

ART AS THERAPY

The process begins with connecting sense perception to cognitive behavior:

*Born into the world with our sense we : Condition the eye to see,
Condition the ear to hear,
Condition the hand to touch,
Condition the nose to smell and
Condition the palette to taste.*

What is cognition if not to respond to the senses and align the doors of perception in order to provide context for thought?

Art, by its nature, is therapeutic. The primary engagement reinforced by art is the establishment and translation of balance and equilibrium. The therapeutic cause and effect, in order to make manifest meaningful efficacy becomes peace and tranquility. As such, the therapist should only facilitate, engage and support in the establishment of equilibrium and balance. What is found in all aspects of nature and that which art endeavors to accomplish is the experience and discovery of harmonics. Human behavior is profoundly influenced by perception yet we spare little time and effort in our development as a species in the experiential awareness of our environment. It is within the context of nature that we experience the essence of equilibrium and balance. Further, it is perception that begins the process of perspective or perhaps a better understanding is that perception offers a context for thought. One of the principal intentions, historically connected to the accomplishment of art, is and was always to identify and integrate nature and humanity as one. Intrinsic to nature is equilibrium, balance and synchronization of microcosm and macrocosm; collectively, collaboratively and connectively, unifying to form perspective. Our brain, the grand inquisitor, is but a coordinator of our senses, so by the nature of our imagination it is, when in synch with our senses, heir to our most human essence, intuition as such, love. I note here that such an intuitive event, such as love, is first experiential and is known and appreciated in cognition only after the fact. Yet we seem to be obsessed with the need to define and therefore control it and in so doing, conceptualize and diminish rather than vulnerably engage. Our ongoing attempts to analyze and calculate by employing the linear or cerebral and conceptualization process, more often than not, creates a void in the realization of the true experience.

We Are All; A PARADOX IN PARADISE:

In a healthy application, human behavior, which is primarily, reactive, should first respond to perception, thereby creating a context of clarity and awareness. Therefore, conclude that perception precedes and takes precedence over concept. As such, clarity precedes purpose. Perception is instinctual whereby behavior, being reactionary, profoundly influenced by impulse and subject to a potential disconnect from equilibrium and contributing to isolation, division, distortion and

disproportionality in perspective, strays from balance. When one perceives a thing in isolation or in a vacuum, distortion and disproportionality set in because there is nothing to compare it to (or, there is no context in which a thing can be identified) This occurs in what is called the “psycho-visual” and results frequently in either romantic or minimizing disproportionality. The manic behavior one experiences is due to the absence of a common context for comparison or contrast.

The paradoxical relationship between perception and cognitive behavior is comparable to the relationship between the senses and the brain. The two are distinct from one another yet eternally bound and co-dependent. (pure conjecture but it is perhaps this physiological predisposition that gives birth within our human behaviors to the application of co-dependency.) They are not mutually exclusive from one another but connectively supportive of each other. Interestingly, that in our psychological infrastructure, our Id is profoundly responsive to our senses, while our ego, by our analytical attempts of control, functions in what appears to be a mutually exclusive relationship. It is this phenomenon that the human, paradoxical behavior, takes shape. It is the undertaking of art that human behavior is subliminally engaged seeking balance and oneness with nature. It is in the natural phenomenon of nature that humanity finds its reference for equilibrium and the bonding of the two predispositions of thought and perception. Should one of these entities exist in isolation from the other, a potential, manic circumstance arises, for it is only in their interaction can we find balance, wholeness and awareness. This would be the contextual circumstance of living in harmonic balance like all of nature, as we might perceive it to be. (Paradise)

The many mediums of art provide a circumstance through which human behavior might accomplish contentment, the personalization and communication or expression of life via perspective. (i.e., in harmonic relationships, ethereal potential or ideals, transcendent of the intellect / logic, accessible only when the senses respond in conjunction with our brain as coordinator. We have come to understand that only in the interrelationship and dialogue that the senses and the brain gives us access to intuition. (also a frame of reference for faith) This is apparent most profoundly in the development of neural pathways, established through experience and engagement in life. Our formative years in growth are from 0 to 6, most frequently identified or referred to as our innocence. Keeping this in mind and that the process of art is most deeply rooted in discovery, we can utilize this initiative to reestablish within the individual the bliss and inspiration as a means and basis for faith. Therefore the intent of art is to engage the senses in a meaningful interactive manner, by which the brain becomes a participant not a dominant factor in the functionary elements of human experience, that which we commonly refer to as enlightened. In short sensation is revelation.

Feeling, as represented through sensation, not to be confused with emotion, is at the core of art. It is emotion that is at the core of reactionary behavior and results all too frequently to blindness. Therefore blindness is the issue that therapy should address. The reinvention process is derived from the reevaluation of perspective.

The intent of human evolution has always been identified in terms of epistemology or the pursuit of human knowledge. This behavior is inherent in all human beings, in fact, on one level or another all of life. Perhaps it is the response to survival, a learned behavior, not an instinct, often confused with something inherent and primeval. Behavior is the result of reactive response to information as in the form of influence and therefore subject to the phenomenon of perception and reactive response known as perspective. It is curious that since the formal identifiable development of logic by the Greeks, that humanity has focused its entire developmental evolution on the intellect at the expense and minimization of the senses. Art has been profoundly influenced, disproportionality, throughout history and the human implementation of the process has constantly fluctuated between concept and percept. Periodically we find perception and invention in balance and dialogue, and then reverting back to monologue, judgment and concept, we drift apart from one another and our commonality. It is curious that throughout history the responsiveness of humanity to the development of art has been profound and rich in spirit when the verbal/or conceptual, and visual/ or perceptual are proportionate to one another. (ie. 18th century western Europe was deeply rooted in the identity as “the age of sensibility” reactionary to that period, the 19th century brought us the age of “Romanticism” the pattern repeats itself throughout civilization from Aristotle, to Kant, to Bergson to Freud, Jung to Proust , in every direction and in every medium of expression. We are reactionary as a species, yet always in pursuit of equilibrium between feeling and emotion.

The Development of “a” methodology;

In order to develop a methodology, a process through which a goal can be systematically accomplished with measurable degrees of efficacy, one must be completely familiar with the tools, the instruments of the craft that one will implement. For example, in the undertaking of art as therapy, any attempt to inspire an individual to make manifest growth and development, one must first understand the medium, in the case of art, perception (sensation and feeling). In this undertaking the individual (therapist) must be engaged in his or her own development of sight, smell, taste, touch and hearing as to provide a context through which art can be realized as a tool of perception. (The need for the therapist to be continually active in their own art is founded with the understanding that the goal is to inspire not to teach, the recipient of the process must teach themselves while the therapist role is to inspire faith and conviction in the client.) Therefore the individual who chooses to use art as a method through which therapy can be provided effectively in the development and growth of the individual, one must be constantly engaged in his or her own development and awareness. (it is only through the mutual collaboration of discovery that one might share the acts of inspiration and in that collaboration create a bond of trust and mutual understanding)) The attempt for psychoanalysts, psychotherapists, analysts and scientists to engage in art as a method for influencing in or addressing behavior without such an awareness would be ineffective and arbitrary. So too, would be the

case when an artist, though they may be engaged in the development and growth of perception, if they do not have an expertise in the recognition of behavior, as manifest by the individual execution of the exercise, the process of art or rendering of nature, this too becomes ineffective and misdirected as to the subjective circumstances of behavior, might be interpreted without a basis for conclusion. Therefore, art as therapy, can provide the capacity to connect the individual's perception to their behavior.

The application of a methodology:

In the course of any given session introduction/lecture is offered to provide a functional context for a specific behavior. This takes place as part of the process to engage the intellect in a noteworthy identification of circumstance. In effect, there are two rationales accomplished in this introduction. The first being to engage the intellect in the narrative, in so doing, to satisfy and help modulate degrees of focus to clear the way for the senses to become activated on demand. It is almost a hypnotic circumstance through which a narrative becomes a historical and behavioral representation of what is about to transpire when the art lesson will actually take place. The historical context and behavioral circumstance should be relevant, intelligent, delivered without condescension, didactic presentation or pretense. In short, a lecture that provides information or content consistent with the issues for which the individual is to be treated. Therefore a specific lecture engaging the individuals with dialogue and interaction that provide intellectual awareness of circumstance and behavior consistent with that narrative. An example would be to address the issue of surrender and process.

The brief lecture might address such a phenomenon in a historical context such as the surrender of the Japanese in World War II. Developing the entire historical context for which surrender though terribly apparent was not undertaken and the questions why, how, when and the results therein as referenced in a historical context to provide authenticity and credibility to this very specific behavior. The lectures should always be based on simplicity and concise recognition or factual representation. When properly presented i.e. a journalist representing an event of a newspaper without opinion or prejudice but merely providing factual information pertinent to the soon to be understood behavior which would not be introduced as judgment by the speaker but arrived at by the individuals. At this juncture the individuals being treated have a point of reference to draw their own conclusions as to the effects of behavior but more importantly their intellect is engaged and no longer speculating or surmising what they can or cannot accomplish in the exercise.

Example; a lecture for a two hour session might last for a maximum of 45 minutes but not less than 30 minutes. However within that lecture there will be an identification of the process that will be implemented in the connect ability to relate the experience of the exercise to the behavior of the individual will begin.

In this exercise, the undertaking or process will be continuity drawing. In order for one to succeed in this exercise the brain must surrender to the eye. Continuity drawing, which is one of many methods, implemented in the development of an artist and their ability to draw correlation and connectivity to the tactile sense is a very old exercise and one of many that might be implemented in teaching an individual correlation of eye hand coordination. For an individual to succeed at this exercise the brain must surrender to the eye yet still be in collaboration but must take a backseat the direction the VI will trap and simply accept what the eye presents without contradiction, denial or distrust. As the individuals begin the application process there I will attach itself to a contour of any circumstance within their proximity and follow those contours wherever they may lead without ever breaking the line of continuity. The direction of the line will be identified on the piece of paper as the individual identifies the journey that they make throughout the space they occupy. What is essential in this methodology is to provide a behavioral context for patterns will arrive in their application process and then connects those circumstances on a parallel basis to the same sort of human behaviors that will affect or influence their behaviors as they go forward. The implementation of this process were undertaking of the art method will often provide a clear yet innocent agenda of behavior consistent with what might cause the individual to react in a normal day-to-day circumstance. Issues such as denial, obsession or fixation, control, impulsive and aggressive patterns that relate to anxiety, priorities and disproportionality's tied to expectations and dismissive behavioral patterns will all make themselves known. It is important to note that these are only human behaviors that exist on the subliminal level and like all behaviors are simply learned this does not in any way suggest they are written in stone or that the individual cannot create new behaviors. It is in no way an attempt to define the individual but to give the individual the awareness of what might be the influences that cause this person to function in a reactionary manner.

When the individual has finished their work the therapist will take the work and expose it to the entire group. One must identify the circumstance from which this work has arrived as a form of innocence because at the undertaking of the exercise the individual's mind is preoccupied with the content of the lecture and the intellectualizing of what they must do in engaging the exercise. When the work is exposed before the other individuals or the group the successes and failures of the rendering become identifiable, recognizable and yet nonthreatening. They expose the predispositions of the individuals who undertake the exercise to the entire group who have in some way experienced similar basic behaviors and now have the ability to equate those behaviors in a historical context of their own past and the potential that can be realized by addressing those behaviors in a healthier context.

It is essential that the therapist be cognizant of both the behavioral patterns that manifest themselves in the exercises therefore they should be trained in behaviorism in no less degree than their own development of perception. It is one without the presence of the other that a disservice is provided for the individual in

that there is not a state of progressive development underlying the process. It is the connect ability of behavior and perception that enables the individual to have a context from which they can objectively, in all of their innocence, be inspired to move forward in the world of awareness, awakening and arrive at equilibrium.

This methodology can be implemented and provide a sound and effective means of awareness for any predisposition, neurologically, biochemically or simple human behaviors of influence and isolation. I have developed 22 different applications specific to the process of recovery and those learning methods of perception that are intrinsic to all art training from music to the visual arts, from theater to literature and beyond, the method is organic and symbiotic to human circumstance needed to be addressed. Although the current application is specific to the process of recovery, the human behavior patterns exist everywhere and in every human paradox. One needs only to understand the culture to which the method need be applied and develop the historical context in the lecture element to implement this methodology in a similar manner. Depression, obsessive compulsive behavior, attention deficit hyper disorder, bipolar disorder, schizophrenia, anger and rage, isolation, lethargic or euphoric manic reaction and a host of others regardless of age, gender, socioeconomic or life circumstance, predisposition neurologically or biochemically, the cognitive awareness consensual development are essential to the participation and success of the individual seeking treatment. As to the therapeutic elements, the act and implementation of the process in each case; undertaken herein; **synchronicity, impulse v instinct, continuity, color as temperature, less is more, jazz abstraction, inside out, still life and self-portrait, collaboration and control.....** , the mere undertaking and implementation of these exercises, do by their engagement, provide therapeutic rewards with purpose and result in awareness of a bigger world with greater individual potential to be realized.

TREATMENT GOAL

Each method will address a series of individual behavioral circumstances. This process is in no way designed to define the person, but to help in the awareness and recognition of behavioral issues that underlie and influence reaction/response. The individual has developed predispositions like neural-pathways, that might provoke behaviors underlying choices and decisions that are inconsistent with or distortive from what would otherwise be healthy and prosperous in their nature. These distortive behaviors will lead to preconceived notions and prejudice responses to reactive response often tied to (neuropath way) triggers that pave the way to relapse. In each exercise I attempt to identify certain behaviors and then relate them to those consistent with those parallel with underlying behaviors found in relapse.

Here are 10 exercises that show the process of the methodology as applied in the context of art and perception.

It should be understood that although it is the intent to provide practical application of method in the context of reactionary behaviors which underlie the culture for which this process has been developed, it is applicable to most disorders of situational behavior that might originate or initiate with such predispositions, biochemical, neurological, (anxiety disorder, ADHD, BiPolar, delusional disorder, post traumatic stress disorder circumstance (both physiological and psychological) OCD and a host of other behaviors that might serve as triggers calling for self-medicating practices.

Synchronicity: Collaboration, projection, seeing beyond the disease, altering perspective, allowing it to come to you rather than chasing it

The Process: set up in a circular seating arrangement with one sheet of 22 x 14 sheet of rough absorbent white drawing paper before each seated client. Each client has six pieces of soft pastels (three hot three cold and no two alike) >

class lecture begins with the explanation of Carl Jung's relationship to Freud, Freud's issues with substance and why He and Jung parted ways. Synchronicity, Jung's baby, is about the events in life being entirely circumstantial but for the order we as individuals place on the passage of those circumstances in the context of our own lives. The following inquiry addresses the issues of memory and how recall will contribute as a trigger if taken out of context. I question individual about their memory of a scent of burning leaves. Does the smell of burning leaves take you to a memory? The response generally speaks of various recollections from childhood, jumping in piles of leaves, raking the use with their parents, perhaps even lighting the catastrophic fire. Why does our sense of smell connect you to a distant memory? This is because our senses are a storehouse of information, that they retain all experiential data that we are exposed to when we live our lives. What is a memory? Memory is based entirely on experience. What is a dream? A dream is also entirely based upon experience. Can we dream anything that we have not experienced? What we have come to understand about memory is that it is entirely random in the context of her dream. For example, imagine a library of memories as bookshelves in your mind. You take a book off of the shelf and browse through it, however when you place that book back on the shelf it is never placed in the same location as it was originally found. Now imagine the act of using heroine, cocaine, alcohol etc. this event is shrouded in a distortion of memory. Because it is random is taken off-the-shelf and accessed in an indiscriminate and arbitrary moment, not unlike a dream. We have come to understand this as a functionary aspect of our recollection however we cannot locate that memory in our unconscious or conscious area of the brain. If we could we could actually freeze that memory and isolate it from any form of access. Therefore we would have no recollection of what it was to get high or use

that substance in any manner. However we still cannot isolate or locate the memory so as to in some way contain it. Let us ask a question that if we could locate the memory and freeze it by injection of a protein, would that bring an end to the use of that substance or use of alcohol? As a general understanding, the answer is no. The problem was not the substance itself but the person using the substance. This goes to a greater understanding of memory and why Jung walked away from Freud. (relating to Freud's constant attachment to alkaloids, cocaine etc, affecting his obsessive need for control and perhaps why he projected such profound sense of meaning to dreams which were by their human circumstance, random and not conceived. Next, I wave my hand in front of the clients and ask what it is that they have seen? In a natural reaction they might say, your hand waved. In truth, I explain that what you actually saw was about 10,000 freeze frames of every nuance of all angles of elevation and depth, of light and shape changes and many more factors that you have recorded for eternity in your visual storehouse of information. The senses record all and we can access that data on demand. This speaks of our potential to be realized if we begin to empower our senses and accept openly, to perception. He defined and the origins of perception providing context for thought. Further that dreams are only the manifestation of experience and what we dream is exclusively that and dreams are memories, memories are random (unless one is under the influence of projected control (ie. cocaine >Freud<) thus the break with Jung) The next question posed for the clients addresses the value of an education. (ie. Bernie Madoff, Michael Milken, Ivan Boesky.... What is the value of their years of education?) What have they taken from the damage and destruction that they have empowered in their lives and those they have deceived and hurt?

Instructions: I ask that they cover the entire sheet of paper with various textures and shapes but not to draw any lines in the covering of the piece of paper. Once completed they are to pass the sheet to the person next to them. They are then, upon my request, to take a black piece of charcoal and in the span of 3 seconds, spasmodically, draw a wild incoherent line in the center of the page. Next they are asked to pass the page again to their right. The first question I ask now to all is whether or not they can focus on the black line in the center of the page to the exclusion of the background. They are reminded that they can only recognize that which they have visually experienced before in their lives. They are asked not to conclude anything until they have rotated the page and entire 360 degrees stopping on each turn for 5 seconds to allow the image to come out of the page. (don't chase the hooker) Next they are given very specific instructions as to the next step. Only after they have rotated the page past the 360 tour YOU MAY, after you have recognized the image therein, complete the drawing without getting carried away with the details. They are given 5 minutes to engage and undertake the process of design. Once completed, I begin to take each piece and mount it on the easel for the analysis to begin. There are over fifty important issues (specific to the underlying behaviors behind addictive triggers that are addressed in the review of the work. It is important not to allow them to project any sort of narrative but focus entirely on seeing what is on the page without projections. There are also many , many remedies identifiable that can be utilized as coping tools in day to day functionality.

