



A SENSE FOR CREATING

Would you want to create with everything you have, or settle for a less focused approach? While most of us recall learning about the five senses used in the course of daily living, research has now shown there could be many more. There are those that consider gravity, balance, space, temperature and pain to be senses. We can see that children, when they are focused, will use their senses fully. Have you observed the wide-eyed look of wonder that babies have when they see something for the first time? Children also round out their view of the world through touch. If we could look as children do, as if seeing it for the first time, inspiration might arise in surprising and unlikely places.

I love to travel and capture a point in time in a photograph such as the one above. The smell of the sea, the bush and even lavender which I remember from childhood, can evoke a sense of history and inspire and motivate me to create. There are many triggers, including music, that form part of the conscious and unconscious tools that assist imagination. How we perceive the world affects the way we respond to life's circumstances. If we look through judgmental eyes, or see the world as threatening, if we are idle and don't absorb what we see, we won't notice the beauty around us.

Above : Photograph of Cathedral Cove, New Zealand; a quiet place to observe natural design in the making.

Hearing, taste, smell and touch all add to our discoveries. Watch the way a dog encounters the world and you will see it primarily uses smell. A cat on the other hand responds to an acute sense of hearing. A prime example is when you see one jump at the slightest sound. You sense they are hearing something not audible to human ears. Just like our animal friends, we also respond to life through specific senses, and although we use them all, we intuitively lean towards one of two. This will show in our communication patterns with the use of 'I see what you mean' or 'I hear you loud and clear'.

All of our senses are equally valuable and the capacity to use senses fully allows us to attend to the environment and sense its response. When I suddenly become aware of something that has been there for some time, I use it as a wake-up call to be more receptive in the future. Our feelings will have an affect on many things we do in life, including the choices we make and how productive we are. Artists often work in ways that may not be safe. Now that I have a developed more awareness of my surroundings I have corrected things that have hindered me, and reduced hazards, to allow me to work in a happier and healthier way

As John Denver once sang 'some days are diamonds, some days are stones', and there is sometimes no accounting for the days that do not sparkle. On a search to find out why, I revisited the concept of biorhythms which I had a minor interest in many years ago. I find it is an interesting way to look at another theory of the mind, and the rhythm of life. The basic premise of biorhythms is that we all have three primary cycles of different durations, Emotional, Intellectual and Physical and three secondary cycles, derived from Mastery, Passion, and Wisdom. In an attempt to test these cycles a graphic chart marks the changes between the high end and low end, and rarely all these cycles will come together as either all highs or all lows.

While the brain is complex, the calculation for biorhythms appears to be oversimplified by the use of birth dates as the basis from which they arise. Despite this, back in 1976, I charted a sibling's biorhythms after he died in a car accident a year earlier. At the time I found all six cycles had bottomed out on that fateful day. Although I remained sceptical, in some ways I found this a strange comfort as it could have meant this rare occurrence had been a contributing factor. At the time I was just trying to make sense of the world. Possibly, if we chose to take notice of our body's rhythms, we would be less likely to schedule stressful things on days that we feel a touch disjointed.



Above : Songs of the Sea, 1 and 2, 45 cm x 45 cm, acrylic on canvas 2009 Artist's collection