not to be about the dominance of thinking.*

*PHEW! I thought maybe I'd really lost it for a moment, and I guess I had, yet surprisingly, that was OK. I somehow recognized that what I had done was indeed to leap, and I took that leap.*

Another day, brief expression

*Carving,*

*Seeing the whole in the parts.*

*Seeing the hole in the piece.*

*(sounds like my notes from a few days ago)*

*Balance*

*Movement*

*Stability*

*Change*

Another day, another note

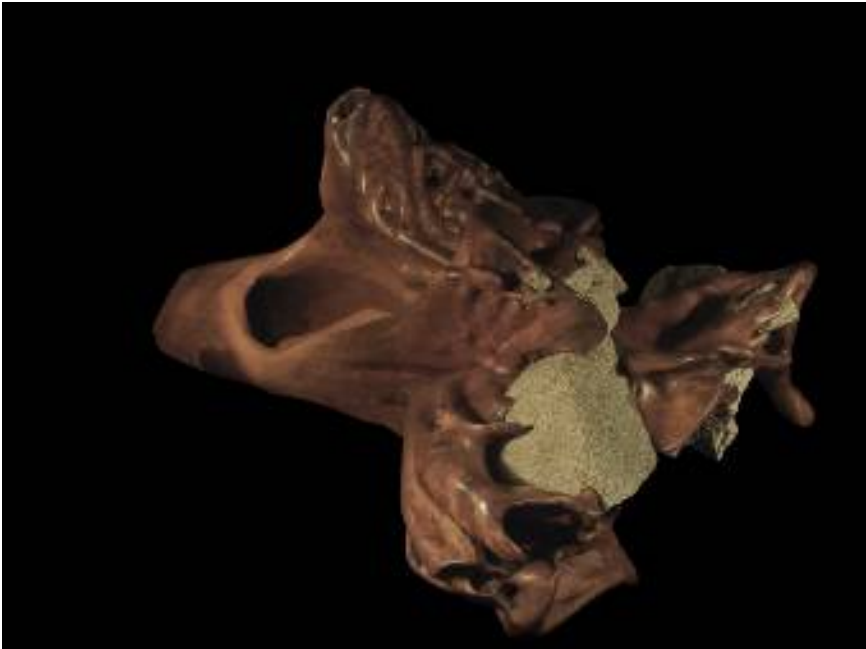
## **To Speak Is Also to listen**

*While sanding “Cedar and Granite” and thinking about the experience of lying within the piece, how totally unexpected it was for me to find that the sounds that I made were, despite my mouth being closed, resonating surprisingly loudly within the hollowed-out chamber.*

*The sound-related experience has inspired contemplation far beyond the words or sounds being emitted at my mouth and through my mouth. The interweaving possibilities are mind boggling.*

## Giving Meaning to Experiences

I preface this day with a note that the practice of the exploration of intuitive listening includes being progressively more consciously aware of serendipity, of synchronicity, of pattern, of incidents of any kind that might have elements that coincide in some way with other incidents. This practice is about the choices made as to the meaning one gives to any and all incidents in life. This practice introduces a change from habitual subconscious behaviors to taking on new behaviors that include consciously listening for, and for consciously giving meaning to experiences.



*The opening had been made, the space had been enlarged. The visual lines of the curves are easier on the eye. The wood has been smoothed. The wood has been oiled. I suspect this aspect of the piece is near completion. I am pleased with the result. I feel there is still much to ponder, to understand.*

Pondering did carry on for about twelve months. During these months I practiced subtle listening, sensing as well, physically, with my outstretched hands at various distances from the piece, listening for subtle, then not so subtle sensations. I was listening with my hands much like one would feel for the physical sensation of warmth or cold as one moved around a fire or stove. I was not listening for warmth nor cold so much as I was listening for any sensations that might arise. I found that there did appear to be other sensations available which I could perceive. Joining together with a few friends we explored our sensitivities. I did not know where one might go with this sensing yet it was fascinating to develop an awareness of possessing sense abilities of which I had not previously been aware.

There was in the past some discomfort with open discussion of this sensing as I did not wish to be perceived as too out there, too strange, too weird.



## Comes Confirmation

Twelve months passed. One day, one memorable day, I was in town visiting at the home of a friend. About this friend, a trait that I particularly appreciate is his curiosity, his interest, and his appreciation of life in all forms. I appreciate that he is an appreciator of unusual and wondrous things. Among the scatterings of eclectic books, piles of magazines, articles, fossils, paintings, interesting plants and the odd mammoth tusk, there, squashed between stimulating conversations on the wonders and the delights of the world, there on a dusty shelf, in the jumble of other oddments I came across a curious item. I picked it up. I dusted it off. I turned it over. I turned it around. It did fit snugly in the palm of my hand. "What is this?" I asked.



Off we went together on a storyteller's journey. At one moment we were skimming over the tops of trees in a helicopter, swooping down valleys in the next, flying over islands. Upon the sighting of the carcass remains of a whale on a beach, the helicopter set down. The stench was memorable yet not pleasantly approachable, definitely advisable to be walking the beach in any other direction. Along that beach, poking out of the sand from time unknown was an unusual specimen: a bone, an ear bone of a whale.

An ear bone of a whale. That was the item that had come to my attention on that shelf. How absolutely wonderful. I admired the bone. This is the instrument through which the whale listens. I contemplated. Such a miraculous instrument. Through that bone, sound is gathered. I sat with the bone. I had never before thought about, nor even considered the existence of a whale ear bone. I had not considered that a whale would have such a bone within its anatomy. I now imagined the whale taking in and processing sounds of the underwater world. I pondered whale sounds.

*At some point thoughts drifted to "Cedar and Granite" wood sculpture in the studio at home, This sculpture included both whale features and sound components. As well, the sculpture, in part, expressed subtle physical characteristics of both beluga and sperm whales. As for*

sound components associated with the sculpture there were the resonating and amplifying of sounds produced within the cavity of the sculpture. Might there be some kind of connection? Sculpture, whale, sound, and the ear bone...



Whale and sound as coinciding incidences. Maybe this situation is something to pay attention to. Might there be an intuitive connection? I brought the bone home and sat with "Cedar and Granite." I pondered while holding the bone in hand, this rare, unusual object associated with both whales and sound. I pondered as well the sculpture that also presented connections with both listening and with sound. I pondered the ear bone and then the sculpture to which I had been so closely bonded for so many months. Both expressed elements of whale. I pondered. I had

*experienced unusual sound reverberations while inside the wood sculpture.*

*Whale, ear bone, sound, listening, sculpture, whale components, sound components. Am I detecting pattern? Is this coincidence? Is this serendipity?*

*Exploration of the intuitive is much about tuning up one's listening and about shaping one's awareness of pattern, or of resonance in everyday life.*

*Pattern. Resonance. I was ripe to recognize a possibility of connection, of coincidence. Coincidence, those incidents that have coinciding characteristics, coinciding patterns.*

*I contemplated, ear bone, that instrument the whale makes use of to hear and to transpose sound, a sculpture containing essences related to whale, both beluga whale and sperm whale plus other more subtle whale features. Sound and resonance, resonance within the large cavity of the sculpture. What more might I understand from this incident?*

Ear Bone in whale skull



*This first introduction to a whale's ear bone, triggered personal awareness of the presence of pattern, of connection, of coinciding incidences.*

*Despite my resolve not to carve creatures in the piece, as clever brain had been encouraging me to do, a beluga whale was determined to be there in the sculpture.*

*Eventually I had allowed it some definition. As well, the clearing of a band of soft and rotted wood in another area of the piece revealed what to me was the lower jaw and head of a sperm whale. Although it was visible I choose not to give detail to the sperm whale. I knew it was there and I chose to leave the form in abstraction as first revealed.*

*Another note here. I would not intentionally carve either a beluga whale or a sperm whale as they are not whales I*

*would see In this area. These whales are not familiar to me.*

Upon transcribing this last paragraph I paused to collect my thoughts and went to the kitchen to put on the kettle. Before the kettle had boiled, within a hundred meters of the house, simultaneously, two humpback whales together did two full breaches. It was breathtaking! What an inspiration! This is definitely not an everyday occurrence, particularly not right in front of the house. And to have it happen at that moment in the composition of the writing. Wow!

I am back to the keyboard.

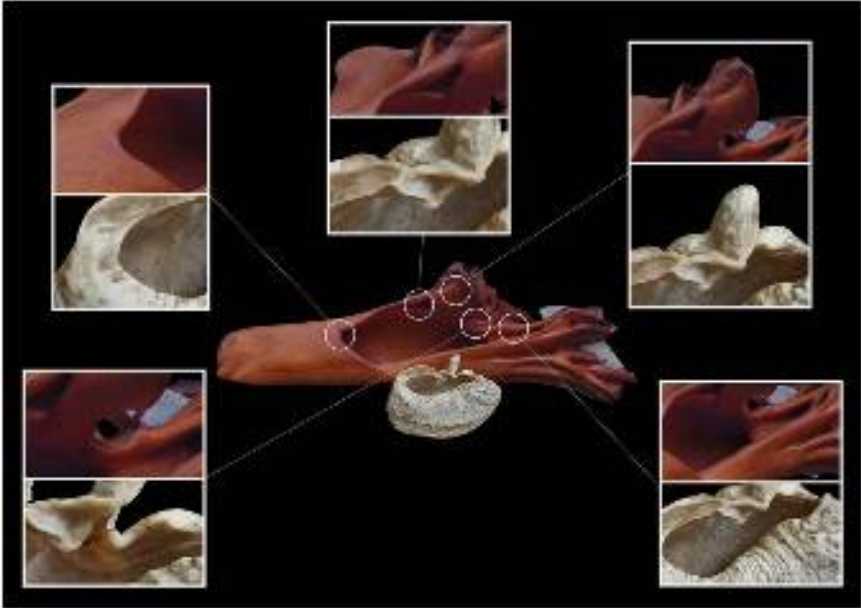
Was that a coincidence? A whale celebration for sure.

OK, where was I? I have to be clear and accurate with this 'introduction to the ear bone' as this event is particularly significant to the events that follow.

I continue with another note

*I took the ear bone upstairs to the studio for contemplation with what was then referred to as "Cedar and Granite." I do not recall how much time elapsed before I realized connection between the ear bone and the driftwood sculpture. I found myself in a state of awe, standing in front of the large wood sculpture, holding this bone in the palm of my hand. If there ever was to be a state of being awestruck, this was it. The physical similarities were mind boggling. The probability of the occurrence of the multitude*

*of serendipitous occurrences was astronomically mind boggling.*



*From that piece of driftwood, chosen from thousands, combined with a process of listening deeply within myself, I had somehow managed, without knowing that whale ear bones existed, to have carved, to have replicated, many of the unique features of this ear bone. I now recognized that the general features were already physically within the chosen driftwood. The features in the wood sculpture were*

*an unequivocal representation of those of the ear bone. I was stunned and elated. Without a doubt in my mind.*

*I felt confirmation that through an inner listening process I was able to carve an object, the existence of which I was previously unaware. And the metaphor, the listening inside, the feeling of wanting to be inside, the instrument for listening inside, all this came together in a rush.*

*The odds of all the coinciding incidents to have come together for this phenomenon to occur, would be astronomical, and it had occurred. I was spellbound. I am not speaking here of one or two incidents. I am speaking of many.*

*MY mind raced, swirled, felt a little unhinged. To have chosen this particular piece of wood from all the other thousands of pieces of driftwood. Chosen despite it being both inconveniently large, and inconveniently inaccessible! This piece of wood that with intuitive listening would unknowingly incorporate naturally exhibited features as replications of the natural features of this ear bone of whale! That occurrence, that coincidence is in itself amazing. To have chosen to plunge in with the saw in a precisely appropriate spot, then to have carved an organic opening where there had not been an opening, to have*



carved that specific shape and with that proportional size congruous with the opening in the ear bone. All of these occurrences have been breathtaking.

To have, through an inner listening process, elongated the shape of the opening following visual cues and then to have this elongation match the shape of that portion of the ear bone. Undoubtedly this was indicative of the guidance of intuitive expression. This was an incredible expression of intuitive creativity.

Through carving I responded to the intention that I wanted to be inside this piece. That feeling provided guidance to make an opening in the wood piece where there had not previously been an opening. This portion of the trunk was solid previous to my plunging in with the chainsaw. If I had realized that would be a decision of such significance, such magnitude, I would have taken pictures of the solid trunk before I had plunged in. "Sigh!"...that is often how life works. Understanding comes later.

Metaphorically "being inside" was where I had to be on a mental level to make the appropriate decisions to end up with this sculpture. I had appropriately, yet unknowingly, taken literally the "being inside" as an indication that there

*was to be an opening that I had to make physically in the wood so that I could physically be inside.*

That day "Cedar and Granite" became "Confirmation."

The metaphor of the whole experience is stunningly beautiful. I am teary-eyed just thinking about it.

These sculpting notes provide only a glimpse of the mental processes that were going on as the sculpting was taking place.