PRODUCTIVE ANALYSIS;

So upon first review I mount a work made in collaboration with three other clients.

Collaboration, focus on the big picture by letting go of the black line but then come back to the line after the context or abstract background can be realized as a context for the black line.... Potential realized when you simply trust what you know without projecting or pressing control intellectually.

(metaphor: imagine that the disease of addiction is the black line, look past it and focus on the big picture (life, which is the color, light, texture and shapes of the page itself). Once one finds the context, (the big picture) then come back and revisit the black line and find what it is as supported by the whole page and you'll find the true narrative and see that addiction can become an asset. As we pass around the room the clients become more and more engaged in the process of discovery, acceptance and potential. The moment carries within it awareness as we speak to potential and we let go of self imposed limitations based upon judgment and self-deprecation. Nothing becomes false or abnormal if it is there then it is there and there is no projections or subliminal conclusions. Remember that any conclusion should be based upon recognition of what is on the page, not the manufacturing of significance of meaning. Simplicity if acceptance should be enough. It is interesting that when one fails to see what all others can see so blatantly, the earnestness with which so many collaborators engage in the process of helping the individual to see what they see. Further, the refusal of one to accept and find the image that all others see. This is a moment of fixation and obsession that frustrates so many others trying to help. "there are none so blind as those who choose not to see"

Ideally, one might choose to do nothing with the addition of the line but simply, accept their vision and appreciate what the others might perceive as additive to their vision in collaboration and unity.

So again let us review some of the conclusions when implementing this method:

1.) the clients might request when the image is presented before them to turn the page to the right or left in order to access imaged they recognize, as such the address the question "in the turning of the page has the context of the page changed as we turned it? And my response is that the individuals that enter into treatment never really change however by turning the page they have greater access to who are in what they are in the discovery of their own potential. That the intent illustrated herein is the potential to be realized in the acceptance of the self in the focus on discovery rather than judgment and that one must continue to turn the page one day at a time in order to discover one's own potential with new perspectives a greater awareness. 2.) The client might look past the black line in recognize in the abstract areas of the page the context that might provide congruent environment in significance for the black line. Which takes us back to the question of education. When we ask what is the value of Bernie Madoff's education, it appears worthless. Now I inquire what is the value of the investment you the client have

made in the hundreds of thousands of dollars you have spent on drugs and alcohol? If you accept your circumstance is it possible that you have learned from all the damage you have created? Is it possible that you see this disease in context and have discovered your own humanity in the process? If you can take from this circumstance of education in the years and financial commitments is made to it, can you reap the rewards of such an investment? Finally let us look at the scholar who has invested 13 years and over \$250,000 in their education to become an expert in Freudian dream theory. What is the value of this individual's education? Let's imagine this professor is spending 80 hours a week in research in development based along the lines of Freudians dream theory. Is no longer at home with his family, his friends but is driven to research and develop such a theory that has now been discounted entirely. In the name of society's parameters, this person might be considered heroic. However his family is a disaster as he is never there to collaborate and educate, his fixation on a theory that has now been discarded has become useless, What is the value of his education? Is it not possible that you stand in a position to gain enormously from the experiential circumstance of your own pasts?

The core understanding of this exercise is to establish the elements of collaboration, the potential that underlies the magnificence of the human spirit and circumstance, the need for acceptance in order to discover rather than project significance and control and finally the willingness to look at the big picture in order to provide a broader and healthier context of you own human nature.

Tools of perception: Lecture begins with a hand shake and a look in the eye. What did you experience? Although you hear many reactions to the simple gesture, can you recognize what it is that you feel in all of its wholeness. Gesture reduces everything to its essence (much as what tools will do in the recovery process.) When I say to them that they are going to draw me and draw me in 30 seconds. Reaction is often "no way" this is based on learned behavior and judgment based upon past expectations. The true instinct should simply be acceptance or "OK". It is my job to offer you the tools to accomplish this. Imagine that you are from a primitive land where there are no practical tools for general construction. I offer one of the clients a hammer and a 2x4 with a few nails. I ask them to imagine how to use the tools. I demonstrate the process by driving the nail in with three shots. They think they know something but they have never seen a hammer and don't know what to do with it. Odds are, the person will hit their thumb. The question arises How many times with the person continue to hit their thumb before he or she simply moves it out of the way? Simplicity and instinctually the reply would be once. My next question to any of the clients is to find out how many times have they been through treatment? The second and more profound question is to rationalize as to why one might choose to continue hitting their thumb? What is their motivation? Simply that they just don't love themselves and the thought might be that they deserve this pain..

My next direction is to provide thee tools they need in order to simplify and find the essence or gesture of the pose. First I explain the metaphor of the vertical line. A plumb line that one must have to build a house. Every angle and every aspect of the construction of that house is dependent on that vertical. It is the equivalent to a sense of responsibility (I draw the vertical line for all to see.) But we can not live in a world that is exclusively responsible so we must find a compliment to it which offers us the wholeness of our being. We conclude that freedom must accompany responsibility as such one cannot have one without the other. We determine that a good graphic for the sense of freedom is an s curve. I draw the vertical with the S curve next to it on one page and then take another page and draw the S curve on top of the vertical. I ask which one they prefer. Most respond by first saying there stands before them a G clef. Further, they most frequently prefer the unified illustration to the one with the two drawn parallel to one another. I ask why they feel what they feel. Most know immediately why and speak of harmony and balance and unification. They are right but they need to understand that if they ignore their instincts and conceptualize what they see they will turn their back on their true nature. When freedom is disconnected from responsibility neither can provide a context for the other and they exist in isolation from one another opening the door for disproportionality, hyper focus and manic representation (ie. Workaholic is the hyper focus on responsibility without freedom and results in the manic representation therein. This concludes the presentation of the tools for the first drawing. I then pose in such a manner as to present myself simply before them as a standing figure right are above my head and my left arm around my back. I give them 30 seconds. Those who employ the tools, knowingly or not, find the gesture in 5 seconds. Those that disregard the tools try to draw a figure that would take at least 3 to 5 minutes to complete with any sort of accomplishment. One is connected to instinct one to learned behavior. Since they only have 30 seconds those that didn't use the tools proclaim it isn't a good drawing because they weren't given enough time. Those that use the tools find the music and simplicity of a gesture drawing. Before I present their work I go back to the pose and drop a piece of charcoal from my elevated hand and ask if they can see the vertical. I ask where is the line I drew with the dropped charcoal (the plumb line and vertical) Once drawn, the vertical ties the viewer to the moment which is my pose, not something in their heads or out in front of them in my pose? Is the vertical the same for everyone? Just as the vertical is the same for all of them, so too is their humanity a commonality. We all have the same sense of responsibility, to love ourselves. Then I ask them to look for the S curve. That is different from everyone else's as it is dependent on the angel of vision which differs according to where they are sitting just as is freedom different for all. Yet by drawing one they are given access to the other as they are both found together in the same pose and tied to one another. I present their work and help them see where they turn when the impulse for control takes over and life becomes complicated. If they had used the tools of simplicity they might have connected to the simplicity of the gesture and relied on their instincts to carry them through it. Impulse verse instincts, one would never use drugs or alcohol if they depended on instincts rather than their impulses. I further

exhibit the instinctual nature when I throw them a piece of charcoal and ask what was the first thing they did, Impulse or instinct? All usually say that they reached for the charcoal which is false and the empowerment of the impulse. What they did first, the instinct, was to see it coming and then decided to reach for it. What is realized if one understands that the first thing that is engaged is the senses, in this case, sight, to see it coming. If they empower this mentality, they will come to understand the impulsive behavior versus the instinctual nature. By stating that they reached for it first, they have lost time and space and are then subject to impulse. If they say they took the time to see it coming they have empowered true choice: to catch it, let it drop, do it etc. They are now empowering their instincts and can establish clarity before purpose. By dismissing time and space which is the result of impulse, and most often an intellectual response, instinct or perception is no longer a viable option. The next part of the drawing class in impulse and instinct I again give them tools but this time I give them 2 minutes to draw the pose. I will offer them a cylinder and / or a cube. They must first look at the pose, then decide which tool to use. They must then draw one of the shapes (cylinder or the cube and then take my pose and relate it to that shape that they had drawn. They are now given two minutes to draw my pose in relationship to the shape they have decided upon. Most often this time they all use the tools. However if they are merely compliant they will draw the tool and draw the pose independent of the shape or tool. (this would be consistent with one who intends to use the environment in some negligent and manipulative manner rather than becoming vulnerable to the submission to the space they occupy and then allowing the higher power to engulf them with positive influences. If they are vulnerable they will take the tool and use it to house the pose and if they are instinctual and not too intellectual, they will my the pose out of the tool or make the space drawn into the pose. By drawing the space first they have captured time and not just reacted to the pose but stopped time long enough to actually have the opportunity to see. The tool has simplified their connection to the moment and now they can make a healthy decision.

Productive analysis: In the review we discuss how and why tools are given. One must implement the tools they are given, be it dysfunctional or wrongly applied, they can only become useful in the actual application and developmental utilization until they find a place in the individual's own life. The work reveals how complicated life becomes when impulse takes over and we fail to see a thing for what it is. Reactionary behaviors are at the root of most anger and frustrations that turn out to be major triggers for substance dependency. :tools that render simplicity rather than complexity, Unity, balance and staying in the moment are the trinity of impulse understanding.

only by implementing can one learn how to use them, equate responsibility to freedom by one giving context to the other.

Tools of perception: Impulse v Instinct: Lecture begins with a hand shake and a look in the eye. What did you experience? Although you hear many reactions to the simple gesture, can you recognize what it is that you feel in all of its wholeness. Gesture reduces everything to its essence (much as what tools will do in the

recovery process.) When I say to them that they are going to draw me and draw me in 30 seconds. Reaction is often “no way” this is based on learned behavior and judgment based upon past expectations. The true instinct should simply be acceptance or “OK”. It is my job to offer you the tools to accomplish this. Imagine that you are from a primitive land where there are no practical tools for general construction. I offer one of the clients a hammer and a 2x4 with a few nails. I ask them to imagine how to use the tools. I demonstrate the process by driving the nail in with three shots. They think they know something but they have never seen a hammer and don’t know what to do with it. Odds are, the person will hit their thumb. The question arises How many times with the person continue to hit their thumb before he or she simply moves it out of the way? Simplicity and instinctually the reply would be once. My next question to any of the clients is to find out how many times have they been through treatment? The second and more profound question is to rationalize as to why one might choose to continue hitting their thumb? What is their motivation? Simply that they just don’t love themselves and the thought might be that they deserve this pain..

My next direction is to provide thee tools they need in order to simplify and find the essence or gesture of the pose. First I explain the metaphor of the vertical line. A plumb line that one must have to build a house. Every angle and every aspect of the construction of that house is dependent on that vertical. It is the equivalent to a sense of responsibility (I draw the vertical line for all to see.) But we can not live in a world that is exclusively responsible so we must find a compliment to it which offers us the wholeness of our being. We conclude that freedom must accompany responsibility as such one cannot have one without the other. We determine that a good graphic for the sense of freedom is an s curve. I draw the vertical with the S curve next to it on one page and then take another page and draw the S curve on top of the vertical. I ask which one they prefer. Most respond by first saying there stands before them a G clef. Further, they most frequently prefer the unified illustration to the one with the two drawn parallel to one another. I ask why they feel what they feel. Most know immediately why and speak of harmony and balance and unification. They are right but they need to understand that if they ignore their instincts and conceptualize what they see they will turn their back on their true nature. When freedom is disconnected from responsibility neither can provide a context for the other and they exist in isolation from one another opening the door for disproportionality, hyper focus and manic representation (ie. Workaholic is the hyper focus on responsibility without freedom and results in the manic representation therein. This concludes the presentation of the tools for the first drawing. I then pose in such a manner as to present myself simply before them as a standing figure right are above my head and my left arm around my back. I give them 30 seconds. Those who employ the tools, knowingly or not, find the gesture in 5 seconds. Those that disregard the tools try to draw a figure that would take at least 3 to 5 minutes to complete with any sort of accomplishment. One is connected to instinct one to learned behavior. Since they only have 30 seconds those that didn’t use the tools proclaim it isn’t a good drawing because they weren’t given enough time. Those that use the tools find the music and simplicity of a gesture

drawing. Before I present their work I go back to the pose and drop a piece of charcoal from my elevated hand and ask if they can see the vertical. I ask where is the line I drew with the dropped charcoal (the plumb line and vertical) Once drawn, the vertical ties the viewer to the moment which is my pose, not something in their heads or out in front of them in my pose? Is the vertical the same for everyone? Just as the vertical is the same for all of them, so too is their humanity a commonality. We all have the same sense of responsibility, to love ourselves. Then I ask them to look for the S curve. That is different from everyone else's as it is dependent on the angle of vision which differs according to where they are sitting just as is freedom different for all. Yet by drawing one they are given access to the other as they are both found together in the same pose and tied to one another. I present their work and help them see where they turn when the impulse for control takes over and life becomes complicated. If they had used the tools of simplicity they might have connected to the simplicity of the gesture and relied on their instincts to carry them through it. Impulse verse instincts, one would never use drugs or alcohol if they depended on instincts rather than their impulses. I further exhibit the instinctual nature when I throw them a piece of charcoal and ask what was the first thing they did, Impulse or instinct? All usually say that they reached for the charcoal which is false and the empowerment of the impulse. What they did first, the instinct, was to see it coming and then decided to reach for it. What is realized if one understands that the first thing that is engaged is the senses, in this case, sight, to see it coming. If they empower this mentality , hey will come to understand the impulsive behavior versus the instinctual nature. By stating that they reached for it first, they have lost time and space and are then subject to impulse. If they say they took the time to see it coming they have empowered true choice: to catch it, let it drop, doge it etc. They are now empowering their instincts and can establish clarity before purpose. By dismissing time and space which is the result of impulse, and most often an intellectual response, instinct or perception is no longer a viable option. The next part of the drawing class in impulse and instinct I again give them tools but this time I give them 2 minutes to draw the pose. I will offer them a cylinder and / or a cube. They must first look at the pose, then decide which tool to use. They must then draw one of the shapes (cylinder or the cube and then take my pose and relate it to that shape that they had drawn. They are now given two minutes to draw my pose in relationship to the shape they have decided upon. Most often this time they all use the tools. However if they are merely compliant they will draw the tool and draw the pose independent of the shape or tool. (this would be consistent with one who intends to use the environment in some negligent and manipulative manner rather than becoming vulnerable to the submission to the space they occupy and then allowing the higher power to engulf them with positive influences. If they are vulnerable they will take the tool and use it to house the pose and if they are instinctual and not too intellectual, they will my the pose out of the tool or make the space drawn into the pose. By drawing the space first they have captured time and not just reacted to the pose but stopped time long enough to actually have the opportunity to see. The tool has simplified their connection to the moment and now they can make a healthy decision.

Productive analysis: In the review we discuss how and why tools are given. One must implement the tools they are given, be it dysfunctional or wrongly applied, they can only become useful in the actual application and developmental utilization until they find a place in the individual's own life. The work reveals how complicated life becomes when impulse takes over and we fail to see a thing for what it is. Reactionary behaviors are at the root of most anger and frustrations that turn out to be major triggers for substance dependency. :tools that render simplicity rather than complexity, Unity, balance and staying in the moment are the trinity of impulse understanding.

only by implementing can one learn how to use them, equate responsibility to freedom by one giving context to the other.

