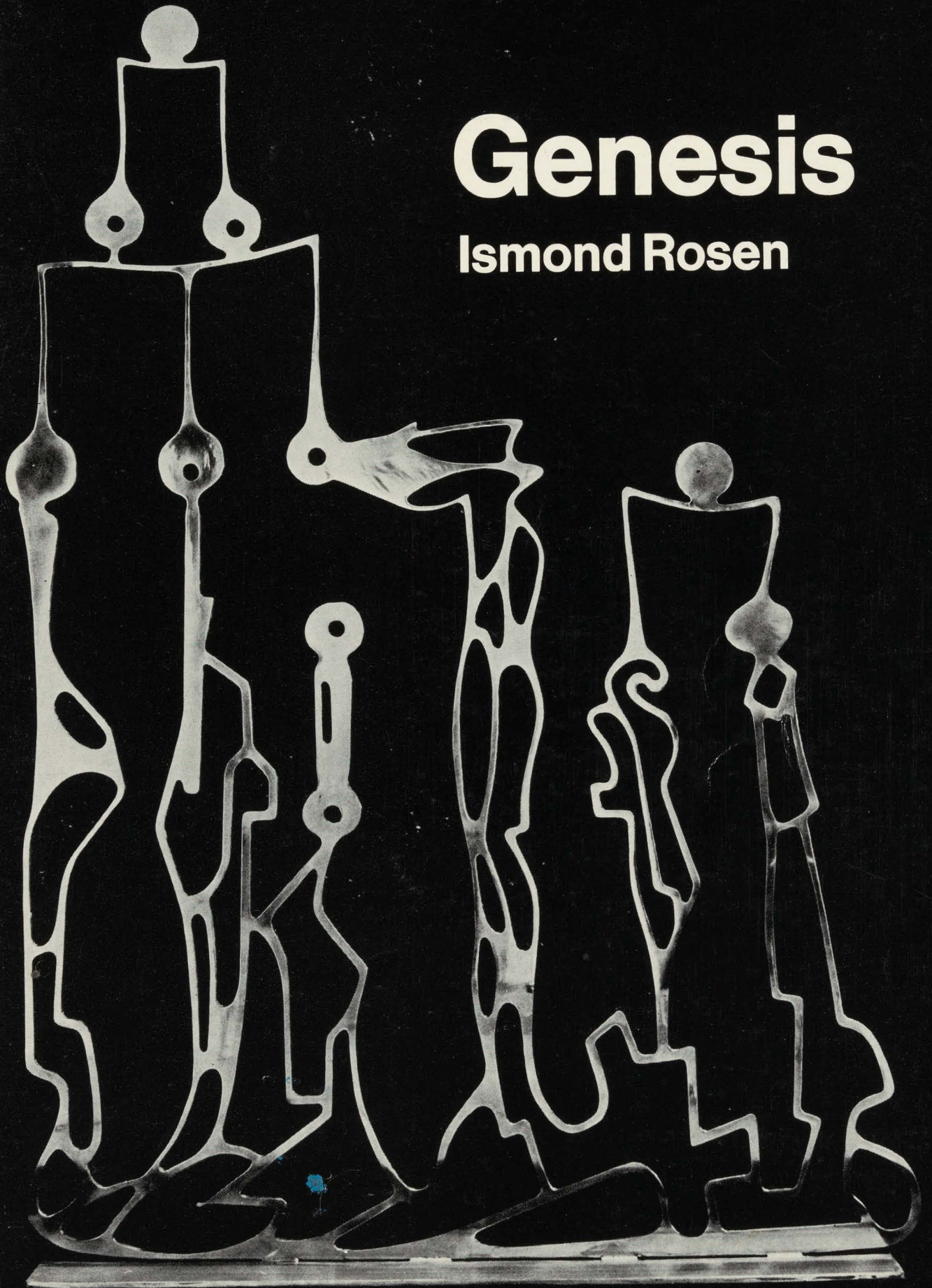


Genesis

Ismond Rosen





Ismond Rosen, plasma arc cutting at Plascut Ltd, Rotherham.

For Pat Pagan

With best wishes

Ismond Rosen.

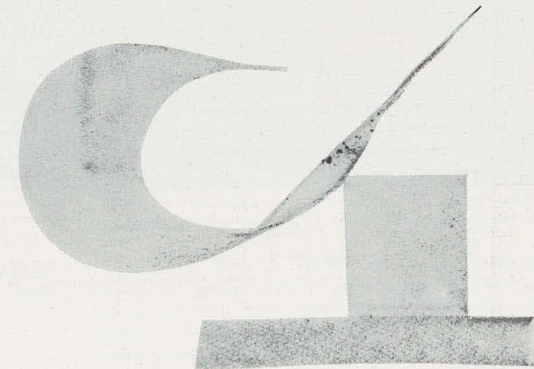
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Genesis

the process of creativity

an exhibition of
sculpture, paintings
lithographs and etchings by

Ismond Rosen



Camden Arts Centre Arkwright Road London NW3
13 October – 3 November 1974

Exhibition organised by the
Hampstead Artists Council Ltd
with the support of the
Arkwright Arts Trust and
the London Borough of Camden



The Creation of the World (31)

Genesis by Ismond Rosen

Introduction Genesis is an account of creation, of the world, of art, and of the process of creativity itself; a testimony to the making of humanity, and the relationship to its maker, witnessed here by an artist who is also a psycho-analyst.

The process of integration is the basis of creativity.

An understanding of creativity is important at this time because we need to integrate creatively in order to survive.

Knowledge has advanced far beyond individual comprehension, and modern communications ensure that the advances and destructions inherent in the rapidly changing world around us instantaneously become part of our awareness. Rapid change is personally threatening and we therefore require continuous integrations to make our lives meaningful in modern society.

There are certain areas we may compare and examine to discover the processes of integration and creativity.

The biblical Genesis provides a comparative account or paradigm of the creation of the world and mankind. Works of art and science embody ideas which include varying concepts of creation. The distinction between the creative artist or scientist and others lies in the ability to integrate or compress challenging information into meaningful images or ideas and this with a high order of aesthetic expression.

The psychology of individual human development lends further insight into creativity.

Creativity may be thought of in evolutionary fashion as a series of cyclical changes taking place in the physical universe, in the individual and in society. Conceptually, we elevate ordinary processes of change to creativity when a special 'jump' takes place which produces new higher qualities that previously did not exist.

But it is essential to realize, however, that however simply and clearly one may structure a theory or description of creativity, we are dealing with a mystery, a mystery that springs from the relationships that exist between the compositional elements.

In general, there are three main stages of creativity which repeat endlessly in cycles from the longest in time to the shortest, namely:

1. The First Mix, where the basic elements are produced. These may be matter itself, in the physical sense, or artistic talent which reveals itself, copies and identifies.

2. The Destructive Phase. Here, the original elements are altered and undergo processes of loss and change.

3. The Creative Phase of Reconstitutional Integration. As part of a creative 'jump', further elements are added, disparities are 'worked through' and integrated to form new qualitatively higher forms, or ideas. The phrase 'to work through' is a technical term and will be explained in the section on psychology.

I will now proceed to examine the creative processes in the areas outlined, using my works of art in the exhibition as illustrations and examples.

The Biblical Genesis – The Origin of Western Tradition

The first book of the Old Testament is named in Hebrew by the word meaning 'In the beginning.' Rendered freely into English it is BRAYSHIS. GENESIS is a Greek word meaning creation, and adopted by the later Western tradition. The Hebrew signifies an acknowledgement of a First Cause. The Greek deals with creative process. This dualism turns inexorably towards a monotheistic all-pervasive presence on the one hand, and a pan-theistic pragmatic aestheticism on the other. These are the twin roots of Western Civilization; theological humanitarianism and technological mastery. This polarity still engrosses mankind. A *Times* editorial recently described these two complementary views of human nature as follows: The Greek derivation focusses attention on the 'evolutionary aspects, its potentiality for development towards harmony and wholeness.' The Hebrew aspect 'sees man as always alienated, engaged in conflict with hostile forces both in the world outside and in his own inner being.' Whether these basic views of humanity spring wholly from one or the other source is debatable. They clearly describe however the task facing us all: The integration towards wholeness of the conflictual forces that exist within and around us.

The conflictual nature of man is more properly dealt with in the later section on psycho-analytical psychology.

The Mystery of Origins

The biblical Genesis starting with 'In the beginning' implies the acceptance of monotheism, of an active agent, a Supreme Being. God who is One and All. Alternatively, 'In the beginning' means there is nothing, something, and the agency or relationship between them, God or Mystery, whichever you may prefer.

There is no place in Genesis for a concept of 'before the beginning.' Earlier pagan or pantheistic traditions deified as universe-originators physical objects such as the sun or the primordial ocean. The mythology of Egyptian Heliopolis characterized chaos as the primordial ocean which existed prior to creation and which contained the germs of all things and all beings (*Larousse*).

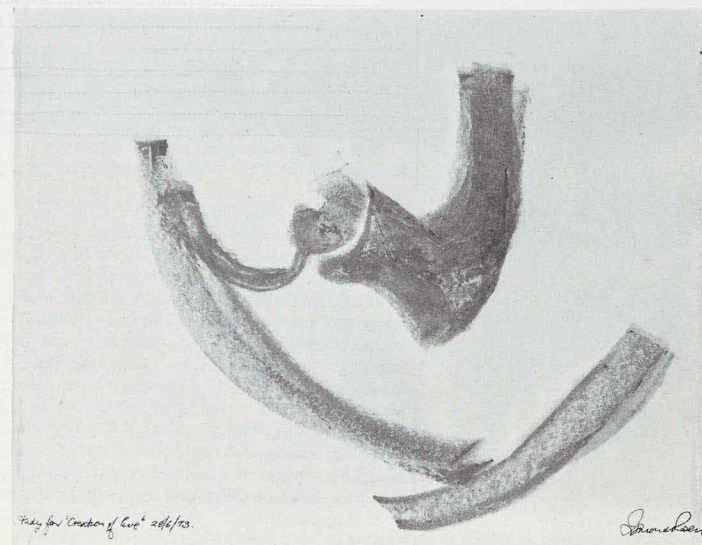
These opposing pagan and monotheistic views echo in the debate in modern physics on the origin of the world being either of continuous formation, the 'steady-state theory', or having its beginning in the explosion of an initial amount of matter, the 'big-bang theory'. The argument seems to be resolving in favour of the steady-state concept, but it does not explain where the initial amount of matter comes from. Physics remain engaged at what may be viewed as a religious versus scientific approach, as the understanding of the origin of matter and its subsequent relationships, forms and forces.

The origins of matter and the universe are visualized in the paintings *Creation of the World* (no. 31), *God Created Heaven and Earth* (no. 32) and *The Earth was without Form* (no. 33).

The Phases of Creativity in Genesis

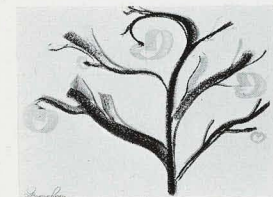
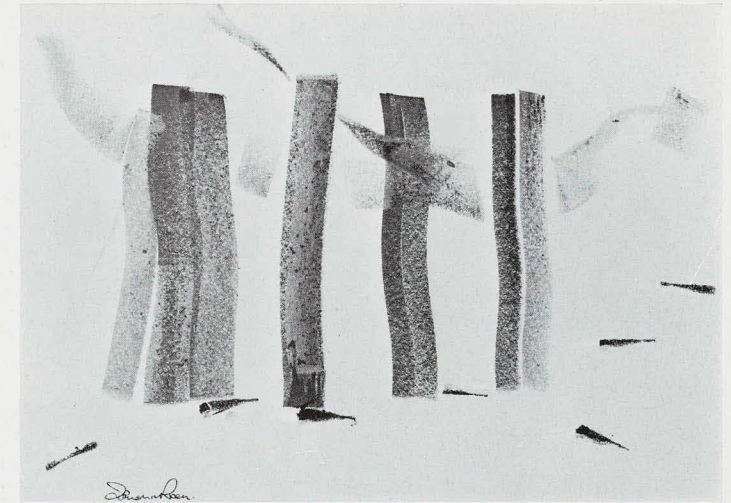
The Book of Genesis provides a model of the process of creativity. The nine chapters can easily be viewed according to the three phases described earlier: The first mix; destruction or loss; and creative integration. Let us examine Genesis in these terms. Paintings no. 31 to 74 illustrate the biblical chronology.

The first chapter, 'The Creation of the World', exemplifies the first mix. Each of the seven succeeding days of creation implies a different set of relationships, and a



Study for the Creation of Eve (74)

Creation of the trees (50)



The tree of Life (71)

higher order of creativity, where matter, then life, and lastly man is created. Man is then granted dominion over the earth and its inhabitants. God rests and sanctifies the Sabbath, creating a temporal-spiritual order in the life of man, apart from the seasons.

The first destructive phase comes in chapter two, 'The Fall of Man', where Adam and Eve are banished from the Garden of Eden. Several sculptures deal with this theme. This heralds phase three of creativity, the need to work, to suffer, to work through life's burden of painful birth and death, battle with the environment and in this way to create civilization.

The destructive process is repeated in terms of individual psychology with chapter three, 'The First Murder' of Abel by Cain, and in chapter four in society as a whole, where 'The Flood' is evidence of God's wrath against an erring mankind.

Only after this massive act of destruction does God make his first covenant with man, that with Noah. The rainbow effect in *Separation of Light from Darkness* heralds this first covenant which is signified by God by the appearance of the rainbow. The chapters dealing with the patriarchs record the historical development of nationhood, and the growth of theology. The destructive-creative cycle proceeds endlessly. The covenant between God and Abraham comes only after the sacrifice of Isaac and the transmutation of human sacrifice to an animal substitute. The covenant God makes with Israel follows Jacob's night of wrestling with the angel wherein his hip is injured.

Genesis concludes with the Jews in Egypt and Joseph's death, heralding the next instalment of destruction, the Exodus with the creative Gaining of the Promised Land.

Christianity, having taken its 'first mix' from Judaism plus Greek and pantheistic elements, follows the same thematic process with crucifixion being the prerequisite of Divinity. This theme has been dealt with in an earlier sculpture called *The Revelation*.

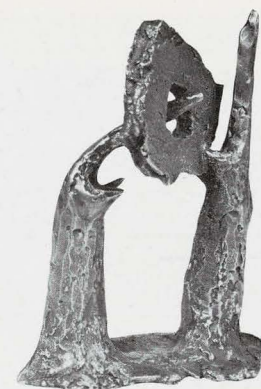
The creative phase is further exemplified in the move in religious concept from a dyad or twosome, God and man, to a triad in the Holy Trinity, which is due partly to the materialization of the relationship existing between them into Holy Spirit. Although the spirit of God had been previously accepted Judaically, it had not been made manifest as a separate entity. Being separate conceptually, it could be symbolized artistically by the white bird or dove. The integrative power of the triad, with its additional element, also allows for either or both of the other two elementals or for the combination of them to be represented by the third. An impeccable artistic logic is created, to which only the questions of belief and the need for an intercessor between God and man attach. Regarded creatively, religion betokens tolerance for all, including non-believers, and vice versa. Holy spirit is regarded by spiritual healers as an energy source.



Environ-men Sticking Their
Necks Out (22)
Environ-men Caring (19)
Noah Releasing the Dove (10)



Relationships and the
Creative Jump



The significance Genesis has for us today is dealt with optimistically in some of the sculptures.

The series of five small bronze **Environ-men** deals with the theme of the granting of dominion over the earth and all its creatures to man. We have increasingly become masters of our environment, and the granting of this dominion is an injunction to explore, cope with, and care for our environment. We have literally to 'stick our necks out' at last and face these responsibilities. The threat of *'The Deluge'* will always be with us, but as in the sculpture of *'Noah releasing the dove'*, man will have to turn into the symbolic bird of peace and himself produce the olive leaf. We can produce our own Eden in the *Tree with Birds*, and happily explore the universe in the *Sun on its Bicycle*.

The elucidation of relationships is an important ingredient of the process of understanding and eventual creativity.

In the beginning is creation and disparity. Matter-void, light-darkness, in an aura of mystery, are the first relationships.

It is the linking of universal opposites and the force required to integrate them that makes for the size of the 'jumps' that occur in creativity. This relationship between the amount of energy and the relative distance between matter or objects requiring to be connected accounts for the stability or significance of the material universe as well as the social and psychological. We are well aware of the great forces required to make coal or diamonds out of carbon molecules, to produce major works of art or science, or revolutionary social changes. In this nuclear age we have to integrate and control such forces better, to make not smaller but smoother 'jumps.'

Genesis deals with man and God; art with matter and the humanities through the appreciation of proportion; psychology with the integration of love and aggression for survival and growth in the unconscious and conscious spheres. For example, in the lithograph *Separation of Light from Darkness*, the darkness contains three forms symbolic of the omnipotential of the void—the all from nothing. In psycho-analysis, the unconscious is considered analogously, as being the source of all human potential, but which has to be made conscious and rendered in reality.

The phrase 'in the beginning' is an affirmation of all creation, an expression of faith in the divine progenitor, in mystery appropriate to human proportion within a universe that is finite and invitingly knowable. Hence the need for the Garden, the symbolic relationship with the cosmos that has to be lost only in order to be regained through experience and actual mastery of the world. For Genesis is a hymn to mastery.

The granting of dominion to man over the creatures of the earth must follow the dictates of humaneness, i.e. consciousness in a setting of cosmic values. Only the Tree of Life itself is sacrosanct, as it means control of the life force and possibly a return to the void, whereas man must journey forward to make understanding manifest. The artist has many tasks to perform if he is to function creatively. These concern essentially the facing, and working through, of areas of conflict, inside and outside himself, which must then be integrated and made meaningful through his art work.



The Problems of the Artist

It is the very mysteriousness of the powers of integration that constitutes art. The area of the human personality that does the integrating is also the source of art.

What these processes of integration are, will be discussed later.

The artist exists in another conflict area between the need to discover his unique and original style, and the maintenance of the possibilities of growth. Never to find one's true artistic identity is to remain condemned to the facelessness of obscurity, the fate of most things. To settle for a premature closure of definition, which though recognizably individual, remains simplistic or superficial, is unworthy of the integrative powers of the artist. In practice, there are limitations to the human aesthetic appreciation of complexity, hence the need for artistic tradition. The ability of the artist to move from utter simplicity to infinite complexity becomes a new expression of the range in artistic process. In other words, to what degree does the artist use the range of possibilities at his command to explore and comment upon his environment, as an expression of his artistic personality?

Herein lies a fundamental conflict for the modern artist: whether to follow revolutionary originality or to become enmeshed in rapidly outmoded aesthetic canons.

The artistic style in the works exhibited is neither that of pure abstraction for its own sake, nor the representation of the external world. I have tried to render an externalization of inner mental images or ideas. Some have appeared spontaneously, in the nature of free association, others were produced more slowly as a series of works in order to clarify the nature of process itself. Inevitably the works reflect a diversity of styles and materials in the attempts to explore the theme as stated. But it is a diversity in search of unity, in spite of the universality which comes naturally to so many artists. A universality of approach which comes naturally to me. Individual style is the unique contribution of the integrated personality. It's handwriting so to speak. But the coming together of style, content and material are all an expression of personality in its broadest sense.

It is not only the finished statement of style that counts, but the journey of exploration itself, the process of artistic becoming, that the artist takes the beholder upon, over years of artistic endeavour. 'Here are my aims, my area, my materials', says the artist, 'and here are my discoveries, my solutions and what I have found I can trust as true expression. This is where I have been, this is what pleases me, and now you and I know who I am. Here I was lost and frightened, there I was dissatisfied or angry. There I stopped unable to proceed, elsewhere I found love and a pathway laden with riches. Despair, joy and contentment have I known a life?'

Art is the creation or discovery of new areas of mystery. Science is their

elucidation. 'Let there be light' is the dawn of observation, which enlarges the area for exploration.

Mystery lies in the quality of relationships which art creates through new juxtapositions, using chance and coincidence. Aesthetics studies the values between these newly-created qualities in terms of the scale of human taste.

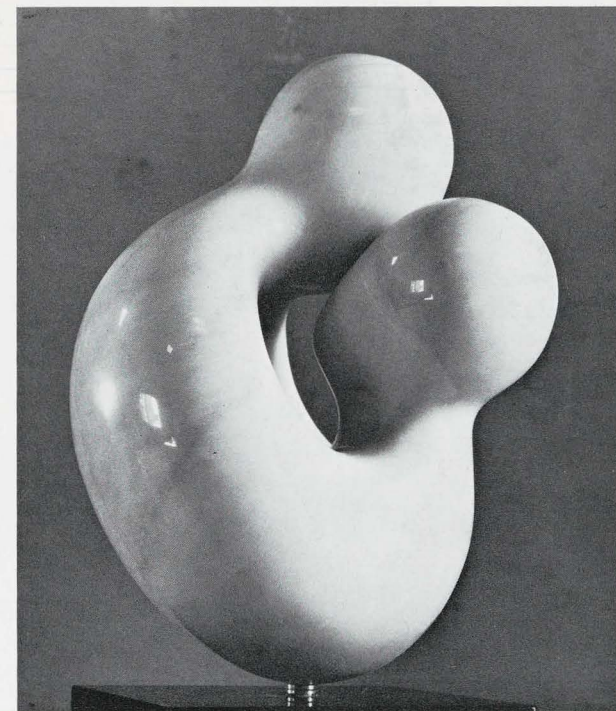
The Process of Artistic Creativity

By examining the works illustrated and exhibited, together with due consideration of how a work is produced and the whole life cycle of the artist, we will see that it all fits very conveniently into the three stages of creativity stated earlier.

The First Mix in Artistic Creativity

This is the time of life in the artist when in childhood or later, he discovers his talents and actual abilities, experiences the satisfactions in art production and chooses the media that are congenial. Already at this early stage certain preoccupations with style and content become apparent, but are usually engulfed by the process of learning techniques and tradition. Even the absence of tradition has become a tradition. The newly-fledged artist is absorbing ideas and concepts by copying and identifying with other artistic personalities, whether classical or contemporary, representational or abstract.

At some point in this first stage the artist's own works of art begin to appear, springing fully-formed from his own mind, like Athena being born from the head of Zeus. Such a work is *The Kiss*. This sculpture, carved in 1974 in marble, was conceived as complete in an instant and then made, more than twenty years ago. The element of wholeness of image and inner vision is contained in its simple line



The Kiss (13)

and curves. The two heads relate above, and fuse below in a manner expressive of the pattern of human loving, both in its earliest mother-child relationship and in adult sexual congress. This theme was then repeated in a variation entitled *Mother and Child*. Quite consciously.