Another day, another year, another email, an experiencer's perspective

### **Witness to the Sculpting of Confirmation**

*“During my time on Quadra Island I had the good fortune to witness the creative process by which the inner ear piece was created.*

*I had seen and admired Jim's completed artworks including the pieces "Transformation" and "Body Parts."*

*They evoked strong emotions in me then and still affect me now. I helped haul the new stump into the workshop and crank it up on ropes to a workable height. I agreed that the rocks entangled in the roots would make for an interesting piece but I also knew from its sheer size and plain bulky trunk that this piece was going to be different. Jim said he wanted to get inside it. After stripping down the trunk to bare new wood, Jim sanded and rounded the edges for a few months and pondered. I recall Jim saying that he wasn't hearing what the wood wanted. One day the ever-patient Jim picked up the chainsaw and delved into the center of the piece. The rough hole was created in a matter of minutes. As quickly as things got started, he stopped the saw. After pondering for some time, much to*

*my amusement he gradually disappeared into the stump with his grinder whining, emerging periodically barely recognizable with his curly mop of hair impregnated with sawdust. The piece slowly took shape over the next few months. Unlike any of Jim's earlier pieces, we marveled together at the energy of the piece as it came nearer to its final shape. Neither of us had a clue as to the theme of the piece. Jim was certain that it was an interactive piece and that it invited people to step inside, to make sounds, and to hear and feel the piece from an inner perspective. He said to me as I left the Island that he felt the piece was almost finished yet there was something missing, that he felt there was to be something more, a more definite theme, a more definite message, something...*

*Four years later I returned to the Island for a two-day visit. I took another look at Jim's gallery space, now with the completed addition of "The New Piece." The finish had been completed and a few small touches had been made around the roots and the rocks. I recognized the changes immediately as I had spent so many hours visually devouring the piece during the main stages of development. Fully complete, the piece now held a certain humble*

*majesty about it, to add to the former beauty and energy of which I already knew.*

*Then Jim told me about what had happened regarding the piece after I had left, four years earlier. I was awestruck. Everything finally fell into place. The more I looked, the more amazed I became. Perhaps it even makes sense in some wonderful kind of way.*

*Sincerely, LP”*



Another note, another viewing angle

## **The Journey to Confirmation, a Synopsis**

*Formerly a non-sculptor  
motivated to explore the intuitive,  
motivated by the absence of  
a personally satisfying operating system,  
through a process of intuitive listening  
abstractly sculpts  
from a piece of irregular driftwood,  
intuitively chosen from thousands,  
an object  
unknown to the sculptor.*

*Months later  
comes upon an object  
unfamiliar to the sculptor.*

*Intuitive explorer  
explores possibilities,  
explores resonance,*

INTENTIONAL INTENSION

*detects similarities,*

*detects pattern.*

*Sculpture reverberates with sound.*

*Sculpture exhibits*

*whale-related components.*

*Found object is a bone of whale.*

*Instrument of whale*

*within which sound resonates.*

*An instrument of inner listening,*

*for listening inside.*

*Now*

*reaching out,*

*continuing to resonate.*

Comments on another person's second gallery experience, a return visit, another experienter's connection to "Confirmation" sculpture.

### **To My Mother**

This writing was handed to me as a card.

The writer had experienced the sculpture pieces the year previous and had just returned to our home to introduce two friends to his Island experiences.

Toward the latter part of a lengthy sculpture tour for the two friends and the card writer there occurred an abrupt interruption. The card writer had been sitting in on the presentation then abruptly dashed out to his vehicle mumbling something to the effect of "*I know now what that card was for!*" He had apparently picked up the card months earlier while traveling in New Mexico.

He handed me an envelope.

On the envelope was written, "Mother."

Hmm...Am I to read a card that he has written to his mother?



Handed me an envelope



**To My Mother**

*When I met you, just one year ago,  
 I could not hear your voice.  
 You were there with the same words,  
 the same love, the same open arms.  
 I would not hear your message to me.  
 My ears were full of ego.  
 You have not changed, not altered.  
 It is I who has changed.  
 Some channels have been opened  
 since last we met, ones long closed.*

*Enough layers of my self-spun cocoon  
have been peeled away,  
enough to hear your truth, enough,  
to let you work your magic.*

*As I lay inside your womb more  
layers were peeled away-dissolved!  
You carried me, held me, loved me  
my body melted inside of you  
my mother.*

*You are the mother of us all,  
extended, waiting,  
patient.*

*Your womb was formed for me,  
formed for us all – nurture of nature.  
I wanted to let go, to pass through  
your tunnel of embodiment,  
but I could feel it was not my time.  
I still have many layers to peel away,  
lessons to be learned,  
discoveries to be made.*

*This was part of your message to me.  
My birth time is not now.*

*Although I have not come to full term  
I feel I am close.*

*Lying cradled in your womb  
I felt both anticipation and acceptance,  
anticipation of my birth day when  
I can pass through your tunnel of light,  
acceptance of the worthiness of the  
stage that I am at,  
and acceptance of the coals  
upon which I must still walk  
– tests to be passed.*

*No matter the heat of the fire of purgation  
you have affirmed my faith.*

*Thank you, mother, for never giving up,  
never turning your back  
even though I have turned mine  
at times.*

*As I leave now I go in peace, love,  
faith, trust, and with a kind  
and a gentle heart.*

*Thank you for your blessing.*

*M.E.F.*

I reflected on those words,  
 on a number of levels.  
 I heard his words.  
 We hugged,  
 I thanked him

The writer of that expression had just previously been lying inside "Confirmation" sculpture.

This comment is included as I suspect this person had some intention to understand some aspect of life and somehow at that particular moment something was expressed and a previous intention was resolved in what seemed to me to be a particularly beautifully expressive way.

An additional note. I feel compelled to include details of this "coinciding" incident!

This note pertains to both the long past visit of the writer of the "Mother" poem and a coinciding incident occurring when I was years later, compiling this intuitive creativity material, during a young traveler's recent appearance at our home. I was at that time in the process of writing about the "To My Mother" poem incident.

*A young person having traveled from a city in another province was, while visiting the Island, directed to our place. During the course of his stay, conversation at some point turned to a recollection from this young person mentioning*

having had a memorable teacher in his life. This teacher whom he referred to as Michael, had made a particularly positive impression on his life providing timely and appropriate guidance.

Only guessing this young person's age and the time and the place he had been in school I made a rather bold statement. I said that I had a rather beautiful poem that his teacher had written, would he like me to read it?

He was both surprised and confused by my statement. How would I have a poem written by his teacher? I explained that I felt very strongly that it was his teacher that was, a few years ago, here at our home and that I was presently writing about this teacher's poem. I read the poem. The amazed traveler confirmed that indeed the poem's author's last name was that of his former teacher.

I suspect this traveler was left a little mystified by the whole event.

I too was mystified and amazed, enveloped in a deep sense of confirmation that life was indeed a beautifully serendipitous unfolding.

Another note, another time

A synopsis, another perspective, another expression

### **From Birth**

At some point during intuitive exploration, this condensed version of my perspective had “come to mind.” I scribbled it down on paper.

*From Birth*

*Use reason*

*Be practical*

*Be sensible*

*Be normal.*

*Subconsciously*

*I nourished reason*

*yet felt unfulfilled.*

*Piece by piece,*

*subconsciously,*

*I constructed*

*my reality,*

*yet*

*Human spirit,*

*my human spirit*

*was not about to accept compromise.*

*Many years I wandered.*

*I explored the high mountain.*

*I explored north and south.*

*I explored under the earth.*

*I explored under the sea.*

*I explored east and west.*

*I explored up in the air.*

*I explored the world academically.*

*One day it occurred to me*

*that I might explore intuitively.*

*A little over-simplified,*

*that statement.*

*For now,*

*let it*

*suffice to say*

*I seized the moment.*

*I chose to explore  
beyond reason  
wherever that might be.*

*I chose to explore  
that which is not,  
not verifiable by reason,  
that which is  
intangible.*

*An impression formed,*

*“Do sculpture.”*

*Surely this is not practical?*

*Surely this is not reasonable?*

*Is this an expression of the intuitive?*

*Again, I seized the moment.*

*I shall honor the intuitive.*

*Paddles came to mind,*



*unusual paddles.*

*I sketched the impressions.*

*I will sculpt.*

*I will not question.*

*I will turn down the volume*

*on reason,*

*on practicality.*

*The first paddle evolved.*

*Not very functional.*

*(In the usual sense of the word).*

*More sculpting,*

*the second paddle evolved,*

*two handles,*

*again not very functional.*

*What next?*

*I reviewed my notes,*

*two interconnected paddles.*

*I walked a beach.*

INTENTIONS INTENSION

*I began to hear,  
I began to feel  
this piece was right.  
Take it home.  
It was down the beach,  
It was wet,  
It was cold.  
I struggled with the weight.  
I took it home,  
thinking,  
thinking of what I would sculpt in the piece,  
thinking it would become  
two interconnected paddles.  
I began carving.  
“I am not paddles” somehow came the message.  
Yes, I agreed.  
  
I released my grip on paddles.  
I released my grip*

*on going  
where I wanted to go.  
I went with the flow.  
I glimpsed a canoe.  
I carved.  
I listened.  
There was more,  
much more  
I carved what became "Transformation."  
I saw a metamorphosis in the piece,  
and,  
I experienced a personal metamorphosis.  
I too was transformed.  
  
I continued to explore the intuitive.  
More pieces evolved,  
further transformation.  
Then stump with roots  
and metal too*

*was drawn*

*to my attention.*

*Was this piece to join the sculpted group*

*or was it*

*soon to be terminated,*

*excavated,*

*obliterated*

*as humans clear the landscape?*

*I will extricate this piece.*

*This piece will join the sculpted group.*

*This piece*

*its upward growth*

*cut off,*

*sawn off,*

*growth arrested*

*not by tree's intention,*

*but by human's intervention.*

*And add to that*

INTENTIONS INTENSION

*young tree altered,*

*sliced by steel.*

*Embedded still.*

*This youthful tree*

*put out new growth,*

*accepted steel into itself.*

*And wheel rim too*

*found upon the earth*

*gently encompassing*

*art piece to be.*

*Integral too*

*this wheel rim,*

*young tree*

*within its radius.*

*Yes,*

*this piece*

*it feels appropriate.*

*It feels appropriate as well*

*that wheel rim  
remain integral.*

*Recover,  
uncover,  
include the root.*

*“There is an easier way,”  
rational, clever mind chimes in.*

*“Leave root unearthed.*

*Extraction*

*it will be quick.*

*Remain above the surface.*

*Cut it there,*

*less fuss,*

*less work.*

*Do it!*

*Do it!’”*

*Inner listening prevails.*

*Perspiration it entails.*

*Embedded metal,*

*rim of steel,*

*those were the first and main attractions.*

*Yet face to face*

*the roots I trace*

*the focus of my actions.*

*I thought of prime importance*

*was metal in this tree*

*only to discover*

*those roots*

*uncovered me.*

*This piece joined the sculpted group.*

*“Body Parts” was carved.*

*Many parts.*

*Many perspectives.*

*More pieces were added to the group:*

more sculpting,  
more insights,  
more revelations  
till once more  
I walked a beach.  
I walked.  
I listened,  
a few kilometers,  
until I found a special piece,  
or it found me,  
which in turn aroused intellect,  
which helpfully suggests  
“Too heavy  
Too much work  
for thee.”  
  
I paused,  
recalled  
“Transformation” as a tree,



*regarded as a  
a heavy piece.*

*It all depends on me.*

*Reason placed its wedge.*

*All is relative.*

*I contemplated.*

*Time passed.*

*Five months I waited,*

*procrastinated,*

*then found the strength to*

*dissolve the wedge,*

*to bring piece home.*

*This was the piece,*

*I felt that much,*

*yet,*

*what was its form to be?*

*I could not see*

*I could not see.  
Oh goodness me  
what would it be  
this large sculpture  
from a tree?  
I looked.  
I listened.  
I felt  
I wanted to be inside,  
to get inside.  
This piece was solid.  
There was no opening.  
I detected no visual cues.  
I sanded.  
I smoothed.  
I softened the lines.  
Then,  
“Put in more figures”  
that intellect*

*helpfully chimes.*

*"It has worked before,*

*other pieces,*

*other times*

*You will have another good piece.*

*You'll have one more.*

*Do it.*

*Do It."*

*I turned down the intellect,*

*explored listening,*

*not thinking.*

*I sanded.*

*I smoothed.*

*Time passed.*

*I felt*

*I wanted to make the opening,*

*an appropriate opening.*

*I listened.*

*I was to get inside,*

*to be inside.*

*I sanded.*

*I smoothed some more.*

*I looked,*

*yet*

*no visual cue.*

*I waited.*

*I waited.*

*I waited*

*to know for sure.*

*I sanded and smoothed.*

*Four months I waited,*

*frustrated.*

*Was this not*

*the age of instant messaging?*

*Was I experiencing*

*a void?*

*Avoid a void,*

*I might have turned away.*

*Was I afraid?*

*I did not see*

*so*

*I did not saw.*

*I paused,*

*then*

*I started saw,*

*walked around the piece,*

*plunged bar into wood.*

*Chips flew!*

*Again I stopped.*

*I gasped.*

*What am I doing?*

*I wasn't thinking!*

*I relaxed.*

*I listened.*

*“I wasn’t thinking”*

*I continued.*

*I read the wood.*

*I read the signs.*

*Follow the grain.*

*Turn here,*

*connect those visual lines.*

*Now visual cues.*

*I carved,*

*smoothed and shaped,*

*made the opening,*

*crawled inside,*

*experienced resonance*

*within sculpture,*

*within self,*

*heard sound Inside,*

*much like an instrument,*

*I am an instrument as well,  
to my surprise!*

*Now time to finish up.*

*Applied the oil,  
stood back,  
contemplated.*

*So abstract.*

*Is this my work?*

*For those artists that did those abstracts*

*I did not have the time.  
yet as I now step back and look  
I realize,  
their work,  
it is now mine.*

*Twelve more months*

*I ponder  
wood and stone.  
I listen.*

*I ponder.*

*This piece*

*it is*

*comparatively large.*

*Is there also something large*

*I am to understand?*

*Then across my path*

*there came a story*

*and with it bone,*

*ear bone of whale.*

*I brought bone home*

*for further contemplation.*

*For whale and sound*

*has "The Abstract" too.*

*I ponder.*

*I wonder.*

*I listen inside.*



*I listen for resonance.*

*Sound and whale,*

*whale.*

*and sound,*

*sound and whale,*

*bone in hand.*

*There is resonance.*

*I look around.*

*I listen inside,*

*and there...behold,*

*beheld*

*was ear bone of whale,*

*and before me too*

*in wood with stone*

*was ear-bone too.*

*Such beauty in that moment  
sending shivers down the spine.*

*Listening with inner ear,*

*seeing inner ear,*

*feeling deeply touched.*

*And now*

*experiencing*

*the openings,*

*the opening of "Confirmation."*

*The opening to confirmation.*

*To metaphor.*

*Contemplation,*

*the focus*

*to be inside.*

*To listen inside.*

*To listen*

*with an inner ear.*

*Something large all right.*

*I did not know*

*I did not know*

*I did not know*

*Now*

*I know*

*That it is so.*

*Now I know*

*Confirmation.*

*Balance comes,*

*balance goes.*

*Tide comes in*

*tide goes out.*

*Breath in,*

*breath out.*

*Go within*

*or*

*go without.*

EXPLORATIONS AND  
CONTEMPLATIONS

In this note I was contemplating attributes of an intuitive approach to the sculpting process.