Less is More: A lecture begins with something along the lines of statistics. A person fails 7 out of 10 times and is put in the Hall of Fame ie. Baseball. This makes the player a lifetime 300 hitter and as such, likely to enter into the Baseball Hall of Fame. Another statistic is that 63% of the people that win the lottery ruin their lives and the lives of those that they influence. The next statistic is that 85 % of those who enter into treatment (a rehab) for recovery, will re-enter 5 to 15 times. So my answer is which one are you? 80 % say they are the repeat or relapse character. This begins the process to determine as to whether or not a person is a statistic and if so, do they allow the disease to define them or will they define the disease? Why is it that Pete Rose will not go into the Hall of Fame? Imagine, if you will: two outs, bottom of the 9th and the score is tied 3 to 3. Pete Rose is up and the count is 3 and 2 with a man on third base. For those of you who don't know who Pete Rose (NL rookie of the year, Rose, a [switch hitter](#), is the all-time Major League leader in [hits](#) (4,256), [games played](#) (3,562), [at-bats](#) (14,053), [singles](#) (3,215), and [outs](#) (10,328).[1] He won three [World Series rings](#), three [batting titles](#), one [Most Valuable Player Award](#), two [Gold Gloves](#), the [Rookie of the Year Award](#), and also made 17 [All-Star](#) appearances at an unequaled five different positions ([2B](#), [LF](#), [RF](#), [3B](#), & [1B](#)). What is going through his mind when he is in this position and at this time? Answer: see the ball, hit the ball, not if he has a bet on the game, not guessing fast ball curve or screwball, nothing at all, merely see the ball and hit the ball. Is there anywhere else that he would like to be right now under any other circumstances. He lives for this moment and Gambling has absolutely nothing to do with it. Is he a statistic, do the stats represent anything vital? What they represent is his potential which can only be realized in the living, in the moment and what is potential. This is the depth of understanding one might endeavor to appreciate in coming face to face with substance or alcohol. You are not a statistic unless you make yourself one. You are a human being and in the moment of recognition of that principal, you rise above substance and alcohol. So I then present the practical experience that they will inevitably come face to face with in the near future: At this point I stopped the lecture and asked one individual to tell me the events of the day starting at seven in the morning through 9 o'clock that evening of the day before. After the individual has completed their explanation of the series of events that transpired the day before I say nothing further and explain that I will return to this

series of events at the end of the lecture. So you leave the rehab and head into town to your next stage, the half way house. It's a snowy, dark and cold day. As you make your way into the house you enter through the living room and your greet a host of men sitting warmly by the television. They glance over to greet you passively and you head up to your room to unpack. You have three dollars in your pocket and no job prospects just yet. (you've just spent the last 90 days in an in-patient facility learning tools for recovery and to come to understand and accept yourself.) You are asked to come downstairs and be introduced to the policies of the house. You are permitted to go out freely after breakfast which is at 8 AM when all members of the house eat together. You are to return to the house for dinner together by 6PM after which you will have group discussion and general cleanup of the house. Otherwise the general protocol is to keep the noise down and maintain cleanliness in order collectively in the house. You say good night to everyone after dinner get a good nights rest. When you awake the next morning upon looking out at the street below you see there are 2 feet of snow and the wind is blowing. Go downstairs have breakfast with everyone and as many of them rise they head into the living room to sit down and watch television. I ask an individual what he or she might do in that moment. Most say they would sit down and watch television with the rest of their housemates. Occasionally an individual might say I will go outside into the snow. I then recommence a possible scenario that might very well occur to them one day. So you go outside and you noticed across the street that there is a man struggling to get out of his parking space rocking back and forth with his car in the snow. It occurs to you perhaps to help him. As you assist in helping dig him out and rocking his car he somehow escapes the treachery of ice and snow and clears the space. He stops in the middle of the street and offers you arrived into Manhattan after all it's just across the 59th St., Bridge but then again you only have three dollars in your pocket. Do you take the ride? Let's say you do. You get about halfway over the 59th St., Bridge and the traffic is at a standstill man turns to you in polite conversation and says" what are you doing in this neighborhood I've lived here most of my life and have never seen you before" he replies " well to be honest with you sir I'm in recovery and I'm staying at this halfway house" he stops you in mid sentence and says oh please there's not much you need to tell me about that circumstance I lost my son 20 years ago to heroin and I've been blaming myself ever since for not being a good father or at least the type of father that could have helped his son. He then responds by saying well you have that all wrong it was never about you it was about your son's inability to take responsibility for his own life. If he couldn't find the love of himself within himself there was nothing that you could have done to help him. The man responds by saying I've never heard such a thing I have avoided AA in groups of that nature because I never wanted to relive the sadness I just surprised it all and chose not to deal with it. By the time this conversation had ended they were on the other side of the 59th St., Bridge turning down second Avenue and the older man said to the 25-year-old I have to pull off the road here if you see this building my family owns it and we have a bunch of family businesses within so I have to drop you here. However please take my business card and if you ever need a job please just walk in and

ask for Joe I'm the owner. What you gave me today has changed my life and I truly appreciate. So he takes the card dismounts the car in walks to the corner. He glances up and sees this gorgeous young lady standing on the corner in the snow desperately in need of some assistance. Openly, he walks up to her and asks if she needs some help, "oh thank you, most definitely, you see I'm a social worker and I'm wearing these feels and dress today he cause I must appear in court on behalf of one of my clients who's in recovery and needed a good reference before the judge." So he helps her across the street and they began a conversation about how she came to be involved with people in recovery. She said she was on her way to meet her client at a meeting in Midtown and that perhaps he should come along. It is a very special meeting with many young people in the theater an art world who attend the meeting every day at noon and then returned to their positions or jobs in the arts. Well he thinks why not I need to find meetings and this seems like a good one. He goes to the meeting and discovers many young vibrant people full of life an extremely well informed as to how to survive with next to nothing financially. He meets some individuals who tell him about the many things there are to do in Manhattan without money. Also how to become apart of a wonderful network of artists and creative people all of which are struggling with recovery but what about together in support of one another. He is told about a wonderful little theater where they show films for free in today's feature is "once upon a Time in the West" he has always liked Westerns and decided to give it a shot. After attending the theater he's inspired with greater insight into what is commonly referred to as a spaghetti Western with American actors what a wonderful film. As he exits the theater he realizes he only has three dollars in his pocket. So he decides to start walking back to the halfway house where he is due in approximately an hour. As he makes his way across town he realizes how wonderful the people seem as the snowfalls down softly around him. There is something about the snow falling that allows people to trust one another in their humanity. Within 15 minutes he's nearly completely crosstown and now he arrives at the 59th St., Bridge and **notices** that there is a footpath that he had never noticed before that will take him across the bridge. As he makes his way across he stops in the middle of the East River to look around and how beautiful Manhattan is when he begins to snow. But he has only a half an hour and must make his way back to LIC. So on he goes. He arrives at the halfway house with five minutes to spare enters and walks through the living room where he greets all of the men who are still watching television. After washing he comes back downstairs and begins dinner. Has the counselor comes in he asks the men how was their day? In the lecture I turned to some of those people who said they would stay and watch television and ask them that very same question. Then I would ask the individual who made it through the living room and out the door about his day. The individual who made it out the door is quite hungry those that stayed home and watched television pick up their meal. I ask one of the men how is going to sleep tonight? Those that stayed home are not going to sleep very well while those who went out will sleep wonderfully. Then I turn to the individual who stayed home and watched television what are you going to do tomorrow? Certainly the answer is exactly what he did today

when I asked the fellow who went out into the snow the response well I'm going to pull that card out of my pocket and perhaps call for a job or maybe I'll go to that meeting. The conclusion is that what you do today sets the stage for tomorrow. And then I'd return to the individual whom I asked what he had done in his schedule the day before. I enlightened the men in the fact that they have spent 90 days in treatment getting up every morning and getting on with their lives in a productive meaningful way and now they find themselves in a new environment perhaps one that is not productive and progressive. How quickly will they dismiss what they have learned embrace a new culture of old and bad happens one must learn to get on with their life and trust that in any given moment their destiny will make itself known. This is the lecture for less is more and now the application.

Application: everyone is given two pieces of paper one of newsprint the other of absorbent textured surface. They are also given charcoal and a color representation of the master print by a traditional or classical artist ranging from the old Masters two contemporary abstraction. They choose one image and with black charcoal identify the various colors with various thicknesses and thinness of texture throughout the entire painting, using intense opaque black where shadows are most intense and very transparent use of charcoal where light is prominent..... and don't use any charcoal where the light is most intense. (focusing on intense dark, intermediate shadows, intermediate light and intense light) They may graphically render the form but should focus entirely on the representation of light as made manifest in color. Where there is brightness one would leave the page blank where there is darkness one might apply with greater opaqueness in the application of the charcoal. Once this task is completed they are to turn the original image (photograph of the painting) facedown and then I supply all of the clients with boxes filled with a multitude of colored pastels. I now offer them a challenge. They are to recompose the original image onto the white piece of paper without looking at the original image but only referring to what they created on the newsprint. At this point they can depend on recall or reference there accomplished piece on newsprint. When their task is finished I will place both works next to each other on the easel for a review.

Outcome analysis: ideally the successful candidate will take the original draft (done in black and white exclusively) and utilize the references of light and shadow as a vehicle from which they will apply color. In the investigation of the original draft they have paid the price of learning what value and light can create as color. They have paid this price and accrued knowledge of just what color is therefore they should embrace the hard work and rejoice or celebrate the use of color. For the most part the usual response is to remain in black and white (compliance rather than freely stepping forward or progressively) and in this it should be made known that most people suffer in their lives by pushing prosperity away rather than allowing it into their lives. Perhaps they believe they are unworthy of this prosperity or perhaps they feel they cannot handle it regardless they need to embrace the gifts that life presents and flourish in the love of themselves. I also equate the first draft

as one who has done the work at the facility and upon departure cannot cling to the institutionalization mentality of mere compliance as an act of will to stay sober. But, must learn to appreciate and trust that which they have learned and paid a very dear price for and in so doing learn to celebrate color in life. The hard work and awareness that the recovery process offers should, in turn, replenish the soul and give great pleasure to the faith one finds within the process. It is when we realize what we really have in the nuance of life that we can learn to appreciate with gratitude and humility. So the successful candidate will use the original draft as a springboard for the next draft. The second draft will incorporate all of the infrastructure of proportionality, light and perspective but should be executed with the full sense of color. (prosperity is color, after all, they rendered light in black and white and now they need to trust what has been documented and progress outward with the use of the color that they have learned the value of how that light engages color and the manner in which to implement the color in reference to the light and shade documented on the original interpretation.

reference to the act of moving on to the next part of the journey
in recovery: show how life presents prosperity and one has to be open
to allowing it in (economy of means)

Jazz: in the lecture I introduce to all an image of a cubistic painting by Picasso. I ask everyone in the simplest terms, what do they see. For the most part it is the ego that wants to make sense in a literal fashion what the eye experiences. Simply put it is the brain acting as the ego in an attempt to coordinate the senses but in an excessive controlling manner. So people will respond by saying that they see form often associated with their expectations and confirmed by the shapes and colors creating a narrative consistent with those expectations. When in fact what they are asked is what do they experience and that his color texture light atmosphere and the suggestion of form but inconclusively represented. Why is that not enough? Why must there always be more? Isn't the experience of sensation enough? Not for the ego. I then take the image of the cubistic painting and turn it face down with the promise that I will return to it and help all to understand that it is a form of identification that because Picasso implemented order to free his ego and become the fullness of the artist he was meant to be. My lecture goes on to explain the history of Picasso and how his origins which were deeply rooted in the great traditions of Spanish Renaissance as a young man. I also explain that the Renaissance brought into existence the awareness of space and texture giving a greater meaning to the surface of a painting that had never existed in art before. This was the birth of *chiaro scuro* or what we refer to as light and shade the clear and the obscure. All form is represented by the relationship of light and shadow not one to the exclusion of the other but the combination of the two as co-existing. One might use an example of the seven days of creation as a wonderful metaphor. On the first day of creation out of the darkness came the light, which does not suggest the absence of one or the exclusion of the other but the wholeness of the two InSync. On the second day of creation there was the heavens and the earth which makes sense for now there was form to be seen however a problem, no one to see what was

there. So the third day there was life,, now someone to see the creation.... Once again it appears our ego is in the process of controlling by making the attempt to define that which is entirely abstract.

So the early years of Picasso as tied to the tradition of the Renaissance were deeply engaged in the establishment of form again the light and the shadow. Picasso was considered a child prodigy of enormous talent which played profoundly upon his ego. If he were to accept so simply the overbearing sense of support for his work as a young man he may never have escaped to become his own visionary. He became aware of the Impressionists who took their focus away from the subject matter exclusively and became connected to a bigger picture, one of atmosphere, making the subject matter a part of a larger understanding yet more personal and sensuous in the process. For Picasso to rise above the historical traditions of a kind of painting that existed nearly 200 years prior to his birth, Picasso had to uproot himself from the environment in Barcelona and Malaga and head for Paris. In his new an inspiring environment Picasso was able to challenge his own ego and become vulnerable to a new way of seeing. As Picasso used to say, "in order to create one must learn to destroy" which when you think of the damage and destruction of a recovering alcoholic or substance abuser would make this acclimate for genius. But what was Picasso going to destroy? Form. So Picasso used the same elements that created form in light and shadow and to those elements to task to deconstruct the form of a cube. He used light and shadow to subtract and was left with color and light and shadows no longer tied together with contours and he discovered what had always been there but had never had meaning, the abstract. This is much the same as electricity. That which had always been there but needed to be discovered and then harnessed to be used in a productive and meaningful way. So too he came the abstract. Once Picasso had discovered the broad experience of color, texture, light and atmosphere he was able to return to his ego which was tied to the application of form and motif and utilize it in a broader more balanced representation of that subject matter. His work no longer was obsessive in his control of form and in the new work he discovered all the elements of his sensuous connectivity which constitute a full and balanced painting. By turning over his will he received a higher power in return, he had become Picasso. This would be my lecture as regards the rewards that await the individual who can become vulnerable enough to set aside the ego and trust the self recognize and become that of a higher nature. Abstraction is a very personal connection to sensation and although by definition it is the absence of form in the representation of pure sensation there will always be an element of the ego in the rendering of the abstract and a poetic context through which one might translate that pure sensation. This most frequently occurs in the composition of music. I have chosen the composition by Miles Davis and Bill Evans playing with John Coltrane in " Blue in Green".

Application: I introduce the clients to the ensemble of 5 musicians and each instrument . I ask that they do nothing except sit back and listen to the music in allowing to come to them without the expectation that they will have to act on this music in any way. I then play the piece four 3 1/2 24 minutes. After which I asked

them simply could they recognize that there was a different vibration for every instrument. I now ask them to set the page up to be either a vertical or horizontal according to how they felt the movement of the composition was played. I then ask that they choose one color that represents the overall tonality of the music they heard. I asked that they cover the entire page with a very thin application of that color. Next I ask that they choose one color to represent each instrument that they heard. And that they apply that color for each instrument in a manner in which they might conclude the instrument was being played. So now we have five instruments represented by five colors applied to a surface as though the client is the composer an orchestrator in collaboration with the ensemble. Upon completion I now pose a new scenario, an event that most certainly transpired one day when Charlie Parker was walking down Broadway with a friend much like one of us. On the corner of 57th St. and Broadway Charlie stopped and observed a public bus has cut off a yellow taxi, unloading 100 of its passengers prohibiting the taxi from moving, the taxi begins peeping his horn, the bus driver responds in anger, the passenger in the taxi jumps out of the cab and decides to cross the street at which point she almost gets hit by an oncoming car, she screams and throws up her pocketbook into the air, behind her comes a fire engine with its alarm blaring. I ask one of the clients what do you suppose the individual with Charlie Parker has experienced? The normal answer might be chaos. What do you suppose Charlie Parker is experiencing? At this point I turned to the easel and I draw four horizontal lines. I asked the clients what is that? Most will say four lines and those would be the individuals that experience chaos. On the other hand but Charlie Parker might say is that is Broadway. I then draw a whole note the G clef a quarter note at the half note and I ask what is that? At this point the clients become **aware that** we are dealing with Charlie Parker's context and not their own. Okay says one of the clients the G clef is the bus driver screaming and the whole note is the woman screaming and the half note is the alarm on the fire engine etc. so you see that one man's chaos is another man's music and they're both related to the ego as tied to perception. So I ask of the entire group what species has the capacity to perceive an abstract notion has the ability to implement the ego in such a way as to take chaos and create order in such a productive and meaningful way? Again I ask why would a human being choose to do this task when in fact wouldn't it be enough merely to experience those sensations? What would be the motivation of the individual to actually compose in a literal fashion and the application of the ego an attempt to control, the composition currently experienced. Quite possibly an individual might say to preserve it but is it possible that the true purpose would be to share it and if so preserve our commonality and humanity as there is no other species that has this capacity what is there not to love about us.

The next step is to listen to the music again for the same duration of time and in this case be given a black charcoal and five symbols that will represent sensations as experienced when listening to the vibrations of each instrument. During the course of the music this time they are allowed to apply those notes onto the page in any dimension end of any location however they can only use 5 notes not more and not less. As a general rule most will apply those notes as isolated from the background

but they had created in the first composition so what they end up with is an individual divided between the cerebral in the sensuous. Occasionally an individual will be attentive to the big picture and in so doing implement the black notes in such a manner as to integrate in balance an equilibrium a whole composition entirely harmonic. What one needs to address when reviewing these compositions is the awareness that the ego can serve a wonderful and meaningful purpose when kept in the context of one's humanity. In isolation relation ego frequently be represented in a manic and disproportionate manner. At the end of the lecture and method I ask the group what was truly significant about today's experience? The answer would simply be we had the opportunity to listen to some very wonderful music by some very talented musicians and found a way two hold on or capture that moment. We implemented a process that connected our cognition to our sensation and in so doing perhaps found inspiration. The final discourse comes when I ask of a young person in the group to imagine a sunny warm day in the late afternoon, looking West along the Manhattan banks of the Hudson River. As you look out at the setting sun the sky is filled with luminosity's of orange and crimson in the river is an ultramarine and cobalt blue in the reflection of the sky and next to you there are kids playing laughing and joking and you sit there on your blanket absorbing the entire environment. What would be the motivation to light up a joint, snort some cocaine, drink a bottle of wine, shoot or snort a bit of heroin? Wasn't the landscape and the sensations therein enough ? Did you think that you could enhance the experience by using drugs or alcohol? Is it not true that by implementing any one of those supplements you have in fact diminished the actual experience of the moment? Let us imagine a moment of sheer innocence? The younger intellectual actuality when he recognizes what he experiences in the relationship of warm and cold colors as they become true sensations and the wholeness of the experience when the joy of the children's laughter and your sensations become connected as one moment in time. Imagine that in your recognition of that moment you cannot contain it and you rise up from your blanket with the overwhelming need to share experience with someone. As you jump up from your blanket and back away you bump into a runner and of course you apologize and it just so happens that that young person you bumped into is a distracted young lady and in all of your innocence you apologize and explain how this came to be. And she sits there gazing at you and what do you think has caught her imagination? Your innocence and where is that innocence when you are high on drugs or alcohol, lost in the world of numbness.

introduction to the abstract: using Picasso and the drive of the ego to control a
in so doing, one self medicates, how is it that we can remain true to
our organic connections to nature and accomplish the internal sense of equilibrium.
How arrogance is at the root of expectations that life in and of itself might not be
enough. (Hudson River scenario or the thought of getting high before one attends a
concert with the anticipation that it will improve the show in some manner)

Self-Portrait: ego and control out of context. Open with perfect circle, conclude with mirror and premise of “faith in life and trust in one’s self” the lecture begins with the request to have all of the clients draw a “perfect” circle on the page before them. I have placed randomly, some discs and compasses, around the room. Many of the clients will pick up and use some of the instruments to draw their circle. Some will draw large circles freehand, some will place a little dot on the page, some will draw nothing at all, the rest will use the tools to draw what they believe is a perfect circle. Once completed I will ask for someone to define for me the meaning of pi. Inevitably there will be those who know that pi represents 3.14..... And is part of the formula to determine the circumference of a circle. I will also ask how a circle is constructed as in determining the center point, the radii, and a series of dots that are manufactured in the implementation of this process to create the circumference. Having constructed or manufactured these circles I asked who amongst them has ever seen or experienced a perfect Circle? I then ask if the circle that stands before them is in fact, a perfect Circle? The next inquiry I pose is that referring to pi and the circumference constructed from the radii in diameter process. Because pi equals 3.14 the following digits become a representation of infinity as is also the case if one was to construct the circumference by implementing an infinite number of dots which would be connected by a series of straight lines. Infinity becomes the next inquiry. Can anyone know a thing without having experienced it? Has anyone ever experienced infinity? Another inquiry; it was once thought that the universe was infinite by some of the greatest astrophysicists of all history. Recently a telescope has been developed that can look into what we refer to as a black hole. Today our greatest astrophysicists have discovered that the universe we once thought was infinite only represents 6% of what is now recognized by looking through the black hole, as 94% larger than we originally thought. I posed the question, how is it that our greatest scientists now attempt to renegotiate what we thought as infinite to be only a percentage of that quantity? Is infinity negotiable? I return to the circles sitting in front of the clients: to one client who used a disk to draw his circle I ask: is that your circle? Most frequently they will reply, “yes.” I then refute their conclusion. I now return to the prospect of infinity and propose that it is only a concept, a projection based on a non-experiential circumstance. My next inquiry is about perfection. Has anyone ever experienced perfection? Does it exist? Or is it also merely a concept? Since perfection does not exist for we have never experienced it, the individual who true a circle with the disc erases themselves in pursuit of a concept of something that doesn't exist. When one uses substance or alcohol are they actually experiencing life or are they in pursuit of a concept that doesn't exist? Let us look now at the individual who placed a dot on the page. What would be the motivation of an individual who has a large piece of paper and places dot on it as a representation of a circle? In pursuit all of perfection an individual will make the attempt to minimize the likelihood of an error. For this reason it is likely that the individual will use a dot in their attempt to control the outcome in a challenge of perfection. My inquiry to that person would be could you be more controlling then this little dot? After a moment's thought the response is “I could make a smaller dot” and my reply is to take one of the papers that an individual chose not to draw on and show it to the

group illustrating an individual who, having no faith in the prospect of fulfilling the request of drawing a perfect circle, chose to do nothing which results in a non-experience. The conclusion is that many, in pursuit of something that does not exist, in an attempt to control the outcome, will have no experience at all. The pursuit of a concept rather than an experience in an attempt to control frequently resembles the action undertaken when using drugs or alcohol. The final evaluation is to observe a drawing where the client took up the entire page by drawing an oval that would just barely fit on the rectangular page. I would ask if this was a perfect circle? Most would reply that it was not a circle at all but an ellipse. My response would be that an individual would have to let go of the concept of a perfect circle (which doesn't exist anyway) in order to draw such a full and personal representation of a circle. This is the mentality of one who will succeed in undergoing treatment in developing true self worth. One must learn to fill the page by letting go of control and in so doing Discover themselves.