The pleasure in producing these works which others admired gave way to a sense of dissatisfaction when the same curved elemental unity between the forms seemed to pervade each succeeding work. It was as if one was in the grip of some compulsion to repeat, which however successful at one level, had to be resisted on another. This is usually the sign of some deeper underlying conflict requiring solution.

At this point I was introduced to classical cubist drawing while studying in Paris and concentrated on straight lines to remove the softness of the curves. The second stage, of dissatisfaction, destruction and of loss had arrived.

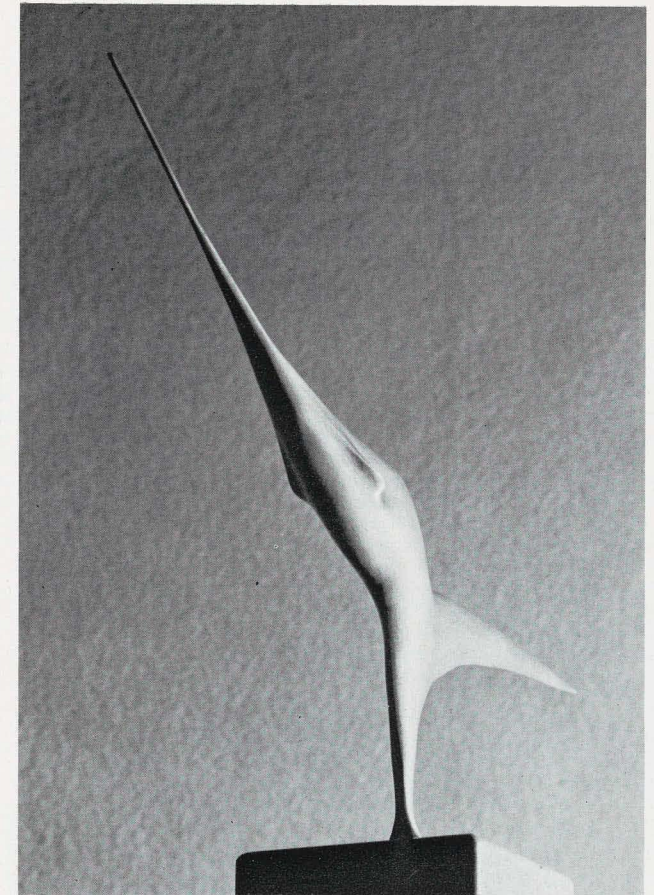
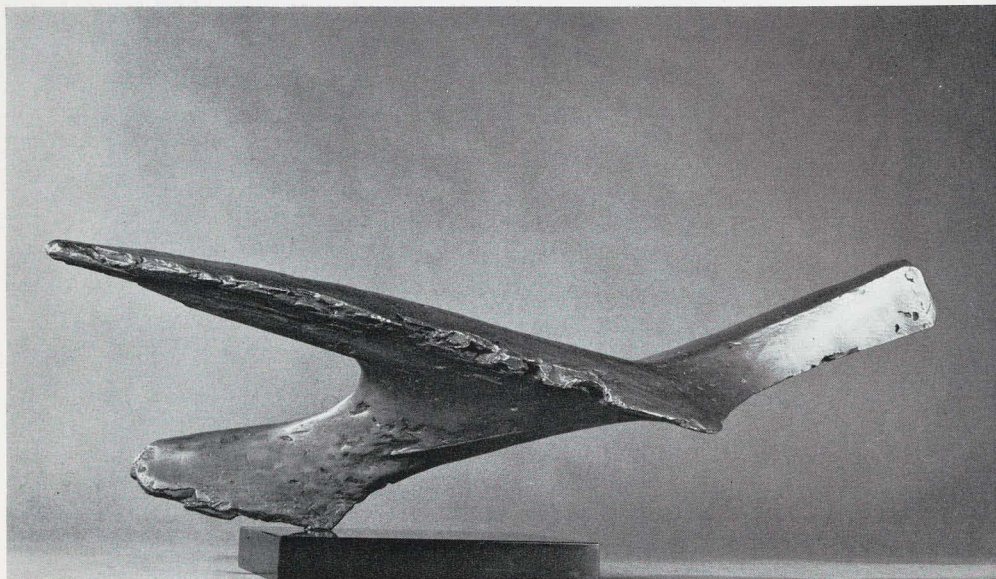
The Destructive Phase in the Artistic Process

This phase relates to change and destruction of what was formerly there, and growth or newness of what appears. Change may also occur in the opposite direction, or regression to a state that existed previously.

One of the qualities which creative artists possess to a high degree is the capacity at times of dissatisfaction or change to regress within themselves in order to resolve underlying conflicts so as to be able to forge new integrations. These new integrations appear through the new art forms which are produced. Kris called this 'regression in the service of the ego', and the whole process will be examined in greater detail in the section on psycho-analysis.

These periods of regression are characterized in the artist by his social withdrawal, moodiness, irritability or depression. The conflicting popular representations of the artist as bon vivant or social isolate are really descriptions of the same person at different points of his creative cycle, notwithstanding the fact that creativity occurs in every personality type from the most gregarious to the schizoid. Every artist has his individual range of mood.

Flight (11)



Dancing Fish (14)

Regression is a sort of 'reculer pour mieux sauter'; withdrawal in order to advance, to liberate new energies, for change requires energy. The aggressive drive has to be available to change the old into the new, but linked and bound with love in order not to change and destroy purely for the sake of it. To create means to love and to show it.

Some illustration of the change in my early repetition-compulsion for soft rounded arabesques is shown by the opening out of the forms into two arabesques which meet and travel away in open-ended fashion. These may be seen in the *Dancing Fish* and in later works such as *Progress* and *Flight*. An aggressive and straight element has entered the works, but the curves of balance of the early theme are still present.

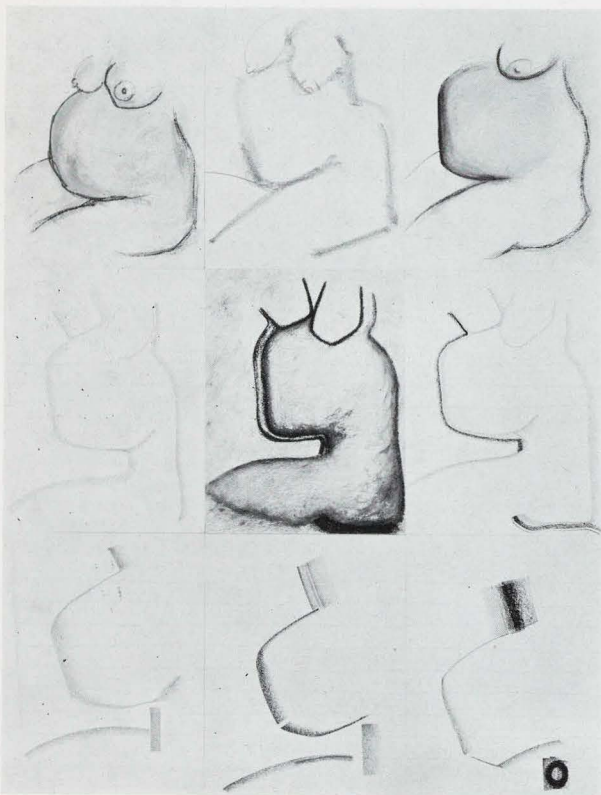
What I have described as a destructive phase during a life-cycle of artistic development occurs of course, during the making of a single work. Especially in major works which are created at intervals over the years. The work stops and must be left while one deals with the inner resistances that impede progress, unless one compromises oneself with facile solutions to the problem. Artists allow for this contingency by working on many pieces at the same time. While the work of inner resolution of conflict proceeds, they may be performing satisfactory art work of a different order elsewhere. This is the secret advantage of engaging in many apparently different pursuits in life simultaneously. If uncompromisingly chosen, they meet in their meaningfulness within the individual, yet like psycho-analysis and sculpture, they may seem quite foreign companions to the outsider.

The Creative Phase of Artistic Maturity

The creative phase expresses the maturing capacity for integration by the ego, which as we grow older demands a greater synthesis and harmony of the disparate elements within the self.

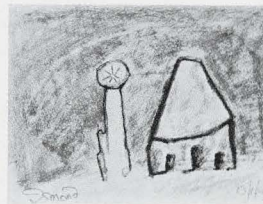
Synthesis and harmony entails finding what is common to many different elements i.e. the capacity for abstraction. All art whether representational or abstract contains the element of abstraction of essence as an intellectual process. An example of how this may be achieved and what it denotes for creativity may be found in the series of paintings entitled *The Abstraction of Pregnancy*.

Of this panel of nine paintings, with the exception of the centre picture, all were produced at one sitting and read in order from left to right, from top to bottom. A double process is occurring simultaneously. The purely representational pregnant female is becoming increasingly abstracted, and as it were being carved away to reveal the essentials. At the same time, each succeeding picture adds a new quality and element that was not present previously. The centre painting shows how it is possible to then take any of the stages or phases of the abstraction as a point of departure, in this case the picture to the right of it, and to create new versions, thus exploring the variations at any level. One could spend one's whole artistic life on this theme, or any theme, providing the motivation was sufficient in the artist. Matisse, of course, delighted in such exercises.



The Abstraction of Pregnancy (93)

Analysis of Civilization (88-92):



Tradition

Follow into the Past

We were Arisen

Approaching the Centre

Creation

A further intellectual aspect of creativity is that of retrospective analysis. It is part of the working through and exploration of essence. This is illustrated by the series of five paintings entitled *Analysis of Civilization*.

The process of retrospective analysis is directly comparable with the therapeutic process in psycho-analysis. These pictures were not produced to order, but proceeded along the lines to be described as a kind of exploratory discovery such as free association. The first painting called *Tradition* attempts to portray a culture that has been ossified, with its own style of architecture as depicted in the house and the formal stylization of the monument or sculptural form within the picture. These two elements relate to each other and to the environment in such a way as to render the background unobtrusive. In the second painting, *Follow into the Past*, a process of regression into the past occurs. The house disappears, i.e. is lost or destroyed, and the sculptural form has come alive, being representative of the self or soul of the civilization, and bids us enter into the more fully-revealed background form with its cave, which was there all the time but hidden.

The third painting, *We were Arisen*, takes us inside the cave, or the emotional background of ourselves. The major areas and structures are revealed, and the self becomes more mobile, dynamic and rises up in a more omnipotential shape.

In the fourth painting 'Approaching the Centre', we become aware of a light, hidden but radiating from the centre. This light is once more the symbolic Garden or source of selfhood that exists in us all, which we erect defences around in order to protect it from our own and the world's threats of damage.

The fifth and last painting, *Creation - the Life Process*, shows the centre to be that of creativity or life itself. The colour is intensified by the addition of gouache and ink, and the technique changes to include finger painting. It is the illustration of the dynamic unconscious which is now made conscious and revealed, with its vibrant intense conflicting drives lying in the egg-shaped bodily matrix, and giving rise already to major forms within itself. This picture of the life force is also symbolic of the source of all our energies, the sun, which links in turn with the first picture, where the sculptural form has a symbolic sun as its motif. An integrated whole series has therefore been achieved, and a fresh style has appeared in the fifth painting.

The influence of the medium itself is a major force in creativity. It may be important for the artist to explore new media in order to gain creative impetus, while a change of scale within a given medium such as painting or sculptures poses new problems for which fresh solutions must be found.

I would like to illustrate some aspects of the vast area of technique and medium with a discussion of *The Jugglers-Civilization* series. This series began with an original drawing in ball-point pen which was produced quite spontaneously without any idea of what was going to emerge.

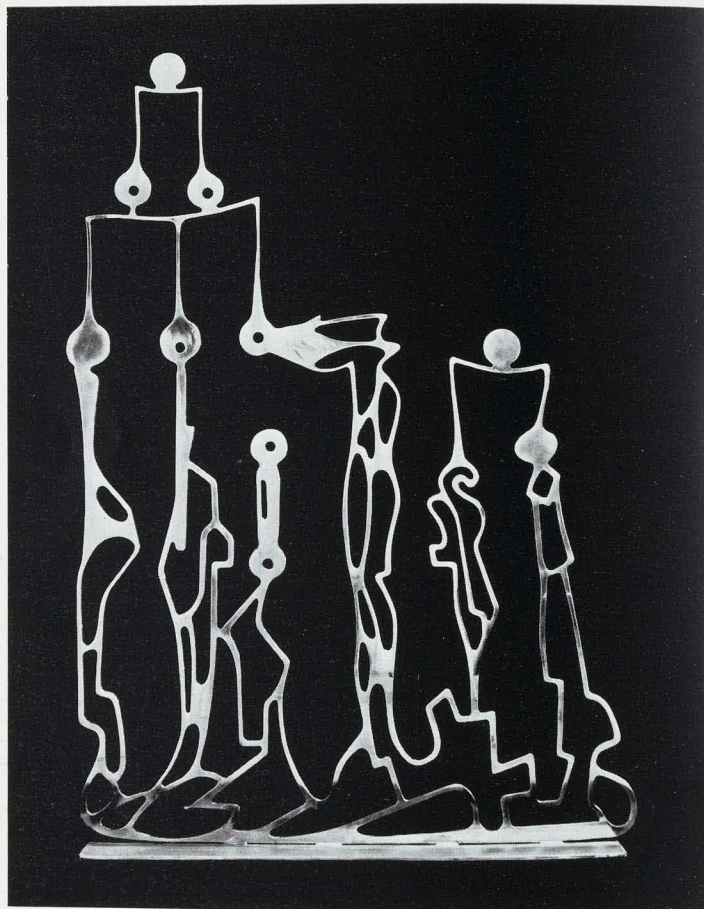
The drawing was later enlarged photographically and a graph grid superimposed for the purposes of enlarging it into a sculpture (no. 85). The interesting qualities of ball-point pen, a modern medium, were revealed only by photo-enlarging, as can be seen.

However, it would not have been possible to re-create the enlarged lines as they existed, in another medium such as metal. The image had therefore to be re-designed for cutting out in copper with a hand electric jig-saw. This technique used with the copper imposed its own qualities on the final sculpture. See no. 15 and the illustration on page 14.

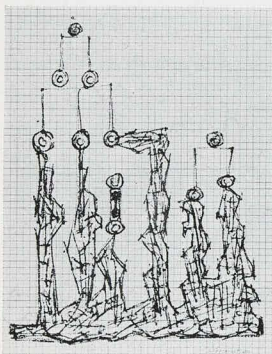
The intention existed to create this work in a larger version, which meant another change of materials into steel as the copper would have been structurally too soft to be free-standing. This meant further changes in design.

Stainless steel was decided upon, and at this point I pay tribute to the wonderful help and cooperation I have experienced with British industry, in particular The British Steel Corporation and Plascut Ltd., for their assistance in work with that hardest of commonly used metals, stainless steel. Sculpture, as the ancients and Americans have shown us, is possible in any size, given the finances and resources, such as mountains, to carve. To produce the series of Large Multiples in stainless

Civilization (27)

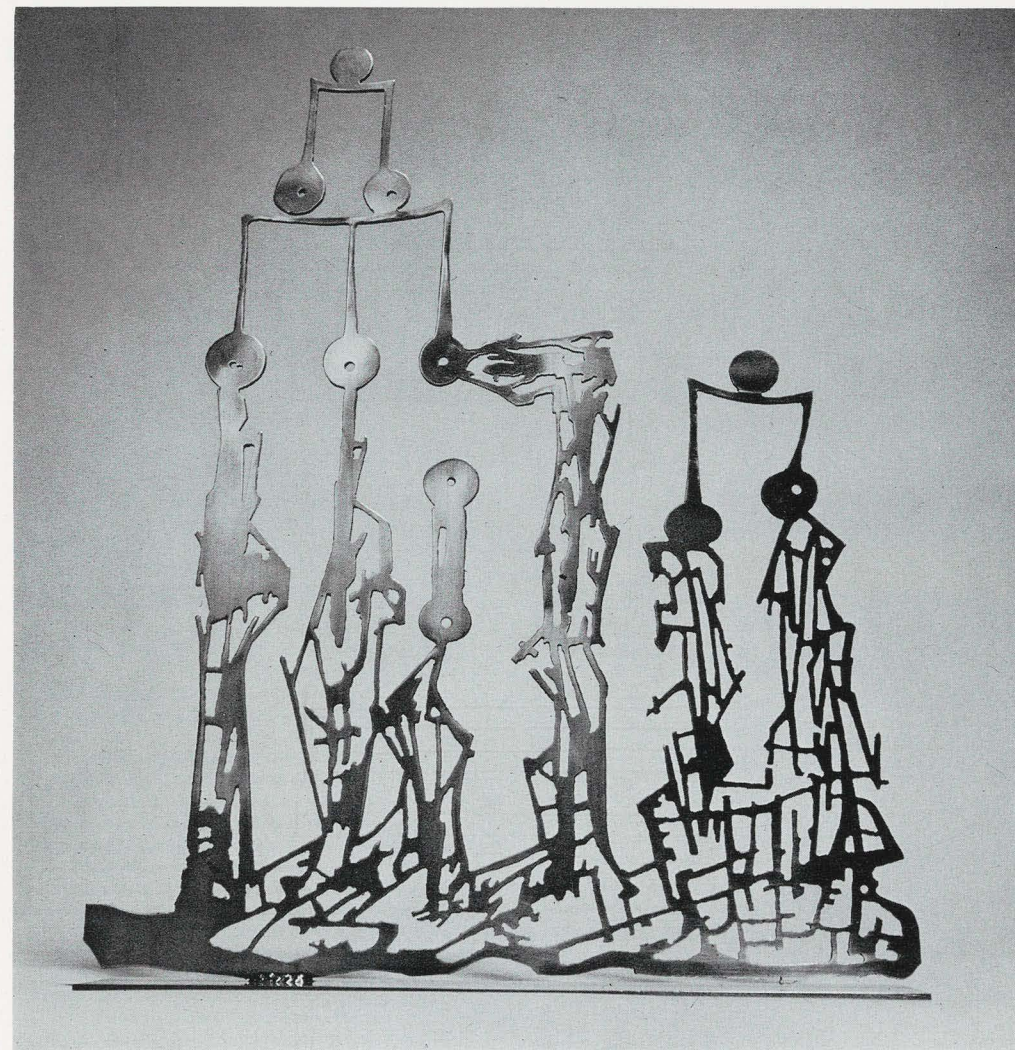


Sketch for The Jugglers



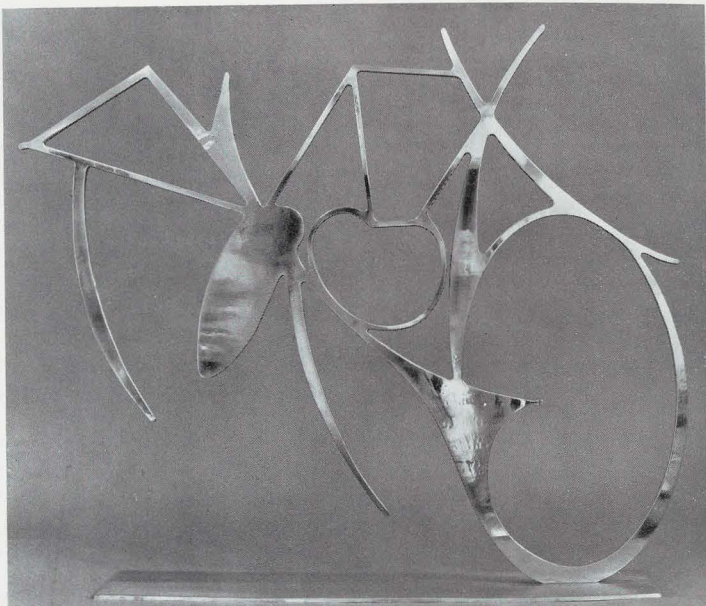
steel, starting with *Civilization*, meant learning to use some of the most advanced technology available, such as plasma arc cutting. Consequently, I am working too with digital computerized laser cutting in finer gauges of metal, where the design, instead of being enlarged by hand as with plasma arc cutting, can be produced to the requisite size by the computer. But all these labour-saving technologies have their limitations which impose additional formal changes in the final design. The plasma arc cannot cut angles, and instead of grinding these out to fit the pre-conceived design, the curved arc pathway has been preserved in the stainless steel large multiples.

The further abstraction of the *Jugglers* with its change of name into *Civilization* was made as much on purely technical as on aesthetic grounds. Instead of cutting out 130 spaces by hand, as in the *Jugglers*, there are only 31 in *Civilization*, and the spirit of the work is more integrated and harmonious.



The Jugglers (15)

Adam and Eve and the Apple (28)



Thus concept, image, medium and technology all had to be integrated in a series of processes over a period. This allowed for the re-working of past thematic material in the other three works of the stainless steel large multiples.

In *Adam and Eve and the Apple*, *Man and Woman*, and *I Am*, the copper maquettes were produced from the original drawings, in order to facilitate the enlarging of the design for the plasma arc cutting in stainless steel.