### **On Carving Intuitively**

*On contemplation and consideration of the processes of sculpting, with the process being, in this instance being "a take away process" as apposed to a "build up process." Practicality, too, is taken into consideration, without serving as an immediate default. As viewed from a practical perspective, the process begins with a search for an appropriate piece of wood to carve: a piece with character, unique in line, unique in form. This piece is solid in structure, not prone to disintegrate, basically a solid foundation.*

*Viewed alternately, from an intuitive perspective the process begins with; a piece that feels special, a piece that touches the heart, the soul, as somehow feeling appropriate. When choosing from thousands upon thousands of driftwood pieces, only a few captivate, draw focused attention, resonate. Once chosen, the piece is not always started immediately.*

*From an intuitive perspective, one questions, "Does it still feel appropriate?" OK, begin. The eye regards the piece,*

*the mind relaxes. Remove those splinters. Take off that bark. Remove the deteriorated wood. The form is constantly re-scanned. What direction might the form be taking? Nothing obvious. Relax. Smooth the rough areas. That does feel like an appropriate thing to do. That has visual appeal. Initially every knothole may appear to be an eye, yet there is, as well, a pang of discomfort. Contriving is an easy path to take at this point in the process. Do not rush. Move away from those knot holes for a while. There must be something else to do. Ah yes, those curves in the wood are not comfortable to the eye. Remove material. Make those curves more comfortable. Take it easy here, just a little at a time. What is this piece going to be? Relax about the question. Contemplating, wondering is OK. Maybe jot down an idea then allow that idea to simmer. Regard the piece again. What is the most obvious thing to do? Do that.*

*The process continues till the form completes itself...A frog may have emerged, but it only has one front leg. Relax, this is just the way it is...unless it isn't, unless there is a strong urge to make another leg for this frog. A wooden leg might be the first thought. Stop. Ask yourself, "Is this "contriving" going on? Close your eyes. What comes to mind? Make a note or maybe do nothing. Relax, visualize*

later. At some point, review the note...maybe various notes. Which parts feel good, which parts have somehow less appeal? What is this piece about? Relax, all will be revealed in due time. Now, what is appealing? What is the most obvious thing to do next? Go there. Maintain and practice vigilance throughout the process.

Thinking brain attempts to get involved. Pleasing the public, what would people like to see? What worked on the last piece? There are lots of identifiable images. What would be convenient to do? What would be a convenient size? What colors are popular in the marketplace today? These are all valid concerns, particularly, yet not always, if one is designing product.

Take time, remain calm, ponder. What might I do with this piece of material? The responses might be quite different. What does this piece most want to be? I have a choice. I am doing the choosing. Each time I have resisted initial interpretation and listened for that which the material most wished to be, to express. Very often, most often, the resulting piece, to my mind, was much more beautiful, more breathtaking than that which my intellect had in mind.

I prefer to surrender to this sensitive approach. It may be that this approach expands one's use of more of the

*senses. In tapping into more of the senses, aspects of reason might be recognized as having evolved a great deal from culturally developed contrivances and conveniences. The contrivances tend to be significantly different than the expressions available when utilizing more of the senses.*



Remarks on an intuitive approach

**Intuitive, Worthy of Focused Attention.**

As I put together this material, my intent is to offer descriptions of events and occurrences to support my assertion that the intuitive is very much worthy of our focused attention. This material is presented with the intention to stir others towards being more curious and more willing to open themselves to progressively more of their own intuitive listening.

A challenge to opening to intuitive listening is that we are dealing with a realm of our being that is as yet, not well accepted as a credible reality. I am not able to prove that there is something to listen for. We are not able to touch it, to prove that it is there. I have had the privilege to experience an exploration that included dealing with tangible objects and have written notes that offer some understanding of a process, my process. A group of sculpture and connected experiences provide for myself, physical, tangible expressions that point toward the availability of a powerful sense ability presently residing at the edge of currently acceptable perceptions.

This next note offers some indication that I was, I am still, a little slow at recognizing the obvious. I found this next note to be particularly humorous.

### **Oh My Gawd, I'm Him**

*Periodically I have been asked, "Are you going to sell these pieces?" My response has been something like this:*

*"I feel these pieces are very expressive together as a group, especially in conjunction with descriptive explanations of the creative process involved. I don't feel it would be appropriate that someone just come along, offer up a credit card, and then have the pieces placed in a location where few people have the opportunity to experience them."*

*A few months after last giving that response I suddenly came to a surprising and humorous (at least to me) realization.*

*I was one of those persons, a person whom I did not want to have the sculptures "placed in a location [my studio] where few people have the opportunity to experience them." I'll have to do something about that.*

I am now doing something about that situation.

Again, from notes

## **The Intuitive, An Elusive Resource**

*This is not a quest to prove anything to anyone. I am not able to prove anything. I do believe there is value in sharing this experience. I am coming from a place of having at this time, confirmed sufficiently for myself that I accept, that I believe there is something both very special and very powerful going on out there in the universe, and we as humans have the ability to utilize this resource. This resource has, over thousands of years, been available and utilized yet has remained elusive.*

Humanity is at a stage in its evolution that this resource may not be only useful, it may be a necessity. The utilization of intuitive expression has the potential to serve as a key resource to more effectively meet the challenges facing humanity today.

*I do realize that such grandiose sounding statements may come across as a little over the top yet my intent is to indicate it is time to wake up to more of the incredible gifts that we humans possess. This particular gift is an ability that accesses resources beyond personal experiential data and the Internet. This resource appears to fine tune and direct expressions in response to those persons*

*prepared to fine tune both their attention and their intention. That this ability is presently not validated by scientific method is not reason enough to dismiss this incredible resource.*

*Because intuitive listening has not been extensively researched, and, the research has not become mainstream, there is still much that can be done utilizing this resource effectively and wisely. Each person's unique life experiences uniquely influences both intuitive approach and intuitive expression. Individuals will inevitably be responsible for initiating leadership from within themselves to effectively utilize this resource. Others within the individual's circle will, along the way, be called upon to serve as both companions on this journey and as elements of a safety net as there are risks in such journeys both to and at the edge of reason.*

*Our journeys toward meeting the challenges of today begin with small steps and that is perfectly OK. As more individuals give attention to intuitive listening, the combined attentions will influence the momentum of the explorations of others. Each effort assisting in moving things forward. Actions resonating.*

## On Making a Difference

Do not think for a minute that those little efforts aren't making at least a small impact, somewhere.

Hearing of the challenges of peoples in crisis in far-off countries, I was contemplating my inability to directly assist in some way. I offer here an example, an anecdote, regarding a traveler that had stayed at our home a few years ago. The traveler, having returned to Germany some months earlier, called with a message, "*Watch this evening, the international portion of your national television news program.*"

The news clip was an interview with our friend as he was asked of his participation involving the influx of refugees into his community. He explained that he would go to the refugee camp with soccer match tickets, inviting those interested to attend with him.

Asked why he chose to do this, he responded that upon reminiscing on how he was so wholeheartedly welcomed during his recent visit to Canada, he wanted to pay that attitude forward through the welcoming of soccer enthusiasts, that they might too in some way feel welcomed.

Thank you, my friend for reminding me that the things we do here at home have the capacity to sometimes, across the globe, resonate and make some difference.

I remind myself too that we can always do more, beyond talking about it.

Continue. Do more!

Another note

### **Thought Provoking?**

*Significant to my personal understanding. I have had but a minute glimpse of the potential of intuitive expression. I am sincerely grateful for the understandings and opportunitys that has come to my attention.*

A note on the writing process in progress.

## **Writing Is Much Like Sculpting**

The writing process is much like the carving of "Confirmation" sculpture. I write a little just as I carved a little, rounded, smoothed, feeling, knowing that it felt appropriate to do so, yet having no idea what the finished sculpture would be and, in this moment of writing, having little idea what this writing will become.

Not unlike the sculpting experience, at some points there may well have to be times for leaping, or plunging in. Engaged in the sculpting of "Confirmation," the lead-up to the plunge took a considerable period of time, a lot of hesitation and a good deal of procrastination. I somehow wanted to know for sure as to what I was to do next. With intuitive listening there is no "for sure." The leap came with built up frustration, maybe some despair, some anxiety or was it a little more courage that pushed, pulled or nudged the process over the edge to a deeper level, a more "sense able" level? In time, metaphor, meaning and understanding revealed and developed.

At this stage I was able to comprehend the beauty, the wisdom, the appropriateness and what appeared to me to be the amazing guidance that had been working with me and through me.

The meanings that I had given the experiences, had been composed from the feelings that had up-welled from within. Having experienced feelings that I have interpreted and



accepted as having a high level of comfort, of warmth, these harmonic vibrations were accepted as of appropriate.

I continue to feel for this type of guidance as I proceed with development of this writing.

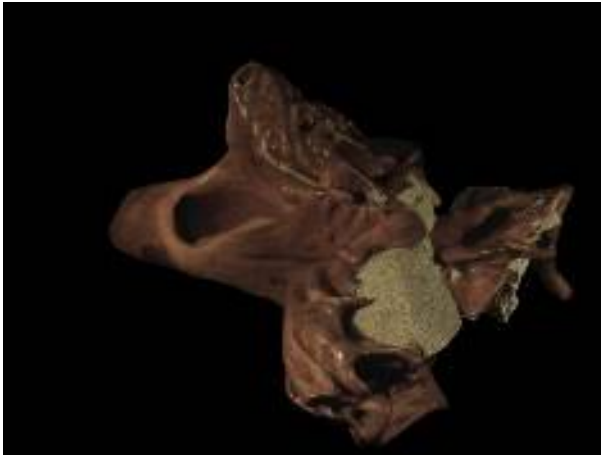
A note on the writing process

## On Writing and Artfulness

How do I put these notes together? "Art fully" would appear to be an appropriate response. I am, as well, approaching this narrative as if it is both a sculpture and a musical composition.

I am beginning to suspect that my approach may come across as being relatively straightforward with whomever is connecting with this material. I am becoming a little more comfortable discussing the process of writing as I describe here another exploration of the creative writing process.

As I become familiar with my approach to sculpting "Cedar and Granite," which contains both cedar with granite stone naturally encapsulated, it becomes evident that I am using a similar approach to sculpting these journal notes and narrative materials.



In engaging in this written sculpture I ask, "What is this material going to look like when it is completed?"

I don't appear to know at the moment.

This may in contrast be a case of somehow already knowing yet simultaneously being afraid to commit to knowing as I am conditioned to wanting to know for sure before engaging a task.

Maybe I don't need to know as yet. When the time is appropriate the way will be evident.

There is a distinct possibility that there will be a time to leap. I am at least somewhat comfortable that a leap is not called for at the moment. I would be leaping with only partially edited topics that I still have to make more complete and flowing.

I pause. "What am I able to do?" I will edit the topics, clean up the present content and explore any related topics that come to mind.

I will listen again, with increasingly focused attention and intention: for order, for sequence, for continuity. I will listen for whatever resonance presents itself. Do I feel I want to express more on a certain subject? I will do that! I will listen for discordance, and listen for more harmonic resolution. At this point it is not so difficult to recognize discordance.

Note on pondering and contemplation

### **Notes on words**

During the sculpting journey I ponder individual words that seem to want my attention. I take time to listen for understanding. As impressions come to mind I write down the expressions as they up-well, as for instance, the note on despair, in the context of the time prior to exploration. This was a time of not being aware of a practical resolution to the situation as to how I would proceed. I no longer felt comfortable relying on some of the critical building blocks of my perceived reality although there were no obvious building blocks to replace them.

Reconsideration of “the state of despair” may reveal significant benefits.

### **A Positive Note On Despair**

*At a time of desperation, there are feelings that life is being lived yet is not being adequately understood. Despair in this sense is a feeling of dissatisfaction, and of not having a plan as to what to do next. This description was not clearly apparent at the time of despair, and may seem a little convoluted to read now. The time of desperation was not a time of clarity and thinking, more a time of emotional upheaval and of emptiness. A sense of clarity has come with both the passage of time and a stepping back to reflect on the situation, and so might the reader's clarity come with time and with a stepping back. If a threat or other imminent situation, on the other hand, calls for a response, a desperate action, it might indeed be a time for pure reaction. If pure reaction comes from a subconscious impulse triggered by an intuitive connection, that could and would be a good thing. One might otherwise recognize that to “de” (as in, to desist from sparing) “spar” (sparing, referring to the practicing of predetermined responses,) might, as well, be interpreted as in to stop predetermined default responses. This refrain may be useful, especially if*

*there is a surrendering to openness to possibility followed by an attending to listening. This would be a time of acting while engaged in a very low level of thinking and of planning, of sparing. A state of "de spar," of despair, might then be welcomed as both of significant and important.*

*Surrendering to openness of possibility dissolves that which appears as impossible or hopeless. It appears to me that if the systematic way of fighting was a learned technique as in this case, to allow an ease of opening to intuitive expression, that would then provide, or present despair in a positive connotation.*

*Desperation may serve as a doorway, a portal, to another way of being, both useful and worthy of exploration. This is not to suggest despair is to be utilized as a "go to" default, or chosen destination to aim for as a means to bring resolution to situations. It would be more useful to exercise intuitive listening to connect with appropriate intuitive expression prior to reaching a state of despair. Desperate times may produce desperate measures, yet, if time permits, not necessarily unhealthy or dangerous measures.*

*So it is that my personal journey, a sculpting journey, has evolved out of such a time of feeling desperate.*

*The not knowing what to do served as enough of an opening for intuitive expression to issue forth as expression: "explore the intuitive." I was desperate enough and fortunately open enough to choose to comply.*

In retrospect, to this journeyer, the journey has been wonderfully rewarding, remarkably rewarding. I do feel fortunate.

Consider possibility

## Opening to "I'm Possible"

*Being open to the possibility of infinite possibilities*

*Opens the mind to infinite possibilities.*

Mind bending on possibility, a little fun.