The purpose behind this lecture speaks to the illusions of control. The use of substance in the process of self medication is driven by the ego in the attempt to control. The utilization of substance and alcohol is the manifestation of the ego just as we use concepts to define in an attempt to control. The question arises as to the value of experience versus the illusion of control and how that might prevent us from experiencing life and reducing such a prospect to an intellectual limitation.

Now we turn to the mirrors which lie before each client. Each mirror is aligned as a semi-profile circumstance for each client. I'm going to ask all of the clients to draw a self-portrait by looking straightforward and glancing to the right or left, depending on the alignment of the mirror, without looking at the page that stands in front of them. The philosophy being that they must be in two places at once, glancing into the mirror and not looking at the page while they draw from life as it exists before them. I remind them that the mirror represents three dimensions, life as it is in three dimensions. The page represents only two dimensions, height and width. So by its nature, it is limited. I next informed them that there is a third zone that is most problematic. Of course I ask them to define the location of that third zone. Most frequently they cannot but most can identify the philosophy of the third zone as a problem. They understand but the problem exists in their mind and that is important in order to take away from the exercise what is essential. The third zone I explain, is the space between the mirror in the page that they will draw on and like the disease of addiction one must learn to accept that it exists confined the capacity to do nothing about it. I will give them three minutes to draw the self-portrait again reiterating that they should not look at the page when they draw. Inevitably they will all struggle with looking at the page. They have not come into treatment to study art, to become gifted artists, to accomplish any great art, yet they cannot let go of looking at the page. The results most often are disastrous. How much more damage could have been done if they did not look at the page? Of course they enjoy the struggle and are amazed that they don't have the capacity to let go of looking at the page while they draw. The results almost entirely conceptual renderings of what they think they see in the mirror rather than experiencing what they feel by keeping

in the moment, in the mirror. Now I offer them a revelation. I asked that all focus on their nose in the mirror. Without taking their eyes away from their nose and not looking at the page, I asked them to take their index finger and place it on the page where there knows is. Again I reiterate "keep your eyes on your nose and do not look at the page." Most accomplish this task and find their finger somewhere on the head that they have drawn but not where there knows had been drawn. My next comment is that they have accomplished the most profound realization they will come to know in the recovery process. They have erased the space between the mirror and the page. My inquiry is how did they accomplish this task? Most frequently they realize what they have accomplished but they do not understand the process through which they have accomplished this. I asked the question "where have they placed their faith?" Often they conclude, in the mirror which is correct. And what significance is there of the page? None would be the answer. What is left is who made this decision to put their faith in the mirror? And the conclusion would be, they did. Therefore the simple formula is to put one's faith in life which is the mirror and once trust in themselves. This is the formula through which they will be able to engage in the life on life's terms and make it personal.

As I take the images drawn by many of the clients and present them there is an enormous amount of joy and humor in the results. There is no longer a sense of failure nor the inability to laugh at oneself. The therapeutic nature of this circumstance enables the individuals to embrace vulnerability in pursuit of acceptance and awareness of a higher power. This goes to the core of the exercise as developed by Pablo Picasso and speaks to the problematic circumstance of mediocrity underlying society's limited judgment and awareness. First I make a reference to Mr. potato head: when you are a child it is entirely natural for you to take the attachments for Mr. potato head and playfully reassign their locations, the eye in the nose, the ear in the mouth, the mustache in the ear etc. Why do we do this as children? It is because we take great joy in seeing and reinventing new perspectives. And then the mature individual arrives on the scene to reprimand your reorganization of the status quo. At this point you put down Mr. potato head and never pick it up again to play with it. It was a natural phenomenon for you in your human nature to reevaluate and challenge the status quo until someone came along and took that innocence from you.

In the case of Picasso, he understood that the two dimensional surface was insignificant for any other reason than to document the genuine sensation he engaged when perceiving the head in space. To understand the distortion that Picasso represented is quite simple. When one looks at three-dimensional space, life on life's terms, the graphic rendering will result in the documentation of space going from the foreground to the background rather than from left to right. They said when one documents the portrait from ear, to cheek, to nose, to next eye and so on, it will not be represented in a two dimensional rendering unless one becomes attached to the two-dimensional surface by looking at the page. If one is drawing the same sequence of form without concern for the page the head will collapse and all the objects were forms will begin to narrow from front to back rather than side to

side. As such distortion becomes the true representation of the head in space rather than the conformity or mediocrity if you will of two-dimensional space rendered by becoming a prisoner to the page. Therefore the individual, in order to have success in this exercise, must let go of the page as insignificant and focus entirely on the mirror. The results will give them a higher understanding, a more personal rendering in connection to the circumstance, but will not necessarily be accepted as accomplished when assessed by lesser aware individuals who will judge the results based on mediocrity and conventionality. Occasionally an individual will surrender to the mirror, and Discover something personal in the process. The work will become distorted but it will provide a greater access to a broader awareness. When the individual focuses on the page they will give the impersonal and conventional perspective. The individual who draws an image on the page looking in the mirror and not looking at the page but draws the image that is in their head and not what they see in the mirror, is giving mere compliance and not the vulnerability of trust and faith in the process. Compliance is nothing more than the attempt to control by erasing the self and will not reap the rewards awaiting they who discover and learn to respect the self above all things.

To conclude it should be understood that what appears as distortion in the self-portrait is not distortion at all but the true representation of a three-dimensional circumstance projected onto a two-dimensional surface which appears as distortion but in fact is the true representation of the form. This is consistent with the recovery process when one learns to find faith in life and trust one's self.

Inside Out: Identify two basic behavioral patterns of relapse in simplicity and boredom. (Simplicity in that the simple acceptance of a thing for what it is and thrive on it. Where anxiety encroaches upon one day at a time and alters the peace and tranquility with expectations and anticipation.

The lecture begins with part one of two parts; there are two triggers that are considered primary contenders for relapse. The first one relates to acceptance also referred to that "a thing is what it is," which often can become minimized or cliché. For example if an alcoholic picks up a drink it is likely that they will not stop until they finish the bottle. The alcoholic knows, intellectually, exactly what's going to transpire, having lived through numerous occasions and circumstances that have resulted in the exact same outcome. Yet knowing this intellectually, the alcoholic will relapse for the inability to accept the simplicity of the circumstance that he or she cannot have that first drink. When we say that a thing is what it is, what we are referring to is the willingness to accept the above experience. The second part of the exercise will relate to anxiety in the process one might implement as a coping skill. Part of that anxiety, I want what I want when I wanted, and I want it now, the impulse. Both of these circumstances results from intellectualizing life experience rather than spiritually understanding oneself.

The process part one; clients are given a large piece of white paper and charcoal. They are also given a black and white photograph with the form and subject matter from which they shall work. The lecture begins and I will use Michelangelo and his circumstance of the Sistine Chapel for a context in the first exercise. Michelangelo was a sculptor, a carver of stone. He is asked by the Cardinal to paint a mural on the ceiling of the Sistine Chapel. Although he can paint, it is not who he is as an artist. He is being asked to accomplish something that perhaps, is inappropriate given his predisposition as a stone carver. Simplicity, how do we approach life in such a complex manner when our only chance to succeed can be the acceptance of the simple phenomenon, if you use substance or alcohol you will fail. Example: there is a block of marble taken from Calabria, Italy and given to one of the clients that stands before me, the same block which is 4 feet wide 4 feet deep and 6 foot height, is given to Michelangelo. What will be the results or outcome difference between the client results in Michelangelo's results? Most responses our judgmental and make reference to the quality of craftsmanship. Michelangelo's will become art while the clients will be distorted an unaccomplished. This is not the point of the exercise nor is it the experience of the true understanding. The client's results will most likely and with the large block of marble being reduced to something the size of an acorn. Michelangelo's will remain life-size a true two life terms. Why does this occur? Most of the class will say it's a question of perspective. Which in truth, is somewhat correct. The client will pick up the chisel while looking at the model from their angle of vision and attacked the stone in an attempt to render what their perspective offers them. The client's results initiates perhaps, with something quite accomplished, excellent eye hand coordination and sense of proportion results and something skillfully rendered but incomplete. When the client steps back to observe their work they come to the realization that only one side of the four sided Stone has been addressed. So the client again alters their angle by shifting their location and again attacks the stone to accomplish that perspective. The client will now continue to the third side and then finally finish the fourth side of the cube. When standing back to observe the finished product, the client realizes that side one does not relate proportionally to side four. , So, he must correct side one and adjust side two and then side three and this goes on in a circular pattern until the stone is destroyed; we destroy the things we love most in life. What has gone wrong? Let us take a look at Michelangelo's outcome and process. Michelangelo walks around the subject matter looking at all angles as he circles the model. He approaches the stone, he looks at the stone and what does he see? He sees the model already within the stone. As such he carves away the negative space, that which was not essential or needed is discarded and what he is left with is the essence of the subject matter. He simply releases the model from the stone by accepting that the figure was there and only needed to be released. But Michelangelo accomplishes through acceptance accomplishes psychologically the need to control. His focus was on the big picture without being burdened by the detail.

I placed a photographic image on the easel and explain that the process that Michelangelo implemented was quite simple when he approached the Sistine

Chapel. He knew who he was, not a painter but a stone carver. I look at the subject matter in the photograph and I observe all of the objects and space surrounding that subject matter simultaneously. My goal will be to subtract in the use of the charcoal all of the environment to the exclusion of the subject matter itself. Furthermore, I must find the proportionality all that subject matter without hyper focusing on it in the process. In order to accomplish this task I must align the subject matter with the parameters of the photograph itself; boundaries becoming essential in the understanding of proportionality. I align the extremities of the subject matter with the contour of the page itself and transfer that sense of proportionality aligned with the parameters or boundaries of the page but I'm working on so that when I work from the outside of the page, toward the subject matter, I will know the appropriate placement of the form without drawing. I begin the process by working from the edges of the page toward the subject matter itself. Upon arrival at the contour of the subject matter I stopped using the charcoal and continue the same process throughout the page, always working from the outside in and when I find the contour of the subject matter I cease. In the end the result is a silhouette in white that is proportionate and well-placed utilizing the entire page and without the use of any lines.

I explained the Michelangelo was being asked to accomplish something virtually impossible. The Sistine Chapel is 60 feet wide, 120 feet long and 60 feet high. Become Angela will spend 4 1/2 years on a scaffolding, 2 1/2 feet below the surface of the ceiling. How will he accomplish nine different perspectives covering the entire ceiling in such a manner that by the time the viewer below observes this mural, it will appear to be completely integrated as one perspective rather than nine. What process will he implement that will take a task virtually impossible, two 1/2 feet from the ceiling, from a sculptor who is attempting to paint? He must engage in a process that would simplify the task at hand. He must turn to himself and except who he is as a sculptor in order to accomplish this undertaking. I then turn back to the image I have created and draw align around the white positive space that was created from the subtraction of the negative space. I now can draw, in perspective, the subject matter of the photograph I was working from. What Michelangelo did was to take templates of this very same nature and pinned them along the entire ceiling and then trace all of the templates and then take them down. For the next 4 1/2 years he painted by numbers by filling in those templates that were outlined. He implemented a process, he followed the true nature of his artistic demeanor as a carver of stone and that is how he accomplished an impossible task and complied with the demands of the church. If you ever get a chance to visit the Sistine Chapel look at all of the figures and you will see that he painted as only a sculptor would paint as he carves out the imagery.

I now ask the class universally to accept the simplicity of the exercise and only use the charcoal to take out the negative space leaving the subject matter alone. One must keep their eye on the big picture at all times in order to accomplish this task just as one must keep your eye on the big picture in order to remain sober/clean.

Analysis: when individuals hyperfocus on the subject matter they will either make it too large or too small and lose sight of the big picture. An example of this in recovery would be if an individual hyper focuses on a drink, a vial of cocaine they will make it either larger or smaller than life one result minimizes the outcome of using the other glorifies or romanticizes the outcome or impulse to use a drug. It is only by seeing it in context by accepting the boundaries of the page as a guide line and then subtract only the negative space in order to accomplish possession in proportion of the subject matter. An interesting phenomenon occurs when an individual simply discards the process that they have been offered and does an imitation of the original photograph. Frequently this is the result of one who never asks or becomes vulnerable to a new way or new process and holds on desperately for the old process that will inevitably result in relapse. Rather than risk failure by implementing a new process their ego insists on trying to give me art, a pretense in this case.

Sometimes all the individual need do is subtract two or 3 inches of negative space from the content and subject matter of the photograph. This appears to be too simple and it can't possibly be what I'm asking for.... But in fact it is exactly that minimal amount of work and the maximal amount of faith that the individual, in all simplicity, has undertaken the exercise with clarity. This is exactly the process that must be implemented when in recovery.

The second exercise will contend with the anxiety of what is commonly referred to as: "one day at a time" and how that in itself will trigger the anxiety of a relapse. How can one day at a time be the trigger for an individual to surmise that they cannot accomplish the task of recovery.

In this case the clients will be given a small piece of paper 8 x 11" and a sharpened pencil. They will work from the same photograph addressing the same subject matter but they will undertake the process in a different manner; from the inside out.

My lecture for the second half of the exercise takes into account the actual process that an individual will engage when leaving the rehab and entering into the society that awaits them and the culture that will support them.

Example: an individual goes to work on a very busy holiday, perhaps in a department store like Walmart. It's a very difficult day and the experiences of work were very trying and provocative. The individual completes the day and is exhausted, uneasy and perhaps thinking about getting high. They reach home shut the door behind them, put up a plate of pasta and warming sauce when it occurs to them that they have 20 minutes to get to the normal AA meeting that they would be going to any other day. It will take them about 15 minutes to get there from their home. The question I ask, what do you do? The pasta is cooking and the sauce is simmering and you are exhausted and filled with anxiety. Some men might say "I'll go to a later meeting" others might say "all forget it I'll just go tomorrow" some

might just blow it off altogether. Occasionally, in fact more often than one might think an individual or group might say “turn off the water, turn off the sauce, wrap it up and go to my meeting” my next demonstration is to sit at the table before the group and say something like this, “let's look at those individuals who blew off the meeting, or went to a new meeting later that evening or ate quickly, stop to get something quick along the way, or just rushed eating, in order to make it to the meeting. I sit at the table making believe I have my pasta and sauce in front of me having just returned from the meeting. What do I have? I asked the men. I have the only thing that the process of recovery offers me, I have my tranquility my peace of mind as I stand before my pasta. The individuals who missed the meeting found a way to begin a new process that will inevitably result in a relapse. Their mission was no longer to empower the process but to invent a new process built on manipulation calculation rather than submitting to the commitment that stood before them. Going to the meetings is only a part of the process but it is the process that matters most. I ask an individual who ate on the run and that resulted indigestion and not peace or tranquility. The question I asked now is how do the individuals feel about the process having committed to it? Is the process more or less powerful in your lives after having shown up at the meeting. What did you receive the moment you walked in the door of the meeting? Many will say, doughnuts, coffee, a handshake and a pat on the back. How do those individuals feel as they sit in front of their pasta having just returned from their meeting? Most will say that the process is working and has just become stronger in their lives because they have empowered it to be so. The trigger of tedium and boredom can be overwhelming when you deal with a life governed by expectation and anticipation. One day, one meeting, one success at a time can build a foundation of accomplishments and results of a profound nature.

In my demonstration of how the process works I draw a small circle on the paper which is at the core of the subject matter. I refer to the small circle as one day in recovery. At first I draw a series of very small circles that relate to one another and that identify the center of the form I am working from and with allow the circles to accumulate establishing some presence of volume but not really indicative of any illustrated or established form. As I draw these circles I demonstrate that in the process of drawing them I discover that some circles can be drawn smaller and larger than each other and the results might be that the small ones collectively give me a darker representation while the larger circles present in a highly lighted result. I had no idea that this might occur but the discovery provided me with additional options to potentially find not only the form in the photograph but the light and shadow or Chiaroscuro of the photograph. Just as one day at a time might result in discoveries and potentials of a new way of life. Occasionally I will stop and ask members of the group: “does any of these circles makes sense or establish any identity at this point?” Most will say that it makes no sense and those who deny it are usually just trying to philosophize or project for in truth nothing makes sense at this point. I indicate that after I have drawn 50 or 60 or more circles but there's still is no representation of a form but what they might come to understand that after five years of such circles form starts to be established, recognizable. And then I help

them to understand that it is the same in recovery, that after two years or three years or four years of these circles nothing much makes sense. However after five or 10 years one might look up and recognize the form: for example the man comes home from work one day who is angry because he's not earning enough money or perhaps he had a bad day on-the-job, he's also upset that his son or daughter or wife are all contending with problems and that life has become difficult. But what is difficult? You now have a family, you now have a job, you know how all of the normal anxieties that life presents because you have a life. You never saw it coming because you were consumed with one day at a time and that one day has become 10,000 days of life on life's terms. If you focus on one day with the expectation or anticipation that it will be something other than one day then you will be bored and your anxiety will arise and you will relapse from that anxiety.