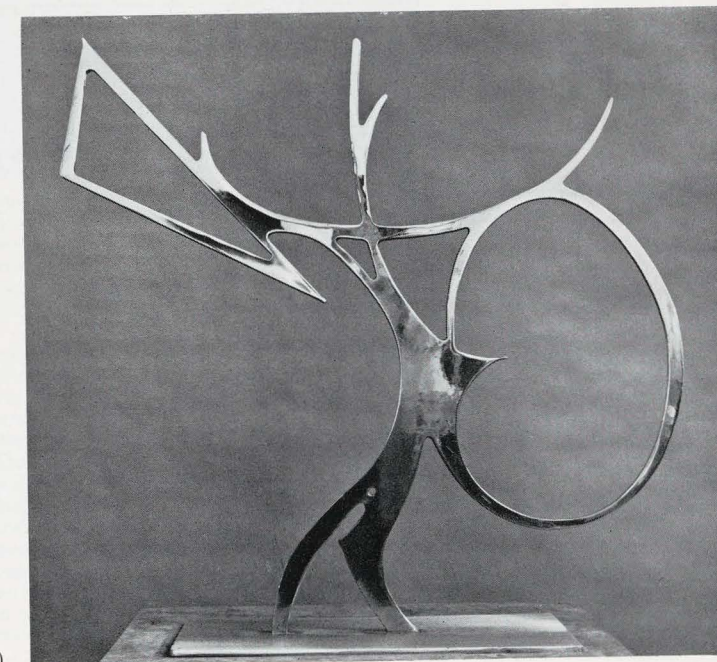
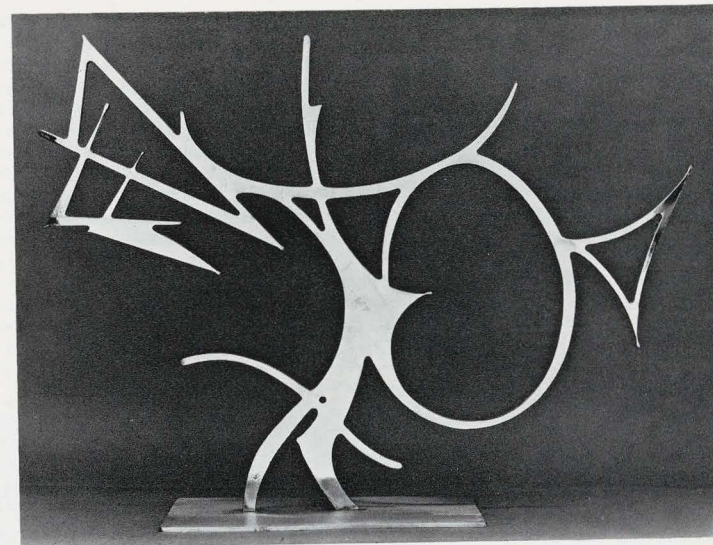
In *Adam and Eve and the Apple* the early themes of the arabesques, of the *Dancing Fish*, *Progress and Flight*, and the rounded forms of *The Kiss*, fuse in harmony with the pointed triangles on a newly-constituted level. This is further explored in the smaller stainless steel sculptures. *I Am* is so-called because of the need to integrate within the self the masculine and feminine elements, the active and passive, the gestating and the executive. It also links with Genesis where God, who is One, creates man in his own image, i.e. a unified self. *Man and Woman* take the theme further by showing that each has need of the enhanced qualities of the other, a true relationship, for personal existence to be satisfying.

The last theme I wish to deal with in this section is the relationship of the artist with his audience, with the real world of others outside, in relation to his artistic self. An artist can be indifferent to or highly dependent on the opinions and responses of others according to the nature of his personality defences. There is no doubt, however, that the preparation of works for an actual exhibition is a very stimulating and demanding task. To be on the safe side, the artist demands in return for the exhibition on which he has worked, that in producing it he has been enabled to reach new creative areas which can take him forward to the next exhibition.

Every work of art and every exhibition is a trial for the artist that he can still be creative and he knows within himself the answer to this question.

The artist of today has an infinite freedom of choice of techniques and styles. He may move freely within his natural ambits, providing he is not tied commercially to producing an established trade mark. Apart from his actual production, his major task is to preserve his freedom to fulfil the cycles of the creative process.

Man and Woman (29)



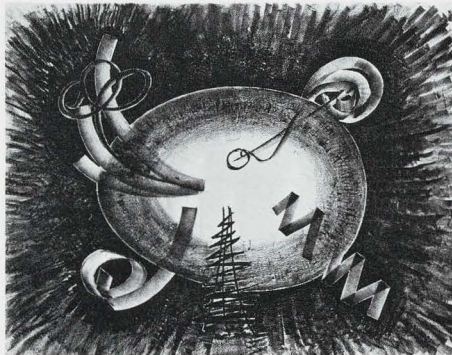
I Am (30)

Psycho-analysis and Creativity

Psycho-analysis has sought to elucidate the mysteriousness in human behaviour by recourse to the theoretical assumption of an unconscious mind. What was previously intuited by poets, has been developed by Freud and later workers into a coherent psychology embracing notions of mental structure and function, both within and out of human awareness. One ghost that has been laid to rest is the idea that the process of psycho-analysis interferes with creativity in the artist. What it has revealed to me in personal and professional practice is that artistic activity and originality exist in their own right as a capacity of the human mind, and however conditioned in the individual by the presence of neurotic or psychotic processes, is certainly not dependent on them. Where psycho-analytical therapy succeeds it usually enhances whatever creative capacities are present. Patients appear to have been made executively worse, when the therapy releases inherent tendencies for severe ego regressions, and the realities of the inner or outer world are too great for the weakened ego to deal with. Hence the usual rigorous case-selection for treatment.

A full psycho-analytic understanding of the interplay psychically in creativity lies beyond the scope of this essay, though references will be made to aspects appropriate to plastic artists. I shall mainly use the lithographs and etchings to illustrate my points here.

Conception (96)



The Psycho-analytical Model of the Mind

One can consider Freud's model of the mind as part of the 'first mix' in our schema of the process of creativity. One of the 'givens' is that we all start life with a set of hereditary propensities in our genes, and among these is the talent for artistry which seems to run in families as part of a general creative tendency. Thus in the lithographs *Conception*, there is the coming together of the male and female element, the penetration of the egg, and the simultaneous growth potential, set in motion eruptively.

The mind may be thought of as dynamic or mobile in its relationships and consisting of an energy source, the *id drives* of love and aggression; an executive capacity, the *ego*; and the partly inherited, partly externally incorporated *superego* or conscience and ideals system. In the adult it is the task of the ego to mediate between the demands coming from the drives and the super-ego within the individual, and the demands made on the personality by the external environment. As we have seen in the sections hitherto, a great deal of mobility exists in this regard in the artist. *The Search for Identity* (no. 99) expresses graphically this organization. The triangles in their primary colours symbolize the drives, the grey classical shapes on the right being representative of the ideal demands of tradition and culture; the flower being that part of the self the ego shows to the world; while all parts exist in dynamic relation to the other. No total unity is apparent because of the different nature of the psychic modalities. Identity, or sense of self, is sought for creatively quite continuously in life as an expression of the harmony within the psyche and in relation to the world outside.

Properties of the Unconscious Mind

Freud considered the mind topographically as well as structurally. That is to say, he posited a layering of functions, from the deepest, the unconscious, to the pre-conscious, and then conscious awareness itself. It was important to describe mental functions in this way because each of these layers functions somewhat differently.

The unconscious, by definition, is both an area and a function of which we are not aware. Structurally, the unconscious is known as the *id*, which is where bodily needs make their psychical representations in the form of a wish. These wishes become translated into phantasy which is unconscious within the mind, but which presses forward into awareness to gain satisfaction, unless blocked by internal resistances.

The form these unconscious wishes and phantasies take is revealed in dreams, which also provide clues as to how the unconscious mind functions. Freud called this 'primary process functioning' and showed that the thinking was largely in visual imagery, with condensation and symbolization of meanings into a kind of pictorial language. We have here the basic ingredient for image-making in the mind and in art itself. We must not forget, however, that these images which are complete, remain linked to the inner drives and feelings coming from body responses or the experiences which produced them.

Clinical psycho-analysis and art-work share one major task: to make the unconscious conscious. In the baby, the bodily needs gain immediate conscious expression. It is only with the later development of the ego that the child learns to wait, controls the drives, and tries to be good in order to remain loved by others. A half-way house is set up between the unconscious and the conscious, called the pre-conscious. This area is so called because we can by an effort of will make pre-conscious material become conscious. Available memory is stored in the pre-conscious, and so are the formed images from the unconscious, to which the artist may then have recourse, e.g., the spontaneous image of *The Kiss*.

A complicated inner set of relationships is therefore set up which dictates the movement of the traffic to and fro between the unconscious and awareness. Which unconscious wishes may be satisfied; what experiences or conflicts must be forgotten or repressed into the unconscious because they are painful or forbidden;



Search for Identity (100)

and what manoeuvres the ego can make to produce compromises between irreconcilable inner or outer elements. These manoeuvres are known as the ego defence mechanisms. Some help to build up the ego and the personality, others if they preponderate give rise to symptoms and inhibitions.

The ability to produce condensed symbolic images containing elemental power is exemplified by the two lithographs *In the beginning*, no. 93, in black alone, and then no. 94 with the primary colours appearing and fusing together. In general the artist is able to travel within given areas of the psyche better than the average person. But so can the psychotic, hence the great interest prevailing in art and psychosis, for instance in the mind of Richard Dadd.

In the Beginning (94)



The Functions of the Ego and Creativity

The ego, or executive and controlling part of the personality, grows out of the id and because of the intimate connections it maintains with the latter, part of the ego lies in the unconscious.

Controversy exists as to when the ego starts to function, whether at birth or slightly later, and with which of its capacities. These differences of opinion mark some of the fundamental precepts which distinguish the followers of the work of Anna Freud and Melanie Klein. I mention this because divergences of opinion on the theory of creativity exist along these lines.

In contradistinction to the unconscious id, the conscious and pre-conscious ego work according to Freud's description of 'secondary process functioning'. This is according to the laws of logic, using material such as words or intellectual abstract symbols, as in mathematics, to express meaning.

The task of the artist is to have access to unconscious symbolism and visual imagery, but to learn to express it by means of his ego as a language. Art is

therefore created for artists or those who understand the language, or who are willing to learn it.

The main defence functions of the ego we will be concerned with are projection and introjection, sublimation, reaction-formation, regression and synthesis. There are many others which are mainly used to build walls, divisions and resistances within the personality, and which function as controls which are disturbing.

The artist in company with us all, is concerned to exteriorize his inner awareness. This is done in bodily activity but also by means of a psychical projection, whereby one sends forth from the self, attributes to an external object. The opposite, or introjection, is the taking in of impressions from the outside world. The ego is strengthened and built up by the good impressions it introjects. Edward Glover considered the ego commencing its growth as disconnected islands in the psyche, much like the spots in the circles of the etching *Growing*, no. 106.

The ego growth occurs very early in life, in the child's awareness of its relationship to its mother and the outside world, with which it exists in a symbiotic or partly fused state. The child's experiences, if satisfactory, help to build up a sense of self which slowly becomes separate from its surroundings, which hopefully are a good caring environment. In my opinion, plastic artists in particular become sensitized at these early phases, to bodily experiences and relationships, in a special way. This sensitization occurs differently in different individuals and is not yet properly understood, but is probably a mixture of very good and relative deprivation of satisfaction; i.e. one learns to deal with frustration, loss and change.

This special awareness augments the appreciation of form and spatial relationship which is necessary for the actual creation of a work of art. These early physical experiences also help to develop the artist's executive capacity as the development of the body-ego is the beginning of all ego capacities. The sensitization may account partly too for the need for physical activities inherent in the art work and the satisfactions derived from them. Here, feelings and kinaesthetic awareness are intimately related. The term 'kinaesthetic' refers to the awareness of sensations coming from muscles, joints, posture and movement.

Projection and introjection which occurs throughout life, is especially important to the adult artist. For instance, in the making of a work of art, the artist spends a lot of time looking at the work, in a sequence of projection-introjection whereby one is able mentally to project on to the canvas or solid material the desirable image, to take in the image that is there, and to keep the two in focus, back and forth, as the work proceeds, each mutually influencing the other in a process of adding, subtracting and balancing.

Artists get stuck in their work where they are no longer able to project an image in advance of what exists, even though they may be dissatisfied with what is now there, or held up due to the psychic resistances or inertia that resist change.

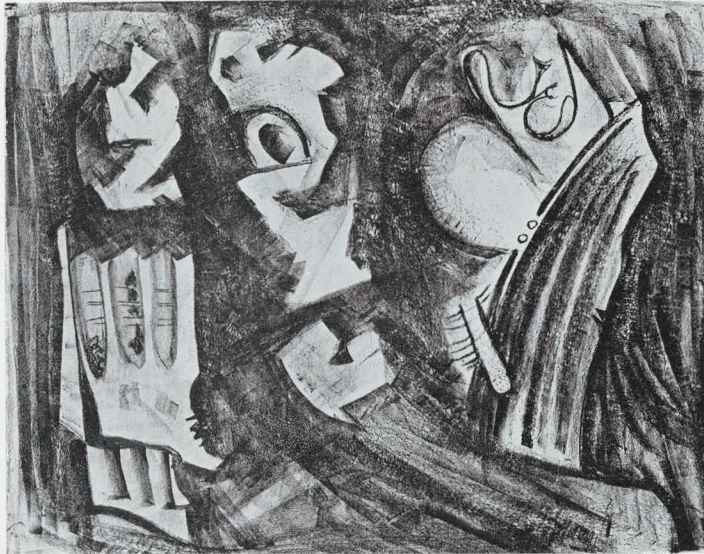
It is the overcoming of these inner resistances in the artist that constitutes the important aspects of artistic working through that we recognize as being creative.

Working through, in clinical psycho-analysis, as in the artistic process, means the recovery of the past, the overcoming of inner resistances in the unconscious, and the repeating of patterns of defensiveness or personality expression in new meaningful ways, leading to a higher level of psychic or artistic organization.

The creative artist, having access to the bodily and feeling patterns within, can use his non-verbal artistic medium to gain the fresh insights required for the new integration. Unfortunately, as far as the personality of many artists is concerned, like their non-artistic fellows, these solutions are only partially successful, and verbalization in the form of psychotherapy is necessary to resolve severe neurotic conflicts. Usually art work and psychotherapy can proceed together, facing the disturbances that are thrown up.

Artistic work depends on sublimation. This is the capacity to deflect in some degree, drives having direct personal bodily satisfactions into other non-sexual socially useful aims. This capacity varies in all individuals and is highly developed in the creative artist.

God Created Man in His Own Image (99)



Creation of Adam (98)

It is the creative working through in the art work that leads to the variations on any theme. Compare, for example, the *The Creation of Adam* lithograph with its variant, *God Created Man In His Own Image*. One of the variations here was then used as the basis for 'Studies for VULCAN', which are three views of the design for an over life-size stainless steel sculpture.

Remember Vulcan, the Roman god of metal technology, is the counterpart of the Greek Hephaestus, who split open the skull of Zeus to allow Athena to emerge. What more beautiful and adequate description of technology freeing mental images from the pre-conscious for the conscious mind to create.

The source of the resistances that the artist experiences and which are overcome by his working repeatedly over his basic themes, springs from early body experiences that have aroused conflict. The solution that was reached early on in time, gives rise to the basic compulsions to repeat certain themes of form or content. Trying to get away from them, and at the same time using and exploring them, is the artist's stylistic conflict and impact. Integration of these tendencies constitutes the individual's unique style, recognizable by all. This integration, the third stage of creativity, is the prerogative of the synthetic function of the ego, which as the person grows older enforces a greater harmony within and without the personality.

While all the above is relevant for the adult mind, it is with the childhood development of the psyche that we are really concerned because artistic creativity, which, like the play of the child, can be likened to adult play, is concerned with the creation of the personality itself.

Human Psychic Development and Creativity

The initial universal state of grace or wholeness of 'In the beginning' is repeated in human personality development. The earliest state is of oneness with nature during the earliest intra-uterine life. This is our symbiotic Garden of Eden where every want is automatically satisfied; at least it was thought to be so until recently. Now we know that even prior to birth, there are separate foetal and maternal regulatory processes. These are all indicative of the innate drive towards differentiation that exists biologically almost from the moment of conception. Allow me to hark back to the biblical Genesis at this point. There are, we know, creation myths in all races. They bear testimony not only to the greatness of their god of creation, but also to the

need to make the rapid jump from the physical to the psychological by means of mythology, i.e. to elevate the spiritual above the material in the universe, to give colour and meaning to the little understood areas we recognize today as the body-mind relationship.

Birth or the expulsion from the Garden is synonymous with an independent existence and the necessary beginning of mastery of the environment, culminating in the ability to reproduce, or control life itself. Some artists have conflicts about their ability to impart life to their works, because the sense of omnipotence this derives from and stimulates, promotes a rivalry with God the Father, Creator of All.

We need briefly to consider some aspects of the phases of early childhood development.

As the child grows in infancy it passes through phases wherein its sensitivities to bodily functions and areas alters, the so-called oral, anal and phallic phases. Early psycho-analytic theory regarded the plastic arts as a sublimation of the pleasures of the anal phase, with its emphasis on production of an object, smearing tendencies and an affinity for smells. These early infantile sexual interests and desires are normally modified at the age of five to seven years by *reaction-formations*, which produce opposite tendencies to those they are concerned with, e.g. tidiness instead

Studies for Vulcan (105)



Reactions to Loss, or the Destructive Phase of Artistic Creativity

of messiness, accurate control of material instead of smearing. These reaction-formations are important in imparting significant personality qualities, and serve to influence the artist's style, such as an affinity for obsessional detail, or broad free strokes. While the observations made in the anal-phase remain highly relevant for the plastic artist, as they are for us all, we now know that this can be seen in better perspective from the point of view of artistic creativity as but a single contributory element in a vast canvas of detail.

The child's relationship of rivalry, love and aggression with its parents reaches its height in the so-called oedipal phase. The boy prefers his mother, entertains infantile sexual phantasies about her, and innately wishes to get rid of the loved and hated father. Normally this phase is resolved according to the 'if you can't lick them join them' formula, and the boy identifies with his father, an important stage in the making of his masculinity.

In artists, as Phyllis Greenacre has described, the oedipus complex, as with most people, is never fully resolved, and instead of facing it directly, the artist by-passes it and creates models of the conflict in other areas, providing variant solutions for them, thus augmenting the tendency to create, but also the repetition-compulsion with which he is burdened. Literary creations and story-telling plastic art forms have a fruitful source of invention from this psychic mechanism.

Freud has shown that in human life there is the need to respond to a series of losses that occur. In order, they are birth, weaning, the loss of faeces or body products, fear of damage to the genitals, becoming independent of mother and then the family, the loss of loved ones, natural setbacks and finally death itself. Each of these provokes sadness and a sense of loss. Each experience provides the necessity for being integrated. If working through of the loss is performed as described above, personality becomes enhanced and integrated, and whatever is lost is introjected into the personality, enriching it. Traumatic loss, or incomplete working through, leads to fixations and possibly symptoms. If the regressions to such points are severe and uncontrolled, aggression may be de-fused from love, leading to the artist destroying his own works or even himself. Where the de-fused aggression is projected on to another person, as in the case of Richard Dadd, homicidal attacks may occur. Adult creativity may occur after the controlled regression to such points of incomplete integration or fixation, and their working through which provides a release of energy previously used in maintaining the painful experience out of awareness in some degree, while the coming together of the self as enhanced self-awareness gives an additional boost in confidence and drive. This is the basis of much inspiration and of the burning need to go into action and render the mental images in some real medium. The experience may be exhilarating, or even in some strange way neutral, as if the whole body and mind were acting in unison, and one could not make mistakes, not hit a chisel too hard, paint a wrong stroke, or compose a jarring note or word.

The process of a single experience of loss with its sadness, working through of the loss, introjection of the lost object and the enrichment of the personality is expressed by two lithographs. That illustrating God's great destructive mood, prior to the flood, *It Grieved Him at His Heart*, where the forces of black oppression bear down upon the central red form and it gives way. This is followed by the aftermath of the flood, where the injunction '*Replenish the Earth*' is the signal for creation to begin afresh.

Some followers of Mrs Klein such as Hannah Segal consider creativity to be based on the early experiences of the loss of the breast, with hatred of the lost object turned inward against the introjected breast, resulting in a form of depression. The subsequent processes of mourning and process of reparation for the phantasied injury done, lead to a great release of energy in the 'manic phase', used in a Kleinian sense, which is highly creative in its reality applications. I have always had reservations about this description of the dynamics of loss when applied to the adult, because creativity, while related to the overcoming of loss, is very often carried out

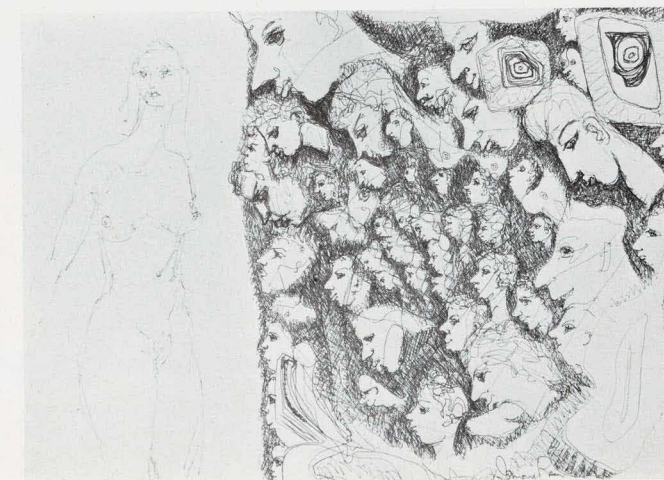
The Creation of the Work of Art itself

in a mood of highly active neutrality, where the subjective sensation is much more one of wholeness and integration and absence of resistances, rather than the presence of a manic drive of energy. Manic energy in the ordinary psychiatric sense of the term contains a high degree of unfused aggression, which is not consistent with my experience of creative activity *per se*. Creativity is a flowing forth as illustrated in the lithograph *The Pattern-makers*, where the crucibles pour forth their forms like a cascade.

The final questions on creativity to be answered here are what are the mechanisms whereby mental images, feelings and ideas become translated into the medium itself. One draws a portrait and the likeness is immediately apparent. Expressions such as those on the faces of the man in the lithograph *Saw They were Fair* are intended and the line conveys them. The balance is achieved between opposites of curves and squares in the wood carving *Pregnant Form*, but how? The answer lies not in the eyes, nor in the heart, but in the combination of these two aspects of seeing and feeling with a third activity, that of kinaesthetic empathy. This means that tensions relating to the feelings and concepts are set up simultaneously in the muscles, and bodily tones.

I have described the intimate relations that occur in the artist between his experiences, feelings, sense of body-ego awareness, and the repetition-compulsions that motivate him. When these are combined during the urge to create, the corresponding bodily sense of awareness, or *kinaesthetic empathy*, helps the ego direct the muscles to make the correct movements, so that any given line or stroke or whole set of proportions is in tune with the bodily status and integrated expression of the psyche. Thus a unified psychic awareness in concept, image, feelings and kinaesthetic empathy, is imparted to a painting or sculpture during the art work and in its completed formal content and proportions.

A work of art is moving to a viewer because the aesthetic proportions set up in it by the artist produce complementary resonances in the body-ego of the beholder augmenting his associative pathways of feeling. Hence the validity of the attitude, image and idea. 'I either like or dislike, or am unmoved' at the first sight of a work. Some works or new artists take longer acquaintance, because viewers may actually lack responsiveness to their quality of resonance, and may need to learn to acquire the necessary taste.