*Is it possible*

*that the impossible is possible?*

*Possibly.*

*Would that mean that "nothing" is possible?*

*One must*

*Be aware*

*At the edge of reason.*

*Both nothing*

*And anything*

*are*

*possible.*



re: *“Ex nihilo nihil fit”*

*Out of nothing,  
which is something,  
an appropriate something  
manifests.*

*Out of something,  
the intangible,  
something becomes,  
manifests  
when called upon  
with genuine intention.*

*Intuitive expression  
providing resolution  
to intention  
when applied as  
appropriate action.*

Transformation of impossible to I'M POSSIBLE

## I'm Possible—Stretch

*A reMINDER*

*That this material*

*involves explorations at edge of reasonable*

*and is intended to provide opportunities to increase the  
openness of mind,*

*where exercising the “IMPOSSIBLE” muscles*

*Stretches the IMPOSSIBLE*

*to become*

*with only a little Imagination*

*I ' M POSSIBLE*

*Allowing consideration of concepts*

*foreign to a rigidly reasoning mind.*

*Recognition of the existence of some mental tools  
stretches the limitations of our capacities of perception.*

*It is through the expanding of the limits of perceived  
abilities*

*that we are able to more fully utilize the senses  
available to us.*

*Exercise*

*potentials of our sensory capacity.*

*! S t r e t c h !*

*and contemplate.*

*What if*

*the shaping of sculpture has the capacity to give rise to  
a shaping of our awareness?*

*! S t r e t c h !*

*What if*

*sculpture gives rise to a visual expression of the  
availability of a realm of intuitive capabilities?*

*! S t r e t c h !*

*What if*

*releasing one's grip, to a degree, on one's faculty of reason, one opens pathways for the flow of knowledge beyond that which is available to the reasoning mind?*

*! S t r e t c h !*

*What if*

*more conscious attention to listening within assists in moving toward balance?*

*! S t r e t c h !*

*What if*

*this shaping of our awareness provides tools with which to bring more of a sense of harmony and of balance to the world?*

*! S t r e t c h !*

*What if*

*current approaches to creativity are impeding our creative contributions to the well being of our planet.*

*! S t r e t c h !*

*What if*

*“thinking” within its current definition, may be exceeding  
its usefulness.*

*The definition of thinking would be expanded to include  
intuitive listening as a legitimate aspect of thinking.*

*This is not to suggest “not thinking,”*

*rather*

*to think inclusively, intuitively.*

*! S t r e t c h !*

*and*

*! R e l a x !*

*Details are in HisStory.*

*From*

*all these*

*“random” events,*

INTENTIONAL INTENSION

*highly improbable,  
astronomically improbable,  
yet validly real and occurring  
within the conscious awareness  
of this observer, this experiencer,  
evolves.*

*A question  
posed for consideration.*

*With a similar intuitive approach,  
utilizing a similar set of techniques,  
is a similar yet unique result possible?*

*Specifically,  
with genuine intention,  
with an attitude of possibility,  
with intuitive listening,  
with tuned attention for harmonic resonance,  
for pattern recognition.  
is the manifestation  
of particularly appropriate intuitive expression  
a probable outcome?*

*Yes.*

*Be prepared for essence  
rather than specifics  
in response to intention.*

*Further,  
with refinement of approach,  
with skills to incubate intuitive expression,  
with continued nurturing of intuitive expression  
combined with original intention  
something that matters  
is combined with  
the application of intuitive ideation.  
Something that matters  
is combined with  
particularly appropriate action,  
is given a tension,  
is attended to  
and results in creativity  
appropriate to a path to resolution,  
to that which sincerely  
and actually,  
matters.*



Another note

A shaping of awareness suggests strategies for creative transformation as humanity embraces the wonders and the challenges of the future.

## **A Shaping of Awareness Strategy**

*Mission*

*To inspire expanded approaches to creativity,  
expanding our sense of possibility,  
thereby expanding individually  
the limitations of current perceptions.*

*To foster awareness of the availability  
and of the power  
of creativity.*

*Further,  
to awaken the senses,  
and to awaken  
our capacity*

INTENTIONAL INTENSION

*and our willingness  
to utilize these abilities*

*Globally*

*to contribute to  
the creative evolution of global consciousness  
through an expanding awareness and utilization  
of mechanisms of both awareness and of creativity.*

## And What are Boundaries of Reason?

*The boundaries of reason are often self-imposed limitations and are often subconscious.*

*What is the boundary of reason?*

*To be reasonable and practical within the bounds of currently reasonable limitations. These boundaries are movable. These boundaries are changeable.*

Both so we don't take ourselves too seriously, and to confuse matters a little, consider that it will also be true that if we do expand the limitations of current perceptions, we continue to be bound by expanded limitations. This new boundary is useful yet has its limitations. Things like this will occur at the edge of reason.

A little more seriously now

## **Rigorous Thinking and Boundaries**

*Rigorous thinking and reasoning can be as much a contributor to challenges as a contributor to solutions. We reason ourselves into rigidity. Reliance on reason has become humanity's default when it comes to decision making. Although often effective in the short term, the result may be clever yet not necessarily wise nor lasting. We need to expand the current boundaries of reason to move away from rigidity, away from the safety of reason. Movement away from rigidity provides opportunity for developing unique paths, creative paths. To a situation where we might have made a statement, "It is simply not possible," we would then add, "according to my very, very narrow fields of perceptions, biases, references and experiences." Upon moving from our usual style of reasoning, however, it is important that the intellect not be abandoned, rather maintaining as well a balance of sensed expression, being more sense able, even more practical while exercising more of our sense abilities.*

*There is more than one way to deal with rigidity. We can move from our rigid reliance on reason while at the same*

time expanding our concept of what reason can be. Intuitive processing with awareness may in time be perceived and recognized as a highly productive state of reasoning.

Here is a suggestion for exploration at the personal boundaries of reason. Begin to identify the boundaries of those consciously or subconsciously, self-imposed limitations. Recognize that those tightly held concepts of boundaries become bondaries when they don't include "u." (a little embedded humor here)

Boundaries that in the past have kept us safe are now limiting our abilities to go where we need to go.

*And where might we need to go?*

Humanity needs to journey towards more and more conscious awareness with increasingly more transformational flexibility.

## Foundation Blocks and Operating System Upgrades

Regarding a quote by Albert Einstein on common sense:

This quote may be applicable to the upgrading of our operating system. As well, it may be applicable to the foundation blocks upon which we have constructed our concepts of reality.

*“Common sense is nothing more than a deposit of prejudices laid down in the mind prior to the age of eighteen.”*

1948 May, Harper’s Magazine, Volume 196, The Universe and Dr. Einstein: Part II by Lincoln Barnett, Start Page 465, Quote Page 473, Column 1, Harper & Brothers Publishers, New York.

Note that this is a slightly different type of “common sense” than the “common sense” described in the earlier quote.

Core beliefs form the foundation of our sense of reality. These core beliefs are the basis of our operating systems. A major portion of the core beliefs was chosen and developed in early life by impressionable minds. It would make sense, and be in our best interests, to review these core beliefs from time to time and consider whether these beliefs continue to serve us well. We understand the value of upgrading personal electronic devices yet we neglect routine maintenance and upgrading of our personal human operating systems. We ought to take charge of the timing, frequency and content of personal upgrades even though it may at first appear as a formidable, complicated, and mysterious task.

## Humanity is Currently E-volving

*E-volution, which might be described as evolution defaulting to electronic devices, serve as a terrific asset to humanity yet E-volution has quickly become the default source for our so loosely termed "creativity," and we humans are missing out on our innate yet latent and powerful abilities.*

*Often, "innovation" is synonymous with "creativity," and technically, it is a form of creativity, yet It might more clearly be described and differentiated as being "innovative creativity" whereas intuitive creativity is the primary focus of this "Shaping Awareness Journey."*

*Utilizing "innovative creativity," intellect consciously scours our personally accumulated experiential data and that of others through books, TV and Internet, all while listening in the "innovative" areas of the mind for resonant appropriateness. Both consciously and subconsciously, we scour our experiential data, giving focused attention, intentionally heightening awareness toward connections that hum. This focus of attention is already incorporating attributes of intuitive listening as connections are pursued, developed and utilized.*

*Intuitive creativity as outlined with examples from the sculpting experience, provide insight into recognizing and tuning both complementary and alternative pathways to creativity.*

*Explorations into the nature of the intuitive through the narrative example of sculpting and sculpting process may provide visible expression of the availability, beyond experienced based reason, of powerful tools available to assist the germination of intuitively creative ideation.*

*In this exploration of the intuitive we first recognize, then contemplate the limitations of not going beyond the present boundaries of that which is currently understood as reasonable.*

*A conscious relaxing of our grip on our current definition of reason is both a means and a method of engaging in intuitive creativity.*

*Utilization of the process of listening “with an inner ear,” in a world of incessant input from outside one can become more conscious and aware, exploring beyond the chatter of our thinking, allowing the exploration of output from inside.*



*Intuitively derived creativity, may very well be one of the most neglected and misunderstood, yet one of the most powerful assets available to humanity.*

*The realm of the intuitive offers access to creativity beyond the reasoning mind. An intuitive approach could very well be reinterpreted as a particularly creative approach to a particularly creative output.*

More notes

## Engaging the Infinit

*Intuitive creativity has the potential to play a pivotal role in humanity's evolution providing access to powerful potentials necessary for humanity to thrive. It is not only the typeface that has to be **bold**, each human as well has to become bold to dare to stretch the boundaries of what is currently deemed reasonable and practical, to engage in a process of intuitive listening, to engage and to utilize the Infinit. Humanity is very capable of engaging in this type of creativity yet will have to navigate the fuzzy edge of reason. With increasing awareness, practice and growth toward a united approach humanity will tap into more and more of our currently underutilized sense abilities.*

## Awareness

*Awareness  
must be able  
to more accurately differentiate  
between the various incoming signals to the mind  
to the point of being acutely aware  
of the resonating qualities  
of creative intuitive expression.*

*It is imperative that humanity recognize  
that current approaches to creativity  
are impeding some of our highest creative contributions  
available for the well-being of our planet.*

Expressed here in a slightly different way, over emphasized, to some measure as an indicator of the elevated implied importance given to this perspective.

Repetitious yet significant.

Presently, for much of humanity the concept of intuitive creativity resides in the realm of the "unreasonable."

This intuitive creativity of which I speak appears to be sourced from...possibly...the infinite. What I suggest here is that humanity has the potential to source creativity from not only the Internet but also the Infinet. This Infinet is sourced via intuitive listening. To believe in this non-verifiable approach requires, to say the least, a stretch.

This action calls for a leap.

## The Leap

*This leap may be intentional, or it may be a smooth movement of mind from one level of experiencing to another, or then again, it may materialize as a surprise.*

*Albert Einstein recognized a difference between innovative and intuitive creativity, and chose to identify and to point to intuition as the source of new knowledge. He clearly leapt and then expressed;*

*“The intellect has little to do on the road to discovery. There comes a leap in consciousness, call it intuition or what you will, and the solution comes to you, and you do not know how or why.”*

<https://www.goodreads.com/quotes/101943->

*That's what I am talking about: “the solution comes to you” after “a leap in consciousness.” Einstein describes an attribute of this elusive, this intangible process. The leap is taken when you feel, when you intuit, that some action is appropriate, yet not necessarily when the feeling is backed up by reason, that is, by reasoned reasons. You begin with small steps, small leaps, consciously feeling or listening for connectedness along the way. Appropriateness may not be*

*backed up by rationally convincing evidence. Your leap may be empowered by previous, positively related experiences that were felt to be a result of intuited based actions.*

Further considerations, more notes

## **The Internet and the Infinet**

*The internet is an amazing tool despite it being biased, polluted and corrupted. Given a very limited field of personal experience on matters of the Infinet I have slowly come to understand however, that the Infinet is a possibly infinite field of vastly more encompassing, appropriate ideation, and that we have the capacity to tap into this reservoir. What a wonderful, amazing opportunity.*

*This is not spooky magic.*

*Consider that we already have the ability to detect vibration, very subtle variations of molecular structure or vibration. We can sense the difference between sugar, consisting of twelve atoms carbon and twenty-two atoms hydrogen combined with eleven atoms of oxygen, and that of salt, made up of one atom of sodium and one atom of chlorine. We sense these variations in molecular structure. Sugar and salt look somewhat similar yet taste different from one another. We do possess miraculous sensitivity.*

*Consider as well that we have the ability as we produce speech to be simultaneously listening to ourselves. We detect ideas or series of words emanating from somewhere*

*in or beyond the human form, then, with further intention we cause vibrations of these ideas to issue forth from our vocal cords. Words tumble from beyond consciousness, words brought about through our mental request for appropriate resonant expression, becoming sentences to express ideas as vocalized expression, paths toward resolution of intentions. The amazing series of events constitutes the utilization of an astounding human ability. Humans are not known to marvel or to give credence to this absolutely remarkable human attribute. This ability to detect and to express appropriate ideation from an Infinet within or beyond ourselves.*

*We subconsciously utilize the power of intentionality and detect and express the presence of appropriately resolving vibrations. It is time to recognize, to refine, and to tune up our ability.*

*Consider that intentions also vibrate, and that each intention, as a unique combination of frequencies and amplitudes, has a unique signature. It is not too much of a jump, or shall we say a leap, to consider the possibility that similar vibrations may, somewhere, somehow, attract harmonically resonant and nullifying (satisfying) vibrations. By nullifying is meant that the expression will serve in*



some way to satisfy the originating initial intention. The harmonically resonant response to the originating intention makes available resolution towards the release of tensions contained in the intention.

We utilize this ability with every word and phrase we speak. Intended ideas producing intended thoughts, producing the intended words then connecting other appropriate words, culminating with expression of intended and appropriately resolving intended ideation.

Intensity and passion embedded in intended ideas combine to produce even more powerful, more vibrant vibrations subsequently resulting in more powerful verbal resolution. It is possible to engage in these processes while maintaining a subdued level of thinking and subdued directed awareness toward the ongoing creative processes.

Notice that when particularly intent on, or passionate about something, the words burst from the mouth with little conscious thinking about them or their order of arrival. Most often, the more you don't get in the way, the easier, the more clear, the more precise the expression.