ANALYSIS

As I look around the room and explore the results of the exercise some rather obvious results can be observed. Some of the men linked the circles together in order to create a line that would establish form based on the contour of the image in the photograph. This is a manipulation process that an individual empowers his anxiety to get the form when he wants it. It is interesting to see the powers of manipulation when anxiety is at the core of the process. Other individuals will abandon the circles altogether and just draw the form with a straight line. Some individuals will begin the process with small circles and allow the anxiety of expectation and time encroach on their agenda to finish rather than appreciate the moment and give it up and start drawing a few minutes into it. Still others just use larger and larger circles again driven by the anxiety to finish. What is fascinating is what occurs when the individual cares about nothing other than carrying out the directions and has no expectations or worries about time to finish the exercise. The individual who simply draws one small circle next to another and builds them up slowly and methodically falls into a state of meditation. There is a look of peace yet engagement in their face. They have found all that recovery offers in the application of acceptance. Once they were able to let go of trying to do a task and accomplish something therein, they found the moment of meditation and peace. They had developed a coping tool or skill for this exercise that sits in waiting for their use.

I turn to the individuals who allowed their anxieties to direct their process and asked a rather abstract and perhaps a subjective question..... When they go to the chapel and pray, given this mentality, who do they pray to ? Of course they tell me what they pray for but that is not what I asked for. ... I contend that they pray to their anxieties which is fruitless and more of a trigger and promoter of disappointment. Strange though it might seem, the individuals that allowed the circles to become gradually significant, always say that when they go to the chapel and pray it is most often about gratitude and thankfulness. They don't pray for that which they don't possess but for thanks and gratitude for what have found, peace and tranquility.

These two exercises speak to the process which is about finding acceptance and gratitude for all that we have, in one day, one moment and one life to be lived. The relapse factor is the projection of anxieties that promote and develop lost faith, disillusionment and loss of any given moment.

Color as Temperature: How we can turn to ourselves in the moment of an impulse (only if we love ourselves) identify the images on the two realities: the story of Einstein and the acceptance that there is space between instead of nothing. Perception gives us opportunity, faith found therein. Using color, space and imagination in the context of human potential, we find faith.

In this exercise the challenge is about following the process of recovery not by imitating others but by making it your own and translating a method into the life you live and on your terms. It is all personal and vulnerable and must always be that way.

The lecture begins with me holding a photograph of a painting by Chuck Close. The image is a self-portrait drawn by Mr. Close and is presented alongside the painting by van Gogh of his shoes in the form of a still life. Before I begin the questioning I mention, while looking at the image of a self-portrait by Chuck Close, that he suffers from the disease, Prosopagnosia, the inability to recognize faces resulting from not being able to see in three dimensions. I ask, how does one grow up, in the same home, with the parents and siblings etc, how does one learn to cope with this life? After a while it comes to the surface that one must learn to hear, smell and touch in order to manage one's existence; this becomes one of the vital aspects of this exercise. The limitations of the brain functionality also limits potential to come to know the self. Our senses offer us tools to cope with life therefore we need to learn how to use them and respect their importance. My inquiry the clients is to compare the two images and respond to the question: which one of these two images represents which you might consider realism. Chuck Close image is photographic in its representation while the van Gogh is closer to semi-abstract or Semi-representational, along the lines of metaphor rather than so literal as the Chuck Close. My explanation is that one's sense of realism is based on reaction as learned behavior and that either answer would be correct based upon the individual's predisposition. Further explanation of each image is forthcoming. Those that believe the photographic representation of a self-portrait are likely to be indicative of what is linear logic and requires only such logic to conclude intellectually, that this is realism. The Van Gogh on the other hand requires from the individual something more that will represent realism. This type of imagery is made up of color, texture, atmosphere, movement and imagination. This is not to say that one representation of realism is exclusive or in denial of the other but simply a

behavioral conditioning that defines realism specific to the individual. However should one choose the van Gogh over but Chuck close, the demand requires the acceptance of the senses as collaborators in the process in addition to linear logic. As a sidebar I asked the question to those whose response was the Chuck Close image and based upon linear logic an abstract question. Does 2+2 absolutely equal 4? Of course their logic response is absolutely but I follow the question with the proposition; if one adds two colors to two more colors how many colors do we now have? The logicians respond as 4 colors when in fact we now have but one. This circumstance addresses the prospect of an abstract conclusion dependent upon sensuality rather than pure logic. My next question is to pose what appears to be a very simple inquiry as to the predisposition for one who is undertaking the process of recovery in substance abuse and alcohol. As I stand in front of the clients who are seated in the circular table 20 feet in front of me I choose an individual and ask what stands between he and I? That individual might respond by saying nothing or perhaps chairs tables and other practical observances. My response is to question the potential with the creative process an instinct might give one's access to should they let go of logic and trust in a higher power.

I have three charts that I will mount on an easel before the clients. The first chart will have two rectangles, one red and one blue mounted on a neutral background. I will ask the clients to determine whether one color is warmer or colder than the other. Frequently it is difficult for the logicians to respond to such an abstract in sensuous inquiry, thinking how can one piece of paper differ from another in terms of temperature, after all they are only pieces of paper. Another individual will respond by saying that the blue, like the internal part of the flame, is the hottest. Yet the simple truth is that the red is warmer than the blue and they have found away to deny their own sensuality by using logic. This is consistent with those that will look at substance or alcohol and not accept it for what it is in the denial of the Self and conclude by means of logic, denial of the self. The next question I pose is simply does one rectangle appear to be closer to you than the other? The logicians respond by saying they are equidistant or depending on the location of the individual in proximity to the location of the rectangle might suggest that one is closer to them than the other. Again, the simple truth based on the question, which appears to be closer? Is that hot colors feel closer than cold colors, as warm colors come forward and cold colors recede in our sensuality. Again, has one denied their sensuality for the sake of their logic? Logic is the only method employed in the denial of the self. As a sidebar I pick up a brick and drop it on the table. I pose the question can you deny having heard the brick fall? Your senses give you experience and that experience is absolute in its sensuous representation of the moment, it cannot be denied and yet is it not experienced differently by everyone. My next question refers to love. Is love a concept or a sensation? For centuries the greatest poets and writers and artists attempt to define love as such to impose control by defining an abstract circumstance. In the attempt to control we destroy by using logic or concepts. If love is a sensation can it be denied? By now produce another chart. In this chart there will be the representation of railroad tracks graphically rendered in the foreground into the space of a neutral background receding in a manner consistent with the

Masaccio perspective. I ask the clients to determine based on a sensuous representation of their experience, how many dimensions are they actually experiencing when they perceive the image? Inevitably the response will be three dimensions. As a response I help them understand that their logic has betrayed them at the denial of their sensuality. In fact what they are actually experiencing is only two dimensions and that the third dimension is an illusion, a lie. What part of their human nature has bought into the lie? Of course it is their imagination, and intellectual reaction that has bought into the illusion. Their senses have not betrayed them but simply their brain. I posed the question of the existence of a higher power: what is it in your human nature that might suggest the presence of a higher power? Is it due to your imagination and if so, is it also a lie? Of course the issue of blind faith will arise and I conclude that blind faith is not a legitimate answer to the question. Is it blind faith that you employ when you use substance for the illusion of an experience that actually never transpires? When one injects heroine, snorts cocaine, drinks alcohol etc. are you actually having an experience or the illusion of one? For it is the brain exclusively that is engaged in the process of getting high by the manufacturing of dopamine in the explosion of neurons that fire causing conceptual reaction rather than experiential. Is the brain that is subject to the illusions in life when all the while the senses are offering you what is actual. At this point we can differentiate between what is real and what is actual. The illusion is reality the sensuality is actuality. I now oppose the second question as regards the illusion on the two-dimensional surface: how can we take the lie and make it the truth? If we accept that the drawing is an illusion of a three-dimensional circumstance how can we turn the illusion into actuality. Of course many of the responses suggest folding the paper or gluing some substance to create a materialistic approach to three dimensions.

Footnote: I've just spent nearly an hour explaining the effects of light in color when discussing all of the attributes of temperature in defining color, one might think that the individuals would suspect that the answer might be related therein.

I now show the very same graphic rendering of the train tracks only this time I use color to identify the foreground, the middle ground and the background. Hot colors in the foreground, neutral colors in the middle ground and cold colors in the background. I now turn to the individuals farthest away then posed the question; can they see the colors? Of course they can and I reiterate the earlier question do the hot colors come forward and cold colors recede? Of course they do is now the answer by the entire group. I go back to the individual for whom I posed the question "what stands between you and me?" Again the individual responds by saying nothing stands between the two of us, but then thinks twice and says while the paper does, the picture that you are holding! He thinks he's had the revelation!!! Well he has on some level. I've asked this individual can he see the color? The responds "most definitely" at which point I ask does he feel the hot colors in the cold colors, he responds why not only does he feel the hot and cold colors but they support the illusion of the drawing. My response then is to ask how does he know what he just spoke of? His answer is simple and clear, that he feels the sensation of color and he sees the line but on the paper so there is no doubt that he is actually

experiencing the phenomenon. Now I ask yet again what stands between he and myself, he will pause and suspect intuitively that there is something now that occupies that space. I'll explain that in order for anyone to see anything light has to illuminate the subject matter and the circumstance. That light travels on particles which reflect the light and those particles exist in Atoms and molecules that stand between he and the piece of paper and that his ability to recognize color occurs as a result of those particles transmitting the light from the page to his eye. I asked the question so where are the three dimensions? He pauses and then with the glow over his entire face response "well the three dimensions are what stand between the piece of paper and me" that the line is still an illusion but the space is reality conjoining with actuality. The reality is the drawing the actuality is the sensation of hot colors coming forward and cold colors receiving creating a third dimension.

The next question is why. Why do we feel? Why do we have the capacity to feel and sense color? Why do we have the capacity to relate the imagination to sensation? These are questions that cannot be explained except that we do have the capacity as human beings to engage in this phenomenon. It is not deniable as we look around the world and experience the infinite numbers of sensations that connect us to the world around us through perception that we might surmise something beyond our comprehension, a higher power and it is our imagination linked to our sensations that help ignite our intuitive connection to the world around us. This identifies the origins of faith. We can see the dynamics of a circumstance that surrounds us, we can analyze and understand the working mechanisms of it all potentially but we will never know why we have been given the gifts of life in all of its wonders. We can learn to accept however and in doing so learn to appreciate the depths of perception and know that there is something beyond ourselves, bigger than we will ever comprehend.

At this point we discuss the vital importance of making the recovery personal, not generic or impersonal. Identity is at the core of this process and the capacity to learn to live the recovery process in one's own context not according to another person's standards.

The Exercise: so each person is given 22 x 18 piece of white paper, they are also given boxes of pastels and a color photo representation of one of the masters paintings they choose to work from. Next requirement is that they cannot use local color meaning if they see red they cannot use red as an imitation of the artist work. They may however, translate by temperature each color such that the entire painting becomes a translation in color according to the temperature interpretation by the client. When he sees red he might use yellow, if he sees blue he might use Green, etc. etc. Each determination or decision becomes a choice and from that choice a context is created for further choices for as each color is translated there must be a continuity in the relationship of the overall composition. In the end the hope is that the painting becomes a complete transformation and translation of color according to one own temperature or temperament. To imitate the original regardless of how accomplished it might appear is a complete failure in the loss of

identity. Just as in recovery one must depend on the positive influences by one's environment but only as they may fit into the progressive lifestyle of an individual. Just as in the painting they are working from offers a healthy and meaningful influence, it is up to the individual to make it their own in the practical application of the exercise.

Analysis:

The client will frequently struggle with imitation of the original image. It is very difficult for the individual to accept world confused between compliance and control. Many learned behaviors through their lives empowered self-effacing circumstance rather than self-empowering awareness. Occasionally individual will initiate the process of interpretation in accordance to the temperature one feels but eventually migrates back to the imitation process negating the initial steps of independence and identity. Finally an outcome can result in total chaos. This is when the client understands the process conceptually or intellectually but does not depend on earlier decisions to create a context for progressive individual choices that follow the initial experience. They will translate the first color authentically and perhaps the second color but rather than using the first two colors to establish a meaningful context four choices to follow they begin to isolate each individual decision which will eventually spiral into chaos. The process is designed to create an environment of continuity and trust for the decisions one makes along a very simple organic environment. Ideally the individual will begin with one translation followed by another made on the basis of the first two choices that created an environment to support the third decision and so on. It is much like following a map where each marker provides a circumstance to discover the next and so on. Furthermore the question arises in the interpretation process one might decide to go fully forward by making a choice entirely distinct and separate from the original color. For instance an individual might choose the color green for yellow. This is a complete departure from the original but it does set the stage for easier choices going forward provided the individual trusts that decision. Perhaps the next choice when he sees the color red he might choose purple. If he interpreted the yellow as warmer than the red then this would be entirely correct for purple would be cooler than green and would remain consistent with his earlier choice. From this point forward if he trusts those first two decisions any of the colder colors to follow must remain in suit with the temperature choices that he made initially. What would be most meaningful is that the individual risked everything and trusted that circumstance which rewarded his efforts with a complete departure from the original making it entirely his own.

An anecdote that I usually mention (again to occupy their imaginations while I address their sensuality) if you were offered to buy a stock and you had one of two possibilities to invest in that stock given the demeanor of one who is struggling with substance and alcohol abuse but have learned the essential dynamics of what it will take to succeed in the recovery process. Which stock might you invest in: you are being offered Coca-Cola with a guaranteed 1% capital gains at the end of the year or synergy which might return 22% or possibly lose everything. Those that choose

Coca-Cola are risking nothing and get a very small return this is a failure in the process of recovery on the other hand those that chose synergy are more than likely going to succeed for they have chosen to risk everything in the process. This would be consistent with that individual who chose green for yellow in an attempt to make a complete departure from an old way of life and to create the potential for an entirely new interpretation

Still life; Reality v Actuality : proportionality and balance, continuity, objects relative to one another rather than in isolation from one another. Stop time to hold on to the moment to remind us that life is precious and if we can own the moment as life itself, it is eternal.

Lecture begins: I show everyone a photograph of a young child roughly the age of five. I ask an individual to look and imagine it was their child who might at this time be 16. I now ask another person when they look at the photograph which represents that child now an adolescent, does this represent the present, the past or the future? When you look at it do you have the present the past or the future? Occasionally an answer might be you have all three but most often the response is we have the past. The next scenario I pose to another client would be have you ever held an infant in your arms and that infant pooped while you are holding him or her? Or in the case of a little boy, have you ever been changing a diaper and had the infant pee in your face? Did you get angry? Why not? Usually the answer is yes it occurred and no I did not get angry, and I would ask why not? And more often than not individual will say it was because the infant was innocent in his actions I had no idea the purpose in what it did. Fair enough I would say I would also ask how do you know what happened and once the laughter subsided in a very simple way the answer would be because I smelled it or I felt it and that was enough to make it real. I ask you all now keep in mind what these answers were in a very simple manner. Now imagine that you are standing before your adolescent child who upon your return home after perhaps being in a rehab and having been gone for three months, the young person looks you in the eye and says that they hate you and they never want you near them again. That they regret ever having had to live in the same home as you. I would now posed the question would you turn to this person and tell them “ if you don't like it here or can't be around me, then I suggest that you leave for good” ??? As a general response the answers are often “yes, I would” but occasionally an individual might say, I would never say such a thing to my child. Now I go back to the questions I had asked and give some perspective. When I asked in reviewing the photograph, do you have the present the past or the future before you? There is only one response, you have the present for this is all you ever have, the moment. As such if one experiences the moment fully then it is eternal. Example, when the child pooped in your arms, Peed in your face, you did not lose your temper but simply accepted the innocence found in the moment. In nurturing a child have you not contributed to the wellness and safety of a life? Yet here this person some 15 years later stands before you ostracizing you at attacking you have you lost sight of the moment? The moment of innocence which is eternal if you embrace it. In

essence what that adolescent is searching for when they look in your eyes is not judgment but love and acceptance of that love. People destroy the things they love most in life in an attempt to control them and in so doing impose an agenda based on blindness rather than acceptance. When I asked all of them these questions to which there were innumerable different answers, the one true answer was that all of these clients have lost the moment of innocence in themselves and no matter what answer they gave me as to whether or not they would ask their child to leave the home, all have already done it to themselves in judgment and denial of their own innocence.

I point to a table which supports a number of objects haphazardly arranged in what we call a still life. I explain first of all that everything they will ever need to know about recovery exists in that still. Additionally I posed the question: that in history of art the still life has been at the core of every art movement dating as far back as the Stone Age. Why then would it matter to anyone, a bunch of silly objects sitting on a table, being at the core of most art movements through time? Occasionally the response would be something like artistic expression, or perspective or some philosophical gibberish. Before I explain my comment as to the significance of his still life I ask them to jump forward in time to the development of a photograph or photography. What does a photograph attempt to do? Of course the answer is to stop time. But why? What is the significance that motivates an individual to want to stop time? Is it possible to do so or is it just another attempt on our part to control that which we cannot, our ego at work yet again? Like a photograph the still life exists as an attempt to stop time but I still posed the question as to why such a phenomenon should exist in art history? I turned to the individuals who had had the experience of an infant who pooped in their lap. If one can embrace the moment and remaining in the present take up that photograph and review it they will find that in the moment of nurturing a child, changing its diapers, contributing to its life and wellness, in each occasion you capture that moment so that when you look at the photograph you can appreciate the now not the future and not the past for the past is mere nostalgia all we ever have is the present. I turned to an individual and I ask them what was it like when you used to get high and inevitably they respond by saying one of two phenomenon: either it was fantastic or it was tragic. Neither response is correct. When one uses alcohol or substance the actual experience is a non-experience, paradoxically. The inducement of the substance does ignite the neurons to fire and the dopamine to kick in and the illusion of an experience transpires. In the end it is only a concept or the intellectualization of experience. So when I asked what was it like when you got high the response was merely a concept and we will call that reality for in all actuality nothing transpired. So the question becomes in their response, by what criteria do they assess the phenomenon itself if it never actually took place and by what quantitative analysis have they arrived at either the sensational or tragic assessment? Beware of nostalgia, more often than not it is entirely intellectual reaction and takes the phenomenon out of context. Context is essential and can only be arrived at through clarity of the moment.