Saw That They Were Fair (108)



Conclusions

Examining the biblical Genesis has always been a satisfying and instructive exercise. Before we finally leave it, I must point out that all the illustrations dealing with the Creation of Eve from the rib of Adam are in fact biologically incorrect. We now know that the female is the basic unit of humanity, and that for the male to develop in embryonic life there must be the presence of circulating male chemical hormone in the brain. It is fundamentally still a question of the genes. Whether a sperm and egg will meet, and an XX female or XY male result, is still an unknown mechanism, even if intentionally procreated, and therefore due to chance, mystery or the will of God.

I have tried to show that creativity and the adaptation necessary for healthy survival depend on very complex cycles and levels within the personality and the life of the artist and society. The process of integration of the earliest experiences in the mind together with the creative potential of the unconscious being made manifest by the artist, reveals insights and provides good experiences for ego growth for us all. The creative model can be applied in all spheres. Including the political where democracy means the parliamentary working through and integration by debate. Like the juggling 'Clown' etching or the musical harmony of the *Jugglers* in copper or *Civilization* in stainless steel, the process of integration that is the basis of creativity conveys the sense of conscious control over the material and inner psychic forces in what I hope is pleasing aesthetic order.

The Clown (113)



The Pattern Makers (102)



Catalogue

Sculpture

Dimensions given: height, width, depth in inches and centimetres within brackets.

1. The Sun On His Bicycle 1967

Mild steel, painted and enamelled
80½ × 27½ × 30½ ins (205 × 70 × 77 cm)
Private Collection

2. The Deluge 1969

Mild steel salvaged from s.s. Bessemer City
105 × 63 × 33 ins (267 × 160 × 84 cm)
Single edition

3. Progress 1966

Mild steel
28½ × 61½ × 39½ ins (72 × 156 × 101 cm)
Single edition

4. The Sun Family 1967

Three piece mild steel
Heights: Sun King 56 ins (142 cm), Sun Queen 48 ins (122 cm), Sun Child 43 ins (109 cm)
Single edition

5. Pregnant Form 1 1968

Wood carving
52½ × 20 × 15½ ins (134 × 51 × 39 cm)
Single edition
Private collection

6. Pregnant Form 2 1972

Resin bronze
52½ × 20 × 15½ ins (134 × 51 × 39 cm)
Edition of six

7. Heavenly Body 1967

Mild steel
32 × 26 × 14 ins (81 × 66 × 36 cm)
Single edition

8. Tree With Birds 1967

Mild steel
77½ × 55 × 21 ins (198 × 139 × 53 cm)
Private collection

9. The Mountains 1967

Mild steel
19½ × 12½ × 8½ ins (50 × 32 × 22 cm)
Single edition

10. Noah Releasing The Dove 1972

Bronze on wood base
28½ × 11 × 28½ ins (72 × 28 × 72 cm)
Edition of six

11. Flight 1972

Bronze on marble base
9 × 28½ × 7½ ins (23 × 72 × 19 cm)
Edition of six
Collection Mr & Mrs Graham Beck

12. The Seasons: Winter & Spring 1974

White Carrarra marble on black Belgian marble base
17 × 19 × 2½ ins (43 × 48 × 6½ cm)
sculpture only
Edition of eight

13. The Kiss 1974

White Carrarra marble on black Belgian marble base
17½ × 12 × 8½ ins (44 × 31 × 22 cm)
sculpture only
Edition of eight

14. Dancing Fish c 1956

Bronze on marble base
15½ × 5 × 20 ins (40 × 13 × 51 cm)
Edition of six
Collection Mr & Mrs Frank Rosen

15. The Jugglers 1972

Copper
19 × 15½ ins (48 × 39 cm)
By kind permission from the collection of Mr & Mrs M. S. Lipworth

16. Adam & Eve and the Fall 1971

Bronze on marble base
8 × 9 × 7 ins (20 × 23 × 18 cm)
Edition of six
Collection Mr & Mrs Mandy Moross

17. The Fall of Adam

Wood
3½ × 1 × 1½ ins (8½ × 4½ × 4 cm)
Series of 12 in bronze

18. Environ-men Having Dominion 1972

Bronze on marble base
9½ × 7 × 4 ins (23½ × 18 × 10 cm)
Edition of six

19. Environ-men Caring 1972

Bronze on marble base
8½ × 6 × 3½ ins (21 × 15 × 9 cm)
Edition of six

20. Environ-men Exploring 1972

Bronze on marble base
9 × 6 × 3½ ins (23 × 15 × 9 cm)
Edition of six

21. Environ-men Coping 1972

Bronze on marble base
8½ × 5½ × 3½ ins (21½ × 14 × 9 cm)
Edition of six

22. Environ-men Sticking Their Necks Out 1972

Bronze on marble base
7½ × 6 × 3½ ins (8½ × 15 × 9 cm)
Edition of six
Collection Rhona and Bob Rapoport

23. Birth of Venus 1972

Bronze on marble base
6 × 6 × 3½ ins (15 × 15 × 9 cm)
Edition of six
Collection Mr Peter Wyld

24. Flight Maquette 1972

Bronze on marble base
2 × 5 × 2 ins (5 × 13 × 5 cm)
Edition of six
Collection Mrs Paula Heimann

25. Maquette for Adam & Eve & the Apple 1973

Copper
7½ × 9½ ins (18½ × 24 cm)
Edition of six

26. Maquette for Man & Woman 1974

Copper
8 × 10½ ins (20 × 26½ cm)
Edition of six

⅜ inch (.95cm) stainless steel large multiples, all in edition of 25.

27. Civilization 1974
75½ × 55 ins (191 × 139½ cm)

28. Adam & Eve & the Apple 1974
40 × 48 ins (101½ × 122 cm)

29. Man & Woman 1974
39 × 53 ins (99 × 134 cm)

30. I Am 1974

39 × 41 ins (99 × 104 cm)

Paintings

Dimensions given: height and width in inches, centimetres within brackets

31. The Creation of the World 1973

Ink, gouache, oil pastel on paper
16 × 19½ ins (40 × 50 cm)

32. God created the heaven and the earth 1973

Ink, gouache, oil pastel on paper
16 × 58½ ins (41 × 149½ cm)

33. The Earth was without Form 1973

Ink, gouache, oil pastel on paper
16 × 19½ ins (40 × 50 cm)

34. The Spirit of God moved upon the face of the waters

Charcoal
19 × 25 ins (48 × 63 cm)

35. Let there be light 1 1974

Acrylic on canvas
30 × 24 ins (76 × 61 cm)

36. Let there be light 2 1974

Acrylic on formica board
46 × 21 ins (117 × 53½ cm)

37. And there was light 1973

Ink, gouache on paper
22½ × 31 ins (58 × 79 cm)

38. Night and Day 1973

Ink, gouache, oil pastel on paper
19½ × 25½ ins (49 × 65 cm)

39. The first day of creation 1973

Oil paste on paper
8 × 11 ins (20 × 28 cm)

40. God made the firmament 1973

Ink, gouache, oil pastel on paper
19½ × 25½ ins (49 × 65 cm)

41. Called the firmament heaven 1973

Ink, gouache, oil pastel on paper
19½ × 25½ ins (49 × 64½ cm)

42. The second day of creation 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

43. Gathering together of the waters
1973
Ink and gouache on paper
19½ × 25½ins (49 × 64½cm)

44. Creation of the earth 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

45. Let the dry land appear 1973
Ink, gouache, oil pastel on paper
16 × 19½ins (41 × 49½cm)

46. Called the dry land earth 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

47. Upon the earth 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

48. God saw that it was good 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

49. Bring forth grass 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

50. Creation of the trees 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

51. Yielding seed after his kind 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

52. The third day of creation 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

53. Study for the expanding universe
1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

54. The fourth day of creation 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

55. Fowl that may fly 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

56. Fly above the earth 1973
Oil pastel and paper
8 × 11ins (20 × 28cm)

57. Every living creature that moveth
1973

Oil pastel on paper
8 × 11ins (20 × 28cm)

58. Be fruitful, multiply 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

59. The creation of the birds 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

60. The creation of the fishes 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

61. The fifth day of creation 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

62. Every thing that creepeth 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

63. Dominion over earth and its creatures 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

64. Given you every tree 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

65. Given you every herb bearing seed
1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

66. God saw every thing he had made
1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

67. Behold, it was very good 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

68. The sixth day of creation 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

69. Thus the heavens and the earth were finished 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

70. He rested on the seventh day 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

71. The tree of Life 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

72. The tree of knowledge 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

73. The fruit of the tree of knowledge
1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

74. Study for the creation of Eve 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

75. Mother and child 1972
Oil pastel on paper
8 × 11ins (20 × 28cm)

76. Environ-men Caring 1972
Ink, oil pastel on paper
11 × 8ins (20 × 28cm)

77. Environ-men Exploring 1972
Ink, oil pastel on paper
8 × 11ins (20 × 28cm)

78. Environ-men Coping 1972
Ink on paper
11 × 8ins (28 × 20cm)

79. Environ-men Having Dominion 1972
Ink, oil pastel on paper
11 × 8ins (28 × 20cm)

80. And the rib made he a woman 1973
Oil pastel on paper
16 × 19½ins (40 × 50cm)

81. Evolution: the first mix 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

82. Evolution: Natural selection 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

83. Evolution: The origin of species
1973

Oil pastel on paper
8 × 11ins (20 × 28cm)

84. Evolution: The science of genetics
1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

85. Study for Jugglers/Civilization 1972
Photo enlargement of ball-pen drawing
21 × 16½ins (53 × 42cm)

86. Studies for Vulcan 1974
Pen, oil pastel, photo-copy
29 × 19½ins (74 × 50cm)

87. The first symbol 1969
Oil pastel on paper
12 × 17½ins (28 × 33cm)

88. Analysis of Civilization: Tradition
1969
Oil pastel on paper
19 × 25ins (48 × 64cm)

89. Analysis of Civilization: Follow into the Past 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)

90. Analysis of Civilization: We were Arisen 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)

91. Analysis of Civilization: Approaching the Centre 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)

92. Analysis of Civilization: Creation
1969
Oil pastel on paper
19 × 25ins (48 × 64cm)

93. Abstraction of Pregnancy 1968
Oil pastel on paper
73½ × 56½ins (187 × 144cm)

Lithographs

94. In the Beginning 1 1974

Edition of 75 Single plate
Arches Aquarelle
22½ × 28½ins (57 × 72cm)

95. In The Beginning 2 1974

Edition of 75 Four plates
Arches Aquarelle
22½ × 28½ins (57 × 72cm)

96. Conception 1 1974

Edition of 10 One plate in black
Arches Aquarelle
22½ × 29½ins (57½ × 75cm)

97. Conception 2 1974

Edition of 75 Two plates in purple & blue
Arches Aquarelle
22½ × 28½ins (57 × 72cm)

98. Creation of Adam 1974

Edition of 75 Two plates, brown & grey
Arches Aquarelle
22½ × 28½ins (57 × 72cm)

99. God Created Man In His Own Image 1974

Edition of 75 Single plate
Arches Aquarelle
22½ × 28½ins (57 × 72cm)

100. Search for Identity 1974

Edition of 75 Three plates
Arches Aquarelle
22½ × 29½ins (57 × 75cm)

101. Separation of Light From Darkness 1974

Edition of 75 Five plates
R.K.Burt Imperial Plain Mould

102. The Pattern-Makers 1974

Edition of 75 Eight plates
Arches Aquarelle

103. It grieved Him at His heart

17½ × 22ins (44 × 55½cm)
Edition of 75 Four plates

104. Replenish the Earth

16 × 20ins (41 × 51cm)
Edition of 75 Six plates

105. Studies For Vulcan 1974

Edition of 75 Single plate
Arches Aquarelle
22½ × 29½ins (57 × 76cm)

Etchings

These are all printed on J. Green mould made paper. Dimensions given: height and width in inches and centimetres within brackets

106. Growing 1974

Edition of 75
21 × 27ins (53 × 69cm)

107. The Awakening of Eve 1973

Edition of 75
13 × 21ins (33 × 53cm)

108. Saw That They Were Fair 1973

Edition of 75
13 × 21ins (33 × 53cm)

109. Man and woman reclining 1974

Edition of 75
13 × 21ins (33 × 53cm)

110. The People 1973

Edition of 75
21 × 27ins (53 × 69cm)

111. Jugglers 1974

Edition of 75
27 × 21ins (69 × 53cm)

112. The Executive Committee 1972

Edition of 75
10½ × 6½ins (27 × 16½cm)

113. The Clown 1972

Edition of 75
10½ × 6½ins (27 × 16½cm)

Biographical note

Ismond Rosen was born 1924 in South Africa. Since 1952 he has lived in England. Mainly self-taught, he has studied at the Ecole des Beaux Arts and the Académie Julien in Paris. He has had several one-man exhibitions and his works are in collections in many parts of the world.

Acknowledgments

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David & Charles (Publishers) Ltd, Newton Abbot for permission to publish extracts on Bessemer City from *Cornish Shipwrecks* by Clive Carter, 1970.

Sir Henry Bessemer, 1813-1898

Invented the Bessemer method for the manufacture of steel, Founder of the Iron & Steel Institute 1868, and its President 1871-1873.

The American steamer *Bessemer City*, wrecked at Clodgy in 1936, was launched in 1921 by the Chickasaw Shipbuilding Co of Alabama for the US Steel Production Co. She was a steel screw steamer of 3,450 tons nett, 5,686 tons gross, powered by two steam turbines, geared to a single shaft, made by the Federal Shipbuilding Co of Kearney, New Jersey. Under the ownership of the Isthmian SS Co of New York, and commanded by Captain Joseph Herman, the *Bessemer City* left Liverpool on the evening of 31 October 1936 for London, to complete discharging her general cargo from the USA. Twenty-four hours later she passed Godrevy light which was almost hidden by thick wintry haze, and shortly before midnight grounded heavily under Pen Enys Point.

In the weeks following, the *Bessemer City* broke up. Her poop, complete with mast and cargo derricks, drifted under Trevalgan Cliff, and heavy seas demolished even the large forward and midship sections. Cases of tinned fruit and salmon, boxes of raisins, sultanias and other delicacies ripened in the Californian sunshine, came ashore from Clodgy to Newquay. A Penzance firm recovered a lot, but a great deal more vanished into kitchen cupboards and was put to good use during the days of scarcity that followed. Though her location was well known, the *Bessemer City* lay undisturbed until September 1963, when she was re-discovered by crayfish divers.

Designed and printed by
Robert Stockwell Ltd London SE1

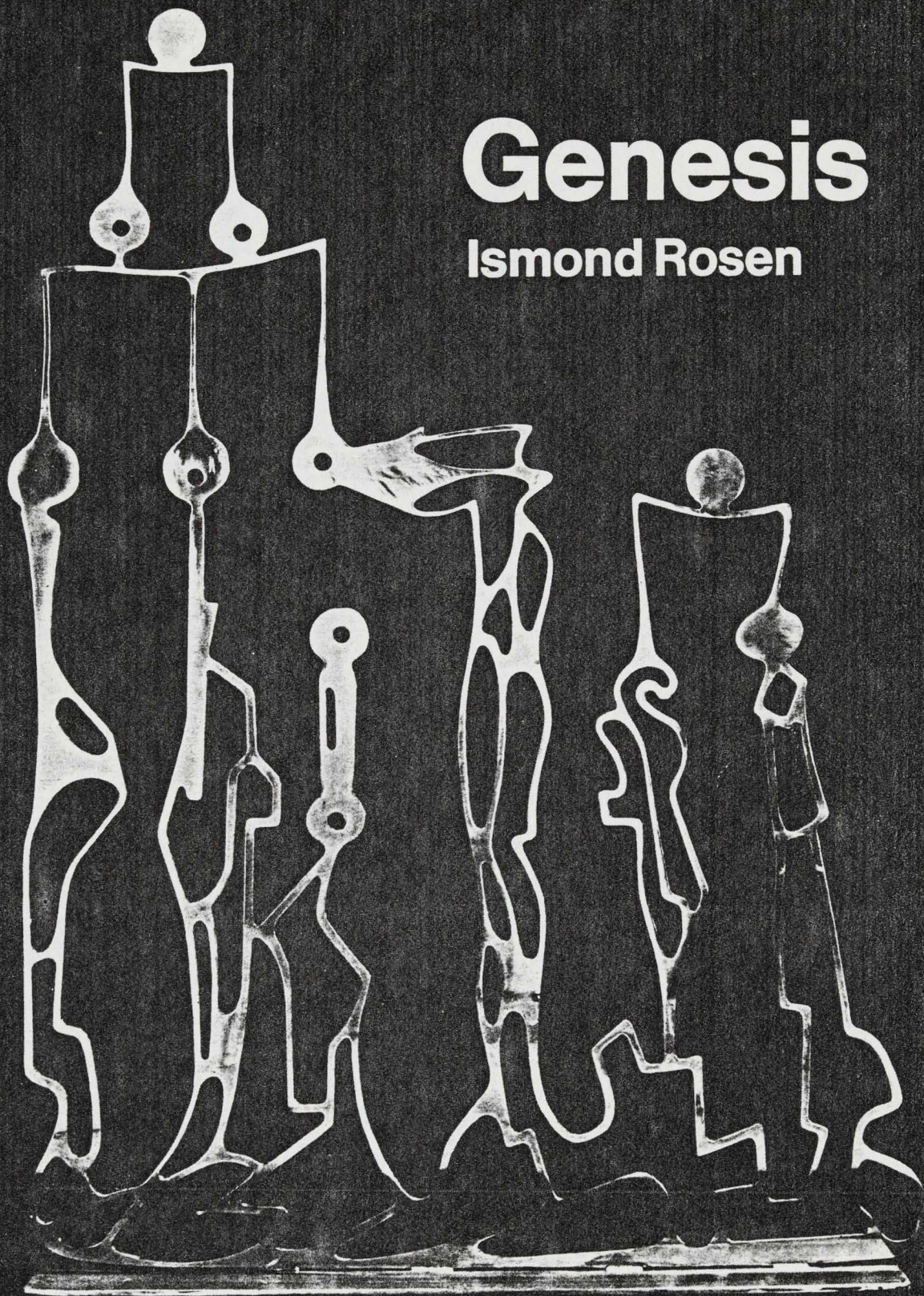
Illustration on back cover

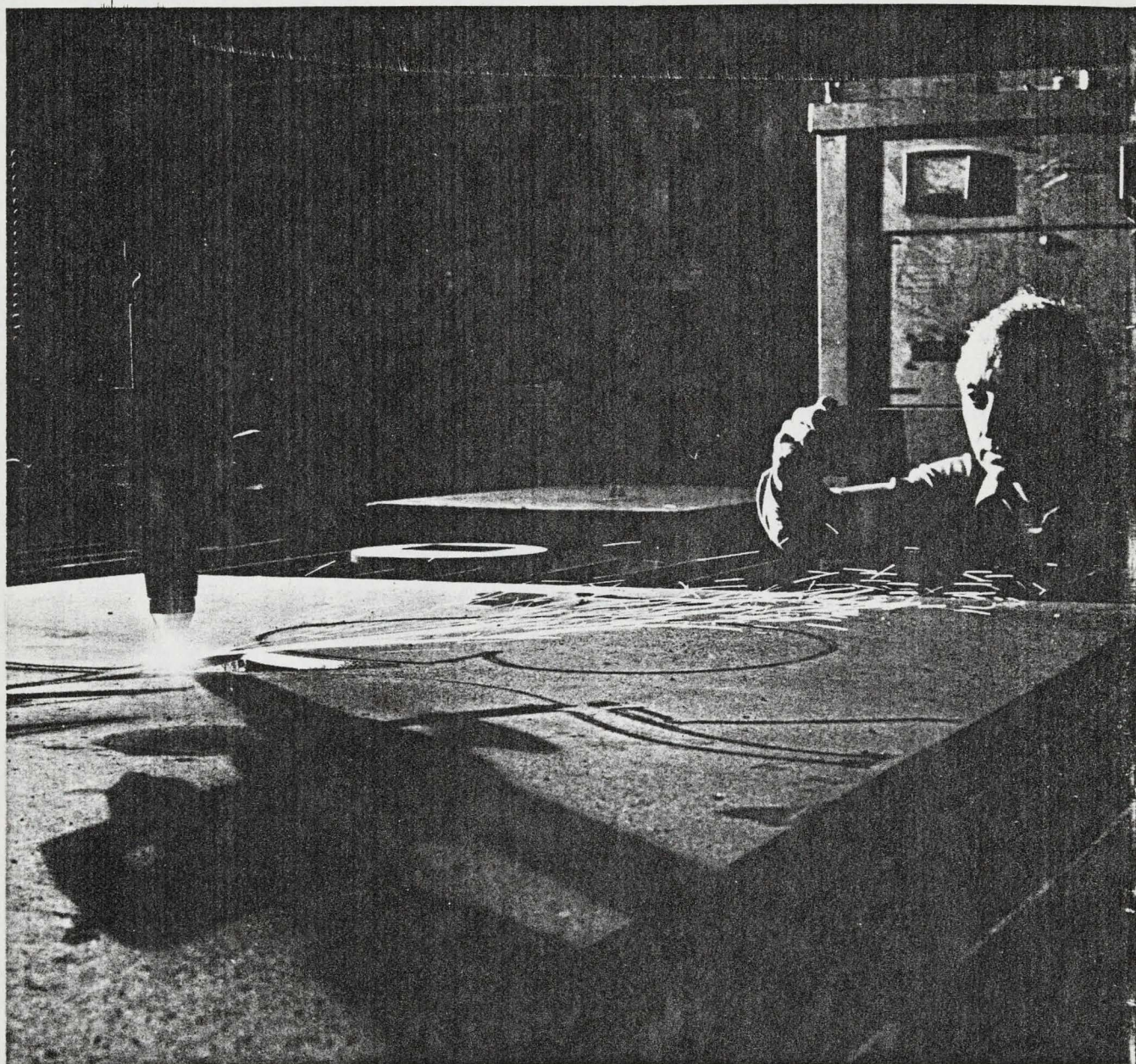
The Deluge. Mild steel salvaged from the wrecked *Bessemer City*.



Genesis

Ismond Rosen





Ismond Rosen, plasma arc cutting at Plascut Ltd, Rotherham.