Currently the cultural norm, the default, "the go to data source" is less and less your local soft drive of experiential data, your usual thinking. More often in this global time of

*E-volution humans choose to outsource for their data, relying on the utilization of the algorithms of the Internet. Algorithms appear to be attempts to replace human-sourced vibrational identification in data sourcing.*

*Those same humans however, innately possess yet fail to maximize their ability to detect words and ideas, those particularly powerful and particularly appropriate ideas from beyond the normal intellect as well as beyond the Internet.*

*We have the ability to make use of both the Internet and the Infinet. Connection is free, data usage is unlimited and the data available may very well be infinite.*

*Strong connection to the Infinet does require a personal upgrading of one's current operating system, and that can be done incrementally. Upgrading requires ongoing commitment to the intentions and the attentions of the user.*

*Utilization of the Infinet is not at all mainstream yet considering the exponential increase in utilization and technical know-how regarding the Internet, imagine, similar attention directed toward the Infinet. Our skill sets involving intuitive creativity become greatly enhanced. Intuitive expression becomes powerful and as common as we are willing to allow it to be.*

Another day, another perspective

## **Vibration, Resonance, Harmonics Put Another Way**

*Resonance*

*harmonic resonance*

*responds to the energy of your beliefs.*

*Passion has energy.*

*Intuitive listening*

*is the opening to connecting with resonance,*

*a listening for*

*vibration in harmony with beliefs*

*and intentions.*

*Intuitive expression*

*comes together in form,*

*in a formation to be translated into information.*

*You are both receiver and transmitter.*

*Formation is fragile*

*and has the capacity to arrive in any of an infinite  
number of possible forms.*

*Proof of validity of intentional connectedness between  
originating intention and coinciding expression is as yet  
intangible.*

*As well,*

*resonant information must be nurtured  
as must intuitive listening and intuitive expression skill  
sets.*

*Humans are ultimately responsible for manifestation  
of intention into the tangible.*

*Holding resonant intention contributes powerfully to the  
manifesting of tangible matters.*

*Belief matters.*

## Speculation of Course

Intention is matter not yet materialized.

Visualize this as a possible scenario.

Intention encourages vibration to matter to become manifest. The intensity of the intention affects the ongoing sustainability of the specific in-tension and thus influences the probability of the availability and the detection of appropriate outcome.

Specific intention encourages more specific expression to materialize. Specific intention expressed, has the potential to specifically express as matter, resolved vibrational intensions of that intention

The initially emitted intention is attracted to, or directed toward resolving vibrations that would most appropriately satisfy, move us toward resolution.

Resolution will be particle appropriate, that is to say, particularly appropriate...particle appropriate matter.

The uniquely developed life experience of the intendor of the specific intent, For this analogy I refer the "intendor" as the "pointilator" of the specific intent, the one making a point of the specific intention, having, speculatively, inadvertently condensed the vibrations to a point, (an object in space having no area, volume or density, {that which is not}, with extrapolation, consisting potentially of possibly zero mass thus capable of infinite acceleration within, and possibly beyond space and time. The point of this speculation is to suggest that intention and resolution may not be restricted by the boundaries of linear reality.

A creative formation has manifest, available to intendor. The expression of resolution deposited, offering opportunity for the nullification of tensions within the specific signature frequencies of originating intention.

The result, a form, a matter of creativity. This is creativity manifesting. This being matter materializing

Matter, speculatively once more, shaped beyond both space and time, allowing resolution to be deposited, made available in either the past, future or the present. (This concept is presented as a speculative explanation to give possible credence to currently unexplained timing of serendipitous events. I speak here while considering the driftwood item I found on the beach walk, then the item that I came across on a dusty shelf and further held in my hand, the hand of the sculptor.

This is suggested as matter shaped via a “domain of potentiality,” the Infinet. Instantaneously, spontaneously, elements of intuitive expression are materialized, available as opportunity, to lead the intendor toward resolution.

Matter is shaped and manifested by a point that matters. Conscious awareness with intention doing this. You, with conscious awareness, do this!

This speculation of course may be challenging to get one’s head around yet daily, we humans utilize a multitude of forces that initially exceed our abilities to fully comprehend.

Humans are as infants at an early stage of evolution. We understand very little about very little.

Humans have at our disposal the power of; wonder, imagination and vision, with which to speculate. We can as well make even better use of our wondrous intellect. We can explore and we can leap.

It is at our peril that we put off the application of concerted efforts focused toward immediate advances in our abilities to immerse and then to stretch ourselves to further explorations. Intention, along with intuitive listening providing the beginning of a framework of development with which to proceed toward loftier goals.

More notes. Imagining humanity's highest vision

## **Intuitive listening is Not Enough**

*As a global initiative, listening and intuitive expression related to intention has to be coupled with more than intuitive listening. It is imperative that we identify whether intended sensitively reasoned action is or is not in alignment with humanity's highest vision. This is not an impossible task. Question whether there is hesitation in accepting the intended action? Does this action feel appropriate?*

*Humanity has the workforce to carry out the implementation of elements leading toward a highest vision, each human stepping forward, simultaneously assisting others.*

*The will to act is required, affirmative action to move humanity toward humanity's vision. Positive action commences with firm belief in success. Action responds to belief in the possibility of achieving that goal. Action continues while maintaining that belief. Strengthening of the will comes with recognition of positively reinforcing experiences. Humanity acting as one, individual expressions of courageous commitment to personal leadership.*



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*Action in unity, is connection with deep aspects of self,  
particularly connection to inner wisdom.*

## On Human Spirit and Making Change

*There are a gamut of challenges to making change. We might at first default to perceiving alternatives as impossible yet humanity, again speculatively, has a powerful ally, human spirit. I suspect this is a mechanism that recognizes dis-harmonic vibration, an internally available guidance system that recognizes. This human inner spirit, this mechanism, is not about to accept compromise. This intangible spirit provides expression when things are not appropriate, not in harmonic resonance with one's being.*

## Considering Rabbit Holes

*Beware, be aware, take care, be consciously aware, there are an infinite number of rabbit holes out there.*

*The more rabbit holes one falls into the less time to focus on the subjects we choose to matter. These holes open up in the name of reason, or, rampantly reckless curiosity. One could get incredibly lost on this journey and miss out on internalizing anything. Opportunity is lost, having no tension remaining within original intention. I say this as much to remind myself to consciously maintain awareness regarding my own keeping on track.*

*There is the tendency to be reasonable. There are an infinite slippery slopes and rabbit holes, there are studies that could be done and committees that could be set up in the name of being reasonable, practical or sensible.*

*There is a tendency to want to gather more information before making decisions. Of course all these rabbit holes are reasonable to investigate. Fortunately human spirit is willing to intercede with mechanisms that detect and signal getting off track or off balance, useful if you are not too far down the hole.*

Yes, another note

## **Reconsidering Recreation and Entertainment**

Off topic yet not so.

*On taking time to ponder subjects that simply bubble up, such as “recreation centers” There is opportunity to recognize our language becoming diluted, watered down. Consider these so-called “recreation” centers in our communities were at one time seen as places of opportunity for personal re-creation, time away from working and thinking about work, a time of relaxing the mind and entertaining alternate experiences and opportunities. These “centers” were places community members would go during time away from routines of work.*

*“Entertainment” too has the capacity to be much more, beyond the present dilute interpretation. An under-appreciated expression. Humanity has had the tendency, and I am attempting to be careful with the choice of words, thus, “probably for convenience,” to unintentionally dilute the meanings and the interpretations of many words, thus the loss of meanings thru disuse. Humanity has come to view “entertainment” as a time for popcorn, cola, and momentary amusement. Entertainment has the capacity to*

*become opportunity to entertain the concept of becoming more conscious, more aware, and more receptive to possibility*

*This particular interpretation of “entertainment” involves opening to the entertaining of possibility. This form of entertainment involves taking on at least momentarily, a concept, a possibly of a new belief, consciously internalizing it as one's own, entertaining the possibility of attaining something.*

*“WHOA THERE COWBOY! THAT SOUNDS A LOT LIKE MAKING A CHANGE!” Internalizing, yes that does sound as though it might be a little outside the old “comfort zone.” Yes internalizing may involve serious stretching.*

*Preparation might consist of consciously expanding the limitations of that which we consider to be currently within our comfort zone.*

*On becoming more consciously aware we may be finding that maintaining rigidity, staying the same is no longer feeling comfortable. Entertaining the possibility then the action of increasing awareness and changing could become part of an expanded comfort zone, without the discomfort.*

## Then There is Paradox

*Paradox: A statement that is seemingly contradictory or opposed to common sense, yet is perhaps true. It may be possible that two opposing views may both be true. This might be a time to consider becoming more comfortable with paradox.*

## Poems Carved from Poet Tree

Phew, possibly a time for diversion, keeping somewhat on topic of course.

*Sculpting words is sculpture too.*

*Consider poems carved from poet tree.*

*Relax, take time away from rabbit holes, slippery slopes, and visions for humanity, Phew, lots to consider.*

*Time for popcorn, cola and a little of that other "entertainment." Be forewarned, be aware, there may be the inclusion of subtle underlying ulterior messaging.*

*The following written material was conceived...we could go places with that description...not today!...as I opened inadvertently to intuitive listening. The void filled quickly and appropriately. There was not a specific conscious intention to write poetry. The poems more or less came into awareness. Words were written rather than letting them flash by. This particular poem I suspect would have disappeared into oblivion if I had not put my foot on its tail and quickly grabbed it. The expression appeared as fast as could be written, leaving little time to comprehend the extent of it. Minor adjustments were made to tidy up*

coherency, Intuitive material is constantly materializing through our “personal filters” that have had very little conscious training in the how-tos of awareness’ and attentions regarding the tapping into such availability of expression.

This poetry experience appears similar to the experience of sculpting of Transformation sculpture piece with the sculptor observing and marveling as two sculpted forms come together seamlessly. The whale shares it's head seamlessly with the otter. The sculptor has allowed the piece to be what it wanted to be and has released rigid control over the outcome of the design. Having released control, and having seen the results of such action, the invitation, the impulse, to transcribe the poetry expression is too, readily accepted as opportunity to bring more artfulness to a life situation. The sculpting experience has more to inherently offer than merely presenting approaches to the physicality of a sculpting experience. Intuitive expression expressed, then intuitively identified becomes a possible metaphor as to directions to consider in sculpting both sculpture and life.

A conscious sculpting of life does tend to occur in fits and starts as personal shaping of awareness evolves. Deep



*appreciation for the insights of the sculpting experience have certainly been life altering and have made for a fascinating journey.*

Another note

## **A Poetic Excursion, Possibly a Diversion**

Have I lost the Plot?

"Understanding Our Buts" with another little ditty to exercise listening flexibility.

Consider "That."

**"That "**

*It appears*

*We do not see*

*We do not see*

*We do not see*

*"that" appears*

*With a "blank"*

*Stare!*

Beyond "That" beginning

## **Considering Our Buts**

You are invited to look more closely at your buts.

Prepare for a little thematic shape changing and transformation.

There is more to be revealed.

Relax and enjoy the ride!

It may take a few rides!

*Considering Our Buts*

*Ah... those buts*

*for two real eyes*

*to realize.*

*There is more to see!*

*On understanding*

*Our But, But, But, Buts.*

*As we take time*

*to observe the “buts”*

*which appear*

*and punctuate our conversations.*

*These buts we may find*

*are more than arbitrary gobbledygook.*

*These buts are about negation,*

*and serve as punctuation,*

*and offer subtle clues*

*to oneself and inclinations.*

*There is within,*

*method in their placement,*

*possibly shape changing and transformation.*

*Ah “but, so nonchalantly thrown off the tongue.*

*Although near and dear,*

*our buts*

*are far from our understanding,*

*and further from deeper appreciation.*

*Closer examination with a little feeling*

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*may put us in touch.*

*Let us peer arrear,  
under where our butts reside,  
to reveal the hidden beauty  
under where so often hides.*

*But but but.*

*So insignificantly thrown off the tongue  
yet underneath we just might see  
but under where is but opportunity.*

*Let us look.*

*Take time to see.*

*If I could be so crass,  
I suggest we take a moment  
to contemplate,  
to contemplate our butts.*

*It is a stretch  
Look through your but*

*and you might see  
from a less familiar perspective.*

*Is that a smile?*

*That is how your but appears from my perspective.*

*But do not be...shall we say...embarrassed.*

*This is not the object...ive of this examination.*

*Great,*

*you do demonstrate  
flexibility.*

*But caution,*

*do not assume  
this position of examination  
extended  
or you may find yourself  
off balance.*

*But,*  
*we will go there now.*  
*We could use the exorcise.*  
*“But” you say most every day*  
*“I do not understand “*  
*yet you do*  
*under stand your buts every day.*  
*“But, I have other things to do.”*  
*But, but, but*  
*Buts are but opportunities,*  
*much like wearing glasses*  
*so that you might see more clearly.*  
*Take time, observe behind.*  
*Take a moment, be still.*  
*Be.*  
*Listen,*  
*slowly.*  
*Listen ever so slowly.*

*You then may begin to see  
those buts are placed most appropriately  
so that we might ...under stand  
that but is but beauty  
In disguise  
and can appear before your eyes.*

*To begin b.  
Just be.  
Be more.  
B u.  
In the middle is u.  
You,  
between being regular u  
and subtly.  
That is to say...subtle t.  
Now be you and connect to subtlety.  
Go beyond subtle t.  
Hear the sound of not so subtle t.*



*All together now... b u t.*

*Try it back word... t u b.*

*All is there,*

*there to be,*

*within your grasp.*

*That is, if you do not too tightly hold*

*onto you're all too familiar...but*

*Be aware of your picking up buts along your path.*

*Be aware that subtle beauty resides within,*

*or shall we say...behind,*

*but understood.*

*I speak of conversation*

*if you have lost the plot.*

*It is easy to be distracted,*

*or find yourself attracted.*

*You'll notice that a lot.*

*As buts they do attract attention*

*and you hear not from the ear*

*and do not take advantage  
of all there is arrear,  
of all there is too...be...here!*

This poem as you might observe can be read from more than one perspective. Reality too can be interpreted from other perspectives yet only if one is prepared to loosen one's grip enough to open to other possibilities.

Well, enough "entertainment", time to consider the application of intuitive creativity toward making changes that could be in the best interests of humanity and planet. We move from poetry to resolving some of the challenges of the world, or maybe that is too much of a leap. How about settling down a little, contemplating such topics as; moving toward balance, leadership, complexity, and the tentacled glob?

**Or, is it Time to Consider Orgasm?**

And who would have thought that the topic of orgasm could be woven into the tapestry of intuitive creativity?

While on the subjects of bodies, butts and conceiving, an analogy is presented to those that may still be having difficulty getting their heads around... the idea of having a latent sense ability.

Consider the following as meant to convey the availability of an intuitive sense. Consider the experience of orgasm. I suggest that up until that first moment of such an experience one would not have imagined there was such a state of being...orgasm. To describe that state effectively to someone not having had that experience...well good luck! The point being is that the results of a personal exploration of the intuitive suggests to me that there is available a field of knowing and with it a state of being, not particularly like orgasm, to which we have the capacity to connect, and, or, which may have the capacity to connect with us. As per the orgasm metaphor, others may not as yet understand.

## On Listening Inside, Intuitive listening

Notes, from a slightly different perspective.

yes, another repetition of sorts.