I will post yet another circumstance to explain this phenomenon in its psyche and provocative nature. Because so many of the clients in this case came from New York City in the immediate environment I would choose a context familiar to all. There are two people riding on the subway coming from Brooklyn to Manhattan. As they cross the East River and head into Manhattan via the Manhattan Bridge or the Brooklyn Bridge, the two individuals on the north side of a subway car sitting next to each other and looking out the window. One of the individuals is a tourist visiting New York for the first time, the second person is a native New Yorker who has been traveling on that subway for 30 years. The first individual, the tourist, looks out the same window as a native New Yorker and notices the Empire State building in the middle of Midtown Manhattan on this sunny day. I asked the question does the Empire State building appear to that individual as bigger than life? Nearly everyone responds, yes, absolutely. I asked why and nearly all of the time the response is because he's never seen it before. And this could not be further from what is actual. After a number of attempts by the clients to somehow zero in on the answer I explain the phenomenon. (This will go to the heart of the circumstance they will soon contend with in managing their still lifes) the out-of-towner will see the Empire State building in hyperfocus exclusively on that building, this is called the visual space defined by George Braque and Picasso. What occurs is that the individual will take the building out of context by putting his eye on the subject matter to the exclusion of everything else around it, as such there is no context to compare it to and it becomes romanticized, bigger than life. This is the phenomenon that transpired when I asked the individual what was it like when he got high? He hyper focuses on the circumstance of recollection, taking it out of context, and evaluating it by romanticizing. This is a phenomenon that we refer to as a trigger. Now what about the native New Yorker? How does he see the Empire State building? Inevitably all of the clients will say , " oh, it's nothing special, he sees it every day" I would respond by saying then why would a person such as that choose to live in New York City? Why would that individual tolerate all of the pressures, personalities, hard edged steel concrete and glass everywhere, the dirt and the noise, the shadowy canyon-esque environment etc. etc.? The usual response is that it's all he knows or he stays there for the money. And this would be true of those individuals who responded to the phenomenon of getting high suggesting it was tragic. In fact it was not tragic, it was just nothing. It may have resulted with events that could be classified as tragic but the actual phenomenon was nothing. The individual that you refer to when you speak of that native New Yorker who lives to survive is not uncommon in New York but I would suggest that he too has a similar problem as the romantic. He minimizes the circumstance of his existence and in so doing make something as special as the Empire State building insignificant just as that individual might minimize the prospect of getting high yet again in the future suggesting that nothing big will come of their use of substance or alcohol. Minimizing and romanticizing or no different from one another when assessing a thing out of context. Both will lead to a disproportionality and result as a trigger to enable them to get high yet again. This is referred to in the painters language as the tactile space. In this case the focus becomes minimizing by taking the building out of context and being dismissive of its identity. I make a note that I am a native New

Yorker and my take on this phenomenon is not to minimize and be dismissive of the circumstances of which surround me in New York but at the same time I have no intention of walking around with my head in the sky, unaware of the fullness of character and action going on around me. I choose to live there precisely to find a balance between the romantic qualities that exist in the practical application to be realized in its fullest potential.

So now we return to the subject of the still life itself. The purpose behind our attempts to capture the moment when studying a still life, or a photograph by its nature, and the motivation behind wanting to stop time is quite simple. If we can stop time long enough to hold one of those objects in our hands it reminds us that life is precious and that is our motivation. In that moment of the adolescent confronting the parent it is essential to understand the innocence which is eternal. Remember that child when you held her in your arms as an infant, now everything you taught her in order for her to find her independence and identity is coming at you at warp speed and you need only accept the love that you have for yourself and she will find it in you. You have turned to drugs and alcohol in an attempt to control rather than accept love of yourself which exists in the fulfillment of every moment you engage in life. My next explanation about how to approach the still life would be to ask each individual according to their proximity to the object closest to them and to tell me which object it is. Each person's perspective on the still life is different so I pose the question how many realities are taking place in each still life. (Imagine a group of 15 clients working from three different still lives) the correct answer would be five realities in each still life since there are five different perspectives engaged by five different clients. But then the question becomes how many still lives are there? There is only one still life therefore we now have five different realities but only one actuality. Since reality is based on perspectives from what angle of vision is actuality take place meaning from what angle of vision does the entire still life remain the same for all perceivers? Occasionally an individual will come to understand that from the aerial perspective the still life remains the same for everyone but from the Messiah show perspective which is the linear and horizontal picture plane, the still life is different for each person. This said I pose the question to the individual that if there is a large object in front of a smaller object as you engage your perspective, is there space between the two objects that you can see. Eventually, the individual accepts that although he cannot literally see the space between the two objects he knows that it exists. I posed the question is this an act of faith? Eventually he comes to understand that it is an act of faith but not the act of blind faith. And from what angle of vision can he confirm that the space exists between the two objects: well, from the aerial perspective of course. Isn't it interesting that when we speak of a higher power most often people will point above as if that was the location that one might easily access that higher power when in fact isn't it everywhere. This is the attempt to control by use of concepts and definitions the phenomenon of a higher power and we do so by intellectualizing it. Be on your guard for if one can conceptualize a higher power certainly they can destroy. It is the rationale behind Judaism when they speak of the requirement to know that God exists but never speak of it, for at best all that will accomplish is to

reduce and make insignificant to our feeble imaginations that which is transcendent and beyond our comprehension. So now we have the existence of two spaces, the visual and the tactile which must be reconciled in the process of doing the still life.

I will now engage in the method of actually doing the still life in a step-by-step process. Along the way I will pose questions that will be pertinent to the recovery process through which I will parallel in the manifestation of the still life.

The first step is to align your paper as a horizontal or vertical according to your perspective. If the objects or more prominent going from front to back that would be a vertical space for the page, if the objects or more dynamic going from left to right than front to back, then that would be horizontal alignment of the page. The next step is to cover the entire page with a thin layer of pastel and that will release the individual from the white supremacy of the page itself. When I say release from the white supremacy of the page what I am referring to is a trigger that will most often align oneself in an attempt to control, draw the objects. This is not advantageous to any of the clients given the likability that they have never studied drawing, so the best approach is to simplify and to render a still life from the understanding of proportionality and placement rather than some form of intellectualizing the circumstance by drawing. By covering the entire page with a thin layer of tonality it enables individuals to see the atmosphere in which the still life exists rather than hyper focusing on the objects themselves. The next step is to start with the object which is closest to them in a decision must be made at this point. The decision is to determine the initial size of the first object and everything that will follow will be mandated by that choice just as it will be when you make the choice to remain sober. I posed the question what should the dimensions of the first object be by giving a parallel in the definition of faith.

What is the dimension of faith? Larger-than-life? Smaller than life? Or life-size? Most often the individuals will say larger than life. This is not true : for if faith is larger than life and life cannot live up to the faith then what becomes of the faith? Most understand that you will dismiss the faith in that scenario: so then, in the case that life goes beyond faith, what happens to one's faith? Again it is dismissed as insignificant, however if you say it is life size, where will you find it? What should be everyone's understanding and response, " everywhere around you"

This said, "what should be the dimensions of the first object, that which is closest to you from your angle of perception, if it is an object of faith? Most understand at this point that that first object should be life-size. So the application process begins in choosing a color for that first object, without a concern for the table itself, but simply to render the proportion and placement of that first object. Once completed the requirement is to observe how that first object relates to the object that grows out of it. Perspective should be dependent upon the continuity and relationship of each object which precedes it in the visual recognition. As such one would use the first object to define and locate the second object which should be rendered simply as a proportion of color with some small attention to shape. From that object we come to

a third object and as I discover the proportionality and placement of that third object I posed the question; as I'm working on step three what has happened in terms of time to step one? Is it in the past the present or the future? Most often the response is in the past. But then I illustrate that as I am doing step three I am relating its proportionality and placement to step one which has not left the moment. I draw analogy to the process of the 12 steps of recovery, because one learns step one which leads to step two which leads to step three etc. etc. when one is working on step nine what has happened to step one? It should be understood that step one is still working simultaneously and in support of step nine. Now I pose the question how many steps are there and inevitably the response is 12. I confirm for everyone, by saying there is only one step, they now question the logic? . I EXPLAIN that the 12 steps become one way of life not separate steps practice individually and in isolation from one another. If an individual in an attempt to control the outcome isolates and intellectualizes the 12 steps they will not experience the unity that the 12 steps will offer when functioning as one way of life. I now go back to step three and as I continue going forward to step four I pose a question; as I am working on step four I noticed there is an object that is calling for my attention but it's not touching visually any other object that I can see currently. We will call that step seven. If I attempt to render step seven at this point while I'm working on step four what will I do when I attempt to capture that object? Inevitably, I will render it as disproportionate and distorted in my application. I posed the question; is it not true that if I remain in the moment while working on step four that step seven will arrive in due course? Why would I then dismiss steps five and six in order to try to capture step seven now and in doing so destroy the progress I have made. Yes inevitably all of the clients understand that I have left the moment in my false sense of security I make the attempt to control step seven in impulsive: "I want what I want when I want it" and I destroy it. The interesting phenomenon for us all is the understanding that by remaining in the moment my future will arrive, but if I chase my future, by leaving the moment, I will, more than likely, destroy my continuity and then the entire still life. Question: is it easier to do a still life with one object in it or with five objects? Most clients will respond logically by saying one object however if there is only one object will we ever know its true dimensions and its proper place on the table? With five objects one can compare each object in order to arrive at both the location and the dimension. This is also true in life is it easier to know oneself alone in the world or with other people? We only come to know who we are in comparison to others buses the explanation for humanity and our commonality reveals our uniqueness. For the final stages of the still life I pose the proposition of drawing but in a unique rendering of the line. I ask that each individual go back to the original object from which they began entering into the still life. They are to take a black line and follow the exact same pathway or journey they followed in the application of the composition. They will simply surround the object as though the line was a snake that was traveling through the still life in the same pattern from which it was composed. One object which leads to the next object which leads to the next object in the charcoal should never lift from the page. What will be the result is a line that ties all of the objects together as one unified composition rather than separately

composed and isolated objects which are unrelated to one another. The black line represents control and is indicative of the manifestation of order we impose on the things around us. In this case we empowered our sense of proportion and placement to provide a context for which the line becomes subservient and by its application serves the purpose of unity rather than division. Such is the case of the brain and the senses, as the senses reveal what stands before us from which we perceive and respond to, resulting in a provided context. At this point, our brain enters into the picture and takes from what is offered by perception, or context, and imposes order by relating all of those perceptions in a connective way rather than a divided circumstance. When the brain interacts with the senses in an organic fashion we will always find balance and equilibrium rather than division and disproportionality.

Analysis:

When I take each rendering up to the easel I will identify a series of behaviors that are consistent with those that, more than likely, underlie the process by which many of these behaviors become either dysfunctional, erratic, reactionary and manic. If an individual begins with their first object as being smaller than life, it will set the stage for everything that follows to become smaller and smaller according to perspective as they relate them to the original object. This is an example of an individual who has little faith, usually in themselves, and results in a still life that will only fill a small portion of a very large piece of paper. I might relate that very same circumstance to an individual who attempts to control the things around them by minimizing and conceptualizing their environment and end up living a very small life. I explained a potential problem as all of those objects which have become small and insignificant as being those individuals, perhaps family or friends, that have become small by means employed by the individual who pushes those objects away in an attempt to control. As such the objects have become distant unrecognizable and even insignificant. This would leave an individual very much alone amongst the ones that love him most. This all begins with such little faith in that first object which is often the self. Now I present the very same still life and angle of vision and draw the still life right on top of the original. Only this time I take the first object and make it life-size and follow each object as it grows out of that first object until all of the objects have been established in proportion and placement of the first object. What occurs is that the entire page becomes full, engaged and alive occupying the entire space. My response to the individual simply identifies what will happen in their lives if they bring those that they love closer to them, empowering their presence in proportion to the individual self. What you come to understand is that if you empower faith in the self (as life-size) the objects that follow can never become larger than the first object but always in proportion to that object. This would suggest that those people who love you will enter into your life but may never become bigger or more important than you, remember the first object is an object of faith and the faith is in the self.

On another occasion the individual may begin with an object that is too big or as we will say bigger than life. In this case the second object which grows out of the first object moves in a specific direction toward the parameters of the page and will eventually, be it the third or fourth or fifth object find oneself going off the page altogether. In this case one of two conclusions will arrive: either the first object was too big and resulted in a loss of space or you began to lose faith in the first object when your intuition revealed it needed to make an adjustment. The proper reaction should be to turn the page over and begin again. The interesting thing about turning the page over is that no one can simply look at a blank page after they have the knowledge of their previous error. People want to reinvent and reestablish the self after having been revealed and accrued knowledge in the state of progressiveness. This is why when one makes an error and accepts the retrieval of knowledge resulting from that error progressiveness is inevitable. When the pages are turned and the knowledge exists, the individual cannot resist making another attempt to move forward. This is the same mentality as would occur in many experiences as the client errors in their journey from the first object to the last. Another example and one that frequently happens is when the individual begins with the first object as an act of faith, making the first object life-size and allowing the second object to grow out of the first object etc. but along the journey they stopped trusting the process and begin to isolate on following objects rather than allowing the objects to grow out of the first, second and third objects which results ultimately in chaos. Once they have left the first or second object behind and no longer use it as part of the process it empowers the isolation and disunity of the process and more often than not by the time they come to the last object it is frequently too close to them and now entirely disproportionate to the whole. This is significant in that it often represents the very same behaviors that the clients go through after they leave treatment and eventually relapse. Strange as it might seem they had faith in themselves originally and everything was going well but eventually stopped absorbing the moment by discarding themselves as the essence of the world they live in, empowering others as more significant. In the academic understanding of the still life what occurs is that the object which was closest to them originally has now become somewhat more distant than the last object that they rendered and their fixation on control of that last object usually results in not only disproportionality but now placed closer to them rather than farther away.

The behaviors exhibited in the process of rendering a still life are entirely parallel with the very same behaviors that often trigger a relapse in the individual who has left the moment in an attempt to control by using drugs or alcohol. Utilization of substance in the self-medicating process is often related to low self-awareness and self-deprecation. The substance represents an attempt by the ego to control that which there is no control over. There is a process that when empowered ties one to the moment and enables the individual to move progressively forward but when the individual fixates on the future or the past the result is always the same, an abandonment of the moment and being overwhelmed by the illusions of the past and future. I believe, that the proper understanding of his still life is entirely consistent with the process of a life in recovery for those who suffer from addiction.

The still life offers the moment and the moment offers one the potential to realize how precious life is. If one can find oneself completely tied to the moment, the inspiration will follow and lead to the continuity of the very next moment. This is why the recovery process will only succeed when the individual remains tied to the moment both sensuously and intellectually in proportion to one another.

An interesting phenomenon is that all of the still lives that will be rendered, whether accomplished by Picasso or Braque, or the amateur, there will always be the conflict between the tactile and visual perspectives and those predispositions must find a way to be rendered in balance. To reiterate, the tactile is the Masaccio –perspective and the visual is the aerial perspective. One is sensuous as the other is intellectual and the ideal perspective which would be from the 45 degree angle rendering both angles of vision simultaneously. It is interesting also to see the struggle exist when the client enters into the space of the still life itself and shortly exits that very same space in order to occupy their angle of vision. What occurs paradoxically is that the angle of vision appears to change, while in the space the direction of the book moves very differently than when being perceived from the artist perspective on the outside looking in. This very same dilemma existed for a great master of still life by the name of Paul Cézanne who once spent 500 hours trying to reconcile the two different spaces and who failed terribly according to his own self deprecation predisposition. Poor fellow, thought he was a failure when he died but in all actuality became the father of contemporary art.

Continuity: surrender, acceptance, implementation, reinvention> success.

The story of the Japanese in historical context: Conspiracy: does the brain conspire to bypass or destroy the senses? Continuous flowing line, unbroken based on the brain surrendering to the eye and the honorable self. In place, one might maintain a continuous line throughout the room for the rest of their lives without a break and tied to one's honor once one finds oneself "off of the page"

Before the actual lecture begins I posed the question to a number of individuals: Are you an honorable man? Frequently the individual finding themselves in a homeless shelter struggling with addiction will say they are not honorable men and my response is that they have no hope or chance for recovery given that demeanor.. Occasionally an individual will say that they are Honorable so I would pose next question: what do they honor? And inevitably they will say that they honor their family or children or profession which I immediately plow down and inform them that they can honor none of those until they learn to honor themselves.