For Pat Pagan

With best wishes

Ismond Rosen.

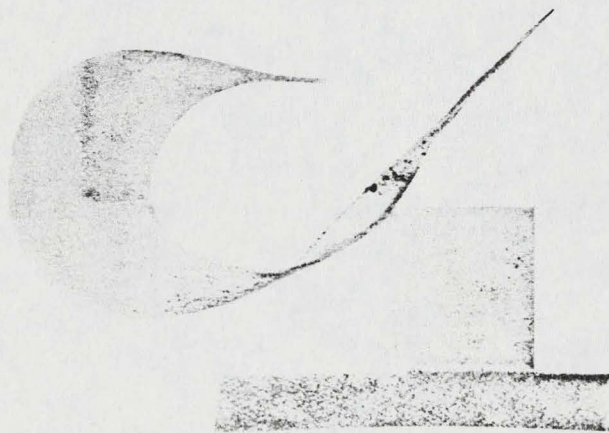
3/12/86.

Genesis

the process of creativity

an exhibition of
sculpture, paintings
lithographs and etchings by

Ismond Rosen



Camden Arts Centre Arkwright Road London NW3
13 October – 3 November 1974

Exhibition organised by the
Hampstead Artists Council Ltd
with the support of the
Arkwright Arts Trust and
the London Borough of Camden



The Creation of the World (31)

Genesis

by Ismond Rosen

Introduction Genesis is an account of creation, of the world, of art, and of the process of creativity itself; a testimony to the making of humanity, and the relationship to its maker, witnessed here by an artist who is also a psycho-analyst.

The process of integration is the basis of creativity.

An understanding of creativity is important at this time because we need to integrate creatively in order to survive.

Knowledge has advanced far beyond individual comprehension, and modern communications ensure that the advances and destructions inherent in the rapidly changing world around us instantaneously become part of our awareness. Rapid change is personally threatening and we therefore require continuous integrations to make our lives meaningful in modern society.

There are certain areas we may compare and examine to discover the processes of integration and creativity.

The biblical Genesis provides a comparative account or paradigm of the creation of the world and mankind. Works of art and science embody ideas which include varying concepts of creation. The distinction between the creative artist or scientist and others lies in the ability to integrate or compress challenging information into meaningful images or ideas and this with a high order of aesthetic expression.

The psychology of individual human development lends further insight into creativity.

Creativity may be thought of in evolutionary fashion as a series of cyclical changes taking place in the physical universe, in the individual and in society. Conceptually, we elevate ordinary processes of change to creativity when a special 'jump' takes place which produces new higher qualities that previously did not exist.

But it is essential to realize, however, that however simply and clearly one may structure a theory or description of creativity, we are dealing with a mystery, a mystery that springs from the relationships that exist between the compositional elements.

In general, there are three main stages of creativity which repeat endlessly in cycles from the longest in time to the shortest, namely:

1. **The First Mix**, where the basic elements are produced. These may be matter itself, in the physical sense, or artistic talent which reveals itself, copies and identifies.
2. **The Destructive Phase**. Here, the original elements are altered and undergo processes of loss and change.
3. **The Creative Phase of Reconstitutional Integration**. As part of a creative 'jump', further elements are added, disparities are 'worked through' and integrated to form new qualitatively higher forms, or ideas. The phrase 'to work through' is a technical term and will be explained in the section on psychology.

I will now proceed to examine the creative processes in the areas outlined, using my works of art in the exhibition as illustrations and examples.

The Biblical Genesis – The Origin of Western Tradition

The first book of the Old Testament is named in Hebrew by the word meaning 'In the beginning.' Rendered freely into English it is BRAYSHIS. GENESIS is a Greek word meaning creation, and adopted by the later Western tradition. The Hebrew signifies an acknowledgement of a First Cause. The Greek deals with creative process. This dualism turns inexorably towards a monotheistic all-pervasive presence on the one hand, and a pan-theistic pragmatic aestheticism on the other. These are the twin roots of Western Civilization; theological humanitarianism and technological mastery. This polarity still engrosses mankind. A *Times* editorial recently described these two complementary views of human nature as follows: The Greek derivation focusses attention on the 'evolutionary aspects, its potentiality for development towards harmony and wholeness.' The Hebrew aspect 'sees man as always alienated, engaged in conflict with hostile forces both in the world outside and in his own inner being.' Whether these basic views of humanity spring wholly from one or the other source is debatable. They clearly describe however the task facing us all: The integration towards wholeness of the conflictual forces that exist within and around us.

The conflictual nature of man is more properly dealt with in the later section on psycho-analytical psychology.

The Mystery of Origins

The biblical Genesis starting with 'In the beginning' implies the acceptance of monotheism, of an active agent, a Supreme Being. God who is One and All. Alternatively, 'In the beginning' means there is nothing, something, and the agency or relationship between them, God or Mystery, whichever you may prefer.

There is no place in Genesis for a concept of 'before the beginning.' Earlier pagan or pantheistic traditions deified as universe-originators physical objects such as the sun or the primordial ocean. The mythology of Egyptian Heliopolis characterized chaos as the primordial ocean which existed prior to creation and which contained the germs of all things and all beings (*Larousse*).

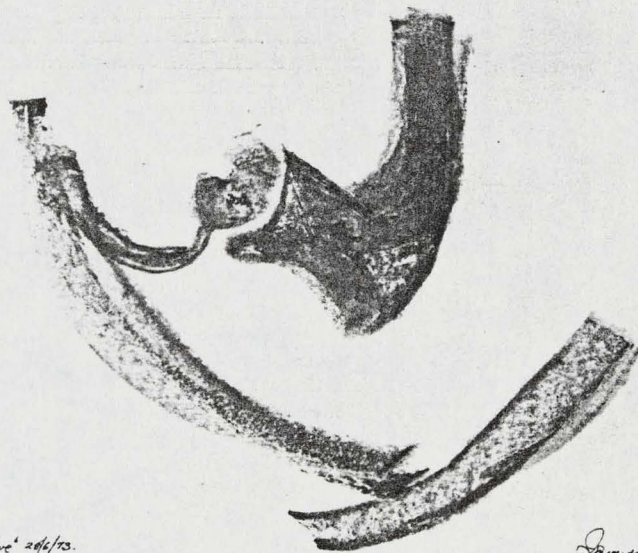
These opposing pagan and monotheistic views echo in the debate in modern physics on the origin of the world being either of continuous formation, the 'steady-state theory', or having its beginning in the explosion of an initial amount of matter, the 'big-bang theory'. The argument seems to be resolving in favour of the steady-state concept, but it does not explain where the initial amount of matter comes from. Physics remain engaged at what may be viewed as a religious versus scientific approach, as the understanding of the origin of matter and its subsequent relationships, forms and forces.

The origins of matter and the universe are visualized in the paintings *Creation of the World* (no. 31), *God Created Heaven and Earth* (no. 32) and *The Earth was without Form* (no. 33).

The Phases of Creativity in Genesis

The Book of Genesis provides a model of the process of creativity. The nine chapters can easily be viewed according to the three phases described earlier: The first mix; destruction or loss; and creative integration. Let us examine Genesis in these terms. Paintings no. 31 to 74 illustrate the biblical chronology.

The first chapter, 'The Creation of the World', exemplifies the first mix. Each of the seven succeeding days of creation implies a different set of relationships, and a

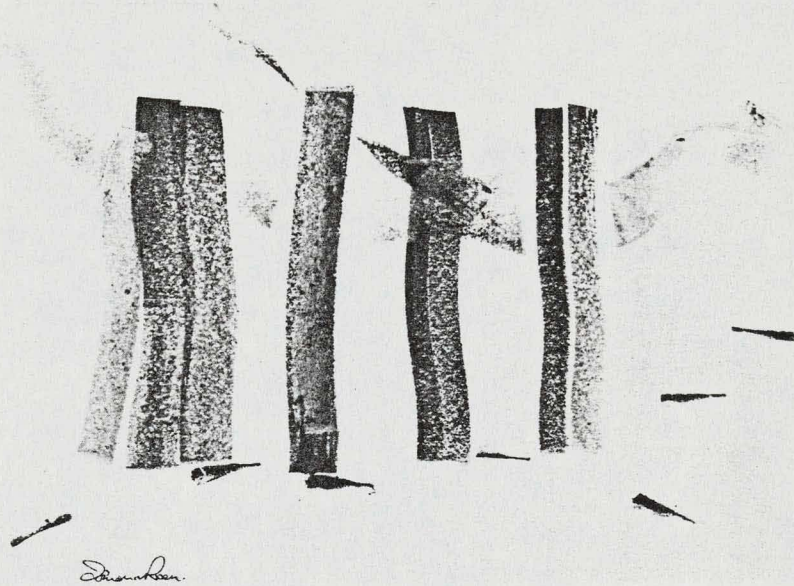


Study for the Creation of Eve (74)

Study for 'Creation of Eve' 20/6/73.

Shankar

Creation of the trees (50)



The tree of Life (71)

higher order of creativity, where matter, then life, and lastly man is created. Man is then granted dominion over the earth and its inhabitants. God rests and sanctifies the Sabbath, creating a temporal-spiritual order in the life of man, apart from the seasons.

The first destructive phase comes in chapter two, 'The Fall of Man', where Adam and Eve are banished from the Garden of Eden. Several sculptures deal with this theme. This heralds phase three of creativity, the need to work, to suffer, to work through life's burden of painful birth and death, battle with the environment and in this way to create civilization.

The destructive process is repeated in terms of individual psychology with chapter three, 'The First Murder' of Abel by Cain, and in chapter four in society as a whole, where 'The Flood' is evidence of God's wrath against an erring mankind.

Only after this massive act of destruction does God make his first covenant with man, that with Noah. The rainbow effect in *Separation of Light from Darkness* heralds this first covenant which is signified by God by the appearance of the rainbow. The chapters dealing with the patriarchs record the historical development of nationhood, and the growth of theology. The destructive-creative cycle proceeds endlessly. The covenant between God and Abraham comes only after the sacrifice of Isaac and the transmutation of human sacrifice to an animal substitute. The covenant God makes with Israel follows Jacob's night of wrestling with the angel wherein his hip is injured.

Genesis concludes with the Jews in Egypt and Joseph's death, heralding the next instalment of destruction, the Exodus with the creative Gaining of the Promised Land.

Christianity, having taken its 'first mix' from Judaism plus Greek and pantheistic elements, follows the same thematic process with crucifixion being the prerequisite of Divinity. This theme has been dealt with in an earlier sculpture called *The Revelation*.

The creative phase is further exemplified in the move in religious concept from a dyad or twosome, God and man, to a triad in the Holy Trinity, which is due partly to the materialization of the relationship existing between them into Holy Spirit. Although the spirit of God had been previously accepted Judaically, it had not been made manifest as a separate entity. Being separate conceptually, it could be symbolized artistically by the white bird or dove. The integrative power of the triad, with its additional element, also allows for either or both of the other two elementals or for the combination of them to be represented by the third. An impeccable artistic logic is created, to which only the questions of belief and the need for an intercessor between God and man attach. Regarded creatively, religion betokens tolerance for all, including non-believers, and vice versa. Holy spirit is regarded by spiritual healers as an energy source.



Environ-men Sticking Their
Necks Out (22)
Environ-men Caring (19)
Noah Releasing the Dove (10)



The significance Genesis has for us today is dealt with optimistically in some of the sculptures.

The series of five small bronze **Environ-men** deals with the theme of the granting of dominion over the earth and all its creatures to man. We have increasingly become masters of our environment, and the granting of this dominion is an injunction to explore, cope with, and care for our environment. We have literally to 'stick our necks out' at last and face these responsibilities. The threat of 'The Deluge' will always be with us, but as in the sculpture of 'Noah releasing the dove', man will have to turn into the symbolic bird of peace and himself produce the olive leaf. We can produce our own Eden in the *Tree with Birds*, and happily explore the universe in the *Sun on its Bicycle*.

Relationships and the Creative Jump

The elucidation of relationships is an important ingredient of the process of understanding and eventual creativity.

In the beginning is creation and disparity. Matter-void, light-darkness, in an aura of mystery, are the first relationships.

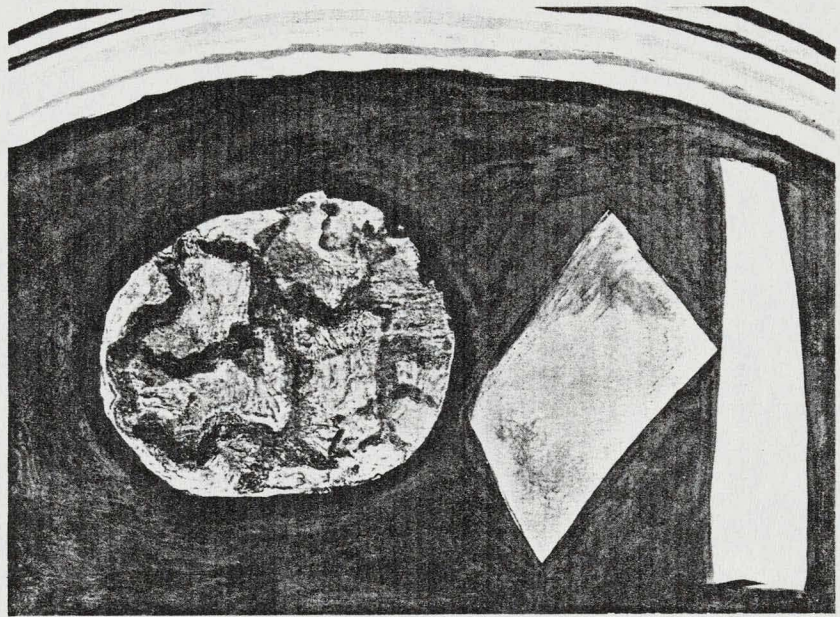
It is the linking of universal opposites and the force required to integrate them that makes for the size of the 'jumps' that occur in creativity. This relationship between the amount of energy and the relative distance between matter or objects requiring to be connected accounts for the stability or significance of the material universe as well as the social and psychological. We are well aware of the great forces required to make coal or diamonds out of carbon molecules, to produce major works of art or science, or revolutionary social changes. In this nuclear age we have to integrate and control such forces better, to make not smaller but smoother 'jumps.'

Genesis deals with man and God; art with matter and the humanities through the appreciation of proportion; psychology with the integration of love and aggression for survival and growth in the unconscious and conscious spheres. For example, in the lithograph *Separation of Light from Darkness*, the darkness contains three forms symbolic of the omnipotential of the void—the all from nothing. In psycho-analysis, the unconscious is considered analogously, as being the source of all human potential, but which has to be made conscious and rendered in reality.

The phrase 'in the beginning' is an affirmation of all creation, an expression of faith in the divine progenitor, in mystery appropriate to human proportion within a universe that is finite and invitingly knowable. Hence the need for the Garden, the symbolic relationship with the cosmos that has to be lost only in order to be regained through experience and actual mastery of the world. For Genesis is a hymn to mastery.

The granting of dominion to man over the creatures of the earth must follow the dictates of humaneness, i.e. consciousness in a setting of cosmic values. Only the Tree of Life itself is sacrosanct, as it means control of the life force and possibly a return to the void, whereas man must journey forward to make understanding manifest. The artist has many tasks to perform if he is to function creatively. These concern essentially the facing, and working through, of areas of conflict, inside and outside himself, which must then be integrated and made meaningful through his art work.

The Separation of Light from Darkness (101)



The Problems of the Artist

It is the very mysteriousness of the powers of integration that constitutes art. The area of the human personality that does the integrating is also the source of art. What these processes of integration are, will be discussed later.

The artist exists in another conflict area between the need to discover his unique and original style, and the maintenance of the possibilities of growth. Never to find one's true artistic identity is to remain condemned to the facelessness of obscurity, the fate of most things. To settle for a premature closure of definition, which though recognizably individual, remains simplistic or superficial, is unworthy of the integrative powers of the artist. In practice, there are limitations to the human aesthetic appreciation of complexity, hence the need for artistic tradition. The ability of the artist to move from utter simplicity to infinite complexity becomes a new expression of the range in artistic process. In other words, to what degree does the artist use the range of possibilities at his command to explore and comment upon his environment, as an expression of his artistic personality?

Herein lies a fundamental conflict for the modern artist: whether to follow revolutionary originality or to become enmeshed in rapidly outmoded aesthetic canons.

The artistic style in the works exhibited is neither that of pure abstraction for its own sake, nor the representation of the external world. I have tried to render an externalization of inner mental images or ideas. Some have appeared spontaneously, in the nature of free association, others were produced more slowly as a series of works in order to clarify the nature of process itself. Inevitably the works reflect a diversity of styles and materials in the attempts to explore the theme as stated. But it is a diversity in search of unity, in spite of the universality which comes naturally to so many artists. A universality of approach which comes naturally to me. Individual style is the unique contribution of the integrated personality. It's handwriting so to speak. But the coming together of style, content and material are all an expression of personality in its broadest sense.

It is not only the finished statement of style that counts, but the journey of exploration itself, the process of artistic becoming, that the artist takes the beholder upon, over years of artistic endeavour. 'Here are my aims, my area, my materials', says the artist, 'and here are my discoveries, my solutions and what I have found I can trust as true expression. This is where I have been, this is what pleases me, and now you and I know who I am. Here I was lost and frightened, there I was dissatisfied or angry. There I stopped unable to proceed, elsewhere I found love and a pathway laden with riches. Despair, joy and contentment have I known a life?'

Art is the creation or discovery of new areas of mystery. Science is their

elucidation. '*Let there be light*' is the dawn of observation, which enlarges the area for exploration.

Mystery lies in the quality of relationships which art creates through new juxtapositions, using chance and coincidence. Aesthetics studies the values between these newly-created qualities in terms of the scale of human taste.

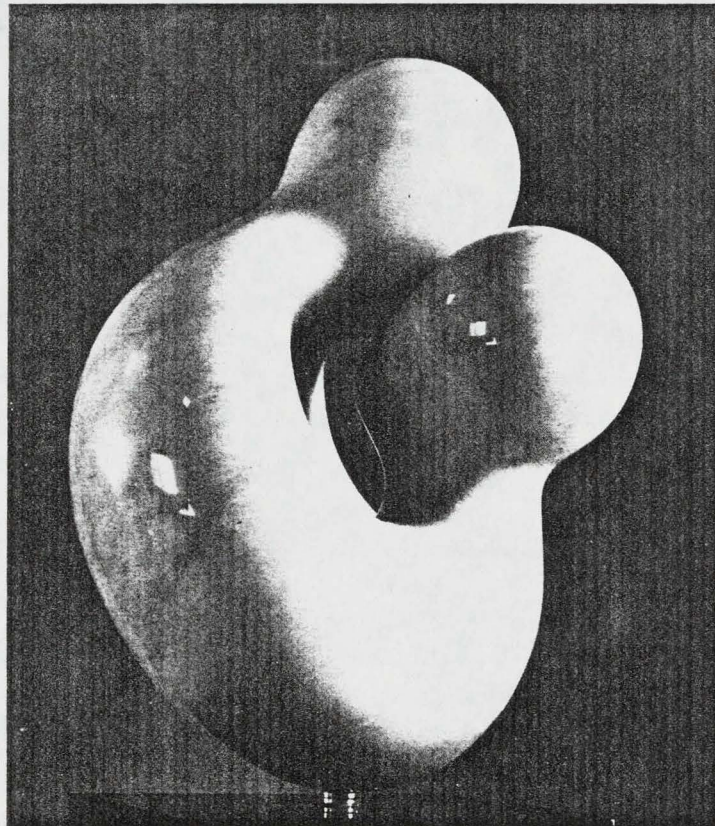
The Process of Artistic Creativity

By examining the works illustrated and exhibited, together with due consideration of how a work is produced and the whole life cycle of the artist, we will see that it all fits very conveniently into the three stages of creativity stated earlier.

The First Mix in Artistic Creativity

This is the time of life in the artist when in childhood or later, he discovers his talents and actual abilities, experiences the satisfactions in art production and chooses the media that are congenial. Already at this early stage certain preoccupations with style and content become apparent, but are usually engulfed by the process of learning techniques and tradition. Even the absence of tradition has become a tradition. The newly-fledged artist is absorbing ideas and concepts by copying and identifying with other artistic personalities, whether classical or contemporary, representational or abstract.

At some point in this first stage the artist's own works of art begin to appear, springing fully-formed from his own mind, like Athena being born from the head of Zeus. Such a work is *The Kiss*. This sculpture, carved in 1974 in marble, was conceived as complete in an instant and then made, more than twenty years ago. The element of wholeness of image and inner vision is contained in its simple line



The Kiss (13)

and curves. The two heads relate above, and fuse below in a manner expressive of the pattern of human loving, both in its earliest mother-child relationship and in adult sexual congress. This theme was then repeated in a variation entitled *Mother and Child*. Quite consciously.

The pleasure in producing these works which others admired gave way to a sense of dissatisfaction when the same curved elemental unity between the forms seemed to pervade each succeeding work. It was as if one was in the grip of some compulsion to repeat, which however successful at one level, had to be resisted on another. This is usually the sign of some deeper underlying conflict requiring solution.

At this point I was introduced to classical cubist drawing while studying in Paris and concentrated on straight lines to remove the softness of the curves. The second stage, of dissatisfaction, destruction and of loss had arrived.