We are currently, although most often subconsciously, listening intuitively every day.

*Humanity engages in intuitive listening yet we seldom marvel at our ability to form expression in words.*

*Again I bring up the example of speech and conversation. We seldom speak about speaking. Yes, we might talk about areas of the brain that show activity.*

*That doesn't necessarily indicate the deeper source of our expression. At times we struggle to express ourselves clearly and appropriately. We have the ability to reshape our awareness. Our words, I suggest, may be surfacing through our intentions. Our conversing with one another is a great example of intuitive listening and expression in action. Why do particular words, expressions, spring from our lips? We are constantly choosing those words which we then expel as expressions. When speaking clearly or compassionately, with intent in tension, we choose those words that feel*

*most appropriate. Our speech, our words begin as intention,  
then become expression in form.*

INTENTIONS INTENSION

INTUITIVE CREATIVITY  
SHAPING AWARENESS  
**IMPLICATIONS**

PERSONAL LOCAL GLOBAL

The intuitive a global perspective

## **Intuitive Creativity in Practical Application**

I feel increasingly motivated to assist in encouraging humanity to progressively move forward, then, to move further forward.

Today, we can read various online news articles: atrocities in Africa, fleeing refugees, the EU in turmoil, the USA blatantly un-unified, and the UN...well, challenged with inherent "un-ness" despite it having been in existence for decades. This we might say is the tip of the iceberg, and even icebergs are in peril. Our oceans, our fish, our wildlife, you name it, we have major challenges to contend with. What I am not observing is a unified approach to contend with our challenges. As "humanity," these challenges, whether directly or indirectly are personal challenges. We are affected by everything that is happening on our planet. It is up to us, humanity, to do something about these challenges for the sake of both humanity and planet. It is not necessary to be a rocket scientist to understand that a lot of things are not going well and that it will take a concerted and strongly unified efforts to make things even moderately better. It is all well and good that there is a tremendous number of wonderful creatives out there expressing wonderful ideas. We are still only taking one step forward as we all too often take two steps in the opposite direction. The Einstein quote expressing *"The significant problems we face cannot be solved at the same level of thinking we were at when we created them"* comes to mind.

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Might this be rephrased to suggest resolution coming from another level of consciousness?



Another note, more pondering

## **Sunsets and Waterfalls**

*I am taking time to ponder the essence of our fascination for sunsets, waterfalls, blossoming flowers, majestic peaks, or special moments with wildlife. There is a possibility that within these experiences is a recognition of beauty in such elements in the form of functions, designs, and simplicity. At the moment of experiencing that fascination, we feel an inner "something." Along with these experiences, there are connections within. We are momentarily connected with "breathtaking" experiences. These inner experience resonate within us.*

*Such feelings often carry positive connotation. Something draws us back again and again to savor these moments. It may be the feeling of inner knowing that the experience is good for us, healthy in some way. We are savoring connections with the depths of ourselves, recognizing something is special about those experiences.*

## Views and Viewpoints as Intuitive Opportunities

*The physical viewpoint may or may not be at the summit of a climb. The resonating experience may be on a forest path, or at the edge of a still pond or alongside a river, possibly at a place of rest and tranquility. We could be experiencing opportunity. And what might be this opportunity? We begin with the feeling of awe as we take in the scene. Feelings arise, possibly physically in the chest. There is connection with resonance in nature, natural harmonic resonance. One feels connection with expression within. We sense something. This something might arise as an overwhelming rush, a fleeting zap or possibly a cascade. The experience is co-insidingly, influenced by what is going on in both our inner and outer world. We experience an experience, a memory and an inner spark, an opportunity to ignite intention. Metaphorically, opportunity either conscious or unconscious is present for a viewpoint of intuitive intention.*

*We have on our journeys experienced a place of power, a place of, and possibly connection with, a power full sense ability. The sense experience may trigger feelings of rejuvenation, balance or serenity.*

*It is also possible, paradoxically, to have an alternative experience when the point of viewing is not naturally harmonically intact. Dissonance resonates as well. Feelings representing loss and disharmony may be dominant. These feelings too, with recognition of coinciding resonance are opportunity to spark intention, possibly powerful inspired intention with which to take action to resolve discordance.*

*Viewpoints are particularly valuable to humans. Viewpoints have the capacity to bring to mind varied creative expression inspired by place, by subject, and by time as humans shape and reshape their personal sense abilities. Humans at some level recognize pathways toward resonance through wisdom available via naturally harmonic environments. Although yet nonspecific, these environments have the capacity to be harnessed as immensely valuable sources of inspirational clarity. Through conscious application of intention, intuitive creativity has opportunities for realization and for release.*

*Desecration or obliteration of sources of inspiration, sources of harmonic resonance, is counter productive to the health of our being.*

*As we humans are only beginning to recognize and interpret inner expression, our lack of understanding and*

*lack of conscious respect lead too often to misinterpretation and loss of opportunity available through inner expression. Our disconnected expression becomes only an unconscious habitual reflex and the expression, whatever we chose it to be, is further denied expression and remains out of alignment with inner wisdom and human spirit. The result is a discontent human who lacks connection with insight into the deeper possibilities of being human. This is a tiring state of affairs.*

*A refining of our abilities to connect and to interpret personal inner listening is integral to a harmonically resonant thriving and to an evolving humanity and planet.*

More pondering

### **Pondering Sporting Events as Metaphor**

Pondering, of all things, the human fascination, the significantly vast interest in group sporting events.

*I wonder if humans, in watching these events, recognize at a subconscious level the beauty of unity of action. Might there be a subconscious connection, possibly a longing for the experience of humanity in unity?*

*The spectators return again and again as their underlying feeling of disunity in other aspects of life remains. This unconscious unease might be translated as human spirit within not accepting compromise. Since unconscious desire for unity is not being satisfied, an underlying essence of spectator attention remains elusive, unresolved and unobserved.*

*Intense spectator interest is not necessarily a negative thing. It might be interpreted as an impressive stage in the evolutionary process, a little like beginning to crawl. As each moment begins to be recognized as progress toward walking, well, yahoo! We are on our way toward unity. Progress is happening, slowly, ever so slowly. Humans are but infants within our earthly human experience. It is now, with increasing awareness time to step up the pace!*

Another note, another day another contemplation

## **A Considerably More Unified Approach is in Order**

*It does appear that a more unified approach to progressive improvements is consciously being addressed and developed. Unified...what does that mean? Simply put, participating as a unit, as one.*

*Improvements? Making things better in relation to a direction, a vision for a future. What changes would be more in line with our best interests? Where do we want to go? Good questions yet while we paradoxically pick up the pace, let us paradoxically pause and consider for a moment.*

*I suspect that this material, at some level, are ideas that we already know. Buried somewhere within ourselves we know of our powerful abilities. We know that major things are not going well on the planet and that it is imperative that we make major shifts in our behaviors. We understand that we should have begun making changes a long time ago. We have made some shifts. Yet, we have significantly more to do.*

*Things are desperate, maybe not in your back yard today, yet things are in dire need of very serious attention and change. You can close your eyes to some of the challenges,*

taking the attitude that it is not possible nor practical to get involved, that you will focus only on the situations close at hand. Sorry, that is just not going to work any more. I suspect that on another level you understand that that approach is not enough.

“Really?” you might say.

The reply is “Yes really.” You are an integral part of humanity. To appreciate our situation more clearly, visualize all of humanity as a single human being. Imagine you, as a single human for example as “a middle” toe, the left middle toe of humanity, and humanity's right arm has a major bleed. Unless something is done about the arm bleed, and affirmatively, efficiently and with a goal to maintain good health, well, you as middle toe, are also in big trouble, in deep trouble. Even distant parts of humanity are interdependent, critically connected and critically important to all the rest. If humanity as a whole neglects any parts of the system, the whole system is in jeopardy. This we must recognize and address.

Another note, another day, another slightly altered perspective

## **Humans Being**

*Recognizing first that much has been done by humanity for humanity. Humans have accomplished and are engaged in wonderful endeavors for both the good of humanity and the good of the planet.*

*Recognizing secondly that violence, poverty, sickness and inhumanity are rampant indicators that we, as humanity could be doing much more. There are many activities that need to be changed if not discontinued as they are not in the best interests of humanity.*

*Are we not currently frustrated with the blatant inconsistencies in the world, the disharmony and the lack of caring for others and the planet?*

*How then do we create more movement toward the best interests of this planet?*

*It is imperative that both humans and humanity as "World Community" become aware of the limits and the limitations of our current perceptions. It is imperative that we take appropriate measures to expand those limitations.*



*Our vague notion of "reason," loosely interpreted as intellectual consideration and considerate listening, will have to be reexamined and dramatically modified to be inclusive of intuitive reason, again, loosely interpreted as "intuitive reasoning," or as "resonant reasoning."*

*Each of us will have to move, to take steps, sometimes to take leaps toward increasing harmony and caring, every day in constructive ways.*

Another note, Another question

## Harmony and Caring a Suggestion

How do we bring about, for ourselves and for the planet, significantly and progressively, more harmony, more dignity and more caring?

*Begin with self. Practice being that which you desire for the planet. This simple suggestion is possibly one of utmost importance. This practice will have humanity participating in unity without even talking about it. It is so important to share with one another ideas concerning things that personally, sincerely matter. That too will make a significant difference. The sharing inspires caring and sharing.*

And a method?

*Listen to self for expressions of harmony and caring that are available within and respond from that place.*

*Deep listening, intuitive listening is capable of providing appropriate direction.*

*Individually, consciously choose action in the direction of harmony and caring in whichever way feels appropriate. Move, clear the way, take actions in that direction.*

*Engage a practice of listening deeply, reaching progressively deeper into the depths of your being and bring your response from those depths. Become that response.*

*Humans are capable of so much more harmony and caring than they currently express. This begins to be accomplished as each person takes personal responsibility and accountability to contribute harmony and caring. Serving by example is a significant and a powerful action.*

*The current state of humanity does present its challenges.*

*As humans, being, we are infinitely capable yet we are not fully recognizing the extent of our capabilities, nor have we fully activated our courage nor our will.*

*A significant portion of humanity is presently disengaged from significant parts of themselves and do not present particularly good role models to each other. Humanity is working on it. Humans are capable of engaging with themselves and others. With will comes engagement and with engagement comes will, all of which comes with trust and belief that even the impossible is possible when we are open to possibility.*

## Humans as composers

what is necessary, what is required?

Humanity and the planet, to be in harmonic resonance.

To be "Humanity," the composition, the music, how do we get there?

*The unifying of humanity.*

*A passion to be united in collaboration.*

*A collective unified vision.*

*A belief in the possibility of overcoming seemingly  
impossibles.*

*A progressively more conscious awareness and a sharing  
of the things we are currently believing in.*

*A unified vision.*

*A progressive realignment of our beliefs  
to be in harmony with our visions.*

*Continued actions in harmony with our visions.*

*Passion.*

*Living as if the visions sincerely matter.*

*Community.*

*Assisting each other to be the visions.*

*Recognition.*

*Recognizing the importance  
of moving toward balance.*

*Commitment.*

*Commitment to one another  
as we are all One.*

*We are Humanity.*

*Commitment.*

*To care for oneself and all others  
in alignment with unified vision.*

*Currently, pattern is recognized, resonance as well as  
discordance on both a personal and a global scale.*

*Personal discomfort is recognized and identified as  
signaling, as indicating that something requires attention.*

*Something within, possibly Human Spirit, longs for more  
than is presently being done. This deep passion does not  
want to accept compromise.*

*Choose*

*recognizing the value of balance, and the value of honoring the passion of spirit.*

### *Act*

*recognizing in the world a lack of compassionate conversation and a lack of unified action.*

*Leadership inevitably originates with the individual. Each of us must be willing to connect with inner spirit and to release our response as creative action. Choose intention. Choose to identify components to be incorporated in the building of a framework for a global composition.*

*This is not the beginning of this building process. Many people are currently contributing with both passion and awareness. Many others work without a great deal of conscious awareness, many with little awareness. There are infinite ways to move toward a vision of an absolutely beautiful composition. Each harmonious contribution resonates and contributes with other harmonic contributions. Timing, too, influences both connection and collaboration.*

*This document is an exploration. This is “A Shaping of Awareness” and will resonate in its own time and with all*

*those that are in alignment with contributing to such a composition.*

*Personal observation and a limited experience of the world indicates that individually and together humanity has the capacity yet is not effectively utilizing the tools, nor utilizing the focus' of will to alter imbalance.*

*Direct the course of change toward a much more harmonically thriving planet, a much more beautiful composition.*

*Imagine*

*humanity and planet coexisting, thriving, and flourishing.*

*Imagine*

*humanity as a stunning piece of music,  
harmony and resonance filling our hearts.*

*Do your part.*

*Do your best.*

*Move forward.*

Same question, and a response from a slightly different angle.

How do we bring to our planet, progressively and significantly more love, harmony, caring, resonance and sharing?

*A broad, vague question, simple, yet complex. Where might we look for an answer to this question? How and what would we implement to bring about progressive positive change?*



## A Simple Yet Complex Suggestion

*With intention, ponder, listen, feel and respond resonantly with action. Continue, ponder, observe, feel, listen and take resonant action. With persistence, change will be noticeable. The quality of your listening will noticeably improve. The resonance and the impact of your actions will become more obvious.*

*Like the ocean's tides there will be a wide range of highs and lows. We don't stress over variations in of the tides. We have managed to release our expectations about the highs and the lows and accept change as a naturally occurring phenomena.*

*This approach is not our current default as we deal with our daily activities. We tend to default to thinking and, without much thinking, to osmotically absorb mainstream ideologies.*

*We do not give sufficient attention to the powerful role of our our vaguely recognized, seldom considered core beliefs. As we find ourselves inundated with the pressures of busy lives we take little time to reevaluate our ongoing approaches to our everyday lives.*

*Consider that the foundation of our ongoing approach to life have been constructed by children, added to as teenagers and tested by ourselves as young adults. Even with compassionate observation, it is obvious that there is lack of wisdom. It is imperative that we strive to continually upgrade our operating systems.*

Another day, another note, another angle

## Humans Relating to the Planet

*Greetings from one human to any humans out there availing themselves of time to listen, to ponder and to initiate action. I am about to restate yet a few more things that of which you are likely aware of yet may not have verbalized.*

*Naturally occurring conditions on the planet constantly present formidable challenges often requiring our immediate attention. As if that were not enough to contend with, there are a tremendous number of ridiculous, ludicrous scenarios going on in the world that are neither natural, nor in the best interests of humans or planet. Many of these scenarios are not being swiftly, nor, effectively resolved. An effective taking care of things is not happening. Some very basic motives appear to be driving the scenarios. Very often such motivations involve combinations of fear, greed, self interest, that sort of thing. This is exasperating, especially for those who are observing the ridiculous, the ludicrous yet who are unable to see a clear way to resolve the situations. For those who choose not to become complacent, at some point exasperation*

turns to desperation. The “call to action” aspect of desperation can and will be useful when addressed appropriately. More often than not, stop-gap measures tend to be implemented. Stop-gaps usually feel better than contending with the feelings that go along with the response of doing nothing at all yet stop-gap measures also feel inadequate.