So the lecture begins with an explanation of the Japanese expression "Yamato damashii" which translates and is the backbone of the Japanese mentality and spirit that one will never give up, no matter what the circumstance or forecast of demise. I

collect five objects placed them on the table in front of me and will make reference to these five objects before the end of the lecture. One might refer to these objects as BS. First question: "did the Americans wish to enter world war two?" The answer is simply no. The explanation is that we had just exited World War I and were devastated with financial loss in over 116,000 deaths of American soldiers with a total of nearly 18,000,000 human lives lost. Many Americans were willing to finance the scenario with our allies in Western Europe but it was another story as to sending our young men and women to die in the second world war. The second question: "did we know the Japanese were coming?" Of course we did, one can research through the Library of Congress and find all of the transmitted intercepts that our intelligence provided information that the Japanese were going to attack. The next question how would they attack the United States? Well it was clear that in order for the Japanese to attack the United States they would have to do it by air otherwise we would have sunk their battleships before they ever reached parameters of the threat to our shores. Next question: since we know that they are coming and we know by what vehicle they will approach would it be a mystery to figure out how they might approach us? Of course not because there was only one route they could employ which was the Pacific Ocean otherwise they would have to fly around the entire globe so we now know that they are coming, how they are coming, and by what means they intend to attack which is by aircraft carriers and fighter planes. The next question is when. Well I suppose all we need do is send out reconnaissance flights spanning coastlines of the Pacific Ocean in order to see such a large armada of aircraft carriers heading in our direction. Given all of our intelligence and capabilities of understanding the full scale of an attack why was it possible to destroy our Pacific Fleet which was in dock at Pearl Harbor? I show one of the objects to the table which now contains two objects one representing the American decision not to go to war and Pearl Harbor. The next question: given the understanding historically that the Japanese wiped out our Pacific Fleet at Pearl Harbor why was it that only one third of their entire air fleet made it back to the aircraft carriers that they came on? Inevitably someone will respond with the phrase, "Kami-Kaze" the definition of which literally means "divine wind" and I pose the response to the statements offered as to why a Japanese pilot would sacrifice his life for some reason when in fact he, in his approach to the battleships, had used his bombs and his ammunition to reek havoc and destruction in perhaps his first two runs, why would he return and use himself as the final bomb? Now I pause to explain something about the Emperor of Japan. I explained that Hiro Hito is the Emperor of Japan and lives in Osaka Castle. No one has ever seen the Emperor nor have they ever heard him speak. With the exception of the royal court the Emperor of Japan is not a king or any such descendent of a deity. He is in fact God on earth according to the Japanese understanding. Hiro Hito is approximately 4 foot 11 inches tall and weighs approximately 90 pounds. So it is said that the Kami Kaze pilots died in order to honor their God and bring honor to their family in their death. I will return to this shortly and I will ask one of the clients to imagine that it was their father who was this pilot and they were at the young age of six or seven years. Now I return to the progression of circumstances that resulted in America's reaction to Pearl Harbor. Question: why did it take nearly 2 1/2 years to respond to Pearl

Harbor? Well first of all we did a series of firebombs in Tokyo as immediate response that were entirely ineffective and were perhaps only a political statement. In no way did the firebombs deter the Japanese from moving forward with their mission. The answer is that we were working on the Manhattan Project in lower Manhattan I believe it was White Street in Lafayette with the building still stands with 12 foot thick walls. But we didn't have the bomb and what we had we didn't know what would work so I suppose it would look silly if we made an attempt to respond with something ineffective. Two have years later Hiroshima the first atomic bomb. I will attempt to explain in some minimal way what was the effects of such an event. When I lived and taught in Japan I took the occasion to travel within the country and bear witness to many treasures and artifacts and landscapes that make Japan such a beautiful country. On my occasion to visit Hiroshima while vacationing from teaching at Kyoto University I walked out of the train station and the very first thing you see is a structure standing ominously with no crumbled stone almost pristine looking is the infrastructure of what was once a building with cast-iron girders that had been melted and stood before you like strings of spaghetti curled around each other. As a general rule cast-iron cannot be bent without breaking but the heat from the atomic bomb had not only because the concrete to turn to dust but had mangled the cast-iron infrastructure. Now there are a few buildings that still remain around the city that have been left as a reminder of the effects of the bomb. Also around the peripheral areas of the city there are crumbling brick walls and cast upon those brick walls are silhouettes of children playing old people walking and various other gestures. These silhouettes are carbon remains of human beings. In the event of an atomic bomb the pressure and heat thrust the individuals against the wall and vaporize them. What remains behind is the carbon imprint that we are all made up of. Now the Japanese people saw 240,000 citizens vaporized before their very eyes. They saw the devastation to the buildings and the infrastructure of the city and saw other effects such as individuals walking the streets like zombies, dead but neurologically still mobile. All of this devastation was witnessed by the Japanese as a result of the atomic bomb. Immediately following the bomb president Truman issued a proclamation stating that the Japanese had 72 hours to surrender or there would be yet another bomb dropped. So I asked the question would they surrender? Now let us understand that prior to World War II the Japanese had lived for 1500 years in what we refer to as a feudal system of government. They had no ownership of anything. They would work in the fields in the rice paddies in order to provide subsidy for the samurai who in turn was subservient to the shogun who then rose to the royal class and Noble class only beneath the Emperor. Furthermore prior to World War II the Japanese had never lost a war. In fact in the early part of the 20th century the Japanese had defeated both Russia and China. Let us take a look at the dynamics of this circumstance; the Japanese were 200 million people living on the continent roughly the size of the state of Montana. That would be the equivalent of taking entire United States population and having them move to Montana, I suppose that would be a bit crowded. So the Japanese when confronting Russia took back an island that Russia had taken from the Japanese earlier in order to accommodate an ever-growing population as their motivation. And in the case of the Chinese, Japan expanded their boundaries encroaching on the China borders again in order to

expand their boundaries to accommodate an ever-growing population. So this little country has never experienced defeat in their entire history as a nation. Question when Truman posed the proposition of surrender did the Japanese have a clue of what he was talking about? They were survivors after all living in a feudal system such that all their existence was not about ownership but living to survive which goes deep to the spirit and identity underlying the feudal system of government. Furthermore never having been defeated did they have a point of reference or context for which to assess the true definition of surrender? And finally there is a historical note: just prior to the entry of Japan into World War II the Emperor spoke to the Japanese people on the radio. Let us understand that until this point the Japanese had never heard or seen their Emperor So to hear, God, on the radio telling the Japanese people that they were invincible, unconquerable and would defeat any of their adversaries was all it took as a spark to start a wildfire. So now we have the devastation of Hiroshima and the dilemma of a 72 hour deadline to surrender. I throw another object onto the table and say that I will revisit this object toward the end of the lecture. Nagasaki, the next bomb arrives and another hundred and 28,000 are vaporized and zombies walking the streets neurologically still active but are the walking dead such devastation is witnessed and finally the Japanese say they've had enough and they surrender.

Upon the surrender of the Japanese there was events going on in the United States as to the next presidential election and who might be the candidates for the position. The leading candidate at the time was Douglas MacArthur, a very accomplished an intelligent individual with a magnificent history as general of the Pacific Army. I throw another box onto the table and again letting everyone know that I will get back to this box. Mysteriously, MacArthur is dispatched to head the recovery of the Japanese government and establishment of a new way of life as set forth by MacArthur. An interesting thing is that before MacArthur leaves the United States to take on the position he says to the American people that the Japanese were a formidable opponent of great integrity and ingenuity. Well needless to say that the American people who saw Pearl Harbor as the ultimate low attack on our sovereign country thought MacArthur to be mad they were happy about his being dispatched to Japan. Meanwhile the newly elected president United States would be another general by the name of Dwight Eisenhower.

The very first thing that MacArthur does when he lands on the soil of Japan is to present in honor, the Emperor of Japan to the Japanese people. I say in honor because he's going to have Hiro Hito mount his white stallion (he, like Patton, had this romantic vision of a white stallion representing imagery for the icon.....) And he would line up behind the white stallion three regiments of the American military that would march from behind. The significance of this scenario was that MacArthur wanted to show the Japanese people to think, First was to show humility by the conquering nation in honor of the Emperor of Japan. But the second motivation was far more profound for when Hiro Hito mounted the stallion, all four foot 11 inches with little wire rim glasses and of 90 pounds in stature, he gave the Japanese the most profound understanding of their circumstance in historical context. I turned

back and asked the client that I assigned the task of being a seven-year-old whose father gave his life as a Kame Kazi pilot how he felt when he saw God in this context? Usually the client will say they are angry. “ You mean my father died for this little man who looks so insignificant an almost clown-like on that white stallion??? While this was what MacArthur had hoped to a calm, acceptance. The Japanese people for 1500 years worshiped and died, following a false God.

The next thing that Gen. MacArthur instilled in the general recovery of Japan was to offer them a new system of government. This new system was basically our very own Constitution but the interesting thing was that he explained that they would have a system of government that dealt with the division of power to create balance between the executive, the judicial and the legislative branches as opposed to the monarch but his comments were intriguing. He told the Japanese that although they were going to work from a Constitution similar to the United States they must carry it out their way, not as Americans but as the Japanese.

Now why tell the Japanese to carry out this new constitution as only the Japanese way and not the American way? I will explain file offering an example from my past: in 1974 while I was in undergraduate school I drove a limousine as a part-time position in the summer job. I had the occasion to drive one evening the CEO of General Motors and was asked to take him home to upstate New York. On our way after I picked him up at the General Motors building at Fifth Avenue and 59th St. we had a brief conversation and he realized his chauffeur was a rather bright young student. He decided to tell me about the fascinating new conclusion that he and his board of directors had come to this evening and was going to change the entire face of manufacturing in the United States. In fact he thought it would change the entire culture of the country and manufacturing for many decades to come. He proceeded to tell me of the plan they all had in mind that would put General Motors on top of the world of Car manufacturing worldwide. In 1974 cars had what we call a timing chain in order to transition the gears from first to second to third and forth in a synchronized fashion. At that time the timing chain was made of metal, with sprockets and links and was basically indestructible as a part in the car. By 1975 this very same part was no longer made of metal but fiberglass. By 1980 this very same part was now a belt made of plastic and synthetic. So let us imagine that it is now January in the snow and wind are biting cold while you sit on the side of the road a new General Motors vehicle wondering what has gone wrong with your car after only 75,000 miles? Meanwhile you look up and you see passing by you but Toyota with 150,000 miles, a Honda with 200,000 miles, a Datsun now known as Nissan going by comfortably with over 200,000 miles and then you look at your General Motors car again and start to question what kind of an idiot are you. The ingenious idea that the CEO had was a thing called planned obsolescence. This idea was engineered in such a way that your vehicle will break down at a certain point and you will spend more money on parts and labor in order to keep that car on the road and cost you far more than ever before. Although this did generate a massive amount of income in addition to the actual sale of vehicles let us review the big picture. 2011 Detroit is bankrupt and Toyota is the number one car manufacturer in

the world. Let's take another look at the bigger picture: from 1945 until 1985 is only 40 years. From 1985 through 1993 Japan became the number one overall economy in the world. They had conquered the world in 40 years.

Let us review; after Nagasaki the Japanese finally surrendered and that made the next thing possible, in came Gen. MacArthur who presented them with the Constitution, a new way of life. For 1500 years the Japanese had lived in the feudal system that spoke only of survival following a false God and with the active surrender it made it possible for them to implement a new system or process. So after surrender came acceptance that they were following a false God and that led to the implementation of a new process which then enabled them to reinvent themselves and the reinvention led to success.

Going back to the original question that I posed the clients in this group: Are you an honorable man? What do you honor? Gen. MacArthur understood that the Japanese were honorable people following a false God. He had faith that if they were given the appropriate process by which they would govern themselves that they would succeed and they did. MacArthur was quite aware of the American mentality as was then the president Eisenhower who warned as did MacArthur the American people about the military corporate complex.

I return to the boxes on the table box 1 the American people wanted no part of World War II box 2 did we know they were coming of course we did the question arises did we allow them to destroy our Pacific Fleet in Pearl Harbor? We may never know. But what we do know is a law exists on the books and has been implemented unconstitutionally on various occasions since Pearl Harbor. In Pearl Harbor, Korea, Vietnam, Afghanistan and Iraq and continues to this very day is a manipulation of the Constitution which provides for the president of the United States to commit troops two regions around the world in response to what is called: preemptive strike. This special circumstance has been utilized to bypass Congress and the American people to enable the present United States and special interests to enter into what would otherwise be called a war without the approval of the American people. It is clear that what MacArthur was striking at was the honor of the Japanese people once given the appropriate process would end in ultimate success.

The formula I hope to have explained herein was that first an individual must be an honorable person and when I say honorable they must honor themselves. The second part of the process is to surrender and when I say surrender it is no different than having laid witness to ones own Hiroshima. And has come to the conclusion an acceptance of having followed a false God and the next stage is to implement a new process in order to reinvent ones self. By implementing a new process reinvents in line with what is real and actual an honorable.

Now the reason I've given this narrative in advance of the exercise is because I'm going to request that you are brain surrender to your eye in what we call continuity drawing. In this process you're going to simply draw a straight line in that line is

going to follow the contour of a hard edge throughout this room. In order for you to succeed in this exercise your brain will have to surrender to your eye and I posed the question what is the distance that lies between your brain and your eye? Well in fact they are connected and you will ask yourself does your eye in any way exhibit autonomy when dealing with your brain. While in this scenario the information I have given you as to the Japanese and the manner in which they needed to surrender is your only hope for success. The parallel of the Japanese to this exercise is entirely consistent with the behavior one must implement in order to contend with the recovery process and moved progressively forward. As I explain the exercise I show the group an example of if I were blind and I needed to migrate around the room how might I do this depending on my tactile sense. As I hold onto the table I moved progressively forward always holding on to the contour I can move without a break in continuity when I arrive at an intersection, is that intersection an obstacle or an opportunity/option? If one accepts the road as it is presented to them those intersections that they will arrive at are not obstacles but options to move in different directions and arrive at new conclusions.

I demonstrate that as the eye travels throughout the room the hand must follow the eye and in so doing document the journey that the eye travels without a break in continuity. So I demonstrate to an individual how I will travel along the inside of the table contour and as it progresses forward there will be chairs before them and tables and people in this series of other circumstances none of which should be understood as obstacles but simple circumstance that provides opportunity to move in different directions but one must maintain continuity. I further explain that whenever you get to a place, while traveling throughout the room, and you fail to see the visual connections that will enable you to continue on, something will occur to you intellectually in that moment of being lost or confused and in that moment you are healthiest circumstance will be to do nothing but simply meditate looking out and knowing that the answer is there and all you need to do is find. Picasso refers to this mentality as "I don't search I find" like prosperity it is always coming to you and you must provide the acceptance in order to flourish.

Just before they are asked to commence I pose two more questions pertinent to the functionality of the exercise and how it relates to the individual in recovery. The first question is: what is the distance from your eye to the edge of the table? (approx.. 20 inches) The second question is: would you travel 20 inches to save your life? If they pause in their response, they are in trouble, as it is not a cerebral circumstance that I am presenting, nor is its answer based on any analysis. If they need to question anything they are in trouble. As their brain has not yet surrendered.

The Exercise:

Each client is given a large blank piece of paper and piece of charcoal. They are asked to begin by establishing one point of origin set on a contour directly in front of them and then place the charcoal on the page as though that point on the page is the

very same point that their eye has identified as the point of origin before the journey takes place. They are to move forward progressively in any direction that they may feel so inclined, and every visual intersection that they arrive at they must make a decision as to North South East or West direction they choose to follow. So as their eye travels along the line of the contours that are revealed in the decision-making as part of the process of moving forward, be it North South East or West, they may look at the page or not and they must maintain continuity at all costs. I demonstrate how the first departure transpires allowing my eye to move progressively along the line of contour. One should have no expectation or anticipation of their future but simply maintain a moment. I demonstrate, in addition to the graphic rendering of these contours and how they relate to one another, just how all of the options that arise once the journey begins will inevitably take you to the edge of the page. The decision at that point is to either continue or end your journey. It should be understood that as a metaphor in this exercise the basic understanding of recovery is to move progressively forward staying in the moment one day at a time and allow prosperity to arrive. There should be no agenda as to determine what direction you're going and what results will evolve should that direction be undertaken. I posed the question as I hold onto the contour of the table and I look around the room and I ask a fellow perhaps 10 people away, will call him Steve, and currently I am at Robert, I moved from Robert to Jim to Zachary moving in a northeastern direction, Steve is still five people away but he is now closer by an increment of four people. I asked the group, given my current state of being is it not inevitable that I will arrive at Steve? All clients respond positively so I pose the next question, being that my eyes are closed and I'm holding onto the table and occasionally the next person that rolls into my path, isn't it likely that if I let go of the table with my eyes closed and start walking towards Steve now without holding onto the table, likely that I will fall down and trip over something? Is my intent was to arrive at Steve and it was inevitable that if I maintain the moment by holding onto the edge of the table and keeping my continuity, that I would arrive at Steve eventually? Please keep this in mind as it is indicative of the dilemmas that will arise in the day-to-day living of your life when you are triggered by a false sense of security, abandoned the moment, the present, and chase your future, you will fail. The impulsiveness is a trigger that suggests that the moment is not enough and you want more, and you want it now and that is the formula for relapse. So the exercise begins and as many of them begin their journey I walk around the room in the site line of an individual or two and I posed the question as they look up and await for me to get out of their way or line of vision, "am I an obstacle to you or circumstance?" After all I am who I am and I might turn up anywhere. The response is usually that I am an obstacle rather than a circumstance and this becomes a trigger that challenges your sense of control or your ego and takes you out of the moment into a fixation. You are no longer progressive, you are triggering anxiety, winning all license I am no different than a chair or table or a bookcase that sits in front of your eyes to be taken in as part of the whole continuity of progressiveness.

Analysis:

Upon the completion of the exercise, which should only take approximately 5 minutes, I will mount approximately 5 or six different drawings individually on the easel before the group. Each result will identify the idiosyncratic behavior of an individual who, more than likely, could not surrender his brain to his eye.

Here are simple examples most frequently experienced in undertaking the exercise. Example number one: the client offers me a piece of paper that had the spiral going around and around and around on the page. Return to the individual and reiterate the question: "would you travel 20 inches to save your life?" Apparently not. Let's explore the first phenomenon: my questions continue; did you have an experience? No you did not, you had a concept of an experienced no different than the phenomenon that takes place when you get high or drunk. Did you ever leave your head to make it the 20 inch journey that would make the experience real? No you did not you needed to get to the edge of the table and you could not get that far so you remained inside your head and let us explore the results of that phenomenon. I point to the origin of the spiral on the piece of paper which we now have confirmed is somewhere in his head so the 20 inches to the edge of the table never were realized. Let us imagine your outside walking around on a beautiful sunny day and as per your behavior your eyes are cast down to the ground and what is it that you are looking at? You might say the ground but in fact you are looking at nothing you are in your head. What is there in your head that is new? Nothing and therefore you will circle and circle going nowhere except repeating the same journey time and again. I illustrate the long-term effect of such a phenomenon as I draw continuously in the direction the client was traveling when he composed his concept of the journey around the art room. What everyone comes to understand is that the piece of paper is getting darker and darker from the repetition of lines going nowhere and simply repeating the very same journey never responding to options or opportunities that might take him in some new and unknown direction. On the other hand let us imagine that you are walking outside and you lift your chin. In that circumstance your eyes are now looking out into the light and they now serve in the most profound function of being human. When you look out you bring the light into your head, a place of darkness, and in reciprocation the darkness escapes the eyes. As such the light replaces the dark. Let us go back 400,000 years ago: a creature not so different from the monkey was walking around the earth on all fours. His perspective given that predisposition was quite limited by looking straight down yet in all earnestness the creature struggles to keep its head up looking out regardless of the discomfort it was experiencing. We understand the rationale for this creature to look up with simply to give him access to greater options. Eventually the evolution shows the monkey standing up on two legs rather than all four simply to accommodate a natural evolution based on perception not cognition. It might be said that perception precedes and takes precedence over concepts or that perception provide context for concepts. Instinctually the individual will look up and take hold of life as it presents itself, rather than retreat to the darkness of the mind resulting from the security and the fear of losing control. Darkness begets darkness and light begets light. When you turn to your substance you abandon life on life's terms and recede into the darkness of non-action.