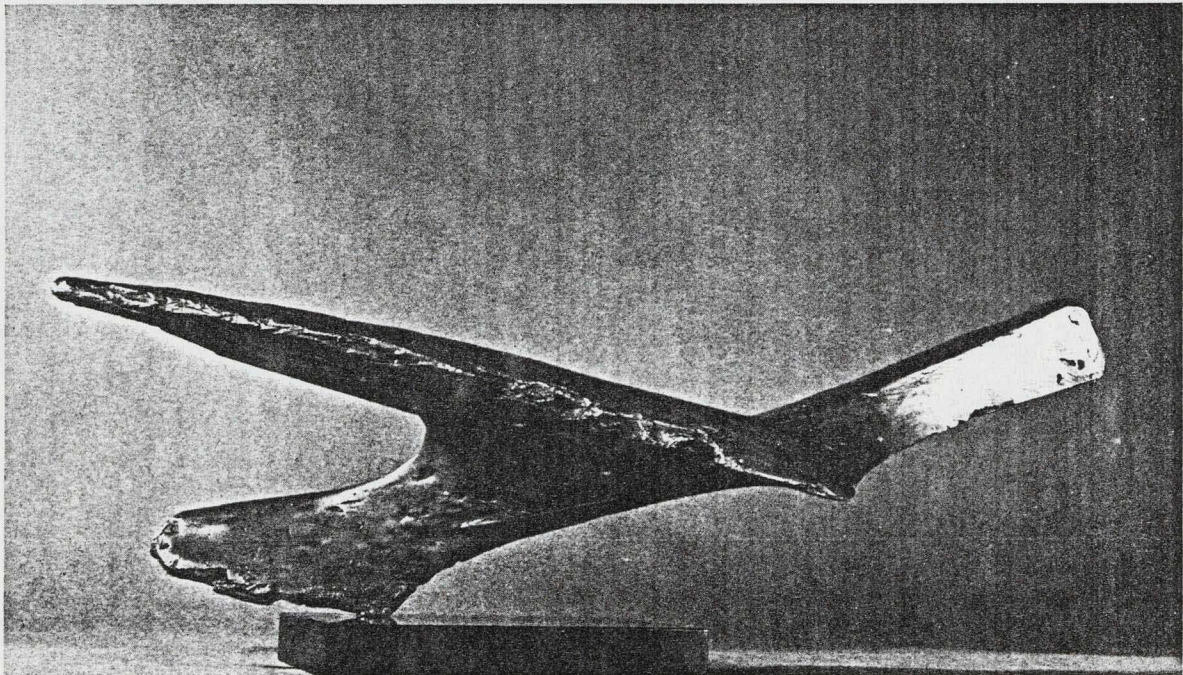
The Destructive Phase in the Artistic Process

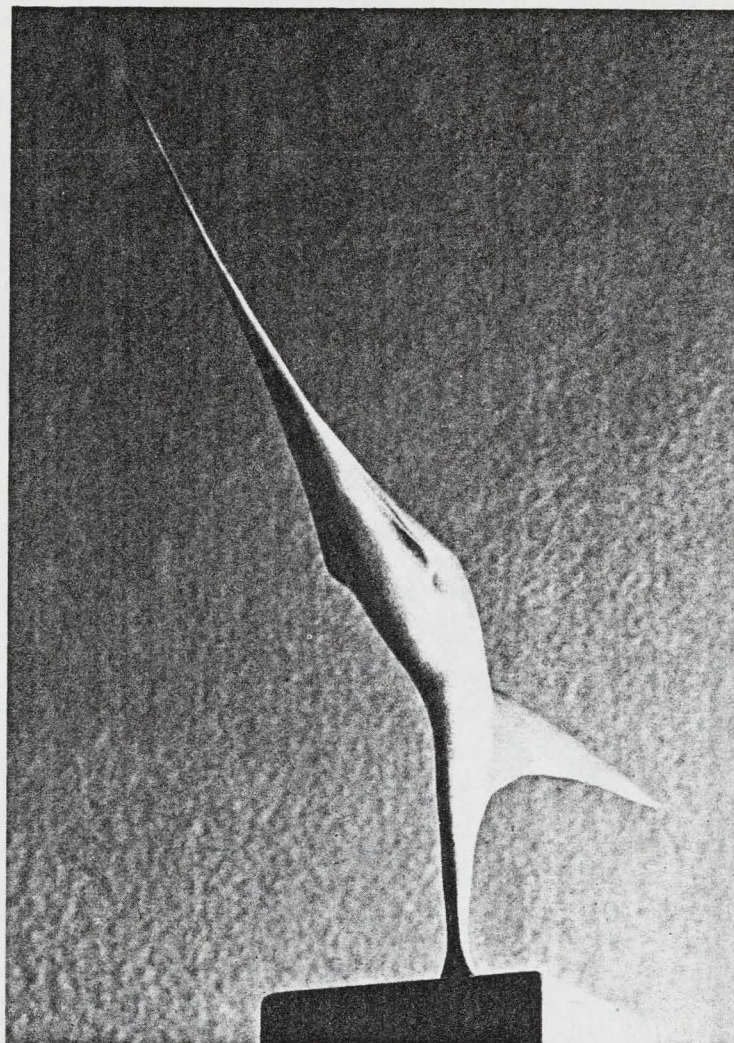
This phase relates to change and destruction of what was formerly there, and growth or newness of what appears. Change may also occur in the opposite direction, or regression to a state that existed previously.

One of the qualities which creative artists possess to a high degree is the capacity at times of dissatisfaction or change to regress within themselves in order to resolve underlying conflicts so as to be able to forge new integrations. These new integrations appear through the new art forms which are produced. Kris called this 'regression in the service of the ego', and the whole process will be examined in greater detail in the section on psycho-analysis.

These periods of regression are characterized in the artist by his social withdrawal, moodiness, irritability or depression. The conflicting popular representations of the artist as bon viveur or social isolate are really descriptions of the same person at different points of his creative cycle, notwithstanding the fact that creativity occurs in every personality type from the most gregarious to the schizoid. Every artist has his individual range of mood.

Flight (11)





Dancing Fish (14)

Regression is a sort of 'reculer pour mieux sauter'; withdrawal in order to advance. to liberate new energies, for change requires energy. The aggressive drive has to be available to change the old into the new, but linked and bound with love in order not to change and destroy purely for the sake of it. To create means to love and to show it.

Some illustration of the change in my early repetition-compulsion for soft rounded arabesques is shown by the opening out of the forms into two arabesques which meet and travel away in open-ended fashion. These may be seen in the *Dancing Fish* and in later works such as *Progress* and *Flight*. An aggressive and straight element has entered the works, but the curves of balance of the early theme are still present.

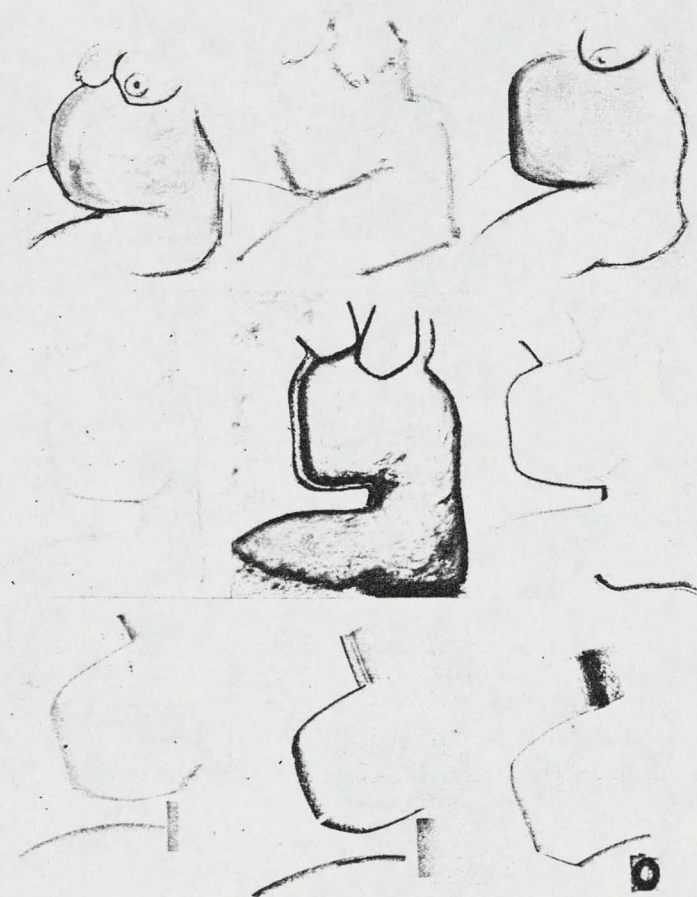
What I have described as a destructive phase during a life-cycle of artistic development occurs of course, during the making of a single work. Especially in major works which are created at intervals over the years. The work stops and must be left while one deals with the inner resistances that impede progress, unless one compromises oneself with facile solutions to the problem. Artists allow for this contingency by working on many pieces at the same time. While the work of inner resolution of conflict proceeds, they may be performing satisfactory art work of a different order elsewhere. This is the secret advantage of engaging in many apparently different pursuits in life simultaneously. If uncompromisingly chosen, they meet in their meaningfulness within the individual, yet like psycho-analysis and sculpture, they may seem quite foreign companions to the outsider.

The Creative Phase of Artistic Maturity

The creative phase expresses the maturing capacity for integration by the ego, which as we grow older demands a greater synthesis and harmony of the disparate elements within the self.

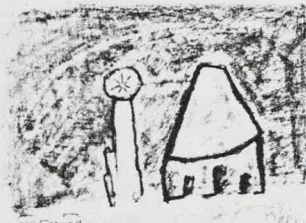
Synthesis and harmony entails finding what is common to many different elements i.e. the capacity for abstraction. All art whether representational or abstract contains the element of abstraction of essence as an intellectual process. An example of how this may be achieved and what it denotes for creativity may be found in the series of paintings entitled *The Abstraction of Pregnancy*.

Of this panel of nine paintings, with the exception of the centre picture, all were produced at one sitting and read in order from left to right, from top to bottom. A double process is occurring simultaneously. The purely representational pregnant female is becoming increasingly abstracted, and as it were being carved away to reveal the essentials. At the same time, each succeeding picture adds a new quality and element that was not present previously. The centre painting shows how it is possible to then take any of the stages or phases of the abstraction as a point of departure, in this case the picture to the right of it, and to create new versions, thus exploring the variations at any level. One could spend one's whole artistic life on this theme, or any theme, providing the motivation was sufficient in the artist. Matisse, of course, delighted in such exercises.



The Abstraction of Pregnancy (93)

Analysis of Civilization (88-92):



Tradition
Follow into the Past
We were Arisen
Approaching the Centre
Creation

A further intellectual aspect of creativity is that of retrospective analysis. It is part of the working through and exploration of essence. This is illustrated by the series of five paintings entitled *Analysis of Civilization*.

The process of retrospective analysis is directly comparable with the therapeutic process in psycho-analysis. These pictures were not produced to order, but proceeded along the lines to be described as a kind of exploratory discovery such as free association. The first painting called *Tradition* attempts to portray a culture that has been ossified, with its own style of architecture as depicted in the house and the formal stylization of the monument or sculptural form within the picture. These two elements relate to each other and to the environment in such a way as to render the background unobtrusive. In the second painting, *Follow into the Past*, a process of regression into the past occurs. The house disappears, i.e. is lost or destroyed, and the sculptural form has come alive, being representative of the self or soul of the civilization, and bids us enter into the more fully-revealed background form with its cave, which was there all the time but hidden.

The third painting, *We were Arisen*, takes us inside the cave, or the emotional background of ourselves. The major areas and structures are revealed, and the self becomes more mobile, dynamic and rises up in a more omnipotential shape.

In the fourth painting 'Approaching the Centre', we become aware of a light, hidden but radiating from the centre. This light is once more the symbolic Garden or source of selfhood that exists in us all, which we erect defences around in order to protect it from our own and the world's threats of damage.

The fifth and last painting, *Creation – the Life Process*, shows the centre to be that of creativity or life itself. The colour is intensified by the addition of gouache and ink, and the technique changes to include finger painting. It is the illustration of the dynamic unconscious which is now made conscious and revealed, with its vibrant intense conflicting drives lying in the egg-shaped bodily matrix, and giving rise already to major forms within itself. This picture of the life force is also symbolic of the source of all our energies, the sun, which links in turn with the first picture, where the sculptural form has a symbolic sun as its motif. An integrated whole series has therefore been achieved, and a fresh style has appeared in the fifth painting.

The influence of the medium itself is a major force in creativity. It may be important for the artist to explore new media in order to gain creative impetus, while a change of scale within a given medium such as painting or sculptures poses new problems for which fresh solutions must be found.

I would like to illustrate some aspects of the vast area of technique and medium with a discussion of *The Jugglers-Civilization* series. This series began with an original drawing in ball-point pen which was produced quite spontaneously without any idea of what was going to emerge.

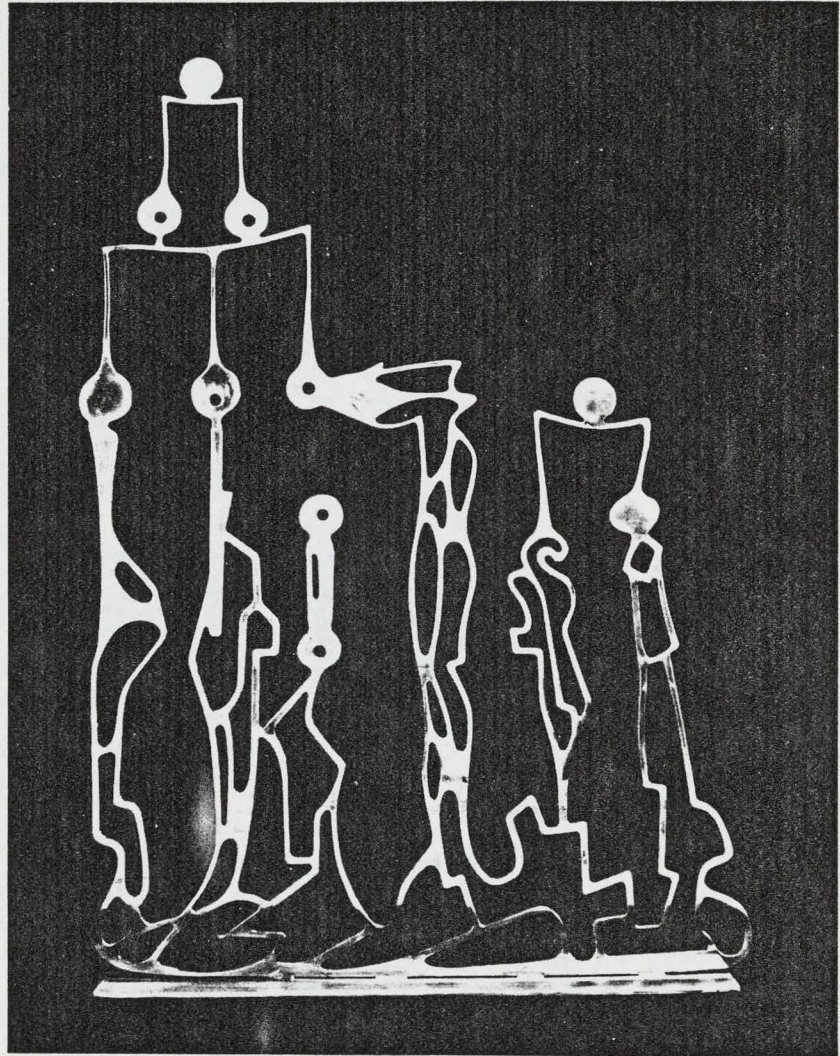
The drawing was later enlarged photographically and a graph grid superimposed for the purposes of enlarging it into a sculpture (no. 85). The interesting qualities of ball-point pen, a modern medium, were revealed only by photo-enlarging, as can be seen.

However, it would not have been possible to re-create the enlarged lines as they existed, in another medium such as metal. The image had therefore to be re-designed for cutting out in copper with a hand electric jig-saw. This technique used with the copper imposed its own qualities on the final sculpture. See no. 15 and the illustration on page 14.

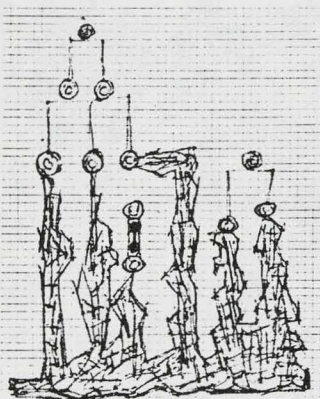
The intention existed to create this work in a larger version, which meant another change of materials into steel as the copper would have been structurally too soft to be free-standing. This meant further changes in design.

Stainless steel was decided upon, and at this point I pay tribute to the wonderful help and cooperation I have experienced with British industry, in particular The British Steel Corporation and Plascut Ltd., for their assistance in work with that hardest of commonly used metals, stainless steel. Sculpture, as the ancients and Americans have shown us, is possible in any size, given the finances and resources, such as mountains, to carve. To produce the series of Large Multiples in stainless

Civilization (27)

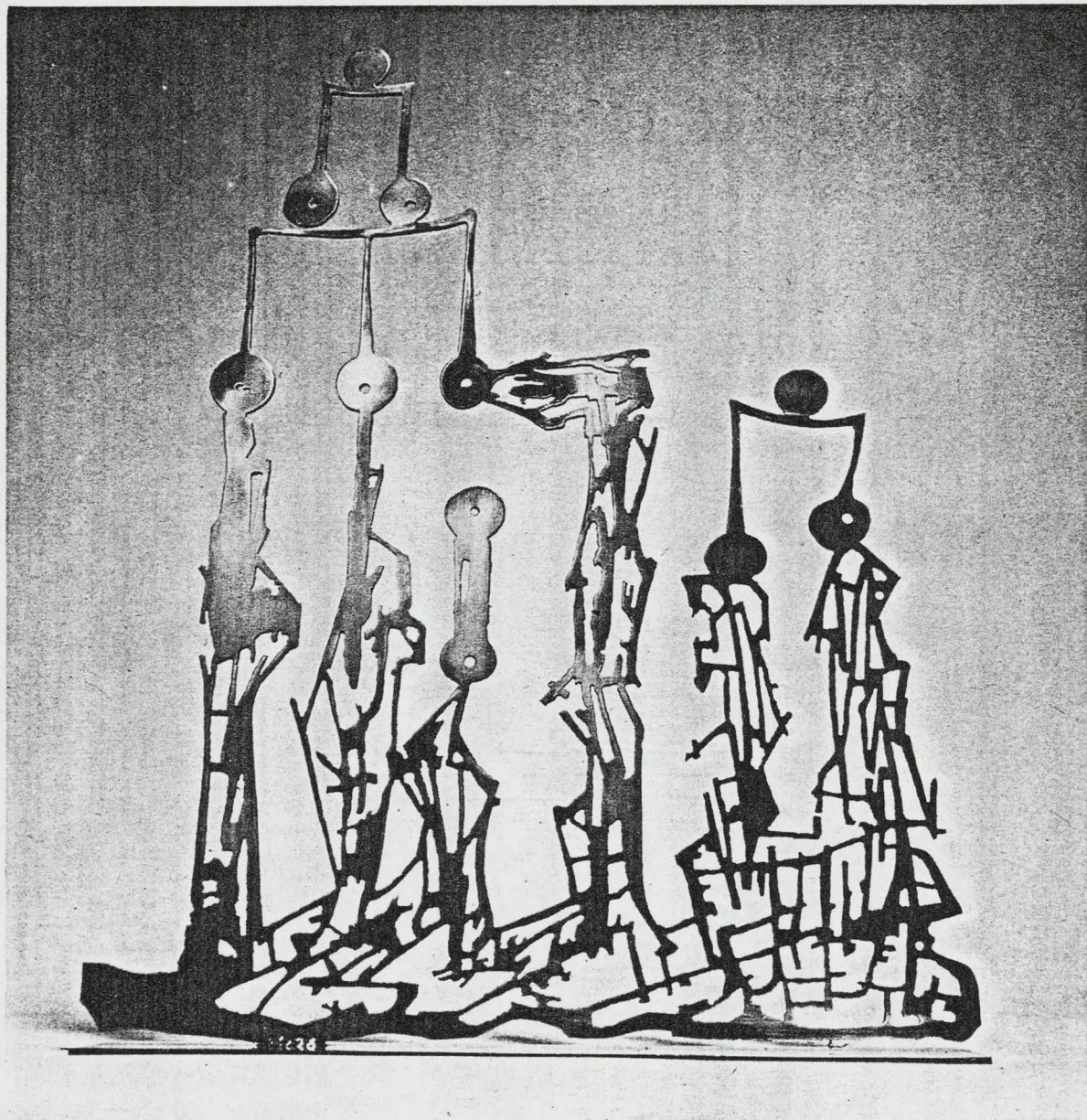


Sketch for The Jugglers



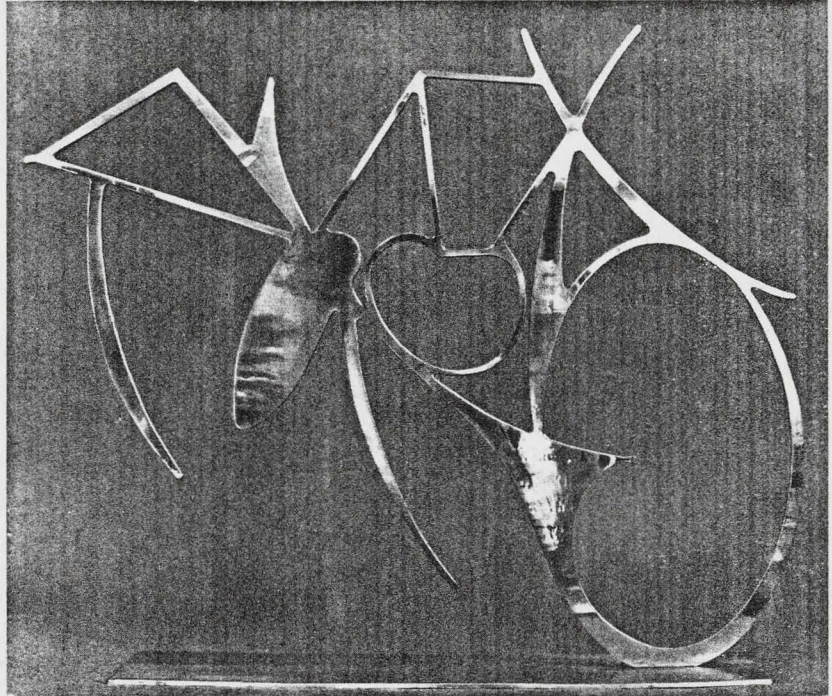
steel, starting with *Civilization*, meant learning to use some of the most advanced technology available, such as plasma arc cutting. Consequently, I am working too with digital computerized laser cutting in finer gauges of metal, where the design, instead of being enlarged by hand as with plasma arc cutting, can be produced to the requisite size by the computer. But all these labour-saving technologies have their limitations which impose additional formal changes in the final design. The plasma arc cannot cut angles, and instead of grinding these out to fit the pre-conceived design, the curved arc pathway has been preserved in the stainless steel large multiples.

The further abstraction of the *Jugglers* with its change of name into *Civilization* was made as much on purely technical as on aesthetic grounds. Instead of cutting out 130 spaces by hand, as in the *Jugglers*, there are only 31 in *Civilization*, and the spirit of the work is more integrated and harmonious.