OK, now with stop-gap measures in place, what else are we able to do? This is a serious, desperate question.

Humanity is desperate...what to do?

Often what we do is to relax as the tension appears to be reduced.

This is not enough. This has not resolved the situation.

What can you do?

### **A Practice of Self Awareness**

*Assess, reevaluate and refine the essence of humanity's vision, then develop approaches that would lead further toward resolutions.*

*It is appreciated that humans are a little messed up. Our role models are not always terrific and probably neither were their role models. Our immediate challenges appear to require immediate solutions that we presently would acknowledge are, at a deeper level not in perfect alignment with humanity's vision and associated guiding principles. We will not deal with that here yet; those guiding principles, as we describe and choose them, are just that, guiding principles, rather than hard and fast rules.*

*It still looks as though each human would do well to have guiding principles, and to have clarity as to what those principles are. Guiding principles are part of the foundation from which we construct our lives as beings on the planet. Awareness of our basic plan would prove useful. Be aware of the principals you choose to live by, then reevaluate and choose again with consciousness and with awareness. Choose principals to live by, to be guided by. Let us review.*

Then again we could first digress and consider

## **The Glob**

*Even before any attempt to clarify personal guiding principles a simplified global perspective may provide even more clarity for choosing those principles. For this "global perspective" begin visualizing humanity from a viewpoint above the planet. What do we see? Humanity appears as what might be described as a writhing mass of tiny organisms, humans, functioning somehow purposefully as a many-tentacled finely connected glob.*

*Step back, imagine, observe.*

*Is this not a pretty picture? Read that whichever way you prefer!*

Getting back to basics, the practical.

### **From a Practical Perspective**

*We are a writhing spreading glob on the planet attempting to remain alive and thriving. In simple terms, It is in our best interests to maintain the stability of other life forms and the general physicality of the planet. Let us be careful as we want sustainability, stability. It may be dangerous to reach beyond stability and attempt to become an even bigger glob.*

*However, the planet is a beautiful, wondrous place and we have a great deal more exploring and discovering to do. The planet, including humans, is dynamic so we will have to adjust to natural changes so that we maintain a modicum of stability. On the other hand, too much stability can at times be detrimental so we will have to make adjustments as situations arise.*

*Humans have developed and utilized their ability to think. To survive we have to be able to protect and enhance our personal best interests. We have capitalized on thinking. We can, as well, be our own worst enemy. We forget about the big picture, become absorbed in our individual interests, and in doing so we, or others, at times jeopardize existing*

conditions, and sometimes, or rather, too often jeopardize the lives of fellow inhabitants.

This could very well prove to be not good for the future of the glob, and that is not at all good for us as humans. There are scenarios in which humans just don't think clearly or fully and we know how detrimental that can be.

Living our lives attempting to keep things reasonably stable there is a tendency to become complacent and entrenched in habits that have, in the past, had the appearance of keeping us safe and stable. The dynamic nature of the planet and humanity's "lets survive and thrive" mentality require that we continue to reestablish our sense of balance and utilize our abilities in new and dramatically different ways to meet our dynamically evolving challenges.

A lot of things are going great yet there are a lot of other things that are not doing well at all. The planet is in a bit of a mess and humans have played a big part producing the messiness.

If we want to keep living here we are going to have to make some major changes, and soon. One of our most common approaches is simply reacting to crisis. This responsive, reactive approach is too little too late. Proactive attention and action will serve as a more prudent approach..



*Leadership is also an issue. There will have to be more than one leader to lead the charge. Ultimately it will require each human to take responsibility to practice leadership. Each human will have to give proactive attention, providing unique input from their unique perspectives. Another reminder that another aforementioned challenge looms as not only the planet, but humans, the folks that are supposed to be fixing things, are themselves in a mess. How do we go about liberating proactive attention? And you may have had the impression that I might have the solution. Hey, I've got as many questions as you do. At this point, you might expect that I would add "Now, now, don't despair, humans possess a good deal of fortitude and dogged perseverance and creativity." I'm not about to say that. This is a desperate situation, Please despair!" I have elaborated on that request in previous notes. We are in a pickle. This is a major challenge, a dilemma. Looks like we are stuck to work with what we've got. Fortunately, we have the present.*

Once again, a reminder that It is essential to clarify humanity's visions for itself and the planet.

## Humanity's Visions For the Planet

*What is it that humanity not only envisions, stronger yet, what is it that humanity chooses for itself and for the planet? What is humanity's most grand vision for its future?*

*Seems like a simple question. By choosing firmly, with passion, with commitment and with belief, Humanity has the capacity, the ability, the opportunity to accept nothing less and chooses to do everything in its wisdom to realize its grandest vision.*

*Presently humanity is not gathered together to act in unity, to act as one unit. Humanity has not yet coordinated itself to the point of engaging the combined will to do this. Small 'h' humanity would become a united capital 'H' Humanity.*

*Without a mechanism immediately available for world discussion and vote I take the liberty to speak, to assist in a conversation in coordinating toward a unified voice for humanity.*

*From a lifetime of general observations of humans as they go about living on the planet I strongly believe that if*

*unified, there would be a general consensus that Humanity would, for the most part, choose to bring about continual and progressively; more resonance, increasing harmony, more dignity, more caring, more of both freedom and sharing to, and for all humans and the planet. Humanity's choosing to love one another and the planet would go a long way towards describing the essence of a globally shared vision.*

*Of course this expression may not be entirely correct or complete and is currently imprecise, This is a starting point. The idea here is that we refine our visions.*

**REFINEMENTS WELCOME... PLEASE! NOW!**

*Does anyone have a problem with that, and if so, how and what might there be in terms of improvements to this global vision, the beginnings of a mandate?*

*How does one go about implementing change to bring about conditions for, and in alignment with, Humanity's choices?*

*Stepping back once more from the situation provides more perspective, other perspectives. That is obvious, yet not always observed or utilized to advantage. Then again we*

could continue on with what we're doing. "Everything is just fine the way things are going now."

Take a moment to ponder the old saying "If you always do what you've always done, you'll always get what you've always got..ten." Remember humanity is desperate and the time is now. What if, in the scenarios being considered "always do" primarily involves delegating or deferring responsibility to others. What if those delegating considered taking on considerably more responsibility and identifying more personal accountability for misguidedness ? Of course, we might want to as well recognize the elements of responsibility and accountability related to achievements. What if one were to consider for a moment that the observer comprehends that they are not only part of the solution, that they are indeed a major part of the problem? Before disregarding this perspective, remember this is a time of desperation... not necessarily a time to do what has always been done at previous times like this. On observing desperation, note that frustration, expressed as tensions, has the capacity to be felt within self. Imagine for a moment that the desperation is very much directed at self and the lack of solution coming from self. What if you are honest with self and acknowledge that it would not be the first

*time of engaging in shifting the focus of responsibility to others. This has in our past been a very effective technique, this shifting of focus of responsibility, often blame. The usual response is that the blamed attempt to shift responsibility elsewhere and the merry-go-round turns and everyone goes for a ride...in circles.*

*What if?*

*What if, just for the moment, the observer agrees to take on increasing responsibility.*

*HOW, WHAT, AND WHY would we do that? By shifting responsibility elsewhere one does not have to look at self and what self would do. By taking on personal accountability and responsibility you allow yourself to become part of the scenario, the situation, and you will have given yourself an opportunity and a perspective from which you can look at yourself and what you would do.*

*For the moment the shift of focus will be to self rather than to exasperation with the state of the planet, yet not forgetting that we have both tensions and our intentions regarding the planet.*

*What would one do?*

*One might concur that each human would, in a perfect world, choose to be a shining example of how the rest of humanity, in principle, interacts with each other and the planet.*

## On a Positive Note

*Humans do have the capacity for a very positive attitude, even belief...We will do it!*

*As an artist, with credentials, I am writing here to paint or possibly to sculpt a verbal picture, expressive of one perspective, with the vision of stirring others toward doing their parts to fill in the gaps, to touch up and add to the picture, to have each of us take affirmative action, and then continue to do more.*

*At this point we might want to ask, "what action, and how do we take action?"*

*Humans, appear to have some built in desire to survive, to reproduce and to thrive. As propagation and thriving succeeds there emerges curiosity to explore and understand, to make sense of anything and everything. The accumulation of understanding leads to exploration towards the application of understanding. Expression of understanding is revealed in the form of description and then innovation built upon often diverse applications of those understandings. We require creativity of all kinds.*

*These curious creatures, humans, have stretched and developed their capacity to think in their effort to store, to navigate, and to manipulate their understandings. Humans have developed media devices, in particular the computer, serving fellow humans as a replicator of, and an extension of, our abilities to think, to store data and to communicate. Humanity is achieving amazing feats, expanding and replicating aspects of self. These developments have become staggeringly successful achievements yet not without numerous subtle and significantly challenging omissions causing serious repercussions (Another subject for another time, today it is looking like another rabbit hole). Humanity's expansion of thinking is not as yet demonstrating itself to have developed enough to stave off the deterioration of more subtle inabilities to cope with the challenges facing self and the planet. Complicating matters, there are creatures besides humanity that have their own on-board drives to survive, to expand and to thrive, to reproduce, and to keep their kind from extinction. Each creature has their individual strategy which at times undermines the health of humans, and in extension, threatens to undermine all of humanity.*



*There's more, humanity has inadvertently contributed numerous self destruct mechanisms.*

*Adding further to the challenges, humanity is engaged in its own unnecessary and unhealthy behaviors. Humanities' multitude of crises have often been self-inflicted. With all its success', the mass of humanity is observably not totally healthy, and the planet shows signs of seriously deteriorating health.*

*There comes a point, a time, for humanity to step back and carefully observe itself, take responsibility and partake in unified, immediate and continued actions to care for itself and the planet. At this juncture in humanity's existence, annihilation of our species is a distinct possibility.*

*Humanity, in these sentences, is sounding very much like a being that can, for instance, 'step back.' As an analogy that may just be a very useful perspective from which to look at humanity, as if it were in essence a single, unified being.*

*We humans, if unified, acting together what would we do?*

## A Humanity Present

*The time is NOW, allow your connection to the NOW to be your present to humanity, to become even more present in each moment.*

*What is required for humanity to take responsible actions? We have to be response able.*

*What does it take to come back from the brink?*

*Humanity has the capacity to make great choices and the ability to take progressive appropriate actions for the overall good health of humanity and planet. That is only possible if the individual parts, that is, us humans are accountable and hold ourselves accountable, take responsibility, get together, work together and act together. It requires that as individual humans, each and every one of us, to do our part, to continuously take sensitive appropriate actions to insure that humanity as a whole is being the responsible custodian of itself and the planet. It is these individual humans that have to, with awareness, engage each encounter ensuring that humanity acts responsibly and together. This is Individuals being undividedly, Humanity, to be response able and to both be account able and to be able to hold others to account. Are our actions and, or, are*

*the actions of others in the best interests of humanity and planet? Let us take and continue to take and to refine affirmative actions and to put effective systems in place to do that.*

## How Does Humanity Go About Observing Itself?

*What will it mean and require for humanity to carefully observe itself? In essence soul-searching is required. As some readers/experiencers might detect from their initial visceral response to that last statement involving, "soul-searching" is that "soul-searching" is not currently a common topic of mainstream conversation. Observations of the way things are proceeding on the planet present indications that modifications and expansions to the way we approach life are in order. As we proceed, as we shift responsibility from others toward ourselves we find places we have neglected to look and other places we have needed to go.*

*The act of observing ourselves and then the action of applying our observations as doable actions are major topics to be explored. There are infinite ways of observing and more ways than that to apply the observations.*

*Humans, both collectively and as individuals have a challenging task at hand. The task requires all the resources at our disposal and resources we have hardly begun to imagine. Most importantly, humanity will have to be particularly creative. Current perspectives on creativity and*

*personal introspection point toward directions creativity might take to meet the challenges facing the planet. This material is not an attempt to identify nor to clarify all aspects of creativity nor is this a thesis on the definitive nature of, nor the precise mechanisms of creative ideation.*

*Consider instead the concept of humans choosing to make "good choices." Now consider humans choosing to make particularly good choices. Now, go for the gold and consider humans striving for excellent choices. Better than that, consider not only "striving" for excellent choices, consider humans choosing excellence. To choose to excel, we will have to be excellence. So how do we be excellence? We will get to that.*

*By the way, for all the questions that are being brought up here there are already excellent answers already available in the world today.*

*It is up to humans as individuals, to birth within themselves, the will combined with the intention to do their very best today to make this moving target, the planet, the very best it can be, both today and tomorrow and those questions will avail themselves with particularly appropriate resolutions. The answers will literally materialize*

*as human intention sincerely matters and, as continuing expansions of awareness' prevail.*

*There are times to take care of yourself and times to be taking care of others. There are no set rules. It is different for everyone just as there are farmers and there are shopkeepers, and there are people in hot countries and people in cool countries. It is up to each of us and all of us to find ourselves and our way. There will be those that assist us and those that we might at first be perceived as hindering us. We are each at a different stage of our understanding and at a different stage of expression.*

*Tolerance will assist us yet persistence to move through obstacles while maintaining our highest vision for ourselves and others will most successfully guide our passage. Gather together those of like mind, like presence, and like abilities. The strength and the power of the gathering will exponentially expand to meet the challenge.*

## Stepping Back

I step back momentarily to review and to once again clarify personal intention. A central focus of the composition has been to introduce more humans to one person's personal experiences that have led to a rather non-mainstream perspective on intuitive creativity. Background and details describe a multitude of phenomena experienced which point to coinciding incidences holding high probability of connection to creative process. A series of what at first might appear to be random events, collectively suggest the presence of subtle forces of creativity in action. Rather than focusing on conducting studies to prove or to verify the "as yet unprovable" I suggest individuals engage in personal explorations. Personal bias and fallibility are and will be ever present, yet persistent attention to conscious awareness will assist explorations in intuitive creativity. Individuals will focus on demonstrating personal leadership as they pursue expression of their unique creativity in tiny, seemingly insignificant increments. These expressions may at times be somewhat flawed, seldom reaching a point that revision would not improve, yet these efforts are surprisingly powerful. Expression is being practiced. This expression of "SHAPE AWARENESS, SCULPT THE FUTURE", "Intentions in Intension," this shape changing expression, is meant to model the potential of what at first might be considered a seemingly insignificant personal intention. The intent is to practice holding intention while expressing actions from the heart of one's being. This action simultaneously releases intentions. The planet will be well served by such action.