I choose another paper that illustrate seven tables with chairs surrounding the table and know people rendered from an aerial perspective. I have the individual if he traveled 20 inches and now after the last example the client responds that he in fact did not travel to 20 inches to save his life. Of course this is a wonderful moment for the individual who now understand logically what his task will but unfortunately he has no experience in retrospect to draw from. He looked around the room intellectually and came to a conclusion about his future about his present and perhaps even about the past. He understood the request intellectually but had no ability to connect to the experience of the journey. He too had a concept of the experience but no true knowledge of what might have awaited him if he simply let go of the concept and engaged in the person. In this sense he was compliant to the demands of the exercise from his own logical conclusion and this is where the process is undermined in recovery when it is exclusively intellectual non-Experiential. Compliance will never work as it is merely an extension of the ego in control attempting to adhere to others rather than cherishing and flourishing in one's own.

Another clients work is mounted on the easel and this image is a straight line traveling the length of the page. In this case I say to the client it appears that you have at least traveled 20 inches to save your life. The client usually respond with some knowledge at this point that confirms that they at least got to the edge of the table. Shortly thereafter their logic set in and they quit the process, not unlike a relapse, for they saw no purpose or value once they had complied and experienced that moment of being on the contour of the table and outside of their head. Knowing this client's case I will use his natural instincts to exhibit a greater potential that would be realized possibly if the individual was able to get to the edge of the table. I asked the individual to retrace his journey as brief as it was nonetheless to show us all what route he traveled. He points his finger at the start point and I inquire from where or what direction did he then travel? He follows from his seat directing us all to look at his finger as he points to the contour of the table that stands before him and follows it to the end of the table. I thank him and then I inquire with the question, "if you were to continue, which direction would you go?" He states that he has reached the end of the table and that there is nowhere else to go but I question that response by reminding him that one need only create a visual intersection where two lines meet in order to move on. Inspired he says he would then travel to the closet beyond the table which is now sees the intersection of the door to the closet in the table. I asked him to continue and so he does. He now travels along the closet molding to the piano and from the piano to the guitars and around the guitars to the sink and I say that that's enough. I ask the entire class did they see or experience a revelation? Most say no or have no idea what I am asking. I turned back to the individual who drew the straight line and ask him where his paper was in the acknowledges it's on the easel before us so I ask again did he continue his drawing only this time without the paper. It dawns on him that he actually did some drawing when he illustrated the direction that he would have traveled that took him from the table to the closet and onto the guitars etc. I now inquire if the experience of

drawing with his finger was any different than drawing on the page and he states no it was entirely the same with the exception of perhaps being less restrictive. My next question was to look around the room and in so doing might he consider the prospect that once he let go of the page and began drawing all of the objects relating to one another without a concern of remaining on the page, could he go on for the rest of his life in his room provided he maintained continuity? With a big smile on his face he said that he could maintain continuity in his room for an eternity. I then asked him if he broke continuity as he proceeded traveling throughout the room who would know? His answer was that no one would know except him. I reiterated my earliest question which was is he an honorable man (which properly understood would suggest he honors himself) therefore if one is an honorable man one might continue the continuity of the line for the rest of his life in this room perhaps never once retracing the same pathway that he had experienced before. In so doing he would honor himself exposing himself to the new and maintaining continuity throughout. The issue here is getting off the page and understanding that off the page and on the page have equal accountability and equal opportunity.

So it will look at another example of an individual who managed to travel the 20 inches to the edge of the table. In this case there was an outstanding rendering of a journey. The client maintain continuity throughout and incorporated people guitars bookshelves books and everything that came in his way. For him continuity was very simple by means of acceptance that whatever came before him was easily captured and rendered with simple lines moving in a continuum of direction. In this client's case as he reaches the edge of the page he turns the page over and maintains continuity. Continually incorporates everything that falls in his way. He recalls the entire journey without a question tied to the moment and fully aware of the opportunities that travel along the way yet there is still a problem. When he got to the edge of the page why was see so taken with turning the page over and continuing the journey on another side which by the way when he finished drawing on that side he continued along the table itself drawing table and chair person an instrument all along the way yet still tied to some physical or concrete representation of the experience. When I put his work on the easel initially he was quite proud of how well he was able to maintain continuity and not deny the presence of anything. And for all intensive purposes I would agree with the exception of one phenomenon. I asked him to retrace part of his journey and not having the paper in front of him. He did so with his finger and like the other client rendered a beautiful smile in the knowledge that he had discovered a certain potential for doing this exercise. My assessment was very supportive with the exception of his necessity to turn the page over. Why would he not continue to draw in the air and following whatever contour intersection might arrive. Is it possible that the only significant experience is one that happens in the practical or concrete world? He just realized that he could have let go of the page and continued his journey without concern for the other concrete world documented on the other side of the page. He may never know what potential would have been realized if he was not fixated on the concrete world where he will be judged for his accomplishments. After all it is the process of discovery, honorability, progress and acceptance that

will take him on this road of continuity for a journey that could last a lifetime. Is it possible that you were so entirely consumed with the concrete world that you left no credibility for the abstract. A question arises concerning spirituality and its presence in your recovery. It is spirituality and abstract and if so what is its relationship to the practicalities or concrete elements of life. Suggestive that the relationship of off the page and on the page should be equilateral and mutually supportive as well as non-contradictory. By the way this is always a good time to help the clients come to understand the forces of the absurd. When one starts drawing in the air and maintaining continuity throughout the entire room it might appear to be an absurd notion that they are undertaking. I would ask the same of an individual who after a lifetime of destruction and broken relationships family decimation etc. what is the absurdity that would cause that individual to recommenced utilization of drugs or alcohol after having reacquired a family in the job and the love ones in his support? The absurd can be a wonderful tool; will there ever be a time that an individual can look at their substance of choice and simply laugh? In so doing what has happened to the power of that substance except dissipated and perhaps become insignificant, this is the power of the absurd. I will choose another of the very many designs that occur in this exercise; in this case we see the individual commence at the immediate contour of the table he goes forward incorporating the bodies that sit in the chairs before him. As he goes to the next table beyond those bodies he does not include them as he goes forward and draws the table line as a straight unbroken line even though their bodies stand between his sideline and that contour. He goes on to the table beyond them and starts to incorporate people onto that surface and everything looks copacetic. Again as he goes to the wall beyond that table that had those men standing at it he draws the pictures the window line and various other interwoven contours. He too refuses to leave the page and his journey is cut short when he arrives at the edge of the paper and determines that there is nowhere else to go. In this case I identify that on the second table he left out the men even though he had incorporated them the first time through. At first he argues saying that yes he did include them and they are now part of the past. I help them understand that they are always in the moment that you are working on that which is related to them and never a part of the past. He has a moment of clarity and recognizes the men the second time through and then realizes that even the third time through some of their heads still existed and needed to be incorporated in his drawing. Because he was open to that circumstance I made the attempt to try to help him understand exactly how the past works. I said to him imagine that one of those men is you in the past as an individual struggling with addiction. Now you have incorporated the first time through that individual but having dealt with him at this point has he really disappeared or will he remain there as an ever present part of your past that will never leave. For it is your brain that holds on to the concept of the past and refuses to let it go simply by accepting it. Was that man an obstacle for your drawing? Initially no, he was merely a circumstance that you dealt with quite well. When you move to the next table that sense of progressiveness suggested that the individual was now in the past and no longer had to be dealt with, as such you denied him on the next passage of time. Once you have committed this denial, it is likely that it will be repeated time and again

thereafter. Relapse vulnerability occurs when individuals make what is simple, complex. In this case, why has this individual that stands directly in front of him, become any less significant as the explorer moved progressively forward, just as the past will always be part of the present, one must simply see it as a circumstance and not an obstacle.

So the next challenge occurs when the explorer reaches the end of the page perimeters and the goal is set to either continue on or stop. We have seen that the option to continue exists if the individual can let go of the page altogether and follow the continuity of the line with his eye or finger and draw in the air. The recovery process is ongoing and should never be understood as having an end point. If the individual continues going forward, new discoveries and greater awareness follows. One might continue for the rest of their lives in that room so long as they honor themselves by continuing to follow the line of continuity without a break and need never justify the process to anyone other than themselves.

The final experience that I have found as common is when the individual continues to follow the line in their journey and somehow makes their way back to their own location in the room. If it is the intent of the individual to observe the process as a beginning, middle and end, it is likely that at this juncture they will end the exercise. However if it is the intent of the individual to observe the process of recovery as an ongoing, never ending process, then it is likely that the individual will continue the journey and perhaps once again find themselves at the edge of the page with an opportunity to continue. A quick note, if that individual returns to the point of origin and does not include themselves in the process of the drawing of the line of continuity it would be consistent with such behavior is to find themselves as insignificant in the process of implementing that continuous flowing line for it would be impossible for them to continue without including themselves in the line of continuity. But to go forward in the understanding whereby the individual continues pass themselves and going forward, this is entirely consistent with the recovery process. An example of such a mentality might be the continuity of care, whereby the individual moves on perhaps to a secondary care such as a halfway house or sober house. In such a scenario is understood that they first have accepted that the process, though identified as one day at a time, is an ongoing never-ending process in the living of their lives. As such there is no beginning, middle and end, but just the next line or intersection in life, promoting choices and discoveries. It becomes about self-fulfillment and awareness not with the expectation that it any time they should be stagnant or nonprogressive, but always forward thinking and exploratory and what life has to offer.

There are so many different behaviors that will be exposed in the implementation of this exercise and there is no question that it is vulnerable to subjective observance in the analysis of those behaviors. However what is essential is the exposure to such behaviors not a judgment that one is, and continues to be defined by this analysis. These are exercises in awareness and in no way surmise or conclude that the individual is defined by this behavior. We must remember that these are learned

behaviors, as such they can be altered, redefined and built upon as a part of a process in the expansion of awareness. Part of the reinvention mentality is to embrace the self in the humility that life as a whole is so much larger than the individual, but that the individual is the essence of the whole. In this context one discovers that balance and equilibrium, as the attributes of the individual who connects to the world around them will become intrinsic and identifiable in their significance as a collaborator and contributor to society.

It should be here in noted that although these exercises in no way, try to define an individual in the analysis of the applied line of continuity, there are basic human behaviors that are consistent with those found in addiction or substance dependency that are also triggers identifiable within the context of such behaviors underlying basic human reactions. The question here is to what degree do these behaviors, most often found in all human beings, find themselves unmanageable and entirely out of context in a world of manic, reactionary fixation. The underlying motivation in all cases is a process commonly referred to as self medicating, something every human being implements as a part of their adaptation to the world around them. The question becomes, why is there such a disproportionality in the implementation of such behavior from one individual to the next? Further, the explanation speaks to predisposition, neurologically, biochemically or simply learned behavior as susceptible to such triggers in the medicating process.

Works in Progress: Collaborators or Co-Dependency:

The distinction between influence and identity.

Where collaboration benefits and compliance becomes the prospect of lost identity.

The lecture begins with the inquiry as to how many clients have undertaken the task of recovery by trying to do it alone? An underlying theme in alcohol and substance dependency is an attempt to control that which surrounds one's life rather than establishing the clarity of observing what is actually before them, known as acceptance. In understanding the true meaning and value of acceptance, one should understand that clarity must be established before judgment or conclusions can be reached. In the process of learning to actually see what stands before someone, before casting judgment, the potential of discovery lies in wait. In such an occurrence as the act of discovery, one has a tendency to let go of preconceived notions and seems to abandon the overwhelming need to control. In that moment clarity is accessible and incites commonality (in the need and act of sharing) rather than isolation. An organic example that typifies the process I am referring to would

be if I threw a piece of pastel to a client and as he catches it I pose the question, what was his instinct and what was his impulse. Of course he will say that his instinct was to catch it but this is untrue. His instinct was to see it coming and his learned behavior was to either catch it, duck it, knock it aside or any number of other “ Choices” but what had to be established first was the clarity of seeing it coming. In this case, the senses provided context for decision making. I then picked up a brick and asked the client to now close their eyes..... inevitably this will cause and eruption in the group but what it establishes is expectations based upon blindness and judgment therein. The client actually has an expectation that I am going to throw a brick at his head? My point was that all he is left with in his blindness is learned behaviors that will inhibit his realization of the actuality of the circumstance rather than the establishment of clarity first. Our commonality, based upon our organic and most humane predisposition is to implement our senses, perception , before intellect of conceptualization in an effort to establishment of context before decision making can, legitimately, take place. Clarity before purpose.

Ted Williams, in his science of hitting once defined the methodology of hitting baseball in its most simple and profoundly critical analysis as; “ see the ball, hit the ball” which, when juxtaposed to his lifetime batting average: .344, represents the 6th best hitting average of all time in professional baseball.

The instinct was sensuous and the impulse is entirely reactionary. So how does this relate to the need to judge and control rather than see, discover and accept the circumstance of life in humanity. Why do we attempt to alter or change one another rather than learn to accept and then discover what is essential and unique in each of us? After all, it is all too often that our need to judge is turned entirely on/ against ourselves in the end and we hyper-focus on our own “shortcomings” and judge them, out of context, as misgivings. When, more often than not, they are potentially positive elements in character, perhaps underdeveloped or immature, needed development and growth, but likely to be part of our own unique quality or human composition. It is not uncommon that this very same essence is uncomfortable for others, perhaps even challenging, but who is to say that society need not contend with one’s own true identity in a common effort to establish a common good. So, to return to the balance between commonality and individuality I pose the question to the group, What is the commonality of all the people in this room? Inevitably the response is: “where all addicts” but then I ask if any two people in this group have the same addiction? And the realization is that each addiction is specific to the individual. Still the question remains what is the commonality of all in this group? And why is this such a difficult question for any of the clients to respond to? Of course there are simple responses suggested that they are all men or that they are all struggling in recovery. But there is that which represents something very specific for each individual in either of those cases; what is it to be a man? And are they truly common in their approach to recovery? My only response to anything that speaks of the commonality and that is humanity itself. How strange it is that the one thing that will save their lives, identify their individuality and embrace their common core is the one thing they leave out of the formula, humanity. For without finding their humanity will never find the recovery of their true identity and self-love. Again I pose the question is it easier to know yourself alone in the world or with other

people? Context being all things essential, an individual alone in isolation can never truly come to know oneself. That is why we have one another is to provide a context through which we can see ourselves and understand both what is unique and what is common amongst us.

Part of the methodology that has been developed over the years is the establishment of AA. This twelve-step method which employees utilization of meetings such as AA and the philosophies of its founder Bill W and overview for this very same understanding of collaboration and commonality. Our humanity is built on it and thrives when it is embraced, our humanity is defined by it. Now the question arises in the understanding of what AA's principles are in the context of an individual. And this goes to the core of this exercise in that the two principles are not mutually exclusive but interdependent upon one another; the individual and the group. The premise of AA can sometimes be confusing for the individual for example: when one speaks at a meeting the very first thing they might say in addressing the group is their name and how they are defined as an alcoholic or substance dependent. When I posed the question to the group what is the essence of this introduction inevitably the responses he defines himself as an addict which is entirely inappropriate. I would suggest that the very first representation when someone refers to their name is referring to their inanity therefore the appropriate introduction should be along the lines of " I am so-and-so a human being, deserving of love and respect and who suffers from substance dependency." One must always be reminded to address their humanity above all things in the recovery process. In the same token it should be understood that AA's sole purpose is to show support not dependency or codependency. As such the organization serves as a positive influence not a mandate nor an institution of government. There is a distinction that must be drawn between influence and identity in the implementation of the recovery process. One must embrace the positive influences but never surrender their identity otherwise the circumstance is mere compliance and can never establish contentment. This is not to say that compliance cannot serve as a positive reinforcement in the establishment of common ground and part of the foundation. But it must not become the essence of one's recovery anymore than a human being must be compliant to the laws of nature. Even in that context a human being is a part of nature and although he or she must comply to the laws of nature they must also reap the benefits that nature might provide in inspiration and support. Once again we are called upon to find balance and equilibrium as part of the infrastructure and collaboration between influence and identity. Recovery must become personal, not arbitrary and not distant from the essence of our humanity, it must not exist as a concept alone but as an experience that ignites our imagination and instills faith that results from the knowledge of example.

THE EXERCISE

All of the participants are given a large piece of white paper and a box of pastels. In addition they are provided with a book of replica paintings by the masters and given instructions. They are to enter into the perspective that exists

and using the existing data, re-establish a new perspective either by going to the other side of the existing perspective and work back into the canvas from that angle or going deeper into the existing perspective and alter the proportionalities or elevate the existing perspective. They are to initiate the process and are given 10 minutes to work. At the end of the 10 minute time line they are to turn over the work that they are developing to the person to their right. The new "artist" must decide to either continue the work that was originated and its direction or work on top of what exists and make it their own.

It is inevitable that the new collaborator will initiate by trying to follow the prior artist's work but the door is open to his new additions and that, hopefully will lead to a complete departure and into a new piece that he makes entirely his own. This is consistent with the recovery / AA process if properly understood. The origins or foundation is set but should inspire the personalization of the application and evolution into a new work. There will be those who try to stay completely in line with the original interpretation and will eventually play on compliance and imitation which unrewarding and impersonal. I often tempt the individuals with having access to the original painting that just might make greater prisoners to the original.

John Smith-Am...