The Jugglers (15)

Adam and Eve and the Apple (28)



Thus concept, image, medium and technology all had to be integrated in a series of processes over a period. This allowed for the re-working of past thematic material in the other three works of the stainless steel large multiples.

In *Adam and Eve and the Apple*, *Man and Woman*, and *I Am*, the copper maquettes were produced from the original drawings, in order to facilitate the enlarging of the design for the plasma arc cutting in stainless steel.

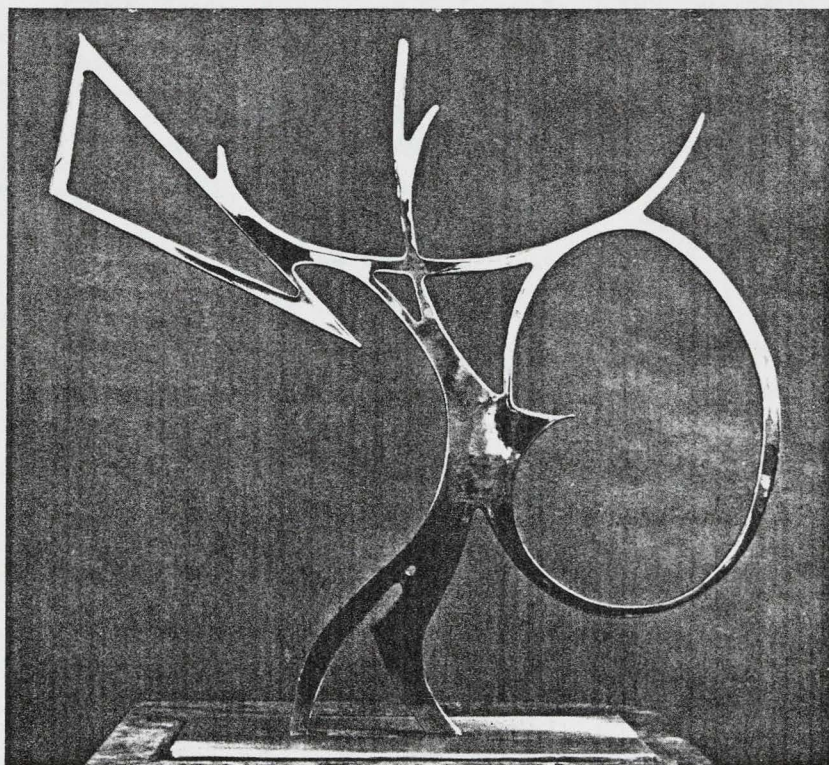
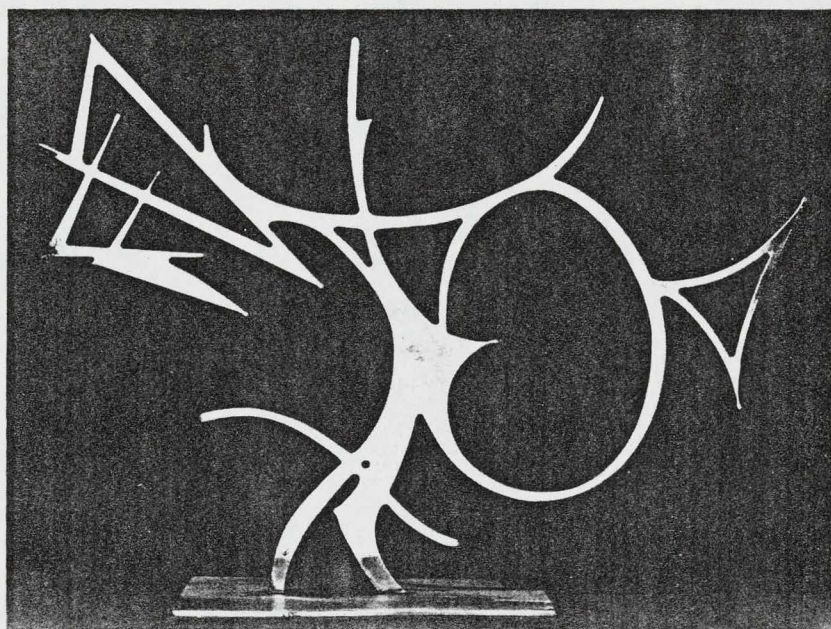
In *Adam and Eve and the Apple* the early themes of the arabesques, of the *Dancing Fish*, *Progress and Flight*, and the rounded forms of *The Kiss*, fuse in harmony with the pointed triangles on a newly-constituted level. This is further explored in the smaller stainless steel sculptures. *I Am* is so-called because of the need to integrate within the self the masculine and feminine elements, the active and passive, the gestating and the executive. It also links with Genesis where God, who is One, creates man in his own image, i.e. a unified self. *Man and Woman* take the theme further by showing that each has need of the enhanced qualities of the other, a true relationship, for personal existence to be satisfying.

The last theme I wish to deal with in this section is the relationship of the artist with his audience, with the real world of others outside, in relation to his artistic self. An artist can be indifferent to or highly dependent on the opinions and responses of others according to the nature of his personality defences. There is no doubt, however, that the preparation of works for an actual exhibition is a very stimulating and demanding task. To be on the safe side, the artist demands in return for the exhibition on which he has worked, that in producing it he has been enabled to reach new creative areas which can take him forward to the next exhibition.

Every work of art and every exhibition is a trial for the artist that he can still be creative and he knows within himself the answer to this question.

The artist of today has an infinite freedom of choice of techniques and styles. He may move freely within his natural ambits, providing he is not tied commercially to producing an established trade mark. Apart from his actual production, his major task is to preserve his freedom to fulfil the cycles of the creative process.

Man and Woman (29)



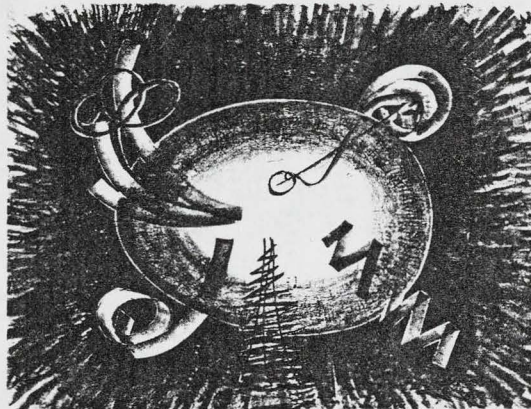
I Am (30)

Psycho-analysis and Creativity

Psycho-analysis has sought to elucidate the mysteriousness in human behaviour by recourse to the theoretical assumption of an unconscious mind. What was previously intuited by poets, has been developed by Freud and later workers into a coherent psychology embracing notions of mental structure and function, both within and out of human awareness. One ghost that has been laid to rest is the idea that the process of psycho-analysis interferes with creativity in the artist. What it has revealed to me in personal and professional practice is that artistic activity and originality exist in their own right as a capacity of the human mind, and however conditioned in the individual by the presence of neurotic or psychotic processes, is certainly not dependent on them. Where psycho-analytical therapy succeeds it usually enhances whatever creative capacities are present. Patients appear to have been made executively worse, when the therapy releases inherent tendencies for severe ego regressions, and the realities of the inner or outer world are too great for the weakened ego to deal with. Hence the usual rigorous case-selection for treatment.

A full psycho-analytic understanding of the interplay psychically in creativity lies beyond the scope of this essay, though references will be made to aspects appropriate to plastic artists. I shall mainly use the lithographs and etchings to illustrate my points here.

Conception (96)



The Psycho-analytical Model of the Mind

One can consider Freud's model of the mind as part of the 'first mix' in our schema of the process of creativity. One of the 'givens' is that we all start life with a set of hereditary propensities in our genes, and among these is the talent for artistry which seems to run in families as part of a general creative tendency. Thus in the lithographs *Conception*, there is the coming together of the male and female element, the penetration of the egg, and the simultaneous growth potential, set in motion eruptively.

The mind may be thought of as dynamic or mobile in its relationships and consisting of an energy source, the *id drives* of love and aggression; an executive capacity, the *ego*; and the partly inherited, partly externally incorporated *superego* or conscience and ideals system. In the adult it is the task of the ego to mediate between the demands coming from the drives and the super-ego within the individual, and the demands made on the personality by the external environment. As we have seen in the sections hitherto, a great deal of mobility exists in this regard in the artist. *The Search for Identity* (no. 99) expresses graphically this organization. The triangles in their primary colours symbolize the drives, the grey classical shapes on the right being representative of the ideal demands of tradition and culture; the flower being that part of the self the ego shows to the world; while all parts exist in dynamic relation to the other. No total unity is apparent because of the different nature of the psychic modalities. Identity, or sense of self, is sought for creatively quite continuously in life as an expression of the harmony within the psyche and in relation to the world outside.

**Properties of the Unconscious
Mind**

Freud considered the mind topographically as well as structurally. That is to say, he posited a layering of functions, from the deepest, the unconscious, to the pre-conscious, and then conscious awareness itself. It was important to describe mental functions in this way because each of these layers functions somewhat differently.

The unconscious, by definition, is both an area and a function of which we are not aware. Structurally, the unconscious is known as the id, which is where bodily needs make their psychical representations in the form of a wish. These wishes become translated into phantasy which is unconscious within the mind, but which presses forward into awareness to gain satisfaction, unless blocked by internal resistances.

The form these unconscious wishes and phantasies take is revealed in dreams, which also provide clues as to how the unconscious mind functions. Freud called this 'primary process functioning' and showed that the thinking was largely in visual imagery, with condensation and symbolization of meanings into a kind of pictorial language. We have here the basic ingredient for image-making in the mind and in art itself. We must not forget, however, that these images which are complete, remain linked to the inner drives and feelings coming from body responses or the experiences which produced them.

Clinical psycho-analysis and art-work share one major task: to make the unconscious conscious. In the baby, the bodily needs gain immediate conscious expression. It is only with the later development of the ego that the child learns to wait, controls the drives, and tries to be good in order to remain loved by others. A half-way house is set up between the unconscious and the conscious, called the pre-conscious. This area is so called because we can by an effort of will make pre-conscious material become conscious. Available memory is stored in the pre-conscious, and so are the formed images from the unconscious, to which the artist may then have recourse, e.g., the spontaneous image of *The Kiss*.

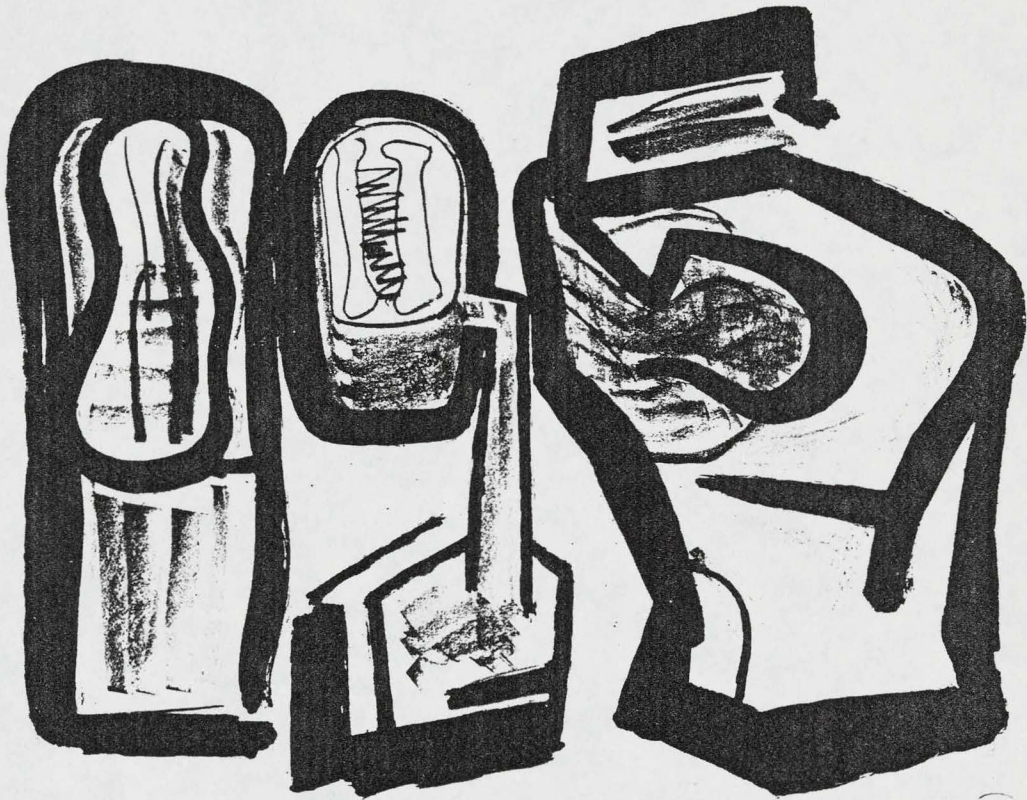
A complicated inner set of relationships is therefore set up which dictates the movement of the traffic to and fro between the unconscious and awareness. Which unconscious wishes may be satisfied; what experiences or conflicts must be forgotten or repressed into the unconscious because they are painful or forbidden;



and what manoeuvres the ego can make to produce compromises between irreconcilable inner or outer elements. These manoeuvres are known as the ego defence mechanisms. Some help to build up the ego and the personality, others if they preponderate give rise to symptoms and inhibitions.

The ability to produce condensed symbolic images containing elemental power is exemplified by the two lithographs *In the beginning*, no. 93, in black alone, and then no. 94 with the primary colours appearing and fusing together. In general the artist is able to travel within given areas of the psyche better than the average person. But so can the psychotic, hence the great interest prevailing in art and psychosis, for instance in the mind of Richard Dadd.

In the Beginning (94)



The Functions of the Ego and Creativity

The ego, or executive and controlling part of the personality, grows out of the id and because of the intimate connections it maintains with the latter, part of the ego lies in the unconscious.

Controversy exists as to when the ego starts to function, whether at birth or slightly later, and with which of its capacities. These differences of opinion mark some of the fundamental precepts which distinguish the followers of the work of Anna Freud and Melanie Klein. I mention this because divergences of opinion on the theory of creativity exist along these lines.

In contradistinction to the unconscious id, the conscious and pre-conscious ego work according to Freud's description of 'secondary process functioning'. This is according to the laws of logic, using material such as words or intellectual abstract symbols, as in mathematics, to express meaning.

The task of the artist is to have access to unconscious symbolism and visual imagery, but to learn to express it by means of his ego as a language. Art is

therefore created for artists or those who understand the language, or who are willing to learn it.

The main defence functions of the ego we will be concerned with are projection and introjection, sublimation, reaction-formation, regression and synthesis. There are many others which are mainly used to build walls, divisions and resistances within the personality, and which function as controls which are disturbing.

The artist in company with us all, is concerned to exteriorize his inner awareness. This is done in bodily activity but also by means of a psychical projection, whereby one sends forth from the self, attributes to an external object. The opposite, or introjection, is the taking in of impressions from the outside world. The ego is strengthened and built up by the good impressions it introjects. Edward Glover considered the ego commencing its growth as disconnected islands in the psyche, much like the spots in the circles of the etching *Growing*, no. 106.

The ego growth occurs very early in life, in the child's awareness of its relationship to its mother and the outside world, with which it exists in a symbiotic or partly fused state. The child's experiences, if satisfactory, help to build up a sense of self which slowly becomes separate from its surroundings, which hopefully are a good caring environment. In my opinion, plastic artists in particular become sensitized at these early phases, to bodily experiences and relationships, in a special way. This sensitization occurs differently in different individuals and is not yet properly understood, but is probably a mixture of very good and relative deprivation of satisfaction; i.e. one learns to deal with frustration, loss and change.

This special awareness augments the appreciation of form and spatial relationship which is necessary for the actual creation of a work of art. These early physical experiences also help to develop the artist's executive capacity as the development of the body-ego is the beginning of all ego capacities. The sensitization may account partly too for the need for physical activities inherent in the art work and the satisfactions derived from them. Here, feelings and kinaesthetic awareness are intimately related. The term 'kinaesthetic' refers to the awareness of sensations coming from muscles, joints, posture and movement.

Projection and introjection which occurs throughout life, is especially important to the adult artist. For instance, in the making of a work of art, the artist spends a lot of time looking at the work, in a sequence of projection-introjection whereby one is able mentally to project on to the canvas or solid material the desirable image, to take in the image that is there, and to keep the two in focus, back and forth, as the work proceeds, each mutually influencing the other in a process of adding, subtracting and balancing.

Artists get stuck in their work where they are no longer able to project an image in advance of what exists, even though they may be dissatisfied with what is now there, or held up due to the psychic resistances or inertia that resist change.

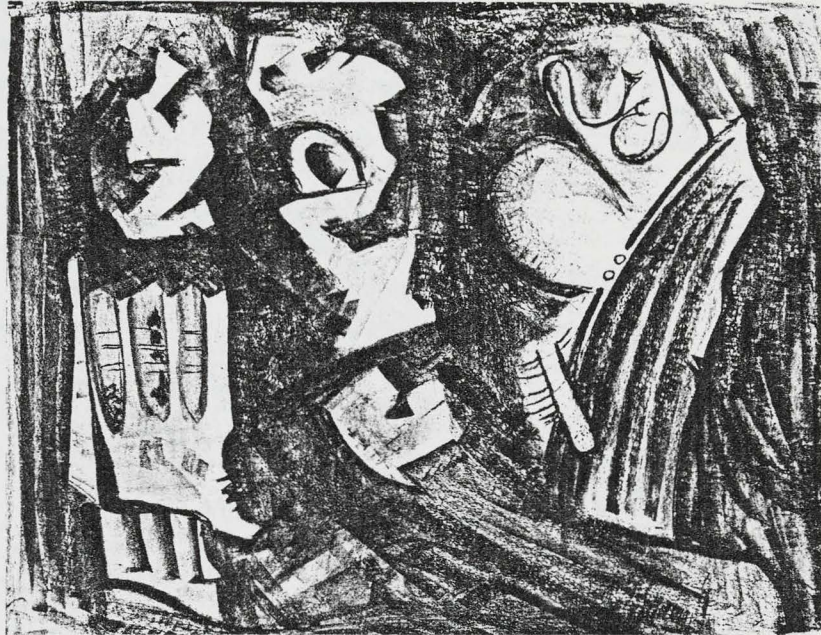
It is the overcoming of these inner resistances in the artist that constitutes the important aspects of artistic working through that we recognize as being creative.

Working through, in clinical psycho-analysis, as in the artistic process, means the recovery of the past, the overcoming of inner resistances in the unconscious, and the repeating of patterns of defensiveness or personality expression in new meaningful ways, leading to a higher level of psychic or artistic organization.

The creative artist, having access to the bodily and feeling patterns within, can use his non-verbal artistic medium to gain the fresh insights required for the new integration. Unfortunately, as far as the personality of many artists is concerned, like their non-artistic fellows, these solutions are only partially successful, and verbalization in the form of psychotherapy is necessary to resolve severe neurotic conflicts. Usually art work and psychotherapy can proceed together, facing the disturbances that are thrown up.

Artistic work depends on sublimation. This is the capacity to deflect in some degree, drives having direct personal bodily satisfactions into other non-sexual socially useful aims. This capacity varies in all individuals and is highly developed in the creative artist.

God Created Man in His Own Image (99)



Creation of Adam (98)

It is the creative working through in the art work that leads to the variations on any theme. Compare, for example, the *The Creation of Adam* lithograph with its variant, *God Created Man In His Own Image*. One of the variations here was then used as the basis for 'Studies for VULCAN', which are three views of the design for an over life-size stainless steel sculpture.

Remember Vulcan, the Roman god of metal technology, is the counterpart of the Greek Hephaestus, who split open the skull of Zeus to allow Athena to emerge. What more beautiful and adequate description of technology freeing mental images from the pre-conscious for the conscious mind to create.

The source of the resistances that the artist experiences and which are overcome by his working repeatedly over his basic themes, springs from early body experiences that have aroused conflict. The solution that was reached early on in time, gives rise to the basic compulsions to repeat certain themes of form or content. Trying to get away from them, and at the same time using and exploring them, is the artist's stylistic conflict and impact. Integration of these tendencies constitutes the individual's unique style, recognizable by all. This integration, the third stage of creativity, is the prerogative of the synthetic function of the ego, which as the person grows older enforces a greater harmony within and without the personality.

While all the above is relevant for the adult mind, it is with the childhood development of the psyche that we are really concerned because artistic creativity, which, like the play of the child, can be likened to adult play, is concerned with the creation of the personality itself.