If you have a suspicion that we have gone in some kind of a circle and you have heard all this more than once you are without a doubt correct.



## Omissions and Incomplete Solutions

The writing is not without omissions and incomplete solutions yet it may provide the beginnings of a framework for more effective utilization of underutilized abilities. There are many creatively derived ideations already available. Your intellect, your intentions and your intuitive listening will assist in taking you appropriately toward tools for increasing sensitivity within. There will be an expanding of your abilities to act with increasing awareness.

## Completion is the Direction

I wake, feeling just a little rough and feeling tension, a late night, an early morning. I am in tension. The writing does not yet feel complete. I shower to offer a little more warmth to the muscles, to clear the mind and to listen as I ponder. How do I complete the expression? How might the essence of the expression be assimilated by the reader, the experiencer? All is well to read the material yet some of the experiencers will at some point choose. In choosing some degree of assimilation, the reader, the experiencer will be leaping into the unknown, the unprovable, the intangible in order to integrate intuitive process into an ongoing upgrading of a personal operating system. I trust this material will provide further stability and increased familiarity with intuitive sense ability.

## The Universe Responds

Efficiently and Appropriately In the Direction of Resolution

Appreciating that humans have busy, complicated lives, and are constantly listening for, then choosing, both consciously and subconsciously how they partake of their valued time, I contemplate. What might assist in providing more inertia for a leap?

Might a solution be simple? A familiar phrase from the halls of knowledge comes to mind. "*The universe will seek out the most efficient solution.*" This statement is often stated in reference to the reduction of the "laws of the universe" to relatively simple expressions. Imagine that available from the realm of the Infinet, are particularly creative steps toward resolutions, selected from, let us for simplicity say, an infinitely vast array of possible resolutions. Responses to the resonance of your intentions appear to be selected from possibly the most compatible, most appropriate resonance toward resolving and in turn dissolving the tensions of originating intention.

Trust for the moment that this special response will in all likelihood far surpass the workings of clever brain and internet. This moment of now, is the critical moment of opportunity to expand the limitation of current perceptions. Currently available perceptions do point in that direction. To open to possibility opens to humanity the possibility of a paradigm shift.

Simple steps in that direction are; to turn the switch from "impossible on" to "possible' on," to trust, and to shape

awareness toward detecting resonance, to relax and to go about daily life trusting oneself and trusting that integration in its own way is possible.

Attend to an attitude of progressively shaping awareness. Consciously maintain open-minded intentions in tension. Don't slack off so to speak. Share intention with others as feels appropriate. You do not have to seek. Relax. Little by little, or possibly all at once, you will recognize and give meaning to experiences that feel somehow resonant. You will find that you are recognizing and assimilating your sensitivity. This is not to you a new sensitivity. This is rather, a sensitivity towards which you are now choosing to give more of your attention. You are attending to your sensitivity.

You are choosing to listen for expressions of resolution to your intention. You are choosing to be open to the possibility of resolution from beyond the reasoning mind. Speculating of course, as we do not yet appear to have proof, you are allowing the universe, or whatever you choose to speculate as the source, to express, given the infinite number of variables, the simplest solution toward your intention. You are trusting that the expression expressed and received leads towards resolution appropriate within the bounds of your abilities to interpret and to utilize. Expression points toward essence of resolution, expressed within the context of the unique filters of your reality.

As you use your sense ability you find that against all odds you are sharing your unique gifts with humanity and planet. You are, despite how challenging things look at times,

demonstrating trust in humanity's ability. You are open to the concept that the smallest changes in behavior having the potential to influence huge changes in future conditions, both personal and global. This is a goal worth moving towards, the most beautiful vision imaginable for both humanity and planet.

You are expressing your love.

## FINAL WORDS

## Intention and Resolution

Reminding the reader that this collection of notes and descriptive commentary are those of one human, attempting to give meaning to series of personal experiences that took place during a time of intensive questioning as to the validity of approach to living life.

Feeling ongoing discomfort and taking the time and making the effort to address this feeling. I sensed a possible lack of awareness...of something.

I embarked on a journey which over time has reshaped my awareness. I would never have guessed that I would be reshaping my awareness through the sculpting of pieces of wood yet that is how this journey unfolded.

As I was at a complete loss as to how I would address my discomfort I found myself surrendering to upwellings that literally, came to mind.

Upon reflection I recognize that I did have an underlying intention. I was dealing with a personal physical tension from which I was seeking relief and release.

Through the sculpting journey I became an explorer. I came to realize that explorers must dare to traverse uncertainties which at times may appear to separate us from the apparent safety of reason.

The following paragraphs expose aspects of the inner workings of the mind from the perspective of an artist. This

is an exploration where uncertainties abound. I was immersed in the process. I listened. I took time to contemplate.

I explored, and through the exploration process have built up a level of comfort while transiting this edge. The statements have come from that place of uncertainties. I present no incontrovertible proof. Instead, I caution that the following section may not reason-ate for those who have not have familiarity with navigating the edge of reason. With familiarity has come opportunity to develop flexibility and with it, a plasticity of mind. Stretching has resulted in flexibility.

I am continually surprised that I do not know what expression will appear until the words appear.

I am recognizing pattern. In this instance I visualize and speculate on the possibility of the presence of mechanisms of quantum intention evolving out of this sculpting exploration.

An exploration of the intuitive creativity has arisen out of a quest for deeper understandings of sculpting related experiences.

The experiences of this exploration have provided personally convincing experiential data regarding the nature of intuitive creativity.

Focused intention does appear to somehow influence, the availability of coincidental expressions appropriate to resolving intention.



Intention does appear to influence our experiences of reality. The giving of, or the discovery of meaning associated with events provides the medium for nourishing seeds of creativity. The experienced phenomena resonate strikingly with attributes of alignment with science's discoveries in quantum physics.

We appear to, as we hold intention, intuit, then give meaning and are provided opportunity for action. Intuitive derived expressions contribute to the creation of our reality.

Personal intuitive experience is taking place simultaneously with an infinitude of peripheral intertwining influences affecting the evolution of humanity and planet. Intention appears to be influencing the co-creation of global reality.

I am now able to hold and to sustain belief that humans have the capacity to creatively influence the on-going stream of experienced reality.

I suspect that further understandings of mechanisms of manipulation of the relationships between our beliefs and our reality are critical to a human awareness. These understandings will be fundamental to more conscious utilizations of our beliefs and of our actions.

Current exploration of intuitive creativity has relevance to both coincidence and quantum reality. The process of exploration is itself subject to the forces of the current reality. This exploration is naturally influenced by the perceptions of reality currently being perceived by the explorers and now, the reader.

I am as yet challenged to describe the situation, never mind understand, reconfigure and utilize the newly altered perspective. To participate with increasing awareness it is imperative that the explorer, identify then fine tune that which is currently believed. It is imperative to both rid oneself of beliefs that are no longer believable or that are not in the best interests of self, humanity or planet, while simultaneously, remaining open to possibilities of other realities and other beliefs.

Once more I ponder. Focused, intuitively derived choosing reduces simultaneously, immediately into a form of expression, an appropriately resolving possibility. All of this is occurring within a local environment accessible to the explorer.

It may very well be that quantum intention is actualized. (available to actual eyes) as the object or event is available to be observed. Meaning is given. Meaning is chosen by the experiencer in regard to the particular expression, which in the form of coincidence, is an expression relevant, an appropriate real event, relevant to moving intention toward resolution.

So many coinciding incidences of intuitive expression pointing toward resolutions have been expressed and observed through the this "shaping of awareness journey."

Speculatively of course I ponder collectively, the remarkable experiences of my journey.

Intuitive expressions are observed to occur with a surprising regularity. I suspect these events have always been

occurring. The regularity gains prominence as we choose to notice the occurrences. A choice is being made to choose to open to the possibility of intuitively derived events occurring within our reality. A leap occurs as one allows the possibility of there being connections between coincidental events occurring outside our linear sense of time. Our sense of living in a linear reality is now open to more open minded exploration.

Coincidental expressions observed do not have a convenient rationale, a convenient reasonable explanation other than a deference to our view of reality as "randomly occurring". Our present concept of reality does not make room for acceptance for the occurrence of events outside of linear experiences.

Experiences point to events appearing to take place outside our linear sense of time.

## Additional Speculation

Speculation as to the nature of intuitive resolution has developed. I express the statement again maybe in an attempt that the notion sink in a little deeper. Intention may be influencing the occurrence of events beyond linear reality.

Intention, begins as a mental construction. Intention is similar to a question requiring resolution. The intent is to come up with resolution to the mental tension and becomes increasingly tangible as intention is described as words. Intention becomes expression of tangible elements requiring resolution. In-tensions have become intention.

Giving verbal recognition to the intention provides some reassurance, a form of personal validity to the notion that intention is respected by the mind as non whimsical. Internalization. Ongoing passion as well, plays a vital role. Intention is relevant to the person's passion to resolve it. The intention has been assigned relevance as an ongoing priority. The mind is now alert to subconsciously scan for relevant incoming sensory data, for resonant compatibility with the intention.

Tuned sub-conscious listening, intuitive listening is practiced as the volume on active thinking is turned down. Intuitive listening allows for a quiet mental space for sensory notifications of harmonically resonating intuitive expression. Another clue to understanding may be hidden in plain sight.

I contemplate the concept of a "point" as defined or described as "That which is not." A point, described as not having width, length or height.

I, with very limited knowledge of such things surmise that this point would probably have no mass.

Might it follow that this point could be capable of infinite acceleration when applying ( $E$  equaling zero mass times acceleration)?

No mass, thus allowing infinite acceleration and mobility across time.

I leave that subject to the experts. This may be significant this point of intention, as intention appears in some way to be connecting with the realm of the Infinet. This intangible point may possess quantum properties. Intuitive expression coalescing as resolution, becoming tangibly available within our linear reality.

Elements of response from the Infinet are key to action (to act upon). The serendipitous occurrences lend appropriate support for movement toward resolution.

The resolving elements are born out of potentiality as the resonance is given meaning.

As the elements of resolution appear to manifest from beyond our linear frame of time, arrival of such resonant elements are not restricted by constraints of time. Appropriate placement, manifests in what appears to mortals as the past.

As a significant element, the ear bone being located many years previous becomes a beautifully appropriate element of resolution in the present of our linear appearing reality. This to me presents an extraordinary, yet a plausible explanation, allowing humans to be participants in the creation of elements of their reality.

This is a mind blowing head trip for myself as a novice intuitive creativity exploring human having been till now unconscious to the possibility of out-of-worldly incidents such as this taking place as I experience my day to day linear appearing reality.

Until only recently I have been of the impression I was dealing with this writing as a non fiction compilation of expression. Now, It is sounding like material of a science fiction novel.

I choose to relax, allowing, at least temporarily, an alternate approach to my perspective of reality.

Contemplation Continues

## Coming Upon the Ear Bone of Whale

I take time to reconsider the appearance of the ear bone which, according to my normal earthly perspective of reality, would have been collected by my friend numerous years earlier than when I picked it up from his shelf. This bone became integral as an element of a coinciding incident. I chose at that time to consider that the coming across of this bone was somehow relevant to my exploration of the intuitive. "Cedar and Granite" was at the time the focus of my attention. The ear bone presented elements of whale and sound. The sculpture as well included elements of whale and sound. The similarities alerted my senses to attention. With focused attention came revelations. I was then able to digest the implications of this chapter of my sculpting explorations. The experiences of the sculpting journey was now providing the impetus to call into question the very nature of reality.

My present perspectives allow belief that there does appear to be intuitive connections occurring within, to my personal explorations relating to the very nature of reality. In a normal linear sense the coinciding incident, the coming across the ear bone, had taken place about twelve months after I carved Confirmation. The event, the coincidental appearance of this bone as an element of my then present reality has influenced how my life is presently being experienced. I am becoming comfortable with the consideration that there is not only a possibility, now more

a probability, that life may not be as linear as it has appeared to be.

This mind boggling situation initiates personal confusion as the experience of these coincidental experiences appears to be so improbable to be (normally) construed as randomly coinciding incidences. Our intuitive sense on the other hand does not find the "random" explanation acceptable.

I do not recognize as available in myself an on-board belief system to accommodate other interpretations of the experiences. I simultaneously experience compounding feelings of discomfort brought on while experiencing the conflict.

Observation of intuitively appearing events present the possibility of entangled quantum expressions manifesting as intuitive coincidence in my local reality. yet arising via the Infinit.

I step back to compare and to possibly assimilate the concept of "quantum ideation" into the framework of personal experiences of the intuitive exploration journey. I now accommodate the notion that focused intention serves as a vehicle, moving the power of intention toward possibility. I have chosen to activate within a portal to creative possibility. with a capacity to provide keys to unlocking resolution.

Personal observation points to the results having a high probability that observer participation influences resolving outcome.



Intuitive exploration's observations similarly point toward correlations between explorer intention, intuitively sensed decision making and the intuitive choosing of elements of expression. Resulting expression too suggests a high correlation with an appropriateness of resolution to the originating, original intention.

The multitude of similarities observed between the defining characteristics of the expressed artifacts, the sculptures, support the concept that the sculptures serve as particularly appropriate, metaphorical elements of resolution to the explorer's original intention.

I feel blessed to have had such an opportunity to explore life's mysteries. I look forward to further explorations and further leaps.

## **To the Reader, the Experiencer, the Explorer**

May you connect and share even more deeply with your intuitive creativity all-the-while enjoying life's absolutely amazing ride.

I sincerely thank you for your attention, your patience, your perseverance and your presence.