Human Psychic Development and Creativity

The initial universal state of grace or wholeness of 'In the beginning' is repeated in human personality development. The earliest state is of oneness with nature during the earliest intra-uterine life. This is our symbiotic Garden of Eden where every want is automatically satisfied; at least it was thought to be so until recently. Now we know that even prior to birth, there are separate foetal and maternal regulatory processes. These are all indicative of the innate drive towards differentiation that exists biologically almost from the moment of conception. Allow me to hark back to the biblical Genesis at this point. There are, we know, creation myths in all races. They bear testimony not only to the greatness of their god of creation, but also to the

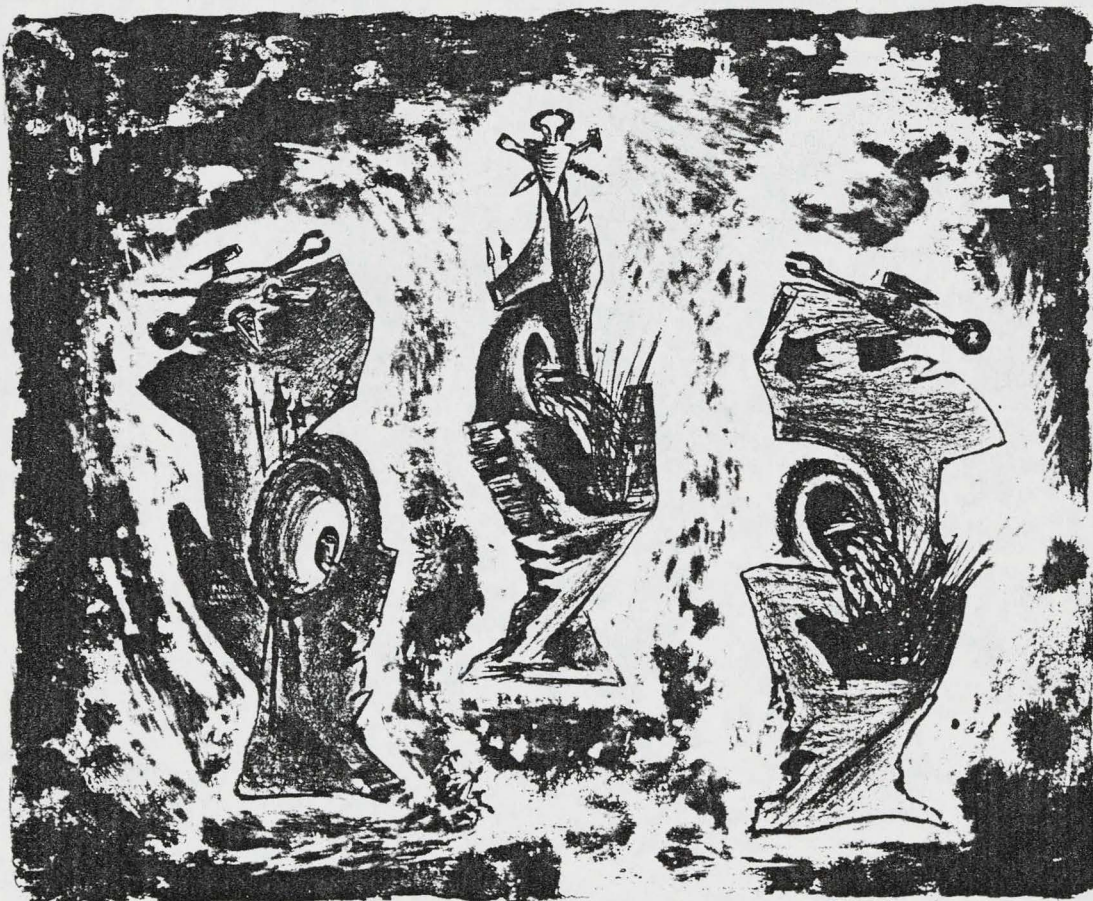
need to make the rapid jump from the physical to the psychological by means of mythology, i.e. to elevate the spiritual above the material in the universe, to give colour and meaning to the little understood areas we recognize today as the body-mind relationship.

Birth or the expulsion from the Garden is synonymous with an independent existence and the necessary beginning of mastery of the environment, culminating in the ability to reproduce, or control life itself. Some artists have conflicts about their ability to impart life to their works, because the sense of omnipotence this derives from and stimulates, promotes a rivalry with God the Father, Creator of All.

We need briefly to consider some aspects of the phases of early childhood development.

As the child grows in infancy it passes through phases wherein its sensitivities to bodily functions and areas alters, the so-called oral, anal and phallic phases. Early psycho-analytic theory regarded the plastic arts as a sublimation of the pleasures of the anal phase, with its emphasis on production of an object, smearing tendencies and an affinity for smells. These early infantile sexual interests and desires are normally modified at the age of five to seven years by *reaction-formations*, which produce opposite tendencies to those they are concerned with, e.g. tidiness instead

Studies for Vulcan (105)



**Reactions to Loss, or the
Destructive Phase of
Artistic Creativity**

of messiness, accurate control of material instead of smearing. These reaction-formations are important in imparting significant personality qualities, and serve to influence the artist's style, such as an affinity for obsessional detail, or broad free strokes. While the observations made in the anal-phase remain highly relevant for the plastic artist, as they are for us all, we now know that this can be seen in better perspective from the point of view of artistic creativity as but a single contributory element in a vast canvas of detail.

The child's relationship of rivalry, love and aggression with its parents reaches its height in the so-called oedipal phase. The boy prefers his mother, entertains infantile sexual phantasies about her, and innately wishes to get rid of the loved and hated father. Normally this phase is resolved according to the 'if you can't lick them join them' formula, and the boy identifies with his father, an important stage in the making of his masculinity.

In artists, as Phyllis Greenacre has described, the oedipus complex, as with most people, is never fully resolved, and instead of facing it directly, the artist by-passes it and creates models of the conflict in other areas, providing variant solutions for them, thus augmenting the tendency to create, but also the repetition-compulsion with which he is burdened. Literary creations and story-telling plastic art forms have a fruitful source of invention from this psychic mechanism.

Freud has shown that in human life there is the need to respond to a series of losses that occur. In order, they are birth, weaning, the loss of faeces or body products, fear of damage to the genitals, becoming independent of mother and then the family, the loss of loved ones, natural setbacks and finally death itself. Each of these provokes sadness and a sense of loss. Each experience provides the necessity for being integrated. If working through of the loss is performed as described above, personality becomes enhanced and integrated, and whatever is lost is introjected into the personality, enriching it. Traumatic loss, or incomplete working through, leads to fixations and possibly symptoms. If the regressions to such points are severe and uncontrolled, aggression may be de-fused from love, leading to the artist destroying his own works or even himself. Where the de-fused aggression is projected on to another person, as in the case of Richard Dadd, homicidal attacks may occur. Adult creativity may occur after the controlled regression to such points of incomplete integration or fixation, and their working through which provides a release of energy previously used in maintaining the painful experience out of awareness in some degree, while the coming together of the self as enhanced self-awareness gives an additional boost in confidence and drive. This is the basis of much inspiration and of the burning need to go into action and render the mental images in some real medium. The experience may be exhilarating, or even in some strange way neutral, as if the whole body and mind were acting in unison, and one could not make mistakes, not hit a chisel too hard, paint a wrong stroke, or compose a jarring note or word.

The process of a single experience of loss with its sadness, working through of the loss, introjection of the lost object and the enrichment of the personality is expressed by two lithographs. That illustrating God's great destructive mood, prior to the flood, *It Grieved Him at His Heart*, where the forces of black oppression bear down upon the central red form and it gives way. This is followed by the aftermath of the flood, where the injunction '*Replenish the Earth*' is the signal for creation to begin afresh.

Some followers of Mrs Klein such as Hannah Segal consider creativity to be based on the early experiences of the loss of the breast, with hatred of the lost object turned inward against the introjected breast, resulting in a form of depression. The subsequent processes of mourning and process of reparation for the phantasied injury done, lead to a great release of energy in the 'manic phase', used in a Kleinian sense, which is highly creative in its reality applications. I have always had reservations about this description of the dynamics of loss when applied to the adult, because creativity, while related to the overcoming of loss, is very often carried out

in a mood of highly active neutrality, where the subjective sensation is much more one of wholeness and integration and absence of resistances, rather than the presence of a manic drive of energy. Manic energy in the ordinary psychiatric sense of the term contains a high degree of unfused aggression, which is not consistent with my experience of creative activity *per se*. Creativity is a flowing forth as illustrated in the lithograph *The Pattern-makers*, where the crucibles pour forth their forms like a cascade.

The Creation of the Work of Art itself

The final questions on creativity to be answered here are what are the mechanisms whereby mental images, feelings and ideas become translated into the medium itself. One draws a portrait and the likeness is immediately apparent. Expressions such as those on the faces of the man in the lithograph *Saw They were Fair* are intended and the line conveys them. The balance is achieved between opposites of curves and squares in the wood carving *Pregnant Form*, but how? The answer lies not in the eyes, nor in the heart, but in the combination of these two aspects of seeing and feeling with a third activity, that of kinaesthetic empathy. This means that tensions relating to the feelings and concepts are set up simultaneously in the muscles, and bodily tones.

I have described the intimate relations that occur in the artist between his experiences, feelings, sense of body-ego awareness, and the repetition-compulsions that motivate him. When these are combined during the urge to create, the corresponding bodily sense of awareness, or *kinaesthetic empathy*, helps the ego direct the muscles to make the correct movements, so that any given line or stroke or whole set of proportions is in tune with the bodily status and integrated expression of the psyche. Thus a unified psychic awareness in concept, image, feelings and kinaesthetic empathy, is imparted to a painting or sculpture during the art work and in its completed formal content and proportions.

A work of art is moving to a viewer because the aesthetic proportions set up in it by the artist produce complementary resonances in the body-ego of the beholder augmenting his associative pathways of feeling. Hence the validity of the attitude, image and idea. 'I either like or dislike, or am unmoved' at the first sight of a work. Some works or new artists take longer acquaintance, because viewers may actually lack responsiveness to their quality of resonance, and may need to learn to acquire the necessary taste.



Saw That They Were Fair (108)

And the rib made he a woman (80)



Conclusions

Examining the biblical Genesis has always been a satisfying and instructive exercise. Before we finally leave it, I must point out that all the illustrations dealing with the Creation of Eve from the rib of Adam are in fact biologically incorrect. We now know that the female is the basic unit of humanity, and that for the male to develop in embryonic life there must be the presence of circulating male chemical hormone in the brain. It is fundamentally still a question of the genes. Whether a sperm and egg will meet, and an XX female or XY male result, is still an unknown mechanism, even if intentionally procreated, and therefore due to chance, mystery or the will of God.

I have tried to show that creativity and the adaptation necessary for healthy survival depend on very complex cycles and levels within the personality and the life of the artist and society. The process of integration of the earliest experiences in the mind together with the creative potential of the unconscious being made manifest by the artist, reveals insights and provides good experiences for ego growth for us all. The creative model can be applied in all spheres. Including the political where democracy means the parliamentary working through and integration by debate. Like the juggling 'Clown' etching or the musical harmony of the *Jugglers* in copper or *Civilization* in stainless steel, the process of integration that is the basis of creativity conveys the sense of conscious control over the material and inner psychic forces in what I hope is pleasing aesthetic order.

The Clown (113)



The Pattern Makers (102)



Catalogue

Sculpture

Dimensions given: height, width, depth
in inches and centimetres within
brackets.

1. The Sun On His Bicycle 1967

Mild steel, painted and enamelled
80½ × 27½ × 30½ ins (205 × 70 × 77cm)
Private Collection

2. The Deluge 1969

Mild steel salvaged from s.s. Bessemer
City
105 × 63 × 33 ins (267 × 160 × 84cm)
Single edition

3. Progress 1966

Mild steel
28½ × 61½ × 39½ ins (72 × 156 × 101cm)
Single edition

4. The Sun Family 1967

Three piece mild steel
Heights: Sun King 56 ins (142cm), Sun
Queen 48 ins (122cm), Sun Child 43 ins
(109cm)
Single edition

5. Pregnant Form 1 1968

Wood carving
52¾ × 20 × 15½ ins (134 × 51 × 39cm)
Single edition
Private collection

6. Pregnant Form 2 1972

Resin bronze
52¾ × 20 × 15½ ins (134 × 51 × 39cm)
Edition of six

7. Heavenly Body 1967

Mild steel
32 × 26 × 14 ins (81 × 66 × 36cm)
Single edition

8. Tree With Birds 1967

Mild steel
77¼ × 55 × 21 ins (198 × 139 × 53cm)
Private collection

9. The Mountains 1967

Mild steel
19½ × 12½ × 8½ ins (50 × 32 × 22cm)
Single edition

10. Noah Releasing The Dove 1972

Bronze on wood base
28½ × 11 × 28½ ins (72 × 28 × 72cm)
Edition of six

11. Flight 1972

Bronze on marble base
9 × 28½ × 7½ ins (23 × 72 × 19cm)
Edition of six
Collection Mr & Mrs Graham Beck

12. The Seasons: Winter & Spring 1974

White Carrarra marble on black Belgian
marble base
17 × 19 × 2½ ins (43 × 48 × 6½cm)
sculpture only
Edition of eight

13. The Kiss 1974

White Carrarra marble on black Belgian
marble base
17½ × 12 × 8¾ ins (44 × 31 × 22cm)
sculpture only
Edition of eight

14. Dancing Fish c 1956

Bronze on marble base
15¾ × 5 × 20 ins (40 × 13 × 51cm)
Edition of six
Collection Mr & Mrs Frank Rosen

15. The Jugglers 1972

Copper
19 × 15½ ins (48 × 39cm)
By kind permission from the collection
of Mr & Mrs M. S. Lipworth

16. Adam & Eve and the Fall 1971

Bronze on marble base
8 × 9 × 7 ins (20 × 23 × 18cm)
Edition of six
Collection Mr & Mrs Mandy Moross

17. The Fall of Adam

Wood
3½ × 1 × 1½ ins (8½ × 4½ × 4cm)
Series of 12 in bronze

18. Environ-men Having Dominion 1972

Bronze on marble base
9½ × 7 × 4 ins (23½ × 18 × 10cm)
Edition of six

19. Environ-men Caring 1972

Bronze on marble base

8½ × 6 × 3½ ins (21 × 15 × 9cm)

Edition of six

20. Environ-men Exploring 1972

Bronze on marble base

9 × 6 × 3½ ins (23 × 15 × 9cm)

Edition of six

21. Environ-men Coping 1972

Bronze on marble base

8½ × 5½ × 3½ ins (21½ × 14 × 9cm)

Edition of six

22. Environ-men Sticking Their Necks Out 1972

Bronze on marble base

7½ × 6 × 3½ ins (8½ × 15 × 9cm)

Edition of six

Collection Rhona and Bob Rapoport

23. Birth of Venus 1972

Bronze on marble base

6 × 6 × 3½ ins (15 × 15 × 9cm)

Edition of six

Collection Mr Peter Wyld

24. Flight Maquette 1972

Bronze on marble base

2 × 5 × 2 ins (5 × 13 × 5cm)

Edition of six

Collection Mrs Paula Heimann

25. Maquette for Adam & Eve & the Apple 1973

Copper

7½ × 9½ ins (18½ × 24cm)

Edition of six

26. Maquette for Man & Woman 1974

Copper

8 × 10½ ins (20 × 26½cm)

Edition of six

⅜ inch (.95cm) stainless steel large multiples, all in edition of 25.

27. Civilization 1974

75⅝ × 55 ins (191 × 139½cm)

28. Adam & Eve & the Apple 1974

40 × 48 ins (101½ × 122cm)

29. Man & Woman 1974

39 × 53 ins (99 × 134cm)

30. I Am 1974

39 × 41 ins (99 × 104cm)

Paintings

Dimensions given: height and width in inches, centimetres within brackets

31. The Creation of the World 1973

Ink, gouache, oil pastel on paper

16 × 19¾ ins (40 × 50cm)

32. God created the heaven and the earth 1973

Ink, gouache, oil pastel on paper

16 × 58¾ ins (41 × 149½cm)

33. The Earth was without Form 1973

Ink, gouache, oil pastel on paper

16 × 19¾ ins (40 × 50cm)

34. The Spirit of God moved upon the face of the waters

Charcoal

19 × 25 ins (48 × 63cm)

35. Let there be light 1 1974

Acrylic on canvas

30 × 24 ins (76 × 61cm)

36. Let there be light 2 1974

Acrylic on formica board

46 × 21 ins (117 × 53½cm)

37. And there was light 1973

Ink, gouache on paper

22¾ × 31 ins (58 × 79cm)

38. Night and Day 1973

Ink, gouache, oil pastel on paper

19¼ × 25½ ins (49 × 65cm)

39. The first day of creation 1973

Oil paste on paper

8 × 11 ins (20 × 28cm)

40. God made the firmament 1973

Ink, gouache, oil pastel on paper

19¼ × 25½ ins (49 × 65cm)

41. Called the firmament heaven 1973

Ink, gouache, oil pastel on paper

19¾ × 25½ ins (49 × 64½cm)

- 42. The second day of creation** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 43. Gathering together of the waters** 1973
Ink and gouache on paper
19½ × 25½ins (49 × 64½cm)
- 44. Creation of the earth** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 45. Let the dry land appear** 1973
Ink, gouache, oil pastel on paper
16 × 19½ins (41 × 49½cm)
- 46. Called the dry land earth** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 47. Upon the earth** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 48. God saw that it was good** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 49. Bring forth grass** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 50. Creation of the trees** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 51. Yielding seed after his kind** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 52. The third day of creation** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 53. Study for the expanding universe** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 54. The fourth day of creation** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 55. Fowl that may fly** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 56. Fly above the earth** 1973
Oil pastel and paper
8 × 11ins (20 × 28cm)
- 57. Every living creature that moveth** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 58. Be fruitful, multiply** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 59. The creation of the birds** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 60. The creation of the fishes** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 61. The fifth day of creation** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 62. Every thing that creepeth** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 63. Dominion over earth and its creatures** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 64. Given you every tree** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 65. Given you every herb bearing seed** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 66. God saw every thing he had made** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 67. Behold, it was very good** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)

- 68. The sixth day of creation** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 69. Thus the heavens and the earth were finished** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 70. He rested on the seventh day** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 71. The tree of Life** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 72. The tree of knowledge** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 73. The fruit of the tree of knowledge** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 74. Study for the creation of Eve** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 75. Mother and child** 1972
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 76. Environ-men Caring** 1972
Ink, oil pastel on paper
11 × 8ins (20 × 28cm)
- 77. Environ-men Exploring** 1972
Ink, oil pastel on paper
8 × 11ins (20 × 28cm)
- 78. Environ-men Coping** 1972
Ink on paper
11 × 8ins (28 × 20cm)
- 79. Environ-men Having Dominion** 1972
Ink, oil pastel on paper
11 × 8ins (28 × 20cm)
- 80. And the rib made he a woman** 1973
Oil pastel on paper
16 × 19½ins (40 × 50cm)
- 81. Evolution: the first mix** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 82. Evolution: Natural selection** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 83. Evolution: The origin of species** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 84. Evolution: The science of genetics** 1973
Oil pastel on paper
8 × 11ins (20 × 28cm)
- 85. Study for Jugglers/Civilization** 1972
Photo enlargement of ball-pen drawing
21 × 16½ins (53 × 42cm)
- 86. Studies for Vulcan** 1974
Pen, oil pastel, photo-copy
29 × 19½ins (74 × 50cm)
- 87. The first symbol** 1969
Oil pastel on paper
12 × 17½ins (28 × 33cm)
- 88. Analysis of Civilization: Tradition** 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)
- 89. Analysis of Civilization: Follow into the Past** 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)
- 90. Analysis of Civilization: We were Arisen** 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)
- 91. Analysis of Civilization: Approaching the Centre** 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)
- 92. Analysis of Civilization: Creation** 1969
Oil pastel on paper
19 × 25ins (48 × 64cm)
- 93. Abstraction of Pregnancy** 1968
Oil pastel on paper
73½ × 56½ins (187 × 144cm)

Lithographs

- 94. In the Beginning 1** 1974
Edition of 75 Single plate
Arches Aquarelle
22½ × 28¾ ins (57 × 72cm)
- 95. In The Beginning 2** 1974
Edition of 75 Four plates
Arches Aquarelle
22½ × 28¾ ins (57 × 72cm)
- 96. Conception 1** 1974
Edition of 10 One plate in black
Arches Aquarelle
22½ × 29½ ins (57½ × 75cm)
- 97. Conception 2** 1974
Edition of 75 Two plates in purple & blue
Arches Aquarelle
22½ × 28½ ins (57 × 72cm)
- 98. Creation of Adam** 1974
Edition of 75 Two plates, brown & grey
Arches Aquarelle
22½ × 28½ ins (57 × 72cm)
- 99. God Created Man In His Own Image** 1974
Edition of 75 Single plate
Arches Aquarelle
22½ × 28½ ins (57 × 72cm)
- 100. Search for Identity** 1974
Edition of 75 Three plates
Arches Aquarelle
22½ × 29½ ins (57 × 75cm)
- 101. Separation of Light From Darkness** 1974
Edition of 75 Five plates
R.K.Burt Imperial Plain Mould
- 102. The Pattern-Makers** 1974
Edition of 75 Eight plates
Arches Aquarelle
- 103. It grieved Him at His heart**
17½ × 22 ins (44 × 55½cm)
Edition of 75 Four plates
- 104. Replenish the Earth**
16 × 20 ins (41 × 51cm)
Edition of 75 Six plates
- 105. Studies For Vulcan** 1974
Edition of 75 Single plate
Arches Aquarelle
22½ × 29¾ ins (57 × 76cm)

Etchings

These are all printed on J. Green mould made paper. Dimensions given: height and width in inches and centimetres within brackets

- 106. Growing** 1974
Edition of 75
21 × 27 ins (53 × 69cm)
- 107. The Awakening of Eve** 1973
Edition of 75
13 × 21 ins (33 × 53cm)
- 108. Saw That They Were Fair** 1973
Edition of 75
13 × 21 ins (33 × 53cm)
- 109. Man and woman reclining** 1974
Edition of 75
13 × 21 ins (33 × 53cm)
- 110. The People** 1973
Edition of 75
21 × 27 ins (53 × 69cm)
- 111. Jugglers** 1974
Edition of 75
27 × 21 ins (69 × 53cm)
- 112. The Executive Committee** 1972
Edition of 75
10½ × 6½ ins (27 × 16½cm)
- 113. The Clown** 1972
Edition of 75
10½ × 6½ ins (27 × 16½cm)

Biographical note

Ismond Rosen was born 1924 in South Africa. Since 1952 he has lived in England. Mainly self-taught, he has studied at the Ecole des Beaux Arts and the Académie Julien in Paris. He has had several one-man exhibitions and his works are in collections in many parts of the world.

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Sir Henry Bessemer, 1813-1898

Invented the Bessemer method for the manufacture of steel, Founder of the Iron & Steel Institute 1868, and its President 1871-1873.

The American steamer *Bessemer City*, wrecked at Clodgy in 1936, was launched in 1921 by the Chickasaw Shipbuilding Co of Alabama for the US Steel Production Co. She was a steel screw steamer of 3,450 tons nett, 5,686 tons gross, powered by two steam turbines, geared to a single shaft, made by the Federal Shipbuilding Co of Kearney, New Jersey. Under the ownership of the Isthmian SS Co of New York, and commanded by Captain Joseph Herman, the *Bessemer City* left Liverpool on the evening of 31 October 1936 for London, to complete discharging her general cargo from the USA. Twenty-four hours later she passed Godrevy light which was almost hidden by thick wintry haze, and shortly before midnight grounded heavily under Pen Enys Point.

In the weeks following, the *Bessemer City* broke up. Her poop, complete with mast and cargo derricks, drifted under Trevalgan Cliff, and heavy seas demolished even the large forward and midship sections. Cases of tinned fruit and salmon, boxes of raisins, sultanas and other delicacies ripened in the Californian sunshine, came ashore from Clodgy to Newquay. A Penzance firm recovered a lot, but a great deal more vanished into kitchen cupboards and was put to good use during the days of scarcity that followed. Though her location was well known, the *Bessemer City* lay undisturbed until September 1963, when she was re-discovered by crayfish divers.

